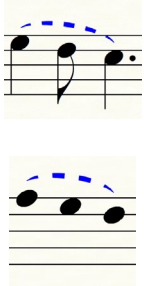
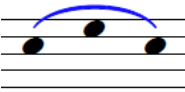
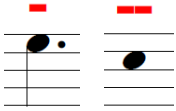
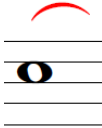
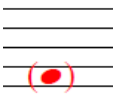
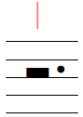
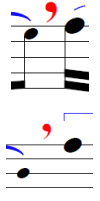
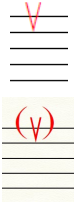
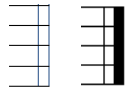
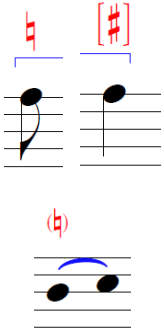
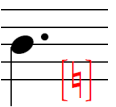
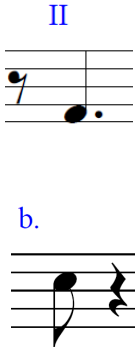
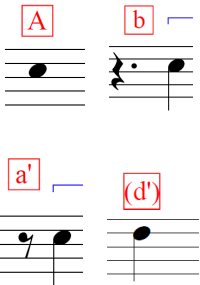


SYMBOLS, ABBREVIATIONS, MANUSCRIPT SIGLA, CITED LITERATURE

Symbols:

	Material in vertical brackets is absent from the MS source; if the size of the bracketed notation is reduced (as shown here), the completion is supplied editorially; if it appears at full size, it comes from a concordant source.		Horizontal brackets over notes show ligatures (notes grouped together into a single figure); if the brackets, or portions of them, are dashed, the ligation is conjectural.
	Dashed (broken) slurs in a polyphonic context denote <i>conjuncturae (currentes)</i>, whether in a rhythmical or non-rhythmical setting. When used in chant segments they indicate corresponding diamond-shaped notes (<i>climacus</i> figures); such slurs include the regularly occurring, virga-shaped initial note, unless it is part of the preceding figure.		Slurs placed above unmeasured note groups designate plainchant neumes (notes joined together in a single figure) within the monophonic chant segments of an organum.
	Plica: this feature is shown as a smaller note attached to its host note by a slur; it divides that note into shorter rhythmic values.		This shows a plica in an unmeasured polyphonic context, or a liquescent neume within a monophonic plainchant segment (in which latter case the slur always appears below the pitch involved).
	Rectangles over note heads indicate note shapes horizontally elongated in the source; wider rectangles indicate especially broadened figures.		An open tie over a whole note connotes a note longer than a Duplex Long (= 6 Breves) in a measured context; or, in unmeasured circumstances, a note over or under more than a single ligated figure in another voice. Closely grouped pairs of repeated notes concluding with a plica (such as ■■), are here considered a single figure.

	A small note in parentheses at the beginning of a staff system indicates a sustained organal Tenor pitch continuing over from the previous system of the transcription.		A stroke (<i>tractus</i>) through the top staff line: either a rest of unspecified measure, a signal for a change of syllable, or a stroke implying some general type of division, depending on the context.
	An above-staff single stroke: a rest indicated by an individual stroke in the source (if deemed noteworthy); normally each rest in the transcriptions corresponds to a single stroke in the MS.		Above-staff double stroke: a rest depicted in the source by two adjacent strokes (including pairs that end one staff system and begin another), whatever their total value may be.
	A stroke rendered as a breath mark is usually seen in melismatic contexts; ordinarily this figure implies no pause, whether in a rhythmic or non-rhythmic setting.		Open wedge: a stroke interpreted as a relatively long pause in an unmeasured context (often seen in opening or internal organal intonations); wedges in parentheses are carried over from the previous staff system.
	Strokes appearing at the ends of major sections or entire pieces are rendered as double or final bar-lines, as appropriate, not as rests.		Accidentals placed upon the staff occur at the same point and position as in the MS source; they are assumed to inflect only the specific pitch in question until cancelled.
	Above-staff accidentals denote <i>musica ficta</i> (editorial suggestions for chromatic inflection): if bracketed, they are not supported by a concordant source; if in parentheses, they serve as cautionary reminders; all signs remain valid for the remainder of the phrase up to the next rest, or until cancelled.		Bracketed natural signs placed on the staff signal the beginning of a new system in the source, one that revokes an accidental in force on the staff in the previous system in that source.

	Roman numerals above the Tenor illustrate multiple <i>colores</i> in that voice (melodic repetitions inserted into the existing chant); lower-case letters followed by a period show repetition within the original chant.		Boxed letters set above the staff highlight noteworthy instances of musical repetition. If the letters are capitalized, they delineate a larger-scale repetition, one that typically encompasses more than one phrase (and usually more than one voice if the letters appear over the top staff of the system). Variants of the repeated material are noted by prime marks or numbers that follow the letter. Transposition is signaled by parentheses surrounding the boxed letter.
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Abbreviations:

,	an apostrophe denotes a vertical stroke (no matter what its meaning) in comments.
,	a comma is the most typical way to indicate note groupings in comments (e.g., 2li,3li,si=ag,fga,a).
()	notes or note groupings, whether enclosed in parentheses or separated by commas, may also represent pitches written as a single ligature, a series of <i>currentes</i> , or <i>conjunctura</i> , if needed.
*	Asterisk(s): used if needed in commentary to indicate a system change; otherwise, their more typical meanings include signaling a subsequent comment farther down the page or pointing to an alternative reading following the main transcription.
† ‡	obelisk(s)/dagger(s) signal additional, alternative readings following the main transcription.
+	plus sign: notes or note groups added to, fused with, or grouped together with a preceding figure.
=	equivalent to (sometimes the material under comparison may be religated, transposed, or only roughly equivalent).
<i>a-g</i>	italic, lower-case letters indicate pitch classes, irrespective of octave; if the octave placement seems ambiguous, additional information will clarify.
a1, a2, etc.	In source reports and commentary, a transmission of a musical work in one voice, two voices, etc.
All.	Alleluya, the Alleluya chant genre, or the opening respond section of an Alleluya (e.g., 2All.: the repeat of the Alleluya after the Verse; All.2: a second Alleluya in a series of such chants); see also “℞” below.
Ant.	Antiphon, the chant genre.

B	Breve, either <i>recta</i> or <i>altera</i> (e.g., 2B: two Breves in succession); in the routine modal rhythmic notational context of MS <i>F</i> , this designation may signal a note figure that may visually resemble a mensural Breve (i.e., a simple square figure with no tail or other flourishes), but whose actual length may depend on its context within the modal phrase. See the discussions of the interpretations of Long (L) and simplex (si) figures under their respective abbreviations.
BD	Benedicamus Domino, a Benedicamus Domino organum in the numbering system of Ludwig, <i>Repertorium</i> , as revised and expanded in Van der Werf, <i>Integrated Directory</i> .
C	<i>Conjuncturae, currentes</i> (e.g., 3C: a <i>conjunctura</i> figure totaling 3 notes, including the virga-shaped first element unless it is part of the preceding ligature, in which case it would be represented as +2C).
cl	clef (e.g., clc4: a <i>c</i> -clef on the 4th line from the bottom of the staff).
claus.	denotes a clausula within the series of such pieces in <i>F</i> , fascicle 5; <i>WI</i> , fascicles 5-6; or the sixth gathering of <i>StV</i> ; e.g., <i>F</i> claus. 109: the 109th clausula in fascicle 5 of MS <i>F</i> ; <i>WI</i> claus. 38: the 38th clausula in <i>WI</i> (the fourth work transmitted in <i>WI</i> , fascicle 6)
cop	<i>cum opposita proprietate</i> , a ligature with opposite property, one whose first note manifests a stroke ascending from the left of its shape; see also “imp” and “sp” below.
D	Duplum voice.
DL	Duplex Long (e.g., DL,L: Duplex Long followed by a Long).
el	an elongated note shape (e.g., 1 of 2li el: the first element of a two-note ligature is elongated).
<i>F</i> -2,13 <i>WI</i> -3,7	References to the specific location of pieces within a particular MSS; here, e.g., a work in manuscript <i>F</i> , fascicle 2, the thirteenth item in the fascicle; and a work in <i>WI</i> , third fascicle, seventh piece (similar formats are used for other sources when applicable).
fasc.	fascicle: organized gatherings (signatures, quires) of folios within a manuscript)
f., ff.	folio, folios; sometimes combined with further numerical or alphabetical distinctions to help identify the location of a specific work. 1) If a Roman numeral succeeds the folio number and its recto or verso indication (the front or back page of the leaf), this specifies the number of the system on the page that contains the piece. 2) If more than one work is inscribed on a system, a subsequent Arabic numeral indicates the particular item within the system; e.g., <i>F</i> , f. 182r, III, 4 designates MS <i>F</i> , folio 182 recto, third system, the fourth piece to appear on that system. 3) Manuscript pages formatted into columns may present a superscript letter following the recto or verso indication as an aid in finding the item on the page (i.e., f. 5r ^c = folio 5 recto, third column on the page). 4) When folios are stated as lower-case Roman numerals, the recto or verso indication will appear as a superscript to avoid confusion (i.e., f. xxv ^v – folio xxv verso).
frag	fragment, fragments, fragmentary.
GP	Gloria Patri, the Doxology section of a Responsory (“Gloria patri et filio et spiritui sancto”).
Gr.	Gradual.

high(er), low(er)	a numeral qualified by “high(er)” or “low(er)” in comments indicates that the music in the edition is transposed in the source by the enumerated diatonic melodic interval, e.g.: “written 3 lower” or “3 too low”: the MS source is a third lower than the transcription.
illeg	illegible.
imp	<i>imperfecta (figura)</i> ; an imperfect ligature, one with its final note written irregularly (<i>sine perfectione</i>); see also “cop” and “sp” in this listing.
inc	incomplete.
L	Long, whether <i>longa recta</i> , <i>ultra mensuram</i> , or <i>perfecta</i> (e.g., 2L or LL: 2 Longs in succession; L1, L14, L2-L4: i.e., the first ternary-long unit in a particular measured passage, the fourteenth Long in a similar context, the material from the second through the fourth Long in a comparable state); see also “TL” below. In MS <i>F</i> this designation may signal a notational figure that may visually resemble a mensural Long (i.e., a square figure with a palpable tail), but which functions in a modal rhythmic environment. The actual length of such a figure may depend on its context within the modal phrase. See the discussions of the interpretations of Breve (B) and simplex (si) figures under their respective abbreviations.
li	ligature, ligated (e.g., 2li: two notes in ligature, a <i>binaria</i> ; i.e., 3 of 5li: the third element within a five-note ligature).
line	in comments relating to the verbal text of a conductus poem, this denotes a line of poetry in a conductus lyric, if necessary for clarity; otherwise, this word is omitted if the context is clear, e.g.: 3,2-4 : the third line of the conductus poem, second through fourth word in the line.
M	Mass organum in the numbering system of Ludwig, <i>Repertorium</i> , as revised and expanded in Van der Werf, <i>Integrated Directory</i> .
MLO	<i>Magnus Liber Organi</i> , referring to a collected body of organa dupla, whether in a medieval source or a modern edition; e.g., <i>F</i> MLO: the repertory of organa dupla in MS <i>F</i> , fascicles 3 and 4; <i>MLO</i> 1, <i>MLO</i> 4: respectively the first and fourth volumes of the critical edition of the Parisian organa and clausulae, <i>Magnus Liber Organi</i> , published in Les Remparts, Monaco, by Editions de L’Oiseau-Lyre, 1993-2009 (see the list of cited secondary literature for the individual volumes).
Mot	Motetus voice.
MS, MSS	Manuscript, manuscripts.
O	Office organum in the numbering system of Ludwig, <i>Repertorium</i> , as revised and expanded in Van der Werf, <i>Integrated Directory</i> .
om	omitted, omits, omit.
orn	ornately or ornamentally drawn.
P	<i>plicata</i> , plicated, plica (e.g., siP: a plicated single note; 3liP: plica on the last note of a 3-note ligature; eP: a plica note on the pitch <i>e</i> ; Pe: <i>e</i> followed by a plica note, either higher or lower).

Q	Quadruplum voice.
℞	Responsory; the opening Respond section in a Gradual or Responsory, (e.g., 2℞: the repeat of the Respond after a Verse or a GP in a Responsory; ℞9: the ninth Responsory in a series); see also “All.” above.
R	Rhomb-shaped note (in most situations the designation as S does not apply; e.g., 2R: 2 Rhombs in succession).
rev.	when followed by a date in the headers atop each page: the date of the revision for the collection of works in the transcriptions.
S	Semibreve.
si	a single, unligated note; a <i>nota simplex</i> (i.e., a square note not easily distinguishable as either an L or B – but normally with a very short serif extending down from its lower right side); e.g., 2si = two <i>notae simplices</i> ; see the discussions of the interpretations of Long (L) and Breve (B) figures under their respective abbreviations.
sig	<i>signum</i> , sign, (key) signature.
sig quad	<i>signum quadratum</i> , can denote either a natural sign or sharp sign in the transcriptions, depending on the context; the terms “sharp” and “natural” may also appear as alternatives.
sig rot	<i>signum rotundum</i> , flat sign; the term “flat” may also appear as an alternative.
sp	<i>sine proprietate</i> ; a ligature written without property, one whose first note is irregularly fashioned; see also “cop” and “imp” above.
syll	syllable.
T	Tenor voice.
TL	Ternary Long, <i>longa ultra mensuram</i> , <i>longa perfecta</i> (terms only used if deemed necessary); see also “L” above.
Tr	Triplum voice.
Tt	Text (verbal).
℣	Verse section of a chant or organum (e.g., 2℣: the second ℣ in a series).
vdW	Van Der Werf catalog numbers for motets and clausulae from his <i>Integrated Directory</i> (see the list of cited literature below)

Manuscript Sigla (additional resources appear in the commentaries to the conductus of *F*-6 and *F*-7):

<i>B-Br 1799</i>	Brussels, Bibliothèque Royale Albert 1 ^{er} /Koninklijke Bibliotheek Albert I, MS 1799 (thirteenth-century Parisian processioner).
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<i>Ber</i>	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, MS Lat. qu. 523 (<i>D-B MS Lat. qu. 523</i>) (formerly <i>D-B MS lat. 4° 523</i>) (Berlin organum fragments). Images here .
<i>Cl</i>	Paris, Bibliothèque nationale, nouvelles acquisitions francaises, MS 13521 (<i>F-Pn n. a. fr. 13521</i>) (La Clayette MS). Images here .
<i>F</i>	Florence, Biblioteca Medicea-Laurenziana, Pluteo 29.1 (<i>I-Fl Plut. 29.1</i>) (Florence manuscript, Medici Antiphoner). Images available through DIAMM .
<i>F-Pa 1116</i>	Paris, Bibliothèque de l’Arsenal, MS 1116 (thirteenth-century noted Parisian antiphoner).
<i>F-Pn lat. 830</i>	Paris, Bibliothèque nationale, MS latin 830 (noted Parisian missal, ca. 1250s). Images here .
<i>F-Pn fr. 844</i>	Paris, Bibliothèque nationale, MS français 844 (Chansonnier du Roi, MS du Roi). Images here .
<i>F-Pn lat. 1028</i>	Paris, Bibliothèque nationale, MS latin 1028 (thirteenth-century noted breviary of Sens). Images here .
<i>F-Pn lat. 1090</i>	Paris, Bibliothèque nationale, MS latin 1090 (thirteenth-century noted antiphoner, use of Marseille/Arles). Images here .
<i>F-Pn lat. 1112</i>	Paris, Bibliothèque nationale, MS latin 1112 (noted Parisian missal, ca. 1225). Images here .
<i>F-Pn lat. 1337</i>	Paris, Bibliothèque nationale, MS latin 1337 (late thirteenth/early fourteenth-century noted Parisian gradual).
<i>F-Pn lat. 9441</i>	Paris, Bibliothèque nationale, MS latin 9441 (noted Parisian missal, ca. 1250 – Notre Dame?). Images here .
<i>F-Pn lat. 10482</i>	Paris, Bibliothèque nationale, MS latin 10482 (fourteenth-century noted Parisian breviary). Images here .
<i>F-Pn lat. 12044</i>	Paris, Bibliothèque nationale, MS latin 12044 (twelfth-century noted antiphoner, abbey of St. Maur-des-Fossés). Images here .
<i>F-Pn lat. 15181</i>	Paris, Bibliothèque nationale, MS latin 15181 (noted Parisian breviary, ca. 1300, part 1). Images here .
<i>F-Pn lat. 15182</i>	Paris, Bibliothèque nationale, MS latin 15182 (noted Parisian breviary, ca. 1300, part 2). Images here .
<i>F-Pn lat. 15613</i>	Paris, Bibliothèque nationale, MS latin 15613 (thirteenth-century noted Parisian breviary). Images here .
<i>F-Pn lat. 15615</i>	Paris, Bibliothèque nationale, MS latin 15615 (noted Parisian missal, ca. 1240). Images here .
<i>GB-Cu Ff.ii.29</i>	Cambridge, University Library, MS Ff.ii.29 (organum fragments). Images available through DIAMM .

<i>Hu</i>	Burgos, Monasterio de las Huelgas, MS 11 (<i>olim</i> 9) (<i>E-BUlh</i> 11) (Las Huelgas codex).
<i>K</i>	Copenhagen, Det Kongelige Bibliotek, GKS 1810 4° (<i>DK-Kk GKS 1810 4°</i>) (Copenhagen organum fragments).
<i>LoA</i>	London, British Library, MS Egerton 2615 (<i>GB-Lbl Egerton 2615</i>) (Beauvais Circumcision office).
<i>Ma</i>	Madrid, Biblioteca Nacional, MS 20486 (<i>E-Mn 20486</i>) (Madrid codex). Images available here through the library.
<i>Mo</i>	Montpellier, Bibliothèque interuniversitaire, Section Médecine, MS H.196 (<i>F-MO H196</i>) (Montpellier codex). Images available through DIAMM .
<i>MüA</i>	Munich, Bayerische Staatsbibliothek, Mus. MS 4775 (formerly <i>Cod. gallo-rom. 42</i>) (<i>D-Mbs Mus. ms. 4775</i>) (Munich fragments). Images here .
<i>N</i>	Paris, Bibliothèque nationale, MS français 12615 (<i>F-Pn fr. 12615</i>) (Chansonnier Noailles). Images here .
<i>OxRawl</i>	Oxford, Bodleian Library, MS Rawlinson poet. C510 (<i>GB-Ob Rawl.poet.C510</i>) (Rawlinson MS).
<i>P-Ln ALC-34/1</i>	Lisbon, Biblioteca Nacional de Portugal, MS ALC-34/1 (flyleaves and pastedown). Images available through Musicologie Médiévale .
<i>Sens</i>	Sens, Bibliothèque municipale, MS 46 (<i>F-SEm 46</i>) (Sens Circumcision office; Office of Pierre de Corbeil). Images here .
<i>Si</i>	Santo Domingo de Silos, Biblioteca de la Abadía, fragmentos musicales 27 (<i>E-SI 27</i> ; Silos organum fragments).
<i>StV</i>	Paris, Bibliothèque nationale, MS latin 15139 (<i>F-Pn lat. 15139</i>) (St. Victor manuscript). Images here .
<i>US-BAw W.302</i>	Baltimore, Walters Art Museum, MS W.302 (fifteenth-century noted Parisian missal)
<i>W1</i>	Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 628 Helmst. (<i>D-W Guelf. 628 Helmst.</i>). Images available through the library here .
<i>W2</i>	Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 1099 Helmst. (<i>D-W Guelf. 1099 Helmst.</i>). Images available through the library here .

Cited Literature (additional resources appear in the commentaries to the conductus of *F-6* and *F-7*):

<i>AH</i> , 20	<i>Analecta hymnica medii aevi</i> . vol. 20: <i>Cantiones et Muteti: Lieder und Motetten des Mittelalters</i> , pt 1: <i>Cantiones Natalitiae, Partheniae</i> . Guido Maria Dreves, ed. Leipzig: O. R. Reisland, 1895.
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AH, 21	<i>Analecta hymnica medii aevi</i> . Vol. 21: <i>Cantiones et Muteti: Lieder und Motetten des Mittelalters</i> , pt. 2: <i>Cantiones Festivae, Morales, Variae</i> . Guido Maria Dreves, ed. Leipzig: O. R. Reisland, 1895.
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Anderson, NDRC, 1	Anderson, Gordon A, ed. <i>Notre Dame and Related Conductus: Opera omnia</i> . Vol. 1: <i>Four- and Three-Part Conductus in the Central Sources</i> . Collected Works, no. 10. Henryville, Pennsylvania; Ottawa; Binningen: Institute of Mediaeval Music, 1986.
Arlt, <i>Festoffizium</i>	Arlt, Wulf. <i>Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung</i> . 2 vols. Cologne: Arno Volk, 1970.
Baltzer dissertation	Baltzer, Rebecca A. “Notation, Rhythm, and Style in the Two-voiced Notre Dame Clausulae.” 2 vols. in 3. Ph.D. diss., Boston University, 1974 (vol. 1), 1977 (vol. 2 – in two parts – complete transcriptions of clausula repertory).
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DIAMM	The Digital Image Archive of Medieval Music: https://www.diamm.ac.uk/
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Everist, <i>Polyphonic Music</i>	Everist, Mark E. <i>Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution</i> . Outstanding Dissertations in Music from British Universities. New York and London: Garland Publishing, Inc., 1989.
Falck conductus catalog	Falck, Robert. <i>The Notre Dame Conductus: A Study of the Repertory</i> . Musicological Studies, no. 33. Henryville, Pennsylvania: Institute for Mediaeval Music, 1981. The catalog occupies pp. 138-256.

Grochowska diss.	Grochowska, Katarzyna. "Tenor Circles and Motet Cycles: A Study of the Stary Sącz Manuscript [<i>Pl-Ss Muz 9</i>] and its Implications for Modes of Repertory Organization in 13th-Century Polyphonic Collections." 2 vols. Ph.D. diss., University of Chicago, 2013.
Hughes, "The Sources of <i>Christus manens</i> "	Hughes, David G. "The Sources of <i>Christus manens</i> ." <i>Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese</i> . Jan LaRue et al., eds. 423-434. New York: W. W. Norton and Co., 1966; repr. New York: Pendragon Press, 1978.
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