

**F: Fascicle 3: MLO: Office, Processional, Benedicamus Domino Organa, Clausulae: a2**

IUDEA ET IHERUSALEM. CONSTANTES ESTOTE

Responsory [O1]

*F, f. 65r (3,1)*

D [lu -  
T lu -  
- de -  
- de -  
- a et ihe - ru - sa -  
- a et ihe - ru - sa -  
- lem.  
- lem.

*F-Pn lat. 18151, f. 140r (CXXXr)*

T no - li - te ti - me - re. Cras e - gre - di - e - mi - ni  
Et do - mi - nus e - rit vo - bis - cum.

*F, f. 65r*

D [Con -  
T Con -

- stan - - tes

- stan - - tes

e - sto -

e - sto -

- te. vi -

- te. vi -

- de - bi - tis au - xi - li -

- de - bi - tis au - xi - li -

- um do - mi -

- um do - mi -

- ni su - per vos.]

- ni su - per vos.

- ni su - per vos.]

- ni su - per vos.

*F-Pn lat. 18151, f. 140r (CXXXr)*

T  
Cras e - gre - di - e - mi - ni Et do - mi - nus e - rit vo - bis - cum.

*F, f. 65v*

D  
GP  
T  
[Glo - ri - a]  
Glo - ri - a

- a  
- a

pa - tri et fi - li -  
pa - tri et fi - li -

- o et spi - ri - tu - i  
- o et spi - ri - tu - i

san - cto.  
san - cto.

*F-Pn lat. 18151, f. 140r (CXXXr)*  
Et do - - mi - nus e -

- rit vo - bis - cum.

(If a repeat of the full Respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 18151, f. 140r (CXXXr)*

**2~~R~~ T**

Iu - de - - a et ihe - ru - sa - lem no - li - - te

ti - me - - re. Cras e - gre - di - e - mi - ni Et do - - mi - nus e -

- rit vo - bis - cum.



DESCENDIT DE CELIS. TANQUAM SPONSUS  
Responsory [O2] – with prosas *Fac deus, Familiam, and Facinora* (the *neuma triplex*)

F, f. f. 65v (3,2)

D [Des - - cen -  
 T Des - - cen -  
 - dit  
 - dit  
 de ce -  
 de ce -  
 - lis.  
 - lis.

F-Pn 15181, f. 144r (CXXXIIIr)

T mis - sus ab ar - - ce pa - - tris in - tro - - i - vit per  
 au - rem vir - gi - - nis in re - - gi - o - - nem  
 no - - stram in - du - - tus sto - la pur - pu - - re - - a.  
 Et ex - i - vit per au - re - am por - tam lux et de -  
 - cus u - ni - ver - se fa - - bri - ce mun - - di.

*F. f. 65v*

8 [Tan -

T I a.

Tan -

a.

b.

a'

II a.

a.

b.

- quam

- quam

spon -

spon -

- sus do -

- mi -

- sus do -

- mi -

- nus pro -

- ce - - dens de tha -

- la - - mo su - o.

- la - - mo su - o.

Et ex - i - vit per au - re - am  
por - tam lux et de - cus

u - ni - ver - se Fac de - us mun - da cor - po - ra no - stra et a - ni - mas di - e i - sta

ut tu - a pro - te - cti dex - tra col - lau - de - mus au - cto - rem fa - bri - ce mun - di.  
Glo -

Glo - a. b.

First system of musical notation, featuring a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some with slurs and ties. The bass staff contains a series of quarter and eighth notes, with some rests.

Second system of musical notation. The treble staff has lyrics: *- ri - a* and *pa -*. The bass staff has lyrics: *- ri - a* and *pa -*. There are red markings above the treble staff notes.

Third system of musical notation. The treble staff has lyrics: *- tri*. The bass staff has lyrics: *- tri*. There are red markings above the treble staff notes.

Fourth system of musical notation. The treble staff has lyrics: *et fi - li -* and *si si si*. The bass staff has lyrics: *et fi - li -*. There are red markings above the treble staff notes.

Fifth system of musical notation. The treble staff has lyrics: *- o.*. The bass staff has lyrics: *- o.*. There are red markings above the treble staff notes.

Sixth system of musical notation. The treble staff has lyrics: *et spi - ri - tu - i*. The bass staff has lyrics: *et spi - ri - tu - i*. There are red markings above the treble staff notes.

Seventh system of musical notation. The treble staff has lyrics: *san - cto.*. The bass staff has lyrics: *san - cto.*. There are red markings above the treble staff notes.

*F-Pn 1518I, f. 144r (CXXXIIIr)*

Et ex - i - vit per au - re - am por - tam lux et de - - cus

*Prosa [f. 144v (CXXXIIIv)]*

u - ni - ver - se Fa - mi - li - am cu - sto - di cri - ste tu - am qui na - tus al - ma de ma - ri - a

re - de - mi - sti mor - te tu - a ut co - gno - scat te con - di - to - rem fa - - bri - ce mun - - di.

(In place of the chant intonation for the repeat of the respond that is given below, the polyphonic version from before may be offered.)

*F-Pn 1518I, f. 144r (CXXXIIIr)*

*Reincipitur R̄.*

Des - cen - dit de ce - - lis mis - sus ab ar - - ce

pa - - tris in - tro - - i - vit per au - rem vir - gi - - nis

in re - - gi - o - - nem no - - stram in - du - tus sto - la

pur - pu - - re - - a. Et ex - i - vit per au - re - am por - tam

lux et de - - cus u - ni - ver - se

*Prosa [f. 144v (CXXXIIIv)]*

Fa - ci - no - ra no - stra re - lax - a - ri mun - di glo - ri - a pe - ti - mus men - te de - vo - ta da - vid re - gis pro - les in - cli - ta vir - go

que ca - sta se - clo ma - ri - a pro - tu - lit sum - mi pa - tris gra - ti - a cu - ius or - tus sal - vet om - nes cun - cta per

se - cu - la et di - e hac no - bis di - gnan - ter fa - ve - at at - que om - ni fa - - bri - ce mun - - di.

VERBUM. IN PRINCIPIO  
Responsory [O3]

*F, f. 66v (3,3)*

Soprano: [Ver - Ver - - bum.] - bum.

Tenor: Ver - - bum.

*F-Pn lat. 15181, f. 148r (CXXXVIIIr)*

Tenor: ca-ro fac-tum est et ha-bi-ta-vit in no-bis Cu-ius glo-ri-am vi-di-mus qua-si u-ni-ge-ni-ti a pa-tre ple-num gra-ti-e et ve-ri-ta-tis.

*F, f. 66v*

Soprano: [In In prin - - ci - - pi - - o] - ci - - pi - - o.

Tenor: In In prin - - ci - - pi - - o.

First system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata over a long note. The lower staff contains a bass line with a red dot at the beginning and a long note. The text "e -" is written below the lower staff.

Second system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata. The lower staff contains a bass line with a red dot and a long note. The text "- rat" and "ver -" are written below the upper staff, and "- rat" and "ver -" are written below the lower staff. The text "- bum." is written below the upper staff, and "- bum." is written below the lower staff.

Third system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata. The lower staff contains a bass line with a red dot and a long note. The text "et" and "ver -" are written below the upper staff, and "et" and "ver -" are written below the lower staff. The text "- bum" is written below the upper staff, and "- bum" is written below the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata. The lower staff contains a bass line with a red dot and a long note. The text "e -" is written below the upper staff, and "e -" is written below the lower staff.

Fifth system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata. The lower staff contains a bass line with a red dot and a long note. The text "- rat a -" is written below the upper staff, and "- rat a -" is written below the lower staff.

Sixth system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata. The lower staff contains a bass line with a red dot and a long note. The text "- put" and "de -" are written below the upper staff, and "- put" and "de -" are written below the lower staff.

Seventh system of musical notation. The upper staff contains a melodic line with blue bracketed phrasing and a fermata. The lower staff contains a bass line with a red dot and a long note. The text "- um. et" and "de -" are written below the upper staff, and "- um. et" and "de -" are written below the lower staff. The text "- us" is written below the upper staff, and "- us" is written below the lower staff.

e - rat

e - rat

ver -

ver -

- bum.]

- bum.

*F-Pn lat. 1518I, f. 148r (CXXXVIIIr)*

Cu - ius glo - ri - am

vi - di - mus qua - si u - ni - ge - ni - ti a pa - tre ple - num

gra - ti - e et ve - ri - ta - tis.

*F, f. 67r*

[Glo - ri - a pa -

Glo - ri - a pa -

- tri et fi - li -

- tri et fi - li -



- o et spi -

- o et spi -

- ri - tu - i san - cto.

- ri - tu - i san - cto.

(For information on the repeat of the respond, see the note below)\*

*F-Pn lat. 15181, f. 148r (CXXXVIIIr)*

Reincipitur R̄.

2R̄ T

Ver - bum. ca - ro fa - ctum est

et ha - bi - ta - vit in no - bis

vi - di - mus qua - si u - ni - ge - ni - ti a pa - tre

| a conclusion more expansive than the one closing the first R̄ begins here

ple - num gra - ti - e

et ve - ri - ta - tis.

\*According to the identical rubrics in the Parisian chant MSS *F-Pn lat. 15181* and *F-Pn lat. 10482*, the respond section of O3 starts again from the beginning ("reincipitur") after the GP. At this point in both sources, an incipit with the text and melody of the first word ("verbum") is given, followed by a more ornate, expanded version of the respond's final melisma, beginning with the text "gratie." I have assumed that the respond is performed in full up to the point of the substituted closing portion starting with "gratie," and have supplied the music accordingly. It is conceivable, though, that the intention was to perform only the opening word ("verbum"), then have it followed by the expanded "gratie" segment. As a result, I have set off that portion of the respond that would be omitted in this circumstance with dashed barlines. It is also possible to begin the 2R̄ with the polyphonic setting of "verbum" from before, no matter what performance alternative is used.

IN COLUMBE. VOX DOMINI  
Responsory [O4]

*F, f. 67v (3,4)*

D [In] co -  
T In co -

- lum - - be.]  
- lum - - be.

*F-Pn lat. 15181, f. 163v (CLIIIv)*  
spe - ci - e

spi - ri - tus san - ctus vi - sus est. Pa - ter - na

vox au - di - ta est hic est fi - li - us me - us di -

- le - ctus in quo mi - chi be - ne com - pla -

- cu - i i - psum au - di - te.

*F, f. 67v*

D [Vox] do -  
T Vox do -

- mi - ni  
- mi - ni

su - per a -  
su - per a -

- quas de -  
- quas de -

- us ma - ie - sta - tis  
- us ma - ie - sta - tis

in - to nu - it.  
in - to nu - it.

do - mi -  
do - mi -

- nus su - per  
- nus su - per

a - quas  
a - quas

mul - - tas.]

mul - - tas.

*F-Pn lat. 15181, f. 163v (CLIIIv)\**

Pa - ter - - na vox au - di - ta est hic est fi - li - us me - - us di - - le - - ctus in quo mi - chi be - - ne com - - pla - - cu - - i i - - psum au - - di - - te.

*F, f. 67v -- follows subsequent 2R̃ in MS\**

[Glo -

Glo -

- ri - - a pa - - tri

- ri - - a pa - - tri

et fi - li - - o

et fi - li - - o

et spi - ri - - tu - - i

et spi - ri - - tu - - i

\*The extent of the *repetendum* given after the verse here conforms to the indications in *F-Pn lat. 15181*. In *F*, a 2R̃ (not transmitted in *W2*), directly succeeds the Ṽ, and a GP follows thereupon in both MSS. No GP occurs in *15181*. Such placement in *F* might conceivably suggest a full repeat of the R̃ after the Ṽ, although that seems rather improbable. As this evidence seems to contradict the only two other respository settings in *F* that are fully outfitted with both a GP and 2R̃ (*Descendit* [O2] a3, f. 14r, and *Sint lumbi* [O28] a2, f. 83r), the 2R̃ segment here has been rearranged to follow the GP, rather than precede it.

san - - cto.]

san - - cto.

*F, f. 67v -- precedes previous GP in MS*

In co - - lum -

In co - - lum -

- be.]

- be.

*F-Pn lat. 15181, f. 163v (CLIIIv)*

spe - ci - - e spi - ri - tus san - - ctus vi - sus est.

Pa - ter - - na vox au - di - ta est hic est fi - li - us me - - us

di - - le - - ctus in quo mi - chi be - - ne com -

- pla - - cu - - i i - - psum au - - di - - te.

GAUDE MARIA. GABRIELEM ARCHANGELUM  
 Responory [O5] – with prosa *Inviolata integra et casta es*

*F, f. 68r (3,5)\**

[Gau - de ma - ri - a.]  
 Gau - de ma - ri - a.]  
 -- faster values also possible  
 - ri - a.]  
 - ri - a.  
*F-Pn lat. 15181, f. 444v (CCCCXXIIIv) -- transposed down a fifth*  
 vir - go cun-ctas he - re-ses  
 so - la in - ter - e - mi - sti que ga - bri - e - lis arch - an -  
 ge - li di - ctis cre - di - di - sti. Dum vir - go de - um et ho -  
 mi-nem ge - nu - i - sti et post par - tum vir -  
 go in - vi - o - la - ta per - man - sis - ti.

*F, f. 68r (3,5) -- frequent recall of motivic elements throughout  $\nabla$  and GP (even beyond what is signaled here above the score)*

[Ga -  
 Ga -  
 - bri - e -  
 - bri - e -

\*The organum is transposed down a fifth from the pitch level found in the chant MS *F-Pn lat. 15181, f. 444v*. See also the remarks for O10, O11, M18.

- lem                      ar -                      - chan -

- lem                      ar -                      - cha[n] -

- ge -    - lum

- ge -    - lum

| modes 3 or 6 also possible for this discant passage; also "scimus ... affatum" = TD: O5 a3 in *LoA*

sci -                      - mus                      di -                      vi -                      ni -                      tus                      te                      es -                      - se

sci -                      - mus                      di -                      vi -                      ni -                      tus                      te                      es -                      - se

af -                      - fa -                      tum

af -                      - fa -                      tum

u -    - te -

u -    - te -

- rum    tu -    - um

- rum    tu -    - um

| modes 3 or 6 also possible for this discant passage

| "credimus ... natum" = TD: O5 a3 in *LoA*

de                      spi -                      ri -                      tu                      san -                      - cto                      cre -                      di -                      mus

de                      spi -                      ri -                      tu                      san -                      - cto                      cre -                      di -                      mus

im - preg - na - tum

im - preg - na - tum

e - ru - be - scat iu - de - us in - fe - lix

e - ru - be - scat iu - de - us in - fe - lix

qui di - cit cri - stum

qui di - cit cri - stum

ex yo - seph se - mi - ne es - se

ex yo - seph se - mi - ne es - se

na - tum.

na - tum.

*F-Pn lat. 15181, f. 444v (CCCCXXIVv) -- transposed down a fifth*

Dum vir - go de - um et ho-mi-nem ge - nu - i - sti et post par - tum vir - go in - vi - o - la - ta per - man - sis - ti.

*F, f. 68r*

[Glo - ri - Glo - ri -



- a pa -  
 - a pa -

- tri et fi -  
 - tri et fi -

- li - - o  
 - li - - o

et spi - ri - - tu - i san - cto.]  
 et spi - ri - - tu - i san - cto.

| here to end of GP also appears in V

(The *repetendum* presented immediately below corresponds to the one indicated by *F-Pn lat. 15181*, after which the *prosa Inviolata integra* and the abbreviated *repetendum Que sola inviolata permansisti* follow in the MS. Alternative conclusions to the GP, ones that feature a full presentation of the respond, with or without the *prosa*, have also been included subsequently, should they be desired.)

T  
 Dum vir - - go de - um et ho-mi-nem ge - nu - i - sti et post par -

- tum vir - - go in - - vi - o - la - - ta per - man - - sis - - ti.

(continued)

## PROSA

*F-Pn lat. 15181, f. 444v (CCCCXXIIIv) -- transposed down a fifth*

In - vi - o - la - ta in - ta - cta et ca - sta es ma - ri - a. Que es ef - fe - cta ful - gi - da ce - li po - rta.

O ma - ter al - ma chri - sti ca - ris - si - ma. Sus - ci - pe pi - a lau - dum pre - co - ni - a.

No - stra ut pu - ra pe - cto - ra sint et cor - po - ra. Te nunc fla - gi - tant de - vo - ta cor - da et o - ra.

Tu da per pre - ca - ta dul - cis - si - ma. No - bis con - ce - das ve - ni - am per se - cu - la.

(abbreviated *repetendum* concluding the prosa)

O be - ni - gna. Que so - la in - vi - o - la - ta per - man - sis - ti.

(If the above prosa is omitted and a full presentation of the respond is desired after the GP, either the chant, given below, or the polyphonic version from before may be offered. The same options may suffice if a full respond is desired after the prosa.)

*F-Pn lat. 15181, f. 444r (CCCCXXIIIr) -- transposed down a fifth*

Gau - de ma - ri - a vir - go cun - ctas he - re - ses

so - la in - ter - e - mi - sti que ga - bri - e - lis arch - an -

- ge - li di - ctis cre - di - di - sti. Dum vir - go de - um et ho -

- mi - nem ge - nu - i - sti et post par - tum vir -

- go in - vi - o - la - ta per - man - sis - ti.

[RESPONSUM ACCEPIT.] HODIE BEATA VIRGO  
Processional antiphon [O6]

*F-Pn lat. 1112, f. 162v (VIIIv)*

Ant. T

Re - spon - - sum ac - ce - pit sy - me - on a spi - ri - tu san -  
- cto non vi - su - rum se mor - tem ni - si vi - de - ret  
chri - stum do - mi - ni et cum in - du - ce - rent pu - e - rum  
in tem - - plum ac - ce - pit e - um in ul - nas  
su - as et be - ne - di - xit de - - um et di - xit nunc  
di - - mit - tis do - - mi - ne ser - vum tu - um in pa - ce.

*F, f. 68v (3,6) -- much motivic repetition evident*

[Ho - - di -  
Ho - - di -  
- e. be - - a -  
- e. be - - a -  
- ta vir - - go ma - - ri -  
- ta vir - - go ma - - ri -  
- a pu - e - - rum ihe - - sum  
- a pu - e - - rum ihe - - sum

pre - sen - ta - vit in

pre - sen - ta - vit in

tem - plum. et sy - me - on

tem - plum. et sy - me - on

re - ple - tus

re - ple - tus

spi - ri - tu san - cto

spi - ri - tu san - cto

ac - ce - pit e - um in

ac - ce - pit e - um in

ul - nas su - as.

ul - nas su - as.

et be - ne - di - xit de -

et be - ne - di - xit de -

- um et di - - xit.

*F-Pn lat. 1112, f. 162v (VIIIv)*

nunc di - - mit - tis do - - mi - ne ser - vum tu - um in pa-ce.

ET VALDE. ET RESPITENTES  
Responsory [07]

*F, f. 69r (3,7)*

D  
[Et

Et

val -

- de.] *F-Pn lat. 15181, f. 296v (CCLXXXVv)*

- de. ma -

- ne u - na sab - ba - to - rum

ve - ni - - unt ad mo - nu - men - - tum.

Or - - to iam so - le al - le -

- lu - - ya.

(continued)

F, f. 69r -- the first of two verse settings supplied for this organum in F\*

The image displays a musical score for an organum. It consists of seven systems of music. Each system has a vocal line (top staff) and a lute line (bottom staff). The vocal line is written in a mensural style with square notes on a four-line staff. The lute line is written in a mensural style with square notes on a five-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: [Et] re - spi - ti - en - Et re - spi - ti - - en - - tes - runt vi - - de - - runt. The score includes various musical notations such as beams, slurs, and accidentals. There are also some annotations in blue and red, including a '2V' symbol in the first system and a '2R' symbol in the seventh system.

\*Most likely the polyphonic settings of the two verses provided alternatives to the many times this chant could be used during the year (see Wright, *Music and Ceremony*, 263-5). The GP and 2R that complete a full performance of this responsory follow below after the second verse (2V).

re - vo - lu -

re - vo - lu -

- tum la - pi -

- [tum] la - pi -

- dem. e - rat quip - pe

- dem. e - rat quip - pe

ma - gnus val -

ma - gnus val -

- de.

- de.

Or -

F-Pn lat. 15181, f. 296v (CCLXXXVv)

- to iam so - le al - le -

- lu - - ya.

F, f. 69v -- the second of two verse settings supplied for this organum in F\*

[Et] re - spi - ti -

Et re - spi - ti -

\*See the remarks at the bottom of the previous page; if one wishes to include the GP (and 2R, if desired) after the first verse, see below, pp. 5-6.



First system of musical notation. The treble staff contains a melodic line with a blue slur and a dashed blue line above it. The bass staff contains a bass line with a red 'a.' and a blue 'b'. The lyrics '- en -' are written below the treble staff.

Second system of musical notation. The treble staff contains a melodic line with a blue slur. The bass staff contains a bass line with a red 'a.'. The lyrics 'a.' are written below the bass staff.

Third system of musical notation. The treble staff contains a melodic line with a blue slur. The bass staff contains a bass line with a red 'b.'. The lyrics 'b.' are written below the bass staff.

Fourth system of musical notation. The treble staff contains a melodic line with a blue slur and a dashed blue line above it. The bass staff contains a bass line with a red '[h]'. The lyrics '- tes' are written below the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with a blue slur and a dashed blue line above it. The bass staff contains a bass line with a red 'b'. The lyrics 'vi - de - runt re -' are written below the treble staff.

Sixth system of musical notation. The treble staff contains a melodic line with a blue slur and a dashed blue line above it. The bass staff contains a bass line with a red '[h]'. The lyrics '- vo - lu - tum' are written below the treble staff.

Seventh system of musical notation. The treble staff contains a melodic line with a blue slur and a dashed blue line above it. The bass staff contains a bass line with a red 'b'. The lyrics 'la - pi -' are written below the treble staff.

- dem. e - rat quip - pe

- dem. e - rat quip - pe

ma -

ma -

- gnus val -

- gnus val -

- de.]

- de.

*F-Pn lat. 15181, f. 296v (CCLXXXVv)*

Or - - to iam so - le al - le -

- lu - - ya.

(If desired, a GP a2 may be supplied from the one in *Descendit de celis* (O2), transmitted in *F* on f. 66r (3,2). Alternatively, the GP may be delivered in chant, as follows.)

*F-Pn lat. 15181, f. 296v (CCLXXXVv)*

GP T

Glo -

-ri - a pa - -tri et fi - li- -o et spi - ri -

- tu - i san - -cto. Al - -le -

| 15181: remainder om (from V)

- [lu - -ya.]

(If a repeat of the full response is desired, either the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15181, f. 296v (CCLXXXVv)*

Et

val - de ma - -ne u - na sab - -ba -

- to - - rum ve - ni - - unt

ad mo - nu - men - - tum. Or -

- to iam so - le al - le -

- lu - -ya.

[CHRISTUS RESURGENS.] DICANT NUNC IUDEI  
Processional antiphon [O8]

*F-Pn lat. 1112, f. 106v (Cv)*

Ant. T

Chri-stus re-sur-gens ex mor-tu-is iam  
non mo-ri-tur mors il-li ul-tra non  
do-mi-na-bun-tur quod e-nim vi-vit vi-  
-vit de-o al-le-lu-ya al-le-lu-ya.

*F, f. 70r (3,8)*

D

T

Di-cant nunc iu-de-i quo-mo-  
-do mi-li-tes  
-do mi-li-tes  
cu-sto-di-en-tes  
se-pul-chrum per-di-

- de - runt re -  
- de - runt re -

- gem. ad la - pi - dis  
- gem. ad la - pi - dis

po - si - ti - o - nem.  
po - si - ti - o - nem.

qua - re non ser - va - bant.  
qua - re non ser - va - bant.

pe - tram iu - sti -  
pe - tram iu - sti -

- ti - e aut se -  
- ti - e aut se -

- pul - tum red -  
- pul - tum red -

- dant aut re - sur - gen - tem

- dant aut re - sur - gen - tem

ad - o - rent no -

ad - o - rent no -

- bis - cum di - cen - tes.]

- bis - cum di - cen - tes.]

(The extent of the *repetendum* given below is based on the indications in *F-Pn lat. 1112* and *1337*. Some of the other Parisian chant sources (such as *F-Pn lat. 15615*, *9441*, *830*, and *15181*) give the continuation starting from "quod enim," which begins on the second system following. Either alternative, therefore, may be used)

*F-Pn lat. 1112*, f. 106v (Cv)

mors il - li ul - tra non do - mi - na - bun - tur

quod e - nim vi - vit vi - vit de - o

al - le - lu - ya al - le - lu - ya.]

[SEdit ANGELUS.] CRUCIFIXUM IN CARNE (no. 1 of 2 settings in *F* MLO)  
 Processional antiphon [O9]

*F-Pn lat. 1112, f. 106v (Cv)* -- transposed a fifth lower

Ant. T

Se-dit an-ge-lus ad se-pul-chrum do-mi-ni sto-la-cla-ri-ta-tis co-o-per-tus vi-den-tes e-um mu-li-e-res ni-mi-o ter-ro-re per-ter-ri-te a-sti-te-runt a lon-ge tunc lo-cu-tus est an-ge-lus et di-xit e-is no-li-te me-tu-e-re di-co vo-bis qui-a il-lum quem que-ri-tis mor-tu-um iam vi-vit. et vi-ta ho-mi-num cum e-o sur-re-xit al-le-lu-ya.

*F, f. 70v (3,9a)\**

Cru-ci-fi-xum in car-ni  
 Cru-ci-fi-xum in car-ni

\*The organum is transposed down a fifth from the pitch level found in the chant MS *F-Pn lat. 1112, f. 106v (Cv)*. See the remarks for O10, O11, M18.

- ne

- ne

lau - da - te

lau - da - te

ac se -

ac se -

- pul - tum

- pul - tum

prop - ter vos

prop - ter vos

glo - ri - fi -

glo - ri - fi -



- ca -

- ca -

- te. re - sur - gen -

- te. re - sur - gen -

mode 6 also possible for first 3 phrases of copula

- tem -

- tem -

- que de mor -

- que de mor -

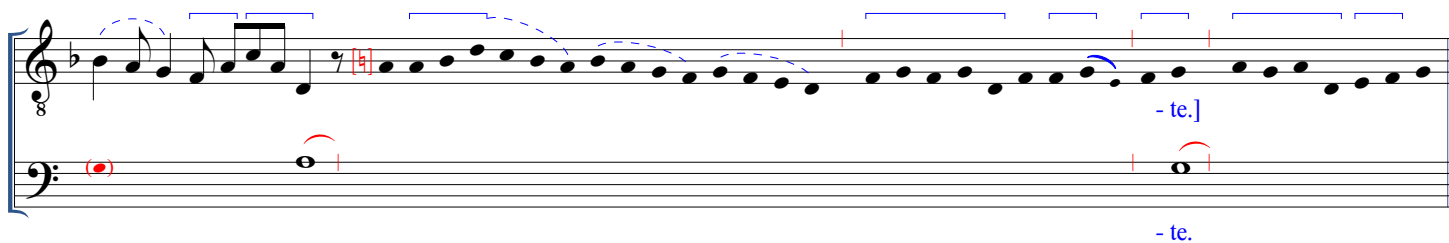
- te ad -

- te ad -

- o - ra -

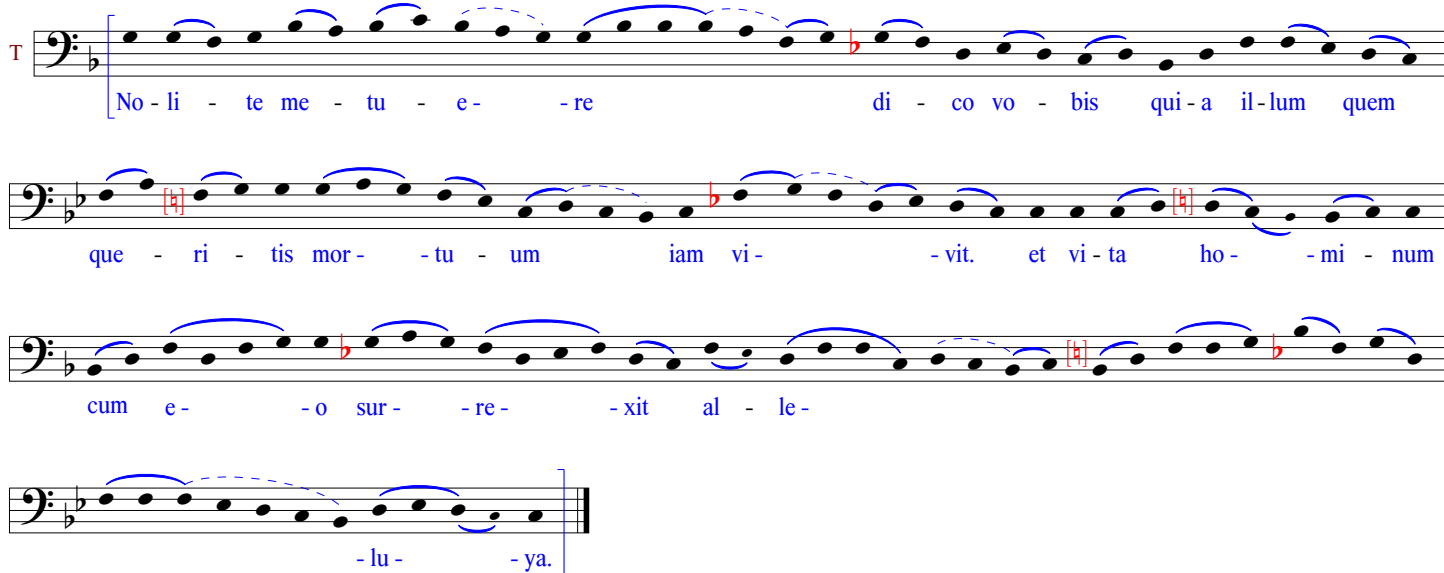
- o - ra -

si si



- te.]  
- te.

*F-Pn lat. 1112, f. 106v (Cv) -- transposed a fifth lower*



No - li - te me - tu - e - - re di - co vo - bis qui - a il - lum quem  
que - ri - tis mor - - tu - um iam vi - - vit. et vi - ta ho - - mi - num  
cum e - - o sur - - re - - xit al - le - - lu - - ya.

[SEdit ANGELUS.] CRUCIFIXUM IN CARNE (no. 2 of 2 settings in F MLO)  
 Processional antiphon [O9]

*F-Pn lat. 1112, f. 106v (Cv) -- transposed a fifth lower*

Ant. T

Se-dit an-ge-lus ad se-pul-chrum do-mi-ni sto-la-cla-ri-ta-tis co-o-per-tus. vi-den-tes e-um mu-li-e-res ni-mi-o ter-ro-re per-ter-ri-te a-sti-te-runt a lon-ge tunc lo-cu-tus est an-ge-lus et di-xit e-is no-li-te me-tu-e-re di-co vo-bis qui-a il-lum quem que-ri-tis mor-tu-um iam vi-vit. et vi-ta ho-mi-num cum e-o sur-re-xit al-le-lu-ya.

*F, f. 71r (3,9b)\**

Cru-ci-fi-fi-xum in car-ne Cru-ci-fi-fi-xum in car-ne

\*The organum is transposed down a fifth from the pitch level found in the chant MS *F-Pn lat. 1112, f. 106v (Cv)*. See the remarks for O10, O11, M18.

lau - da - te ac se - pul - tum

lau - da - te ac se - pul - tum

prop - ter vos glo - ri - fi - ca -

prop - ter vos glo - ri - fi - ca -

- te. re - sur - gen -

- te. re - sur - gen -

- tem - - que de mor - - te ad - o - ra -

- tem - - que de mor - - te ad - o - ra -

| possibly in mode 2 as suggested by W2

- te.]

- te.

*F-Pn lat. 1112, f. 106v (Cv) -- transposed a fifth lower*

No - li - te me - tu - e - - re di - co vo - bis qui - a il - lum quem

que - ri - tis mor - - tu - um iam vi - - vit. et vi - ta ho - - mi - num

cum e - - o sur - - re - - xit al - le -

- lu - - ya.

NON CONTURBETUR. EGO ROGABO  
 Responsory [O10]

*F, f. 71v (3,10)*

Non con - tur - be - tur - be - tur - be - tur.

*F-Pn lat. 1518I, f. 334r (CCCXXIIr)*  
 cor ve -

-strum e - go va - do ad pa - trem et  
 dum as - sump - tus fu - e - ro a vo - bis mit - tam vo - bis  
 al - le - lu - ya Spi - ri - tum ve - ri - ta - tis  
 et gau - de - bit cor ve -  
 -strum al - le - lu - ya.

*F, f. 71v -- organum T transposed down a fifth\**

[E - E -

\*The polyphonic settings of the verse and GP are written a fifth lower in comparison to the respond and extant Parisian chant MSS; the chant *repentenda* of these sections have been held at the same pitch level as in the opening respond, although they could also be performed at the transposed level. See also the similar transpositional distinctions in the verse of O11 (*Dum complerentur. Repleti sunt*, *F, f. 72r*), and the more curious internal shifting that goes on in the *F* version of the verse of M18 (*Alleluia. Christus resurgens*, *F, f. 112r*). The closing remarks for this latter piece include a list of organa that feature transposition.

| this phrase may also be rendered as a copula passage with various ways to realize the rhythms

| D: F: cf. the different implementation of signatures in the GP

- go

- go

ro -

ro -

| D: F: redundant b-flat sig

| a reading of these two phrases with b-naturals is also possible, cf. the GP at "pa[tri]"

- ga -

- bo

- ga -

- bo

pa -

pa -

- trem

et

a -

- trem

et

a -

- li - um pa - ra - cli - tum

- li - um pa - ra - cli - tum

da -

- bit

da -

- bit

vo - - bis.

vo - - bis.]

*F-Pn lat. 15181, f. 334r (CCCXXIIr) -- at the original pitch level of the  $\mathfrak{R}$ . (see the remarks above at the start of the  $\mathfrak{V}$ )*

Spi - ri - tum ve - ri - ta - tis et gau -

de - - bit cor ve - - strum

al - le - lu - ya.

*F, f. 72r -- organum T transposed down a fifth\**

[Glo -

Glo -

| this phrase may also be rendered as a copula passage with various ways to realize the rhythms

- ri - - a

- ri - - a

| these two phrases governed by *b-flat* signature in  $\mathfrak{V}$

pa -

pa -

| a reading of these two phrases with *b-flats* is also possible, cf. the  $\mathfrak{V}$  at "ro[gabo]" and O11  $\mathfrak{V}$  at "spi[ritu]" | music differs from  $\mathfrak{V}$  starting here

- tri

- tri

\*See the remarks given above at the start of the  $\mathfrak{V}$ . No GP is supplied for this specific chant in either *F-Pn lat. 15181* or *F-Pn lat. 10482*.

et fi - li - o et spi - ri -

et fi - li - o et spi - ri -

- tu - i

- tu - i

san - cto.

san - cto.

(In place of a chant performance of the repeat of the respond, the polyphonic version from before may be offered)

*F-Pn lat. 15181, f. 334r (CCCXXIIr) -- at the original pitch level of the R̄. (see the remarks above at the start of the V̄)*

2R̄ T Non con - tur-be - tur cor ve - - strum e - go

va-do ad pa - - trem et dum as-sump-tus fu - e - ro a vo -

- bis mit-tam vo-bis al - le - lu - - ya Spi - ri - tum ve - ri - ta - - tis

et gau - de - - bit cor ve -

- strum al - le - - lu - - ya.



# DUM CONPLERENTUR. REPLETI SUNT OMNES

Responsory [O11]

*F, f. 72r (3,11)*

[Dum] con -  
 Dum con -  
 - ple - - ren -  
 - ple - - ren -  
 - tur.]  
 - tur.

*F-Pn lat. 15181, f. 344v (CCCXXXIIv)*

di - es pen - the - co - stes e -  
 - rant o - mnes pa - ri - ter di - cen -  
 - tes al - le - lu - ya et su -  
 - bi - to fa - ctus est so - nus de ce - lo al - le -  
 - lu - ya Tam - quam spi - ri - tus tor - rens re - ple -  
 - vit to - tam do - mum al - le - lu - ya

al - le - ya.

*F, f. 72v\**

[Re - ple -

Re - ple -

- ti sunt

- ti sunt

| these two phrases governed by *b-flat* signature in  $\Psi$  of O10

om - nes

om - nes

| a reading of these two phrases with *b-naturals* is also possible; see O10  $\Psi$ , GP

spi -

spi -

- ri - tu san -

- ri - tu san -

\*The organum setting of the verse is written a fifth lower in comparison to the respond and extant Parisian chant MSS; the chant *repentendum* has been held at the same pitch as in the respond, although it could also be performed at the transposed level. Cf. the comments on the GP, below. See also the similar transpositional distinctions in the verse of O10 (*Non conturbetur. Ego rogabo*, F, f. 71v), and the more curious internal shifting that goes on in the F version of the verse of M18 (*Alleluia. Christus resurgens*, F, f. 112r). The closing remarks for this latter piece include a list of organa that feature transposition.

-cto. et  
 -cto. et  
 ce - - pe -  
 ce - - pe -  
 -runt lo - - qui.  
 -runt lo - - qui.  
 F-Pn lat. 15181, f. 344v (CCCXXXIIv) -- at the original pitch level of the  $\mathcal{R}$ . (see the remarks above at the start of the  $\mathcal{V}$ )  
 Tam - quam spi - ri - tus tor - - rens re - ple -  
 - vit to - - tam do - - mum al - le - lu -  
 - ya al - le - lu - - lu - - ya.

(No polyphonic GP is provided for O11 in *F*, but the one from the previous responsory, [*Non conturbetur. Ego rogado*, O10, *F*, f. 71v], is likely to have played this role. This is suggested particularly by the state of these two organa in W2, where -- except for the final flourish -- the same GP for O10 is recopied to serve for O11. As with its organum for the  $\mathcal{V}$ , the T of the O10 GP is transposed down a fifth [as is the  $\mathcal{V}$  of O11; see the remarks above]. An alternative GP in chant is provided just below -- at the original pitch level of the  $\mathcal{R}$  -- should performers wish to exercise that option. The chant GP may also be performed at the transposed level)

F-Pn lat. 15181, f. 344v (CCCXXXIIv)

GP T  
 Glo - - ri - a pa - tri et fi - li - - o et spi - ri - - tu - i san -  
 -cto. al - le - lu - - ya al - le - lu - - lu - - ya.

T: lat. 15181: om; remainder taken from  $\mathcal{V}$ .

(In place of a chant performance of the repeat of the respond -- given below -- the polyphonic version may be offered.)

*F-Pn lat. 1518I, f. 344v (CCCXXXIIv)*

2<sup>R</sup> T

Dum com - ple-ren - tur di - es pen - the -  
- co - stes e - rant o - mnes pa - ri - ter  
di - cen - tes al - le - lu - ya  
et su - bi - to fa - ctus est so - nus de ce - lo  
al - le - lu - ya Tam - quam spi - ri - tus tor - rens re - ple -  
- vit to - tam do - mum al - le - lu - ya  
al - le - lu - ya.

[ADVENTIT IGNIS.] INVENIT EOS  
 Processional responsory [O12]

*F-Pn lat. 15181, f. 345v (CCCXXXIIIv)*

♩ T

Ad-ve-nit i-gnis di-vi-nus non com-bu-rens sed il-lu-  
 -mi-nans nec con-su-mens sed lu-cens et in-ve-nit  
 cor-da di-sci-pu-lo-rum re-cep-ta-cu-la mun-da.  
 Et tri-bu-it e-is ka-ris-ma-tum  
 do-na al-le-lu-ya.

*F, f. 72v (3,12)\**

D T

In-ve-nit In-ve-nit  
 e-os con-cor-des e-os con-cor-des  
 ca-ri-ta-ca-ri-ta-te et et

\*Due to the small number and formulaic nature of the organal passages in this piece, plus the fact that some of them appear elsewhere in *F* in the context of discant, all have been rendered with specific rhythms in this case, in order to demonstrate how they could be executed in a stricter fashion if desired.

il - lu - stra - vit

il - lu - stra - vit

e - os in un -

e - os in un -

- das di - vi - ni - tas

- das di - vi - ni - tas

de - i -

de - i -

- ta -

- ta -

[T: F: extra 2si=a,b precede this note, not found in the chant; corrected via F-Pn lat. 15181, 10482

- tis.]

- tis.

F-Pn lat. 15181, f. 345v (CCCXXXIIIv)

Et tri - bu - it e - is ka - ris - ma - tum do - na

al - le - lu - ya.

(continued)

(Since the polyphonic setting of this responsory in *F* is intended to serve in the context of the liturgical procession that occurred after Terce and prior to the celebration of Mass on the feast of Pentecost, it is unlikely that a GP or subsequent repetition of any portion of the  $\mathcal{R}$  would be included in such a performance. Rubrics from the processioners of Notre Dame for this specific case also make no mention of any material following the execution of the preceding *rependum*, *Et tribuit eis*, after the  $\mathcal{V}$  [see Wright, *Music and Ceremony*, 341 and 370, cited according to *B-Br 1799*, f. 98v]. As a result, the remainder of this piece, presented as it occurs in *F-Pn lat. 15181* as the third of three responsories within the Matins ceremonies of Pentecost at Notre Dame, is offered chiefly for informational purposes.)

*F-Pn lat. 15181*, f. 345v (CCCXXXIIIv)

GP T

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i san -

- cto. al - le - lu - ya.

(*F-Pn lat. 15181*, f. 346r [CCCXXXIIIr]): Reincipitur a cantore. *Advenit.*

*F-Pn lat. 15181*, f. 345v (CCCXXXIIIv)

2 $\mathcal{R}$  T

Ad - ve - nit i - gnis di - vi - nus non com - bu - rens sed il - lu -

- mi - nans nec con - su - mens sed lu - cens et in - ve - nit

cor - da di - sci - pu - lo - rum re - cep - ta - cu - la mun - da.

Et tri - bu - it e - is ka - ris - ma - tum

do - na al - le - lu - ya.

INTER NATOS. FUIT HOMO  
(Responsory O13)

*F, f. 73r (3,13)*

Soprano: [In - ter na -

Tenor: In - ter na -

Soprano: - tos.]

Tenor: - tos.

Soprano: [In - ter na -

Tenor: In - ter na -

Soprano: [In - ter na -

Tenor: In - ter na -

*F-Pn lat. 15182, f. 211v*

mu - li - e -

Soprano: - rum non sur - re - xit ma - - ior jo - han - - ne

Tenor: - rum non sur - re - xit ma - - ior jo - han - - ne

Soprano: bap - - ti - - sta. Qui vi - am do - mi -

Tenor: bap - - ti - - sta. Qui vi - am do - mi -

Soprano: - no pre - pa - - ra - - vit in he - re - - mo.

Tenor: - no pre - pa - - ra - - vit in he - re - - mo.

*F, f. 73r*

Soprano: [Fu - - it

Tenor: Fu - - it



ho -

ho -

- mo mis -

- mo mis -

- sus a

- sus a

de - - o cu -

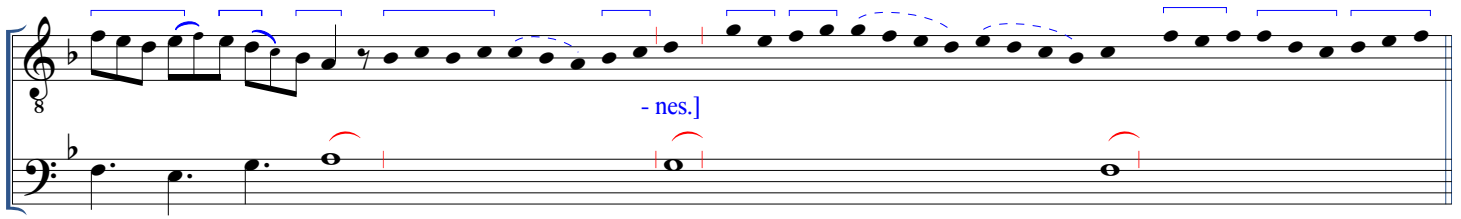
de - - o cu -

- i - i

no - no -

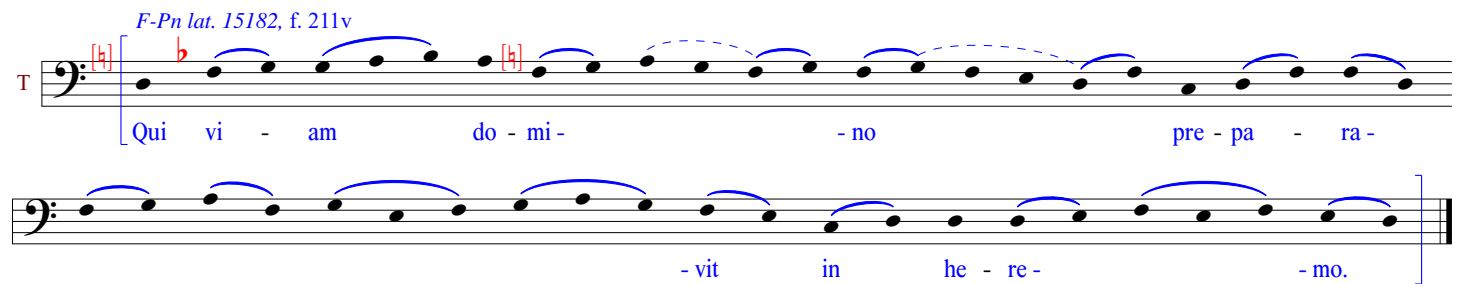
- men e - - rat io - - han -

- men e - - rat io - - han -



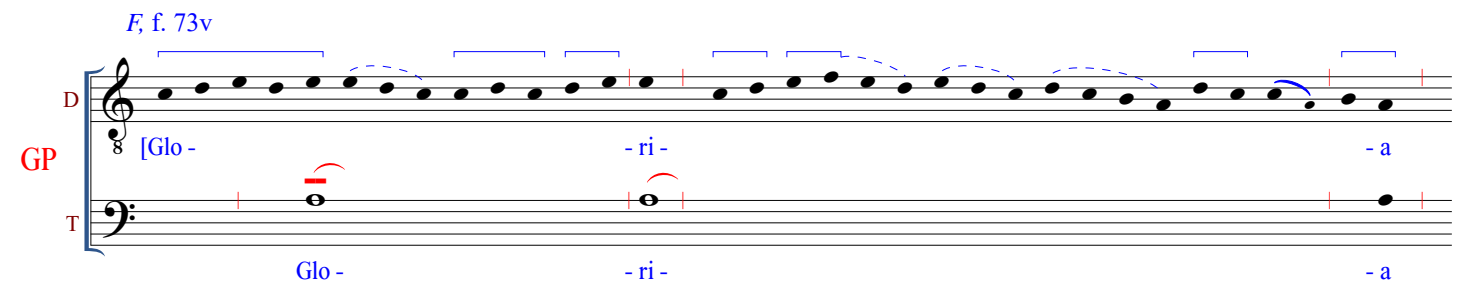
- nes.]  
- nes.

*F-Pn lat. 15182, f. 211v*

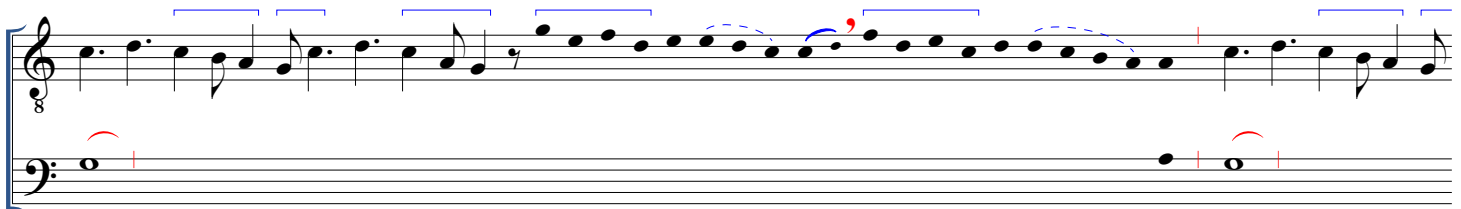


Qui vi - am do - mi - no pre - pa - ra -  
- vit in he - re - mo.

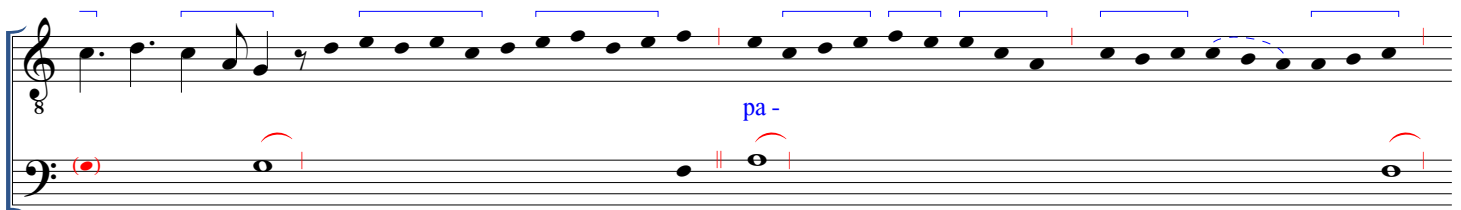
*F, f. 73v*



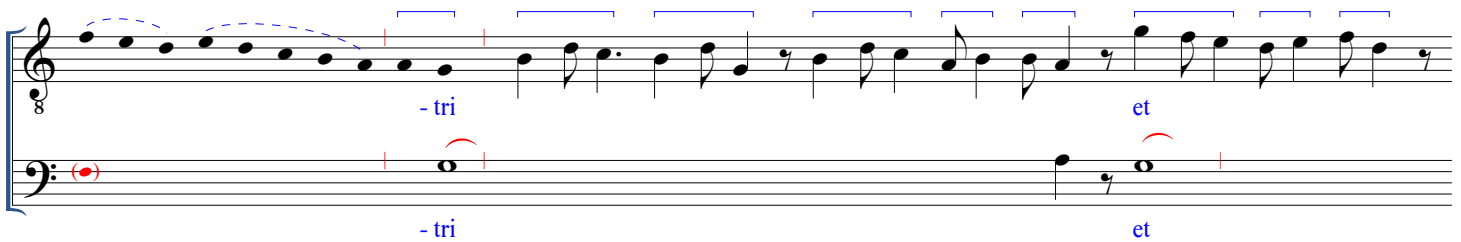
[Glo - ri - a  
Glo - ri - a



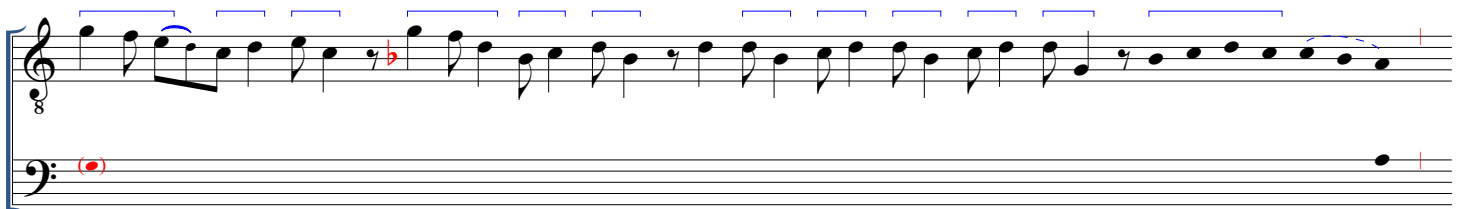
pa -  
pa -



- tri et  
- tri et



- tri et  
- tri et



- tri et  
- tri et

| modes 3 or 6 also possible for this phrase

fi - li - o et spi -

fi - li - o et spi -

- ri - - tu - - i

- ri - - tu - - i

san - - cto.]

san - - cto.]

*F-Pn lat. 15182, f. 211v*

Qui vi - am do - mi - pre - pa - ra -

- vit in he - re - - mo.]

(In place of a chant performance of the repeat of the respond -- given below -- the polyphonic version from before may be offered.)

*F-Pn lat. 15182, f. 211v*

In - ter na - tos mu - - li - e - - rum non

sur - re - xit ma - - ior jo - han - - ne bap -

- ti - - sta. Qui vi - am do - mi - - no

pre - pa - - ra - - vit in he - re - - mo.]

CORNELIUS. CUM ORASSET  
Responsory [O14]

*F, f. 73v (3,14)*

*[Cor -* *- ne -*

*Cor -* *- ne -*

*or:*

*- li -*

*- li -*

*- us.]* *F-Pn lat. 15182, f. 221r*

*- us]* *cen - tu - ri - o*

vir re - li - gi - o - sus ac ti - mens de - um vi - dit ma - ni - fe -

- ste an - ge - lum de - i di - cen - tem si - bi.

Cor - ne - li mit - te et ac -

- cer - si sy - mo - nem qui co - gno - mi - na - tur pe - trus.

Hic di - cet ti - bi quid te

op - por - te - at fa - ce - re.

*F, f. 74r*

*[Cum* *o -*

*Cum* *o -*

- ras - - set

- ras - - set

cor - - ne -

cor - - ne -

- li - us non - - dum in chri - sto

- li - us non - - dum in chri - sto

re - - na -

re - - na -

- tus; ap -

- tus; ap -

- pa - - ru - - it e -

- pa - - ru - - it e -

- i an -

- i an -

-ge -

- lus di -

- lus di -

- cens.] *F-Pn lat. 15182, f. 221r*

- cens. Cor - ne - li

mit - te et ac - cer - si sy - mo -

-nem qui co - gno - mi - na - tur pe - trus. Hic

di - cet ti - bi quid te

op - por - te - at fa - ce - re.

*F, f. 74r*

GP [Glo -

T Glo -

- ri -

- ri -

- a

- a

pa -

- tri

pa -

- tri

et fi - li - o

et fi - li - o

et spi - ri - tu -

et spi - ri - tu -

- i

- i

san -

san -

[these three phrases possibly rhythmicized as copula (in mode 6)?

-cto.]

-cto.

*F-Pn lat. 15182, f. 221r*

Hic di - cet ti -

- bi quid te

op - por - te -

- at fa - ce - re.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 221r*

2R T

Cor - ne - li - us cen - tu - ri - o vir re - li - gi - o - sus

ac ti - mens de - um vi - dit ma - ni - fe - ste

an - ge - lum de - i di - cen - tem si - bi.

Cor - ne - li mit - te et ac -

- cer - si sy - mo - nem qui co - gno - mi - na - tur pe - trus.

Hic di - cet ti - bi quid te

op - por - te - at fa - ce - re.



PETRE AMAS ME. SYMON IOHANNIS  
 Responsoy [O15]

*F, f. 74v (3,15)\**

D  
 2R [Pe -] - tre  
 T

Pe - - tre

a - - mas me.  
 a - - mas me.

a - - mas me.

tu scis  
 do-mi - - ne qui - a a - - mo te. Pas -  
 - ce o - - ves me - - as.

*F-Pn lat. 15182, f. 223r*

*F, f. 74v*

D  
 2R [Sy -] - mon  
 T

Sy - - mon

\*The first T pitch in all consulted chant sources, Parisian or otherwise, is *if*. The opening *d* in the organum T seems unlikely to be a scribal error, given its pairing with the *c-d-d* incipit and following phrase in the D. Hence, should a plainsong performance of the complete 2R be desired, it is conceivable that one might wish either to raise the incipit and following D phrase by a third in the first R, or lower the initial T pitch of the 2R to *d*. That way, both parts will agree.

io - han -  
io - han -  
- nis  
- nis  
di - li - gis  
di - li - gis  
me  
me  
plus  
plus  
a1  
hiis  
hiis  
tu scis do -  
tu scis do -

- mi - - ne qui - - a  
- mi - - ne qui - - a

a - - mo  
a - - mo

te.]  
te.

Pas - - ce  
o - - ves me - - as.

[Glo - - ri - - a  
Glo - - ri - - a

pa -  
pa -

- tri et fi - - li -  
- tri et fi - - li -

a2  
 - o et  
 - o et  
 spi - ri - tu - i  
 spi - ri - tu - [i  
 san - cto.]  
 san] - cto.

(Neither *F-Pn lat. 15182* nor *F-Pn lat. 10482* provides a *repetendum* after the GP. If needed, the one below has been supplied according to the example of the verse.)

*F-Pn lat. 15182*, f. 223r

T  
 Pas - ce o - ves me - as.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered. See the note at the foot of the first page.)

*F-Pn lat. 15182*, f. 223r

2R T  
 Pe - tre a - mas me tu scis  
 do - mi - ne qui - a a - mo te.  
 Pas - ce o - ves me - as.

\*This and the next text syllable are omitted in *F*. Their placement here in the transcription is partly conjectural because the readings of the organum T at this point contrast with the chant sources in minor details of pitch and syllable underlay.

STYRPS YESSE. VIRGO DEI GENITRIX  
Responsory [O16]

F, f. 75r (3,16)

D

8

[Styrps]

T

Styrps

yes -

yes -

| possibly extended rhythmic values from here, although 2li later in D suggests this rendering

- se.]

- se.

*F-Pn lat. 15182, f. 304r (bis): for Assumption; cf. F-Pn lat. 15181, f. 379v (CCCLXVIIIv): for the Conception of the Virgin*

T

vir -

- gam pro - du - xit vir -

- ga - que flo - rem. Et su - per hunc flo - rem

re - qui - e - scit spi - ri - tus al -

Musical staff with lyrics: - mus.

F, f. 75r

[Vir - go  
Vir - go

de - i  
de - i

ge - ni - trix  
ge - ni - trix

| cf. "et filio" in GP; faster rhythmic values conceivable

vir - ga est  
vir - ga est

flos fi -  
flos fi -

- li - us  
- li - us

| modes 1 or 3 also possible; 4li's in later phrases suggest mode 6 here

e -

e -

e -

- ius.

- ius.

*F-Pn lat. 15182, f. 304r (bis)*

T

Et su - per hunc flo - - rem re - qui - e - - scit  
spi - ri - - tus al - - mus.

*F, f. 76r*

D

GP

T

[Glo - - ri - -  
Glo - - ri - -

- a pa - - tri - -  
- a pa - - tri - -

| cf. "virga est" in ♪; faster rhythmic values conceivable

et fi - li - o

et spi - ri - tu - i

san -  
san -

- cto.]

- cto.

*F-Pn lat. 15182, f. 304r (bis)*

Et su - per hunc flo - - rem re - qui - e - - scit

spi - ri - - tus al -

- mus.

(continued)



(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 304r (bis)*

2R T

Stirps ies - se vir -

- gam pro - du - xit vir -

- ga - que flo - rem. Et su - per hunc flo - rem

re - qui - e - scit spi - ri - tus al -

- mus.

VENI ELECTA MEA. SPETIE TUA  
Responsory [O17]

F, f. 76r (3,17)

R  
T  
[Ve -  
Ve -

- ni.]  
- ni.  
F-Pn lat. 15182, f. 307r  
e - le - cta me - a et

po - nam in te thro - num me - um Qui - a

con - cu - pi - vit rex spe - ci - em tu - am.

F, f. 76r

V  
T  
[Spe -  
Spe -

- ti - e tu -  
- ti - e tu -

- a et pul - chri - tu - di -  
- a et pul - chri - tu - di -

The image displays a musical score for a vocal piece in F major, 3/4 time. It consists of seven systems of staves. Each system includes a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written below the notes. The score features various musical notations such as slurs, ties, and dynamic markings. A red square with a '4' is present in the first system, and a red circle with a '4' is in the third system. A red circle with a '4' is also in the sixth system. The lyrics are: - ne tu - a in - ten - de pro - spe - re pro - ce - de et reg - na. Qui - a con - cu - pi - vit rex spe - ci - em tu - am.

[4]

- ne tu - a in - ten - de pro - spe - re pro - ce - de et reg - na. Qui - a con - cu - pi - vit rex spe - ci - em tu - am.

*F-Pn lat. 15182, f. 307r*

(For the GP of O17, no polyphonic setting is given in *F*, and only an incipit was ever entered in *F-Pn lat. 15182*, ff. 307r and 536v, and in *F-Pn lat. 10482*, ff. 335v and 488r. Should one desire a GP, suitable polyphonic alternatives are available from O4 [*In columbe. Vox domini*, *F*, f. 67v], O31 [*Terribilis. Locus iste*, *F*, f. 86r], O32 [*Omnis pulchritudo. A summo celo*, *F*, f. 91r], O33 [*Repleti sunt. Loquebantur*, *F*, f. 92r], and O34 [*Igitur dissimulata. Cui sacerdos*, *F*, f. 92v]. If one wishes to perform the segment in chant, the GP of O33 from *F-Pn lat. 15181*, f. 345r (CCCXXXIIIr) has been called upon below to complete the incipit given in *15182*, f. 307r, since this is the only one of the above-mentioned candidates within the Parisian chant MSS *F-Pn lat. 15181*, *15182*, and *10482* that has a fully notated GP with a melody that approximates the  $\Psi$  of O17.)

*F-Pn lat. 15182*, f. 307r

GP T

| remainder om; completed from *F-Pn lat. 15181*, f. 345r (CCCXXXIIIr -- O33 [*Repleti sunt. Loquebantur*], transposed down an octave)

Glo - ri - a. pa - tri et fi - li - o et spi - ri - tu - i sanc - to.

(After the GP incipits, both *15182* and *10482* specify a restatement of the entire  $\Re$ . It may be performed in polyphony as before, or in chant, as below)

*F-Pn lat. 15182*, f. 307r

2 $\Re$  T

Ve - ni e - le - cta me - a et po - nam in te  
thro - num me - um Qui - a con -  
- cu - pi - vit rex spe - ci - em tu - am.

AD NUTUM. UT VITIUM  
 Responsory [O18]

*F, f. 76v (3,18)\**

*F-Pn lat. 15182, f. 345v -- transposed down a fifth*

do - mi - ni no - strum di - tan - tis ho - no - rem si - cut spi -  
 - na ro - sam ge - nu - it iu - de - a  
 ma - ri - am.]

\*The organum setting of the respond is written a fifth lower in comparison to the verse, GP, and contemporaneous Parisian chant MSS; the chant *repetenda* that follow the verse and GP have been held at the same transposed pitch level as the respond, although they could certainly be performed at the higher, untransposed level. For other organa that feature transposed sections, see the closing remarks for M18 (*Alleluia. Christus resurgens, F, f. 112r*).

*F, f. 76v*

D  
8 [Ut]  
T  
8  
Ut

vi - ti -  
vi - ti -

- um vir - tus  
- um vir - tus

o - pe ri -  
o - pe ri -

- ret. gra - ti - a cul -  
- ret. gra - ti - a cul -

- pam.]  
- pam.]

*F-Pn lat. 15182, f. 345v-- transposed down a fifth to agree with respond; may be performed at higher pitch, if desired, to correspond with verse*

T  
8  
si - cut spi - na ro - - sam ge - - nu - - it iu - - de - - a  
ma - ri - - am.]

*F, f. 76v*

D  
GP  
D

[Glo -

Glo -

- ri - - a

- ri - - a

pa - - tri

pa - - tri

et fi - li -

et fi - li -

- o et spi - ri -

- o et spi - ri -

- tu i san - - cto.]

- tu i san - - cto.

si - cut spi - na ro - - sam ge -

*F-Pn lat. 15182, f. 345v--* transposed down a fifth to agree with respond; may be performed at higher pitch, if desired, to correspond with GP

- nu - - it iu - - de - - a ma - - ri - - am.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 345v -- transposed down a fifth*

2<sup>da</sup> T

Ad nu - - tum do - - mi - ni no - - strum  
di - tan - - tis ho - no - - rem si - cut spi - na ro - -  
sam ge - - nu - - it iu - - de - - a ma - -  
ri - - am.



SOLEM IUSTICIE. CERNERE DIVINUM  
 Responsoy [O19]\*

*F, f. 77r (3,19)*

[So -  
 So -  
 - lem.]  
 - lem.  
 [q] [q]  
*F-Pn lat. 1518I, f. 380v (CCCLXIXv)*  
 iu - sti - ci - e  
 re - gem pa - ri - tu - ra sup - pre - mum.  
 Stel - la ma - ri - a ma - ris ho - di - e  
 pro - ces -  
 - sit ad or - tum.  
*F, f. 77r*  
 [Cer -  
 Cer -

\*As Wright, *Music and Ceremony*, p. 257, note 73, relates, this chant served as the eighth Matins responsoy on the feast of the Nativity of the Virgin at Notre Dame, a location that would seem to preclude organal performance. The verse could be sung in polyphony in the cathedral liturgy during processions prior to Mass on this feast, but placement befitting an organal setting only occurs outside Notre Dame in the use of several Augustinian monasteries in Paris (see *ibid.*).

- ne - - re

- ne - - re

di - vi - num lu - men

di - vi - num lu - men

gau - de -

gau - de -

- te fi - de -

- te fi - de -

- les.] Stel - la

- les.] Stel - la

ma - ri - a ma - ris ho - di - e proces -

- sit ad or - tum.

*F, f. 77r* | T.F: possible pitch om just before folio change? *a* occurs in O28 GP concordance

The image displays a musical score for a vocal piece. It consists of seven systems of music, each with a vocal line (treble clef) and a lute tablature line (bass clef). The vocal line includes lyrics: "[Glo -", "- ri -", "- a", "pa -", "- tri", "et", "fi -", "- li -", "- o", "et", "spi - ri -", "- tu - i". The lute tablature line includes rhythmic notation and some letters: "Glo -", "- ri -", "- a", "pa -", "- tri", "et", "fi -", "- li -", "- o", "et", "spi - ri -", "- tu - i". There are various musical notations such as notes, rests, and slurs. A red circle is present in the bass clef of the second system. Blue brackets and lines are used for annotation. A red 'b' symbol is present in the bass clef of the sixth system. A red '[5]' symbol is present in the bass clef of the sixth system.

san - - cto.]  
 san - - cto.

(Since a GP appears as part of the organum in *F*, but none is indicated in the chant MSS *F-Pn lat. 15181*, *15182*, and *10482* due to its customary liturgical assignment at Notre Dame [for this, see the note on the first page of this transcription], the extent of the *repentandum* given below conjecturally reproduces the one that follows the verse above. A full chant presentation of the respond then follows, in case it should be desired.)

*F-Pn lat. 15181*, f. 381r (CCCLXXr)

Stel - la ma - ri - - a ma - - ris ho - di - e  
 pro - ces -  
 - sit ad or - - tum.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15181*, f. 380v (CCCLXIXv)

So - - lem iu - - sti - - ci - e re - gem  
 pa - ri - tu - - ra sup - pre - - mum. Stel - la  
 ma - ri - - a ma - - ris ho - di - e pro - ces -  
 - sit ad or - - tum.

MARIA. CUI PROPRIUM  
 Responsoy [O20]

*F, f. 77v (3,20)\**

*F-Pn lat. 15182, f. 255v -- transposed down a fourth*

cu - i di - mis - sa sunt pec - ca - ta mul - ta. Ro - ga do -  
 - mi - num ut di -  
 - mit - tat pec - ca - ta no -  
 - stra mul - ta.

*F, f. 77v (3,20)*

\*The entire organum (R̄, V̄, GP) is transposed down a fourth from the pitch level found in the chant MSS *F-Pn lat. 15182, f. 255v*, and *F-Pn lat. 10482, f. 457v*. For more information on the transposition of organa, see the closing remarks for M18, *Alleluia. Christus resurgens*. Note also: this piece is liturgically out of order, as the scribe apparently thought it was intended for the Nativity of Mary; actually it is for Mary Magdalene (Husmann, "Enlargement," 193; referred to by Wright, *Music and Ceremony*, 258, note 78)

The image displays a musical score for a vocal part, likely a soprano or alto, with a piano accompaniment. The score is written in G major and 4/4 time. It consists of ten systems of music. Each system includes a vocal line and a piano line. The lyrics are: - i pro - - pri - um est mi - - se - - re - - ri sem - - per et par - - ce - - re.] F-Pn lat. 15182, f. 255v -- transposed down a fourth - re. Ro - ga do - - mi - num ut di - - mit - - tat pec - - ca - - ta no - - stra mul - - ta.

(continued)

*F, f. 78r*

GP  
D  
[G]lo - ri - a pa - tri - a pa - tri - a pa - tri - a et fi - li - o et spi - ri - tu - i san - cto.]  
Pn  
8  
- a pa - tri - a pa - tri - a pa - tri - a et fi - li - o et spi - ri - tu - i san - cto.]  
or: *et fi - li - o et spi - ri - tu - i san - cto.]*  
or: *et fi - li - o et spi - ri - tu - i san - cto.]*  
F-Pn lat. 15182, f. 255v -- transposed down a fourth  
ut di - mit - tat pec - ca - ta no - stra mul - ta.]

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 255v -- transposed down a fourth*

2RX T  
8  
Ma - ri - a cu - i di - mis - sa sunt pec - ca - ta mul - ta. Ro - ga do - mi - num ut di -

The image shows two staves of musical notation in treble clef with a common time signature (C). The notes are connected by blue slurs. The lyrics are written below the notes in blue text. The first staff contains the lyrics: - mit - - tat pec - - ca - - ta no -. The second staff contains the lyrics: - stra mul - - ta. The music ends with a double bar line.



PER TUAM. MISERERE  
Responsory [O21]

*F, f. 78r (3,21)*

Soprano (S): *[Per]* tu -

Tenor (T): Per tu -

Organ: - am.]  
- am.

*F-Pn lat. 15181, f. 488r (CCCCLVIIIr)*

Organ: cru - - cem sal - va nos  
chri - - ste re - dem - - ptor qui mor -  
- tem no - stram mo - ri - en - - do de - stru - xi - - sti.  
Et vi - - tam re-sur -  
- gen - - do re - - pa - ra - - sti.

Soprano (S): *[Mi -*

Tenor (T): Mi -

*F, f. 78r (3,21)*

- se -

- re -

no -

- stri

- st[r]i

ihe -

- su

be -

- nig -

[unusual dissonance; alignment mirrors MS; possibly move T note *a* to end of phrase? T of *F*, *F-Pn lat.* 15181, and *F-Pn lat.* 10482 all agree

- ne                      qui  
- ne                      qui

pas -                      - sus  
pas -                      - sus

es  
es

[unusual dissonance; alignment mirrors MS; possibly move T note *d* to end of phrase? T: 15181, 10482: "cle-men-ter" has 2li,siP,si=cd,Pd,f; poss *F* om a T note *c* to start phrase?

cle -                      - men -                      - ter  
cle -                      - men -                      - ter

pro                      no -  
pro                      no -

- bis.].  
- bis.].

- bis.].  
- bis.].

F-Pn lat. 15181, f. 488r (CCCCLVIIIr)

Musical notation for Soprano (S) and Tenor (T) parts, first system. The Soprano part is on a treble clef staff with a key signature of one flat (B-flat). The Tenor part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: Et vi - - tam re-sur - - gen - - do re - - pa - - ra - - sti.

F, f. 78v (3,21)

Musical notation for Organ (O) and Grand Piano (GP) parts, second system. The Organ part is on a treble clef staff with a key signature of one flat (B-flat). The Grand Piano part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: [Glo - Glo -

Musical notation for Organ (O) and Grand Piano (GP) parts, third system. The Organ part is on a treble clef staff with a key signature of one flat (B-flat). The Grand Piano part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: - ri - - a - ri - - a

Musical notation for Organ (O) and Grand Piano (GP) parts, fourth system. The Organ part is on a treble clef staff with a key signature of one flat (B-flat). The Grand Piano part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: pa - pa -

Musical notation for Organ (O) and Grand Piano (GP) parts, fifth system. The Organ part is on a treble clef staff with a key signature of one flat (B-flat). The Grand Piano part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: - tri et fi - li - - tri et fi - li -

Musical notation for Organ (O) and Grand Piano (GP) parts, sixth system. The Organ part is on a treble clef staff with a key signature of one flat (B-flat). The Grand Piano part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: - o et - o et

| modes 3 or 6 also possible for this discant passage

Musical notation for Organ (O) and Grand Piano (GP) parts, seventh system. The Organ part is on a treble clef staff with a key signature of one flat (B-flat). The Grand Piano part is on a bass clef staff with a key signature of one flat (B-flat). The lyrics are: spi - - ri - - tu - spi - - ri - - tu -

- i      san -

- i      san -

- cto.]

- cto.

*F-Pn lat. 15181, f. 488r (CCCCLVIIIr)*

Et

vi - - tam re - sur - - gen - - do

re - - pa - ra - - sti.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15181, f. 488r (CCCCLVIIIr)*

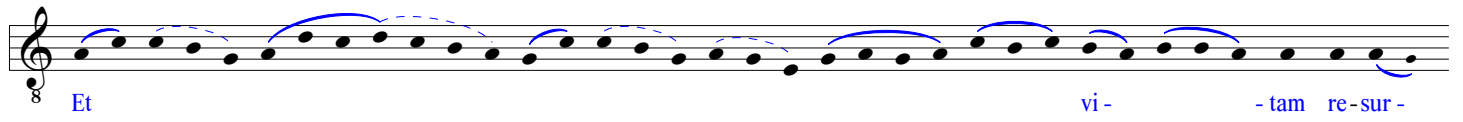
2X T

Per tu - - am cru - - cem sal - va

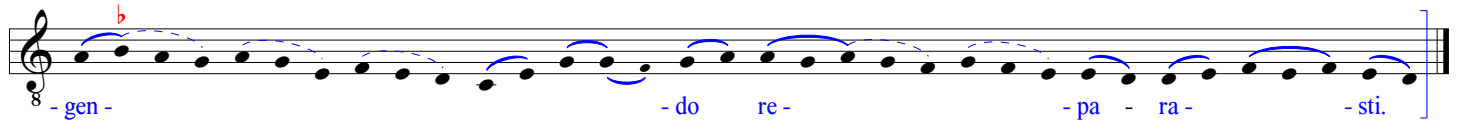
*F-Pn lat. 15181, f. 488r (CCCCLVIIIr)*

nos chri - - ste re - dem - - ptor qui

mor - tem no - stram mo - ri - - en - - do de - - stru - - xi - - sti.



Et vi - - tam re-sur -



- gen - do re - pa - ra - sti.

TE SANCTUM. CHERUBIN QUOQUE  
Responsory [O22]

*F, f. 79r (3,22)*

Soprano: [Te] san - ctum do - mi - num.]  
 Tenor: Te san - ctum do - mi - num.  
 Organ: (•)

*F-Pn lat. 15182, f. 374v*

Tenor: in ex-cel - sis lau - dant om - nes an - ge - li  
 di - cen - tes Te de - cet laus  
 et ho - nor do - mi - ne.  
 Organ: (•)

*F, f. 79r (3,22)*

Soprano: [Che - ru - bin  
 Tenor: Che - ru - bin  
 Organ: (•)

quo -  
quo -

- que ac se -  
- que ac se -

- ra - phin san -  
- ra - phin san -

- ctus pro - - cla -  
- ctus pro - - cla -

- mant et  
- mant et

om -  
om -

- nis  
- nis



ce - li - cus or -

ce - li - cus or -

- do

- do

te - sta - tur.]

te - sta - tur.

*F-Pn lat. 15182, f. 375r*

Te de - cet laus

et ho - nor do - mi - ne.

*F, f. 79r (3,22)*

[Glo - ri - a

Glo - ri - a

pa - tri

pa - tri

pa - tri

pa - tri

et fi - o  
et fi - - li - - o

et spi - ri - - tu - i  
et spi - ri - - tu - - i

san - - cto.]  
san - - cto. [Te de - - cet

*F-Pn lat. 15182, f. 375r*

laus et ho - - nor do-mi - - ne.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 374v*

Te san-ctum do - - mi - num in ex-cel - - sis lau - dant om - - nes

an - - ge - - li di - - cen - - tes Te de -

- cet laus et ho - - nor do-mi - - ne.

PRECIOSUS. ATHLETA  
Responsory [O23]

F, f. 79v (3,23)

F-Pn lat. 10482, f. 240v

F, f. 67v

- ta

do - - mi -

- ni dy - - o -

| modes 3 or 6 also possible

- ni - si - - us psal -

- le - bat di -

- cens.] - cens.

Nunc iam do - mi - ne per co - ro -

- nam mar - ty - ri - i cum fra - - tri - bus me -

- is ser - - vis tu - - is sus - - ci - pe  
 me al - - le - - lu - - ya.

(*F-Pn lat. 10482* does not transmit a GP for this chant, although the version a3 in *F*, f. 32v (2,15), does contain such a setting.)

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 10482*, f. 240v

2Rx T Pre - ci - o - - sus do - - mi - ni  
 dy - o - ni - - si - us in a - go - - ne no - vis - si - mo o - ra -  
 - bat di - - cens. Nunc iam do-mi - ne  
 per co - ro - - nam mar - ty - ri - i cum fra - - tri-bus  
 me - - is ser - - vis tu - - is sus -  
 - ci - pe me al - - le - - lu - - ya.

CONCEDE NOBIS. ADIUVENT NOS  
Responsory [O24]

F, f. 80r (3,24)

Con -

- ce - - de.]  
- ce - - de.

F-Pn lat. 15182, f. 489r  
no - - bis do -

- mi - ne que - - su - - mus ve - ni - am

- den - - ti - bus san - ctis quo - rum ho -

- di - - e sol - lem - - pni - a ce - le - - bra - - mus. Ta - lem no -

- bis tri - bu - e de - - vo - ci - o - - nem. Ut ad e - o - - rum

per - ve - ni - - re me - re - a - - mur so - - ci - - e - - ta - - tem.

F, f. 80r

D  
8  
T

[Ad - iu - vent nos  
Ad - iu - vent nos

| D: F: these 2 phrases om; supplied from W1, W2

8

[e - o - rum] me -  
[e - o - rum] me -

8

- ri - ta quos  
- ri - ta quos

| modes 3 or 6 also possible

8

pro - pri - a im - pe - di -  
pro - pri - a im - pe - di -

8

- unt sce - le - ra.  
- unt sce - le - ra.

| modes 3 or 6 also possible

8

ex - cu - set in - ter -  
ex - cu - set in - ter -

- ces - si - o

- ces - si - o

| various ways to render the rhythms of this copula passage

ac - cu -

ac - cu -

- sat quos

- sat quos

a - cti - o.

a - cti - o.

| modes 3 or 6 also possible

et qui e - is tri - bu - i - sti

et qui e - is tri - bu - i - sti

ce - le - stis pal - mam tri -

ce - le - stis pal - mam tri -

- um - phi no - bis

- um - phi no - bis



| modes 3 or 6 also possible

ve - ni - am non

ve - ni - am non

de - ne - ges pec - ca -

de - ne - ges pec - ca -

-ti.] Ta - lem no - bis tri - bu - e

-ti.] Ta - lem no - bis tri - bu - e

*F-Pn lat. 15182, f. 489r*

de - vo - ci - o - - nem. Ut ad e - o - - rum per - ve - ni -

- re me - re - a - - mur so - - ci - e - - ta - tem.

*F, f. 80v*

GP

[Glo - ri - a

Glo - ri - a

pa - tri

pa - tri

pa - tri

pa - tri

et

| modes 3 or 6 also possible for this phrase

fi - li - o et spi -

- ri - tu - i

san - cto.

*F-Pn lat. 15182, f. 489r*

Ut ad e - o - rum per - ve - ni - re me - re - a - mur  
 so - ci - e - ta - tem.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 489r*

Con - ce - de no - bis do - mi - ne que -  
 su - mus ve - ni - am de - li - cto - rum et in - ter - ce - den -  
 ti - bus san - ctis quo - rum ho -  
 di - e sol - lem - pni - a ce - le - bra - mus.

Musical staff with lyrics: Ta-lem no - - bis tri - bu - e de - - vo - ci - o - - nem.

Musical staff with lyrics: Ut ad e - o - - rum per - ve - ni - - re me - re - a - - mur

Musical staff with lyrics: so - - ci - - e - - ta - - tem.

# EX EIUS TUMBA. CATERVATIM RUUNT

Responsory [O25] – with prosa *Sospitati dedit egros*

F, f. 81r (3,25)

D: [Ex] e- - ius tum - - ba.]  
 T: Ex e- - ius tum - - ba.]

F-Pn lat. 15181, f. 374r (CCCLXIIIr)

T: mar - - mo - re - - a sa - - crum re - su - - dat o - le - - um  
 - um quo li - ni - - ti sa - - nan - - tur ce - - ci  
 sur - dis au - di - - tus re - - di - tur. Et de - - bi - lis quis -  
 - que sos -  
 - pes re - gre - di - - tur.

F, f. 81r

D: [Ca - ter - va - tim]  
 T: Ca - ter - va - tim

ru -

- unt po - pu -

modes 3 or 6 also possible for this phrase

- li. cer - - ne - re

cu - pi - en - tes

que per e - - um fi - unt

mi - ra - bi - li - a.]

*F-Pn lat. 15181, f. 374r (CCCLXIIIr)*

T Et de - bi - lis quis - que sos -

- pes re - gre - di - tur.

(continued)

*F, f. 81v*

Glo - ri - a  
Glo - ri - a  
pa - pa -  
pa -  
- tri et  
- tri et  
| modes 3 or 6 also possible for this phrase  
fi - li - o  
fi - li - o  
et spi - ri - tu - i  
et spi - ri - tu - i  
san - cto.]  
san - cto.]  
Et de - bi - lis quis - que  
sos -  
- pes re - gre - di - tur.

(The *repetendum* below corresponds to the one that closes the GP in *F-Pn lat. 1518I*, after which follow the prosa *Sospitati dedit egros* and an abbreviated *repetendum* for *Sospes regreditur*. In the event the prosa should be omitted, an alternative conclusion to the GP, along with the opportunity of providing a full presentation of the respond, is provided below.)

*F-Pn lat. 1518I, f. 374r (CCCLXIIIr)*

(If the following prosa is omitted and a full presentation of the respond is desired after the GP, either the 2 $\mathcal{R}$  chant, given at the end, or the polyphonic  $\mathcal{R}$  version from before may be offered.)

## PROSA

*F-Pn lat. 15181, f. 374r (CCCLXIIIr)*

T

So-spi-ta-ti de-dit e-gros o-le-i per-fu-si-o. Ni-cho-la-us nau-fra-gan-tum af-fu-it pre-si-di-o.

Re-le-va-vit a de-fun-ctis de-fun-ctum in bi-vi-o. Bap-ti-za-tur au-ri vi-so iu-de-us in-di-ci-o.

Vas in ma-ri mer-sum pa-tri re-dit-tur cum fi-li-o. O quam pro-bat san-ctum de-i far-ris aug-men-ta-ti-o.

Er-go lau-des ni-cho-la-o con-ci-nat hec con-ti-o. Nam qui cor-de po-scit il-lum pro-pul-sa-to vi-ci-o.

(abbreviated *repetendum* concluding the prosa)

*F-Pn lat. 15181, f. 374v (CCCLXIIIv)*

T

Sos-pes re-gre-di-tur.

(If the prosa is omitted, or if a full presentation of the respond is desired after the prosa, either the chant, given below, or the polyphonic version from before may be offered.)

*F-Pn lat. 15181, f. 374r (CCCLXIIIr)*

2 $\mathcal{R}$  T

Ex e-ius tum-ba. mar-mo-re-a sa-crum

re-su-dat o-le-um quo li-ni-ti sa-nan-

-tur ce-ci sur-dis au-di-tus re-di-tur. Et de-

-bi-lis quis-que sos-

-pes re-gre-di-tur.

# QUI SUNT ISTI V. CANDIDIORES NIVE Responsory [O26]

*F, f. 81v (3,26)*

D [Qui sunt  
T Qui sunt

i - - sti.]  
i - - sti.

*F-Pn lat. 15182, f. 474v*  
qui ut nu - bes vo - lant et qua -

- si co - lum - be ad fe - nes - tras su - - as.]

*F, f. 81v*

D [Can - di - di - o -  
T Can - di - di - o -

- res  
- res



ni - ve  
ni - ve  
ni - ti - di - o - res  
ni - ti - di - o - res  
la - cte ru - bi - cun - di - o -  
la - [c]te ru - bi - cun - di - o -  
- res e -  
- res e -  
- bo - re  
- bo - re  
an - ti - quo.]  
an - ti - quo.  
et qua -

F-Pn lat. 15182, f. 474v

The image shows a musical score for a vocal part, likely a soprano or alto, with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of music. Each system has a vocal line and a piano line. The lyrics are in Latin and are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. There are various musical markings such as slurs, ties, and dynamic markings. The score ends with a reference to a manuscript source: 'F-Pn lat. 15182, f. 474v'.

- si co - lum - be ad fe - nes - tras su - as.]

*F, f. 82r*

[Glo -  
Glo -

- ri - a  
- ri - a

pa - [tri] et fi -  
pa - [tri] et fi -

- li - o et spi - ri - tu -  
- li - o et spi - ri - tu -

- i san - cto.]  
- i san - cto. et qua -

*F-Pn lat. 15182, f. 474v*

- si co - lum - be ad fe - nes - tras su - as.]

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 474v*

Qui sunt i - sti. qui ut

8 nu - - bes vo - - lant et qua - - si

8 co - - lum - be ad fe - nes - tras su - - as.]

SANCTE GERMANE. O SANCTE GERMANE  
Responsory [O27]

F, f. 82r (3,27)

The musical score is arranged in systems. Each system typically contains a Soprano line (S), a Tenor line (T), and an Organ line (O). The lyrics are written below the vocal lines. The score includes various musical notations such as clefs, notes, rests, and ornaments. A red 'X' is present in the first system, and a red circle is in the second system. Blue brackets and lines indicate phrasing and articulation. The organ part is written in a simplified style with a single line.

Lyrics:  
 [San -  
 San -  
 -cte  
 -cte  
 ger - ma -  
 ger - ma -  
 - ne.] chri - - sti  
 con - - fes - sor au - - di ro - gan - - tes  
 ser - - vu - los. Et im - pe - tra - tam ce -  
 - li - - tus tu de - - fer in - - dul - - gen - - ci - am.]

F-Pn lat. 15181, f. 525r (CCCCXCIIIr)

*F, f. 82v*

Soprano: san - cte ger - ma - ne sy - dus au - re - um do - mi - ni gra - ti - a

Tenor: san - cte ge[r] - ma - ne sy - dus au - re - um do - mi - ni gra - ti - a

Tablature: [0] 0

| modes 3 or 6 also possible for this discant passage

ser - vo - rum ge -

ser - vo - rum ge -

- mi - tus so -

- mi - [tus] so -

- li -

- li -

- ta

- ta

| modes 1 or 3 possible for first phrase

sus - ci - pe

sus - ci - pe

cle - men -

cle - men -

- ti -

- ti -

- a.]

- a.

*F-Pn lat. 1518I, f. 525v  
(CCCCXCHIIIv)*

Et

im - pe - tra - tam ce - li - tus tu de - fer in -

- dul - gen - ti - am.]

*F, f. 83r*

D  
GP  
8 [Glo - ri -

T  
Glo - ri -

- a pa -

- a pa -

- tri. et

- tri. et

fi - li -

fi - li -

| faster values in this discant segment for phrases with DLs in T also possible

- o. et spi - ri - tu - i

- o. et spi - ri - tu - i

san - cto.]  
 san - cto.

*F-Pn lat. 15181, f. 525v (CCCCXCIIIv)*

Et im - pe - tra - tam ce - li - tus  
 tu de - - fer in - - dul - - gen - - ti - am.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

| Tt: *F-Pn lat 15181* has "marcelle"

*F-Pn lat. 15181, f. 525r (CCCCXCIIIr)*

San - - cte [ger - - ma - ne] chri - - sti  
 con - - fes - sor au - - di  
 ro - gan - - tes ser - - vu - los. Et im - pe - tra - tam  
 ce - - li - - tus tu de - - fer in - - dul - - gen - - ti - ci - am.



SINT LUMBI. VIGILATE ERGO  
Responsory [O28]

F, f. 83r (3,28)

Sint  
lum -  
lum -  
- bi.]  
- bi.

F-Pn lat. 15182, f. 499v

ve - stri pre - cin - cti et lu - cer -  
- ne ar - den - tes in ma - ni - bus ve - stris. Et vos  
si - mi - les ho - mi - ni - bus ex - pe - ctan -  
- ti - bus do - mi - num su - um  
quan - do re - ver - ta - tur a  
nup - ci - is.

F, f. 83v

Vi -  
gi -  
gi -

- la -

- la -

- te

- te

er - go qui -

er - go qui -

- a nes -

- a nes -

- ci - tis

- ci - tis

qua ho - ra do - mi - nus

qua ho - ra do - mi - nus

ve - ster ven - tu - rus

ve - ster ven - tu - rus

[a]

[sit.]

*F-Pn lat. 15182, f. 499v*

do -

ho - mi - ni - bus ex - pe - ctan - ti - bus

- mi - num su - um

quan-do re-ver - ta - tur a

nup - ci - is.

*F, f. 83v*

GP

D [Glo - ri - a

T Glo - ri - a

pa -

pa -

- tri et fi - li -

- tri et fi - li -

- o et spi - ri -

- o et spi - ri -

- tu - - i san -

- tu - - i san -

- ctu.]

- ctu.

*F-Pn lat. 15182, f. 500r*

Quan-do re-ver-

- ta - - tur a

- ta - - tur a

nup - ci - - is.

*F, f. 84r*

2R 8 [Sint]

Sint

Sint

lum - - bi.]

- lum - - bi.

*F-Pn lat. 15182, f. 499v*

ve - - stri pre - - cin - - cti et lu - cer -

- ne ar - den - tes in ma - - ni - bus ve - - stris. Et vos

si - mi - les ho - mi - ni - bus ex - pe - ctan - ti - bus do - mi - num su - um quan - do re - ver - ta - tur a nup - ci - is.

The image shows a musical score for a bass clef instrument. It consists of four staves of music. The lyrics are written below the notes. The notes are connected by blue slurs, and there are dashed blue lines above some notes. A red 'b' is placed above a note in the third staff. The score ends with a double bar line and a fermata.

REGNUM MUNDI. ERUCTAVIT COR MEUM  
Responsory [O29]

F, f. 84r (3,29)

D  
R  
T  
8  
Reg -

- num

- num

mun -

| multiple ways to read the rhythms of the ends of phrases in this long copula segment

mun -

- di.]  
- di.

F-Pn lat. 15181, f. 476r (CCCCLVIr)

et o - mnem or - na - tum se - - cu - li

con - tem - psi pro - pter a - mo - rem do - mi - ni me - i ihe - su chri - sti.

Quem vi - di quem a - ma - vi quem cre - di - di quem di - le - xi.

F, f. 84r

[E -  
E -

- ru -  
- ru -

- cta -  
- cta -

- vit  
- vit

cor  
cor

me - - um  
me - - um

ver - si si si B - bum  
ver - - bum

bo -  
bo -

- num di - - co  
- num di - - co

e -  
e -

- go  
- go

o - - pe - - ra  
o - - pe - - ra

me - - a  
me - - a



re -  
re -

- gi.]  
- gi.

*F-Pn lat. 15181, f. 476r (CCCCLVIr)*

Quem vi - di quem a - ma - -vi quem cre - di - di quem di - -le - -xi.

*F, f. 84v*

[Glo - -ri -  
Glo - -ri -

- a  
- a

pa - -tri.  
pa - -tri.

et fi -  
et fi -

- li -

- li -

- o et spi - ri - tu - i san -

- o et spi - ri - tu - i san -

- cto. ]

- cto. ]

*F-Pn lat. 15181, f. 476r (CCCCLVIr)*

Quem vi - di

quem a - ma - vi quem cre - di - di quem di - le - xi.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15181, f. 476r (CCCCLVIr)*

Reg - num mun - di et o - mnem or - na - tum se - cu - li

con - tem - psi pro - pter a - mo - rem do - mi - ni me - i ihe - su chri - sti.

Quem vi - di quem a - ma - vi quem cre - di - di quem di - le - xi.

DEUM TIME. TIMENTIBUS  
Responsory [O30]

*F, f. 85r (3,30)*

D [De -  
T De -

- um ti -  
- um ti -

- me.  
- me.

*F-Pn lat. 15182, f. 89v*

et man - da - ta e - ius ob - ser - va. Hoc  
est om - nis ho - mo.

*F, f. 85r*

[Ti - men -  
Ti - men -

- ti - bus  
- ti - bus

de -  
de -

ni - - chil de -

ni - - chil de -

| modes 3 or 6 also possible

- est nec hiis

- est nec hiis

| modes 3 or 6 also possible

qui e -

qui e -

| modes 3 or 6 also possible

- um di -

- um di -

| modes 3 or 6 also possible

- li - - gunt in ve - - ri - - ta -

- li - - gunt in ve - - ri - - ta -

| modes 3 or 6 also possible

- te.]

- te. Hoc est om -

F-Pn lat. 15182, f. 89v

- nis ho - mo.]

F, f. 85r

GP

D

T

Glo - - ri -

Glo - - ri -

or:

- a pa -

- a pa -

- tri et fi - li -

- tri et fi - li -

or:

- o et spi ri -

or:

- o et spi - ri -

or:

- tu - [i] san - cto.]

or:

- tu - [i] san - cto.]

F-Pn lat. 15182, f. 89v

Hoc est om -

- nis ho - mo.]

(continued)

(If a full repeat of the respond is desired, either the chant, given below, or the polyphonic version from before may be offered.)

*F-Pn lat. 15182, f. 89v*

2<sup>o</sup> T

De - um ti - - me et man - da - ta e - ius ob - - ser - va.

Hoc est om - - nis ho - mo.

The image shows two staves of musical notation in bass clef. The first staff begins with a red '2<sup>o</sup>' and a red 'T' (Tenor). The notes are connected by blue slurs. The lyrics are written below the notes. A red double bar line with a repeat sign is located above the staff at the end of the first phrase. The second staff continues the melody with blue slurs and lyrics. The piece ends with a double bar line.

TERRIBILIS EST. CUMQUE EVIGILASSET IACOB  
Responsory [O31]

F, f. 85v (3,31)

The musical score is arranged in systems. The first system includes a vocal part for Tenor (T) and a vocal part for Soprano (D). The organ part is in the second system. The piano accompaniment is in the third system. The lyrics are written below the vocal parts.

**Vocal Part (D):** [Ter -

**Vocal Part (T):** Ter -

**Organ:** (Red circle)

**Piano:** (Red circle)

**Lyrics:**

- ri - bi -  
- ri - bi -  
- lis est.  
- lis est.

*F-Pn lat. 15182, f. 168r*

lo-cus i -

- ste non est hic a - li - ud ni - si do - mus

de - i et por-ta ce - li. Ve -

- re et - e-nim do - mi-nus est in lo-co is -

- to. Et e - - go nes -

- ci - e - - bam.

*F, f. 85v*

[Cum -

Cum -

- que

- que

e - - vi - - gi -

e - - vi - - gi -

- las - - set

- las - - set

ia - - cob

ia - - cob



a  
a

som - pno a -  
som - pno a -

- it.].  
- it.  
F-Pn lat. 15182, f. 168r  
Ve -

- re et - e - nim do - mi - nus est in

lo - co is - - to. Et e - - go

nes -

- ci - e - - bam.

D  
GP  
[Glo - - ri -  
Glo - - ri -

- a pa - - tri  
- a pa - - tri

et

et

fi- - li -

fi- - li -

- o

- o

[other rhythmic interpretations with consistent T values of TL or DL throughout this discant passage are also possible

et spi - ri - - tu - i

et spi - ri - - tu - i

san - - cto.]

san - - cto.

*F-Pn lat. 15182, f. 168r*

Et e - - go nes -

- ci - e - - bam.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 168r*

Ter - - ri - bi - lis est lo - cus i - - ste lo - cus

i- -ste non est hic a- -li - ud ni - si do - mus  
de - -i et por - ta ce - li. Ve -  
- re et - e - nim do - mi - nus est in  
lo - co is - -to. Et e - -go  
nes -  
- ci - e - -bam.

### BENEDICAMUS DOMINO I.2

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

*F, f. 86v, I (3,32)*

D  
T

[Be -  
Be -

- ne -  
- [ne] -

- di -  
- di -

- ca -  
- ca -

- mus  
- mus

do -  
do -

| faster values or mode-3 divisions also conceivable for this entire discant

do -

| mode 1 also possible, 6 conceivable, for remainder of discant

- mi - - no.]

- mi - - no.

| mode 3 also possible for this copula

(Response derived from T of organum, neumatation based on *F-Pn lat. 15181*, f. 379v [CCCLXVIIIv])

R<sup>x</sup> T

De - - o gra - - ti - as.

BENEDICAMUS DOMINO I.1  
(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 86v, V (3,33)

The image displays a musical score for 'Benedicamus Domino I.1'. It consists of six systems of music, each with a vocal line (treble clef) and a basso continuo line (bass clef). The vocal line features a melisma on the words 'Be-ne-di-ca-mus', with the syllables '- ne -', '- di -', '- ca -', and '- mus' clearly marked. The basso continuo line provides a harmonic accompaniment, often with a single note or a simple rhythmic pattern. The score includes various musical notations such as notes, rests, and phrasing slurs. A red 'V' symbol is present at the beginning of the first system, and a red 'X' is located to the left of the first system. The text 'F, f. 86v, V (3,33)' is written in blue above the first system.

do -

do -

- mi -

- no.]

- mi -

- no.

(Response derived from T of organum, neumatation based on *F-Pn lat. 1518I*, f. 379v [CCCLXVIIIv])

R T

De - o gra - ti - as.

### BENEDICAMUS DOMINO I.3

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 87r, II (3,34)

D  
8 [Be -  
T  
Be -

| mode 1 also possible for this copula phrase

- ne -  
- ne -

- di - - ca -  
- di - - ca -

- mus  
- mus

do -  
do -



Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with various note values and rests, including a blue slur over a group of notes. The bass staff contains a lower melodic line with similar note values and rests. The lyrics "- mi -" are written below the bass staff.

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains a melodic line with a blue slur and a red slur above it. The bass staff contains a lower melodic line. The lyrics "- no. ]" are written below the treble staff, and "or:" is written above the treble staff.

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with a blue slur and a red slur above it. The bass staff contains a lower melodic line with a red slur above it.

(Response derived from T of organum, neumatation based on *F-Pn lat. 15181*, f. 379v [CCCLXVIIIv])

Musical notation for the fourth system, featuring a bass staff. The staff contains a melodic line with a red "R" symbol at the beginning and a red "T" symbol at the end. The lyrics "De - o gra - ti - as." are written below the staff. The notation includes blue slurs and a red slur above the notes.

### BENEDICAMUS DOMINO I.5

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 87r, VI (3,35)

D [Be -] [Be -]

T Be - [Be -]

8 - ne - - di - - ca - - mus

- ne - - di - - ca - - mus

8 do -

do -

- mi -

- mi -

- no.]

- no.

(Response derived from T of organum, neumatism based on *F-Pn lat. 15181, f. 379v* [CCCLXVIIIv])

R T De - - o gra - - ti - as.

### BENEDICAMUS DOMINO I.6

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

*F, f. 87v, II (3,36)*

**Soprano**  
[Be -  
- ne -  
- di -  
- ca -  
- ca -  
- mus  
- mus

**Tenor**  
Be -  
- ne -  
- di -  
- ca -  
- ca -  
- mus  
- mus

*series of si figures here; mode 1 possible throughout this copula; mode 5 also conceivable for first two phrases*

*series of si figures here; mode 1 possible throughout this copula; mode 5 conceivable for the si groups*

do -  
do -

II

- mi -  
- mi -

8 - no.]  
- no.

(Response derived from T of organum, neumatation based on *F-Pn lat. 15181*, f. 379v [CCCLXVIIIv])

De - - o gra - - ti - - as.

BENEDICAMUS DOMINO II  
 (BD II elaborates and expands the Easter trope melody "quem quaeritis in sepulchro")\*

F, f. 88r, I (3,37)

Be - ne - di - ca - mus do - mus do - do - mi - no.]

De - o

(Response melody from organum T, neumatism and text underlay by editorial conjecture)

\*For an examination of the "quem queritis" trope as a BD source, see Barclay, "The Medieval Repertory of Polyphonic Untrope *Benedicamus domino* Settings," I: 43-48; in this study, a much simpler, more widespread form of a melody closely related to the T of the BD II organum is catalogued as number 36 (I: 65). Huglo, "Debuts," 150, presents this same item as number 116 in his catalog of BD chants, with a list of sources on p. 153 that expands slightly the one given by Barclay. Also, the opening phrase in the D may be offered in faster values so that the opening two T pitches (plus rests) occupy the time of one L each.

A musical staff in treble clef with a common time signature. The staff contains a series of eighth notes with blue slurs. A red '(b)' is positioned above the second measure. The lyrics 'gra -' are written below the first measure.

A musical staff in treble clef with a common time signature. The staff contains a series of eighth notes with blue slurs. The lyrics '- ti - as.' are written below the final measure, which ends with a double bar line.

### BENEDICAMUS DOMINO ALLELUYA III (BD III "Paschal Time")

F, f. 88r (3,38)

The musical score is presented in a system of seven staves. The first two staves are for the vocal parts, labeled 'D' (Soprano) and 'T' (Tenor). The remaining five staves are for the piano accompaniment. The score is in the key of B-flat major and 4/4 time. The lyrics are: [Be - ne - di - ca - mus do - mi - no. al - le - lu - ya. al - le - lu - ya. al - le - lu - ya.] The score includes various musical notations such as notes, rests, beams, and slurs. There are also some performance markings like '1' and 'II'.

[Be -  
Be -

- ne - di - ca -  
- ne - di - ca -

- mus do - mi - no. al - le - lu - ya.  
- mus do - mi - no. al - le - lu - ya.

al - le -  
al - le -

II

- lu -  
- lu -

- ya.]

- ya.

(Response melody from organum T, neumatation and text underlay by editorial conjecture)

R<sup>x</sup> T

De - - o gra - ti - as al - le - lu - ya al - le - - lu - ya.]



### 8 "DOMINO" CLAUSULAE

(BD I "Domino" melody derived from melisma "eius" in responsory *Stirps Yesse. Virgo dei* [O16])

\* = motet concordance, when it appears after an item numeral; item numerals in **bold italic>** type indicate clausulae possibly derived from motets.

1. *F. f. 88v, I (3,39): Domino 9 (VdW F-501) [BD I]\**

\*Realization in modes 1 or 6 also possible; see the following alternative version.

1

D [Do -

T Do -

- mi - - no.]

- mi - - no.

(Alternative reading of no. 1 in mode 6)\*

\*Phrase endings may also be read: ♯

(1)

D [Do -

T Do -

- mi - - no.]

- mi - no.

2. *F. f. 88v, II (3,40): Domino 10 (VdW F-502) [BD I] (all but a few phrases = "Domino" of BD I.4 a2 in *Wl*, f. 97r [106r])*

2

D [Do -

T Do -

- mi - no.]

- mi - no.

3. F. f. 88v, III (3,41): Domino 11 (VdW F-503) [BD I] (= motet *Virgo singularis* [655] / *Eius* [O16])

3\*  
D [Do -  
T Do -

- mi - no.]  
- mi - no.

This block contains the musical score for Domino 11, measures 1 through 12. It features a vocal line (D) and a lute line (T) in G minor. The vocal line includes lyrics: [Do -], Do -, - mi - no.], and - mi - no. The score is marked with a 3\* and includes various musical notations such as beams, slurs, and phrasing slurs.

4. F. f. 88v, V (3,42): Do[mino] 12 (VdW F-504) [BD I] (= motet *Ne m'oubliez mie bele et avenant* [754])\*

4\*  
D [Do -  
T Do -

or: a a'

This block contains the musical score for Do[mino] 12, measures 1 through 12. It features a vocal line (D) and a lute line (T) in G minor. The vocal line includes lyrics: [Do -], Do -, or: a a', or: a a', and or: a a'. The score is marked with a 4\* and includes various musical notations such as beams, slurs, and phrasing slurs.

\*The high degree of fracture in the D presents occasional obstacles to rhythmic interpretation, ones that are not always surmounted by recourse to the concordant motet in *Mo*. The attempt here aims toward consistency in realizing similar ligature constellations and melodic repetition. Additionally, the last two text syllables are omitted in *F*, not underlaid in *Mo*, and may not have even been intended for inclusion. Their presence and placement here (4 notes later than usual) is therefore hypothetical.

5. *F*, f. 88v, VI (3,43): [Do]mino 13 (VdW F-505) [BD I]\*

\*Occasionally rhythmically ambiguous in notation; unusual readings here prompted by consonance.

6. *F*, f. 89r, II (3,44): Domino 14 (VdW F-506) [BD I] (= motet *Hier mein trespensis d'amours m'en alai* [750])\*

| mode 2 to end? ----->  
| possible hoquet? (see below) - - -

| T: putting these 4 notes under final D phrase (not in motet) also possible

\*Although the D music over T color I of this piece seems initially to imply mode 1, the second color often presents ligature patterns more evocative of mode 2. Also, within this same portion, a segment that features 2 *simplices* (*a,d*) followed by a lone 2li (*ca*), with all figures surrounded by strokes, could signal a short stretch of hocket. Thus, the alternative and conjectural readings below attempt to provide some other ways to realize this clausula.

\*possible reading of hocket section conjectured for Domino 14 (no. 6) -- mode 1\*

or:

\*It seems quite plausible that this portion of the clausula could contain a hocket section (see remarks above), but it is very difficult to offer a result in terms of consonance and ligature readings that I find especially convincing. Hence (assuming that hocket is actually present), the solutions here and below are highly provisional.

(Alternative reading of Domino 14 (no. 6) -- in mode 2)

(6)

| possible hocket? (see below) -- ,

| T: putting these 4 notes under final D phrase (not in motet) also possible

\*possible reading of hocket section conjectured for Domino 14 (no. 6) -- mode 2

or:

\*See the remarks above about the possibility that this segment of the piece may contain hocket, along with the difficulties in justifying that hypothesis.

7. F, f. 89r, III (3,45): Domino 15 (VdW F-507) [BD I] (opening 2 phrases [possibly in mode 1?] similar to "E[ius]" of F claus. 159 [O16], in mode 6)\*

7

\*As before with Domino 14 (no. 6), there is some ambiguity as to which rhythmic mode (1 or 2) should apply, and for how long. The opening two phrases of no. 7 seem initially to suggest mode 1, while the remainder is more disposed towards mode 2. Readings in either mode throughout (as here in mode 2), or one that employs both, are therefore conceivable. Note also that the T melody is identical to no. 8, and these two melismas contrast with the tenors of all the other BD I Domino melodies transmitted in *F*. See the further implications of the identities between these pieces in the remarks on no. 8.

8. *F*, f. 89r, IV (3,46): Domino 16 (VdW F-508) [BD I] (= motet *Je languï des maus d' amours* [756]; first 2 D phrases = part of "[Bene]di[camus]" of BD I.8 a2, *F*, f. 89v)\*

\*As noted just above, Domino 15 and 16 (item nos. 7 and 8 above) have identical T melodies, and their particular T readings diverge slightly from all of the other Domino melismas derived from BD I that are contained in *F*. Furthermore, the rhythmic pattern and division of the T ordines by strokes is also duplicated in both pieces, save for a single extra stroke in no. 7. Such palpable connections between the two works also extend to the D voice, where, in addition to matching phrase divisions, the change to longer rhythmic values appears at the same location within each piece. Due to this striking series of correlations, it seems quite likely that these two clausulae were conceived in connection with each other in some way. As additional ammunition for this claim, it seems especially noteworthy that, during their course, each individual D voice happens to stake out registral territory that complements the other. This particular detail appears to be calculated so strategically, that it seems, in fact, to bar mere coincidence. With all of this information, it is therefore apropos to posit that these two pieces could be coupled as a clausula a3, in a manner similar to that of clausulae nos. 96 and 97 in fascicle 5 of *F*. In the present instance, though, there is no extant three-voice version to verify this hypothesis. Nonetheless, the results of such a conjecture, and the particularly attractive result it produces, appear immediately below.

(Conjectural combined transcription of Domino clausulae 15 and 16 (nos.7 and 8)\*)

\*See the remarks above for both nos. 7 and 8, which lay out the reasons that prompted the combined version that is presented here.

BENEDICAMUS DOMINO IV  
(BD IV "simple ferial tone" [VdW BD IV.1])

*F, f. 89r (3,47)*

D

8

Be -

T

8

Be -

- ne -

- ne -

- di -

- di -

- ca -

- ca -

- mus

- mus

do -

do -

- mi -

- mi -

The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat). It contains a melodic line with blue neumatic brackets above it. The lower staff is a lute line in C-clef with a key signature of one flat. It features a red circle on the first staff line and a blue note on the second staff line. The text "- no.]" is written in blue above the lute line.

The second system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat. It contains a melodic line with blue neumatic brackets above it. The lower staff is a lute line in C-clef with a key signature of one flat. It features a red circle on the first staff line and a blue note on the second staff line. The text "- no." is written in blue above the lute line.

The third system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat. It contains a melodic line with blue neumatic brackets above it. The lower staff is a lute line in C-clef with a key signature of one flat. It features a red circle on the first staff line and a blue note on the second staff line.

(Response derived from T of organum, neumatation editorial)

R<sup>x</sup> T

The response is a single staff in G-clef with a key signature of one flat. It contains a melodic line with blue neumatic brackets above it. The text "De - o gra - ti - as." is written in blue below the staff.

### BENEDICAMUS DOMINO I.7

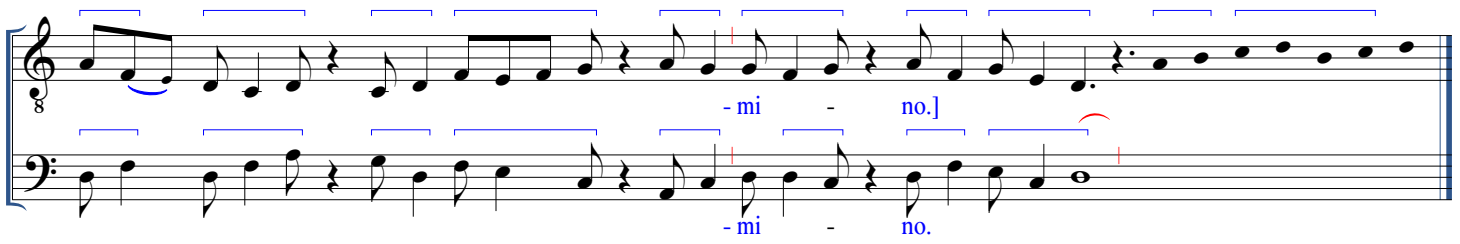
(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 89v, III (3,48)

| modes 3 or 6 also possible for these three copula phrases

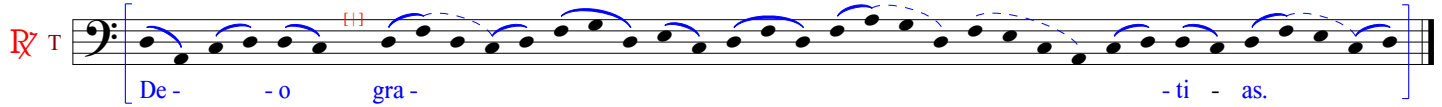
| for this discant passage, phrases also may end: ♪.‡





Musical score for two staves (treble and bass clef). The lyrics are: - mi - no.]

(Response derived from T of organum, neumatation based on *F-Pn lat. 15181*, f. 379v [CCCLXVIIIv])



Musical score for a single staff (bass clef). The lyrics are: De - - o gra - - ti - as.

### BENEDICAMUS DOMINO I.8

(BD I derived from melisma "flos filius eius" from responsory *Stirps Yesse. Virgo dei* [O16])

F, f. 89v, VI (3,49)

8 [Be -  
Be -

- ne -  
- ne -

| cf. claus. *Domino 16*: F, f. 89r, IV  
- di -  
- di -

- ca -  
- ca -

| various ways to realize the rhythms of these two copula phrases, mode 1 chosen here

| cf. the extensive concordance of these four phrases in (amongst other places) *F* claus. 127 ([Captivi]Ta[tem] 5 [M23], f. 161v, II)

a2 a3 a4

- mus

- mus

| various ways to realize the rhythms of this copula phrase, mode 2 chosen here

do -

do -

- mi - no.]

- mi - no.

(Response derived from T of organum, neumatation based on *F-Pn lat. 15181*, f. 379v [CCCLXVIIIv])

De - - o gra - - ti - as.

# BENEDICAMUS DOMINO ALLELUYA V.1

(BD V "simple tone for Paschal Time")

F, f. 90r, VI (3,50)

The image displays a musical score for the 'Benedicamus Domino Alleluia V.1' in F major. The score is arranged in a system of two staves: a vocal line (labeled 'D' for Soprano) and a lute line (labeled 'T' for Tenor). The vocal line begins with the lyrics '[Be - ne -' and continues with '- di -', '- ca -', '- mus', and '- mi -'. The lute line provides a simple harmonic accompaniment, with a red circle indicating the starting fret position. The score includes various musical notations such as notes, rests, and phrasing slurs. A red 'V' symbol is present at the beginning of the vocal line, and a red 'b' symbol is present in the lute line. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the corresponding notes in the vocal line.

- no al -  
- no al -

- le - - lu -  
- le - - lu -

- ya  
- ya

| modes 3 or 6 also possible for this discant passage

al - le - - lu -  
al - le - - lu -

- ya.]  
- ya.

(Response derived from T of organum; neumatation based on *MLO I*, 233)

De - o gra - ti - as al - le - lu - ya al - le - lu - ya.

OMNIS PULCRITUDO. A SUMMO CELO  
Responsory [O32]

F, f. 90v (3,51)

The musical score is arranged in systems, each with a vocal line (D, R, T) and a piano accompaniment line. The lyrics are written below the notes. The score includes various musical notations such as slurs, ties, and dynamic markings. A red 'X' is present in the first system, and a red 'b' is present in the sixth system. A red '††' is present in the seventh system. The piano part includes a reference to 'F-Pn lat. 15181, f. 333v (CCCXXIV)' in the sixth system.

Lyrics:  
 Om - nis pul - cri - tu - do mi - ne. ex - al - ta - ta est  
 su - per sy - de - ra spe - ci - es e - ius in  
 nu - bi - bus ce - li Et no - men e - ius  
 in e - ter - num per - ma - net al - le - lu - ya.

(continued)

*F, f. 90v\**

The image shows a musical score for a Gregorian chant. It consists of seven systems of staves. Each system has a vocal line (top) and a lute line (bottom). The vocal line is in G-clef, and the lute line is in C-clef. The music is in 8/8 time. The lyrics are: sum - mo ce - lo e - gres - si - o e - ius et oc - et. There are various musical markings such as blue brackets above the vocal line, red and blue accents, and blue and red slurs. A red 'V' symbol is present in the lute line of the first system. A red circle with a dot is in the lute line of the second system. A red circle with a 'V' is in the lute line of the third system. A red circle with a dot is in the lute line of the fourth system. A red circle with a dot is in the lute line of the fifth system. A red circle with a dot is in the lute line of the sixth system. A red circle with a dot is in the lute line of the seventh system. A red circle with a dot is in the lute line of the eighth system.

\*As Craig Wright has indicated (*Music and Ceremony*, p. 257, note 73), the verse text that appears in this organum is not the one most commonly prescribed in Parisian liturgical sources for the cathedral. Notre Dame usage tended to prefer "Nisi ego," sung to essentially the same melody as "A summo." Nonetheless, Wright has identified at least one cathedral breviary that allows for the use of the "A summo" text by entering it underneath that of the existing "Nisi ego" verse (see *F-Pn lat 15613*, f. 278r -- Wright mistakenly gives 277v).

- cur - - sus

- cur - - sus

e- e-

- ius us -

- ius us -

- que ad or: sum - mum

- que ad or: sum - mum

e - - ius.]

e - - ius.

F-Pn lat. 15181, f. 333v  
(CCCXXIV)

Et no -

- men e - - ius in e - ter - num

- net al - le - - lu - ya.

(The extent of the preceding *rependum* follows the indications of *F-Pn lat. 15181* and most of the other Parisian chant MSS consulted for this transcription. An alternative, however, in which the repetition begins earlier with "species eius," is provided by *F-Pn lat. 15613*, f. 278r -- see the conclusion of the above respond for this portion. Note that this is the same source noted above that contributes the "A summo" verse.)

F, f. 91r

D [Glo -

GP T Glo -



- ri - a pa -

- ri - a pa -

- tri et fi - li -

- tri et fi - li -

- o et spi - ri -

- o et spi - ri -

- tu - i san - - cto.]

- tu - i san - - cto.

*F-Pn lat. 15181, f. 333v (CCCXXIV)*

Et no - - men e - - ius in e - - ter - num

per - ma - - net al - le - - lu - - ya.

(Since no GP appears in any of the chant sources consulted for O32 [*F-Pn lat. 15181, 15613, 10482, 1090, and 12044*], the preceding *rependum* conjecturally restates the same conclusion as the verse above. Do note, though, the possible alternative suggested by 15613 in the remark that follows the verse.

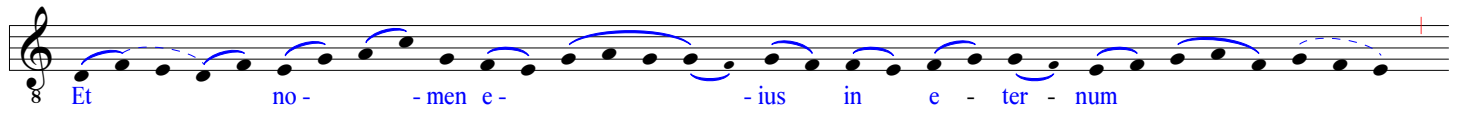
(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15181, f. 333v (CCCXXIV)*

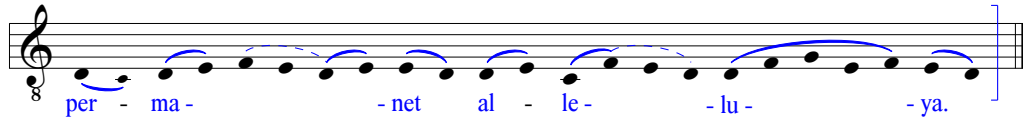
Om - nis pul - chri - tu - do do - mi - - ni. ex - al - ta - - ta

est su - - per sy - de - - ra spe - ci - es e - - ius

in nu - bi - - bus ce - - li



Et no - - men e - - ius in e - ter - num



per - ma - - net al - le - - lu - - ya.

REPLETI SUNT. LOQUEBANTUR  
 Responsory [O33]

*F, f. 91v (3,52)\**

Re - ple - ti sunt om - nes. spi - ri - tu - sanc - to et ce - pe - runt lo - qui pro - ut spi - ri - tus san - ctus da - bat e - lo - qui il - lis. Et con - ve - nit mul - ti - tu - do di - cen - ci - um al - le - lu - ya.

*F-Pn lat. 15181, f. 345r (CCCXXXIIIr) -- transposed down an octave*

\*The entire organum (R̄, V̄, GP) is transposed down an octave from the pitch level found in the chant MSS *F-Pn lat. 15181*, f. 345r (CCCXXXIIIr), and *F-Pn lat. 10482*, f. 106r. In *F-Pn lat. 15613*, f. 288r, in contrast, the chant is only a fifth higher than the organum. For more information on the transposition of organa, see the remarks that conclude M18 (*Alleluia. Christus resurgens*, *F*, f. 112r).

*F, f. 91v*

The image shows a musical score for a chant, consisting of seven systems of staves. Each system has a vocal line (marked with a red 'V' and 'D' for Soprano) and a basso continuo line (marked with a red 'T'). The music is in a single system with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the vocal line. Blue brackets and lines indicate phrasing and melodic connections. A red 'or:' indicates an alternative melodic line for the vocal part. A note at the bottom right states: '| from here to end of V, T differs in all consulted chant sources'. The lyrics are: [Lo - que - ban - tur - tur - ri - is lin - guis a - po - sto - li ma - gna - ma - gna -

[Lo -

Lo -

- que - - ban -

- que - - ban -

- tur

- tur

va - - ri -

va - - ri -

- is lin - guis a - po - sto -

- is lin - guis a - po - sto -

- li ma - gna -

- li ma - gna -

a.

a.

| from here to end of V, T differs in all consulted chant sources

- li - a de - i.]  
- li - a de - i.

*F-Pn lat. 15181, f. 345r (CCCXXXIIIr) -- transposed down an octave*  
Et con - ve - nit mul - ti - tu -

- do di - cen - ci - - um al - - le - - lu - - ya.

*F, f. 91r*  
GP  
Glo -  
Glo -

| faster values also possible for this discant segment  
- ri - - a pa - - tri  
- ri - - a pa - - tri

| from here to end of GP, T differs in all consulted chant sources  
or:   
et fi - li - o et spi - ri -  
or:   
a.  
et fi - li - o et spi - ri -

a. b.

- tu - i san - - cto.]

- tu - i san - - cto.

*F-Pn lat. 15181, f. 345r (CCCXXXIIIr) -- transposed down an octave*

al - - le - - lu - - ya.

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15181, f. 345r (CCCXXXIIIr) -- transposed down an octave*

Re-ple - - ti sunt om - - nes spi - - ri - - tu

sanc - - to et ce - - pe - - runt lo - - qui pro - - ut

spi - - ri - - tus san - - ctus da - - bat e - - lo - - qui il - - lis. Et con - - ve - - nit

mul - - ti - - tu - - do di - - cen - - ci - - um

al - - le - - lu - - ya.

# IGITUR DISSIMULATA. CUI SACERDOS Responsory [O34]

*F, f. 92r (3,53)*

*I -*

*- gi - tur*

*- gi - tur*

*dis - si - mu - la - ta.*

*dis - si - mu - la - ta.*

*or:*

*F-Pn lat. 15182, f. 276r*

*ga - ma - li - el de am - bu - la - ti - o -*

*- ne ve - nit ad e - um et vi - rga*

*quam in ma - nu te - ne - bat te - ti - git il - lum vo -*

*- cans e - um ter - ci - o Lu - ci - a - ne lu - ci - a -*

*- ne lu - ci - a - ne sur - ge.*

(continued)

*F, f. 92r (3,53)*

The image displays a musical score for a voice and lute setting. It consists of seven systems, each with a vocal line (treble clef) and a lute line (bass clef). The lute line includes a red 'V' symbol and a '8' indicating the lute's tuning. The lyrics are: [Cu - Cu - sa - cer - dos res - pon - dit]. The score includes various musical notations such as slurs, ties, and dynamic markings. A red 'or:' marking is present in the third system. The page number '172' and page count '175' are visible in the top right corner.

[Cu -  
Cu -

or:

- i  
- i

sa - - cer -  
sa - - cer -

- dos  
- dos

res - - pon -  
res - - pon -

- dit  
- dit



quis

es do - mi - ne.

at il -

- le di -

- xit ad

ad

II

| modes 3 or 6 also possible to end of discant

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a lower melodic line. The lyrics 'e-' are positioned below the bass staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a blue dashed slur over a phrase. The bass staff contains a lower melodic line. The lyrics '- um.]' and 'Lu - ci - a - - ne lu - ci -' are positioned below the bass staff. A reference 'F-Pn lat. 15182, f. 276r' is noted in blue.

Third system of musical notation, featuring a bass staff. The staff contains a lower melodic line with blue dashed slurs. The lyrics '- a - - ne lu - ci - a - - ne sur - - ge.' are positioned below the staff.

Fourth system of musical notation, featuring a Grand Piano (GP) staff. The staff contains a piano accompaniment with a treble and bass clef. The lyrics '[Glo -' and 'Glo -' are positioned below the staff. A reference 'F, f. 92v' is noted in blue.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with blue dashed slurs. The bass staff contains a lower melodic line with red accents.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with blue dashed slurs. The bass staff contains a lower melodic line. The lyrics '- ri - - a pa -' and '- ri - - a pa -' are positioned below the bass staff.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with blue dashed slurs. The bass staff contains a lower melodic line. The lyrics '- tri et fi - li - o' and '- tri et fi - li - o' are positioned below the bass staff. Red accents and the word 'or:' are present above the treble staff.

et spi-ri-tu i san-

et spi-ri-tu i san-

-cto.] Lu-ci-a-ne lu-ci-

*F-Pn lat. 15182, f. 276r*

- a - ne lu-ci-a - ne sur - ge.

(Since no GP appears in any of the chant sources consulted for O34 [*F-Pn lat. 15182, 1090, and 12044*], the preceding *repetendum* conjecturally restates the same conclusion as the verse above.)

(If a repeat of the full respond is desired, the polyphonic version from before or the following chant version may be offered.)

*F-Pn lat. 15182, f. 276r*

2R T I - gi-tur dis-si-mu - la - ta ga - ma - li - el de am -

- bu-la - ti - o - ne ve - nit ad e - um

et vi-rga quam in ma - nu te-ne - bat te - ti - git il-lum

vo - cans e - um ter - ci - o Lu-ci - a - ne lu - ci - a -

- ne lu - ci - a - ne sur - ge.

**THE REMAINDER OF F, FASCICLE 3 (THROUGH FOLIO 98v), CONTAINS NO MUSIC**