

Notre-Dame and Related Conductus

Opera Omnia

Edited and Transcribed

by

Gorden A. Anderson †

Pars sexta

1pt Conductus - Transmitted in Fascicule X of the Florence Manuscript



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NOTRE-DAME AND RELATED CONDUCTUS — OPERA OMNIA

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VOLUME VI; 1PT CONDUCTUS TRANSMITTED IN FASCICULE 10

OF THE FLORENCE MANUSCRIPT.

INTRODUCTION

This volume gathers together and publishes for the first time all the great monophonic conductus of the Florence Manuscript. Their breath, scope, and diversity are truly amazing, and without an intimate knowledge of them, our perception of mediaeval monophonic music is only partially complete. These texts and music remain as lasting monuments to the orderly and artistic creativity of the Gothic mind.

Only one or two points need be stressed in connection with the edition itself. I have discussed elsewhere¹ the appropriateness of the rhythmic values used, and have tested a number of the pieces in performance; the results have proved to be well balanced and very satisfactory. The music may generally be barred in regular groupings, a system which I have soon adopted, leaving only the first three pieces with extended measures as examples of an alternative barring, which, however, does not appear to offer any advantages over the normal system.

Editorial accidentals have been used very sparingly, and I have found one of the most characteristic features of this repertory to be the tritone formed by the extremities of a melody, particularly one that falls and then rises to a cadence; accidentals in the manuscript very seldom cancel this effect, and indeed, often make it mandatory. Also common is a major second in the ornamental figures ABA and DED.

Many selfless people have made significant contributions to this volume, and to them I am very grateful. I wish particularly to acknowledge the valuable financial assistance made to me by the University of New England and by the Australian Research Grants Committee.

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1 G. A. Anderson, "The Rhythm of the Monophonic Conductus in the Florence Manuscript as indicated in Parallel Sources in Mensural Notation," in Journal of the American Musicological Society, XXXI, 1978, pp. 480-489.

K1; F 10,1, f. 415^r.

Chancellor Philippe

- I. Homo, natus ad laborem
Tui status, tue morem
Sortis considera
Propensius;
 Me parcius
Querelis aspera,
Questus ergo reprime;
Nec anime
Quod misere commiseris,
Quod pateris,
Miser impropera.
- II. Me dum fecit Deus mundam,
Vas infecit fex immundam,
Corruptit lutea.
Desipio,
 Nec sapio
Meum Promethea.
Nil in carnis carcere
Fit libere;
Parit enim contagium
Et vitium
Moles corporea.
- III. In abyssum culpe ducis,
Que commissum opus ducis,
Procuras temere;
Me perimis,
 Cum opprimis
Peccati pondere.
- IV. In abusum rationis
Vertis usum teque bonis
Privas gratuitis,
Dum sensibus
 Assensibus
Faves illicitis.
- V. Tibi nomen anime
Iam adime,
Quia recte non animas,
Cum perimas
Me mortis opere.
- VI. Tibi cogor obsequi
Et exsequi,
Opus rectum si iudices,
Vel claudices
A recti semitis.
- O man, born to the labour¹
Of your state, consider the nature
Of your lot
More readily;
5 Be more sparing
In the roughness of your complaints.
Repress, therefore, your lamentations;
Reproach not your soul
Because you have wretchedly sinned,
10 Because you have suffered,
O wretched man!
- (Soul): When God cleanses me
The dregs make this vessel unclean,
For the body has corrupted me.
15 I am foolish,
And I know not
My Prometheus.²
In the prison of the flesh
Nothing is done freely;
20 For contagion
And sin
The body brings forth.
- (Body): You lead into sin's abyss,
You who rashly carry out
25 The work commissioned by your guide;
You ruin me
When you oppress me
With the weight of your sin.
- (Soul): Into abuse of reason
30 You turn its use, and of goods
Freely given you deprive yourself
When the senses
You favour
With illicit approbations.
- 35 (Body): Now take away
Your name of 'Spirit',
For you do not rightly animate
When you press hard down
On me with the work of death.
- 40 (Soul): I am forced to obey you
And follow,
Whether you decide on a good work
Or whether you stumble
From the paths of righteousness.³

1 Job V:7 Homo nascitur ad laborem, et avis ad volatum. This quotation is more applicable to the text of Conductus L7.

Text Incipits	Number	Music	Text
A globo veteri	K74	105	XCVIII
Ad honores et onera	K78	111	CIII
Ad cor tuum revertere	K10	19	XIX
Adulari nesciens	K35	49	LI
Alabastrum frangitur	K50	72	LXVII
Anglia planctus itera	K12	22	XX
Anima: Iugi lacrima	K45	62, 63	LXI
Aque vive dat fluenta	K65	93	IXC
Aristippe, quamvis sero	K3	3	V
Associa tecum in patria	K80	114	CV
Aurelianus civitas	K60	86	LXXXII
Ave, gloriosa, Virginum regina	K75	107	IC
Beata nobis gaudia	K44	61	LX
Beata viscera	K14	25	XXII
Beatus qui non abiit	K20	32	XXXIV
Bonum est confidere	K37	51	LIII
Christus assistens pontifex	K48	69	LXV
Clavis clavo retunditur	K51	74	LXVIII
Crux de te volo conqueri	K59	84	LXXX
Cum omne quod componitur	K39	54	LV
Divina providentia	K9	17	XVII
Dogmatum falsas species	K55	78	LXXIII
Dum medium silentium Componit	K16	27	XXVI
Dum medium silentium Tenerent	K15	25	XXIV
Ecce mundus moritur	K38	53	LV
Eclipsim passus totiens	K33	48	L
Exceptivam actionem	K67	96	XCI
Excuset, que vim intulit	K7	14	XV
Excutere de pulvere	K26	38	XLIII
Exurge, dormis Domine?	K24	36	XLI
Fons preclusus sub torpore	K72	102	XCIV
Fontis in rivulum	K6	11	XIII
Homo, considera	K56	80, 81	LXXVI
Homo, cur degeneras	K68	97	XCI
Homo, cur properas	K69	99	XCI
Homo, natus ad laborem	K1	1	II
Homo, qui semper moreris	K32	46	IL
Homo, qui te scis pulverem	K73	104	XCVI
Homo vide, que pro te patior	K53	77	LXX
In hoc ortus occidente	K5	9	XI
In nova fert animus	K29	43	XLVI
In paupertatis predio	K64	92	LXXXVIII
Iherusalem, Iherusalem	K46	65	LXII

Text Incipits	Number	Music	Text
Minor natu filius	K82	116	CVII
Nitimur in vetitum	K54	77	LXXII
Non te lusisse pudeat	K47	68	LXIII
O curas hominum	K21	33	XXXVI
O labilis sortis humane status	K30	44	XLVII
O Maria, O felix puerpera	K58	83	LXXIX
O Maria, stella maris	K71	101	XCIV
O mens cogita	K57	82	LXXVII
O mors, que mordes omnia	K77	109	CII
Olim sudor Herculis	K4	5, 7	VII
Omnis in lacrimas	K2	2	III
Partus semiferos	K34	49	L
Pater sancte dictus Lotharius	K61	87	LXXXIII
Qui seminant in lacrimis	K23	35	IXL
Qui seminant in loculis	K22	34	XXXVIII
Quid ultra tibi facere	K17	28	XXVII
Quisquis cordis et oculi	K52	75, 76	LXVIII
Quo me vertam nescio	K28	41	XLV
Quo vadis, quo progredieris	K31	46	XLVIII
Quomodo cantabimus	K25	37	XLI
Rex et sacerdos prefuit	K49	70	LXVI
Sede Syon de pulvere	K8	16	XVI
Si gloriari liceat	K70	101	XCIV
Si vis vera frui luce	K40	55	LVI
Sol eclipsim patitur	K83	117	CVIII
Sol oritur in sidere	K13	24	XXI
Stella maris, Lux ignaris	K79	113	CIV
Terit Bernardus terrea	K63	91	LXXXVIII
Turmas arment Christicole	K41	56	LVII
Vanitas vanitatum	K18	29	XXX
Ve mundo a scandalis	K27	39	XLIV
Vehemens indignatio	K43	60	LIX
Veni, sancte Spiritus	K76	108	CII
Venit Ihesus in propria	K42	59	LVIII
Veri solis radio	K66	95	XC
Veritas, equitas, largitas	K62	88	LXXXIV
Veritas veritatum	K19	30	XXXI
Veste nuptiale	K81	115	CVI
Vide, qui fastu rumperis	K11	21	XX
Vitam duxi iucundam sub amore	K36	50	LII

tur.

Excuset, Que Vim Intulit

K7

F 107, f. 419r.

I. Ex - cu - - - set, que vim in -
 II. Que for - - - me vi - te con -

tu - lit, Vir - tu - tis pre - mi - nen - ti - a, Si qua
 gru - it, Mo - res in - for - mat o - pe - ra, Lin - gua

lau - da - tor ob - tu - lit, Que fa - ctis sunt im - pa -
 sub - ie - ctos in - stru - it, E - gen - tes pa - scit dex -

ri - a. Non e - nim mi - hi de - tu - lit
 te - ra, Quam san - cta vox e - li - cu - it,

Af - fe - ctus me - i co - pi - a,
 Au - rem im - pre - gnat lit - te - ra,

Cum me - ia - cta re com - pu - lit Con - tra
 Vi - sus la - sci - va re - spu - it, Mens con -

tor - ren - tem bra - chi - a.
 tem - pla - tur, su - pe - ra.

III. Men - tis fu - gat a - li - mi - ne Fa - stus o - mnis
 IV. Quem di - gna - tur af - fe - cti - bus Tu - to po - ti -

ru - bi - gi - nem Et in - pe - ne li - bra - mi - ne
 tur li - to - re, Nul - lis ra - pta - tur flu - cti - bus

So - la - men so - la - mi - num, Et sor - des ra -
 di - ci - tus Ex - tir - pa pec - ca - mi -
 num Ho - mi - num, Fa - tent un - de Do - mi - num.

O Mors, Que Mordes Omnia

K77

F 10,77,f.448v.

I. O mors, que mor - des
 o - mi - a, Nul - li di - gna - ris par - ce - re, Nam cun -
 ctos si - ne ve - ni - a Tu - o pro - ster - nis
 vul - ne - re, Non se pal - pet plus pau - pe - re
 Di - ves pro su - a glo - ri - a, Non te vi vel pe - cu - ni
 a Pos - sunt re - ges e - va - de - re; In o - mnes pa - ri
 pon - de - re Tu - a fer - tur sen - ten - ti a.
 II. De te ma - le con - que - ri - tur,

CRITICAL NOTES

Principles of transcription and a list of abbreviations are contained in Part 5. To the manuscript abbreviations already listed in Parts 2 and 5 may be added for this Part:

MANUSCRIPTS: (only abbreviations are listed here)

Bes	Besançon, <u>Bibliothèque municipale</u> , I, 716 (index of a lost codex).
Bol	Bologna, <u>Civico museo bibliografico musicale</u> , Q 11.
Ca Ff	Cambridge, <u>University Library</u> , Ff I 17.
Chigi (Troubadour MS)	Rome, <u>Biblioteca Apostolico-Vaticana</u> , Chigiana C.V. 151.
C1	Paris, <u>Bibliothèque nationale</u> , n. acq. frç. 13251 (MS <u>La Clayette</u>).
Da 2777	Darmstadt, <u>Hessische Landesbibliothek</u> , 2777.
I (Trouvère MS)	Oxford, <u>Bodleian Library</u> , Douce 308.
L (Trouvère MS)	Paris, <u>Bibliothèque nationale</u> , frç. 765.
LoAr 384	London, <u>British Library</u> , Arundel 384.
LoHa	London, <u>British Library</u> , Harley 978.
MÚA	Munich, <u>Bayerische Staatsbibliothek</u> , Gallo-Rom. 42, and Berlin, Wolf Fragments (the latter now lost, but photographs are preserved at Paris, Département de Musique, Vma 1446).
Sab	Rome, <u>Archivio dei Dominicani de Santa Sabina</u> , XIV, L 3.
Stary Sącz	Stary Sącz, <u>Biblioteka klasztoru</u> , Graduale D 2.
T (Troubadour MS)	Paris, <u>Bibliothèque nationale</u> , frç. 12615.
Troyes	Troyes, <u>Bibliothèque municipale</u> , 990.
W (Troubadour MS)	Paris, <u>Bibliothèque nationale</u> , frç. 844.

K 1; Homo natus ad laborem.

Main source: F 10,1, f. 415^r.

Secondary sources: Hu No. 166, f. 158^v; Da 2777 No. 1, f. 3^r (Tt); OAdd No. 82, f. 127^r (Tt); Zúrich C58, No. 3, f. 147^v (Tt).

F: T: N. V. Tt: I, L8,1 ne. VI, L41,1 exequi.

Hu: in mensural notation, this version follows very closely the earlier Notre-Dame version, but Str. I only. For transcription, see this writer's edition in Corpus mensurabilis musicae 79, vol. II, p. 114.

Da 2777: Tt only of Str. I, III, and V. I, L9,1-2 cum miseris. III, L23,2 abissum; L25,1 procurans. V, L36,2 azine (or az(ir)ine).

OAdd: Tt only, all Str. complete, with superscript, "De fragili(ta)te hominis ex pondere carnis," (On man's fragility, caused by the burden of the flesh). II, L12,3-4 Deus fecit; L13,1 mox; L13,4 inmundam. III, L23,2 abissum. VI, L41,2 exequi.

Zúrich: Tt only of Str. I, III, and V. I, L7,3 comprime; L11,1 om; L11,2 in propria. III, L23,2 abissum; L27 oprimis. V, L37,3 iam non.

K 2; Omnis in lacrimas.

Main source: F 10,2, f. 415^v.

Secondary source: OAdd No. 90, f. 130^r (Tt).

F: T: B5 / om. Tt: I, L10,2 opperuit. V, L55,3 tutulus.

OAdd: Tt only, all Str. complete, with superscript, "Planctus super mortem Henrici comitis Campanie," (Lament over the death of Henry, Count of Campania). II, L15,1 orbem. IV, L38,1 fervens. V, L50,1 tantus.