

ORGANA, CLAUSULAE, CONDUCTUS, AND OTHER WORKS FROM MS *F* (*I-Fl Plut.* 29.1): FASCICLES 1-7 OF THE FLORENCE CODEX

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Introduction:

The annotated transcriptions and editions offered here grew over many decades. They originated out of my own curiosity in assessing and interpreting the contents of this most extensive of all the manuscript sources of “Notre Dame” music. In their present state they are intended primarily as a handy – and I hope useful – set of resources for scholars and performers. I originally posted earlier versions of the first five fascicles of MS *F* on the Academia.edu site and was exceedingly pleased in the early months of 2021 to be asked by the governing committee of the Digital Image Archive of Medieval Music (DIAMM – <https://www.diamm.ac.uk/>) to present them under their auspices. At this point I removed the files from the Academia site and set about revising and correcting them. Since my last revisions to these files in June of 2024, I have continued to comb over this material multiple times in an attempt to render it more consistent manner, eradicate remaining inaccuracies, and update and expand earlier information. This new revision, completed in August of 2026 is the result. I am especially indebted to Dr. Joshua Stutter, of the Digital Humanities Institute of the University of Sheffield, England, for his careful proofreading and corrections to my earlier redactions of the first four fascicles, which I received from him in June, 2024; my gratitude for his careful attention to the details of these works cannot be overstated. I am also beholden to the keen eyes of Pierre Chépélov, Professeur des conservatoires de Paris (CMA13, CRR, CNSMDP), for alerting me in January 2026 to another correction in fascicle 5. As always, these notices are much appreciated, and I am grateful to my colleagues for helping me improve this work.

I have attempted here to present the music as compactly and in as visually pleasing a fashion as I could muster. Of course, these examples do not come close to including the same range of information as in the complete critical edition of the *Magnus Liber Organi* published by L’Oiseau-Lyre, or the conductus edition of Gordon A. Anderson offered by the Institute of Mediaeval Music. Nevertheless, despite the fact that these transcriptions and editions engage with the main content of the first five volumes of both the *MLO* series and Anderson’s publication, I would hope that users may find them worthwhile in terms of portraying the differing ways editors might respond to the material at hand.

The editorial principles used here rely on the conventions of the greater *Magnus Liber* edition. A guide to the symbols and abbreviations found in the transcriptions is supplied in the accompanying materials. Except for occasional instances, MS *F* is the primary exemplar for the items presented here. When other manuscripts serve as the base source, I have attempted to offer reasonable justifications for such a choice. Critical commentary is not intended to be comprehensive, nonetheless on various occasions I have included different types of information as annotations to the musical scores (in the case of the organa and clausulae), or as separate commentary (for the conductus and related pieces in fascicles 1, 6, and 7). In the scores of the organa and clausulae, the notices generally appear above the system at the place where they occur, or they are signaled by an asterisk or dagger directing one to a comment at the bottom of the page or at the end of a work. Such remarks may call attention to such features as justifications for certain rhythmic interpretations, possibilities for performing whole pieces or their segments in other rhythmic modes, noteworthy instances of musical repetition, places where significantly differing readings may arise among the sources (sometimes these may appear as alternative renderings following the main entry), and other bits of information or items of curiosity I thought worthy to mention in a particular context. Musical concordances, when signaled above the staff, delineate identities primarily within the four- and three-part organal repertoires and in the two-voice clausulae series in fascicles 5 and 3 of *F*. In the interest of keeping the scores from becoming too cluttered, no systematic attempt

is made here to illustrate the vast, interwoven networks of relationships that arise within the repertory of *organa dupla*.

The presentation of the conductus and related genres that appear in fascicles 1, 6, and 7 of *F* is handled differently from the organa and clausulae, owing to their contrasting features and generic components. The verbal texts of these items appear separately after the musical setting and include all known stanzas, an English translation in parallel columns, and commentary featuring 1) a complete list of sources with remarks on how the piece is presented in each MS, 2) explanatory notes on the verbal texts, and 3) observations on the music and texts of the transcriptions, as well as a listing of any variants from the main sources keyed to the lines and words of the poetry. Where new sources have been uncovered that were not collated in Anderson's edition, their variants are supplied here.

My accompanying translations of the conductus and related verbal texts were executed with all due care and formed some of the most demanding parts of these editions (translations throughout are my own unless indicated). I have not hesitated to consult the work of other scholars for insight into difficult passages, and I must particularly acknowledge my debt in this regard to the work of Anderson, Peter Dronke, and David A. Traill. Nonetheless, each text has been carefully scoured anew for hitherto uncovered faulty readings, rare or idiomatic expressions, and subtleties of meaning.

The *Notes on the Text* of the conductus that immediately follow the list of sources chiefly supply information for understanding unusual, difficult, or problematic passages in the poem and for illuminating references made in the text to other literature. Biblical, patristic, classical, and scholastic citations may be included, as well as expressions echoed in other songs, from the balance of the Notre Dame repertory and beyond. Peculiar or easily misconstrued readings of the poem may also be glossed here, and other curious features of the text discussed to showcase the complexities and interactions of meaning, interpretation, and allusion that so often arise in these works.

In this regard I have been fortunate to have at my disposal several indispensable online resources that have assisted the assembly of the sources, translations, and their commentaries. In addition to the invaluable insights provided by DIAMM (<https://www.diamm.ac.uk/>), the CPI website (<http://catalogue.conductus.ac.uk/>), and the *Cantus* Index (<https://cantusindex.org/>), the lexical and grammatical assistance provided by the LOGEION website (<https://logeion.uchicago.edu/>), run out of the University of Chicago, has been matchless. Biblical searches and concordances have relied on the materials assembled at *Bible Gateway.com* (<https://www.biblegateway.com/>), which has also supplied the texts of the Vulgate and Douai-Rheims translations used in the biblical quotes that appear in the textual commentary. Access to the volumes of the *Patrologia Latina* series was aided by <http://patristica.net/latina/>. Other important resources and my additional debts to my colleagues and friends appear in their proper places. My gratitude goes out to all of them.

These transcriptions and editions are offered openly to the general scholarly and musical community in the spirit of promoting collaboration and dialogue. I merely ask that, should you find them useful for your own work, you acknowledge this resource, and please know that I welcome wholeheartedly any further corrections, clarifications, rectifications, or other improvements to what appears here.

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