Songs for funerals and intercession

A collection of polyphony for the confraternity of
St Barbara at the Corbie Abbey. Amiens, Bibliothèque
Centrale Louis Aragon, MS 162 D

Peter Woetmann Christoffersen

Volume 2

Edition

Preface

The volume contains all my transcriptions of the music in the MS Amiens 162 and a selection of related compositions, which have been published in the online edition since 2007, supplemented by the list of sources, the bibliography and the complete online commentary.

The editions are presented according to genre and type of music in order to facilitate a survey of the repertory. The commentary, on the other hand, is organized according to the order in which the items appear in the MS today – as in the list of contents. It also surveys the contents of the non-musical items. In the sections which describe the appearance of the music in the MS, the labels applied to scribal hands and staff systems etc. refer to the description of the MS, which is found as *Appendix A* in volume 1.

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University of Copenhagen, November 2015

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I shall be very happy to know if this edition is of any use to the readers. Please send a word to pw@pwch.dk. Any comments are welcome, including corrections of facts or of my use of the English language.

Contents

Edition

Five tropes or verses for "Libera me"

Four sequences, a trope, and Credo

Motets

Small additions, canons and *Kyrie*

Compositions in mensural notation

Plainchant

Sources

Manuscripts

Amiens 146	Amiens, Bibliothèque Centrale Louis Aragon, ms. 146 C, *Lectionaire*
Amiens 162	Amiens, Bibliothèque Centrale Louis Aragon, ms. 162 D
Amiens 524	Amiens, Bibliothèque Centrale Louis Aragon, ms. 524 D, Caulaincourt, *Perantiqui et insignis admodum monasterii S. Petri de Corbeia fondatio*
Amiens 525	Amiens, Bibliothèque Centrale Louis Aragon, ms. 525 C, Dom Cocquelin, *Historiae regalis abbatiæ S. Petri Corbeiensis compendium primordia*
Amiens 561	Amiens, Bibliothèque Centrale Louis Aragon, ms. 561 D, *Catalogue des livres manuscrits de la Bibliothèque de l'abbaye de Corbie*
Aosta 15	Aosta, Seminario Maggiore, MS 15 [*olim* A1; D19]
Bamberg Codex	Bamberg, Staatliche Bibliothek, Msc. Lit 115 (*olim* Ed. IV. 6)
Bari 85	Bari, Archivio di Stato, Fondo S. Nicola 85
Bologna Q17	Bologna, Civico Museo Bibliografico Musicale, MS Q17
Bologna Q18	Bologna, Civico Museo Bibliografico Musicale, MS Q18
Brussels / Tournai	Bruxelles, Bibliothèque Royale, Ms. IV.90 (S) & Tournai, Bibliothèque de la Ville, Ms. 94 (T)
Cambrai 125-128	Cambrai, Bibliothèque Municipale, Mss. 125-128 (*olim* 124)
Cambridge 1760	Cambridge, Magdalene College, MS Pepys 1760
Chicago Capirola	Chicago, Newberry Library, Capirola Lute Manuscript
Claremont 14	Claremont, CA, Honnold/Mudd Library, MS Crispin 14
Copenhagen 1848	Copenhagen, The Royal Library, MS Ny Kgl. Samling 1848 2°
Grand-Saint-Bernard 6	Grand-Saint-Bernhard, Bibliothèque de l'Hospice, Ms. 6 (1983)
Grand-Saint-Bernard 7	Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 7 (2038)

Laborde	Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier)
Las Huelgas Codex	Burgos, Monasterio de Las Huelgas, Codex
London 27630	London, British Library, MS Add. 27630
London 31922	London, British Library, Add. MS 31922
London 35087	London, British Library, Add. MS 35087
Lyon 6632	Lyon, Bibliothèque de la Ville, ms. 6632 fonds musicales
Milan 2269	Milano, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 1 (*olim* 2269)
Munich 322-325	München, Universitätsbibliothek, Mss. 8° 322-325 (*olim* Cim. 44c)
Munich 5539	München, Bayerische Staatsbibliothek, Cod. lat. 5539 4°
Paris 10111	Paris, Bibliothèque Nationale, ms. lat. 10.111, Caulaincourt, [*Chronicon Corbeiense*]
Paris 10581	Paris, Bibliothèque Nationale, ms. lat. 10.581
Paris 11820	Paris, Bibliothèque Nationale, ms. lat. 11.820, Dom Germain, *Monasticon gallicanum*
Paris 12893	Paris, Bibliothèque Nationale, ms. lat. 12.893, Caulaincourt, [*Chronicon Corbeiense*]
Paris 1597	Paris, Bibliothèque Nationale, ms. f.fr. 1597
Paris 17143	Paris, Bibliothèque Nationale, ms. lat. 17143, Dom Paul Bonnefons, *Historia Corbeiensis*
Paris 17757	Paris, Bibliothèque Nationale, ms. lat. 17.757, ff. 1-123, Caulaincourt, [*Chronicon Corbeiense*]
Paris 18034	Paris, Bibliothèque Nationale, ms. lat. 18.034, *Livre d'heures*
Paris 2245	Paris, Bibliothèque Nationale, ms. f.fr. 2245
Paris 448	Paris, Bibliothèque Mazarine, ms. 448
Philadelphia E. 180	Philadelphia, PA, Free Library, Collection John F. Lewis, MS E. 180

Sankt Gallen 462	Sankt Gallen, Stiftsbibliothek, Ms. 462 (Heer's Liederbuch)
Sankt Gallen 463	Sankt Gallen, Stiftsbibliothek, Ms. 463
Sankt Gallen 530	Sankt Gallen, Stiftsbibliothek, Cod. 530
Trento 91	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, Ms. 91 (1378)
Tübingen 96	Tübingen, Universitätsbibliothek, MS Mk 96
Ulm 237	Ulm, Bibliothek des Münsters, Ms. 237a-d
Uppsala 76a	Uppsala, Universitetsbiblioteket, Musik i Handskrift 76a
W1	Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 628 Helmsted

Prints

Antico 1521	[Motetti et carmina gallica], [A. Antico], c. 1521 (Altus only)
Attaingnant 1529	*Tres breve et familiere introduction …*, P. Attaingnant, Paris 1529
Attaingnant 1531	*Treze Motets musicaulx avec ung Prelude …*, P. Attaingnant, Paris 1531
Attaingnant 1535	*Liber undecimus. xxvi musicales habet modulos quatuor et quinque vocibus ….*, P. Attaingnant, Paris 1535
Attaingnant 1540	*Missarum musicalium quattuor vocum cum suis motetis liber tertius …*, P. Attaingnant & H. Jullet, Paris 1540
Glarean 1547	Henricus Glareanus, *Dodekachordon*, H. Petrus, Basel 1547
Moderne 1532	*S'ensuyvent plusieurs basses dances*, J. Moderne, Lyon (c. 1532)
Petrucci 1503	*Motetti De passione De cruce … et huius modi B*, O. Petrucci, Venezia 1503
Petrucci 1508	*Laude libro secondo*, O. Petrucci, Venezia 1502
Petrucci 1519	*Motetti de la Corona: Libro Secondo.* O. Petrucci, Fossombone 1519
Rhau 1538	*Symphoniae iocundae atque adeo breves quatuor vocum …*, G. Rhau, Wittemberg 1538

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AS	Walter Howard Frere (ed.), *Antiphonale Sarisburiense* (Plainsong and Medieval Society), London 1901-25
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Commentary

Amiens 162 D, f. 1 »Le grant pena que io sento« 3v [Anonymous]

Notation:

Entered by Hand D in white mensural notation on four-line staves originally drawn for music in chant notation (staff system 3). Red initials and light brown ink in text and music.

    Nearly all the music was erased after the scribe's first attempt at copying the song, because the spacing of the notes was too tight and out of step with the text, which took up much more space, and which he probably had copied first. The missing note in the superius bar 9 was in fact in the first version, and the error in bars 26-27 did not appear at first.

Disposition of parts:

[Superius]-[Tenor]-[Bassus] below each other.

Concordances:

Copenhagen 1848, pp. 403 and 411 (nos. 232 and 238) »La grand pena que yo sento« 3v
Laborde, ff. 137v-138 »La grant paine que yo sento« 3v
Sankt Gallen 462, p. 102 »La grant pena che io sento« 4v (+A)

Editions:

Amiens 162 Edition no. 19; Goldberg 1997, p. 512 (Laborde); Geering 1967 no. 57 (Sankt Gallen 462).

Text:

Italian song, 4 lines of 8 syllables with a repeat of the fourth line. In the Laborde chansonnier the spelling is even stronger influenced by French orthography.

    Le grant pena que io sento
    Me tormenta nocte dia[.]
    de morir Jozo contento
    por la vostra signoria.

Comments:

A very simple setting of an Italian song. The tune in the upper voice is followed strictly in parallel sixths by the tenor except for the song's first and last sonorities, and both voices keep their ranges within a fifth. The only adornment is a slight touch of figuration in the tenor and superius and the traditional suspension before the final cadence (bars 23-24 and 29-30). Accordingly, the formal layout is quite simple: A B CA'(3+5 syllables) |:B':|. The bassus accompanies in alternating thirds and fifths below the tenor, again except for the first and last sonorities, which are unison and octave.

The song was added to the Laborde chansonnier some time after 1480[1] in an even simpler, declamatory version without the repeat of the last line. In Amiens 162 D the song is worked out in a more regular double time, but still with strong traces of declamation. The two copies of the song in Copenhagen 1848 (nos. 232 and 238) are again different in rhythmization, and they are decorated by semiminima-diminutions in bassus and superius. These three versions are so different in musical details and rendering of the text that they were hardly dependent on any shared written tradition, That the Italian song (maybe in a real Italian version of poem and music, which none of the French sources reproduce correctly) circulated in oral transmission, which then was notated by different French musicians, has to be considered. It has all the characteristics of an oral transmission, a simple tune varying two elements of melody only, and clothed in polyphonic sound by the simplest improvisatory means – parallel sixths and alternating thirds and fifths. One only has to remember the text and the short lines of melody, everything else it is easy to reconstruct *alla mente*.[2]

The resulting three-part versions are quite different (see examples 1-3), and probably none of the French copyists would regard it as a secular love song, rather it was appreciated as a devotional song to the Virgin Maria, a *lauda*. In three sources (Laborde, Amiens 162 and Copenhagen 1848), it was placed in close proximity to Prioris' popular Latin song »Dulcis amica dei«, which confirms its classification as a *lauda*. The four-part version in the MS Sankt Gallen 462, copied in or produced for a scholarly milieu in Paris in 1510, is of a more regular rhythmic design and shows a better understanding of Italian. Like Amiens 162 it has a written out repeat of the last line.

The song – the earliest versions in Laborde and Amiens 162 cannot really be labelled as 'a composition' – could just as well have been rendered in chant notation. Its character of polyphonic improvisation becomes obvious if we compare the very simple settings of the second line (examples 1-4):

Example 1, Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier), ff. 137v-138, bb. 7-11.

Example 2, Amiens, Bibliothèque Centrale Louis Aragon, ms. 162 D, f. 1, bb. 7-12.

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1 Cf. the description of this manuscript at http://chansonniers.pwch.dk/LISTS/LabDes.html.
2 Cf. for example, N. Pirrotta, 'The Oral and Written Traditions of Music' in Nino Pirrotta, *Music and Culture in Italy from the Middle Ages to the Baroque. A Collection of Essays.* Cambr. Mass. 1984, pp. 72-79.

Example 3, Copenhagen, The Royal Library, MS Ny Kgl. Samling 1848 2°, pp. 403 and 411, bb. 6-11.

Example 4, Sankt Gallen, Stiftsbibliothek, Ms. 462, p. 102, bb. 7-11.

From the earliest version's straight declamation of the poem (Laborde – the last decades of the 15th century) it 'evolves' in the later sources helped by a more regular notation (Amiens 162, first decades of the next century), by diminutions (Copenhagen 1848 – c. 1524, but transmitting a much older repertory), and in Sankt Gallen 462 (1510) it has been transformed into the four-part idiom. It is extremely rare that a song can be traced in differing versions through four sources in quite close chronological order during these decades, which are so poorly represented in French musical sources.

See further Christoffersen 1994, vol. II, p. 156. See also Fallows 1999, p. 530: The song appears reworked as a *basse dance* in *S'ensuyvent plusieurs basses dances* (Lyon, Moderne c. 1532), f. D1v, "La grant peine".

Amiens 162 D, f. 1v »O salutaris hostia« 3v

Notation:

Square notation on staff system 3; red ink is used for voice designations and initials, music and text are in black ink. The notes were drawn with a thin pen, and the squares subsequently hatched; the three lowermost staves have been augmented to five lines. Text and music were very carefully entered – probably by Hand D.

Disposition of parts:

The three parts are in the MS designated "Superius, Tenor, Bassus", which is quite unusual for a song in chant notation! The Superius starts at the top of the page and fills out two and a half staves; Tenor starts in the middle of the 3rd staff – directly following Superius; Bassus fills the three last five-line staves.

Edition:

Amiens 162 Edition no. 13.

Text:

Hymn in honorem SS. Sacrementi, AR pp. 93*-95*; it is stanza 5 from the hymn "Verbum supernum prodiens", AR p. 531, GR p. 154*, AH vol. I, pp. 588-89; see also Leroquais 1927, vol. I, p. 64 and vol. II, p. 33; used as an elevation hymn or intercessory song:

> O salutaris hostia
> que celi pandis hostium
> bella premunt hostilia
> da robur fer auxilium.

Comments:

A note-against-note setting in simple polyphony of the hymn tune (stanza 5 from "Verbum supernum prodiens", 8. tone, cf. AR p. 93*), which is placed in the upper voice. The tune's melismas in verses 1 and 4 and the syllabic style of verses 2-3 are not differentiated; every note in it is set homophonic and unmeasured. The Tenor functions as the structural counter-voice without any dissonances. Its range is quite restricted (*f-d′*), and it follows the tune in octaves, sixths, tenths and thirds; only in verse four, on "fer", does a twelfth crop up. The Bassus is a harmonic bass-voice completing the triads, which never appear inverted. The setting is quite mechanical: if the Superius and Tenor are an octave apart, the Bassus is either unison with the Tenor or at the octave below), or it takes the third below, else it mostly supplies the fundamentals of the triads. This forces a lot of disjunct motion and a greater range, and therefore the scribe had to add a fifth line below the original four-line staves before copying the part.

All the notes and chords get the same weight no matter whether they carry a syllable or are part of a melisma. This may indicate that the hymn should be performed at an invariable solemn pace in equal note values. The setting can easily be measured in double time with all cadences accentuated correctly. In fact, the cadences all follow 'modern tonal' patterns (verse 1, G: II-VI-IV-V-I; v. 2, C: I-V-V-I; v. 3, G: I-VII-I-V-I; v. 4, G: I-IV-V-I). In combination with the voices' clear differentiation of range, this produces a sound very similar contemporary hymn-settings, but written and conceived in chant notation by people not mastering mensural notation.

There can be no doubt that this is a local product. Maybe it was made to comply with the wishes and orders of the French king. In June 1512 Louis XII ordered that "O salutaris hostia" should be inserted in the Gallican liturgy, to be sung at the Elevation of the Host between "Pleni sunt celi" and "Benedictus". Also François I actively worked for the adherence to this practice in 1521 and 1524 (cf. Wright 1989, pp. 119-120 and 220-221).

The French music manuscript, Copenhagen 1848, from Lyons 1520-25 contains four settings of "O salutaris Hostia" (anonymous, nos. 110 (3v), 118 (3v) and 202 (2v), and by Haquinet, no. 197 (4v); in two settings (nos. 118 and 202) the same tune as in Amiens 162 is used in an upper voice, but in mensural music, cf. Christoffersen 1994, vol. I, pp. 285-88, and vol. II *passim*.

Amiens 162 D, f. 2 »Da pacem, domine« 3v [Alexander Agricola]

Notation:

Entered by Hand D in white mensural notation on five-line staves. The page was originally blank and the staves were drawn in with the staff system 1 on f. 2v as guidelines; its lines were clearly visible through the parchment. Red initials and light brown ink in text and music.

As was the case on p. 1, all the music in the superius and bassus was erased after the first attempt at copying it, because the scribe could not coordinate music and text in a satisfactory way. His exemplar had probably a text incipit only in the lowest voice, so to begin with he copied the text distribution belonging to the superius below the bassus – the positions of the words are nearly identical. His second try is very carefully executed with precise and regular lozenge-shaped note heads and vertical stems and nearly without new errors, but also without really succeeding in getting music and words to cooperate.

The tenor is notated in a most curious way. It begins in straight white *breves* (bb. 1-13). When the first *semibreves* appear (bb. 14 ff), they are written as black *breves*, they are intermingled by shorter values in normal white mensural notation (*minimae*), and they are combined in ligatures without the c.o.p.-upwards stems. In this way the tenor tune got a little likeness with the chant notation (but quite schizophrenic!) after which the scribe had sung it for years.

On top of the page Antoine de Caulaincourt has written "DE CAULAINCOURT". He may very well be the owner of Hand D.

Disposition of parts:

[Superius]-[Tenor]-[Bassus] below each other.

Concordances:

Copenhagen 1848 pp. 365 and 435 (nos. 199 and 265) »Da pacem domine«
London 35087 ff. 39v-40 »Da pacem domine« Agricola
Paris 1597 ff. 3v-4 »Da pacem domine«

Text:

Antiphon, *Antiphona pro Pace*, AR p. 144* for Lauds and Vespers:

> Da pacem, domine,
> in diebus nostris
> quia non est alius
> qui pugnet pro nobis
> nisi tu, deus noster

Editions:

Amiens 162 Edition no. 20; Agricola 1970, vol. IV, p. 47.

Comments:

Motet with the antiphon tune as *cantus prius factus* in the tenor. Superius and bassus are lively counter voices with a hint of unison canon at the beginning of the bassus. It is

found in slightly divergent versions in three other MSS from the first quarter of the 16th century.

The exemplar the scribe used was very similar to the version of the motet found in the Flemish MS, London, British Library, Add. 35087, which attributes the motet to Alexander Agricola (see the edition). Its notes have much of the same visual appearance as those in Amiens 162, and they both have an error in common in the bassus in bar 35.1, which indicates a common ancestor. More important, they share an inconvenient text underlay in the upper voice, which puts too many words under the first phrase ("Da pacem … alius" in bb. 1-17). This forces the professional scribe of London 35087 to put in word repetitions in both superius and tenor. A 'normal' text distribution, which is much easier to perform, can be found in MS Paris, Bibliothèque Nationale, f.fr. 1597 (see the edition); the youngest source, Copenhagen 1848, does not have more than text incipits in any of its versions.

The changes of the notation in the tenor were surely the effort of the scribe of Amiens 162 who probably had a restricted knowledge of mensural notation. In bars 21-22, for example, he has changed the oblique ligature (*brevis-brevis*) into two ligated square white breves (meaning *longa-longa*), which does not make any difference in chant notation, but in a mensural reading it doubles the values.

Amiens 162 D, ff. 2v-10 »Bone Ihesu dulcis cunctis« 3v

Notation:

Entered by Hand A in semi-mensural black notation on staff system 1. The initial on f. 2v is drawn in red, all the following initials are in black ink with yellow and/or red decorations, and emphasizing in the text has been done in yellow.

The notation shows a strange mixture of note values: *longae* with fermatas alternating with *breves* without fermatas. Of course, they may be read as *virgae* and *puncta*, but the square notation seems to be measured to some extent. The ending of each stanza includes an embellishment (bar 48) written as a ligature, which may not have any mensural meaning, but many occurrences in the two upper voices (S1 stanzas 1, 3-5 and 7-8; S2 stanzas 1-5 and 7) are clearly written as *c.o.p.*-ligatures, as two *semibreves* followed by a longer value. Probably the notation is meant to communicate an alternation between calm unmeasured notes and measured notes. Therefore the transcription shows a measured interpretation (the unmeasured version is sketched in no. 1b for the first stanza only).

In stanza 6 (ff. 7v-8) the word "benedicte" looks as if it has been highlighted with yellow colour in all voices. This is, however, caused by a modification of the original word "bernardine", which has been partly erased and changed into "benedicte" with reuse of some letters. The chemical erasure has since then caused the dark brown ink to bleach, so now the name stands out in yellow or very light brown colour.

Placement of parts:

Each stanza fills out an opening. "Tenor" is written across the openings below the two upper voices [Superius 1-2]. [Superius 1] stands on the left hand pages, and [Superius 2] is at the right. On the right hand pages it can be difficult to distinguish the continuation of the tenor voice from superius 2; drawings of hands have been made to point out the

connection, and the word "finis" has been added in a very small hand at the end of superius 2 on ff. 3 and 4.

Edition:

Amiens 162 Edition no. 1 including a different setting of "Bone Jesu".

Text:

Tropes/verses for the responsory "Libera me, domine, de morte eterna"; 8 stanzas of eight octosyllabic verses riming ababbcbc. After stanza 1 the tenor has the textual and musical clue "Quando [caeli movendi]"; after stanza 2 "Quando [caeli movendi]"; stanza 6 "Dum ve[veneris]"; stanza 7 "Quando [caeli movendi]"; and after stanza 8 the clue for the repeat of the beginning, "Libera". This produces the following sequence in performance: (R Libera me), V Bone Ihesu (1), R1 Quando, V Maria fons (2), R1 Quando, V O tu princeps ... Gregorii (3-6, saints)), R2 Dum veneris, V O Maria Magdalena (7), R1 Quando, V Turbe sanctorum (8), R Libera me.

[1] Bone Ihesu dulcis cunctis.
Eterni patris filius.
Te precamur pro deffunctis,
assis eis propicius.
Vulnera pande citius
patri pro tuo famulo,
Ut fruatur uberius,
tui perenni titulo.

Quando

[2] Maria fons dulcedinis,
imperatrix seculorum.
Dei mater et hominis,
consolatio mestorum.
A carcere tormentorum,
Educas hunc prece pia.
Melodiis angelorum
Iungas in celi curia.

Quand*o*

[3] O tu princeps angelorum,
michael victor drachonis,
Ambassiator celorum,
gabriel preditus donis.
Etheree regionis,
raphael quem coram rege,
Hunc locetis celi thronis
deffunctum in dei lege.

[4] Johannes ardens lucerna,
patriarche quem facundi,
Petre reserans superna,
paule magne doctor mundi.
Apostoli quem iocundi,
cum discipulis omnibus.
Innocentes carne mundi,
hunc adiuvate precibus.

[5] Stephane qui meruisti
prothomartirem affore,
laurenti levita christi
magne gygas christofore.
O martires cum fervore,
dulcem iesum postuletis.
Ut exutam a corpore
animam collocet letis.

[6] Gregori doctrine sator
par apostolis martine.
Francisce stigmatum lator.
Anthoni et Benedicte,
Hinc gloriam sine fine,
impetretis suppliciter,
ut in celorum culmine
collocetur feliciter.

Dum ve.

28

[7] O maria magdalena,
agnes martha katherina,
Clara facie serena,
elizabeth et cristina.
Virginum o vos agmina,
exorate ihesum pium.
Ut iam deffuncti crimina,
tollat post hoc exilium.

Quando

[8] Turbe sanctorum omnium,
inclite celi curie,
Deffunctorum fidelium
celebrantur exequie,
Pro hoc dominum glorie
rogetis prece sedula,
Ut cum sanctis in requie,
collocetur per secula.

Libera

Comments:

A three-part setting of eight tropes/verses for "Libera me" with identical music and precise clues for their combination with the monophonic responsory (see above). It is written for two high voices (*a-f′* and *d-e′*) and a supporting "Tenor" (*A-b*), which stays below the upper voices. The highest voice (superius 1) is of a very restricted range; except for bars 29-37 it remains within the fourth *c′-f′*. The delimitation of lines with short or long vertical strokes is not consequently done in all stanzas, but stands out clearly for example on ff. 5v-6 (stanza 4; they have been normalized in the transcription). Variation only appears sparingly in the fully written out repetitions of the music; in stanzas 4-7 the tenor goes to *a* in bar 31 instead of *f* and thus avoids parallel fifths with the superius 1. Later hands have not been at work in this piece except for the replacement of the name of the Franciscan saint Bernardinus of Siena (canonized 1450) in stanza 6 by the Benedictine saint Benedict, whose name, however, does not rime!

It is difficult to pinpoint one of the voices as carrying a pre-existent tune. Possibly the two superius voices take turns in presenting the tune like they take turns in taking care of the tenor and superius functions. Formally the setting is through-composed, but the first four lines are clearly parallel in two by two lines (riming abab), the first pair ending on C and D, and the second pair on D and D. The four remaining lines end on C/F, A, C and D respectively, creating a welcome variation in sound. The rhythmical formulation of the parallel pairs of lines (*longae* with fermatas followed by *breves* without) is obviously related to the procedures in simple polyphony with calm declamation followed by a more active drive towards the cadence (cf. »Lugentibus in purgatorio«, ff. 10v-13).

Likewise, the structure of the upper voices, which move mostly in parallel thirds and sixths, is based on traditions from simple polyphony, here modified by the use of fourths in bars 1 and 4 in order to take advantage of a supporting voice supplying fundamentals. Furthermore, parallel fifths are not avoided; they appear between superius 1 and the "Tenor" in bars 47-48, and in stanzas 1-3 and 8 in bars 30-31. In many ways this setting complies with what Bonnie Blackburn has described as "a method of composition in which harmony rather than counterpoint is the guiding principle" (Blackburn 2001, p. 13), but at the same time it is closely linked to the tradition of simple polyphony, which also its old-fashioned page layout confirms.

If we look at a single stanza as a freestanding composition, it shows in its rhythmical disposition an amazing similarity to the *motetti missales* cycle (or substitution mass) *Ave domine Jesu Christe*, which is anonymous in its source, but ascribed to Loyset Compere by Ludwig Finscher. At the point of the Elevation (in the 7th motet "Adoramus te Christe"

(cf. Compere 1972, vol. 2, p. 35, see also Finscher 1964, p. 92 and Merkley & Merkley 1999, p. 338), it has the same alternation between long note values with fermatas and shorter notes without – or alternation between free and measured rhythm. Similar passages can be found in other motet cycles by Compere. Loyset Compere and Gaspar Weerbecke are the foremost early composers of *motetti missales*. They may very well have experienced this sort of solemn singing during their youth in Northern France and Flanders.

Contemporary setting of the text:

»Bone Jesu dulcis cunctis« 2v [Anonymous]

Source:

Paris, Bibliothèque Nationale, Ms. lat. 10581, ff. 89v-101 »Bone Jesu dulcis cunctis« 2v
– The source is a *Rituale/processionale* from an abbey of the Order of Saint Clare in Meaux. The manuscript can be dated *c* 1490-1510 (cf. RISM B IV/2, pp. 123-124, and RISM BIV/3, p. 549). It is a luxurious small parchment manuscript (the space for writing measures 60 x 90 mm only) with illuminated initials on backgrounds of gold; it was probably a private book made for the use of a leader of the institution. It contains processional songs, se-quences, litanies etc., and ff. 43 onwards bring the rituals for administering to the sick and for funerals and commemorations (the responsory "Libera me" can be found ff. 63v-65). The voices for "Bone Jesu" stand opposite each other on the openings, the [Tenor] to the left, and [Duplum] at right.

Concordances:

Claremont, CA, Honnold/Mudd Library, MS Crispin 14, ff. 69v-79v "Bone Jesu dulcis cunctis" 2v
Philadelphia, PA, Free Library, Collection John F. Lewis, MS E 180, ff. 89v-101 "Bone Jesu dulcis cunctis" 2v
– A setting of eight stanzas as in MS Paris 10581, cf. RISM BXIV/2, pp. 494-495, Dutschke 1986. pp. 32-33, and Fenner 2014, p. 23 (incl. facsimile from MS Claremont 14). MS Clare-mont 14 is a Franciscan processional, probably contemporary with Paris 10581 and made for an abbey of the Order of Saint Clare (in Paris?); it is very similar in contents to Paris 10581. Also the Philadelphia MS belonged to the Poor Clares of Paris; the last section of this manuscript, made in 1603, seems to be copied after Paris 10581, Claremont 14 or a similar source. These small books were probably produced by Clarisse nuns in many copies after closely related exemplars during a period beginning in the late 15th century.

Editions:

Amiens 162 Edition no. 1 Appendix; Corbin 1966, pp. 70-71 (first stanza only).

Text:

Tropes/verses for the responsory "Libera me, domine, de morte eterna"; 8 stanzas of eight octosyllabic verses riming ababbcbc. Paris 10581 probably gives the original version of the poem, because it rimes all the way through, and because it refers to St Bernardinus of Siena (1380-1444) who was canonized in 1450. He was a popular preacher and reformer of the Franciscan order and was important for the Poor Clares and other Franciscan nuns.

After stanza 1 the tenor has the textual and musical clue "Quando celi [movendi]" and after stanza 2 the clue for "Dum ve[veneris]"; these clues alternate regularly until stanza 8, which has the clue for the repeat of the responsory's beginning, "Libera me". This produces the following sequence in performance, which is more regular than the one demanded for the version in the MS Amiens 162: (R Libera me), V Bone Ihesu (1), R1 Quando, V Maria fons (2), R2 Dum veneris, V ... V Turbe sanctorum (8), R Libera me.

[1] Bone Jesu dulcis cunctis
eterni patris filius.
Te precamur pro defunctis
assis eis propicius.
Vulnera pande citius
patri pro tuo famulo.
Ut fruatur uberius
tui perhenni gaudio.

Quando celi.

[2] Maria fons dulcedinis
imperatur seculorum.
Dei mater et hominis
consolatio mestorum.
A carcere tormentorum
educas hunc prece pia.
Melodiis angelorum
iungas in celi curia.

Dum ve.

[3] O tu princeps angelorum
michael victor drachonis.
Ambassiator celorum
gabriel preditus donis.
Etheree regionis
raphael quem coram rege.
Hunc locetis celi thronis
defunctum in dei lege.

Quando.

[4] Johannes ardens lucerna
patriarche quem facundi.
Petre reserans superna
paule doctor magne mundi.
Apostoli quem iocundi
cum discipulis omnibus.
Innocentes carne mundi
hunc adiuvate precibus.

Dum ve.

[5] Stephane qui meruisti
prothomartirem affore.
Laurenti levita christi
magne gygas christofore.
O martires cum fervore
dulcem iesum postuletis.
Ut exutam a corpore
animam collocet letis.

Quando.

[6] Gregori doctrine sator
par apostolis martine.
Francisce stigmatum lator
anthoni et bernardine.
Hinc gloriam sine fine
impetretis suppliciter.
Ut in celorum culmine
collecetur feliciter.

Dum ve.

[7] O maria magdalena
agnes martha katherina.
Clara facie serena
elizabeth et christina.
Virginum o vos agmina
exhortare deum pium.
Ut iam defuncti crimina
tollat post hoc exilium.

Quando.

[8] Turbe sanctorum omnium
inclite celi curie.
Defunctorum fidelium
celebrantur exequie.
Post hoc dominum glorie
regetis prece sedula.
Ut cum sanctis in requie
collocetur per secula.

Libera me.

Comments:

A setting of tropes for "Libera me" in simple polyphony for two equal voices of restricted ranges (*c-c′* and *d-b*) and using constant crossing of parts. It consists of eight stanzas with identical music; each stanza is followed by textual and musical clues for the repetitions of "Libera me" (see above). It is regularly built of repetitions, ababcde(a')b, with the a- and b-lines ending on F and D, c- and d-lines on C and F, and e(a')- and b-lines again on F and D. The words are set syllabic and note-against-note with a small three-note embellishment on the third to the last syllable in every line. The counter voice [Duplum] is for the first five syllables of each line in near perfect contrary motion followed, as in many other simple polyphony settings, by a cadential formula in parallel thirds.

The very regular and ear-catching tune in the voice on the left-hand pages in Paris 10582 apparently caught the attention of John Mason Neale (1811-1866) who combined it with another Latin poem "Veni, veni, Emmanuel", which first had appeared in a German print, *Psalteriolum Cantionum Catholicarum,* Cologne 1710. In his English translation it was printed as "O come, 0 come, Emmanuel" in Thomas Helmore (ed.), *The Hymnal Noted. Part II,* London 1854, p. 131 (in the first edition starting "Draw nigh, draw nigh, Emmanuel", cf. More 1966). Since then, it has been immensely popular as an Advent hymn and was translated in many languages (German: "O komm, o komm, du Morgenstern"). The tune in *the Hymnal* is identical to the tenor in Paris 10581, also if we look at notational details (cf. the facsimiles in Pocknee 1970 – here the 2nd page of Paris 10581 is wrong, it shows f. 89 in stead of f. 90v!), therefore the modern hymn has to be based on the older two-part trope. *The Hymnal* states that the tune was taken "From a French Missal in the *National Library, Lisbon.*"

John Mason Neale was in Lisbon in May-June 1853, and here he studied a French MS "written for some Franciscan convent", which at the end had a sequence for St Francis "Fregit victor virtualis" (cf. Fenner 2014, p. 22). This sequence is also found near "Bone Jesu" in the three preserved manuscripts in Paris, Claremont and Philadelphia. MS Paris 10581 had been in the Bibliothèque Nationale in Paris since it was acquired for its collections in 1830, and the similar MS Claremont 14 was probably in Germany or England at that time (cf. Dutschke 1986, p. 33), but the whereabouts of the later copy in Philadelphia during the 19th century is unknown until the bibliophile John F. Lewis picked it up early in the 20th century. However, several more copies of this apparently widespread Clarisse processional may have existed. Neale published the sequence in his series 'Sequentiæ ineditæ' in *The Ecclesiologist* (August 1853, pp. 228-230) and the tune of "Bone Jesu" were used in *The Hymnal.* In May 1859 he visited Amiens, where he looked through MS Amiens 162 and published in the same series (February 1860, pp. 14-15) a jumbled transcript of the texts on ff. 1, 2v-17v and 19v-21, including "Bone Ihesu"; he does not remark on the interesting fact that he had seen the same poem with different music in Lisbon. He probably at that time had forgot all about it.

In spite of the retrospective character of the two-part setting, this composition, like the one in MS Amiens 162, must have been quite new when it was copied into this processional and other manuscripts belonging to the Poor Clares around 1500. The text must be dated after the canonization of St Bernardinus in 1450.

Amiens 162 D, ff. 10v-13 »Lugentibus in purgatorio« 3v

Notation:

Entered mainly by Hand A on staff system 1. The layout and text hand is exactly the same as in the preceding and the following pieces (Hand A), but a different hand may have entered the music in white mensural notation. The white clefs and custos are different from Hand A's black notation, the note heads are rounded and a bit sloppy, and the ink colour is lighter than in the text. From the start none of the voices show any mensuration signs, but they appear in superius 2 in the 2nd and 3rd stanzas (ff. 12 and 13), *tempus imperfectum diminutum*. It is thinkable that Hand A being uncomfortable with white notation had another scribe to write in the music, or he did it himself without the confidence apparent in the pieces in black notation. The initials at the start of each stanza are red, and emphasizing in the text has been done in yellow.

Disposition of parts:

"Tenor" is written across the openings below the two upper voices [Superius 1-2]. [Superius 1] stands on the left hand pages, and [superius 2] is at the right, in the position of the contra.

Editions:

Amiens 162 Edition no. 2 including all settings of "Lugentibus"; Christoffersen 1994, vol. I, p. 323 (Example 2, stanza 1 only).

Text:

A very widely circulated prayer for the dead in purgatory, cf. RH nos. 10180-81 and no. 10723; Mone 1853, vol. I, pp. 400-402; Leroquais 1927, vol. I, p. 160, and vol. II, p. 240; AR p. 198*; and VP pp. 239-41. This version consists of three stanzas of four lines, which correspond to stanzas 1-3 in Mone 1853; after the four riming lines the stanzas end with prayers to Jesus, Maria and Saint Peter respectively.

[1] Lugentibus in purgatorio,
qui purgantur ardore nimio
et torquentur sed cum remedio.
Subveniat tua compassio.
O Ihesu rex, miserere eis.

[2] O fons patens qui culpas abluis,
Omnes lavas et nullum respuis.
Manum tuam extende mortuis,
Qui sub penis lugent continuis.
O Maria, ora pro eis.

[3] Ad te pie suspirant mortui,
Cupientes de penis erui,
et adesse tuo conspectui,
Et gaudiis sempiternis perfrui.
Sancte Petre, ora pro eis.

Comments:

A simple setting of three stanzas with identical music. It is written for two equal voices, range *a-b′*, and a supporting "Tenor" (*c-a*) with a lot of exchange between the upper voices. The three stanzas have the same music and are fully written out with one stanza per opening. It does not appear to build on any known tune; however, its simple melodic

phrases are clearly related to the other settings of the text (see below). The five verse lines are organized in the form aba'ab' with the a-lines ending on A in the upper voices and the b-lines on D. Every line ends with a fermata, and the first four lines are subdivided by a fermata on the fourth syllable; the invocations in the fifth line, "O Ihesu rex", "O Maria", "Sancte Petre", are emphasized with fermatas on every syllable.

Visually the setting refers to the old-fashioned motet or a setting of a liturgical tune with the given tune in the tenor written across the opening. In fact, it is very different from this type. The two upper voices make up a self-sufficient structure developed from simple two-part polyphony, note against note without dissonances or parallels except for thirds and sixths, which in every line continues with stock cadential figures including syncopations. The "Tenor" is a supporting voice below the duet, contributing somewhat to the variety of the setting.

In spite of its extremely restricted musical motives great care have been taken to vary the setting. The upper voices exchange places and motives as well as functions as superius and tenor in the cadences. For example, lines 1 and 3 both cadence to A with the tenor taking F (bb. 5 and 15), but in line 3 the upper voices change places on the fermata note in bar 12 making it impossible to rise the third as in bar 3; in line 4 the tenor is varied and takes D below the upper voices' cadence on A (b. 21). The following stanzas show only a few variants in comparison with the first. In stanza 2 an extra fermata in all voices underscores "omnes", and superius 1 comes to the cadence without syncopations in bars 19-20.

This setting of "Lugentibus in purgatorio" and most of the related polyphonic settings of the text (see below) do not contain indications that they do belong to the responsory "Libera me, domine, de morte eterna" as tropes. However, the setting's placement in MS Amiens 162 among tropes and verses for "Libera me" leaves no doubt that its function in services, memorial or funeral, was comparable, and in the MS Túbingen 96 the two-voice setting appears as a "Libera me"-trope with a full set of clues for the repeats of the responsory.

Contemporary or older settings of the text:

Lugentibus in purgatorio 2v [Anonymous]

Sources:

Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 7 (2038), ff. 60v-63v »Lugentibus in purgatorio« 2v "Pro fidelibus deffunctis"
– The source is a *processionale*, which was written at the Augustinian monastery Grand-Saint-Bernard or in the Aosta Valley during the second half of the 15th century (cf. Stenzl 1972, pp. 152-153). The piece is notated in a semi-mensural black notation, which uses two note values: *breves* (square notes) and *semibreves* (rhomboid notes and ligatures *c.o.p.*). The voices stand side by side on the openings. From the beginning, the voice without a key signature [tenor] occupies the left hand page, and the voice with a b-flat [cantus] is on the right hand page. After the first page turn the scribe accidentally reversed the order of the voices (cantus at left and tenor at right ff. 61v-63), and on the last page (f. 63v) the voices stand below each other in the order tenor-cantus. The continuity of the voices is evident from

the consistent use of the key signature. The reversal has no real importance (except for an awkward leap *d'-e* in the left hand voice at the page turn, bars 56-57) as the voices already change places constantly and take turns in carrying out the tenor- and superius-functions.

Tübingen, Universitätsbibliothek, MS Mk 96, ff. 55v-57 »Lugentibus in purgatorio« 2v
– The source is a composite paper manuscript from the first half of the 16th century. It consists of two independent liturgical books, 1) ff. 1-38v, *Lamentationes* Jeremiae, containing mostly lessons for three voices (ff. 31v-32v, *In festo sancti Francisci da Paula* (1416-1507, canonized 1521)), and 2) ff. 39-62v, *Sequitur prosa beata Maria*. Both sections may be of Franciscan provenance (cf. Brinkhus 2001, p. 292). In the last-mentioned *Sequentiar*, probably a bit older than the first section, the trope "Lugentibus" was added as the last piece – after an incomplete sequence to St Blasius. It is in the same black, semi-mensural notation as in Grand-Saint-Bernard 7. The voices stand side by side on the openings with the voice that I have labelled "Cantus" standing on the left hand page.

Editions:

Amiens 162 Edition no. 2 Appendices; Stenzl 1972, pp. 302-303 + Facsimile 78.

Text:

A very widely circulated prayer for the dead in purgatory, cf. RH nos. 10180-81 and no. 10723; Mone 1853, vol. I, pp. 400-402; Leroquais 1927, vol. I, p. 160, and vol. II, p. 240; AR p. 198*; and VP pp. 239-41. This version consists of four stanzas, which correspond to stanzas 1-4 in Mone 1853. After the four riming lines the stanzas end with a prayer "Jhesu pie, dona eis requiem", which in stanzas 3-4 is replaced by "O Maria, ora natum pro eis". In Tübingen 96 the poem is used as a trope for the responsory "Libera me, domine, de morte eterna" with clues for the repeats of the responsory, and in Grand-Saint-Bernard 7 the setting is placed in a section reserved for tropes used in processions.

The version found in Tübingen 96 probably represents the original version of this song, while the older Grand-Saint-Bernard MS contains a reworking of words and music, which retains the refrain of stanzas 1-2 at the end of stanzas 3-4. The two nearly identical versions of the text are reproduced here below. The clues in Tübingern alternate regularly, possibly effecting the following performance: (R Libera me, V Tremens, R1 Quando celi,) V Lugentibus (1), R2 Dum veneris, V O fons (2), R1 Quando, V Ad te pia (3), R2 Dum veneris, V Clavis David (4), R1 Quando celi, (V Requiem eternam, R Libera me).

Grand-Saint-Bernard 7	*Tübingen 96*
[1] Lugentibus in purgatorio	[1] Lugentibus in purgatorio
Qui purgantur ardore nimio.	Qui purgantur ardore nimio
Et torquentur gravi supplicio. 1)	Et torquentur sine remedio
Subveniat tua compassio.	Subveniat tua compassio
Jhesu pie, dona eis requiem.	Jesu pie, dona eis requiem.
	Dum veneris

[2] O fons patens qui culpas aluis. 2)
Omnes lavas et nullum respuis
manum tuam extende mortuis.
Qui sub penis languent continuis
Jhesu pie, dona eis requiem.

[2] O fons patens qui culpas aluis
Omnes lavas et nullum respuis
manum tuam extende mortuis
Qui sub penis languent continuis.
Jesu pie, dona eis requiem.

Quando celi

[3] A te pia suspira mortui
cupientes de penis erui.
Et adesse tuo conspectui.
Et eternis gaudiis perfrui.
O Maria, ora natum pro eis,
Jhesu pie, dona eis requiem.

[3] A te pia suspirant mortui
cupientes de penis erui
Et adesse tuo conspectui
et eternis gaudiis perfrui
O Maria, ora natum pro eis.

Dum veneris

[4] Clavis David qui celum aperis
nunc beata succurre miseris
qui formentis torquentur asperis
deduc eos de domo carceris.
O Maria, ora natum pro eis,
Ihesu pie, dona eis requiem.

[4] Clavis David qui celum aperis
nunc beata succurre miseris
Qui formentis torquantur asperis
deduc eos de domo carceris.
O Maria, ora natum pro eis.

Quando celi

Some words have been crossed over and changed:

1) Stanza 1, line 3, "… sine remedio"
2) Stanza 2, line 1, in Tenor "aluis" changed into "abluis".

Comments:

A simple setting of four stanzas, tropes for the responsory "Libera me", using two different sets of music for two equal voices in the range *d-e'*. It does not appear to build on any known tune; however, its simple melodic phrases are clearly related to the other settings of the text. In the Tübingen MS the two settings are used in identical shapes for stanzas 1-2 (setting A) and stanzas 3-4 (setting B) respectively. Setting A ends with a 'refrain', "Ihesu pie, dona eis requiem". This is replaced in setting B by another 'refrain'-prayer, "O Maria, ora natum pro eis". This produces a formal layout with an increasing variation in pitches for verse endings and in the music as such: Setting A, ababc(R1) with the first four lines ending on D, and the c-line on G; setting B, dd'efg(R2) – the d-line ending on a fifth, *d-a*, d'- and f-lines on G, and e- and g-lines on D. The settings are subdivided with fermatas, and vertical strokes in the staves separate each word. The refrains are set off from the remainder by placing fermatas on each of the four first notes in both voices, similar to what we can find as section markings in the settings of »Quando deau filius virgine« (ff. 13v-16) and »Creator omnium rerum deus« (ff. 16v-17v) in Amiens 162. In Túbingen 96 each stanza is followed by careful clues for the repeats of the responsory sections.

The settings are developed from simple note-against-note polyphony, which in every line is succeeded by two-part stock cadential figures with or without syncopations. The two-voice texture contains much contrary motion and many parallel thirds, but also only slightly masked parallel fifths crop up in the opening (bars 4-5), In spite of its extremely

restricted musical motives great care have been taken to vary the setting with the upper voices exchanging places and motives as well as functions as superius and tenor in the cadences.

The version in Tübingen 96 probably represents an older version of this trope, even if this source may be younger than the copy in Grand-Saint-Bernard 7. In fact, the version in Grand-Saint-Bernard 7 may have been copied after an exemplar very similar to Tübingen 96 and probably revised during the process. After the first opening in Grand-Saint-Bernard 7 the voices are placed on the pages in the same way as in Tübingen 96, with the cantus voice on the left hand page and the tenor at the right. The scribe had reversed the voices on the first opening, but forgot to continue this change on the following pages. An increased level of variation in the music was also introduced: In setting A the voices change place in lines 4-5 in the 2nd stanza; and in setting B we find the same exchange of voices in the two first lines of stanza 4; also in setting B the first line was prolonged by the introduction of syncopations (bb. 89-91 and 140-142). Furthermore, the scribe/arranger did not appreciate the closing of setting B on D, seeing that setting A ended on G, so he simply added the first prayer-"refrain" to the setting and thereby rounded off the whole nicely with a double refrain. He did not include neither the many fermatas nor the clues for the repeats of "Libera me". The latter combined with the arranger's care for tonal closure opens up for the possibility that the Grand-Saint-Bernard version was meant as a stand-alone prayer for the dead.

This semi-mensural setting exhibits many interesting traits: 1) The combination of a modernized, 'non-contrapuntal', note-against-note style combined with two-part stock cadential figures, which points towards the slightly more evolved technique displayed in the other settings of the tune. 2) The importance of constant variation of the simple material (voice exchange). 3) The use of two different settings, in Grand-Saint-Bernard 7 with a common 'refrain' - cf. the Uppsala »Kirie – Langentibus«. 4) The differentiation in speech rhythm between the calm beginning with its first four syllables (breves) and the following faster pace (semibreves) in every line – cf. the style of »Bone Ihesu dulcis cunctis« in Amiens 162 D (ff. 2v-10).

Lyon, Bibliothèque de la Ville, ms. 6632 fonds musicales, f. 12
»Lugentibus in purgatorio« 2-3v

The source is a set of fragments removed from the binding of *Catalogus sanctorum*, printed in Lyons 1542. The fragments contain primarily four-part mass music, plainchant invitatories and three-part polyphony without text; probably copied in Lyons around 1500, cf. Christoffersen 1994, vol. I, pp. 319-325, and Fiona Shand, 'A New Continental Source of a Fifteenth-Century Mass', *Music & Letters* 88 (2007), pp. 405-419.

»Lugentibus in purgatorio« was copied by the fragments' Hand B in white mensural notation without any indication of the mensuration, probably on the front page of a fascicle containing three-part polyphony without text, invitatories and empty staves. The setting is nearly completely preserved and has full text in the voices. Five stanzas of text accompanies the music; one stanza is laid under the music, and four more have been entered between the two voice parts. The right-hand side of the folio has been cut away, but enough of the music has been left to allow us to reconstruct the whole fairly well. Hand B

has entered two voices and the text from an original. They fill only six of the eleven staves on the page, so five staves were left empty at the bottom of the page. Here we now find a third part for "Lugentibus" as well as some scribbles, which look like a rough exercise in composition. This is clearly an addition written in lighter ink and without text. The similarity of the music hand and the drawing of the clefs may perhaps be taken to mean that Hand B himself composed the part directly on the paper. The part follows the other two mechanically and completes the harmonies in leaping motion. While writing it the composer corrected a note, which would have produced parallel fifths with the tenor (at "pur*g*atur", *d* has been changed into an *A*).

Editions:

Amiens 162 Edition no. 2 Appendix; Christoffersen 1994, vol. I, p. 322 (Example 1).

Text:

A very widely circulated prayer for the dead in purgatory, cf. RH nos. 10180-81 and no. 10723; Mone 1853, vol. I, pp. 400-402; Leroquais 1927, vol. I, p. 160, and vol. II, p. 240; AR p. 198*; and VP pp. 239-41. This version consists of five stanzas of four lines, which correspond to stanzas 1, 2, 5, 6 and 8 in Mone 1853; after the four riming lines the stanzas end with the invocation "O Maria".

[1] Lugentibus in purgatorio
qui purgatur ardore nimio.
dum torquentur sine remedio,
subveniat tua compassio.
O M*aria*.

[2] O fons patens qui culpas abluis
omnes lavas et nulum respuis
tuam manum extende mortuis
qui sub penis languent continuis.
O M*aria*.

[3] Lex justorum, norma creden*tium*
vera salus, in te sperantium,
pro deffunctis sit tibi studium
assidue orare filium.
O M*aria*.

[4] Benedicta per tua merita,
te rogamus mortuos suscita
et dimitens eorum debita
in requiem sis eis semita.
O M*aria*.

[5] Dies illa, dies terribilis,
dies malis intollerabilis,
sed tu, mater, semper amabilis,
fac sit eis judex placabilis.
O Maria.

Comments:

The original two-part setting is in simple note-against-note polyphony for equal voices at a low pitch (*A-a*) with many crossings of voices. It is, however, rhythmisized with the use of no less than four different note values. The four lines of the text are set syllabically in the form abca' ending on D, E, C and D; they are followed by the invocation "O Maria" with fermatas above every single note; only the first stanza is set. The voice [tenor], which is placed in the middle of the page, may be based on a simple hymn melody; the original counter-voice combines with it in fifths and parallel thirds. The setting shows the same 'rush to the cadence' as other settings in simple polyphony, but is, of course, much more

varied rhythmically than for example the setting in Grand-Saint-Bernhard, Ms. 7 or Tübingen 96. The added voice, presumably composed on the page, is of a greater range (*A-c′*) and completes the concords, often creating triads – and it muddles the sound in a rather incompetent way.

Uppsala, Universitetsbiblioteket, Vokalmusik i Handskrift 76a, no. 66, ff. 68v-73 »Kirie eleyson - Langentibus in purgatorio« 2v

The source is a small format paper chansonnier, which was made in Lyons during the first decade of the 15th century by three scribes. This long funeral song was entered by by the manuscript's main copyist (Hand B) along with secular songs (see further Christoffersen 1994, vol. 1, pp. 325-334 and the partial online edition http://uppsala.pwch.dk). The setting is written in a primitive white mensural notation. It starts with "Kirie eleyson" in simple two-part polyphony, which probably is to be sung as a refrain between the stanzas. Then follows stanza 1 in a setting for two low voices (two F3-clefs, setting A), while stanza 2 has different music in the same voice-range, but notated in different clefs (C4 and F4, setting B). Hereafter the two settings alternate, setting A for the odd stanzas, B for the even. A performance might involve two alternating groups of singers who then all sang the "Kirie" as a sort of 'refrain'.

Text:

The text is a widely circulated prayer for the deceased in Purgatory (a strophic trope for the responsory "Libera me"). Its eight stanzas correspond to stanzas 1, 4, 5, 3, 2, 7, 8 and 6 in the version published in Mone 1853, vol. I pp. 400-402, supplemented by the litany "Kirie eleyson" (on the text, see further above). All stanzas are copied out in full with careful text-underlay. In stanza 8 the text-underlay of the lower voice stops after the first words as if the work was interrupted – the exemplar may have contained further stanzas.

Kirie eleison

[1] Langentibus in purgatorio,
qui purgatur ardore nimio
dum torquentur sine remedio,
subveniat tua compacio.

2. Clavis David qui celos aperis,
bone Ihesu sucure miseris,
qui tormentis torquentur asperis,
educ eos de domo carseris.

3. Lex justorum, norma credencium,
vera salus in te sperancium,
pro defunctis sit tibi studium
assidue orare filium.

4. Ad te, pia, suspirant mortui,
cupientes de penis erui
et adesse tuo conspectui
et gaudiis eternis perfrui.

5. O fons patens, que culpas abluis,
manum tuam extende mortuis,
omnes sanas et nullum respuis,
qui sub penis languent continuis.

6. In tremendo dei judicio,
quando fiet stricta discusio,
tunc etiam suplica filio,
ut eis sit cum sanctis porsio.

7. Dies illa, dies terribilis,
dies mala intollerabilis,
sed tu, mater, semper amabilis,
fac sit nobis judex placabilis.

8. Benedicta per tua merita,
te rogamus, mortuos visita
et dimitens eorum debita
in requiem sit eis semita.

Comments:

The music of settings A and B is notated in mensural notation, but without any indication of mensuration (the transcription is unmeasured, the numbers at the start of staffs count *semibreves*). The settings of the stanzas include stock phrases from polyphony according to *contrapunctus* rules, but are basically modernised simple polyphony with the voices moving note-against-note in contrary or parallel motion, mainly in thirds, and with much use of voice crossing. If one imagines them as settings in a black semi-mensural notation and without some of the embellishments, and articulated with fermatas (here replaced by rests), they would not be different from much of the repertory in the MS Amiens 162 D.

Amiens 162 D, ff. 13v-16 »Quando deus filius virginis« 2v

Notation:

Entered by Hand A in square notation on staff system 1. The initials at the start of each stanza are red, and emphasizing in the text has been done in yellow. New custos have been added, probably by Hand B (cf. also »Stabat mater dolorosa«, ff. 30v-35).

Disposition of parts:

[Tenor] stands on the left pages, [Contra] at the right.

Edition:

Amiens 162 Edition no. 3 including a monophonic setting of "Quando deus".

Text:

Trope for the responsory "Libera me, domine, de morte eterna", 3 stanzas of 7 decasyllabic verse lines riming abcdd|ee, formed as 5 lines followed by a two-line invocation beginning "O, O, O"; cf. RH no. 32234; edited in Clemens Blume, *Tropen des Missale im Mittelalter,* Leipzig 1906 (=AH 49), pp. 383-84, no. 781b. Blume remarks (p. 384) that this text probably was a reworking of the "Libera me"-trope "Dicet iustis ad dexteram positis" (no. 781a), and that it only began to appear in sources dating from the second half of the 15th century. In Knud Ottosen, *The Responsories and Versicles of the Latin Office of the Dead.* Aarhus 1993, it is recorded as V 173, V 231 and V 108, pp. 410-415 (all sources dated in the second half of the 15th century or later).

[1] Quando deus, filius virginis,	[2] Post hec dicet ad levam positis:
judicare seculum venerit,	Nescio vos, cultores criminis,
dicet justis ad dextram positis:	vos decepit gloria seculi?
Accedite dilecti filii,	Descendite ad yma baratri
vobis regnum dare disposui.	cum Zabulon et suis angelis.
O, O, O, felix vox, felix promissio,	O, O, O, proth dolor, quanta tristicia,
felix dator, et felix datio.	quantus luctus, quanta suspiria.

[3] Jam festinat rex ad judicium,

dies instat horrenda nimium,

et quis nobis erit refugium,

nisi mater virgo, spes omnium,

que pro nobis exoret filium.

O, O, O, Ihesu rex, exaudi, poscimus,

preces nostras, et salvi erimus.

Libera …

Comments:

A setting of a trope for the responsory "Libera me" in simple polyphony for two equal voices (ranges *c-d'* (tenor) and *c-e'* (contra)) with frequent crossings of voices. The three stanzas have the same music and are fully written out with one stanza per opening. The tenor has the pre-existing tune, which can be found in the slightly older MS Grand-Saint-Bernard 7 (cf. below). The counter voice enriches the sound by shadowing the tenor in contrary motion and parallel motion in thirds and sixths. There are no dissonances or parallel perfect concords in the original version. A later user, however, has changed one note in the first stanza (at "seculum *ve*nerit" (note 22), *a* instead of *b*) and thereby produced parallel fifths! This change does not appear in the two next stanzas. The tune is formed abcdb|a'b with endings on the notes *a* and *d*. This layout is followed in the setting as abcdb'|a'b'. In stanzas 2-3 the a- and b-elements end on a fifth-concord, *d-a*, while the c- and d-elements both end on a concord of a third, *f-a*. The setting ends (after stanza 3) with an clue for the repeat of the responsory through the musical and textual incipit of "Libera ..." in both voices in unison.

In stanza 1 the music has been carefully organized by drawing of vertical strokes for every word in the text, and the fourth and the last syllable in most lines have been marked with fermatas. This has not been done in the two last stanzas (in the transcription the strokes are shown as 'ticks'). During the copying of the song the 4th line has been shortened by one note. This caused the line (the d-element) to end on a concord of a fifth instead of a third as in stanzas 2-3. The reason for this probably was that Hand A had written the text too tight in the tenor and could not fit in all the notes – a ligature *b-a* seems to have been changed into two single notes. Every stanza ends with an invocation starting "O, O, O", all emphasized by fermatas.

Technically and aesthetically this trope setting is similar to most of the retrospective repertory. The pre-existing tune is dressed in sound by another voice in the same range and mode, alternately above and below it, using consonant intervals and formed with the achievement of the greatest possible volume of sound in mind along with a varied sound. The crucial difference lies in its dominant concords. While thirds in the traditional repertory only appear when passing from unison to fifth (and vice versa), and parallel unisons, fifths and octaves often are met with, parallel thirds and sixths are common here, parallel perfect consonances are absent, and the setting displays a clear compositional intention with a planned musical culmination in the fifth line, just before the "O, O, O"-exclamation. This sort of simple polyphony is made according to old principles but displays sound preferences of a later period. For example, the peak of the development enters on a tenth concord, and (in stanza 2-3) the lines 3-4 end on a third where the older style would

prefer a fifth. In these lines the flow is sustained by avoiding the closing effect of the fifth-concord. The sotto voce opening – circling the Dorian fifth during most of the first two lines – is also remarkable. It prepares for a maximum contrast with the great distance between the voices in the following lines, and the stanza gets an overall form ABA', consisting of a low key A-section, the continuous B-section, and ending in an expanded sound space at the repeat of the A-section. The setting must have been new when it was copied into the Amiens MS, since the earliest sources for the poem as well as for the tune originated in the second half of the 15th century.

Monophonic version of the tune:

Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 7 (2038) ff. 73-74v
»Quando deus filius virginis« 1v "Pro defunctis"

The source is a processionale/tropar, which was written at the Augustinian monastery Grand-Saint-Bernhard during the second half of the 15th century (cf. Jürg Stenzl, *Repertorium der liturgischen Musikhandschriften der Diözesen Sitten, Lausanne und Genf. Bd. I: Diözese Sitten*. Freiburg 1972, pp. 152-153). This trope is notated in square notes with music for all three stanzas.

Edition:

Amiens 162 Edition no. 3 Appendix.

Text:

Trope for the responsory "Libera me, domine, de morte eterna", 3 stanzas of 7 decasyllabic verse lines riming abcdd|ee, formed as 5 lines followed by a two-line invocation beginning "O, O, O"; cf. above).

[1] Quando deus, filius virginis,
judicare seculum venerit,
dicet justis ad dextram positis:
Accedite dilecti filii,
vobis regnum dare disposui.
O, O, O, felix vox, felix promissio,
felix dator, et felix datio.

[2] Post hec dicet ad levam positis:
Nescio vos, cultores criminis,
vos decepit gloria seculi?
Descendite ad yma baratri
cum Zabulo et suis ministris.
O, O, O, proth dolor, quanta tristicia,
quantus luctus, quanta miseria.

Dum ve-...

[3] Jam festinat rex ad judicium,
dies insta horrenda nimium,
et quis nobis erit refugium,
nisi virgo, spes omnium,
que pro nobis exoret filium.
O, O, O, Ihesu rex, exaudi, poscimus,
preces nostras, et salvi erimus.

Comments:

Monophonic trope setting consisting of three stanzas with the same music fully written out. After the second stanza comes a short music and text incipit ""Dum ve-", which signals the repeat of the section "Dum venerit filius" from the responsory "Libera me". This song must have been quite new when it was copied into the *processionale* at the hospice of Grand-Saint-Bernhard, since the earliest sources for the poem also stem from this period. The same tune is set with only small variants in two-part polyphony in the slightly later MS Amiens 162 D. In the monophonic version the "O, O, O"-invocations are made with the help of prolonged or doubled notes instead of fermatas.

In the 4th line of the stanza 3, "nisi virgo, spes ...", two syllables are missing; it should have been "nisi mater virgo, spes ...". The omission is hardly noticeable, because the copyist has rearranged the music, elegantly condensed it to fit the words and thereby making it a bit different from the preceding stanzas. This solution may have been offered by his exemplar, or it could be an example of performing/restructuring the music while copying.

Amiens 162 D, ff. 16v-17v »Creator omnium rerum, deus« 3v

Notation:

Entered by Hand A on staff system 1 in a semi-mensural square notation, which is supplemented with white *minimae* (*minimae* appear in the contratenor only). Red initials in superius and contratenor, black/yellow in the tenor, emphasis in the text in yellow colour.

Disposition of parts:

"Tenor" is on ff. 16v-17 written across the opening below the upper parts, [Superius] stands on the left hand page, "Contratenor" on the right; on f. 17v the voices stand below each other in the order: [Superius] - Contratenor - Tenor.

Edition:

Amiens 162 Edition no. 4.

Text:

A very widely circulated versus for the responsory "Libera me, domine, de morte eterna" (Officium defunctorum, Ad matutinum, In tertio nocturno, Lectio nona), cf. Knud Ottosen, *The Responsories and Versicles of the Latin Office of the Dead.* Aarhus 1993, V 38, p. 405. Ottosen finds the versus in 465 sources, among these in 461 as a versus for "Libera me". The text is published online in two facsimile sources, which can be dated in the 15th century and *c* 1470 respectively, and both following the Sarum Use, The Burnet Psalter, Aberdeen University Library MS 25, ff. 277-277v, and *Horæ ad usum Sarum* (The Bohun Hours), Copenhagen, the Royal Library, MS Thott 547 4°, f. 59; see also AH 49, p. 385.

> Creator omnium rerum, deus,
> qui me de limo terre formasti
> et mirabiliter proprio sanguine redemisti,
> corpusque meum licet modo putrescat,
> de sepulcro facies in die iudicii resuscitari.

Exaudi, exaudi, exaudi me,

ut animam meam in sinu Abrahe,

patriarche tui, iubeas collocari.

Comments:

An 'enlivened' note-against-note setting in simple polyphony of the liturgical tune, which is placed in the lowest voice, the "Tenor". The tune can be found in Dom André Mocquereau (ed.), *Le codex F 160 de la Bibliothèque de la cathedrale de Worchester. Antiphonaire monastique (XIIIe siècle).* (Paléographie Musicale XII) Tournai 1922-25, p. 439, as a versus in the responsory "Libera me, domine, de morte eterna"; some small differences appear in the Amiens version, especially in the later parts of the two sections. The setting is stylistically close to the later added three-part setting in Amiens 162 of »O salutaris hostia«, f. 1v (cf. the comments there), but it shows a more developed awareness of contemporary music for prayers. The superius functions as a counter voice against the tenor in mainly contrary motion; parallel perfect consonances are avoided, while several parallel sixths can be found. The contratenor is placed between superius and tenor, but crosses occasionally below the tenor (bars 10-12 for a longer passage, but otherwise mostly for the duration of a single note), and it is often placed a fourth below the superius. The ranges of the voices are clearly differentiated (superius, *a-g′*; Contratenor, *d-e′*; Tenor, *A-b*). The steady progress of the chant notation in superius and tenor has been softened by syncopations and passing notes in white *minimae* in the contratenor, which contribute to some tension and forward drive in the music, see for example bars 14-18. This shows that the composer did have some awareness of the different roles of the voices in polyphonic music. The second section opens in exclamations "Exaudi, exaudi, exaudi me" set with fermatas on all notes to emphasize the personal address. The setting's roots are in simple polyphony, but this is far from primitive music. It is precisely adapted to the tone of the occasion, for funerals and memorial services.

The liturgical tune is also set in the incomplete, anonymous motet-chanson "Hors de propos / Creator omnium rerum" preserved in the French music manuscript, Copenhagen 1848, written at Lyons 1520-1525, pp. 198-99 (no. 129), where it is sung in the bassus in tranquil note values (cf. Christoffersen 1994, vols. I, p. 165, II, p. 109, and III, p. 44).

Amiens 162 D, f. 18 »Parce, domine, parce populo tuo« 3v [Jacob Obrecht]

Notation:

Entered by Hand D in white mensural notation on four-line staves originally drawn for music in chant notation (staff system 2), which have been extended to five lines in each staff, and an extra staff has been added at the bottom of the page. Red initials and light brown ink in text and music.

The scribe has copied this song in mensural notation without making any errors in the placements of the notes on the staves, but he had only a limited understanding of the rhythmical elements of the notation. The drawing of the notes is very carefully done with precise and regular lozenge-shaped note heads and vertical stems. It is, however, impossible to perform the music as it stands, because, for example, in dotted figures the dots are often missing (and the note heads are drawn close together, so no space was left for them), and stems on some *minimae* and *semiminimae* are missing. For a singer trained in mensural

music it would be easy to detect that the note values do not add up, but apparently this did not disturb the scribe. He presumably could read chant notation only, and therefore he had to render graphically the elements he recognized as important to mensural notation – in order to create a visual impact. In this case, he left the copying of the text until after finishing the music. The chant-like bassus voice did not present him with any problems, and his underlay of the upper voice also seems credible. His exemplar, however, probably did not give any text in the tenor, so he just wrote it into the part in a quite arbitrary way, without coordination with the music.

Disposition of parts:

[Superius]-[Tenor]-[Bassus] below each other.

Concordances:

Three-part version:
Bologna Q17 f. 2 »Parce, domine, populo tuo« (T and B only)
Brussels / Tournai ff. 8v-9 / ff. 9-10 »Parce, domine, populo tuo« (S and T only)
Cambridge 1760 ff. 46v-47 »Parce, domine, populo tuo« Obreh (in index)
Copenhagen 1848 p. 99 (no. 52) »Parce domine«
London 35087 f. 4 »Parce, domine, populo tuo« (T only)
Uppsala 76a ff. 26v-27 »Parce, domine, populo tuo«
Glarean 1547 pp. 260-61 »Parce, domine, populo tuo« J. Hobrecht

Four-part version (Altus added):
Bologna Q18 ff. 84v-85 »Parce domine«
Munich 322-325 no. 15 »Parce, domine, populo tuo« Hobrechthus
Sankt Gallen 463 no. 128 »Parce, domine, populo tuo« Jacobus Obrecht (S and A only)
Petrucci 1503 ff. 33v-34 »Parce, domine, populo tuo« Obrecht
Antico 1521 no. 20 »Parce, domine, populo tuo« (A only)

Intabulations:
Sankt Gallen 530 no. 15 (keyboard)
Attaingnant 1531 no. 13 (keyboard)

Text:

Latin prayer, consisting of quotations from Joel II.a7 and Judith VII.20:

Parce, domine, parce populo tuo quia pius es et misericors. Exaudi nos, in eternum domine.

Editions:

Amiens 162 Edition no. 21; Obrecht 1908, Motetten no. 10; Rokseth 1930, no. 7, Glarean 1965, vol. II, p. 327; Obrecht 1983, vol. 16, no.5.

Comments:

The bassus sings a Phrygian melody in long note values, which fits the text syllabically. This is either a now unknown plainchant melody or a deliberate imitation of plainchant by the

composer. The upper voices are livelier and fill out the gaps in the bassus, The composition may originally have been a 'motet-chanson' with a French *rondeau cinquain* or – more probably – a Flemish poem as text of the upper voices. In texture the song is very like Loyset Compère's "Tant ay d'ennuy / O vos omnes", which circulated in many of the same sources as a motet with the text "O vos omnes" (cf. Christoffersen 1994, vol. II, p. 79).

The Latin prose text "Parce, domine" does not go well with the upper voices – word repetitions are needed. Only three complete manuscript sources transmit the three-part version of song with a full text, Amiens 162, Cambridge 1760 and Uppsala 76a, all probably from the first decade of the 16th century. They exhibit great differences in their text underlay in comparison with the printed sources, Petrucci 1503 and Glarean 1547. This is indicative of the difficulties in fitting the text to the upper voices. The most consistent solution is found in Cambridge 1760, where the word "domine" is repeated in the beginning. The copyist of the Uppsala MS did not write more than a text-incipit in the tenor. Here a later hand has tried to work out a solution using more extended repetitions (see the appended editions).

Obrecht's song had a wide circulation as a motet, and its slow-moving lowest voice was used as cantus firmus or was cited in compositions by Isaac, Verdelot, Jachet and Franci (see further Christoffersen 1994, vol. II, pp. 73-74).

Amiens 162 D, ff. 18v-28 »Juxta corpus spiritus stetit« 3v

Notation:

Entered by Hand A in semi-mensural black notation on staff system 1. The initials on ff. 18v-19 are drawn in red, the initials on the following pages are in black ink with yellow decorations, and emphasizing in the text has been done in yellow. There are many erasures and changes in the music.

The notation is basically square notation with square and rhomboid notes (in the transcription interpreted as *breves* and *semibreves*). Ligatures must normally be understood as *semibreves,* but if placed on a stressed rhythmical unit, the first note may be a *brevis.* The notation is not precise; it can only be performed with an understanding of the song's underlying rhythmical pattern. See further 'Notes on the reworked stanzas of »Juxta corpus spiritus stetit«' (Volume 1, Appendix C).

Placement of parts:

Each stanza fills out an opening. "Tenor" is written across the openings below the two upper voices. [Superius] stands on the left hand pages, and "Contra" is at the right.

Edition:

Amiens 162 Edition no. 5 including a different setting of the tune.

Text:

Tropes/verses for the responsory "Libera me, domine, de morte eterna"; 10 stanzas of four verses riming aabb; each verse is divided by a caesura after seven syllables – the first half-verse is in some cases riming with first half of the next verse. The second halves of the verses are freer formed with 6-8 syllables.

The opening lines quote the widely circulated dialogue from the 12th century, *Visio Philiberti* or *Disputatio inter corpus et animam*, which was used and reworked even in the 16th century, also in the vernacular. Here the soul and the deceased body quarrel about the responsibility for a wasted life. The soul cannot disclaim all blame, but both of them decline the main responsibility. The poem ends when two demons take the soul to the torments of the damned. The verses 17-18 in *Visio Philiberti*, which introduce the original lament of the soul, say: "Juxta corpus spiritus stetit et ploravit / Et hiis verbis carnem acriter increpavit."[3]

The poem in Amiens 162 mentions many saints. Among them are three Dominicans: Petrus Martyr (dead 1252, canonized 1253), Thomas de Aquinas (dead 1274, canonized 1323), and Katherina de Siena (dead 1380, canonized 1461). This version of the poem must be dated after the canonization of Katherina de Siena in 1461. The MS does not have any indications that this text was used as tropes for "Libera me", a shorter version of the poem, however, in MS Grand-Saint-Bernard 6 contains careful clues for its inclusion in "Libera me" (see below).

[1] Juxta corpus spiritus / stetit et ploravit,
Et hiis verbis dulcibus / Christum invocavit:
O Christe dulcissime, / tu me recreasti,
Tam bene quam prospere / tu me redemisti.

[2] O beata genitrix, / virgo atque mater,
Advocata istius / modo sis et semper,
O virgo piissima, / hic te imploravit
Hunc cerne mente pia / in hac die migravit.

[3] Archangele Michael, / custos animarum,
Paranimphus Gabriel, / dator animarum, (1)
Angeli, archangeli, / hunc omnes suscipe,
Ordines spirituum / hunc deo presentate.

[4] Pater Abraham fidei / angelo credidisti,
Johannes, cursor Christi, / baptista extitisti,
Prophete, patriarche / omnesque supplicate
Pro isto in gloria / deum exorate.

[5] Vos qui estes iudices, / seculi apostoli,
Petre, Paule socii, / adiuvate omnes isti,
Nunc modo celeriter / prece apostolorum
Sedeat feliciter / in gloria sanctorum.

[6] Prothomartir Stephane / qui deum exorasti,
O sancte martir Petre / qui mundum superasti,
Orate nunc iugiter / cum cunctis martiribus
Quiescat feliciter / vestris sanctis precibus.

[7] Confessor N / hereticos confutasti.
Et tu Thoma inclite / ignorantes docuisti,
Omnesque confessores / pro isto exorate
Demonum ut furores / evitet vestra prece.

[8] Anna, mater virginis / pure sanctitatis,
Katherina de Senis, / splendor puritatis,
Virgines illustrate, / ipsum presentate
Tam munde quam nitide / sponso Christo date.

[9] Omnes sancti et sancte, / deo supplicate,
In celo suscipite / istum presentate
Pro isto vestras preces / simulque nos gementes
Orate assistentes / hunc deo adherentes.

[10] Jhesu Christe, audi nos, / Christe, exaudi nos,
Kyrie eleyson, / Christe eleyson, (2)
Kyrie eleyson, / Christe eleyson,
Kyrie eleyson, / Christe eleyson.

1) Stanza 3, line 2, Grand-Saint-Bernhard 6 as well as Tübingen 96 have "...dator gratiarum", which must be the correct version.
2) Stanza 10, line 2 should probably like the music repeat line 1.

3 Cf. *Lexikon des Mittelalters* I-IX. München 1980-98, Bd. VIII, Sp. 1733, Art. 'Visio Philibert', and Sp. 235 ff, Art. 'Streitgedicht'. The poem is quoted after the online edition by P. Giersch, *Die Visio Philiberti in deutscher Übersetzung* (http://www.unitrier.de/uni/fb2/germanistik/Gerhardt/Visio%20Philiberti.pdf).

Comments:

A three-part setting of ten tropes/verses for "Libera me", which uses the same music for all the stanzas with great variability in musical details. The tune in the tenor can be found in a contemporary two-part setting, which has been preserved in two different versions in the MSS Tübingen, Universitätsbibliothek, MS Mk 96, ff. 13v-16v + 10, and Grand-Saint-Bernard, Bibl. de l'Hospice, Ms. 6 pp. 208-23 respectively (see below). The three-part musical structure, which can be studied in its original shape in stanza 7, is a late development of simple polyphony, cf. the use of only two note values, long and short, the restricted ranges of the voices, and the layout of the pages with the tenor written across the bottom of the openings. The superius is a counter voice to the tenor tune moving within a fifth (*c'*-g') in contrary and parallel motion. The "Contra" completes the sound in the same range as the "Tenor" (*c-d'*) often taking the fourth below the superius – the bars 21-24 like all the cadences achieve the sound of pure *faulxbourdon*. In the stanzas (1-3 and 10), where it exchanges notes with the tenor in bars 25-26, its range becomes restricted to a sixth (*f-d'*). Formally the setting follows the layout of the tenor tune: A (a-b), A (a-b), B (c-a'), A' (a''-b) with cadences every fourth bar.

This simple setting has been varied in two or more stages in order to fit the music to the varying number of syllables and the changing word formations of the text. But apparently it has been just as important to create some variation in sound during a lengthy performance of its many stanzas – and this is very interesting. This desire for variation has moreover disguised the outline of the tenor tune, which only appears in its original shape in stanzas 4-9 because of the interchange of notes in tenor and contra. Some of the variations in the music were made during the copying (by Hand A) or simply taken over from the exemplar, but a greater part is the result of using the music for performance and then changing unsatisfactory details by erasure and rewriting. We can follow the process on the pages of Amiens 162. The result of these many changes is that the notation of the stanzas probably has become difficult to understand for users outside the circle where the changes were made. An intimate knowledge of the basic rhythmical and harmonic pattern of the setting was needed to make the notation adequate for its intended use. For a discussion of these variations, see the supplementary discussion in 'Notes on the reworked stanzas of »Juxta corpus spiritus stetit«' (Volume 1, Appendix C).

A different setting of the tune:

»Justa corpus spiritus stetit et ploravit« 2v

Sources:

Grand-Saint-Bernhard, Bibliothèque de l'Hospice Ms. 6 (1983) pp. 208-223
»Justa corpus spiritus stetit et ploravit« 2v
– The paper manuscript is a sequentiary/lectionary written around 1500 with later additions at the Augustinian monastery Grand-Saint-Bernard or in the Aosta Valley (cf. Stenzl 1972, pp. 149-151 + Abb. 76-77 and RISM BIV/3 pp. 120-121). "Justa corpus" stands between a large section of sequences (pp. 1-206) and the concluding collection of lessons for three voices (cf. Göllner 1969). The eight stanzas are written in black mensural notation using the values *brevis, semibrevis, minima,* and *c.o.p.* ligatures; the prose verses

succeeding the eight stanzas (pp. 218-219 ff) are in square chant notation. The tenor voice, which carries the tune, stands on the openings' left hand pages. Each stanza is provided with textual and musical clues for the repeats of the responsory "Libera me, domine, de morte eterna". In the instances where text and music are not exactly placed, vertical strokes take care of the co-ordination.

Tübingen, Universitätsbibliothek, MS Mk 96, ff. 13v-16v + 10
»Justa corpus spiritus stetit et ploravit« 2v
– The source is a composite paper manuscript from the first half of the 16th century. It consists of two independent liturgical books, 1) ff. 1-38v, *Lamentationes* Jeremiae, containing mostly lessons for three voices (ff. 31v-32v, *In festo sancti Francisci da Paula* (1416-1507, canonized 1521)), and 2) ff. 39-62v, *Sequitur prosa beata Maria.* Both sections may be of Franciscan provenance (cf. Brinkhus 2001, p. 292). "Justa corpus" is placed in the first section in similar surroundings as in Great-Saint-Bernard 6, just before a section containing three-part lessons. It is written in black, semi-mensural notation. The voices stand side by side on the openings with the tenor standing on the left hand page; an unequivocal connection between text and music is ensured by small strokes in the music delimiting the notes for every word.

Editions:

Amiens 162 Edition no. 5 Appendices; Stenzl 1972, pp. 304-05 + facsimile 77 (1st stanza only and unmeasured verses).

Text:

Tropes/verses for the responsory "Libera me, domine, de morte eterna". In the MS Amiens 162 it is found in a version containing 10 stanzas of four verses riming aabb; each verse is divided by a caesura after seven syllables – the first half-verse is in some cases riming with first half of the next verse. The second halves of the verses are freer formed with 6-8 syllables. The opening lines quote the widely circulated dialogue from the 12th century, *Visio Philiberti* or *Disputatio inter corpus et animam*, which was reworked in the 16th century – into the vernacular too (see further the comments above).

The five stanzas in Tübingen 96 are with small differences identical to stanzas 1-3 and 9-10 in Amiens 162 (the repeat of text and music in the first line of stanza 5 is not written out in Tübingen 96).

The eight stanzas in Grand-Saint-Bernhard 6 display greater differences; they probably represent a revised version adapted to the Augustinian liturgy. In stanzas 1-4 we find many lesser differences; in stanza 5 the variants destroy the rimes; in stanza 6 Petrus Martyr has been replaced by Triumphator Vincenti, and the last two lines do not rime; stanza 7 is a variant of stanza 8 in Amiens 162 (its *ad libitum* stanza 7 has been omitted) where Anna and Katherina de Siena have been replaced by Magdelena and Katherina nobilis, and the stanza does not rime; stanza 8 is a variant of stanza 9 in Amiens 162, which does rime. After these rimed stanzas with careful clues for the repeats of the responsory follow six prose verses from the standard liturgy for the Office of the dead (cf. Knud Ottosen, *The Responsories and Versicles of the Latin Office of the Dead.* Aarhus 1993, pp. 407-418: V 55, V 227, V 180, V 178, V159 and V198). The final litany, "Kyrie eleyson", has the same function as the final stanza 10 in Amiens 162.

The text in Grand-Saint-Bernhard 6 seems to have been revised during the copying or is simply slightly corrupted. Several stanzas do not rime, and three stanzas (5-7) all end with the word "celorum" disregarding the rime structure. There is a tendency that the second halves of the lines here are shorter than in the Amiens 162 version. It looks as if the scribe lost track of the rime words during the revision or simply got tired. That he did not enter the music for the last three items could be an indication that he realized the accumulated imperfections made part of his work difficult to use and left it unfinished.

Among the saints, who the scribe sought to incorporate, is St Vincentus. He died on the rack in 304, and his *Passio* was authored by Prudentius and by Augustin who revered him. Recent Dominican saints (Petrus Martyr and Katherina de Siena) has been removed from the text in order to put saints from the early centuries (St Catherine, St Vincentus) in prominent places in accordance with Augustinian practice.

A performance according to Grand-Saint-Bernard 6 would proceed as follows supposing that the eight stanzas and the succeeding prose verses represent alternative ways of performing "Libera me": (R Libera me, V Tremens, R1 Quando celi,) V Justa corpus (1), R2 Dum veneris, V O beata genitrix (2), R1 Quando, etc. ... V Omnes sancti (8), R1 Quando celi, (V Requiem eternam, R Libera me).

The alternative with prose verses is: (R Libera me), V Dies illa, (R1 Quando), V Tremens, (R2 Dum veneris), V Quid ergo, (R1 Quando), V Plangent, (R2 Dum veneris), V Nunc, Criste ... salvare, (R1 Quando), V Requiem eternam, (R Libera me), Kyrie eleyson.

Grand-Saint-Bernard 6:	*Tübingen 96:*
[1] Justa corpus spiritus / stetit et ploravit,	[1] Justa corpus spiritus / stetit et ploravit,
Et hiis verbis dulciter / Cristum invocavit:	Et his verbis dulciter / Christum invocavit:
O Criste dulcissime, / tu me redemisti,	O Christe dulcissime, / tu me recreasti,
Tant bene quam prospere / tu me creasti.	Tam bene quam / prospere tu me redemisti.
Dum	
[2] O beata genitrix, / virgo semper pia,	[2] O beata genitris, / virgo atque mater,
Advocata istius / modo scis Maria,	Advocata istorum / modo sis et semper,
O virgo pulcherrima, / hic te imploravit	O virgo piissima, / hic te imploravit
Tu eum prospicere / predie migravit.	hunc serne mente pia / in hac die migravit.
Quando	
[3] Archangele Michael, / custos animarum,	[3] Archangele Michael, / custos animarum,
Paranimphus Gabriel, / dator gratiarum,	Paranimphus Gabriel, / dator gratiarum,
Angeli, archangeli, / hunc omnes suscipite,	Angeli, archangeli, / omnesque suscipite,
Ordines spirituum / deo presentate.	Ordines spirituum / deo presentate.
Dum …	
[4] Pater Habraham fidei / omnium finisti,	[4] Omnes sancti angeli, / deo supplicate,
Cursor Cristi Johannes, / baptista exitisti,	Suscipite in celis / deo presentate
Prophete, patriarche, / omnesque supplicate	Pro isto vestras preces / simulque nos gementes
pro istis in gloria / deum deprecate.	Orate existentes / hunc deo assistentes.
Quando	

[5] Vos qui estis seculi / judices, apostoli,
Petre, Paule socii, / adiuvate istis,
Hunc modo celeriter / locetis firmiter
Sedeat feliciter / ad regna celorum.

Dum

[6] Prothomartir Stephane / qui deum orasti,
Triumphator Vincenti, / qui penas superasti,
Orate vos martires / pro istis in gloria
Videam feliciter / gloriam celorum.

Quando celi

[7] Magdelena humilis / Cristi pedes ungisti,
Katherina nobilis, / flos virginitatis,
Omnes atque virgines / simulque martires
Pro istis exorate / Dominum celorum.

Dum

[8] Omnes sancti et sancte, / deum deprecate,
Suscipite in celis / ipsum premiate
Omnesque confessores / simulque gementes
Orate existentes / deo afferentes.

Quando

[5] Christe Jesu, audi nos, / Christe Jesu, exaudi nos.
Kyrie eleyson, / Christe eleyson,
Kyrie eleyson, / *Christe eleyson.*

V: Dies illa, dies ire, calamitatis et miserie, dies magna et amara valde.

V: Tremens factus sum ego et timeo, dum discussio venerit, atque ventura ira.

V: Quid ergo miserimus, quid dicam aut quid faciam dum nil boni perferam ante tantum judicem?

V: Plangent se super se omnes tribus terre. Vix justus salvabitur, et ego miser, ubi parebo?

V: Nunc, Criste, te deprecor, miserere, pie, qui venisti redimere.

(R)e nos perpetim veni salvare.

Requiem eternam dona eis, domine, et lux perpetua luceat eis.

Kyrie eleyson, Criste eleyson, Kyrie eleyson, Criste eleyson, Kyrie eleyson, Criste eleyson.

Comments:

This two-part setting of tropes/verses for the responsory "Libera me" exists in two different versions: 1) a very regular one in MS Tübingen 96 that represents the same textual and melodic tradition as the three-part setting in MS Amiens 162, in five stanzas with the exactly same music, and 2) an adapted version of eight stanzas in Grand-Saint-Bernard 6 with clues for the repeats of the responsory; it here appears along with an (presumably) alternative set of two-part prose verses for "Libera me" in unmeasured polyphony.

In **Tübingen 96** we find the tenor tune, which also appears in Amiens 162, set in simple polyphony for two equal voices both covering an octave (*c-c'*). It uses only two note values, long and short, and no ligatures. The counter-voice is in near consequent contrary motion and produces no parallel perfect concords, and the form follows the tune without embellishment: AABA'. The triple time produced by the alternation of note values is alleviated by the careful placement of the words, which persistently places a change of syllable on the *b-flat* in bars 3, 11 and 27 and thus establishes a pattern of 2-1-2-2-2-2 beats at the beginning of all A-lines and derived places.

In additions to the changes in the poem (see above) the version of **Grand-Saint-Bernard 6** shows up some musical elaborations. The 2nd note in the counter voice has been made into two descending *minimae*. This is repeated in both voices in bar 5, and hereby the arranger has put the spotlight on the automatic voice exchange produced by the contrary motion in the contra. In bars 17-20 the counter voice has been directed towards the concord of a fifth in bar 20 instead of the octave. The most important changes are the notation of bar 3 and all similar places as a single note followed by a *c.o.p.*-ligature and the removal of the bridging note *g* in bars 4, 12 and 28. This produces a different pattern at the beginning of every A-line of 2-1-2-1-1-2-3 beats, which underscores the triple time and tends to break up every line in halves: A (a-b), A (a-b), B (c-a'), A' (a''-b) – and further highlights the voice exchange. The co-ordination of text and music is carefully done, and fermatas mark nearly all half-line endings. The reworking of the two-part setting seems to be a conscious effort to clarify and streamline the music, and it is done with more skill than demonstrated in the adaption of the text.

A different performance of "Libera me" could use the row of simple two-voice settings of the liturgical tunes current in the 15th century, which in the MS succeeds the stanzas belonging to "Justa corpus" without any break. They are in unmeasured chant notation, note-against note with many ligatures, and the basic concord is the third with prime and fifth and occasionally the octave as intermediate or final concords. The verses start out with the tune in the tenor (the voice on the left hand pages) in "Dies illa" and "Tremens factus sum" corresponding to the Worchester Antiphoner (Mocquereau 1025, facsimile 438; modern versions in AR p. [174] and GR p. 103*). In "Quid ergo" the tune moves to the contra, and in "Plangent" the tune (Worchester, verse 2) and "Nunc Christi" (same music) moves back to the tenor. For the end of "Nunc Criste", "Requiem eternam" and the following "Kyrie eleyson" the music has not been copied (empty staves), and the text hand is hasty and hardly readable – possibly the scribe simply abandoned his project.

Amiens 162 D, ff. 28v-30 »Virgini Marie laudes« 2v

Notation:

Entered by Hand B in square notation on staff systems 2 (ff. 28v-29) and 3 (ff. 29v-30); red/black initials, capitals emphasized in red.

Disposition of parts:

[Tenor] stands on the left pages, [Contra] at the right.

Edition:

Amiens 162 Edition no. 6.

Text:

A widely circulated Marian sequence, RH nr. 21656, which is a French contrafactum (12th century, cf. AH 54, no. 18, pp. 28-29) of the sequence "Victime pascali laudes" (GR p. 242); many words from the model are reused in the Marian reworking.

[1] Virgini Marie laudes
intonant christiani.

[2a] Eva tristis abstulit
sed Maria protulit
natum qui redemit
peccatores.

[2b] Mors et vita modulo
convenere mirando
Marie filius
regnat deus.

[3a] Dic nobis, Maria,
virgo clemens et pia.
Quomodo sis mater facta
tamen permanens virgo intacta.

[3b] Angelus est testis
ad me missus celestis.
Surrexit Christus spes grata
de virgine nunquam maculata.

[4a] Credendum est magis soli
Gabrieli forti
quam judeorum
prave cohorti.

[4b] Scimus Christum processisse
de Maria vere,
tu nobis, nate
rex, miserere.

Alleluia.

Comments:

A setting of a sequence in simple polyphony for two equal voices. The counter voice amplifies the sound by following the tenor mainly in thirds. This causes constant crossing of the parts and a certain monotony, the contour of the counter voice, however, becomes very smooth. The tune in the tenor is very close the standard tune for "Victime paschali laudes" (GR s. 242); it is organized in double versicles + "Alleluia".

Even if the third is the most frequent concord, parallel perfect consonances also appear: fifths (from the start) and octaves; whenever the tune moves to its highest range (*c'-d'*), the counter voice follows it an octave below (at the start of 2a-b and correspondingly in 4a-b). Small, but effective, variations appear in the double versicles, for example in the long section 3: In 3a the first half ends on a unison on "et pia" and the second half ends on a fifth on "intacta", while the endings have been reversed in 3b – first fifth, then unison.

A few variations have been created on the pages. In section 2b the counter voice originally sang *d-c-d-f*, exactly as in 2a; the last note has been scratched out and replaced by another *d* changing the third into a fifth. Hereby a very small variation in sound was created. That it was a conscious choice is confirmed by the corresponding passage in 4b, where exactly the same happened.

A different setting of the tune is found in the MS, Wolfenbüttel, Herzog August Biblio-thek, Guelf. 628 Helmst. (W1), f. 204 (187) (cf. facsimile by J.H. Baxter 1931). The double versicles are identical in this setting, as the b-sections are not notated, but only supplied

as text in the right margin. The duplum voice is much more agile (it sings up to four notes against one in the tenor tune) and has a greater range (*c-f'*), and is mostly placed above the tune. A few homorhythmical passages can, however, also be found, for example at "virgo clemens *et* pia" in section 3a.

Amiens 162 D, ff. 30v-35 »Stabat mater dolorosa« 2v

Notation:

Written in square notation (with many ligatures) on staff system 3. Copied by Hand A on staves drawn by Hand B. Hand B has overwritten Hand A's custos and probably revised the music; many erasures and changes in the counter voice. The initials are black supplemented by drawings in red (in tenor) and yellow (in contra), capitals are emphasized in yellow.

Disposition of parts:

[Tenor] stands on the left pages, [Contra] at the right. In the left margin on all the right pages a line has been drawn in weak ink and at the top is written "vacat", which means that the counter voice can be disregarded or erased.

Edition:

Amiens 162 Edition no. 7 including a survey of erasures in the setting (no. 7b).

Text:

A widely circulated Marian sequence, AH 54 no. 201, pp. 312-18; 10 double versicles riming aab ccb.

[1a] Stabat mater dolorosa.
Juxta crucem lacrimosa.
Dum pendebat filius.

[1b] Cuius animam gementem.
Contristantam et dolentem.
pertransivit gladius.

[2a] O quam tristis et afflicta.
Fuit illa benedicta.
Mater unigeniti.

[2b] Que merebat et dolebat.
Et tremebat dum videbat.
Nati penas incliti.

[3a] Quis est homo qui non fleret
Christi matrem si videret.
In tanto supplicio?

[3b] Quis non posset contristari
Piam matrem contemplari.
Dolentem cum Filio?

[4a] Pro peccatis sue gentis
Vidit Ihesum in tormentis.
Et flagellis subditum.

[4b] Vidit suum dulcem natum
morientem desolatum.
Cum emisit spiritum.

[5a] Eya mater fons amoris.
Me sentire vim doloris.
Fac ut tecum lugeam.

[5b] Fac ut ardeat cor meum.
In amando Christum deum.
Ut sibi complaceam.

[6a] Sancta Mater istud agas.
Crucifixi fige plagas
cordi meo valide.

[6b] Tui nati vulnerati.
Tam dignantis pro me pati.
Pro me penas divide.

[7a] Fac me vere tecum flere.
Crucifixo condolere.
Donec ego vixero.

[7b] Juxta crucem tecum stare.
Te libenter sociare.
In planctu desidero.

[8a] Virgo virginum preclara.
Michi iam non sis amara
Fac me tecum plangere.

[8b] Fac ut portem Christi mortem.
Passionis eius sortem.
Et plagas recolere.

[9a] Fac me plagis vulnerari.
Cruce hac inebriari.
Ob amorem filii.

[9b] Inflammatus et accensus.
Per te Virgo sim defensus
in die iudicii.

[10a] Fac me cruce custodiri.
Morte Christi premuniri.
Confoneri gratia.

[10b] Quando corpus morietur.
Fac ut anime donetur.
Paradisi gloria.

Amen.

Comments:

A setting of a sequence in simple polyphony for two equal voices using constant crossing of parts. The counter voice amplifies the sound by following the tenor in contrary motion as well as in parallel thirds, fifths and octaves; the setting is of the same type as »Virgini Marie laudes«, but with a more disjunct counter voice. The tenor sings an unidentified Dorian tune (*c-d'*) organized as double versicles, of which the majority end on *d*, while a few explore other segments of the Dorian scale with endings on *a* (stanzas 5 and 7) and *e* (stanza 8). The repeats in the double versicles are almost identical with only small variations at the end of 5b (notes 275-278) and in the start of 8b (427-431). The setting is subdivided and phrased with the help of vertical strokes and fermatas, and rows of fermatas are found on important words (tend to be in accordance with the stressing of the syllables).

In the counter voice the double versicles are varied by simple changes of intervals and transference of phrases to different ranges. The contra often moves in long chains of parallel concords, mostly thirds and sixths, but fifths are common too (most often two fifths in row) and, occasionally octaves and unisons. Phrases most often end on a concord of a fifth, but octaves, thirds and unisons are also used, and in stanza 6 we find a phase ending on a fourth. The "Stabat mater" ends with a long "Amen", which appears to be freely composed with the two voices conceived simultaneously in more or less strict contrary motion. On the pages it has been subdivided by vertical strokes (also inside the ligatures) helping to keep the two voices aligned in the long melisma.

Many notes have been erased and rewritten on the parchment. A few were corrections probably made during the copying in order to correct mistakes or to obtain a precise alignment with the text, which had been copied first. It can be difficult to discern these corrections from later revisions, but it is certain that most of the changes in the counter voice was made at a later date, probably by Hand B, whose characteristic custos are written on top of those by Hand A. The visible erasures are tabulated in "Erasures in *Stabat mater dolorosa*", which is appended to the edition. During the revision some of the original fermatas were erased and they have not been written in again. This, too, may be regarded as a sign that the revision was not undertaken during the copying, but at a later occasion.

It is difficult to find any clear tendency in the revisions except for what he regarded as errors, first and foremost unison passages and fourths between the voices. Some changes were apparently made in order to create variation in the double versicles; others show the exact opposite purpose. For example, in sections 6a-b differences between the two versicles have been eliminated, and at the same time the reviser has got rid of some unison passages by putting the counter voice into a lower range. In 5a he also eliminated high notes, but he kept some of them in 5b and thereby underscored the different sound of the second versicle. His preference for a low range counter voice seems to be a general trait.

Maybe the reviser had the amended piece performed and decided that the song would make a better figure without the counter voice, and therefore discarded it from further deliberations by writing "vacat" on top of all right hand pages.

Amiens 162 D, ff. 35v-37 »Veni sancte spiritus« 2v

Notation:

Entered by Hand B in square notation (with many ligatures) on staff system 3. The initials are black supplemented by drawings in half red and half yellow, capitals are emphasized in red. Erasures and changes at the beginning of the counter voice indicate that the setting has been revised during the copying.

Disposition of parts:

[Tenor] stands on the left pages, [Contra] at the right.

Edition:

Amiens 162 Edition no. 8.

Text:

Sequence (de spiritu sancto), AH 54, no. 153, pp. 234-49, GR p. 294 (Dominica Pentecostes):

[1a] Veni sancte spiritus
et emite celitus
lucis tue radium.

[1b] Veni pater pauperum,
veni dator munerum,
veni lumen cordium.

[2a] Consolator optime,
dulcis hospes anime,
dulce refrigerium.

[2b] In labore requies,
in estu temperies,
in fletu solacium.

[3a] O lux beatissima,
reple cordis intima
tuorum fidelium.

[3b] Sine tuo numine
nichil est in lumine,
nichil est innoxium.

[4a] Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

[4b] Flete quod est rigidum,
fove quod est frigidum,
rege quod est devium.

[5a] Da tuis fidelibus
in te confitentibus
sacrum septenarium.

[5b] Da virtutis meritum,
da salutis exitum,
da perhempne gaudium, amen.

Comments:

A setting of a sequence in simple polyphony for two equal voices using constant crossing of parts. The counter voice amplifies the sound by following the tenor in parallel thirds, fifths and octaves. It is a relatively 'old-fashioned' setting of the well-known sequence tune sung by the tenor (GR p. 294), which originally (in the exemplar) may have been completely regular with identical settings of the double versicles. The notation does not show any indications of subdivision of the setting by fermatas or vertical strokes (except for the text's marking of the start of each versicle by red capitals).

It seems that the scribe did start to introduce some variations during his copying. When he looked through the setting and remarked its Dorian mode, he apparently disliked its opening on *c* and changed the start of the tune by writing *d-e-f-e-e* in stead of *c-d-e-f-e.* When copying the counter voice, he forgot about this change and copied the exemplar's *c′-a-b-a,* which perfectly fits the sequence's original opening. He then had to erase the four notes and replace them by *a-g-a-b,* which agree with the new tenor – and the setting now opens on *d.* In the next versicle (1b) the tenor is closer the traditional tune, *c-d-f-e,* and the counter voice has a variant of what he first wrote at the start of the piece.

The scribe has taken some further trouble to vary the double versicles in the counter voice. At "celitus" in 1a he has scratched out an *f* and changed it into *d*, thereby getting a fifth concord in stead of a third (note 17), and at the start of 2a he has changed parallel fifths into contrary motion (55-56) again by erasure and re-notation. At the same position in 2b he has from the start put in a variant of this contrary motion (81-85), and by "sola-cium", he has changed a unison into a third (102). In 3b only the 2nd note, a fifth instead of an octave, is different from 3a. The versicles in 4 and 5 are identical, probably slavishly following the exemplar. It looks as if he got tired of keeping the two-part structure in mind and resorted to simply copying.

Amiens 162 D, ff. 37v-41 »Veneremur virginem« 2v

Notation:

Entered by Hand B in square notation (with many ligatures) on staff system 3. The initials are black supplemented by drawings in red and yellow, capitals are emphasized in red.

Disposition of parts:

[Tenor] with the sequence tune stands on the right hand pages, while [Contra] is at the left. This is the reversal of the normal disposition with the liturgical tune on the left hand pages (however, cf. the layout of »Credo in unum deum«, ff. 121v-124). After the 'inserted' 5th stanza, "Salve splendor firmamenti", the tune changes back to the voice on the left page [Contra].

Edition:

Amiens 162 Edition no. 9

Text:

Stanzas 1-4 and 6 constitute the Marian sequence "Veneremur virginem", AH 54 no. 257 (p. 402). It is of French origin and found principally in French MSS and prints, the oldest from the 13th century, but the majority from the 15th and 16th centuries. The text in Amiens 162 corresponds with the late versions. Into this sequence is inserted the last stanza "Salve splendor firmamenti" – here as stanza 5 – of the older and much more widespread Marian sequence "Hodierne lux diei", RH 7945, AH 54 no. 219 (p. 346), causing an abrupt change of meter and rime (aab ccb in stead of abab cbcb):

[1a] Veneremur virginem,
genitricem gracie,
salutis dulcedinem,
Fontem sapiencie.

[1b] Hec est aula Regia,
regina clemencie,
virgo plena gracia,
aurora leticie.

[2a] Hec est melle dulcior,
castitatis lilium,
iaspide splendidior,
meroris solatium.

[2b] O fons amirabilis,
fidei principium,
mater amicabilis,
vas odoris premium.

[3a] Tu Regis speciosi,
mater honestissima,
odor nardi preciosi,
rosa suavissima.

[3b] Abor vite digna laude,
stella fulgentissima,
generosa mater gaude,
virginum sanctissima.

[4a] Tu medela peccatorum,
regina consilii,
peperisti florem florum,
Christum, fontem gaudii.

[4b] Virga gesse, lux sanctorum,
donatrix auxilium,
memor esto miserorum
in die judicii.

[5a] Salve splendor firmamenti,
tu caliginose menti
desuper Irradia.

[5b] Placa mare maris stella
ne involvat nos procella
et tempestas obvia.

[6a] Tu es mundi gaudium
caritatis regula,
victoris stipendium,
aromatum cellula.

[6b] Sit tibi flos omnium,
virgo sine macula,
honor et imperium
per eterna secula, amen.

Comments:

A setting of a sequence in simple polyphony for two equal voices using constant crossing of parts. As it stands here, it combines two quite different polyphonic sequence settings. It does not appear to be a setting of a monophonic sequence, into which a stanza from a different song has been interpolated accidentally:

a) Stanzas 1-4 and 6 set "Veneremur virginem" complete. The sequence tune is sung by the voice placed on the right-hand pages, [Tenor]. Helma Hofmann-Brandt found it in the Parisian gradual of the late 13th century, Bari, Archivio di Stato, Fondo S. Nicola 85 (cf.

Hofmann-Brandt 1967, p. 114). The tune in Amiens 162 is identical – except for a few details – with a late version, which was published by A. Gastoué after a 16th century French MS, Paris, Bibliothèque Mazarine, Ms. 448 (in Gastoué 1908). The tune moves within the range *d-e′*, and the counter voice keeps to the octave *f-f′*. The setting avoids any parallel motion in perfect concords, but there is an abundance of parallel thirds and sixths: Stanzas 1-2, 4 and 6 are dominated by the sound of parallel thirds and the parts are kept close together, while stanza 3 stands out by its parallel sixths and up to a tenth between the parts.

2) Stanza 5 is a setting of the final stanza in another, and more widely known, Marian sequence "Hodierne lux diei". This setting differs from the modern sounding "Veneremur virginem". Its range is higher, *f-g′*, it demands a key signature of one flat, and the two first line endings involve parallel fifths. The tenor carries the traditional tune (ed. Hiley 1993, p. 192 (Ex. 11.22.11) or Pothier 1903, pp. 83-84) in a compressed form, where the range has been reduced from a ninth to a sixth, but still recognizable. The "Hodierne" tune is Dorian and ends on *d,* and prescribes b-flats in its three last stanzas, while "Veneremur" is Mixolydian on G. The changes in the tune may go back to an older setting (not in any way related to the two-part setting in MS Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 628 Helmsted (W1), ff. 185v-186, cf. Baxter 1931) or were the result of a reworking (or as a new composition) for the insertion into "Veneremur".

Very little variation appears in the double versicles; the most remarkable are the texting at the beginning of 3a (a missing syllable has been repaired by introducing a double value and a ligature respectively) and an extra note against a double value in 4a. Variation is generated solely by the different sound qualities of parallel thirds and sixths, the change of pacing by the introduction of double values in 4a-b, and by the inserted stanza 5.

These pages in MS Amiens 162 have not been revised after copying; the whole piece seems to have been copied straight after an exemplar. This means that also the unusual disposition of the parts goes back to the exemplar. The tune is placed in the voice on the right hand pages, [Tenor], for stanzas 1-5, then it is in the counter voice for stanza 6, before it goes back to the tenor for "Amen". The curious placement of the added key signatures (see below) could, however, be a sign that the scribe realized that b-flats were needed in the different 5th stanza.

This highly interesting composition attests to the flexibility of the genre and raises interesting questions about the nature of the aesthetic deliberations during the work on simple polyphony.

The two-part sequence has no relationship, neither textual nor musical, with Binchois' setting of "Veneremur virginem / per cuius dulcedinem / respirat ecclesia" 3v in Aosta, Seminario Maggiore, MS 15 [*olim* A1; D19], ff. 168v-169 (ed. Gilles Binchois (Philip Kaye, ed.), *The sacred music of Gilles Binchois*. Oxford 1992, no. 50, pp. 258-263).

Note on the transcription:

After the copying, a key signature of one flat has been added to both voices. It is placed on or around the uppermost line of the staves. This means that the flats in accordance with the changes in the placements of the clefs happen to refer to many different pitches. Literally understood they indicate in turns the following pitches as *fa*-steps: *f′, e′, g′, d′, c′* and *b*. In the course of the pieces the C-clefs are moved quite a bit around. The lack of space for the flats indicates that they were later additions and not copied from the exemplar. What shall we think about them? One answer could be that the musically not highly

educated scribe or later user observed that some b-flats were required in performance and added the signs as warnings, not caring much about their actual placement. As the flats probably do not stem from the exemplar, and the traditional tune for the sequence "Veneremur virginem" is Mixolydian, the flats have been disregarded in the transcription. However, the warning from the scribe/user has been followed in the use of editorial accidentals.

The setting has been subdivided by vertical strokes through staves and text – most consequently on ff. 37v-38, the markings thin out more and more on the following pages. This structuring of the piece has in the transcription been carried through consistently.

Amiens 162 D, f. 40v-41 »Bone Jesu dulcissime« 4v [Mathieu Gascongne]

Notation:

Added by Hand B across the opening below the last staves belonging to the preceding piece »Veneremur viriginem« in white mensural notation on four-line staves originally drawn for music in chant notation (staff system 3). Red initials and capitals, black ink in text and music.

Disposition of parts:

In normal choir book arrangement, [Superius] and [Tenor] on the left page of the opening, [Altus] and [Bassus] on the right.

Concordances:

Attaingnant 1535 no. 26 »Bone Jesu dulcissime« Gascongne
(placed on the last page of the part-books)

Tabulature:
Attaingnant 1531 nr. 3 »Bone Jesu dulcissime« (Keyboard)

Editions:

Amiens 162 Edition no. 16; Rokseth 1930, no. 3; Smijers 1934, vol. 11 no. 26.

Text:

Prayer to Jesus

> Bone Jesu dulcissime,
> O Jesu clementissime,
> domum istam liberam
> Tu conserva, Salva,
> Deffende, Guberna.

In the Attaingnant print (1535/3 nr. 26) the third line is "Regem nostrum et regnum", which turns the motet into a intercessory prayer for the king and the realm.

Comments

Homorhythmic declamatory setting with many fermatas (more than in the Attaingnant version), not only over final chords in phrases, but also over the recited words, "O Jesu"

(bb. 8-9), and over the first word "Tu" (b. 22) in the fourth line. The altus part is the only one to break up the homophony (in b. 23, and the final phrase, bb. 29 ff), and the upper voice has a melisma on "clementissime". Its rhythm is regular, but the rests, the fermatas, and a homorhythmic syncopation (bb. 22-23) create a *lauda*-like character not unlike the pieces in chant notation in Amiens 162.

This setting uses a version of the text, which is different from the one we find in the printed version. It is a prayer for saving "domum istam liberam" (this free house) and not for the king. The version in Amiens 162 is most probable the original one, which has been revised for the later print. Here the unfortunate parallel octaves between superius and bassus (bb. 31-32) have been corrected - in superius the *g'* in bar 32 has been changed into *d'*.

The print by Attaingnant, *Liber undecimus. xxvi musicales habet modulos quatuor et quinque vocibus …,* Paris, P. Attaingnant 1535 (cf. Heartz 1969, pp. 275-276), contains 26 compositions, among which six are ascribed to Mathieu Gascongne. Not all ascriptions of this print concerning Gascongne can be regarded as credible: No. 5 "Non nobis, Domine" Gascongne (f. iiii) is known in earlier sources as a composition by Mouton (e.g. in Petrucci 1519), but in Attaingnant's print the text has been changed to honour King François I – this may have been the contribution of Gascongne –, and no. 24 "Rex autem David" Gascongne (f. xv^v) is more plausibly by La Fage (ascribed to him in Giunta 1521).[4]

The small motet/lauda was added to Amiens 162 by Hand B, which almost certainly belonged to Antoine de Caulaincourt, and he put it into the collection before leaving Paris in 1503. Mathieu Gascongne may already have been a member of the French court chapel before 1500 (cf. Swing 2001 and Christoffersen 1994, vol. I, pp. 261-265).

Amiens 162 D, ff. 41v-42 »Sospitati dedit egros« 2v

Notation:

Entered by Hand B in square notation on staff system 3, decorated initials in red and black, red capitals at the start of each line of text. Across the opening above the music is written the responsory text, which comes before the trope, and below the music are the two last words of the responsory.

Disposition of parts:

[Tenor] on the left page, the counter voice [Contra] at right; The scribe could not press the last notes of both voices into the lowest staves, so he had to add two very small staves at the bottom of each page.

Editions:

Amiens 162 Edition no. 10; Hofmann-Brandt 1971, vol. I, p. 127.

Text:

Trope for the responsory "Ex eius tumba" for St Nicolaus (December 6); also found as a hymn or sequence for St Nicolaus, cf. RH no. 19244 and Mone 1853, vol. III, p. 464.

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4 This paragraph has been modified (March 2016) as a result of a communication from John T. Brobeck, University of Arixona, for which I am grateful.

(Above the music) "Ex eius tumba marmorea sacrum resudat oleum quo liniti sanantur ceci surdis auditus redditur et debilis quisque"

Sospitati dedit egros olei perfusio,

Nicolaus naufragantum affuit presidio,

Revelavit a defunctis defunctum in bivio,

Baptizatur auri viso iudeus indicio,

Vas in mari mersum patri redditur con filio,

O quam probat sanctum dei faris augmentacio,

Ergo laudes Nicolao concinat hec concio,

Nam qui corde poscit illum propulsato vicio.

(Below the music) "Sospes regreditur."

Comments:

Setting of a responsory trope in unmeasured simple polyphony for two equal voices, which often cross each other and use progressions in parallel thirds, fourths, fifths and octaves. The tenor tune can be found in many sources, cf. Hofmann-Brandt 1971, vol. II pp. 126-127, and, for example, AS pp. 359-360 or Stenzl 1972, Facsimile 47. The double versicles (AABBCCDD) are varied by the counter voice in the two first pairs (AA', BB'), the remainder (CCDD) are repeats.

The office of the very popular saint Nicolaus, to which the responsory "Ex eius tumba" belongs, seems to have been created by Reginold, bishop of Eichstätt, in the 10th century. The next to the last word of the responsory "sospes" carried a melisma, which soon was underlaid with a short textual trope. The melisma was then in France in the 11th century replaced by a new tune and text "Sospitati dedit egros", which obtained international circulation. Its very regular organization in double versicles of 15 syllables using the fixed rime "-io" in each line became a paradigm for many other tropes, especially to St Catherine of Alexandria, but its pattern was also frequently used when songs were needed for new saints – and in different liturgical situations too, for example, as "Benedicamus"-tropes.[5] The tune was set in polyphony during the 15th century. The setting in Amiens 162 appears to be singular in its retrospective sound and technique. Others, even provincial settings, were more up-to-date in style. There are, for example, several three-part settings in the manuscript Cambridge, Magdalen College, MS Pepys 1236 (1465-75), among them one by Walter Frye.[6]

5 See further Helma Hofmann-Brandt, *Die Tropen zu den Responsorien des Officiums 1-2.* (Dissertation, Friedrich-Alexander-Universität Erlangen-Nürnberg) 1971, vol. I, pp. 24-25, 38-39 and 111-116.

6 Cf. *ibid.* pp. 126-29, F.L. Harrison, *Music in Medieval Britain.* London 1958, pp. 395-97, and Reinhard Strohm, *The Rise of European Music 1380-1500.* Cambridge 1993, pp. 385-386.

Amiens 162 D ff. 42v-45v, *In primis vesperis beata Barbare martire*
[Officium de Sancta Barbara – 1st & 2nd Vespers] 1v

Notation:

Entered by Hand C in chant notation upon staff systems 3; initials in black and red ink and red emphasizing in the text. The scribe entered all text and initials first. Where writing space was needed for text stanzas without music and readings, every second staff line was erased and new lines were drawn.

Edition:

Amiens 162 Edition no. 23.

Text:

Officium "In primis vesperis beate barbare" for St Barbara (1. and 2. vespers); many elements can be found in the *Officium de Sancta Barbara* (December 4) in AH 18, pp. 31-34 (no. 10) after French sources from the 15th and 16th centuries.

(f. 42v) In primis vesperis beate barbare martire – (added on top of page:) Dicentur psalmi de Feria.

[Ant.] Gaude mater ecclesia festum colendo barbare, nam tota celi curia de tali gaudet compare. AH 18, p. 31 - (added in margin with music:) Seculorum amen.

[Ant.] Summi regis clementiam vox una laudat omnium, qui barbare victoriam dedit et cese premium. AH 18, p. 33 – (in margin) Seculorum amen.

[Ant.] Nexu invincibili amoris astricta nullus est infragili sexu penis victa. – (in margin) Seculorum amen.

[Ant.] Virgo carens maculis pollebat serenis columbarum oculis turturisque genis.", AH 18, p. 31 – (added on the end the staff) Seculorum amen.

(f. 43) Capitulum[:] Confitebor tibi domine.
R[esposorium], Celsa pater in turri filiam claudit forme ob elegantiam. Cuius ornat decora castitas consummat caritas. V[ersus] Hec est sole virtute pulcrior, quovis flore vultu venustior. [R] Cuius. AH 18, p. 32.

Hympnus[:] "Beata nobis gaudia". AH 43, p. 87, no. 143; sung to the tune "Ad cenam agni providi" in Stäblein 1956, p. 290 no. 4.

1. Beata nobis gaudia	2. Ad cenam agni providi
martirium dat barbare,	invitaris qua resides,
quam trahis ad celestia	agno iunguntur nobili,
summe deus clementie.	quocunque pergis virgines.

3. Rerum creator optime,
per eam te sanctificas
in turris ternolumine,
o lux beata trinitas.

4. Beata cuius brachiis
saxa tacta obediunt,
dum magnum signum imprivit
vexilla regis prodeunt.

5. Aurea luce celitus
ducitur virgo carcare,
plage curantur penitus
iam lucis orto sidere.

6. Rex Christe clementissime,
hec passa te magnificat,
audita benignissime
vox clara, ecce intonat.

7. Audi benigne conditor,
per eam hic nos protegens,
eterne sis vite dator,
verbum supernem prodiens.

Amen. V Ora pro nobis beata barbara [R] ut digni.

(ff. 43v-44), antiphona ad Magnificat[:] O pulchra precipium rosa dans odorem, florens imperpetuum ante creatorem, concupivit speciem tuam rex celorum, perduc nos ad requiem, barbara, sanctorum. – Magnificat. Euouae. AH 18, p. 31.

(f. 44) [Oremus:] Deus qui beatissimam virginem Barbaram roseo martyrii cruore perfusam in thalamo regni tui hodierna die collocasti: concede propitius: ut per eam suorum apud te veniam delictorum obtineant qui eius sempiterne claritati humilli devotione congaudeant. Per dominum [...]

[Ant.] Forma pulchra splenduit quasi lux dici, falsos deos conspuit cultrix veri dei. Dixit dominus ... (ps. 109), AH 18, p. 32.

(ff. 44-44v) [Ant.] Forme decus superat morum disciplina, quibus se confederat gratia divina. Laudate pueri ... (ps. 112), AH 18, p. 32.

(f. 44v) [Ant.] Patris in edificio nate fiunt imperio tres fenestre, non gemine sub trinitatis nomine. Letatus sum ... (ps. 121), AH 18, p. 32.

[Ant.] Binis fenestris tertiam ad trinitatis gloriam addit, qui fons est luminis et lumen omnis hominis. Nisi dominus edificaverit ... (ps. 162), AH 18, p. 32.

Capitulum[:] Confitebor tibi, domine rex:

(ff. 44v-45), R Honor deo pro tropheo dato barbare per quem adiuta est consequuta celi chorum et summum bonum. Signis splendens et virtutum jubare. V Celi leta mensa freta debriatur divino nectare. [R] Signis. [V] Gloria patri et filio et spiritui sancto. [R] Signis. AH 18, p. 33.

(f. 45) Hymnus[:] Beata nobis gaudia V Ora pro nobis sancta barbara.

[Ant. ad Magnificat] Ave virgo multis clara signis et virtutibus, donis dei deo cara perfruens perhennibus, agnum sequens novum cantas barbara iam canticum nos per preces perduc sanctas ad concentum celirum. Magnificat. Seculorum amen. AH 18, p. 34.

Comments:

Complete set of the proprium sections of vespers for St Barbara, texts and music. It was quite carefully copied after a complete set of exemplars. Only the placement of key signatures (in for example the antiphon "O pluchra precipium") reveal some uncertainty. They were copied onto the staves as they appeared in the exemplar; in some instances, if the clef had moved in the exemplar, they appear in the middle of staves and in wrong positions - apparently the scribe had no real awareness of their musical function.

Amiens 162 D, f. 45v »Micael, Gabriel, Raphael« 1v [canon? – 3v ex 1v]

Notation:

Written by Hand C in chant notation below the end of the second St Barbara Vesper (on the third to the last staff on the page (system 3)). Written as a single part in black ink. The capitals of the names are in black ink, while the remainder is in red ink.

Edition:

Amiens 162 Edition no. 15.

Comments:

Invocation of the three archangels, 3 x 3 notes, which can be sung as a three-part canon/rondellus – probably as a part of a litany.

Amiens 162 D, f. 45v »Kirie eleyson« 1v [3v?]

Notation:

Written by a later hand in chant notation below »Micael, Gabriel, Raphael« on the second to the last staff on the page (system 3). Written as a single part in black ink.

Edition:

Amiens 162 Edition no. 15.

Comments:

Kyrie-invocation, probably three-part, added below the invocation of the archangels, probably as a complement, 3 x 5 notes. In this case it is rather a harmonization of the simple Kyrie-intonation presented first in a litany than a canon/rondellus.

Amiens 162 D, ff. 46-54v, *Missale* **(early sixteenth century; incomplete)**

Early 16th century missal from Corbie; carefully copied in two columns with initials in red and brown (black); copied by a scribe whose text hand (a quite rounded and open textura) and embellished initials are very similar to those of Hand C in the musical sections of Amiens 162. On f. 49v the mass is accompanied by a pen drawing of St Sebastian pierced by arrows. The beginning of the first mass is missing; it probably was on the last page(s) of a preceding fascicle. Folio 54v was probably the original last page of this small missal.

Contents:

ff. 46-46v, [Inviolata, integra] "... flagitant devota nostra corda" [Missa in visitatione B.M.V.] – incomplete.

ff. 46v-48, Missa de nostra domina pietatis [Missa B.M.V.]

ff. 48-49v, Missa pro seJpso [Dom. II Passionis]

ff. 49v-50v, Missa de beato sebastiano martire

ff. 50v-52, Missa de beato Anthonio

ff. 52-53, In festo reliquiarum ecclesie nostre

ff. 53-54, Missa pro infirmo

ff. 54-54v, De sanctis viribus fusciano victorico et gentiano

Amiens 162 D, ff. 55-112v, *Missale* **(14th century, incomplete)**

14th century missal from Corbie; carefully copied in two columns with initials (*lettres filigranées*) decorated in red and blue; the writing is a clear, tightly spaced formal textura. Changes and additions from the early sixteenth century (see below ff. 68 and 85), among these is a bifolio, which has been inserted into the middle of a fascicle (fascicle 9a) containing two pictures, two masses and the Clamor.

Contents:
[Temporale]
ff. 55-55v, In vigilia nativitatis domini

ff. 55v-57v, In die nativitatis domini

ff. 57v-59, In epiphania domini

ff. 59-60, In vigilia pasche

ff. 60-61, In die pasche

ff. 61-62v, In die ascensione

ff. 62v-64, In die pentecost

ff. 64-66, de sancta trinitatis

ff. 66-66v, de sancta cruce

ff. 66v-68, de sancta maria

f. 68, de sancto petro et paulo
f. 68, Right column, below the postcommunio belonging to the mass above, the text of the column has been erased, and in its place is copied "Alleluya. Per dei genitrix" and "Preter rerum seriem", by the same hand as found in the preceding younger missal.

[Votive masses]
f. 68v, de omnibus sanctis

ff. 68v-69, pro prelatis - subditis

f. 69, pro pace

ff. 69-69v, pro familiaribus

f. 69v, pro fulgare et tempestate

ff. 69v-70, ad pluviam postulandi

f. 70, pro sancto vitato

        contra iudicium male agendit

ff. 70-70v, pro quicumque tribulatione

f. 70v, pro iter agentibus

ff. 70v-71, pro semetempo

ff. 71-71v, contra malas copitatones

f. 71v, pro peccatis

        pro apostolico

ff. 71x-72, pro rege nostro

f. 72, sancta sapiencia

ff. 72-72v, de caritate

f. 73v, ad gratiam sancti Spiritus postulandam

ff. 72v-75, pro subsidio

ff. 73-74v, Inserted bifolio, early 16th century; see further below.
    f. 73, [Pro] regis catholici contra turcos

        Pro subsidio christianorum contra turcos

    f. 73v-74, Two full page paintings, The Crucifixion and Christ enthroned

    f. 74v, [Clamor] "Letatus sum"; "Kyrieleyson"; "Pater noster"; "Domine salvos fac reges"; "Salvum fac populum"; "Fiat pax"; "Domine exaudi"; "Dominus vobiscum"; "Ecclesie tue"; "Hostium nostrorum"; "Deus a quo sancta desideria".

    f. 75 de apostolis perfacio

[Ordo missae]
    ff. 75-75v, [Prefatio] "Per omnia secula"

    ff. 75v-78v, [Canon] "Te igitur"

    f. 78v, Pro fidelibus defunctis

    f. 79, In anniversario

[Votive masses]
       pro apostolico

    ff. 79-79v, pro fundatoribus loci

    f. 79v, pro fratribus nostra conosgat

    f. 80, pro feminis

       pro consanguincis

    ff. 80-80v, pro in cementerio requiescunt

    ff. 80v-81, pro penitentiam desiderantibus

f. 81, pro vivus fidelius defunctis

[Proprium sanctorum]
    ff. 81-81v, missa Generalis

    ff. 81v-82, missa generalis

    ff. 82-82v, missa generalis

    ff. 82v-85, (lessons)

    f. 85, Pro patre et matre (an earlier item has been erased and replaced by this (except for two decorated initials) by the same hand as in the preceding younger missal)

    ff. 85-86v, In purificatione sancte marie

    ff. 86v-88, In annuntiatione domine

    ff. 88-89v, In die sancta iohannes baptista

    ff. 89v-91, In vigilia apostolorum petri et pauli

    ff. 91-92v, In die sancti petri

    ff. 92v-93v, In die sancti laurentii martyris

    ff. 93v-94v, Vigilia sancte marie

    ff. 94v-95v, In assumptione sancte marie

    ff. 95v-97, In nativitate sancte marie

    ff. 97-98v, De sancto michaele

    ff. 98v-99v, In vigilia omnia sanctorum

    ff. 99v-100v, In die ad missam

    ff. 100v-101, de sancto martino

[Commune sanctorum]
    ff. 101-102, unius apostoli

    ff. 102-104, plurimorum apostolorum

    ff. 104-105, de evangelistis

ff. 105-107, unius martyris

ff. 107-109v, plurimorum martyria

ff. 109v-111v, unius confessor pont.

ff. 111v-112v, plurimorum virginum (incomplete)

(Four folios missing)

Amiens 162 D, ff. 73-74v, Bifolio inserted into missal (early 16th century)

Written by the scribe who copied the small missal in Amiens 162 and made the changes we find in the 14th century missal. The texts are copied on the rough reverse side of a piece of parchment containing two paintings. Unlike the two missals these texts were copied in one column only, and the bifolio must have been salvaged from another manuscript as the first mass did begin on a preceding page. The missing text has been carefully copied on to a small piece of parchment by the same hand and glued in before f. 73 (f. 72bis).

Contents:

ff. 72bis-73, *[Pro] regis catholici contra turcos.* This mass builds on the liturgy *In tempore belli,* adjusted for the occasion by the addition of king Ferdinand and the Turks, cf. Linder 2003, pp. 175-77). It consists of:

[Collect:] [D]eus in te sperantium salus, et tibi serviantui fortidudo, suscipe propicius preces nostras, et a famulo tuo ferdinando fidei christiane deffensori et cuncto eius exercitui regum sue sapientie ut haultis ?io de fonte consiliis et tibi placeant et de turcis tue sanctissime fidei hostibus victores effici mereantur.

Secreta: Suscipe nos domine preces et hostias ecclesie tue pro salute famuli tui ferdinandi [added:] regis suorumque omnium supplicantis et antiqua brachii tui clementem operare miracula quantus prostratis turcis tue sanctissime fidei hostibus secura tibi serviat christianorum libertas.

Postcommunio: Deus cuius est regnum omnium sanctorum pretende quis famulo tuo ferdinando fidei christiane deffensori et omni exercitui euis arma celestia ut pax ecclesiarum et populorum christianorum turcis vicinorum nulla turbetur tempestate bellorum.

Pro subsidio christianorum contra turcos. The wording of the three prayers comes nearest to the anti-Turkish mass, which was established by Pope Sixtus IV after the battle of Otranto in 1480, cf. Linder 2003, pp. 187-88 and 220-23. This version is however more

explicitly aimed against the Turks and shows an untypical ending in the Secreta, where it anticipates the Postcommunio (an error in copying?).[7] It consists of:

> [Collect:] Omnipotens sempiterne deus in cuius manu sunt omnium potestates et omnium iura regnorum respice in auxilium christianorum ut gentes turcorum que in sua feritate confidunt dextere tue potentia conterantur.

> Secreta: Sacrificium domine quod propugnatores tuos a turcororum deffende periculis ut ab omnibus perturbationibus semoti liberis tibi mentibus serviant.

> Postcommunio: Protector noster aspice deus et propugnatores tuos a turcorum deffende periculis ut ab omnibus perturbationibus semoti liberis tibi mentibus serviant.

f. 73v-74, Two full page paintings: The Crucifixion and Christ enthroned.

f. 74v, [*Clamor*] – prayers for the unity of the church and against its enemies. Established by Pope Johannes XXII in 1328 (cf. Linder 2003, p. 50). It consists of: *Letatus sum* (Ps. 121 – including "Gloria patri") *Kyrieleyson Pater noster* [5 versicles] *Domine salvos fac reges, Salvum fac populum. Fiat pax, Domine exaudi, Dominus vobiscum.* [3 prayers] *Ecclesie tue, Hostium nostrorum, Deus a quo sancta desideria.*

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7 Linder 2003, p. 146, note 220 writes "As late as the seventeenth century the Clementine set appears in MS Amiens, Bibliothèque municipale, ms. 162, fol 73, as a *Pro subsidio Christianorum contra Turcos*, with the necessary textual adaptations: 'ut gentes turcorum que in sua feritate etc.' in the Collect, 'a turcororum deffende periculis etc.' in both Secret and Postcommunion." – Linder must have been misinformed concerning the date of the Amiens 162.

Amiens 162 D, ff. 113-116v, Tonary "Gloria patri" 1v (incomplete)

Notation:

Copied by Hand B in chant notation upon staff systems 3 in brown ink with red initials and red emphasizing in the text. Incomplete, the first folio is missing.

Contents:

The tonary is a short manual surveying the psalm tones and their different endings. As it now stands in the MS, it opens with the last "Gloria Patri" in the 2nd tone followed by the tones 3-8 and *Tonus peregrinus.* Every complete set of directions for a tone begins as the tradition decrees with a short model antiphon on a Biblical quote, which demonstrates the characteristic intervals of the mode and its recitation pitches, and which ends in a textless melisma (neuma), then follow the melodic formulas for canticles, Alleluia and "Gloria patri" (cf. Huglo 1971, pp. 385 ff):

f. 113, "Gloria patri" (2nd tone).

ff. 113-113v, "Tercia dies est quod hec facta sunt" (3rd tone), followed by
   "Gloria patri" with differentiae,
   "Benedictus dominus deus Israel" (Cant. Zachariae),
   Alleluia-intonation with "Gloria patri" (the music for the last section of "Gloria patri" was not entered),
   "Gloria patri" (tonus solemnis); this pattern is repeated for the remaining tones.

ff. 113v-114, "Quarta vigilia venit ad eos" (4th tone).

ff. 114-114v, "Quinque prudentes intraverunt ad nuptias" (5th tone; the music for the last section of "Gloria patri" in Alleluia was not entered).

f. 115, "Sex idrie [sic] in cana galilee" (6th tone; the music for the last section of "Gloria patri" in Alleluia was not entered).

ff. 115v-116, "Septem sunt spiritus ante tronum dei" (7th tone).

ff. 116-116v, "Octo sunt beatitudines" (8th tone).

f. 116v, "In exitu Israel" (tonus peregrinus, psalm tone only) – "Non regularitur … dicimus ad vespiros".

Amiens 162 D, f. 116v »Ecce quam bonum« 2v (kanon? - 4v ex 1v)

Notation:

Added by Hand C in chant notation below the end of the preceding tonale (on the last two staves of the page (system 3)). Written as a single part in black ink; its last section "fratres in unum" is written twice with different music, indicating a two-part ending.

Text:

Psalm verse "Ecce quam bonum et quam iocundum habitare fratres in unum", Vulg. Ps. 132, v. 1 (Behold how good and how pleasant it is for brethren to dwell together in unity).

Edition:

Amiens 162 Edition no. 14.

Comments:

Monophonic psalm verse, widely used around 1500. It is often quoted in the statutes of medieval confraternities as part of their reason for existence; it functions as a sort of device for the confraternal movement (cf. Vincent 1994, p. 68). Moreover, it was the battle song (with another tune) of Savonarola's reform movement in Florence 1495-98; it exists as a lauda and is cited in motets by among others Verdelot and Richafort (see further Macey 1998, pp. 23 ff and 170 ff). "Ecce quam bonum" also figures in the French farce, *Sotie ... le roy des sotz* (probably dated 1495-1500), where it is used as a sort of choral refrain. Howard Mayer Brown associates this farce with Charles VIII's Italian campaign and the death of Savonarola (cf. Brown 1963, pp. 178-179). Its appearance in Amiens 162, however, points out that the song was well known in monastic and confraternal circles in France, and this fact probably contributed to its effect in a farcical situation.

The song in Amiens 162 consists of elements of five tones, which are separated by vertical strokes through the system. Apparently it is monophonic, but the last element appears twice (the second time in a lower range and after a double bar) making it possible to perform it note-against note in two parts – as a polyphonic Phrygian ending. The very disjunct tune can be sung as a four-part canon, as all the elements can be combined in simple polyphony with parallel fifths. The counter-voice for the last element cannot be used while the canon runs, but may possibly be added when the parts thin out again. This solution is shown in the edition's proposed realization of the canon. This song is probably local, added to the MS while it was in use in the *confrérie Ste Barbe* by Antoine de Caulaincourt, and it may have been constructed by one of the singers of its polyphonic repertory, possibly by Caulaincourt himself.

Amiens 162 D, f. 117, Without text (erased) 4v

Notation:

Entered by Hand D in white mensural notation on four-line staves originally drawn for music in chant notation (staff system 3); brown ink, which now is visible as a weak yellow colour. It was erased, and the staves were reused for two songs in chant notation – also later erased.

Disposition of parts:

[Superius]-[Tenor]-[Altus]-[Bassus] below each other.

Edition:

Amiens 162 Edition no. 17.

Comments

A very simple composition of 41 *brevis*-bars. The composer has heard four-part music in imitative style, the sound of which he has tried to recreate by letting the four voices enter one after the other. This, however, only produces a sort of distributed monophony as the voices drop out before the entrance of the next. It happens twice (bb. 1 ff and bb. 26 ff), and both 'imitative' passages are followed by four-part homorhythmic declamatory textures (bb. 9 and 31). This is not music by someone who had learned the craft, but close to improvisation and recreation of music heard. Superius and tenor deliver the structural frame, it cadences on G every time, and the text, which was never entered, must have guided the development. The piece, *lauda*-like, was probably an effort to develop the intercessory music towards art music – but failed for lack of knowledge. It was entered in the MS as a fair copy, but was erased again (by the composer?); as it stands, the errors make it difficult to perform; they are, however, easy to see through.

Amiens 162 D, f. 117, Unreadable text (erased) 1v (plainchant)

Notation:

Square notation written by an unknown hand, very rough, on four-line staves, where a textless four-part composition had been erased; brown-green ink which is easy to discern from the mensural notation under it (see the preceding entry). Also these songs were erased and the space reused for a list of invitatory antiphons and Psalm tunes.

Comments

Two erased tunes with Latin (?) texts, which now are covered by »Surgite vigilemus«.

For the first song (a hymn?) the tune was notated twice with different texts (two stanzas), the first beginning with an "N", and the second with a "P". The second version has an extra

note *a* following the 4th note:
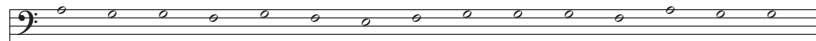
At the bottom of the page there is another erased song starting with "A":
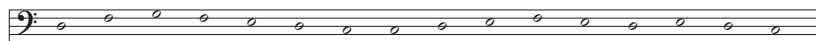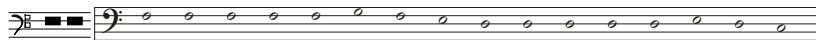
Amiens 162 D, f. 117 »Surgite, vigilemus. [V]enite exul[temus]«

Notation:

Incomplete; text incipits only. The initial capitals (see below), rubrics and the music incipits were never entered. Hand ?.

Text:

The first words (incipits) of antiphons and the invitatory Psalm "Venite exultemus":

"Surgite, vigilemus. [V]enite exul[temus]"

"[R]egem Evangelistarum dominum. [V]enite exultemus"

"[Ch]ristum Regem regum. [V]enite exultemus domino"

"[V]enite exultemus domino. [V]enite exultemus domino"

"[R]egem precursoris. [V]enite exultemus domino"

"[A]lleluia [S]urrexit. [V]enite exultemus domino"

"[A]scendens Christus in altum. [V]enite exultemus domino"

"[A]lleluia. Alleluia. [V]enite exultemus domino"

The texts of all the invitatory antiphons can be found in the Cantus Database.

Comments:

A listing of incipits that was meant, when finished, to function as a key to the coupling of the antiphons and Psalm tunes. Entered by a later hand on erased space (cf. the preceding entries) as a complement to the tonary occupying ff. 113-116v.

Amiens 162 D, f. 117v »Dulcis amica dei« 3v [Prioris]

Notation:

Entered by Hand D in white mensural notation on four-line staves originally drawn for music in chant notation – staff system 3.

Disposition of parts:

[Superius]-[Tenor]-[Bassus] below each other.

Concordances:

Three-part version:
Cambridge 1760 f. 2 »Dulcis amica dei« 3v Prioris
Copenhagen 1848 p. 430 »Dulcis amica dei« 3v
Laborde ff. 139v-140 »Dulcis amica dei« 3v
London 31922 ff. 88v-89 »Dulcis amica dei« 3v
London 35087 ff. 61v-62 »Dulcis amica dei« 3v
Attaingnant 1540 no. 1a »Dulcis amica dei« 3v

Four-part versions (different Altus parts are added):
Cambrai 125-128 no. 181 »Dulcis amica dei« 4v (A "si placet"; notated a fourth lower)
Paris 1597 ff. 4v-5 »Dulcis amica dei« 4v
Paris 2245 ff. 31v-32 [Without text] 4v (Altus incomplete)
Sankt Gallen 462 p. 9 »Dulcis Maria dei« 4v
Sankt Gallen 463 no. 140 »Dulcis amica dei« 4v (S and A only)
Ulm 237 f. 41 »Dulcis amica dei« 4v
Uppsala 76a ff. 55v-56 »Dulcis amica dei« 4v Prioris
Antico 1521 no. 19 »Dulcis amica dei« 4v (A only)
Rhau 1538 no. 3 »Qui credit in Filium« 4v

Intabulations:
Chicago Capirola no. 8 (lute)
Attaingnant 1529 no. 6 (lute)
Attaingnant 1531 no. 9 (keyboard)

Editions:

Amiens 162 Edition no. 22 (incl. six different versions); Rokseth 1930 no. 4 (Laborde); Christoffersen 1994, vol. I, p. 281 (Copenhagen 1848); Geering 1967 no. 1 (Sankt Gallen 462); Prioris 1982, vol. III, p. 44 – and many other editions (see Christoffersen 1994, vol. II, p. 160).

Text:

Lauda to Virgin Maria, RH nos. 25737 and 36836.

>Dulcis amica dei,
>Rosa vernans, Stella decora,
>Tu memor esto mei
>dum mortis venerit hora.

Comments:

The short prayer is set in declamatory lines, articulated by fermatas. The successive entrance of the voices in its opening signals an imitative-polyphonic style, but the dominant feature soon becomes the parallel thirds between the upper voices. The three-part version is effectively entreating and quite elegant in its simplicity. In accordance with the popular *lauda*-style the upper voices are kept within a very narrow range (the tenor *c'-f'*) for the first three lines; only in the last line, "when the hour of death arrives", the full ranges of an octave are explored, and the turn in sound in the flat direction underscores the plea.

The Amiens 162 version is in details and notation very close to the version, which was added to the Laborde chansonnier (ff. 139v-140) some time after c. 1480, or the textless three-part version originally copied into the last blank pages of the French chansonnier in Bibliothèque Nationale, Paris, MS f.fr. 2245, around 1500, or the French MS in Cambridge, Magdalene College, Pepys 1760, from the first decade of the 16th century, which attributes the song to the royal chapel master, Denis Prieur, known as Prioris. All three sources were connected with the French court (see the editions mentioned above, or the comments in Prioris 1982, vol. III, pp. XI-XIII). In Paris 2245 the same copyist (probably) tried to modernize the setting by adding a contratenor. He composed it on the pages using some ideas that he probably had heard in four-part performances. When he reached bar 19, he had to change the bassus part too, made some errors, and soon abandoned the project.

The song was popular in the last decades of the 15th and the first half of the 16th centuries and enjoyed a wide circulation, often with a fourth part added to fill out the thin texture. However, the many different contratenors mostly destroy the elegance of the three-part setting. The chansonnier from around 1500, Paris, Bibliothèque Nationale, MS f.fr. 1597, encumbers the song with a contratenor stretching over nearly two octaves and demonstrates how difficult it was to add to a setting perfect in itself (cf. the appendices). A more throughout reworking of all the parts could be much more successful as shown by the publication by Petrucci of »Dulcis amica dei« as a four-part laude in *Laude libro secondo,* Venezia 1502 f. 20 (edited in Jeppesen 1935 no. 19).

The provincial collection, MS Copenhagen 1848, from Lyons c. 1524, has the song in a differing shape: The superius (prolonged with an extra brevis) starts with the bassus, which then follows the superius in parallel tenths, and the lines are separated by general *semibrevis*-rests, which cause the second line to be sung off-beat (see the edition). These differences emphasize the declamatory/improvisatory style of the song, and this version presents of all the versions the most natural declamation of the Latin poem. Even if this source is late, it might preserve a very early version of the song. However, another provincial source from the same area, MS Uppsala 76a from the first decade of the 16th century, contains the song in a four-part version, in which the usual start of the upper voice has been changed simply by scratching out the introductory rest and insertion of a *brevis a'* as the third note. This is similar to what could have happened to Copenhagen 1848 version, so the standard version probably was the original. The rhythm has been revised in an idiosyncratic way in the Uppsala version. The three first lines all start with two *brevis* notes, which makes the text underlay difficult and clumsy!

Concerning the identity of Prioris, see the article by Theodor Dumitrescu, 'Who Was "Prioris"? A Royal Composer Recovered', *Journal of the American Musicological Society* 65 (2012), pp. 5-66 (comments on "Dulcis amica dei" pp. 31-36).

See also the comments and lists of related compositions in Christoffersen 1994, vol. II, p. 160, and Fallows 1999, pp. 580-581 (also this song has been reworked as a basse dance).

Amiens 162 D, ff. 118-121, *Missa de Sancta Katherina* 1v

Notation:

Copied by Hand C in chant notation upon staff systems 3 in brown ink with red initials and red emphasizing in the text. The scribe entered all text and initials first. Where writing space was needed for prayers and readings, every second staff line was erased and new lines were added. The copying was never finished; only music for Alleluya and the sequence was entered.

Edition:

Amiens 162 Edition no. 24, Alleluya and Sequence.

Text and contents of the mass:

f. 118, [Introitus] Loquebar de testimoniis tuis in conspectu regum et non confundebar et meditabar in mandatis tuis que dilexi nimis. [Ps] Beati immaculati in via.
– Empty staves without music; GR p. [51], Commune Virginum. Pro virgine et Martyre.

[Collect] Deus qui dedisti legem moysi in summitate montis sinay et in eodem loco per sanctos angelos tuos corpus beate katherine virginis et martiris tue mirabiliter collocasti: tribue nobis quesumus: ut eius meritis et intercessione ad montem qui Christus est valeamus pervenire. Qui vivis et regnas:

[Epistle] Lectio libri Sapiencie[:] Domine deus meus exaltasti super terram habitationem meam: et pro morte defluenti deprecata sum. Invocavi dominum patrem domini mei ut non derelinquat me in die tribulationis mee: et in tempore superborum sine adiutorio. Laudabo nomen tuum assidue, et collaudabo illud in confessione: et exaudita est oratio mea: Liberasti me de perditione: et eripuisti me de tempore iniquo. Propterea confitebor tibi, et laudem dicam nomini tuo: domine deus noster: (Sirach 51.13-17)

f. 118v Gradus[:] Diffusa est gratia in labiis tuis propterea benedixit te deus in eternum. [V] Propter veritatem et mansuetudinem et iusticiam et deducet te mirabiliter dextera tua.
– Empty staves without music; GR pp. [69-70], Pro nec virgine nec Martyre; judging from the space available (four staves and a half) the music must have been a simpler than the version in the current gradual.

Alleluya. Hodie Katherina virgo celos ascendit, gaudete quia cum Christo regnat in eternum.
– With music, see the edition.

f. 119-120v, Sequence, "Triumphanti verbo" (with music, see the edition), AH 10, p. 223, no. 298 (after Amiens 162).

[1a] Triumphanti verbo et sanguine
gaude syon in tua virgine
regina mundi pro Christi nomine
respirenti.

[1b] Katherine pangat martirium
pari voto chorus fidelium
mente pura conceptus cortium
exuenti.

[2a] Data virgo ex alexandria
costi regis unica filia
divinitus omni scientia
erudita.

[2b] Cum videret diis sacrificium
offerentes turbas gentilium
ad eorem regem maxentium
ait ita.

[3a] Istud templum non mireris
ne demones sed sederis
celi terre dominum.

[3b] Ipse est deus deorum,
lapsorum spes et reorum
venia lux luminum.

[4a] Diis coniunctis oratores
cesar vocat ut victores
supedirent virginem.

[4b] Sed cedentes veritati
decolantur baptizati
proprium per sanguinem.

[5a] Cesar frudet
quia videt
quod tormentis virgo ridet
nil cedes supplicio.

[5b] Denudatur
flagellatur
carcerali pene datur
sic jubente impio.

[6a] Hanc regina dum solatur
christiana dilatatur
per ipsam religio.

[6b] Quod cum regi nunciatur
a prophanis jugulatur
una cum porphirio.

[7a] Hanc christus cum virginali
cetu iussit spiritali
illustratam sidere.

[7b] Cesar furit et tabescit
quibus perdit ipsam nescit
nec potest subvertere.

[8a] Illi rote applicantur
quibus gentiles mactantur
sed intacta virgine.

[8b] Tandem dempta a cohorte
condempnatur dira morte
lac fundens prosanguine.

[9a] Katherina
monte syna
tumulatur
et liquatur
oleum de tumulo.

[9b] Reddit gressum
levat fessum
surdus audit
mutus plaudit
factus aminiculo.

[10a] Ave virgo martyr ave
servos tuos tollas a ve
onus nobis levas grave
Christo reconcilia.

[10b] Assistentes tuis festis
custodi nos ab incestis
ne nos terat mundi pestis
et inanis gloria.

Amen

f. 120v, Evangelium[:] Simile est regnum celorum thesauro (Matth. 13.44).

[Offertorium] Offerentur regi virgines post eam proxime eius offerentur tibi.
– Empty staves without music; GR p. 437, S. Agathae. Virginis et Martyris.

f. 121, Secreta[:] Munera domine sacrificii presentis que tibi offerimus in honore beatis-
sime uirginis katherine et martiris fiant nobis quesumus eius precibus vita perpetua et
salus eterna. Per …

Communio[:] Dilexisti justiciam et odisti iniquitatem.
– Empty staves without music; GR p. [71], Pro nec virgine nec Martyre.

Postcommunio[:] Sumptis domine salutis eterne misteriis suppliciter deprecamur, ut si-
cut liquor qui de membris beate katerine uirginis iugiter manat languidorum corpora
sanat sic eius oratio cunctas a nobis iniquitates expellat. Per …

Comments:

Incomplete proprium mass for St Catherine, virgin and martyr (Catherine of Alexandria).
The scribe entered two items of the music only, "Alleluya. Hodie Katherina virgo" (the same
music was used for the "Alleluia. Hodie Maria virgo", cf. Schlager 1965, no. 246, p. 183),
and the sequence "Triumphanti verbo" (the music was according to Hofmann-Brandt 1967,
p. 114, used also for the sequence "Triumphanti cruore" in Assisi, Bibl. Com., MS 695, ff.
210v-211v, AH 8, p. 129, no. 165). These were the two least familiar items in the mass,
while the remainder of the music belonged to the standard chant repertory, and their
copying was deferred until a more convenient occasion – which apparently never materi-
alized. Accidentals and key signatures of one flat appear in the sequence, copied along
with the music. The scribe shows the same lack of care with their placement as in his
notation of the vespers for St Barbara (ff. 42v-45v) and in the added signatures in Hand
B's copy of the sequence »Veneremur virginem« (ff. 37v-41).

Amiens 162 D, f. 121, Without text (fragment) 4v

Notation:

Added by Hand D on four staves (staff system 3) on the lower half of the page (below the
Postcommunion of the plainchant *Missa S. Katherina*). The notation mixes mensural (white
breves and one *minima*) with square notation (black square note = *semibrevis*). The same
procedure can be found in the tenor of »Da pacem, domine« on f. 2, also added by Hand
D.

Disposition of parts:

[Superius]-[Tenor]-[Altus]-[Bassus] below each other.

Edition:

Amiens 162 Edition no. 18.

Comments:

A homorhythmic, declamatory setting of a missing text consisting of four lines of six syllables; there are no cadential formulas in the preserved sections – the first three sections end on fermata-chords. It is most probable a *lauda* or music of similar character, and it is incomplete (1-2 lines missing). It ends without cadence, without *longa*-values, and without a stroke through the staves.

Amiens 162 D, ff. 121v-124 »Credo in unum deum« 2v

Notation:

Entered by Hand C in a compact writing on staff system 3, where he anticipated a scarcity of space. The tenor is written in chant notation including rhomboid notes, while the contra voice is in undifferentiated square notes and ligatures. This piece was entered later than »O miranda dei caritas / Kyrie eleyson« (ff. 123v-124, Hand B), because the endings of each voice were copied into empty staves below "Miranda" in very small writing. There are several erasures and changes in the tenor (on the right-hand pages!) and a single one in the contra. Initials at the beginning are red; no further highlighting with colour in the text.

Disposition of parts:

[Tenor], which carries the *Credo*-tune, is placed on the right-hand pages of the openings, [Contra] is on the left. This is the reverse of normal practise, which places the (tenor) voice with the pre-existent tune on the left. However, the same occurs in the sequence »Veneremur virginem« 2v (ff. 37v-41).

Text:

Credo - complete in both voices.

Edition:

Amiens 162 Edition no. 11 including a survey of erasures in the setting (no. 11b).

Comments:

An old-fashioned setting in simple polyphony for two equal voices constantly crossing each other. The tenor builds on the "Credo cardinalis" tune (*Credo IV* in GR, p. 67*), which probably originated in France around 1300 and during the next centuries became widely circulated all over Europe, always in rhythmically differentiated notation (*canto fratto*) and in several sources in two-part polyphony.[8] Also in Amiens 162 it is notated in note shapes, which may be interpreted rhythmically. However, everything point at that these elements were not appreciated at Corbie, and the setting was radically revised without regard for a rhythmically differentiated interpretation.

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8 Cf. Marco Gozzi, 'Alle origini del canto fratto: il "Credo Cardinalis"', *Musica e storia* 14 (2006), pp. 245-302, and Richard Sherr, 'The performance of chant in the Renaissance and its interactions with polyphony' in Thomas F. Kelly (ed.), *Plainsong in the Age of Polyphony* (Cambridge Studies in Performance Practice 2) Cambridge 1992, pp. 178-208, at pp. 183 ff.

Even if the setting as it now stands contains many concords of thirds, also in parallel motion, it is strongly coloured by the sound of parallel progressions in fifths and octaves; there are also quite a few concords of fourths and one single occurrence of parallel fourths on "Crucifixus" (notes 176-177). Almost all main sections end on a fifth or octave concord on D (a single one is on E); one passage, "vivos et mortuos" (262), ends on a fourth, *e-a*. The setting is phrased by vertical strokes and fermatas; all notes have fermatas in "Et homo factus est" and "Et vitam venturi seculi. Amen", and some single words are also set off by fermatas.

After the copying, the setting has been revised on the pages of the manuscript. The tune sung by the tenor in the originally notated version is identical with the in the 15th century well-known Credo-tune with some small variants (Sheer 1992 reproduces on pp. 186-187 the version of the Giunta Gradual, Venice 1499-1500; the small embellishments near line endings are not present in the Amiens Credo). Only three passages, "vivos et mortuos" (notes 257-262), "Et in spiritum … ex patre" (272-294) and "Amen" (398-401), are different. The counter voice does not in all details seem to be composed with the original tenor in mind, and it is positioned on the left-hand pages, the place usually reserved for the liturgical tune. Example 1a shows the words "Et vitam venturi seculi" (389-397) in the originally notated version, where the outline of *Credo cardinalis* still can be recognized in the tenor. Here we find this progression of concords: 5-4(3)-2-3-4-4-2(3)-2-5, quite dissonant and with many fourths. Example 1b shows the revised version with the tenor recomposed and the following harmony: 8-8-5-5-6-8-8-8-3, much nicer in sound without the fourths and seconds.

Example 1a, "Credo in unum deum" – as first copied:

Example 1b, "Credo in unum deum" – revised version:

It is quite obvious that the person, who did the revision, did regard the counter voice as the main voice and consequently made by far the greatest number of changes in the voice carrying the *Credo cardinalis.* These changes helped to pull the tune even stronger towards the Dorian central tones D and A. Some of the changes seem based on an aversion against ending a phrase on a fourth concord (cf. the survey "Erasures" appended to the edition). In three instances, stepwise progressions in the tenor have been reversed in order to end on a fifth concord (in all cases *d-a*). In other cases a more consonant counterpoint against

the contra voice has been devised, and often in a range higher than the original tune; this applies to both passages in fermatas (see also ex. 1). Hereby the tenor became further and further removed from the well-known Credo-tune. We must presume that the setting already appeared somewhat corrupted in the scribe's exemplar, with the placement of the voices reversed and with many wrong notes. These circumstances may simply have deceived the user into regarding the tenor as the variable counter voice.

The original two-part composition's use of a simple measured notation (comprising two note values only: long and short) in the tenor voice would have been easy to perform if both singers were well acquainted with the presumably local version of *Credo cardinalis*.

Note on the transcription:

The transcription reproduces the rhomboid notes and some c.o.p.-ligatures in the tenor voice as black note heads, all other signs (ligatures and *puncta*) are given as white note heads. The many corrections show that a rhythmic interpretation of the signs hardly has been of importance for the users, because rhomboid shapes (*semibreves*) have been replaced by *puncta* (*breves*), see "filioque" (notes 296-98), and the contra does not at all differentiate note values. The phrasing by vertical strokes is in the transcription reproduced in the following manner: Inside a sentence as small 'ticks', while a barline indicates the start of a sentence (in the MS shown by the use of a capital and in some cases a previous stop). In some places it can be difficult to discern how the text shall be fitted to the music in the tenor; here the contra is completely clear.

Amiens 162 D, ff. 123v-124 »O miranda dei caritas / Kyrie eleyson« 3v [Anonymous]

Notation:

Entered by Hand B in black-white semi-mensural notation on staff system 3, red initials, many fermatas, some of them in a very weak brown colour; the tenor is notated as white breves (some are written as longae) – further on the notation, see below.

Dispositions of parts:

[Triplum] is on f. 123v, [Duplum] f. 124, [Tenor] is written across the opening with one color on each page. All voices are fully texted.

Concordances:

Bamberg Codex f. 54 "O miranda dei karitas" (Tr) / "Salve mater salutifera" (Du) / "Kyrie" (T) 3v
Las Huelgas Codex f. 94 "Leo, bos et aquila regalis" (Tr) / "Splendidus regis thrunos solaris" (Du) / [without text] (T) 3v
London 27630 f. 51 "Salve mater salutifera" (Du) / [Kyrie] (T) 2v
London 27630 f. 52 "Dum crumena" (Tr) / "Kyrie" (T) 2v
Munich 5539 ff. 75-75v "Salve, mater salutifera" (Du) / [Kyrie] (T) 2v
Munich 5539 ff. 80-80v "O miranda dei caritas" (Tr) 1v

Text:

(Duplum and Triplum):
O miranda dei caritas
per peccatum cecidit
homo quam concidit
sed eius bonitas.

Relaxavit penas debitas
Adam mundum perdidit
sed vitam reddidit
Christi nativitas.

(Tenor):
Kyrie eleyson. Kyrie eleyson.

Editions:

Amiens 162 Edition no. 12; Aubry 1908, vol. II p. 188 (Bamberg Codex); Göllner 1993, pp. 172-74 (all versions of the two-part motet); Anderson 1971, pp. 89-90 (3v, the voices combined from the two versions in Munich 5539); Anderson 1982, vol. II p. 18 (Las Huelgas Codex); Anderson & Smith 1977, p. 117 (Bamberg Codex).

Comments:

An old-fashioned motet constructed in a very simple way. The tenor sings twice the Kyrie invocation (*Kyrie Pater cuncta*, LU p. 48, transposed down a tone) in equal long note values, and the upper voices according with the text's two stanzas riming abba repeat their music with a small variation in the first line. Their basic consonances in relation to the tenor are fifths and octaves; the many parallels and momentary dissonances on weak beats are characteristic.

The motet appears in several two- and three-part versions. A simple three-part motet in the Bamberg Codex (late 13th century) "O miranda dei karitas / Salve mater salutifera / Kyrie" survives in a quite clear rhythmical notation (cf. RISM B IV/1, pp. 56 ff) – one of the few motets not found in the contemporary Montpellier-Codex (Montpellier, Faculté de Médecine, MS H 196, cf. RISM B IV/1, pp. 272 ff). In the virtually contemporary manuscript Munich, Bayerische Staatsbibliothek, Cod. lat. 5539 4°, it appears as a two-part motet ("Salve, mater salutifera / [Kyrie]") in a more indeterminate rhythmical shape – getting closer to the notation in Amiens 162, only simpler.[9] The Triplum in Munich 5539 with the text "O miranda dei caritas" is a slightly later addition to the MS.

Nothing in the notation of this motet in Amiens 162 suggests modal or Franconian notation. In the Bamberg Codex (and in the somewhat later Las Huelgas Codex with different texts (cf. RISM B IV/1 pp. 210 ff)) the motet is clearly in triple time (1st modus). In the Amiens 162 version, the basic unit seems to be syllables of equal rhythmical value (one syllable = *punctus* in square notation), which then has been expanded into a

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9 Cf. M.L. Göllner 1993 pp. 3 f ("Dating and Provenance"), where she establishes that the original repertory of the MS Munich 5539, which has been regarded as produced in Diessen during the 14th-15th centuries, was copied at the cathedral of Regensburg shortly before 1300, and that only the latest additions and the binding stem from Diessen and the late 15th century.

comprehensible semi-mensural notation by doubling and halving of this value. It is of course possible to interpret the setting in accordance to modal principles, but this produces a too complex reading contradicting the simplicity of the notation. The motet was more than 200 years old when entered in Amiens 162, and the old pattern has been re-interpreted to fit into more recent preferences – including the use of stylized 'cadential patterns'. Most remarkable is that both upper voices now sing the same text, and that it appears that it was important to sound the syllables of the text simultaneously. This is contrary to the idea of the 13th century motet. It is a re-creation in the spirit of a later period.

Note on the transcription:

Evidently, the tenor's white *breves* have to be interpreted as double the rhythmical value of the black square notes in *duplum* and *triplum*. These square notes each carries a syllable and have been transcribed as *semibrevis*-values. Two-note-ligatures also carry one syllable and must accordingly be interpreted as *minima*-values. The setting's decorative elements are indicated by black as well as by white notes in the shape of mensural *minimae*. Probably the black *minimae* can be interpreted as half as long as the square notes, that is *minimae,* while the white notes then have the next smaller value, *semiminimae.* In this way, the repeated formula consisting of two white *minimae* followed by one black gets to have its longest note as relatively consonant against the tenor. Final notes with fermatas in the upper voices are square notes.

Amiens 162 D, f. 124v "Sedentem in superne" 1v

Notation:

Entered by Hand B in chant notation on staff system 3 in yellow-brown ink with initials in red ink. The scribe forgot to copy the music and text for the 2nd line, therefore the line "Adorant humilime proclamantes ad te" was added in red ink above the beginning of the first staff.

Edition:

Amiens 162 Edition no. 25.

Text:

Sequence / trope, AH 10, pp. 56-57, "Prosa Dominicalis"; AH 47, p. 298, trope for "Gloria in excelsis" (many sources in Northern France, in Reims, Amiens, Cambrai); RH 18776; Hofmann-Brandt 1971, nr. 604, trope for among others the responsories "Centum quadraginta" and "Hic est advenit", and for "Gloria in excelsis", many sources, see further Hofmann-Brandt 1971, vol. II, pp. 119-220.

[1a] Sedentem in superne magestratis arce
[1b] Adorant humilime proclamantes ad te

[2a] Quem illis undeviginti quinque
[2b] Sanctus, sanctus, Sanctus, Sabaoth rex

[3a] Plena sunt omnia glorie tue

[3b] Atque cum Innocentissimo Girge

[4a] Qui sine ulla sunt labe

[4b] Clamantes exelsa voce:

[5] Laus tibi sit domine rex eterne Glorie.

Comment:

Monophonic sequence or trope in the form Aa Bb' Cc Dd a'.

Edition

1 *Bone Ihesu dulcis cunctis*

Appendix

»Bone Jesu dulcis cunctis« 2v, Paris, Bibliothèque Nationale, Ms. lat. 10581, ff. 89v-101

1 *Bone Ihesu dulcis cunctis*

[Superius 1]
Bone
Bo - ne Ihe - su dul - cis cunc - tis, E - ter - ni pa - tris fi - li - us,

[Superius 2]
Bone
Bo - ne Ihe - su dul - cis cunc - tis, E - ter - ni pa - tris fi - li - us,

Tenor
Bone
Bo - ne Ihe - su dul - cis cunc - tis, E - ter - ni pa - tris fi - li - us,

Te pre - ca - mur pro def - func - tis, as - sis e - is pro - pi - ci - us,

Te pre - ca - mur pro def - func - tis, as - sis e - is pro - pi - ci - us,

Te pre - ca - mur pro def - func - tis, as - sis e - is pro - pi - ci - us,

Vul - ne - ra pan - de ci - ti - us pa - tri pro tu - o fa - mu - lo,

Vul - ne - ra pan - de ci - ti - us pa - tri pro tu - o fa - mu - lo,

Vul - ne - ra pan - de ci - ti - us pa - tri pro tu - o fa - mu - lo,

Ut fru - a - tur u - be - ri - us, tu - i per - en - ni ti - tu - lo.

Ut fru - a - tur u - be - ri - us, tu - i per - en - ni ti - tu - lo.

Ut fru - a - tur u - be - ri - us, tu - i per - en - ni ti - tu - lo. Quan - do ...

Semi-mensural black notation.

1) The ligatures are not exactly mensural, but the majority in the
upper voices are written as c.o.p.-ligatures (S1: stanzas 1, 3-5, 7-8; S2:
stanzas 1-5, 7).

[Stanza 2]

1)

Ma - ri - a fons dul - ce - di - nis, im - pe - ra - trix se - cu - lo - rum,

Ma - ri - a fons dul - ce - di - nis, im - pe - ra - trix se - cu - lo - rum,

Ma - ri - a fons dul - ce - di - nis, im - pe - ra - trix se - cu - lo - rum,

De - i ma - ter et ho - mi - nis, con - so - la - ti - o me - sto - rum,

De - i ma - ter et ho - mi - nis, con - so - la - ti - o me - sto - rum,

De - i ma - ter et ho - mi - nis, con - so - la - ti - o me - sto - rum,

A car - ce - re tor - men - to - rum, E - du - cas hunc pre - ce pi - a.

A car - ce - re tor - men - to - rum, E - du - cas hunc pre - ce pi - a.

A car - ce - re tor - men - to - rum, E - du - cas hunc pre - ce pi - a.

Me - lo - di - is an - ge - lo - rum Iun - gas in ce - li cu - ri - a.

Me - lo - di - is an - ge - lo - rum Iun - gas in ce - li cu - ri - a.

Me - lo - di - is an - ge - lo - rum Iun - gas in ce - li cu - ri - a. Quan - do ...

1) *Superius 1*, b. 12: *e'* (error).

91

[Stanza 3]

O tu prin - ceps an - ge - lo - rum, Mi - cha - el vic - tor dra - cho - nis,

O tu prin - ceps an - ge - lo - rum, Mi - cha - el vic - tor dra - cho - nis,

O tu prin - ceps an - ge - lo - rum, Mi - cha - el vic - tor dra - cho - nis,

Am - bas - si - a - tor ce - lo - rum, Ga - bri - el pre - di - tus do - nis,

Am - bas - si - a - tor ce - lo - rum, Ga - bri - el pre - di - tus do - nis,

Am - bas - si - a - tor ce - lo - rum, Ga - bri - el pre - di - tus do - nis,

E - the - re - e re - gi - o - nis, Ra - pha - el quem co - ram re - ge,

E - the - re - e re - gi - o - nis, Ra - pha - el quem co - ram re - ge,

E - the - re - e re - gi - o - nis, Ra - pha - el quem co - ram re - ge,

Hunc lo - ce - tis ce - li thro - nis def - fun - ctum in de - i le - ge.

Hunc lo - ce - tis ce - li thro - nis def - fun - ctum in de - i le - ge.

Hunc lo - ce - tis ce - li thro - nis def - fun - ctum in de - i le - ge.

[Stanza 4]

Jo - han - nes ar - dens lu - cer - na, pa - tri - ar - che quem fa - cun - di,

Jo - han - nes ar - dens lu - cer - na, pa - tri - ar - che quem fa - cun - di,

Jo - han - nes ar - dens lu - cer - na, pa - tri - ar - che quem fa - cun - di,

Pe - tre re - se - rans su - per - na, Pau - le mag - ne doc - tor mun - di,

Pe - tre re - se - rans su - per - na, Pau - le mag - ne doc - tor mun - di,

Pe - tre re - se - rans su - per - na, Pau - le mag - ne doc - tor mun - di,

A - pos - to - li quem io - cun - di, cum dis - ci - pu - lis om - ni - bus,

A - pos - to - li quem io - cun - di, cum dis - ci - pu - lis om - ni - bus,

A - pos - to - li quem io - cun - di, cum dis - ci - pu - lis om - ni - bus,

In - no - cen - tes car - ne mun - di, hunc ad - iu - va - te pre - ci - bus.

In - no - cen - tes car - ne mun - di, hunc ad - iu - va - te pre - ci - bus.

In - no - cen - tes car - ne mun - di, hunc ad - iu - va - te pre - ci - bus.

93

[Stanza 5]

Ste - pha - ne qui me - ru - is - ti pro - tho - mar - ti - rem af - fo - re,

Ste - pha - ne qui me - ru - is - ti pro - tho - mar - ti - rem af - fo - re,

Ste - pha - ne qui me - ru - is - ti pro - tho - mar - ti - rem af - fo - re,

Lau - ren - ti le - vi - ta Chri - sti mag - ne gy - gas Chri - sto - fo - re,

Lau - ren - ti le - vi - ta Chri - sti mag - ne gy - gas Chri - sto - fo - re,

Lau - ren - ti le - vi - ta Chri - sti mag - ne gy - gas Chri - sto - fo - re,

O mar - ti - res cum fer - vo - re, dul - cem Je - sum pos - tu - le - tis,

O mar - ti - res cum fer - vo - re, dul - cem Je - sum pos - tu - le - tis,

O mar - ti - res cum fer - vo - re, dul - cem Ihe - sum pos - tu - le - tis,

Ut ex - u - tam a cor - po - re a - ni - mam col - lo - cet le - tis.

Ut ex - u - tam a cor - po - re a - ni - mam col - lo - cet le - tis.

Ut ex - u - tam a cor - po - re a - ni - mam col - lo - cet le - tis.

[Stanza 6]

Gre - go - ri doc - tri - ne sa - tor par a - pos - to - lis Mar - ti - ne,

Gre - go - ri doc - tri - ne sa - tor par a - pos - to - lis Mar - ti - ne,

Gre - go - ri doc - tri - ne sa - tor par a - pos - to - lis Mar - ti - ne,

Fran - cis - ce stig - ma - tum la - tor, An - tho - ni et [1] Be - ne - dic - te,

Fran - cis - ce stig - ma - tum la - tor, An - tho - ni et Be - ne - dic - te,

Fran - cis - ce stig - ma - tum la - tor, An - tho - ni et Be - ne - dic - te,

Hinc glo - ri - am si - ne fi - ne, im - pe - tre - tis sup - pli - ci - ter,

Hinc glo - ri - am si - ne fi - ne, im - pe - tre - tis sup - pli - ci - ter,

Hinc glo - ri - am si - ne fi - ne, Im - pe - tre - tis sup - pli - ci - ter,

ut in ce - lo - rum cul - mi - ne col - lo - ce - tur fe - li - ci - ter.

ut in ce - lo - rum cul - mi - ne col - lo - ce - tur fe - li - ci - ter.

Ut in ce - lo - rum cul - mi - ne col - lo - ce - tur fe - li - ci - ter. Dum ve-

1) *All voices, text*, in bars 24-26 was originally written "Bernardine", later
partially erased and changed into "Benedicte".

95

[Stanza 7]

O Ma - ri - a Mag - da - le - na, Ag - nes, Mar - tha, Ka - the - ri - na,

O Ma - ri - a Mag - da - le - na, Ag - nes, Mar - tha, Ka - the - ri - na,

O Ma - ri - a Mag - da - le - na, Ag - nes, Mar - tha, Ka - the - ri - na,

Cla - ra fa - ci - e se - re - na, E - li - za - beth et Cri - sti - na,

Cla - ra fa - ci - e se - re - na, E - li - za - beth et Cri - sti - na,

Cla - ra fa - ci - e se - re - na, He - li - za - beth et Cri - sti - na,

Vir - gi - num o vos ag - mi - na, ex - o - ra - te Je - sum pi - um,

Vir - gi - num o vos ag - mi - na, ex - o - ra - te Ihe - sum pi - um,

Vir - gi - num o vos ag - mi - na, ex - o - ra - te Ihe - sum pi - um,

Ut iam def - func - ti cri - mi - na tol - lat post hoc ex - i - li - um.

Ut iam def - func - ti cria - mi - na tol - lat post hoc ex - i - li - um.

Ut iam def - func - ti cri - mi - na tol - lat post hoc ex - i - li - um. Quan - do ...

[Stanza 8]

Tur - be sanc - to - rum om - ni - um, in - cli - te ce - li cu - ri - e,

Tur - be sanc - to - rum om - ni - um, in - cli - te ce - li cu - ri - e,

Tur - be sanc - to - rum om - ni - um, in - cli - te ce - li cu - ri - e,

Def - func - to - rum fi - de - li - um ce - le - bran - tur ex - e - qui - e,

Def - func - to - rum fi - de - li - um ce - le - bran - tur ex - e - qui - e,

Def - func - to - rum fi - de - li - um ce - le - bran - tur ex - e - qui - e,

Pro hoc do - mi - num glo - ri - e ro - ge - tis pre - ce se - du - la,

Pro hoc do - mi - num glo - ri - e ro - ge - tis pre - ce se - du - la,

Pro hoc do - mi - num glo - ri - e ro - ge - tis pre - ce se - du - la,

Ut cum sanc - tis in re - qui - e, col - lo - ce - tur per - se - cu - la.

Ut cum sanc - tis in re - qui - e, col - lo - ce - tur per - se - cu - la.

Ut cum sanc - tis in re - qui - e, col - lo - ce - tur per - se - cu - la. Li - be - ra ...

1b *Bone Ihesu dulcis cunctis* (alternative transcription)

Bo - ne Ihe - su dul - cis cunc - tis, E - ter - ni pa - tris fi - li - us,

Bo - ne Ihe - su dul - cis cunc - tis, E - ter - ni pa - tris fi - li - us,

Bo - ne Ihe - su dul - cis cunc - tis, E - ter - ni pa - tris fi - li - us,

Te pre - ca - mur pro def - func - tis, as - sis e - is pro - pi - ci - us,

Te pre - ca - mur pro def - func - tis, as - sis e - is pro - pi - ci - us,

Te pre - ca - mur pro def - func - tis, as - sis e - is pro - pi - ci - us,

Vul - ne - ra pan - de ci - ti - us pa - tri pro tu - o fa - mu - lo,

Vul - ne - ra pan - de ci - ti - us pa - tri pro tu - o fa - mu - lo,

Vul - ne - ra pan - de ci - ti - us pa - tri pro tu - o fa - mu - lo,

Ut fru - a - tur u - be - ri - us, tu - i per - en - ni ti - tu - lo.

Ut fru - a - tur u - be - ri - us, tu - i per - en - ni ti - tu - lo.

Ut fru - a - tur u - be - ri - us, tu - i per - en - ni ti - tu - lo. Quando ...

In this alternative version of the transcription the notation is interpreted
as square chant notation.

Paris 10581, ff. 89v-101

Paris, Bibliothèque Nationale, ms. lat. 10581, ff. 89v-101

Bone Jesu dulcis cunctis

[Duplum]

Bone

[Tenor]

Bone

Bo - ne Je - su dul - cis cunc - tis

Bo - ne Je - su dul - cis cunc - tis

e - ter - ni pa - tris fi - li - us.

e - ter - ni pa - tris fi - li - us.

Te pre - ca - mur pro de - func - tis

Te pre - ca - mur pro de - func - tis

as - sis e - is pro - pi - ci - us.

as - sis e - is pro - pi - ci - us.

Vul - ne - ra pan - de ci - ti - us

Vul - ne - ra pan - de ci - ti - us

pa - tri pro tu - o fa - mu - lo.

pa - tri pro tu - o fa - mu - lo.

Ut fru - a - tur u - be - ri - us

Ut fru - a - tur u - be - ri - us

tu - i per - hen - ni gau - di - o. Quan - do ce - li.

tu - i per - hen - ni gau - di - o. Quan - do ce - li.

Square chant notation.

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[Stanza 2]

Ma - ri - a fons dul - ce - di - nis
Ma - ri - a fons dul - ce - di - nis

im - pe - ra - tur se - cu - lo - rum.
im - pe - ra - tur se - cu - lo - rum.

De - i ma - ter et ho - mi - nis
De - i ma - ter et ho - mi - nis

con - so - la - ti - o me - sto - rum.
con - so - la - ti - o me - sto - rum.

A car - ce - re tor - men - to - rum
A car - ce - re tor - men - to - rum

e - du - cas hunc pre - ce pi - a.
e - du - cas hunc pre - ce pi - a.

Me - lo - di - is an - ge - lo - rum
Me - lo - di - is an - ge - lo - rum

iun - gas in ce - li cu - ri - a. Dum ve.
iun - gas in ce - li cu - ri - a. Dum ve.

[Stanza 3]

O tu prin - ceps an - ge - lo - rum

O tu prin - ceps an - ge - lo - rum

Mi - cha - el vic - tor dra - cho - nis.

Mi - cha - el vic - tor dra - cho - nis.

Am - bas - si - a - tor ce - lo - rum

Am - bas - si - a - tor ce - lo - rum

Ga - bri - el pre - di - tus do - nis.

Ga - bri - el pre - di - tus do - nis.

E - the - re - e re - gi - o - nis

E - the - re - e re - gi - o - nis

Ra - pha - el quem co - ram re - ge.

Ra - pha - el quem co - ram re - ge.

Hunc lo - ce - tis ce - li thro - nis

Hunc lo - ce - tis ce - li thro - nis

de - fun - ctum in de - i le - ge. Quan - do.

de - fun - ctum in de - i le - ge. Quan - do.

[Stanza 4]

Jo - han - nes ar - dens lu - cer - na

Jo - han - nes ar - dens lu - cer - na

pa - tri - ar - che quem fa - cun - di.

pa - tri - ar - che quem fa - cun - di.

Pe - tre re - se - rans su - per - na

Pe - tre re - se - rans su - per - na

Pau - le doc - tor mag - ne mun - di.

Pau - le doc - tor mag - ne mun - di.

A - pos - to - li quem io - cun - di

A - pos - to - li quem io - cun - di

cum dis - ci - pu - lis om - ni - bus.

cum dis - ci - pu - lis om - ni - bus.

In - no - cen - tes car - ne mun - di

In - no - cen - tes car - ne mun - di

hunc ad - iu - va - te pre - ci - bus. Dum ve.

hunc ad - iu - va - te pre - ci - bus. Dum ve.

1) *Duplum,* note 24, *c* (error).

[Stanza 5]

Ste - pha - ne qui me - ru - is - ti
pro - tho - mar - ti - rem af - fo - re.
Lau - ren - ti le - vi - ta Chri - sti
mag - ne gy - gas Chri - sto - fo - re.
O mar - ti - res cum fer - vo - re
dul - cem Je - sum pos - tu - le - tis.
Ut ex - u - tam a cor - po - re
a - ni - mam col - lo - cet le - tis. Quan - do.

103

[Stanza 6]

Gre - go - ri doc - tri - ne sa - tor
Gre - go - ri doc - tri - ne sa - tor

par a - pos - to - lis Mar - ti - ne.
par a - pos - to - lis Mar - ti - ne.

Fran - cis - ce stig - ma - tum la - tor
Fran - cis - ce stig - ma - tum la - tor

An - tho - ni et Ber - nar - di - ne.
An - tho - ni et Ber - nar - di - ne.

Hinc glo - ri - am si - ne fi - ne
Hinc glo - ri - am si - ne fi - ne

im - pe - tre - tis sup - pli - ci - ter.
im - pe - tre - tis sup - pli - ci - ter.

Ut in ce - lo - rum cul - mi - ne
Ut in ce - lo - rum cul - mi - ne

col - lo - ce - tur fe - li - ci - ter. Dum ve.
col - lo - ce - tur fe - li - ci - ter. Dum ve.

1) *Duplum,* note 55, *e* (error).

[Stanza 7]

O Ma - ri - a Mag - da - le - na

O Ma - ri - a Mag - da - le - na

Ag - nes Mar - tha Ka - the - ri - na.

Ag - nes Mar - tha Ka - the - ri - na.

Cla - ra fa - ci - e se - re - na

Cla - ra fa - ci - e se - re - na

E - li - za - beth et Chri - sti - na.

E - li - za - beth et Chri - sti - na.

Vir - gi - num o vos ag - mi - na

Vir - gi - num o vos ag - mi - na

ex - hor - ta - re de - um pi - um.

ex - hor - ta - re de - um pi - um.

Ut iam de - func - ti cri - mi - na

Ut iam de - func - ti cri - mi - na

tol - lat post hoc ex - i - li - um. Quan - do.

tol - lat post hoc ex - i - li - um. Quan - do.

[Stanza 8]

Tur - be sanc - to - rum om - ni - um

Tur - be sanc - to - rum om - ni - um

in - cli - te ce - li cu - ri - e.

in - cli - te ce - li cu - ri - e.

De - func - to - rum fi - de - li - um

De - func - to - rum fi - de - li - um

ce - le - bran - tur ex - e - qui - e.

ce - le - bran - tur ex - e - qui - e.

Post hoc do - mi - num glo - ri - e

Post hoc do - mi - num glo - ri - e

re - ge - tis pre - ce se - du - la.

re - ge - tis pre - ce se - du - la.

Ut cum sanc - tis in re - qui - e

Ut cum sanc - tis in re - qui - e

col - lo - ce - tur per se - cu - la. Li - be - ra me.

col - lo - ce - tur per se - cu - la. Li - be - ra me.

2 *Lugentibus in purgatorio*

Appendices

»Lugentibus in purgatorio« 2v, "Pro fidelibus deffunctis",
Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 7 (2038) ff. 60v-63v,
and in a different version:
»Lugentibus in purgatorio« 2v, Tübingen, Universitätsbibliothek, MS Mk 96, ff. 55v-57.

»Lugentibus in purgatorio« 2-3v, Lyon, Bibliothèque de la Ville, ms. 6632 fonds musicales, f. 12.

»Kirie eleyson - Langentibus in purgatorio« 2v, Uppsala, Universitetsbiblioteket,
Vokalmusik i Handskrift 76a, ff. 68v-73.

2 *Lugentibus in purgatorio*

White mensural notation.
1) Mensuration signs only appear in S2 at the beginning of stanzas 2 and 3.

2) Bar 14.2 *Superius 1*: the note *a'* is a semibreve in the MS; the preceding minima *g'* is a later addition.
3) Bar 20.2 *Tenor*: *e*.

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[Stanza 2]

O fons pa - tens qui cul - pas ab - lu - - - is,
O fons pa - tens qui cul - pas ab - lu - is,
O fons pa - tens qui cul - pas ab - lu - is,

Om - nes la - vas et nul - lum res - pu - is.
Om - nes la - vas et nul - lum res - pu - is.
Om - nes la - vas et nul - lum res - pu - is.

Ma - num tu - am ex - ten - de mor - tu - is,
Ma - num tu - am ex - ten - - - de mor - tu - is,
Ma - num tu - am ex - ten - de mor - tu - is,

Qui sub pe - nis lu - gent con - ti - nu - is.
Qui sub pe - nis lu - gent con - ti - nu - is.
Qui sub pe - nis lu - gent con - - ti - nu - is.

O Ma - ri - a, o - ra pro e - - - is.
O Ma - ri - a, o - ra pro e - - - is.
O Ma - ri - a, o - ra pro e - - - - is.

[Stanza 3]

Ad te pi - e sus - pi - rant mor - tu - i,
Ad te pi - e sus - pi - rant mor - tu - i,
Ad te pi - e sus - pi - rant mor - tu - i,

Cu - pi - en - tes de pe - nis e - ru - i,
Cu - pi - en - tes de pe - nis e - ru - i,
Cu - pi - en - tes de pe - nis e - ru - i,

et ad - es - se tu - o con - spec - tu - i,
et ad - es - se tu - o con - spec - tu - i,
et ad - es - se tu - o con - spec - tu - i,

Et gau - di - is sem - pi - ter - nis per - fru - i.
Et gau - di - is sem - pi - ter - nis per - fru - i.
Et gau - di - is sem - pi - ter - nis per - fru - i.

Sanc - te Pe - tre, o - ra pro e - - - is.
Sanc - te Pe - tre, o - ra pro e - - - is.
Sanc - te Pe - tre, o - ra pro e - - - is.

Grand-Saint-Bernard 7, ff. 60v-63v

Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 7

Lugentibus in purgatorio

Semi-mensural square notation.

1) *All voices. text,* bars 22-25 originally "sine remedio", crossed out and changed.

[Stanza 2]

O fons pa - tens qui cul - pas a - lu - is.

O fons pa - tens qui cul - pas 1)ab - lu - is.

Om - nes la - vas et nul - lum res - pu - is

Om - nes la - vas et nul - lum res - pu - is

ma - num tu - am ex - ten - de mor - tu - is.

ma - num tu - am ex - ten - de mor - tu - is.

Qui sub pe - nis lan - guent con - ti - nu - is

Qui sub pe - nis lan - guent con - ti - nu - is

Jhe - su pi - e, do - na e - is re - qui - em.

Jhe - su pi - e, do - na e - is re - qui - em.

1) *Tenor, text,* bars 48.2-50 originally "aluis", crossed out and changed.
2) At this point (b. 57 – top of the opening, ff. 61ᵛ-62), the voices change places on the pages.
2) *Cantus,* bb. 63-64.1: the three notes are all *breves* in the MS.

[Stanza 3]

Bars 84–92:
A te pi - a sus - pi - ra mor - tu - i
A te pi - a sus - pi - ra mor - tu - i

Bars 93–100:
cu - pi - en - tes de pe - nis e - ru - i.
cu - pi - en - tes de pe - nis e - ru - i.

Bars 101–108:
Et ad - es - se tu - o con - spec - tu - i.
Et ad - es - se tu - o con - spec - tu - i.

Bars 109–116:
Et e - ter - nis gau - di - is per - fru - i.
Et e - ter - nis gau - di - is per - fru - i.

Bars 117–125:
O Ma - ri - a, o - ra na - tum pro e - is,
O Ma - ri - a, o - ra na - tum pro e - is,

Bars 126–end:
Jhe - su pi - e, do - na e - is re - qui - em.
Jhe - su pi - e, do - na e - is re - qui - em.

1) *Cantus,* bar 103, in MS *g* (error; cf. Tübingen 96, f. 56).

[Stanza 4]

Cla - vis Da - vid qui ce - lum a - pe - ris

Cla - vis Da - vid qui ce - lum a - pe - ris

nunc be - a - ta suc - cur - re mi - se - ris

nunc be - a - ta suc - cuc - re mi - se - ris

qui tor - men - tis tor - quen - tur as - pe - ris

qui tor - men - tis tor - quen - tur as - pe - ris

de - duc e - os de do - mo car - ce - ris.

de - duc e - os de do - mo car - ce - ris.

O Ma - ri - a, o - ra na - tum pro e - is,

O Ma - ri - a, o - ra na - tum pro e - is,

Jhe - su pi - e, do - na e - is re - qui - em.

Finis

Jhe - su pi - e do - na e - is re - qui - em.

1) *Cantus,* bar 154, in MS *g* (error; cf. bar 103).

Tübingen 96, ff. 55v-57
Tübingen, Universitätsbibliothek, MS Mk 96

Lugentibus in purgatorio

[Cantus]

Lugentibus

Lu - gen - ti - bus in pur - ga - to - ri - o

[Tenor]

Lugentibus

Lu - gen - ti - bus in pur - ga - to - ri - o

Qui pur - gan - tur ar - do - re ni - mi - o

Qui pur - gan - tur ar - do - re ni - mi - o

Et tor - quen - tur si - ne re - me - di - o

Et tor - quen - tur si - ne re - me - di - o

Sub - ve - ni - at tu - a com - pas - si - o

Sub - ve - ni - at tu - a com - pas - si - o

Je - su pi - e, do - na e - is re - qui - em.

Je - su pi - e, do - na e - is re - qui - em.

Dum veneris

Dum veneris

Semi-mensural square notation. The application of fermatas is not very consistent; fermatas has been added to a voice, if they appear in the other voice.

[Stanza 2]

O fons pa - tens qui cul - pas a - lu - is

O fons pa - tens qui cul - pas a - lu - is

Om - nes la - vas et nul - lum res - pu - is

Om - nes la - vas et nul - lum res - pu - is

ma - num tu - am ex - ten - de mor - tu - is

ma - num tu - am ex - ten - de mor - tu - is

Qui sub pe - nis lan - guent con - ti - nu - is

Qui sub pe - nis lan - guent con - ti - nu - is

Je - su pi - e, do - na e - is re - qui - em.

Je - su pi - e, do - na e - is re - qui - em.

Quan-do ce - li

Quan-do ce - li

116

[Stanza 3]

A te pi - a Sus - pi - rant mor - i

A te pi - a Sus - pi - rant mor - i

Cu - pi - en - tes de pe - nis e - ru - i

Cu - pi - en - tes de pe - nis e - ru - i

Et ad - es - se tu - o con - spec - tu - i

Et ad - es - se tu - o con - spec - tu - i

et e - ter - nis gau - di - is per - fru - i

et e - ter - nis gau - di - is per - fru - i

O Ma - ri - a, o - ra na - tum pro e - is.

O Ma - ri - a, o - ra na - tum pro e - is.

Dum veneris

Dum veneris

117

[Stanza 4]

Cla - vis Da - vid qui ce - lum a - pe - ris

Cla - vis Da - vid qui ce - lum a - pe - ris

nunc be - a - ta suc - cur - re mi - se - ris

nunc be - a - ta suc - cur - re mi - se - ris

Qui tor - men - tis tor - quan - tur as - pe - ris

Qui tor - men - tis tor - quan - tur as - pe - ris

de - duc e - os de do - mo car - ce - ris.

de - duc e - os de do - mo car - ce - ris.

O Ma - ri - a, o - ra na - tum pro e - is.

O Ma - ri - a, o - ra na - tum pro e - is.

Quan-do ce - li

Quan-do ce - li

1) *Cantus*, bar 149, *a-g* (error).
2) *Cantus,* "quan*do",* the note is a ligature *g-c'* (error).

[2.] O fons patens qui culpas abluis
omnes lavas et nullum respuis,
tuam manum extende mortuis
qui sub penis languent continuis.
O Maria.

[3.] Lex justorum, norma creden*tium*
vara salus, in te sperantium,
pro deffunctis sit tibi studium
assidue orare filium.
O Maria.

[4.] Benedicta per tua merita,
te rogamus mortuos suscita
ut dimitens eorum debita
ad requiem sis eis semita.
O Maria.

[5.] Dies illa, dies terribilis,
dies malis intollerabilis,
sed tu, mater, semper amabilis,
fac sit eis judex placabilis.
O Maria.

White mensural notetion.

1) The third voice is a later addition in lighter ink and without text.
Missing sections are reconstructed in brackets.

Uppsala 76a no. 66

Uppsala, Universitetsbiblioteket, Vokalmusik i handskrift 76a, ff. 68^v-73

White mensural notation.

1) *Tenor 1,* sbr 30: MS has an extra, superfluous *semibrevis e.*

[Stanza 2]

[Superius 2]

Clavis david

Cla -vis   Da - vid,   qui ce - los a - pe - ris,

[Tenor 2]

Clavis david

Cla -vis   Da - vid,   qui ce - los a - pe - ris,

bo - ne Ihe - su,   su - cu - re   mi - se - ris,

bo - ne Ihe - su,   su - cu - re   mi - se - ris,

qui tor - men - tis   tor - quen - tur   as - pe - ris,

qui tor - men - tis   tor - quen - tur   as - pe - ris,

e - duc e - os de do - mo car - se - ris.

e - duc e - os de do - mo car - se - ris.

[Stanza 3]

Lex ju - sto - rum, nor - ma cre - den - ci - um,

Lex ju - sto - rum, nor - ma cre - den - ci - um,

ve - ra sa - lus in te spe - ran - ci - um,

ve - ra sa - lus in te spe - ran - ci - um,

pro de - func - tis sit ti - bi stu - di - um

pro de - func - tis sit ti - bi stu - di - um

as - si - du - e o - ra - re fi - li - um.

as - si - du - e o - ra - re 1)fi - li - um.

1) *Tenor 1*, sbr. 63, text: "fidelium".

[Stanza 4]

Ad te pi - a sus - pi - rant mor - tu - i,

Ad te pi - a sus - pi - rant mor - tu - i,

cu - pi - en - tes de pe - nis ¹⁾e - ru - i

cu - pi - en - tes de pe - nis e - ru - i

et ad - es - se tu - o con - spec - tu - i

et ad - es - se tu - o con - spec - tu - i

et gau - di - is e - ter - nis per - fru - i.

et gau - di - is e - ter - nis per - fru - i.

1) *Superius 2*, sbr. 28, text: "inferni".

[Stanza 5]

O fons   pa - tens   qui cul - pas ab - lu - is,

O fons   pa - tens   qui cul - pas ab - lu - is,

ma - num tu - am   ex - ten - de   mor - tu - is,

ma - num tu - am   ex - ten - de   mor - tu - is,

om - nes sa - nas   et nu - lum   res - pu - is,

om - nes sa - nas   et nul - lum res - pu - is,

qui sub pe - nis   lan - guent con - ti - nu - is.

qui sub pe - nis   lan - guent con - ti - nu - is.

1) *Tenor 1,* sbr. 57: *brevis.*

[Stanza 6]

In tre - men - do de - y ju - di - ci - o,

In tre - men - do de - i ju - di - ci - o,

quan - do fi - et stric - ta dis - cu - si - o,

quan - do fi - et stric - ta dis - cu - si - o,

tunc e - ti - am su - pli - ca fi - li - o,

tunc e - ti - am su - pli - ca fi - li - o,

ut e - is sit cum sanc - tis por - si - o.

ut e - is sit cum sanc - tis por - si - o.

125

[Stanza 7]

Di - es il - la, di - e te - ri - bi - lis,
Di - es il - la, di - es te - ri - bi - lis,

di - es ma - la in - tol - le - ra - bi - lis,
di - es ma - la in - tol - le - ra - bi - lis,

sed tu, ma - ter, sem - per a - ma - bi - lis,
sed tu, ma - ter, sem - per a - ma - bi - lis,

fac sit no - bis ju - dex pla - ca - bi - lis.
fac sit no - bis ju - dex pla - ca - bi - lis.

[Stanza 8]

Be - ne - dic - ta per tu - a me - ri - ta,

Be - ne - dic - ta per tu - a me - ri - ta,

te ro - ga - mus, mor - tu - os vi - si - ta

te ro - ga - mus, mor - tu - os vi - si - ta

et di - mi - tens e - o - rum de - bi - ta

et di - mi - tens e - o - rum de - bi - ta

in re - qui - em sit e - is se - mi - ta.

in re - qui - em sit e - is se - mi - ta.

3 *Quando deus filius virginis*

Appendix

»Quando deus filius virginis« 1v, Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 7 (2038), ff. 73-74v

3 *Quando deus filius virginis*

[Contra]
Quando

Quan - do de - us, fi - li - us vir - gi - nis,

[Tenor]
Quando

Quan - do de - us, fi - li - us vir - gi - nis,

13

ju - di - ca - re se - cu - lum ve - ne - rit,

ju - di - ca - re se - cu - lum ve - ne - rit,

26

di - cet jus - tis ad dex - tram po - si - tis:

di - cet jus - tis ad dex - tram po - si - tis:

36

Ac - ce - di - te di - lec - ti fi - li - i,

Ac - ce - di - te di - lec - ti fi - li - i,

49

vo - bis reg - num da - re dis - po - su - i.

vo - bis reg - num da - re dis - po - su - i.

62

O, O, O, fe - lix vox, fe - lix pro - mis - si - o,

O, O, O, fe - lix vox, fe - lix pro - mis - si - o,

78

fe - lix da - tor, et fe - lix da - ti - o.

fe - lix da - tor, et fe - lix da - ti - o.

Square chant notation.

1) *Contra*, note 22: originally *b*; the note has been erased and corrected with darker ink.

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[Stanza 2]

Post hec di - cet ad le - vam po - si - tis:

Post hec di - cet ad le - vam po - si - tis:

Nes - ci - o vos cul - to - res cri - mi - nis,

Nes - ci - o vos cul - to - res cri - mi - nis,

vos de - ce - pit glo - ri - a se - cu - li?

vos de - ce - pit glo - ri - a se - cu - li?

Des - cen - di - te ad y - ma ba - ra - tri

Des - cen - di - te ad y - ma ba - ra - tri

cum Za - bu - lon et su - is an - ge - lis.

cum Za - bu - lon et su - is an - ge - lis.

O, O, O, proth do - lor, quan - ta tri - sti - ci - a,

O, O, O, proth do - lor, quan - ta tri - sti - ci - a,

quan - tus luc - tus, quan - ta sus - pi - ri - a.

quan - tus luc - tus, quan - ta sus - pi - ri - a.

131
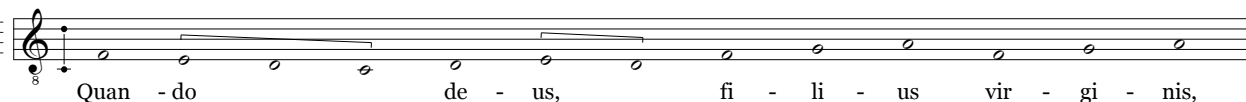
[Stanza 3]
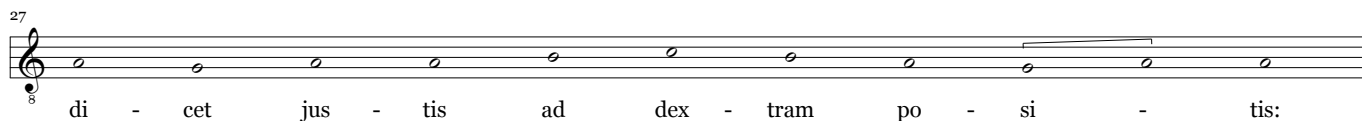
Jam fes - - - ti - nat rex ad ju - di - ci - um,

Jam fes - - - ti - nat rex ad ju - di - ci - um,

di - es in - stat hor - ren - da ni - mi - um,

di - es in - stat hor - ren - da ni - mi - um,

et quis no - bis e - rit re - fu - gi - um,

et quis no - bis e - rit re - fu - gi - um,

ni - si ma - ter vir - go, spes om - ni - um,

ni - si ma - ter vir - go, spes om - ni - um,

que pro no - bis ex - o - ret fi - li - um.

que pro no - bis ex - o - ret fi - li - um.

O, O, O, Ihe - su rex, ex - au - di, pos - ci - mus,

O, O, O, Ihe - su rex, ex - au - di, pos - ci - mus,

pre - ces nos - tras, et sal - vi e - ri - mus. Li - be - ra...

pre - ces nos - tras, et sal - vi e - ri - mus. Li - be - ra...

1) Contra, note 6: *g* (error).

[Stanza 2]

1) Note missing in the MS owing to a repair of the page.

51

cum Za - bu - lo et su - is mi - nis - tris.

64

|O:| O:| O:| proth, do - lor, quan - ta tri - sti - ci - a,

79
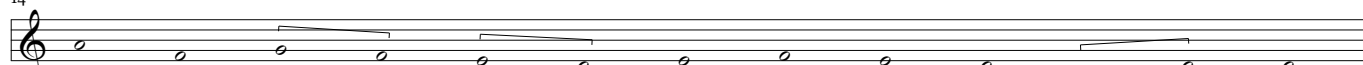
quan - tus luc - tus, quan - ta mi - se - ri - a.

Dum ve.

[Stanza 3]

Jam fes - - - ti - nat rex ad ju - di - ci - um,

14
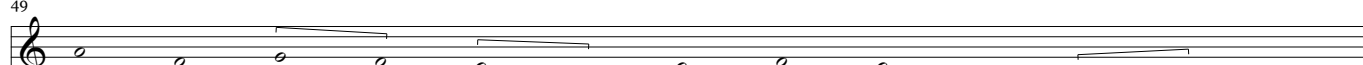
di - es in - sta hor - ren - da ni - mi - um,

27

et quis no - bis e - rit re - fu - gi - um,

37
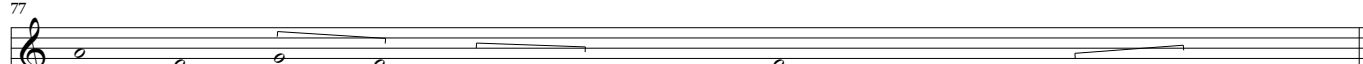
ni - si vir - go, spes om - ni - um,

49

que pro no - bis ex - o - ret fi - li - um.

62

|O:| O:| O:| Ihe - su rex, ex - au - di, pos - ci - mus,

77

pre - ces nos - tras, et sal - vi e - ri - mus.

4 Creator omnium rerum, deus

4 *Creator omnium rerum*

[Superius]
Creator

Contratenor
Creator

Tenor
Creator

Cre - a - tor om - ni - um re - rum, de - us, qui

me de li - mo ter - re for - ma - sti et mi - ra - bi - li - ter

pro - pri - o san - gui - ne re - de - mi - sti, cor - pus -

que me - um li - cet mo - do pu - tres - cat, de se - pul - chro

Semimensural chant notation with white *minimae* (in *Contratenor*).

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1) Bars 45 and 75, *all voices*: fermatas added.
2) Bar 53, *Contratenor*: no fermatas.

5 *Juxta corpus spiritus stetit*

Appendices

»Justa corpus spiritus stetit et ploravit« 2v,
Grand-Saint-Bernhard, Bibliothèque de l'Hospice Ms. 6 (1983) pp. 208-223,
and in a different version:
Tübingen, Universitätsbibliothek, MS Mk 96, ff. 13v-16v + 10

5 *Juxta corpus spiritus stetit*

[Superius]

Iuxta

Jux - ta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

Contra

Iuxta

Jux - ta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

Tenor

Iuxta

Jux - ta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

Et hiis ver - bis dul - ci - bus Chri - stum in - vo - ca - vit:

Et hiis ver - bis dul - ci - bus Chri - stum in - vo - ca - vit:

Et hiis ver - bis dul - ci - bus Chri - stum in - vo - ca - vit:

O Chri - ste dul - cis - si - me, tu me re - cre - a - sti,

O Chri - ste dul - cis - si - me, tu me re - cre - a - sti,

O Chri - ste dul - cis - si - me, tu me re - cre - a - sti,

Tam be - ne quam pros - pe - re tu me re - de - mi - sti.

Tam be - ne quam pros - pe - re tu me re - de - mi - sti.

Tam be - ne quam pros - pe - re tu me re - de - mi - sti.

Black semi-mensural notation. These verses have been edited on the pages
of the MS by erasing and adding notes; in many instances *semibreves* have
been erased and replaced by *breves*, see further the comments and the
Notes.

1) Bar 4.3, *Contra, brevis.*

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[Stanza 2]

O be - a - ta ge - ni - trix, vir - go at - que ma - ter,

O be - a - ta ge - ni - trix, vir - go at - que ma - ter,

O be - a - ta ge - ni - trix, vir - go at - que ma - ter,

Ad - vo - ca - ta i - sti - us mo - do sis et sem - per,

Ad - vo - ca - ta i - sti - us mo - do sis et sem - per,

Ad - vo - ca - ta i - sti - us mo - do sis et sem - per,

O vir - go pi - is - si - ma, hic te im - plo - ra - vit

O vir - go pi - is - si - ma, hic te im - plo - ra - vit

O vir - go pi - is - si - ma, hic te im - plo - ra - vit

Hunc cer - ne men - te pi - a in hac di - e mi - gra - vit.

Hunc cer - ne men - te pi - a in hac di - e mi - gra - vit.

Hunc cer - ne men - te pi - a in hac di - e mi - gra - vit.

1) Bar 12.3, *Tenor, brevis.*
2) Bar 31.3, *Contra, brevis.*

[Stanza 3]

Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,

Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,

Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,

Pa - ra - nim - phus Ga - bri - el, da - tor a - ni - ma - rum,

Pa - ra - nim - phus Ga - bri - el, da - tor a - ni - ma - rum,

Pa - ra - nim - phus Ga - bri - el, da - tor a - ni - ma - rum,

An - ge - li, arch - an - ge - li, hunc om - nes sus - ci - pi - te,

An - ge - li, arch - an - ge - li, hunc om - nes sus - ci - pi - te,

An - ge - li, arch - an - ge - li, hunc om - nes sus - ci - pi - te,

Or - di - nes spi - ri - tu - um hunc de - o pre - sen - ta - te.

Or - di - nes spi - ri - tu - um hunc de - o pre - sen - ta - te.

Or - di - nes spi - ri - tu - um hunc de - o pre - sen - ta - te.

1) Bar 29.3, *Contra, brevis.*

[Stanza 4]

Pa - ter A - bra - ham fi - dei an - ge - lo cre - di - di - sti,

Pa - ter A - bra - ham fi - dei an - ge - lo cre - di - di - sti,

Pa - ter A - bra - ham fi - dei an - ge - lo cre - di - di - sti,

Jo - han - nes, cur - sor Chri - sti, bap - ti - sta ex - ti - ti - sti,

Jo - han - nes, cur - sor Chri - sti, bap - ti - sta ex - ti - ti - sti,

Jo - han - nes, cur - sor Chri - sti, bap - ti - sta ex - ti - ti - sti,

Pro - phe - te, pa - tri - ar - che, om - nes - que sup - pli - ca - te

Pro - phe - te, pa - tri - ar - che, om - nes - que sup - pli - ca - te

Pro - phe - te, pa - tri - ar - che, om - nes - que sup - pli - ca - te

Pro i - sto in glo - ri - a de - um ex - o - ra - te.

Pro i - sto in glo - ri - a de - um ex - o - ra - te.

Pro i - sto in glo - ri - a de - um ex - o - ra - te.

1) Bar 2.3, *Tenor, g.*
2) Bar 10.3, *Superius, brevis.*

[Stanza 5]

Vos qui e - stes iu - di - ces, se - cu - li a - po - sto - li,

Vos qui e - stes iu - di - ces, se - cu - li a - po - sto - li,

Vos qui e - stes iu - di - ces, se - cu - li a - po - sto - li,

Pe - tre, Pau - le so - ci - i, ad - iu - va - te om - nes i - sti,

Pe - tre, Pau - le so - ci - i, ad - iu - va - te om - nes i - sti,

Pe - tre, Pau - le so - ci - i, ad - iu - va - te om - nes i - sti,

Nunc mo - do ce - le - ri - ter pre - ce a - po - sto - lo - rum

Nunc mo - do ce - le - ri - ter pre - ce a - po - sto - lo - rum

Nunc mo - do ce - le - ri - ter pre - ce a - po - sto - lo - rum

Se - de - at fe - li - ci - ter in glo - ri - a sanc - to - rum.

Se - de - at fe - li - ci - ter in glo - ri - a sanc - to - rum.

Se - de - at fe - li - ci - ter in glo - ri - a sanc - to - rum.

1) Bar 12.3, *Contra*, brevis.
2) Bar 29.3, *Contra*, brevis.
3) Bar 29.3, *Tenor*, brevis.

[Stanza 6]

Pro - tho - mar - tir Ste - pha - ne qui de - um ex - o - ra - sti,

Pro - tho - mar - tir Ste - pha - ne qui de - um ex - o - ra - sti,

Pro - tho - mar - tir Ste - pha - ne qui de - um ex - o - ra - sti,

O sanc - te mar - tir Pe - tre qui mun - dum su - pe - ra - sti,

O sanc - te mar - tir Pe - tre qui mun - dum su - pe - ra - sti,

O sanc - te mar - tir Pe - tre qui mun - dum su - pe - ra - sti,

O - ra - te nunc iu - gi - ter cum cunc - tis mar - ti - ri - bus

O - ra - te nunc iu - gi - ter cum cunc - tis mar - ti - ri - bus

O - ra - te nunc iu - gi - ter cum cunc - tis mar - ti - ri - bus

Qui - es - cat fe - li - ci - ter ve - stris sanc - tis pre - ci - bus.

Qui - es - cat fe - li - ci - ter ve - stris sanc - tis pre - ci - bus.

Qui - es - cat fe - li - ci - ter ve - stris sanc - tis pre - ci - bus.

1) Bar 2, *Tenor* is a white *brevis* followed by a black *brevis*.
2) Bar 13.3, *Contra*, brevis.
3) Bar 28.3, *Contra*, brevis.

[Stanza 7]

Con - fes - sor N   he - re - ti - cos con - fu - ta - sti,
Con - fes - sor N   he - re - ti - cos con - fu - ta - sti,
Con - fes - sor N   he - re - ti - cos con - fu - ta - sti,

Et tu Tho - ma in - cli - te ig - no - ran - tes do - cu - i - sti,
Et tu Tho - ma in - cli - te ig - no - ran - tes do - cu - i - sti,
Et tu Tho - ma in - cli - te ig - no - ran - tes do - cu - i - sti,

Om - nes - que con - fes - so - res pro i - sto ex - o - ra - te
Om - nes - que con - fes - so - res pro i - sto ex - o - ra - te
Om - nes - que con - fes - so - res pro i - sto ex - o - ra - te

De - mo - num ut fu - ro - res e - vi - tet ve - stra pre - ce.
De - mo - num ut fu - ro - res e - vi - tet ve - stra pre - ce.
De - mo - num ut fu - ro - res e - vi - tet ve - stra pre - ce.

1) Bar 2.3, *Superius, brevis.*
2) Bar 25.1, *Superius, brevis.*

[Stanza 8]

An - na, ma - ter vir - gi - nis pu - re sanc - ti - ta - tis,

An - na, ma - ter vir - gi - nis pu - re sanc - ti - ta - tis,

An - na, ma - ter vir - gi - nis pu - re sanc - ti - ta - tis,

Ka - the - ri - na de Se - nis, splen - dor pu - ri - ta - tis,

Ka - the - ri - na de Se - nis, splen - dor pu - ri - ta - tis,

Ka - the - ri - na de Se - nis, splen - dor pu - ri - ta - tis,

Vir - gi - nes il - lu - stra - te, ip - sum pre - sen - ta - te

Vir - gi - nes il - lu - stra - te, ip - sum pre - sen - ta - te

Vir - gi - nes il - lu - stra - te, ip - sum pre - sen - ta - te

Tam mun - de quam ni - ti - de spon - so Chri - sto da - te.

Tam mun - de quam ni - ti - de spon - so Chri - sto da - te.

Tam mun - de quam ni - ti - de spon - so Chri - sto da - te.

1) Bar 10.3, *Contra, brevis.*
2) Bar 28.3, *Tenor, brevis.*
3) Bar 31.3, *Superius, brevis.*

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147

[Stanza 9]

1) Bar 6.1, *Contra, semibrevis.*
2) Bar 30.3, *Superius, c'.*

[Stanza 10]

Jhe - su Chri - ste, au - di nos, Chri - ste, ex - au - di nos,

Jhe - su Chri - ste, au - di nos, Chri - ste, ex - au - di nos,

Jhe - su Chri - ste, au - di nos, Chri - ste, ex - au - di nos,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son,

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son.

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son.

Ky - ri - e e - le - y - son, Chri - ste e - le - y - son.

1) Bar 12.3, *Contra, brevis.*
2) Bar 12.3, *Tenor, brevis.*
3) Bar 26.1, *Tenor, g.*

149

Grand-Saint-Bernard 6, pp. 208-223

Grand-Saint-Bernard, Bibliothèque de l'Hospice, Ms. 6

Justa corpus spiritus stetit

[Contra]

Justa

Ju - sta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

[Tenor]

Justa

Ju - sta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

9

Et hiis ver - bis dul - ci - ter Cri - stum in - vo - ca - vit:

Et hiis ver - bis dul - ci - ter Cri - stum in - vo - ca - vit:

17

O Cri - ste dul - cis - si - me, tu me re - de - mi - sti,

O Cri - ste dul - cis - si - me, tu me re - de - mi - sti,

25

Tant be - ne quam pros - pe - re tu me cre - a - sti.

Tant be - ne quam pros - pe - re tu me cre - a - sti.

Dum ...

Dum ...

Black mensural notation; changes to square chant notation after stanza 8.

1) *Contra,* b. 26.3, *brevis.*

[Stanza 2]

O be - a - ta ge - ni - trix, vir - go sem - per pi - a,

O be - a - ta ge - ni - trix, vir - go sem - per pi - a,

Ad - vo - ca - ta i - sti - us mo - do scis Ma - ri - a,

Ad - vo - ca - ta i - sti - us mo - do scis Ma - ri - a,

O vir - go pul - cher - ri - ma, hic te im - plo - ra - vit

O vir - go pul - cher - ri - ma, hic te im - plo - ra - vit

Tu e - um pro - spi - ce - re pre - di - e mi - gra - vit.

Tu e - um pro - spi - ce - re pre - di - e mi - gra - vit.

Quando ...

Quando ...

1) *Contra*, b. 2.3, *brevis.*

151

[Stanza 3]

Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,
Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,

Pa - ra - nim - phus Ga - bri - el, da - tor gra - ti - a - rum,
Pa - ra - nim - phus Ga - bri - el, da - tor gra - ti - a - rum,

An - ge - li, arch - an - ge - li, hunc om - nes sus - ci - pi - te,
An - ge - li, arch - an - ge - li, hunc om - nes sus - ci - pi - te,

Or - di - nes spi - ri - tu - um de - o pre - sen - ta - te.
Or - di - nes spi - ri - tu - um de - o pre - sen - ta - te.

Dum ...
Dum ...

[Stanza 4]

Pa - ter Ha - bra - ham fi - dei om - ni - um fi - ni - sti,

Pa - ter Ha - bra - ham fi - dei om - ni - um fi - ni - sti,

Cur - sor Cri - sti Jo - han - nes, bap - ti - sta e - xi - ti - sti,

Cur - sor Cri - sti Jo - han - nes, bap - ti - sta e - xi - ti - sti,

Pro - phe - te, pa - tri - ar - che, om - nes - que sup - pli - ca - te

Pro - phe - te, pa - tri - ar - che, om - nes - que sup - pli - ca - te

pro i - stis in glo - ri - a de - um de - pre - ca - te.

pro i - stis in glo - ri - a de - um de - pre - ca - te.

Quando ...

Quando ...

153

[Stanza 5]

Vos qui e - stis se - cu - li ju - di - ces, a - po - sto - li,

Vos qui e - stis se - cu - li ju - di - ces, a - po - sto - li,

Pe - tre, Pau - le so - ci - i, ad - iu - va - te i - stis,

Pe - tre, Pau - le so - ci - i, ad - iu - va - te i - stis,

Hunc mo - do ce - le - ri - ter lo - ce - tis fir - mi - ter

Hunc mo - do ce - le - ri - ter lo - ce - tis fir - mi - ter

Se - de - at fe - li - ci - ter ad reg - na ce - lo - rum.

Se - de - at fe - li - ci - ter ad reg - na ce - lo - rum.

Dum ...

Dum ...

1) Contra, b. 14.3, missing in the MS.

[Stanza 6]

Pro - tho - mar - tir Ste - pha - ne qui de - um o - ra - sti,

Pro - tho - mar - tir Ste - pha - ne qui de - um o - ra - sti,

Tri - um - pha - tor Vin - cen - ti, qui pe - nas su - pe - ra - sti,

Tri - um - pha - tor Vin - cen - ti, qui pe - nas su - pe - ra - sti,

O - ra - te vos mar - ti - res pro is - tis in glo - ri - a

O - ra - te vos mar - ti - res pro is - tis in glo - ri - a

Vi - de - am fe - li - ci - ter glo - ri - am ce - lo - rum.

Vi - de - am fe - li - ci - ter glo - ri - am ce - lo - rum.

Quando celi

Quando celi

[Stanza 7]

Mag - de - le - na hu - mi - lis Cri - sti pe - des un - gi - sti,

Mag - de - le - na hu - mi - lis Cri - sti pe - des un - gi - sti,

Ka - the - ri - na no - bi - lis, flos vir - gi - ni - ta - tis,

Ka - the - ri - na no - bi - lis, flos vir - gi - ni - ta - tis,

Om - nes at - que vir - gi - nes si - mul - que mar - ti - res

Om - nes at - que vir - gi - nes si - mul - que mar - ti - res

Pro i - stis ex - o - ra - te Do - mi - num ce - lo - rum.

Pro i - stis ex - o - ra - te Do - mi - num ce - lo - rum.

Dum ...

Dum ...

1) *Contra*, b. 2.3, *brevis.*
2) *Contra*, b. 15.1, *semibrevis.*

[Stanza 8]

Om - nes sanc - ti et sanc - te, de - um de - pre - ca - te,

Om - nes sanc - ti et sanc - te, de - um de - pre - ca - te,

Sus - ci - pi - te in ce - lis ip - sum pre - mi - a - te

Sus - ci - pi - te in ce - lis ip - sum pre - mi - a - te

Om - nes - que con - fes - so - res si - mul - que ge - men - tes

Om - nes - que con - fes - so - res si - mul - que ge - men - tes

O - ra - te ex - i - sten - tes de - o af - fe - ren - tes.

O - ra - te ex - i - sten - tes de - o af - fe - ren - tes.

Quando ...

Quando ...

157

[Verses for ℞ "Libera me"]

℣ Di - es il - la, di - es i - re, ca - la - mi - ta - tis

℣ Di - es il - la, di - es i - re, ca - la - mi - ta - tis

et mi - se - ri - e, di - es mag - na et a - ma - ra val - de.

et mi - se - ri - e, di - es mag - na et a - ma - ra val - de.

℣ Tre - mens fac - tus sum e - go et ti - me - o,

℣ Tre - mens fac - tus sum e - go et ti - me - o,

dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra i - ra.

dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra i - ra.

1) *Contra*, note 71, *Sic!* Recte *d*.

℣ Quid er - go mi - se - ri - mus, quid di - cam, aut quid fa - ci - am,

℣ Quid er - go mi - se - ri - mus, quid di - cam, aut quid fa - ci - am,

dum nil bo - ni per - fe - ram an - te tan - tum ju - di - cem?

dum nil bo - ni per - fe - ram an - te tan - tum ju - di - cem?

2) *Contra*, note 108, *Sic!* Recte *e*.

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158

1) *Contra & Tenor*, note 184, white breves.
2) From here on blank staves without music in both parts.
3) *Text*: the letter "R" has been crossed out in both parts.

195

℣ Re - qui - em e - ter - nam do - na e - is, do - mi - ne,

℣ Re - qui - em e - ter - nam do - na e - is, do - mi - ne,

208

et lux per - pe - tu - a lu - ce - at e - is.

et lux per - pe - tu - a lu - ce - at e - is.

219

Ky - rie e - ley - son, Cri - ste e - ley - son,

Ky - rie e - ley - son, Cri - ste e - ley - son,

229

Ky - rie e - ley - son, Cri - ste e - ley - son,

Ky - rie e - ley - son, Cri - ste e - ley - son,

239

Ky - rie e - ley - son, Cri - ste e - ley - son.

Ky - rie e - ley - son, Cri - ste e - ley - son.

Tübingen 96, ff. 13v-16v + 10
Tübingen, Universitätsbibliothek, MS Mk 96

Justa corpus spiritus stetit

[Contra]
Justa

Ju - sta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

[Tenor]
Justa

Ju - sta cor - pus spi - ri - tus ste - tit et plo - ra - vit,

Et his ver - bis dul - ci - ter Chri - stum in - vo - ca - vit:

Et his ver - bis dul - ci - ter Chri - stum in - vo - ca - vit:

O Chri - ste dul - cis - si - me, tu me re - cre - a - sti,

O Chri - ste dul - cis - si - me, tu me re - cre - a - sti,

Tam be - ne quam pros - pe - re tu me re - de - mi - sti.

Tam be - ne quam pros - pe - re tu me re - de - mi - sti.

Black semi-mensural notation.

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[Stanza 2]

O be - a - ta ge - ni - tris, vir - go at - que ma - ter,
O be - a - ta ge - ni - tris, vir - go at - que ma - ter,

Ad - vo - ca - ta i - sto - rum mo - do sis et sem - per,
Ad - vo - ca - ta i - sto - rum mo - do sis et sem - per,

O vir - go pi - is - si - ma, hic te im - plo - ra - vit
O vir - go pi - is - si - ma, hic te im - plo - ra - vit

hunc ser - ne men - te pi - a in hac di - e mi - gra - vit.
hunc ser - ne men - te py - a in hac di - e mi - gra - vit.

[Stanza 3]

Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,

Arch - an - ge - le Mi - cha - el, cu - stos a - ni - ma - rum,

Pa - ra - nim - phus Ga - bri - el, da - tor gra - ti - a - rum,

Pa - ra - nim - phus Ga - bri - el, da - tor gra - ti - a - rum,

An - ge - li, arch - an - ge - li, om - nes - que sus - ci - pi - te,

An - ge - li, arch - an - ge - li, om - nes - que sus - ci - pi - te,

Or - di - nes spi - ri - tu - um de - o pre - sen - ta - te.

Or - di - nes spi - ri - tu - um de - o pre - sen - ta - te.

[Stanza 4]

Om - nes sanc - ti an - ge - li, de - o sup - pli - ca - te,

Om - nes sanc - ti an - ge - li, de - o sup - pli - ca - te,

Sus - ci - pi - te in ce - lis de - o pre - sen - ta - te

Sus - ci - pi - te in ce - lis de - o pre - sen - ta - te

Pro i - sto ve - stras pre - ces si - mul - que nos ge - men - tes

Pro i - sto ve - stras pre - ces si - mul - que nos ge - men - tes

O - ra - te e - xi - sten - tes hunc de - o as - si - sten - tes.

O - ra - te e - xi - sten - tes hunc de - o as - si - sten - tes.

[Stanza 5]

Chri - ste Je - su, au - di nos, Chri - ste Je - su, ex - au - di nos.

Chri - ste Je - su, au - di nos, Chri - ste Je - su, ex - au - di nos.

Ky - ri - e e - ley - son, Chri - ste e - ley - son,

Ky - ri - e e - ley - son, Chri - ste e - ley - son,

Ky - ri - e e - ley - son, *Chri - ste e - ley - son.*

Ky - ri - e e - ley - son, *Chri - ste e - ley - son.*

6 *Virgini Marie laudes*

6 *Virgini Marie laudes*

[Contra]

Virgini

[Tenor]

Virgini

[1]

Vir - gi - ni Ma - ri - e lau - des in - to - nant chri - sti - a - ni.

Vir - gi - ni Ma - ri - e lau - des in - to - nant chri - sti - a - ni.

[2a]

E - va tri - stis abs - tu - lit sed Ma - ri - a pro - tu - lit

E - va tri - stis abs - tu - lit sed Ma - ri - a pro - tu - lit

na - tum qui re - de - mit pec - ca - to - res.

na - tum qui re - de - mit pec - ca - to - res.

[2b]

Mors et vi - ta mo - du - lo con - ve - ne - re mi - ran - do

Mors et vi - ta mo - du - lo con - ve - ne - re mi - ran - do

Ma - ri - e fi - li - us reg - nat de - us.

Ma - ri - e fi - li - us reg - nat de - us.

[3a]

Dic no - bis, Ma - ri - a, vir - go cle - mens et pi - a.

Dic no - bis, Ma - ri - a, vir - go cle - mens et pi - a.

Quo - mo - do sis ma - ter fac - ta ta - men per - ma - nens vir - go in - tac - ta.

Quo - mo - do sis ma - ter fac - ta ta - men per - ma - nens vir - go in - tac - ta.

99 [3b]

An - ge - lus est tes - tis ad me mis - sus ce - les - tis.

An - ge - lus est tes - tis ad me mis - sus ce - les - tis.

114

Sur - re - xit Chri - stus spes gra - ta de vir - gi - ne nun - quam ma - cu - la - ta.

Sur - re - xit Chri - stus spes gra - ta de vir - gi - ne nun - quam ma - cu - la - ta.

134 [4a]

Cre - den - dum est ma - gis so - li Ga - bri - e - li for - ti

Cre - den - dum est ma - gis so - li Ga - bri - e - li for - ti

148

quam ju - de - o - rum pra - ve co - hor - ti.

quam ju - de - o - rum pra - ve co - hor - ti.

158 [4b]

Sci - mus Chri - stum pro - ces - sis - se de Ma - ri - a ve - re,

Sci - mus Chri - stum pro - ces - sis - se de Ma - ri - a ve - re,

172

tu no - bis, na - te rex, mi - se - re - re.

tu no - bis, na - te rex, mi - se - re - re.

182

Al - le - lu - ia.

Al - le - lu - ia.

Square chant notation.

1) *Tenor,* section 4a, note 21 is *a* (error).
2) *Contra,* section 2b, note 43 was originally *f*, which has been scratched out and replaced.
3) *Tenor,* section 4a, notes 149-150 are *e-d* (error).
4) *Contra,* section 4b, note 161 was originally *f*, which has been scratched out and replaced.

7 *Stabat mater dolorosa*

Including a survey of erasures in the setting (no. 7b).

7 Stabat mater dolorosa

Square chant notation.

1) The counter voice has been revised after copying by erasing the original notes and writing new, especially in sections [3a-b], [5a-b], [6a-b], and [8a], cf. the appended "Erasures in *Stabat mater dolorosa*".

163 [4a]

Pro pec - ca - tis su - e gen - tis Vi - dit Ihe - sum in - tor - men - tis.

Pro pec - ca - tis su - e gen - tis Vi - dit Ihe - sum in - tor - men - tis.

184

Et fla - gel - lis sub - di - tum.

Et fla - gel - lis sub - di - tum.

192 [4b]

Vi - dit su - um dul - cem na - tum mo - ri - en - tem de - so - la - tum.

Vi - dit su - um dul - cem na - tum mo - ri - en - tem de - so - la - tum.

213

Cum e - mi - sit spi - ri - tum.

Cum e - mi - sit spi - ri - tum.

221 [5a]

E - ya ma - ter fons a - mo - ris. Me sen - ti - re vim do - lo - ris.

E - ya ma - ter fons a - mo - ris. Me sen - ti - re vim do - lo - ris.

244

Fac ut te - cum lu - ge - am.

Fac ut te - cum lu - ge - am.

176

177

7b Erasures in *Stabat mater dolorosa*

black notes = erased notes; white notes = final version

[1a]

Sta - bat ma - ter do - lo - ro - sa. Jux - ta cru - cem la - cri - mo - sa. Dum pen - de - bat fi - li - us.

Sta - bat ma - ter do - lo - ro - sa. Jux - ta cru - cem la - cri - mo - sa. Dum pen - de - bat fi - li - us.

[1b]

Cu - ius a - ni - mam ge - men - tem. Con - tri - sta - tam et do - len - tem. per - trans - i - vit gla - di - us. ...

Cu - ius a - ni - mam ge - men - tem. Con - tri - sta - tam et do - len - tem. per - trans - i - vit gla - di - us. ...

[3a]

Quis est ho - mo qui non fle - ret Chri - sti ma - trem si vi - de - ret. In tan - to sup - pli - ci - o?

Quis est ho - mo qui non fle - ret Chri - sti ma - trem si vi - de - ret. In tan - to sup - pli - ci - o?

[3b]

Quis non pos - set con - tri - sta - ri Pi - am ma - trem con - tem - pla - ri. Do - len - tem cum Fi - li - o? ...

Quis non pos - set con - tri - sta - ri Pi - am ma - trem con - tem - pla - ri. Do - len - tem cum Fi - li - o? ...

[5a]

E - ya ma - ter fons a - mo - ris. Me sen - ti - re vim do - lo - ris. Fac ut te - cum lu - ge - am.

E - ya ma - ter fons a - mo - ris. Me sen - ti - re vim do - lo - ris. Fac ut te - cum lu - ge - am.

[5b]

Fac ut ar - de - at cor me - um. In a - man - do Chri - stum de - um. Ut si - bi com - pla - ce- am.

Fac ut ar - de - at cor me - um. In a - man - do Chri - stum de - um. Ut si - bi com - pla - ce- am.

179

[6a]
Sanc- ta Ma- ter i- stud a- gas. Cru- ci- fi- xi fi- ge pla- gas cor - di me- o va- li- de.
Sanc- ta Ma- ter i(n)- stud a- gas. Cru- ci- fi- xi fi- ge pla- gas cor - di me- o va- li- de.

[6b]
Tu- i na- ti vul- ne- ra- ti. Jam di- gnan- tis pro me pa- ti. Pro me pe- nas di- vi- de.
Tu- i na- ti vul- ne- ra- ti. Jam di- gnan- tis pro me pa- ti. Pro me pe- nas di- vi- de.

[7a]
Fac me ve- re te- cum fle - re. Cru- ci- fi- xo con- do- le- re. Do- nec e - go vi- xe- ro.
Fac me ve- re te- cum fle - re. Cru- ci- fi- xo con- do- le- re. Do- nec e - go vi- xe- ro.

[7b]
Ju- xta cru- cem te- cum sta - re. Te li- ben- ter so- ci- a- re. In planc- tu de - si- de- ro.
Ju- xta cru- cem te- cum sta - re. Te li- ben- ter so- ci- a- re. In planc- tu de - si- de- ro.

[8a]
Vir- go vir- gi - num pre- cla - ra. Mi- chi iam non sis a - ma- ra...
Vir- go vir- gi - num pre- cla - ra. Mi- chi iam non sis a - ma- ra...

[8b]
Fac ut por - tem Chri- sti mor- tem. Pas- si- o- nis e- ius sor - tem. ...
Fac ut por - tem Chri- sti mor- tem. Pas- si- o- nis e- ius sor - tem. ...

[9a]

Fac me pla - gis vul - ne - ra - ri. Cru - ce hac in - e - bri - a - ri. Ob a - mo - rem fi - li - i.

Fac me pla - gis vul - ne - ra - ri. Cru - ce hac in - e - bri - a - ri. Ob a - mo - rem fi - li - i.

[9b]

In - flam - ma - tus et ac - cen - sus. Per te Vir - go sim de - fen - sus in di - e iu - di - ci - i.

In - flam - ma - tus et ac - cen - sus. Per te Vir - go sim de - fen - sus in di - e iu - di - ci - i.

[10a]

Fac me cru - ce cu - sto - di - ri. Mor - te Chri - sti pre - mu - ni - ri. Con - fo - ne - ri gra - ti - a.

Fac me cru - ce cu - sto - di - ri. Mor - te Chri - sti pre - mu - ni - ri. Con - fo - ne - ri gra - ti - a.

[10b]

Quan - do cor - pus mo - ri - e - tur. Fac ut a - ni - me do - ne - tur. Pa - ra - di - si glo - ri - a.

Quan - do cor - pus mo - ri - e - tur. Fac ut a - ni - me do - ne - tur. Pa - ra - di - si glo - ri - a.

8 *Veni sancte spiritus*

8 *Veni sancte spiritus*

[1a]

[Contra]

Veni scᵗe

Ve -ni san - cte spi - ri - tus et e - mi - te ce - li - tus

[Tenor]

Veni scᵗe

Ve -ni san - cte spi - ri - tus et e - mi - te ce - li - tus

18

lu - cis tu - e ra - di - um.

lu - cis tu - e ra - di - um.

28 [1b]

Ve - ni pa - ter pau - pe - rum, ve - ni da - tor mu - ne - rum,

Ve - ni pa - ter pau - pe - rum, ve - ni da - tor mu - ne - rum,

45

ve - ni lu - men cor - di - um.

ve - ni lu - men cor - di - um.

54 [2a]

Con - so - la - tor op - ti - me, dul - cis hos - pes a - ni - me,

Con - so - la - tor op - ti - me, dul - cis hos - pes a - ni - me,

71

dul - ce re - fri - ge - ri - um.

dul - ce re - fri - ge - ri - um.

Square chant notation.

1) *Contra*: The first four notes have been erased and changed; originally they were: *c'-a-b-a*.
2) *Contra*, note 17: *f* erased.
3) *Contra*, notes 55-56 were originally: *f-g* (erased).

185

162 [4a]

La - va quod est sor - di - dum, ri - ga quod est a - ri - dum,

La - va quod est sor - di - dum, ri - ga quod est a - ri - dum,

180

sa - na quod est sau - ci - um.

sa - na quod est sau - ci - um.

187 [4b]

Fle - te quod est ri - gi - dum, fo - ve quod est fri - gi - dum,

Fle - te quod est ri - gi - dum, fo - ve quod est fri - gi - dum,

205

re - ge quod est de - vi - um.

re - ge quod est de - vi - um.

212 [5a]

Da tu - is fi - de - li - bus in te con - fi - ten - ti - bus

Da tu - is fi - de - li - bus in te con - fi - ten - ti - bus

227

sa - crum sep - te - na - ri - um.

sa - crum sep - te - na - ri - um.

234 [5b]

Da vir - tu - tis me - ri - tum, da sa - lu - tis ex - i - tum,

Da vir - tu - tis me - ri - tum, da sa - lu - tis ex - i - tum,

249

da per - hemp - ne gau - di - um, a - men.

da per - hemp - ne gau - di - um, a - men.

187

9 *Veneremur virginem*

9 *Veneremur virginem*

[Contra] 1) [1a]

Venerem^r

Ve - ne - re - mur vir - gi - nem, ge - ni - tri - cem gra - ci - e,

[Tenor]

Venerem^r

Ve - ne - re - mur vir - gi - nem, ge - ni - tri - cem gra - ci - e,

18

sa - lu - tis dul - ce - di - nem, Fon - tem sa - pi - en - ci - e.

sa - lu - tis dul - ce - di - nem, Fon - tem sa - pi - en - ci - e.

35 [1b]

Hec est au - la Re - gi - a, re - gi - na cle - men - ci - e,

Hec est au - la Re - gi - a, re - gi - na cle - men - ci - e,

52

vir - go ple - na gra - ci - a, au - ro - ra le - ti - ci - e.

vir - go ple - na gra - ci - a, au - ro - ra le - ti - ci - e.

69 [2a]

Hec est mel - le dul - ci - or, ca - sti - ta - tis li - li - um,

Hec est mel - le dul - ci - or, ca - sti - ta - tis li - li - um,

84

ia - spi - de splen - di - di - or, me - ro - ris so - la - ti - um.

ia - spi - de splen - di - di - or, me - ro - ris so - la - ti - um.

Square chant notation.

1) *Key signatures*, are later additions placed on or around the uppermost line in both staves. They indicate *fa*-steps on many different pitches depending on the placements of the moving C-clefs: *e', f', g', d'* and *b* – see further the comments on this composition.

194 [4a]

Tu me - de - la pec - ca - to - rum, re - gi - na con - si - li - i,

Tu me - de - la pec - ca - to - rum, re - gi - na con - si - li - i,

212

pe - - pe - ri - sti flo - rem flo - rum, Chri - stum, fon - tem gau - di - i.

pe - - pe - ri - sti flo - rem flo - rum, Chri - stum, fon - tem gau - di - i.

229 [4b]

Vir - ga ges - se, lux sanc - to - rum, do - na - trix aux - i - li - um,

Vir - ga ges - se, lux sanc - to - rum, do - na - trix aux - i - li - um,

247

me - mor e - sto mi - se - ro - rum in di - e ju - di - ci - i.

me - mor e - sto mi - se - ro - rum in di - e ju - di - ci - i.

264 [5a]

Sal - ve splen - dor fir - ma - men - ti, tu ca - li - gi - no - se men - ti

Sal - ve splen - dor fir - ma - men - ti, tu ca - li - gi - no - se men - ti

285

de - su - per Ir - ra - di - a.

de - su - per Ir - ra - di - a.

292 [5b]

Pla - ca ma - re ma - ris stel - la ne in - vol - vat nos pro - cel - la

Pla - ca ma - re ma - ris stel - la ne in - vol - vat nos pro - cel - la

313

et tem - pe - stas ob - vi - a.

et tem - pe - stas ob - vi - a.

320 [6a]

Tu es mun - di gau - di - um ca - ri - ta - tis re - gu - la,

Tu es mun - di gau - di - um ca - ri - ta - tis re - gu - la,

336

vic - to - ris sti - pen - di - um, a - ro - ma - tum cel - lu - la.

vic - to - ris sti - pen - di - um, a - ro - ma - tum cel - lu - la.

351 [6b]

Sit ti - bi flos om - ni - um, vir - go si - ne ma - cu - la,

Sit ti - bi flos om - ni - um, vir - go si - ne ma - cu - la,

367

ho - nor et im - pe - ri - um per e - ter - na se - cu - la,

ho - nor et im - pe - ri - um per e - ter - na se - cu - la,

382

a - men.

a - men.

193

10 *Sospitati dedit egros olei*

10 *Sospitati dedit egros olei*

Ex eius tumba marmorea sacrum resudat oleum quo liniti sanantur ceci surdis auditus
redditur et debilis quisque

[Contra]

Sospitati

Sos - pi - ta - ti de - dit e - gros o - le - i per - fu - si - o,

[Tenor]

Sospitati

Sos - pi - ta - ti de - dit e - gros o - le - i per - fu - si - o,

Ni - co - la - us nau - fra - gan - tum af - fu - it pre - si - di - o,

Ni - co - la - us nau - fra - gan - tum af - fu - it pre - si - di - o,

Re - ve - la - vit a de - func - tis de - func - tum in bi - vi - o,

Re - ve - la - vit a de - func - tis de - func - tum in bi - vi - o,

Bap - ti - za - tur au - ri vi - so iu - de - us in - di - ci - o,

Bap - ti - za - tur au - ri vi - so iu - de - us in - di - ci - o,

Vas in ma - ri mer - sum pa - tri red - di - tur con fi - li - o,

Vas in ma - ri mer - sum pa - tri red - di - tur con fi - li - o,

O quam pro - bat sanc - tum de - i fa - ris aug - men - ta - ci - o,

O quam pro - bat sanc - tum de - i fa - ris aug - men - ta - ci - o,

Square chant notation.

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Er - go lau - des Ni - co - la - o con - ci - nat hec con - ci - o,

Er - go lau - des Ni - co - la - o con - ci - nat hec con - ci - o,

Nam qui cor - de pos - cit il - lum pro - pul - sa - to vi - ci - o.

Nam qui cor - de pos - cit il - lum pro - pul - sa - to vi - ci - o.

Sospes regreditur.

11 *Credo in unum deum*

Including a survey of erasures in the setting (no. 11b)

11 *Credo in unum deum*

Square chant notation; originally the tenor had several notes in the shape of rhombs, which can be
interpreted mensurally (*cantus fractus*) – in the transcription they are shown as black notes.

1) The parts have been revised after copying (the Tenor in particular) by erasing the original notes and
writing new, cf. the appended "Erasures in *Credo in unum deum*".
2) *Contra*, note 84: *d'*.

3) *Contra*, notes 101-102, the word "vero" and the ligature *a-c'* have been added in smaller script.

4) *Contra*, note 214: *e* has been added, squeezed in between *f* and *d*.

203

5) *Contra*, note 396: *d* has been added.

11b Erasures in *Credo in unum deum*

black notes = erased notes; white notes = final version

Fac - to - rem ce - li et ter - re, Vi - si - bi - li - um om - ni - um ...

Fac - to - rem ce - li et ter - re, Vi - si - bi - li - um om - ni - um ...

Ihe - sum Chri - stum fi - li - um de - i u - ni - ge - ni - tum ...

Ihe - sum Chri - stum fi - li - um de - i u - ni - ge - ni - tum ...

ex Ma - ri - a vir - gi - ne. Et ho - mo fac - tus est.

ex Ma - ri - a vir - gi - ne. Et ho - mo fac - tus est.

Cru - ci - fi - xus e - ti - ...

Cru - ci - fi - xus e - ti - ...

Et a - scen - dit in ce - lum, se - det ...

Et a - scen - dit in ce - lum, se - det ...

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos ...

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos ...

Et in spi - ri - tum sanc - tum, do - mi - num, et vi - vi - fi - can - tem.

Et in spi - ri - tum sanc - tum, do - mi - num, et vi - vi - fi - can - tem.

205

12 *O miranda dei caritas / Kyrie eleyson*

12 *O miranda dei caritas / Kyrie*

Black/white simple mensural notation.

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13 *O salutaris hostia*

13 *O salutaris hostia*

Superius

O salutaris

O sa - - - lu - ta - ris hos - ti - a

Tenor

O salutaris

O sa - - - lu - ta - ris hos - ti - a

Bassus

O salutaris

O sa - - - lu - ta - ris hos - ti - a

1)

2)

que ce - li pan - dis hos - ti - um

que ce - li pan - dis hos - ti - um

que ce - li pan - dis hos - ti - um

bel - la pre - munt hos - ti - li - a

bel - la pre - munt hos - ti - li - a

bel - la pre - munt hos - ti - li - a

da ro - bur fer au - xi - li - um.

da ro - bur fer au - xi - li - um.

da ro - bur fer au - xi - li - um.

Square chant notation.

1) *Bassus*, in MS: *b.*
2) *Bassus*, in MS: *b.*

14 *Ecce quam bonum*

14 *Ecce quam bonum*

[Cantus]

Ecce quam

Ec - ce quam bo - num et quam io - cun - dum ha - bi - ta - re

[Duplum]

Fratres in

fra - tres in u - num.

fra - tres in u - num.

Proposal for a realization (canon a 4)

Ec - ce quam bo - num et quam io - cun - dum ha - bi - ta - re fra - tres in u - num.

Ec - ce quam bo - num et quam io - cun - dum ha - bi - ta - re

Ec - ce quam bo - num et quam io - cun - dum

Ec - ce quam bo - num

Ec - ce quam bo - num et quam io - cun - dum ha - bi - ta - re fra - tres in u - num.

fra - tres in u - num. Ec - ce quam bo - num et quam io - cun - dum ha - bi - ta - re

ha - bi - ta - re fra - tres in u - num. Ec - ce quam bo - num et quam io - cun - dum

et quam io - cun - dum ha - bi - ta - re fra - tres in u - num. Ec - ce quam bo - num

Ec - ce quam bo - num et quam io - cun - dum ha - bi - ta - re fra - tres in u - num.

fra - tres in u - num.

ha - bi - ta - re fra - tres in u - num.

et quam io - cun - dum ha - bi - ta - re fra - tres in u - num, fra - tres in u - num.

Square chant notation.

15 *Micael, Gabriel, Raphael*

Kirie eleyson

15 *Micael, Gabriel, Raphael*

Mi ca el

Mi - ca - el, Ga - bri - el, Ra - pha - el.

Proposal for a realization (canon a 3)

Mi - ca - el, Ga - bri - el, Ra - pha - el. *Mi - ca - el, Ga - bri - el ...*

Mi - ca - el, Ga - bri - el, Ra - pha - el. *Mi - ca - el ...*

Mi - ca - el, Ga - bri - el, Ra - pha - el ...

Kirie eleyson

Kirie

Ki - ri - e - ley - son. Ki - ri - e - ley - son. Ki - ri - e - ley - son.

Proposal for a realization a 3

Ki - ri - e - ley - son.

Ki - ri - e - ley - son.

Ki - ri - e - ley - son.

Square chant notation.

16 *Bone Jesu dulcissime* [Mathieu Gascongne]

16 *Bone Jesu dulcissime* [Gascongne]

White mensural notation on four-line staves.
1) *Altus,* bar 22.1, the rest is missing.

17 Without text (erased)

17 Without text (erased)

White mensural notation on four-line staves; later erased and reused for chant.

1) *Tenor,* bb. 1-2, rests missing.
2) *Superius,* b. 13.2, a *semibrevis* is missing.
3) *Altus,* b. 39.2, a *semibrevis* is missing.

18 *Without text (fragment)*

18 Without text (fragment)

White/black mensural notation on four-line staves. The *breves* and
minimae are white; the semibreves are all drawn as black *breves*.

1) Bar 4, *Tenor,* no fermata in the MS.
2) Bar 9, *Altus & Tenor,* no fermatas.
3) Bar 14, only fermata in *Superius.*
4) Bar 18, *Superius, Tenor & Bassus, breves;* only in the altus part has a
punctus been added to the *brevis.*

19 *Le grant pena que io sento* [Anonymous]

Appendices

»La grant paine que yo sento« 3v, Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier), ff. 137v-138

»La grand pena que yo sento« 3v, Copenhagen, The Royal Library, MS Ny Kgl. Samling 1848 2°, pp. 403 and 411 (nos. 232 and 238)

»La grant pena che io sento« 4v, Sankt Gallen, Stiftsbibliothek, Ms. 462 (Heer's Liederbuch), p. 102)

19 *Le grant pena que io sento* [Anonymous]

White mensural notation on four-line staves.

1) Bar 9.1, *Superius,* the 1st semibreve is missing.
2) Bar 12.2, *Superius,* the rest is missing.

3) Bars 26-27, *Superius,* a breve and two semibreves.
4) Bar 8, *Bassus,* is a breve.

Laborde no. 98

La grant paine que yo sento [Anonymous]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 137ᵛ-138

La grant pai - ne que yo sen - to,
my tor - men - ta noc - te_et dy.
O de mo - rir son con - ten - - - to
pour la vo - stre sei - gno - ri - - - a.

Copenhagen 1848 nos. 232 and 238

La grand pena que yo sento [Anonymous]

Copenhagen, The Royal Library, MS Ny kgl. Saml. 1848 2°, p. 403 and p. 411

1) *Superius,* the text is in the version p. 403 only.
2) Bar 1, *Bassus,* a *brevis* in both versions.
3) *Bassus,* the text is in the version p. 411 only.
4) Bar 2.2, *Superius,* a *brevis* in both versions.

Sankt Gallen 462 no. 57

La grant pena che io sento [Anonymous]

Sankt Gallen, Stiftsbibliothek, Cod. 462, p. 102

1) *Text*, all voices originally had text incipits only in the same rose ink as in the voices designations. The texts in *Tenor* and *Basso* are slightly later additions; in *Tenor* beginning "La grand pena".
2) Bar 19.2, *Basso*, g is a *semibrevis*.

20 *Da pacem, domine* [Alexander Agricola]

Appendices

»Da pacem domine« 3v, London, British Library, Add. MS 35087, ff. 39v-40 Agricola

»Da pacem domine« 3v, Paris, Bibliothèque Nationale, ms. f.fr. 1597, ff. 3v-4

20 *Da pacem, domine* [Alexander Agricola]

White mensural notation.

1) *Tenor,* the notes in brackets are black breves, which must be read as semibreves.
2) Bars 21-22, *Tenor,* are two *lonae.*
3) Bar 35.1, *Bassus,* the 2nd *minima* is *d.*

London 35087 no. 37

<div style="text-align:right">Agricola, Da pacem, domine</div>

London, British Library, Add. MS 35087, ff. 39v-40

1) Bar 35.1, *Bassus*, the 2nd *minima* is *d*.

Paris 1597 no. 4

Da pacem, domine [Agricola]

Paris, Bibliothèque Nationale, ms. f.fr. 1597, ff. 3ᵛ-4

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21 *Parce, domine, parce populo tuo* [Jacob Obrecht]

Appendices

»Parce, domine, populo tuo« 3v, Cambridge, Magdalene College, MS Pepys 1760, ff. 46v-47 Obreh (in index)

»Parce, domine, populo tuo« 3v, Uppsala, Universitetsbiblioteket, Vokalmusik i Handskrift 76a, ff. 26v-27

21 *Parce, domine, populo tuo* [Jacob Obrecht]

White mensural notation.

1) This copy of the music contains very many rhythmical errors:
Bar 9 *Superius & Bassus*: written as breves with fermatas;
bar 9.1 *Tenor*: the dot is missing;
bar 10 *Tenor*: written as a *longa*;
bar 11.1 *Tenor*: the dot is missing;
bar 14.1 *Bassus*: the rest is missing;
bar 21.1 *Tenor*: the dot is missing;
bar 21.2 *Superius*: the stem is missing on the *minima b'*;
bar 27.1 *Tenor*: the dot is missing;
bar 28.1 *Superius*: the rest is missing;
bar 29.2 *Tenor*: the stems are missing on the two *semiminimae*;
bar 36.1 *Superius*: is a dotted *semibrevis*;
bar 36 *Bassus*: is a *semibrevis*;
bar 42 *Superius*: the dot is missing on *d''*;
bar 43.1 *Superius*: the dot is missing;
bar 45 *Tenor*: is a *brevis*.

2) *Superius*: in the MS the words "domine parce" are placed below bb. 6-9
and bb. 11-12.
3) *Tenor*: text bb. 7-15 "populo quia pius es".
4) *Tenor*: text bb. 19-24 "et misericors".
5) *Tenor*: text bb. 30-36 "Exaudi nos".

Obreh (Jacob Obrecht), *Parce, domine, populo tuo*

Uppsala 76a no. 30

Parce, Domine, populo tuo [Jacob Obrecht]

Uppsala, Universitetsbiblioteket, Vokalmusik i handskrift 76a, ff. 26ᵛ-27
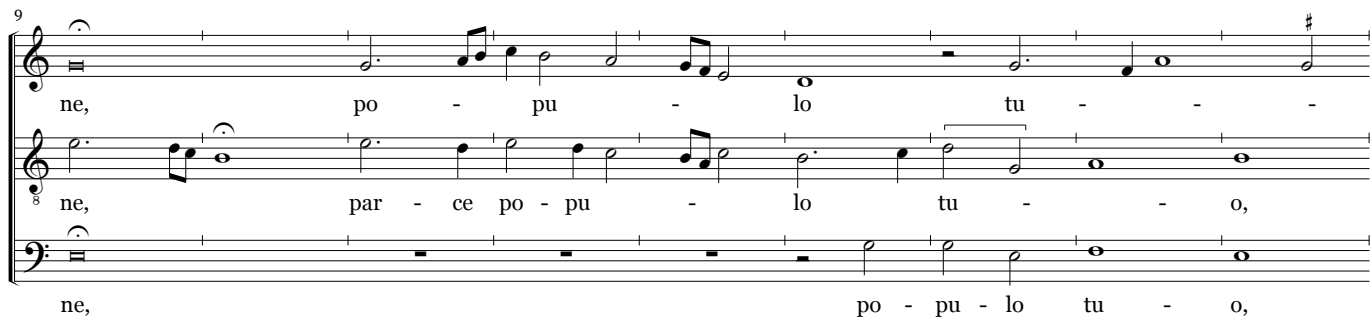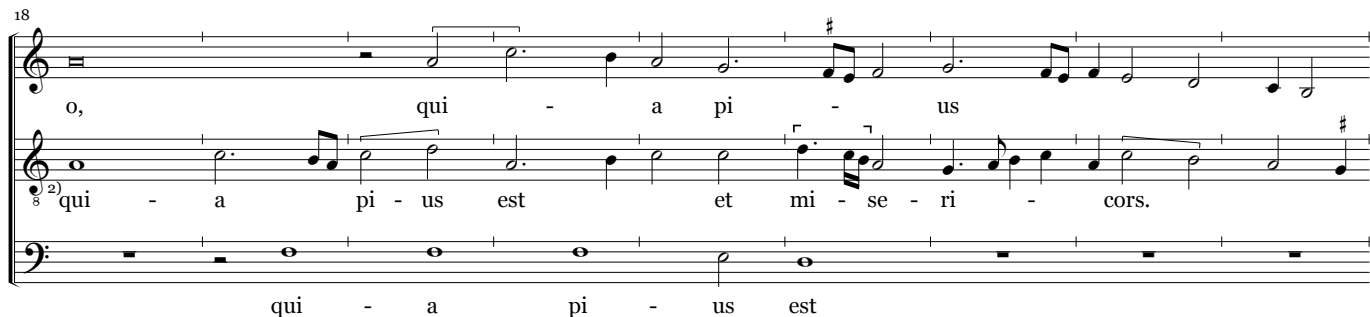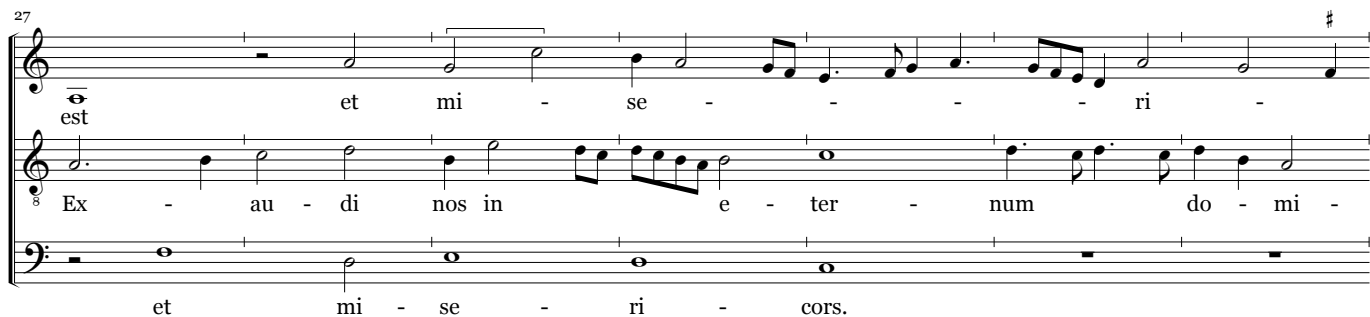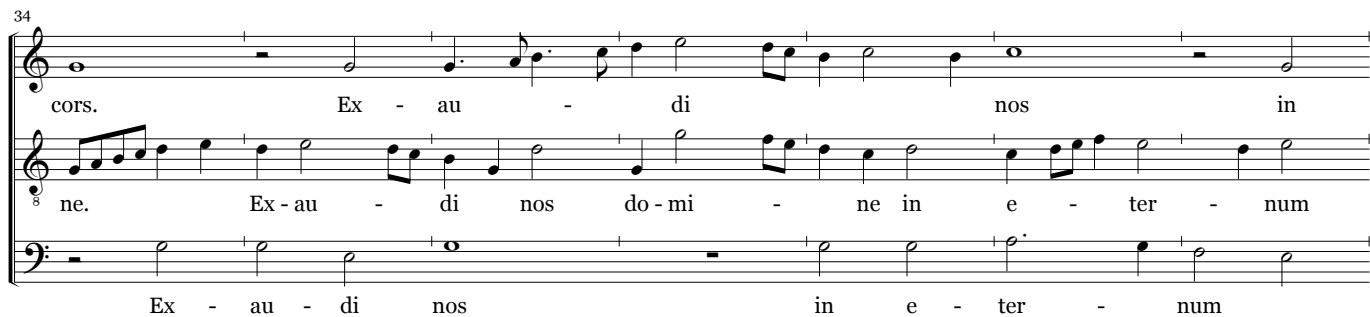
1) *Tenor,* bars 7.2-10 are missing – the upper right corner of the page has been torn off; music supplied from the versions of the Cambridge and Amiens MSS.

2) *Tenor,* bar 18, from this point on the text has been underlaid by a later hand.

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237

22 *Dulcis amica dei« 3v [Prioris]*

Appendices

»Dulcis amica dei« 3v, Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier), ff. 139v-140

»Dulcis amica dei« 3v, Cambridge, Magdalene College, MS Pepys 1760, f. 2 Prioris

[Without text] 4v (Altus iincomplete), Paris, Bibliothèque Nationale, ms. f.fr. 2245, ff. 31v-32

»Dulcis amica dei« 3v, Copenhagen, The Royal Library, MS Ny Kgl. Samling 1848 2°, p. 430

»Dulcis amica dei« 4v, Paris, Bibliothèque Nationale, ms. f.fr. 1597, ff. 4v-5

»Dulcis amica dei« 4v, Uppsala, Universitetsbiblioteket, Vokalmusik i Handskrift 76a, ff. 55v-56 Prioris

22 *Dulcis amica dei* [Prioris]

White mensural notation on four-line staves.

1) Bars 1-2, *Tenor,* missing in the MS.
2) Bars 10-11, *Bassus,* is a *brevis.*
3) *Superius, text,* bb. 14.2-32, "Stella decora" starts in b. 19; the music runs out before the text.
4) Bars 17-18, *Superius & Tenor,* in each voice a *brevis* with fermata.
5) Bar 25.1, *Bassus,* the rest is missing.

Laborde no. 100

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 139ᵛ-140

Dulcis amica dei [Prioris]

[Superius]

[Tenor]

[Bassus]

Mensura = o

Dul - cis a - mi - ca de - - - - i,

Dul - cis a - mi - ca de - i,

Dul - - -cis a - mi - ca de - i,

Ro - sa ver - nans, Stel - la de - co - ra,

Ro - sa ver - nans, Stel - la de - co - ra,

ro - sa ver - nans, stel - la de - co - ra,

tu me - mor es - to me - i dum

tu me - mor es - to me - i dum

tu me - mor es - to me - i

mor - tis ve - ne - rit ho - ra.

mor - tis ve - ne - rit ho - ra.

dum mor - tis ve - ne - rit ho - ra.

1) *Bassus,* bar 18, is a *longa.*

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Cambridge 1760 no. 4

Prioris, *Dulcis amica dei*

1) Bar 10, *tenor,* is a *brevis.*
2) Bar 18, *bassus,* is a *longa.*

Paris 2245 no. 26

Dulcis amica dei [Prioris]

Paris, Bibliothèque Nationale, ms. f.fr. 2245, ff. 31ᵛ-32

[Superius]

[Contratenor]

[Tenor]

[Bassus]

1) Text missing in the MS.
2) Bar 10, *superius,* is a *brevis.*
3) Bar 18, *contratenor*, is a *longa.*
4) Bar 18, *bassus,* is a *longa.*
5) Bars 19-21.1. *bassus,* originally *brevis b-flat,* two *semibreves b-flat, semibrevis g*; crossed out and changed during the composing of the new *contratenor.*
6) Bar 21.1, *contratenor,* a *semibrevis* is missing.
7) Bars 26 ff, *contratenor,* missing – the attempt at composing a new voice apparently was abandoned.

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Copenhagen 1848 no. 242

Copenhagen, The Royal Library, MS Ny kgl. Saml. 1848 2°, p. 413

Dulcis amica dei [Prioris]

1) Bar 31, *bassus*, the note *F* is blackened.

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Paris 1597 no. 5

Dulcis amica dei [Prioris]

Paris, Bibliothèque Nationale, ms. f.fr. 1597, ff. 4ᵛ-5

1) Bar 10, *contratenor,* is a *brevis.*   2) Bar 18, *contratenor,* is a *longa.*

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Uppsala 76a no. 56

Uppsala, Universitetsbiblioteket, Vokalmusik i handskrift 76a, ff. 55ᵛ-56

Prioris, *Dulcis amica dei*

[Superius]

Contratenor

Tenor

Bassus

Dul - cis a - mi - ca de - i, Ro - sa ver-nans, stel - la de - co - ra, Tu me - mor es - to me - i dum mor - tis ve - ne - rit ho - ra.

Dul - - cis a - mi - ca de - i, Ro - sa ver-nans, stel - la de - co - ra, Tu me - mor es - to me - i dum mor - tis ve - ne - rit ho - ra.

Dul - cis a - mi - ca de - de - i, Ro - sa ver-nans, stel - la de - co - ra, *Tu me - mor es - to me - i* dum *mor - tis ve - ne - rit ho - ra.*

Dul - - cis a - mi - ca de - i, Ro - sa ver-nans, stel - la de - co - ra, Tu me - mor es - to mei dum mor - tis ve - ne - rit ho - ra.

1) Bar 18, *superius,* is a *longa.*

23 *In primis vesperis beata Barbare martire*

23 *In primis vesperis beate barbare* [Officium de S. Barbara – 1st & 2nd Vespers]
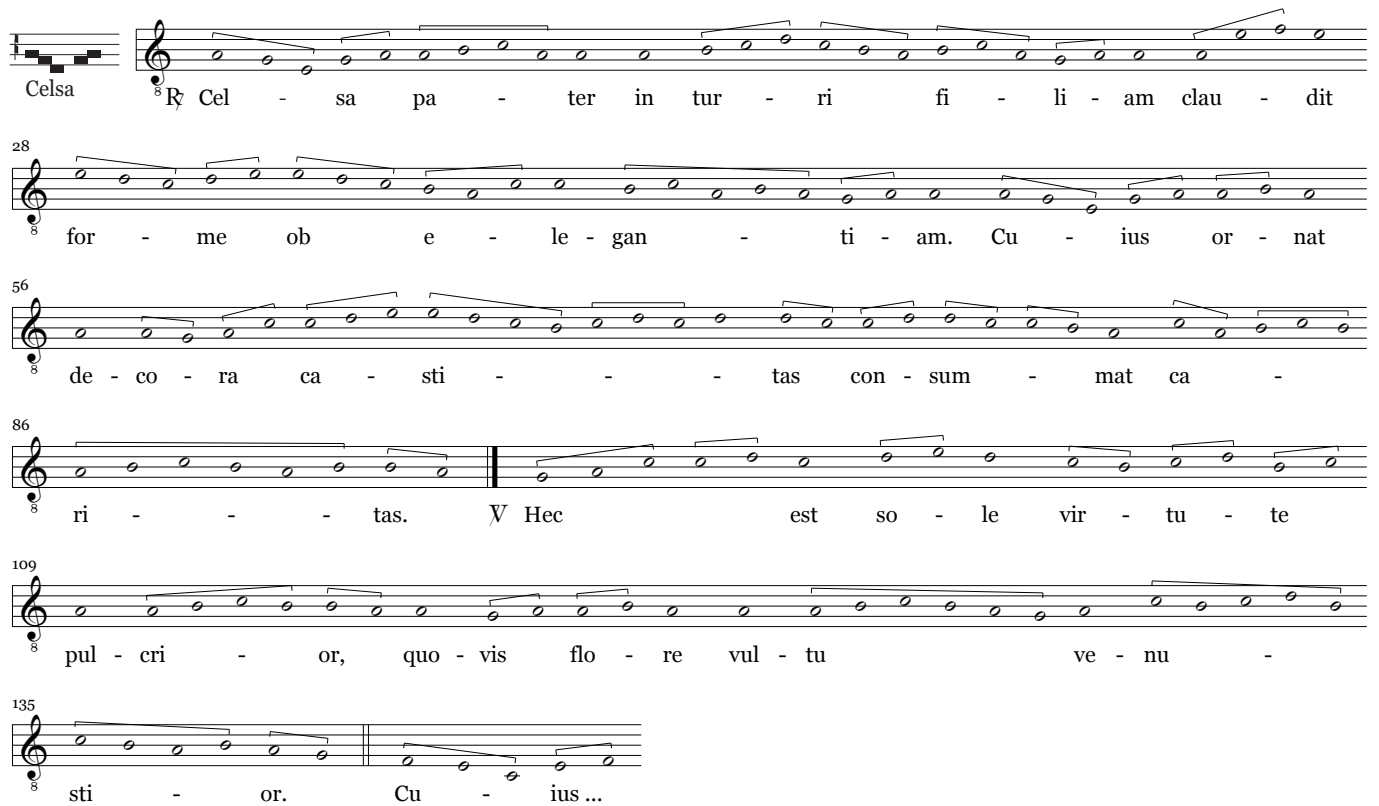
In primis vesperis beate barbare martire

Dicentur psalmi de Feria

Gau - de   ma - ter ec - cle - si - a   fe - stum co - len - do

bar - ba - re, nam to - ta ce - li   cu - ri - a   de ta - li   gau - det   com - pa - re.

Se - cu - lo - rum   a - men.

Sum - mi   re - gis   cle - men - ti - am   vox u - na   lau - dat   om - ni - um,

qui   bar - ba - re   vic - to - ri - am   de - dit   et   ce - se   pre - mi - um.

Se - cu - lo - rum   a - men.

Ne - xu   in - vin - ci - bi - li   a - mo - ris   a - stric - ta

nul - lus   est   in - fra - gi - li   se - xu   pe - nis   vic - ta.

Se - cu - lo - rum   a - men.

Vir - go   ca - rens   ma - cu - lis   pol - le - bat   se - re - nis

co - lum - ba - rum   o - cu - lis   tur - tu - ris - que   ge - nis.

Se - cu - lo - rum   a - men.
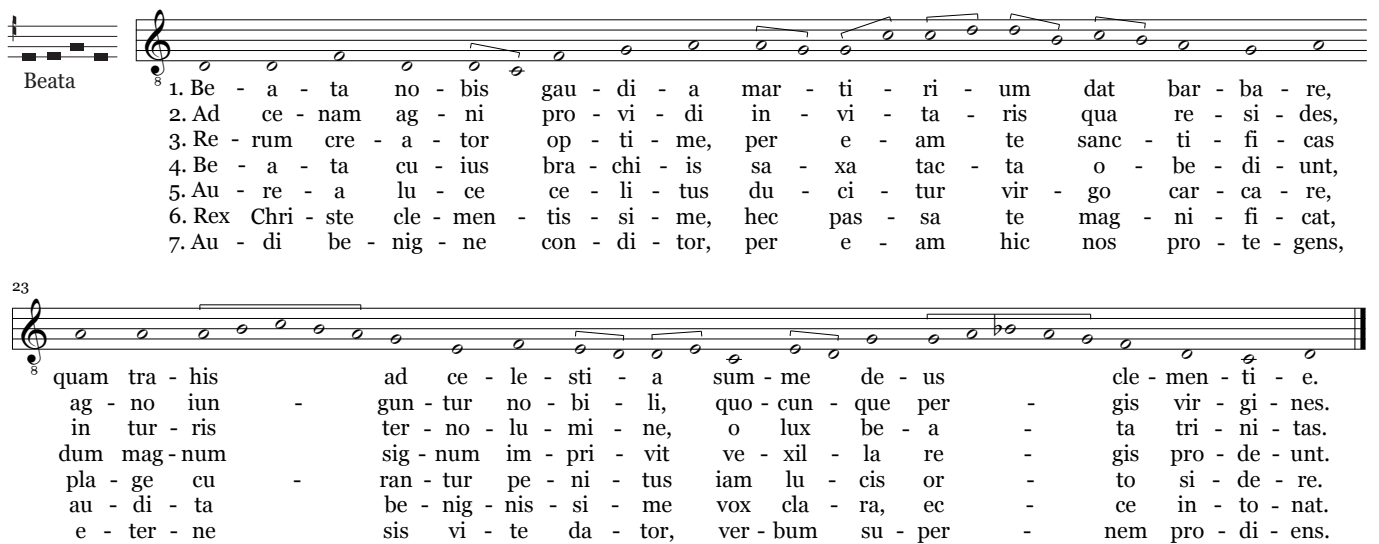
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Capitulum, Confitebor tibi domine

Celsa

R̦ Cel - sa pa - ter in tur - ri fi - li - am clau - dit

for - me ob e - le - gan - ti - am. Cu - ius or - nat

de - co - ra ca - sti - - - tas con - sum - mat ca -

ri - - - tas. V̦ Hec est so - le vir - tu - te

pul - cri - or, quo - vis flo - re vul - tu ve - nu -

sti - or. Cu - ius ...

Hympnus
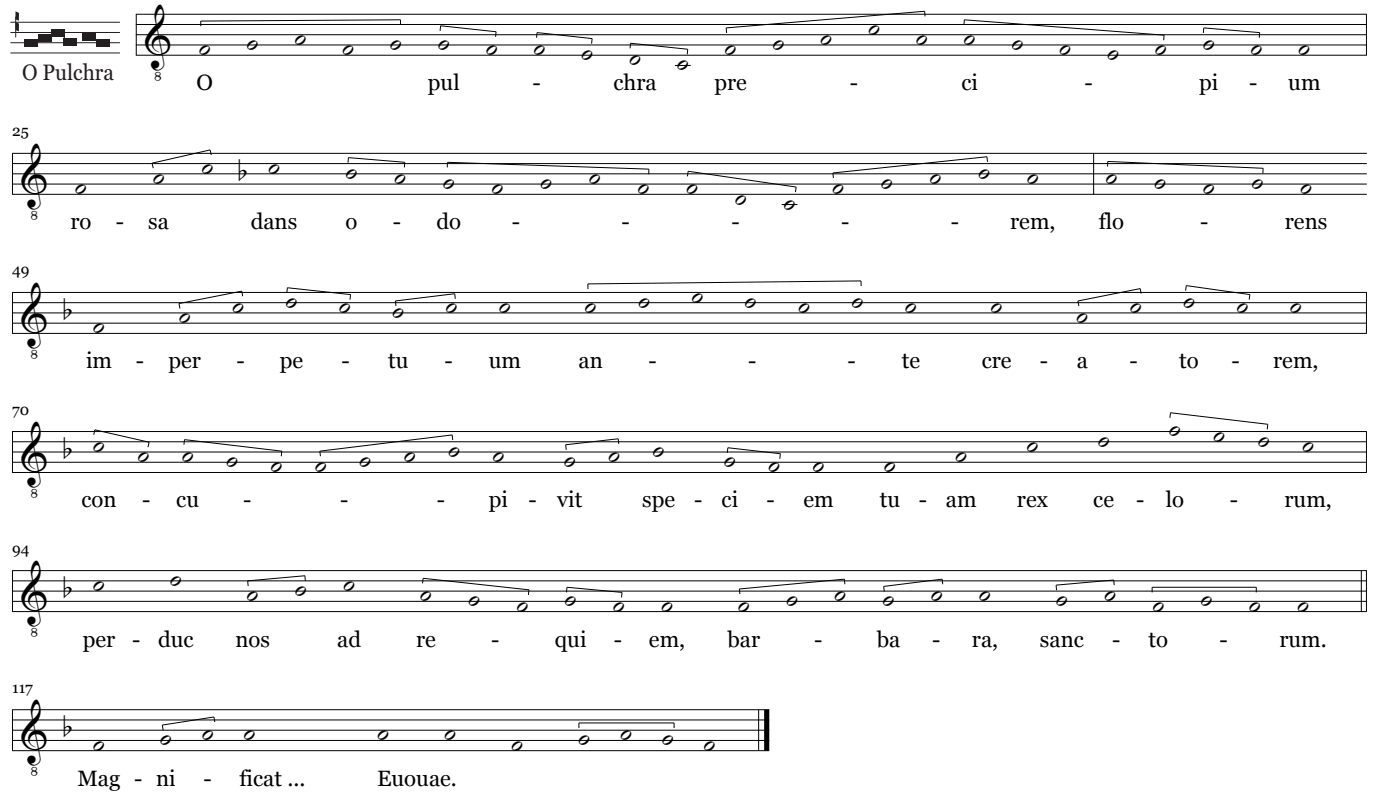
Beata

1. Be - a - ta no - bis gau - di - a mar - ti - ri - um dat bar - ba - re,
2. Ad ce - nam ag - ni pro - vi - di in - vi - ta - ris qua re - si - des,
3. Re - rum cre - a - tor op - ti - me, per e - am te sanc - ti - fi - cas
4. Be - a - ta cu - ius bra - chi - is sa - xa tac - ta o - be - di - unt,
5. Au - re - a lu - ce ce - li - tus du - ci - tur vir - go car - ca - re,
6. Rex Chri - ste cle - men - tis - si - me, hec pas - sa te mag - ni - fi - cat,
7. Au - di be - nig - ne con - di - tor, per e - am hic nos pro - te - gens,

quam tra - his ad ce - le - sti - a sum - me de - us cle - men - ti - e.
ag - no iun - gun - tur no - bi - li, quo - cun - que per - gis vir - gi - nes.
in tur - ris ter - no - lu - mi - ne, o lux be - a - ta tri - ni - tas.
dum mag - num sig - num im - pri - vit ve - xil - la re - gis pro - de - unt.
pla - ge cu - ran - tur pe - ni - tus iam lu - cis or - to si - de - re.
au - di - ta be - nig - nis - si - me vox cla - ra, ec - ce in - to - nat.
e - ter - ne sis vi - te da - tor, ver - bum su - per - nem pro - di - ens.

Amen. V̦ Ora pro nobis beata barbara. R̦ ut digni

antiphona ad Magnificat

O Pulchra

O — pul — chra pre — ci — pi — um

ro — sa dans o — do — — — — — rem, flo — rens

im — per — pe — tu — um an — — — te cre — a — to — rem,

con — cu — — — pi — vit spe — ci — em tu — am rex ce — lo — rum,

per — duc nos ad re — qui — em, bar — ba — ra, sanc — to — rum.

Mag — ni — ficat ... Euouae.

Deus qui beatissimam virginem Barbaram roseo martyrii cruore perfusam
in thalamo regni tui hodierna die collocasti: concede propitius: ut per eam
suorum apud te veniam delictorum obtineant qui eius sempiterne claritati
humilli devotione congaudeant. Per dominum ...

[2nd Vesper]

For - ma pul - chra splen - du - it qua - si lux di - ci, fal - sos de - os

con - spu - it cul - trix ve - ri de - i.   Dixit dominus ... (ps. 109)

For - me de - cus su - pe - rat mo - rum dis - ci - pli - na,

qui - bus se con - fe - de - rat gra - ti - a di - vi - na.   Laudate pueri ... (ps. 112)

Pa - tris in e - di - fi - ci - o na - te fi - unt im - pe - ri - o

tres fe - ne - stre, non ge - mi - ne sub tri - ni - ta - tis no - mi - ne.

Letatus sum ... (ps. 121)

Bi - nis fe - ne - stris ter - ti - am ad tri - ni - ta - tis glo - ri - am

ad - dit, qui fons est lu - mi - nis et lu - men om - nis ho - mi - nis.

Nisi dominus edificaverit ... (ps. 162)

251

Capitulum, Confitebor tibi domine rex:

Honor

℞ Ho - - - nor de - o pro tro - phe - o

25
da - to bar - ba - re per quem ad - iu - ta est

48
con - se - quu - ta ce - li cho - rum et sum - mum bo - num.

74
Sig - nis splen - dens et vir - tu - tum ju - - -

93
- - - - - - - - ba - re.

112
℣ Ce - li le - ta men - sa fre - ta de - bri -

137
a - tur di - vi - no nec - ta - re. [℞] Sig - nis.

161
[℣] Glo - ri - a pa - tri et fi - li - o et

181
spi - ri - tu - - - - i sanc - to. [℞] Sig ...

[Hymnus] Beata nobis gaudia ℣ Ora pro nobis sancta barbara

252

[Antiphona ad Magnificat]

Ave

A - - - ve vir - go mul - tis cla - ra sig - nis

et vir - tu - ti - bus, do - nis de - i de - o ca - ra per - fru - ens

per - hen - ni - bus, ag - num se - quens no - vum can - tas bar - ba - ra

iam can - ti - cum nos per pre - ces per - duc

sanc - tas ad con - cen - tum ce - - - li - rum.

Mag - ni - ficat ... Se - cu - lo - rum a - men.

24 *Missa de Sancta Katherina*

Alleluya and Sequence

24 *Missa de sancta Katherina*

Alleluya. Hodie Katherina virgo

Alleluya

Al - le - lu - ya.

Ho - di - e   Ka - the - ri - na vir - go   ce -

los   a - scen - dit, gau - - - - de - te qui - a

cum Chri - sto reg - - - - - - - -

nat in   e - ter - num.

Triumphanti verbo et sanguine (Sequence)

Triumphanti

[1a]

Tri - um - phan - ti   ver - bo et san - gui - ne gau - de sy - on in tu - a

vir - gi - ne re - gina mun - di pro Chri - sti no - mi - ne re - spi - ren - ti.

[1b]

Ka - the - ri - ne pan - gat mar - ti - ri - um pa - ri vo - to cho - rus fi -

de - li - um men - te pu - ra con - cep - tus cor - di - um ex - i - en - ti.

[2a]

Da - ta vir - go ex a - lex - an - dri - a co - sti re - gis u - ni - ca

fi - li - a di - vi - ni - tus om - ni sci - en - ti - a e - ru - di - ta.

138 [2b]
Cum vi - de - ret diis sa - cri - fi - ci - um of - fe - ren - tes tur - bas gen -

159
ti - li - um ad e - o - rem re - gem ma - xen - ti - um a - it i - ta.

181 [3a]
I - stud tem - plum non mi - re - ris ne de - mo - nes sed se - de - ris

204
ce - li ter - re do - mi - num.

215 [3b]
Ip - se est de - us de - o - rum, lap - so - rum spes et re - o - rum

238
ve - ni - a lux lu - mi - num.

249 [4a]
Diis con - iunc - tis o - ra - to - res ce - sar vo - cat ut vic - to - res

272
su - pe - di - rent vir - gi - nem.

282 [4b]
Sed ce - den - tes ve - ri - ta - ti de - co - lan - tur bap - ti - za - ti

305
pro - pri - um per san - gui - nem.

315 [5a]
Ce - sar fru - det qui - a vi - det quod tor - men - tis vir - go ri - det nil ce - des

338
sup - pli - ci - o.

344 [5b]
De - nu - da - tur fla - gel - la - tur car - ce - ra - li pe - ne da - tur sic ju - ben -

257

367
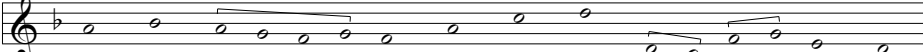
te im - pi - o.

373 [6a]

Hanc re - gi - na dum so - la - tur chri - sti - a - na

394

di - la - ta - tur per ip - sam re - li - gi - o.

410 [6b]

Quod cum re - gi nun - ci - a - tur a pro - pha - nis

431

ju - gu - la - tur u - na cum por - phi - ri - o.

447 [7a]
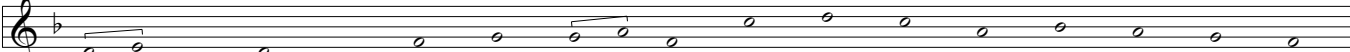
Hanc chri - stus cum vir - gi - na - li ce - tu ius - sit spi - ri - ta - li

465
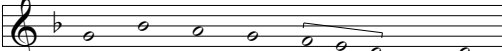
il - lu - stra - tam si - de - re.

474 [7b]

Ce - sar fu - rit et ta - be - scit qui - bus per - dit ip - sam ne - scit

492
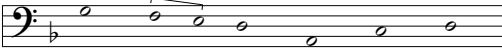
nec po - test sub - ver - te - re.

501 [8a]

Il - li ro - te ap - pli - can - tur qui - bus gen - ti - les mac - tan - tur sed

522

in - tac - ta vir - gi - ne.

529 [8b]

Tan - dem demp - ta a co - hor - te con - demp - na - tur di - ra mor - te lac

550

fun - dens pro - san - gui - ne.

557 [9a]

Ka - the - ri - na mon - te sy - na tu - mu - la - tur et li - qua - tur

578

o - le - um de tu - mu - lo.

587 [9b]

Red - dit gres - sum le - vat fes - sum sur - dus au - dit mu - tus plau - dit

608

fac - tus a - mi - ni - cu - lo.

617 [10a]

A - ve vir - go mar - tyr a - ve ser - vos tu - os tol - las a - ve

642

o - nus no - bis le - vas gra - ve Chri - sto re - con - ci - li - a.

664 [10b]

As - si - sten - tes tu - is fe - stis cu - sto - di nos ab in - ce - stis

688

ne nos te - rat mun - di pe - stis et i - na - nis glo - ri - a.

710
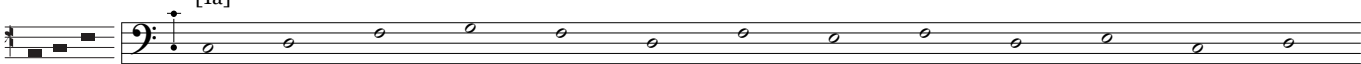
A - - - men

25 *Sedentem in superne*
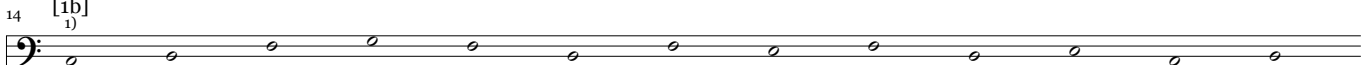
25 *Sedentem in superne*
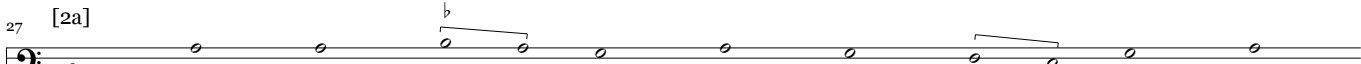
[1a]
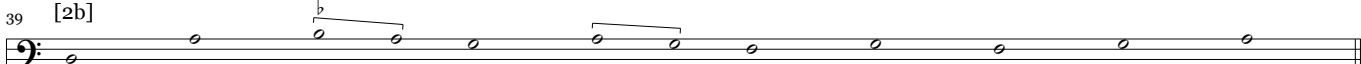
Sedentem

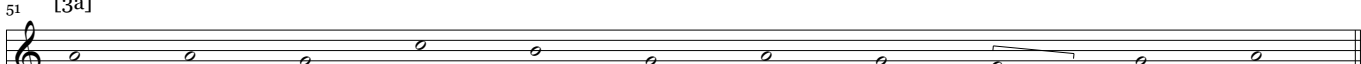Se - den - tem in su - per - ne ma - ge - stra - tis ar - ce

[1b]
1)

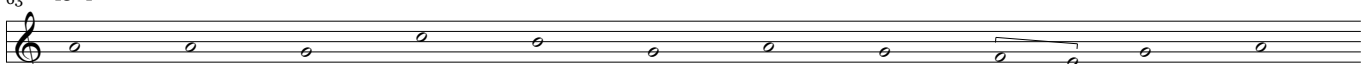Ad - o - rant hu - mi - li - me pro - cla - man - tes ad te

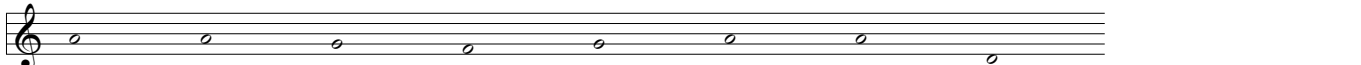[2a]

Quem il - lis un - de - vi - gin - ti quin - que

[2b]
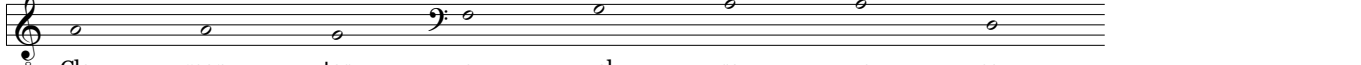
Sanc - tus, sanc - tus, Sanc - tus Sa - ba - oth rex
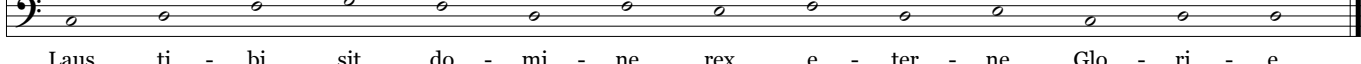
[3a]

Ple - na sunt om - ni - a glo - ri - e tu - e

[3b]

At - que cum In - no - cen - tis - si - mo Gir - ge

[4a]

Qui si - ne ul - la sunt la - be

[4b]

Cla - man - tes e - xel - sa vo - ce:

[5]

Laus ti - bi sit do - mi - ne rex e - ter - ne Glo - ri - e.

1) Section 1b, notes 14-26, the music is missing in the MS, and the text has
been entered above the beginning of the sequence.