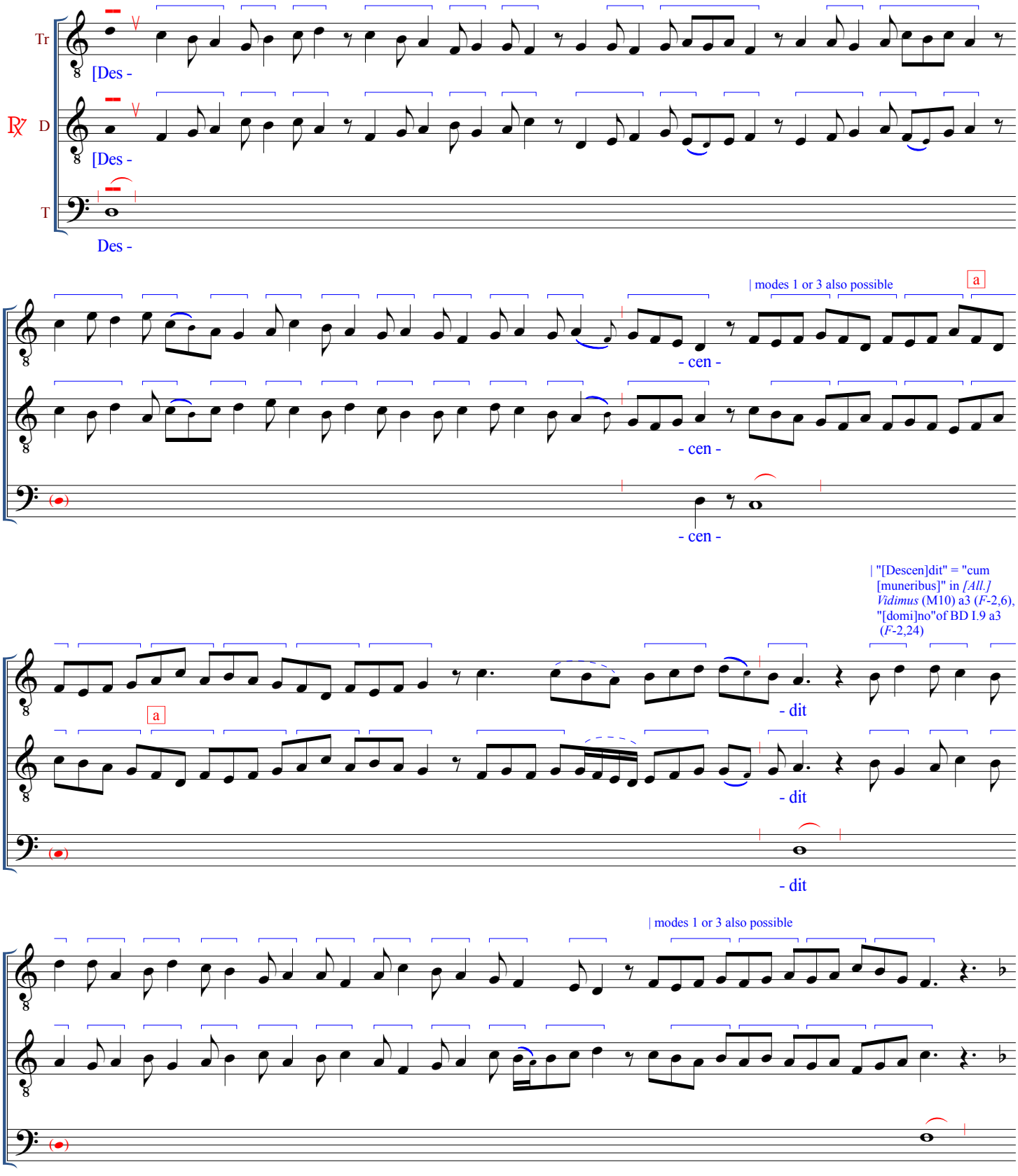
Thomas B. Payne, editor

F: Fascicle 2: Organa, Clausulae a3

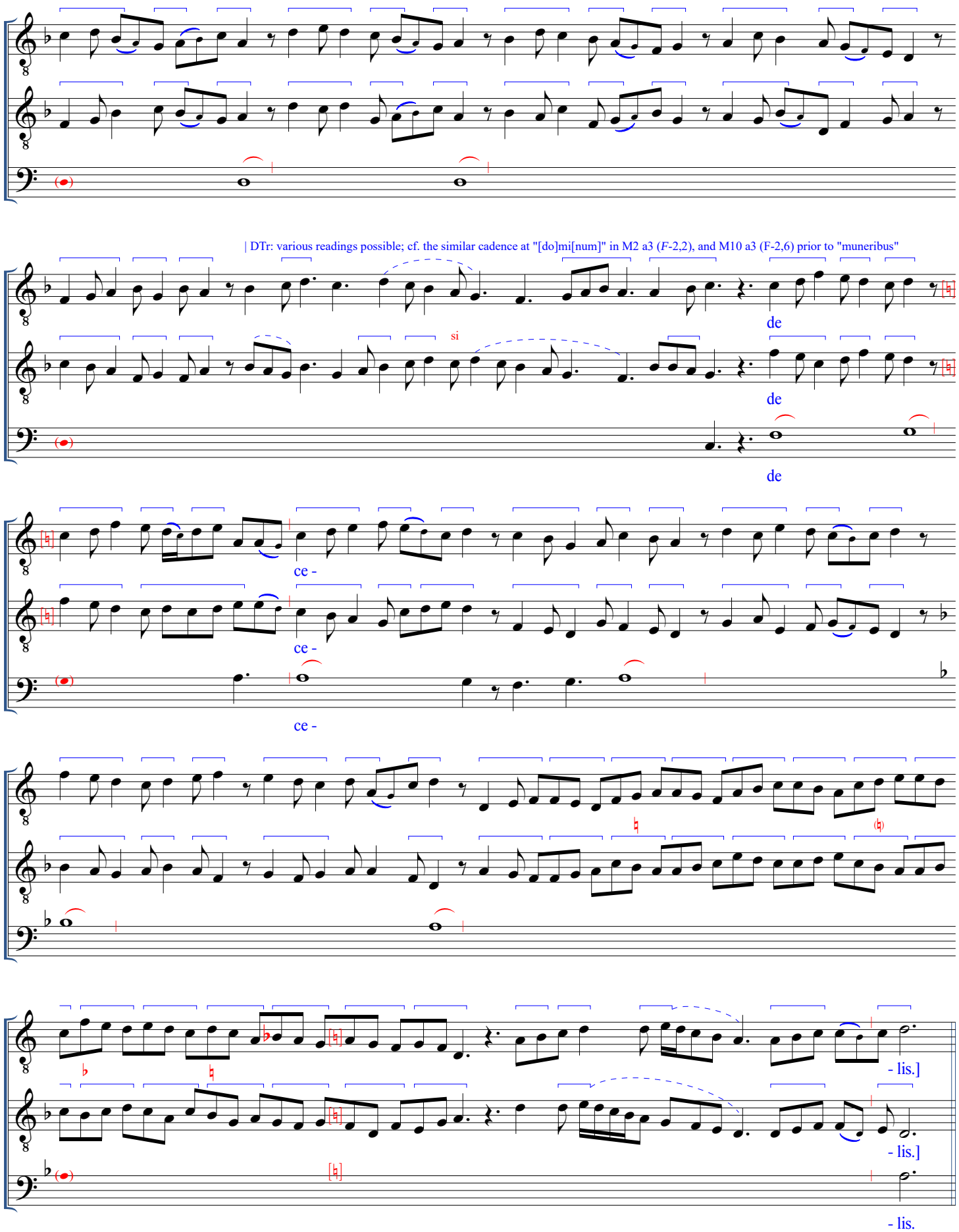
DESCENDIT DE CELIS. TANQUAM SPONSUS a3

Responsory [O2] -- with prosas *Fac deus, Familiam,* and *Facinora* (the *neuma triplex*)

F, f. 14r (2,1)*



*The intonation and first four phrases = "Des[cendit]" of the a3 O2 ℟ setting in *F,* f. 12v (1,13). For more information on this and the additional resources a3 that are available in *F* as alternatives for performing the various sections of this O2 organum, see the end of this transcription.


| DTr: various readings possible; cf. the similar cadence at "[do]mi[num]" in M2 a3 (F-2,2), and M10 a3 (F-2,6) prior to "muneribus"
si
de
de
de
ce -
ce -
ce -
- lis.]
- lis.]
- lis.

F-Pn 15181, f. 144r (CXXXIIIIr)

T

mis - sus ab ar - - ce pa - - tris in - tro - - i - vit per

au - rem vir - gi - - nis in re - - gi - o - - nem

no - - stram in - du - tus sto - la pur - pu - - re - a.

Et ex - i - vit per au - re - am por - tam lux et de -

- cus u - ni - ver - se fa - - bri - ce mun - - di.

F, f. 14v*

Tr [Tan - [Tan] -

D [Tan - [Tan] -

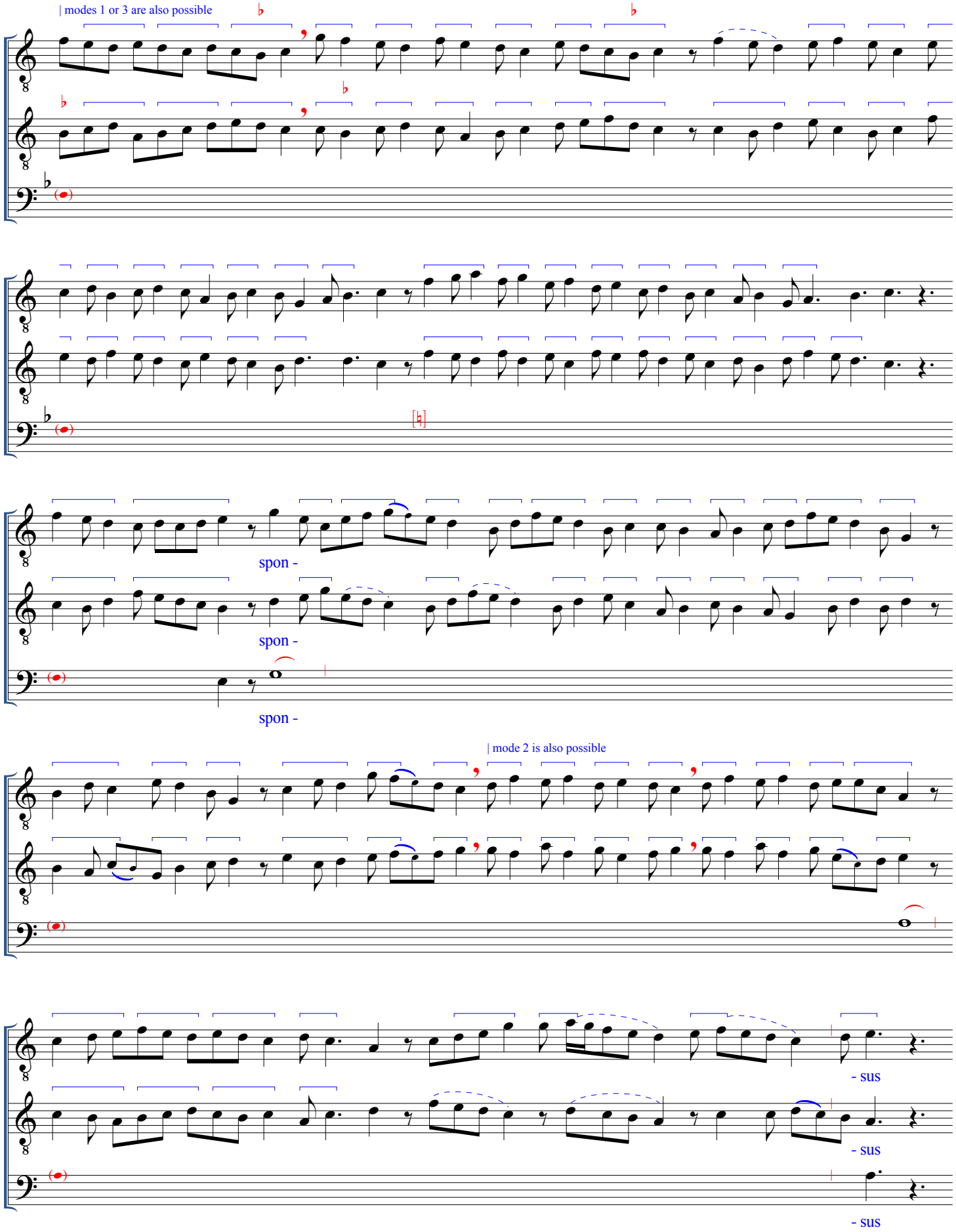
T Tan - [Tan] -

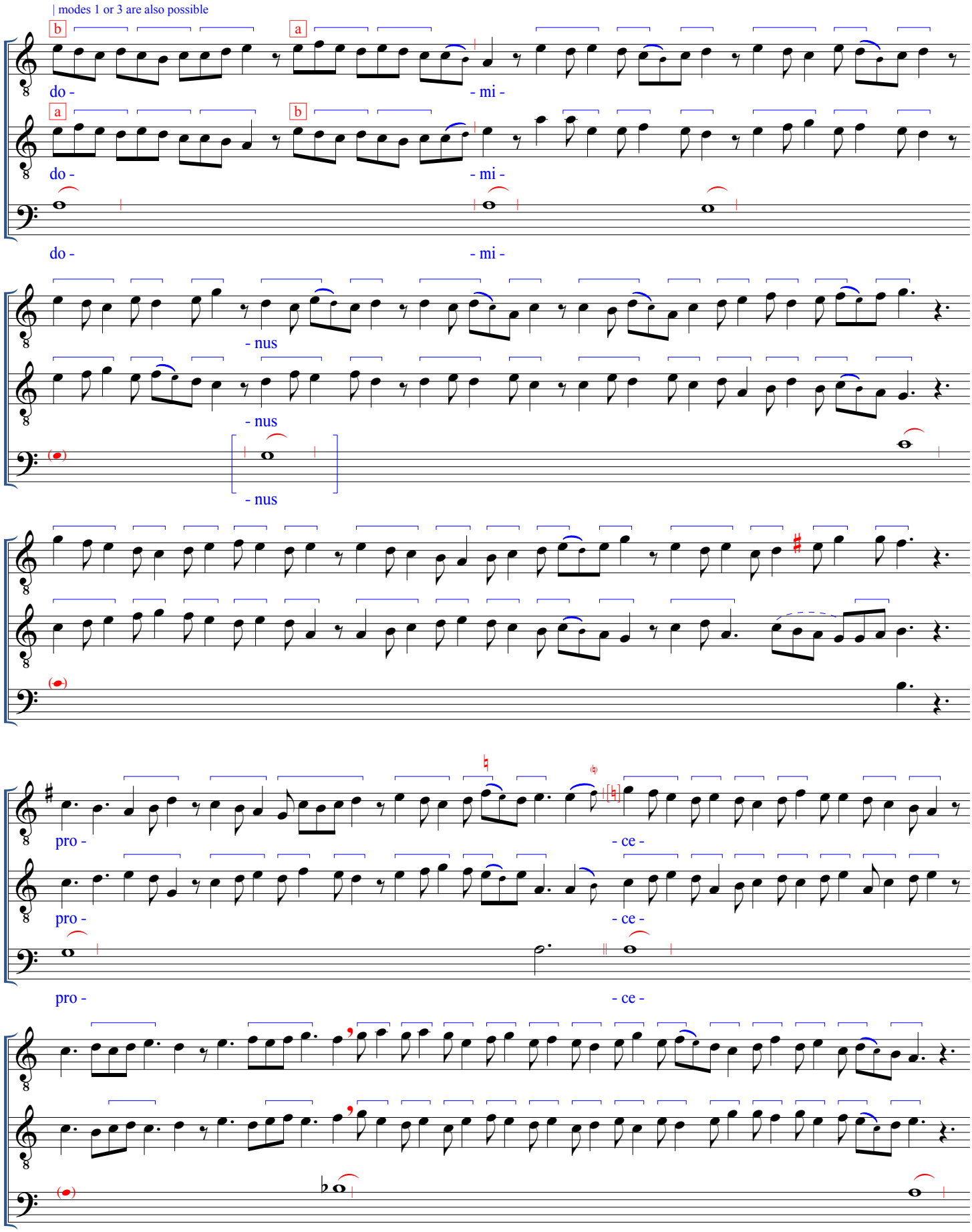
- quam

- quam

- quam

*opening of "Tan[quam]" = extant portion of "Et respicien[tes]" in *Et valde. Et respicien[tes]* (O7) a3, *F,* f. 23r (2,7).


| modes 1 or 3 are also possible
spon -
spon -
spon -
| mode 2 is also possible
- sus
- sus
- sus


| modes 1 or 3 are also possible
b
a
do -
- mi -
a
b
do -
- mi -
do -
- mi -
- nus
- nus
- nus
pro -
- ce -
pro -
- ce -
pro -
- ce -

| "de thalamo suo" = "et spiritui sancto" of GP (O2) a3 in *F*, f. 13r (1,14)

- dens de tha - la - mo

- dens de tha - la - mo

- dens de tha - la - mo

su - o.]

su - o.]

su - o.

si si

F-Pn 15181, f. 144r (CXXXIIIIr)

T

Et ex - i - vit per au - re - am por - tam lux et de -

Prosa

- cus u - ni - ver - se Fac de - us mun-da cor - po - ra no-stra et a - ni-mas di - e

i - sta ut tu - a pro - te - cti dex-tra col-lau - de-mus au - cto-rem fa - bri - ce mun - di.

(continued)

F, f. 15v

Tr
GP D
T

[Glo -
[Glo -
Glo -

si

| "Gloria" TD = GP (O2) a3 in *F,* f. 12v (1,14), 1st T cursus of "Tan[quam]" (O2) in *F* MLO a2, *W1* claus. 1 a2, and *W1* claus. 37 a2

a.
a.
b.

- ri - a pa -
- ri - a pa -
- ri - a pa -

| DTr of "filio" = TrD (exchanged) of GP (O2) a3 in *F,* f. 12v (1,14)

- tri et fi - li - o
si
- tri et fi - li - o
- tri et fi - li - o

| TD of "et spiritui sancto" = "de thalamo suo" a2 (O2) in *F* MLO; and "quippe magnus valde" a2 (O7, ∇1) in *F* MLO

et spi - ri -

et spi - ri -

et spi - ri -

- tu - - i san -

- tu - - i san -

- tu - - i san -

- cto.]

- cto.]

- cto.

F-Pn 15181, f. 144r
(CXXXIIIIr)

Et ex - i - vit per

au - re - am por - tam lux et de - - cus

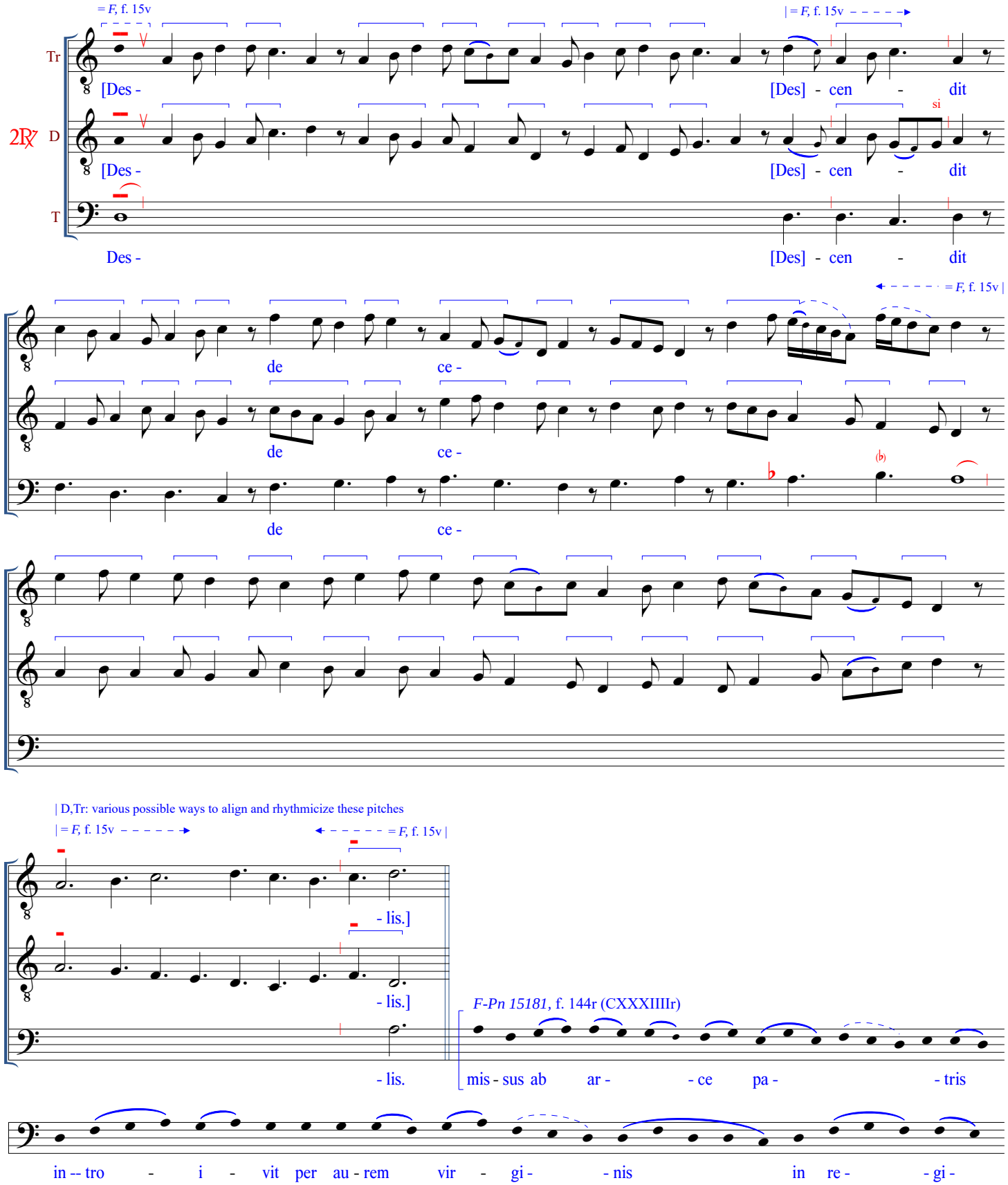
Prosa [f. 144v (CXXXIIIIv)]

u - ni - ver - se Fa - mi - li - am cu - sto - di cri - ste tu - am qui na - tus al - ma de ma - ri - a

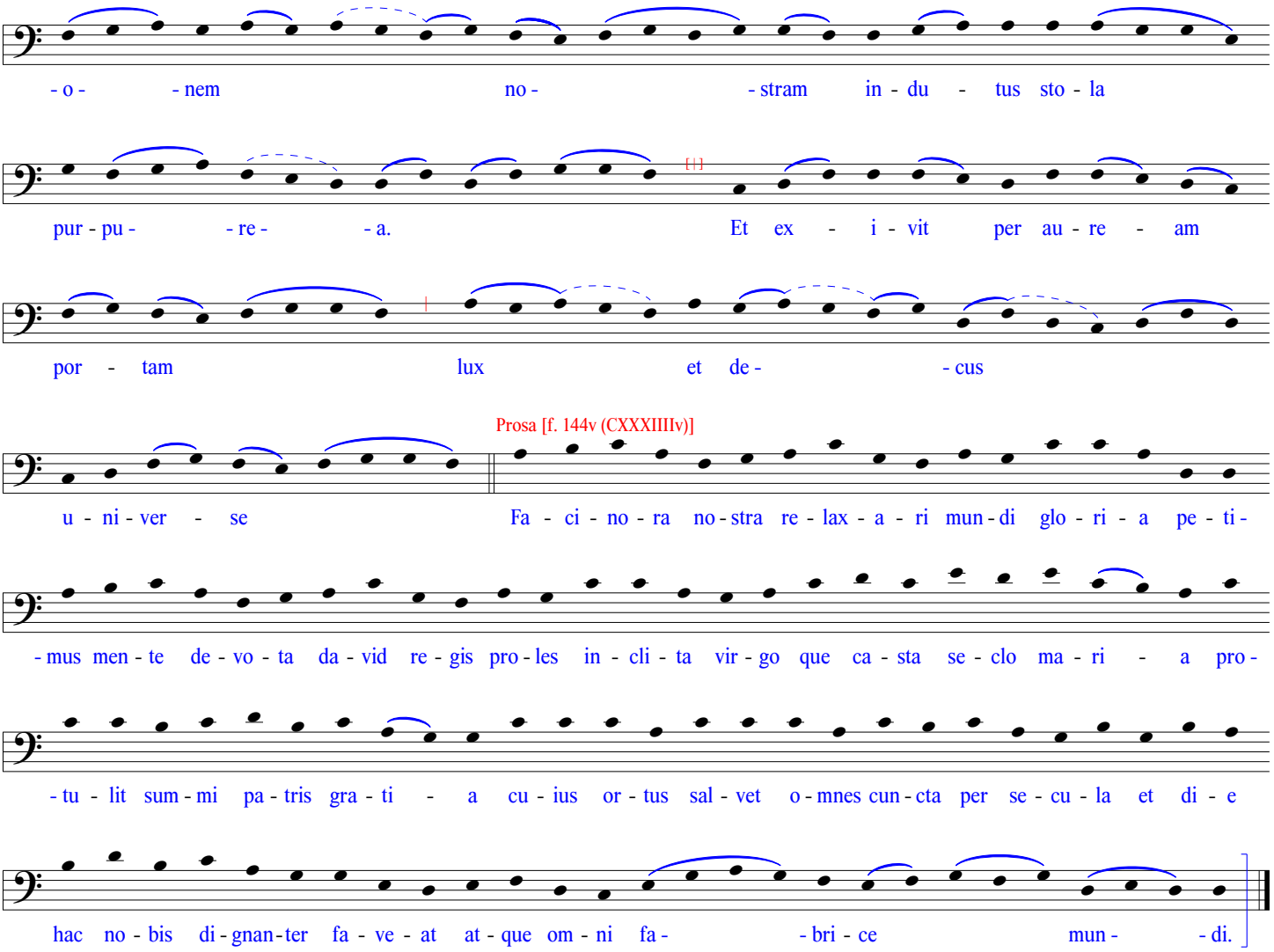
re - de - mi - sti mor - te tu - a ut co - gno-scat te con - di - to - rem fa - - bri - ce mun - - di.

(continued)

F, f. 46v (2,31) -- expands the actual 2℣ transmitted in *F* at this point (15v)*



*The material for this 2℣ section is supplied from elsewhere in *F* (2,31 on f. 46v = *W2*, f. 9v, where it serves as 2℣); it substitutes for the closely related, but slightly abridged 2℣ that actually appears in the MS at this point (f. 15v). Dashed-arrow and dashed-bracket markings above the systems explain the differences between the two versions. The differing segments in *F*, f. 46v may be omitted if one desires to perform the 2℣ exactly as it appears in *F* at this place. For further information, see the remarks at the end of this transcription.



OTHER VERSIONS OF MUSIC a3 FOR THE RESPONSORY *DESCENDIT DE CELIS* (O2) IN *F:*

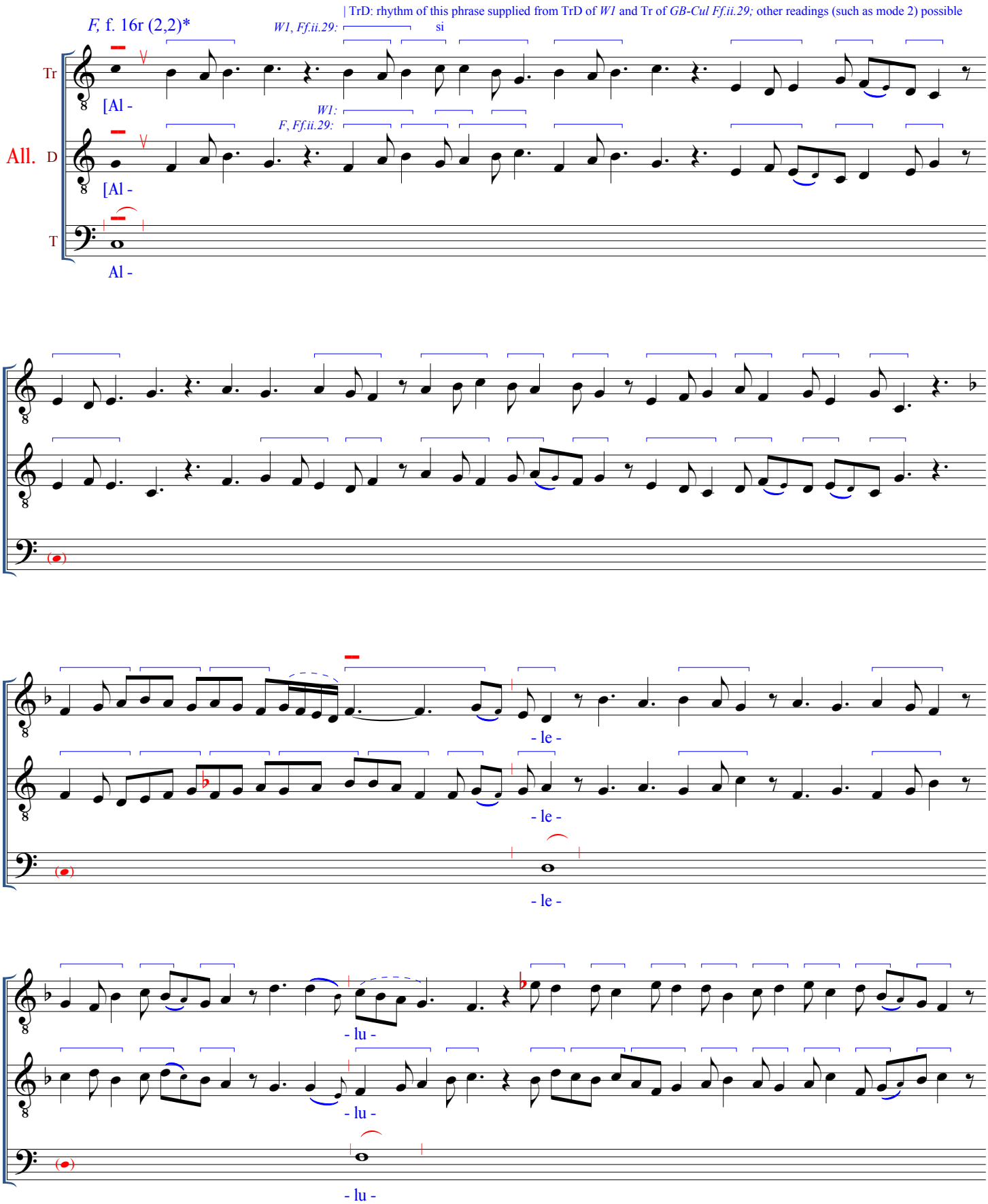
In addition to offering the full complement of polyphonic components that make up the organum triplum setting of the O2 responsory presented here -- ℟, ℣, GP, and 2℟ -- *F* provides some ancillary clausulae a3 within its first and second fascicles that may serve as alternatives for the following segments:

1. *Descendit de celis:* **a.)** *F,* f. 12v (1,13): this segment quotes the intonation and first four phrases of the ℟ presented in this transcription, then continues with a differing discant section over the remaining syllables. **b.)** *F,* f. 15v (the 2℟ within 2,1): a slightly abridged form of the setting. **c.)** on f. 46v (2,31), where the shorter redaction exactly fills the final system on the page. In the above transcription of the 2℟ within *F*-2,1, the clausula that actually appears on f. 15v has been exchanged for the closely related, but slightly longer version on f. 46v, and their correspondences and differences are indicated by markings above the systems. Any of the three items a., b., and c. may serve as alternatives for either the ℟ or 2℟.

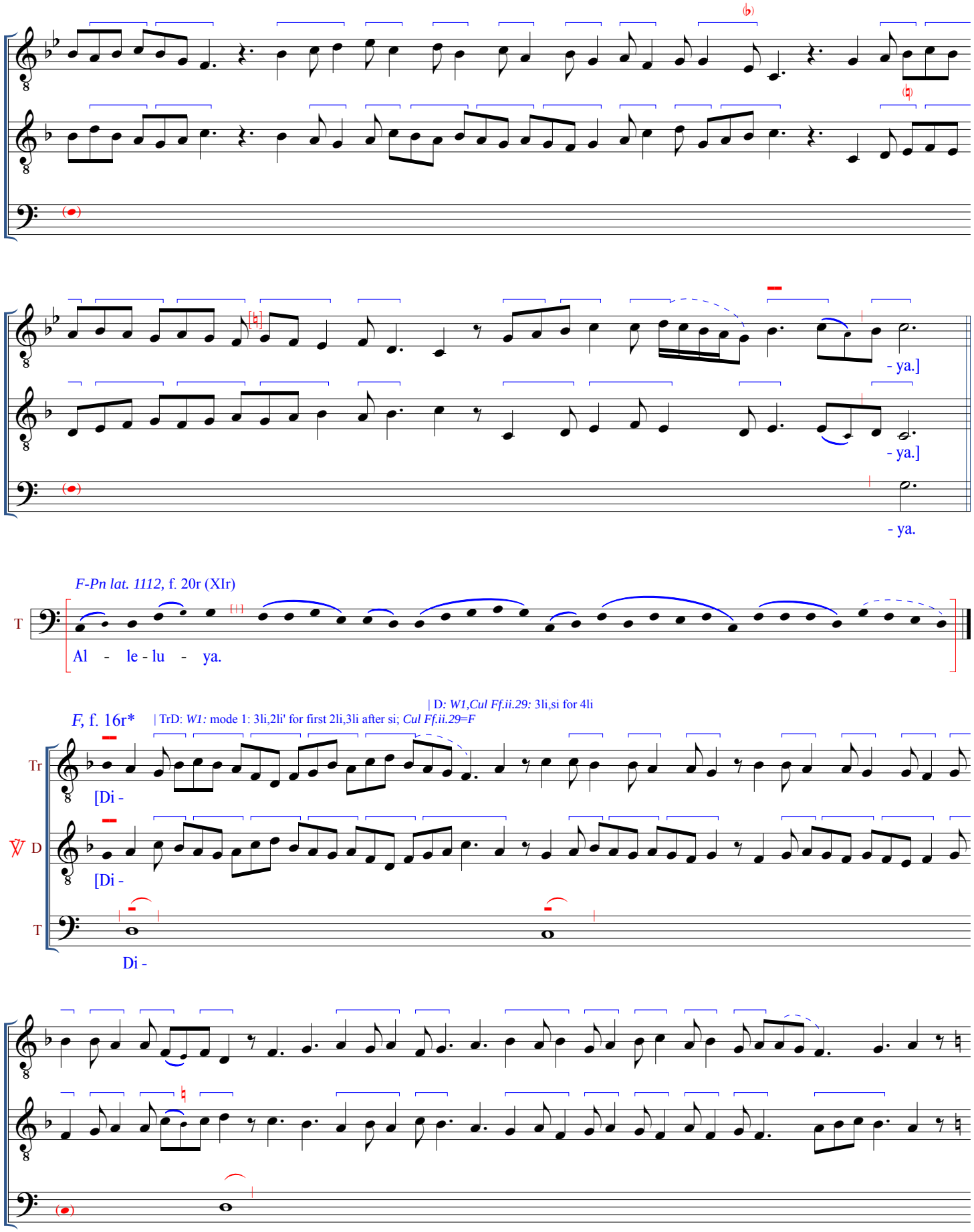
2. *Tanquam: F,* f. 10v (1,7): a discant setting of the opening ℣ melisma. In this case the music of the Tr staff was never entered, but the presumed omission may be reconstructed from double-motet versions of the music (nos. 636, 637, 638, 640).

3. *Gloria patri et filio et spiritui sancto:* f, 12v (1,14). This setting of the entire GP text has a number of concordances with music in the O2 setting of *F*-2,1 presented here, as well as with organa a2 from the O2 setting in the MLO of *F* and with two clausulae from the collection in *W1*. For details on these relationships, see the transcription of *F*-1,14 above.

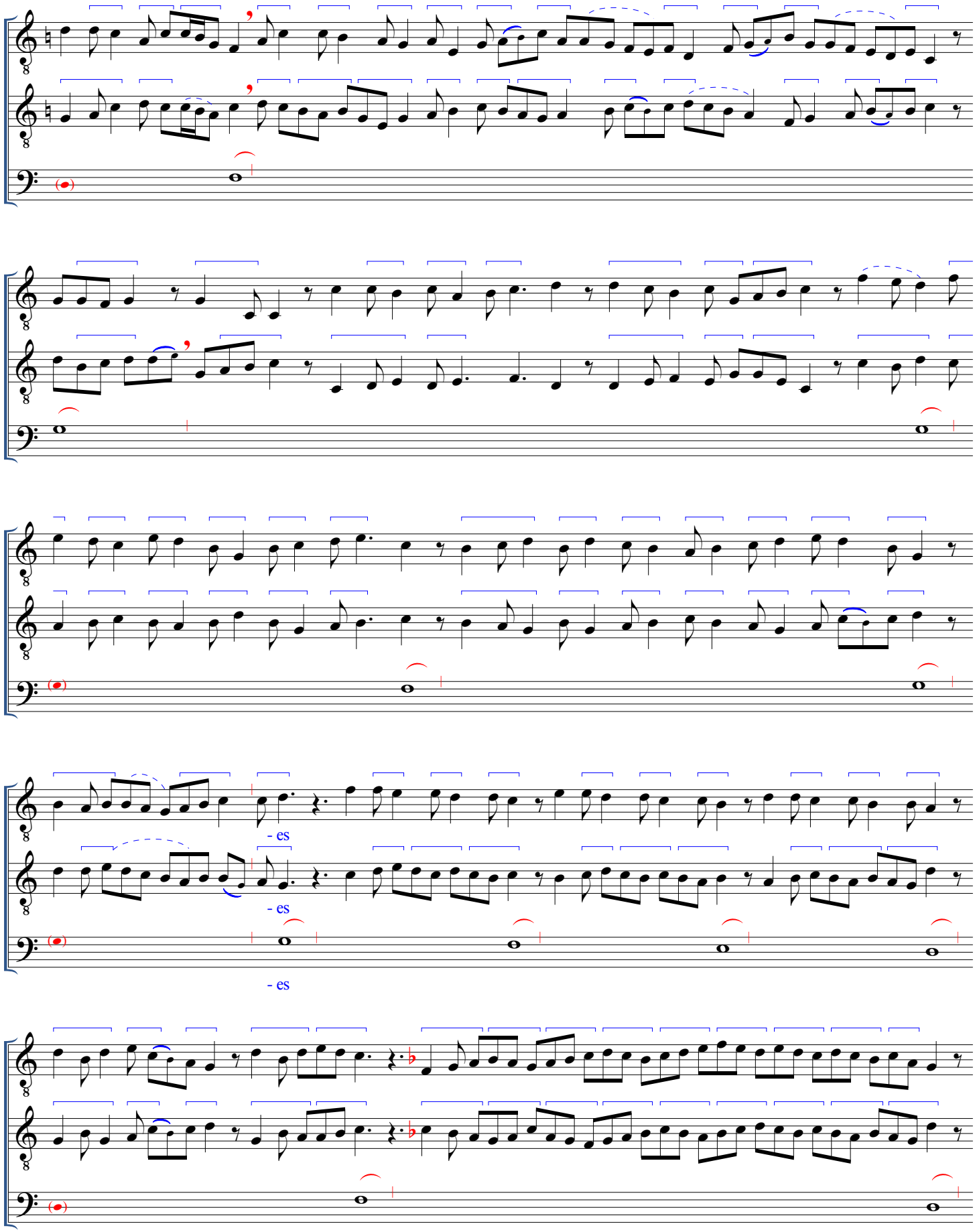
ALLELUYA. DIES SANCTIFICATUS a3
[M2]

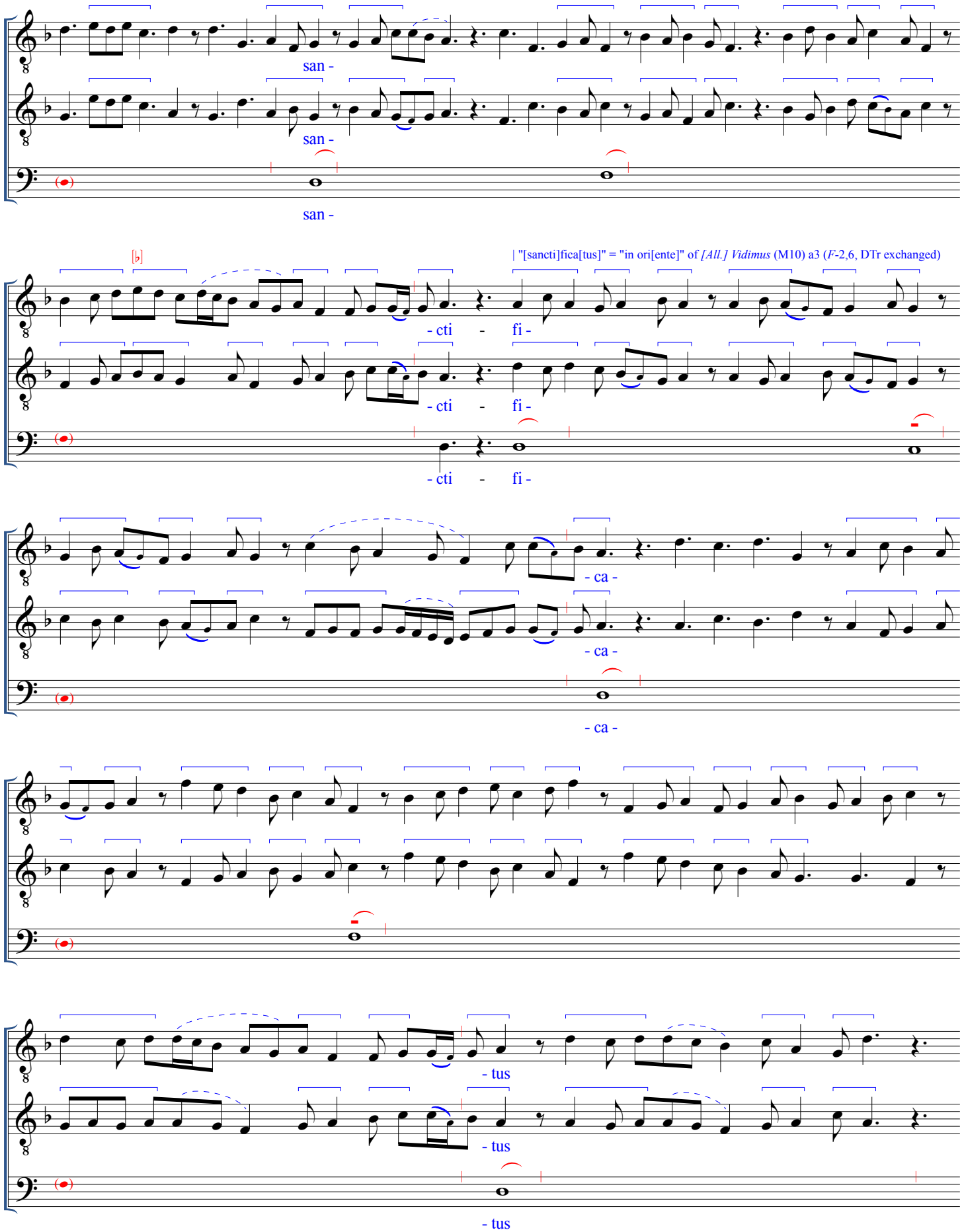


*"Alle[luya]" = "Et [valde]" of *Et valde. Et respicientes* (O7) a3 (*F*-2,7); cf. also the opening two Tr phrases with the D that begins MLO *Viderunt omnes* (M1) a2 and MLO *Propter veritatem* (M37) a2.

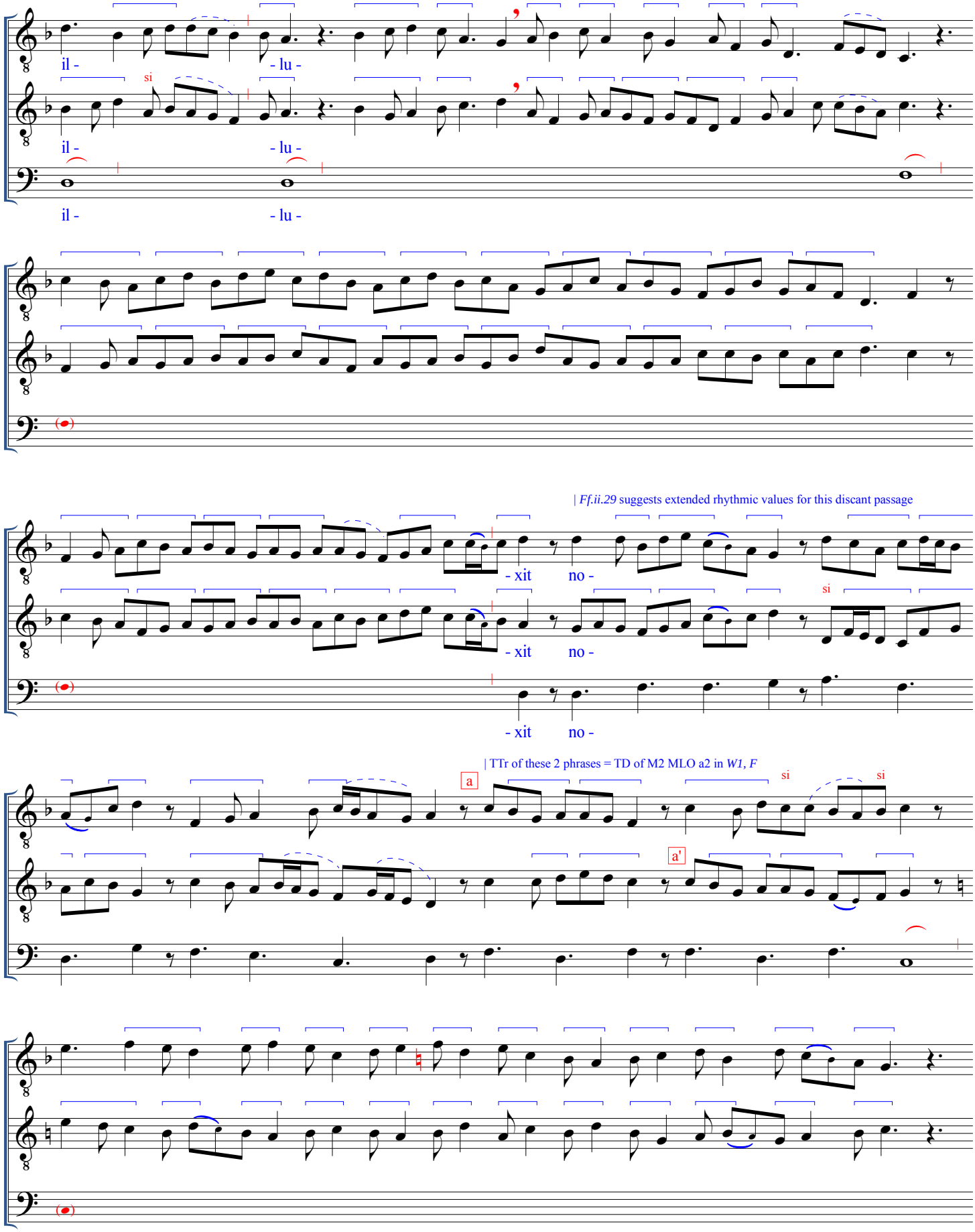


*opening of "Di[es]" = "Vi[dimus]" of *[All.] Vidimus stellam* (M10) a3 (*F*-2,6)


- es
- es
- es


san -
san -
san -
[♭]
| "[sancti]fica[tus]" = "in ori[ente]" of *[All.] Vidimus* (M10) a3 (*F*-2,6, DTr exchanged)
- cti - fi -
- cti - fi -
- cti - fi -
- ca -
- ca -
- ca -
- tus
- tus
- tus

| = opening of "illu[xit]" = opening of "stel[lam]" in *[All.] Vidimus* (M10) a3 (*F*-2,6)



- bis

- bis

- bis

| TTr = TD of "ve[nite]" in M2 MLO a2 in *W1,F,W2*

ve -

ve -

ve -

- ni -

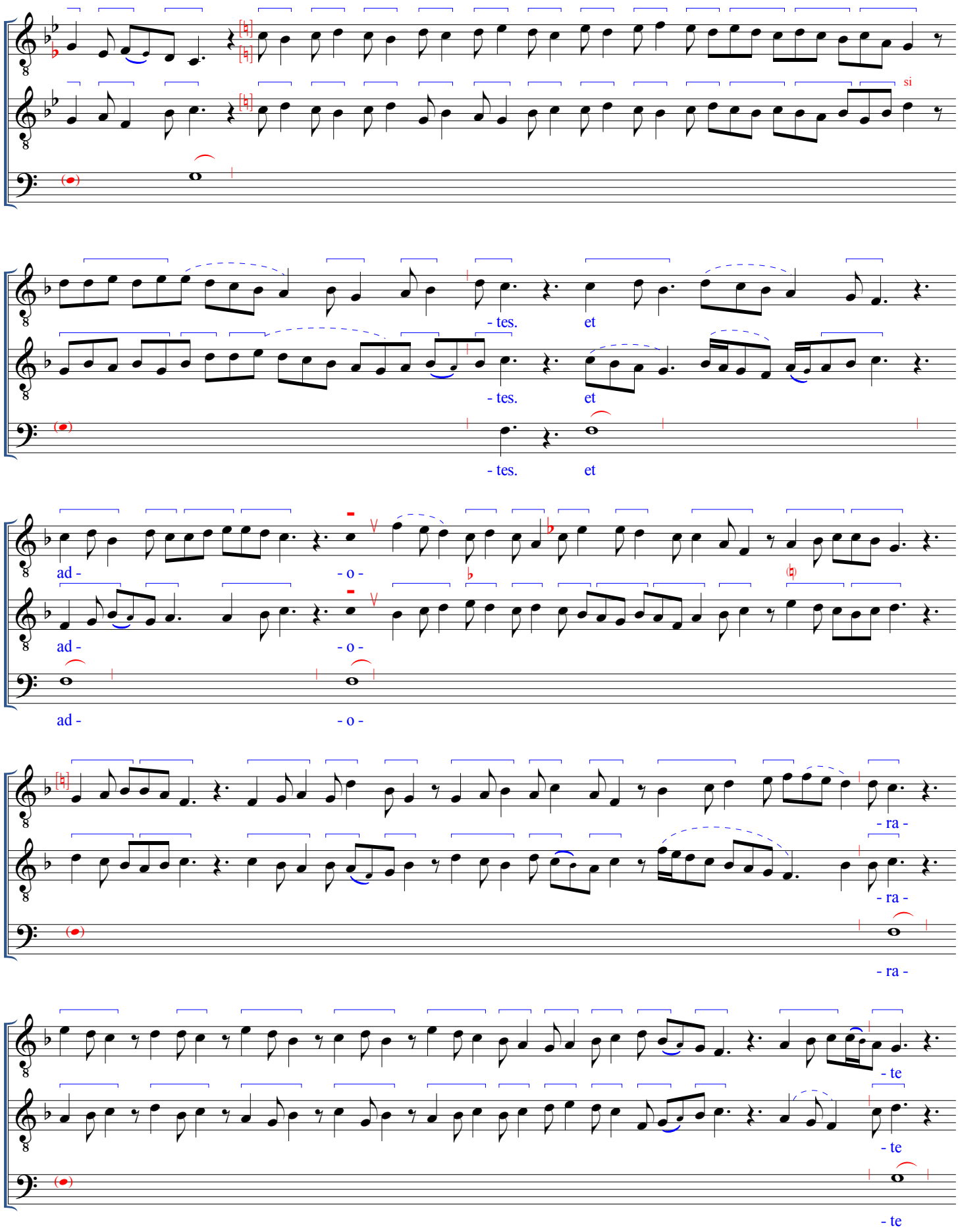
- ni -

- ni -

- te gen -

- te gen -

- te gen -


si
- tes. et
- tes. et
- tes. et
ad - - o -
ad - - o -
ad - - o -
- ra -
- ra -
- ra -
- te
- te
- te

do - - mi -

do - - mi -

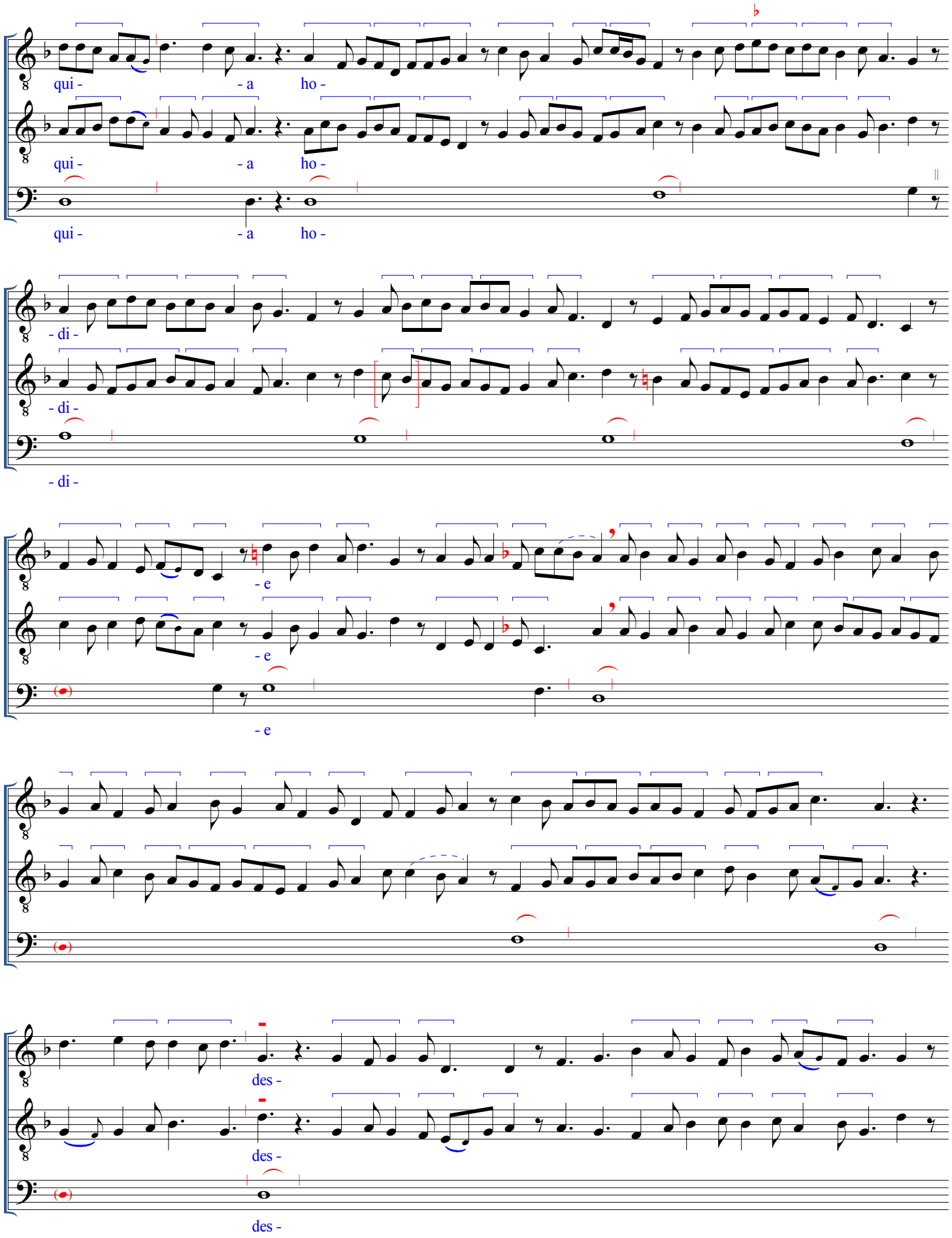
do - - mi -

si - num

si - num

- num

| DTr: various readings possible; cf. the similar cadence at *[All.] Vidimus* (M10) a3 (*F*-2,6) prior to "muneribus," and *Descendit de celis* (O2) a3 (*F*-2,1) prior to "de celis"


qui - a ho -
qui - a ho -
qui - a ho -
- di -
- di -
- di -
- e
- e
- e
des -
des -
des -

| close of "[des]cendit" = close of "stellam" in *[All.] Vidimus* (M10) a3 (*F*-2,6)

- cen -

- cen -

- cen -

si

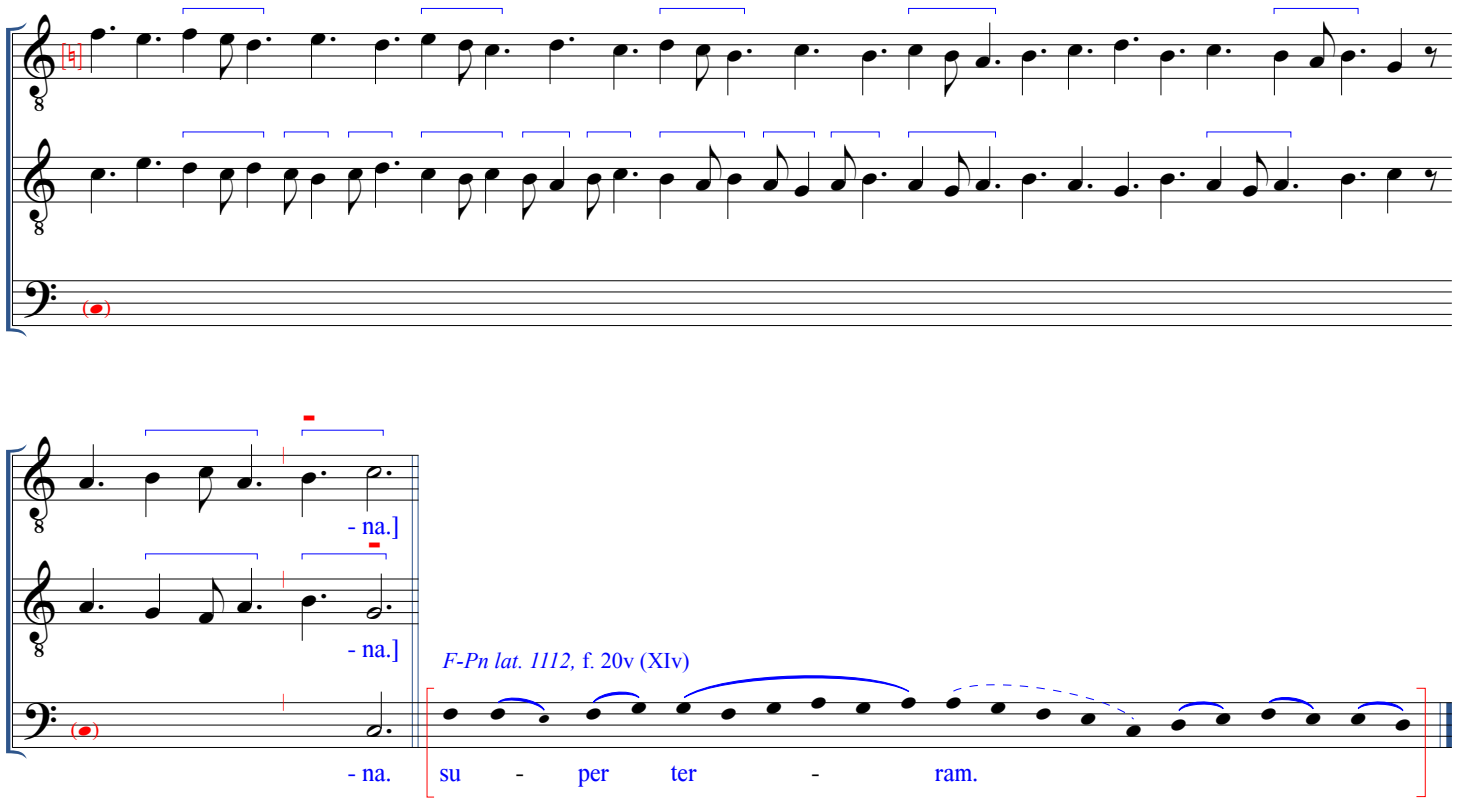
si

| discant passage for next 10 L may also be read in extended values throughout (i.e., with all DLs in T)

- dit lux mag -

- dit lux mag -

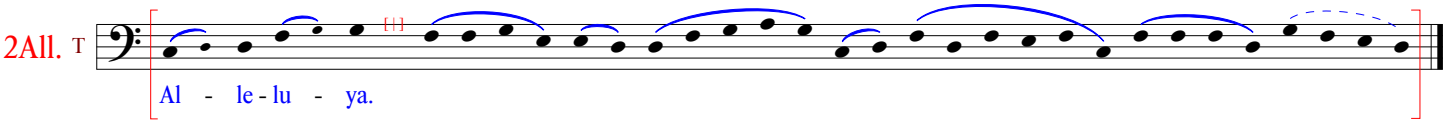
- dit lux mag -



F-Pn lat. 1112, f. 20v (XIv)

(In place of a chant performance of the repeat of the Alleluya, the polyphonic version may be offered instead.)

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

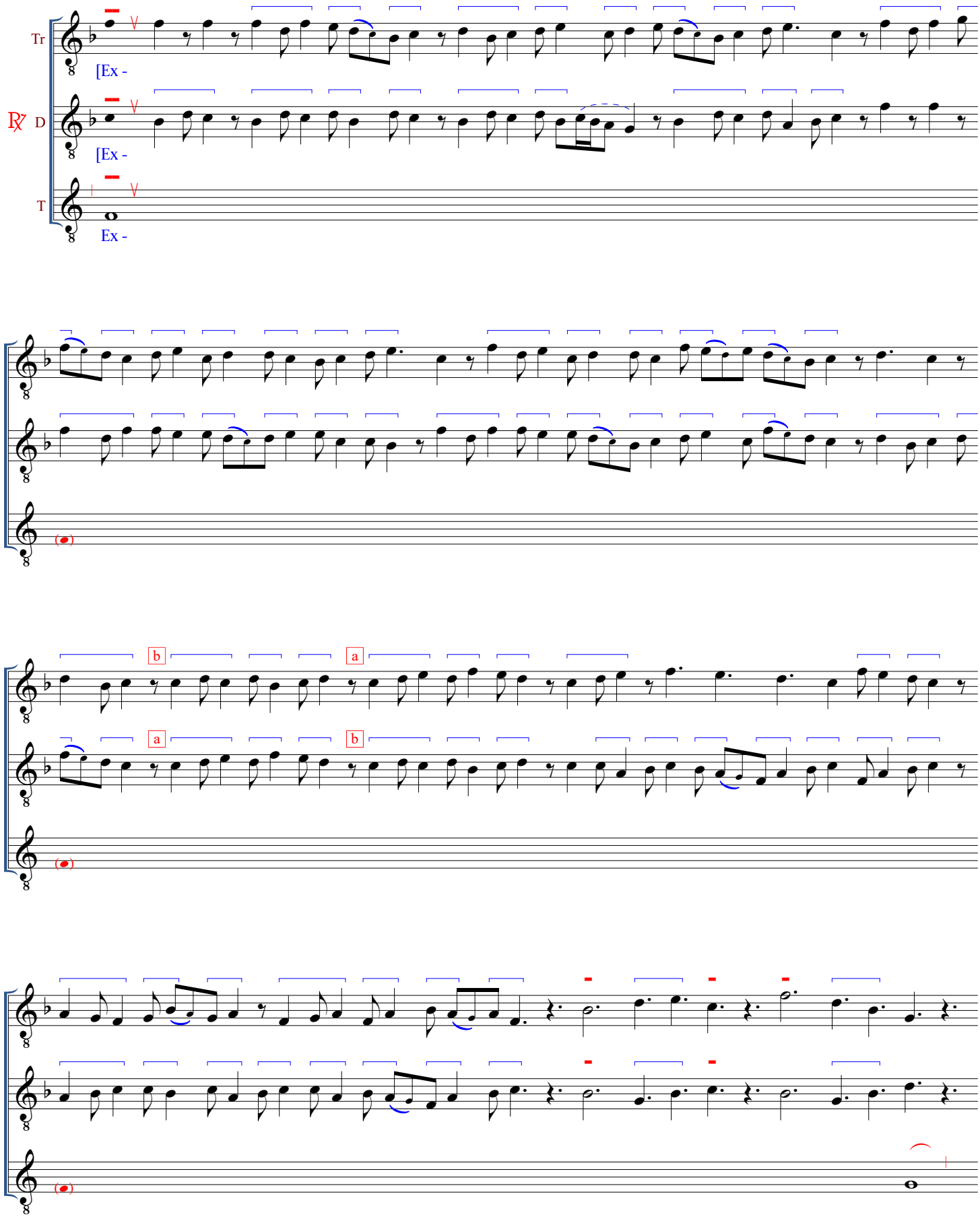


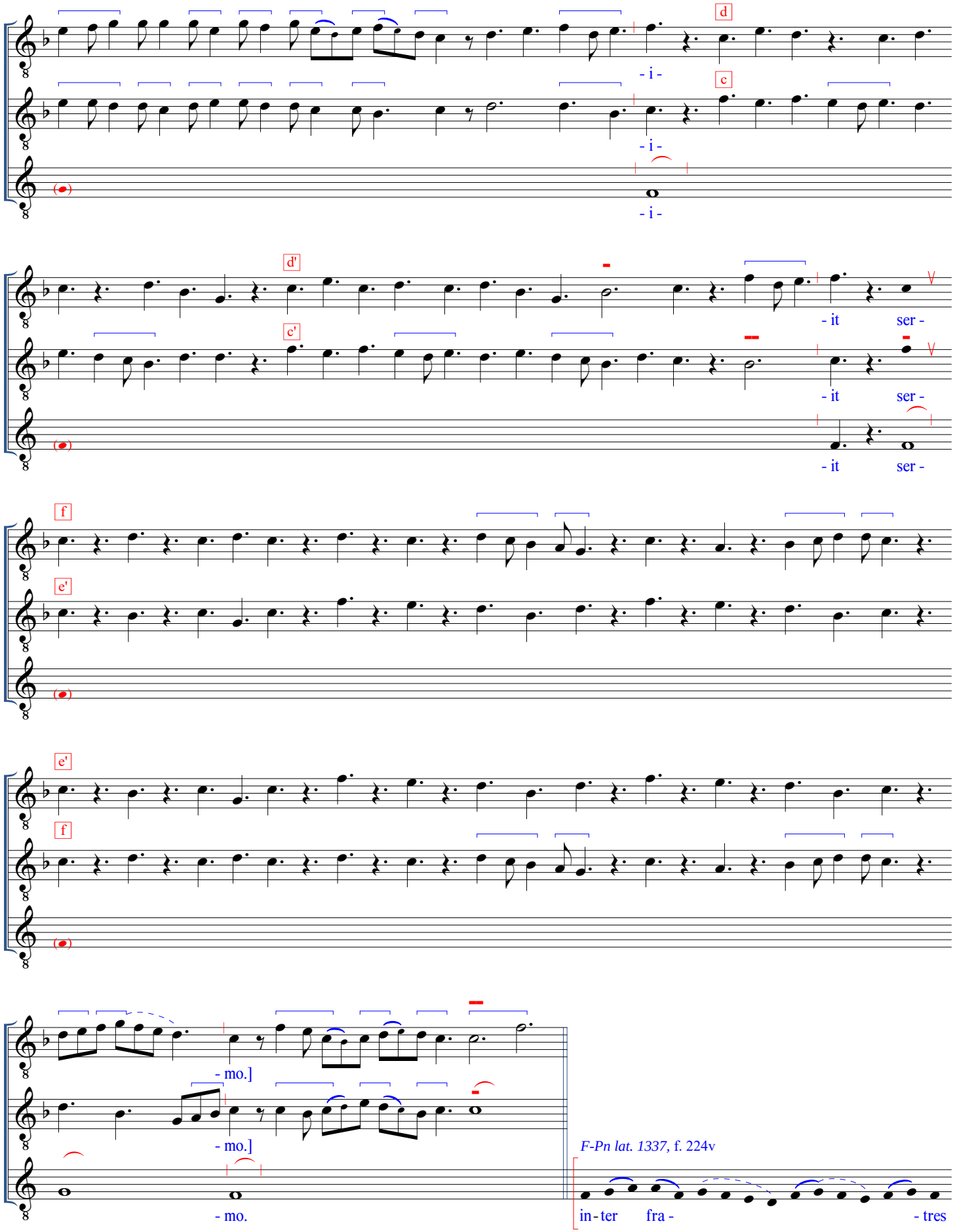
EXIIT SERMO. SED SIC EUM a3

Gradual [M5]

Perotinus?

F, f. 18r (2,3)




d
- i -
c
- i -
- i -
d'
- it
ser -
c'
- it
ser -
- it
ser -
f
e'
e'
f
- mo.]
- mo.]
- mo.
F-Pn lat. 1337, f. 224v
in - ter
fra -
- tres

quod di - sci - - pu - - lus il - - le non

mo - ri - tur.

F, f. 18r (2,3)

| D: for the four long phrases below in the D, cf. the 4th and 5th phrases of the T in the cauda on "[emuncto]rium" closing Strophe II in the conductus *Anni favor iubilei* (J25/16)

Tr

D

T

or:

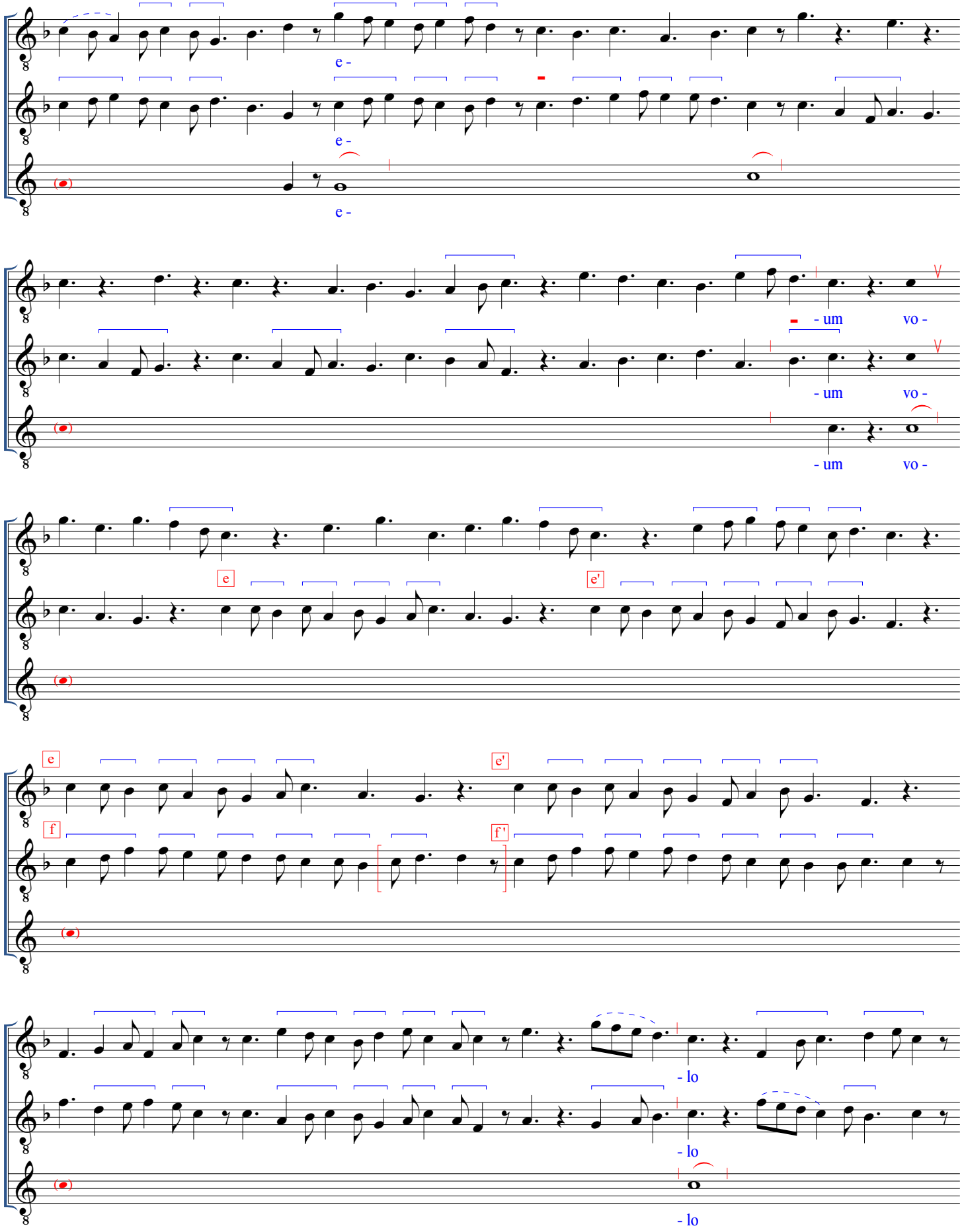
[Sed

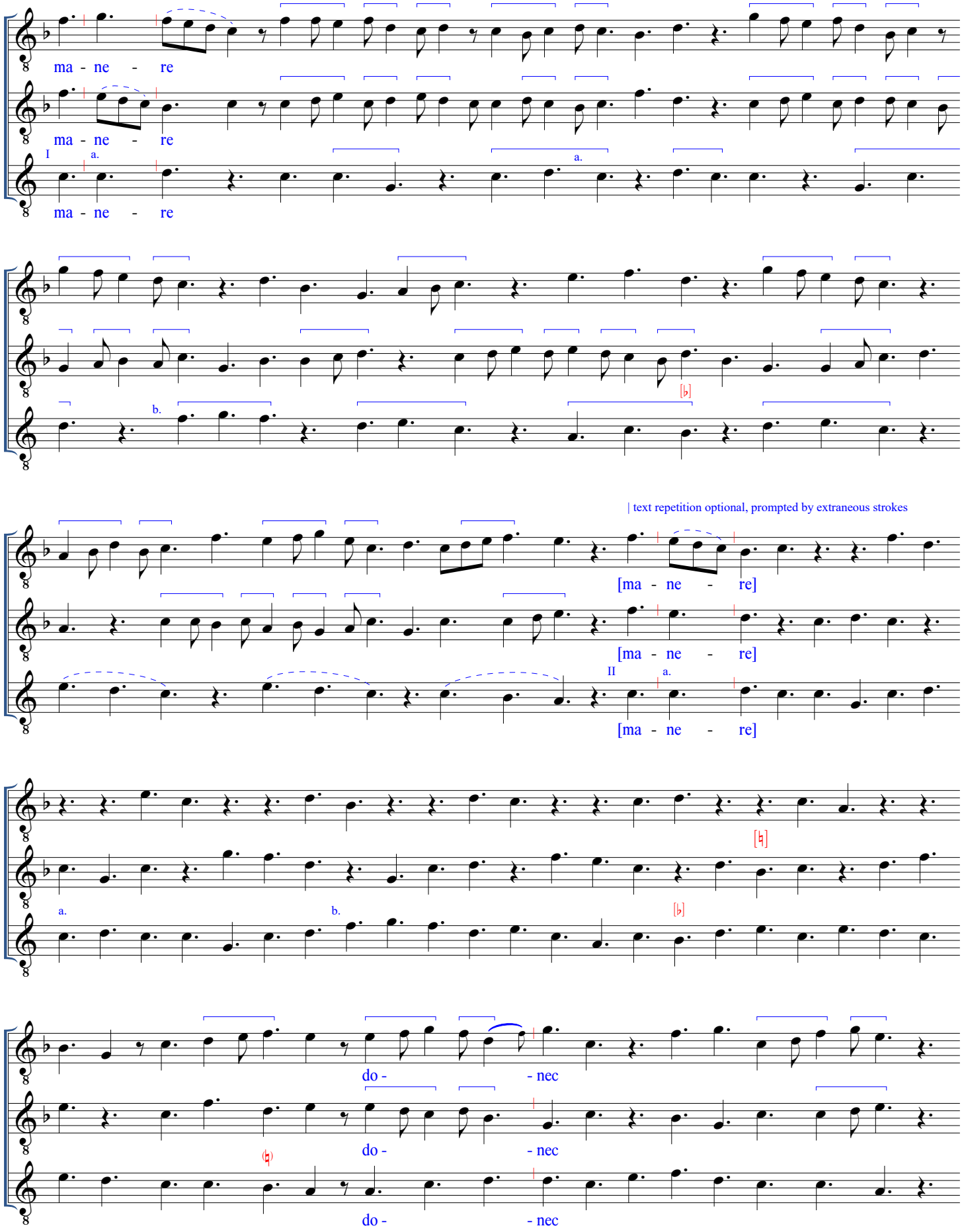
Sed

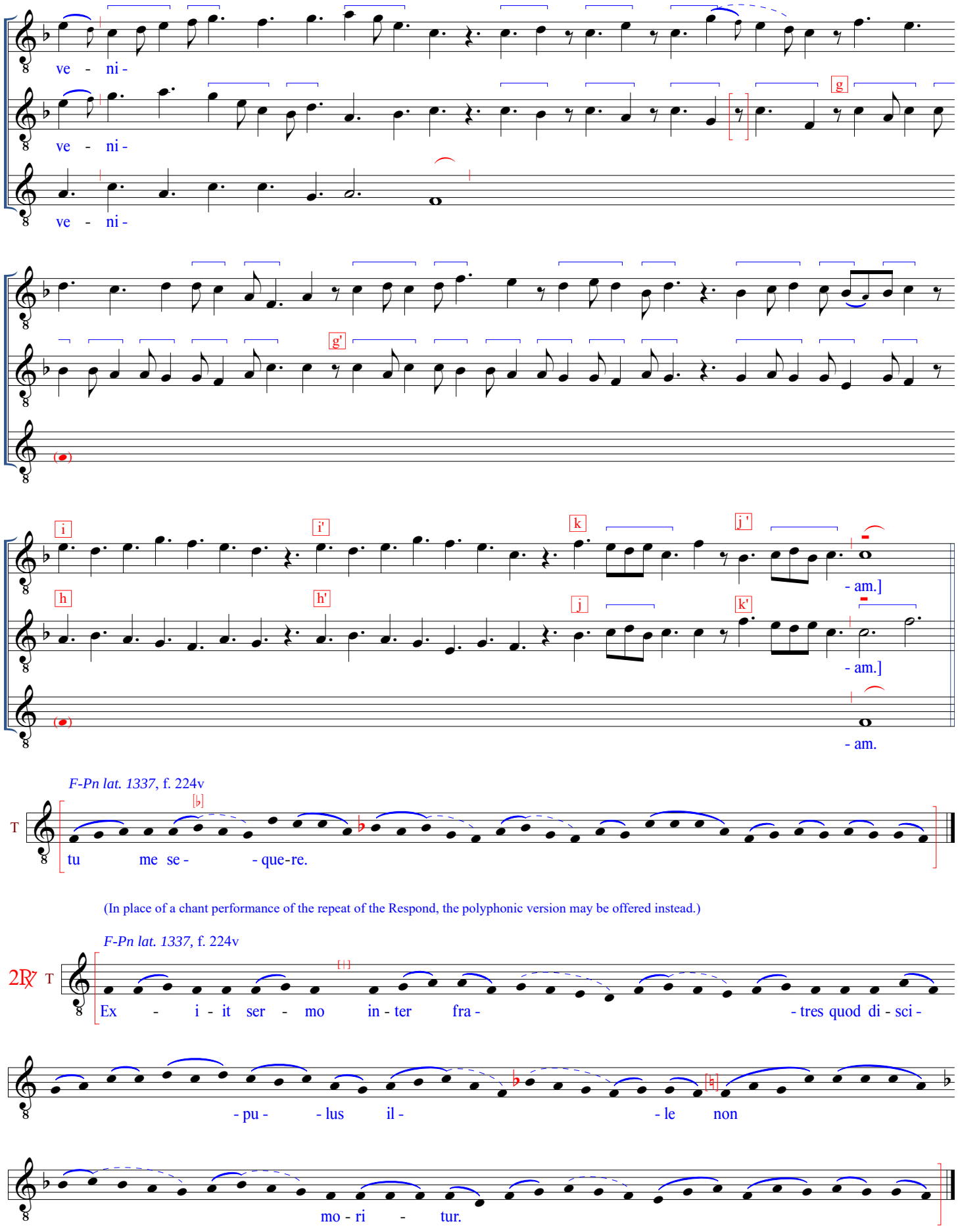
sic

sic

sic


e -
e -
e -
- um
vo -
- um
vo -
- um
vo -
e
e'
e
e'
f
f'
- lo
- lo
- lo

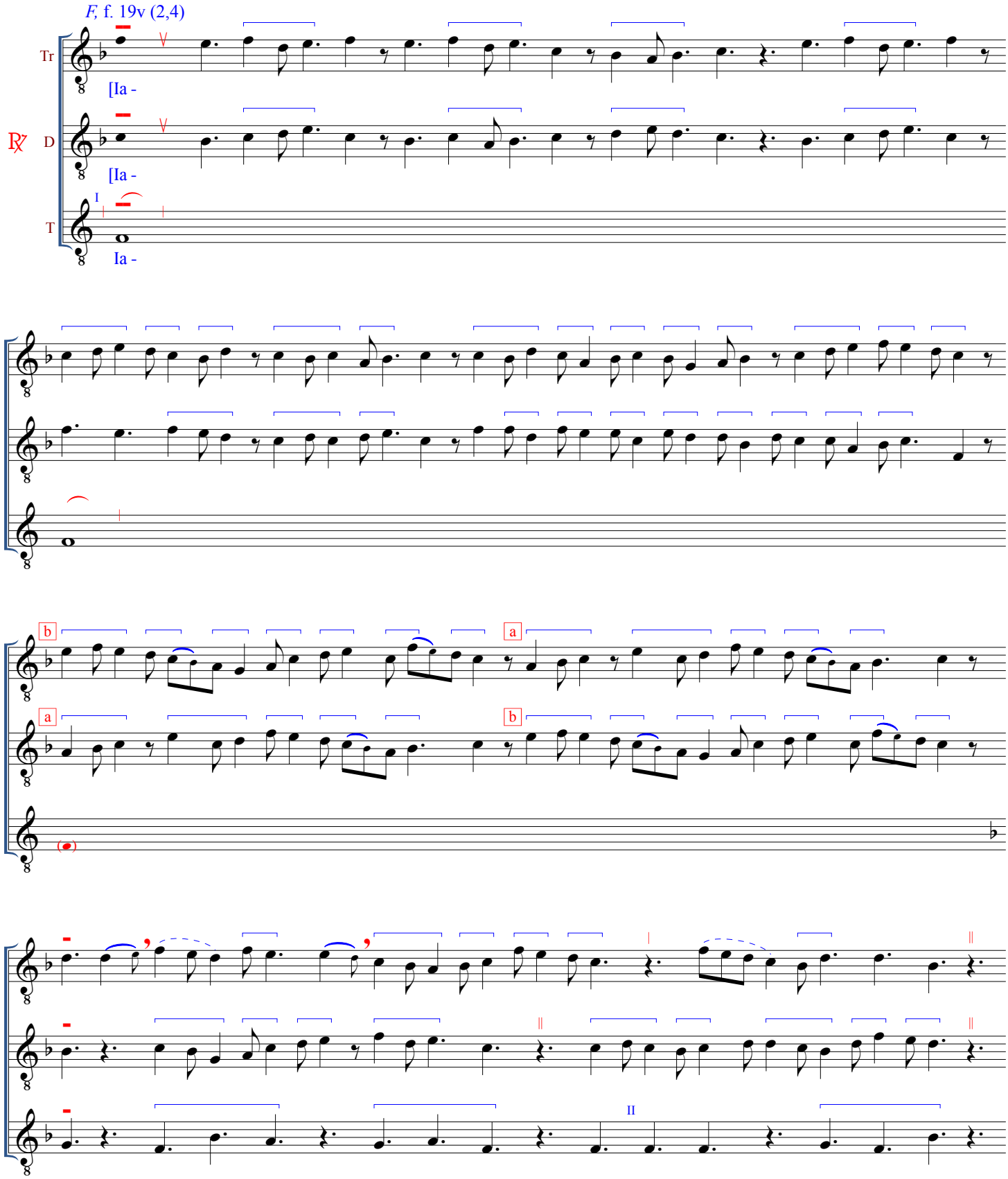

ma - ne - re
ma - ne - re
ma - ne - re
I
a.
a.
b.
[♭]
| text repetition optional, prompted by extraneous strokes
[ma - ne - re]
[ma - ne - re]
II
a.
[ma - ne - re]
[♮]
a.
b.
[♭]
do - nec
do - nec
(♮)
do - nec


ve - ni -
ve - ni -
ve - ni -
g
g'
i
i'
k
j'
h
h'
j
k'
- am.]
- am.]
- am.
F-Pn lat. 1337, f. 224v
T
tu me se - - que-re.
(In place of a chant performance of the repeat of the Respond, the polyphonic version may be offered instead.)
F-Pn lat. 1337, f. 224v
2℟ T
Ex - i - it ser - mo in - ter fra - - tres quod di - sci -
- pu - - lus il - - le non
mo - ri - tur.

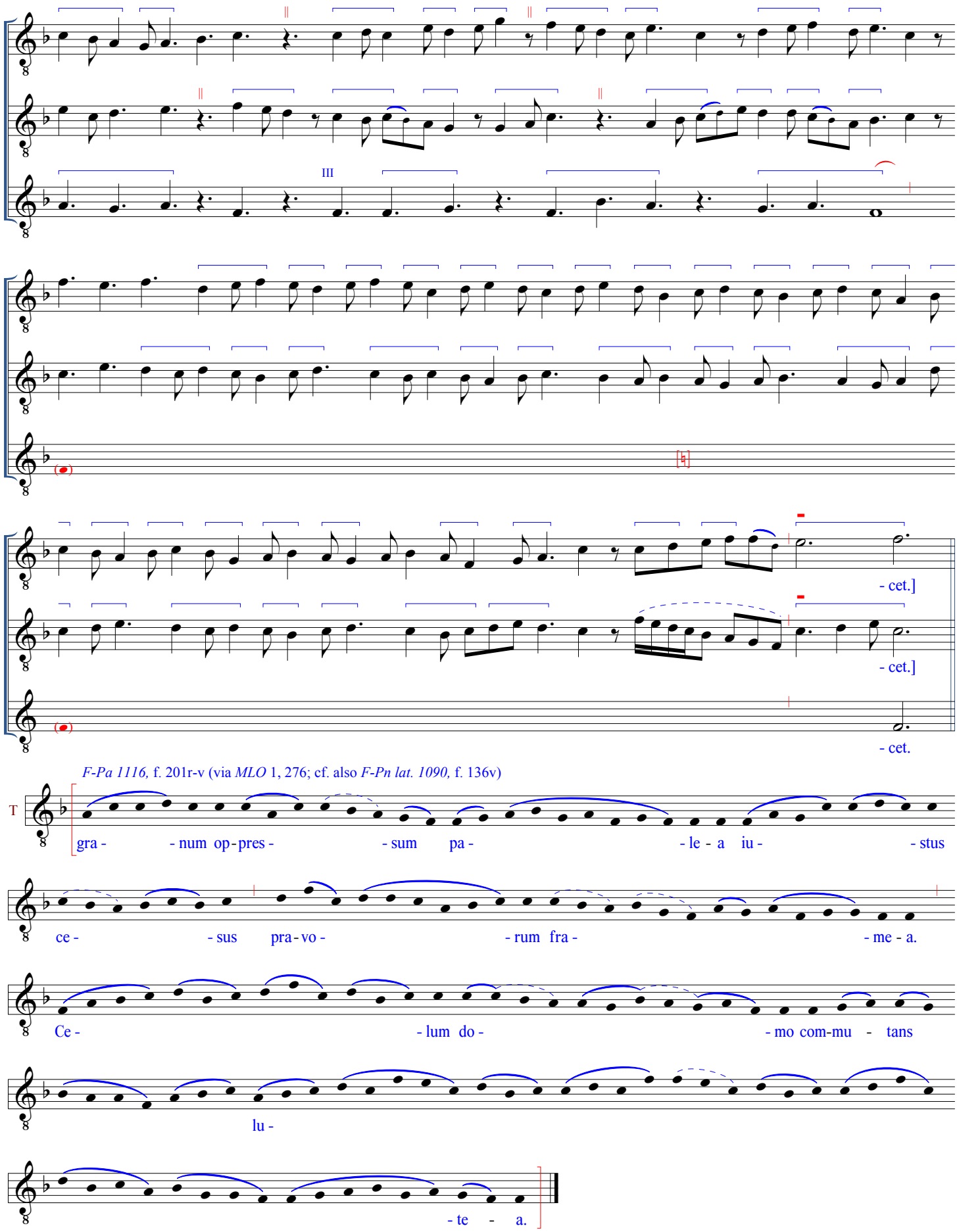
IACET GRANUM. CADIT CUSTOS a3

Responsory [O38]*

F, f. 19v (2,4)



*Since the typical liturgical assignment for this piece at Notre Dame of Paris was as the fourth Matins responsory for the feast of St. Thomas of Canterbury (29 Dec.), its inclusion as an organum in *F* is rather curious, as organal performance was usually allotted only to Matins responsories 3, 6, or sometimes 9. For other pieces in *F*-2 with unusual liturgical credentials, which may argue for their creation or implementation outside the environment of the Paris cathedral, see the remarks at the ends of the transcriptions of *[Letemur gaudiis.] Christus manens* in *F,* f. 20v (2,5), and *Quindenis gradibus. Post genitum* in *F,* f. 28r (2,12).


III
- cet.]
- cet.]
- cet.
F-Pa 1116, f. 201r-v (via *MLO* 1, 276; cf. also *F-Pn lat. 1090,* f. 136v)
T
gra - - num op - pres - - sum pa - - le - a iu - - stus
ce - - sus pra - vo - - rum fra - - me - a.
Ce - - lum do - - mo com-mu - tans
lu -
- te - a.

F, f. 20r

Tr [Ca -

D [Ca -

T Ca -

| modes 3 or 6 also possible

- dit

- dit

- dit

cu -

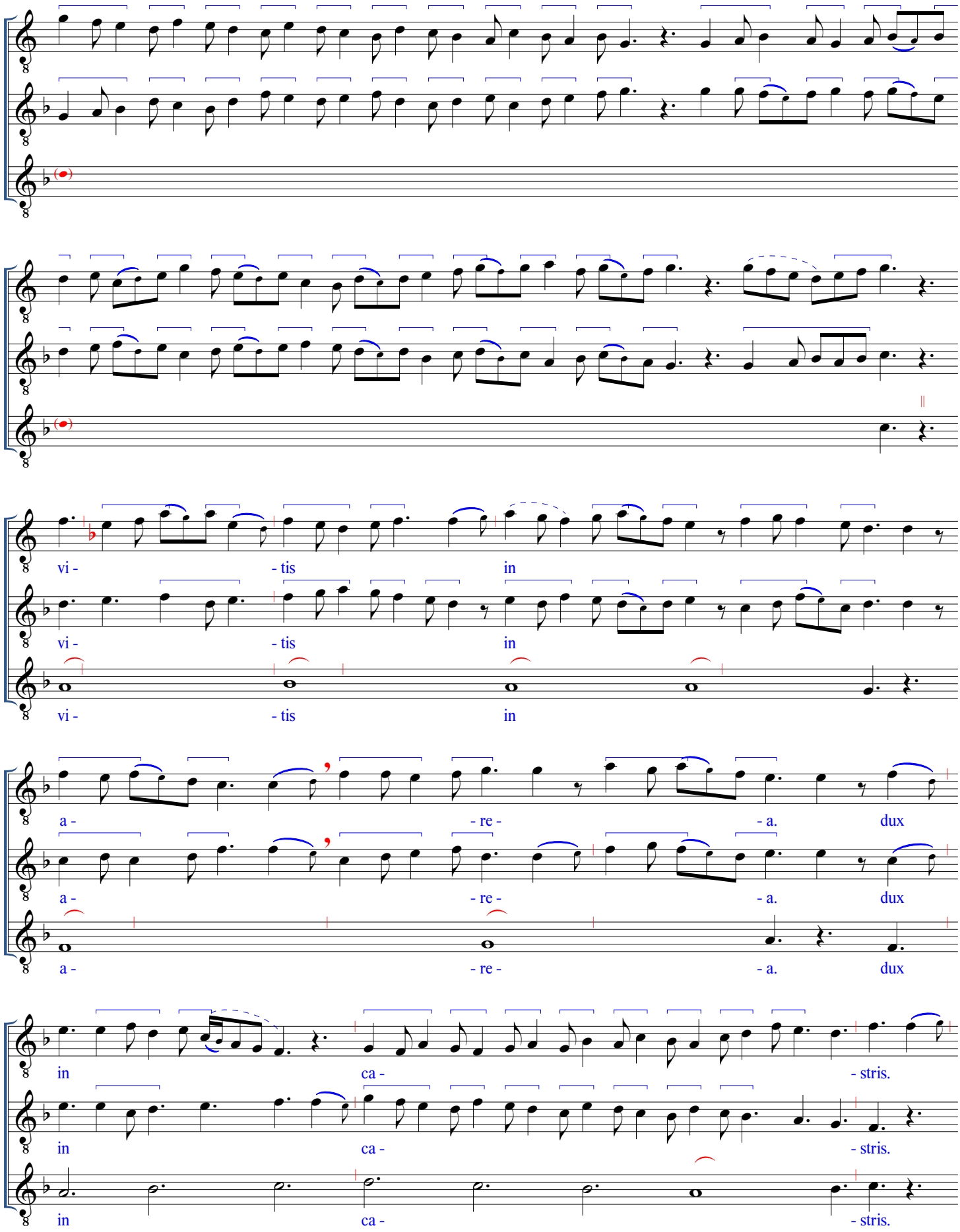
cu -

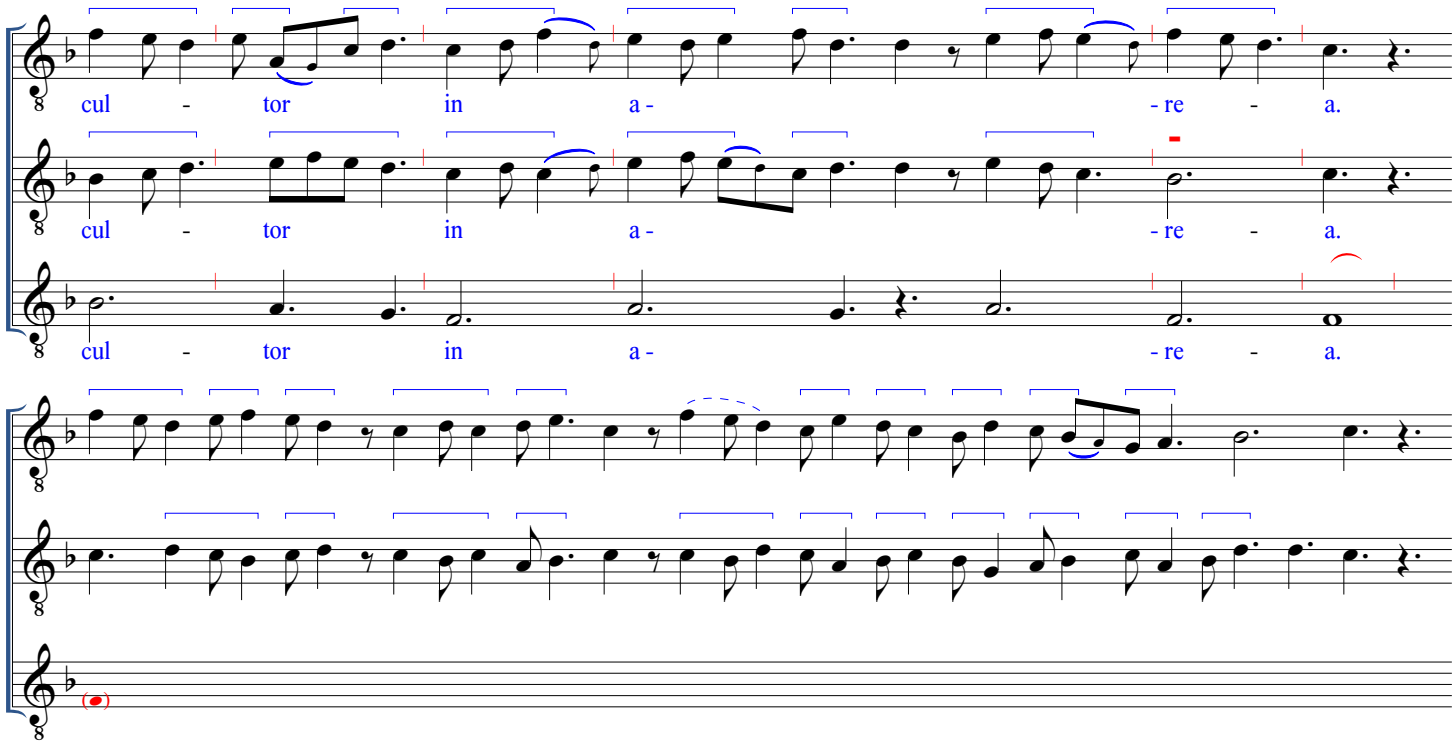
cu -

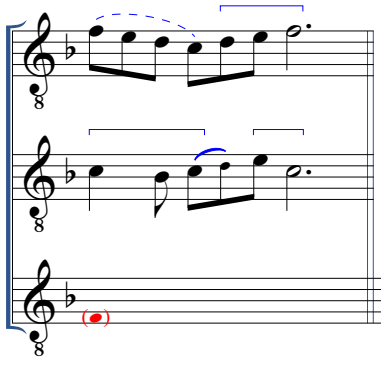
- stos

- stos

- stos

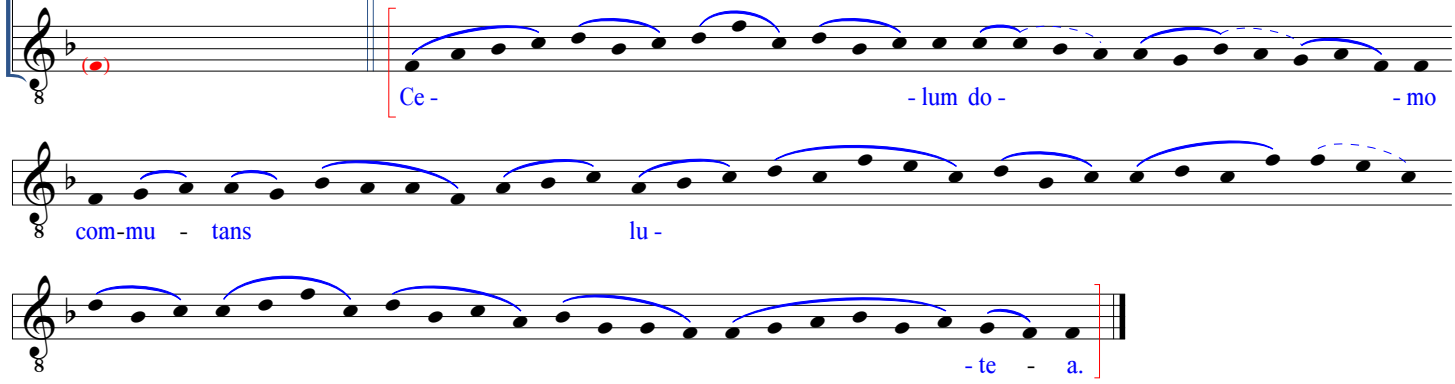

vi - - tis in
vi - - tis in
vi - - tis in
a - - re - - a. dux
a - - re - - a. dux
a - - re - - a. dux
in ca - - stris.
in ca - - stris.
in ca - - stris.





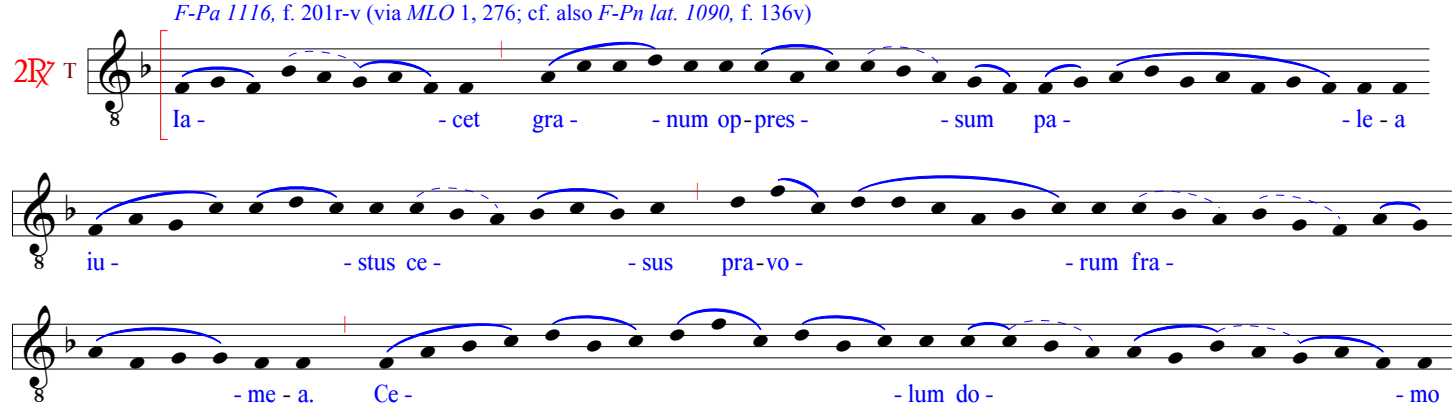
(Since *Iacet granum. Cadit custos* is the fourth Matins responsory in the Parisian liturgy, *F* -- the unique source for the three-voice organum -- does not transmit a GP for this chant. The chant also is absent from any versions of the MLO a2. The *repetendum* provided in *F-Pa 1116* is given below, with the alternative possibility of a full concluding presentation of the respond following.)

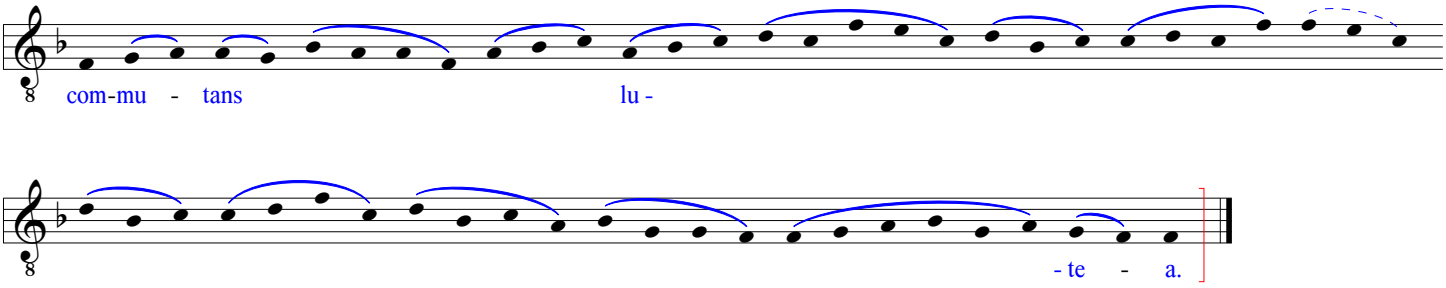
F-Pa 1116, f. 201r-v (via *MLO* 1, 276; cf. also *F-Pn lat. 1090,* f. 136v)



(If a full presentation of the respond is desired, either the chant, given below, or the polyphonic version from before may be offered.)

F-Pa 1116, f. 201r-v (via *MLO* 1, 276; cf. also *F-Pn lat. 1090,* f. 136v)




com-mu - tans
lu -
- te - a.

[LETEMUR GAUDIIS.] CHRISTUS MANENS a3

Prosa with Verse [O37]*

F-Pn lat 15615, f. 15v

Prosa T

Le - te - mur gau - di - is quos re - de - mit ver-bum pa - tris a re - a - tus la - que - o pri - mi pa - ren - tis

de - i ius - sa sper-nen - tis ar - tem per hos - tis. He - u quan-do pa - ra - di - sum de - se - rens ex - ul ve - nit in

ex - i - ti - a - les mun - di i - sti - us la - bo - res post hu - ma - na pro - les o - mnis ru - e - ret ni - si hac in

car - ne chri-stus na - tus le - va - ret et pri-mam co - ro - nam ve - sti - ret. at - que rur - sus in ce - lum col - lo - ca - ret.

F, f. 20v (2,5)

Tr [Chri - - stus

V D [Chri - - stus

T Chri - - stus

| modes 1 or 3 also possible

ma - - nens quod

ma - - nens quod

ma - - nens quod

| mode 1 throughout also possible for this phrase

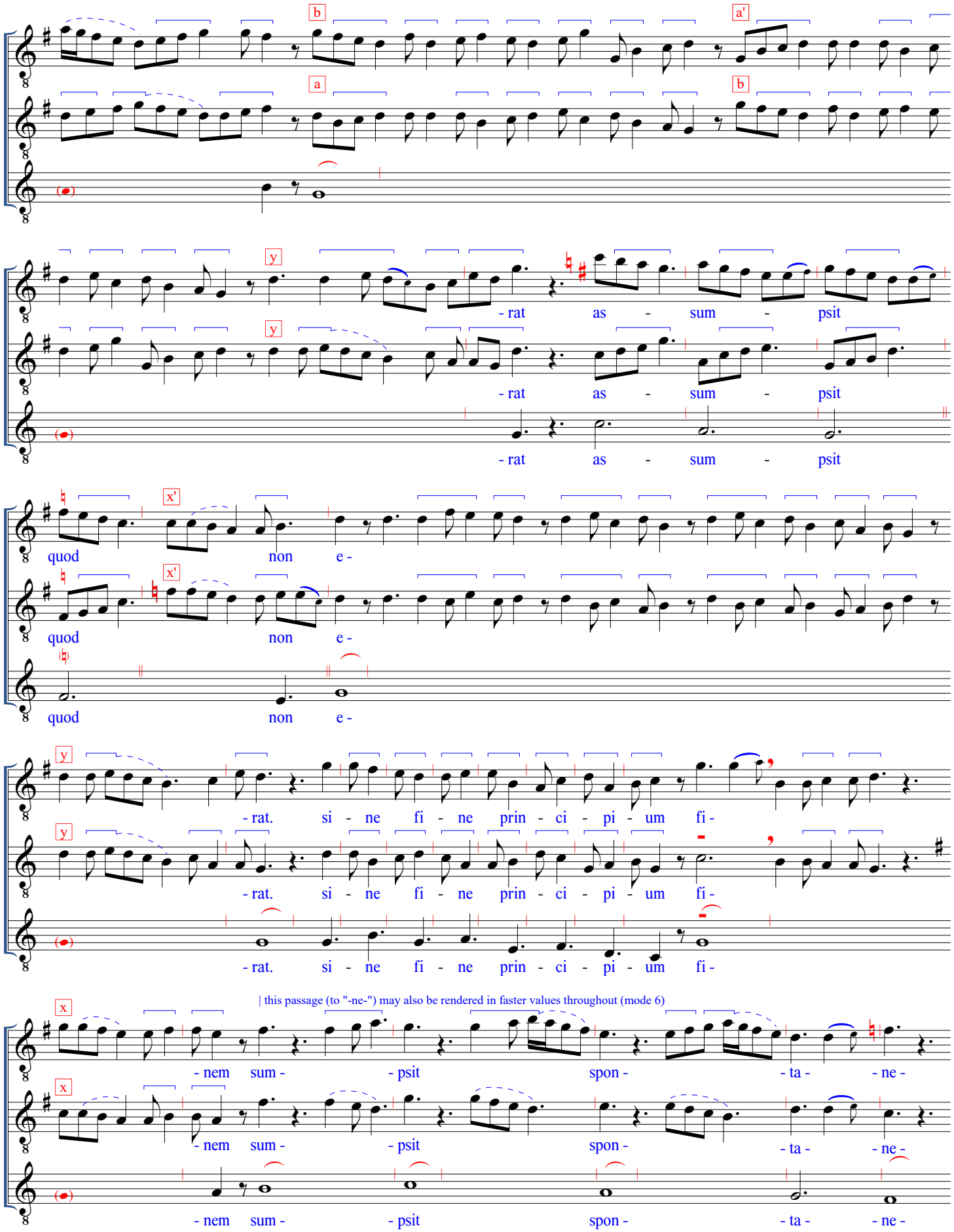
x x

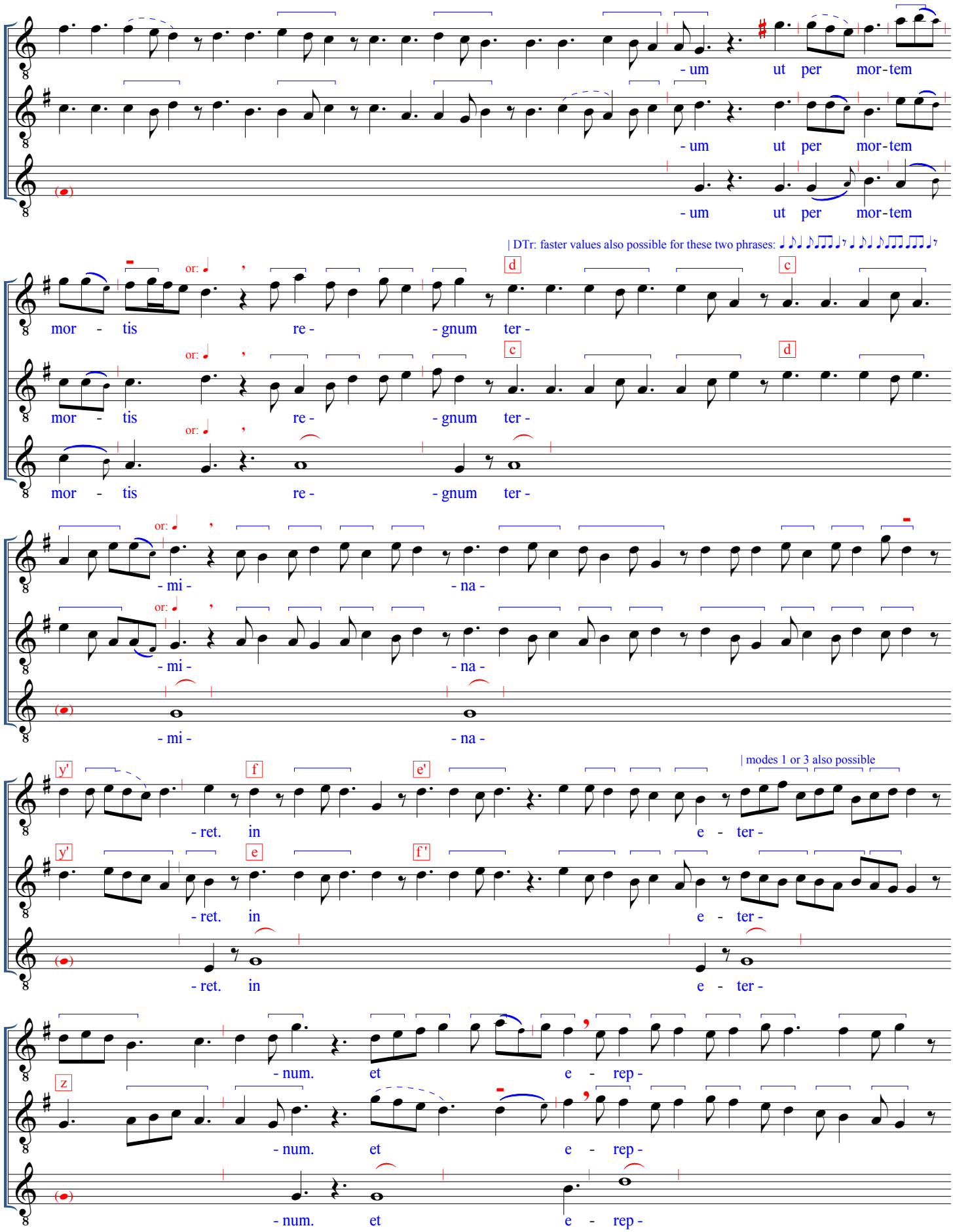
e -

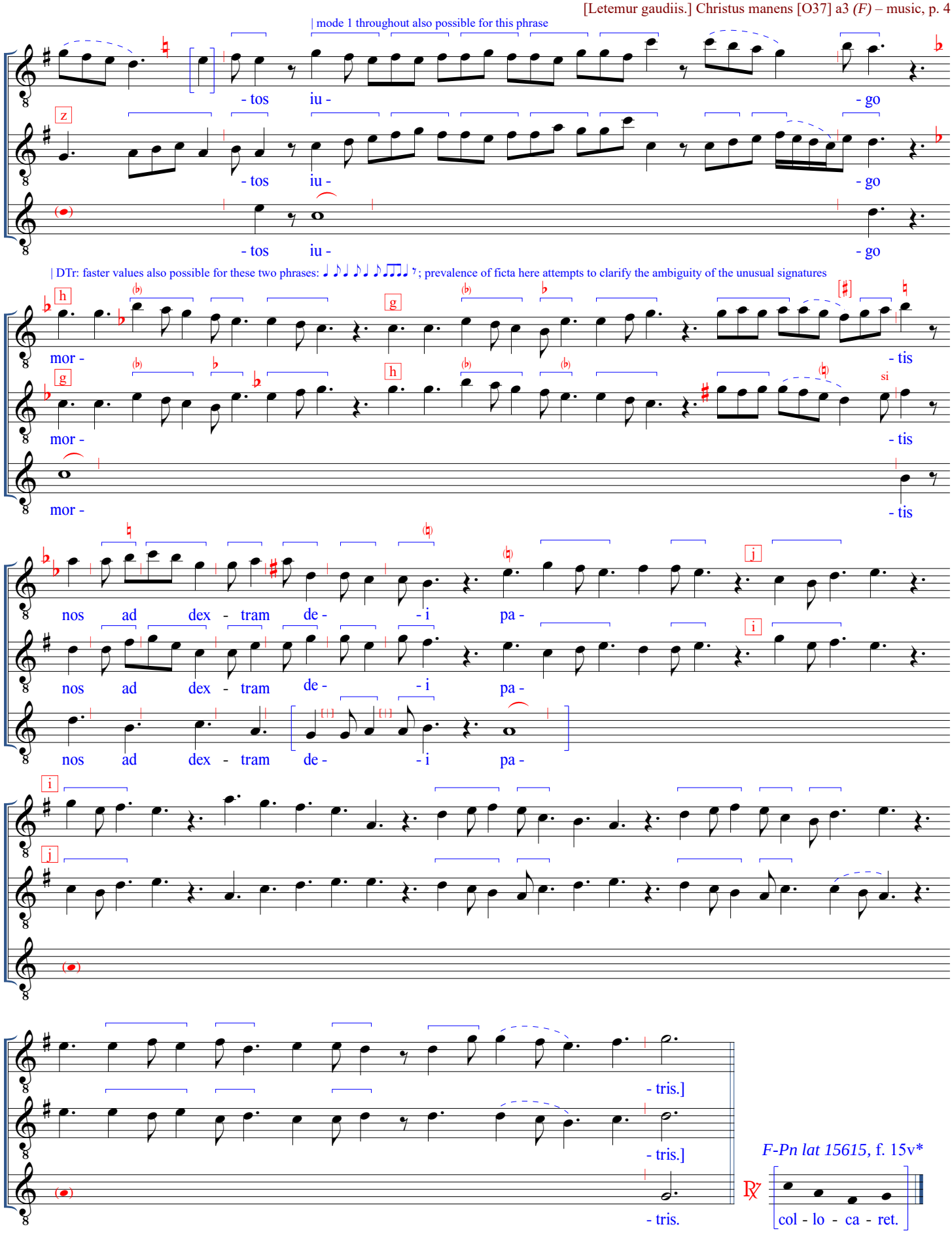
e -

e -

*Various curiosities and problems posed by this piece are addressed at the end of the transcription.

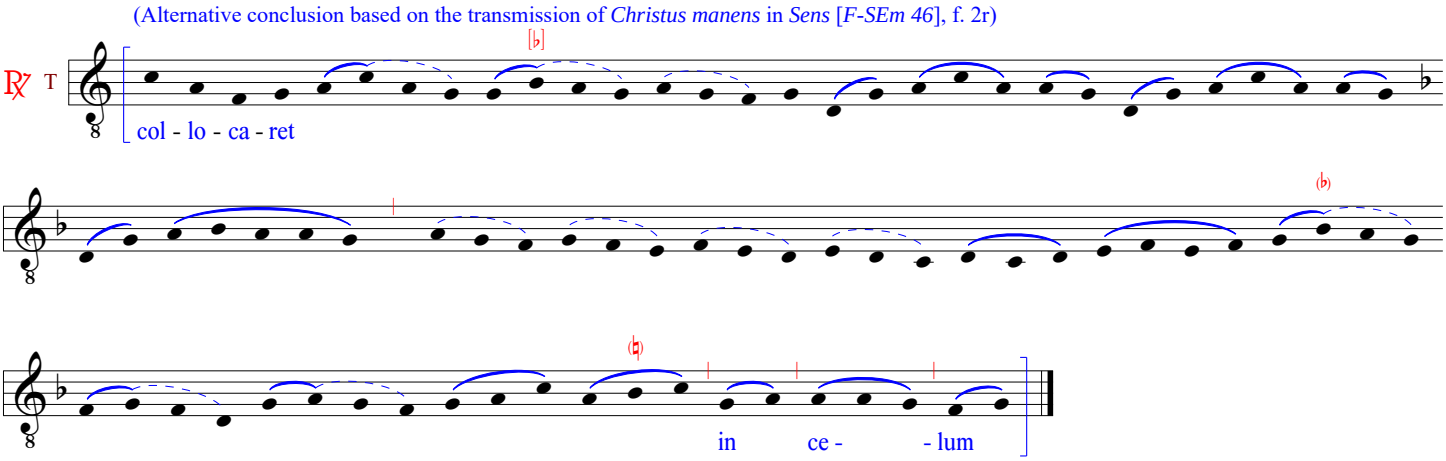

b
a'
a
b
y
- rat as - sum - psit
y
- rat as - sum - psit
- rat as - sum - psit
x'
quod non e -
x'
quod non e -
quod non e -
y
- rat. si - ne fi - ne prin - ci - pi - um fi -
y
- rat. si - ne fi - ne prin - ci - pi - um fi -
- rat. si - ne fi - ne prin - ci - pi - um fi -
| this passage (to "-ne-") may also be rendered in faster values throughout (mode 6)
x
- nem sum - - psit spon - - ta - - ne -
x
- nem sum - - psit spon - - ta - - ne -
- nem sum - - psit spon - - ta - - ne -


- um ut per mor - tem
- um ut per mor - tem
- um ut per mor - tem
| DTr: faster values also possible for these two phrases:
or:
d
c
mor - tis re - gnum ter -
mor - tis re - gnum ter -
mor - tis re - gnum ter -
- mi - na -
- mi - na -
- mi - na -
y'
f
e'
| modes 1 or 3 also possible
- ret. in e - ter -
- ret. in e - ter -
- ret. in e - ter -
z
- num. et e - rep -
- num. et e - rep -
- num. et e - rep -



*For an alternative conclusion, see the end of the transcription.

(continued)



OBSERVATIONS ON THE ORGANUM *CHRISTUS MANENS:*

The presence of this item in *F* is somewhat curious, as there seems no clear opportunity for its use in a Parisian liturgical environment. Outside of its appearance here as an organum triplum, the music and text of the verse *Christus manens* occurs in only two other sources, *Sens* and *LoA* (*F-SEm 46* and *GB-Lbl Egerton 2615,* respectively) both of which include it in their closely related festal offices for the feast of the Circumcision on 1 January (the so-called Feast of Fools). There is therefore, to my knowledge, no mention of *Christus manens* in any other medieval source that describes Parisian liturgical practice. As a result, the literature on this organum has often proposed either Sens or Beauvais as the origin and initial destination for both the verse melody and the polyphony written upon it. For a related case, see the organum triplum *Quindenis gradibus. Post genitum* in *F,* f. 28r (2,12).

In the *Sens* source, the sole appearance of *Christus manens* (beginning on f. 2r) is monophonic, while the Beauvais office transmitted in *LoA* presents it three times: first a1 on f. 3r, and then twice again in two arrangements a3, both largely concordant with the redaction in *F.* Each member of the pair of polyphonic renderings in *LoA* (ff. 71v and 83v) occurs respectively within the two separate appendices of polyphony that succeed the Circumcision office in this source (ff. 69-78 bis and 79-94); the second appendix, interestingly, happens to have been produced by the same manuscript workshop as *F* (see Everist, *Polyphonic Music,* 63-71).

Within both the *Sens* and *LoA* offices, *Christus manens* is explicitly rubricated for polyphonic performance (*Sens:* "versus cum organo"; *LoA:* "in pulpito cum organo"), where it precedes the singing of the psalm antiphons for First Vespers and follows the prosa *Letemur gaudiis.* At the conclusion of *Christus manens,* the text and music of "collocaret," (the closing word of the foregoing *Letemur* chant) is reiterated, and in *Sens* is further expanded by a long melisma not included in *LoA.* There is no suggestion of such a *repetendum* in any of the polyphonic sources.

In the few Parisian liturgical manuscripts that contain it (*F-Pn lat. 15615* and *US-BAw W.302*), the *Letemur* prosa follows upon the offertory chant for the second Christmas mass (i.e., at daybreak), *Deus enim firmavit.* This chant, in fact, is the parent source for *Letemur,* which originally saw light as a prosula of the melisma "dierum" from a verse of *Deus enim* that began "mirabilis." Nevertheless the various sources that preserve *Letemur* also indicate that it enjoyed wide distribution as an item independent from the offertory. (For these points, see Hughes, "The Sources of *Christus manens*"; also Arlt, *Festoffizium,* I: 66-69).

In addition to the fact that two of its three extant sources were inscribed in Paris, one prospect that could provide an opportunity for the performance of the *Christus manens* organum triplum at Notre Dame is that bishop Odo of Sully mentions the singing of the prosa *Letemur gaudiis* in his celebrated pronouncements on the Feast of Fools from 1198 (see Wright, *Music and Ceremony,* 239-241). Here it occurs in a context similar to *Sens* and *LoA,* as a prelude to the celebration of Vespers at Circumcision. Unfortunately there is no mention at all of *Christus manens,* thus making it impossible to conclude whether the verse was intentionally omitted, or whether its inclusion in the context of the Parisian Circumcision ceremony was taken for granted.

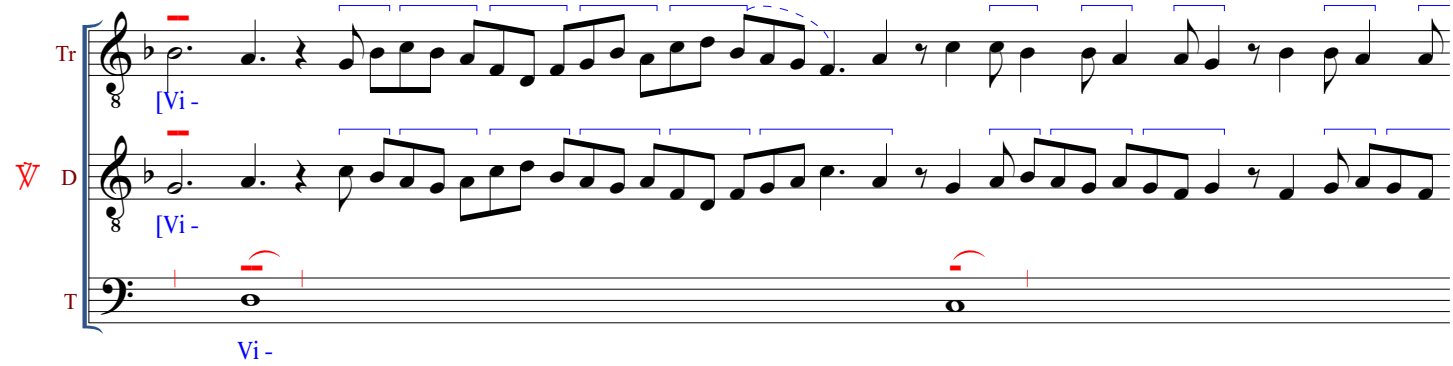
As a result, and with all due caution, the three-part *Christus manens* is presented here in a manner similar to its appearances in *Sens* and *LoA,* and as edited in *MLO* 1: as a follow-up to the prosa *Letemur gaudiis* in a hypothetical performance within the context of Circumcision Vespers at Paris. Such a liturgical placement, moreover, agrees with the ordering of this piece within the second fascicle of *F* between the responsory *Iacet granum. Cadit custos* for St Thomas of Canterbury (29 Dec.) and the independently transmitted verse of *[Alleluya.] Vidimus stellam* for Epiphany (6 Jan.). The prosa is taken from the Parisian missal *F-Pn lat. 15615* (f. 15v), which agrees quite closely with the readings in both *Sens* and *LoA.* At the conclusion of the organum, the *repetendum* "collocaret" is given in two alternative versions: the first with the shorter syllabic finish suggested by *LoA* (and taken from *F-Pn lat. 15615*), the second with the melismatic extension supplied only by *Sens.*

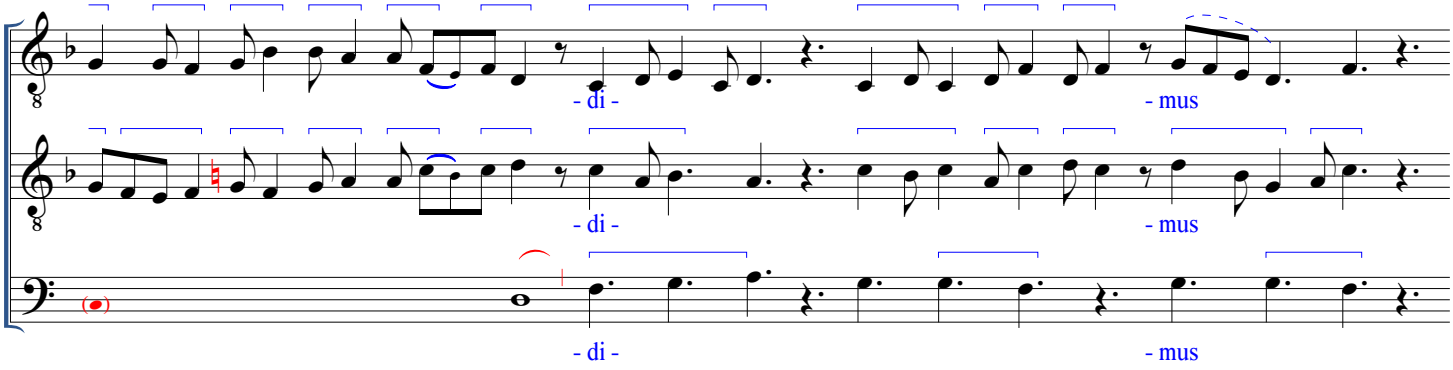
[ALLELUYA.] VIDIMUS STELLAM a3

Alleluya Verse [M10]*

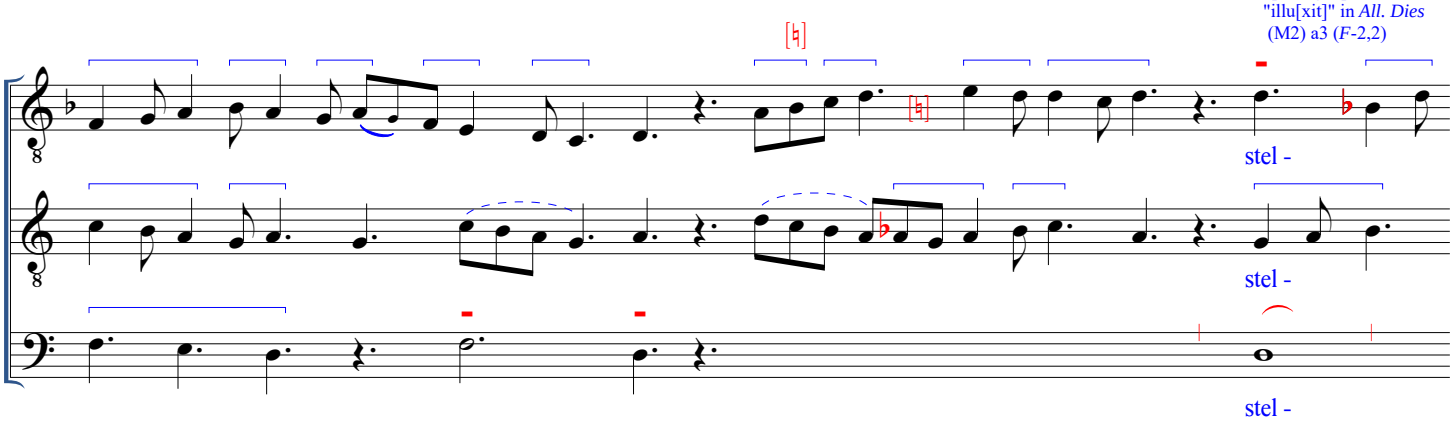
F, f. 21v (2,6)

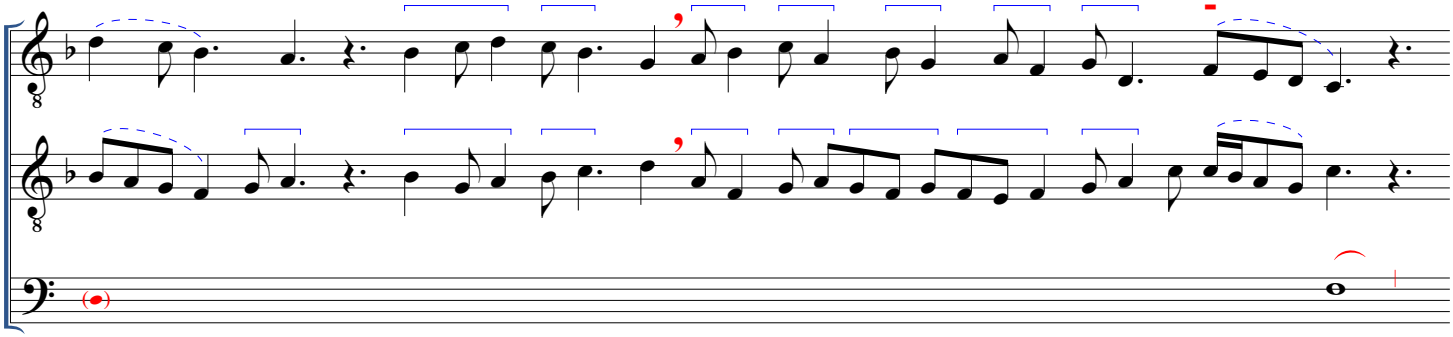
| "Vi[dimus]" = intonation and opening 3 phrases of "Di[es]" in *All. Dies sanctificatus* (M2) a3 (*F*-2,2)



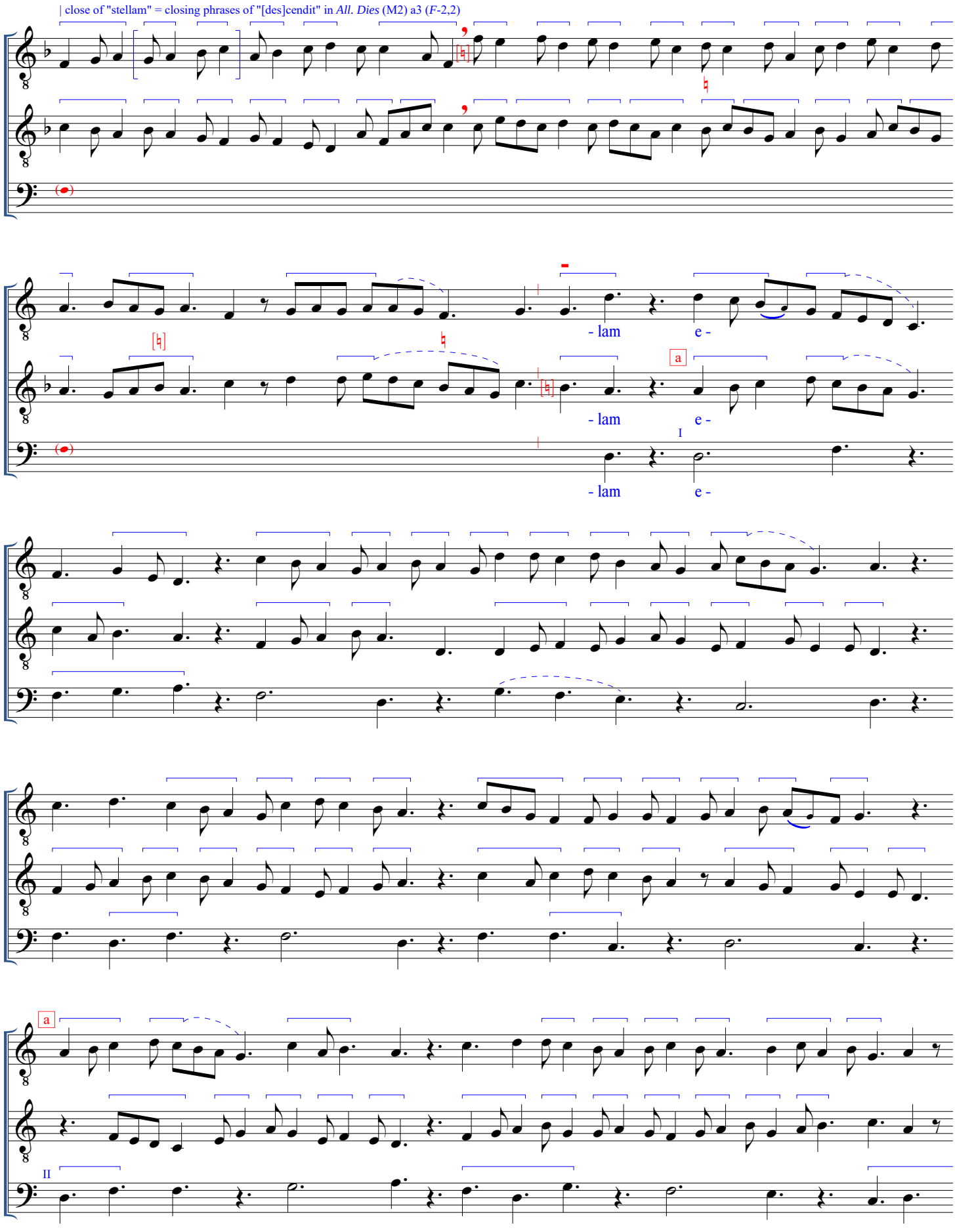


| opening of "stel[lam]" = opening 3 phrases of "illu[xit]" in *All. Dies* (M2) a3 (*F*-2,2)





*For options on how to supply an Alleluya respond section to go with this independently transmitted verse, see the remarks at the end of the transcription.


| close of "stellam" = closing phrases of "[des]cendit" in *All. Dies* (M2) a3 (*F*-2,2)
- lam
e -
- lam
e -
a
I
- lam
e -
a
II

- ius.

- ius.

- ius.

| "in ori[ente]" = "[sancti]fica[tus]" of *All. Dies* (M2) a3 (*F*-2,2), with DTr exchanged and b-flat signatures throughout

in

o -

in

o -

in

o -

- ri -

- ri -

- ri -

| T: *F:* incomplete and seemingly corrupt for this discant section; the editorially reconfigured version given here adds conjectural rests in brackets and shows the original T rests as short strokes intersecting the top line of the staff; the ligation is given as it appears in *F.* See end for clausula as given in *F.*

- en -

- en -

- en -

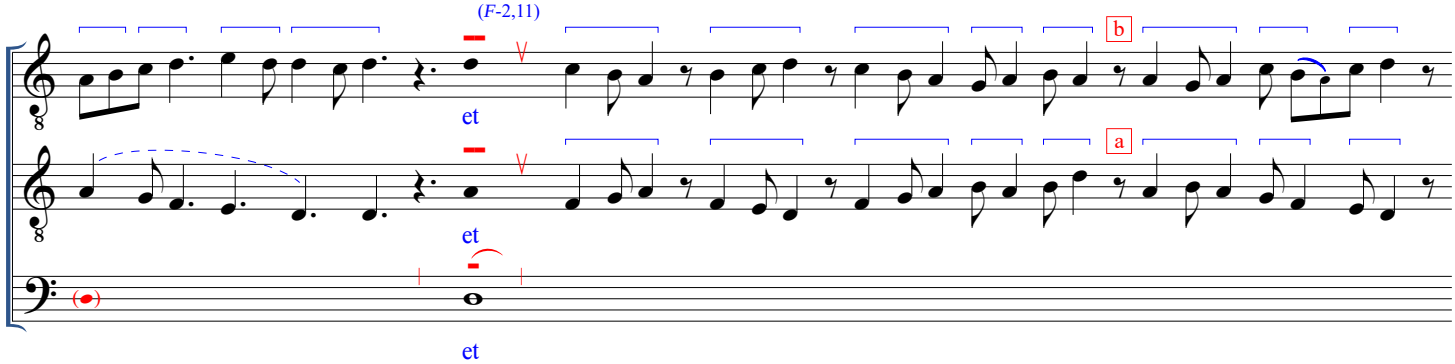
| T: F: 7 pitches om, supplied from *F-Pn lat. 1112, 1337, 9441, 15615;* dashed brackets = conjectured ligation

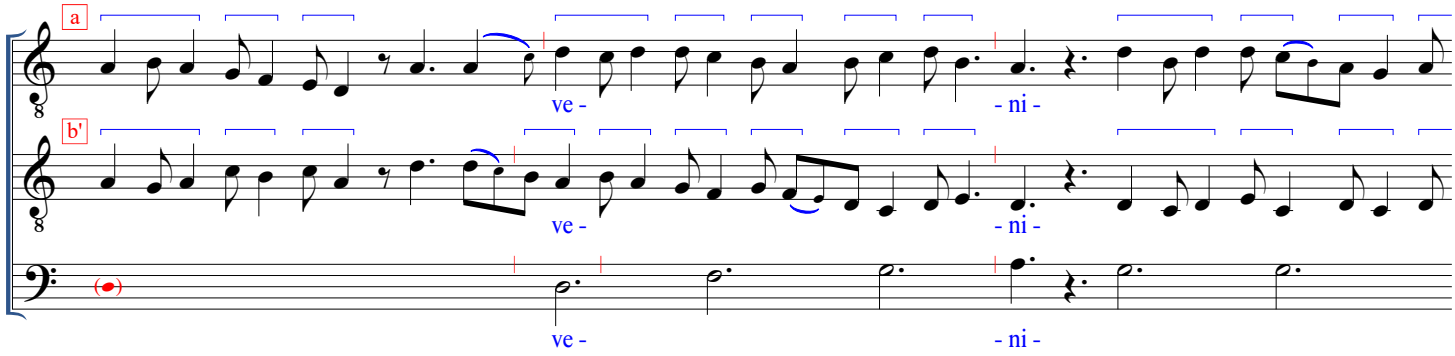
- te.

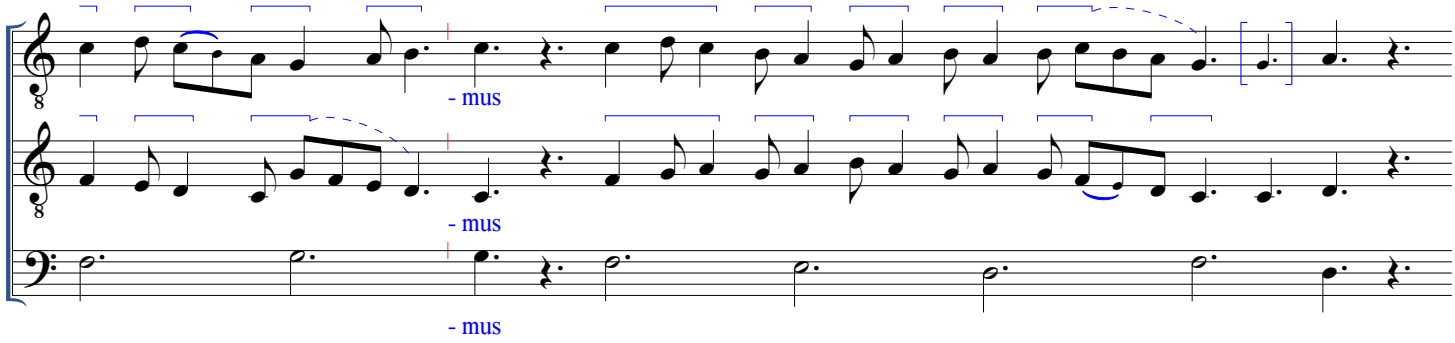
- te.

- te.

| "et [venimus]" = intonation and opening 5 phrases of BD I.10 a3 (*F,* f. 43v, [2-25]), and "Stirps" in *Stirps Yesse. Virgo dei* (O16) a3 (*F*-2,11)

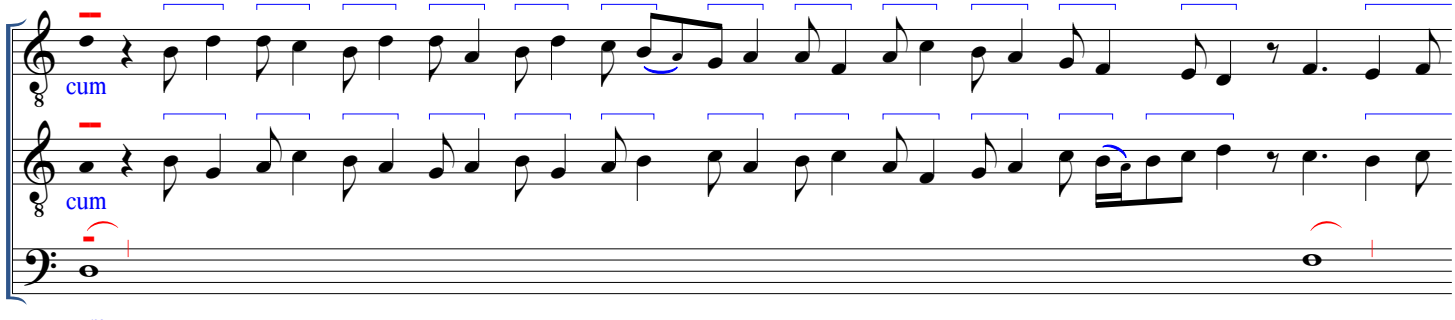




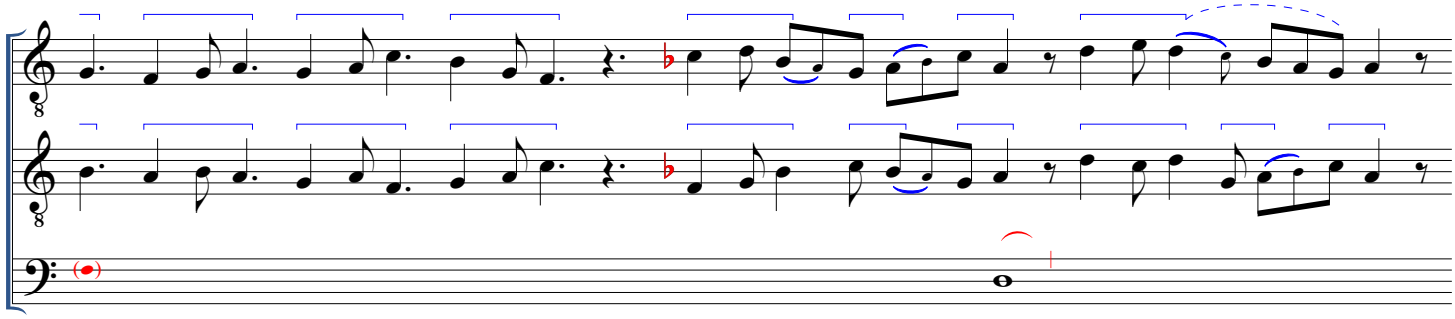


| "cum" = "[Descen]dit" in *Descendit. Tamquam* (O2) a3 (*F*-2,2); and "[domi]no"of BD I.9 a3 (*F*-2,24)

| modes 3 or 6 also possible

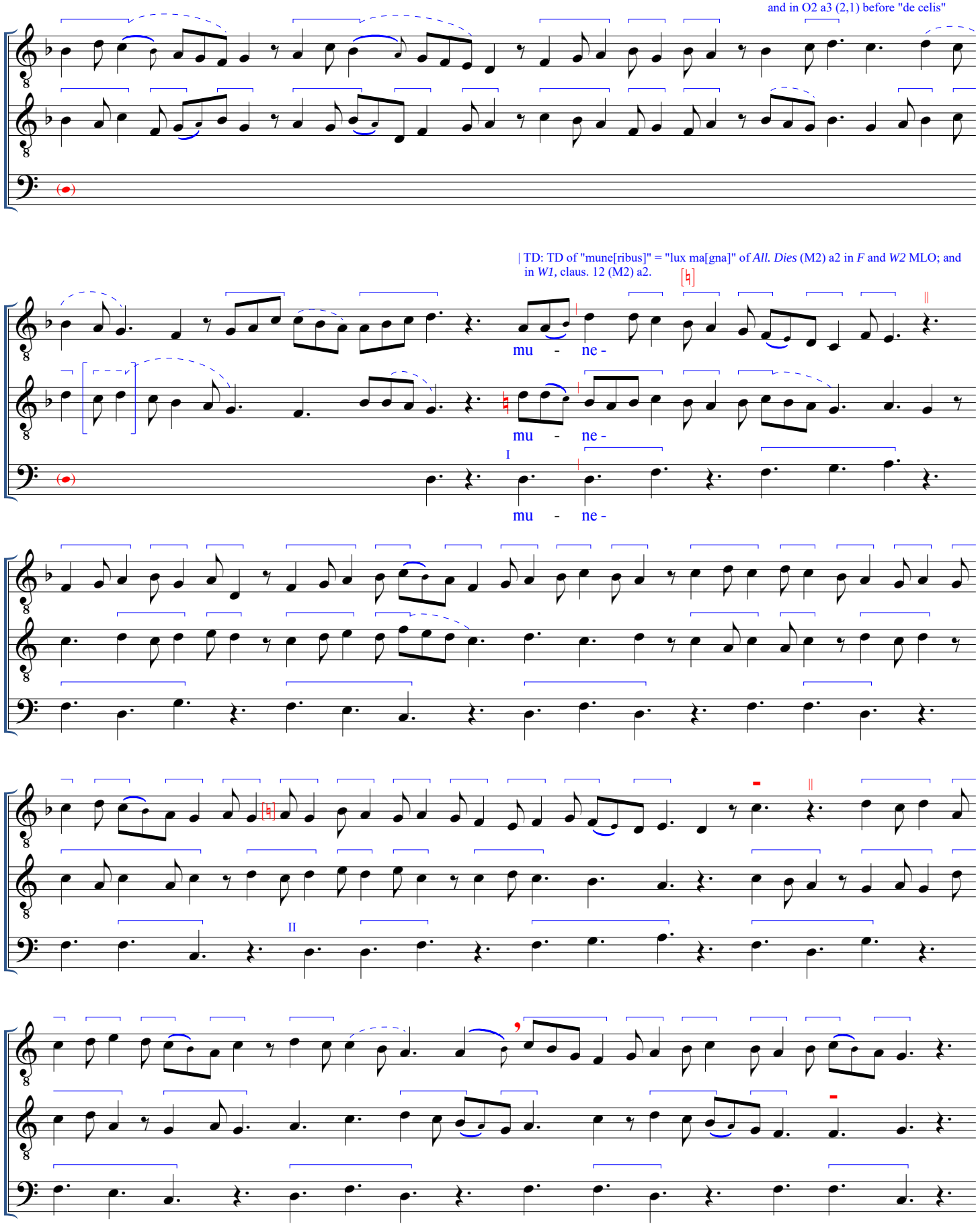


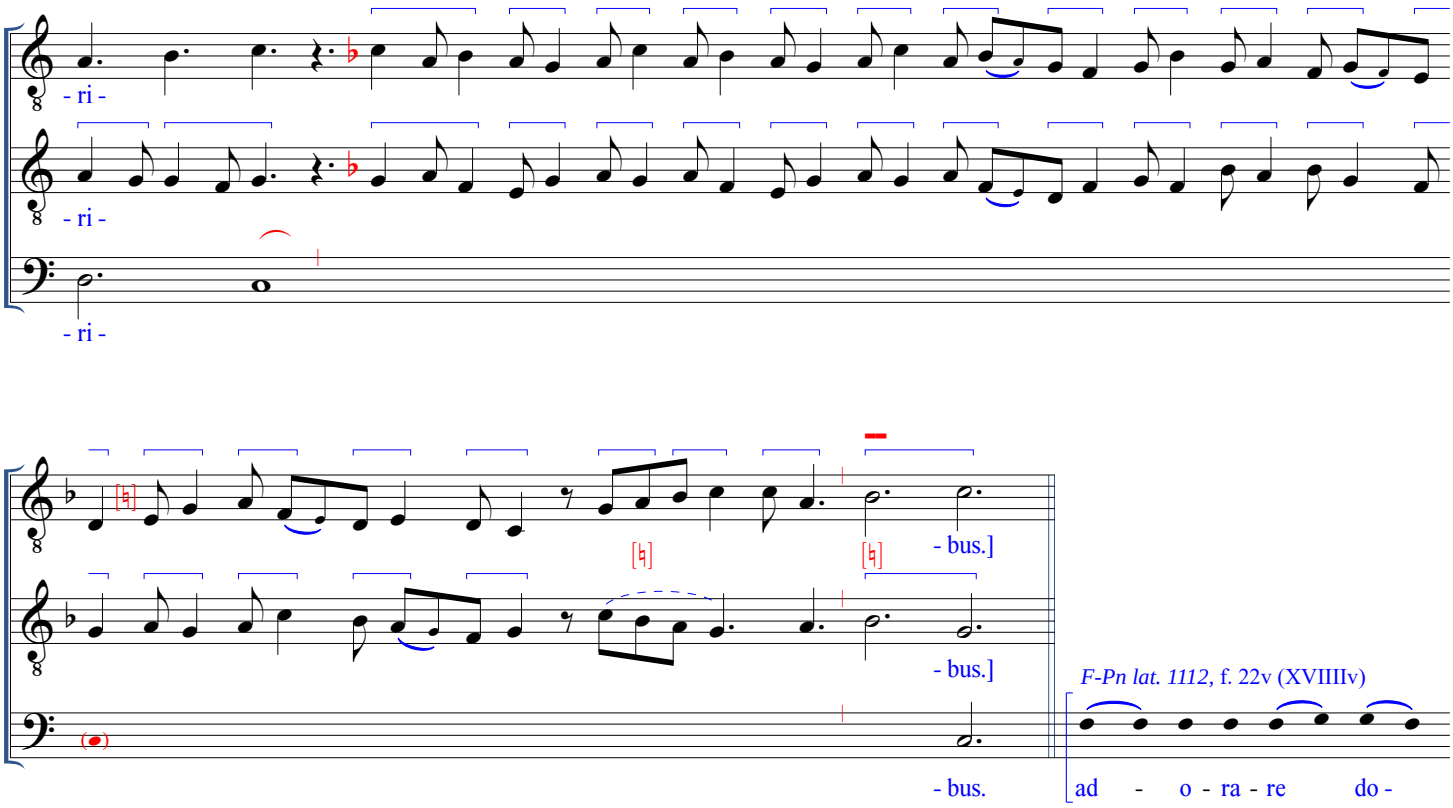
| Tr: F: rhythm here based on O2 a3 concordance

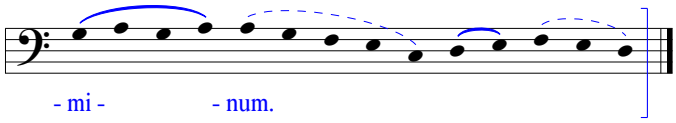


| DTr: various readings possible; cf.the cadence at "[do]mi[num]" in M2 a3 (2,2) and in O2 a3 (2,1) before "de celis"

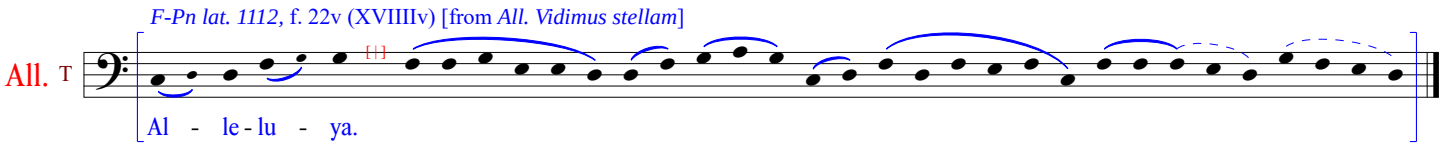
| TD: TD of "mune[ribus]" = "lux ma[gna]" of *All. Dies* (M2) a2 in *F* and *W2* MLO; and in *W1*, claus. 12 (M2) a2.





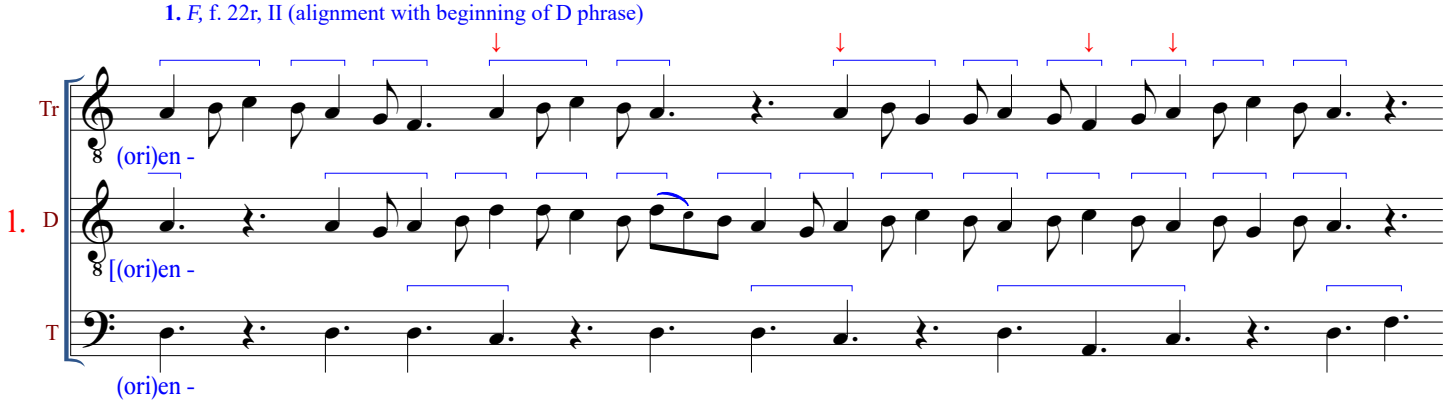


(To perform this independently transmitted verse as a complete Alleluya a3, a three-part polyphonic respond may be supplied from the a3 version of *Alleluya. Dies sanctificatus* (M2, *F*, f. 16r [2,2]), which uses the same melody as M10. Alternatively (although perhaps less likely), the All. respond may be performed in chant, from the version of M10 as given below. The same variety of resources may be used to supply the repeat of the All. after the verse.)

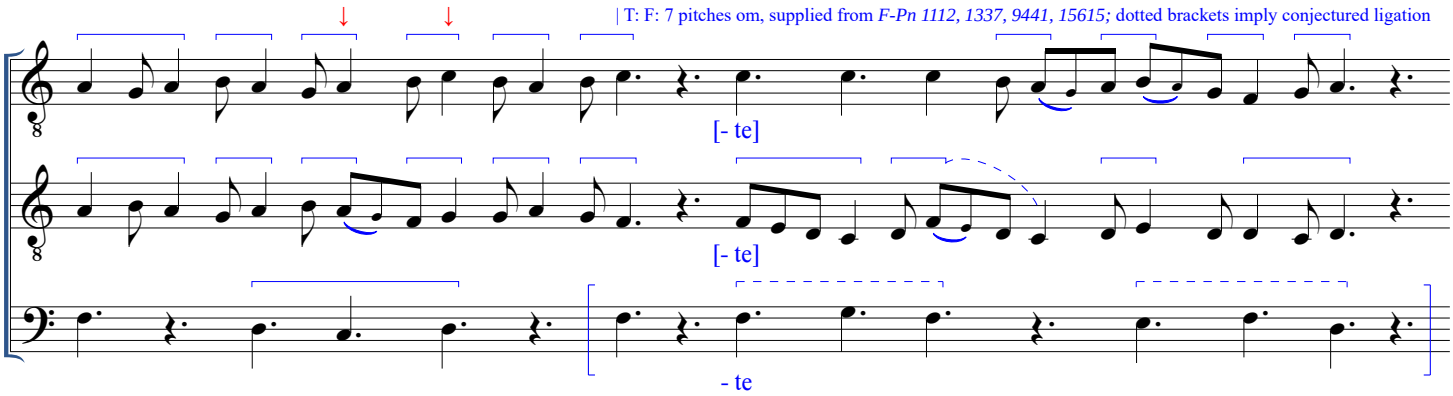


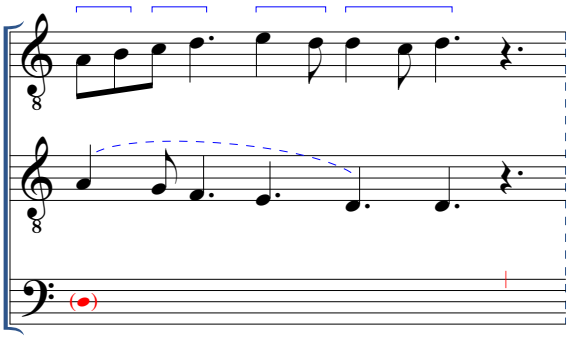
"(ORI)ENTE" CLAUSULA AS IT STANDS IN *F (↓ marks dissonance or unusual harmonies)

1. *F*, f. 22r, II (alignment with beginning of D phrase)

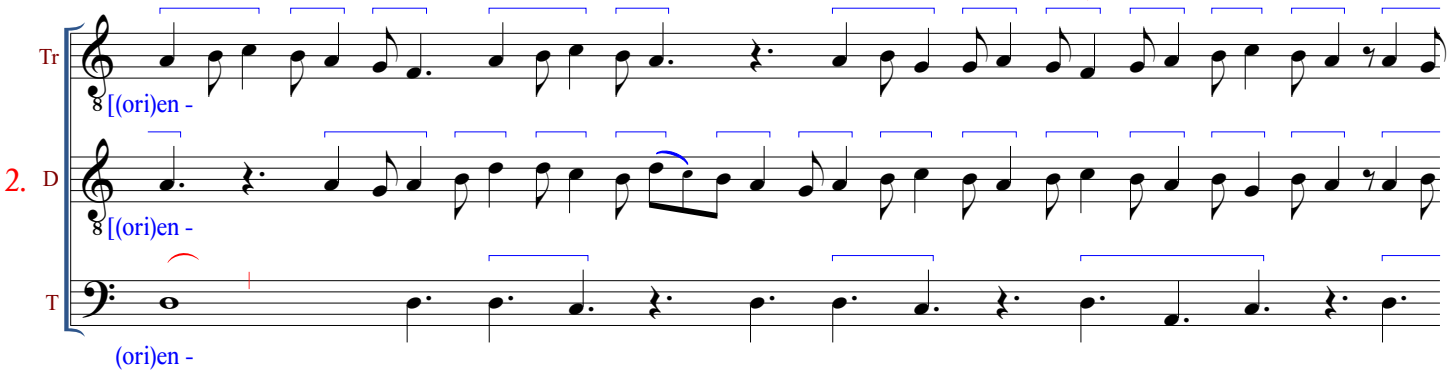


| T: F: 7 pitches om, supplied from *F-Pn 1112, 1337, 9441, 15615;* dotted brackets imply conjectured ligation

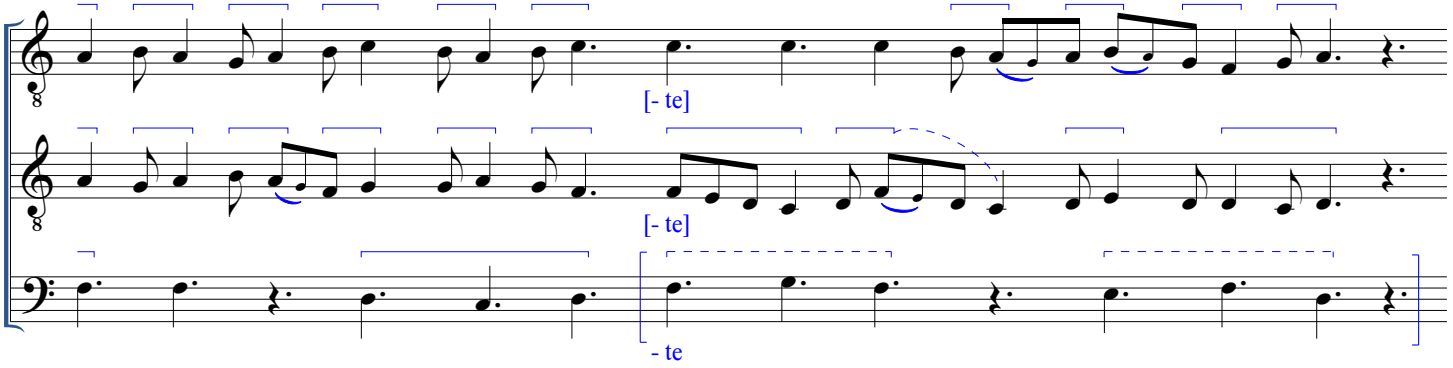


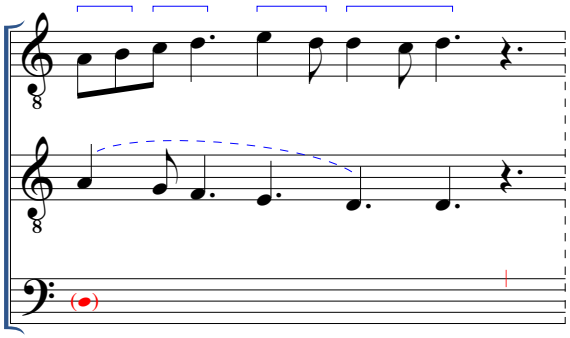


2. *F,* f. 22r, II (T alignment 1L later than reading "1." above; this gives better overall consonance, but with modifications to state of T in *F* and in chant MSS; the reading here corresponds to *MLO* 1, pp. 89-90, reference nos. 222-252)



| T: *MLO* 1 gives *f* here, and omits first of 2 *f* pitches that follows this *d*, readings against *F* and chant sources
| T: F: om pitches from *F-Pn lat. 1112, 1337, 9441, 15615;* dashed brackets = conjectured ligation

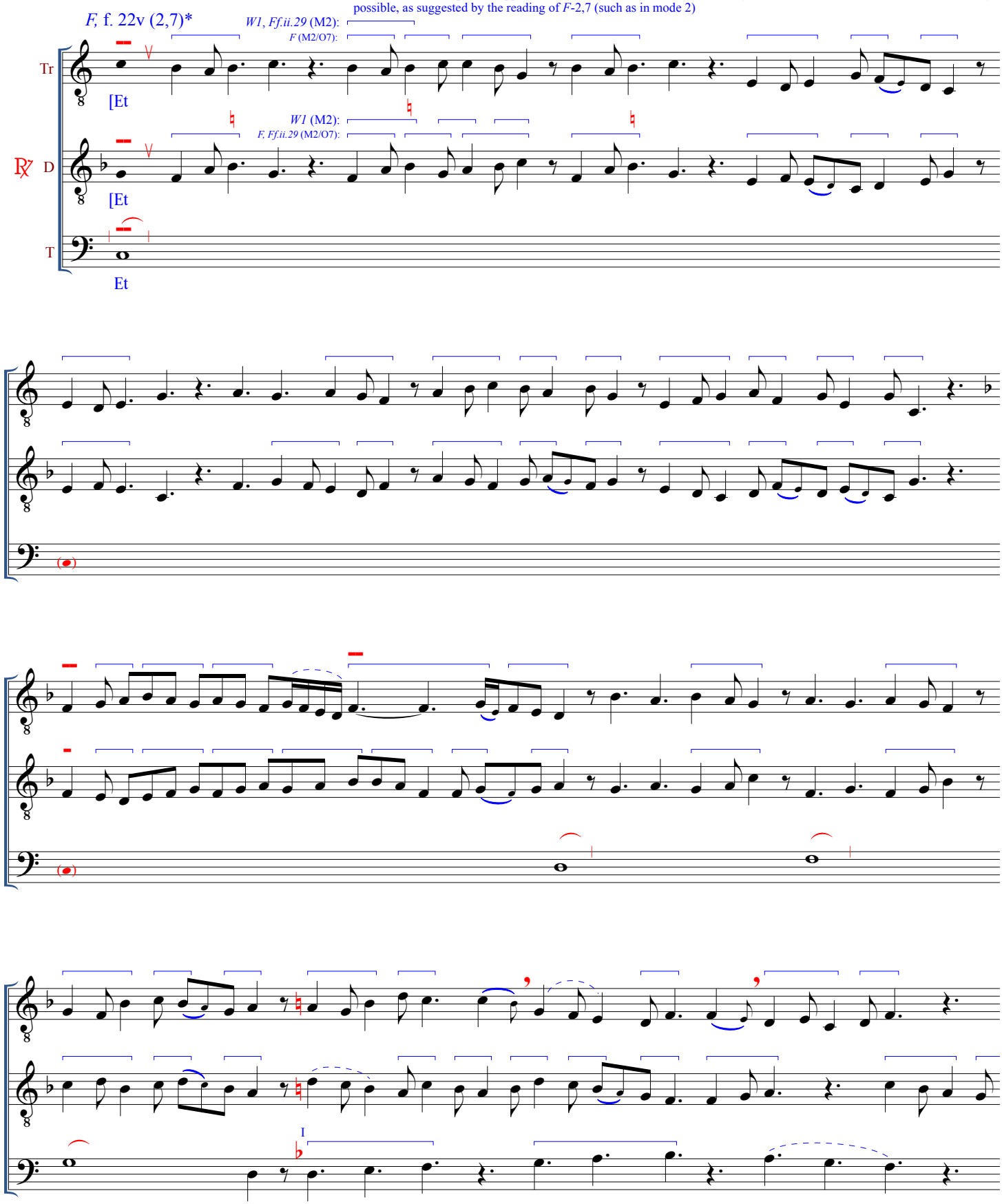




ET VALDE. ET RESPITIENTES a3

Responsory [O7]

| DTr: rhythm of this phrase supplied from the *W1* and *GB-Cul Ff.ii.29* settings of *All. Dies* (M2) a3 (cf. *F*-2,2); other readings possible, as suggested by the reading of *F*-2,7 (such as in mode 2)



*"Et [valde]" (up to the discant section) = "Alle[luya]" of *All. Dies sanctificatus* (M2) a3 (*F*-2,2); also cf. the opening two Tr phrases with the D that begins *Viderunt omnes* (M1) a2 and *Propter veritatatem* (M37) a2

II

| D: F: om, editorial conjecture (per Roesner, *MLO* 1, 94), from 2nd and 4th prior phrases

val - - de.]

val - - de.]

val - - de.

F-Pn lat. 15181, f. 296v
(CCLXXXVv)

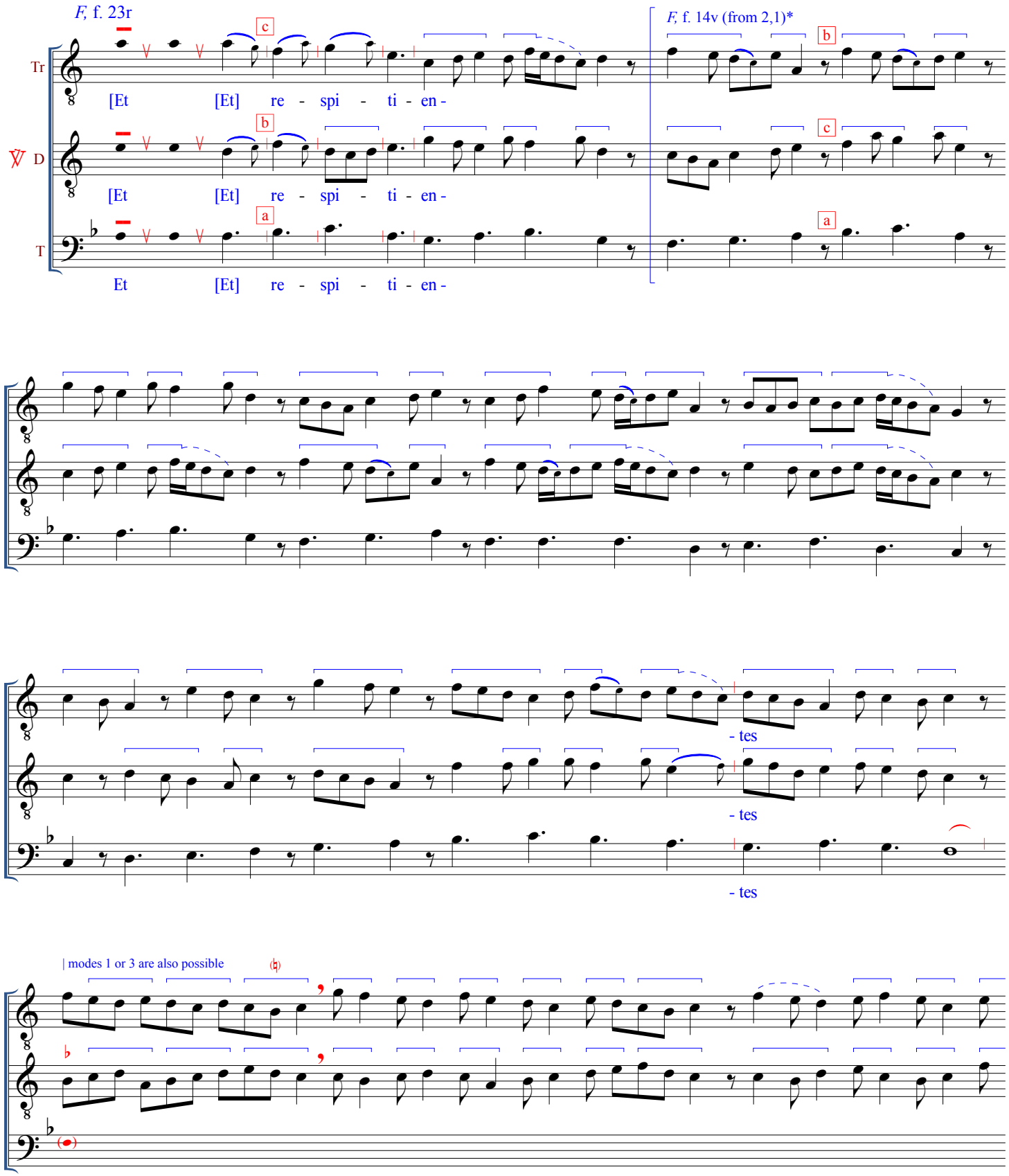
ma -

- ne u - na sab - - ba - to - - rum

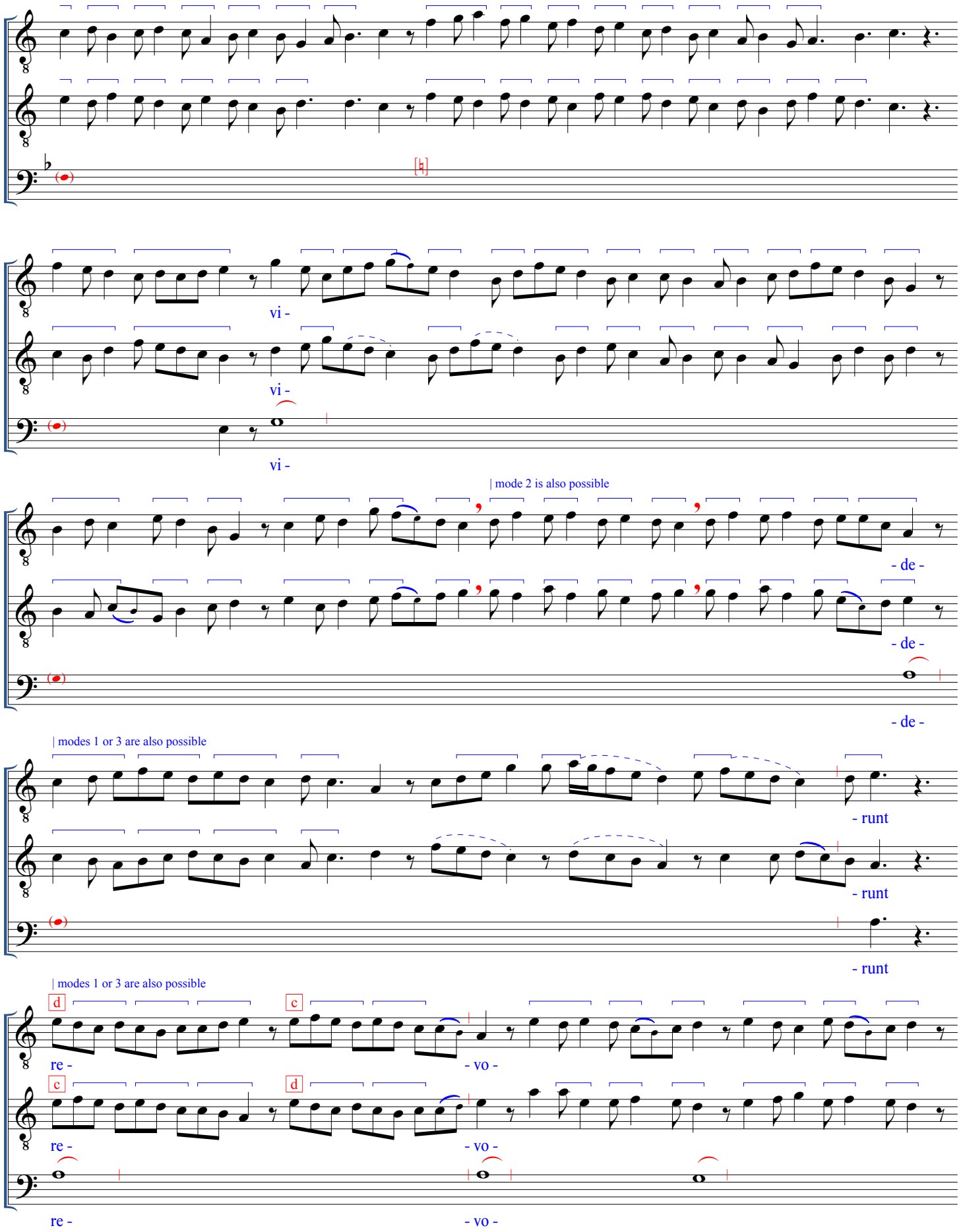
ve - ni - - unt ad mo - nu - men - - tum.

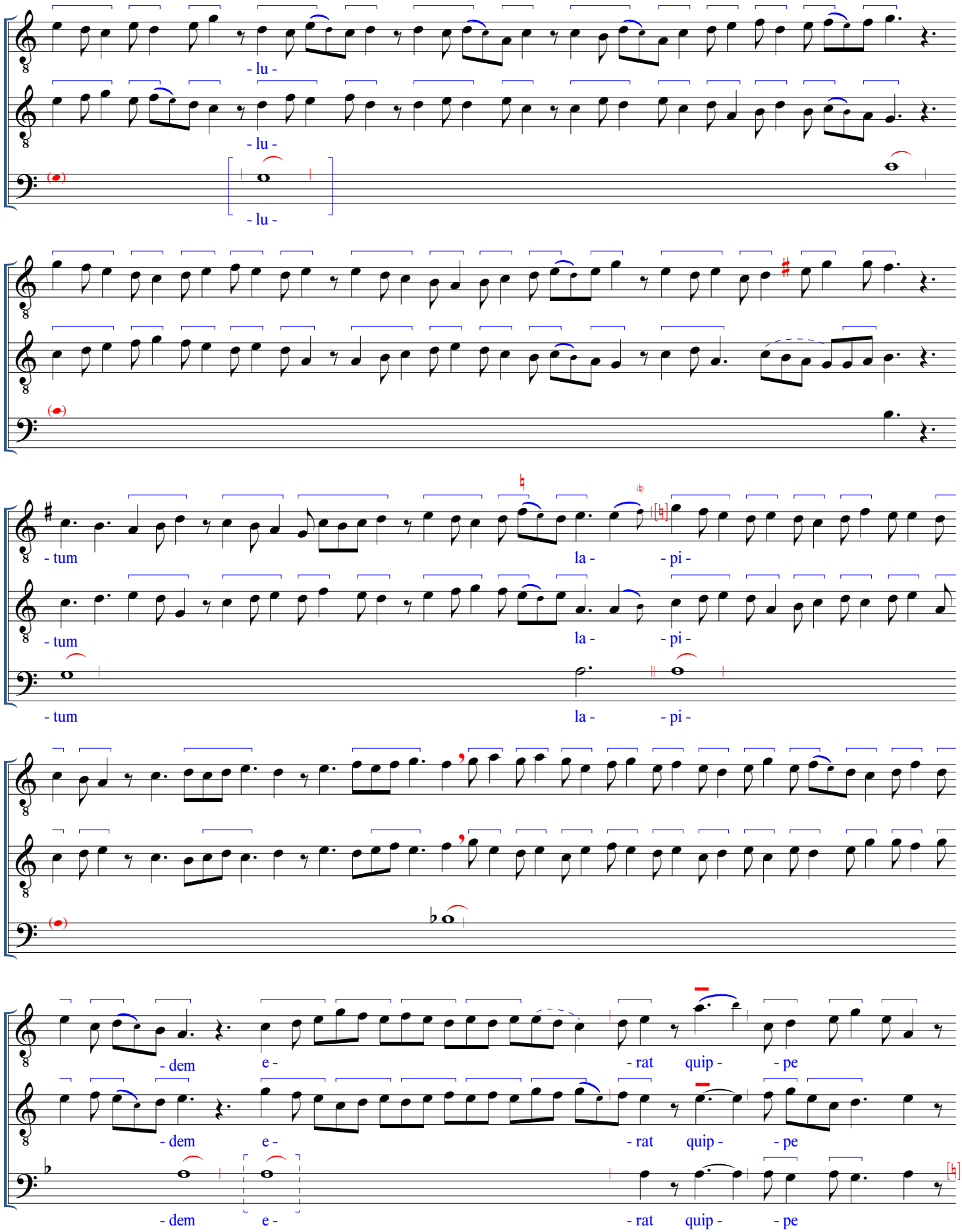
Or - - to iam so - le al - le -

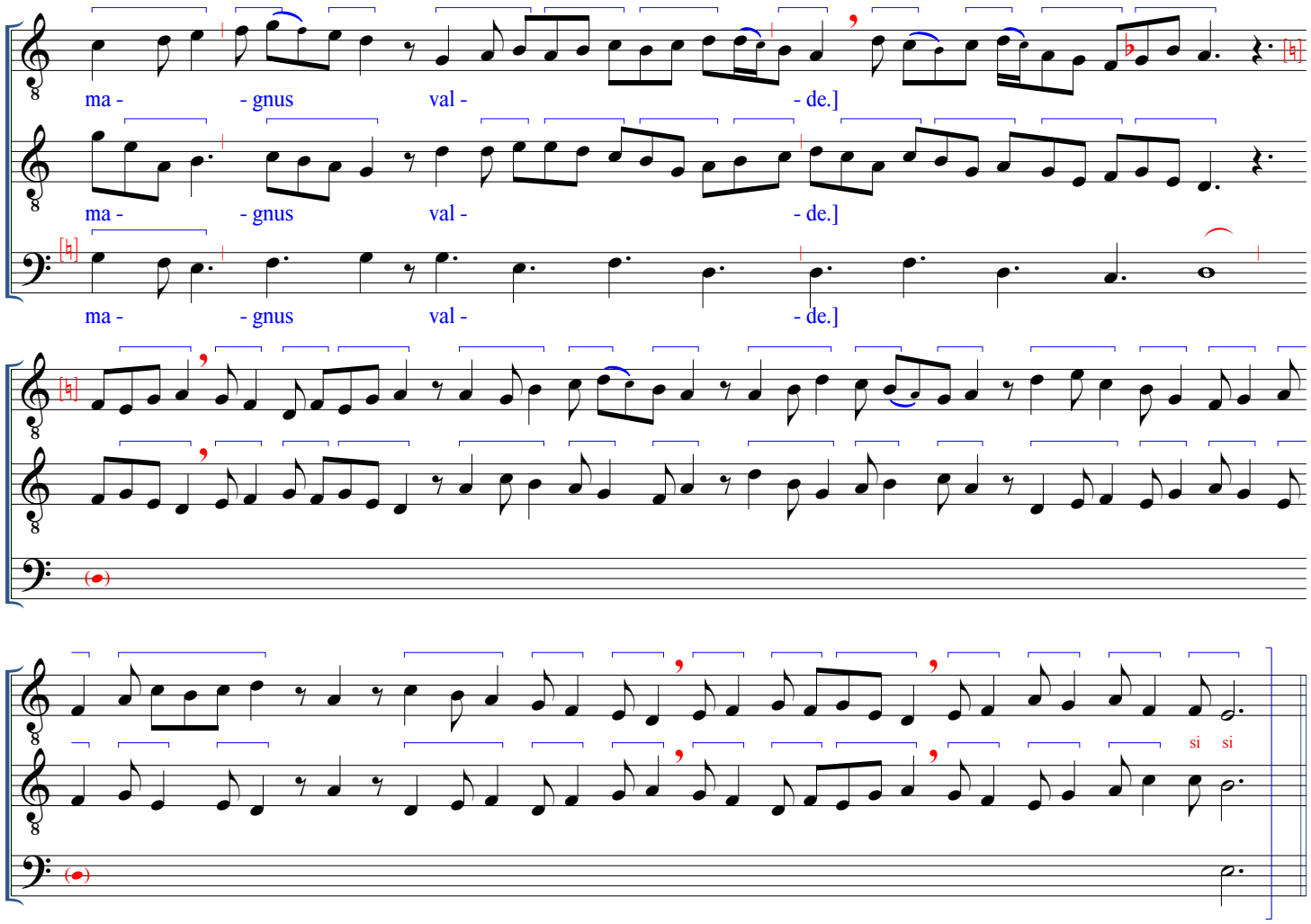
- lu - - ya.



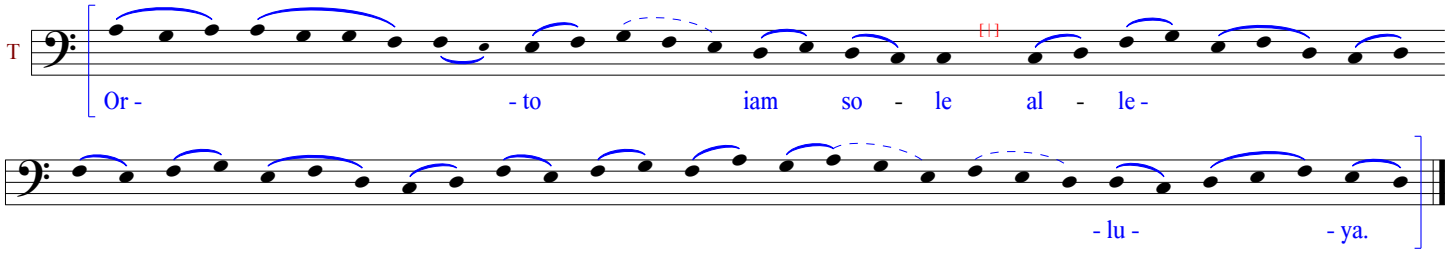
*The extant music of this a3 O7 verse incipit = the corresponding portion of *Descendit de celis. Tanquam sponsus* (O2) a3 (*F*-2,1). The remainder of the O7 verse was never entered in the unique presentation of this piece in *F;* its music has been completed here from the redaction of O2 a3 in *F,* f. 14v (2,1), a recourse that the material in *F* appears to imply. The underlay of the verse text of O7 is derived from the chant as it appears in *F-Pn 15181,* f. 296v (CCLXXXVv), with dashed vertical brackets to signal the one T pitch added on editorial initiative to accommodate the words of O7. The original strokes that denote syllable changes in the polyphony of O2 have been retained, and no new ones added with the inclusion of the O7 text.


[♮]
vi -
vi -
vi -
| mode 2 is also possible
- de -
- de -
- de -
| modes 1 or 3 are also possible
- runt
- runt
- runt
| modes 1 or 3 are also possible
d
c
re -
- vo -
c
d
re -
- vo -
re -
- vo -


- lu -
- lu -
- lu -
- tum
- tum
- tum
la -
- pi -
la -
- pi -
la -
- pi -
- dem
e -
- rat
quip -
- pe
- dem
e -
- rat
quip -
- pe
- dem
e -
- rat
quip -
- pe

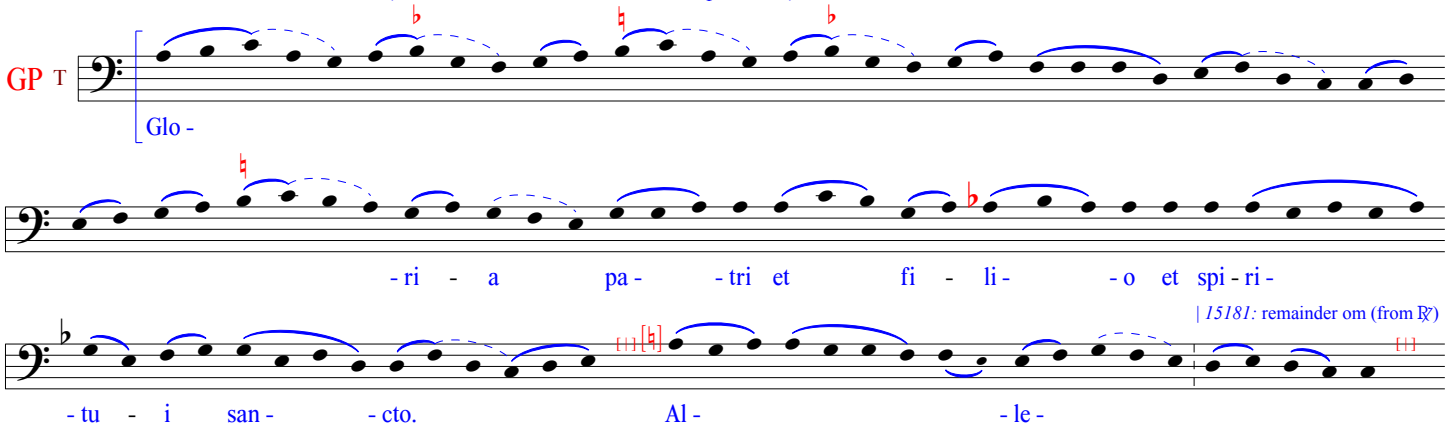


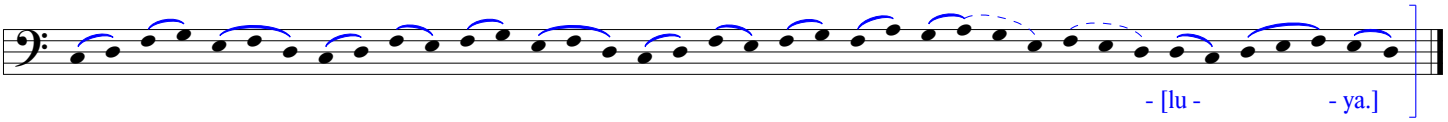
F-Pn lat. 15181, f. 296v (CCLXXXVv)



(A three-part GP may be supplied from any of the ones available for *Descendit de celis,* such as those transmitted in *F* on f. 12v or on f. 15v. Alternatively, the GP may be delivered in chant, as follows.)

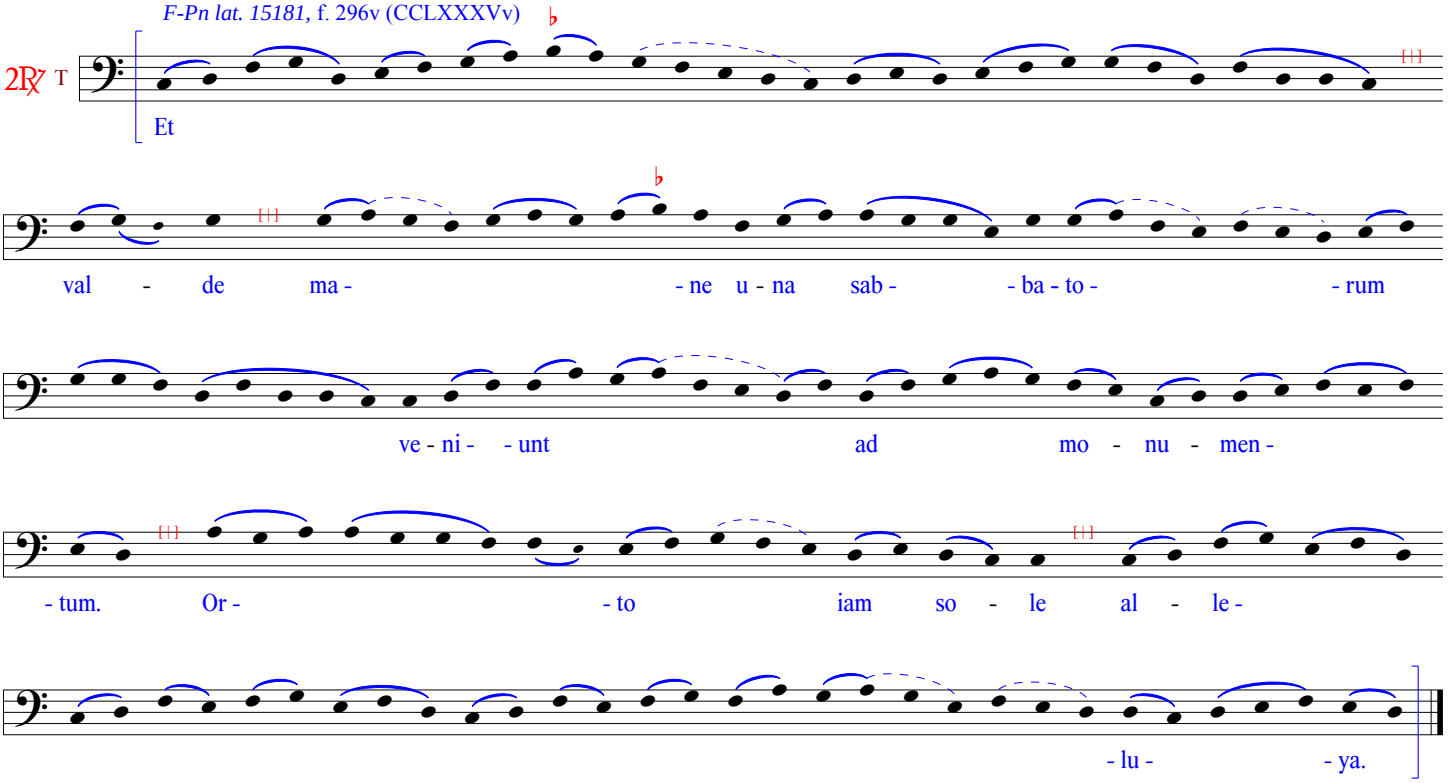
F-Pn lat. 15181, f. 296v (CCLXXXVv, from *Et valde. Et respicientes*)



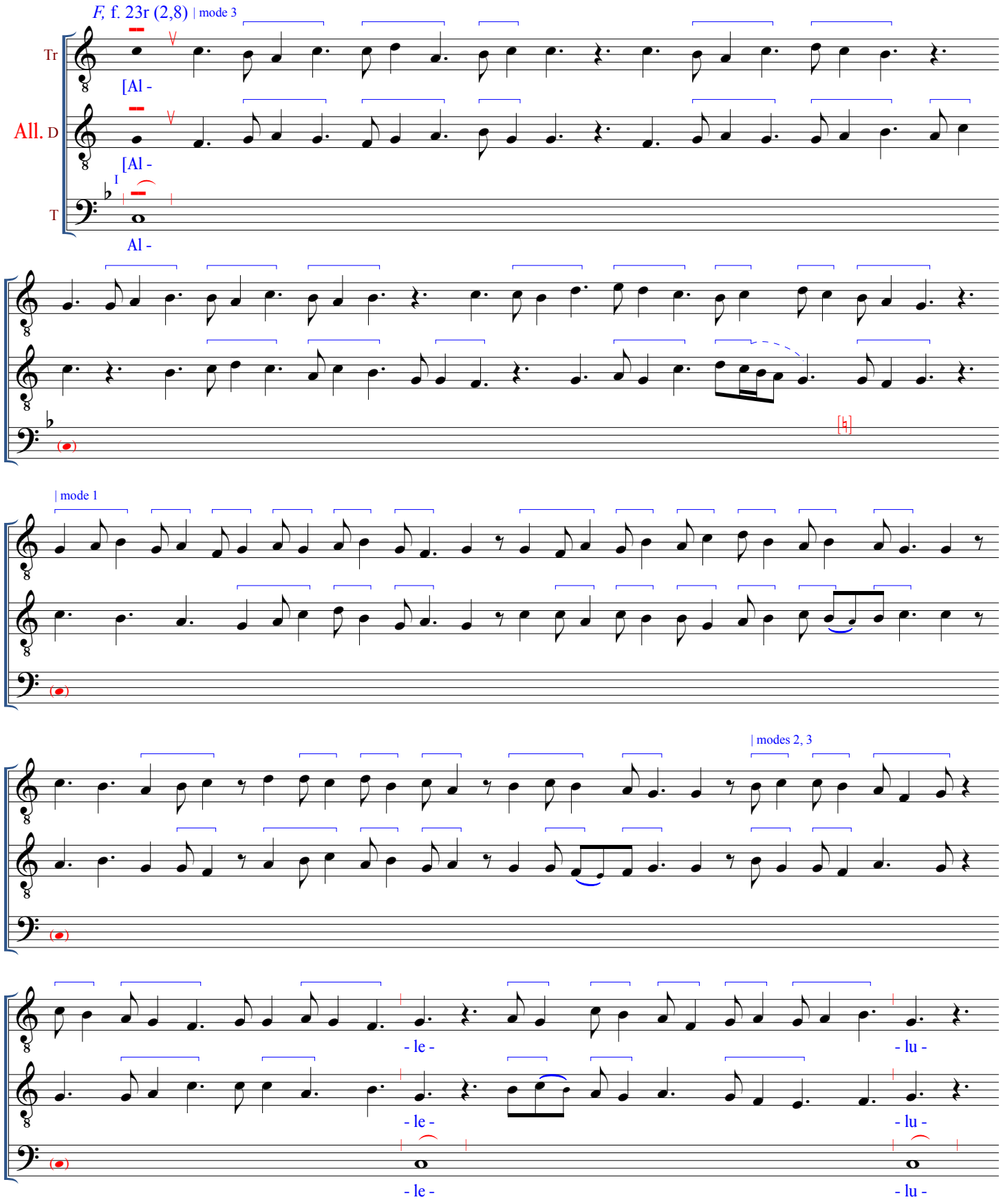


(For the repeat of the respond, the polyphonic version from before may be offered; or, if desired, the chant given below.)

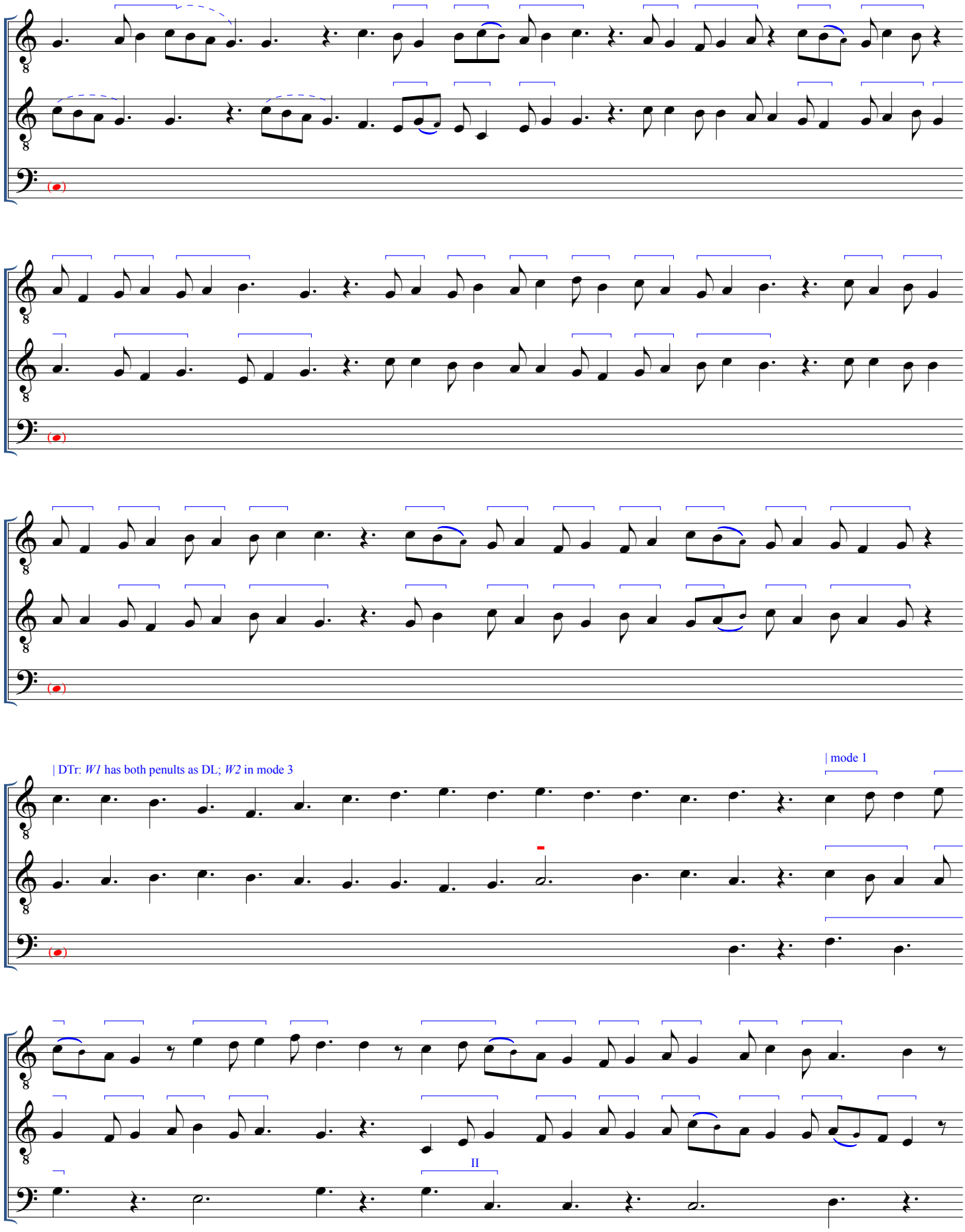
F-Pn lat. 15181, f. 296v (CCLXXXVv)

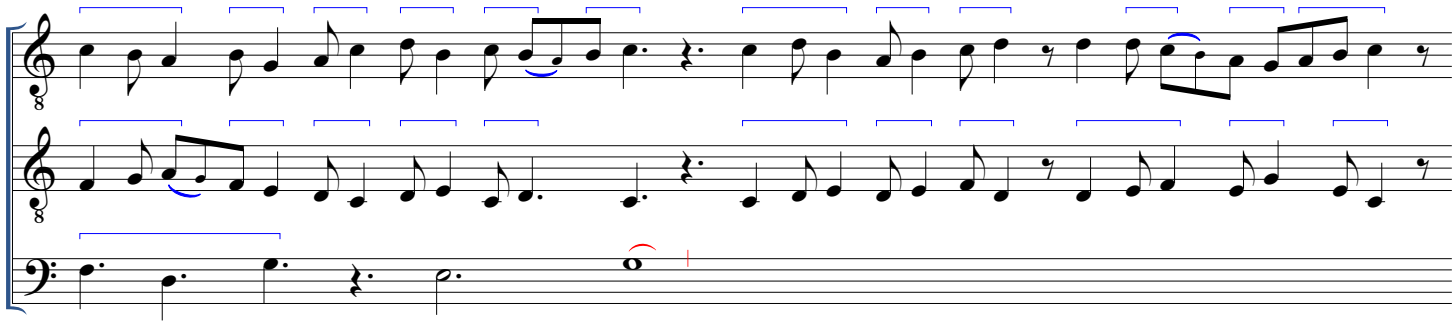


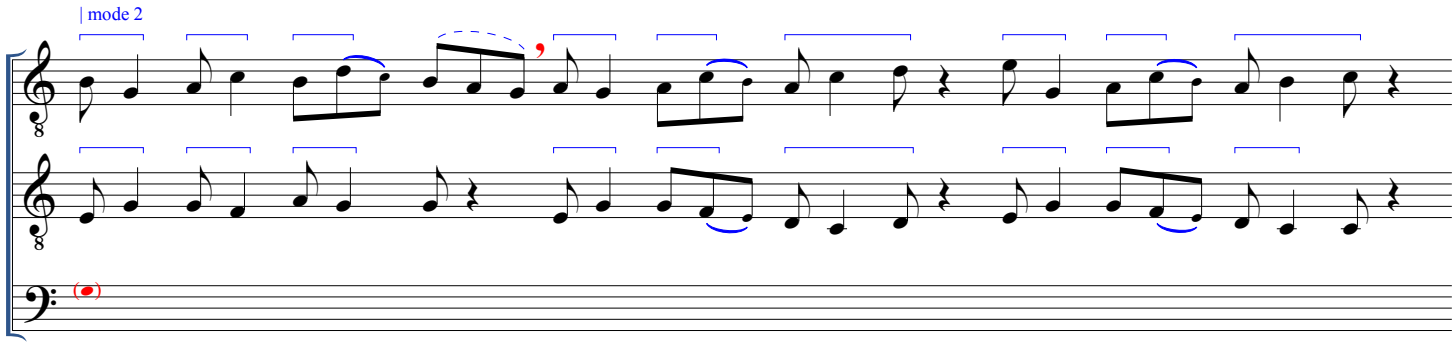
ALLELUYA. PASCHA NOSTRUM a3
[M14]

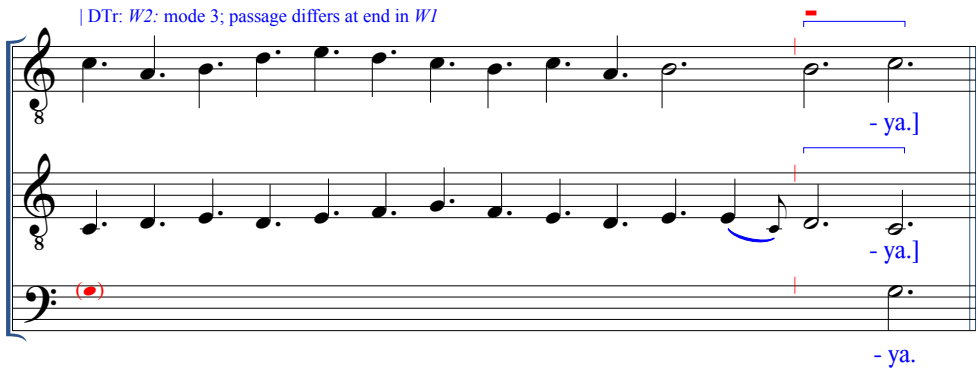


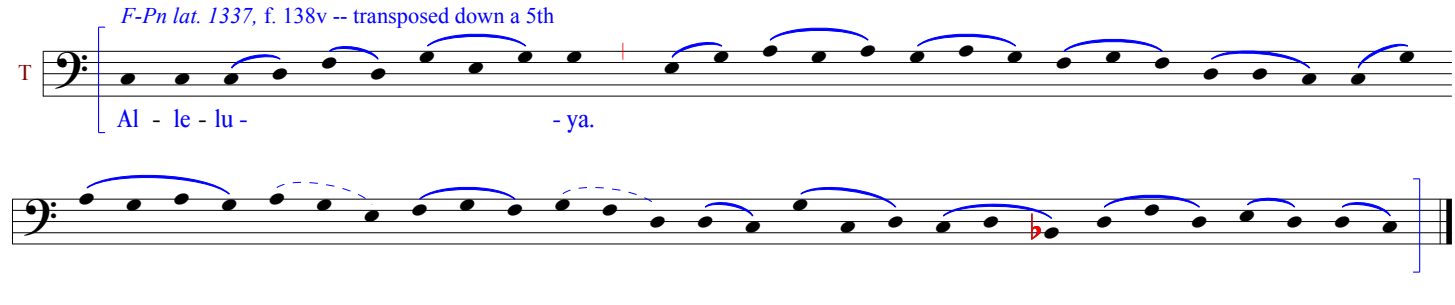
*The entire organum is transposed down a fifth from the pitch level most often found in chant MSS. For more information on the transposition of organa, see the closing remarks for M18, *Alleluya. Christus resurgens* a2 (*F*-4,18).

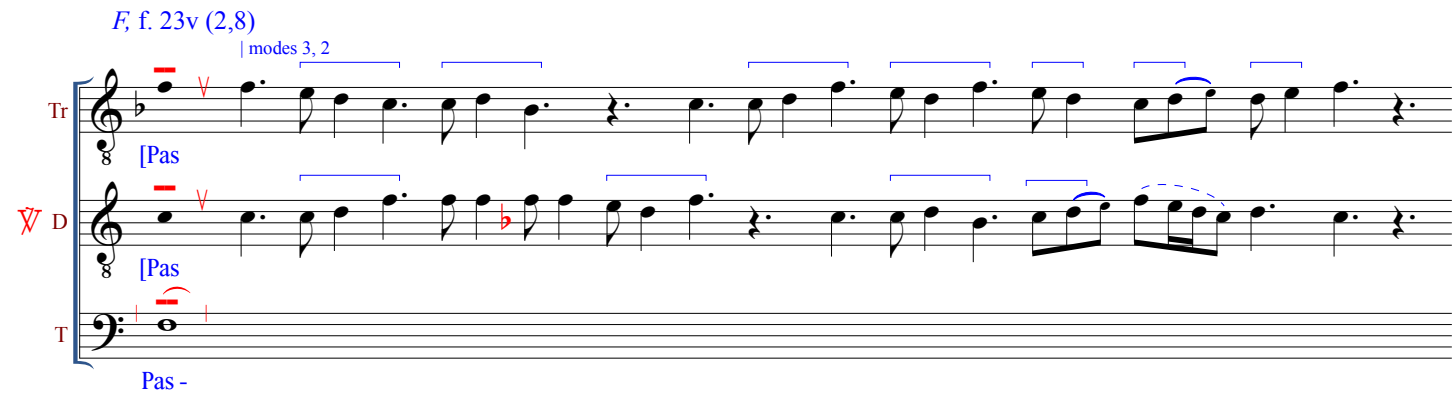

| DTr: *W1* has both penults as DL; *W2* in mode 3
| mode 1
II

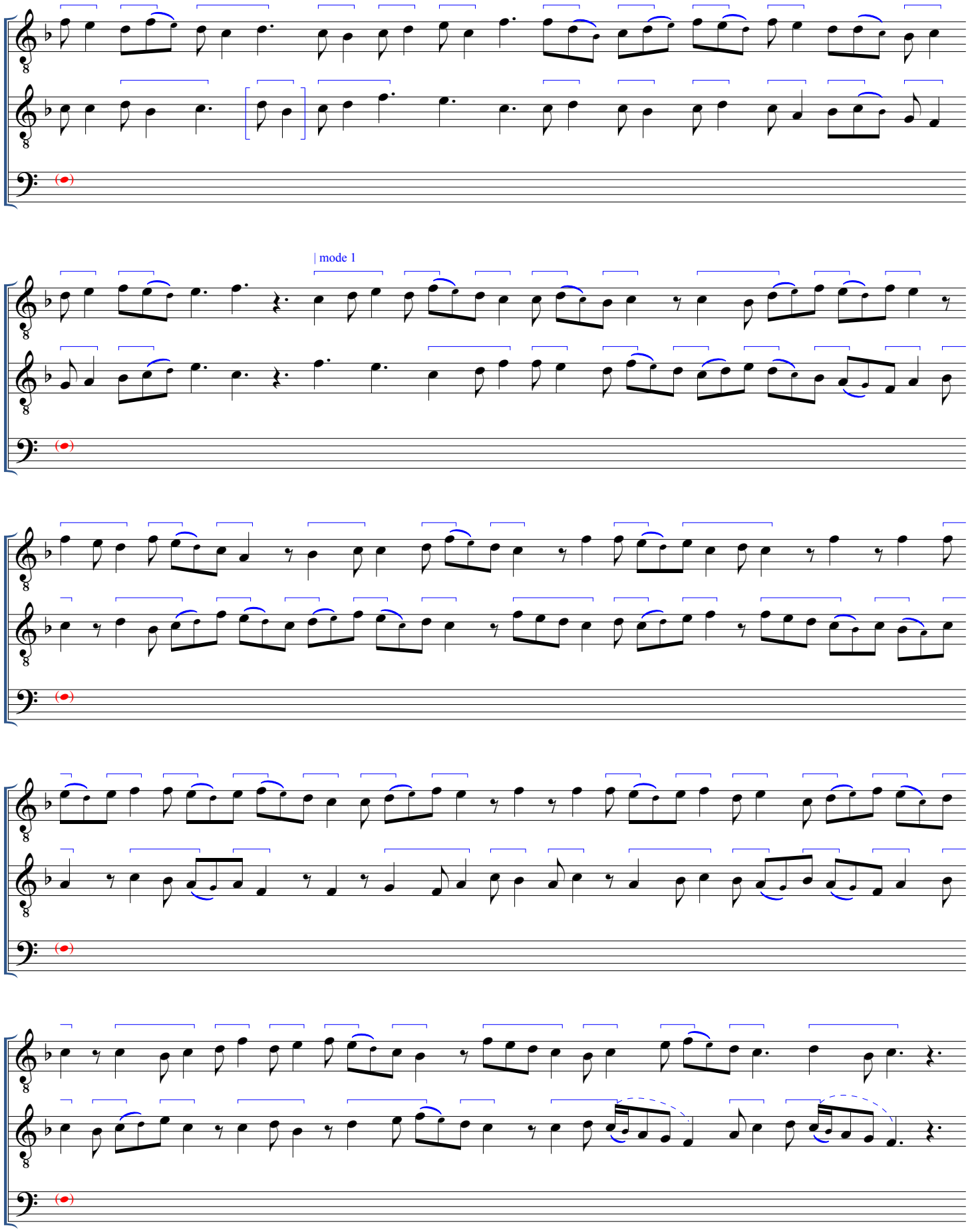



| mode 2


| DTr: *W2:* mode 3; passage differs at end in *W1*
- ya.]
- ya.]
- ya.


F-Pn lat. 1337, f. 138v -- transposed down a 5th
T
Al - le - lu -
- ya.


F, f. 23v (2,8)
| modes 3, 2
Tr
[Pas
D
[Pas
T
Pas -


| mode 1

| "nostrum" = motets 216, 217

- cha no -

- cha no -

I a.

- cha no -

- strum

- strum

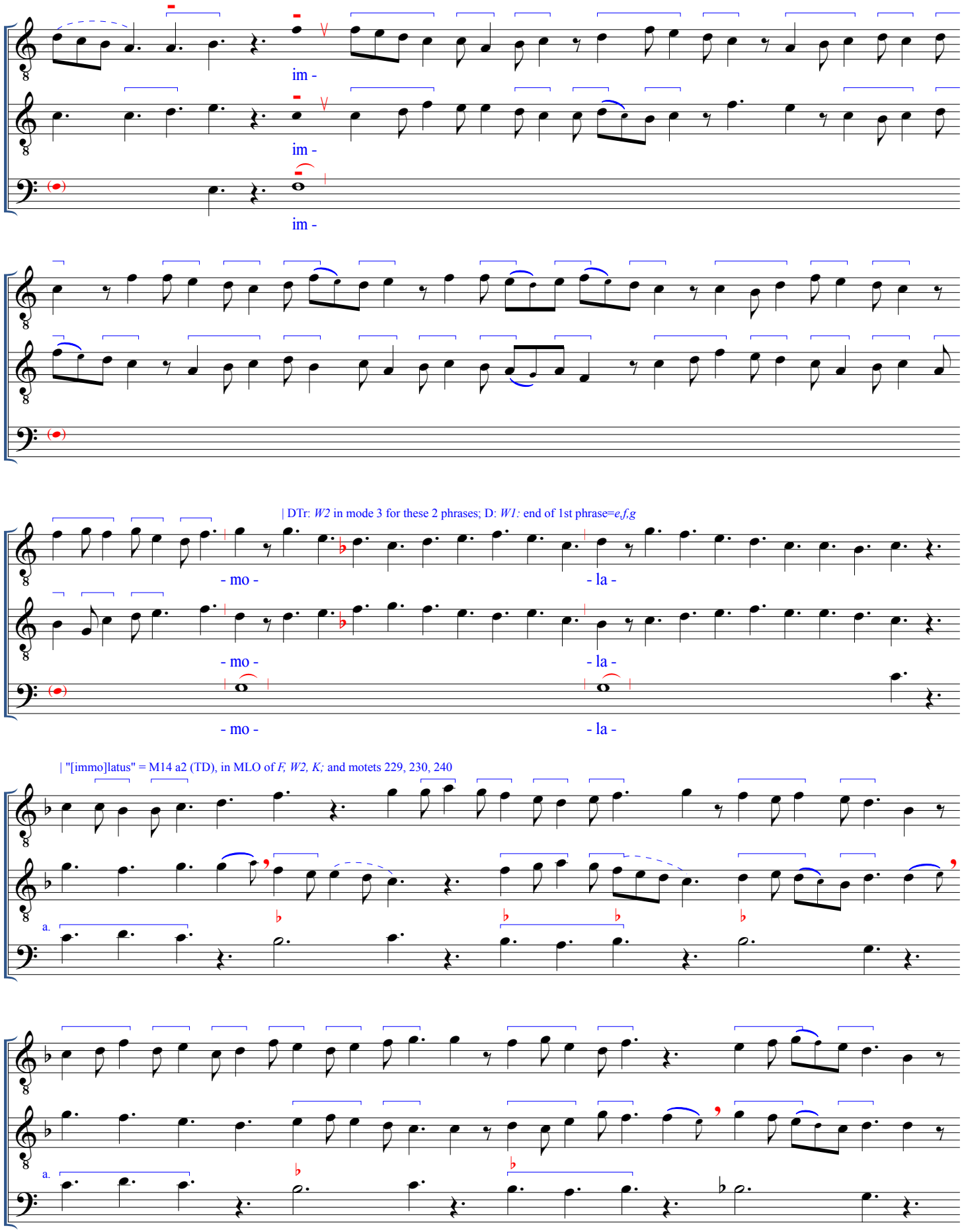
a'.

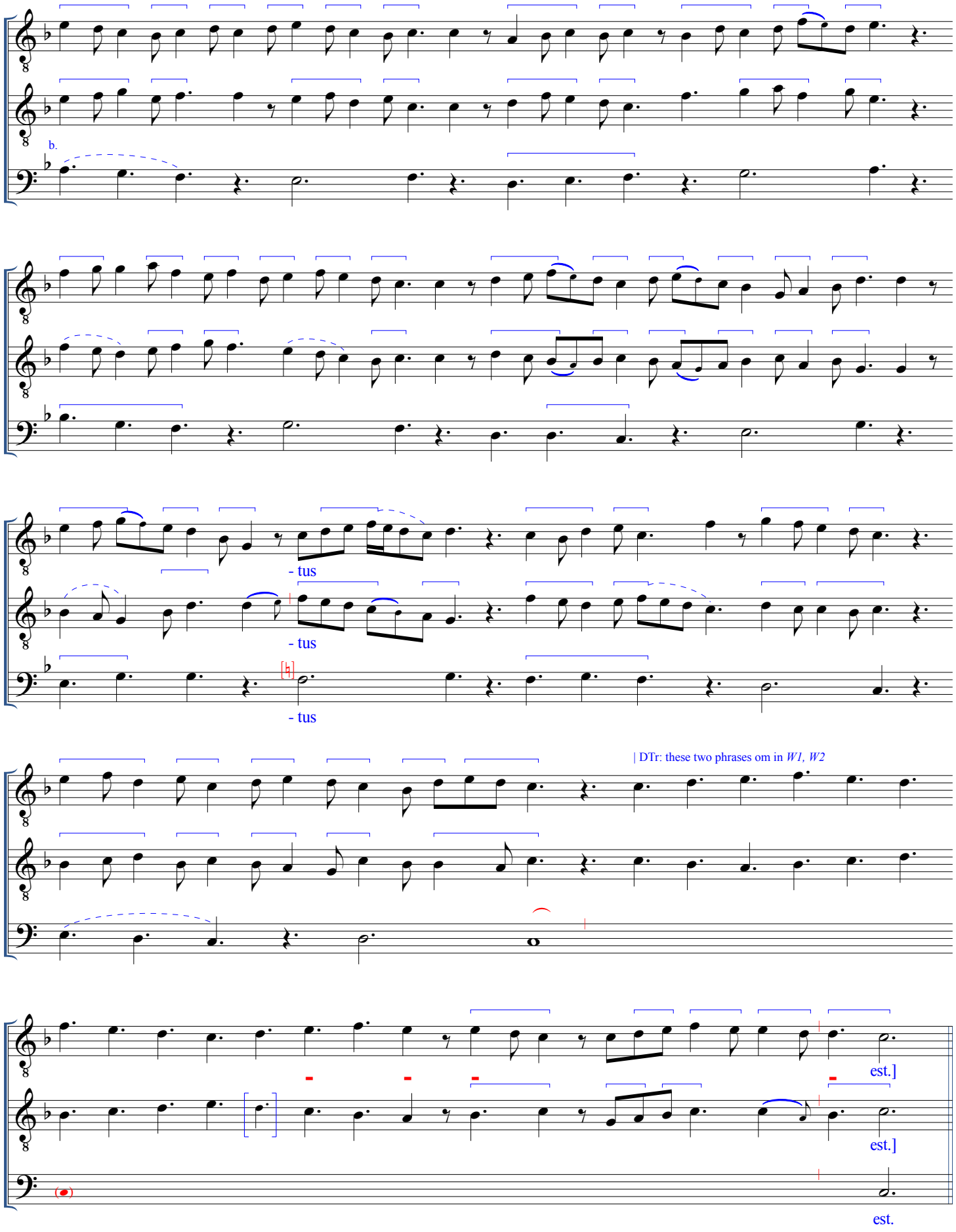
- strum

II a.

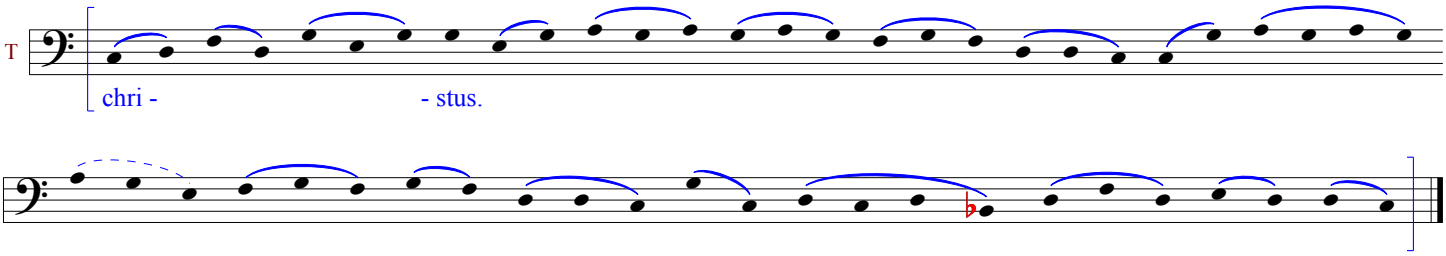
a'.

| Tr: other sources differ in these 2 phrases; 2nd one in *F*=1st one in others


im -
im -
im -
- mo -
- la -
- mo -
- la -
- mo -
- la -
| DTr: *W2* in mode 3 for these 2 phrases; D: *W1:* end of 1st phrase=*e,f,g*
| "[immo]latus" = M14 a2 (TD), in MLO of *F, W2, K;* and motets 229, 230, 240
a.
a.

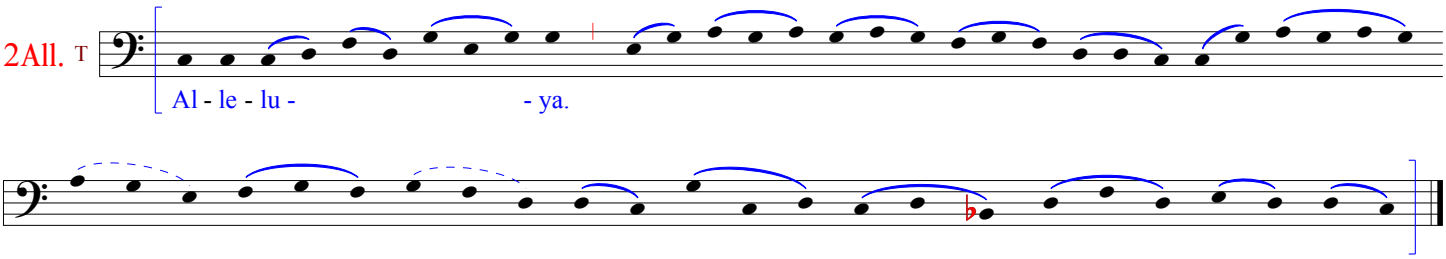

b.
- tus
- tus
- tus
| DTr: these two phrases om in *W1, W2*
est.]
est.]
est.

F-Pn lat. 1337, f. 139r -- transposed down a 5th



(For the repeat of the Alleluya, one may use the above polyphonic version, or the chant version, given below)

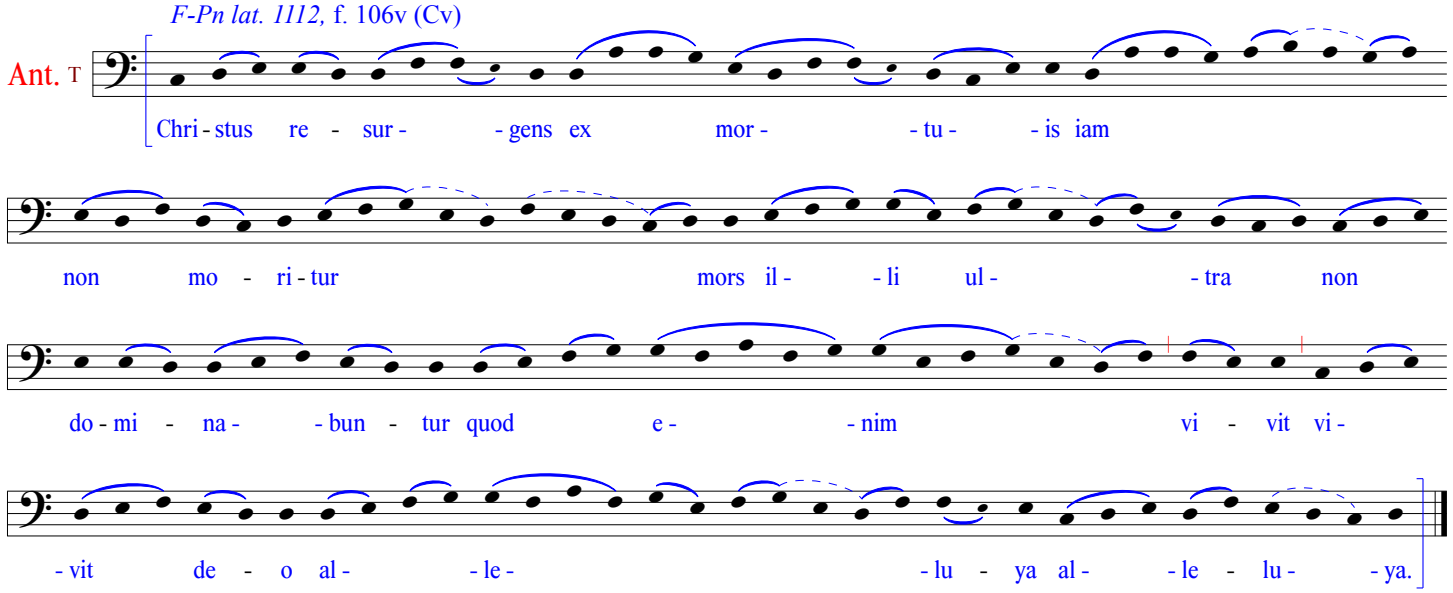
F-Pn lat. 1337, f. 138v --transposed down a 5th



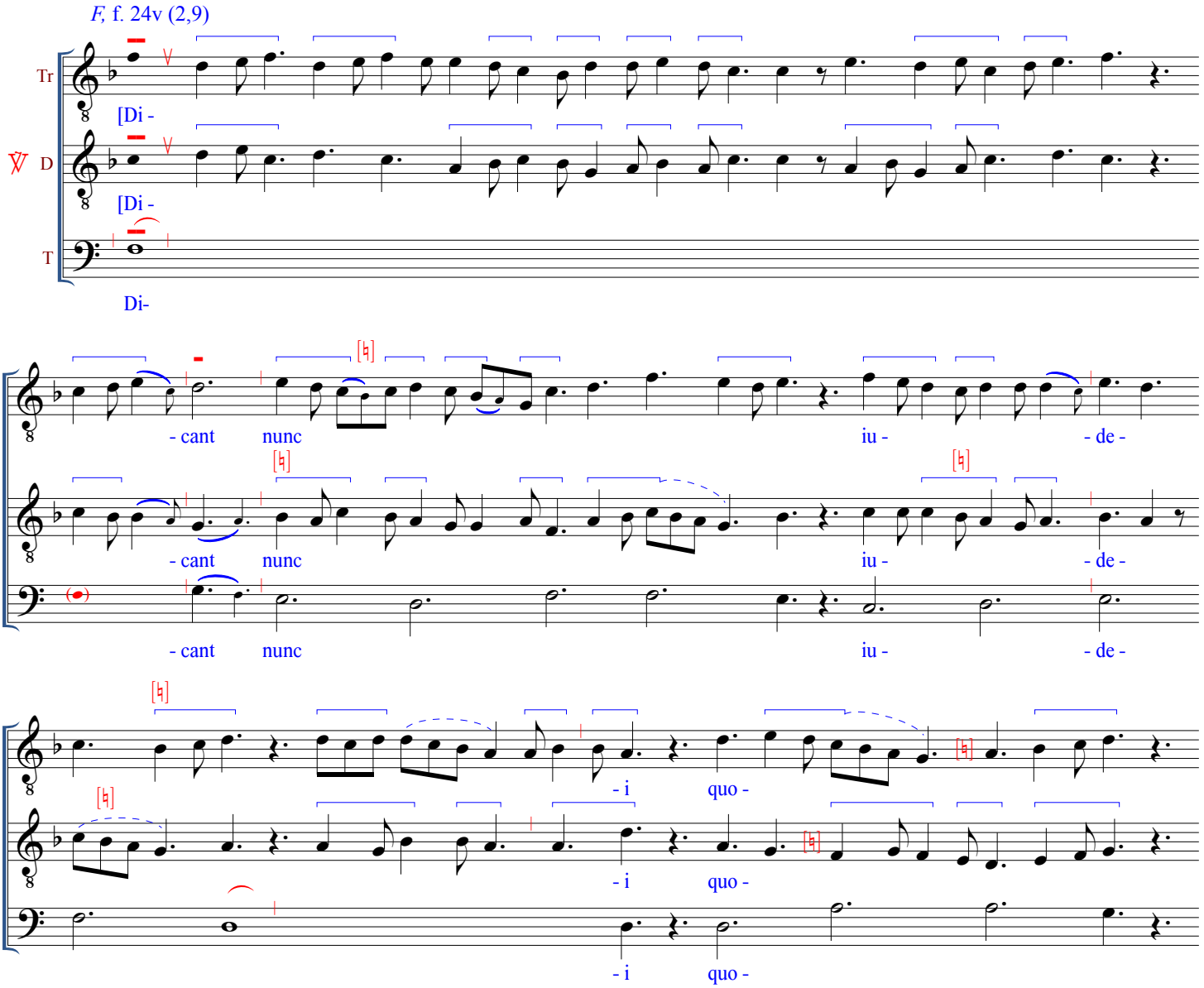
[CHRISTUS RESURGENS.] DICANT NUNC a3

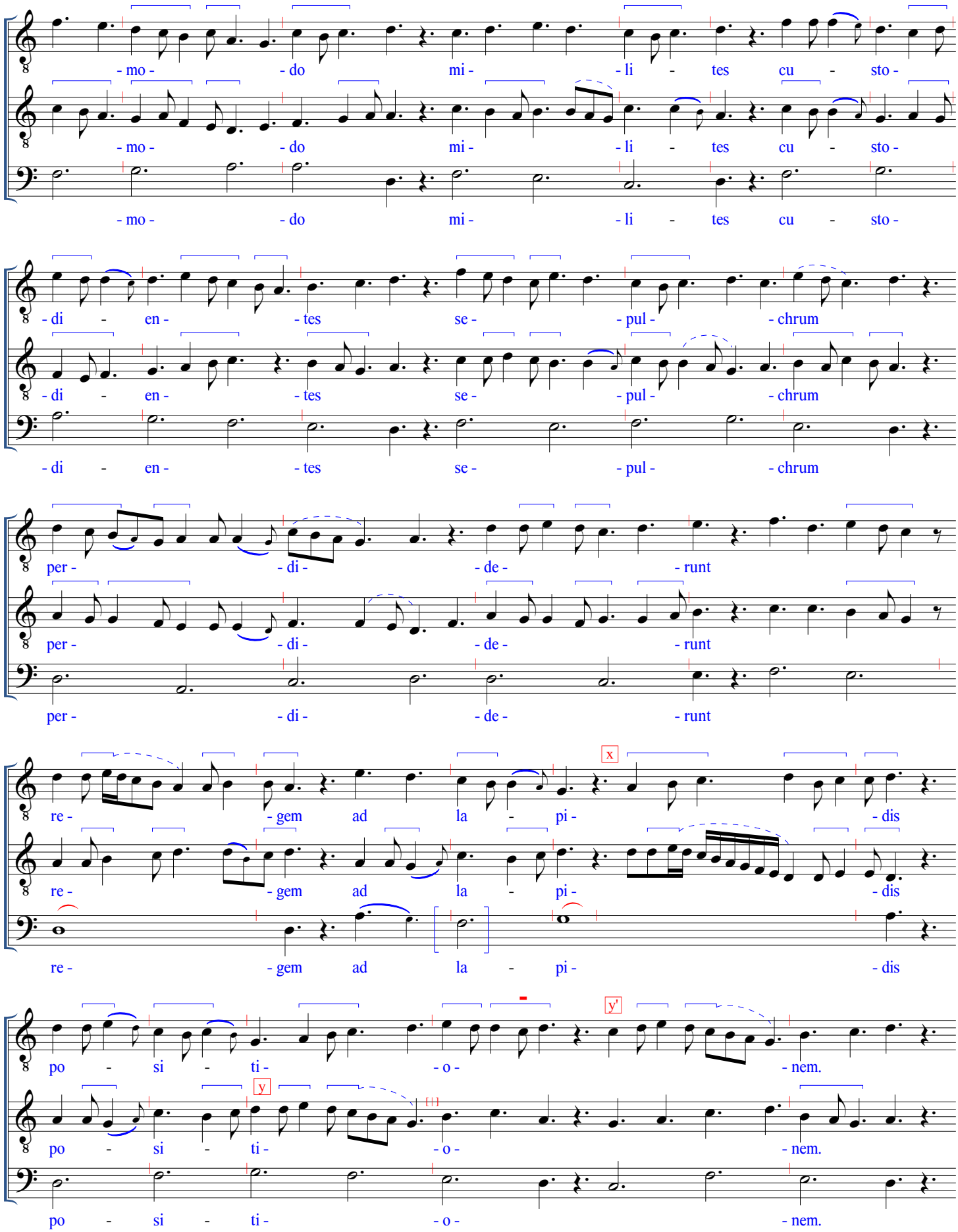
Processional antiphon [O8]

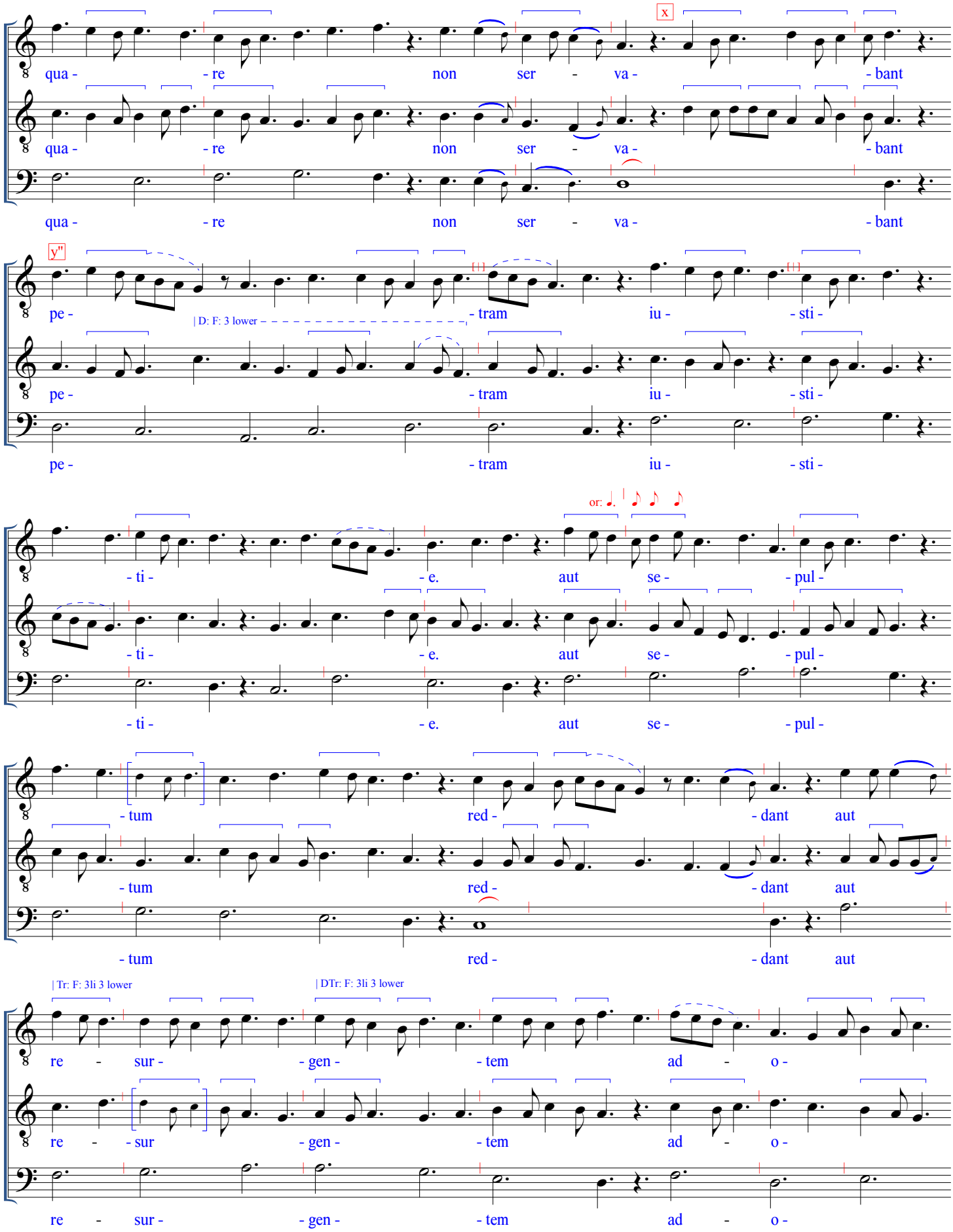
F-Pn lat. 1112, f. 106v (Cv)

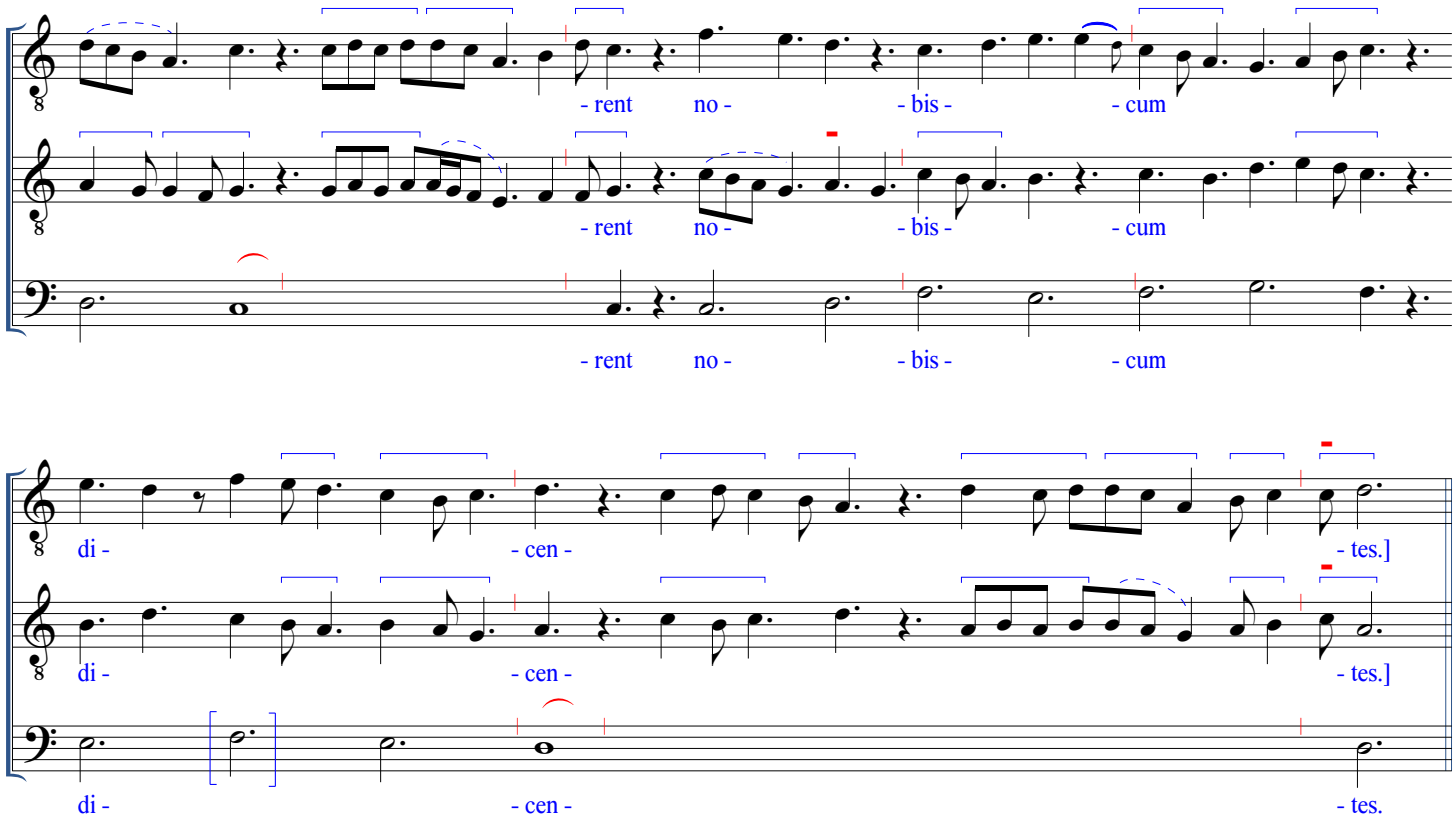


F, f. 24v (2,9)



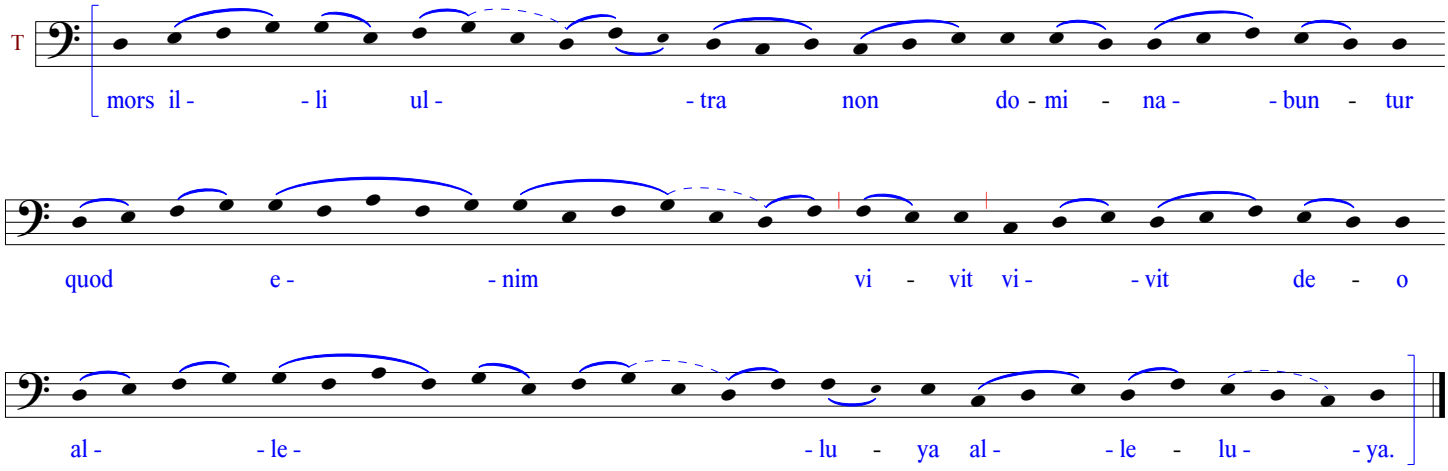

- mo - do mi - li - tes cu - sto -
- mo - do mi - li - tes cu - sto -
- mo - do mi - li - tes cu - sto -
- di - en - tes se - pul - chrum
- di - en - tes se - pul - chrum
- di - en - tes se - pul - chrum
per - di - de - runt
per - di - de - runt
per - di - de - runt
x
re - gem ad la - pi - dis
re - gem ad la - pi - dis
re - gem ad la - pi - dis
y'
po - si - ti - o - nem.
y
po - si - ti - o - nem.
po - si - ti - o - nem.


x
qua - re non ser - va - bant
qua - re non ser - va - bant
qua - re non ser - va - bant
y"
pe - tram iu - sti -
| D: F: 3 lower
pe - tram iu - sti -
pe - tram iu - sti -
or:
- ti - e. aut se - pul -
- ti - e. aut se - pul -
- ti - e. aut se - pul -
- tum red - dant aut
- tum red - dant aut
- tum red - dant aut
| Tr: F: 3li 3 lower
| DTr: F: 3li 3 lower
re - sur - gen - tem ad - o -
re - sur - gen - tem ad - o -
re - sur - gen - tem ad - o -



(The extent of the *repetendum* given below is based on the indictations in *F-Pn lat. 1112* and *1337*. Some of the other Parisian chant sources, such as *F-Pn lat. 15615, 9441, 830,* and *15181,* give the continuation starting from "quod enim," which begins on the second system following. Either alternative, therefore, may be used)

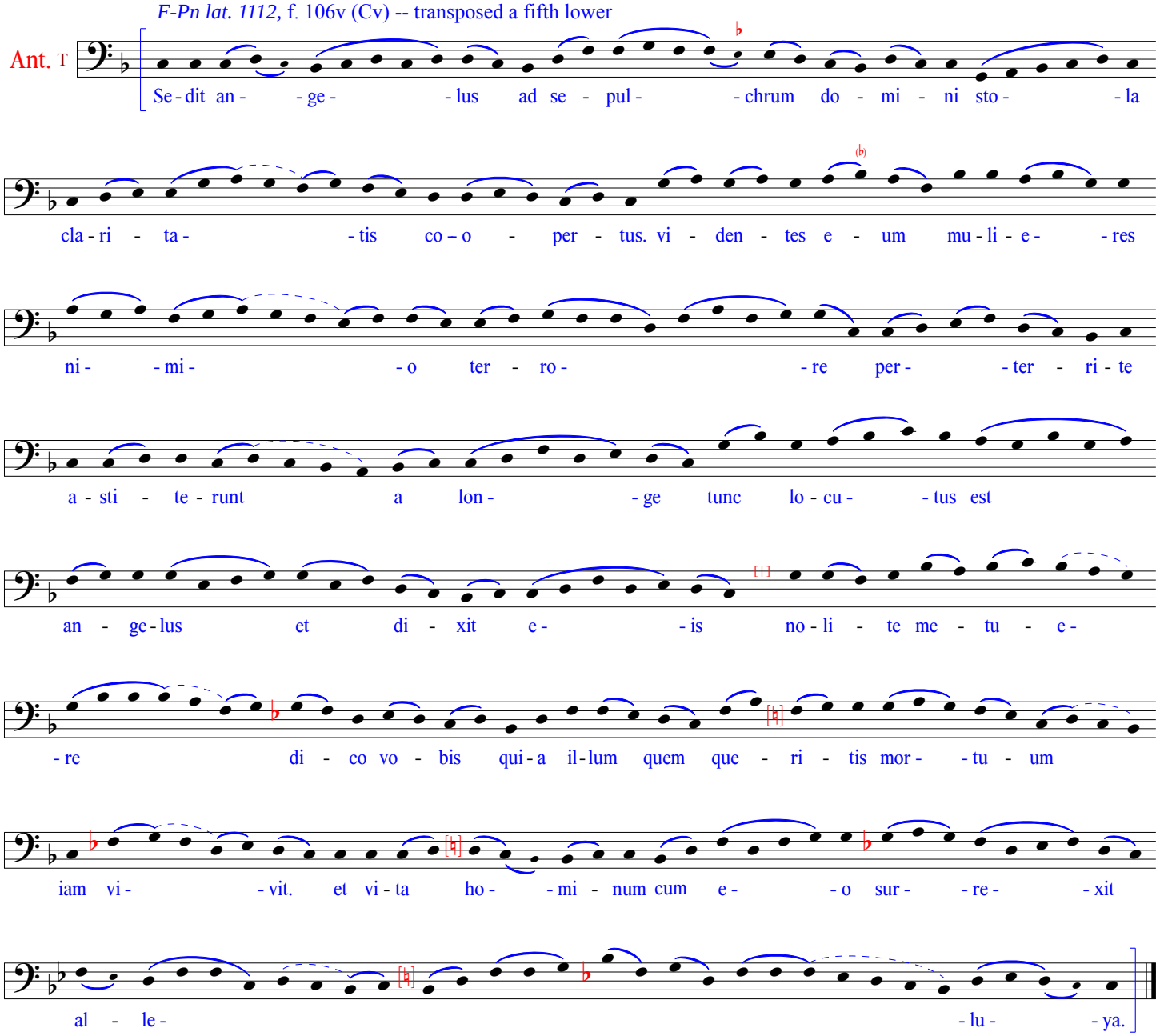
F-Pn lat. 1112, f. 106v (Cv)



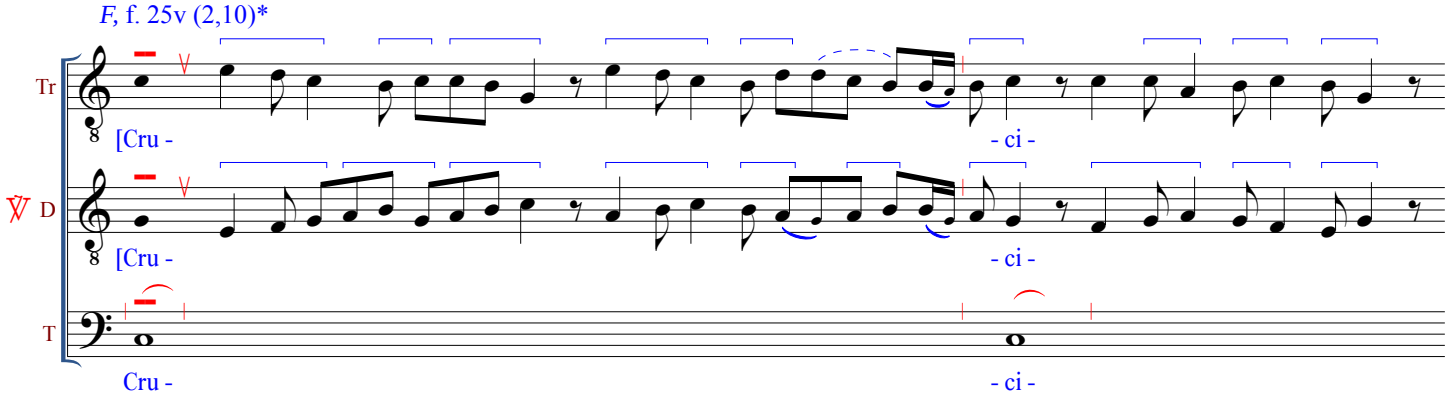
[SEDIT ANGELUS.] CRUCIFIXUM IN CARNE a3

Processional antiphon [O9]

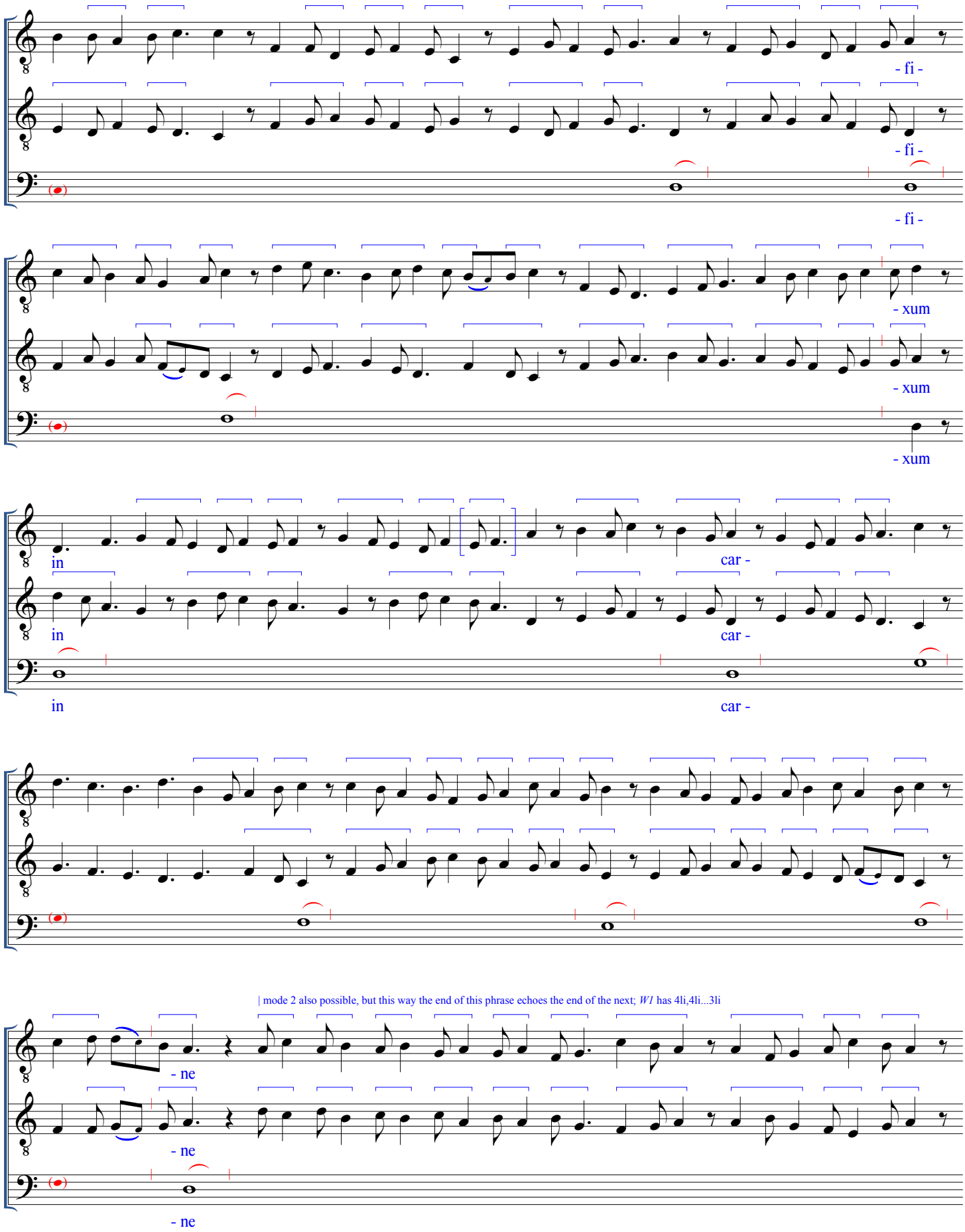
F-Pn lat. 1112, f. 106v (Cv) -- transposed a fifth lower



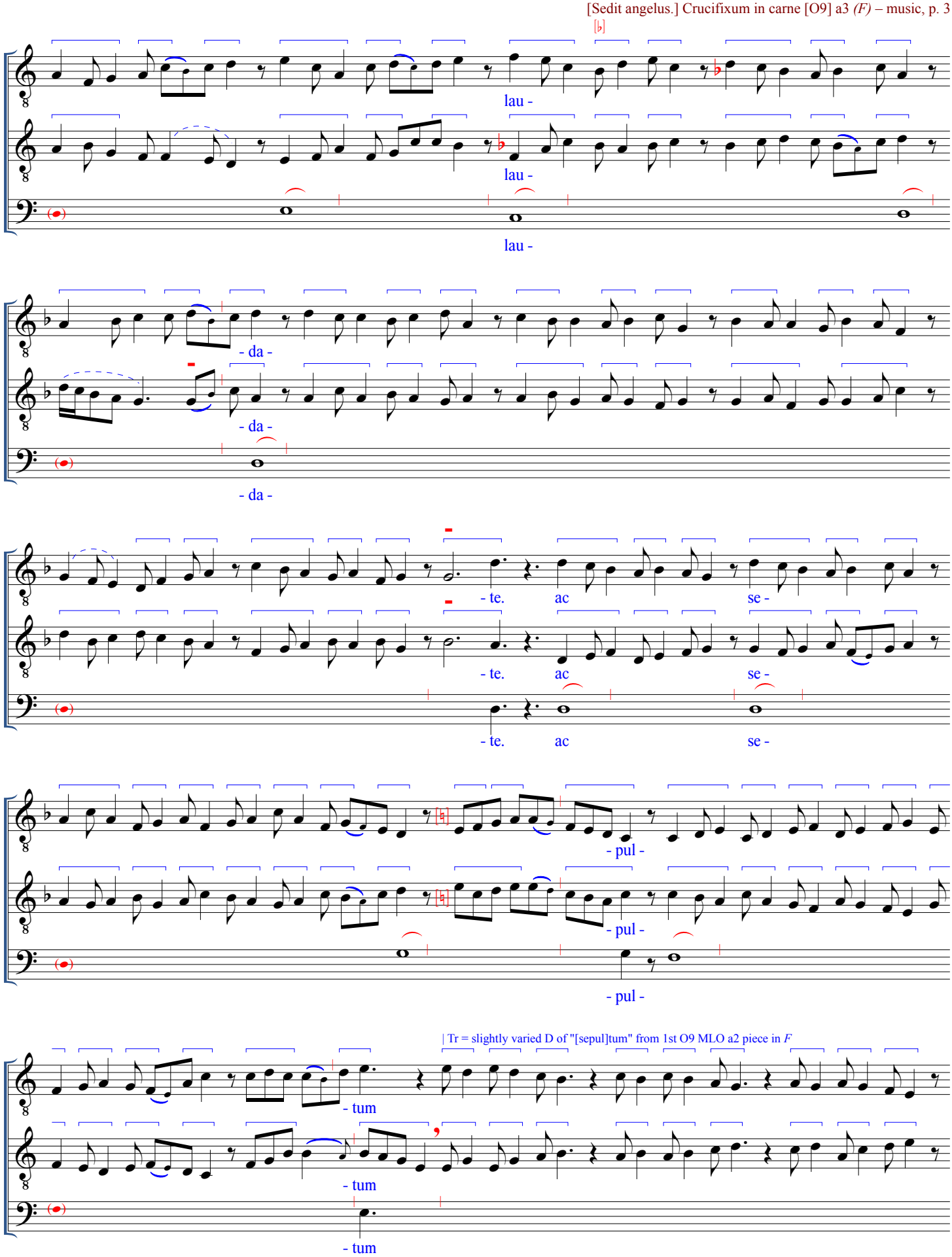
F, f. 25v (2,10)*



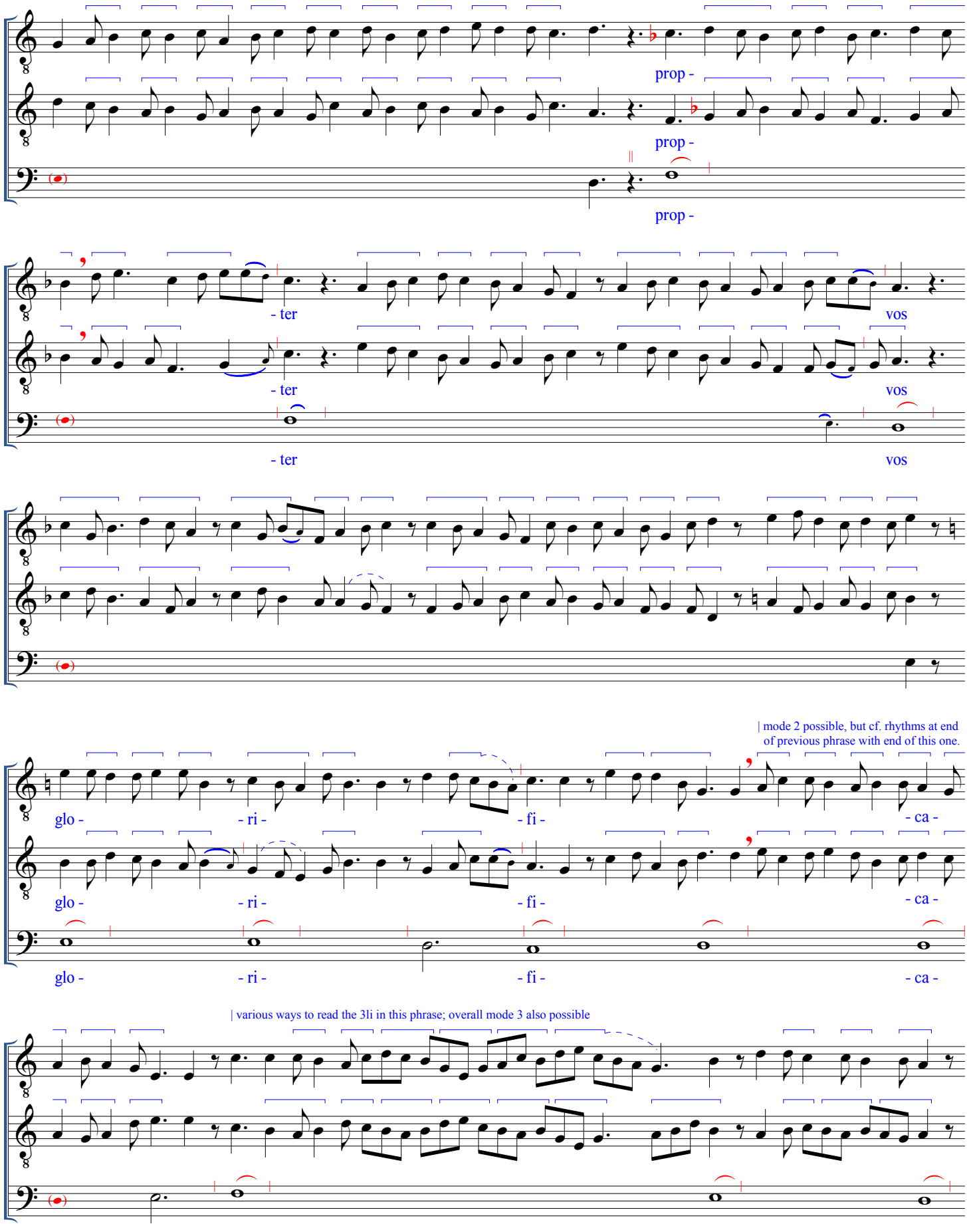
*The organum is transposed down a fifth from the pitch level found in the chant MS *F-Pn lat. 1112,* f. 106v (Cv). For more information on the transposition of organa, see the closing remarks for M18, *Alleluya. Christus resurgens.*



| mode 2 also possible, but this way the end of this phrase echoes the end of the next; *W1* has 4li,4li...3li



| Tr = slightly varied D of "[sepul]tum" from 1st O9 MLO a2 piece in *F*


prop -
prop -
prop -
- ter
- ter
- ter
vos
vos
vos
| mode 2 possible, but cf. rhythms at end of previous phrase with end of this one.
glo - ri - fi - ca -
glo - ri - fi - ca -
glo - ri - fi - ca -
| various ways to read the 3li in this phrase; overall mode 3 also possible

- te re -

- te re -

- te re -

- sur - - gen -

- sur - - gen -

- sur - - gen -

| modes 1 or 3 also possible

- tem -

- tem -

- tem -

- que de mor -

- que de mor -

- que de mor -

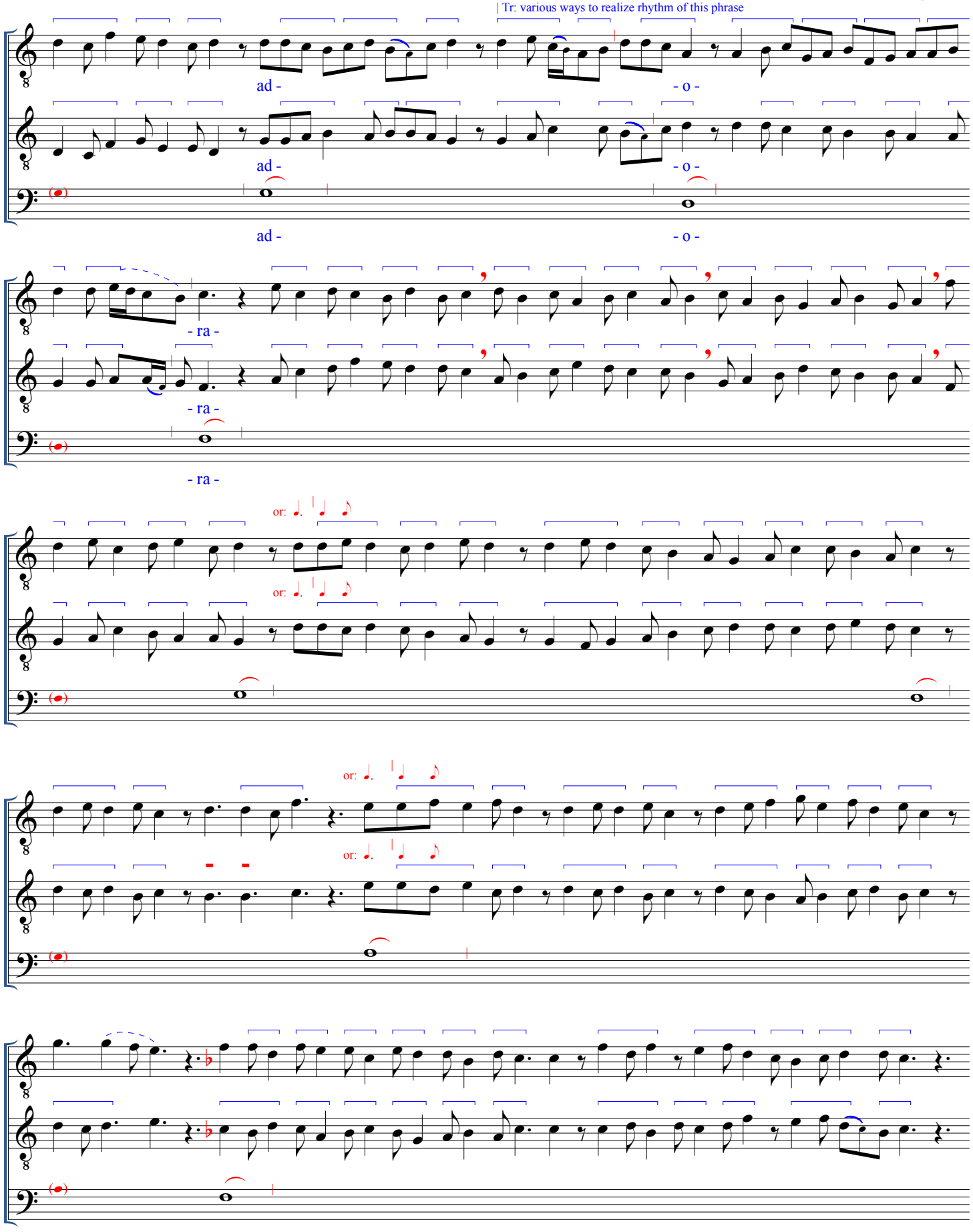
- te

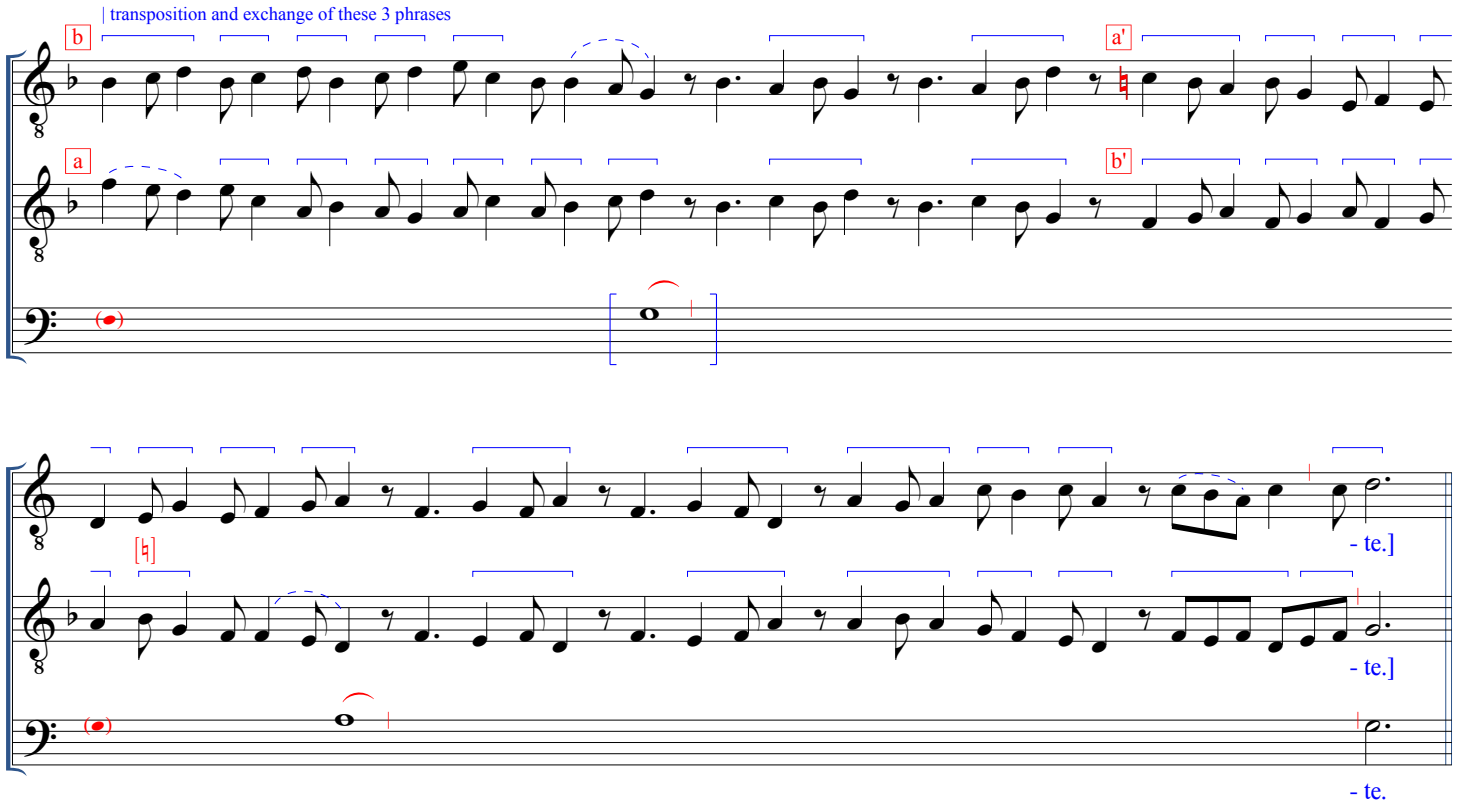
- te

- te

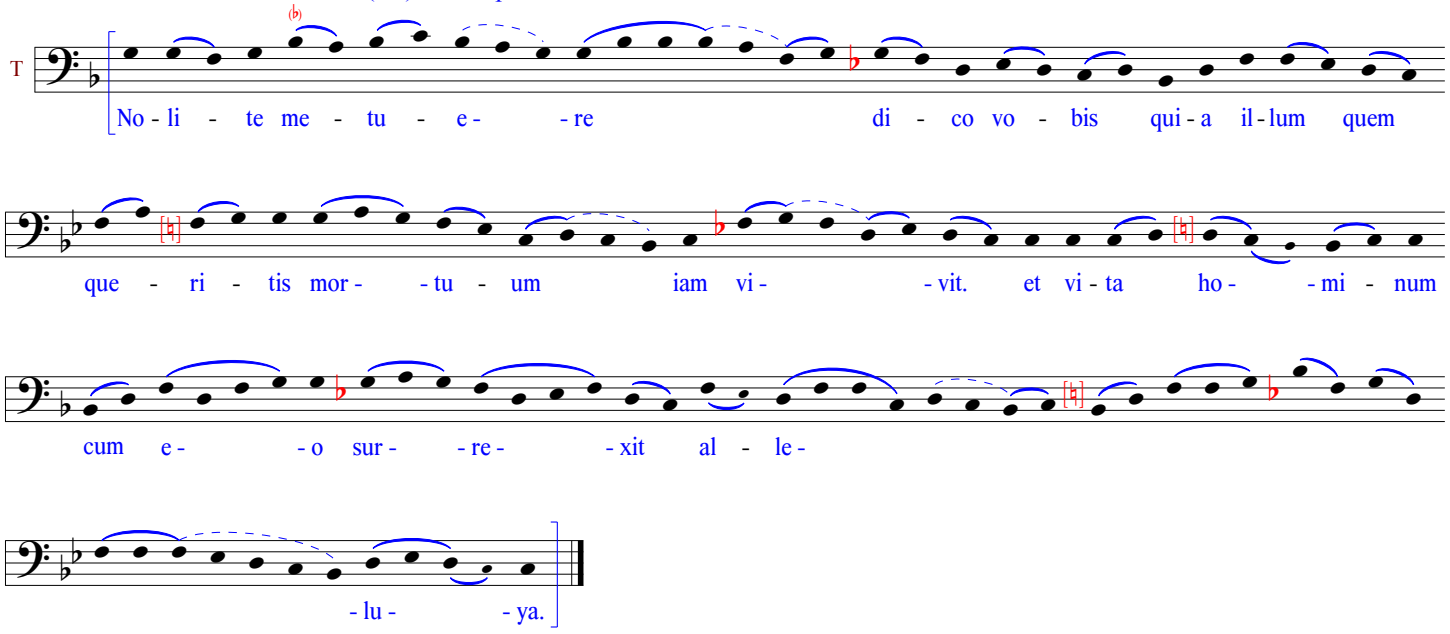
| D of "[ad]ora[te]" = 1st O9 MLO a2 piece in *F*

| Tr: various ways to realize rhythm of this phrase





F-Pn lat. 1112, f. 106v (Cv) -- transposed a fifth lower



STIRPS YESSE. VIRGO DEI GENITRIX a3

Responsory [O16]

F, f. 26v (2,11)*

Tr [Stirps

Rx D [Stirps

T Stirps

b a a b'

or: ♩. | 𝅗𝅥 𝅘𝅥𝅮

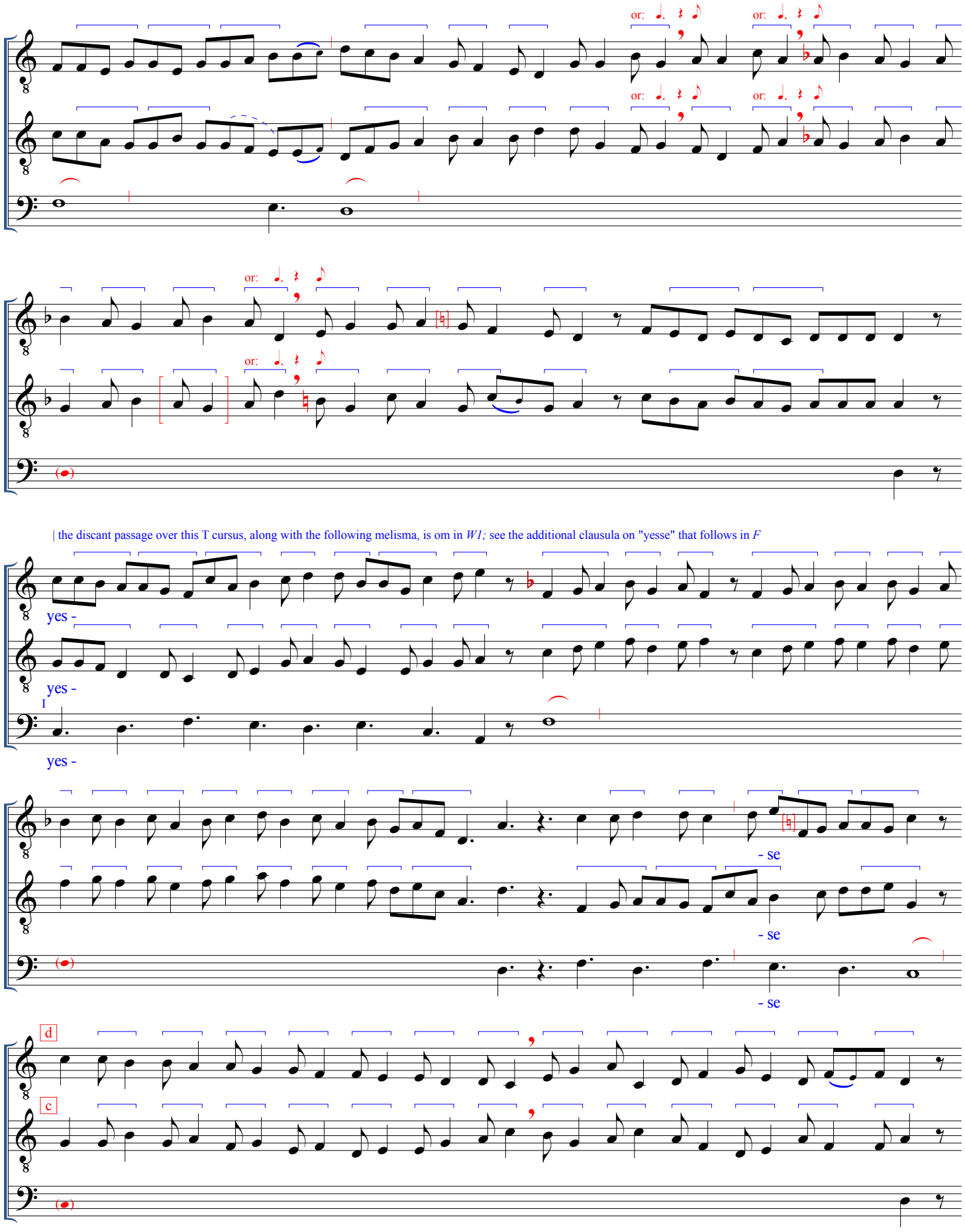
or: ♩. | 𝅗𝅥 𝅘𝅥𝅮

or: ♩. | 𝅗𝅥 𝅘𝅥𝅮

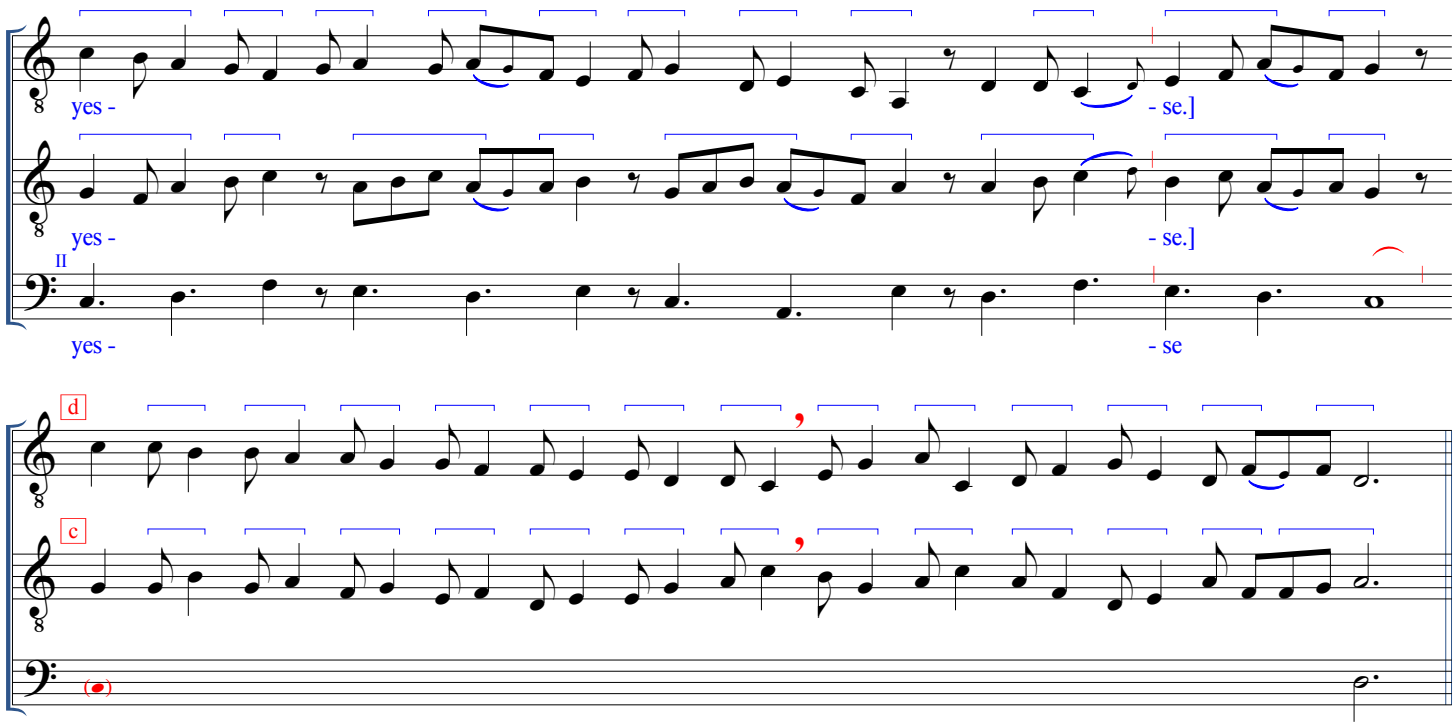
or: ♩. | 𝅗𝅥 𝅘𝅥𝅮

| modes 1 or 3 also possible for si,3li here and elsewhere, but less likely: discant sections show that si,3li,3li... usually = B,BBB,BBB..., and no verifiable iambic rhythms appear

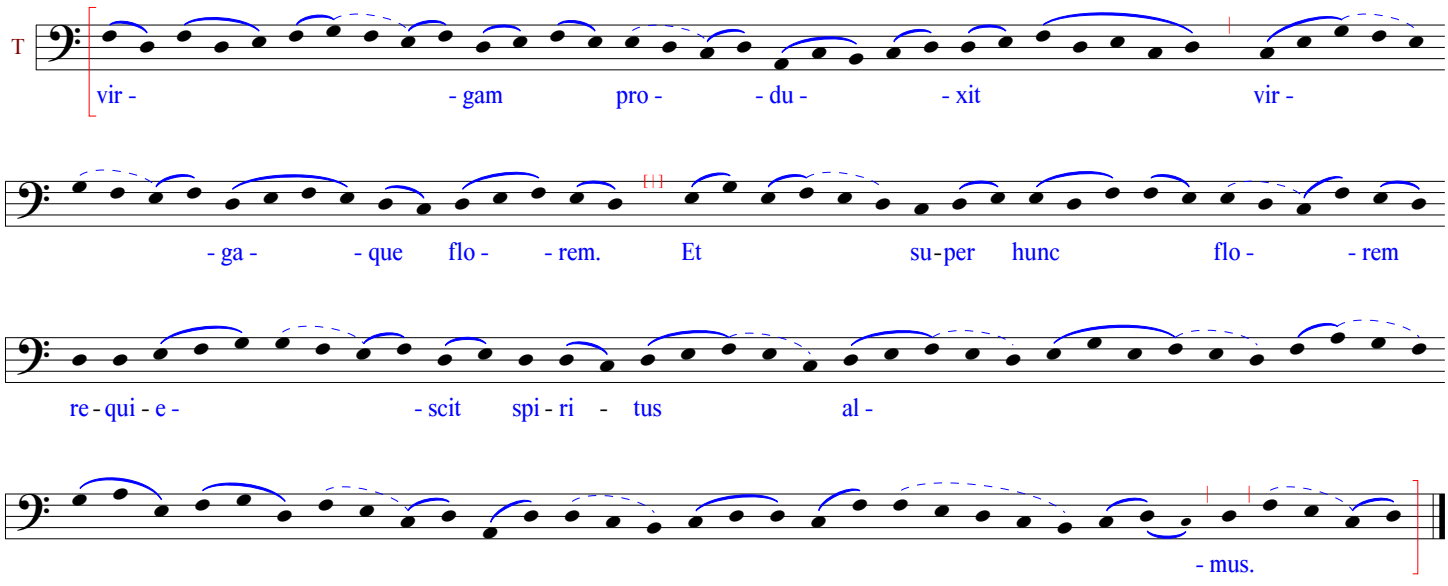
*The music of the intonation and first five phrases = "et [venimus]" of *[All.] Vidimus* (M10) a3 (*F*-2,6) and opening of BD I.10 a3 (*F,* f. 43v [2,25])


or:
or:
or:
or:
or:
or:
| the discant passage over this T cursus, along with the following melisma, is om in *W1;* see the additional clausula on "yesse" that follows in *F*
yes -
yes -
I
yes -
- se
- se
- se
d
c

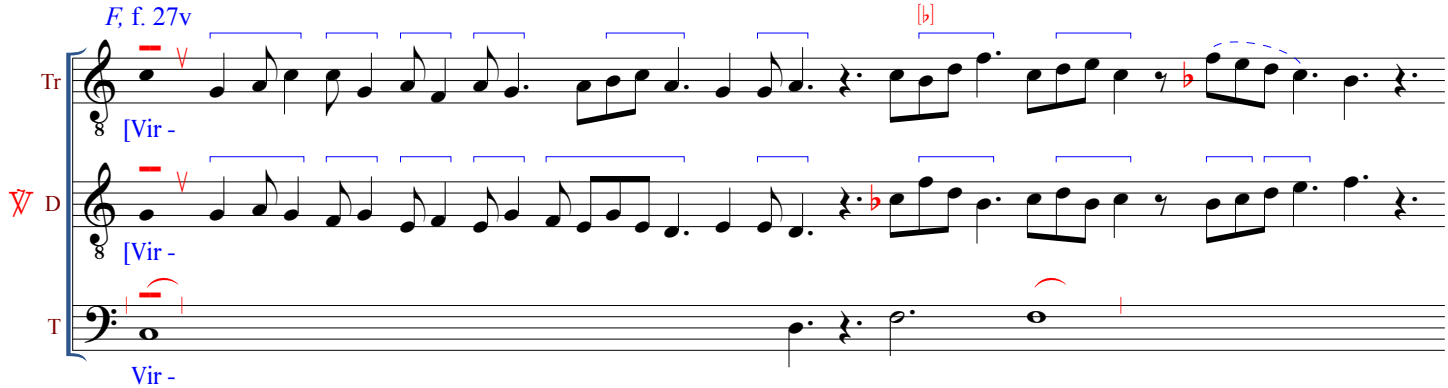
| this discant passage (and following melisma) appears in *W1* in place of the earlier "yesse" clausula in *F*

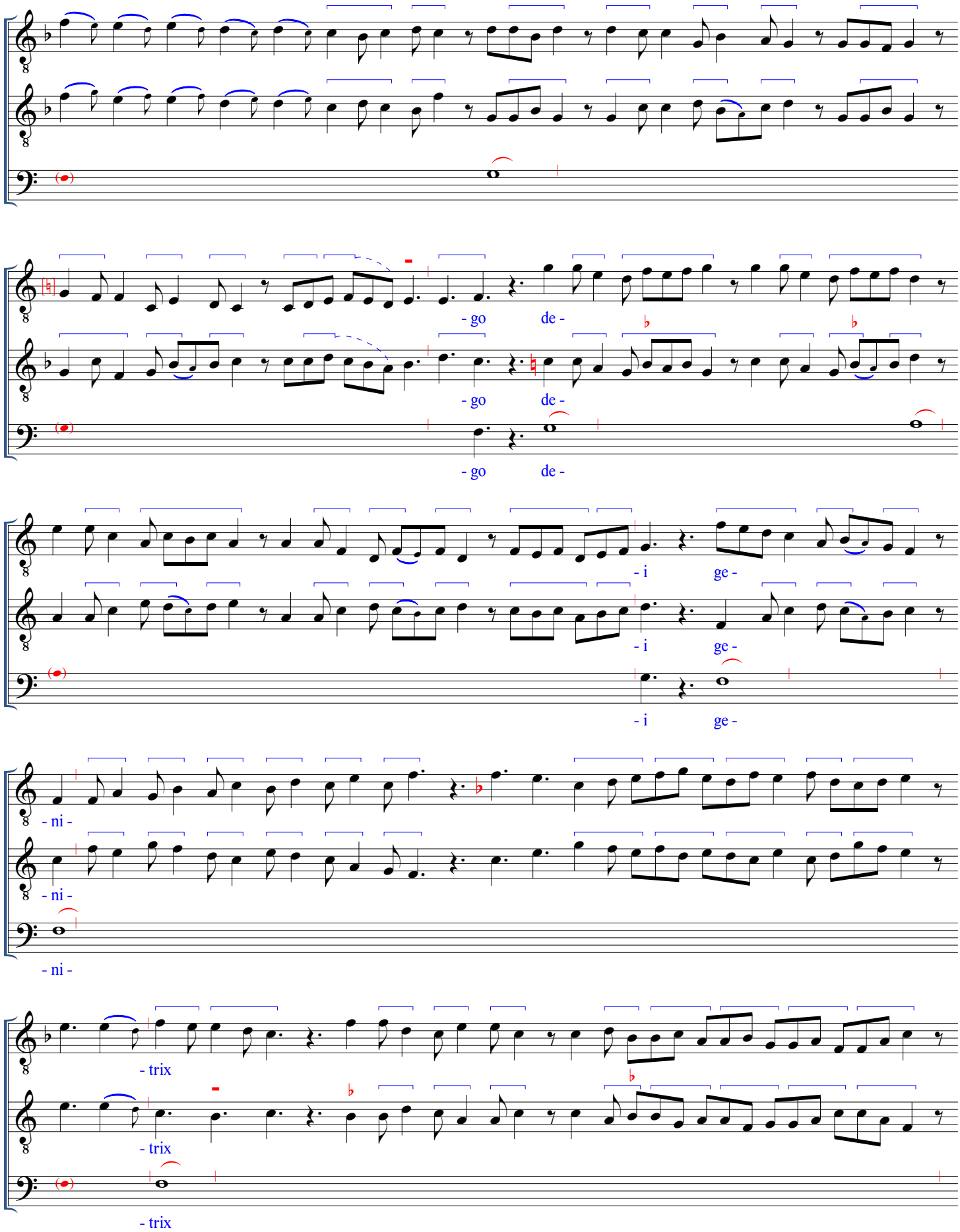


F-Pn lat. 15182, f. 304r (bis): for Assumption; cf. *F-Pn lat. 15181,* f. 379v (CCCLXVIIIv): for the Conception of the Virgin



F, f. 27v




- go de -
- go de -
- go de -
- i ge -
- i ge -
- i ge -
- ni -
- ni -
- ni -
- trix
- trix
- trix

| faster rhythms also possible here, but opening el 2li in D and in some following 2li figures prompt choice of extension

vir - ga est flos

vir - ga est flos

vir - ga est flos

fi -

fi -

fi -

| faster rhythms possible here, but separate si,2li figures at end and in following phrases suggest longer values

- li -

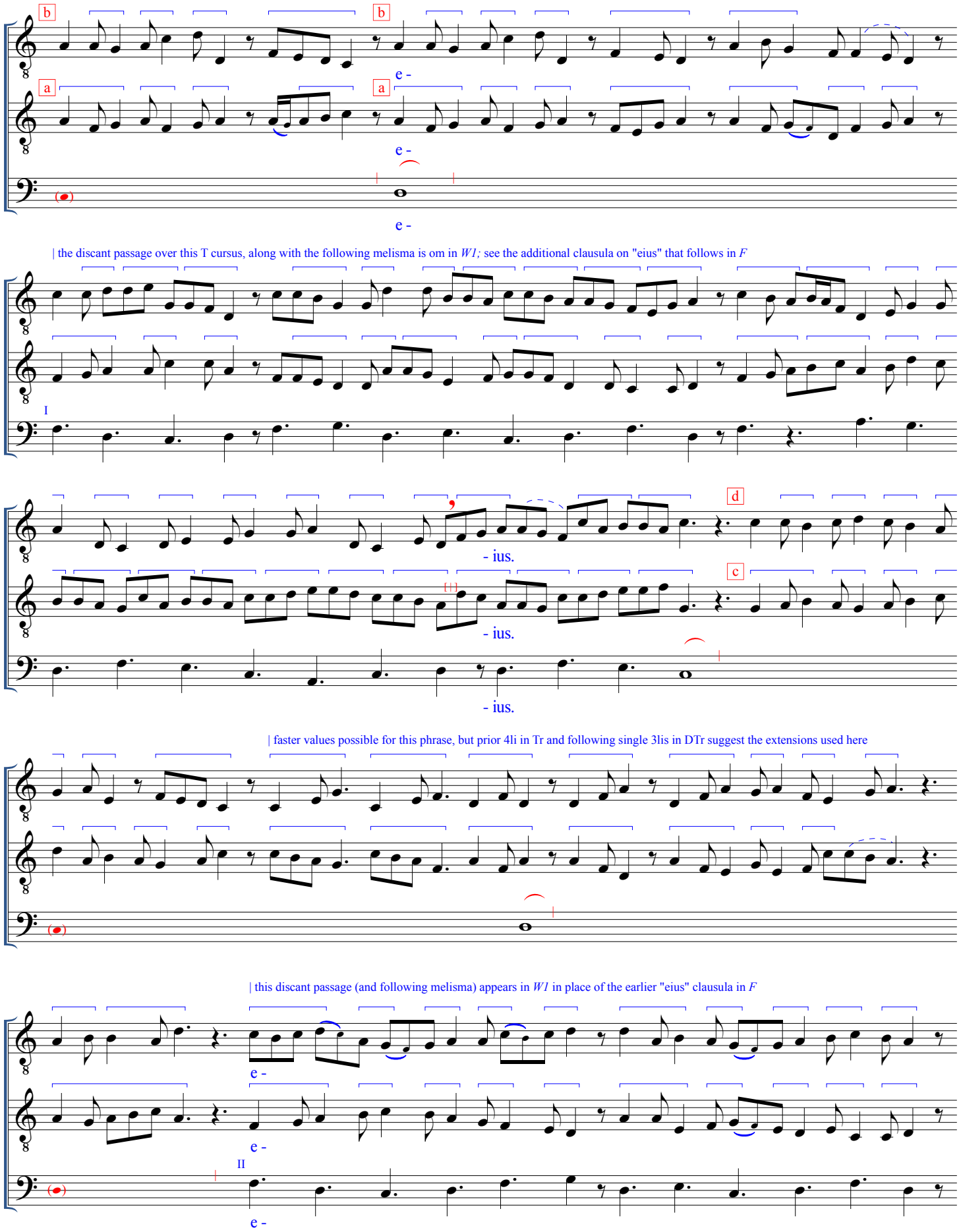
- li -

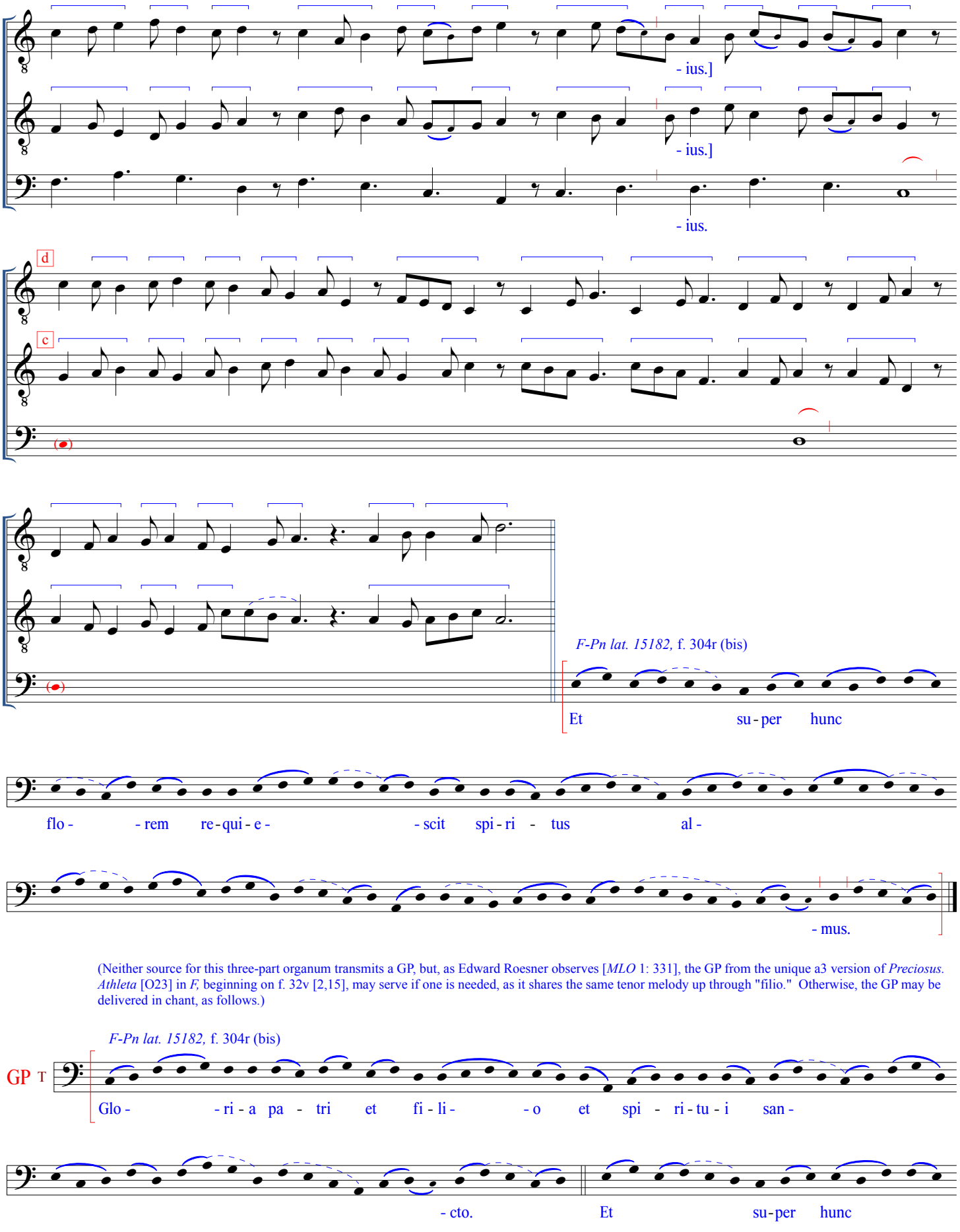
- li -

- us

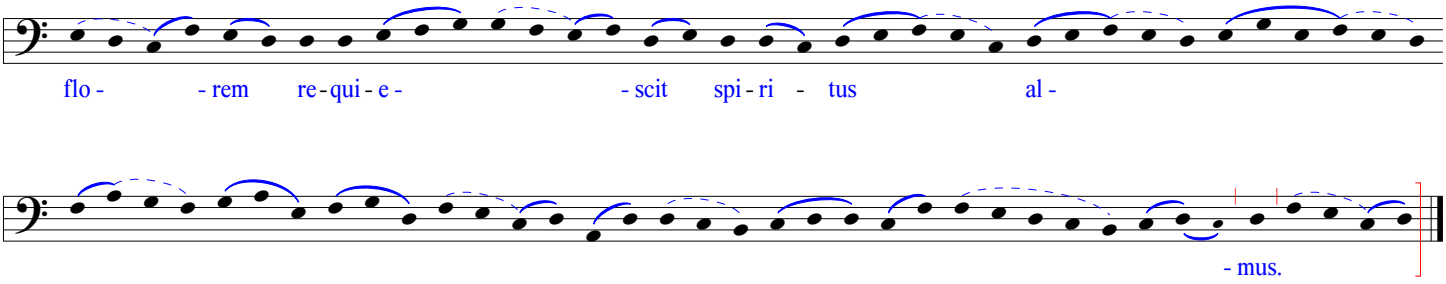
- us

- us


b
b
e -
a
a
e -
e -
| the discant passage over this T cursus, along with the following melisma is om in *W1;* see the additional clausula on "eius" that follows in *F*
I
d
- ius.
c
- ius.
- ius.
| faster values possible for this phrase, but prior 4li in Tr and following single 3lis in DTr suggest the extensions used here
| this discant passage (and following melisma) appears in *W1* in place of the earlier "eius" clausula in *F*
e -
e -
II
e -

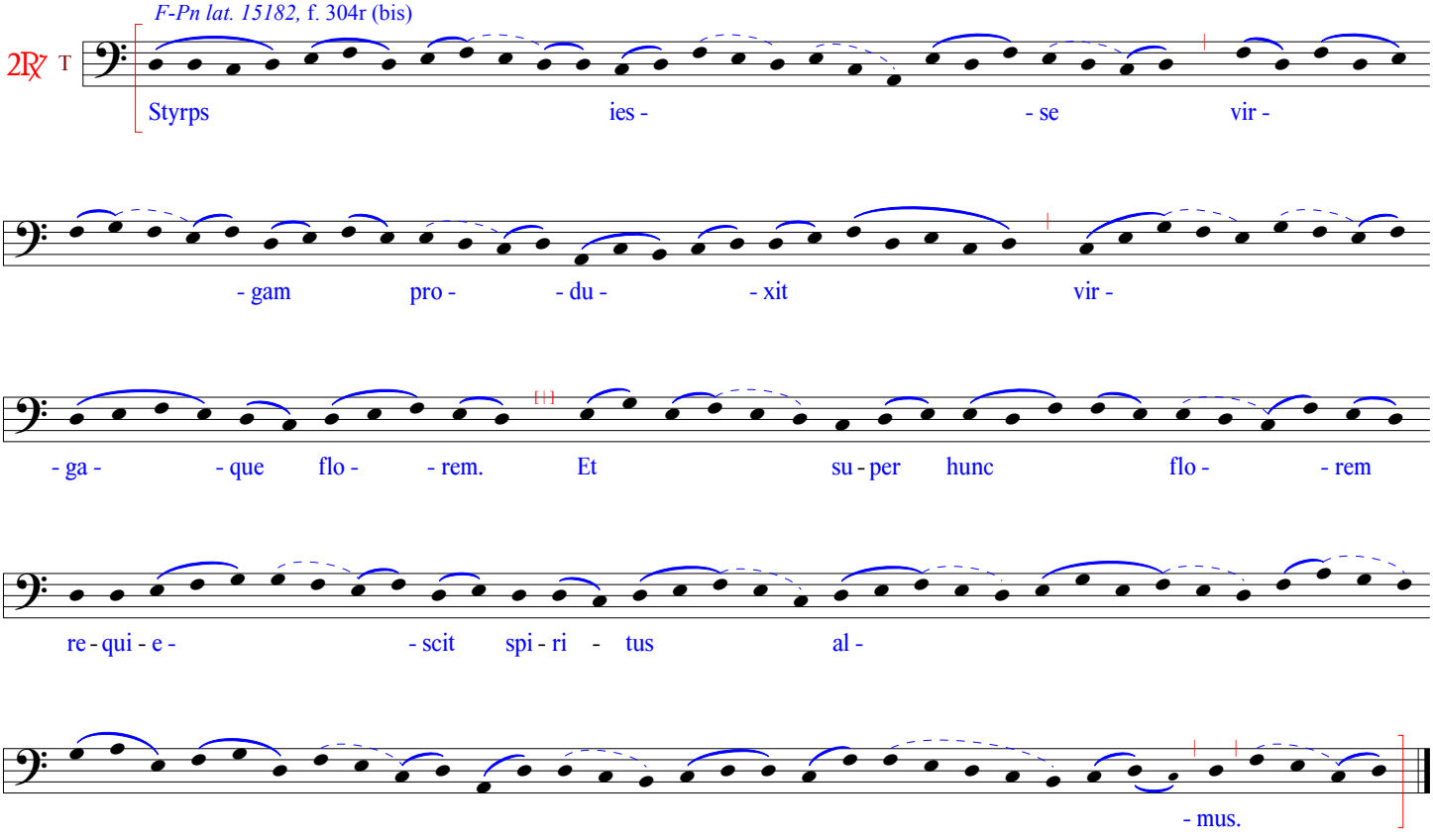


(Neither source for this three-part organum transmits a GP, but, as Edward Roesner observes [*MLO* 1: 331], the GP from the unique a3 version of *Preciosus. Athleta* [O23] in *F,* beginning on f. 32v [2,15], may serve if one is needed, as it shares the same tenor melody up through "filio." Otherwise, the GP may be delivered in chant, as follows.)



(If a full presentation of the respond is desired, either the chant, given below, or the polyphonic version from before may be offered.)

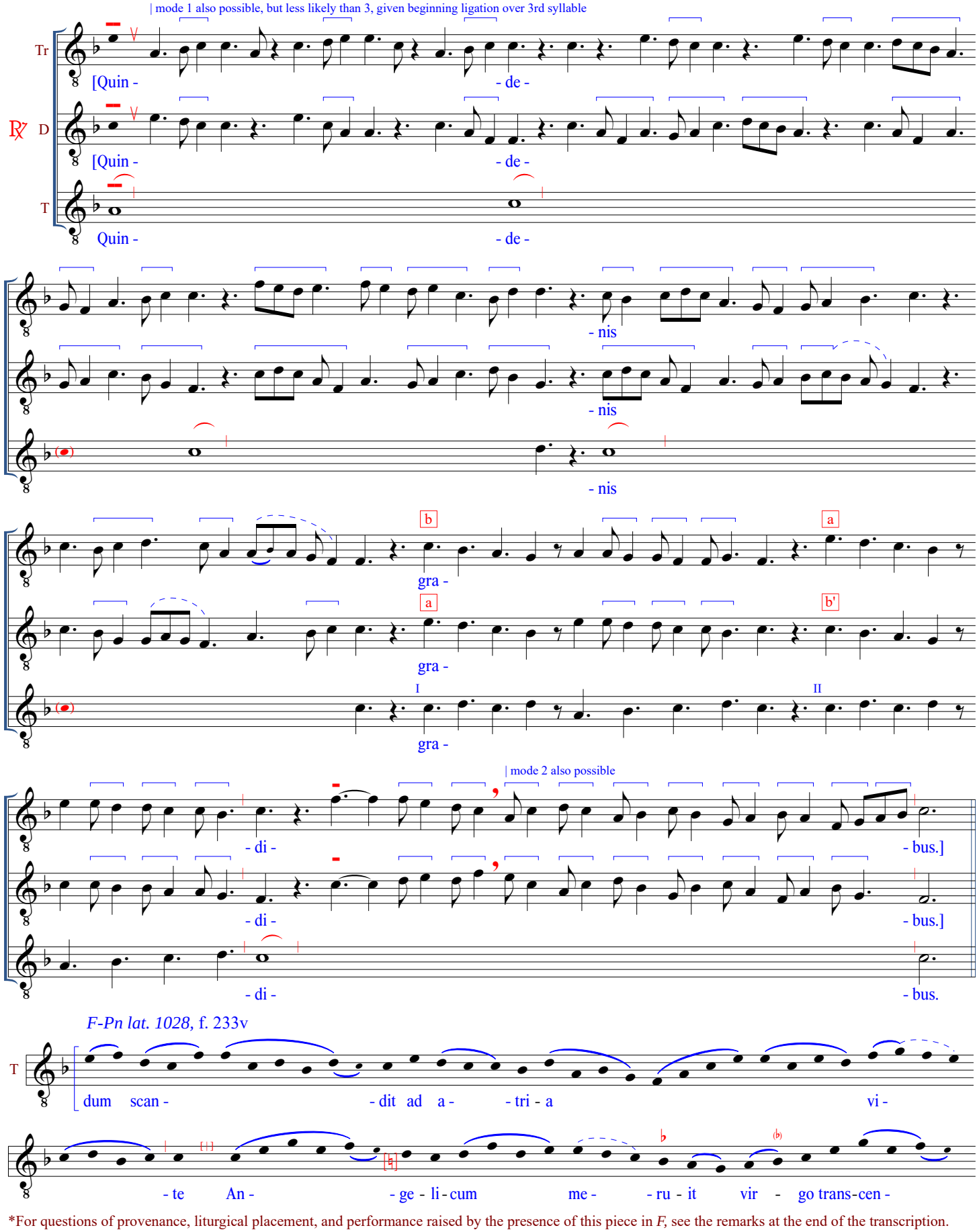
F-Pn lat. 15182, f. 304r (bis)



QUINDENIS GRADIBUS. POST GENITUM a3

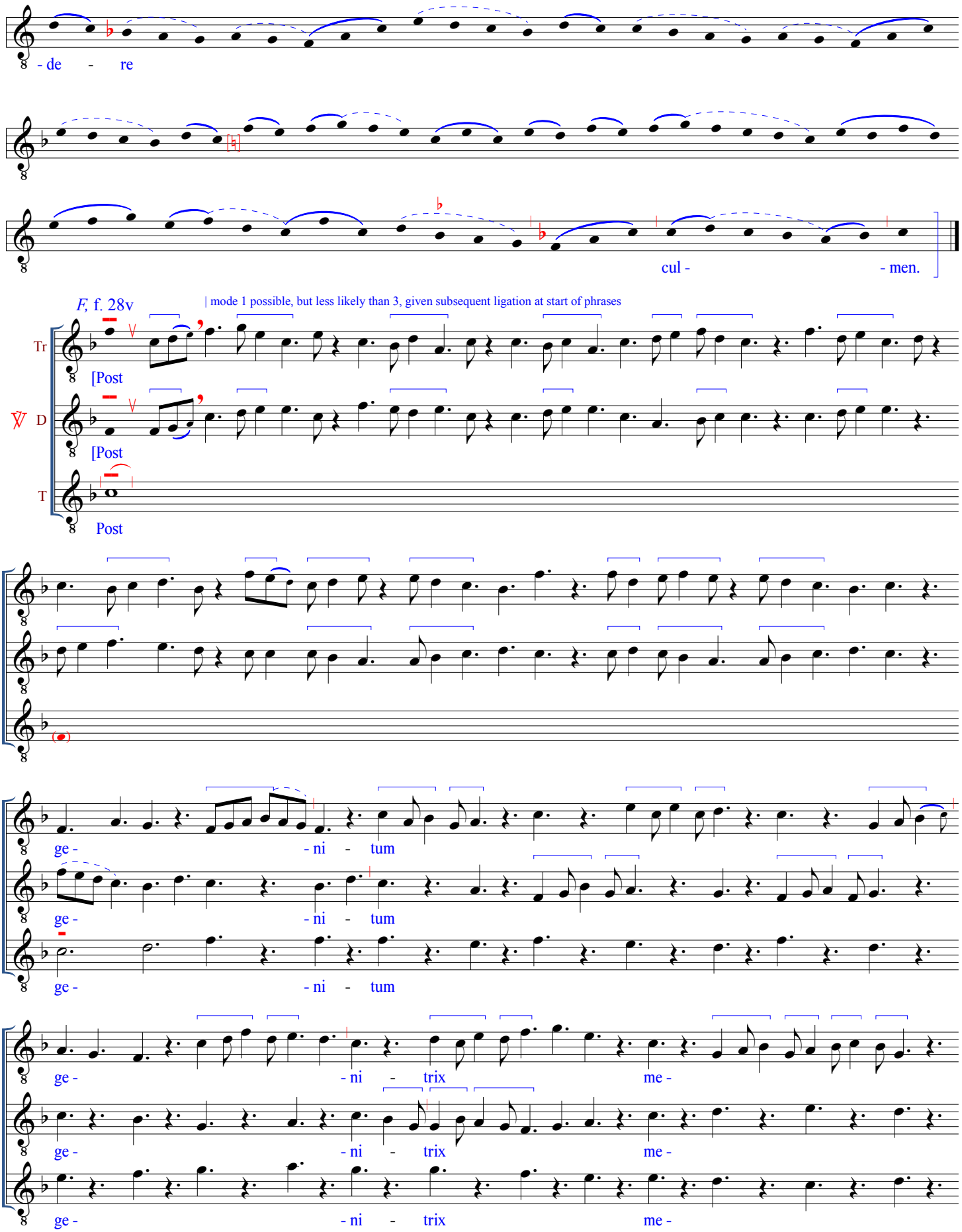
Responsory [O39]*

F, f. 28r (2,12)



F-Pn lat. 1028, f. 233v

*For questions of provenance, liturgical placement, and performance raised by the presence of this piece in *F,* see the remarks at the end of the transcription.


- de - re
cul - - men.
F, f. 28v
| mode 1 possible, but less likely than 3, given subsequent ligation at start of phrases
Tr
D
T
[Post
[Post
Post
ge - - ni - tum
ge - - ni - tum
ge - - ni - tum
ge - - ni - trix me -
ge - - ni - trix me -
ge - - ni - trix me -

- ru - - it

x' x

- ru - - it

- ru - - it

| Tt: syllable placement here apparently signaled by shorter strokes in *F,* with longer ones implying actual rests, hence the lack of syllabic congruence

pre - cel - - le - - re cun - - ctis.]

pre - cel - - le - - re cun - - ctis.]

I II

pre - cel - - le - - re cun - - ctis.

| DTr: the 𝄽 · 𝄼 · rest pattern used here = a double stroke in *F,* with the first instances in the Tr likely errors

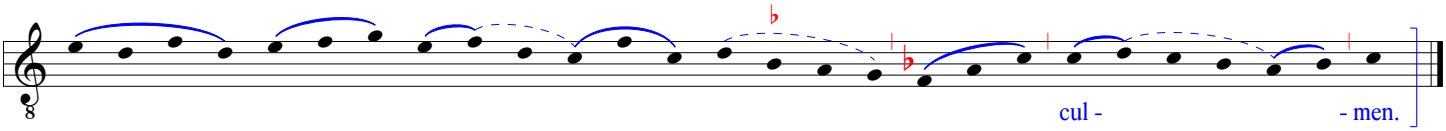
x x

F-Pn lat. 1028, f. 233v

T

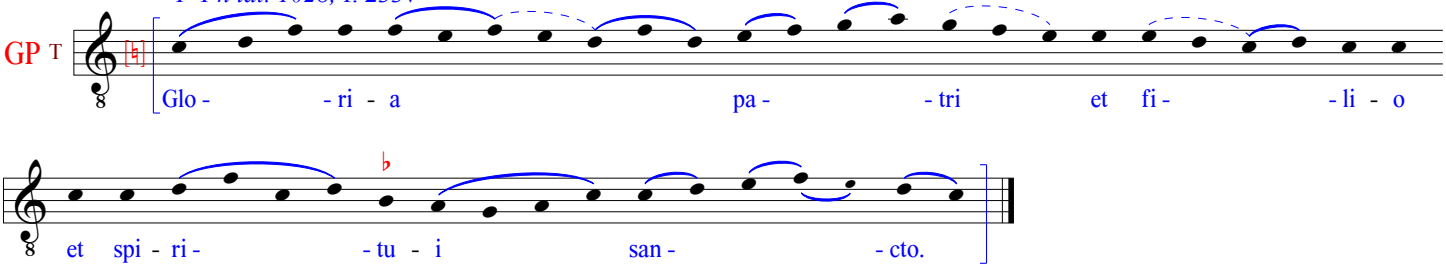
An - - ge - li - cum me - - ru - it vir - go trans - cen -

- de - - re



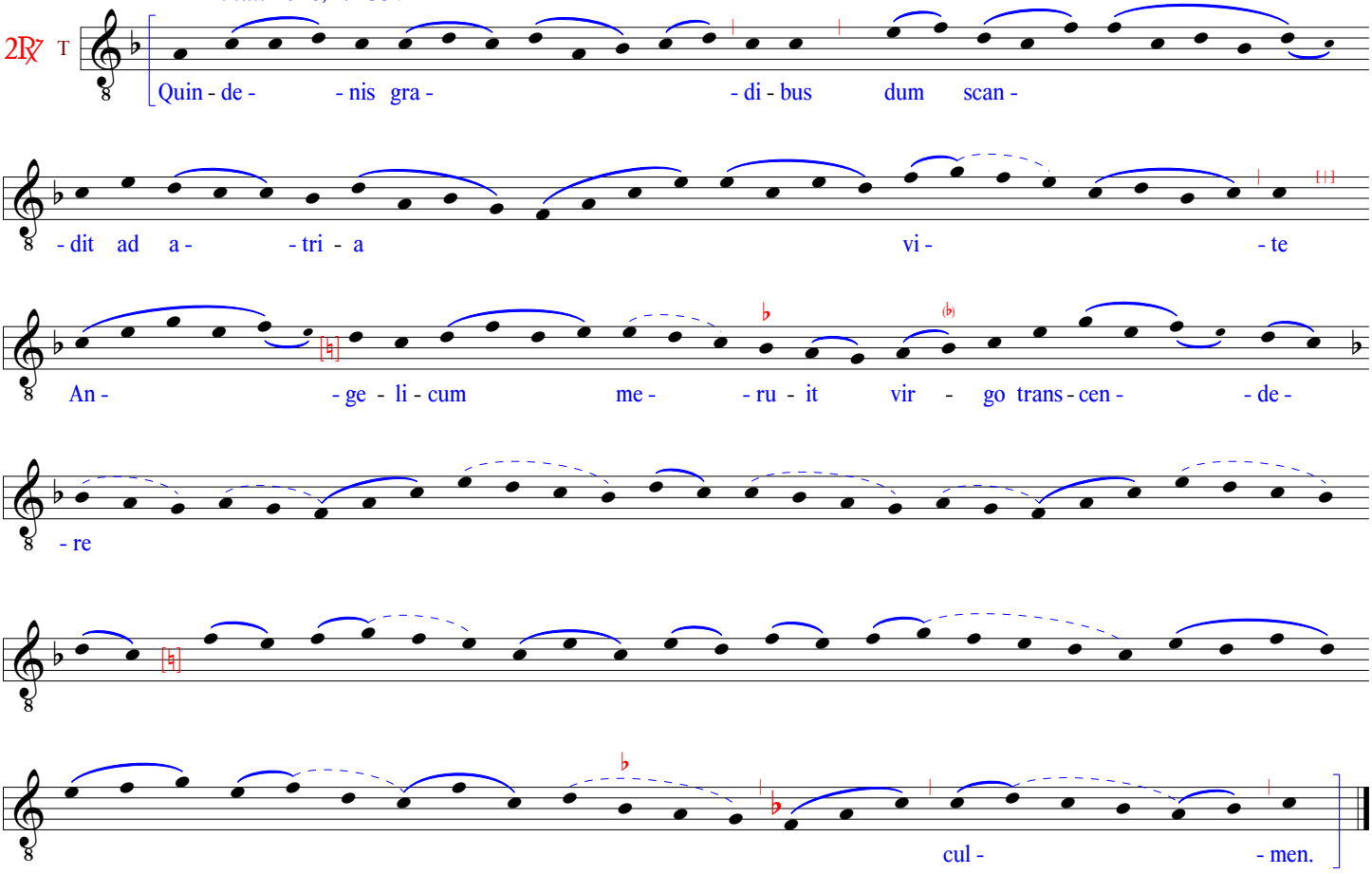
(A GP from a Sens chant MS appears below; if a polyphonic one is deemed necessary, it is possible to arrange one from the a3 verse music above; see the remarks at the end of the transcription for further information.)

F-Pn lat. 1028, f. 233v



(If a full presentation of the respond is desired, either the chant, given below, or the polyphonic version from before may be offered; see the concluding remarks for further information.)

F-Pn lat. 1028, f. 233v



OBSERVATIONS ON THE ORGANUM *QUNDENIS GRADIBUS. POST GENITUM:*

The presence of this uniquely preserved organum in the second fascicle of *F* (*F*-2) is somewhat curious, as there seems no clear opportunity for its use in a Parisian liturgical environment. The *Quindenis* responsory (with its hexameter text) was apparently unique to the use of Sens cathedral, which employed it at First Vespers and as the sixth Matins responsory for Assumption (15 Aug.). Husmann's research on the organum ("Ein dreistimmiges Organum"), moreover, argues that this piece was originally composed for (and perhaps in) Sens rather than Paris, and for use at Assumption Vespers rather than Matins.

The location of *Quindenis* in *F* (2,12) suggests -- at least initially -- a role during Assumption as well, as it is situated between *Stirps Yesse. Virgo dei* (O16, 2-11, the responsory of First Vespers) and *Benedicta. Virgo* (M32, 2-13, the Mass gradual). Interestingly, like *Quindenis,* this latter organum also opens one of its major sections (the respond) with a triad, and such sonorities are relatively frequent throughout *Quindenis*. Assuming that *Quindenis* was ever employed at Notre Dame, the ordering in *F* could imply its adoption from outside as a replacement at Assumption, either for *Stirps Yesse* for First Vespers, or for one of the usual nine responsories of Matins for this feast.

(continued)

But *Stirps Yesse* and *Benedicta* also served during the feast of the Nativity of the Virgin (8 Sept.), where *Stirps* was repurposed as the sixth Matins responsory. Perotin's setting of the Alleluia for this feast (*Alleluya. Nativitas,* M38), in fact, follows directly upon *Benedicta* as *F*-2,14, thus complicating the specificity of how *Stirps* and *Benedicta* might have been deployed, and with them *Quindenis.*

Should *Quindenis* be used as either a Vespers responsory or as a third, sixth, or ninth Matins responsory (the most likely candidates for full organal performance), it would need a GP; but no polyphony is provided for this portion in *F-2*. As a result, *Quindenis* joins three other Office responsories in *F-2* without an accompanying three-voice GP: **1)** *Iacet granum. Cadit custos* (O38, no. 4, for Thomas of Canterbury, 29 Dec.), **2)** *Et valde. Et respicientes* (O7, no.7, for Easter), and **3)** *Stirps Yesse* (no. 11). In fact, except for the opening Christmas piece (O2 *Descendit de celis. Tanquam sponsus*), no Office chant in *F-2* has a GP until no. 15 (O23, *Preciosus. Athleta,* for S. Denis).

Suitable three-part settings of the GP text for some of these outliers are available by commandeering music from elsewhere in *F-1* or *F-2*. *Et valde,* for example, may use one of the two GP settings intended for *Descendit de celis* (on ff. 12v [1,14] and 15v [2,1] in *F*) and *Stirps Yesse* that of *Preciosus,* since each pair shares the same or a very similar verse melody, as would their GP; but no such opportunity arises for either *Iacet* or *Quindenis.* The absence of a GP for *Iacet* is explicable because it is the fourth Matins responsory according to Notre Dame use, and thus would not be furnished with a GP (not to mention the curiosity that it also would not typically be set in organum according to Parisian cathedral conventions). As for *Quindenis,* its possible use in Paris based on its presence in *F* remains a mystery.

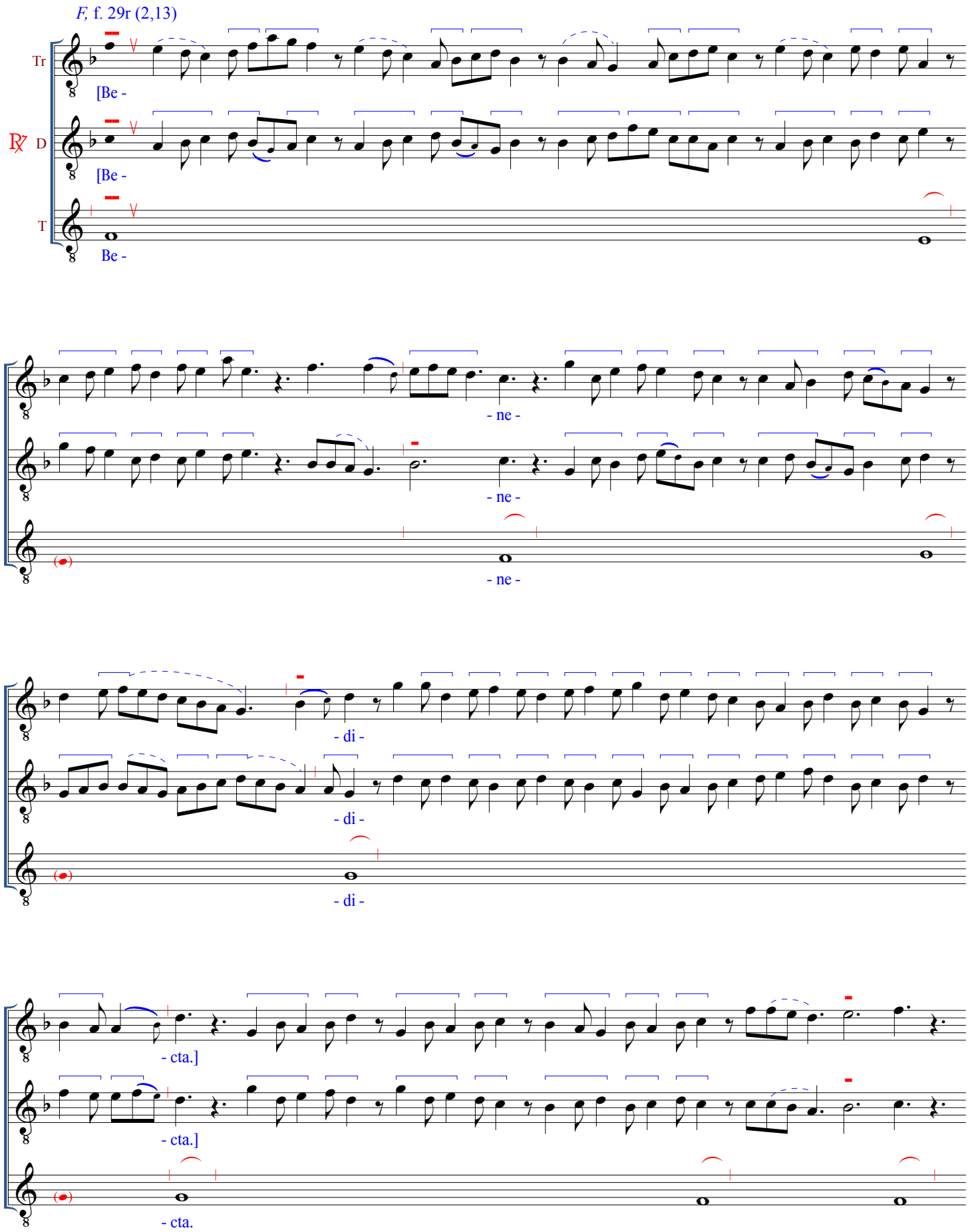
Conceivably, one could arrange a polyphonic GP for *Quindenis* (or for *Iacet,* for that matter) from its verse music; one could also use a monophonic GP from a Sens chant source, such as the one that appears in this transcription; but if this organum was intended to augment a responsory chant other than the ones for Vespers or the 3rd, 6th, or 9th of Matins, then no GP would be required.

For two other cases among the pieces in *F*-2 that seem to challenge the typically understood conventions of how organum was used in the liturgy at Notre Dame of Paris, see the already mentioned *Iacet granum. Cadit custos,* in *F,* f. 19v (2,4), as well as *[Letemur gaudiis.] Christus manens* in *F,* f. 20v (2,5), the latter of which has also been offered as a possible creation either stemming from or directed towards Sens or possibly Beauvais.

BENEDICTA. VIRGO DEI GENITRIX a3

Gradual [M32]

F, f. 29r (2,13)



F-Pn lat. 1112, f. 186v (XXXIIv)

T

et ve- - ne - ra - bi - lis es vir - go ma - ri- - a

que si- - ne ta - ctu pu - do - ris in - ven- - ta es

ma- - ter sal - va - to- - ris.

F, f. 29v

Tr

[Vir -

D

[Vir -

T

Vir -

- go

- go

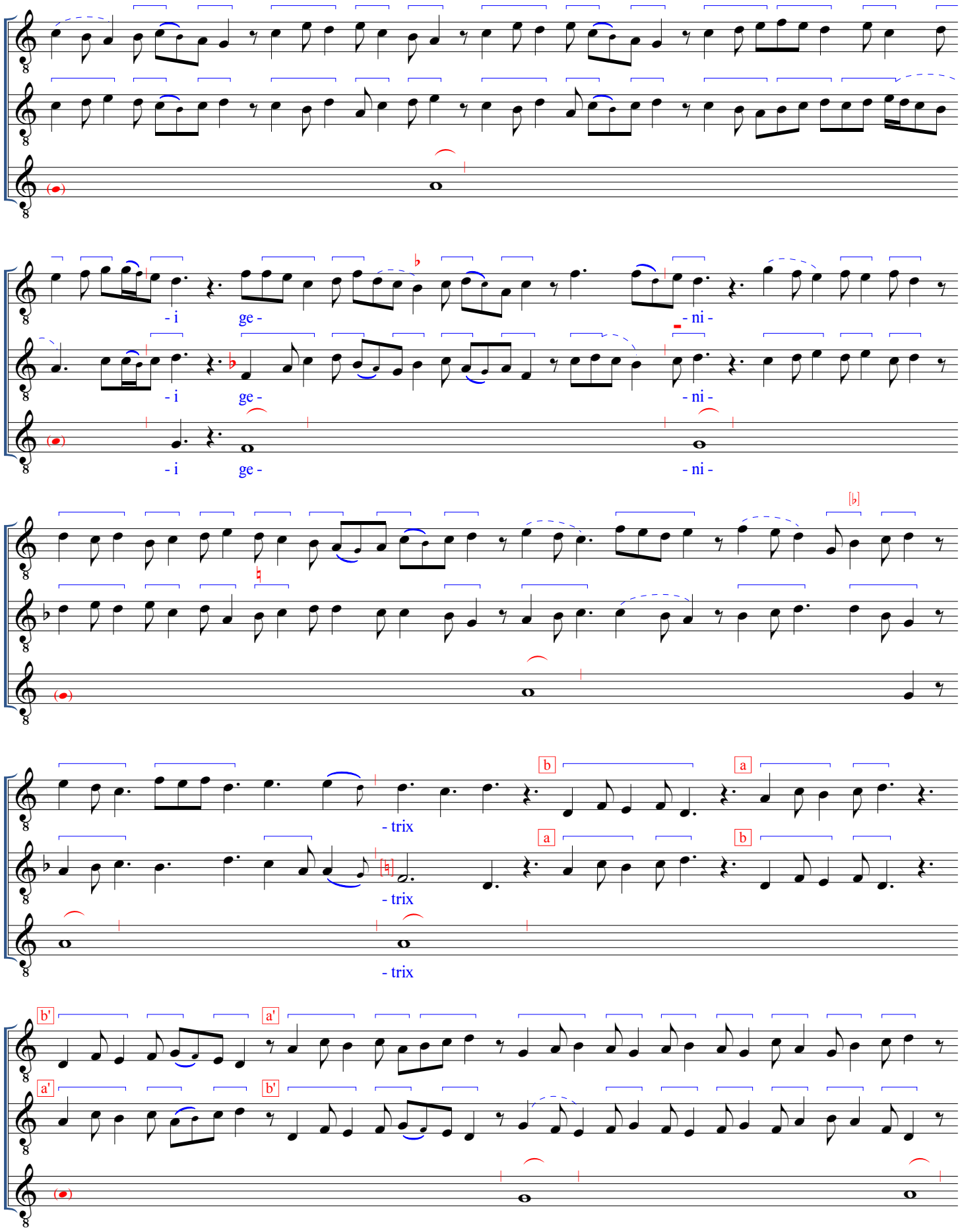
- go

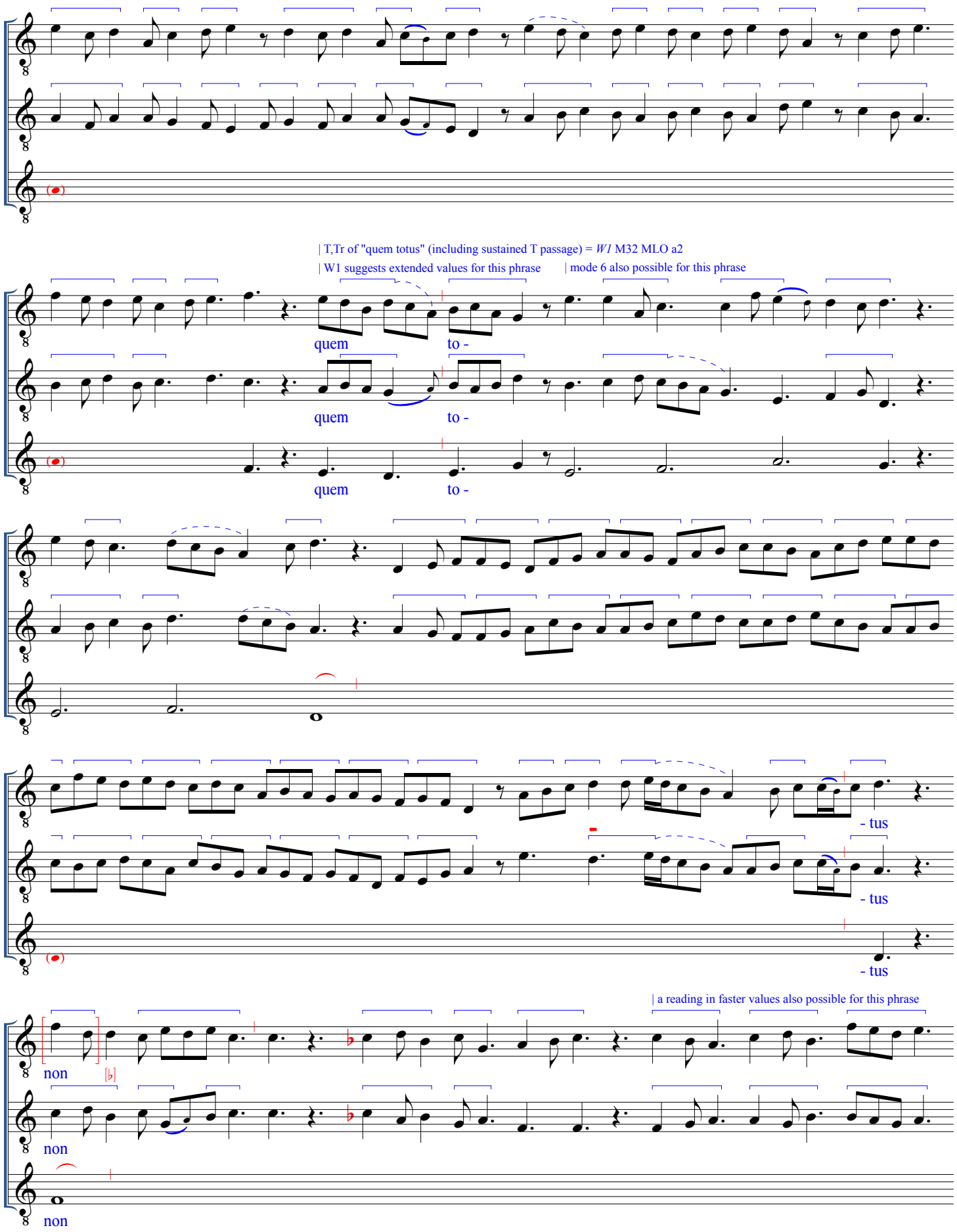
| "[vir]go": occasional phrases in D and Tr = *W1* M32 MLO a2

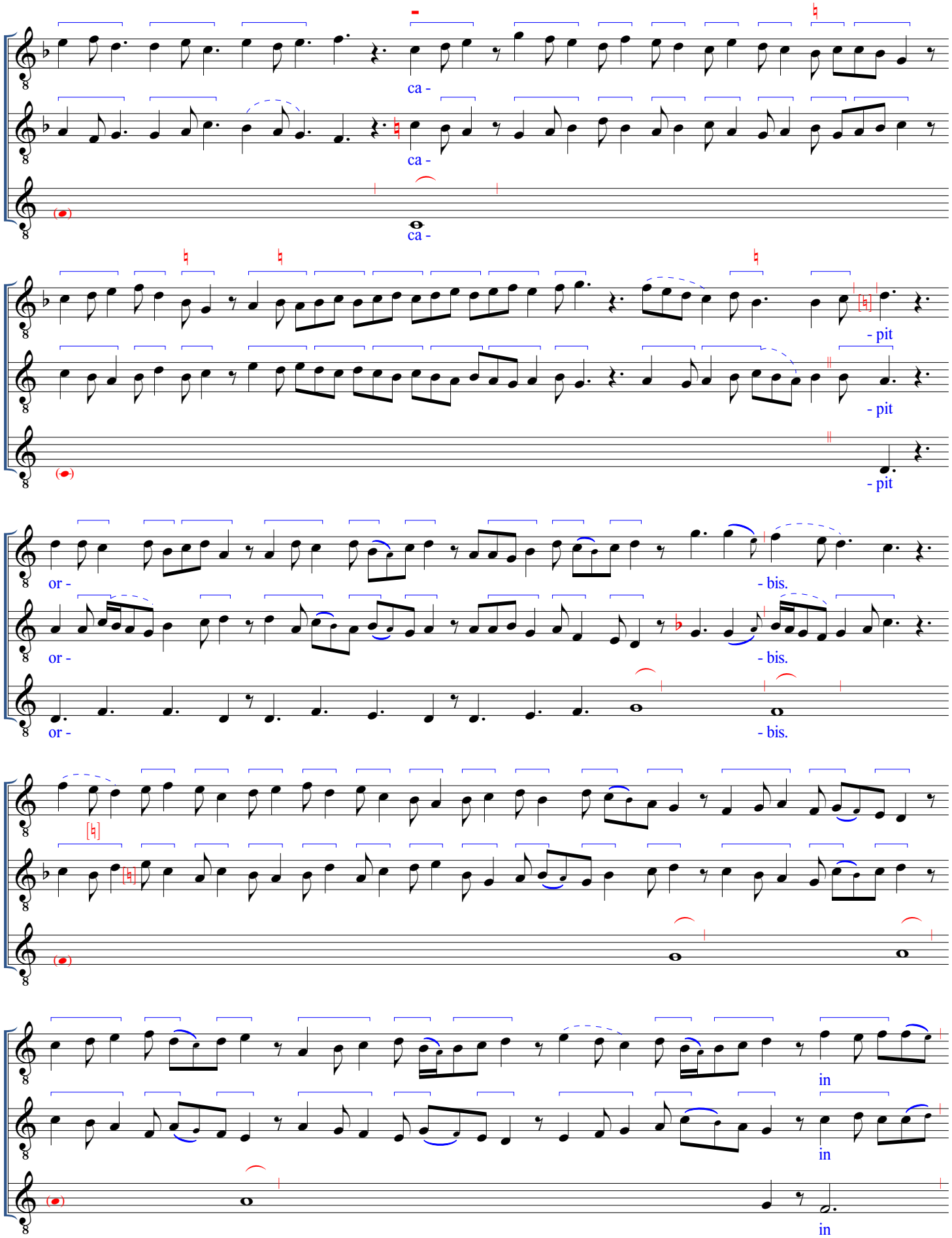
de -

de -

de -


- i
ge -
- ni -
- trix


| T,Tr of "quem totus" (including sustained T passage) = *W1* M32 MLO a2
| W1 suggests extended values for this phrase
| mode 6 also possible for this phrase
quem
to -
quem
to -
quem
to -
- tus
- tus
- tus
| a reading in faster values also possible for this phrase
non
non
non


ca -
ca -
ca -
- pit
- pit
- pit
or -
or -
or -
- bis.
- bis.
- bis.
in
in
in

| Tr: W1: sig rot on *b;* may be applied here to D and Tr for next 4 phrases

tu - a

tu - a

tu - a

se

se

se

clau -

clau -

clau -

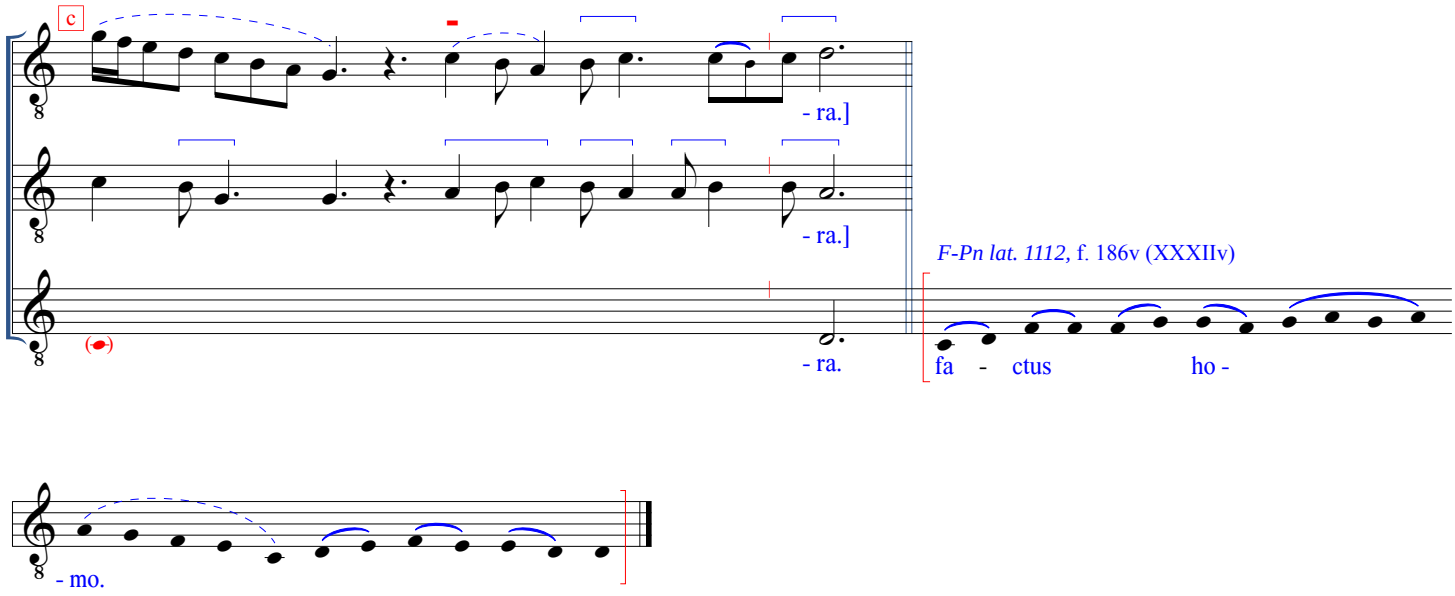
| mode 2 also possible, although not seen elsewhere in this piece

- sit
- sit
- sit

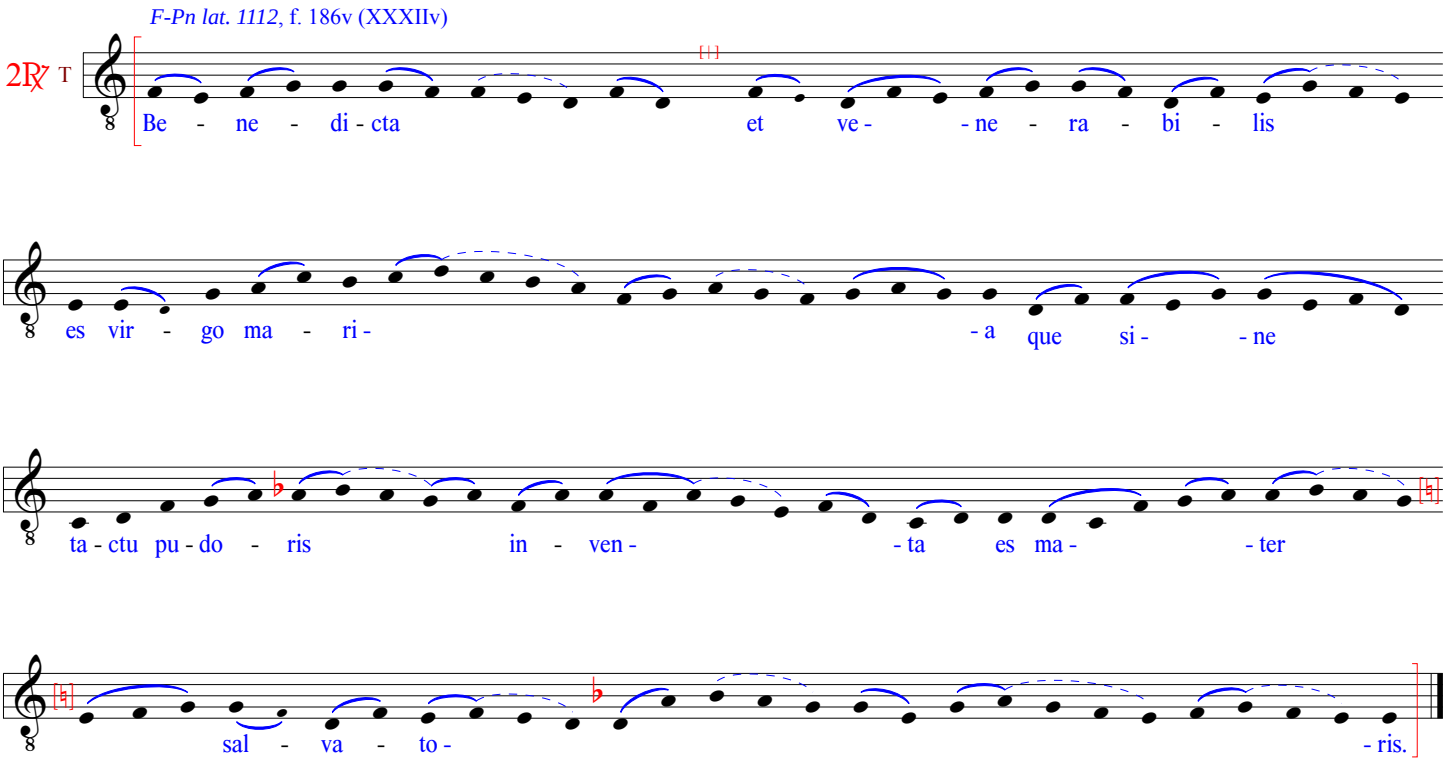
| T,Tr of "vis[cers]" = *W1* M32 MLO a2 and = "me[um]" of *All. Veni electa* (M54) in *W1* and *Ber*

vis - - ce -
vis - - ce -
vis - - ce -

c



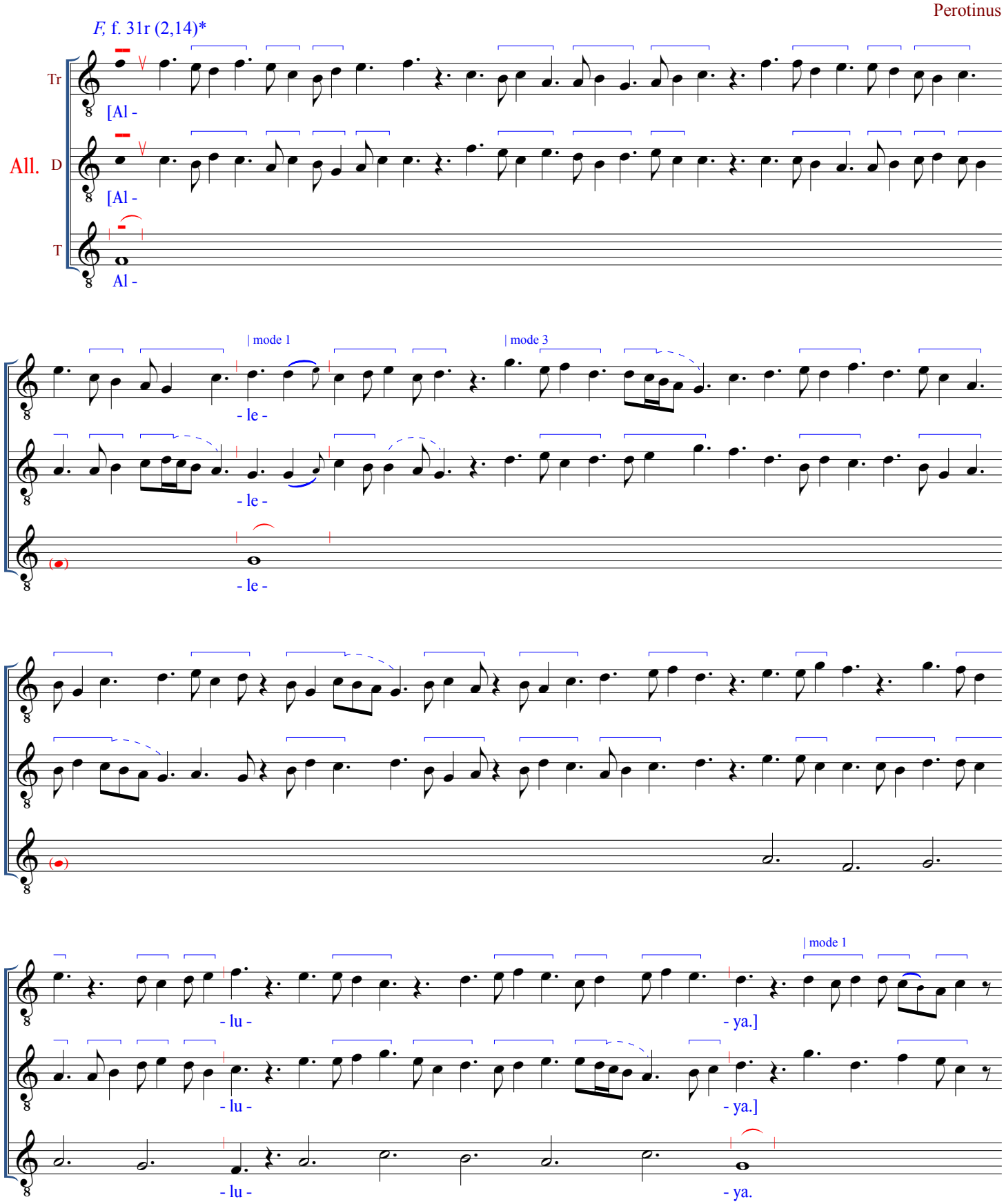
(In place of a chant performance of the repeat of the respond, given below, the polyphonic version from before may be offered instead.)



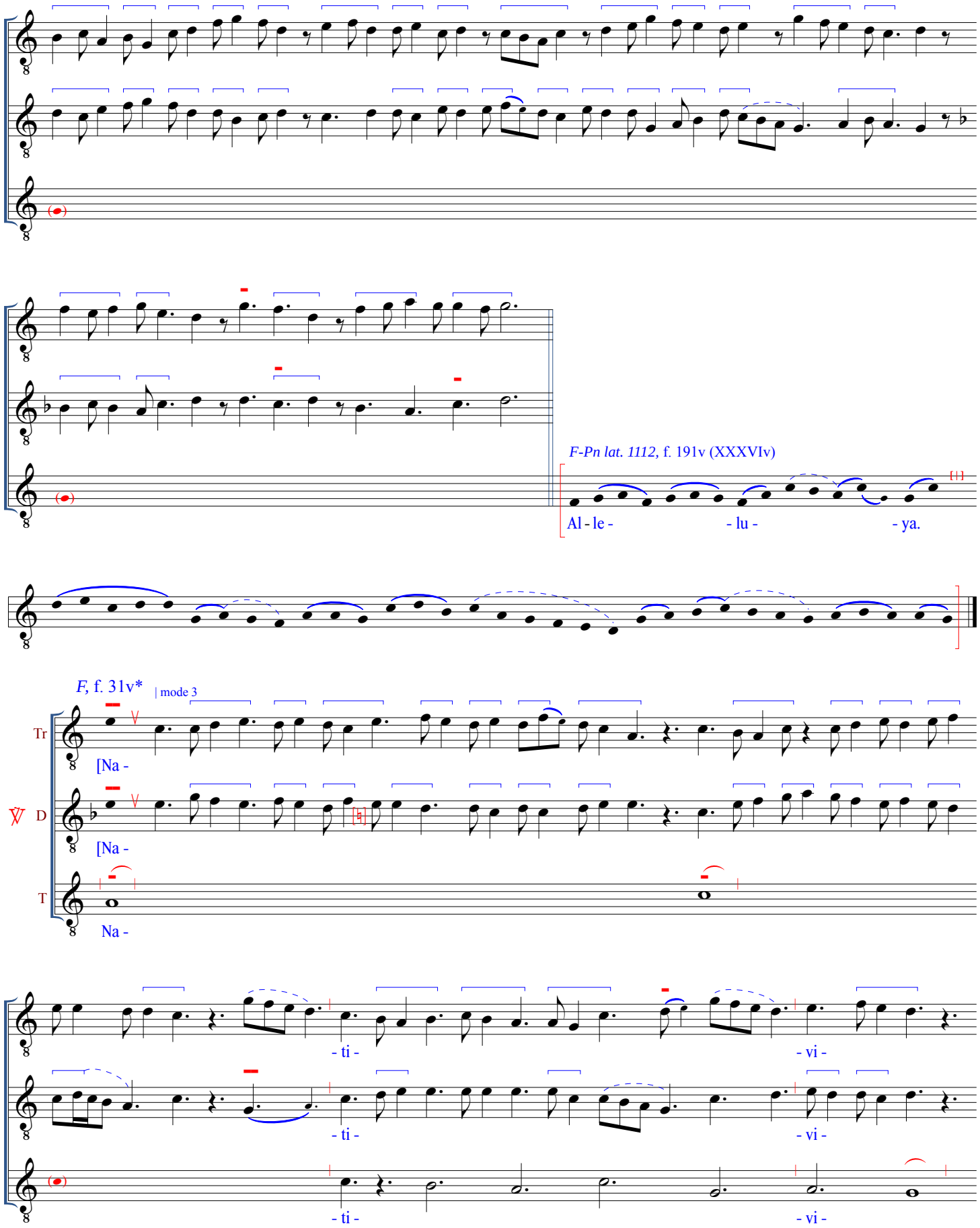
ALLELUYA. NATIVITAS a3
[M38]

Perotinus

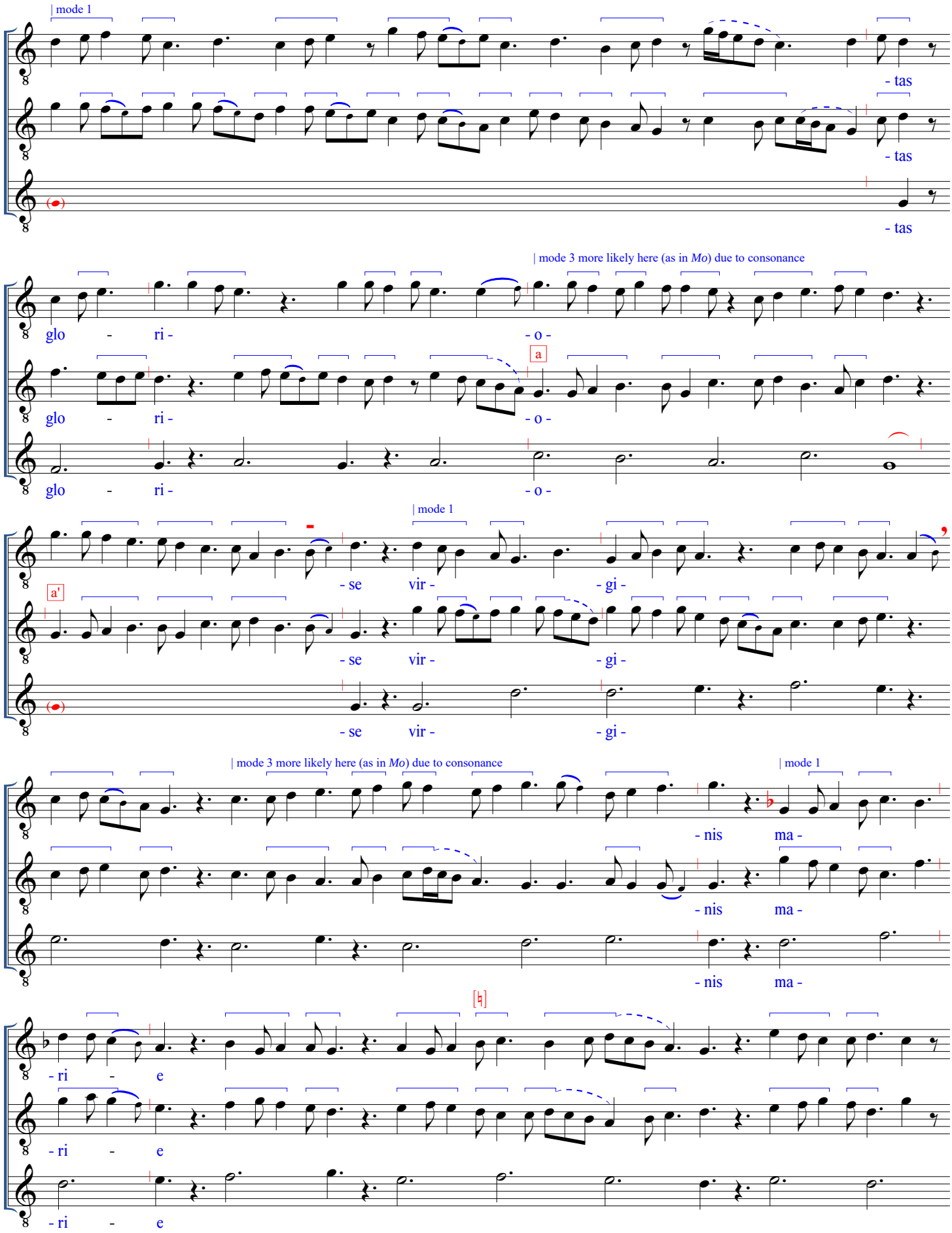
F, f. 31r (2,14)*



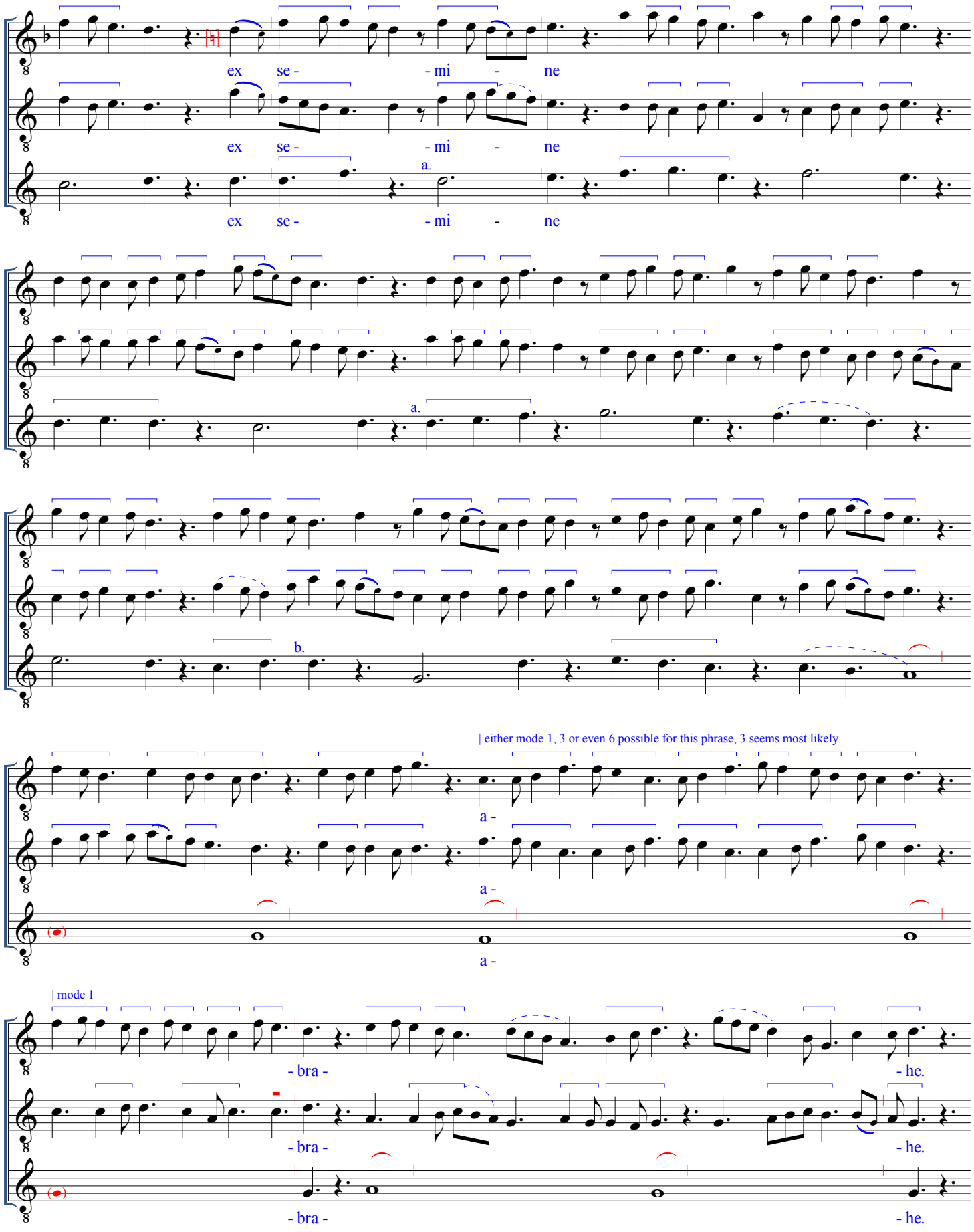
*For the various contrafacts occasioned by this piece, see the remarks for the independently transmitted a3 All. section (most likely intended for the verses *Nativitas* [M38] and/or *Diffusa est gratia* [M55]) in *F,* f. 47v (2,33). Mode 1 is possible for the first three phrases of this organum, the first two of which are identical to the setting in *F*-2,33 (where I have offered them in mode 1); but mode 1 seems less likely than 3 here due to a short dissonance that would arise in the third phrase, as well as the verifiable presence of mode 3 elsewhere in this work; mode changes frequently throughout this piece.

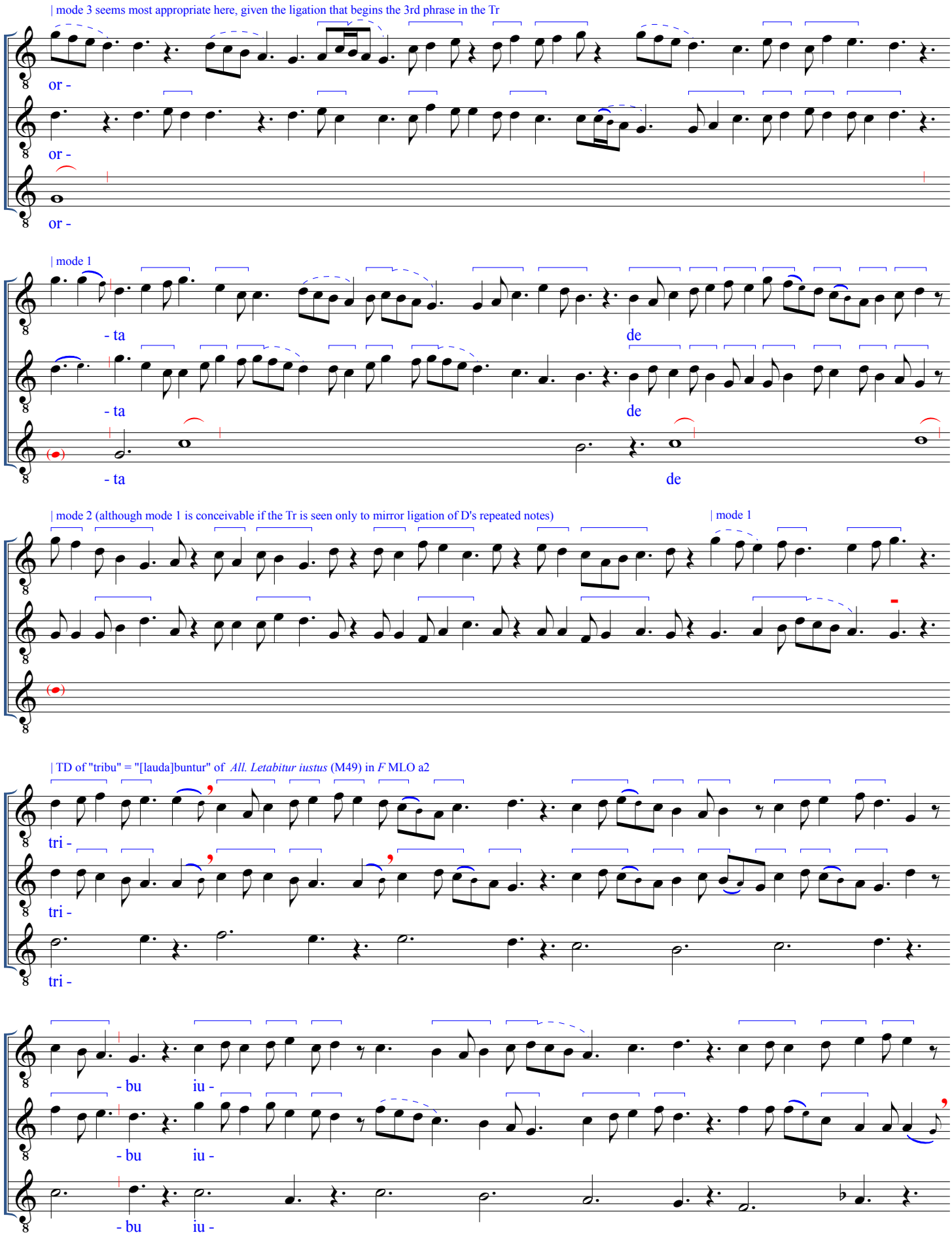


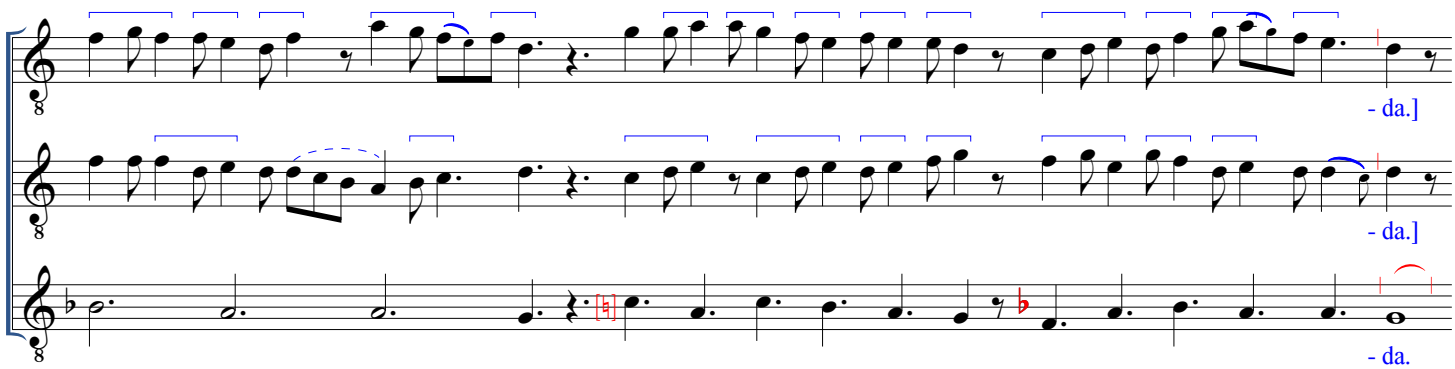
*The music of this verse up through "abrahe" is contrafacted in the independent three-part setting of the verse *Diffusa est gratia* [M55] in *F*, f. 12r (1,12).

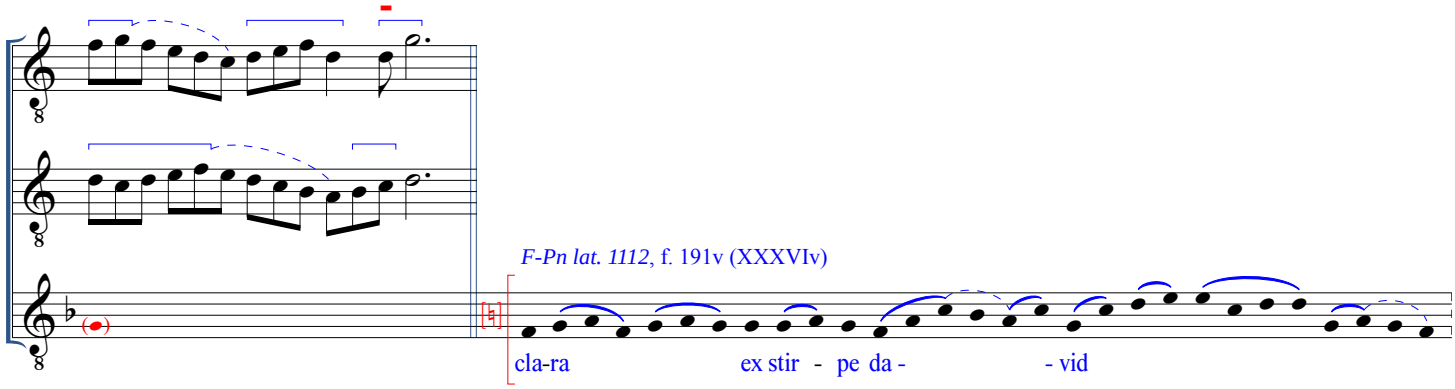

| mode 1
- tas
- tas
- tas
| mode 3 more likely here (as in Mo) due to consonance
glo - ri - - o -
a
glo - ri - - o -
glo - ri - - o -
| mode 1
- se vir - - gi -
a'
- se vir - - gi -
- se vir - - gi -
| mode 3 more likely here (as in Mo) due to consonance
| mode 1
- nis ma -
- nis ma -
- nis ma -
[♮]
- ri - e
- ri - e
- ri - e

| "ex semine" = M38 a3 in *GB-WOc Add. 68* (frag. xviii); M38 a2 (TD) in *F* MLO, and motets 483-486; corresponds to "benedixit" of M55 verse *(Diffusa est gratia)* a3 in *F,* f. 12r (1,12)

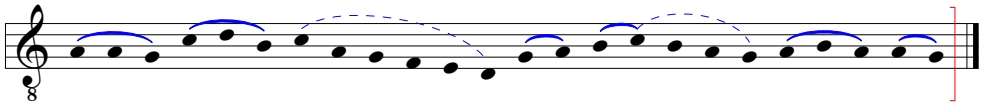



| mode 3 seems most appropriate here, given the ligation that begins the 3rd phrase in the Tr
or -
or -
or -
| mode 1
- ta
de
- ta
de
- ta
de
| mode 2 (although mode 1 is conceivable if the Tr is seen only to mirror ligation of D's repeated notes)
| mode 1
| TD of "tribu" = "[lauda]buntur" of *All. Letabitur iustus* (M49) in *F* MLO a2
tri -
tri -
tri -
- bu
iu -
- bu
iu -
- bu
iu -



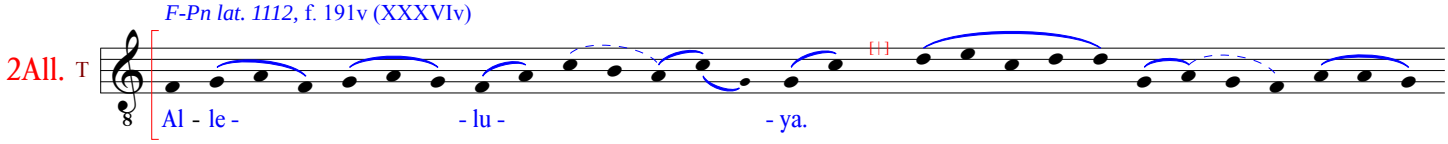


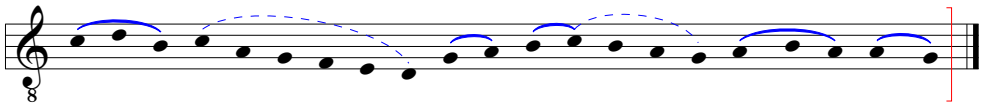
| *T: F-Pn lat. 1112:* remainder om, supplied from *iubilus*



(For the repeat of the Alleluya, one may use the polyphonic version from above, 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. 191v (XXXVIv)





PRECIOSUS. ATHLETA a3

Responsory [O23]

F, f. 32v (2,15)

| mode 3 also possible for these 2 phrases

Tr [Pre - - ci -

Rx D [Pre - - ci -

T Pre - - ci -

b b' or: - o -

a a' or: - o -

or: - o -

or: - sus.]

or: [♮] - sus.]

or: - sus.

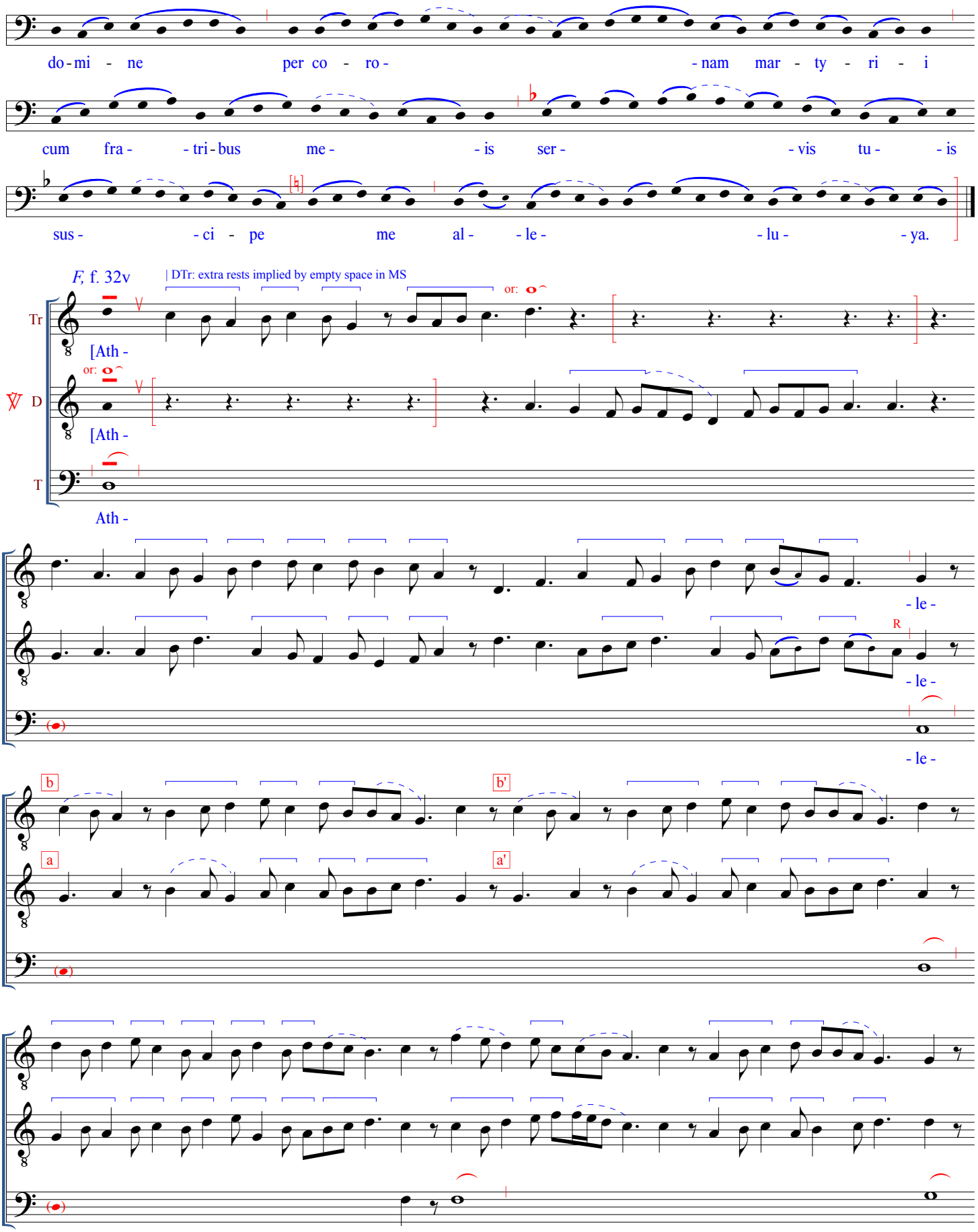
[♮]

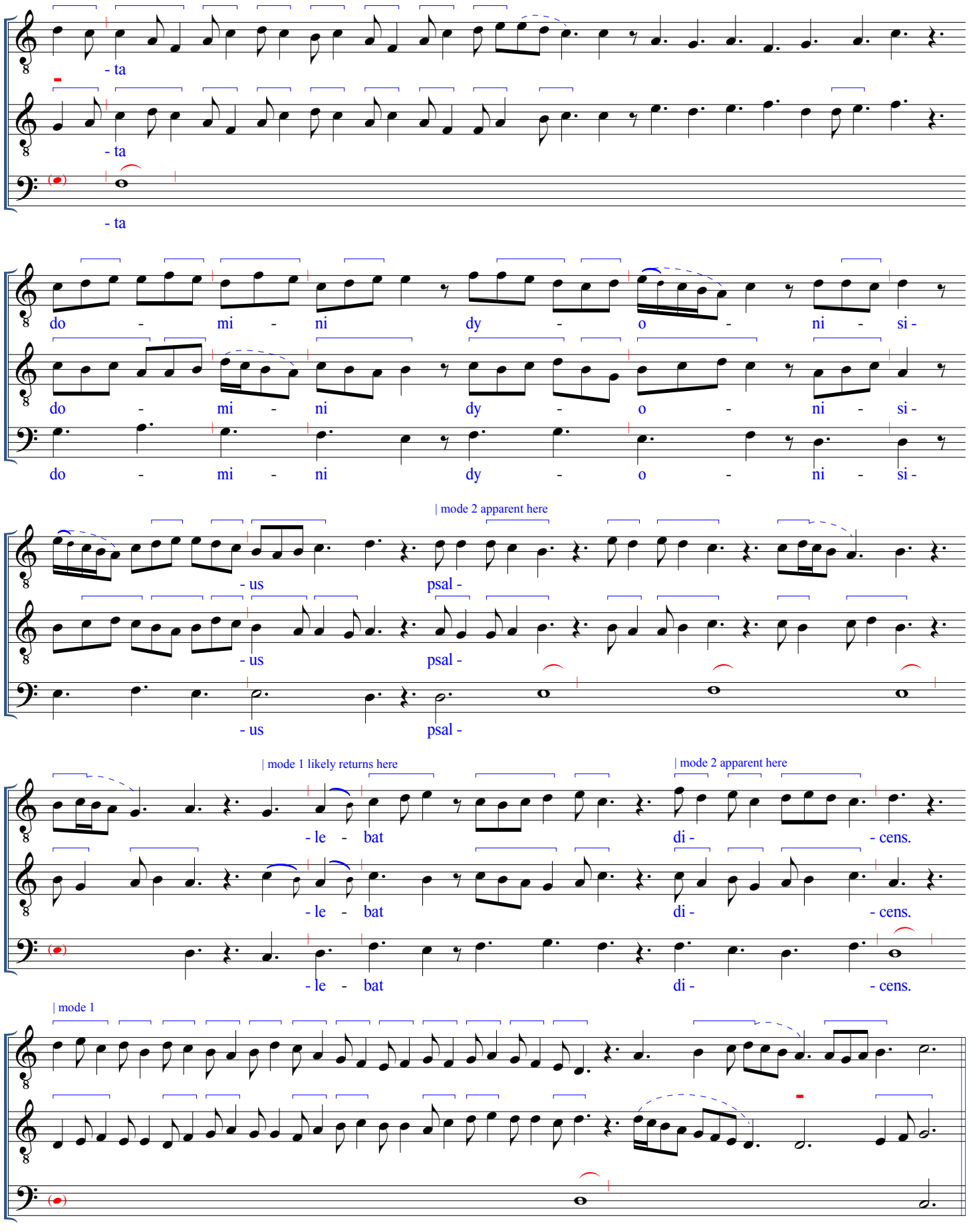
F-Pn lat. 10482, f. 240v

do -

- mi - ni dy - o - ni - - si - us in a - go - - ne no - vis - si - mo

o - ra - - bat di - - cens. Nunc iam


do - mi - ne per co - ro - - nam mar - ty - ri - i
cum fra - - tri - bus me - - is ser - - vis tu - - is
sus - - ci - pe me al - - le - - lu - - ya.
F, f. 32v
| DTr: extra rests implied by empty space in MS
or:
Tr
[Ath -
or:
D
[Ath -
T
Ath -
- le -
R
- le -
- le -
b
b'
a
a'


- ta
- ta
- ta
do - mi - ni dy - o - ni - si -
do - mi - ni dy - o - ni - si -
do - mi - ni dy - o - ni - si -
| mode 2 apparent here
- us psal -
- us psal -
- us psal -
| mode 1 likely returns here
| mode 2 apparent here
- le - bat di - - cens.
- le - bat di - - cens.
- le - bat di - - cens.
| mode 1

F-Pn lat. 10482, f. 240v

T: Nunc iam do - mi - ne per co - ro - - nam mar - ty - ri - i cum fra - - tri - bus me - - is ser - - vis tu - - is sus - - ci - pe me al - - le - - lu - - ya.

F, f. 33r*

Tr: [Glo - - ri - - a

GP D: [Glo - - ri - - a

T: Glo - - ri - - a

| TTr = "patri" of GP in *Stirps Yesse. Virgo dei* (O16) MLO a2 in *F, W2;* "pa[tri]" of GP in *Omnis pulchritudo. A summo* (O32) MLO a2, *F;* "[sa]cerdos" of *Igitur. Cui sacerdos* (O34) MLO a2, *F*

pa - - tri

pa - - tri

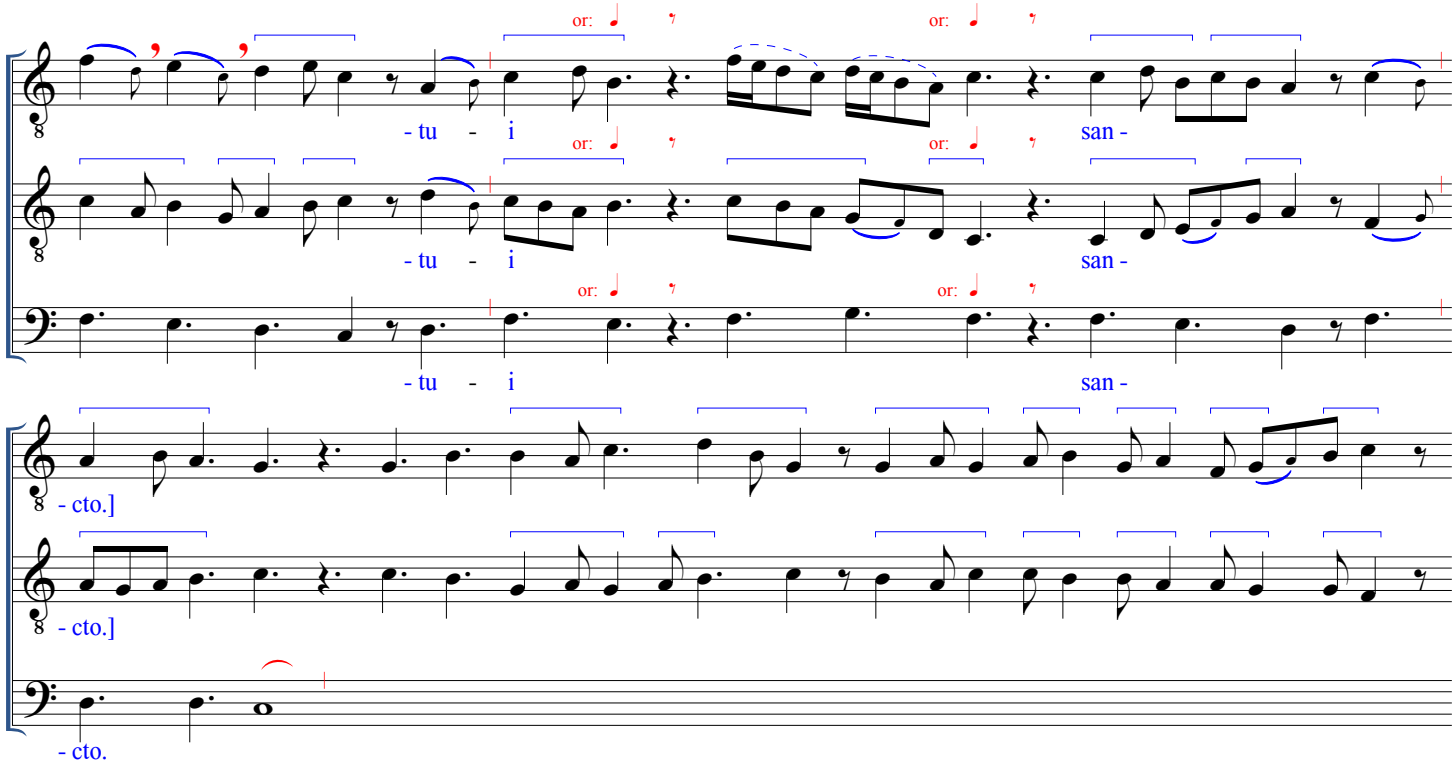
pa - - tri

or: et fi - li - - o. et spi - ri -

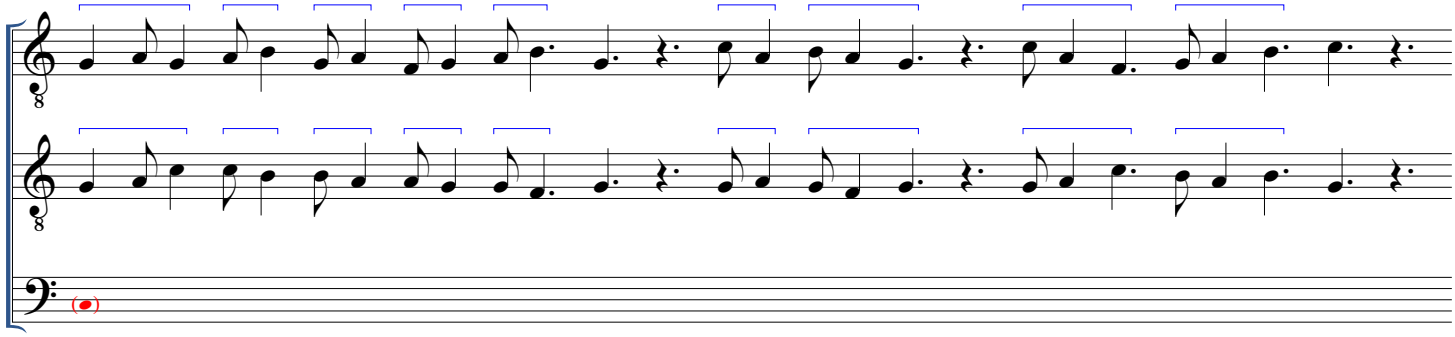
or: et fi - li - - o. et spi - ri -

or: et fi - li - - o. et spi - ri -

*TTr: intonation and opening 2 phrases = start of GP in *In columbe. Vox domini* (O4) MLO a2 in *F, W2*

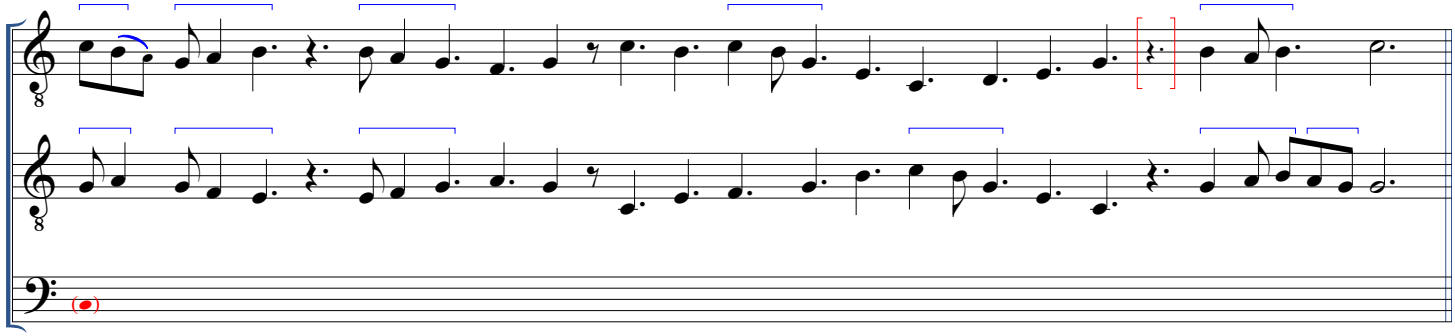


| modes 2 and 3 apparent in these four phrases; mode 1 possible for second phrase



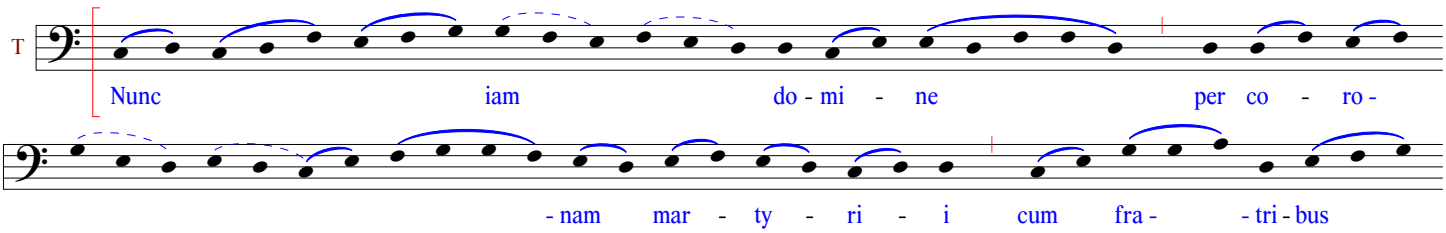
| mode 3 also possible to end

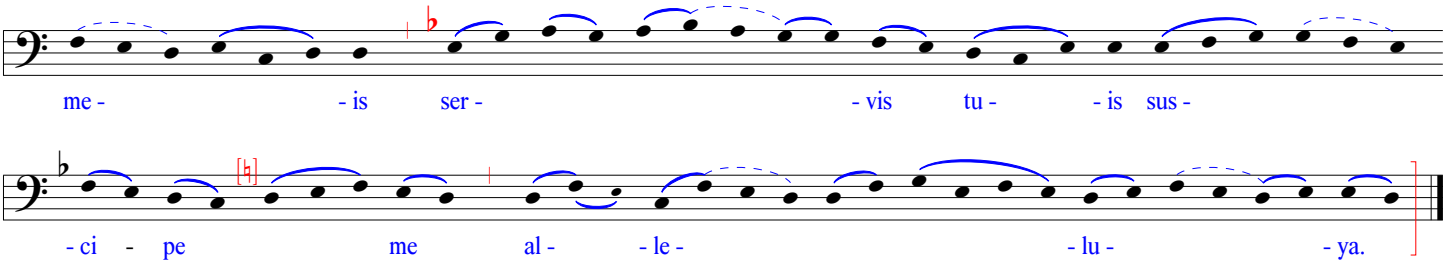
| mode 1 also possible for this phrase



(Since *F-Pn lat. 10482* does not transmit a GP for this chant, the extent of the *repetendum* is not specified. Here, the same portion that concludes the above verse is given, with an alternative possibility following.)

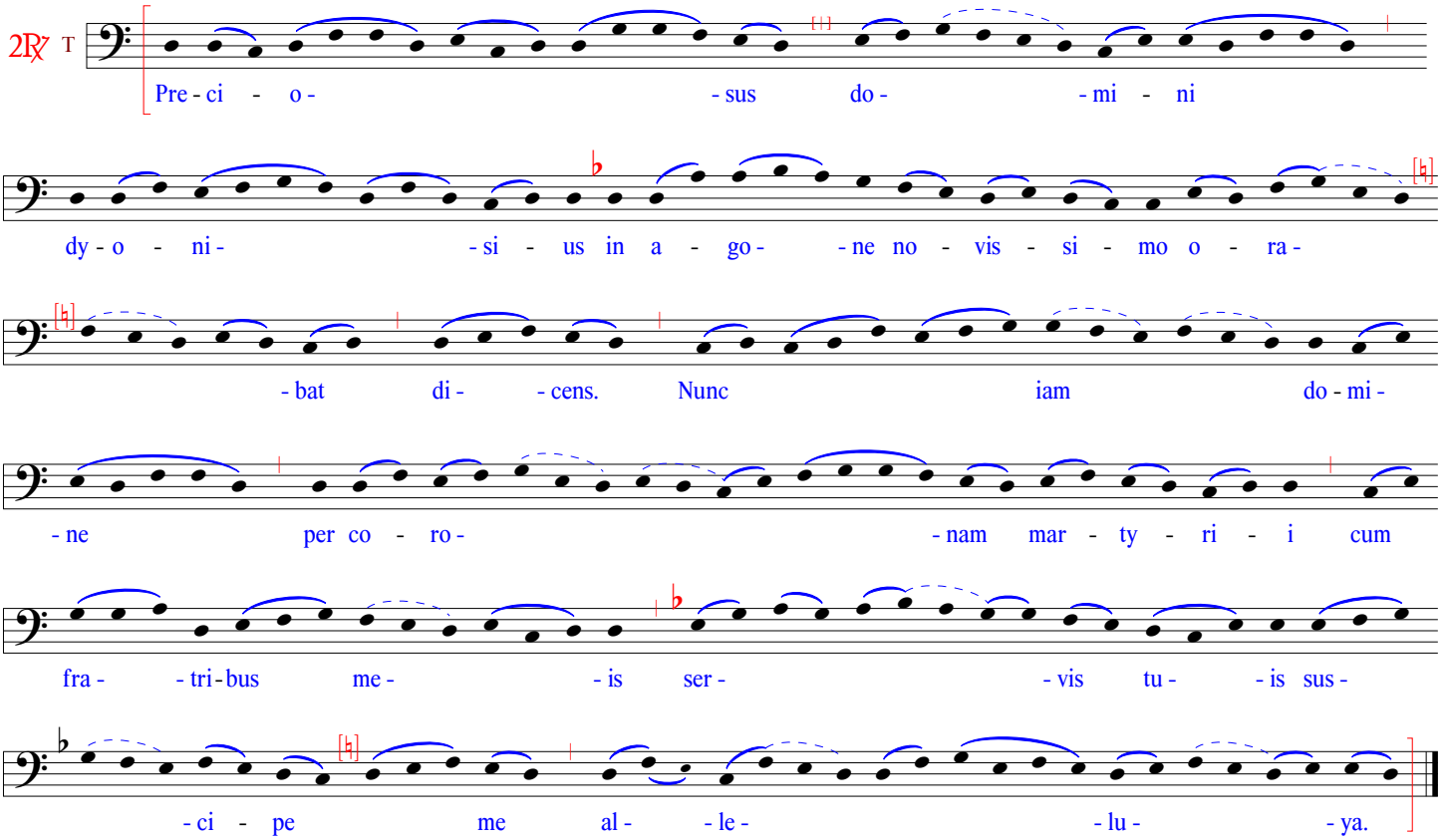
F-Pn lat. 10482, f. 240v





(If a full presentation of the repeat of the respond is desired, either the chant, given below, or the polyphonic version from before may be offered.)

F-Pn lat. 10482, f. 240v

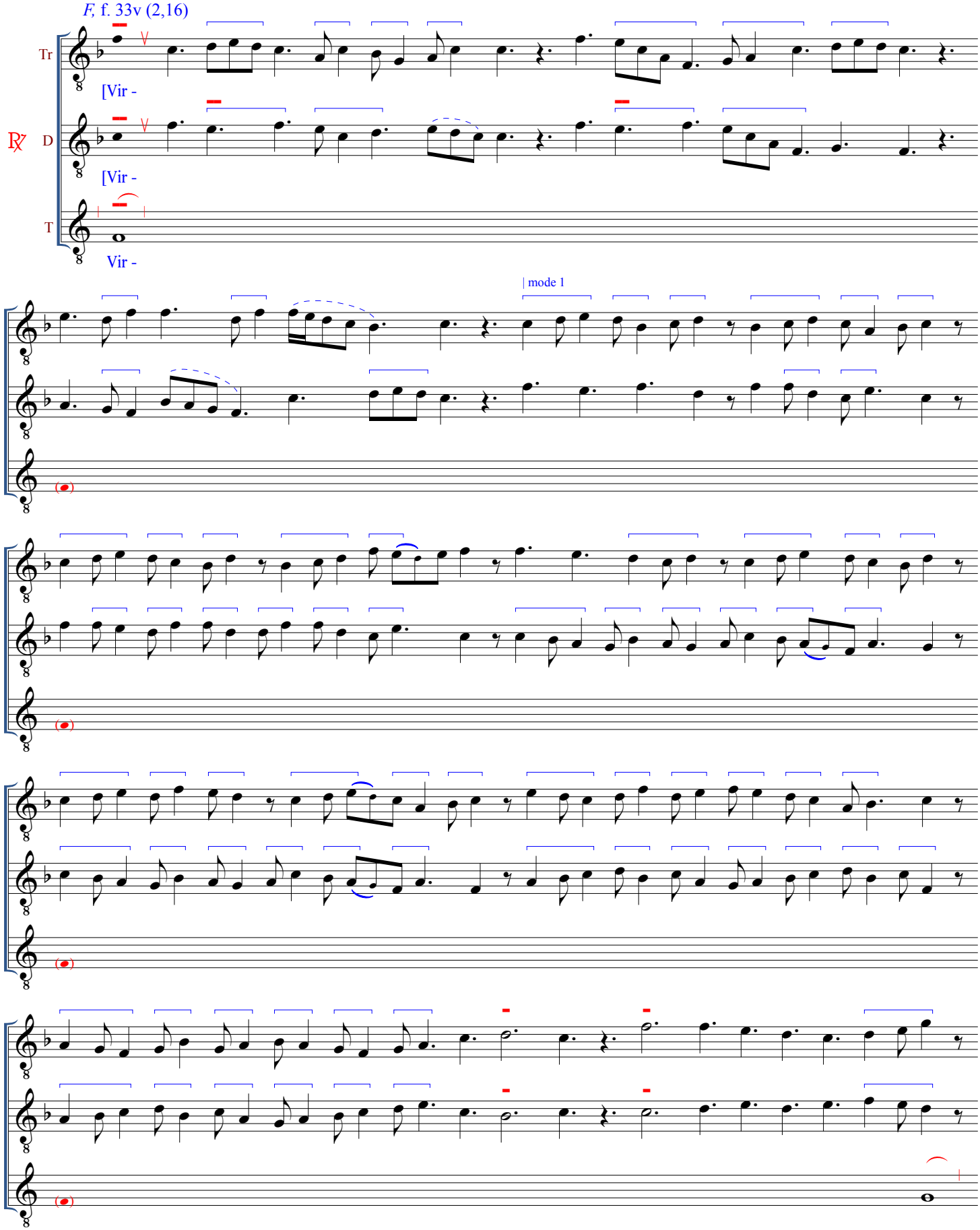


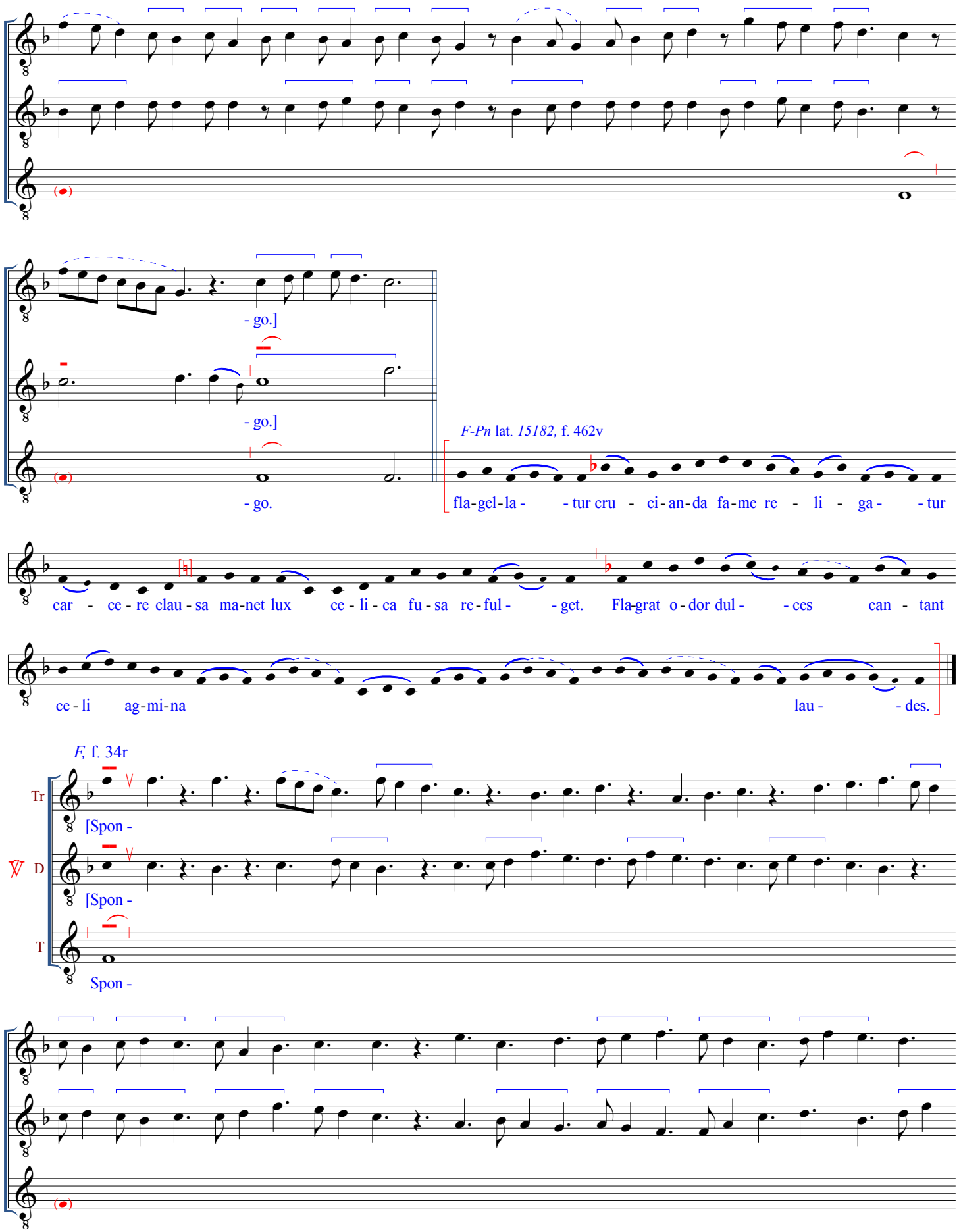
VIRGO FLAGELLATUR. SPONSUS AMAT a3

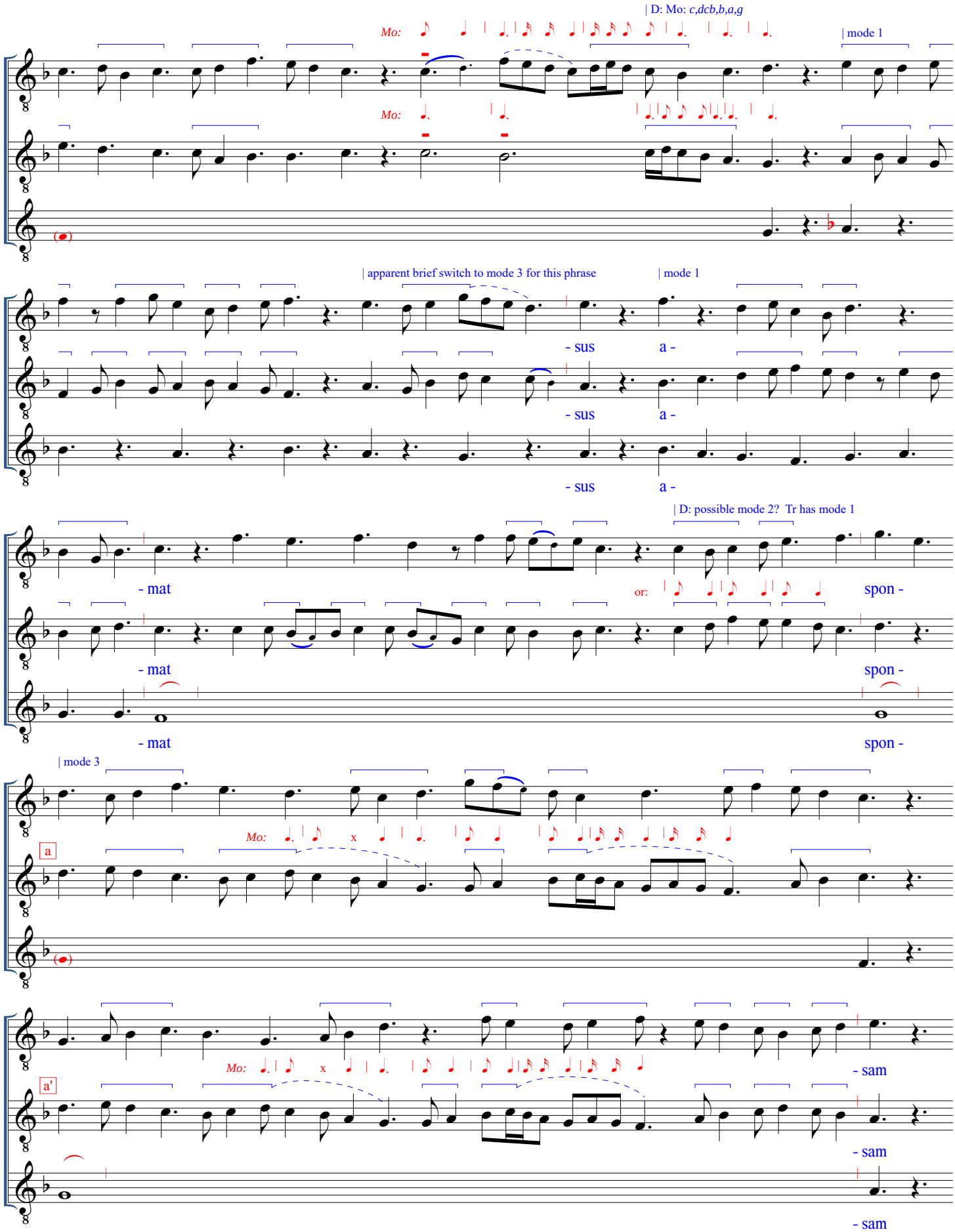
Responsory [O40]

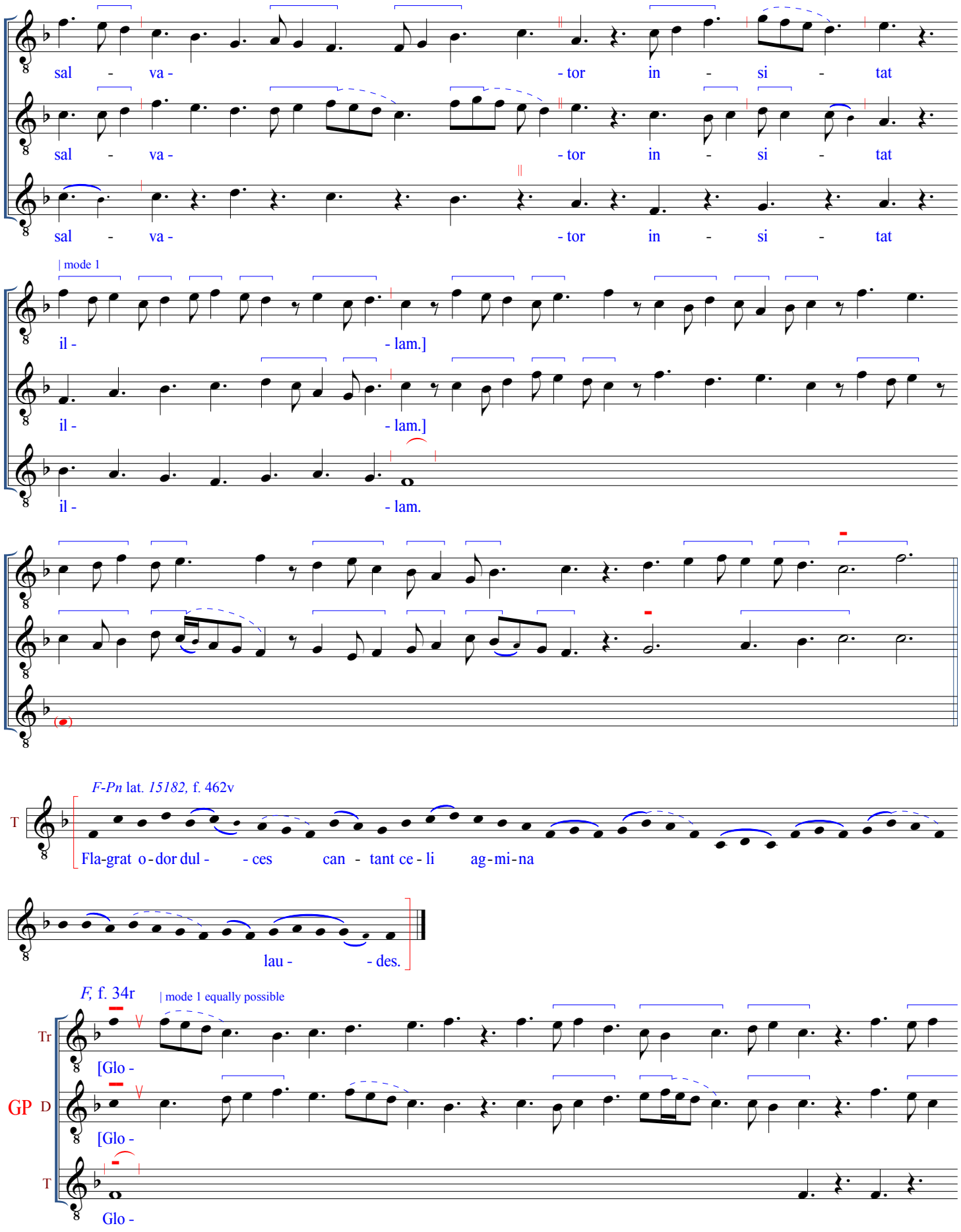
Perotinus?

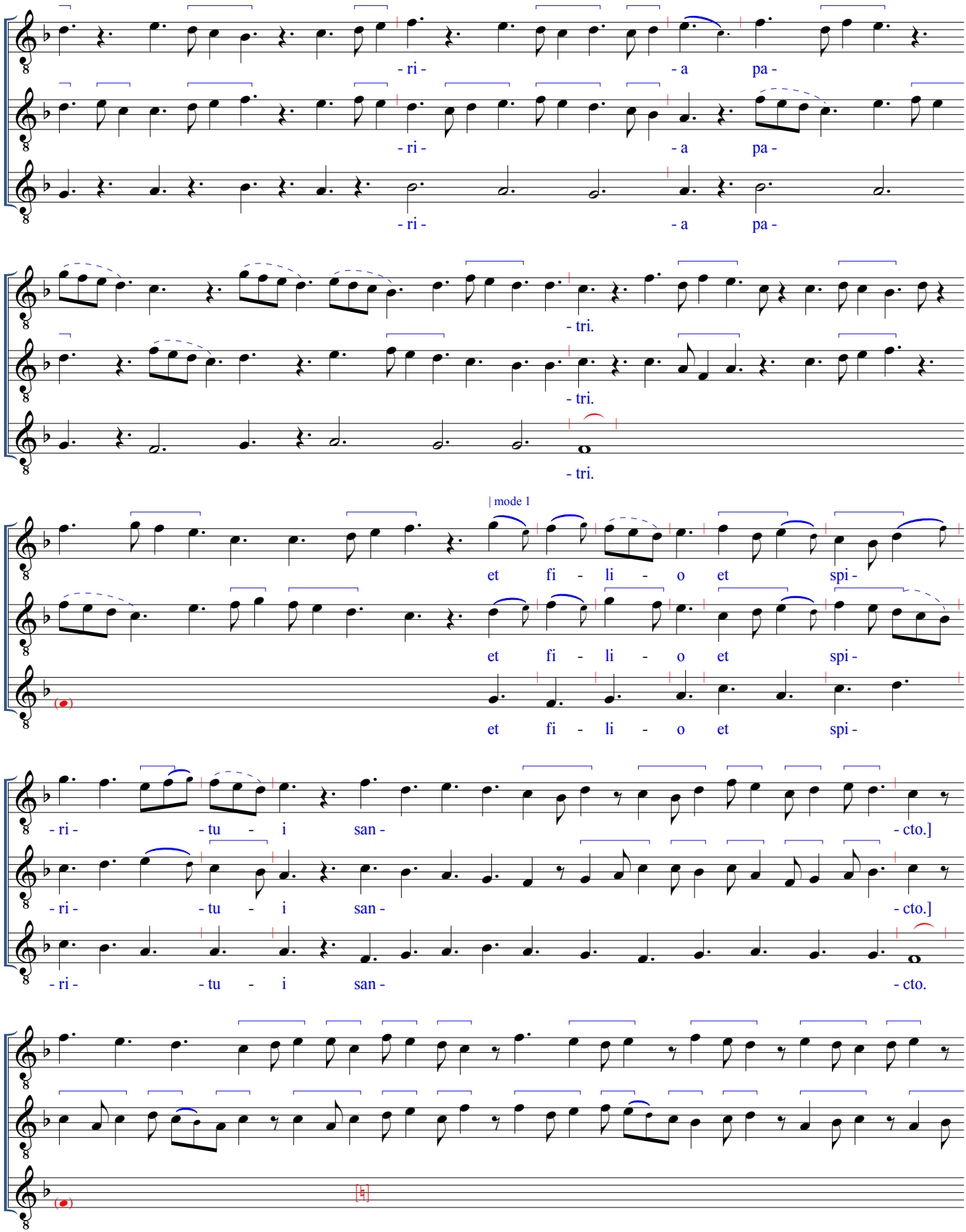
F, f. 33v (2,16)

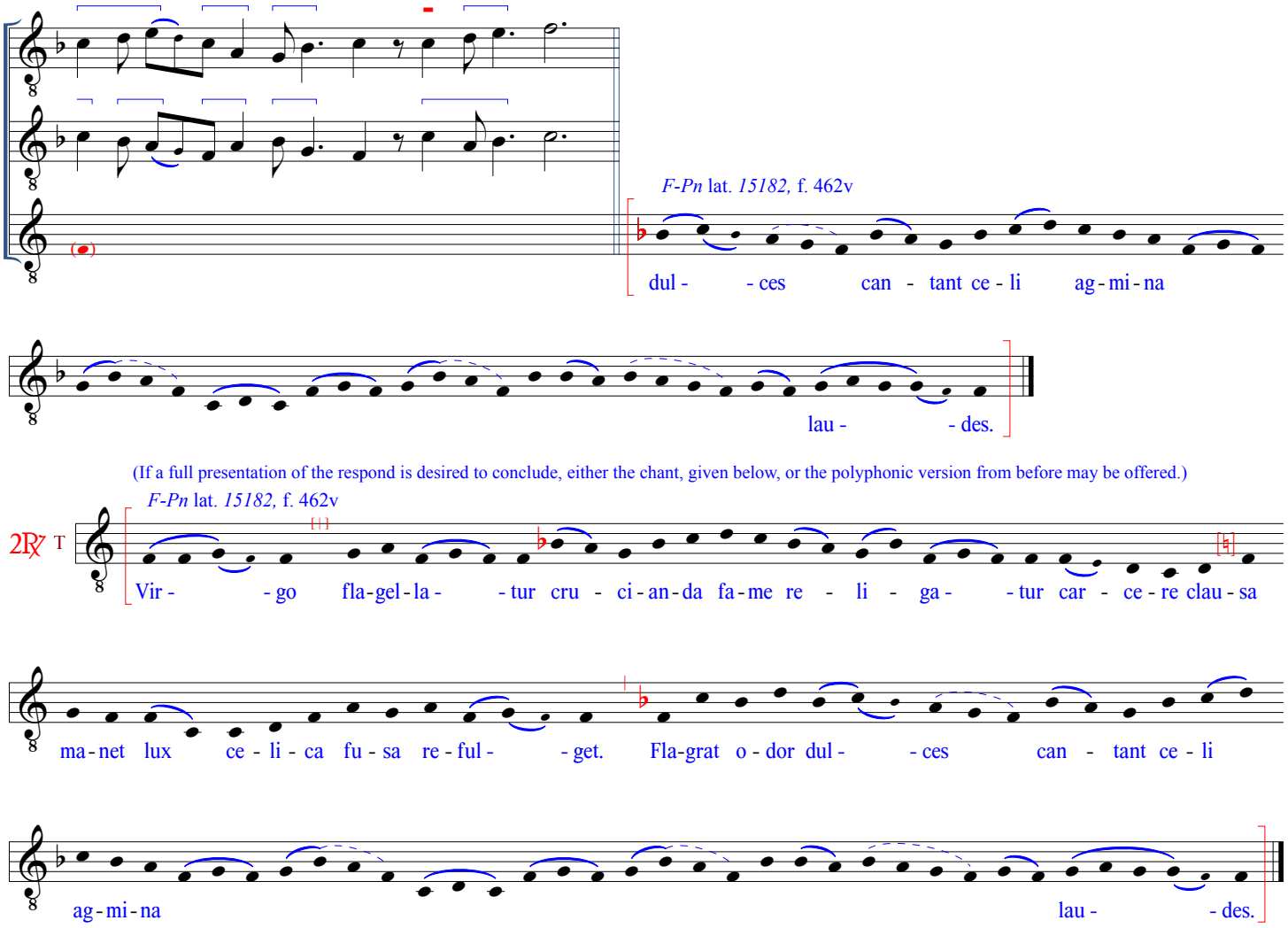



- go.]
- go.]
- go.
F-Pn lat. *15182,* f. 462v
fla-gel-la- - tur cru - ci-an-da fa-me re - li - ga- - tur
car - ce-re clau-sa ma-net lux ce-li-ca fu-sa re-ful- - get. Fla-grat o-dor dul- - ces can - tant
ce-li ag-mi-na lau- - des.
F, f. 34r
Tr
[Spon-
D
[Spon-
T
Spon-


| D: Mo: c,dcb,b,a,g
Mo:
| mode 1
Mo:
| apparent brief switch to mode 3 for this phrase
| mode 1
- sus
a -
- sus
a -
- sus
a -
| D: possible mode 2? Tr has mode 1
- mat
or:
spon -
- mat
spon -
- mat
spon -
| mode 3
a
Mo:
x
a'
Mo:
x
- sam
- sam
- sam


sal - va - - tor in - si - tat
sal - va - - tor in - si - tat
sal - va - - tor in - si - tat
| mode 1
il - - lam.]
il - - lam.]
il - - lam.
F-Pn lat. 15182, f. 462v
T
Fla-grat o-dor dul - - ces can - tant ce-li ag-mi-na
lau - - des.
F, f. 34r
| mode 1 equally possible
Tr
[Glo -
GP D
[Glo -
T
Glo -


- ri - - a pa -
- ri - - a pa -
- ri - - a pa -
- tri.
- tri.
- tri.
| mode 1
et fi - li - o et spi -
et fi - li - o et spi -
et fi - li - o et spi -
- ri - - tu - i san - - cto.]
- ri - - tu - i san - - cto.]
- ri - - tu - i san - - cto.


F-Pn lat. 15182, f. 462v
dul - - ces can - tant ce - li ag - mi - na
lau - - des.
(If a full presentation of the respond is desired to conclude, either the chant, given below, or the polyphonic version from before may be offered.)
F-Pn lat. 15182, f. 462v
2R℣ T
Vir - - go fla - gel - la - - tur cru - ci - an - da fa - me re - li - ga - - tur car - ce - re clau - sa
ma - net lux ce - li - ca fu - sa re - ful - - get. Fla - grat o - dor dul - - ces can - tant ce - li
ag - mi - na
lau - - des.

SANCTE GERMANE. O SANCTE GERMANE a3

Responsory [O27]

Perotinus?

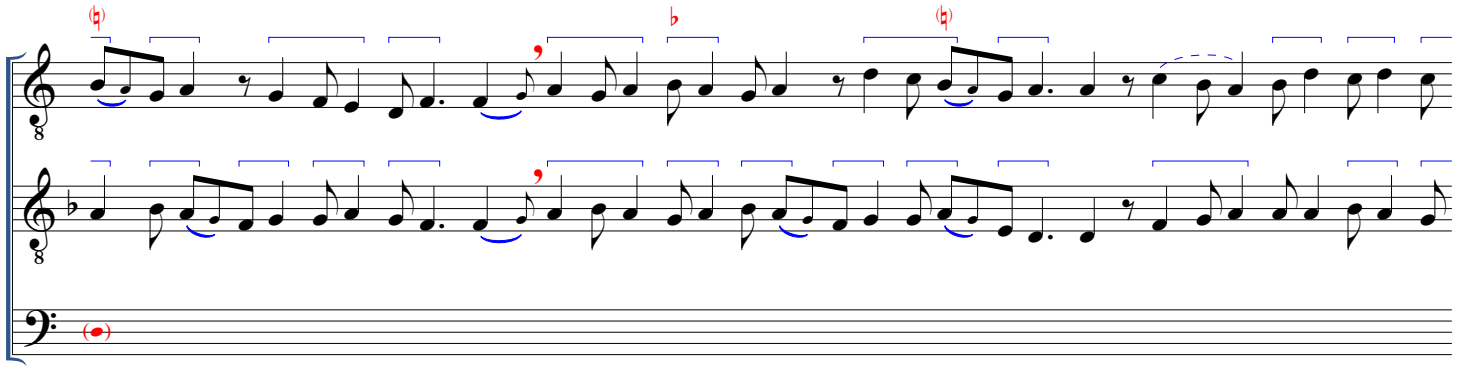
F, f. 34v (2,17)*

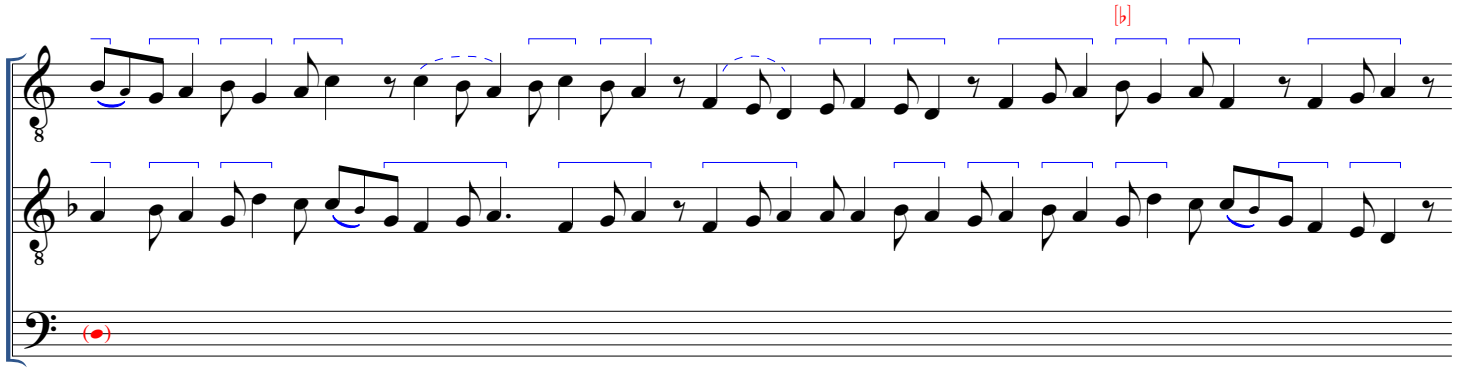
| mode 1

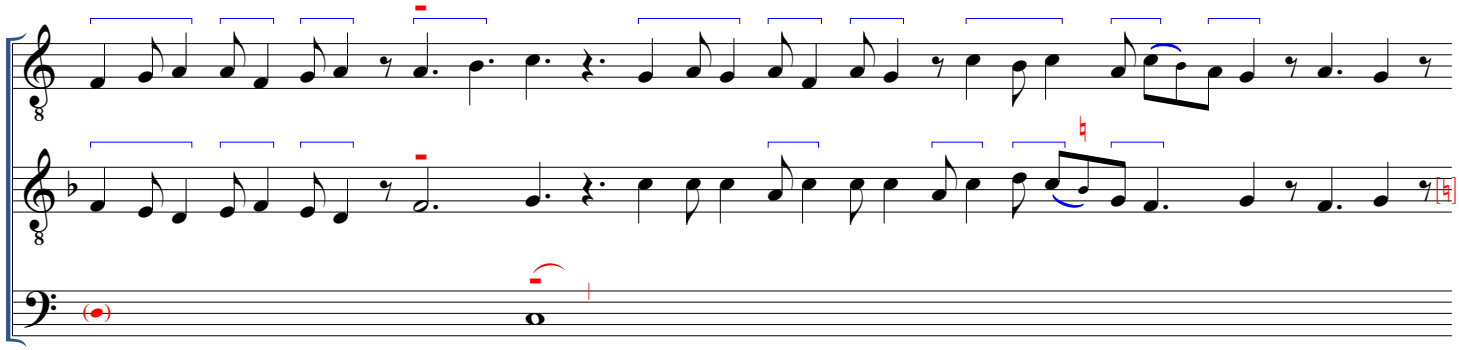
Tr [San -

℟ D [San -

T San -

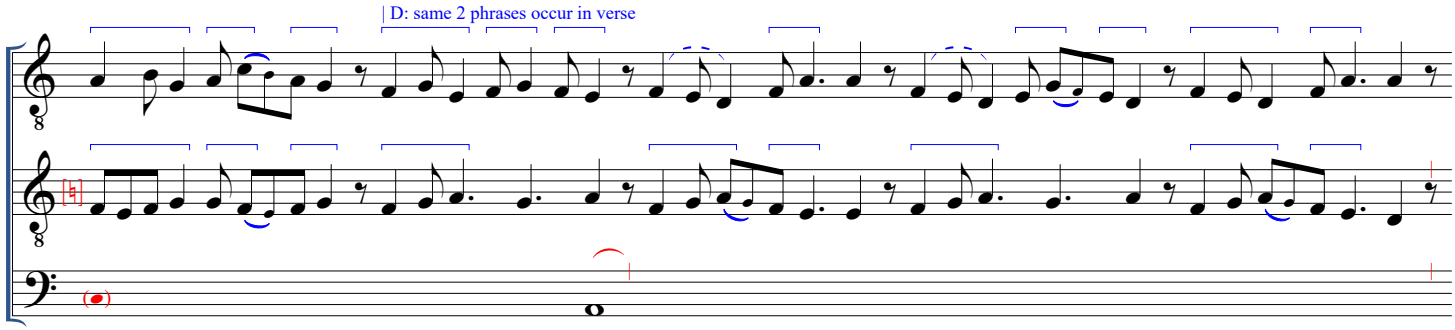


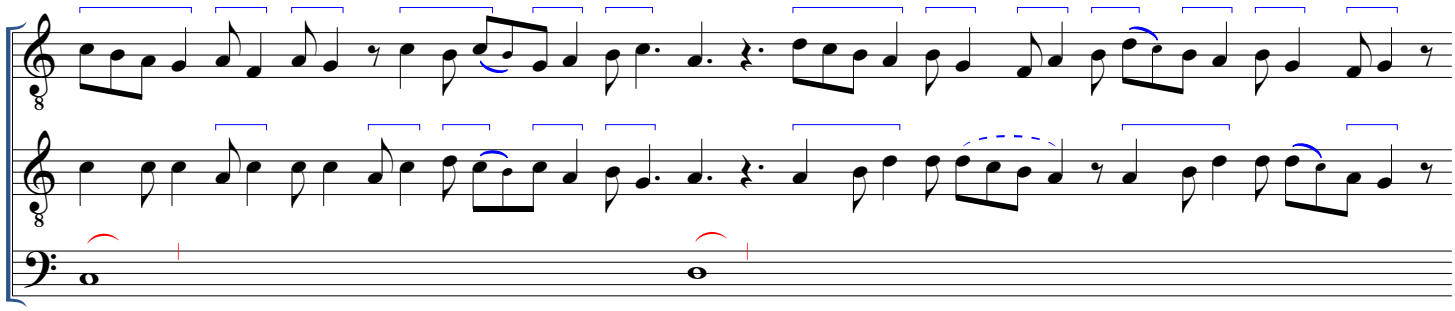




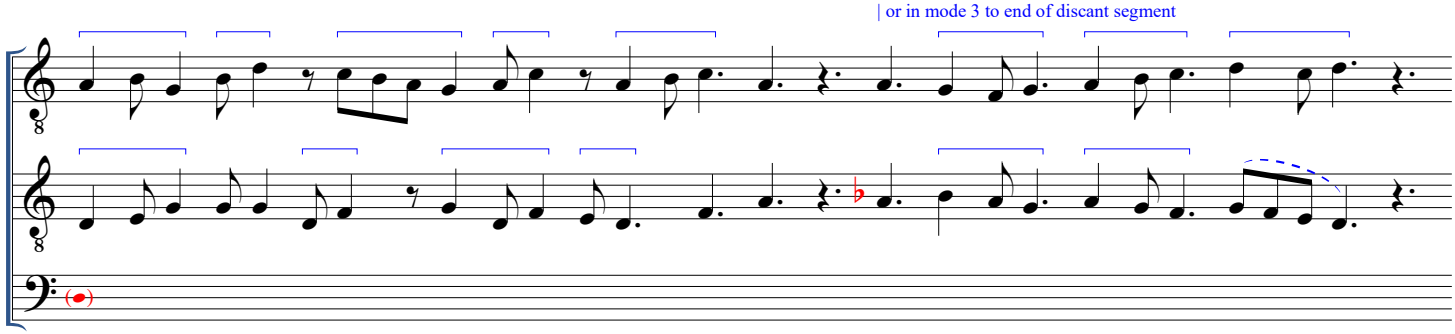
*After the intonation, the D music for the entire ℟ = the organum prosula *Associa tecum in patria* (catalogued as conductus K80/22, motet 706c)

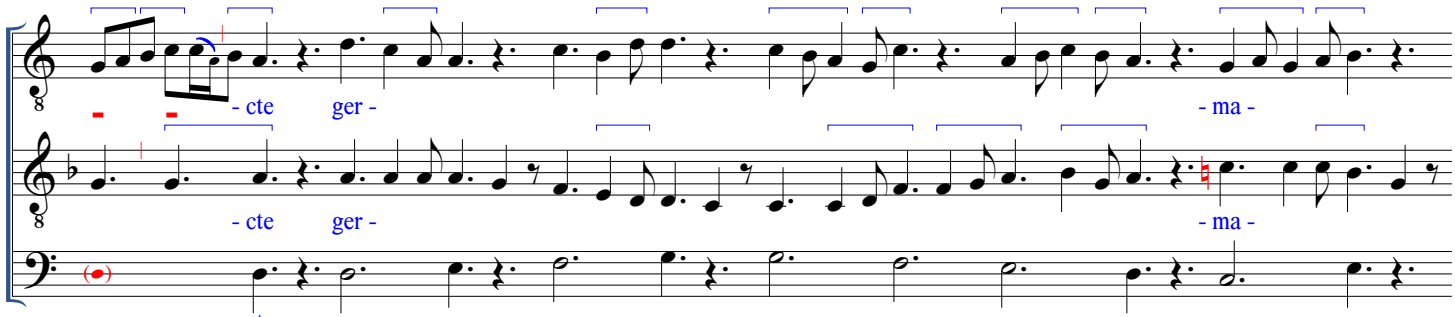
| D: same 2 phrases occur in verse

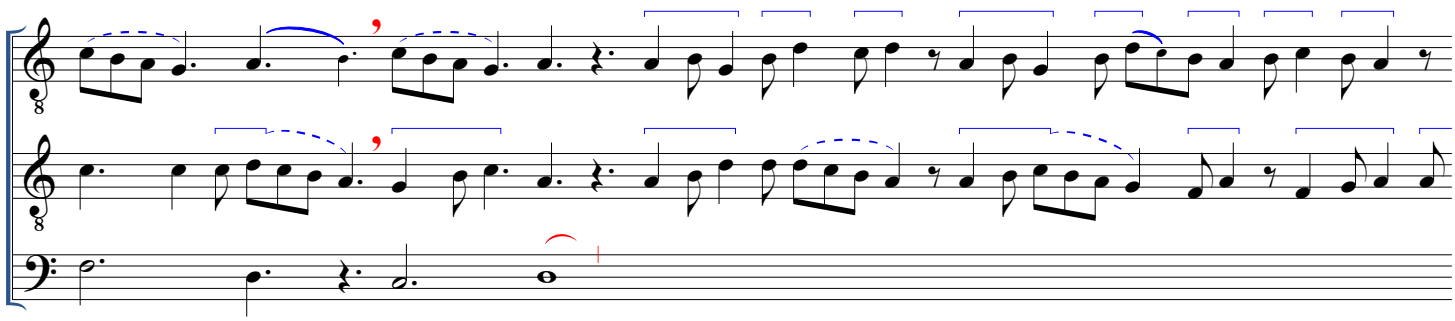


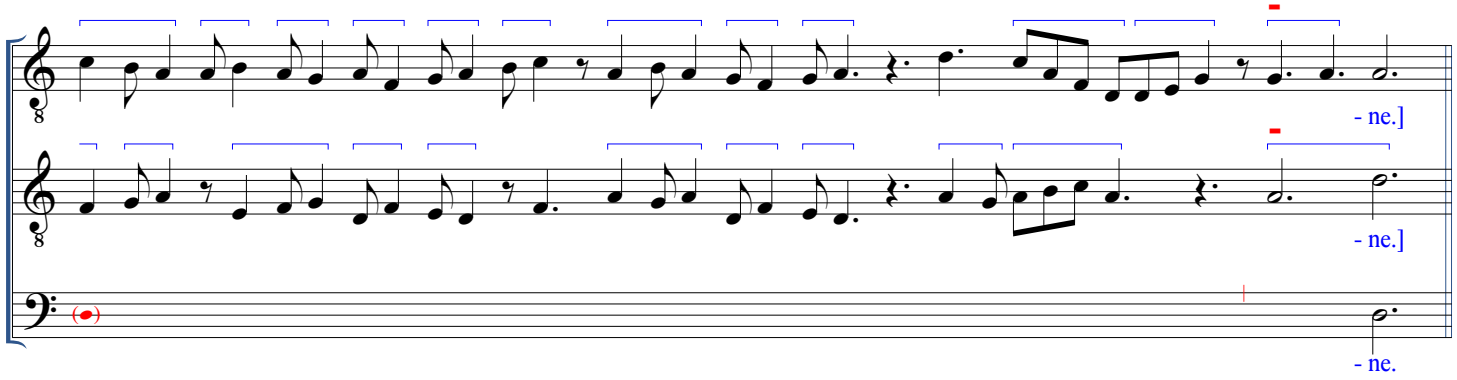


| or in mode 3 to end of discant segment

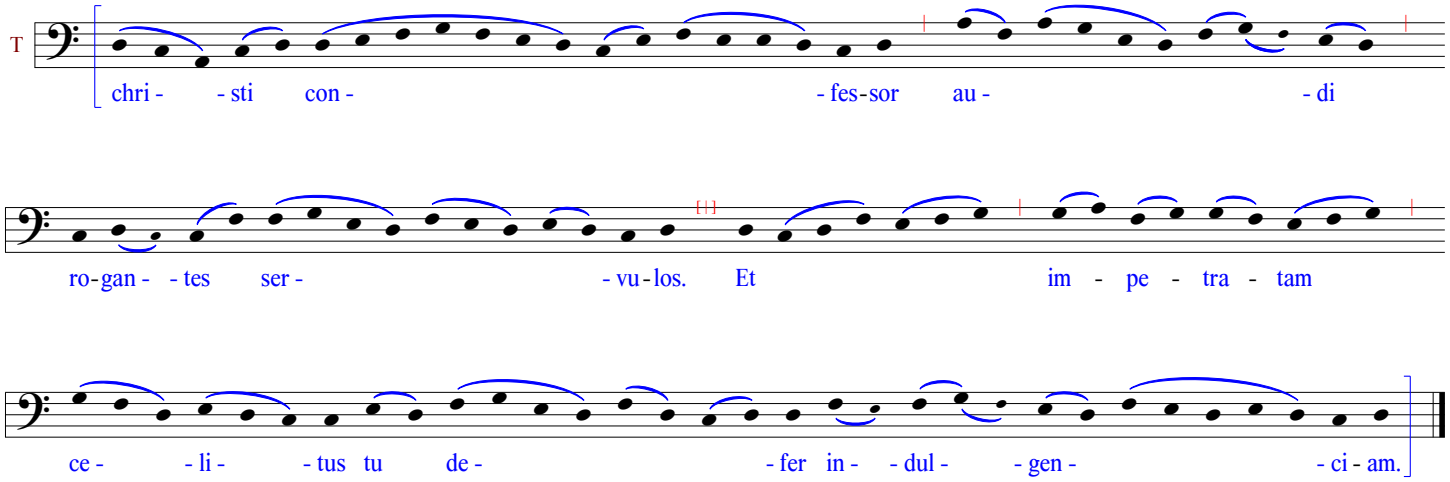




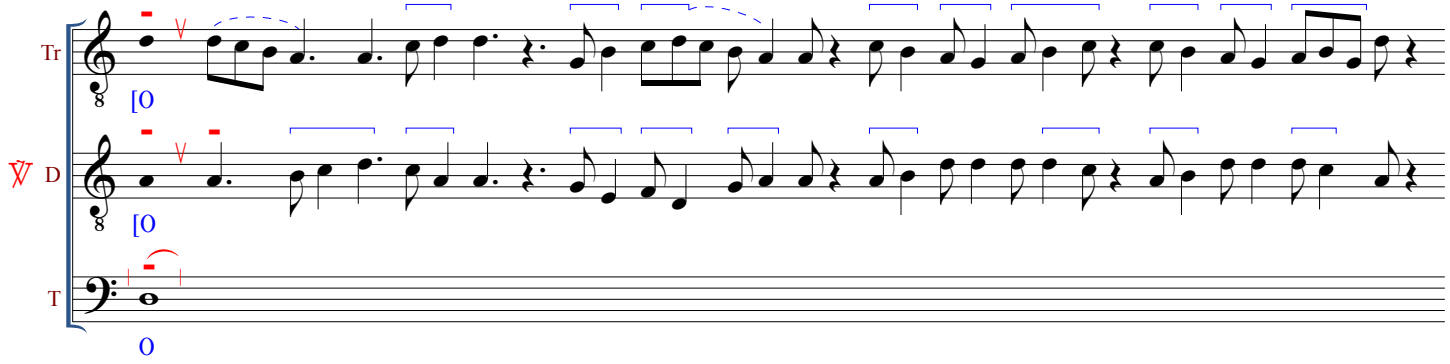


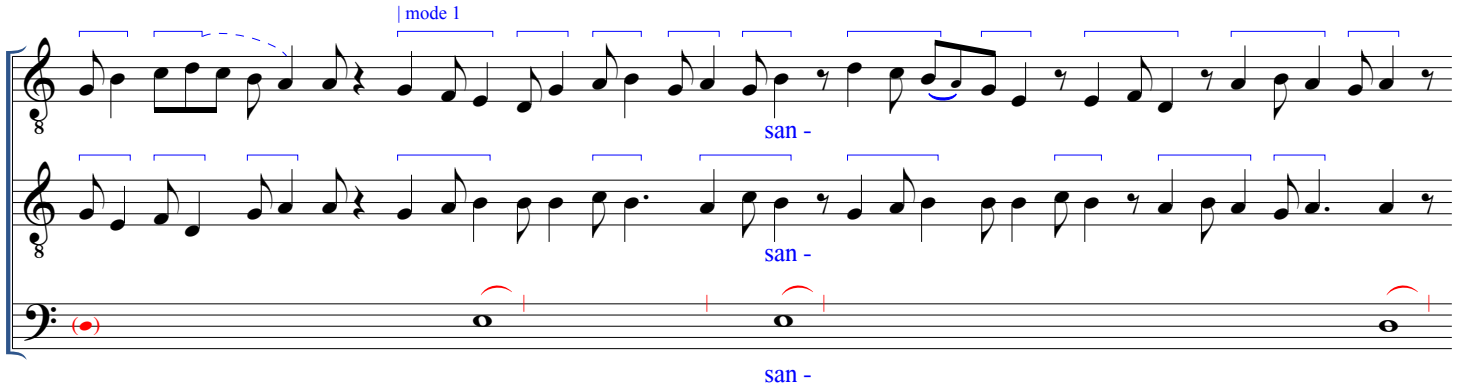


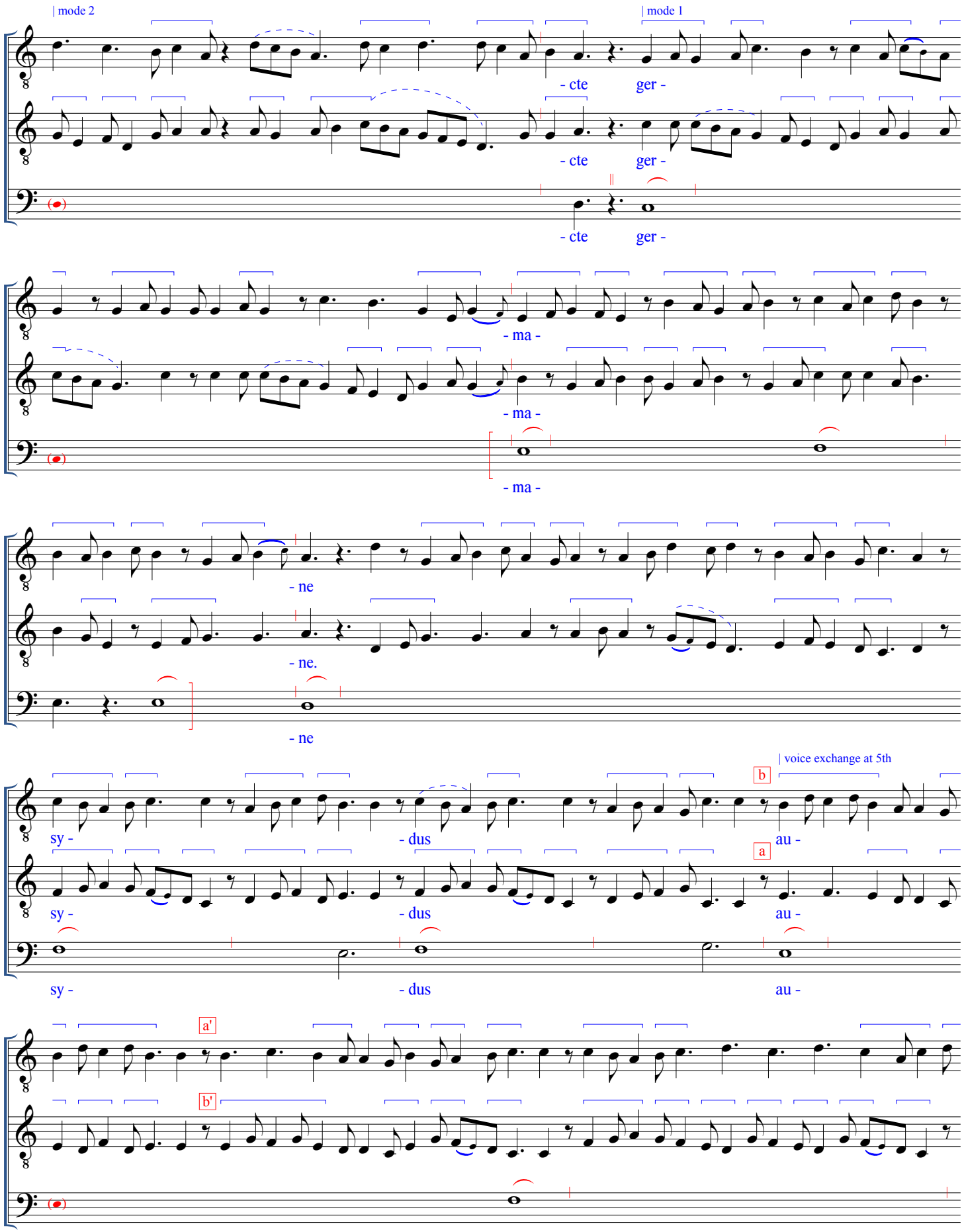
F-Pn lat. *15181,* f. 525r (CCCCXCIIIIr)

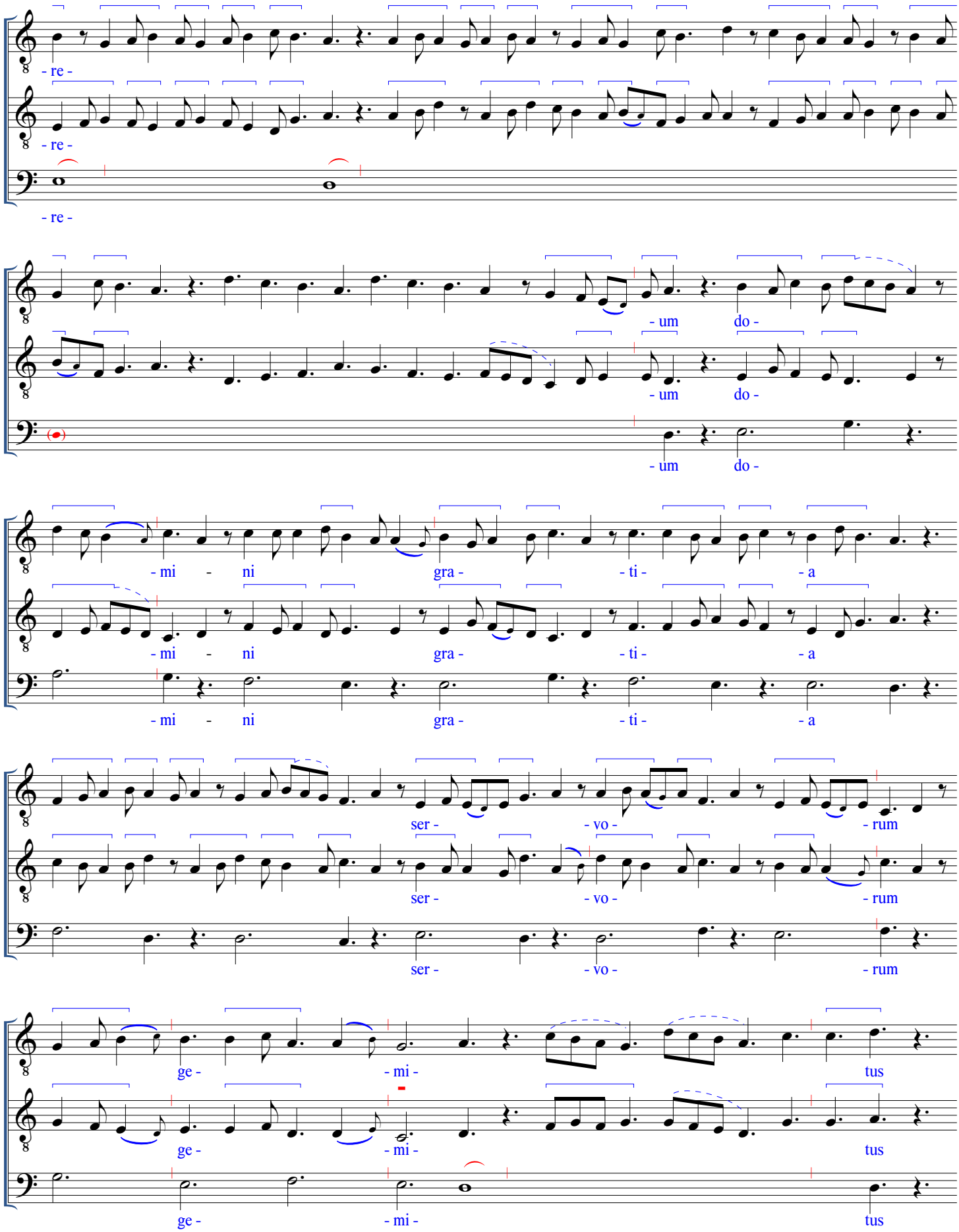


F, f. 35r






| mode 2
| mode 1
- cte ger -
- cte ger -
- cte ger -
- ma -
- ma -
- ma -
- ne
- ne.
- ne
| voice exchange at 5th
b
a
sy - - dus au -
sy - - dus au -
sy - - dus au -
a'
b'


- re -
- re -
- re -
- um do -
- um do -
- um do -
- mi - ni gra - ti - a
- mi - ni gra - ti - a
- mi - ni gra - ti - a
ser - vo - rum
ser - vo - rum
ser - vo - rum
ge - mi - tus
ge - mi - tus
ge - mi - tus

so -

so -

so -

| D: same phrase occurs in respond

- li -

- li -

- li -

- ta

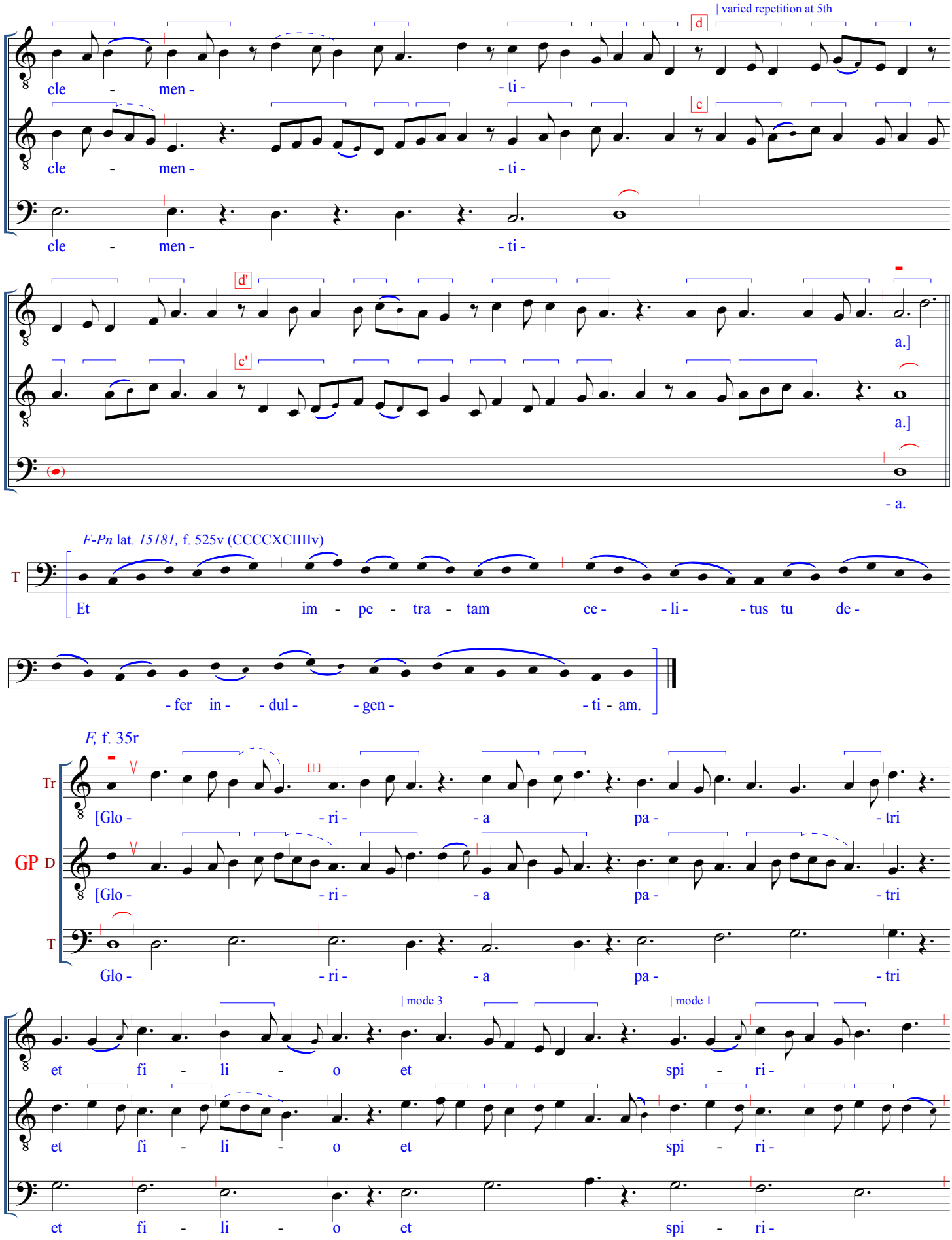
- ta

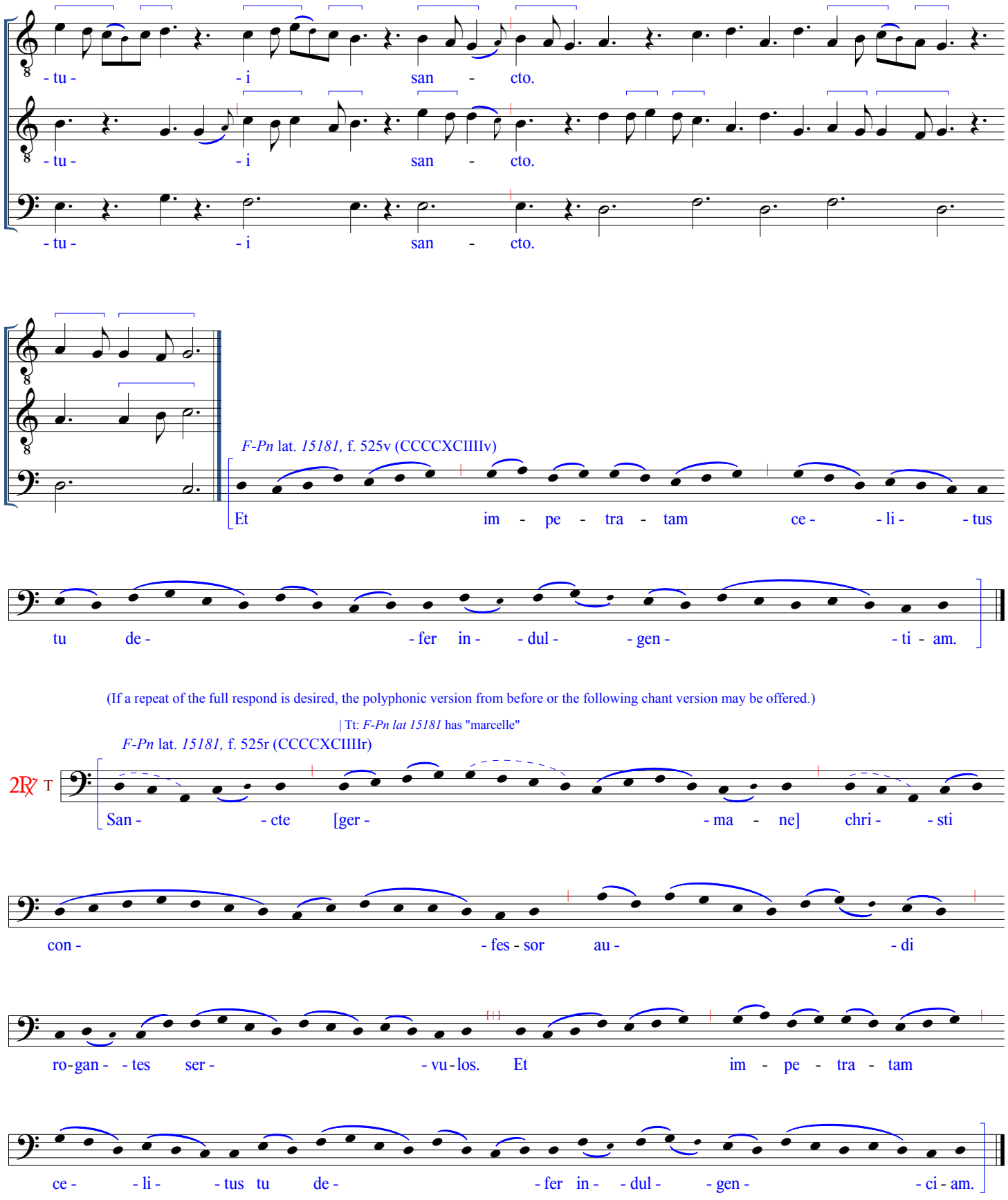
- ta

sus - - ci - - pe

sus - - ci - - pe

sus - - ci - - pe


| varied repetition at 5th
d
c
cle - men - ti -
cle - men - ti -
cle - men - ti -
d'
c'
a.]
a.]
- a.
F-Pn lat. 15181, f. 525v (CCCCXCIIIIv)
T
Et im - pe - tra - tam ce - li - tus tu de -
- fer in - dul - gen - ti - am.
F, f. 35r
Tr
GP D
T
[Glo - ri - a pa - tri
[Glo - ri - a pa - tri
Glo - ri - a pa - tri
| mode 3
| mode 1
et fi - li - o et spi - ri -
et fi - li - o et spi - ri -
et fi - li - o et spi - ri -

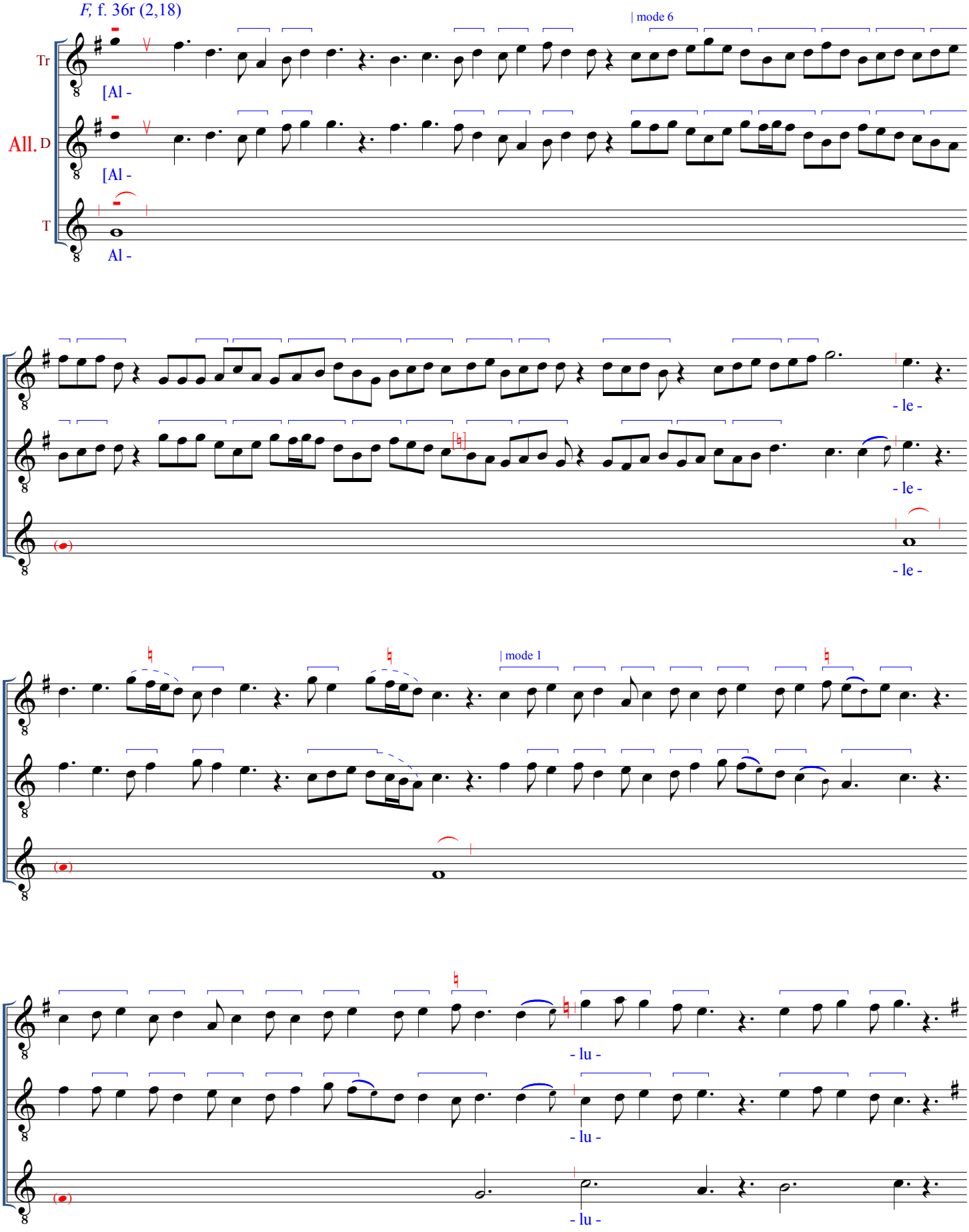

- tu - - i san - cto.
- tu - - i san - cto.
- tu - - i san - cto.
F-Pn lat. 15181, f. 525v (CCCCXCIIIIv)
Et im - pe - tra - tam ce - - li - - tus
tu de - - fer in - - dul - - gen - - ti - am.
(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)
| Tt: F-Pn lat 15181 has "marcelle"
F-Pn lat. 15181, f. 525r (CCCCXCIIIIr)
2R℣ T
San - - cte [ger - - ma - ne] chri - - sti
con - - fes - sor au - - di
ro - gan - - tes ser - - vu - los. Et im - pe - tra - tam
ce - - li - - tus tu de - - fer in - - dul - - gen - - ci - am.

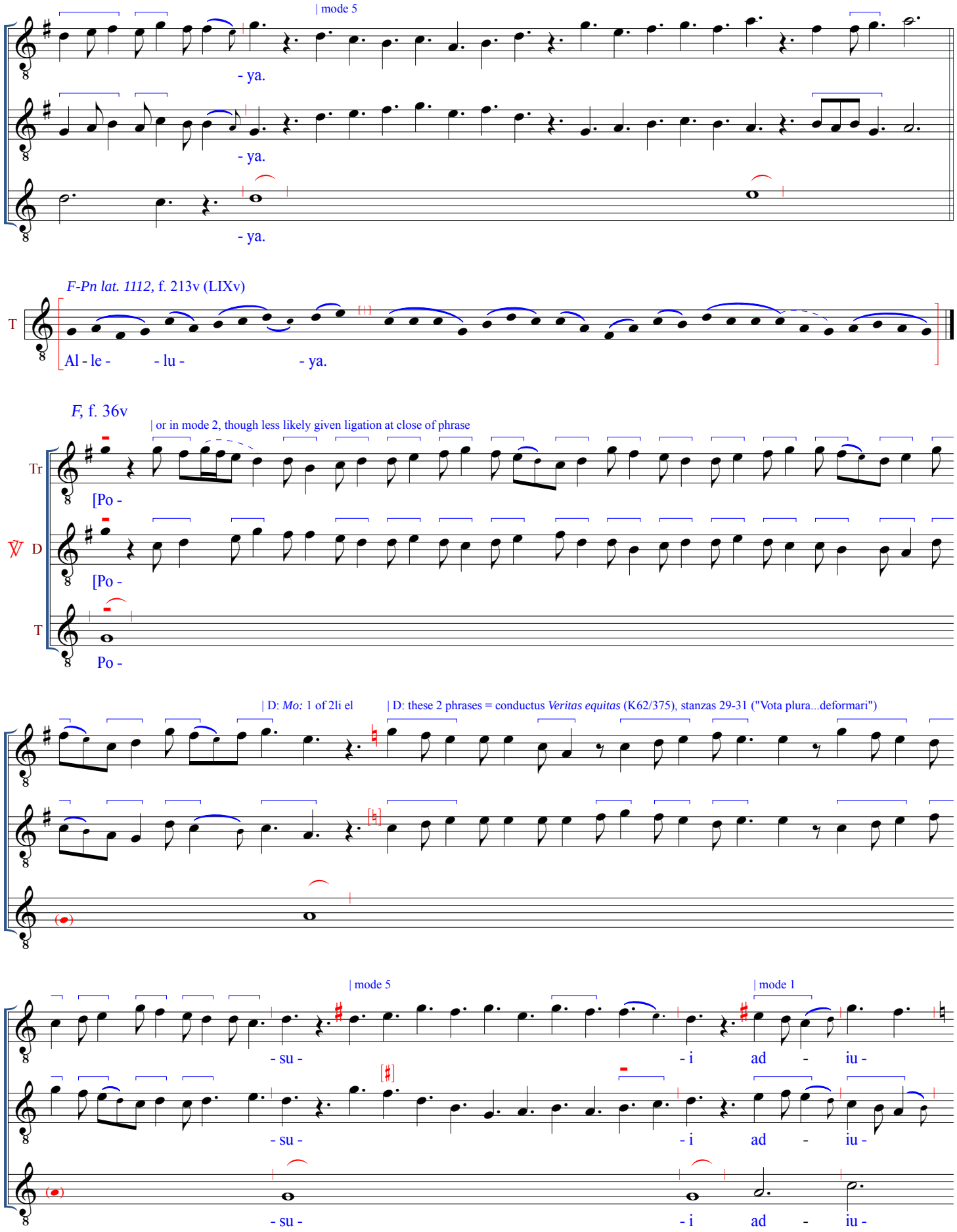
ALLELUYA. POSUI ADIUTORIUM a3

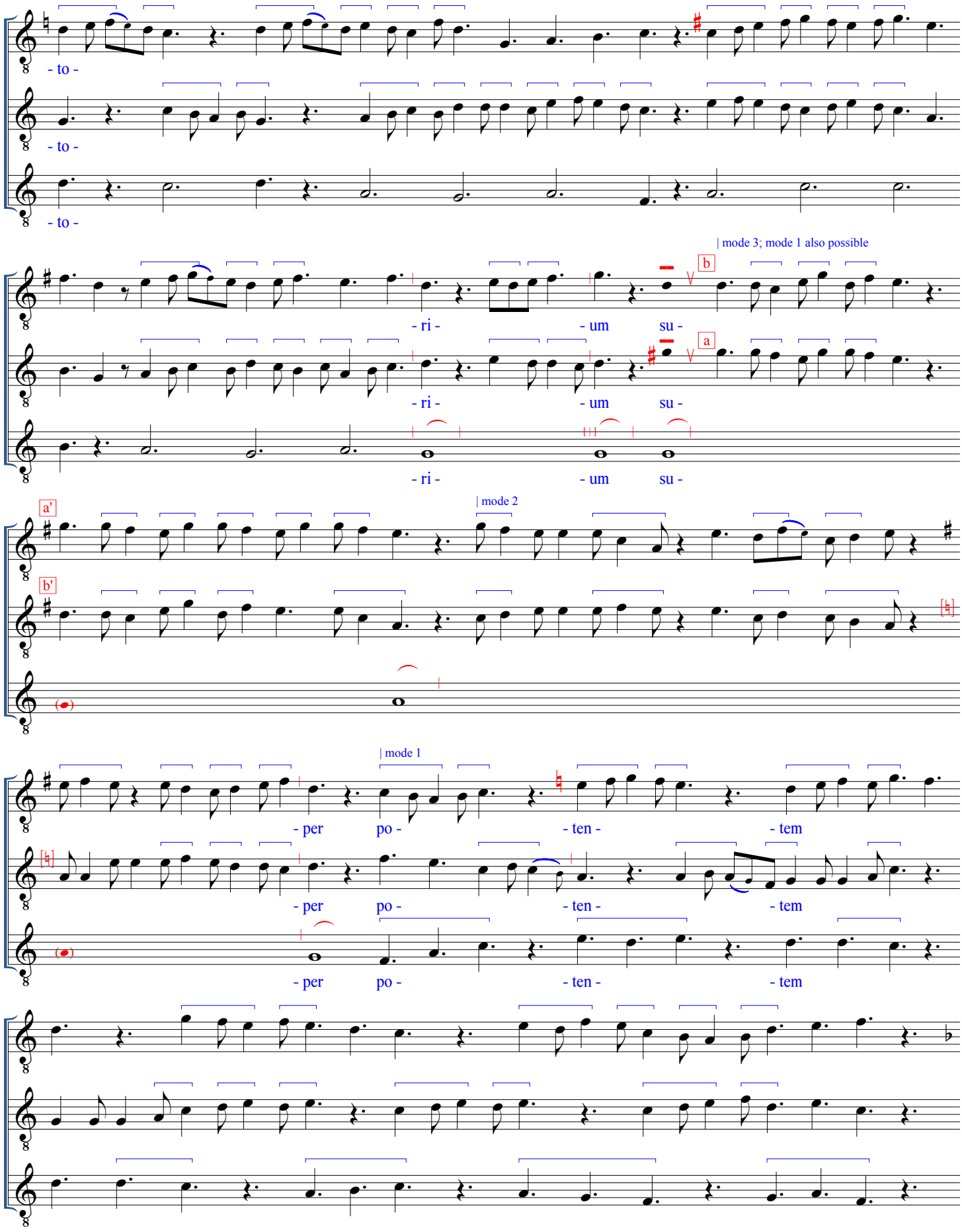
[M51]

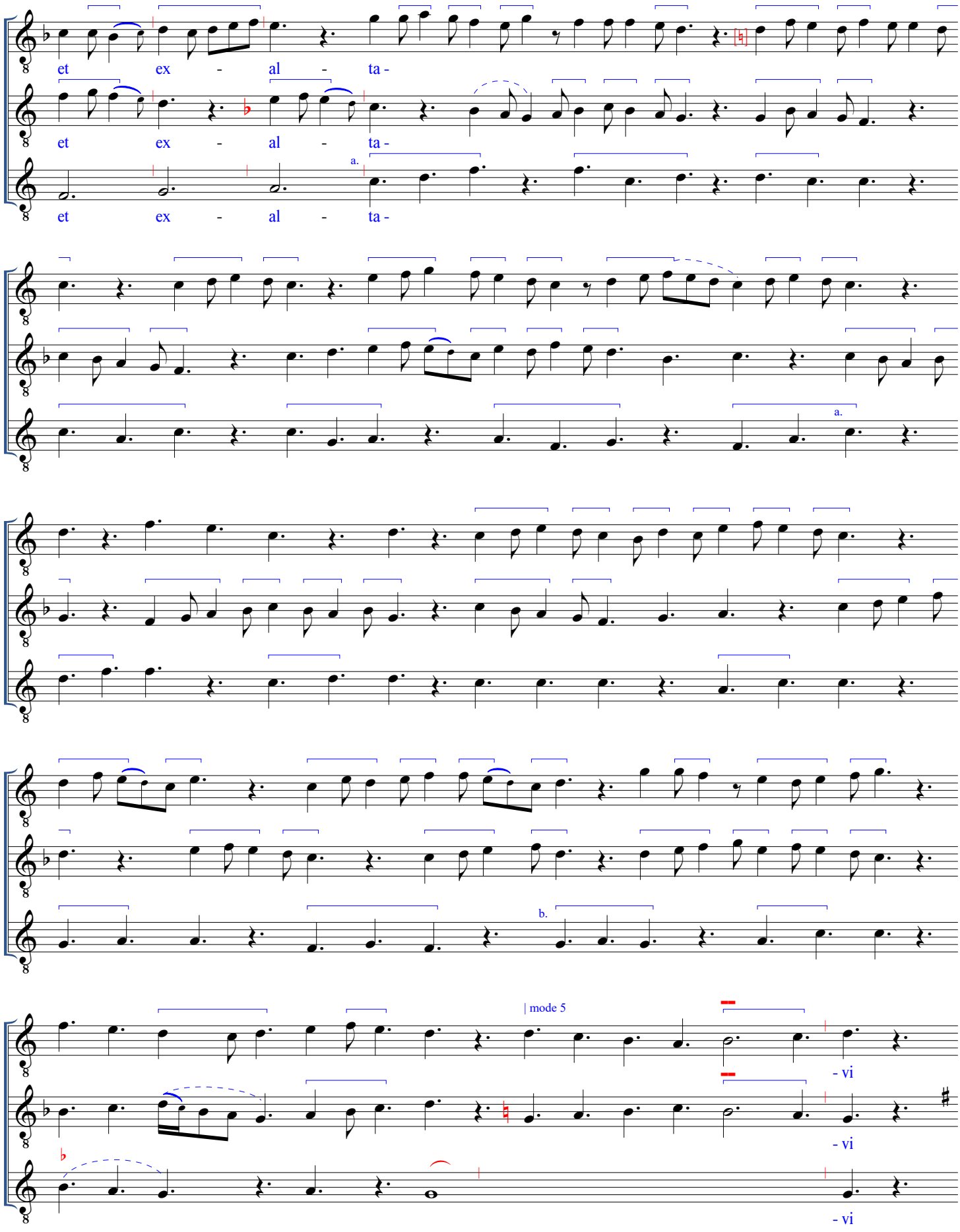
Perotinus

F, f. 36r (2,18)




| mode 5
- ya.
- ya.
- ya.
F-Pn lat. 1112, f. 213v (LIXv)
T
Al - le - - lu - - ya.
F, f. 36v
| or in mode 2, though less likely given ligation at close of phrase
Tr
[Po -
D
[Po -
T
Po -
| D: Mo: 1 of 2li el
| D: these 2 phrases = conductus Veritas equitas (K62/375), stanzas 29-31 ("Vota plura...deformari")
| mode 5
| mode 1
- su -
- i ad - iu -
- su -
- i ad - iu -
- su -
- i ad - iu -


- to -
- to -
- to -
| mode 3; mode 1 also possible
b
- ri - - um su -
a
- ri - - um su -
- ri - - um su -
a'
| mode 2
b'
| mode 1
- per po - - ten - - tem
- per po - - ten - - tem
- per po - - ten - - tem


et ex - al - ta -
et ex - al - ta -
a.
et ex - al - ta -
a.
b.
| mode 5
- vi
- vi
- vi

| D: this long mode-3 phrase = conductus *Veritas equitas* (K62/375), stanzas 21-23 ("Nulli custodie...quam saluti")

e -

e -

e -

| mode 2

| mode 1

- le -

- le -

- le -

| mode 2

ctum.]

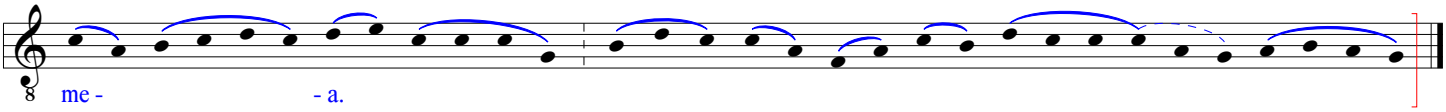
ctum.]

- ctum.

F-Pn lat. 1112, f. 213v
(LIXv)

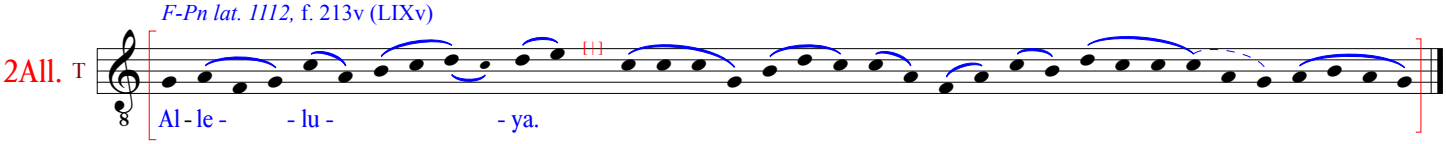
de ple - be

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



(In place of a chant performance of the repeat of the Alleluya, given below, the polyphonic version may be offered instead.)

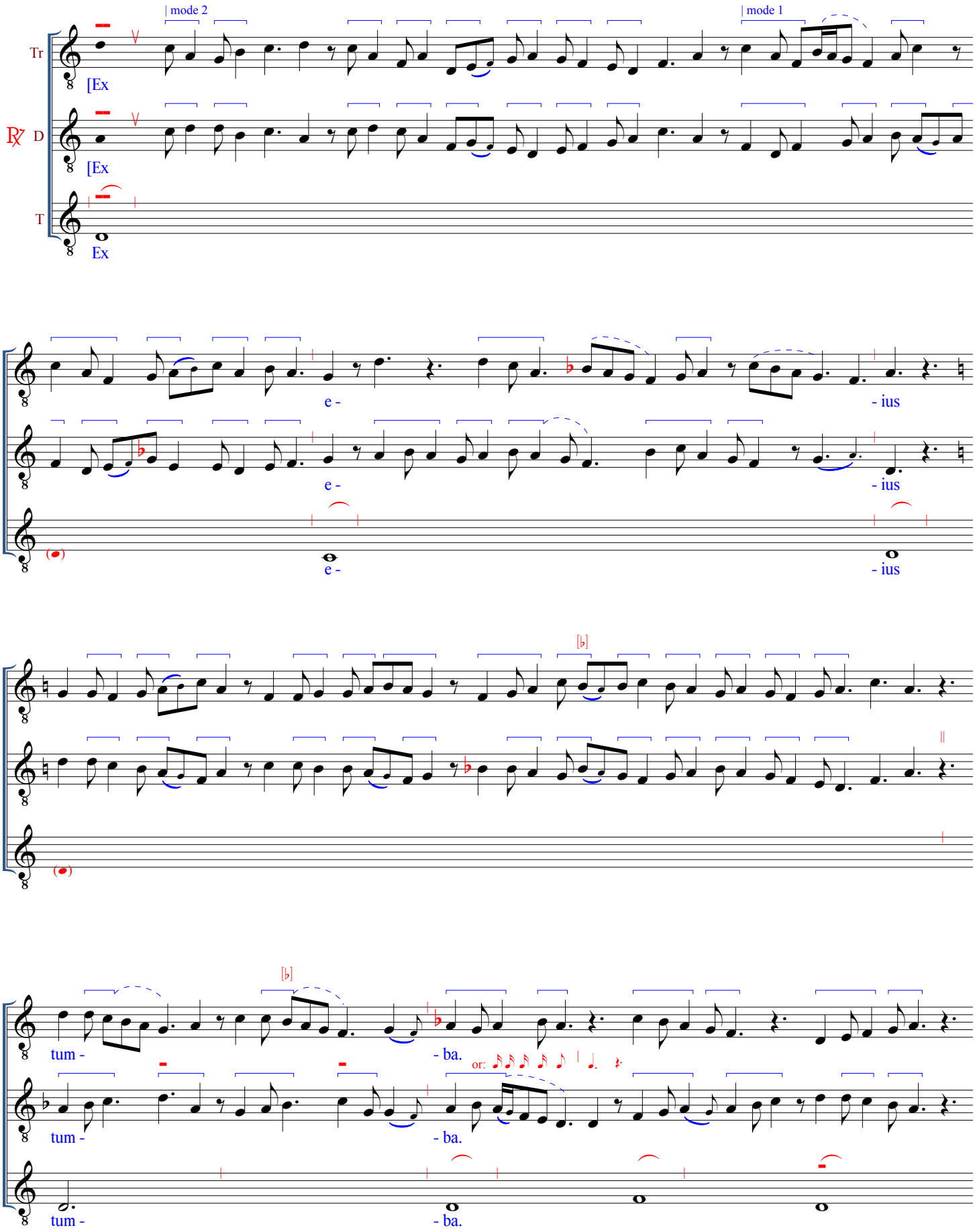
F-Pn lat. 1112, f. 213v (LIXv)

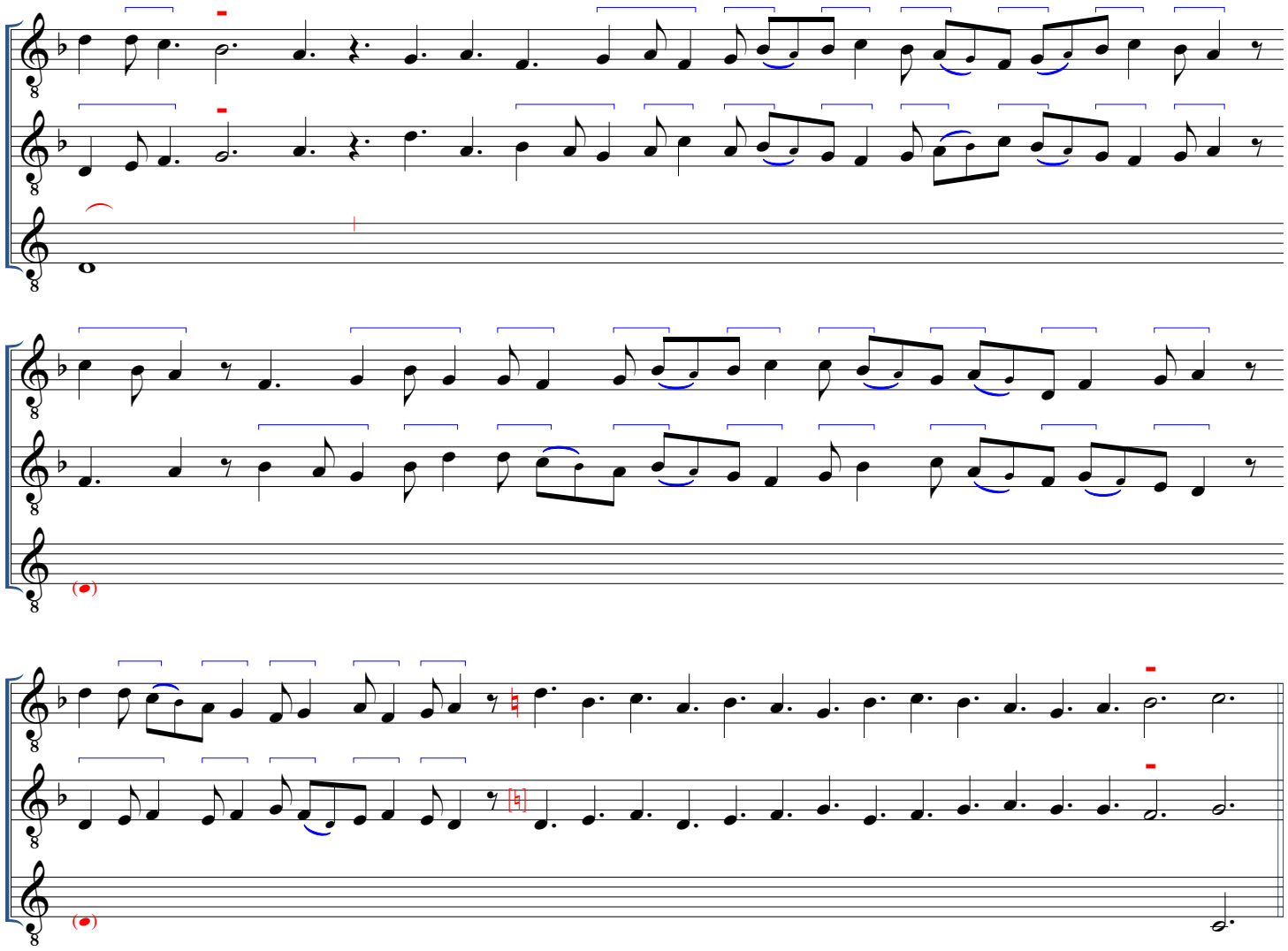


EX EIUS TUMBA. CATERVATIM RUUNT a3

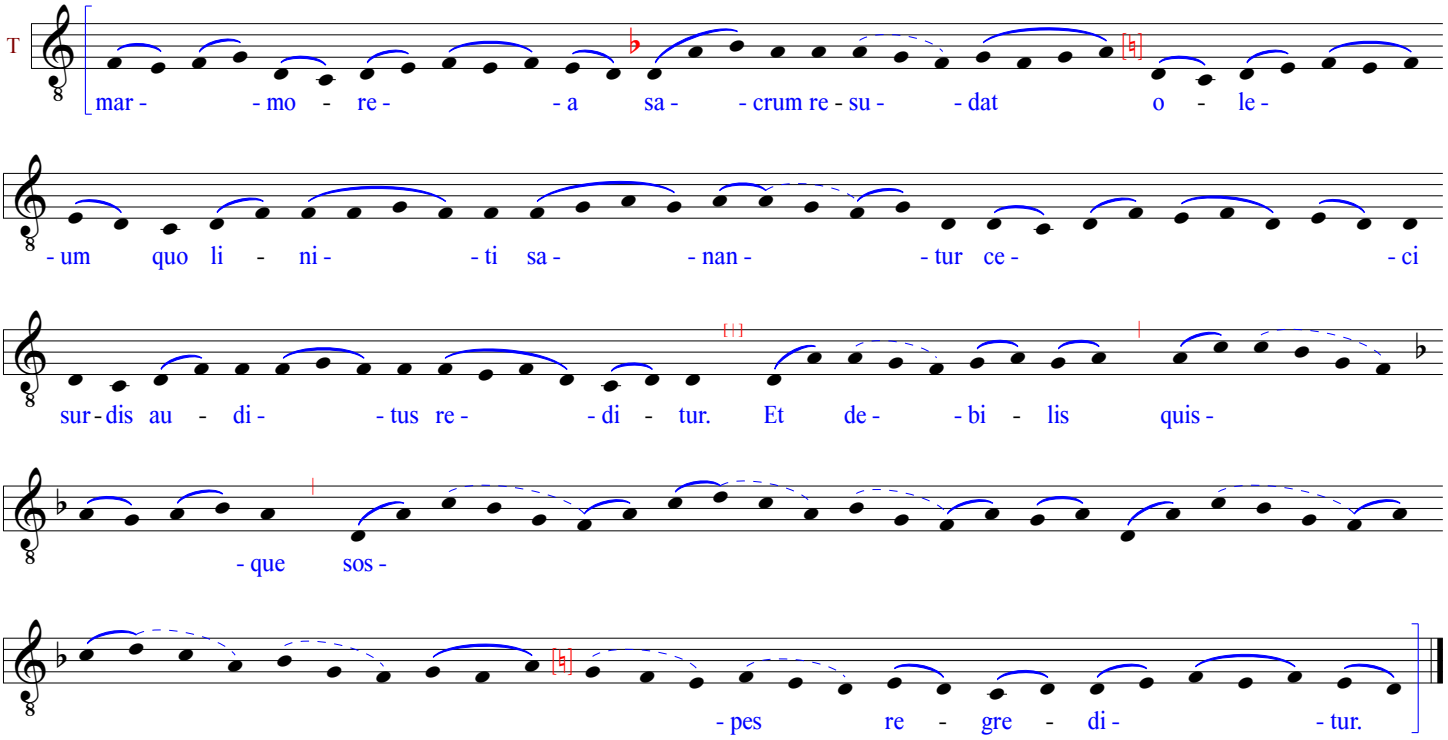
Responsory [O25] -- with Prosa *Sospitati dedit egros*

F, f.37v (2,19)

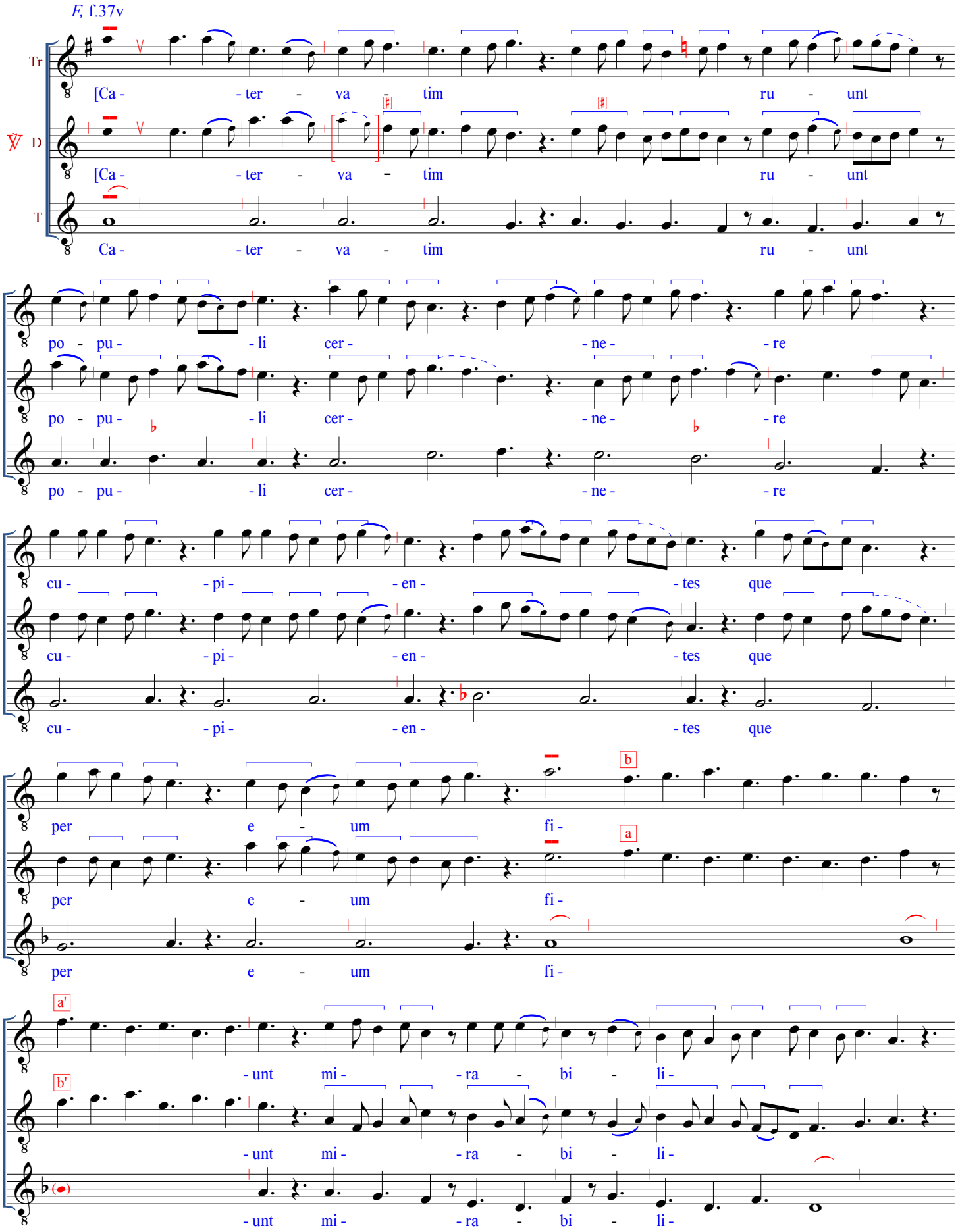


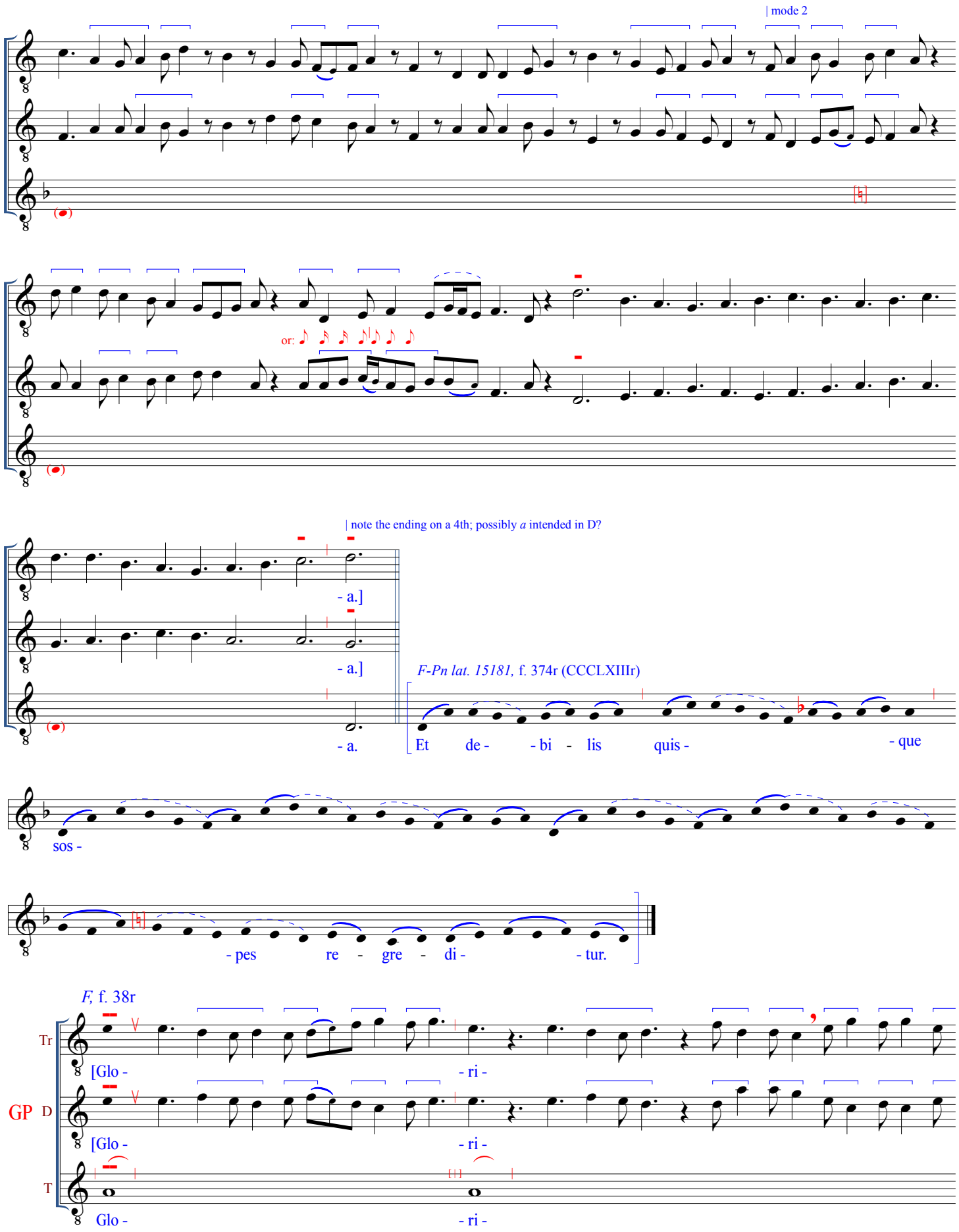


F-Pn lat. 15181, f. 374r (CCCLXIIIr)



F, f.37v


Tr
D
T
[Ca - - ter - va - tim ru - unt
[Ca - - ter - va - tim ru - unt
Ca - - ter - va - tim ru - unt
po - pu - li cer - ne - re
po - pu - li cer - ne - re
po - pu - li cer - ne - re
cu - pi - en - tes que
cu - pi - en - tes que
cu - pi - en - tes que
per e - um fi -
per e - um fi -
per e - um fi -
a'
b'
- unt mi - ra - bi - li -
- unt mi - ra - bi - li -
- unt mi - ra - bi - li -


| mode 2
or:
| note the ending on a 4th; possibly *a* intended in D?
- a.]
- a.]
- a.
F-Pn lat. 15181, f. 374r (CCCLXIIIr)
Et de - - bi - lis quis - - que
sos -
- pes re - gre - di - - tur.
F, f. 38r
Tr
[Glo - - ri -
GP D
[Glo - - ri -
T
Glo - - ri -

- a
- a
- a

pa - - tri et fi - li - - o et spi -
pa - - tri et fi - li - - o et spi -
pa - - tri et fi - li - - o et spi -

- ri - - tu - i san -
- ri - - tu - i san -
- ri - - tu - i san -

- cto.]
- cto.]
- cto.

(The *repetendum* below corresponds to the one that closes the GP in *F-Pn lat. 15181,* after which follow the prosa *Sospitati dedit egros* and an abbreviated *repetendum* for *Sospes regreditur*. In the event the prosa should be omitted, an alternative conclusion to the GP, along with the opportunity of providing a full presentation of the respond is provided below.)

F-Pn lat. 15181, f. 374r (CCCLXIIIr)

Et de - - bi - lis quis - - que

sos -

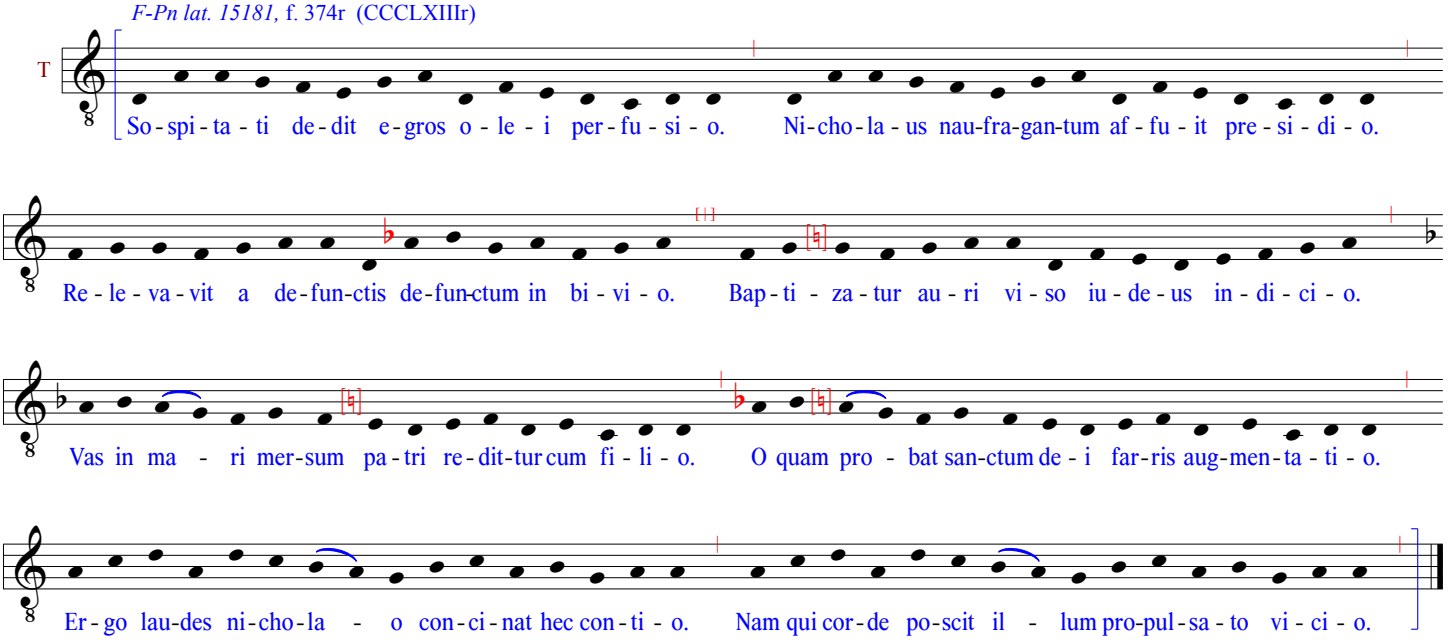
- pes re - gre - di - - tur.

(continued)

(If the following Prosa is omitted and a full presentation of the respond is desired after the GP, either the 2℟ chant, given at the end, or the polyphonic ℟ version from before may be offered.)

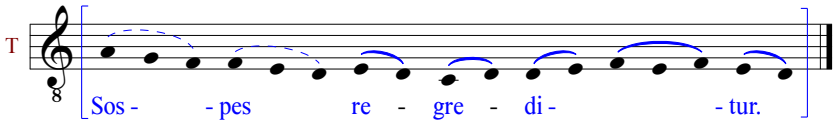
PROSA

F-Pn lat. 15181, f. 374r (CCCLXIIIr)



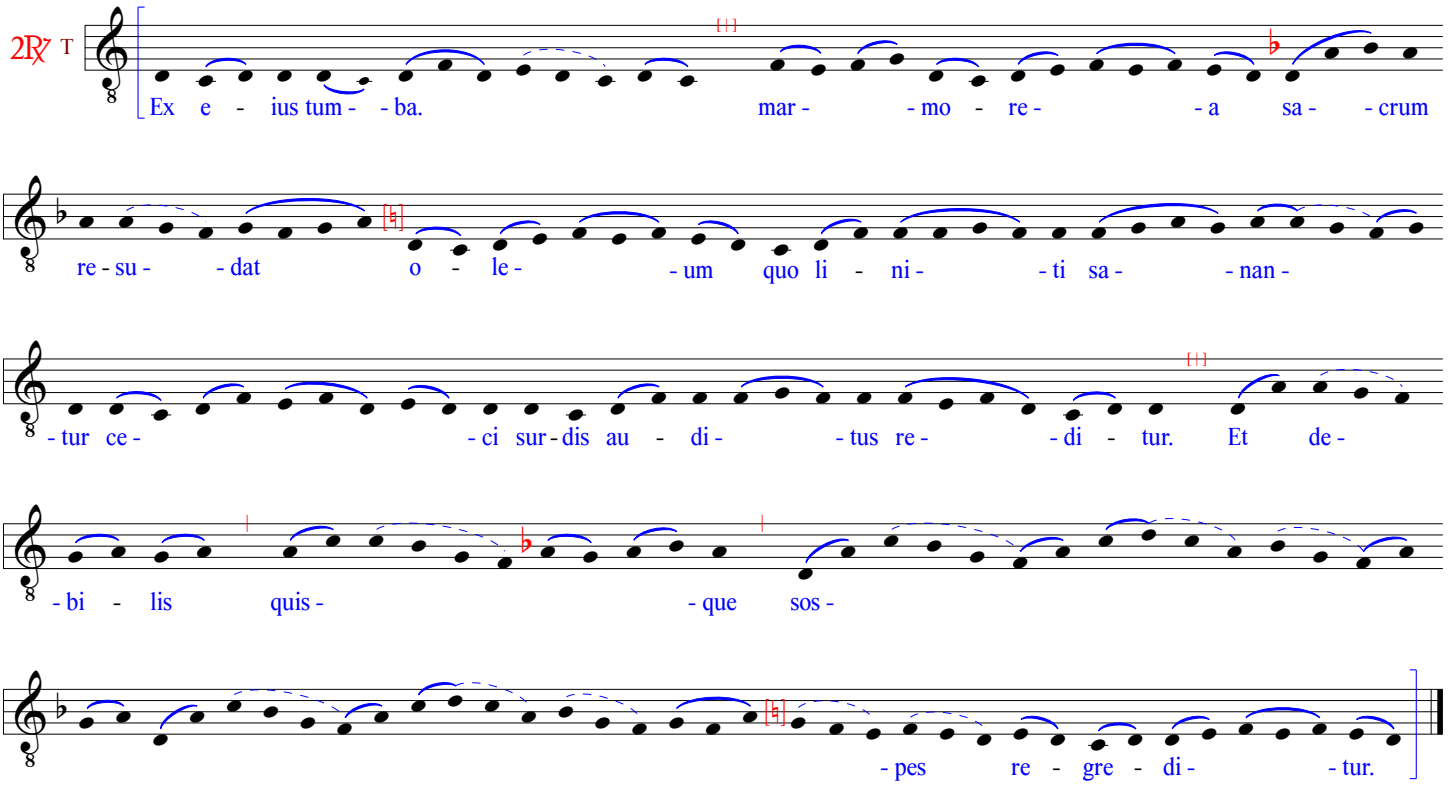
(abbreviated *repetendum* concluding the prosa)

F-Pn lat. 15181, f. 374v (CCCLXIIIv)



(If the Prosa is omitted, or if a full presentation of the respond is desired after the Prosa, either the chant, given below, or the polyphonic version from before may be offered.)

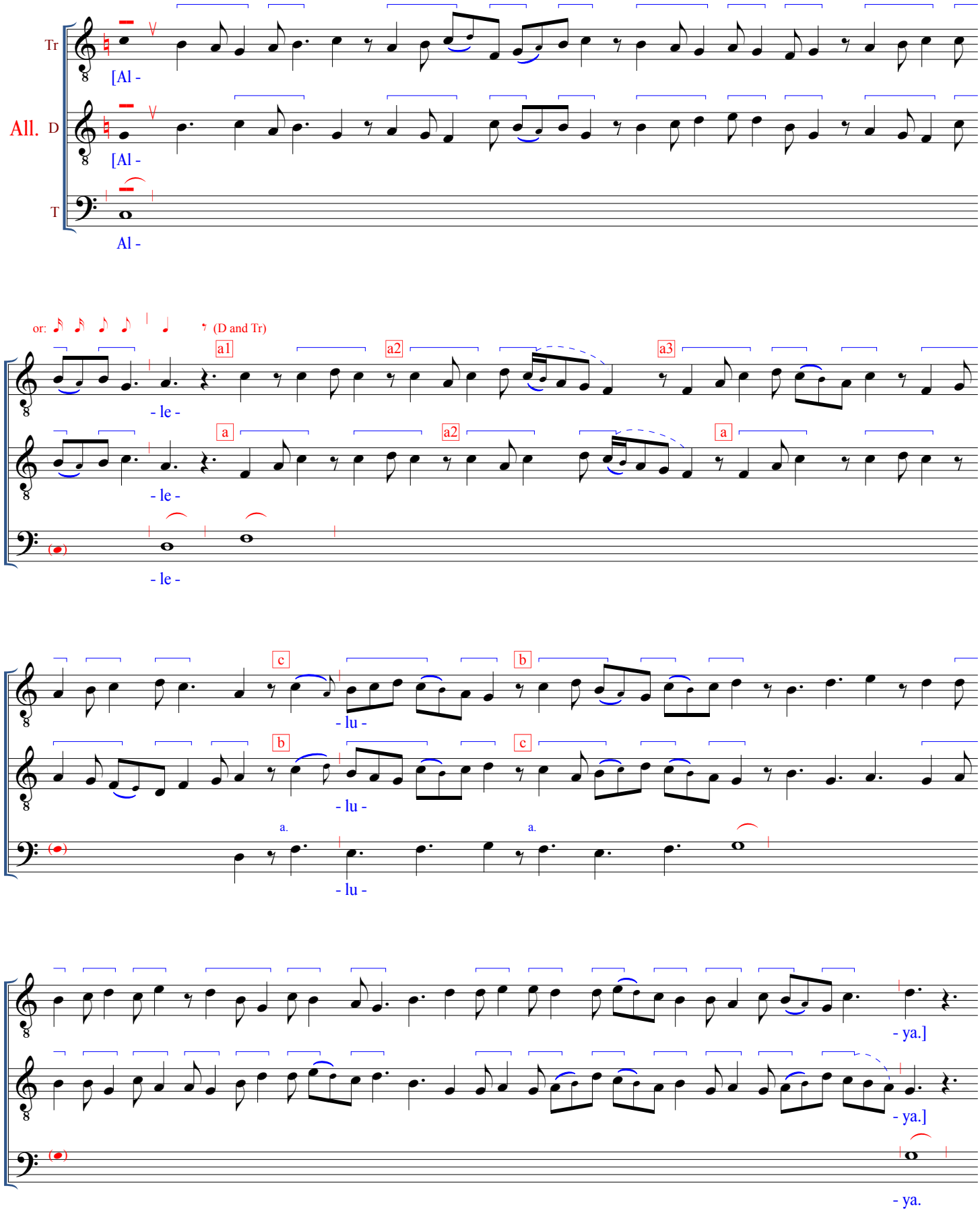
F-Pn lat. 15181, f. 374r (CCCLXIIIr)

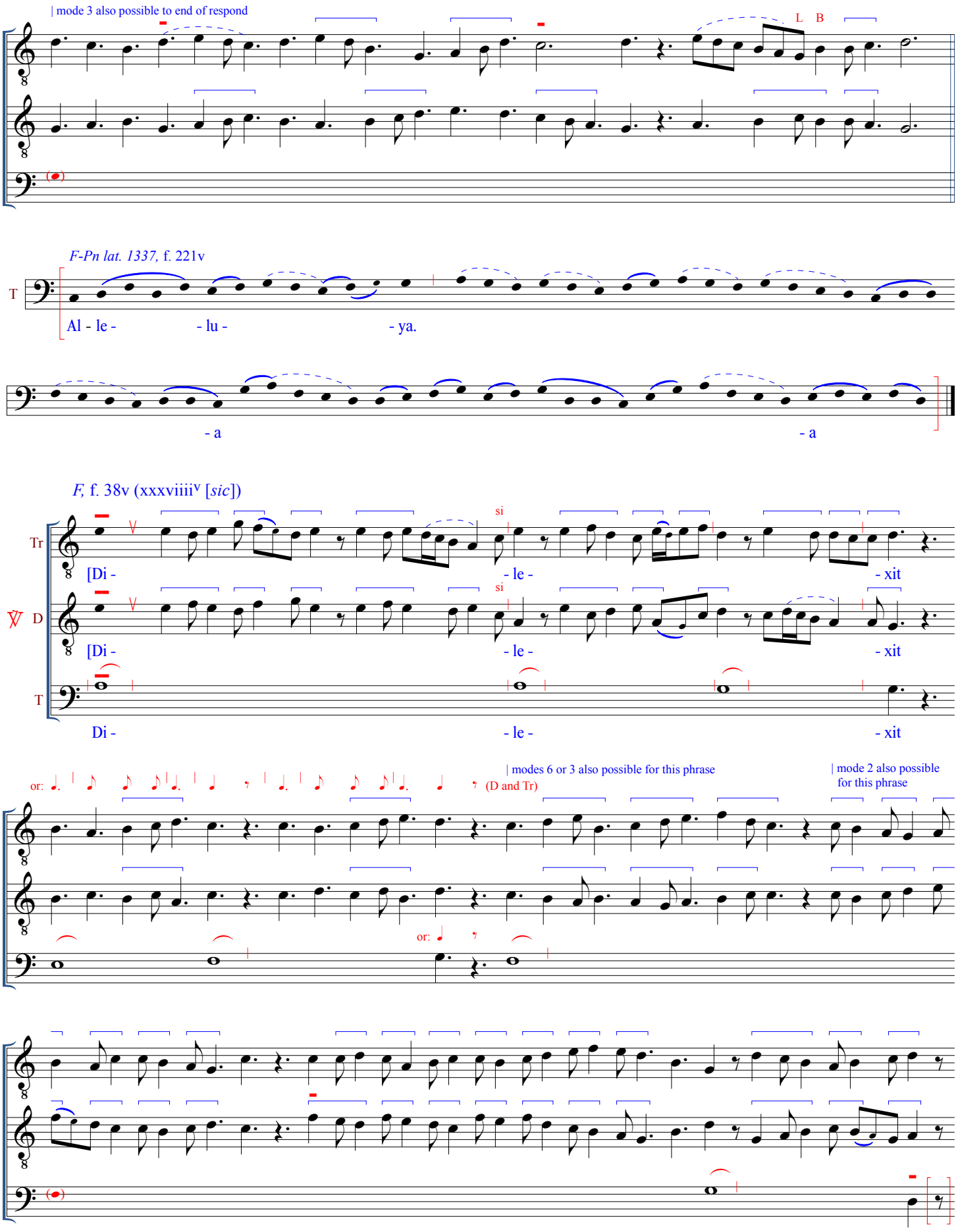


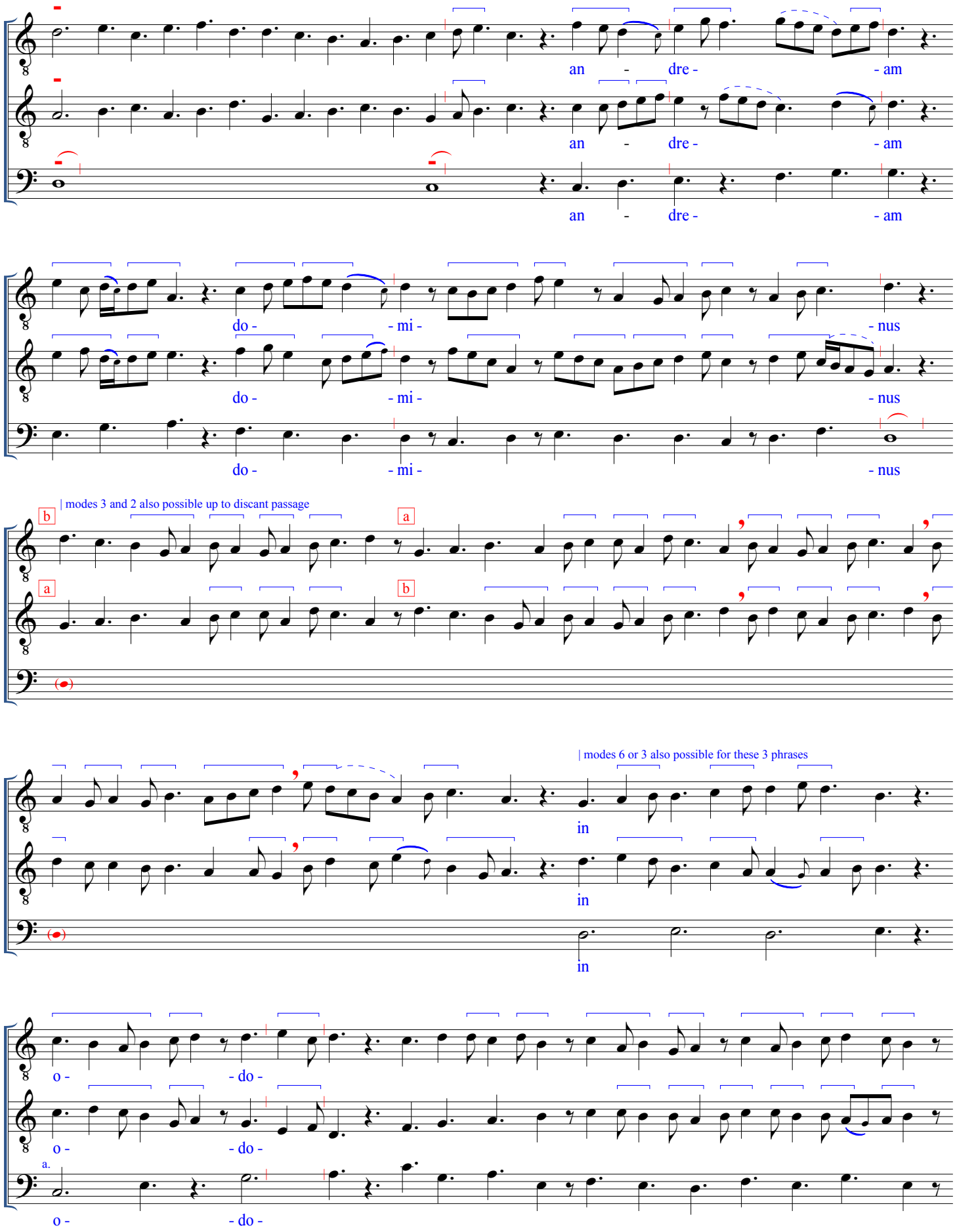
ALLELUYA. DILEXIT ANDREAM a3
[M45]

Perotinus?

F, f. 38v (xxxviiii^{v} [*sic*]) (2,20)




| mode 3 also possible to end of respond
L B
F-Pn lat. 1337, f. 221v
T
Al - le - - lu - - ya.
- a
- a
F, f. 38v (xxxviiii[v] [sic])
Tr
D
T
[Di - - le - si - xit
[Di - - le - si - xit
Di - - le - - xit
or:
| modes 6 or 3 also possible for this phrase
(D and Tr)
| mode 2 also possible for this phrase
or:


an - dre - am
an - dre - am
an - dre - am
do - mi - nus
do - mi - nus
do - mi - nus
| modes 3 and 2 also possible up to discant passage
b
a
a
b
| modes 6 or 3 also possible for these 3 phrases
in
in
in
o - do -
o - do -
a.
o - do -

a.

b.

or: (D and Tr)

- rem.]

- rem.]

- rem.

F-Pn lat. 1337, f. 221v

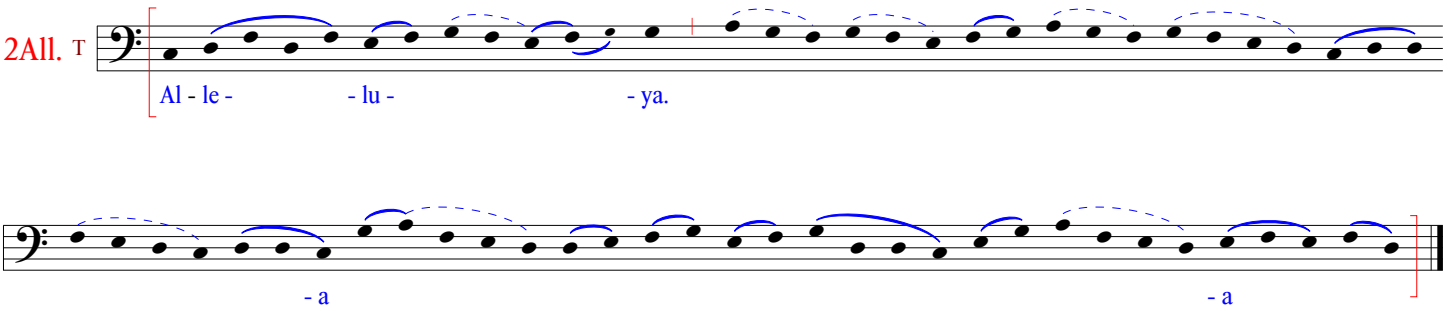
T

su - a - - vi - ta - - tis.

(continued)

(In place of a chant performance of the repeat of the Alleluya, the polyphonic version may be offered instead.)

F-Pn lat. 1337, f. 221v



TERRIBILIS EST. CUMQUE EVIGILASSET a3

Responsory [O31]

Perotinus?

F, f. 39r (2,21)

Tr [Ter -

D [Ter -

T Ter -

| mode 3 also possible for this phrase

- ri - bi - lis est.]

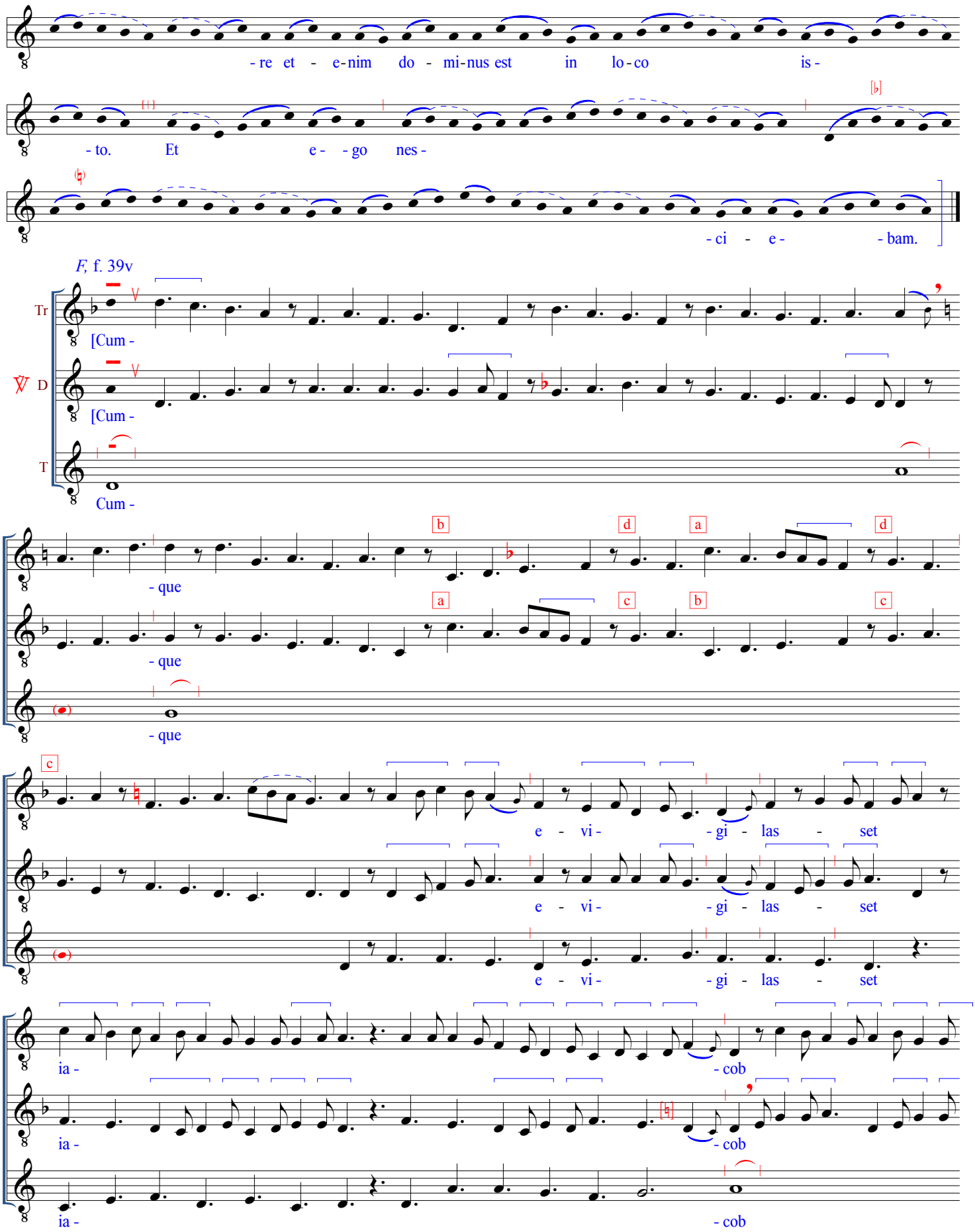
- ri - bi - lis est.]

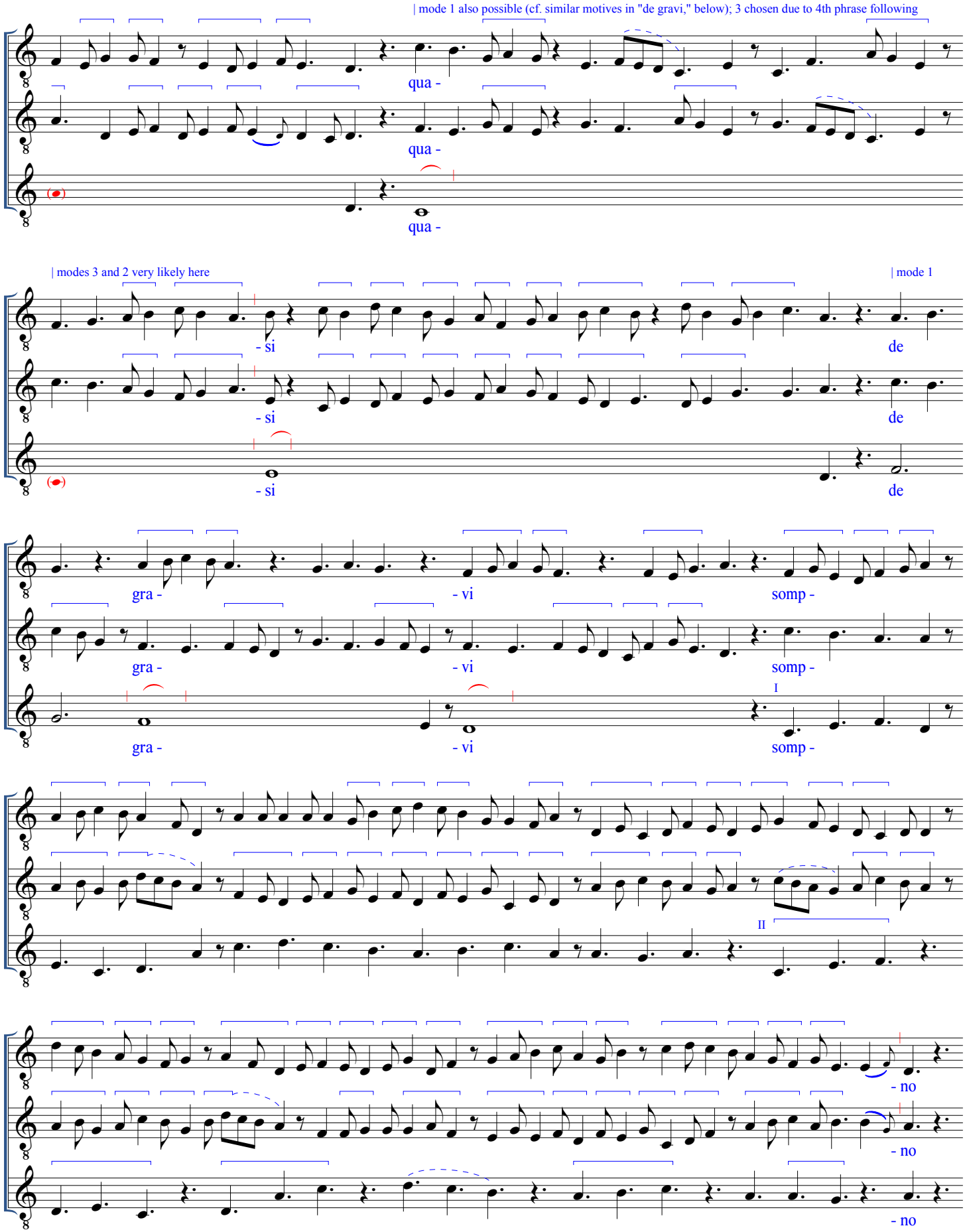
- ri - bi - lis est.

F-Pn lat. 15182, f. 168r

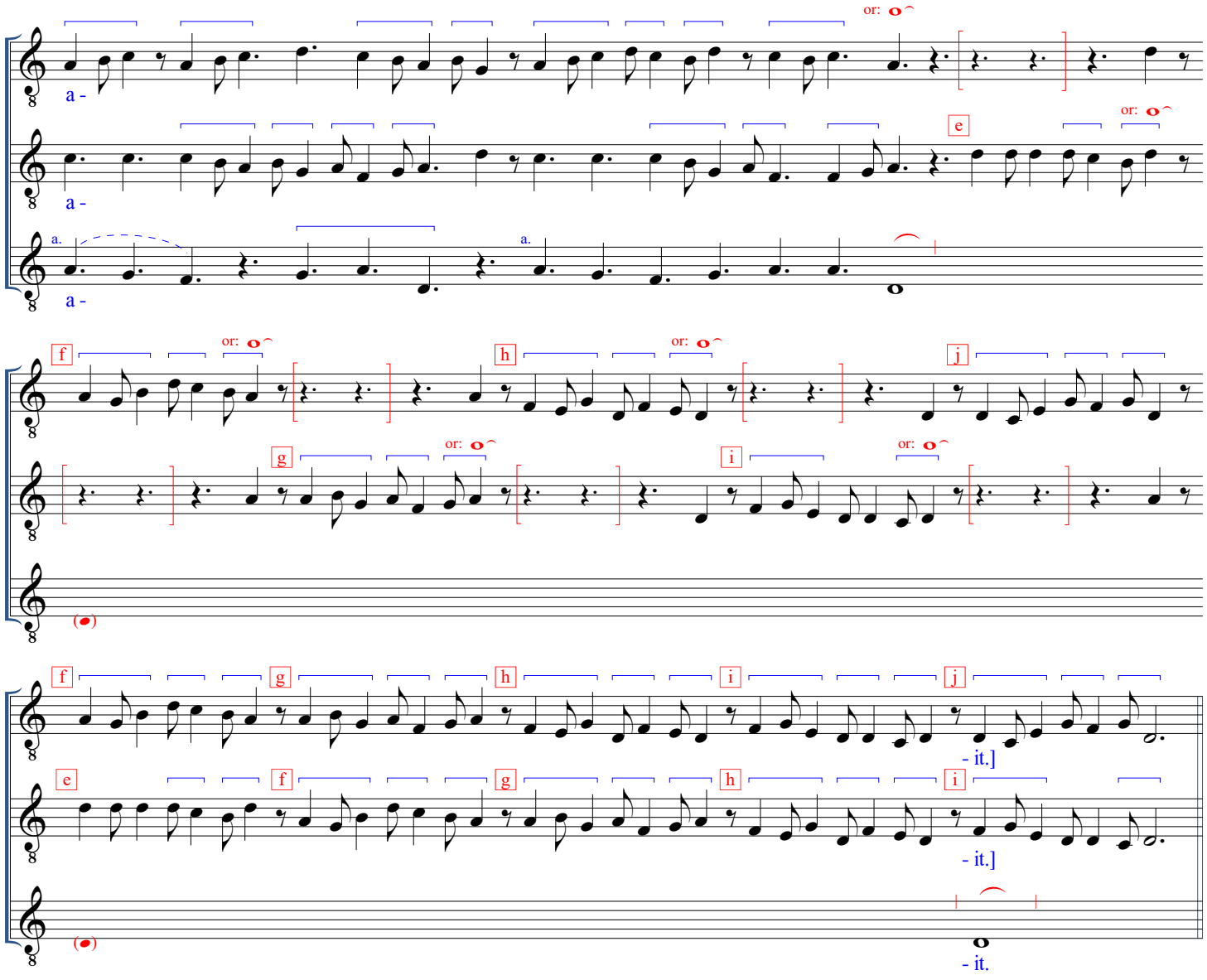
T lo - cus i - - ste non est hic a - - li - ud ni - si do - mus

de - - i et por - ta ce - li. Ve -

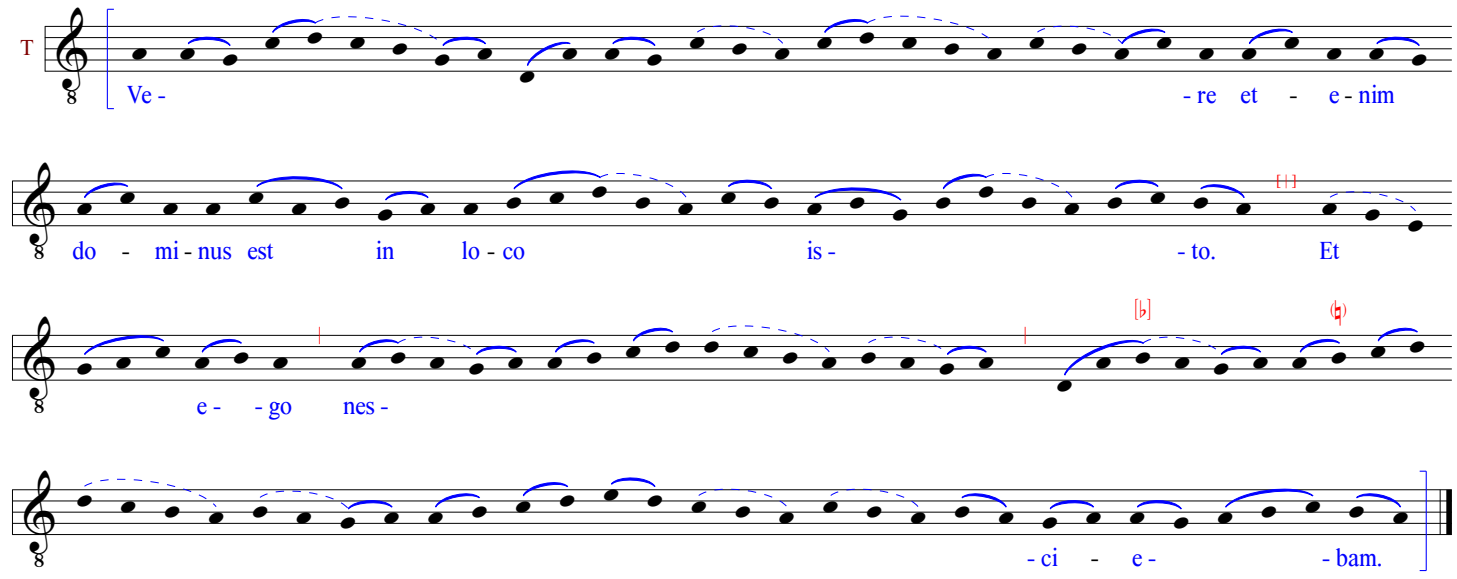

- re et - e-nim do - mi-nus est in lo-co is -
- to. Et e - - go nes -
- ci - e - - bam.
F, f. 39v
Tr
D
T
[Cum -
[Cum -
Cum -
- que
- que
- que
e - vi - - gi - las - set
e - vi - - gi - las - set
e - vi - - gi - las - set
ia -
- cob
ia -
- cob
ia -
- cob


| mode 1 also possible (cf. similar motives in "de gravi," below); 3 chosen due to 4th phrase following
qua -
qua -
qua -
| modes 3 and 2 very likely here
| mode 1
- si
- si
- si
de
de
de
gra -
- vi
somp -
gra -
- vi
somp -
gra -
- vi
somp -
I
II
- no
- no
- no

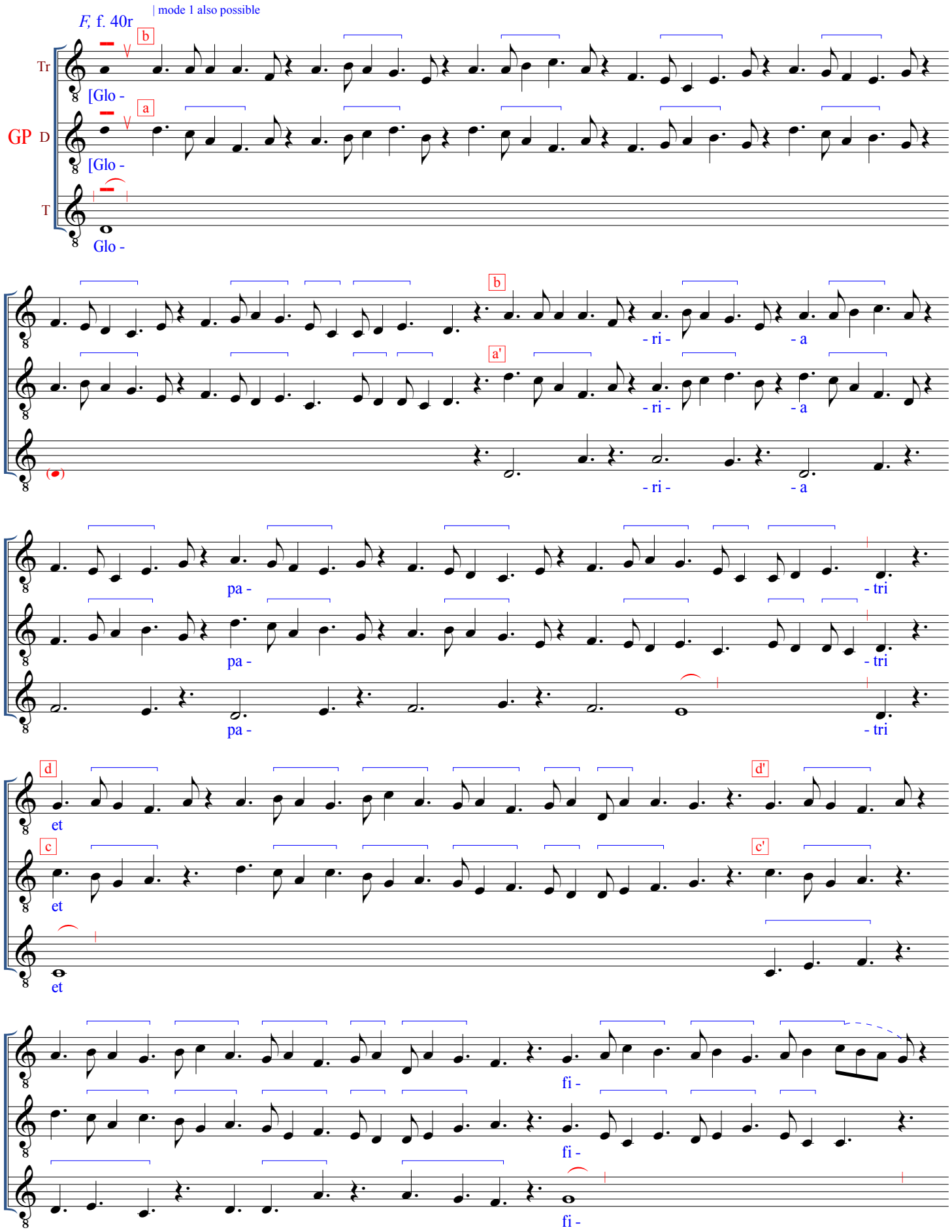
| DTr: extra rests implied by empty space in MS

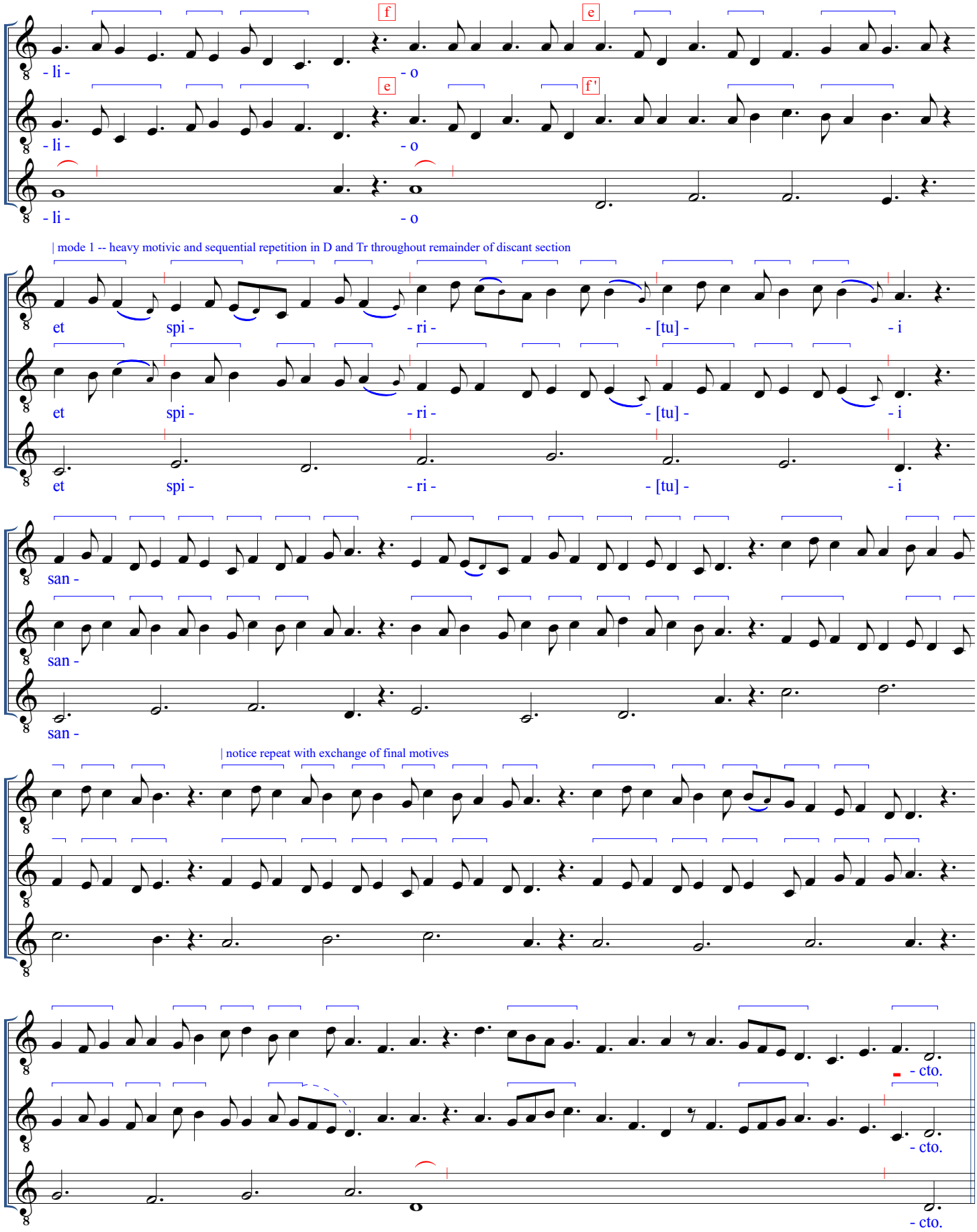


F-Pn lat. 15182, f. 168r



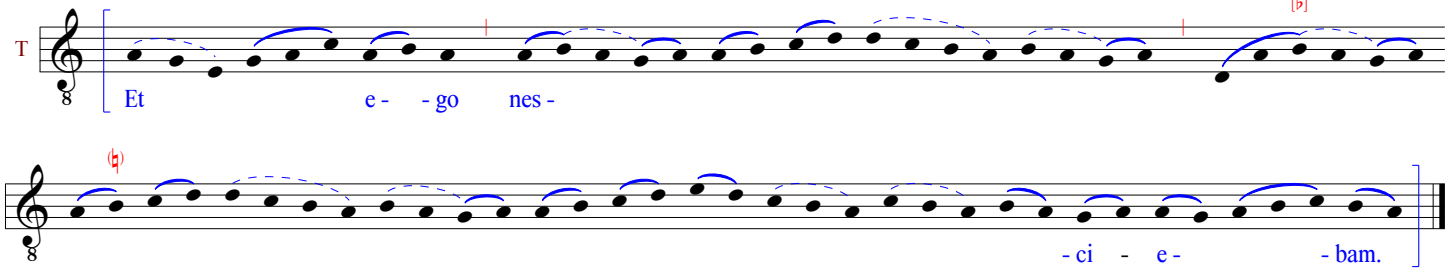
(continued)


F, f. 40r
| mode 1 also possible
Tr
GP
D
T
[Glo -
Glo -
- ri -
- a
pa -
- tri
et
fi -


f
e
- li -
- o
e
f'
- li -
- o
- li -
- o
| mode 1 -- heavy motivic and sequential repetition in D and Tr throughout remainder of discant section
et
spi -
- ri -
- [tu] -
- i
et
spi -
- ri -
- [tu] -
- i
et
spi -
- ri -
- [tu] -
- i
san -
san -
san -
| notice repeat with exchange of final motives
- cto.
- cto.
- cto.

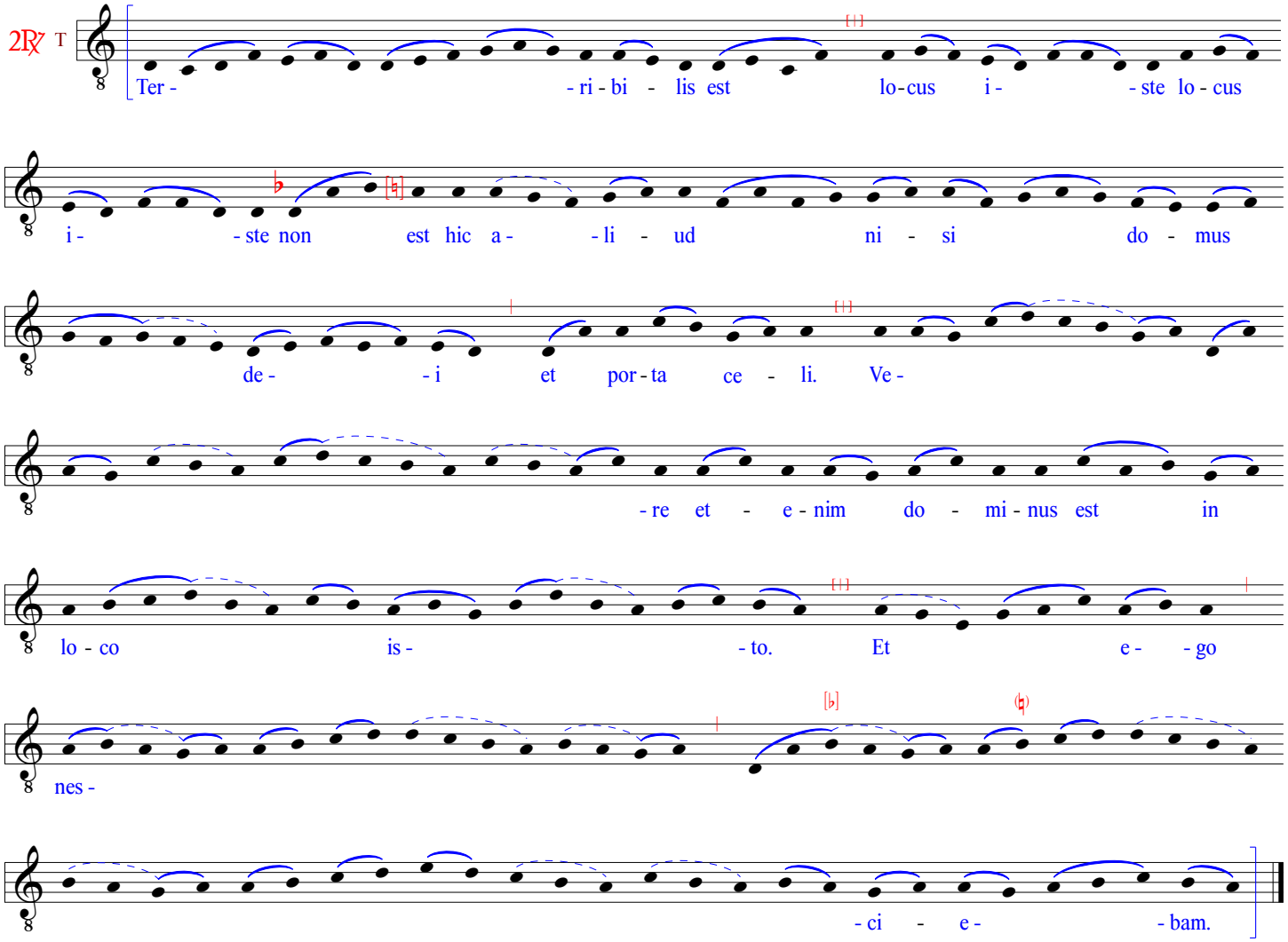
(continued)

F-Pn lat. 15182, f. 168r



(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

F-Pn lat. *15182,* f. 168r

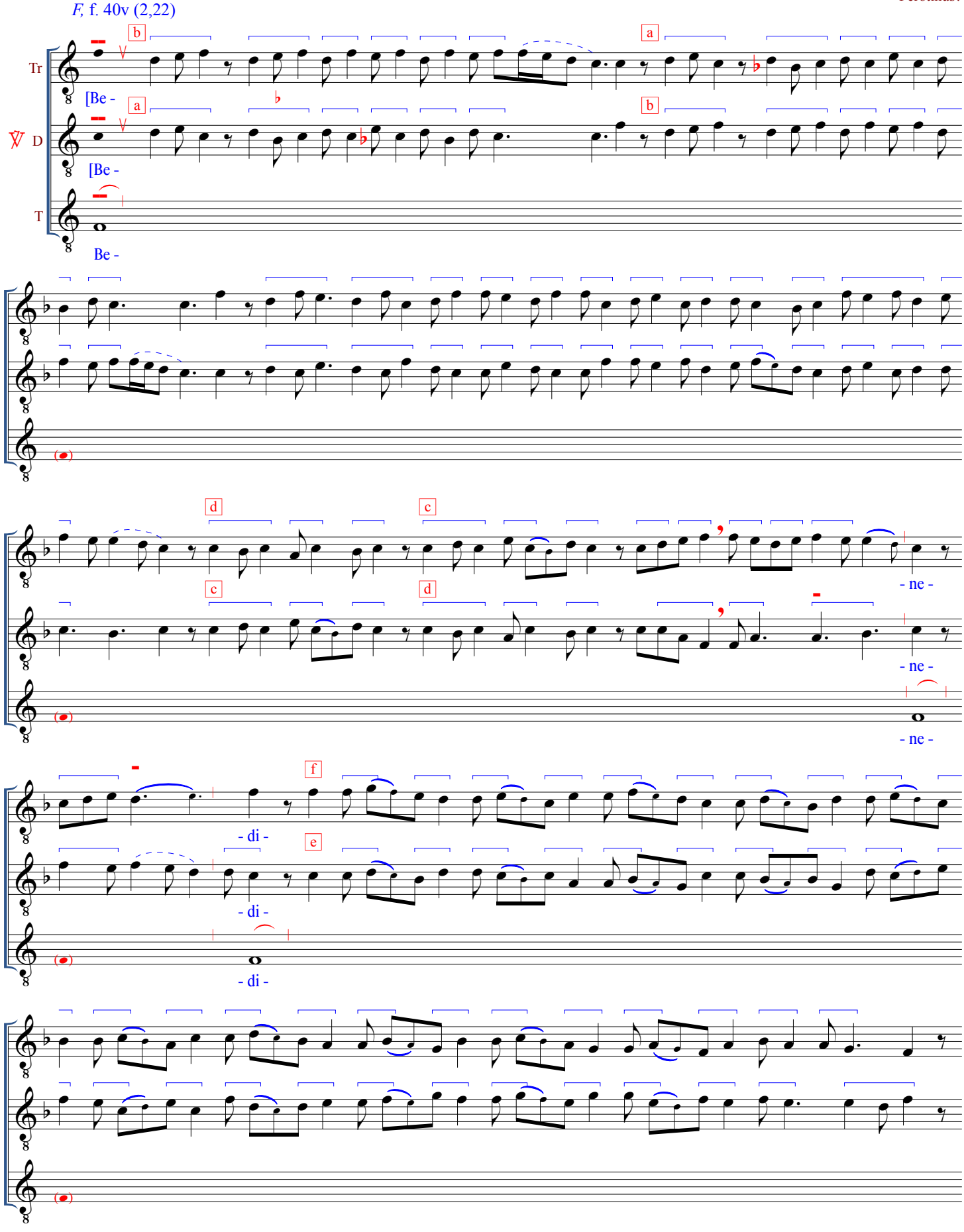


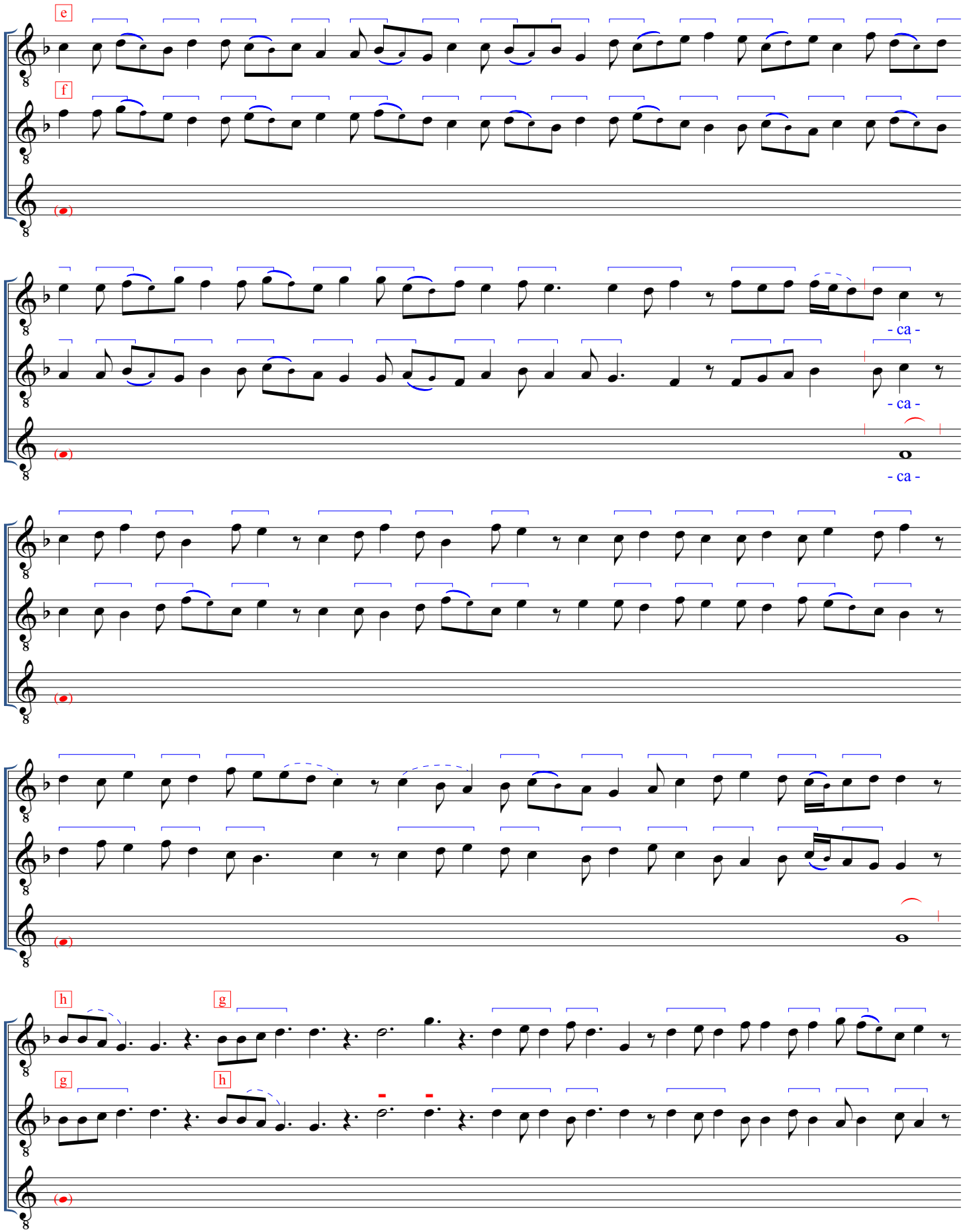
BENEDICAMUS DOMINO VII a3

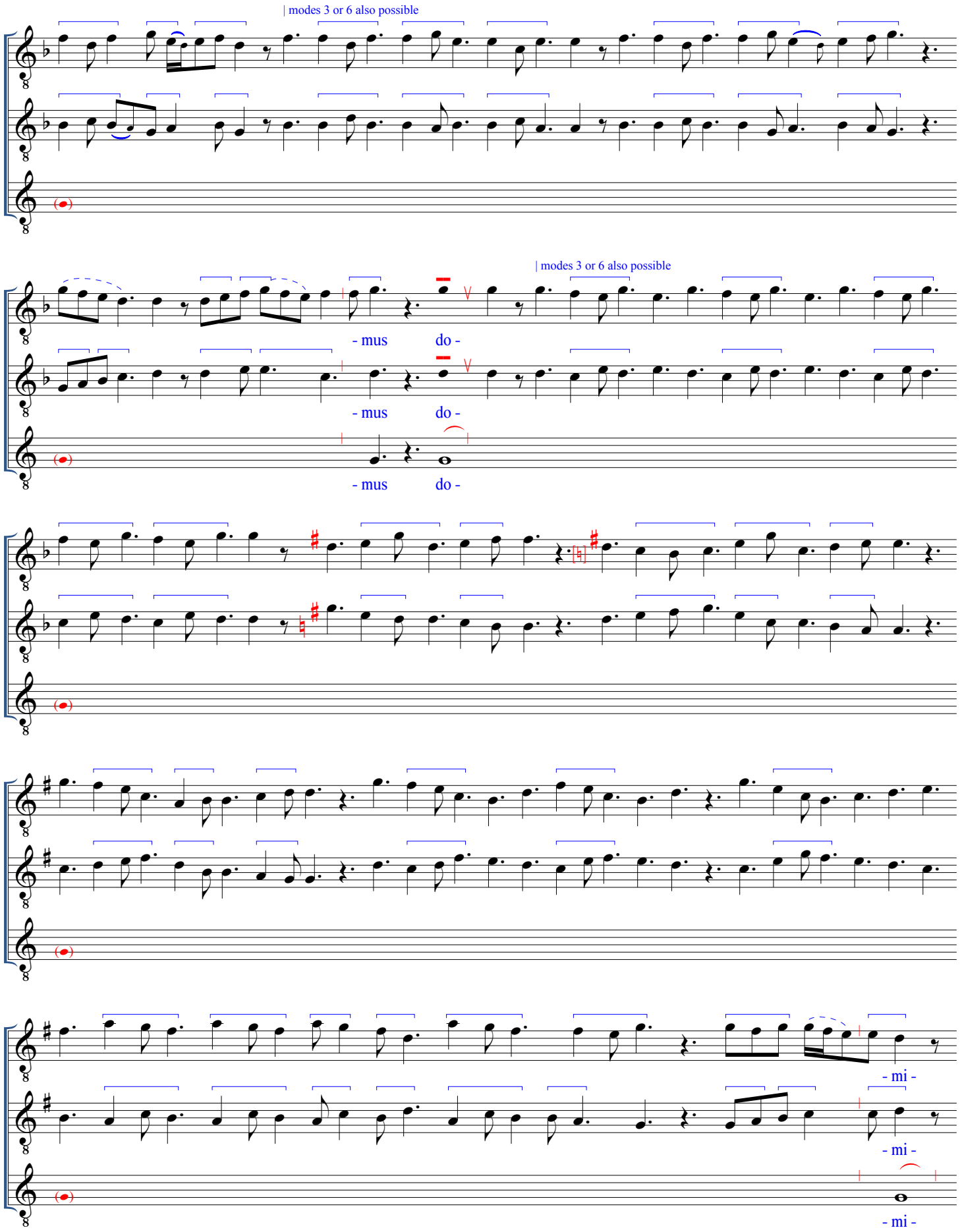
(BD VII "simple ferial tone" [VdW BD IV.2])

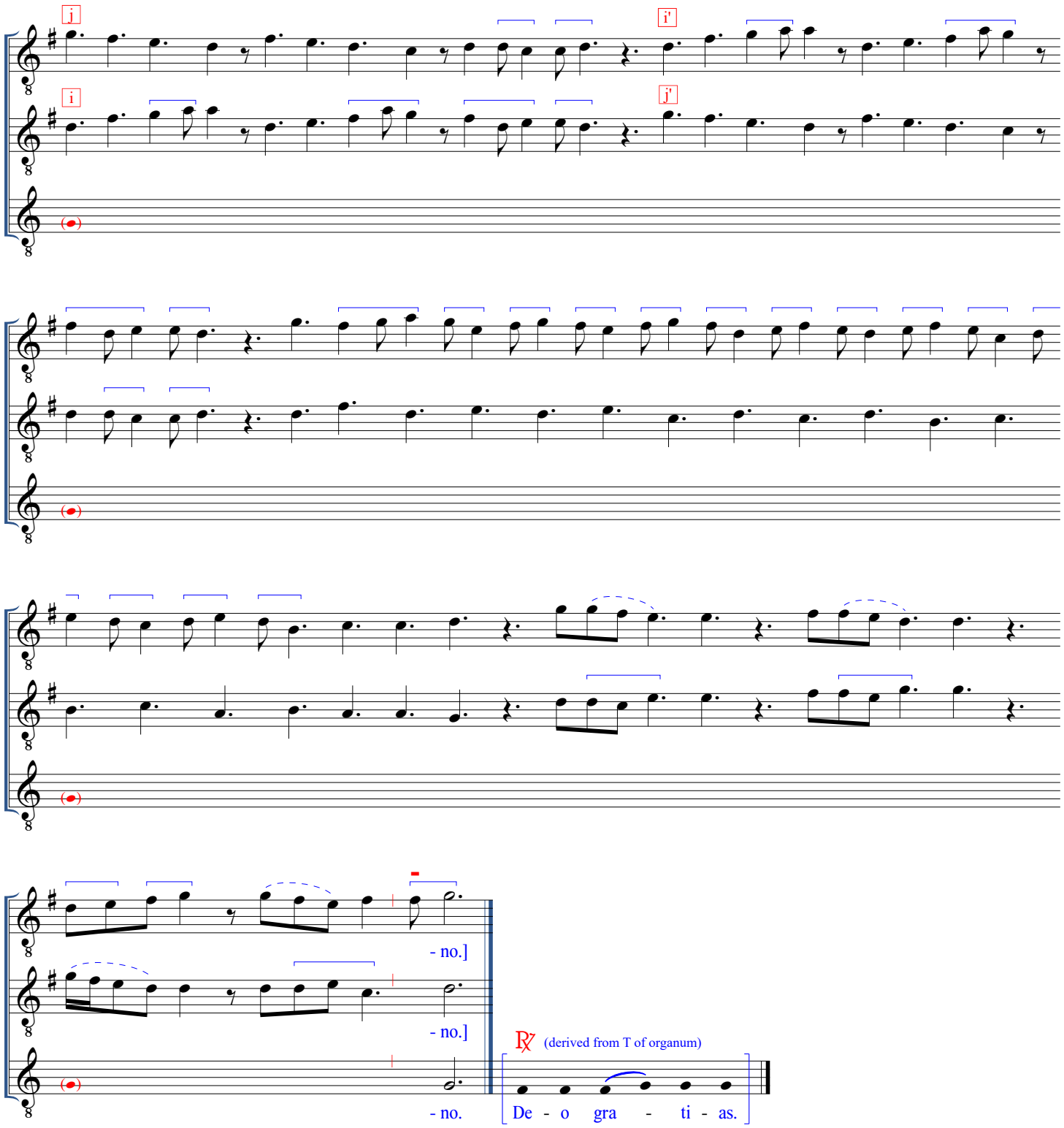
Perotinus?

F, f. 40v (2,22)




e
f
- ca -
- ca -
- ca -
h
g
g
h

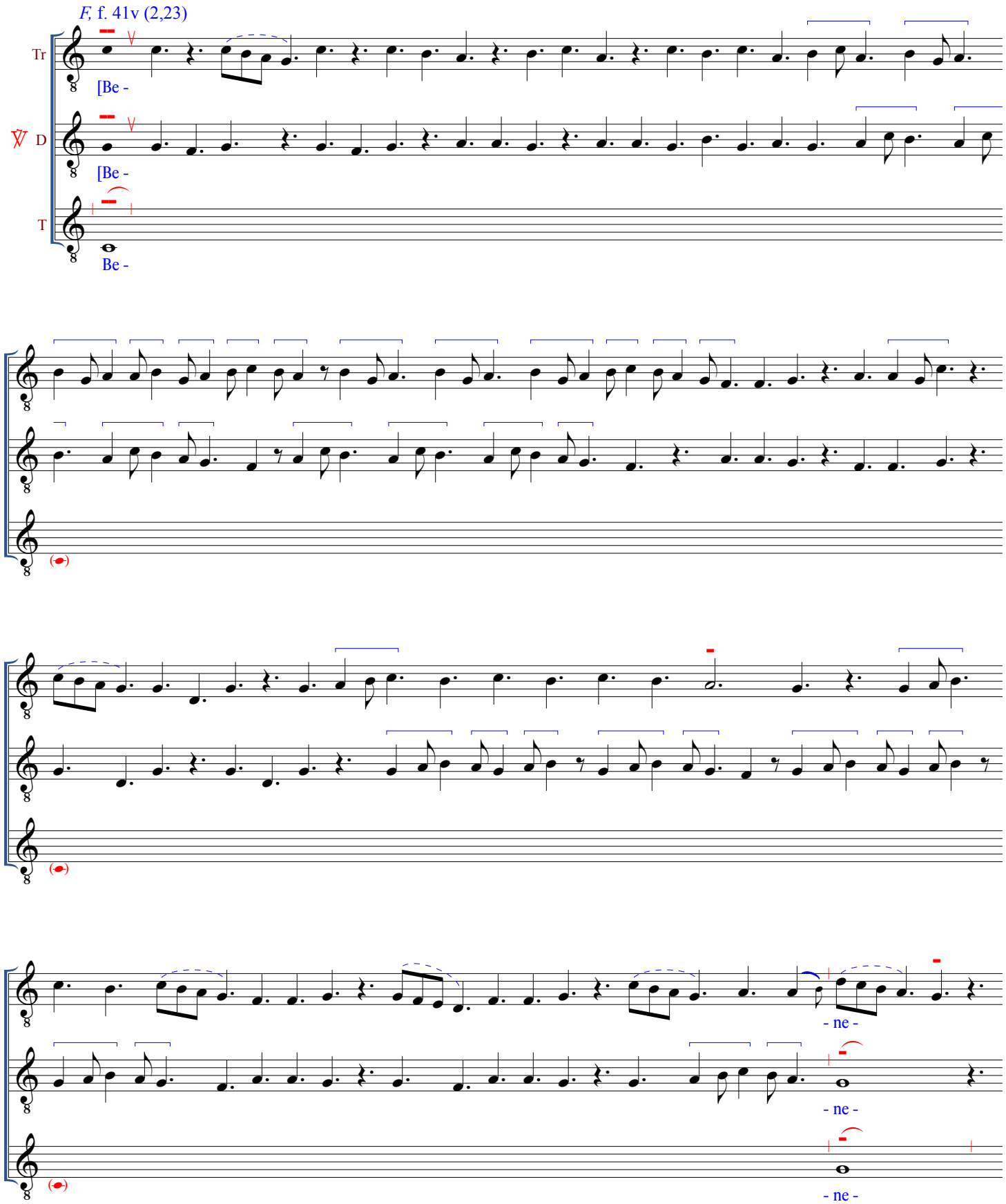

| modes 3 or 6 also possible
| modes 3 or 6 also possible
- mus
do -
- mus
do -
- mus
do -
- mi -
- mi -
- mi -


j
i
i'
j'
- no.]
- no.]
- no.
Rx (derived from T of organum)
De - o gra - ti - as.

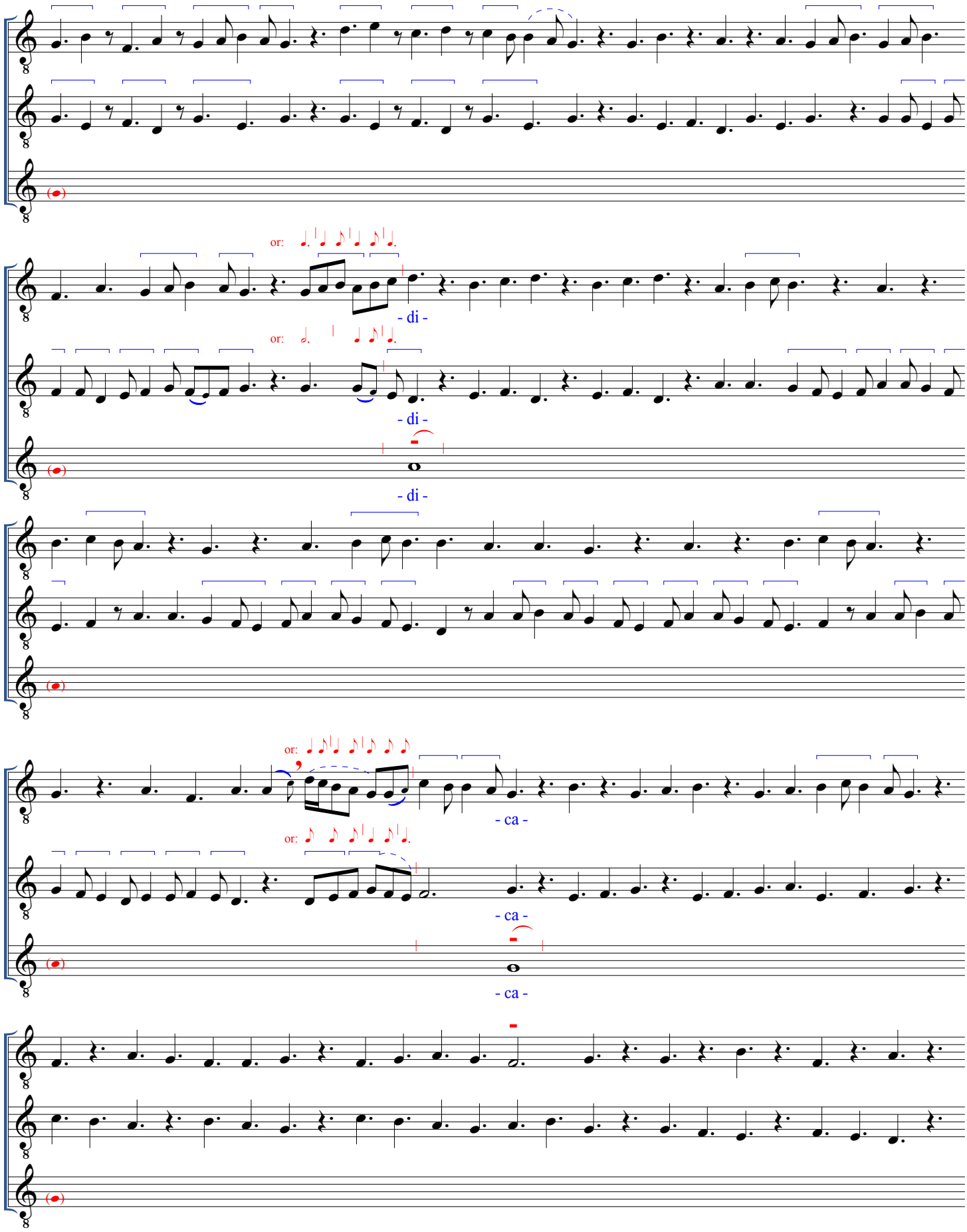
BENEDICAMUS DOMINO VI a3

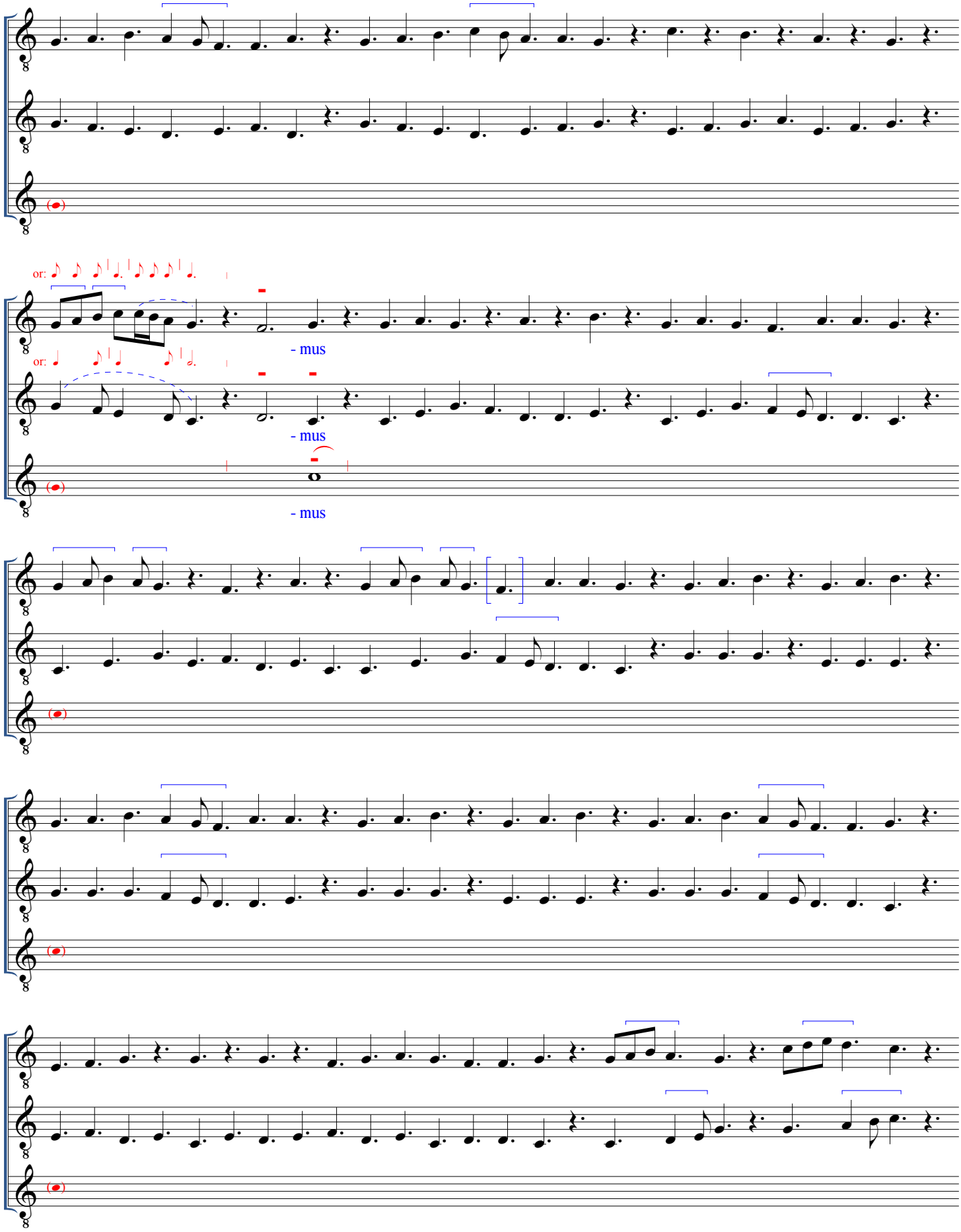
(BD VI derived from melisma "clementiam" from Responsory *Qui cum audissent. Clara quippe* [O45a])

Perotinus?



*The catalog number of the *Qui cum audissent* responsory is taken from Van der Werf, *Integrated Directory.* The melody corresponding to the T of this organum is drawn, unusually, from the choral portion at the very end of its respond section. The only other piece of polyphony written to any part of the O45a chant is the single clausula, also on "clementiam," transmitted in the fifth fascicle of *F,* no. 455, and pitched a fourth higher than the T of this BD organum, as is the chant.


or:
- di -
or:
- di -
- di -
or:
- ca -
or:
- ca -
- ca -


or:
- mus
or:
- mus
- mus

| "domino" (TD) = motets 762-765

do -

do -

I a.

a'.

do -

b.

II a.

a'.

or: (D,Tr)

- mi - no.]

- mi - no.]

b.

or:

- mi - no.

(Response derived from T of organum, neumation based on *F-Pn lat. 15181,* f. 372v [CCCLXIv])

℟ T

De - - o gra - - ti - as.

BENEDICAMUS DOMINO I.9 a3

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 42v (2,24)

| DTr: *W1:* this phrase in extended values

Tr

[Be -

D

[Be -

T

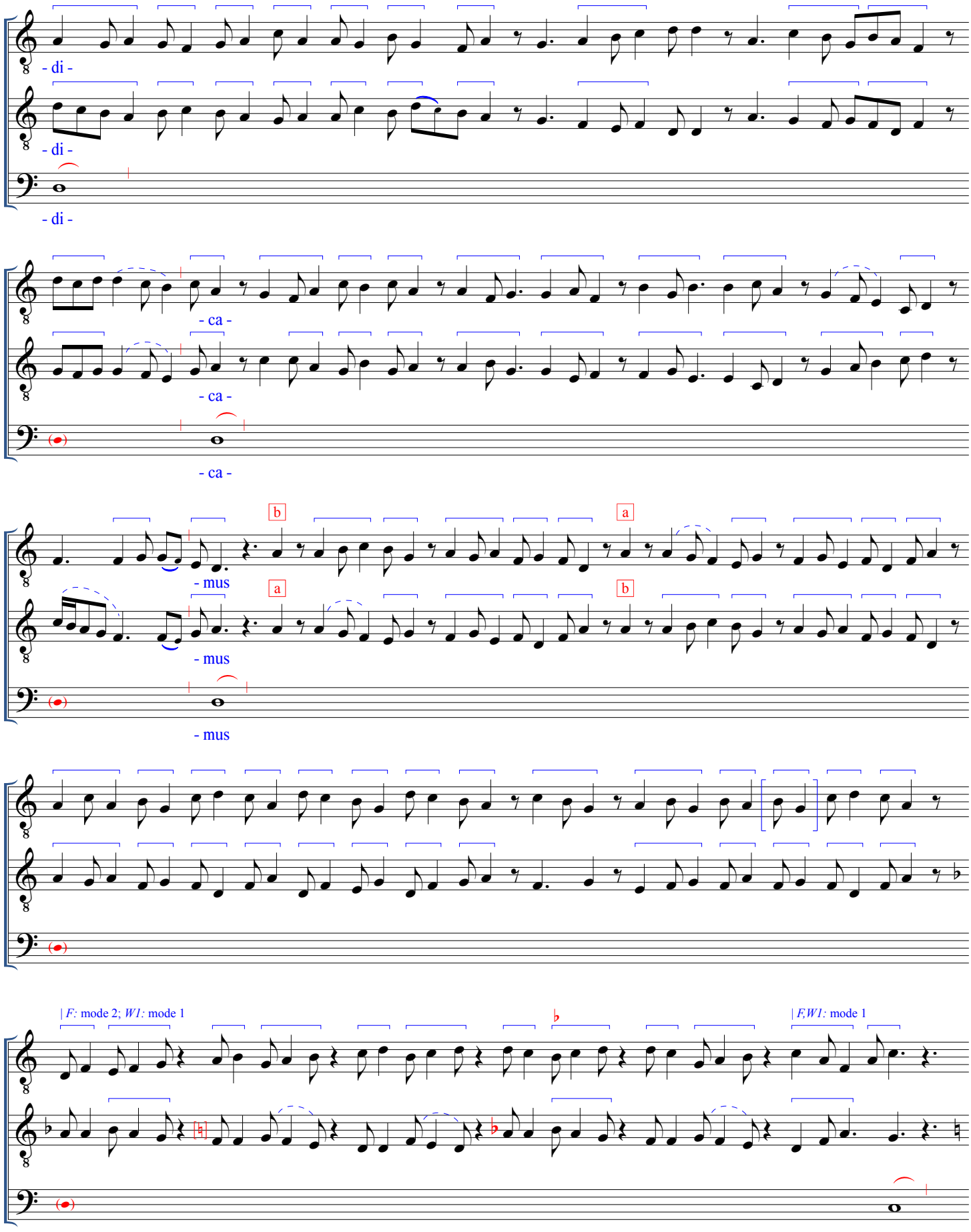
Be -

| Tr: mode 1 also possible throughout

- [n]e -

- [n]e -

- [n]e -


- di -
- di -
- di -
- ca -
- ca -
- ca -
b
a
- mus
a
b
- mus
- mus
| *F:* mode 2; *W1:* mode 1
| *F,W1:* mode 1

| *F:* opening phrases also possible in shorter values, as *W1* implies

do -

do -

do -

- mi -

- mi -

- mi -

| "[domi]no" = "[Descen]dit" of *Descendit. Tamquam* (O2) a3 and "cum [muneribus]" of *[All. Vidimus* (M10) a3

- no.]

- no.]

- no.

| modes 1 or 3 also possible

| modes 1 or 3 also possible

| mode 2

| mode 1

| modes 1 or 3 also possible

℟ (Response derived from T of organum, neumation based on *F-Pn lat. 15181,* f. 379v [CCCLXVIIIv])

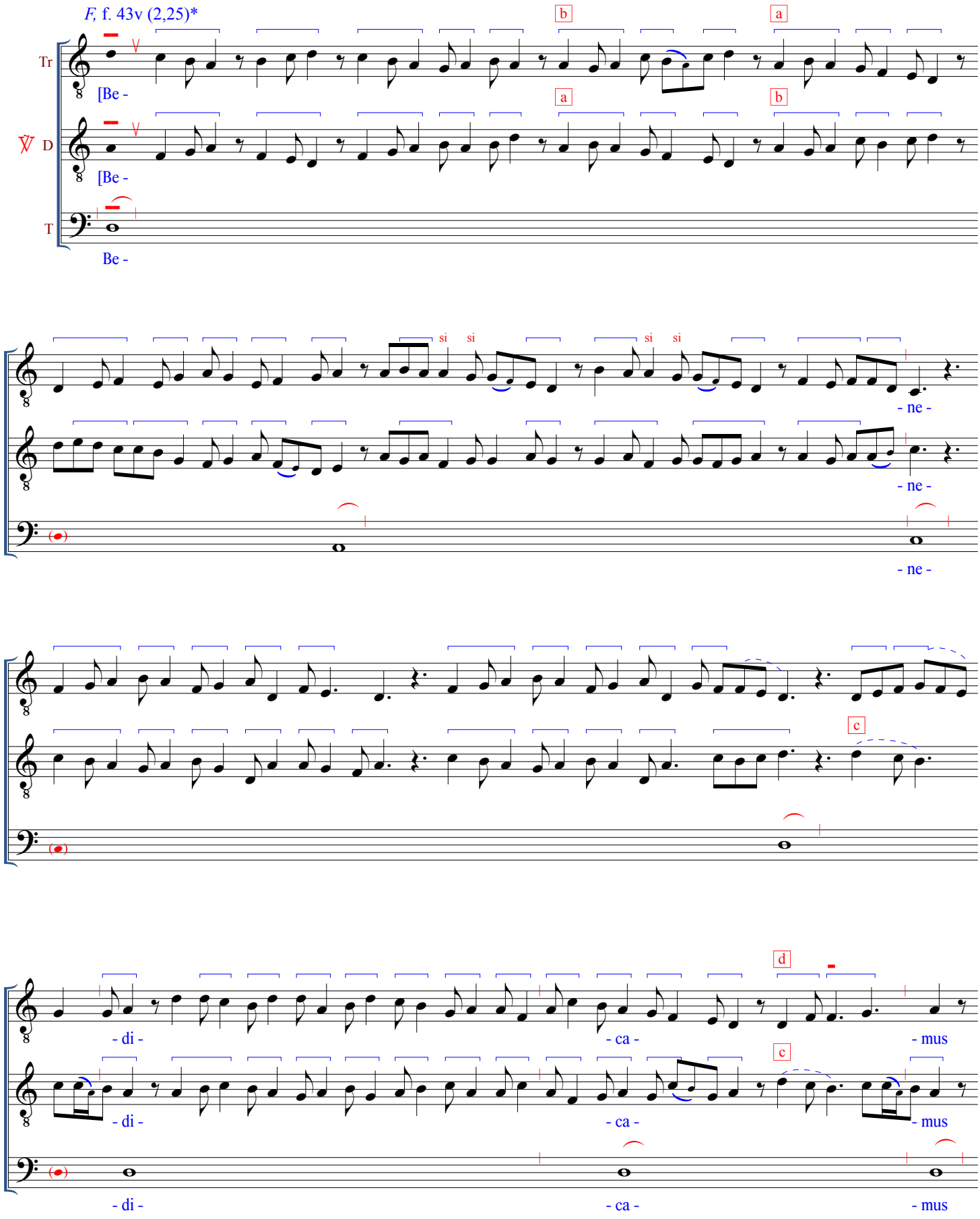
De - o gra -

- ti - as.

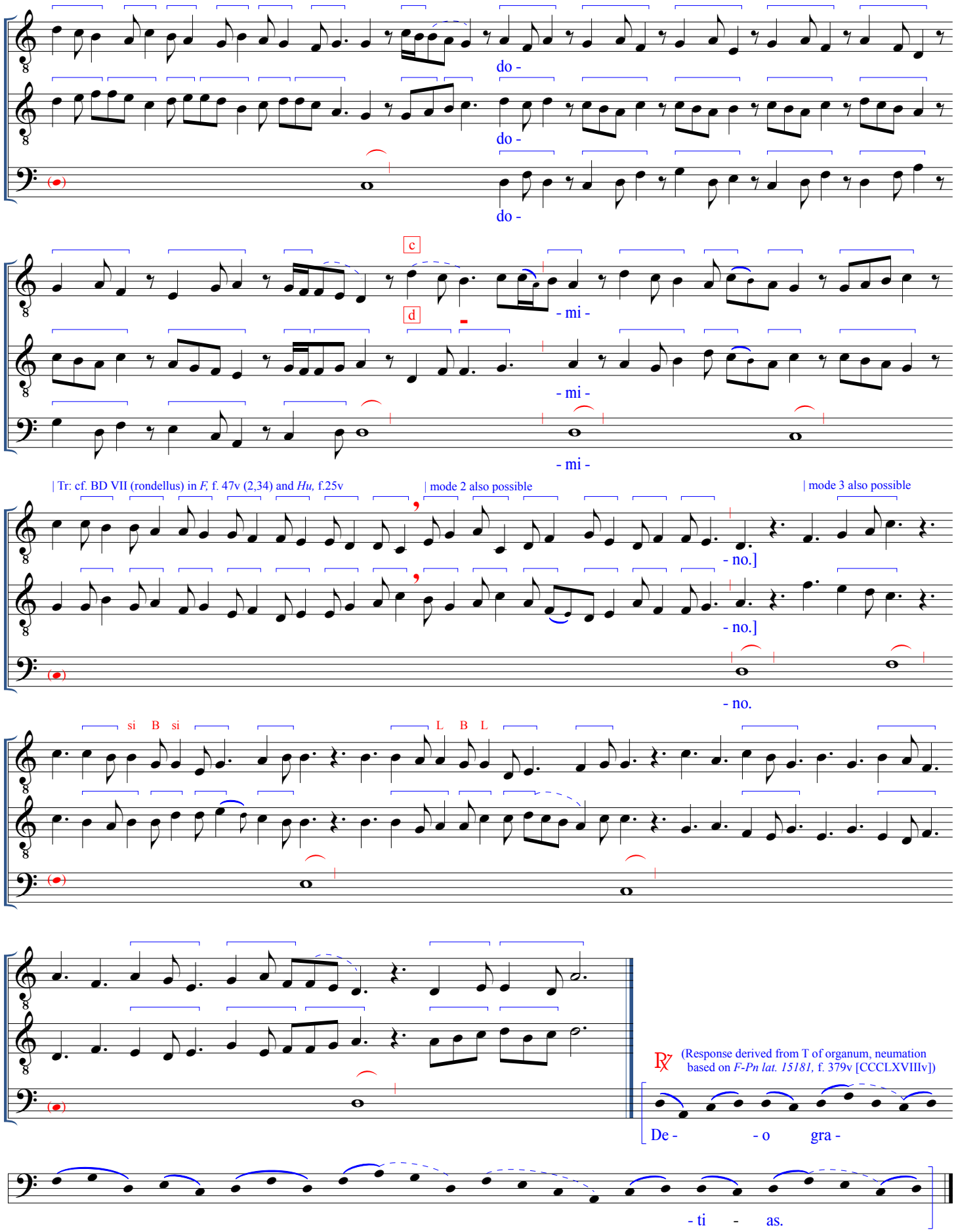
BENEDICAMUS DOMINO I.10 a3

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 43v (2,25)*



*The intonation and first five phrases = "Stirps" of *Stirps Yesse. Virgo dei* (O16) a3, and "et [venimus]" of *[All.] Vidimus* (M10) a3

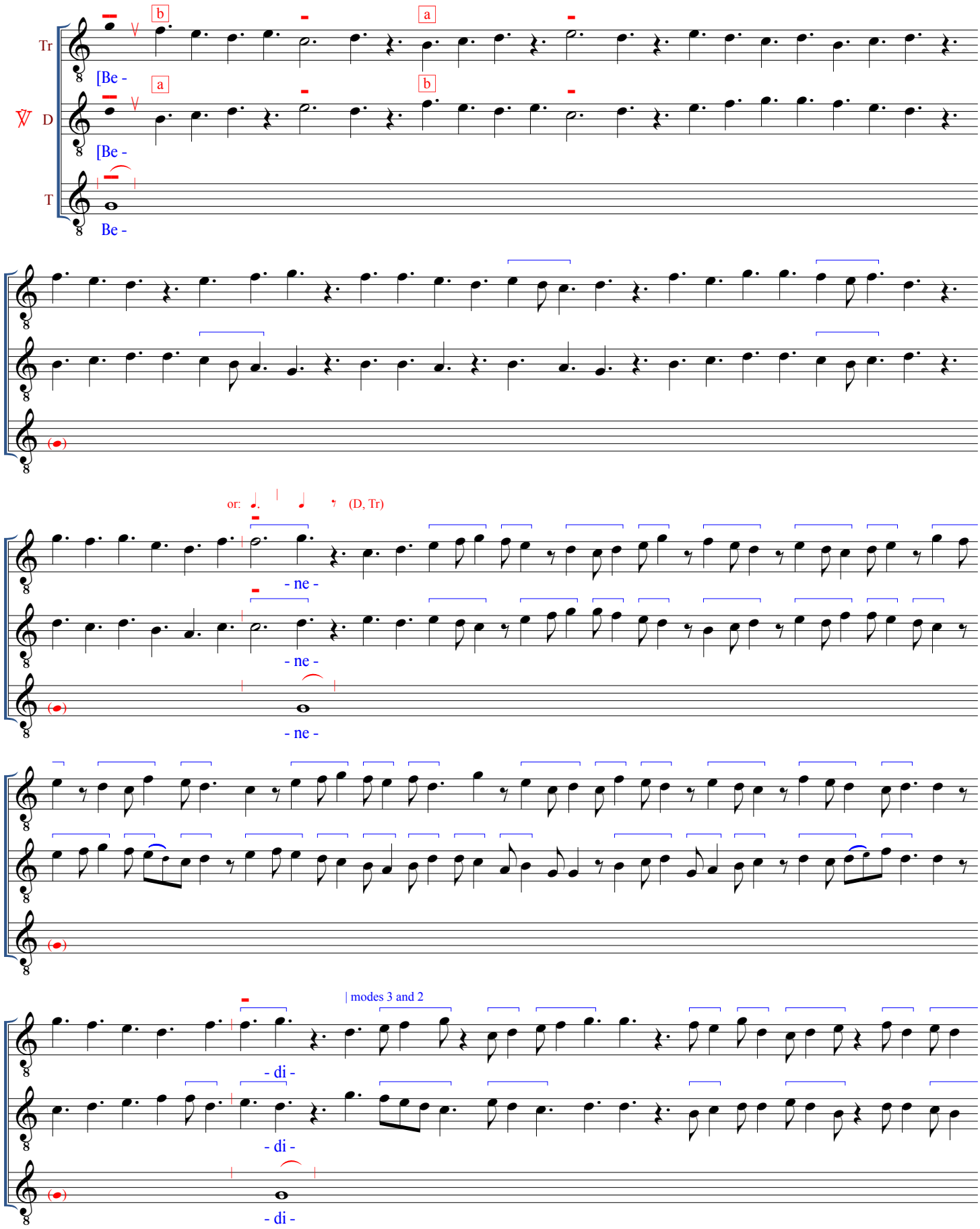

do -
do -
do -
c
d
- mi -
- mi -
- mi -
| Tr: cf. BD VII (rondellus) in *F,* f. 47v (2,34) and *Hu,* f.25v
| mode 2 also possible
| mode 3 also possible
- no.]
- no.]
- no.
si B si
L B L
℟ (Response derived from T of organum, neumation based on *F-Pn lat. 15181,* f. 379v [CCCLXVIIIv])
De - o gra -
- ti - as.

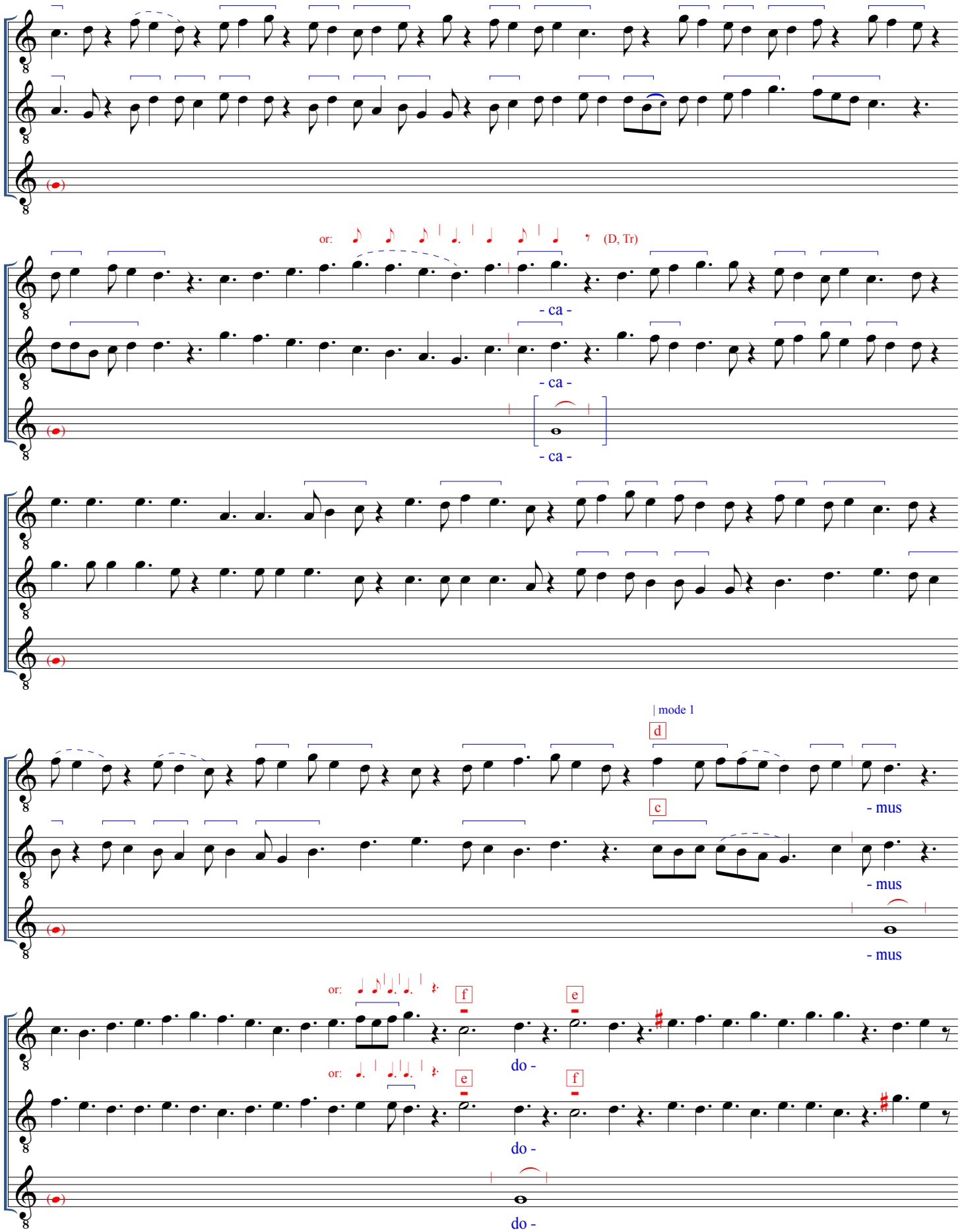
BENEDICAMUS DOMINO ALLELUYA V.2 a3

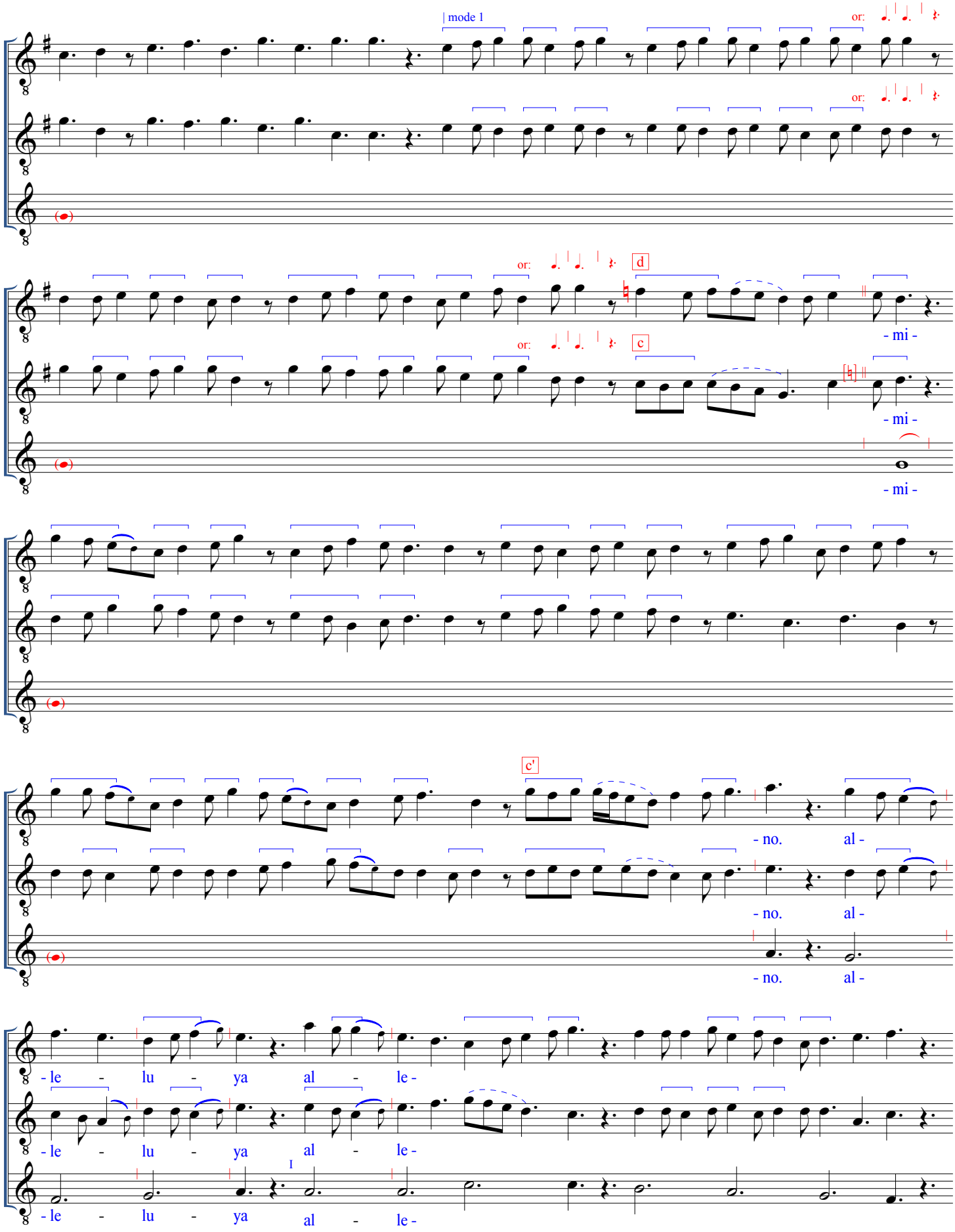
(BD V "simple tone for Paschal Time")

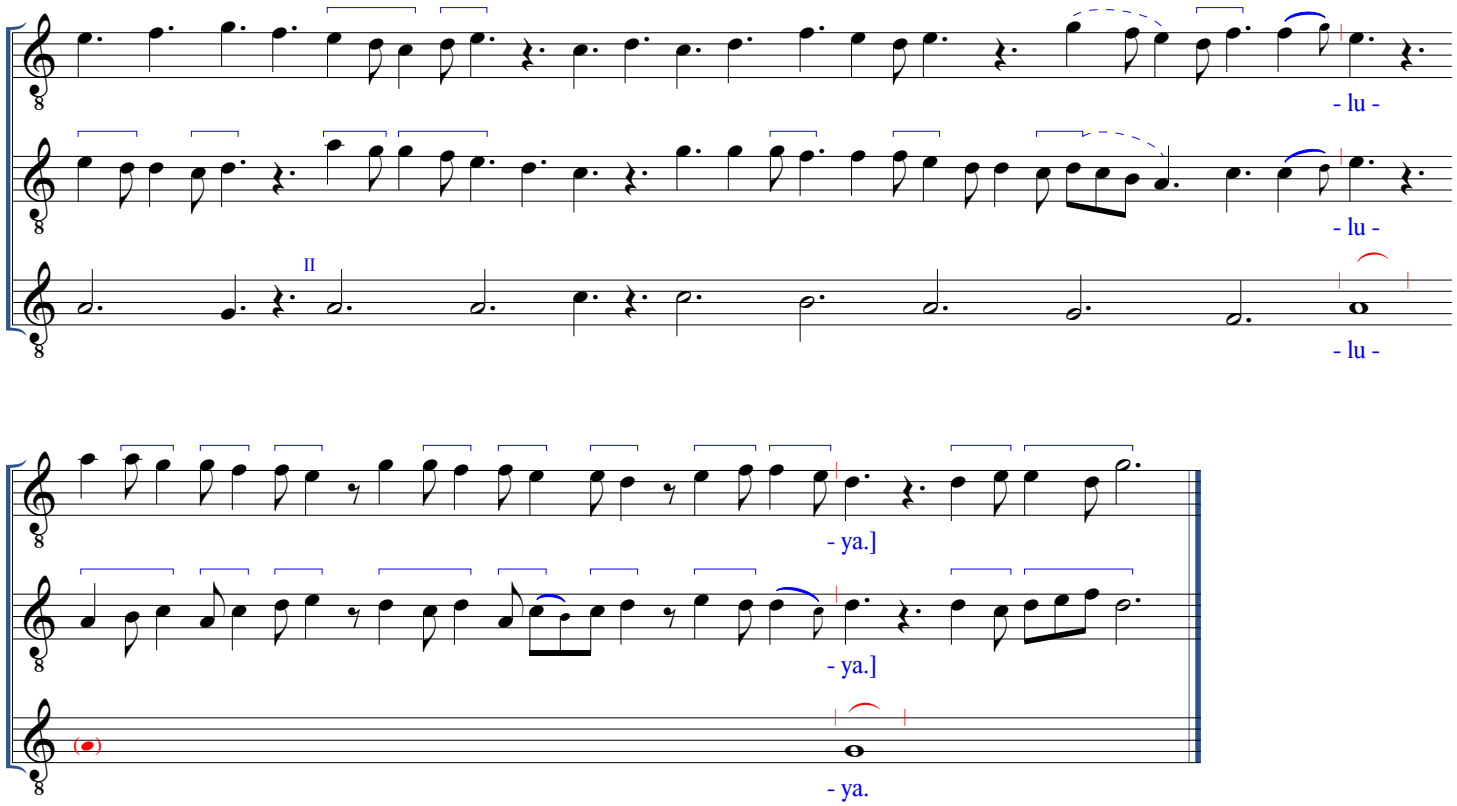
Perotinus?

F, f. 44r (2,26)

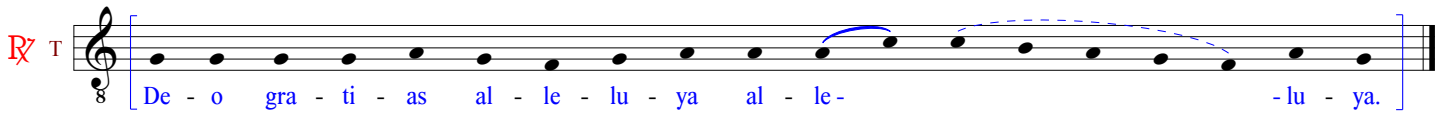



or:
(D, Tr)
- ca -
- ca -
- ca -
| mode 1
d
c
- mus
- mus
- mus
or:
f
e
do -
or:
e
f
do -
do -


| mode 1
or:
or:
or:
d
or:
c
- mi -
- mi -
- mi -
c'
- no.
al -
- no.
al -
- no.
al -
- le - lu - ya al - le -
- le - lu - ya al - le -
- le - lu - ya al - le -



(Response derived from T of organum; neumation based on *MLO* 1, 233)

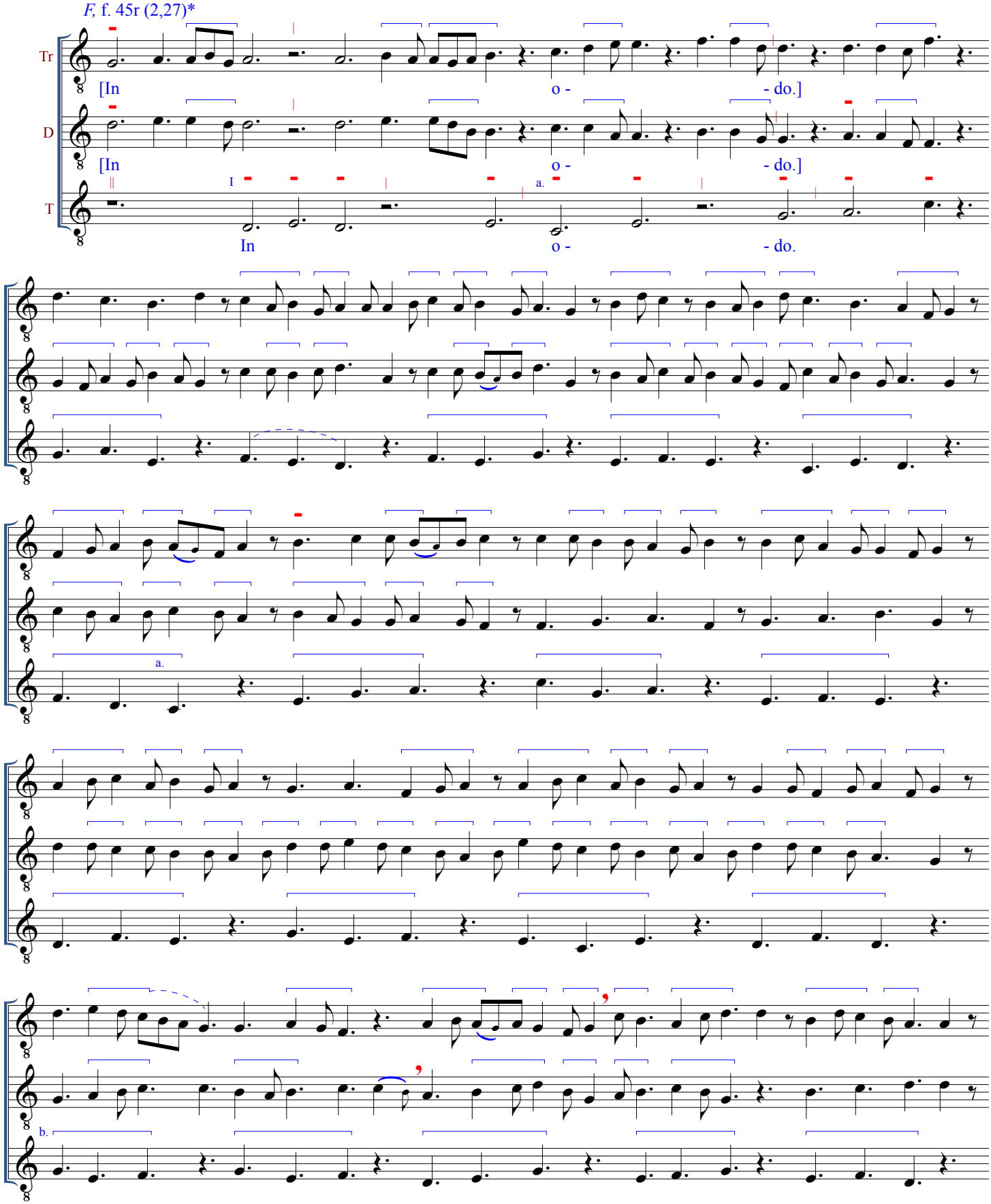


IN ODO[REM] a3.2

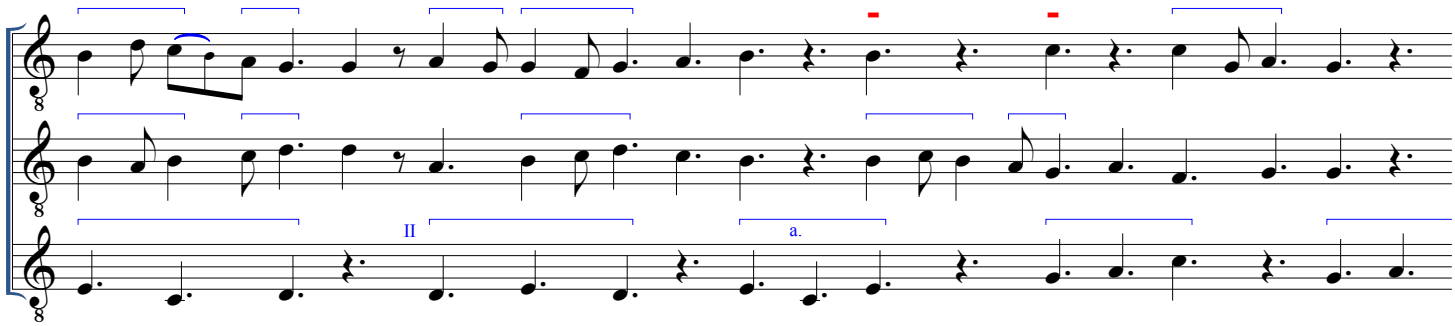
Clausula for Alleluia. Dilexit Andream [M45]

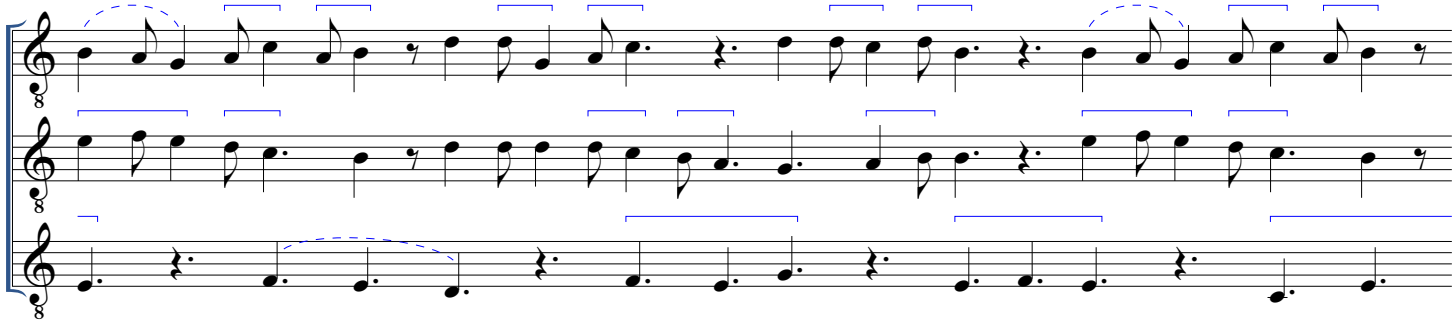
Perotinus?

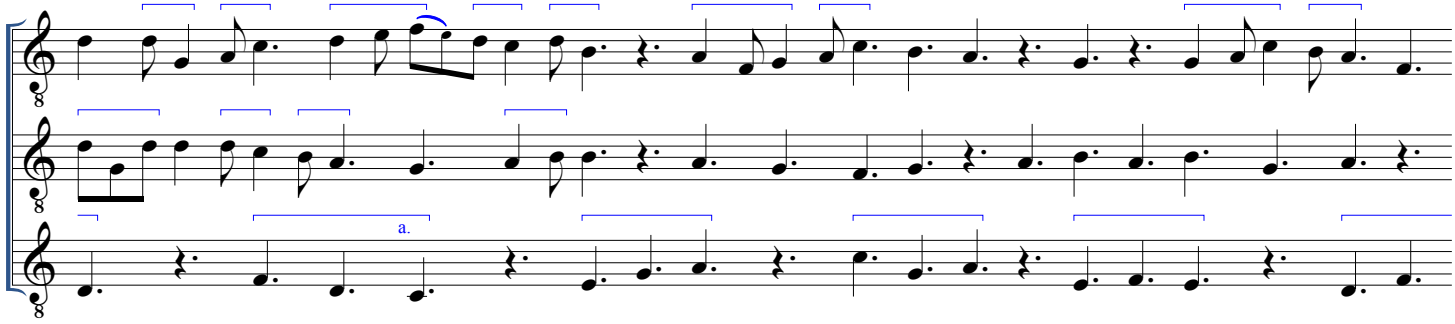
F, f. 45r (2,27)*

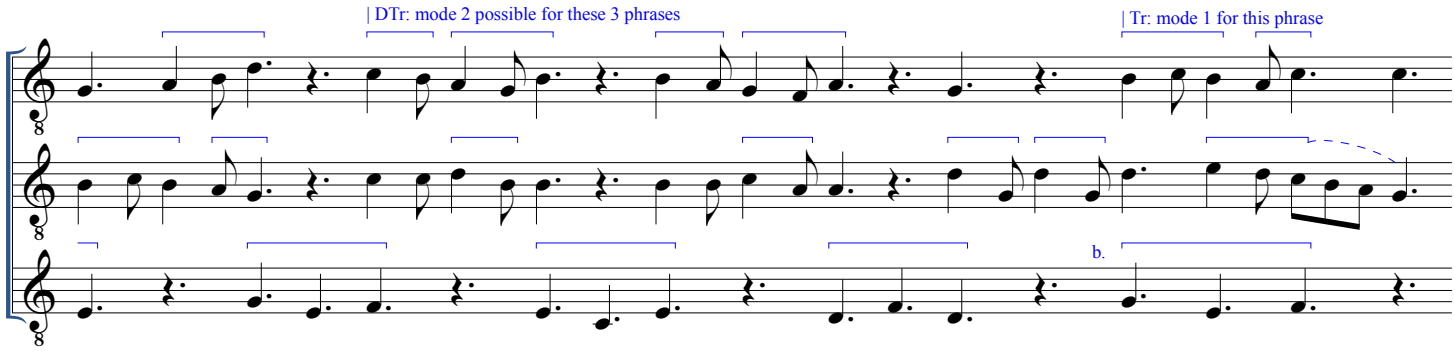


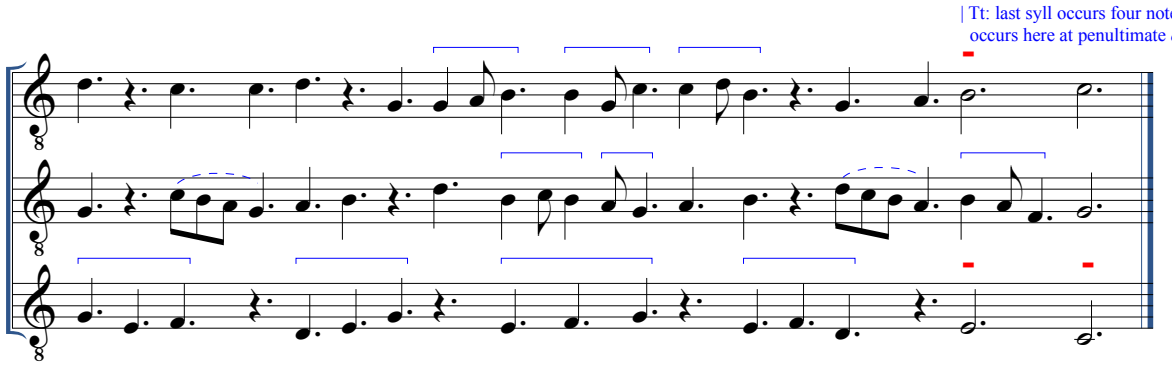
*The music of the TD = motets 495 and 497; the Tr = motet 496. There are various rhythmicizations possible for the opening section of this work; an alternative reading appears at the end of the transcription, along with further discussion of the issues of interpretation for this segment.


II
a.



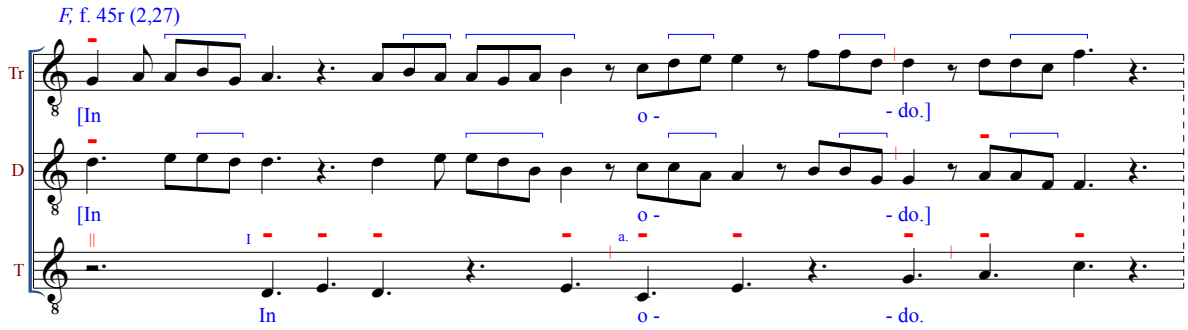

a.


| DTr: mode 2 possible for these 3 phrases
| Tr: mode 1 for this phrase
b.


| Tt: last syll occurs four notes later in chant; not included in *F*, occurs here at penultimate *e* in T in *W1*

(continued)

ALTERNATIVE READING OF OPENING SECTION (suggested by the mensural motet versions of *Cl* and *Mo*):



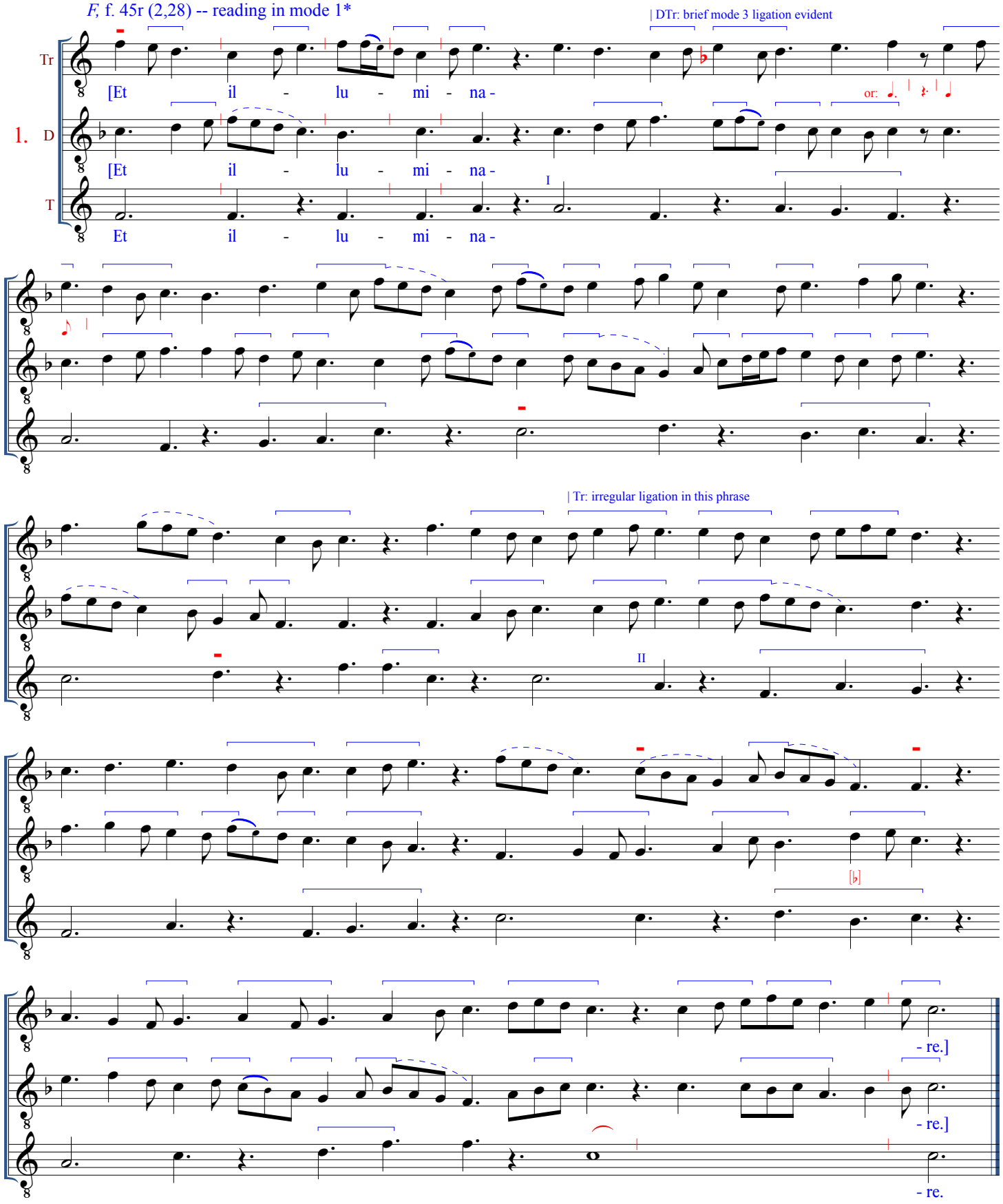
OBSERVATIONS ON THE OPENING SECTION: In the main rendering of the piece presented here, its opening phrases have been interpreted in a rhythmically extended manner that contrasts with the remainder of the work. This decision was prompted by the observation that in the earliest clausula and motet sources for this piece (*W1, F,* and *W2*), at least the opening 6 T notes are written as si, not in the 3li groups of the remainder of the T. In *F,* though, for both the clausula and motet redactions, and in *W2* for the French double motet version, the rendering of the T notes as si extends through the first 9 notes of the piece, while the *W1* clausula and *W2* French double motet versions use double strokes amidst several of their opening si T notes. Curiously, though, the double tractus signaling the necessary DL rest at the start of the T that is transmitted in the clausula in *F* occurs in no other sources. These particular idiosyncrasies have suggested the interpretation of the opening 9 T notes (and the accompanying rests) as DLs in this rendering, which is also buttressed by the ornate ligatures and occasional elongated notes in the upper parts of a number of the concordant sources. Finally, as a further incentive, the discant segment on "in odorem" in the musically different organum triplum version of *Alleluya. Dilexit Andream* (*F,* ff. 38v-39r [2,20]) also displays an extended rhythmical rendering in DLs for its first 8 T notes, while the remainder continues in unpatterned ternary Ls. The rhythmic execution of the opening portion of *F*-2,27, in fact, may have been even more fluid, as the upper-voice notation here could even suggest *modus non rectus* after the manner of organum duplum. As a result, the rhythms offered here and even the alignment of pitches between the T and upper parts of the motets and clausulae can admit many possibile interpretations. As an alternative, the more frequently encountered reading without the extensions is given immediately above.

ET ILLUMINARE a3

Clausula for Omnes de Saba venient. Surge et illuminare (Gradual [M9])

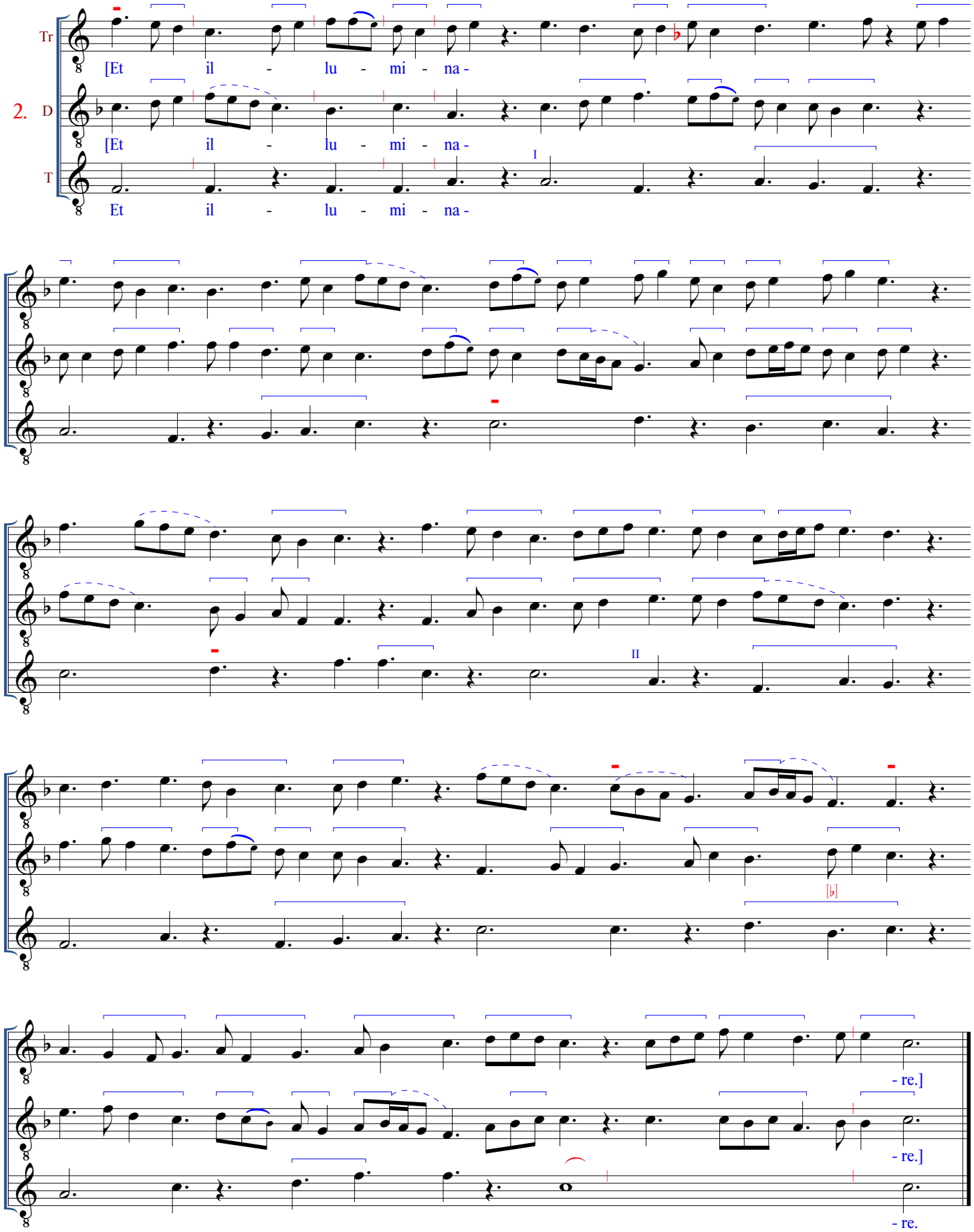
Perotinus?

F, f. 45r (2,28) -- reading in mode 1*



*The music of the TD = motets 101, 104, 105. This clausula is presented here in two rhythmically different versions: **1)** in an arrangement in mode 1 that offers more satisfactory consonance overall and conforms well to the usual reading of ligatures in this mode; and **2)** in its more typically published form in mode 3, suggested primarily by the (all non-mensural) motet sources, as well as a few places in this uniquely transmitted clausula in *F*.

F, f. 45r (2,28) -- reading in mode 3

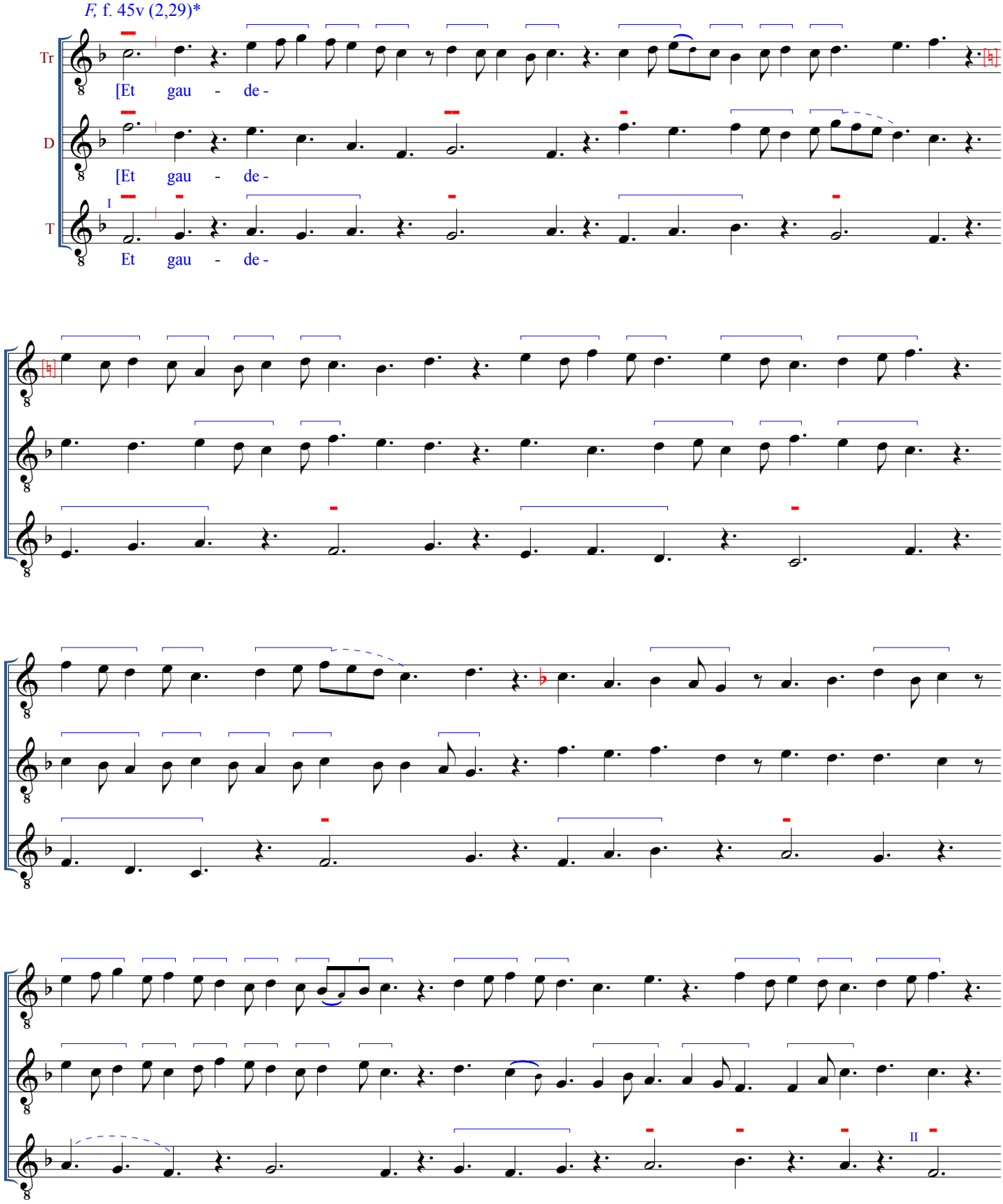


ET GAUDEBIT a3

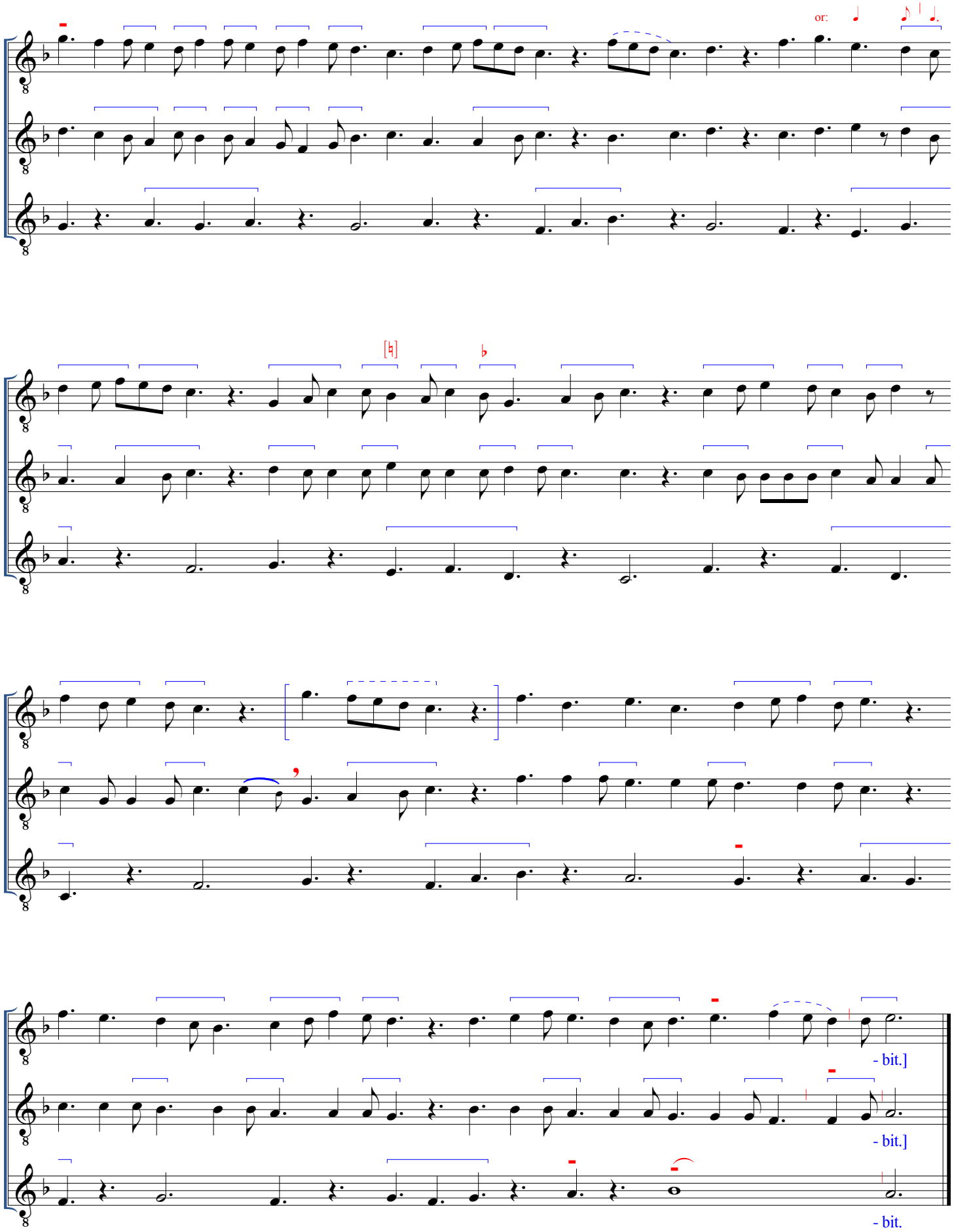
Clausula for Alleluya. Non vos relinquam [M24]

Perotinus?

F, f. 45v (2,29)*



*The music of the TD = motets 313 and 314, *W1* claus. 23 a2, and the *Et gaudebit* clausula in the version of M24 a2 in the MLO of *F.* The Tr voice of this clausula and those of the three-part motet versions of this piece in *F* (f. 386v [8,13]) and *W2* (f. 127r [7,6]) are all different from each other, with the *F* motet version being somewhat closer to the clausula Tr than *W2.* As a result, the motet version from *F* has been used here to supply an omitted phrase in the Tr.

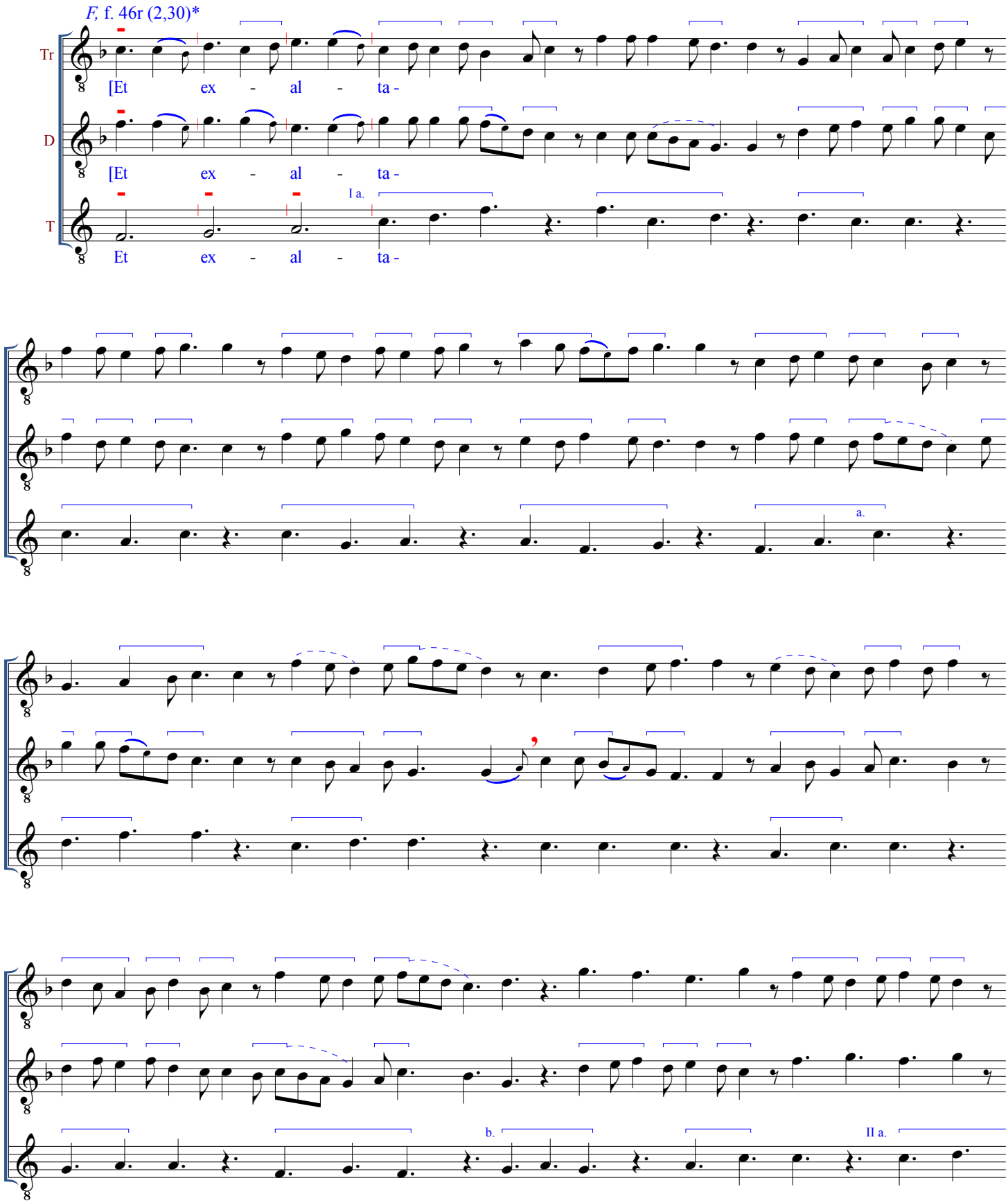

or:
- bit.]
- bit.]
- bit.

ET EXALTAVI a3.2

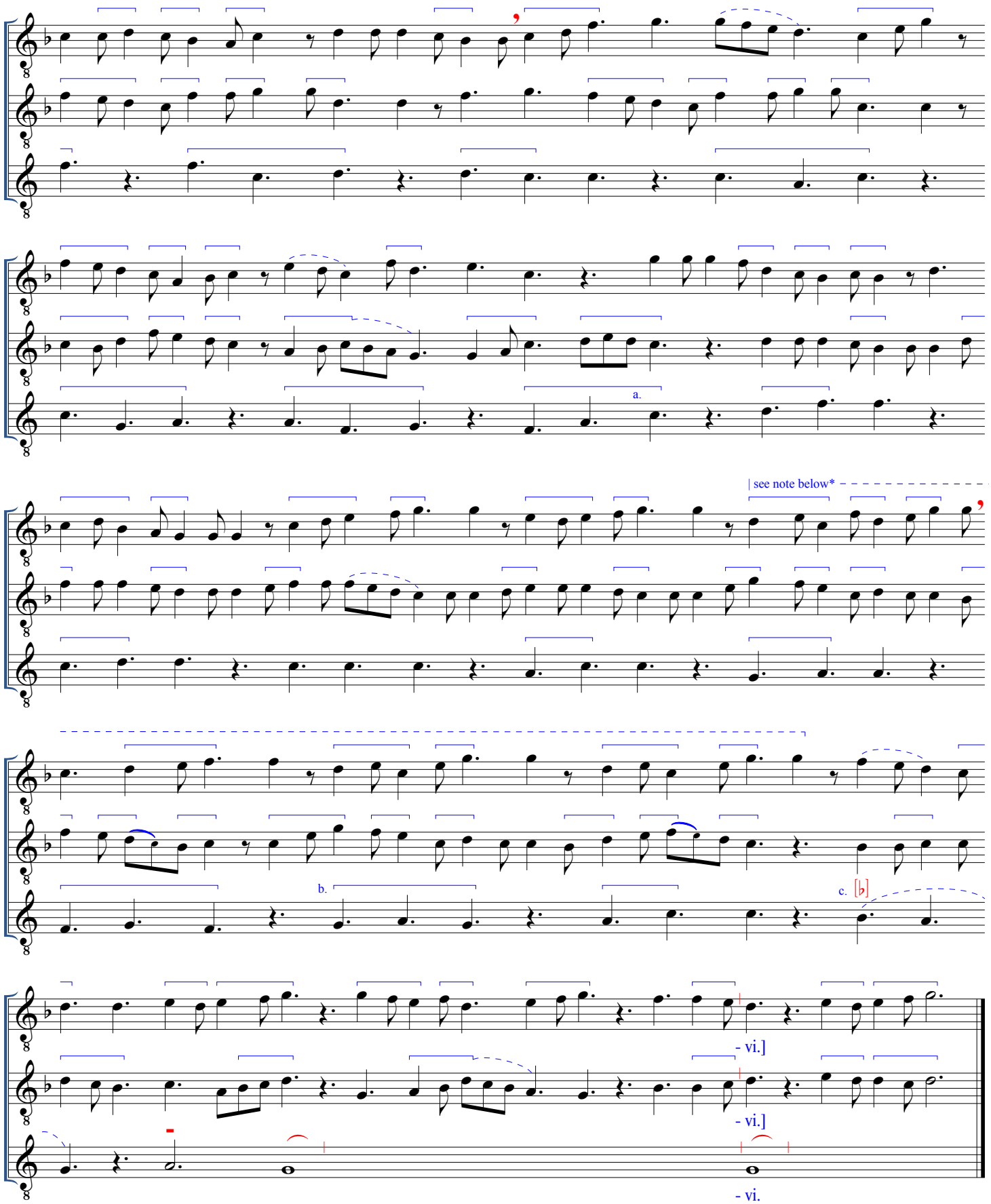
Clausula for Alleluya. Posui adiutorium [M51]

Perotinus?

F, f. 46r (2,30)*



*The music of the TDTr = all three parts of the redactions of motet 517 in *F* (f. 395r, [8,22]) and *W2* (f. 124 [7,2]), but note the apparent scribal error in this clausula near the end of the piece (indicated in the score) where all Tr diverge. The music set to the opening three T notes may be compressed into the space of three Ternary Longs, if so desired, but notice the same (and verifiable) extension used for the *Et exaltavi* segment in Perotin's *Alleluya. Posui* (*F,* f. 36r [2,18]).

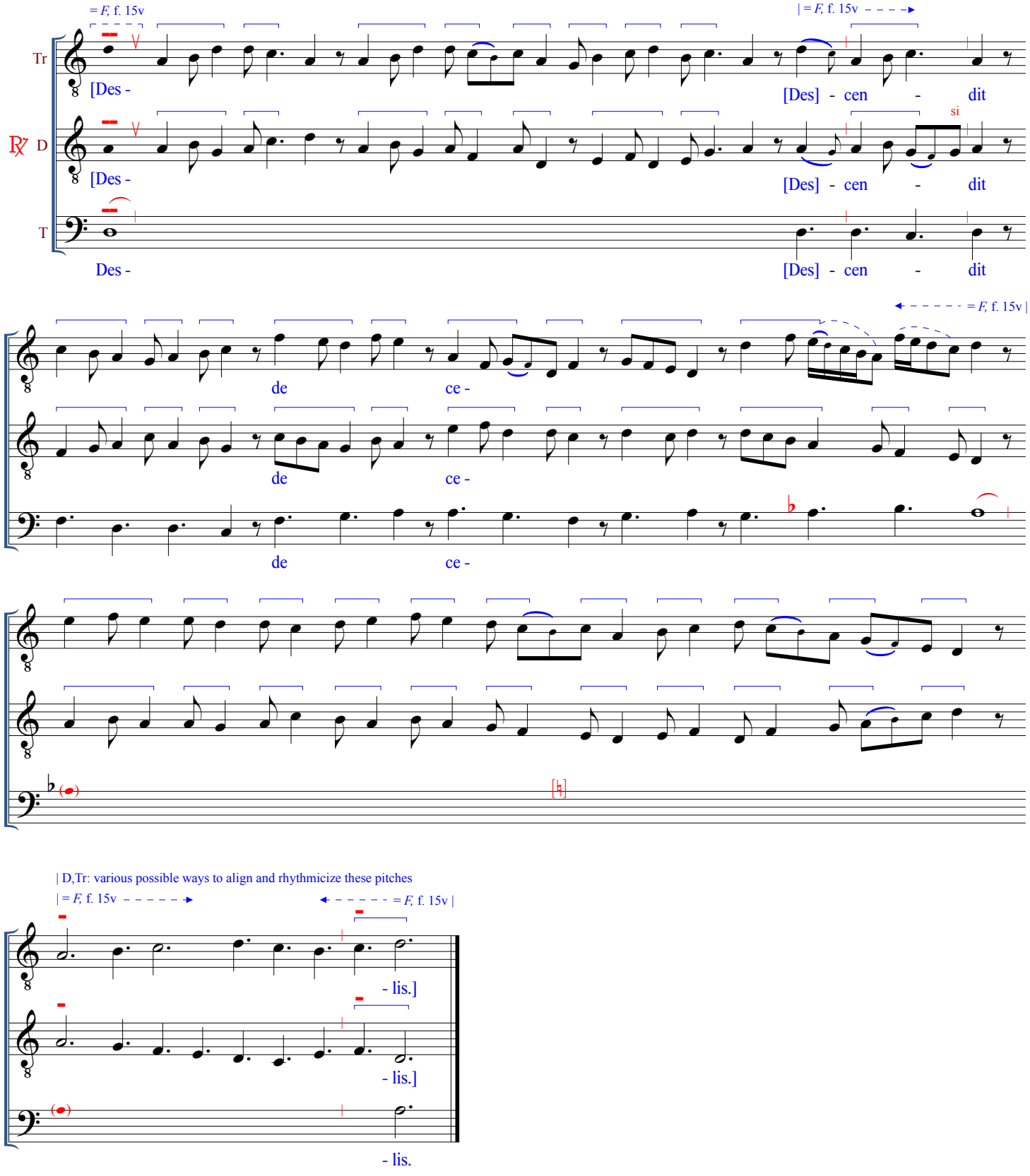


*A scribal error is likely here, possibly caused by the frequent motivic repetition in the music. At this point in the clausula Tr, the four phrases under the dashed bracket in the transcription (call them *a,b,c,c*) appear in the order *b,a,b,c*. This Tr segment has been emended by reordering the music that appears in the clausula Tr (the use of *a,b,a,c* would also work well), and is buttressed by comparisons with the differing Tr of the three-part motet versions in *F* and *W2*.

DESCENDIT DE CELIS a3.2

Respond section from Responsory [O2]

F, f. 46v (2,31) expands the 2℟ of the prior, complete setting of O2 in *F* on f. 15v (see 2,1)*

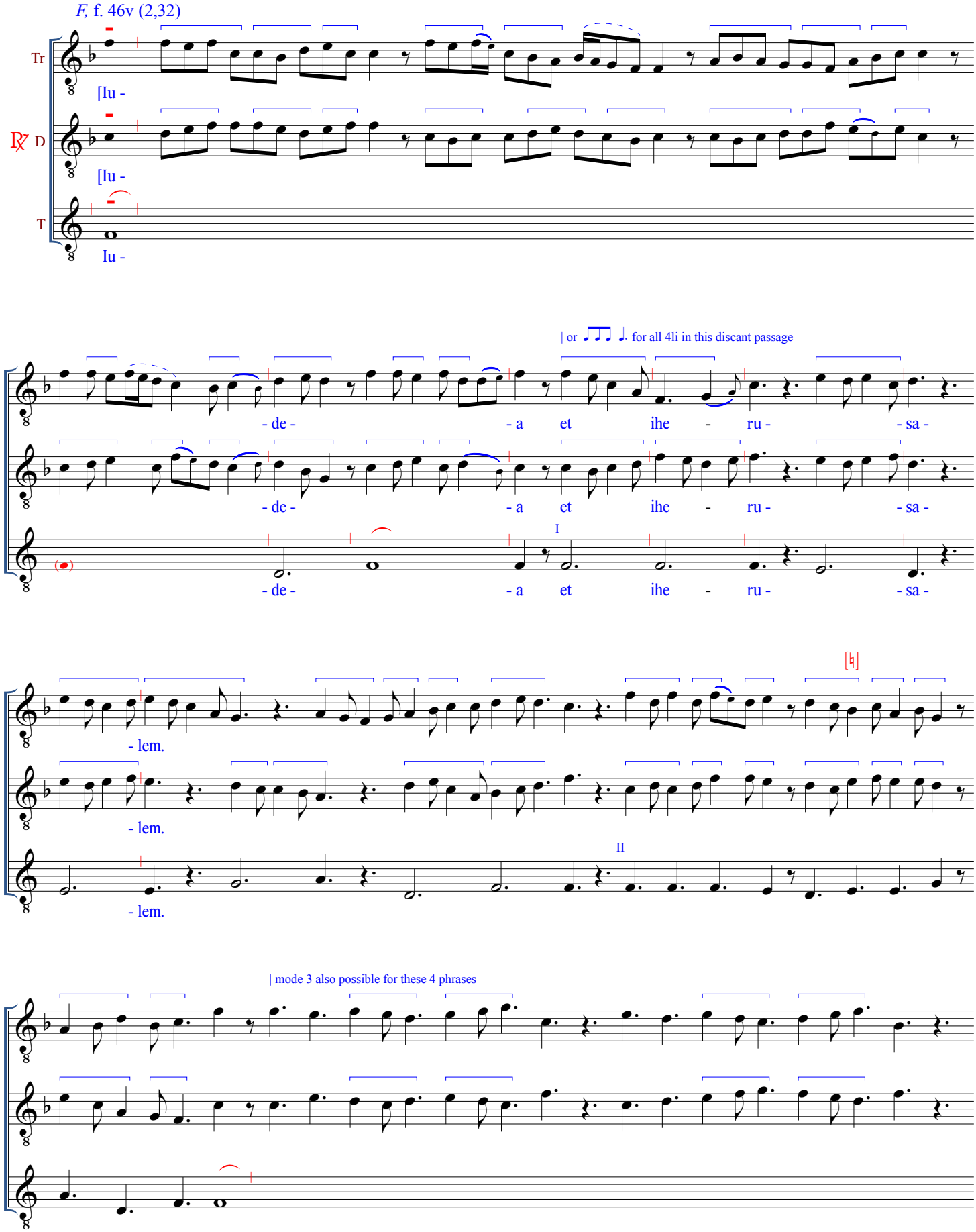


*This independently transmitted respond section of *Descendit de celis* in *F,* f. 46v (2,31) offers a slight expansion of the closely related 2℟ that appears earlier in the MS as part of *F*-2,1 on f. 15v. Arrow markings above the systems indicate the differences between the two versions. This same exact transcription of *F*-2,31 is used to supply the 2℟ in the edition of *F*-2,1 above (thus providing for a fuller performance of the O2 organum that happens to conform to the setting of the 2℟ in the a3 redaction of O2 in *W2* [2,2], and also allowing for the original version in *F* to be used, if wished). Its replication here, though, allows it to be seen in its original context within fascicle 2 of *F.* For further information, see the remarks at the end of the transcription of *F*-2,1.

IUDEA ET IHERUSALEM. CONSTANTES a3

Responsory [O1]

F, f. 46v (2,32)



| mode 3 likely starts here; mode 1 also possible for first phrase

| mode 3 also possible for these 2 phrases

F-Pn lat. 18151, f. 140r (CXXXr)

T

no - li - - te ti - me - - re. Cras e - gre - di - e - mi - ni

Et do - - mi - nus e -

- rit vo - bis - cum.

F, f. 47r | modes 1 or 6 also possible for these two phrases; mode 1 afterwards

Tr

[Con - - stan -

D

[Con - - stan -

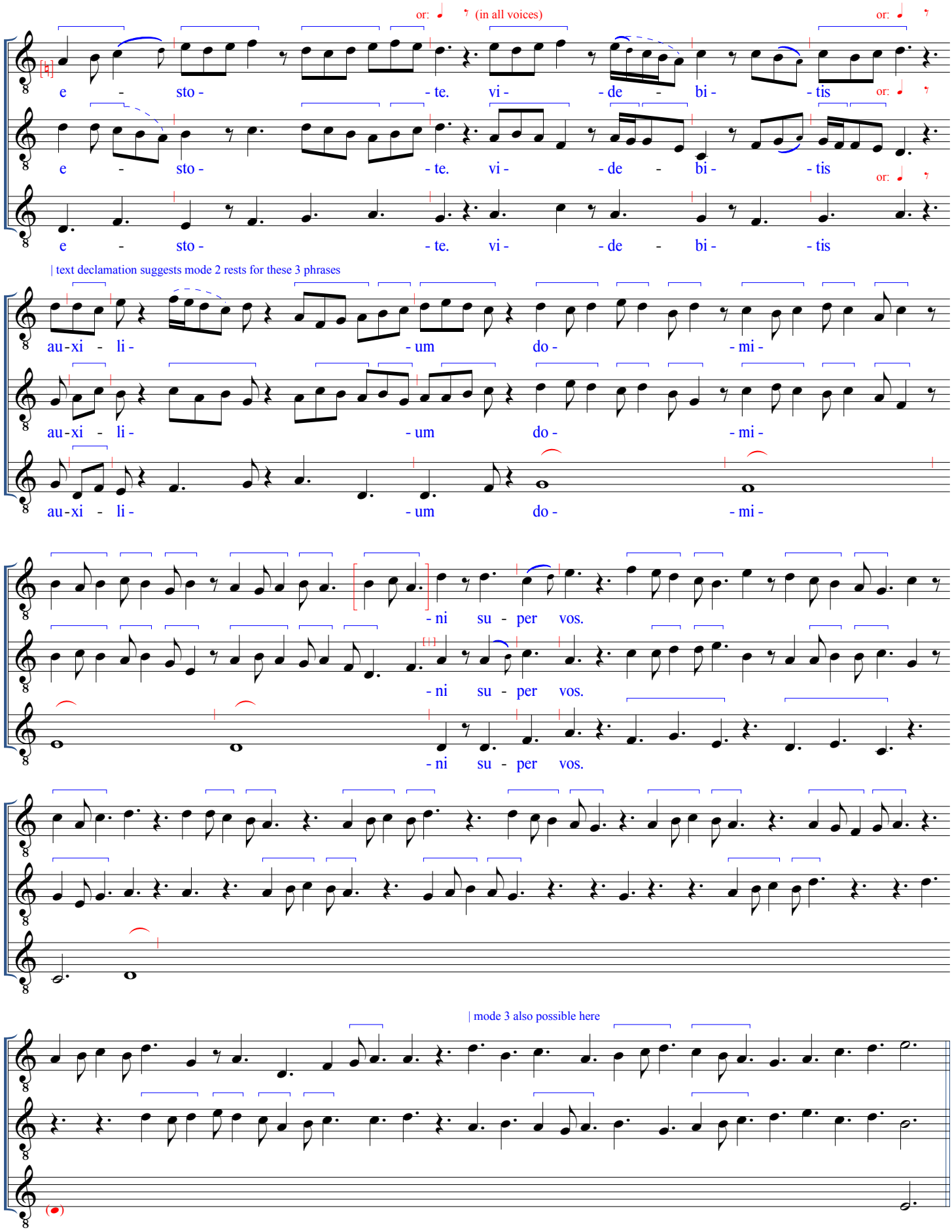
T

Con - - stan -

- tes

- tes

- tes


or: (in all voices)
or:
e - sto - te. vi - de - bi - tis
| text declamation suggests mode 2 rests for these 3 phrases
au-xi - li - um do - mi -
- ni su - per vos.
| mode 3 also possible here

F-Pn lat. 18151, f. 140r (CXXXr)

T

Cras e - gre - di - e - mi - ni Et do - - mi - nus e - - rit vo - bis - cum.

F, f. 47r | Mode 2 possible, but less likely given closing ligation of phrase

Tr [Glo - - ri -

GP D [Glo - - ri -

T Glo - - ri -

or: (D,Tr)

- a

- a

- a

pa - - tri et fi - li - - o

pa - - tri et fi - li - - o

pa - - tri et fi - li - - o

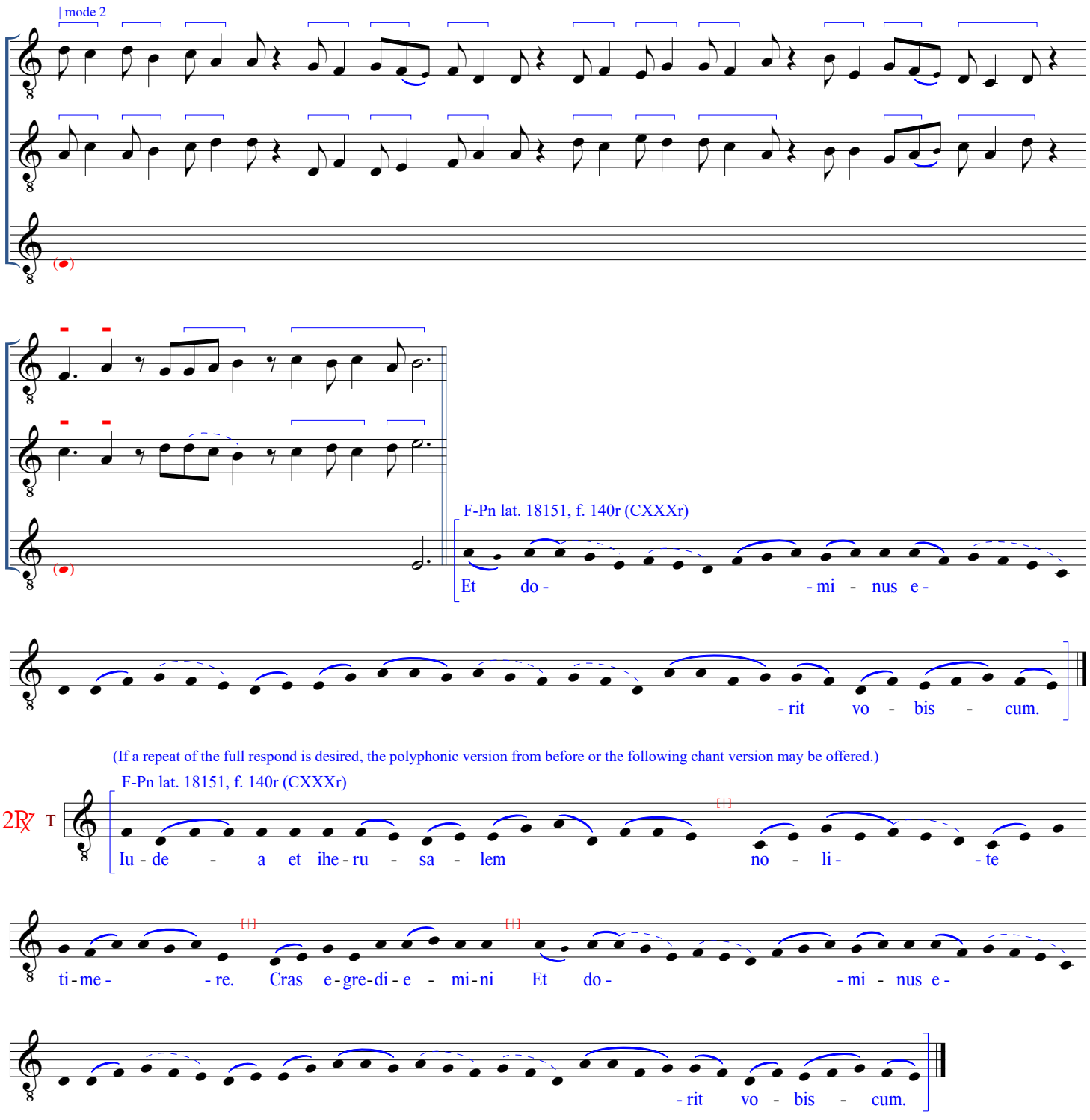
si

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

si

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

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

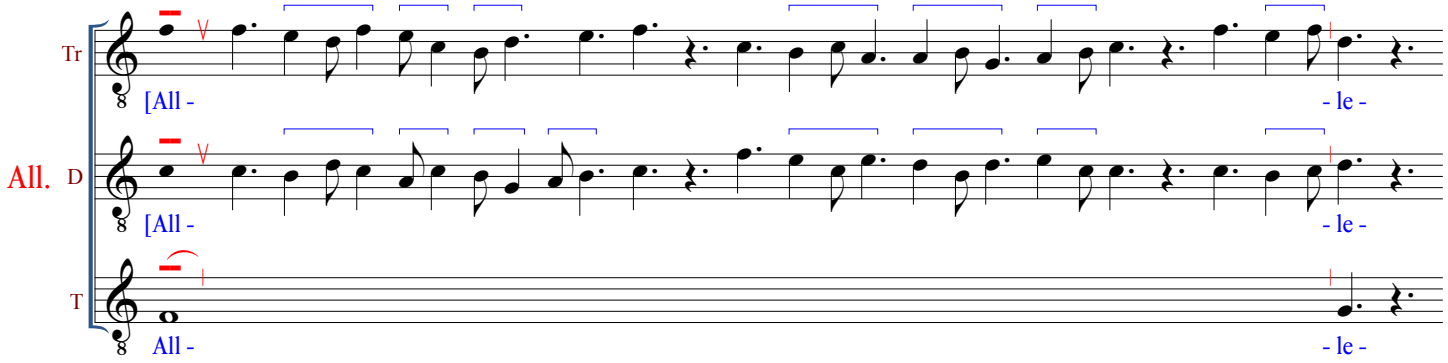

mode 2
F-Pn lat. 18151, f. 140r (CXXXr)
Et do - mi - nus e -
- rit vo - bis - cum.
(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)
F-Pn lat. 18151, f. 140r (CXXXr)
2R7 T
Iu - de - a et ihe - ru - sa - lem no - li - te
ti - me - re. Cras e - gre - di - e - mi - ni Et do - mi - nus e -
- rit vo - bis - cum.

ALLELUYA. [NATIVITAS or DIFFUSA EST] a3

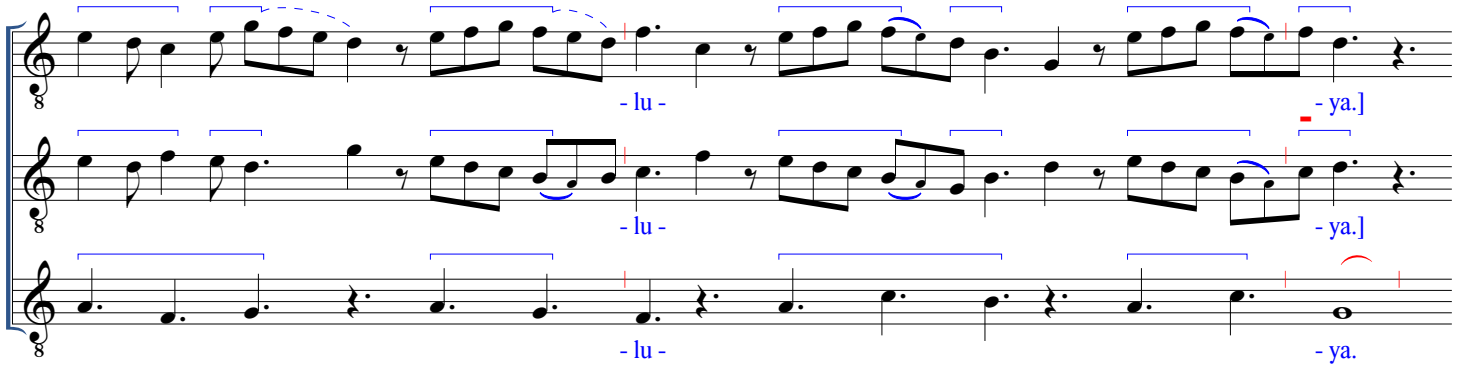
Alleluya Respond [M38 and/or M55]*

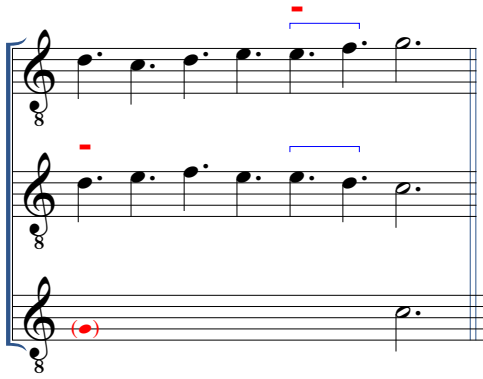
F, f. 47v (2,33)

| mode 3 equally likely for the first 3 phrases; the first 2 phrases = Perotin's setting of M38 a3 (f. 31r, F-2,14), where this part is transcribed in mode 3



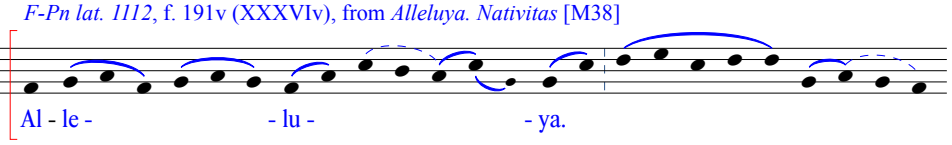
| TD of "[Al]lelu[ya]" = M38 MLO a2 in *F*

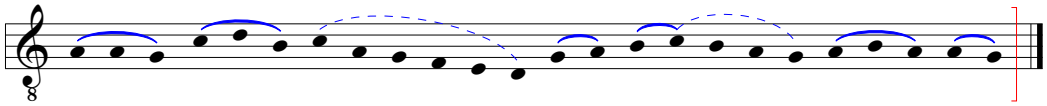




(For the various ways that the preceding organum section may be deployed, see the remarks at the foot of this page. If this piece is used as a 2All., the monophonic continuation may begin with the *iubilus,* starting after the dashed barline in the following segment; but if the organum is to function as an opening respond section of an Alleluya, the entire All., including the intonation, would likely be sung in chant after the organum concludes, as given below)

F-Pn lat. 1112, f. 191v (XXXVIv), from *Alleluya. Nativitas* [M38]



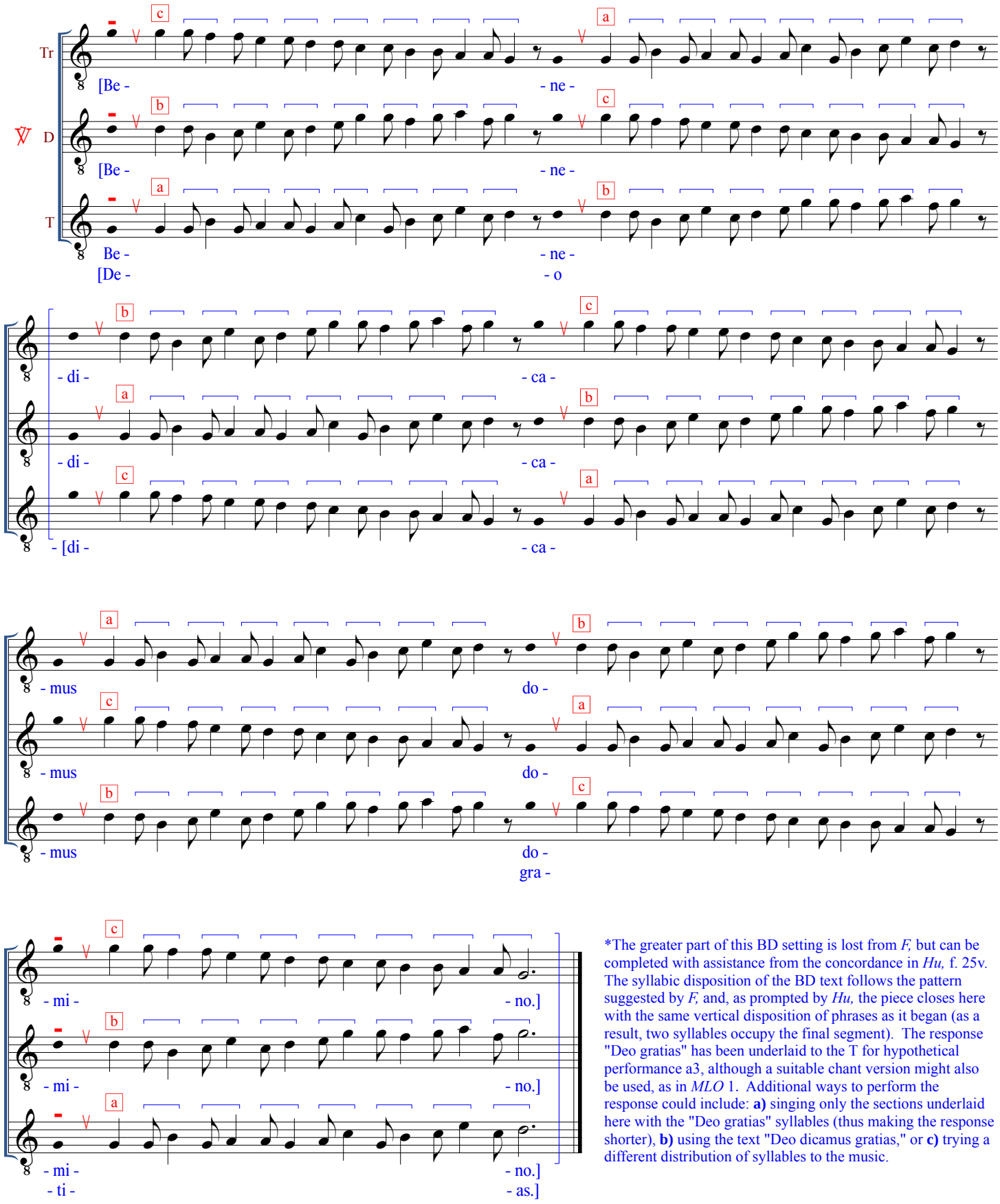


*The independently transmitted All. of *F*-2,33 could serve either as a replacement for the opening All. of the a3 setting of *All. Nativitas* (M38) by Perotin (*F,* f. 31r [2,14], the first 2 phrases of which it shares), or perhaps even more likely as a polyphonic rendition of the repeat of the All. following the verse (i.e., as a 2All.). It may also supply the All. or 2All. for the a3 version of M55 ([*All.*] *Diffusa est gratia*, an abridged contrafact of the verse of Perotin's M38, which appears uniquely in *F* on f. 12r [1,9] and without a preceding All.). Much less likely is the prospect for its use as part of M49 (*All. Letabitur iustus*), since although *organa dupla* for M49 appear both in *W1* (f. 39v [45v]) and *F* (f. 137v), it has no extant setting a3. Both M49 and M55 present largely the same cantus firmus as M38. Lastly, although this independent All. section is unique to *F,* the presence of further contrafacts of the Perotinian triplum setting of M38 in *W1* (*All. Optimam partem* [M -], f. 6r [10r], entered as an alternative text to M38) and *W2* (*All. Sanctissime Iacobe* [M60], f. 17v, and *All. Iudicabunt sancti* [M42], f. 19v) could suggest even further opportunities for its use, even though the melody typically associated with M42 is unrelated to that of M38. The text of M60, on the other hand, does occur with the melody of M38 in the Codex Calixtinus, and is also known to have been sung in the church of St. Jacques de la Boucherie in Paris, rather than at the cathedral (my special thanks to Mary Wolinski for this information).

BENE[DICAMUS DOMINO] a3

(unnumbered by Ludwig or Smith [VdW BD VII])

F, f. 47v (2,34)*



*The greater part of this BD setting is lost from *F,* but can be completed with assistance from the concordance in *Hu,* f. 25v. The syllabic disposition of the BD text follows the pattern suggested by *F,* and, as prompted by *Hu,* the piece closes here with the same vertical disposition of phrases as it began (as a result, two syllables occupy the final segment). The response "Deo gratias" has been underlaid to the T for hypothetical performance a3, although a suitable chant version might also be used, as in *MLO* 1. Additional ways to perform the response could include: **a)** singing only the sections underlaid here with the "Deo gratias" syllables (thus making the response shorter), **b)** using the text "Deo dicamus gratias," or **c)** trying a different distribution of syllables to the music.

THE REMAINDER OF FASCICLE 2, FOLIOS 48 to 64, IS PRESENTLY MISSING FROM MANUSCRIPT *F*