

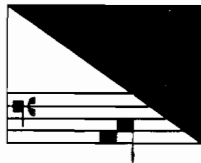
RENAISSANCE MANUSCRIPT STUDIES

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TOM R. WARD

THE POLYPHONIC OFFICE HYMN
1400—1520

A DESCRIPTIVE CATALOGUE



AMERICAN INSTITUTE OF MUSICOLOGY
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RENAISSANCE MANUSCRIPT STUDIES

CHARLES HAMM
General Editor

THE POLYPHONIC OFFICE HYMN
1400—1520

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ARMEN CARAPETYAN
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INTRODUCTION

The polyphonic hymn, which comes to occupy an important place in the sacred music repertory of the Renaissance, appears as early as the setting of *Gratulemur omnis caro* in an eleventh-century copy of the *Musica enchiriadis*.¹ Such settings are comparatively rare before 1400. This is not unexpected in view of the unstable position of the hymn in the liturgy until the twelfth century, when it was finally accepted into the Roman practice.² Another factor that may have had an effect on the earliest repertory is that in the monophonic tradition the hymn is performed by the choir, not by a soloist, and it was the repertory of the soloist that first received polyphonic adornment. A few isolated settings appear in sources from the fourteenth century. All are simple in style and most take their texts from the Temporal cycle.

The spirit of reform and renewal that characterized the church in the years following the return from Avignon and the uncertainties of the first two decades of the fifteenth century seem to have been a stimulus to increasing compositional activity in all types of sacred music. By 1450 settings of the Mass Ordinary and Proper, hymn, antiphon and Magnificat appear in large numbers in sources from most areas of western Europe.

The hymn repertory with which this inventory is concerned has its beginning marked by the ten settings found in AptSA 16bis, which may represent a fragment of the repertory of the papal court at Avignon. Through the fifteenth and sixteenth centuries the polyphonic hymn appears with increasing frequency. The texts that one finds in settings after 1400 mark one of the first differences in comparison to earlier settings. Instead of a few isolated settings, most of which are from the Temporal cycle, one finds cycles for the entire year for the Proper of Time and the Common and Proper of Saints.³

¹ Bamberg, Stadtbibliothek, Ms. vari I, fol. 63. See B. Stäblein, *Hymnen I*, Vol. 1 of *Monumenta Monodica Medii Aevi* (Kassel, 1956), pp. 569-570 and literature there cited.

² MGG VI, 994.

³ The problem of what is a cycle and of Italian cycles in particular is dealt with in my article "The Polyphonic Office Hymn and the Liturgy of Fifteenth Century Italy," *Musica Disciplina* XXVI (1972), 160-188.

By including these indices in addition to the inventory proper, it is hoped that users of this book will be able to find a particular setting even if they have incomplete information; in checking a concordant setting knowing only the internal stanza underlaid or the cantus firmus, one can find settings that might be related through the use of the text and cantus firmus indices. These indices can also be of use in investigating later repertories which are, of course, based on the same liturgical practices.

INDEX ONE

- | | |
|---|---|
| Accende lumen sensibus
4 of Veni creator spiritus | Amoris dans indicia
4 of O dei sapientia |
| Ad cenam agni providi
Easter or its octave.
AH 51, 87.
Nos. 1-17, 705, 731, 732. | Annue Christi
Apostles.
AH 51, 121-125.
Nos. 22-23. |
| Adesse tuis famulis
4 of Joseph confessor inclite | Annue Christi
2 of O Thoma Christi perlustrator |
| Adesto nunc propitiatus
2 of Salvator mundi | Arbor decora et fulgida
4 of Vexilla regis prodeunt |
| Adesto sancta trinitas
Trinity Sunday, Vespers.
AH 51, 102-103.
No. 18. | Artus solutos et quies
2 of Deus creator omnium |
| Ad sacrum cuius
3 of Iste confessor | A solis ortus cardine/... limitem
Christmas, Vespers or Lauds.
AH 50, 58-60.
Nos. 24-49. |
| Aeterne rex altissime
Ascension, Matins.
AH 51, 94-95.
Nos. 19-21. | Assunt festa jubilaea
Visitation.
AH 48, 432.
Nos. 50-59. |
| Alma Christi quando fides
St. Mauritius.
AH 51, 202-203.
No. 579 (secondary text). | Audi benigne conditor
Weekdays of Lent.
AH 51, 53-55.
Nos. 60-65. |
| Amatorem paupertatis
2 of Magne pater Augustine | |

1a. Ad cenam agni providi (3₆)

Dufay

Ad cenam agni providi Tenor Ad cenam

Contratenor Ad cenam agni

Sources: ModE X.1.11, 10', Dufay; TrentC 89, 377'(745); VatS 15, 23'-24.

Remarks: CF in S. Text: 1, 3, 5, 7 in S in ModE; Incipit of 1 in all voices in TrentC; 2 in all voices in VatS.

Editions: DufayO V, 47-48; CW XLIX#7; DTO 14/15, 159.

1b. Ad cenam agni providi (3₆)

Dufay ?

Cuius corpus sanctissimum Tenor Cuius corpus a faulx bourdon

Cuius corpus a faulx bourdon

Source: ModE X.1.11, 11.

Remarks: CF in S. Text: 2, 4, 6 in S.

Edition: DufayO V, 48-49.

1c. Ad cenam agni providi (3₆)

Dufay ?

Ad cenam agni providi Ad cenam agni providi

Ad cenam agni providi Ad cenam agni providi

Sources: MerD 13b, 12; TrentC 89, 377'(744); CivMA 101, 82'.

Remarks: CF in S. Text: 2 in both voices in MerD; Incipit of 1 in both voices in TrentC. Verse 5 of *Verbum supernum prodiens/Nec* in S in CivMA.

Editions: DufayO V, xxiii; CattL 65; FischN Tafel VI (facsimile after MerD).