THE MEDIEVAL LATIN PLANCTUS AS A GENRE

IN THREE VOLUMES

VOLUME THREE

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APPENDIX D

MUSICAL TRANSCRIPTIONS OF PLANCTUS COMPOSED BEFORE ca.1405

INTRODUCTION

The transcriptions of planctus melodies have been set out in such a way as to reflect, as far as possible, the formal relationship between words and music, and to highlight instances of musical patterning. The Notes which follow the transcriptions provide brief comment on the type of notation used; particular difficuoties which arose in the process of transcription (for example, absent or misplaced clef signs) and which have occasionally demanded emendation are also discussed. However, unless evidently out of keeping with the tonality or style of a particular planctus melody my emendations have been few. As indicated in Chapters Four and Six, in some melodies the recurrence of the same tune in a slightly modified form is often deliberate. Hence to assume that it is a scribal error and to regularise it is to conceal the aesthetic of this type of song.

The transcriptions are arranged alphabetically. Each is headed by the letters MT (Musical Transcription) and followed by the number of the transcription. Where there is more than one version of a melody each is distinguished by alphabetically lower case letters, for example MT 62a, MT 62b and so on. As far as possible these are ordered chronologically.

There are two main types of transcription. These correspond to the type of musical notation provided in the manuscript sources. Heighted notations are transcribed at pitch and are preceded by a reproduction of the original clef, stave and first note or ligature. Unheighted or semi-heighted notations are presented in diagrammatic transcriptions. It could be argued that these serve no purpose since they give no information about pitch and little concerning intervals. However, they provide useful indications about melodic contours and musical form. Alternatively it could be said that the original neumes should have been reproduced above heighted versions of the same melody, as in E.Cardine's Graduel Neumé (Solesmes, n.d.). This is a clear method of representing unheighted melodies which belong to a relatively stable melodic tradition, and I have on occasion used it here for chant melodies. However, the non-liturgical melodies with which I am chiefly

concerned are either insufficiently stable to justify this method or they survive in only one manuscript source. Diagrammatic transcriptions are clearly of limited value. However, the exercise of constructing them ensures that care is taken to analyse the neumes and to ascertain the explicit information which they provide, particularly concerning intervals. On this basis matters relating to musical form can be discussed more accurately. In this type of transcription I have assumed that a punctum or virga indicates, respectively, a falling or rising pitch. This explicit information is accordingly represented by descending or ascending arrows. However, where more than one punctum or virga occurs in succession, one cannot assume either that the pitch altered or that it did not. I therefore mark only the first of a series of puncta with a preceding descending arrow (and the first of a series of virgae with a preceding ascending arrow), and register subsequent like neumes with a dot positioned at the same level as the initial one - without an arrow.

I have only occasionally attempted reconstructions of unheighted or semi-heighted melodies. In the case of examples which survive in only one manuscript source the space available for neumes is often too small to have given the music scribe scope for indicating intervals accurately; concerning unheighted examples of which later heighted versions are extant, I have not provided reconstructions. Although the unheighted versions normally adhere to the same melodic Gestalt, they are either from a different region, as much as two centuries earlier, or less ornamented. On account of these factors it seems unwise to nominate a heighted version as the basis for a reconstruction of an unheighted melody.

All melodies, except for the two motets, each written in Petronian notation (MT 16, from GB-Cgc 512 (ca.1330) and MT 69, from F-Pn fr.146 (a.1316)), are transcribed in the isosyllabic style: here each syllable of the text and its corresponding note, or group of notes, is assumed to be approximately equal in value. This method of transcription has been adopted because, without distorting the melody, it reveals more latent musical potentialities than any attempt to render the melodies in a fixed rhythm. Moreover, the notation does not normally indicate time values: this issue is discussed in detail in Chapter Six.

I have not attempted to interpret the rhythm of the polyphonic conductus from I-Fl Pluteo 29.1 (ca.1240) and D-W Helmst.628 (s.xiii mid.) since, as W.Apel (The Notation of Polyphonic Music, 900-1600, fifth edition (Cambridge, Mass., 1961), Part III, Chapter iii) demonstrates, this is often a highly subjective exercise. There are no serious

problems raised by this with respect to the syllabic sections of these melodies. However, in the small number which survive with a cauda there are frequently disagreements amongst scholars about which rhythmic mode a melody belongs to. Quite likely the cauda is intended to be an imitation of the clausula and thus a means of providing rhythmic contrast to the syllabic passages. I have not sought to resolve the difficulties raised by caudae at this stage.

Isosyllabic transcriptions have also been provided for the four monophonic planctus from E-BUlh no number (ca.1300), since they were most likely composed at least a century before the manuscript was written, and its idiosyncratic Franconian notation conceived. As W. Arlt has pointed out ('Musik, Schrift und Interpretation', BJb, 4 (1980), 91-132), the notation of this manuscript includes a number of signs, the significance of which cannot be determined with confidence. Moreover, each of the four planctus is written in a different hand which is typified by its own idiosyncrasies.

In transcriptions of melodies from each of these five manuscripts ligatures are marked with square brackets above the musical stave; those of melodies from other manuscripts are marked by a slur. Where more than one ligature is provided for one syllable of the text, the layout of my transcription is intended to make clear the syllables to which the ligature groups belong. Except in the case of the motets, for which modern rests are employed, rest marks are indicated by a bar line. In order to indicate the phrases of chant melodies half-bar lines are employed.

Only a selection of the very many extant versions of the chant melodies have been transcribed; this is for pragmatic reasons, based on the availability of facsimiles or microfilm. Owing to the fact that the manuscripts A-KLA Perg.32 (s.xiii) and D-W Novi 309 (s.xiii) were not available for photography at the time of my request for microfilm I have been unable to provide transcriptions of the planctus which they contain; that is, respectively, 'Cum venissem ungere mortuum' (L21) and 'Heu misere cur contigit' (L59). Otherwise I have transcribed all melodies which survive in manuscript sources dating before s.xv mid.. Hence, particularly in the case of the two planctus just mentioned, and also 'Heu nobis internas mentes' (L60) and 'Omnipotens pater altissime' (L111), a number of post s.xv mid. versions have not been included. The small number of previous editions of planctus melodies are listed in Appendix A: (Mus.).

The following signs have been employed in the musical transcriptions:

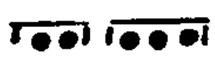
 plica

 plica in Petronian notation

 liquescent notes

 quilisma

 oriscus

 distropha and tristropha

 duplex longa

Apart from the works mentioned above the following have been of particular help in the study of notation:

(a) pre-modal notations

E.Cardine, 'Sémiologie grégorienne', Études grégoriennes, 11 (1970), 1-158

S.Corbin, Die Neumen, Palaeographie der Musik, 1.1 (Cologne, 1977)

S.Corbin, 'Neumatic Notations', NG, 13, 128-44

J.Hourlier, La Notation musicale des chants liturgiques latins (Solesmes, 1959)

E.Jammers, Tafeln zur Neumenkunde (Tutzing, 1965)

E.Jammers, Aufzeichnungsweisen der einstimmigen ausserliturgischen Musik des Mittelalters, Palaeographie der Musik, 1.4 (Cologne, 1975)

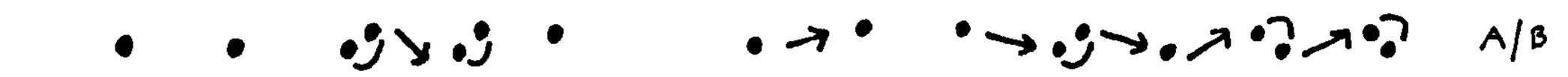
B.Stäblein, Schriftbild der einstimmigen Musik, Musikgeschichte in Bildern, 3.4 (Leipzig, 1975)

(b) post-modal notations

H.Besseler and P.Gülke, Schriftbild der mehrstimmigen Musik, Musikgeschichte in Bildern, 3.5 (Leipzig, 1973)

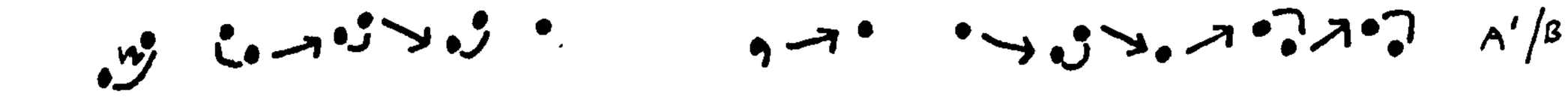
J.Caldwell, Medieval Music (London, 1978), Chapter Five.

MT 1: A SOLIS ORTU (L1) F-Pn lat.1154 (s.ix-s.x), f.132r



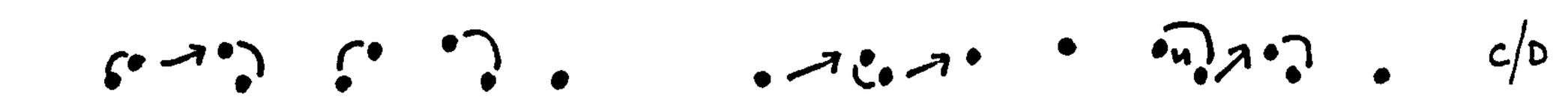
A/B

1. A so- lis or- tu 2. Us- que ad oc- ci- du- a



A'/B

3. Lit- to- ra ma- ris 4. Planc- tus pul- sat pec- to- ra



C/D

5. Ul- tra ma- ri- a 6. Ag- mi- na tris- ti- ti- a

C/D'

7. Te- ti- git in- gens 8. Cum me- ro- re ni- mi- o

R

9. He- u me do- lens plan- go

E/F

10. Fran- ci Ro- ma- ni 11. At- que cunc- ti cre- du- li

E/F

12. Luc- tu pun- gun- tur 13. Et mag- na mo- les- ti- a

G/H

14. In- fan- tes se- nes 15. Glo- ri- o- si prin- ci- pes

I/J

16. Nam clan- git or- bis 17. De- tri- men- tum Ka- ro- li

R'

18. He- u mi- chi mi- se- ro

STROPHIC: 6 STANZAS

MT 2: ABISSUS VERE MULTA (L2) I-Rvat Reg.lat.288 (s.xii-s.xiii), f.64r

I 1a A-bis-sus ve-re mul-ta iu-di-ti-a, de-us, tu-a, e-o plus for-mi-dan-da — A|B|C
quo ma-gis sunt oc-cul-ta et quo plus est ad il-la que-li-bet vis in-fir-ma! — D|E|F

1b Vi-ro-rum for-tis-si-mum nun-ti-a-tum per an-ge-lum Na-za-re-um in-cli-tum, — A|B|C
Is-ra-e-lis cli-pe-um-- cu-ius cor vel sa-xe-um non fle-at sic per-di-tum? — D|E|F

2a Quem pri-mo Da-li-da sac-ra ce-sa-ri-e, hunc hos-tes pos-te-a pri-va-runt lu-mi-ne. — G|G|G|H
2b Ex-haus-tus vi-ri-bus or-ba-tus o-cu-lis, mo-le fit de-di-tus ath-le-ta no-bi-lis. — G|G|G|H

3a Clau-sus car-ce-re, o-cu-lo-rum-que lu-mi-ne iam pri-va-tus — I|J|K
qua-si ge-mi-nis ad mo-lam su-dans te-ne-bris est op-pres-sus. — L|J|K
Lu-dos mar-ci-os plus e-xer-ce-re so-li-tos fran-git ar-tus. — M|J|K

3b Hos ci-ba-ri-o vix sus-ten-tans e-du-li-o iu-men-to-rum, — I|J|K
quod-- et ni-mi-us la-bor hic et in-so-li-tus-- su-mit ra-rum, — L|J|K
creb-ris sti-mu-lis a-gi-ta-tur ab e-mu-lis ut iu-men-tum. — M|J|K

3c Quid tu, Da-li-da, quid ad hec di-cis, im-pi-a, que fe-cis-ti? — I|J|K
que-nam mu-ne-ra per tan-ta ti-bi sce-le-ra con-qui-sis-ti? — L|J|K
Nul-li gra-ti-a per lon-ga ma-net tem-po-ra pro-di-to-ri. — M|J|K

II 1a Re-na-tis iam cri-ni-bus re-pa-ra-tis vi-ri-bus, te-mu-len-tis hos-ti-bus — A|B|C
lu-su-rus in-du-ci-tur ut mor-te do-lo-ri-bus fi-nem po-nat om-ni-bus — D|E|F

1b A io-cis ad se-ri-a fer-tur mens di-u con-ci-ta: tam le-va quam dex-te-ra — A|B|C
co-lump-nis ap-pli-ci-ta, hos-ti-um et pro-pri-a mis-cet do-lor fu-ne-ra. — D|E|F

2a O sem-per for-ti-um ru-i-nam ma-xi-mam, et in e-xi-ci-um cre-a-tam fe-mi-nam! — G|G|G|H
2b Hec pat-rem om-ni-um de-ie-cit pro-ti-nus et mor-tis po-cu-lum pro-pi-nat om-ni-bus. — G|G|G|H

3a Da-vid sanc-ti-or Sa-lo-mo-ne pru-den-ti-or quis pu-te-tur? — I|J|K
Aut quis im-pi-us ma-gis per hanc vel fa-tu-us rep-pe-ri-tur? — L|J|K
Quis ex for-ti-bus non ut San-son for-tis-si-mus e-ner-va-tur? — M|J|K

3b A-dam, no-bi-le di-vi-ne plas-ma dex-te-re, mox hec stra-vit: — I|J|K
quam in pro-pri-um ac-ce-pe-rat au-xi-li-um hos-tem sen-sit; — L|J|K
ex tunc fe-mi-na vi-ro-rum te-la ma-xi-ma fab-ri-ca-vit. — M|J|K

3c Si-num as-pi-di vel ig-ni pri-us a-pe-ri, quis-quis sa-pis, — I|J|K
quam fe-mi-ne-is te con-mit-tas il-le-ce-bris-- ni-si ma-lis — L|J|K
ad e-xi-ti-um pro-pe-ra-re cer-tis-si-mum cum pre-dic-tis! — M|J|K

LAI: 3 VERSICLES

1 Ab-ner fi-de-lis-si-me bel-lo stre-nu-is-si-me A/B
a-mor ac de-li-ci-ae mi-li-ta-ris glo-ri-ae A/B

2a Quod vis non prae-va-lu-it, do-lus in te po-tu-it. C/C
per quem pe-ris pro-di-tus, par e-ius sit e-xi-tus, A/B
nul-lis dig-nus fle-ti-bus, quos tu-us dat om-ni-bus. A/B

2b Do-lus e-xe-cra-bi-lis, ca-sus mi-se-ra-bi-lis C/C
co-gunt ad con-ti-nu-as hos-tem quo-que lac-ri-mas A/B
dis-sol-vit-que pi-e-tas men-tes a-da-man-ti-nas. A/B

3a Hos-tis reg-ni dum fu-is-ti ma-ni-fes-tus, sem-per cla-ris es tri-um-phis sub-li-ma-tus. D/E/F/G/H/I
3b Mul-tis damp-nis nos mul-tas-ti nul-la pas-sus, ar-mis po-tens sen-su pol-lens vir per-fec-tus. D/E/F/G/H/I
3c Is-ra-e-lis mu-rus for-tis Iu-dae me-tus i-ni-mi-cus et a-mi-cus e-ras sum-mus. D/E/F/G/H/I
3d Tan-dem nos-tris ce-dens vo-tis i-nis foe-dus et spe pa-cis ar-ma po-nis ma-le tu-tus. D/E/F/G/H/I

4a Dum ti-men-dum ti-bi cre-di-dis-ti, pe-ri-cu-lis cunc-tis pro-vi-dis-ti: J/K/J/K'
4b Fi-de nos-tra fi-dens, cor-ru-is-ti, quam de tu-a vir ve-rax pen-sas-ti. J/K/J/K'

5a Ar-ma-ti qui hor-ru-it no-men Ab-ner, i-ner-mi prae-va-lu-it ti-bi Ab-ner. L/M/N/O
5b Nec in vi-a con-gre-di te-cum au-sus por-tas ur-bis pol-lu-it per hoc sce-lus. L/M/N/O
5c Mi-li-tes mi-li-ti-ae du-cem tan-tum lac-ri-man-tes plan-gi-te sic pros-tra-tum! L/M/N/O
5d Prin-ci-pes ius-ti-ti-ae su-mant ze-lum in tam e-xe-cra-bi-le vin-di-can-dum! L/M/N/O

LAI: 5 VERSICLES

MT 4: ABRAHE PROLES (L3) I-Rvat Reg.lat.288 (s.xii-s.xiii), f.63v

1a Ab-ra-he pro-les, Is-ra-el na-ta, pat-ri-ar-cha-rum san-gui-ne cla-ra, A/B/C/D

1b In-cir-cum-ci-si vi-ri ra-pi-na ho-mi-nis spur-ci fac-ta sum pre-da, A/B/C/D

1c Ge-ne-ris sanc-ti ma-cu-la sum-ma, ple-bis ad-ver-se lu-dis il-lu-sa. A/B/C/D

Ve mi-hi mi-se-re per me-met pro-di-te! E/F

2a Quid a-li-e-ni-ge-nas iu-va-bat me cer-ne-re? G/H

Quam ma-le sum cog-ni-ta vo-lens has cog-nos-ce-re! G/H

Ve mi-hi mi-se-re per me-met pro-di-te! E/F

2b Sic-hem, in e-xi-ci-um na-te tu-i ge-ne-ris, G/H

nost-ris in ob-prob-ri-um per-pes fac-te pos-te-ris! G/H

Ve mi-hi mi-se-re per me-met pro-di-te! E/F

2c Frust-ra cir-cum-ci-si-o fe-cit te pro-se-li-tum, G/H

non va-lens in-fa-mi-e tol-le-re pre-pu-ci-um. G/H

Ve mi-hi mi-se-re per me-met pro-di-te! E/F

3a Co-ac-tus me ra-pe-re, me-a rap-tus spe-ti-e, I/J

quo-vis ex-pers ve-ni-e non fu-is-ses iu-di-ce! I/J

Non sic, frat-res, cen-su-is-tis, Sy-me-on et Le-vi, K/L/M

in e-o-dem fac-to ni-mis cru-de-les et pi-i! K/L/M

In-no-cen-tes co-e-quas-tis in pe-na no-cen-ti, N/O/P

quin et pat-rem per-tur-bas-tis: ob hoc e-xec-ran-di! N/O/P

3b A-mo-ris im-pul-si-o, cul-pe sa-tis-fac-ti-o, I/J

quo-vis sunt iu-di-ci-o cul-pe di-mi-nu-ti-o! I/J

Le-vis e-tas iu-ve-ni-lis mi-nus-que dis-cre-ta K/L/M

fer-re mi-nus a dis-cre-tis de-bu-it in pe-na. K/L/M

I-ra frat-rum ex ho-no-re fu-it le-ni-en-da, N/O/P

quem his fe-cit prin-ceps ter-re duc-ta pe-reg-ri-na. N/O/P

4 Ve mi-hi, ve ti-bi, mi-se-ran-de iu-ve-nis: Q/R

in stra-gem com-mu-nem gen-tis tan-te con-ci-dis! Q/R

LAI: 4 VERSICLES

MT 5a: AD FESTAS CHOREAS (L6) I-Rvat Reg.lat.288 (s.xii-s.xiii), f.63v

I 1a Ad fes-tas cho-re-as ce-li-bes ex mo-re ve-ni-te vir-gi-nes! A|A|B|A|A|B

Ex mo-re sint o-dae fle-bi-les et planc-tus ut can-tus ce-le-bres! A|A|B|A|A|B

2a In-cul-tae sint maes-tae fa-ci-es plan-gen-tum et flen-tum si-mi-les! C|D|E F|D|G

au-ra-tae sint lon-ge cic-la-des et cul-tus sint pro-cul di-vi-tes! F|D|G F|D|G

3a Ga-la-di-thae vir-go Jep-tae fi-li-a H|I|J

mi-se-ran-da pat-ris fac-ta vic-ti-ma H|I|J

2b An-nu-os vir-gi-num e-le-gos et pi-i car-mi-nis mo-du-los C|D|E F|D|G

vir-tu-ti vir-gi-nis de-bi-tos per an-nos e-xi-git sin-gu-los. F|D|G F|D|G

3b O stu-pen-dam plus quam flen-dam vir-gi-nem! H|I|J

O quam ra-rum fi-li vi-rum si-mi-lem! H|I|J

2c Ne votum sit pat-ris ir-ri-tum pro-mis-so que frau-det do-mi-num C|D|E F|D|G

qui per hunc sal-va-vit po-pu-lum, in su-um hunc ur-get iu-gu-lum. F|D|G F|D|G

IIA 4a Vic-tor hic de proe-li-o

dum re-dit cum po-pu-lo,

pri-or haec prae gau-di-o

oc-cur-rit cum tym-pa-no.

IIB 4c Ut se-xu sic a-ni-mo K

vir es-to nunc, ob-sec-ro. K

K

K

5a Quam vi-dens et ge-mens pa-ter an-xi-us

dat plau-sum in planc-tum vo-ti cons-ci-us

tri-um-phum in luc-tum ver-tit po-pu-lus.

5c Nec me-ae nec tu-ae ob-stes glo-ri-ae, A'|L|M

u-te-ri qui tu-i fruc-tus, in-spi-ce, A'|L|M

quid mi-hi quid ti-bi sit hoc glo-ri-ae. A'|L|M

6a De-ce-pis-ti fi-li-a me, dux a-it u-ni-ca

et de-cep-ta gra-vi-us nos-tra lu-es gau-di-a

quam-que de-dit do-mi-nus per-det te vic-to-ri-a.

7a Il-la re-fert: u-ti-nam me-am ig-nos-cen-ti-am

tan-tae re-i vic-ti-mam ap-tet si-bi pla-ci-dam.

6b Si-nat te di-lec-ti-o prae-fe-rat hanc do-mi-no K|k

u-na-que tu do-mi-num of-fen-dens cum po-pu-lo N|k

a-mit-tas et po-pu-lum dis-pli-cen-do do-mi-no. N|k

7b Non est hic cru-de-li-tas sed pro de-o pi-e-tas k|k

qui ni vel-let hos-ti-am non da-ret vic-to-ri-am. N|k

7c Sol-vens er-go de-bi-tum/ pla-ca pa-ter do-mi-num K|K

ne for-te, cum pla-ci-tum/e-rit, non sit li-ci-tum. N|K

8a Im-mo-la-re fi-li-um vo-lens Ab-ra-ham

non hanc a-pud do-mi-num ha-bet gra-ti-am

ut ab ip-so pu-e-rum vel-let hos-ti-am.

8b Quod fer-re non tre-pi-dat vir-go te-ne-ra, O'|P

in-fer-re sus-ti-ne-at vi-ri dex-te-ra, O'|P

spon-si-o quem ob-li-gat vo-ti pro-pri-a. O'|P

4b Pu-e-rum qui res-pu-it

si pu-el-lam sus-ci-pit,

4d Sed du-o-rum men-si-um K

in-dul-ge-bis spa-ti-um, K

5b quod de-cus sit se-xus me-i, per-ci-pe,

u-te-ri qui tu-i fruc-tus, ins-pi-ce,

quid mi-hi quid ti-bi sit hoc glo-ri-ae.

5d Quod val-les et col-les cum so-da-li-bus A'|L|M

pe-ra-grans et plo-rans va-cem planc-ti-bus; A'|L|M

quod sic me se-mi-ne pri-vet do-mi-nus. A'|L|M

6c Sit-que le-gis sanc-ti-o me-a ma-le-dic-ti-o K|K

ni-si sit re-me-di-o mun-dae car-nis hos-ti-a, N|K

quam nul-la pol-lu-ti-o nul-la no-vit ma-cu-la. N|K

III 9. His ges-tis re-di-it ad pat-rem u-ni-ca. Φ|R

se-cre-ti tha-la-mi sub-in-trans ab-di-ta Φ|R

lu-gu-bris ha-bi-tus de-po-nit teg-mi-na. Φ|R

10a Quae sta-tim in-gres-sa bal-ne-um S|T|U

cir-cum-stan- te cho-ro vir-gi-num S|T|U

fes-sam se re-fo-vet pau-lu-lum, V|T|U

11a Et cor-pus pul-ve-re squa-li-dum W|X|Y

la-bo-re- que vi-ae lan-gui-dum W'|X|Y

mun-dat ac re-cre-at la-vac-rum. W|X|Y

10b Va-ri-as un-guen-ti spe-ci-es S|T|U

au-ra-tae con-ti-nent pi-xi-des, S|T|U

quas flen-tes af-fe-runt vir-gi-nes. V|T|U

11b His il-lam con-di-unt a-li-ae, W|X|Y

ca-pil-los com-po-nunt re-li-quae W'|X|Y

vel ves-tes prae-pa-rant do-mi-nae. W|X|Y

12a E-gres-sa post pau-lu-lum vir-go lo-ta bal-ne-um mit-tit pat-ri nun-ci-um, Z/Z/Z'

Ut a-ram ex-tru-at ig-nem ac-ce-le-ret, a/b

dum ip-sa vic-ti-mam in-te-rim prae-pa-ret, a/b

quae de-o con-ve-nit prin-ci-pem con-de-cet. a/b

12b O quan-tis ab om-ni-bus is-tud e-ju-la-ti-bus nun-ci-um ex-ci-pi-tur! Z/Z/Z'

Ur-get dux po-pu-lum ut haec ac-ce-le-rent, a/b

et il-la vir-gi-nes ut cul-tum pro-pe-rent a/b

et tam-quam nup-ti-is mor-ti se prae-pa-rent. a/b

13. Il-la bis-sum prop-ri-is ma-de-fac-tum lac-ri-mis por-ri-git, haec hu-mi-dam fle-tu su-o pur-pu-ram. c/c/c/c

14a Au-ro gem-mis mar-ga-ri-tis va-ri-a-tum est mo-ni-le, d/d/e/f

quod sic pec-tus or-nat e-jus ut or-ne-tur ma-gis in-de; d/d/e/f

15a In-au-res et a-nu-li cum ar-mil-lis au-re-i g/h

vir-gi-nis te-ner-ri-mum o-ne-rant cor-pus-cu-lum. g/h

14b Re-rum pon-dus et or-na-tus mo-ram vir-go jam non fe-rens d/d/e/f

lec-to sur-git et re-pel-lit quae res-ta-bant i-ta di-cens: d/d/e/f

15b Quae nup-tu-rae sa-tis sunt pe-ri-tu-rae ni-mis sunt, g/h

mox quem pat-ri de-tu-lit en-sem nu-dum ar-ri-pit. g/h

IV 1b Quid plu-ra quid ul-tra di-ci-mus? quid fle-tus quid planc-tus gin-ni-mus? A/A/B/A/A/B

Ad fi-nem quod ta-men co-e-pi-mus plan-gen-tes et flen-tes du-ci-mus. A"/A/B/A"/A/B

2d Col-lec-tis cir-ca se ves-ti-bus in a-rae suc-cen-sae gra-di-bus C/D/E/F/D/G

tra-di-tus ab ip-sa gla-di-us pe-re-mit hanc fle-xis ge-ni-bus. F/D/G/F/D/G

1c O men-tem a-men-tem ju-di-cis o ze-lum in-sa-num prin-ci-pis! A/A/B/A/A/B

O pat-rem sed hos-tem ge-ne-ris u-ni-cae quod ne-ce di-lu-it! A"/A/B/A"/A/B

2e He-brae-ae di-ci-te vir-gi-nes in-sig-nis vir-gi-nis me-mo-res, C/D/E/F/D/G

in-cli-tae pu-el-lae Is-ra-el hac val-de vir-gi-ne no-bi-les! F/D/G/F/D/G

LAI: 15 VERSICLES

MT 5b: AD FESTAS CHOREAS (L6) (reconstruction)

I 1a. Ad fes- tas cho- re- as ce- li- bes A/A/B

ex mo- re ve- ni- te vir- gi- nes! A/A/B

ex mo- re sint o- dae fle- bi- les A/A/B

et planc- tus ut can- tus ce- le- bres! A/A/B

2a In- cul- tae sint maes- tae fa- ci- es C/D/E

plan-gen- tum et flen- tum si- mi- les! F/D/G

au- ra- tae sint lon- ge cic- la- des F/D/G

et cul- tus sint pro- cul di- vi- tes! F/D/G

3a. Ga- la- di- thae vir-go Jep- tae fi- li- a H/I/J

mi- se- ran- da pa-tris fac- ta vic- ti- ma H/I/J

IIA 4a Vic- tor hic de proe- li- o dum re- dit cum po- pu- lo K/K

pri- or haec prae gau- di- o oc- cur- rit cum tym- pan- o K/K

PAN-A4 12 STAVE

5a Quam vi- dens et ge- mens pa- ter an- xi- us A'/L/M

dat plau- sum in planc- tum vo- ti cons- ci- us A'/L/M

tri- um- phum in luc- tum ver- tit po- pu- lus. A'/L/M

6a De- ce- pis- ti fi- li- a me, dux a- it u- ni- ca K/K

et de- cep- ta gra- vi- us nos- tra lu- es gau- di- a N/K

quam- que de- dit do- mi- nus per- det te vic- to- ri- a. N/K

7a Il- la re- fert: u- ti- nam me- am ig- nos- cen- ti- am K/K

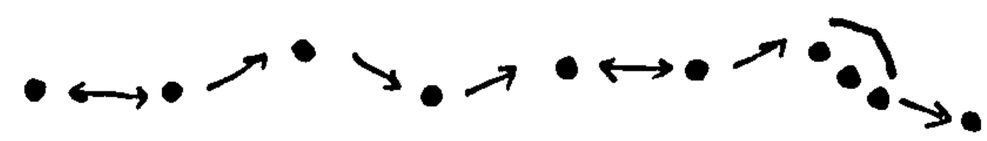
tan- tae re- i vic- ti- mam ap- tet si- bi pla- ci- dum. N/K

8a Im- mo- la- re fi- li- um vo- lens Ab- ra- ham O/P

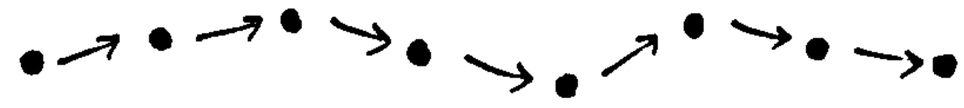
non hanc a- pud do- mi- num ha- bet gra- ti- am O/P

ut ab ip- so pu- e- rum vel- let hos- ti- am O'/P

MT 6a. AD TE NAMQUE (L9) F-Pn lat.18304 (s.xi), f.128v

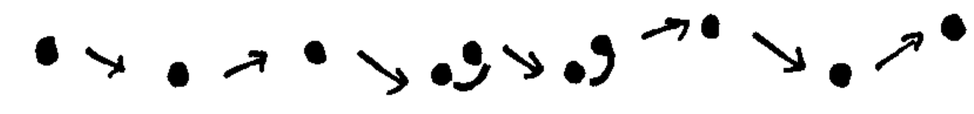


1. 1. Ad te nam-que, mi di- lec-te, A

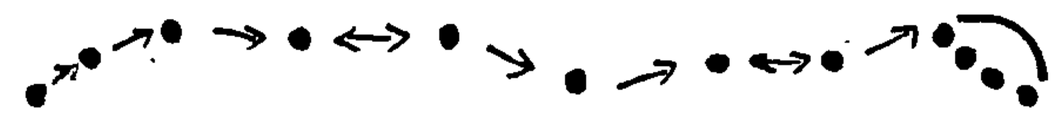


2. nunc, Al- man-ne cla- ris- si- me, B

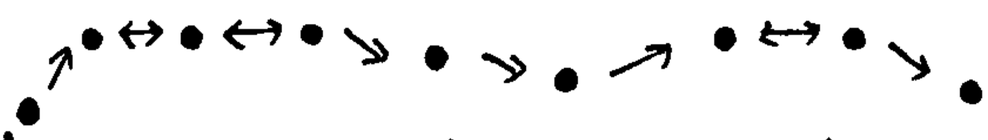
3. co- gar planc-tum des-cri- be- re, B'



4. qui te pun-gat as- si- du- e. C ....

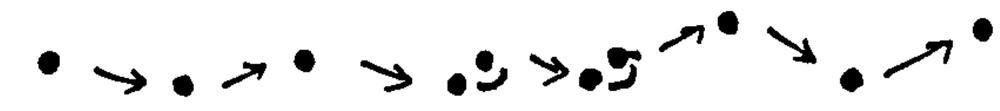


8. 1. He-u, quam gra-vis con- di- ti- o, ... D



2. he-u, quam mes-ta cor-rup-ti- o, E

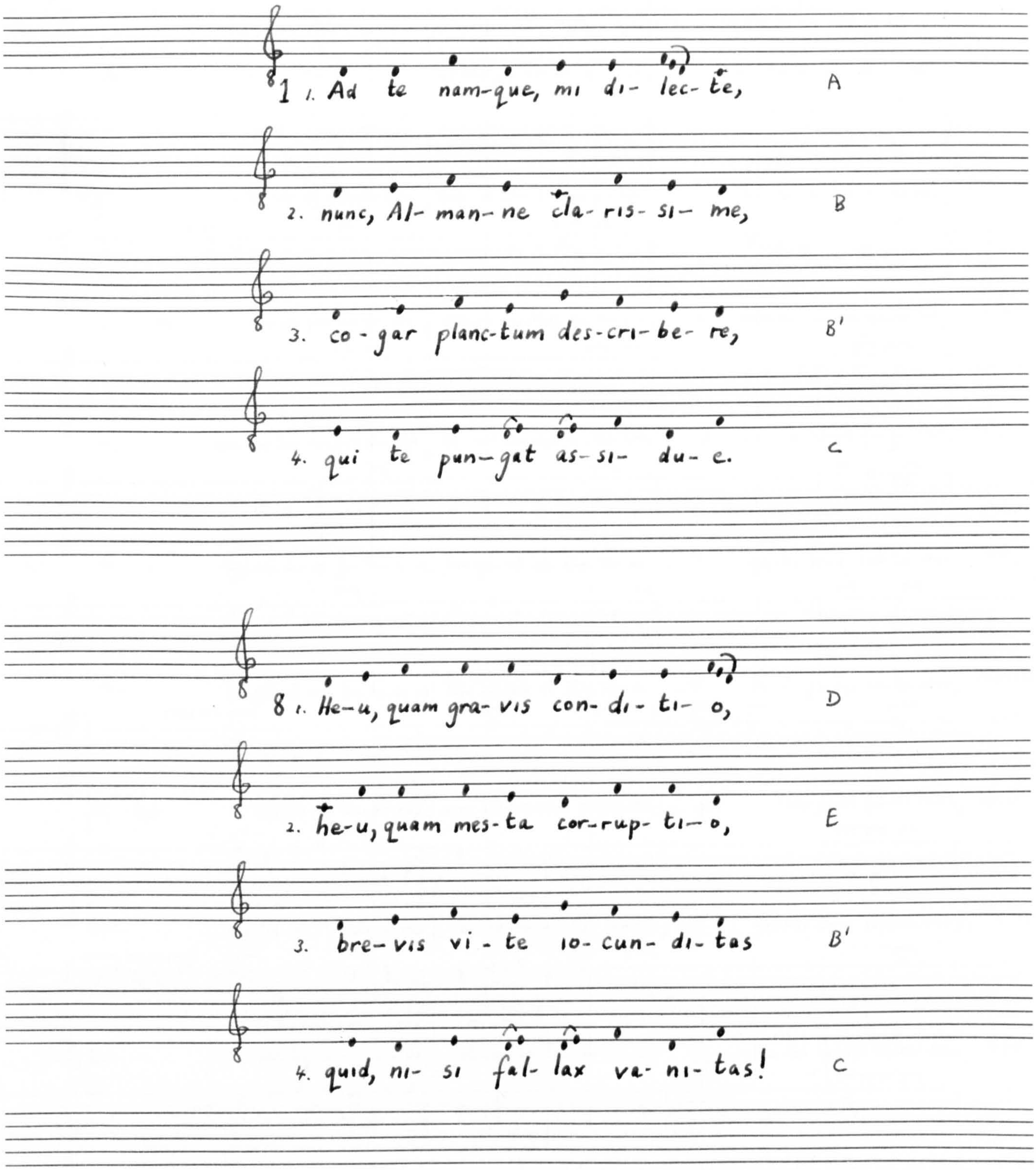
3. bre- vis vi- te io- cun- di- tas B'



4. quid, ni- si fal- lax va- ni- tas! C

STROPHIC: 28 STANZAS

MT 6b: AD TE NAMQUE (L9) (reconstruction)



MT 7: ALABAUSTRUM FRANGITUR (L10) I-Fl Pluteo 29.1 (ca.1240), f.436r

1. 1. A- la-bius-trum fran-gi-tur, 2. et lam-pas ex-tin-gui-tur, 3. dum Phi-lip-pus ex-pi-rat, A/B/C

4. o-le-um ef-fun-di-tur, 5. Beth-le-hem i-nun-gi-tur 6. Je-ru-sa-lem res-pi-rat, D/B'/E

7. co- me-tes pre-sa-gi-um 8. reg-ni mu-tans so-li-um; 9. mun-di so-lem obs-cu-rat, F/G/H

10. or-tus hic ex-ci-di-um 11. et co-ma cal-vi-ti-um 12. tu-um Si-on fi-gu-rat, I/J/K

2. 13. De-cal-va-re fi-li-a 14. lu-ge-at ec-cle-si-a 15. jus-ti-ti-e cul-to-rem K/B''/L

16. lu-ge-at mi-li-ti-a 17. lu-ge-ant et stu-di-a 18. su-e pa-cis au-to-rem, M/N/D'

19. vul- tus cu-ius dis-pa-res 20. nunc gra-ves nunc hi-la-res 21. pro tem-po-re fu-e-runt, O/L'/P

22. nul-los e-i com-pa-res 23. ka-ru-los aut Ce-sa-res, 24. om-nes e-i ces-se-runt. Q/M'/R

3. 25. Gau- det Dy-o-ni-si-us, 26. et ma-ter Pa-ri-si-us 27. non in-vi-det ho-no-rem, S/T/U

28. ju-re su-um mi-li-tem 29. mar-tir ha-bet hos-pi-tem, 30. quem fe-ce-rat vic-to-rem, V/W/B'

31. au-ge-tur in mu-ne-re 32. fe-nus hoc in fu-ne-re 33. ec-cle-si-e cul-to-ri X/T'/V'

34. quod re-ga-lis dig-ni-tas 35. et le-ga-ti sanc-ti-tas 36. non de-fu-it ho-no-ri. Y/D'/Z

PAN-A4 12 STAVE

THROUGH-COMPOSED: 3 STANZAS

MT 8: ANGLIA PLANCTUS ITERA (L11) I-Fl Pluteo 29.1 (ca.1240), f.421v

1. 1. Ang- li - a planc-tus i- te- ra 2. et ad luc- tum re- ver- te- re A/B

3. dup- plex damp-num con- si- de- ra 4. dup-pli- ci mer- so sy- de- re B'/C

5. mors vi- ta se- vit as-pe- re 6. nec jam mor- tis in sul- tu- i D/E

7. frac- ta po- tes re- sis- te- re 8. er- go luc- tus in-gre- de- re B''/F

9. sem-per in- ten- ta luc- tu- i B

2. 10. Pa- ri- si- us sol pa- ti- tur 11. e- clyp-sim in Bri- tan- ni- a D/B'''

12. ge- ne- ra- li- ter cer- ni- tur 13. O di- es mun- do no- xi- a B/E'

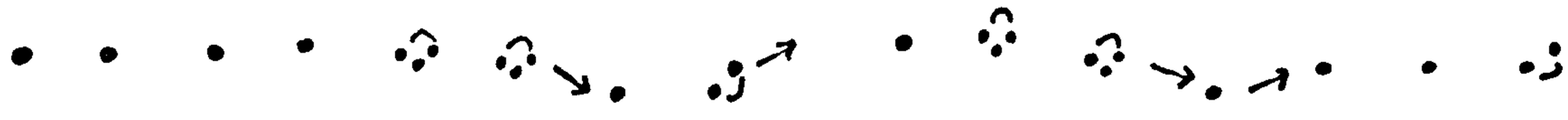
14. O di- es luc- tus nun- ti- a 15. So- lem in- vol- vens la- te- bris B'/D'

16. O di- es noc- tis fi- li- a 17. O di- es ca- rens ve- ni- a G/B''''

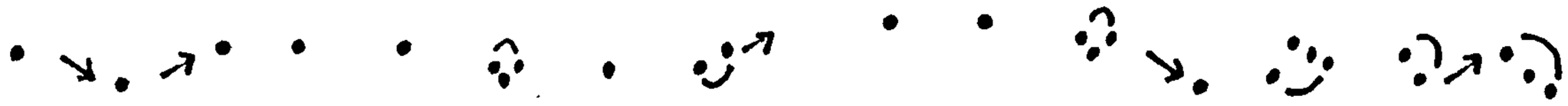
18. O di- es ple- na te- ne- bris B''

THROUGH-COMPOSED: 2 STANZAS

MT 9: ARMONICAE FACULTATIS (L14) DK-Kk 1905 (s.xii), f.60v

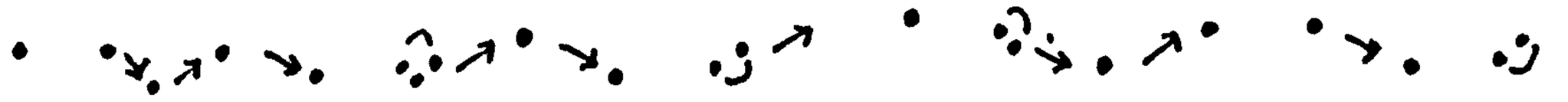


1. Ar- mo- ni- cae fa- cul- ta- tis 2. as- pi- ran- te gra- ti- a A/B



3. stat re- fer- re sum-mos vi- ros 4. lit- te- ra- rum lu- mi- a, C/D

quos re- cen- ti re- cor- da- tur mens do- lo- re sau- ci- a. E/D'...



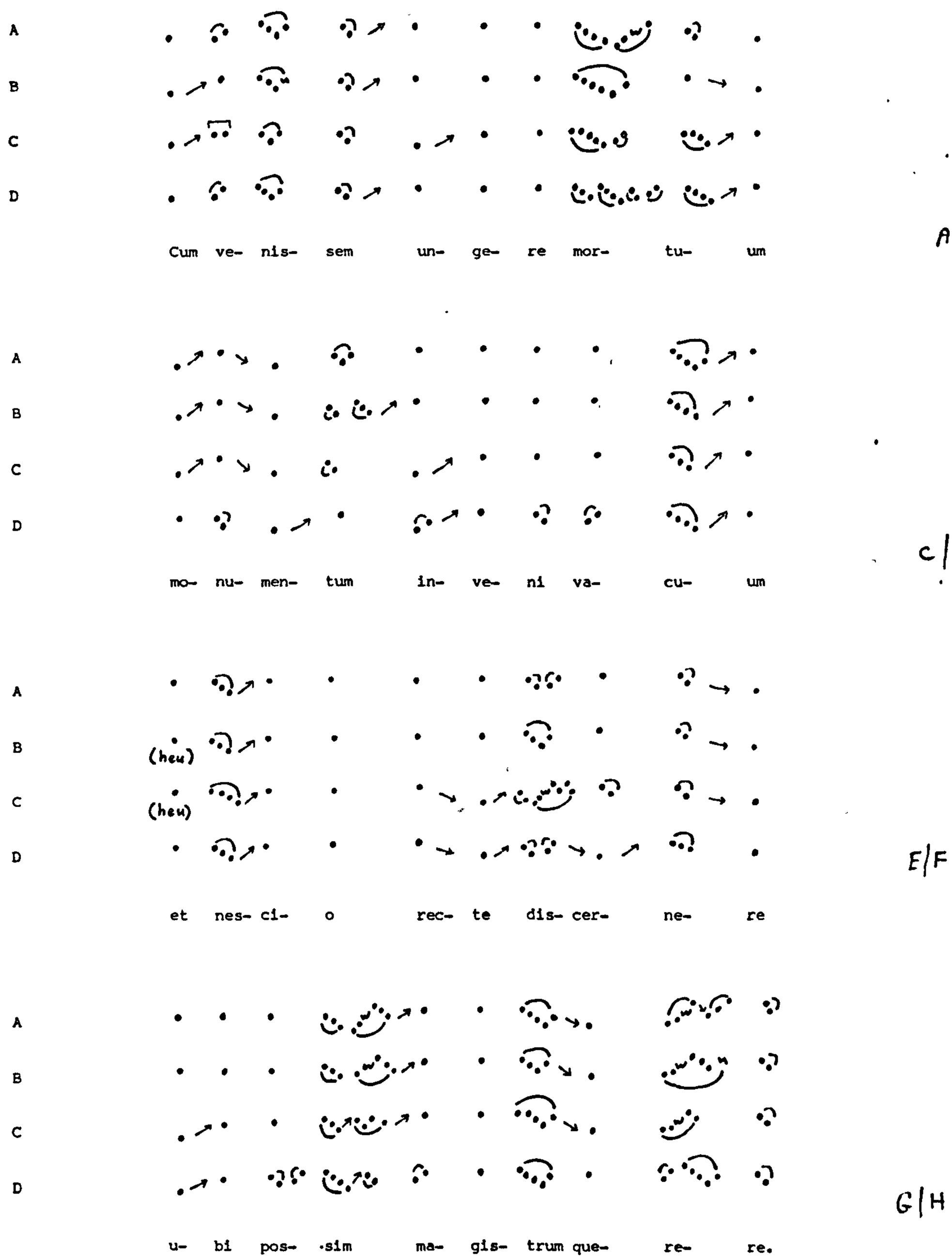
5.s. E- heu! quan- ta dig- ni- ta- te 6. mo- ra- lis in- dust- ri- ae, ... F/G

7. quan- ta re- rum gra- vi- ta- te, 8. ver- bo- rum dul- ce- di- ne, H/D'

9. ex- pli- ca- bat al- ti- o- ris 10. ar- cha- na sci- en- ti- ae! E'/I

STROPHIC: 23 STANZAS

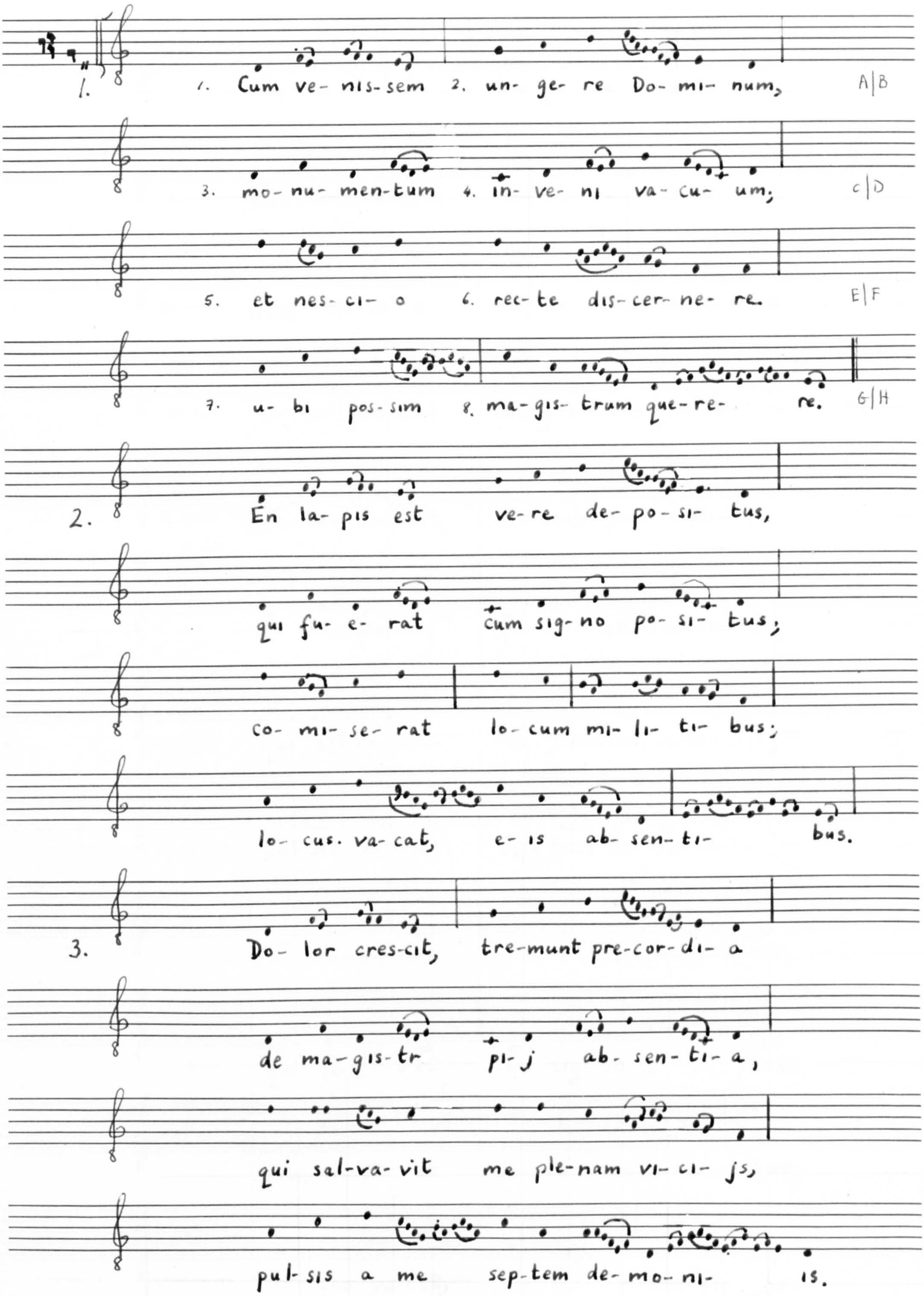
MT 10a: CUM VENISSEM (L21)



A: CH-E 300 (s.xii-s.xiii), p.93; B: CH-Zz Rh.18 (s.xiii), p.282; C: A-KN 574 (s.xiii), f.143v
D: D-Hls Mus.383 (ca.1320), f.126r.

STROPHIC: 3 STANZAS

MT.10b: CUM VENISSEM (L21) I-Civ CI (s.xiv), f.78r



MT 10c: CUM VENISSEM (L21) CH-EN 314 (s.xiv), f.77r

1. 1. Cum ve- nis-sem 2. un- ge- re mor-tu- um, A/B

3 mo-nu-men-tum 4 in- ve- ni va- cu- um. C/D

5 Heu! nes-ci-o 6 rec- te dis-cer-ne - re E/F

7 u- bi pos-sum 8 ma-gis-trum que-re- re. G/H

2. Do- lor cres-cit, tre-munt pre-cor-di- a

de ma-gis-tri pi- i ab- sen-ci- a,

qui sal-va- vit me ple-nam vi- ci- is,

pul-sis a me sep- tem de- mo-ni- is.

3. En la-pis est ve- re de-po- si- tus,

qui fu- e- rat cum sig- no po- si- tus;

mu- ni- e- rat lo- cum mi- li- ti- bus;

lo- cus va-cat, il- lis ab- sen- ti- bus.

MT 10d: CUM VENISSEM (L21) D-Wa VII.B.203 (s.xiv), f.24v

1. 1. Cum ve- nis- sem 2. un- ge- re mor- tu- um A/B

3 mo- nu- men- tum 4 in- ve- ni va- cu- um C/D

5 et nes- ci- o 6 rec- te dis- cer- ne- re, E/F

7 u- bi pos- sim 8 ma- gis- trum que- re- re. G/H

2. En la- pis est ve- re de- po- si- tus

qui fu- e- rat in sig- num po- si- tus;

mu- ni- e- runt lo- cum mi- li- ti- bus

lo- cus va- cat e- is ab- sen- ti- bus.

3. Do- lor cres- cit, tre- munt pre- cor- di- a

de ma- gis- tri pi- i ab- sen- ci- a;

qui sal- va- vit me ple- nam vi- ci- is

pul- sis a me sep- tem de- mo- ni- is

MT 10e: CUM VENISSEM (L21) CS-Pu 1.B.12 (ca.1384), f.136r

1 Cum ve- nis-sem 2 un- ge- re mor- tu- um A/B

3 mo- nu- men-tum 4 in- ve- ni va- cu- um C/D

5 heu nes- ci- o 6 rec- te dis- cer- ne- re E/F

7 u- bi pos-sim 8 ma- gis- trum que-re-<re> G/H

2 En la- pis est ve- re de- po- si- tus

qui fu- e- rat in sig-num po- si- tus

co- mi- se- rat lo- cum mi- li- ti- bus

lo- cus va- cat e- is ab- sen- ti- bus

3 Do- lor cres-cit, tre- munt pre- cor- di- a

de ma- gis- tri pi- i ab- sen- ci- a

qui sat va- vit me ple- nam vi- ci- is

pul-sis a me sep- tem de- mo- ni- is

MT 10f: CUM VENISSEM (L21) D-TRs 1973 (ca.1400), p.23

1.

Cum ve-nis-sem un- ge- re mor- tu -um A/B

mo-nu-men-tum in- ve- ni va- cu- um C/D

heu nes-ci- o rec-te dis- cer- ne- re E/F

u- bi pos-sim ma-gis-trum que- re- re G/H

2.

Do- lor cres-cit tre-munt pre-cor- di- a

de ma-gis-tri pi- i ab- sen- ci- a

qui sal-va-vit me ple-nam vi- ci- is

pul-sis a me sep-tem de- mo- ni- is

* a third lower in MS at a point where there are clef changes

MT 10g: CUM VENISSEM (L21)

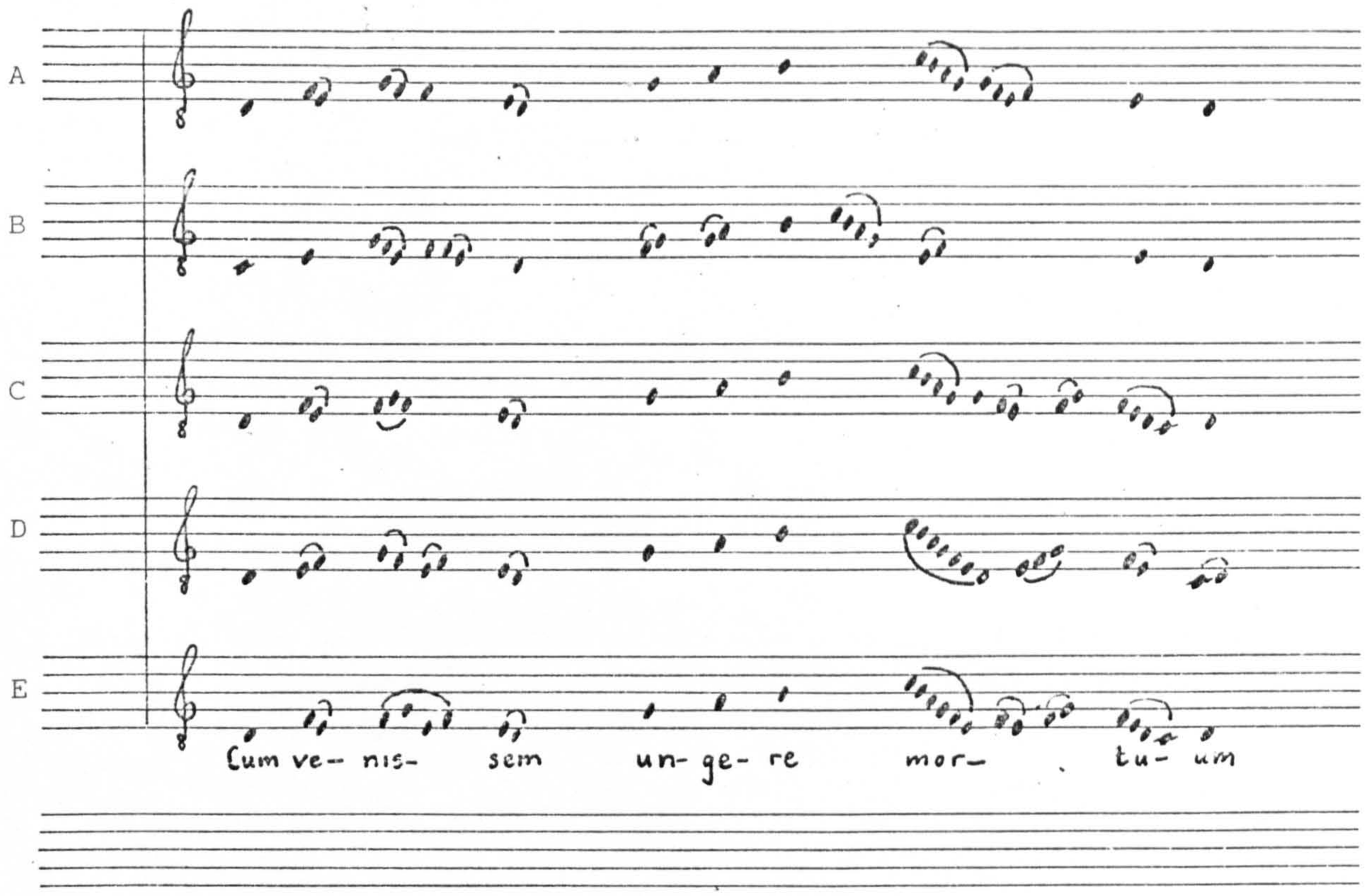
A: I-Civ CI (s.xiv), f.78r

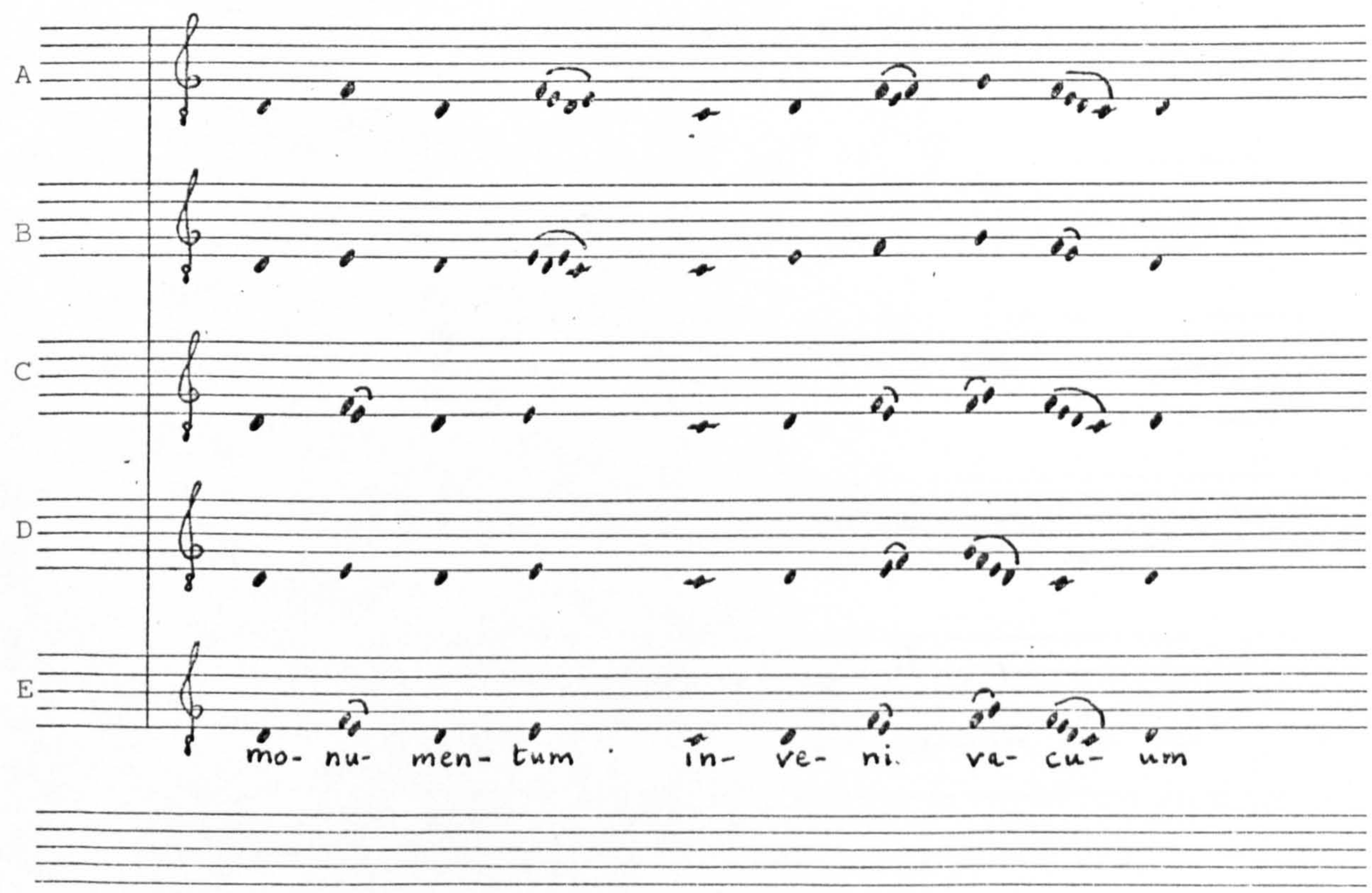
B: CH-EN 314 (s.xiv), f.77r

C: D-Wa VII.B.203 (s.xiv), f.24v

D: CS-Pu 1.B.12 (ca.1384), f.136r

E: D-TRs 1973 (ca.1400), p.23





A

et

B

he-u

C

et

D

he-u

E

heu nes- ci- o rec- te dis- cer- ne- re

A

B

C

D

E

u- bi pos- sim me- gis- trum que- re- re

MT 11: CUNCTA SORORES GAUDIA (L22) E-VI 105 (s.xi-s.xii), f.59r

1.

1. Cunc- ta, so- ro- res, gau- di- a A

2. de- flo- rent in tris- ti- ci- a B

3. cum in- no- cens op- pro- bi- a A

4. fert et cru- cis sus- pen- di- a B

5. Iu- de- o- rum in- vi- di- a, C

6. et prin- ci- pum per- fi- di- a! D

7 Quid an- ge- mus et qua- li- a! B'

2.

1. Li- cet, so- ro- res, plan- ge- re,

2. plan- gen- do Chris- tum que- re- re,

3. que- ren- do cor- pus un- ge- re,

4 un- gen- do men-

[no more music provided]

STROPHIC: 9 STANZAS

MT 12a: DE PROFUNDIS AD TE CLAMANTIUM (L24) F-Pn lat.3126 (s.xii), f.87r

1a. De pro-fun-dis ad te cla-man-ti-um pi- e de- us e- xau-di ge-mi-tum A/B

nec men-su-ram ob-ser-ves cri-mi-num ut per-fer-ri pos-sit iu-di-ci-um. Pi-e De-us. A/B/C

1b. Jhe-su bo-ne com-ple quod di-xe-ris ne sit in te vox cas-sa no-mi-nis A/B

te pre-ser-tim cum ip-se di-xe-ris pro sal-van-dis ve-nis-se mi-se-ris. Jhe-su bo-ne. A/B/C

1c. Con-so-la-tor do-len-tis a-ni-me ac mes-to-rum ve-re pa-ra-cli-te. A/B

quod pro-mit-tis et ex hoc no-mi-ne ne dif-fe-ras com-ple-re do-mi-ne. Pi-e De-us. A/B/C

1d. Fle-tu Pet-ri su-a ne-ga-ti-o est de-le-ta tam bre-vi spa-ci-o A/B

et la-tro-nis se-ra con-fes-si-o pa-ra-di-si po-ti-ta gau-di-o. Jhe-su bo-ne. A/B/C

2a. Su-mus qui-dem pec-ca-to-res sed te ta-men non ne-gan-tes D/E

pec-ca-to-res li-cet si-mus te con-fes-si sem-per su-mus. F/G

3. Non no-bis Chri-ste non no-bis sed no-mi-ni tu-o da-<bis> H/I

glo-ri-am nos-tri mi-ser-tus a quo nun-cu-pa-ti su-mus. J/K

2b. Con- fi- ten- tes no- men Chris- ti ex quo su- mus in- sig- ni- ti D|E

chris- ti- a- nos ex te quo- que gau- de- a- mus nos fu- is- se. F|G

4a. Ad me- den- dum con- tri- tis a- ni- mo des- cen- dis- ti pat- ris im- pe- ri- o. L|K'

4b. Si- cut li- quet non ne- ces- sa- ri- um sa- nis es- se di- xis- ti me- di- cum. L|K'

4c. Pe- ni- ten- tum ec- ce con- tri- ti- o in- fir- mo- rum et sup- pli- ca- ti- o. L|K'

4d. U- bi ma- ior ur- get an- xi- e- tas ma- ior o- pis in est ne- ces- si- tas. L|K'

5a. Quod si nos mat- ris res- pi- cis au- di mat- rem pro fi- li- is M|M

pos- sint pre- ces ec- cle- si- e quod non me- ren- tur sin- gu- le. N|N

5b. Il- la ma- ter tu pa- ter es il- la spon- sa tu spon- sus es M|M

hu- ius pre- ces si res- pu- is cunc- tos ex- tra spem de- se- ris. N|N

5c. Mat- ris at- ten- de me- ri- ta pat- ris in te sint vis- ce- ra M|M

si- cut il- le de pro- di- go ser- mo pro- mit- tit fi- li- o. N|N

5d. I- bi frat-ris sus- cep- ti- o frat-ris est in- dig- na- ti- o M/M

hic sunt frat-res pro frat-ri- bus in hos- ti- is et pre- ci- bus. N/N

6a. Ve ve no- bis mi- se- ris se-ro pe- ni- ten- ti- bus O/P

et de neg- li- gen- ci- is tar-de iam ge- men- ti- bus. Q/P

6b. He- u he- u do- mi- ne quid cre- a- ti fu- i- mus O/P

si sit in- dul- gen- ti- e no- bis clau- sus a- di- tus. Q/P

6c. Si nos pa- ter a- bi- cis quis est qui sub- ve- ni- at O/P

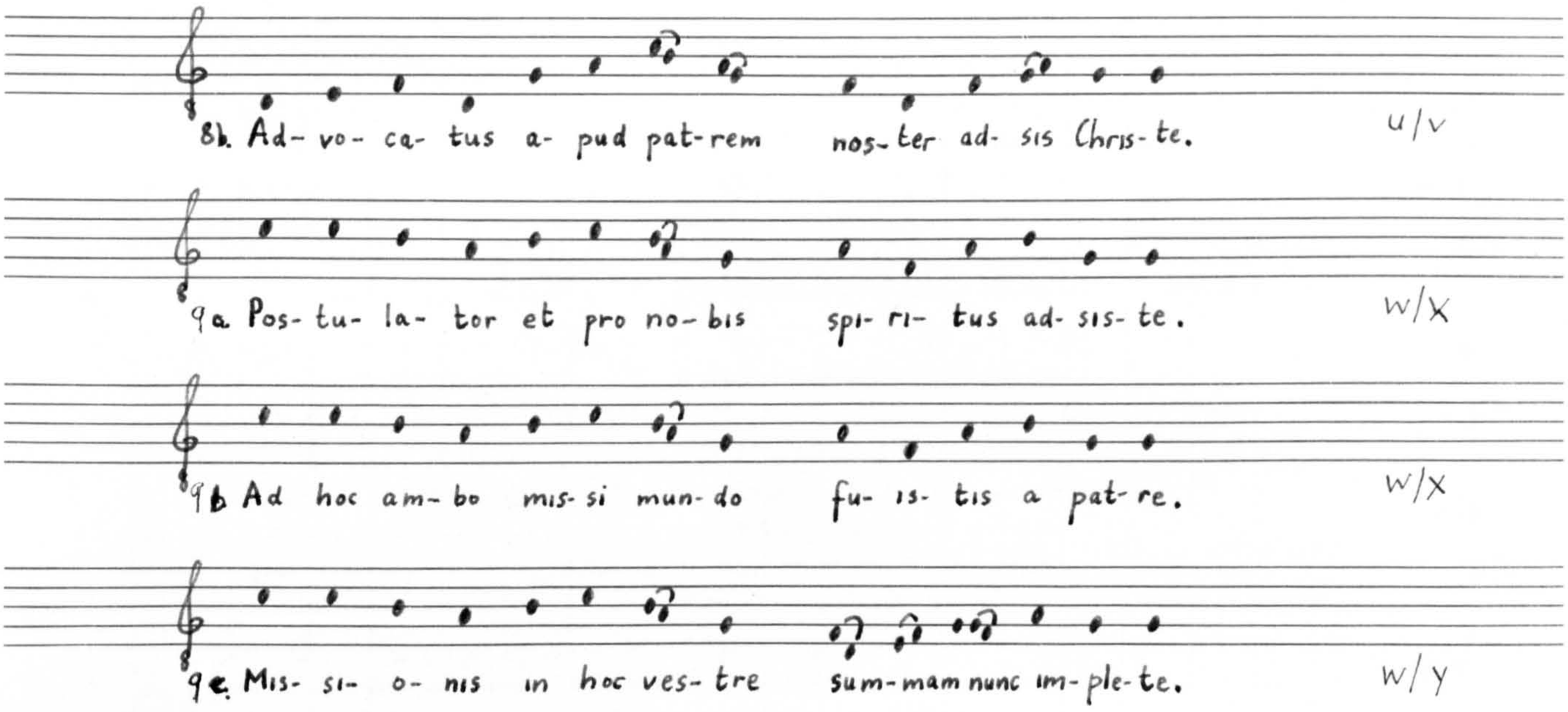
aut si nos per- se- que- ris quis est qui sus- ci- pi- at. Q/P

6d. Mi- se- re- tur fi- li- is pa- ter post fla- gi- ci- a O/P

ne- mo ti- bi si- mi- lis in mi- se- ri- cor- di- a. Q/P

7. Mi- se- re- re mi- se- re- re mi- se- re- re nos- tri. R/S/T

8a. Sum- me pa- ter sum- mi pat- ris spi- ri- tus et fi- li. U/V



LAI: 8 VERSICLES

MT 12b: DE PROFUNDIS AD TE CLAMANTIUM (L24) CH-Zz C63 (s.xiii), f.152r

1a De pro-fun-dis ad te cla-man-ti-um pi-e De-us, e-xau-di ge-mi-tum, A|B

nec men-su-ram ob-ser-ves cri-mi-num, ut per-fer-ri pos-sit iu-di-ci-um, pi-e De-us. A|B|C

1b Ihe-su bo-ne, con-ple quod di-ce-ris ne sit in re vox cas-sa no-mi-nis: A|B

te pre-ser-tim cum ip-se di-xe-ris pro sal-van-dis ve-nis-se mi-se-ris, Hie-su bo-ne. A|B|C

1c Con-so-la-tor do-len-tis a-ni-me, ac mes-to-rum ve-re pa-ra-cli-te, A|B

quod pro-mit-tis et ex hoc no-mi-ne ne dif-fe-ras com-ple-re do-mi-ne pi-e De-us. A|B|C

1d Fle-tu Pet-ri su-a ne-ga-ti-o est de-le-ta tam bre-vi spa-ci-o, A|B

et lat-ro-nis se-ra con-fes-si-o pa-ra-dy-si po-ti-ta gau-di-o, Hie-su bo/-ne7. A|B|C

2a Su-mus qui-dem pec-ca-to-res, sed te ta-men non ne-gan-tes; D|E

pec-ca-to-res li-cet si-mus, te con-fes-si sem-per su-mus. F|G

2b Con-fi-ten-tes no-men Chris-ti, ex quo su-mus in-sig-ni-ti D|E

Chris-ti-a-nos ex te quo-que gau-de-a-mus nos fu-is-se. F|G

2c Non no-bis, Chris-te, non no-bis, sed no-mi-ni tu-o da-bis D|E

glo-ri-am nos-tri mi-ser-tus, a quo nun-cu-pa-ti su-mus. F|G

2d No-men tu-um quod un-guen-tum so-nat in no-bis ef-fu-sum; D|E

post in-fu-sum pla-gis nos-tris sit fo-men-tum le-vi-ta-tis. F|G

3a Ad me-den-dum con-tri-tis a-ni-mo des-cen-dis-ti pat-ris im-pe-ri-o. G|H

3b Pe-ni-ten-tum ec-ce con-tri-ti-o in-fir-mo-rum es me-di-ca-ti-o. G|H

3c Si-cut li-quet non ne-ces-sa-ri-um sa-nis es-se di-xis-ti me-di-cum. G|H

3d U-bi ma-ior ur-get an-xi-e-tas ma-ior in-est o-pis ne-ces-si-tas. G|H

4a Quod si nos mi-nus res-pi-cis, au-di mat-rem pro fi-li-is; I/I

pos-sint pre-ces ec-cle-si-e quod non me-ren-tur sin-gu-le. J|J

4b Mat-ris at-ten-de me-ri-ta, pat-ris in te sint vis-ce-ra, I/I

si-cut il-le de pro-di-go ser-mo pro-mit-tit fi-li-o. J|J

4c I-bi frat-ris sus-cep-ti-o frat-ris est in-dig-na-ti-o, I/I
hic sunt frat-res pro frat-ri-bus in hos-ti-is et pre-ci-bus. J/J

4d Il-la ma-ter, tu pa-ter es, il-la spon-sa, tu spon-sus es: I/I
hu-ius pre-ces si res-pu-is, cre-a-tos ex-tra spem de-se-ris. J/J

5a Ve, ve no-bis mi-se-ris se-ro pe-ni-ten-ti-bus et de neg-li-gen-ti-is tar-de iam ge-men-ti-bus. K/L/M/L

5b Heu, heu do-mi-ne! quid cre-a-ti fu-i-mus si sit in-dul-gen-ti-e clau-sus no-bis a-di-tus. K'/L/M/L

5c Si nos, pa-ter, a-bi-cis, quis est qui sus-ci-pi-at? aut si nos per-se-que-ris, quis est qui sub-ve-ni-at? K/L/M/L

5d Mi-se-re-tur fi-li-is pa-ter post fla-gi-ti-a, ne-mo ti-bi si-mi-lis in mi-se-ri-cor-di-a. K/L/M/L

6. Mi-se-re-re mi-se-re-re mi-se-re-re nos-tri. N/O/P

7a Sum-me pa-ter, sum-mi pat-ris spi-ri-tus et fi-li. Q/R

7b Ad-vo-ca-tus a-pud pat-rem nos-ter as-sis, Chris-te. Q/R

8a Pos-tu-la-tor et pro no-bis, spi-ri-tus as-sis-te. S/T

8b Ad hoc am-bo mis-si mun-do fu-is-tis a pat-re. S/T

8c Mis-si-o-nis in hoc ves-tre sum-mam nunc in-ple-te. S/T

MT 13: DIVINA PROVIDENTIA (L25) I-Fl Pluteo 29.1 (ca.1240), f.420r

1a 1. Di- A

2 vi- na pro- vi- den- ti- a 3 rec- to- ris in ab- sen- ti- a B/C

4 tu- o pre- sen- tat Ang- li- a 5 Guil- ler- mum pa- tro- ci- ni- o, D/E

6 rec- tor et auc- tor glo- ri- e 7 vim mul- ti- for- mis gra- ti- e F/G

8 mul- ti- for- mis po- ten- ti- e 9. de- cla- ret ex- er- ci- ti- o, H/I

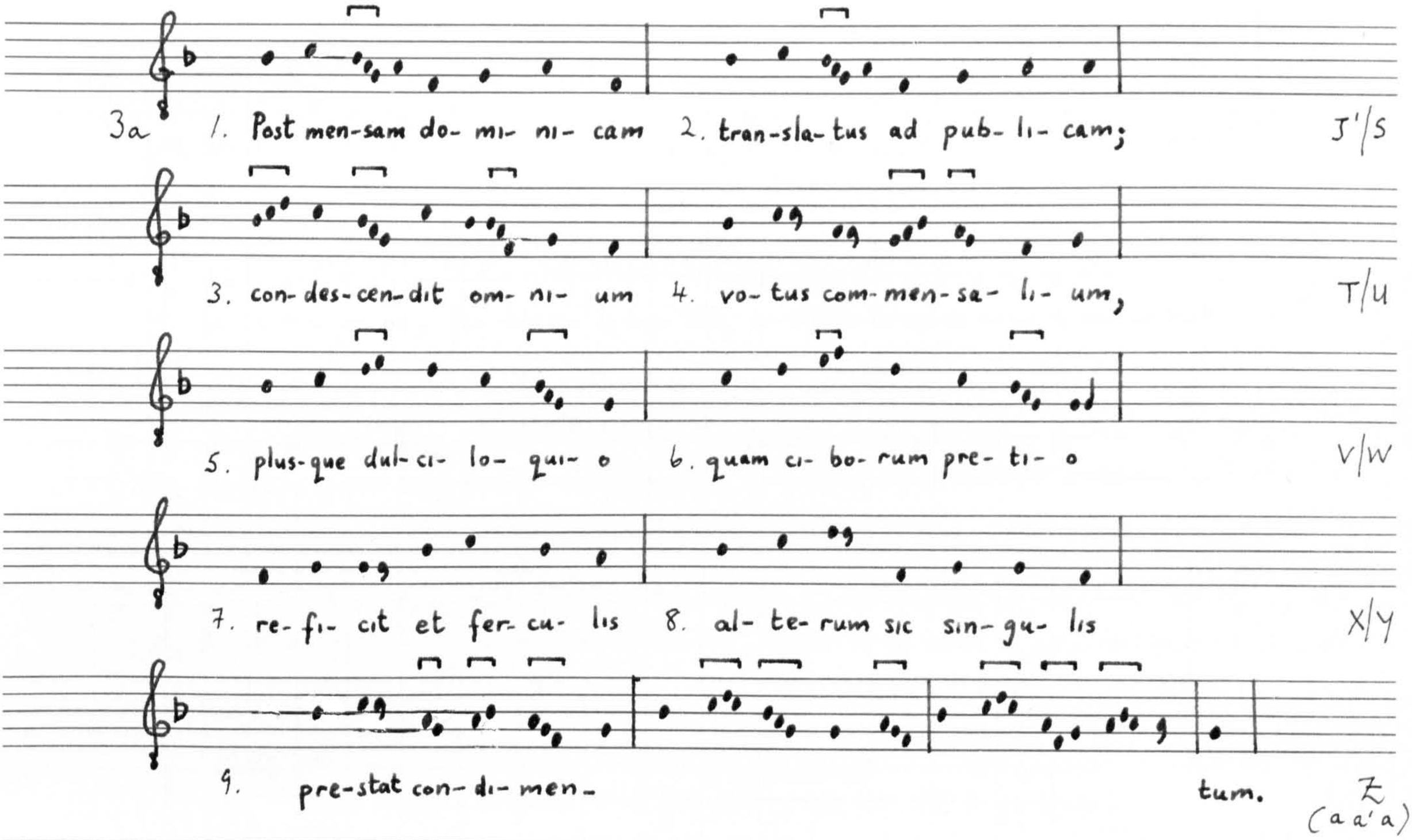
2a 1. In ho- ra sac- ri ca- no- nis 2. cum so- li De- o lo- qui- tur J/K

3. tot lac- ri- ma- rum ri- vu- lis, 4. tan- to su- do- re spar- gi- tur L/M

5. quod in bap- tis- mo du- pli- ci 6. re- no- va- tur re- nas- ci- tur, N/O

7. et ut dig- ne ca- pi- ti 8. mem- brum u- ni- a- tur, L'/P

9. hos- ti- am dum im- mo- lat 10. vi- vus im- mo- la- tur. Q/R



SEQUENCE: 3 VERSICLES

A: I-Lc (s.xii in.), p.274

B: F-Pn lat.17296 (s.xii), f.290r

C: GB-Cu Mm.2.9 (s.xiii), p.296

D: GB-WO Cod.F.160 (ca.1230), p.165

MT 14: DOLEO SUPER TE (L27)

A

A. Do-le-o su-per te, fra-ter mi Jo-na-tha, a-ma-bi-lis val-de super a-mo-rem mu-li-e-rum;

B

A. Do-le-o su-per te, fra-ter mi Jo-na-tha, a-ma-bi-lis val-de su-per a-mo-rem mu-li-e-rum;

C

A. Do-le-o su-per te, fra-ter mi Jo-na-tha, a-ma-bi-lis val-de su-per a-mo-rem mu-li-e-rum;

A/B/C

D

A. 1. Do-le-o su-per te, 2. fra-ter mi Jo-na-tha, 3. a-ma-bi-lis val-de su-per a-mo-rem mu-li-e-rum;

A

et si-cut ma-ter u-ni-cum a-mat fi-li-um, i-ta te di-li-ge-bam.

B

si-cut ma-ter u-ni-cum a-mat fi-li-um, i-ta te di-li-ge-bam.

C

si-cut ma-ter u-ni-cum a-mat fi-li-um, i-ta te di-li-ge-bam.

D/E

D

4. si-cut ma-ter u-ni-cum a-mat fi-li-um, 5. i-ta te di-li-ge-bam.

A

Sa-git-ta Jo-na-the num-quam a-bi-it ret-ror-sum,

B

Sa-git-ta Jo-na-the num-quam a-bi-it ret-ror-sum,

C

Sa-git-ta Jo-na-the num-quam a-bi-it ret-ror-sum,

F

D

6. Sa-git-ta Jo-na-the num-quam a-bi-it ret-ror-sum,

A

nec de-cli-na-vit cli-pe-us e-ius de bel-lo, et as-ta e-ius non est a-ver-sa.

B

nec de-cli-na-vit clip-pe-us e-ius in bel-lo, et has-ta e-ius non est a-ver-sa.

C

nec de-cli-na-vit cli-pe-us e-ius de bel-lo, et has-ta e-ius non est a-ver-sa.

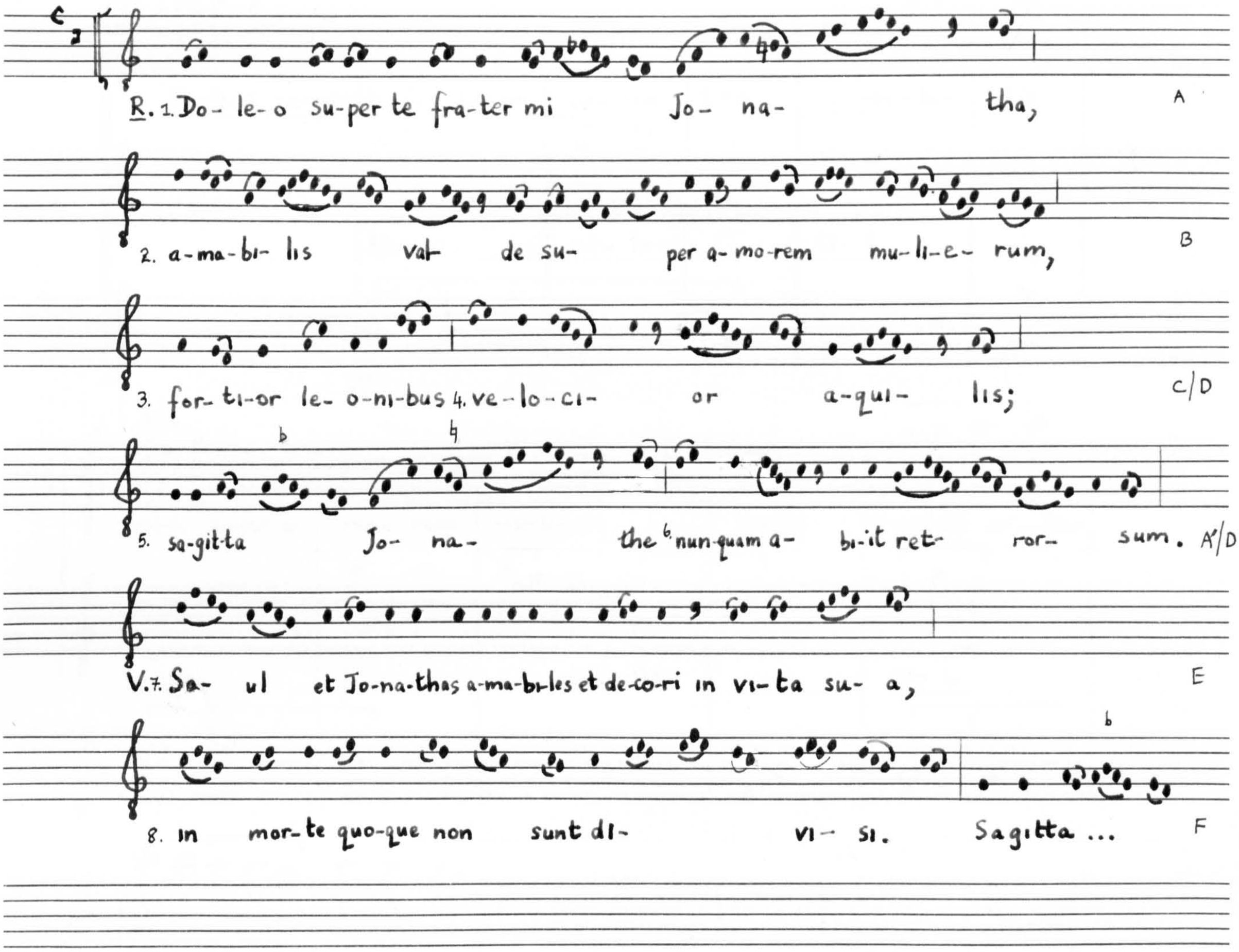
D'/E'

D

7. nec de-cli-na-vit cli-pe-us e-ius de bel-lo, et has-ta e-ius non est a-ver-sa.
8.

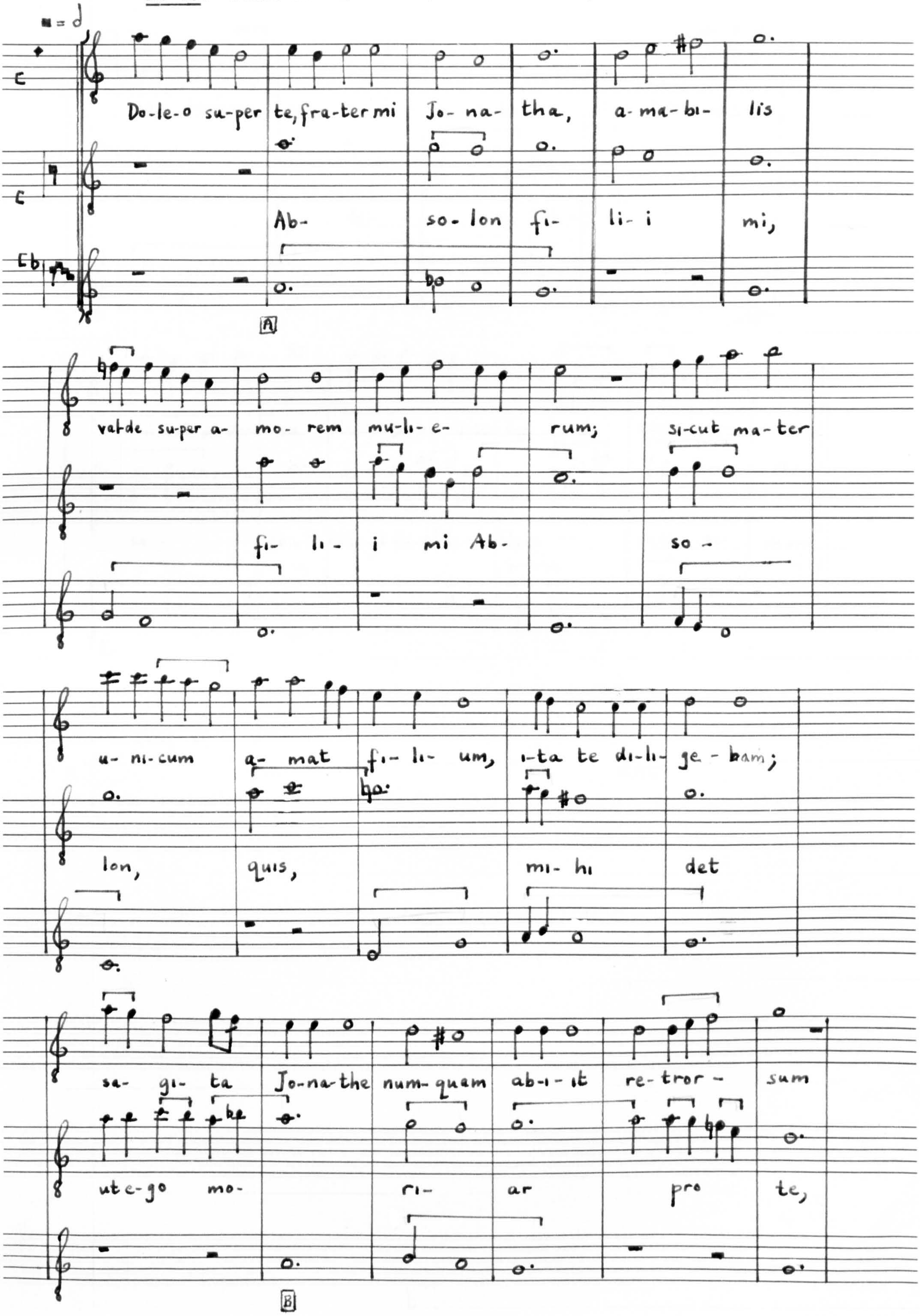
THROUGH-COMPOSED

MT 15: DOLEO SUPER TE (L28) F-Pn lat.17296 (s.xii), f.291r



THROUGH-COMPOSED

MT 16: DOLEO SUPER/ABSOLON/Unknown GB-Cgc 512 (ca.1330), f.258v



nec de-di-na vit e- ius di-pe us a bel- lo, et has-ta su-a

fi- li- i mi Ab-

non est a-ver- sa, Plan-git Da-vit Ab-so- lon pul- cher ri- mum.

so - lon? Plan-git Da-vit Jo-na than ca- ris- si- mum

MOTET

1a Do- lo- rum so- la- ti- um, la- bo- rum re- me- di- um me- a mic- hi ci- tha- ra. A/A/B

1b Nunc quo ma- ior do- lor est ius- ti- or- que me- ror est plus est ne- ces- sa- ri- a. A/A/B

1c Stra- ges mag- na po- pu- li, re- gis mors et fi- li- i, hos- ti- um vic- to- ri- a, A/A/B

1d Du- cum de- so- la- ti- o, vul- gi des- pe- ra- ti- o luc- tu re- plent om- ni- a. A/A/B

2a A- ma- lech in- va- lu- it Is- ra- hel dum cor- ru- it, in- fi- de- lis iu- bi- lat Phi- lis- te- a, C/C/D/E

dum la- men- tis ma- ce- rat se Iu- de- a. D/E

2b In- sul- tat fi- de- li- bus in- fi- de- lis po- pu- lus: in ho- no- rem ma- xi- mum plebs ad- ver- sa, C/C/D/E

in de- ri- sum om- ni- um fit di- vi- na. D/E

2c In- sul- tan- tes in- qui- unt ec- ce, de quo gar- ri- unt? qua- li- ter hos pro- di- dit de- us su- us, C/C/D/E

dum a mul- tis oc- ci- dit di- is pro- stra- tus. D/E

2d *Quem pri- mum his pre- bu- it, vic- tus rex oc- cu- bu- it: ta- lis est e- lec- ti- o de- i su- i, C/C/D/E

ta- lis con- se- cra- ti- o va- tis mag- ni. D/E

* MS: Quos

3a Sa- ul re- gum for- tis- si- me, vir- tus in- vic- ta Io- na- the, qui vos ne- qui- vit vin- ce- re per- mis- sus est oc- ci- de- re. F/F/G/G'

3b Qua- si non es- set o- le- o con- se- cra- tus do- mi- na- co, sce- les- te ma- nus gla- di- o iu- gu- la- tur in pre- li- o. F/F/G/G'

3c Plus frat- re mic- hi Io- na tha, in u- na me- cum a- ni- ma, que pec- ca- ta que sce- le- ra nos- tra sci- de- runt vis- ce- ra! F/F/G/G'

3d Ex- per- tes, mon- tes Gel- bo- e, ro- ris si- tis et plu- vi- e, nec ag- ro- rum pri- mi- ci- e ves- tri suc- cres- cant in- co- le! F/F/G/G'

4a Ve ve ti- bi, ma- di- da tel- lus ce- de re- gi- a, qua et te, mi Io- na- tha, ma- nus stra- vit im- pi- a, H/I/J/G

4b u- bi Chris- tus do- mi- ni Is- ra- hel- que in- cli- ti mor- te mi- se- ra- bi- li sunt cum su- is per- di- ti. H/I/J/G

4c Planc- tum, Si- on fi- li- e, su- per Sa- ul su- mi- te, lar- go cu- ius mu- ne- re vos or- na- bant pur- pe- re. H/I/J/G

4d Tu mic- hi, mi Io- na- tha, flen- dus su- per om- ni- a; in- ter cunc- ta gau- di- a per- pes e- rit lac- ri- ma. H/I/J/G

5a He- u cur con- si- li- o ad- qui- e- vi pes- si- mo, ut ti- bi pre- si- di- o non es- sem in pre- li- o? K/K/K/K

Vel con- fos- sus pa- ri- ter mo- re- rer fe- li- ci- ter, cum quid a- mor fa- ci- at ma- ius hoc non ha- be- at, L/L/J/M

et me post te vi- ve- re mo- ri sit as- si- du- e, nec ad vi- tam a- ni- ma sa- tis sit di- mi- di- a. H/H/J/M

5b Vi- cem a- mi- ci- ci- e vel u- nam me red- de- re o- por- te- bat tem- po- re sum- me tunc an- gus- ti- e; K/K/K/K

tri- um- phi par- ti- ci- pem vel ru- i- ne co- mi- tem, ut te vel e- ri- pe- rem vel te- cum oc- cum- be- rem, L/L/J/M

vi- tam pro te fi- ni- ens quam sal- vas- ti to- ci- ens, ut et mors nos iun- ge- ret ma- gis quam dis- iun- ge- rat. H/H/J/M

5c In- faus- ta vic- to- ri- a po- ti- tus in- te- re- a, quam va- na, quam bre- vi- a hinc per- ce- pi gau- di- a! K/K/K/K

quam ci- to du- ris- si- mus est se- cu- tus nun- ti- us, quem in su- am a- ni- mam lo- cu- tum su- per- bi- a L/L/J/M

mor- tu- is, quos nun- ti- at, il- la- ta mors ag- gre- gat, ut do- lo- ris sit nun- ti- us do- lo- ris sit so- ci- us. H/H/J/M

6a Do qui- e- tem fi- di- bus: vel- lem ut et planc- ti- bus; si pos- sem et fle- ti- bus. N/O/P

6b Le- sis pul- su ma- ni- bus, rau- cis planc- tu vo- ci- bus; de- fi- cit et spi- ri- tus. N/O/P

LAI: 6 VERSICLES

MT 17b: DOLORUM SOLATIUM (L30) I-Rvat Reg.lat.288 (s.xii-s.xiii), f.64v

1a Do-lo-rum so-la-ti-um la-bo-rum re-me-di-um me-a mic-hi ci-tha-ra

1b nunc, quo ma-ior do-lor est ius-ti-or-que me-ror est, plus est ne-ces-sa-ri-a.

1c Stra-ges mag-na po-pu-li, re-gis mors et fi-li-i, hos-ti-um vic-to-ri-a,

1d du-cum de-so-la-ti-o, vul-gi des-pe-ra-ti-o luc-tu rep-lent om-ni-a.

2a A-ma-lech in-va-lu-it Is-ra-el dum cor-ru-it;
in-fi-de-lis iu-bi-lat Phi-lis-te-a, dum la-men-tis ma-ce-rat se Iu-de-a.

2b In-sul-tat fi-de-li-bus in-fi-de-lis po-pu-lus.
In ho-no-rem ma-xi-mum plebs ad-ver-sa in de-ri-sum om-ni-um fit di-vi-na.

2c In-sul-tan-tes in-qui-unt: ec-ce, de quo gar-ri-unt,
qua-li-ter hos pro-di-dit de-us su-us dum a mul-tis oc-ci-dit dis pros-tra-tus.

2d Quem pri-mum his pre-bu-it, vic-tus rex oc-cu-bu-it.
Ta-lis est e-lec-ti-o de-i su-i ta-lis con-sec-ra-ti-o va-tis mag-ni.

3a Sa-ul re-gum for-tis-si-me, vir-tus in-vic-ta Io-na-the,
qui vos ne-qui-vit vin-ce-re, per-mis-sus est oc-ci-de-re.

3b Qua-si non es-set o-le-o con-sec-ra-tus do-mi-ni-co,
sce-les-te ma-nus gla-di-o iu-gu-la-tur in pre-li-o.

3c Plus frat-re mic-hi, Io-na-tha, in u-na me-cum a-ni-ma,
que pec-ca-ta, que sce-le-ra nos-tra sci-de-runt vis-ce-ra.

3d Ex-per-tes mon-tes Gel-bo-e ro-ris si-tis et plu-vi-e,
nec ag-ro-rum pri-mi-ci-e ves-tro suc-cres-cant in-co-le.

4a Ve, ve ti-bi, ma-di-da tel-lus ce-de re-gi-a,
qua et te, mi Io-na-tha, ma-nus stra-vit im-pi-a!

4b U-bi Chris-tus do-mi-ni Is-ra-hel-que in-cli-ti
mor-te mi-se-ra-bi-li sunt cum su-is per-di-ti.

4c Tu mi-hi mi Jo-na-tha flen-dus su-per om-ni-a;
in-ter cunc-ta gau-di-a per-pes e-rit lac-ri-ma.

4d Planc-tus Sy-on fi-li-ae su-per Sa-ul su-mi-te,
lar-go cu-ius mu-ne-re vos or-na-bant pur-pu-rae.

5a He-u cur con-si-li-o ad-qui-e-vi pes-si-mo,
ut ti-bi pre-si-di-o non es-sem in pre-li-o,
vel con-fos-sus pa-ri-ter mo-re-rer fe-li-ci-ter
cum, quid a-mor fa-ci-at ma-ius hoc non ha-be-at,
et me post te vi-ve-re mo-ri sit as-si-du-e,
nec ad vi-tam a-ni-ma sa-tis sit di-mi-di-a.

5b Vi-cem a-mi-ci-ci-e vel u-nam me red-de-re
o-por-te-bat tem-po-re sum-me tunc an-gus-ti-e,
tri-um-phi par-ti-ci-pem vel ru-i-ne co-mi-tem,
ut te vel e-ri-pe-rem vel te-cum oc-cum-be-rem,
vi-tam pro te fi-ni-ens, quam sal-vas-ti to-ci-ens,
ut et mors nos iun-ge-ret ma-gis quam dis-iun-ge-ret.

5c In-faus-ta vic-to-ri-a po-ti-tus in-te-re-a
quam va-na quam bre-vis hinc per-ce-pi gau-di-a!
Quam ci-to du-ris-si-mus est se-cu-tus nun-ti-us
quem in su-am a-ni-mam lo-cu-tum su-per-bi-am
mor-tu-is, quos nun-ti-at, il-la-ta mors ag-gre-gat,
ut do-lo-ris nun-ti-us do-lo-ris sit so-ci-us

6a Do qui-e-tem fi-di-bus; vel-lem, ut et planc-ti-bus sic pos-sem et fle-ti-bus.

6b Le-sis pul-su ma-ni-bus, rau-cis planc-tu vo-ci-bus de-fi-cit et spi-ri-tus.

1a Do- lo- rum so- la- ti- um, la- bo- rum re- me- di- um me- a mic- hi ci- tha- ra. A/A/B

1b Nunc quo ma- ior do- lor est ius- ti- or- que me- ror est plus est ne- ces- sa- ri- a. A/A/B

1c Stra- ges mag- na po- pu- li, re- gis mors et fi- li- i, hos- ti- um vic- to- ri- a, A/A/B

1d Du- cum de- so- la- ci- o, vul- gi des- pe- ra- ti- o luc- tu re- plent om- ni- a. A/A/B

2a A- ma- lech in- ve- lu- it Is- ra- hel dum cor- ru- it, in fi- de- lis iu- bi- lat Phi- lis- te- a, C/C/D/E
dum la- men- tis ma- ce- rat se Iu- de- a. D/F

2b In- sul- tat fi- de- li- bus in- fi- de- lis po- pu- lus: in ho- no- rem ma- xi- mum plebs ad- ver- sa, C/C/D/E
in de- ri- sum om- ni- um fit di- vi- na. D/F

2c In- sul- tan- tes in- qui- unt ec- ce, de quo gar- ri- unt? qua- li- ter hos pro- di- it de- us ser- vus, C/C/D/E
dum a mul- tis oc- ci- dit di- is pros- tra- tus D/F

2d Quem pri- mum hiis pre- bu- it, vic- tus rex oc- cu- bu- it: ta- lis est e- lec- ti- o de- i su- i, C/C/D/E
ta- lis con- se- cra- ti- o va- tis mag- ni. D/F

3a Sa- ul re- gum for- tis- si- me, vir- tus in- vic- ta Io- na- the, qui nos ne- qui- vit vin- ce- re per- mis- sus est oc- ci- de- re. G'/G/H/I

3b Qua- si non es- set o- le- o con- se- cra- tus do- mi- ni- co, ce- les- te mu- nus gla- di- o in- gu- la- tur in pre- li- o. G/G/H/I

3c Plus frat- re mic- hi Io- na- tha, in u- na me- cum a- ni- ma, que pec- ca- ta que sce- le- ra nos- tra sci- de- runt vis- ce- ra! G/G/H/I

3d Ex- per- tes, mon- tes Gel- bo- e, ro- ris si- tis et plu- vi- e, nec ag- ro - rum pri- mi- ci- e ves- tro suc- cu- rant in- co- le! G/G/H/I

4a Ve ve ti- bi, ma- di- da tel- lus ce- de re- gi- e, que et te, mi Io- na- the, ma- nus stra- vit im- pi- a, J/K/L/M

4b u- bi Chris- tus do- mi- ni Is- ra- hel- que in- cli- ti mor- te mi- se- ra- bi- li cum su- is sunt per- di- ti. J/K/L/M

4c Planc- tus Sy- on fi- li- e, su- per Sa- ul su- mi- te, lar- ge cu- ius mu- ne- re vos or- na- bant pur- pe- re. J/K/L/M

4d Tu mic- hi, mi Io- na- tha, flen- dus su- per om- ni- a; in- ter cunc- ti gau- di- a per- pes e- ris lac- ri- ma. J/K/L/M

5a He- u cur con- si- li- o ad- qui- e- vi pes- si- mo, ut ti- bi pre- si- di- o non es- sem in pre- li- o? N/N/N/N

Vel con- fos- sus pe- ri- ter mo- re- rer fe- li- ci- ter, cum quid a- mor fa- ci- at ma- ius hoc non ha- be- at, O/O/L/M

et me post te vi- ve- re mo- ri sit as- si- du- e, nec ad vi- tam a- ni- ma sa- tis sit di- mi- di- a. J'/K/L/M

5b Vi- cem a- mi- ci- ci- e vel u- nam me red- de- re o- por- te- bat tem- po- re sum- me tunc an- gus- ti- e; N/N/N/N

tri- um- phi par- ti- ci- pem vel ru- i- ne co- mi- tem, ut te vel e- ri- pe- rem vel te- cum oc- cum- be- rem, O/O/L/M

vi- tam pro te fi- ni- ens quam sal- vas- ti to- ci- ens, ut et mors nos iun- ge- ret ma- gis quam dis- iun- ge- ret. J/K/L/M

5c In- faus- ta vic- to- ri- a po- ci- us in- te- re- a, tam va- na, quam bre- vi- a hic per- ce- pi gau- di- a! N/N/N/N

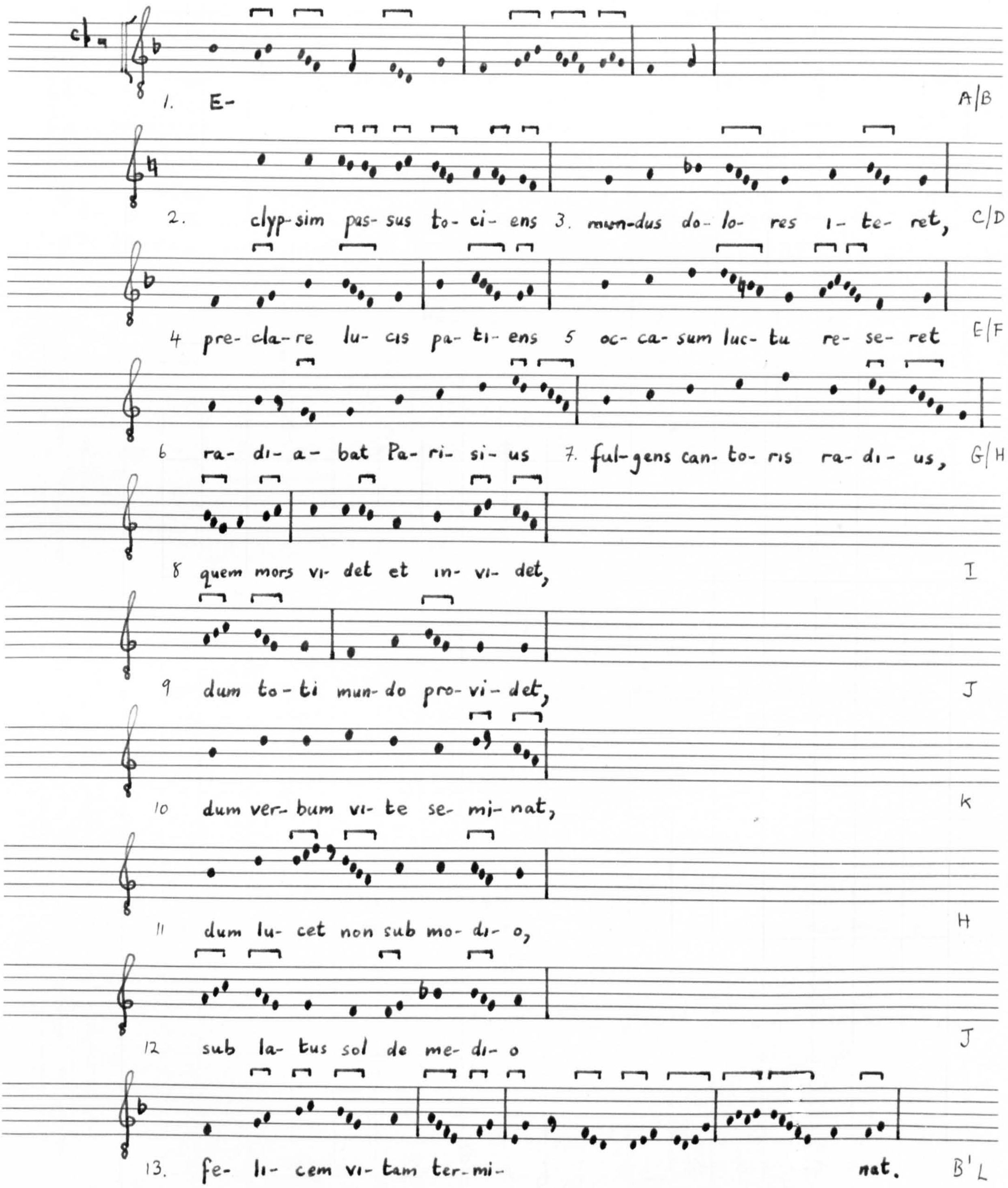
quam ci- to du- ris- si- mus est se- cu- tus nun- ti- us, quem in su- am a- ni- mam lo- cu- tum su- per- bi- am O/Ó/L/M

mor- tu- is, quos nun- ci- at, il- la- ta mors ag- gre- get, ut do- lo- ris nun- ti- us do- lo- ris sit so- ci- us. O/O/L/M

6a Do qui- e- tem fi- di- bus: vel- lem ut et planc- ti- bus; sic pos- sem et fle- ti- bus. P/Φ/R

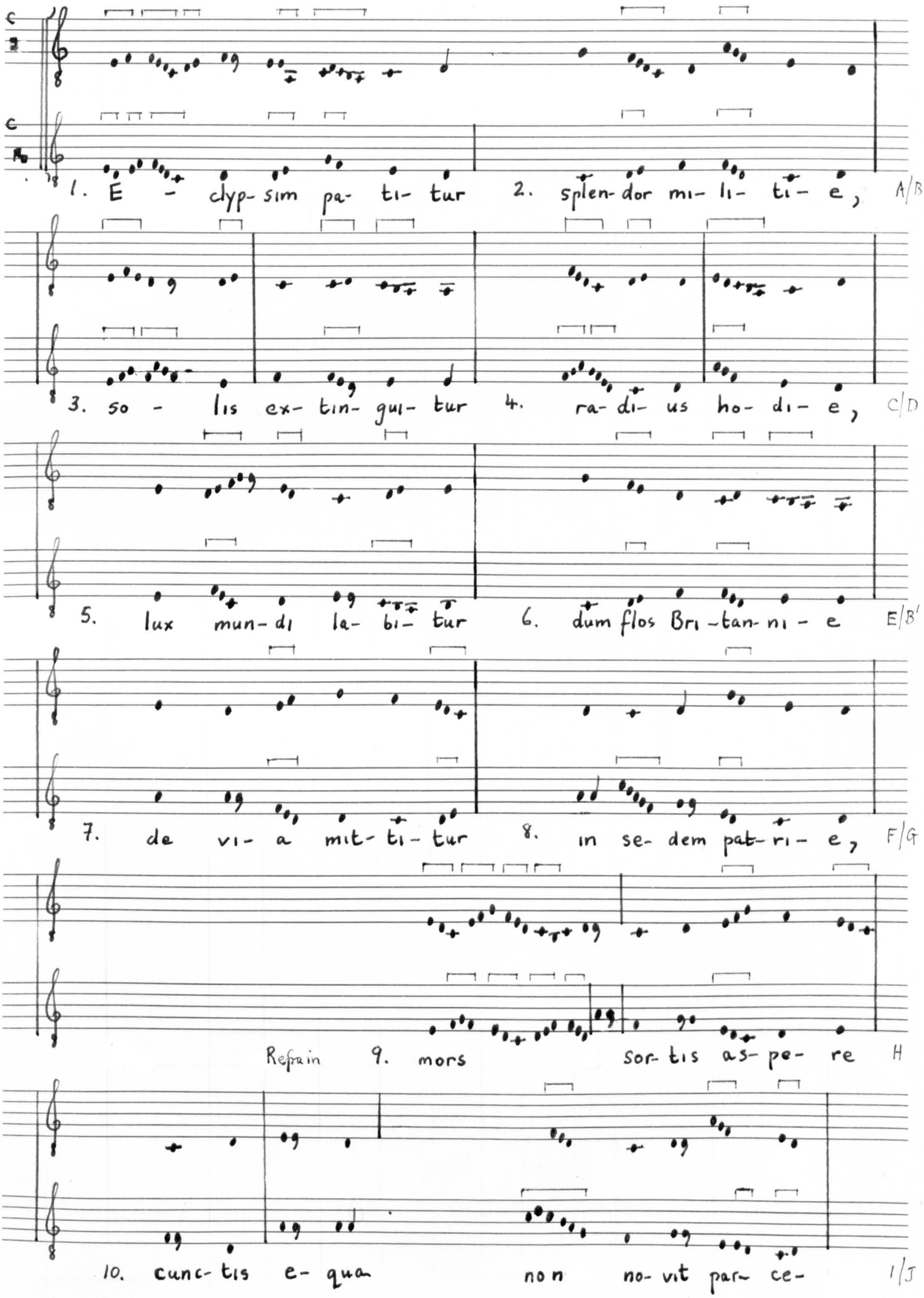
6b Le- sis pul- su ma- ni- bus, rau- cis planc- tu vo- ci- bus; de- fi- cit et spi- ri- tus. P/Φ/R

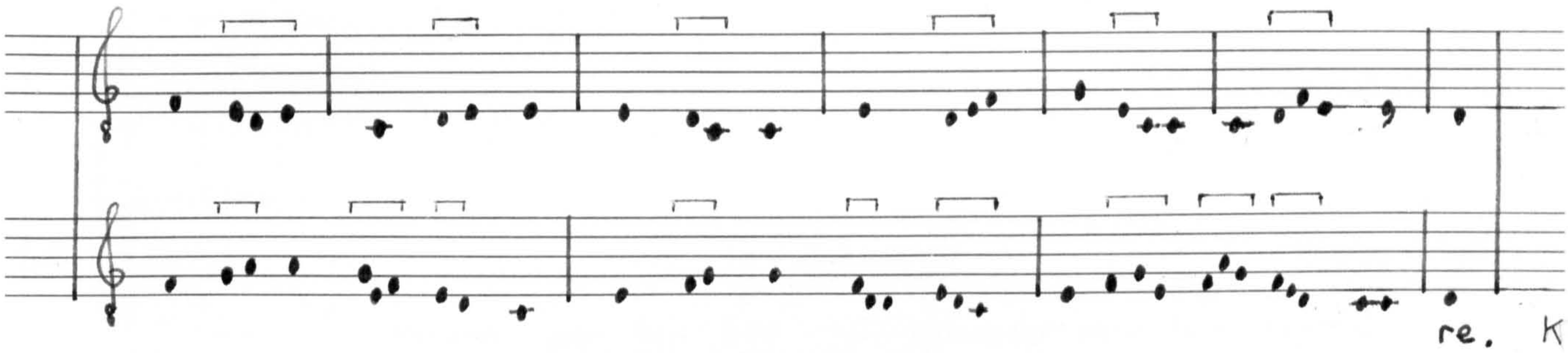
MT 18: ECLIPSIM PASSUS (L34) I-Fl Pluteo 29.1 (ca.1240), f.429r



THROUGH-COMPOSED: 1 STANZA

MT 19a: ECLIPSIM PATITUR (L35) I-Fl Pluteo 29.1 (ca.1240), f.322v





STROPHIC: 1 STANZA

MT 19b: ECLIPSIM PATITUR (L35) D-W Helmst.628 (s.xiii mid.), f.101r

1. E- clip- sim pa- ti- tur 2. splen- dor mi- li- ti- e

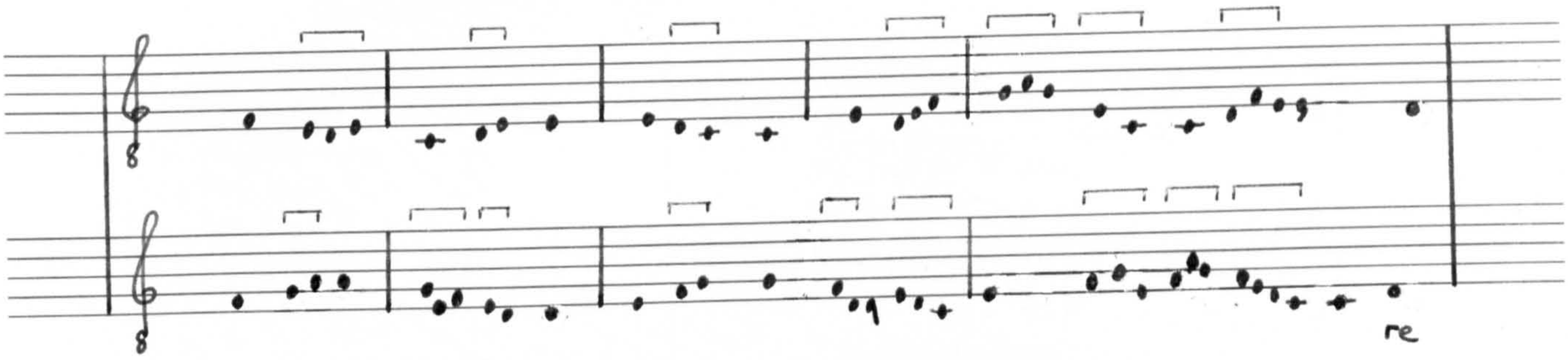
3. so- lis ex- tin- gui- tur 4. ra- di- us ho- di- e

5. lux mun- di la- bi- tur 6. dum flos Bri- tan- ni- e

7. de vi- a mit- ti- tur 8. in se- dem pat- ri- e.

Refrain 9 Mors sor- tis as- pe- re

10. cunc- tis e- qua non no- vit par- ce-



STROPHIC: 4 STANZAS

MT 20a: FLETE FIDELES (L42)

A
B

1a Fle-te fi-de-les a-ni-me,
A
B
fle-te, so-ro-res op-ti-me,
A
B
ut sint mul-ti-pli-ces
A
B
1 do-lo-ris in-di-ces
A
B
planc-tus et lac-ri-me.

1b Fle-ant ma-ter-na vis-ce-ra — A
B
Ma-ri-e mat-ris vul-ne-ra:[2] — B
C
ma-ter-ne do-le-o, — D
que di-ci so-le-o, — E
fe-lix pu-er-pe-ra.

A
B
2a Tris-te spec-ta-cu-lum cru-cis et lan-ce-e — F/G
A
B
clau-sum sig-na-cu-lum 3 mat-ris vir-gi-ne-e — H/I
A
B
pro-fun-de vul-ne-rat;[4] hoc est, quod di-xe-rat; — J/K
A
B
quod pro-phe-ta-ve-rat 5 se-nex pre-nun-ti-us, — L/L'
A
B
hic il-le gla-di-us, qui me trans-ver-be-rat. — M/N

(no music provided)

2b Dum ca-put cer-n/ŭ-um/

(A)
5a Mi Io-han-nes, planc-tum mo-ve, plan-ge me-cum, fi-li no-ve, — O/P
fi-li no-vo fe-de-re mat-ris et ma-ter-te-re. — Q/R
tem-pus est la-men-ti; im-mo-le-mus in-ti-mas — S/T
lac-ri-ma-rum vic-ti-mas Chris-to mo-ri-en-ti. — U/V
(B)
6a Hac in vi-ta sum in-vi-ta — W
hoc in ma-lo mo-ri ma-lo, — W'
fi-li me dum re-pri-mi vel ex-pri-mi — X/Y
ne-quit es-tus a-ni-mi do-len-tis, — Z/a
tan-tis ma-lis e-xi-mi vo-len-tis. — b

SEQUENCE

A: D-Mbs Clm 4660 (ca.1220-30), ff.110v-11v; B: D-Mbs Clm 4660 (in a later hand of s.xiii^2), f.55r.
A includes 1a, 1b, 2a, 2b (first line), and 5a; B includes 1a, 1b, 2a and 6a.
Notes: 1 A dolores; 2 A volnera; 3 A mentis; 4 A volnerat; 5 A 'felix' for 'senex'.
[ ]: illegible.

MT 20b: FLETE FIDELES (L42) D-Sl HB I Asc.95 (s.xiii), f.23r

1a Fle-te fi-de-les a-ni-me,
fle-te, so-ro-res op-ti-me,
ut sint mul-ti-pli-ces
do-lo-ris in-di-ces
planc-tus et lac-ri-me.

1b Fle-ant ma-ter-na vis-ce-ra A
Ma-ri-e mat-ris vul-ne-ra: B
ma-ter-ne do-le-o, C
que di-ci so-le-o, D
fe-lix pu-er-pe-ra. E

2a Tris-te spec-ta-cu-lum
cru-cis et lan-ce-e
clau-sum sig-na-cu-lum
mat-ris vir-gi-ne-e
pro-fun-de vul-ne-rat;
hoc est, quod di-xe-rat,
quod pro-phe-ta-ve-rat
se-nex pre-nun-ti-us,
hic il-le gla-di-us,
qui me trans-ver-be-rat.

2b Dum ca-pud cer-nu-um F
dum spi-nas ca-pi-tis, G
dum pla-gas ma-nu-um H
cru-en-tis di-gi-tis G
sup-plex sus-pi-ci-o, H
sub hoc sup-pli-ci-o I
to-ta de-fi-ci-o, J
dum vul-nus la-te-ris, K
dum lo-cus vul-ne-ris L
est in pro-flu-vi-o. M

3a Er-go qua-re, fi-li ca-re,
i-ta pen-des cum sis vi-ta
vi-vens an-te se-cu-la?
rex ce-les-tis pro (s)ce-les-tis
a-li-e-nas sol-vis pe-nas,
ag-nus si-ne ma-cu-la.

3b Mun-da ca-ro mun-do ca-ra, N
cur in cru-cis a-res a-ra, O
pro pec-ca-tis hos-ti-a? P
cur in a-ra cru-cis a-res, Q
ca-ro que pec- -ca-to ca-res, R
cà-ro cul-pe nes-ci-a? S

4a O men-tes per-fi-das
et lin-guas dup-li-ces,
et tes-tes sub-do-los
ac fal-sos iu-di-ces,
se-nes cum iu-ni-o-ri-bus!
so-lent ma-io-ri-bus
cri-mi-ni-bus
dam-na-ri

4b A dam-na-ti-ci-is T
dam-na-tur in-no-cens, U
ex-plens, quod ex-pe-dit, T
quod do-cet, e-do-cet U
fre-munt auc-to-res cri-mi-num V
et vi-ri san-gui-num W
in do-mi-num X
sa-lu-tis.

fer-re sti-pen-di-um

sus-pen-di-um

pec-ca-ti.

5a Mi Io-han-nes, planc-tum mo-ve,

plan-ge me-cum, fi-li no-ve,

fi-li no-vo fe-de-re

mat-ris et ma-ter-te-re.

tem-pus est la-men-ti;

im-mo-le-mus in-ti-mas

lac-ri-ma-rum vic-ti-mas

Chris-to mo-ri-en-ti.

6a Hac in vi-ta sum in-vi-ta,

hoc in ma-lo mo-ri ma-lo,

fi-li mi, dum re-pri-mi

vel ex-pri-mi

ne quid es-tus a-ni-mi

do-len-tis,

tan-tis ma-lis e-xi-mi

vo-len-tis.

ce-lo ne-qui-ti-e W

sub spe-ti-e X

vir-tu-tis.

5b Sa-lu-ta-ris nos-ter Ie-sus, y

cap-tus, trac-tus, vinc-tus, ce-sus z

et il-lu-sus a-la-pis a

a Ge-hen-ne sa-thra-pis, a

auc-tor ve-re lu-cis, b

di-es noc-te clau-di-tur, a

vi-ta mor-tem pa-ti-tur, a

mor-tem au-tem cru-cis. b

6b Sce-lus ter-re ce-lum ter-ret, c

ter-re mo-tus ter-ret mo-tus c

im-pi-os, ne-fa-ri-os d

qui gla-di-os e

in sanc-to-rum fi-li-os f

al-li-dunt g

et te, Chris-te ag-y-os, h

oc-ci-dunt.

---

* MS: cernuo.

MT 20c: FLETE FIDELES (L42) (reconstruction: I-Civ CI (s.xiv))

1a Fle- te fi- de- les a- ni- me fle- te so- ro- res op- ti- me A/B

ut sint mul- ti- pli- ces do- lo- ris in- di- ces C/D

planc- tus et lac- ri- me. E

1b Fle- ant ma- ter- na vis- ce- ra Ma- ri- e vul- ne- ra A/B

ma- ter- ne do- le- o que di- ci so- le- o C/D

fe- lix pu- er- pe- ra. E

2a Tris- te spec- ta- cu- lum cru- cis et lan- ce- e F/G

claus- sum sig- na- cu- lum mat- ris vir- gi- ne- e H/E'

Pro- fun- de me vul- ne- rat hoc est quod di- xe- rat I/J

quod pro- phe- ta- ve- rat il- le pre- nun- ti- us H'/H"

hic il- le gla- di- us qui me trans- ver- be- rat K/E"

3a O do- lor proh do- lor L/L

Er- go qua- re fi- li cha- re pen- des i- ta cum sis vi- ta

M/N

ma- nens an- te se- cu- la

O

Rex ce- les- tis pro sce- les- tis a- li- e- nas sol- vis pe- nas

P/M'

ag- nus si- ne ma- cu- la.

φ

3b. Mun- da ca- ro mun- do cha- ra cur in cru- cis a- res a- ra

M/N

pro pec- ca- tis hos- ti- a.

O

Cur in a- ra cru- cis a- res ca- ro que pec- ca- to ca- res

P/M'

ca- ro cul- pe nes- ci- a.

φ

4a. O men- tes per- fi- das et lin- guas du- pli- ces

R/J'

et tes- tes sub- do- los et fal- sos iu- di- ces

S/T

se- nex cum iu- ni- o- ri- bus so- lent ma- io- ri- bus

I'/J"

cri- mi- ni- bus dam- na- ti fer- re sti- pen- di- um

U/V

sus- pen- di- um pec- ca- ti W

5a. Mi Jo- han- ne planc-tum mo- ve plan- ge me- cum fi- li no- ve M/N

fi- li no- vo fe- de- re mat- ris et ma- ter- te- re O/I

tem- pus est la- men- ti E'

Im- mo- le- mus in- ti- mas lac- ri- ma- rum vic- ti- mas X/Y

Chris- to mo- ri- en- ti Z

MT 20d: FLETE FIDELES (L42) I-Pc C56 (s.xiv), f.32r

1a. Fle- te fi- de- les a- ni- me 1b. Fle- ant ma- ter- na vis- ce- ra A

fle- te so- ro- res op- ti- me Ma- ri- e vul- ne- ra (sic) B

ut sint mul- ti- pli- ces ma- ter- ne do- le- o C

do- lo- ris in- di- ces que di- ci so- le- o D

planc- tus et lac- ri- me fe- lix pu- er- pe- ra E

2a. Tris- te spec- ta- cu- lum 2b. Dum ca- put cer- nu- um F

cru- cis et lan- ce- e dum spi- nas ca- pi- tis G

clau- sum sig- na- cu- lum dum pla- gas ma- nu- um H

men- tis vir- gi- ne- e cru- en- tis di- gi- tis E'

pro- fun- de me vul- ne- rat (sic) su- plex sus- pi- ci- o I

hoc est quod di- xe- rat sub hoc su- pli- ci- o J

quod pro- phe- ta ve- rat to- ta de- fi- ci- o H

il- le pre-nun-ti- us dum vul-nus la- te- ris H'

hic il- le gla- di- us dum lo- cus vul-ne- ris K

qui me trans-ver-be- rat est in pro- flu- vi- o E''

3a O do- lor pro do- lor L/L

er- go qua-re fi- li ca- re 3b. Mun-do ca- ro mun-do ca-ra M

pen- des i- ta cum sis vi- ta cur in cru- cis a- res a- ra N

vi- vens an- te se- cu- la. pro pec- ca- tis hos- ti- a. O

Rex ce- les- tis pro sce- les- tis Cur in a- ra cru- cis a- res P

a - li- e- nas sol-vis pe- nas ca- ro que pec- ca- to ca- res M'

ag- nus si- ne ma-cu- la. ca- ro cul- pe nes- ci- a ? Q

4a. O men-tes per- fi- das 4b. A damp-na-ti- ci- is R

et lin- guas dup- li- ces damp- na- tur in- no- cens J'

o tes- tes sub- do- los

ex- plens quod ex- pe- dit S

et fal- sos iu- di- ces

quod de- cet e- do- cens T

se- nex cum iu- ni- o- ri- bus

fre- munt auc- to- res cri- mi- num I'

so- lent ma- io- ri- bus

et vi- ri san- gui- num J"

cri- mi- ni- bus damp- na- ti

in do- mi- num sa- lu- tis U

fe- re sus- pen- di- um

ce- lo ne- qui- ti- e V

sti- pen- di- um pec- ca- ti

sub spe- ci- e vir- tu- tis W

5a. O Io- han- nes planc- tum mo- ve

5b. Sa- lu- ta- ris nos- ter Ihe- sus M

plan- ge me- cum fi- li no- ve

cap- tus trac- tus vinc- tus ce- sus N

fi- li no- vo fe- de- re

et il- lu- sus a- la- pis O

mat- ris et ma- ter- te- re

a Ge- hen- ne sat- ra- pis I

tem- pus est la- men- ti

auc- tor ve- re lu- cis E'

im- mo-le- mus in- ti- mas di- es noc- te clau- di- tur X

lac- ri- ma- rum vic- ti- mas vi- ta mor- tem pa- ti- tur Y

Cris- to mo- ri- en- ti mor- tem au- tem cru- cis. Z

6a. Hac in vi- ta sum in vi- ta 6b. Ce- lum te- re ce- lum te- re a

hoc in ma- lo mo- ri ma- lo te- re mo- tus te- re mo- tus a

fi- li mi dum re- pri- mi im- pi- os ne- pha- ri- os b

vel ex- pri- mi ne- quit es- tus qui gla- di- os in sanc- to- rum c

a- ni- mi do- len- tis

fi- li- os al- li- dunt d

tan- tis ma- lis e- xi- mi

et te Cris- te a- gi- os e

no- len- tis

oc- ci- dunt f

MT 20e: from FLETE FIDELES (L42) D-Mbs Clm 19414 (s.xv), f.445r

5a Ay-a Jo- han- ne planctum mo- ve plan-ge me- cum fi- li-i no- ve

fi- li no- ve fe- de- re mat- ris et ma- ter- te- re

tem- pus est la- men- ti

Y- mo- le- mus in- ti- mas lac- ry- ma- rum vic- ti- mas

Chris- to mo- ri- en- te.

MT 20f: from FLETE FIDELES (L42) D-DO A.III.22 (s.xv^2), f.2v

5a Mi Jo- han- nes plan-ctum mo- ve plan-ge me- cum fi- li no -ve

fi- li no- ve fe- de- re ma- tris et ma -te- te -re

tem- pus est la - men- ti

Im- mo- le- mus in- ti- mas lac- ry- ma-rum vic- ti- mas

Chris- to mo- ri- en- ti.

MT 20g: from FLETE FIDELES (L42) D-Mbs Cgm 716 (ca.1430), f.153v

5a

Mi Io- han- nes planc- tum mo- ve plan- ge me- cum fi- li no- ve

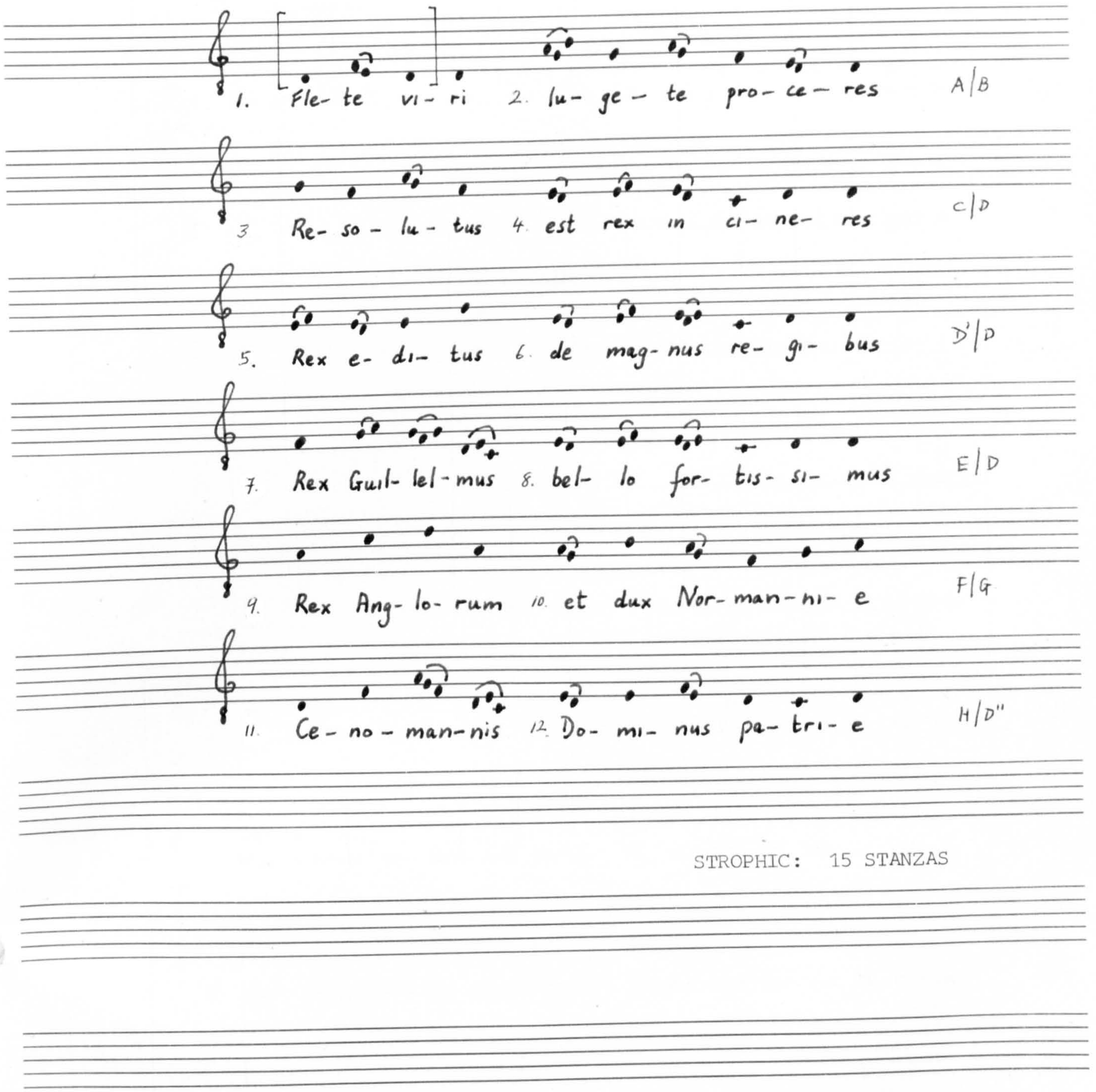
fi- li no- ve fe- de- re mat- ris et ma- ter- te- re

tem- pus est la- men- ti.

Im- mo- le- mus in- ti- mas lac- ri- ma- rum vic- ti- mas

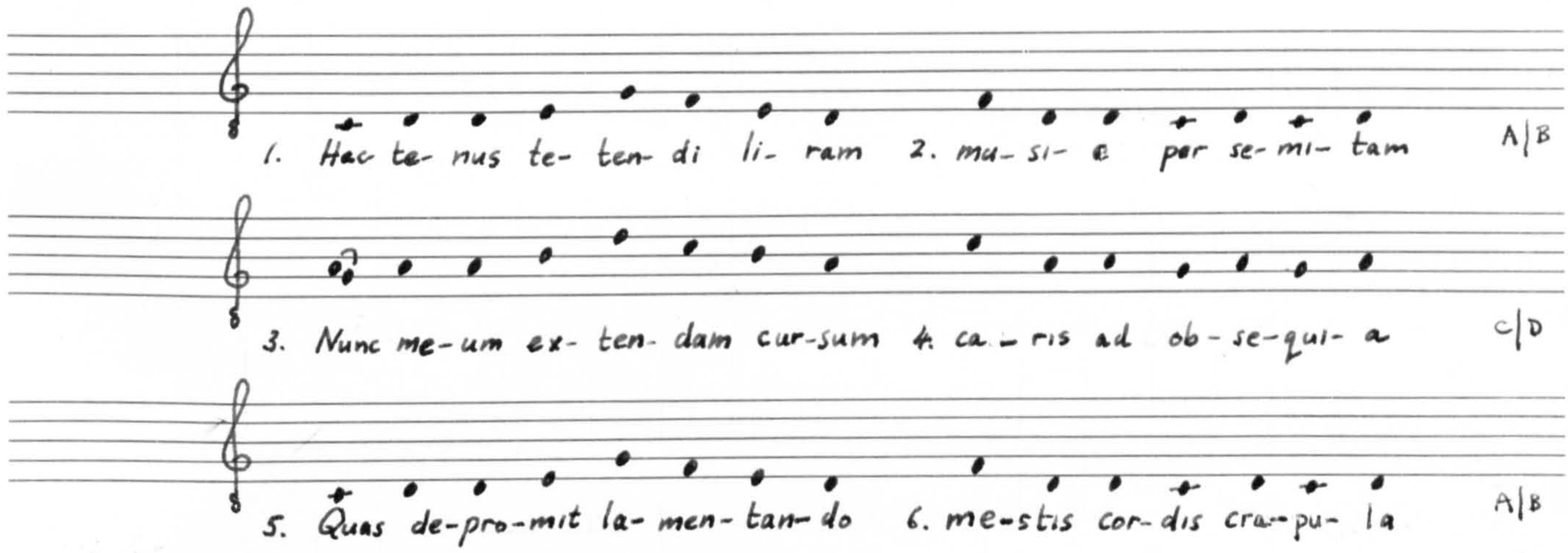
Chris- to mo- ri- en- te.

MT 21: FLETE VIRI (L44) F-Pn lat.8625 (s.xiii-s.xv), f.33v



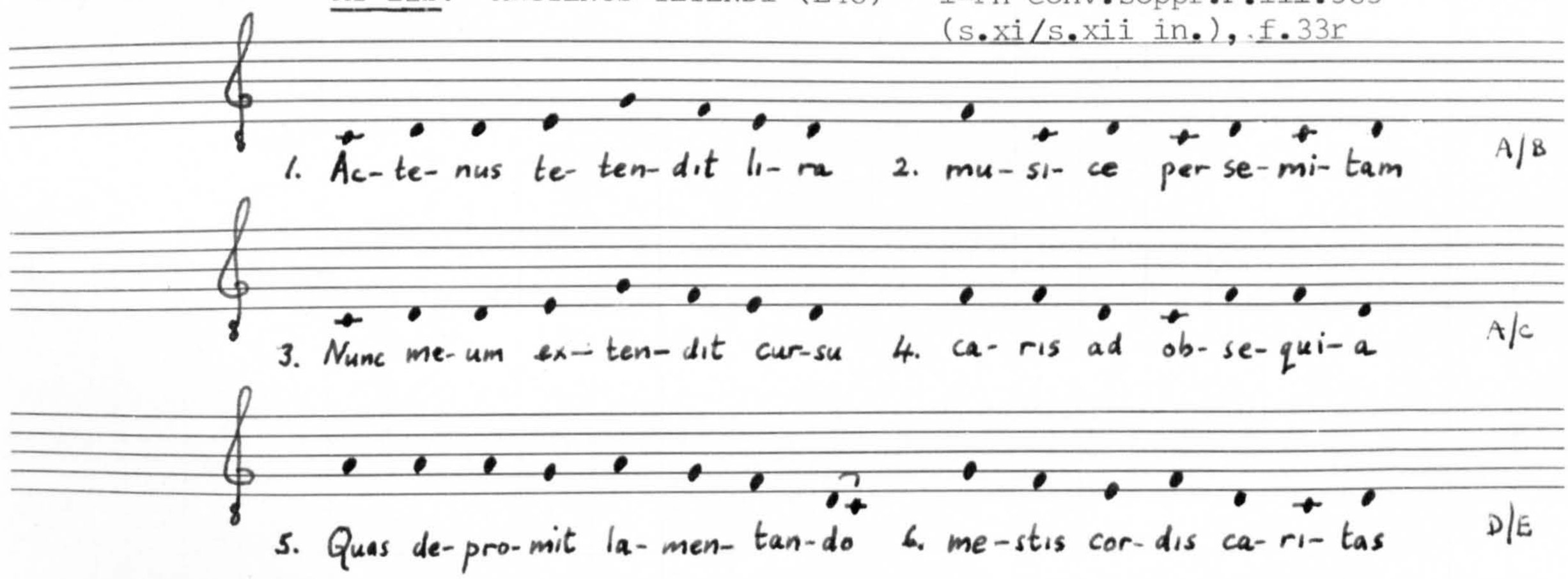
STROPHIC: 15 STANZAS

MT 22a: HACTENUS TETENDI (L46) F-Pn lat.721 (s.xii-s.xiii), f.123v



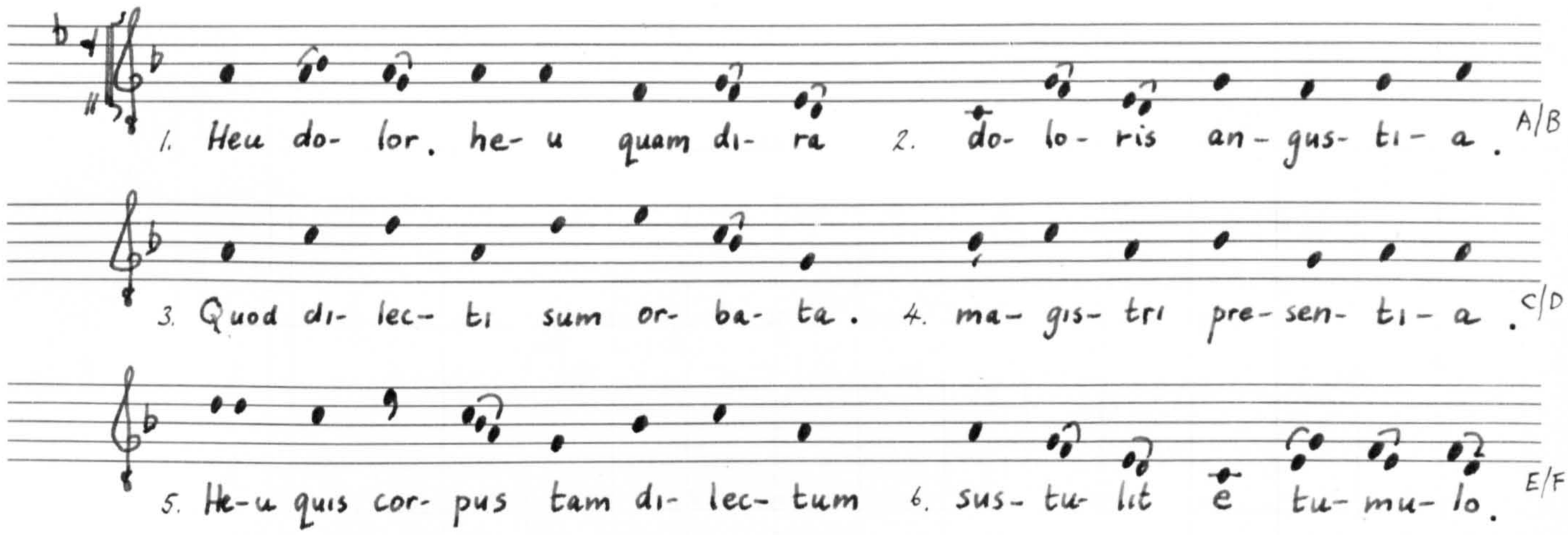
STROPHIC: 1 STANZA

MT 22b: HACTENUS TETENDI (L46) I-Fn conv.soppr.F.III.565 (s.xi/s.xii in.), f.33r



STROPHIC: 1 STANZA

MT 23: HEU DOLOR (L48) F-O 201 (s.xiii), p.222



THROUGH-COMPOSED: 1 STANZA

MT 24: HEU ... MICHI (L52) F-O 201 (s.xiii), p.198

1. 1 Heu he- u he- u mi- chi mi- se- re. A

2 quid a- gam quid que- am di- ce- re? B

3 quo pec- ca- to me- ru- i per- de- re C

4 na- tum me- um et ul- tra vi- ve- re. D

2. 1 Cur me pa- ter in- fe- lix ge- nu- it?

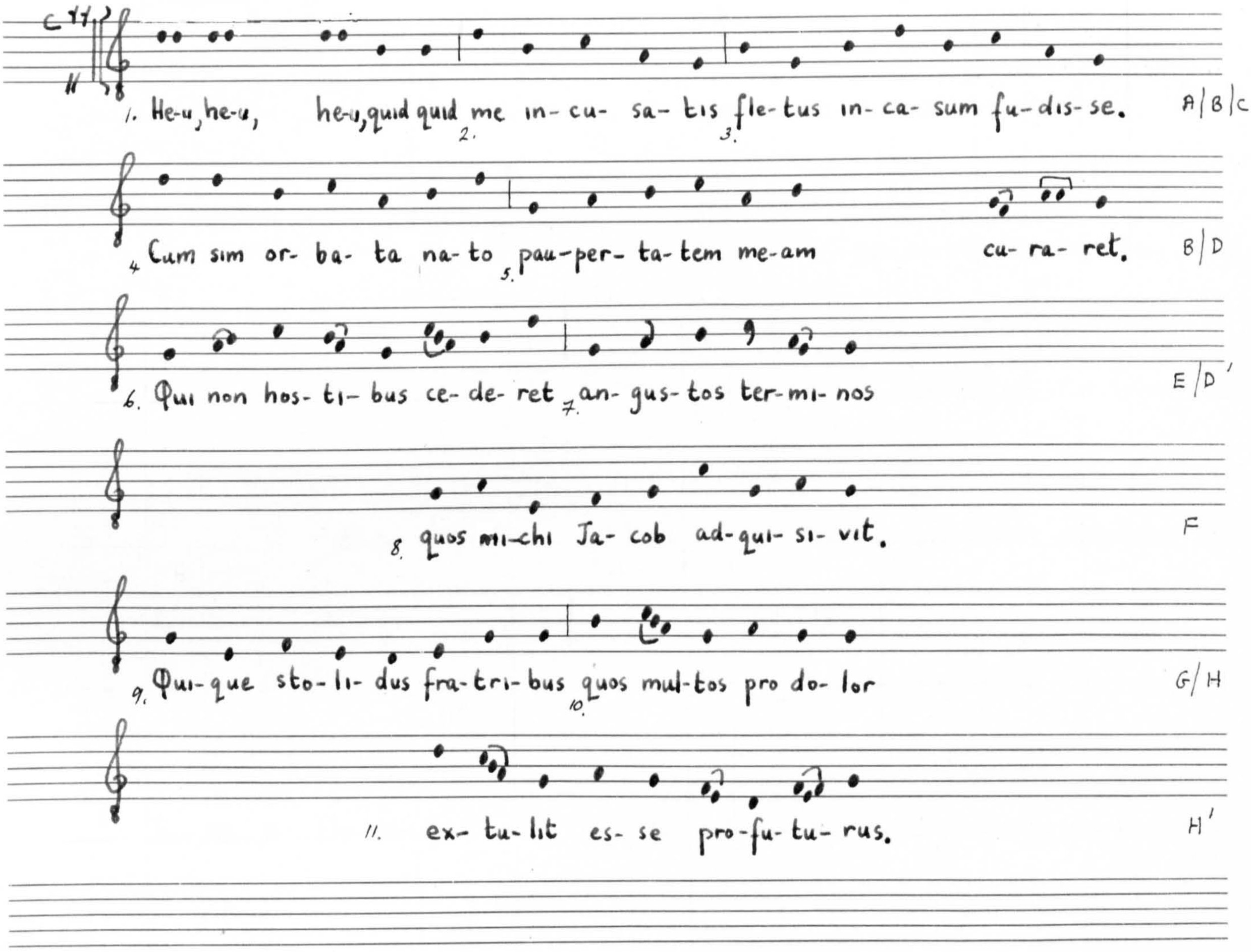
2 cur me ma- ter in- fe- lix ab- lu- it.

3 cur me nut- rix lac- ta- re de- bu- it.

4 mor- tem mi- chi qua- re non pre- bu- it.

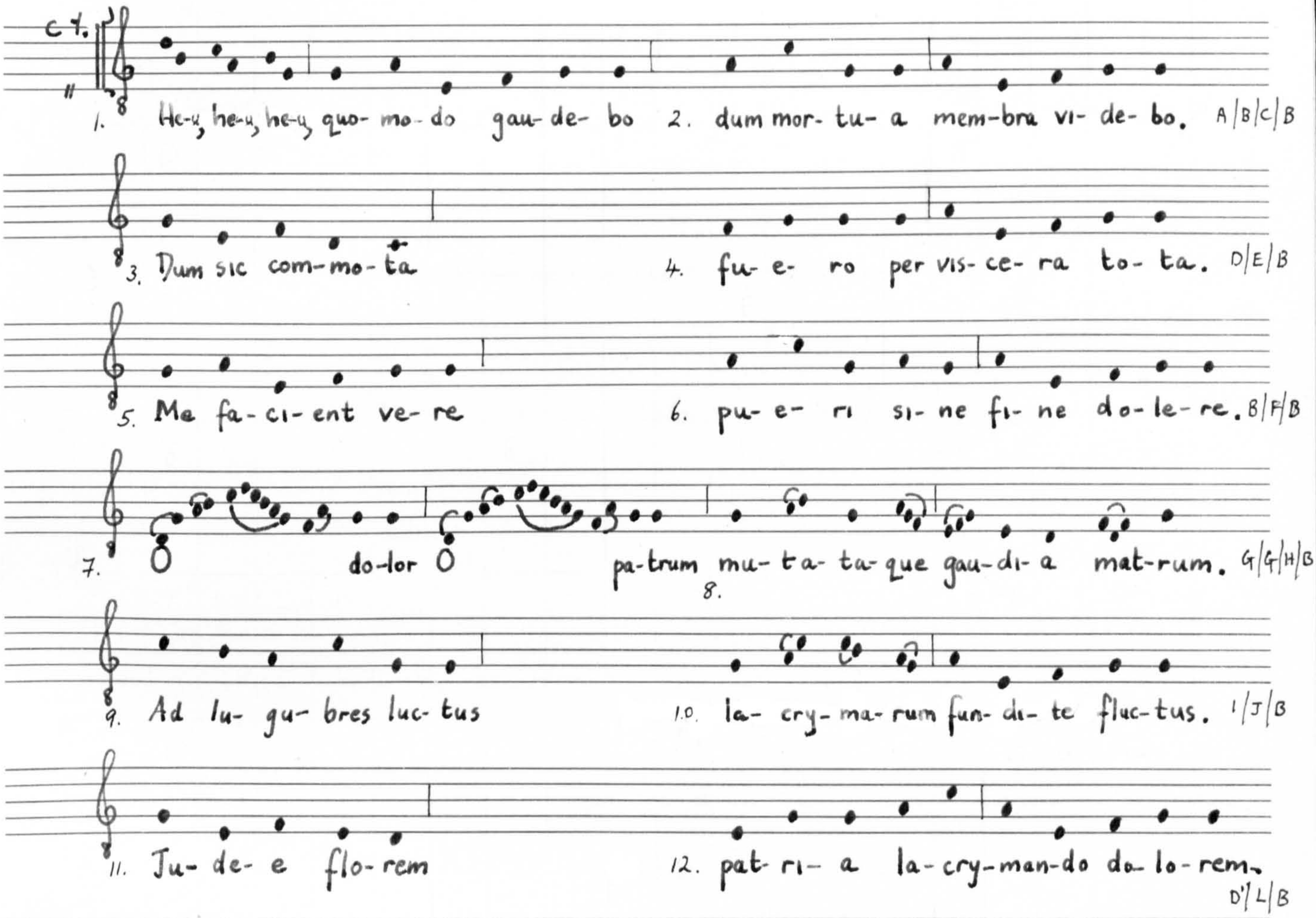
STROPHIC: 2 STANZAS

MT 25: HEU ... QUID (L53) F-O 201 (s.xiii), p.218



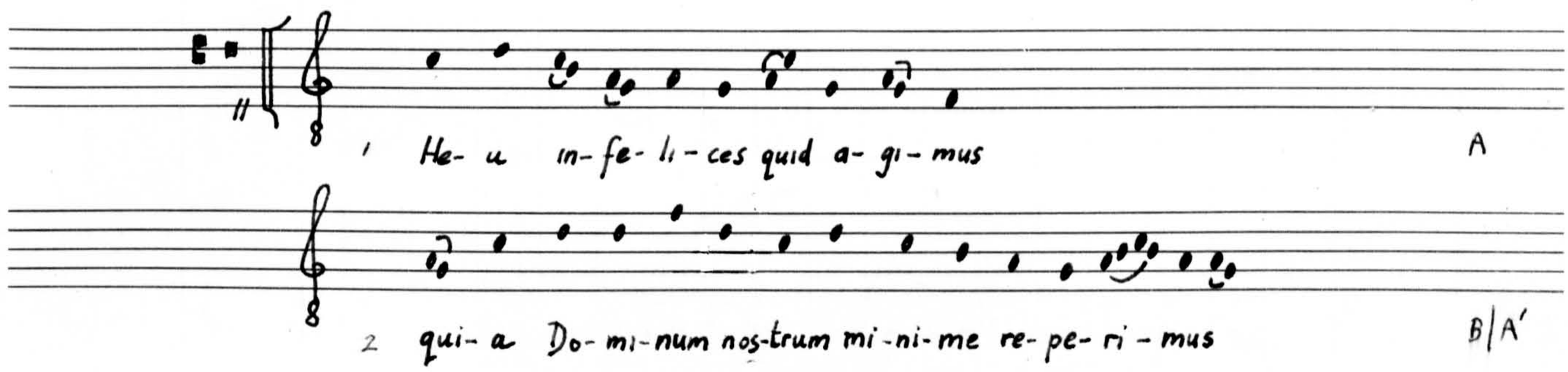
THROUGH-COMPOSED: 1 STANZA

MT 26: HEU ... QUOMODO (L54) F-O 201 (s.xiii), p.218



THROUGH-COMPOSED: 1 STANZA

MT 27: HEU INFELICES (L55) F-SQ 86 (s.xiv), p.618



THROUGH-COMPOSED: 1 STANZA

MT 28: HEU ME MISERA (L56) F-TO 927 (s.xiii), f.5r

F

1. He- u! me mi - se- ra! A-B

2. Mag-nus la- bor, mag-nus do-lor, mag-na est tris-ti- ci- a. A'/B/C

3. Jhe-su Chris-te, mun-di to- ci- us glo- ri- a, D/E

4. De te nas-ci te- ne- o me- mo- ri a, D/E

5. Quam e- mis- ti tu- a mi- se- ri- cor- di- a; D/E

6. Qui con-do- nas-ti Mag-da- le- ne gra- vi- a pec-ca- mi- na; D/E

7. Per te vi- ta per-fru- or per- pe- tu- a. D/E

8. O ma- gis- ter! A'

9. Qua- re pi- e te si quan-do his vi- de- bo o- cu- lis, F/E'/C

10. Quem Iu-de- i sus-pen- da-runt cru-cis in pa- ti- bu- lis F/E'/C

11. Et au- di- vi sur- re- xis- se dic-tis nunc an-ge- li- cis. A/'G/C

12. Rex cunc-to- rum an-ge- lo- rum pro no- bis oc- ci- sus est. H/I/J

13. He-u! mi-chi tris-ti, do-len-ti de mor-te al-tis-si-mi. H/I/J

14. O quam mag-no di-es is-ta ce-le-bran-da gau-de-o, D/E''/K

15. Quam in-gen-ti, tam de-vo-to, re-co-len-da stu-di-o! H/E''/K

16. An-ge-lus de ce-lo ve-nit, la-pi-dem re-vol-vit; se-dit. H/E''/H'

17. De-us et ho-mo! De-us et ho-mo! De-us et ho-mo! A'/A'/A'

18. Jhe-su Chris-te, tu spes me-a, sa-lus vi-va se-cu-li, H/E''/J

19. Me-mo-ra-re Mag-da-le-ne tu-i-que a-mi-ci La-za-ri. H/E/J'

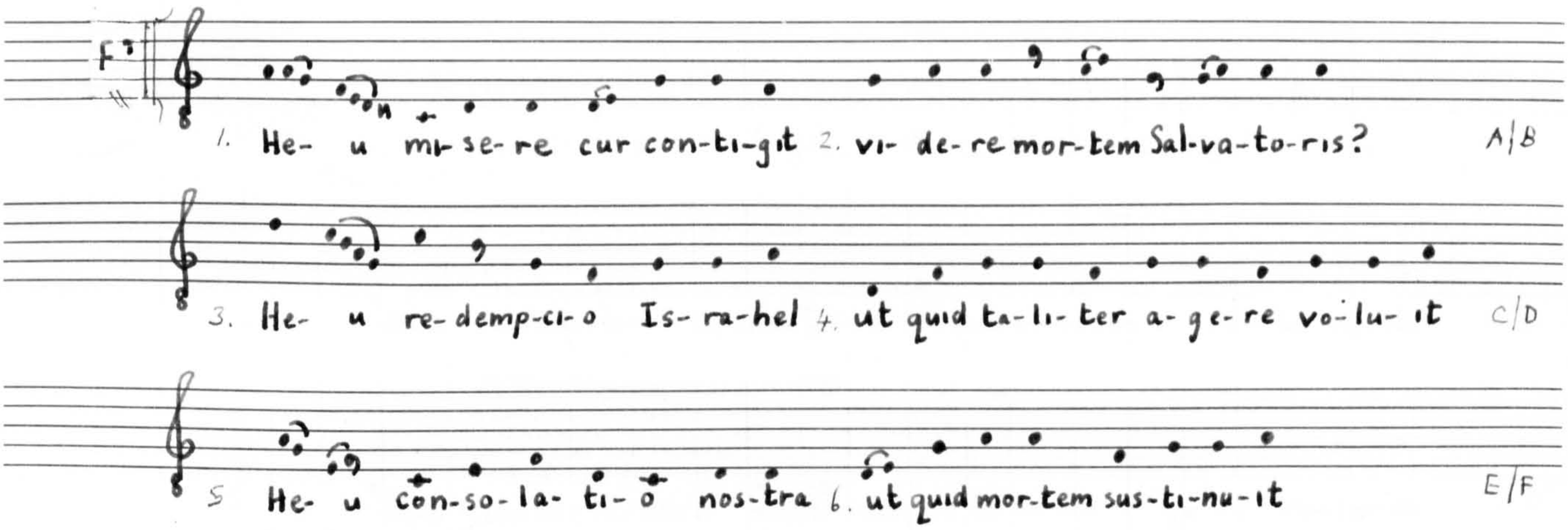
20. Te vi-vum spe-ro vi-de-re cum scep-tro im-pe-ri-i. H/E/J

21. Me mi-se-ra! Me mi-se-ra! Me mi-se-ra! G/G/G

22. Quid a-gam? He-u! tris-tis, quid di-cam? F/C'

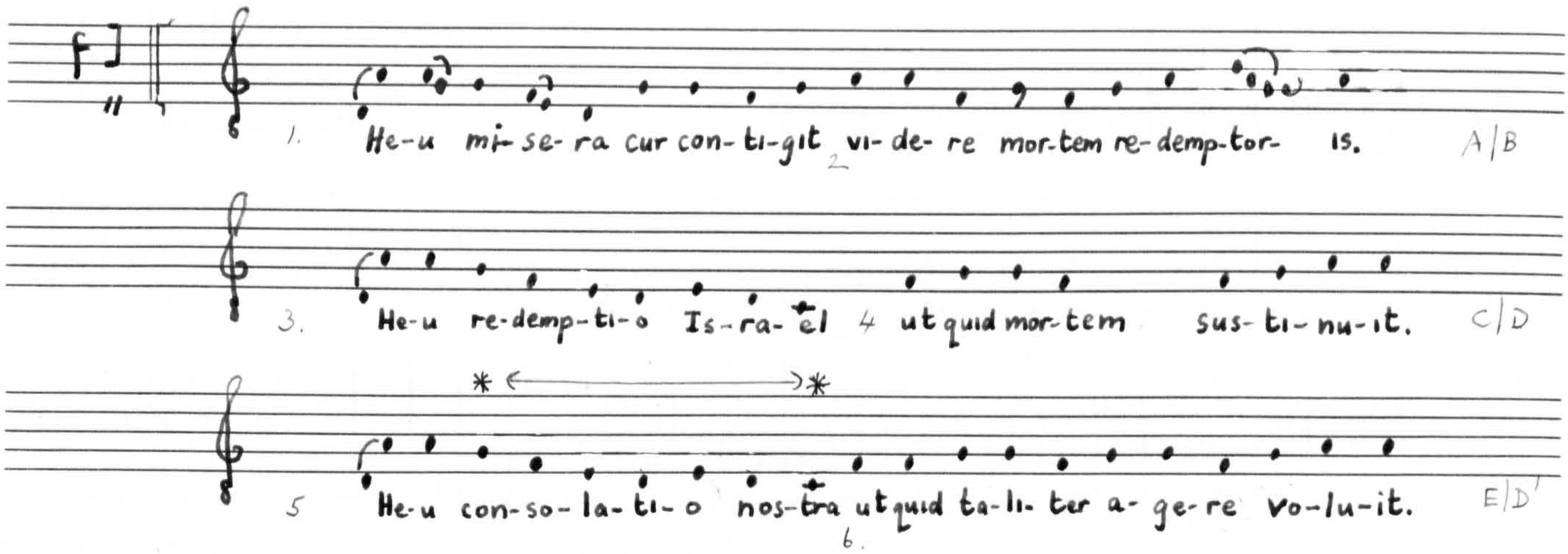
THROUGH-COMPOSED

MT 29a: HEU MISERE (L59) E-Mn Va 20.4 (ca.1130-38), f.102v



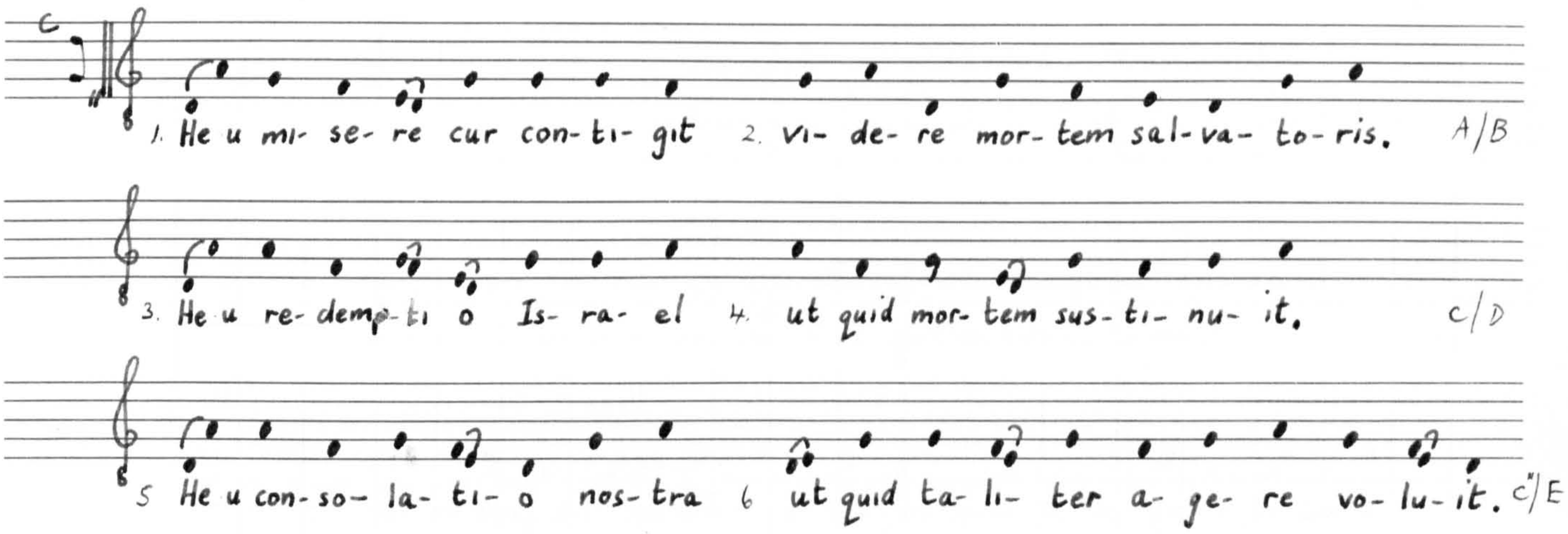
THROUGH-COMPOSED: 3 STANZAS

MT 29b: HEU MISERE (L59) F-TO 927 (s.xiii), f.2v

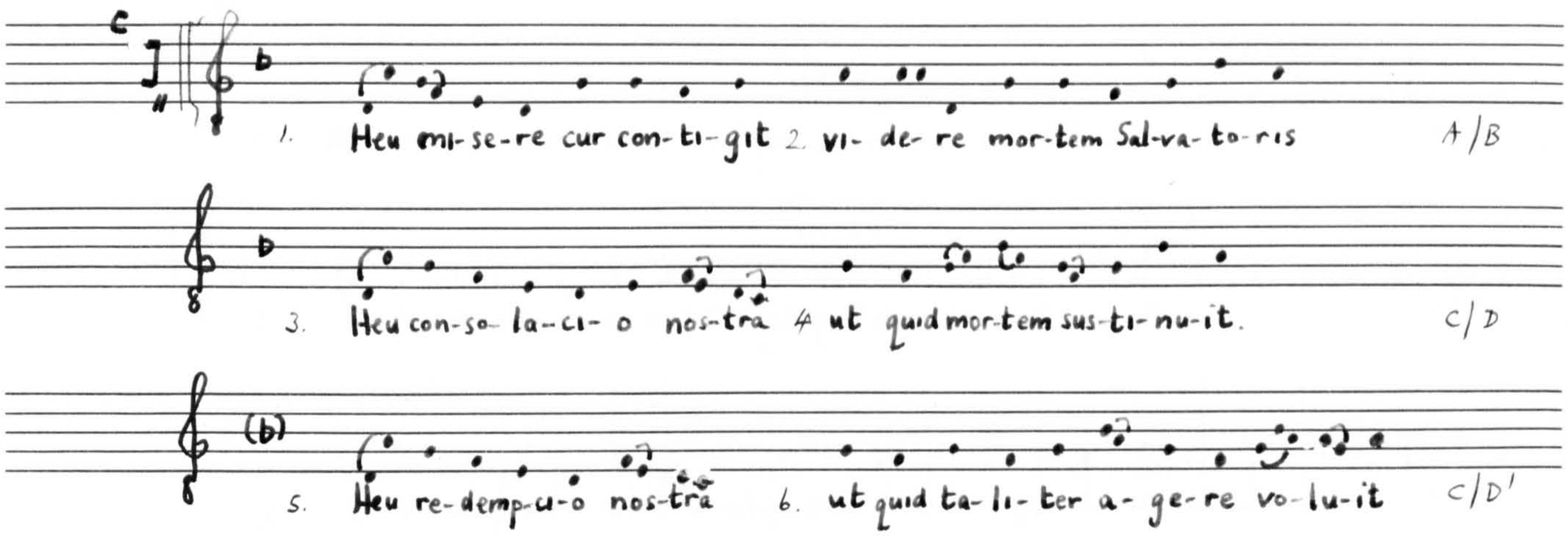


* A third higher in MS.

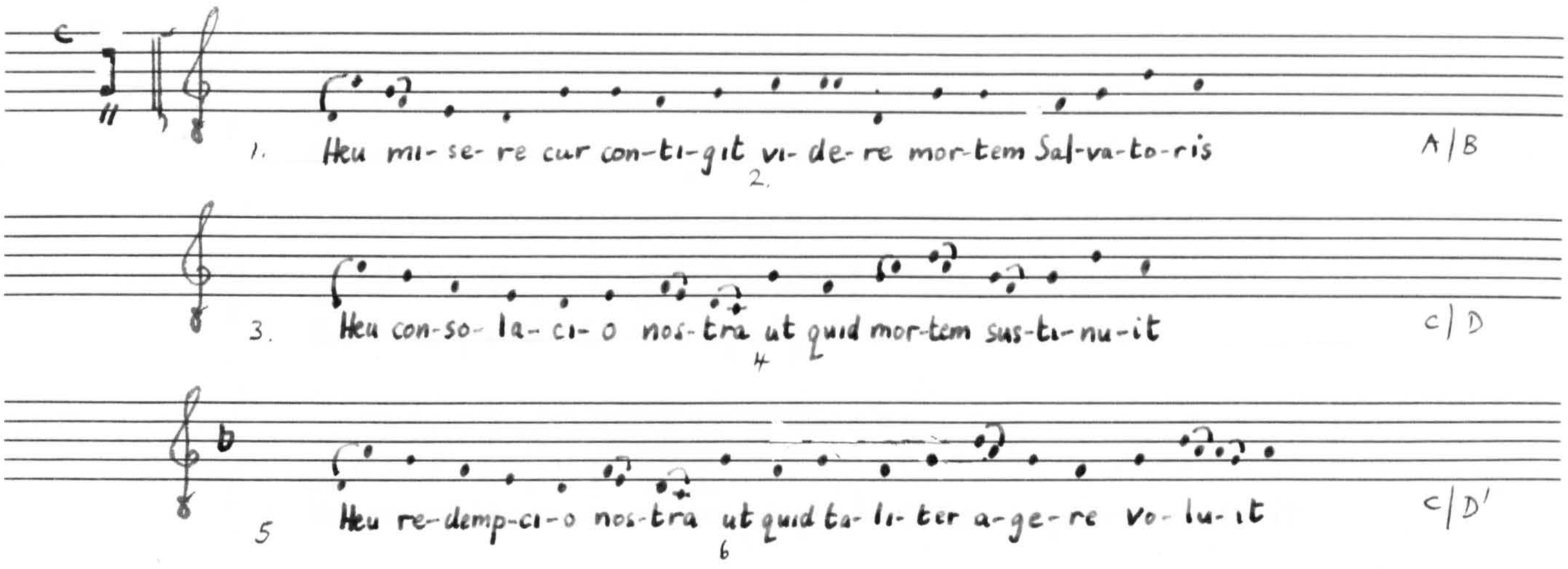
MT 19c: HEU MISERE (L59) F-201 (s.xiii), p.225



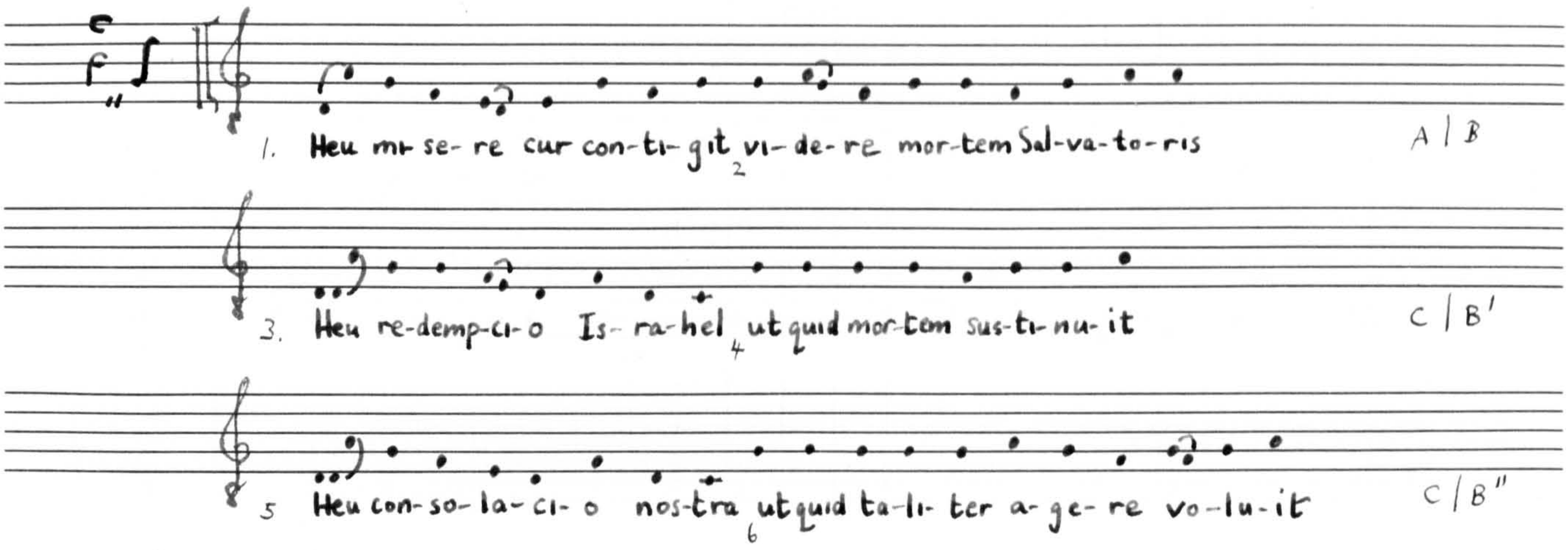
MT 29d: HEU MISERE (L59) EIRE-Dm Z.4.2.20 (s.xiv), f.59r



MT 29e: HEU MISERE (L59) GB-Ob Rawl.liturg.d.iv (s.xiv), f.130r



MT 29f: HEU MISERE (L59) NL-KHk 71.J.70 (s.xv), f.163v



MT 29g: HEU MISERE (L59)

A: E-Mn Va 20.4 (ca.1130-38), f.102v

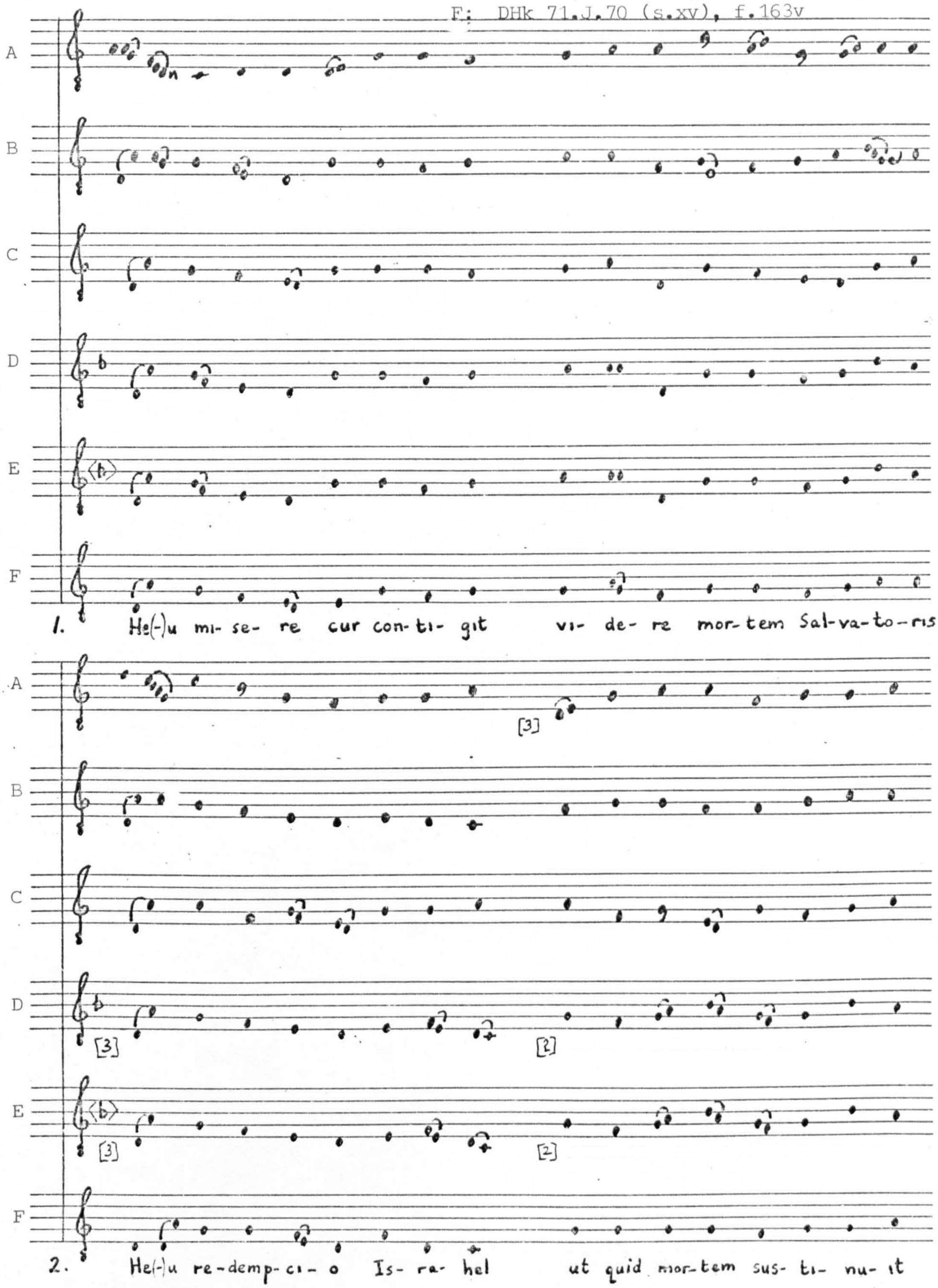
B: F-TO 927 (s.xiii), f.2v

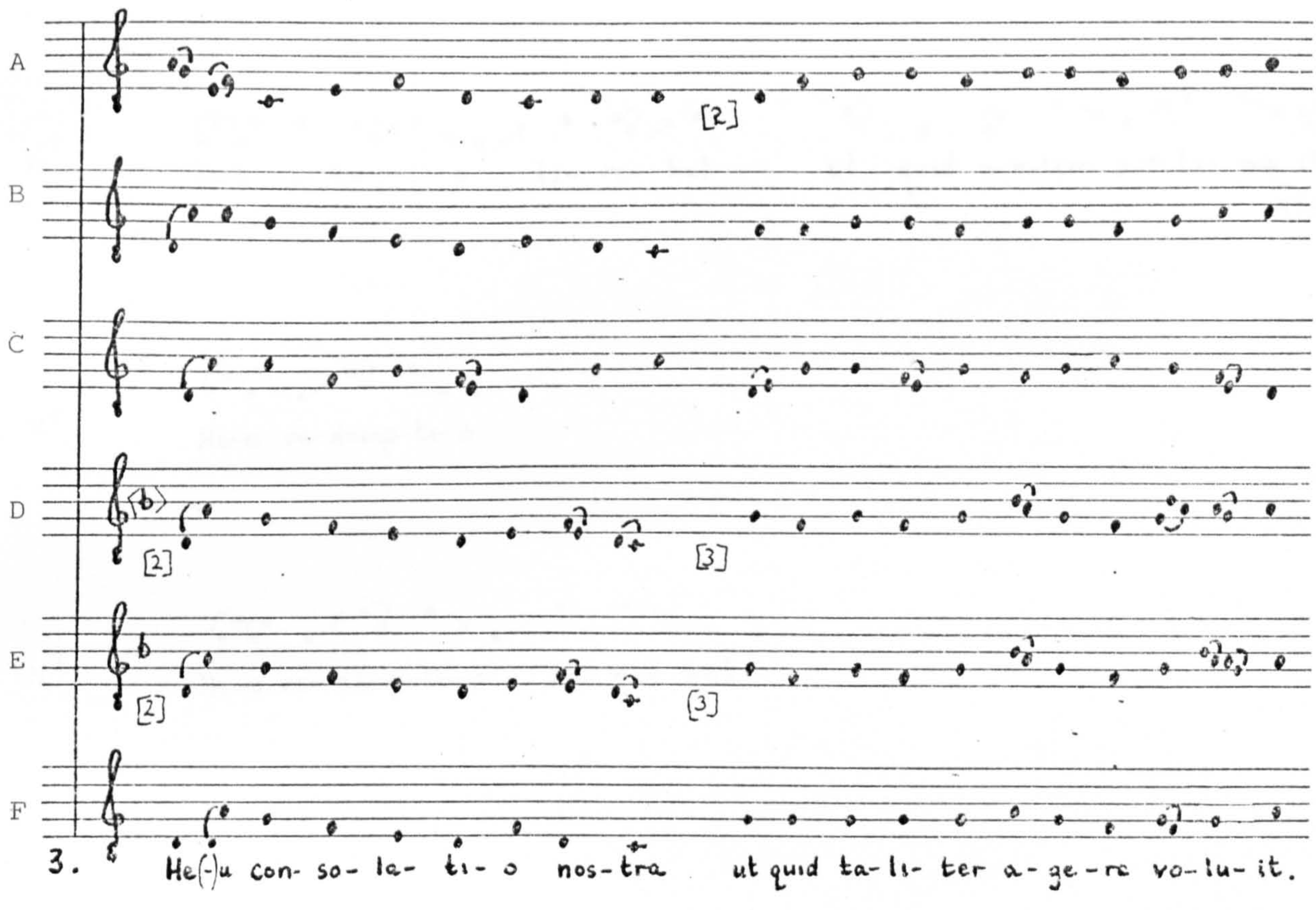
C: F-O 201 (s.xiii), p.225

D: EIRE-Dm Z.4.2.20 (s.xiv), f.59r

E: GB-Ob Rawl.liturg.d.iv (s.xiv), f.130r

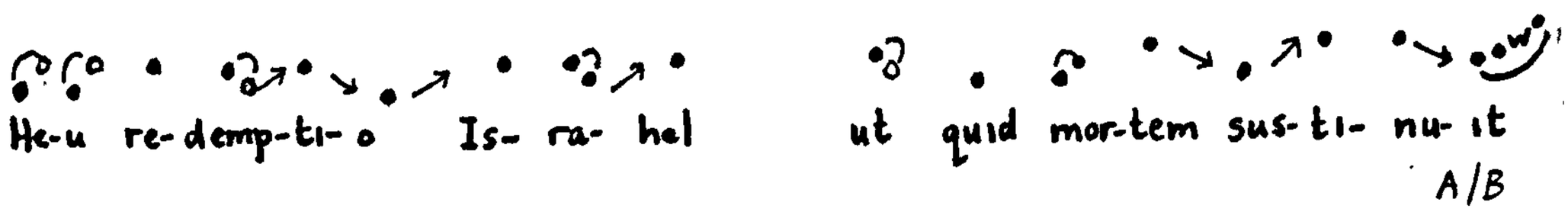
F: DHk 71.J.70 (s.xv), f.163v



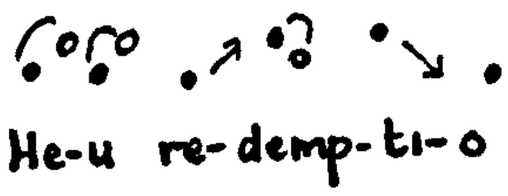

A
B
C
D
E
F
[2]
[3]
3. He(-)u con- so- la- ti- o nos- tra ut quid ta- li- ter a- ge- re vo- lu- it.

MT 29h: HEU REDEMPTIO (L59)

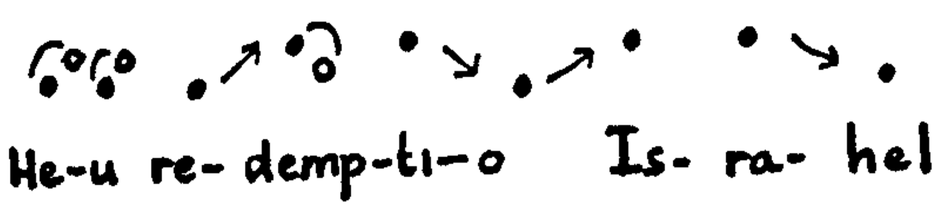
N^1



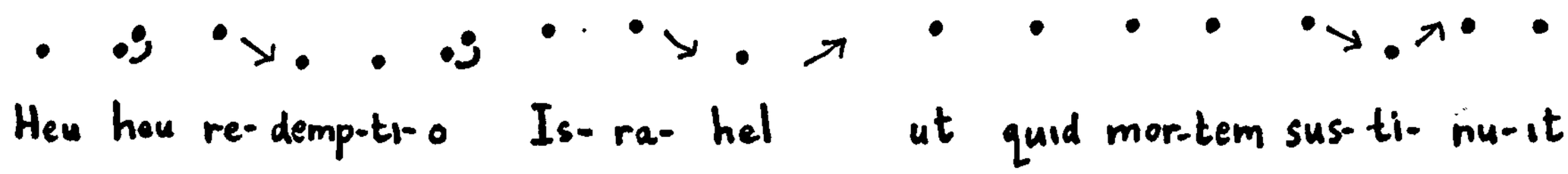
N^2



N^3



H



N^1–N^3 represent three different occurrences of 'Heu redemptio' in D-Ngm 22923 (s.xiii), f.106r; H: D-Hls Mus.383 (ca.1320), f.126v

A: D-Wa VII.B.203 (s.xiv^2), f.25r
B: D-TRs 1973 (ca.1400), p.25
C: D-Nottuln (privately owned)(ca.1420), f.64v
D: CS-Pu 1.B.12 (ca.1384), f.136v

MT 29i: HEU REDEMPTIO (L59)

A Heu, heu, A/B

B Heu, heu, A/B

C 1. He(-)u re-demp-ti- o Is- ra- hel 2. ut quid mor-tem sus-ti- nu- it A/B

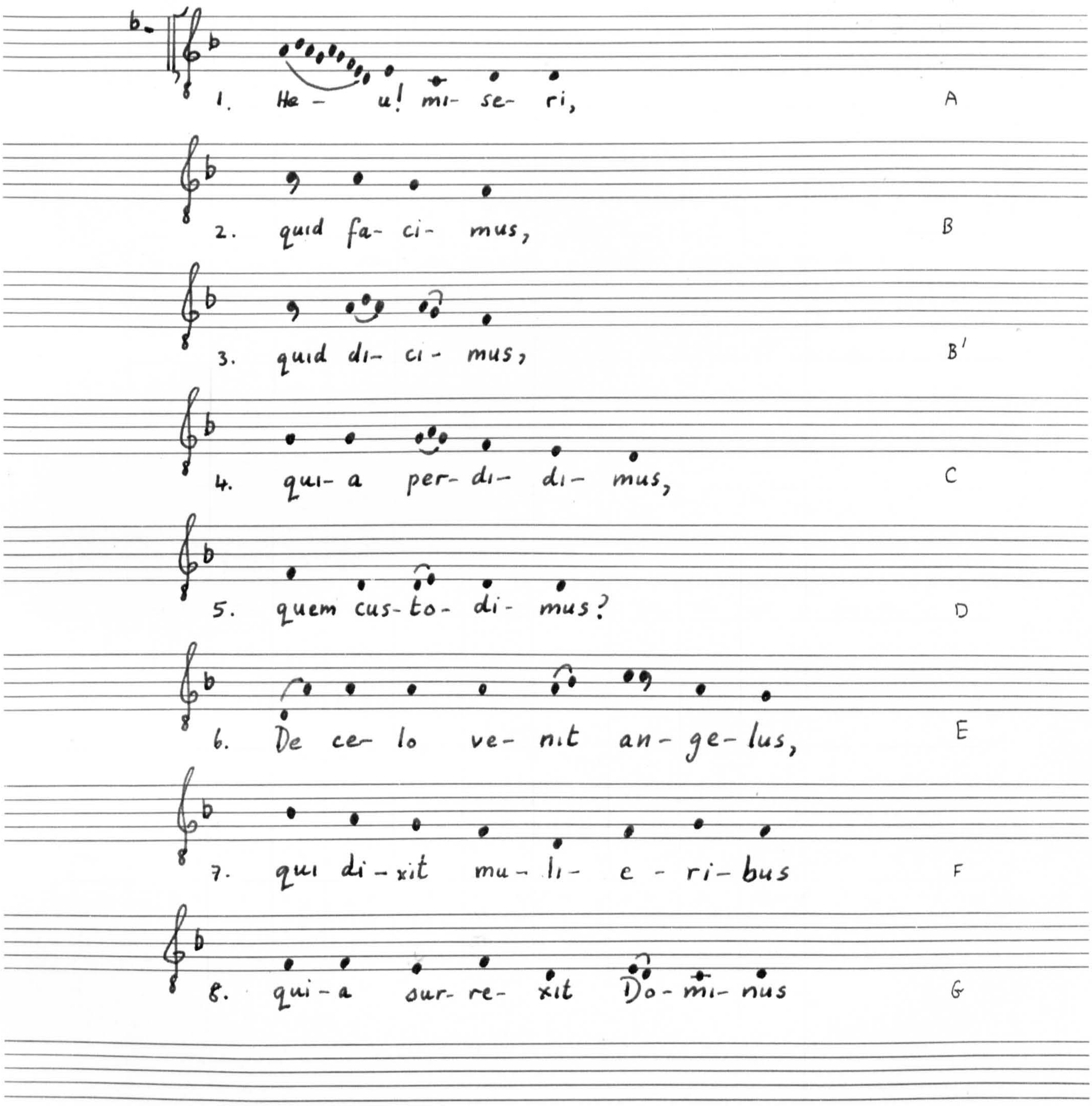
D 1. He-u re-demp-ci- o Is- ra-hel 2. ut qui nas-ci vo- lu- it. A/B

D 3. He-u re-demp-ci- o Is- ra- hel 4 ut qui pa- ti vo- lu- it. A/B

D 5. He-u re-demp-ci- o Is- ra- hel 6 ut qui mor-tem sus-ti- nu-it A/B"

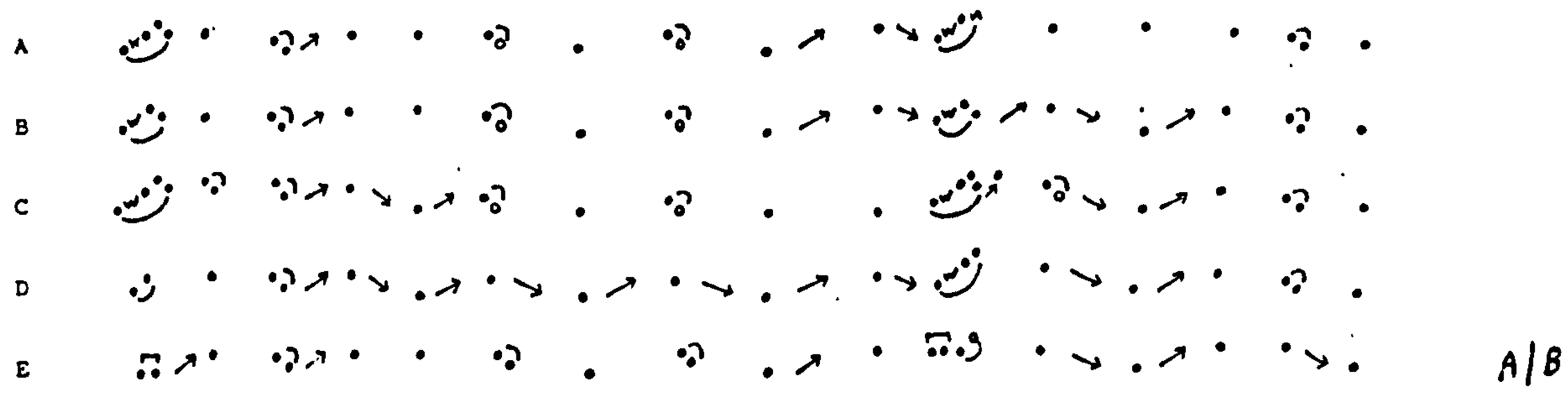
D pa-ci- ens.

MT 30: HEU MISERI QUID FACIMUS (L59a) F-TO 927 (s.xiii), f.4r



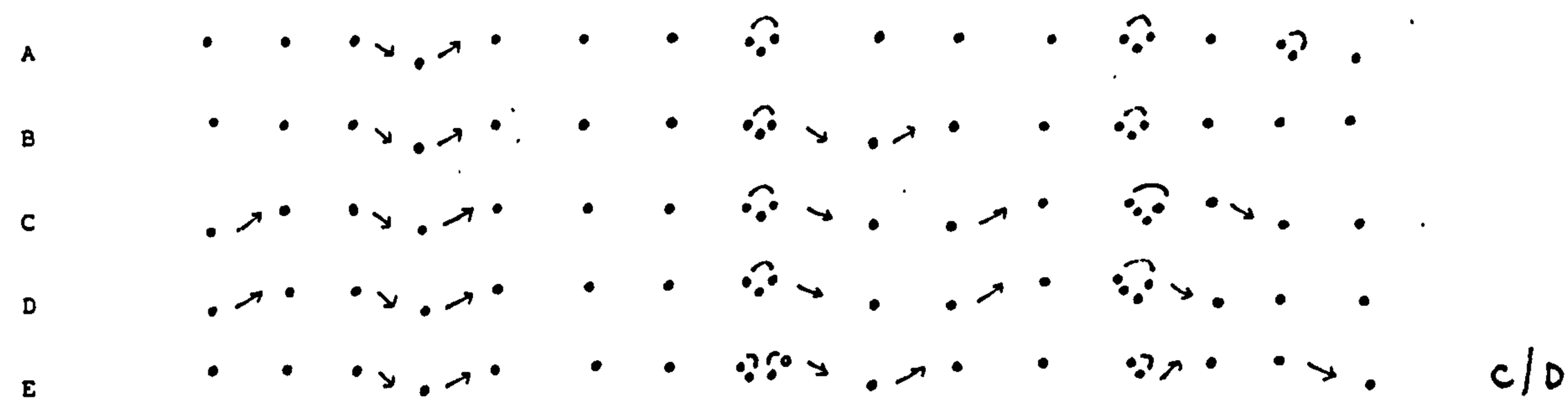
THROUGH-COMPOSED: 1 STANZA

MT 31a: HEU NOBIS INTERNAS MENTES (L60)

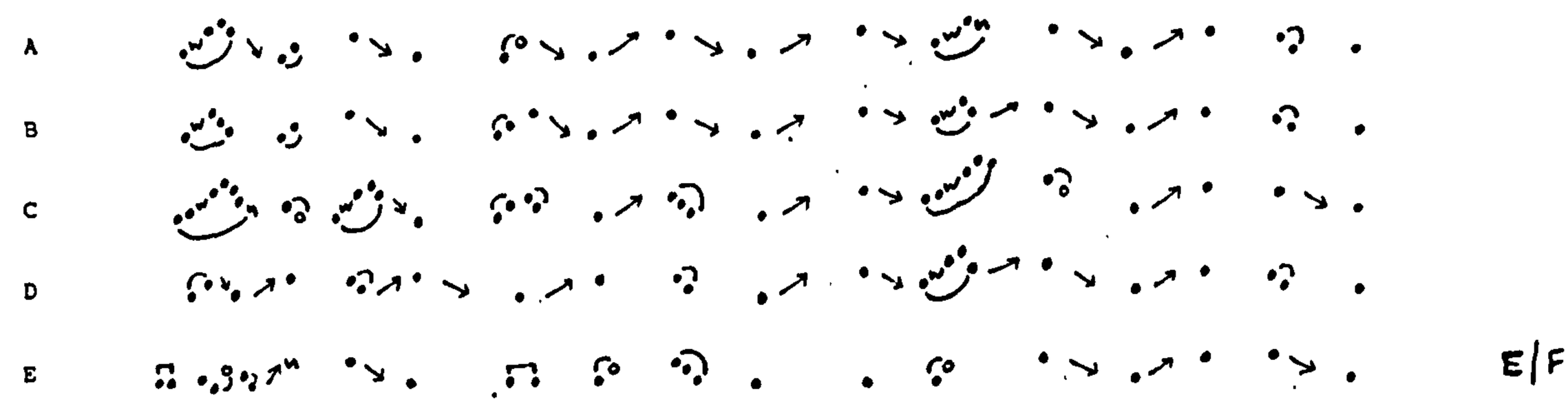


1 He- u no- bis in- ter- nas men- tes quan- ti pul- sant ge- mi- tus

pro nos- tro con-so- la- to- re, quo pri- va- mur mi- se- re,



quem cru- de- lis Ju- de- o- rum mor- ti de- dit po- pu- lus.



2 Jam per- cus- so ce(-)u pas- to- re, o- ves er- rant mi- se- re; ..... = C/D C/D E/F C/D

THROUGH-COMPOSED: 3 STANZAS

A: CH-E 300 (s.xii-s.xiii), p.93; B: CH-Zz Rh.18 (s.xiii), p.282; C: D-Ngm 22923 (s.xiii), f.105v; D: D-Mbs Clm 4660a(s.xiii), f.VIv; E: D-Hls Mus.383 (ca.1320), f.125v.

MT 31b: HEU NOBIS (L60) F-SQ 86 (s.xiv), p.609

1. 1. Jam per-cus-so he-u pas-to- re 2. o- ves er- rant mi- se- re A/B

3. et ma- gis- tro dis-cen-den- te 4. tur- ban- tur dis- ci- pu- li C/D

5 i- ta nos ab-sen- te e- o 6. do- lor te- net ni- mi- us C/D

2. Sed e- a- mus et ad e- ius pro- pe- re-mus tu-mu-lum

et un-guen-ta li- ni- a-mus cor- pus sa-cra-tis- si-mum

si di- le- xi- mus vi- ven-tem di- li- ga-mus mor- tu- um

3. Quis re-vol- vet er- go no- bis ab o-sti-o la-pi- dem

ut con- dig-num se-pul- tu- re a- ga- mus ob- se-qui- um

cu- ius mi- re bo- ni- ta-tis sen- si- mus so- la- ti- um

[4]

E- ya no- bis in- ter- nas men- tes pul- sat gau- di- um

pro nos- tro con- so- la- to- re, quem gau- de- mus ho- di- e

cum tri- um- pho vic- to- ri- e a mor- tu- is re- sur- ge- re.

MT 31c: HEU NOBIS (L60) CH-EN 314 (s.xiv), f.75v

1. Heu no-bis in- ter-nas men-tes 2. quan-ti pul- sant ge- mi- tus A/B

3. pro nos-tro con- so- la- to- re, 4. quo pri- va- mur mi- se- re, C/D

5. quem cru-de- lis Iu- de- o- rum 6. mor- ti de- dit po- pu- lus. C/E

7 Iam per- cus- so ceu pas- to- re, 8 o- ves er- rant mi- se- re; E/F

9 sic ma-gis-tro dis-ce-den-te, 10 tur- ban- tur dis- ci- pu- li, C/D

11 at- que nos, ab- sen- te e- o, 12 do- lor te- net mi- mi- us. C/D

13 Sed e- a- mus et ad e- ius 14 pro- pe- re- mus tu- mu- lum; E/F

15. si di- le- xi- mus vi- ven- tem, 16 di- li- ga- mus mor- tu- um. C/D

MT 31d: HEU NOBIS (L60) I-Civ CI (s.xiv), f.77r

[Jam per-cus-so seu> pas-to- re o- ves er- rant mi-se- re; ./F

sic ma-gis-tro dis-ce- den-te, tur- ban- tur dis- ci- pu- li, C/D

at- que nos, ab- sen- te. e- o, do- lor te- net mi- mi- us. C/D

Sed e- a- mus et ad e- ius pro- pe re- mus tu- mu- lum; E/F

si di- le- xi- mus vi- ven- tem, di- li- ga- mus mor- tu- um. C/D

MT 31e: HEU NOBIS (L60) D-TRs 1973 (ca.1400), p.20

1. Heu no- bis in- ter- nas men-tes 2. quan-ti pul-sant ge-mi-tus A/B

3 pro nos-tro con so- la- to- re 4 quo pri- van-tur mi- se-ri C/D

5 quem cru-de- lis Iu- de- o- rum 6 mor-ti de- dit po-pu-lus C/D

7 Iam per-cus-so he u pas-to- re 8 o- ves er- rant mi- se- re E/B

9 sic ma-gis-tro dis-ce- den- te 10 tur-ban-tur dis-ci- pu- li C/D

11 at-que nos ab-sen-te e- o 12 do- lor te-net mi- mi-us C/D

13 Sed e- a- mus et ad e- ius 14 pro-pe- re- mus tu-mu-lum E/B

15 si di- le- xi- mus vi- ven-te 16 di- li- ga-mus mor- tu-um C/D

17 et un- ga-mus cor-pus e- ius 18 o- le- o sanc-tis-si-mo C/D

MT 31f: HEU NOBIS (L60) CS-Pu 1.B.12 (ca.1384), f.136r

1 He-u nō-bis in-ter nas men-tes 2 quan-ti pul- sant ge- mi- tus A/B

3 Pro nos-tro con-so- la- to- re 4 quo pri-va-mur mi-se- re C/D

5 quem cru-de- lis iu- de- o- rum 6 mor-ti de- dit po-pu- lus C/D

7 Iam per-cus-so ceu pas-to- re 8 o- ves er- rant mi-se- re E/B

9 sic ma- gis-tro dis-ce-den-te 10 tur-ban-tur dis-ci-pu- li, C/D

11 at-que nos ab- sen-te e- o 12 do- lor te- net ni-mi- us C/D

13 Sed e- a- mus et ad e- ius 14 pro- pe- re- mus tu-mu- lum E/B

15 si di- le- xi- mus vi-ven- tem 16 di- li- ga- mus mor-tu-um C/D

17 et un-ga-mus cor-pus e- ius 18 o- le- o sanc-tis-si- me. C/D

* a third lower in the MS.

MT 31g: HEU NOBIS (L60)

A: F-SQ 86 (s.xiv), p.609

B: CH-EN 314 (s.xiv), f.75v

C: I-Civ CI (s.xiv), f.77r

D: D-TRs 1973 (ca.1400), p.20

E: CS-Pu 1.B.12 (ca.1384), f.136r

A
E- ya
men- tes pul- sat gau- di- um

B
Heu

C

D

E
1. He(-)u no- bis in- ter- nas men- tes quan-ti pul- sant ge- mi- tus

A

B

C
*

D

E
pro nos- tro con- so- la- to- re quo pri- va- mur mi- se- re

* Melody of "Jam percusso" line 2.

A

B

C

D

E

a mor- tu- is re- sur- ge- re.

quem cru-de- lis Ju- de- o- rum mor- ti de- dit po- pu- lus.

he- u

he- u

2. Jam per- cus- so ce(-)u pas- to- re, o- ves er- rant mi- se- re;.....

* Melody of "Jam percusso" line 3.

MT 32a: HEU PIUS PASTOR (L61) F-O 201 (s.xiii), p.220

1a He-u pi- us pas- tor oc- ci- dit. quem cul- pa nul- la in- fe- cit. A/A

O res plan-gen-da. R

1b He-u ve- rus pas- tor o- bi- it Qui vi- tam sanc- tis con- tu- lit. A/A

O mors lu- gen- da. R

2a He-u ne- quam gens ju- da- i- ca. quam di- ra fren- dens ve- sa- ni- a. B/B

Plebs e- xe- cran-da. R

2b Cur ne- ce pi- um im- pi- a. damp- nas- ti se- va in- vi- da. B/B

O i- ra ne- fan- da. R

3a Quid ius- tus hic pro- me- ru- it quod cru- ci- fi- gi de- bu- it. C/C

O gens dam- nan- da R

3b Heu quid a- ge- mus mi- se- re. dul- ci ma- gis- tro or- ba- te. C/C

Heu sors la- cry- man- da R

4. E- a- mus er- go pro- pe- re quod so- lum qui- mus fa- ce- re.
D/D

Men- te de- vo- ta. R

5. Con- di- men- tis a- ro- ma- tum un- ga- mus cor- pus sanc- tis- si- mum.
A'/E

Quo pre- ci- o- sa. R

6. Nar- di ve- tet com- mix- ti- o ne put- res- cat in tu- mu- lo.
F/G

Ca- ro be- a- ta. R

SEQUENCE: 6 VERSICLES

MT 32b: HEU PIUS PASTOR (L61)

EIRE-Dm Z.4 2.20 (s.xiv), f.59r
GB-Ob Rawl.liturg.d.iv (s.xiv), f.130r

1. Heu pi- us pas- tor oc- ci- di- tur quem nul- la cul- pa in- fe- cit
A/B

O mors lu- gen- da.
R

2. Heu ne- quam gens Iu- da- i- ca quam di- ra fren- det ve- sa- ni- a
C/D

Plebs e- xe- cran- da.
R

3. Heu ve- rus doc- tor o- bi- it qui vi- tam func- tis con- tu- lit
A/B'

O res plan- gen- da.
R

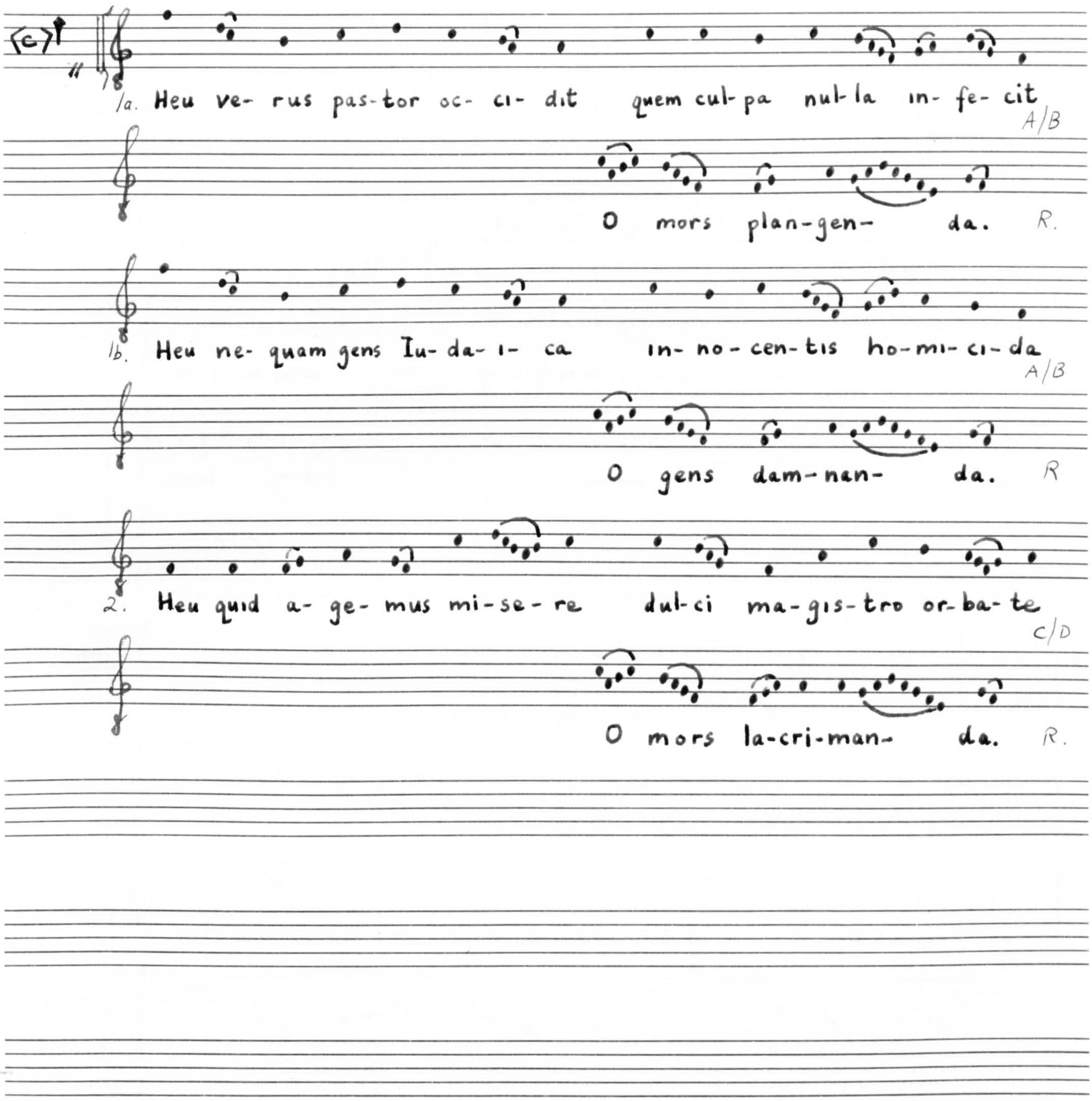
4. Con- du- men- tis a- ro- ma- tum un- ga- mus cor- pus sanc- tis- si- mum
E/F

quo pre- ci- o- sa.
G

5. Nar- di ve- tet com- mix- ti- o ne put- res- cat in tu- mu- lo
H/I

ca- ro be- a- ta
J

MT 32c: HEU PIUS PASTOR (L61) D-Wa VII.B.203 (s.xiv^2), f.23r



MT 32d: HEU PIUS PASTOR (L61)

A: F-O 201 (s.xiii), p.220

B: EIRE-Dm Z.4.2.20 (s.xiv), f.59r
GB-Ob Rawl.liturg.d.iv (s.xiv), f.130r

C: D-Wa VII.B.203 (s.xiv^2), f.23r

A (He-u pi-us) (O res plan-gen- da)

B (pi-us) (oc- ci- di- tur) (O mors lu-gen- da.)

C Heu ve-rus pas-tor oc- ci- dit quem cul-pa nul-la in-fe-cit O morsplan-gen- da.

A (He-u) (pas-tor) (sanc-tis) (O mors lu-gen- da)

B Heu ve-rus doc-tor o-bi- it qui vi-tam func-tis con-tu-lit O res plan-gen- da

A (He-u) (quam di- ra fren-dens ve-sa-ni- a) (Plebs e- xe-cran- da)

B (quam di- ra fren-det ve-sa-ni-a) (Plebs e- xe-cran- da)

C Heu ne-quam gens Iu-da-i- ca in- no- cen-tis ho-mi-ci- da O gens dam-nan- da

A (Heu sors)

C Heu quid a-ge-mus mi-se-re dul-ci ma-gis-tro or-ba- te O mors la-cri-man- da

A

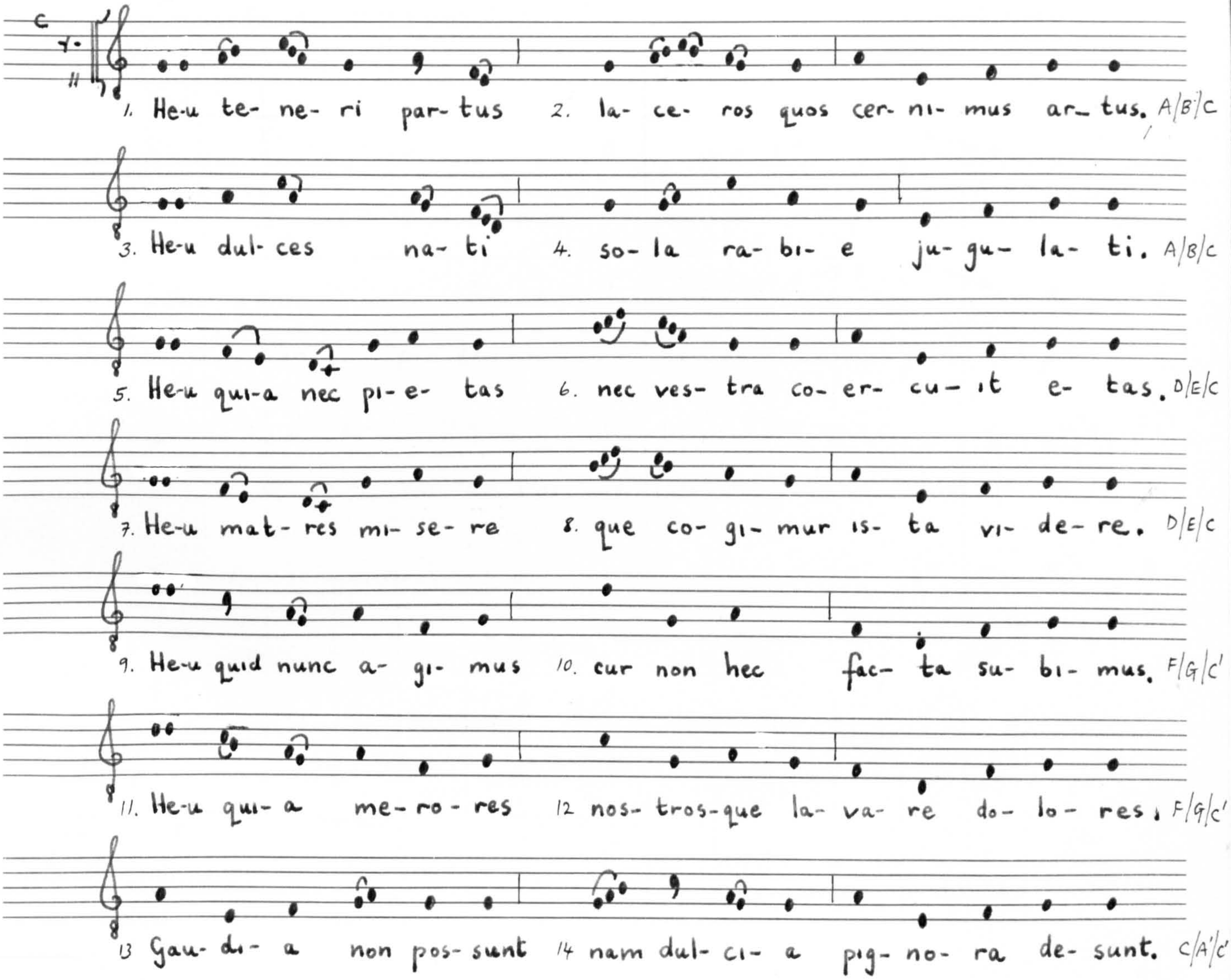
B Con- di- men-tis a- ro- ma-tum un-ga-mus cor-pus sanc-tis-si- mum quo pre- ci-o-sa

A

B

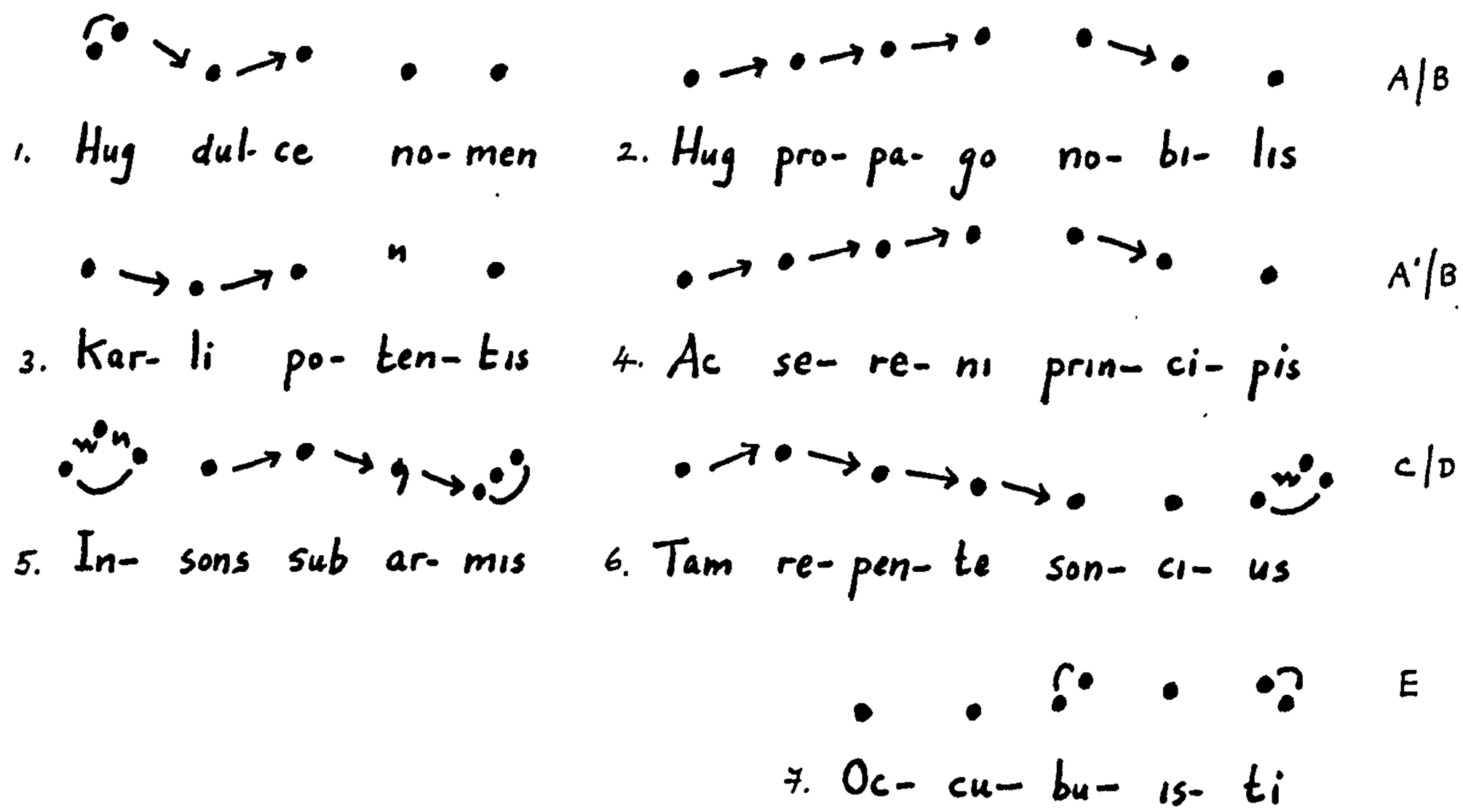
Nar-di ve-tet com-mix-ti-o ne put-res-cat in tu-mu-lo ca-ro be-a-ta

MT 33: HEU TENERI PARTUS (L63) F-O 201 (s.xiii), p.217



THROUGH-COMPOSED: 1 STANZA

MT 34: HUG DULCE NOMEN (L66) F-Pn lat.1154 (s.ix-s.x), f.133r

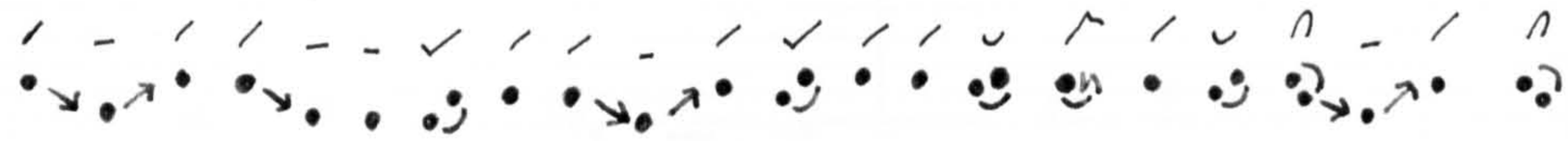


STROPHIC: 8 STANZAS

MT 35: IN EXCELSIS TUIS (L67) A: CH-SGs 390-91 (s.x), p.398

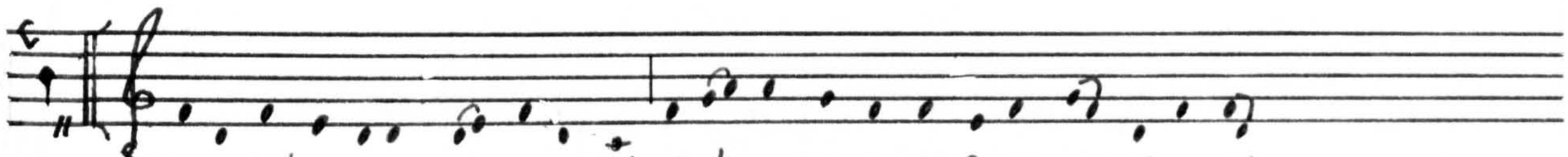
B: D-KA Reichenau perg.60 (s.xv), f.234v

A



In ex-cel-sis tu-is oc-ci-sus es; do-le-o su-per te, fra-ter mi Jo-na-tha,

B

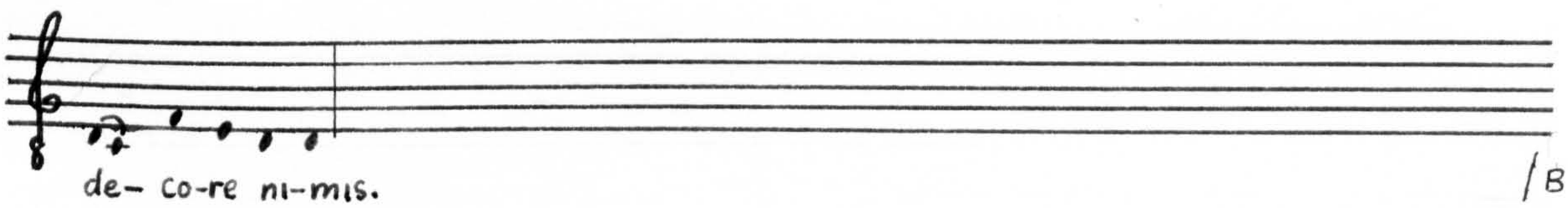


1. In ex-cel-sis tu-is oc-ci-sus est; 2. do-le-o su-per te, fra-ter mi Jo-na-than, A/

A

de-co-re ni-mis.

B



de- co-re ni-mis. /B

THROUGH-COMPOSED

MT 36a: IN OCCASU SIDERIS (L69) I-Fl Pluteo 29.1 (ca.1240), f.350v

1. In oc- ca- su sy- de- ris 2. ca- dis in me- ro- rem A/B

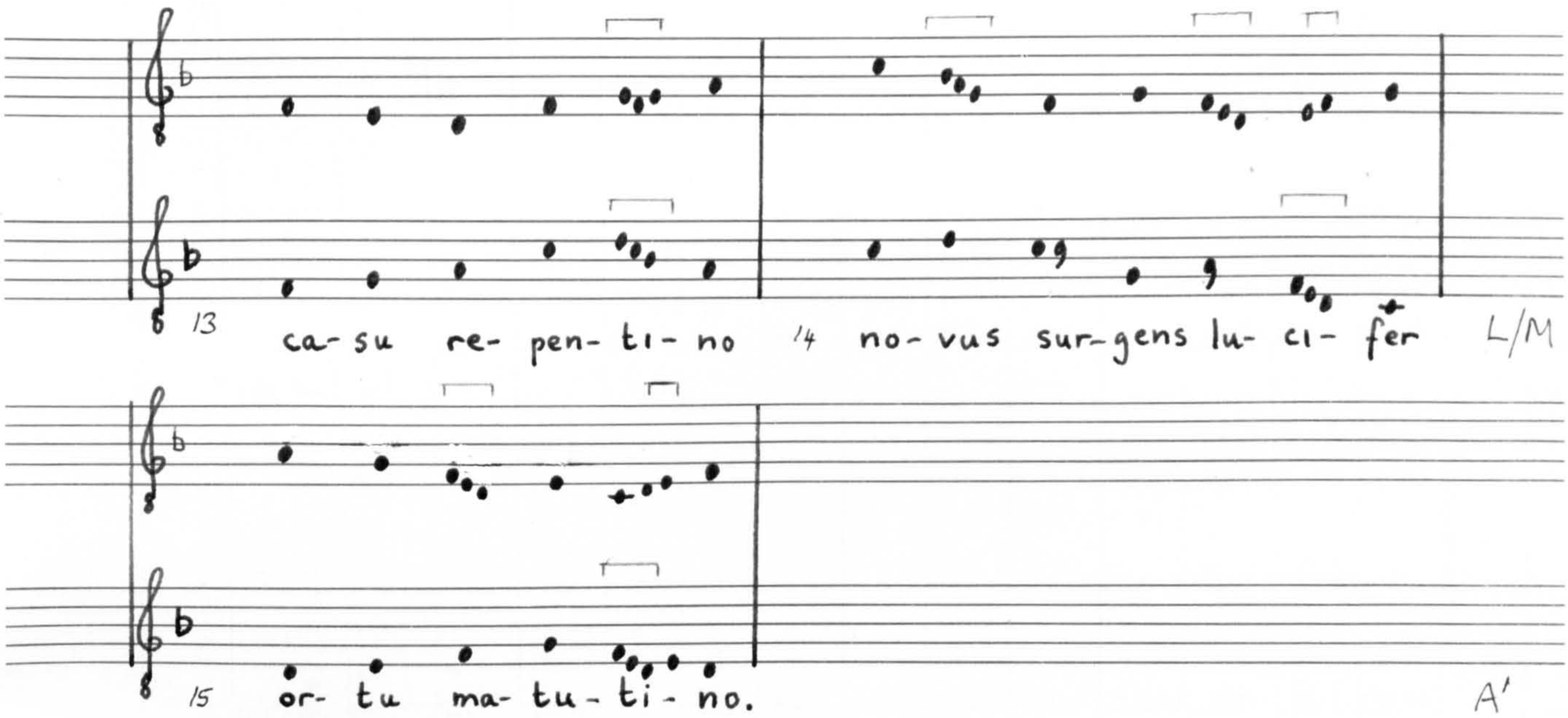
3. Ang- li- a pre ce- te- ris 4. ge- mi- nans do- lo- rem, C/B

5. vi- du- a- ta prin- ci- pe 6. re- rum vi- ces sus- ci- pe, D/E

7. tu- i fle- tus te- di- um 8 ter- mi- net so- la- ti- um, F/G

9. me- ta sit do- lo- ri, 10 post hanc ti- bi ves- pe- ram H/I

11 fa- to le- ti- o- ri 12 da- bit di- em pros- pe- ram J/K



STROPHIC: 1 STANZA

MT 36b: IN OCCASU SIDERIS (L69) D-W Helmst.628 (s.xiii mid.), f.108r

In oc- ca- su si- de- ris ca- dis in me- ro- rem

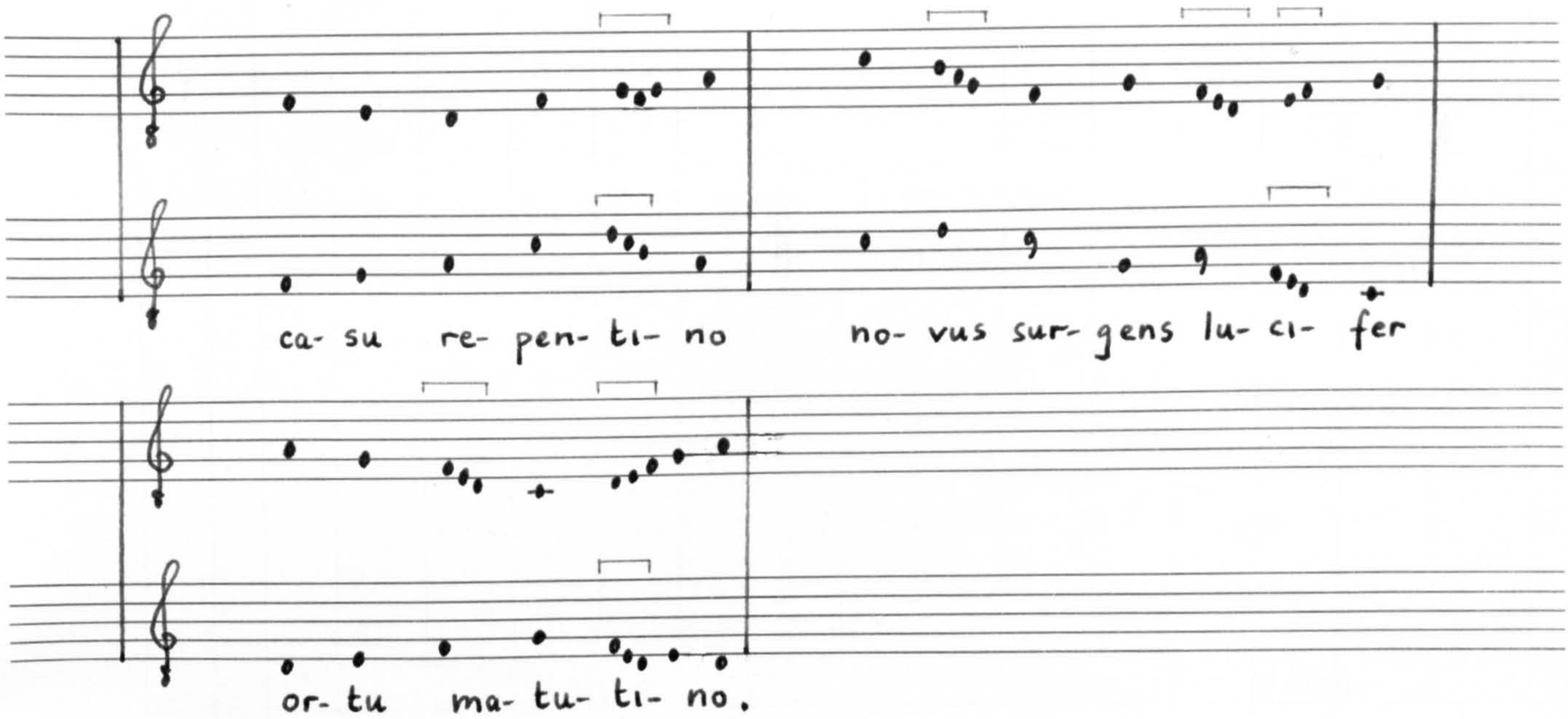
Ang- li- a pre ce- te- ris ge- mi- nans do- lo- rem

vi- du- a- ta prin- ci- pe re- rum vi- ces sus- ci- pe

tu- i fle- tus te- di- um ter- mi- net so- la- ti- um

me- ta sit do- lo- ri post hanc ti- bi ves- pe- ram

fac- to le- ti- o- ri da- bit di- em pros- pe- ram



STROPHIC: 3 STANZAS

MT 37: INFELICES FILII (L70) I-Rvat Reg.lat.288 (s.xii-s.xiii), f.63v

1a In-fe-li-ces fi-li-i pat-re na-ti mi-se-ro, no-vi, me-o sce-le-ri ta-lis da-tur ul-ti-o. A|B|A|B

Cu-ius est fla-gi-ti-i tan-tum damp-num pas-si-o? quo pec-ca-to me-ru-i hoc fe-ri-ri gla-di-o? C|D|C|D

1b Jo-seph de-cus ge-ne-ris fi-li-o-rum glo-ri-a de-vo-ra-tus bes-ti-is mor-te ru-it pes-si-ma. A|B|A|B

Sy-me-on in vin-cu-lis me-a lu-it cri-mi-na, post mat-rem et Be-ni-amin nunc a-mi-si gau-di-a. C|D|C|D

2a Jo-seph frat-rum in-vi-di-a di-vi-na pol-lens gra-ti-a E|E

quae, fi-li mi, prae-sa-gi-a fu-e-runt il-la som-ni-a? F|E

2b Quid sol quid lu-na, fi-li mi, quid stel-lae quid ma-ni-pu-li, E|E

quae me-cum di-u con-tu-li, ge-re-bant in se mis-ti-ci? F|E

3a Pos-te-ri-or na-tu frat-ri-bus, sed a-mo-re pri-or om-ni-bus, G|H|I|J

quem mo-ri-ens ma-ter Ben-no-min pa-ter gau-dens di-xit Ben-ia-min. G|H|I|J

3b Blan-di-ti-is tu-is mi-se-rum re-le-va-bas pat-ris se-ni-um, G|H|I|J

frat-ris mi-hi red-dens spe-ci-em et de-co-rae mat-ris fa-ci-em. G|H|I|J

4a Pu-e-ri-les ne-ni-ae su-per can-tus om-nes or-ba-ti mi-se-ri-ae se-nis e-rant dul-ces K|L|K|L

4b In-for-mes in fa-ci-e te-ne-ri ser-mo-nes om-nem e-lo-quen-ti-ae fa-vum trans-cen-den-tes. K|L|K|L

5a Du-o-rum so-la-ci-a per-di-to-rum ma-xi-ma ge-re-bas in te, fi-li. M|N|O

5b Pa-ri pul-cri-tu-di-ne re-prae-sen-tans ut-ros-que red-de-bas sic me mi-hi. M|N|O

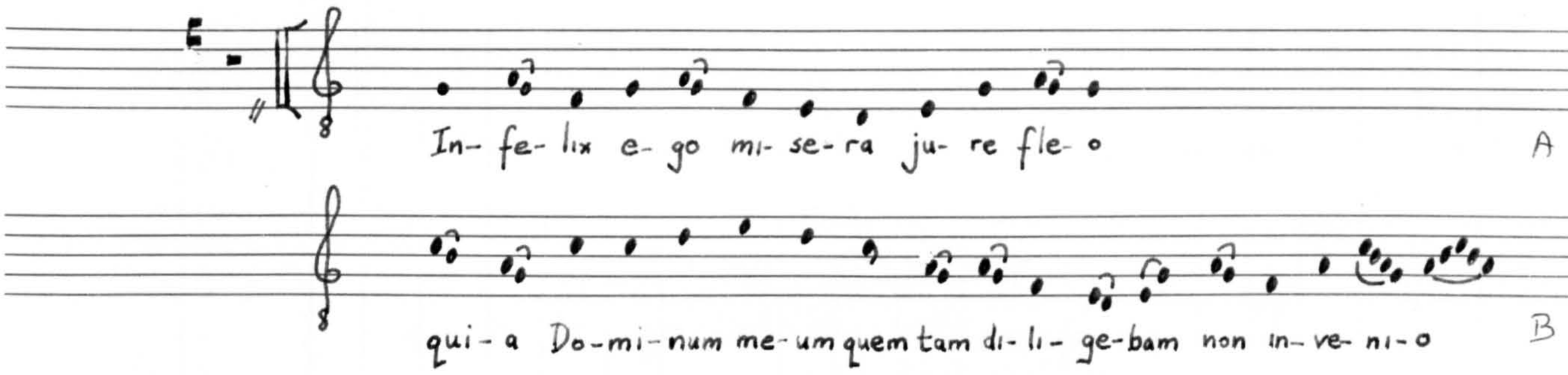
5c Nunc te-cum hos per-di-di et plus ius-to te-nu-i hanc a-ni-mam mi-fi-li. M|N|O

5d Ae-ta-te tu par-vu-lus in do-lo-re ma-xi-mus si-cut mat-ri sic pat-ri. M|N|O

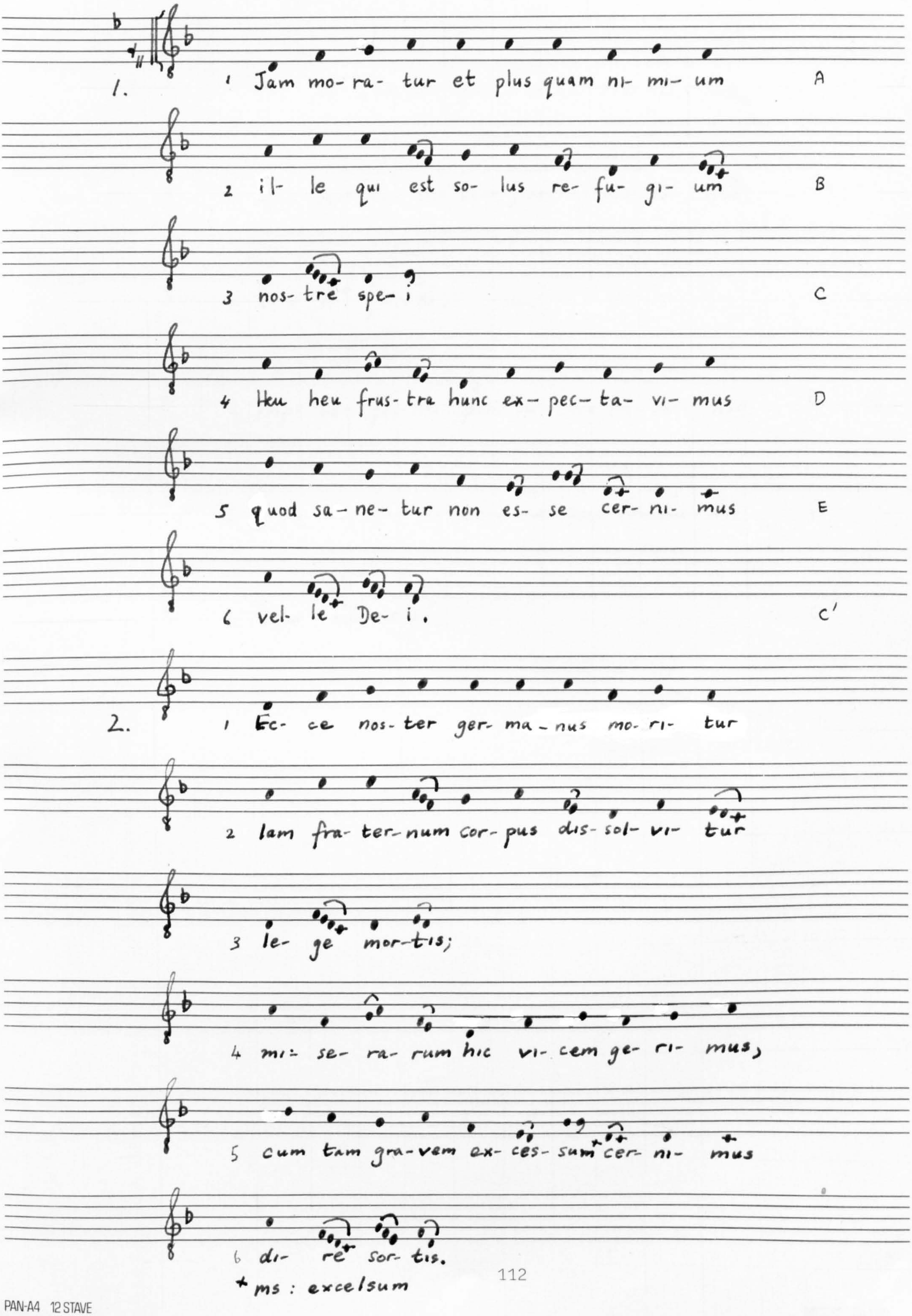
5e De-us, cu-i ser-vi-o tu nos no-bis fa-ci-to vel a-pud te con-iun-gi. M|N|O

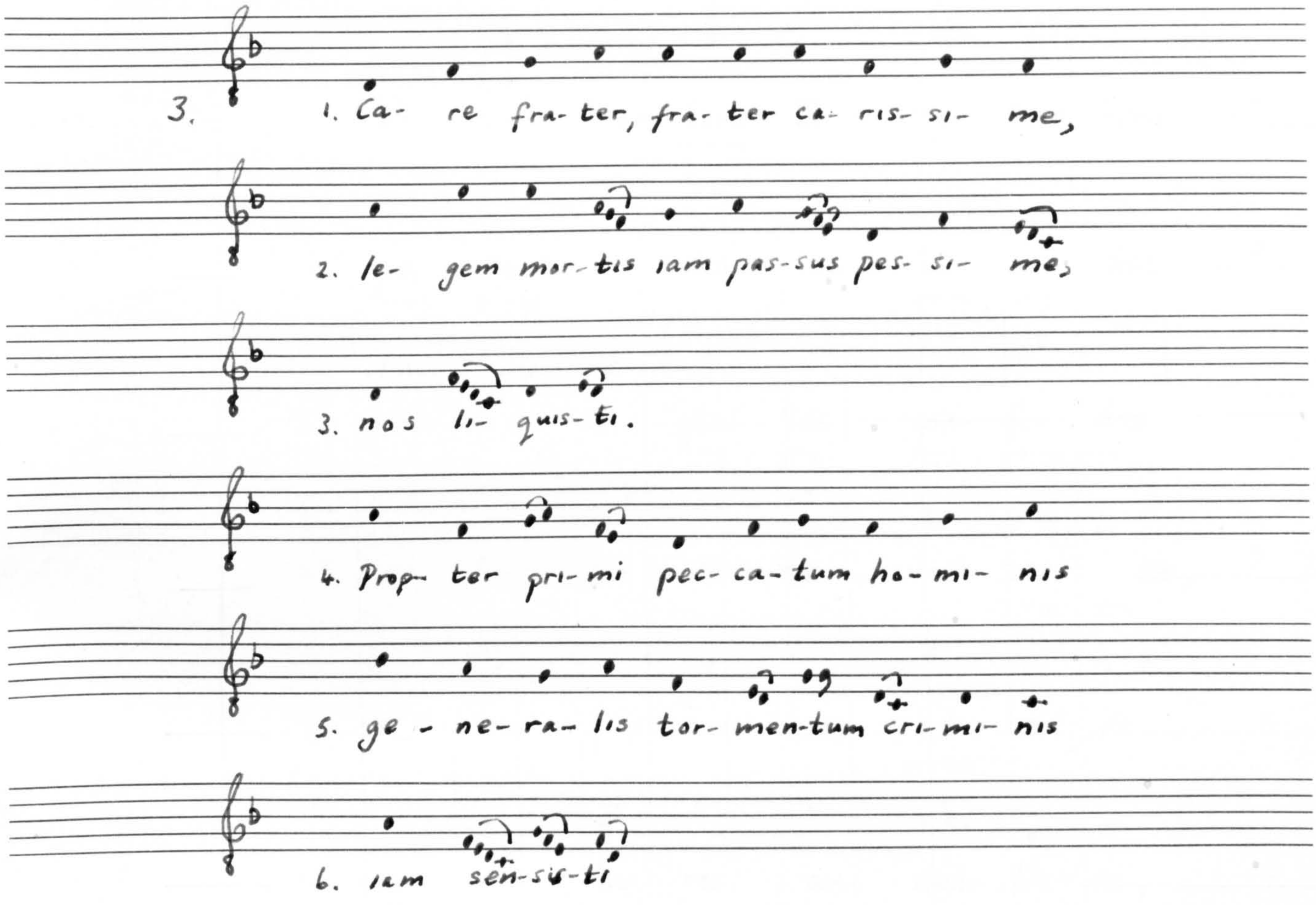
LAI: 5 VERSICLES

MT 38: INFELIX EGO MISERA (L71) F-SQ 86 (s.xiv), p.618



THROUGH-COMPOSED: 1 STANZA





STROPHIC: 3 STANZAS

1. Je- ru- sa- lem Je - ru- sa- lem A

2. que oc- ci- dis et la- pi- das B

3. quam- di- u gen- tes per- fi- das C

4. lac- ta- bis ma- ter li- be- ra, D

5. con- tra pro- mis- sum lit- te- re E

6. reg- nat he- res a- dul- te- re, F

7. ri- det A- gar a- dul- te- ra, G

8 le- gis <in> im- pro- pe- ri- um, H

9. qui- a ri- sus fi- de- li- um, I

10 in luc- tum mun- do ver- ti- tur, J

11 dum lap- su gra- vi la- bi- tur K

12 Hen- ri - cus he- res li- be- re. L

illegible

2.

13. O pes- si- ma M

14 con- di- ti- o mor- ta- li- um, N

15 dum lac- ri- man- tur fi- li- um, O

16 non- dum re- pen- te lac- ri- ma P

17 re- sol- vit nos u- ber- ri- ma, Q

18 mors in me- ro- ris flu- mi- na, R

19 in lap- sum mat- ris la- bi- mur, S

20 ad Ma- ri- am con- ver- ti- mur, T

21 Stel- la de qua tot lu- mi- na U

22 nos- tris scin- til- lant se- cu- lis, V

23 quod vir- tu- tum car- bun- cu- lis W

24 ob- tu- si nos ex- ce- di- mus, X

25 et pi- o planc- tu plan- gi- mus Y

26 o gra- ti- o- sa do- mi- na. Z

3. 27 Mi- ra lo- quar a

ce- ci- dit 28 sol in o- ri- en- te, b

29 cau- sa so- lis c

con- ci- dit 30 in hoc oc- ci- den- te, d

31 il- la lam- pas Cam- pa- ni- e e

32 O ma- ter Ma- ri- a gra- ti- e F'

4 33 In qua tot lu- mi- na- ri- a f

34 noc- tis et um- bre nes- ci- a g

35 tot stel- le lau- dis lu- xe- rant, h

36 quod o- cu- li mor- ta- li- um I'

37 tan- te vir- tu- tis ra- di- um i

38 in vi- du- a non vi- de- rant. J'

5 39 Quid est ho- mo quod iac- ti- tas? j

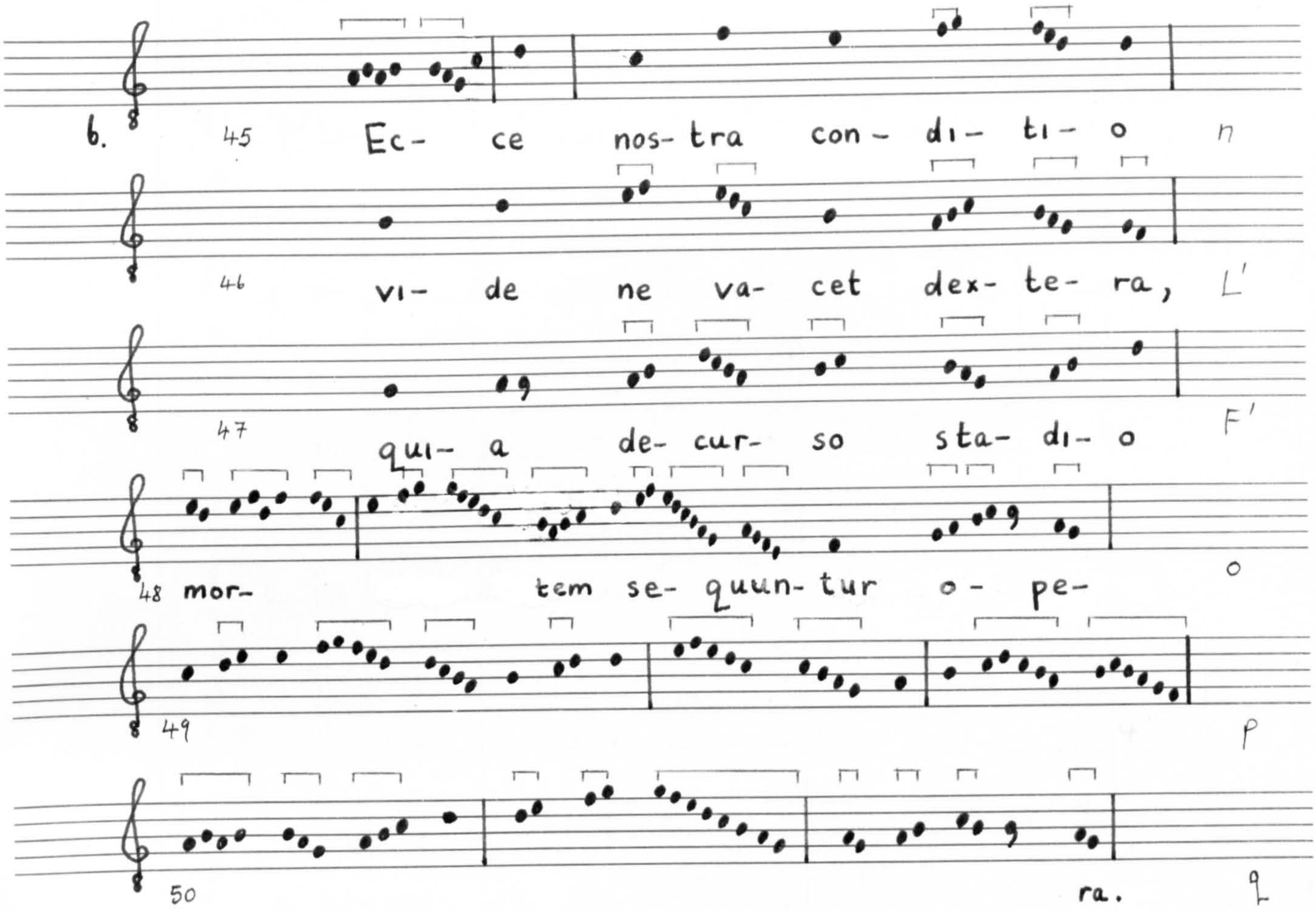
40 et qui- bus mun- do mi- li- tas? k

41 for- ma gen- us di- vi- ti- e l

42 va- lent ad e- pi- thi- phi- um, j'

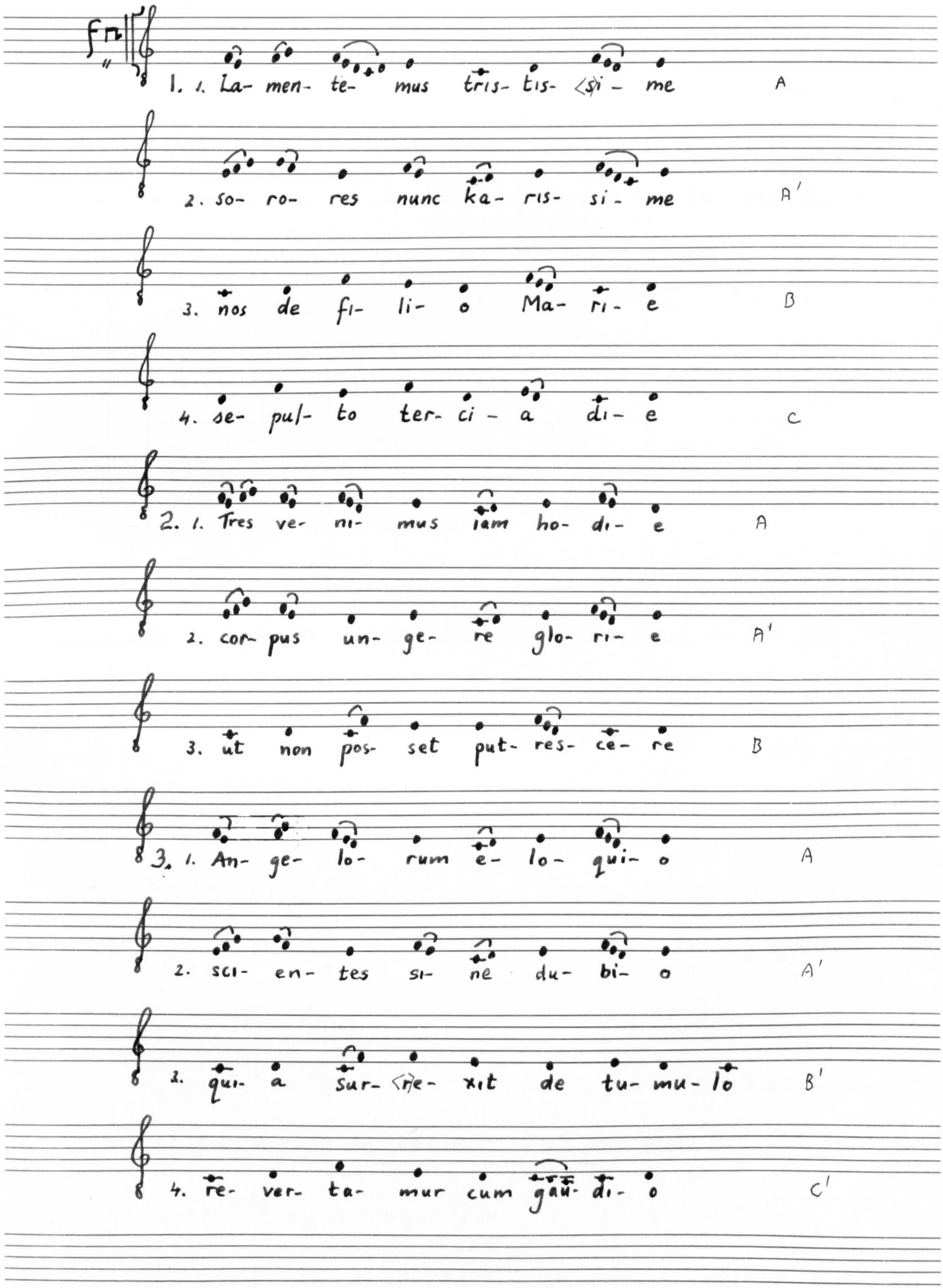
43 cor- pus quod nut- ris ho- di- e; m

44 cras fi- et ci- bus ver- mi- um. F''



THROUGH-COMPOSED: 6 STANZAS

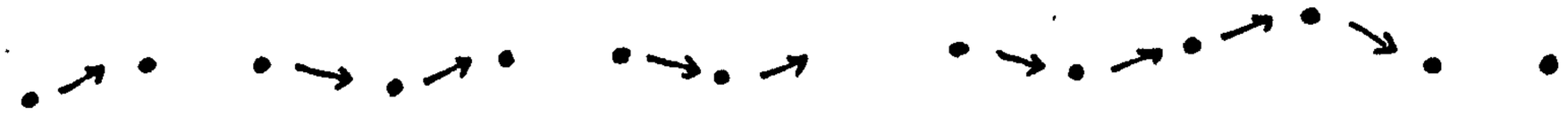
MT 41: LAMENTEMUS TRISTISSIME (L79) F-TO 927 (s.xiii), f.3r



STROPHIC: 3 STANZAS

MT 42: LIBRAM PHEBUS (L81) A-As 165 (s.xi-s.xii), f.189r

1. 1. Lib- ram Phe- bus su- bi- it 2. cum fal- ci- te- nen- te A|B

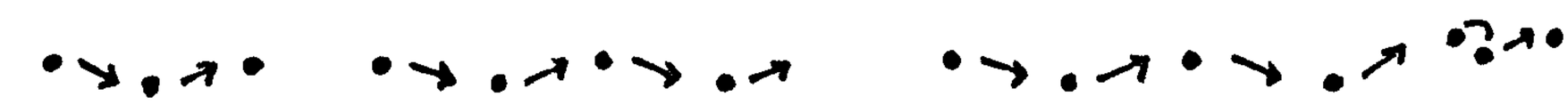


3. lu- ci nox pre- va- lu- it 4. di- e dec- res- cen- te C|D

5. vi- ta mi- nus ha- bu- it 6. mor- te pre- va- len- te A'|B'

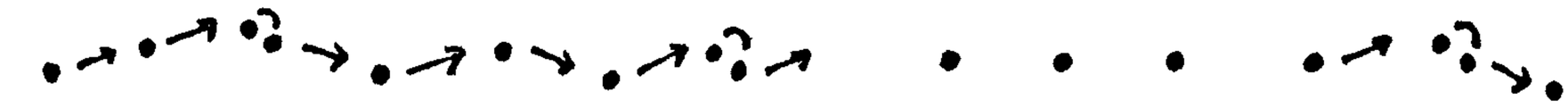
7. Ot- to quan- do cor- ru- it 8. rap- tus, heu! re- pen- te. C'|D

11. Tan- tas ad e- xe- qui- as tur- ba po- pu- lo- rum



pi- as fun- det lac- ri- mas mes- tum du- cens cho- rum

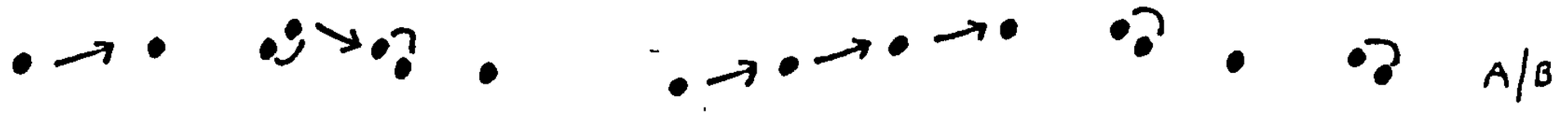
ad pre- ces con- ti- nu- as et la- men- ta quo- rum



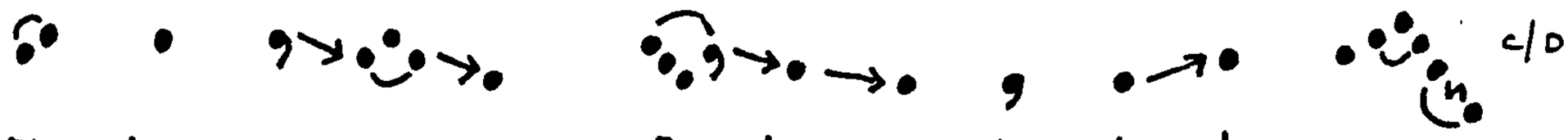
il- lum sal- vet a- ni- mas qui be- at ius- to- rum.

STROPHIC: 11 STANZAS

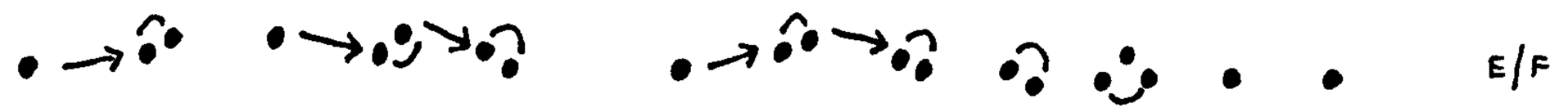
MT 43a: MECUM TIMAVI (L86) F-Pn lat.1154 (s.ix-s.x), f.116r



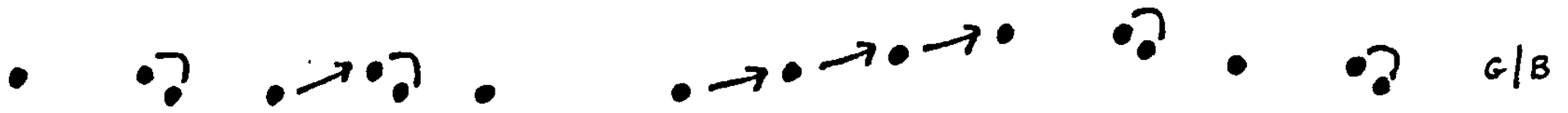
1. Me- cum Ti- ma- vi 2. Sa- xa no- vem flu- mi- na



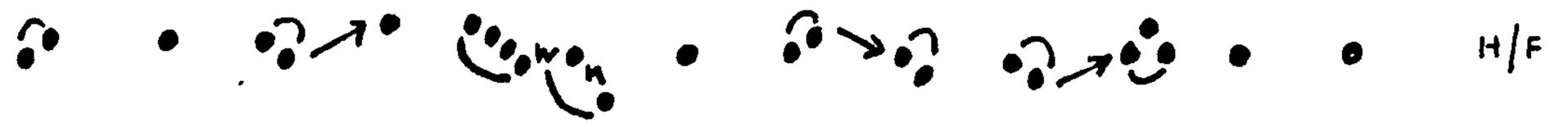
3. Fle- te per no- vem 4. Fon- tes re- dun- dan- ti- a



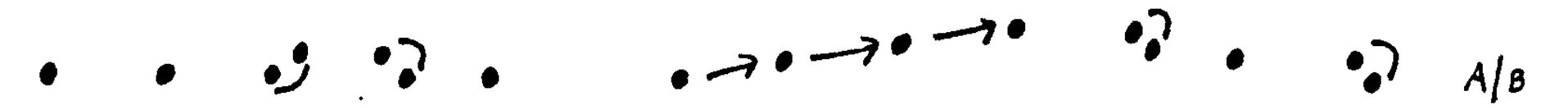
5. Que sal- sa glut-tit 6. Un- da pon- ti Io- ni- ci



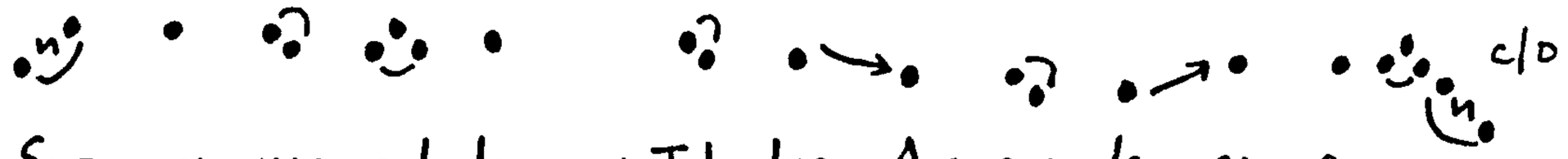
7. Is- tris Sa- us- que 8. Tis- sa Cul- pa Ma- ru- a



9. Na- tis- sa Cor- ca 10. Gur- gi- tes I- son- ti- i



11. He- ri- co mi- chi 12. Dul- ce no- men plan- gi- te



13. Syr- mi- um pol- la 14. Tel- lus A- qui- le- gi- e

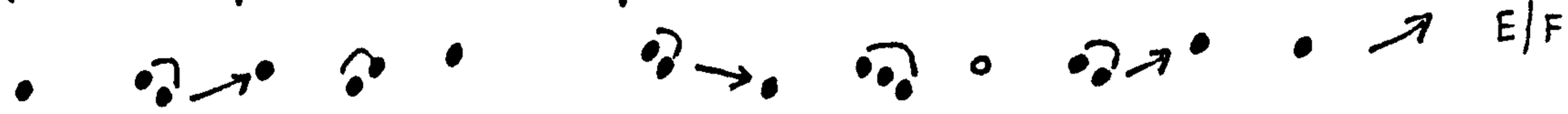
15. Iu- li- i fo- rus 16 Car- mo- nis ru- ra- li- a

STROPHIC: 14 STANZAS

MT 43b: MECUM TIMAVI (L86) CH-BEsu 394 (s.x), f.iv^{v}

1. Me- cum Ti- ma- vi 2. sa- xa no- vem flu- mi- na

3. fle- te per no- vem 4. fon- tes re- dun-dan- ti- a



5. que sal- sa glut-tit 6. un- da pon- ti Io- ni- ci

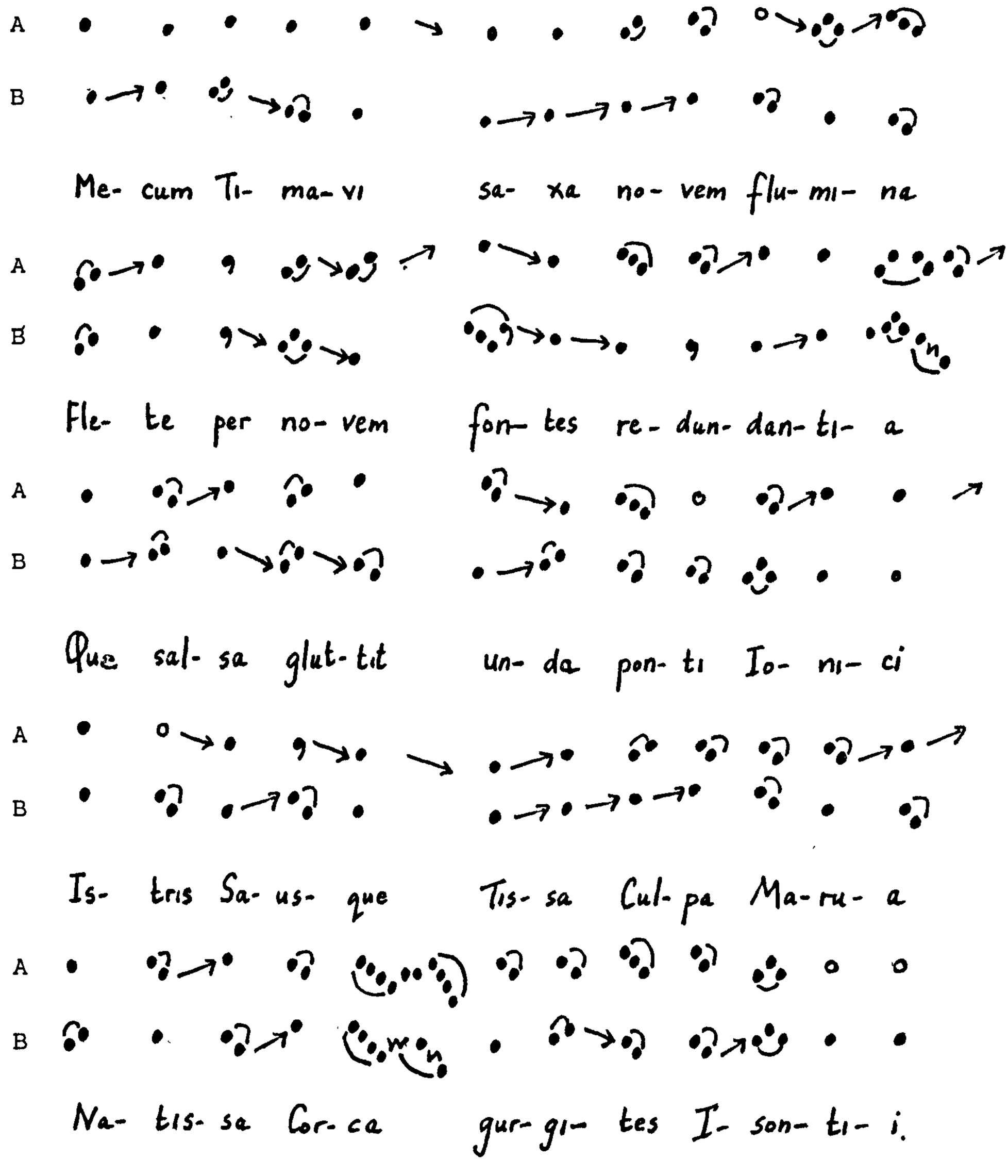
7. Is- tris Sa- us- que 8. Tis- sa Cul- pa Ma- ru- a

9. Na- tis- sa Cor- ca 10. gur- gi- tes I- son- ti- i

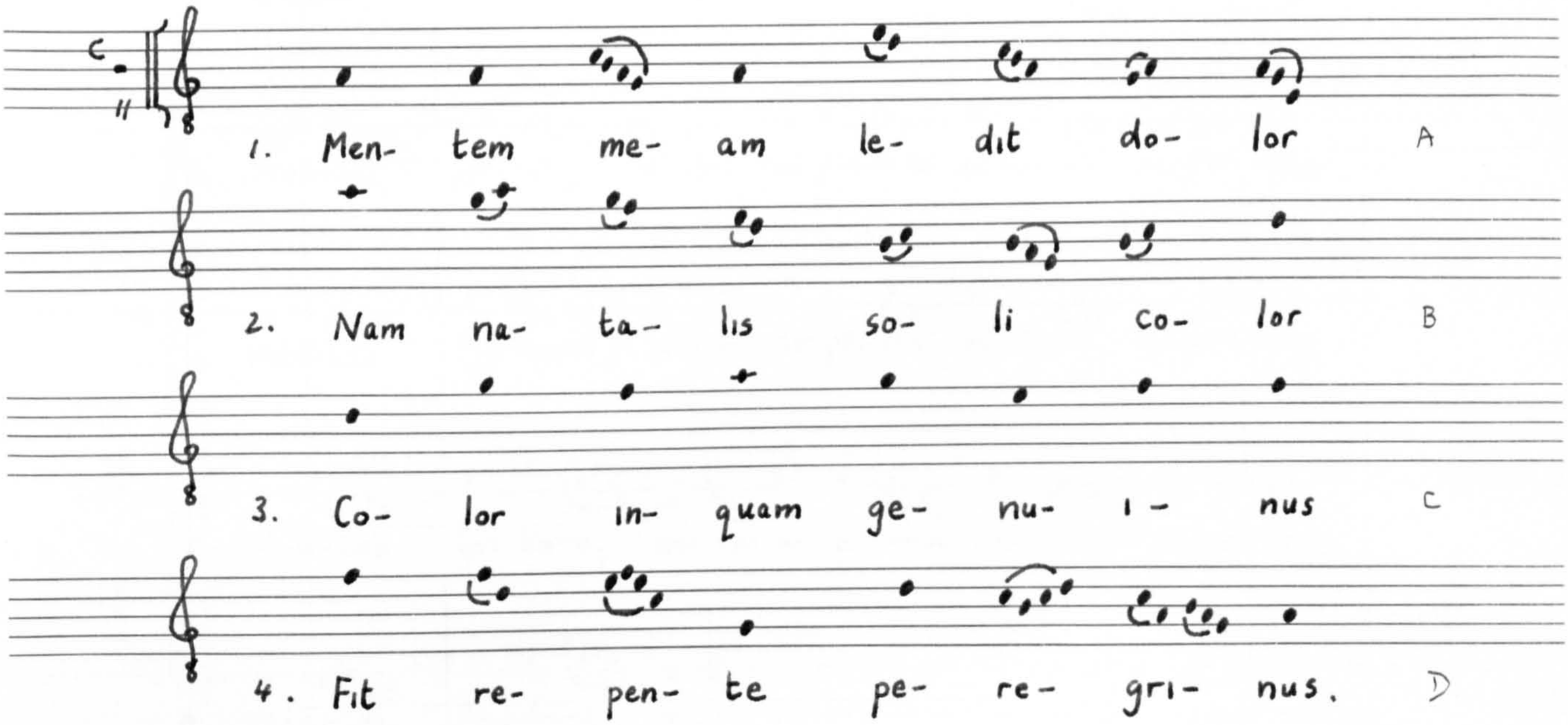
STROPHIC: 2 STANZAS

A: F-Pn lat.1154 (s.ix-s.x), f.116r

MT 43c: MECUM TIMAVI (L86) B: CH-BEsu 394 (s.x), f.iv^{v}



MT 44: MENTEM MEAM (L88) F-Pn lat.5132 (s.xiii), f.109r



STROPHIC: 10 STANZAS

A: I-Lc 601 (s.xii in.), p.269

B: F-Pn lat.17296 (s.xii), f.290r

C: GB-Cu Mm.2.9 (s.xiii), p.303

D: GB-WO Cod.F.160 (ca.1230), p.164

MT 45: MONTES GELBOE (L89)

A. Mon-tes Gel-bo-e, nec ros nec plu-vi-a ve-ni-at su-per vos;

A. Mon-tes Gel-bo-e, nec ros nec plu-vi-a ve-ni-at su-per vos;

A. Mon-tes Gel-bo-e, nec ros nec plu-vi-a ve-ni-at su-per vos;

A. 1. Mon-tes Gel-bo-e, 2. nec ros nec plu-vi-a 3. ve-ni-at su-per vos; A|B|C

qui- a in te ab-iec-tus est cli-pe-us for-ti-um, cli-pe-us Sa-u-lis, qua-si non es-set unc-tus o-le-o.

qui- a in te ab-iec-tus est cli-pe-us for-ti-um, cli-pe-us Sa-ul, qua-si non es-set unc-tus o-le-o.

qui- a in te ab-iec-tus est cli-pe-us for-ti-um, cli-pe-us Sa-ul qua-si non es-set unc-tus o-le-o.

4. qui- a in te ab-iec-tus est cli-pe-us for-ti-um 5. cli-pe-us Sa-ul 6. qua-si non es-set unc-tus o-le-o. D|E|F

Jo-na-thas in ex-cel-sis tu-is in-ter-fec-tus est

Quo- mo-do ce-ci-de-runt for-tes in pre-li-o? Jo-na-tha in ex-cel-sis tu-is in-ter-fec-tus est.

Quo- mo-do ce-ci-de-runt for-tes in pre-li-o? Jo-na-thas in ex-cel-sis tu-is in-ter-fec-tus est.

7. Quo- mo-do ce-ci-de-runt for-tes in pre-li-o? 8. Jo-na-thas in ex-cel-sis tu-is in-ter-fec-tus est G|H

* — * a third higher in MS source

A

Sa- ul et Jo-na-thas, a-ma-bi-les et de-co-ri val-de in vi-ta su-a,

B

Sa-ul et Jo-na-thas, a-ma-bi-les et de-co-ri val-de in vi-ta su-a,

C

Sa-ul et Jo-na-thas a-ma-bi-les et de-co-ri val-de in vi-ta su-a,

D

9. Sa-ul et Jona-thas a-ma-bi-les 10. et de-co-ri val-de in vi-ta su-a, 1/E'

A

in mor-te quo-que non sunt se-pa-ra- ti.

B

in mor-te quo-que non sunt se-pa-ra- ti.

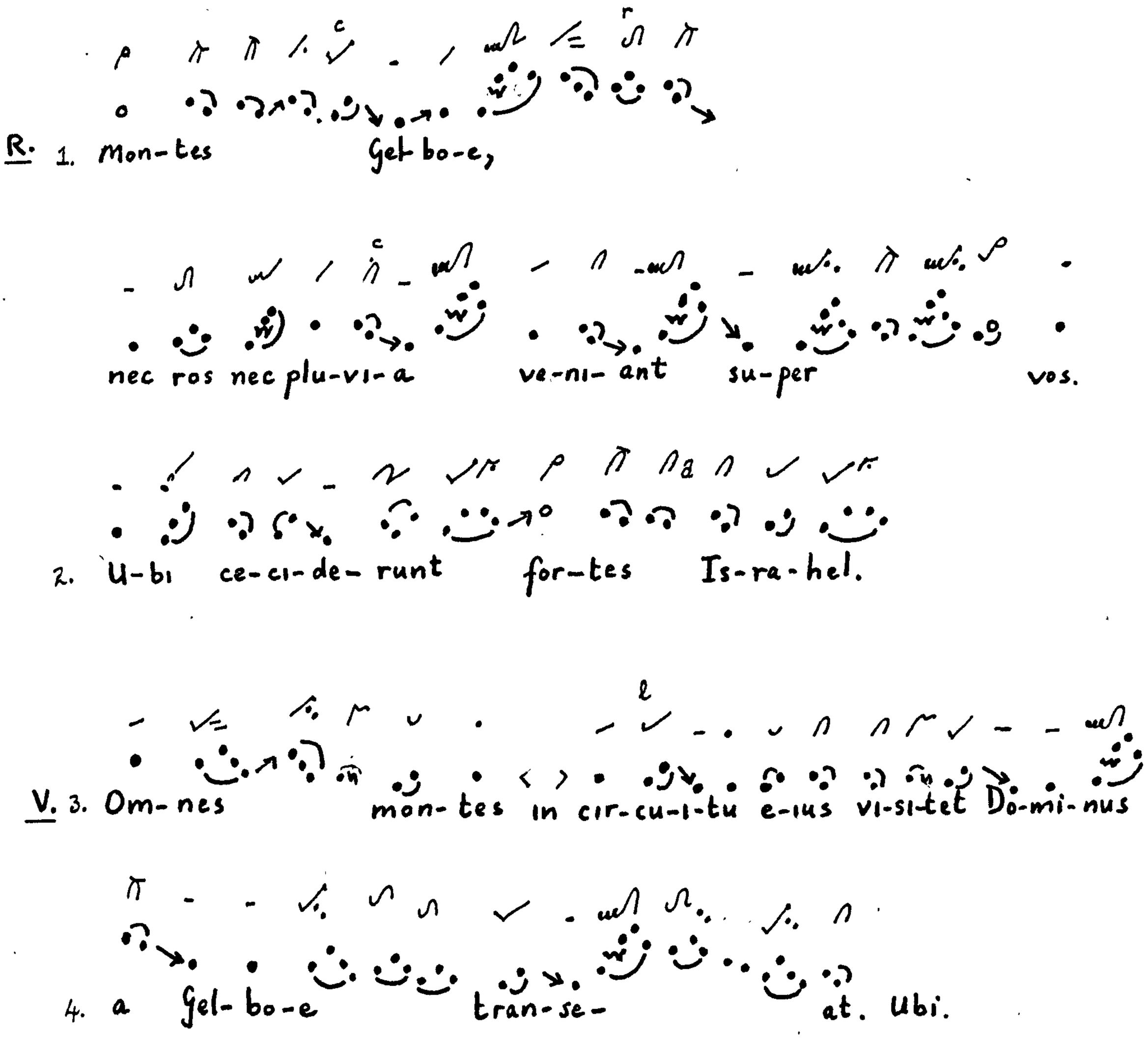
C

in mor-te quo-que non sunt se-pa- ra- ti.

D

11. in mor-te quo-que non sunt se-pa- ra- ti. J.

THROUGH-COMPOSED



THROUGH-COMPOSED

MT 46b: MONTES GELBOE (L90)

A: I-Lc 601 (s.xii in.), p.269
B: F-Pn lat.17296 (s.xii), f.291r
C: GB-Cu Mm.2.9 (s.xiii), p.303
D: GB-WO Cod.F.160 (ca.1230), p.165

A
R. Mon- tes Gel-bo-e nec ros nec plu-vi-a ve-ni-ant su- per vos.

B
R. Mon- tes Gel-bo-e nec ros nec plu-vi-a ve-ni-ant su- per vos.

C
R. Mon-tes Gel-bo-e nec ros nec plu-vi-a ve-ni-at su- per vos.

D
1. R. Mon- tes Gel-bo-e nec ros nec plu-vi-a ve-ni-at su- per vos. A

A
U-bi ce- ci- de- runt for-tes Is- ra- hel.

B
U-bi ce- ci- de- runt for-tes Is- ra- el

C
U-bi ce-ci- de- runt for-tes Is- ra- el

D
2. U-bi ce-ci- de- runt for-tes Is- ra- hel B

A
V. Om- nes mon-tes qui in cir-cu- i- tu e- ius sunt vi- si- tet Do- mi- nus,

B
V Om-nes mon-tes qui in cir-cu- i- tu e- ius sunt vi- si- tet Do- mi- nus,

C
V. Om- nes mon-tes qui in cir-cu- i- tu e -ius sunt vi- si- tet Do- mi- nus,

D
3. V. Om- nes mon-tes qui in cir-cu- i- tu e- ius sunt vi- si- tet Do- mi- nus, C

A

a Gel-bo-e au- tem tran-se- at. Ubi...

B

a Gel-bo-e au- tem tran-se- at. Ubi...

C

a Gel-bo-e au- tem tran-se- at. Ubi...

D

4. a Gel-bo-e au- tem tran-se- at. Ubi ... D

MT 47: O DOLOR, O PATRUM (L94) D-Mbs Clm 6264 (s.xi-s.xii), f.27v

1. O do- lor! O pat-rum 2. mu- ta- ta- que gau- di- a mat-rum A/A/B

3 ad lu- gu- bres luc- tus 4. lac- ri- ma- rum-fun-di- te fluc- tus! C/D

5. Ah! te- ne- ri par- tus 6. la- ce- ros quos cer-ni- mus ar- tus! E/F

7. Heu! dul-ces na- ti 8. so- la ra- bi- e iu- gu- la- ti! G/H

9. Quid com-mi- sis- tis 10. quod ta- li- a fac- ta su- bis- tis? I/J

11. Cur vi- tam vo- bis 12. li- vor sub-tra-xit He- ro- dis, K/L

13. quam non-dum ve- re 14. vos cog-no- vis- tis ha- be- re? M/N

15. Heu! quem nec pi- e- tas 16. nec ves- tra co- er- cu- it e- tas! O/P

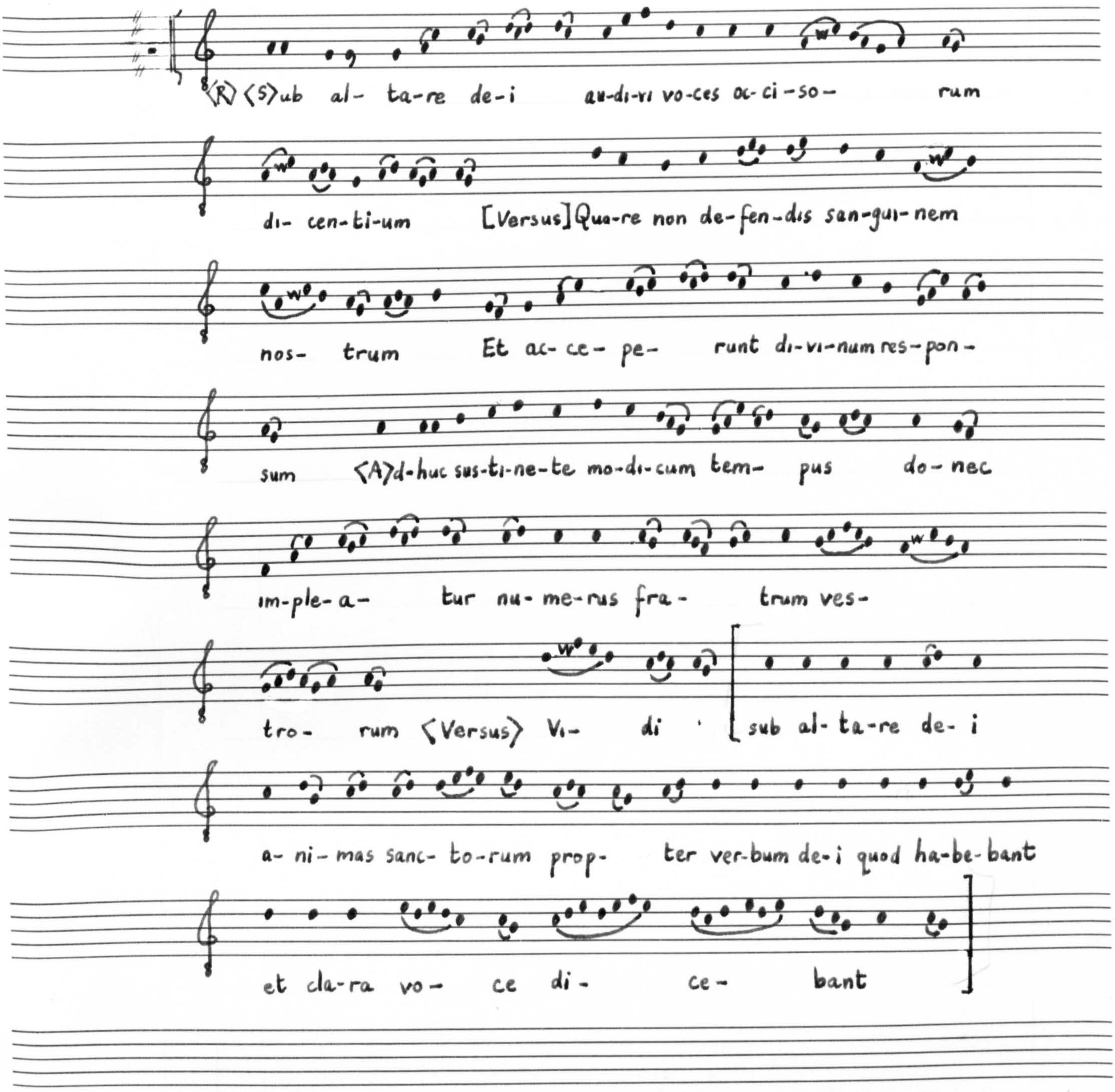
17. Ach! mat-res mi- se- re, 18. que co- gi- mur is- ta vi- de- re! Q/R

19. Cur au-tem na- tis 20. pa- ti- mur su- pe- res- se ne- ca- tis? S/T

21 Sal- tim mor- te pa- ri 22. no- bis li- cet hos co- mi- ta- ri. U/V

THROUGH-COMPOSED

MT 48: O DULCES FILII (L95) F-Pn lat.1139 (s.xi-s.xiii), f.32v



7. Mo- do sum mi- se- ra 8. na- to- rum vi- du- a A/B

9. He-u mi- chi mi- se- re 10. cum pos- sim vi- ve- re A/B

11. Cum na- tos co- ram me 12 vi- de- o per- de- re A/B

13. At- que la- ce- ra- re 14. pa- rum de- trun- ca- re A/B

15 He- ro- des im- pi- us 16. fu- ro- re re- ple- tus A/B

17. Ni- mi- um su- per- bus 18 per- dit me- os par- tus A/B

Angelus

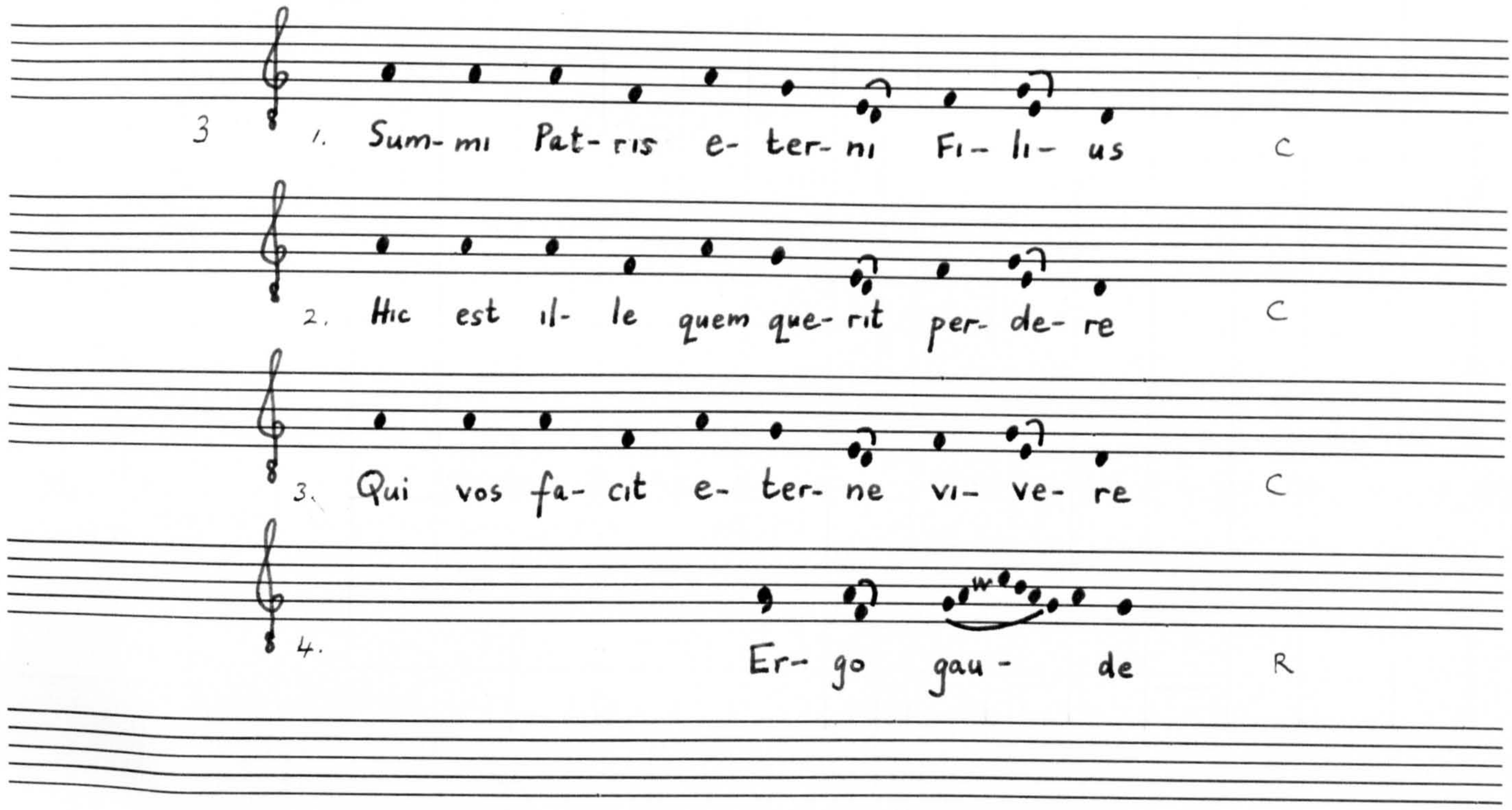
2. 1. No- li Rac- hel de- fle- re pig- no- ra C

2. Cur tris- ta- ris et tun- dis pec- to- ra C

3. No- li fle- re sed gau- de po- ti- us C

4 Tu- i na- ti vi- vunt fe- li- ci- us C

5 Er- go gau- de R



THROUGH-COMPOSED

MT 49a: O FELIX BITURIA (L97) I-Fl Pluteo 29.1 (ca.1240), f.209r

la O fe- lix Bi- tu- ri- a ca- put A- qui- ta- ni- e, A/B

In que vi- get glo- ri- a lux et splen- dor Ga l- li- e, A'/B

In qua splen- det gra- ti- a Chris- ti re- gis glo- ri- e C/D

qui su- a cle- men- ti- a pro- vi- dit ec- cle- si- e. E/F

[e] 2a Per G/H

hunc mors con- te- ri- tur, pre- mi- tur na- tu- ra, I/J

dum lux ce- cis red- di- tur, dum lu- cent obs- cu- ra, K/L

dum ac- tus in- gre- di- tur, per- dit su- a ju- ra, M/N

quod De- us pro- se- qui- tur me- li- or na- tu- ra. O/P

3a Mun- dus hic a cri- mi- ne vi- xit et in mun- do, Q/R

ho- no- res a lu- mi- ne sa- lu- ta- vit, mun- do P/S

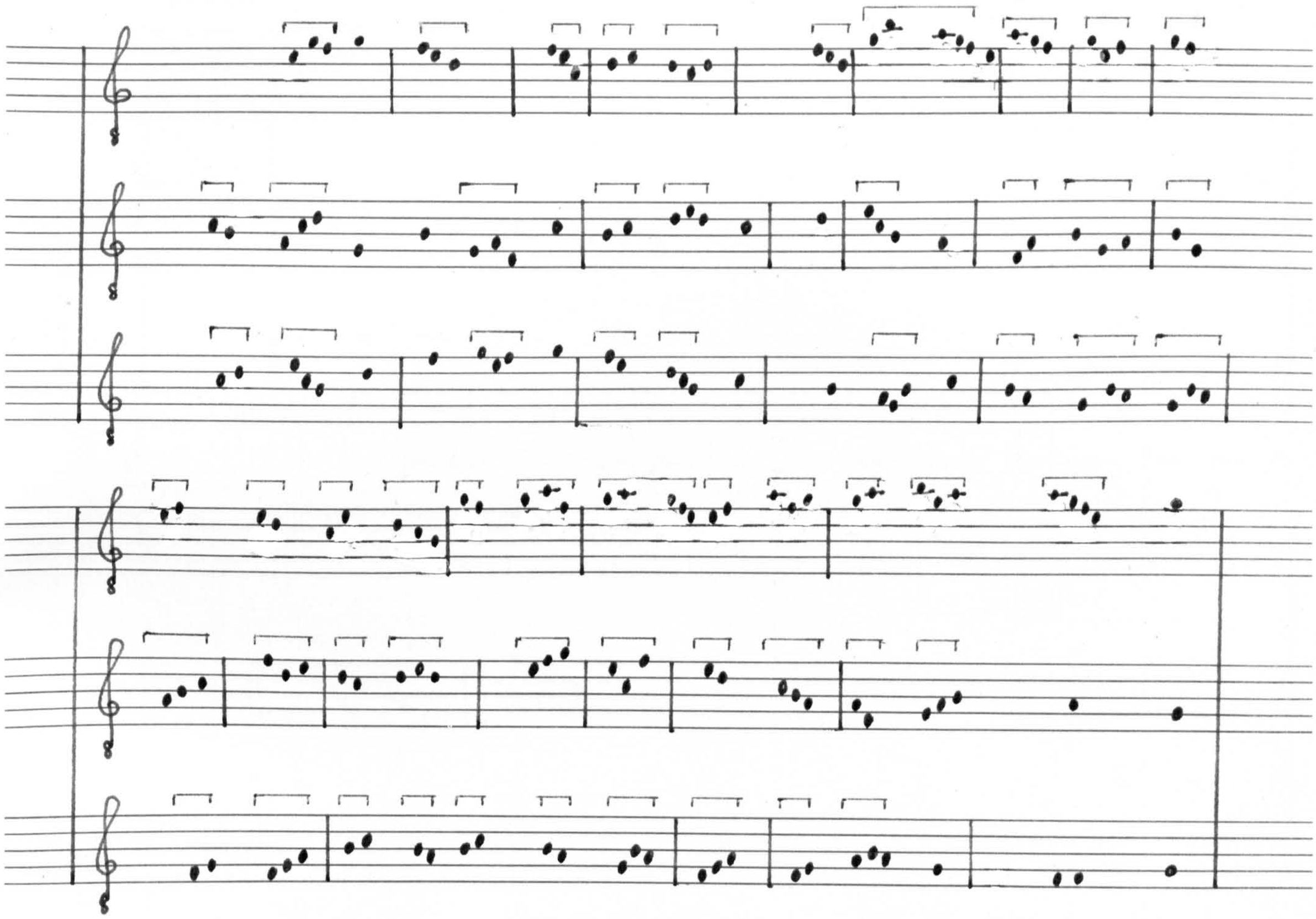
cor- de vi- xit, mu- ne- re mun- dus, in pro- fun- do T/U

non sub-mer-sus re-mi-ge Chris-te fu-it, fun-do v/w

ti-bi. pre-ces in-cli-te, pro me fun-de Chris-to, x/y

ut sub rec-to tra-mi-te cur-su cur-ram is- z/a

to



SEQUENCE: 3 VERSICLES

MT 49b: O FELIX BITURIA (L97) D-W Helmst.628 (s.xiii mid), f.79r

O fe-lix Bi- tu- ri- a ca- put A- qui- ta- ni- e

In qua vi-get glo-ri-a lux et splen-dor Gal- li- e

in qua splen-det gra- ti- a Chris- ti re- gis glo- ri- e

qui su- a cle- men- ci- a pro- vi- dit ec- cle- si- e.

Per

hunc mors con- te- ri- tur pre- mi- tur na- tu- ra

dum lux ce- cis red- di- tur dum lu- cent obs- cu- ra

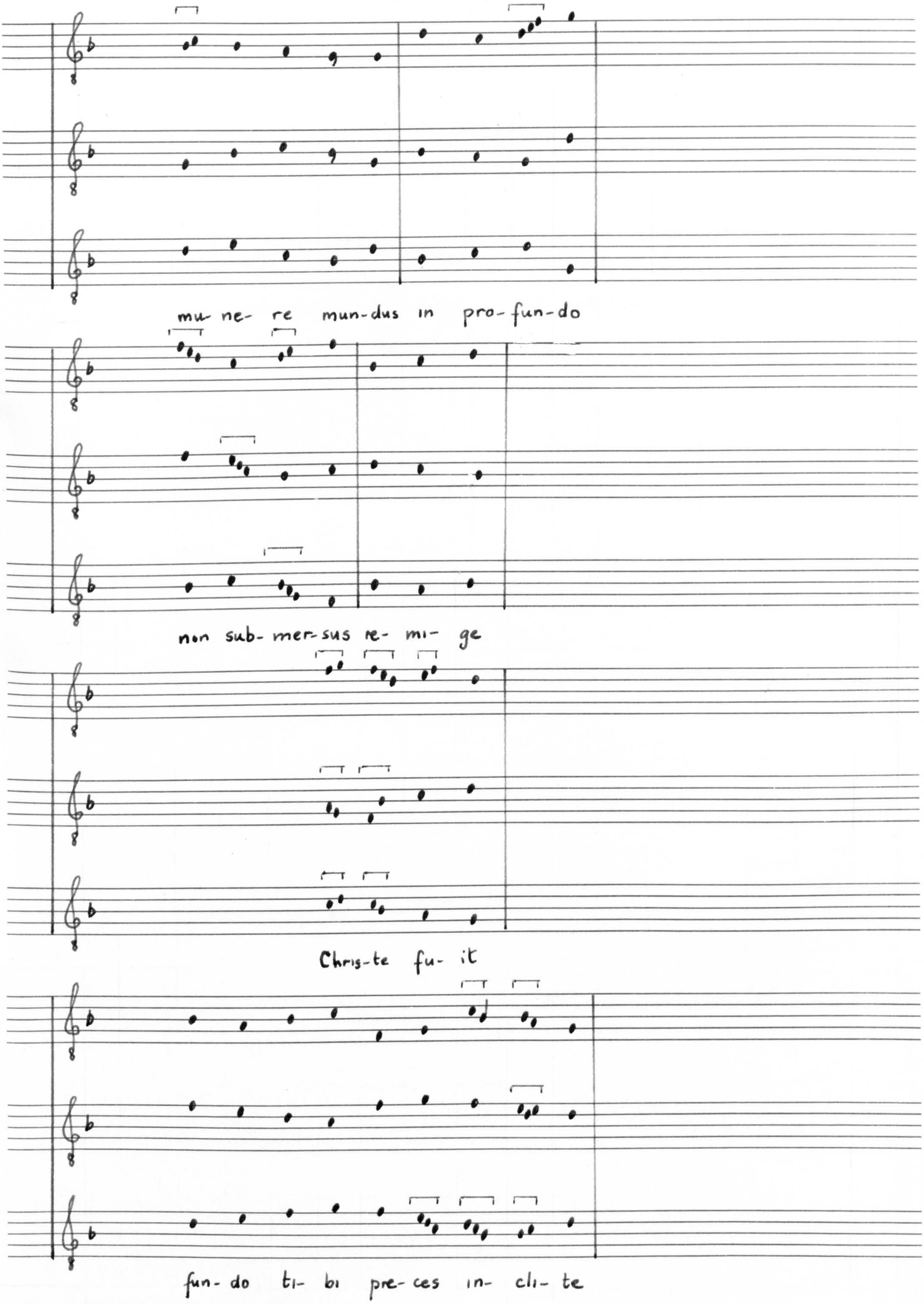
dum ac- tus re- gre- di- tur per- dit su- a ju- ra

quod De-us pro- se- qui- tur me- li- or na- tu- ra.

Mun- dus hic a cri- mi- ne vi- xit et in mun- do

ho- no- res a lu- mi- ne

sa- lu- ta- vit mun- do cor- de vi- xit


mu- ne- re mun-dus in pro-fun-do
non sub- mer-sus re- mi- ge
Chris-te fu- it
fun- do ti- bi pre- ces in- cli- te

pro me fun- de Chris-to ut sub rec- to tra- mi- te

cur- su cur- ram is - to.

SEQUENCE: 3 VERSICLES (wants 1b & 2b)

MT 50: O FRATRES ET SORORES (L99) I-Civ CI (s.xiv), f.74r

1. O frat-res et so- ro- res! A

U- bi est spes me- a u- bi con- so- la- ci- o me- a B/C

u- bi to- ta sa- lus o ma- gis- ter mi. B/D

2. O do- lor proh do- lor! E/E

Er- go qua- re fi- li cha- re pen- des i- ta cum sis vi- ta F/G

ma- nens an- te se- cu- la. H

3. Rex ce- les- tis pro sce- les- tis a- li- e- nas sol- vis pe- nas I/F

ag- nus si- ne ma- cu- la J

4. Mun- da ca- ro, mun- do cha- ra cur in cru- cis a- res a- ra F/G

pro pec- ca- tis hos- ti- a. H

5. Fle- ant ma- ter- na vis- ce- ra Ma- ri- e vul- ne- ra K/L

ma- ter- ne do- le- o que di- ci so- le- o M/N

fe- lix pu- er- pe- ra. O

6. Fle- te fi- de- les a- ni- me fle- te so- ro- res op- ti- me K/L

ut sint mul- ti- pli- ces do- lo- ris in- di- ces M/N

planc- tus et lac- ri- me. O

7. Cur me- ro- re de- fi- cis ma- ter cru- ci- fi- xi F''/P

cur do- lo- re con- su- me- ris dul- cis so- ror nos- tra F''/P

sic o- por- tet fi- e- ri ut pre- di- xit psal- mis- ta Φ/K'

8. Tris- te spec- ta- cu- lum cru- cis et lan- ce- e R/S

clau- sum sig- na- cu- lum mat- ris vir- gi- ne- e T/O'

Pro- fun- de me vul- ne- rat hoc est quod di- xe- rat U/V

quod pro- phe- ta- ve- rat il- le pre- nun- ti- us T'/T''

hic il- le gla- di- us qui me trans- ver- be- rat W/O''

9. Mi Io- han- ne planc- tum mo- ve plan- ge me- cum fi- li no- ve F/G

fi- li no- vo fe- de- re mat- ris et ma- ter- te- re H'/U'

tem- pus est la- men- ti O''

im- mo- le- mus in- ti- mas lac- ri- ma- rum vic- ti- mas X/Y

Chris- to mo- ri- en- ti. Z

10. O Ma- ri- a ma- ter me- a sem- per tu mic- hi e- ris ca- ra F/G

et the- sau- rum con- ser- va- bo qui mo- do mic- hi est com- mis- sus H'/a

11. O Pa- ter be- nig- ne o ma- gis- ter in- cly- te U''/V

no- li me de- re- lin- que- re pec- cat- ri- cem res- pi- ce T'''/W'

in qui me sal- vas- ti. O''

12. O Ma- ri- a Mag- da- le- ne b

fi- li- i me- i dul- cis dis- ci- pu- la c/d

plan- ge me- cum so- ror me- a

e

plan- ge me- cum cum do- lo- re mor- tem dul- cis na- ti me- i

f/g

et mor- tem ma- gis- tri tu- i

b

mor- tem il- li- us qui te tan- tum a - ma- vit

c d

qui om- ni- a pec- ca- ta tu- a

e

ti- bi re- la- xa- vit dul- cis- si- ma Mag- da- le- ne

f/g

13. Ma- ter Jhe- su cru- ci- fi- xi

b

te- cum plan- gam mor- tem Chris- ti

c/d

et mor- tem me- i ma- gis- tri

e

et ex do- lo- re cru- ci- a- ta sum in cor- de vul- ne- ra- ta.

f/g

14. U- bi sunt dis- ci- pu- li quos tu di- le- xi- sti

h/i

u- bi sunt a- pos- to- li quos tan- tum a- mas- ti,

h/i

qui me- ro- re te- ri- ti om- nes fu- gi- e - runt j/k

et te so- lum fi- li mi in cru- ce de- mi- se- runt j/K'

He- u me he- u me mi- se- ra Ma- ri- a l/l/m

15. Quis est hic qui non fle- ret mat-rem Chris-ti si vi- de- ret F/G

in tan- ta tris-ti- ci- a. H

16. O vos om- nes qui tran-si- tis per vi- am si-mul me-cum fle-te F'''/G

et me- cum dul-cem fi- li- um pa- ri- ter lu-ge-te et vi - de-te H'/U'''

si est do- lor si- mi - lis n

si- cut do- lor me- us. He- u me he- u me X/X'

mi- se- ra Ma- ri- a Z

17. Con- so- la- re Do- mi- na ma-ter et re- gi- na j/k

cur me- ro- re de- fi- cis stel- la ma- tu- ti- na j/k

tu- us le- vat fi- li- us mun- dum a ru- i- na k'/k

18 Fi- li mi ca- ris- si- me dul- cis a- mor me- us h'/V'

cur te mo- do vi- de- o in cru- cem pen- den- tem o/p

in- ter lat- ro- nes po- si- tum spi- nis co- ro- na- tum u''/V

la- tus tu- um fi- li mi lan- ce- a per- fo- ra- tum q/r

He- u me he- u me mi- se- ra Ma- ri- a s/s/t

19. Cur in a- ra cru- cis a- res ca- ro que pec- ca- to ca- res l/F'

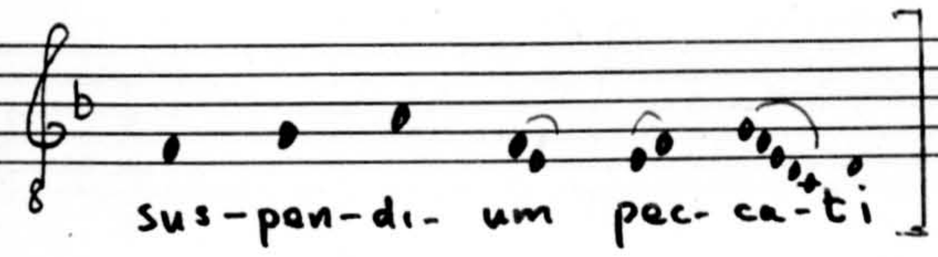
ca- ro cul- pe nes- ci- a J

20. O men- tes per- fi- das et lin- guas du- pli- ces h'/V'

et tes- tes sub- do- los et fal- sos iu- di- ces o/p

se- nex cum iu- ni- o- ri- bus so- lent ma- io- ri- bus u''/V

cri- mi- ni- bus dam- na- ti fe- re sti- pen- di- um q/r



t

THROUGH-COMPOSED: 20 STANZAS

MT 51: O MONIALIS (L103) E-BUlh, no number (ca.1300), f.159v

1. O A

2. * <O> mo- ni- a- lis con- ci- o, B

3. Bur- gens- sis plan- ge fi- li- am; C

4. tri- bu- to da- to pro- pri- o, D

5. a- mit- tens hanc in no- xi- am, E

6. set plau- de pro vic- to- ri- a F

7. dum ful- get hic in glo- G

8. ri- a. H

THROUGH-COMPOSED: 1 STANZA

* added in a different hand.

MT 52: O MORS QUE MORDES (L104) I-Fl Pluteo 29.1 (ca.1240), f.448v

1. 1. O mors que mor- des om- ni- a A

2. nul- li dig- na- tis par- ce- re, B

3. nam cunc- tos si- ne ve- ni- a C

4 tu- o pro- ster- nis vul- ne- re, D

5. non se pal- pet plus pau- pe- re E

6. di- ves pro su- a glo- ri- a, D'

7. non te vi vel pe- cu- ni- a F

8. pos- sunt re- ges e- va- de- re A'

9. in om- nes pa- ri pon- de- re G

10. tu- a fer- tur sen- ten- ti- a. E'

2. 11. De te ma- le con- que- ri- tur H

12 vo- ce si- ne cau- sa Gal- li- a G'

13. que tam do- len- da pa- ti- tur I

14. su- i re- gis dis- pen- di- a J

15 dum Phi- lip- pi pre- sen- ti- a J'

16 tu- a sor- te sub- tra- hi- tur, K

17. qui si re- gum de- du- ci- tur L

18. in com- mu- ni vic- to- ri- a M

19. mac- te vir- tu- tis gra- ti- a N

20. su- per om- nes at- to- li- tur. O

3. 21. Plan- ge ma- ter ec- cle- si- a, P

22. in- du- e te ci- li- ci- o, Q

23. que se- des in tris- ti- ti- a R

24. tan- to pri- va- tur fi- li- o, S

25. qui su- o for- ti brac- hi- o T

26. te fo- vit in con- cor- di- a, U

27. sed jam luc- tum in gau- di- o V

28 pro bo- no mu- ta ra- ti- o, W

29. nam nam Ro- me tes- ti- mo- ni- o X

30 se- cu- rus est de ve- ni- a Y

THROUGH-COMPOSED: 3 STANZAS

MT 53: OMNE QUOD (L110) F-Pn lat.2627 (s.xi), f.17r

[Stanza 7]

1. E- ius er- go dis- ci- pu- li A

2. ma- jo- res at- que par- vu- li A

3. quid me flen- tes mi- ra- mi- ni B

4. ac vo- bis- cum fle- re le- ta- mi- ni B'

5. cum bar- ba- ri plo- rant et la- ti- ni B''

STROPHIC: 7 STANZAS

MT 54a: OMNIPOTENS (L111) E-VI 105 (s.xi-s.xii), f.58v

I

1 Om- ni- po- tens pa- ter al- tis- si- me, A|B

2 an- ge- lo- rum rec- tor mi- tis- si- me, A|B

3 quid fa- ci- ent is- te mi- se- ri- me!

4 He- u, quan- tus est nos- ter do- lor! R

2

1. A- mi- si- mus e- nim so- la- ti- um,

2. Ihe- sum Chris- tum, Ma- ri- e fi- li- um;

3. is- te no- bis e- rat sub- si- di- um.

4 He- u, [quan- tus est nos- ter do- lor!]

3

1 Set e- a- mus un- guen- tum e- me- re,

2 quo pos- si- mus cor- pus in- un- ge- re;

3 non am- pli- us pos- set pu- tres- ce- re.

4 He- [u, quan- tus est nos- ter do- lor!]

4 1 Dic tu no- bis, mer- ca- tor iu- ve- nis,

2 hoc un- guen- tum si tu ven- di- de- ris;

3 dic pre- ci- um, nam iam ha- bu- e- ris.

4 He- u, [quan- tus est nos- ter do- lor!]

5 1. Mu- li- e- res mi- chi in- ten- di- te.

2. Hoc un- guen- tum si vul- tis e- me- re,

3. da- tur ge- nus mir- re po- ten- ci- e,

6 1. Quo si cor- pus pos- se- tis un- ge- re,

2. non am- pli- us pos- set pu- tres- ce- re

3. ne- que ver- mes pos- sent co- me- de- re.

7 1. Hoc un- guen- tum si mul- tum cu- pi- tis,

2. u- num au- ri ta- len- tum da- bi- tis.

3. nec a- li- ter um- quam por- ta- bi- tis.

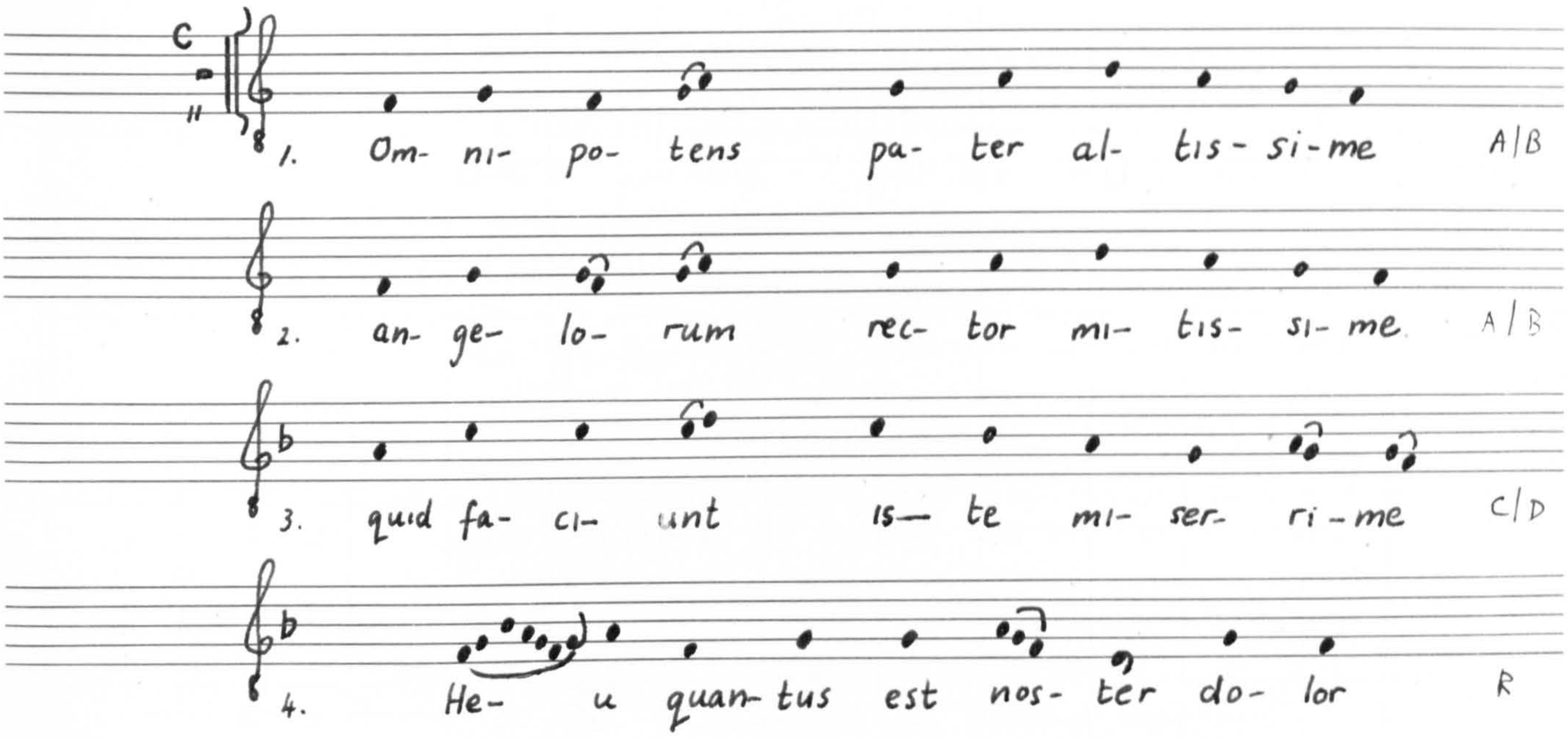
8 1. O mer- ca- tor, un- guen- tum li- be- ra.

2. Ec- ce ti- bi ⟨da- bi⟩- mus m⟨u-n⟩e- ra.

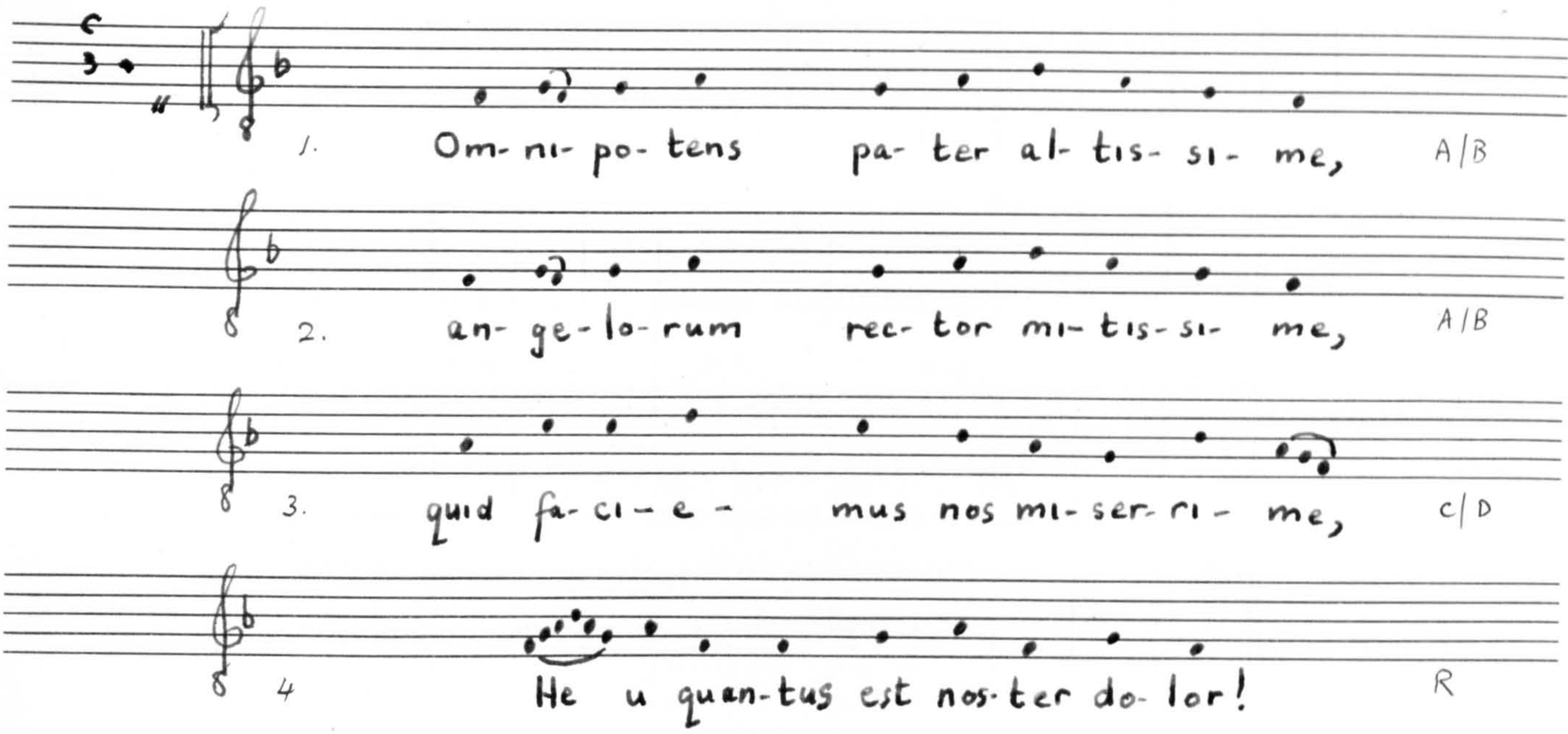
3. I- bi- mus Chris- te un- ge- re vul- ne- ra.

illegible 4. He- u, quan- tus est nos- ter do- lor!

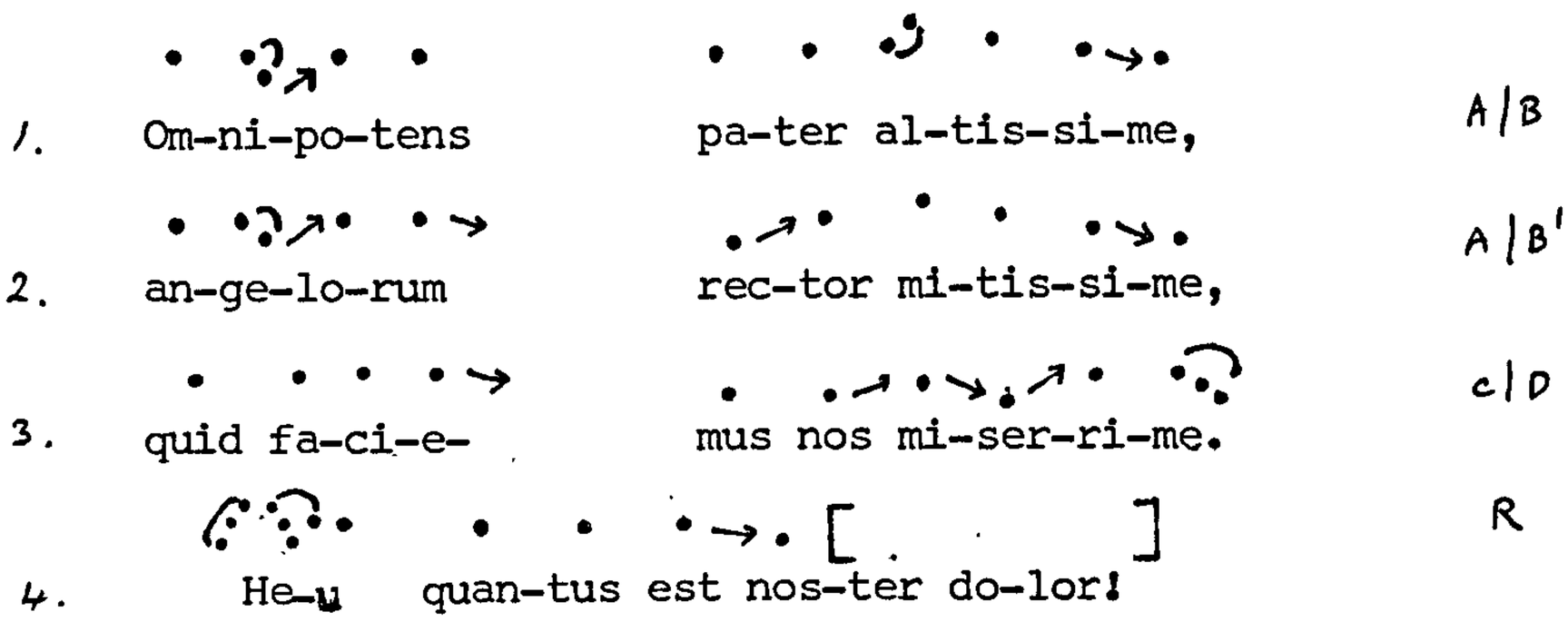
MT 54b: OMNIPOTENS (L111) F-TO 927 (s.xiii), f.1v



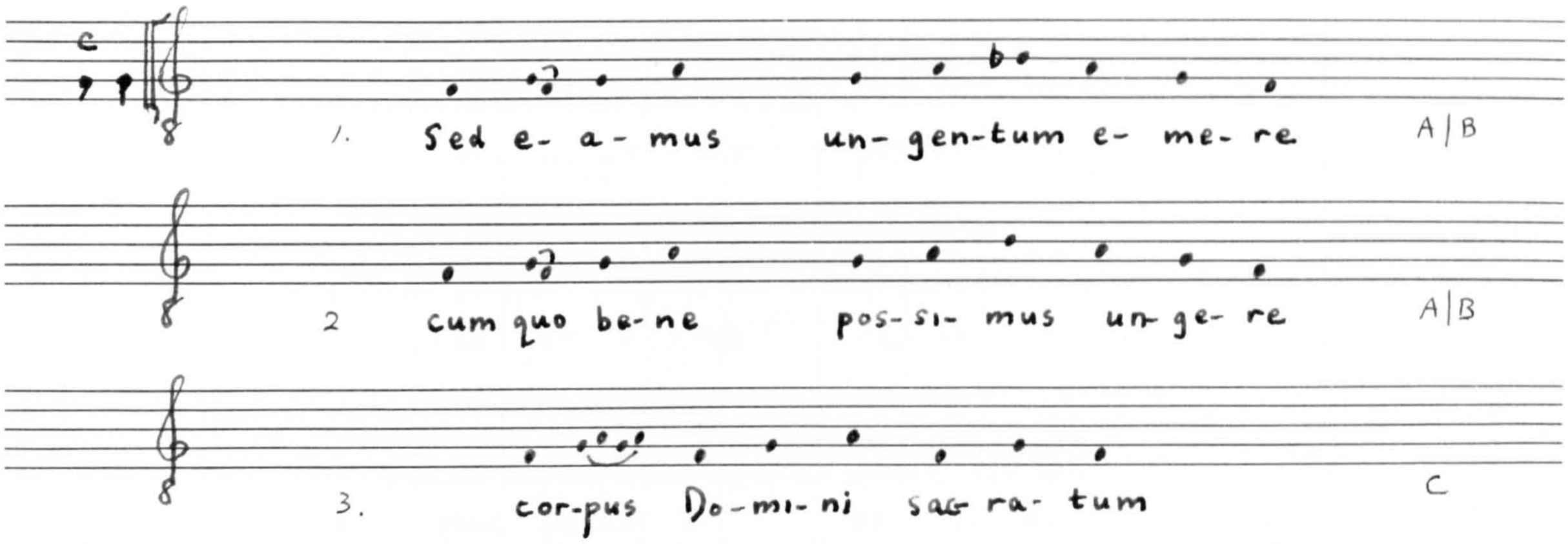
MT 54c: OMNIPOTENS (L111) D-Wa VII.B.203 (s.xiv^2), f.23r



MT 54d: OMNIPOTENS (L111) D-Hls Mus.383 (ca.1320), f.126r



MT 54e: OMNIPOTENS (L111) D-TRs 1973 (ca.1400), p.21



MT 54f: OMNIPOTENS (L111) CS-Pu 1.B.12 (ca.1384), f.135v

1. 1. Om-ni- po- tens pa- ter al- tis- si- me, A|B

2. an- ge- lo- rum rec- tor mi- tis- si- me, A|B

3. quid fa- ci- e- us nos mi- ser- ri- me? C|D

4. He- u; quan- tus est nos- ter do- lor R

2. 1. A- mi- si- mus e- nim so- la- ci- um

2. The- sum Chris- tum Ma- ri- e fi- li- um

3. ip- se e- rat nos- tra re- demp- ti- o

3 1. Sed e- a- mus un- guen- tum e- me- re,

2. cum quo be- ne pos- si- mus un- ge- re.

3. Cor- pus Do- mi- ni sa- cra- tum

MT 54g: OMNIPOTENS (L111) NL-DHk 71.J.70 (s.xv), f.162v

1. 1. Om- ni- po- tens pa- ter al- tis- si- me A|B

2. an- ge- lo- rum rec- tor mi- tis- si- me A|B

3. quid fa- ci- e- mus nos mi- ser- ri- me? C|D

4 He- u! Quan-tus est nos-ter do- lor! R

2. A- mi- si- mus e- nim so- la- ci- um

Jhe-sum Cris-tum Ma- ri- e fi- li- um;

ip- se e- rat nos-tra so- la- ci- o.

3. Sed e- a- mus un-gen-tum e- me- re

quo Do- mi-num pos- si- mus un- ge- re

ip- se e- rat nos-tra re- demp-ci- o

4. Huc pro-pi- us flen- tes ac- ce- di- te;

hoc un-gen-tum si vul- tis e- me- re,

de quo be- ne po- tes- tis un- ge- re

Cor-pus Do-mi- ni sac- ra- tum.

5. Dic tu no- bis, mer- ca- tor iu- ve- nis,

hoc un-gen-tum, si tu ven- di- de- ris,

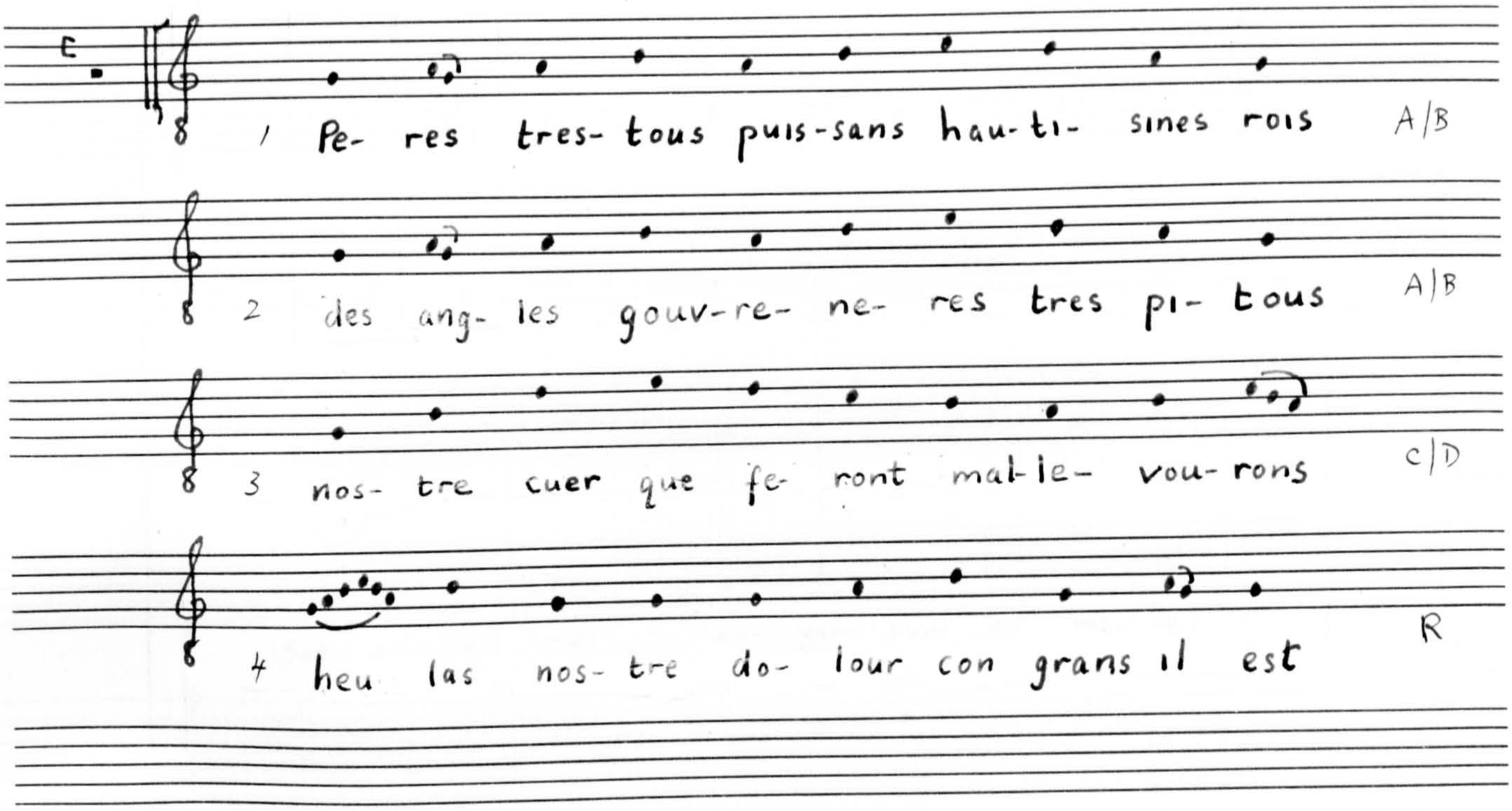
dic pre-ci-um, quod ti- bi da- bi- mus.

6. Hoc un-gen-tum, si mul-tum cu- pi- tis,

u- num au- ri ta- len-tum da- bi- tis;

non a- li- ter un- quam por- ta- bi- tis.

MT 54h: OMNIPOTENS (L111)(French translation) F-SQ 86 (s.xiv), p.610



MT 54i: OMNIPOTENS (L111)

A: E-VI 105 (s.xi-s.xii), f.58v
B: F-TO 927 (s.xiii), f.1v
C: D-Wa VII.B.203 (s.xiv^2), f.23r
D: D-TRs 1973 (ca.1400), p.21
E: CS-Pu 1.B.12 (ca.1384), f.135v
F: NL-KHk 71.J.70 (s.xv), f.162v

A
B
C
D
E
F

(Sed e- a- mus un- gen- tum e- me- re)

Om- ni- po- tens pa- ter al- tis- si- me,

A
B
C
D
E
F

(cum quo be- ne pos- si- mus un- ge- re)

an- ge- lo- rum rec- tor mi- tis- si- me,

A

B

C

D

E

F

quid fa- ci- ent is- te mi- ser- ri- me

A

B

C

D

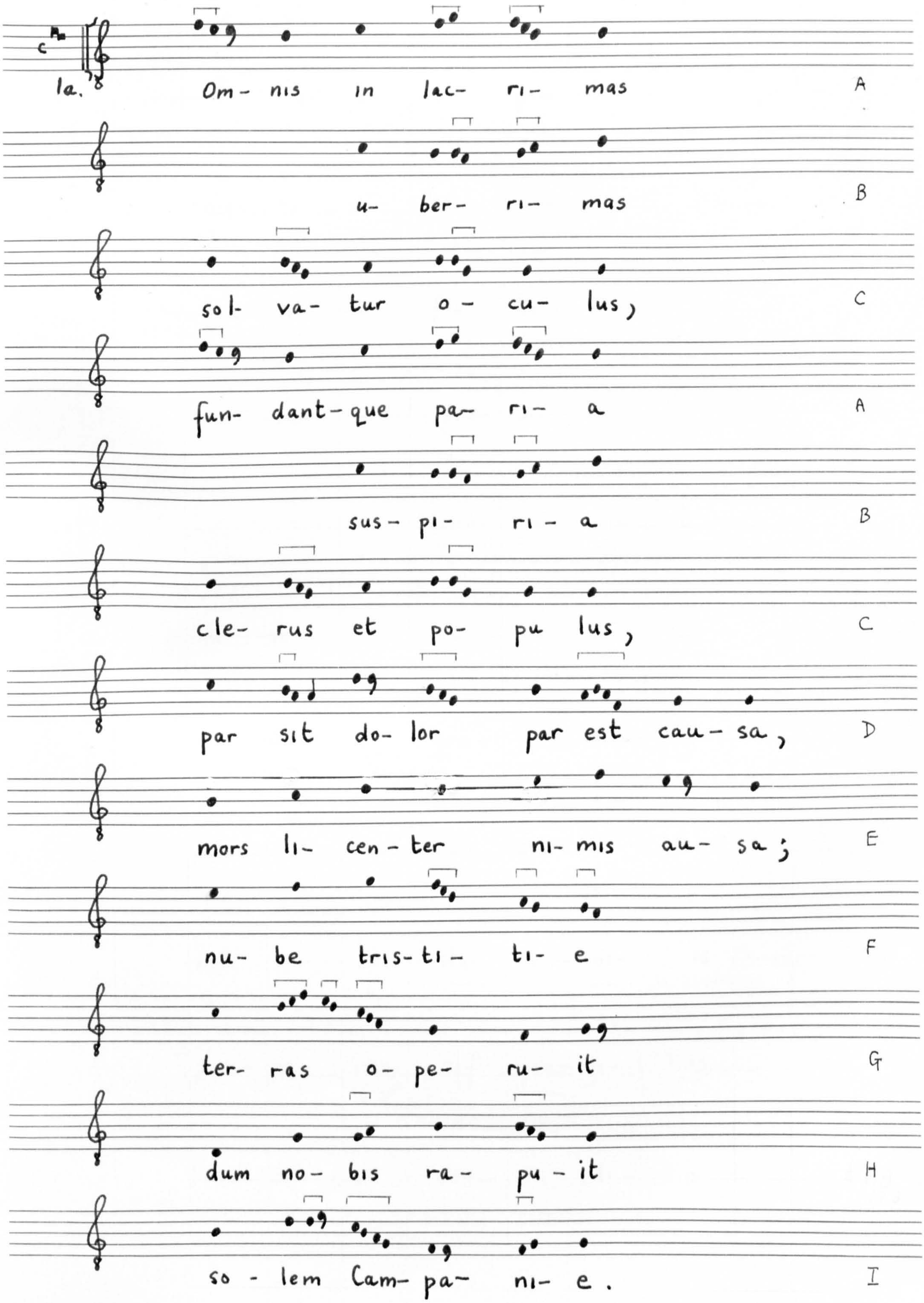
(cor- pus Do- mi- ni sac- ra- tum.)

E

F

He- u quan-tus est nos- ter do- lor.

MT 55: OMNIS IN LACRIMAS (L113) I-Fl Pluteo 29.1 (ca.1240), f.415v



2a

O di- es la- pi- de J

nig- ro no- ta- bi- lis F′

qua su- o fle- bi- lis K

pri- va- tur pre- si- de B′

Cam- pa- ni- a L

lu- ge- at ec- cle- si- a F″

vi- du- a pre- si- di- o M

cle- rus pat- ro- ci- ni- o N

mi- li- tes sti- pen- di- is E′

pau- pe- res suf- fra- gi- is F‴

Fran- ci- a con- si- li- o O

3a

O si re- gem pu- e- rum P

re- ge- ret a- vun- cu- lus φ

fi- dus reg- ni ba- ju- lus R

tan- tos mo- tus sce- le- rum E''

non sen- ti- ret po- pu- lus S

bel- li si- tim hanc se- da- ret T

fons vir- tu- tum qui non a- ret U

quo nunc ge- mens or- bis ca- ret V

co- mes mun- di ti- tu- lus W

4. Quid ho- mo va- nis de- di- tus X

quid ni- si va- num iac- ti- tas Y

quid o- pes quid no- bi- li- tas Z

quid glo- ri- a mun- da- na a

cu- ius te tor- quet am- bi- tus b

quod va- ni- ta- tum va- ni- tas b'

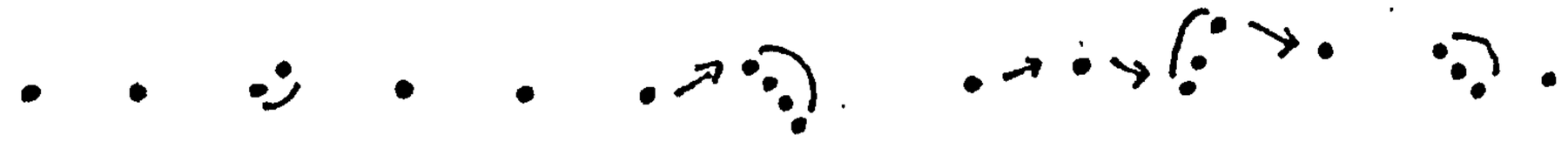
sit to- ta sors hu- ma- na c

Hen- ri- ci pro- bat e- xi- tus Z'

SEQUENCE: 4 VERSICLES

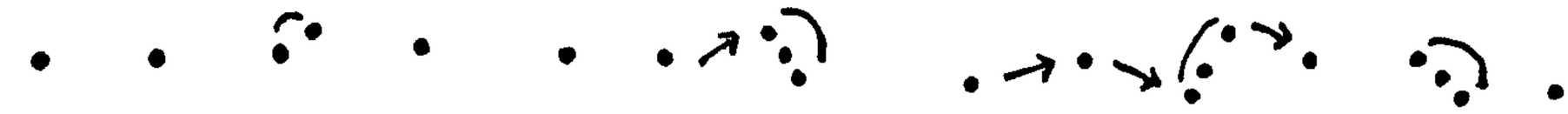
MT 56: ORGANA LETITIE (L116) A-As 94 (s.xii-s.xiii), f.169r

1. Or- ga- na le- ti- ci- e 2. quon-dam re- so- na- bant A|B



3. et fe- li- cem ho- mi- nis 4. vi- tam pre- di- ca- bant C|D

5. cum lu- de- bant pu- e- ri 6. se- nes o- pem da- bant A'|B'



7. e- le- men- ta sin- gu- la 8. su- o iu- re sta- bant C|D'

STROPHIC: 10 STANZAS

MT 57a: PANGE MELOS (L121) I-Fl Pluteo 29.1 (ca.1240), f.351r

1. Pan- ge me- los lac- ri- mo- sum 2. lac- ri- mans e- le- gi- a, A/B

3. tem- pus ve- nit planc- tu- o- sum, 4. tem- pus frau- dans gau- di- a, A/B

5. ad ec- lip- sim vox me- ro- ris 6. ob- li- quat spec- ta- cu- la, C/D

7. reg- net do- lor nam do- lo- ris 8. cau- sa stat in spe- cu E/F

G

la.

STROPHIC: 2 STANZAS

MT 57b: PANGE MELOS (L121) D-W Helmst.628 (s.xiii mid.), f.109v

1. Pan- ge me- los lac- ri- mo- sum 2. lac- ri- mans e- le- gi- a

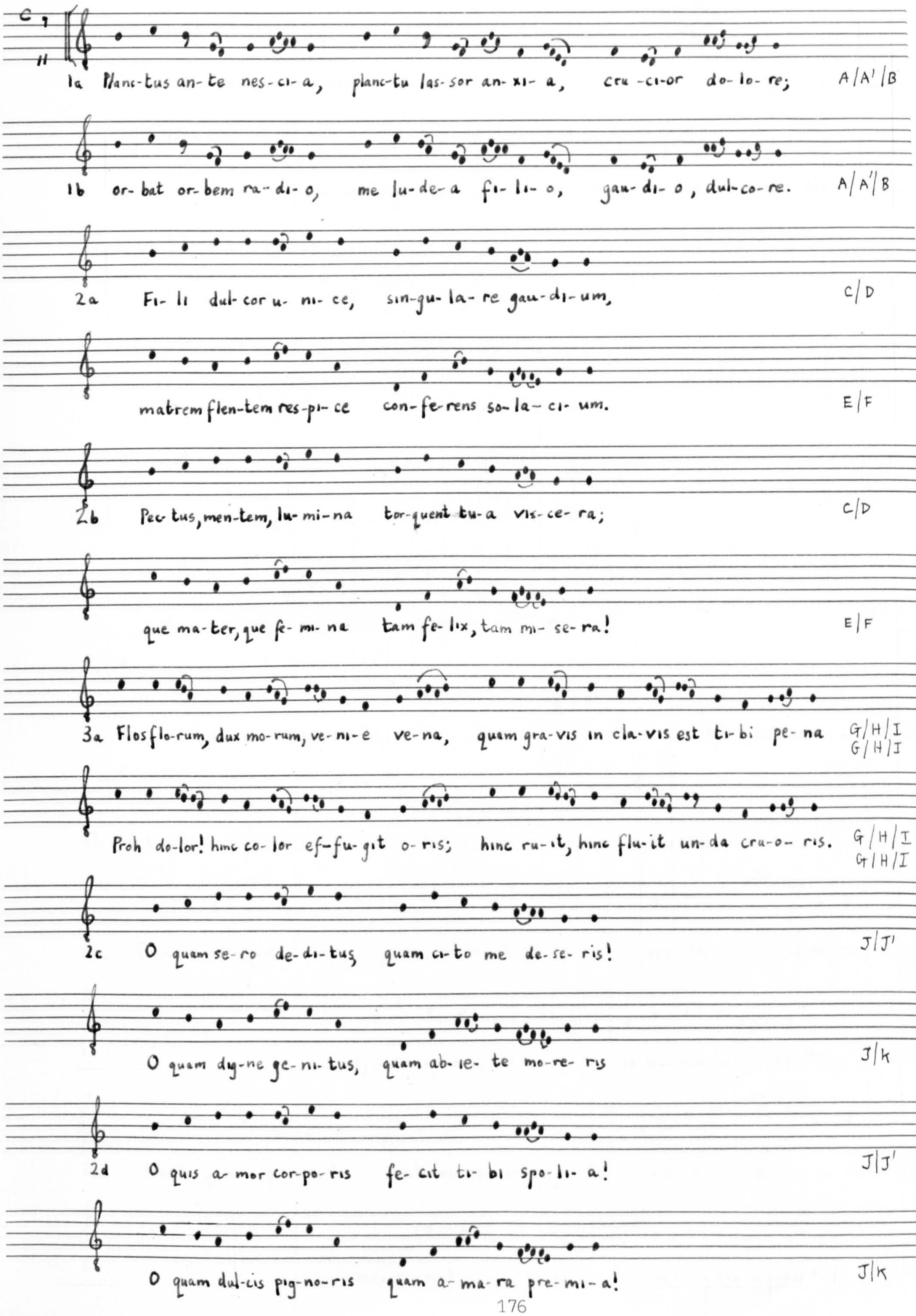
3. tem- pus ve- nit planc- tu- o- sum 4. tem- pus frau- dans gau- di- a

5. ad ec- lip- sim vox me- ro- ris 6. ob- li- quat spec- ta- cu- la

7. reg- net do- lor nam do- lo- ris 8. cau- sa stat spe- cu-

<la>

MT 58a: PLANCTUS ANTE NESCIA (L123) F-Rm A 506 (s.xii), f.94v



3c O pi- a gra-ti- a sic mo-ri-en-tis! O ze-lus o sce-lus in-vi-de gen-tis G/H/I G/H/I

3d O fe- ra dex-te-ra cru-ci- fi-gen-tis, o le- nis in pe- nis mens pa-ti-en-tis! G/H/I G/H/I

4a O ve-rum e-lo-qui-um jus-ti Sy-me-o- nis! J/J'

Quem pro-mi-sit gla-di-um sen-ti-o do-lo- ris. J/K

4b. Ge-mi-tus, sus-pi-ri- a, lac-ri-me-que fo-ris J/J'

vul-ne-ris in-di-ci- a sunt in-te-ri- o - ris. J/K

5a Par-ci-to pro-li mors mi-hi se-li; tunc mi-hi so- li so-la me- de-ris. L/M/N/O

5b Mor-te, be-a- te, se-pa-rer a te, dum-mo-do, na-te non cru-ci- e- ris. L/M/N/O

6a. Quod cri-men, que sce-le-ra gens com-mi-sit ef-fe- ra! vin-cla, vir-gas, vul-ne-ra, P/P/Q

spu- ta, spr nas, ce-te-ra si-ne cul-pa pa-ti- tur. D/R

6b. Na-to, que-so, par-ci-te; mat-rem cru-ci-fi- gi- te aut in cru-cis sti- pi- te P/P/Q

nos si- mul af-fi- gi- te; ma- le so- lus mo-ri- tur. D/R

7a. Red-di-te mes-tis-si-me cor-pus vel ex-a-ni-me L'/L''

ut sic mi-no-ra-tus cres-cat cru-ci-a-tus o sce-lis, am-ple-xi-bus. S/S'/T

7b. U-ti-nam sic do-le-am ut do-lo-re pe-re-am, L'/L''

nam plus est do-lo-ri. si-ne mor-te mo-ri quam pe-ri-re ci-tr us. S/S'/T

8a Quid stu-pes, gens mi-se-ra, ter-ram se mo-ve-re C/M'

ob-scu-ra-ri si-de-ra, lan-gui-dos lu-ge-re? U/V

8b. So-lem pri-vas lu-mi-ne, quo-mo-do lu-ce-ret? C/M'

eg-rum me-di-ca-mi-ne, un-de con-va-le-ret? U/V

9a Ho-mi-ci-dam li-be-ras, Ihe-sum das sup-pli-ci-o; C/L'

eg-re pa-cem to-le-ras, ve-ni-et se-di-ti-o. W/X

9b Fa-mis, ce-dis, pes-ti-um sci-es doc-ta pon-de-re C/L'

Ihe-sum ti-bi mor-tu-um Bar-ra-bam-que vi-ve-re. W/X

10a Gens ce-ca, gens fle-bi-lis, a-ge pe-ni-ten-ti-am, Y/a

dum ti-bi fle-xi-bi-lis Ihe-sus stat ad ve-ni-am. b/a'

10b Quos fe-cis-ti, fon-ti-um pro-sint ti-bi flu-mi-na, Y/a

si-tim se-dant om-ni-um, cunc-ta la-vant cri-mi-na. b/a'

11a. Fle-te, Sy-on fi-li-e, tan-te da-te gra-ti-e c/d

iu-ve-nis an-gus-ti-e sunt si-bi de-li-ci-e, pro ves-tris of-fen-sis. c/D/R

11b. In am-ple-xus ru-i-te, dum pen-det in sti-pi-te, c/d

mu-tu-is am-ple-xi-bus; se-pa-rat a-man-ti-bus bra-chi-is pro-ten-sis. c/D/R

12. In hoc so-lo gau-de-o, quod pro vo-bis do-le-o. A/A'

Vi-cem, que-so, pen-di-te: mat-ris damp-num plan-gi-te. e/f

LAI: 12 VERSICLES

MT 58b: PLANCTUS ANTE NESCIA (L123) F-EV 39 (s.xiii), f.1v

1a Planc-tus an-te nes-ci-a plan-tu las-sor an-xi-a cru-ci-or do-lo-re A/A'/B
1b Or-bat or-bem ra-di-o me Iu-de-a fi-li-o gau-di-i dul-co-re

2a Fi-li dul-cor u-ni-ce sin-gu-la-re gau-di-um C/D
2b Pec-tus men-tem lu-mi-na tor-quent tu-a vul-ne-ra

mat-rem flen-tem res-pi-ce por-ri-ge so-la-ti-um. E/F
que ma-ter, que fe-mi-na, tam fe-lix tam mi-se-ra.

3a Flos flo-rum dux mo-rum ve-ni-e ve-na, quam gra-vis in cla-vis est ti-bi pe-na! G/H/I
3b Pro do-lor hinc co-lor ef-fu-git o-ris; hinc ru-it hinc flu-it un-da cru-o-ris! G/H/I

2c O quam se-ro de-di-tus quam ci-to me de-se-ris C/D
2d O quis a-mor cor-po-ris ti-bi fe-cit spo-li-a

O quam dig-ne ge-ni-tus quam ab-iec-te mo-re-ris! E/F
O quam dul-cis pig-no-ris quam a-ma-ra pre-mi-a!

3c O pi-a gra-ci-a sic mo-ri-en-tis o sce-lus o ze-lus in-vi-de gen-tis! G/H/I
3d O fe-ra dex-te-ra cru-ci-fi-gen-tis o le-nis in pe-nis mens pa-ti-en-tis! G/H/I

4a O ve-rum e-lo-qui-um ius-ti Sy-me-o-nis J/J'
4b Ge-mi-tus sus-pi-ri-a lac-ri-me-que fo-ris

quem pro-mi-sit gla-di-um sen-ci-o do-lo-ris J/K
vul-ne-ris in-di-ci-a sunt in-te-ri-o-ris

5a Par-ci-to pro-li, mors mic-hi no-li tunc mic-hi so-li so-la me-de-ris. L/M/N/O
5b Mor-te be-a-te se-pa-rer a te dum-mo-do na-te non cru-ci-e-ris.

6a Quod cri-men que sce-le-ra gens com-mi-sit ef-fe-ra vin-cla vir-gas vul-ne-ra P/P/Φ
Na-to que-so par-ci-te; mat-rem in-ter-fi-ci-te aut in cru-cis sti-pi-te

spu-ta spi-nas ce-te-ra si-ne cul-pa pa-ti-tur D/R
si-mul nos af-fi-g-te ma-le so-lus mo-ri-tur

7a Red-di-te mes-tis-si-me cor-pus vel e-xa-ni-me L/L''
7b U-ti-nam tunc do-le-am ut do-lo-re pe-re-am

ut sic mi-no-ra-tus cres-cat cru-ci-a-tus o-cu-lis am-ple-xi-bus S/S'/T
nam plus est do-lo-ri si-ne mor-te mo-ri quam pe-ri-re ci-ti-us

8a Quid stu-pes gens mi-se-ra ter-ram se mo-ve-re, C/M'
8b So-lem pri-vas lu-mi-ne quo-mo-do lu-ce-ret?

ob-scu-ra-ri si-de-ra lan-gui-dos lu-ge-re U/V
eg-rum me-di-ca-mi-ne, un-de con-va-le-ret

9a Ho-mi-ci-dam li-be-ras Ie-sum dans sup-pli-ci-o C/L'
9b Fa-mis, ce-dis pes-ti-um sci-es doc-ta pon-de-re

ma-le pa-cem to-le-ras ve-ni-et se-di-ti-o. W/U
Ihe-sum ti-bi mor-tu-um Ba-ra-bam-que vi-ve-re.

10a Gens ce-ca gens fle-bi-lis a-ge pe-ni-ten-ti-am Y/a
10b Quos fe-cis-ti fon-ti-um pro-sint ti-bi flu-mi-na

dum ti-bi fle-xi-bi-lis est Ie-sus ad ve-ni-am b/a'
si-tim ce-dat om-ni-um cunc-ta la-vant cri-mi-na

11a Fle-te Sy-on fi-li-e tan-te gra-te gra-ti-e c/D
11b In am-ple-xus ru-i-te dum pen-det in sti-pi-te

iu-ve-nis an-gus-ti-e si-bi sunt de-li-ci-e pro ves-tris of-fen-sis. c/D/R'
mu-tu-is am-ple-xi-bus se-pa-rat a-man-ti-bus bra-chi-is ex-ten-sis.

12. In hoc so-lo gau-de-o quod pro no-bis do-le-o. A''/A'

Vi-cem que-so red-di-te mat-ris damp-num plan-gi-te e/f

MT 58c: PLANCTUS ANTE NESCIA (L123) F-Pm 1002 (s.xiii in.), f.235r

1a. Planc-tus an- te nes-ci- a planc-tu las-sor an- xi- a cru- ci- or do- lo- re A/A'/B

1b. Or- bat or- bem ra-di- o me Iu- de- a fi- li- o gau- di- o dul-co- re A/A'/B

2a Fi- li dul-cor u- ni- ce sin-gu- la-re gau- di- um C/D

mat-rem flen-tem res-pi-ce con-fe- rens so- la- ti- um E/F

2b Pec-tus men-tem lu- mi- na tor-quent tu- a vul-ne- ra C/D

que ma- ter que fe- mi- na tam fe- lix tam mi- se- ra E/F

3a. Flos flo-rum dux mo-rum ve- ni- e ve- na quam gra-vis in cla- vis est ti- bi pe- na G/H/I G/H/I

3b. Pro do- lor hinc co- lor ef- fu- git o- ris hinc ru- it hinc flu- it un-da cru- o- ris G/H/I G/H/I

2c O quam se-ro de- di- tus quam ci-to me de- se -ris C/D

O quam dig-ne ge- ni- tus quam ab-iec-te mo- re- ris E/F

2d. O quis a-mor cor-po-ris ti- bi fe- cit spo- li- a C/D

O quam dul-cis pig-no- ris quam a- ma-ra pre- mi- a E/F

3c O pi- a gra-ti-a sic mo-ri-en-tis o ze- lus o sce-lus in- vi- de gen-tis. G|H|I G|H|I

3d O fe- ra dex-te-ra cru-ci-fi-gen-tis o le- nis in pe-nis mens pa-ti-en-tis. G|H|I G|H|I

4a. O ve- rum e- lo- qui-um ius-ti Sy- me- o- nis J|J'

quem pro-mi- sit gla-di-um sen-ti-o do- lo- ris J"|K

4b. Ge- mi- tus sus-pi- ri- a lac-ri- me-que fo- ris J|J'

vul-ne-ris in-di-ci- a sunt in- te- ri- o- ris J"|K

5a Par-ci- to pro-li mors mic-hi no-li tu mic-hi so- li so- la me-de-ris L|M|N|O

5b Mor-te be-a- te se- pa-rer a te dum-mo-do na-te non cru- ci- e- ris L|M|N|O

6a Quod cri-men que sce- le- ra gens com-mi-sit ef- fe- ra vin- cla vir-gas vul-ne- ra P|P|Φ

spu- ta spi-nas ce- te-ra si- ne cul-pa pa-ti- tur D|R

6b. Na- to que-so par-ci te mat-rem cru-ci- fi- gi- te aut in cru-cis sti-pi- te P|P|Φ

nos si-mul af- fi- gi- te ma- le so-lus mo-ri- tur. D|R

7a Red-di-te mes-tis-si-me cor-pus vel e-xa-ni-me L'/L''

ut sic mi-no-ra-tus cres-cat cru-ci-a-tus os-cu-lis am-ple-xi-bus S/S'/T

7b. U-ti-nam sic do-le-am ut do-lo-re pe-re-am L'/L''

nam plus est do-lo-ri si-ne mor-te mo-ri quam pe-ri-re ci-ti-us S/S'/T

8a Quid stu-pes gens mi-se-ra ter-ram se mo-ve-re C/M'

ob-scu-ra-ri si-de-ra lan-gui-dos lu-ge-re U/T

8b. So-lem pri-vas lu-mi-ne quo-mo-do lu-ce-ret C/M'

eg-rum me-di-ca-mi-ne un-de con-va-le-ret U/T

9a. Ho-mi-ci-dam li-be-ras Ihe-sum das sup-pli-ci-o C/L'

ma-le pa-cem to-le-ras ve-ni-et se-di-ti-o W/U

9b Fa-mis, ce-dis pes-ti-um sci-es doc-ta pon-de-re C/L'

Ihe-sum ti-bi mor-tu-um Bar-ra-bam-que vi-ve-re W/U

10a. Gens ce-ca gens fle-bi-lis a-ge pe-ni-ten-ti-am Y/a

dum ti-bi fle-xi-bi-lis Ihe-sus est ad ve-ni-am b/a'

10b. Quos fe-cis-ti fon-ti-um pro-sunt ti-bi flu-mi-na Y/a

si-tim se-dant om-ni-um cunc-ta la-vant cri-mi-na b/a'

11a. Fle-te Sy-on fi-li-e tan-te gra-te gra-ti-e c/d

mu-ne-ris an-gus-ti-e si-bi sunt de li-ci-e pro ves-tris of-fen-sis c/D/R

11b. In am-ple-xus ru-i-te dum pen-det in sti-pi-te c/d

mu-tu-is am-ple-xi-bus se pa-rat a-man-ti-bus bra-chi-is pro-ten-sis. c/D/R

12. In hoc so-lo gau-de-o quod pro vo-bis do-le-o. A/A'

Vi-cem que-so red-di-te mat-ris damp-num plan-gi-te. e/f

MT 58d: PLANCTUS ANTE NESCIA (L123) GB-Lbl Additional 36881 (s.xii-s.xiii), f.25r

1a. Planc-tus an- te nes-ci- a planc-tu las-sor an-xi- a cru- ci- or do- lo- re. A|A'|B

1b. Or- bat or-bem ra-di- o me Iu- de- a fi- li- o gau- di- o dul-co- re. A|A'|B

2a Fi-li dul-cor u- ni- ce sin-gu- la- re gau-di- um C|D

mat-rem flen-tem res-pi- ce con- fe- rens so- la- ci- um E|F

2b Pec-tus men-tem lu- mi- na tor-quent tu- a vul-ne- ra C|D

Que ma-ter que fe- mi- na tam fe- lix tam mi-se- ra E|F

3a. Flos flo- rum dux mo- rum ve- ni- e ve- na quam gra-vis in cla-vis est ti- bi pe- na G|H|I G|H|I

3b Pro do- lor hinc co- lor ef-fu- git o- ris hinc flu- it hinc ru- it un- da cru- o- ris G|H|I G|H|I

2c O quam se-ro de- di- tus quam ci- to me de- se- ris C|D

O quam dig-ne ge- ni- tus quam ab- iec- te mo- re- ris E|F

2d O quis a- mor cor- po- ris ti- bi fe- cit spo- li- a C|D

O quam dul-cis pig- no- ris quam a- ma- ra pre- mi- a E|F

3c O pi- a gra- ci- a sic mo- ri- en- tis o ze- lus o sce- lus in- vi- de gen- tis G/H/I G/H/I

3d O fe- ra dex- te- ra cru- ci- fi- gen- tis o le- nis in pe- nis mens pa- ci- en- tis G/H/I G/H/I

4a O ve- rum e- lo- qui- um ius- ti Sy- me- o- nis J/J'

quem pro- mi- sit gla- di- um sen- ci- o do- lo- ris J/K

4b Ge- mi- tus sus- pi- ri- a lac- ri- me- que fo- ris J/J'

vul- ne- ris in- di- ci- a sunt in- te- ri- o- ris J/K

5a Par- ci- to pro- li mors mic- hi no- li tunc mic- hi so- li so- la me- de- ris L/M/N/O

5b Mor- te be- a- te se- pa- rer ar- te dum- mo- do na- te non cru- ci- - L/M/N/O

6a Quod cri- men que sce- le- ra gens com- mis- sit ef- fe- ra vin- cla vir- gas vul- ne- ra P/P/Φ

spu- ta spi- nas ce- te- ra si- ne cul- pa pa- ti- tur. D/R

6b Na- to que- so par- ci- te mat- rem cru- ci- fi- gi- te aut in cru- cis sti- pi- te P/P/Φ

nos si- mul af- fi- gi- te ma- le so- lus mo- ri- tur D/R

7a Red-di-te mes-tis-si-me cor-pus vel e-xa-mi-me L'/L"

ut sic mi-no-ra-tus cres-cat cru-ci-a-tus os-cu-lis am-ple-xi-bus S/S'/T

7b U-ti-nam sic do-le-am ut do-lo-re pe-re-am L'/L"

nam plus est do-lo-ri si-ne mor-te mo-ri quam pe-ri-re ci-ci-us S/S'/T

8a Quid stu-pes gens mi-se-ra ter-ram se mo-ve-re Z/M'

ob-scu-ra-ri si-de-ra lan-gui-dos lu-ge-re V/U

8b So-lem pri-vas lu-mi-ne quo-mo-do lu-ce-ret Z/M'

eg-rum me-di-ca-mi-ne un-de con-va-les-cet V/U

9a O-mi-ci-dam li-be-ras Ihe-sum das sup-pli-ci-o Z/L'

ma-le pa-cem to-le-ras ve-ni- et se-di-ci-o W/X

9b. Fa-mis ce-dis pes-ti-um sci-es doc-ta pon-de-re Z/L'

Ihe-sum ti-bi mor-tu-um Bar-ra-bam-que vi-ve-re W/X

10a Gens ce-ca gens fle-bi-lis a- ge pe- ni- ten-ci-am Y/a

dum ti-bi fle-xi-bi- lis Ie-sus est ad ve-ni-am b/a'

10b Quos fe-cis-ti fon-ti-um pro-sint ti-bi flu- mi-na Y/a

si- tim se-dant om-ni-um cunc-ta la-vant cri-mi-na b/a'

11a Fle-te Sy-on fi- l- ie tan-te gra-ce gra-ci- e c/d

mu-ne-ris an-gus-ti- e si- bi sunt de-li- ci- e pro ves-tris of-fen-sis. c/U/A

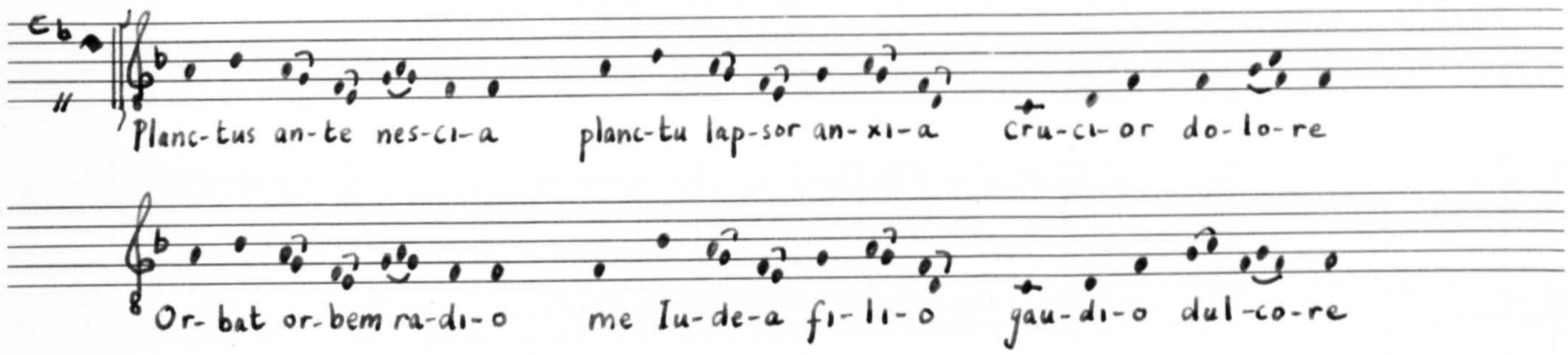
11b In am-ple-xus ru- i- te dum pen-det in sti-pi- te c/d

mu-tu-is am-ple-xi-bus se pa-rat a- man-ti-bus bra-chi-is pro-ten-sis c/U/A

12. In hoc so-lo gau-de-o quod pro vo-bis do-le-o. e/e'

Vi- cem que-so red-di-te mat-ris dam-num plan-gi-te. f/g

MT 58e: PLANCTUS ANTE NESCIA (L123) D-Mbs Cgm 716 (ca.1430), f.150r



A: F-Rm A 506 (s.xii), f.94v
B: F-EV 39 (s.xiii), f.1v
C: F-Pm 1002 (s.xiii in.), f.235r
D: GB-Lpro 'Liber de Antiquis Legibus'
E: GB-Lbl Add.36881 (s.xii-s.xiii), f.25r
F: D-Mbs Cgm 716 (ca.1430), f.150r.

MT 58f: PLANCTUS ANTE NESCIA (L123) (s.xiii), f.160v.

A
B
C
D
E
F

1a Plan-ctus an-te nes-ci-a planc-tu las-sor an-xi-a cru-ci- or do-lo-re

A
B
C
D
E

2a Fi-li dul-cor u-ni-ce sin-gu-la-re gau-di-um mat-rem flen-tem res-pi-ce con-fe-rens so-la-ci-um

A
B
C
D
E

3a Flos flo-rum dux mo-rum ve-ni-e ve-na quam gra-vis in cla-vis est ti-bi pe-na

A

B

C

D

E

4a Ge-mi-tus sus-pi-ri-a lac-ri-me-que fo-ris vut-ne-ris in-di-ci-a sunt in-te-ri-o-ris.

A

B

C

D

E

5a Par-ci-to pro-li mors mic-hi pe-li tunc mic-hi so-li so-la me-de-ris

A

B

C

D

E

6a Na-to que-so par-ci-te matrem cru-ci-fi-gi-te aut in crucis sti-pi-te nos si-mul af-fi-gi te ma-le so-lus mo-ri-tur

A

B

C

E

7a Red-di-te mes-tis-si-me cor-pus vel ex-a-ni-me ut sic mi-no-ra-tus cres-cat cru-ci-a-tus o-sce-lus am-ple-xi-bus

A

B

C

E

8a Quid stu-pes gens mi-se-ra ter-ram se mo-ve-re ob-scu-ra-ri si-de-ra lan-gui-dos lu-ge-re

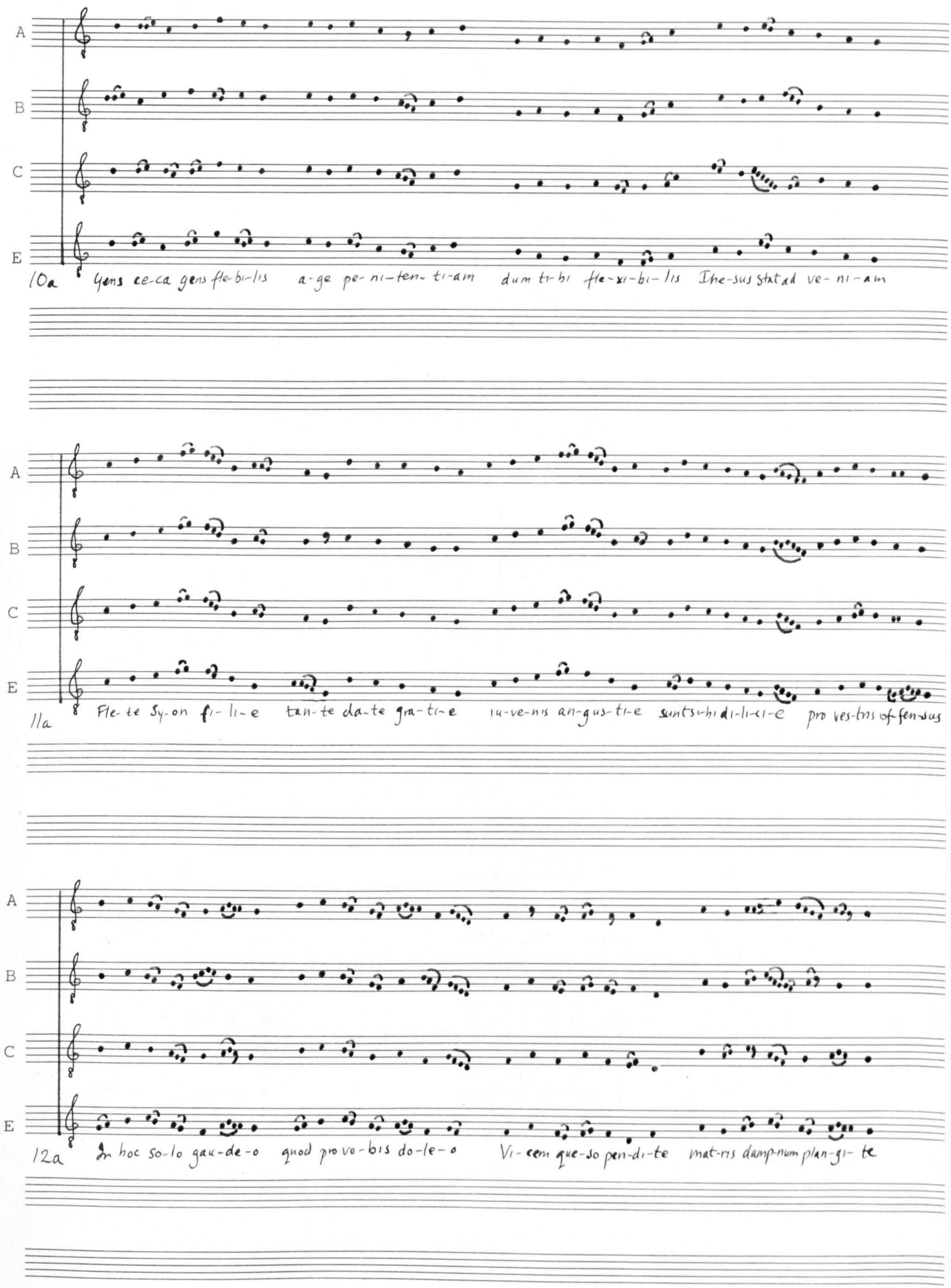
A

B

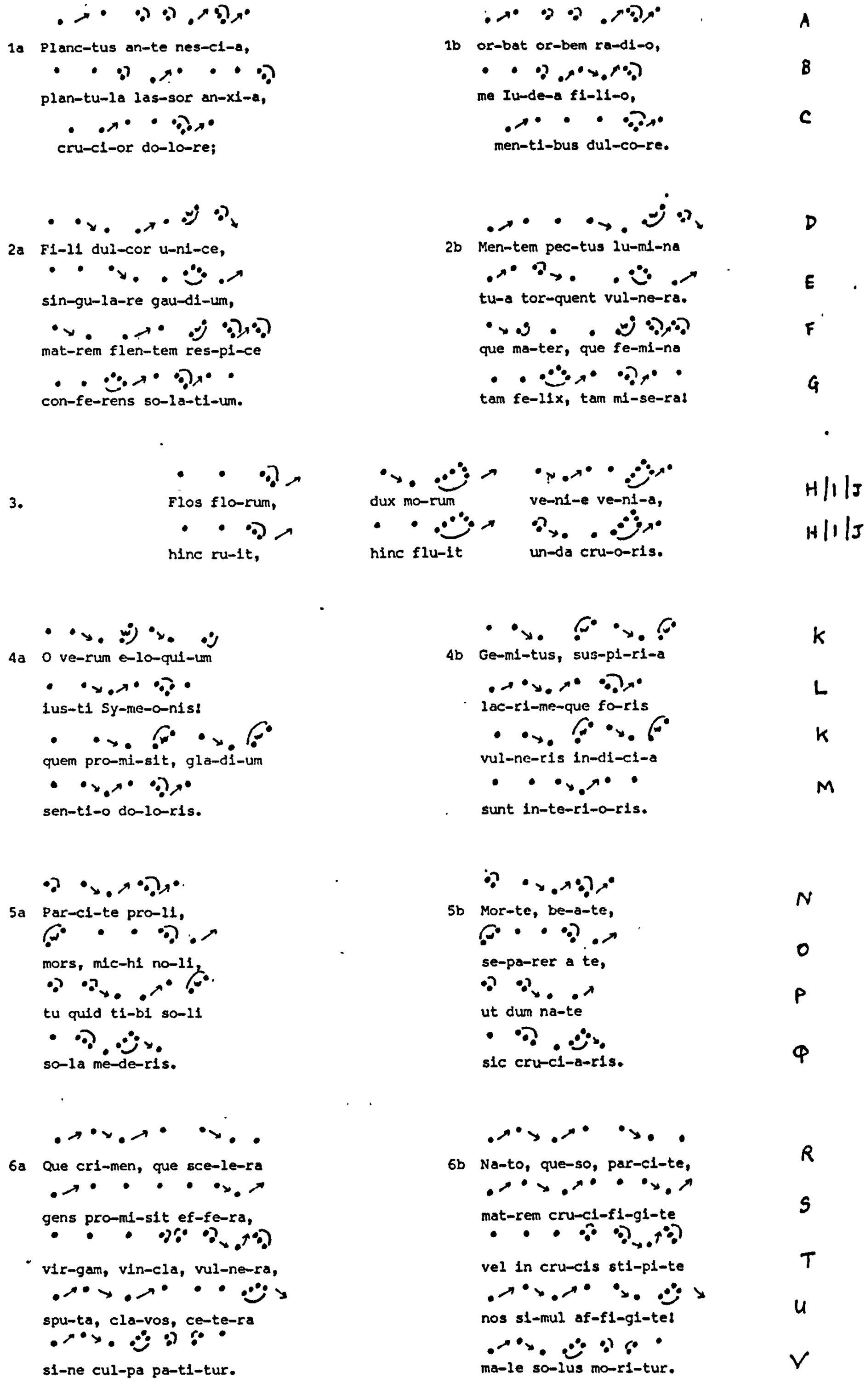
C

E

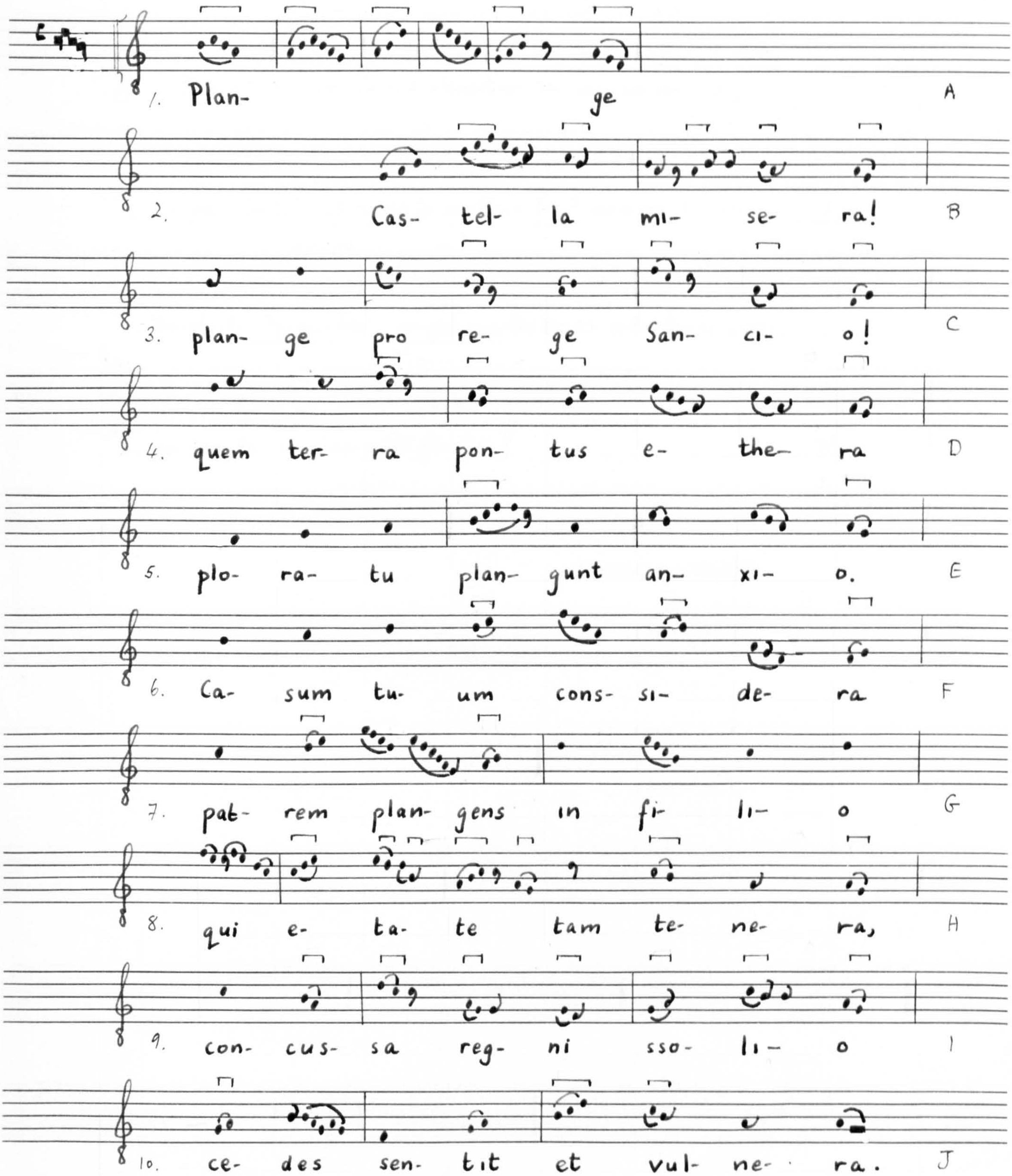
9a Ho-mi-ci-dam li-be-ras Ihe-sum das sup-pli-ci-o og-re pa-cem to-le-ras ve-ni-et se-di-ti-o



MT 58g: PLANCTUS ANTE NESCIA (L123) D-Mbs Clm 4660a (s.xiii), f.iv^{r}

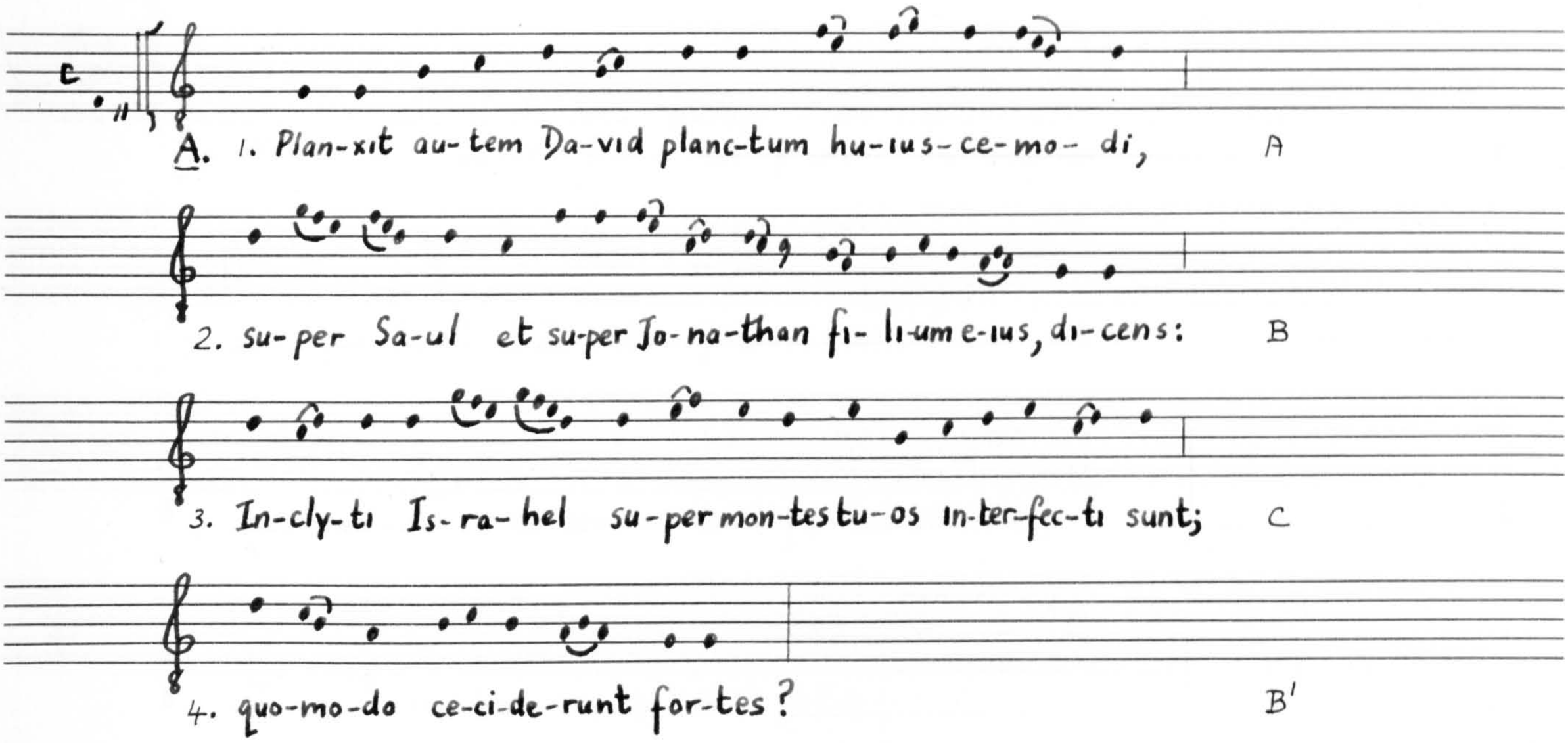


MT 59: PLANGE CASTELLA (L125) E-BUlh no number (ca.1300), f.160r



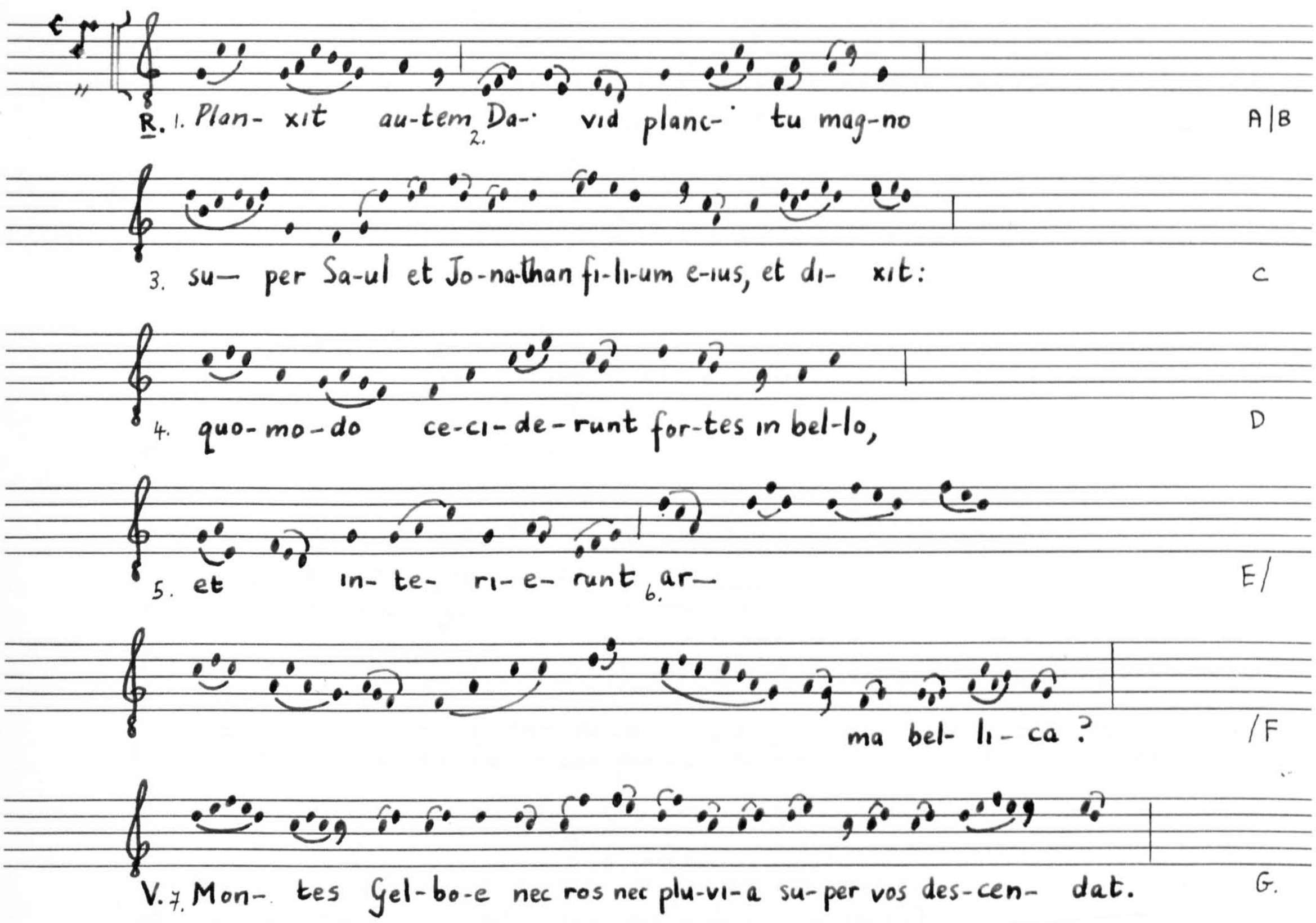
THROUGH-COMPOSED: 1 STANZA

MT 60: PLANXIT AUTEM DAVID (L128) F-Pn lat.12044 (s.xii in.)



THROUGH-COMPOSED

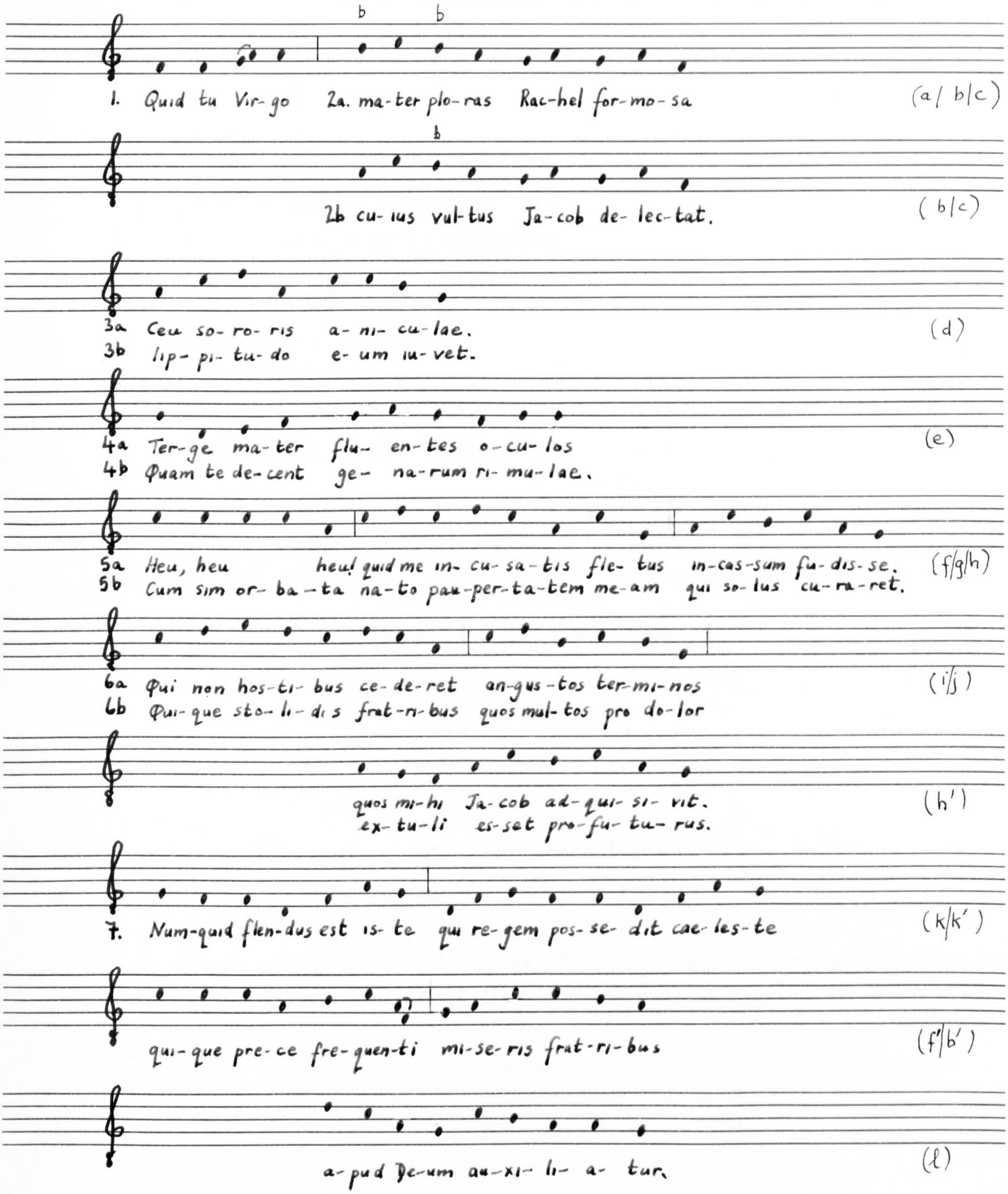
MT 61: PLANXIT AUTEM DAVID (L128a) D-KA Reichenau Perg.60 (s.xv), f.234r



Quomodo ...

THROUGH-COMPOSED

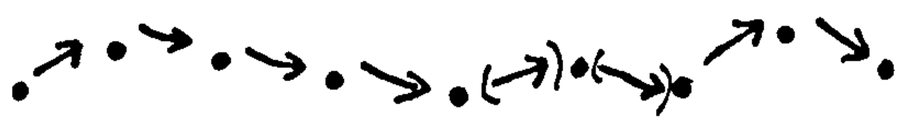
MT 62a: QUID TU VIRGO (L134) (reconstruction by R.L.Crocker)



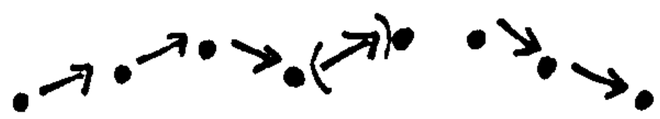
SEQUENCE: 7 VERSICLES

MT 62b: QUID TU VIRGO (L134) GB-Lbl Additional 19768 (ca.968-72), f.18v

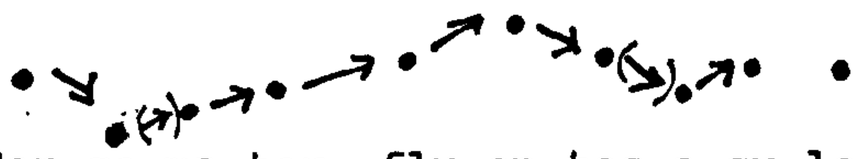
1. Quid tu Vir-go



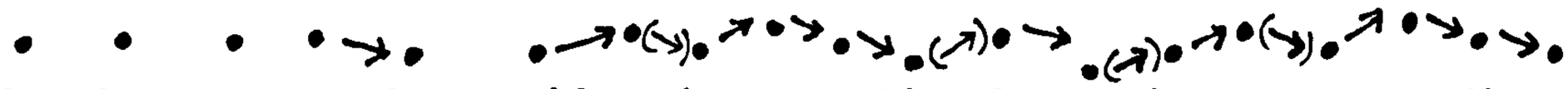
2a Ma-ter plo-ras Ra-chel for-mon-sa



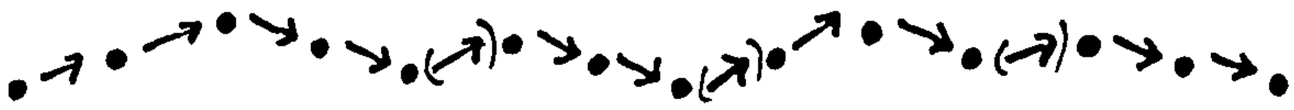
3a Ceu so-ro-ris a-ni-cu-lae



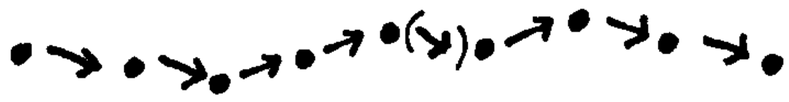
4a Ter-ge ma-ter flu-en-tes o-cu-los.



5a Heu, heu, . . heu, quid me in-cu-sa-tis fle-tus in-cas-sum fu-dis-se?
5b Cum sim or-ba- ta na- to pau-per-ta-tem me-am qui so-lus cu-ra-ret.



6a Qui non hos-ti-bus ce-de-ret an-gus-tos ter-mi-nos



quos mi-hi Ja-cob ad-qui-si-vit.

7. Num-quid flen-dus est is-te, qui reg-num pos-se-dit ce-les-te,

qui-que pre-ce fre-quen-ti mi-se-ris frat-ri-bus a-pud De-um au-xi-li-a-tur]

Unbracketed arrows indicate pitches made explicit by the marginal neumes.
Bracketed arrows indicate pitches made explicit by the neumes placed above the text.

MT 62c: QUID TU VIRGO (L134) CH-SGs 546 (ca.1507-14), p.282

1. Quid tu Vir-go Za ma-ter plo-ras Rac-hel for-mo-sa

2b cu-ius vul-tus Ja-cob de-lec-tat?

3a Ceu so-ro-ris a-ni-cu-le
3b lip-pi-tu-do e-um iu-vet!

4a Ter-ge ma-ter flu-en-tes o-cu-los
4b Quam te de-cent ge-na-rum ri-mu-le

5a Heu, heu, heu quid me in-cu-sa-tis fle-tus in-cas-sum fu-dis-se

5b Cum sim or-ba-ta na-to pau-per-ta-tem me-am qui so-lus cu-ra-ret

6a Qui non hos-ti-bus ce-de-ret an-gus-tos ter-mi-nos
6b Qui-que sto-li-dus frat-ri-bus quos mul-tos pro do-lor

quos mic-hi Ja-cob ad-qui-si-vit
ex-tu-li es-set pro-fu-tu-rus

7. Num-quid flen-dus est is-te qui re-gem pos-se-dit ce-les-te

Qui-que pre-ce fre-quen-ti mi-se-ris frat-ri-bus

a-pud De-um au-xi-li-a-tur.

MT 62d: QUID TU VIRGO (L134) D-Mbs Clm 6264 (s.xi-s.xii), f.27v

1 Quid tu Vir-go,

2a ma-ter, plo-ras, Rac-hel for-mo-sa,

2b cu-ius vul-tum Ja-cob e-lec-tat?

3a Ceu so-ro- ris an-ni-cu-le

3b lip-pi-tu-do e-um iu-vat.'

4a Ter-ge ter-ge ma-ter flu-en-tes o-cu-los.

4b Quem ta de-cent ge-na-rum ri- mu-le

5a Heu he-u he- u! quid tu me in-cu- sas fle-tus in-cas-sum fu-dis-se,

5b Cum sim or- ba- ta ne-to, pau-per-ta-tem me-am qui so-lus ca- ra- ret

6a Qui non hos-ti-bus ce-de-ret an-gus-tos ter-mi-nos,

quos mi-hi Ja- cob ac-qui-si-vit?

7 Numquid flen-dus est is- te, num-quid flen-dus est is-te, qui reg-num pos-se- dit ca-les-te...

[ ]

Qui-que pre- ces fre-quen-tans mi-se-ris fra-tri-bus a-pud De-um au- xi- li- a-tur

MT 62e: QUID TU VIRGO (L134) F-O 201 (s.xiii), p.218

[1] Quid tu vir- go [2a] ma- ter Rac-hel plo- rans for-mo- sa .

[2b] Cu- ius vul- tum Ja- cob de- lec- tat

[3a] seu so- ro- ris ag- ni- cu- le

[3b] lim- pi- tu- do e- um ju- vat.

[4a] Ter- ge ma- ter flen-tes o- cu- los

[4b] Quam te de- cent ge-na-rum ri- vu- li

[5a] He-u, heu, he-u, quidquid me in- cu- sa- tis fle-tus in- ca- sum fu- dis- se .

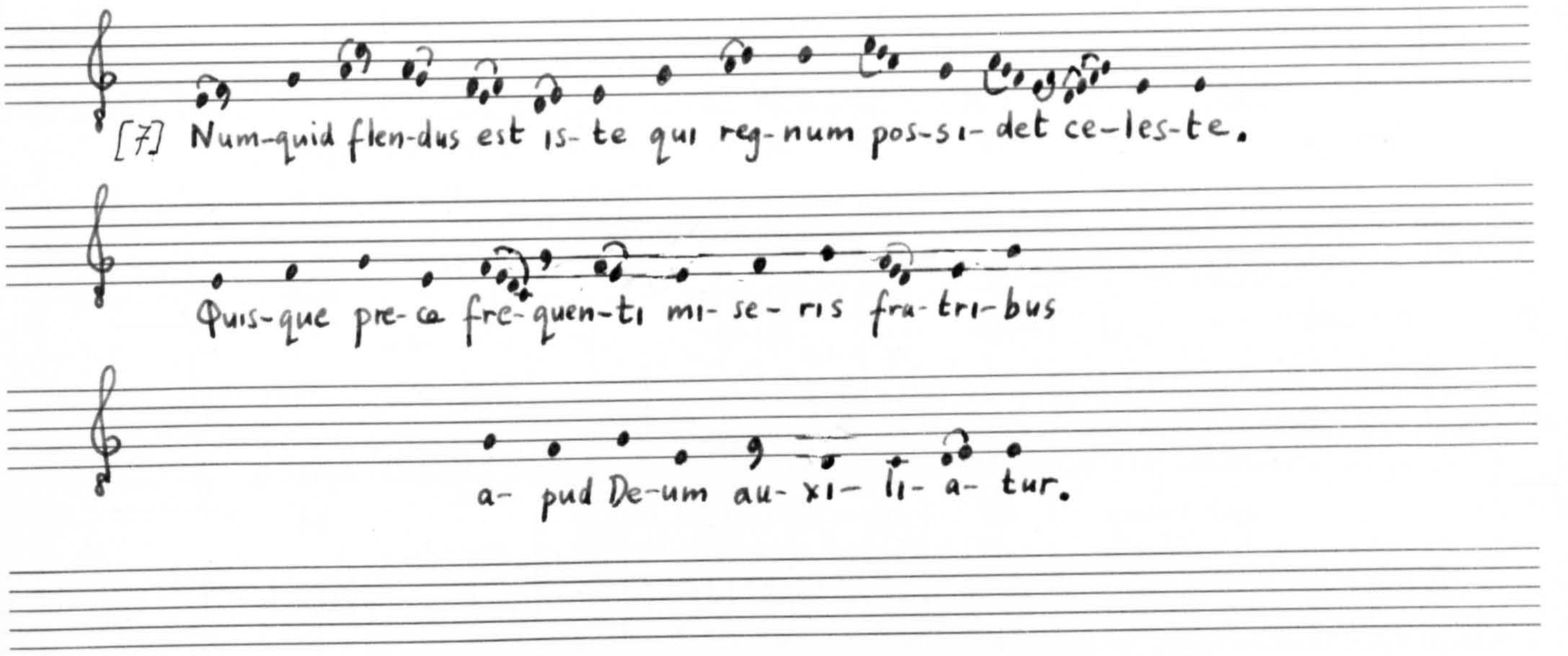
[5b] Cum sim or- ba- ta na-to pau-per- ta- tem me-am cu- ra- ret .

[6a] Qui non hos- ti- bus ce- de- ret an- gus- tos ter-mi-nos

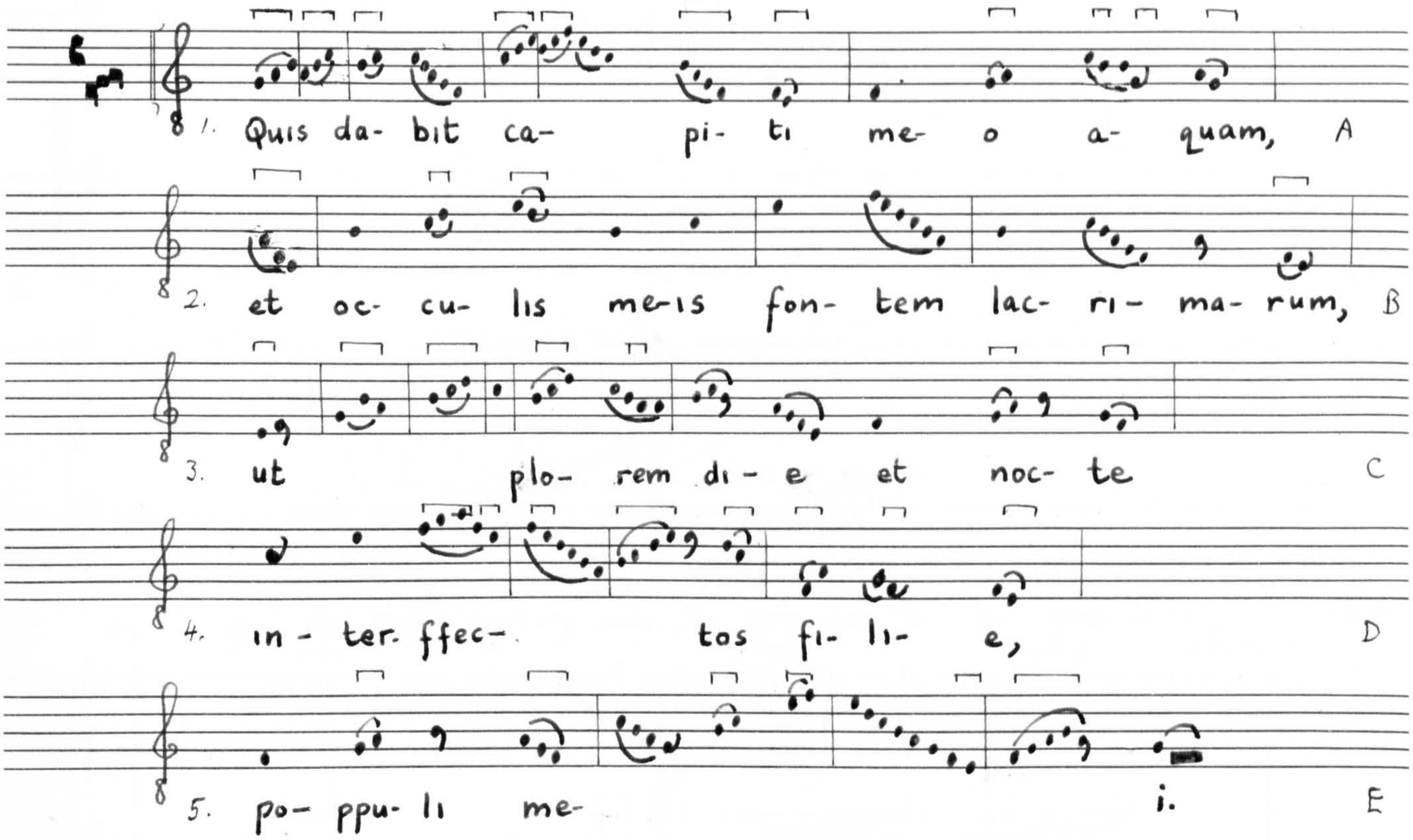
quos mi- chi Ja- cob ad- qui- si- vit.

[6b] Qui- que sto- li- dus fra-tri-bus quos mul- tos pro do- lor

ex- tu- lit es- se pro- fu- tu- rus .

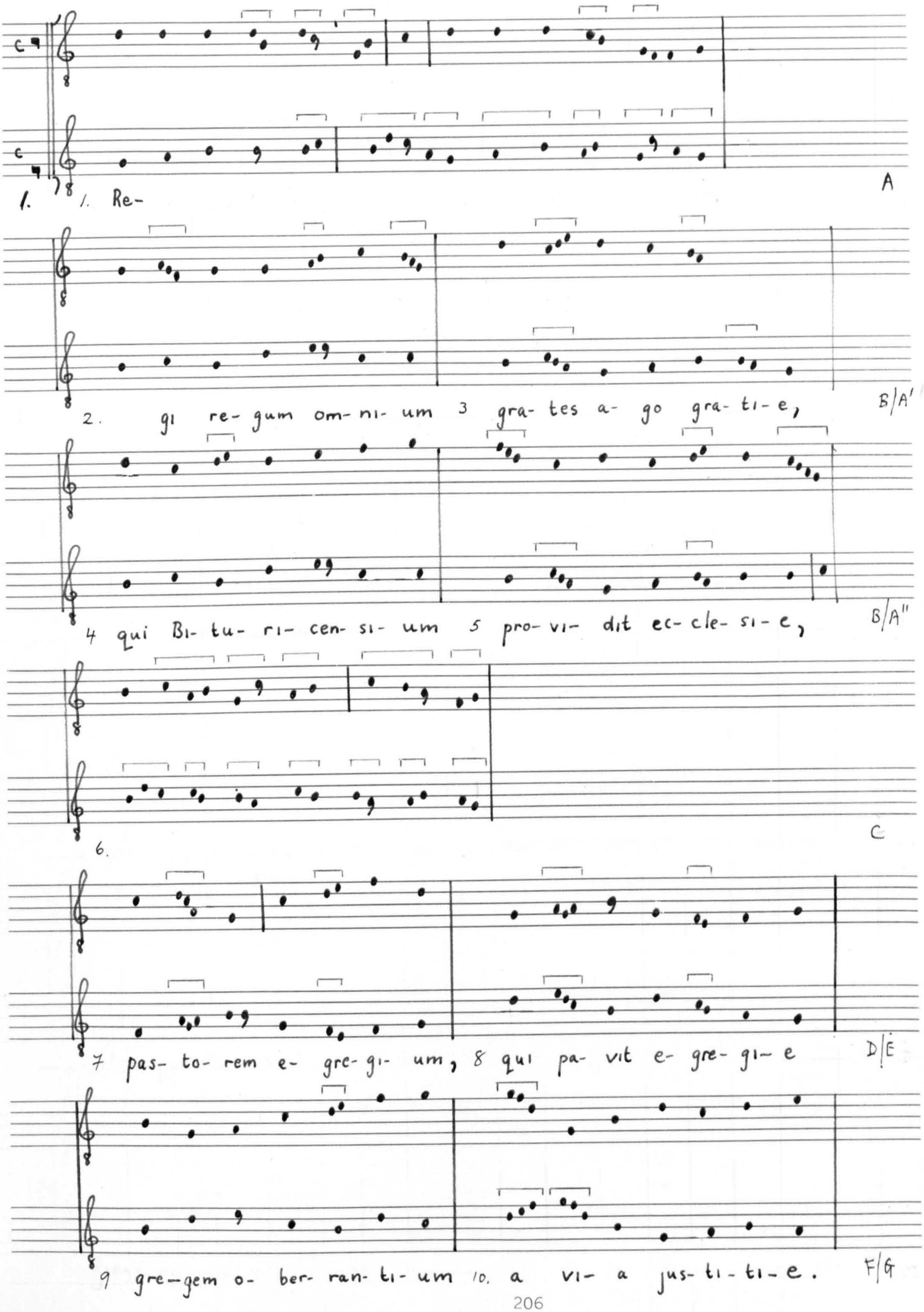


THROUGH-COMPOSED



THROUGH-COMPOSED: 1 STANZA

MT 64: REGI REGUM (L137a) I-Fl Pluteo 29.1 (ca.1240), f.337v



11 [e] H

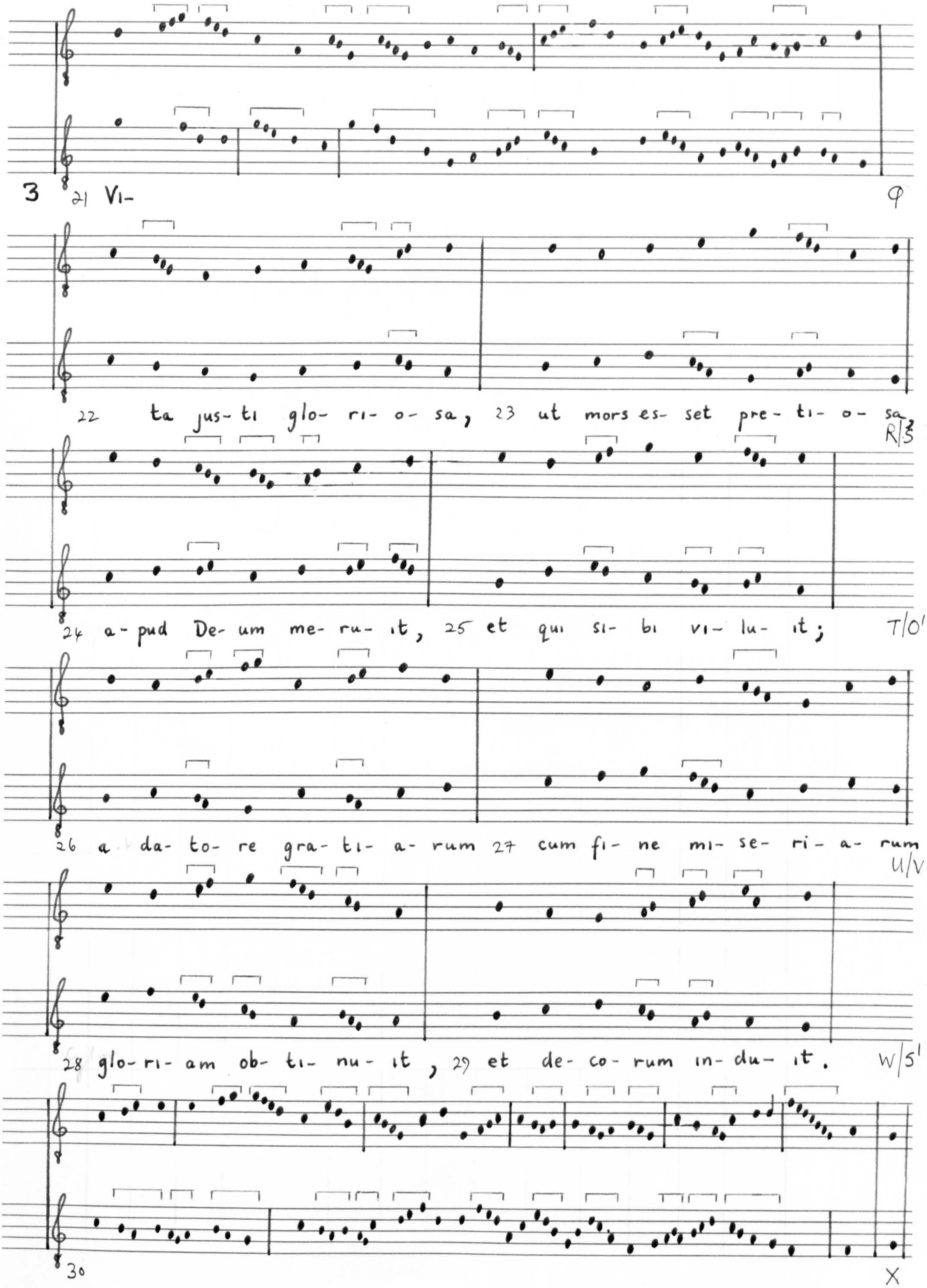
2. 12 Pre- I

13 sul ve- ne- ra - bi- lis 14 et dig- nus me- mo- ri- a, J/K

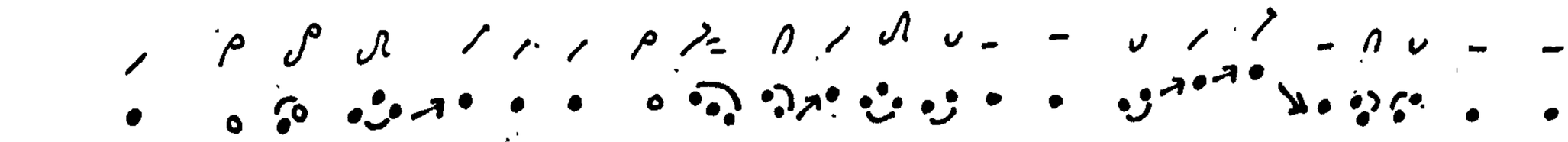
15 pi- us, cas- tus, hu- mi- lis, 16. dis- po- nens per om- ni- a L/I'

17 se- qui Chris- tum mun- dum is- tum 18 fu- git, et ec- cle- si- a M/N

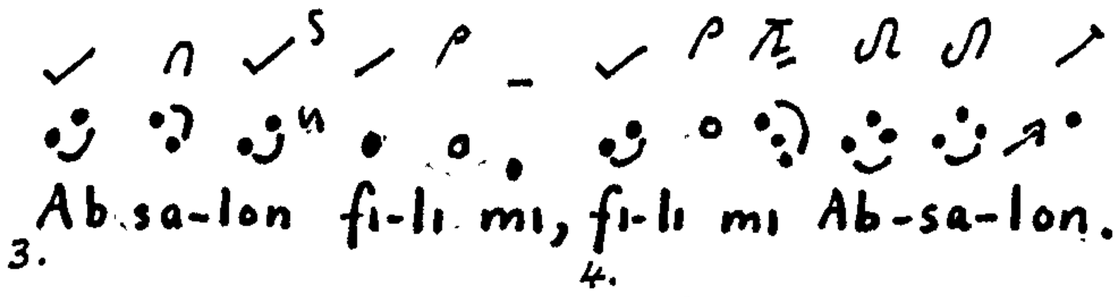
19 con- cu- pi- vit, et am- bi- vit 20 so- bri- e mens so- bri- a. O/P



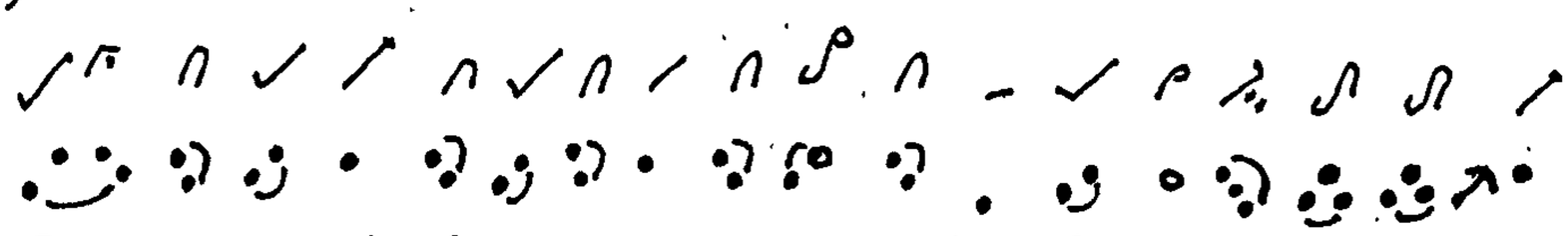
THROUGH-COMPOSED: 3 STANZAS



A. 1. Rex au-tem Da-vid co-o-per-to ca-pi-te in-ce-dens 2. lu-ge-bat fi-lium di-cens:



3. Ab sa-lon fi-li mi, 4. fi-li mi Ab-sa-lon.



5. Quis mi-hi det ut e-go mo-ri-ar pro te, 6. fi-li mi Ab-sa-lon

THROUGH-COMPOSED

A: I-Lc 601 (s.xii in.), p.275

B: F-Pn lat.17296 (s.xii), f.290r

C: GB-Cu Mm.2.9 (s.xiii), p.297

D: GB-WO Cod.F.160 (ca.1230), p.165

MT 65b: REX AUTEM DAVID (L139)

A: A. Rex au-tem Da-vid, co-o-per-to ca-pi-te in-cedens, lu-ge-bat fi-li-um, di- cens:

B: A. Rex au-tem Da-vid, co-o-per-to ca-pi-te in-ce-dens, lu-ge-bat fi-li-um, di-cens:

C: A Rex au-tem Da-vid, co-o-per-to ca-pi-te in-ce-dens lu-ge-bat fi-li-um di-cens:

D: A 1. Rex au-tem Da-vid, co-o-per-to ca-pi-te in-ce-dens 2. lu-ge-bat fi-li-um di-cens: A|B

A: Ab-sa-lon fi-li mi, fi-li mi Ab- sa- lon.

B: Ab-sa-lon fi-li mi, fi-li mi Ab- sa- lon.

C: Ab-sa-lon fi-li mi, fi-li mi Ab- sa- lon.

D: 3. Ab-sa-lon fi-li mi, 4. fi-li me Ab-sa-lon. C|D

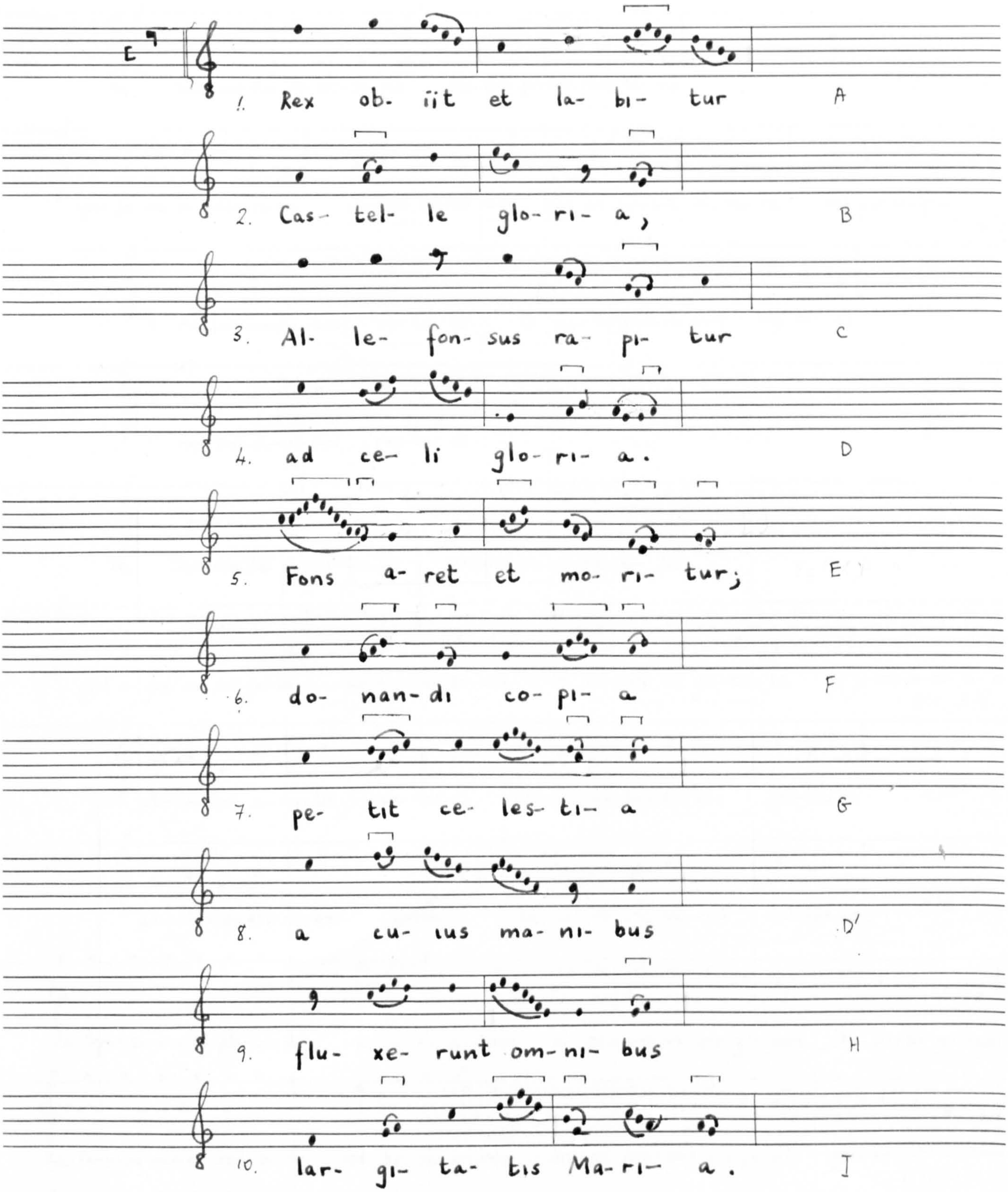
A: Quis mic-hi tri-bu-it ut e-go mo-ri-ar pro te, fi-li mi Ab-sa- lon.

B: Quis mic-hi det ut e-go mo-ri-ar pro te, fi-li mi Ab-sa- lon.

C: Quis mic-hi det ut e-go mo-ri-ar pro te, fi-li mi Ab-sa-lon.

D: 5. Quis mic-hi det ut e- go mo-ri-ar pro te, 6. fi- li mi Ab-sa-lon. E|D

MT 66: REX OBIIT ET LABITUR (L140) E-BUlh no number (ca.1300), f.160v



THROUGH-COMPOSED: 1 STANZA

MT 67a: SAMSON DUX FORTISSIME (L141) GB-Lbl Harley 978 (ca.1250), f.1r

1a. Sam-son dux for-tis-si me vic-tor po-ten-tis-si- me A/A

quid fa- cis in car-ce-re vic-tor om-ni-um quis te qui-vit vin-ce- re vel per somp-ni-um B/C/B/C

O vic-tor om-ni-um vic- tus es O cap- tor prin-ci- pum cap-tus es D/D

O rap-tor ci-vi-um rap-tus es. D

1b. Sam-son dux mi-ra-bi- lis mo-do mi- se- ra- bi- lis A/A

quid a- gis in an-gu-lo te- tri car- ce- ris. Te de- dit er- gas- tu- lo fraus mu-li-e- ri- a B/C/B/C

A- vul-sis o- cu- lis ce- cus es et ri- sus hos- ti- bus fac-tus es D/D

Iam ton-sis cri- mi- bus cal-vus es set si re- cre- ve- rint sal-vus es D/D

2a. Spon-sa mi-hi pla-cu-it a- li- e- no-rum a- da- ma-vi vir-gi- nem Phi- lis- ti- no- rum E/F/G/H

2b. Fa-vum mi-hi red-di- dit rex bes- ti- a- rum iun- xi cau- das vul-pi- um plus tre-cen-ta- rum E/F/G/H

2c. Dis-si- pa- vi pal-mi- tes tot vi- ne- a- rum et com- bus- si se- ge- tes ag- ri- co- la- rum E/F/G/H

3. Mit-te ru- pi vin-cu- la mit-te per pe- ri- cu- la J/J

Prop-ter te iu- ven-cu- la fe- ci tot mi- ra- cu- la J/J

4a. Post in so- li- tu- di- ne mag-na mul-ti-tu-di- ne gra-vi for- ti-tu-di- ne A/A/A

Cons-ti-pa- ti ve- ni- unt ca- pe- re me cu- pi- unt pau-ci vix ef-fu- gi-unt J/J/J

4b. Cir- cum-dor ab hos-ti-bus cum ar-mis et fus- ti- bus in- stant to-tis vi- ri- bus K/K/J

lan- ce- is et en- si- bus so-lus ip- se vi- ri- bus pre-va-le- bam mi- li- bus J/D'/D'

5a. Mil- le vi- ros mor- ti- bus in pre- li- o me-is de- di ma-ni- bus et gla-di- o M/N/O/H'

5b. Mil-le vi- ros mor-ti-bus man-di- bu- la tu- is de-di mor-si- bus a- sel- lu- la M/N/O/H'

6. Set quan-tum pro- i- ci- o ve- he- men- ter si- ci- o K/K

Set a-quam ex- i - bu- it que si- tim com-pos- cu- it J/J

7. Ve ti- bi Phi- lis-ti- im sub tri- bu- tis Ef- fra-im P/P

cu- i sic a- lo-phi- li re-pu- tan-tur nic-hi- li Φ/R

ser- vi- to- res Ba- a- lim ser- vi- e- runt Nep-ta-lim Φ/R

op- ti- ma-tes Is-ma-el ser-vi- e- runt Is-ra-el K/R

8a. Ur-bem val-la- ve-rant et me qua-si vin-xe-rant frau-den-ter K/K/S

8b. Noc-te di- lu- cu- lo sur- re- xi clan-cu-lo si- len-ter K/K/S

8c. Val-vas-que cum pos-ti-bus e- vel-lens ra-di- ci- tus po-ten-ter K/K/S

8d. Mon-tis su-per-ci- li- um scan-de ri- sor hos- ti- um gau-den-ter K/K/S

9. Post a- ma- vi Da- li- dam te- ne-tam pu- el-lu- lam T/T

cor- po- re in- ven-cu-lam frau-di- bus vul-pe-cu- lam U/U

Cum li- ba- ret po- cu- lum por-ri- ge- bat os-cu- lum K/R

ser- vi- ens ad o - cu- lum se- du- ce- bat se- cu- lum K/R

Que- si- vit mi-hi pe- ri- cu- lum V

10. Dic mi-hi ka- ris-si- me vi- ro-rum for-tis-si-me W/W

u- bi pol-les vi-ri- bus pre cunc-tis mor-ta-li- bus X/X

u- bi ro-bur cor-po-ris u- bi vir-tus pec-to-ris Φ/R

ut-rum di-vo nu-mi-ne pre-va-les an car-mi-ne K/R

11. Si ner-vi-cis fu-ni-bus vin-ci-ar ac res-ti-bus Y/Z

cir-cum-ple-xis cri-ni-bus cum li-ci-o par e-ro mor-ta-li-bus sic a-i-o
a/b/c/d

12. Quic-quid au-dit per-fi-da temp-tat ar-te cab-li-da J/J

Set rum-pun-tur la-que-i ve-lud fun-es stup-pe-i K/R

Fe-mi-ne ter res-ti-ti quar-to vic-tus ex-ti-ti V'/e

qui vin-ce-bam nu-mi-ne vic-tus sum a fe-mi-na d'/R'

Proh do-lor proh do-lor de-te-go mi-ra-cu-lum K/R

Proh pu-dor proh pu-dor vir-tu-tis sig-na-cu-lum K/R

Pro-pe ra-sis cri-ni-bus ra-so-ri-o par e-ro mor-ta-li-bus cal-vi-ci-o
U/H/U/H

13a Vo-lup-ta-tis pre-mi-o me-re-tri-cis gre-mi-o J/J

Iam pri-va-tus dor-mi-o vir-tu-tis au-xi-li-o f/f

13b. Il-la mor-dax vi-pe-ra ag-na pri-us te-ne-ra J/J

fur-tim ca-pit for-fi-ces et cla-ma-vit prin-ci-pes f/f

14. Phi-lis-te-i Phi-lis-te-i sur-gi-te cli-pe-os et lan-ce-as ar-ri-pi-te g/g/h g/g/h

I et O I et o hos-tem vic-tum te-ne-o k/R

I et O I et o de-cal-va-tum ri-de-o k/R

15. A-mo-re-i Cha-na-ne-i Iu-bu-se-i ve-ni-unt g/g/g/h

I-du-me-i Ger-ge-ze-i Phe-re-ze-i ca-pi-unt g/g/g/h

Phi-lis-te-i ver-be-rant E-the-i me la-ce-rant J/J

Or-ba-ve-runt lu-mi-ne con-sec-ra-tum nu-mi-ne φ/k

Tan-to pe-rit fur-mi-ne qui se cre-dit fe-mi-ne V/i

16. No-lunt mic-hi no-lunt mic-hi no-lunt mic-hi par-ce-re Y'/Y'/Y'j

ca- pi- or vin-ci- or cru-ci- or in car-ce-re k/k/k/h

He- u me he- u me co- gor i- bi mo-le-re K/R

17. Per- fe- ro lu- di- bri- a ri- sus et ob-pro-bri- a J/J

quan-do fes-ta ve- ni- unt lu- de- re me fa- ci- unt K/R

set cum cri-nes cre-ve- rint red-dam quic-quid fe-ce- rint K/R

18. Di- es fes-tus a- de- rat et se- na- tus se-de- rat K/K

Mo-re di- cunt so- li- to gau-de lu-dos no-bis fa-ci- to plau-de R'/R'

19a. Lu- dens lu- ge- bam plau-dens plan-ge-bam cri-nes cre-ve- rint vi- res ve- ne-runt
l/l/l/l

19b. Hos- tes ri- se- runt pos- tes ru-e- runt ri-si plan-gen- do lu- si plo- ran-do
m/m/m/m

20. Co-lum-phas ar- ri- pu- i to- tam do-mum sub-ru- i K/R

Glo-ri- an- ter cru-ci- or cru- ci- an- ter glo-ri- or fe-re tri- a mi- li- a oc-ci-dunt per a-tri- a
n/n/K/R

21. Pro tan-ta vic-to- ri- a Sam-son sit in glo- ri- a V/i

MT 67b: SAMSON DUX FORTISSIME (L141) D-Sl HB I Asc.95 (s.xiii), f.28r

1a Sam-son dux for-tis-si-me,
vic-tor po-ten-tis-si-me,
quid fa-cis in car-ce-re,
o vic-tor om-ni-um?
Quis te qui-vit vin-ce-re,
vel per som-ni-um
O vic-tor om-ni-um, vic-tus es!
O cap-tor hos-ti-um cap-tus es!
O rap-tor om-ni-um, rap-tus es!

1b Sam-son dux mi-ra-bi-lis -
mo-do mi-se-ra-bi-lis -
quid fa-cis in an-gu-lo
te-tri car-ce-ris?
te de-dit er-gas-tu-lo
fraus mu-li-e-ris?
A-vul-sis o-cu-lis ce-cus es;
iam ton-sis cri-ni-bus cal-vus es -
sed si re-cre-ve-rint, sal-vus es!

2a Spon-sa mic-hi pla-cu-it a-li-e-na-rum: et a-ma-vi vir-gi-nem Phi-lis-ti-no-rum.
2b Fa-vum mic-hi re-di-dit rex bes-ti-a-rum, iun-xi cau-das vul-pi-um plus-quam tre-cen-ta-rum;
2c Dis-si-pa-vi pal-mi-tes tot vi-ne-a-rum et com-bus-si se-ge-tes a-gri-co-la-rum.

3. Mil-le ru-pi vin-cu-la; prop-ter te iu-ven-cu-la fe-ci tot mi-ra-cu-la!

4a Post in so-li-tu-di-ne, gra-vi for-ti-tu-di-ne, mag-na mul-ti-tu-di-ne.
4b Con-sti-pa-ti ve-ni-unt, ca-pe-re me cu-pi-unt: pau-ci vix ef-fu-gi-unt!

5. Cir-cum-dor ab hos-ti-bus et ar-mis et fus-ti-bus: in-stant to-tis vi-ri-bus;
so-lus ip-se vi-ri-bus pre-va-le-bam mi-li-bus.

6a Mil-le vi-ros mor-ti-bus in pre-li-o me-is de-di ma-ni-bus et gla-di-o.
6b Mil-le vi-ros mor-ti-bus, man-di-bu-la, tu-is de-di mor-si-bus a-sel-lu-la.

7. Ve ti-bi Phi-lis-tim, sub tri-bu-tis Ef-fra-im,
cu-i sic al-lo-phi-li re-pu-tan-tur nic-hi-li!
op-ti-ma-tes Is-ma-el ser-vi-e-runt Is-ra-el.

8a Ur-bem val-la-ve-rant me qua-si vin-xe-rant frau-den-ter.
8b Noc-te di-lu-cu-lo sur-re-xi clan-cu-lo, si-len-ter,

9. Post a-ma-vi Da-li-dam, vir-gi-nem pu-el-lu-lam,
cor-po-re iu-ven-cu-lam, frau-di-bus vul-pe-cu-lam.
Cum li-ba-ret po-cu-lum por-ri-ge-bat os-cu-lum
ser-vi-ens ad oc-cu-lum se-du-ce-bat se-cu-lum.

10. Da-li-da di-xit: Dic-mi-chi ka-ris-si-me, vi-ro-um for-tis-si-me,
u-bi pol-les vi-ri-bus pre-cunc-tis mor-ta-li-bus?
u-bi vir-tus cor-po-ris? u-bi ro-bur pec-to-ris?
ut-rum di-vo nu-mi-ne pre-va-les an car-mi-ne?

11. Si ner-vi-cis fu-ni-bus vin-ci-ar aut res-ti-bus
cir-cum-ple-xis cri-ni-bus cum lin-te-o, par e-ro mor-ta-li-bus - sic a-i-o.

12. Quic-quid e-git per-fi-da, temp-tat ar-te cal-li-da.
sed rum-pun-tur la-que-i qua-si fu-nes stu-pe-i.
Fe-mi-ne ter res-ti-ti, tan-dem vic-tus ex-ti-ti:
qui vin-ce-bam om-ni-a vic-tus sum a fe-mi-na!
Proch do-lor proch do-lor, de-te-go mi-ra-cu-lum:
Proh pu-dor proh pu-dor, vir-tu-tis sig-na-cu-lo!
Pro-pe-ra-sis cri-ni-bus ra-so-ri-o, par e-ro mor-ta-li-bus - cal-vi-ci-o!

13. Vo-lup-ta-tis pre-mi-o, me-re-tri-cis gre-mi-o, iam pri-va-tus dor-mi-o.

14. Il-la mor-dax vi-pe-ra, ag-na pri-us te-ne-ra,
fur-tim ca-pit for-pi-ces et cla-ma-vit prin-ci-pes.

15. Phi-lis-tim, Phi-lis-tim, sur-gi-te! Cli-pe-os et lan-ce-as ar-ri-pi-te!
I et E! A et O! hos-tem vic-tum te-ne-o!

16. I-du-me-i, Ge-bu-se-i ve-ni-unt, Ger-ge-se-i, Phe-ry-se-i ra-pi-unt,
Phi-lis-te-i ver-be-rant;
Or-ba-ve-runt me lu-mi-ne con-sec-ra-tum nu-mi-ne.
Tan-to pe-rit ful-mi-ne qui se cre-dit fe-mi-ne.

17. No-lunt mic-hi, no-lunt mic-hi, par-ce-re,
cru-ci-or vin-ci-or mo-ri-or in car-ce-re.

18. Per-fe-ro lu-di-bri-a, ri-sus et ob-pro-bri- a.
Sed cum crin-es cre-ve-rint red-dam quic-quid fe-ce-rint.

19. Quan-do fes-ta ve-ni-unt lu-de-re me fa-ci-unt. Cri-nes cre-ve-runt, iu-res ve-ne-runt.

Di-es fes-tus a-de-rat et se-na-tus se-de-rat.

Mo-re di-cunt so-li-to, no-bis lu-dos fa-ci-to: plau-de!

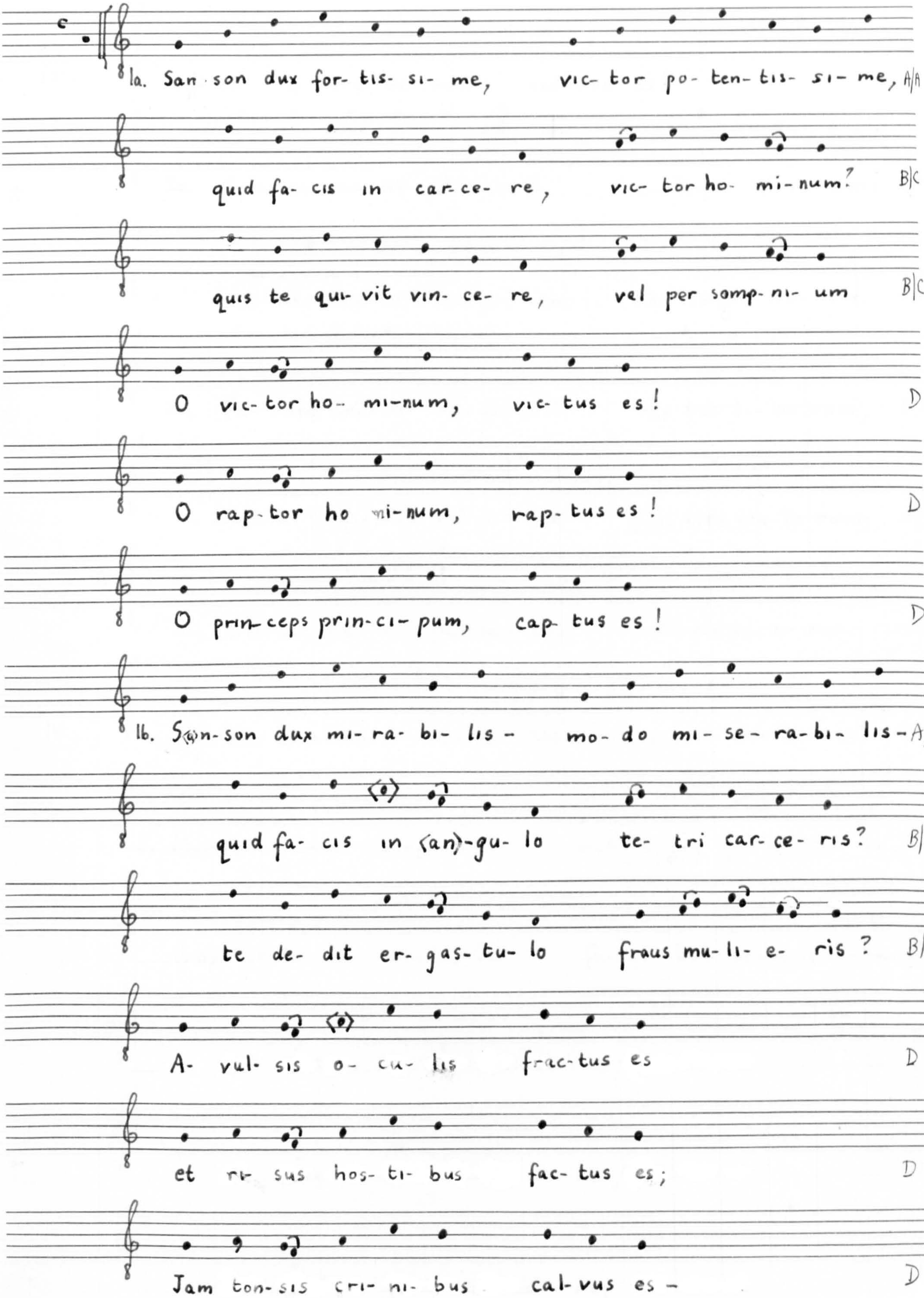
Lu-dens lu-de-bam, lu-ge-bam lu-gens.

20. Co-lum-nam ar-ri-pu-i, to-tam do-mum sub-ru-i.

Fe-re tri-a mi-li-a ob-ser-va-bant at-ri-a.

21. Pro tan-ta vic-to-ri-a Sam-son sit in glo-ri-a!

MT 67c: SAMSON DUX FORTISSIME (L141) I-PLn I.B.16 (s.xiii ex.), f.28r



sed si re- cre- ve- rint, sal-vus es! D

2a. Spon-sa mi- hi pla-cu- it a- li- e- no-rum: E/F

a- da- ma-vi vir-gi- nem Phi- lis- ti- no-rum. G/H

2b. Fa- vum mi- hi re- di- dit rex bes- ti- a- rum, E/F

iun- xi cau- das vul-pi- um plus tres-cen-ta-rum; G/H

2c. Dis- si- pa- vi pal-mi- tes tot vi- ne- a- rum E/F

et com- bus- si se- ge- tes ag-gri- co- la-rum! G/H

3. Mil- le rum-pi vin-cu- la, mil- le per pe- ri- cu- la. J/J

Prop-ter te, iu- ven-cu- la, fe- ci tot mi-ra-cu- la! J/J

4. Post in so- li- tu- di- ne, K

mag-is mul-ti- tu - di- ne, K

gra-vi for- ti-tu- di- ne; K

5a Con-sti-pa-ti ve-ni-unt, pau-ci vix ef-fu-gi-unt, J/J

Cir-cum-dor ab hos-ti-bus et ar-mis et fus-ti-bus, L/L

5b. In-stant to-tis vi-ri-bus lan-ce-is et gla-di-bus J/J

so-lus ip-se mi-li-bus pre-va-le-bam vi-ri-bus, L/L

6a. Mil-le vi-ros mor-ti-bus in pre-li-o M/N

et me-is de ma-n(i-bus et) gla-di-o O/P

6b. Mil-le vi-ros mor-ti-bus, man-di-bu-la M/N

me-is de-di ma-ni-bus, as-sel-lu-la! O/P

7. Ve ti-bi Phi-lis-ti-im, sub tri-bu-tis Ef-fra-ym, K/K

I-bi sit al-lo-phi-li re-pu-tan-tur nic-hi-li! K/K

Sed vic-to-res Ba-a-lim ser-vi-e-runt Nep-ta-lim, J/J

op-ti-ma-tes Is-ra-el ser-vi-e-r(unt) Is-ma-hel. J/J

8a Ur- bem val-la- ve- rant me qua- si ⟨et vin-x⟩e- rant fi- den- ter Φ/Φ/R

8b Noc- te di- lu- cu- lo s⟨ur- ⟩e- xi ⟨ab an- ge- lo⟩ si- len- ter. Φ/Φ/R

9. Post a- ma- vi Da- li- dam, vir- gi- nem pu- el- lu- lam, S/S

cor- po- re iu- ven- cu- lam, frau- di- bus vul- pe- cu- lam. S/S

Cum li- ba- ret po- cu- lum, po- ri- ge- bat os- cu- lum: J/J

s⟨er- v⟩i- ens ad o- cu- lum, se- du- ce- bat se- cu- lum. J/J

10. Dic mi- hi ⟨ka- ris- si- me,⟩ vi- ro- rum for- tis- si- me, S/S

u- bi pol- les vi- ri- bus pre cunc- tis ⟨mor- ta- li- bus⟩ Φ/Φ

u- bi vir- tus cor- po- ris? u- bi ro- bur pec- to- ris? J/J

Ut- rum di- vo nu- mi- ne pre- va- les vel car- mi- ne? Φ/Φ

11. Si- ne rup- tis fu- ni- bus vin- ci- ar aut res- ti- bus, T/T

cir- cum- ple- xis cri- ni- bus · cum li- ci- o, S'/U

par-⟨e⟩-ro mor-ta-li-bus — sic a-y-o. S'/U

12. Quic-quid mi-tat per-fi-da, im-ple⟨t a⟩-rite cal-li-da. J/J

Sed rum-pun-tur la-que-i si-cut fu-nes stu-pe-i. Φ/Φ

⟨o⟩ F⟨e-mi⟩-ne ter res-ti-ti: quar-to vic-tus ex-ti-ti: Φ/Φ'

qui vin-⟨ce-bam nu-m⟩i-na vic-tus [sum a fe-mi-na.] J/J

MT 68: SAUL ET JONATHAS (L142)

A: I-Lc 601 (s.xii in.), p.274

B: F-Pn lat.12044 (s.xii in.)

A. Sa-ul et Jo-na-thas, a-ma-bi-les et de-co-ri, in vi-ta su-a,

A. Sa-ul et Jo-na-thas, a-ma-bi-les et de-co-ri, in vi-ta su-a, A

in mor-te quo-que non sunt di-vi-si;

2. in mor-te quo-que non sunt di-vi-si; B

a-qui-lis velo-ci-o-res, le-o-ni-bus for-ti-o-res;

3. a-qui-lis ve-lo-ci-o-res, le-o-ni-bus for-ti-o-res; C

quo-mo-do ce-ci-de-runt for-tes in pre-li-o et pe-ri-e-runt ar-ma bel-li-ca.

4. quo-mo-do ce-ci-de-runt for-tes in pre-li-o et pe-ri-e-runt ar-ma bel-li-ca. D

In-cli-ti Is-ra-el fle-te.

5. In-cly-ti Is-ra-hel fle-te. E

THROUGH-COMPOSED

Sca-r-o-tis ge- ni-tu-re vi- pe- re- e pe-n-tu-re e-qui-pol-lent quip- pe

Ju- re quod in o- pe-re da- vi-ti- co pres-to-la- tur

A Su- per ne mat- ris

iu-re qui rec-to- rem mun-di mi-rum flo-rem flo-rem, Hen- ri- cum im-

ce- sa-re- o fu-ne-re Ja- co- bi- tis ap- pli-ca- tur: "et-e-nim ho-

gau- di- a re-

pe- ra- to- rem, ob ar- gen- tum mi- nis- tran-do sa-

-mo pa-cis me- e, in quo spe-ra- vi; qui e- de- bat pa-

pre- sen- tet Ec- cle-

-cra-men-tum per-pe- re vi- ni cru-en- tum mor- ti di- re

-nes me- os, mag- ni- fi- ca- vit su- per me sup-plan- ta

si- a.

B Superne matris etc.

tra- di- de-runt. Heu de- li- re di-es il- le, di-es i- re!

ci- o- nem. Sa- cra- men-to pro-bi-nus clam to-xi-ca-to po-ta

heis, a- va- ra sec- ta heu, lu-es a- ma-ra pre-di-

-tur Hen-ri- cus per fa- ci- nus au- ro da- to vi- o- la-

-ca- to-rum, pre- cla- ra ex- te- ri- us

-tur. Sic quod di- xit do- mi- nus

[C] Superne matris etc.

heu, au- de- o nil ampli-us e-nar- ra-re de- te- ri-

de his- dem ve- ri- fi- ca- tur

-us tot sunt gen- tes!

sen- ci- unt ta- men

"ve- ni- unt fal- si pro - phe- te in ves- ti

stu-den-tes Lu - ca-no: "ser-vat mul- tos for-tu- na no-cen- tes."

men-tis o- vi- um lu- pi au- tem in- te- ri- us ra-pa- ces."

MOTET

MT 70: SOL ECLYPISM (L145) I-Fl Pluteo 29.1 (ca.1252), f.451r

1. 1. Sol e- clyp- sim pa - ti- tur A

2. ex mor- tis ob- jec- tu, B

3. mun- di lux ex- tin- gui- tur C

4. so - lis in de - fec- tu, D

5. in ce- lum sol ius- ti- ti- e A'

6. rap- tus dum ter- ras de- se- rit; E

7. or - bem nu- be tris- ti- ti- e C'

8. so - lis oc- cas sus o- pe- rit. F

2. 9. Dum Fer- nan- dus His- pa- ni- e G

10 laus, de- cus, a- pex glo- ri- e, H

11 sol vir- tu- tum fons, gra- ti- e, I

12 qui reg- ni scep- trum te- nu- it, J

13 quem nec po- tes- tas do- mu- it, K

14 nec Mar- tis hor- ror ter- ru- it; L

15 heu mor- tis ju- go sub- di- tur, M

16 sed mors in mor- te moe- ri- tur, N

17 dum mors in vi- tam ver- ti- tur, O

18 dum pro su- per- no bra- vi- o P

19 im- mo mu- ta- to so- li- o, Q

20 in re- gis re- gum re- gi- a K'

21. sto- la ful- get rex re- gi- a. R

THROUGH-COMPOSED: 2 STANZAS

F

1. Tu pa- ter, qui es in ce- lis, A

2. tunc sanc- ti- fi- ca- tum est 3 no- men tu- um in e- ter- num, B|C

5. no- li me de- re- lin- que- re, 5 sed de- mon- stra- re om- ni- bus D|E

6 re- cor- da- re, Do- mi- ne, 7 mi- se- re- re Mag- da- le- ne F|G

8. quan- do mi- chi di- mi- si- sti 9. pec- ca- ta me- a. H|G

10. He- u do- lens! He- u a- ma- ra! He- u mi- se- ra! I|I|I

11. Quem in- ter- ro- gem, A'

12 et u- bi est pa- ter nes- ci- o. H'

THROUGH-COMPOSED

MT 72: TURMAS ARMENT (L148) I-Fl Pluteo 29.1 (ca.1240), f.431v

1. Tur- A

2. mas ar- ment Chris- ti- co- las B

3. de - vo- te Sy- on fi- li- e C

4. ce- thus ci- ent ce- li- co- las D

5. tri- um- phan- tis mi- li- ti- e, E

6. in- sur- gant ig- no- mi- ni- e F

7. ma - tris flen- tis ec- cle- si - e, G

8. que con- cus- sa bar- ba- ri- e H

9. per- ni- ti- e I

10. lan- guet oc- ci - so pre- si- de J

11. pro- di- to- ris ty- ran- ni- de K

12. et per- fi- de L

13. gen- tis mer- sa dis- cri- mi- ne, M

14. in hac mun- di vo- ra- gi- ne N

15. mem- bris- que mu- ti- la- ta, O

16. cla- mat vin- di- ca Do- mi- ne, P

17. cla- mat res- per- sa san- gui- ne Q

18. na- to- rum et con- ta- mi- ne R

19. mor- tis con- ta- mi- na- ta S

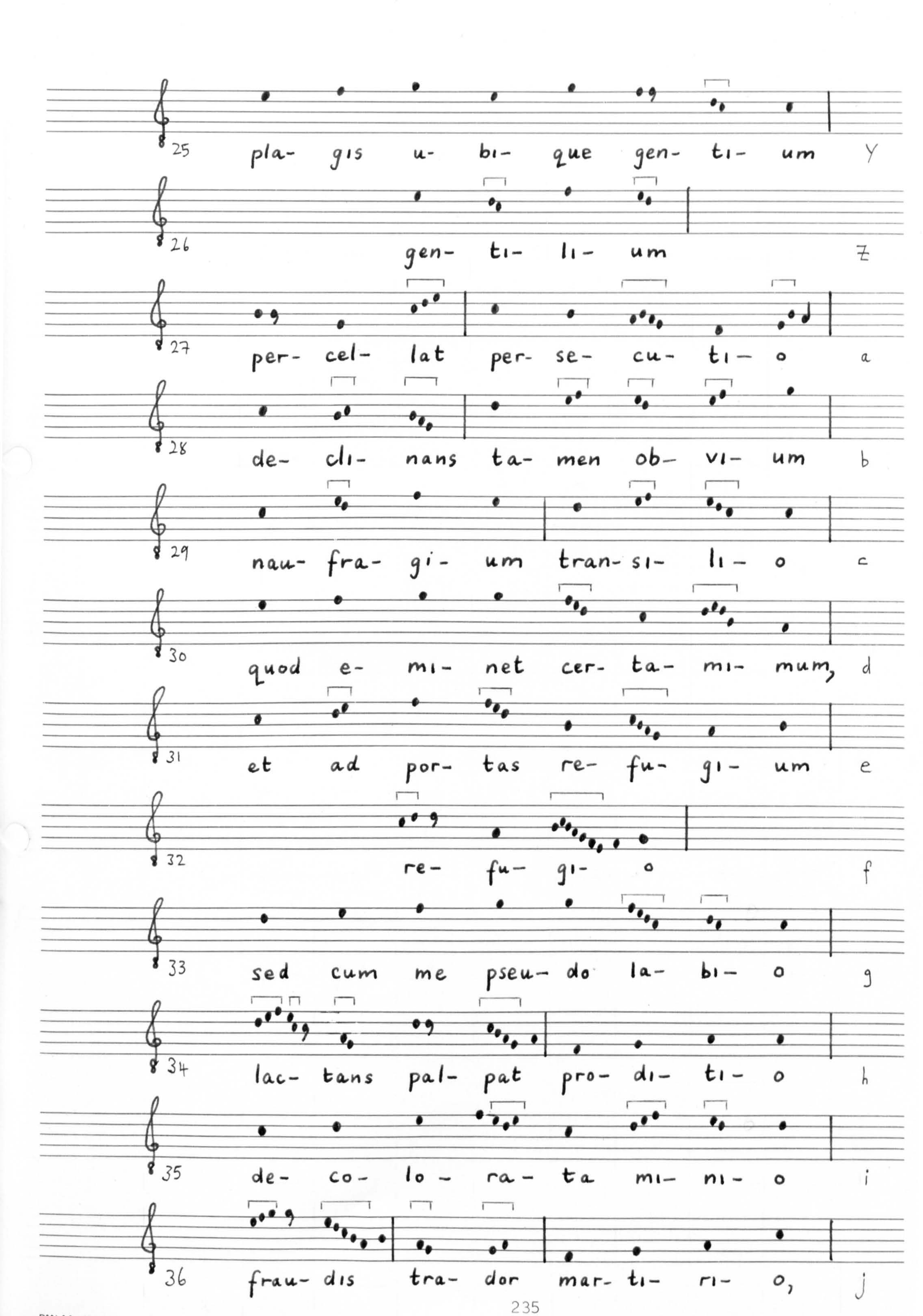
20 nun- quam ta- lis ge- ni- mi- ne T

21 vi- tis in- e- bri- a- ta, U

22 li- cet me Je- ro- so- li- mis V

23 ac- ce- ri- mis W

24 pres- su- ris et quam plu- ri- mis X



37. con- si- li- o — k

38. quem sa- tha- ne sa- tel- li- tum — l

39. et ve- li- tum — m

40 con- di- ta fel- le fic- ti- o — n

41 pre- ri- pu- it de me- di- o, — o

42 cu- ius et so- lis ra- di- o — p

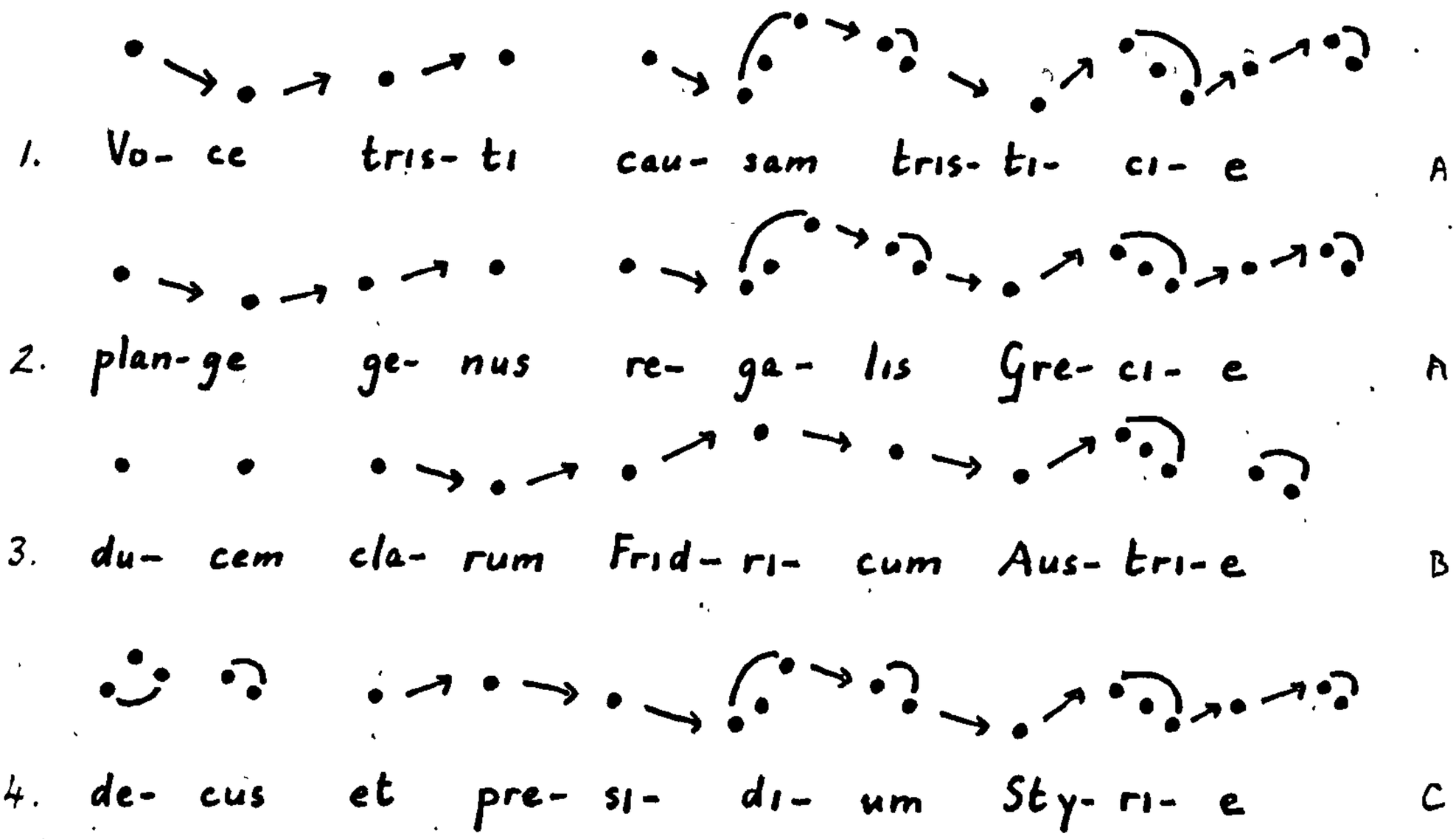
43 et li- li- o — q

44 con- val- li- um Le- o- di- um — r

45 pre- ful- sit pon- ti- fi- ci- o. — s

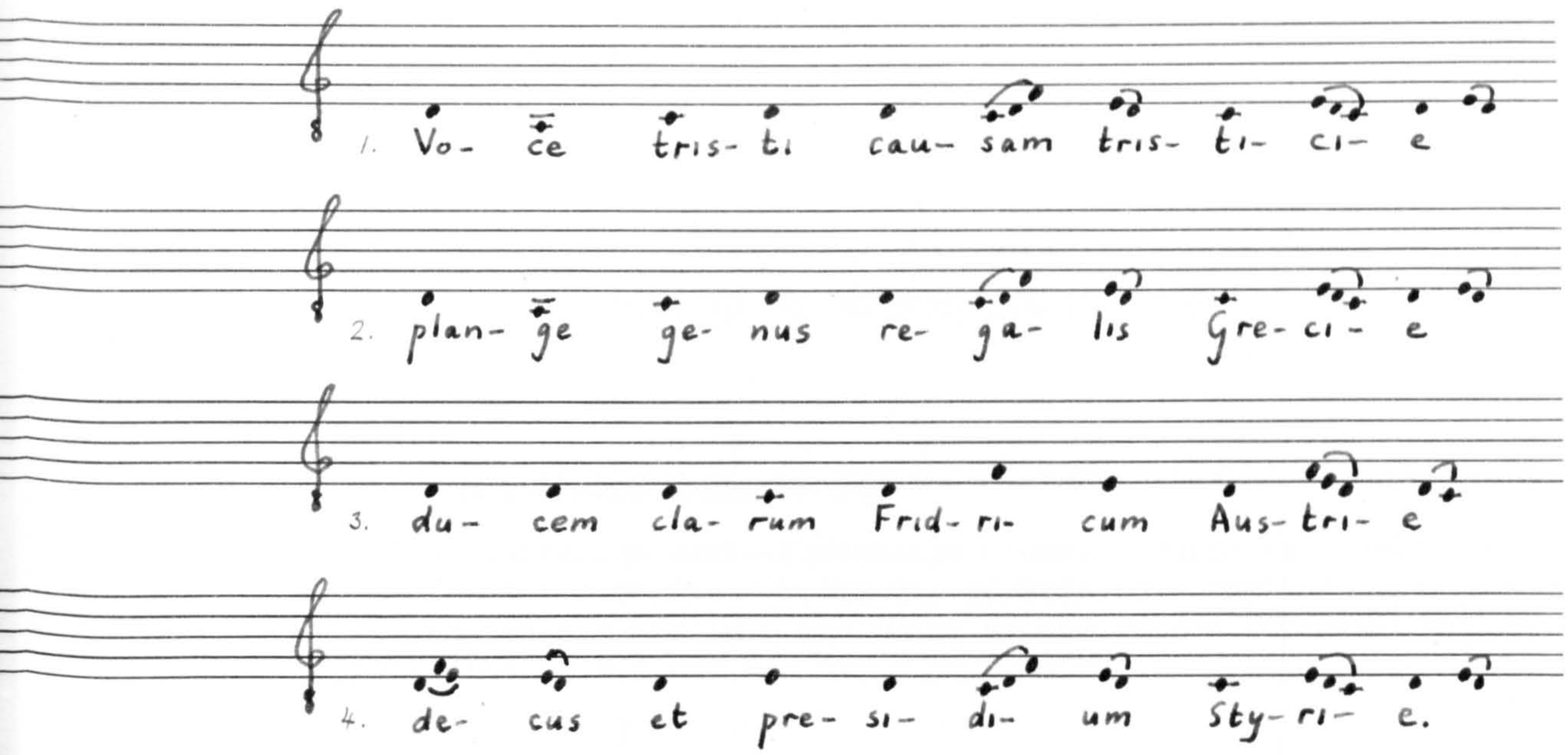
THROUGH-COMPOSED

MT 73a: VOCE TRISTI (L153) A-As 94 (s.xii-s.xiii), f.169r



STROPHIC: 9 STANZAS

MT 73b: VOCE TRISTI (L153) (reconstruction)



NOTES TO THE MUSICAL TRANSCRIPTIONS

1. A solis ortu usque ad occidua (L1): F-Pn lat.1154 (s.ix-s.x), f.132r.

   Early Aquitanian semi-diastematic neumes. Music is provided for the first two of the six stanzas of this text (edited in Appendix C), except for the last two words of the second refrain. The first half-line of 4.4 and 5.1 are also notated.

2. Abissus vere multa (L2): I-Rvat Reg.lat.288 (s.xii-s.xiii), f.64r.

   Northern French semi-diastematic neumes. The entire piece is notated. Each of the short phrases of the melody seems to be fairly carefully heighted. However neither the precise intervals nor the pitch within each phrase can be determined; nor is it possible to establish the interval between each short phrase.

3. Abner fidelissime (L3): I-Rvat Reg.lat.288 (s.xii-s.xiii), f.64v.

   See note to MT 2.

4. Abrahe proles (L3): I-Rvat Reg.lat.288 (s.xii-s.xiii), f.63v

   See note to MT 2.

5a Ad festas choreas (L6): I-Rvat Reg.lat.288 (s.xii-s.xiii), f.63v.

   See note to MT 2.

5b This reconstruction is based on the melodies shown in Figure One. They are each from 'Coraigeus' (SR 1012) which is set to the melody entitled the lai des pucelles and survives in F-Pn fr.12615 (s.xiii), f.71r. As the reconstruction indicates only the first two sections of this planctus appear to have any relation to the lai. The relationship between the two is discussed in Chapter Four.

6a Ad te namque (L9): F-Pn lat.18304 (s.xi), f.128v

   Although the manuscript comes from Saint-Arnoul de Crépy-en-Valois, where one would expect the neumes to be those characteristic of the Lorraine area the climacus (/••) is not the type found in that region. The only other neumes used are the punctum (•), virga (/) and a somewhat unusual pes (✓). The neumes are written at the same angles as Northern French notation and are carefully heighted, although there is no stave or indication of pitch provided. The entire

Ad fes- tas cho-re- as ce- li- bes

Co - rai- geus sui des geus k'a-mors viaut

In- cul- tae sint moes- tae fa- ci- es

Qu'autre a- mors n'a nul cors ki tant ait

plan- gen- tum et flen- tum si- mi- les

As se- cors as do- lors c'om en trait.

Ga- la- di- thae vir- go Jep- ta fi- li- a

En mes bel- les a- mo- rel- les lais i- chi

Vic- tor hic de proe- li- o

Ce font il mais je nel fas

Quam vi- dens et ge- mens pa- ter an- xi- us

Nuit et jor met se- jor ens l'a- mor m'a- mi- e

PAN-A4 12 STAVE

FIGURE ONE

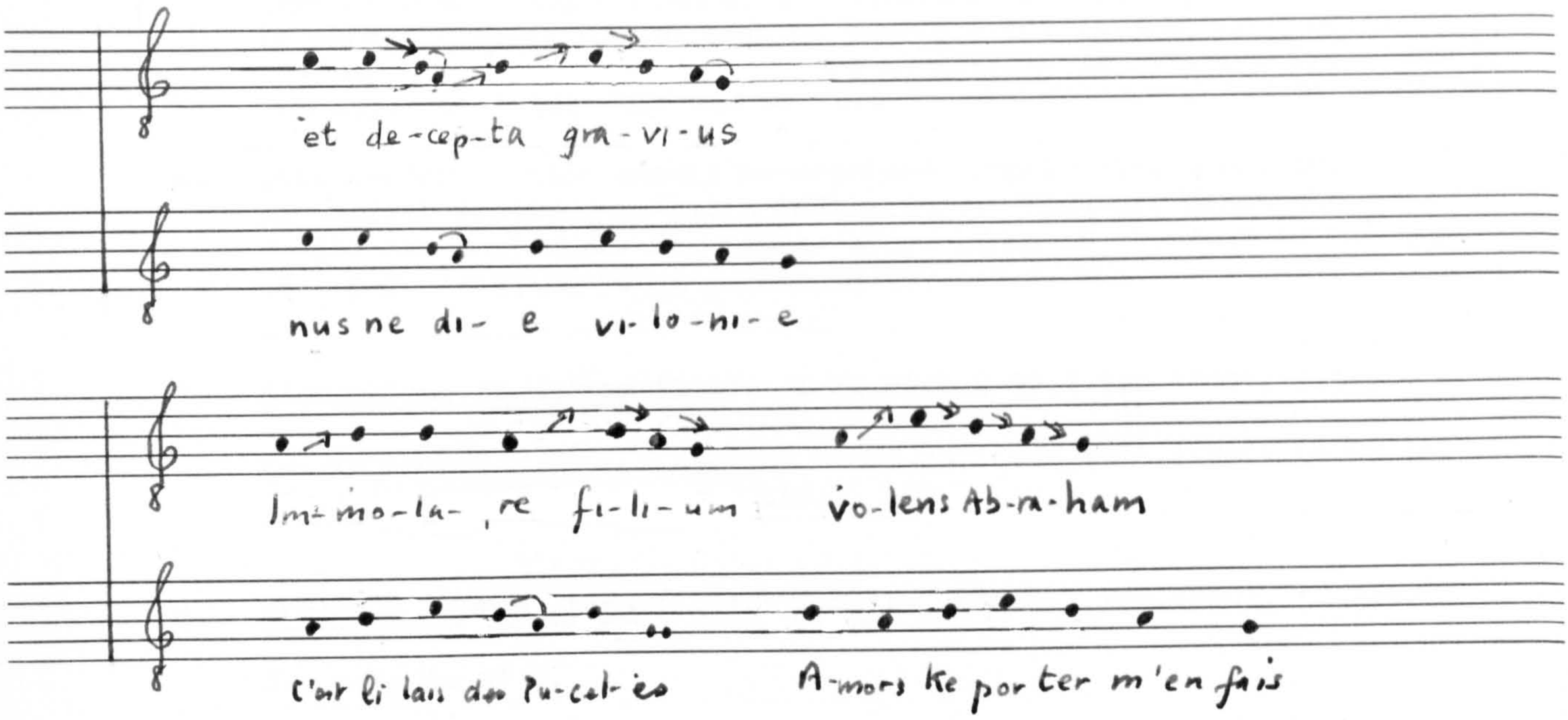


FIGURE ONE continued

text of twenty-eight stanzas is notated. The melody of stanza one is normally used, though that of stanza eight (transcribed because it includes the word 'Heu') occurs in stanzas 10, 11, 21, 22, 23 and 28. The syllabic irregularities of 22.3-4 are compensated for by extra neumes.

6b This reconstruction should be regarded sceptically, since the manuscript provides no pitch indications. However, since the scribe has more space for neumes above lines of the text at the top of a page relative pitch is reasonably clear.

7. Alabaustrum frangitur (L10): I-Fl Pluteo 29.1 (ca.1240), f.436r

Square notation on a five-line stave, written most likely in Paris. The entire text is set to music.

8. Anglia planctus itera (L11): I-Fl Pluteo 29.1 (ca.1240), f.421v.

See note to MT 7.

9. Armonicae facultatis (L14): DK-Kk 1905 (s.xii), f.60v

Semi-heighted Lorraine neumes, thought to have been written in Liège. The entire text, consisting of twenty-three stanzas, is notated. Although there are some differences from stanza to stanza, the majority of stanzas have the melody of stanza one. In order to provide some indication of the nature of the differences I include also a transcription of stanza five, which also contains the word 'Eheu'. From this it will be seen that the differences appear to constitute variations on the same basic melody rather than the introduction of an entirely new tune.

10a Cum venissem (L21): Comparison of the semi-heighted German neumes of

A: CH-E 300 (s.xii-s.xiii), p.93; B: CH-Zz Rh.18 (s.xiii), p.282; C: A-KN 574 (s.xiii), f.143v; and D: D-Hls Mus.383 (ca.1320), f.126r.

In B and C the word 'heu' is given in place of 'et' in line three.

10b I-Civ CI (s.xiv), f.78r: Square notation on a four-line stave.

10c CH-EN 314 (s.xiv), f.77r: Hufnagel notation on a four-line stave.

10d D-Wa VII.B.203 (s.xiv), f.24v: Hufnagel notation on a four-line stave.

10e CS-Pu 1.B.12 (ca.1384), f.136r: Bohemian notation on a four-line stave.

10f D-TRs 1973 (ca.1400), p.23: Gothic notation on a five-line stave. The notes between the asterisks are written a third lower in the manuscript. Since the melody of this passage is normally a third higher, and is rendered thus in the following stanza 'Dolor crescit', I have emended it.

10g A comparative transcription of stanza one from 10b-10f.

11. Cuncta sorores gaudia (L22): E-VI 105 (s.xi-s.xii), f.59r

Aquitanian notation; one line (F) is ruled. The music of the first six syllables is illegible. Music is provided for the first stanza and the first three lines and four syllables of the second stanza. The text is then written out as prose. Although the music provided suggests that the melody is strophic, it should be noted that the text is not made up of stanzas consistently of seven lines.

12a De profundis (L24): F-Pn n.a.lat.3126 (s.xii), f.87r

French notation (from Nevers); two lines are ruled: F in red and c in yellow. The entire piece is notated.

12b CH-Zz C63 (s.xiii), f.152r: semi-heighted German neumes. The entire piece is notated.

13. Divina providentia (L25): I-Fl Pluteo 29.1 (ca.1240), f.420r

See note to MT 7. The first of each of the pairs of versicles of this sequence are notated. The second in the pair is written out as prose.

14. Doleo super te (antiphon) (L27): Comparison of:

A: I-Lc 601 (s.xii in.), p.274 (Central Italian notation; two lines are ruled: F in red and C in yellow);
B: F-Pn lat.17296 (s.xii), f.290r (French notation on a four-line stave);
C: GB-Cu Mm.2.9 (s.xiii), p.296 (English quadratic notation on a four-line stave);
D: GB-WO Cod.F.160 (ca.1230), p.165 (English quadratic notation on a four-line stave).

15. Doleo super te (responsory) (L28): F-Pn lat.17296 (s.xii), f.291r

See note to MT 14 (B).

16. Doleo super te/Absolon/Unknown (L29): GB-Cgc 512 (ca.1330), f.258v.

Petronian notation. I have made the following two emendations: in bar 11 ('Absolon') I have rendered the ligature of three breves as two crotchets and a semibreve; and in bar 24 (eius) a longa as a minim (in order to represent a breve).

17a Dolorum solatium (L30): F-Pn n.a.lat.3126 (s.xii), f.88v

See note to MT 12a.

17b I-Rvat Reg.lat.288 (s.xii-s.xiii), f.64v: see note to MT 2.

17c GB-Ob Bodley 79 (s.xiii ex.), f.53v: square notation on a four-line stave.

18. Eclipsim passus (L34): I-Fl Pluteo 29.1 (ca.1240), f.429r

See note to MT 7.

19a Eclipsim patitur (L35): I-Fl Pluteo 29.1 (ca.1240), f.322v.

See note to MT 7.

19b D-W Helmst.628 (s.xiii mid.), f.101r: Square notation on five-line staves, written in England or Scotland.

20a Flete fideles (L42): D-Mbs Clm 4660 (ca.1220-30), f.110r and f.55r.

Non-diastematic German neumes.

20b D-Sl HB I Asc.95 (s.xiii), f.23r: semi-diastematic German neumes. The entire text is notated.

20c Reconstruction of this sequence from the Cividale planctus Mariae (MT 50) I-Civ CI (s.xiv). Part or all of the first five double versicles are included in this.

20d I-Pc C56 (s.xiv), f.32r: Square notation on a four-line stave.

20e D-Mbs Clm 19414 (s.xv), f.445r: Hufnagel notation on a four-line stave. This Marienklage contains 5a of 'Flete fideles'.

20f D-DO A.III.22 (s.xv^2), f.2v: Gothic notation on a five-line stave. This Marienklage contains 5a of 'Flete fideles'.

20g D-Mbs Cgm 716 (ca.1430), f.153v: Gothic notation on a four-line stave. This Marienklage contains 5a of 'Flete fideles'.

21. Flete viri (L44): F-Pn lat.8625 (s.xiii-s.xv), f.33v

Norman alphabetical notation. The notes of the first three syllables were written on a corner of the leaf which has been torn away and now lost.

22a Hactenus tetendi (L46): F-Pn lat.7211 (s.xii-s.xiii), f.123v.

Alphabetical notation in a musical treatise.

22b I-Fn conv.soppr.F.III.565 (s.xi/s.xii in.), f.33r: Alphabetical notation in a musical treatise.

23. Heu dolor (L48): F-O 201 (s.xiii), p.222.

French notation on a four-line stave.

24. Heu, heu, heu, michi misere (L52): F-O 201 (s.xiii), p.198.

See note to MT 23.

25. Heu heu heu, quid me (L53): F-O 201 (s.xiii), p.218

See note to MT 23. For a diagrammatic transcription of this piece in D-Mbs Clm 6264 (s.xi-s.xii), f.27v see MT 62d.

26. Heu heu heu, quomodo (L54): F-O 201 (s.xiii), p.218.

See note to MT 23.

27. Heu infelices (L55): F-SQ 86 (s.xiv), p.618

Square notation on a four-line stave.

28. Heu me misera (L56): F-TO 927 (s.xiii), f.5r

Square notation on a four-line stave.

29a Heu misere cur contigit (L59): E-Mn Va 20.4 (ca.1130-38), f.102v.

Norman-Sicilian notation on staves of four dry lines.

29b F-TO 927 (s.xiii), f.2v: See note to MT 28. The notes between the asterisks are written a third higher in the manuscript source.

29c F-O 201 (s.xiii), p.225: See note to MT 23.

29d EIRE-Dm Z.4.2.20 (s.xiv), f.59r: Square notation on a four-line stave.

29e GB-Ob Rawl.liturg.d.iv (s.xiv), f.130r: Square notation on a four-line stave.

29f NL-DHk 71.J.70 (s.xv), f.163v: Hufnagel notation on a four-line stave.

29g A comparative transcription of 'Heu misere' from 29a-f.

29h A comparative transcription of semi-heighted versions of 'Heu redemptio' (from 'Heu misere'), both of German provenance:

D-Ngm 22923 (s.xiii), f.106r: semi-heighted German neumes.
D-Hls Mus.383 (ca.1320), f.126v: semi-heighted German neumes.

29i A comparative transcription of heighted versions of 'Heu redemptio' (from 'Heu miseré), each of German or Czechoslovakian provenance:

D-Wa VII.B.203 (s.xiv^2), f.25r: See note to MT 10d.
D-TRs 1973 (ca.1400), p.25: See note to MT 10f.
D-Nottuln (privately owned by O.Ursprung) (ca.1420), f.64v: Gothic notation on a five-line stave.
CS-Pu 1.B.12 (ca.1384), f.136v: See note to MT 10e.

30. Heu miseri quid facimus? (L59a): F-TO 927 (s.xiii), f.4r.

See note to MT 28.

31a Heu nobis internas mentes (L60): A comparative transcription of the semi-heighted German neumes of:

A: CH-E 300 (s.xii-s.xiii), p.93; B: CH-Zz Rh.18 (s.xiii), p.282; C: D-Ngm 22923 (s.xiii), f.105v; D: D-Mbs Clm 4660a (s.xiii), f.VIv; E: D-Hls Mus.383 (ca.1320), f.125v.

Stanza one and the first line of stanza two are included, since 1.1 and 2.1 vary somewhat from each other; lines two and three of each stanza share the same melodies.

31b F-SQ 86 (s.xiv), p.609: See note to MT 27.

31c CH-EN 314 (s.xiv), f.75v: See note to MT 10c.

31d I-Civ CI (s.xiv), f.77r: See note to MT 10b. The text begins with the sixth syllable of stanza two, - the beginning of this visitatio sepulcri ceremony. The first leaf is evidently missing.

31e D-TRs 1973 (ca.1400), p.20: See note to MT 10f. The last two syllables on p.20 appear to be written in error: et mor- with the notes ED E, for at the beginning of p.21 the first word is mortuum with the notes EDE FED F. I have provided the latter in my transcription.

31f CS-Pu 1.B.12 (ca.1384), f.136r: See note to MT 10e. The notes between the asterisks are written a third lower in the manuscript source.

31g A comparative transcription of stanza one and the first line of stanza two from 31b-f.

32a Heu pius pastor occidit (L61): F-O 201 (s.xiii), p.220

See note to MT 23.

32b EIRE-Dm Z.4.2.20 (s.xiv), f.59r and GB-Ob Rawl.liturg.d.iv (s.xiv), f.130r: see notes to 29d and 29e respectively. The two manuscript sources provide the same melody and arrangement of note-groups, except that there is no plica on the second syllable ('pius') in the former. The text, not the music, of sts.4 and 5 is given in EIRE-Dm.

32c D-Wa VII.B.203 (s.xiv^2), f.23r: See note to 10d.

32d A comparative transcription of the stanzas common to 32a-c.

33. Heu teneri partus (L63): F-O 201 (s.xiii), p.217

See note to MT 23. For a diagrammatic transcription of this piece in D-Mbs Clm 6264 (s.xi-s.xii), f.27v see MT 47.

34. Hug dulce nomen (L66): F-Pn lat.1154 (s.ix-s.x), f.133r.

See note to MT 1. Notation is provided for the first stanza only.

35. In excelsis tuis (L67): a comparative transcription of:

CH-SGs 390-91 (s.x), p.398 (St.Gall neumes) and
D-KA Reichenau perg.60 (s.xv), f.234v (Gothic notation on a four-line stave).

36a In occasu sideris (L69): I-Fl Pluteo 29.1 (ca.1240), f.350v

See note to MT 7.

36b D-W Helmst.628 (s.xiii mid.), f.108r: See note to MT 19b.

37. Infelices filii (L70): I-Rvat Reg.lat.288 (s.xii-s.xiii), f.63v

See note to MT 2.

38. Infelix ego misera (L71): F-SQ 86 (s.xiv), p.618.

See note to MT 27.

39. Jam moratur (L72): F-O 201 (s.xiii), p.237.

See note to MT 23.

40. Jerusalem, Jerusalem, que (L73): I-Fl Pluteo 29.1 (ca.1240), f.434r

See note to MT 7. A notable feature of the notation of this piece is the plica. Sometimes it is written thus: ♩ , as normally in the conductus from this manuscript with which I am concerned. On other occasions (as marked in the transcription) it is written thus: ♩ .

41. Lamentemus tristissime (L79): F-TO 927 (s.xiii), f.3r.

See note to MT 28.

42. Libram Phebus (L81): A-As 165 (s.xi-s.xii), f.189r

Semi-heighted German neumes; The entire text of eleven stanzas is notated. It is evident that there is some variation from stanza to stanza. I provide a transcription of the first and last stanzas which seem to illustrate the greatest range of difference.

43a Mecum Timavi saxa (L86): F-Pn lat.1154 (s.ix-s.x), f.116r

See note to MT 1. The first stanza and the first six half-lines of stanza two are notated. The following are also provided with neumes: (numbers refer to the text provided in Appendix C).
3.2: 'oriundus' and 'Argentea'; 3.3 'lugere'; 3.4 'civem famosum perdidisti'; 4.5 'nutritus'; 5.2 'pauperum pater'; 6.5 'Dalmatiarum'.

For discussion of this see Chapter Four, p.135.

43b CH-BEsu 394 (s.x), f.iv^{v}: Early French neumes. Only the first two stanzas of the text are given in this manuscript source; only the first of these is notated.

43c A comparison of 45a-b.

44. Mentem meam ledit dolor (L88): F-Pn lat.5132 (s.xiii), f.109r.

Aquitanian notation on a four line stave.

45. Montes Gelboe (antiphon) (L89): A comparative transcription of:

I-Lc 601 (s.xii in.), p.269; F-Pn lat.17296 (s.xii), f.290r; GB-Cu Mm.2.9 (s.xiii), p.303; and GB-WO Cod.F.160 (ca.1230), p.164. On their notation see MT 14.
The phrase 'Quomodo ceciderunt fortes in prelio' is not included in I-Lc 601 (s.xii in.).

46a Montes Gelboe (responsory) (L90): CH-SGs 390-91 (s.x), p.395.

See note to MT 35.

46b A comparative transcription of I-Lc 601 (s.xii in.), p.269; F-Pn lat.17296 (s.xii), f.291r; GB-Cu Mm.2.9 (s.xiii), p.303; and GB-Wo Cod.F.160 (ca.1230), p.165. On their notation see MT 14.

47. O dolor, O patrum (L94): D-Mbs Clm 6264 (s.xi-s.xii), f.27v

German neumes. This planctus includes lines found in 'Heu teneri partus' (L63), the music of which is transcribed in MT 33.

48. O dulces filii (L95): F-Pn lat.1139 (s.xi-s.xiii), f.32v.

Late Aquitanian notation, with one line ruled. There is no clef sign provided. Since this planctus is a trope of the responsory 'Sub altare dei' (Hesb.7713) and is preceded by it in the manuscript I provide a transcription of it. The bracketed section of it ('sub altare dei .... dicebant') is not given; I have taken the music of this from GB-WO Cod.F.160 (1230), p.43. Since the responsory from F-Pn lat.1139 shares broadly the same melody as the three manuscript sources with which I have been able to compare it (I-Lc 601 (s.xii in.), p.57, GB-Cu Mm.2.9 (s.xiii), p.68 and GB-Wo Cod.F.160) I have assumed that it begins on a and that the final is G. However, since 'O dulces filii' begins on a new line which is not preceded by a note-guide the pitch at which it is transcribed is conjectural, to some extent. Since a passage of the responsory 'modicum tempus donec impleatur' appears to be quoted with some modification in it, I have assumed that it begins on c and has a G final. The angel's response to Rachel also begins on a new line which is not preceded by a note-guide. I have assumed that it has a G final, since this is not only in keeping with the tonality of 'O dulces filii', but also seems to be the most musical.

In the manuscript the word versus, which occurs as a rubric in the responsory appears to have been placed in the wrong position. Hence the scribe's versus is presented in square brackets.

49a O felix Bituria (L97): I-Fl Pluteo 29.1 (ca.1240), f.209r

See note to MT 7.

49b D-W Helmst.628 (s.xiii mid.), f.79r: See note to MT 19b.

50. O fratres et sorores (L99): I-Civ CI (s.xiv), f.74r

See note to MT 10b. Stanza 20 is incomplete since the following leaf appears to be missing. I have reconstructed the melody of this from that of stanza 18 since the two begin with the same melodies.

51. O monialis (L103): E-BUlh, no number (ca.1300), f.159v

The notation has been described as 'Franconian with certain idiosyncratic modifications' (NG, 17, p.656); as W.Arlt has shown (see Introduction) several notational features of monophonic examples are unusual, the significance of which cannot be established according to the rules defined by theorists.

52. O mors que mordes (L104): I-Fl Pluteo 29.1 (ca.1240), f.448v.

See note to MT 7.

53. Omne quod est risibile (L110): F-Pn lat.2627 (s.xi), f.17r

Aquitanian notation, with one line ruled. No clef signs are provided; the pitch given in the transcription is therefore conjectural. Note-guides are however provided in the manuscript source. Music is provided for stanza seven only.

54a Omnipotens pater altissime (L111): E-VI 105 (s.xi-s.xii), f.58v

See note to MT 11. The music of the refrain of the final stanza is illegible.

54b F-TO 927 (s.xiii), f.1v: See note to MT 28.

54c D-Wa VII.B.203 (s.xiv^2), f.23r: See note to MT 10d. Stanza 1 only.

54d D-Hls Mus.383 (ca.1320), f.126r: See note to MT 10a. The first stanza only is included in this manuscript source.

54e D-TRs 1973 (ca.1400), p.21: See note to MT 10f. This manuscript source includes only what is normally stanza three of this planctus

54f CS-Pu 1.B.12 (ca.1384), f.135v: See note to MT 10e.

54g NL-DHk 71.J.70 (s.xv), f.162v: See note to MT 29f.

54h F-SQ 86 (s.xiv), p.610: See note to MT 27. I provide this transcription because, although the text is in French, the melody employed is an adapted version of 'Omnipotens pater altissime'.

54i A comparative transcription of 54a-c and 54e-g. The melody given for D-TRs 1973 (ca.1400) is of course that of the normal stanza three, as given in that manuscript source. However as is evident from the other transcriptions of this planctus the melody for each stanza is the same.

55. Omnis in lacrimas (L113): I-Fl Pluteo 29.1 (ca.1240), f.415v.

See note to MT 7. Music is provided for the first of each pair of versicles in this sequence. The text of the second versicle in each case is written out as prose.

56. Organa letitie (L116): A-As 94 (s.xii-s.xiii), f.169r.

German neumes. Each of the eleven stanzas of this song are notated. While the relationship between certain neume groups is relatively clear, and although the same neume figures are used for each stanza, indicating that it is strophic, it is not possible to establish relative pitch precisely. There are no significant differences in the notation from one stanza to the next with the following exceptions: 2.4, 3.4 and 4.4 (second half-line in each case) and 9.4 (first half-line); in each of these there is an extra syllable in the text which is accommodated by an extra note.

57a Pange melos (L121): I-Fl Pluteo 29.1 (ca.1240), f.351r.

See note to MT 7.

57b D-W Helmst.628 (s.xiii mid.), f.109v: See note to MT 19b.

58a Planctus ante nescia (L123): F-Rm A 506 (s.xii), f.94v.

Norman notation on a four-line stave. The entire text is notated.

58b F-EV 39 (s.xiii), f.1v: Norman notation on a four-line stave. The music for each versicle is written out once only with the text of the second of each pair of versicles written out below that of the first. The information applies to F-EV 2 (s.xiii), f.3v, though the following slight variants should be noted: Versicle 2 ('porrige' and 'felix'): no b flat is provided; 'solatium': the distribution of notes is as follows: G GFGFE G G; Versicle 3 (a and b)('clavis' and 'fluit') A not b, though this may be an error since b is given in the same place in versicles 3c and d; 'pena' and 'cruoris': there is no plica; Versicle 5 ('tunc' and 'dummodo': instead of the final plica in this ligature (which begins on b) the notes bA are given.

Versicle 6 ('vulnera' and stipite'): c is given not e; 'cetera' and affigite': the notes of this ligature are as follows: bAbFE;
Versicle 7: 'exanime' and 'peream': no plica;
Versicle 8: 'misera' and 'lumine': the e found in F-EV 39 is plicated; 'terram and 'quomodo' : no plica.
Versicle 10 'est Iesus ad veniam' and 'cuncta lavant crimina': the notes given are as follows: e d efed c b A G;
Versicle 11: 'tante' and 'pendet': no plica.
Versicle 12: 'dampnum': the notes given are as follows: A bc(plicated) GGF.

58c F-Pm 1002 (s.xiii in.), f.235r: French notation on a four-line stave. The entire text is notated.

58d GB-Lbl Additional 36881 (s.xii-s.xiii), f.25r: Northern French notation on a four-line stave. The entire text is notated.

58e D-Mbs Cgm 716 (ca.1430), f.150r: See note to MT 20g. I have transcribed only the melody of the Latin text of 'Planctus ante nescia', of which the first pair of versicles is included. Other melodies of this Marienklage are undoubtedly related to it, but they have often been adapted or ornamented almost beyond recognition. Until other such Marienklagen have been studied in detail it seems premature to pass judgment on the relationship between this piece and 'Planctus ante nescia'.

58f A comparative transcription of 58a-e. The melody of the first of each pair of versicles has been provided. The double cursus section has been omitted. The melody of 'The Prisoner's Prayer' from GB-Lpro 'Liber de Antiquis Legibus' (s.xiii), f.160v, a contrafactum of 'Planctus ante nescia' has also been included.

58g D-Mbs Clm 4660a (s.xiii), f.iv^{r}: See note to MT 31a.

59. Plange Castella (L125): E-BUlh no number (ca.1300), f.160r.

See note to MT 51.

60. Planxit autem David (antiphon) (L128): F-Pn lat.12044 (s.xii in.).

French notation on four lines.

61. Planxit autem David (responsory) (L128a) D-KA Reichenau Perg.60 (s.xv), f.234r.

See note to MT 35.

62a Quid tu Virgo (L134): reconstruction of the melody by R.L.Crocker, from his The Early Medieval Sequence (Berkeley, Los Angles and London, 1977), p.132.

62b GB-Lbl Additional 19768 (ca.968-72), f.18v: St.Gall neumes.

62c CH-SGs 546 (ca.1507-14), p.282: Hufnagel notation.

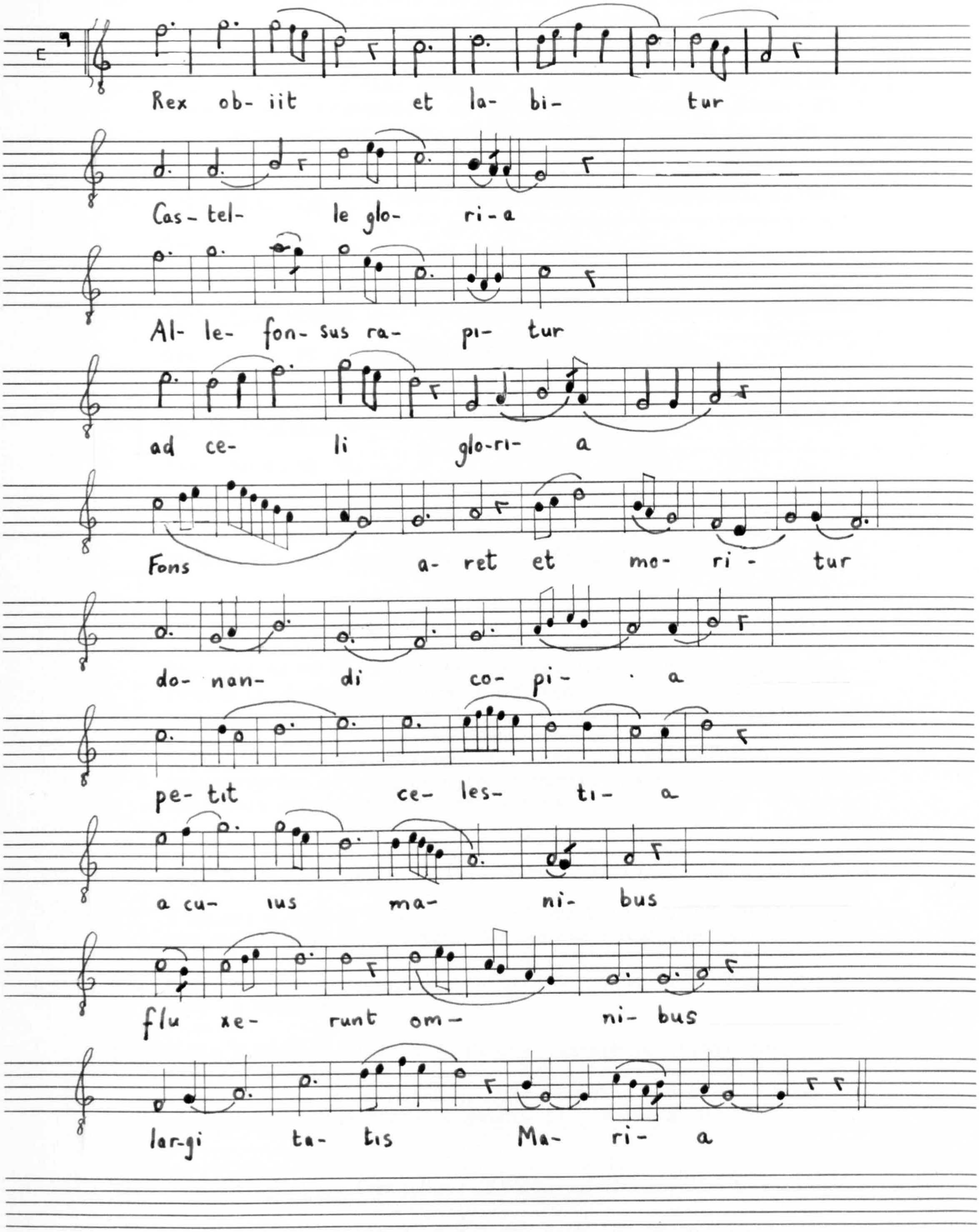


FIGURE TWO

62d D-Mbs Clm 6264 (s.xi-s.xii), f.27v: see note to MT 47. This planctus includes lines found in 'Heu heu heu, quid me (L53), the music of which is transcribed in MT 25.

62e Since the text of this sequence is included in F-O 201 (s.xiii), p.218, I have transcribed it as if it were a single item. It is evident that the music provided is not intended to be in sequence form.

63. Quis dabit capiti (L136): E-BUlh no number (ca.1300), f.159r.

See note to MT 51.

64. Regi regum omnium (L137a): I-Fl Pluteo 29.1 (ca.1240), f.337v.

See note to MT 7. The entire text is set to music.

65a Rex autem David (antiphon) (L139): CH-SGs 390-91 (s.x), p.398.

See note to MT 35.

65b A comparative transcription of I-Lc 601 (s.xii in.), p.275; F-Pn lat.17296 (s.xii), f.290r; GB-Cu Mm.2.9 (s.xiii), p.297 and GB-WO Cod.F.160 (ca.1230), p.165. On their notations see MT 14.

66. Rex obiit et labitur(L140): E-BUlh no number (ca.1300), f.160v

See note to MT 51. This is the only one of the four planctus from this manuscript which is written in the main hand of the book. Each of the others is written in a different hand. Although it seems inappropriate to transcribe these planctus according to the conventions of Franconian notation, I provide such a transcription of this example in Figure Two in order to indicate how words and music could be related.

67a Samson dux fortissime (L141): GB-Lbl Harley 978 (ca.1250), f.1r

A square notation to which tails have been added in certain places. The entire text is notated. I have not noted the tails.

67b D-Sl HB I Asc.95 (s.xiii), f.28r: See note to MT 20b. The entire text is notated.

67c I-PLn I.B.16 (s.xiii ex.), f.28r: square notation. The entire text is notated; it is however incomplete: the last few leaves appear to be missing. The melodies and their formal arrangement often differ markedly from those of MT 67a.

68. Saul et Jonathas (antiphon) (L142): a comparative transcription of

I-Lc 601 (s.xii in.), p.274 and F-Pn lat.12044 (s.xii in.). See notes to MT 14 and MT 60 respectively.

69. Scariotis/Iure quod/Superne (L143): F-Pn fr.146 (s.xiv), f.2r.

Petronian notation. The tenor ('Superne') has to be repeated several times like a ground bass. Certain passages of the motet and triplum could be transcribed in semi-quavers rather than as triplets; for example, the triplum in bar four. However on account of the need for a triplet figure in, for example, bar one, a more balanced rhythmic shape is achieved if the triplet idiom is echoed throughout the piece.

70. Sol eclypsim (L145): I-Fl Pluteo 29.1 (ca.1240), f.451r.

This piece was added to the manuscript some time after a.1252. Unlike other conductus in this manuscript it includes a very distinct number of duplex longs. The entire text is notated.

71. Tu pater qui es (L147):: F-TO 927 (s.xiii), f.6r

See note to MT 28.

72. Turmas arment (L148): I-Fl Pluteo 29.1 (ca.1240), f.431v

See note to MT 7. The entire text is notated.

73a Voce tristi (L153): A-As 94 (s.xii-s.xiii), f.169r

German neumes, written in a different hand to that of 'Organa letitie' (L116) (MT 56), which occupies the same leaf. Although this piece fills in a space left after L116 the scribe has taken care to write the text in a small script and to allow the maximum amount of space for the musical notation. Each stanza, of which there are nine, occupies one line, and is notated.

73b It is thus possible to offer a tentative rendering of the melody, since the neumes seem to be carefully heighted: the intervals appear to be the same for each stanza.

NOTES TO VOLUME ONE

NOTES

Chapter One: Introduction

1. See subsection 1 (a): The planctus and religious drama, references to which (notes 7-47) provide bibliography on this subject.

2. See subsection 1 (b): The planctus and funeral verse, references to which (notes 48-86) provide bibliography on this subject.

3. This is discussed by H.Spanke in 'Über das Fortleben der Sequenzenform in den romanischen Sprachen', ZfrP, 51 (1931), 309-34, and in 'Sequenz und Lai', Stud.Med., second series, 11 (1938), 12-67.

4. See subsection 1 (c): The planctus and European poetic and musical forms, references to which (notes 87-116) provide bibliography on this subject.

5. Details concerning previous editions of planctus melodies are given in Appendix A (Mus.).

6. See especially H.Spanke, Beziehungen zwischen romanischer und mittellateinischer Lyrik, Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, Philologisch-historische Klasse, third series, 18 (Göttingen, 1936).

7. A.Schönbach, Über die Marienklagen. Ein Beitrag zur Geschichte der geistlichen Dichtung in Deutschland (Graz, 1874).
References to verse texts are only provided if they are not listed in Appendix A.

8. N.C.Brooks, 'The Lamentations of Mary in the Frankfurt Group of Passion Plays', JEGP, 3 (1900-01), 415-30.

9. R.Otto, 'Der Planctus Mariae', MLN, 4 (1889), 210-15.

10. C.D.Du Cange, Glossarium Mediae et Infimae Latinitatis, 10 vols (Niort, 1883-87), VI, p.353.

11. K.Young, The Drama of the Medieval Church, 2 vols (Oxford, 1933), I, p.698.

12. E.Wechssler, Die romanischen Marienklagen (Halle, 1893).

13. For discussion and bibliography of the lauda see K.Jeppesen, MGG, 8, 313-23, and J.Stevens and W.F.Prizer, NG, 10, 538-43.

14. A.Linder, Plainte de la Vierge en vieux vénitien (Uppsala, 1898).

15. C.Salvioni, 'Il Pianto delle Marie in antico volgare Marchigiano', Rendiconti della R.Accademia dei Lincei, Classe di scienze morali, storice, filologiche, fifth series, 8 (1900), p.577.

16. A.Långfors, 'Contributions à la Bibliographie des Plaintes de la Vierge', Rlr, 53 (1910), 58-69.

17. F.J.Tanquerey, Plaintes de la Vierge en Anglo-Français (Paris, 1921).

18. F.Ermini, Lo Stabat mater e i pianti della Vergine nella lirica del medio evo (Città di Castello, 1916).

19. W.Fröhlich, De Lamentacione Sancte Marie (Leipzig, 1902).

20. H.Thien, Über die englischen Marienklagen (Kiel, 1906).

21. G.C.Taylor, 'The English "Planctus Mariae,"' MP, 4 (1906-07), 605-37.

22. Young, Drama, I, chapter xvi.

23. Editions of planctus Mariae or of plays with planctus include those by O.Schönemann, Der Sündenfall und Marienklage (Hanover, 1855); E.de Coussemaker, Drames liturgiques du moyen-âge (Rennes, 1860, reprinted 1964); A.Schubiger, Musikalische Spicilegien, Publikationen älterer praktischer und theoretischer Musikwerke, 5 (Berlin, 1876); P.Bohn, 'Marienklage: Handschrift der Trierischen Stadt-Bibliothek aus dem 15. Jahrhd.,' Monatshefte für Musikgeschichte, 9 (1877), 1-2 and 17-24; and G.Kühl, 'Die Bordesholmer Marienklage', Jahrbuch des Vereins für niederdeutsche Sprachforschung, 24 (1898), 1-75 and i-xiv.

24. W.Lipphardt, 'Marienklage und Liturgie', Jahrbuch für Liturgiewissenschaft, 12 (1932), 198-205.

25. W.Lipphardt, 'Studien zu Marienklage: Marienklage und germanische Totenklage', PBB, 58 (1934), 390-444.

26. W.Lipphardt, 'Altdeutsche Marienklagen', Die Singgemeinde, 9 (1933), 65-79.

27. 'Planctus ante nescia' is a lai. On the later lai see D.Fallows, NG, 10, pp.369-72.

28. W.Lipphardt, Die Weisen der lateinischen Osterspiele des 12. und 13. Jahrhunderts (Kassel, 1948).

29. Edited by D.M.Inguanez, 'Un dramma della Passione del Secolo XII,' Miscellanea Cassinese, 12 (1936), 7-36; reprinted with the addition of the Sulmona fragment in the same journal, 17 (1939), 7-55.

30. See notes 39 and 40 below.

31. A.A.Abert, 'Das Nachleben des Minnesangs im liturgischen Spiel,' Die Musikforschung, 1 (1948), 95-105.

32. A.Geering, 'Die Nibelungenmelodie in der Trierer Marienklage', IMSCR, 4 (Basle, 1949), 118-21.
With the publication of E.A.Schuler's Die Musik der Osterfeiern, Osterspiele und Passionen des Mittelalters (Kassel, 1951), which

inventories the contents of liturgical drama, and Easter and Passion plays in Latin, German, French and Czech, comparison between plays has been greatly facilitated.

33. A.Heusler, Deutsche Versgeschichte, 3 vols (Leipzig, 1925-27), II, p.256, cited by Geering.

34. G.Seewald, 'Die Marienklage im mittellateinischen Schrifttum und in den germanischen Literaturen des Mittelalters,' (Unpublished dissertation, University of Hamburg, 1953).

35. H.Wagenaar-Nolthenius, 'Der Planctus Iudei und der Gesang jüdischer Märtyrer in Blois anno 1171', in Mélanges offerts à René Crozet, edited by P.Gallais and Y.-J.Riou, 2 vols (Poitiers, 1966), II, 881-5.

36 H.Wagenaar-Nolthenius, 'Sur la construction musicale du drame liturgique,' CCM, 3 (1960), 449-56.

37. S.Corbin, La déposition liturgique du Christ au Vendredi Saint: sa place dans l'histoire des rites et du théâtre religieux (Lisbon and Paris, 1960), chapter ix.

38. Although the relationship between the Apocryphas and German religious drama was studied by G.Duriez, Les Apocryphes dans le Drame religieux en Allemagne au Moyen Âge, Mémoires et Travaux publiés par des Professeurs des Facultés catholiques de Lille, 10, (Paris and Lille, 1914), the influence of the Apocryphas on the lauda has not been investigated.

39. S.Sticca, The Latin Passion Play: Its Origins and Development (New York, 1970)

40. S.Sticca, 'The Priority of the Montecassino Passion Play', Latomus, 20 (1961), 381-91, 568-74 and 827-39; 'The Planctus Mariae and the Passion Plays', Symposium, 15 (1961), 41-8; 'The Literary Genesis of the Planctus Mariae', Classica et Mediaevalia, 27 (1966), 296-309; and 'The Literary Genesis of the Latin Passion Play and the Planctus Mariae: A New Christocentric and Marian Theology', in The Medieval Drama, edited by S.Sticca (Albany, NY, 1973), 39-68.

41. Wechssler, Marienklagen, and R.de Gourment, Le latin mystique (Paris, 1892)

42. R.Brandel, 'Some Unifying Devices in the Religious Music Drama of the Middle Ages', in Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese, edited by J.LaRue (New York, 1966), 40-55.

43. J.Stevens, 'Music in some Early Medieval Plays', in Studies in the Arts, edited by F.Warner (Oxford, 1968), 21-40. See also 'Medieval Drama', NG, 12, pp.37-8, by the same author.

44. G.Taubert, 'Die Marienklagen in der Liturgie des Karfreitags Art und Zeitpunkt der Darbietung', Deutsches Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte, 49 (1975), 607-27.

45. In addition to the two ceremonies explicitly attached to the liturgy which introduce a planctus Mariae with the phrase si placet (D-Mbs Clm 26947 (s.xv), f.116r-f.117v and a missal of the fourteenth

century from Friuli, noted by J.F.B.M.de Rubeis, Dissertationes Duae (Venice, 1754), both cited by Young) Taubert mentions the following: D-Mbs Clm 9469 (s.xv), f.56r and D-Mbs Lit.408 (s.xv), p. lxxxxviiii.

46. D.G.Hughes, 'The First Magdalene Lament of the Tours Easter Play', JAMS, 29 (1976), 276-83.

47. W.L.Smoldon, NOHM, II, p.189. A transcription of 'O quam magno' and 'Heu me misera' (incomplete) is given in his The Music of the Medieval Church Dramas (London, 1980), p.300.

48. H.Springer, Das altprovenzalische Klagelied (Berlin, 1895)

49. L.F.Clauss, 'Die Totenklagen der deutschen Minnesinger: Herkunft und Wesen ihrer Form' (Unpublished doctoral dissertation, University of Freiburg im Br., 1919).

50. L.Heinemann, 'Ueber Quellen, Entwicklung und Gestaltung den lyrischen Totenklage deutscher Dichter bis zum Ausgang der mittelhochdeutschen Zeit', (Unpublished dissertation, University of Marburg, 1923).

51. R.Leicher, Die Totenklage in der deutschen Epik von der ältesten Zeit bis zur Nibelungen-Klage (Breslau, 1927).

52. A.Jeanroy, La Poésie Lyrique des Troubadours, 2 vols (Toulouse, 1934), II, chapter x.

53. M.H.Hengstl, Totenklage und Nachruf in der mittellateinischen Literatur seit dem Ausgang der Antike (Würzburg, 1936)

54. On the nenia see H.de la Ville de Mirmont, 'La "Nenia"', Revue de Philologie, 26 (1902), 263-71 and 335-48.

55. H.-G.Fernis, 'Die Klage um den toten Herrn', Germanisch-romanische Monatsschrift, 25 (1937), 161-78.

56. P.A.Becker, 'Vom Kurzlied zum Epos', ZfFSL, 63 (1940), 299-341 and 385-444, reprinted in the author's Zur romanischen Literaturgeschichte. Ausgewählte Studien und Aufsätze (Munich, 1967), 183-269.

57. J.Filgueira Valverde, 'El "Planto" en la historia y en la literatura gallega', Cuadernos de estudios gallegos, 1 (1945), 511-606.

58. L.Schrade, 'Political Compositions in French Music of the Twelfth and Thirteenth Centuries', An.Mus., 1 (1953), 9-63 and 409.

59. For discussion and bibliography of the conductus see J.Handschin, MGG, 2, 1615-26; F.Reckow, Handwörterbuch der Musikalischen Terminologie, edited by H.H.Eggebrecht (Wiesbaden, 1972); and J.Knapp, NG, 4, 651-6.

60. G.Vecchi, 'Il "Planctus" di Gudino di Luxeuil: un Ambiente Scolastico, un Ritmo, una Melodia', Quadrivium, 1 (1956), 19-40.

61. H.H.Lucas, 'Pons de Capduoill and Azalais de Mercuor: A Study of the Planh', Nottingham Medieval Studies, 2 (1958), 119-31.

62. C.Cohen, 'Les éléments constitutifs de quelques planctus des Xe et

XIe siècles', CCM, 1 (1958), 83-6.

63. P.Zumthor, 'Étude typologique des planctus contenus dans la Chanson de Roland', in La Technique littéraire des Chansons de Geste, Actes du Colloque de Liège 1957 (Paris, 1959), 219-35.

64. P.Zumthor, 'Les planctus épiques', Romania, 84 (1963), 61-9.

65. J.Chailley, L'École musicale de Saint-Martial de Limoges jusqu'à la fin du XIe siècle (Paris, 1960), pp.117-18, p.123 and p.373. Chailley's belief that these two manuscripts belong to St.Martial de Limoges is not universally accepted.

66. J.Chailley, 'Le Drame Liturgique Médiéval à Saint-Martial de Limoges', Revue de l'histoire du théâtre, 7 (1955), pp.138-9.

67. M.Huglo, 'Une élégie sur la mort de Guillaume le Conquerant', RdM, 50 (1964), 225-9 and 'A Lament for William the Conqueror', MT, 108 (1967), 124-5.

68. Huglo cites (i) Hermann Contract (+ 1054); (ii) Aegidius Zamorensis (s.xiii); and (iii) Adam of Fulda (s.xv). The texts which contain their comments on the D mode are edited by M.Gerbert, in Scriptores ecclesiastici de musica sacra potissimum, 3 vols (St.Blasien, 1784), reprinted 1931), II, p.148; II, p.387; and III, p.356 respectively.

69. V.E.B.Richmond, Laments for the Dead in Medieval Narrative (Pittsburgh, Pa., 1966).

70. A.Hoste, 'Aelred of Rievaulx and the Monastic Planctus', Cîteaux, 18 (1967), 385-98.

71. On the consolatio see note 80 below.

72. S.C.Aston, 'The Provençal planh: I. The lament for a prince', in Mélanges de philologie romane dédiés à la memoire de Jean Boutière (1899-1967), 2 vols (Liège, 1971), I, 23-70; and 'The Provençal planh: II. The lament for a lady', Mélanges offerts à Rita Lejeune, professeur à l'Université de Liège, 2 vols (Gembloux, 1969), I, 57-65.

73. P.Dronke, Poetic Individuality in the Middle Ages: New Departures in Poetry, 1000-1150 (Oxford, 1970), chapter iv.

74. M.Alexiou and P.Dronke, 'The lament of Jephtha's daughter: themes, traditions, originality', Stud.Med., third series, 12 (1971), 819-63. For another view of this poem see W.von den Steinen, 'Die Planctus Abaelards—Jephthas Tochter', Mlat.Jb., 4 (1967), 122-44.

75. A.Adler, 'Das Klagelied', in Grundriss der romanischen Literaturen des Mittelalters, vols 1, 4, 6, edited by H.R.Jauss and E.Köhler (Heidelberg, 1968ff.), VI.1, 288-90, and VI.2, 354-62.

76. J.Szöverffy, Weltliche Dichtungen des lateinischen Mittelalters, I (Berlin, 1970), pp.87-91.

77. S.Van d'Elden, 'Peter Suchenwirt and Heraldic Poetry' (Unpublished doctoral dissertation, University of Minnesota, 1974), chapter iii.

78. M.de Riquer, Los Trovadores. Historia literaria y textos, 3 vols (Barcelona, 1975), I, pp.60-1.

79. D.Rieger, Gattungen und Gattungsbezeichnungen der Trobadorlyrik. Untersuchungen zum altprovenzalischen Sirventes (Tübingen, 1976), pp.271-301.

80. P.von Moos, Consolatio, 4 vols (Munich, 1971-72).

81. M.Alexiou, The Ritual Lament in Greek Tradition (Cambridge, 1974); see also 'The Lament of the Virgin in Byzantine Literature and Modern Greek Folk-Song', Byzantine and Modern Greek Studies, 1 (1975), 111-40 by the same author.

82. R.Woolf, 'The Wanderer, The Seafarer, and the Genre of Planctus', in Anglo-Saxon Poetry: essays in appreciation, for John C.Mc Galliard, edited by L.E.Nicholson and D.W.Frese (London, and New York, 1975), 192-207.

83. C.Thiry, La plainte funèbre, Typologie des sources, fasc.30 (Turnhout, 1978).

84. R.Haas, Die mittelenglische Totenklage: Realitätsbezug, abendländische Tradition und individuelle Gestaltung, Sprache und Literatur, 16 (Frankfurt, 1980); see also her 'The Laments for the Dead', in The Alliterative Morte Arthure, A Reassessment of the Poem, Arthurian Studies II, edited by K.H.Göller (Cambridge, 1981), 117-29.

85. E.Schulze-Busacker, 'La complainte des morts dans la littérature occitane', in Actes du 5e colloque de l'Institut d'Études Médiévales (Montreal, 1979), 228-48.

86. E.Schulze-Busacker, 'Étude typologique de la complainte des morts dans le roman arthurien en vers du 12e au 14e siècle', in An Arthurian Tapestry, essays in memory of Lewis Thorpe, edited by K.Varty (Glasgow, 1981), 54-68.

87. A small number of Latin planctus are included in Spanke's Beziehungen; the Provençal planh is included in a study of the verse forms of Provençal poetry by I.Frank, Répertoire métrique de la poésie des troubadours, Bibl.de l'École des Hautes Études, Sciences, Hist. et philol., 302 and 308, 2 vols (Paris, 1953-57); the few examples of the French plainte funèbre composed before ca.1350 are included in two studies of the verse forms of medieval French poetry by H.Spanke, G.Raynauds Bibliographie des altfranzösischen Liedes, neu bearbeitet und ergänzt (Leiden, 1955), and U.Mölk and F.Wolfzettel, Répertoire métrique de la poésie lyrique française des origines à 1350 (Munich, 1972).

88. For discussion and bibliography of the sequence see B.Stäblein, MGG, 12, 522-49, N.de Goede, The Utrecht Prosarium, Monumenta musiciae neerlandicae, 6 (Amsterdam, 1965), Introduction; R.L. Crocker, The Early Medieval Sequence (Berkeley and Los Angeles, 1977), and R.L.Crocker and J.Caldwell, NG, 17, 141-56.

89. For discussion and bibliography of the lai see U.Aarberg, MGG, 8, 81-7, D.Fallows, NG, 10, 364-76, and note 107 below.

90. F.Wolf, Über die Lais, Sequenzen und Leiche (Heidelberg, 1841).

91. A.Jeanroy, L.Brandin and P.Aubry, Lais et descorts français du

XIIIe siècle: texte et musique, Mélanges de musicologie critique, 3 (Paris, 1901, reprinted 1969).

92. H.Spanke's most important articles on this subject are: 'Fortleben'; 'Sequenz und Lai'; 'Rythmen- und Sequenzenstudien', Stud.Med., second series, 4 (1931), 286-320; 'Zur Geschichte der lateinischen nichtliturgischen Sequenz', Speculum, 7 (1932), 367-82; 'Aus der Vorgeschichte und Frühgeschichte der Sequenz', ZfdA, 71 (1934), 1-39.

93. Spanke discusses the relationship between the lai and instrumental music in 'Sequenz und Lai', p.35.

94. For discussion and bibliography of the estampie see J.Handschin, MGG, 3, 1549-61; his 'Über Estampie und Sequenz', Zeitschrift für Musikwissenschaft, 12 (1929-30), 1-20, and 13 (1930-31), 113-132; and H. van der Werf, NG, 6, 251-8.

95. Spanke discusses the relationship between sequence and instrumental music in 'Sequenz und Lai', p.35.

96. The archaic sequence was first discussed in detail by P.von Winterfeld, 'Rhythmen- und Sequenzenstudien', ZfdA, 45 (1901), 133-49. Further evidence of the early date of archaic sequence composition has been adduced by P.Dronke, 'The Beginnings of the Sequence', PBB, 87 (1965), 43-73, in response to W.von den Steinen's contention that sequence composition began at the earliest around 830: 'Die Anfänge der Sequenzendichtung', Zeitschrift für schweizerische Kirchengeschichte, 40 (1946), 190-212, 241-68; the same journal, 41 (1947), 19-49, 122-62; and Notker der Dichter und seine Geistige Welt, 2 vols (Berne, 1948). Of his several works on this subject see B.Stäblein, 'Einiges Neue zum Thema "archaische Sequenz', in Festschrift Georg.V.Dadelsen zum 60.Geburtstag, edited by T.Kohlhase and V.Scherliess (Neuhausen and Stuttgart, 1978), 352-83.

97. The origins of the repetition principle of sequence composition in the Byzantine kontákion are discussed in 'Vorgeschichte', pp. 19ff.. P.Dronke also comments on it in his 'The Beginnings', pp.62ff..

98. Spanke discusses the non-liturgical sequence in 'Zur Geschichte', pp.366ff., 'Fortleben', pp.316ff., 'Vorgeschichte', p.27 and 'Rythmen', pp.306ff..

99. Spanke discusses these sequence melodies in 'Sequenz und Lai', pp.17ff., and 'Vorgeschichte', pp.3ff..

100. Spanke discusses the absence of programme music in the Middle Ages in 'Sequenz und Lai', p.17.

101. See note 3 above.

102. Sequences in the Cambridge Songs manuscript are discussed in 'Zur Geschichte', p.373, 'Vorgeschichte', pp.3ff., 'Fortleben', pp.313ff., and 'Sequenz und Lai', p.23.

103. 'Sequenz und Lai', p.26.

104. 'Sequenz und Lai', p.30.

105. 'Sequenz und Lai', pp.30-1.

106. G.Vecchi, 'Sequenza e lai', Stud.Med., second series, 16 (1943-50),

86-101, and Pietro Abelardo. I 'Planctus'. Introduzione, testo critico, trascrizioni (Modena, 1951), p.24.

107. J.Maillard, Évolution et esthétique du lai lyrique, des origines à la fin du XIVe siècle (Paris, 1963), and 'Lai, Leich', Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade, edited by W.Arlt, E.Lichtenhahn and H.Oesch (Berne and Munich, 1973), 323-45.

108. B.Stäblein, 'Die Schwanenklage. Zum Problem Lai-Planctus-Sequenz', in Festschrift Karl Gustav Fellerer, zum 60. Geburtstag, edited by H.Hüschen (Regensburg, 1962), 491-502.

109. The rubric of one version of 'Clangant filii', the swan sequence, is prosa per allegoria ac de cigno ad lapsum hominis (F-Pn lat.1121 (s.xi in.), f.196v), thus indicating that it was regarded as an allegory.

110. L.Weinrich, 'Peter Abaelard as Musician', MQ, 55 (1969), 295-312, and 464-86.

111. For Stäblein's reply to Weinrich's criticisms of his article (see note 108) see B.Stäblein, Schriftbild der einstimmigen Musik, Musikgeschichte in Bildern, 3.4 (Leipzig, 1975), p.63, note 638. Here Stäblein argues that Weinrich's assessment of Abelard as an original composer is anachronistic.

112. Weinrich, 'Peter Abelard', 464-86. See also his 'Dolorum solatium, Text und Musik von Abaelards Planctus David', Mlat.Jb., 5 (1968), 59-78.

113. W.Lipphardt, 'Unbekannte Weisen zu den Carmina Burana', Archiv für Musikwissenschaft, 12 (1955), p.129.

114. A.Machabey, 'Les Planctus d'Abélard. Remarques sur le rythme musical du XIIe siècle', Romania, 82 (1961), 71-95. Machabey also discusses the notation of each planctus.

115. Vecchi, 'Sequenza e lai', pp.90ff..

116. F.Ll.Harrison and E.J.Dobson, Medieval English Songs (London, 1979), p.86

117. D.Pearsall, 'The English Romance in the Fifteenth Century', Essays and Studies, 29 (1976), 56-83.

118. Descriptions of the planctus from literary dictionaries or general histories of verse include:
E.Jammers, 'Planctus', MGG, 10, 1325-6.
H.Eggers, 'Marienklagen', Die deutsche Literatur des Mittelalters: Verfasserlexikon, edited by K.Langosch and W.Stammler, 5 vols (Berlin, 1933-55), III, 247-50.
Chailley, L'École, pp.152-4.
H.Fromm, 'Marienklagen', Reallexikon der deutschen Literaturgeschichte, edited by W.Kohlschmidt and W.Mohr, vols I-IV (Berlin, 1958-77), II, 285-8.
J.Maillard, 'Planctus' and 'Planh', Encyclopédie de la Musique, edited by F.Michel, 3 vols (Paris, 1958-61), III, p.454 and p.455.
J.Salvat, 'Planh', Dictionnaire des Lettres Françaises, I, Moyen Âge (Paris, 1964), 600-01.
S.Corbin, 'Teatro Religioso', La Musica, Enciclopedia storica,

edited by G.M.Gatti, 4 vols (Torino, 1966), IV, 619-27.
Dronke, Poetic Individuality, pp.27-9.
Szöverffy, Weltliche Dichtungen, pp.87-91.
'Lamento' and 'Pianto', Dizionario enciclopedico della letteratura italiana, edited by G.Petronio, 6 vols (Bari, 1966-70), III, 316-20 and IV, 352, respectively.
De Riquer, Los Trovadores, I, pp.60-1.
'Lament', Harvard Dictionary of Music, edited by W.Apel, second edition (London, 1970), 461.
J.Maillard, 'Planctus, planh, plainte', Dictionnaire de la Musique: Science de la Musique, Formes, Technique, Instruments, edited by M.Honegger, 2 vols (Paris, 1976), 804-6.
J.Stevens, 'Planctus', NG, 14, 847-8.

119. Corbin, 'Teatro Religioso', p.623.

120. Dronke, Poetic Individuality, pp.27-9

121. Jammers, 'Planctus'.

122. Stevens, 'Planctus'.

123. Maillard, 'Planctus, planh, plainte'.

124. A.C.Spearing, Medieval Dream Poetry (Cambridge, 1976), pp.2ff.

125. P.Lehmann, Die Parodie im Mittelalter (Stuttgart, 1963).

126. D.Norberg, Introduction à l'Étude de la Versification latine médiévale (Stockholm, 1958).

127. J.Saville, The Medieval Erotic Alba: Structure as Meaning (New York, 1972).

128. For discussion and bibliography of the rondeau, see F.Gennrich and G.Reaney, MGG, 11, 867-76 and N.Wilkins, NG, 16, 166-70; on the virelai, see F.Gennrich and G.Reaney, MGG, 13, 1802-11 and N. Wilkins, NG, 20, 1-3; on the ballade, see F.Gennrich and H.Besseler, MGG, 1, 1115-27 and N.Wilkins, NG, 2, 76-8; and on the carol, see J.Stevens, MGG, 2, 856-9 and J.Stevens and D.Libby, NG, 3, 802-13.

129. R.Wellek and A.Warren, Theory of Literature, third edition (London, 1966), p.260.

130. For discussion of the changes in meaning of lai see Maillard, Évolution, pp.24-32; H.Baader, Die Lais: zur Geschichte einer Gattung der altfranzösischen Kurzerzahlungen, Analecta romanica, 16 (Frankfurt, 1966), pp.11-36; and C.Bullock-Davies, 'The Form of the Breton Lay', Medium Aevum, 42 (1973), 18-31.
For similar discussion of romance, see R.Hoops, Der Begriff "Romance" in der Mittelenglischen und Frühneuenglischen Literatur, Anglistische Forschungen, 68 (Heidelberg, 1929).
On the carol, see M.Sahlin, Étude sur la carole médiévale (Uppsala, 1940).

131. J.-P.Sartre calls this 'the progressive-regressive method' in his Search for a Method, translated by H.E.Barnes (New York, 1968), p.135.

132. The classical genres which are most closely related to the planctus

are the encomium and the conquestio. The former is briefly discussed by Cicero (De Inventione, II.lix; De Oratore, II.lv), Quintilian (De Institutio, III.ii), and the author of the Rhetorica ad Herennium (III.vi). The latter is included as an element of peroration in a discussion of the parts of an oration in Cicero's De Inventione (I.lv). However, although the Rhetorica ad Herennium and De Inventione were well-known during the Middle Ages neither De Institutio nor De Oratore were influential before the tenth century. For a discussion of the influence of these works see J.J.Murphy, Rhetoric in the Middle Ages (Berkeley, Los Angeles and London, 1974), chapter III, and L.D.Reynolds and N.G.Wilson, Scribes and Scholars, second edition (Oxford, 1974), chapter III. More important in the Middle Ages were the Exercises of Hermogenes, a classical Greek rhetorician. These were available under the title of Praeexercitamina in a Latin translation by Priscian, and include a section on encomium (Rhetores Latini Minores, edited by C.Halm (Leipzig, 1863), pp.556-7).

133. Geoffrey de Vinsauf's Poetria Nova is edited by E.Faral, Les arts arts poétiques du XIIe et du XIIIe siècle (Paris, 1923), and E. Gallo, The Poetria Nova and its Sources in Early Rhetorical Doctrine (The Hague and Paris, 1971).

134. For an interesting discussion of the purpose of this treatise see P.Dronke, 'Mediaeval Rhetoric', in Literature and Western Civilisation: The Mediaeval World, edited by D.Daiches and A.Thorlby (London, 1973), pp.331-2.

135. Edited by F.N.Robinson, The Works of Geoffrey Chaucer (London, 1937), p.204 (ll.3337ff.). While it is normally accepted that Chaucer had read Geoffrey's Poetria Nova this has not been proven beyond doubt. J.J.Murphy has argued against this idea in 'A New Look at Chaucer and the Rhetoricians', RES, 15 (1964), 1-20. He suggests that Chaucer knew of 'Neustria sub clypeo' from a copy of it in Nicholas Trivet's Annales (1328), noting that it circulated separately from the whole Poetria Nova. For Nicholas Trivet's text and other independent copies see K.Young, 'Chaucer and Geoffrey of Vinsauf', MP, 41 (1943), 172-82.

136. There are three redactions of the Leys d'Amors; the first was written in prose ca.1328-37: Las Flors del Gay Saber, edited by M.Gatien-Arnoult, 3 vols (Toulouse, 1841-43); the planh is discussed in prose in I, p.346 and also in a verse in I, p.362; the second was composed in verse ca.1337-43: Las flors del Gay Saber, edited by J.Anglade (Barcelona, 1926); the planh is described in a verse (p.42) similar in content to the verse in the first redaction; the third was written in prose before ca.1355: Las leys d'amors, edited by J.Anglade, 4 vols (Toulouse, 1919-20); the planh is described in a verse similar in content to the verses of the first two redactions (II, p.183). My discussion is based on the prose text of the first redaction, which however does not differ substantially from the verse descriptions.

137. Edited by J.H.Marshall in The Razos de Trobar of Raimon Vidal and associated texts (London, 1972), pp.95-8; on the planh, p.96.

138. Edited by J.M.Casas Homs in Joan de Castellnou, segle XIV: Obres en prosa (Barcelona, 1969), pp.32ff.; on the planh see p.146.

139. The relationship between the Leys d'Amors and the Compendi is

discussed by A.Jeanroy, Hist.litt., 38 (1941), 103-10.

140. On the dança see Marshall, The Razos, p.138.

141. For a list of thirteenth-century planhs which are contrafacta see Marshall, The Razos, p.138.

142. A Latin Dictionary, edited by C.T.Lewis and C.Short (Oxford, 1879), p.1384; and The Oxford Latin Dictionary (Oxford, 1968-82), p.1387.

143. Lewis and Short, p.1383; and The Oxford Latin Dictionary, p.1387.

144. The occasions on which the word planctus occurs in the Vulgate (including the Apocrypha) are listed in Novae concordantiae Bibliorum sacrorum, edited by B.Fischer, 6 vols (Stuttgart, 1977), III, col.3824, the most famous being perhaps David's lament for Saul and Jonathan.

145. There are some forty-two occasions on which the word planctus occurs in the Vulgate. Just under half of these refer to 'a song of lamentation', associated with a death.

146. This statement is necessarily tentative since no comprehensive medieval Latin dictionary has been published. My evidence is however based on recent scholarship, even if it is, as yet, unable to provide a full picture, that is, Latinitatis Italicae medii aevi ... Lexicon Imperfectum, edited by F.Arnaldus (Brussels, 1939), p.530, Mediae Latinitatis Lexicon Minus, edited by J.F.Niermeyer, (Leiden, 1954-76), p.905, and the card indexes of Mittellateinisches Wörterbuch, edited by O.Prinz (Munich, 1967-) and Novum Glossarium Mediae Latinitatis, edited by F.Blatt (Copenhagen, 1959-) which have been prepared for forthcoming fascicles containing the word planctus. I am grateful to the editors of the latter two for providing me with xeroxes of their card index on planctus. The former of these two dictionaries deals with texts of German provenance; the latter with texts from France. Both include material written between ca.700-1200. The card index on planctus of the Dictionary of Medieval Latin from British Sources, edited by R.E.Latham and D.R.Howlett (London, 1975-), of Lexicon Latinitatis Nederlandicae Medii Aevi, edited by J.W.Fuchs (Amsterdam, 1970-), and of Lexicon mediae et infimae Latinitatis Polonorum, edited by M.Plezi (Kraków, Wrocław and Warsaw, 1953-) were not sufficiently far advanced to be of help at the time of my enquiry. The word planctus is not recorded in A Glossary of Later Latin to 600 A.D., edited by A.Souter (Oxford, 1949), while in the Revised Medieval Latin Word-List from British and Irish Sources, edited by R.E.Latham, second edition (London, 1965) only a later corruption of the word is recorded (p.354).

147. The word planctus often forms part of the phrase 'planxit magno planctu' (see especially Arnaldus, Lexicon, p.530), a phrase which frequently introduces a planctus in the Vulgate (see Fischer, Novae concordantiae, III, col.3824).

148. See Dronke, Poetic Individuality, p.27 and his 'The Beginnings of the Sequence', pp.57-60.

149. Rubrics in the earliest manuscripts containing penitential laments normally describe them as versus, as, for example, F-Pn lat.1154

(s.ix-s.x). One example, 'Anima nimis' (C 1092), is rubricated planctus in F-Pn lat.2373 (s.ix-s.x), f.3r.

150. Examples of planctus ecclesiae include 'Affectat gentis per motivum formale mentis' (W 666), 'Quondam duo gladii simul concordabant' (W 16346) and 'Rogo corde pertractari' (W 16827 and C 40546).

151. For the lament of 'a man in desperation' see F-Pn lat.4880 (s.xiii), f.83r, edited by R.Wilmart, in 'Poèmes de Gautier de Chatillon dans un manuscrit de Charleville', RB, 49 (1937), pp.344-6.

152. For examples of the complaint of Christ see AH, 21, pp.18-20.

153. On the lament of a nun see P.Dronke, Medieval Latin and the Rise of European Love-Lyric, 2 vols (Oxford, 1965), II, p.357, and Poetic Individuality, p.27.

154. The lament of the jilted lover, the complainte d'amor, is discussed by Dronke in Love-Lyric, especially chapters iv and v, and in Poetic Individuality, p.28.

155. Examples of the complaint of a classical personage include that of Dido ('Anna soror ut quid mori' (W 1061 and C 23007) and 'O decus, O Libye regnum' (W 12579)), that of Oedipus ('Diri patris infausta pignora' (W 4511)), that of Tharsia ('O Antioche' (W 1325)), and that of Orpheus ('O Fortuna, quantum est mobilis' (W 12657)).

156. The one example which I have found is 'Homo vide quae pro te patior', (W 8401 and C 7987), a complaint of Christ.

157. The history of medieval spirituality, particularly from the twelfth century, has been studied by such scholars as E.Gilson, La théologie mystique de St.Bernard (Paris, 1947), A.Wilmart, Auteurs spirituels et textes dévots du moyen âge latin (Paris, 1932), R.W.Southern, The Making of the Middle Ages (London, 1953), and J.Leclercq, L'Amour des lettres et le désir de Dieu (Paris, 1957). It remains however relatively incomplete.

158. Not only was meditation on the Passion encouraged as a means of overcoming the sin of pride in such sermon manuals as the Fasciculus Morum (see S.Wenzel, Verses in Sermons, Fasciculus Morum and its Middle English Poems (Cambridge, Mass., 1978)), but it was also regarded by such spiritual leaders as St.Bernard and later by such mystics as Richard Rolle as the novice's first step towards mystical contemplation. The Meditationes Vitae Christi seems to have been particularly influential in the development of the iconography of the Passion, judging by the number of translations of this work, the number of extant manuscripts of it, and the fact that the section on the Passion was circulated separately (see M.J.Stallings, Meditaciones de Passione Christi olim Sancto Bonaventurae Attributae (Washington D.C., 1965)).

159. W.Muschacke, Altprovenzalische Marienklage des XIII.Jahrhunderts (Halle, 1890), pp.41-50. The edition in PL, 182, cols.1133-42 is apparently incomplete. There has been no recent critical edition of this work.

160. For example, 'Omnes qui Jesum amatis' (C 14058 and W 13234) in F-G 49 (s.xv), f.77r and 'Dicat Domina' (C 25494) in I-PEc 1096 (s.xiv), f.138r. Although these are recorded in indexes of verse

they are in fact written in prose.

161. For example, 'Salve mundi salutare' (C 18073 and W 17126) in GB-Lbl Royal 2.A.II (s.xv), f.245v, a Franciscan book containing the hours of the Virgin, hymns and theological tracts; 'Plange fidelis anima' (C 14954) in F-G 49 (s.xv), f.76v, a miscellany of religious and devotional writings; 'Salve meum salutare' (C 18056) in the psalter F-M 565 (s.xiv^2), f.88r (see V.Leroquais, Les Psautiers manuscrits latins des bibliothèques publiques de France, 3 vols (Macon, 1940-41), II, p.285); and 'Virgo plorans filium' (C 34634) in the Book of Hours F-Pn lat.10527 (s.xv), f. 141r (see Leroquais, Les Livres d'Heures manuscrits de la Bibliothèque Nationale, 3 vols (Paris, 1927), I, pp.316-22). However, the existence of the Bergamo planctus Mariae from I-BGc Delta, 2, 20 (a.1472), f.1r, (edited by G.Cremaschi, 'Planctus Mariae', Aevum, 29 (1955), 393-468) indicates that the word planctus continued to be associated with lamentation in the first person until at least the fifteenth century in Italy. This planctus Mariae is a long series of first person laments of the Virgin. There is one for each of the canonical hours, all of which are richly illustrated. I have found another copy of this planctus, also from Italy, in F-Pn lat.1352 (s.xiv ex.), f.180r.

162. There has been no systematic study of the vast corpus of devotional Latin verse normally introduced in manuscripts under the rubric of de compassione or in transfixione beate Mariae Virginis, though Wilmart discusses a large number in Auteurs spirituels. This statement is therefore made tentatively on the basis of my own searches through the main indexes of Latin verse (W and C) and subsequent consultation of manuscripts containing these types of text, in order to ascertain whether they could be termed planctus as defined in this chapter on p.47. H.Barré asserts that the words compassio or transfixio became synonymous with planctus or lamentatio ('Le "Planctus Mariae" attribué à Saint Bernard', Revue d'Ascétique et de Mystique, 28 (1952), 243-66, p.246). However, although there may be some truth in this, his claim is somewhat exaggerated. His evidence is based on the rubrics provided for the items in Ermini's inventory of Latin poems on the 'Stabat mater dolorosa' theme (Lo Stabat, pp.57-89). However of the one hundred and thirty-nine items listed no more than ten are called planctus. There is therefore only limited evidence to support his claim. Moreover, a large number of these rubrics are in fact editorial. For example, Ermini (p.62) calls 'Prolem in cruce pendentem' (C 15565) Planctus b.M.V, the rubric provided by F.J.Mone in Lateinische Hymnen des Mittelalters, 3 vols (Freiburg in B., 1853-55), II, p.143. However it is a meditation on the Passion and does not include any laments of the Virgin. In each of its four manuscript sources it is either untitled or rubricated leccio prima. There is clearly a need for a detailed study of this type of verse, in order to discover its social purpose.

163. F-Pa 160 (s.xv), f.302v (see Leroquais, Les Sacramentaires et les Missals manuscrits des bibliothèques publiques de France, 4 vols (Paris, 1924), III, p.252. The word planctus is also used to describe the hours of the cross in D-KA Reichenau pap.36 (s.xv), f.146r (see Appendix B).

164. The cognates of planctus are: Provençal: planh, plan, plang, plain, planch and plagn; French: plaint, plaing, plaingt, plainet, pleint and plainte; German: klage and klageliet; Italian: pianto; English: plainte and lamentacioun; Spanish: planto and llanto;

Catalan: plant; and Portuguese: pranto.

165. On the Provençal planh etc. see Dictionnaire de la langue des Troubadours, edited by M.Raynouard, 6 vols (Paris, 1838-44), IV, p.553; on the French plainte etc. see Dictionnaire de l'ancienne langue française, edited by F.Godefroy, 10 vols (Paris, 1881-1902), VI, p.189, and Altfranzösisches Wörterbuch, edited by A.Tobler and E.Lommatzsch (Berlin, 1925), VII, col.1040; on the German klage see Mittelhochdeutsches Wörterbuch, edited by G.F.Benecke, W.Müller and F.Zarneke, 3 vols (Leipzig, 1854-61), I, p.832, Mittelhochdeutsches Wörterbuch, edited by M.Lexer, 2 vols (Leipzig, 1872-76), I, col. 1598 and col 1601; on the Italian pianto see Dizionario della Lingua Italiana, edited by N.Tommaseo, 6 vols (Turin, 1929), IV, p.996; on the English plainte and lamentacioun see respectively A Middle-English Dictionary, edited by F.H.S.Stratmann, revised by H.Bradley (Oxford, 1891), p.477, and A Middle English Dictionary, edited by H.Kurath and S.M.Kuhn (Ann Arbor, Michigan, 1956-), VIII, p.636; on the Spanish planto see Tentative Dictionary of Medieval Spanish, edited by R.S.Boggs (Chapel Hill, 1946), p.396; and on the Portuguese pranto see Grande Dicionario da lingua Portuguesa, edited by A.de Morais Silva, tenth edition, 12 vols (Lisbon, 1945), VIII, p.592.

166. Le jeu de Sainte Agnes, drame provençal du XIVe siecle, edited by A. Jeanroy and T.Gerold (Paris, 1931).

167. For a discussion of this see J.Stevens, 'Medieval Drama', NG, 12, pp.42-3.

168. These dates result from the limits which the compilers of the main Latin indexes of verse have observed. For a list of the indexes which I consulted see Appendix A: Abbreviations A.

169. For the results of my bibliographical search for planctus in European languages up to ca.1405 see Appendix A.

170. My study is limited to Latin material both because of the surprisingly large number of extant examples and on account of the importance of providing a basis for comparison with vernacular planctus in a subsequent study.

Chapter Two: The Manuscripts

1. A.Gruijs, 'Codicology or the Archaeology of the book? A false dilemma', Quaerendo, 2 (1972), 87-108.

2. I have found the following especially useful:
   N.R.Ker, Medieval Libraries of Great Britain (Oxford, 1964)
   A.G.Rigg, A Glastonbury Miscellany of the Fifteenth Century (Oxford, 1968)
   B.Bischoff, 'Paläographische Fragen deutscher Denkmäler der Karolingerzeit', Frühmittelalterliche Studien, 5 (1971), 101-34.
   B.Bischoff, Paläographie des römischen Altertums und des abendländischen Mittelalters, Grundlagen der Germanistik, 24 (Berlin, 1979).
   M.B.Parkes, The Medieval Manuscripts of Keble College, Oxford (London and Ottowa, 1979)
   J.Stevens, 'The Manuscript Presentation and Notation of Adam de la Halle's Courtly Chansons', in Source Materials and the Interpretation of Music, edited by I.Bent and M.Tilmouth (in the press)

3. See H.Husmann, Tropen- und Sequenzenhandschriften, RISM, B/V/1 (Munich-Duisburg, 1964)

4. This is not of course an unusual difficulty. It also arises with respect to the manuscripts which contain the works of the troubadours. For an inventory of these see A.Jeanroy, Bibliographie sommaire des chansonniers français du moyen âge (Paris 1918)

5. See LU, p.986 and AM, p.576

6. The other 'histories' were included in the Office from July to November.

7. See, for example, the combinations included in the following manuscripts, discussed briefly in Appendix B: D-BAs lit.23 (s.xii ex.), F-Pn lat.12044 (s.xii in.), F-Pn lat.17296 (s.xii), I-Lc 601 (s.xii in.); these are twelfth-century books from Bamberg, St.Maur-des-Fossés, St.Denis in Paris, and Lucca, respectively.

8. The responsory 'Planxit autem' (L128a) was performed on Saturdays during the month of July at St.Maur-des-Fossés - F-Pn lat.12584 (s.xii/s.xiv) (R.J.Hesbert, Corpus antiphonalium Officii, Rerum ecclesiasticarum documenta, series major fontes, 7-12, 6 vols (Rome, 1963-79), II, p.727). It is however included in the Office of Trinity Sunday in CH-Zz Rh.28 (s.xiii-s.xiv) (Hesbert, Corpus, p.728). The antiphon 'Montes Gelboe' (L89) was performed on this day according to Sarum custom (W.H.Frere, The Use of Sarum, vol I (Cambridge, 1898), p.90); however, in the 'Portiforium of St. Wulstan' - GB-Ccc 391 (ca.1065-66) - probably from Worcester, it was included in the liturgy of the eighth Sunday after Trinity (the ninth after Pentecost) (A.Hughes, The Portiforium of Saint Wulstan, Henry Bradshaw Society, 89-90, 2 vols (Leighton Buzzard, 1956-57), I, p.75).

9. Edited in PL, 93, col.455; and in part by P.Lehmann, Wert und Echtheit einer Beda abgesprochenen Schrift, Sitzungsberichte der Bayerischen Akademie der Wissenschaften, Philosophisch-philogische und historische Klasse, 4 (Munich, 1919), p.5.

10. There has unfortunately been no study of the Historia Regum.

11. The earliest antiphoners include the Office from Advent to Easter only. Occasionally antiphons ex evangelio for the 'Magnificat' are added as an appendage (M.Huglo, 'Antiphoner', NG, 1, p.482).

12. This is suggested by Amalar of Metz, Liber de ordine antiphonarii, lxviii (PL, 105, col.1307).

13. This melody was known as haec est sancta in Aquitanian tropers.

14. See P.Evans, The Early Trope Repertory of Saint Martial de Limoges (Princeton, NJ, 1970), Chapter iii.

15. On St.Gall musical notation see:
E.Cardine, 'Sémiologie grégorienne', Études grégoriennes, 11 (1970), 1-158.
J.Froger, 'L'Épître de Notker sur les "lettres significatives"', Études grégoriennes, 5 (1962), 23-71.
S.Corbin, Die Neumen, Palaeographie der Musik, 1.1 (Cologne, 1977), pp.47-59.
S.Corbin, 'Neumatic Notations', NG, 13, pp.132-4.

16. Edited by von den Steinen, Notker der Dichter, I, pp.8-10.

17. This is indicated by M.Huglo, 'On the origins of the troper-proser', JPMMS, 2 (1979), 11-18.

18. Edited by P.Labbe, Nova Bibliotheca manuscriptorum librorum, 2 vols (Paris, 1653-57), I, p.262.

19. Sigloard's epitaph for Fulk is edited in Poetae, IV, p.176

20. For discussion and bibliography of the term rhythmus see W.Dürr and W.Gerstenberg, 'Rhythmus, Metrum, Takt', MGG, 11, pp.385-95. The term is discussed in more detail in Chapter Seven.

21. See Chapter One, note 62.

22. The Vita Sancti Adalhardi is edited in PL, 120, cols 1507-56.

23. With particular reference to Cluniac practice G.Rowell (The Liturgy of Christian Burial (London, 1977), Chapter iv) gives an account of medieval burial practices. There has not unfortunately been. an extensive study of this subject.

24. See Chapter Seven, note 29.

25. This text, 'Aquilegia gloriosa', is edited in Poetae, II, p.150.

26. Fortunatus's hymn 'Pange lingua gloriosi proelium certaminis' is included in I-VEcap 90 (s.ix ex.), F-Pn lat.1154 (s.ix-s.x), and CH-BEsu 455 (s.x).
'Ad celi clara' (C 107) is included in F-Pn lat.1154 (s.ix-s.x), CH-BEsu 455 (s.x), and F-CF (s.ix ex.- s.xii in.).

27. See Appendix C: L1.

28. C.Brower, Venantii Fortunati carminum, epistolarum expositionum libri XI; accessere Hrabani Marui peomata sacra (Mainz, 1617), p.85.

29. E.DuMéril, Poésies populaires latines antériueres au XIIe siècle (Paris, 1843), p.246, note 1.
E.Dümmler, Poetae, I, p.436, note 2.
B.Bischoff, Mittelalterliche Studien. Ausgewählte Aufsätze zur Schriftkunde und Literaturgeschicthe, 2 vols (Stuttgart, 1966-67), II, p.25.

30. M.Lapidge, 'The Authorship of the Adonic Verses "ad Fidolium" Attributed to Columbanus', Stud.Med., third series, 18 (1977), pp.290-3.

31. 'Loquebantur variis linguiis' is not cited in R.J.Hesbert, Antiphonale missarum sextuplex (Brussels, 1935). K.-H.Schlager, Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts (Munich, 1965), p.137 (melody 149) cites the following as the earliest manuscript sources of this alleluia: F-CHR 47 (s.x ex.), F-Pn lat.1084 (s.x ex.), and CH-E 121 (s.x-s.xi). This alleluia was sung during Pentecost.

32. A.Gastoué, Le graduel et l'antiphonaire (Lyon, 1913), p.266

33. 'Verba mea auribus percipe' is not cited by Hesbert, Antiphonale. Schlager, Thematischer Katalog, p.70 (melody 7) cites the following as the earliest manuscript sources of this alleluia: E-Bc Rip.74.3 (s.x); F-Pn lat.1084 (s.x ex.), I-VB VI.33 (s.x/s.xi), CH-E 121 (s.x-s.xi), and CH-SGs 359 (s.x in.). This alleluia was also sung during Pentecost.

34. Gastoué, Le graduel, p.266

35. B.Stäblein, 'Versus', MGG, 13, cols 1519-25.

36. In the Middle Ages versus could also mean a response like 'Deo gratias', part of a chant like a responsory, and a versicle of a sequence.

37. Stäblein, 'Versus', col.1522.

38. Hesbert, Antiphonale, no.78b, notes that it was included in the following graduals for the Adoratio Crucis: F-Pn lat.17436 (a.860-80), from St.Corneille de Compiègne; and F-Psg 111 (s.ix^2), from Senlis.

39. I have included some but not all of the many manuscripts of 'Pergama' flere' (L122) in this list. Care has however been taken to ensure that each of its different manuscript contexts are proportionally represented.

40. Manuscript catalogues of libraries from Italy and Spain do not seem to be as far advanced or as detailed as those of French, German and Swiss libraries. The political history of both Poland and England was far from stable during this period with the result that much may have been destroyed.

41. On the identity of Golias and Hugh Primas see A.G.Rigg, 'Golias and

other Pseudonyms', Stud.Med., third series, 18 (1977), 65-109.

42. See Chapter Four, Figure 2.

43. The Vita Gauzlini is edited by R.-H.Bautier and G.Labory (Paris, 1969).

44. Bautier and Labory, p.148.

45. There are no clearcut instances of borrowing, but the following extract serves to illustrate the rhetorical nature of the passages in direct speech which the chronicler reports; his use of apostrophe is comparable to that in 'Omnis etas' (L112):

Gloriosus itaque Bolezlauus felicem vitam laudabili fine concludens, cum sciret se debitum carnis universe completurum, tum omnibus suis ad se principibus et amicis undique congregatis, de regni gubernacione et statu secrecius ordinavit, eiusque multa post se mala futura voce prophetica nuntiavit: O utinam, fratres mei, inquit, quos delicate tanquam mater filios enutrivi, que positus in agone nocitura video, vobis in prospera convertantur et utinam ignem sedicionis accendentes Deum et hominem vereantur. Heu, heu, tam quasi per speculum in enigmate video regalem prosapiam exulantem et oberrantem et hostibus, quos sub pedibus conculcavi, misericorditer supplicantem. Video etiam de longinquo de lumbis meis procedere quasi carbunculum emicantem, qui gladii mei capulo connexus, suo splendore Poloniam totam efficit relucentem. ...
(From C.Maleczyński's edition of Chronicae Polonorum in Monumenta Poloniae Historica, new series, II (Kraków, 1952), pp.36-7.)

46. 'Cesar tantus' (L16) is introduced with the words 'Epitaphium eius hoc est' in William of Malmesbury's Gesta regum Anglorum, II.194 (MGH SS, X, p.468).
'Bellatorum' (L15) is introduced as follows in a chronicle from Angers: 'Obiit Guillelmus Rex Anglorum, anno MLXXXVII: Bellatorum'. (See M.Bouquet, Recueil des historiens des Gauls et de la France, 23 vols (Paris, 1738-86; 1806-76), XII, p.479.)

47. 'Huc ades' (L65) is preceded by the following in the Chronicon Sanctae Andreae, III.34 (MGH SS, VII, p.547).

De quibus monachus unus lugubre carmen, sed memoria dignum, metricis versibus composuit, quod nos ob auctoris laudem et lectoris admirationem hic etiam inserere curavimus: Huc ades ...;
the composer of 'Qui habet' (L131) is identified in the Gesta Chuonradi, Chapter 39 (by Wipo)(edited by H.Bresslau in Die Werke Wipos (Hanover and Leipzig, 1915), p.60) as follows: 'pro quo quidam de nostris cantilenam lamentationum fecerat';
and 'Plasmator' (L129) is described as the work of Ralph Glaber in the same author's Historiarum, III.ix (edited by M.Prou (Paris, 1886), p. 82): 'De cujus etiam funere subsequentes iambicos rogatus a fratribus cecini: Plasmator ...'.

48. The Vita Sancti Odilonis is edited in PL, 142, cols 897-940.

49. The De Vita et Martyrio Beati Caroli Boni is edited by H.Pirenne, Histoire du meurtre de Charles-le-Bon, comte de Flandre, par Galbert de Bruges (Paris, 1891).

50. The Vita Caroli comitis Flandriae (by Walter, archdeacon of

Therouanne) is edited in MGH SS, XIV, 283-89.

51. Gesta Chuonradi, Chapter 39 (Bresslau, p.60)

52. H.H.Davis, 'The "De rithmis" of Alberic of Monte Cassino: A Critical Edition', Med.Stud., 28 (1966), p.209.

53. J.Smits van Waesberghe, Expositiones in Micrologum Guidonis Aretini (Amsterdam, 1957), p.56.

54. Edited by J.Smits van Waesberghe, Corpus Scriptorum Musicae, 4 (Rome, 1955).

55. 'Armonicae' (L14) is presented as a letter in B-Br 5576-5604 (s.xii).

56. S.Corbin,('Le Ms.201 d'Orléans. Drames liturgiques dits de Fleury', Romania, 74 (1953), 1-43) argues that this manuscript originated at Blois. R.B.Donovan ('Two Celebrated Centres of Medieval Liturgical Drama: Fleury and Ripoll', The Medieval Drama and its Claudelian Revival, edited by E.C.Dunn, T.Totitch and B.M.Peebles (Washington, 1970), 41-51) argues that it originated from Fleury on account of links between Winchester and Fleury.

57. J.B.Fuller, Hilarii Versus et Ludi (New York, 1929), pp.10-16.

58. I am grateful to Dr.S.Rankin for drawing this to my attention. For her study of the development of the visitatio sepulchri ceremony see her 'The music of the medieval liturgical drama in France and England (unpublished doctoral dissertation, Univ.of Cambridge, 1981).

59. 'Heu ... quid' (L53) is derived from 'Quid tu Virgo' (L134);
'Planctus matrum' (L124) is derived from 'Misit Herodes innocentum' (C 11620);
'O dulces innocentum' (L96) is derived from 'Celsa pueri' (C 2747).

60. The following are liturgical books: CH-Zz Rh.18 (s.xiii)
D-Ngm 22923 (s.xiii)
D-W novi 309 (s.xiii)
E-Mn Vitrina 20,4 (ca.1130-38)
E-VI 105 (s.xi-s.xii)
F-T 792 (s.xiii ex.)

61. The following are playbooks: D-Mbs Clm 4660a (s.xiii)
F-Pn lat.11331 (s.xii)

62. The following are religious miscellanies: A-KLA Perg.32 (s.xiii)
A-KN 574 (s.xiii)
CH-E 300 (s.xii-s.xiii)
CS-Pu 1.B.12 (ca.1384)
D-Mbs Clm 4660 (ca.1220-30)
F-O 201 (s.xiii)
F-TO 927 (s.xiii)

63. Young, Drama, I, p.432.

64. Young, Drama, I, p.518.

65. Young, Drama, I, p.536.

66. P.Delhaye, Le microcosme de Godfroy de S.Victor, 2 vols (Lille, II, pp.253-4.

67. For example, F-EV 2 (s.xiii) and F-EV 39 (s.xiii), from Notre-Dame de Lyre; and F-Rm A 506 (s.xii) and F-Rm O 68 (s.xv), from St.Ouen de Rouen.

68. See Chapter One, note 110.

69. See W.Apel, Gregorian Chant (Bloomington and London, 1958), p.377, and F.Ll.Harrison, Music in Medieval Britain (London, 1958), p. 67.

70. F-Rm Y 224 (s.xiii-s.xiv) and F-Rm A 499 (s.xiv).

71. M.Huglo, 'Abélard, poète et musicien', CCM, 22 (1979), p.360.

72. Dronke, Poetic Individuality, p.132.

73. GB-Ob Bodley Additional A 44 (s.xiii in.-s.xv) and GB-Ob Rawl.C 510 (s.xiii^2).

74. F-Pn lat.4880 (s.xiii) and F-Pn lat.3639 (s.xv-s.xvi); and D-KA Reichenau pap.36 (s.xiv^2-s.xv^1).

75. D-Mbs Cgm 716 (ca.1430).

76. See Chapter One, note 45.

77. F-Pn lat.4880 (s.xiii).

78. D-Mbs Cgm 716 (ca.1430), Clm Mbs Clm 19414 (s.xv), D-DO A.III.22 (s.xv^2), and H-ERe 772-4 (s.xv).

79. I-Pc C55 (s.xiv), and I-Pc C56 (s.xiv).

80. See K.H.Schlager, 'Cantiones', in Geschichte der katholischen Kirchenmusik, edited by K.G.Fellerer (Kassel, 1972), pp.286-93.

81. See Chapter Four, note 41.

82. J.J.Murphy ('A New Look at Chaucer and the Rhetoricians') argues that Geoffrey de Vinsauf was little known in fourteenth-century English schools, and suggests that Chaucer derived his knowledge of 'Neustria sub clypeo' (L93) from versions of it which circulated independently of the Poetria Nova. However, it should be noted that his evidence is based primarily on a copy of this poem in Nicholas Trivet's Annales (1328), and on documentary evidence about the teaching of rhetoric in Oxford. He does not consider the numerous manuscripts containing the Poetria Nova, a significant number of which are from England, for example, GB-Gu Hunt.511 (s.xiii in.). The dating and provenance of these still remains to be investigated.

83. The Monte Cassino annals are edited in MGH SS, XIX, 321-86.

84. The Gesta Friderici are edited by G.Waitz (Hanover, 1872).

85. R.Falck, The Notre Dame Conductus: A Study of the Repertory (Henryville, Ottowa, Binningen, 1981), pp.34 ff..

86. The section of GB-Ob Bodley Additional A 44 which includes 'Omnis in lacrimas' (L113), 'Jerusalem, Jerusalem' (L73) and 'Da plaudens' (L23) is dated s.xiii in.. 'Neustria sub clypeo' (L93) is however an addition of s.xv.

87. According to R.Falck ('New Light on the Polyphonic Conductus Repertory in the St.Victor Manuscript', JAMS, 23 (1970), 315-26) the compiler of I-Fl Pluteo 29.1 (ca.1240) derived the second terminal cauda of 'O felix' (MT 49a) from F-Pn lat.15139 (s.xiii mid.), f.280v-f.281r (provenance unknown). This Falck believes points to the influence of other repertories on the Parisian Notre Dame compilers.

88. E.H.Sanders, 'The Medieval Motet', in Gattungen der Musik, p.548.

89. Young, Drama, I, p.421.

90. See Appendix A: Introduction.

Chapter Three: Poetic Form and Metre

1. A close relationship between form and content is often characteristic of classical genres.
The following have been of particular value in the study of medieval Latin form and metre:
W.Meyer, Gesammelte Abhandlungen zur mittellateinischen Rythmik, 3 vols (Berlin, 1901-36).
H.Spanke, Beziehungen.
D.Norberg, Introduction à l'Étude de la Versification latine médiévale
C.Mohrmann, 'Le latin médiéval', CCM, 1 (1958), 265-94.
A.Kabell, Metrische Studien II (Uppsala, 1960).
J.Chailley, 'Essai sur la formation de la versificaation latine d'accent au moyen âge', Medium Aevum, 29 (1960), 49-30.
D.S.Raven, Latin Metre (London, 1965).
D.Norberg, Manuel pratique de latin médiévale (Paris, 1968).

2. I use prosa to refer to the patterned prose style of the early ecclesiastical sequence. It might best be termed Kunstprosa; on this see:
E.Norden, Die antike Kunstprosa (Leipzig and Berlin, 1918)
K.Polheim, Die lateinische Reimprosa (Berlin, 1925)
M.Nicolau, L'origine du cursus rythmique et les débuts de l'accent d'intensité en latin (Paris, 1930)

3. For a useful summary of the various theories of the origins of medieval latin syllabic verse see Norberg, Introduction, Chapter vi.

4. This is proposed by D.Norberg, 'L'origine de la versification latine rythmique', Eranos, 50 (1952), 83-90.

5. Chailley ('Essai', p.49) calls it 'la versification latine d'accent'; Norberg (Introduction, p.87) calls it 'la versification rythmique'; Meyer (Gesammelte Abhandlungen, I, p.41) calls it 'die rythmischen Verse'. 'Rythmique' and 'rythmische' are synonymous with 'accentual' and 'versification d'accent'. Both Meyer (Gesammelte Abhandlungen, III, pp.130ff.) and Norberg (Introduction, p.86) make it clear that their use of the word 'rhythmic' is not to be confused with the term rhythmus. On the latter see Chapter Two, note 20.

6. This is discussed in detail by Norberg, Introduction, pp.88ff..

7. The question of accent patterns is discussed in more detail in Chapter Six. This is a complex issue which is not made easier on account of the fact that pronounciation of Latin in the Middle Ages changed through time and often varied from region to region.

8. Meyer's notation is similar to that of Norberg except that he uses the signs - u and u - to denote a paroxytone (p) and proparoxytone (pp), respectively. Their method of analysis differs from that normally employed for verse in romance languages, a method often applied to medieval Latin verse. Here a final weak syllable is

not included in the syllable count, but indicated by an apostrophe.

9. See Chapter Two, p. 63.

10. On the early hymn see Apel, Gregorian Chant, pp.421-9.

11. See Norberg, Introduction, Chapters v and vi.

12. For the text of 'Pange lingua gloriosi proelium certaminis' see F.J.E.Raby, The Oxford Book of Medieval Latin Verse (Oxford, 1959), p.74.

13. For the text of 'Ut queant laxis' see Raby, Latin Verse, p.87.

14. For the text of 'Aeterne rerum conditor' see Raby, Latin Verse, p.8.

15. Norberg, Introduction, pp.94ff..

16. For the text of 'En adest Caesar pius et benignus' (quoted by Norberg) see Poetae, I, p.529.

17. For the text of 'Terra marique victor honorande' see Poetae, I, p.578.

18. See Norberg, Introduction, p.95

19. On the treatment of the Sapphic stanza by Catullus and Horace see Raven, Latin Metre, p.144.

20. For the text of 'Ad celi clara' see Poetae, I, p.147.

21. Norberg, Introduction, p.154.

22. Chailley ('Essai', p.56) classifies 'A solis' (L1) as a 'néo-sapphique d'accent'.

23. See W.Meyer, Die Preces der mozarabischen Liturgie, Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, Philologische-historische Klasse, new series, 15 (Göttingen, 1914-17), no.79; Spanke, Beziehungen, pp.53-6; and Norberg, Introduction, pp.154ff..

24. As P.A.Becker ('Der Planctus auf den Normannenherzog Wilhelm Langschwert (942), ZfFSL, 63 (1939), p.197) points out, the opening lines of this planctus echo the first line of the hymn 'Ut queant laxis', written by Paul the Deacon (+ 799) in Sapphic stanzas.

25. Assonance on 'a' and 'e' is especially noticeable in the first few lines of 'Mecum Timavi' (L86).

26. See Chapter Two, note 18.

27. CH-BEsu 455 (s.x) and CH-BEsu 394 (s.x)

28. F-Pn lat.1154 (s.ix-s.x)

29. NL-DHk 830 (s.ix)

30. A-Wn 891 (s.x)

31. For the text of Notker's 'Haec est sancta solemnitas solemnitatum' see von den Steinen, Notker der Dichter, I, p.42.

32. For the text of 'Haec est sancta solemnitas diei' see AH, 53, p.381.

33. See R.L.Crocker, The Early Medieval Sequence (Berkeley, Los Angeles and London, 1977), Chapter vii; von den Steinen, Notker der Dichter, II, p.546; and A.Hughes, Anglo-French Sequelae, Plainsong and Medieval Music Society (Burnham, 1934, reprinted 1966), p.44.

34. Crocker, The Early Medieval Sequence, p.43 et passim.

35. I raise this issue in the light of C.Hohler's review (JPMMS, 2 (1979), 65-7) of Crocker's The Early Medieval Sequence. Here Hohler casts doubt on the view that the St.Gall sequence repertory was directly indebted to the Aquitanian repertory.

36. Spanke, Beziehungen, p.53.

37. See the notes to the text edited in Poetae, III, pp.45ff..

38. See Chapter One, p.22ff..

39. I have classified 'Luget mundus' (L83) as strophic; it survives in Alberic of Monte Cassino's treatise on verse in which he cites examples of the different metres he is discussing. The other examples are all the first stanzas of strophic hymns. It therefore seems reasonable to assume that 'Luget mundus' (L83) was also strophic, and that the rest of the text has simply not survived.

40. For example, 'Flete viri' (L44), 'Carole tu' (L17), and 'Huc ades' (L65).

41. In the third line of stanza one of 'Heu eheu' (L49) the final accent of the first half-line does not conform to the normal pattern. Since it is clearly the only exception I have regarded it as a minor irregularity.

42. Meyer, Gesammelte Abhandlungen, I, 41-192.

43. Norberg, Introduction, pp.113-17.

44. Norberg, Introduction, p.114.

45. On these four metres see Norberg, Introduction, p.137, p.152, p.118, and p.117, respectively.

46. Norberg, Introduction, p.157.

47. For the text of 'Adtende rex piissime' see Poetae, V, p.494.

48. Meyer, Preces, no.61.

49. For the text of 'Christe, preces intellege, Romam tuam respice' see Poetae, V, p.494.

50. The two other metres new to this period - 10pp and (6p + 6p) - are discussed by Norberg, Introduction, p.153 and p.159, respectively.

51. It should not however be forgotten that the archaic sequence is written in verse. The earliest example of this type, 'Rex caeli',

has been dated s.ix[1] by Dronke ('The Beginnings', p.47).

52. See Chapter One, note 98.

53. The adonean verse and 'Floriacensis' (L45) are discussed by M.Lapidge, 'The Authorship of the Adonic Verses "ad Fidolium"', 249-314.

54. See R.L.Lattimore, Themes in Greek and Latin Epitaphs (Urbana, (1962).

55. The hexameter is also associated with epic verse and the elegiac couplet with the verse epistle.

56. See Appendix D, note to MT 6a.

57. 'Tu pater' (L147) is from an Easter play (F-TO 927 (s.xiii)) and 'Heu ... quid' (L53) is from a play of the Holy Innocents (F-O 201 (s.xiii)). I have classified the latter as prose since although it is taken from the sequence 'Quid tu Virgo' (L133) it is effectively treated as prose in this play.

58. Whether 'Quis dabit' (L136) is to be regarded as a slight modification of Jeremiah 9.1, and thus as a lament for the dead at the destruction of Jerusalem during biblical times, or as an allusion to more recent events at Jerusalem is an open question. I have assumed the latter, owing to the differences between this text and that of the Vulgate.

59. Norberg, Introduction, p.151 and p.187; Meyer, Gesammelte Abhandlungen, I, p.165.

60. That is, (4p + 6pp), 8pp, 10pp, and 7pp. See notes 14, 45 and 50.

61. 'Cum venissem' (L21) and 'Omnipotens' (L111) belong to what W. Meyer has called the Zehnsilberspiel (Fragmenta Burana (Berlin, 1901), p.81, pp.106-20). Also included in this are stanzas of other lengths, of which 'Heu nobis' (L60) is one. For a critical assessment of Meyer's theory see Young, Drama, I, pp. 677-82; and H.de Boor, Die Textgeschichte der lateinischen Osterfeiern (Tübingen, 1967), pp.348-62.

62. As is well-known the visitatio sepulchri ceremony was originally made up of prose texts, many of which were liturgical chants. In contrast to this Easter ceremony the plays of Lazarus from F-Pn lat.11331 (s.xii) and F-O 201 (s.xiii) are entirely written in verse. Interestingly the former approaches the formal complexity of the lai. Unfortunately, however, it does not survive with music.

63. Another type of formal inventiveness displayed by poets of this period is the writing of contrafacta, for example 'Pange ... detestando' (L118), which is modelled on Fortunatus's 'Pange lingua gloriosi lauream certaminis'. This subject is dealt with in more detail in the next section of this chapter.
It is possible that 'Alabaustrum' (L10) is a contrafactum of 'Dum Philippus' (L32). Although its rhyme scheme differs, it is made up of the same number of lines per stanza, in the 7pp metre, and

contains the phrase 'dum Philipphus expirat' in line 3 of the first stanza (cp. 'Dum Philippus moritur' (L32)).

64. Spanke (Beziehungen, pp.80-1) draws attention to these difficulties.

65. For example: 'Plange planctu' (L126) lines 26-9 (7pp) and lines 44-5 (6p).

66. See Spanke, 'Zur Geschichte', pp.373-6.

67. There is some uncertainty as to what type of sequence 'Flere libet ac' (L40) is. Were it not for the fact that the metre employed changes in the sixth pair of versicles (and subsequently) one might deduce that it is a strophic sequence, or even a strophic song. (Unfortunately it does not survive with music). Since the same stanza form is used in the opening versicles it might seem more logical to classify it as a lai. However, every pair of versicles is slightly different, even if it is only in the number of syllables in the last line: the formal shape of this piece thus depends on repetition with contrast. This is, however, on a very small scale, compared to the constant formal variety of the versicle unit of the lai.

68. This sequence derives some of its sound contrasts from alliteration. for example, 6a lines 1 and 2, and 6b lines 1 and 2. Alliteration is also employed in other examples from this period and used for different types of effect, for example:

L37: 1a Expirante primitivo
probitatis fomite
laus expirat, adopitivo
carens laudis capite.
splendor vite singularis,
flos marcescens militaris ...

L113: 2a O dies lapide
nigro notabilis,
qua suo flebilis
privatur preside
Campania,
lugeat ecclesia
vidua presidio,
clerus patrocinio,
milites stipendiis,
pauperes suffragiis,
Frantia consilio.

It is possible that the poet heard each of these lines as a half-line and imitated the Germanic alliterative technique.

69. This generalisation may seem rather sweeping. There are clearly instances of disyllabic rhyme, for example, 'Abrahe proles' (L4) 2a and 2b. However, although Abelard begins this series of versicles with disyllabic rhymes he does not sustain it in 2c.

Here the rhyme sounds are -itum and -ium. These clearly assonate and employ homoeoteleuton, but they are not exactly the same sounds. In the first versicle of this example the end sounds assonate: -ata and -ara. One would expect a similar type of sound play in the two other versicles of this section. In the third (1c) this is indeed the case; however in the second (1b) the endings are -ina and -eda. It seems likely that Abelard is using both disyllabic rhyme and assonance, but not with the systematicity which is evident in other lais like 'Planctus ante nescia' (L123). This subtle deployment of sound is exceptionally difficult to notate, especially when most lais contain more rhyme sounds than there are letters in the alphabet. I have clearly oversimplified Abelard's use of sound. However, this note should serve to indicate that his treatment of sound patterns is far from unskilful.

70. For example, 'Infelices filii' (L70), versicles 1a and 1b; 'Ad festas' (L6), versicles 6a and 6c; 'Abissus vere multa' (L2), versicles 2a and 2b; 'Abner fidelissime' (L3), versicles 2a and 2b; and 'Dolorum solatium' (L30), versicles 1a-1d.

71. How 'bouncy' these rhythms are is largely a matter of interpretation. Although the accents of the first two lines alternate regularly one cannot determine whether each accent had quite the same intensity. The problem can be summed up with reference to William Blake's 'The Lamb'. It is syllabically regular (provided 'called' is pronounced as two syllables); the first and last couplet of each stanza consist of six syllables, and the rest of seven (with respectively three and four stresses). A child speaking this poem for the first time inevitably delivers it as if all the stressed syllables should have the same emphasis and as if the stresses should be pounded out in a regular pulse. Thus the stresses on 'Gave thee life, & bid thee feed' will be reiterated with equal intensity in 'By the stream & o'er the mead', and so on, regardless of the fact that not all the stressed words have the same significance, and with confident indifference to the mood of the poem. Ultimately the problem is one of deciding whether Blake conceived the poem syllabically, or in lines of three- or four-line stresses (and if the latter is the case, whether stress was to be treated as a regular pulse).

72. See Chapter One, p.39.

73. The most obvious exceptions are:

5p + 5p	'Abrahe' 1a-c	cp. 'Planctus ante nescia' 5a-b
4p + 4p + 6p	'Abrahe' 3a-b	
4 + 5pp	'Infelices' 3a-b	
7pp + 5pp	'Ad festas' 8a, 8b	
5pp + 8pp + 4p	'Abissus' 3a-c	
7pp + 4p	'Abner' 5a, 5d	
7 + 4p	'Abner' 5b-c	cp. 'Samson dux' 5a-b

74. For an analysis of the verse forms of the St.Martial repertory see H.Spanke, 'St.Martialstudien', ZfFSL, 54 (1930), 282-317 and 385-422, and the same journal, 56 (1932), 450-78.

75. For the text of 'Sacris sollemniis' see AH, 50, p.387. For Norberg's discussion of its metre see his Introduction, p.100.

76. See Lehmann, Die Parodie, p.12.

77. For the text of 'Vexilla regis prodeunt' see Raby, Latin Verse, p.75.

78. Insofar as a great many forms and metres of medieval Latin syllabic verse can be said to be imitations of existing structures they could loosely be described as contrafacta. However, in each of these examples there is an explicit allusion (in the opening line of each text) to its model.

79. A great many examples of Marian devotional poetry based on the 'Stabat mater dolorosa' stanza are included in AH, 15 and 46.

80. I have classified 'O jam Christi' (L27) as a sequence on a account of the change in stanza shape in the last two stanzas. It may however be through-composed.

81. Héu, héu! vírgineus flós!
Héu! natúre pulchérrima dós!
Héu! víx cépit ésse,
et trahitur écce ad non ésse!

82. Norberg, Introduction, p.187

83. The other motet 'Doleo'/'Absolon'/unknown (L29) is based on excerpts from the prose texts of the antiphons 'Doleo super te' (L27) and 'Rex autem David' (L139). See Chapter Four, Figure 6.

84. The term is that of C.Lévi-Strauss, La pensée sauvage (Paris, 1962), pp.26ff..

Chapter Four: Melodic Mode, Form and Style

1. See Chapter One, p.12 and pp.28-9.

2. For a brief discussion of this see Appendix D: Introduction. Throughout this chapter references are given to the musical transcriptions in Appendix D; the latter are numbered according to their alphabetical order and preceded by the letters MT (Musical Transcription). Should the reader then wish to consult the text in Appendix C the general reference number of every example is given after the heading of each musical transcription.

3. I use 'through-composed' of melodies which are neither sequences nor strophic. Some are oda continuata, but others include melodic repetition. The term 'non-strophic' could also be used except that strictly speaking it can also be applied to sequences.

4. On the oktōēchos system see:
J.Claire, 'L'Évolution modale dans les répertoires liturgiques occidentaux', Revue grégorienne, 40 (1962), 196-211; 229-245.
J.Claire, 'Les Répertoires liturgiques latins avant l'octoechos. I. L'office férial romano-franc', Études grégoriennes, 15 (1975), 5-192.
J.Claire, 'Vue d'ensemble sur le chant grégorien', Études grégoriennes, 16 (1977), 173-92.

5. This is discussed in detail by M.Huglo, Les Tonaires; inventaire, analyse, comparaison (Paris, 1971).

6, R.L.Crocker, 'Musica Rhythmica and Musica Metrica in Antique and Medieval Theory', Journal of Music Theory, 2 (1958), 2-23.

7. For example, in the Dialogus de musica, edited in Gerbert, Scriptores, I, p.259.

8. For example, in Guido of Arezzo's Micrologus, Chapter xiii.

9. For example, in the Musica (anonymous), edited in Gerbert, Scriptores, I, pp.337ff..

10. In this paragraph I am much indebted to I.R.Parker, 'Troubadour and Trouvère Song: Problems in Modal Analysis', Revue Belge de Musicologie, 31 (1977), 20-38.

11. Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheo, edited by E.Rohloff (Leipzig, 1972), p.152, lines 14-33.

12. See Chapter Three, notes 10 and 14. See also B.Stäblein, Die mittelalterlichen Hymnenmelodien des Abendlandes: Hymnen I, Monumenta Monodica Medii Aevi, 1 (Kassel, 1956).

13. Amalarius, Liber de ordine antiphonarii, Prologue (PL, 105, col.1244).

14. Apel, Gregorian Chant, p.513.

15. Compare phrase 7 of 'Doleo super te' (R)(MT 28) and phrase 7 of 'Planxit autem' (R)(MT 61).

16. For an analysis of the 'main melodies' of responsories used in the Sarum rite see W.H.Frere, Antiphonale Sarisburiense, 3 vols (London, 1901-15) republished in 6 vols (Farnborough, 1966), I, pp.3-61.

17. Crocker, The Early Medieval Sequence, p.377.

18. It is not possible to go into detail about the subject of the relationship between the sequence and the alleluia. For a list of Notker's sequences which have a confirmed relationship with an alleluia see Crocker, The Early Medieval Sequence, pp.12-13: less than half are related to an alleluia.

19. See Apel, Gregorian Chant, pp.455-8.

20. See the table outlining 'Modal Classification and Distribution' in Apel, Gregorian Chant, p.137; the majority of antiphons have a G or D final; the majority of responsories have a G final. Harrison (Harrison and Dobson, Medieval English Songs, p.83) notes that the vast majority of sequences and lais have a G or D final.

21. For example, 'A solis' (MT 1): phrases 2, 6, 8, 9, 11, 13, 15, 17.
'Hug dulce' (MT 34): phrase 7.
'Mecum Timavi' (MT 43a): phrases 2, 5, 7, 8, 9.

22. For example, 'A solis' (MT 1): phrases 1 and 14.
'Mecum Timavi' (MT 43b): phrase 1.

23. See Frere, Antiphonale Sarisburiense, I, p.55.

24. For example phrase 2 of 'Montes Gelboe' (R) (MT 46b:A) begins in a manner similar to melody F4, one of the melodies typical of responsories in the eighth mode (Frere, Antiphonale Sarisburiense, I, p.53)

MT 46b:	A:	F	Ab	AG	FG	GGFG	FGFED	GF	GFFD	FE	FG	GAcAAG		
F^4:		F	AbAAG										cccbcbAGAGAGFGF	

25. R.L.Crocker ('The Sequence', Gattungen der Musik, 269-322) draws attention to sequences which are typified by the 'rhapsodic' swirl' characteristic of melismas, and others which rely much on the repetition of motives.

26.

Title / Crocker, The Early Medieval Sequence		Versicle	A	c	b	c	A	G	F	G	G
'Laudes deo'	(pp.32-3)	5a	A-	dae	ma-	les-	va-	sor			
		8	nunc	et	in	sae-	cu-	la			
'Nunc exultet'	(pp.96-7)	1		-dus	qui-	a	ho-	di-	e	vic-tor	
		4a	blan-	de	af-	fa-	tur	lo-quens		il-lis	
'Rex omnipotens'	(pp.190-1)	1		-tens	di-	e	ho-	di-	er-na		
		2a	-phal-	li	re-demp-		to	po-ten-ti-	a		
	(and 5, 7, 8, 12, & 13.)										

27. 'Laudes deo', versicle 3:
G D E F G AG F G G
'Misit huc natum suum in terras'

28. See Excursus One, EX.D.

29. See Chapter One, note 108.

30. See note 19. The sequence melody Berta vetula is also typified by the repetition of short motives. It survives with the text 'Arce summa' (AH, 40, p.60), and is found in manuscripts from Winchester (GB-Ob 775 (s.xi in.), f.128v and f.174v); from Brittany (F-CHR 47 (s.x ex.), f.62r); and from Aquitaine (F-Pn lat.1084 (s.x ex.), f.209r and f.325r, F-Pn lat.1118 (a.987-96), f.141v and 241v, and F-Pn lat.1138 (s.xi), f.125r). I am grateful to Dr.David Hiley for drawing my attention to this.

31. S.K.Rankin ('The Mary Magdalene Scene in the 'Visitatio Sepulchri' Ceremonies', Early Music History, 1 (1981), p.240) comments on this cadence figure as follows: 'This cadence, in which the accent is on the note lower than the final, is typical of Gallican chant, as opposed to Roman chant in which the accent usually falls on the note above the final.'

32. F-Pn lat.1240 (ca.923-4). Otherwise this melody is known as eia musa. The differences between planctum and eia musa strongly suggest that the former has been adapted or that it is a quite different melody.

33. See Excursus One, EX.E and EX.E2.

34. See Appendix D: Notes to MT 6a and MT 9.

35. This is observed by F.Gennrich, Grundriss einer Formenlehre des Mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes (Halle, 1932), p.148.

36. This is based more on observation than on established fact. I understand from Dr.S.K.Rankin that new chants tended to be composed with a G or D final, finals on E or F becoming increasingly rare. R.Steiner ('Some Monophonic Latin Songs Composed around 1200', MQ, 52 (1966), 56-70) observes that the majority of monophonic conductus from the tenth fascicle of I-Fl Pluteo 29.1 (ca.1240) have a G final. See also note 20.

37. See:

I-Lc 601 (s.xii in.), p.57	G	Ac	cbcdcd	dc
GB-WO Cod.F.160 (ca.1230), p.43	G	Ac	cbcdcd	dc
GB-Cu Mm.2.9 (s.xiii), p.68	G	Ac	cbcdcd	dc
	im-	ple-	a-	tur

38. Apel, Gregorian Chant, pp.436-7.

39. Evans, The Early Trope Repertory, p.73.

40. See Appendix D: Notes to MT 56.

41. The instructions are as follows (F-Pn lat.2414 (s.xii-s.xiii), f.164r): 'Hanc partem constituit auctor cantandam ad vesperas sicut "Mysterium ecclesie" ... '.

42. Spanke (Beziehungen, Chapter v) refers to double versicle structures as 'strict' sequences and to sequences in which versicles are repeated more than once as 'free' sequences or lais.

43. De Boor (Die Textgeschichte, p.352) concludes that 'Heu nobis' was composed in Germany during the twelfth century, but is unable to be more precise than this.

44. See Chapter One, p.12.

45. See notes 20 and 36 above.

46. The melody to which the compiler of the Fleury play of the Innocents has set 'Quid tu Virgo', from which 'Heu ... quid' is derived, is not the same as Notker's melody; moreover, each single versicle is set to a different melody. See Appendix D: MT 62e for a complete transcription of 'Quid tu Virgo' from F-O 201 (s.xiii).

47. Compare the Reconstruction (MT 62a) of 'Quid tu Virgo' with the version from F-O 201 (s.xiii) (MT 62e):

MT 62a: c c A c d c d c A c G A c b c A G

MT 62e: d d d d d d b b d b c A G b G b d b c A G

5a. He(-)u he(-)u he(-)u quid (quid) me incusatis fletus incasum fudisse.

48. Compare the transcriptions of 'Quid tu Virgo' from Mainz - GB-Lbl 19768 (a.968-72)- MT 62b and from Freising - D-Mbs Clm 6264 (s.xi-s.xii) - (MT 62d). Compare also the neumes of versicle 5a in another manuscript from Freising - GB-Ob Selden Supra 27 (s.xi) with those from D-Mbs Clm 6264 (s.xi-s.xii). (In the former 'Quid tu Virgo' (f.55v) is provided only with marginal neumes. whereas 'Haec est sancta' (f.26v) has these and neumes above the text.) Interestingly the second 'heu' is treated as a disyllable in both.

MT 62d: / // ⅄ / tu - / / -sas /- / / / / /-

GB-Ob / // ↑ ✓ ✓ • • ↑ ✓ ✓ —

5a Heu heu heu quid me in- cusatis fletus in-cassum fudisse

5a Re-demp-ti er- go gra-tias a- ga-mus nostro re-demptori.

49. He-u pi- us pas-tor oc- ci- dit. } 'Heu pius' (MT 32a)

A A b AG A G F G FE D

A Ab AG A A F GF ED

Heu do- lor he- u quam di- ra } 'Heu dolor' (MT 23)

O res plangen- da. } 'Heu pius' (MT 32a)

AFGF E D C G FE FD

A GF ED C EG FE FD

sustu-lit e tu- mu- lo. } 'Heu dolor' (MT 23)

50. See Chapter One, p.19.

51. See E.de Coussemaker, Scriptorum de musica medii aevi nova series 4 vols (Paris, 1864-76), I, p.312, lines 20-7

52. See Chapter Six, p.268

53. For example, 'Ad festas' (MT 5); 'Planctus ante nescia' (MT 58).

54. See Chapter One, p.39.

55. These are discussed by H.Spanke, 'Die Kompositionskunst der Sequenzen Adams von St.Victor', Stud.Med., second series, 14 (1941), 1-29.

56. See Chapter Two, note 87.

57. Sanders, 'The Medieval Motet', p.559.

58. J.Stevens, 'Medieval Song: "Number", Speech and Movement', a paper given at the Conference of Medieval and Renaissance Music, Cambridge, 1979. This was discussed briefly in the Preface.

Chapter Five: Literary Matter and Style

1. See especially Chapter One, p.34.

2. Menander's Περὶ Ἐπιδεικτικῶν is edited by C.Walz in Rhetores Graeci 9 vols (Stuttgart, 1836), IX, pp.127-300.

3. For a detailed discussion of Menander's Περὶ Ἐπιδεικτικῶν, see T.C.Burgess, Epideictic Literature (Chicago, 1902), pp.107-13.

4. See Chapter One, p.28.

5. Geoffrey de Vinsauf's planctus, 'Neustria sub clypeo' (L93), which is used to illustrate amplification through apostrophe in his Poetria Nova, draws attention to the fact that literary style is an important consideration.

6. The Progymnasmata are included in Hermogenes's Opera, edited by H.Rabe (Leipzig, 1913), pp.18ff..

7. For an account of the Second Sophists see C.S.Baldwin, Medieval Rhetoric and Poetic (London, 1928), Chapter i; and J.J.Murphy, Rhetoric in the Middle Ages (Berkeley, Los Angeles and London, 1974), pp.47-8.

8. On the declamatio, see Murphy, Rhetoric, pp.38-41.

9. The De Praeexercitamentis rhetoricis is edited by Halm, Rhetores, pp.551-60, and by H.Keil, Grammatici latini, 7 vols (Leipzig, 1864), III, pp.430-40.

10. The Ars grammatica minor is edited by Keil, Grammatici latini, IV, pp.355-66.

11. The Institutio de arte grammatica is edited by Keil, Grammatici latini, II and III, pp.1-377.

12. Murphy (Rhetoric, p.131) remarks that there is little trace of Priscian's De Praeexercitamentis rhetoricis in medieval manuscript collections. However, although Keil's claim that one thousand manuscripts containing it are extant may be an exaggeration, H.Buttenwieser ('Popular Authors of the Middle Ages', Speculum, 17 (1942), p.53) lists around three hundred and seventy manuscripts which were transcribed before the fourteenth century.

13. Halm, Rhetores, pp.556-7.

14. Halm, Rhetores, pp.557-8.

15. Halm, Rhetores, p.557.

16. Murphy, Rhetoric, p.41; Baldin, Medieval Rhetoric, p.7.

17. For example, both Hermogenes and Priscian cite specific examples of the type of praise which should or might be accorded to differing kinds of personages, once they have listed the commonplace topics on which the writer of an encomium can draw.

18. For references to their treatment of encomium, see Chapter One, note 132. Adlocutio (conformatio) is briefly discussed by Cicero (De Oratore, III.vii), Quintilian (De Institutio, IX, ii) and the author of the Rhetorica ad Herennium (IV.liii).

19. For a discussion of epithetic language in Beowulf see B.C.Raw, The Art and Background of Old English Poetry (London, 1978), pp.82-3.

20. Becker, Zur romanischen Literaturgeschichte, pp.193-6.

21. E.R.Curtius, European Literature and the Latin Middle Ages (London, 1953), p.93.

22. Compare: 'Mecum Timavi' (L86) (st.8)... mons inimice, Laurentus qui diceris,
vos super umquam imber, ros, nec pluvia
descendant, flores nec tellus purpureos
germinet, humus nec fructus triticeos.

with: II Samuel 1.21 Montes Gelboe, nec ros, nec pluvia veniant super vos, neque sint agri primitiarum;

and (st.10) Ubi cecidit vir fortis in proelio
clipeo fracto, cruentata romphea;
lanceae summo retunso nam iaculo
sagittis fossum fundis saxa fortia
corpus iniecta contrivisse dicitur.

with: II Samuel 1.25 Quomodo ceciderunt fortes in praelio?
21 quia ibi abjectus est clypeus fortium, clypeus Saul, quasi non esset unctus oleo.
22 A sanguine interfectorum, ab adipe fortium, sagitta Jonathae nunquam rediit retrorsum, et gladius Saul non est reversus inanis.

23. Priscian concludes his comments on adlocutio with: 'habeat autem stilum suppositis aptum personis'. (Let it have a style which is suitable for the personages who have been portrayed.)

24. M.Bloch (Feudal Society, translated by L.A.Manyon, second edition (London, 1962), p.311) doubts that feudal lords lived up to the ideals of generosity to dependants and of responsibility for the well-being of the church. Eulogies which include praise of the king's benevolence to widows, orphans and the like in planctus composed from the eleventh century onwards often sound like wishful thinking. This topic, at least, seems to have become a cliché.

25. That 'Quis dabit' (L135) may have been added to at a later date is discussed in Poetae, V, p.477.

26. See Chapter Two, note 47.

27. See E.H.Kantorowicz, The King's Two Bodies: A Study in Medieval Political Theology (Princeton, 1957)

28. Dronke, Love-Lyric, I,p.292.

29. The deceased is compared to a sun which has undergone an eclipse in the following:

'Ad carmen' (L5: ii)
'Alabaustrum' (L10: iii)
'Doctorum' (L26: iii)
'Eclipsim passus' (L34: iii)
'Eclipsim patitur' (L35: iii)
'Expirante' (L37: iii)
'Hactenus' (L46: ii)
'Heu eheu' (L49: ii)
'In nomine' (L68: iii)
'In occasu' (L69: iii)
'Mente tristamur' (L87: i)
'O felix' (L97: iii)
'Omnis in lacrimas' (L113: iii)
'Pange melos' (L121: iii)
'Sol eclypsim' (L145: iii)
'Suecia' (L146: iii)

30. The deceased is frequently compared to a flower which grew, bloomed and then waned:

'Da plaudens' (L23: iii)
'Eclipsim patitur' (L35: iii)
'Expirante' (L37: iii)
'Flebilis' (L39: iii)
'Heu eheu' (L49: ii)
'Heu quam' (L62: ii)
'Lucifer' (L82: iii)
'Pange ... gloriosi' (L119: iv)
'Scariotis' (L143: iv)
'Suecia' (L146: iii)
'Voce tristi' (L153: iii)

31. The deceased's day of death is often personified, or Death itself:

Day:

'Anglia planctus' (L11: iii)
'Neustria' (L93: iii)
'Omne quod' (L110: ii)
'Omnis in lacrimas' (L113: iii)
'Pro dolor' (L130: ii)
'Scariotis' (L143: iv)

Death

'Ad te' (L9: ii)
'Anglia planctus' (L11: iii)
'Armonicae' (L14: ii)
'Eclipsim passus' (L34: iii)
'Eclipsim patitur' (L35: iii)
'Expirante' (L37: iii)
'Flebilis' (L39: iii)
'Floriacensis' (L45: ii)
'Heu quam' (L62: ii)
'Magni Thedbaldi' (L84: iii)
'Mentem meam' (L88: iii)
'Neustria' (L93: iii)
'O mors' (L104: iii)
'Sol eclypsim' (L145: iii).

32. William Dunbar's poem 'The Lament for the Makaris' (edited by W.Mackay Mackenzie, The Poems of William Dunbar (London, 1932), p.20) laments the loss of a generation of poets and rhetoricians.

33. It is possible that 'Omne quod' (L110) was inspired by Seneca's Apocolocyntosis. Here Clotho, Phoebus and Lachesis (each alluded to in this planctus) are amongst a group of mock lamenters present at certain 'proceedings in heaven' after the death of Claudius. This satirical piece contains the only surviving classical nenia, in the form of a parody: 'Fundite fletus, edite planctus'. For the text and manuscript sources of the Apocolocyntosis see the Loeb edition, edited by W.H.I.Rouse (London and Cambridge, Mass., 1969). Three of the manuscripts are pre-twelfth century.

34. C.Morris (The Discovery of the Individual 1050-1200 (London, 1972) Chapter vii) discusses the influence of Cicero's De amicitia,

as well as that of Seneca's Epistles and the friendship of David and Jonathan.

35. For a discussion of 'Plangite quaeso' (L127) see E.F.Wilson, 'Pastoral and Epithalamium in Latin Literature', Speculum, 23 (1948), 35-57.

36. For a discussion of 'Ad fletus' (L8) see J.Hourlier, Saint Odilon Abbe de Cluny (Louvain, 1964), Chapter i.

37. Dronke, 'Mediaeval Rhetoric', p.331.

38. Gallo, The Poetria Nova, pp.150-95 and p.331.

39. Quintilian, De Institutio, VIII.iv and IX.ii; Rhetorica ad Herennium, IV.xxii and xxxiii-iv.

40. Cicero, De Inventione, I.iv.

41. See Chapter One, note 132 for a brief discussion of the influence of these works in the Middle Ages.

42. Compare: Perspicuum est igitur alia esse in homine optanda, alia laudanda; genus, forma, vires, opes, divitiae, cetera quae fortuna dat aut extrinsecus aut corpori, non habent in se veram laudem, quae deberi virtuti uni putatur:
(Cicero, De Oratore, II, lxxxiv)

with 'Libram Phebus' (L81) stanza 2:

Hic, si gradum consulis: presul dignitate;
formam: decens, habilis, iuvenis etate;
genus: alta nobilis regum maiestate;
mores: commendabilis mira probitate.

and with 'Jerusalem, Jerusalem' (L73) stanza 4:

Quid est, homo, quod jacitas
et quibus mundo militas?
Forma, genus, divitie
valent ad epitaphium.
Corpus, quod nutris hodie,
cras fiet cibus vermium.

These qualities are also summed up in the Rhetorica ad Herennium, III.vi:

Rerum externarum sunt ea quae casu aut fortuna secunda aut adversa accidere possunt: genus, educatio, divitiae, potestates, gloriae, civitas, amicitiae, et quae huiusmodi sunt et quae his contraria. Corporis sunt ea quae natura corpori adtribuit commoda aut incommoda: velocitas, vires, dignitas, valetudo, et quae contraria sunt. Animi sunt ea quae consilio et cogitatione nostra constant: prudentia, iustitia, fortitudo, modestia, et quae contraria sunt.

Clearly such lists were borrowed from earlier rhetoricians. If Priscian's discussion of laus were summarised by excluding the examples he cites for each quality, it is apparent that his approach and vocabulary are somewhat different from those of Cicero and the author of the Rhetorica ad Herennium:

... gens ... civitas ... genus ... Dices autem etiam, si quid in nascendo evenit mirum, ut ex somniis vel signis vel huiuscemodi quibusdam praenuntiationibus ... victus.... educatio ... natura animi corporisque (per divisionem) ... Dices enim de corpore quidem, quod pulcher, quod magnus, quod citus, quod fortis: de animo vero, quod iustus, quod moderatus, quod sapiens, quod strenuus. Postea laudabis a professionibus.... In omnibus autem est exquisitissimum de gestis dicere ... Laudabis etiam vel vituperabis extrinsecus, id est a cognatis, amicis, divitiis, familia, fortuna et similibus. Praeterea et a tempore, quantum vixit ... Ad haec a qualitate mortis ... vel si quid mirabile in ipsa morte evenit, vel etiam ab eo qui illum interfecit ... Exquires etiam quae secuta sunt post mortem, si certamina in honorem eius sunt celebrata ... si oraculum aliquod datum est de ossibus eius ... si laudabiles filios habuit.
(Halm, Rhetores, p.556)

43. A chorus relates the story of both 'Samson dux fortissime' (L141) and 'Ad festas' (L6).

44. Hrabanus Maurus, Commentarius in Libros IV Regum (PL, 109, cols 71-3)

45. PL, 109, col.73; Hrabanus Maurus no doubt derived this from his teacher, Bede, who cites this passage as an example of hyperbole in his Liber de schematibus et tropis (Halm, Rhetores, p.615). This is the only instance when Bede cites a planctus in this work.

46. PL, 109, col.73.

47. See S.A.Van Dijk, 'Historical Liturgy and Liturgical History', Dominican Studies, 2 (1949), pp.180-1

48. Bede, Aliquot quaestionum liber, Quaestio VI (PL, 93, col.458).

49. PL, 109, col.72.

50. The verb 'incusatis' is the second person plural of the indicative active of 'incuso' (first conjugation).

51. For an alternative interpretation see Dronke, Poetic Individuality, p.141.

52. See R.W.Southern, The Making of the Middle Ages (London, 1953), p.216.

53. For a summary of some highly fanciful explanations of Abelard's motives for writing his planctus see Dronke, Poetic Individuality, p.117.

54. Dronke, Poetic Individuality, p.119.

55. For an account of medieval attitudes to purgatory, sin, confession and penance, specially before the Fourth Latern Council (1215) see A.McCall, The Medieval Underworld (London, 1979), Chapter ii.

56. Letter Two, edited by J.T.Muckle, 'The Personal Letters Between Abelard and Heloise', Med.Stud., 15 (1953), p.74.

57. Peter Abelard's Ethics, edited by D.E.Luscombe (Oxford, 1971).

58. Peter Abelard's Ethics, p.77.

59. Peter Abelard's Ethics, p.77.

60. Peter Abelard's Ethics, p.101.

61. Quaestiones in vetero testamento, in libro Judicum, viii (PL, 83, cols 389-90).

62. PL, 159, cols 566-7.

63. See Chapter Six, p.299

64. This is from the respond of the responsory 'Sub altare Dei' (Hesb.7713). Young (Drama, II, p.124) suggests that since the plays of the Innocents from both F-O 201 (s.xiii) and F-LA 263 (s.xiii) include at least part of this responsory, this type of play might have originated as a trope (as in the case of the Lamentatio Rachelis from F-Pn lat.1139 (s.xi-s.xiii)).

65. J.M.Synge Collected Works, edited by A.Price, 2 vols (Oxford, 1966), II, p.74

66. J.M.Synge, Collected Works, II, p.160.

67. Young, Drama, I, p.447.

68. Guido della Colonna, Historia Destructionis Troiae, edited by N. Griffin, Mediaeval Academy of America Publication no.26 (New York, 1936), p.172.
For a recent study of Guido's Historia see C.D.Benson, The History of Troy in Middle English Literature (Cambridge, 1980).

69. Ephemeris de Historia Belli Troiani, edited by W.Eisenhut (Leipzig, 1958), III, pp.71-2.

70. De Excidio Troiae Historia, edited by F.Meister (Leipzig, 1873), pp.28-30

71. De Excidio Troiae Historia, p.30.

72. Halm, Rhetores, p.557.

73. Halm, Rhetores, pp.587-8.

74. For the text of 'Alta urbs et spaciosa manet in Italia' see Poetae, I, pp.24-6.

75. For the text of 'Magna et preclara pollet urbs haec in Italia' see Poetae, I, pp.118-22.

76. For example, in 'Alta urbs et spaciosa manet in Italia' note the following epithets:
stanza 1: Alta urbs
2: ... locus ita fructuosus constat in planiciae.
3: Celsas habet opertasque turres in circuitu.
5: Erga murum pretiosas novem habet ianuas,
6: Foris valde speciosum habet edificium
7: Gloriose sacris micat ornata ecclesiis.

The poet of this encomium urbis normally allows one stanza for each of the topics associated with cities.
Paulinus also uses epithetic language, for example:
stanza 2: ... olim fuisti celsa aedifitiis .....
3: ... vernantem clero, fulgentem aecclesiis
6: Fremens ut leo, Attila sevissimus.
For a useful study of the encomium urbis see M.Schlauch, 'An Old English Encomium Urbis', JEGP, 40 (1941), 14-28.

77. Jordanes, Getica, Chapter xlii (MGH AA, V, p.114).
Compare 'Ad flendos' (L7): Stanza 7:

Gestare vidit aves fetus proprios
turribus altis per rura forinsecus, ...

with: .... de civitate foetos suos trahere atque contra morem per rura forinsecus conportare, et ut erat sagacissimus inquisitor, presensit et ad suos: 'respicite', inquid, 'aves futurarum rerum providas ...'. (Getica, Chapter xlii)

78. There is a lament of Hecuba in Virgil's Aeneid (II.519-24); this however takes place as Priam arms himself for the last time and consists of a brief series of rhetorical questions effectively asking him what he thinks he is doing now that Troy is almost in ruins. Virgil puts no words of contemptus mundi in her mouth and does not describe what happened to the Trojan women after the sack of the city.

79. For example 'Armonicae' (L14) and 'A solis' (L1).

80. See Chapter One, notes 70 and 80.

81. I Saturnali, edited by N.Marinone (Turin, 1967): Macrobius draws attention to Virgil's means of creating pathos in Liber IV, noting his mentor's use of addubitatio, adtestatio, nimietas, exclamatio, taciturnitas, repetitio and obiurgatio. It is effectively an exercise in rhetoric.
For discussion of this see Dronke, Poetic Individuality, pp.9-10. and E.R.Curtius, 'Zur Literarästhetik des Mittelalters', ZfrP, 58 (1938), pp.450-3.

82. 'Tempus erat' (Aeneid, II, 268-83): CC, no.34
'O mihi deserte' (Thebaid, V, 608-16) CC, no.31
'Huc adtolle genas' (Thebaid, XII, 325-48) CC, no.29
'Huc adtolle genas' (Thebaid, XII, 325-35 & 322-24) CC, no.32
'Miserarum est nec amori' (Horace, Odes, III.12) CC, no.46

In several medieval copies of Virgil's Aeneid or Statius's Thebaid passages of direct speech are frequently provided with musical notation. These are often planctus:

'Ei mihi' (Aeneid, II, 274ff.): F-Pn lat.8051 (s.ix/s.x)
I-Fl Ashburn.23 (s.x)
'O mihi deserte' (Thebaid, V, 608ff.): F-Pn lat.8051 (s.ix/s.x)
D-Mbs Clm 6396 (s.xi)
'Huc adtolle genas' (Thebaid, XII, 325ff.): F-Pn lat.8051 (s.ix/s.x)
D-Mbs Clm 6396 (s.xi)

For references to discussions of these see Appendix A: Introduction, note 3.

83. See note 12.

84. For example:

'Ad carmen' (L5)
'Ad festas' (L6)
'Ad fletus' (L8)
'Ad te namque' (L9)
'Armonicae' (L14)
'Carole' (L17)
'Cordas tange' (L19)
'Da plaudens' (L23)
'Dolorum solatium' (L30)
'Hactenus' (L46)
'Huc ades' (L65)
'Judex summe' (L77)
'Laxis fibris' (L80)
'Mecum Timavi' (L86)
'Omnis etas' (L112)
'Pange ... detestando' (L118)
'Qui habet' (L131)
'Qui principium' (L133)

Chapter Six: The Relationship between Words and Music

1. J.Stevens, Music and Poetry in the Early Tudor Court (Cambridge, 1961), p.64. For my understanding of 'expressiveness' I am greatly indebted to his paper entitled 'Music and Meaning', given at the Oxford and Cambridge Medieval Music Conference, February, 1982.

2. See Chapter Four where the subject of melodic mode is discussed.

3. For example: 'Ad te namque' (L9) stanza 2, lines 3-4

4. For example, Cassiodorus, Institutiones, 5.9 (edited by R.A.B. Mynors (Oxford, 1937), p.149); Guido of Arezzo, Micrologus, Chapter xiv; John Afflighemensis, De musica, Chapter xvi (edited by J.Smits van Waesberghe, Corpus Scriptorum musicae, 1 (Rome, 1950), p.109).

5. For example:

'Ad carmen' (L5)	Stanza 1, line 1
'Ad festas' (L6)	1a
'Ad te namque' (L9)	1.3
'Carole' (L17)	1.4
'Hactenus' (L46)	Rubric; 1.2; and 30.1
'Huc ades' (L65)	1.2 (see Chapter Two, note 47)
'Mecum Timavi' (L86)	4.3
'Omnis etas' (L112)	Chronicle: carmine lugubri /lugeamus:
'Pange ... detestando' (L118)	1.2
'Qui habet' (L131)	1.1
'Qui principium' (L133)	2a.3

6. For example:

'Ad flendos' (L7)	stanza 15
'Organa' (L116)	stanza 1
'Plange planctu' (L126)	lines 26-31

7. For example:

'Ad fletus' (L8)	lines 98-9
'Cordas tange' (L19)	line 4

8. In 'Voce tristi' (L153) the speaker urges Greece to weep for the deceased in a 'sad voice'.
The rubric in F-TO 927 (s.xiii) preceding 'Heu miseri' (L59a) indicates that the soldiers must sing 'with a sad heart' (tristi animo canendo) (Young, Drama, I, p.442).

9. See Chapter Five, p. 233, and Appendix C: L99.

10. Stevens, Music and Poetry, p.36

11. Apel (Gregorian Chant, pp.267-75) observes that textual and melodic phrases in chant do not always coincide.

12. In the case of 'Rex autem' (MT 65) this is particularly significant. In each of the four versions presented in the transcription there are minor variations in the notes of melody D. However, in phrase six melody D - whatever form it took at its first occurrence - is repeated exactly.

13. Micrologus, Chapter xv.

14. Chapter xv of the Micrologus is translated and discussed by:
N.Pirrotta, 'Musica de sono humano and the Musical Poetics of Guido of Arezzo', Med.et Hum., new series, 7 (1976), p.21.
R.L.Crocker, 'Musica Rhythmica and Musica Metrica', pp.12-15.
W.Babb et al, Hucbald, Guido, and John on Music (New Haven and London, (1978), pp.70-3.

15. Translated by Crocker, 'Musica Rhythmica and Musica Metrica', p.14.

16. Translated by Babb, Hucbald, Guido, and John, p.137.

17. P.Ferretti, Esthétique grégorienne (Solesmes, 1938), p.99

18. 'sad': Pirrotta 'Musica de sono humano', p. 21
'low': Crocker, 'Musica Rhythmica and Musica Metrica', p.14
'grave': Babb, Hucbald, Guido, and John, p.72

19. W.Dürr and W.Gerstenberg, 'Rhythm', NG, 15, p.812

20. Crocker, 'Musica Rhythmica and Musica Metrica', p.16.

21. See Babb, Hucbald, Guido, and John, p.96.

22. Translated by Babb, Hucbald, Guido, and John, p.138

23. John cites the following examples:
'Sedit angelus' (Hesb.4858) Mode VII
'Cum rex gloriae' (Hesb. -) Mode VIII (F-Pn lat.903 (s.xi^2)
'Christus resurgens' (Hesb.1796) Mode I

24. Ennarratio in psalmum xxxii (PL, 36, col.283).

25. Cassiodorus, Epistola ad Boetium (MGH AA, XII, p.70).

26. Cassidorus, Epistola ad Boetium (MGH AA, XII, p.70).
See H.S.Powers, 'Mode', NG, 12, p.398 for a summary of how three different medieval music theorists (Hermannus Contractus, Frutolfus of Michelsberg and John Afflighemensis) interpreted the eight ecclesiastical modes in varying ways.

27. For a discussion of 'expressiveness' and the chant see Apel, Gregorian Chant, pp.301-4.

28. For a summary of the debate about the rhythmic interpretation of the chant see Apel, Gregorian Chant, pp.126-32.

29. I would not wish to suggest that a strictly equalist interpretation should be adopted; the idea of a regular pulse seems to me to be anachronistic: flexibility is necessary in order to permit deviations from the basic time unit.

30. According to Apel (Gregorian Chant, pp.130-1) this is not 'the position taken by practically every musicologist'.

31. Apel (Gregorian Chant, p.131) offers a comparison of various types of interpretation of the rhythm of various chants.

32. Aribo, De Musica (Gerbert, Scriptores, II, p.227).

33. On the epic melody see:
J.Chailley, 'Études musicales sur la chanson de geste et ses origines', RdM, 27 (1948), 1-27
J.van der Veen, 'Les aspects musicaux des chansons de geste', Neophilologus, 41 (1957), 82-100
E.Jammers, 'Das mittelalterliche deutsche Epos und die Musik', Heidelberger Jahrbücher, 1 (1957), 31-90
K.Bertau, 'Epenrezitation im deutschen Mittelalter', Études germaniques, 20 (1965), 1-17

34. See, for example, J.J.Duggan, The Song of Roland: Formulaic Style and Poetic Craft (Berkeley and Los Angles, 1973). For a critical view of 'oral formulaic' theory see D.Pearsall, Old English and Middle English Poetry, The Routledge History of English Poetry, I (London, 1977), pp.17-18.

35. The music of 'Omne quod' (MT 53) is provided only for the last stanza where there is an irregularity in the syllable count of the third line (see Appendix C: L110).

36. See Chapter One, note 67.

37. An unheighted example, such as 'Voce tristi' (MT 73) may also be typified by repeated cadence figures, judging by the neumes; however, their pitch cannot be established.

38. See J.Stevens, '"La Grande Chanson Courtoise": The Chansons of Adam de la Halle', PRMA, 104 (1977-78), 11-30.

39. Guido, Micrologus, xv, translated by Babb, Hucbald, Guido, and John, p.71.

40. Babb, Hucbald, Guido, and John, p.71.

41. Babb, Hucbald, Guido, and John, p.71

42. Babb, Hucbald, Guido, and John, p.73

43. Stevens, 'Medieval Song: "Number", Speech and Movement'.

44. W.Apel, The Notation of Polyphonic Music, 900-1600, fifth edition (Cambridge, Mass., 1961), p.265.

45. J.Knapp, 'Musical Declamation and Poetic Rhythm in an Early Layer of Notre Dame Conductus, JAMS, 33 (1980), 383-407.

46. Der Musiktraktat des Anonymus IV, Beihefte zum AfMw, IV-V, edited by F.Reckow, 2 vols (Wiesbaden, 1967), I, pp.49-50.

47. Der Musiktraktat des Johannes de Grocheo, edited by E.Rohloff (Leipzig, 1943), p.50.

48. von den Steinen, Notker der Dichter, I, p.8.

49. Crocker, The Early Medieval Sequence, p.377.

50. See, for example, MT 62b and MT 62c.

51. See Chapter Four, note 26.

52. See Chapter Two, note 87.

53. The following archaic sequences are extant:

1.	'Cantica virginis Eulaliae'	(-)
2.	'Dominus caeli rex'	(-)
3.	'Psalle symphonizando'	♩
4.	'Virginis virginum cantica'	(-)
5.	'Pangat simul eia'	♩
6.	'Dulce carmen'	♩
7.	'Sancte Paule'	♩
8.	'Rex caeli'	♩

Numbers 2, 4 and 7 contain short laments. For a list of works on the archaic sequence see Chapter One, note 96.

54. See Chapter One, p.11: Lipphardt suggests that the double cursus in 'Planctus ante nescia' (L123) is supposed to represent a cross.

55. See Chapter One, p.36.

56. Clearly there is some difficulty in establishing whether 'heu' is a monosyllable or a disyllable (prosodically) in the case of through-composed texts which are either in irregular verse forms or in prose.

57. See, for example, Chapter Three, p.103.

58. Harrison and Dobson, Medieval English Songs, pp.86-9; C.Bullock-Davies, 'The Form of the Breton Lay', Medium Aevum, 42 (1973), 18-31; Maillard, Évolution, pp.24-32.
The tuning of the medieval lyre is a matter of uncertainty. Hucbald (De Harmonica Institutione, edited in Gerbert, Scriptores I, 109) tunes it to a diatonic scale (C-A)); ethno-musicologists however favour a pentatonic tuning. Since most planctus are of monastic origins Hucbald's method may have been used. Depending on the resources of the player the melodies sung might well have been affected by the range of the instrument. Although the lyre lacks a finger board it is possible to sound higher notes if the musician can play harmonics. (Dr.G.Lawson, who has reconstructed a lyre on the basis of archaeological evidence, especially the Sutton Hoo lyre, drew this to my attention.) Thus the sense of climax reached on the notes at the highest point of the range would be all the more impressive and could be compared to the skill of the virtuoso violinist who carries off long passages of very high notes successfully. It could be argued that the climax would be marked on account of the fact that the highest part of the human voice's range is reached at this point. However, since lai melodies may well have been instrumental melodies originally there may be some truth in the former hypothesis.

59. For example:

'Ad fletus' (L8)	lines 1 and 79
'Cordas tange' (L19)	line 1
'Da plaudens' (L23)	1a
'Dolorum solatium' (L30)	6a and 6b
'Hactenus' (L46)	stanza 1.1 and stanza 30.1
'Laxis fibris' (L80)	stanza 1

60. All refer specificially either to lyre accompaniment (L23, L46 and L80)

or to a stringed instrument (L8, L19 and L80).
'Da plaudens' (L23) also alludes to the accompaniment of an organ, wind instruments, and drums; I am puzzled by the reference in 'Ad fletus' (L8), line 79 to the rolling of 'Easter (?) drums'.

61. See J.Stevens, 'Medieval Drama', NG, 12, pp.33-38.

Chapter Seven: The Latin Planctus as a Medieval Genre

1. This is discussed in detail by Crocker, 'Musica Rhythmica and and Musica Metrica', 2-23

2. Marius Victorinus discusses rhythmus in his Ars Grammatica, edited by Keil, Grammatici latini, VI, pp.41-2.

3. Bede discusses rhythmus in his De Arte Metrica, edited by Keil, Grammatici latini, VII, p.258.

4. Dante discusses rhythmus in his De Vulgari Eloquentia, edited by A.Marigo, third edition (Florence, 1957), II.ix.4.

5. See especially J.Stevens, 'Dante and Music', Italian Studies, 23 (1968), 1-18.

6. See note 4.

7. In his 'Medieval Song: "Number", Speech and Movement', Stevens distinguishes the dance song from the high courtly chanson and the Latin lai. The dance song is based on a refrain melody which is characterised by measured rhythm; the high courtly chanson depends on "number" as its principle of organisation; and the lai is partly dependent on this and partly on what he describes as features associated with the singing of narrative (see Chapter Four, p.181).

8. On the performance of epic lais see:
   C.Page, 'Anglo-Saxon Hearpe' (unpublished doctoral dissertation, University of York, 1981).
   G.Lawson, 'Stringed musical instruments: artefacts in the archaeology of Western Europe, 500 BC - AD 1200' (unpublished doctoral dissertation, University of Cambridge, 1981).

9. Beowulf and The Fight at Finnsburg, edited by F.Klaeber, third edition (Boston, 1950), lines 1161-2.

10. Strengleikar eða Lioðabok, edited by R.Keyser and C.R.Unger (Christiana, 1850), p.67; this is discussed in detail by Bullock-Davies, 'The Form of the Breton Lay', pp.25-7.

11. The etymology of the word lai and its cognates has been discussed by:
    Maillard, Évolution, pp.36ff.; Baader, Die Lais, pp.11ff.; and Bullock-Davies, 'The Form of the Breton Lay', p.24.

12. CC, nos.5, 11, 14, and 15.
    These are discussed by Spanke (see Chapter One, note 102) and Dronke, 'The Beginnings of the Sequence', pp.54-62.

13. See A.Holschneider, 'Instrumental Titles to the Sequentiae of the Winchester Tropers', Essays on Opera and English Music: In Honour of Sir Jack Westrup, edited by F.W.Sternfield, N.Fortune and E.Olleson (Oxford, 1975), 8-18; and Chapter One, notes 98 and 116.

14. See Chapter Six, p.285.

15. For the text of 'Rex caeli' see Dronke, 'The Beginnings of the Sequence', p.45; for the music see B.Stäblein, 'Sequenz', MGG, 12, col.527. On the archaic sequence see Chapter Six, note 53.

16. See Chapter Four, note 30.

17. See Maillard, Évolution, pp.33-4 and pp.36ff. and Harrison and Dobson, Medieval English Songs, p.86.

18. Jordanes, Getica, Chapter xlix (MGH AA, V, p.124).

19. On the relationship between Beowulf and heroic lais see Beowulf and its Analogues, edited by G.N.Garmonsway et al (London, 1968), and A.B.Lord, The Singer of Tales (Cambridge, Mass., 1960); Concerning the interpolation of songs in the Táin bó Cuailnge see The Táin, translated by T.Kinsella (London and New York, 1970), Introduction; and in other Irish epics see Maillard, Évolution, p.41. The origins and sources of the Chanson de Roland are discussed by J.Bédier, Les Légendes épiques. Recherches sur la Formation des Chansons de Geste, vol III (Paris, 1912), and G.J.Brault, The Song of Roland, vol I (University Park and London, 1978).

20. The Táin, p.201.

21. Beowulf, lines 1076-80: Hildeburh's grief at the slaughter of her kinsmen.
1117-18: Hildeburh mourns for her son.
2446-7: (& 2460) How an old man sorrows for his son swinging from the gallows.
2462-3: Beowulf's grief at Herebeald's death.
3150-3: The Geatish woman laments for Beowulf.
3169-72: The brave in battle and children of princes lament for Beowulf.

22. Beowulf, lines 1321-82: Hrothgar's lament for Aeschere.
2247-66: The lament of the lone survivor for his ancestors.

23. Beowulf, line 2460 (the old man sorrowing for his son).
The other words used to signify death lament depend sometimes on their context for their meaning: for example, wordgyd (3172) and giddum (1118). Otherwise it is called sarigne song (2447) and sorhleoð (2460). Unfortunately the word for death lament in line 3152 is illegible.

24. See Chapter One, notes 63 and 64.

25. Ethno-musicological studies of death laments include:
E.de Martino, Morte e pianto rituale nel mondo antico (Turin, 1958)
B.Bartók and Z.Kodály, Laments, Corpus Musicae Popularis Hungaricae (Budapest, 1966).

26. Bartók and Kodály, Laments, pp.77-131.

27. Bartók and Kodály, Laments, p.114

28. Bartók and Kodály, Laments, p.114

29. This is not to suggest that verse in quantitative metres was always spoken or read silently. Metrical works by Boethius are notated in F-Pn lat.1154 (s.ix-s.x); music is also provided for passages of Virgil's Aeneid and Statius's Thebaid (see Chapter Five, note 82); and the planctus 'O dolor' (L94), 'Heu teneri' (L63) and 'Heu ... quomodo' (L54) from plays of the Holy Innocents are unequivocally intended to be sung.

30. The notion of family likeness is discussed by L.Wittgenstein in The Blue Book in The Blue and Brown Books (Oxford, 1958), p.17.

> ... entities which we commonly subsume under a general term ... form a family the members of which have family likenesses. Some of them have the same nose, others the same eyebrows and others again the same way of walking; and these likenesses overlap. The idea of a general concept being a common property of its particular instances connects up with other primitive, too simple, ideas of the structure of language.

In his discussion of genre E.D.Hirsch, Jr., Validity in Interpretation (New Haven and London, 1967), pp.114-15, compares 'the broad genre' to 'the loose family group'.

31. Other early penitential laments found in F-Pn lat.1154 (s.ix-s.x) are:
'Ad te Deus gloriose' (C 202)
'Anima nimis misera' (C 1092)
'Ad celi clara' (C 107)
'O Deus miseri' (C 12900)
'Tocius mundi' (C 20512)

32. Examples of the complainte d'amour include:
'Anna soror' (C 23007)
'O decus, O Libye' (C 12579)
See also Chapter One, note 154.

33. Examples of the political complaint include:
'Complange tui Anglia' (W 3062)
'Plange plorans Anglia' (W 14142)
For studies of the political complaint see V.J.Scattergood, Poetry and Politics in the Fifteenth Century (London, 1971), and J.Peter, Complaint and Satire in Early English Literature (Oxford, 1956).

34. For the text of 'Cantica virginis Eulaliae' see P.von Winterfeld, 'Rhythmen und Sequenzenstudien', ZfdA, 45 (1901), p.135.

35. The text of 'David vates dei' remains unpublished. It belongs to a section containing devotional verse which follows the Cambridge Songs in GB-Cu Gg.5.35 (s.xi).

36. There has been no extensive study of twelfth-century St.Victor. The following review articles indicate particular subjects which require further research:
G.Constable, 'The Popularity of Twelfth-Century Spiritual Writers

in the Late Middle Ages'; in Renaissance Studies in Honor of Hans Baron, edited by A.Molho and J.A.Tedeschi (Dekalb, Illinois, 1971), 3-28, and the same author's 'Twelfth-Century Spirituality and the Late Middle Ages', Medieval and Renaissance Studies, 5 (1971), 27-60.

37. Meditationes, Chapter xli, in PL, 40, col.941. Young (Drama, I, p.494) also points to 'sentences assumed to be spoken by Mary at the cross'; these belonged to the liturgy of Good Friday from the ninth and tenth centuries, for example, the responsory 'Vadis propitiator' (Hesb.7816). Interestingly this forms the basis of Eadmer of Canterbury's meditation on the Passion in his Liber de excellentia beatae Mariae, Chapter v (in PL, 159, col.566).

38. For example, the visitatio sepulchri ceremonies in E-Mn Vitrina 20,4 (ca.1130-38) from Palermo, Sicily (?), and in E-VI 105 (s.xi-s.xii) from the Cathedral of Vich.

39. See Appendix B: GB-Lbl Royal 12.C.XII (ca.1320-40) and F-Pn lat. 2414 (s.xii-s.xiii).

40. The significance of metaphors of music in English mystical writings is discussed by W.Riehle, The Middle English Mystics (London, 1981), pp.119-22.

41. Writers of histories of medieval Latin verse who include a scheme of generic classification include:
G.Gröber, Grundriss der romanischen Philologie, 2 vols (Strassburg, 1897-1906).
Szöverffy, Weltliche Dichtungen.
H.R.Jauss, Alterität und Modernität der mittelalterlichen Literatur (Munich, 1977).

42. See Stevens, '"La Grande Chanson Courtoise": The Chansons of Adam de la Halle', 11-30, and the same author's 'Medieval Song: "Number", Speech and Movement', both discussed in the Preface, and also his 'Angelus ad virginem: the History of a Medieval Song', in Medieval Studies for J.A.W.Bennett, edited by P.L. Heyworth (Oxford, 1981), 297-328.