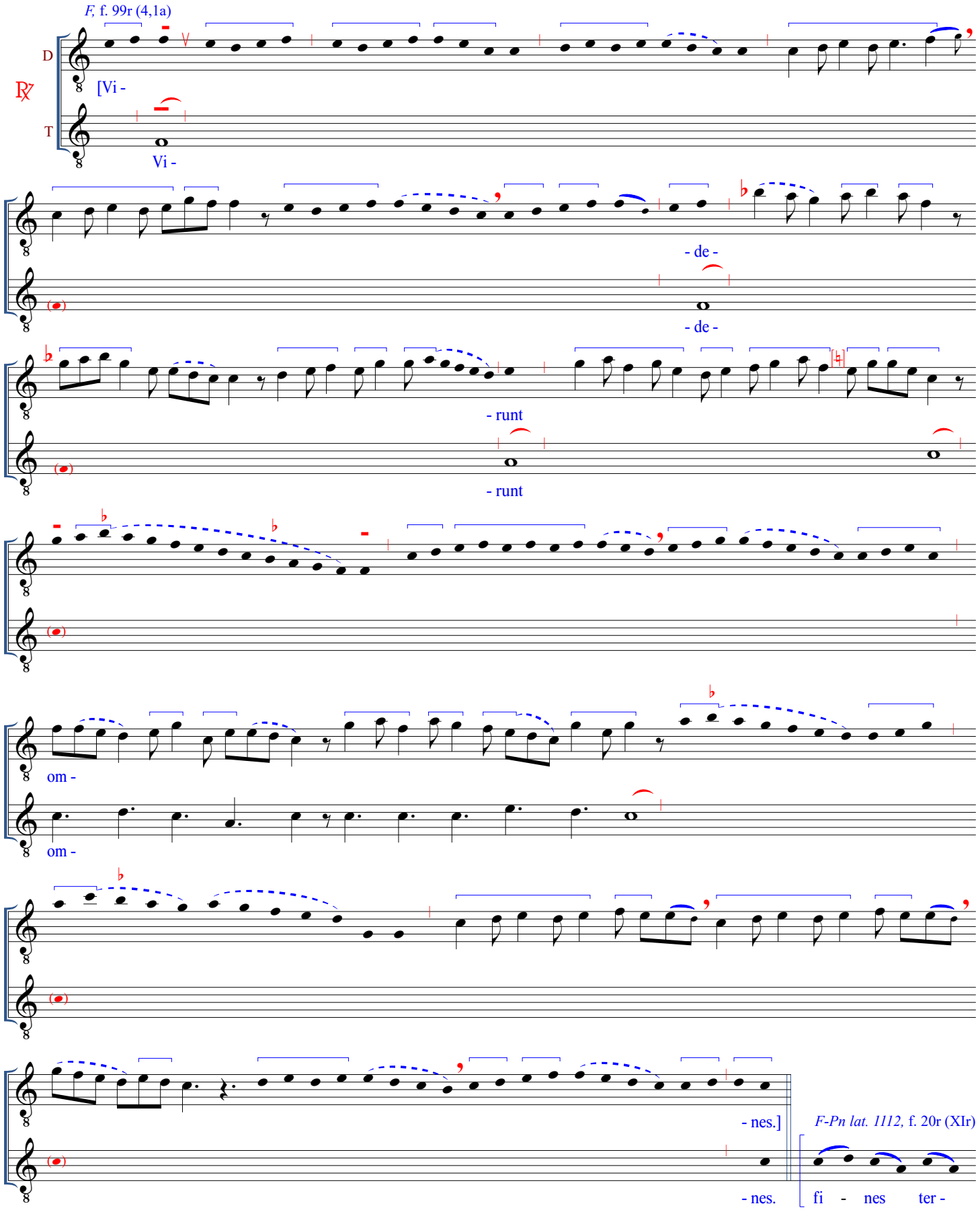
Thomas B. Payne, editor

F: Fascicle 4: MLO: Mass Organa a2

VIDERUNT OMNES. NOTUM FECIT DOMINUS (no. 1 of 2 settings in *F* MLO)

Gradual [M1]



- re sa - lu - ta - re de - i

no - stri iu - bi - la - te de - o om -

- nis ter - ra.

F, f. 99r

D

T

[No - tum

No - tum

fe - cit

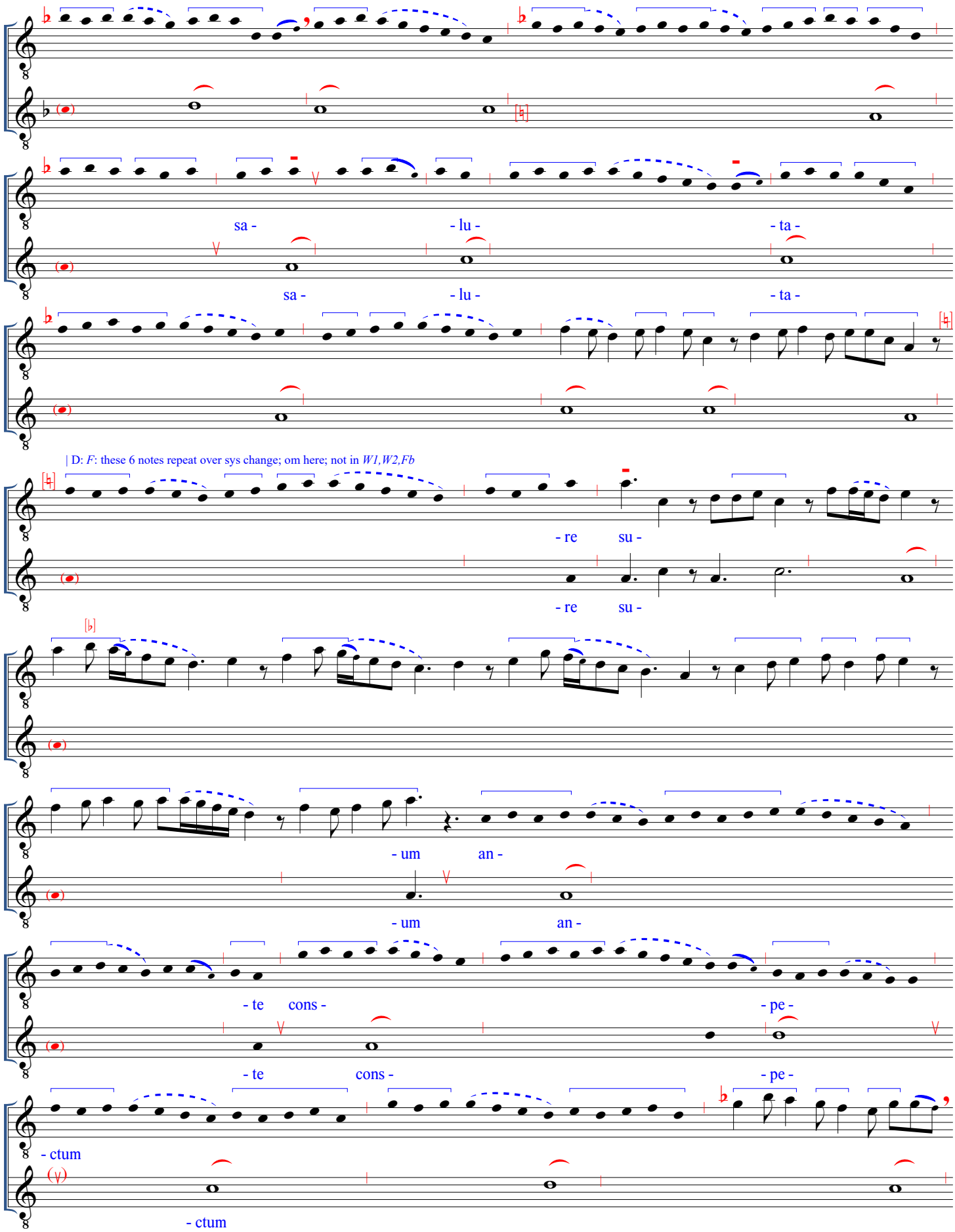
fe - cit

do -

do -

- mi - nus

- mi - nus


sa - lu - ta -
sa - lu - ta -
| D: *F*: these 6 notes repeat over sys change; om here; not in *W1,W2,Fb*
- re su -
- re su -
- um an -
- um an -
- te cons - pe -
- te cons - pe -
- ctum
- ctum

gen - gen -

- ti - - um - ti - - um

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

- vit.] - vit.

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

iu - sti -

- ci - am su - am.

*T: *F-Pn lat. 1112:* remainder om; taken from *F-Pn lat. 1337,* f. 19v

(In place of a chant performance of the repeat of the respond, one may use the polyphonic version from before, or one of the ℟ sections from the second setting of M1 in *F* on f. 99v or f. 100v)

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

2℟ T Vi - de - runt om - - nes fi - nes ter - - re

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

om - - nis ter - - ra.

VIDERUNT OMNES. NOTUM FECIT DOMINUS (no. 2 of 2 settings in *F* MLO)

Gradual [M1]

F, f. 99v (4,1b)

D

[Vi -

Rx

T

Vi -

- de - - runt

- de - - runt

-om -

I

-om -

II III

-- nes.]

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

- nes. fi - nes ter -

- re sa - lu - ta - - re de - - i

no - stri iu - bi - la - te de - - o om -

- nis ter - - ra.

(continued)

F, f. 100r

D

[No -

- tum

T

No -

- tum

fe -

fe -

- cit

a.

- cit

do -

a.

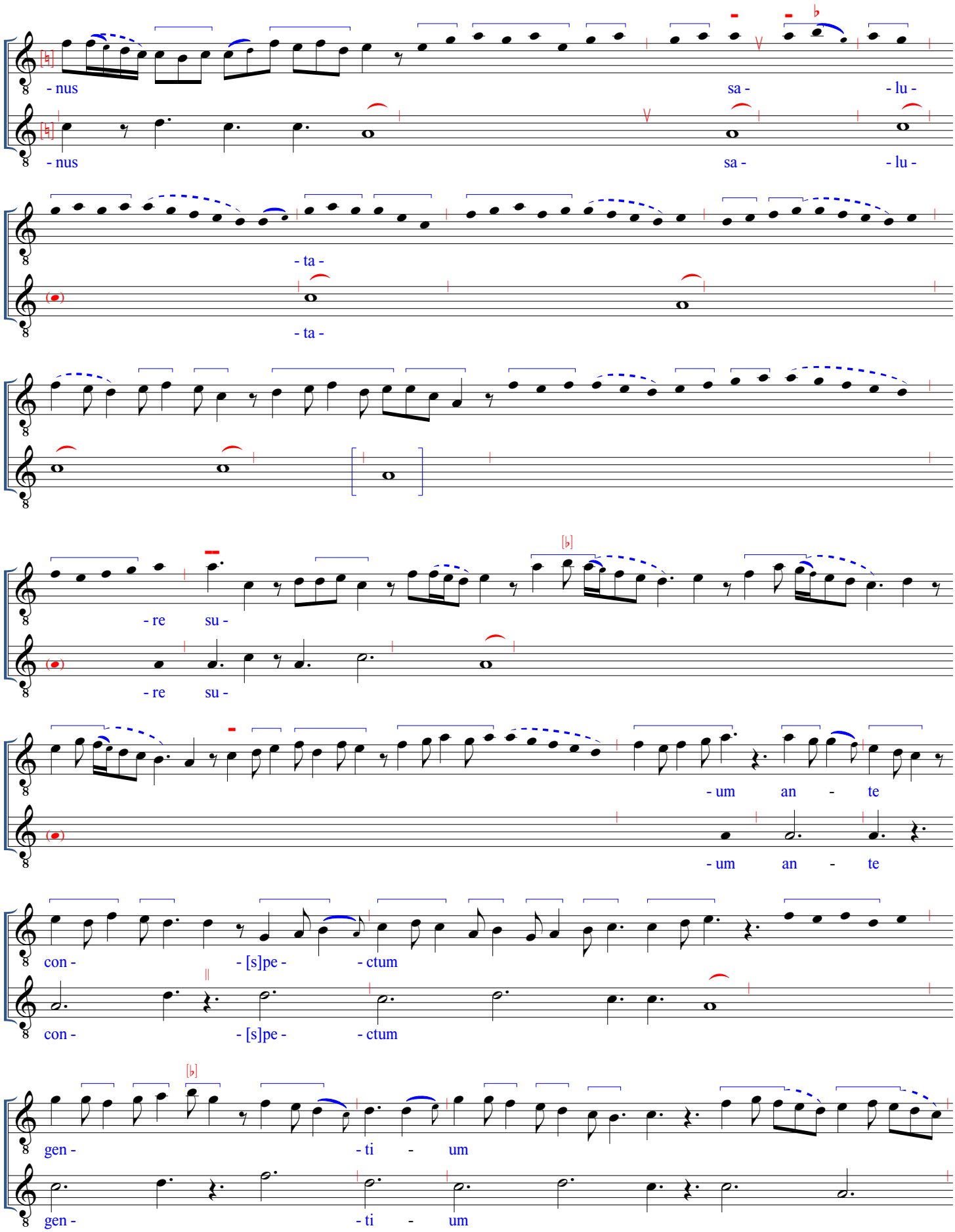
do -

a.

b.

- mi -

- mi -


- nus
sa -
- lu -
- nus
sa -
- lu -
- ta -
- ta -
- re
su -
- re
su -
- um
an -
te
- um
an -
te
con -
- [s]pe -
- ctum
con -
- [s]pe -
- ctum
gen -
- ti -
um
gen -
- ti -
um

re - - ve - la -

re - - ve - la -

- vit.]

- vit.

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

| T: *F-Pn lat. 1112:* remainder om; taken from *F-Pn lat. 1337,* f. 19v

T

iu - sti - - ci–am su - am.

F, f. 100v

D

2R

[Vi - [vi] - de - runt

T

Vi - [vi] - de - runt

om -

om -

- nes.]

- nes.

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

fi - nes ter - - re

sa - lu - ta - - re de - - i no - stri

iu - bi - la - te de - - o om - - nis

ter - - ra.

ALLELUYA. DIES SANCTIFICATUS
[M2]

F, f. 100v (4,2)

All.

D

T

si si

[Al - - le -

Al - - le -

- lu -

- lu -

- ya.]

- ya.

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

Al - le - lu - ya.

F, f. 100v

D

T

[Di -

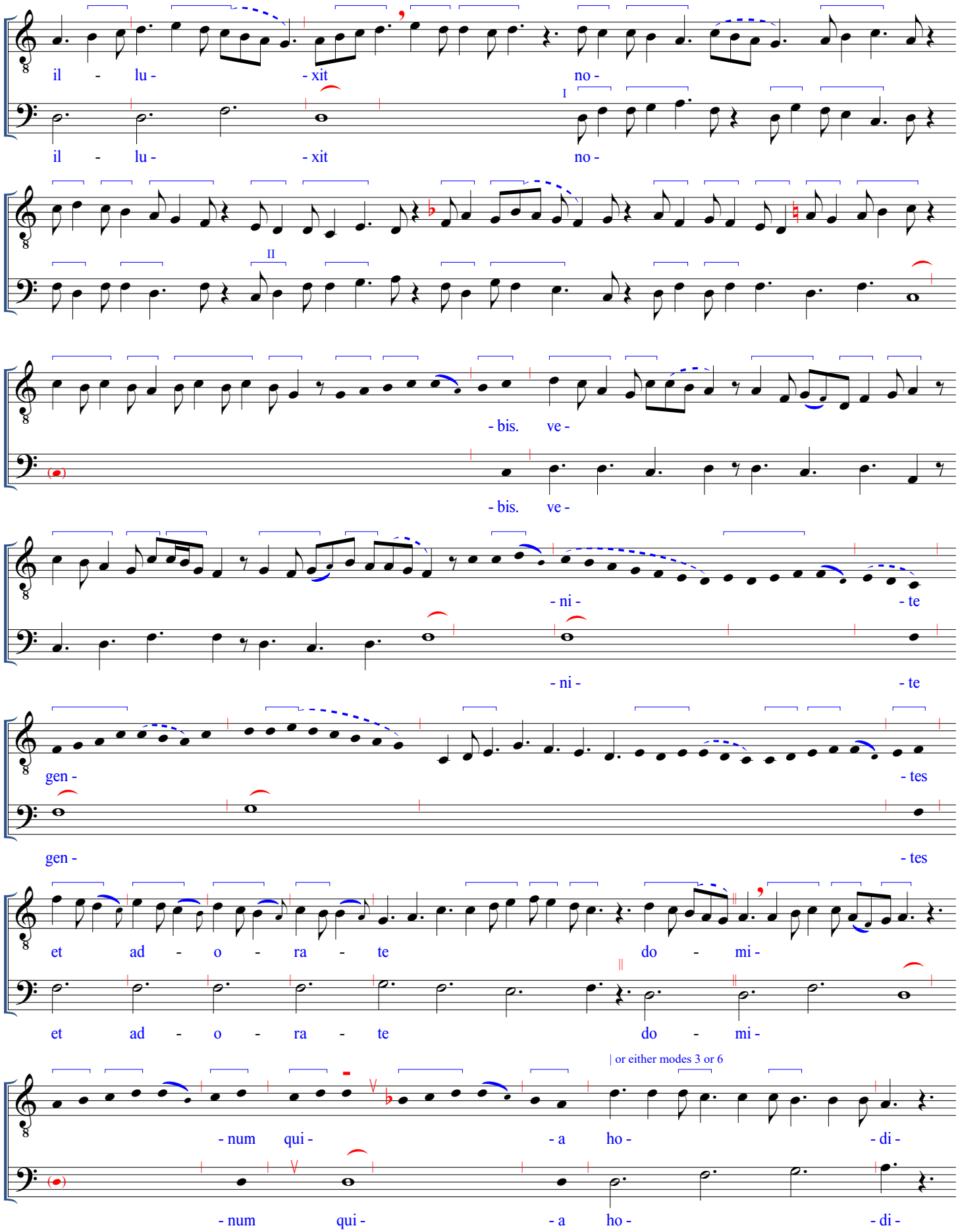
Di -

- es

- es

san - cti - fi - ca - tus

san - cti - fi - ca - tus


il - lu - - xit no -
I
il - lu - - xit no -
II
- bis. ve -
- bis. ve -
- ni - - te
- ni - - te
gen - - tes
gen - - tes
et ad - o - ra - te do - mi -
et ad - o - ra - te do - mi -
| or either modes 3 or 6
V
V
- num qui - - a ho - - di -
- num qui - - a ho - - di -

- e

- e

de - scen - - dit lux mag -

de - scen - - dit lux mag -

I

II

- na.]

- na.

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

T

su - - per ter - - ram.

F, f. 101r

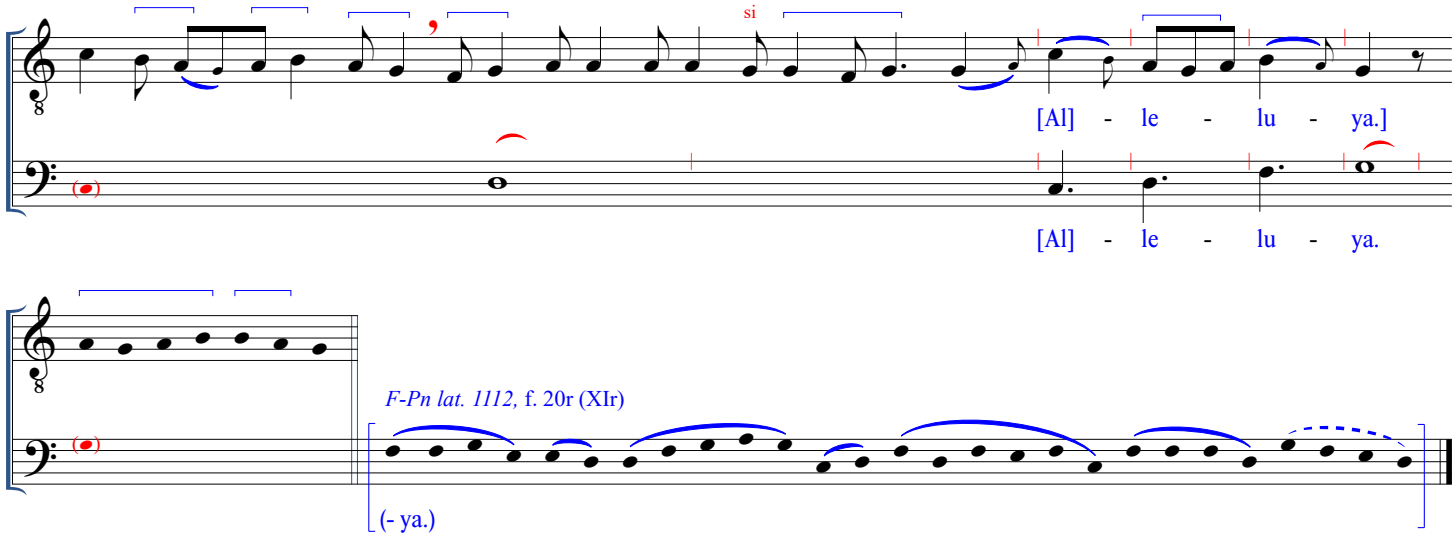
D

2All.

[Al -

T

Al -


si
[Al] - le - lu - ya.]
[Al] - le - lu - ya.
F-Pn lat. 1112, f. 20r (XIr)
(- ya.)

SEDERUNT PRINCIPES. ADIUVA ME DOMINE

Gradual [M3]

F, f. 101r (4,3)

D

[Se - - de -

T

Se - - de -

- runt.]

- runt.

F-Pn lat. 1337, f. 223r

T

prin - ci - pes et ad - ver-sum me lo - que -

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

F, f. 101r

D

[Ad -

T

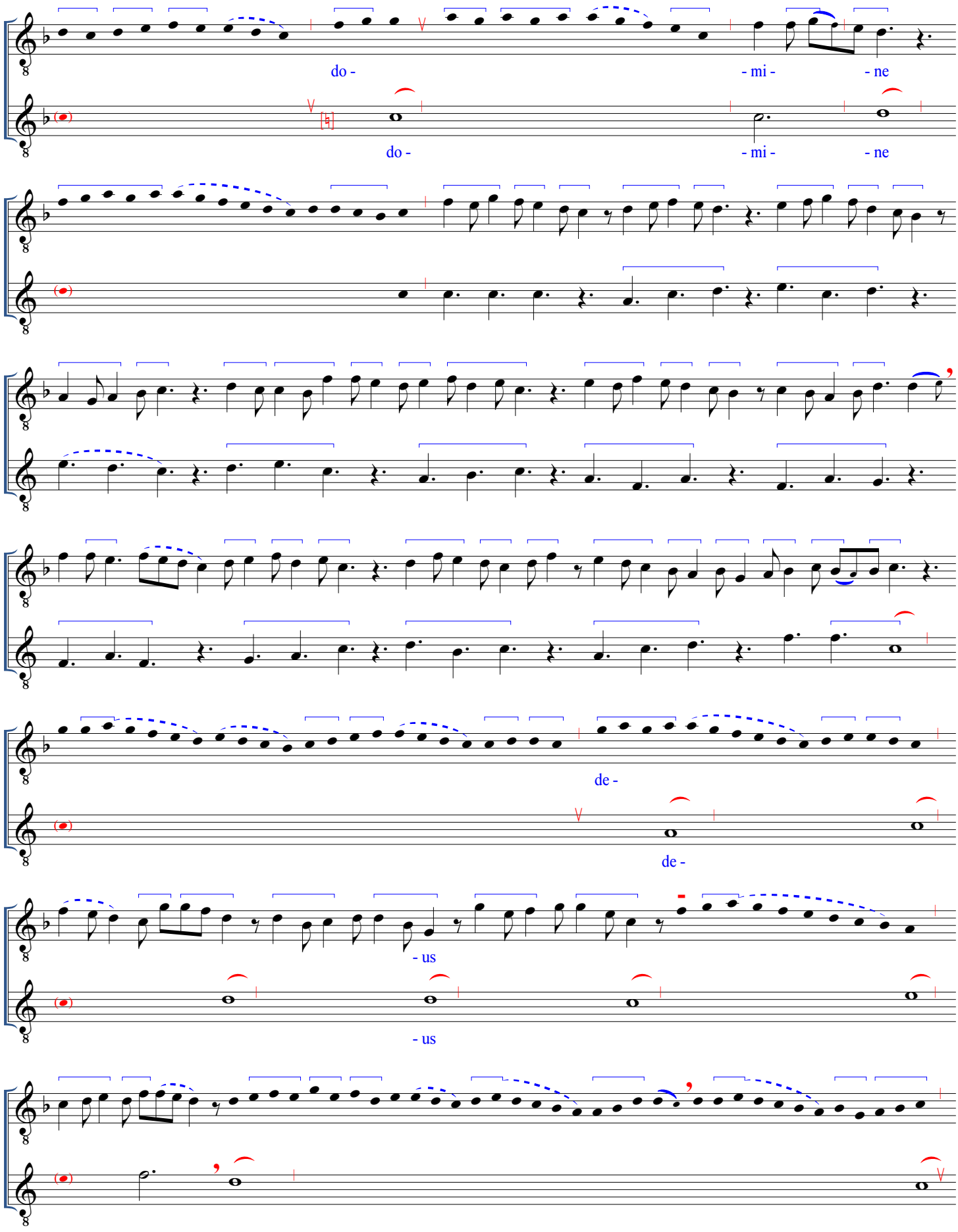
Ad -

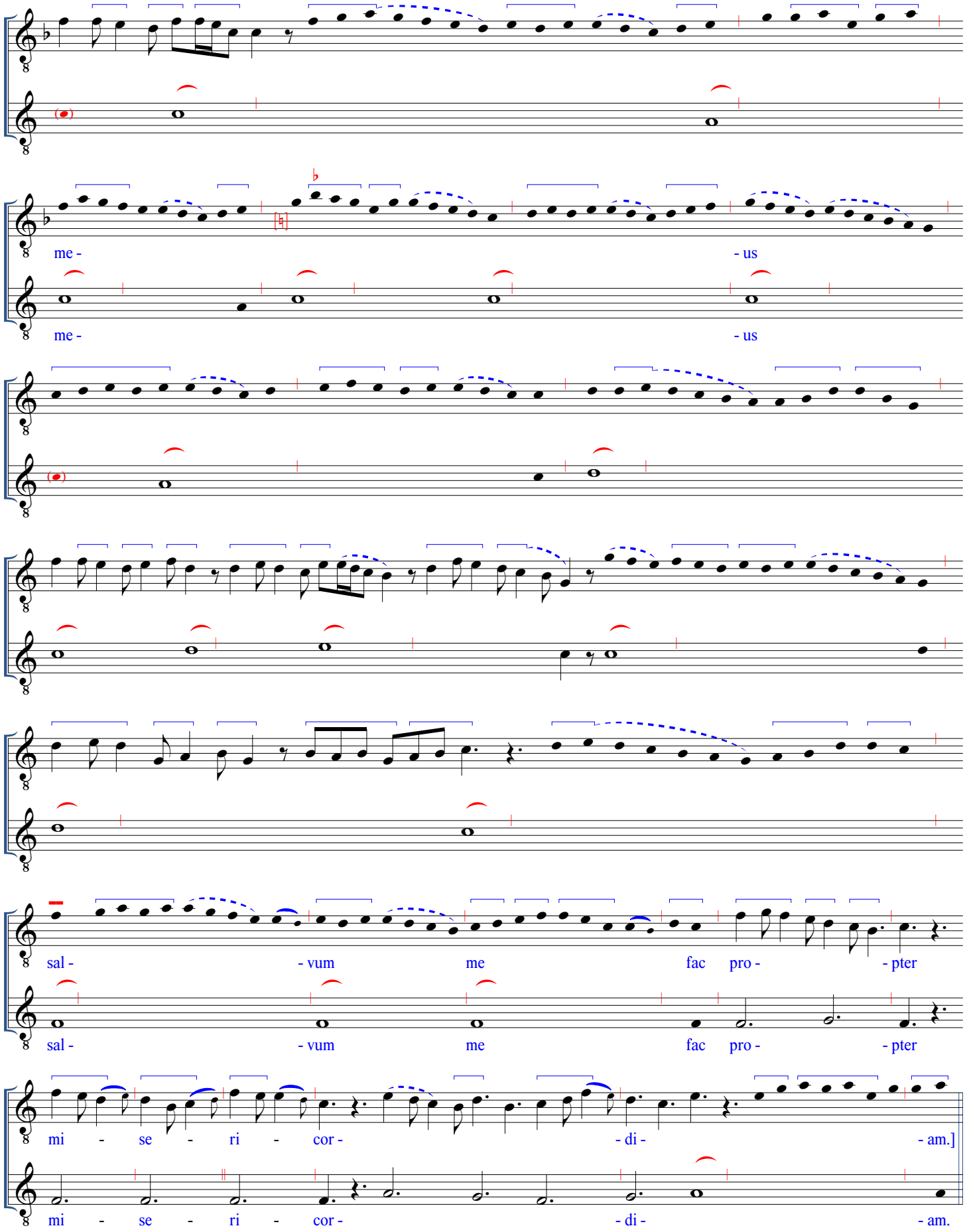
- iu - - va

- iu - - va

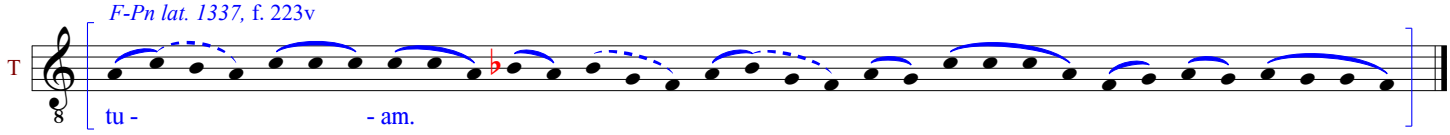
me

me


do -
- mi -
- ne
do -
- mi -
- ne
de -
de -
- us
- us

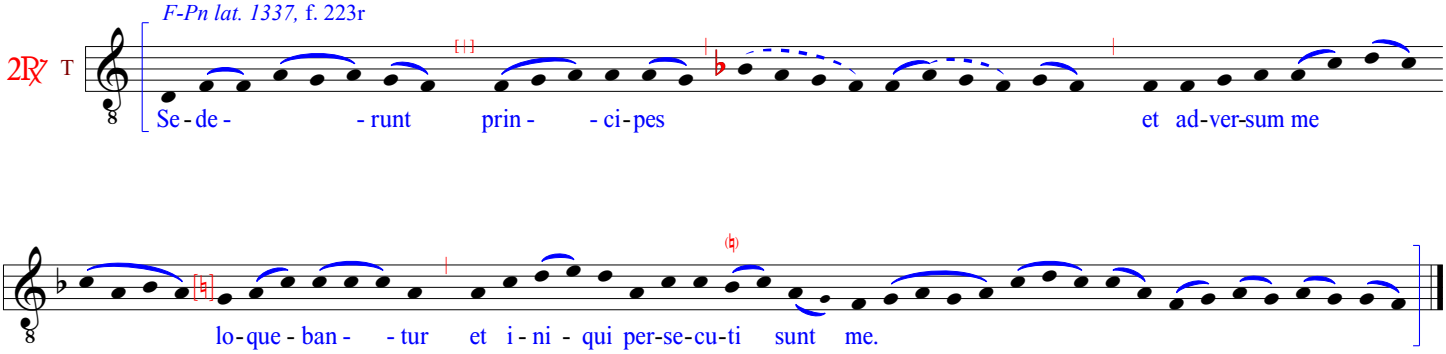

me - - us
me - - us
sal - - vum me fac pro - - pter
sal - - vum me fac pro - - pter
mi - se - ri - cor - - di - - am.]
mi - se - ri - cor - - di - - am.

F-Pn lat. 1337, f. 223v



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

F-Pn lat. 1337, f. 223r



ALLELUYA. VIDEO CELOS APERTOS
[M4])

F, f. 102r (4,4)

All.

D

T

[Al -

Al -

- le -

- le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 155v (Iv)

Al - le - lu - ya.

F, f. 102r

[Vi -

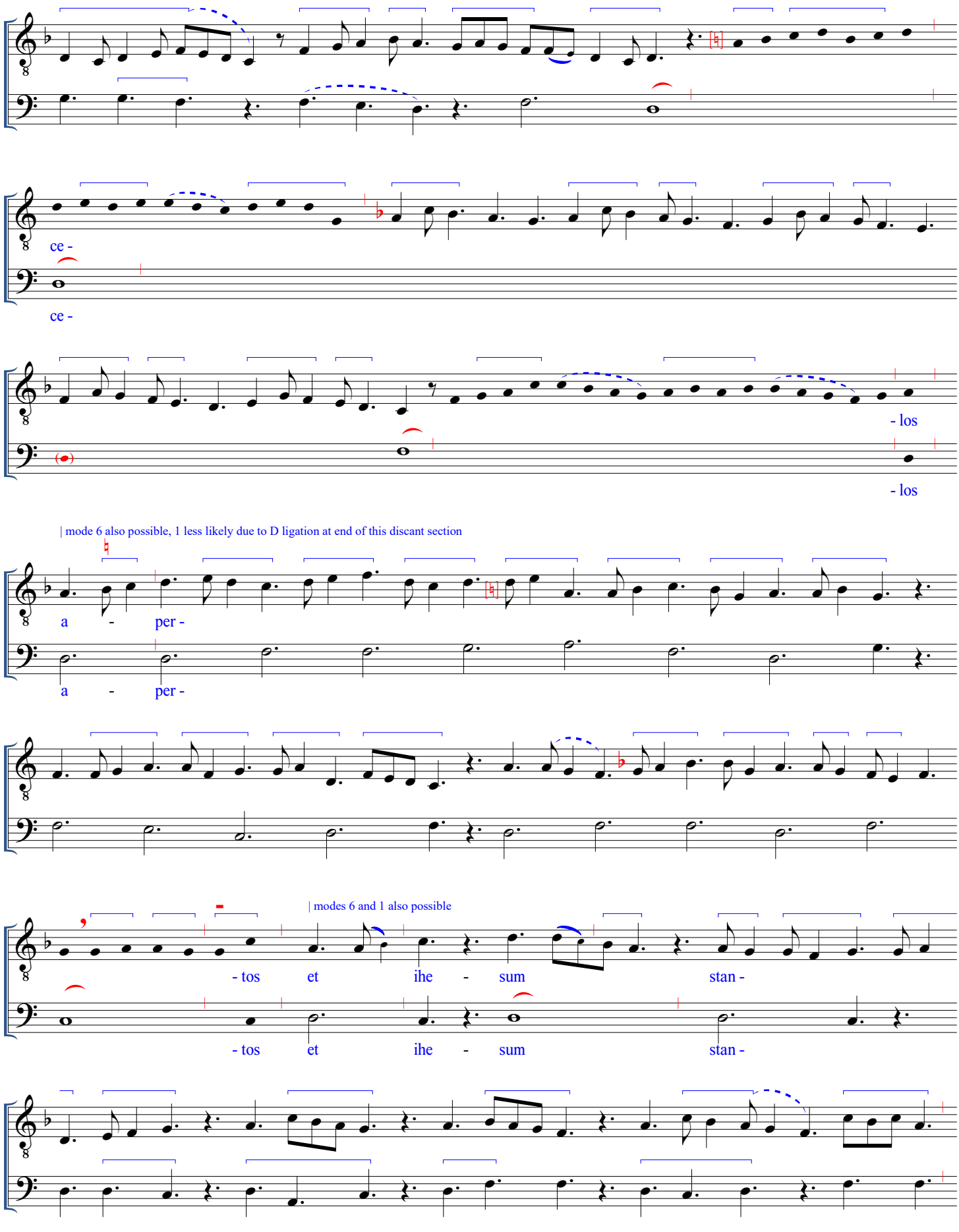
Vi -

- de -

- o

- de -

- o


ce -
ce -
- los
- los
| mode 6 also possible, 1 less likely due to D ligation at end of this discant section
a - per -
a - per -
| modes 6 and 1 also possible
- tos et ihe - sum stan -
- tos et ihe - sum stan -

| modes 6 and 1 also possible

- tem

- tem

a dex - - tris

a dex - - tris

vir -

vir -

- tu -

- tu -

- tis.]

- tis.

F-Pn lat. 1112, f. 155v (Iv)

T

de - - i.

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

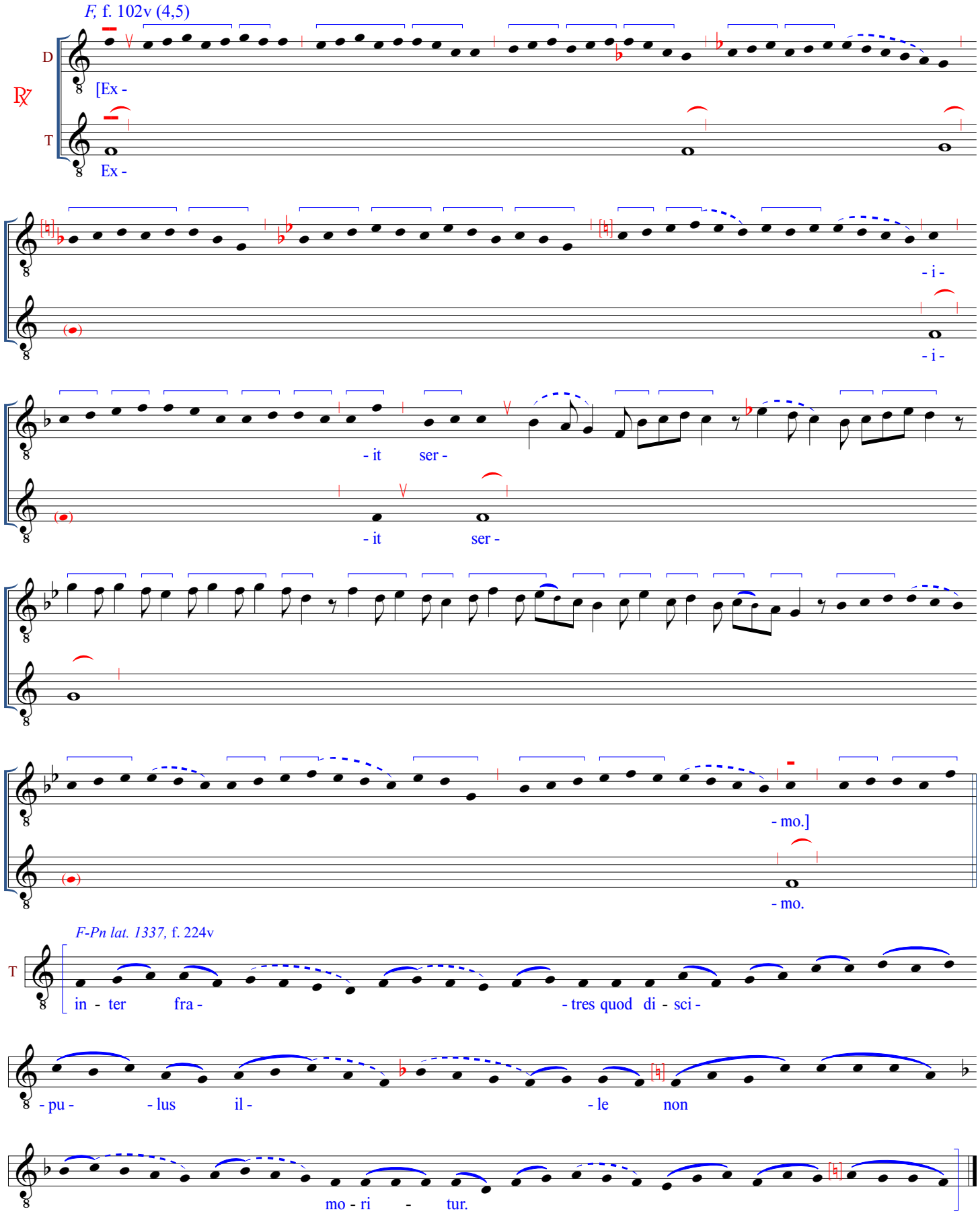
F-Pn lat. 1112, f. 155v (Iv)

2All. T

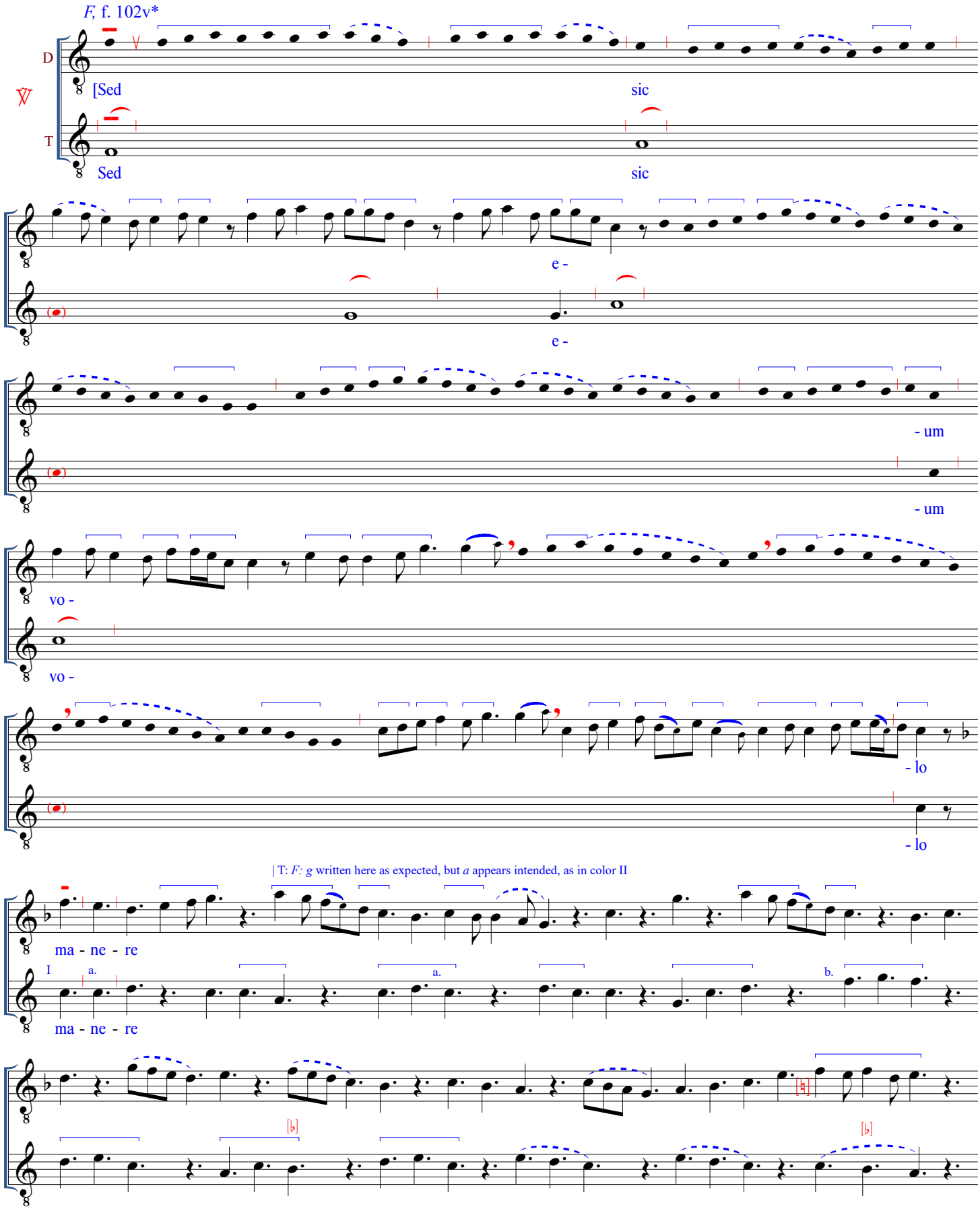
Al - le - lu - ya.

EXIIT SERMO. SED SIC EUM
Gradual [M5]

F, f. 102v (4,5)

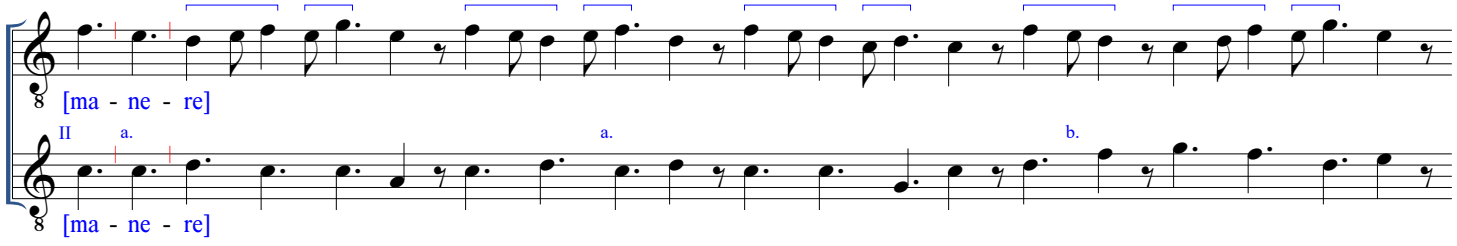


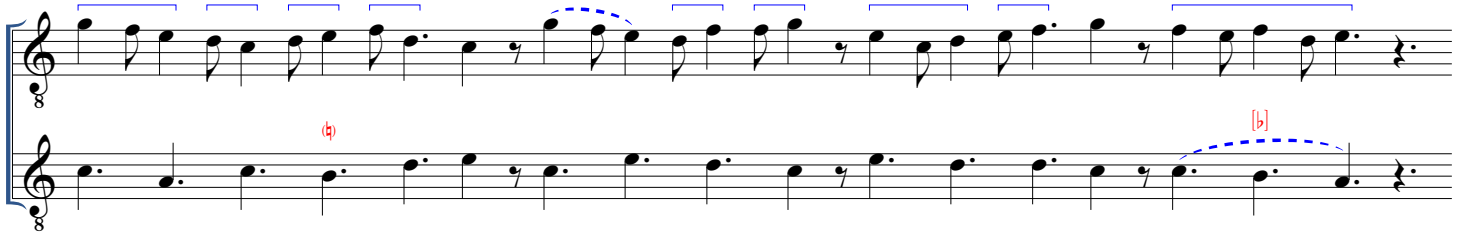
(continued)

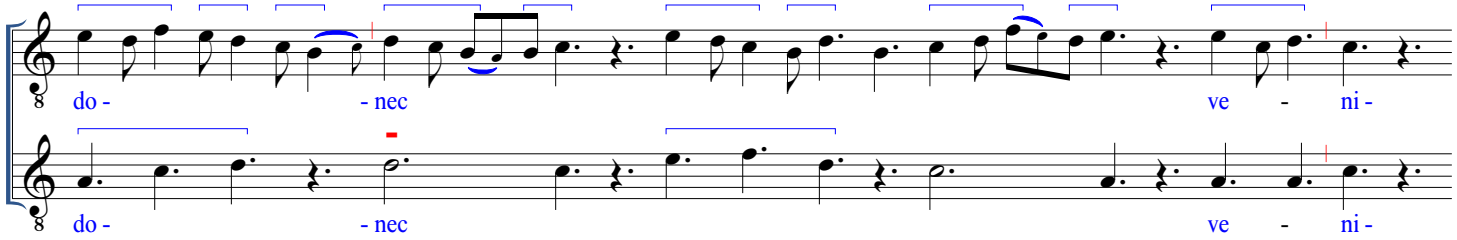


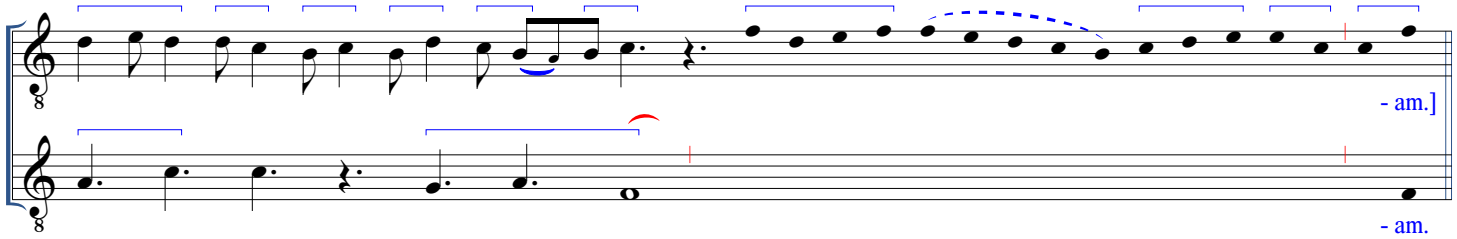
*In *F* and *W2,* the flat sigs on *b* and *e* in the D voice are apparently still in force, but *W1* (f. 23' (27'), as well as concordances in M1 *(W2)* and M37 *(F, W2),* have no sigs for the opening of the ℣. As a result, they are omitted here, particularly since they would conflict with the cadences on *e* over the *a* in the T.

| T: *F:* pitch is usually *g;* cf. color I, where *g* is indeed given but *a* needed
| text repetition optional, prompted by extraneous strokes

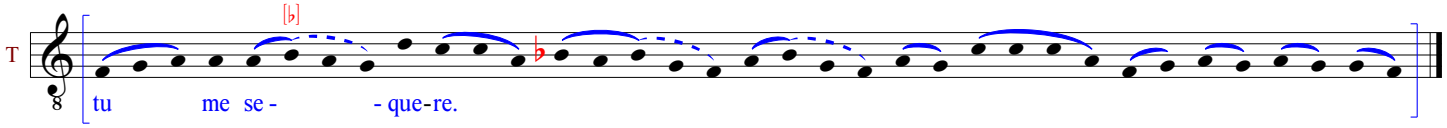






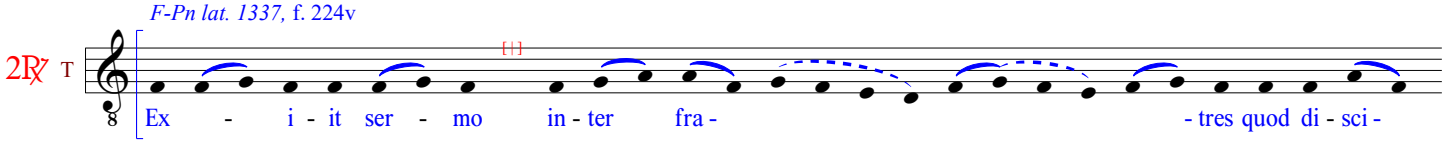


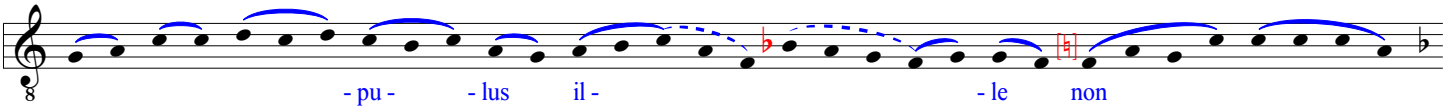
F-Pn lat. 1337, f. 224v

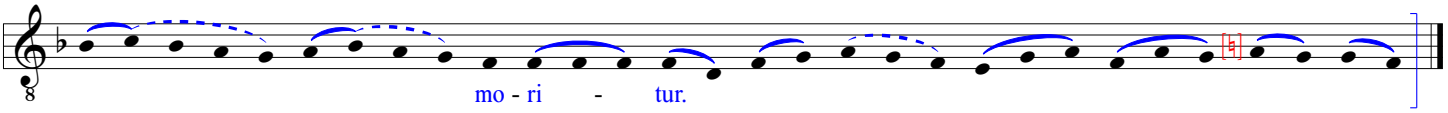


(In place of a chant performance of the repeat of the respond, given below, the polyphonic version may be offered.)

F-Pn lat. 1337, f. 224v







ALLELUYA. HIC EST DISCIPULUS
[M6]

F, f. 103r (4,6)

All.

D

[Al - - le -

T

Al - - le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 156r (Ir)

Al - le - lu - ya

F, f. 103r (4,6)

D

[Hic

T

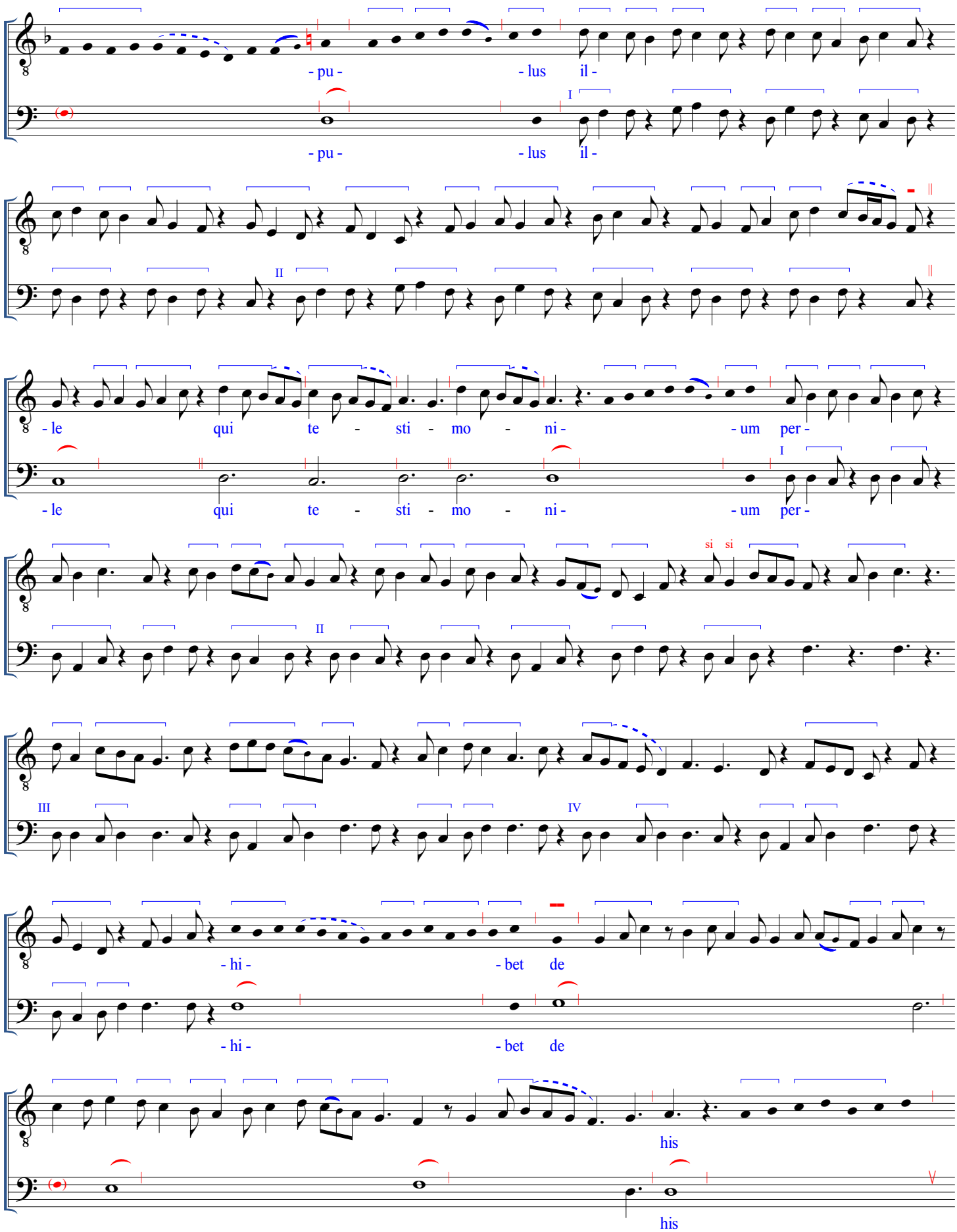
Hic

est

est

dis - - ci -

dis - - ci -


- pu - - lus il -
- pu - - lus il -
- le qui te - sti - mo - ni - - um per -
- le qui te - sti - mo - ni - - um per -
si si
- hi - - bet de
- hi - - bet de
his
his

et sci -

et

- mus. qui -

- mus. qui -

- a

- a

ve -

ve -

- rum est.]

- rum est.

F-Pn lat. 1112, f. 156r (Ir)

T

te - sti-mo-ni-um e - - ius.

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 156r (Ir)

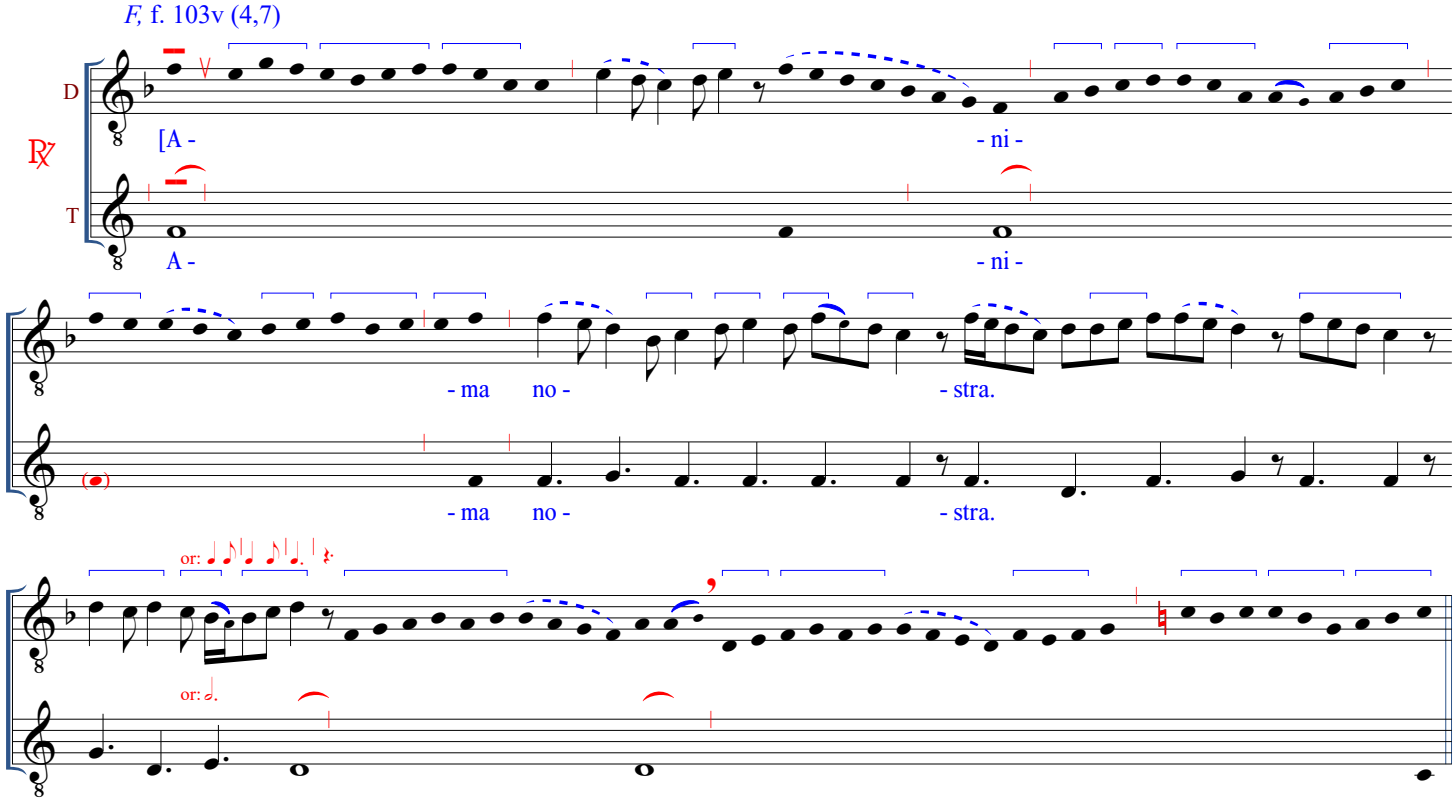
2All. T

Al - le-lu - ya

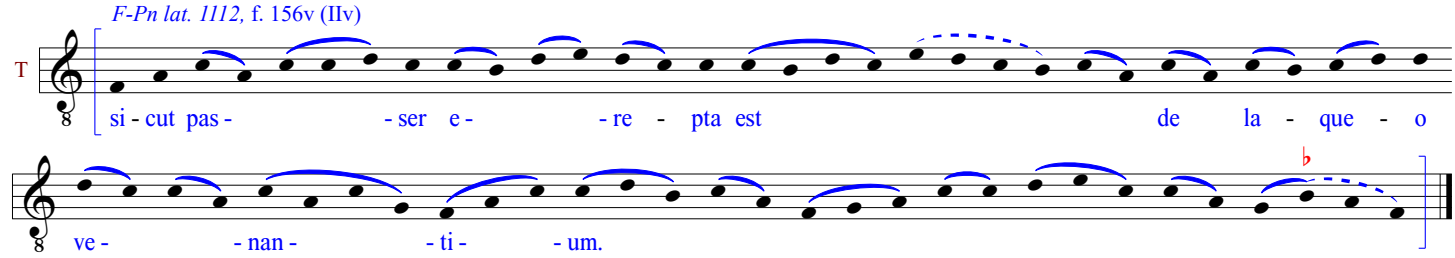
ANIMA NOSTRA. LAQUEUS CONTRITUS EST

Gradual [M7]

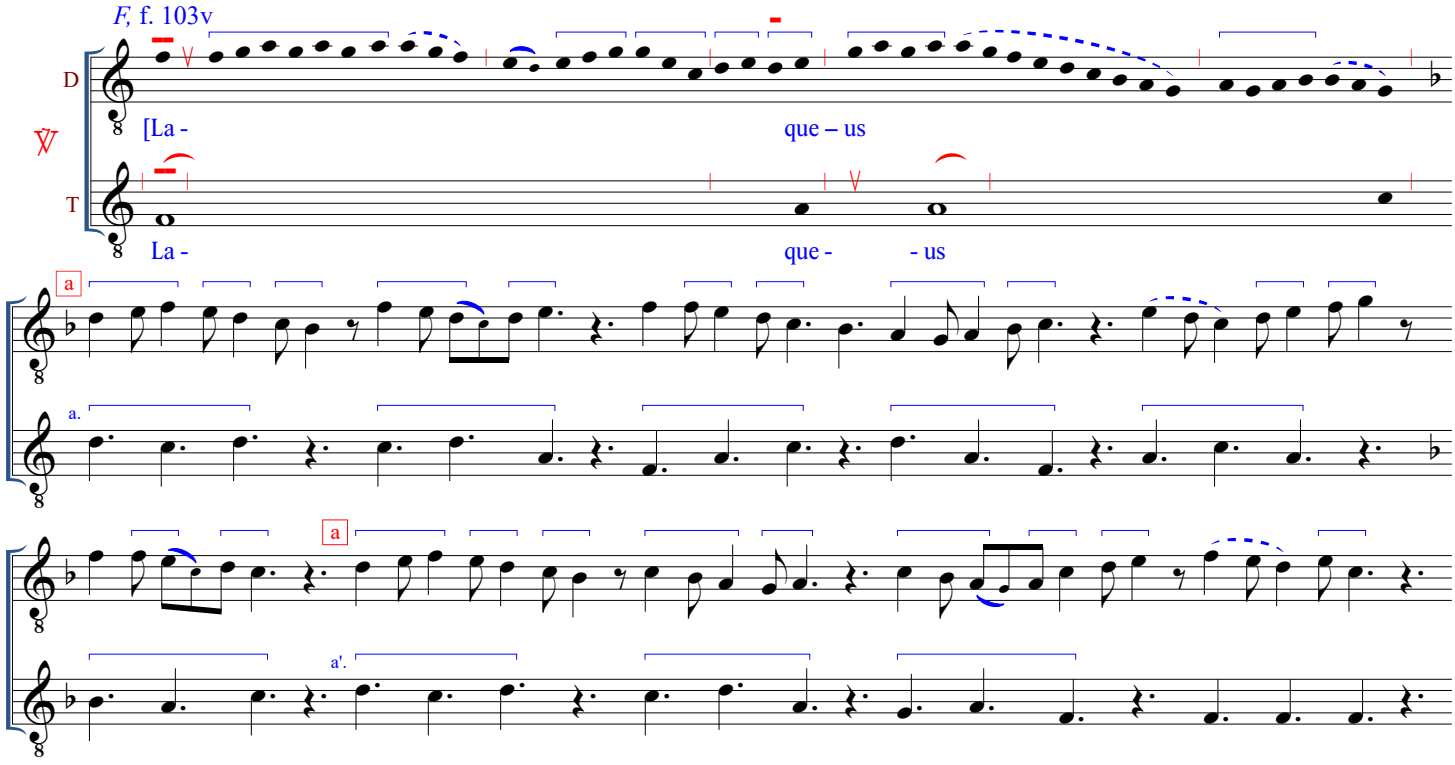
F, f. 103v (4,7)

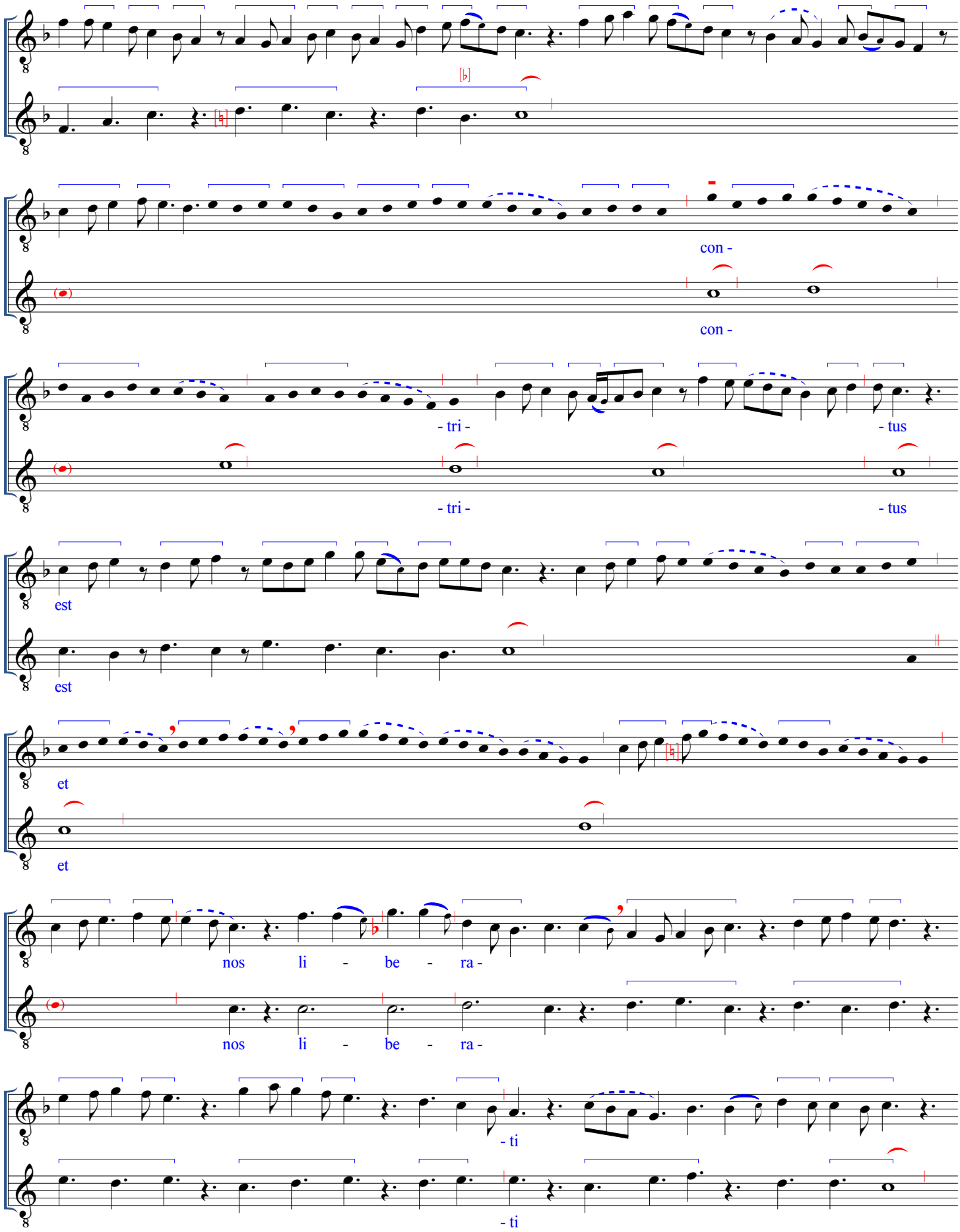


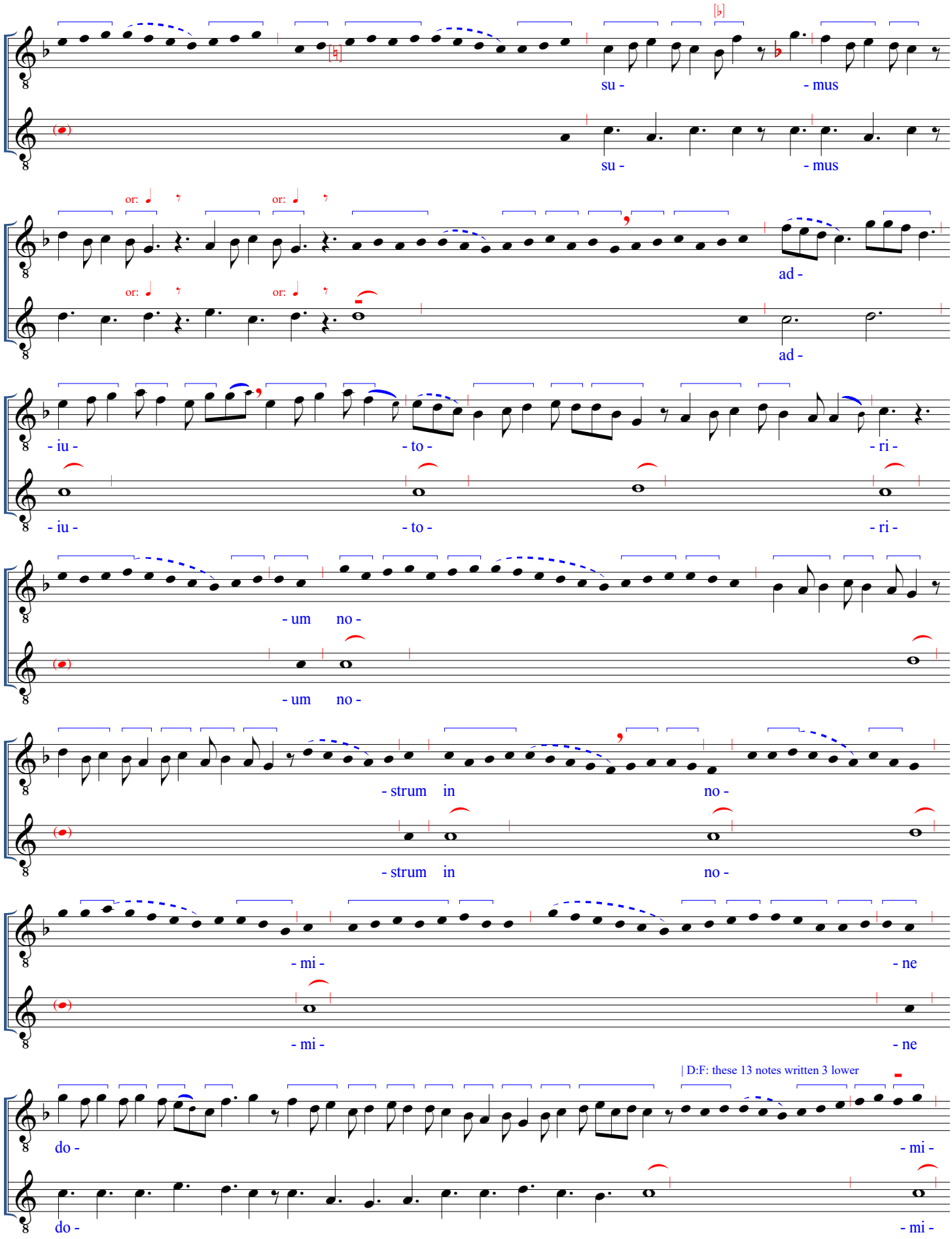
F-Pn lat. 1112, f. 156v (IIv)



F, f. 103v




con -
con -
- tri -
- tus
- tri -
- tus
est
est
et
et
nos li - be - ra -
nos li - be - ra -
- ti
- ti


su - mus
su - mus
or: or:
or: or:
ad -
ad -
- iu - - to - - ri -
- iu - - to - - ri -
- um no -
- um no -
- strum in no -
- strum in no -
- mi - - ne
- mi - - ne
| D:F: these 13 notes written 3 lower
do - - mi -
do - - mi -

- ni qui fe - - cit

- ni qui fe - - cit

ce - lum.]

ce - - lum.

F-Pn lat. 1112, f. 156v (IIv)

T

et ter - - ram.

(For the repeat of the respond section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 156v (IIv)

2℟ T

A - ni - ma no - - stra si - cut pas - - ser

e - - re - pta est de la - que - o ve - - nan -

- ti - - um.

LAUS TUA DEUS. HERODES IRATUS

Alleluya [M8]

F, f. 104v (4,8)

All.

D

[Laus

T

Laus

tu -

tu -

a

- a

[de -

a'

- a

[de -

- us.]

- us.]

F-Pn lat. 1112, f. 156v (IIv)

T

Laus tu - - a de - - us.

F, f. 104v

V

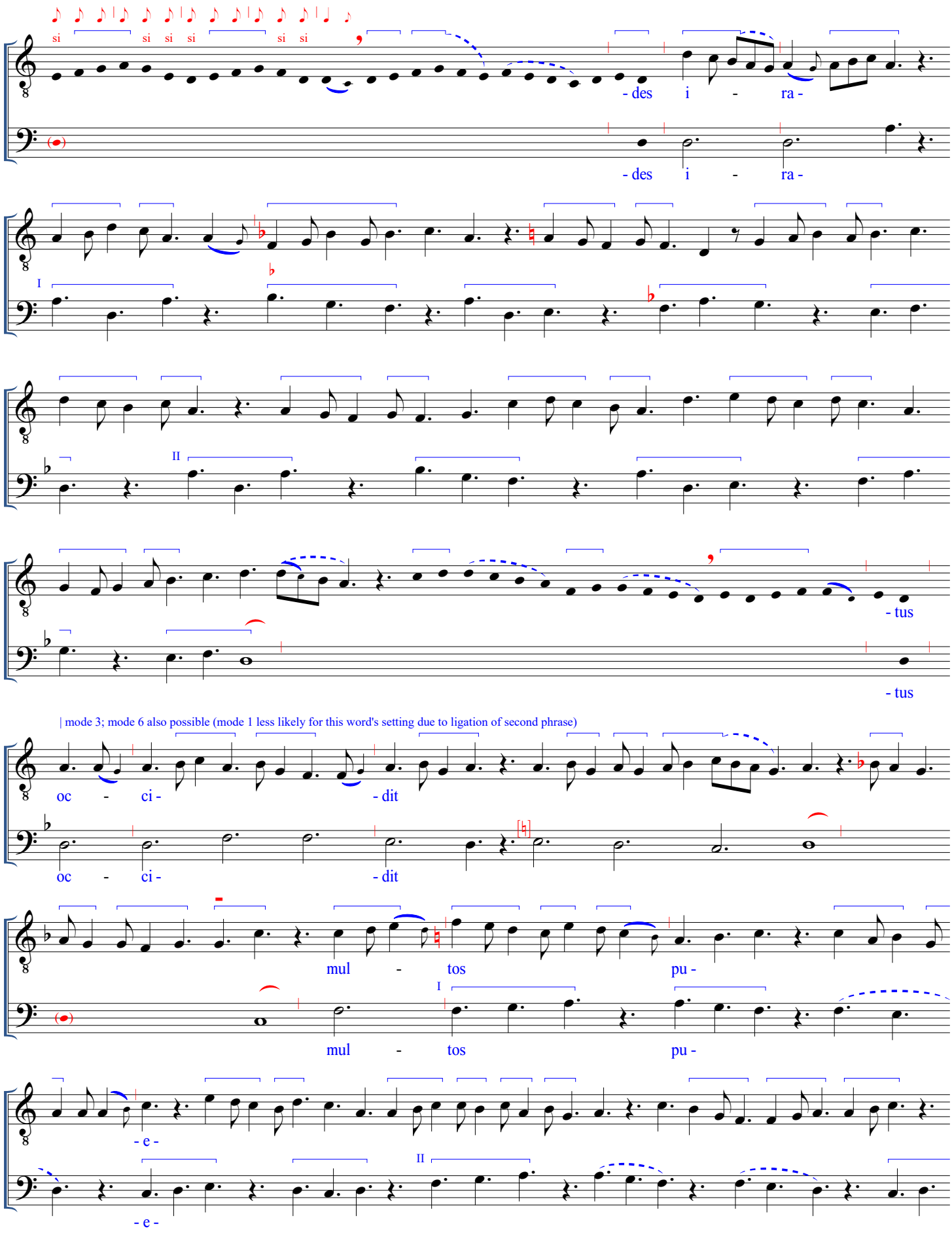
D

[He - - ro -

T

He - - ro -

si si si si si


si si si si si si
- des i - ra -
- des i - ra -
I
II
- tus
- tus
| mode 3; mode 6 also possible (mode 1 less likely for this word's setting due to ligation of second phrase)
oc - ci - - dit
oc - ci - - dit
mul - tos pu -
I
mul - tos pu -
- e -
II
- e -

| modes 6 and 3 also possible for this phrase

- ros

- ros

| *W1* clausula concordance in mode 1, mensural concordances of motet 98 in mode 5

in beth - - le - em

I a. a'.

in beth - - le - em

b.

b

II a.

a'. b.

b

iu - - de.]

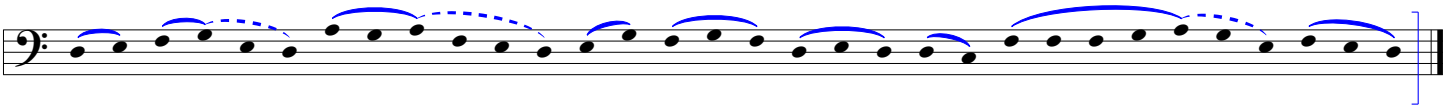
iu - - de.

F-Pn lat. 1112, f. 157r (IIr)

T

ci - - vi - ta - - te da - - vid.

| *F-Pn lat. 1112:* remainder om; taken from *iubilus*

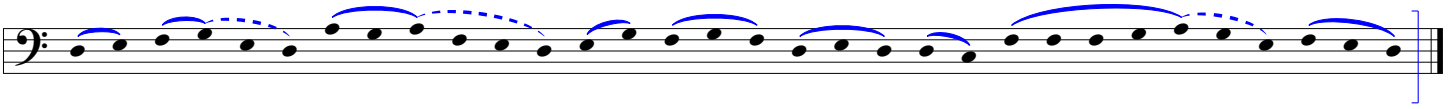


(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 156v (IIv)

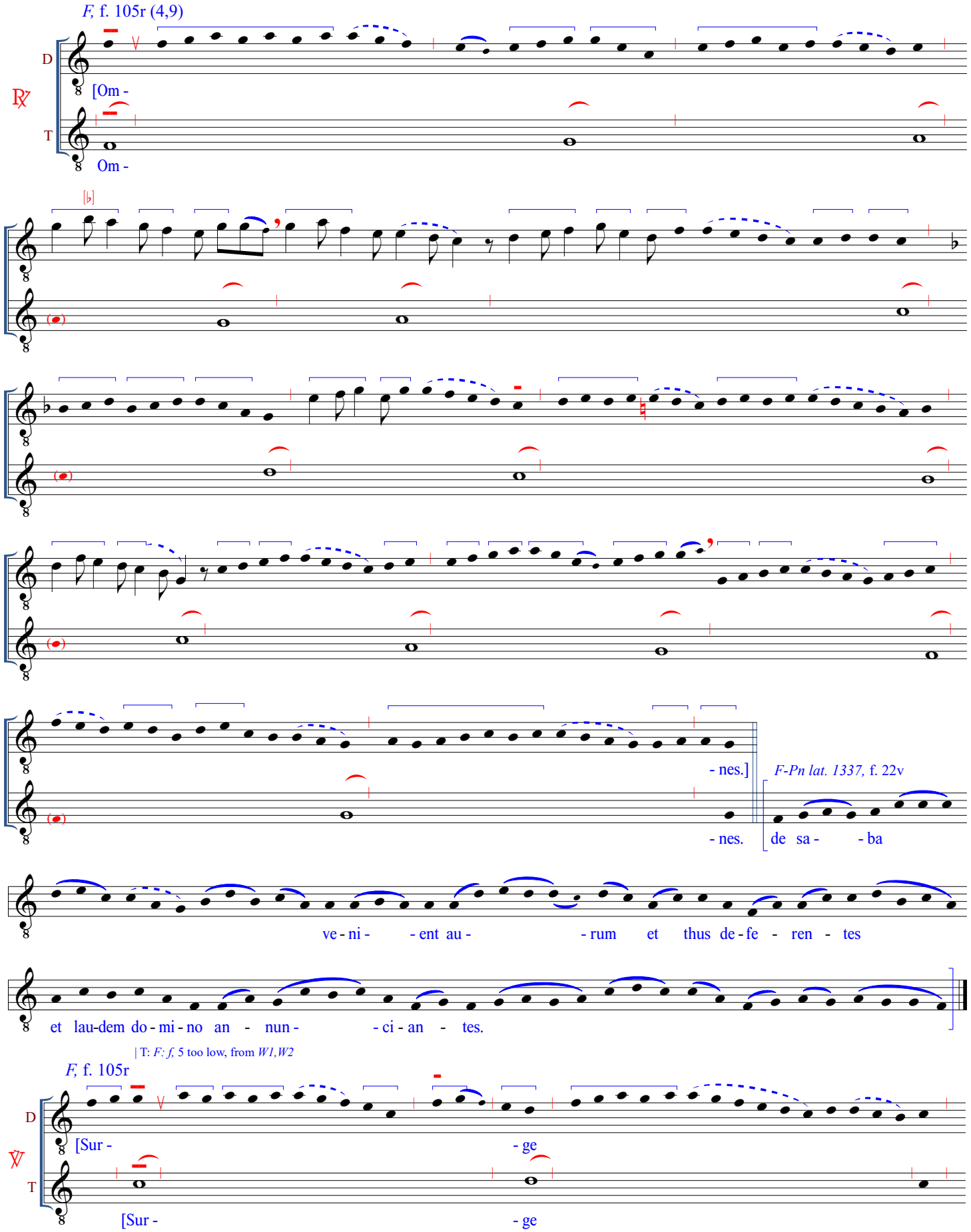
2All. T

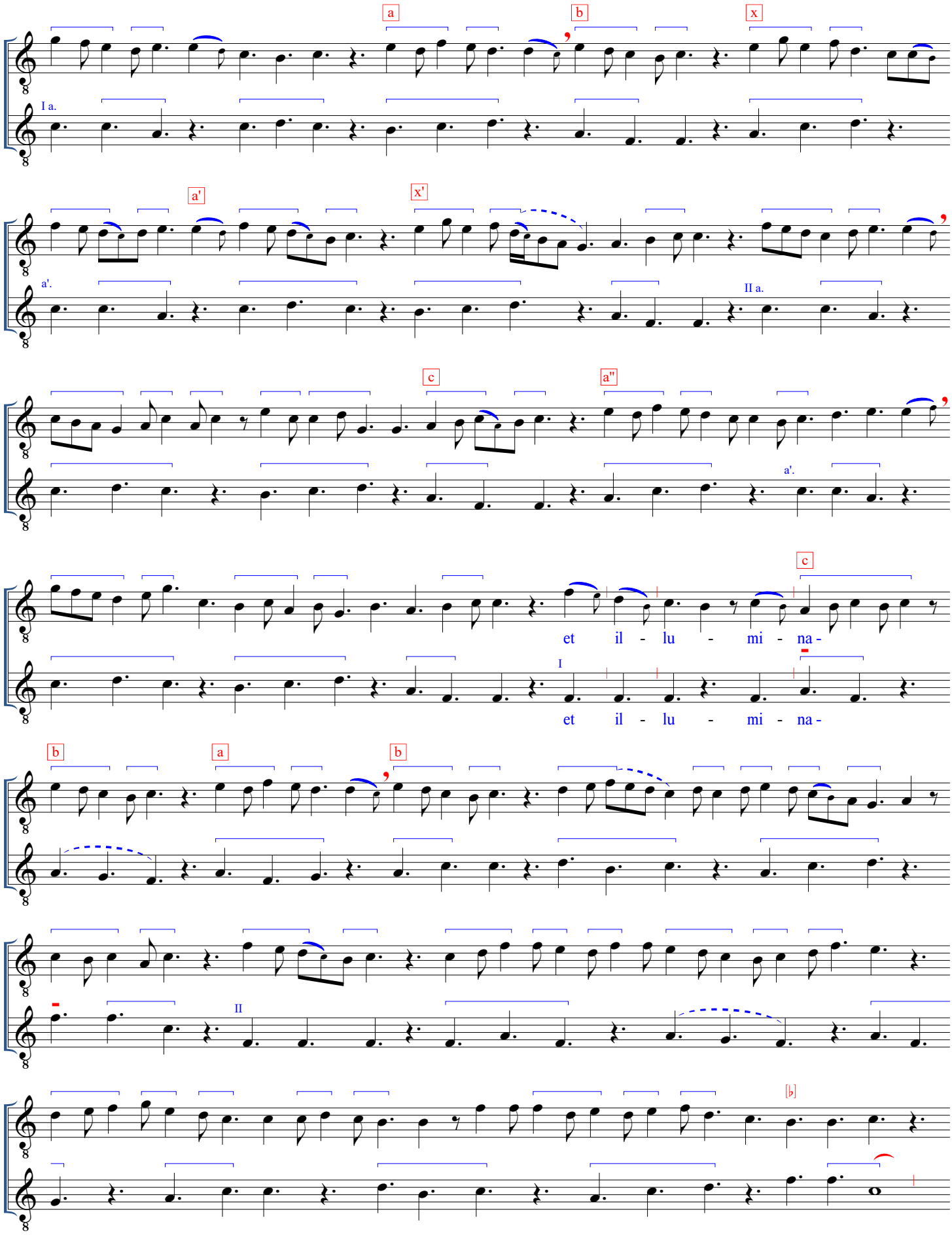
Laus tu - - a de - - us.



OMNES DE SABA. SURGE ET ILLUMINARE

Gradual [M9]




a
b
x
I a.
a'
x'
a'.
II a.
c
a"
a'.
c
et il - lu - mi - na -
I
et il - lu - mi - na -
b
a
b
II
[♭]

| modes 3 or 6 also possible for these 4 phrases

- re ihe - - ru -

- re ihe - - ru -

- sa - - lem.

- sa - - lem.

| T:*F:* extra 2si=g,*f* precedes; corrected after *W2*

qui - a

qui - a

or: or:

glo -

glo -

- ri -

- ri -

d d'

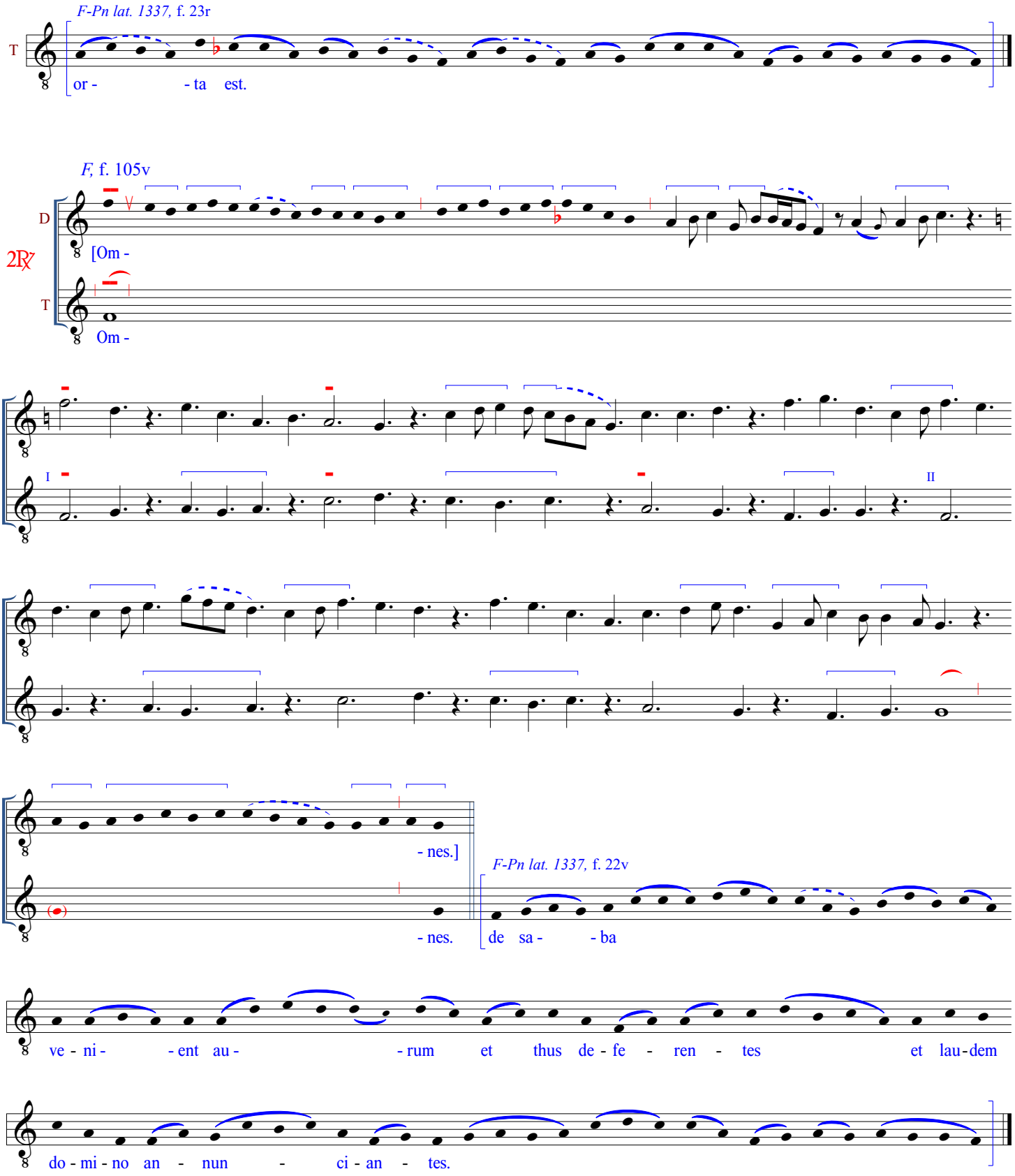
- a do - - mi - ni

- a do - - mi - ni

d

su - per te.]

su - per te.


F-Pn lat. 1337, f. 23r
T
or - - ta est.
F, f. 105v
D
2R
T
[Om -
Om -
I
II
- nes.]
- nes.
F-Pn lat. 1337, f. 22v
de sa - - ba
ve - ni - - ent au - - rum et thus de - fe - ren - tes et lau - dem
do - mi - no an - nun - ci - an - tes.

ALLELUYA. VIDIMUS STELLAM
[M10]

F, f. 106r (4,10)

All.

D

[Al - le -

T

Al - le -

- lu -

- lu -

or: ♪ ♪ ♪ (♪ ♪ ♪) ♪ ♪ ♪ (♪ ♪ ♪) -- values in parentheses are optional for inclusion in the alternative reading

- ya.]

- ya.

F-Pn lat. 1112, f. 22v (XVIIIIv)

T

Al - le - lu - ya.

F, f. 106r

D

[Vi -

T

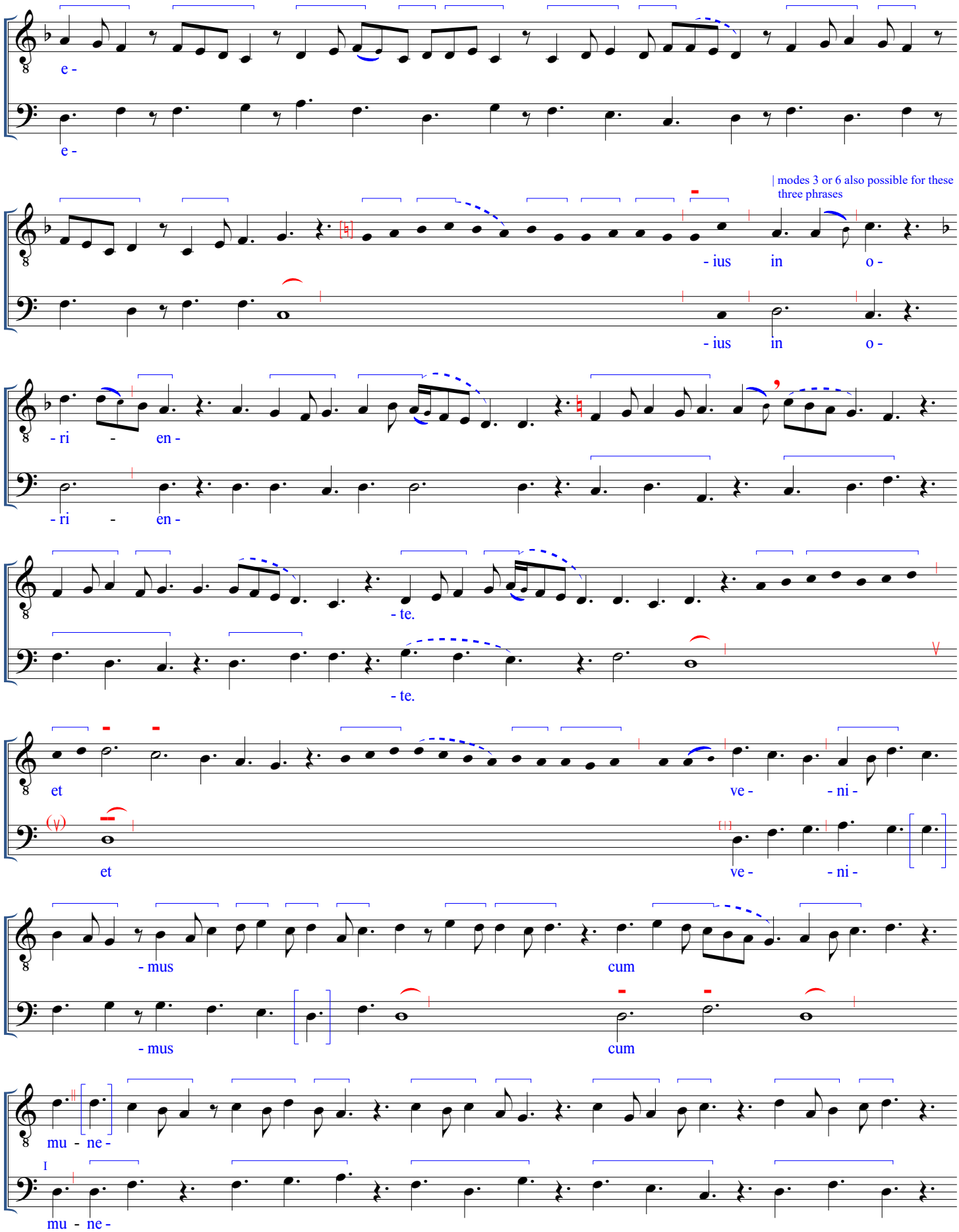
Vi -

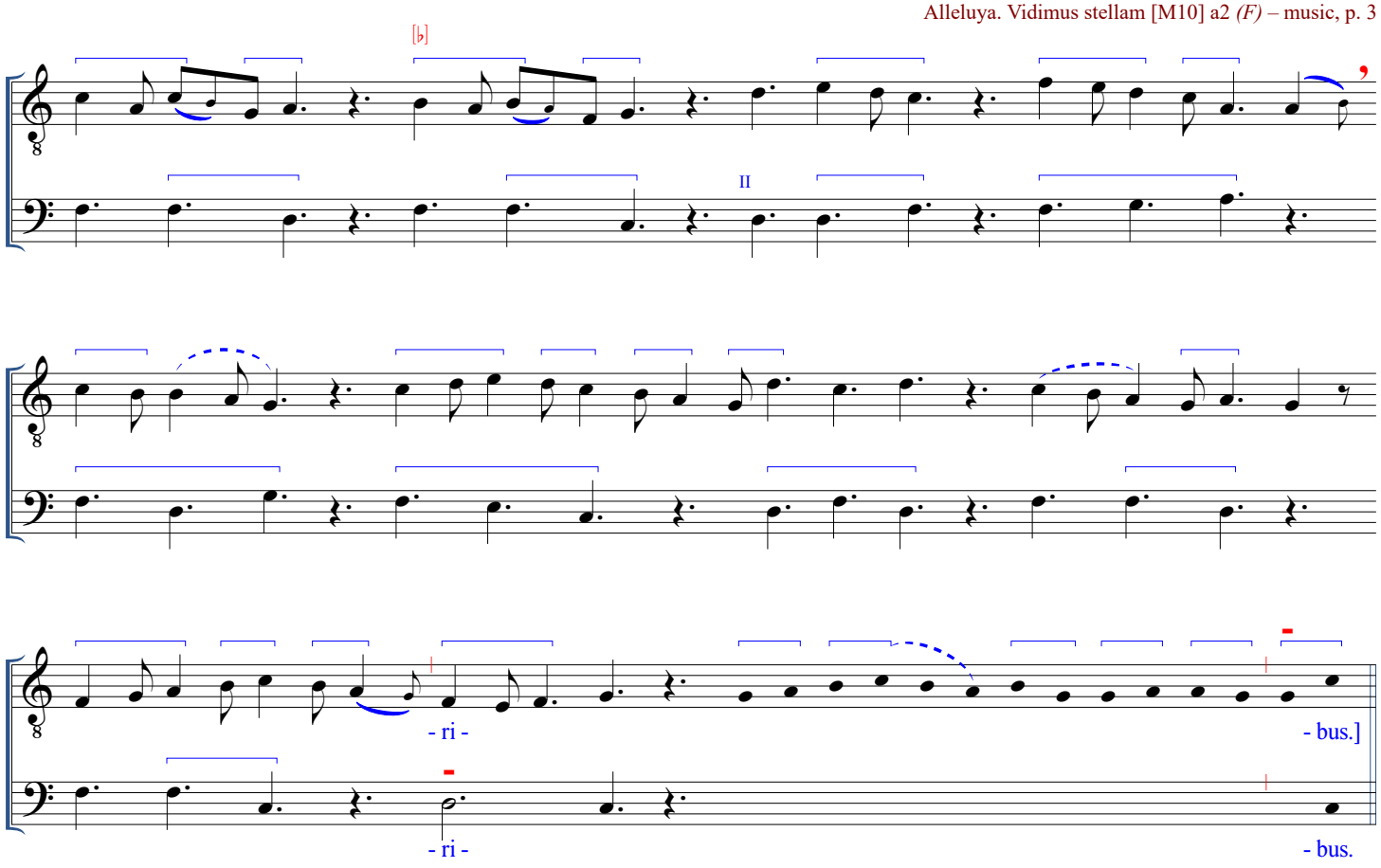
- di - mus

- di - mus

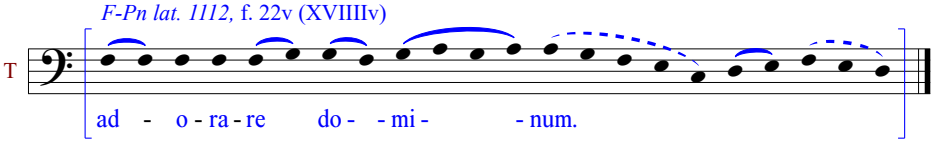
stel - lam

stel - lam


e -
e -
| modes 3 or 6 also possible for these three phrases
- ius in o -
- ius in o -
- ri - en -
- ri - en -
- te.
- te.
et
ve - ni -
et
ve - ni -
- mus
cum
- mus
cum
mu - ne -
mu - ne -

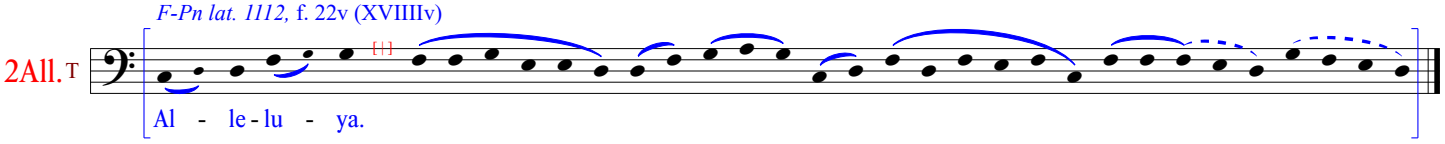


F-Pn lat. 1112, f. 22v (XVIIIIv)



(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 22v (XVIIIIv)



SUSCEPIMUS DEUS. SICUT AUDIVIMUS

Gradual [M11]

F, f. 106v (4,11)

D

℟

T

[Sus - - ce -

Sus - - ce -

- pi - - mus

- pi - - mus

de -

de -

- us.]

- us.

F-Pn lat. 9441, f. 140r

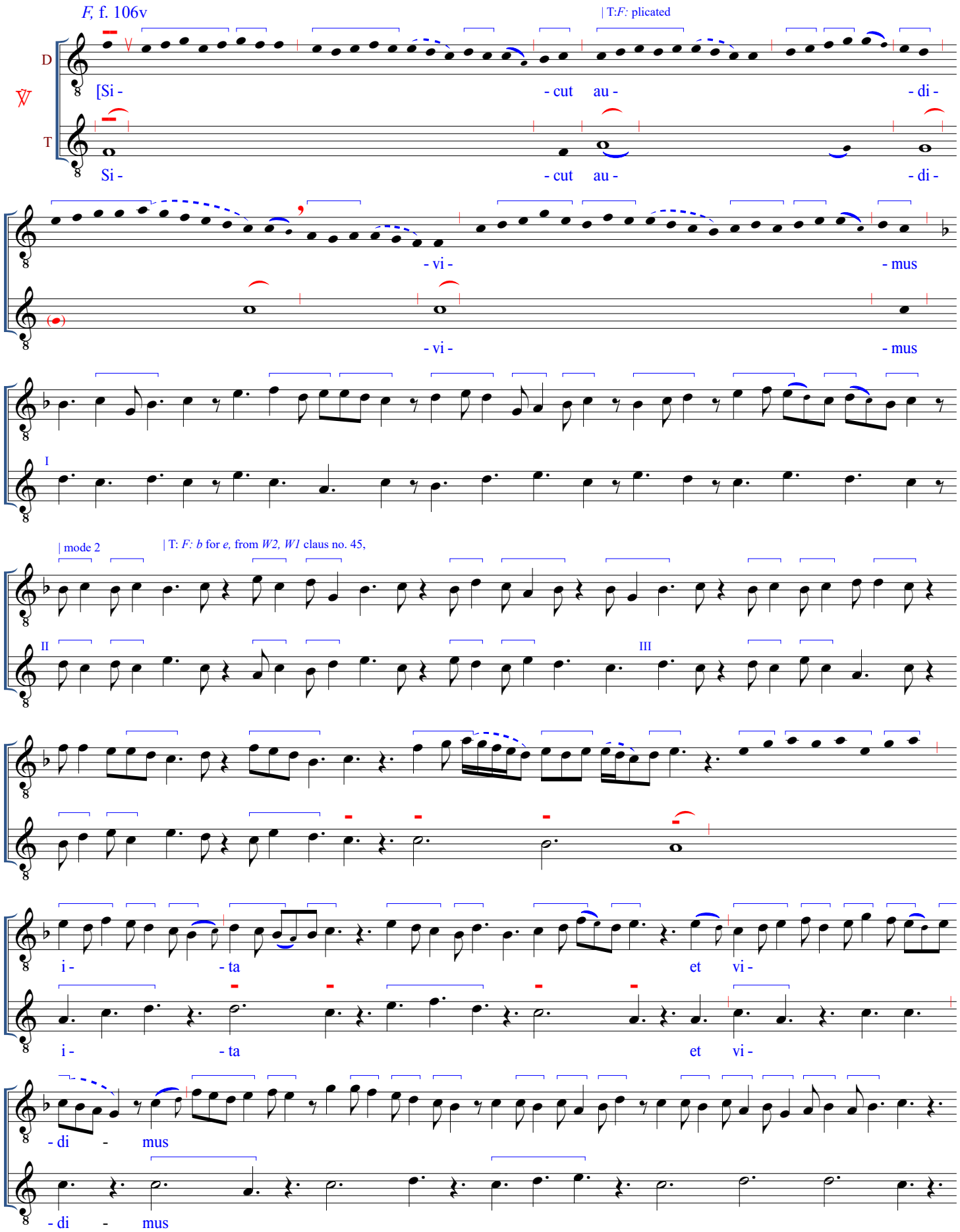
mi - se - - ri - cor - di - am

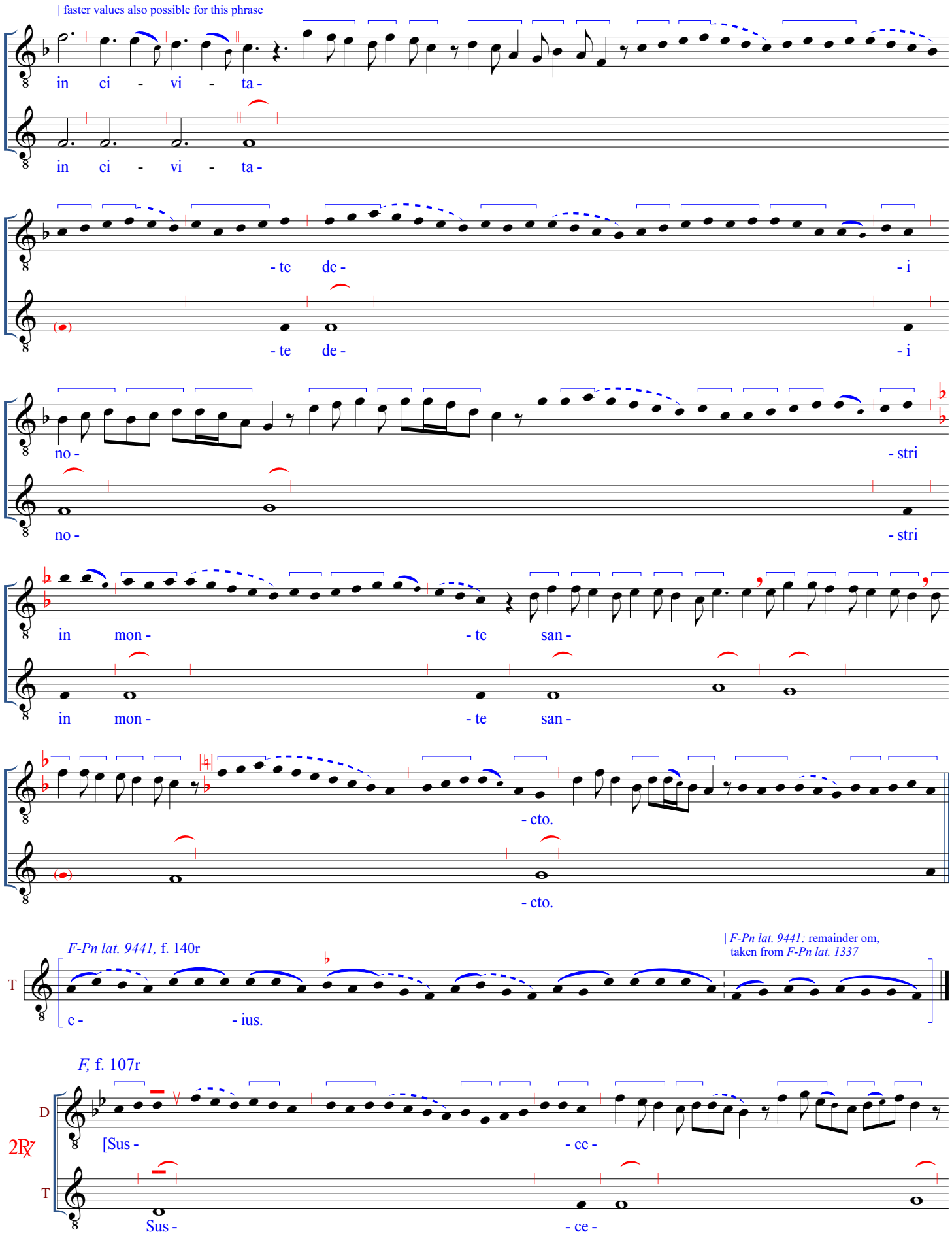
tu - - am in me - di - - o tem - pli tu - - i se - cun - dum

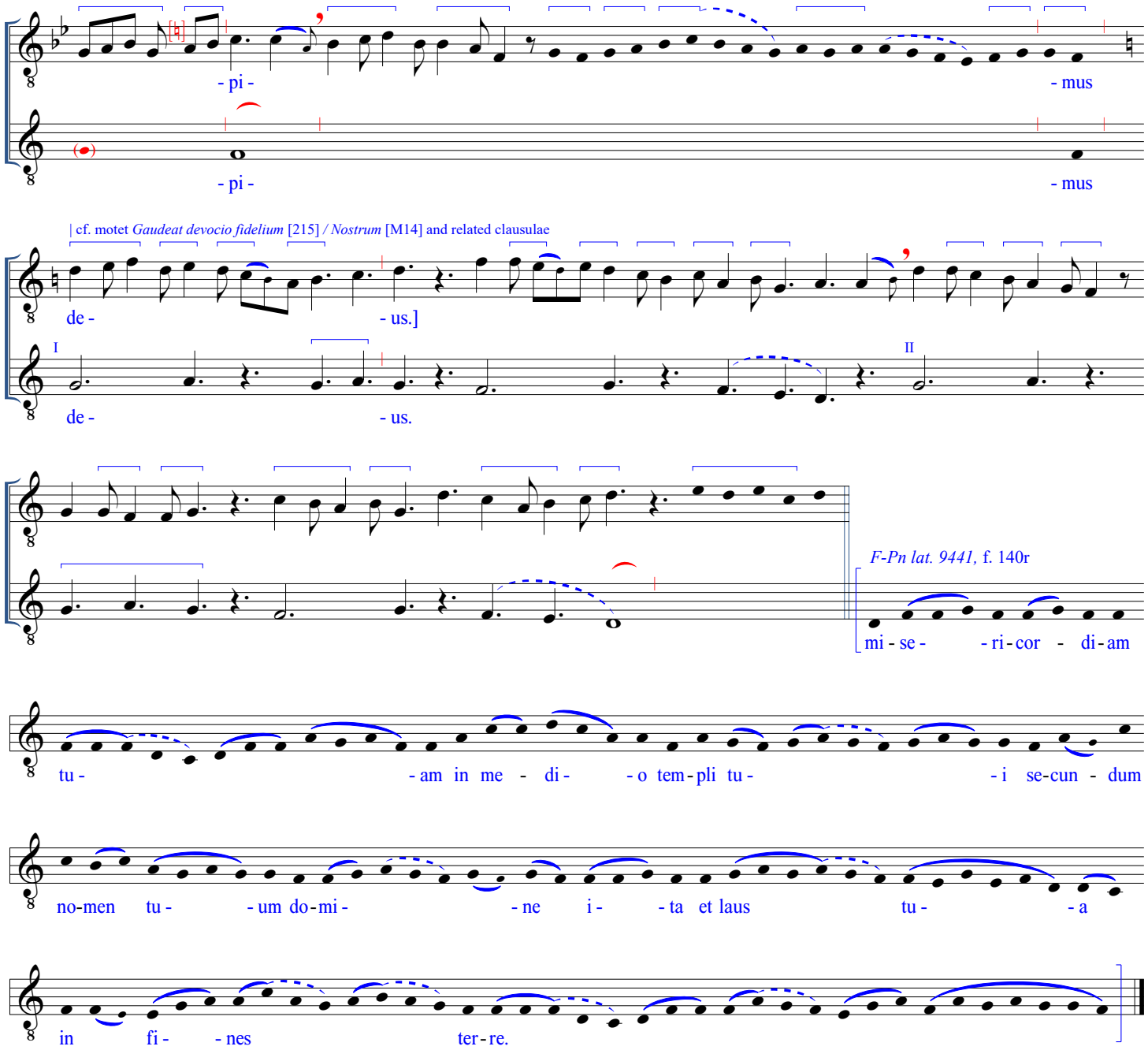
no - men tu - - um do - mi - - ne i - - ta et laus tu - - a

in fi - - nes ter - re.

(continued)

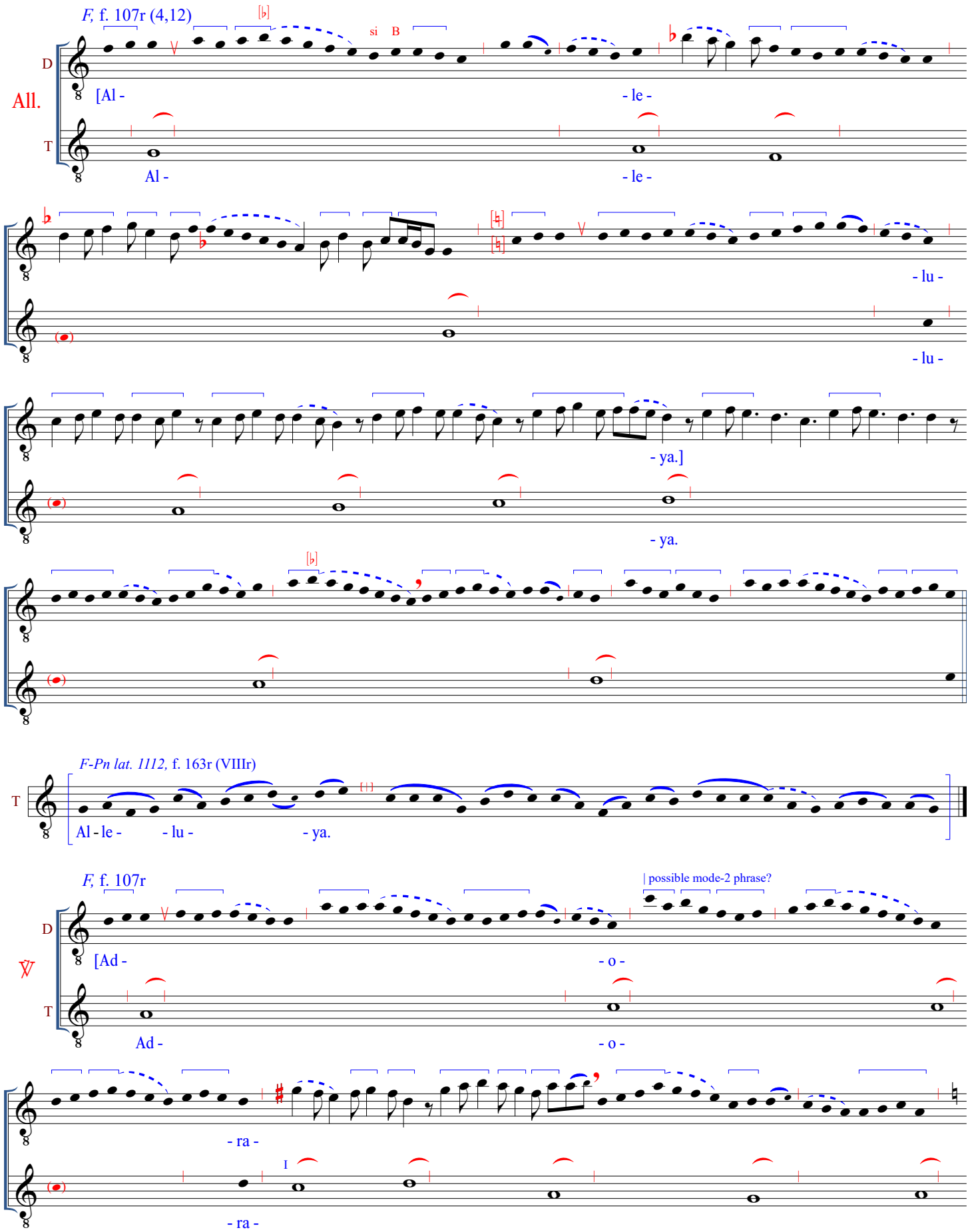

F, f. 106v
| T:*F:* plicated
D
T
[Si - - cut au - - di -
Si - - cut au - - di -
- vi - - mus
- vi - - mus
I
| mode 2
| T: *F: b* for *e,* from *W2, W1* claus no. 45,
II
III
i - - ta et vi -
i - - ta et vi -
- di - mus
- di - mus

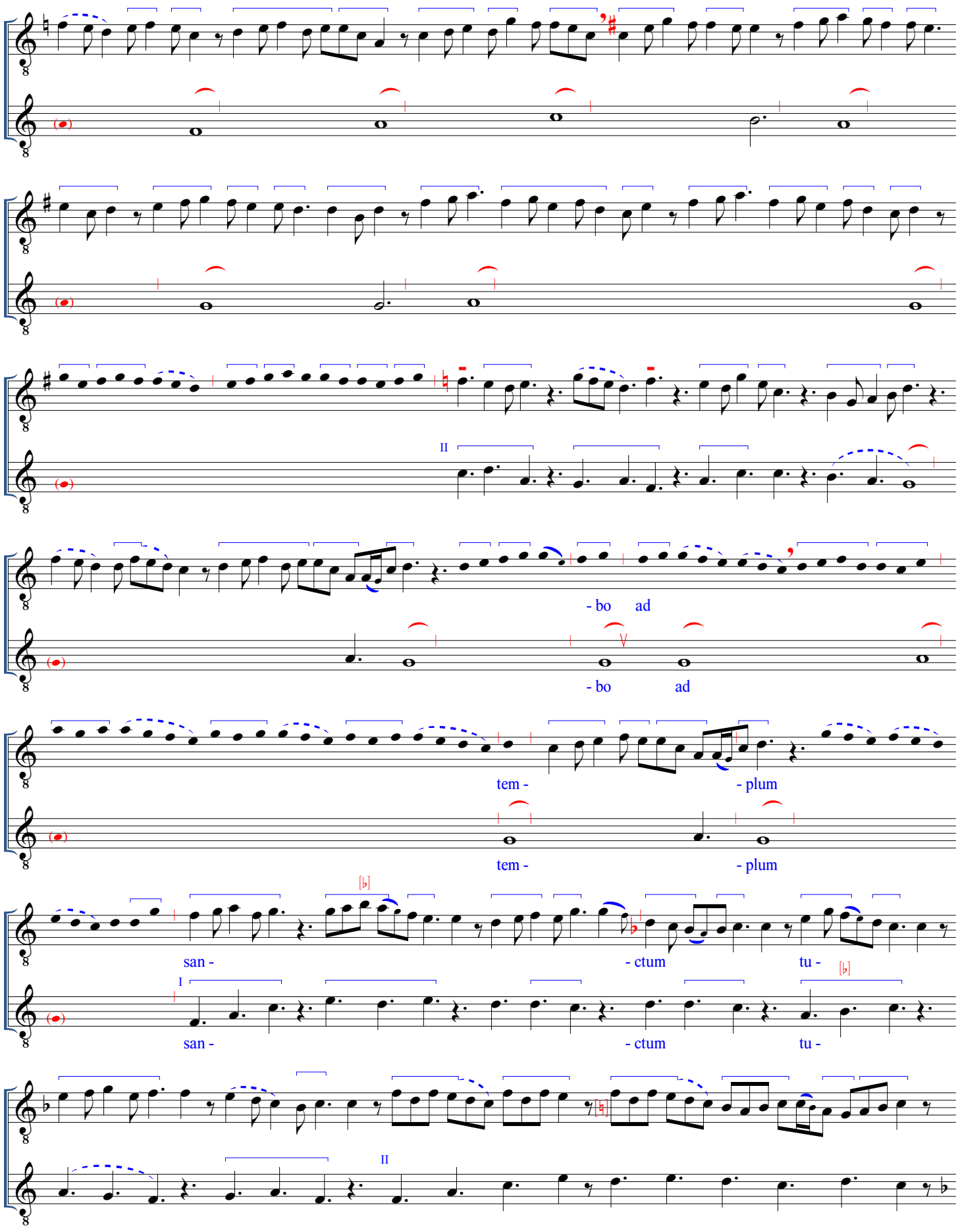

| faster values also possible for this phrase
in ci - vi - ta -
in ci - vi - ta -
- te de -
- i
- te de -
- i
no -
- stri
no -
- stri
in mon -
- te san -
in mon -
- te san -
- cto.
- cto.
F-Pn lat. 9441, f. 140r
| F-Pn lat. 9441: remainder om, taken from F-Pn lat. 1337
e -
- ius.
F, f. 107r
D
2R
T
[Sus -
- ce -
Sus -
- ce -

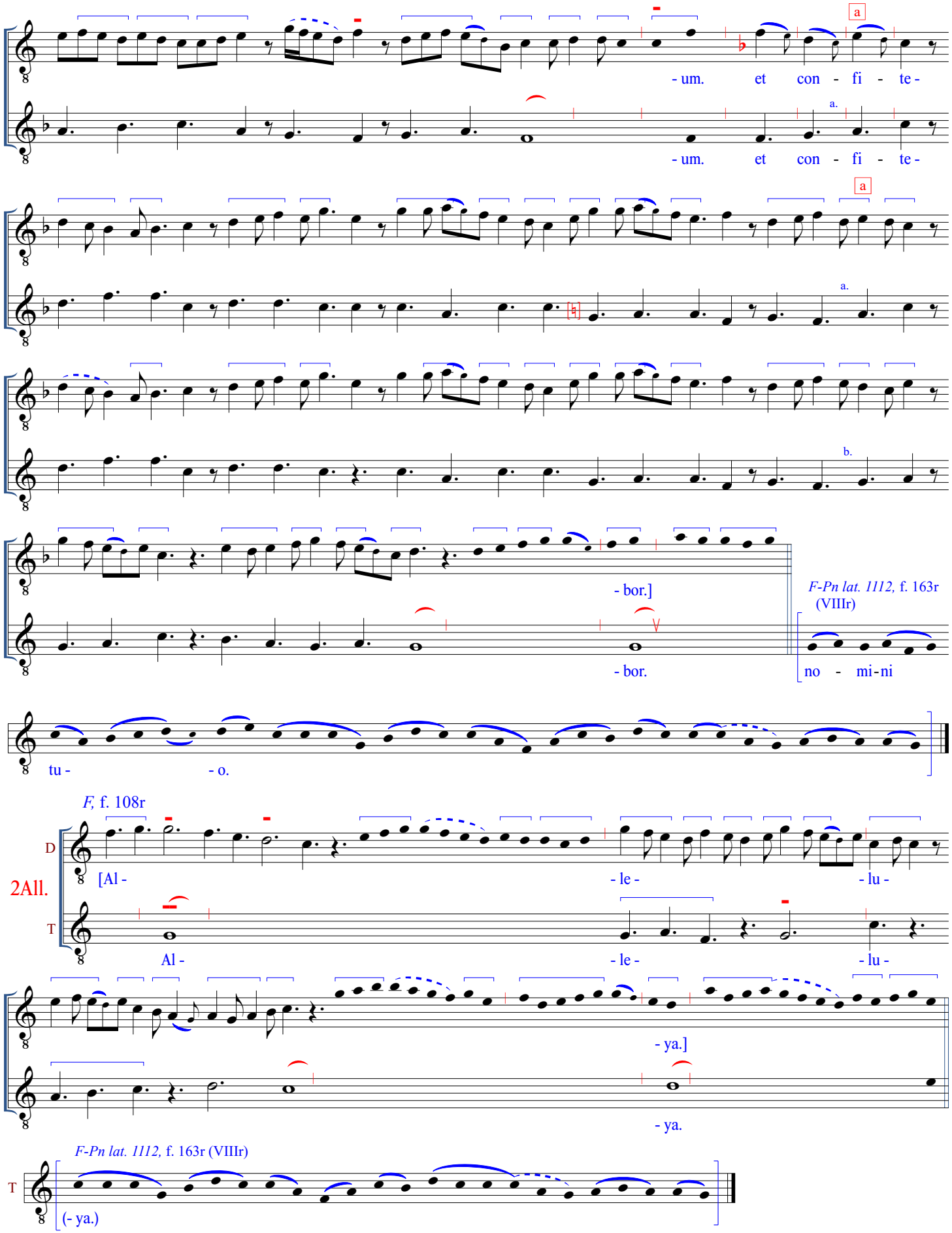

- pi - - mus
- pi - - mus
| cf. motet *Gaudeat devocio fidelium* [215] / *Nostrum* [M14] and related clausulae
de - - us.]
I
de - - us.
II
F-Pn lat. 9441, f. 140r
mi - se - - ri - cor - di - am
tu - - am in me - di - - o tem - pli tu - - i se - cun - dum
no - men tu - - um do - mi - - ne i - - ta et laus tu - - a
in fi - - nes ter - re.

ALLELUYA. ADORABO AD TEMPLUM
[M12]

F, f. 107r (4,12)




II
- bo ad
- bo ad
tem - - plum
tem - - plum
san - - ctum tu -
san - - ctum tu -
II


a
- um. et con - fi - te -
a.
- um. et con - fi - te -
a
a.
b.
- bor.]
- bor.
F-Pn lat. 1112, f. 163r (VIIIr)
no - mi - ni
tu - - o.
F, f. 108r
D
2All.
T
[Al - - le - - lu -
Al - - le - - lu -
- ya.]
- ya.
F-Pn lat. 1112, f. 163r (VIIIr)
T
(- ya.)

HEC DIES. CONFITEMINI DOMINO

Gradual [M 13]

F, f. 108r (4,13)

D

T

[Hec

Hec

di -

di -

- - es.]

F-Pn lat. 1337, f. 138v

- es. quam fe - cit

do - - mi - - nus ex - ul - te -

- mus et le - - te - - mur in e - - a.

(continued)

F, f. 108r

D

T

[Con - - fi - - te - - mi -

Con - - fi - - te - - mi -

- ni do - - mi -

I

- ni do - - mi -

- no

- no

II

quo -

I

quo -

- ni -

II

- ni -

- am

- am

| or mode 3 or 6; discant on "bo[nus]" = TD: M13 a3 in *W1*

bo -

bo -

- nus. quo - - ni -

- nus. quo - - ni -

| extended values for this and other phrases in this dicant passage are possible

- am in se -

- am in se -

- cu - lum.

- cu - lum.

F-Pn lat. 1337, f. 138v

T

mi - se - - ri - cor - - di - a e - - ius.

F, f. 109r

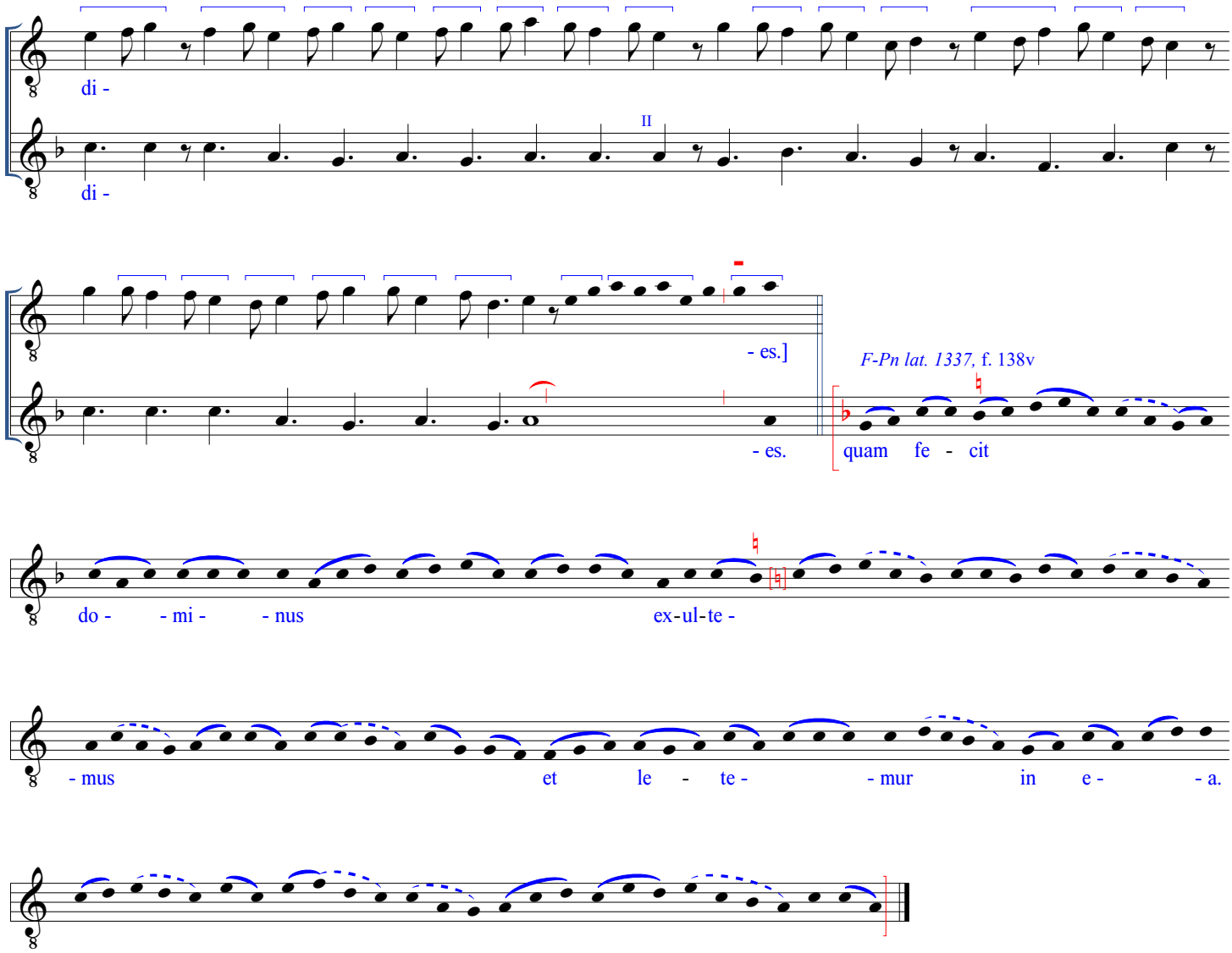
D

[Hec

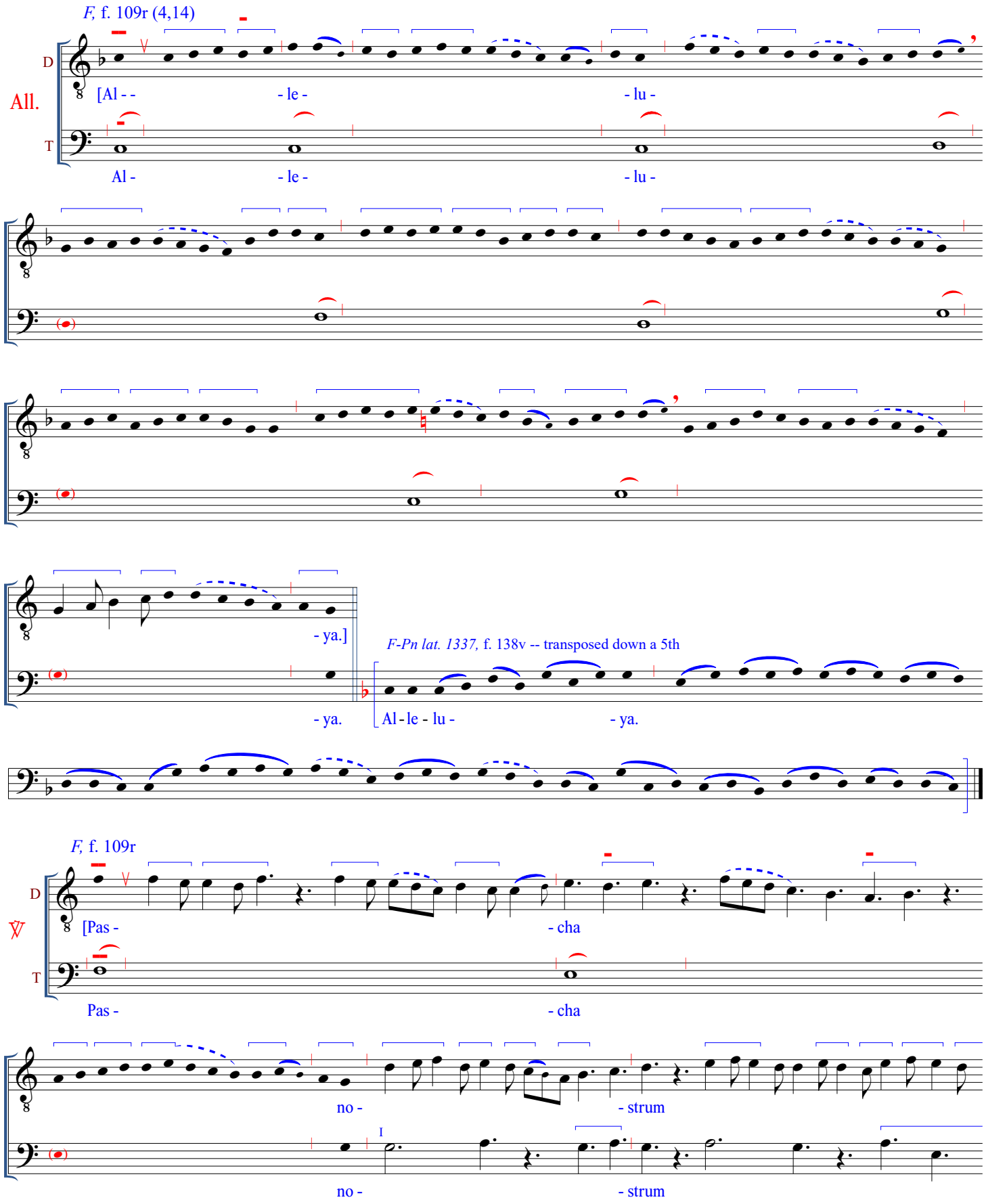
2R

T

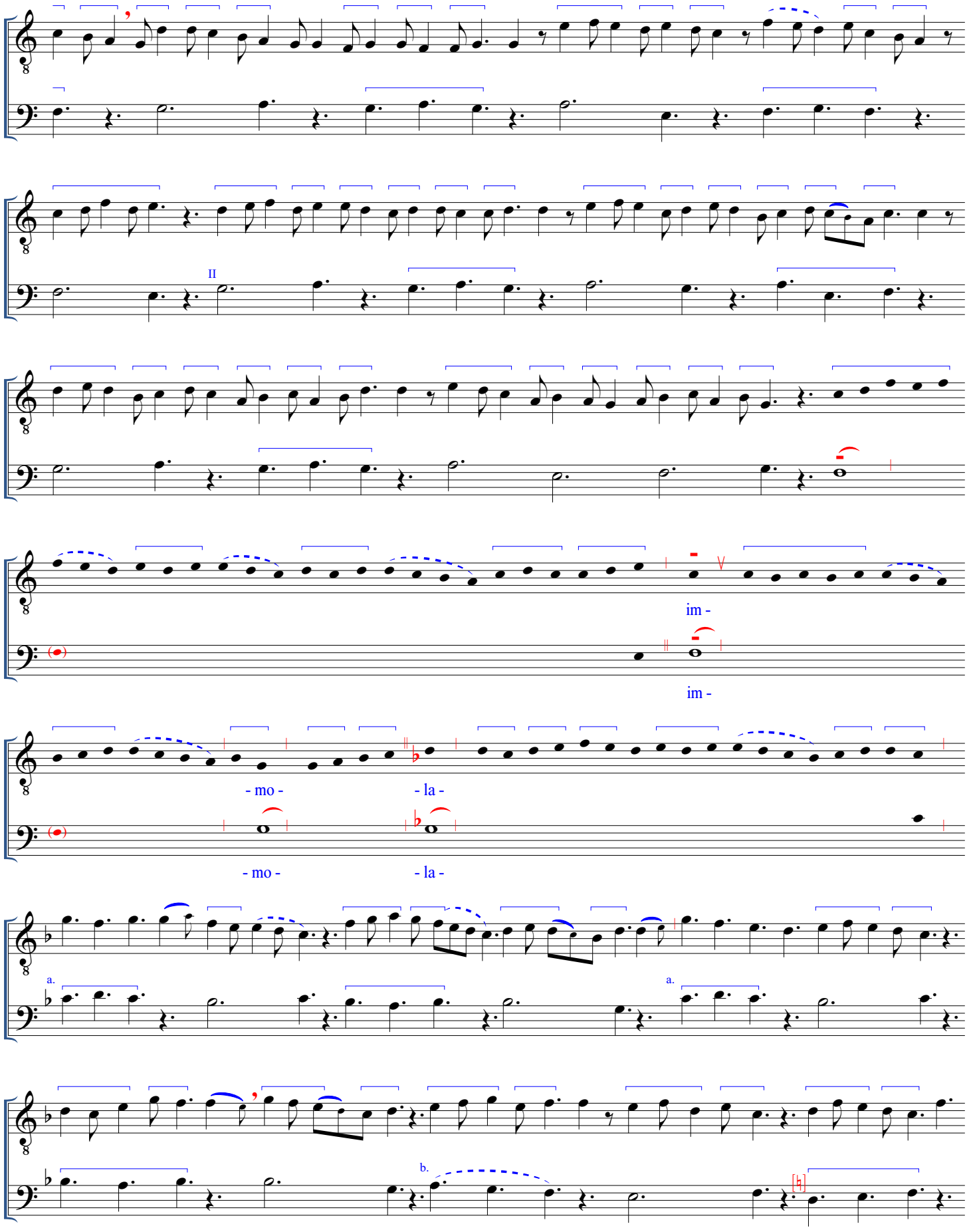
Hec


di -
di -
II
- es.]
- es.
F-Pn lat. 1337, f. 138v
quam fe - cit
do - - mi - - nus
ex-ul-te -
- mus
et le - te - - mur in e - - a.

ALLELUYA. PASCHA NOSTRUM
[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.


II
im -
im -
- mo -
- la -
- mo -
- la -
a.
a.
b.

- tus

- tus

est.]

est.

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

T

chri - - stus.

(If a performance of the second verse, *Epulemur in azimis,* is desired at this point, see the verse and remarks for the following organum, M15)

F, f. 109v

2All.

D

T

[Al -

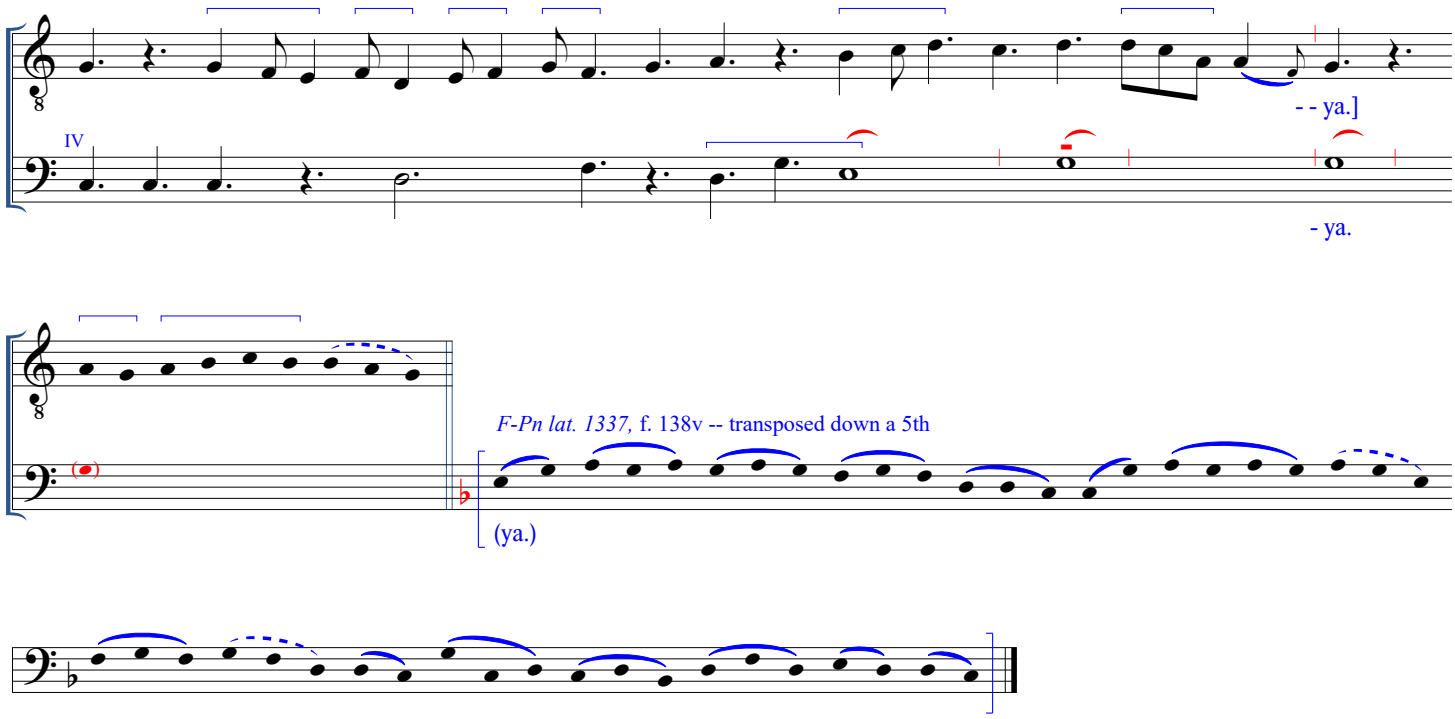
- le -

Al -

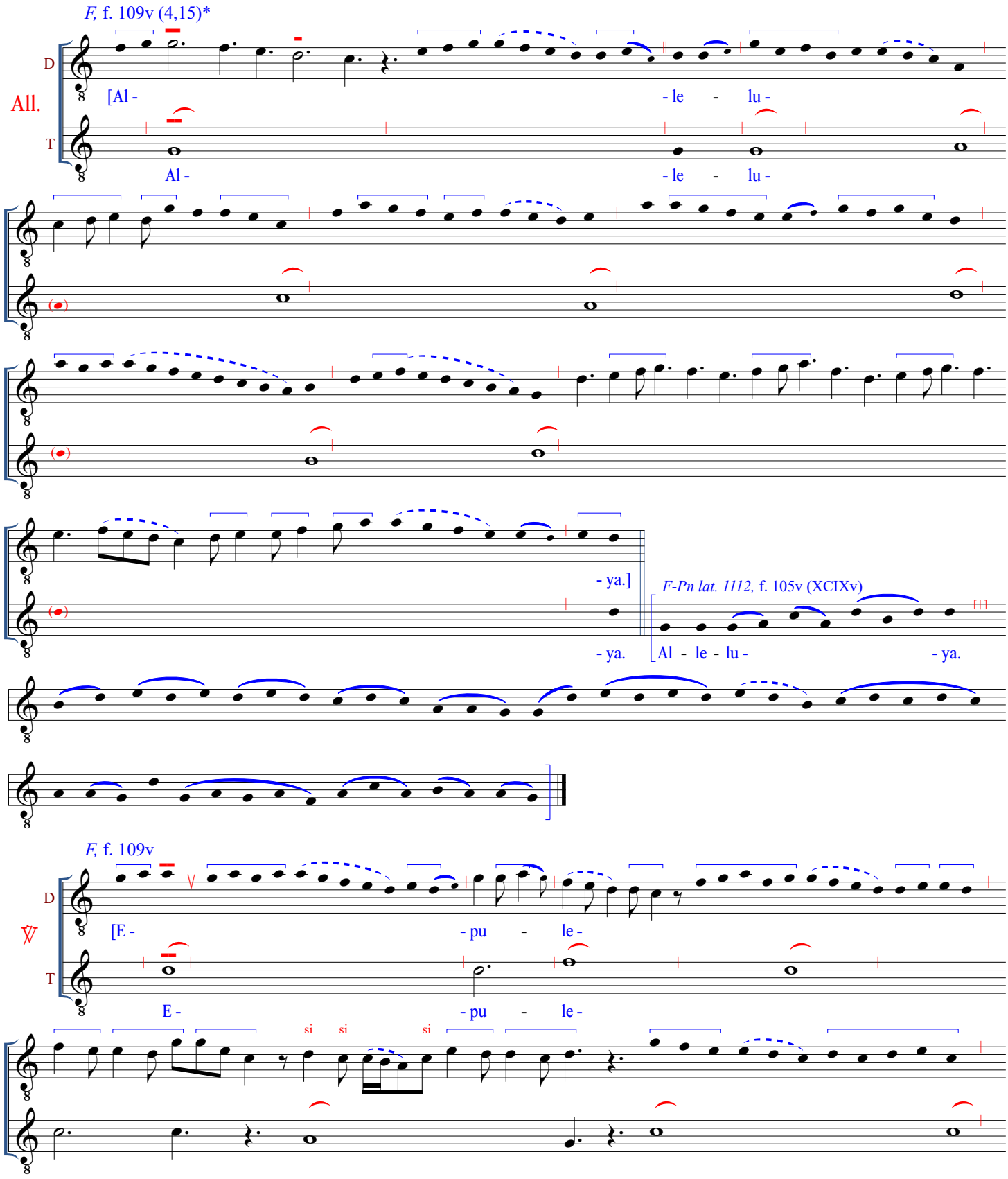
- le -

- lu -

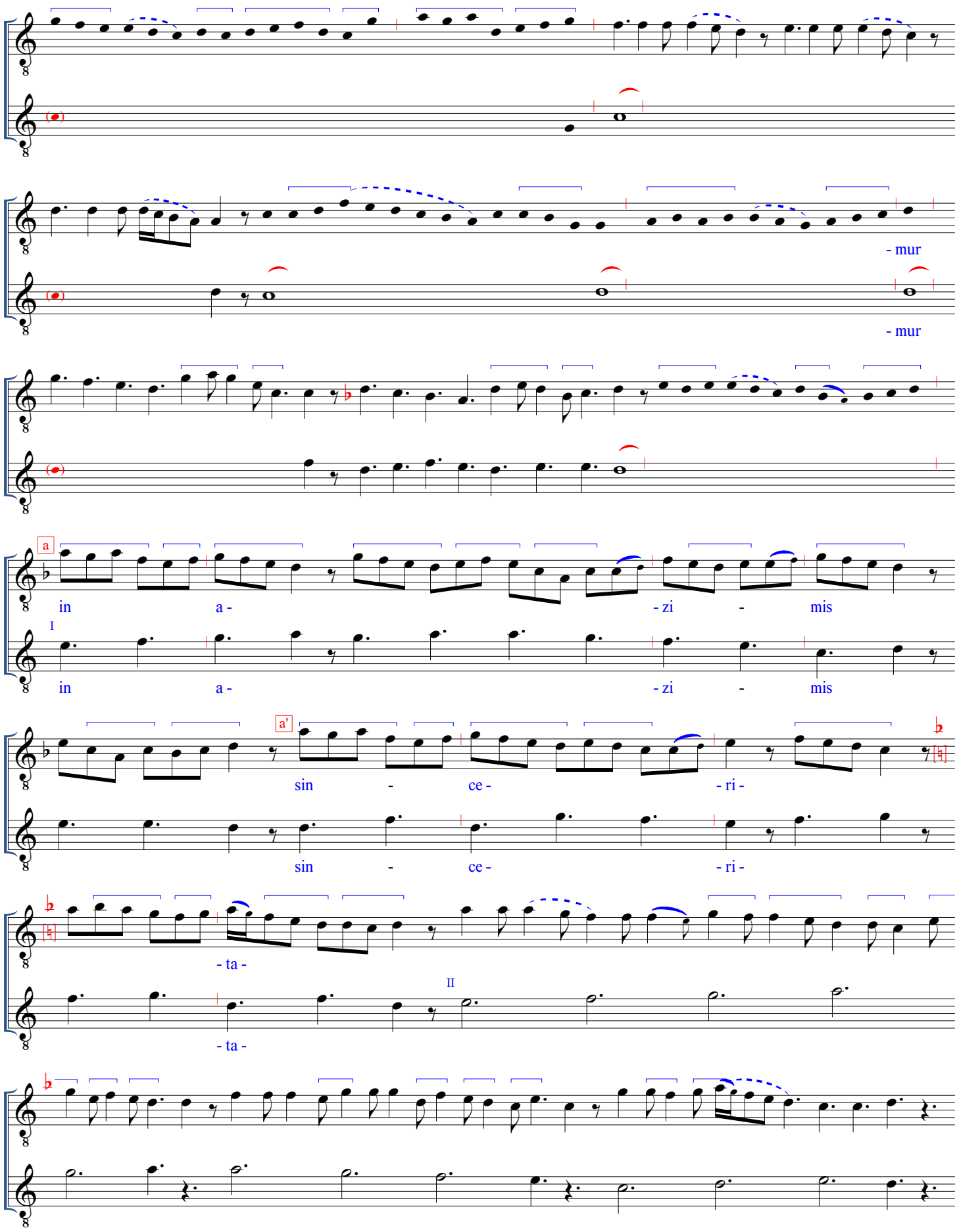
- lu -

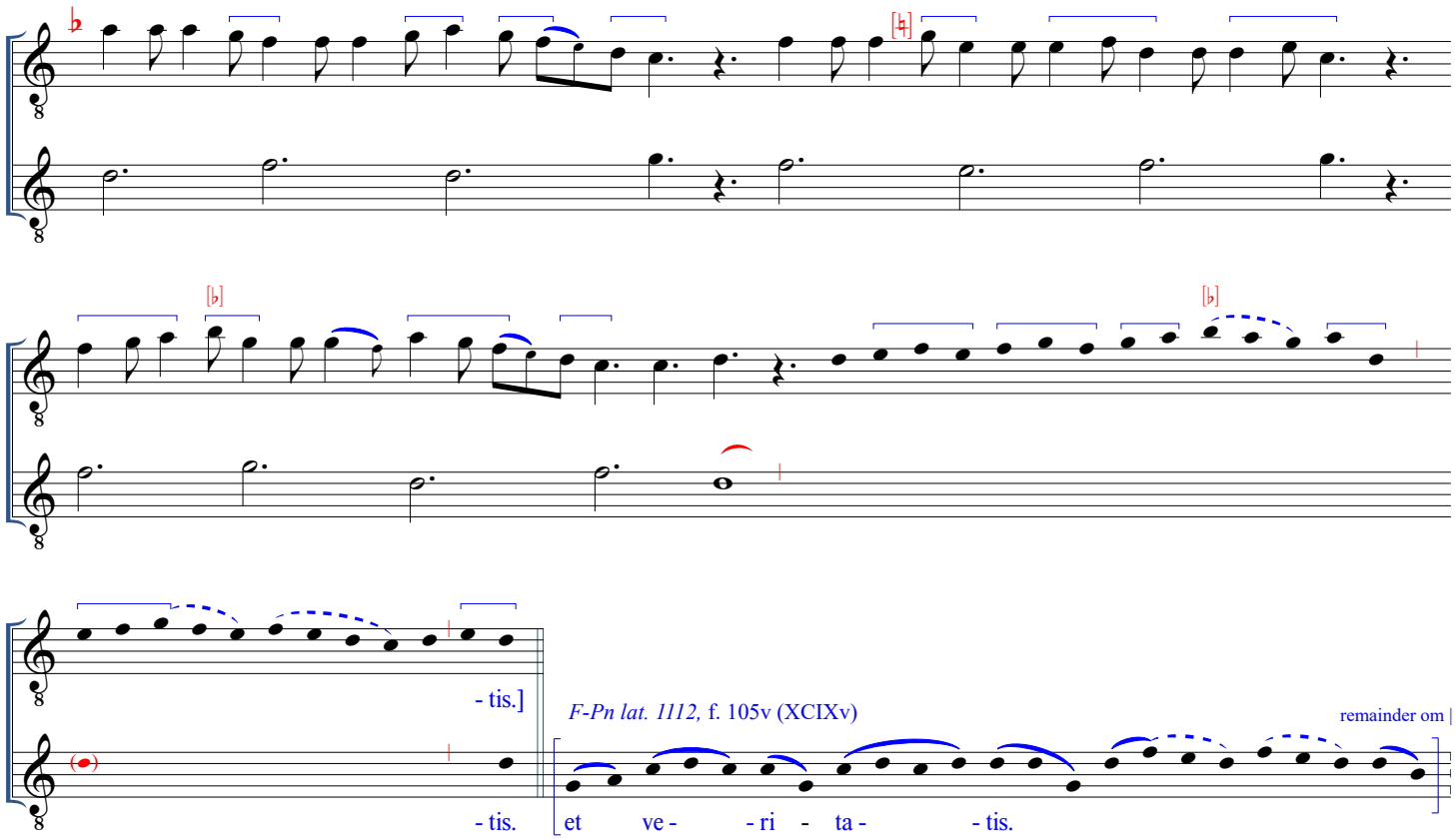

IV
- - ya.]
- ya.
F-Pn lat. 1337, f. 138v -- transposed down a 5th
(ya.)

ALLELUYA. EPULEMUR IN AZIMIS
[M15]

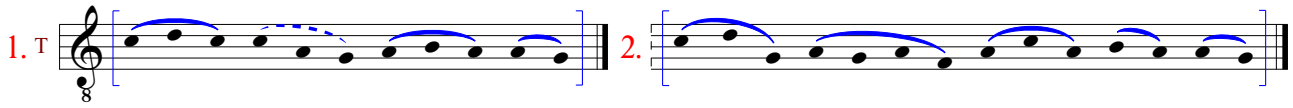


*The previous organum (*Alleluya, Pascha nostrum* [M14]), which uses the same T for its All. section as M15, has its entire T melody transposed down a fifth from the level seen in the Parisian chant sources. The organum setting of M15, on the other hand, presents the chant at its customary pitch. Furthermore, although *Epulemur in azimis* is most familiar as the second ℣ of M14 for the Mass All. on Easter Sunday, the M15 organum includes an All. section before the ℣. As Wright notes (*Music and Ceremony,* 263), the M15 chant (All. and ℣) also served independently as the Vespers responsory for both the Sunday after Easter and on *Pascha annotinum;* this latter ceremony commemorated the baptism of the cathecumens in the previous year.

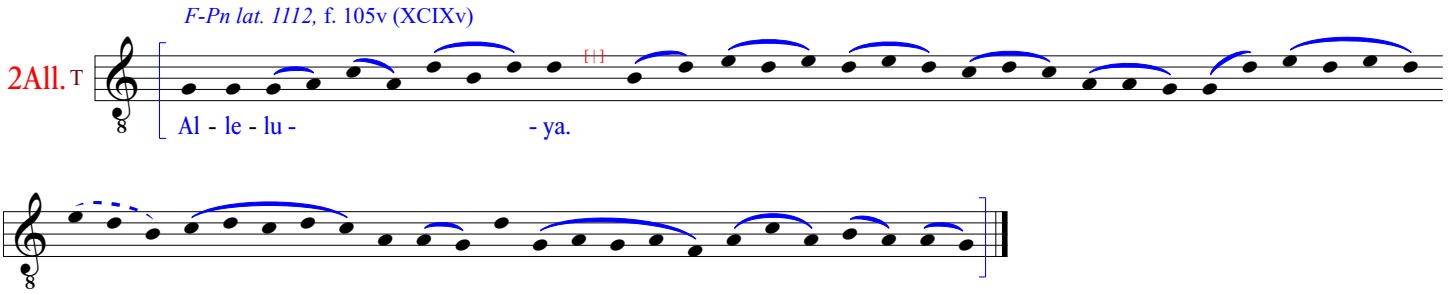

- mur
- mur
a
in a - zi - mis
I
in a - zi - mis
a'
sin - ce - ri -
sin - ce - ri -
- ta -
II
- ta -



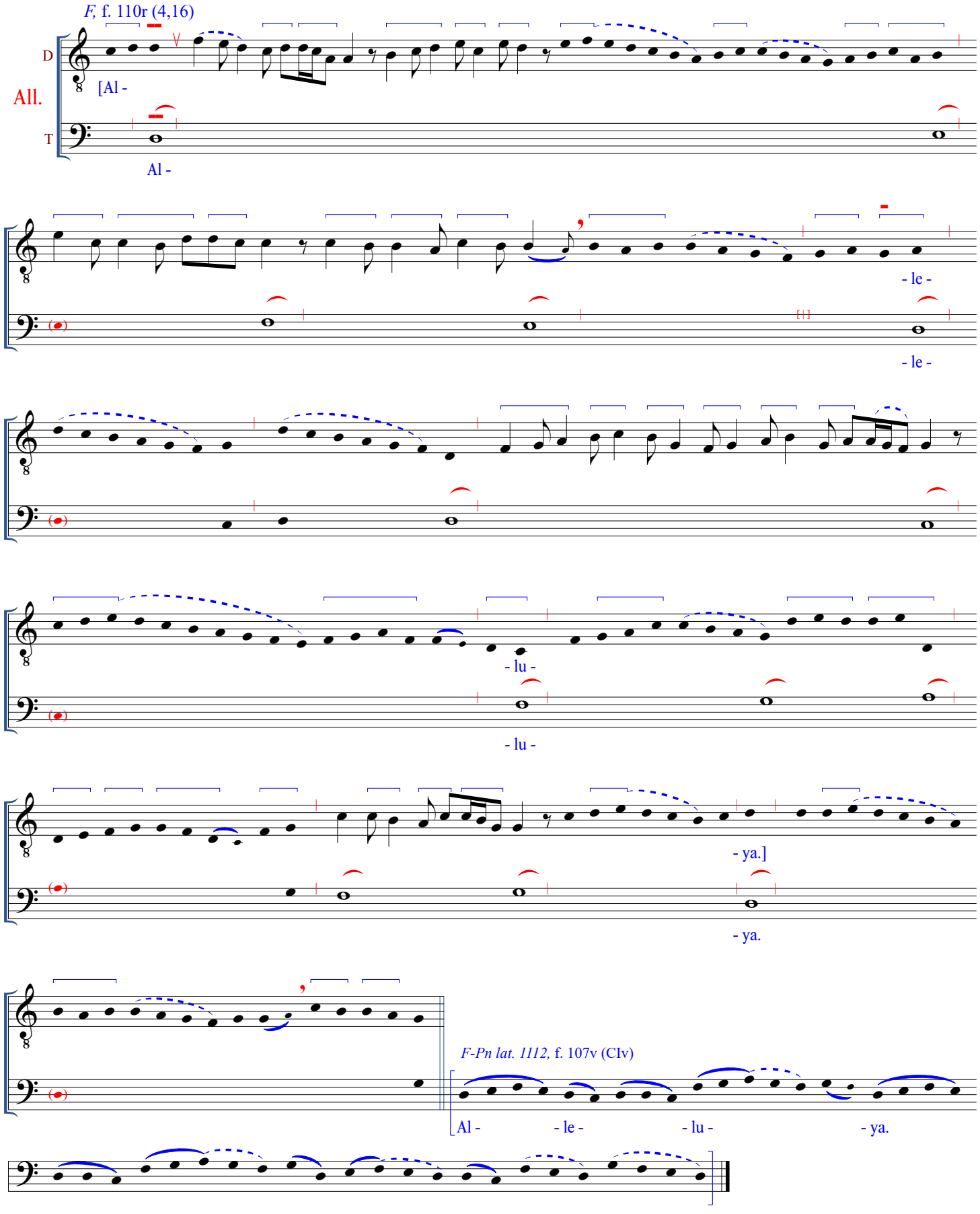
(The conclusion of the verse of M15, not supplied by *F-Pn lat. 1112,* may be completed with one of the following two options)



(For the repeat of the All. section, either the chant below, or the polyphonic versions from either M15 or M14 from above may suffice; yet note the remarks at the bottom of the first page of this transcription.)



ALLELUYA. NONNE COR NOSTRUM
[M16]



(continued)

F, f. 110v

D

[Non -

T

Non -

- ne

- ne

cor

cor

no - - strum

no - - strum

ar - dens e - - rat in no -

ar - dens e - - rat in no -

- bis de ihe -

- bis de ihe -

- su. dum lo - que - re -

I a.

- su. dum lo - que - re -

a.

II a.

- tur no -

a.

b.

- tur no -

- bis.]

- bis.

F-Pn lat. 1112, f. 107v (CIv)

| remainder om, from *F-Pn lat. 15615*

T

in vi - a.

F, f. 110v

D

2All.

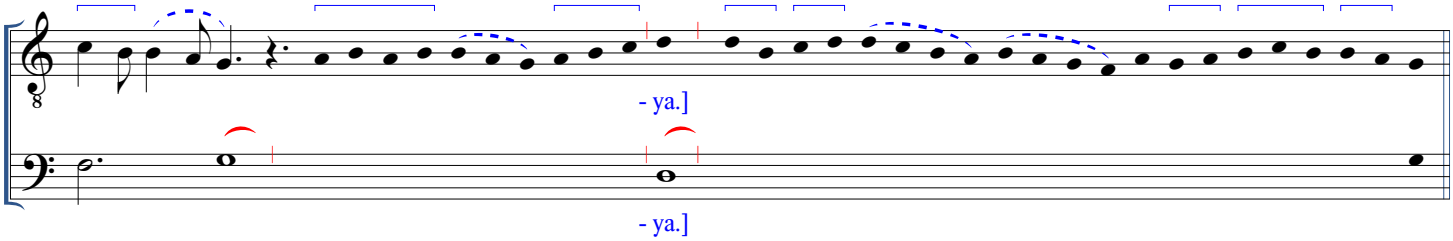
[Al -

T

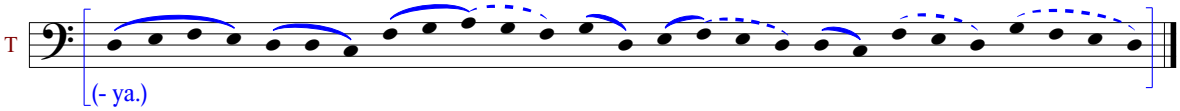
Al -

- le - lu -

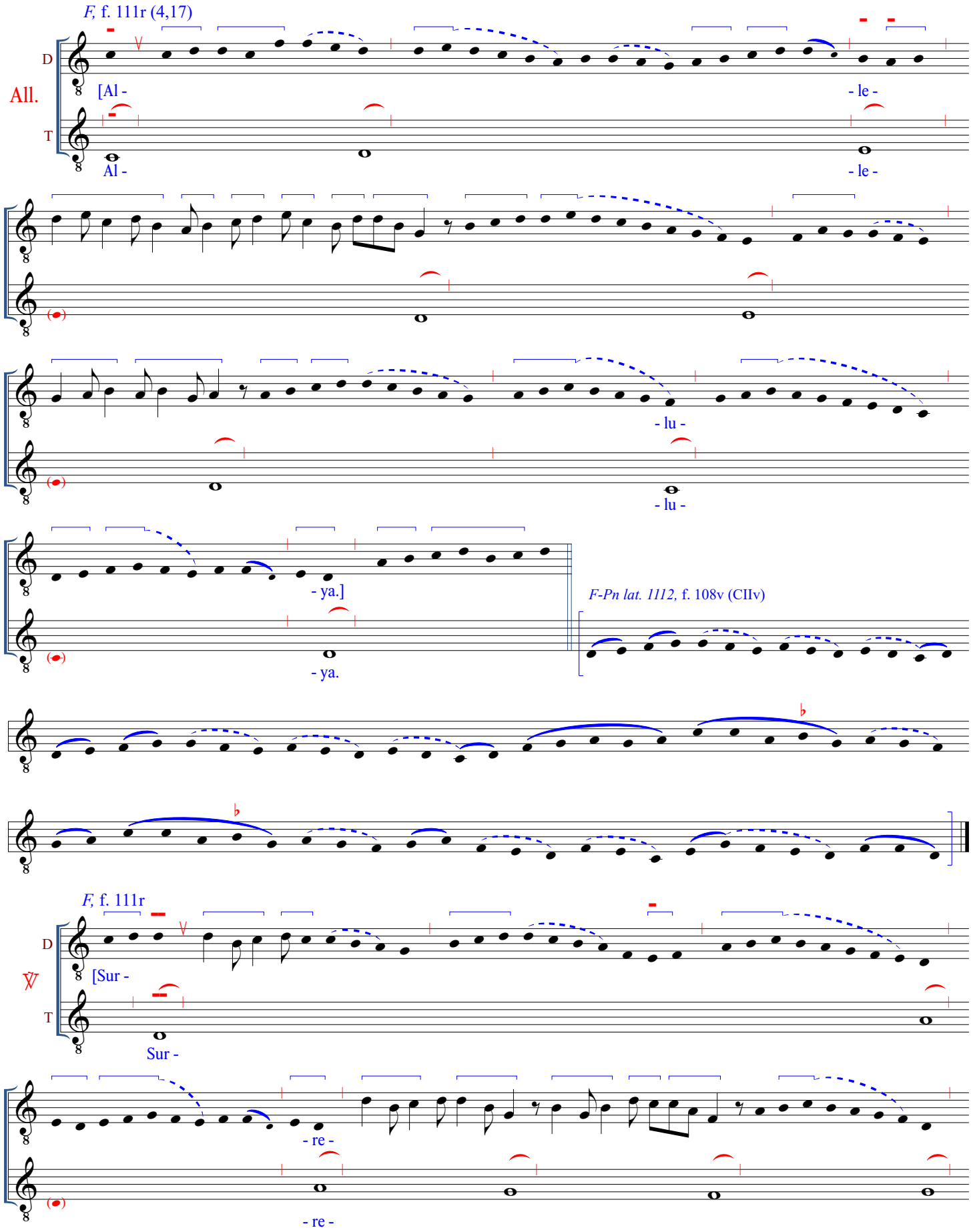
- [le - lu -

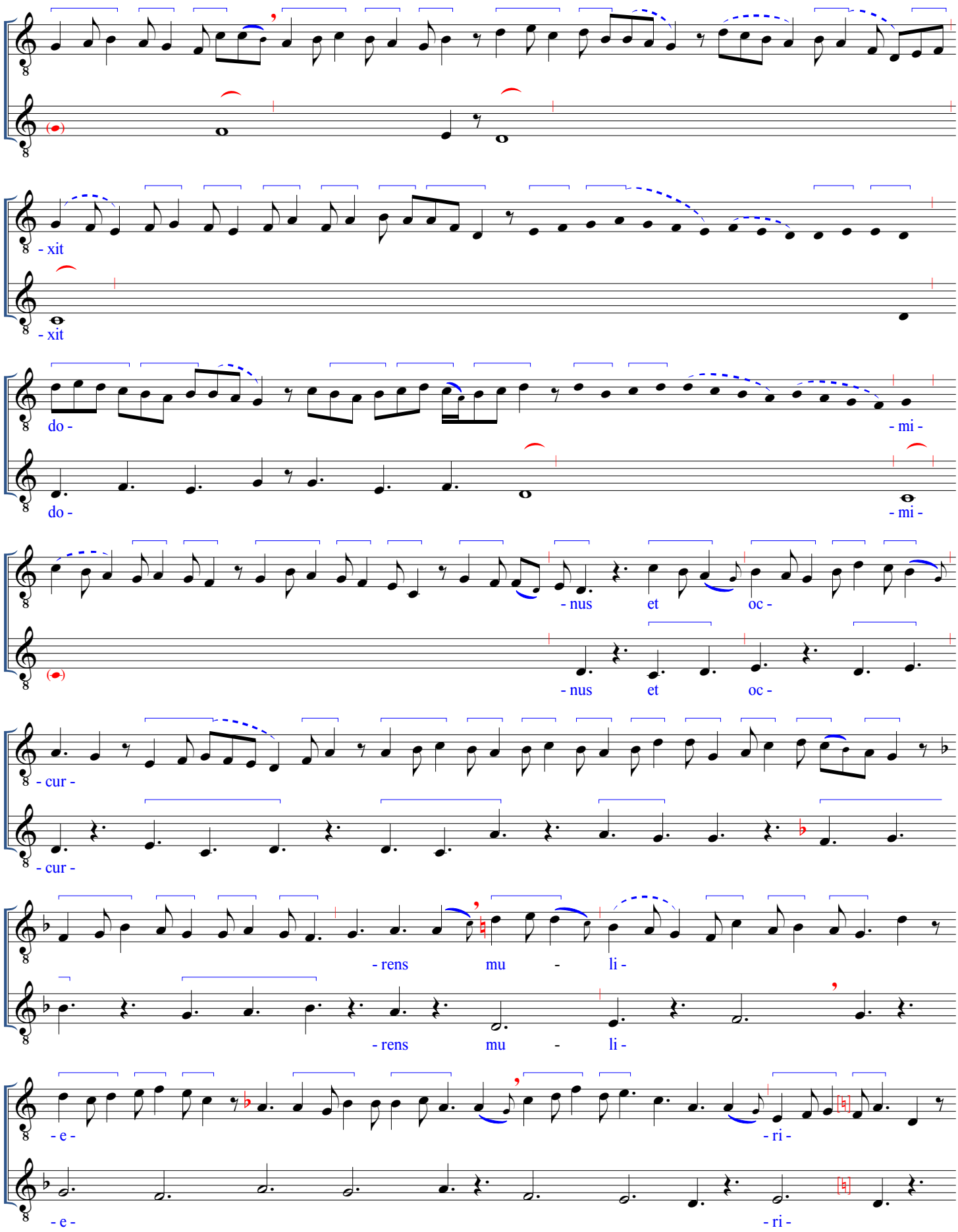


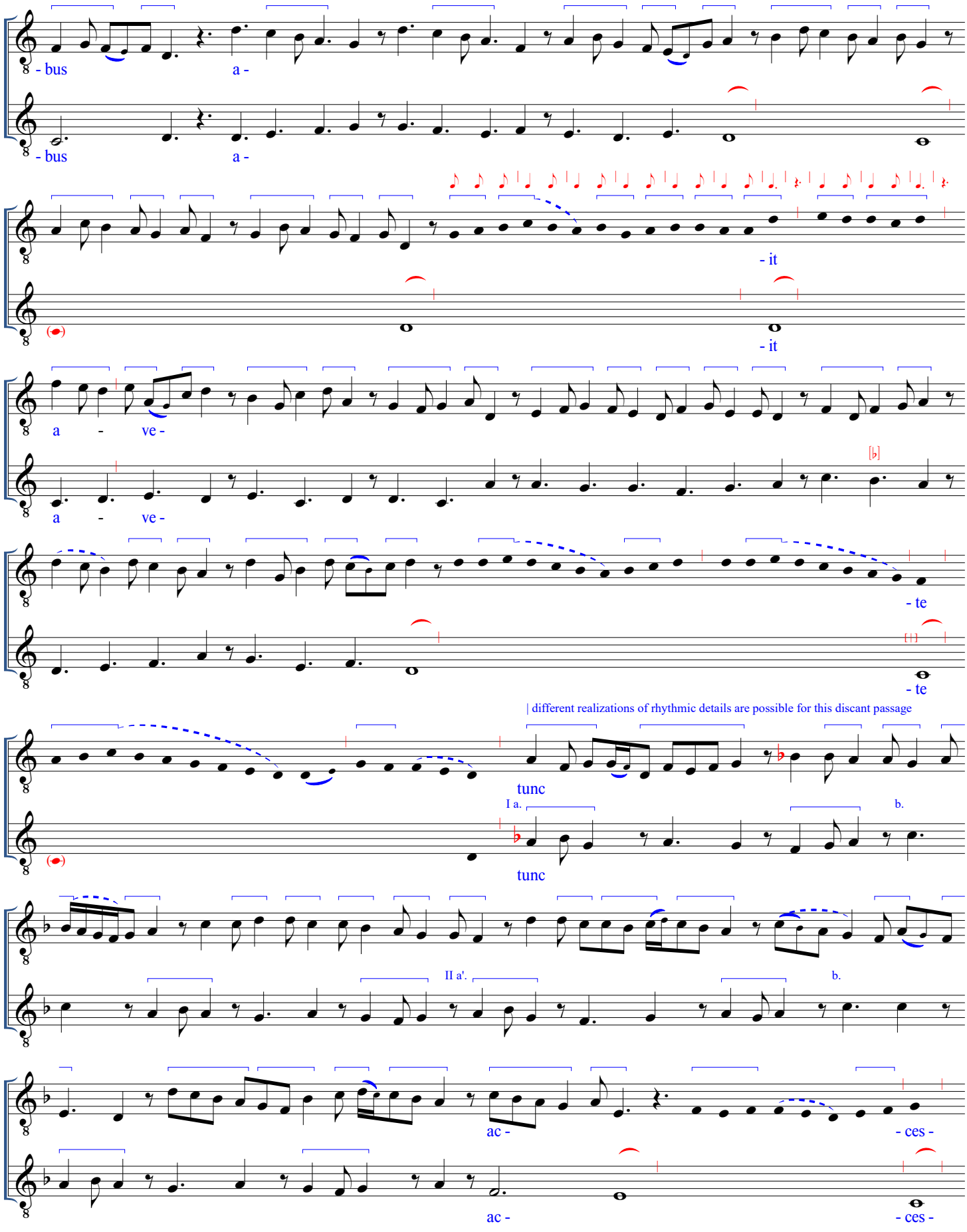
F-Pn lat. 1112, f. 107v (CIv)



ALLELUYA. SURREXIT DOMINUS ET OCCURRENS
[M17]




- xit
- xit
do -
- mi -
do -
- mi -
- nus et oc -
- nus et oc -
- cur -
- cur -
- rens mu - li -
- rens mu - li -
- e -
- ri -
- e -
- ri -


- bus
a -
- bus
a -
- it
- it
a - ve -
a - ve -
- te
- te
| different realizations of rhythmic details are possible for this discant passage
tunc
I a.
b.
tunc
II a'.
b.
ac -
- ces -
ac -
- ces -

- se -

- se -

| modes 1 or 3 also conceivable for this discant

- runt et te - nu - e -

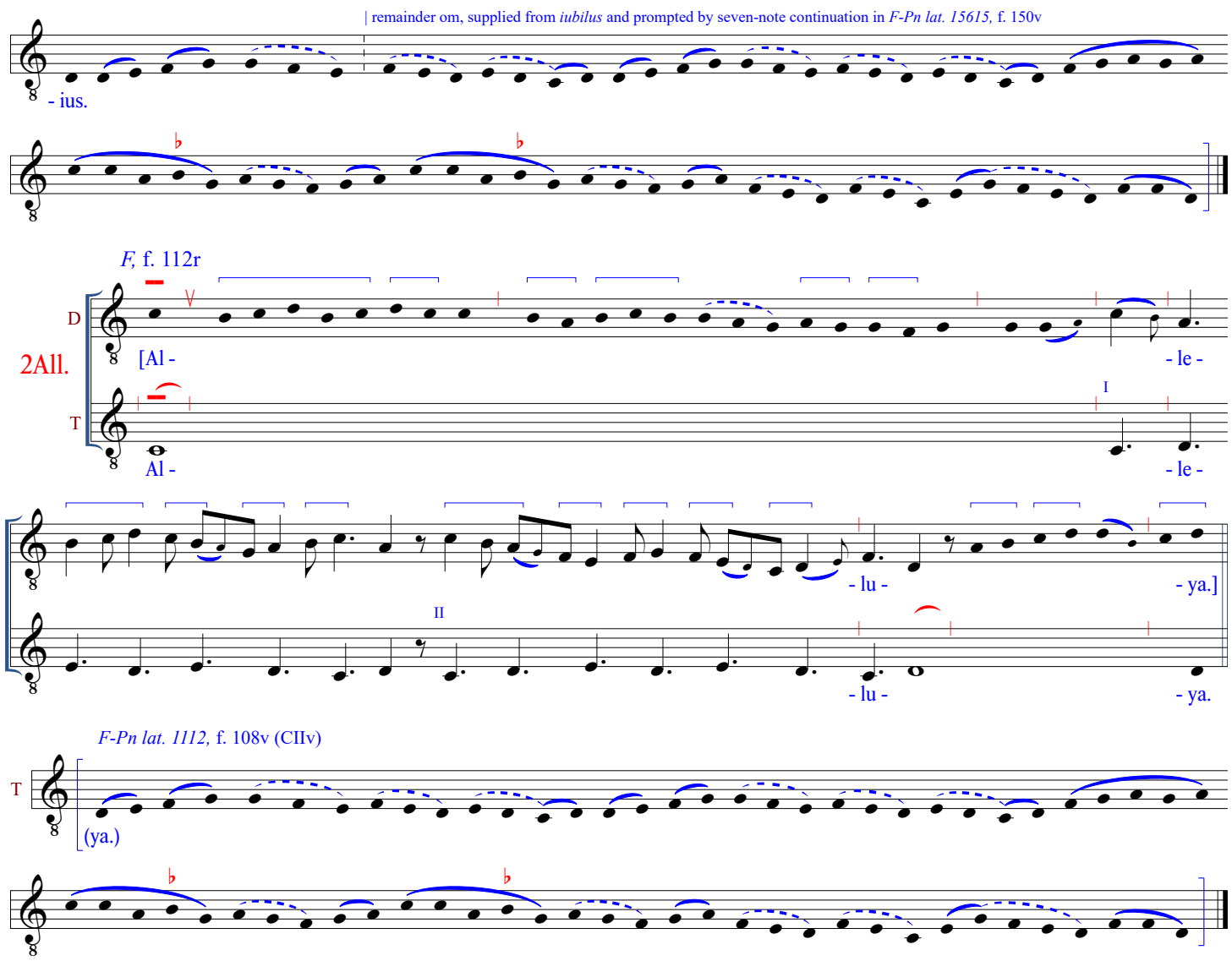
- runt et te - nu - e -

- runt.]

- runt.

F-Pn lat. 1112, f. 108v (CIIv)

pe - des e -


| remainder om, supplied from *iubilus* and prompted by seven-note continuation in *F-Pn lat. 15615,* f. 150v
- ius.
F, f. 112r
2All.
D
T
[Al -
- le -
Al -
- le -
- lu -
- ya.]
- lu -
- ya.
F-Pn lat. 1112, f. 108v (CIIv)
T
(ya.)

ALLELUYA. CHRISTUS RESURGENS
[M18]

F, f. 112r (4,18)

All.

D

[Al -

T

Al -

- le -

- le -

[♮] [♮]

or:

- lu -

- ya.]

or:

- lu -

- ya.

F-Pn lat. 1112, f. 109v (CIIIv)--transposed down a fifth

Al - le -

- lu - - ya.

(♭)

(continued)

F, f. 112r

D

[Chri -

- stus

T

Chri -

- stus

re -

- sur -

re -

- sur -

- gens

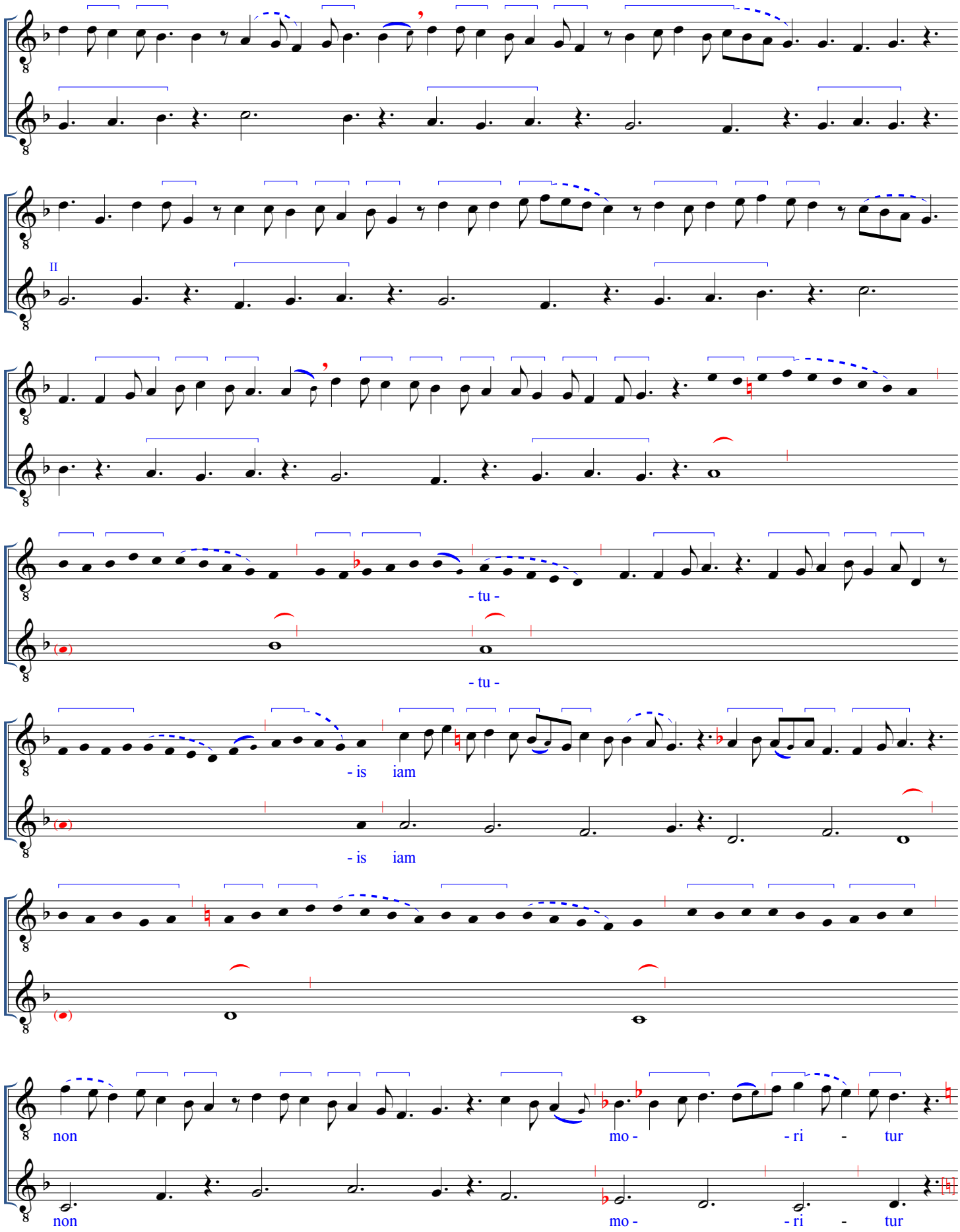
- gens

ex

mor -

ex

mor -


II
- tu -
- tu -
- is iam
- is iam
non mo - - ri - tur
non mo - - ri - tur

| from here to the end of the organum, the T is transposed a fifth higher from before; see the remarks at the end of the piece

mors

I a.

mors

a.

a

b

a

b

b.

[♭]

II a.

a.

b.

il - - li

il - - li

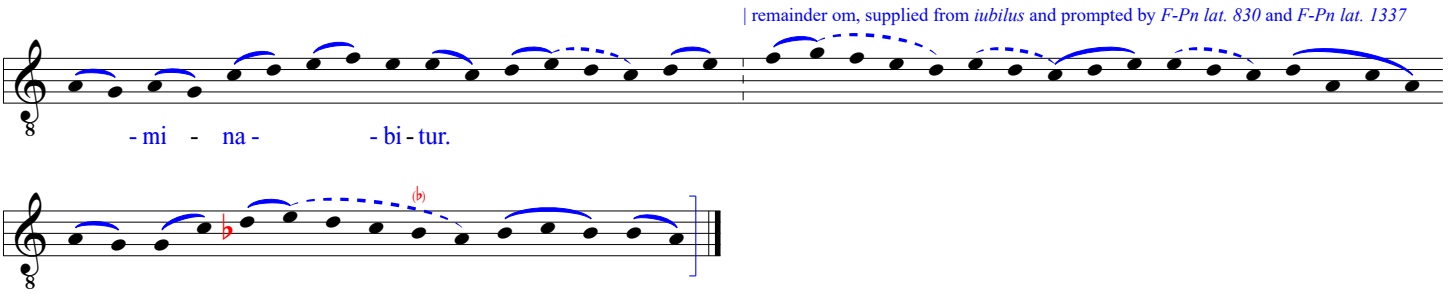
| modes 3 or 6 also possible for this discant segment

ul - - tra.]

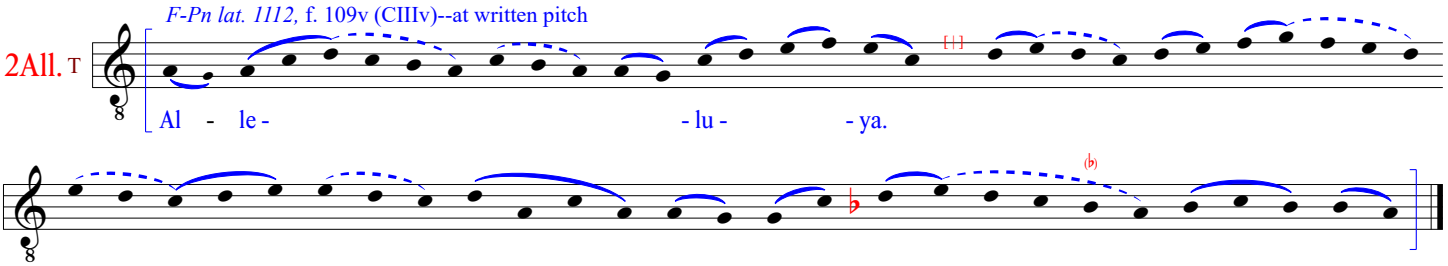
ul - - tra.

F-Pn lat. 1112, f. 109v (CIIIv)--at written pitch

non do -



(The T of the above ℣ is transposed up a fifth beginning with the word "mors," and this upward shift persists until the end of the organum, thus corresponding to the original pitch level of the chant, which had been lowered a fifth since the start of the opening All. section. As a result, the rendering of the 2All. below conforms to this newly transposed pitch level: a fifth higher than the T of the corresponding polyphonic All. section above; the 2All. may also be performed a fifth lower, at the pitch level in which the organum begins. For further information on this situation and some accommodations for performance that the shift may imply, see the remarks that follow the 2All. below.)



REMARKS ON TRANSPOSITION IN THE M18 ORGANUM AND IN OTHER ORGANA IN *F*

The state of the M18 organum in *F* is rather curious, since, as described above, the organum T begins shifted down a fifth from its typical pitch level in the chant sources (i.e., from a chant final on *a* to one in the organum on *d*). Towards the end of the ℣, though, beginning with the word "mors," the T then shifts up to the area of the chant MSS and remains at this higher location until the close of the organum. As a result, the M18 verse in *F* ends in a different tonal realm than it begins. Although one occasionally encounters entire ℟, All., ℣, and GP sections at different transposition levels within the organum repertory a2 and a3 (see below), this is the only instance I have seen in the Parisian repertory where a shift like this takes place within a major section of an organum. Interestingly, no comparable event happens in the partially concordant, fragmentary version of the M18 organum a2 in *Si,* which offers both its All. and ℣ sections on *d* -- even including the passages it shares with *F* after the shift in the latter source (i.e., everything except the discant section on "ultra"). Similarly, excluding the relevant portions of the *F* organum a2, the musically different but similarly higher-pitched *Mors* clausula a4, and their associated motets (nos. 258-259 and 254-257, respectively), all the polyphony connected with the M18 chant within the central "Notre Dame" sources is pitched at the lower, *d*-mode level, and thus disagrees with the indications in the majority of the chant MSS.

The Parisian chant MSS consulted for the transcription of M18 are oriented on *a* throughout, with the only exception being the opening portion of the transmission in *F-Pn lat. 15181,* f. 304v (CCXCIIIv). This particular redaction of M18 gives the music of the first syllable (i.e., the first 13 notes of the All. section) on *d,* and with the change of both system and clef that follows immediately thereafter, the remainder of the chant shifts to the higher level of *a,* where it stays through the end of the verse. This situation most likely implies a confusion in the choice of clefs for the opening or continuation of the chant (as there is evidence of erased and re-entered clefs on subsequent systems of this chant), but it may also intimate that the major components of the M18 chant were considered to be executable on either of the two pitch levels.

Such a scenario prompts questions as to how one might perform the *F* M18 organum a2 as it stands, since the internal shift expands the range of both D and T parts beyond the usual expectations in pieces of this type (to a twelfth -- *c-g′* -- in the T, and an octave-plus-seventh -- *d-c″* -- in the D), and this could challenge singers. Hence, if one wants to adhere strictly to the pitch levels of the verse as presented in the transcription above, it is conceivable that one might allot performers with a higher tessitura to the transposed segments of this organum. Alternatively, one could transpose the various sections of organum and chant so that they conform to the same pitch level throughout. In this case, the verse music starting with "mors" and the subsequent 2All. would be presented a fifth lower. Also possible -- whether the applicable sections of the verse are transposed or not -- the 2All. could be delivered at the lower transposition, either by using the opening polyphonic All. segment of the organum or the transposed monophonic continuation that follows it.

Besides M18 (*Alleluya. Christus resurgens,* f. 112r), the other organa transmitted in *F* that feature separately transposed sections include:
O10 (*Non conturbetur. Ego rogabo,* f. 71v) -- ℣, GP down a 5th in comparison to the chant;
O11 (*Dum conplerentur. Repleti sunt,* f. 72r) -- ℣ only, down a 5th;
O18 (*Ad nutum. Ut vitium,* f. 76v) -- ℟ only, down a 5th;
M28 (*Priusquam te. Misit dominus,* f. 119v) -- ℟ only, up a 2nd;
M30 (*Constitues. Pro patribus,* f. 121v) -- ℟ only, down a 2nd.

In contrast, the following examples are transposed throughout the entire course of the organum:
O5 (*Gaude Maria. Gabrielem,* a2, f. 68r [as well as the version a3 only in *LoA,* f. 74r -- text not entered -- and 94r]), down a 5th;
O9 ([*Sedit angelus.*] *Crucifixum in carne,* both in the two settings a2, *F,* ff. 70v and 71r, and the one a3, *F,* f. 25v [2,10]), down a 5th;
O20 (*Maria. Cui proprium,* f. 77v), down a 4th;
O33 (*Repleti sunt. Loquebantur,* f. 91v), down an octave;
M14 (*Alleluya. Pascha nostrum,* both the versions a3, f. 23r [2,8], and a2, f. 109r), down a 5th.

ALLELUYA. IN DIE RESURRECTIONIS
[M19]

F, f. 113r (4,19)

All.

D [Al - - le - lu -

T Al - - le - lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 110v (CIIIIv)

T Al - le - lu - - ya.

F, f. 113r (4,19)

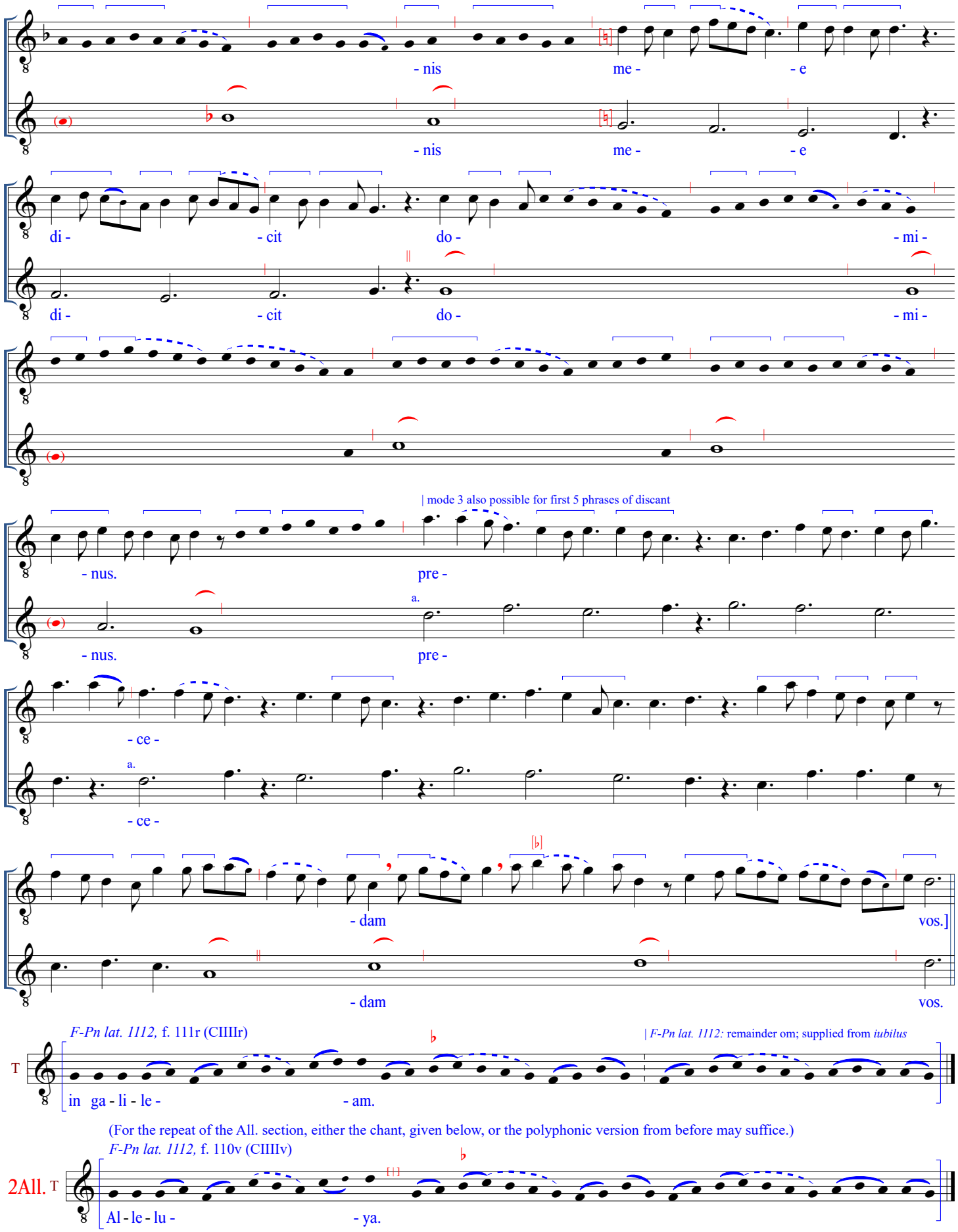
D [In di - - e

T In di - - e

| modes 3 or 6 also possible

re - sur - - re - - cti - - o -

re - sur - - re - - cti - - o -


- nis me - - e
- nis me - - e
di - - cit do - - mi -
di - - cit do - - mi -
| mode 3 also possible for first 5 phrases of discant
- nus. pre -
a.
- nus. pre -
- ce -
a.
- ce -
- dam vos.]
- dam vos
F-Pn lat. 1112, f. 111r (CIIIIr)
| F-Pn lat. 1112: remainder om; supplied from iubilus
T
in ga - li - le - - am.
(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)
F-Pn lat. 1112, f. 110v (CIIIIv)
2All. T
Al - le - lu - - ya.

ALLELUYA. ANGELUS DOMINI
[M20]

F, f. 113r (4,20)

All.

D

[Al -

T

Al -

- le -

- le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 111v (CVv)

Al - le - lu - ya.

F, f. 113v

V

D

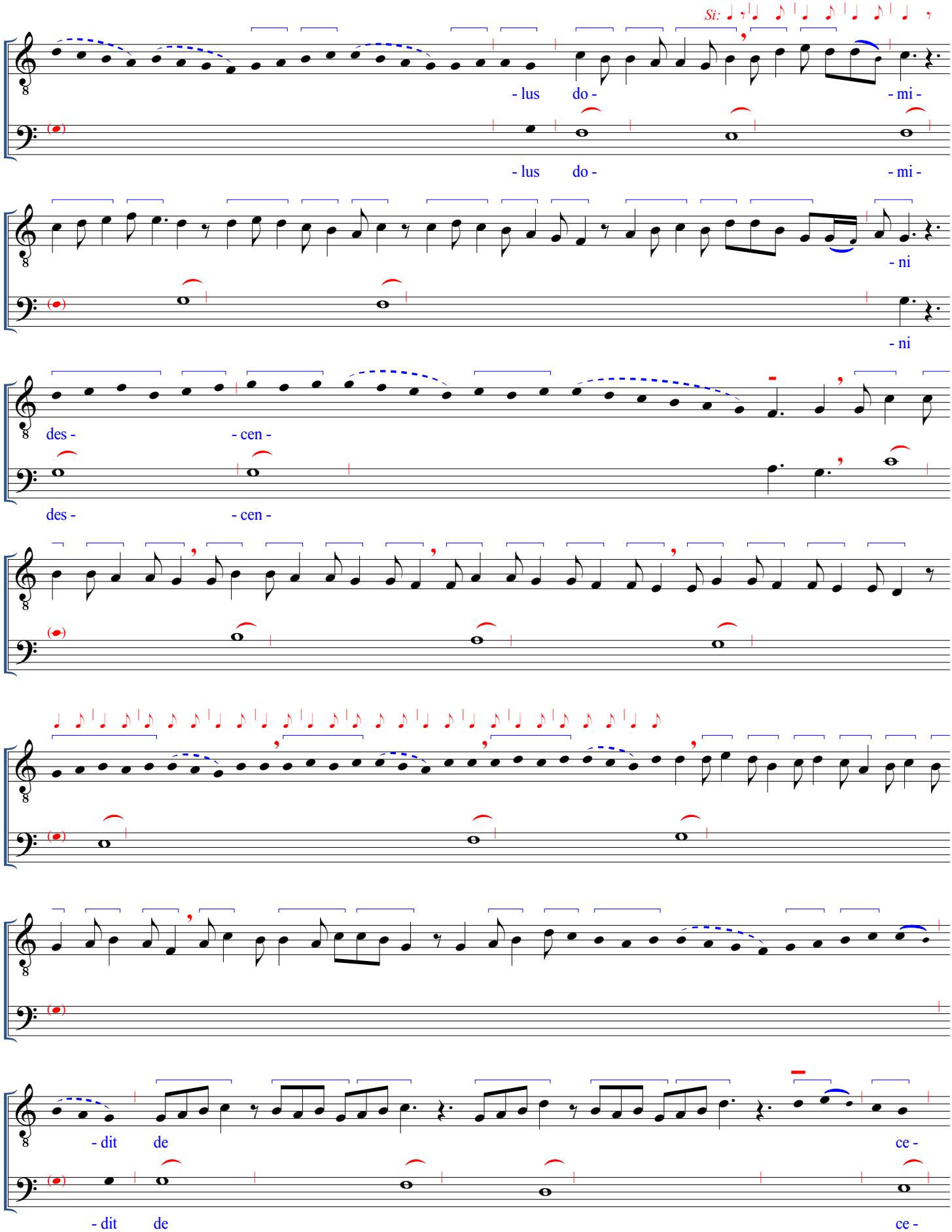
[An -

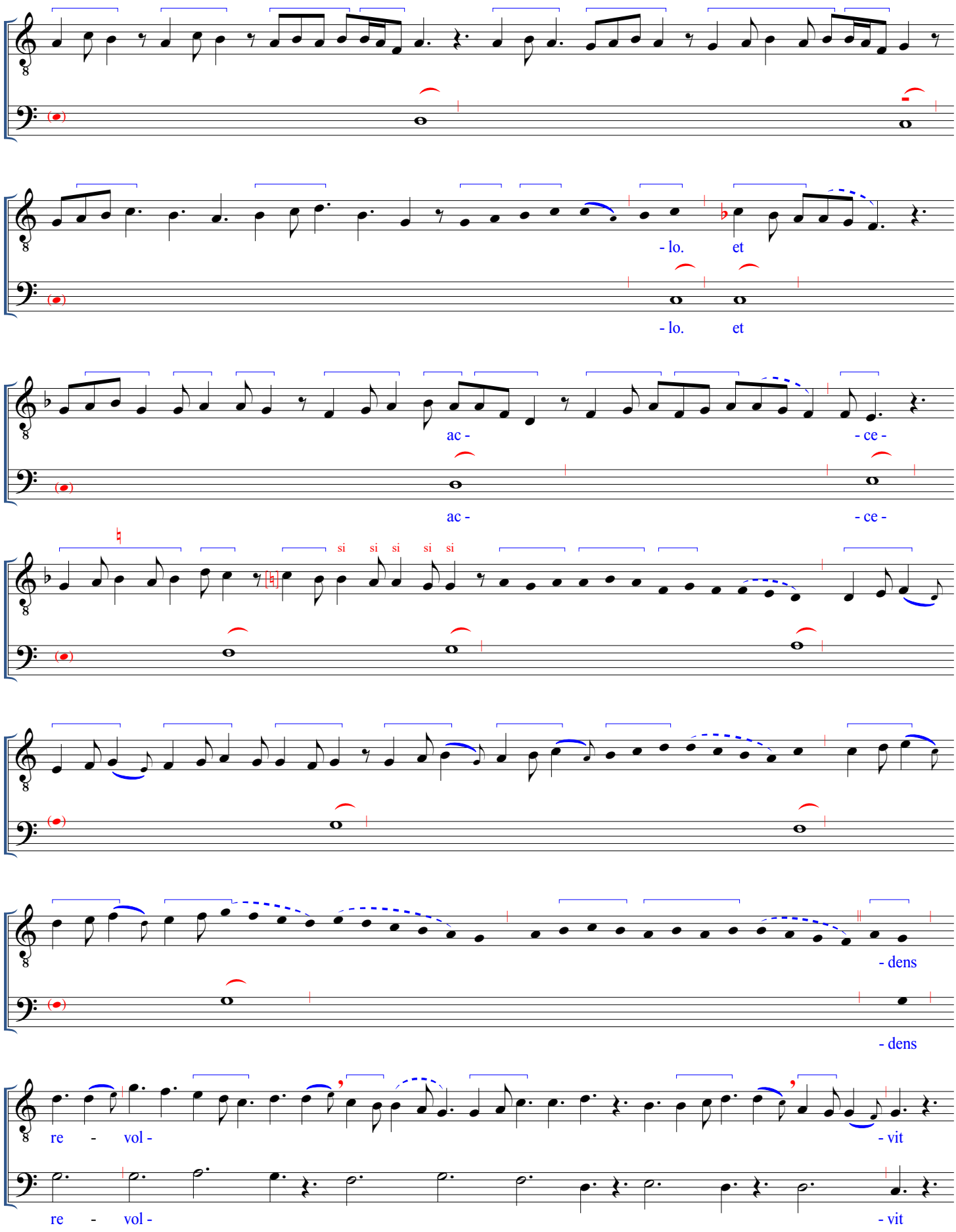
- ge -

T

An -

- ge -


Si:
- lus do - - mi -
- lus do - - mi -
- ni
- ni
des - - cen -
des - - cen -
- dit de ce -
- dit de ce -


- lo. et
- lo. et
ac - - ce -
ac - - ce -
si si si si si
- dens
- dens
re - vol - - vit
re - vol - - vit

la - - pi -

la - - pi -

- dem et se -

- dem et se -

- de - - bat.]

- de - - bat.

F-Pn lat. 1112, f. 111v (CVv)

T su - per e - um.

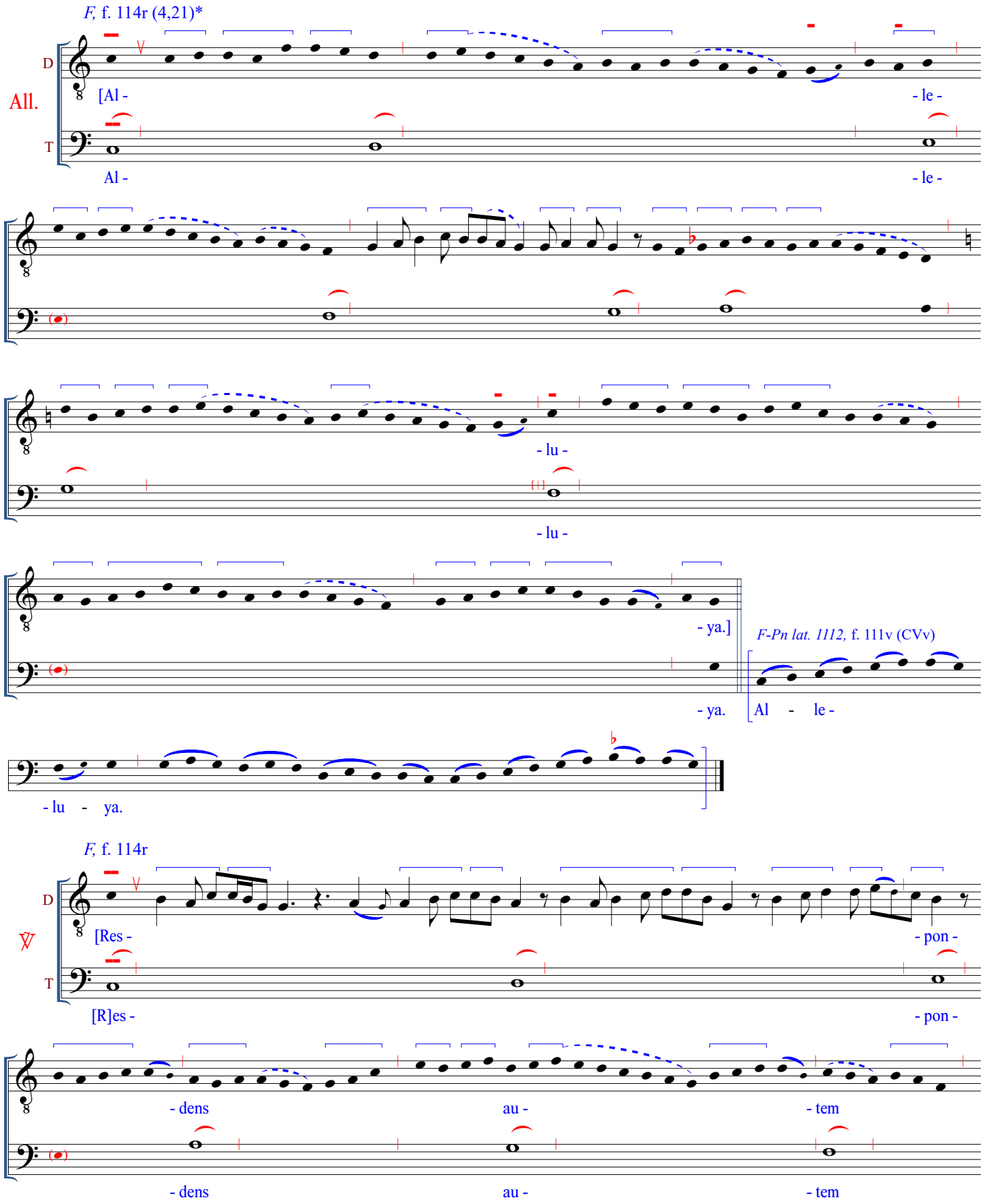
(If a performance of the second verse, *Respondens autem,* is desired at this point, see the following organum, M21)

(If a repeat of the All. section, is wanted here, either the chant, given below, or the polyphonic version from before may suffice.)

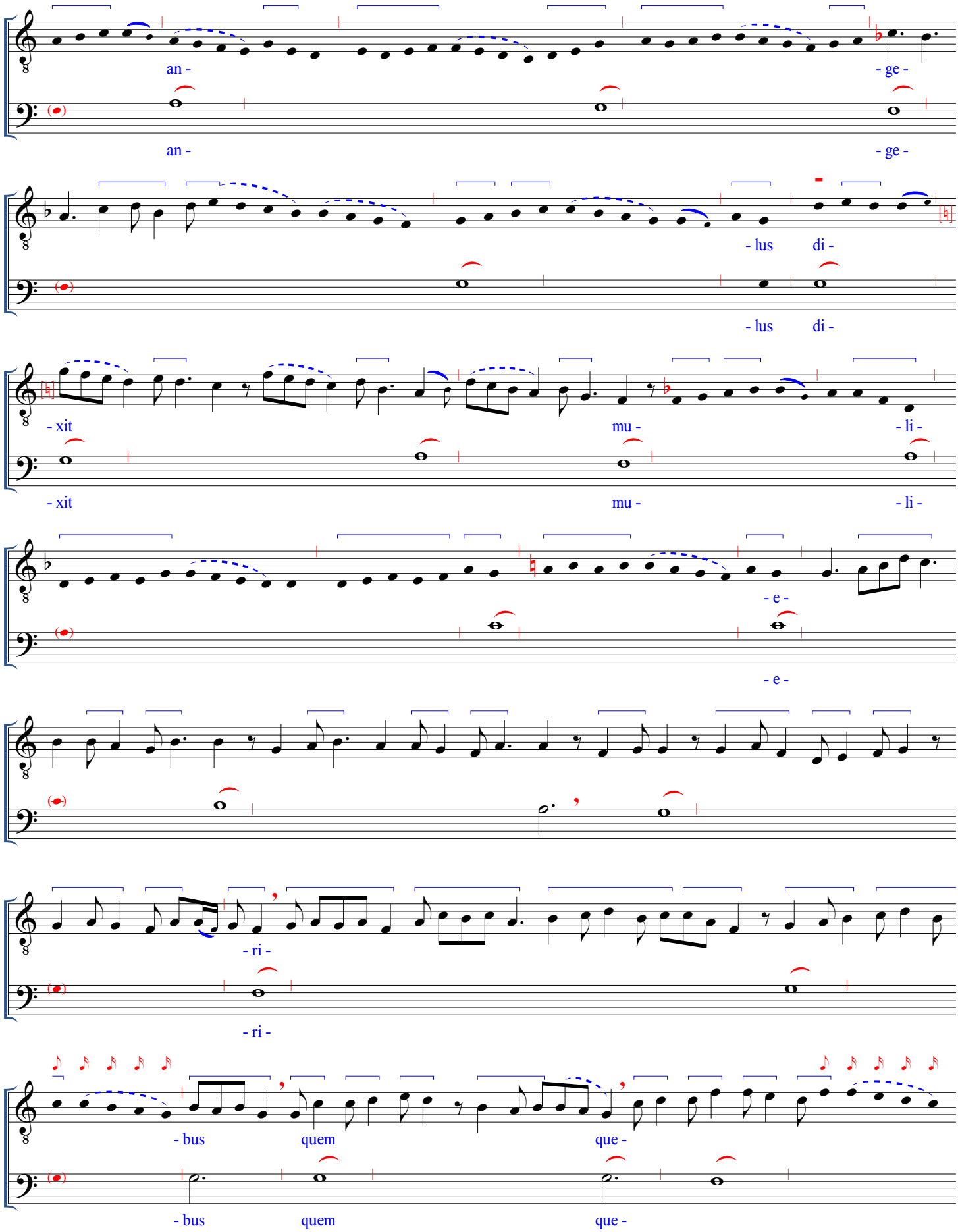
F-Pn lat. 1112, f. 111v (CVv)

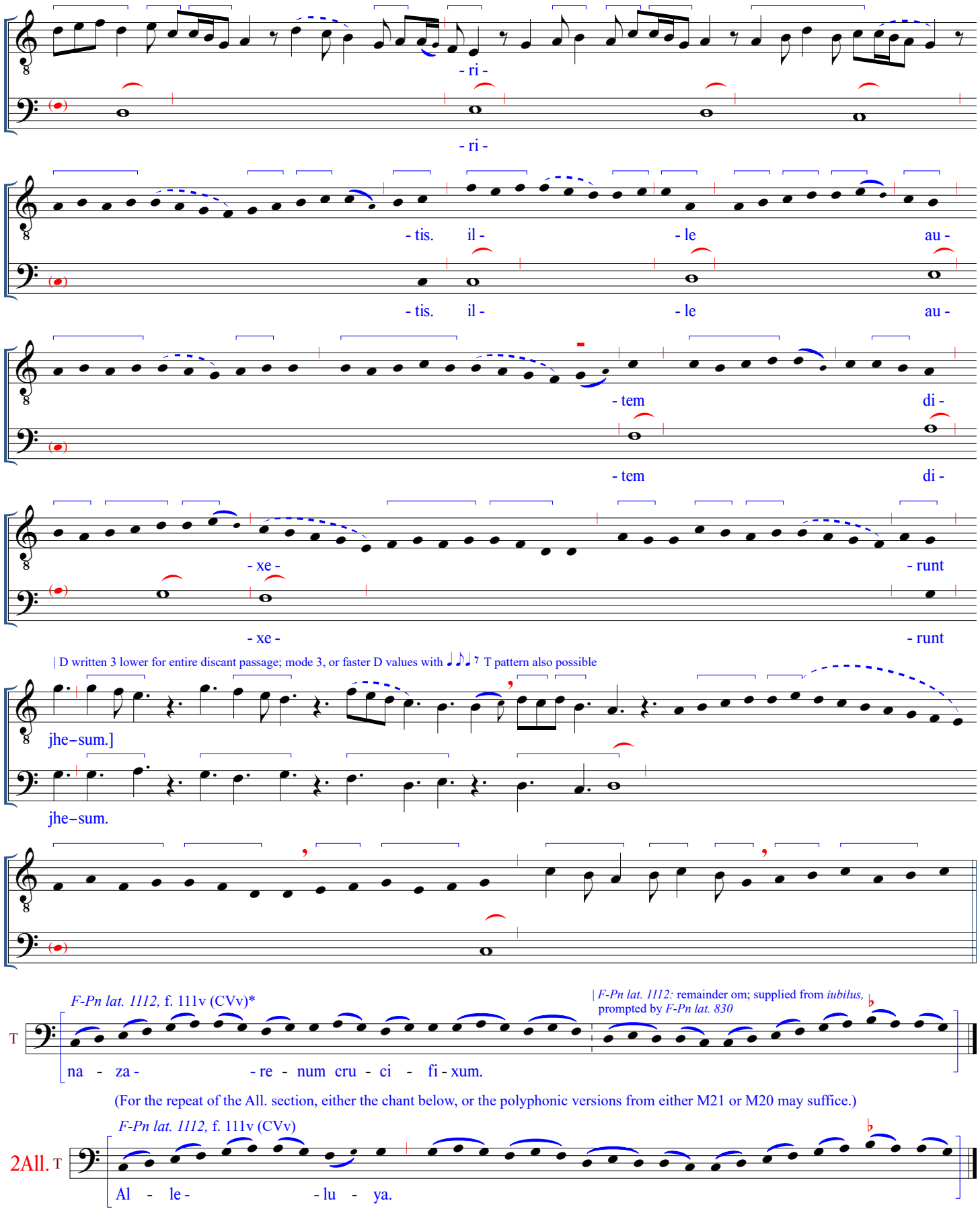
2All. T Al - le - - lu - ya.

ALLELUYA. RESPONDENS AUTEM
[M21]



*Although *Respondens autem* is most familiar as the second ℣ of M20 for the Mass All. on Friday of Easter Week, the M21 organum includes an All. section before the ℣. As Wright notes (*Music and Ceremony,* 264), the M21 chant (All. and ℣) also served independently as the Vespers responsory for the same feast.


an - ge -
an - ge -
- lus di -
- lus di -
- xit mu - li -
- xit mu - li -
- e -
- e -
- ri -
- ri -
- bus quem que -
- bus quem que -



*The text and music of "crucifixum" are present in the chant MSS *F-Pn lat. 1112* and *9441,* but do not appear in *15615* and *830; 15181,* on the other hand, concludes with the melisma over "nazarenum," but then presents the text of "crucifixum" with empty staves overhead; its inclusion may therefore be optional.

ALLELUYA. DULCE LIGNUM
[M22]

F, f. 114v (4,22)

All.

D [Al - - le -

T [A]l - - le -

- lu -

- lu -

| T:F: plicated

- ya.]

- [y]a.

F-Pn lat. 1337, f. 242v

T Al - le - lu - - ya.

F, f. 114v

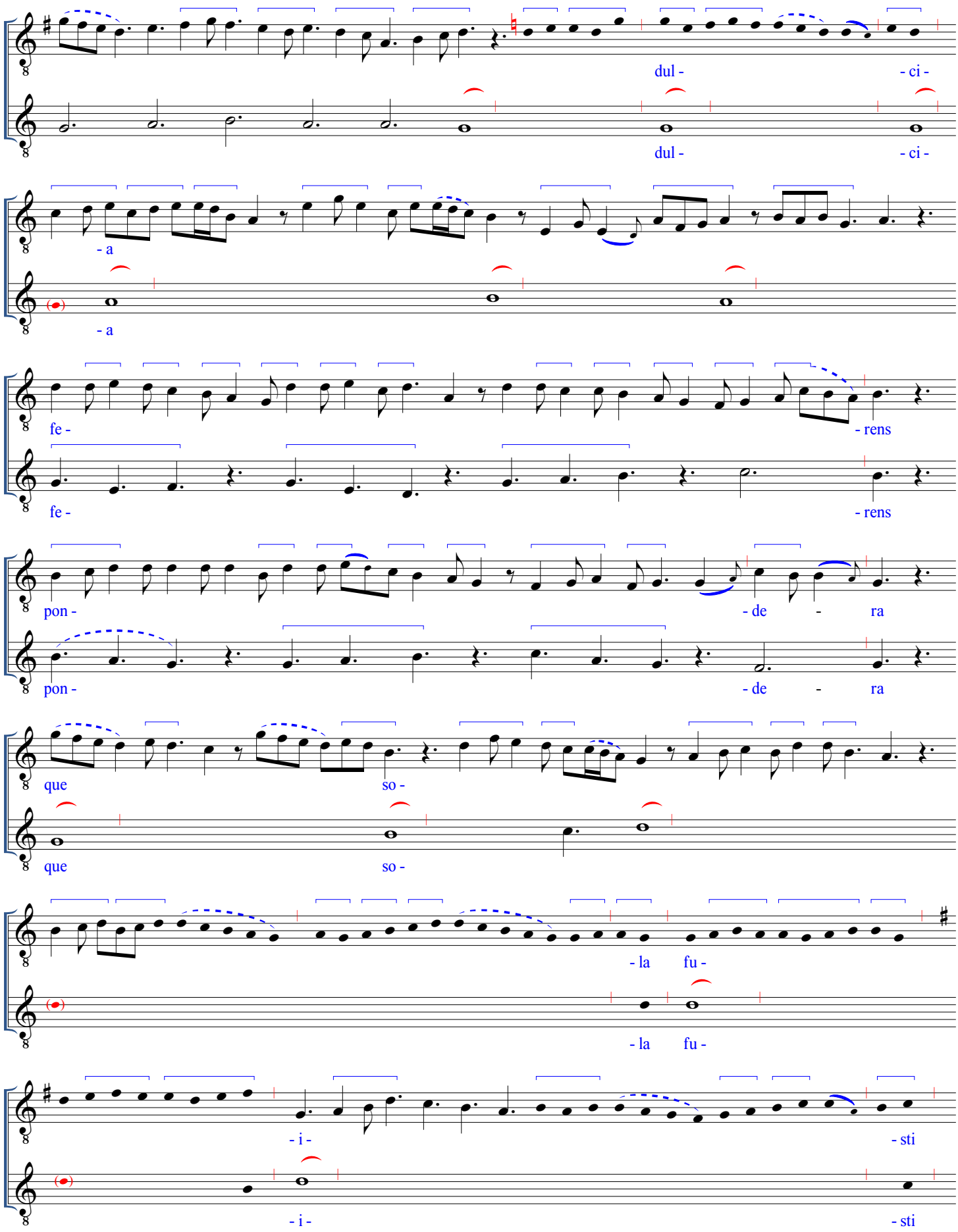
D [Dul - ce lig -

T Dul - - ce lig -

| modes 3 and 6 also possible

- num dul - ces cla - vos

- num dul - ces cla - vos


dul - ci -
dul - ci -
- a
- a
fe - rens
fe - rens
pon - de - ra
pon - de - ra
que so -
que so -
- la fu -
- la fu -
- i - sti
- i - sti

| D: *F:* 3liP,2li=*bcb*P,*ag;* from *W2*

dig - na
dig - na

sus - ti - ne -
I
sus - ti - ne -

II

- re re -
- re re -

- gem ce - lo - rum.
- gem ce - lo - rum.

F-Pn lat. 1337, f. 242v

T
et do - mi - num.

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1337, f. 242v

2All. T
Al - le - lu - ya.

ALLELUYA. ASCENDENS CHRISTUS
[M23]

F, f. 115v (4,23)

All.

D

[Al - le - lu - ya.]

T

Al - le - lu - ya.

F-Pn lat. 1337, f. 158v

T

Al - le - lu - ya.

(continued)

F, f. 115v

D

T

[As - - cen - - dens

As - - cen - - dens

cri -

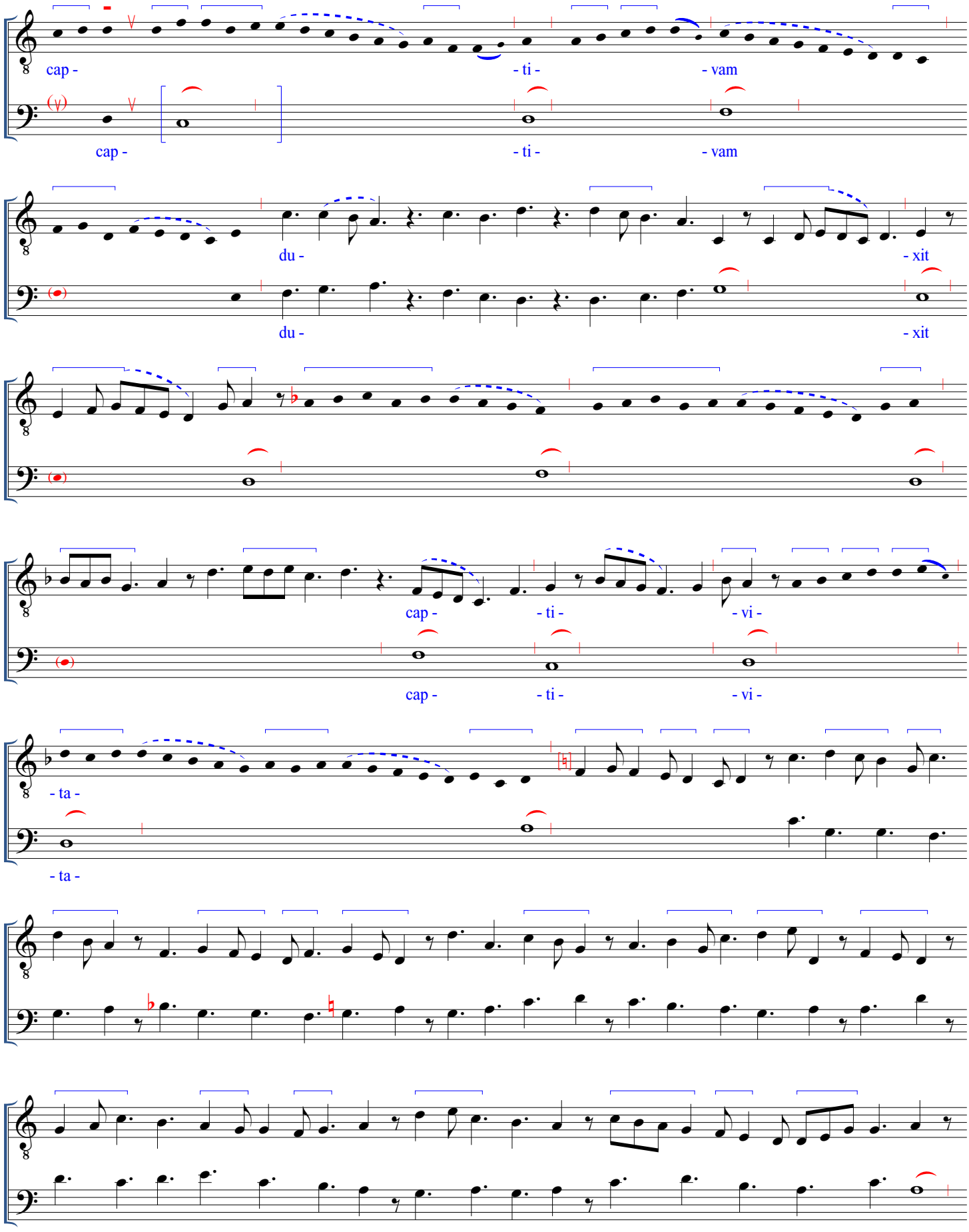
cri -

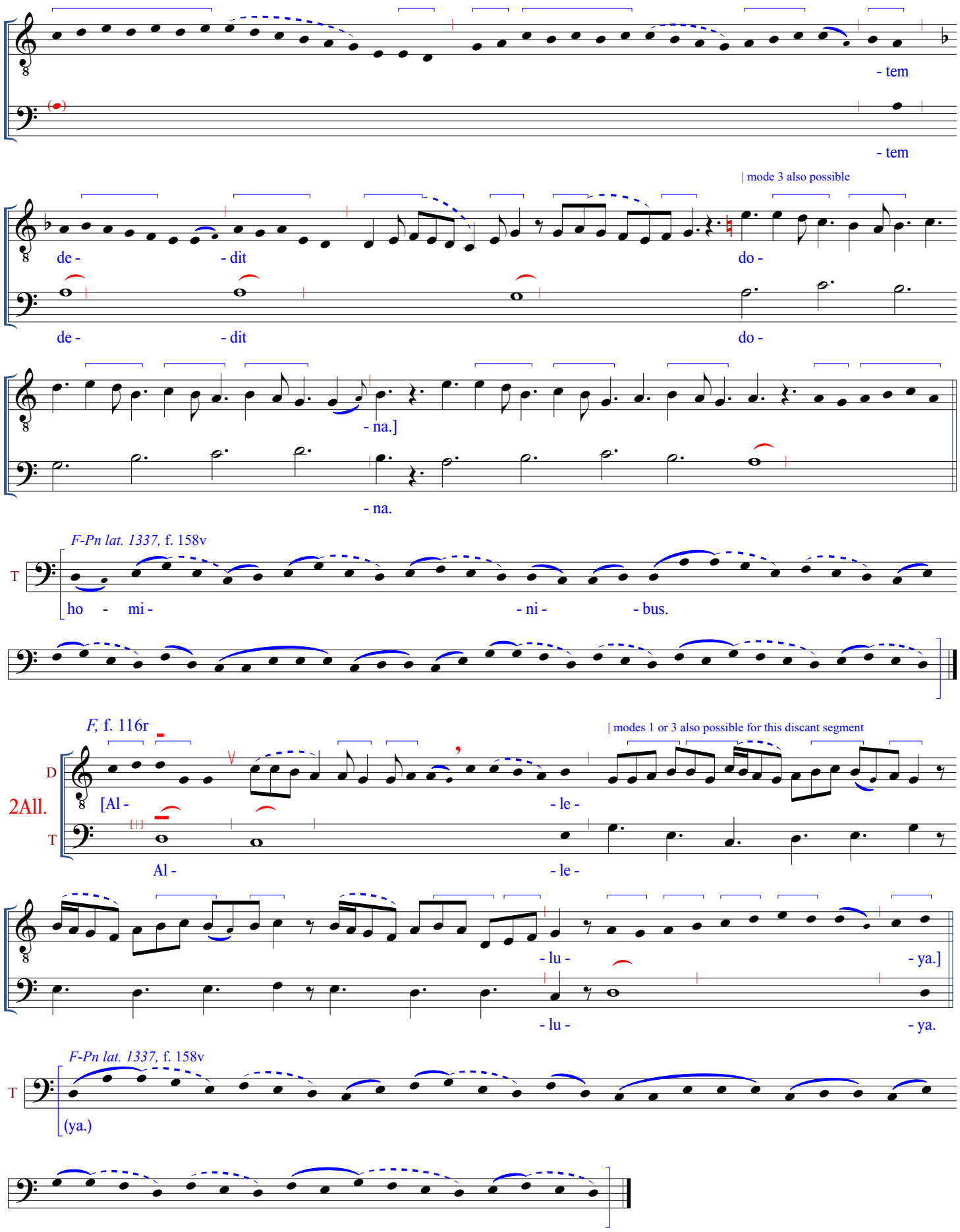
- stus in al -

- stus in al -

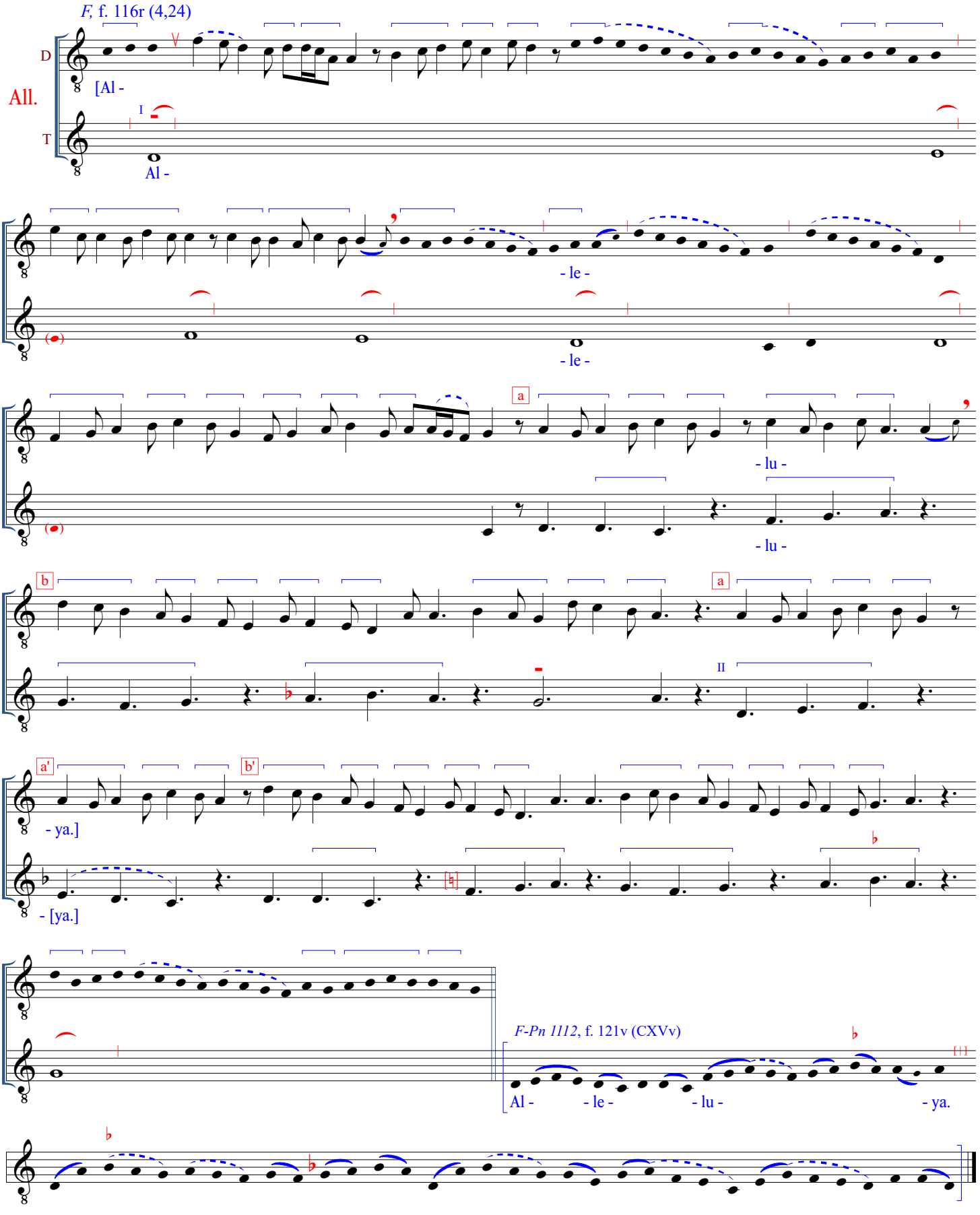
- tum

- tum


cap - - ti - - vam
cap - - ti - - vam
du - - xit
du - - xit
cap - - ti - - vi -
cap - - ti - - vi -
- ta -
- ta -


- tem
- tem
| mode 3 also possible
de - - dit do -
de - - dit do -
- na.]
- na.
F-Pn lat. 1337, f. 158v
T
ho - mi - - ni - - bus.
F, f. 116r
| modes 1 or 3 also possible for this discant segment
D
2All.
T
[Al - - le -
Al - - le -
- lu - - ya.]
- lu - - ya.
F-Pn lat. 1337, f. 158v
T
(ya.)

ALLELUYA. NON VOS RELINQUAM
[M24]



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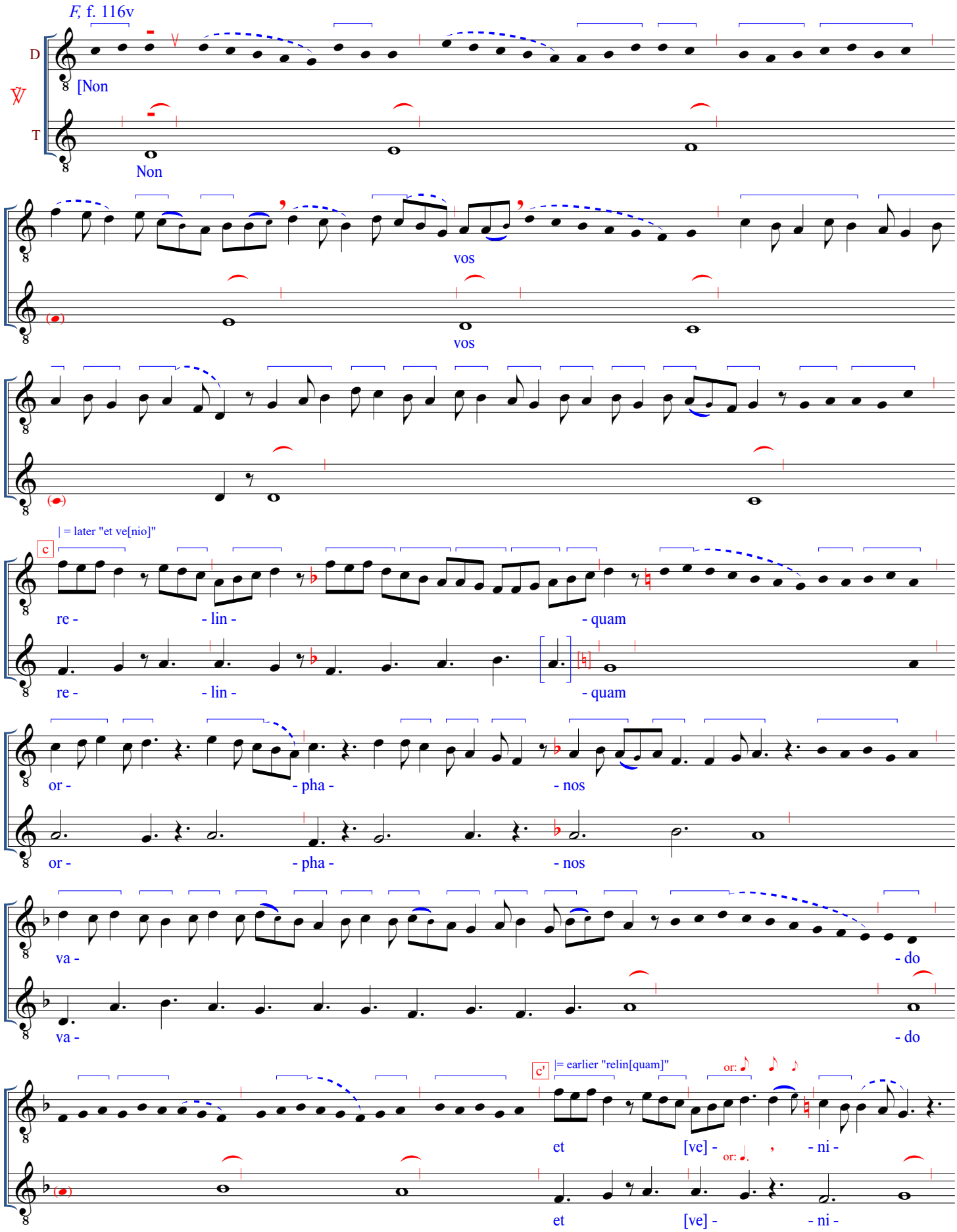
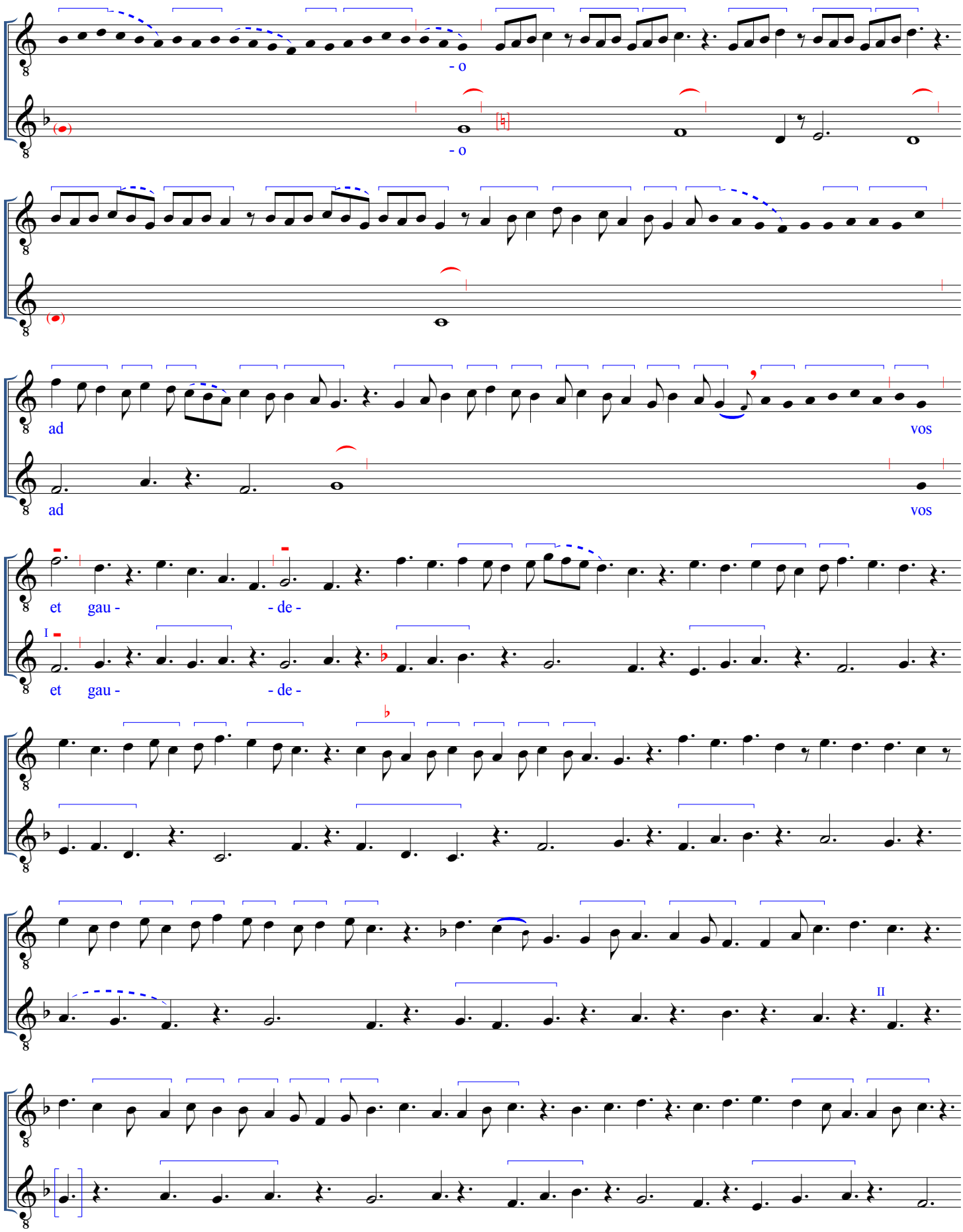
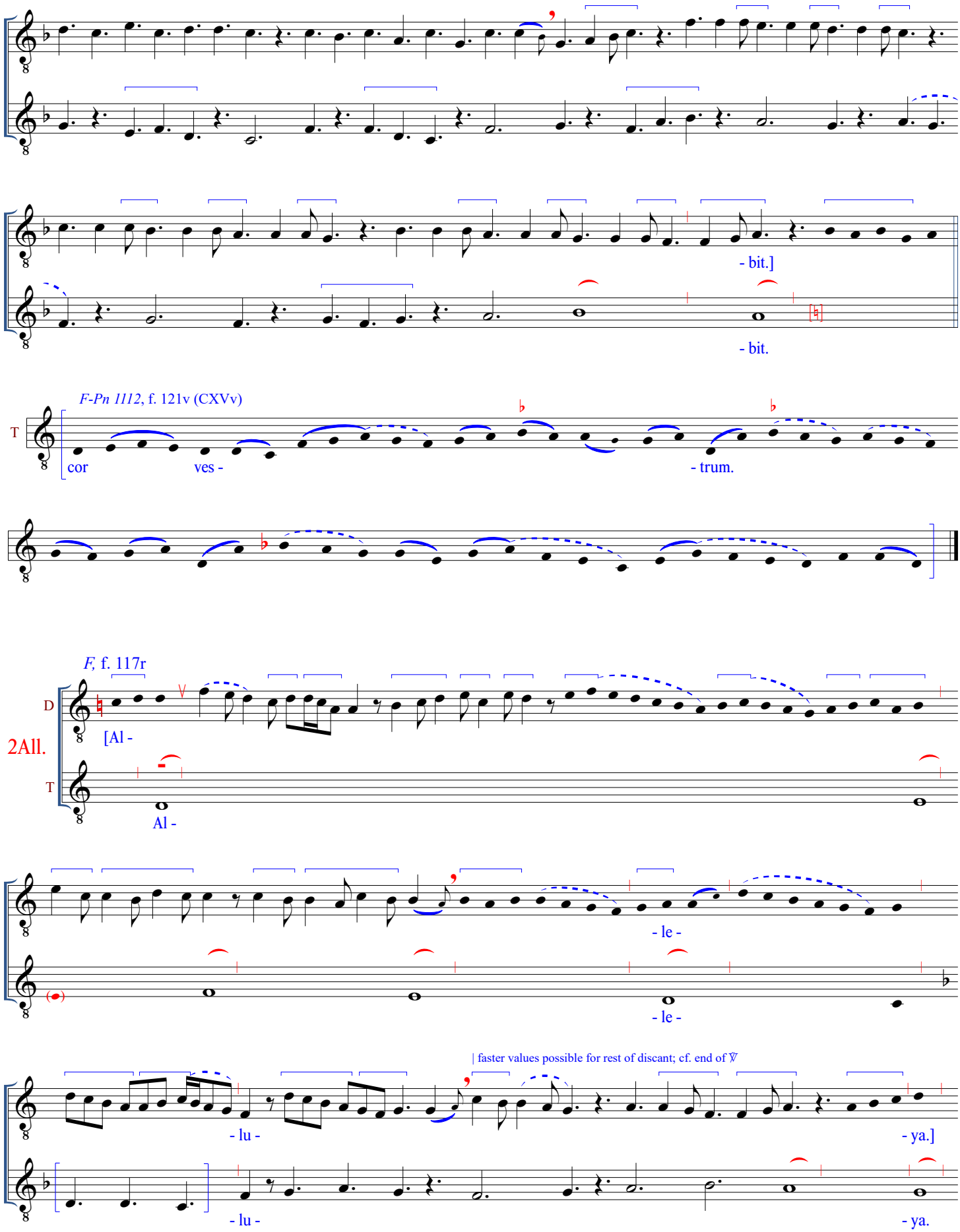
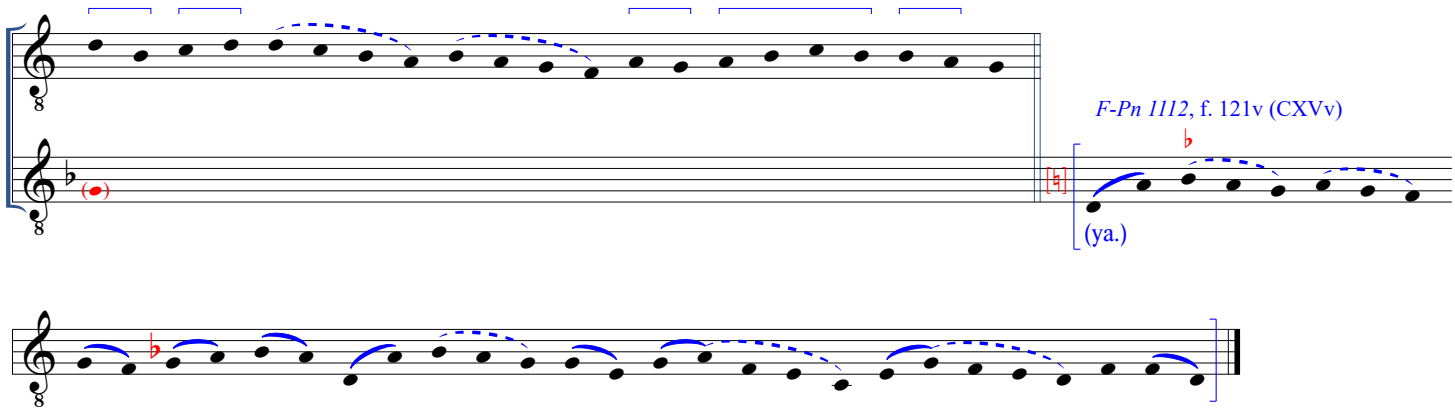

F, f. 116v
D
T
[Non
Non
vos
vos
| = later "et ve[nio]"
c
re - lin - quam
re - lin - quam
or - pha - nos
or - pha - nos
va - do
va - do
c'
|= earlier "relin[quam]"
or:
et [ve] - ni -
or:
et [ve] - ni -


- o
- o
ad
vos
ad
vos
et gau - - de -
et gau - - de -
II


- bit.]
- bit.
F-Pn 1112, f. 121v (CXVv)
T
cor
ves -
- trum.
F, f. 117r
D
2All.
[Al -
T
Al -
- le -
- le -
(𝅝)
| faster values possible for rest of discant; cf. end of 𝕍
- lu -
- ya.]
- lu -
- ya.


F-Pn 1112, f. 121v (CXVv)
(ya.)

ALLELUYA. SPIRITUS SANCTUS PROCEDENS
[M25]

F, f. 117r (4,25)

All.

D

T

[Al - le -

Al - le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 125v (CXIXv)

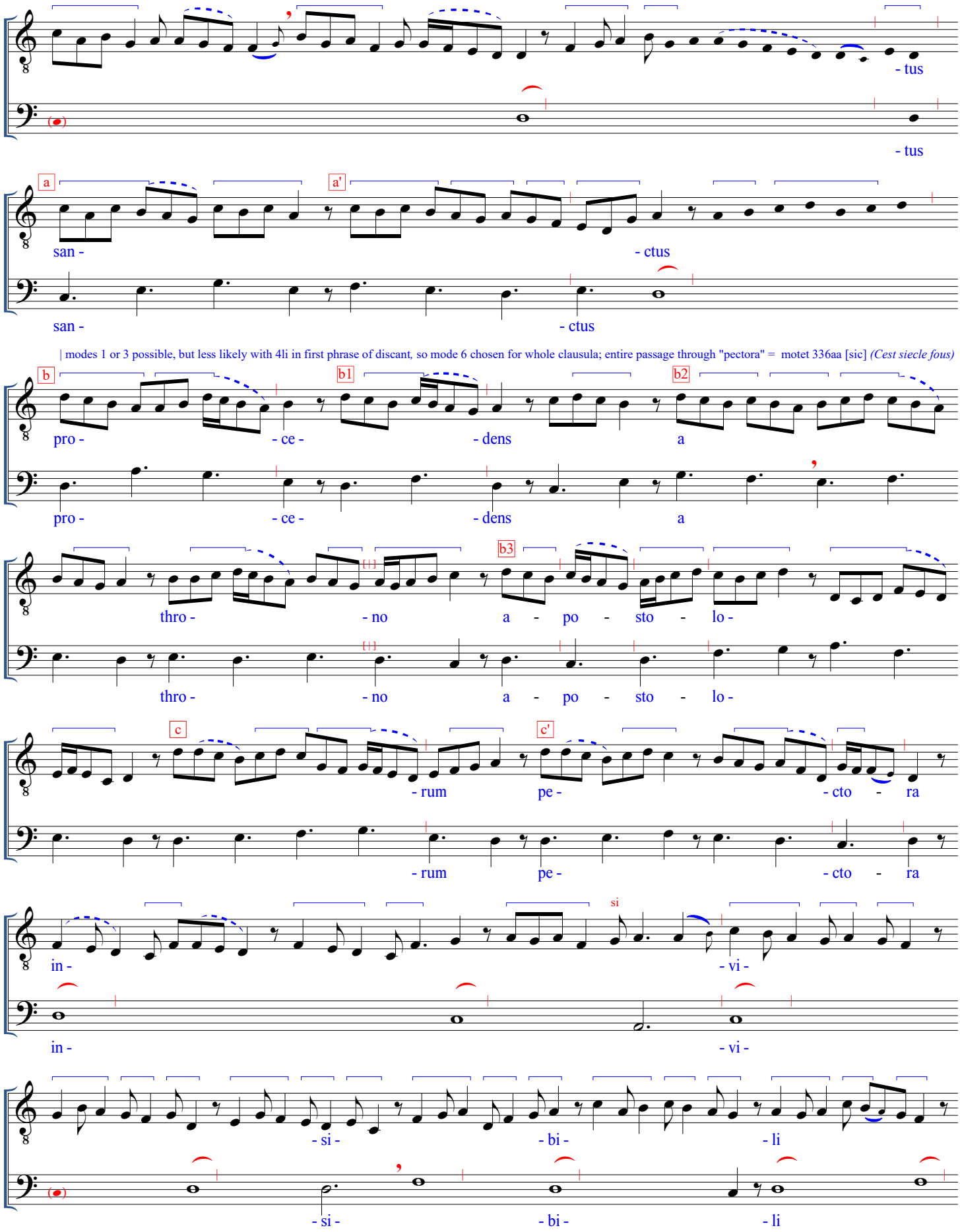
Al - le -

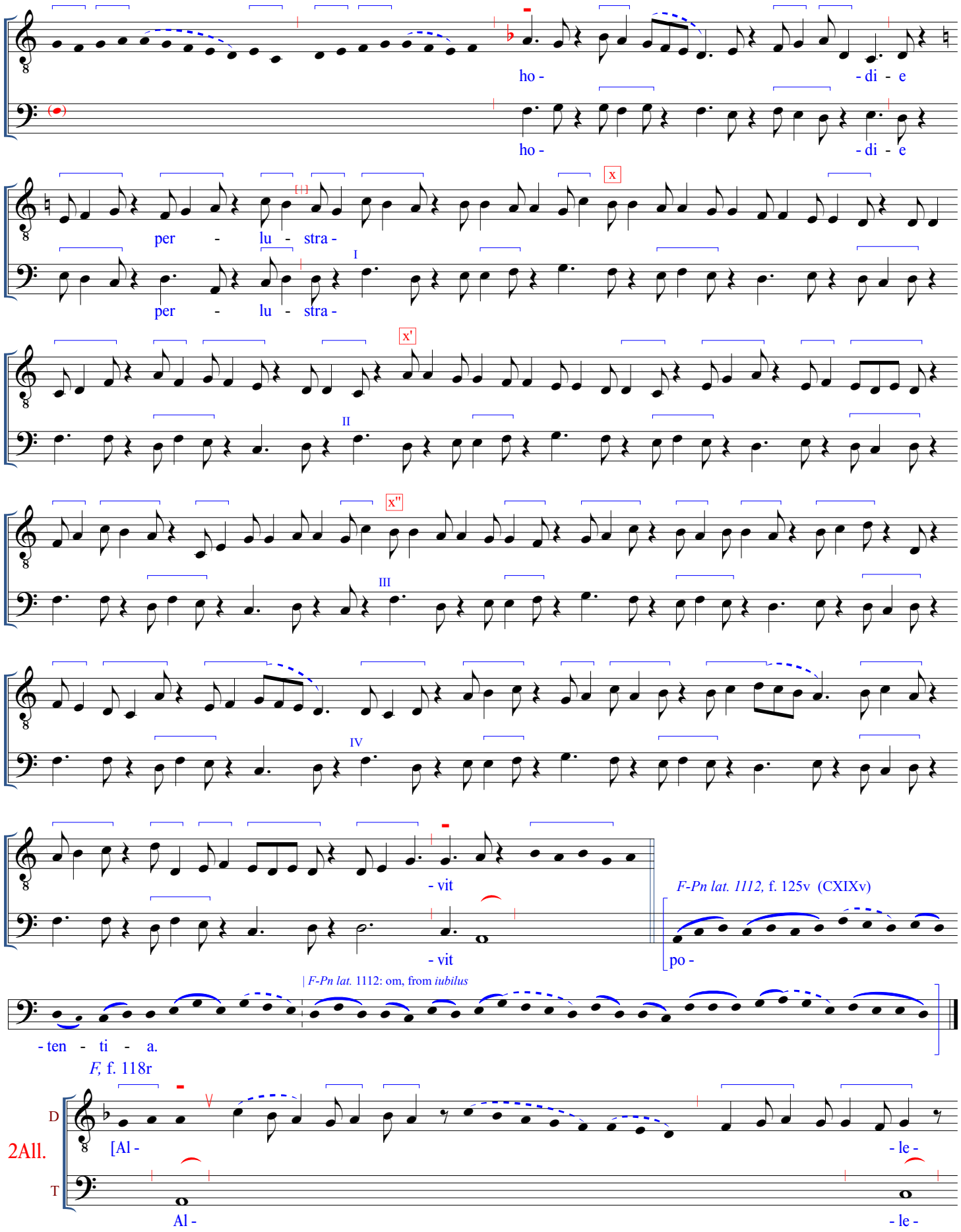
- lu - ya.

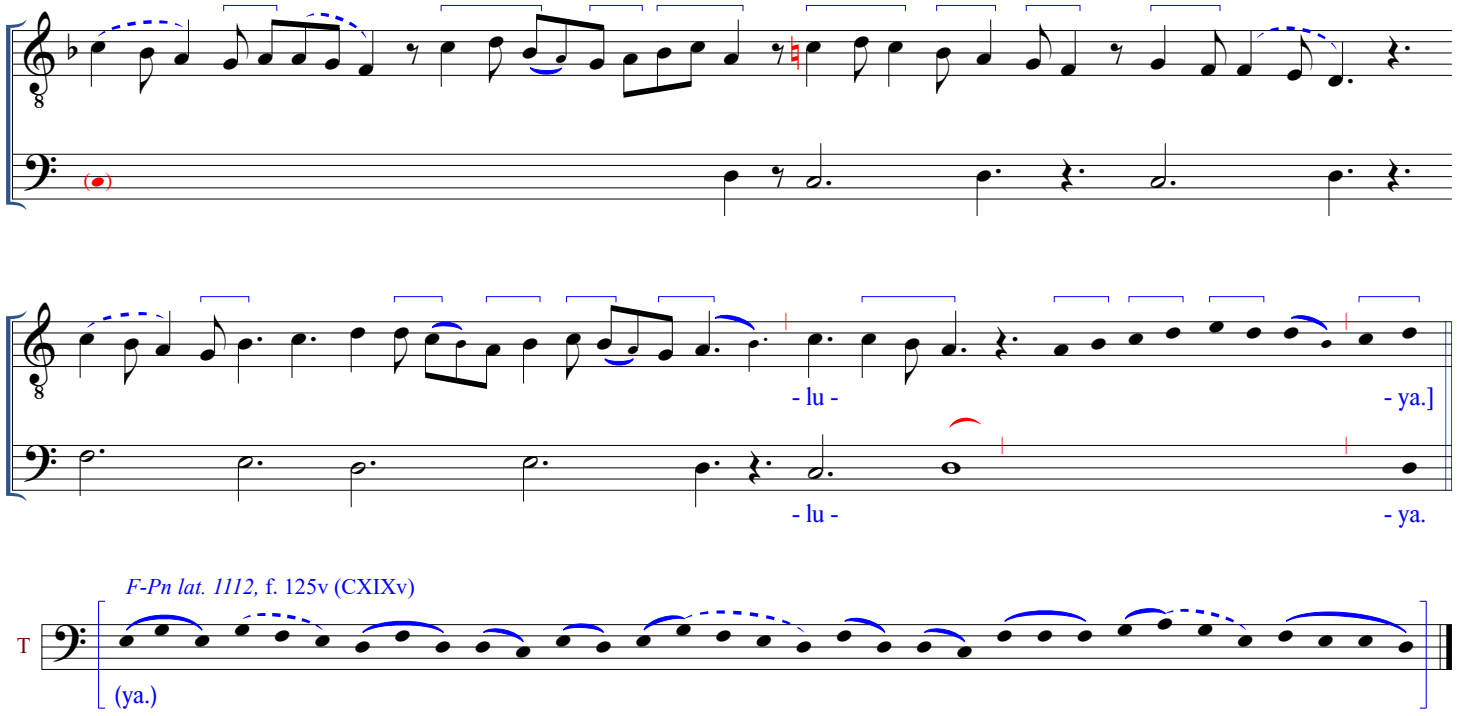
F, f. 117r

[Spi - ri -

Spi - ri -


- tus
- tus
a
a'
san -
- ctus
san -
- ctus
| modes 1 or 3 possible, but less likely with 4li in first phrase of discant, so mode 6 chosen for whole clausula; entire passage through "pectora" = motet 336aa [sic] *(Cest siecle fous)*
b
b1
b2
pro -
- ce -
- dens
a
pro -
- ce -
- dens
a
b3
thro -
- no
a - po - sto - lo -
thro -
- no
a - po - sto - lo -
c
c'
- rum
pe -
- cto - ra
- rum
pe -
- cto - ra
si
in -
- vi -
in -
- vi -
- si -
- bi -
- li
- si -
- bi -
- li


ho - - di - e
ho - - di - e
x
per - lu - stra -
I
per - lu - stra -
x'
II
x"
III
IV
- vit
- vit
F-Pn lat. 1112, f. 125v (CXIXv)
po -
| *F-Pn lat.* 1112: om, from *iubilus*
- ten - ti - a.
F, f. 118r
2All.
D
T
[Al -
- le -
Al -
- le -



F-Pn lat. 1112, f. 125v (CXIXv)

ALLELUYA. PARACLITUS SPIRITUS
[M26]

F, f. 118r (4,26)

All.

D

[Al -

T

Al -

- le -

- le -

a

a'

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 125v (CXIXv)

T

Al - - le - - lu - - ya.

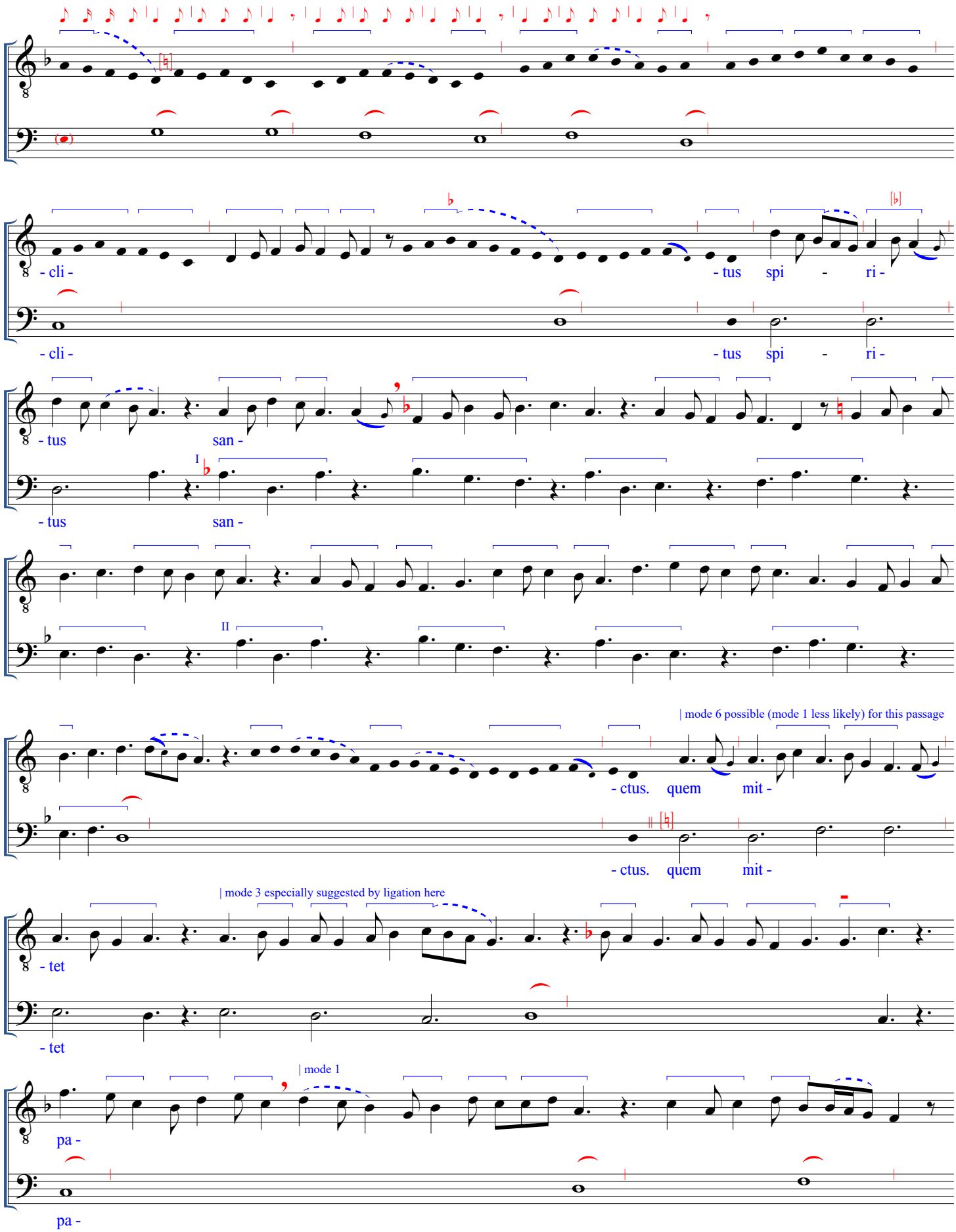
F, f. 118r

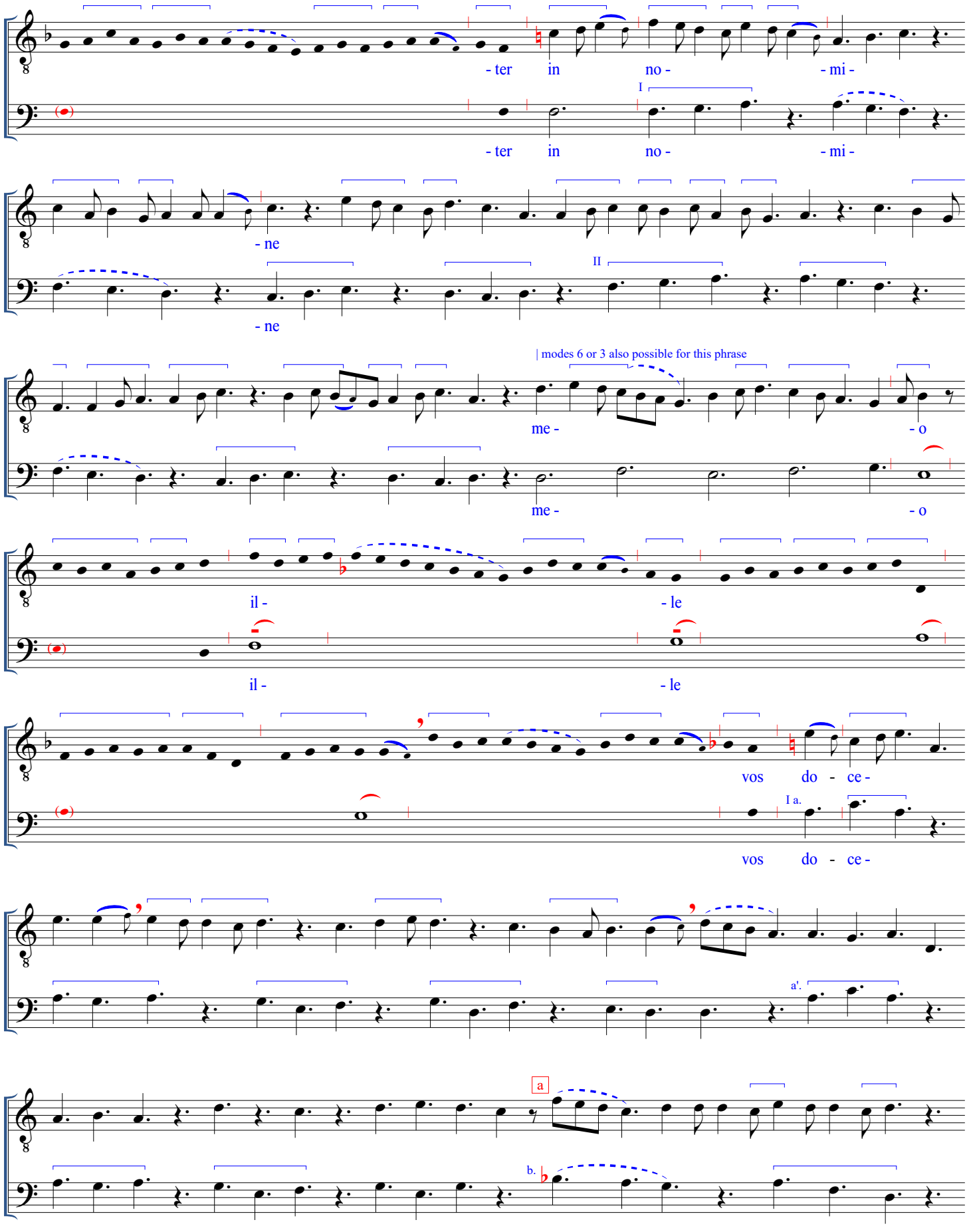
D

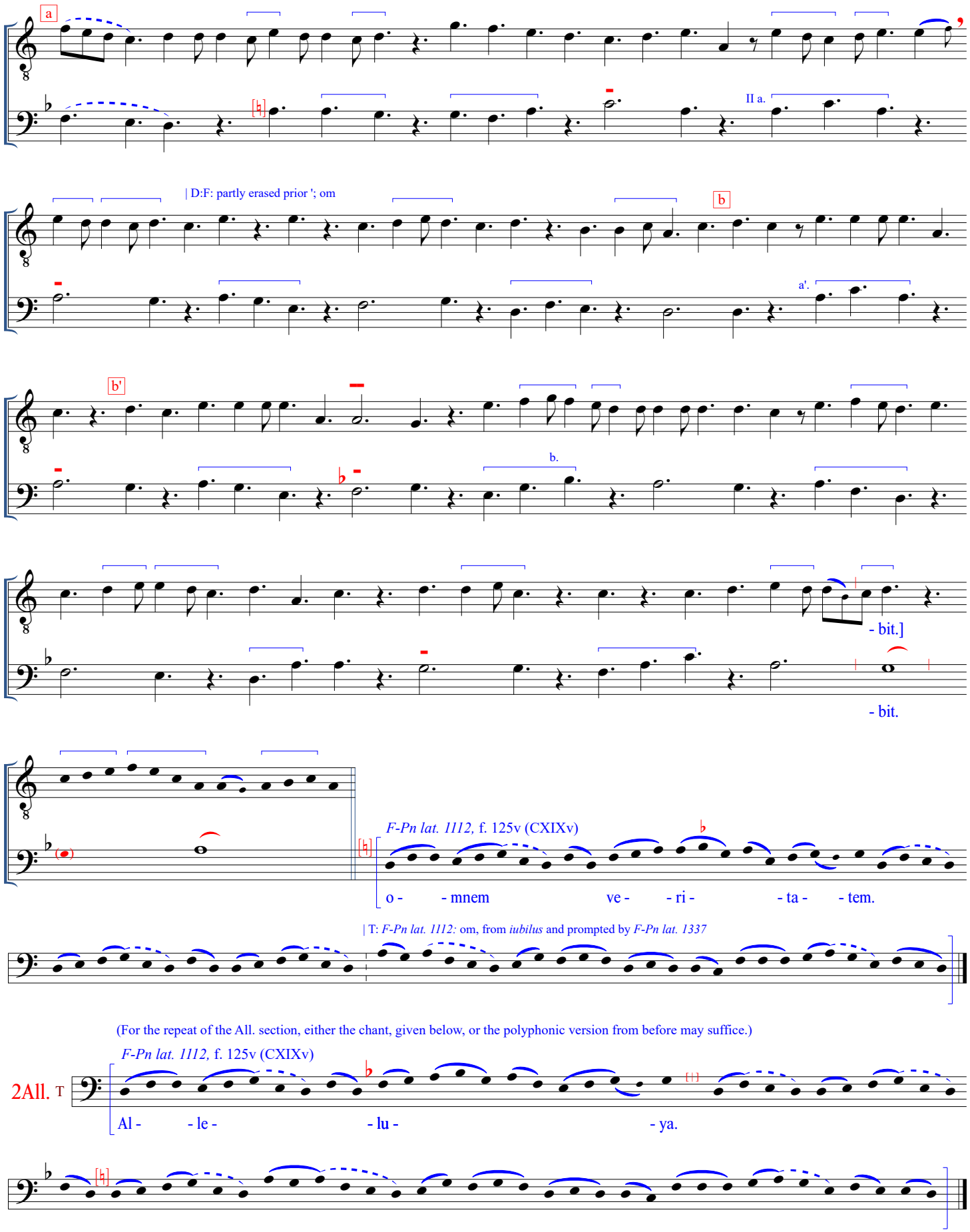
[Pa - - ra -

T

Pa - - ra -


- cli -
- tus spi - ri -
- cli -
- tus spi - ri -
- tus san -
I
- tus san -
II
| mode 6 possible (mode 1 less likely) for this passage
- ctus. quem mit -
- ctus. quem mit -
| mode 3 especially suggested by ligation here
- tet
- tet
| mode 1
pa -
pa -


- ter in no - - mi -
I
- ter in no - - mi -
- ne
II
- ne
| modes 6 or 3 also possible for this phrase
me - - o
me - - o
il - - le
il - - le
vos do - ce -
I a.
vos do - ce -
a'.
a
b.


a
II a.
| D:F: partly erased prior '; om
b
a'.
b'
b.
- bit.]
- bit.
F-Pn lat. 1112, f. 125v (CXIXv)
o - - mnem ve - - ri - - ta - - tem.
| T: F-Pn lat. 1112: om, from iubilus and prompted by F-Pn lat. 1337
(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)
F-Pn lat. 1112, f. 125v (CXIXv)
2All. T
Al - - le - - lu - - ya.

ALLELUYA. VENI SANCTE SPIRITUS
[M27]

F, f. 119r (4,27)

All.

D

T

[Al - - le -

Al - - le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 127r (CXXr)

Al - le - - lu - ya.

F, f. 119r (4,27)

V

D

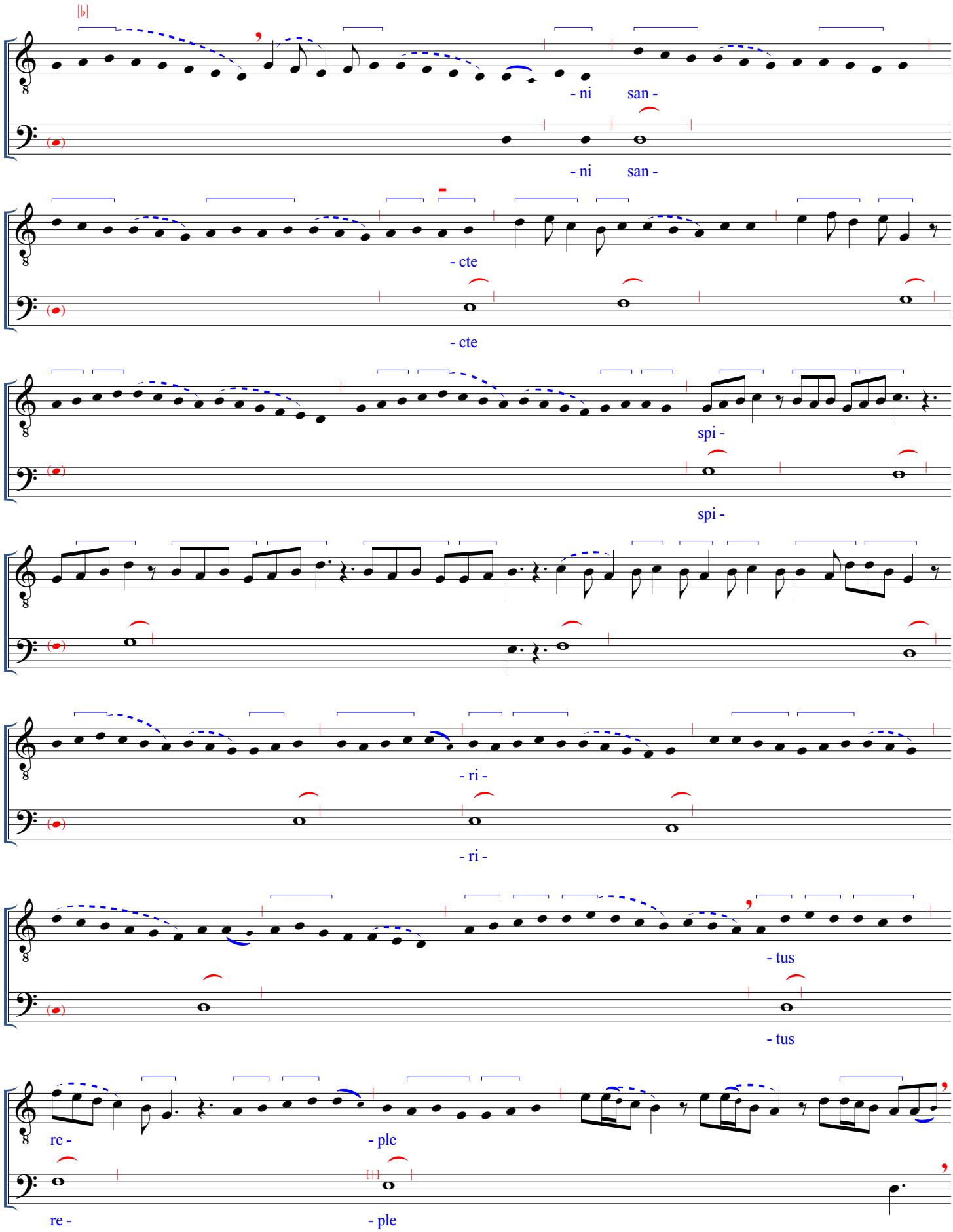
T

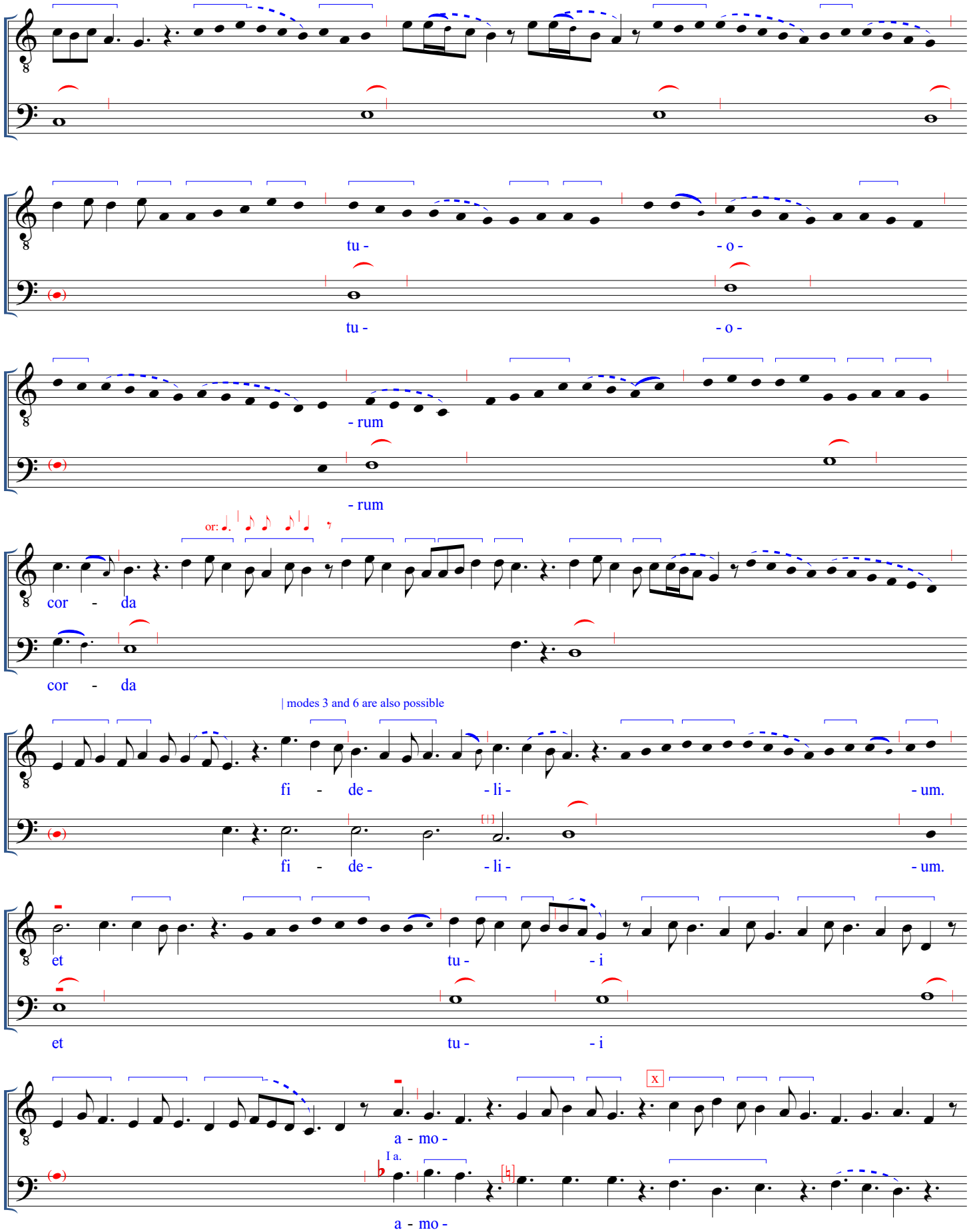
[Ve -

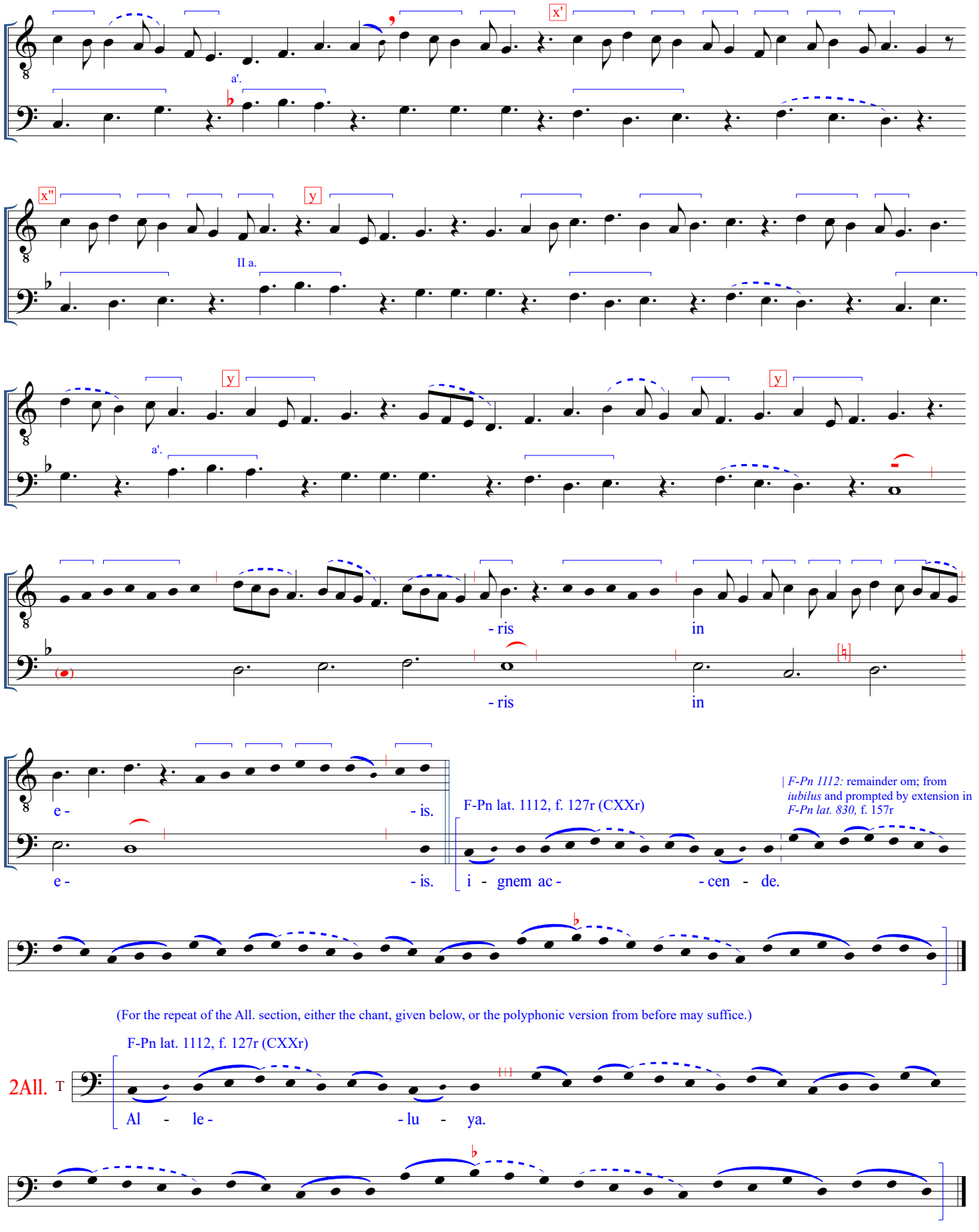
Ve -

si si si

si si si si si si si si si


- ni san -
- ni san -
- cte
- cte
spi -
spi -
- ri -
- ri -
- tus
- tus
re - ple
re - ple


tu - o -
tu - o -
- rum
- rum
or:
cor - da
cor - da
| modes 3 and 6 are also possible
fi - de - li - um.
fi - de - li - um.
et tu - i
et tu - i
x
a - mo -
I a.
a - mo -

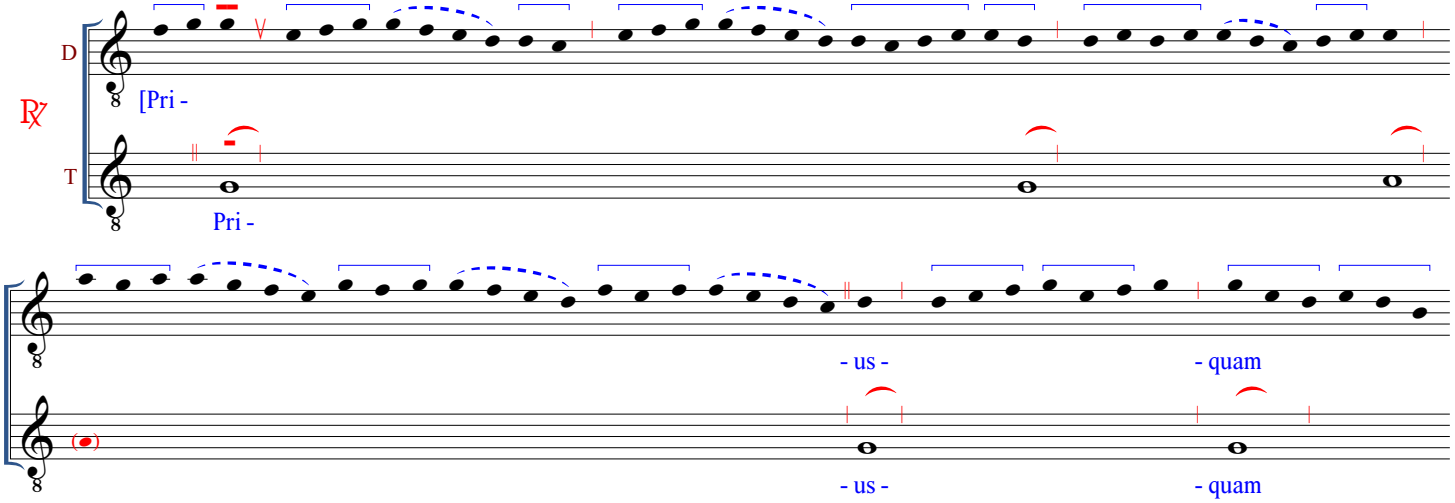

x'
a'.
x"
y
II a.
y
a'.
y
- ris
in
- ris
in
e -
- is.
e -
- is.
F-Pn lat. 1112, f. 127r (CXXr)
i - gnem ac -
- cen - de.
F-Pn 1112: remainder om; from *iubilus* and prompted by extension in *F-Pn lat. 830,* f. 157r
(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)
F-Pn lat. 1112, f. 127r (CXXr)
2All.
T
Al - le -
- lu - ya.

PRIUSQUAM TE. MISIT DOMINUS

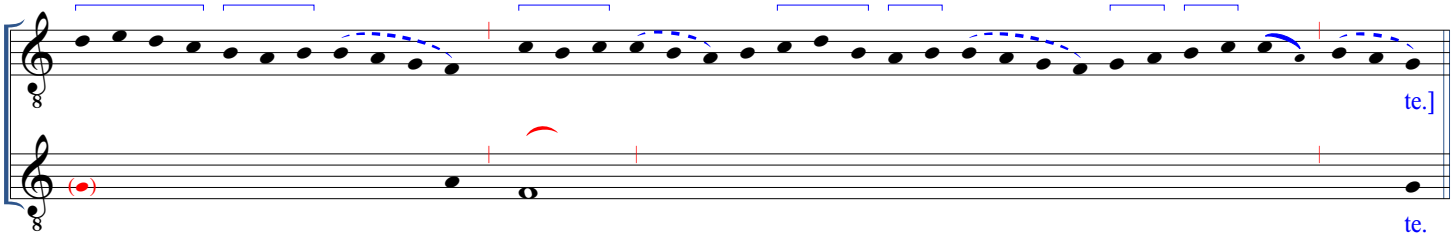
Gradual [M28]

| T: F: first 3 notes 3 lower (=*e,e,f*); corrected from chant sources where they = *f,f,g* due to transposition of organum

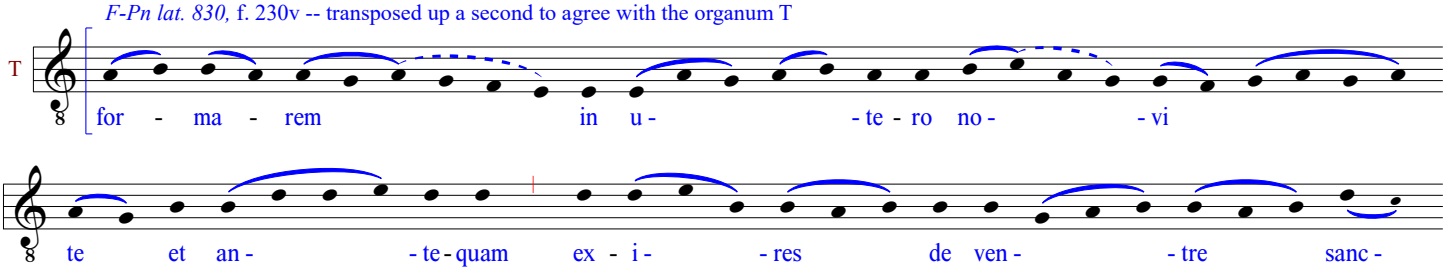
F, f. 119v (4,28)*



| T: F: *a* in all chant sources, placement reflects MS; possibly align earlier?

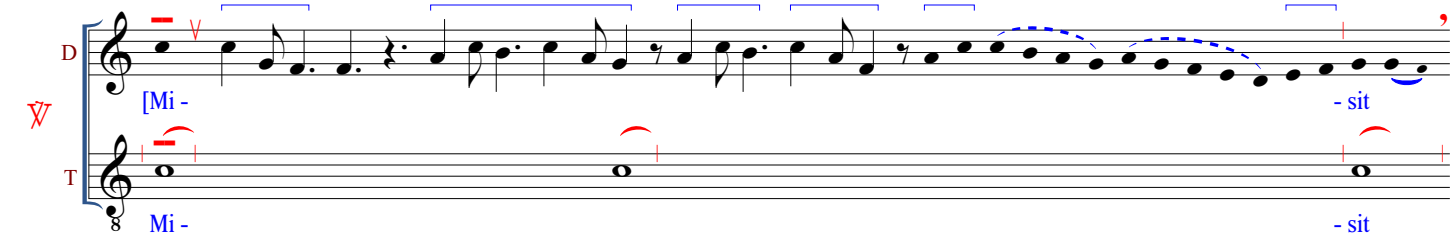


F-Pn lat. 830, f. 230v -- transposed up a second to agree with the organum T

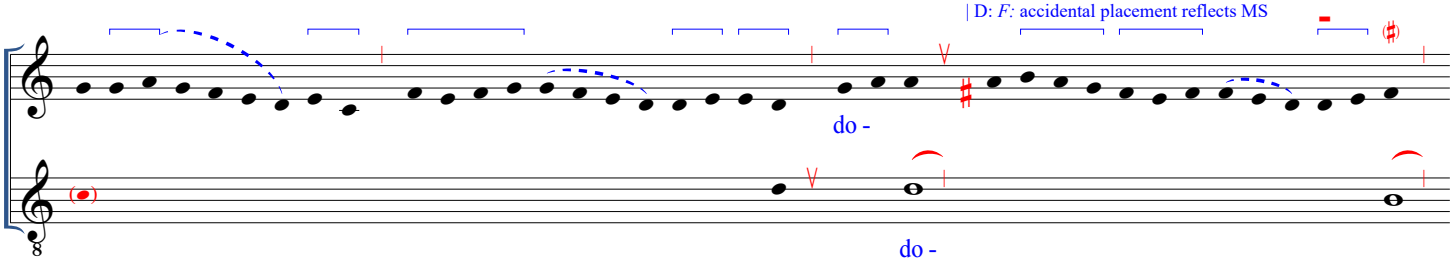


| T: *F-Pn lat. 1112,* f 175r (XXr): 2li,4li,3li,3li=*db,gaba,bdb,gag* (at transposed level)

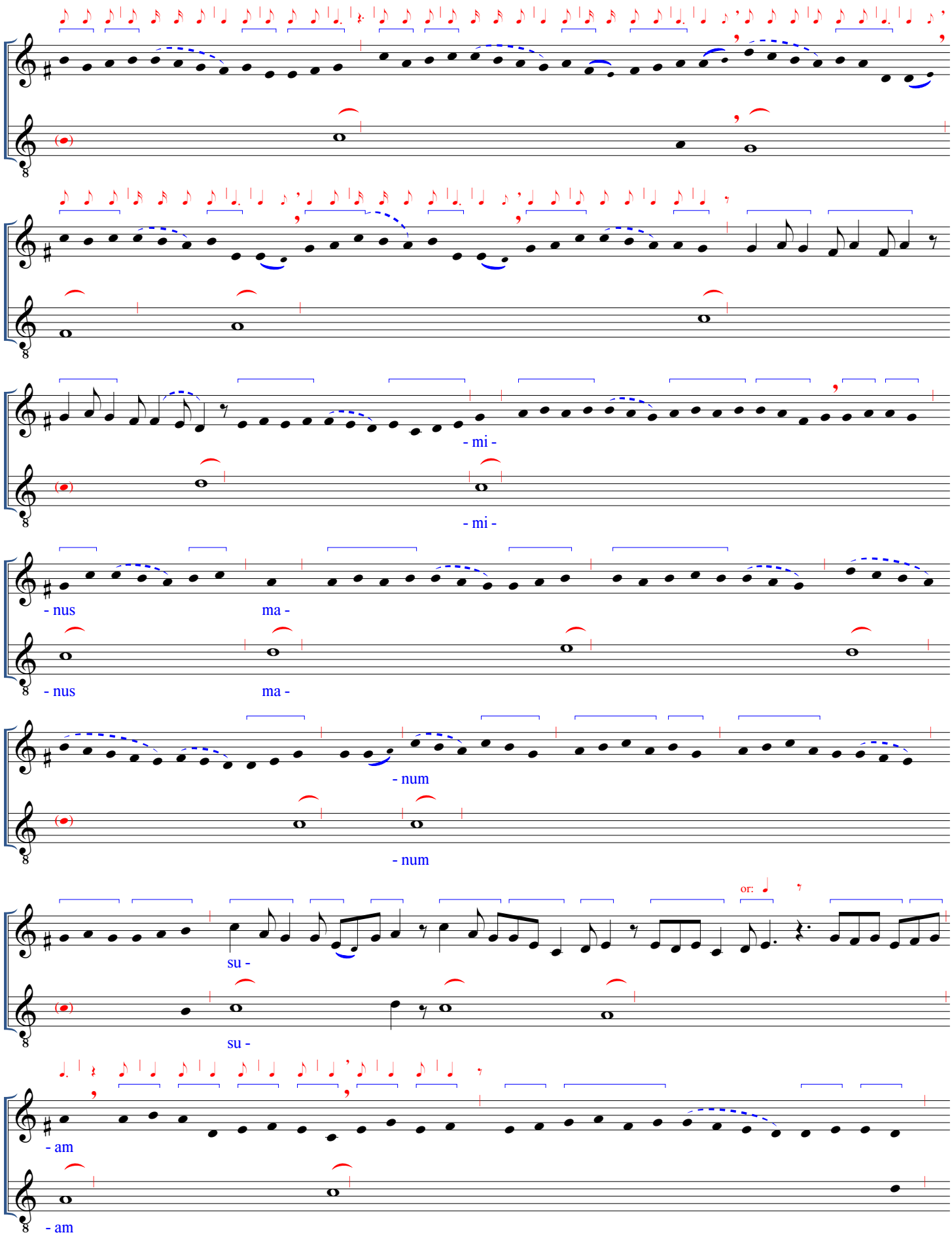
F, f. 120r -- note the high clef in the D voice (clc1 in MS) -- T pitch for verse conforms to chant MSS

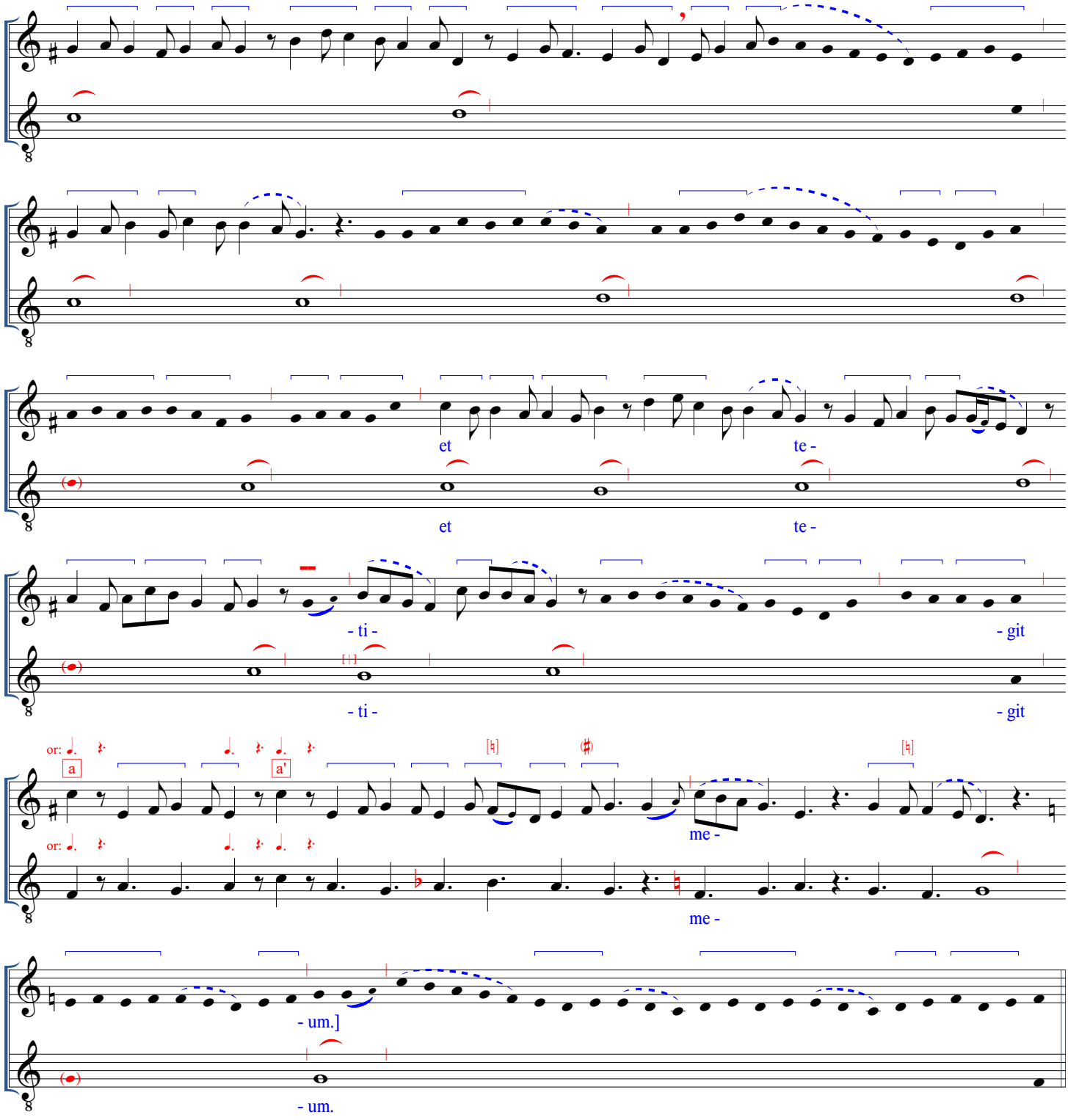


| D: *F:* accidental placement reflects MS

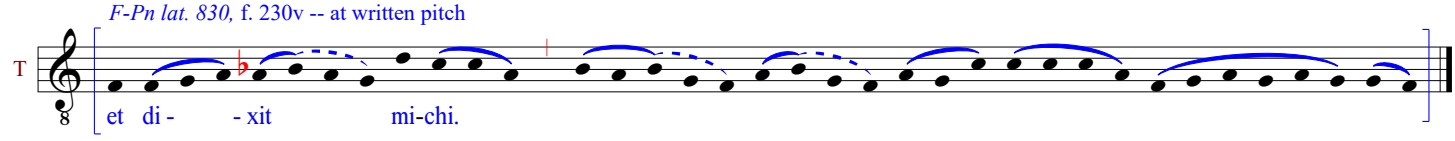


*The respond section only of this organum is transposed up a second from the pitch level found in the chant MSS. See the remarks that conclude M18.


- mi -
- mi -
- nus
ma -
- nus
ma -
- num
- num
or:
su -
su -
- am
- am

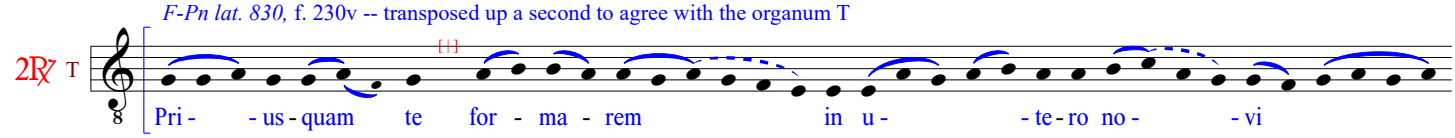


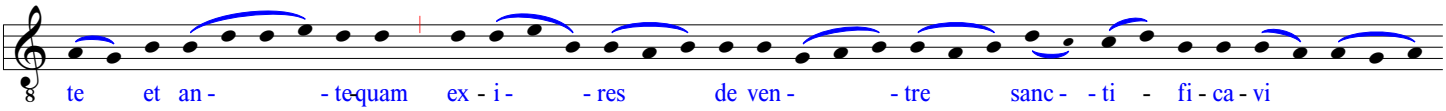
F-Pn lat. 830, f. 230v -- at written pitch



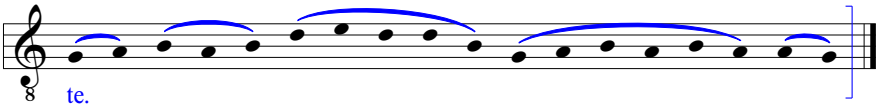
(In place of the chant performance of the repeat of the respond, given below, the polyphonic version from before may be offered.)

F-Pn lat. 830, f. 230v -- transposed up a second to agree with the organum T





| T: *F-Pn lat. 1112,* f 175r (XXr): 2li,4li,3li,3li=*db,gaba,bdb,gag* (at transposed level)



ALLELUYA. INTER NATOS MULIERUM
[M29]

F, f. 120v (4,29)

All.

D

[Al - - le -

T

Al - - le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 175r (XXr)

Al - le - - lu - - ya.

F, f. 120v

D

[In - - ter na -

T

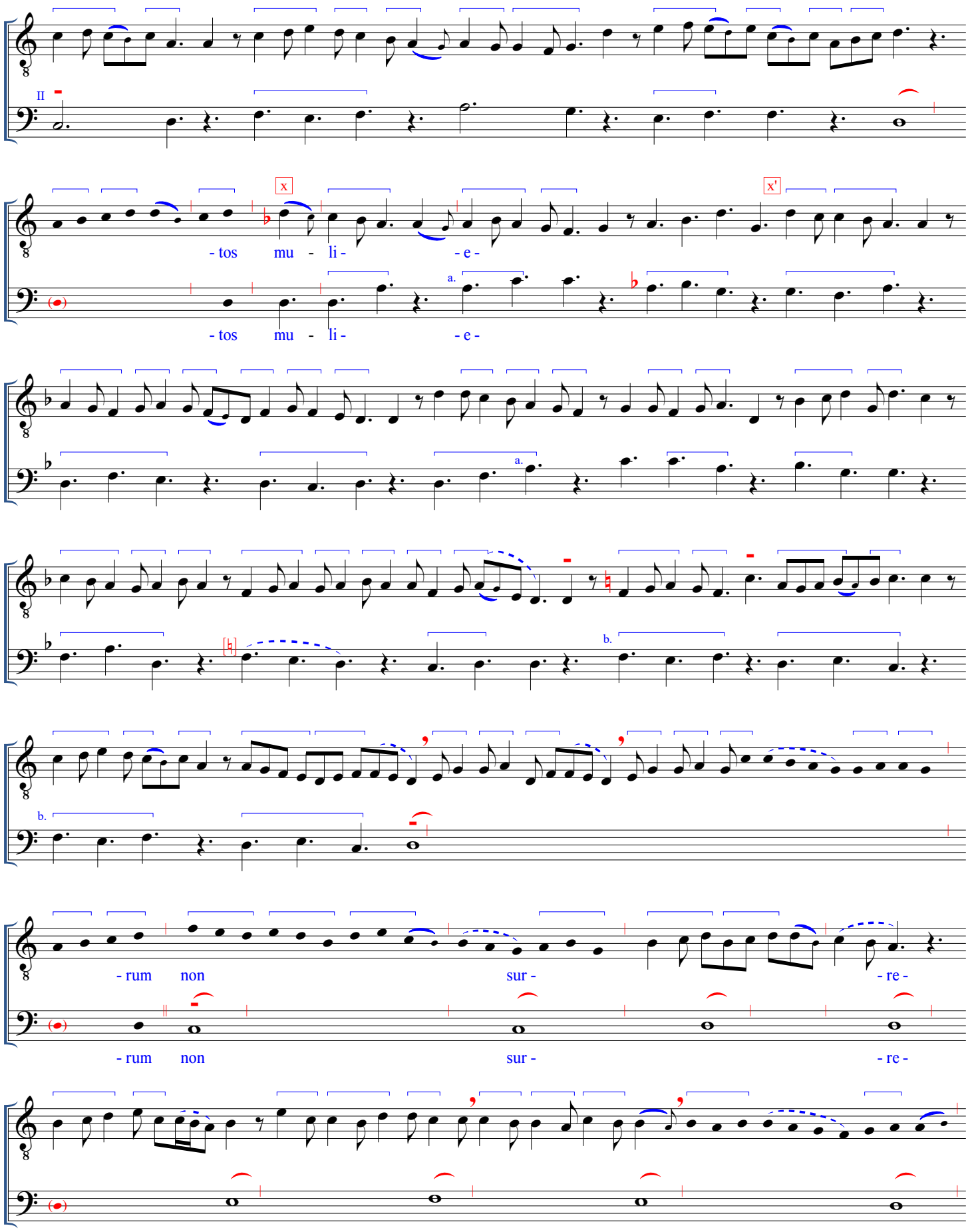
In - - ter na -

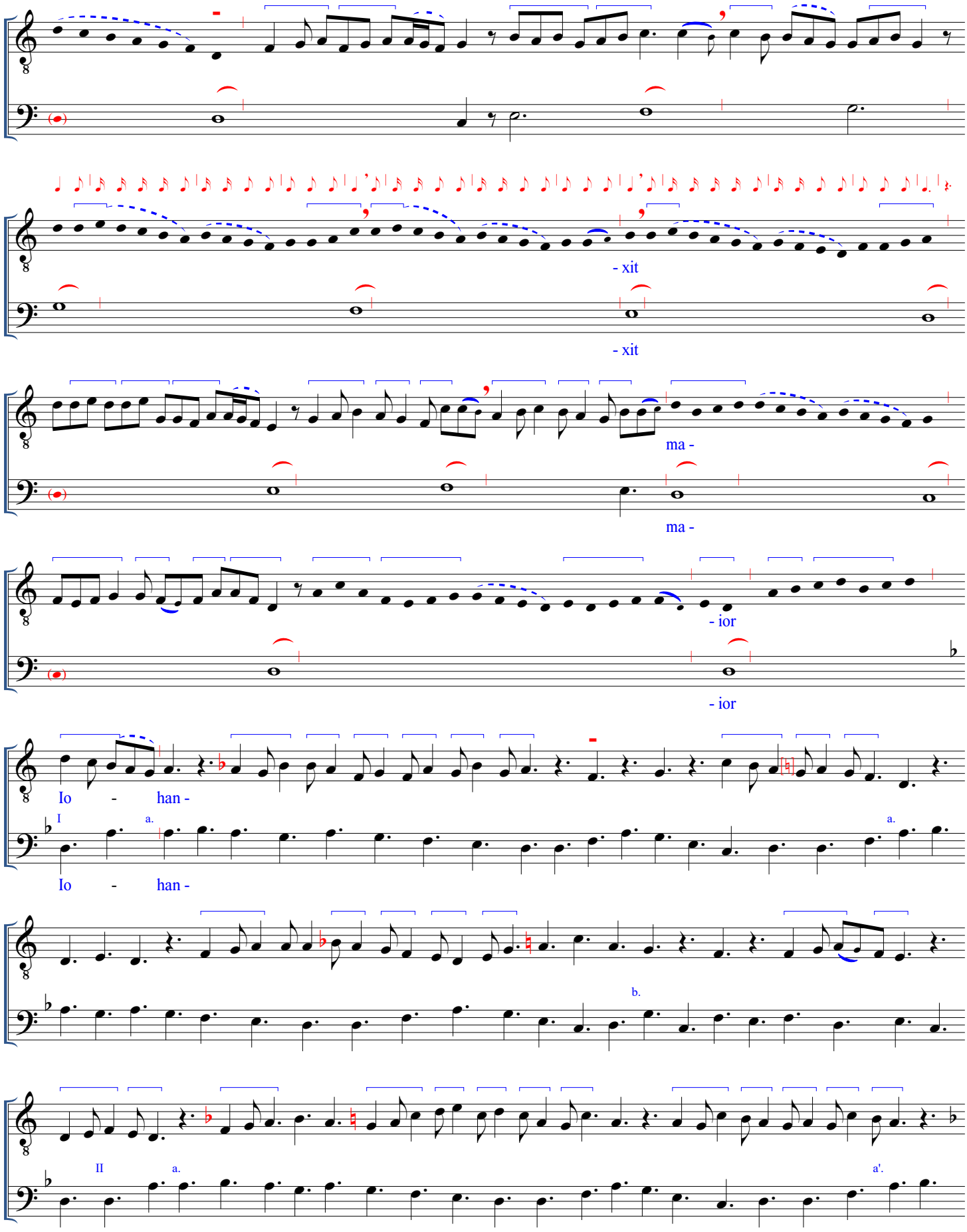
| *W2:* 1st 2 phrases of discant in faster values with better consonance, and with no 2nd T cursus

W2:

W2:

I


II
x
x'
- tos mu - li - - e -
a.
- tos mu - li - - e -
a.
b.
b.
- rum non sur - - re -
- rum non sur - - re -


- xit
- xit
ma -
ma -
- ior
- ior
Io - han -
Io - han -
I
a.
a.
b.
II
a.
a'.

b.

- ne.]

- ne.

F-Pn lat. 1112, f. 175r (XXr)

ba - pti - - sta.

| T: *F-Pn lat. 1112:* remainder omitted, supplied from *iubilus* and supported by *F-Pn lat. 1337,* f. 247v

F, f. 121r

2All.

D

T

[Al -

Al -

- le -

- le -

- lu -

- lu -

II

III

- ya.]

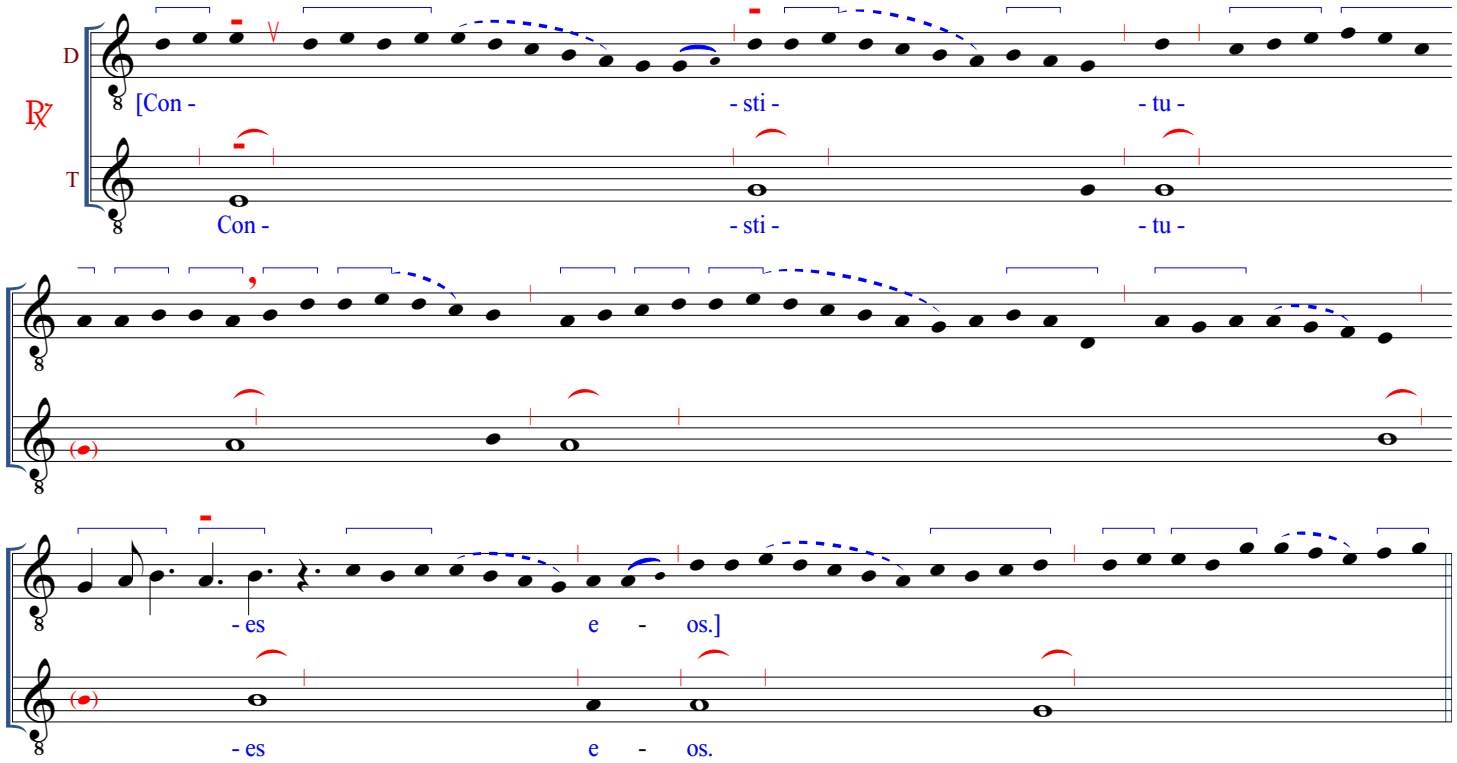
- ya.

F-Pn lat. 1112, f. 175r (XXr)

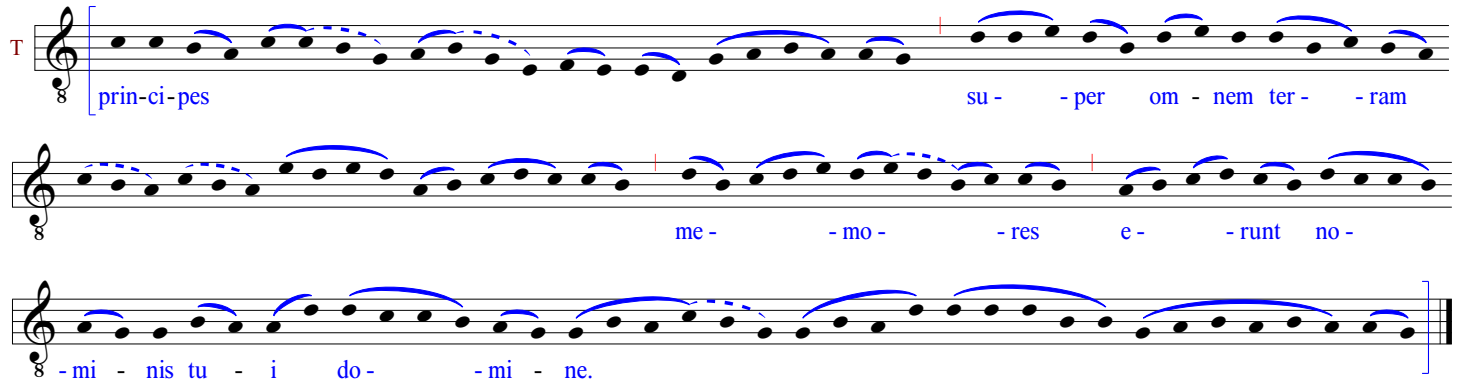
CONSTITUES EOS. PRO PATRIBUS TUIS

Gradual [M30]

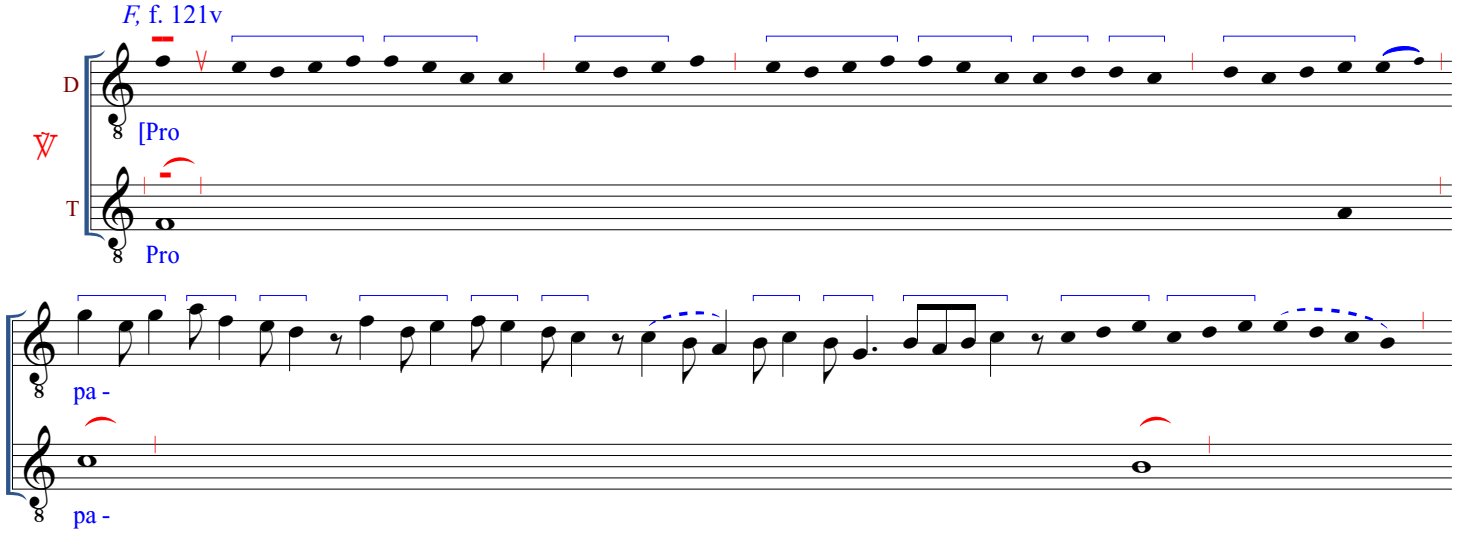
F, f. 121v (4,30)*



F-Pn lat. 830, f. 257r -- transposed diatonically up a 2nd to match the pitch level of the organum T in the respond



F, f. 121v



*The pitch level of the respond section is one step higher than what is found in the chant sources; for further information, see the remarks at the end of M18.

| T:F: *g* poss = *a* as in colot II (latter matches chant MSS)?

a

I

| T:F: *a* poss = *g* as in colot I (*a* = chant MSS)?

a'

| T:F: *accd* (2 2li overlapped); cf. color I

II

- tri - - bus tu -

- tri - - bus tu -

- is na -

- is na -

- ti sunt ti -

- ti sunt ti -

- bi

- bi

fi - - li -

fi - - li -

| mode 6 also possible for these 2 phrases

- i. pro - - pte -

- i. pro - - pte -

| modes 3 or 6 also possible for this phrase

- re - - [a] po - pu -

- re - - [a] po - pu -

- li.]

- li.

F-Pn lat. 830, f. 257v
-- non-transposed

con - fi - te - bun -

- tur ti - - bi.

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

F-Pn lat. 830, f. 257r -- transposed diatonically up a 2nd to match the pitch level of the organum T in the respond

2℟ T

Con - sti - tu - - es e - os. prin - ci - pes

su - - per om - nem ter - - ram

me - - mo - - res e - - runt no - - mi - nis

tu - i do - - mi - ne.

ALLELUYA. TU ES PETRUS
[M31]

F, f. 122r (4,31)

All.

D

[Al -

T

Al -

- le -

- lu -

- le -

- lu -

- ya.]

F-Pn lat. 1112, f. 177v (XXIIIv)

- ya.

Al - le - lu - ya.

F, f. 122r

D

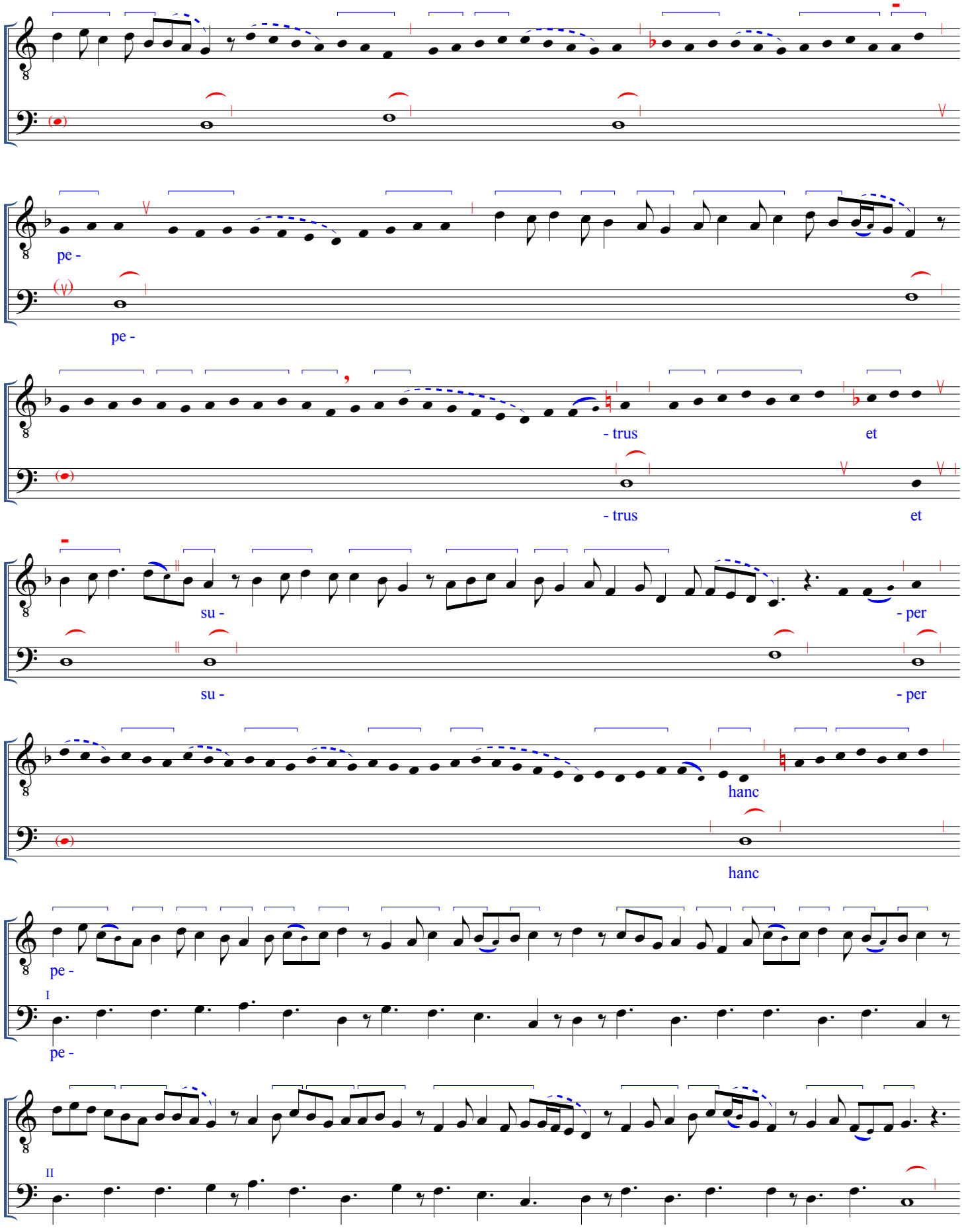
[Tu

T

Tu

es

es


pe -
pe -
- trus
et
- trus
et
su -
- per
su -
- per
hanc
hanc
pe -
I
pe -
II

- tram e - di - fi - ca -

I

- tram e - di - fi - ca -

II

- bo.]

- bo.

F-Pn lat. 1112, f. 177v (XXIIIv)

ec-cle - si-am me- - am.

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 177v (XXIIIv)

2All. T

Al - le-lu - ya.

BENEDICTA. VIRGO DEI GENETRIX
Gradual [M32]

F, f. 122v (4,32)

D
[Be -
T
Be -

| modes 3 or 6 are also possible

- ne - - di - - cta
- ne - - di - - cta

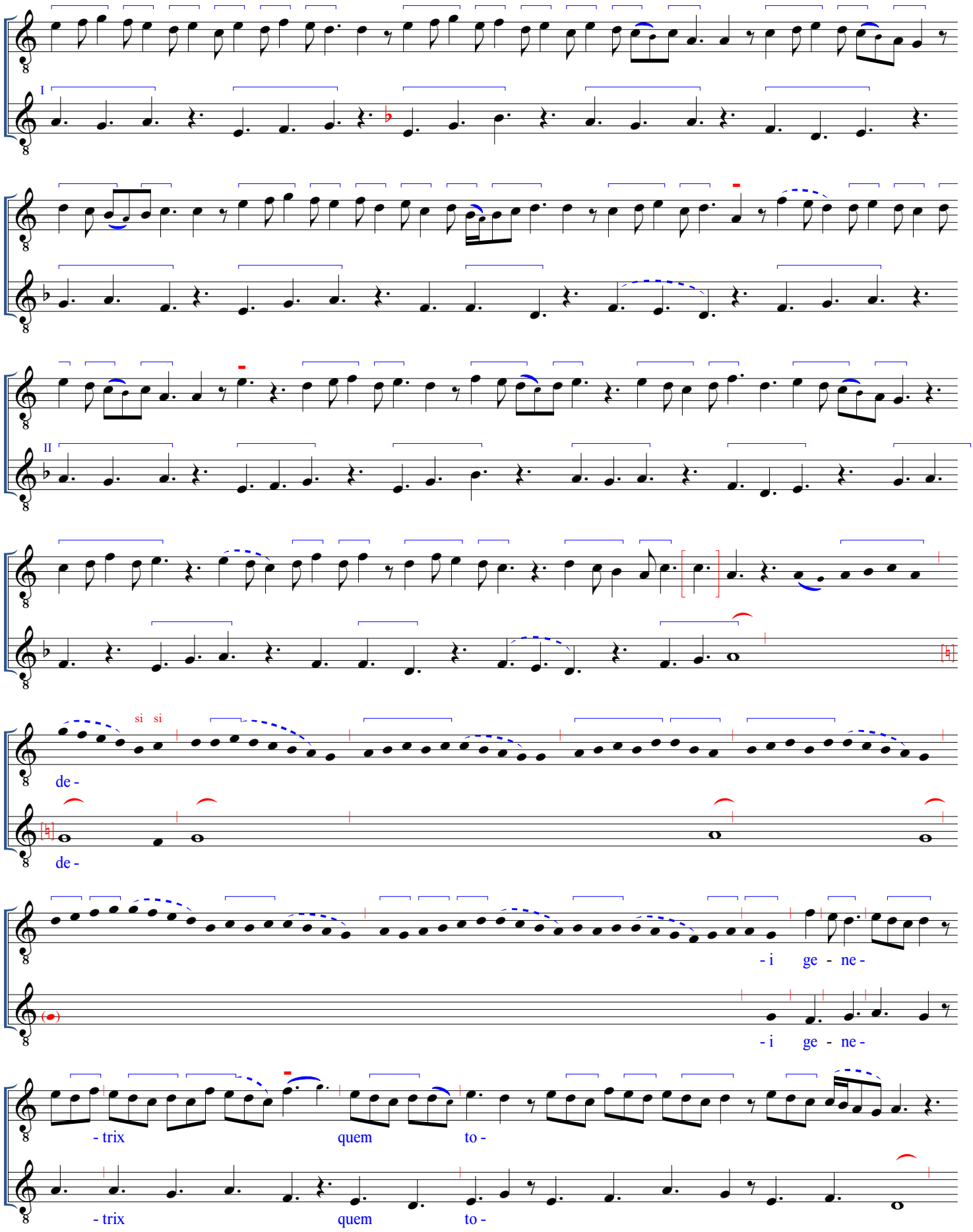
| D: F: 2li,2li+2C = *de,ef+ed;* apparent mistake, rectified by *W1,W2*

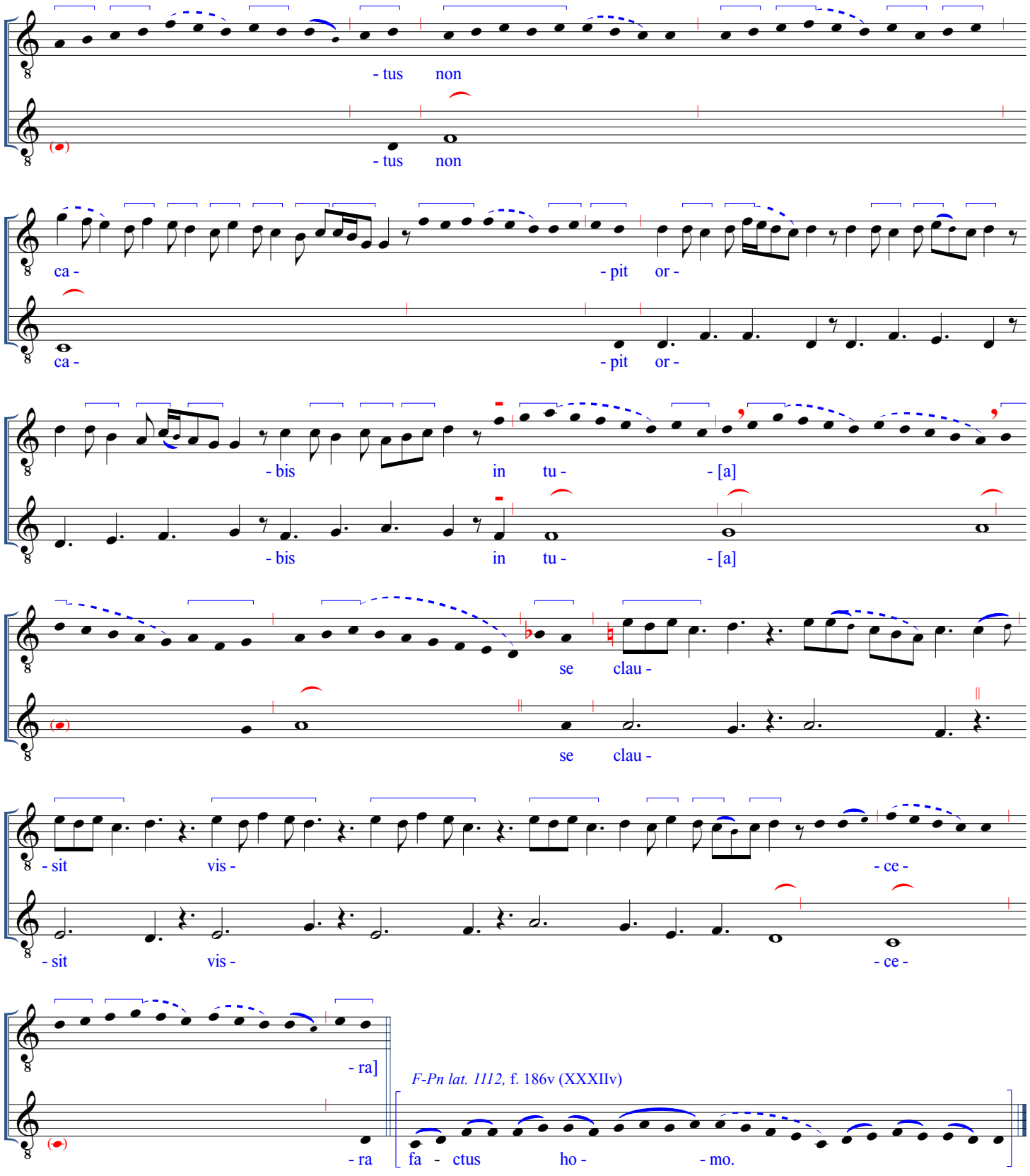
F-Pn lat. 1112, f. 186v (XXXIIv)

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.

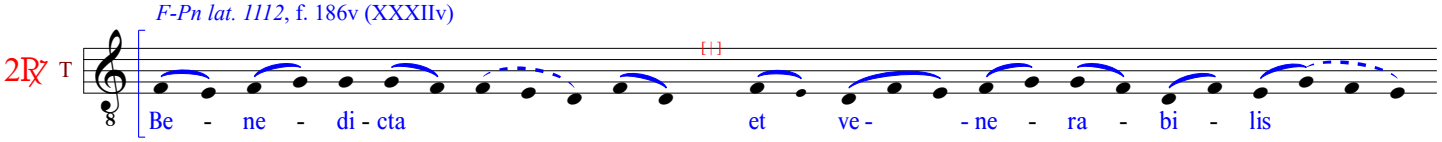
F, f. 122v

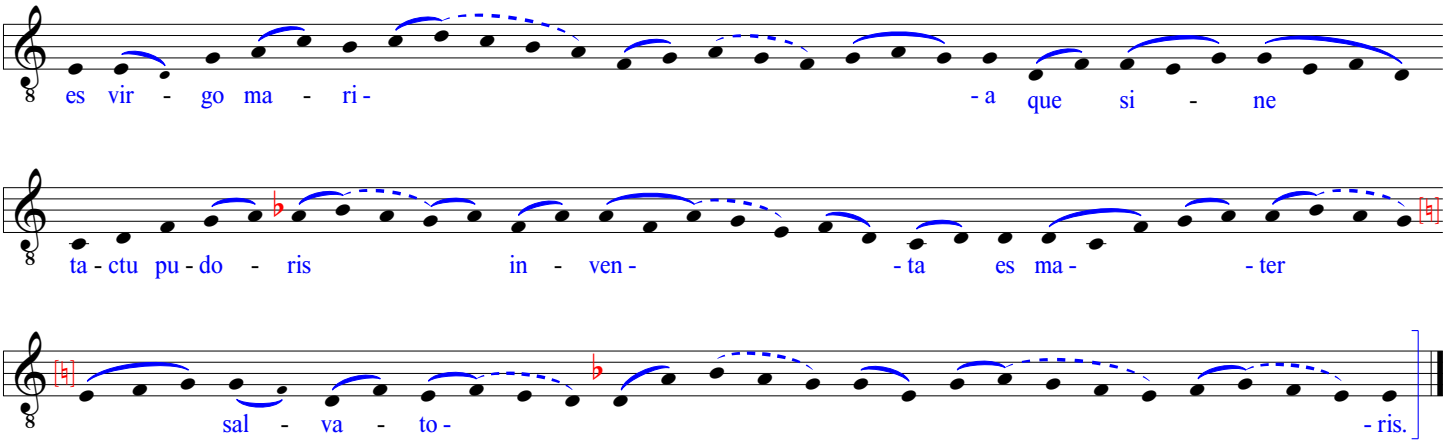
D
[Vir - - go
T
Vir - - go


I
II
si si
de -
de -
- i ge - ne -
- i ge - ne -
- trix quem to -
- trix quem to -



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




es vir - go ma - ri - - a que si - ne
ta - ctu pu - do - ris in - ven - - ta es ma - - ter
sal - va - to - - ris.

ALLELUYA. ASSUMPTA EST MARIA
[M33]

F, f. 123v (4,33)

All.

D [Al - - le -

T Al - - [le] -

| note inclusion of *iubilus* here

- lu - ya.]

I

- lu - ya.

II

si si

F-Pn lat. 1337, f. 258v

Al - le - lu - ya.

(continued)

F, f. 123v

D

[As - - sump -

T

As - - sump -

or:

- ta

- ta

est

est

| or either mode 3 or 6

ma - ri - - a in ce -

ma - ri - - a in ce -

- lum gau -

I

- lum gau -

or:

| or mode 3, possibly 6

- dent an - ge -

II

or:

- dent an - ge -

- li

- li

et col - - lau -

et col - - lau -

- dan - - tes

- dan - - tes

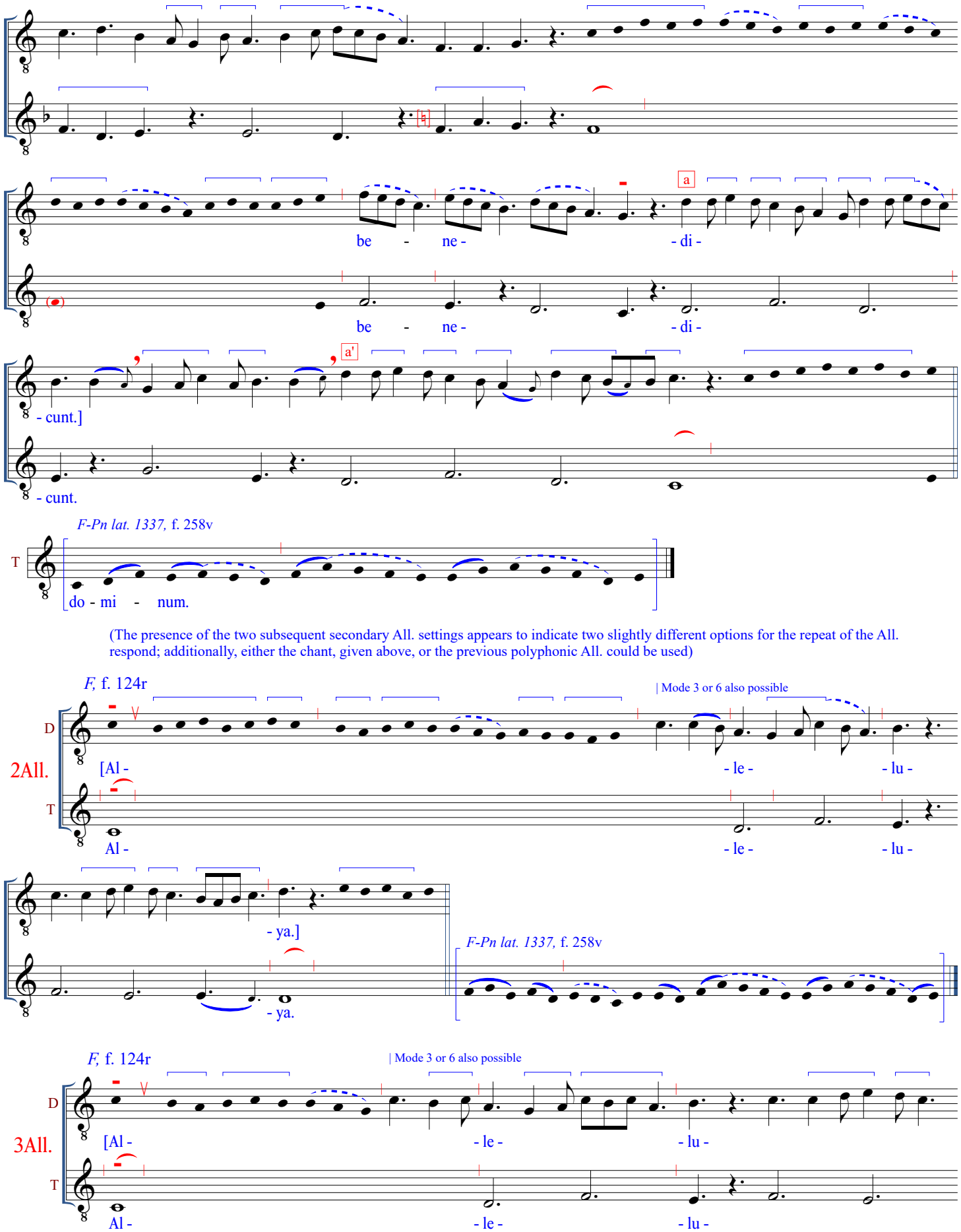
I a. a'.

II a.

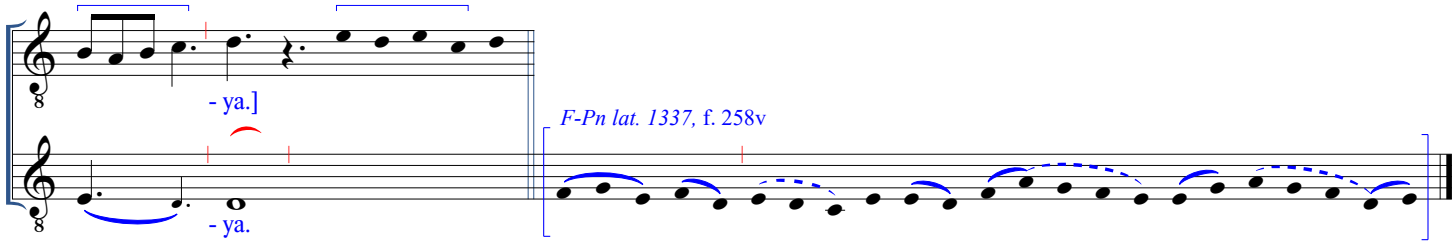
a'.

III a.

a'.



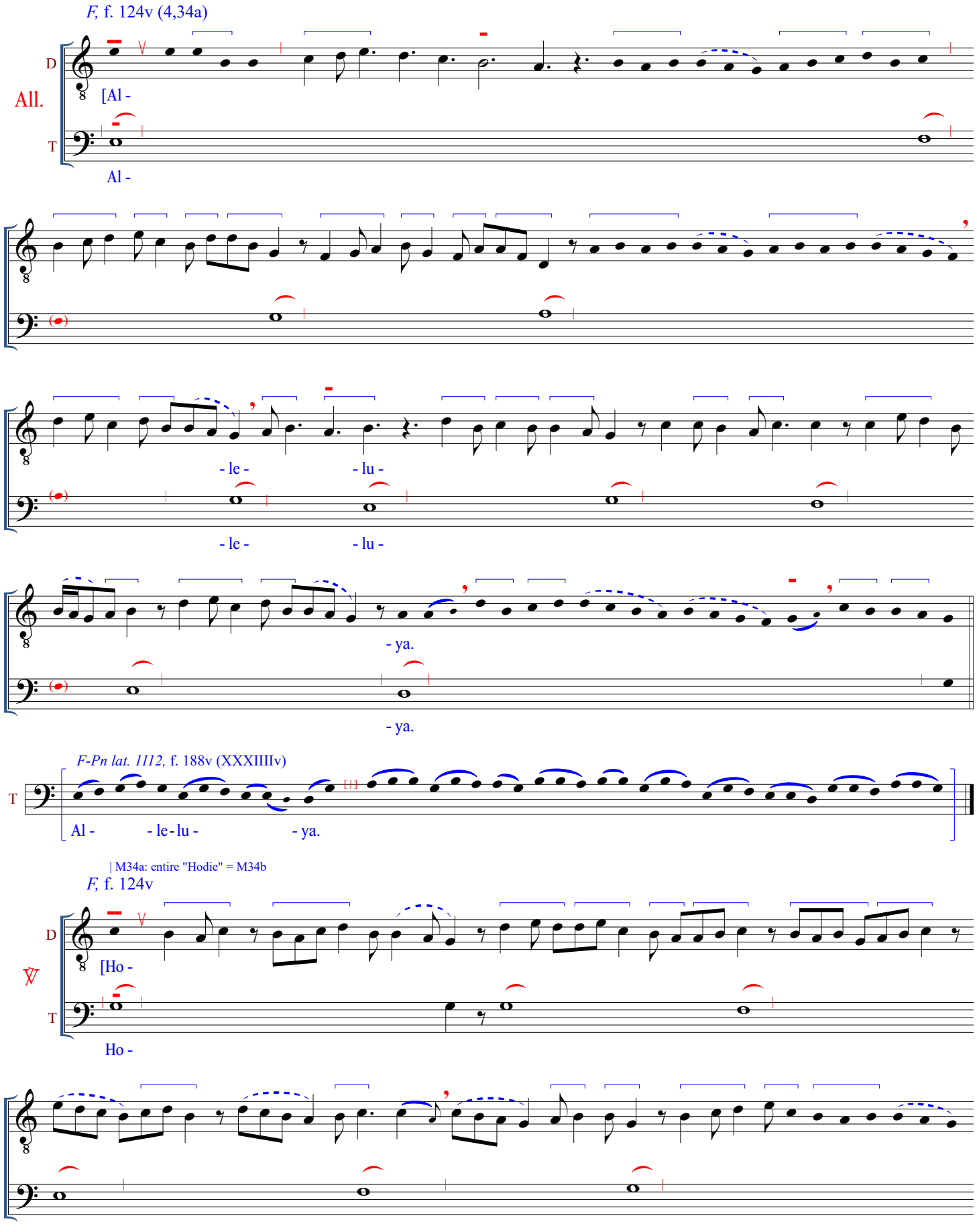
(The presence of the two subsequent secondary All. settings appears to indicate two slightly different options for the repeat of the All. respond; additionally, either the chant, given above, or the previous polyphonic All. could be used)

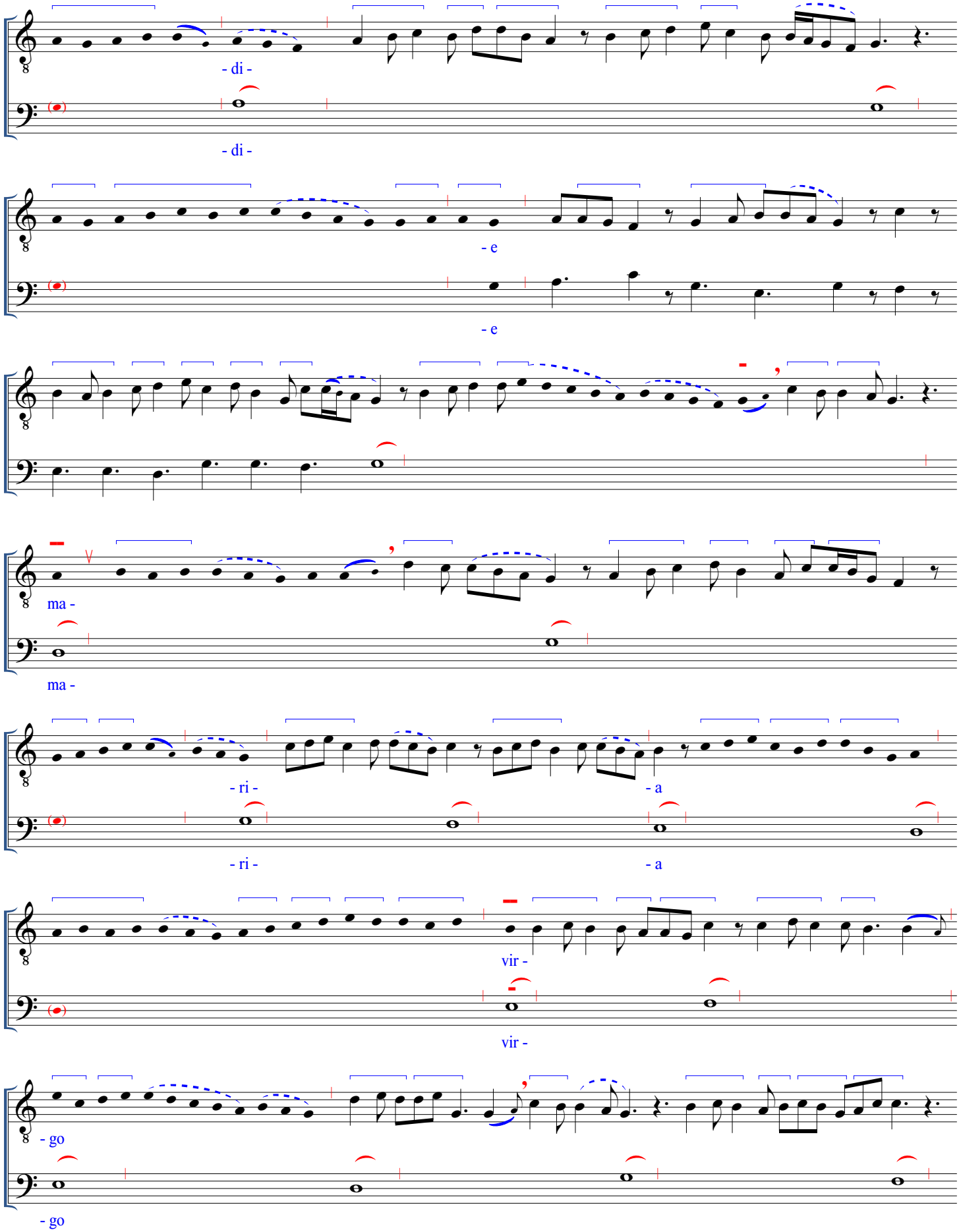

- ya.]
- ya.
F-Pn lat. 1337, f. 258v

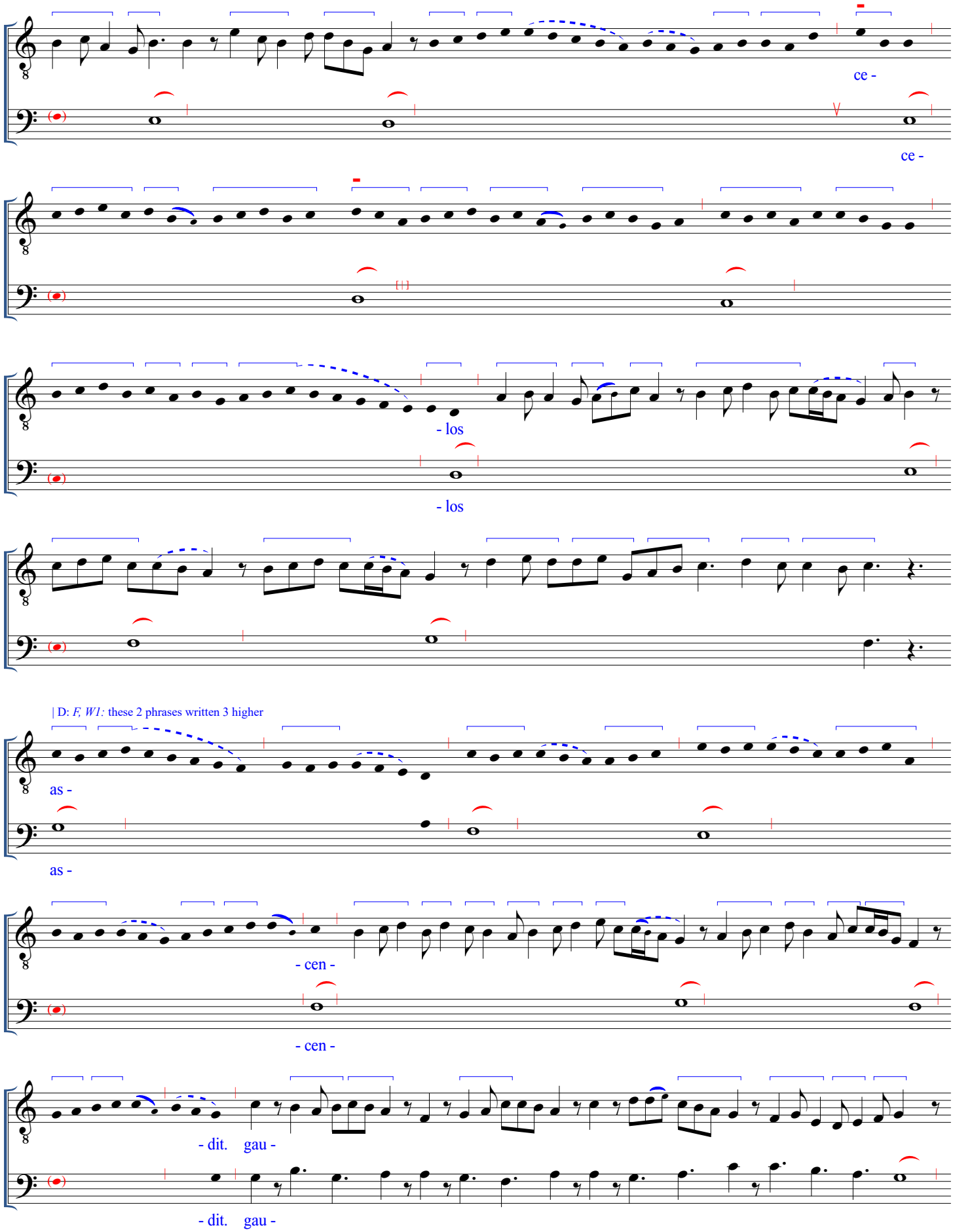
ALLELUYA. HODIE MARIA VIRGO (no. 1 of 2 settings in *F* MLO)

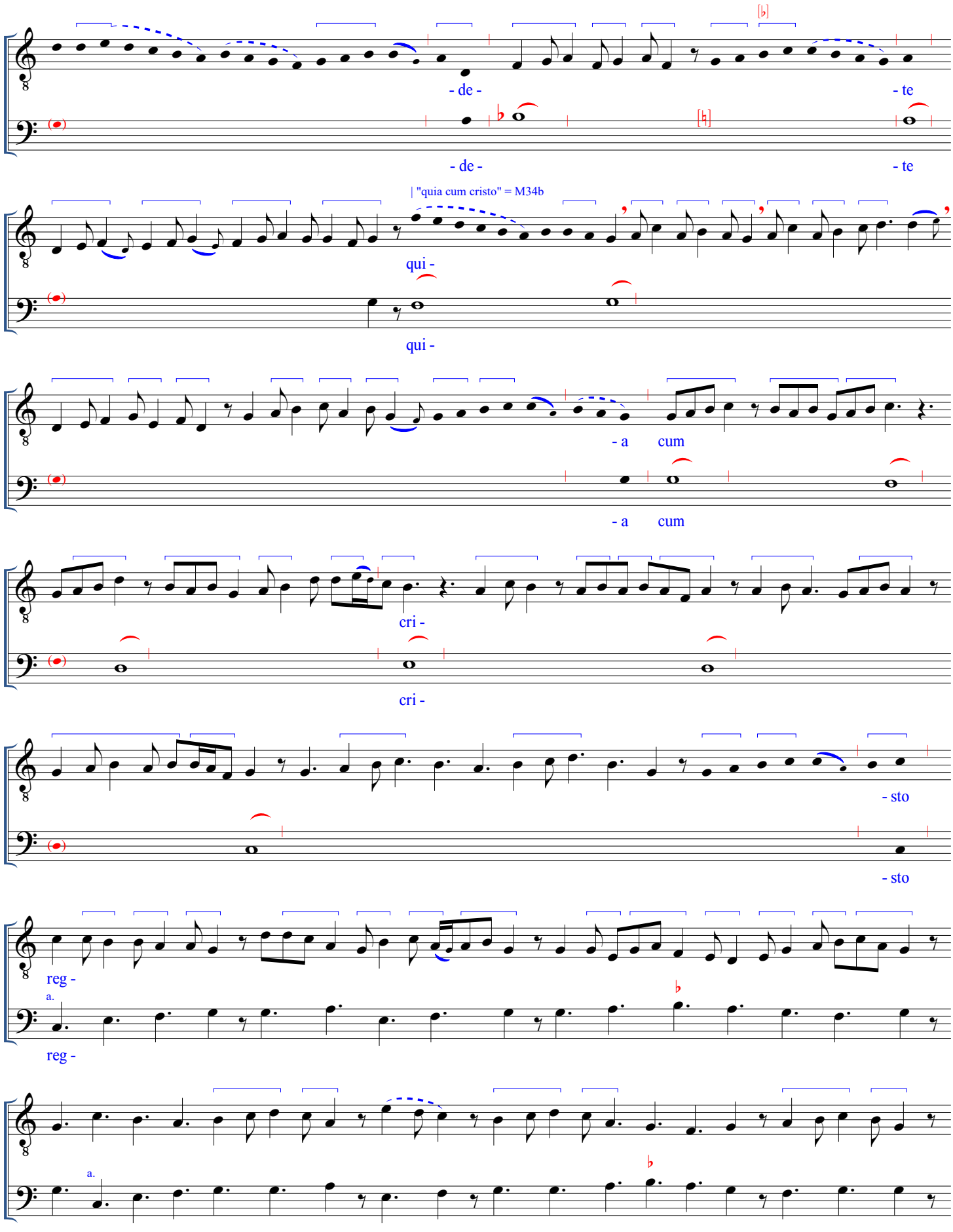
[M34]

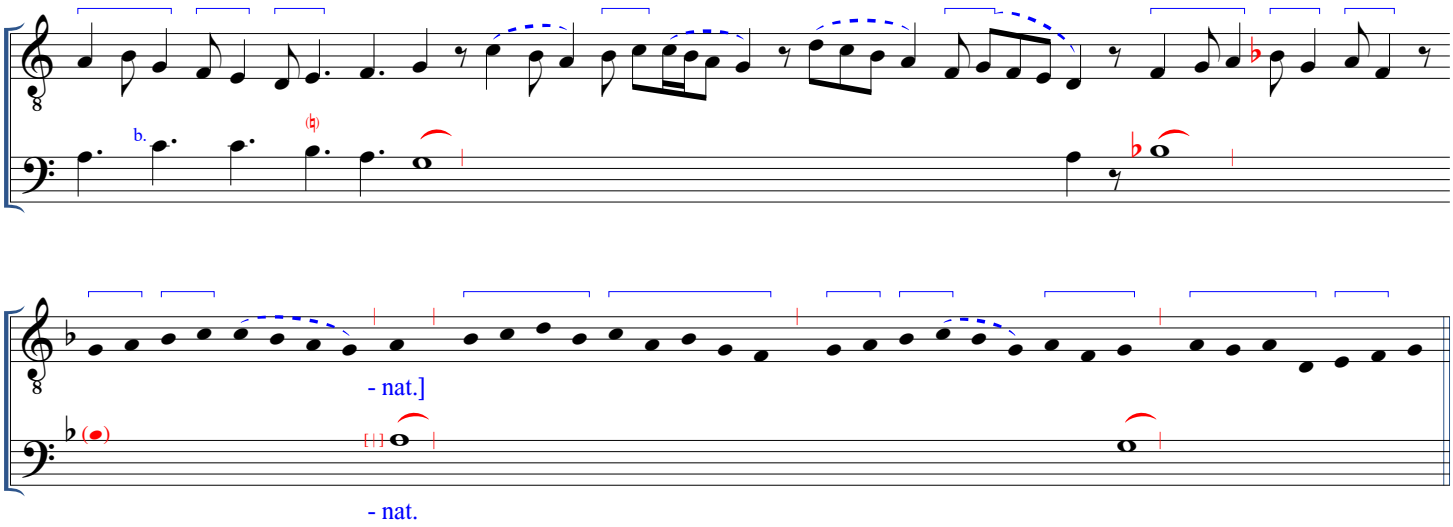
F, f. 124v (4,34a)




- di -
- di -
- e
- e
ma -
ma -
- ri -
- a
- ri -
- a
vir -
vir -
- go
- go


ce -
ce -
- los
- los
| D: *F, W1:* these 2 phrases written 3 higher
as -
as -
- cen -
- cen -
- dit. gau -
- dit. gau -


- de -
- te
- de -
- te
| "quia cum cristo" = M34b
qui -
qui -
- a cum
- a cum
cri -
cri -
- sto
- sto
reg -
a.
reg -
a.



F-Pn lat. 1112, f. 188v (XXXIIIIv)

| remainder om, from *iubilus*

T

in e - ter - - num.

(For the repeat of the All. section, either the chant below, or the polyphonic versions from this or the following setting of M34 may suffice.)

F-Pn lat. 1112, f. 188v (XXXIIIIv)

2All. T

Al - - le - lu - - ya.

ALLELUYA. HODIE MARIA VIRGO (no. 2 of 2 settings in *F* MLO)

[M34]

F, f. 125v (4,34b)

All.

D

[Al -

T

Al -

- le - lu -

- ya.]

- le - lu -

- ya.

F-Pn lat. 1112, f. 188v (XXXIIIIv)

Al -

- le - lu -

- ya.

| M34b: entire "Hodie" = M34a

F, f. 125v

D

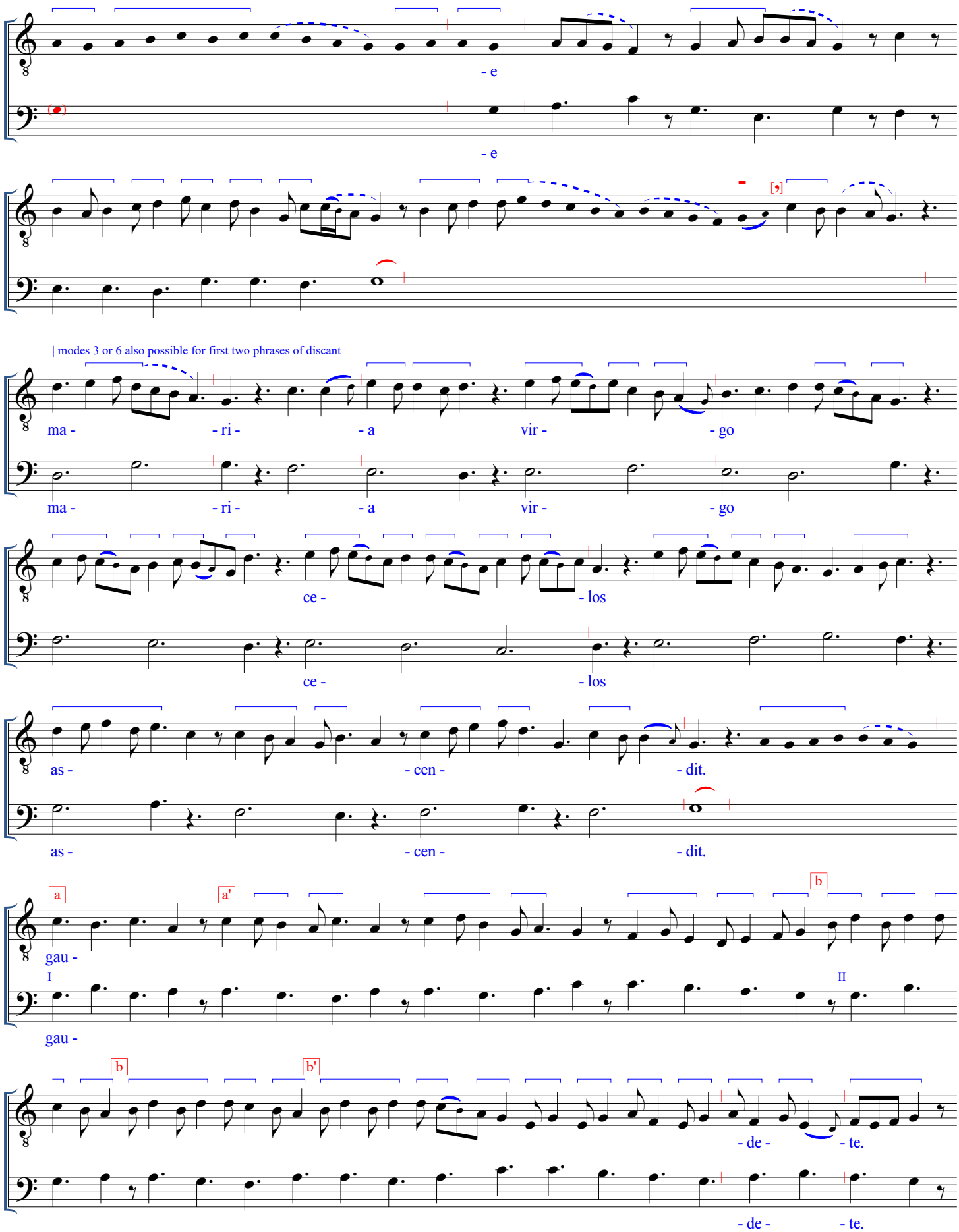
[Ho -

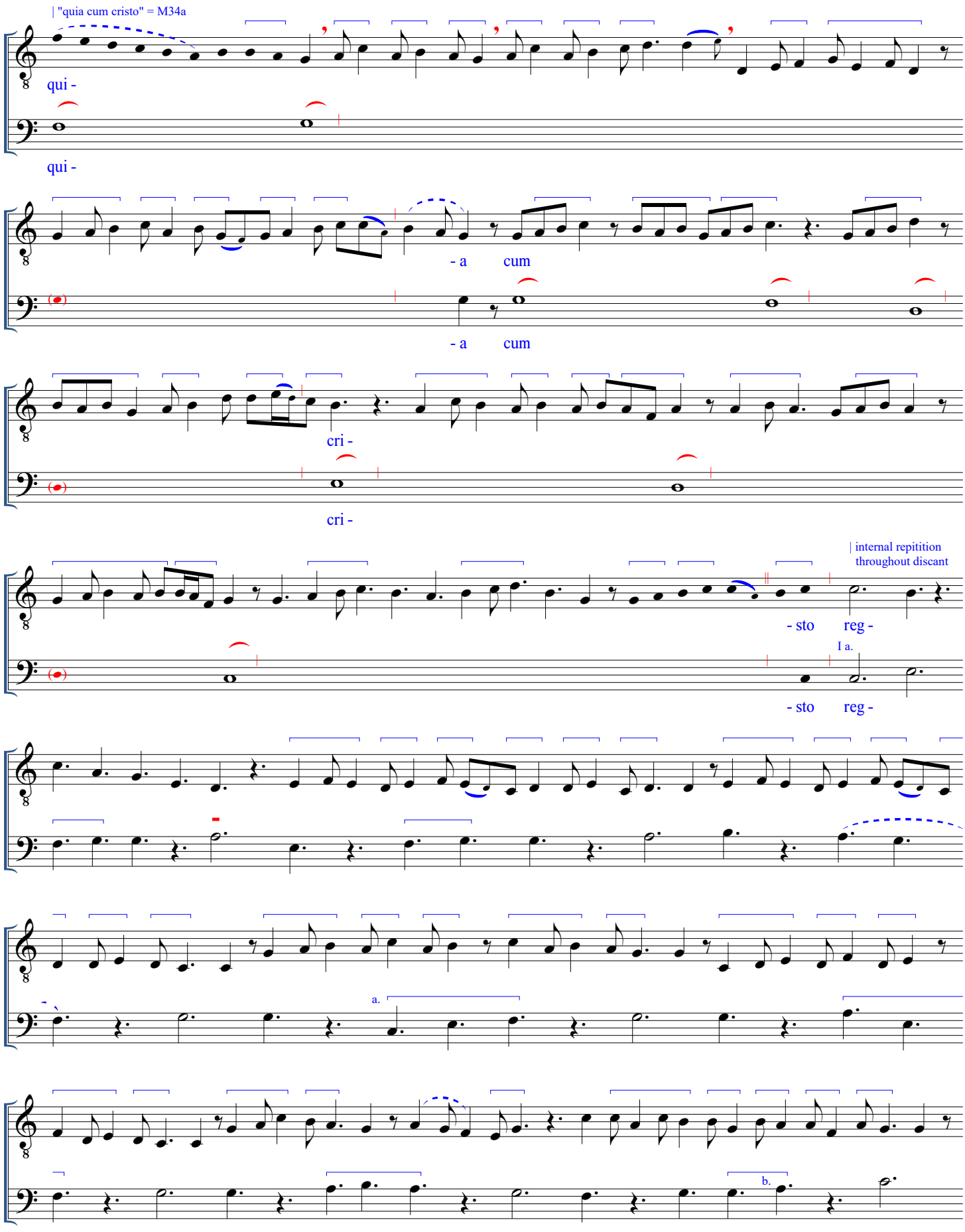
T

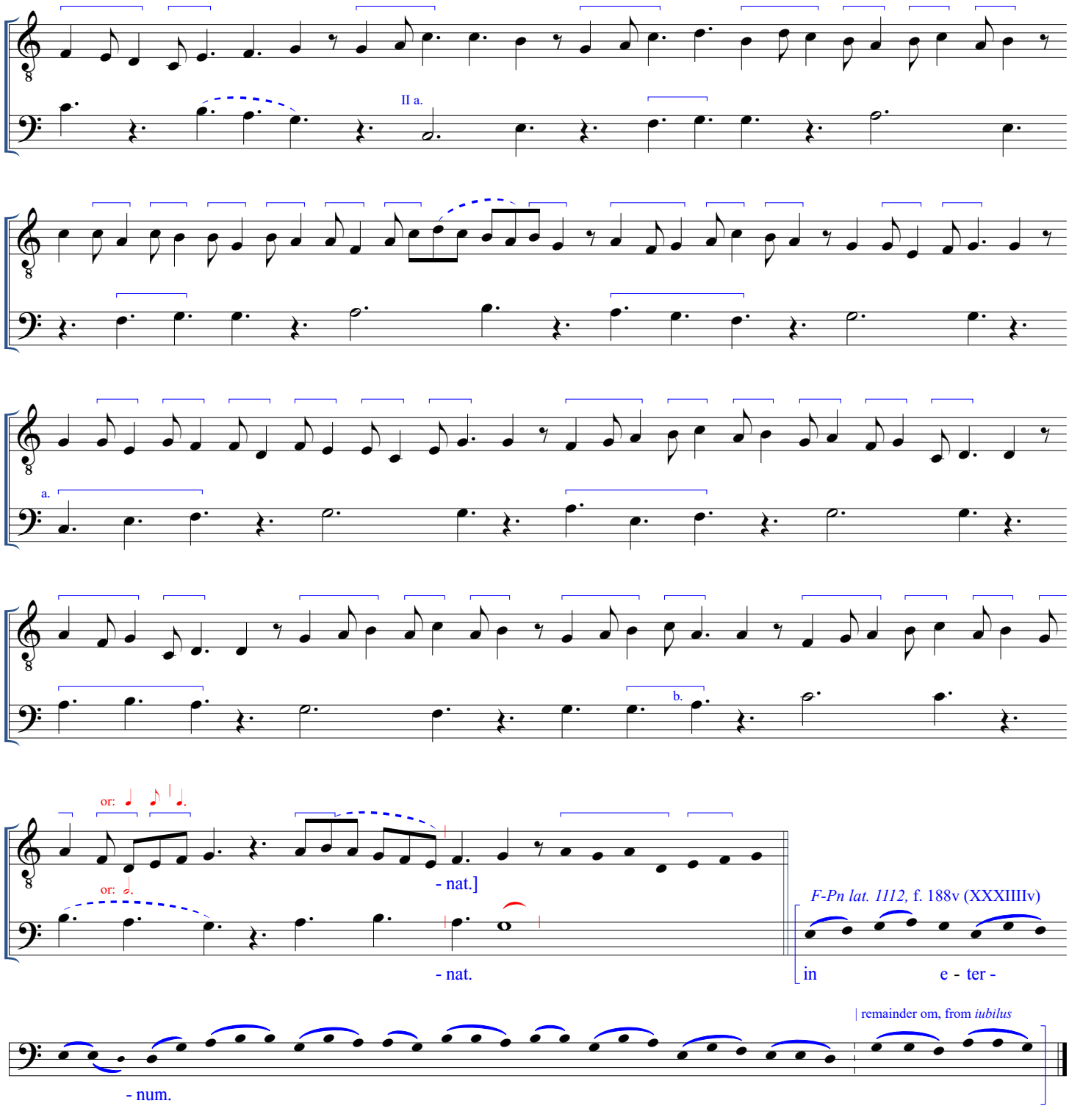
Ho -

- di -

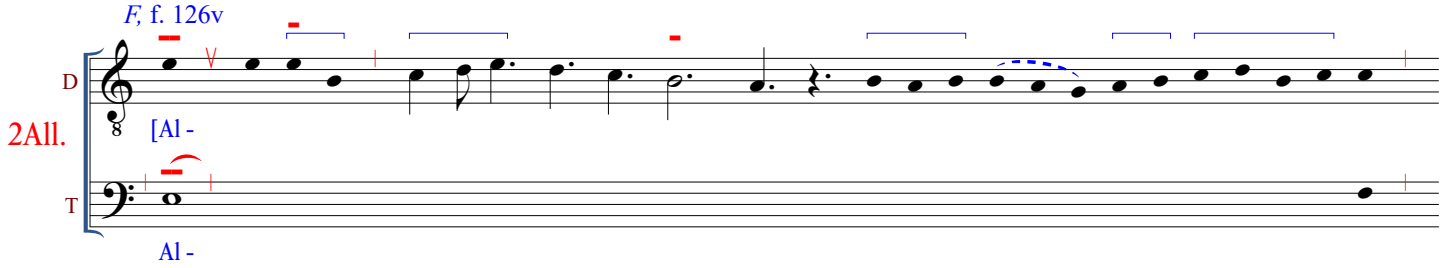
- di -

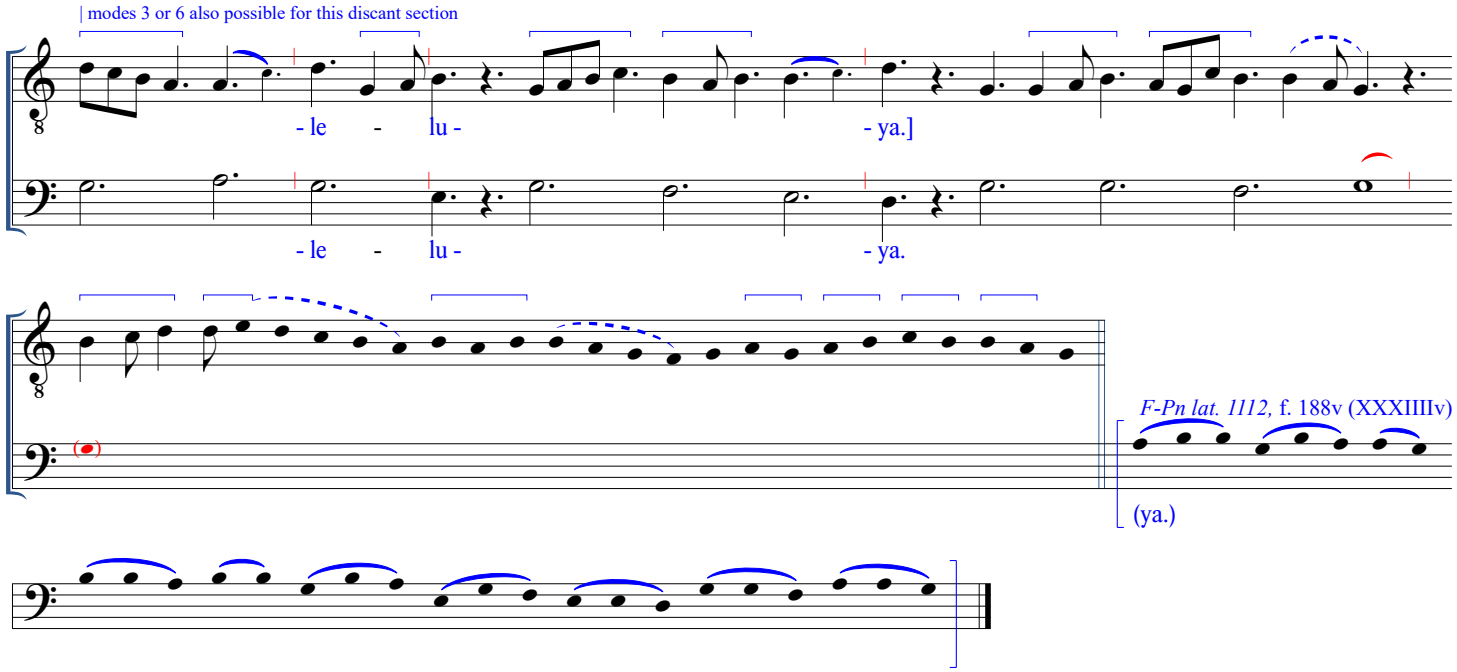

- e
- e
[𝄽]
| modes 3 or 6 also possible for first two phrases of discant
ma - - ri - - a vir - - go
ma - - ri - - a vir - - go
ce - - los
ce - - los
as - - cen - - dit.
as - - cen - - dit.
a
a'
b
gau -
I
II
gau -
b
b'
- de - - te.
- de - - te.


| "quia cum cristo" = M34a
qui -
qui -
- a cum
- a cum
cri -
cri -
| internal repitition throughout discant
- sto reg -
I a.
- sto reg -
a.
b.



(For the repeat of the All. section, in addition to the 2All. that follows or the alternative possibility of using the All. chant given above, the polyphonic setting in the previous version of M34 may also suffice .)




| modes 3 or 6 also possible for this discant section
- le - lu - - ya.]
- le - lu - - ya.

F-Pn lat. 1112, f. 188v (XXXIIIIv)
(ya.)

ALLELUYA. POST PARTUM
[M35]

F, f. 126v (4,35)

All.

D

[Al - - le - - lu - - ya].

T

Al - - le - - lu - - ya.

L si

F-Pn lat. 1112, f. 187r (XXXIIr)

Al - le - lu -

- ya.

F, f. 126v

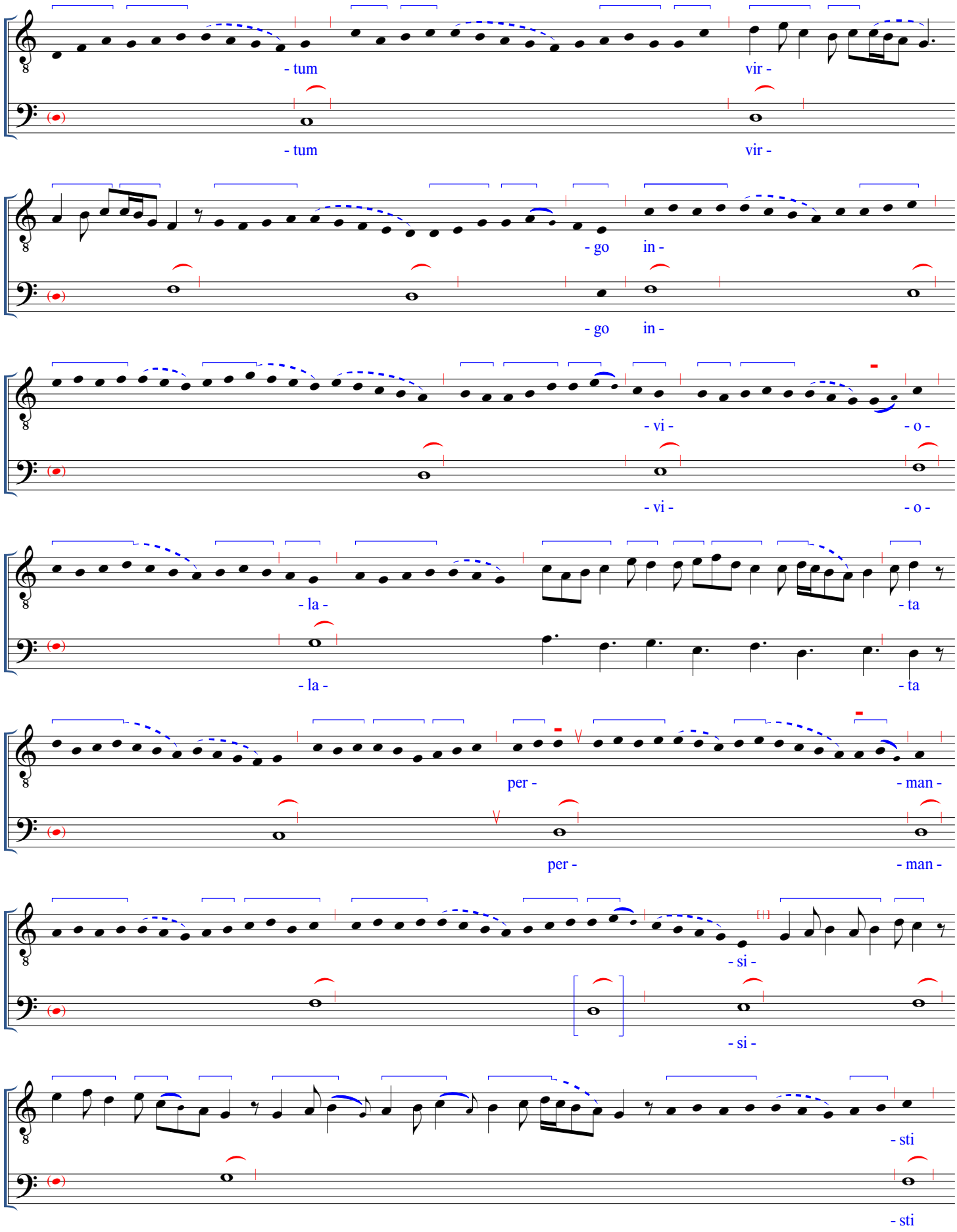
or:

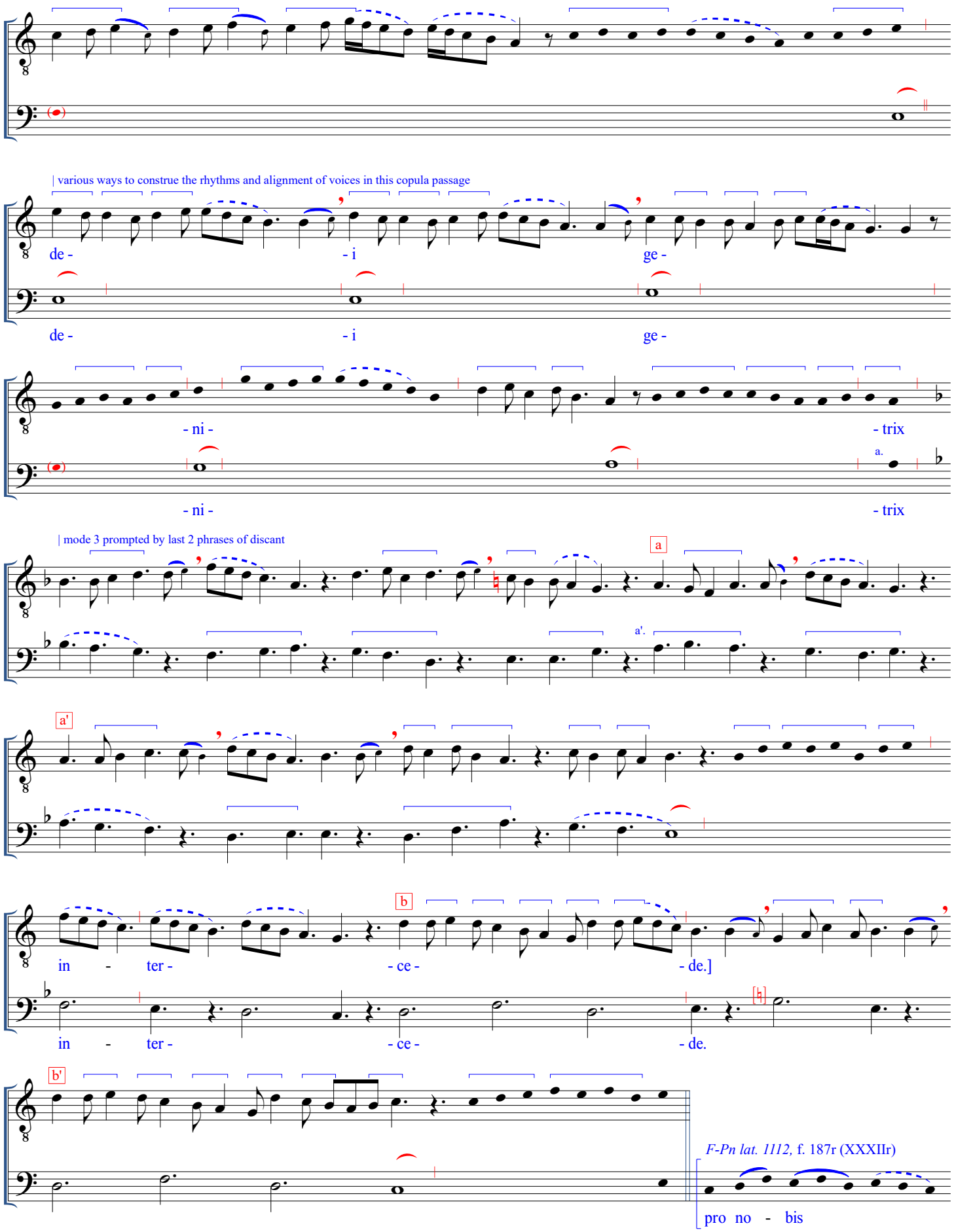
D

[Post par -

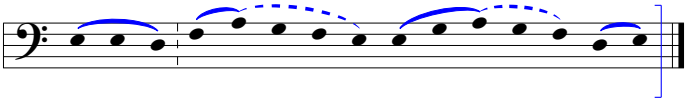
T

Post par -


- tum
vir -
- tum
vir -
- go
in -
- go
in -
- vi -
- o -
- vi -
- o -
- la -
- ta
- la -
- ta
per -
- man -
per -
- man -
- si -
- si -
- sti
- sti

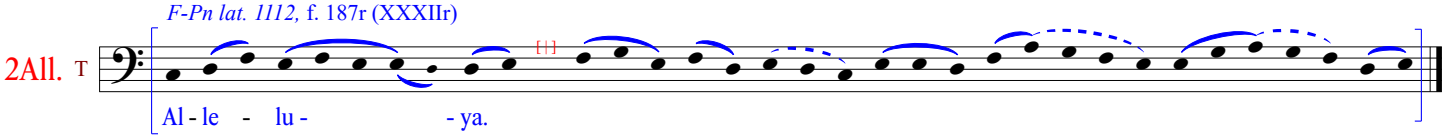

| various ways to construe the rhythms and alignment of voices in this copula passage
de - - i ge -
de - - i ge -
- ni - - trix
- ni - - trix
a.
| mode 3 prompted by last 2 phrases of discant
a
a'.
a'
in - ter - - ce - - de.]
in - ter - - ce - - de.
b
b'
F-Pn lat. 1112, f. 187r (XXXIIr)
pro no - bis

| remainder om, supplied from *iubilus,* as implied by *F-Pn lat. 15615, 9441, 830*



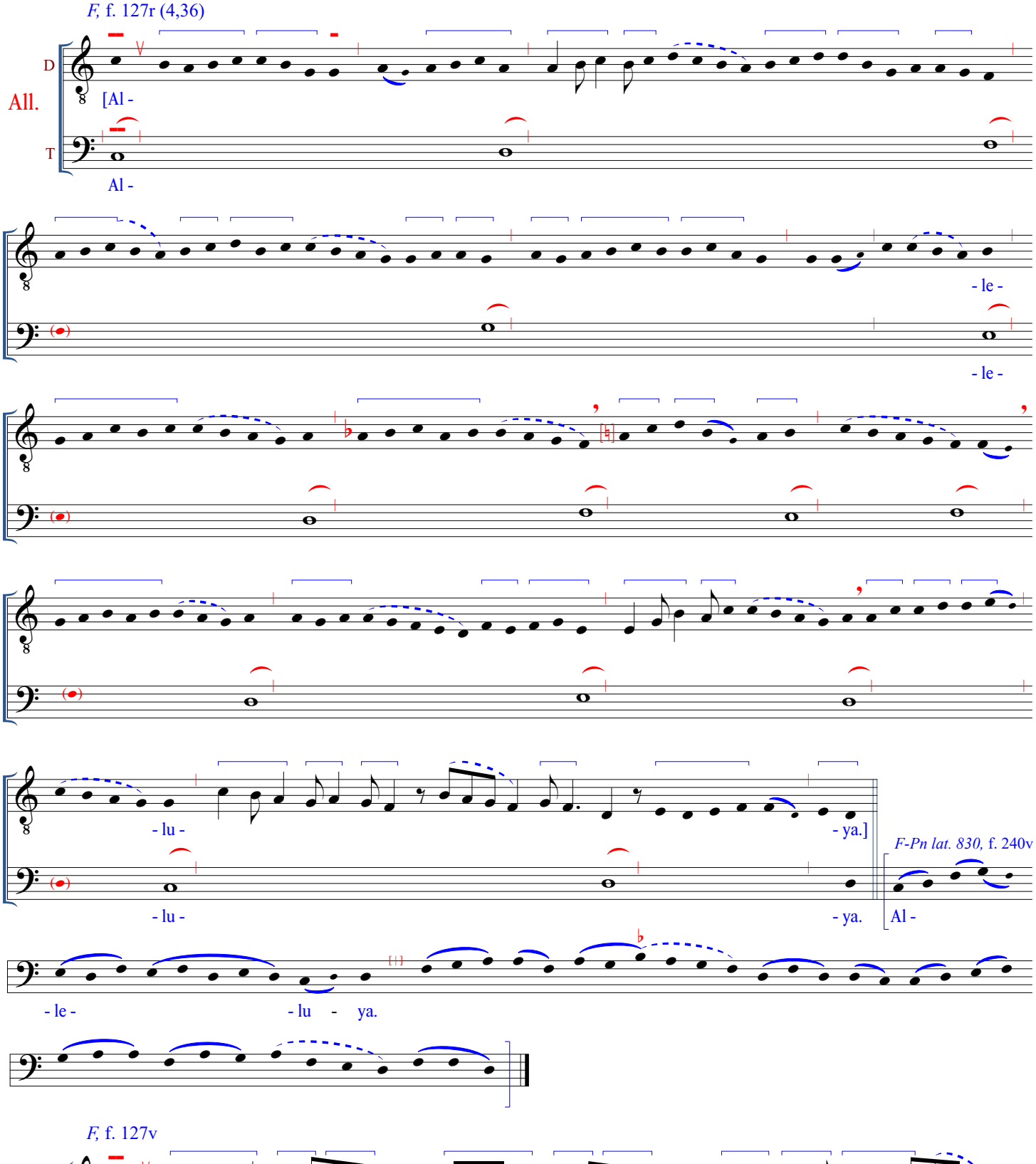
(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 187r (XXXIIr)

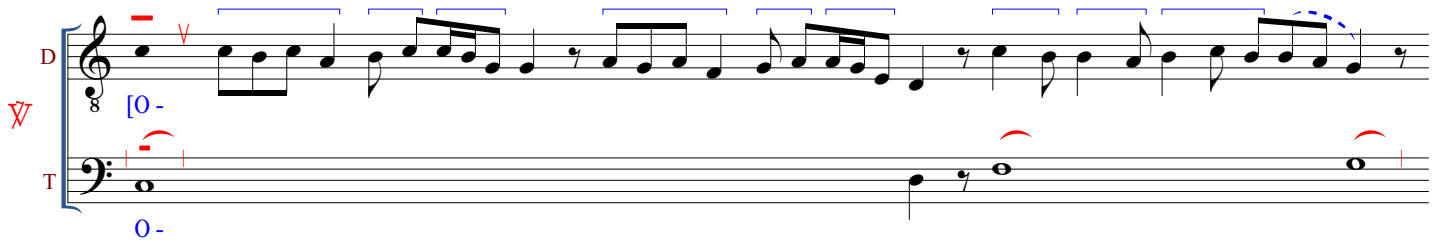


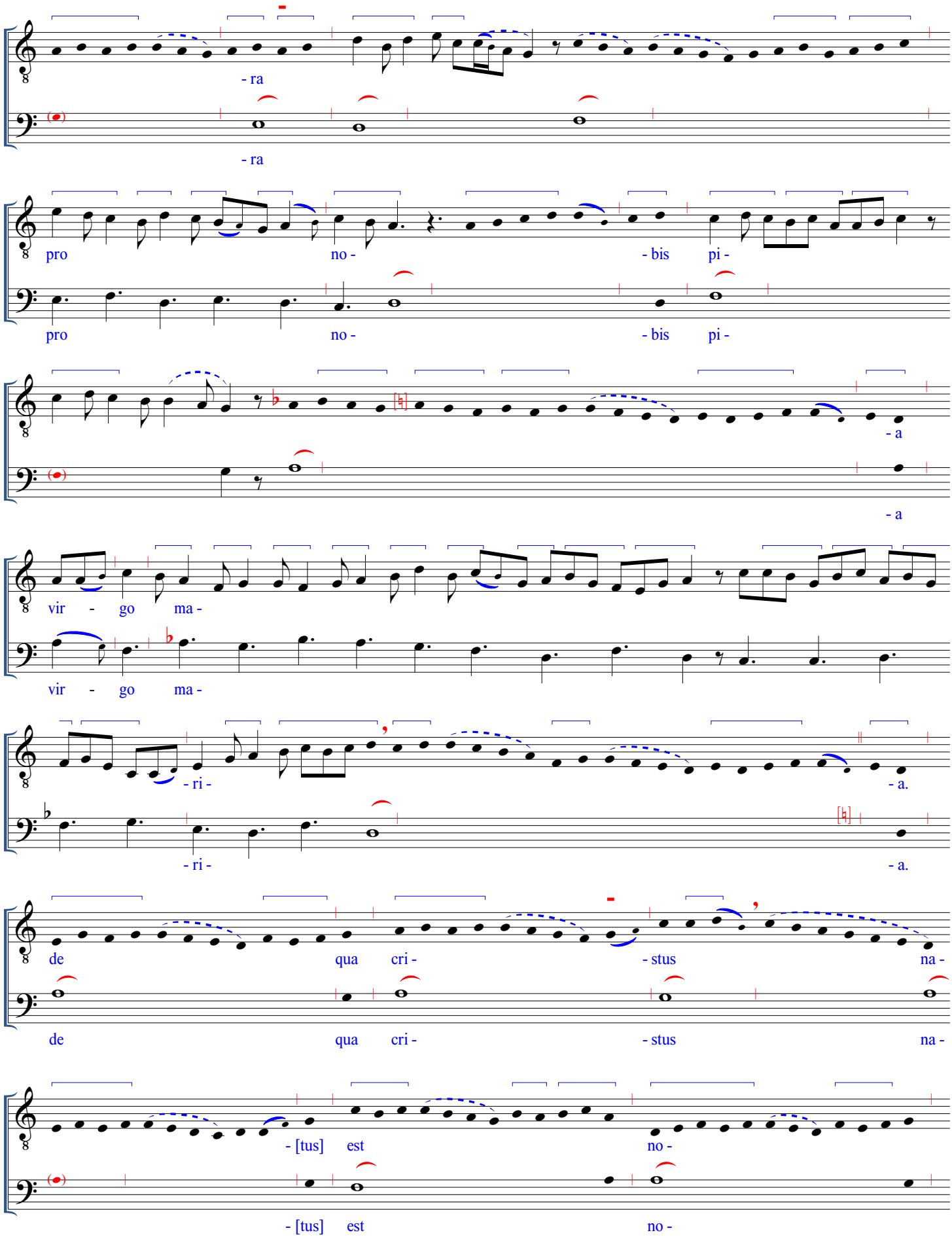
ALLELUYA. ORA PRO NOBIS
[M36]

F, f. 127r (4,36)



F, f. 127v




- ra
- ra
pro no - - bis pi -
pro no - - bis pi -
- a
- a
vir - go ma -
vir - go ma -
- ri - - a.
- ri - - a.
de qua cri - - stus na -
de qua cri - - stus na -
- [tus] est no -
- [tus] est no -

| Tt: all consulted Parisian chant sources have syllable "no[bis]" here *(F-Pn lat. 1112, 15615, 9441, 830)*

| T: *F-Pn lat. 1112, 9441* have only first 6 notes of chant melisma and different underlay for "peccato[ribus]"; *830, 15615* have melisma as in *F*

- bis. ut

a.

- bis. ut

a.

pec - - ca -

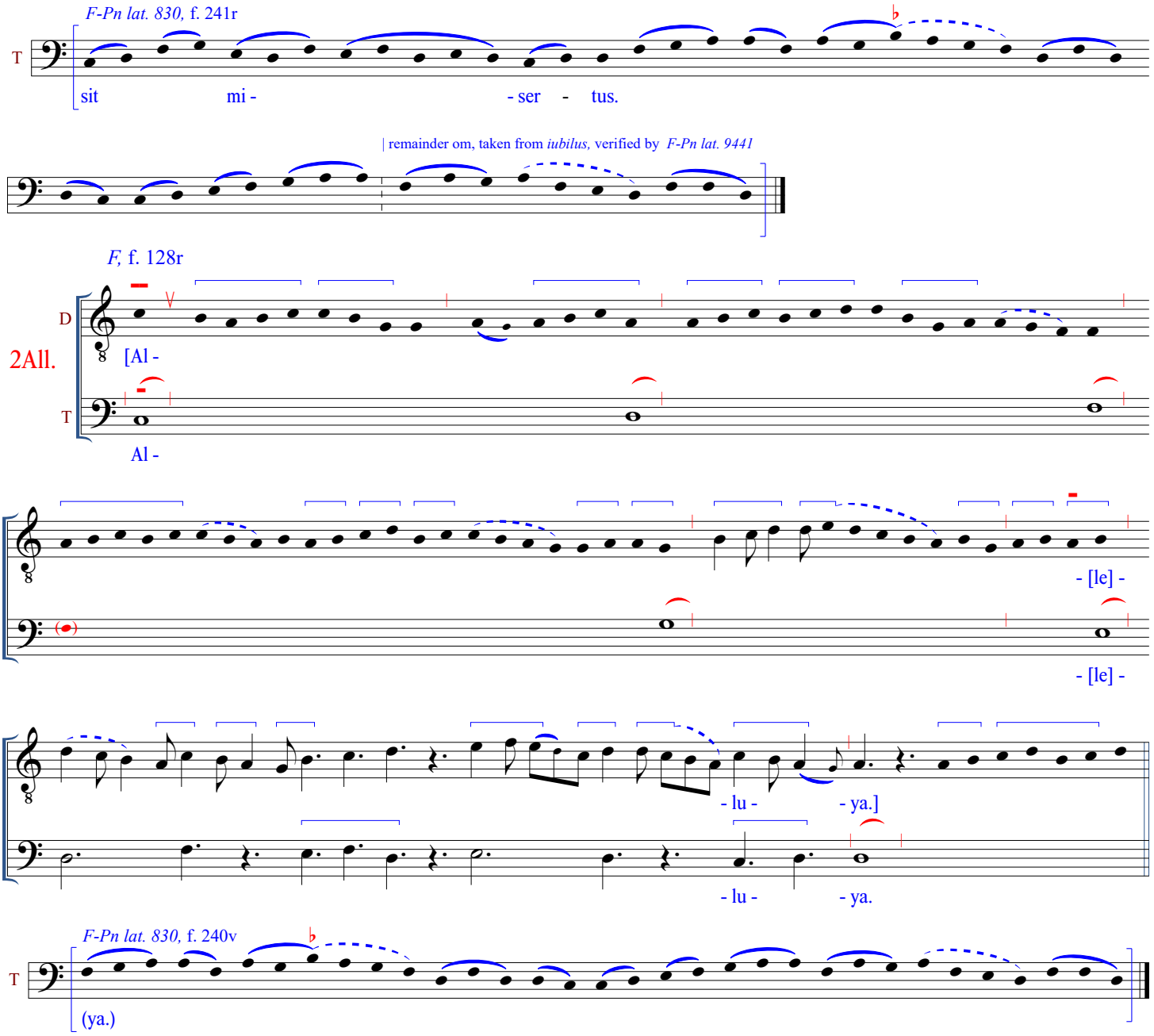
pec - - ca -

- to -

- to -

- ri - - bus.]

- ri - - bus.


F-Pn lat. 830, f. 241r
T
sit mi - - ser - tus.
| remainder om, taken from iubilus, verified by F-Pn lat. 9441
F, f. 128r
2All.
D
T
[Al -
Al -
- [le] -
- [le] -
- lu - - ya.]
- lu - - ya.
F-Pn lat. 830, f. 240v
T
(ya.)

PROPTER VERITATEM. AUDI FILIA
Gradual [M 37]

F, f. 128r (4,37)

D
[Prop -

T
Prop -

- ter

- ter

| note that the "veritatem" melisma used in organa and motets differs from the chant versions; the same is also the case for "filia" and "aurem tuam," below; see Husmann, "Origin and Destination," pp. 327-8, and Bradley, *Polyphony in Medieval Paris,* chapter 1.

ve - ri - - ta -

I

ve - ri - - ta -

II

- tem.

- tem.

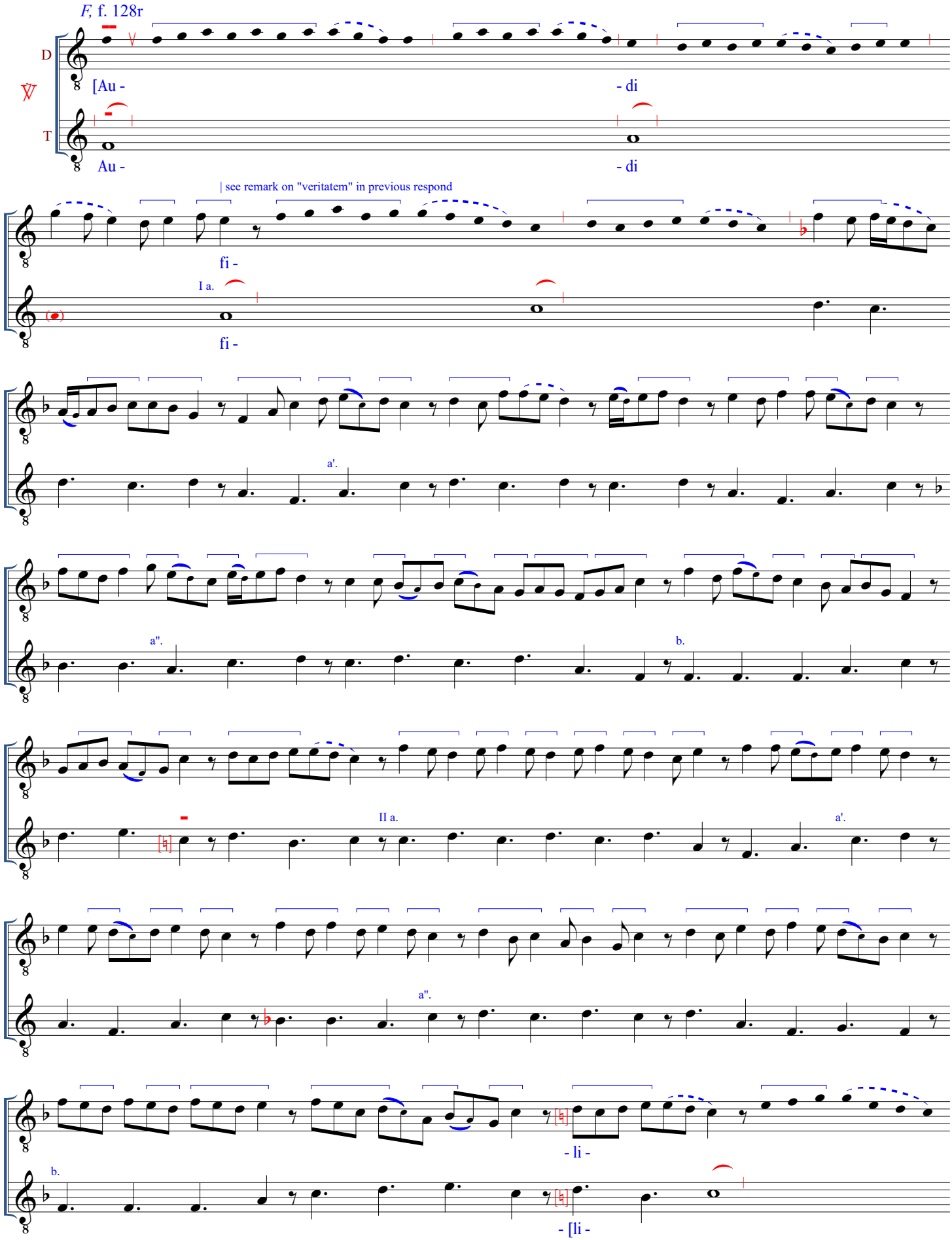
F-Pn lat. 830, f. 270v

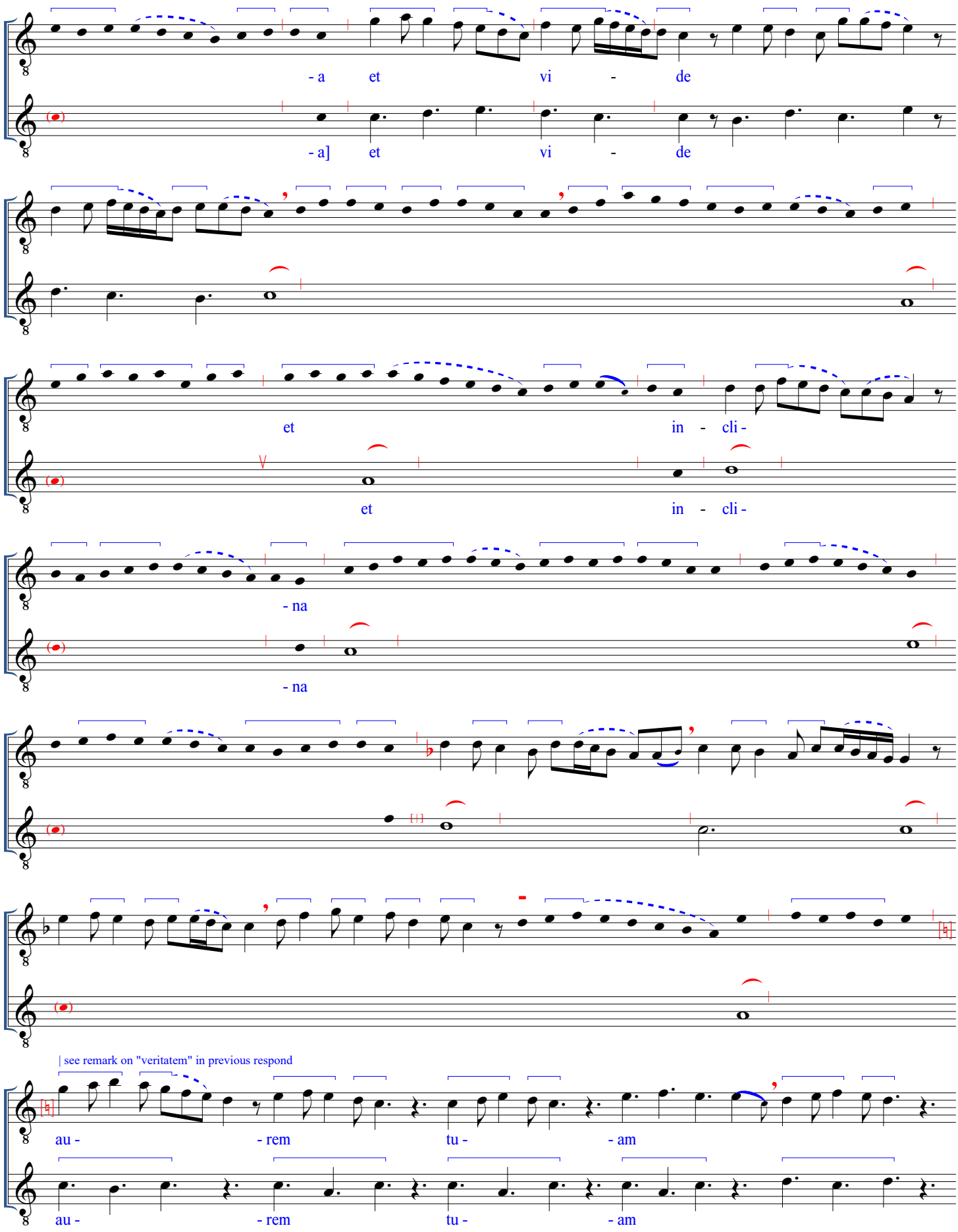
et man - su - e - tu - di - - nem et iu - sti -

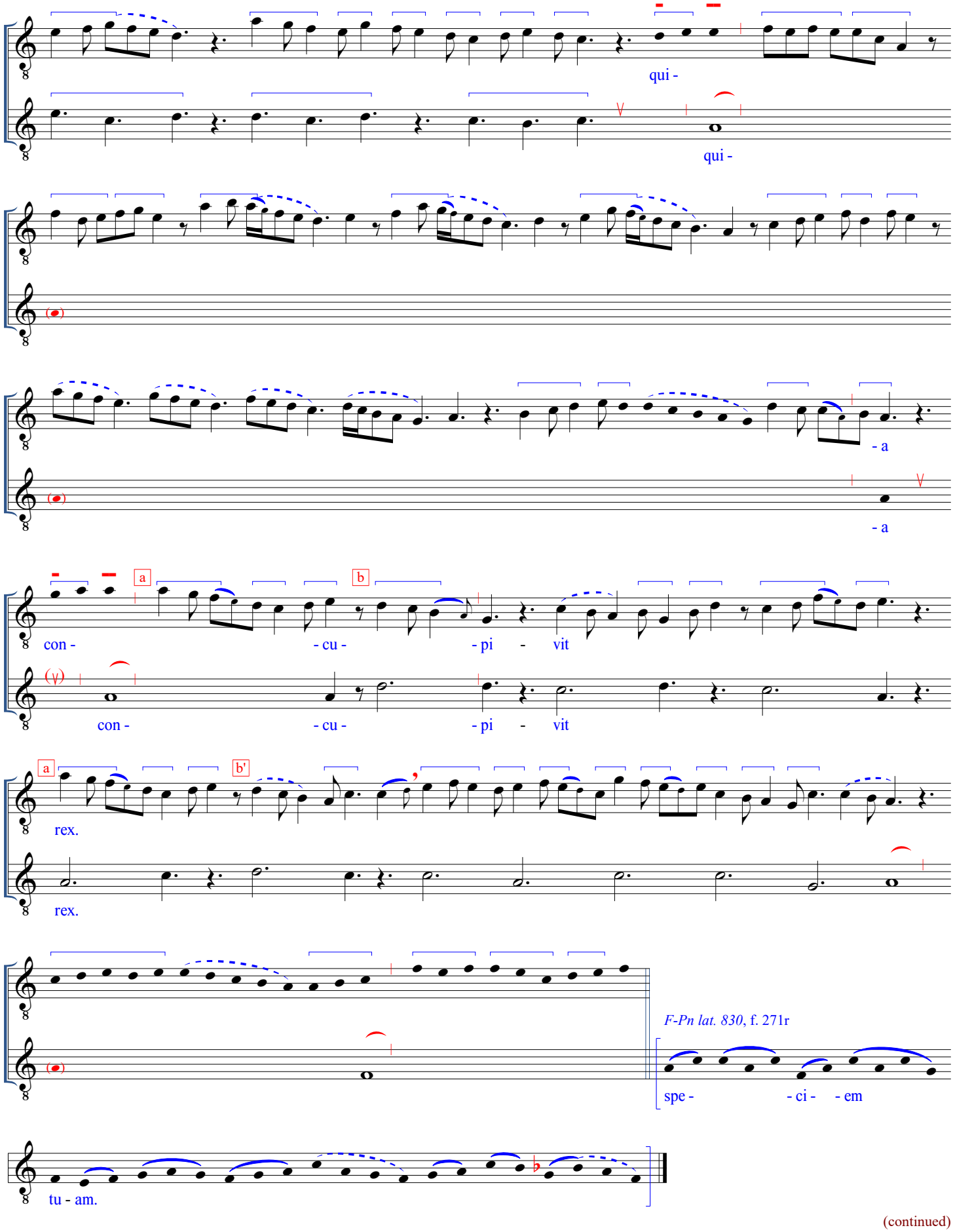
- ci - am et de - du - cet te mi - - ra -

- bi - - li - ter dex - - te - ra tu - - a.

(continued)


F, f. 128r
D
T
[Au -
- di
Au -
- di
| see remark on "veritatem" in previous respond
fi -
I a.
fi -
a'.
a".
b.
II a.
a'.
a".
- li -
b.
- [li -


- a et vi - de
- a] et vi - de
et in - cli -
et in - cli -
- na
- na
| see remark on "veritatem" in previous respond
au - - rem tu - - am
au - - rem tu - - am


qui -
qui -
- a
- a
a
b
con - - cu - - pi - vit
con - - cu - - pi - vit
a
b'
rex.
rex.
F-Pn lat. 830, f. 271r
spe - - ci - - em
tu - am.

(continued)

F, f. 129r

D

2R7

[Prop -

T

Prop -

| see remark on "veritatem" in previous respond

- ter ve - ri - - ta -

- ter ve - ri - - ta -

I

II

- tem.]

- tem.

F-Pn lat. 830, f. 270v

et man - su - e - tu - di - - nem et iu -

- sti - - ci - am

et de - du - cet te mi - - ra - bi - - li - ter

dex - - te - ra tu - - a.

ALLELUYA. NATIVITAS
[M38]

F, f. 129r (4,38)

All.

D

[Al -

T

Al -

- le -

- le -

- lu -

- lu -

| D: F: following el siP = *d* is struck through as if error; om here; not in W1

- ya.]

- ya.

F-Pn lat. 1112, f. 191v (XXXVIv)

T

Al - le - - lu - - ya.

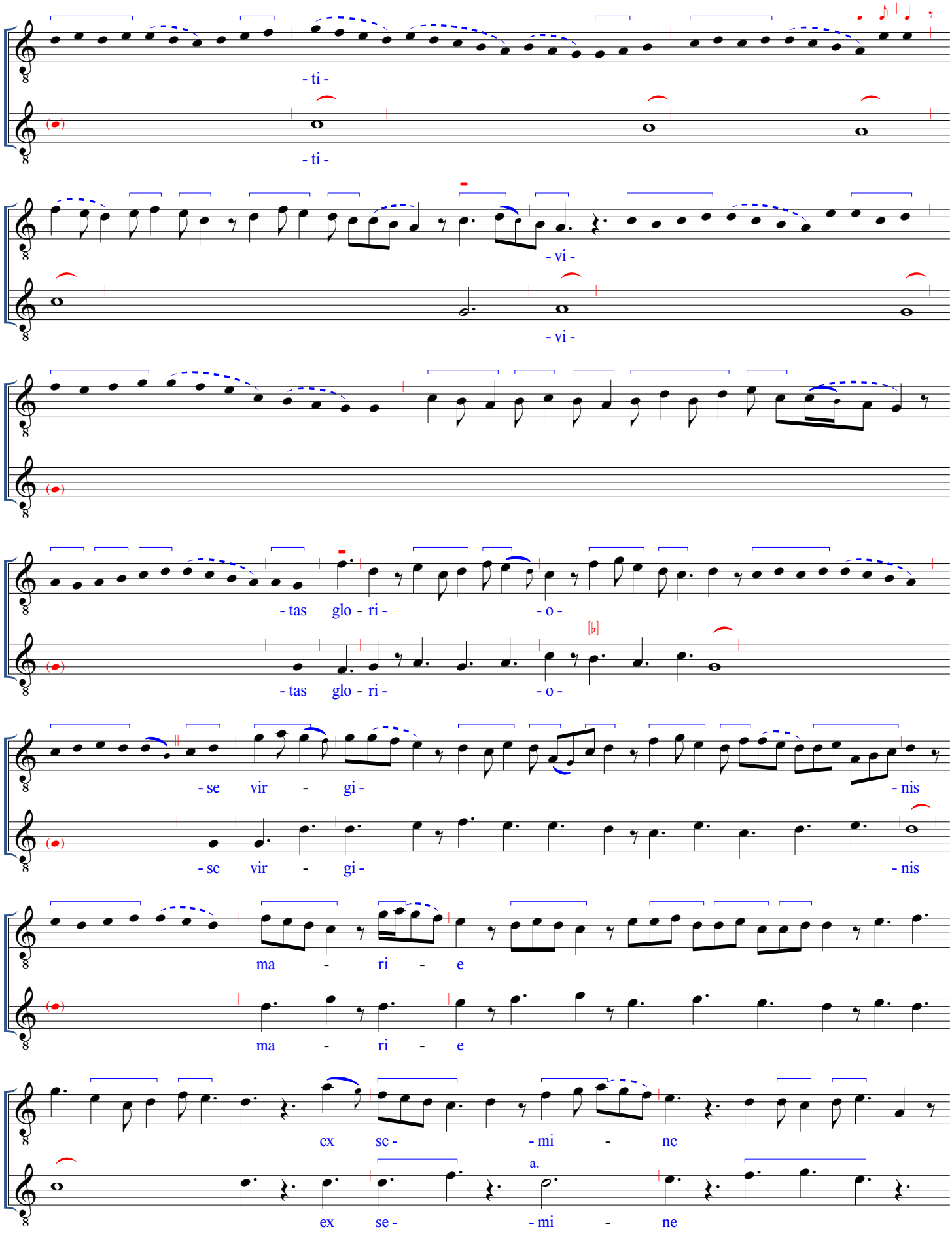
F, f. 129r

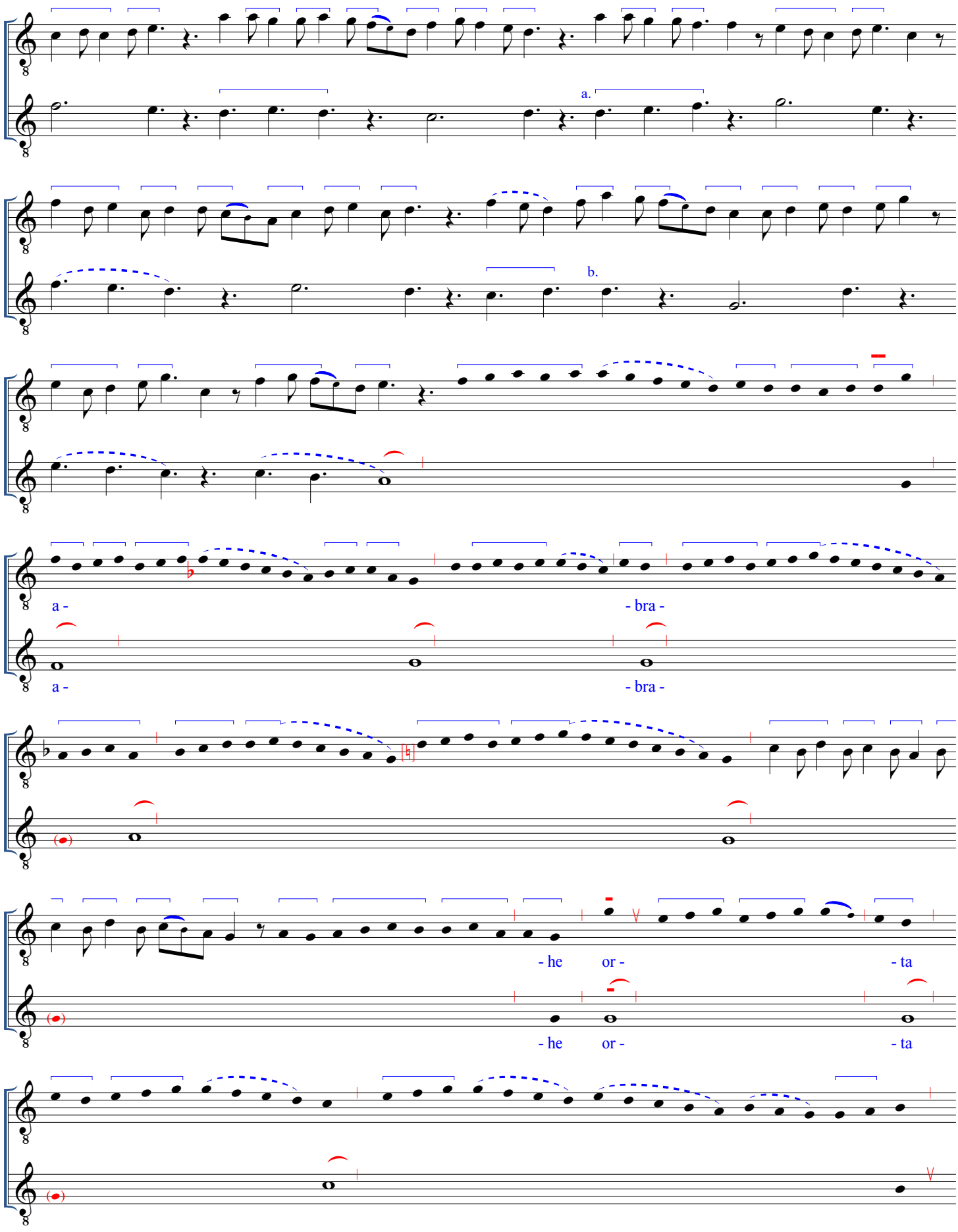
D

[Na -

T

Na -


- ti -
- ti -
- vi -
- vi -
- tas glo - ri - - o -
- tas glo - ri - - o -
- se vir - gi - - nis
- se vir - gi - - nis
ma - ri - e
ma - ri - e
ex se - - mi - ne
a.
ex se - - mi - ne


a.
b.
a -
- bra -
a -
- bra -
- he
or -
- ta
- he
or -
- ta

de tri -

de tri -

- bu iu -

- bu iu -

- da.]

- da. cla - ra ex stir - pe da - - vid.

F-Pn lat. 1112, f. 191v (XXXVIv)

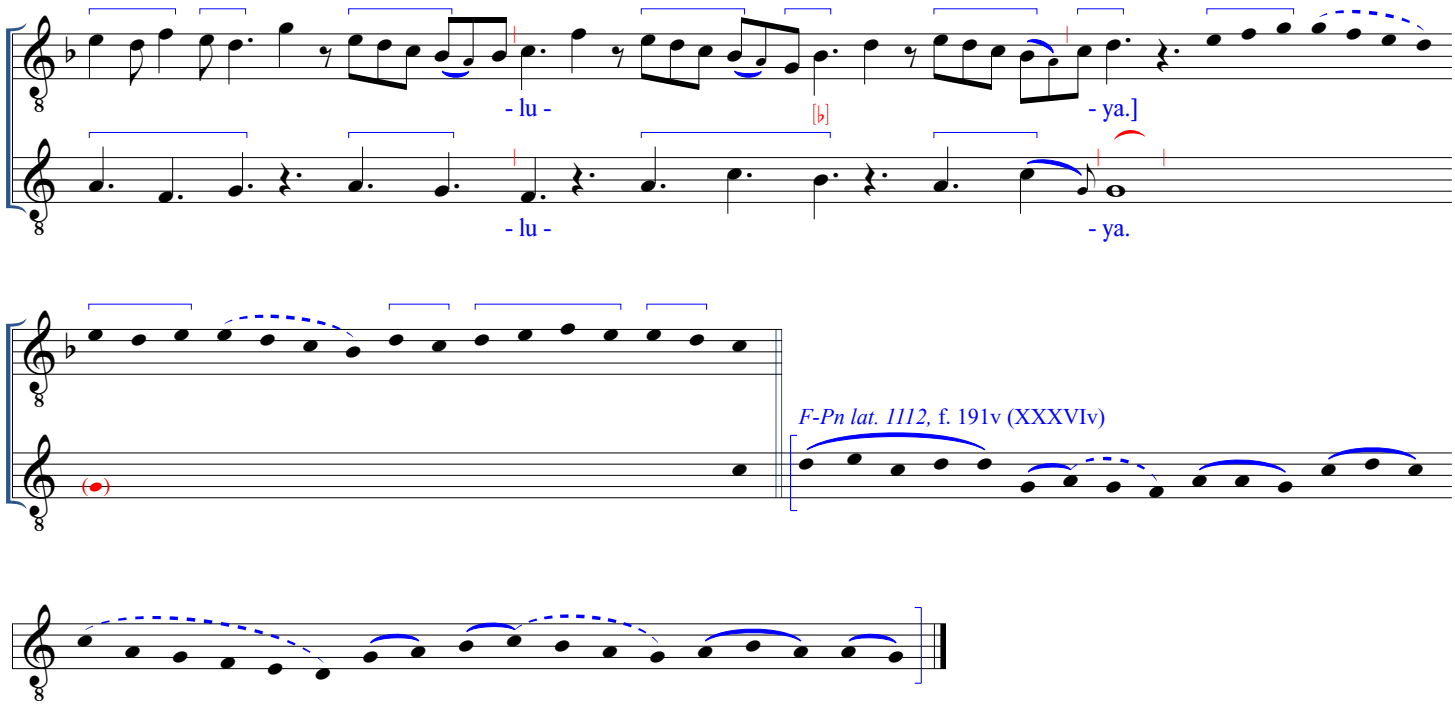
| *T: F-Pn lat. 1112:* remainder om, supplied from *iubilus*

F, f. 130r

2All.

D [Al - - le -

T Al - - le -


- lu -
- ya.]
- lu -
- ya.

F-Pn lat. 1112, f. 191v (XXXVIv)

ALLELUYA. IN CONSPECTU ANGELORUM
[M39]

F, f. 130r (4,39)

All.

D [Al - - le -

T Al - - le -

- lu -

- lu -

- ya.]

- ya.

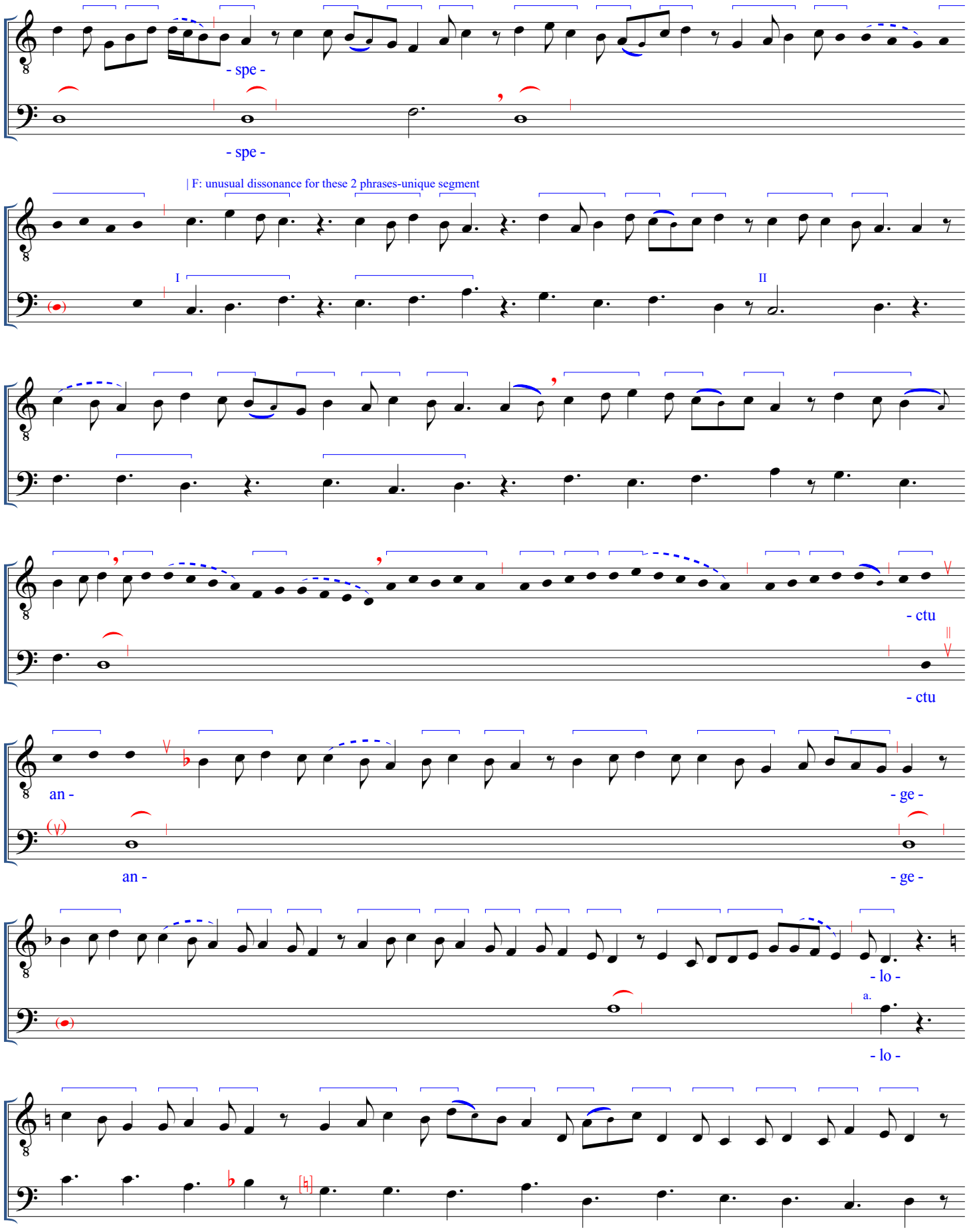
F-Pn lat. 1112, f. 195r (XLr)

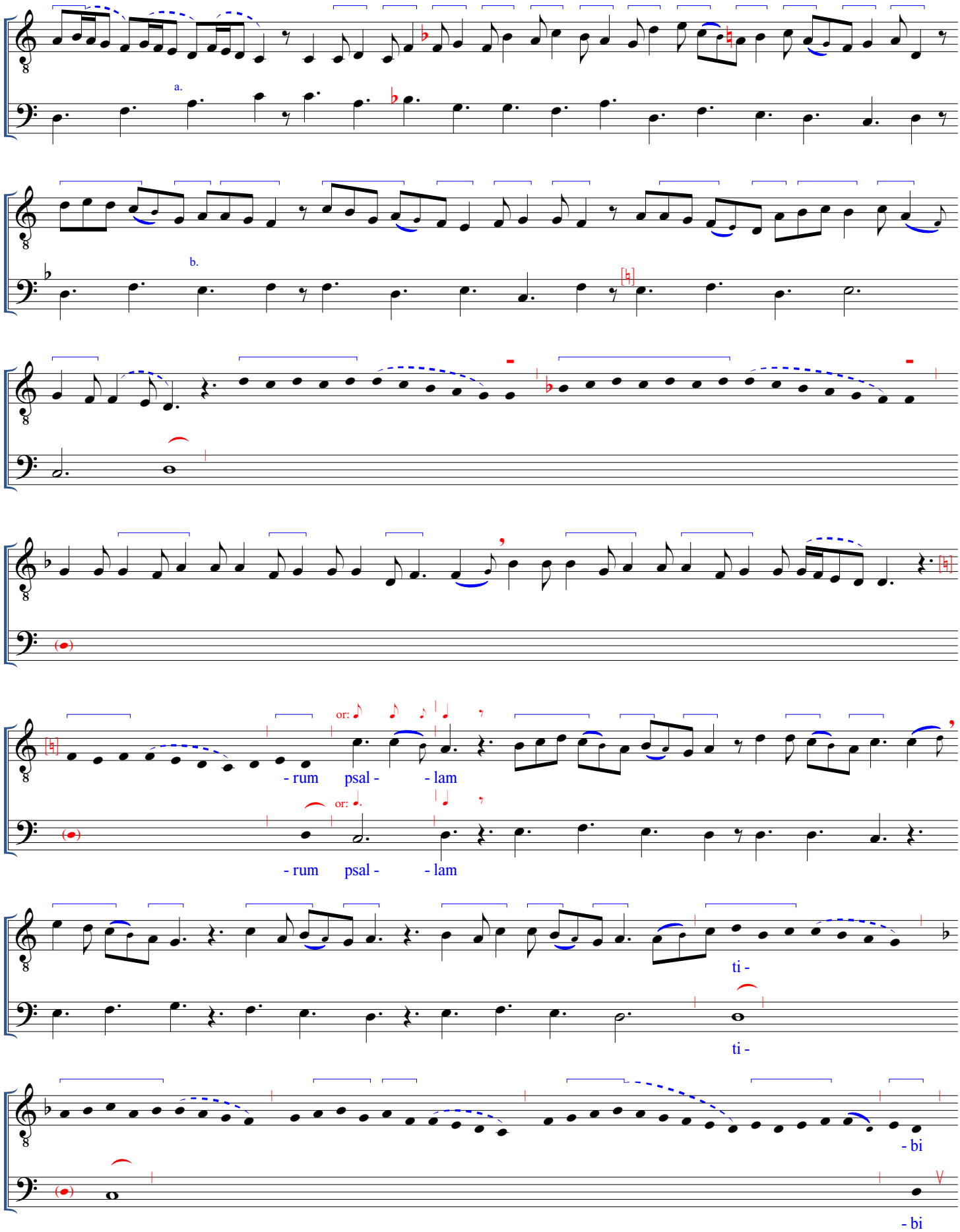
Al - le - - lu - - ya.

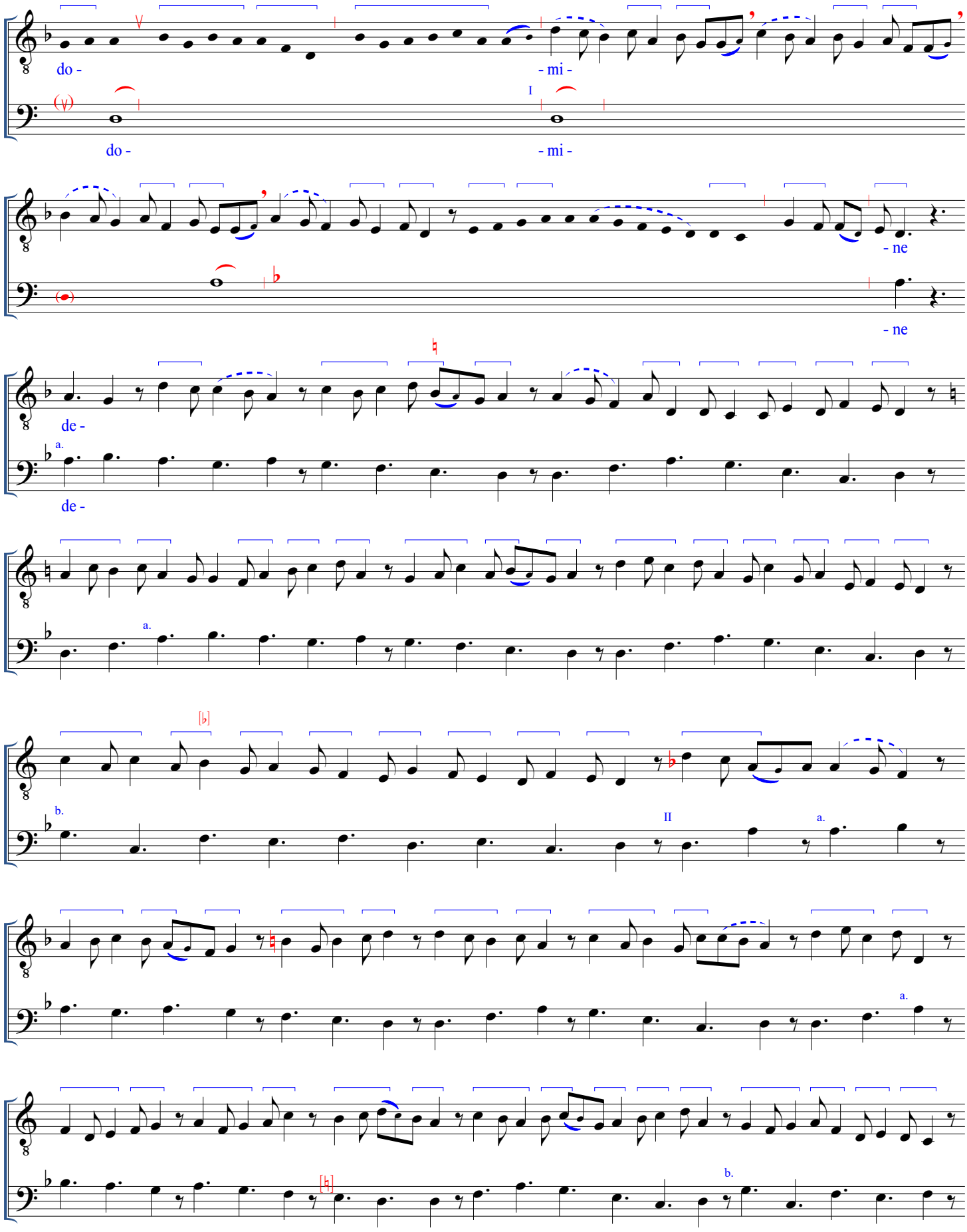
F, f. 130r

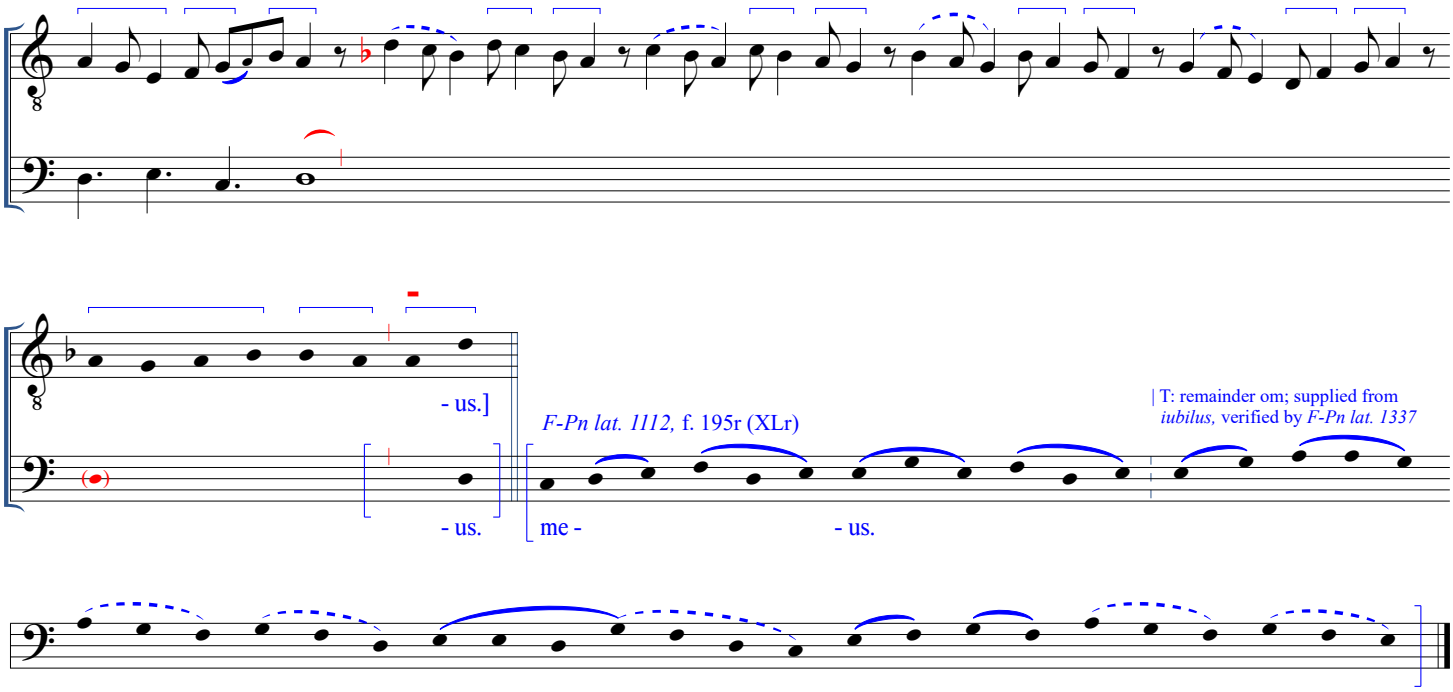
D [In con -

T In con -

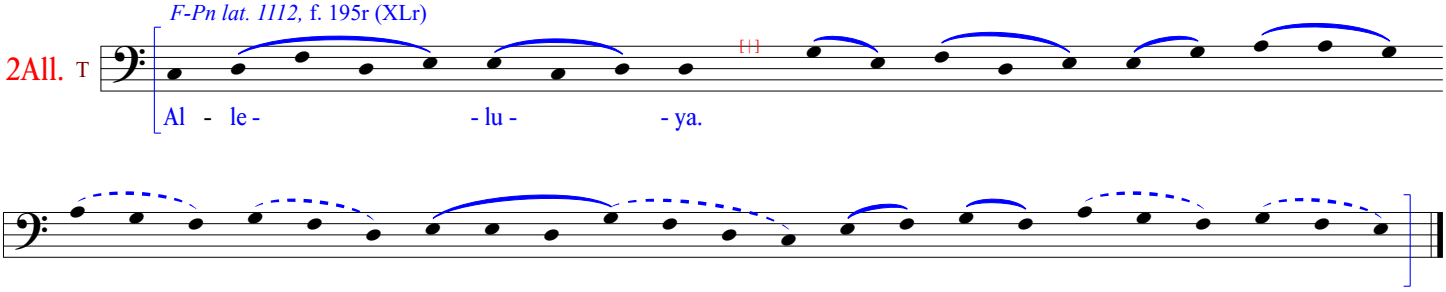

- spe -
- spe -
| F: unusual dissonance for these 2 phrases-unique segment
I
II
- ctu
- ctu
an -
- ge -
an -
- ge -
- lo -
a.
- lo -


a.
b.
or:
- rum psal - - lam
or:
- rum psal - - lam
ti -
ti -
- bi
- bi

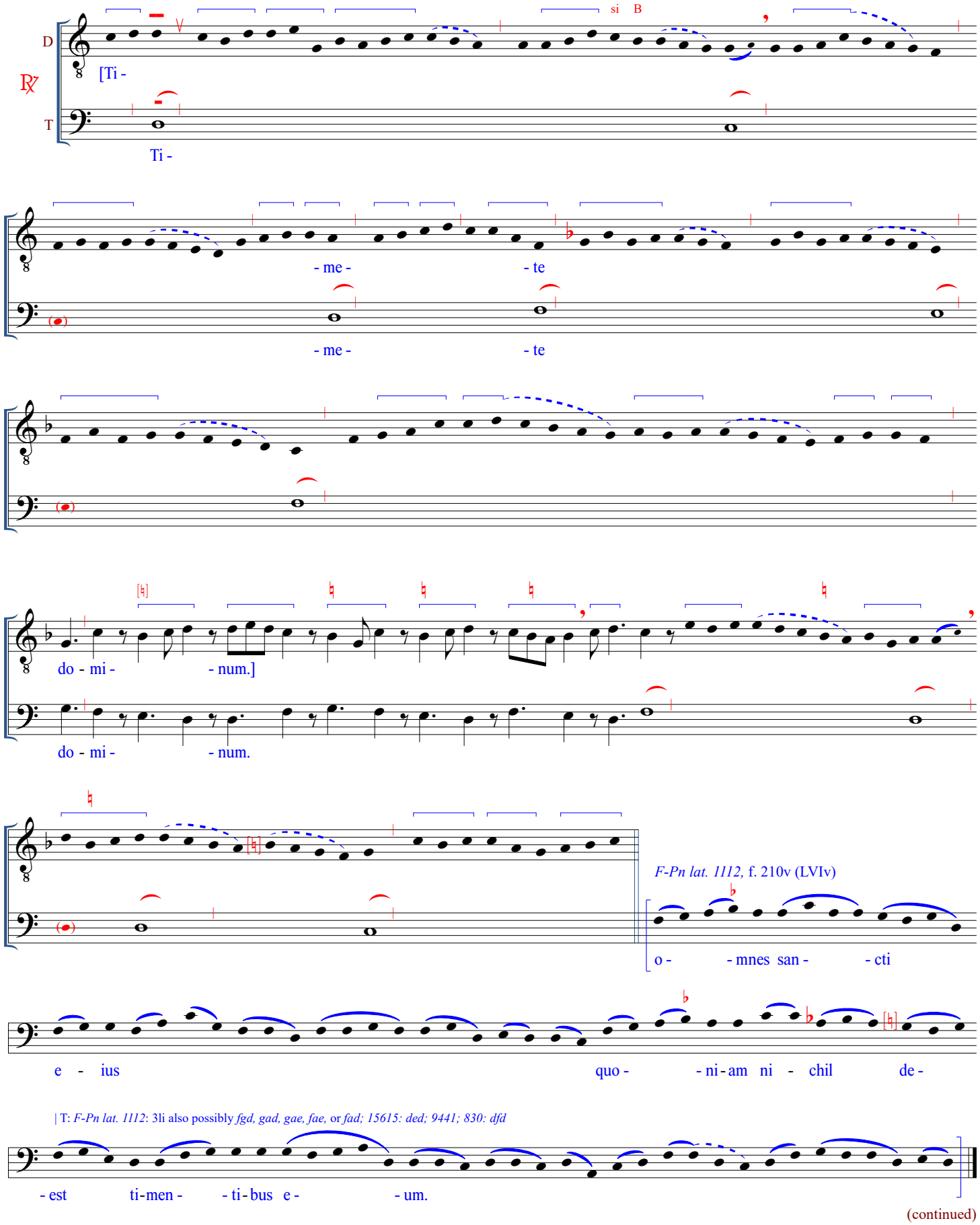

do -
- mi -
I
do -
- mi -
- ne
- ne
de -
a.
de -
a.
[♭]
b.
II
a.
a.
[♮]
b.



(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)



TIMETE DOMINUM. INQUIRENTES AUTEM
Gradual [M40]



| T: *F-Pn lat. 1112*: 3li also possibly *fgd, gad, gae, fae,* or *fad; 15615: ded; 9441; 830: dfd*

(continued)

F, f. 131r

a

a'

D

T

[In -

In -

- qui -

- ren -

- qui -

- ren -

- tes

- tes

au -

au -

or:

(D and T)

b

- tem

do -

- mi -

- tem

do -

- mi -

b1

- num

- num

b2

non

I

non

de - fi - - ci -

II

de - fi - - ci -

III

- ent.]

F-Pn lat. 1112, f. 210v (LVIv)

- ent.

om -

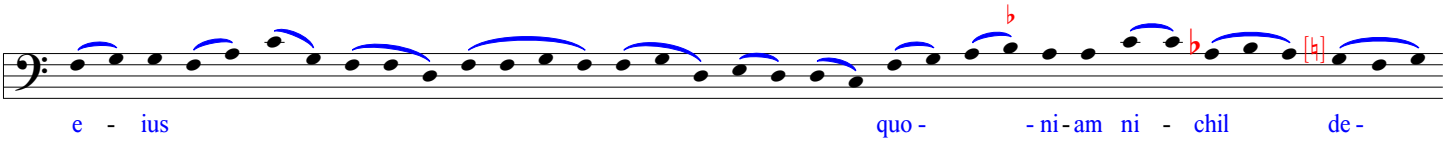
- ni bo - - no.

(For the repeat of the respond section, either the chant, given below, or the polyphonic version from before may suffice.)

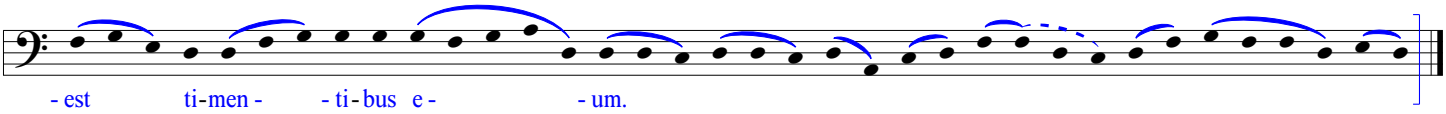
F-Pn lat. 1112, f. 210v (LVIv)

2℟ T

Ti - me-te do-mi - - num o - - mnes san - - cti



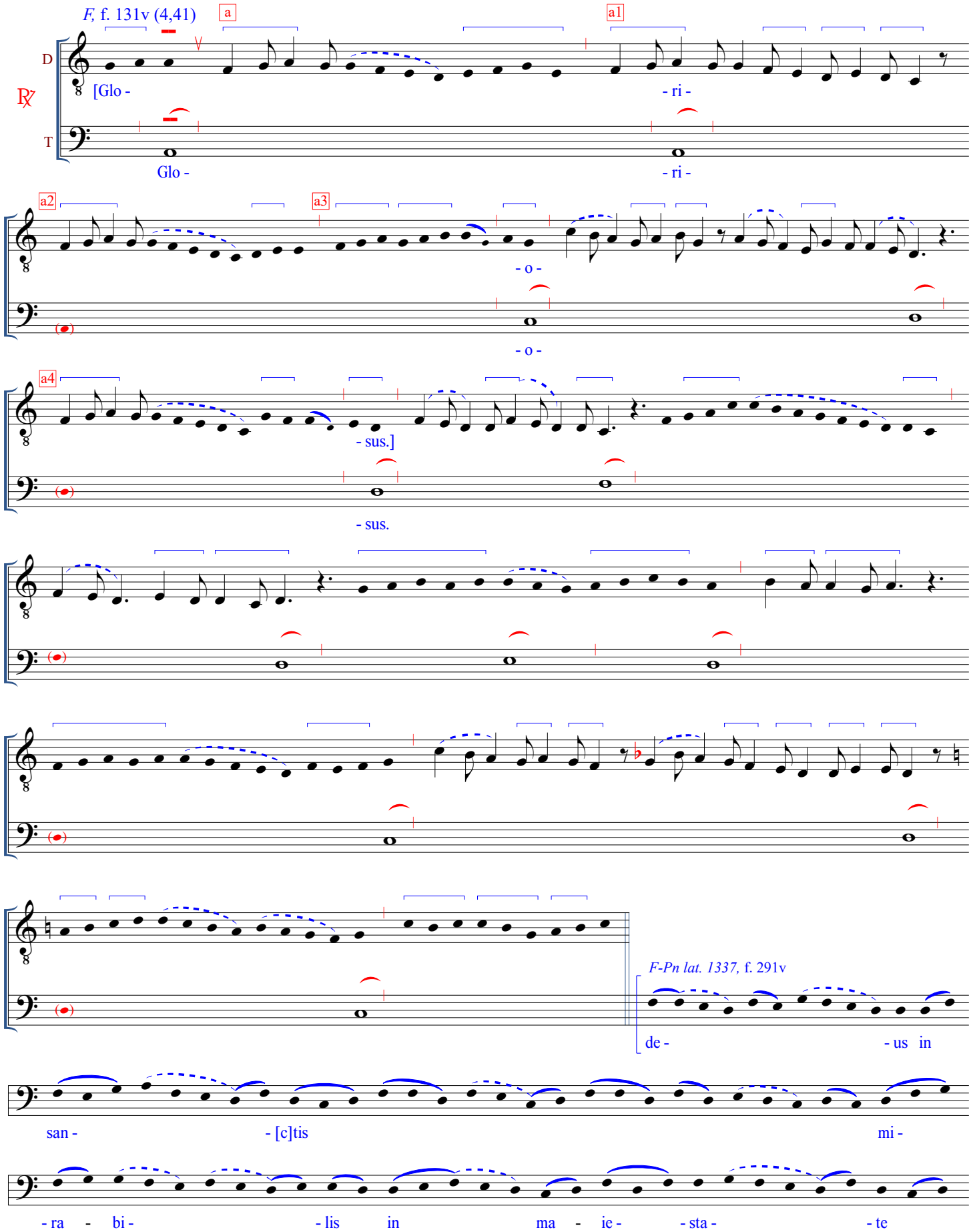
| T: *F-Pn lat. 1112*: 3li also possibly *fgd, gad, gae, fae,* or *fad; 15615: ded; 9441, 830: dfd*



GLORIOSUS. DEXTERA TUA DOMINE

Gradual [M41]

F, f. 131v (4,41)



fa - - ci - - ens pro - - di -

- gi - - a.

F, f. 132r

D

[Dex -

T

Dex -

- te - - ra

- te - - ra

or:

tu - - a

tu - - a

| T: *F, W1* claus.83, *W2:* no *b*-flats until "-mi-"

| T: *W2: b*-♮ sig precedes

do -

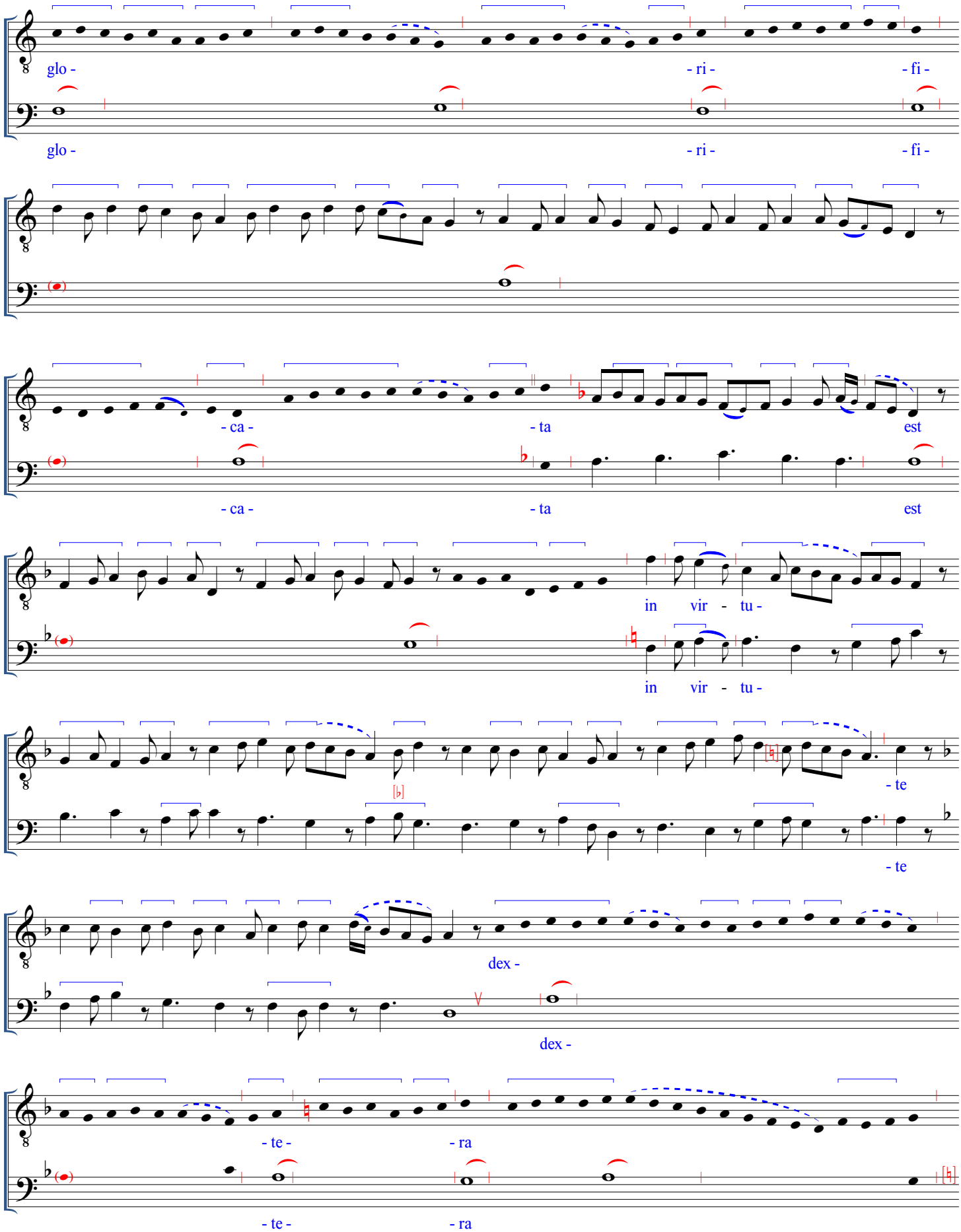
I

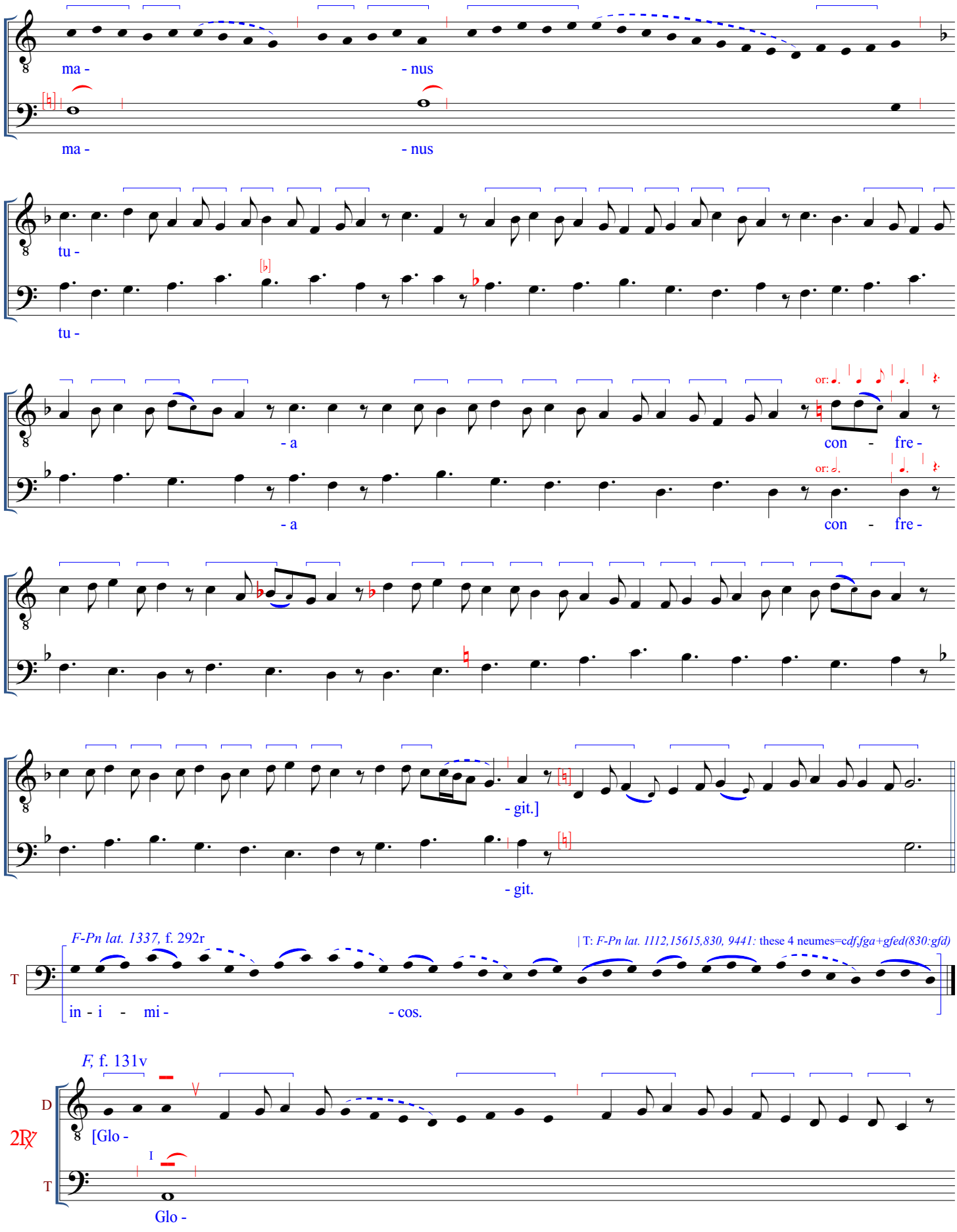
do -

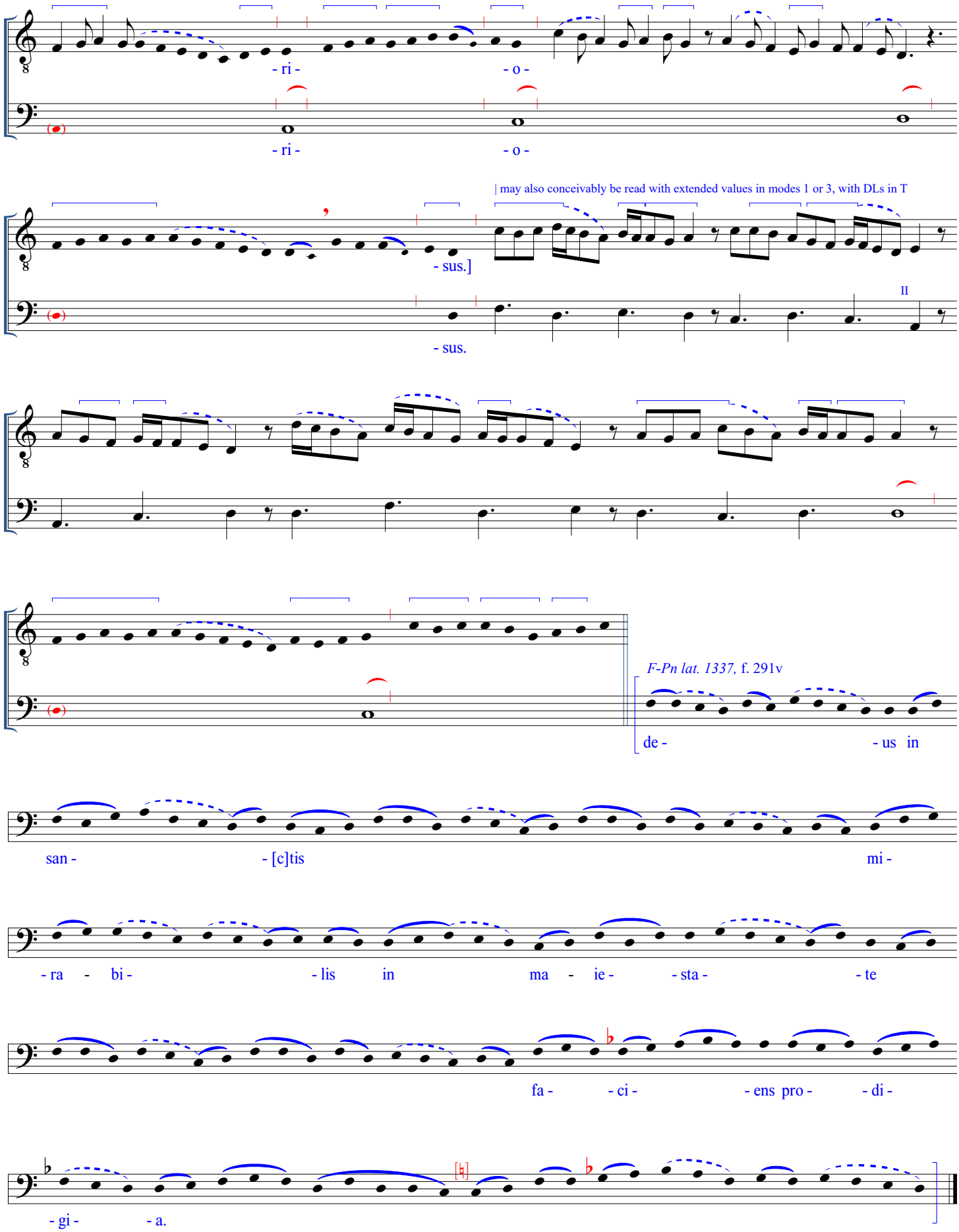
II

- mi - - ne

- mi - - ne


glo - ri - fi -
glo - ri - fi -
- ca - ta est
- ca - ta est
in vir - tu -
in vir - tu -
- te
- te
dex -
dex -
- te - ra
- te - ra


ma - - nus
ma - - nus
tu -
tu -
- a
con - fre -
or:
- a
con - fre -
or:
- git.]
- git.
F-Pn lat. 1337, f. 292r
| T: *F-Pn lat. 1112,15615,830, 9441:* these 4 neumes=*cdf.fga+gfed(830:gfd)*
T
in - i - mi - - cos.
F, f. 131v
D
2R
[Glo -
T
Glo -


- ri -
- o -
- ri -
- o -
| may also conceivably be read with extended values in modes 1 or 3, with DLs in T
- sus.]
- sus.
II
F-Pn lat. 1337, f. 291v
de -
- us in
san -
- [c]tis
mi -
- ra - bi -
- lis in ma - ie -
- sta -
- te
fa -
- ci -
- ens pro -
- di -
- gi -
- a.

ALLELUYA. IUDICABUNT SANCTI
[M42]

F, f. 132v (4,42)

All.

D

[Al -

- le -

T

Al -

- le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 211v (LVIIv)

T

Al - le -

- lu -

- ya.

(continued)

F, f. 133r

D

[Iu - - di -

T

Iu - - di -

- ca -

- ca -

- bunt

- bunt

san - - cti na -

san - - cti na -

- ti - o -

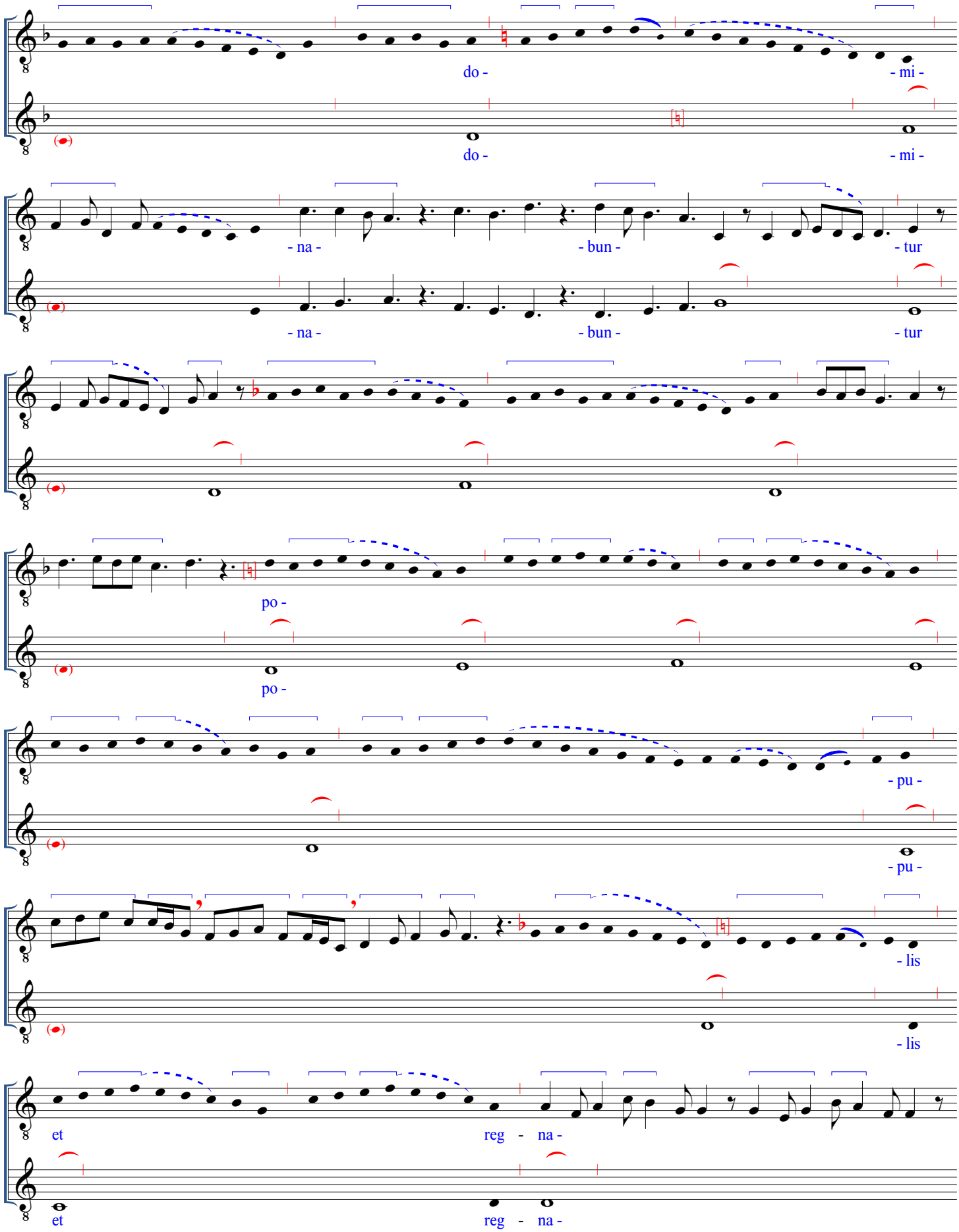
- ti - o -

- nes.

- nes.

et

et


do -
- mi -
do -
- mi -
- na -
- bun -
- tur
- na -
- bun -
- tur
po -
po -
- pu -
- pu -
- lis
- lis
et
reg - na -
et
reg - na -

I

II

si B

- bit il - lo - - rum

- bit il - lo - - rum

B B

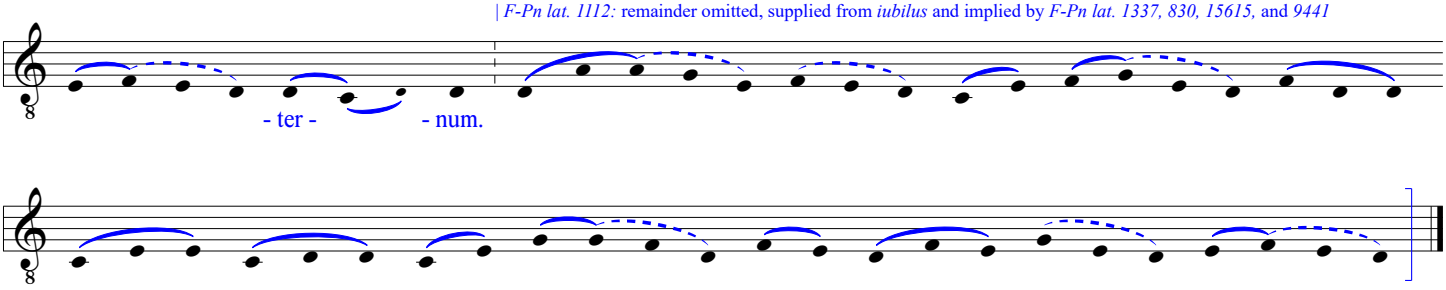
rex.

rex.

F-Pn lat. 1112, f. 211v (LVIIv)

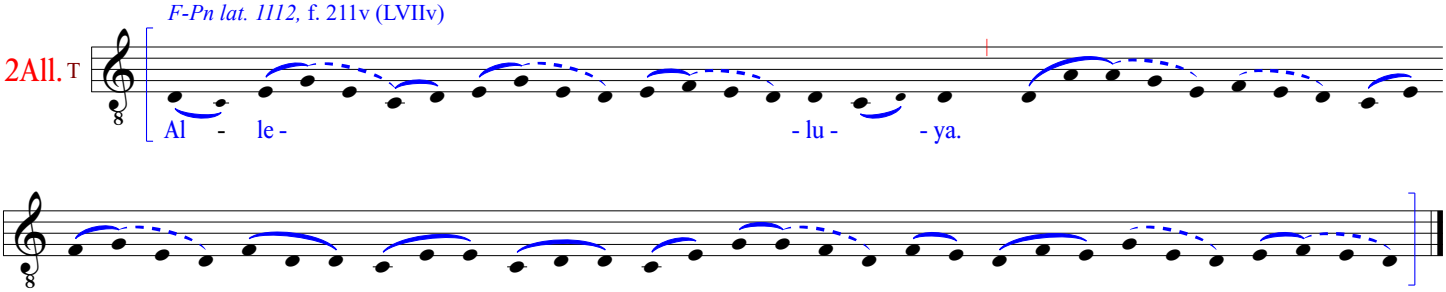
in e -

| *F-Pn lat. 1112:* remainder omitted, supplied from *iubilus* and implied by *F-Pn lat. 1337, 830, 15615,* and *9441*



(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 211v (LVIIv)



ALLELUYA. IUSTI EPULENTUR
[M43]

F, f. 133v (4,43)

All.

D

T

[Al -

Al -

- le -

- le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 211r (LVIr)

Al - - le - - lu -

- ya.

D

[Iu -

Iu -

si si si si si

si si si si si si si

- sti e - pu -

- sti e - pu -

| TD: various ways to construe the curiosities in T color I of this unique discant passage; here T pitches added so as to correspond with color II

- len -

I

- len -

II

- tur ex - ul - tent

- tur ex - ul - tent

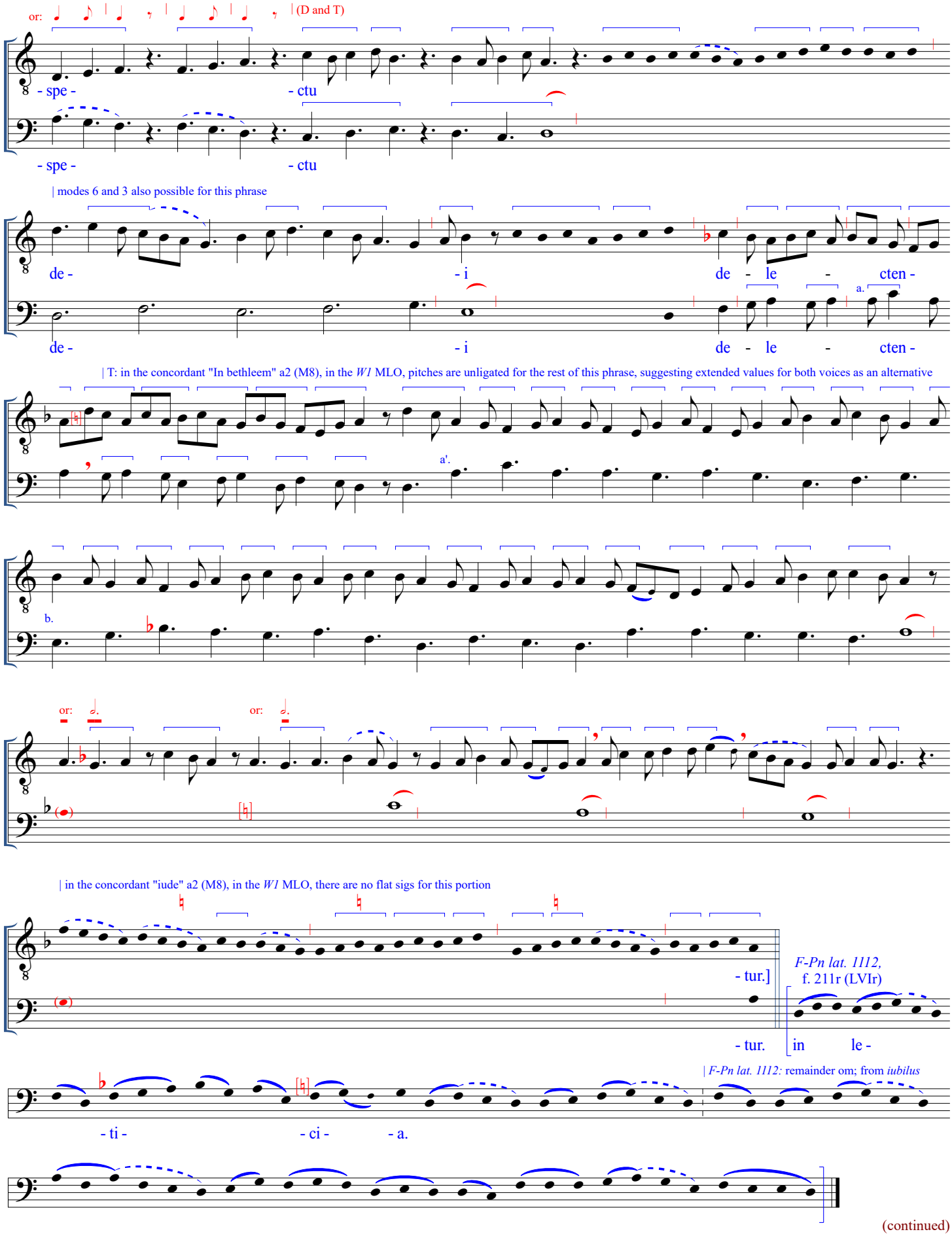
| mode 6 also possible (mode 1 less likely due to later ligation) for this word's setting

or:

in con -

or:

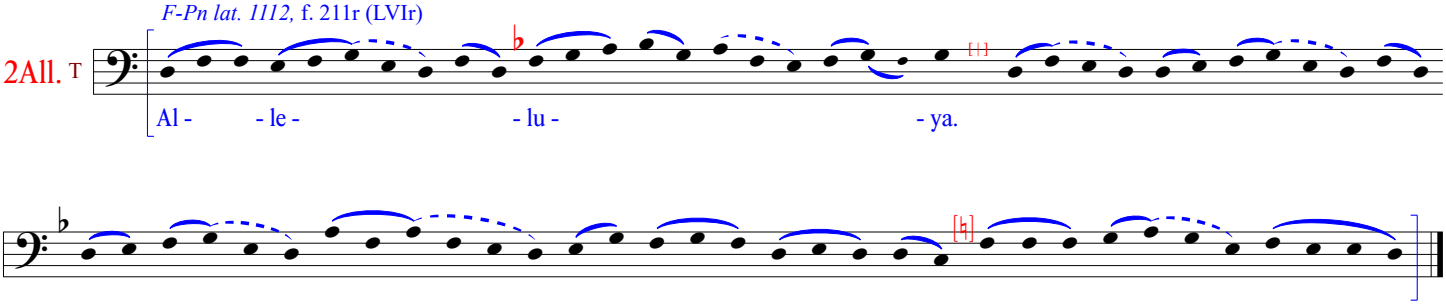
in con -


or:
| (D and T)
- spe - - ctu
- spe - - ctu
| modes 6 and 3 also possible for this phrase
de - - i de - le - cten -
de - - i de - le - cten -
a.
| T: in the concordant "In bethleem" a2 (M8), in the *W1* MLO, pitches are unligated for the rest of this phrase, suggesting extended values for both voices as an alternative
a'.
b.
or:
or:
| in the concordant "iude" a2 (M8), in the *W1* MLO, there are no flat sigs for this portion
- tur.]
- tur.
F-Pn lat. 1112, f. 211r (LVIr)
in le -
| *F-Pn lat. 1112:* remainder om; from *iubilus*
- ti - - ci - - a.

(continued)

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 211r (LVIr)



ALLELUYA. HIC MARTINUS
[M44]

F, f. 134r (4,44)

All.

D

[Al -

T

Al -

- le -

- le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1112, f. 201v (XLVIIv)

Al - le - lu - ya.

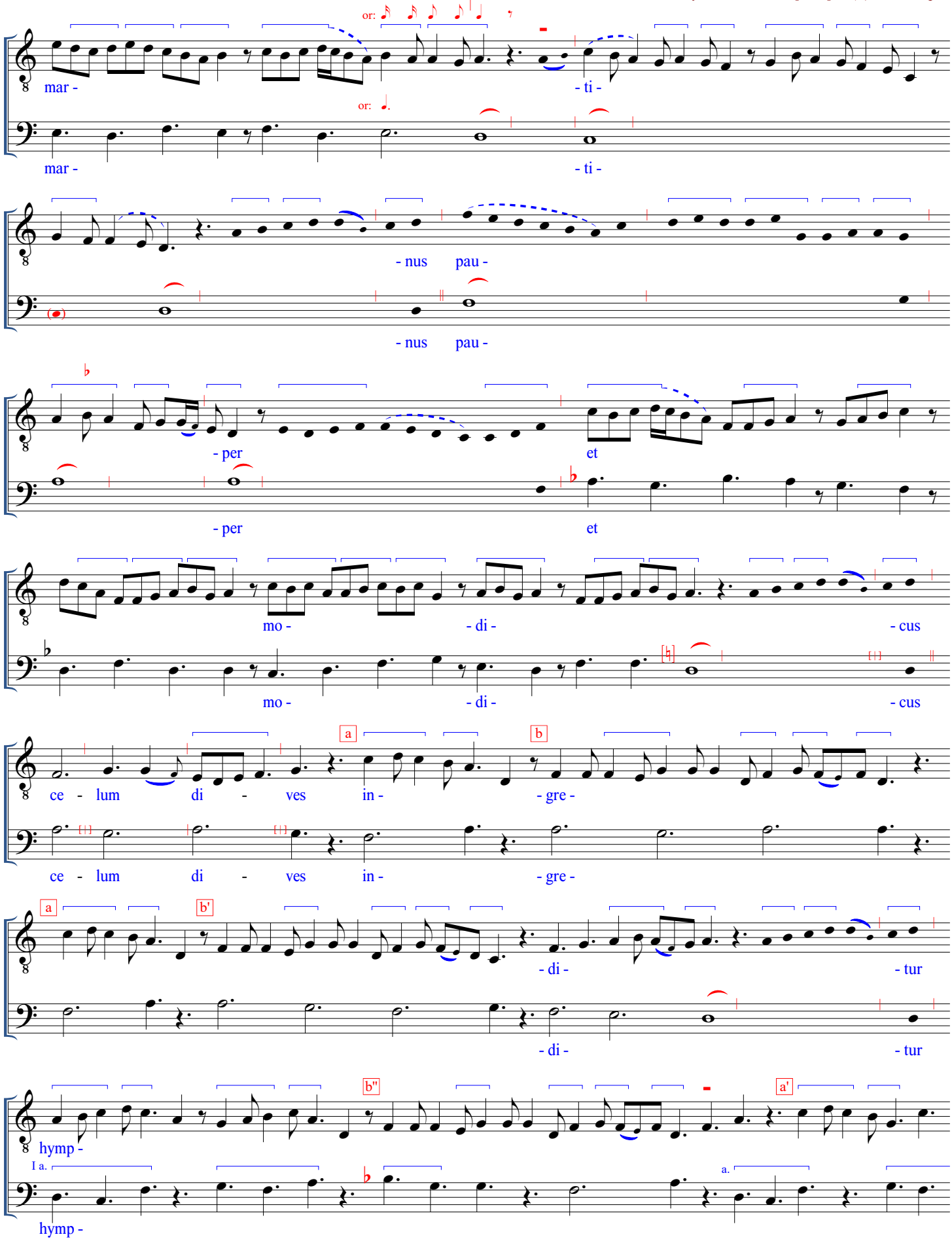
F, f. 134v

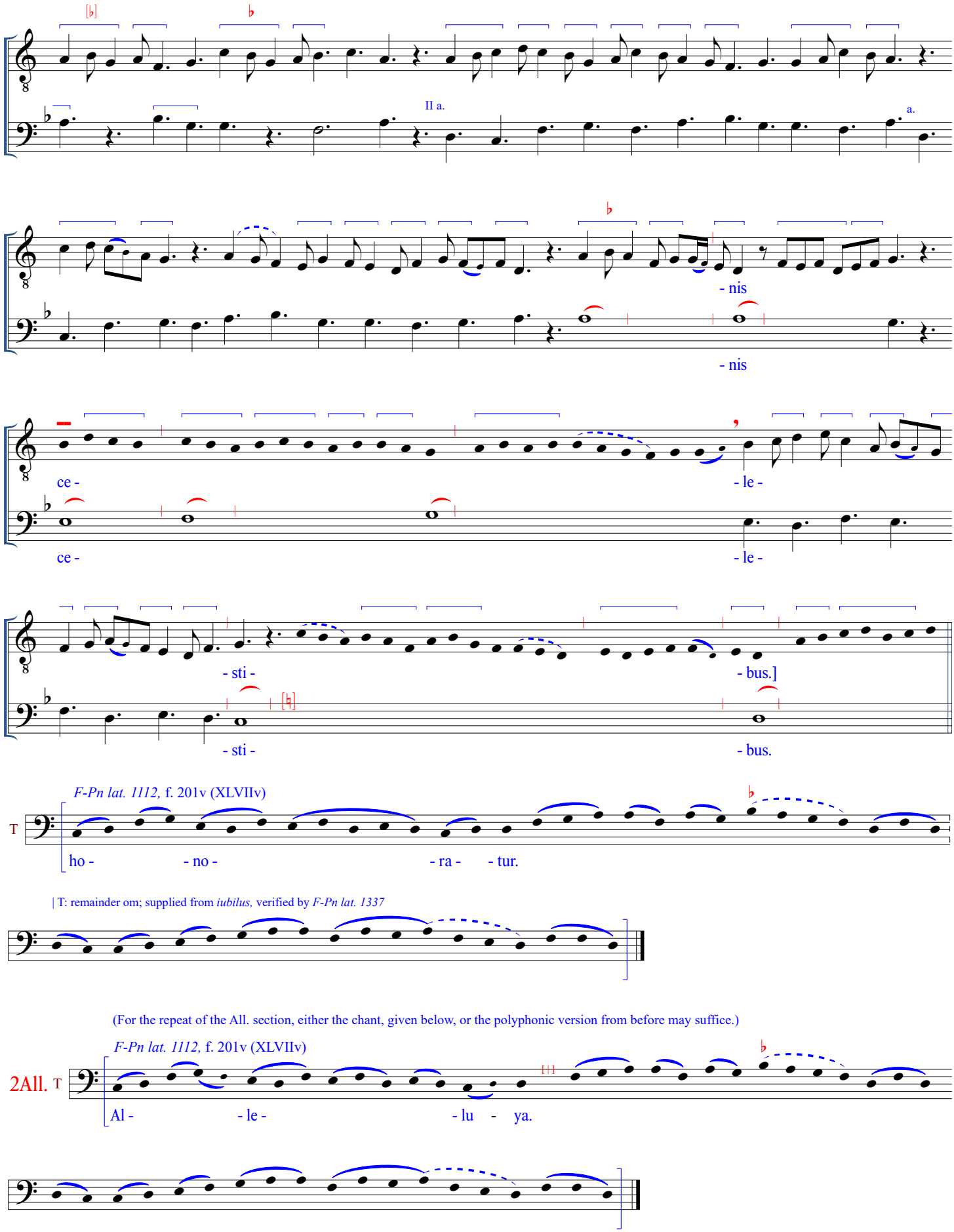
D

[Hic

T

Hic


or:
mar - - ti -
mar - - ti -
- nus pau -
- nus pau -
- per et
- per et
mo - - di - - cus
mo - - di - - cus
a
b
ce - lum di - ves in - - gre -
ce - lum di - ves in - - gre -
a
b'
- di - - tur
- di - - tur
b"
a'
hymp -
I a.
a.
hymp -


II a.
a.
- nis
- nis
ce -
- le -
ce -
- le -
- sti -
- bus.]
- sti -
- bus.
F-Pn lat. 1112, f. 201v (XLVIIv)
T
ho - - no - - ra - - tur.
| T: remainder om; supplied from *iubilus,* verified by *F-Pn lat. 1337*
(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)
F-Pn lat. 1112, f. 201v (XLVIIv)
2All. T
Al - - le - - lu - ya.

ALLELUYA. DILEXIT ANDREAM
[M45]

F, f. 135r (4,45)

All.

D [Al - le - lu - ya.]

T Al - le - lu - ya.

F-Pn lat. 1112, f. 204r (XLIXr)

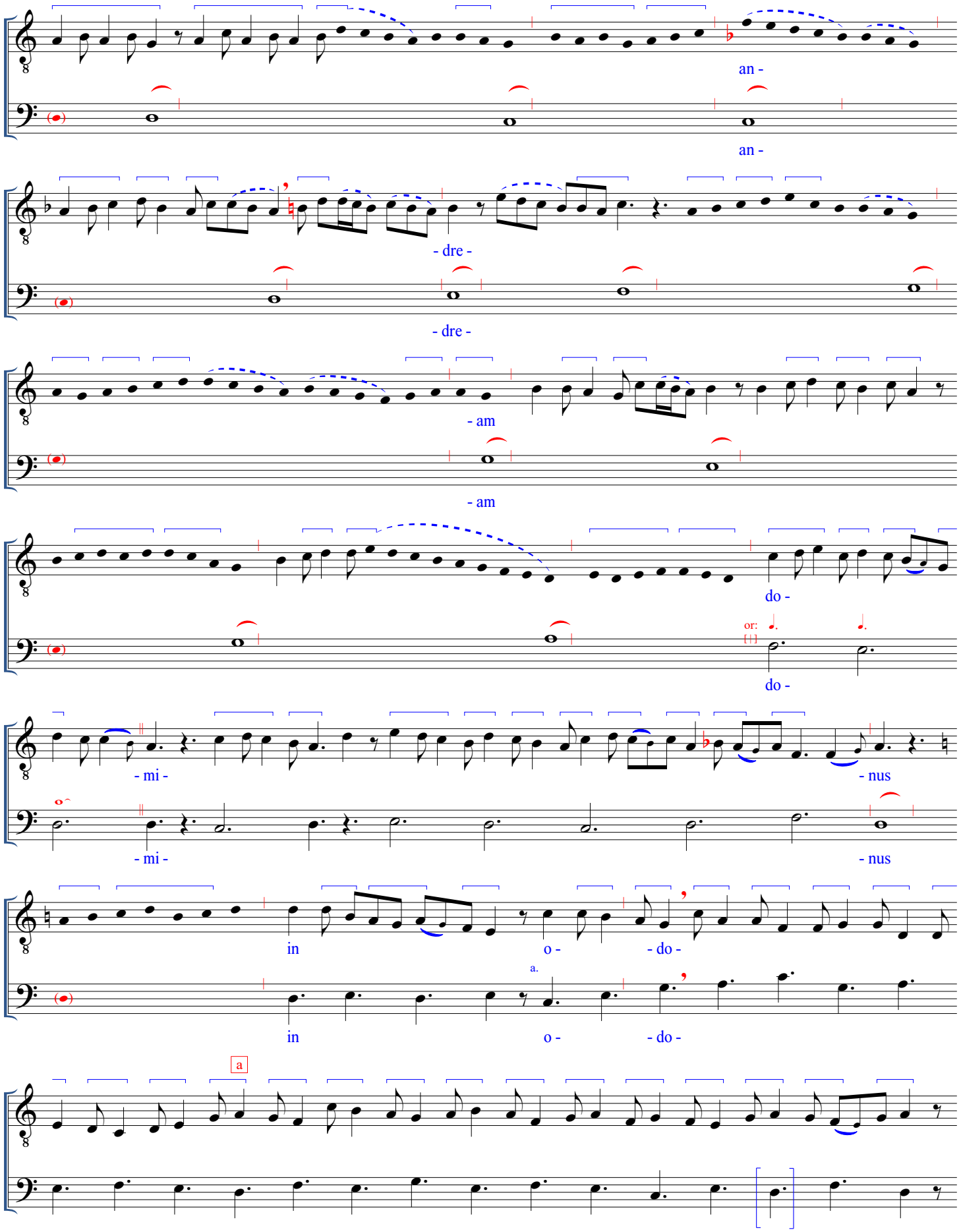
T Al - le - lu - ya.

F, f. 135r (4,45)

V

D [Di - le - xit

T Di - le - xit


an -
an -
- dre -
- dre -
- am
- am
do -
or:
do -
- mi -
- nus
- mi -
- nus
in
o -
- do -
a.
in
o -
- do -
a

a

a.

b.

- rem.]

- rem.

F-Pn lat. 1112, f. 204r (XLIXr)

su - a - vi - ta -

| T: remainder om; supplied from *iubilus,* verified by *F-Pn lat. 1337*

- tis.

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 204r (XLIXr)

2All. T

Al - le - lu - ya.

ALLELUYA. PER MANUS AUTEM
[M46]

F, f. 135v (4,46)

All.

D

T

[Al - le - lu - ya.

Al - le - lu - ya.

F-Pn lat. 1112, f. 206v (LIIv)

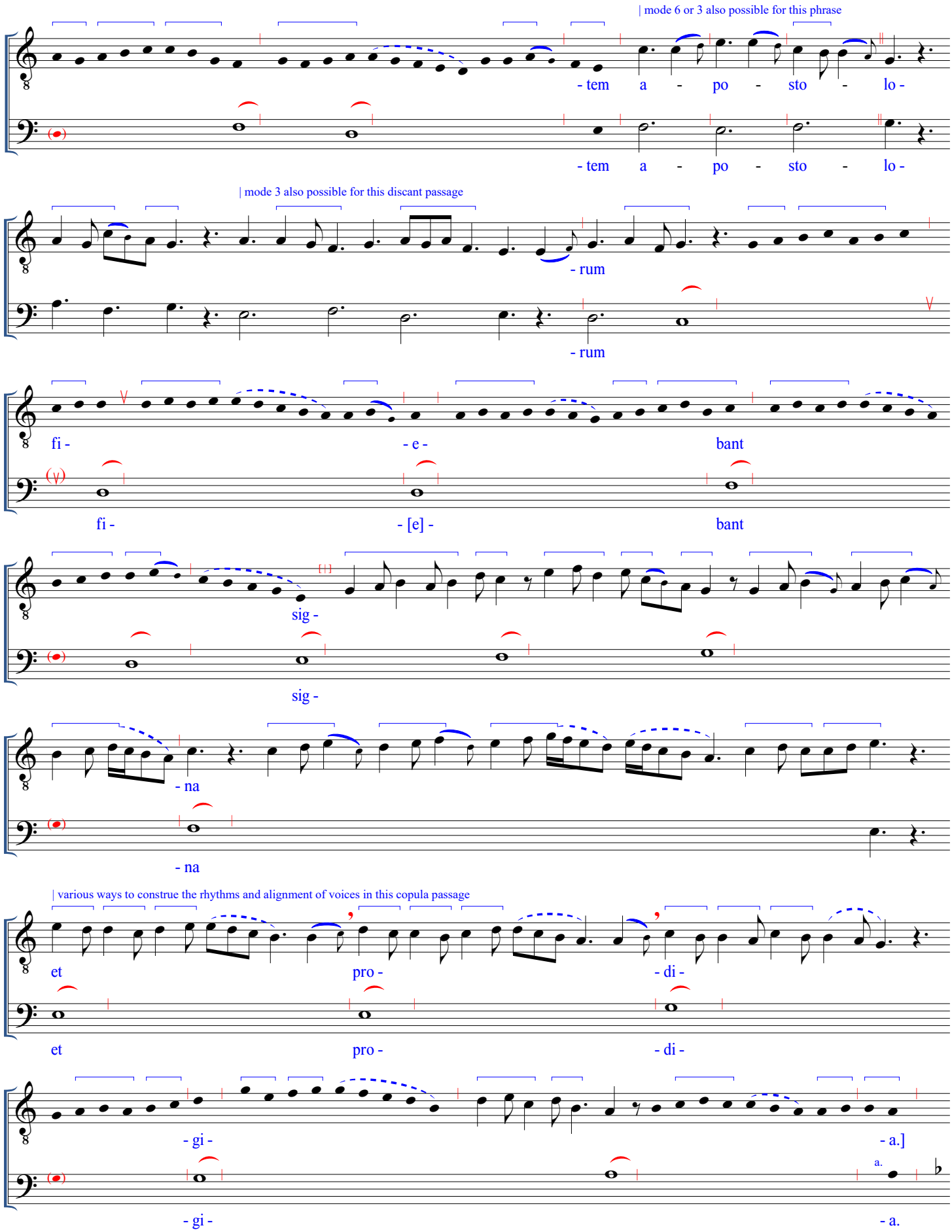
Al - le - lu - ya.

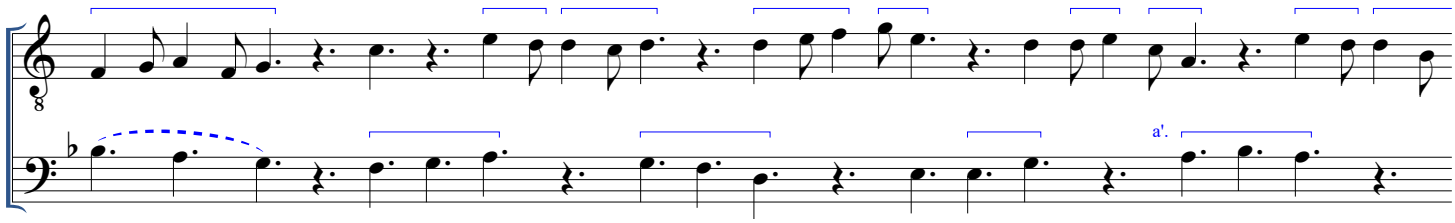
F, f. 135v (4,46)

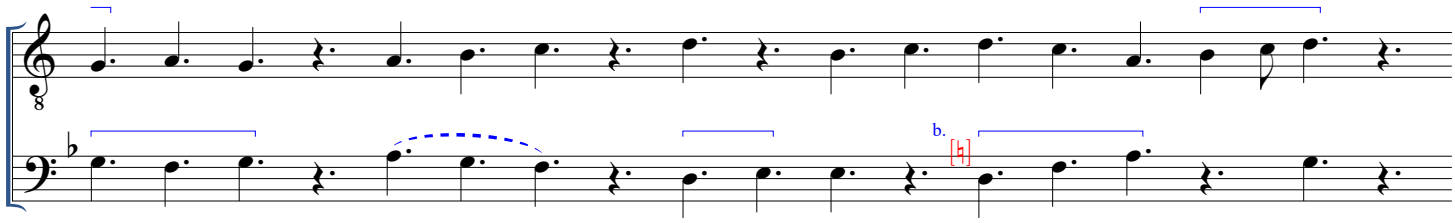
or:

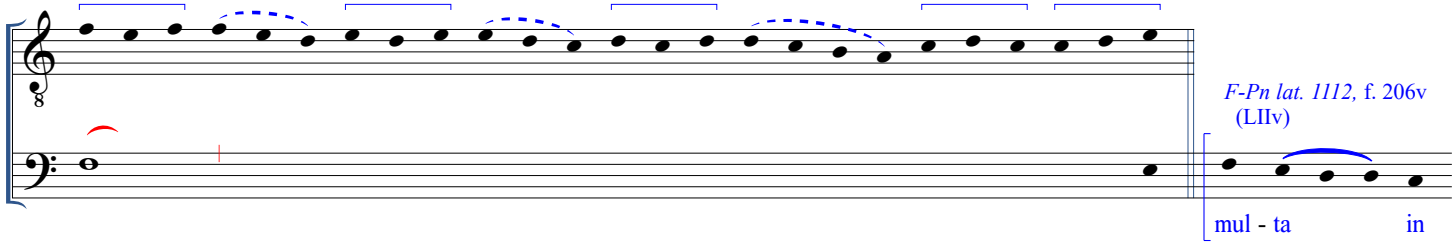
[Per ma - nus au -

Per ma - nus au -

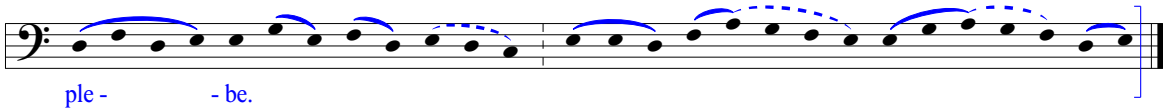

| mode 6 or 3 also possible for this phrase
- tem a - po - sto - lo -
- tem a - po - sto - lo -
| mode 3 also possible for this discant passage
- rum
- rum
fi - e - bant
fi - [e] - bant
sig -
sig -
- na
- na
| various ways to construe the rhythms and alignment of voices in this copula passage
et pro - di -
et pro - di -
- gi - a.]
- gi - a.





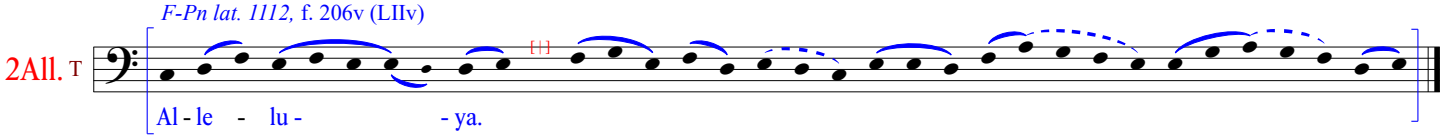


| remainder om, supplied from *iubilus,* as implied by *F-Pn lat. 1337*



(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 206v (LIIv)



POSUISTI DOMINE. DESIDERIUM ANIME
Gradual [M47]

F, f. 136r (4,47)

℟

D [Po - - su -

T Po - - su -

- i -

- i -

- sti.]

- sti.

F-Pn lat. 830, f. 259v

T do - - mi - ne su - - per ca -

- put e -

- ius co - - ro - - nam de la - pi - de

pre - ti - o - - so.

F, f. 136r

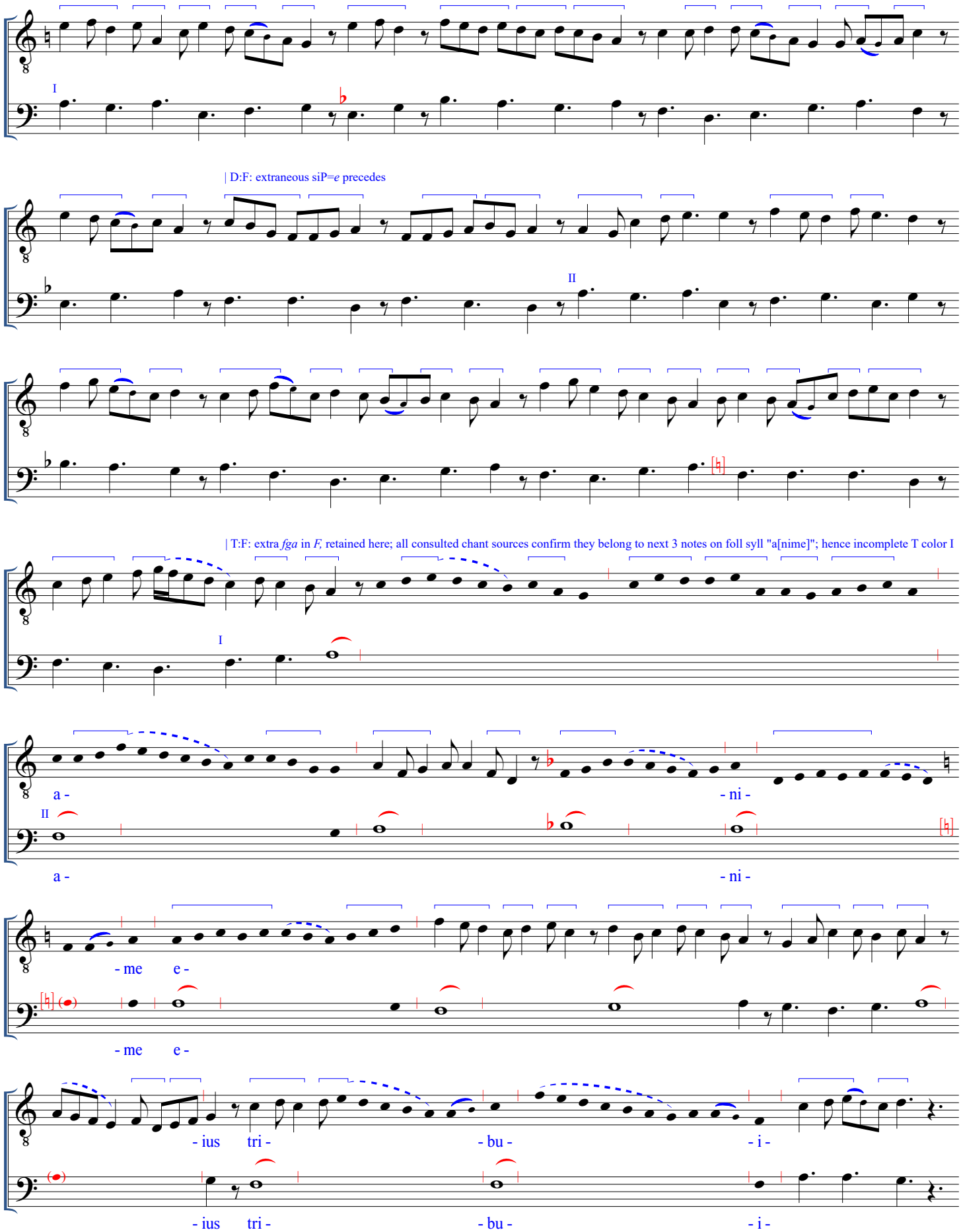
℣

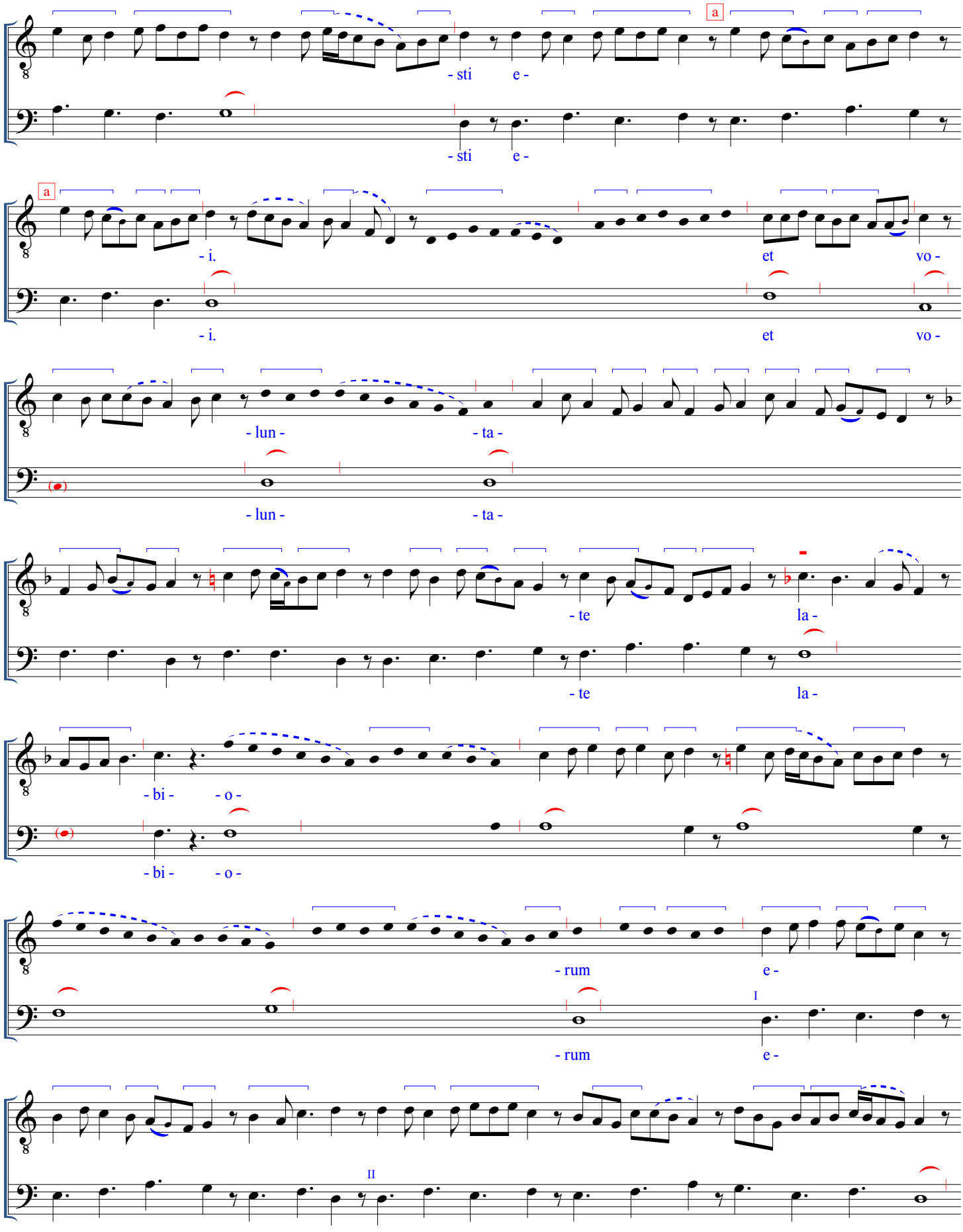
D [De - - si - - de -

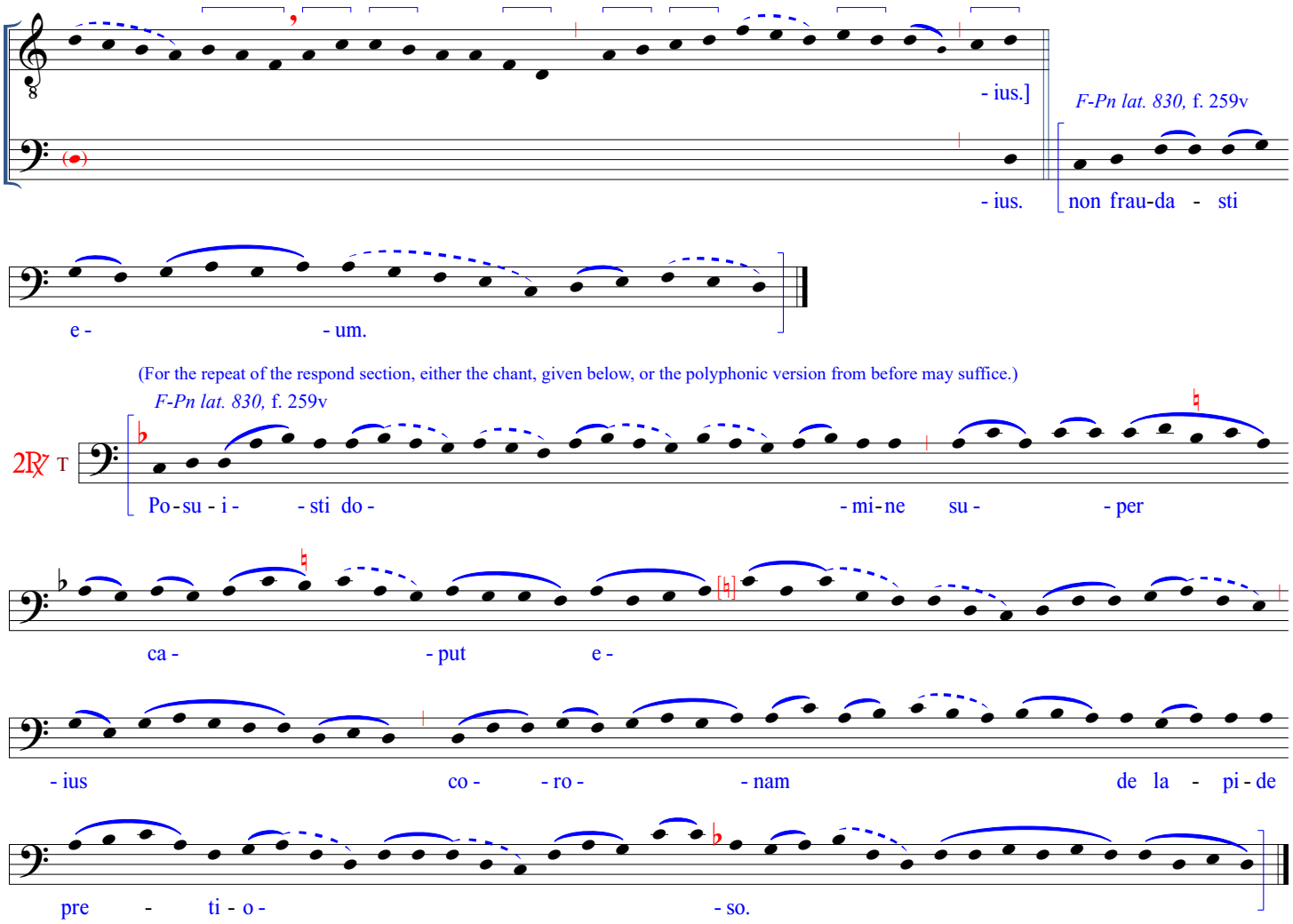
T [D]e - - si - - de -

- ri - - um

- ri - - um


I
| D:F: extraneous siP=*e* precedes
II
| T:F: extra *fga* in *F,* retained here; all consulted chant sources confirm they belong to next 3 notes on foll syll "a[nime]"; hence incomplete T color I
I
a - ni -
II
a - ni -
- me e -
- me e -
- ius tri - bu - i -
- ius tri - bu - i -


a
- sti e -
- sti e -
a
- i.
et vo -
- i.
et vo -
- lun - - ta -
- lun - - ta -
- te la -
- te la -
- bi - - o -
- bi - - o -
- rum e -
I
- rum e -
II


- ius.]
- ius.
F-Pn lat. 830, f. 259v
non frau-da - sti
e - - um.
(For the repeat of the respond section, either the chant, given below, or the polyphonic version from before may suffice.)
F-Pn lat. 830, f. 259v
2Rx T
Po - su - i - - sti do - - mi - ne su - - per
ca - - put e -
- ius co - - ro - - nam de la - pi - de
pre - ti - o - - so.

DOMINE PREVENISTI. VITAM PETIIT

Gradual [M48]

F, f. 136v (4,48)

℟ D [Do - - mi -

T Do - - mi -

| D:F: extra ' precedes 2li=*bc;* om here

- ne.

- ne.

F-Pn lat. 1112, f. 213r (LVIIIr)

pre - - ve - ni - - sti e - - um in

be - ne - di - ct[i] - - o - ni - - bus dul - ce - - di - - nis po - su -

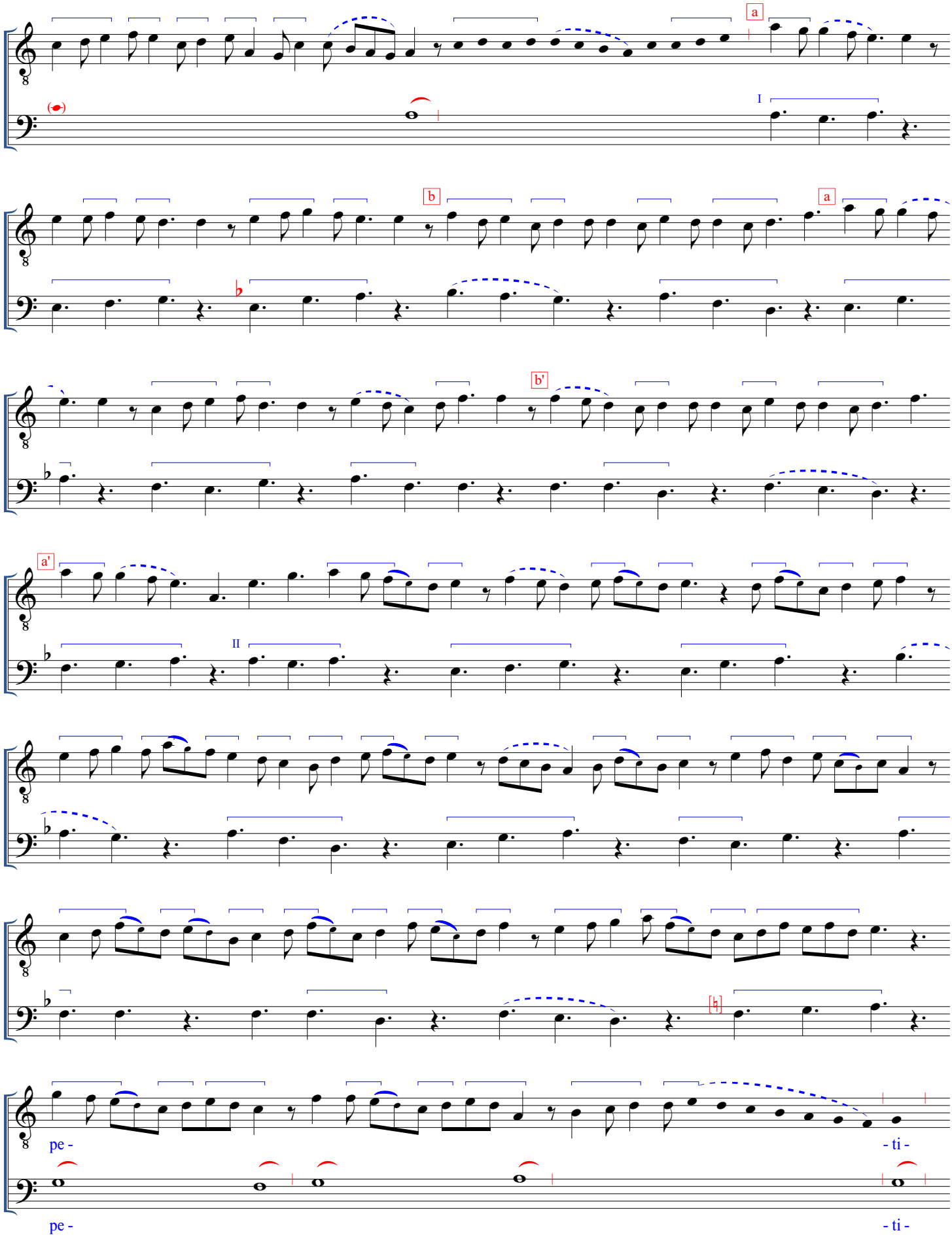
- i - - sti in ca - - pi - te e - ius co - ro - nam de la - pi -

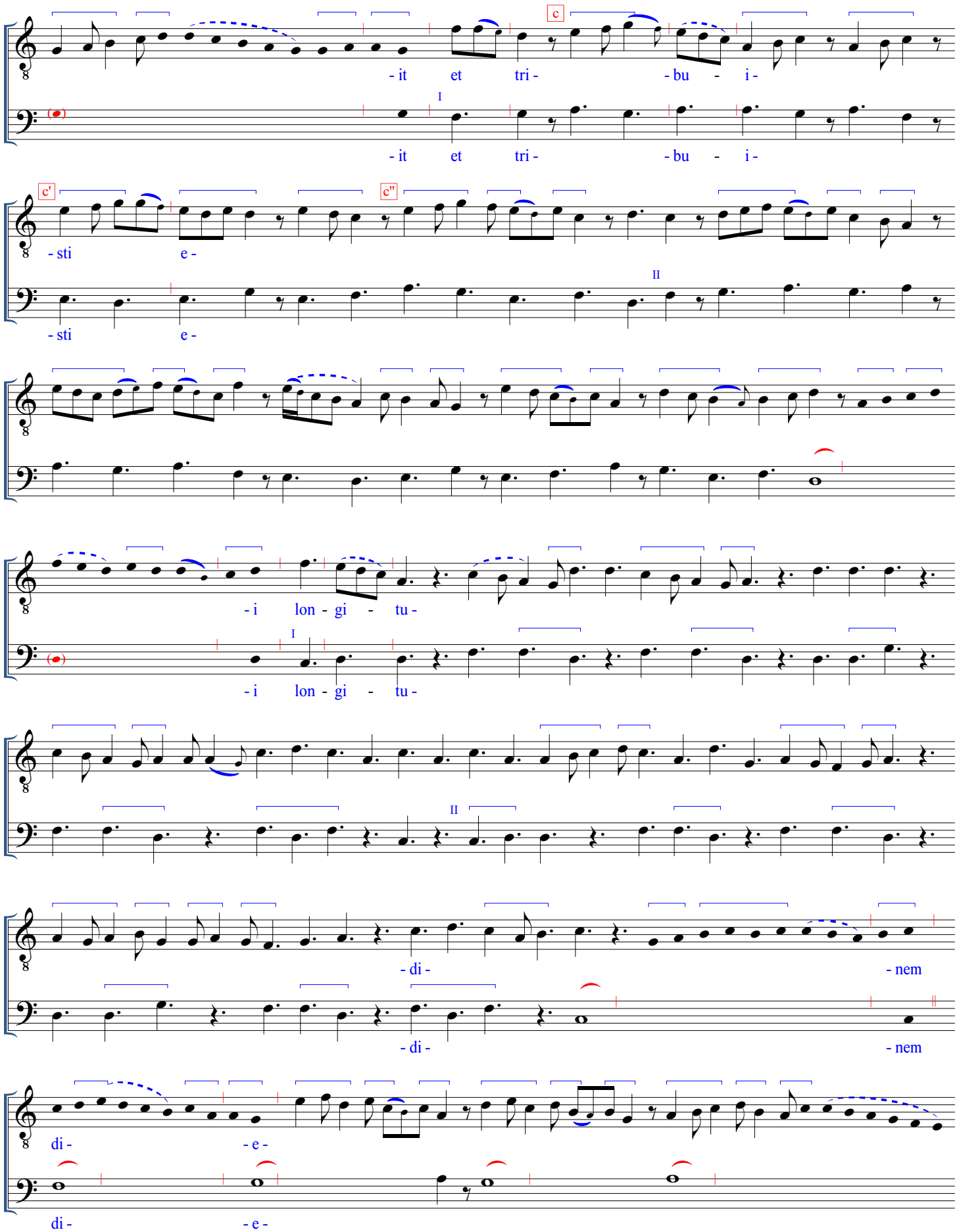
- de pre - - ci - o - - so.

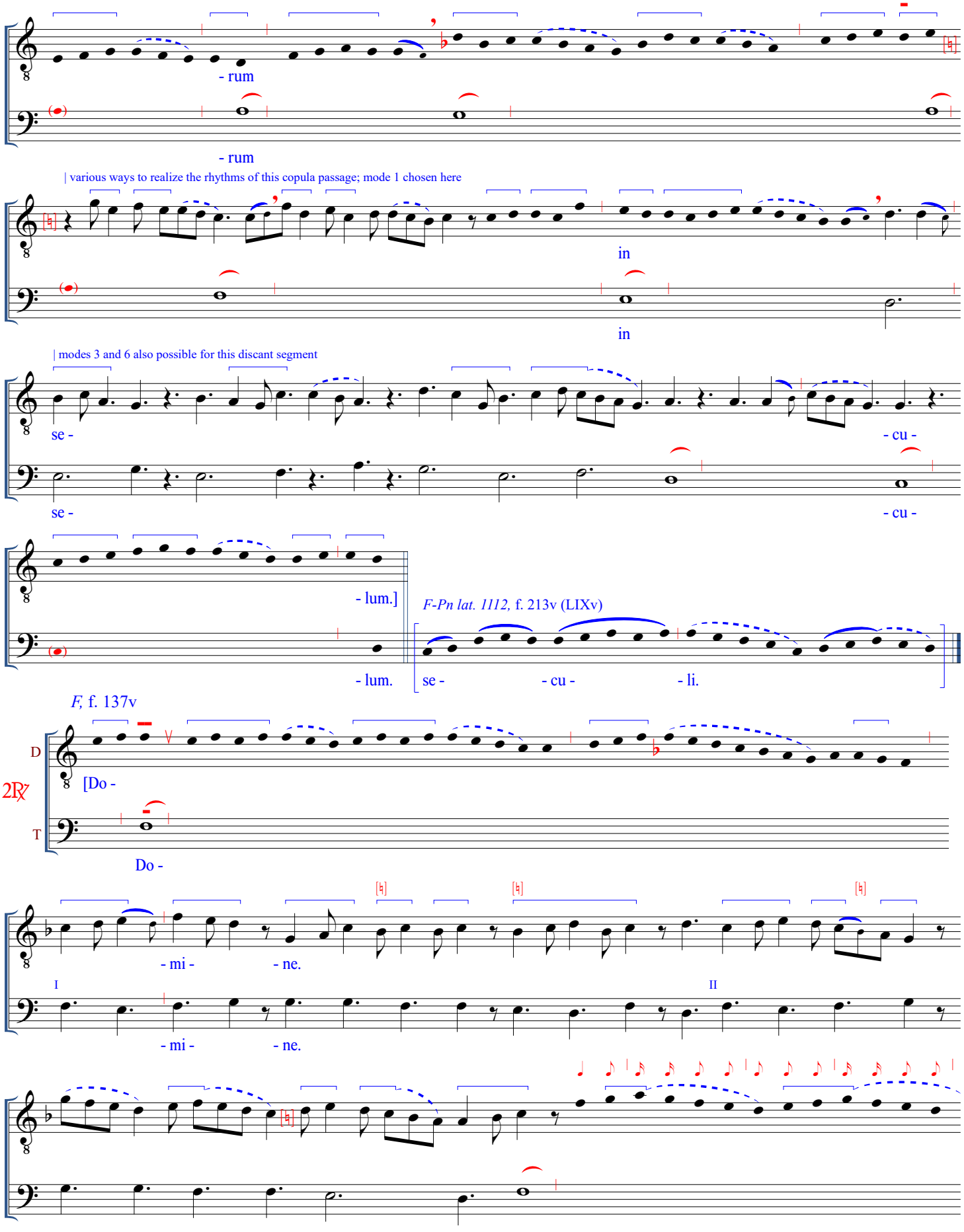
F, f. 137r

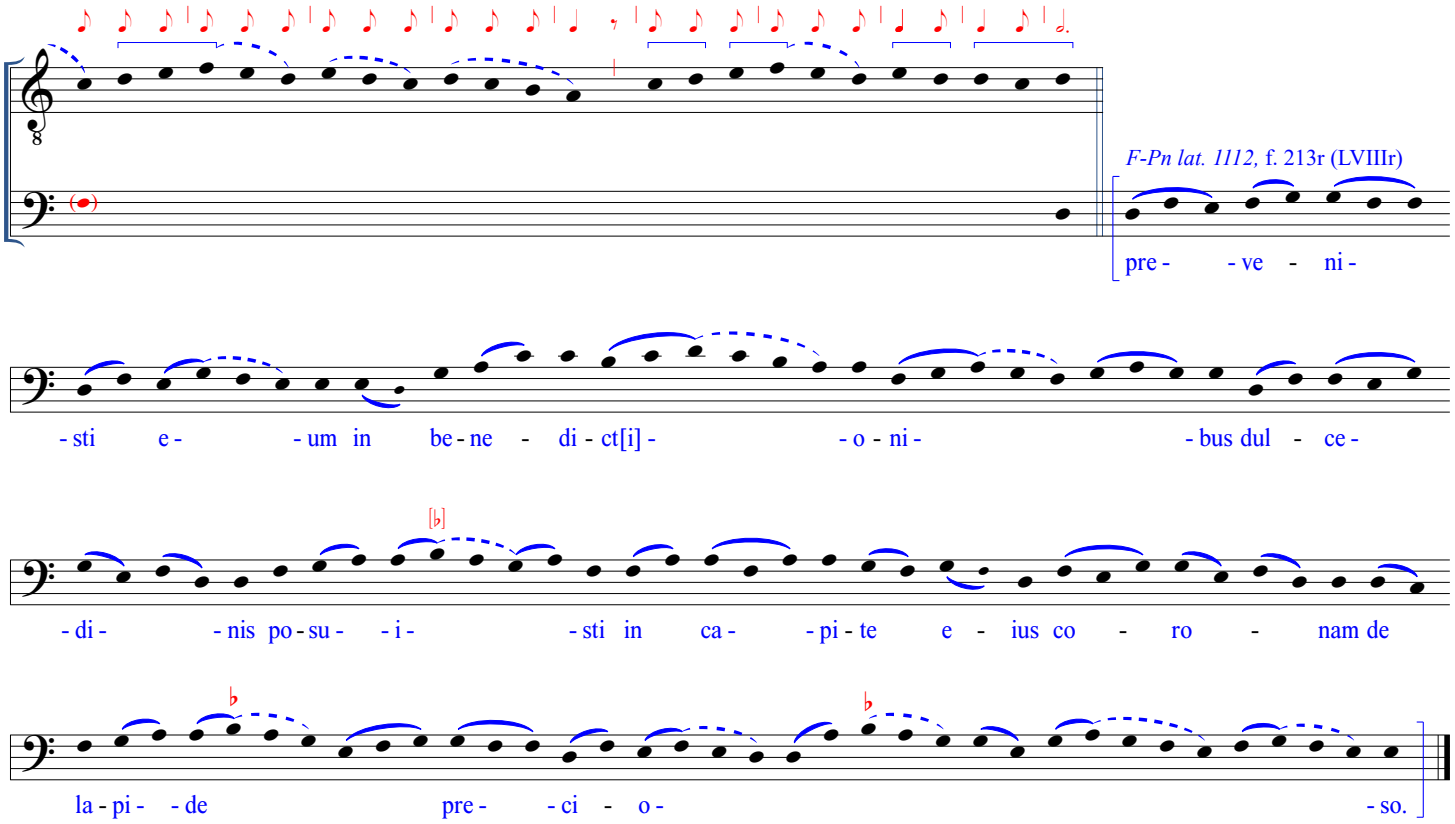
℣ D [Vi - - tam

T Vi - - tam


a
I
b
a
b'
a'
II
pe -
- ti -
pe -
- ti -


c
- it et tri - - bu - i -
I
- it et tri - - bu - i -
c'
c''
- sti e -
II
- sti e -
- i lon - gi - tu -
I
- i lon - gi - tu -
II
- di - - nem
- di - - nem
di - - e -
di - - e -


- rum
- rum
| various ways to realize the rhythms of this copula passage; mode 1 chosen here
in
in
| modes 3 and 6 also possible for this discant segment
se -
- cu -
se -
- cu -
- lum.]
- lum.
F-Pn lat. 1112, f. 213v (LIXv)
se -
- cu -
- li.
F, f. 137v
D
T
2R
[Do -
Do -
- mi -
- ne.
I
II
- mi -
- ne.


F-Pn lat. 1112, f. 213r (LVIIIr)
pre - - ve - ni -
- sti e - - um in be - ne - di - ct[i] - - o - ni - - bus dul - ce -
- di - - nis po - su - - i - - sti in ca - - pi - te e - ius co - ro - nam de
la - pi - - de pre - - ci - o - - so.

ALLELUIA. LETABITUR IUSTUS
[M49]

F, f. 137v (4,49)

All.

D [Al -

T Al -

- le -

- le -

- lu -

- lu -

- ya.]

- ya.

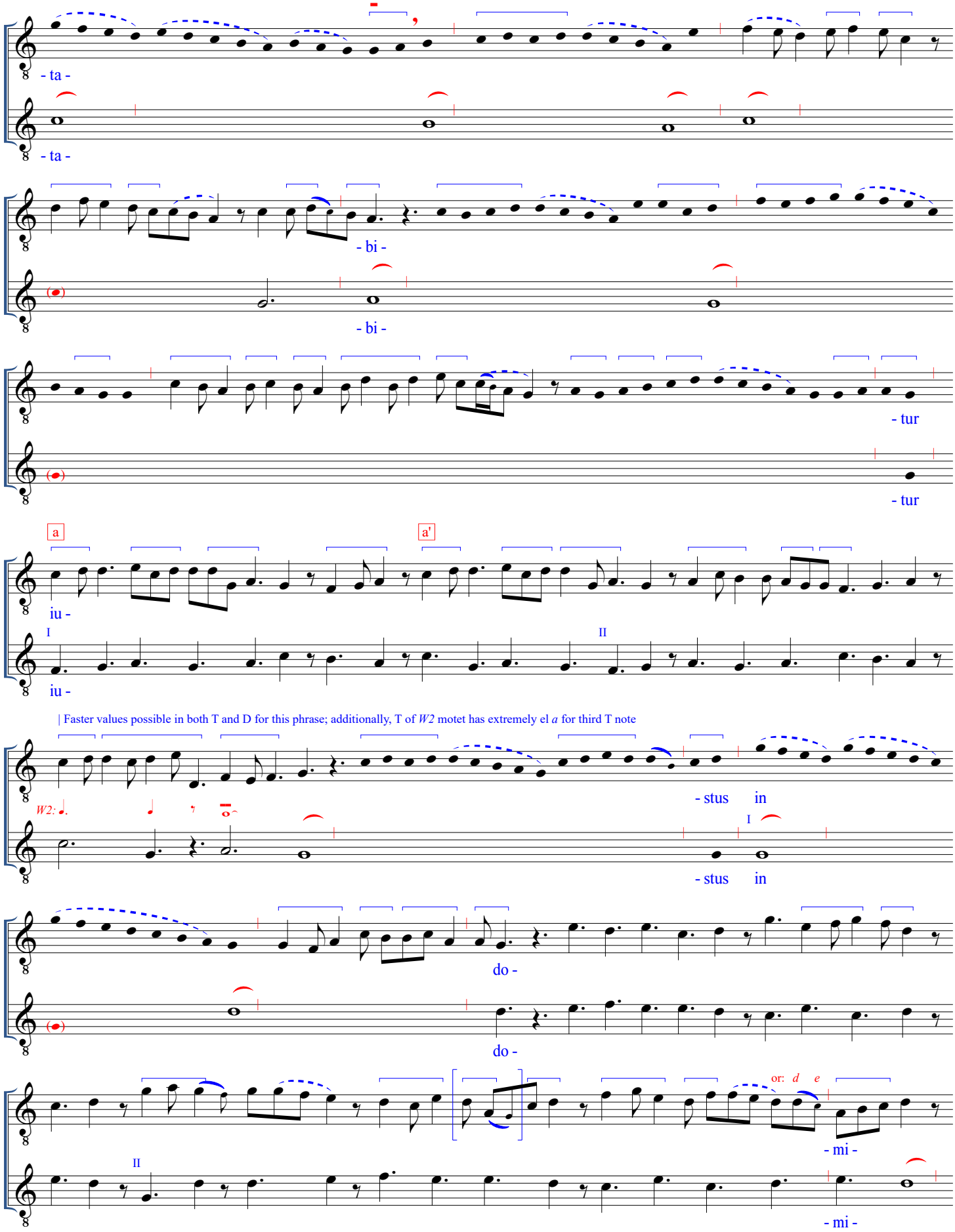
F-Pn lat. 1112, f. 208r (LIIIr)

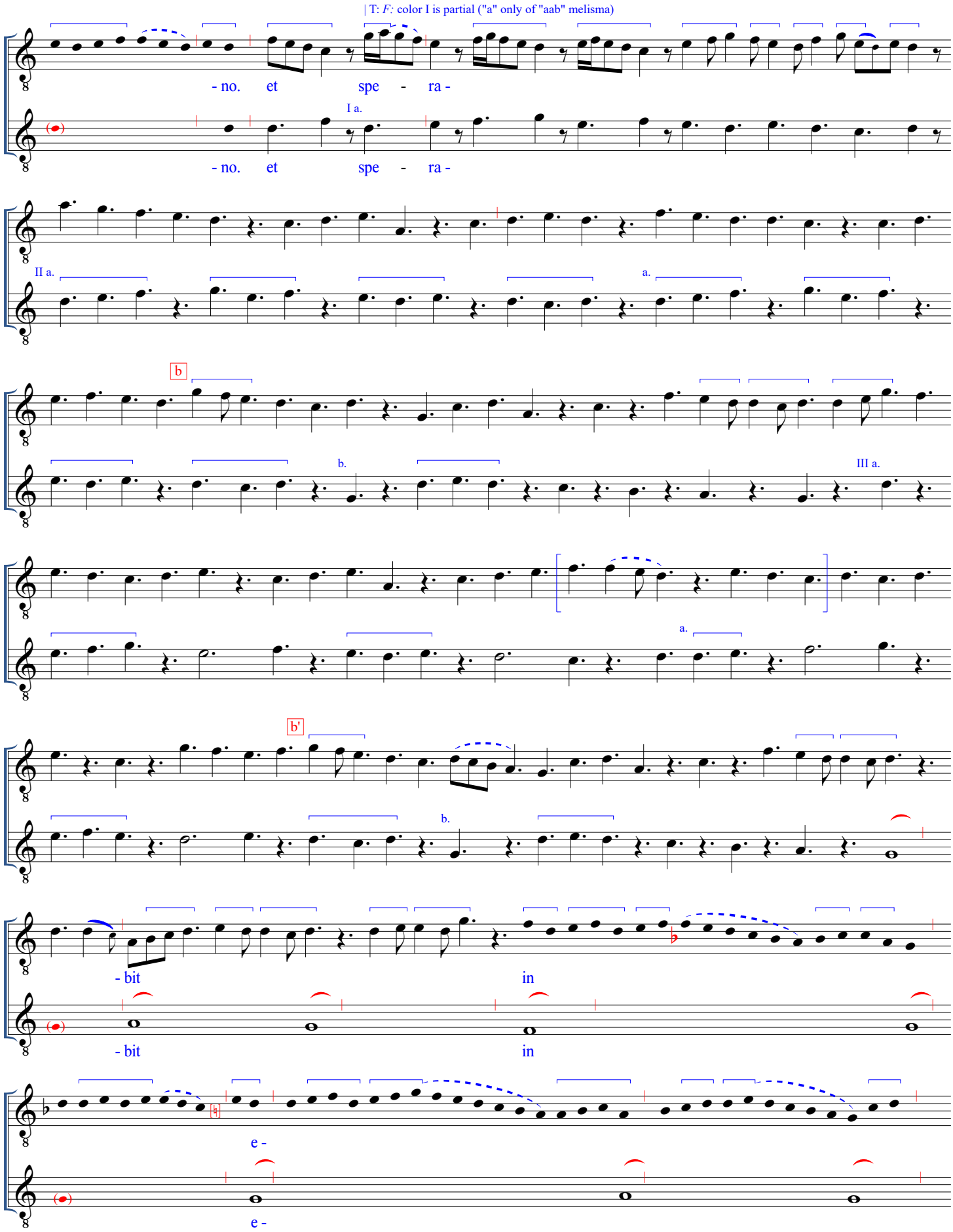
T Al - le - - lu - - ya.

F, f. 138r

D [Le -

T Le -


- ta -
- ta -
- bi -
- bi -
- tur
- tur
a
a'
iu -
iu -
I
II
| Faster values possible in both T and D for this phrase; additionally, T of *W2* motet has extremely el *a* for third T note
W2:
- stus in
- stus in
I
do -
do -
or: d e
- mi -
- mi -
II


| T: *F:* color I is partial ("a" only of "aab" melisma)
- no. et spe - ra -
I a.
- no. et spe - ra -
II a.
a.
b
b.
III a.
a.
b'
b.
- bit in
- bit in
e -
e -

- o

- o

et lau -

et lau -

- da - - bun -

- da - - bun -

| TD: *F:* om; taken from M38 a3; prompted by the presence of the om T pitches in all consulted chant MSS; note that om D phrase begins similarly to several following phrases

c c1 c2 c3

- tur

- tur

om -

om -

- nes.]

F-Pn lat. 1112, f. 208r (LIIIr)

- nes. re - cti cor - - de.

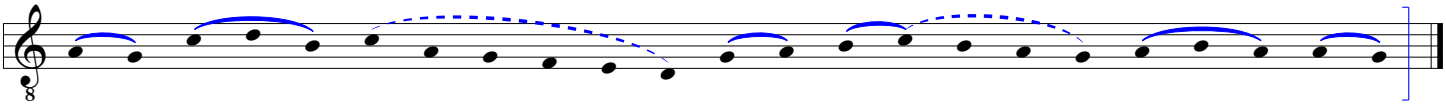
| *T: F-Pn lat. 1112:* remainder om, supplied from *iubilus* and supported by *F-Pn lat. 9441*

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 208r (LIIIr)

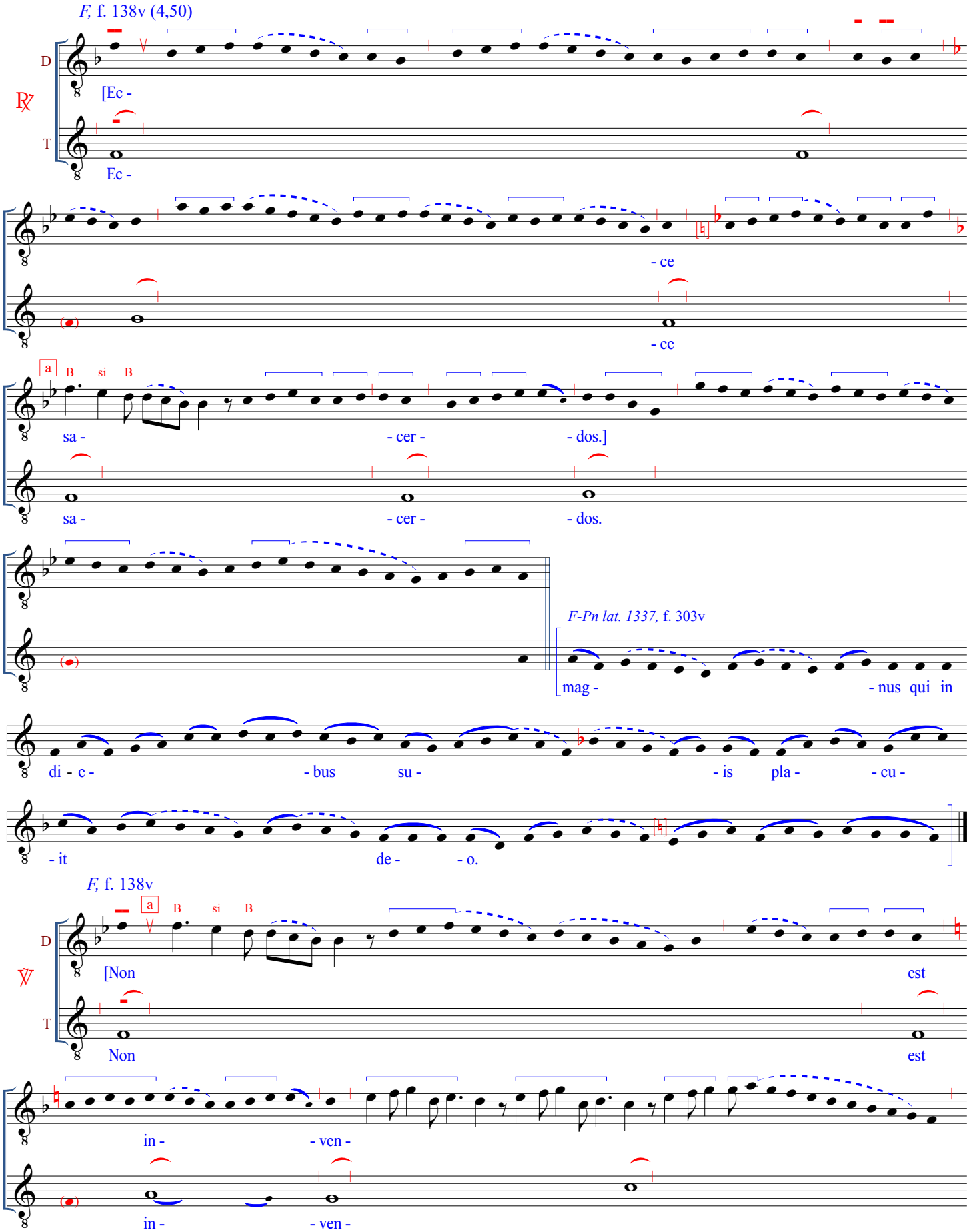
2All. T

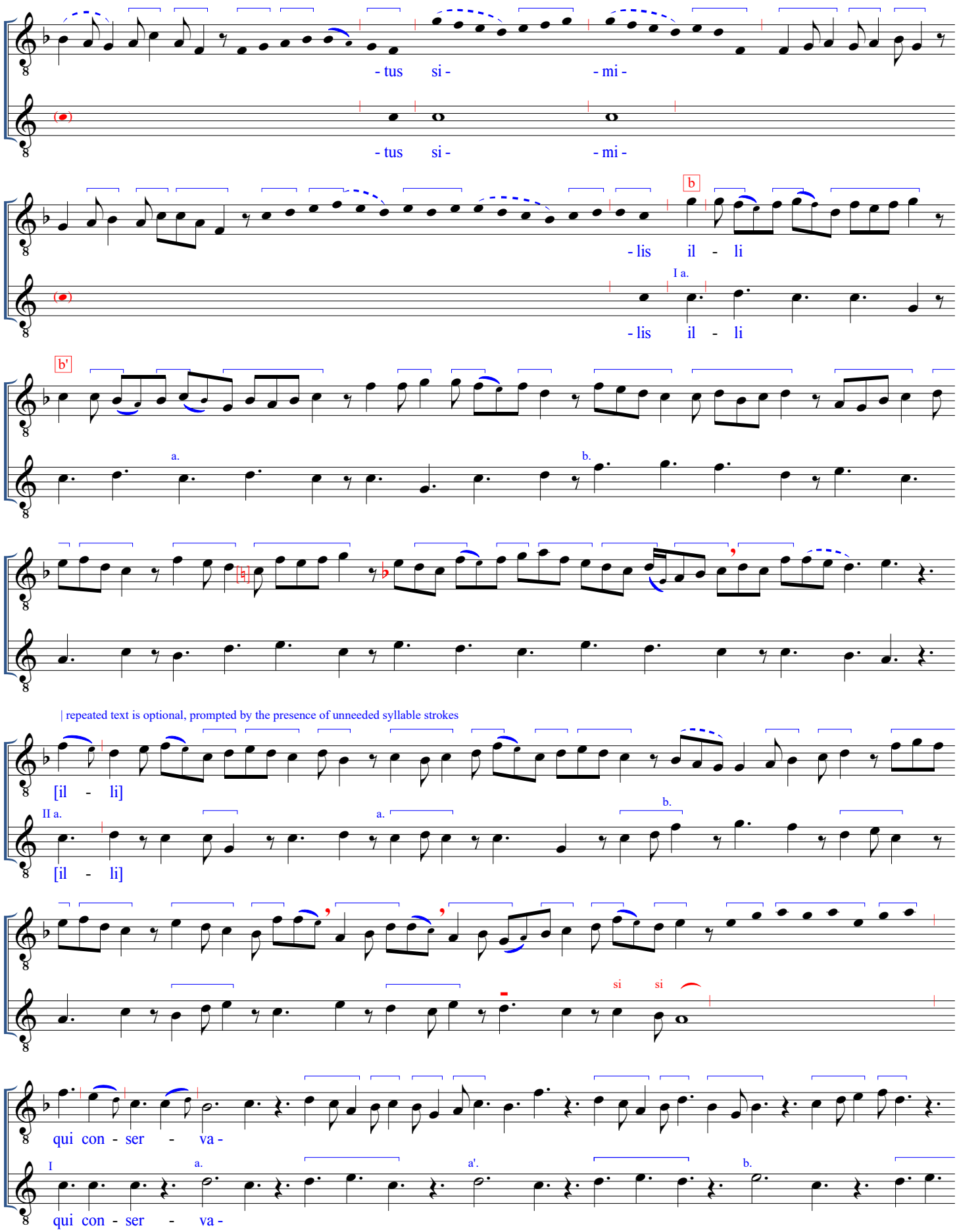
Al - le - - lu - - ya.

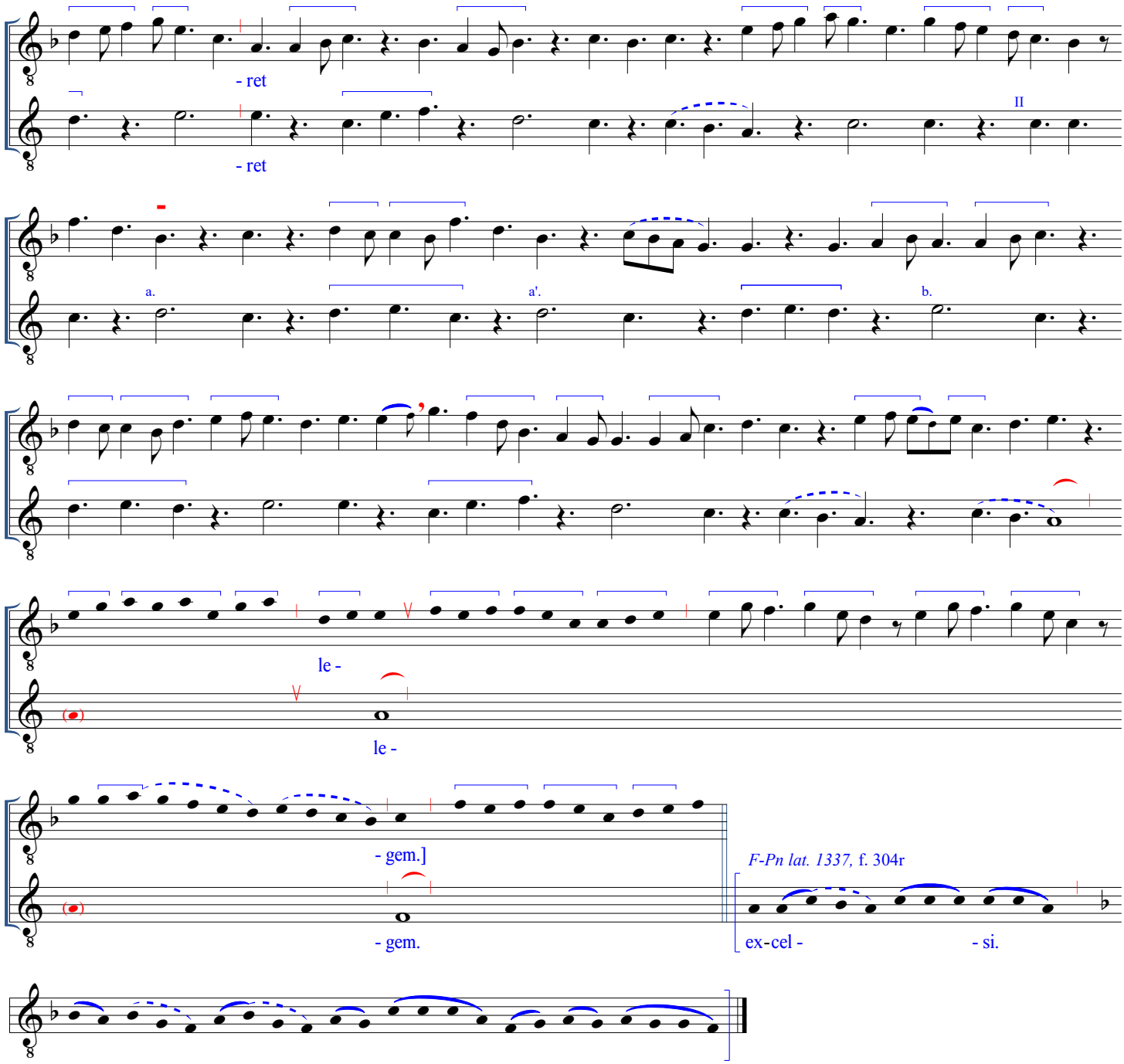


ECCE SACERDOS. NON EST INVENTUS

Gradual [M50]

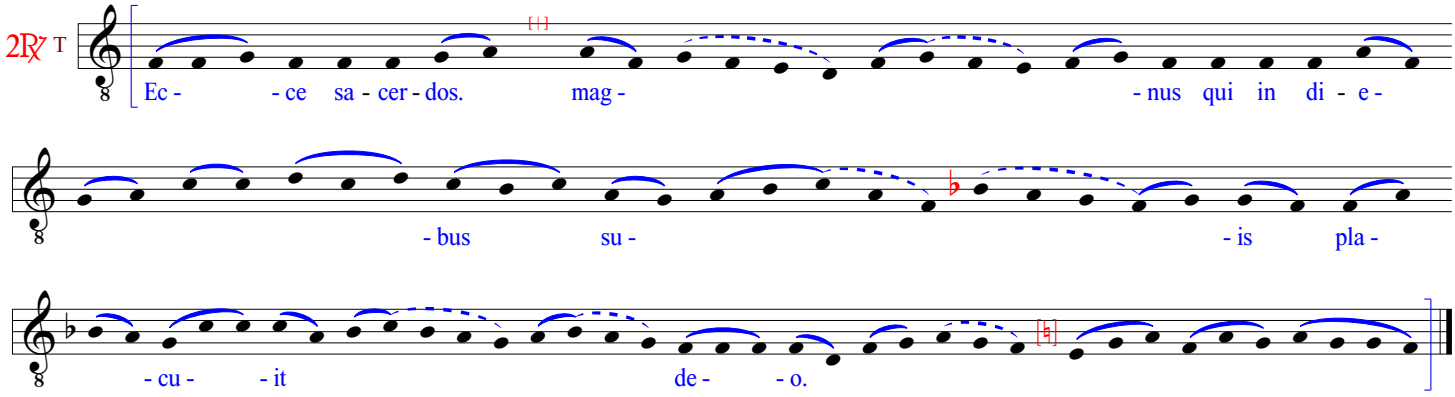



- tus si - - mi -
- tus si - - mi -
b
- lis il - li
I a.
- lis il - li
b'
a.
b.
| repeated text is optional, prompted by the presence of unneeded syllable strokes
[il - li]
II a.
a.
b.
[il - li]
si si
qui con - ser - va -
I
a.
a'.
b.
qui con - ser - va -



(For the repeat of the respond section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1337, f. 304r



ALLELUYA. POSUI ADIUTORIUM
[M51]

F, f. 139r (4,51)

All.

D [Al - - le -

T Al - - le -

- lu -

- lu -

- ya.]

- ya.

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

Al - le - - lu - - ya.

F, f. 139v

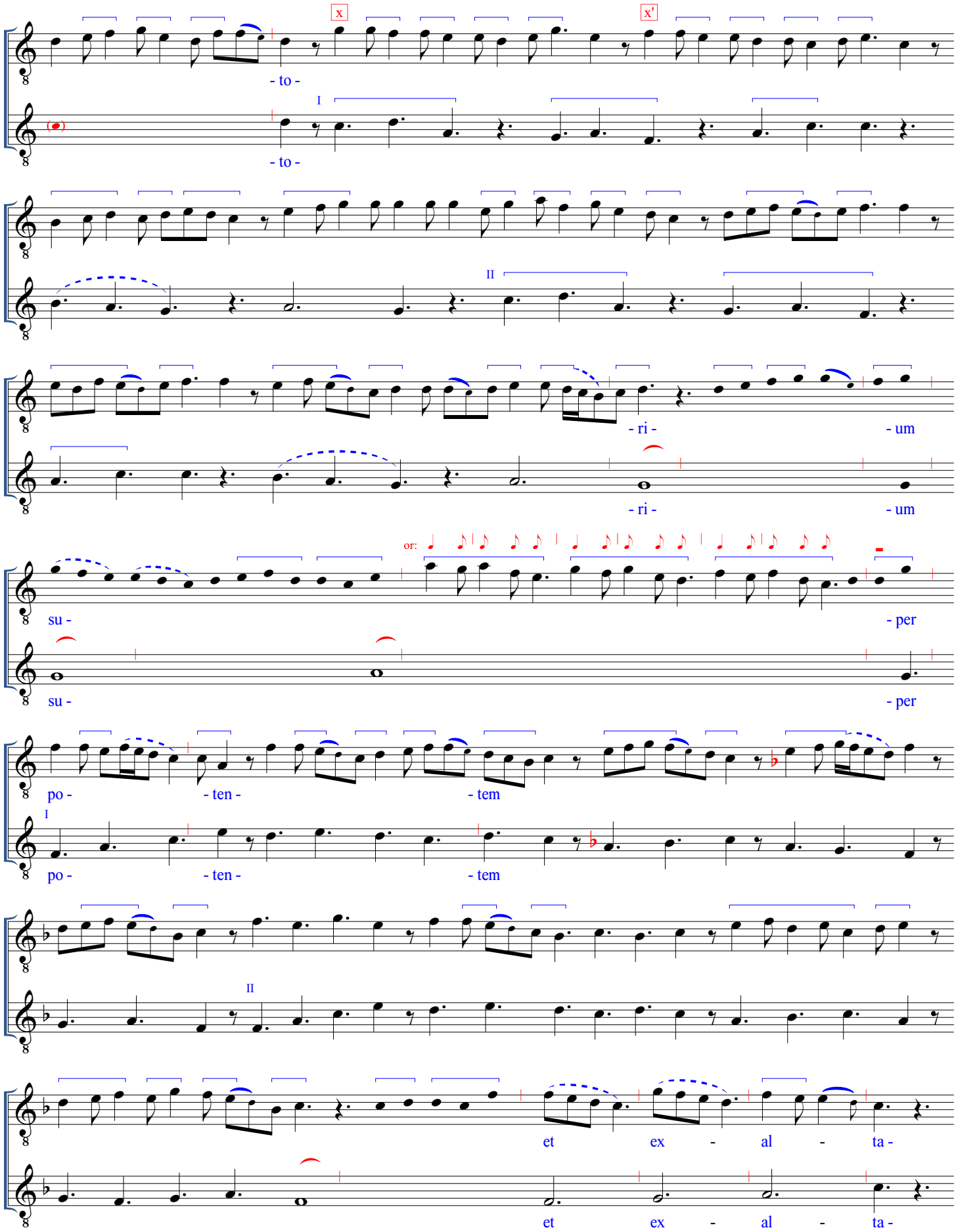
V

D [Po - - su -

T Po - - su -

- i ad - - iu -

- i ad - - iu -


x
x'
- to -
I
- to -
II
- ri -
- um
- ri -
- um
or:
su -
- per
su -
- per
po -
- ten -
- tem
I
po -
- ten -
- tem
II
et ex - al - ta -
et ex - al - ta -

I a.

a.

II a.

a.

b.

- vi e - le -

- vi e - le -

- ctum.]

- ctum.

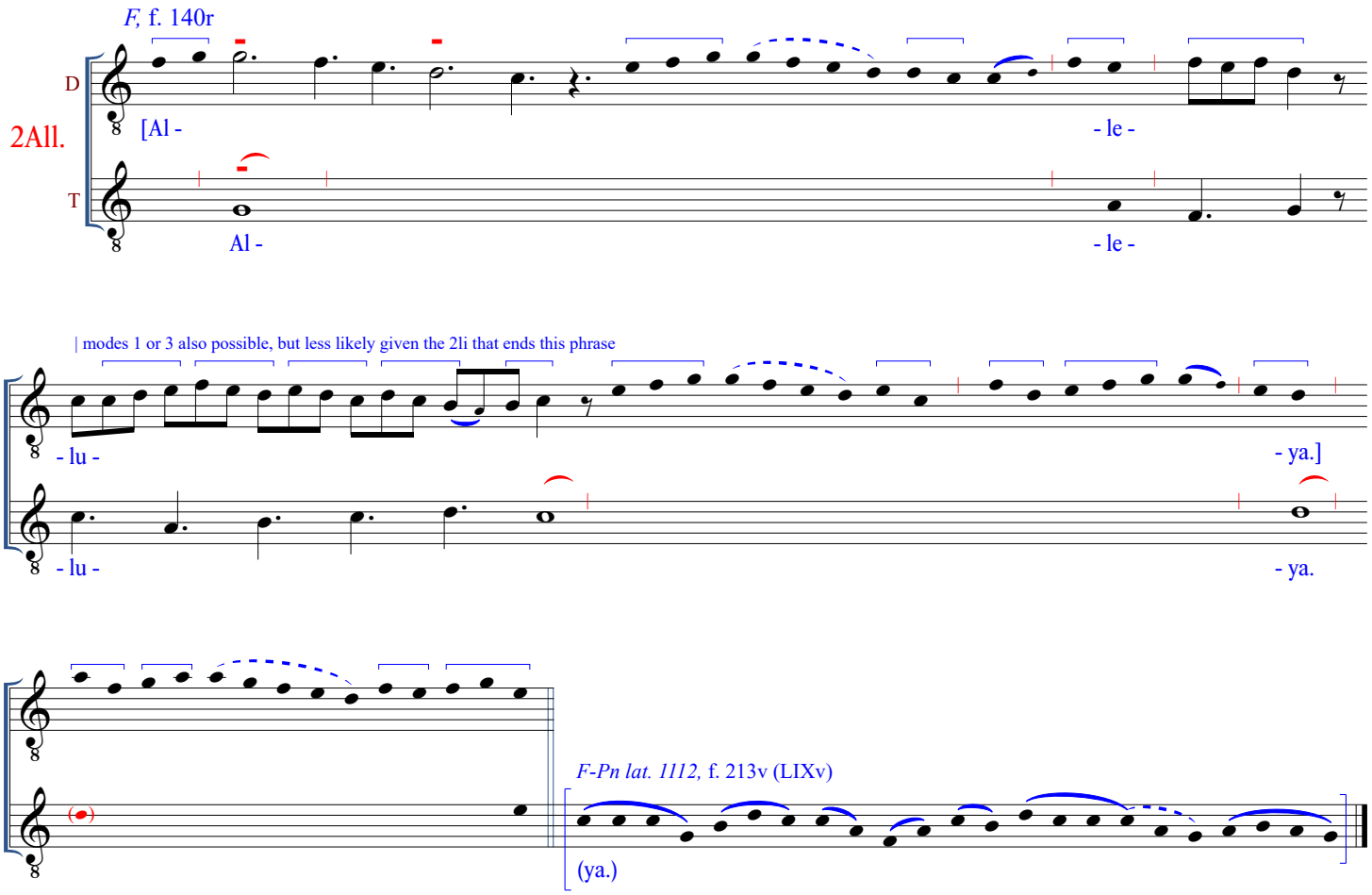
F-Pn lat. 1112, f. 213v (LIXv)

de ple - be me -

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

- a.

(continued)


F, f. 140r
2All.
D
T
[Al -
- le -
Al -
- le -
| modes 1 or 3 also possible, but less likely given the 2li that ends this phrase
- lu -
- ya.]
- lu -
- ya.
F-Pn lat. 1112, f. 213v (LIXv)
(ya.)

ALLELUYA. IUSTUS UT PALMA FLOREBIT
[M52]

F, f. 140r (4,52)

All.

D

T

[Al - le - lu - lu - ya.]

Al - le - lu - lu - ya.

F-Pn lat. 1112, f. 208r (LIIIr)

T

Al - le - lu - ya.

F, f. 140r

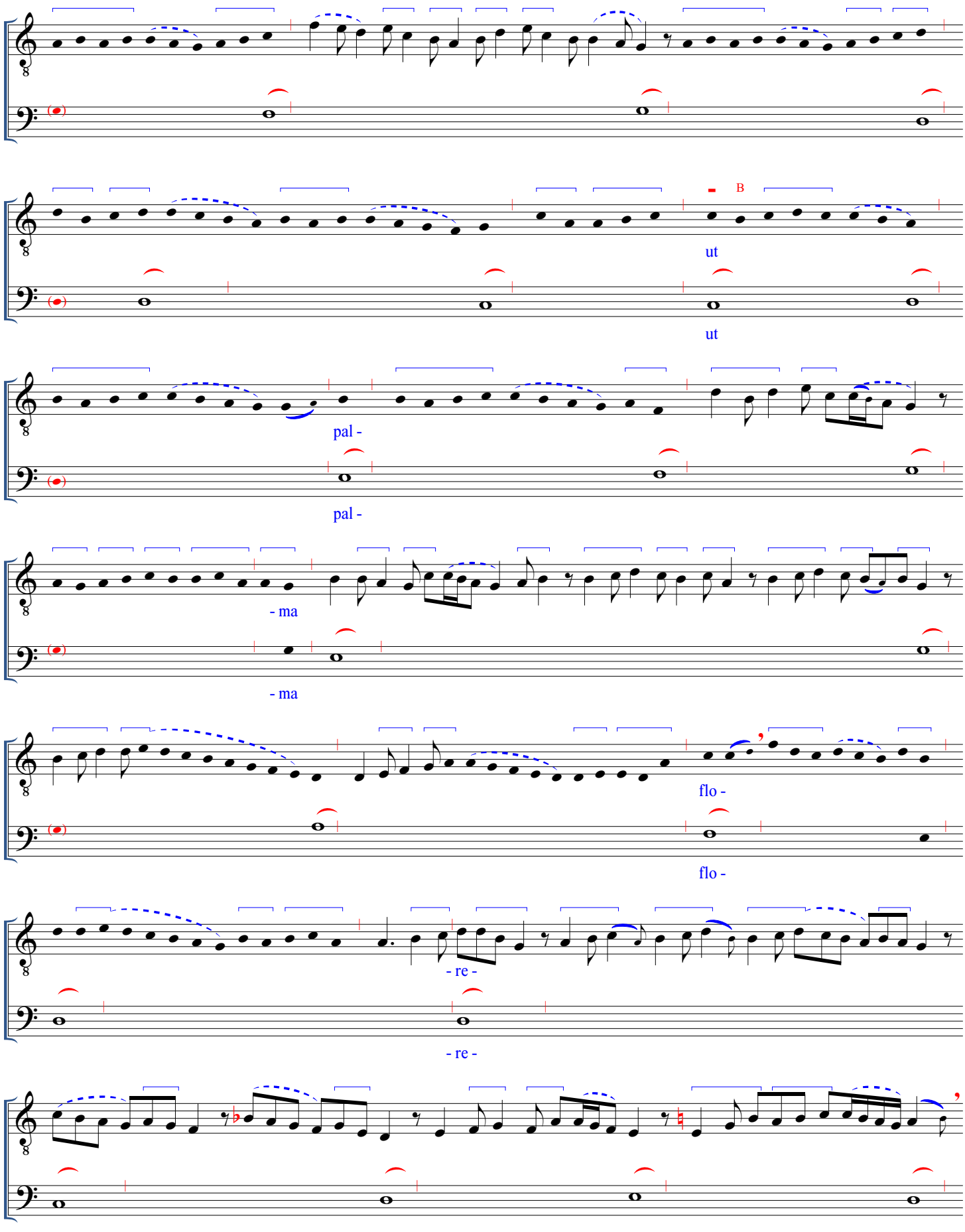
D

℣

T

[Iu - stus

Iu - stus


B
ut
ut
pal -
pal -
- ma
- ma
flo -
flo -
- re -
- re -

- bit

- bit

a

et si - cut ce -

a.

et si - cut ce -

a' a

a.

b.

- drus.]

- drus.

F-Pn lat. 1112, f. 208r (LIIIr)

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

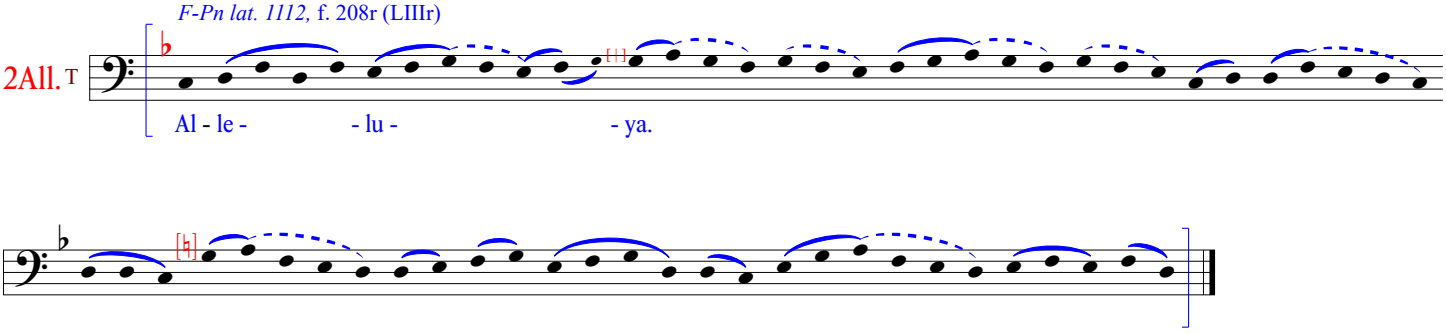
T

mul - ti - - pli - ca - - bi - tur.

(continued)

(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 208r (LIIIr)



ALLELUYA. IUSTUS GERMINABIT
[M53]

F, f. 140v (4,53)

All.

D

[Al - le - lu - ya.]

T

Al - le - lu - ya.

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

Al - le - lu - ya.

F, f. 140v (4,53)

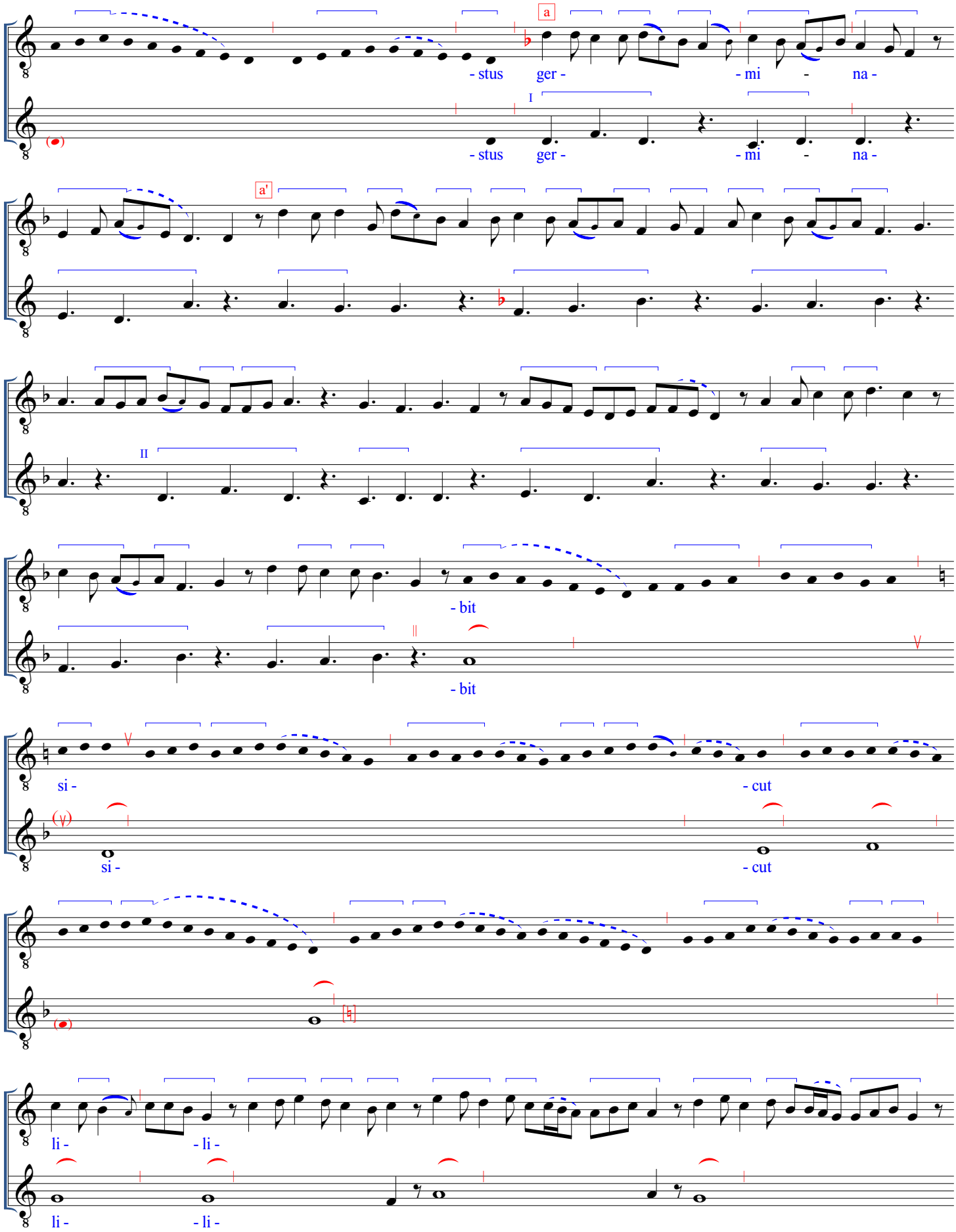
V

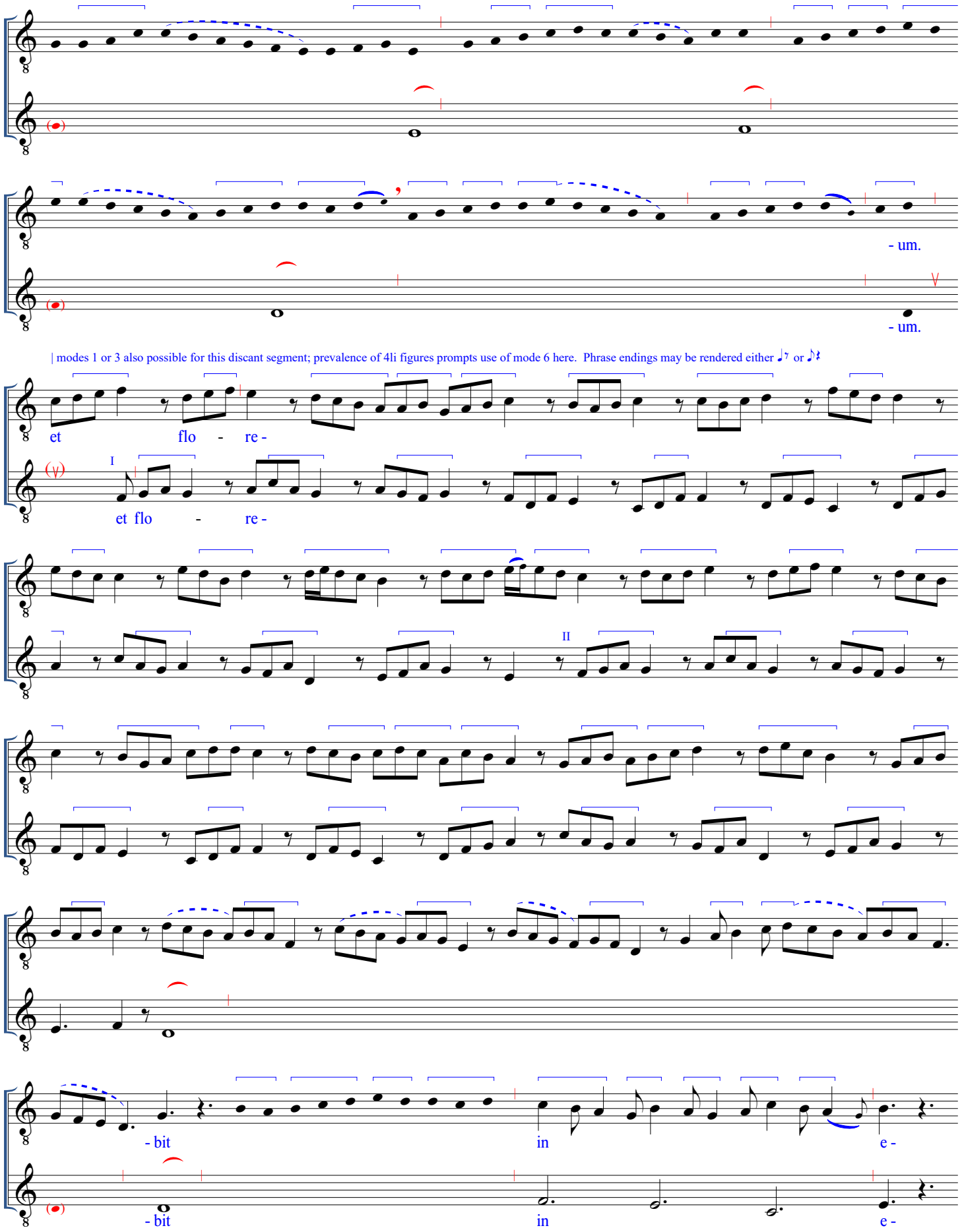
D

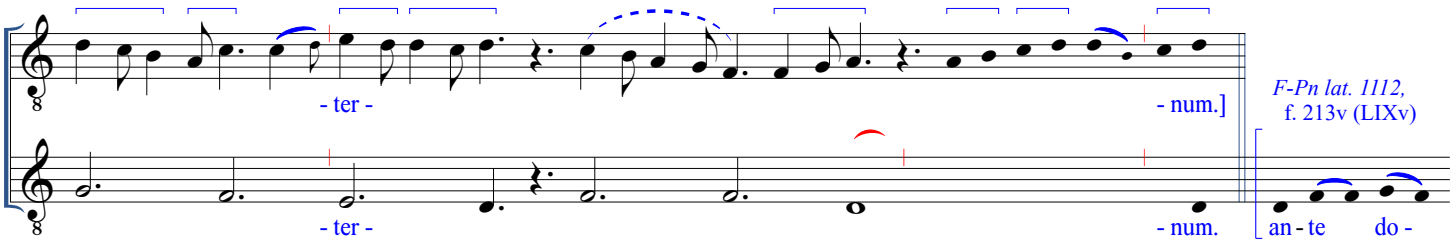
[Iu -

T

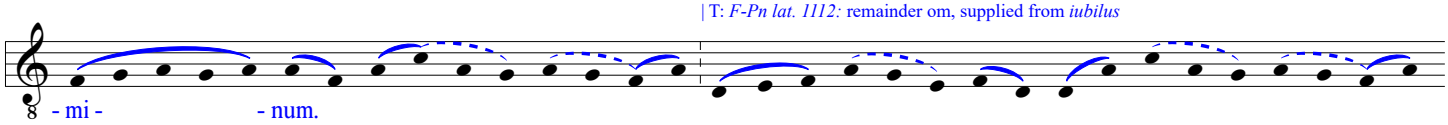
Iu -

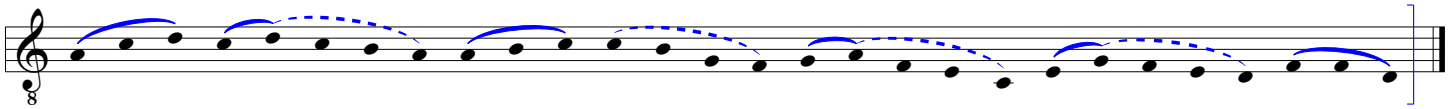

a
- stus ger - - mi - na -
I
- stus ger - - mi - na -
a'
II
- bit
- bit
si -
- cut
si -
- cut
li - - li -
li - - li -


- um.
- um.
| modes 1 or 3 also possible for this discant segment; prevalence of 4li figures prompts use of mode 6 here. Phrase endings may be rendered either ♩𝄾 or 𝅗𝅥𝄽
et flo - re -
I
et flo - re -
II
- bit in e -
- bit in e -



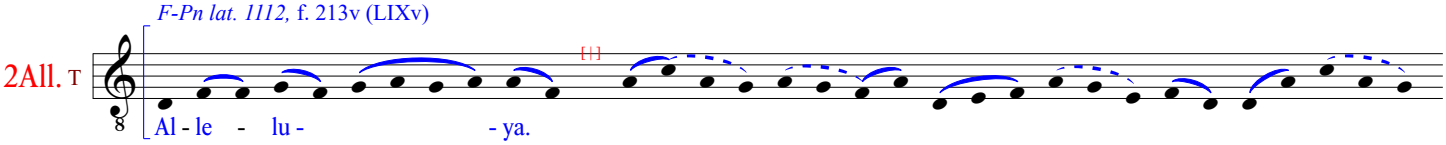
| T: *F-Pn lat. 1112:* remainder om, supplied from *iubilus*

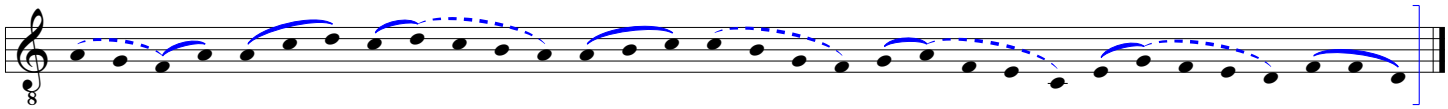




(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

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





ALLELUYA. VENI ELECTA MEA
[M54]

F, f. 141r (4,54)

All.

D

T

[Al -

- le -

Al -

- le -

- lu -

- lu -

- ya.]

- ya.

F-Pn lat. 1337, f. 314v

Al - le - lu -

- ya.

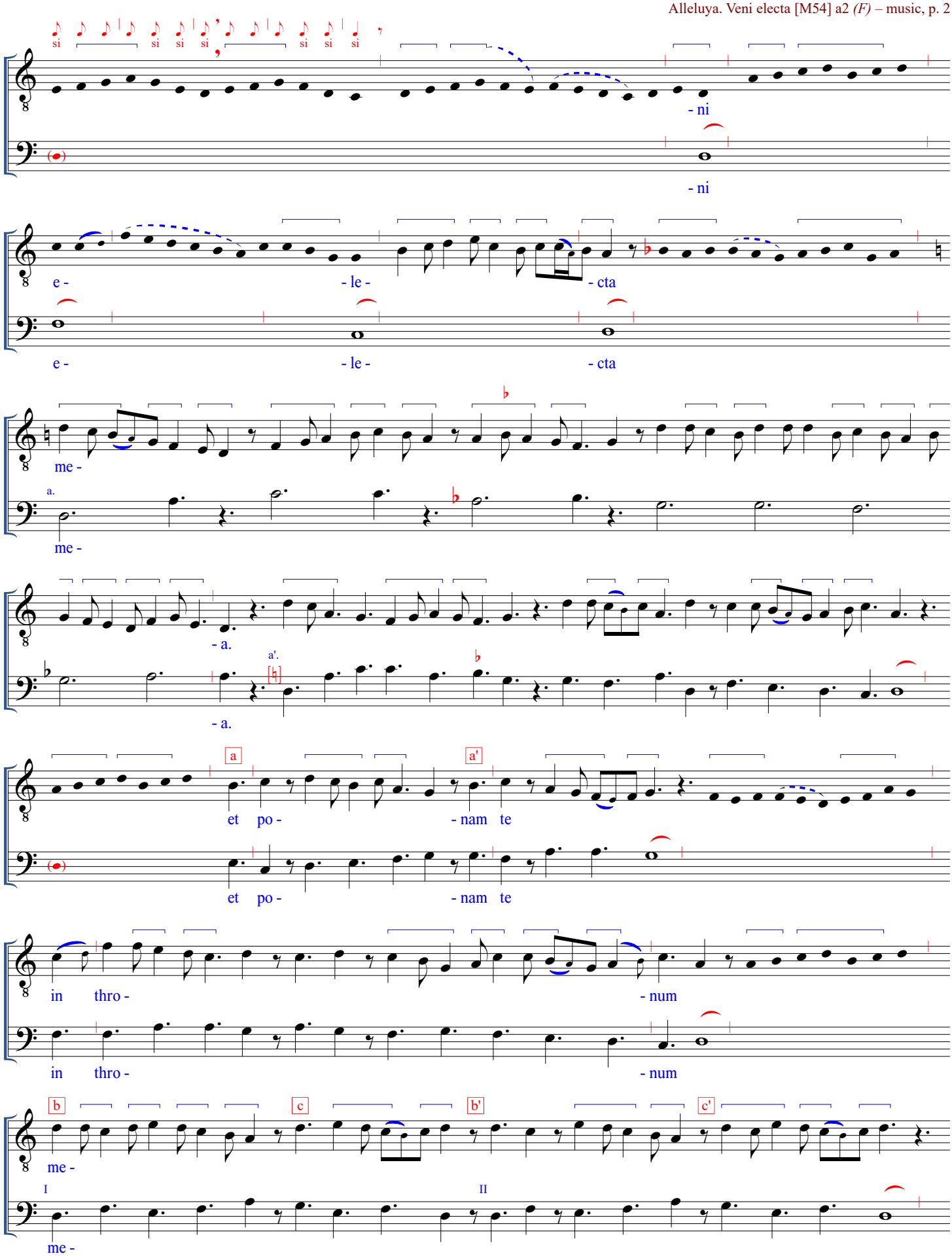
F, f. 141v

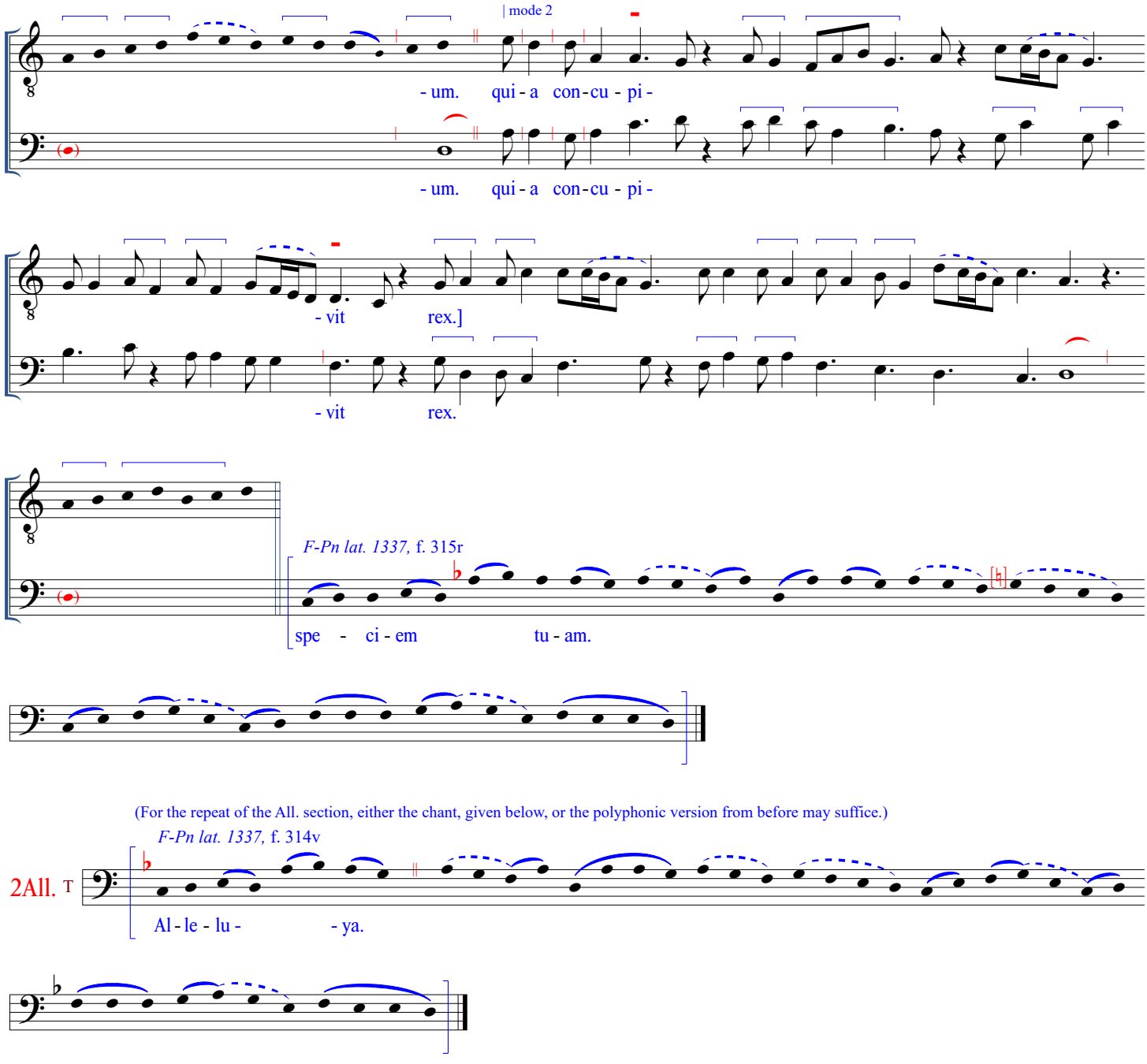
D

[Ve -

Ve -

si si si si si


si si si si si si si si si
- ni
- ni
e - - le - - cta
e - - le - - cta
me -
a.
me -
- a.
a'.
- a.
a
a'
et po - - nam te
et po - - nam te
in thro - - num
in thro - - num
b
c
b'
c'
me -
I
II
me -



(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

ALLELUYA. DIFFUSA EST GRATIA
[M55]

F, f. 142r (4,55)

All.

D [Al - le -

T Al - le -

- lu -

- lu -

- ya.]

- ya.

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

Al - le -

- lu - - ya

(continued)

F, f. 142r

D
[Dif - - fu -
T
Dif - - fu -

- sa
- sa

| modes 1 or 3 also possible for this discant segment; frequency of 4li figures prompts use of mode 6 here. Phrase endings may be rendered either ♩𝅀 or ♪𝅀

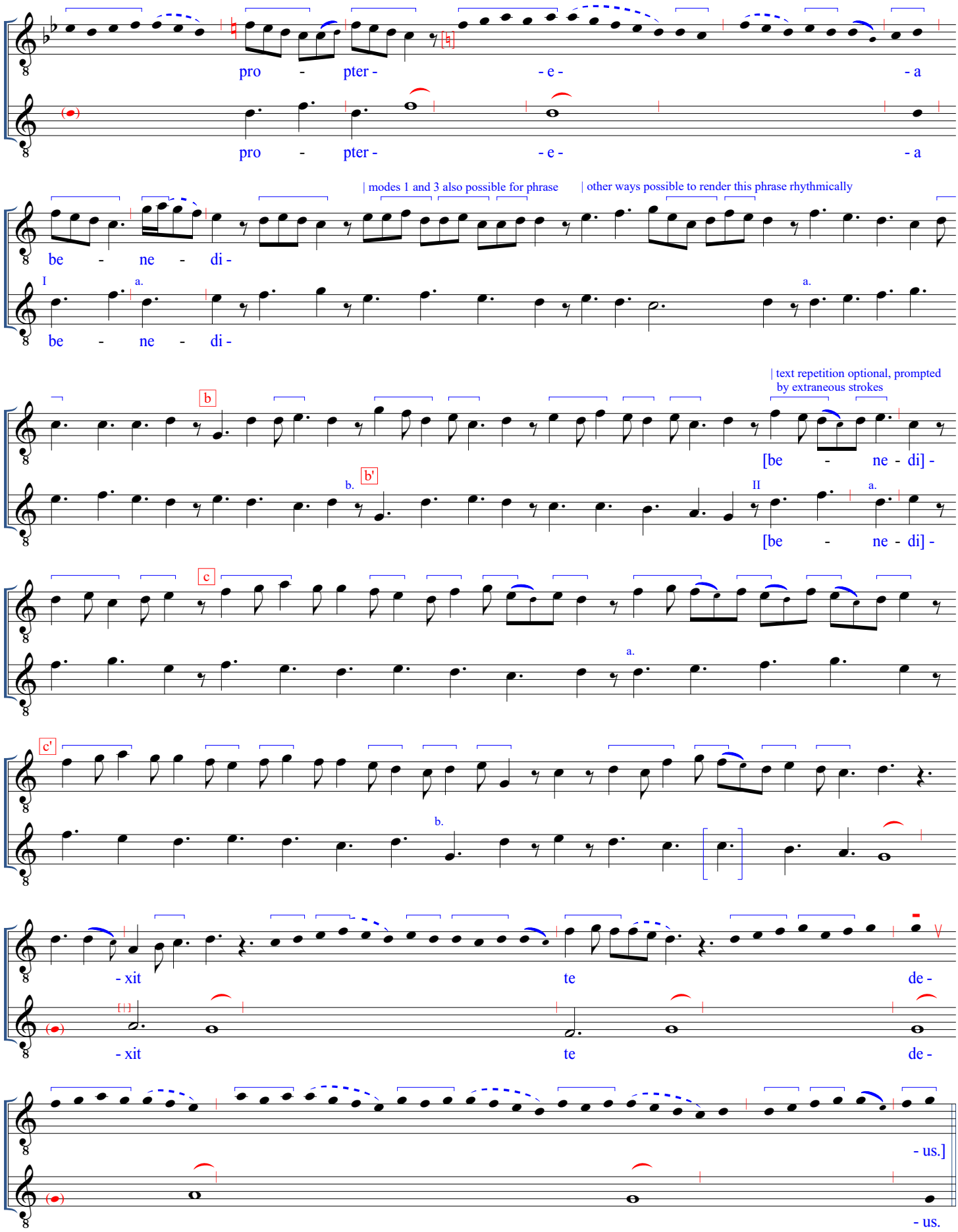
est gra -
I
est gra -

a a' a" or: ♪ ♪ ♪ ♩. ♩. 𝅀.
- ti -
II or: 𝅗𝅥.
- ti -

- a in la -
I
- a in la -

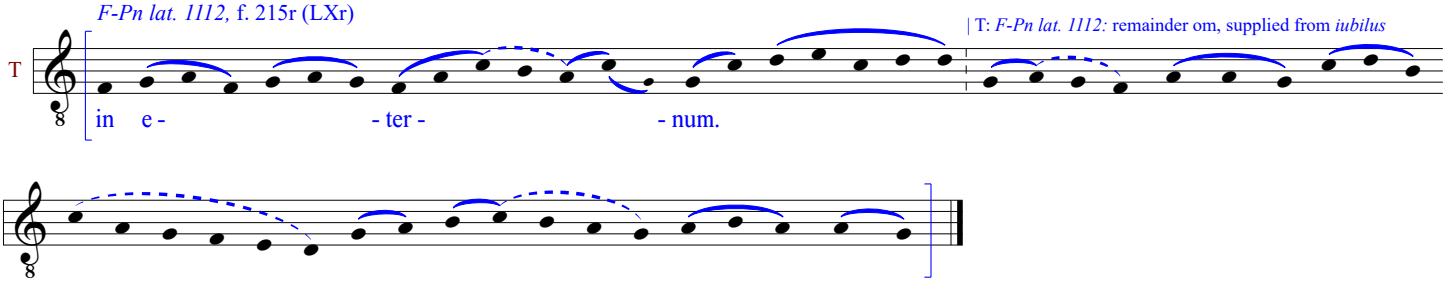
II

- bi - is tu - - is
- bi - is tu - - is


pro - pter - - e - - a
pro - pter - - e - - a
| modes 1 and 3 also possible for phrase
| other ways possible to render this phrase rhythmically
be - ne - di -
be - ne - di -
I
a.
a.
| text repetition optional, prompted by extraneous strokes
b
[be - ne - di] -
b.
b'
II
a.
[be - ne - di] -
c
a.
c'
b.
- xit te de -
- xit te de -
- us.]
- us.

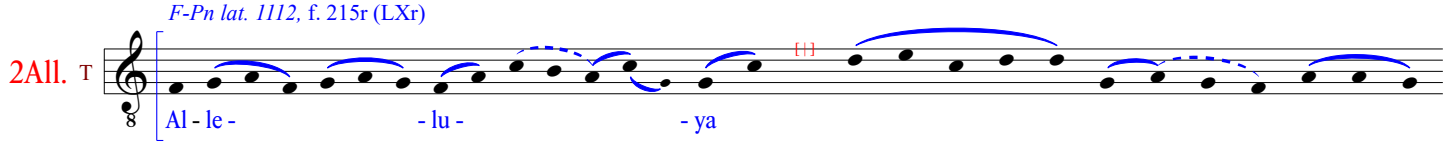
F-Pn lat. 1112, f. 215r (LXr)

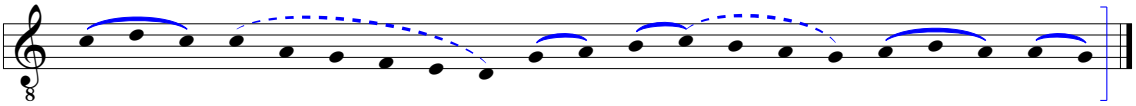
T: *F-Pn lat. 1112:* remainder om, supplied from *iubilus*



(For the repeat of the All. section, either the chant, given below, or the polyphonic version from before may suffice.)

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





BENEDICTUS ES. BENEDICITE DEUM

Gradual [M56]

F, f. 142v (4,56)

D

T

[Be -

Be -

- ne -

- ne -

- di -

- di -

- ctus

- ctus

es.]

es.

F-Pn lat. 1112, f. 131r (CXXIIIIr)

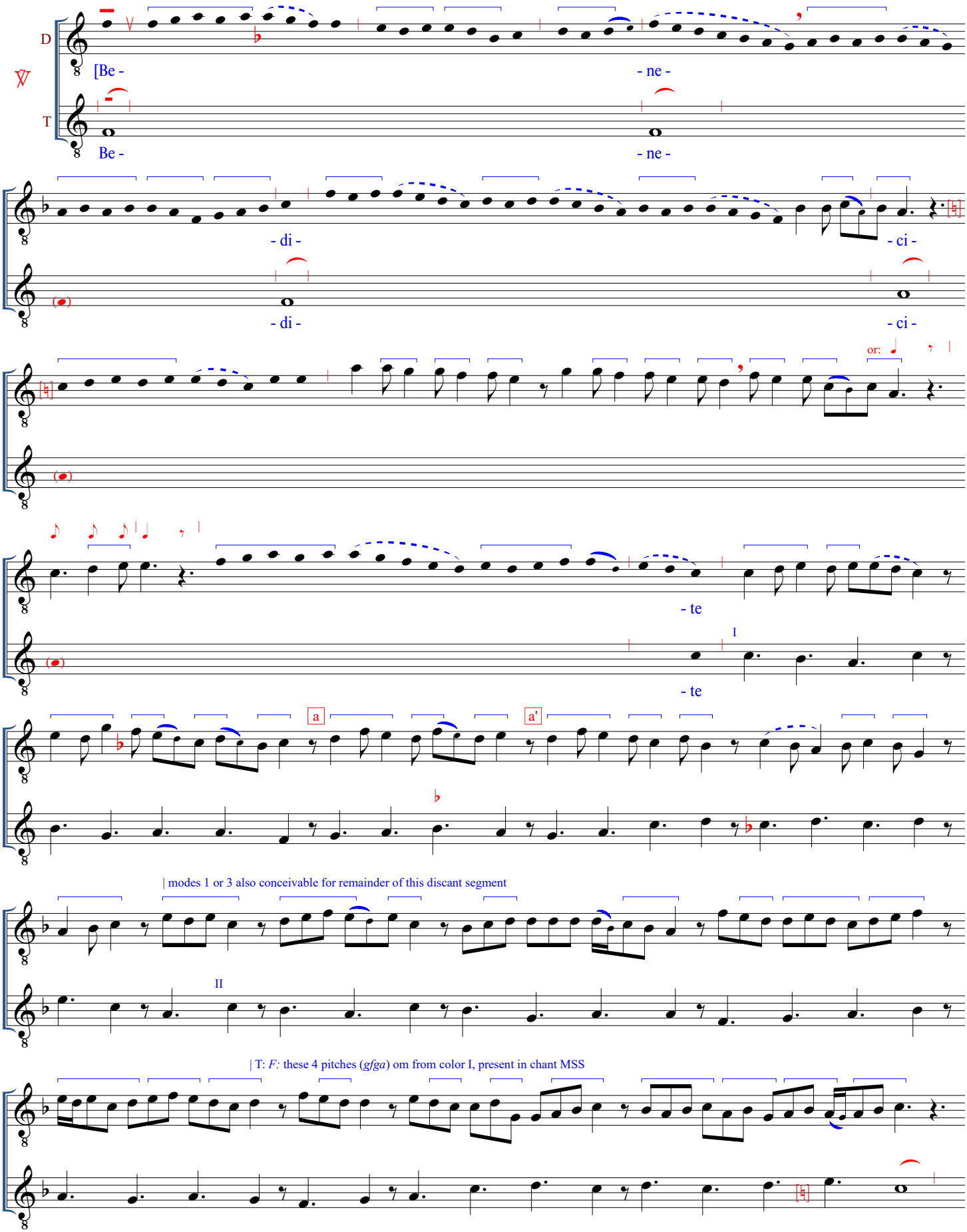
do-mi-ne

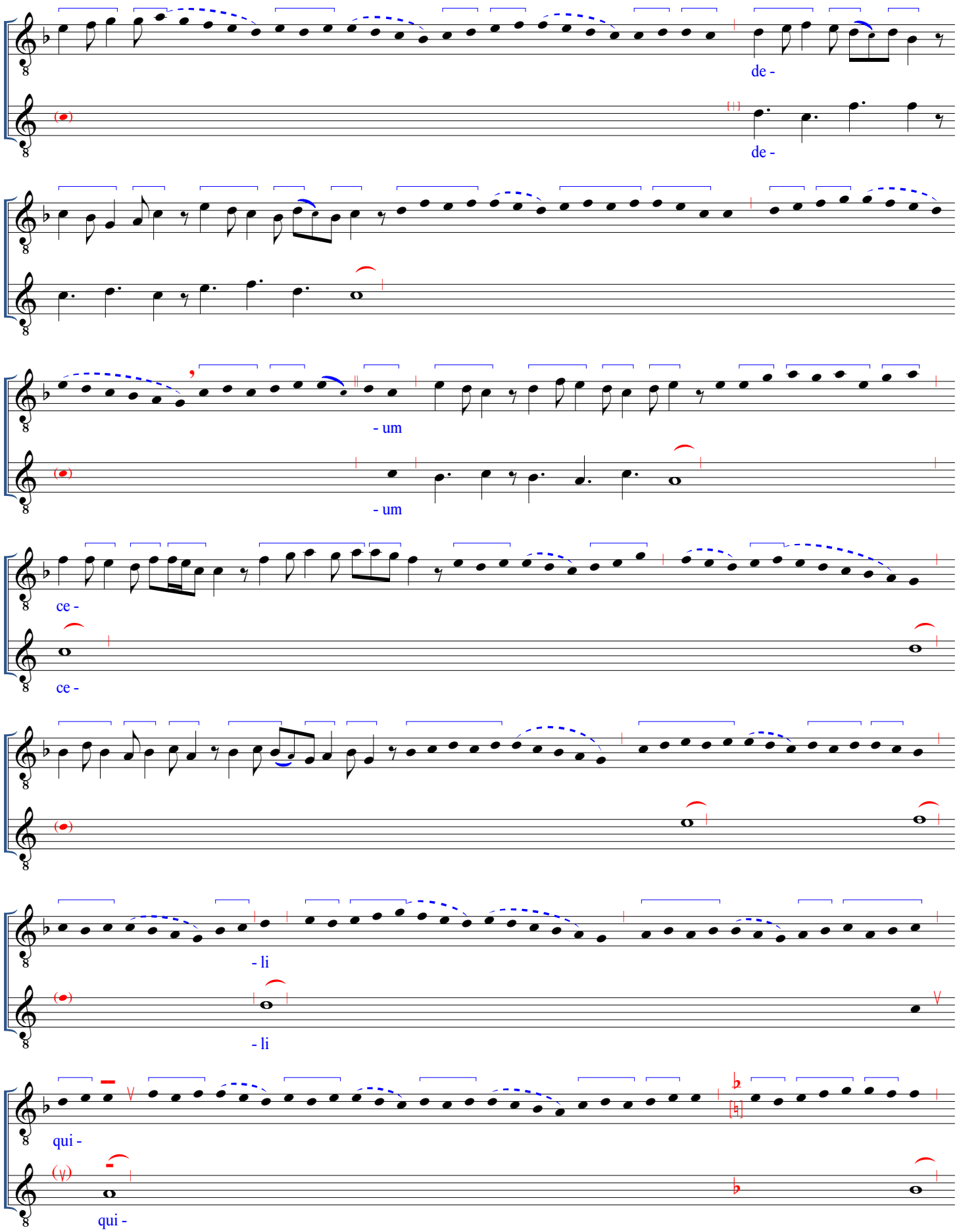
qui in - - tu - e - ris a - bys -

- sos et se - - des su - - per che - ru - - byn.

(continued)

F, f. 142v


D
T
[Be -
- ne -
Be -
- ne -
- di -
- ci -
- di -
- ci -
or:
- te
I
- te
a
a'
| modes 1 or 3 also conceivable for remainder of this discant segment
II
| T: *F:* these 4 pitches (*gfga*) om from color I, present in chant MSS


de -
de -
- um
- um
ce -
ce -
- li
- li
qui -
qui -

- a fe -

- a fe -

- cit

- cit

no - - bis -

no - - bis -

- cum.]

- cum.

F-Pn lat. 1112, f. 131r (CXXIIIIr)

T

mi - se - ri - cor - - di - am su - - am.

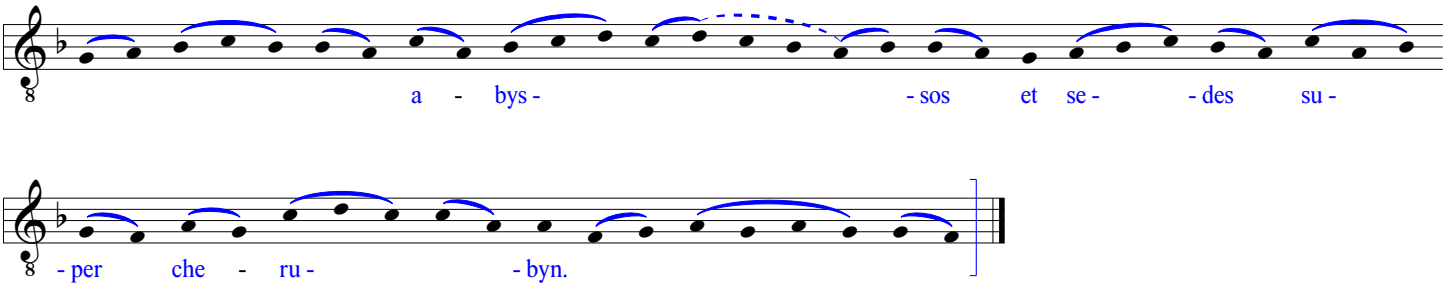
(For the repeat of the respond section, either the chant, given below, or the polyphonic version from before may suffice.)

F-Pn lat. 1112, f. 131r (CXXIIIIr)

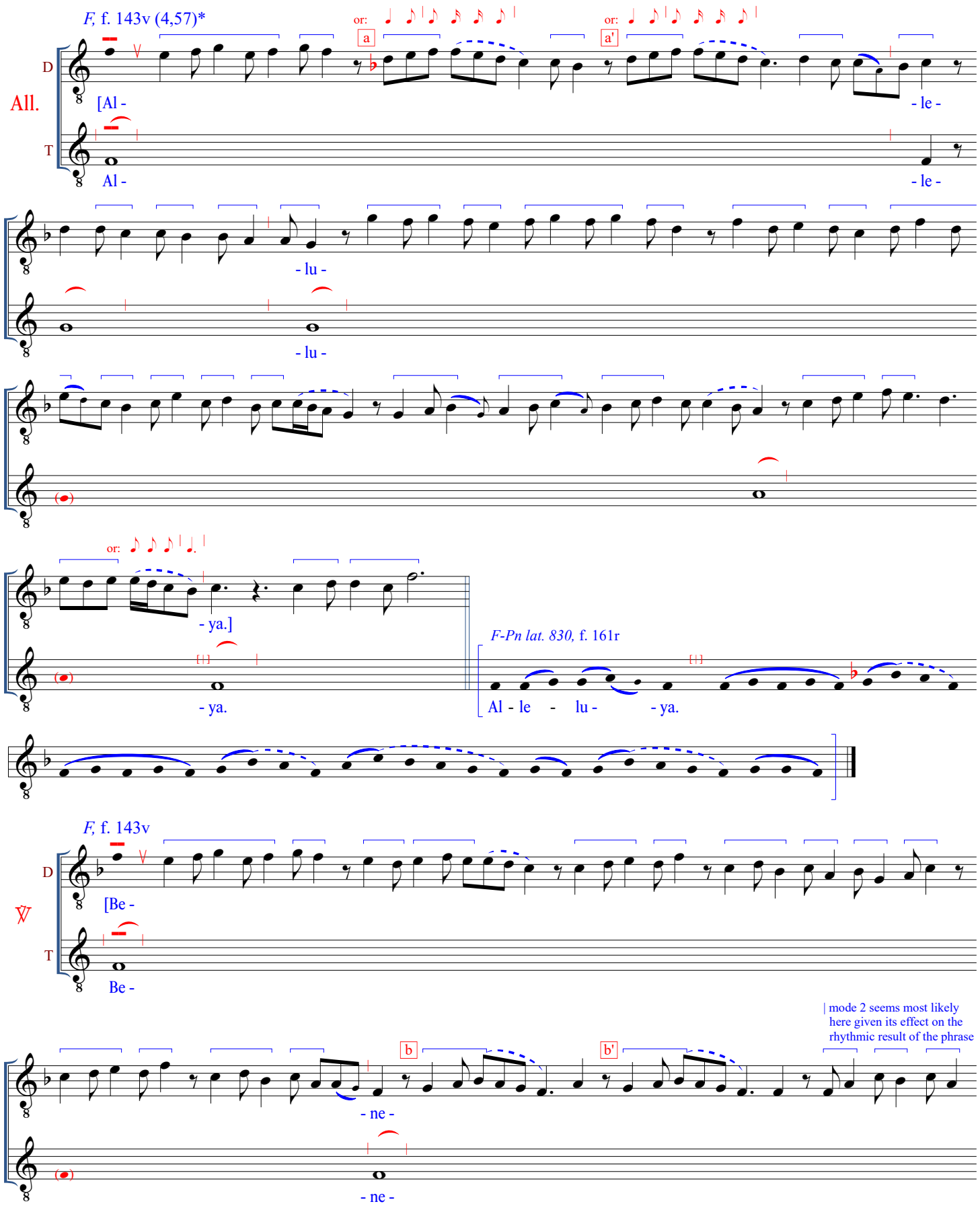
2All. T

Be - ne - di - - ctus es do - mi - ne

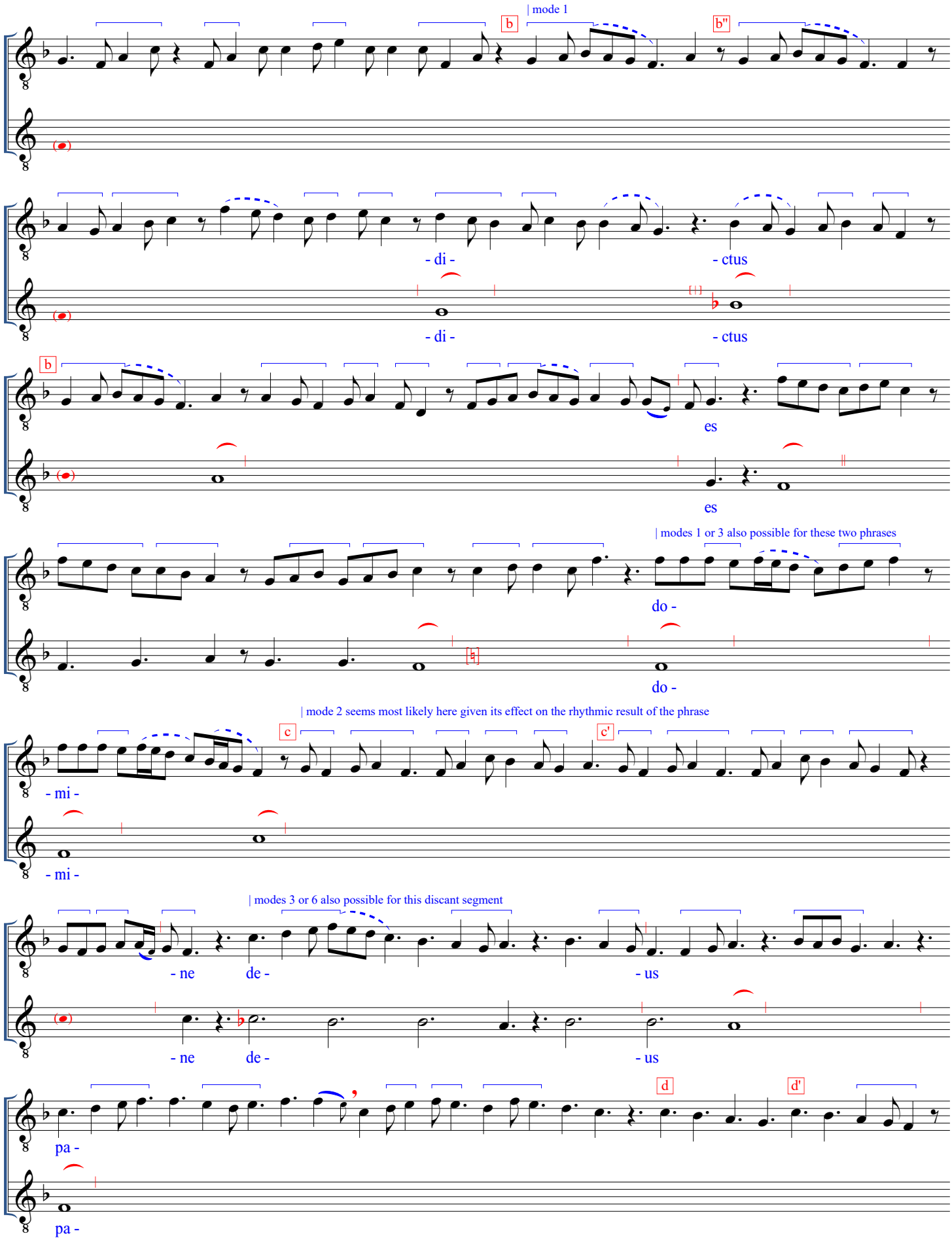
qui in - - tu - e - ris

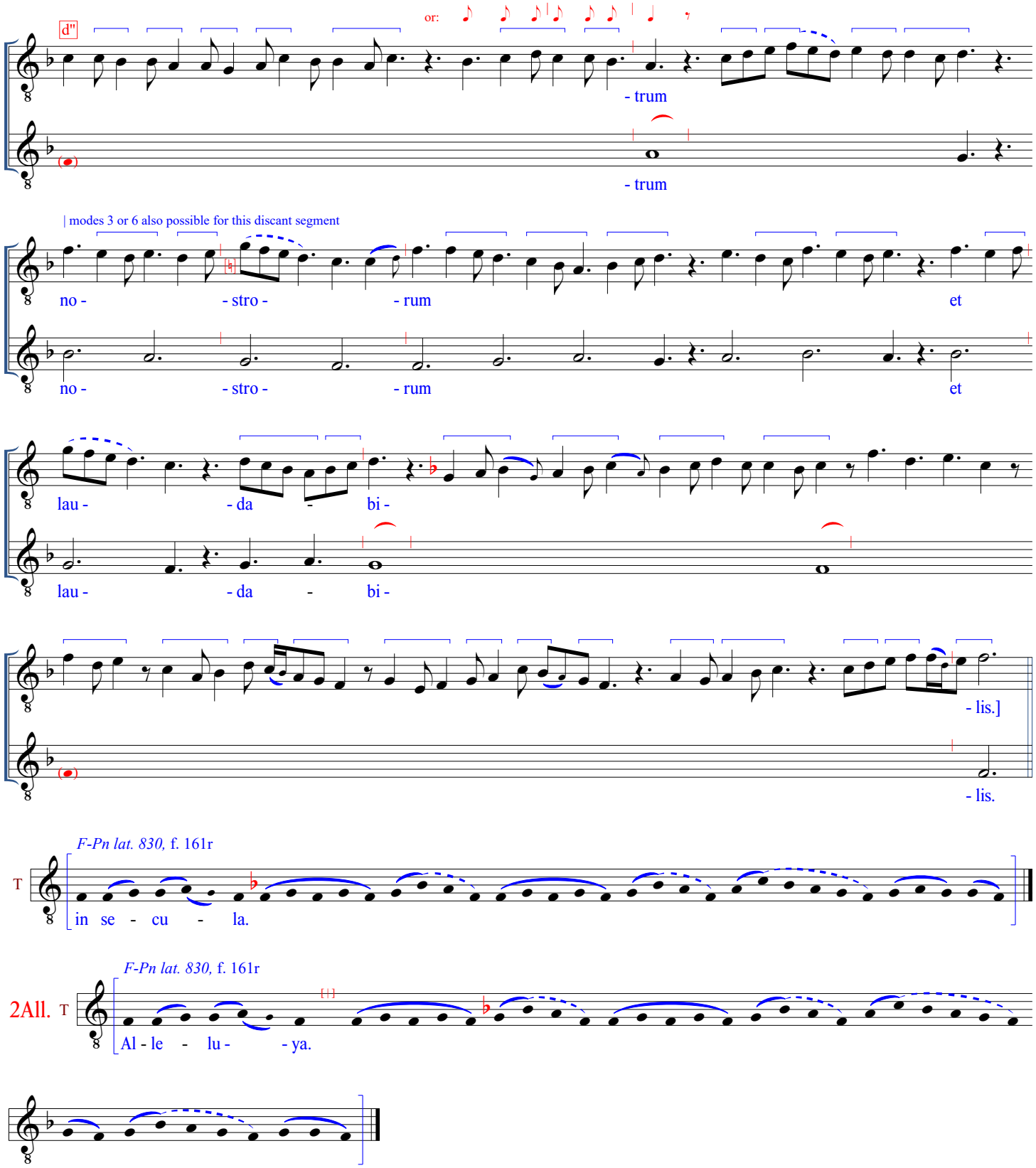

a - bys - - sos et se - - des su -
- per che - ru - - byn.

ALLELUYA. BENEDICTUS ES
[M57]



*Because the notational and melodic content seems very strongly to imply the use of copula style throughout nearly this entire piece, all the sustained-tone passages in this organum have been presented with explicit rhythms. This includes certain formulas typically presented arhythmically elsewhere.


| mode 1
b
b"
- di -
- ctus
- di -
- ctus
b
es
es
| modes 1 or 3 also possible for these two phrases
do -
do -
| mode 2 seems most likely here given its effect on the rhythmic result of the phrase
c
c'
- mi -
- mi -
| modes 3 or 6 also possible for this discant segment
- ne
de -
- us
- ne
de -
- us
d
d'
pa -
pa -


d"
or:
- trum
- trum
| modes 3 or 6 also possible for this discant segment
no - - stro - - rum et
no - - stro - - rum et
lau - - da - bi -
lau - - da - bi -
- lis.]
- lis.
F-Pn lat. 830, f. 161r
T
in se - cu - la.
F-Pn lat. 830, f. 161r
2All. T
Al - le - lu - - ya.

LOCUS ISTE. DEUS QUI ASTANT
[M58]

F, f. 144r (4,58)

D [Lo -
T Lo -

- cus i -
- cus i -

- ste.]
- ste.

F-Pn lat. 9441, f.130r (cxv[r])

| T: *9441:* 2li=*ef;* from *1112, 830; 15615: gf*

T a de - - o fac - - tus est in - e - sti - ma - bi - - le sa-cra -

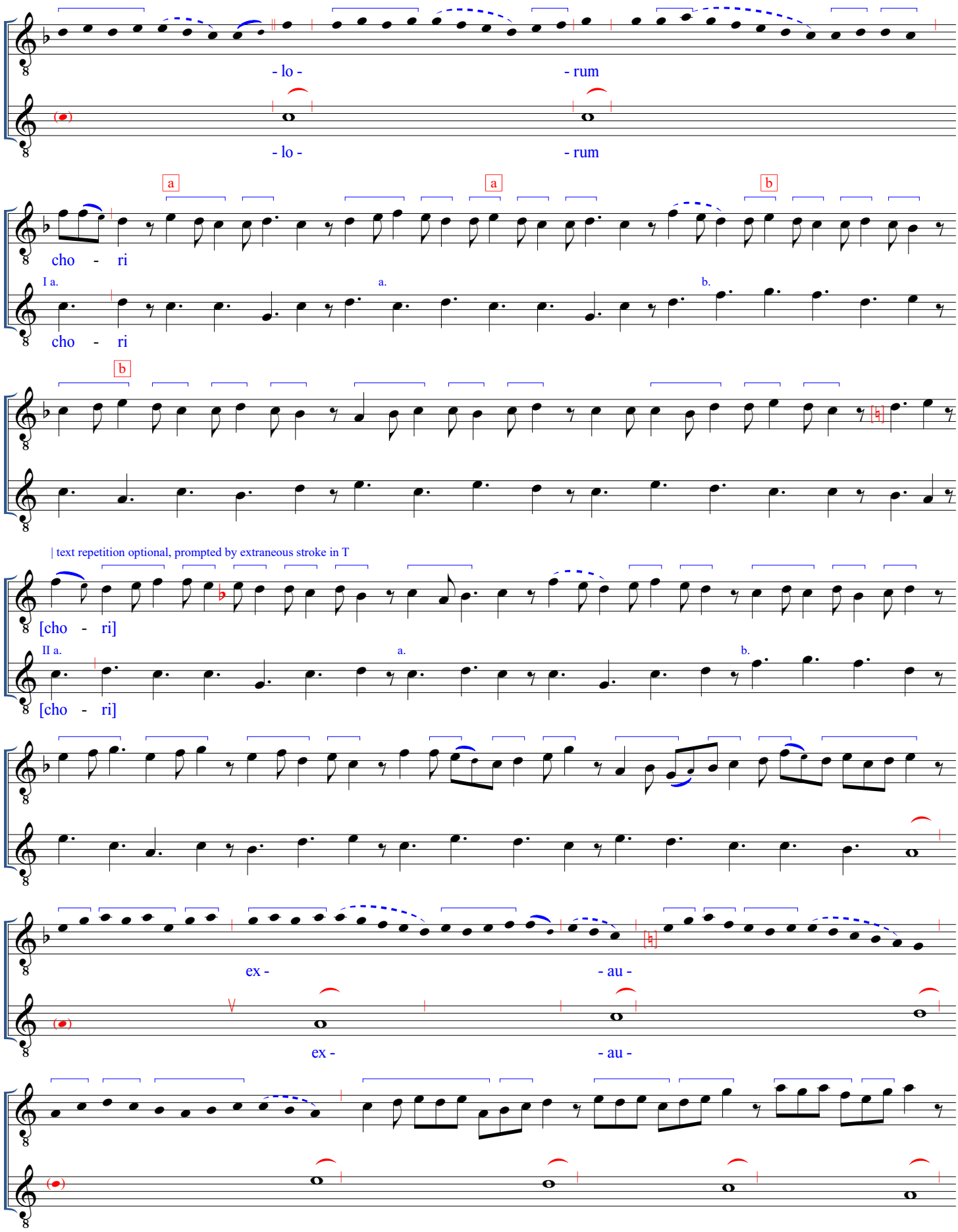
- men - - tum ir-re-pre-hen-si - bi-lis est.

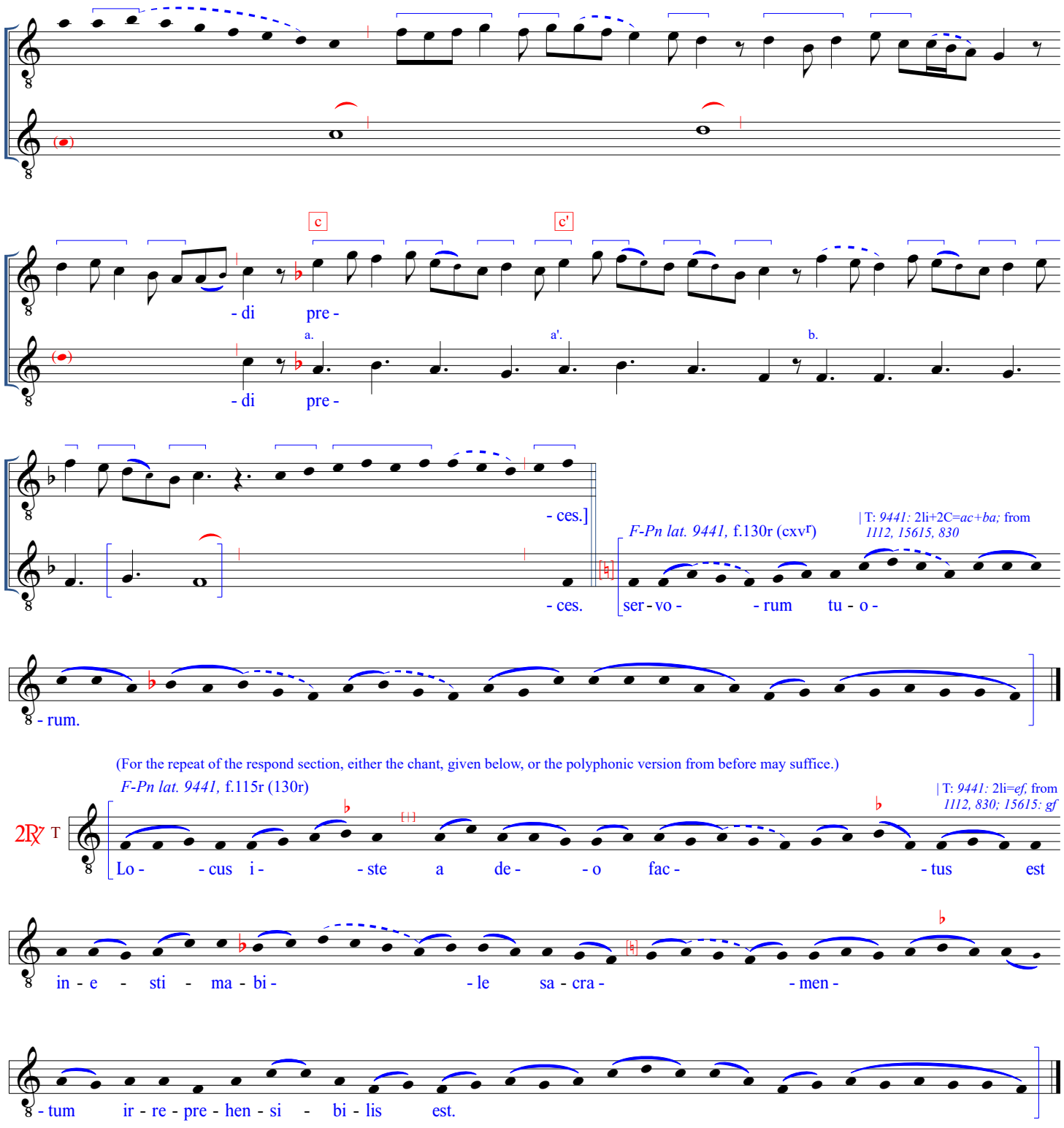
F, f. 144r

D [De - - us cu -
T De - - us cu -

- i a -
- i a -

- stant an - - ge -
- stant an - - ge -


- lo -
- rum
- lo -
- rum
a
a
b
cho - ri
I a.
a.
b.
cho - ri
b
| text repetition optional, prompted by extraneous stroke in T
[cho - ri]
II a.
a.
b.
[cho - ri]
ex -
- au -
ex -
- au -


c
c'
- di pre -
a.
a'.
b.
- di pre -
- ces.]
- ces.
F-Pn lat. 9441, f.130r (cxvʳ)
| T: *9441:* 2li+2C=*ac+ba;* from *1112, 15615, 830*
ser - vo - - rum tu - o -
- rum.
(For the repeat of the respond section, either the chant, given below, or the polyphonic version from before may suffice.)
F-Pn lat. 9441, f.115r (130r)
| T: *9441:* 2li=*ef,* from *1112, 830; 15615: gf*
2℟ T
Lo - - cus i - - ste a de - - o fac - - tus est
in - e - sti - ma - bi - - le sa - cra - - men -
- tum ir - re - pre - hen - si - bi - lis est.

ALLELUYA. ASCENDIT DEUS
[M59]

F, f. 144v (4,59)

All.

D [Al - - le -

T Al - - le -

- lu -

- lu -

- ya.]

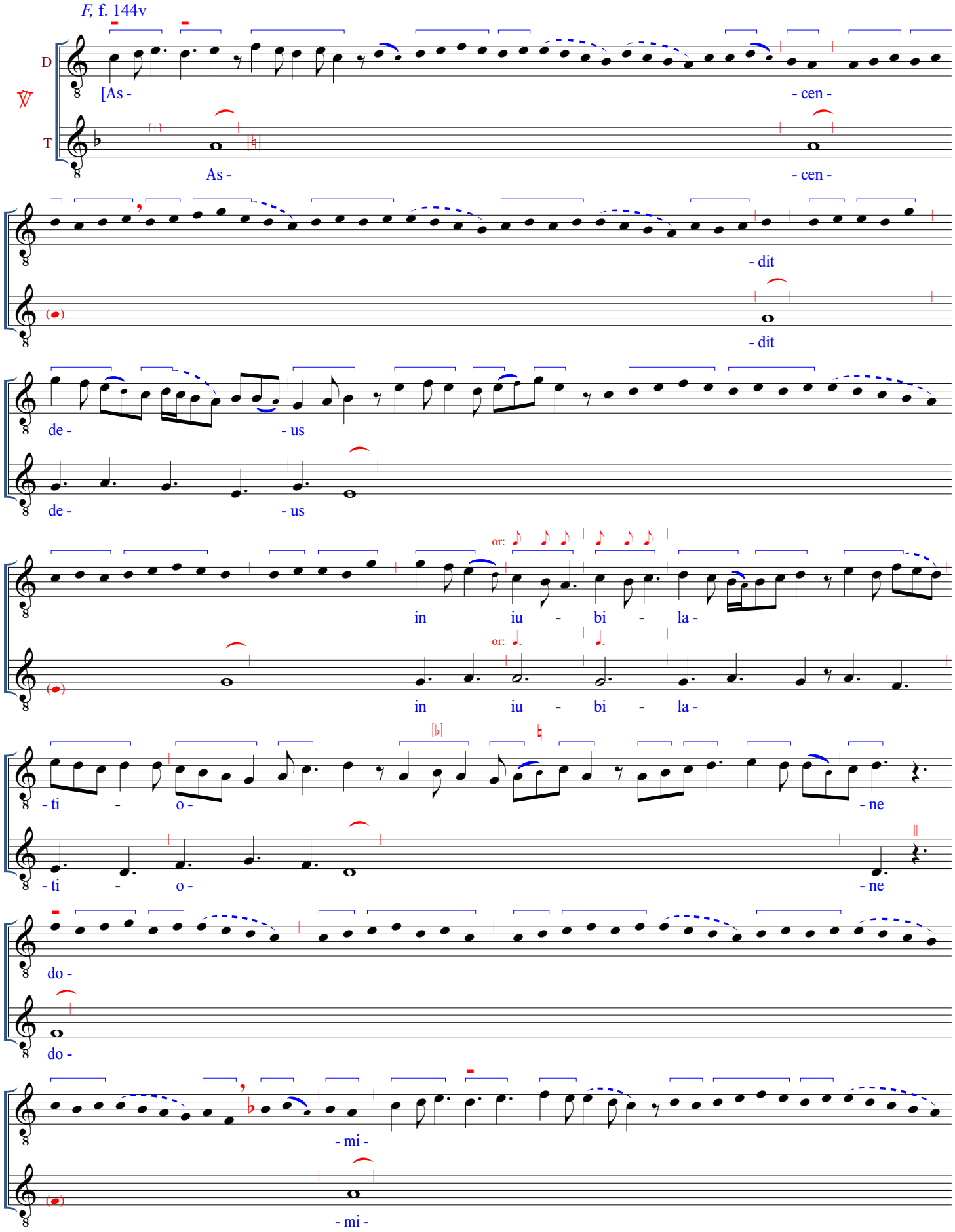
- ya.

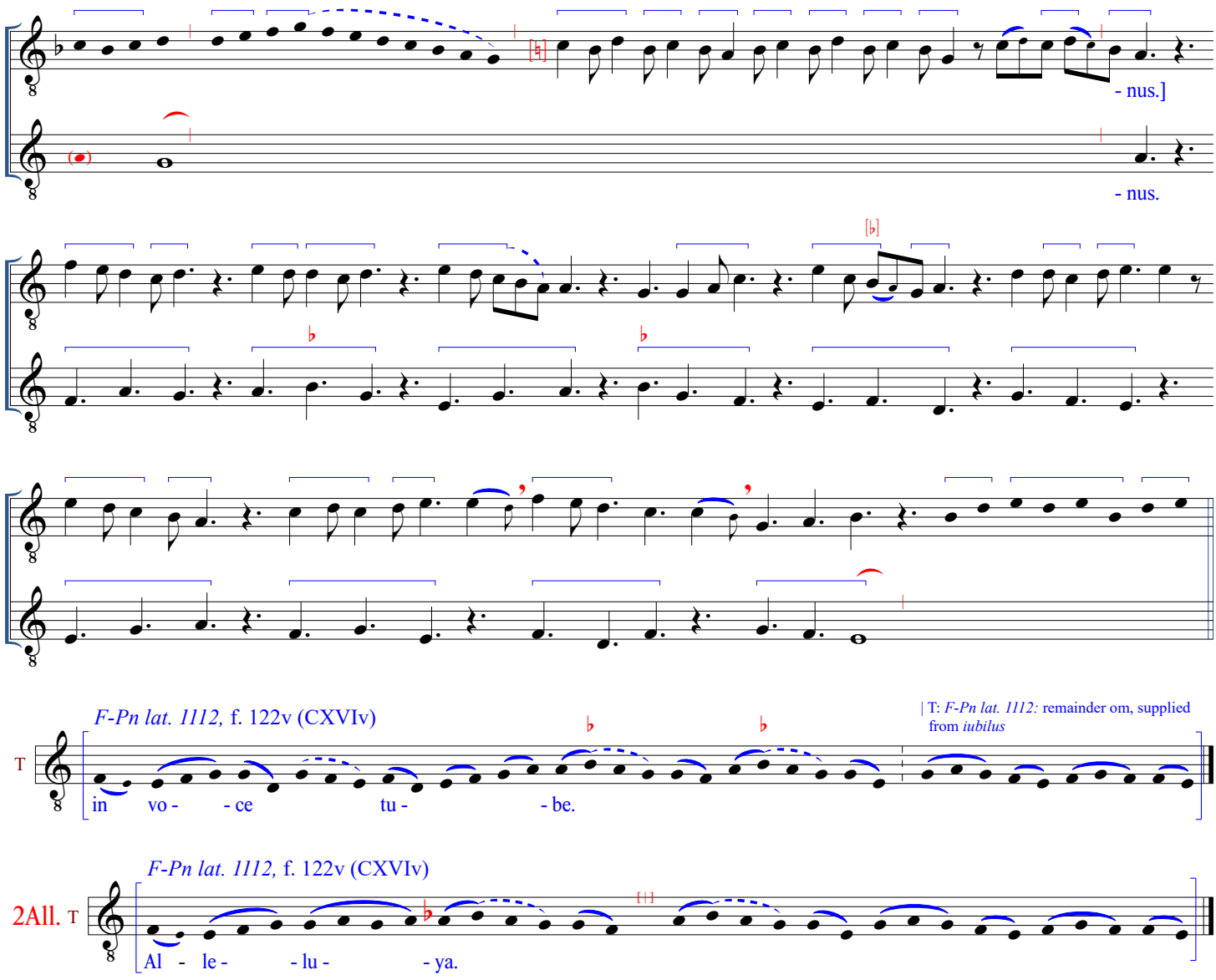
F-Pn lat. 1112, f. 122v (CXVIv)

Al - le - - lu - - ya.

(continued)

F, f. 144v


D
T
[As -
- cen -
As -
- cen -
- dit
- dit
de -
- us
de -
- us
or:
in iu - bi - la -
or:
in iu - bi - la -
- ti - o -
- ne
- ti - o -
- ne
do -
do -
- mi -
- mi -



THE REMAINDER OF *F,* FASCICLE 4 (THROUGH FOLIO 146v), CONTAINS NO MUSIC