

II. The Notation.

[82]

Litterae significativae. The notation of the proses. The organal script.
Marginal readings. Transcription examples. Concordances.

trans. Rob C. Wegman

Just as English book illumination in the tenth century proceeded from French examples, and the script abandoned its insular peculiarities and adopted instead France's Carolingian minuscule – all of this in connection with the Benedictine reforms – so does the musical notation of the Anglo-Saxon period, of which few examples survive apart from CC and Bo, betray strong dependence on West Frankish examples.




To my knowledge, the earliest witnesses to Anglo-Saxon notation predating the copying of Bo are, in probable chronological order:





1. London Society of Antiquaries 154; fragment of a Missal (originally bound together with the so-called Winton Domesday Book, 12th c.). 26 single leaves, 245 mm × 170 mm, writing block 225 mm × 150 mm; heavily cropped and partly mutilated. Winchester, Old Minster, last third of the 10th c.; cf. N. Ker, *Medieval Libraries*, p. 200. Neume notation (evidently contemporary) on fol. 18'–19' = *Benedictio cerei in Sabbato sancto Paschae*.
2. Rouen Bibliothèque municipale Y 7 (369), formerly kept in the monastic library of Jumièges. Benedictional from Winchester, New Minster. End of 10th c. Neume notation on fol. 95–118' passim. Cf. H. A. Wilson, *The Benedictional of Archbishop Robert*, HBS 24, 1903. PalMus III, 178 b.
3. Cambridge Corpus Christi College 473 (CC), chief corpus.
4. Rouen U 107 (1385), formerly kept in the monastic library of Jumièges. Herein is neumed (aside from the later addition on fol. 94') the hymn *Auxilium domine* for S. Swithun fol. 28'. Winchester, Old Minster, beginning of 11th c. N. Ker, *Medieval Libraries*, p. 201. Hesbert, *Les manuscrits musicaux de Jumièges*, p. 38 ff., planche I. PalMus III, 182.
5. Rouen A 27 (368), formerly kept in the monastic library of Jumièges. Pontifical from Saint-Germans in Cornwall (?); 11th c., second quarter. – Hesbert, *Les manuscrits musicaux de Jumièges*, p. 14 f., planche II, III. PalMus III, 178 a. – For the date: F. Wormald, *English Drawings*, p. 79 f.
6. CC Alleluia cycle fol. 2'–8'.
7. Oxford Bodley 775 (Bo), chief corpus.





Among the rich comparative materials offered by the tomes of the “Paléographie musicale”, H. M. Bannister's “Monumenti Vaticani di Paleografia Musicale Latina” as well as the standard works on neumes by P. Wagner, G. M. Suñiol, and more recently – sadly unpublished – S. Corbin, one is surprised above all by the notational kinship between CC and the “Manuscrit du Mont Renaud”, of which a complete edition in facsimile appeared in tome 16 of the “Paléographie musicale”. This Gradual plus Antiphonal originates, according to the research of G. M. Beyssac, from the scriptorium of Saint-Denis, and was






copied in the first quarter of the 11th century⁷². The musical notation was entered only subsequently, but not at a significantly later date than the text⁷³. [83]





The notation of CC is graceful and fluent. The neumes are leaning slightly towards the right.


The virga ranges from straight to slightly curved  . In the curved form, the initial pressure of the feather upon contact occasionally results in a slight thickening; the straight virga, however, remains slender and headless throughout. In addition one sometimes encounters the so-called *virga iacens* .







Podati are written in either round or angular fashion  ; one encounters besides , and as scandicus .



The clivis may likewise be angular  (in CC only in the organum fascicle); in most cases, however, it is rounded, without swerving rightward on the downstroke . Clivis and pes remain unthickened at the ends. The horizontal stroke in the angular forms   is slightly thicker because of the initial pressure of the feather upon contact.


In the same way we can distinguish two kinds of torculus and porrectus: the rounded forms   and the angular ones  ; this latter  is found only in the organum fascicle and is rare even there.

The climacus, being prefaced by a curved virga, either arranges the puncta perpendicularly or allows them to wander toward the bottom right; occasionally the lowest punctum is replaced by a virgula   . One encounters besides .

Liquescentes are represented by .

The oriscus  appears frequently, and with it the composite ornamental neumes: the *virga strata* (virga with oriscus) , the *pes quassus* (oriscus with virga) , the salicus (punctum, oriscus, virga) , the pressus (virga, oriscus, punctum) , the quilisma (punctum, oriscus, virga) .

The two forms of the *pes stratus*,  and , are used without distinction.

In addition there is the trigon, often expanded to four or even five puncta .

Whereas the neume script of the “Manuscrit du Mont Renaud” has a certain busy quality (lack of writing space frequently forced the signs to be pressed together or to be written one above the another), the script in CC looks clear and evenly balanced. Since CC was designed from the start to be supplied with neumes, the scribes as a rule had no trouble finding space for the neumes. (With regard to the notation of the proses, however, cf. below, p. 89 ff.)

The neume repertoire and the neume forms in the old repertory of Bo are in agreement with those in CC. The clivis is encountered only in rounded form; the podatus is written in either round or angular fashion. The ductus of the script appears more tightly controlled, larger and – when the text scribes had left sufficient space – fundamentally more ample and for that reason more comfortably spaced out. Just as in CC, the virgas, the upstrokes of the podati, and the downstrokes of the clives are leaning slightly towards the right and are persistently kept neatly in parallel. The comparatively large format creates an impressive and, in contrast to CC, almost monumental aspect. It should once more be emphasized that

⁷² Revue de Musicologie 39/40, 1957, p. 131–150.

⁷³ Additions and corrections in later hands may be distinguished from the notation by the first hand: cf. PalMus XVI Introduction, p. 26 ff.

CC, with its writing space of 116 × 59 mm, takes up only little more than half of the [84]
writing space of Bo, while having the same number of 16 lines.

CC and Bo are adiaستمatic manuscripts, that is, the intervals are not recorded in the notation. The virga signifies a higher note and the punctum a lower note, relatively speaking, reflecting the *acutus* and *gravis* from which these neumes were derived⁷⁴. If one compares the melodies with the corresponding, securely diastematic readings in later sources, it turns out that the succession virga – punctum means a descending step, and the succession punctum – virga an ascending step. Although CC and Bo are notated *in campo aperto*, that is, without lines, the connections between virgas and puncta as well as the graphic appearance of the *neumae compositae* usually offer a clear picture of the melodic movement.

Litterae significativae

Both codices contain a series of supplementary letters with melodic, rhythmic and articulative meanings: the *litterae significativae*, whose invention Ekkehard IV of St Gall ascribed to the singer Romanus⁷⁵ and which Anselm Schubiger for that reason called “Romanus letters”. However, their use is not restricted to manuscripts from St Gall or southern Germany; one frequently encounters them in northern French sources, and in isolated cases also in southern French and Italian sources from the 10th to 12th centuries.

The following *litterae significativae* occur in Bo and CC⁷⁶: **a** = *altius elevetur* [it should be lifted higher], **b** = *secundum litteras quibus adiungitur ut bene id est multum extollatur vel gravetur vel teneatur* [that according to the letters to which it is attached it should be raised or weighed down or held well, that is, very much], **d** = *deprimatur* [it should be pressed down], **e** (or **eq**) = *equaliter* [equally], **f** = *cum fragore seu frendore* [with a crashing or gnashing sound], **h** = *ut tantum in scriptura aspirat, ita et in nota idipsum habitat* [that as much as one breathes as when it is written, thus one also lingers on the note], **iv** (**ivs**, **v**, **io**, **ios**) = *iusum vel inferius, iusum valde (iorsum, iosum)* [downward or lower, very much downward], **l** = *levare* [to raise up], **m** = *mediocriter* [moderately], **s** = *sursum* [upwards], **t** = *trahere vel tenere* [to draw or hold].

⁷⁴ H. M. Bannister, *Monumenti Vaticani di Paleografia Musicale Latina I*, Introduzione p. XXI; cf. P. Wagner, *Einführung in die gregorianischen Melodien II*, p. 117.

⁷⁵ *Casus monasterii S. Galli caput III* (*Monumenta Germaniae historica scriptores II*, 1829, p. 103).

⁷⁶ Notker Balbulus gives the explanations that follow in his letter to Lambert: GS I, 95; J. Froger, *L’épître de Notker sur les “Lettres significatives” – Edition critique*, *Études Grégoriennes* 5, 1962, p. 23–71. The problems of transmission and authenticity of this letter, the provenance and meaning of the *litterae* are dealt with extensively by J. Smits van Waesberghe, *Muziekgeschiedenis der Middeleeuwen II, Verklaring der Lettertēkens (Litterae significativae) in het gregoriaansche Neumenschrift van Sint Gallen*, Tilburg 1939–1942.

e, iv, v, io, l, m, s, t appear frequently. The following are encountered only sporadically:

a	Bo (added later) fol. 164', line 13	Not attested in CC.	
b	Bo (added later) fol. 164', line 12	Not attested in CC.	
d	Bo (added later in supplements, or in the old notation): fol. 135, l. 5; fol. 164, l. 14, 15; fol. 183', l. 14.	CC (added later): fol. 33', l. 5; fol. 84', l. 13.	[85]
f	Bo (later additions): fol. 164, 164' passim	CC fol. 16', l. 10; fol. 41, l. 10; fol. 53, l. 6; fol. 84', l. 9; fol. 85', l. 13.	
h	Bo fol. 124, l. 2; fol. 124', l. 8; fol. 125, l. 4. Bo (later additions): fol. 135 passim; fol. 159, 159' passim; fol. 164, 164' passim; fol. 179', l. 8; fol. 183, l. 1, 2; fol. 88, l. 8; fol. 188', l. 16.	Not attested in CC.	
ivs	Bo fol. 34, l. 4; fol. 55', l. 5; fol. 124, l. 15, 17.	ios CC fol. 181, l. 8.	
eq	Bo fol. 53, l. 5, 6; fol. 55 passim; fol. 55', l. 1.	CC fol. 147', l. 12.	

What degree of precision do the supplementary signs have, and what is their value for the purposes of transcription? In order to determine this, we will compare their use in the Sequentiaries (CC fol. 81–88', Bo fol. 122–129) with the corresponding, diastematically rewritten melodies in the prose fascicle of Bo (fol. 136 ff.); the diastematic Prosary of the manuscript London BM Cotton Caligula A. XIV. may serve for further comparison. We arrive at the following results:

l (*levare*) and **s** (*sursum*) indicate that the note thus marked is higher than the preceding one; **s** and **l** have the same meaning, and are used indifferently (cf. **s** in Bo fol. 125', l. 15, at the corresponding place **l** in CC fol. 84', l. 8; **s** in CC fol. 27, l. 8, analogously **l** in Bo fol. 19', l. 8 etc.). If **s** follows **l** either directly or after a short distance, then the note marked **s** requires an ascent beyond **l**.

iv, io (*iusum valde, iosum*) indicate that the note in question is lower than the preceding one. **iv** and **io** are used synonymously (cf. Bo fol. 122', l. 3; initially **iv**, upon repetition of the same section **io**). **v** (*valde*) has the same meaning as **iv** in Bo and CC.

l, **s**, **iv**, **v** do not denote any interval in particular; they may indifferently signify the fifth, fourth, third or second. Their actual determination is guided by the tonal space of the melody in question. If the note preceding **l** or **s** lies at the upper boundary of the tonal ambitus, then **l** and **s** indicate mostly a step of no more than a second, but **iv** a larger downward leap. If, conversely, the neume marked **l**, **s**, **iv**, **io** or **v** is preceded by a lower note, then **l** or **s** denote leaps of a third, fourth, or fifth, and **io** and **v** usually only the descending step.

e (*equaliter*) signifies notes of the same pitch. In this regard **e** is either positioned twice, after the first and before the second neume, or written only once between two neumes.

t (*trahere, tenere*) is often placed on the final note of a clause and evidently calls for a lengthening of the note thus marked. Like **t**, the letter **m** (*mediocriter*) has rhythmic significance. This may be inferred from those places where **m** accompanies notes of the same pitch, and consequently the intention cannot be that the melody should rise or fall (CC fol. 85', l. 11, l. 15 etc.). However, since **m** also occurs in combinations with **l** (**lm**: CC fol. 85, l. 2; fol. 162, l. 13), with **s** (**ms**: CC fol. 74, l. 2) or with **iv** (**miv**: CC fol. 85, l. 12, 13; **ivm**: CC fol. 86, l. 3), it is natural to suspect that **m** can be used also in a melodic sense, moderating the effect of the signs **iv**, **l** and **s**. Still, the occasional appearance of the letter combination **lt** (CC fol. 85 l. 12, 14) shows that such double signs may have combined melodic and rhythmic significance. Since it is only in relative terms that **iv**, **io**, **l** and **s** indicate the degree to which the melody rises or falls, we are unable to conclude with certainty that **m** does indeed have melodic significance.

[86]

h, remarkably, is used in two opposite senses. In the old repertory of Bo, in the Sequentiary, **h** occurs three times (fol. 124, l. 2; fol. 124', l. 8; fol. 125, l. 4). In these cases the note in question is higher than the preceding one – by a whole tone in the first and third passages, and by a minor third in the second. It seems that **h**, along with **l** and **s**, indicates here a melodic rise. But perhaps Notker's definition may also be applicable: *ut tantum in scriptura aspirat, ita et in nota idipsum habitat*; for we are dealing, in each of these three passages, with melismas on the word *Alleluia*. In the additional trope and prose layers of Bo, it is in the opposite sense, that is, as a sign for a descending interval, that **h** (*humiliter*?) is used (fol. 135 passim), or added later to the original notation (fol. 164, 164' passim). In these passages, **iv** or **io** do not occur; but **d** (*deprimatur*) is encountered in an analogous sense (fol. 135, l. 5, fol. 164, l. 14, 15).

The frequency and distribution of the *litterae significativae* in Bo and CC varies according to plainchant genre. They are found only rarely in the Alleluias of Bo and CC or the Tractus and Offertoria of Bo. Conversely, some of the tropes, the majority of the sequences, and particularly the organa in CC, contain a rich quantity of supplementary signs. Here they are often not restricted to a handful of sections, but rather distributed over the entire piece, and sometimes in such numbers that almost every note carries a sign. Yet the manuscripts do sometimes differ. Among the sequences in Bo, for example, the melodies of *Tractus iocularis*, *Berta vetula*, *Domine refugium*, *Scalam ad caelos* and *Planctus cigni* are almost or entirely devoid of signs; in CC letters have been added to the first three

of these sequences, but at least 24 melodies, on the other hand, have remained unsigned⁷⁷. Sometimes it is the younger manuscript Bo, at other times the older CC, which has been more precisely signed. One notator might deem the graphic appearance clear enough, whereas the other has clarified the melodic cursus with supplementary signs – or vice versa. Thus the *litterae significativae* give the impression of an auxiliary script that individual to the particular notator, who usually was probably the Cantor or Succentor. This interpretation is confirmed by those signs that were added only subsequently, and hence by later users. [87]

Despite the merely relative nature of the evidence, and despite the ambiguity, about which Johannes Affligemensis already complained in chapter 21 of his *Musica*⁷⁸, this individual auxiliary script does provide valuable explanations in some cases. It is of particular value to the transcription of the organa – there will be more to report on this below.

The Notation of the Proses

In the cyclic transmission of sequences and proses in the oldest sources, fundamentally three kinds of notation can be distinguished⁷⁹: the south German manuscripts, principally those from St Gall, tend to write the melisma along the margin, in accordance with the line division of the prose text. Since the graphic appearance of the melismatic notation clearly highlights the movement and coherence of the melody, as well as the placement of the text, scribes generally dispensed with the writing of individual neumes above the syllables, especially in those sources that are clearly the oldest. The manuscripts do not contain special Sequentiaries that impose their own grouping on the melodies. The exception is the codex St Gall 484, which transmits the tunes without proses and, in curious fashion, writes them going up from bottom to top.

Conversely, the Aquitanian sources notate the individual neumes for each syllable diastematically, without adding the melismatic distinctions to the proses. Still, more than half of the manuscripts with self-contained Prosaries contain the same melodies also in their own Sequentiaries⁸⁰. The codex Paris BN lat. 1119 (11th c., second half?) is the exception as to the manner of notation of Limousin sources; here melismas are inserted in the proses (the manuscript does not have a Sequentiary of its own), and indeed in such a

⁷⁷ The first leaf of the sequence fascicle in CC (fol. 81 recto and verso) is severely worn. The sequences *Musa*, *Beatus vir* and *Chorus* are unreadable and cannot be included in our inquiry.

⁷⁸ CSM 1, ed. J. Smits van Waesberghe, p. 139.

⁷⁹ Cf. the work of H. Husmann, *Sequenz und Prosa*, *Annales Musicologiques* 11, 1954, p. 61–91; G. Reichert, *Strukturprobleme der älteren Sequenz*, *Deutsche Vierteljahrsschrift für Literaturgeschichte und Geisteswissenschaft* 23, 1949, p. 227–251; B. Stäblein, *Die Unterlegung von Texten unter Melismen*, *Tropus, Sequenz und andere Formen*, *Kongreßbericht New York I*, 1961, p. 12–29; id., article “Sequenz” in *MGG*.

⁸⁰ According to the inventory of J. Chailley in: *Etudes Grégoriennes* II, 1957, p. 163–188.

fashion that, in continuous script, each verse is followed by the corresponding melisma, for which the appropriate space has already been reserved in the verbal text. This third kind, which may be called “alternatim notation”, is found also in the codex Paris BN lat. 9449 from Nevers (around 1060), which assigns the tropes and proses in the Gradual, as well as in the later additions to our manuscript Bo (fol. 130’–134, 182–182’, 184–186, add. 11th c., second half). The Prosary of the codex Laon Bibliothèque municipale 263 (end of 12th c.) may also be reckoned in this group; although it is only in one single prosa that the verses alternate with the corresponding melismatic sections (fol. 39’–40), in three cases the prosa is preceded by the complete sequence melody (fol. 34’–35’). We can observe something similar in the codex Cambrai 78 (around 1200), where the melismatic scheme follows the individual proses without division. The 12th-century Prosaries in the manuscripts Paris BN lat. 13252 from Saint-Magloire, Paris BN lat. 10508 from Saint-Evroult, and Paris BN lat. n. a. 1235 from Nevers do not contain melismas. – The manuscripts Paris BN lat. 1087 from Cluny (11th c.) and the codex Metz Bibliothèque municipale 452 (12th c.) present exceptions to the French transmission, since the sequences are written here along the sides of the proses, following the custom of St Gall. [88]

No northern French prose manuscripts from the 10th century have survived. This is all the more regrettable since it is northern France that happens to have been a center for the poetic composition of proses, and the practice of composing them may in fact have spread from here to begin with. Because of the strong dependence of the Winchester tradition upon the mainland, the notation of the sequences and proses in Bo and CC allows us to draw conclusions about the old manner of notation in the parental monasteries of northern France.

Bo and CC each contain an old Prosary, and in addition the melodies, gathered together in a closed repertory. The Sequentiaries immediately precede the Prosaries. In CC there is no heading prefacing the Sequentiary and Prosary. In Bo there is a hexameter couplet announcing the Sequences:

HIC TIBI CANTORI SUNT CUNCTA SEQUENTIA PRESTO
QUAE CIRCULO ANNORUM MODULANTUR ORDINE PULCHRO

[*Here are all the sequences that are sung in the year cycle, in beautiful order, ready for you, o singer.*]

The Prosary in Bo was given the rubric HIC INCIPIUNT PROSAE. [*Here begin the proses.*]

In Bo, moreover, five sequences were included at the appropriate place in the troped Gradual: *Fulgens praeclara* for Easter, *Pascha nostrum* for the Sunday after Easter, *Eduxit dominus* for the 4th Sunday after Easter, *Cythara* for Ascension, and *Pretiosa* for All Saints. The melodies are repeated in the Sequentiary. (For this, see below p. 144 f.)

The proses in the old layer of Bo are notated in single neumes, which were partly rewritten in diastematic fashion at a later point. Lone *litterae significativae* appear, as additions made by later Cantors. In a few places, short groups of melismas are found over the syllabically written text; these gather together and clarify the notation of the single neumes (fol. 138', l. 5; fol. 158, l. 1, 2; fol. 177', l. 9; fol. 181', l. 7). Among the proses that were added later, the ones that are especially remarkable are those that place the melismas between the verses, for which space was reserved already in the verbal text. This kind of notation is encountered on fol. 182–182' for the prosa *Alma cohors* (the neumes of the prosa were scraped away at a later point and are now almost unreadable; the melisma appears mostly in the middle of the double versicle between both verses), fol. 184'–186 for the prosas *Psalle lirica carmina* (the neumation of strophes 1–6 b was scraped away; the melismatic section precedes the verse or verse section in question), *Dic nobis* and *Concinet orbis* (the same kind of melismatic division). The proses on fol. 130'–134 contain intermediate space in the verbal text, but the melismas were never entered.

Contrary to the notation of the old corpus of Bo, which is plain and mostly syllabic, the melodic cursus of the proses in CC is indicated much more precisely, namely 1) by the frequent insertion of melismatic distinctions, 2) by pitch letters. The scribes of the text had left no space for the additional melismatic notation. Accordingly the melismas had to be crammed, with some difficulty, between the verses, continued over the beginning of the verse, and sometimes carried upwards, either obliquely or perpendicularly. Not all verses were provided with their melismas in regular fashion. In the case of 10 proses one dispensed with the additional melismatic notation⁸¹, and 8 proses position the melisma before the first half-strophe or verses without pendant⁸². In a further group, the corresponding sequence section stands before or above every single verse or verse section⁸³.

[89]

⁸¹ *Gloriosa dies adest* (fol. 90); *Oramus te* (fol. 91); *Laus armoniae* (fol. 91'); *Prome casta contio* (fol. 98); *Pange turma corde* (fol. 98'); *Rex omnipotens* (fol. 99'); *Benedicta sit* (fol. 100'); *Ecce pulchra* (fol. 116); *Precamur nostras* (fol. 122); *Alme chorus* (fol. 129). However, *Gaudet clemens dominus* (fol. 113'), *Aulae plebs etherea* (fol. 133') were left without neumes.

⁸² *Fulget dies iocunda* (fol. 177'); *Laude canora* (fol. 127); *Laudent condita* (fol. 128); *Gloria resonante* (fol. 129'); *Laude resonet* (fol. 130); *Stans a longe* (fol. 131); *Laus inclita* (fol. 132', at the 5th double versicle, the sequence section is placed before 5 a and also before 5 b); *Laus surgat* (fol. 132'). I use the terms “verse”, “versicle” and “half-strophe” synonymously, and likewise “double verse”, “double versicle” and “strophe”.

⁸³ *Caelica resonent* (fol. 89; no melismas from verse 10 onward; verse numbering after AH); *Nato canant* (fol. 93); *Epiphaniam domino canamus* (fol. 94); *Claris vocibus* (fol. 95); *Alle celeste* (fol. 103); *Sanctus petrus* (fol. 104'); *Agmina leta* (fol. 106); *Laude iocunda* (fol. 107'); *Arce superna* (fol. 108'); *Aureo flore* (fol. 109'; no melismas from verse 12 onward); *Hac clara die* (fol. 111); *Salve porta perpetua* (fol. 112); *Candida contio* (fol. 112'); *Regnantem sempiterna* (fol. 122'); *Qui regis sceptrum* (fol. 123); *Nostra tuba* (fol. 123'); *Christicolarum sacrosancta* (fol. 124); *Promere chorda* (fol. 126); *Consona caterva* (fol. 131'); *Aule celestis* (fol. 131'); *Laude pulchra* (fol. 133).

In the last group, finally, the melismas are placed before the verses just alone or as short incipits⁸⁴.

The notation of the prosas in CC is complemented and clarified by pitch letters. By indicating the pitches with exactness, these letters provide the earliest secure readings of the prose melodies altogether, at least in part⁸⁵. Usually they are placed above the neumes of the first half-strophe as well as of the verses without pendant, albeit in no way systematically or completely⁸⁶. Often they are entered on the first note of a double verse or placed on the first note of the prosa. They occur besides as tonary letters; in that case they stand clearly demarcated on the outer or inner edge, at the beginning of the relevant strophe⁸⁷.

[90]

There is something particular about the system of pitch letters. For it does not belong to the family of Boethian or Guidonian letter scripts, in whose scales the semitones between the second and third, and fifth and sixth steps; rather it is analogous to our major scale, with the semitones between the third and fourth, and seventh and eighth steps. This system was familiar from treatises on the measurement of organ pipes, on the division of the monochord and on the tuning of organs (Hucbald, Notker Labeo, Bernelinus, amongst others). Hugo Riemann called it the “Frankish” letter script, and interpreted it as a form of instrumental notation⁸⁸. However, nothing was known of any musical records outside the writings of theorists. CC appears to be the only source that confirms the practical use of “Frankish” letter notation⁸⁹.

⁸⁴ *Pura deum laudet* (fol. 92’); *Fulgens praeclara* (fol. 96); *Exulta caelum* (fol. 101’); *Alme celorum* (fol. 114’); *Ave pontifex haedde* (fol. 118’); *Mirabilis deus* (fol. 119’); *Arguta plectro* (fol. 119’); *Alme hiesu* (fol. 121); *Salus aeterna* (fol. 122; complete melismas from verse 6 onward); *Celum mare* (fol. 125; script and single neumes were later retraced and rewritten in approximate diastematic fashion).

⁸⁵ The following are among the oldest readable sources for prose melodies, because of their diastematic notation: Paris BN lat. 1118 (from southern France), Paris BN lat. 1120 and lat. 1121 (both from St Martial); for the dating, see J. Chailley, *Etudes Grégoriennes* 2, 1957, p. 163 ff. Cf. also the list by B. Stäblein for the article “Saint-Martial” in MGG, and further the source list in Bannister-Hughes, *Anglo-French Sequelae*, p. 17 f. – On English soil, CC is the earliest at least partially readable source; Bo does not contain pitch letters; the diastematic notation of some melodies dates from the 12th c.

⁸⁶ The following prosas have been supplied with pitch letters: *Caelica resonant* (fol. 89); *Nato canant omnia* (fol. 93); *Epiphaniam domino* (fol. 94); *Claris vocibus* (fol. 95); *Fulgens praeclara* (fol. 96); *Rex omnipotens* (fol. 99’); *Alle celeste* (fol. 103); *Agmina leta* (fol. 106’); *Laude iocunda* (fol. 107’); *Aureo flore* (fol. 109’); *Hac clara die* (fol. 111); *Salve porta perpetua* (fol. 112); *Candida contio* (fol. 112’); *Alme celorum* (fol. 114’); *Ecce pulchra canora* (fol. 116); *Arguta plectro* (fol. 119’); *Promere chorda* (fol. 126); *Alma chorus* (fol. 129); *Aule celestis* (fol. 131’).

⁸⁷ *Caelica resonant* (fol. 89); *Claris vocibus* (fol. 95); *Fulgens praeclara* (fol. 96); *Rex omnipotens* (fol. 99’); *Alle celeste* (fol. 103); *Alme celorum* (fol. 114’); *Alma chorus* (fol. 129); *Stans a longe* (fol. 131).

⁸⁸ Studien zur Geschichte der Notenschrift, Leipzig 1878, p. 28–38, the relevant sources in the Appendix, p. 291–310. Cf. the essay by J. Smits van Waesberghe, *Les origines de la notation alphabétique au moyen-âge*, *Annuario musicale* 12, 1957, p. 3–14, which points to an illumination definition of the scale in Hucbald’s *De institutione harmonica* which is lacking in Gerbert *Scriptores*.

⁸⁹ There is an overview of the dissemination of pitch letters of the 9th–13th centuries (in which CC is however not included and the significance of tone scales remains open) in: S. Corbin, *Valeur et sens de la*

In accordance with the range of the prosa melodies, the scale encompasses two octaves, and the letters have the following significance:

A (a)	B (b)	C (c)	D	E (e)	F (e)	G
our pitches						
c	d	e	f	g	a	b [♯] (b [♭])
c'	d'	e'	f'	g'	a'	–

Upper-case and lower-case letters are used without distinction for both the lower and higher octaves.

Plate 1, CC fol. 89, brings together the three types of notation: the accent neumes upon each syllable, the pitch letters and the melismas. These are placed before each single verse and they provide the complete melody. In each case, the pitch letters are added only to the first half strophe. The letters on the border show the mode. – In the rest of the prosa on fol. 89'–90 (not shown here) the melismas and mode letters are lacking. It is only the pitch letters that are placed in the first half strophe.

[91]

Melismas and pitch letters are not always used at the same time for the purposes of notation, as is the case in the prosa *Caelica resonant*. It should once more be stressed that neither letters nor melismas are introduced consistently and completely in every piece. One way of notating does not necessarily call for the other, but neither precludes its use. The melismatic distinctions in the Prosary of CC were not planned in advance by the scribes of the verbal text; but they do in each case originate –like the pitch letters – from the same hand, the one which also entered the single neumes. The melismas may be added in the margin, inserted at the beginnings of the verses or written in sections over the lines (cf. CC fol. 108' = Plate 3). This reminds us of the original meaning of the melismas: they serve as an auxiliary means to the musical script. The scribe has attempted to clarify the imprecise text of the single neumes by a graphically clearer notation in groups. This is also the purpose of the letters, with their precise indication of pitch. We will examine elsewhere whether the double and triple notation may provide clues to performance practice⁹⁰. Let the following description suffice for now.

The various different ways of recording the melodies make it possible to draw the following conclusions regarding the chronology of the prosa notation in Bo and CC. At first the proses were notated only syllabically, with single neumes. One can identify a second stage in the addition of singular melisma distinctions to some of these syllabically notated proses. Since this second notation had not been taken into account in the writing of the verbal text, there were unavoidably difficulties of space. In the third notational stage

notation alphabétique à Jumièges et en Normandie, Jumièges Congrès scientifique II, 1955, p. 913 ff. – Codex Engelberg I 4/23 contains a paean on organ playing with Frankish letter notes, cf. E. Buhle, *Die Blasinstrumente des frühen Mittelalters*, Leipzig 1903, p. 98 f.

⁹⁰ Chapter IV.

the intermediate space necessary for the melismas was already left in the verbal text, in order to prevent this problem; in this way one arrived at an alternatim notation.

We can trace this development with the help of Plates 2–4, CC fol. 91, CC fol. 108', and Bo fol. 185'. The prosa *Oramus te* (CC fol. 91) shows the first stage with its exclusively syllabic notation. The proses in the old layer of Bo are also written in this way. But single neumes and melismas are combined in the prosa *Arce superna* (CC fol. 108'), with the melismatic section on the verse *Patronum quem benedictum exorat* being divided, the beginning being written before the verse in the margin, but its continuation being written directly above the line. One encounters this procedure only rarely in Bo, and there it is limited to short melismatic sections, which lie above the corresponding syllabic single neumes and gather together its notation. Plate 4 (Bo fol. 185'), which shows the conclusion of the prosa *Dic nobis quae sunt*, illustrates the third notational stage. The writer of the text left a space of a few centimeters before each double versicle, for the melismatic group signs, though occasionally not enough to accommodate the melisma cleanly. In line 4, for example, the melody of the subsequent double versicle had to be compressed and at the end written straight upwards. We find this notational stage in the additions to the manuscript Bo⁹¹.

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The question remains whether this chronology, obtained from Bo and CC, may be assumed for French, and especially northern French, manners of notation in general, whether, in other words, the fully written-out, continuous alternation of melisma and syllabic notation represents a secondary form of prose transmission. The few sources we have do speak in favor of this. For the alternatim notation does, as a matter of fact, appear relatively late: the codex Paris BN lat. 1119 seems to be the earliest witness⁹². And if melismas are included in manuscripts at all, in the 12th and the beginning of the 13th centuries, when the independent Sequentiaries had long since disappeared, then they appear in alternation with the syllabically notated text. It seems, then, that a more recent performance practice originated in this form of transmission, in which the textless melisma resounded in alternation with the syllabic section. But we will concern ourselves with these issues in another context⁹³.

The organal script

Cf. Plate 6, 7 a + b, 8 a + b, CC fol. 153–155, ORGANA SUPER SEQUENTIA (OR 43–50); along with this, the base melodies Plate 5, Bo fol. 122, with the schemata *Musa*, *Beatus vir*, *Iustus ut palma*.

The graphic appearance of the organa departs from the notation of the base melodies. The predominance of virgas and puncta, and of groups of simple neumes, and the

⁹¹ Cf. the comments above, p. 88.

⁹² For the dating, see H. Husmann, *Tropen- und Sequenzenhandschriften*, p. 126 f. .

⁹³ Chapter IV.

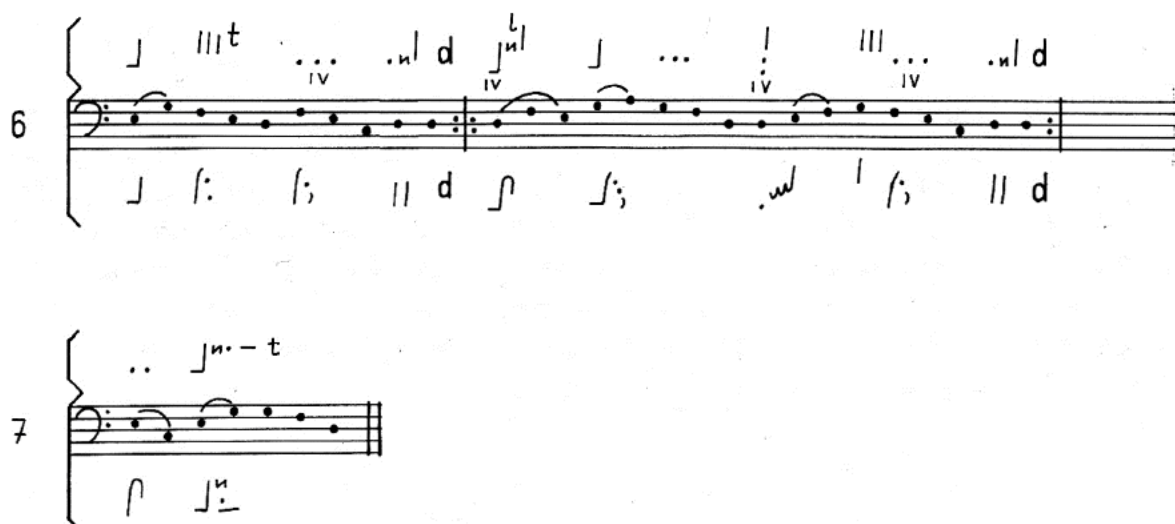
stereotypic closing gestures (punctum – oriscus – virga) make up the distinctive characteristics of the organal script.

If we line up the base melody and the organum against one another, we arrive at the following score for the sequence *Beatus vir*.

or { CC fol. 153
GM { BaHu Nr. 7
Bo fol. 122

1
2
3
4
5

[92]



The result is a “note against note” setting; yet there are some deviations: the organalis contains some orisci u for which there are no corresponding notes in the base melody, for example in the closing gestures, where the three-part formula punctum – oriscus – virga $\text{u} \mid$ usually corresponds only to the penultima and finalis in the base melody. Yet the reverse may also be true, for example, when there is only a single note in the organalis to accommodate a *virga strata* I^u in the cantus (l. 4–5). In one case there are even three virgas in the organalis against a single virga in the base melody (l. 6, end). The typical closing gestures which ascend over the oriscus are found not only at the endings of complete distinctions but also in the inner text; they articulate the organum in discrete, short sections. Countless *litterae significativae* complete the picture: l (*levare*), iv (*iusum valde*), e (*equalis*), t (*tenere*) and m (*mediocriter*). d (*duplex*) calls for the repetition of the preceding distinction; x (*simplex*), on the other hand, stands for a single, unrepeatd part.

The *neumae longiores* of the base melody correspond to short ligatures and groups of single notes in the organalis. The three-note climacus f mostly receives a tripunctum (l. 1, 2, 3, 4, 5, 6) or is supplied with a trivirga (l. 3, 4, 6). Similarly there is a trivirga against a scandicus f (l. 1). The flexa on the word *Alleluia* in l. 1 corresponds at first to a bipunctum (likewise also in l. 4, 7), thereafter to a bivirga. If one disregards the groups of single neumes, then the two parts mostly run in parallel; however, sometimes the notation clearly calls for contrary motion, as in the middle of l. 4, where the scandicus in the base melody is answered by a virga with flexa in the organum.

There can be no doubt as to the meaning of the groups of single neumes: they represent notes of the same pitch. Just as note repetitions in the plainchant notation of the *voces principales* are normally written as strophici (of puncta and virgas), so also does the organal script employ the customary signs for the stationary notes in the organum. These *puncta organica* – as we will call the groups of single neumes in the organal script – reveal a major

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criterion of the compositional style: the abidance of the organal accompaniment on certain support notes.

That it is correct to interpret the *puncta organica* as notes of the same pitch is confirmed by the diastematic or approximately diastematic organa entered as supplements in the manuscripts Rome Vat. Reg. 586 fol. 87' and Vat. Reg. lat. 592 fol. 78', 79 from Fleury as well as in the codex Chartres Bibliothèque municipale 4, fol. 1⁹⁴. On the basis of their notation we would date the *voces* in the Chartres codex to the middle of the 11th century, and the organa in the Vatican manuscripts to the latter half. These pieces are transmitted, just like the Winchester organa, as single parts, that is, not in score.

The notation of the three *voces organales* for Gradual Responsories in Vat. Reg. lat. 586 fol. 87' (Plate 9) is related to the organal script in CC. Both there and here the overall picture is determined by single neumes and strophici. The grouped single notes are written closely together each time, and separated from the following note signs by a larger intermediate space. In the Vatican source the relative height of a particular group, and its pitch relationship to neighboring notes, is apparent from the diastematic arrangement, going up or down or persisting on the same step. Clives, podati and torculi may preface the strophici, but they may also stand alone, separated from the strophici. *Litterae significativae* are found only occasionally; the graphic differentiation of pitch has obviously rendered them obsolete. Only in two places, in the second responsory on *saba* and at the beginning of the third responsory, do we find the letter l (*levatur*). In copying the verbal text, the scribe skipped every second line to leave it free for the notation. No special note line was drawn, but the scratched lines served as orientation. There is no clef. Although the correct position of the organum can only be determined through vertical alignment with the base melody, the notation as such is clear enough to allow the strophici to be recognized, without any doubt, as notes of equal height. (Cf. the transcription of these pieces below, p. 172 ff.)

[95]

Contrary to the added organa in the Vatican manuscript, the *voces organales* of the Winchester manuscript are still notated *in campo aperto*. Yet here, too, a certain tendency toward diastematicism can be clearly discerned. It is true that the signs are not positioned on lines; however, there are occasional shorter sections for which the scribe evidently envisioned a line in his mind, and accordingly placed the notation on differing levels (e.g. Plate 6, l. 8, 9).

He proceeded with clear intentionality in his choice of single neumes, of virgas and puncta. As a rule the virgas are higher than the puncta. This allows us to recognize that the succession punctum – virga denotes an upward step, and the succession virga – punctum a downward step. The base melodies in our manuscript were also notated in accordance with this rule. With the help of the tropes, sequences and proses we can observe that the virga generally indicates a higher note than the preceding one, and the punctum a lower one. The same is true for the single neumes in the organal script. However, there is an

⁹⁴ Catalogue: p. 65 ff., 63.

exception when the strophici are arranged exactly at the level of the virga head |^{...}, and hence should evidently repeat the pitch of the virga (Plate 12 b, l. 4, 7, 12 etc.).

The scribe joins the *puncta organica* with ligatures in the same clear way: J^{\dots} , J^{III} , $\text{J}\dots$, J^{III} , $\text{J}\dots$, J^{\dots} . The overall graphic picture makes clear which note of the ligature, the high one or the low one, is to be repeated; sometimes it seems that some middle pitch, skipped in the ligature, may also be meant. We note in this connection that the form J^{III} does not occur at all and that J^{\dots} is rare, but that we do find, correctly, $\text{J}\dots$ or J^{III} , in accordance with the rule that the virga denotes the higher, and the punctum the lower note. If the lower note is extended from the flexa, then the normal reading is J^{\dots} or $\text{J}\dots$, whereas J^{III} evidently shifts the strophici upwards.

The strophici are joined together in groups of two or three puncta or virgas. If however there are four or more notes on the same step, then they are usually divided in groups of two and two, three and two, or three and three notes. With regard to this, the scribe tends to insert the clarification **e** (*equalis*) between groups (e.g. Plate 6, l. 11, 14). Yet in many cases he evidently considered that indication to be redundant, for it is apparent already from the course of the base melody – as is to be elucidated below – whether the stationary notes should persist on the same step or not.

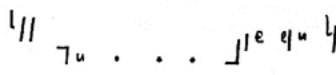
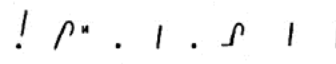
To clarify the position of the *puncta organica*, the scribe employs the *litterae significativae* **e** (*equalis*), **iv** (*iusum valde*), **l** (*levatur*), **s** (*sursum*), **ls** (*levatur sursum*) and **m** (*mediocriter*). These letters are of particular value to the decipherment of the organal script. *Alleluia* X . *Angelus domini descendit* (OR 64, Plates 10 a + b) shows the by now familiar picture: the predominance of single neumes and *puncta organica*, the typical closing gestures as well the large number of *litterae significativae*. Remarkably enough, the first strophici at the beginning of the separate sections, the bivirgas at the words *Alleluia*, *Angelus* and *Respondens*, have been supplied straight away with letters. This is most noteworthy indeed: at least the indication **ls** at the beginning of the piece cannot apply to the melodic, vertical progression, for of course the organum starts here. Now there are, on occasion, *litterae significativae* also on the first notes in plainchant melodies in the two Winchester codices: **l** (*levatur*), when the melody begins at the top boundary of the tonal ambitus, **iv** (*iusum valde*), when it begins at the bottom boundary (cf. CC fol. 24, 24', 30', 49, 50', 56' etc.). In the first instance we may assume the same for the organa. When we vertically align the organum and base melody, it emerges that **l**-beginnings are called for in the organalis precisely when the base melody rises up from a low range, but **iv** is used when the base melody descends. With this, the *litterae significativae* acquire a secondary meaning: they may signify the directional distance from the base melody, and thus apply indirectly to the note-against-note writing. The first note of the *vox organalis* may be marked also by the letter **e** (*equaliter*) (fol. 166, OR 71 *Alleluia* V *Laudate dominum omnes gentes*): here the organum and the base melody are evidently meant to start in unison. In this connection we refer back to the third responsory *Gloriosus deus* in the Vatican manuscript Reg. lat. 586 fol. 87' (Plate 9): here, too, the letter **l** clarifies the entry of the *vox organalis* over the base melody.

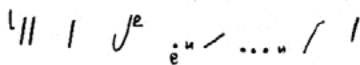

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To gain closer insight in the position of the *puncta organica* and the meaning of the *litterae significativae*, we present here all the organa whose first note is clarified by supplementary letters. We take the base melodies from reliable English sources in the Benedictine tradition: the Worcester Antiphonal (Paléographie musicale XII) for the melodies of the Office, and the Worcester Gradual (Worc) and the manuscript Oxford Bodleian Rawlinson C. 892 (Rawl) for the Mass pieces. In each case we will place the organal neumes of the Winchester codex against the base melody. We present their proposed transcription in x-shaped notes. In accordance with the preceding observations, we transcribe the strophici as notes of the same pitch, the succession virga – punctum as a downward step, and the succession punctum – virga as an upward step.

a) I – (or **sl** – and **ls** –) beginnings

[97]

or 17	CC fol.138	{	
GM:	CC fol. 58		
			Sacerdos dei excelsi

or 54	CC fol.162	{	
GM:	CC fol. 27		
			Fregit inferni portas

or 59	CC fol.164	{	
GM:	Rawl fol.12		
			Alleluia (X Te martirum)

or 62 CC fol.164
GM: Worc fol.320

Al le lu ia
(X Confitemini domino quoniam)

or 64 CC fol.164'
GM: Worc fol. 322'

Al le lu ia
(X Angelus domini descendit)

or 69 CC fol.166
GM: Worc fol. 322'

Al le lu ia
(X Gavisi sunt)

or 72 CC fol.166
GM: Worc fol. 322

Al le lu ia
(X Surrexit altissimus)

or 90 CC fol.171
GM: Rawl fol. 130'

Al le lu ia
(X Laetabitur iustus)

or 102 CC fol.173'
GM: Rawl fol.144'

Al le lu ia
(X Veni electa mea)

[98]

or104 CC fol.174
GM: Worc fol. 344

Alle lu ia
(V/ Beatus vir sanctus martinus)

or111 CC fol.176
GM: PalMus XII,27

Cri stus na tus

or132 CC fol.181'
GM: PalMus XII,161

R Sum metrini ta ti

[99]

b) **iv** – and **io** – (or **ios** –) beginnings *

or 8 CC fol.136
GM: CC fol. 56'

A do ne us kyr ri us

or 53 CC fol.162'
GM: CC fol. 28

Post quam factus ho mo

* The beginning of **or 25** Tractus "Vidi supra montem" is not included since I am unable to locate the base melody.

or 84 CC fol.169'
GM: Worc fol. 345

Alleluia
(V Vos qui secuti estis)

or 108 CC fol.175
GM: Worc fol. 328'

Alleluia
(V Deus iudex)

or 109 CC fol.175'
GM: PalMus XII,11

R Ecce dies veniunt

or 118 CC fol.177'
GM: PalMus XII,396

R Psalmitate

or 122 CC fol.178'
GM: PalMus XII,428

R Sancte Benedicte

or 128 CC fol.181
GM: PalMus XII,159

R Benedictus dominus

[100]

or 134 CC fol.182
GM: PalMus XII,160

R Bene di ca mus

or 149 CC fol.185
GM: PalMus XII,113

R Cir cum de de runt me

or 152 CC fol.186
GM: PalMus XII, 36

R Sanctis si mi mar ti ris lu sti

[101]

or 153 CC fol.186'
GM: PalMus XII,390

R O quam

c) **e** - and **m** - beginnings

or 71 CC fol.166
GM: Rawl fol.100

Al le lu ia
(V Laudate dominum)

or 24 CC fol.143
GM Worc fol. 296'

Qui re gis is ra hel

or 40 CC fol.150'
GM: Worc fol.314

Se pe

or 41 CC fol.151
GM: Worc fol.316'

Deus

or 42 CC fol.152
GM: Rawl fol.19'

Domi ne

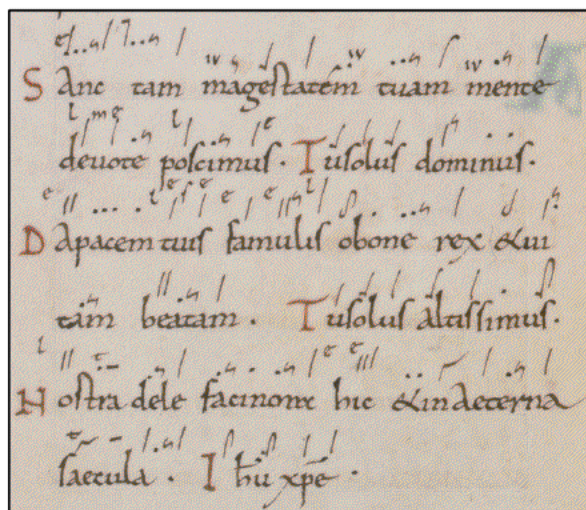
[102]

However hypothetical the transcriptions may at first appear, with respect to individual note-combinations, the letters at the opening neumes do reveal that the accompanying voice may enter above, below or on the same pitch as the base melody, and similarly may proceed above, below and even in unison with the base melody. The combination of *strophici* and *litterae significativae* at the beginning of a setting yields in addition another insight: the *puncta organica*, now above the base melody, then under it, usually seek the low range of the organum when the *principalis* descends, but the high range when the base melody rises. The *puncta organica* are, in a certain sense, scaffold notes of the *vox principalis*. They may set the top and bottom boundaries to the base melody. But this range, once chosen, need by no means be maintained for the whole piece – in which case one could distinguish between organa that sound consistently above the base melodies and others that resound under it –, rather there are appropriate changes in the course of the base melody. Each *vox organalis* consists of several clearly articulated sections; and each time the range of the organum is defined only for the duration of such a short period. It is defined afresh in each section, by the melodic motion and by the tonal ambitus of the base melody.

The *litterae significativae* added to the notes at the beginning of the organa show this auxiliary script in a new meaning not thus far recognized: since they usually denote the high range of the accompanying voice when the base melody rises, but call for the deep

range of the organum when the principalis falls, they must signify the distance from the base melody. Their significance for voice-leading can also be demonstrated in the course of pieces.

The organal voice of the Gloria trope *Ave deus summe trinitas* (OR 19) notates the verse *Da pacem tuis famulis* CC fol. 140' as follows:



The two virgas on the word *tuis* have been supplied with two *litterae significativae* each: the first virga carries *l* (*levatur*) and *e* (*equalis*), and the second *s* (*sursum*) and *e* (*equalis*). In the case of the second note, at least, there can be only one letter that pertains to the melodic progression; the other must denote the distance from the base melody. I transcribe the passage as follows:

[103]

CC fol. 140' J | J | m . . e || l | s | e | e || m l

Aus or 19

GM: Paris lat. 1121 fol. 55

CC fol. 60

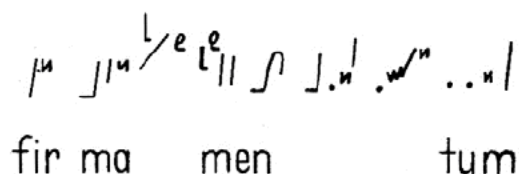
Tu so lus do minus Da pa cem tu is fa mu lis

J | J | . . f | f. . . | | J |

Just as in all the other organa on Gloria tropes, the individual sections of the *Gloria in excelsis deo* (or the incipits leading into the Gloria melody) are notated with the same signs as the principal voices in the first part of the codex CC and in Bo. One may infer from this that the *Gloria in excelsis deo* as such was always sung monophonically. Only the tropes show the characteristic traits of organal script, and accordingly should be performed in two parts. – After the Gloria section *Tu solus dominus* the organum begins *equaliter*. The base

melody descends, the strophici define its bottom boundary and are evidently meant to reach the unison with the base melody at the end of the ligature. It follows that the *littera significativa* **e** carries its usual melodic significance here. Now the base melody rises over a to c, and from there to the final d. In accordance with the observation that the organalis defines the top boundary to the rising base melody, the following interpretation seems reasonable: the organum leaps over the base melody (*levatur*) and anticipates the fifth (the penultimate of the closing gesture) as the boundary and target note; the letter **e** calls for the repetition of the stationary notes; once again the *puncta organica* flow into the unison with the base melody. **s** (*sursum*) clarifies the distance to the base melody, and is used in a voice-leading sense. To put it more correctly: it confirms the indication *equaliter* and means: since the organum persists on the same step, the accompanying voice will remain under the base melody.

OR 146 R. *Audiebam sonum alarum* presents the following notation on the word *firmamentum*:



The strophicus on the syllable *men* is clarified on the left side by the *litterae significativae* **l** and **e**. Here, too, there can be only one letter to signify the melodic progression, the other must apply to the distance from the base melody. I deem the following transcription to be the correct one⁹⁵:

[104]

CC fol. 184'
Aus or 146





GM: PalMus XII, 375

The base melody ascends on the syllable *men*. The bivirga calls for notes of the same pitch. The organum anticipates the target note (**e**), accordingly it lies a third above the base melody, thereby retaining at the same time the pitch of the final note of the preceding section. This is what the connection between the *litterae* **l** and **e** seems to want to express.

However, if the *litterae significativae* can occur in a double sense, then it seems that the resolution of the organal script may become even more complicated, as one should verify in

⁹⁵ Cf. Plate 11; complete transcription below, p. 158 ff.



every case which meaning is intended, intervallic or melodic. Yet this conclusion may be qualified. For it turns out that in each case, the intervallic meaning confirms the melodic sense, and clarifies the position of the *puncta organica* as boundary notes of the base melody⁹⁶.

The third major feature of the organal script – beside the predominance of single neumes and the pervasive use of strophici – are the closing gestures. From the graphic appearance it is evident that, fundamentally, two types of conclusions may be meant: either the penultimate is lengthened by the oriscus (, ), or it is carried into the final as a salicus (, ). In both cases, the organum proceeds towards the final from below. It remains uncertain whether the first formula may be interpreted in this way, namely, that the final repeats the extended penultima. In any case, the closing note is always indicated by a virga; the punctum is never found as a final note. It is not apparent from the notation at what distance from the base melody the *vox organalis* closes, whether above the base melody, for example on the fifth above, or under, as on the fourth below, or in unison. Occasionally the final note is supplied with *litterae significativae*. Yet these do not provide certainty, for in every case they may refer to the melodic interval, like the closing gesture from the third below or second below. The letters l (*levatur*) and s (*sursum*) are found mostly to the left of the finalis (e.g. fol. 138 passim; cf. however fol. 155 = Plate 8 b, l. 6); on the other hand, e may also occur to the right, namely when the following section is introduced again by the letter e on the first note (e.g. fol. 135, l. 5 and 11; fol. 136, l. 1).

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We must leave the problem of the closing gesture and the closing interval open for now, and will come back to it later, when we consider organal theory.

We frequently encounter the letter t (*tenere*) in the organal script, which calls for a sustaining of the note thus marked. Its preferred use is on the final note of closing gestures, either at the end of settings, or in the inner text on the closing note of individual organum sections. It may also often serve as a sign for the last note of a strophicus, in successions of virgas as well as puncta (fol. 153 = Plate 6, l. 7, l. 13, 15, etc.), or occur at the end of a ligature (fol. 176 = Plate 12 b, marginal note *Ipsium*; fol. 165 = Plate 10 b, l. 4 etc.). However, t may also accompany a single note (fol. 142', l. 3; fol. 162, l. 12 etc.) and even – which is especially remarkable – the first note of a new section⁹⁷.

The single neumes punctum and virga have melodic, but evidently no rhythmic, significance. For the puncta of the base melody may be answered by virgas in the organalis, and vice versa, virgas by puncta. The melodic meaning excludes a rhythmic one. Beyond that we find the letter t quite frequently placed especially on puncta (fol. 140, l. 14; fol. 153 = Plate 6 passim etc.). The *virga iacens* is the exception. It occurs in two forms, as  or as . Both signs are often supplied with the letter t. In partially diastematic parts the level

⁹⁶ Further attestations of *litterae significativae* with intervallic meaning: fol. 136, l. 3; fol. 136', l. 6; fol. 137', l. 7; fol. 146', l. 13; fol. 153 (Plate 6) l. 3 from bottom, cf. the transcription on p. 157 (Plate 10 b) l. 13 beginning (*loqueretur*), etc.

⁹⁷ Relevant passages on p. 106.

form of the *virga iacens* usually appears at the same height as the preceding note (fol. 153 = Plate 6 passim; fol. 164' = Plate 10 a, l. 1; fol. 165 = Plate 10 b, l. 13 etc.). This suggests that the level *virga iacens* (or better: *punctum planum*) signifies a drawn-out note on the same step.

The letter **t** may be substituted or complemented by **m** (*mediocriter*). However, it often remains unclear whether this letter truly provides a rhythmic and not perhaps melodic indication. Other *litterae significativae* with rhythmic meanings (such as **c** = *celeriter*) do not occur in Bo and CC.

The frequent use of the letter **t** bears witness to a richly differentiated rhythmic performance style. If one examines, with the help of Bo and CC, the occurrence of this letter in the base melodies, it turns out that its placement in the base melody and the organum is often the same. Both there and here, the **t** is placed upon the final notes of sections; in the base melodies it occurs mostly on the last note of a *neuma composita* and it is precisely these notes that usually become the target notes and finals of the individual organum sections. One could say, in that case, that the *mora* of the base melody determines the organal target note, and that the movement comes to rest in the pure sound of the target note. However, in other passages in the *voces organales* the base melodies remain without signs, particularly when the indication **t** appears in the course of the sections. For that reason it is difficult to verify if here, too, the rhythm of the organa confirms the rhythm of the base melodies, or whether, in the joining of the voices, the power of the sound summoned a new sense of movement which contradicted, perhaps even eliminated, the autochthone rhythm of the base melody. Theorists (*Musica encheiriadis*, *Scolia*, Cologne treatise) make it clear that organum was performed slowly and with a certain breadth (*modesta morositate*). In the Paris treatise it is even commented: *huius generis melos tam grave ut dictum est esse oporteat tamque morosum ut rithmica ratio vix in eo servari queat*⁹⁸. In other words, it was scarcely possible any longer to guarantee the original rhythm, probably – or so we may add – because polyphonic musical practice gradually took away the melodic sense from the rhythm of the base melody. The notation does not allow us to decide to what extent this may be true also for the Winchester organa. On no account should we envision organal performance as being necessarily equalistic – that is, as proceeding in equal note values.

In the organal script one sometimes encounters the letter **t** at the beginning of individual sections. Perhaps one should understand these indications in some places in the sense of a tempo indication for a group of neumes (for example fol. 154 = Plate 7 b, l. 13 at the beginning of the distinction at the beginning of the line and then, repeating, at the *puncta organica* marked with **iv**; further fol. 154', l. 16 and fol. 155, l. 6; Plate 8 a + b). In other places, however, it seems that it is only the first note that was meant (for example in single

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⁹⁸ The places are brought together in E. L. Waeltner, *Das Organum*, p. 265. Cf. the discussion in W. Krüger, *Die authentische Klangform des primitiven Organum*, p. 12 ff. and p. 7 with a reference to the relevant work of Jammers, v. Ficker and Georgiades.

sections of the organa on Gloria tropes: fol. 139', l. 12; fol. 140, l. 14; fol. 141, l. 15; fol. 142, l. 2; fol. 142', l. 16)⁹⁹.

Marginal readings

The richness of the *litterae significativae*, the partial diastemacy, the precise choice of single neumes – the virga for ascending, the punctum for descending steps – bear witness to the scribe's efforts at careful notation. It is the marginal readings that show how important it was to him to add precision to his writing. For these 50 entries in the margins of the chief corpus of organa, written in the same hand as the main text (the later additions add 3 more marginal readings¹⁰⁰), have a double significance. Some of them offer melodic variants to the main text; others evidently have the task of clarifying the original version, that is, to improve the notation of the chief text.

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For example, the marginal reading for *terra* on fol. 175' (Plate 12 a) can be explained as a correction of the original notation.

	↓ ↓
version in the main text:	
version in the margin:	

In the middle of the melisma the scribe has emended the incorrect succession punctum *inferius* – punctum *superius* (see ↓) into punctum – virga and has divided the clivis (↗) into two single notes (virga – punctum). The two notes of equal pitch are clearly indicated as a bivirga. The version in the main text and the marginal reading present the same melodic gesture; the entry in the margin clarifies the original graphic appearance.

fol. 175' marginal reading for *erit*

version in the main text:	
version in the margin:	


⁹⁹ In this same sense also in the first part of the manuscript: fol. 34', l. 15; fol. 38', l. 7; fol. 48, l. 13, 15; fol. 50, l. 13; fol. 51', l. 12; fol. 65, l. 14; fol. 69, l. 4, 9; fol. 69', l. 8; fol. 87, l. 1; fol. 87', l. 1.


¹⁰⁰ To OR 168 (2), to OR 171 (1),

This marginal entry likewise offers no melodic variants, apart from the orisci on the penultimate in the first two closing gestures (arrow ↑), but serves instead to clarify the main text. Just as in the marginal reading for *terra*, it is the scribe's concern to indicate the ascending step by a virga (arrow ↑), the descending one by the punctum (⌵) and to arrange the repeated notes at the same height (⌵).

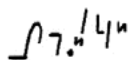
[108]

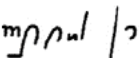
On the other hand, the marginal readings for *dauid* and *iustus* on fol. 175', and to *Ipsu* on fol. 176, constitute true melodic variants.

version in the main text: 
da vid

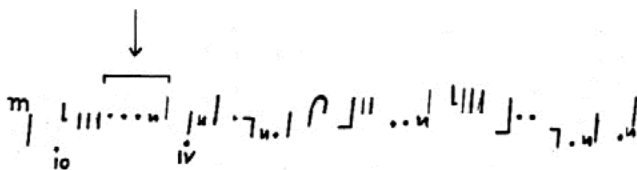
version in the margin: 
da vid

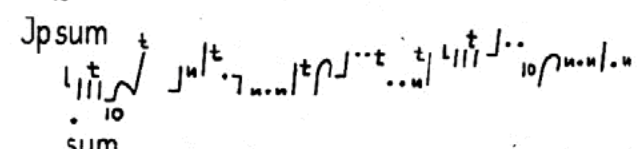
Instead of the *flexa subpuncta*, the last three notes are notated with a podatus followed by a virga: the descending melody has been replaced by an ascending one. But it is noteworthy that the marginal reading contains only seven notes, instead of the eight in the main text. Since the base melody (after PalMus XII, 1) also contains eight notes, one may suspect that a second virga is missing from the marginal entry after the first podatus, that is, that the bipunctum of the main text should have been replaced by a bvirga.

version in the main text: 
iu stus

version in the margin: 
iu stus

The second version deviates from the main text. The clivis has now been lengthened by the oriscus, whereas in the main text the flexa is followed by a salicus. After the concluding note there is an oriscus in the main text, and a cephalicus in the marginal reading.

version in the main text: 
Ipsu

version in the margin: 
sum

The succession tripunctum – oriscus – virga (↓) has been replaced by the four-note *torculus resupinus*: instead of a repetition of notes there is now a sweeping melodic turn. [109]

The double meaning of the marginal readings – verified here for fol. 175' and 176 (Plates 12 a + b) – is confirmed by the other marginal entries to the organa: either they clarify the main text or they offer a second melodic version. It is noteworthy, in this connection, that corrections to the orthography predominate at the beginning of the organa corpus (in the marginal readings to the Kyrie organa), but melodic variants increasingly later on. It also happens on occasion that a marginal reading has both meanings, as if the scribe had wanted to fixate a second melodic version as well as confirm its context in another notation, or vice versa. The *ſ*, *ʃ* (= vel), which the scribe sometimes places before the glosses (fol. 165, 177', 178'), may also refer to the two meanings.

Transcription Examples

In according with the discussions in the preceding sections, the following rules are, for the moment, accepted as valid for the transcription of the organa:

1. The *puncta organica*, that is, the strophici of the organal script, are notes of equal pitch. This is attested by the related notation of the approximately diastematic organa from Fleury as well as by the chant notation of the base melodies, in which the strophici likewise indicate notes of equal pitch.
2. In some of the shorter passages, the Winchester organa may no longer be notated *in campo aperto*, but with reference to an envisioned “blind line.” This is particularly true of the succession of diverse groups of *puncta organica* as well as their connection with ligatures.
3. Just as in the notation of chant melodies, the succession virga – punctum calls for a descending step, and the succession punctum – virga for an ascending one.
4. The *litterae significativae* may apply either to the melodic progressions or indicate the distance from the base melody. This second meaning is particularly evident in the indications of height at the beginnings of organum sections as well as in the position of the *puncta organica*. The position of the organum relative to the base melody is made visually clear by the supplementary letters.
5. The organum consists of single, relatively short sections which are articulated by the stereotypical ascending closing gestures. Although note against note writing is generally the rule, there are exceptions in the closing gestures, since the merging of the organalis into the final note is frequently delayed through the insertion of an oriscus.

or 111 Cristus natus est nobis. (Vgl. Tafel 12 b)

CC fol. 176

or

GM: PalMus XII, 27
vgl. L Resp

Handwritten musical notation for the hymn 'Cristus natus est nobis'. The score is written on two staves. The first staff contains the melody with lyrics 'Cri stus na tus est no bis' underneath. The second staff contains the melody with lyrics 've nite ad o re mus.' underneath. Above the staves, there are handwritten musical notations including clefs, time signatures, and various rhythmic symbols.

or 64 Alleluia. X/ Angelus domini. X/ Respondens. (Vgl. Tafel 10 a + b)

CC fol. 164'

or

GM: Worc fol. 322'
vgl. Grad

Handwritten musical notation for the hymns 'Alleluia' and 'Angelus domini'. The score is written on two staves. The first staff contains the melody for 'Alleluia' with lyrics 'Al le lu ia' underneath. The second staff contains the melody for 'Angelus domini' with lyrics 'X/ An ge lus do mi ni' underneath. Above the staves, there are handwritten musical notations including clefs, time signatures, and various rhythmic symbols. The score is divided into sections labeled A, B, A1, A2, B1, and C.

dens re vol vit la pi dem et

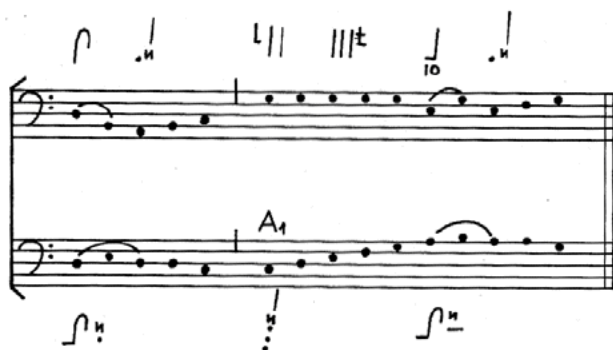
sede batsu per e um.

Re spon dens au tem an ge lus di xit muli e

ri bus quem quæ ri tis illæ autem di xe runt

ie sum na za re num.

Handwritten musical score for a Latin hymn, featuring two staves with lyrics and musical notation. The score includes various musical symbols such as clefs, notes, rests, and accidentals, along with Latin text and structural markers like 'B', 'A', 'A1', 'A3', 'B2', and 'C1'.

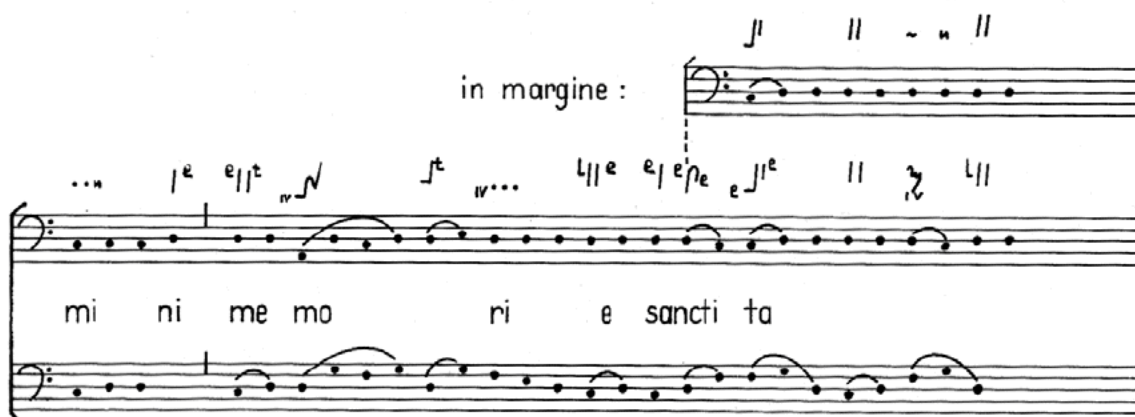
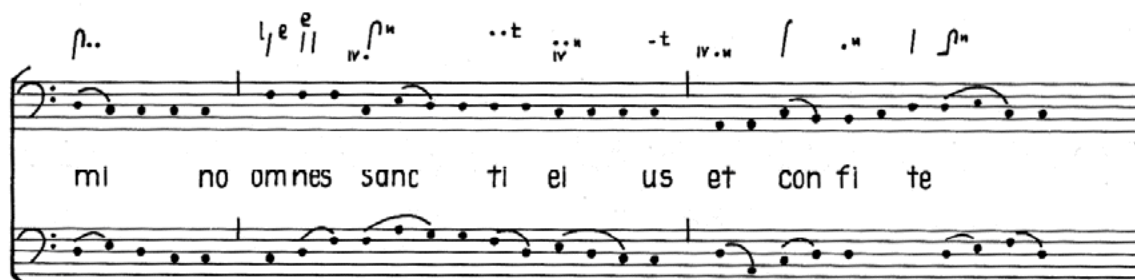


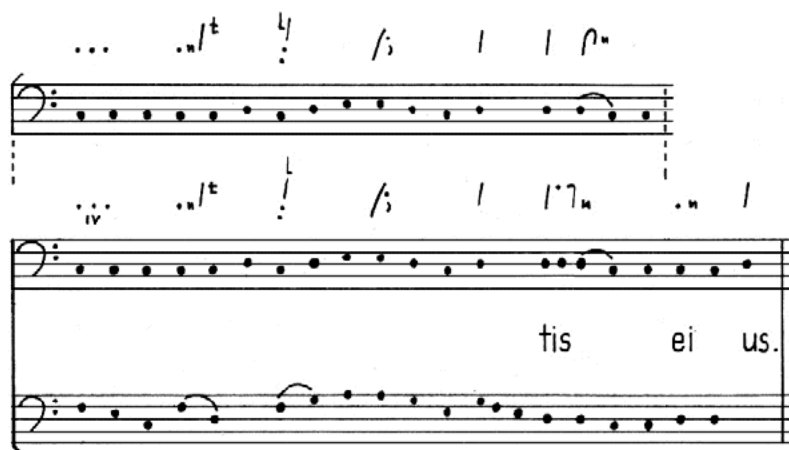
or 118 & Psallite domino. (Vgl. Tafel 13)

CC fol. 177'

or

GM: PalMus.XII,396





Transcription of OR 111 Invitatorium *Cristus natus est nobis*.

We take the base melody from the Worcester Antiphonal, PalMus XII, 27.

Cristus: there is a *littera l* (*levatur*) on the bivirga of the beginning. It requires the organum to enter above the base melody. The opening interval can be inferred from the subsequent course and conclusion of the first section. The bipunctum that follows the bivirga has the same height as the virga heads, and thus implies the repetition of the preceding pitches. If the organum begins on the fourth above, that is, on g, then it will reach a unison with the base melody immediately before the closing gesture. The organal closing gesture itself is placed on the syllable *-stus* and evidently merges once again on the g of the base melody; thus the *puncta organica* at the beginning set the top boundary to the ascending base melody, which is the pitch of the final note. The second part *venite* confirms that this interpretation is correct, for its beginning is analogous to that of the section *Cri-*, and its opening interval is indicated by the *littera significativa e* (*equalis*) which applies to the preceding final note (likewise g).

natus est nobis: the organum must abide on the step of the first finalis, in accordance with the indication *e* (*equalis*). The next section concludes on the fourth below, and thus also on g, since the principalis veers upward. The virgula, being lower, indicates a ductus parallel to the base melody. *l* directs upward (it is not unusual for the top boundary of the base melody to be set at the distance of a second; cf. e.g. the opening notes of *Y. Da pacem tuis famulis* in OR 19 above p. 103, secured by the *littera e*, and also of the section *memorie* in OR 118 below p. 117). *iv* (*iusum valde*) calls for a lower range. The subsequent bivirga causes the melody to rise (or are we meant to conjecture an *equalis*? In that case the subsequent *l* on the trivirga could be better explained). The separate *virga iacens*, the final note of the first part, directs upward, parallel with the base melody, and is sustained.

venite adoremus: The second part of the piece begins *equaliter* with the preceding final note. This time the *puncta organica* have been clarified by two bivirgas. Just as in the

section *Cristus*, above, the organum remains stationary until the ascending base melody has reached a unison with it. *iv* directs the melody into the lower range. The organum runs parallel with the base melody and remains in the lower range until the end.

Transcription of OR 64 *Alleluia. V. Angelus domini descendit. V. Respondens autem.*

[114]

We take the base melody from the Worcester Gradual (Worc), fol. 322'. Structure of the base melody:

<i>Alleluia:</i>		ABA ₁	
<i>V. Angelus:</i>	A ₂ CB ₁	ABA	DBA ₁
<i>V. Respondens:</i>	A ₃ C ₁ B ₂	ABA	BA ₁

It appears from the notation that melodically identical sections of the base melody are accompanied each time in the same manner.

Section A: *Is* (*levatur sursum*), on the bivirga at the beginning, calls for the organalis to enter above the base melody. The mode and ambitus argue in favor of the fifth above. The two strophici are written at the same height (cf. *et accendens* and also *nazarenum*). The flexa leads one step down, and the melody persists on the new step until the first closing formula (cf. the letters *e* [*equalis*] on *lapidem* and *nazarenum*). I consider it unlikely that the flexa might be aiming for the fifth above, that is, to the note d: in that case, the first section should end on the fourth below; yet an *occursus* from the fourth below is rare, and is found at most at the end of an entire piece (cf. Guido, *Micrologus* Cap. XVIII, 30; on this, below p. 122 f.); once again the unison is required, since *iusum valde* is written at the beginning of section B (cf. *revolvit*). Section A may be divided into three parts: a) ascent of the base melody up to g: the organalis defines the top boundary; b) ascent of the base melody from a to f: the organalis states the bottom boundary; c) closing gesture: the organalis reaches the final note (unison) after the base melody.

Section A₁: *I* on the bivirga once again requires the organalis to enter above the base melody. The organum remains stationary on the initial note until the unison with the base melody. The virga after the oriscus which is notated separately and marked by a *t* (*trahere*), means a note of the same height (cf. the conclusion of the first verse, where the pertinent note still belongs to the strophici). The podatus should evidently ascend from the fourth below (cf. the *litterae io* at the conclusion of the second verse); the note b natural must be accompanied by a g (f is not an option because of the tritone, on which below p. 126); the organum merges through a salicus into the final note.

Section A₂: the organum repeats the final note of the preceding section (*littera e*) and once again meets the base melody in a unison (*-lus*). Right before this, however, the organalis briefly left the stationary note in contrary motion against the base melody: thanks to the cephalicus there is a closing gesture like that in section A. The scandicus on *domini* enters particularly low in terms of its graphic appearance (does *m* have here the meaning of

iv? Cf. the incipits p. 101 f.). It is apparent from the melodic course in the next section C that section A₂ closes on the fourth below (cf. ibi).

Section A₃: the base melody has the same beginning as in sections A, A₁ and A₂. The *litterae e* secure the transcription of *Respon-*. It remains open to question whether the voices should really run in parallel at *-tem*, whether it would not be better to transcribe the podatus as c-e and accordingly close section A₃ on the fourth below. The context speaks for the plausibility of the solution offered here.

[115]

Section B: it must begin below the base melody, as is apparent from the *iv* on *revolvit*. One may understand this indication in terms of voice-leading (that is: below the base melody) or in terms of melodic (that is: lower than the preceding note): in neither case could there be question of any opening interval other than the fourth below. The torculus and podatus call for parallel accompaniment in the organalis. The second note of the podatus must be repeated: this is made plausible by the graphic shape *J'*. If the next clivis were to begin on the same note, then the organalis would set a boundary to the base melody, which descends from g over f to d, on the step of the target note. The closing gesture, introduced by *io* or *iv*, ascends towards the base melody from below.

Sections B₁ and B₂: these sections, too, are introduced by the indication *iv*. In section B₁, the *iv* is notated in contradictory fashion over a virga, yet the parallel motion leaves no doubt that the intended accompaniment is in fact on the fourth below. In B₁ no *occursus* can take place, obviously because of the note f in the base melody: the organum persists on the target note of the principalis.

Sections C and C₁: the base melody is identical, except for the *podatus subpunctus* in section C and the climacus in C₁, as well as the closing formula which ascends in one case and descends in the parallel passage. The transcription of the organalis of C₁ can be accepted as securely established. I also consider the parallel thirds, at the beginning of the climacus, to be correct, since the b natural can only be accompanied by a g below, and the three puncta once again set a boundary to the base melody at the pitch of the target note. To judge from the notation, C₁ departs from C. The two bivirgas are clearly positioned on different steps. Were this not the case, then it would be better to transcribe as follows:



that is, to let A₂ conclude just like section A, and to resolve the beginning of C in accordance with the reading in C₁.

Section D: it begins below the base melody, and concludes on the fourth below, as is made plausible by the parallel melodic turn on *super*, which is likewise introduced by *iv*. The transcription of *sedebat* is determined by the context.

Cf. the transcription of this piece by Marius Schneider, *Geschichte der Mehrstimmigkeit II*, Appendix Example 101, and the relevant stylistic analysis of the Winchester organa in the main part p. 21 ff., as well as that by Ewald Jammers, *Anfänge der abendländischen Musik*, p. 11 ff., especially p. 20 f. – Schneider transcribes the beginning of the piece (section A) as a set of parallel octaves, but then, on *Angelus* (section A₂) as note repetitions: the c of the base melody is accompanied by the twelfth g”. At the repeat of Section A (*et accendens*, the verbal text is unfortunately lacking in Schneider), the opening note of the base melody, which restates c’, is duplicated at the octave until the base melody reaches f, and then continues in parallel fifths with the principalis; however, Schneider does leave open the possibility of continuing in octave parallels like those at the beginning. Further on in the transcription, parallels on the fifth (above) and octave (above) also occur. The final notes of the organum sections are also made up by fifths and octaves. According to Schneider, the “fundamental harmonic form” of the Winchester organa is “the parallelism of the fifth, interrupted only by isolated octaves. This interruption of the parallel fifths occurs when the upper voice ascends in discant from the fifth to the octave.” (P. 21; cf. the examples Nos. 5, 6, 7, 10, 37, 49, 107, 113, 116 in the appendix). The Winchester organa – or so Schneider writes – emphasize “the pentachordal part of the tonality”. He qualifies them as “a homophonous group”. The “homophonous group (Winchester Troper) presents a bitonal fifth parallelism (parallelism of the tonality circle) which originally arose, presumably, from a type of pure heterophony created by melodic variants, which is easily interrupted by discanting divergences towards the octave” (p. 55). – Ewald Jammers has questioned this interpretation (*Anfänge*, p. 12 ff.). It is not parallel fifths and octaves but rather note repetitions that determine its transcription. Jammers has correctly recognized the organa as accompanying voices that have the character of a drone. The strophici (as puncta or virgas) represent notes of the same height, which may sound above or below the base melody. My own transcription fundamentally confirms Jammers’s interpretation, but greatly departs from it in the detailed solutions. The differences pertain above all to the determination of the particular locus of the organum section as well as to the closing gestures. According to Jammers (p. 21) the organal voice possesses “great liberty as to locus: ranging from the octave below to the fifth of the principal voice”. I am unable to concur with this. The melodic course of the organalis is, much rather, narrowly tied to the course of the base melody, and does not descend further down than the fourth below the principalis. The locus of the *puncta organica* is dependent on the ascents or descents of the base melody. The claim that they “repeat themselves in other ranges, which are mostly higher in the introductions, and lower in the conclusions of the sections” is disproved by the *iv* incipits. It is true that it is precisely the Alleluia melodies that frequently begin with melodic ascents; in these cases the *puncta organica* set the top boundary to the base melody; that is also why I incipits are so frequent in the Alleluia

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organa. – Jammers, like Schneider, presents transcriptions only of sections. Often, however, the uniquely correct solution can be arrived at only through a comparison with parallel passages. Both Schneider and Jammers failed to notice that corresponding sections of the base melody are persistently accompanied in the same way. The parallel passages add up to a unified picture that is often unambiguous. Cf. for this p. 117 f. below as well as Chapter III: Der kontapunktische Stil.

Transcription of OR 118 R. *Psallite domino*.

GM: PalMus XII, 396. – The beginning of the base melody *Psallite / domino* consists of two halves that are identical except for the variant at the beginning (at first dcd, in the second half ddcA). The organal script of the second half is more precise; we therefore begin with the latter.

domino: the *puncta organica*, supplied with the letter iv, set the bottom boundary to the descending base melody. A second group of puncta joins it at a graphically higher level which is indicated by l (*levatur*). This breaks the fundamental rule that an ascending step can only be indicated by the succession punctum – virga. One would have expected a bvirga instead of the bipunctum. However, the reason for the departure from the rule is evidently the following: the organalis should stay beneath the base melody; the meaning of the puncta has to do with voice leading. The closing gesture makes it likely that this solution is indeed the correct one. The organalis moves toward the finalis from below and merges into a unison d (before the syllable *-mi-*). The final note can only be d: the following group on *-mino* sets the bottom boundary to the descending base melody; it is introduced in contrary motion by a flexa whose probable first note is d. The parallel passage in the part *Psallite* once again proves that the first note of the flexa and the final note of the preceding section are *equalis*.

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Psallite: iv at the beginning of the piece calls for the organum to enter below the base melody. If the fourth note of the base melody had not been d but rather A, as in the parallel passage, then the organalis should also have begun on A, in order to set the bottom boundary to the base melody. The graphic appearance of the organalis speaks against the assumption that d might be a reading particular to our source, that is, the Worcester Antiphonal, and therefore not binding for the base melody of the organum in CC; for the *puncta organica* at the beginning conclude, unlike the section *domino*, with the ascending gesture oriscus – virga. I consider it probable that the organum starts at the distance of a second from the base melody, and sets a boundary to the base melody at the second below. An analogous upper boundary, at the second above, is required at the transition *confitemini/memorie*.

Memorie: the organalis starts at the same height as the preceding final note, and thus sets the top boundary to the ascending base melody. This is also the case at the syllable *-e*; the bvirga marked with l is evidently to be read in a voice-leading sense: after the preceding

puncta, which set the bottom boundary to the base melody and are marked by *iv*, there is now a top boundary to the ascending base melody. However, the parallel passages make it likely that the organalis should persist on *d*. The transcription of the remaining part of the piece is evident from the context.

Concordances

Organa over identical base melodies constitute concordances. We have observed in the transcription of *Alleluia. V. Angelus domini descendit. V. Respondens autem* that the organal notation is repeated for every corresponding section of the base melody, in other words, that identical sections of the base melody call for the same accompaniment. This observation is not restricted to parallels within a single setting, but is true also of complete pieces whose base melodies, although texted differently, are melodically identical; like the Alleluias **OR 56** *Dies sanctificatus* and **OR 57** *Video caelos apertos*¹⁰¹, **OR 58** *Iustus ut palma*, **OR 76** *Factus est* and **OR 105** *Dilexit andream*, **OR 75** *Ascendens cristus* and **OR 96** *Iudicabunt sancti nationes*¹⁰², **OR 78** *Paraclitus* and **OR 95** *Iusti epulentur*, **OR 80** *Verbo domini* and **OR 103** *Post partum*, **OR 85** *Levita laurentius* and **OR 90** *Laetabitur iustus*. If one moreover takes into account the parallels within these settings, we arrive at a large number of concordances. The multiple transmission of one and the same organal section renders transcription more feasible. Often one passage is notated more clearly, and another in its turn supplied with *litterae significativae*. The various parallels add up to a unified and often unambiguous picture.

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The concordances concern also the parallel settings of the later additions to the manuscript. The notation shows that the organa **OR 169** *Alleluia V. Domine deus salutis meae* (fol. 190'), **OR 170** *Alleluia V. Deus iudex* (fol. 190') as well as the processional antiphone **OR 171** *Cum sederit filius V. Venite benedicite* (fol. 197') agree with the identically named settings in the chief corpus (**OR 107**, **OR 108**, **OR 126**) excepting only a few melodic variants¹⁰³. It is doubtful that it was these particular divergences that made it necessary to enter duplicate copies in the manuscript's appendix. Since tropes and proses are also on occasion doubly transmitted in Medieval manuscripts, in other words, are found on the one hand in the chief part and on the other occur as later additions, even though there is usually no apparent reason for the double transmission, I consider it plausible that prior to the copying of these organa – which were entered only a little later than the chief corpus – the scribes did not verify whether the pieces in question were already included in the first part of the manuscript. The analogous settings of the same base melodies as well as the

¹⁰¹ Transcriptions of **OR 56** and **OR 57** below p. 160 ff.

¹⁰² Transcriptions of **OR 75** and **OR 96** below p. 165 ff.

¹⁰³ Transcriptions of **OR 107/169**, **OR 108/170** below p. 170 ff. The variants in **OR 171/126** concern the notation of the syllables *sede*, *angelorum*, *aeternam*.

concordances in the later additions allow the general conclusion that sections could be supplied with polyphony only in a very particular way, which tolerated hardly any melodic deviation, and that the polyphonic idiom, consequently, was subject to the most tightly fixed rules.

ÜBERTRAGUNGEN

or 44 Sequentia Beatus vir*

CC fol. 153

or

GM: BaHu Nr. 7

Bo fol. 122

The musical score is presented in two systems. Each system consists of two staves. The top staff is for the vocal part, and the bottom staff is for the organ part. The lyrics 'Al le lu ia' are written under the vocal staff in the first system. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some handwritten annotations above the staves, including 'e' and 'e' in the first system, and 'L' and 'L' in the second system. The score is written in a historical style, likely from a 16th-century manuscript.

* Vgl. Tafel 5 und 6.

** Steht L (levatur) versehentlich für e (equalis), oder bleiben die folgenden 5 Töne parallel mit der Grundmelodie?

A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'm' (mezzo). There are also some handwritten-style annotations above the notes, possibly indicating fingerings or phrasing. The piece concludes with a double bar line and repeat dots.

The second system of the exercise consists of two staves. The upper staff contains a series of notes with various musical symbols above them, including a double bar line, a fermata, and a series of vertical lines. The lower staff contains a series of notes with various musical symbols below them, including a double bar line, a fermata, and a series of vertical lines.

.. | u | w | iv^m | J | III^t | iv[.] | .u | d | J | u | J | ...

|| f | J | f^m | J | f[.] | f[.] | || d | f | f[.]

! III ·iv· ·u| d .. J^u—t

! fi II d ρ J^u

or 146 R Audiebam sonum alarum *

CC fol. 184'
or

in margine :

R Au di e bam so numa la rum

GM: PalMus XII,375

in margine :

si cut so numa qua rum mul ta rum quasi

so num subli mis de

* Vgl. Tafel 11.

... i nam cum fi e ret vox su per fir ma

men tum quod immi ne bat

in margine : ca pi ti e o rum sta bant et sum

mit te bant a las

! 7 J I . .u!

su as.

or 56 Alleluia \forall Dies sanctificatus

CC fol. 163
or

GM: Rawl fol. 9'
vgl. Grad
Bo fol. 77

Al le lu ia

\forall Di es

sancti fi ca tus in lu xit no

fol. 163'

bis ve ni te

gen tes et ad o ra te do mi num qui a ho di e

de scen dit lux mag

na su per ter ram.

or 57 Alleluia V Video caelos apertos *

CC fol. 163'
or

GM: Rawl fol. 10'
vgl. Grad
Bo fol. 77

Al le lu ia

Vi de o

cae los a per tos

* or 57 und das vorausgehende or 56 haben die gleiche Grundmelodie. Die Vocēs organales bilden Konkordanz.

iv. l^e | e e | 1^a || l¹¹ ... 111 l^e | e |

et iesum stan tem a dex

1^a | e e | 111 l^e | e | .. 1^a | 1^a | ..

tris virtu

1^a | e e | 1^a | l^e | e | 1^a - .. 1^a |

tis de i.

or 59 Alleluia X Te martirum

CC fol. 164 l⁵ || 111 l^a | 1^a - 1^a | l¹¹ | 1^a |

or

Al le lu ia

GM: Rawl. fol. 12
vgl. Grad

Bo fol. 84'

First system of musical notation. The vocal line includes various ornaments such as trills, grace notes, and slurs. The piano accompaniment consists of a single melodic line with slurs and dynamic markings.

Second system of musical notation. The vocal line includes various ornaments such as trills, grace notes, and slurs. The piano accompaniment consists of a single melodic line with slurs and dynamic markings. The lyrics are: *Te marti rum can di da tus*.

Third system of musical notation. The vocal line includes various ornaments such as trills, grace notes, and slurs. The piano accompaniment consists of a single melodic line with slurs and dynamic markings. The lyrics are: *lau dat ex er ci tus do*.

Fourth system of musical notation. The vocal line includes various ornaments such as trills, grace notes, and slurs. The piano accompaniment consists of a single melodic line with slurs and dynamic markings. The lyrics are: *mi ne .*

or 75 Alleluia \forall Ascendens cristus

CC fol. 167

or

GM: Rawl. fol. 79'

Bo fol. 79'

Al le lu ia

\forall A scen dens

cri stus in al tum cap ti vam

du xit captivi ta

tem de dit do na

ho mi ni bus.

*

or 96 Alleluia \forall Iudicabunt sancti nationes **

CC fol. 172

or

GM:Rawl fol. 135'

Bo fol. 81'

Al le lu ia

*Rawl bricht hier ab. GM nach der Parallelstelle (Ende des Alleluia).
 **or 96 und das vorausgehende or 75 haben die gleiche Grundmelodie. Die Voces organales bilden Konkordanz.

[illegible]

A musical score for a vocal piece. The score is written on two staves, with the vocal line on the top staff and a piano accompaniment on the bottom staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment begins with a bass clef and a key signature of one flat. The tempo is marked 'Allegretto' and the time signature is '3/4'. The lyrics 'Vludi ca bunt sanc ti' are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

Handwritten musical score for the vocal line and basso continuo line of the section "Gloria in excelsis Deo" by J. Haydn. The lyrics "na ti o nes et do mi na" are written below the vocal line. The score includes rhythmic notation above the vocal line and a basso continuo line with a key signature of one flat (B-flat).

The image shows a musical score for a vocal piece, likely a cantata or oratorio, with the lyrics "bun tur po pu lis et regna". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the basso continuo line. The lyrics are written below the bottom staff. The musical notation includes various notes, rests, and ornaments. The basso continuo line includes figured bass notation (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 81

* Vgl. die Graphie der Parallelstelle im vorausgehenden Nr 75.

... | .u | x . 7_n. | .u | ... | .u | x || 7

|| ...u | x || 7 || ...u | x | 7 |u | x

7 |u || ...u | 7 | ... | 7 ||

bit il lo rum

*

..u | .. 7 ..u | 7 .. 7 ..u | 7 ..

rex in ae ter num.

**

* Abschnitt "illorum rex" in Rawl eine Quint höher. Vgl. or 75.

7^u II .u' ...u' I 7u' . 7 /... .u'

or 107 und or 169 Alleluia \forall Domine deus salutis meae

CC fol.175

or 107

CC fol.190'

or 169

GM: Worc fol. 330'

vgl. Grad

Bo fol. 86

I J II III .u' I J I^e II III J^u

Al le lu ia

I J .u' l IIu' l II .. II e II .. IV^u

** (Vorseite) Rawl bricht hier ab. Vgl. Parallelstelle (Ende des Alleluia).

Handwritten musical notation for three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (e.g., naturals, flats). The third staff includes the text "Do mi ne de us" written below the notes.

or 108 und or 170 Alleluia \forall Deus iudex

CC fol. 175

or 108

CC fol. 190'

or 170

GM: Worcfol. 328'
vgl. Grad

Bo fol. 86

Handwritten musical notation for three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The notation includes various rhythmic values and accidentals. The third staff includes the text "Alle lu ia" written below the notes.

Handwritten musical notation for three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The notation includes various rhythmic values and accidentals.

iv^{m} L P I .n J I 7n J III^{m} I II .. I
 :n — I P I ..n J I 7n J ..n I II .. I
 X/Deus iu dexiu
 ! f: f^{m} J III I P I

J I .. .n I
 J I n I 10 J II ..
 stus for tis
 P f: I P J I P

Rom Biblioteca Vaticana Reg.lat.586 fol.87¹ *

3 Organa zu Gradual - Responsorien

1. Viderunt omnes X Notum fecit

or
 $\text{Vide runt om nes fi nes ter rae}$
 GM: Grad

* Vgl. Tafel 9.

The musical score consists of five systems, each with a vocal line (treble clef) and an organ line (bass clef). The lyrics are written below the organ line.

- System 1:** The vocal line has a melisma marked with an asterisk (*). The organ line has a melisma marked with a double asterisk (**).
- System 2:** The vocal line has a melisma marked with an asterisk (*). The organ line has a melisma marked with a double asterisk (**).
- System 3:** The vocal line has a melisma marked with an asterisk (*). The organ line has a melisma marked with a double asterisk (**).
- System 4:** The vocal line has a melisma marked with an asterisk (*). The organ line has a melisma marked with a double asterisk (**).
- System 5:** The vocal line has a melisma marked with an asterisk (*). The organ line has a melisma marked with a double asterisk (**).

The lyrics are: No tum fe cit do, mi nus sa lu ta re su, um an te con spec tum gen ti um re, ve la vit iusti ti am su am.

* Auch die Graphie der Parallelstelle in Nr.2 zum ∇ Surge bietet keine befriedigendere Lösung.
 ** GM nach Worc fol. 298.



quia glo ria do mi ni su

perte or ta est. Nicht

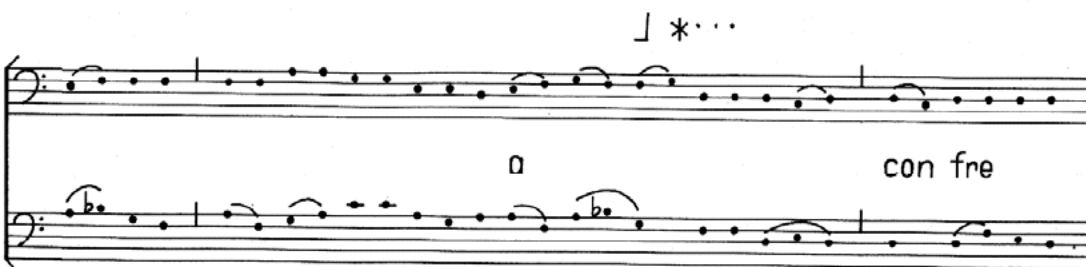
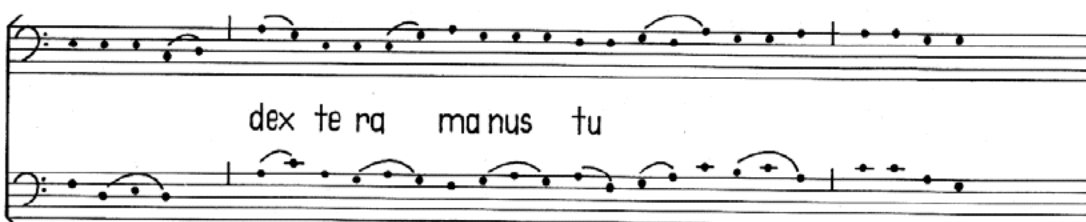
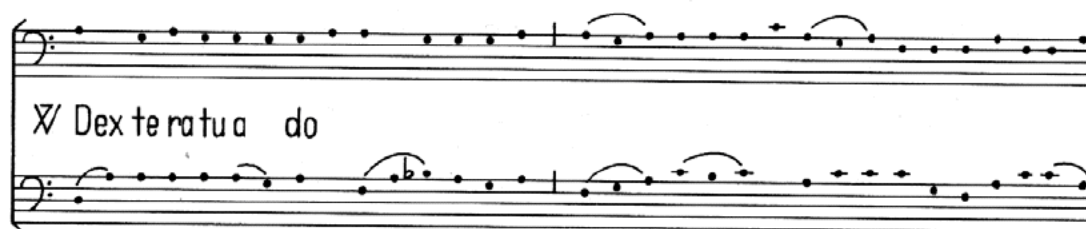
eingetragen

3. Gloriosus deus X Dextera tua domine

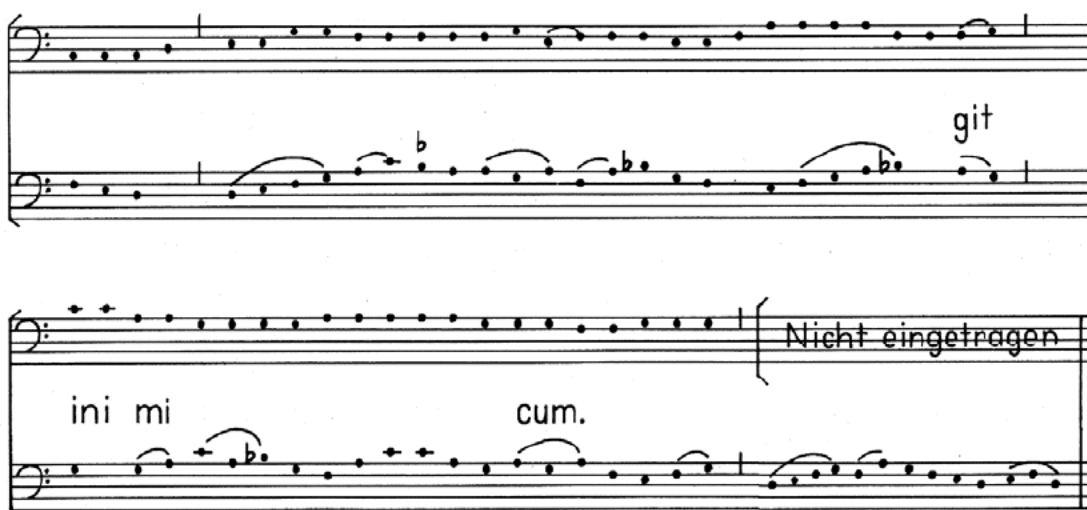
or
GM: Grad

Glorio sus de us in

sanc tis



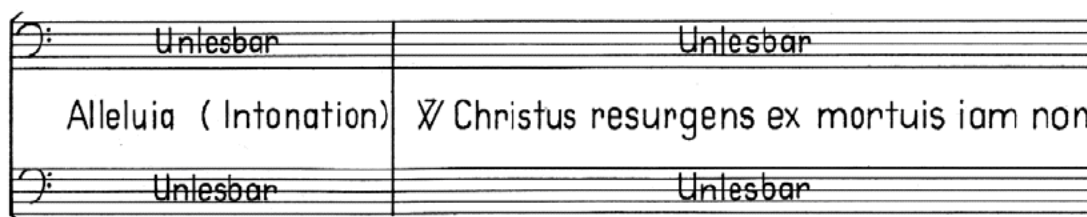
* Hier ist m.E. iv (iusum valde) zu ergänzen, gewissermaßen "Schlüsselwechsel" anzunehmen.



Chartres Bibliothèque municipale 109 fol.75

5 Organa

1. Alleluia ✕ Christus resurgens



il li ultra

[Wiederholung der GM nicht ausgeschrieben]

* non dominabitur [nicht eingetragen; choraliter].

2. Alleluia ∞ Surrexit christus qui creavit

Unlesbar

Alle lu ia ∞ Surre xit christus

qui creavit om ni a et mi ser tus

* humano generi [nicht eingetragen; choraliter].

3. Alleluia ∇ Angelus domini descendit

Al le lu ia ∇An ge lus do mi ni descen

dit de ce lo et acce dens re vol vit

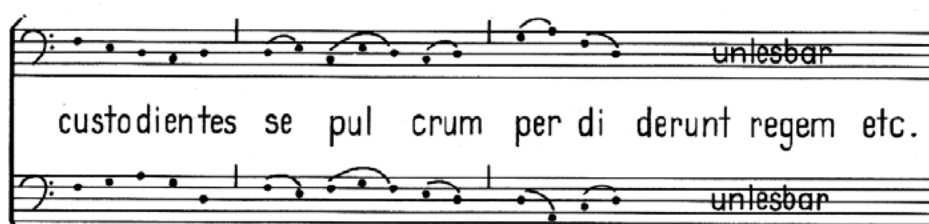
la pi dem *et sedebat super eum [nicht eingetragen ;
choraliter]

4. ∇ Crucifixum in carne [zur Antiphon: Sedit angelus]

Unlesbar
Crucifixum in carne lau date et se pul tum propter vos glo ri
Unlesbar

unlesbar
fi ca te resurgen temque de mor te ad o ra te.
unlesbar

5. V Dicant nunc iudei [zur Antiphon: Christus resurgens]

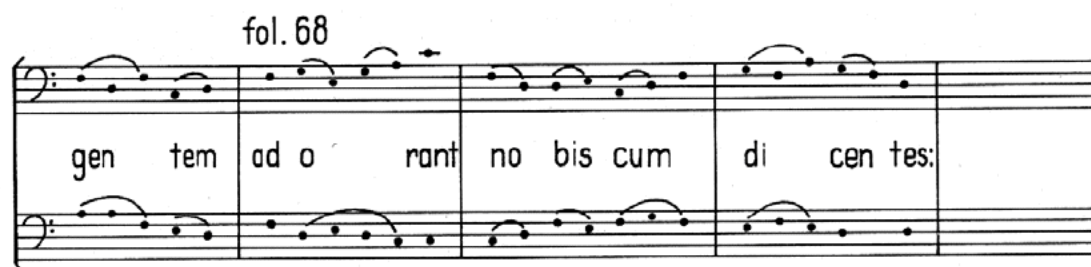
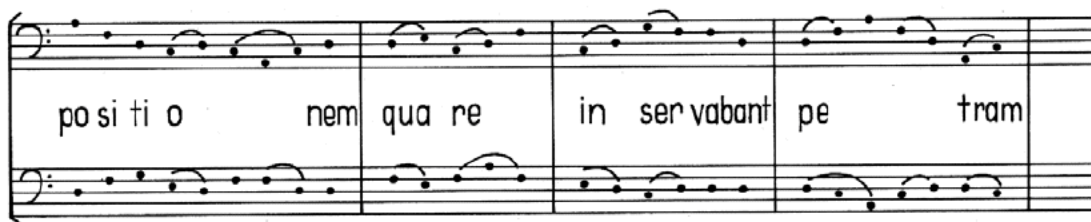


Oxford Bodleian Library Rawlinson C.892 fol.67'68

V Dicant nunc iudei [zur Antiphon: Christus resurgens]

-Konkordanz zu Chartres 109 fol.75 Nr.5 -





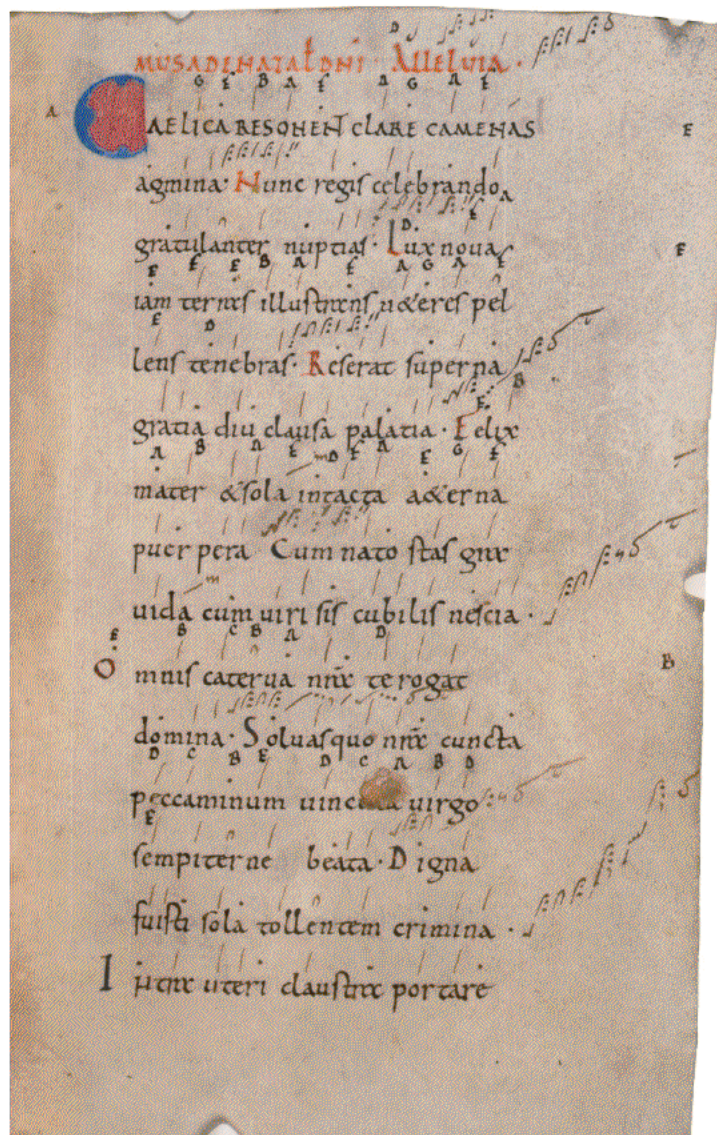


Plate 1: CC fol. 89

91
ORAMUS TE AETERNA SPES ET
summa. A quo bonitas lux
& felicitas & bona manant omnia.
A quo tempore et cuncta saecula
certa capiunt spatia. A dis pre
cibus quas tibi sonat plebs tua
in hac pretiosissima festivitatis die
terrīs omnibus lucida. In qua
meruisti tuam cernere gloria
uirgo in celestibus & euangelica
tuba iohannes apostolica. Quae
in excelsis habitantem uide
rat. Velut aquila soli defigens
lumina celi petiit lumina.
Et sic in audita seculo preconia
Tuo salutari debriatus munere

Plate 2: CC fol. 91

uirtute & iusticia. **T**emperantia
 & prudentia. **Q**uib: superix agmina
 rite decus fata xpo cantica psallat
 enarmonica. **N**ix sint quorum
 socia illa det lumina quis
 preconiā damus vperlidica.
Sublime dicat omia am redempta.

PROSA DESCŌ BENEDICTO ABB'

A L L E L U I A

Ace superba cuncta qui
 gubernas fident. **R**egit ardua partē
 moderatur, magna que creauit
 omnia. **P**lebs maula dicata pie
 xpe precata hunc effunde deuota.
Patronum quem benedictum ex
 orat ut cum salute sempiterna

Plate 3: CC fol. 108'

Angelus mihi de xpo indicauit pia miracula.
 Resurrexisse dominum fideru
 cecinit uoce laudanda. Mox ego pennas uolu
 cris uacuas dirigens leta paui.
 Redi famulus ut dica uacuata lege ueteri &
 noua regnare gnem. Itaq; plaudite famuli
 uoce clari xps hodie redemit nos a morte
 dnr. I. Pater filium tradidit quem
 serui inter emere p salute nra. S. ponce subito
 filius morte ut nos redimeret a morte eterna.
 Nunc requiem in pere licet omib;
 & frui uita ppetua. Nunc colite pariter.
 mecu famuli celebri laude scm pascha.
 Xpistus est pax nostra. SEQUENTIA.
 pascha nostra. Alleluia. CONCINET
 ORBIS CUNCTVS ALLELUIA. Votis uoco
 sollempnia. Celebrando paschalia.

Plate 4: Bo fol. 185'

HIC TIBI CANTORI SUNT BONITI 10

SEQUENTIA PRESTO. *Quercinillo*

ANNORUM MODULANT² ORDINE pulchro.

A *Alle Lilia*

۱. کُنْ لَکُم مِّنْ دُونِی سُبْحَانَ الَّذِی فِی سَمَائِهِ عَرْشُکُمْ یَوْمَ تَقُومُ السَّاعَةُ أُوذِیتُ بِمَا تُکْفَرُونَ
 ۲. اِنَّکُمْ لَعِنٌ عَلٰی اللّٰهِ اَنْتُمْ وَاُولٰٓئِکَ الْمُنٰفِقُونَ ۚ اُولٰٓئِکَ لَخَبِثَتۡ اَفْعَالُهُمْ ۚ لَیْسَ لَهُمْ جَزَاءٌ عِندَ اللّٰهِ اِلَّا الْعَذَابُ الْاَلِيمُ ۝
 ۳. اِنَّکُمْ لَعِنٌ عَلٰی اللّٰهِ اَنْتُمْ وَاُولٰٓئِکَ الْمُنٰفِقُونَ ۚ اُولٰٓئِکَ لَخَبِثَتۡ اَفْعَالُهُمْ ۚ لَیْسَ لَهُمْ جَزَاءٌ عِندَ اللّٰهِ اِلَّا الْعَذَابُ الْاَلِيمُ ۝
 ۴. اِنَّکُمْ لَعِنٌ عَلٰی اللّٰهِ اَنْتُمْ وَاُولٰٓئِکَ الْمُنٰفِقُونَ ۚ اُولٰٓئِکَ لَخَبِثَتۡ اَفْعَالُهُمْ ۚ لَیْسَ لَهُمْ جَزَاءٌ عِندَ اللّٰهِ اِلَّا الْعَذَابُ الْاَلِيمُ ۝
 ۵. اِنَّکُمْ لَعِنٌ عَلٰی اللّٰهِ اَنْتُمْ وَاُولٰٓئِکَ الْمُنٰفِقُونَ ۚ اُولٰٓئِکَ لَخَبِثَتۡ اَفْعَالُهُمْ ۚ لَیْسَ لَهُمْ جَزَاءٌ عِندَ اللّٰهِ اِلَّا الْعَذَابُ الْاَلِيمُ ۝

BEATUS VIR STEPHANUS
ALLERIA

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044

UT PALMA FLOREBIT IN CAELO.

A LLE LUIA

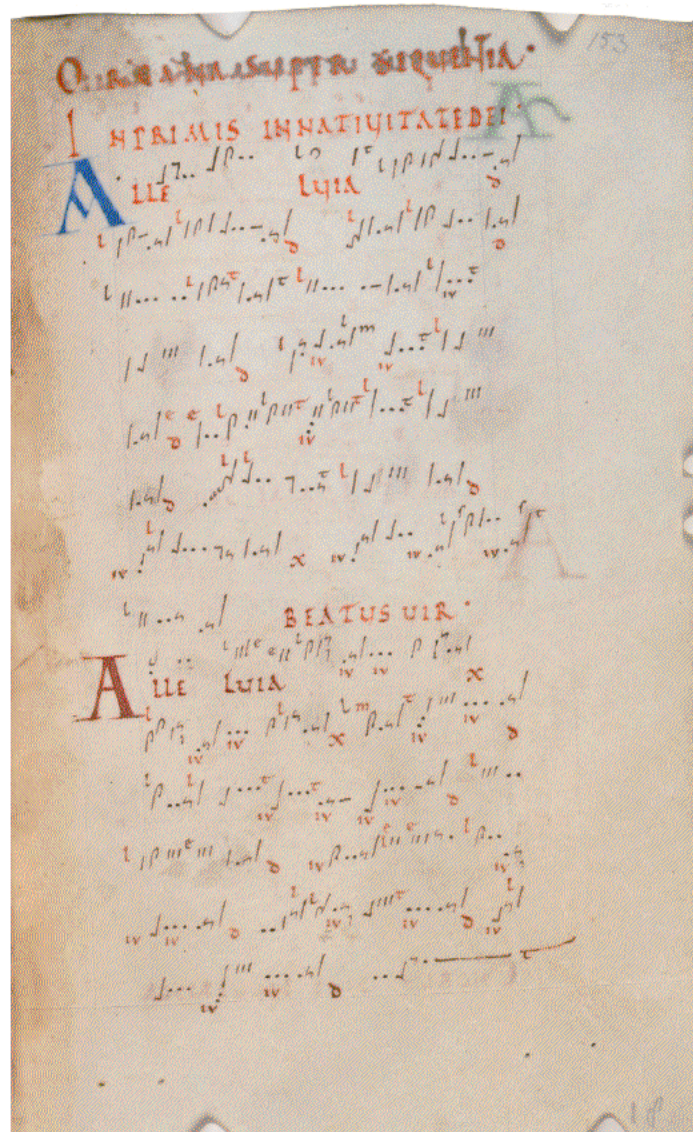


Plate 6: CC fol. 153

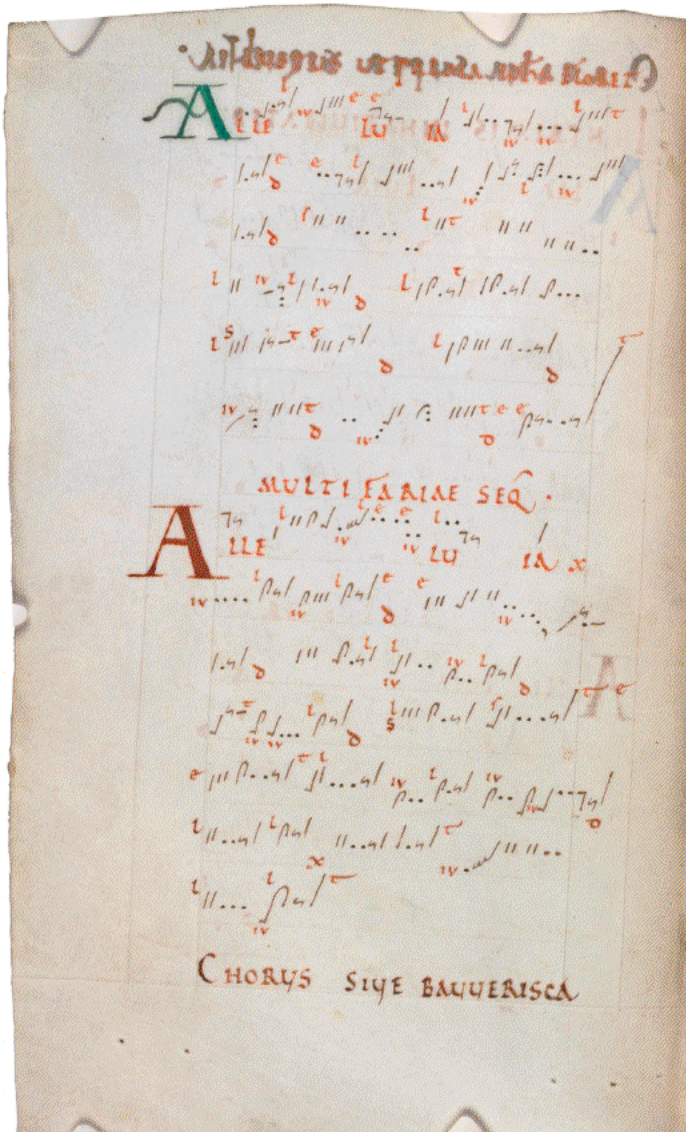


Plate 7a: CC fol. 153'

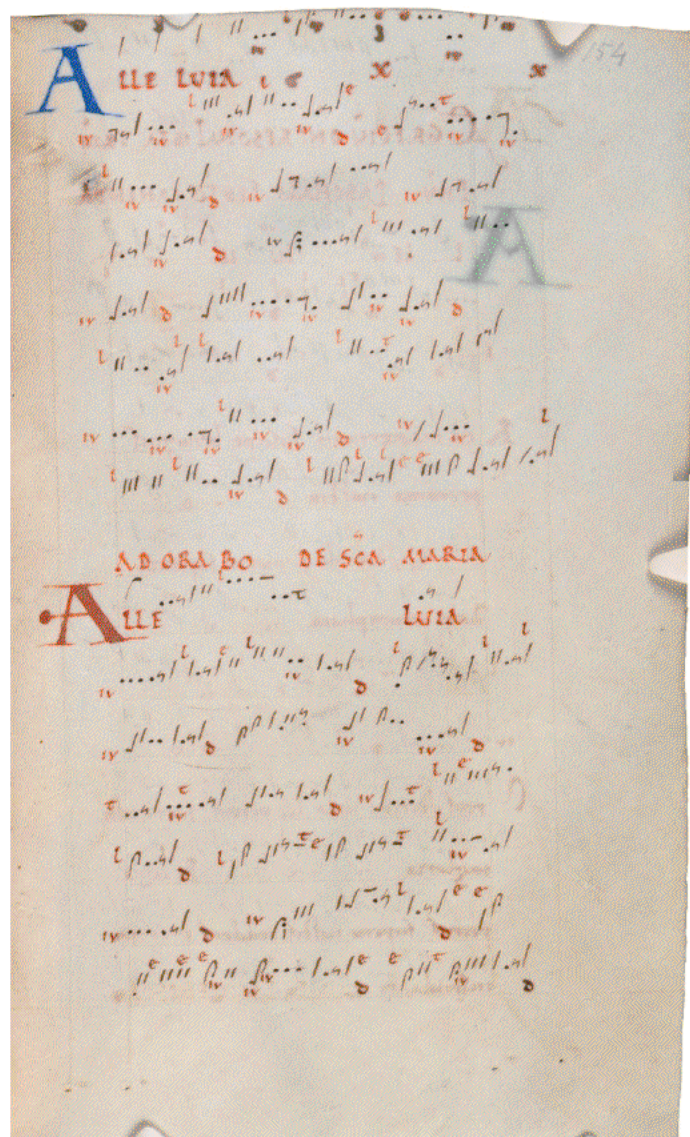


Plate 7b: CC fol. 154

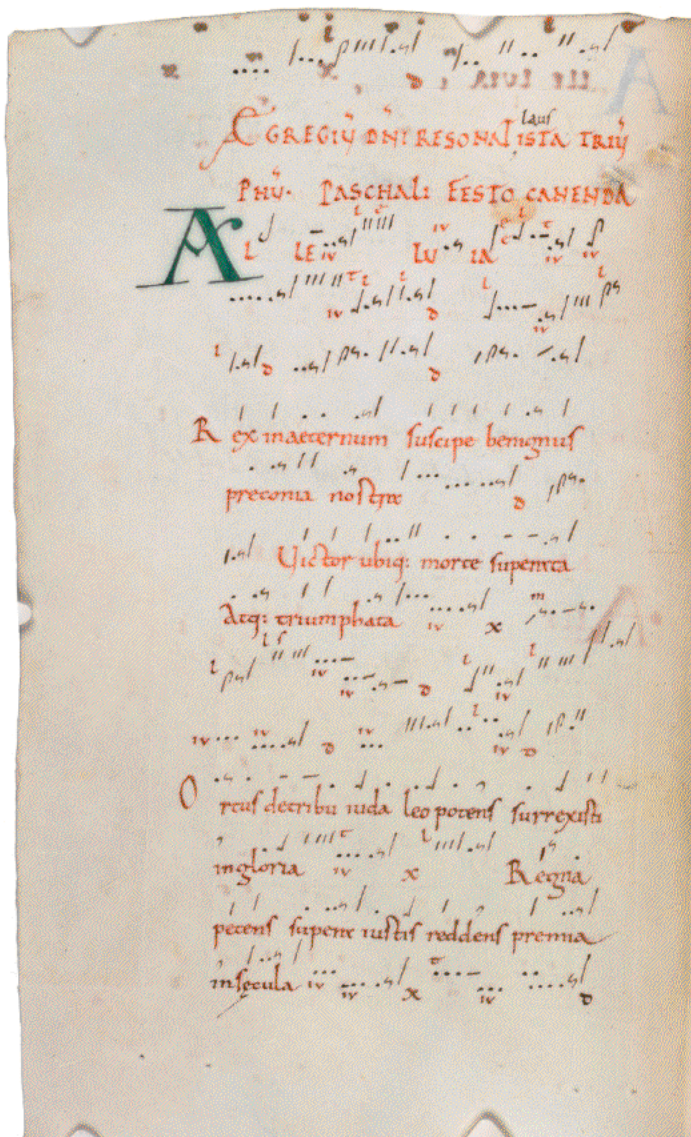


Plate 8a: CC fol. 154v

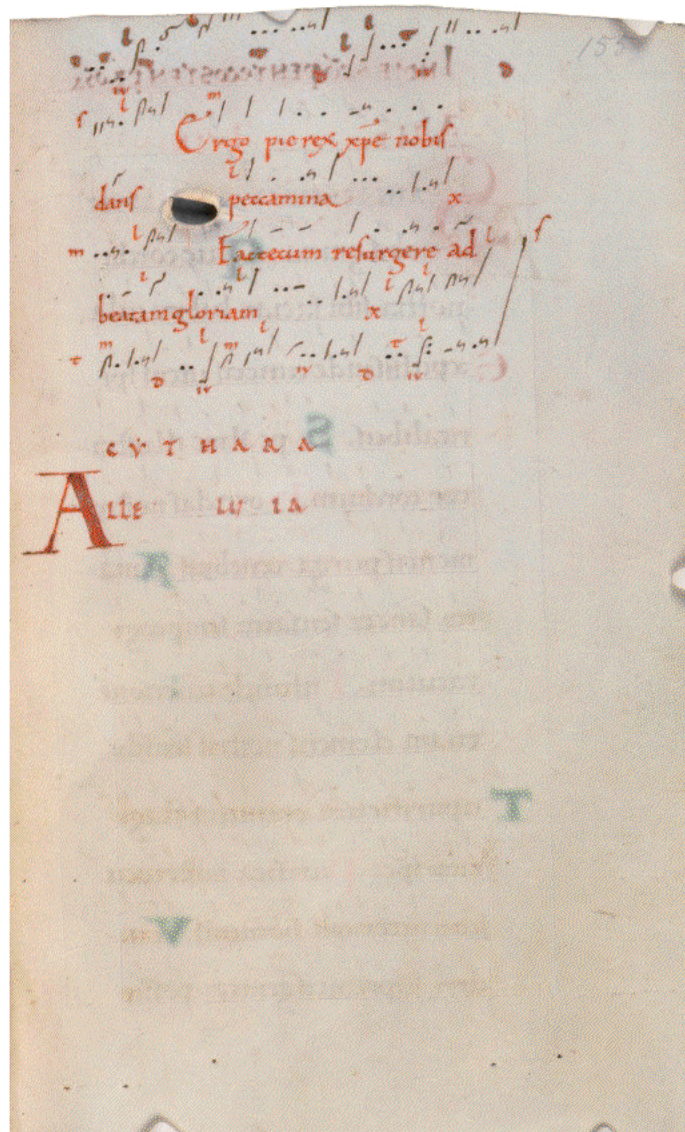


Plate 8b: CC fol. 155

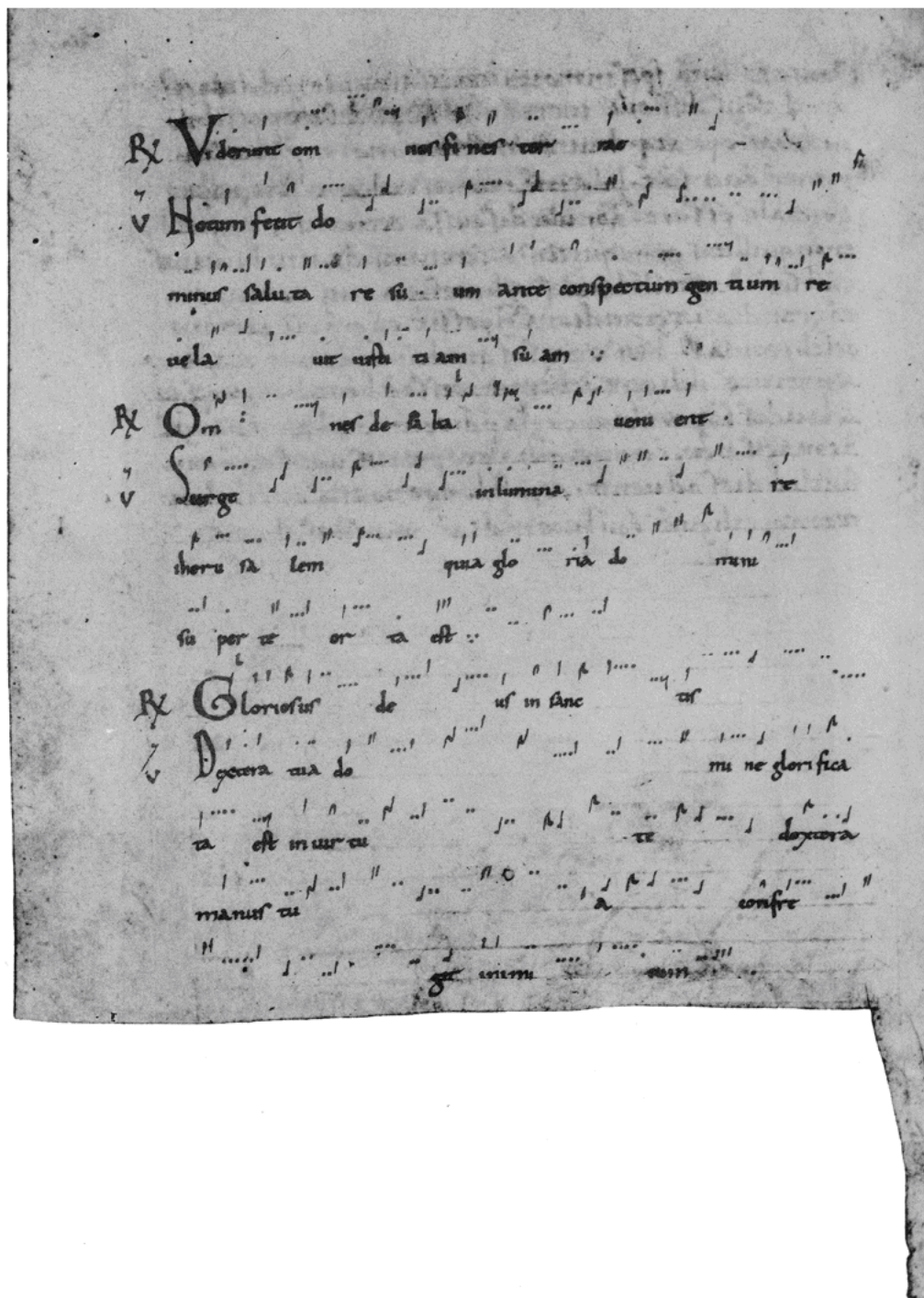


Plate 9: Rome Vat. Reg. lat. 586, fol. 87v

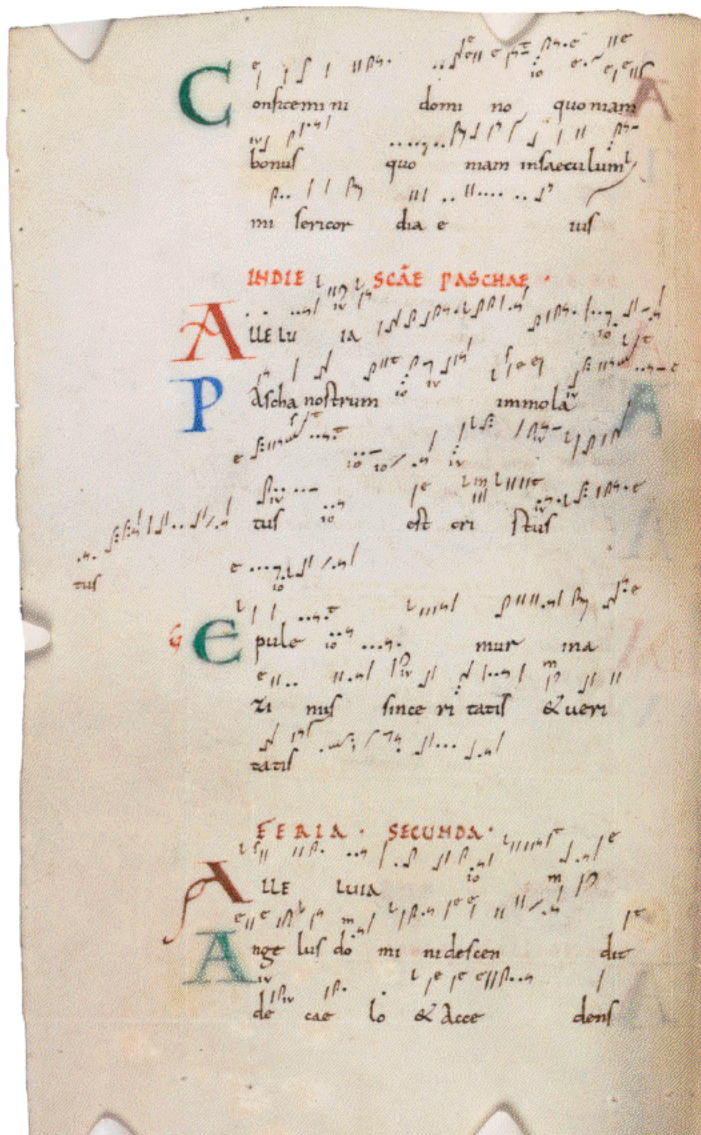


Plate 10a: CC fol. 164'

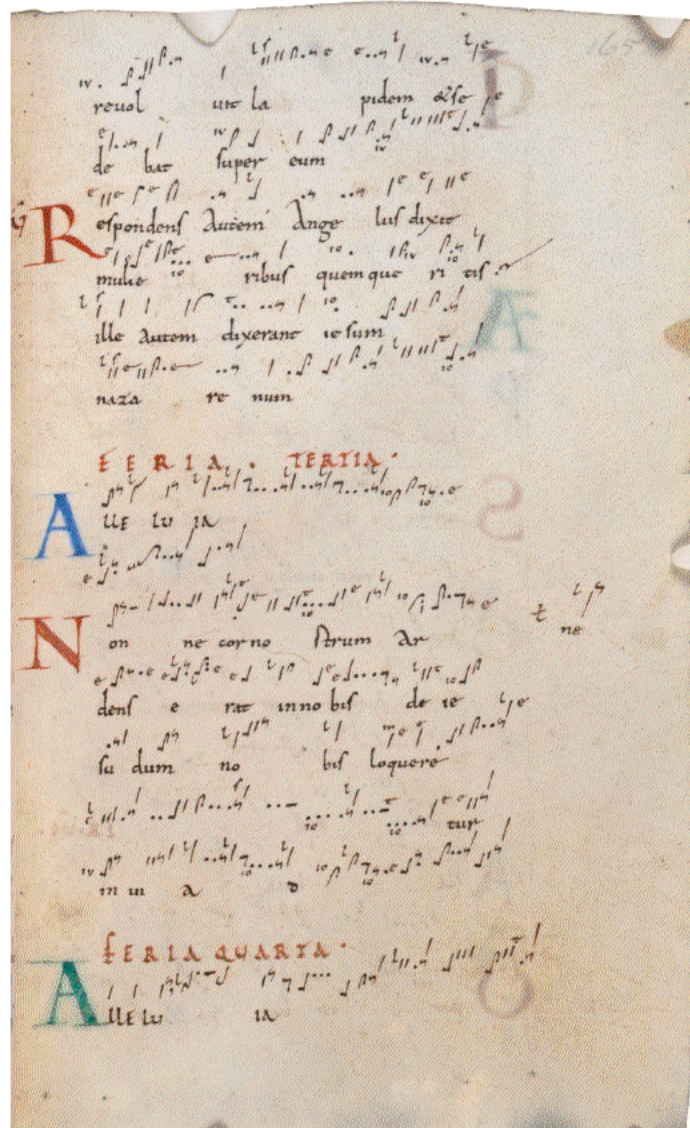


Plate 10b: CC fol. 165

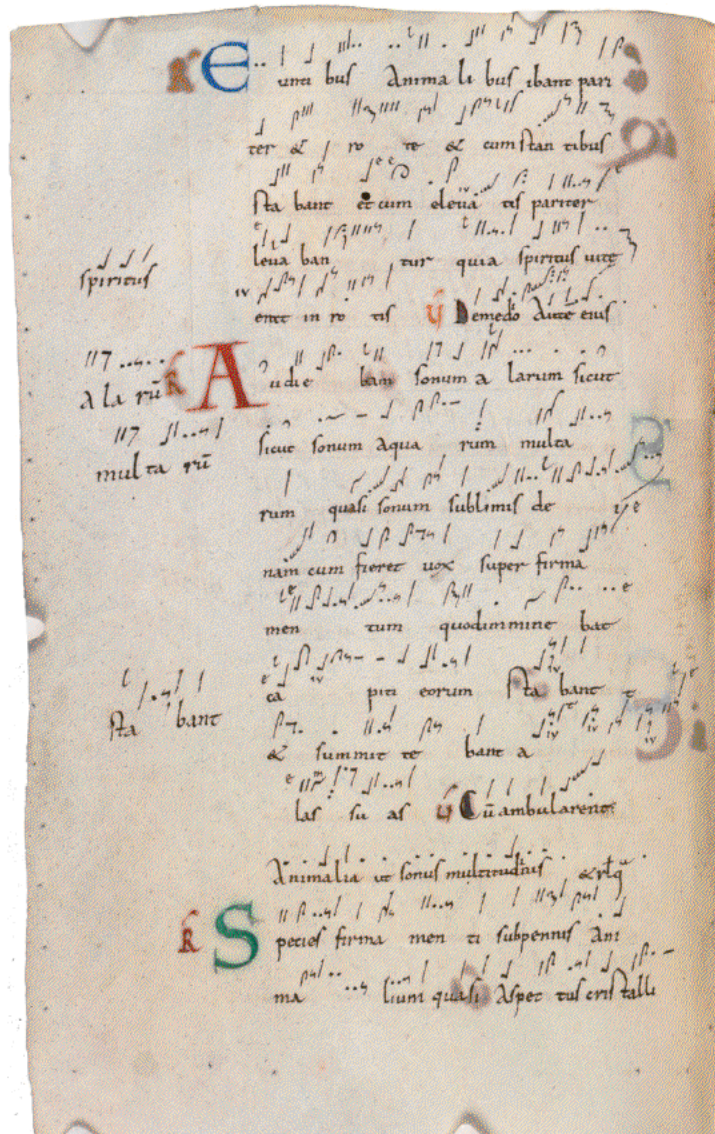


Plate 11: CC fol. 184v

ORGANA SUP RESPONSORIUM

IN PALATIS DE ADVENTU DNI

Ecce dies us mune di cit domi
 nus & suscita bo dauid germen
 iustum eo reg na bis rex
 et sapiens erit et fa ci er
 iu di ci um et iusti nam
 in ter ra et hoc est nomen
 quod uo ca bunt e um domi
 nus iustus noster

DE NATI DNI IN VESPEROS

Auda iherusa lem noli te
 time re cras egrediemini et do
 minus e
 uobis cum **G** Constantes esto et
 uidebitis auxi li um domini super uos

Plate 12a: CC fol. 175'

176

Gloria pa tri et filio et spiritui sco
 Cras egredi emini.

ULTATORIUM IN NATAL DOMI

Cristus na tus est no bis
 ue ni te Ad ore mus

OCTAVA RESPONSORIO

Te laudant Ange li sancti dei
 geni trix que uirum non cogno uisti
 et donu num in uero ute ro ba io
 la si conce pisti p aurem do
 mi num nos trum ut benedicta dica
 ris inter om nes mu li eres
 ip sum sum
 genuisti et im p lepi po tu isti quem
 Adorat multitudo Ange lo rum
 G lo ri a

Plate 12b: CC fol. 176

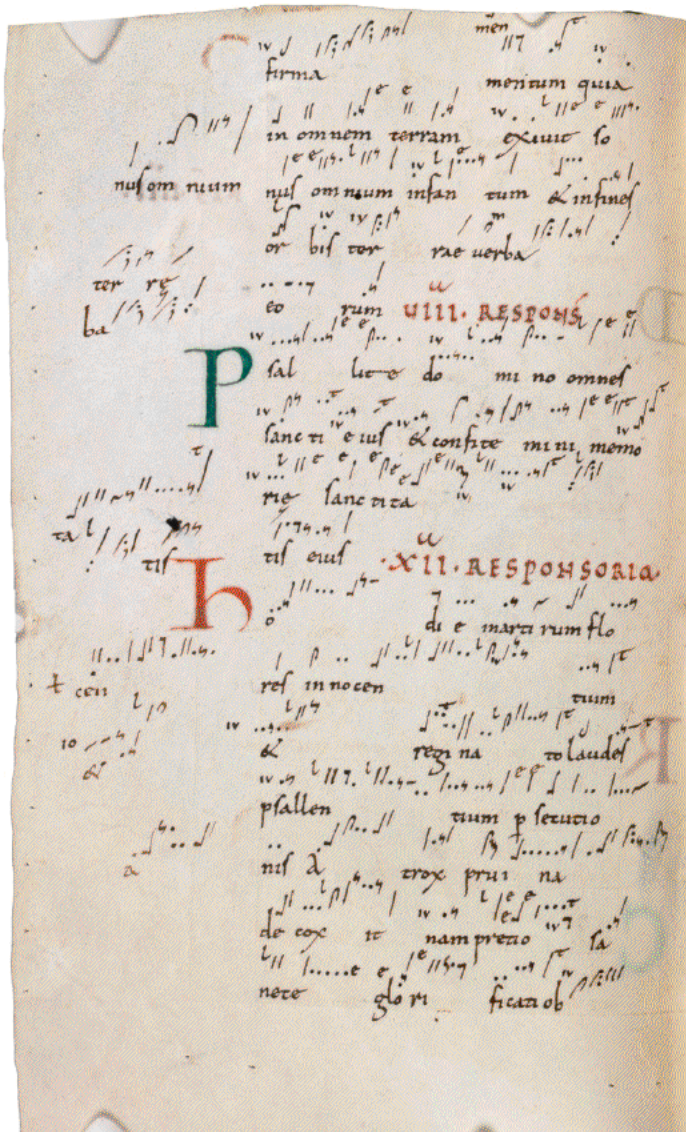


Plate 13: CC fol. 177v

Multiplicata que modo manet utile culmen earum.
 Exteriora gerens. Interiora regens. De organis.
 Talia & auxistis hic organa. qualia nusquam
 Cernuntur gemino. Constabilita solo;
 Bisseni supra. sociantur in ordine folles.
 Inferiusq: iacent. Quattuor atq: decem;
 Latibus alternis. spiracula maxima reddunt.
 Quos agitant ualidi. Septuaginta uiri;
 Rachia uersantes. multo & sudore madentes.
 Certatim que suos. Quiq: monent socios.
 Uiribus ut totis impellant flamina sursum.
 Et rugiat pleno. capsula referta sinu;
 Sola quadringentasque sustinet ordine musas.
 Quas manus organici. Temperat ingenii;
 Has aperit clausas. Iterumq: has claudit apertas.
 Exigit ut uari. Certa camena soni;
 Considunt q: duo. concordi pectore fratres.
 Et regit alphabetum. Rector uterq: suum;
 Suntq: quaterdecim occulta foramina linguis.
 Inque suo retinet. Ordine quaeq: decem;
 Huc aliae currunt. illuc aliae que recurrunt.
 Seruantur modulis. Singula puncta suis;
 Et ferunt iubilum. septem discrimina uocum.
 Permixture lyri. Carmine semitoni;

De organis

Inque modum tonitrus: uox ferrea uerberat aures.
 . ~~prograt~~ hunc solum: Nil capiant sonitum;
Concrepat intantum sonus hinc illincq: resultans.
 Quisq: manu patulas: Claudat ut aurículas;
Haudquaquam sufferre ualent propiando rugitum.
 . Quem reddunt uari: Concrepando soni;
Musarum q: melos: auditur ubique per urbem.
 Et peragrat totam: fama uolans patriam;
Hoc decus ecclesiae: uouit tua cura tonanti.
 Clauigeri inque sacri: Struxit honore PETRI;
 De turris aedificio. **I**nsuper excelsum: fecistis & addere templum.
 Quo sine nocte manet: Continuata dies;
Turris ab axe micat: qua sol oriendo coruscat.
 Et spargit lucis: Spicula prima suae;
Quinque: tenet patulis: segmenta oculata fenestris.
 Per quadrasq: plagas: pandit ubique uias;
Stant excelsa tolis: rostrata cacumina turris.
 Fornicibus uariis: Et sinuata micant;
Quae sic ingenium: docuit curuare peritum.
 Quod solus in pulchris: Addere pulchra locis;
Stat superauratis: uirgac fabricatio bullis.
 Aureus & totum: Splendor adornat opus;
Luna coronato: quotiens radiauerit ortu.
 Alterum ab ede sacra: Surgit ad astra iubar;

Plate 15: London BN Royal 15 C. VII fol. 54'

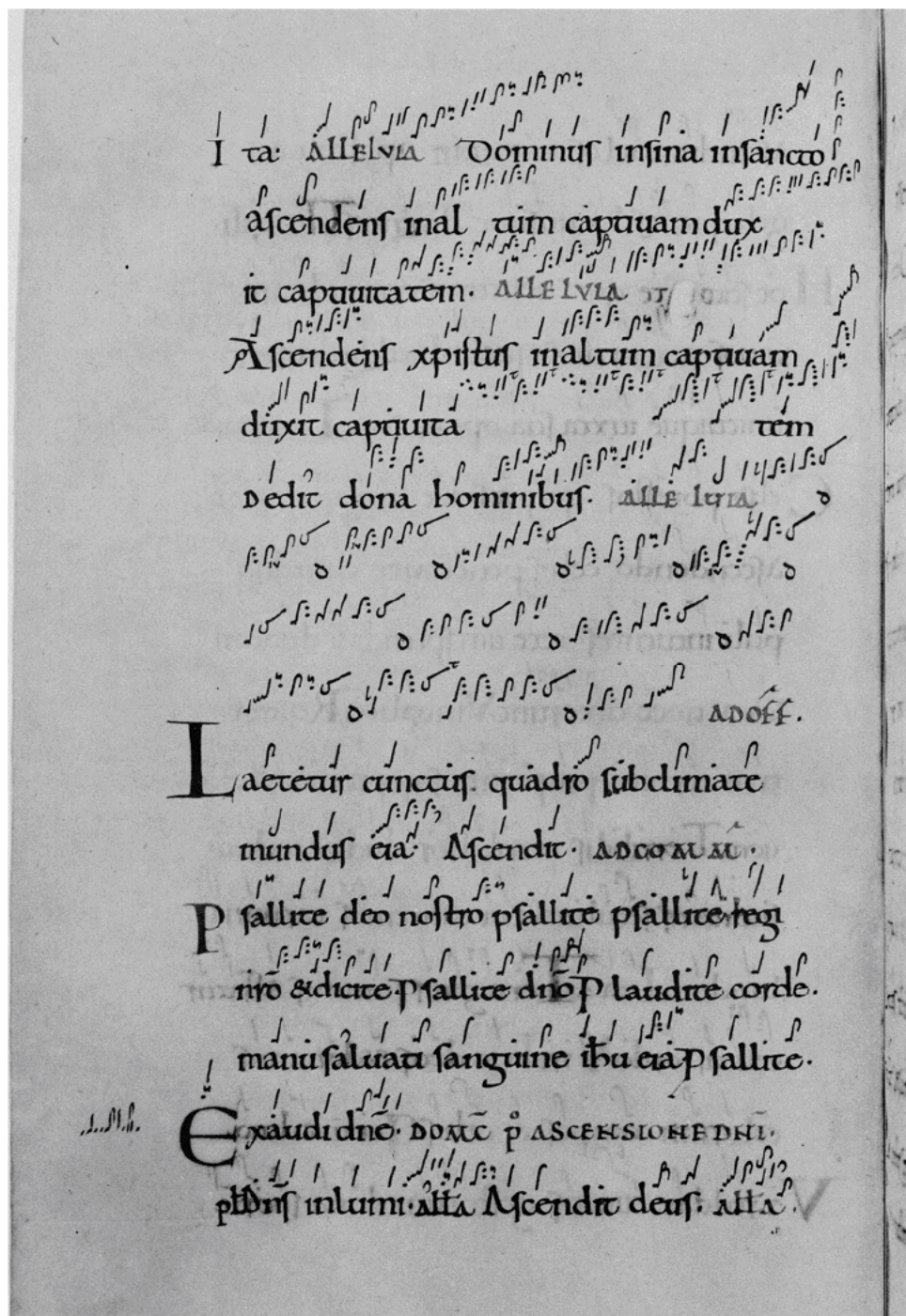


Plate 16: Bo fol. 26'

sicut uulneratum superbum & inui-
 tute brachii tui dispersisti inimicos tuos.
 firmetur manus tua & exaltet dexte-
 ra dei cum patre sempiterna sine
 tempore. terris hac die apparet
 ex semper uirgine semper sanctae
 hanc serua plebem. benedicens sancta
 dextera tua domine. iusticia. **Reges**
 tharsis. **Deus** iudicium tuum regida
 & iustitiam tuam filio regis iudicare
 populum tuum cum iusticia. Et pauperes
 tuos in iudicio. **Oro** tur indies
 et us iusticia & habundantia pa-
 cis donec extollatur luna & domina-
 bitur amari usque ad mare
 omnes gentes. **et Iubilare. Ipse**

Plate 17: Bo fol. 100

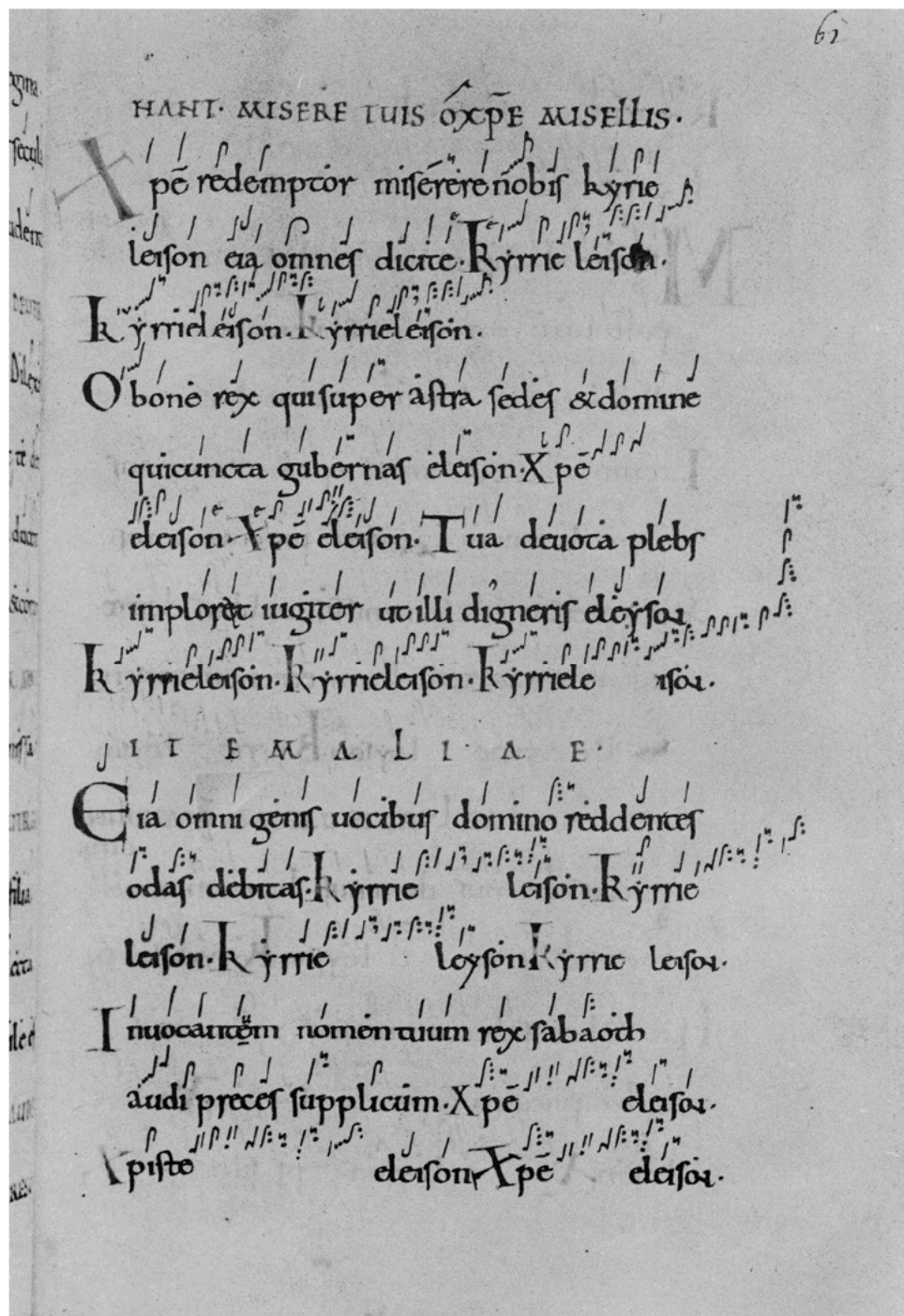


Plate 18: Bo fol. 62

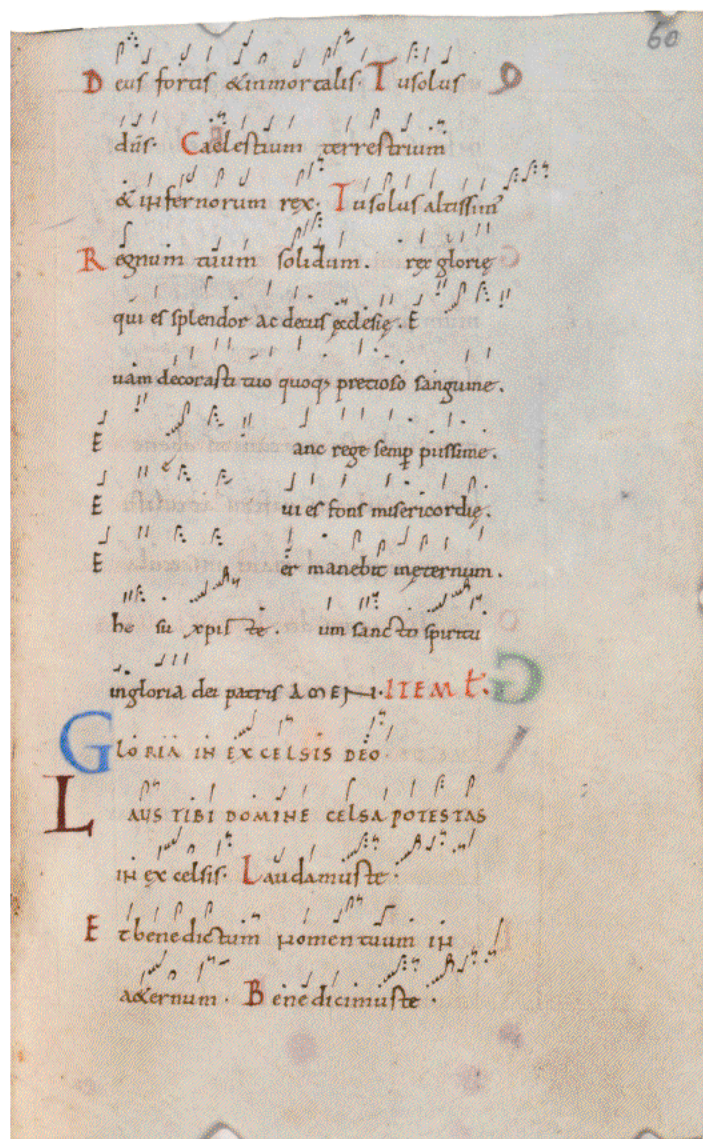


Plate 19: CC fol. 60