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Notre-Dame and Related Conductus

Opera Omnia

Edited and Transcribed

by

Gordon A. Anderson

Pars Octava

1pt Conductus — The Latin Rondeau Répertoire



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NOTRE-DAME AND RELATED CONDUCTUS—OPERA OMNIA

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VOLUME VIII: 1PT LATIN CONDUCTUS—THE LATIN RONDEAU RÉPERTOIRE

With the Latin rondeaux, we come to a group that cannot specifically be called 'conductus', but they have been included as related compositions in this edition because most of them occur in the Florence manuscript, and because they form a splendid continuation of the 1pt Latin conductus which precede them in the same source. Moreover, their poems are strophic and contain the same kind of language and imagery that are found in the formalized Latin conductus répertoire. It is their simple modal-rhythmic style and recurring textual-musical refrains that set them apart from the larger compositions, and their apparent slightness must not deter us from considering their true textual and musical worth.

A considerable number of the works included in this volume are transmitted without any accompanying music, but as these poems were meant to be sung, the editor has supplied music from other sources, in a style similar to neighbouring pieces in the same source, so that these particular pieces may be sung as intended. That adaptation from other sources does occur, even in the central répertoire, is demonstrated by the rondeau M9, which draws both its refrain and its music from a sequence.

In the poems and music, underlined sections in the first strophe of each piece represent the refrains, which must be read or sung for each strophe in due order; to save space, in this edition they are not printed for subsequent strophes.

It is my pleasure to thank once again the Australian Research Grants Committee and the Internal Research Grants Committee of the University of New England for continued financial support.

Department of Music
The University of New England
Armidale, New South Wales
October, 1978

M 1; F 11,1, f. 463^r.

- | | | | |
|------|---|----|--|
| I. | De Patre principio,
<u>Gaudeamus eýa!</u>
Filius principium:
<u>Cum gloria,</u>
<u>Novum pascha predicat ecclesia.</u>
<u>Gaudeamus (eýa!)</u> | 5 | From the Father in the beginning,
Let us rejoice, eýa!
The Son was the beginning:
With glory,
The Church proclaims a new Passover.
Let us rejoice, eýa! |
| II. | Patris ex palacio,
Matris in palacium. | | From the Father's palace
Into the mother's chamber. |
| III. | Pro mortis exilio,
Venit in exilium. | 10 | For the exile of death
He comes into exile. |
| IV. | Miserandi termini
Videns auctor terminum. | | The creator sees the outcome
Of our pitiable condition. |
| V. | Toga carnis Dominum
Tegit Verbum Domini. | | The Word of the Lord, a robe of flesh,
Covers the Lord. |
| VI. | Sic formator hominum
Se conformat homini. | 15 | Thus the creator of men
Makes himself man. |
| VII. | Patrem parit filia,
Virgo parit filium. | | A daughter bears a father,
And a virgin bears a son. |

M 2; F 11,2, f. 463^r.

- | | | | |
|------|---|----|--|
| I. | Felix dies et grata,
<u>Hec est dies optata,</u>
Dies, nostri doloris terminus,
<u>Hec est dies, quam fecit Dominus.</u> | | O happy and grateful day,
This is the desired day,
O day, the end of our sorrow,
This is the day which the Lord hath made. ¹ |
| II. | Dies purgans peccata,
Dies purgans humanum facinus. | 5 | O day purging sins,
Day purging human sin. |
| III. | Est rumphea sublata,
Vires frangit hostis serpentinus. | | The threatening spear is raised, ²
The serpentine enemy has dashed his strength. ³ |
| IV. | Eve mala velata,
Vetus cessat luctus vespertinus | 10 | Eve's sins are covered,
And ancient grief ceases at eventide. ⁴ |

1 Psalm CVII:24; this text is also used for the respond of the Easter Gradual, Liber Usualis 778, which is appropriate for this Easter text. It, with line 3, is also found in Str. VI of the sequence Zyma vetus expurgetur, Analecta Hymnica LIV, 227.

2 Cf. Conductus C6, note 6.

3 Genesis III:15.

4 Symbolic of the passing of the Old Law and the introduction of the New; see Conductus K5, note 1.

Index of Titles

	Number	Music	Text
A sinu Patris mittitur	M19	9	XVI
A solis ortus cardine	M8	4	VII
Ad sancte Katherine	N31	(42)	LX
Agnus sine macula	N10	32	IL
Alleluia, Regi regum omnium	N37	(45)	LXVI
Annus renascitur	M34	16	XXVII
Ave Maria, Virgo virginum	M48	22	XXXV
Ave, mater salvatoris	—	2	III
Ave, regina celorum	N38	(46)	LXVII
Ave, stella maris, Maria	N27	(39)	LVII
Beata nobis gaudia	N2	29	XLIV
Breves dies hominis	M44	20	XXXI
Cantat omnis creatura	N5	30	XLV
Christo psallat ecclesia	M14	7	XII
Christo sit laus in celestibus	M38	18	XXIX
Christus Patris gratie	M18	9	XV
Circa canit Michael	N12	33	L
Congaudent omnes angeli	N26	39	LVI
Culpe purgator veteris	M22	11	XVIII
De Patre principio	M1	1	II
Decet vox letitie	M3	1	III
Descende celitus	M31	15	XXV
Deus Pater filium	N14	34	LI
Dies salutis oritur	M23	11	XVIII
Ecce mundi gaudium	M49	23	XXXVI
Ecce tempus gaudii	M40	18	XXIX
Exultemus sobrie	M36	17	XXVIII
Exultet hec concio	M60	28	XLIII
Exultet plebs fidelium	M13	6	XII
Felix dies et grata	M2	1	II
Festa dies agitur	N16	35	LII
Fidelium sonet vox sobria	M17	8	XIV
Filii Calvarie	M5	3	V
Flore vernat virginali	N23	37	LV
Gallia cum letitia	N33	(43)	LXII
Gaude, Syon, devoto gaudio	M46	21	XXXIII
Gaudeat ecclesia	M58	27	XLI
Gaudeat hec concio	M26	12	XXI

	Number	Music	Text
Iam lucis orto sidere	M55	26	XXXIX
Iam ver aperit terre gremium	M42	19	XXX
Ignis in rubo cernitur	N9	32	XLVIII
Iherusalem, Iherusalem, letare	N36	(45)	LXV
Illuxit lux celestis gratie	M35	17	XXVIII
In Domino confidite	M10	5	IX
In hac die Dei	M4	2	IV
In hoc statu gratie	M50	23	XXXVII
In laudes debitas	N1	29	XLIII
In rerum principio	M45	20	XXXII
Laudibus Nicholai dulcibus	N45	(50)	LXXIV
Letare mater ecclesia!	N34	(44)	LXIII
Leto leta concio	M53	25	XXXIX
Luto carens et latere	M6	3	VI
Magnus qui factus erat	N7	31	XLVII
Marie preconio	N29	(41)	LVIII
Mater ecclesia	N43	(49)	LXXII
Militans ecclesia	N40	(47)	LXIX
Mittendus predicatur	N11	33	IL
Mors vite propitia	M9	4	VIII
Mundi princeps eicitur	M12	6	XI
Nicholae, presulum	M57	27	XL
Nicholai laudibus	N35	(44)	LXIV
Nicholai sollempnio	N41	(48)	LXX
Nicholaus inclitus	N6	31	XLVI
Nicholaus pontifex	M59	28	XLII
Nobilitas ornata moribus	N28	40	LVII
Novum ver oritur	M41	19	XXX
O mira clementia	N3	29	XLIV
O quanto consilio	M54	25	IXL
O sedes apostolica	N13	34	L
O stirpe regis filia	N24	(38)	LV
O summi regis mater inclita	M56	27	XL
O virgo, pelle vitia	N21	(37)	LIV
Offerat ecclesia	M30	14	XXV
Omnes gentes plaudite	M16	7	XIII
Pange cum letitia	N42	(48)	LXXI
Passionis emuli	M25	(12)	XX
Pater creator omnium	M29	14	XXIV
Procedenti puero	M32	15	XXVI
Processit in capite	M21	10	XVII
Psallite regi glorie	M43	19	XXX
Pusiolus nobis nascitur	N22	(37)	LIV

	Number	Music	Text
Qui passus est pridie	N4	30	XLV
Qui pro nobis mori non respuit	M28	13	XXIII
((Resonet in gaudio)	M60	28	XLIII
Resurrexit libere	N15	(35)	LI
Rex omnipotentie	M11	6	X
Salva nos, stella maris	M52	24	XXXVIII
Salve, virgo Margaretha	N25	(38)	LVI
Salve, virgo virginum	M47	21	XXXIV
Sancti Nicholai Vacemus titulis	N32	(43)	LXI
Sol est in meridie	N17	35	LII
Superne matris gaudia	N39	(46)	LXVIII
Surge, vide, gens misera	N8	31	XLVIII
Syon concio	N30	(42)	LIX
Syon presenti sollempnio	N44	(49)	LXXIII
Tempus adest gratie	M51	24	XXXVIII
Tempus est gratie	N18	36	LII
Transite, Syon filie	M27	(13)	XXII
Ut iam cesset calamitas	M33	(16)	XXVII
Veni, sancte Spiritus, Illustra	N20	36	LIII
Veni, sancte Spiritus, Spes omnium	N19	36	LIII
Veris principium	M37	17	XXVIII
Veterem merorem pellite	M39	18	XXIX
Vetus purgans facinus	M15	7	XIII
Vineam meam plantavi	M24	11	XIX
Vivere que tribuit	M7	4	VII
Vocis tripudio	M20	9	XVI

Transcriptions

10 15

Ve - ni - e, Glo - ri - e dans or - tum. II. No-bis ab in - i - ti - o Pro - vi -

20

dit in - fi - li - o, Sa - lu - tis, Vir - tu - tis, Et pa - cis dans por - tum.

[Canonic Reconstruction]

5

I. O quan - to con - si - li - o De - i mi - se - ra - ti - o! Gra - ti - e,

II. No-bis ab in - i - ti - o Pro - vi - dit in fi - li - o, Sa - lu - tis,

10

Ve - ni - e, Glo - ri - e dans or - tum.

Vir - tu - tis, Et pa - cis dans por - tum. O quan - to

*Iam Lucis Orto Sidere***M55**

F11,55,f.470v.

5 10

Ia. Iam lu - cis or - to si - de - re, Ful - get di - es, De - um pre - ce -

mur sup - pli - ces, Ful - get di - es i - sta,

Ib. Ut in diurnis actibus
[Nos servet a nocentibus,

- | | |
|---|---|
| IIa. Linguam refrenans temperet
Ne litis horror insonet; | IIb. Visum fovendo contegat
Ne vanitates hauriat. |
| IIIa. Sint pura cordis intima
Absistat et vercordia; | IIIb. Carnis terat superbiam
Potus cibique parcitas. |
| IVa. Ut cum dies abscesserit
Noctemque sors reduxerit, | IVb. Mundi per abstinentiam
Ipsi canamus gloriam. |
| Va. Deo Patri sit gloria,
Eiusque soli Filio, | Vb. Cum Spiritu paraclito
Et nunc et in perpetuum.] |

- II. 2. Hec, iniusti signum dumi,
3. Ascendit ut virga fumi
4. In alta poli de medio,
Ut acquiescat cum filio.
- III. 2. Nemo potest cogitare,
3. Describere vel narrare,
4. Cum quanto virgo sit orgio
Celi recepta palatio.
- IV. 2. Hec est ana super chorum
3. Exaltata angelorum,
4. Unde his est exaltatio
Mira et Dei laudatio.
- V. 2. Omnes illam deoscamus,
3. Cuius festum celebramus,
4. Ut nos defendat a vitio
Et ab inferni supplicio.

Laudibus Nicholai dulcibus

N45

Paris 15131, No. 106, f. 189r.

5
I. 1. 5. Lau - di - bus Ni - cho -
4. Ser - van -

10
la - i - dul - ci - bus Va - ce - mus cum
do - ie - iu - ni - a Ab - an - nis pri -

15
can - ti - bus. 2. Il - le ci - vis Pa - te - re,
o - ri - bus. 3. Mam - me ce - pit par - ce - re

20
1. De - i ple - nus gra - ti - a,
Quar - ta, sex - ta fe - ri - a.

- II. 2. Inde Myre pontifex
Divino iuvamine,
3. Plebi fuit opifex
In famis gravamine,
4. Ac in maris turbine
Nautis conquerentibus.
- III. 2. Hic tres auri munio
Puellas a fornicis
3. Retraxit opprobrio,
Necnon atque clericis
4. In domo carnificis
Pie subvenit tribus.
- IV. 2. Ex eius tumba fluit
Incessanter oleum,
3. Quod omnino destruit
Doloris aculeum
4. Horum, qui piis eum
Deprecantur mentibus.
- V. 2. Exoremus Dominum
Atque regem omnium,
3. Qui non habet terminum,
Ut ad poli civium
4. Nos perducatur gaudium
Nicholai precibus.

N 37; Alleluia, Regi regum omnium.

Unique source: Paris, Bibliothèque nationale, lat. 15131, No. 67, f. 183^V (Tt only).

Paris 15131: Tt only, with superscript, "Au bois irai pour cullir la violeite; mon ami i trouverai, contra in latino." (The refrain is unidentified). For this edition, a melody has been adapted from Ψ . 46-59 of a chanson by Guillaume le Vinier (Rayn 1192) En mi mai, MS M, f. 108^V. Tt: Str. I-V complete; cue for Ref only after Str. I and V. III, L26,2 debacantium. V, L41 ends with Amen, Alleluia ut supra.

N 38; Ave, regina celorum.

Unique source: Paris, Bibliothèque nationale, lat. 15131, No. 73, f. 184^V (Tt only).

Paris 15131: Tt only, with superscript, "Dex, quar haiez merci de m'ame si con j'e envers vous mespris, contra (in latino)." (The refrain is unidentified). For the edition, a melody has been adapted from a refrain by Jehan de Lescurel Venez m'ajudar, Fauvel, f. 61^V. Tt: Str. I-V complete; cue for Ref only after Str. I: N. V.

N 39; Superne matris gaudia.

Main source: Paris, Bibliothèque nationale, lat. 15131, No. 82, f. 186^F (Tt only).

Secondary source: Amez moi, douce dame, amez, refrain by Jehan de Lescurel, Fauvel, f. 61^V.

Paris 15131: Tt only, with superscript, "Amez moi, douce dame, amez, et je fere voz volentez." (Contra in latino, om). The melody has been adapted from the refrain found in Fauvel, f. 61^V. Tt: Str. I-VII complete; cue for Ref after all Str. except Str. V. IV, L18,2 langoris.

N 40; Militans ecclesia.

Unique source: Paris, Bibliothèque nationale, lat. 15131, No. 84, f. 186^F (Tt only).

Paris 15131: Tt only, with superscript, "Unques mes ne fu seurpris du mal d'amoureites, mes or le sui orandroit." (Contra in latino om; the refrain is unidentified). For this edition, a melody has been adapted from the refrain by Jehan de Lescurel, J'ai bel ami cointe, Fauvel, f. 60^V. Tt: Str. I-V complete; cue for Ref after each Str. and after first line of each Str. I, L2,2 Katerine.

N 41; Nicholai sollempnio.

Main source: Paris, Bibliothèque nationale, lat. 15131, No. 86, f. 186^V (Tt only).

Secondary sources: the refrain Unques en amer leaument, I, 5, 125 (Tt); Melody in the Renart le Novel, Paris, Bibliothèque nationale, frç. 25566, f. 147^V; Paris, Bibliothèque nationale, frç. 372, f. 34^V; Paris, Bibliothèque nationale, frç. 1593, f. 33^F.

Paris 15131: Tt only, with superscript, "Unques en amer leaument ne conquis fors que mal talent." (Contra in latino om). The melody is taken from the version of Renart le Novel in Paris, Bibliothèque nationale, frç. 25566, with the other two versions given as alternatives. Tt: Str. I-VII complete; cues for Ref indicated only after Str. VII. II, L9,2 mirre. III, L14,2 habundancia. V, L22,1 fulto.