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Notre-Dame and Related Conductus *Opera Omnia*

Edited and Transcribed

by

Gordon A. Anderson

Pars Quinta

2pt Conductus, Unica in the Four Central Sources



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NOTRE-DAME AND RELATED CONDUCTUS — OPERA OMNIA

Edited and transcribed by Gordon A. Anderson

VOLUME V: 2PT CONDUCTUS, UNICA IN THE FOUR CENTRAL SOURCES.

INTRODUCTION

The full extent and division of the material for this complete edition are already published in my repertory study *Notre-Dame and Related Conductus — A Catalogue Raisonné*.¹ The whole publication will comprise:

- Volume I: 4Pt Conductus—Motets Transmitted in Conductus Fascicules; 3pt Conductus Transmitted in more than One Central Source.
 II: 3Pt Conductus, Unica in the Four Central Sources.
 III: 2Pt Conductus Transmitted in Four and Three Central Sources.
 IV: 2Pt Conductus Transmitted in Two Central Sources.
 V: 2Pt Conductus, Unica in the Four Central Sources.
 VI: 1Pt Conductus Transmitted in Fascicule X of the Florence Manuscript.
 VII: 1Pt Conductus Transmitted in Related Sources.
 VIII: 1Pt Conductus—The Latin Rondeau Repertory.
 IX: 3Pt Conductus Transmitted in Related Sources.
 X: 2Pt Conductus Transmitted in Related Sources.
 XI: Conductus known only by Texts, Incipits, and Citations; Commentary, Study, and History of Thirteenth-Century Conductus.

No apology need be given for an edition of the complete Notre-Dame conductus material and no special pleading for their importance need be made; indeed, musicologists should apologize to the scholarly world for waiting so long before undertaking such an enterprise. It is useless pleading that at the moment our knowledge is incomplete and that we are awaiting further enlightenment: for it is only to an initial edition that scholars can direct their attention in an effort to build a firmer basis on which either to accept or to amend the solutions presented, particularly after performance and further research have made it possible to reach a better and more impartial appraisal. I trust that this edition will prove such a stimulus.

The methods of transcription are readily apparent by a comparison of the scores themselves with the facsimile editions, all the important ones of which are available in print. As far as possible, I have tried to achieve a consistent interpretation of the original notation. However, it is not always possible to be wholly consistent within a system that in itself is not wholly consistent: often two or three divergent yet equally satisfying solutions to individual problems may be found, and the editor has of necessity had to make a final choice. The whole problem of different and alternate solutions will have to be deferred until after all the material has been transcribed and the full extent of the problem can be surveyed. Meanwhile, it is hoped that the present volume will be kindly received and given a thorough critical assessment, so that the wonderful musical and poetic creations of the thirteenth century may be better understood and find their rightful place in our cultural heritage.

Acknowledgements for many kindnesses received by individuals and institutions will be deferred until the final volume, but here I must thank The Research Committee of the Flinders University of South Australia and the Australian Research Grants Committee for continued financial support in the form of a Research Fellowship. Without their aid, this project would never have been begun.

School of Humanities
 The Flinders University of South Australia.
 June 1972.

1 *Miscellanea Musicologica: Adelaide Studies in Musicology* VI (1972), pp. 153-223, and VII (1975), pp. 1-81.

TEXTS AND TRANSLATIONS¹J 1; W₁ 9, 17, f. 109^V

I.	O quotiens (vos) volui Blande sub ala cogere, Quos iam natos regenui; Deperditis aperui Viam salutis terere, Sed crucis fracto federe, Me relicto contemptui, Causas vultis exquirere, Ne sactorum senatui Vos possitis adiungere.	10	O how often have I wished Gently to shelter you ³ 'neath my wings, ⁴ You whom already born I have renewed; ⁵ I have opened to damned souls A chance to tread salvation's road, But the pledge of the Cross lies broken, And I am abandoned, an object of scorn, While you strive to search out causes recondite ⁶ So that to the company of saints You may not be united.
II.	Numquid inter vos vilui Quod crucem meam perdere Gentem pravam sustinui? Nonne scitis, quod potui Mihi solus sufficere Et angelis percipere, Ne morerentur fatui? Sed hoc crucis caractere Plus gloriari volui, Quos me scio compellere. ²	15 20	Have I among you been accounted worthless, Because I have endured a worthless people ⁷ Destroying my Cross? You know, surely, that I was able To be sufficient to myself alone And to bid angels Not to suffer the foolish to perish? But by this mark of the Cross I wished them the more to glory ⁸ Whom I know I am constraining.

¹ Variants and reading from concordances are given in the critical notes at the end of the volume. Biblical texts and references are from the Vulgate.

² In style and subject matter, this poem is very similar to authenticated works of Chancellor Philippe, and I would tentatively ascribe it to him.

³ The Jews.

⁴ Cf. Psalm XVI:8 Sub umbra alarum tuarum protege me; so too, Psalm XXXV:8; LVI:2; LX:5; LXII:8.

⁵ Cf. John III:3 Nisi quis renatus fuerit denuo, non potest videre regnum Dei.

⁶ The Law as expounded in the Old Testament and explicated by the Jewish leaders.

⁷ Cf. Deuteronomy XXXII:5 generatio prava atque perversa.

⁸ Cf. Galatians VI:14 Mihi autem absit gloriari, nisi in cruce Domini nostri Jesu Christi.

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8 Moses and the burning bush (Exodus III:2) commonly symbolized the Virgin Mary: "For Moses beheld the bush burning with fire but not consumed by flame, in which the Lord appeared, when he delivered his people from Egyptian bondage. This miracle prefigured the Blessed Virgin, whom the fire of the Holy Spirit illuminated through her son while the flame of concupiscence harmed her not," Honorius of Autun, *Speculum Ecclesiæ*, in Migne, *Patrologia latina* CLXXII, column 904.

9 Symbolic of the virtues and the Blessed Virgin Mary: "That column (*virgula*) is the right pattern; of smoke perfumed (*fumi ex aromatibus*), namely, of remorse and of diverse virtues; of *myrrh*, from martyrs; of *frankincense*, from confessors; and of *all fragrant powders*, from the universal faithful of Christ; for he is the true unguent, that is the healer of souls. The congregation of the just is the gathering of his herbs, amongst all of which the Virgin was the spice (*condimentum*) of virtues, as a precious aromatic powder," Honorius of Autun, *Sigillum beatæ Mariæ*, in Migne, *Patrologia latina* CLXXII, column 504. The reference comes from Canticles III:6.

L

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Transcriptions

O Quotiens [Vos] Volui

J1

W1 9,17

8 I. O (o) quo - ti - ens [vos vo - lu - i

10 15
 Blan - de sub a - la - co - ge - re, Quos iam na - tos re - ge - nu - i; De - per -

20 25
 di - tis a - pe - ru - i Vi - am sa - lu - tis te - re - re, Sed cru - cis

30 35
 fra - cto fe - de - re, Me re - li - cto con - tem - ptu - i, Causas vul - tis ex - qui - re -

40 45
 re, Ne san - cto - rum se - na - tu - i Vos pos - si - tis ad - iun -

50 55
 ge - re.

II. Numquid inter vos vilui
 Quod crucem meam perdere
 Gentem pravam sustinui?
 Nonne scitis, quod potui
 Mihi solus sufficere
 Et angelis precipere,
 Ne morentur fatui?
 Sed hoc crucis caractere
 Plus gloriari volui,
 Quos me scio compellere.

Cu - i sub - i - to _____ Clau - dun - tur _____ ter - mi - ni, Sic a - gi - to _____

Sed sic - ut _____ me - mi - ni _____ Sic ten - dis _____ per - i - tum _____ Pal - pans _____ in - me - ri - tum;

Ad _____ lo - cu - los _____ O - cu - los _____ Di - ri - gunt _____ Et ma - nus _____ por - ri - gunt,

Ma - ni - pu - los _____ Par - vu - los _____ Ne - gli - gunt _____ Qui ge - stant _____ a - nu - los.

Involutus In Erroris

J30

F 7,101

In - vo - lu - tus _____ in er - ro - ris _____ La - be - ri - to _____ de - vi - a, Vi - am vi - te

me - li - o - ris _____ Ra - ti - o - ne _____ pre - vi - a _____ Ni - tor et le - tor _____ ag - gre - di,

Nec post e - sum _____ re - gre - di _____ Mo - re ca - nis _____ ad vo - mi - tum,

F: T: N.V. Du: B4, 1f ABG. Tt: Str. I-II only; I, L1,3 apperit; II, L9,3 contulit; L12,2 honore.
St Gall: The duplum is almost wholly disparate:

Ver pa - cis A - pe - rit Tel - lu - ris gre - mi - um Sa - lu - tis re - pe - rit Re - mis re - mi - gi - um

Iam pe - trus ex - e - rit U - trum - que gla - di - um, Qud pro - cul ab - e rit - In - cur - sus ho - sti - um

T: B4, B8, B10, B14 /om. Du: as T. Tt: Str. I-III only; I, L3,2 repperit; L7,1 quod; Str. III precedes Str. II in MS; II, L11,1 iam; III, L19,3 inuit.

OAdd: complete; II, L11,1 quem; V, L34,2 cenonensium; L39,1 ceduntur.

St Omer: complete, Str. I-V; I, L8,2 ostium, with the h written above in its correct place; II, L12,2 honore; IV, L28 Soror in filio; L30 Promeret versio; V, L34,2 cenocensium.

Rome, Vat. 3324: Str. I, III-IV of Tt only; I, L3,2 repperit; L7,3 abberit, with second b erased. III, L19 Ros cuius inuit; IV, L27,1 quod; L27,3 avumculum; L29 Cumulum gracie; L31,1 quod; V, L34,2 Senonemsium; L35,2 inpiis; L39 cedentur; L40,2 bidemcium.

KNXPV: This version has been published many times, the most accessible being, Fr. Gennrich, Die Kontrafaktor im Liedschaffen des Mittelalters (Langen bei Frankfurt a/M, 1965), p. 221.

J 33; Homo per potentiam.

Unique source: F 7,106, f. 355^V.

T: N.V. Du: B15,1 B. Tt: N.V.

J 34; O levis aurula.

Unique source: F 7,107, f. 355^V-356^F.

T: N.V. Du: N.V. Tt: I, L5,3 exit; L10,3 hanelitus; II, L13,2 anector; L19,2 omne.

J 35; Vite perditte.

Main source: F 7,108, f. 356^F.

Secondary sources: CB No. 31, f. 4^r-4^v (1pt neumes); M f. 81d, with contrafactum text A l'entrant du tens salvage (Rayn. 41) and wrongly attributed to de Viés Maisons, T f. 43^r, with some reworking by Hue de St Quentin; G f. 46a, with a Provençal contrafactum text Per dan que d'amor m'aveigna (Pill. 366.26) by Peirol.

F: T: N.V. Du: N.V. Tt: Str. I only; N.V.

CB: Str. I-IX complete, with neumes which are not decipherable; I, L7,1 et; II, L14,1 verum; L15,2 falso; IV, L36,1 non; L38,1 abbreviation for vestra; V, L42,2 Diane; VI, L59,3 servierit; VII, L61 Ire veneris; L62 Inmuto; L64 Vie veteris; L69,4 abea; VIII, L71,1 resi; L72 symonis; L78,1 hiis; L79,2 fugiendo; IX, L87,3 hiis; L88,1 que; L88,3 dei.

MTG: For transcriptions and reference to these versions, see Fr. Gennrich, Der musikalische Nachlass der Troubadours, Kommentar (Darmstadt, 1960), pp. 73 f.