

Notre-Dame and Related Conductus

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Part 1

Four- and Three-Part Conductus in the Central Sources

Transcribed and Edited by

Gordon Athol Anderson †

- A 1-A 13:** Conductus in Motet Fascicles
- B 1-B 3:** 4-part Conductus
- C 1-C 8:** 3-part Conductus in 4 Central Sources
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VOLUME I

CONDUCTUS-MOTETS TRANSMITTED IN CONDUCTUS FASCICULES¹

4PT CONDUCTUS

3PT CONDUCTUS IN FOUR CENTRAL SOURCES

3PT CONDUCTUS IN THREE CENTRAL SOURCES

3PT CONDUCTUS IN TWO CENTRAL SOURCES

This volume contains some of the oldest as well as some of the most mature conductus from the Notre-Dame répertoire, and overall it presents the bulk of the extant 3pt pieces and all of the few remaining 4pt works. One should note particularly the extended conductus cum caudis, for they belong to those select compositions which are representative of the greatest art, and they do not suffer in comparison with any works from their own period, or with works from any other period of musical history. Now that they are available in a modern edition, it is hoped that they will be performed and thus enjoyed by both players and listeners, and studied by all lovers of music.

Many people have contributed to the maintenance of work on this edition of the conductus, and to all of them I owe much gratitude. I should like especially to mention at this time the Australian Research Grants Committee, the Research Committee of the University of New England, Armidale, the general editor of this series, Professor Luther Dittmer, and Mr. Alan Treloar. All in different ways have helped considerably in the production of this volume.

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May 1975

¹ At the time of his untimely death on 30th June 1981, Prof. Anderson had completed the entire preface, critical notes, and musical text of this volume. In addition, he had read and corrected the proofs of the preface and the musical text. The remainder has been completed by the publisher.

Serena Virginum

A1

Se - re - na - vir - gi - num, Lux ple - na lu - mi - num,

Tem-plum tri - ni - ta - tis, Pu - ri - ta - tis Spe - ci - a - lis Ta - la - mus,

Ar - cha no - ve le - gis, Tro - nus no - vi re - gis, Vel - lus, quod ri - ga - vit, Qui no - stram por -

ta - vit Sac - cum no - stram car - nem - Ve - sti - ens - Ne - sci - ens

Vi - rum De - um pa - ris, O Ma - ri - a, Ma - ter pi - a, Stel - la ma - ris Sin - gu - la - ris,

ra-ti-o. Lu-tum cum ma-du-it Spu-ti co-nu-bi-o, Spu-tum non vi-lu-it Lu-ti con-

sor-ti-o, Neu-trum ab-sor-bu-it I-sta com-mix-ti-o. Sal-vat, quas mi-scu-it, Na-tu-ras

u-ni-o O - - - - - mnes.

De Stephani Roseo Sanguine

A11

Ma 2,3, f. 4r.

Magister Perotinus

De Ste-pha-ni ro-se-o san-gul-ne Mar-ti-ri-i ver-nant

pri-mi-ti-e. E-li-mi-nant pri-sti-ne Nu-bem scri-pto-re.

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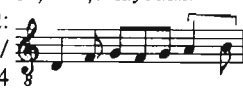
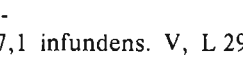
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Critical Notes

To the manuscript abbreviations given in Volumes II, IV, and V, the following are added for this volume.
Manuscripts: Only abbreviations are given here.

Angers 283	Angers, <i>Bibliothèque municipale</i> , 283.
Ba	Bamberg, <i>Staatsbibliothek</i> , Lit 115 (<i>olim</i> Ed. IV 6)
Berl Th lat 8° 225	Berlin, <i>Deutsche Staatsbibliothek</i> , Cod. lat. 8° 225.
Berl lat fol. 312	Berlin, <i>Deutsche Staatsbibliothek</i> , Cod. lat. fol. Th. 312.
BN 4880	Paris, <i>Bibliothèque nationale</i> , lat. 4880.
Brussel 19606	Bruxelles/Brussel, <i>Koninklijke Bibliotheek/Bibliothèque royale</i> , 19606.
Charleville	Charleville, <i>Bibliothèque municipale</i> , MS 190.
Chartres 341	Chartres, <i>Bibliothèque de la ville</i> , MS 341 (now lost).
Cl	Paris, <i>Bibliothèque nationale</i> , n. acq. frç. 13521 (<i>Chansonnier de La Clayette</i>)
Da 521	Darmstadt, <i>Hessische Landesbibliothek</i> , 521.
Don	Donaueschingen, <i>Fürstliche Bibliothek</i> , 882.
Hortus	Strasbourg/Straßburg, <i>Bibliothèque municipale (olim Bibliothèque de la ville)</i> , <i>Hortus deliciarum</i> (MS now lost)
LoA	London, <i>British Library</i> , Egerton 2615.
LoHa	London, <i>British Library</i> , Harley 978.
LoHarl 524	London, <i>British Library</i> , Harley 524
LoLamb	London, <i>Lambeth Palace</i> , 522.
Lo Add 24659	London, <i>British Library</i> , Additional 24569.
Maz	Paris, <i>Bibliothèque Mazarine</i> , 307 (356).
Mo	Montpellier, <i>Bibliothèque de l'école de médecine</i> , H 196.
MüA	München. <i>Bayerische Staatsbibliothek</i> , Mus. 4774 and fragment previously in the private library of Johannes Wolf (now lost, but photo-copies are preserved at Paris, <i>Bibliothèque nationale</i>).
OLy	Oxford, <i>Bodleian Library</i> , Lyell 72.
Roma Cas 1404	Roma, <i>Biblioteca Casanatense</i> , MS 1404.
StV	Paris, <i>Bibliothèque nationale</i> , lat. 15139.

Tort N° 2: *T:* B 1,3 2li FE; B 1, B 3, B 4 f. / om; B 6,3 pli-dx; B 7,2 3cur BAG; B 13,1 G. *Du:* B 1, B 3 / om; B 5,3 si 2li DDE; B 5 / om; B 6,3 pli-dx; B 8,1 2li; B 9,1 B; B 9,2-B 10 5si ABCDA; B 13,1 si A. *Tr:* Str. I only; L 1,1 initial *V* om; word written as [V]eris, with *s* underlined to show error; L 5,3 laycum.

St Gall N° 13: *T:* B 1,3 2li FE; B 1 / om; B 2:  B 2 / om; B 3,3 2si AA; B 3, B 4 / om; B 5,3 om; B 9,3 2li AG; B 10,2 2li AB; B 10 / om; B 11,2 2li CD; B 12,3 2li GF; B 13,3 3cur BAG; B 14  B 2si AA; B 1-B 2 repeated with text of Str. II, plete. II, L 8,1-3 with musical notation; L 12,1 partus. III, L 21,1 possit. IV, L 23,3 veritatis; L 27,1 infundens. V, L 29,1 sic; L 30,3 om; L 32,1 f. auri signans; L 34,2 signat.

Stutt N° 40: 1pt neumes to each of Str. I-V, designated *Conductum* at the end of the poem. The neumes will not be discussed here. *Tr:* I, L 6,3 thropicum. II, L 9,2 nec; L 9,5 marcessit; L 12,2 partus. III, L 16,2 the abbreviation for *-ans* is joined to the neume sign; L 21,1 possit. IV, L 23,3 veritatis; L 25,3 paraclitus; L 26,1 conflavit; L 27,1 informans. V, L 29,1 sic; L 32,1 f. auri signat; L 34,2 signat.

Hortus N° 2: Originally in 1pt (?), but Tt only preserved in Engelhardt 134: Str. I-V complete, designated «Item [rhythmus] de nativitate Domini.» (Another [rhythmic song] for the Nativity of our Lord). I, L 4 fecit florem mysticum. II, L 12,1 partus. IV, L 23,3 veritatis. V, L 29,1 sic; L 30,2 f. monet (*n* or *v* in MS ?) pie; L 32,1 f. auri signat; L 34,2 signat.

Orawl N° 44: Str. I-V complete, with superscript «Commendatio cuiusdam nobilis viri.» (Commendation of a certain illustrious man). IV, L 27,1 infundens.

Chartres 341: MS now lost.

Charleville: Str. I-V complete, with Str. III and IV reversed in order. II, L 9,2 nec; L 12,2 partus. IV, L 23,3 veritatis. III, L 16,1 f. domans ignis; L 20,1 quod. V, L 29,1 f. aurum; L 30,2 f. monet pie; L 32,1 f. auri signat; L 34,2 signat.

Paris 4880: Str. I-V complete. II, L 9,5 marcessit; L 12,1 partus. III, L 19 corrupt: pium ignem contra; L 21,1 possit. IV, L 23,1 fons; L 23,3 veritatis. V, L 29,1 sic; L 30,2 f. movet pie; L 32,1 om; L 34,1 signat.

C 2; *Presul nostri temporis.*

Main sources: W₁ 8,3, f. 72^r; F 6,9, f. 211^r; Ma 5,7, f. 115^r (2pt); W₂ 6,1, f. 92^r (2pt).

Secondary source: LoA 1,6, f. 87^v. The MSS show a different tradition in modal rhythm: W₁ has first mode; F and W₂ have second mode (with a first mode melisma excepted); Ma and LoA partake of both traditions.

W₁ 8,3: *T:* B 1 / om; B 13-B 14,1:  B 22 / om; B 23,3 C; B 34 / om; B 42,1 note and / 2li; B 82,1 L-dx. *Du:* B 22 / om; B 24,1 /; B 58 si; B 72 / om. *Tr:* B 32,2, B 36,2 /; B 58 si;  B 68 f. notated 3rd too high; B 83,2 / . *Tr:* N. V.

F 6,9: *T:* B 75,4-B 83 B fl sig om. *Du:* B 50,2 om (from W₂). *Tr:* B 32,2 /; B 38 f. 3li 2li (correct version from LoA); B 44 / om; B 58 si. *Tr:* N. V.

Ma 5,7: B 1-B 18 after W₁, B 19 ff. after F. *T:* B 12, B 14, B 16 / om; B 17 si; B 22 / om; B 37,2 si E; B 40,3-1, B 44,3-1, B 49,3-1 3li; B 51, B 63, B 71 f. / om; B 73-B 83 B fl sig om; B 79,4-2 3li; B 89,2-B 91,1 3li 2li 2li; B 95,3 2li GF; B 96,1 om; B 100 extended ending by si C after B 100,3. *Du:* B 8,2-1 3li; B 12, B 22 / om; B 35,2 2li; B 42,2 L-dx; B 48,2 /; B 58 L-dx G; B 59,1 si A /; B 63 / om; B 70,1 2li; B 76 / om; B 77,3 pli; B 83,2 pli-dx; B 84,2 si E; B 90 3li; B 95-B 96,1 3li-pli 2li; B 99 f. without extension: same notes 3li 2li 3cur. *Tr:* L 1,1 initial *P* om; L 6,2 agens; L 9,3 final letter *m* (= *-um*) written at end of line in anticipation of the end of the melisma, which when written did not quite reach the letter.

W₂ 6,1: After F. *T:* 3li often written as si 2li: B 4,2-1, B 6,2-1, B 15,3-1, B 28,2-1, B 84,2, B 98,2-1; B 8,2-1 3li: B 37,2 si E; B 63 si 2li / om; B 66,2 si C; B 71 / om; B 77,1-4 3li si; B 84,2-end B fl sig; B 90,3-1 2li si; B 93,3 / . *Du:* si 2li = 3li (see *T*): B 1,2-1, B 10, B 25,2, B 41, B 45, B 56, B 75,1-3, B 95,1-3; B 6 / om; B 9,2, B 19,1 /; B 35,2 2li; B 49,3-1 2li si; B 59 2li /, with first note L-dx; B 77,1-3 3li-pli; B 84,2 si E; B 89-end B fl sig; B 89 3li; B 95,4-1 2li BG; B 100,3 f. si E. *Tr:* N. V.

LoA 1,6: B 1-B 18 after W₁, B 19 ff. after F. *T:* B 6 / om; B 14 both / om; B 16 / om; B 19,1 /; B 37,2 si E; B 39 om; B 40,3-1, B 44,3-1 3li; B 54,1 pli; B 63 2li / om, with first note L-dx; B 69-B 81 B fl sig; B 71, B 72 / om; B 82-end B fl sig om; B 94,3 / . *Du:* B 1-B 2,1 lost with cut out initial; B 8,1 /, making the measure second mode; B 19,1 /; B 19,2 first two notes lost with cut initial; B 22 / om; B 35,2 2li; B 48,2 /; B 49,2-1 2li si; B 58 L-dx G; B 59 si A /; B 70 si 3cur DCBA; B 77,1-3 3li-pli; B 89-end B fl sig om; B 90 3li; B 94,2 /; B 95,4-1 2li BG; B 99,2-B 100 3li 2si GAGFE. *Tr:* B 1,1 first note lost with cut out initial; B 6,1 /; B 6,2-B 8 om; B 12 / om; B 17,3 UW si G; B 19,2-B 20 lost with cut initial; B 28 / om; B 40-B 41,1 3li 2li; B 43 si 2li; B 45 f. defective: si 2li BCB, with UW clef sign between (= 2li CD in exemplar ?); B 49 / om; B 50,2-1 3li; B 57 f. shows correct 2si L-dx; B 70,2 si C; B 99,2-B 100 4cur CBAG. *Tr:* L 1,1 initial *P* and next letter *r* cut out; L 6,1 auctus.

C 3; *Dic Christi veritas.*

Main sources: W₁ 8,4, f. 73^r; F 6,3, f. 203^r; Ma 5,6, f. 114^r (2pt); W₂ 3,2, f. 33^r.

Secondary sources: LoA 2,7, f. 88^v; CB N° 131, f. 54^r (1pt neumes); Stutt N° 46, f. 31^v (1pt neumes); Roma, Casanatense 1404, f. 15^v (Tt); Berlin, Th. Lat. fol. 312, f. 5^v (Tt); = K 81 *Veste nuptiale*, for which composition *quod vide*; = L 5 *Bulla fulminante*, for which composition *quod vide*.