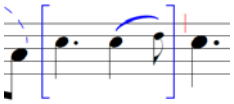
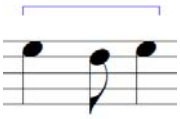
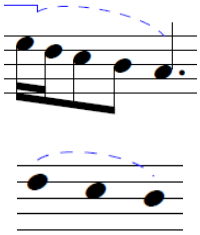
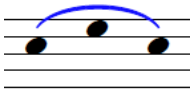
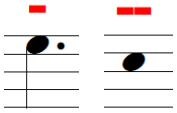
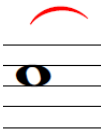
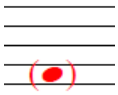
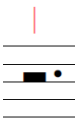
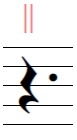
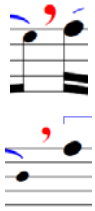
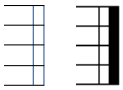
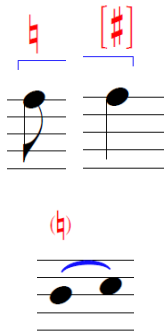
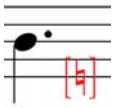
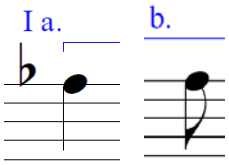
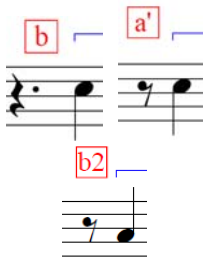
SYMBOLS, ABBREVIATIONS, MANUSCRIPT SIGLA, CITED LITERATURE

Symbols:

	Material in vertical brackets is absent from the source; if the size of the bracketed notation is reduced (as shown here), the completion is supplied editorially.		Horizontal brackets over notes show ligatures (notes grouped together into a single figure); if the brackets are dashed, the ligation is conjectural.
	Dashed slurs in a polyphonic context denote *conjuncturae (currentes);* they indicate corresponding diamond-shaped notes (*climacus* figures) in chant segments; such slurs include the regularly occurring, virga-shaped initial note, unless it is part of the preceding figure.		Slurs above unmeasured note groups designate plainchant neumes (notes joined together in a single figure) within the monophonic chant segments of an organum.
	Plica: a smaller note attached to its host note by a slur; it divides that note into shorter rhythmic values.		A plica in an unmeasured polyphonic context, or liquescence within a plainchant segment (in which case it always appears below the pitches involved).
	Rectangles over note heads show note shapes horizontally elongated in the source; wider rectangles indicate especially broadened figures.		An open tie over a whole note: a note longer than a DL in a measured context; or, in unmeasured circumstances, a note over or under more than a single ligated figure in another voice.
	Small note in parentheses: a sustained organal T pitch continuing over from the previous system of the transcription.		Stroke *(tractus)* through top staff line: either a rest of unspecified measure, a signal for a change of syllable, or a general stroke of division, depending on the context.
	Above-staff single stroke: a rest indicated by an individual stroke in the source (if deemed noteworthy); normally each rest in the transcriptions corresponds to a single stroke in the MS.		Above-staff double stroke: a rest depicted in the source by two adjacent strokes, whatever their total value may be.

	A stroke rendered as a breath mark; usually seen in melismatic contexts, ordinarily it implies no pause, whether in a rhythmic or non-rhythmic setting.		Open wedge: a stroke interpreted as a relatively long pause in an unmeasured context (often seen in opening or internal organal intonations).
	Strokes appearing at the ends of major sections or entire pieces are rendered as double or final barlines, as appropriate, not as rests.		Accidentals placed upon the staff occur at the same point and position as in the source; they are assumed to inflect only the specific pitch in question until cancelled.
	Above-staff accidentals denote musica ficta (editorial suggestions for chromatic inflection): if bracketed, they are not supported by a concordant source; if in parentheses, they serve as cautionary reminders; all signs remain valid for the remainder of the phrase, or until cancelled.		On-staff, bracketed natural signs signal the beginning of a new system in the source, one that revokes an accidental in force on the previous staff.
	Roman numerals above the Tenor show multiple *colores* in that voice (melodic repetitions inserted in the existing chant); lower-case letters followed by a period disclose repetition within the original chant.		Boxed letters set above the staff indicate noteworthy instances of musical repetition.

Abbreviations:

’	an apostrophe denotes a vertical stroke (no matter what its meaning) in comments.
( )	notes or note groupings, whether enclosed in parentheses or separated by commas, represent pitches written as a single ligature, series of *currentes*, or *conjunctura*.
,	a comma may also be used to separate note groupings in comments (e.g., 2li,3li,si=*ag,fga,a*).
*	asterisk: used if needed to indicate a system change (if it acts outside of its more typical meaning, such as signaling a subsequent comment or an alternative reading following the main transcription).
† ‡	obelisk(s)/dagger(s): additional alternative readings following the transcription.

+	plus sign: notes or note groups added to, fused with, or grouped together with a preceding figure.
=	equivalent to (sometimes the material under comparison may be religated, transposed, or only roughly equivalent).
a-g	italic, lower-case letters indicate pitch classes, irrespective of octave.
All.	Alleluya, the Alleluya chant genre, or the opening respond section of an Alleluya (e.g., 2All.: the repeat of the Alleluya after the Verse; All.2: a second Alleluya in a series of such chants); see also "℟" below.
Ant.	Antiphon.
B	Breve, either *recta* or *altera* (e.g., 2B: two Breves in succession).
BD	Benedicamus Domino, Benedicamus Domino organum in the numbering system of Ludwig, *Repertorium,* as revised and expanded in Van der Werf, *Integrated Directory.*
C	*Conjuncturae, currentes* (e.g., 3C: a *conjunctura* totaling 3 notes, including the virga-shaped first element unless it is part of the preceding ligature, in which case it would be represented as +2C).
cl	clef (e.g., cl*c*4: a *c*-clef on the 4th staff line from the bottom).
claus.	denotes a clausula within the series of such pieces in *F,* fascicle 5; *W1,* fascicles 5-6; or *StV;* e.g., *F* claus. 109: the 109th clausula in fascicle 5 of MS *F; W1* claus. 38: the 38th clausula in *W1* (the fourth work transmitted in *W1,* fascicle 6)
cop	*cum opposita proprietate,* a ligature with opposite property, one whose first note manifests a stroke ascending from the left of its shape; see also "sp" below.
D	Duplum voice.
DL	Duplex Long (e.g., DL,L: Duplex Long followed by a Long).
el	elongated (e.g., 1 of 2li el: the first element of a binary ligature is elongated).
F-2,13 *W1*-3,7	References to the specific location of pieces within a particular MSS; here, e.g., a work in manuscript *F,* fascicle 2, the thirteenth item in the fascicle; and a work in *W1,* third fascicle, seventh piece (similar formats are used for other sources when applicable).
f., ff.	folio, folios; sometimes combined with further numerical distinctions to help identify the location of a specific work: if a Roman numeral succeeds the folio number and its recto or verso indication (the front or back page of the leaf), this indicates the number of the system on the page that contains the piece. If more than one work is inscribed on a system, a subsequent Arabic numeral indicates the particular item within the system; e.g., *F,* f. 182r, III, 4 designates MS *F,* folio 182 recto, third system, fourth piece appearing on that system.
frag	fragment, fragments, fragmentary.
GP	Gloria Patri, the Doxology section of a Responsory ("Gloria patri et filio et spiritui sancto").

Gr.	Gradual.
high(er), low(er)	a numeral qualified by "high(er)" or "low(er)" in comments indicates that the music in the edition is transposed in the source by the enumerated diatonic melodic interval; e.g.: "written 3 lower": the MS source is a third lower than the transcription.
illeg	illegible.
imp	*imperfecta (figura);* an imperfect ligature, one with its final note written irregularly *(sine perfectione).*
inc	incomplete.
L	Long, whether *longa recta, ultra mensuram, or perfecta* (e.g., 2L or LL: 2 Longs in succession; L1, L14: the first ternary-long unit in a particular measured passage, the fourteenth Long in a similar context); see also "TL" below.
li	ligature, ligated (e.g., 2li: two notes in ligature, a *binaria;* 3 of 5li: the third element within a five-note ligature).
line	in comments relating to the verbal text of a conductus poem, this denotes a line of poetry in a conductus lyric, if necessary for clarity; otherwise the word is omitted if the context is clear; e.g.: 3,2-4: the third line of the conductus poem, second through fourth word in the line.
M	Mass organum in the numbering system of Ludwig, *Repertorium,* as revised and expanded in Van der Werf, *Integrated Directory.*
MLO	*Magnus Liber Organi,* whether in a medieval source or a modern edition*;* e.g., *F* MLO: the repertory of organa dupla in MS *F,* fascicles 3 and 4; *MLO* 1, *MLO* 4: respectively the first and fourth volumes of the critical edition of the Parisian organa and clausulae, *Magnus Liber Organi,* published in Les Remparts, Monaco, by Editions de L'Oiseau-Lyre, 1993-2009 (see the list of cited secondary literature for the individual volumes).
Mot	Motetus voice.
MS, MSS	Manuscript, manuscripts.
O	Office organum in the numbering system of Ludwig, *Repertorium,* as revised and expanded in Van der Werf, *Integrated Directory.*
om	omitted, omits, omit.
orn	ornately or ornamentally drawn.
P	*Plicata*, plicated, plica (e.g., siP: a plicated single note; 3liP: plica on the last note of a 3-note ligature; *e*P: a plica note on the pitch *e;* P*e: e* followed by a plica note, either higher or lower).
Q	Quadruplum voice.

℟	Responsory; the opening Respond section in a Gradual or Responsory, (e.g., 2℟: the repeat of the Respond after a Verse or a GP in a Responsory; ℟9: the ninth Responsory in a series); see also "All." above.
R	Rhomb-shaped note (in most situations the designation as S does not apply; e.g., 2R: 2 Rhombs in succession).
rev.	when followed by a date in the headers atop each page: the date of the last revision.
S	Semibreve.
si	a single, unligated note, a *nota simplex* (i.e., a note not easily distinguishable as either an L or B).
sig	*signum,* sign, (key) signature.
sig quad	*signum quadratum,* can denote either a natural sign or sharp sign in the transcriptions, depending on the context.
sig rot	*signum rotundum,* flat sign.
sp	*sine proprietate;* a ligature written without property, one whose first note is irregularly fashioned; see also "cop" above.
syll	syllable.
T	Tenor voice.
TL	Ternary Long, *longa ultra mensuram, longa perfecta* (used if deemed necessary); see also "L" above.
Tr	Triplum voice.
℣	Verse section of a chant or organum (e.g., 2℣: the second ℣ in a series).
VdW	Van Der Werf catalog numbers for motets and clausulae from his *Integrated Directory* (see below)

Manuscripts:

B-Br 1799	Brussels, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, MS 1799 (thirteenth-century Parisian processioner)
Ber	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, MS Lat. qu. 523 *(D-B MS Lat. qu.523)* (formerly *D-B MS lat. 4° 523*) (Berlin organum fragments)
Cl	Paris, Bibliothèque nationale, nouvelles acquisitions francaises, MS 13521 *(F-Pn n. a. fr. 13521)* (La Clayette MS)

F	Florence, Biblioteca Medicea-Laurenziana, Pluteo 29.1 *(I-Fl Plut. 29.1)* (Florence manuscript)
F-Pa 1116	Paris, Bibliothèque de l'Arsenal, MS 1116 (thirteenth-century noted Parisian antiphoner)
F-Pn lat. 830	Paris, Bibliothèque nationale, MS latin 830 (noted Parisian missal, ca. 1250s)
F-Pn fr. 844	Paris, Bibliothèque nationale, MS français 844 (Chansonnier du Roi, MS du Roi)
F-Pn lat. 1028	Paris, Bibliothèque nationale, MS latin 1028 (thirteenth-century noted breviary of Sens)
F-Pn lat. 1090	Paris, Bibliothèque nationale, MS latin 1090 (thirteenth-century noted antiphoner, use of Marseille/Arles)
F-Pn lat. 1112	Paris, Bibliothèque nationale, MS latin 1112 (noted Parisian missal, ca. 1225)
F-Pn lat. 1337	Paris, Bibliothèque nationale, MS latin 1337 (late thirteenth/early fourteenth-century noted Parisian gradual)
F-Pn lat. 9441	Paris, Bibliothèque nationale, MS latin 9441 (noted Parisian missal, ca. 1250 – Notre Dame?)
F-Pn lat. 10482	Paris, Bibliothèque nationale, MS latin 10482 (fourteenth-century noted Parisian breviary)
F-Pn lat. 12044	Paris, Bibliothèque nationale, MS latin 12044 (twelfth-century noted antiphoner, abbey of St. Maur-des-Fossés)
F-Pn lat. 15181	Paris, Bibliothèque nationale, MS latin 15181 (noted Parisian breviary, ca. 1300, part 1)
F-Pn lat. 15182	Paris, Bibliothèque nationale, MS latin 15182 (noted Parisian breviary, ca. 1300, part 2)
F-Pn lat. 15613	Paris, Bibliothèque nationale, MS latin 15613 (thirteenth-century noted Parisian breviary)
F-Pn lat. 15615	Paris, Bibliothèque nationale, MS latin 15615 (noted Parisian missal, ca. 1240)
GB-Cu Ff.ii.29	Cambridge, University Library, MS Ff.ii.29 (organum fragments)
Hu	Burgos, Monasterio de las Huelgas, MS 11 (*olim* 9) *(E-BUlh 11)* (Las Huelgas codex)
K	Copenhagen, Det Kongelige Bibliotek, GKS 1810 4° *(DK-Kk GKS 1810 4°)* (Copenhagen organum fragments)
LoA	London, British Library, MS Egerton 2615 *(GB-Lbl Egerton 2615)* (Beauvais Circumcision office)
Ma	Madrid, Biblioteca Nacional, MS 20486 *(E-Mn 20486)* (Madrid codex)
Mo	Montpellier, Bibliothèque interuniversitaire, Section Médecine, MS H.196 *(F-MO H196)* (Montpellier codex)

MüA	Munich, Bayerische Staatsbibliothek, Mus. MS 4775 (formerly *Cod. gallo-rom. 42*) *(D-Mbs Mus. ms. 4775)* (Munich fragments)
N	Paris, Bibliothèque nationale, MS français 12615 *(F-Pn fr. 12615)* (Chansonnier Noailles)
OxRawl	Oxford, Bodleian Library, MS Rawlinson poet. C510 *(GB-Ob Rawl.poet.C510)* (Rawlinson MS)
Sens	Sens, Bibliothèque municipale, MS 46 *(F-SEm 46)* (Sens Circumcision office, Office of Pierre de Corbeil)
Si	Santo Domingo de Silos, Biblioteca de la Abadía, fragmentos musicales 27 *(E-SI 27)* (Silos organum fragments)
StV	Paris, Bibliothèque nationale, MS latin 15139 *(F-Pn lat. 15139)* (St. Victor manuscript)
US-BAw W.302	Baltimore, Walters Art Museum, MS W.302 (fifteenth-century noted Parisian missal)
W1	Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 628 Helmst. *(D-W Guelf. 628 Helmst.)*
W2	Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 1099 Helmst. *(D-W Guelf. 1099 Helmst)*

Cited Literature:

AH, 20	*Analecta hymnica medii aevi.* Vol. 20: *Cantiones et Muteti: Lieder und Motetten des Mittelalters,* pt 1: *Cantiones Natalitiae, Partheniae.* Guido Maria Dreves, ed. Leipzig: O. R. Reisland, 1895.
AH, 21	*Analecta hymnica medii aevi.* Vol. 21: *Cantiones et Muteti: Lieder und Motetten des Mittelalters,* pt. 2: *Cantiones Festivae, Morales, Variae.* Guido Maria Dreves, ed. Leipzig: O. R. Reisland, 1895.
Anderson conductus catalog	Anderson, Gordon A. "Notre Dame and Related Conductus: A Catalogue Raisonné." *Miscellanea musicologica: Adelaide Studies in Musicology*, 6 (1972): 152-229; 7 (1973): 1-81.
Anderson, *NDRC,* 1	Anderson, Gordon A, ed. *Notre Dame and Related Conductus: Opera omnia*. Vol. 1: *Four- and Three-Part Conductus in the Central Sources.* Collected Works, no. 10. Henryville, Pennsylvania; Ottawa; Binningen: Institute of Mediaeval Music, 1986.
Arlt, *Festoffizium*	Arlt, Wulf. *Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung*. 2 vols. Cologne: Arno Volk, 1970.

Baltzer dissertation	Baltzer, Rebecca A. "Notation, Rhythm, and Style in the Two-voiced Notre Dame Clausulae." 2 vols. in 3. Ph.D. diss., Boston University, 1974 (vol. 1), 1977 (vol. 2 – in two parts – complete transcriptions of clausula repertory).
Baltzer edition	see *MLO* 5, below
Barclay	Barclay, Barbara. "The Medieval Repertory of Polyphonic Untroped 'Benedicamus Domino' Settings." 2 vols. Ph.D. diss., University of California at Los Angeles, 1977.
Bradley, "Contrafacta"	Bradley, Catherine A. "Contrafacta and Transcribed Motets: Vernacular Influences on Latin Motets and Clausulae in the Florence Manuscript." *Early Music History,* 32 (2013): 1-70.
Bradley, *Polyphony in Medieval Paris*	Bradley, Catherine A. *Polyphony in Medieval Paris: The Art of Composing with Plainchant.* Music in Context, 9. Cambridge: Cambridge University Press, 2018.
Everist, *French Motets*	Everist, Mark E. *French Motets in the Thirteenth Century: Music, Poetry, and Genre*. Cambridge Studies in Medieval and Renaissance Music. Cambridge, England: Cambridge University Press, 1994.
Everist, *Polyphonic Music*	Everist, Mark E. *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution*. Outstanding Dissertations in Music from British Universities. New York and London: Garland Publishing, Inc., 1989.
Falck conductus catalog	Falck, Robert. *The Notre Dame Conductus: A Study of the Repertory*. Musicological Studies, no. 33. Henryville, Pennsylvania: Institute for Mediaeval Music, 1981. The catalog occupies pp. 138-256.
Grochowska diss.	Grochowska, Katarzyna. "Tenor Circles and Motet Cycles: A Study of the Stary Sącz Manuscript *[Pl–Ss Muz 9]* and its Implications for Modes of Repertory Organization in 13th-Century Polyphonic Collections." 2 vols. Ph.D. diss., University of Chicago, 2013.
Hughes, "The Sources of *Christus manens*"	Hughes, David G. "The Sources of *Christus manens*." *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*. Jan LaRue et al., eds. 423-434. New York: W. W. Norton and Co., 1966; repr. New York: Pendragon Press, 1978.
Huglo, "Debuts"	Huglo, Michel. "Les Debuts de la polyphonie à Paris: Les Premiers *organa* Parisiens." *Forum Musicologicum*: Basler Beiträge zur Musikgeschichte, no. 3, *Aktuelle Fragen der musikbezogenen Mittelalterforschung: Texte zu einem Basler Kolloquium des Jahres 1975* (1982): 93-117.
Husmann, "Ein dreistimmiges Organum"	Husmann, Heinrich. "Ein dreistimmiges Organum aus Sens unter den Notre Dame-Kompositionen." *Festschrift für Friedrich Blume*. Anna A. Abert and Wilhelm Pfannkuch, eds. 200-203. Kassel: Bärenreiter, 1963.

Husmann, "Enlargement"	Husmann, Heinrich. "The Enlargement of the *Magnus liber organi* and the Paris Churches St. Germain l'Auxerrois and Ste. Geneviève-du-Mont." *The Journal of the American Musicological Society*, 16 (1963): 176-203.
Husmann, "Origin and Destination"	Husmann, Heinrich. "The Origin and Destination of the *Magnus liber organi*." *The Musical Quarterly*, 49 (1963): 311-330.
Linker	Linker, Robert White. *A Bibliography of Old French Lyrics*. Romance Monographs, no. 31. University, Mississippi: Romance Monographs, Inc., 1979.
Ludwig, *Repertorium*	Ludwig, Friedrich. *Repertorium organorum recentioris et motetorum vetustissimi stili*. Vol. 1: *Catalogue raisonné der Quellen*, part 1: *Handschriften in Quadrat-Notation*. 2nd rev. ed. Luther Dittmer, ed. Musicological Studies, no. 7. Brooklyn: Institute of Mediaeval Music; Hildesheim: Georg Olms, 1964.
MLO 1	Roesner, Edward H., ed. *Les Quadrupla et Tripla de Paris*. Le Magnus liber organi de Notre-Dame de Paris, no. 1. Les Remparts, Monaco: Éditions de L'Oiseau-Lyre, 1993.
MLO 2	Everist, Mark E., ed. *Les Organa à Deux Voix pour l'Office du Manuscrit de Florence, Biblioteca Medicea-Laurenziana, plut. 29.1.* Le Magnus liber organi de Notre-Dame de Paris, no. 2. Les Remparts, Monaco: Éditions de L'Oiseau-Lyre, 2003.
MLO 3	Everist, Mark E., ed. *Les Organa à Deux Voix pour la Messe (de Noel à la Fête de Saint-Pierre et Saint-Paul) du Manuscrit de Florence, Biblioteca Medicea-Laurenziana, plut. 29.1.* Le Magnus liber organi de Notre-Dame de Paris, no. 3. Les Remparts, Monaco: Éditions de L'Oiseau-Lyre, 2001.
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