

Notre-Dame and Related Conductus

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Part 9

Three-Part Conductus in Related Sources

Transcribed and Edited by

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B 4: 4-part Conductus
O 1-O 54: 3-part Conductus in Related Sources



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3pt Conductus transmitted in Related Sources

The contents of this volume issue mainly from English sources, and thus these transcriptions present an excellent opportunity to compare English musical style with that of the Continent as represented in the earlier volumes of 3pt works in this series. The most prominent aspects of the English style may be summarized as the almost constant use of parallel triads in root position or first inversion, with the result that English works are much more sonorous than Continental although the individual voices are less independent; the frequent use of short repeated tenor segments, particularly in the melismatic sections; and the frequent use of rondellus techniques. In general, the texts do not provide the range of interest of their Continental counterparts, as they consist predominantly of stereotyped Marian verse, while allegory and typology are almost entirely absent.

Many of the pieces are extant only in fragmentary state, but every effort has been made to present complete sections, so that performance will be possible; to achieve this aim some conjecture of both text and music has been necessary, and the editor believes that consistency of style has been maintained in these sections. In particular, the editor has tried to present a clear and sensible Latin text.

Much of the preliminary work on this volume was completed during a year of sabbatical leave spent in Central Europe in 1979, and I wish to thank the Council of the University of New England for making this possible, as well as the many friends and colleagues in Europe who freely gave me so much friendship, help, and encouragement. I also thank the Australian Research Grants Committee for continued support of this project.

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II

Texts and Translations

B 4; Stary sącz, Fragm. ¹.

I.	Omnia beneficia Gaudia generantia 5 Varia, que dat gratia, Dulcia movens studia, Laudare Deum 10 Qui salvat reum Data venia.	[These are] all the services Producing various Joys. which grace gives, Eliciting sweet desires To praise God, Who saves the sinner By his pardon given.
II.	Sapui, sicut fatui, 15 Nam cui [potens adfui]; Posui [autem] nutui Renui 20 prout potui: Si nunc regiro, Non est pro miro, Quia sonui,	I have tasted of foolishness, For to it I was wholly attached; I have abjured it, however, by my will, And rejected it as far as I was able: If now I about turn, It is not miraculous That I sing

O 1; LoA, f. 43^r.

I.	Orientis partibus Adventavit asinus, Pulcher et fortissimus, Sarcinis aptissimus. 5 Hez, [va], hez, sire asne, hez!	From Orient lands An ass came, Handsome and strong, An excellent beast of burden. ¹ Hey, ho, hey, Sir Ass, and hey!
II.	Hic in collibus Sychem Iam nutritus sub Ruben, Transiit per Iordanem, Saliit in Bethleem. 1 10 Hez, va, hez, sire asne, hez!	In the hills of Sicheim He was raised by Reuben, He crossed over the Jordan And sped into Bethlehem. Hey, ho, hey, Sir Ass, and hey!
III.	Saltu vincit hynnulos, Dammas et capreolos, super dromedarios Velox Madyaneos. 15 Hez, va, hez, sire asne, hez!	He leaped higher than a stag, An antelope or chamois, Faster than the dromedaries From distant Media. Hey, ho, hey, Sir Ass, and hey!

¹ This poem presents the ass which carried the Virgin on her flight into Egypt, and was sung on the first day after the Octave of the Three Kings. For an account of the mediæval ceremony as celebrated in Beauvais, and a study of the poem, see H. C. Greene, «The Song of the Ass,» *Speculum* VI (1931), pp. 534-549.

	Sic pre virginibus Marie virginis 10 Splendet aureola.	Thus before all virgins Shines the halo Of the Virgin Mary.
IIa.	Quam sibi vendicat In templo Domini, Quando benedicat [Promisso numini 15 Brachiis puerum.	He received her In the temple of the Lord, ¹ When he blessed The boy in his arms, As promised by the Holy Spirit.
IIb.	O quam splendissima Mater est salutis, O quam sanctissima Speculum virtutis, 20 Addecus siderum.]	O how illustrious Is the mother of salvation! O how holy Is the mirror of virtue, The jewel among stars!

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1 I take this to refer to the blessing of Simeon, Luke II:25-35, and have emended and conjectured the remainder of the strophe accordingly.

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IV. Angelus disparuit,
 Et statim puellaris
 Uterus intumuit
 Vi partus salutaris,
 Qui circumdatus utero
 Novem mensium numero,
 Hinc exiit,
 Et inivit
 Afflictum,
 Affigens humero
 Crucem qua dedit ictum
 Hosti mortifero.

V. Eya, mater Domini,
 Que Christum credidisti,
 Angelis et homini
 Que pacem dedidisti:
 Tuum exora filium,
 Ut se nobis propitium
 Exhibeat,
 Et deleat
 Peccata,
 Prestans auxilium,
 Vita frui beata
 Post hoc exilium.

O 14 *Flos Regalis Virginalis*

Oxford, CCC 489, No. 1, f. 1r.

Flos, _____

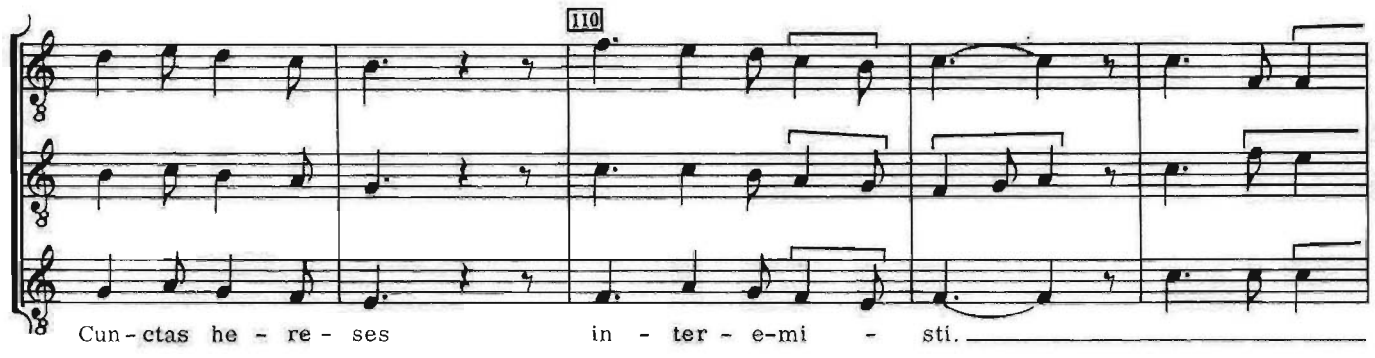
flos _____ re - ga - lis, Vir - gi - na - lis Cho - ri _____



105

Chri - - - sti; Gau - de, vir - go, no - ve le - gis scri - ni - um, _____

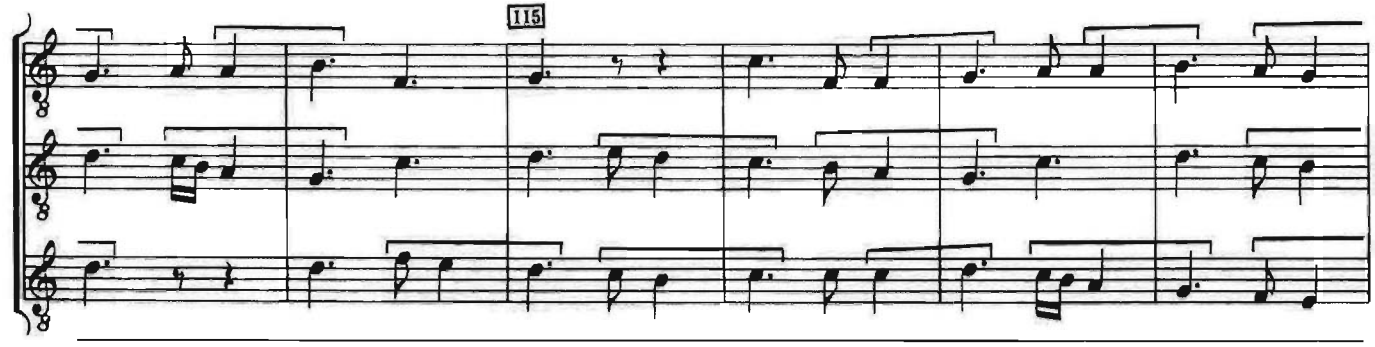
This system contains measures 105 through 110. It features three staves: a vocal line on a treble clef staff, and two piano accompaniment staves on a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The lyrics are: "Chri - - - sti; Gau - de, vir - go, no - ve le - gis scri - ni - um, _____".



110

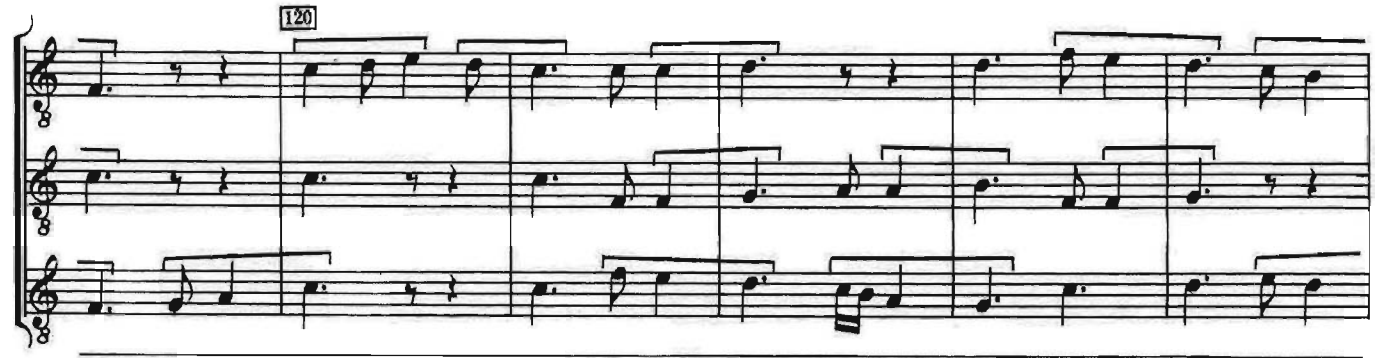
Cun - ctas he - re - ses in - ter - e - mi - sti. _____

This system contains measures 110 through 115. It features three staves: a vocal line on a treble clef staff, and two piano accompaniment staves on a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The lyrics are: "Cun - ctas he - re - ses in - ter - e - mi - sti. _____".



115

This system contains measures 115 through 120. It features three staves: a vocal line on a treble clef staff, and two piano accompaniment staves on a grand staff (treble and bass clefs). The music is in a 4/4 time signature.



120

This system contains measures 120 through 125. It features three staves: a vocal line on a treble clef staff, and two piano accompaniment staves on a grand staff (treble and bass clefs). The music is in a 4/4 time signature.



125

This system contains measures 125 through 130. It features three staves: a vocal line on a treble clef staff, and two piano accompaniment staves on a grand staff (treble and bass clefs). The music is in a 4/4 time signature.

O 38; *Gaude, per quam gaudium.*

T: B 22 om (conjecture). *Du*: B 15,2 uncertain (probably B); B 17,2-end notated 3rd lower. *Tr*: B 3,2-1, B 7,2 illeg (conjecture). *Tt*: greater part lost, only end remains; N. V.

Main source: Oxford, *Bodleian Library*, Bodley 257, N° 6, f. 195b^v (only first section extant).

Secondary source: The full 50 strophes of this poem, with several *Tt* sources listed, are printed in *Analecta Hymnica* XXXV, pp. 227-231.

The extended measures are not shown in the MS, except at *T*, B 31; music from IIb, B 22 lost; variants between successive strophes are shown by upward and downward stems respectively. *T*: B 10,1 / . *Du*: N. V. *Tr*: Ib, B 3,2-1 cut off. IIb, B 14,2-end lost. *Tt*: only Str. Ia-IIb, L 14,1, underlaid to all the music completely written out. L 14,2-end lost.

O 39; *Mater ora filium.*

Unique source: Oxford, *Bodleian Library*, Rawlinson lit. d.3, N° 1, f. 71^r.

This conductus-like composition is a setting of a text from the Processional, and with its two companions (O 40-O 41) are possibly not true conductus, but *versus*, precursors of the Votive Antiphon; see F. Ll. Harrison, *Music in Medieval Britain*, London, 1958, p. 295 ff. The music is notated once, with both strophes underlaid. *T*: B 8, B 12 / om; B 13 the B-nat (*T*) and B-fl (*Tr*) are both in the MS. *Du*: B 8, B 12 / om. *Tr*: B 8, B 12 / om; B 14 si G. *Tt*: Ib, L 5,3 erancium.

O 40; *Virgo pudicitie.*

Unique source: Oxford, *Bodleian Library*, Rawlinson lit. d.3, N° 2, f. 71^r.

T, *Du*, *Tr*: B 2, B 6, B 10, B 12, / om. *T*: B 4 / om. *Tt*: L 8,1 mrvare (?), out of which I can make no sense.

O 41; *Salve, virgo, Tonantis solium.*

Unique source: Oxford, *Bodleian Library*, Rawlinson lit. d.3, N° 3, f. 72^r.

T: B 12 / om. *Du*, *Tr*, *Tt*: N. V.

O 42; *Gloria militie sanctorum.*

Unique source: Oxford, *Bodleian Library*, MS. Mus.c.60, N° 6, f. 81a^r (fragm).

The rhythm of the texted part (including the change of rhythmic mode from I to III) is indicated in the MS. *T*: B 28 L; B 33,3-2 lost (conjecture). *Tr*: B 34 lost (conjecture). *Tt*: L 3,2 neumate; L 3,4 bottom of letters cut off, uncertain; L 5,4 last syllable lost with rest of text.

O 43; *Equitas in curia.*

Unique source: Cambridge, *Gonville and Caius College*, 820/810. Fragment (I).

The separate voices of this composition are notated like a motet: *Tr* and *Du* on facing pages, with *T* underneath on each page; all voices are completely furnished with *Tt* UL (*confer* the preceding work in the MS, without notation). *T*: B 53,1, B 57,1 2li-spr-cp (= 2L), but *confer* the same form at *Tr*, B 71,6-1 and all other 2li, which are iambic; B 72,3 f. pli uncertain. *Du*: B 1-B 60,1 lost, with its *Tt* (conjecture); B 61-B 68 voice-exchange not in MS, probably because not enough of each melody is repeated; B 73,1-2 AG; B 92,1 L. *Tr*: B 1-B 60,1 lost (see *Du* but *Tt* is preserved from L 5,2); B 61-B 68 see *Du*. *Tt*, *T*: L 1,1 initial *E* twice (2nd time UL to B 10,2); *Du*: L 1-L 8,3 lost (except for last syll -*tur*); *Tr*: L 1-L 5,1 lost.

O 44; *De supernis sedibus.*

Unique source: Worcester, *Chapter Library*, N° 5, ff. 3^v/4^r.

Written in three separate parts, with *Tt* UL for each part as well as for the opening melisma. It is not a true rondellus, but shares some features with conductus, and hence is included in this edition. The use of third rhythmic mode in the last section has been chosen with caution, but it appears better than «alternate» third mode: 1) stylistically, with its contrast to the first section; 2) in *Tr* a stem has been erased from the second L (B 52,2), which would have given «alternate» third mode; 3) apart from a few 2li groupings, all the units are in regular third mode notation. *T*: B 36, B 38,1, B 52 f. illeg. *Du*: B