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PIÆ  
CANTIONES

PIÆ CANTIONES



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PIÆ CANTIONES







British Museum, Royal MS. 7 B. viii, f. 3<sup>b</sup>. French (?), late xv century.

# PIÆ CANTIONES

A Collection of Church & School Song,  
chiefly *Ancient Swedish*, originally  
published in A.D. 1582 by

THEODORIC PETRI  
of *Nyland*



Revised and re-edited, with Preface  
and Explanatory Notes, by the

REV. G. R. WOODWARD, M.A.

and printed at the

Chifwick Press

for the

*Plain-song & Medieval Music Society*



LONDON: 44, Ruffell Square, W.C.

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M. CM. X

CHISWICK PRESS : CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE, LONDON.



PIÆ CANTIO-  
NES ECCLESIA-  
STICÆ ET SCHOLA-  
STICÆ VETERVM EPISCOPO-  
rum, in Inchyto Regno Sueciæ passim vsurpatæ,  
nuper studio viri cuiusdam Reuerendiß: de Ecclesia.

Dei & Schola Aböcnsi in Finlandia optime  
meriti accuratè à mendis corre-  
ctæ, & nunc typis com-  
missæ, opera

THEODORICI PETRI  
Nylandensis.

*His adiecti sunt aliquot ex Psalmis recentioribus.*



*Imprimebatur Gryphisuualdiæ,  
per Augustinum Ferberum.*



# CANTIONES

NOS.

*DE NATIVITATE DOMINI*

I-XIV, LIII-LIV, & LXXVIII

*DE PASSIONE DOMINI* . . . . LV-LVIII

*DE RESURRECTIONE DOMINI*

XV-XVIII & LIX-LXII

*IN FESTO PENTECOSTES* . . . . LXIII

*DE TRINITATE* . . . . XIX, LXIV-LXV

*DE EUCHARISTIA* . . . . XX-XXI

*CANTIO PRECVM.* . . . . XXII

*DE BEATA VIRGINE MARIA*

XXIII-XXVIII, LXVI-LXX

*DE FRAGILITATE & MISERIE HVMANÆ*

*CONDITIONIS* XXIX-XXXVIII & LXXI-LXXIV

*DE VITA SCHOLASTICA*

XXXIX-XLVI, LXXV-LXXVI

*DE CONCORDIA* . . . . XLVII-XLVIII

*HISTORICÆ CANTIONES* . XLIX-L & LXXVII

*DE TEMPORE VERNALI* . . . . LI-LII

4/20/59 Donald 155



DEDICATED  
TO  
HIS MAJESTY GUSTAF THE FIFTH  
KING OF SWEDEN, OF THE  
GOTHS AND THE  
WENDS, K.G.





# Preface

¶ THE present work is a new edition rather than a reprint of Theodoricus Petri's *PLÆ CANTIONES* (1582). Had the Committee of the Plain-song and Medieval Music Society thought fit, the original volume might have been easily reproduced in *facsimile*. Doubtless such a course would have satisfied musicians, scholars, and antiquaries. But, if the book was to be of any practical use, and possible 'in Quires and Places where they sing,' it was necessary that the old work should appear in a new shape (*aliusque et idem*). If slightly modified in the present edition, as regards some of the words, Petri's original has received the gentle handling due to a work so venerable of age, so full of piety, poetry, and musical beauty. ¶ The reasons for printing the book in its present shape rather than for reproducing it exactly as it stands are threefold: (i) The difficulty and uncertainty as to the proper distribution of the music-notes, the grouping of the musical phrases, and the lack of guidance in the determining of the flurs and ligatures. Augustin Ferber and his compositors of 1582 had been careless in the matter of registering and ranging the words beneath the notes. Therefore had this book been an exact replica of the earlier edition, the objection would have been perpetuated, not removed. As it is, an attempt has been made, occasionally more by guesswork than with absolute certainty, to print the Latin words exactly below their

proper notes. (ii) It was felt that the great variety of clefs (no fewer than nine) employed in the original work might prove an obstacle in some quarters; though, with a little patience and practice, the old clefs become easy as A B C, especially when only one occasional B moll is introduced into the signature, and all sharps are excluded. But, as a concession to the weaker brethren, and to encourage and facilitate the use of this book, the bulk of the tunes have been transposed into the ordinary treble and bass (or barytone) clefs. At the same time, beyond transposition, no liberty whatsoever has in any case been taken with the musical value or with the position of any note of the music. The ancient sixteenth century notation has been retained, as being more artifice than the modern style of the twentieth century founts, and as being more in keeping with an old-fashioned music-book, such as this is. (iii) But the principal hindrance in the way of printing these *PLÆ CANTIONES*, as a whole, was their introduction and toleration of certain grave doctrinal errors. Petri himself, or the Very Rev. gentleman of Åbo, of whom he speaks in his title-page, had submitted some of the excellent work of the *Veteres Episcopi* to severe treatment; chiefly in regard to certain expressions of their devotion to her whom all generations shall call Bleffed. He should have left their writings alone. *Certe piè interpretanda, quæ tantæ pietatis imaginem præ se ferunt.* Loth to lose altogether some of the choicest gems of the Old Church *Carmina Mariana*, Petri, being one of the 'New Religion,' felt constrained to transform some of the *Cantiones* in honour of Our Lady into *Cantiones* in worship of Our Lord. Consequently, in order to make these pre-Reformation Canticles fall into line with the received Lutheran notions of Orthodoxy, Petri allowed them deliberately to be altered, not for



the better but for the worse. One might overlook the bad taste of these Renaissance theologians in styling Our Lord the *Son of Lucrece*;<sup>1</sup> one might forgive the faulty rimes and assonances<sup>2</sup> which these clumsy hymn-menders substituted for the fine workmanship of the Old Church medieval clerks and cloister-men; but it was impossible in this new edition of 1909 to repeat and stereotype the strange blunders and meaningless similes, which were the inevitable consequences of this unnecessary and non-theological tampering with the old text. It was one thing to call the Blessed Virgin another Judith, a second Jael, a new Esther, but quite another matter to apply these terms to Our Lord. Then it became nonsense. It was well enough to compare the Mother of God to the Ark that bare the true Moses of His People; the Vessel containing the very Manna from heaven; the Throne of Solomon; and to describe her as ‘*Porta clausa nec peruia*,’ but absurd to transfer these figures to Our Lord. But far worse. Like the men in the Psalms, ‘brought into great fear where no fear was,’ Petri and his Lutheran advisers, wishing to avoid all appearance of Mariolatry, fell unintentionally into the other extreme, and became guilty of heresy concerning the divinity of Mary’s Son and Mary’s Saviour. So it happened to them according to the true proverbs: *Incidis in Scyllam cupiens vitare Charybdim*;<sup>3</sup> and again, *Dum vitant stulti vitia, in contraria currunt*.<sup>4</sup> The phrase, ‘*Te decet post Dominum laus honor et potestas*’<sup>5</sup> was all right when applied to Blessed Mary, but all wrong when transferred to Our

<sup>1</sup> *Lúcretiæ natus* (see No. XXXIX, p. 67, l. 3).

<sup>2</sup> *Virgo sine viro peperit te,*  
Et post virginem declaravit se (No. XXIV, pp. 36 and 239).

<sup>3</sup> Philippe Gaultier, ‘*Alexandreis*,’ bk. v, l. 301, circa 1300.

<sup>4</sup> Horace, Sat. i, 2, 24.

<sup>5</sup> See *Cantio* (No. XXVI, p. 42, l. 1).

Lord. To say 'O Virgo, filia Patris qui te fecerat' was perfectly correct; but to parody the words, and say 'Dei Nate, Fili grate Patris, qui te fecerat'<sup>1</sup> was utterly incorrect, and at variance with the Nicene statement that Our Lord was begotten, not made (*genitum non factum*). Consequently there was no alternative but to restore these particular *Cantiones* to their original integrity, and with the assistance of Dreves and Blume's 'Analecta Hymnica' this duty has been done as faithfully as possible.

¶ A few words concerning the SUPPLEMENTVM (pp. 91-201). Although each of Petri's PLÆ CANTIONES possesses an interest of its own, it was not to be expected, in a collection of seventy-three, that all should be of equal merit. Some were bound to be less tuneful, or more difficult and lengthy than their fellows; and it was felt that the introduction of these less desirable numbers would increase the size and cost of the book, and therefore their room was thought more welcome than their company. In some cases, too, there were unusual difficulties in fitting the text to the tune, and in other instances it was foreseen that some of the *Cantiones* were not likely to win much popularity. Consequently, at the outset, the Plain-song and Medieval Music Society decided to make a selection of the likeliest. But who should choose between the wheat and the chaff? Fifty-two undoubtedly of the best were already set up in type, and printed off, and a complete list of all the omissions was ready for the press, with the first lines of the words, and the *Sic incipit* of the various tunes, and parts of the tunes, when, in accordance with the advice of competent judges, the Society reconsidered their decision, and finally determined to reprint the whole collection.

<sup>1</sup> See *Cantio* No. LXX, p. 26c, St. II, l. 5.

Otherwise many interesting lyrics, many quaint and flowing melodies, and several early specimens of polyphonic music-writing would have been excluded. This residuum of exactly six and twenty has therefore been printed in the SUPPLEMENTVM; wherein, unlike the previous part of the book, the ancient clefs have been systematically preserved, and the tunes reproduced as they stand in PLÆ CANTIONES.<sup>1</sup> Where the plain-song, or tenor only, of a setting had been already given in the body of the book, it has been repeated in the Supplement, with the addition of the descant, alto, and bass, if any.

¶ At first it was proposed to issue the fifty-two, without preface or commentary, and to let them speak for themselves; but later on, it seemed better to write a preface and notes. It is to be regretted that Petri of Nyland in 1582 left nothing on record, beyond the scant information contained in his title-page, as to the sources, origin, history, and nationality of his words and tunes. Had he only foreknown the appreciation in store for his literary and musical efforts he would assuredly have remedied this omission, and thus made his book even more valuable than it is.

¶ For the following particulars of Petri's family history and life we are indebted to Tobias Norlind.<sup>2</sup> Theodoric Petri belonged to an aristocratic Finnish family. His grandfather, Jöns Jute, had migrated from Denmark to Finland in the beginning of the sixteenth century. His father, Peder Jönsson, had been ennobled, and had become the possessor of landed property in Borgå. Didrik (Theodoric) was the youngest son. Early in the year 1580 this Didrik, with his elder brother Johannes, left Åbo in Finland, and went to Rostock (about eighty miles north-east of Lübeck) to study at the University, founded there in 1418. In

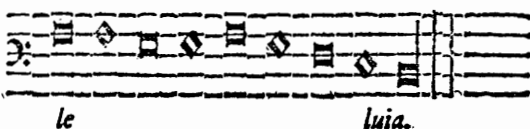
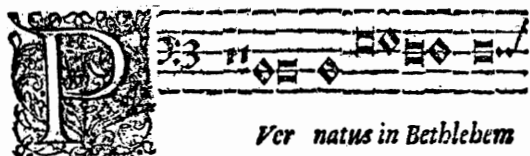
<sup>1</sup> All, except three. <sup>2</sup> 'Svensk Musik historia,' pp. 49-51, Lund. 1901.

1582, while a student, he edited a collection of Church and School Songs entitled *PLÆ CANTIONES*. In the following year he published in elegiac verse an ode in memory of his brother's departure from Rostock. In Hamburg in 1589 there followed a Latin poem on the death of one Henrik Ranzovij. In 1591 he was appointed secretary to King Sigismund. He was alive in 1625, for in that year he superintended the publication of a new and somewhat enlarged edition of his *PLÆ CANTIONES*. The latter part of his life was spent in Poland, where also he died. Yet a third edition in Latin had to be provided during the second half of the seventeenth century. These *PLÆ CANTIONES* spread over the whole of Finland and Sweden. In 1616 Rector H. Hemming, of Masku, caused an edition to be printed in the vernacular. In 1619 Haakon Laurentij à Rhezelio included many of Petri's *PLÆ CANTIONES* tunes in his 'Någre Psalmer,'<sup>1</sup> a collection of psalms and hymns in the Swedish tongue. In Swedish schools they survived until 1700. In Finland, in 1761, a selection of them was made by Joh. Lindell, but without music. On page 16 of his 'Svensk Musik historia,' 1901, Tobias Norlind informs us that some of the *PLÆ CANTIONES* continued to be sung as Christmas and Easter carols—sung and danced by school-children—until late in the nineteenth century at Björneborgs in Finland. *Ave maris stella, divinitatis cella* was an especial favourite. So, too, among school songs, was *O scholares voce pares*. On page 104 he again assures us that *PLÆ CANTIONES* has always held the first rank, and in various places he bears testimony to 'the richness of its contents,' to its 'popularity with young students,' to its 'freshness and naturalness,' to its 'superiority over the German song-books for schools.'

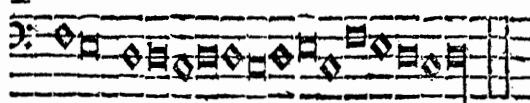
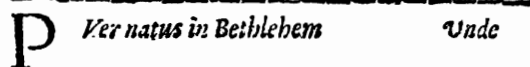
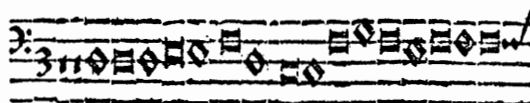
<sup>1</sup> A copy of this work is in the British Museum.

PLÆ CANTIONES, in its original vellum binding, is a small octavo volume, measuring  $5\frac{3}{4}$  by  $3\frac{3}{4}$  inches.

## TENOR.



## BASSVS.



*gaudet Ierusalem, Alle. luia. Assum.*

It consists of ninety-nine folios (*recto* and *verso*) and is printed throughout in italic, presumably in pica or small

pica type. The music is written above the words of the first stanza, in the notation of the period, generally five scores to the page, and is, of course, unbarred, except the final double bars at the close. It is interesting if only because it is the first example of a Swedish book printed in measured music.<sup>1</sup>

¶ The task that Petri set before himself was to rescue and preserve for future use some of the most beautiful psalms, hymns, and school songs of the Medieval Church in Finland.<sup>2</sup> When he calls his book, *PIÆ CANTIONES*, the work of Bishops of the Old unreformed Church, it must be remembered that the term Bishop would include Priests as well, and such as had the oversight and charge of souls.<sup>3</sup> He speaks of the *Cantiones* as being in vogue throughout Sweden, but they had been recently revised through the industry of a certain Very Rev. gentleman who had rendered great service to the Church of God and to the School at Åbo in Finland. They were now edited by himself, Theodoric Petri, of the province of Nyland, a Swede, or, more accurately, a Finlander.<sup>4</sup> The collection, supplemented by several hymns of more recent date, was published at Greifswald (not far from Rostock) in Western Pomerania, then part of Sweden, but afterwards in 1815 annexed by Prussia. It was printed at Augustin Ferber's office, and the colophon supplies the date, 1582.

¶ Petri dedicates the book to his Mæcenas, The

<sup>1</sup> T. Norlind, p. 43.

<sup>2</sup> In Petri's days, and long after, down to 1809, Finland formed part of the kingdom of Sweden.

<sup>3</sup> See Du Cange's 'Glossarium ad Script. mediæ et infimæ Latinitatis,' tom. iii, f. 107; also H. P. Liddon's 'Explanatory Analysis of St. Paul's First Epistle to Timothy' (1907), p. 21.

<sup>4</sup> Later on called Ruutas, *i.e.*, of Ruuta, from the name of his home. See T. Norlind, p. 15.

Noble and Illustrious Christian Horn (son of Nicolas)  
Free Baron of Aminna.<sup>1</sup>

¶ Here is a brief analysis of Petri's preface. Petri is well aware of the value and effect of music, vocal and instrumental, in stirring up the wills, and in ordering and raising the affections of mankind. This was the teaching of the Fathers and Prophets, such as David, Nathan, and Gad in the Old Testament, and this the advice of St. Paul to the Colossians and Ephesians in the New. This was fully recognized by the wise rulers and devout bishops of bygone generations, many of whom were to be found in his beloved country; men who employed music, no less than the other arts, for the worship of God. Even in the dark ages, when the Gospel light was obscured by sundry sophistries, superstitions, and idolatrous customs God raised up many godly persons who worshipped him aright. Witness this book of spiritual songs. Careless scribes and unskilful clerks are apt to make mistakes in copying old manuscripts. Hence certain errors had crept into the text of his *Cantiones*, but these have been corrected. These *Cantiones* are more like rhythmical verse than poetry. Often there occur traces of the old Latinity once in use in monasteries and schools. But these are of such a character that, on account of their old-world religious feeling, they seem to deserve our veneration, with frank allowance for their extreme age, rather than to merit the ridicule and gainfaying of the scornful. The reader and admirer of Vergil and Horace has no need, on that account, to despise the works of old Ennius and Lucretius. ¶ As for the *Cantiones* for two, three, or four voices, because

<sup>1</sup> The 'Sveriges Ridderskaps och Adel Kalender,' Stockholm, 1908, mentions the fact that this ancient Swedo-Finnish family, Horn of Aminna, baroneted in 1561, is still in existence.

they differed in no small degree from the then existing rules of music, Petri says that he has entrusted them to the care of a certain person highly commended for his knowledge and experience both in the theory and in the practice of music, to be examined and brought into conformity with the rules of later musicians; so that, when published, they cannot fail to meet with the approbation even of the greatest adepts in that art. ¶ Finally, in the belief that these *Cantiones* will be of some profit to the Church and schools of his beloved fatherland, he feels it his bounden duty to put forth this book, which he has caused to be printed in elegant type. With some grateful and respectful remarks concerning his patron, he dates his preface from Rostock, 23rd May, 1582. After the preface are printed six couplets of elegiac verse, founded on Isaiah iv, 9 & 11, in honour of Our Lord's Nativity, beginning *Nascere Iusticiæ, promissum nascere semen*, composed by one Henricus Hufanus, Iuris Consultus, but they are nothing remarkable.

¶ The particular copy of *PLÆ CANTIONES* used for this work was brought into England by Mr. G. J. R. Gordon,<sup>1</sup> not later than the beginning of 1853. It is believed that he gave the precious volume to his friend, the Rev. John Mason Neale.<sup>2</sup> The latter in turn

<sup>1</sup> H. M. Queen Victoria's Envoy and Minister at Stockholm, and later on at Bern and Hanover; an occasional contributor of articles on Swedish churches, etc., in 'The Ecclesiologist,' between the years 1853-63.

<sup>2</sup> Neale, with his admirable judgement and naturally musical ear, thoroughly appreciated the beauty of the words and melodies of *PLÆ CANTIONES*. In 1853-4 he and the Rev. T. Helmore published their 'Carols for Christmas and Easter-tide.' In free imitation rather than in close translation of the original, Neale wrote four and twenty carols to suit the metre and the melodies



handed it on to his friend, the Rev. Thomas Helmore, who bequeathed it to his son, Mr. Arthur Helmore, from whom it was purchased in 1908 by the Plain Song and Medieval Music Society, in London. Amongst its owners, previous to 1853, as it tells us itself, may be mentioned the names of Eric Linning (?), Eric Linderstedt, and Pehr Frigel<sup>1</sup> (1750-1842). The book is now exceedingly rare, if not quite unique. It is not to be found in the British Museum, nor have the Editors of 'Analecta Hymnica,' in the course of their wanderings and researches in the principal libraries of Europe, so far discovered a duplicate. In vol. xlvi of the afore-said collection are to be found many of the contents of *PLÆ CANTIONES*, but it may be assumed that these are taken second-hand from Herr Gustaf Edvard Klemming's<sup>2</sup> reprint of Petri's work. Herr Klemming may

of some of these ancient Songs. Of these carols no less an authority than Mr. W. S. Rockstro makes the following remarks in his article, under the heading of 'Noël,' in Grove's 'Dict. of Music' (1880), vol. ii, p. 463: 'The best, as well as the most popular English Carols of the present day are translations from well-known medieval originals. The Rev. J. M. Neale has been peculiarly happy in his adaptations, among which are the long-established favourites "Christ was born on Christmas-day" (*Resonet in laudibus*); "Good Christian men, rejoice and sing" (*In dulci iubilo*); "Royal day that chafest gloom" (*Dies est laeticiæ*); and "Good King Wenceslas look'd out" (*Tempus adest floridum*) . . . a work which, notwithstanding its modest pretensions, is by far the best collection published in a popular form.'

<sup>1</sup> An eminent Swedish composer. See T. Norlind, p. 163, and R. Eitner's 'Quellen-Lexikon,' Bd. iv, p. 85.

<sup>2</sup> See G. E. Klemming's 'Hymni, Sequentiæ et Plæ Cantiones' (1886), and his 'Cantiones Morales, Scholasticæ, Historicæ in regno Sueciæ olim usurpatæ' (1887). Klemming has enriched his books with many other similar sacred songs, and he mentions the various libraries and monasteries in such places as Åbo, Uppsala, Wadstena, Stockholm, Skara, Strengnäs and Linköping, with the names of

however have had access to some copy of *PLÆ CANTIONES* other than that which is now in England. But as he was acquainted with Mr. G. J. R. Gordon, and in correspondence with the Rev. J. M. Neale,<sup>1</sup> it seems more probable that he made use of this particular copy. The rarity of *PLÆ CANTIONES* receives further proof from the significant silence of Meister and Bäumker (both of them Roman Catholics) who have compiled three vols. of ancient melodies, but have taken no notice

the old MSS. and printed graduals, antiphoners, missals, tropers, hymners, and psalters which he has laid under contribution for his interesting and choice collection. T. Norlind also names the chief places in Sweden and Finland where are to be found the writings of some of the *Veteres Episcopi*, which Petri may perhaps have incorporated in his book. He also records (on pages 9 and 10) the names of some of the early church singers of Sweden, among whom are Henrik, Bishop of Linköping (1272); Nils Allefson, Abp. of Upsåla (1298); Brynolphus I, Bishop of Skara (1317); and amongst 'Cloister Singers' in Sweden he mentions Magister Petrus, Kætilmund (1384), Christina Niclafdötter (1399), and Margareta Laffadötter (1402), these last being apparently nuns in St. Bridget's Convent at Wadstena.

<sup>1</sup> Thanks to the courtesy of this learned Herr Klemming, Neale was enabled to include in the various numbers of 'The Ecclesiologist' (referred to by Daniel, Kehrein, and Chevalier) several sequences occurring in certain early printed Swedish missals. Amongst these are 'Audi, virgo, mater Christi,' 'Celi chorus esto gaudens,' 'Felix vixit hic Confessor,' etc. And yet these sequences, with about eighty others published in 'The Ecclesiologist' between the years 1853-63, *i.e.*, about half a century ago (more or less), now appear, as though for the first time, labelled *SEQUENTIÆ INEDITÆ*, in 'Analekta Hymnica' (1886-1907). See vols. viii, ix, x, xxxiv, xxxvii, xxxix, xl, xlii, and xlv. This is not intended to depreciate the value of Messrs. Dreves and Blume's exhaustive work, but it is only justice to the memory and name of our fellow countryman, John Mason Neale, one of the greatest pioneers of Europe in the study of hymnology, to record this fact. Honour to whom honour is due!

of this important book. Carl von Winterfeld and Joh. Zahn (both Lutherans) were evidently also in ignorance of its existence, although in his admirable six vols. entitled 'Die Melodien der deutscher Evangelischen Kirchenlieder' the latter quotes several tunes taken from two editions of 'Ein new Christlich Psalmbuch,' printed also at Greifswald, and that, too, on Augustin Ferber's printing-press, in 1592 and 1597 respectively, *i.e.*, only ten and fifteen years after Petri's publication. F. M. Böhme in his 'Alt Deutscher Liederbuch,' p. 781, speaks of a 'Greifswalder Gefangbuch' of 1592, containing eighty melodies, also printed by Ferber. But never a word about PLÆ CANTIONES, 1582.

¶ In the preface to his 'Carols for Christmas-Tide' (1853) Neale observes that 'It is impossible at one stretch to produce a quantity of New Carols, of which words and music alike shall be original. They must be the gradual accumulation of centuries; the offerings of different epochs, of different countries, of different minds, to the same treasury of the Church. None but an empiric would venture to make a set to order.' Petri of Nyland has proved the truth of this assertion. For his PLÆ CANTIONES range from the tenth to the latter part of the sixteenth century, and they are the product of various countries, the composition of many minds. Thus, if the greater part be of Swedo-Finnish origin, many are to be found in ancient German pre-Reformation hymn-books, but perhaps the oldest of all may prove to be a native of Southern Europe, *Congaudeat* (or *En gaudeat*) *turba fidelium*, for it is contained in a French book of the tenth century. A certain number come from Bohemia and Moravia, and are of Hussite parentage. As for those *ex Psalmis recentioribus*, Petri naturally made use of some of the Lutheran song books. For

two at least he is indebted to Lucas Loffius, Lutheran, of Lüneberg, author of 'Pfalmodia Sacra' (1553-79). There is a striking similarity between the preface of these two editors, Loffius and Petri. Each has his Maecenas; indeed Loffius can boast of a couple of royal patrons. Even the title of Petri's book<sup>1</sup> seems to have been suggested by Loffius, when the latter speaks of the *PLÆ CANTIONES* which he has drawn from various sources. It is impossible at this distance of time to ascertain of what collections Petri made principal use; but in the notes at the end of this volume, under each *Cantio*, will be given the names of the chief MSS. written, and books printed, before 1582, in which Petri's words and tunes, with variations great or small, are to be seen. There is no trace of any Calvinistic influence in Petri's book. It may be stated that several well-known contemporary *Cantiones*, such as *Quem pastores laudauere*, *Nunc Angelorum gloria*, *In natali Domini*, *Surrexit Christus hodie*, *Patris sapientia*, *Ave hierarchia*, are conspicuous by their absence, and it is hard to understand on what principle some were taken and others left.

¶ Concerning the authors of the words and tunes contained in *PLÆ CANTIONES*. They are for the most part unknown. No doubt they have been forgotten, partly through the ingratitude of succeeding generations; partly, and more probably, because these composers who 'found out musical tunes and recited verses in writing,' so far from writing for filthy lucre or for

<sup>1</sup> 'Pfalmodia—hoc est Cantica Sacra veteris Ecclesiæ . . . Ad ecclesiarum et Scholarum usum olim diligenter collecta . . . nunc autem recens accurata diligentia et fide recognita, et multis utilibus ac *pjis cantionibus* aucta per Lucam Loffium, Luneburgensem, 1569.'

fame's sake, so far from seeking notoriety, rather shunned it. Many a church poet and musician was content, from motives of humility, that his name should be concealed. Nevertheless, in some few cases, the names, if nothing more, of the authors have been discovered and preserved. For instance *Iesus Christus nostra salus* is undoubtedly the workmanship of Johannes Hus; witness the Acrostic. *In dulci iubilo* may be almost certainly ascribed to John Tauler's friend, the Dominican Friar, Heinrich Suso; while the Acrostics RAGVVALDVS, OLAVVS, BIRCERVS, JOHANNES, THOMAS FECIT, leave no doubt as to the Christian name, if nothing else, of their several writers.

¶ The contents of the book (1582) consist of Seventy-four items,<sup>1</sup> and come under eleven groups: (i) Four and twenty *Cantiones* for Christmas-tide (many of which were originally in honour of Our Lady); (ii) Nine for Passion-tide and Easter; (iii) One for Pentecost; (iv) Three for Trinity Sunday; (v) Two on the Holy Eucharist; (vi) Four Songs of Prayer; (vii) Fourteen of the Frailty and Miseries of this Mortal State; (viii) Ten on School Life; (ix) Two on Concord; (x) Three Historical; (xi) Two on Spring-tide. ¶ As might be

<sup>1</sup> If the *Seventy-four* Carols, in the Old Edition, seem now to have grown into *Seventy-eight* in the New, the apparent discrepancy is to be accounted for thus: (i) *Cedit hyems eminus* figures twice over; viz., as No. XVII (with the Tenor melody only), and again, in the SUPPLEMENTVM, as No. LIX (with the addition of the Descant and the Bass parts); (ii) the same may be said of *Iucundare iugiter* (which occurs as Nos. XVIII and LX); (iii) *O dulcis Iesus*, No. LXII, has been taken out of *Laus Virginis*, No. LXVII, and printed by itself; (iv) *Magnum nomen Domini*, No. LXXVIII, has been separated from *Resonet in laudibus*, No. III, and treated as a Carol complete in itself. Hence  $74+4=78$ . Q. E. D.

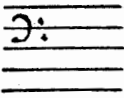
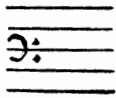
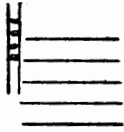
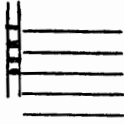
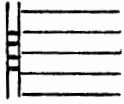
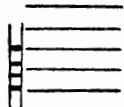
expected from the pens of the *Veteres Episcopi*, whom Petri so rightly eulogizes, these PLÆ CANTIONES are full of expressions of the deepest religious feeling. There is music in the very mention of the Christmas Carols *In dulci iubilo, Dies est leticie, Puer natus in Bethlehem, Omnis mundus iucundetur, Resonet in laudibus*; all of them remarkable for their store of sound theology, stated clearly, briefly, and with much naïveté. (*Summa ars celare artem.*) Many of these Finnish strains as *Laus Virginis, Vnica gratifera, Ave Maris Stella* (ij) are noteworthy for their intimate knowledge of the Bible, and for their apt and frequent application of Old Testament types to Our Lord, or to his Mother, and are re-echoes of the patristic interpretation of Holy Scripture. Some of the sequences are almost worthy of Adam of St. Victor himself. ¶ Nor are the *Cantiones* for Easter and those on the Blessed Sacrament less admirable than the carols for the Nativity of Our Lord. ¶ The *Cantiones* beginning *Vanitatum vanitas* and *Mundanis vanitatibus* sound more like the aged King Solomon's 'Vanity of vanities, all is vanity,' than the 'experience' of a Rostock Undergraduate. The candid admission in *O mentes perfidas* (if written by a Catholic) that even *Romana curia | fouet periuria* is to be noticed. No *laudator temporis aëti* will find anything wherewith to disagree in Petri's unfavourable contrast betwixt the present and the past, as delineated in *Honestatis decus iam mutatur*, but will welcome his jeremiad over the decay of morals and manners, and the curse of *ebria modernitas*, apparently already at work in the sixteenth century. ¶ The songs on school-life are spirited, humorous, and merry, containing useful advice, warnings, and salutary maxims, as applicable to a Winchester, Eton, or Harrow boy in the twentieth, as to a student

at Åbo in Finland in the sixteenth, century. For the happiness of school days, read *O scholares voce pares*. For school boys' faults, turn to *Castitatis speculum*. If there be any lads unable to read music or to scan Latin verse, who *Vix sciunt G, Vt, A, RE | Nec MVSA declinare*, let them peruse *Scholares conuenite*. For high ideals, see *O Scholares discite, Schola morum floruit*, or *Disciplinæ filius*. Few boys will fail to appreciate such lines as these 'Felix ludus | in quo nudus | scholaris verberibus | non succumbit | nec decumbit | magistriliuoribus': or this 'Taurum domat rusticus | ictu, fuste, restibus, | puerum Scholasticus | verbis et verberibus.'

¶ Englishmen will read with especial interest and pride the historical Cantio *Ramus virens oliuarum*, for it recounts the life and death of the English St. Henry, Priest of York, afterwards Archbishop of Upsala, the Apostle of Finland, and Martyr, A.D. 1157. ¶ Two songs of spring-tide bring the collection (1582) to a close. ¶ The tunes to which the words are wedded are worthy of them. ¶ The whole book is possessed of a healthy tone, of a religious, chivalrous spirit, with an elevating civilizing influence, and is interesting if only because it sets forth the then accepted standard of all that was good, noble, and beautiful in ordinary daily life.

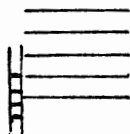
¶ For reasons already given on p. x of this Preface, most of the Melodies in the earlier part of this present Work (1910) have been transposed. But in the SUPPLEMENTVM (with the exception of Nos. LIII, LV, and LXXIII), all are reproduced in their original Clefs. The same remark applies to Nos. II, XII, XIII, and XLVIII.

¶ Nine Clefs were employed in *PLÆ CANTIONES* (1582):

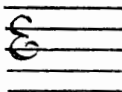
- (i) The Bass Clef (F on the fourth line). This was the Clef of Nos. IV, XII, XIII, XIV, XXIX, XLVIII, and LXI. 
- (ii) The Barytone Clef (F on the third line). In this Clef were written Nos. I, V, X, XI, XII, XVI, XXII, XXIII, XXVIII, XXXII, XXXIII, XXXVII, XL, XLV, XLVI, XLIX, L, LVIII, LIX, LX, LXIV, LXVI, LXVII, LXXIV, LXXVI. 
- (iii) The Contra-tenor Clef (C on the top line). The above was employed in the following instances: Nos. XXVI, XXXV, XXXVIII, XLIII, LV, LXII, LXVI, and LXVII. 
- (iv) The Tenor Clef (C on the fourth line). The above claims the under-named *Cantiones*: Nos. VI, VIII, IX, XVII, XVIII, XIX, XX, XXI, XXV, XXVII, XXX, XXXI, XXXIV, XXXIX, XLI, XLIV, XLVII, LIII, LVI, LVII, LVIII, LIX, LX, LXIII, LXV, LXVIII, LXIX, LXX, LXXII, LXXIII, LXXV, and LXXVII. 
- (v) The Alto Clef (C on the middle line). This is the Clef of Nos. III, VII, XIV, XV, XXXV, LII, LVIII, LXI, LXXI, LXXIV, LXXVI, and LXXVIII. 
- (vi) The Mezzo-Soprano Clef (C on the second line). This is found in Nos. XXIV, LIX, and LX. 



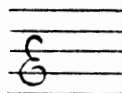
- (vii) The Soprano Clef (C on the first line). Nos. LI and LXI.



- (viii) The Low Treble Clef (G on the middle line). Nos. XIV and LIV.



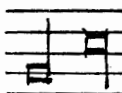
- (ix) The Treble Clef (G on the second line). Nos. II and LXXIII.



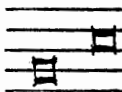
¶ In Grove's 'Dictionary of Music and Musicians' (1907), Vol. III, p. 405, Mr. W. S. Rockstro remarks that the Contra-Tenor Clef (No. iv) was 'very rarely used after about the middle of the sixteenth century.' It will be noticed that Nos. vii and viii are, practically, one and the same Clef.

¶ The SIMPLE NOTES employed are these:<sup>1</sup>

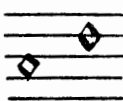
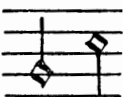
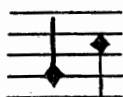

- (a) The Long . . . . .



- (b) The Breve . . . . .



<sup>1</sup> For full information as to the art of expressing musical ideas and musical sounds in writing, the student is referred to Grove's 'Dictionary of Music and Musicians' (1907), Vol. III, pp. 392-407; the article on *Notation*.

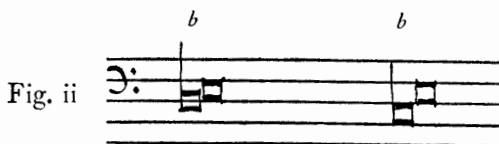
- (c) The Semibreve . . . . . 
- (d) The Minim . . . . . 
- (e) The Crotchet . . . . . 
- (f) The Quaver . . . . . 

¶ The COMPOUND NOTES employed are these:

- (a) The descending 'ligature' (the relic of the Plainfong 'clivis'):

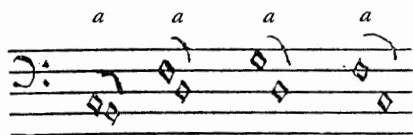


- (b) The ascending 'ligature' (the relic of the Plainfong 'podatus'):

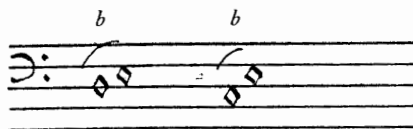


It is most necessary to understand the law of the 'ligature,' *i.e.*, of the 'bound,' 'tied,' or 'flurred' double-notes. (N.B.—*In a ligature, whether ascending or descending, which bears a rising tail on its left side, the notes are Semibreves.*)

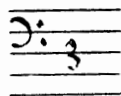
Thus the notes marked *a* in Fig. i are to be reckoned, in modern music, severally, as Semibreves:



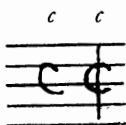
The notes marked *b* in Fig. ii are to be reckoned, in modern music, severally, as Semibreves:



¶ As in modern music, 3 at the beginning of a staff stands for Triple or Perfect Time.



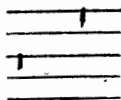
¶ The signs at *c, c*, stand for Imperfect Time. Though **C** is now considered to be the short for Common Time, it originally signified that the Triple, *i.e.*, the Perfect Time (often marked with a circle, denoting perfection, as at *d*, or with a circle pierced with an upright bar as at *e*) was broken and imperfect.<sup>1</sup>



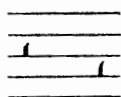
<sup>1</sup> 'Wichtig ist die historische Thatfache: daß wir bis ins 14. Jahrhundert hinein keine Spur eines Zweitheiligen Taktes finden,

The  $\text{h}$  is used occasionally: the  $\#$ , and the  $\text{h}$ , never.

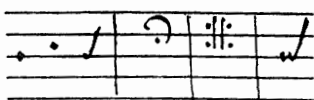
The rest below the line signifies the Semi-  
breve Rest;



The rest on the line, the Minim Rest.



Of the Dot, the Pause, the  
small double Bar, and the  
Guide at the end of the  
line, nothing need be said.



¶ In the time of *PIÆ CANTIONES*, 1582, the custom was to consider the Long, the Breve, and the Semibreve, when perfect, each equal to three notes of the next lesser denomination, and when imperfect, to two only: but notes shorter than the Semibreve were always imperfect. Thus, in triple time, if two Breves came in succession the first\* is considered as a dotted note, and equal to



or - tu le - ta - bun - do. (P.C. xxv.)

three Semibreves. But as a guide to the right interpretation of the tunes in *PIÆ CANTIONES*, it is to be observed (i) that the melodies, though not hampered by bars, are strictly metrical, and if the value of the various

sondern bloß das tempus perfectum (Tripel Takt).—F. M. Böhme, Pref., p. liv, 'Alt deutsches Lied.'

notes employed be remembered, and if only the above important rule as to the use of the ligature be observed, there need be no difficulty in reading these *Cantiones* at sight.

¶ No bars are employed, except at the final clofe at the end of each *Cantio*.

¶ Concerning the METRES. *PLÆ CANTIONES* gives us a pleasing variety. Here, in more senses than one, is no 'common measure.' It would be possible, but an unprofitable task, to analyze the metres of each of these sacred or secular songs, and to call them by their technical names. Suffice it to state, in general, that the principal feet, of which these verses are composed, are a mixture of iambus, trochee, and spondee. The writers, as a rule, dispensed with the old anapæst, dactyl, and amphibrach, or left them to be adopted by later generations. *PLÆ CANTIONES* abounds in trochaic, or feminine endings, and double rimes. If not formed on the lines of the Minnesinger, or with *Stollen* and *Abgesang*, many of the *Cantiones* end with some graceful and telling chorus or refrain. Examples of this are *Angelus emittitur*, *Ave Maris stella diuinitatis cella*, *Ecce nouum gaudium*, *Disciplinæ filius*, *Scribere proposui*. The stanzas range in length from two to fourteen lines. The sequences, such as *Pfallat fidelis concio* and *Autor humani generis* naturally alter their rhythm and metre repeatedly.

¶ Of the HARMONIES. Twelve settings in all: *Cantiones* (A) *duarum*, (B) *trium*, (C) *quattuor uocum*. There are eight two-part settings; two arranged for three voices; and two for a quartet. They are as follows:

(A) For Two Voices.

1. *Paranymphus adiens*.
2. *Ad cantus leticie* (in rondo form).
3. *Puer natus in Bethlehem* (the chief melody in the bass).

4. *Jucundare iugiter.*
5. *Parce Virgo (Parce Christe).*
6. *Ieremiæ prophetæ.*
7. *Regimen scholarium.*
8. *Zachæus arboris.*

(B) For Three Voices.

9. *Ætas carmen melodice.*
10. *Cedit hyems eminus* (the melody in the bass, but gradually superseded by the tenor; see No. LIX).

(c) For Four Voices.

11. *Gaudete, gaudete Christus est natus.*
12. *Iesu dulcis memoria.*

¶ Of the TONALITY. In several instances it is difficult to decide whether the melodies are to be ascribed to the ancient Lydian mode, the fifth, or to the Ionian, the thirteenth, the modern major scale, commonly known as *il modo lasivo*, whose star was even then in the ascendant. But in most cases, it is easy to determine the tonality of each of the PIÆ CANTIONES. About two and twenty fulfil the requirements of the 'grave' Dorian, or first Gregorian mode. Five or six belong to the 'sedate' Hypo-dorian, *i.e.*, to the second tone. About fourteen may be attributed to the 'mythic' Phrygian third mode, or to the 'harmonious' Hypo-phrygian. Two or three belong to the Mixo-lydian, the seventh tone (*tonus angelicus* or *tonus iuvenum*) but apparently only one to the 'perfect' Hypo-mixo-lydian, the eighth tone (or *tonus sapientum*). ¶ Herein lies the secret of the strength, the charm, the freshness, the perpetual youth, the vitality, the indescribable beauty of these old-world airs. The great difference between this venerable music and that of a later date is to be

accounted for by the peculiarity of the scales, *i.e.*, the modes in which the various melodies were written. Whereas modern composers are commonly content with two modes only, the major and the minor, the former when they desire to be merry, and the latter when melancholy,<sup>1</sup> in earlier times musicians employed one or other of at least eight different scales, each being distinguished, like the major and minor of our own days, by the position of the semi-tones. These ancient scales were not limited to Church music; but many of the finest English, Scottish, Irish, Welsh, French, German, Scandinavian and other national secular melodies, folk and school songs, fulfilled the laws of these old scales or *maneria*, and derived their peculiar strength and character from the peculiar position of the tones and semi-tones in the modes to which they belong. Though the beauty of the delightful airs in *PIÆ CANTIONES* will be admitted on all sides, and though they are considered by competent musicians masterpieces of pure flowing melody, and wonderfully fine specimens of rhythm, nothing appears to be known concerning their composers.

¶ Several of the Melodies contained in this Collection, though not necessarily taken from it, have in bygone ages attracted the attention of many of the most eminent musicians of Europe. For instance, J. Walther, S. Calvifius, M. Prætorius, J. H. Schein, S. Scheidt, J. Crüger, D. Buxtehude, F. W. Zachau, J. Pachelbel, J. G. Walther, and last, but not least, J. S. Bach, were in their several generations fully aware of the beauty of *In dulci iubilo*, *Puer natus in Bethlehem*, *Dies est leticie*, *Resonet in laudibus*, *Iesus Christus nostra salus*, *Cedit*

<sup>1</sup> To prove the absurdity of this idea, be it remembered that Handel wrote his mournful 'Dead March in Saul' in the key of C major, but his merry 'O ruddier than the cherry' in G minor.

*hyems eminus*, etc., and have left us many exquisite settings of these Carols, treated in various ways, reverently and lovingly handled, and harmonized, for the most part, with marvellous skill. In the Explanatory Notes, at the end of this Volume, an attempt has been made to give references (though, by no means, exhaustive ones) to some of the principal Choral and Song Books, Organ and Choral-prelude Works, of the Great Masters of the sixteenth, seventeenth, and eighteenth centuries, wherein any of the PIÆ CANTIONES Melodies are to be found, whether in vocal or instrumental arrangement. Reference is also given to some more recent Collections of Carols and Hymns. ¶ For the rest, it is much to Petri's credit that he had the will and the good taste to print, without any desire to modernize, these Melodies (many of which were of considerable antiquity even in 1582); much to his honour, that he rescued from oblivion, and handed down to posterity so valuable a Treasury of Medieval Sacred and Secular Song.

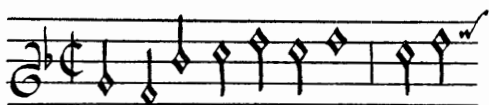
¶ A word of gratitude is due to Mr. Athelstan Riley, the Rev. W. H. Frere, Mr. H. B. Collins, and the late Mr. J. F. H. Woodward, for help in the preparation of this Preface; to the Rev. R. P. Ellis, for reading some of the proofs; to Miss G. B. Jacobi, of Göteborg, for translating several pages of T. Norlind's 'Swensk Historia'; to Mr. C. T. Jacobi, of the Chiswick Press, for sparing no pains over the production of this book; to Mr. E. Fowles, for photographing the old picture on p. 247; and, lastly, to Mr. G. F. Barwick, Superintendent of the British Museum Reading Room, as well as to other officials of that Library, for their usual courtesy in giving the Editor every facility to obtain the material necessary for the furtherance of this work.



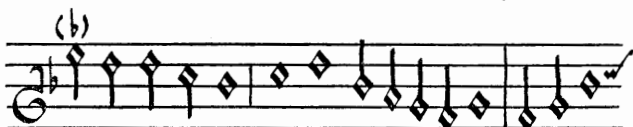
# CANTIONES DE NATIVITATE

*Domini & Salvatoris nostri  
Iesu Christi*

I



N-ge-lus e-mit-ti-tur, *A-VE*



dul-ce pro-mi-tur, fe-men De-i fe-ri-tur, I-gi-tur



por - ta cœ-li pan-di-tur.

Vim Natura patitur, Filius concipitur,  
Virgo non corrumpitur, Igitur &c.

Grex in nocte pascitur, Cœli lumen funditur,  
Laus in altis canitur, Igitur &c.

Gaudium prædicatur, Pax quoq; promittitur,  
Bonis tamen traditur, Igitur &c.

Nouum sydus oritur, mortis umbra tollitur,  
Mundi salus gignitur, Igitur &c.

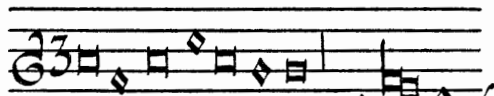
Diligendus proditur, nil culpandus moritur,  
Non vincendus capitur, Igitur &c.

Cruci vita figitur, infernus destruitur,  
Captiuitas tollitur, Igitur &c.

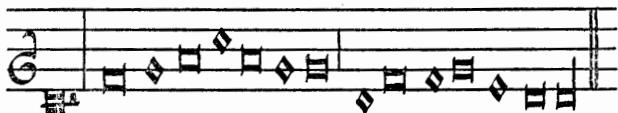
Adam nexu soluitur, mors orco deprimitur,  
Caput hostis teritur, Igitur &c.

Argumentis igitur in his Christus fistitur,  
Morti sic excluditur. Igitur &c.

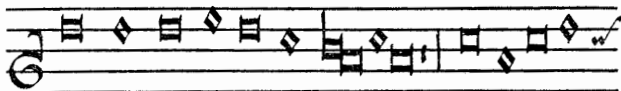
## II



Er-bū ca-ro fa-ctū est de vir-gi-

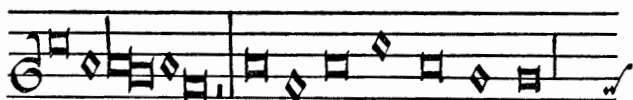


ne, Ver-bū ca-ro fa-ctū est de vir-gi-ne Ma-ri-a.

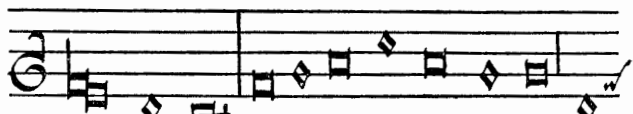


IN hoc an-ni cir-cu-lo

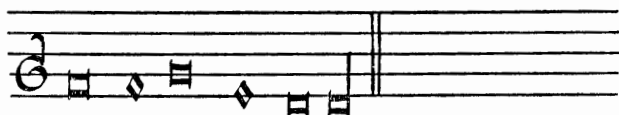
vi-ta da-tur



fe-cu-lo: na-to no-bis par-uu-lo de



vir - gi - ne: na - to no - bis par - uu - lo de



vir - gi - ne Ma - ri - a.

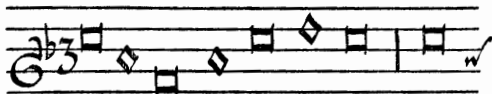
O beata fœmina cuius ventris gloria  
Mundi lauat crimina: de virgine Maria.

Stella solem protulit, sol salutem contulit,  
Carnem veram abstulit de virgine Maria.

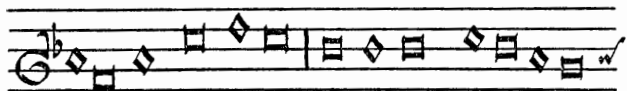
Fons de suo riuulo nascitur pro populo,  
Quem tulit de vinculo: de virgine Maria.

Laus, honor, virtus, Domino Deo Patri & Filio,  
Sancto simul Paracleto: de virgine Maria.

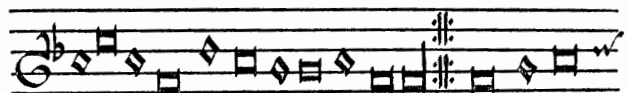
## III



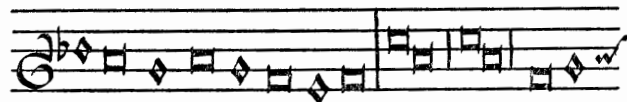
E - so - net in lau - di - bus cum  
 Chri - stus na - tus ho - di - e ex  
 Pu - e - ri con - ci - ni - te, na -  
 Si - on lau - da Do - mi - num Sal -



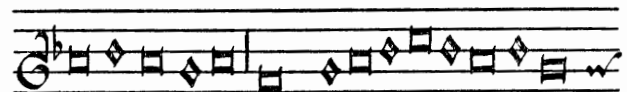
iu - cun - dis plau - si - bus Si - on cum fi - de - li - bus,  
 Ma - ri - a vir - gi - ne sine vi - ri - li se - mi - ne  
 to re - gi p̄sal - li - te, vo - ce pi - a di - ci - te  
 ua - to - rem ho - mi - nū, pur - ga - to - rem cri - mi - nū



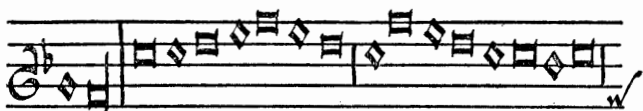
Ap - pa - ru - it quē ge - nu - it Ma - ri - a. Sunt im - ple -



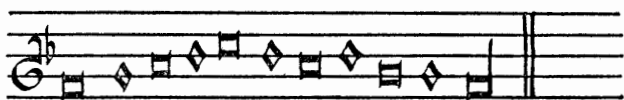
ta quæ præ - di - xit Ga - bri - el. E - ya, E - ya, vir - go



De - um ge - nu - it, quem di - ui - na vo - lu - it cle - men -



ti-a. Ho-di-e ap-pa-ru-it, ap-pa-ru-it in If-ra-el,

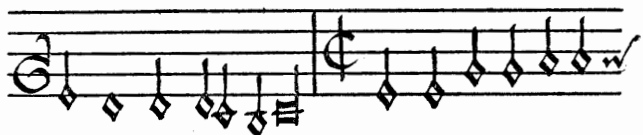


Ex Ma-ri-a vir-gi-ne est na-tus Rex.

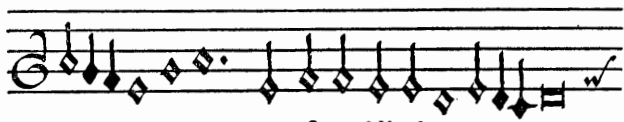
IV



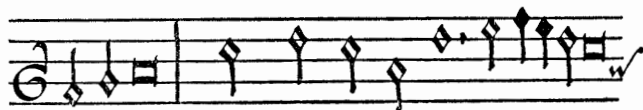
Sal-lat fcho - la - rum con-ci-o.



in hoc con - ui - ui-o, Sed Ma-ri-æ Fi-li-



o non fit o-bli-ui-o



Nam is dat fo-la-ti-a, fua



fu - a bo - na gra - ti-



a, ftu - den - ti - bus in tri - ui - o.

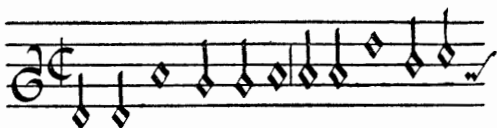
Extinxit ignem sceleris hic dator gratiæ,  
Extans fructus fœderis, in orbis acie,  
Per quem regnant reguli, super orbem seculi,  
Cuncti in terræ facie.

Totius orci fœuiit fœui potentia,  
Dum puella genuit Dei clementia,  
Mundus quidem aruit, sed iam virens claruit,  
Et eius simul entia.

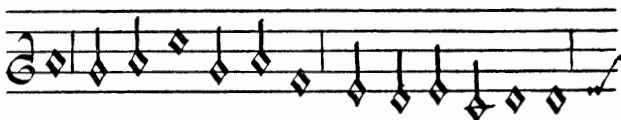
Respexit nos diluculo qui ardet fulmine,  
Caritatis oculo à cœli culmine,  
Venit huc vt solueret, quos æstus inuolueret,  
Christus suo fulcimine.

Conemur ergo lilij hunc florem legere,  
Vt nos partus filij possit protegere,  
Hunc omnis felicitas oret et clericitas,  
Vt det nos secum regere.

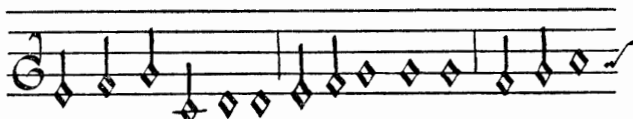
Certatim laudes concinent cœli palatio,  
Christo Iesu iubilent, quos regit ratio,  
Hunc omnis deificè collaudet mirificè,  
Triplata vitæ statio.



Er-so-nent ho-di-e vo-ces pu-e-ru-



læ lau-dan-tes iu-cun-dè qui no-bis est na-tus,



sum-mo De-o da-tus, & de vir- vir- vir-, & de vir-



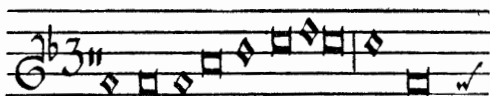
vir-, & de vir-gi-ne - o ven-tre pro-cre - a - tus.

In mundo nascitur, pannis inuoluitur,  
Præsepi ponitur stabulo brutorum,  
Rector supernorū, perdidit spolia princeps infernorum.

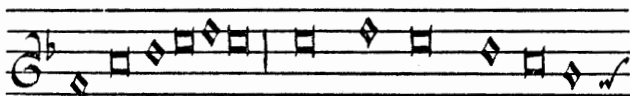
Magi tres venerunt, paruulum inquirunt,  
Stellulam sequendo, ipsum adorando,  
Aurum, thus & myrrham ei offerendo.

Omnes clericuli, pariter pueri  
Cantent vt angeli, aduenisti mundo,  
Laudes tibi fundo. Ideo gloria in excelsis Deo.

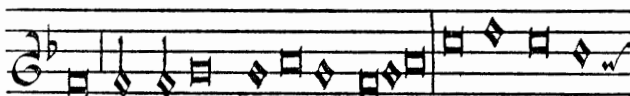
## VI



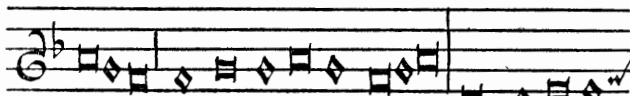
N dul-ci iu - bi - lo, Nu siung-



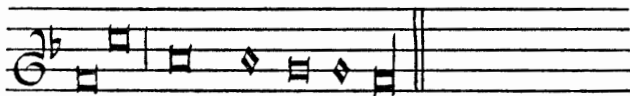
ge wij i - o i - o/ Then all tingh för öf för-



mo lig-ger in præ-se-pi - o, Och som So-len



skij-ner/ ma-tris in gre-mi-o: Alpha es &



ω, Al - pha es & ω.

O Iesu parvule för tigh är migh so we/  
 Tröst migh i mitt sinne O puer optime,  
 Vätt migh tin godheet sinne O princeps gloriæ,  
 Trahe me post te, trahe me post te.



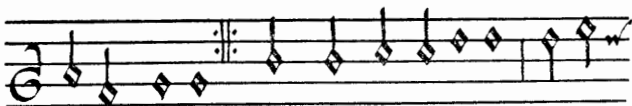
O Patris charitas, O Nati lenitas,  
 Wij wore plat förderffuadh per noſtra crimina,  
 Nu haſſuer hā oß förwarffuadh cœlorū gaudia,  
 Eya wore wij thär/ Eya wore wij thär.

Vbi ſunt gaudia Ther ſuinger man/ Eya,  
 Hwar Englanar ſiunga noua cantica,  
 Och ſielanar ſpringa in regis curia,  
 Eya wore wij thär/ Eya wore wij thär.

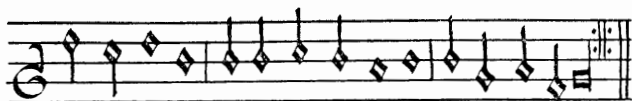
VII



C - ce no-uum gau-di-um, ec - ce  
 Vir-go pa- rit fi - li-um quæ non



no-uum mi-rū, Quæ non no-uit vi-rum, fed vt  
 no- uit vi-rū, Ec - ce quod na-tu - ra mu-tat



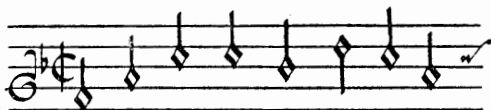
py-rus py-rū, gle-ba fert pa-py-rū flo-rens li-li-um.  
 fu - a iu-ra, vir-go pa-rit pu-ra De- i fi-li-um.

Mundum Deus flebilem cernens in ruina,  
 Rosam delectabilem produxit de spina,

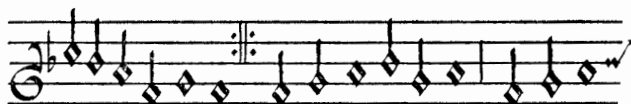
Produxit de spina, natum de regina,  
Qui & medicina, salus gentium. Ecce quod, &c.

Nequiuit diuinitas plus humiliari,  
Nec nostra carnalitas magis exaltari,  
Magis exaltari, Deo coæquari,  
Cælo collocari, per coniugium. Ecce quod, &c.

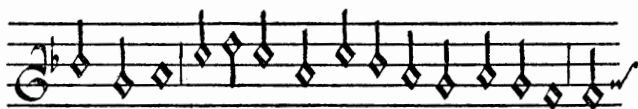
VIII



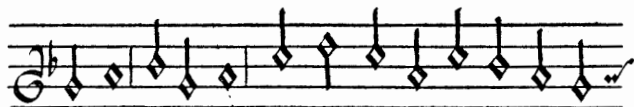
M - nis mun - dus iu - cun - de - tur  
Ca - sta ma - ter quæ con - ce - pit



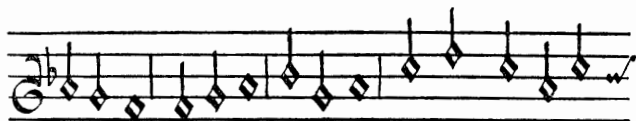
na - to sal - ua - to - re,  
Ga - bri - e - lis o - re, fyn - ce - ris vo - ci - bus, fyn - ce - ris



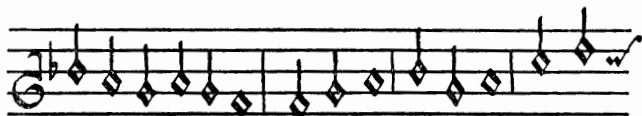
men - ti - bus ex - ul - te - mus & læ - te - mur ho - di - e, ho -



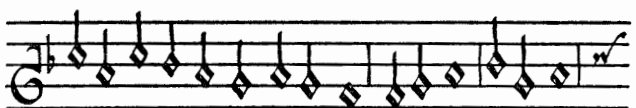
di - e, ho - di - e, Chri - ftus na - tus ex Ma - ri - a



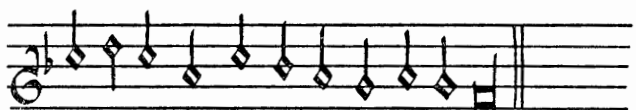
vir-gi-ne, vir-gi-ne, vir-gi-ne, Chri-stus na-tus ex



Ma-ri-a vir-gi-ne, gau-de-te, gau-de-te, gau-de-

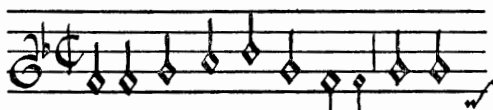


a-mus & læ-te-mur i-ta-que, i-ta-que, i-ta-que,

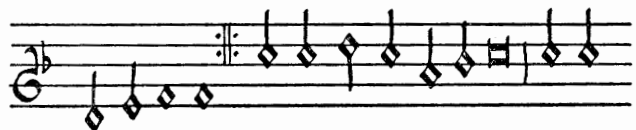


gau-de-a-mus & læ-te-mur i-ta-que.

IX



I-es est læ-ti-ci-æ in or-  
Nam pro-ces-sit ho-di-e de ven-tre



tu re-ga-li,  
vir-gi-na-li,

Pu-er ad-mi-ra-bi-lis, to-tus

delectabilis



Orto Dei filio virgine de pura,  
Ut rosa de lilio, stupefcit natura,  
Quem parit iuuençula, natum ante fecula,  
Creatorem rerum,  
Quòd vber munditiæ dat lac pudicitæ  
Antiquo dierum.

Mater hæc eft filia, pater hic eft natus,  
Quis audiuit talia, Deus homo natus,  
Seruus eft & dominus, qui ubiq; cominus  
necit comprehendit,  
Præfens eft & eminus, ftupor eius geminus,  
nequit apprehendi.

In obscuro nascitur, illustrator folis,  
Stabulo reponitur, princeps terræ molis.  
Fasciatur dextera quæ affixit fydera,  
Et cœlos ascendit,  
Concrepat vagitibus, qui tonat in nubibus,  
Ac fulgur accendit.

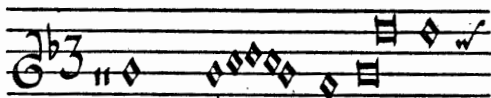
Angelus pastoribus, iuxta suum gregem  
Nocte vigilantibus, natum cœli regem  
Nunciat cum gaudio, iacentem in præsepio,  
Infantem pannosum,  
Angelorum Dominum, & præ natis hominum  
Forma speciosum.

Ut vitrum non læditur, sole penetrante,  
Sic illæsa creditur, post partum & ante:  
Felix hæc puerpera cuius casta viscera  
Deum genuerunt,  
Et beata vbera in ætate tenera  
Christum lactauerunt.

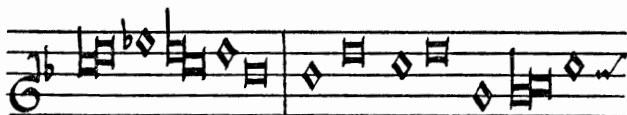
Mundus dum describitur, virgo prægnans ibat,  
In Bethlehem dum nascitur puer qui nos cibatur,  
In cœlorum curia canebatur gloria  
Nouæ dignitatis.  
Deus in sublimibus det pacem hominibus  
Bonæ voluntatis.

Christe qui nos proprijs manibus fecisti,  
Et pro nobis omnibus nasci voluisti,  
Te deuotè petimus, laxa quod peccauimus,  
Ne nos interire  
Post mortem nos miseros, ne simul ad inferos  
Patiaris ire.

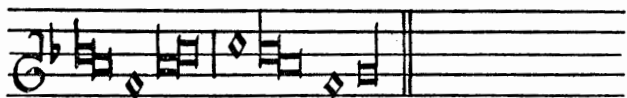
## X



On - gau - de - at tur-



ba fi - de - li - um, Vir - go ma - ter pe - pe - rit



fi - li - um in Beth - le - hem.

Ad pastores descendit angelus,  
Dicens eis: natus est Dominus in Bethlehem.

Loquebantur pastores inuicem,  
Transeamus ad nouum hominem in Bethlehem.

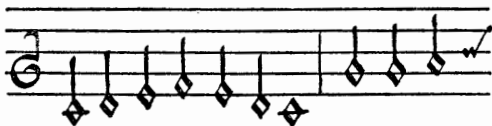
Ad præsepe stant bos & asinus,  
Cognouerunt quis esset Dominus in Bethlehem.

In octaua dum circumciditur,  
Nomen ei Iesus imponitur in Bethlehem.

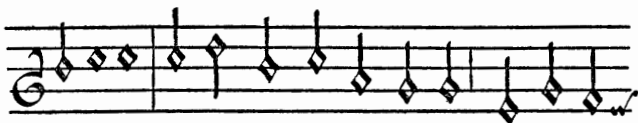
Trini trino trina dant munera,  
Regi regum fugenti vbera in Bethlehem.

Collyridas simul cum nectare  
Benedicat Christus Rex gloriæ in Bethlehem.

XI



V - er no - bis naf - ci - tur Rec - tor an -



ge - lo - rū, In hoc mun - do pan - di - tur Do - mi - nus



Do - mi - no - rum, Do - mi - nus Do - mi - no - rum.

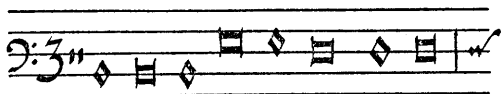
In præsepe positum Sub fœno asinorum  
Cognouerunt Dominum Christum Regem cœlorum.

Hunc Herodes timuit Magno cum tremore,  
In infantes irruit Hos cædens in furore.

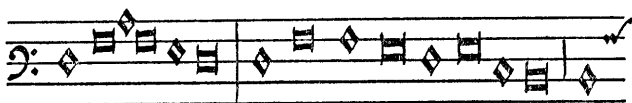
Qui natus ex Maria Diè hodierna  
Duc nos tua gratia Ad gaudia superna.

Te saluator  $\alpha$   $\&$   $\omega$  Cantemus in choro,  
Cantemus in organo, Benedicamus Domino.

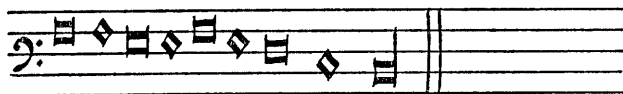
XII  
TENOR



V - er na - tus in Beth-le - hem,



in Beth-le-hem, Un-de gau-det Ie-ru-fa-lem, Al-

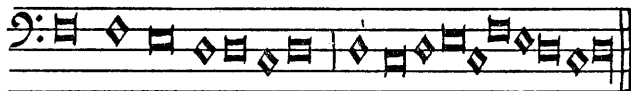


le - lui - a.

BASSUS



PV - er na - tus in Beth-le-hem, in Beth-le-hem, Un-



de gau-det Ie-ru-fa-lem, Al-le - lui - a.



Affumfit carnem hominis  
Verbum Patris altissimi, Alleluia.

Per Gabrielis nuncium  
Virgo concepit filium, Alleluia.

De matre natus virgine  
Sine virili femine, Alleluia.

Sine serpentis vulnere  
De nostro venit fanguine, Alleluia.

In carne nobis fimilis,  
Peccato sed diffimilis, Alleluia.

Tanquam sponfus de thalamo  
Proceffit matris vtero, Alleluia.

Hic iacet in præsepio  
Qui regnat sine termino, Alleluia.

Cognouit bos & asinus  
Quòd puer erat Dominus, Alleluia.

Et angelus pastoribus  
Reuelat quis fit Dominus, Alleluia.

Magi de longè veniunt,  
Aurum, thus, myrrham offerunt, Alleluia.

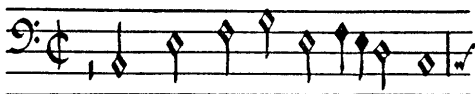
Intrantes domum inuicem  
Natum falutant hominem, Alleluia.

In hoc natali gaudio  
Benedicamus Domino, Alleluia.

Laudetur sancta Trinitas,  
Deo dicamus gratias, Alleluia.

## XIII

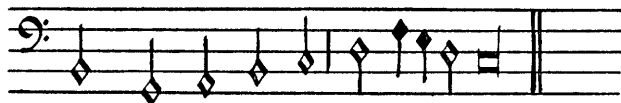
## PRIMA VOX



D can-tus læ - ti - ci - æ  
 Na - tus est E - ma - nu - el,  
 Er - go nos cum gau - di - o,

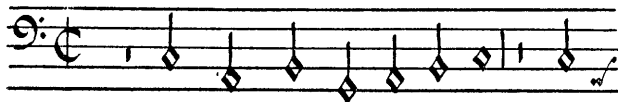


nos in - ui - tat ho - di - e spes &  
 quod præ di - xit Ga - bri - el, vn - de  
 no - fra si - mul con - ci - o be - ne -

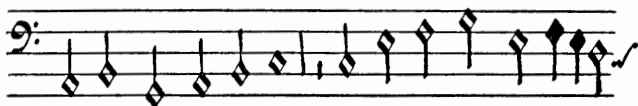


a - mor pa - tri - æ cœ - le - ftis.  
 San - ctus Da - ni - el est te - ftis.  
 di - cat Do - mi - no iu - bi - lo.

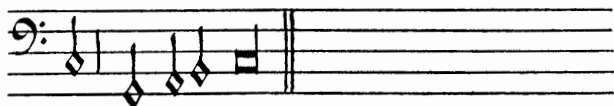
## ALTERA VOX



Ad can - tus læ - ti - ci - æ nos  
 Na - tus est E - ma - nu - el, quod  
 Er - go nos cum gau - di - o, no -  
 inuitat



in - ui - tat ho - di - e spes & a - mor pa - tri -  
præ di - xit Ga - bri - el, un - de San - ctus Da - ni -  
fra si - mul con - ci - o be - ne - di - cat Do - mi -



æ cœ - le - ftis.  
el est te - ftis.  
no iu - bi - lo.

## XIV



Au-de-te, gau-de-te, Chri-stus

est na-tus ex Ma-ri-a vir-gi-ne, gau-de-te.

Tempus adest gratiæ, hoc quod optabamus,  
Carmina leticiæ devotè reddamus.

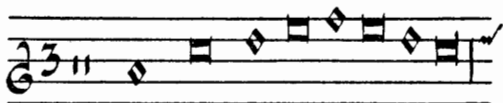
Deus homo factus est, Natura mirante,  
Mundus renovatus est à Christo regnante.

Ezechielis porta clausa pertranfitur,  
Unde lux est orta, salus inuenitur.

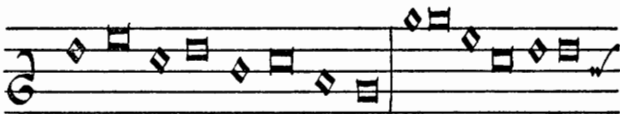
Ergo nostra concio psallat iam in lustro,  
Benedicat Domino, salus Regi nostro.

DE RESVRRECTIONE  
DOMINI NO-  
STRI IESV  
CHRISTI

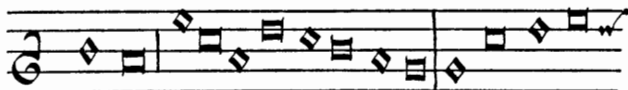
XV



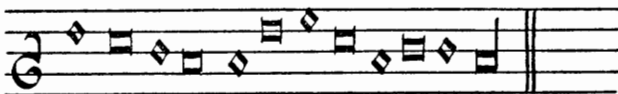
Hri-ftus pro no-bis paf-fus est,



Et im-mo-la-tus ag-nus est, Ef-fu-fo fu-o fan-



gui-ne in ip-fa cru-cis ar-bo-re, Et mor-tu-us

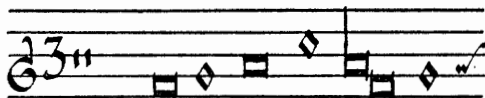


im-pe-ri-um de-ui-cit Di-a-bo-li-cum.

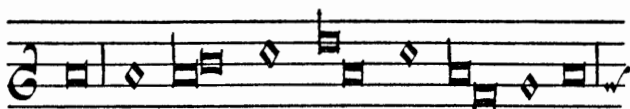
Nā refurgēs ex mortuis, victor redit ex inferis,  
 Deleuit et chyrographum, nobis quod est contrariū,  
 Exspoliato Sathana, reclusa cœli ianua.

Habemus ergo liberum iam nos ad Patrē aditū,  
 Per Christum Dei filium, pro nobis morti traditū,  
 Alleluia, Alleluia, Benedicamus Domino.

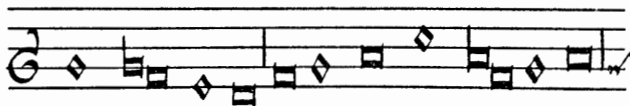
XVI



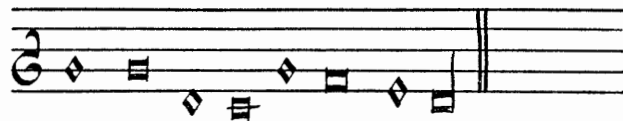
E - fus hu - ma - ni ge - ne -



ris ex mem - bris na - tus te - ne - ris



vir - gi - ne - is fa - ctus est fal - ua - ti - o,



psal - lat fi - de - lis con - ci - o.

O uis gaudet deperdita, & fanitati reddita,  
 Vitæ data.  
 Spreta vi Pythonica, exulta plebs Catholica.

H amum appendit cœlicum, qui fructum tulit deicum,  
 Magnificum,  
 Vincens inferni principem, pendens ad crucis stipitem.

A spexit nos Sophia exclusos Hierarchia,  
 Mundi via,  
 Emisit nobis Filium, laudemus cœli lilium.

N omen Iesu gloriosum, & verbū Dei generosū  
 In seculum,  
 Cuius amara passio est mitis consolatio.

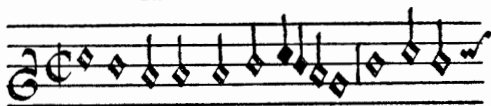
N ostris da Patrem luminum culpīs fore propitium  
 Atque pium,  
 Ne terreat supplicium, dele peccantis vitium.

E misti tuo sanguine à Stygis nos voragine  
 Et scelere,  
 Matris piæ hortamine flentem naturam respice.

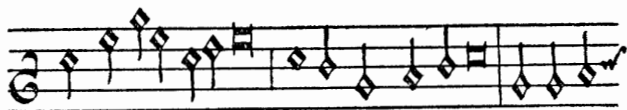
S ancto fit laus Paracleto cum Patre simul Filio,  
 Præ gaudio,  
 Septem dona Spiritus nobis redde diuinitus.

ACROSTICON, JOHANNES.

XVII

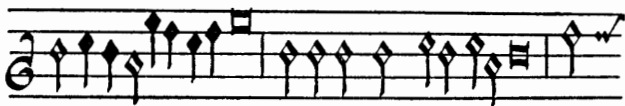


E-dit hy-ems e-mi-nus, fur-re-xit

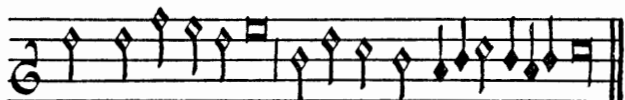


Chri-ftus Do-mi-nus, tu-lit-que gau-di-a: val-lis no-

stra



stra flo - ru - it, re - ui - uif - cunt a - ri - da, post -

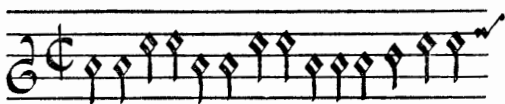


quam ver in - te - pu - it, re - ca - les - cunt fri - gi - da.

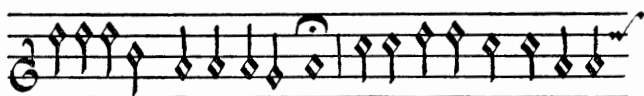
Pastor, qui pro ouibus ducendis ab erroribus  
Ponebat animam,  
Libens ferre voluit crucis pœnam maximam,  
Solut quæ non rapuit, per mortem turpissimam.  
Vidit & condoluit quod ovis vna defuit  
Errans per deuium,  
In deserto deferit magnam gregem ouium,  
Abit, quærit, reperit errantem per deuium.  
Magna miseratio, quam reduxit de deuo  
Imponit humeris.  
Non est dolor similis dolori quem pateris,  
Iesu, qui sic humilis factus es præ cæteris.  
Mortis nexu diruto, Dracone furgens obruto  
Deprædans inferos,  
Pharaonis impio captiuos & miseros  
Ducens ab imperio, choros usque superos.



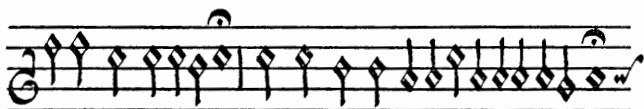
XVIII



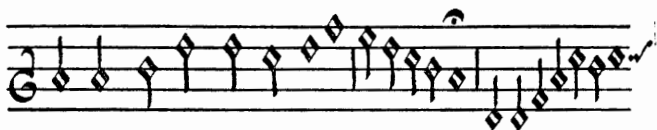
V-



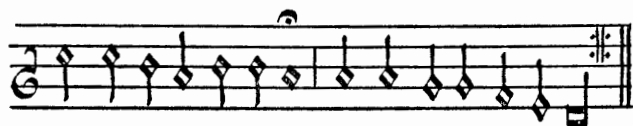
cun-da - re, ij iu-



gi-ter plebs de-uo-ta de - bi-tis



Me-los ca-nens dul-ci-ter ij ij  
 Qui te tu-lit a-cri-ter ij ij



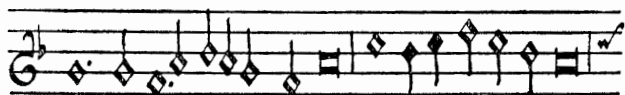
Chri-ſti Ie-su me-ri-tis, Chri-ſti Ie-su me-ri-tis.  
 vin-cu-lis ab in-ti-mis, vin-cu-lis ab in-ti-mis.

# DE TRINITATE

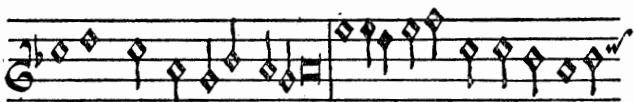
## XIX



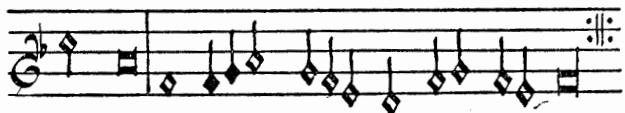
Ri - for-  
Est - ho-



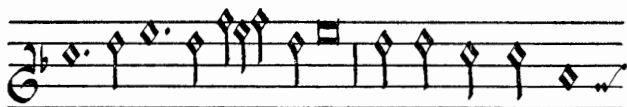
mis re-lu-cen - ti-a  
nor, vir-tus, glo - ri-a



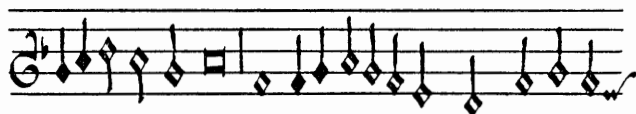
a-bun-dat in fo - li-o, lu - cis de-fi-ci-en-  
v- ni -for-mi ra - di-o, qui fu - pra re-rum en-



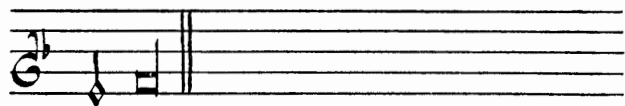
ti - a ca - rens ab i - ni - ti - o.  
ti - a lu - cet abs pri-mor - di - o.



Op-ti-ma sunt en - ti - a Op-ti-mam du - cen-



ti - a vi - tam in em-py -



re - o.

Hæc lux mirando lumine, mira triplex affuit,  
Seraphico in culmine, formulasque coluit,  
Cuncta quæ sunt sub tegmine polorum composuit,  
Potentias in homine de non ente statuit. Opt. &c.

O quàm Pater ingenitus excellens potentia,  
Patre procedit Filius diues sapientia,  
Ab utroque manat Spiritus prædulcis clementia,  
Hæ tres Personæ penitus, simplices essentia. Opt. &c.

Magnus Deus in opere, maior in Natura,  
Potens mira perficere patet in creatura,  
Qui polum sciuit pingere plasmabili pictura,  
Cuncta disponit pondere, numero et mensura. Opt. &c.

Autor descendit cœlitus in caritate pura,  
Occultans se diuinitus sub lilij claufura,  
Quidnam admirabilius quam virgo paritura?  
Quod Esaias penitus prospexit in figura. Opt. &c.

Sol vertitur zodiaco, gradiens in Geminis,  
Dum fol supremus thalamo iuuenescit virginis,  
Erupit fons cum balsamo cœlicæ dulcedinis,  
Rosa creuit de calamo in salutem hominis. Opt. &c.

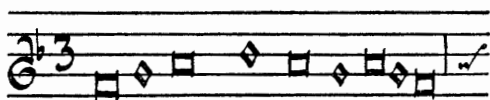
FECIT grande conuiuium amator castitatis,  
Suscipiens homagium nostræ fragilitatis,  
Qui carnis per supplicium nos redemit gratis,  
Laudemus Dei Filium cum angelis beatis.

R. Optima sunt entia  
Optimam ducentia  
Vitam in empyreo.

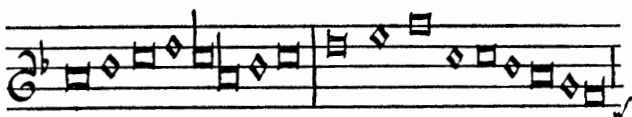
ACROSTICON, THOMAS FECIT.

# DE EUCHARISTIA

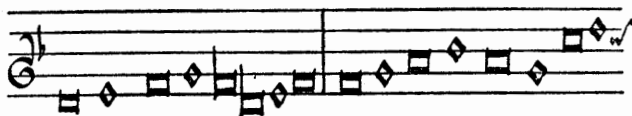
XX



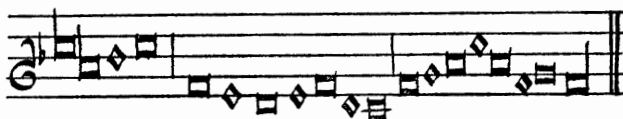
I - ui - num my - ste - ri - um



mo - dò de - cla - ra - tur, & mens in - fi - de - li - um



tu - mens e - xe - cra - tur, fir - ma spe cre - den - ti - um -



- - - - fi - des ro - bo - ra - - - - tur.

Panis primo cernitur, qui, dum conecratur,  
Christus tunc porrigitur, & sub pane datur,  
Quomodo efficitur Christus operatur.

Et vinum similiter cum sit benedictum  
Et tunc est veraciter sanguis Christi dictum:  
Credimus communiter verum est, non fictum.

Fides est summoperè credere in Deum,  
Panem sanctum edere & tractare eum,  
Iubet Christus fumere, Hoc est corpus meum.

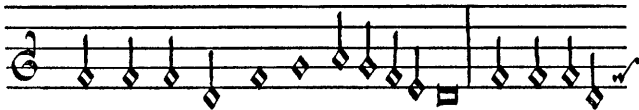
Nobis celebrantibus istud Sacramentum  
Et cunctis credentibus fiat nutrimentum :  
Iudæis negantibus fit in detrimentum.

Pater, Nate, Spiritus alium consolamen  
Det nobis propitius nostrum restauramen,  
Ut cum cœli ciuibus personemus, Amen.

XXI



E-fus Chri - stus no - stra fa - lus,



Quod re-cla-mat om-nis ma - lus, no-bis su-i



me-mo-ri - am de-dit in pa-nis ho - sti - am.

O quàm sanctus panis iste  
Quem tu præbes, Iesu Christe,  
Caro cibus, Sacramentum,  
Quo non est maius inuentum.

Hoc est donum sanctitatis  
Charitasque Deitatis,  
Virtus & Eucharistia,  
Communione gratia.

Aue deitatis forma,  
Dei unionis norma,  
In te quisque delectatur  
Qui in fide speculatur.

Non solus panis, sed Deus  
Homo, liberator meus,  
Qui in cruce pependisti  
Et in carne defecisti.

Non augetur consecratus,  
Nec consumtus fit mutatus,  
Nec diuisus in fractura,  
Plenus Deus in statura.

E sca digna Angelorum,  
Charitasque lux sanctorum,  
Lex moderna comprobauit  
Quod antiqua figurauit.

Salutare medicamen,  
Peccatorum releuamen,  
Pafce nos, a malis leua,  
Duc nos vbi lux longæua.

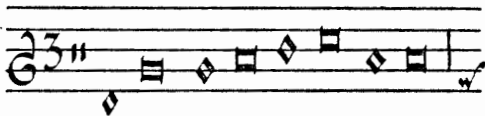
O quam magna tu fecisti  
Dum te, Christe, impressisti  
Panis et vini specie  
Obfantium in facie.

Caro cibus, sanguis potus,  
Manet tamen Christus totus,  
Huic fit laus & gloria  
In seculorum secula.

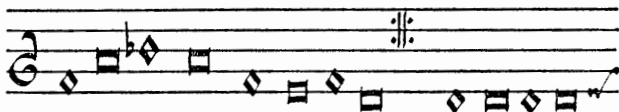
ACROSTICON, JOHANNES OC=Hus.

# CANTIO PRECVM

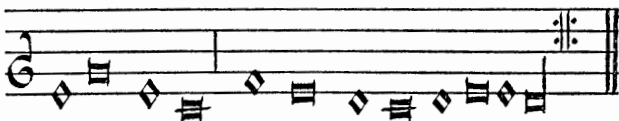
XXII



Rex cœ-lo-rum Do-mi-ne,  
Te de-pre-cor, ex-au-di me,



tu mun-di fa-ctor fa-bri-cæ, Nec te la-tent  
tu-o re-demp-tū san-gui-ne. Ab al-uo ma-



fæ-uif-fi-ma quæ com-mi-fi fla-gi-ti-a.  
tris ha-ctē-nus suc-cur-re Rex pro-pi-ti-us.

Tu es enim piissimus, qui de supernis sedibus  
Venisti me redimere: noli peccantem perdere.  
Quid proderit, si pereō, mihi tua redemptio?  
Certē foret vtilius, ne unquam essem genitus.

In domo quondam Simonis, tu incestæ mulieris  
Diluisti facinora, mira nimis clementia:  
Tu pius es hæretici misertus & Theophili,  
Quia conuersus doluit, summam mercedem habuit.



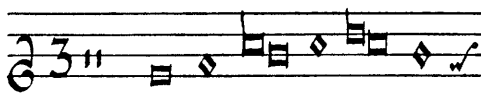
Memento, Rex magnifice, qui es dignatus dicere:  
Nolo peccantem perdere, sed conuertentem viuere:  
Peccator sum, non abnego, idcirco ad te clamito.  
Nā potens es dimittere quicquid peccaui, Domine.

O magnæ Rex potentæ, O pietatis vnice,  
Audi preces quas profero tibi pro me miserrimo:  
Quis nisi tu me audiat? quis præter te subueniat?  
Si non audis, ad alium non est recursus Dominum.

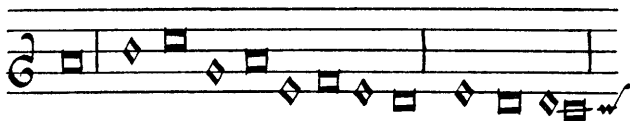
Sit tibi laus & gloria per cuncta, Iesu, secula,  
Qui misereris omnium ad te piè clamantium:  
Eadem laus mitissimo sit Patri cum Paraclito,  
Uni trinoque Domino qui regnat sine termino.

# DE BEATA VIRGINE MARIA

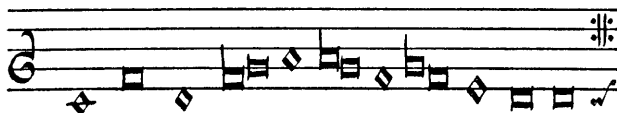
XXIII



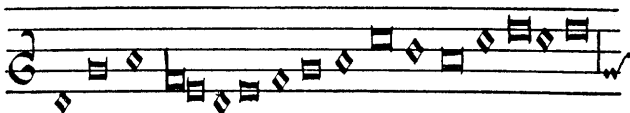
Ve, re - gi - na om - ni -  
Tu vir - tu - tis prin - ci - pi -



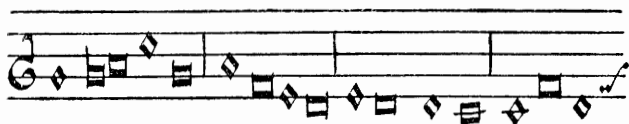
um, Ma - ri - a, sa - lus ho - mi - num cre - den - ti - ū,  
um, tu pau - pe - rum re - fu - gi - um, so - la - ti - ū,



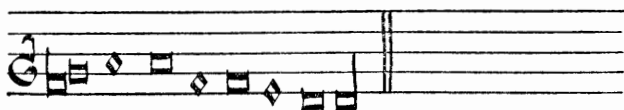
quæ pau - pe - res sal - ua - re vo - lu - i - sti.  
tu ve - rum lu - men mun - do con - tu - li - sti.



Te col - lau - dat ex - er - ci - tus cœ - le - stis An - ge - lo - rū



mag-ni-fi-cat, glo-ri-fi-cat & præ-di-cat, a-do-rat

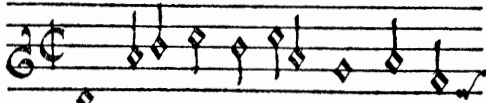


om-nis or-do be-a-to-rum.

Tu solis habitaculum,  
Iusticiæ spectaculum, signaculum,  
Tu sola Patri semper placuisti,  
Tu vitæ propugnaculum,  
Tu summi Dei aureum palatium,  
Tu caput Holofernus confregisti,  
Tu balsami sicutitas, tu odor pigmentorum,  
Tu charitas, tu castitas, tu bonitas,  
Tu fragrans cella plena unguentorum.

Ad te clamantes respice,  
Maria, pie protege & eripe  
A laqueo æterno damnatorum,  
Mentes ægrorum refoue,  
Lapsum gressus erige & dirige  
Ad te tuorum corda famulorum.  
Tu liliū convallium,  
Tu mala granatorum,  
Tu campi flos, virtutum dos, & cœli ros,  
Tu perduc nos ad regna supernorum.

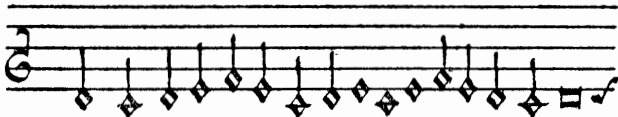
XXIV



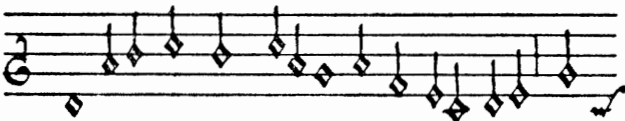
Al - ue, flos et de - cor Ec - cle -  
Te fa - ten - tur sa - cræ pro - phe -



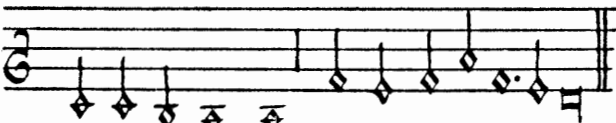
fi - æ, lu - men hu - ius vi - æ, Ad te cla - mans fi - tí - o;  
ti - æ, Vox - que I - fa - i - æ, Pur - am om - ni vi - ti - o.



Vir - go fi - ne vi - ro pe - pe - ri - - - - - fti,



Et post par - tum vir - go re - man - si - fti, Ma -

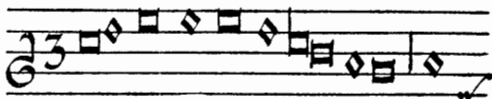


ter Ie - su Chri - fti, qui ca - ret i - ni - ti - o.

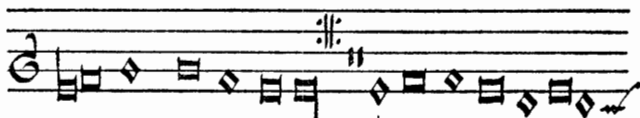
Hæc adest ubi periclitatur, verè nuncupatur  
 Portus nauigantium;  
 In ardore rubi præsignatur, & piè vocatur  
 Mater desperantium.  
 Møyfis hæc scirpea fiscella  
 Præbens lapsis gratiarum mella, Lucens maris stella,  
 Via deuiantium.

Subleuatix pia miserorum, ad regnum cœlorum  
 Duc nos post exilium.  
 Releuatix pia peccatorum, reëtrix supernorum  
 Da fanum consilium.  
 O dulcis, O clemens atque pia,  
 Sis nobis direëtrix atque via, in extremis, dia,  
 Fer nobis auxilium.

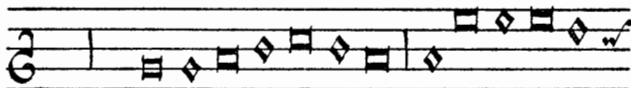
XXV



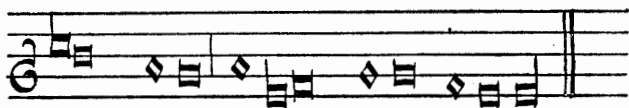
Ir - go ma-ter pi-if - fi-ma cun-  
 Tu mi-hi sis cer-tif - fi-ma fal-



cto - rum plas-ma-to-ris, Sis, om-ni-bus in ho-  
 ua - trix pec-ca-to-ris.



ris, te cor-de fla-gi-tan-ti-um, & o-re col-lau-  
 dantium

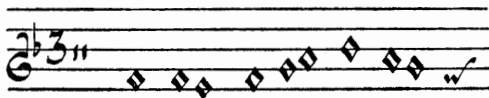


dan - ti-um fti-pen - di-um la-bo-ris.

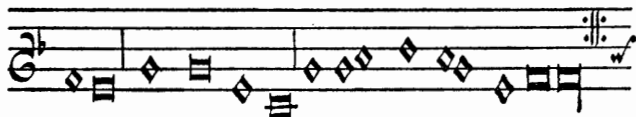
Præcellit rosa liliū candore puritatis,  
Virgo adorat filium, quem parit, castitatis;  
Hæc sydus claritatis, hæc balsamo fūauior,  
Sole, luna splendidior feruore charitatis.

Virtutum flos & gratiæ aures ad nos inclina,  
Placata Patris facie, charismata propina,  
Nos à mundi sentina celerius eripias,  
Et tecum nos custodias in vnitate trina.

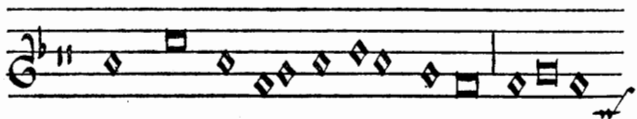
## XXVI



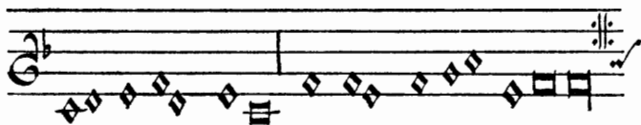
Sal-lat fi-de - lis con-  
Et præ - sen-te - mus can-



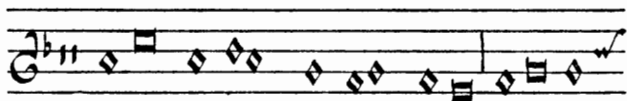
ci-o cum gau-di-o iu-bi - lan-do Ma-ri-æ,  
ti-ca or - ga - ni-ca fo-len - nis me - lo - di-æ.



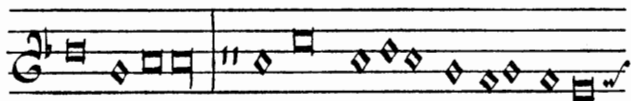
Quam fi - ne la - be cri - mi - nis et sal - uo  
Per quam gu - ftus e - xi - ti - j & per - pe -



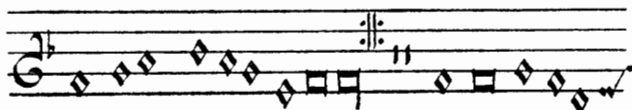
flo - re vir - gi - nis ma - trem Pa - ter e - le - git:  
tis e - xi - li - j ius pri - fti - num in - fre - git.



Tu es pin - cer - na ve - ni - æ di - ues in  
Tu stel - la pu - di - ci - ti - æ, tu vi - tæ



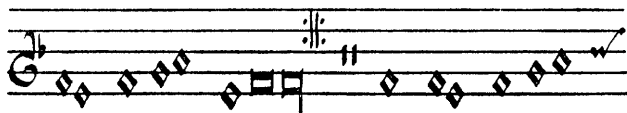
cha - ri - ta - te, Et fons mi - se - ri - cor - di - æ  
me - di - ci - na, Pec - ca - ti te - lo fau - ci - æ



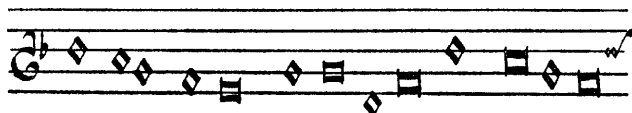
ma - nans fu - a - ui - ta - te. O no - bi - lis  
mun - di - ci - æ cor - ti - na. Et mor - ta - li -



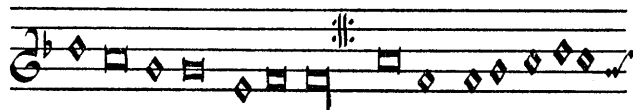
pu-er - pe-ra, mun-di tu la-uas sce-le-ra, hoc  
um ge - ne-ri clau-fi-fti por-tas in-fe-ri, ve-



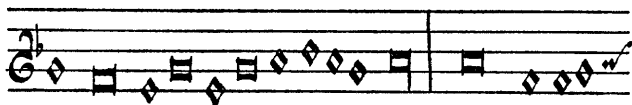
or - bi per - fe-ci-fti, Flos vir - gi-num,  
ctef-que con - fre-gi-fti. Tu fer - uu- lis



dux ag - mi-num cœ-le-fti-um præ cœ-te-ris  
pe - ri - cu - lis re - fu - gi - um cœ - le - fti - bus

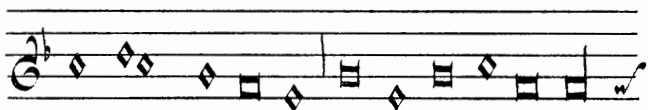


ho-mi-ni-bus be-a-ta. O re - gi - na fi -  
ag-mi-ni-bus præ-la-ta. Stel-la ma - ris ap -

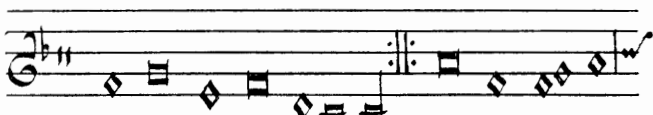


ne fpi-na tu ro-fa ver-na - liſ, Dans o-do -  
pel-la-ris lap-fiſ in fen-ti - nam, Pec-ca-to -

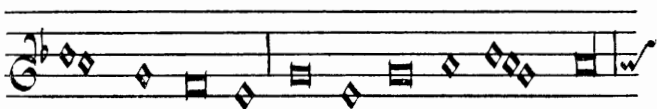




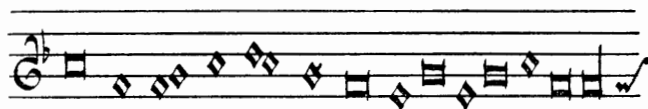
rem dul - ci - o - rem Pa - ra - di - fi - ma - lis,  
rum nau - fra - go - rum di - ri - ge ca - ri - nam



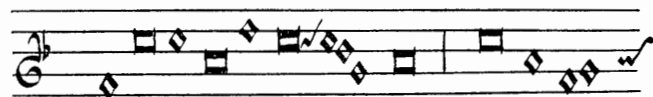
Tu gem - ma prin - ci - pa - lis,      Sig - num du - mi,  
Ad pa - tri - am di - ui - nam.



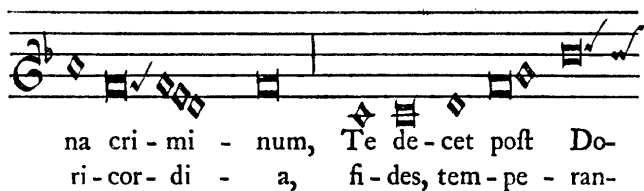
vir - ga fu - mi, vi - gor æ - fti - ua - lis.



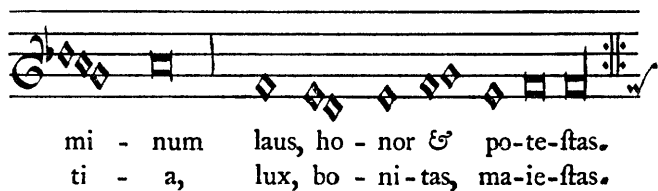
In qua do - mo nul - lus ho - mo pa - ti - tur ru - i - nam.



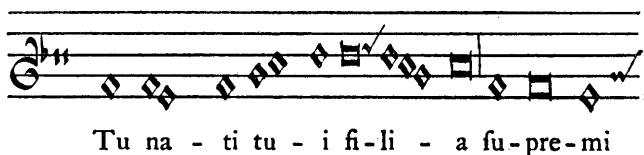
Ma - ri - a, fa - lus ho - mi - num, me - di - ci -  
Nam ex te ma - nat gra - ti - a, Pax, mi - fe -



na cri - mi - num, Te de - cet post Do -  
ri - cor - di - a, fi - des, tem - pe - ran -



mi - num laus, ho - nor & po - te - ftas.  
ti - a, lux, bo - ni - tas, ma - ie - ftas.



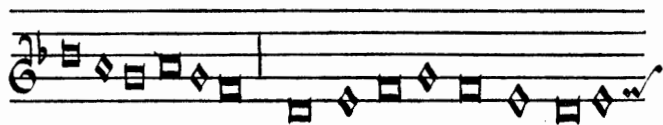
Tu na - ti tu - i fi - li - a fu - pre - mi



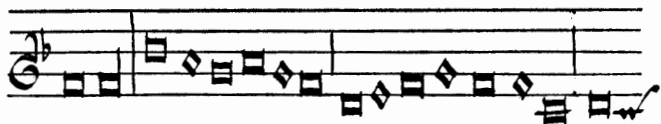
ge - ni - to - ris, Con - ti - nen - tis om - ni -



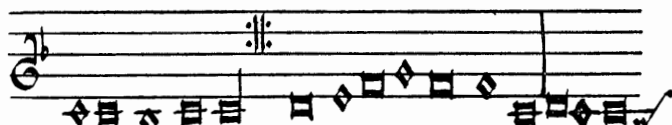
a no - ftrique Cre - a - to - ris. Tu man - na es fa - po - ris.



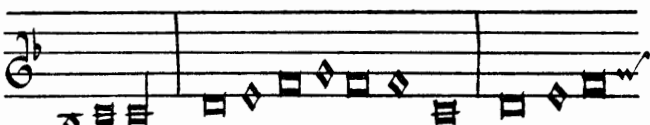
A-re-a a-ri-da, quam su-per-nus hu-mor ir-ri-  
Tu fi-ne fe-mi-ne Na-ti De-i ma-ter ex-ffi-



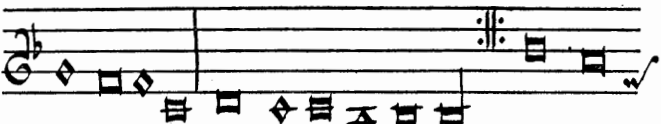
ga-uit, Vi-nè-a re-gi-a, ro-fa spi-næ ne-sci-a quam  
ti-ffi, Cœ-li-cosa-di-tus, ve-ti-tos in-tro-i-tus or-



De-us plan-ta-uit. Tu a-do-le-scen-tu-lis o-le-um  
bi-re-clu-fi-ffi. Tu nau-tæ-flu-cti-ua-go fi-dus fa-

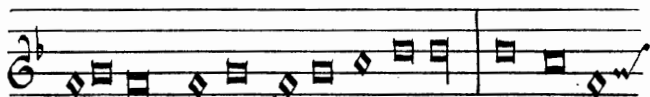


ef-fu-sum, Sa-lus in pe-ri-cu-lis, spes in of-  
lu-ta-re, An-cho-ra tu nau-fra-go, sub-mer-fis



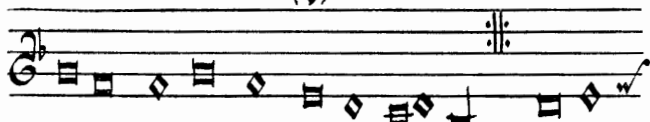
fen-di-cu-lis, o-ffi-um præ-clu-fum. Tu prin-  
in pe-la-go nobis au-xi-li-a-re. Fle-cte

cipium

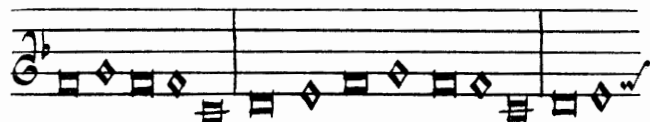


ci-pi-um no-stræ sal-ua-ti-o-nis, Re-duc de-ri-gi-dum mun-da-nis in-hæ-ren-tem, Fo-ue fri-

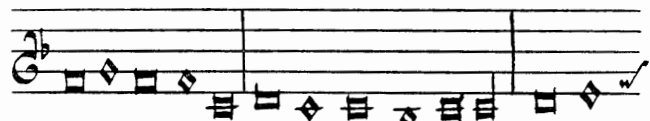
(b)



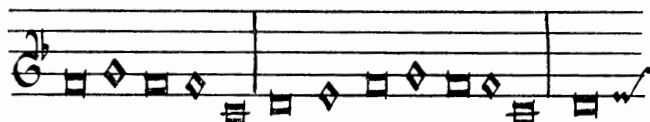
ui-um ad thro-num Sa-lo-mo-nis. Im-pe-  
gi-dum à cri-mi-ne tor-pen-tem.



tra di-ui-ni-tus, ap-plau-de lau-dan-ti-bus & in



te spe-ran-ti-bus Vi-tam cum be-a-tis. Ut sub-



la-tis pe-ni-tus pœ-nis in-fer-na-li-bus, iun-

ga-mur ag-mi-ni-bus De-o fo-ci-a-tis. O

ma - ter pi - e - ta - tis.

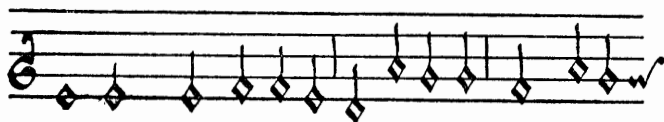
XXVII



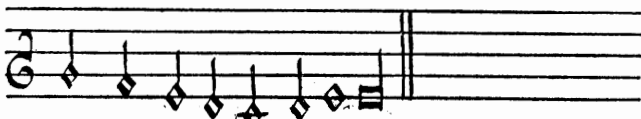
Ve, ma - ris stel - la, Di-

ui - ni - ta - tis cel - la, vir - go ca - fti - ta - tis,

ra-dix fa-ncti-ta-tis, ge-ni-trix æ-ter-næ cla-ri-



ta-tis. R. Ap-pa-ru-it, ap-pa-ru-it quem pi-a



Vir-go ge-nu-it Ma-ri-a.

Hominum saluator, et angelorum fator,  
Mitis & deuotus, in Iudæa notus  
Nascitur & languet vt ægrotus. Apparuit, &c.

Umbra vetustatis, ænigma cæcitatæ  
Transiit in lucem, virga profert nucem,  
Israël dat ex Ægypto ducem. Apparuit, &c.

Rigor perit legis, dum pro peccato gregis  
Pastor immolatur, hostia maçtatur,  
Populus in tenebris saluatur. Apparuit, &c.

Ave, singularis, Maria, stella maris,  
Salus in procella, regalis puella,  
Dominum pro nobis interpella. Apparuit, &c.

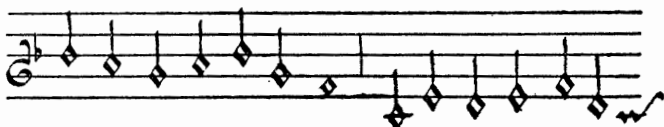
XXVIII



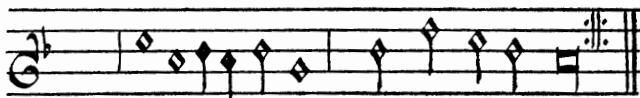
Ve ma-ris stel - la  
De - i - ta - tis cel - la



lu-cens mi-se-ris,  
por- ta prin-ci-pis,



Pa- ra - di - fi pa-tens fons tu cy-pref-fus, Si-on  
Pa-tris sub um-bra-mi - ne Ver-bum ca-ro fit per



mons,  
te,

pec- ca - to-rum pons.  
Sa-cro fla-mi - ne.

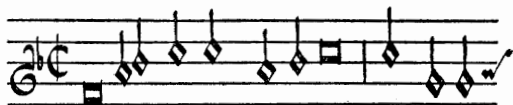
Regis diadema, stola præfidis,  
Samsonis problema, funda Daudis,  
Turris per quam transit gens, Deū verū tenens ens,  
ne desperet flens.  
Tu es Salomonis res, in te tota nostra spes  
agitur per tres.

Mater pietatis, spes fidelium,  
Ebur castitatis, candens liliū,  
Urna cœli, manat ros, in te crevit Iesse flos,  
Qui saluavit nos.  
Rubus quem non urit pyr et in cuius ponit ir  
Se cœlestis vir.

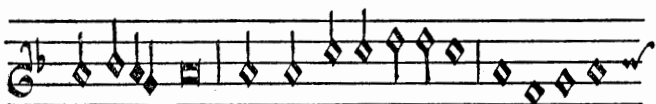


DE FRAGILITATE  
& miserijs humanae  
conditionis

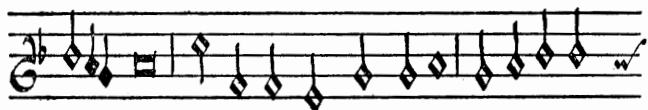
XXIX



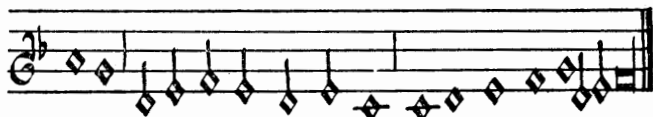
A-ni - ta-tum va-ni-tas, om-ni-a



sunt va - na, Nil sub fo-le sta-bi-le in vi-ta hu-



ma - na, ve-lut fu-mus tran-fi-it glo-ri-a mun-



da-na, i-sta cur am-ple-cte-ris, O tu mens in-fa - na?

Cæcus es? an oculus tibi caligavit?  
Et apertis oculis cæcitas prostravit,  
Vel tuam dementiam furor induravit?  
Ista non consideras, neque cor expauit.

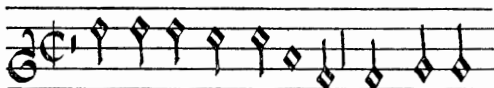
Dic, miser homuncule, quidnam cogitasti?  
 Cuius erunt omnia hæc quæ congregasti?  
 Ad caput reponitur tibi quod amasti?  
 Nequidquam: sed possides id quod ignorasti.

Animam Diaboli rapiunt ad pœnas,  
 Amici pecunias diuidunt amœnas,  
 Vermes carnem deuorant simul atque venas,  
 Res tua deuoluitur ad manus alienas.

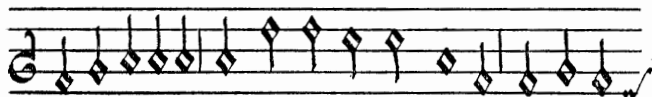
Uxori & liberis res tuas liquisti,  
 Pro his miser animam tuam posuisti,  
 Uxor ducit alium quem tu non nouisti,  
 Tui obliuiscitur quam sic dilexisti.

Sic perit memoria tuorum filiorum  
 Ipsis succedentibus in prosperis bonorum,  
 Gaudent cum gaudentibus, vt mos est eorum,  
 It tui memoria cum fonitu verborum.

XXX



N-fig-nis est fi-gu-ra quam ad in-  
 Am-bi - gu-a sta-tu-ra cu - ius ru-



ue-nit a-ri-es, Cun-cto-rū flos cam-po-rū, mū-dū vo-  
 go-fa fa-ci-es, a - spe-ri-tas mem-bro-rū, vi - tæ præ-



can-do ve-tu-lam, gref-fu mi-ra-bi - lem.  
 fen-tis for-mu-lam mon-strat in-fra-bi - lem.



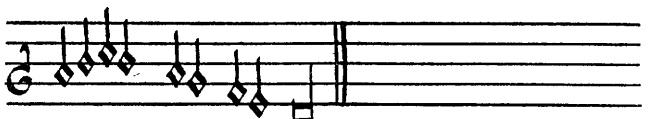
Con-stat cun-ctis cer-tif-fi-mè iam to-ti-es ex-per-



tum quod de-flu-it ci-tif-fi-mè fi-nem ha-bens in-



cer-tum; hanc er-go cre-das fa-bu-lam, rem tam



pro - ba - bi - lem.

O quàm multa promittit, longã vitã, diuitias,  
 Fauores & honores, tandem in fine decipit  
 Te fallibiliter.  
 Nam nudum te dimittit ad maximas misérias,

Dolores & horrores, corpus dum terra fuscipit  
Miserabiliter.

Possessio dirumpitur hæredes per carnales,  
Et anima demergitur ad pœnas infernales,  
Scito quis ista recipit iam fatis grauiter.

Quàm miser es, auare, qui non vis Deo credere,  
Nec in eum sperare, qui diligis terreftria,  
Spernens cœlestia.

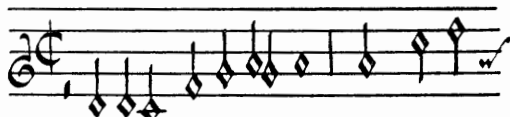
Prædico tibi clarè, quod citò debes perdere  
Quæ congregas auarè, teque cum violentia  
Tollit mors impia.

Verfutias, astutias perfoluis cum ufura,  
Post carnisque delitias quas possides cum cura,  
Traheris ad supplicia semper manentia.

Si tamen vis saluari, innixus Christi sanguine,  
Dum tempus indulgetur, pietatis operibus  
Insta fideliter.

Misericors placari Pater potest facillimè:  
Si tamen exoretur: nam lachrymis & precibus  
flectitur dulciter.

Nam si conuersus fueris corde simul & ore,  
Tuaque libens dederis diuino cum amore,  
Verè cum sanctis omnibus viues feliciter.



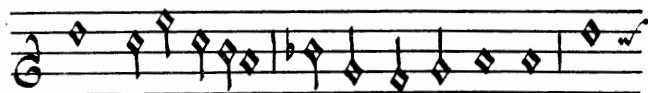
I-rum, fi læ-te - ris, dum ex ap-  
Mors fal - lax So-phi-fta, bre-ues di-



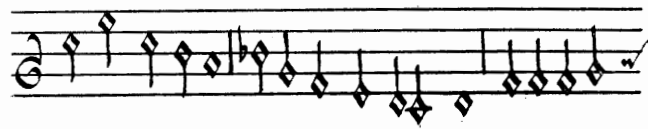
pa-ren-ti-bus ma-gis quàm ex ve - ris, Mors con-  
es ho-mi-nis: quàm ve - ra sunt i - fta! in - tus



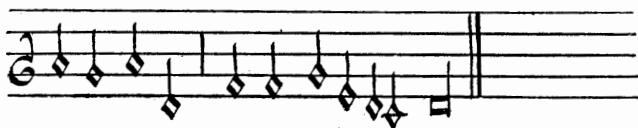
clu - dit & il - lu - dit, ho-mo quid tunc e - ris?  
a - ret & di-spa-ret fra-gi - lis a - ri - fta.



Cum fi-ne vi-ti-js ho-mo vix in mun-do, heu



fit sup-pli-ci-js in la-cu pro-fun - do a-gi-ta-tur



♩ pul-sa-tur, vt ven-tis a-run - do.

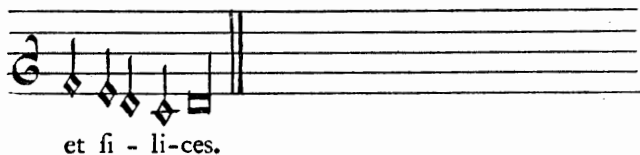
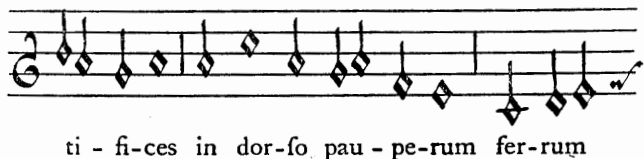
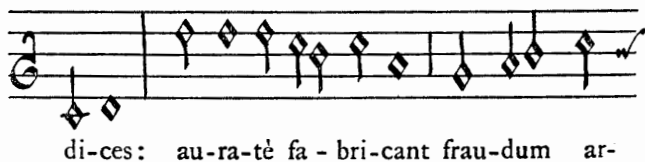
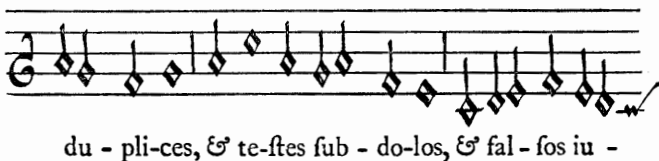
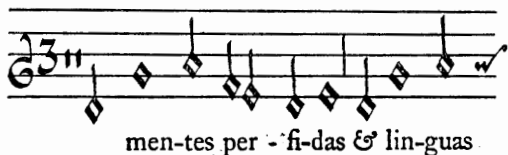
Mors mundi figura,  
Quæ corrupta subito perit, vt pictura,  
Non in luctu, sed in fluctu hominem demtura.

O mundi Sophia,  
Nos errantes corrige veritatis via,  
Ut eamus, ne cadamus in mortis ruina.  
Tu spes humilium, rutilans aurora,  
Pro nobis Dominum iugiter implora,  
Adiuuare tu dignare nos mortis in hora.

Hominem tam durum  
Iacentem in crimine, se iudicaturum,  
Dum post mortem sciat fortem iudicem venturum,

Quid artes? quid iura  
Tibi profunt homini? solum ad futura  
Vel est *Ite* vel *Venite* iudicis censura.  
Ergo dum veneris, Iudex, iudicare,  
Tu nostri generis statim memorare,  
Quos emisti, redemisti, noli condemnare.

## XXXII



Impunè frangitur fides in publico,  
 Vix potest credere priuignus vitrico,  
 Vix pater filio, vix æger medico,  
 Ipse, qui conqueror, in fide claudico.

Ubique timeo dentem vipereum;  
 Venenum feminant vendentes oleum;  
 Qui tecum loquitur trahit ad laqueum,  
 Ut tibi temperet doloris balneum.

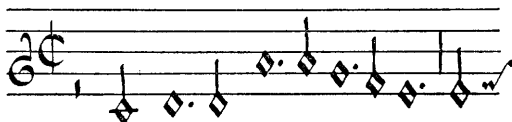
Nullus nocentior hoste domestico,  
 In magno decipit sicut in modico,  
 De non ambiguis apertè iudico,  
 De fratris laqueo vix pedem explico.

Si bonum fecerim, occultè lacerat,  
 Si malum aliquid, fingens exaggerat,  
 Si verum approbo, in multis peierat,  
 Ut profit hostibus, amicos vulnerat.

Minatur filio mortis in radio,  
 In visu Regulus, in cauda Scorpio,  
 In dente coluber, princeps in gladio,  
 Ficta simplicitas in falso labio.

Clamore super hos infero terminum  
 Per ægritudines, per ictus fulminum,  
 Romana curia fouet periuria,  
 Pro nummi gratia faluat mendacia.

### XXXIII

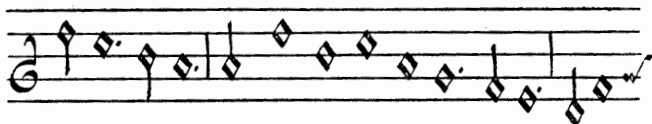


Vn-da-nis va-ni-ta-ti-bus a-  
 E-la-tus fa-cul-ta-ti-bus re-

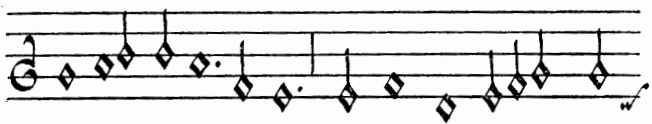


ftri-ctus po - ten-ta-ti-bus, Nam fa-pi-ens  
 fi - flit cum dog-ma-ti-bus. Sunt i-sta tran-

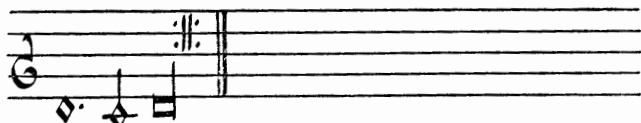




fic in-ffru-it, fer - ui - re ma-gis con-gru-it ve-ris  
fi - to - ri - a, fper-nen-da ve-lut fco- ri-a prop-ter



fe - li - ci - ta - ti - bus, ab - ie - ctis fal - fi -  
cæ - li pa - la - ti - um, ve - rum ga - zo - phy -



ta - ti - bus.  
la - ci - um.

Vorax infernus furripit fuis nos fuafionibus,  
Consentientem corripit æternis torfionibus,  
Mundus extollit leuiter illos quos fallit breuiter,  
Mortem ponens in foribus multos pulfat timoribus.  
Carnalis vrget macula perurens quafi facula,  
Multi pro tanto vitio torrentur in fupplicio.

Traduntur in hiftorijs viri digni memorijs,  
Virtutibus eximijs fulferunt & fcientijs,  
Cunâctis locis & viculis ponentes fe periculis,  
Spreuerunt hic terreftria, amplexi funt cœleftia,  
Præclari Solis radio certabant in hoc ftadio,  
Patris Abrahæ gremio funguntur vitæ præmio.

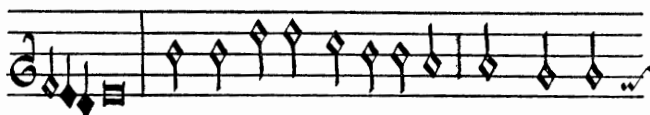
Quorum fcholares ftudio benignè vos erudio,  
Hæc vobis fit conclusio, vana defit confufio,

In mentē nam maleuolam, deformem siue friuolā  
 Non intrat Sapiētia virtutum seu decētia.  
 Clamans inquit Sagacia, per mundi cuncta spacia,  
 Vitam bonam comperiet homo qui me reperiet.

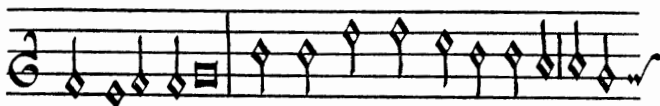
XXXIV



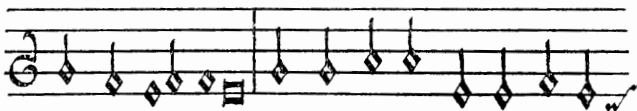
O-ne-sta-tis de-cus iā mu-ta-  
 Heu in-dig-ni quæ-runt sub-li-ma-  
 Fi-des a-mi-co-rum iam va-cil-  
 Au-di, fi-li, mo-rum dif-ci-pli-



- tur, oc-cul-ta-tur ve-ri-ta-tis splen-dor per  
 - ri, vt lu-cra-ri sub-di-to-rum va-le-ant  
 - lat, & ti-til-lat cor e-o-rum a-du-lans  
 - nam, & do-ctri-nam Sa-lo-mo-nis at-ten-dens



men-da-ci-a, con-cul-ca-tur ca-ffi-ta-tis ro-fa  
 pe-cu-ni-as: fra-ta nam-que vi-ti-o-rum he-u  
 fal-la-ci-a, cū pro-pi-nat fel-promel-le per-ver-  
 cor in-cli-na, vt fe-cu-rus Sal-ua-to-ris se-qua-



sub lux-u - ri-a, om-nis æ-tas, sex-us, or-do  
per-dunt a - ni-mas, & e - ge - nos pri-uant bo-nis,  
ba præ-dul-ci-a, o - re plau-dant & ap-plau-dant  
ris ve - fti-gi-a: ti-me De-um, pla-ca e-um,

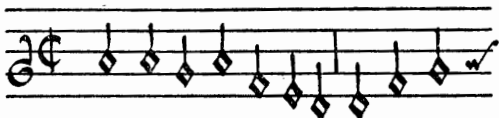


ftu-det a - ua - ri - ti - æ, tran-fit æ-tas mo-rum,  
nec dant e-lee-mo-fy-nas: sed po-ten-tes di - tant  
fi - bi per con-ui-ti - a, cor-de frau-dant me-di-  
pur-ga no-xam la-chry-ma, præ-ſto fis & o - ra

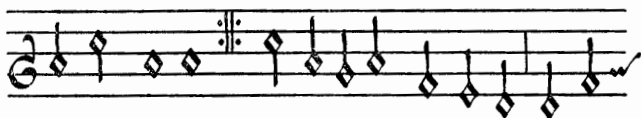


cor-de com - ple - ctun - tur vi-ti-a.  
do - nis prop - ter a - mi - ci-ti-as.  
tan-do: hæc nunc a - mi - ci-ti-a.  
e - um vt du - cat ad gau-di-a.

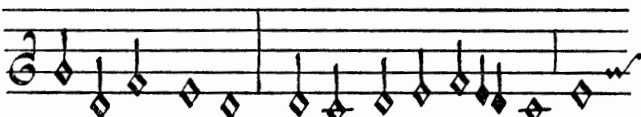
## XXXV



Cri-be-re pro-po-su-i de con-tem-  
Iam est ho-ra fur-ge-re de fom-no



tu mun-da-no: Zi-za-ni-am sper-ne-re fum-to  
mor - tis va-no,



vir-tu-tum gra-no: Sur-ge, fur-ge, vi-gi - la, fem-



per e - fto pa - ra - tus.

Ubi sunt qui ante nos in hoc mundo fuêre?  
Venias ad tumulum si vis eos videre:  
Cineres & vermes sunt postquam computruêre.  
Surge, surge, vigila, &c.

In hoc mundo nascitur vir omnis cum mœrore,  
Atq; vita ducitur humana cum labore,  
Post extremum clauditur cum funeris dolore. Surge &c.

Vita brevis, breviter in breui finietur,  
 Venit mors velociter, & neminem veretur,  
 Omnia mors furripit, & nulli miseretur. Surge &c.

O si scires gloriam in Regno beatorum,  
 Nunquam dares animam ad vana mundanorum,  
 Sed feruies iugiter Reçtori angelorum. Surge &c.

O quã felices hi sunt qui cum Christo regnabunt,  
 Facie ad faciem dum ipsum inspectabunt,  
 Sanctus, Sanctus Sabaoth Domino proclamabunt. Surge &c.

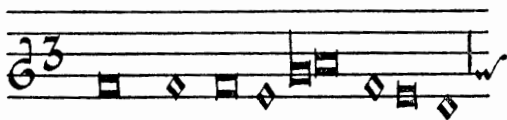
O quàm dolor flebilis à Christo separari,  
 Et nunquam in numeris iustorum nominari,  
 Sed semper in tenebris inferni cruciari. Surge &c.

O si pœnam minimam sentire damnatorum,  
 Benè vim hîc sufferes cunçtorum tormentorum,  
 Ut sic posses fugere dolores captiuorum. Surge &c.

Ibi nullam requiem acquirunt existentes,  
 Nec lassantur Dæmones animas punientes,  
 Quorum voces clamitant, Væ, Væ æternaliter.

Surge, surge, vigila, semper esto paratus.

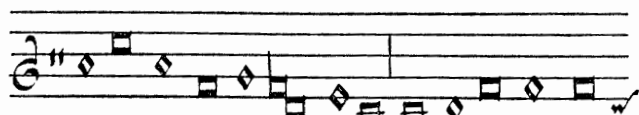
### XXXVI



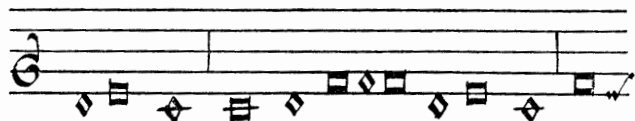
Ars præ-cur-rit in pla-ne-tis,  
 Sed ty-ran-ni & fe-ro-ces,



ho-mo pa-cis & qui-e-tis nil va-let in se-cu-lo:  
 qui ad ma-la sunt ve-lo-ces hireg-nant in po-pu-lo:



Ef-fre-nes & in-do - mi-ti, qui de-ua-stant &



in-cen-dunt, quæ sunt fu-a non at-ten-dunt, ta-

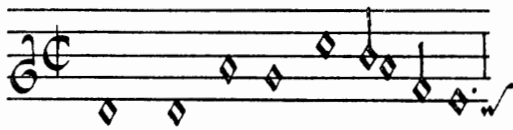


les pla - cent co - mi-ti.

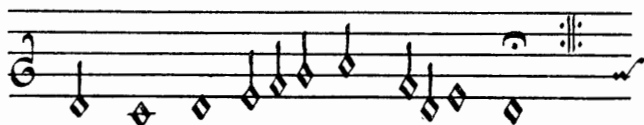
Ducunt vaccas, equos, boues,  
Capras, hircos, porcos, oues,  
Et si qua similia.  
Ducunt lanum atq; linum,  
De rapinis implent sinum,  
Nudat matrem filia.  
En Iudex ante ianuam  
Clamat: redde quod tulisti,  
Vel peribis casu trifti,  
Mortem per turpissimam.

Iesu Chrifte, Fili Patris,  
Confer nobis iam renatis  
Tuum sanctum Spiritum.  
Quid prodeffet nobis nasci,  
Si tu velles Rex irasci  
Ad nostrum interitum?  
Memento quod sumus tui,  
Tu es factor, nos factura,  
Tibi sit pro nobis cura,  
Te precamur cernui.

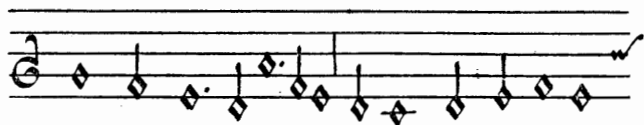
## XXXVII



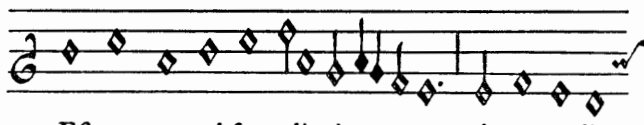
N - ua - lu - it ma - li - ti - a  
De - spi - ci - tur iu - sti - ci - a



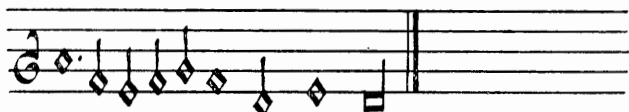
iam ho - ra ve - spe - ra - rum:  
v - bi - que nunc ter - ra - rum.



Cre-scunt cre-brò vi-ti-a re-rum mun-da-na-rum,



Est con-cors ad sup-pli-ci-a i-ma-go di-



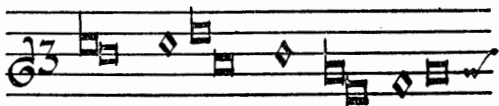
- - - - - ui - na - rum.

Ocello lufrat fingula Naturæ vim pertranfiens,  
 Duelloq; subtilia sophismatum discutiens,  
 Cum mundi huius machina et gyrum cœli ambiens,  
 Quæritq; sic magnaia seipsum homo nefciens.

Amat nunc mundus dulciter honores populares,  
 Erigitq; suauiter ad gradus clericales,  
 Fallit tandem breuiter quos iam fecit tales,  
 Nec velut pridē nequiter nunc fallit, immortales.

Exurgens iam reuertere, O dulcis mî amica,  
 Emendemus nos hodie ne moriamur ita,  
 Ad pedes Iesu sustine, imago insignita,  
 Nil tibi fit amabile nisi ipfius vita.

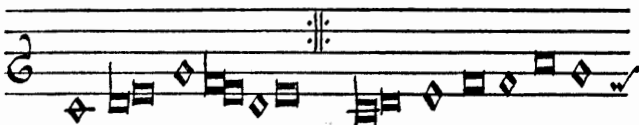
### XXXVIII



Vm fit om - nis ca - ro fœ -  
 Cer - ne quid es, quid et e -

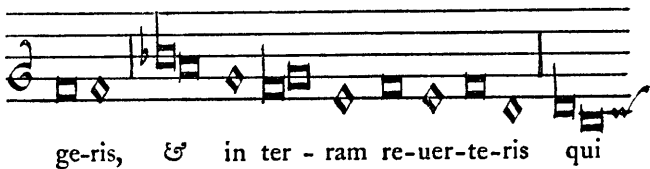


num, & post fœ - num fi - at cœ - num, ho -  
 ris; mo - dō flos es, sed uer - te - ris in .



mo quid ex - tol - le - ris?  
 fa - uil - lam ci - ne - ris. Ter - ram te - ris, ter - ram



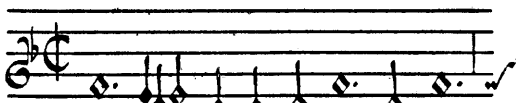


Homo dictus es ab humo ;  
Citò tranfis, quia fumo fimilis efficeris.  
Nunquam in eodem ftatu  
Permanes dum sub rotatu huius vitæ  
volueris. Terram teris &c.

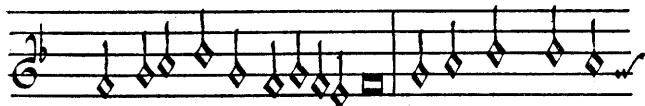
Homo nafcens cum mœrore,  
Vitam ducens cum dolore, & cum metu moreris,  
Te memento moriturum,  
Et poft mortem hoc meffurum,  
Quod hic feminaueris. Terram teris, terram  
geris, & in terram reuertes qui de terra fueris.

# DE VITA SCHOLASTICA

XXXIX



A - fti - ta - tis spe - cu - lum,



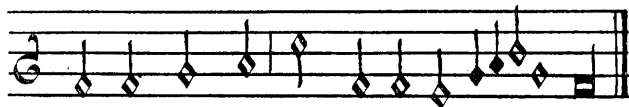
Scho - la - res, a - ma - te, re - lin - quen - tes fe -



cu - lum scho - las fre - quen - ta - te, pu - e - ro - rum



ru - di - men - ta pre - cor vt co - la - tis, & vir - tu - tum



in - cre - men - ta fum - mè di - li - ga - tis.

Boëtij studia iubent amouere  
 Veneris incendia, nec in his gaudere:  
 Affumatur pro exemplo Lucretiæ natus,  
 Corrigatur sic extemplò iuuenilis status.

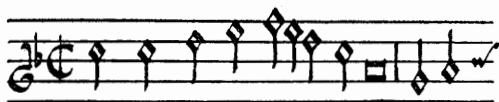
Commeffationibus fed heu iam affuefcunt,  
 Suis lectionibus omninò marcefcunt;  
 Sicut caufæ & caufati fe contingunt fedes,  
 Sic funt Bacchus foederati atq; Ganimesdes.

Intracatis veftium gaudent ornamentis,  
 Et fuorum crinium toruis polimentis,  
 Gulam fuam decorare fuco concupifcunt,  
 Magiftratum honorare pauci iam addifcunt.

Tabulatis calceis incedunt elati,  
 Et in femicirculis gyrant ut inflati:  
 Nolunt Scholis intereffe, truphis inhiantes,  
 Sed feftinant his abeffe, vanis ambulantes.

Vitia dementiæ, scholares, fugate,  
 Neftare Scientiæ vos inebriate,  
 Totu nifu cuftodite morum honeftates,  
 Et æternæ vobis vitæ dentur dignitates.

XL



Scho-la-res, di - sci-te, au-ri-



bus per-ci - pi-te, o-cu-lis vi-de - te, quàm be-



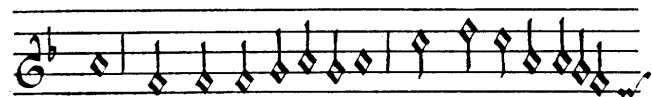
ā-tam du - ci-tis vi-tam, quān di-li - gi-tis



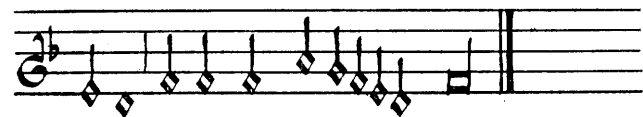
ftu-di-um qui-e - tis. Ma-nè Scho-las pe-ti-



te, ve-spe-ri re-ce - di-te do-mum re-pe-tén-



tes: quis sta-tus fe-li-ci-or? quæ vi-ta se-cu-



ri-or in-ter nunc vi-uen - tes?

Reges, duces, comites, principes & milites  
Nunquam sunt securi.  
Viuunt enim miserè, arma debent gerere,  
Semper pugnaturi.

Appellantur Domini: omni non homini  
Talis laus debetur.

Bona tranfitoria funt eorum gloria,  
Sicuti videtur.

Mercatores auidi, nocte, die timidi  
Flumina marina,  
Propter lucrum tranfeunt, & quandoq; pereunt  
Morte repentina,  
Quorum mercimonia forte pendent dubia,  
Paritur & vita.  
Vifu miferabili pereunt de facili  
Diu acquifita.

Ruffici funt afini quibus terræ Domini  
Dominantur mirè.  
Quicquid habent, rapiunt; fi non habent, adigunt  
Pauperes abire.  
De Thefauro paupere magnis folent addere  
Magnam portionem.  
Sed eò flebilis quòd his Deus citius  
Mittat vltionem.

Regula Scholarium eft excellens omnium,  
Vitæ fanctitate,  
Licet nulla fimilis, tamen eft difficilis  
In afperitate:  
Soli Deo feruiunt, fitiunt, efuriunt,  
Quorum paupertatem  
Enarrare nequeo, confequenter ideo  
Chrifti pietatem.

Ex iftis colligite vitam, quam diligite,  
Semper clericalem.  
Singula pertranfeo ita quòd nunc nescio  
Similem vel talem.  
Vos eftis in medio, libero arbitrio  
Ritè confidentes,  
Postquam fenueritis, Sacerdotes eritis  
Deo feruientes.

Qui in terris proprium linquunt patrimonium,  
 Habent spiritale:  
 Quapropter sollicitè date preces debite  
 Propter donum tale:  
 Ipse vos ad gaudia transferat cœlestia,  
 Precibus placatus,  
 Vbi sine termino hymnum canit Domino  
 Populus beatus.

XLI



Cho-la-res, con-ue-ni-te, li -  
 Tra-cta-bo vo-bis ri-tè, quæ,



ben-ter hæc au-di-te, pro-cul a vi-ti-o. Nam  
 qua-lis ve - ftræ vi-tæ con-ſtet con-di-ti-o. Vix



pri-mi-tus bar-ba-ti, in fa-ci-e ru-ga - ti,  
 vo - lunt ab - la - cta-ti iam ef-fe sub-iu-ga - ti  
 70 ſtabant

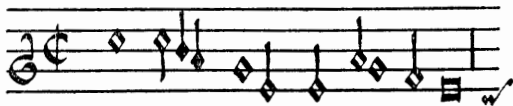


sta - bant ri - go - ri - bus.  
fu - is do - cto - ri - bus.

En quondam timuistis Magistros, dum sedistis  
Vos in pulueribus:  
Tunc certè profecistis cum subditi fuistis  
Scholæ verberibus.  
Omne caput languescit dùm pastor oues nescit  
Ac errans erit grex:  
Latinum iam recessit, barbaricum accessit,  
Scholarum perit lex.

Scholaribus reuera pecunia in pera,  
Quinterna manibus,  
Et capitis in sphæra mitra fulget syncera  
Modis in omnibus.  
Vix sciunt *G, Vt, A, Re*, nec *Musa* declinare,  
Nec curant studium:  
Sed discunt chorizare, incipiunt amare  
Mundi tripudium.

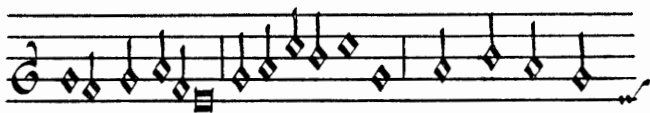
## XLII



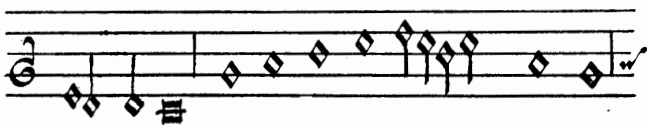
I - fci - pli - næ fi - li - us  
Fra - ter, cur sis de - ui - us,  
E - fto No - e fi - mi - lis,  
For - te sum o - di - bi - lis,



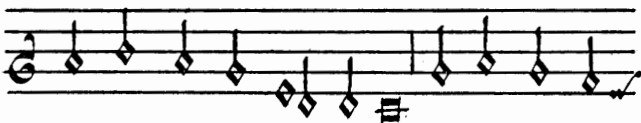
a - it im - per - ter - ri - to,  
cur fu - das in ve - ti - to? Pa - ti - en - ter  
con - fe - cra - tus Do - mi - no:  
qui - a ve - rum con - ci - no.



pa - te - re ver - ba cum fla -



gi - ti - js, no - li du - ra sper - ne - re,



ne vol - ua - ris vi - ti - js, ne vol - ua - ris



vi - ti - js.



Timor est initium omnis sapientiae,  
 Timor fugat vitium vilis ignorantiae,  
 Timor dat fastidium regiae potentiae,  
 Timor est humilium clypeus in acie. Patienter &c.

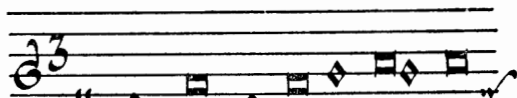
Quid nocet id perdere quod tam citò redeat?  
 Quidnam cutem vendere, cum citò refloreat?  
 Pro cute recipere quod plus auro valeat:  
 Ergo, frater, patere quòd te timor arceat. Patienter &c.

Dulcia non meminit qui non gustat tristia,  
 Mel [vt Plato cecinit] sapit post absynthia.  
 Nam Mattheus concinit inter Euangelia,  
 Vbi timor definit, incipit miseria. Patienter &c.

Sicut humor modicus est medela floribus,  
 Sic et timor medicus optimus in rudibus:  
 Taurum domat Rusticus ictu, fuste, restibus,  
 Puerum Scholasticus verbis & verberibus. Patienter &c.

Nunquam Pharaonicus proficit in artibus,  
 Quia Diabolicus talis est in omnibus:  
 Iam ad finem contraho, velut ambo sapimus,  
 Si vis esse Pharao, finis erit peffimus. Patienter &c.

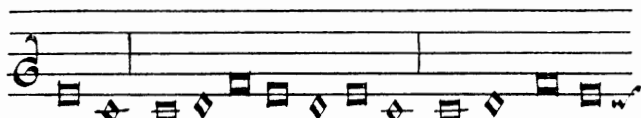
### XLIII



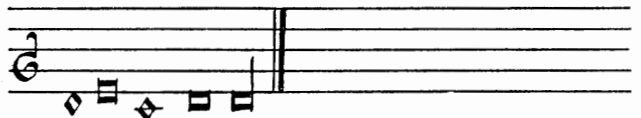
N sta - di - o la - bo - ris  
 Sed bra - ui - um ho - no - ris



cur-runt om-nes so-ci-j:  
 non fe-quun-tur sin-gu-li. Si non vis o-ne-  
 rari,



ra - ri, ca - ue - as ho - no - ra - ri: ho - nor vult o -

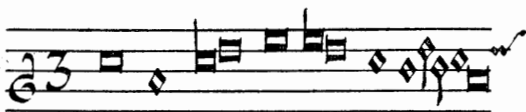


ne - re, gra - ua - ri.

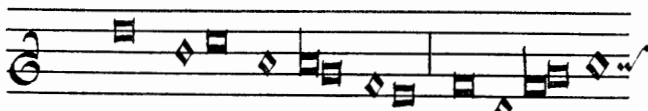
Sicut dulcedo mellis non euacuabitur,  
 Acerbitasque fellis nunquam relaxabitur,  
 Sic & in praelatura nullus est sine cura:  
 Rerum hoc exigit Natura.

Sed, si in libertate viuere volueris,  
 Viuas in caritate, sic tu non dolueris.  
 Nil habes, nil dolebis, perditum neq̄ flebis,  
 Sed in hoc quod habes gaudebis.

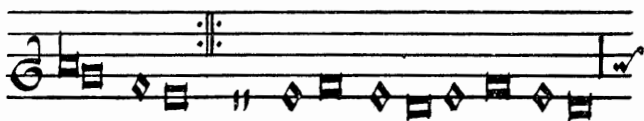
XLIV

Cho - la - mo - rum flo - ru - it  
 Sta - tim flos e - mar - cu - it,

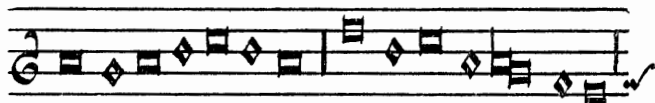


dum ti - mo - rem ha - bu - it: sed ti - mo - re  
 nec flo - re - re po - tu - it, mox ti - mo - re

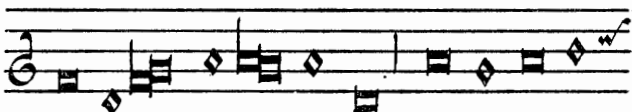


mor - tu - o,  
de - flu - o.

Ti - mor, ho - no - ris vin - cu - lum,



in - fru - it di - sci - pu - lum. Er - go, si vis in - fru - i,



fer ti - mo - ris iu - gu - lum, & do - cen - tis



ba - cu - lum, quem re - pel - lunt fa - tu - i.

Timor laudabilium honor est Scholarium,  
Pauperes magnificat.  
Timor dat imperium, rudium ingenium  
Docet & autenticat. Timor &c.

Timor habet ordinem ad supremum cardinem,  
Vbi nemo litigat.  
Timor mansuetudinem excitat, & turbinem  
Punientis mitigat. Timor &c.

Timor & attentio sint Scholis in precio.  
 Puer qui assumferit,  
 Puer in hoc biuio, si floret ingenio,  
 Triumphare poterit. Timor & c.

Timor est in inferis, quo concordant superis;  
 Nam sine Concordia  
 Error est in cæteris: hæc sunt verba veteris,  
 Qui timebat omnia. Timor & c.

Timor ei poculum, vitæ habitaculum.  
 In æterna gloria  
 Dat, si hunc tenuerit ipsumque sapuerit,  
 Æua per folatia. Timor & c.

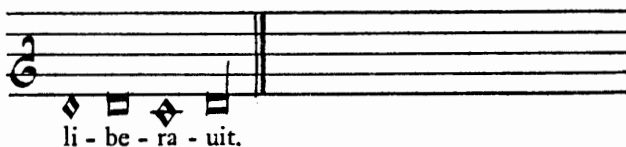
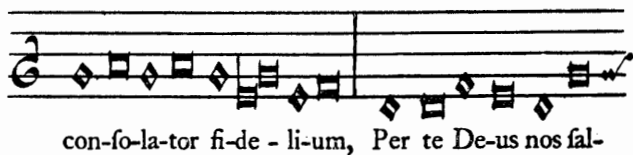
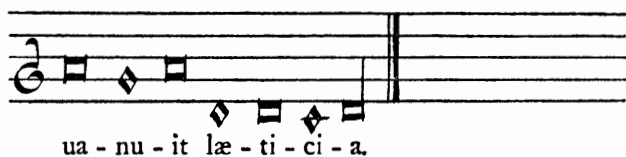
XLV



Vm in a-li - e-na pro-

uin - ci-a, con-tur-bat me mi-fe - ri-a, iam

de-fi-cit sub-stan-ti-a, e-ua-nu-it læ-ti-ci-a, e-uanuit



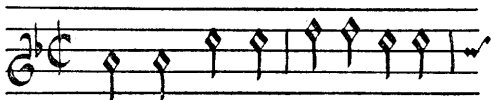
De prouincia sum expulsus, in angaria sum destructus,  
Iam factus sum vt laicus, constringit me viliffimus.

Miles effem, equitaffem; latro effem, spoliassem;  
Nō sum latro neq; miles, sed Phœbi pauper Satelles.

Monachus esse non valeo, Eremita non audeo,  
Mendicare erubescō, & fodere iam nequeo.

O Saluator mortalium, consolator fidelium,  
Per te Deus nos saluauit, & à morte liberauit.

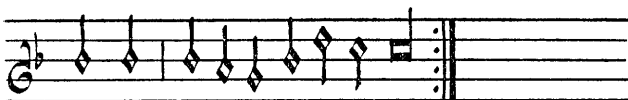
XLVI



Scho - la - res, vo - ce pa - res,  
Et cho - re - am iu - bi - le - am



iam me - cū con - ci - ni - te. Iam ad fe - stum mo - dō  
sem - per me - cū du - ci - te, No - ster cœ - tus spe - ret



mœ - stū fer - ui - tu - tis stu - di - j.  
læ - tus no - bi - lis con - ui - ui - j.

Conuiuari, non tristari, iubet lex in seculo:  
Consolari, iucundari mandat Bacchus populo.  
Ergo gaude, plaude, laude, concio scholarium:  
O si tale, tale, tale semper effiet gaudium!

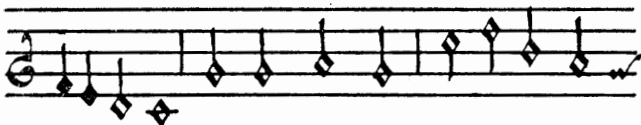
Felix ludus, in quo nudus scholaris verberibus  
Non succumbit, nec decumbit magistri liuoribus.  
Ergo gaude, plaude, laude, concio scholarium:  
O si tale, tale, tale semper effiet gaudium!

# DE CONCORDIA

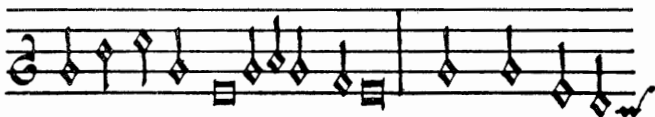
XLVII



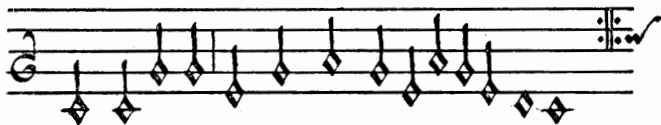
Hac - - - - -



- - - - O quàm mun-dum, quã iu-cun-dum  
- - - - hac vir - tu - te sunt fo - lu - tæ



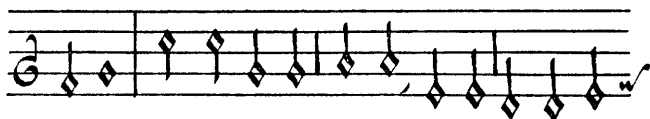
vi-ue-re con-cor - di-ter, Nam Pfal-mi-fta  
res u-ni-tæ for - ti-ter, iuf - fu o - ris



ver-ba i-fta lo-qui-tur ve-ra - ci-ter.  
Cre-a-to-ris vi-uunt re-gu-la - ri-ter.



He-rus' ve-rus fert fyn-ce-rus: fan-cti sunt pa-ci-



fi - ci, gra - ti, na - ti, non vo - ca - ti, fi - unt hi



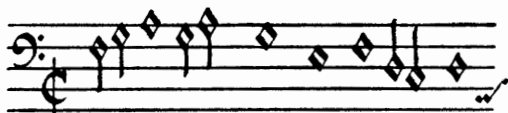
de - i - fi - ci.

Christianus is insanus subitò efficitur,  
Cuius ore, corde fore vera pax non cernitur.  
Illo ore, corde fore, vera pax non cernitur,  
Quo coniurat, patrem curat sternere, vt legitur,  
Ipso corde pleno forde Cain simul corruiit  
Vehementer, fraudulenter, dum in fratrem irruit.

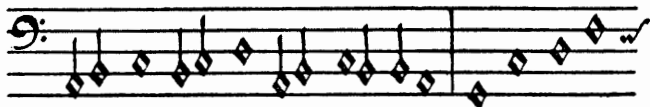
Hanc in factò nuper actò, Scarioth non habuit,  
Dum lethale, heu tam male, laqueo se induit:  
Magnū donum, summū bonū confert pacis dignitas:  
Tollit bella, cordis fella, mentis fit synceritas.  
Est amoris vinclum foris, optima felicitas,  
Premit iras intus diras: oris est suauitas.



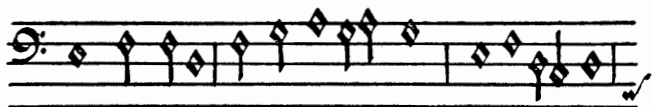
XLVIII



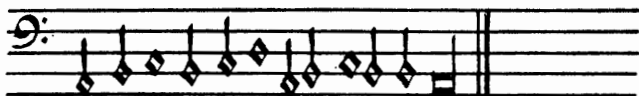
Æ-te-mur, om-nes fo-ci - j,



pſal - len-tes cum tri - pu - di-o: In no-ſtro fit



con-for-ti-o ſyn-ce-rus a - mor, ve-ra fi - des,



pro-cul i - ra & in-dig - na - ti - o.

Benignam vitam ducite in huius ſecli tramite,  
Omnes dolos abijcite, virtutes bonorum  
Ac honeſtatem morum, ex actis ipſorum, colligite.

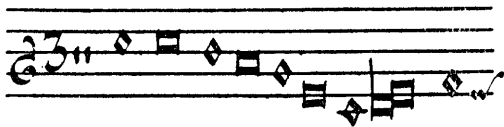
Te, Chriſte benigne, laudeq̄ digne, precamur  
Euelle ſcelera, da nobis iã præterea tales, qui deuotè  
Deo famulentur, ad aſtra leuentur & æthera.

# HISTORICAE

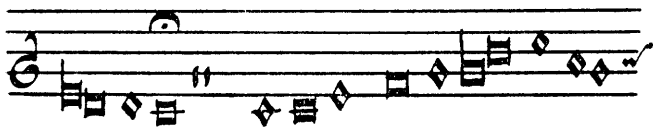
## Cantiones

XLIX

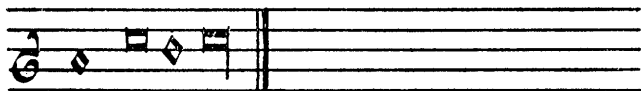
PRIMA VOX



A-chæ-us ar-bo-ris a-scen - dit



sti - pi-tem, vt Ie-sum cer-ne-ret cœ-lo -



rum ho-spi-tem.

ALTERA VOX



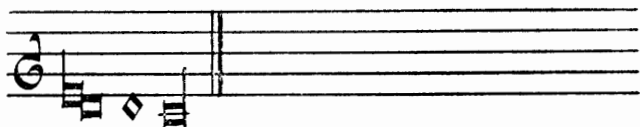
ZA-chæ-us ar-bo-ris a-scen - dit sti-pi-

82

tem,



tem, vt Ie-sum cer-ne-ret cœ-lo - rum



ho - spi-tem.

Zachæus Iesum fuscipit hospitio,  
Et caritatis pertractans officio.

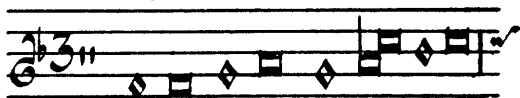
Illic perpendens cordis habitaculum,  
Si quenquam defraudau, reddam quadruplum.

Dimidium bonorum do pauperibus,  
Placatur Deus talibus muneribus.

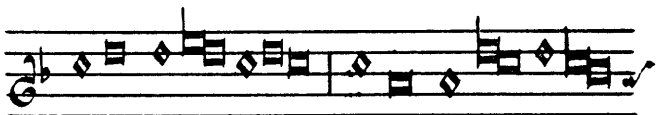
Et nos, de tali lætantes conuiuio,  
Benedicamus Dominorum Domino.

Tibi nunc quoque, Christe, qui nos fatias,  
Semper dicamus gratiarum gratias.

## L



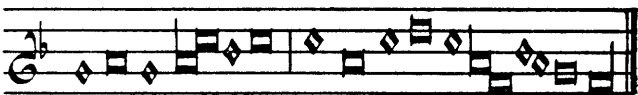
O-mo qui-dam Rex no - bi-lis,



di-ues in ca - ri-ta-te, cœ-nā mag-nā di-ui -



ti - js & mag - na lar - gi-ta - te fe - cit,



vo-ca-tis plu-ri-mis, cor-dis hi-la-ri-ta - - - te.

Tempus adest, conuiuium vt intrent inuitati,  
Regale beneficium contemnunt sed ingrati:  
Sic verum perdunt gaudium mundanis implicati.

Unus ad quem Rex miserat tuum fidum legatū,  
Vxorem quòd adduxerat, inuenit occupatum,  
Venire nec aptus erat ad festum præparatum.

Alter quē Rex per nunciū rogans iussit intrare  
Ad locum exultantium, & epulas gustare,  
Spernens Regis imperium sic cœpit excusare.

Domum altā ædificem, in qua gaudens manebo,  
Alteram & amplificem, & plures possidebo,  
Si venero, multiplicem defectum hinc habebo.

Rex, ad amicum tertium seruum velociorem  
Mittens, rogat vt Regium non deserat amorem,  
Sed derelinquens ocium eius seruet honorem.

Respondit: quinq̄ debeo iuga boum probare,  
Quæ fortia possideo & ea valdè carè,  
Cum quibus opes studeo & terras dilatare.

Tota die lucrum quærens boues defatigauit,  
Sed serò quòd quiesceret locum lassus optauit,  
Et tenebras dùm cerneret, noctem multā expauit.

Neglectum tunc conuiuium incœpit cogitare,  
Regis & ad palatium iam tardè properare,  
Clausum inuenit ostium, iubetur foris stare.

Tunc Rex auersa facie dixit, huc non intrabis,  
Nec epulas læticiæ vel cœnam hanc gustabis;  
Sic tuæ negligentiaẽ dispendia portabis.

Iam priuor beneficijs, & filijs carebo,  
Uxore cum delicijs, & mecum permanebo,  
Pernoctans in miserijs, & inde magis flebo.

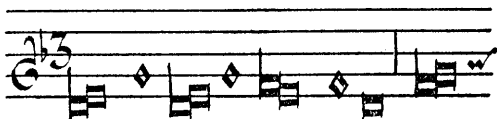
Mundus, caro, dæmonia me malè seduxistis,  
Dùm per diuersa vitia me miserum duxistis,  
Et Paradisi ostia finaliter clausistis.

Fratres, hortor perpendite tormenta grauiora,  
Affidè dirigite ad bona meliora,  
Ad cœnam vos disponite, nam breuis vocat hora.

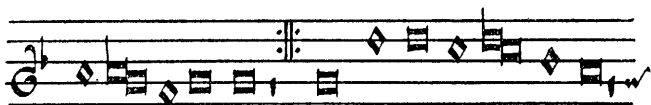
Cœlestis Pater gratiæ, qui Christum huc misisti,  
Tu nos ad cœnam gloriæ voca à mundo tristi,  
Nobiscum ftes in acie, amore Iesu Christi.

# DE TEMPORE VER- nali Cantiones

LI



N ver-na - li tem - po-re, or -  
Dùm re-ce-dunt fri - go-ra, nun-



tu læ - ta-bun-do, Ter-ræ, ma-ris, ne - mo-ris  
ci-at hi-run-do, Vi - gor re-dit cor - po - ris,

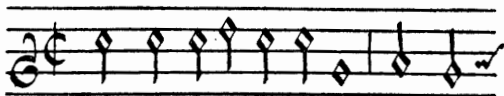


de-cus a - dest de - fo-ris, re - no-ua - to mun-do.  
ce-dit do - lor pec - to-ris, tem-po-re iu-cun-do.

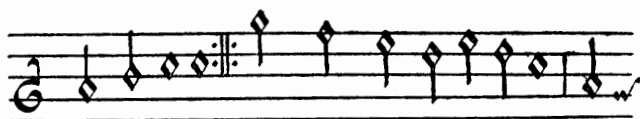
Terra vernat floribus & nemus virore,  
Aues mulcent cantibus & vocis dulcore,  
Aqua tempestatibus caret, aër imbribus,  
Dulci plenus rore.  
Sol confumtis nubibus, radijs patentibus  
Lucet cum dulcore.

O quàm mira gloria, quantus decor Dei,  
 Quanta resplendentia suæ faciei,  
 A quo ducunt omnia, ima, summa, media,  
 Formam speciei!  
 Maior est distantia quàm fit differentia  
 Noctis & diei.

LII



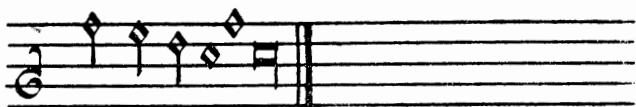
Em-pus a-dest flo-ri-dum, fur-gunt  
 Ver-na-les in om-ni-bus i - mi-



nam-que flo-res, Hoc, quod fri-gus læ-fe-rat, re-  
 tan-tur mo-res,



pa-rant ca-lo-res, cer-ni-mus hoc fi-e-ri per



mul-tos la-bo - res.

Sunt prata plena floribus iucunda aspectu,  
Ubi iuuat cernere herbas cum delectu,  
Gramina & plantæ [quæ] hyeme quiescunt,  
Vernali in tempore virent & accrescunt.

Hæc vobis pulchrè monstrant Deum Creatorē,  
Quem quoque nos credimus omnium factorem:  
O tempus ergo hilare, quo lætari libet,  
Renouato nam mundo, nos nouari decet.

Terra ornatur floribus & multo decore,  
Nos honestis moribus & vero amore,  
Gaudeamus igitur tempore iucundo,  
Laudemusq; Dominum pectoris ex fundo.

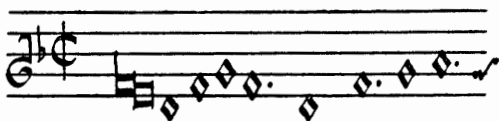


*SVPPLEMENTVM*

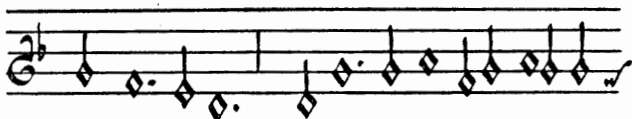


DE NATIVITATE  
DOMINI & SALVATORIS  
NOSTRI IESV CHRISTI

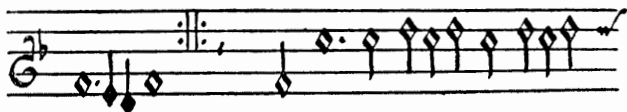
LIII



E [de] ra - di - ce  
Quæ [quæ] mi - rum flo -



pro-ces-se-rat Ies-se vir-ga mi - ri - fi-  
rem gef-se-rat, fœ-cun-da vi De - i - fi-



ca, Hu-ius vir-gæ my-fte-  
ca: Flos Chri-stus est in se -

ri-um            fi fa - ne vis            per - ci - pe  
cu-lo            dans o - do-rem            fu - a - ui-

re,            Vir-gi - nis pu-er - pe - ri-um            tu  
ter            & in cœ-li ro - fa - ri-o            co-

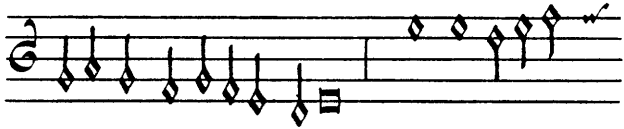
de-bes in-tel - li - ge-re.  
ruf-cans æ-ter - na - li-ter.

In fructum flos conuertitur | gustando salutiferum,  
Hoc est corpus [meum] dum loquitur | natus ante luciferum.  
Granum, de cuius fructibus | egens turba reficitur,  
Christus pro nobis omnibus | cadens in terra moritur.  
Flos Christus est in seculo | dans odorem stauiter,  
Et in cœli rofario | coruscans æternaliter.

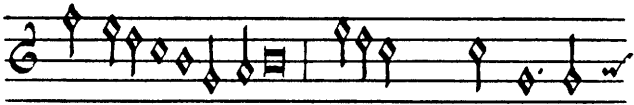
## LIV



Æ  
Pax



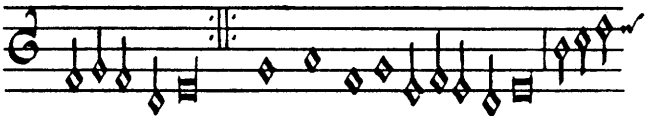
te - tur Ie - ru - sa - lem, Si - on plau -  
in - ter - ra co - mi - nus, Lux in noc -



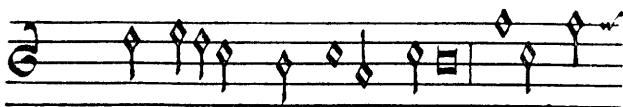
dat fi - li - a. Nam Chri - stus in  
te cla - ru - it, Rex & re - gum



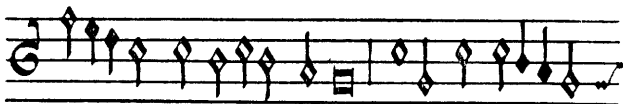
Beth - le - hem na - tus est fa -  
Do - mi - nus mun - do dum ap -



mi - li - à.  
pa - ru - it. In Ma - ri - æ fi - li - o no -



stra gau - det con - ci-o, in hoc



ip - so par - uu-lo, fal - ua-to -



re Do - mi-no.

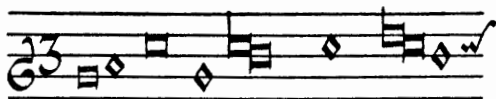
In cœlorum sedibus regnat & hîc cernitur,  
Mitigatur fletibus, heu à multis spernitur:  
Ibi felicissimus in supernis colitur,  
Hîc vero mitissimus in præsepe ponitur. In Mariæ &c.

Exultarunt angeli nato Dei filio,  
Exultemus singuli in isto exilio,  
Nam humano generi salus & redemptio,  
Ortus salutiferi venit ab initio. In Mariæ &c.

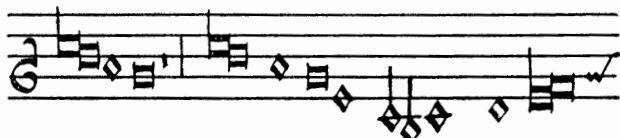
Ipse fecit hominem & eum pœnituit,  
Atq; fudit sanguinem & peccata abluit.  
Pneumati Paracleta detur laus & gloria,  
Cum Patre & Filio per æterna secula. In Mariæ &c.

DE PASSIONE  
DOMINI NOSTRI  
IESV CHRISTI

LV



V - tor hu - ma - ni ge -  
Pro re - di - men - dis mi -



ne - ris, pi - e - ta - tis mi - ra -  
fe - ris, mor - ti da - tis, fu - o



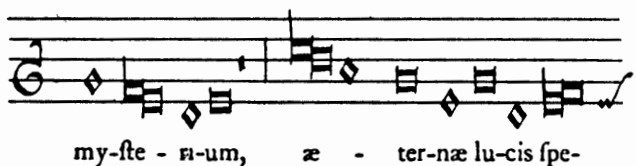
bi - li con - fi - li - o, Na - tum Ma -  
non par - cens fi - li - o. Qui pas - fus



ri - a vir-gi-ne mor-ti cru-cis  
si - ne cri-mi-ne ex -fol-uit quæ



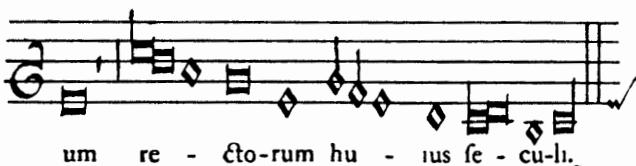
ex - po - fu - it, Ful-get cru-cis  
non ra - pu - it.



my-ste - ri-um, æ - ter-næ lu-cis spe-

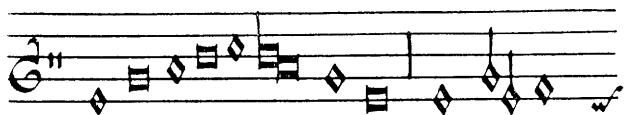


cu-lum, Cui sub - di-tur im-pe - ri-



um re - cto-rum hu - ius se - cu-li.

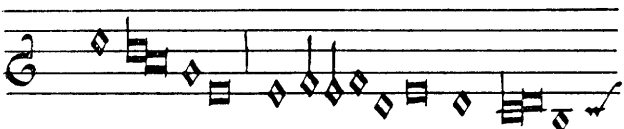




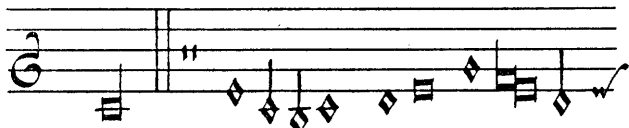
In Pa-ra-di-fi gre - mi-o lig-num



vi-tæ, pro-du - ctum, No-stri la-bo-



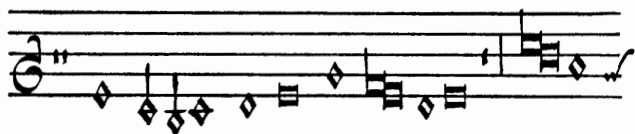
ris præ-mi-o, fa-lu - tis pro-fert fru -



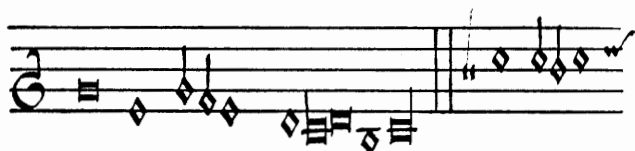
ctum. Ag-nus hæ-rens in ve - pri-



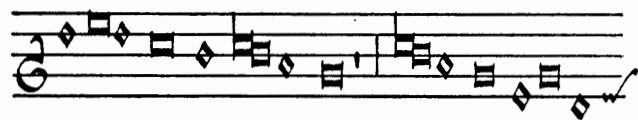
bus pro I-fa-ach oc-ci - di - tur.



An-guis, spe-ctan-dus om-ni-bus, cru-



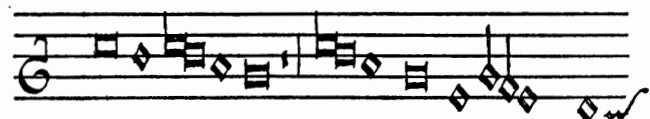
ce pen-dens e-ri - gi-tur. Hæc est



a - ra fa - lu - ta - ris, ri - ga-ta ri-uis



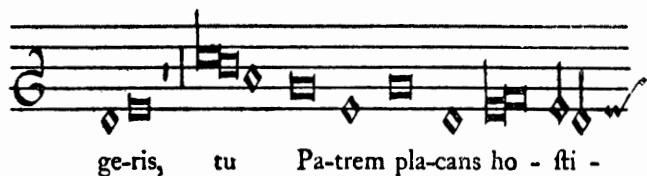
fan - gui - nis, Qua, Chri - fte, fa-



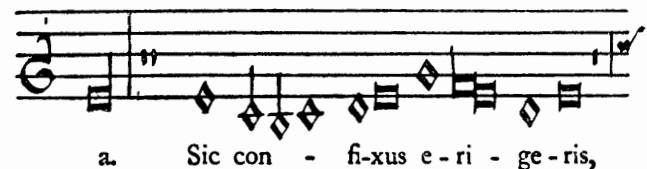
cri-fi-ca - ris pro lap-fi cul - pa



ho - mi-nis. Cru-ci cla-uis af-fi -



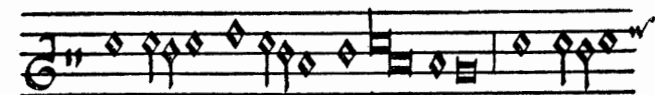
ge-ris, tu Pa-trem pla-cans ho - sti -



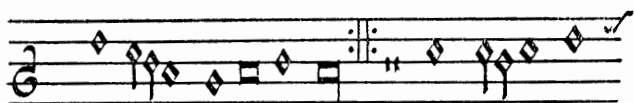
a. Sic con - fi-xus e - ri - ge - ris,



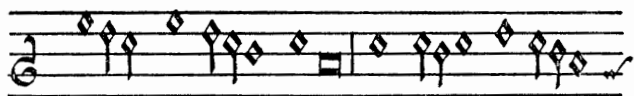
le - thi fra-ctu - rus of - ti - a.



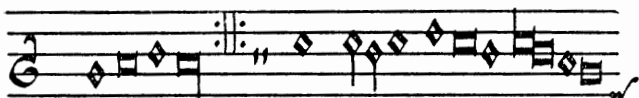
Di-ften - di-tur, in sti - pi-te cru-cis,  
Of-ten - di-tur in ca - pi-te fa-cro



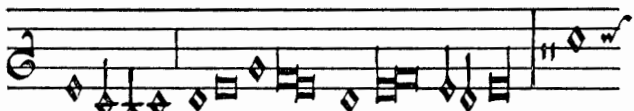
ca-ro vir-gi-ne - a, San-guis  $\text{E}^{\text{e}}$   
co-ro - na fpi-ne - a. Sic mi - fe-



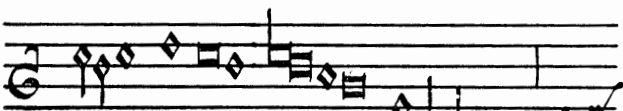
un - da pro - flu-it de fos - si fon-  
ris crux pro - fu-it, quam in - no-cen-



te la-te-ris; Hoc ex - al-ta - tus  
ter pa-te-ris.



fo-li - o ut ad te tra - has om - ni - a. Ri-



xæ de-ſtru - cto lo-li - o fers

ad am-ple - xus bra - chi - a. Cor ad

a-man-dum a - pe-ris, in - cli-nans os

ad of - cu - la; Suf-fers pla-gas dum

ca - pe-ris, spu - ta, fla-gel - la, vin - cu-la.

Ma - trem pi - am di-fi - pu - lo com-  
A - ce - ti sum-pto po - cu - lo car-  
mendans



men - dans, Pa-tri spi - ri-tum, Sic  
nis ex - fol-uens de - bi-tum.



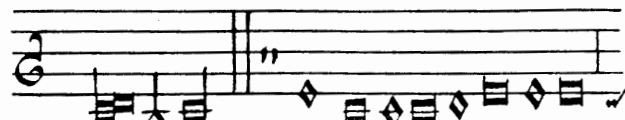
mor - te mor - tem de - fru-is vin-cens



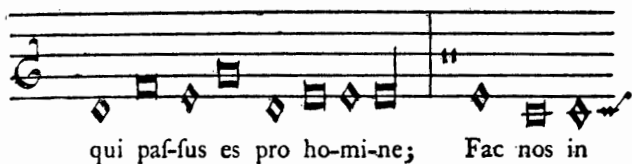
in-fer-ni prin - ci - pem, Qui la - tro-



nem in-fti - tu-is tu - i reg-ni par-



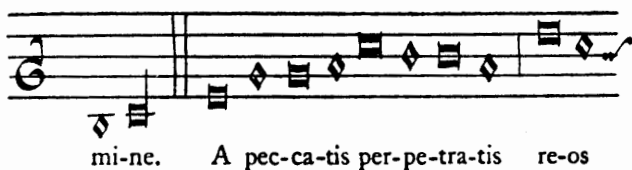
ti - ci-pem. Suc-cur-re no-bis, Do-mi-ne,



qui pas-sus es pro ho-mi-ne; Fac nos in



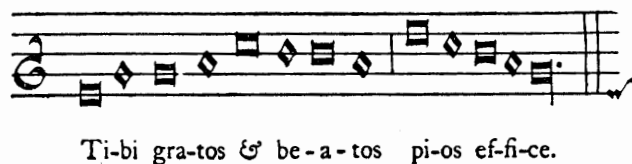
tu-o Nu-mi-ne fru-i cœ-le - fti lu-



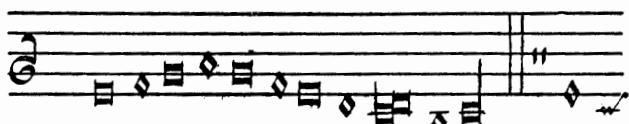
mi-ne. A pec-ca-tis per-pe-tra-tis re-os



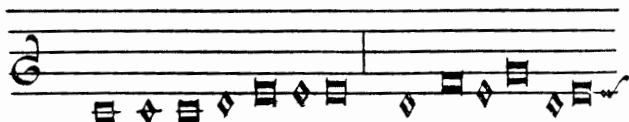
li-be-ra; in-dul-ge-re sce-le-ra ac-ce - le - ra.



Ti-bi gra-tos & be-a-tos pi-os ef-fi-ce.



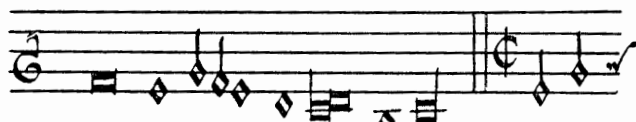
Vi-tæ ve-ræ per-fi-ce nos a - pi-ce. Tro-



phæ-o fac nos in-cly-to quo fu-pe-ras di-a-



bo-lum, Cum Spi-ri-tu pa-ra-cle-to ho-



stem cal-ca - re sub - do-lum. A - ue

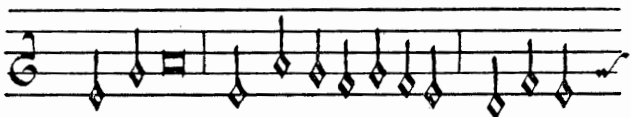


cruz, tur-mæ dux, for-ma pœ-ni-ten-ti-æ,





tu pec-ca-to-rum ve - ni - a. In te spes &



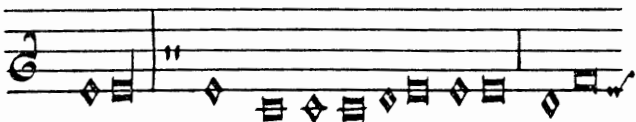
re-qui-es, nor-ma pa-ti-en-ti-æ, cœ-lo-rum



tan - gens mœ - ni - a. No-stræ



fa - lu - tis an-cho-ra, tu por-tus in nau-fra-



gi-o. Qui mun-di pla-cas æ-quo-ra, pa-cis



da-to suf-fra - gi-o.

Tu ve-xil-lum re-  
Tu fi-gil-lum le-

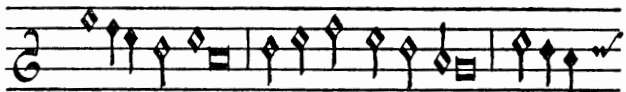


gis es vi - cto-ri - æ, de-co-ra-tum dig-nis  
gis de-cus glo-ri - æ sub-li-ma-tum fig-nis

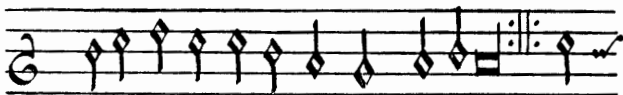


lo-cis, do-ti-bus.  
& vir - tu-ti-bus.

Ab ho-stis ma-lig-ni  
Vt Ie - su be-nig-ni

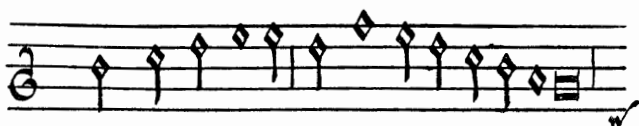


fal - la-ci-a, at-que per-ui-ca-ci-a vir -  
nos gra-ti-a du-cat ad fo-la-ti-a fa -

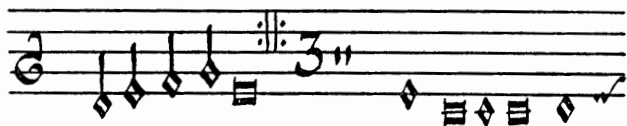


tu - tis de-fen-de nos po - ten-ti-a,  
lu - tis co-len-dæ cum cle-men-ti-a.

Qui  
V-



reg - nat in cœ-lis cum An-ge-lis ex-al-ta-tus  
bi grex fi-de-lis arch - an-ge-lis so-ci - a - tus

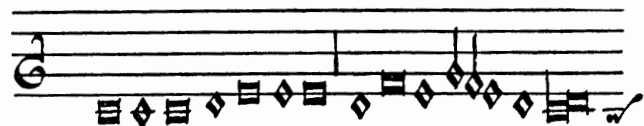


fi-ne ter-mi-no.  
ca-nit Do-mi-no.

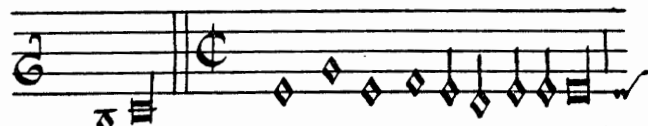
Cui æ-ter-na cum



glo-ri-a fit laus cun-cto-rū fe-du-la, Pro



fu-per-na vi-cto-ri-a, in se-cu-lo - rū fe -



cu-la.

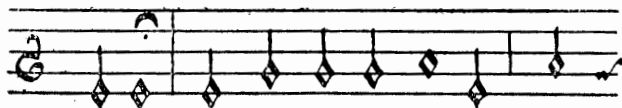
Can-ta - te can-ti-ca, so-ci - j,  
Con-for-tes tan-ti ne-go-ti - j,



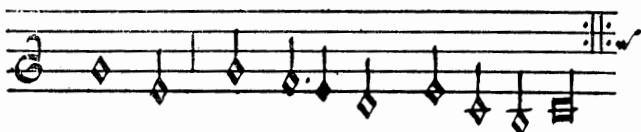
cru-cis fig-na - ti cha-ra-cte-re; Cul-pæ  
læ-te-mur pa - ri - li fœ-de-re. Vi-ta



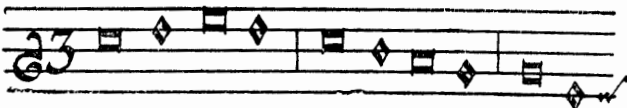
li-be-re-mur, mun-de-mur, pur-ge-mur à fo-  
re-pa-ra-ta, be - a - ta, do-na-ta re-ci-



mi-te: Lau-des, con-gau-den-tes, plau-  
pi-tur. Dum no-stræ co-hor-tis plebs



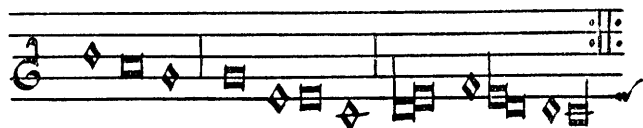
den-tes, pſal-len-tes de-pro-mi-te.  
mor-tis à por-tis e-ri-pi-tur.



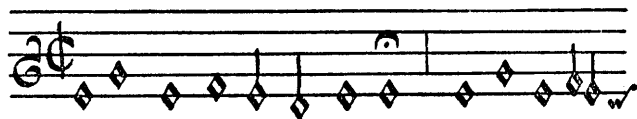
Chri-ſtum du-cem, qui per cru-cem nos ad  
Cun-ctis lo-cis, pi-ſis io-cis, dul-cis



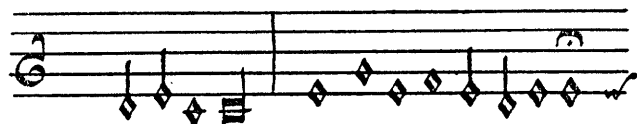
lu-cem du-xit gra-ti-æ, Ve-ne-re-mur, i-  
vo-cis cla-ro stu-di-o, Per-fo-ne-mus, de-



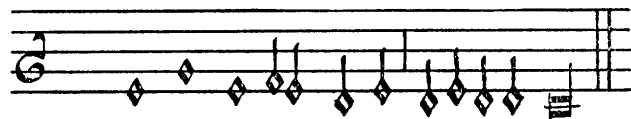
mi-te-mur, gra-tu-le-mur læ - ta fa - ci-e.  
can-te-mus, iu-bi-le-mus cum tri-pu-di-o.



Pa-ter, Na-tus, Sa-crū Fla-men, det no-bis spē



et fo-la-men. Nos ve-ni-ens ad ex-a-men

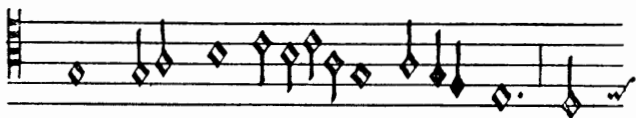


Chri-ftus Iu-dex fal-uet, A - men.

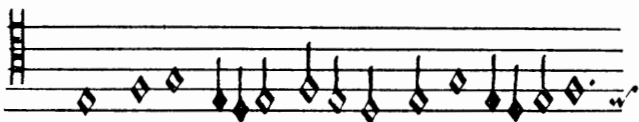
LVI



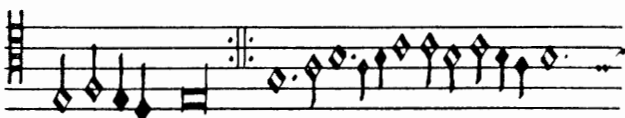
Ad - dex - ue-



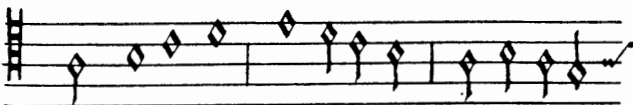
tris De - i Do - mi - nus, i - nit no - bis co - mi - nus, ho-



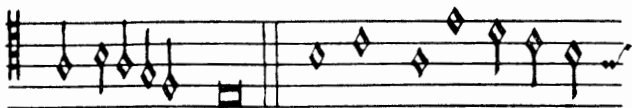
ni - ti - um qui fe - det & in æ - stem sca - bel - lum po - nens pe - dis sæ -



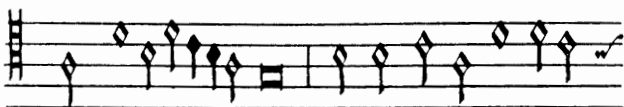
uum, Ex  
uum.



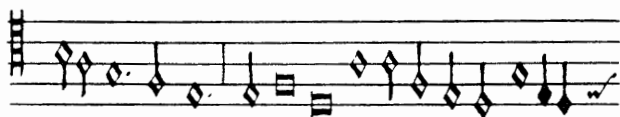
[ex] Zi-on flos, dul-co-ris ros, vir-ga vi-ret  
amœnè



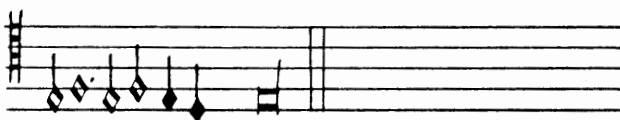
a-mœ - nê. Ro-fam spi-na pa-rit ex-



pers pœ - næ, à qua gra-ti - a - rum



flu - unt ve-næ, cu - i cor fi-de-le di-cat be -



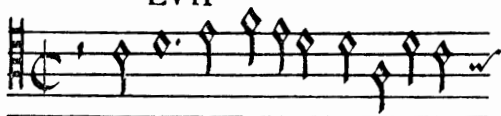
nê.

Hic creuit & in tegimen  
Nec non cunctorum dominationem,  
Cœli terræq; regimen,  
Abs labe viri incarnationem  
Cœpit, vt nos effemus dos  
Æternitatis plenê. Rosam spina &c.

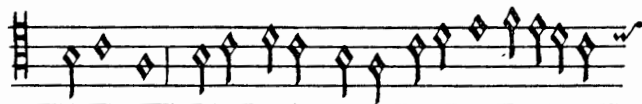
Hic damna ligni reparat  
 Surgendo, scandit compar Patri digno,  
 Viam salutis præparat,  
 Scelus ob nostrum mori volens ligno.  
 Sis nobis dux, hostis ne trux  
 Orci nos iungat pœnæ. Rosam spina &c.

Ut agnus insons mutuit  
 Coram tondente, dixit Esaïas:  
 Affa caro perduruit  
 In ligno crucis torrido, Messias  
 Sic iuuet nos, ne Ditis os  
 Voret ardore plenè. Rosam spina &c.

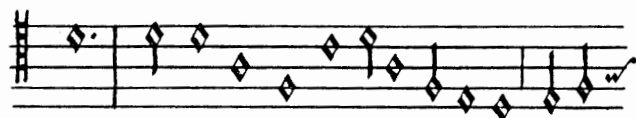
LVII



- Mo-ris o - pu-len - -  
 Ex-pul-fus sum ab om - -

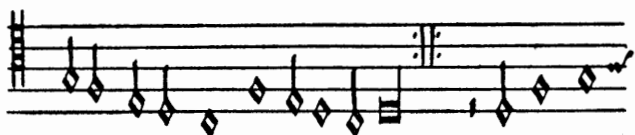


ti-am Chri - stus mor - te te-ſta -  
 ni-bus vt ' ex - ul cum ex-u - li-

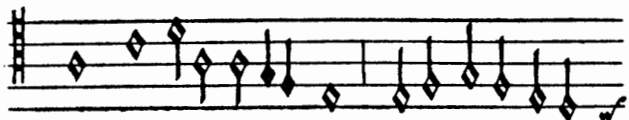


tur, ad ve-ram pœ-ni-ten - ti-am fu -  
 bus; mæ-ſtum de fu - is do - mi-bus ex -





os sem - per hor - ta - tur: Au - di - to  
pel - lunt me cum ca - ni - bus.



quod re - pen - di - tur, cœ - lo - rum



Rex of - fen - di - tur.

Remotis meis vestibus sum funibus ligatus,  
Iniuste victus testibus, flagellis flagellatus;  
Amaris passionibus iuncturas dissoluebant,  
Gingivæ tūmionibus oris intumescebant,  
Rumpuntur venæ tactibus, assiduis incurfibus.

Alapis cæsa centies est veneranda facies,  
Coagulatus quinquies sanguis deformat species,  
Intitulatur passio, honoris exhibitio:  
Angore cor inficitur, cruci corpus affigitur,  
Pedes perfoffi pondera portarunt salutifera.

Latus ferro transfigitur, spinis punctus arguitur,  
Extensa membra tenera, pendent nudata viscera;  
Naturæ solui debitū, Patri commendans spiritum.  
Attende qualem exitum sum passus & interitum,  
Discurre probans omnia quòd nemo curat talia.

O qualis retributio, contrarij commiffio,  
 Magiftratus despe&ctio pro charitatis ftudio,  
 Infelix finis talium, æterna mors ftipendium,  
 Nautarum exclamatio fum femper & probatio,  
 Ut Samfon fortis viribus oro pro peccatoribus.

Suavis Deus, omnium miferere peccantium,  
 Tales vermes occidere quid tibi pro hoc gloriæ?  
 Eis magis compatere, tu, Pater omnis gratiæ,  
 Convertere laudabilis, & efto deprecabilis.  
 Vbi mifericordiæ? Davidis in progenie.

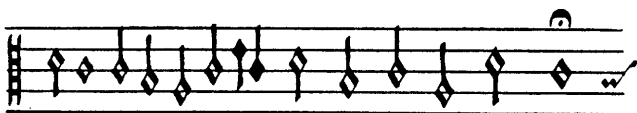
Memorare fubftantiæ, Pater, tuæ familiæ,  
 Affatur Patrem Filius, quod vix fiat celerius,  
 Miferebor ramufculis David fugatis vitijs,  
 Æternitatis cellulis locans pro pœnitentijs,  
 Nobis optati taliter regnabunt æternaliter.

LVIII

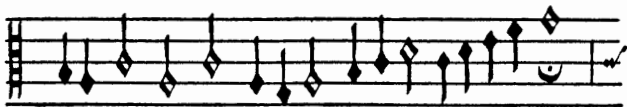
DISCANTVS



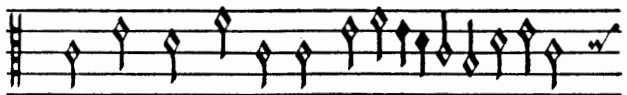
E - - - -



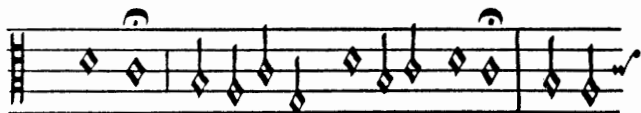
- - - - - tas,  
 114 ætas



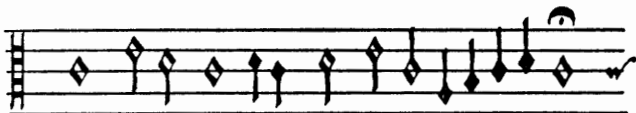
æ - tas car-men me - lo - di - æ



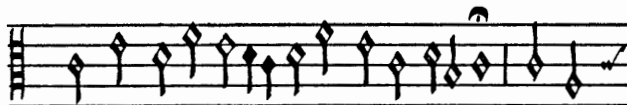
pfal-lat, lau-dem in Mef-fi - - -



- æ, can-ti-co læ - ti-ci - æ. Nam-

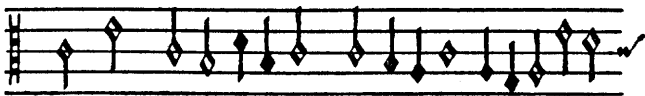


que, nam - que dig - nus est ho-no - re,



qui pla-ca - uit

pas-si-o - ne Pa-trem

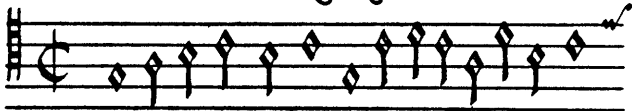


om-nis gra - - - - -

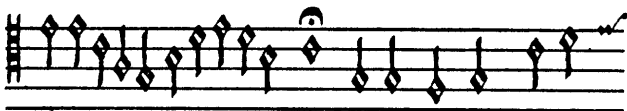


- - - - - ti - æ.

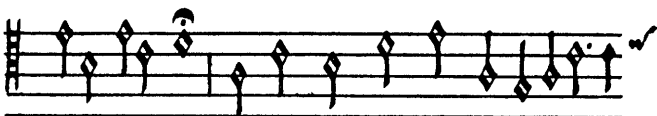
*TENOR*



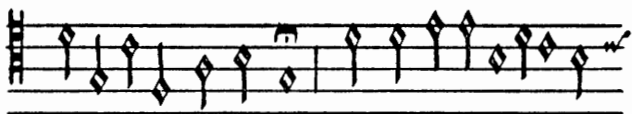
Æ - - - - -



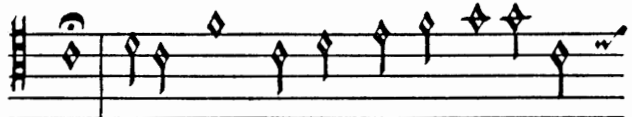
- - - - - tas, æ-tas car-men me -



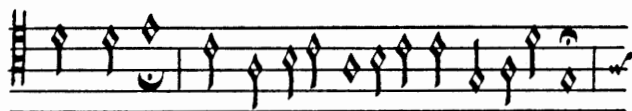
lo - di - æ pfal-lat, lau-dem in Mes-si -



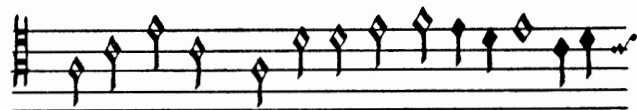
- - - æ, can-ti-co læ-ti - ci-



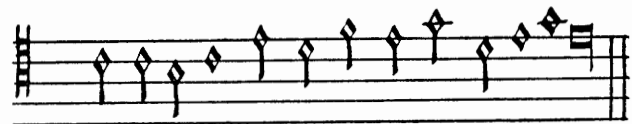
æ. Nam - que, nam-que dig-nus est ho -



- no-re, qui pla-ca - uit pas-si-o - ne

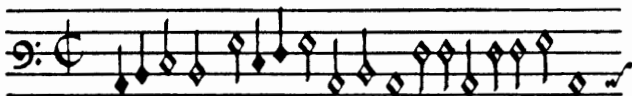


Pa-trê om-nis gra - - - -

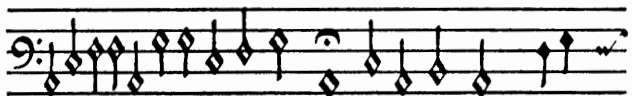


- - - - - ci - æ.

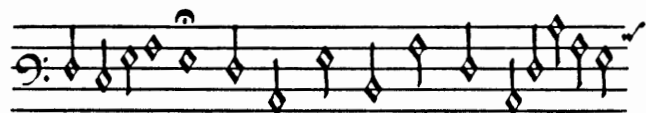
BASSVS



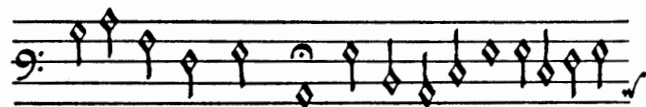
Æ - - - - -



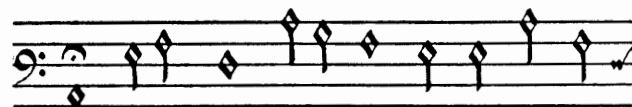
- - - - - tas, æ-tas car-men me -



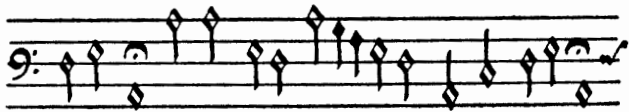
lo-di - æ p̄fal-lat, lau-dem in Mef-fi -



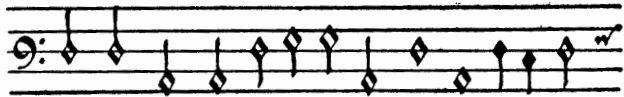
- - - - - æ, can-ti-co læ-ti-ci -



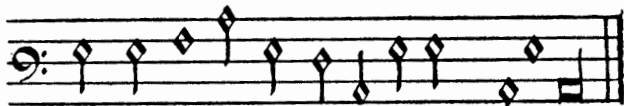
æ. Nam - q̄, nam - q̄, dig-nus est ho-  
 118 nore,



no - re, qui pla - ca - uit pas - si - o - ne



Pa - trem om - nis gra - - - - -

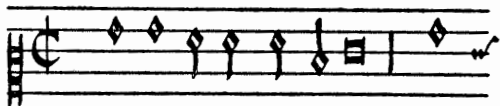


- - - - - ti - æ.

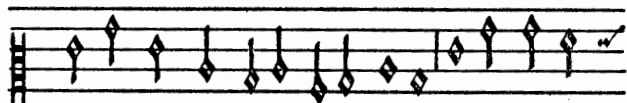
DE RESVRRECTIONE  
DOMINI NO-  
STRI IESV  
CHRISTI

LIX

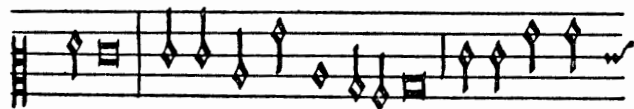
DISCANTVS



E-dit hy-ems e - mi - nus, sur-

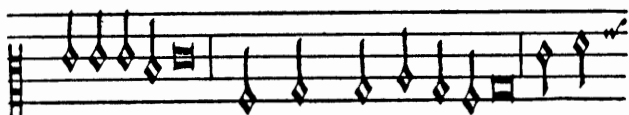


rex-it Chri-stus Do - mi - nus tu-lit - q; gau-

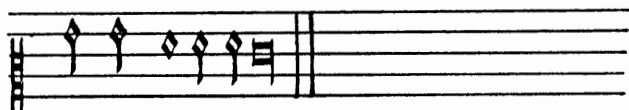


di - a, val-lis no-stra flo-ru - it; re-ui-uif-cunt



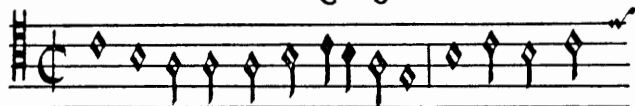


a - ri-da, post-quam ver in-te-pu-it re-ca-



les-cunt fri - gi-da.

*TENOR*



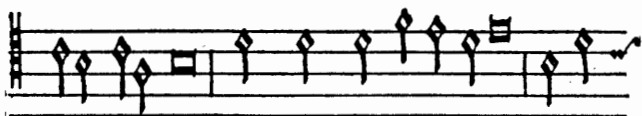
Ce-dit hy-ems e - mi-nus, fur-rex-it Chri-



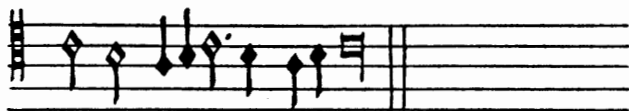
stus Do - mi - nus tu-lit-que gau-di - a, val-



lis no-s-tra flo - ru - it, re-ui-uif-cunt arida,

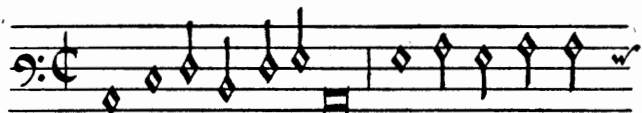


a - ri - da, post-quam ver in-te-pu-it, re-ca-

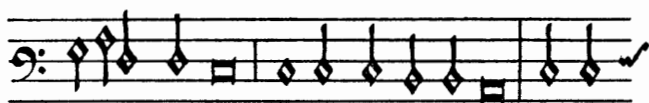


les-cunt fri - gi - da.

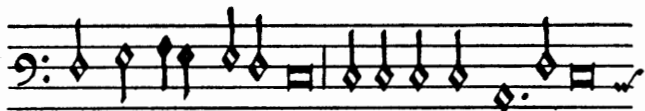
*BASSVS*



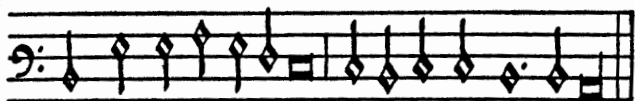
Ce-dit hy-ems e-mi-nus, fur-rex-it Chri-stus



Do - mi-nus tü-lit - q gau-di - a, val-lis



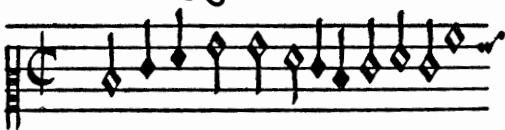
no-stra flo - ru - it, re-üi-uif-cunt a - ri-da,



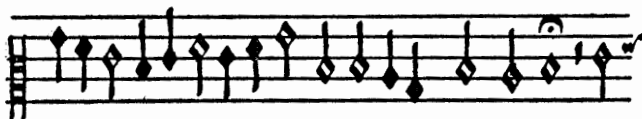
post-quã ver in-te-pu-it, re-ca-lef-cunt fri - gi-da.

LX

*DISCANTVS*



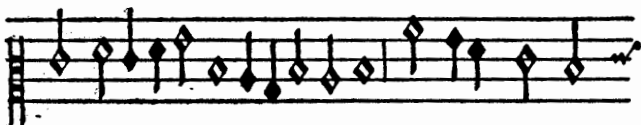
V - - - -



- - - - - cun-da-re ij

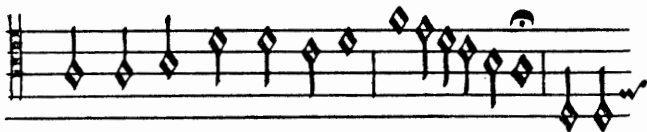


iu - - - gi-ter, plebs de-uo-

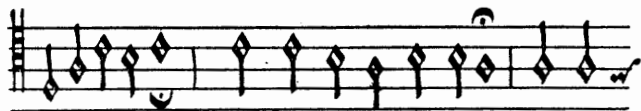


ta, de - - - bi-tis, Me-los ca-nens  
Qui te tu- lit  
dulciter

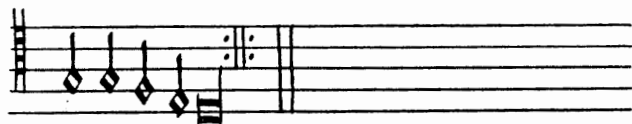




Me-los ca-nens dul-ci-ter ij ij  
 Qui te tu- lit a -cri-ter ij ij

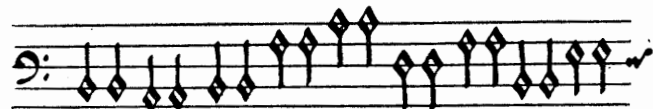


Chri-fti Ie-fu me-ri-tis, Chri-fti  
 Vin-cu-lis ab in-ti-mis, Vin-cu-

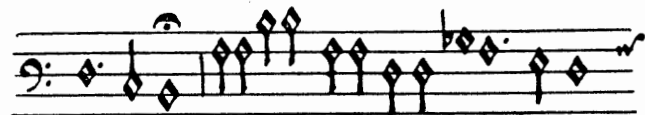


Ie-fu me-ri-tis.  
 lis ab in -ti-mis.

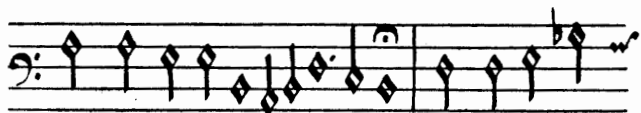
*BASSVS*



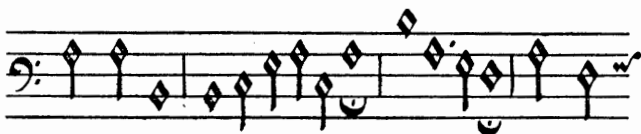
Iv - - - - -



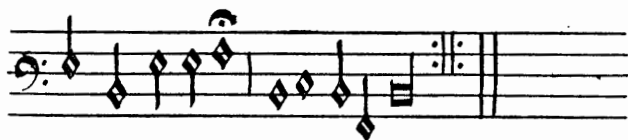
cun-da-re ij iu - - gi-ter,  
 plebs



plebs de-uo-ta, de - bi-tis, Me-los ca - nens  
Qui te tu - lit



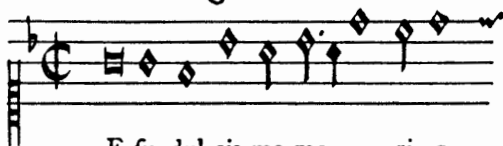
dul-ci-ter ij ij Chri-sti  
a - cri-ter ij ij Vin-cu-



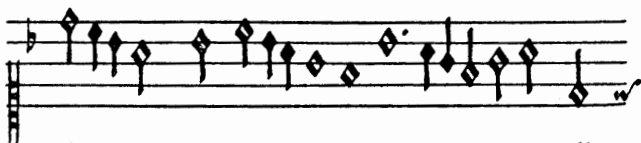
Ie - fu me-ri-tis, me - ri - tis,  
lis ab in-ti-mis, in - ti - mis.

## LXI

### *DISCANTVS*



E-fu dul-cis me-mo - ri - a



dans ve-ra cor - - dis  
gaudia



gau-di - a; Ie-fu dul-ce-do cor-di-um, fons

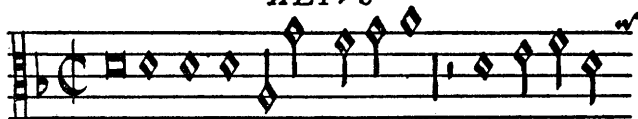


vi-tæ, lu-men men-ti-um, ex-ce-dens o -



- mne gau-di-um.

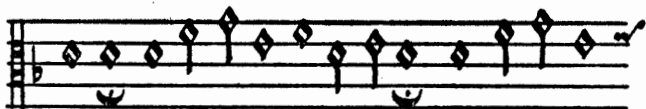
*ALTVS*



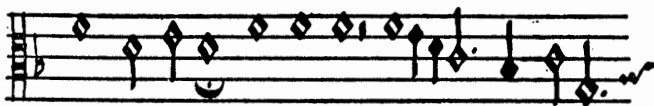
Ie-fu dul-cis me - mo-ri - a dans ve-ra



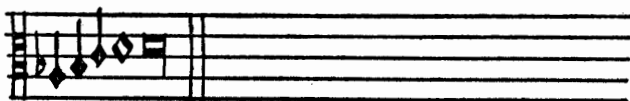
cor - - - dis gau - dia



di - a: Ie-fu dul-ce-do cor-di-um, fons vi-tæ, lu-

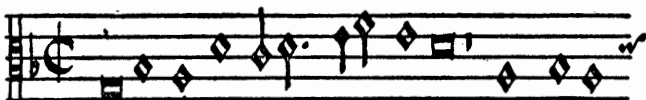


men men-ti-ū, ex-ce-dens om-ne

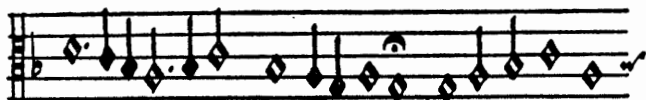


gau-di-um.

*TENOR*

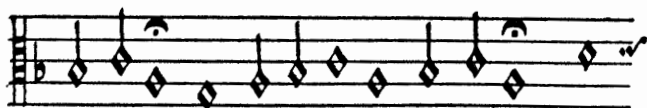


Ie-fu dul-cis me - mo - ri - a dans ve-ra

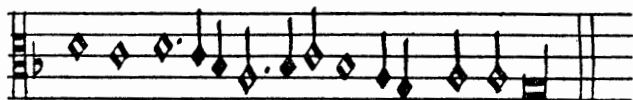


cor . - dis gau-di-a: Ie-fu dul-ce-do  
128 cordium



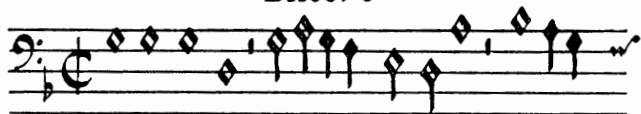


cor-di-um, fons vi-tæ, lu-men men-ti-um, ex-



ce-dens om - - ne gau-di-um.

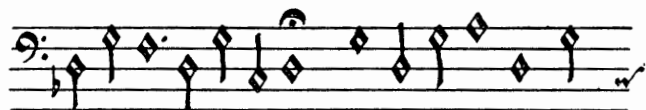
*BASSVS*



Ie-fu dul-cis me - mo-ri - a dans



ve-ra cor-dis ij gau-di - a: Ie-



fu dul-ce-do cor-di-um, fons vi-tæ, lu-men men-



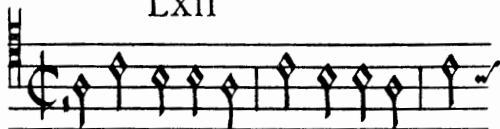
ti-um, ex-ce-dens om

ne gau-di-um.

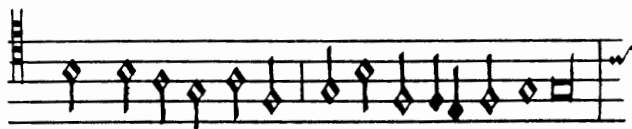
Sed super mel & omnia eius dulcis præsentia,  
Nil canitur suavius, auditur nil iucundius  
Quàm Iesus Dei filius.

Iesu mi bone, sentiam amoris tui copiam,  
Iesu largitor veniæ, honor cœlestis patriæ,  
Tu fons misericordiæ.

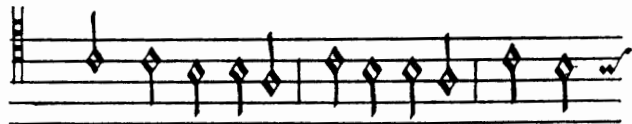
LXII



dul-cis Ie-fus, spi-nis læ-fus, fla-



gris cæ-fus a - spe-ris, ve-lis pla-ca - tus fo-re.



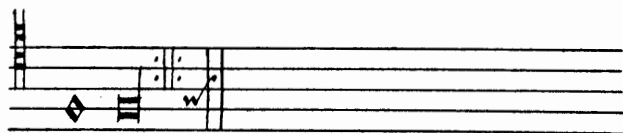
Qui, lux de lu-ce, vi-cto du-ce, pen-dens



cru-ce sce-le-ris, in-du-tus es splen-do-re.



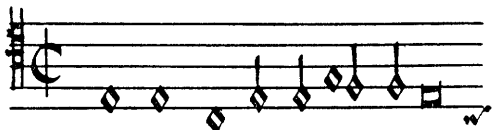
In - fer-ni por-tas ur - gens, in-de tu-os du-  
Post tri-du-um re - fur-gens, mun-di vi-ctor fu-



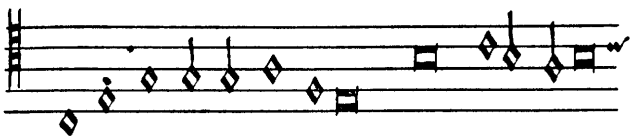
xi - fti.  
i - fti.

# IN FESTO PENTECOSTES

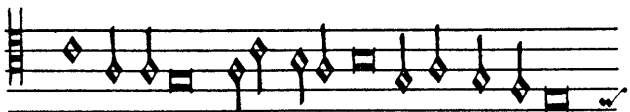
LXIII



Van-do Chri-ftus af-cen - de-rat,



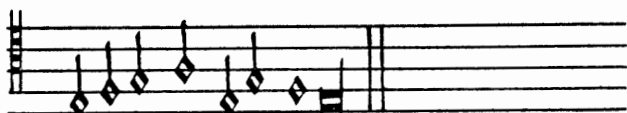
fe-dens ad Pa-tris dex-te-ram, quem an - te-a



pro-mi-fe-rat, è cœ - lo mit-tit Spi-ri-tum,



au-di-tur tan-quam fo - ni-tus, lin-guis lo-  
quuntur



quun - tur om - ni-um.

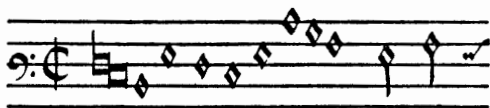
Hic subito adueniens metum incussit omnibus,  
Et consolatur pauidos Apostolorum animos,  
Qui statim linguis varijs docent Dei magnalia.

Fœcundat hic Ecclesiam diuersis donis sterilem,  
Consolatur, illuminat & feruat conscientiam,  
Aduersus mūdum, Sathanam & diræ mortis impetum.

Patrem oramus igitur cœlestem, Sanctū Spiritum,  
Ut nos in fide Filij pura semper retineat,  
Alleluia, alleluia, benedicamus Domino.

# DE TRINITATE

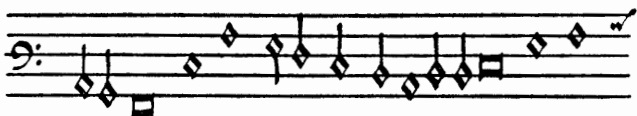
LXIV



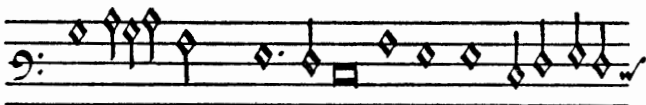
E - - - [be] ne-  
E - - - [be] ne-



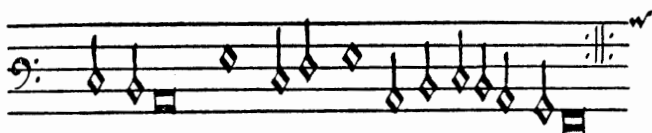
di-ci-te Tres Per - so - nas Tri-ni-  
di-ci-te Do-mi-num cre-an - tem om -



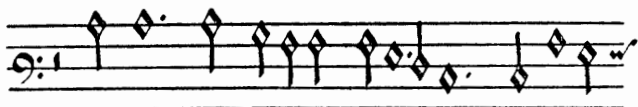
ta - tis v-num ef-fe De - i ta - - tis, à quo  
ni - a v- ni-uer-fo-rum en - ti - a sic tres



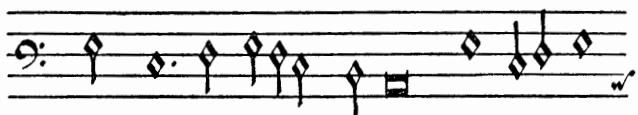
sub-fi - stunt om-ni-a re-rum fi - mul en-  
in for - na - cis me-di-o o - di-zant cum tri-



- ti-a, Hunc De - um be-ne-di - - ci-te.  
pu-di-o, Hunc De - um be-ne-di - - ci-te.



Et Chri-stum De - - i fi-li-um, ac fan -  
Et nos in hoc con-ui-ui- o *Be-ne -*  
Lau - de - tur fan - cta Tri-ni-tas *De - o*

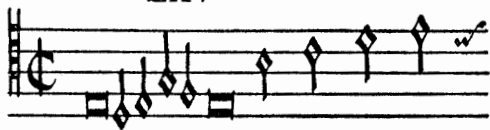


ctum quo- q; Spi - - ri-tum,  
*di - ca - mus Do - - mi-no,* Can-tan - tes  
*di - ca - mus gra - - ti-as,*

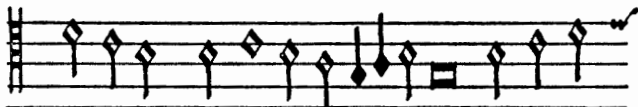


Be-ne - di - - ci-te.

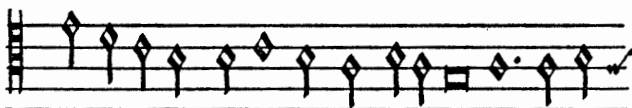
## LXV



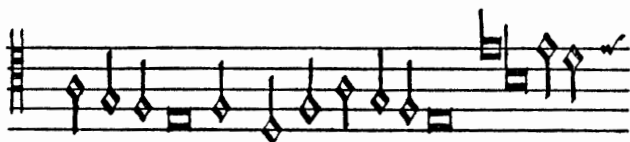
E - [be] nē quon-dam



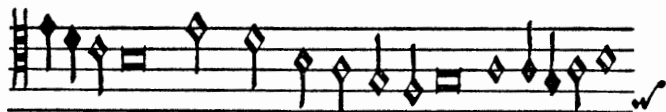
do-ci-les Scho-la-res mi-ra - ri cœ-pe-runt



mi-ra-bi-les vi-den-tes cre - a - ri res & has

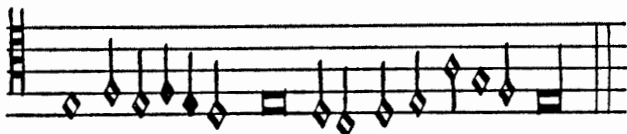


dif-fi-mi-les a - ctus o - pe-ra - ri. Cœ-



[cœ]-pit A - ri-ſto-te-les his





mi - ris phi - lo - so - pha - ri.

In intelligentiam primi entis verè  
Sensus per noticiam veteres venère,  
Quo primam essentiam res omnes sumfère,  
Affirmarunt quoniam nil posse creante carere.

R ident licet phyfici de Philosophia,  
Quanto plus Catholici, qui ex Prophetia  
Fiunt scientifici, non ex phantasia,  
Nam data multiplici fit eis virtute Sophia.

C redimus stabilter fide non creatum  
Patrem æternaliter generasse Natum,  
Et Flamen æqualiter ab utroque latum;  
Unum, tres pariter, sunt hi super omne creatum.

E xpedit Grammaticis leuiter transire  
In rebus Deificis quàm quid definire,  
Ne queant Hæreticis nostri consentire,  
Sitque Theologicis iudicare facile de re.

R egem Deum credimus trinum in Personis,  
Quem præesse nouimus malis atque bonis,  
Nequaquam concedimus tres Deos in Thronis:  
Sed Deus est unus, Angelorum canitur fonis.

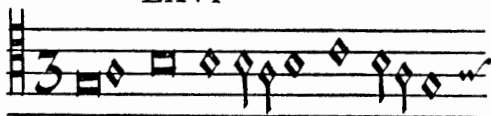
V t possimus fidere Trinitatem esse,  
Simplicibus sapere non plus est necesse,  
Quàm valebunt metere fidei de messe,  
Imo minus capere docti reputant facile se.

S cholares in triuio studentes gubernata,  
Regnans ab initio, Trinitas æterna;  
Fac vita cum gaudio frui sempiterna,  
Puros nos à vitio ducēs ad regna superna.

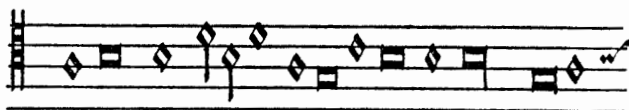
ACROSTICON, *BIRCERVVS.*

# DE BEATA VIRGINE MARIA

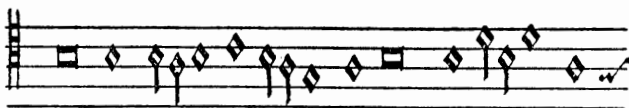
LXVI



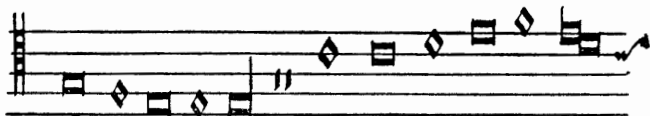
Lo - rens iu-uen - tus vir -



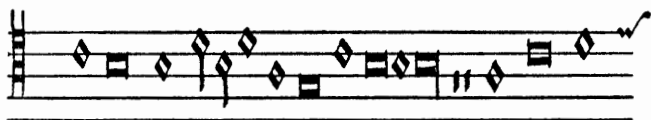
gi-nis fru-ctum fa-lu-tis ger-mi-nat. Qui



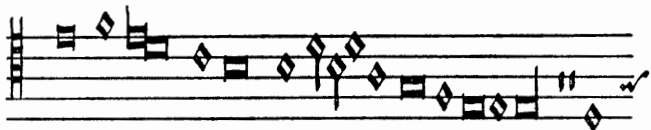
la-ben-tis o-ri - gi-nis ve-tu - sta-



tem ex-ter-mi-nat. Dum ver-bum Pa-tris na-  
scitur



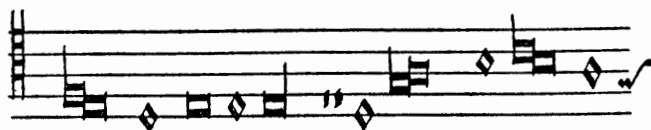
sci-tur ex ma - tre fi-mul fi-li-a, Fac-tum-q



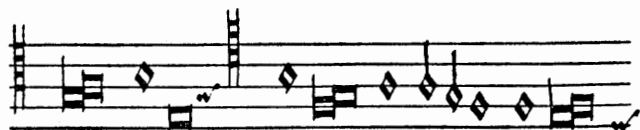
ca-ro paf - ci-tur in-ter pu-do-ris li-li - a. In



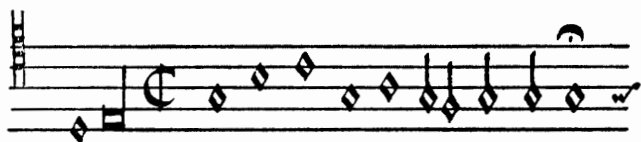
fi - ne vir - go tem - po-ris mem-bris tu-



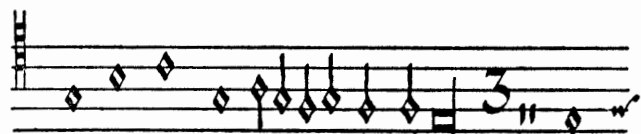
me - scit te-ne-ris Vi-rum, per-fe - cti



cor - po-ris, in for - ma no - ftri ge -  
neris



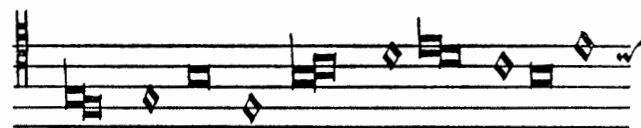
ne-ris. O Pa-tris mi-ra be - nig-ni-tas!



O ma-tris præ-cel-fa dig-ni-tas! Quæ



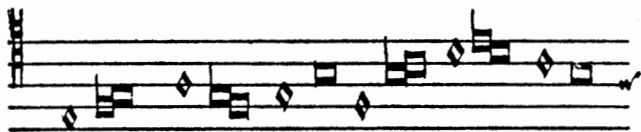
pro fa-lu - te ho - mi-num cœ-li Re-



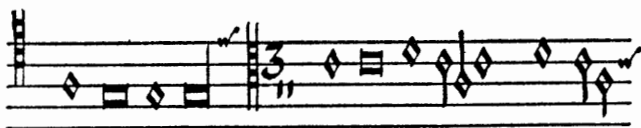
gem' & Do-mi-num fa-cra - to fo - uet



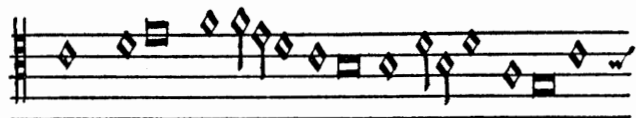
gre-mi-o; quem or - di-nes an-ge - li-ci  
laudant



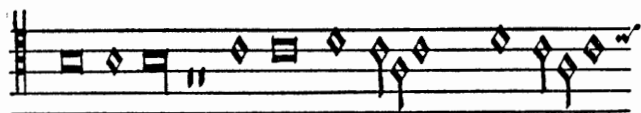
lau-dant, ad-o - rant cœ-li-ci ci-ues in reg-



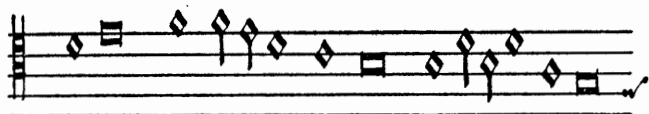
ni præ-mi-o. O Ma-ri-a, vir-go



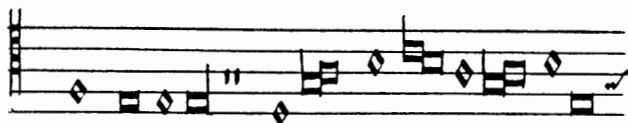
pi-a, or-ta di-a ex re - gi-a pro-



ge-ni-e: Ex-pers ma-ris, De-um



pa-ris, por-tum ma-ris, fa-lu - ta-ris  
141 spem



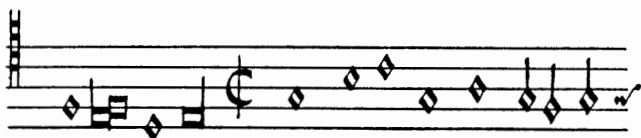
spem ve-ni-æ. In cu - ius lau-de de - fi-cit



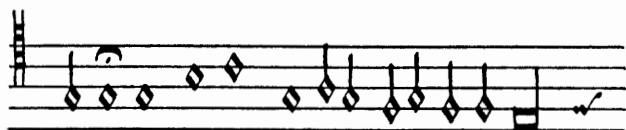
mens, lin - gua, fen - sus, ra-ti-o, Sed laus



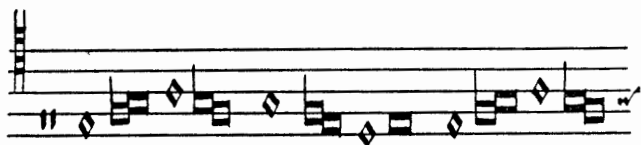
hæc e - ius re - fi-cit cœ-le - fti nos



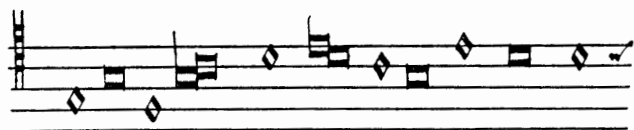
fo-la - ti - o. Quæ, fo-la præ-bens fo - la-



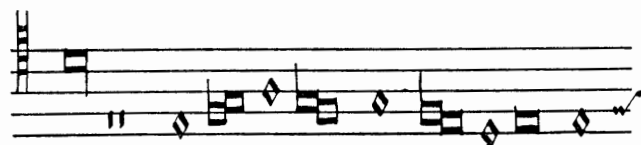
ti - a, est scho-la do-cens ve - ra-ci - a.



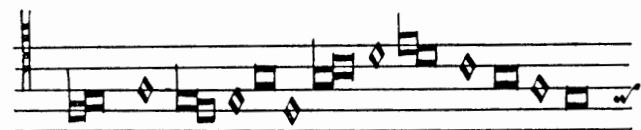
Sci-en - ti-am cum ar - ti-bus, o-ra - ti-o -



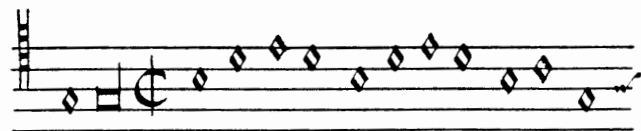
nis par-ti bus, hanc cun-cta lau-dant gram-ma-



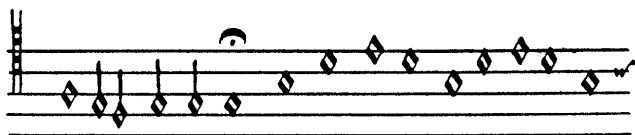
ta. Rhe-to - ri-cam cum flo - ri-bus ve-



nu - ftis - q co-lo-ri-bus ac Lo - gi-cæ So-phif-



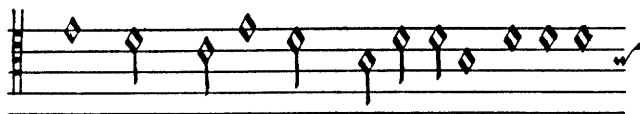
ma-ta. Dig-na-re me lau-da-re te, O fan-ctif-



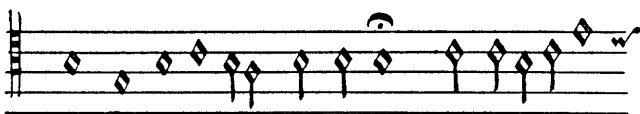
fi-ma do-mi-na. Li-bro scri-bi vi-tæ ti-bi fac



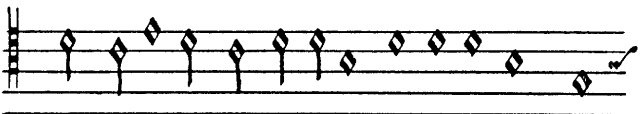
de-uo-to - rum no-mi-na. Tu Tri-ni-ta-tis



tem-plum, ex-em-plum iu-fti-ci-æ, tu re-na-

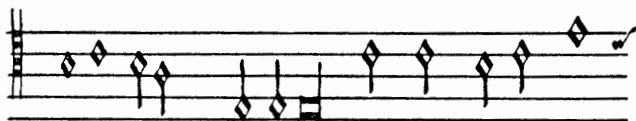


tis fan-cti-ta-tis spe-cu-lum. Ro-fa fi-ne spi-

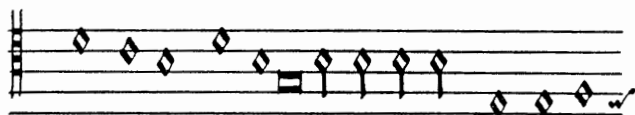


na & vi-a mun-di-ci-æ, tu fol lu-ftans & illu-ftans

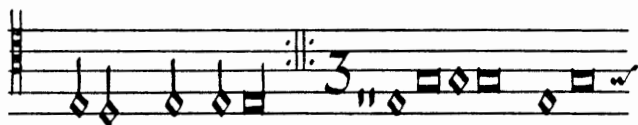




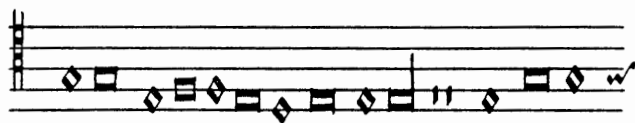
il-lu-strans fe-cu-lū. Du-ctrix gre-gis, do-  
Sis in - dul-gens, cla-



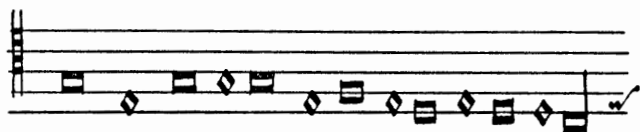
ctrix le-gis gra-ti-æ, pa-tris ho-nor, car-mē co-  
ra ful-gens fa - ci-e, me- i me-mor, cul-pæ pre-



nor con-de-re. Sed vi-ti - a, fla-gi-  
mor pon-de-re.

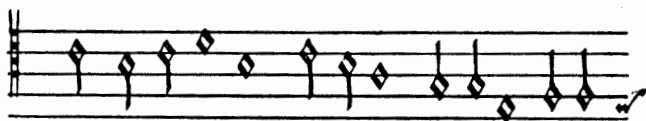


ti - a tu re-la-xa-re pro-pe-ra, Ut Do-mi-



no quem no-mi-no, me-a gra-ta sint o-pe-ra.

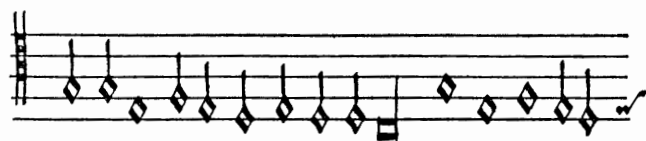




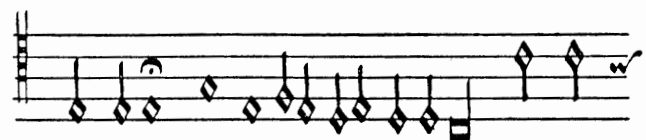
non ob re - a - tum de - spi - ce; re - spi - ce pi - e -



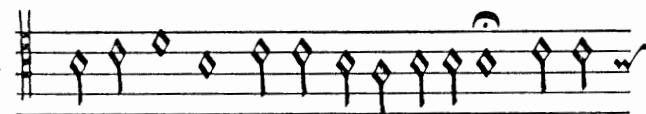
ta - tis o - cu - lo. Vir - tu - te be - a - tum ef - fi - ce,



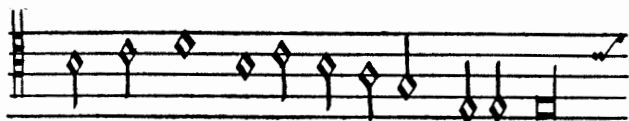
re - fi - ce vi - ui fon - tis po - cu - lo. Ma - ter mi - fe - ri -



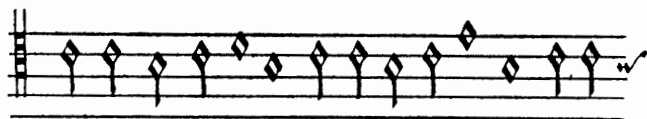
cor - di - æ, Spes & fa - lus ve - ni - æ. Bo - ni -  
Dat pau -



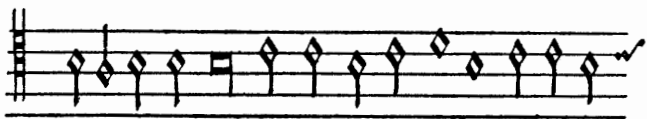
tas im - men - fa, ple - na De - i gra - ti - a, me Pa -  
per a - mi - cus car - men ti - bi mel - li - cum, po - stu -



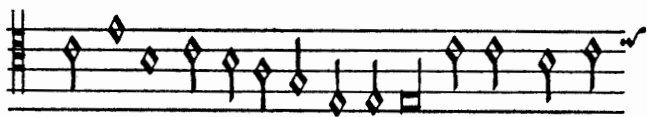
tris in men-fa pa-ne vi-tæ fa-ti - a.  
lat men - di - cus à te do-num cœ-li -cum.



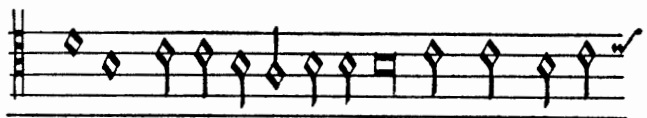
Sal-ua mul-tis an-nis, fis no-bis pe-ren-nis vi-ta,



ve-ri-tas, vi - a. Ut post fi-nem vi-tæ for-ti - a-



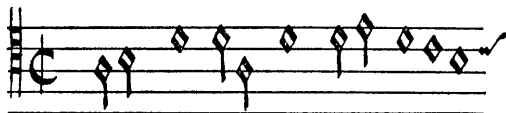
mur ri-tè fem-pi-ter-na bra-ui - a. Sit laus De - o



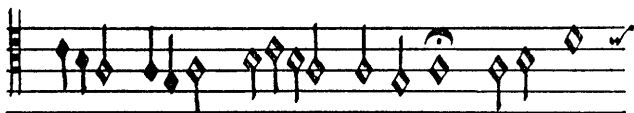
Pa-tri, Na-to - q vi-cto-ri - a. Per quem fu - æ



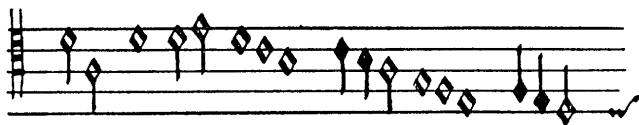
## LXVII



Aus vir-gi - nis Na - ti  
Pa - rens ca - rens o - ri-



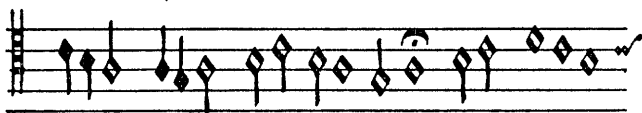
fo - nat cum iu-bi-lo, Fraus cri-  
gi - nis con - ta-gi-o, To - tis



mi - nis ab - fit, cul - pæ fu -  
vo - tis te car - mi - nis lau -



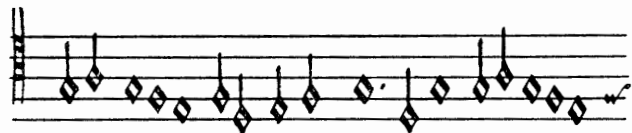
ga - to nu-bi-lo. Cœ - tus  
dat præ - co-ni-ô. Ce - dit



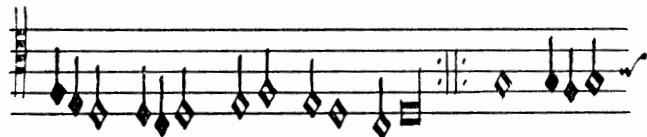
no - stri col - le - gi - j. Læ - tus  
lu - ctus tri - fti - ci - æ. Re - dit



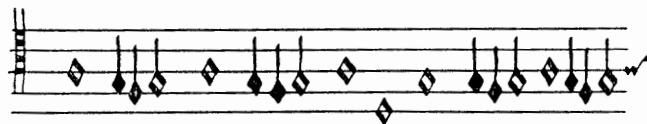
fe - fto na - ta - lis re-gi-j.  
per te fru - ctus iu - fti-ci - æ.



Præ - de - fti - na - ta no - fce - ris in fa -  
San - cta pri - us quàm na - fce - ris in lu -

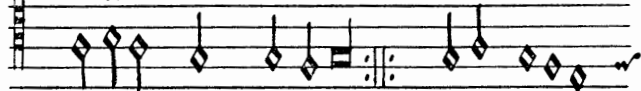


lu - tem cre - den - ti - um, A Pro -  
cem or - ta gen - ti - um. Quæ de -

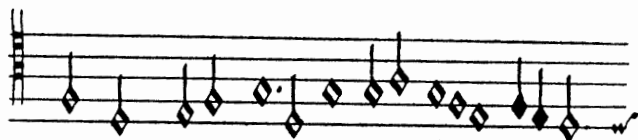


phe - tis præ - cog - ni - ta fig - no - rum  
cre - tis es præ - di - ta do - no - rum

(b)



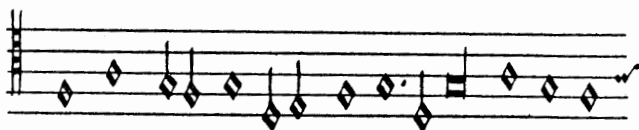
æ - nig - ma - ti - bus, Da - uid  
cha - rif - ma - ti - bus. Vir - go



fe - men, stirps re - gi - a, vir - ga Ief -  
pro - les e - gre - gi - a, fer - uans pu -



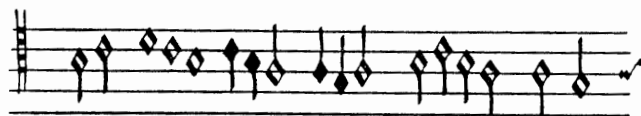
fe flo - ri - ge - ra, Tu stel - la, quæ bel -  
do - ris fœ - de - ra.



la pro - cel - la - rum de - fti - tu - is. Ma - ri - a,

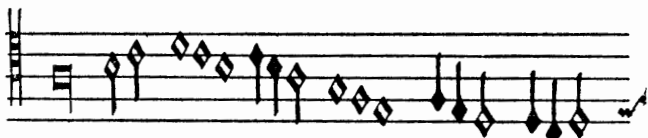


spem pi - a gra - ti - a - rum re - fti - tu - is.



Por - ta clau - fa nec per - ui -  
Por - tus ma - ris pe - ri - cu -





a, Or - ta no - bis qua lux  
lis, Hor - tus clau - fus De - j



est præ-vi-a; Si - gno fons in-de-fi-  
fig - na-cu-lis Re - dun - da - re fuf-fi-



ci-ens fig - na - tus fan - cti Spi-  
ci-ens mun - do flu - en - ta cœ-



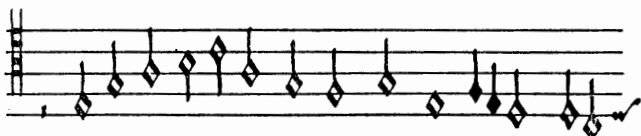
ri-tus. Au-di nos, dos ho-no-ris, & flos,  
li-tus. Vi-tæ pax, fax a-mo-ris, ve - rax



in - ter flo - rum et ro - sa - rum mil - li - a,  
quæ cæ - lo - rum re - gem, na - ti fi - li - a,



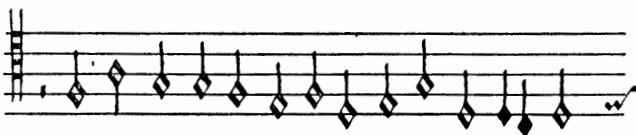
tu pri - ma-tum fo - lus pos-si-des.  
no-bis pla-cas, cui nunc af-fi-des.



Tu es vir-tu-tis nos tra-hens ex - em-plum, in  
In spe fa-lu-tis ad te, pa - cis tem-plum, tre-



o - do-rem post te cur-ri-mus:  
men - tes ab ho - ste fu-gi-mus.



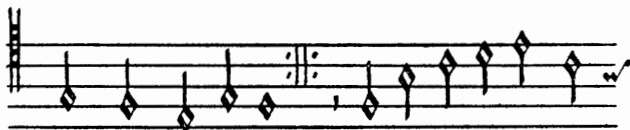
Cu-ius di-ra ne-qui-ti-a, fal-lax & in - fi -  
Vt tan-dem ad sup-pli-ci-a se-cum tra-hat cru-



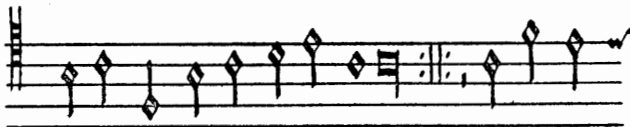
de-lis, Se-du-xit nos ad vi-ti - a de-cep-ti - o  
de-lis, ab e-ius nos sæ-vi-ci - a sem-per tu - e-



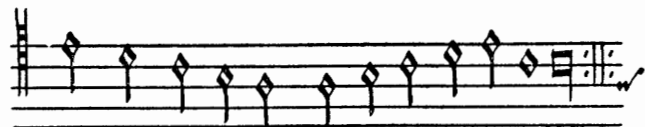
num te-lis,            O fa-lus ho-mi-num, Cu-  
ri ve-lis.            O lu-men lu-mi-num il-



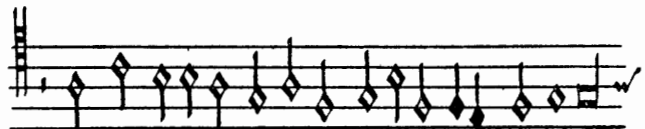
rans nos dex-te-ra,        Tu ru-bus ar-dens cre-  
lu-frans æ-the-ra.        Tu ar-cus fa-cri fœ-



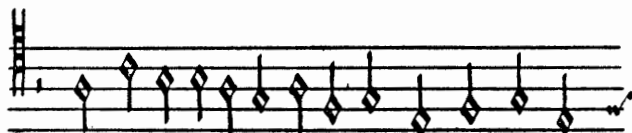
de-ris, tu vel-lus Ge-de-o-nis,        Tu cœ-li  
de-ris, tu thro-nus Sa-lo-mo-nis.        Ver-bi De-



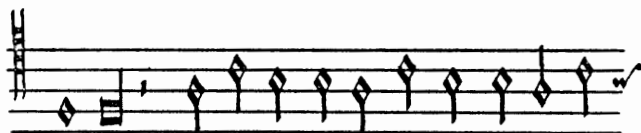
fan-ctu-a-ri-um, tu cla-uis Pa-ra-di-fi,  
j fa-cra-ri-um à Pa-tre in-di-ui-fi.



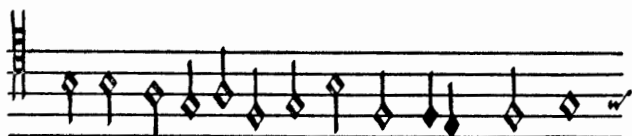
Ex-cel-sa fu-pra sy-de-ra, ti-bi ce-dit na-tu-ra.



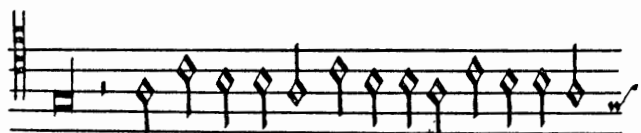
Nam te vir-tu-tū o - pe-ra præ - fig-nant in scrip-



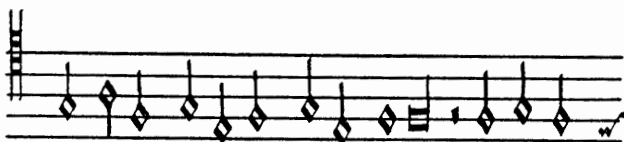
tu - ra. Tu Iu-dith for-tis, He-ster mor-tis in



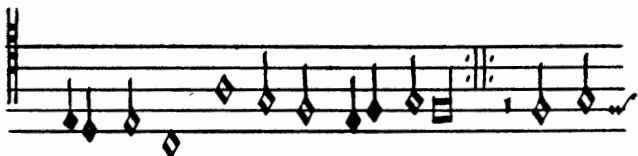
ca-put fen-tē-ti - 3 con-uer-tens Ha - man pra-



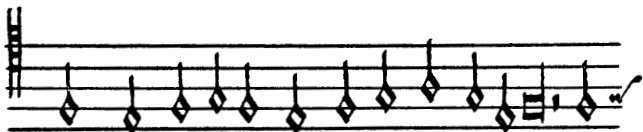
ui. Tu Su-na-mi-tis, Io-el vi-tis, Si-fa-ris po-



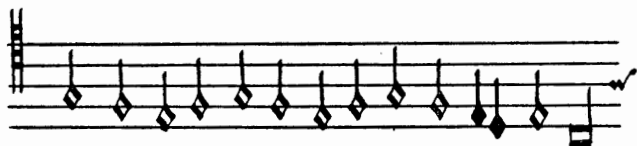
ten-ti-am re-fu-tans ic-tu cla-ui. O fan-cta  
Tu no-stra  
domina



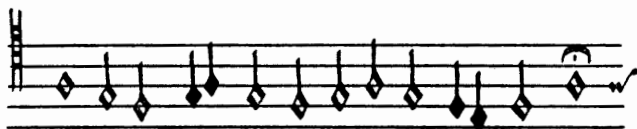
do - mi-na, pre-ca-mur mi - fe-ri: Na-to  
no - mi-na fac cœ-lis in - fe-ri.



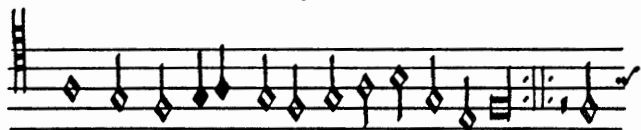
com-men-da & e - men-da nos con-fi-li-o. In



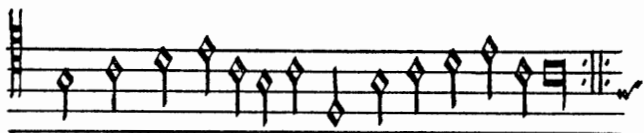
hoc dig-na-re gu-ber-na-re nos ex - i - li - o.



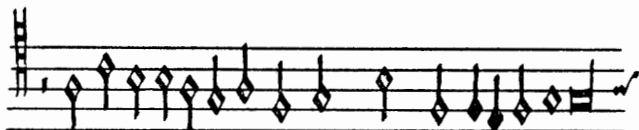
A ma-lis e - ru - e, ad-uer-fa de - fru - e,  
Re - a - tum di - lu - e, fa - lu - tem tri - bu - e.



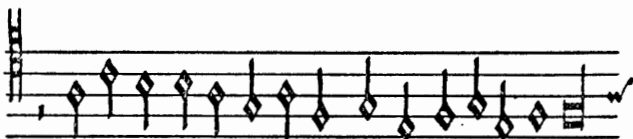
Sta-tum in-no - cu-æ vi-tæ re-ffi-tu - e. Te  
Sto - la per-pe - tu-æ pa-cis nos in-du - e. Quæ



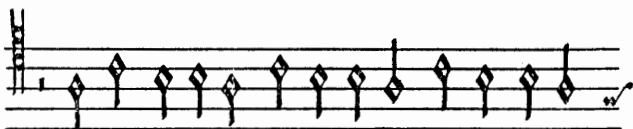
col-lau-dan-tes a-spi-ce nos, de-cus an-ge-lo-rum,  
di-gni-ta-tis a-pi-ce te-nes ar-cem cœ-lo-rum.



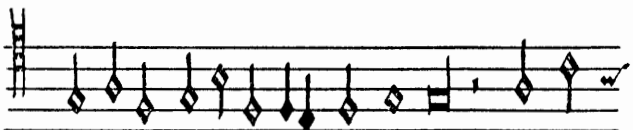
E-ya fo-la-ri fa-ci - e splen-dens cœ-li re-gi-na,



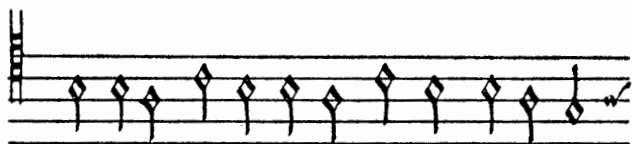
cœ-le-ftis au-la gra-ti - æ, fer-ua nos à ru-i - na.



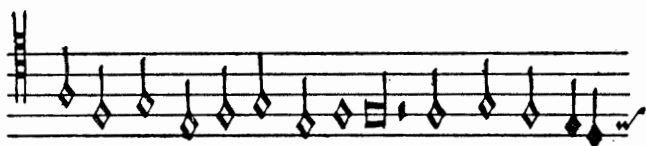
Tu vas vir-tu-tū, no-bis tu-tum e - fto fcu-tum



mu-ni-ens ab i - ra De - i mag-ni. Tu for-  
ma



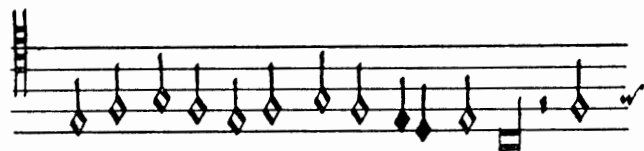
ma le-gis, ma-ter Re-gis, duc-trix gre-gis, u -



ni-ēs mor-te re-dem-tos ag-ni, Te cor-dis flu-  
Vo-cis tri-pu-



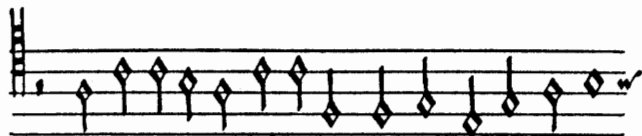
di - o ex - o - rat a - ni - mus. Vt nos con-  
di - o me - los hoc ca - ni - mus.



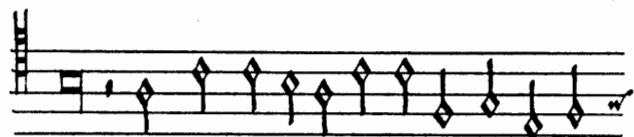
du-cas & ad-du-cas Re-gi Do - mi-no, Qui



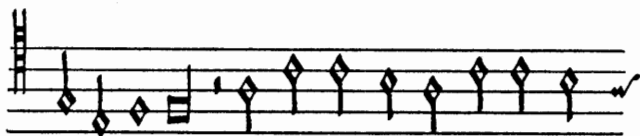
reg-nat te-cū & tu fe-cum fi-ne ter-mi-no.



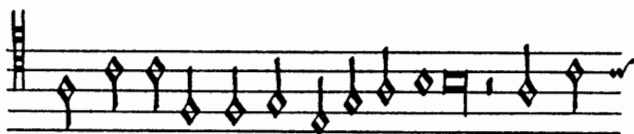
Qui se de-dit in pre-ci-um no-stræ re-dem-ti - o-



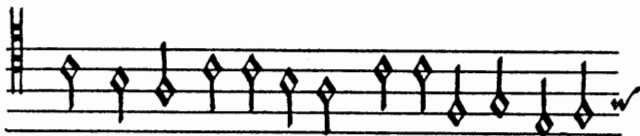
nis, Det quo - q per te præ-mi-um re-mu-ne-



ra-ti - o - nis. Vt con-gau-den-tes & plau-den-

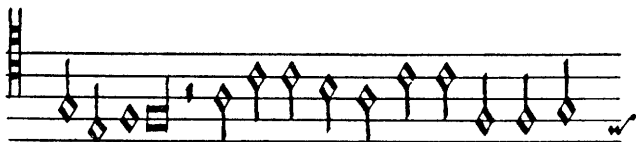


tes iu-gi-ter nos v - ni-ta-ti tri-næ, Lau-des

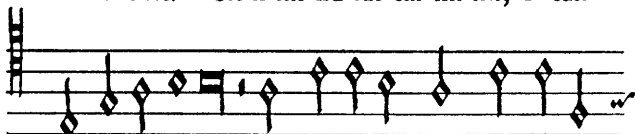


pan-ga-mus & ca-na-mus dul-ci-ter reg-nan-ti

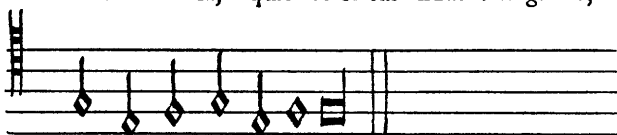




fi-ne fi-ne. Sit fi-nis hu-ius car-mi-nis, & can-

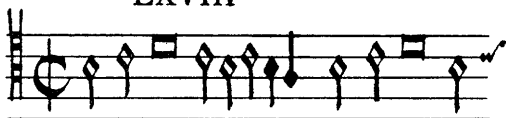


ti - o fi - ni-ta, quæ di-ci-tur *Lous Vir-gi-nis,*

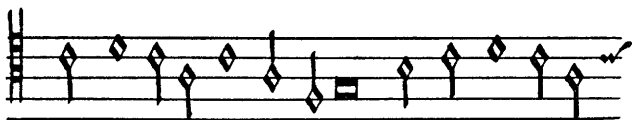


Chri-fti laus in - fi - ni-ta.

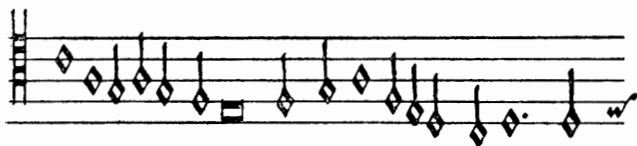
LXVIII



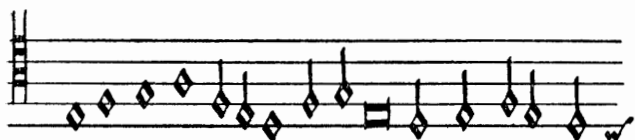
- Ni - ca gra - ti - fe - ra le-  
Ex Ia - cob sur - git stel - la, mun-



gis ve-te-ris um-bræ fu-ga, ve - ri - ta - tis lu-  
do dum o-re-ris lu-ci-da, flo-rens vir-gu-la  
M 161 cifera,



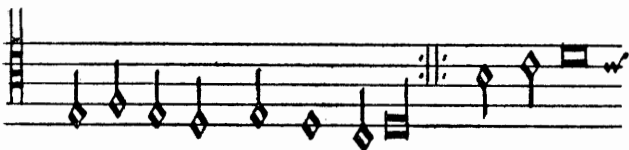
ci - - fe-ra, Vir-go flo-ri - ge-ra, Re-  
a - - ri-da A - a-ron my - fti-ca, in



ga-li stir-pe pro - ge-ni-ta, De- o gra - tif-  
cu-ius flo-re mi - ri-fi-cè fru-ctus pro - du-

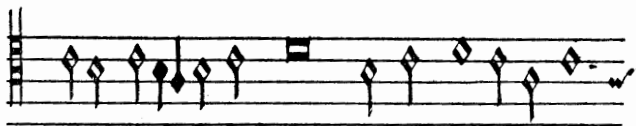


fi-ma. No-uum fig - nū lau -de dig-num  
ci-tur. In -car - na - ri, mun-do da - ri  
Dum im -ple - uit quod de-cre- uit,

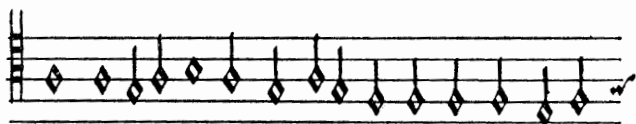


i - mi - ta - tur mi - ra - bi - le,  
cœ-lo mi - fit Ver - bum Pa - ter,  
vi - rū cir - cum - dans mu - li - er.

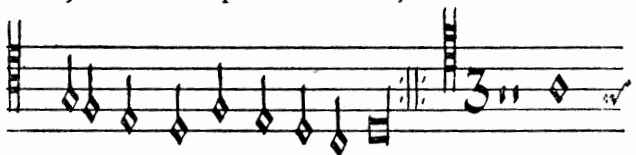
Flo - rum flos,  
So - la spes



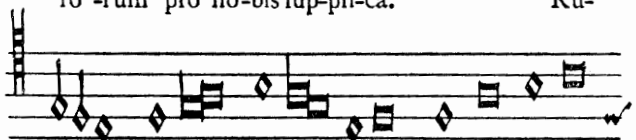
vir - tu - tum dos, Vir-go ro - fa for - mo -  
tu no - bis es Doc - trix mo - rã bo - no -



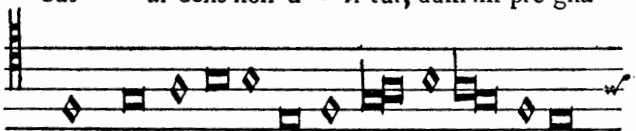
fa, tu vi - tis fruc - tu - o - fa, ab - sint per te do -  
rũ, fo - la - men pec - ca - to - rum, iu - ua - men mi - fe -



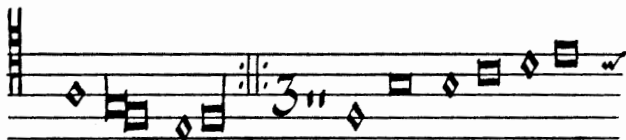
lo - fa, ab - ter - ge vi - ti - a. Gau -  
ro - rum pro no - bis sup - pli - ca. Ru -



de, Ma - ter mi - ra - bi - lis, quæ in scrip - tu -  
bus ar - dens non u - ri - tur, dum im - pre - gna -

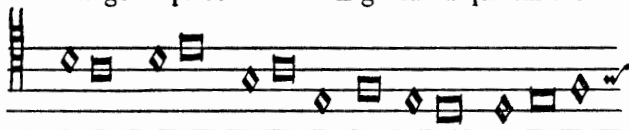


ris & fi - gu - ris ful - ges ve - ne - ra - bi - lis,  
tur, foe - cun - da - tur pa - rens vi - ri ne - sci - a,  
163 spectabilis

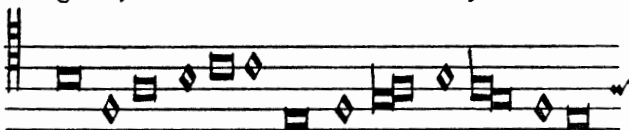


spe-cta - bi-lis.  
vir-go pi-a.

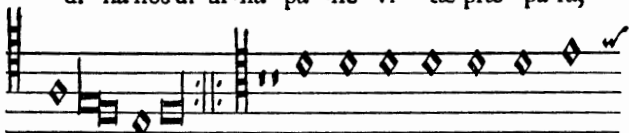
De mon-te fi - ne ma-  
Lig-nū a-quis im-mer-



ni-bus la-pis mi-rè præ-scin-di-tur, nã de fif-  
gi-tur, Ma-rath dul-cor in - fũ - di-tur, nã fer-uãs



cel-la à pu-el-la Mo - y - fes e - du - ci-tur,  
ur - na nos di - ur - na pa - ne vi - tæ præ - pa - ra,



vi-tæ da-tur,  
fal-ui - fi-ca.

Ter-ra-rum no-stra-rum fons  
Ser-uo-rum tu- o - rum pre-



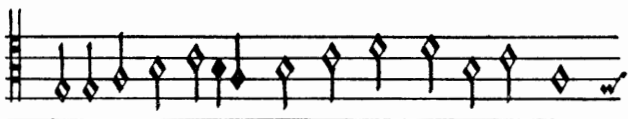
ri-gans fu-per-fi - ci-es, ex te no-stra fa-lu -  
ces be-nig-nè suf - ci-pe, ma-ter mi - fe - ri-cor-



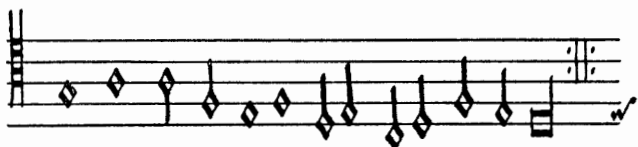
tis spes, vel-ut de pra-tis vo-lu-pta-tis flu-  
ui-  
di-æ pla-cans i-ra-tum red-de-gra-tum no-strum



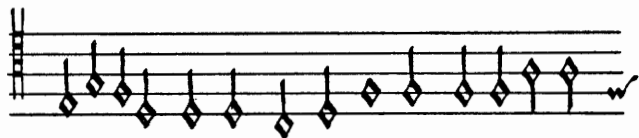
us e-gre-di-tur, fons læ-di-tur. Tu  
mi-ni-ste-ri-um de-i-fi-cum. Por-



ve-ri Sa-lo-mo-nis e-bur-ne-is [in] thro-  
ta E-ze-chi-e-lis, tu la-cus Da-ni-e-



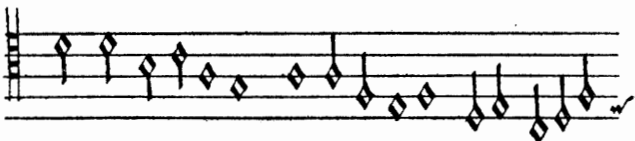
nis, ap-ta co-ro-nis hanc ple-be-cu-lam.  
lis, ca-fa, fi-de-lis, tu mun-di do-mi-na.



Im - plo-rat, qui cog-no-scit se re-um &  
Ab i-mis ad fu-per-na, cœ-le-ste di-



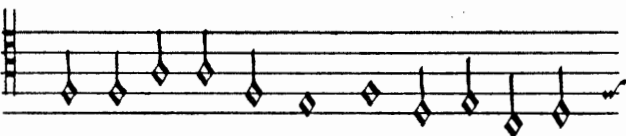
de-po-ſcit per te ſub-li-ma - ri. Cum  
a-de-ma o-ra no-bis da - ri.



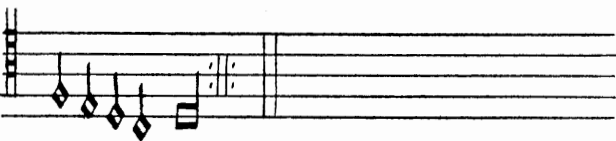
dig-nè de te fa-ri, te ve-ne-ra-ri non va -  
Re-ſpi-ce af-fe-ctum, cu-ra de-fe-ctum, iu - ua-men



-le-o, Re - fu-ſci-ta de-pref-ſum,  
præ-ſti-to. Ab ho-ſti-bus de-fen-de,



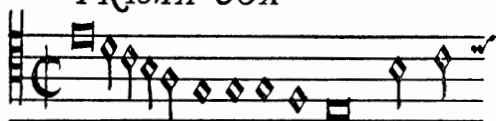
Et ob-ti-ne in-gref-ſum pa-cis in-fi-  
pi-um na-tum o-ſten-de poſt hunc fi-nem



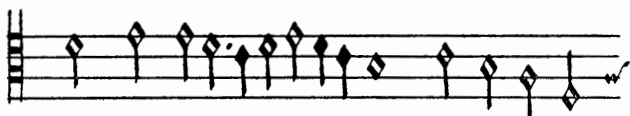
ni - tæ.  
vi - tæ.

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PRIMA VOX



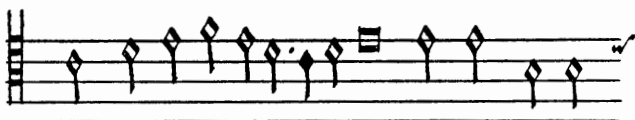
A - [pa] ra-



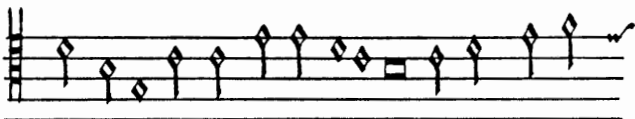
nym-phas, a - - di-ens Vir-gi-nem læ-



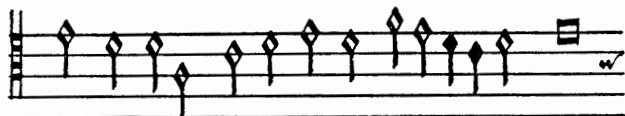
tan - ter, Ver-bū fum-mi nun-ci-ans



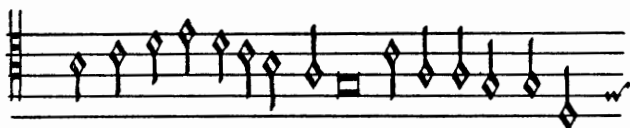
nym-pha-le gra-tan - ter, in-quit: A -ue,



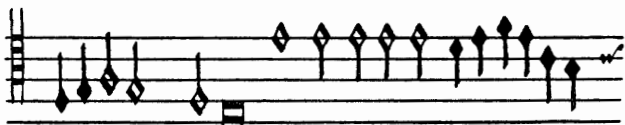
cœ-li-ca vir-go gra-ui-da - ta, ex-tans ma-ter



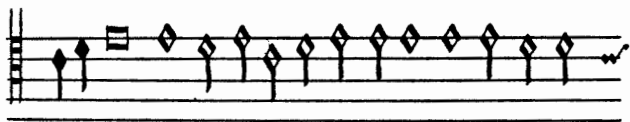
De-i-ca, De-i-cis um-bra - ta.



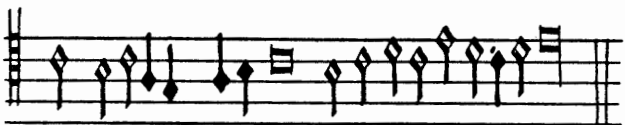
Pfal-lat er-go con - ci-o to-ta cle-ri - co-rum



iu - - - bi-lo. Na-to re-gi-næ of - - -



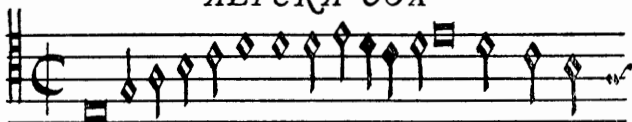
fe - ro ia-cen-ti in cu-na-bu-lo, re-gen-ti cun-



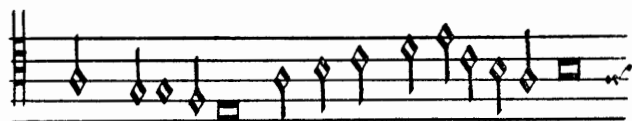
cta ver - bu - lo, ver - - - - bu-lo.



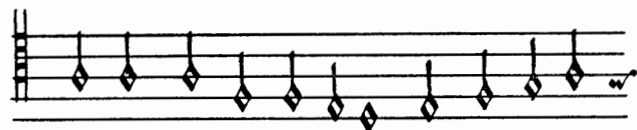
ALTERA VOX



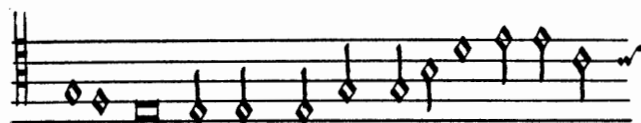
PA - [pa] ra-nym-



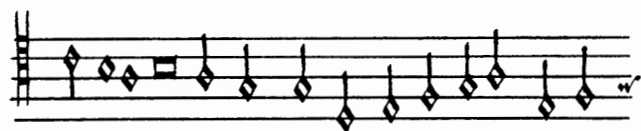
phus, a - di-ens vir-gi-nem læ-tan - ter,



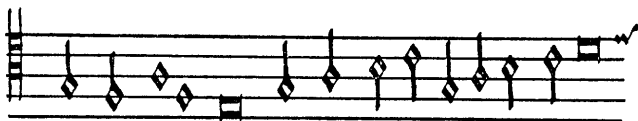
Ver-bum Sum-mi nun-ci-ans nym-pha-le gra-



tan - ter, In-quit: A - ue, cœ-li-ca vir-go gra-



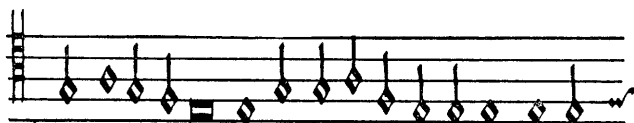
ui-da - ta, ex-tans ma-ter De-i-ca, De-i-  
169 cis



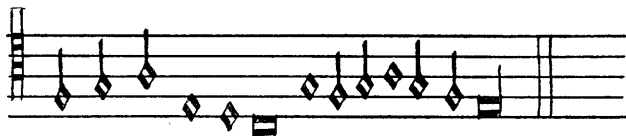
cis um-bra - ta. Pfa-lat er-go con - - ci-o



to-ta cle-ri-co-rum iu - - bi - lo. Na-to re-gi-



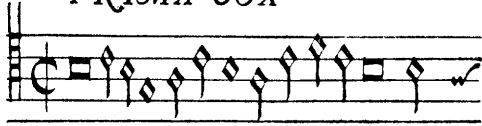
næ of - fe-ro ia-cen-ti in cu-na-bu-lo, re-gen-



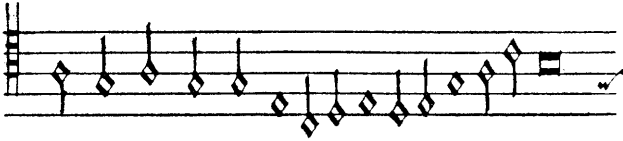
ti cun-cta ver-bu-lo, ver - - - bu-lo.

LXX

PRIMA VOX



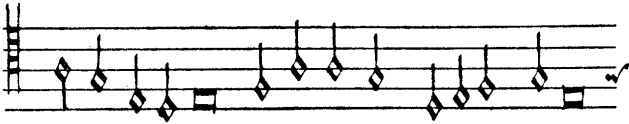
Ar - [par]-



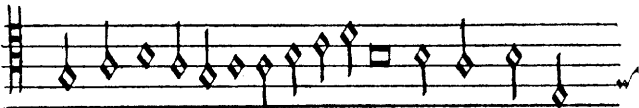
ce, vir-go, spes re - o - - - rum,



pœ-ni-ten - ti fer - uu-lo, e - um fol-uens



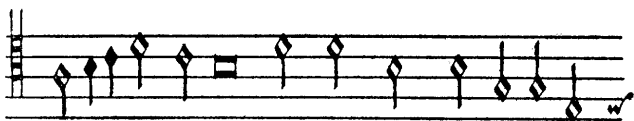
à fu - o - rum de-li-cto-rum vin - cu-lo,



vin-cu-lo. - - - Po-tes e - nim  
quantum



quan-tum ve - lis: er-go par-ce, do-mi-na,



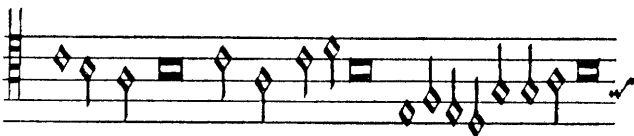
do - mi-na. Ad quid nam - q te fi-de-



lis, ni-fi fo-rent cri-mi-na, cri-mi-na, in-uo-

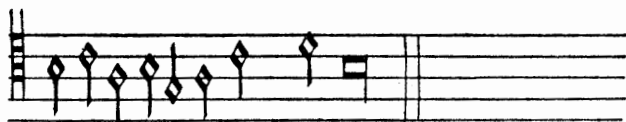


ca-ret? nec tu fo - res, fo - res, tan-to dig-na



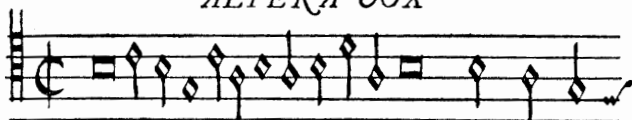
fi - li - o, fi - li - o, ni - - -



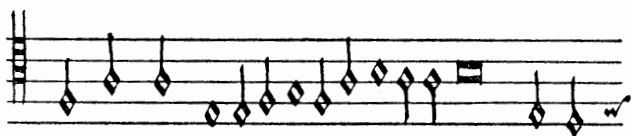


- - - cī - a.

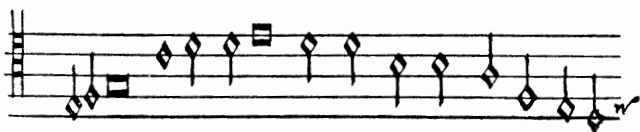
*ALTERA VOX*



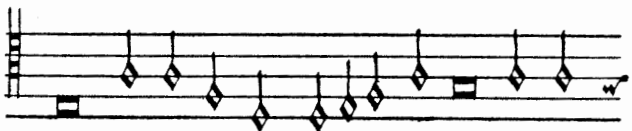
PAR - [par]-ce, vir-



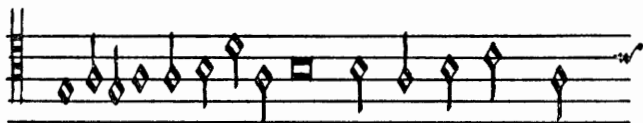
go, spes re - o - - - rum pœ-ni-



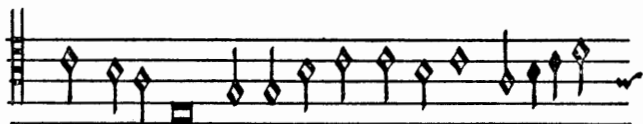
ten-ti fer - uu-lo, e - um sol-uens à fu - o -



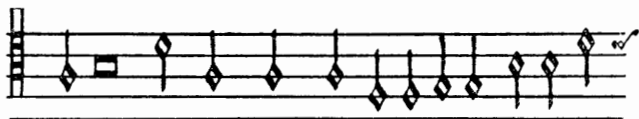
rum de-li-ctō-rum vin - cu-lo, vin-cu-



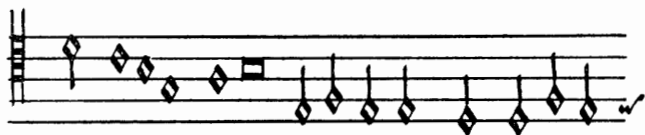
lo. - - - Po-tes e - nim quan-



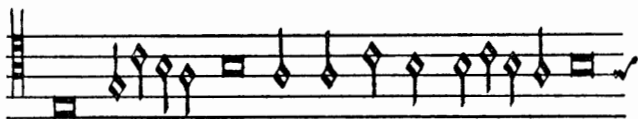
tum ve - lis: er-go par-ce, do-mi-na, do -



mi-na. Ad quid nam - q te fi-de-lis, ni-fi fo-



rent cri - mi-na, in-uo-ca-ret? nec tu fo -



res, fo - res tan-to dig-na fi - li - o,  
filio



fi - li - o, ni - - - [ni] fu-if-



fent pec - ca - to - res & pa - trum trāf - gref-fi-



o, ij tranf - gref - fi - o. Et-fi pœ-

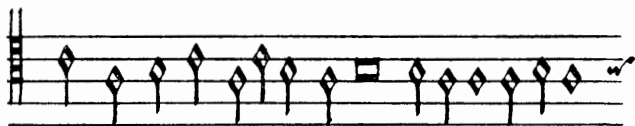


nam cul-pa po-fcit, cul-pam de-le ve-ni - a,



ve - ni - a, cum fit ma-ior quæ ig-no-fcit





quã is cui fit gra - ci - a, gra - -



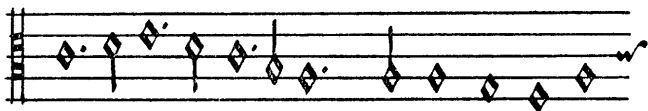
- - - ci - a.

# DE FRAGILITATE & miserijs humanae conditionis

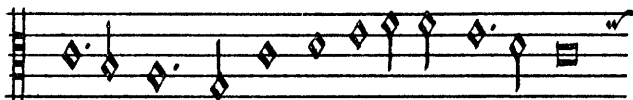
LXXI



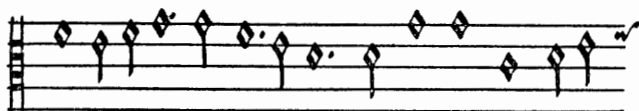
Vnc flo-ret men-da-ci-um, pra-  
Fraus do-nis co-ro-na-tur, vir-  
Tunc vis vir-tu-tis vi-gu-it, dif-



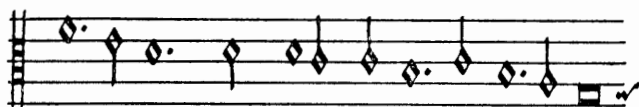
ui-ta-tis con-for-ti-um; in mun-do di-li-  
tus sub pe-de da-tur; pi-e-tas & fi-  
ci-pu-lus dum ti-mu-it do-cto-rē cum pu-



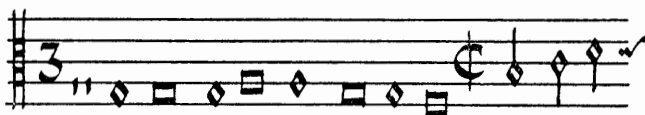
gun-tur, qui fal-fa ob-lo-quun-tur:  
de-li-tas est tan-quā be-fti-a-li-tas:  
do-re: sed iam ad-di-scunt mo-re



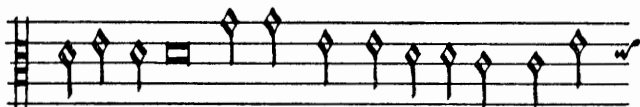
ve-ri- tas mu-ta-bi-tur, & fi-des de-fo-  
in-di-gnus re-ci-pi-tur, e-ge-nus ve-rò  
ma-la pro-pa-ga-re, nec vo-lunt nunc a-



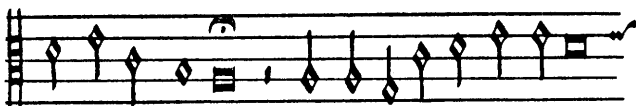
la-bi-tur, a-ma-bi-tur ne-qui-ti-a,  
pre-mi-tur; Mam-mon & u-fu-ra Sa-tha-næ  
ma-re ar-tis in-cre-men-tum;



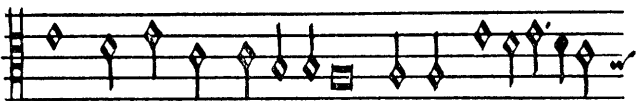
di-sper-di-tur iu-fti-ci-a: pra-ua a-  
funt cu-ra præ-ci-pu-è: iu-ra re-  
fit er-go de-tri-men-tum præ-fa-tæ



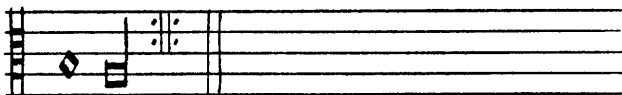
ua-ri-ti-a, iam & va-na glo-ri-a; in cun-  
nu-e-runt, iam & bo-na di-ui-se-runt, ma-  
di-sci-pli-næ; mo-res dant ru-i-næ; fen-



Etis ma-lig- na -tur, si ti - bi sit iu - sti - ci - a ;  
la re - po - nun - tur. Heu stu - di - j mo - ra - li - tas,  
fu a - bu - tun - tur,

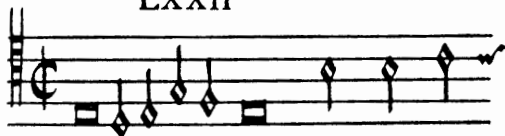


iam mun - di sæ - ui - ti - a ma - lè te tri - -  
ri - go - ris quip - pe bo - ni - tas lap - sum pa - ti - -

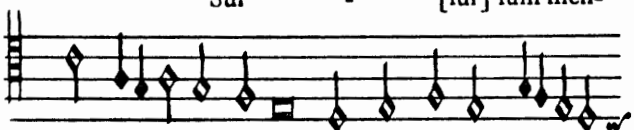


sta - tur.  
un - tur.

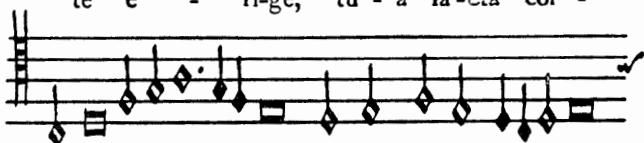
## LXXII



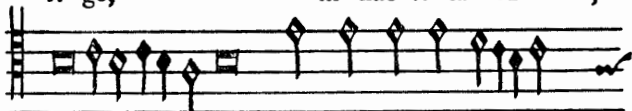
N	-	[in] hoc vi-
Con	-	[con] clu - dit
Bel	-	[bel] la mo-
Sur	-	[sur] sum men-



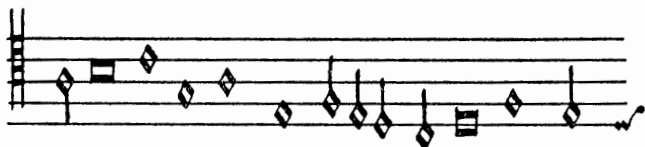
tæ	sta	-	di - o	di	-uer-	fa	con	-	di -
in	tu	-	mu - lo	mors	mul -	tos	ex	cu -	
uent	plu	-	ri - ma,	mun -	dus	&	dæ	-	mo -
tē	e	-	ri - ge,	tu -	a	fa -	cta	cor -	



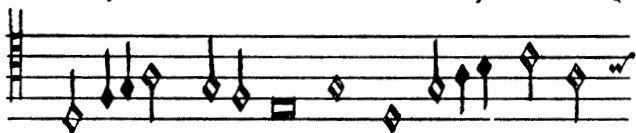
ti - o	car - nis	est	hu - ma -	næ :
mu - lo	po - pu -	li	fre - quen -	ter ;
ni - a	car - nem	in - fe -	stan -	tes :
ri - ge,	in	hac	vi - ta	du - ra,



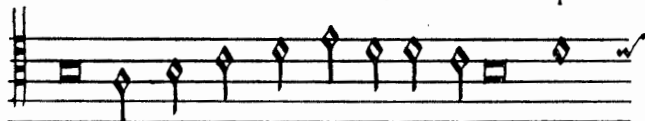
A	-	[a] - git	hic	in	vi - -
Oc	-	[oc] - cul -	tat	in	pul - -
vul	-	[vul] - nus	suf - fert	a - -	
la	-	[la] - bi -	li	ac	fla - -



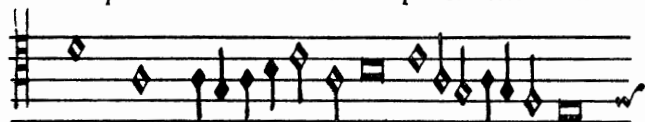
ti - js, il - le in di - ui - ti - js, & hic  
 ue - re di - ui - tem cum pau - pe - re, tunc in -  
 ni - ma ex e - if - dem fau - ci - a: cla - mant  
 bi - li, de - bi - li ac fle - bi - li, ci - tò



e - get pa - ne: mors vt po - nit me -  
 dif - fe - ren - ter. Fa - ctis vel ver -  
 hoc gu - stan - tes. Pa - ce fru - i ple -  
 tran - fi - tu - ra. Sen - tit ad - huc pro -



tas, fu - bit om - nis fe - xus & æ - tas: Cum  
 bis, ho - mo fim - plex, vn - de su - per - bis? Nam  
 na cu - pi - ens, de for - de re - fre - na car -  
 les quod com - mi - sê - re pa - ren - tes: Hinc

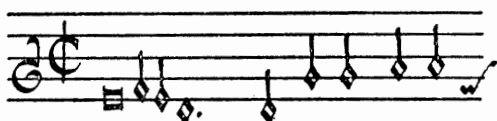


mors quem - q            fe - rit, quis  
 si cre - di - - de - ris tu  
 nem, mor - ti - - fe - ris ne  
 tu - a fa - cta re - ge, nec

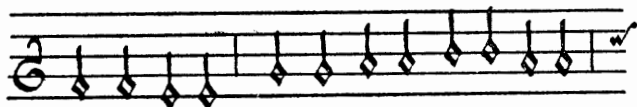


[quis] mo-dò tu -tus e -rit?  
[tu] ci -tò pul-uis e -ris.  
[ne] pa-re - at vi - ti -js.  
[nec] ma-la cor-de te -ge.

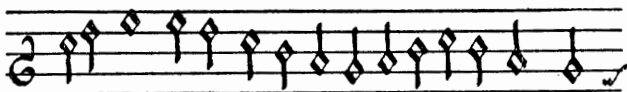
LXXIII



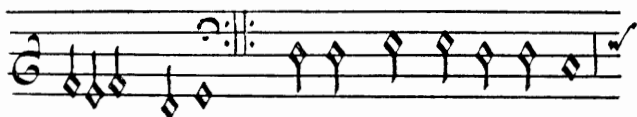
Am [iam] ve-rus a-mor  
Iam [iam] le-gem do-lus



ex - pi -ra-uit, pax in ter-ris e-xul-a-uit,  
im-pug-na-uit, to-tus mū-dus fe mu-ta-uit,



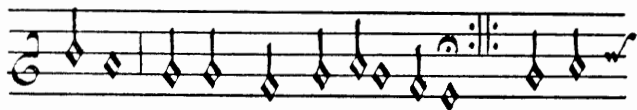
Pa - tri pro - - les  
no - ua lex ex -  
imperat.



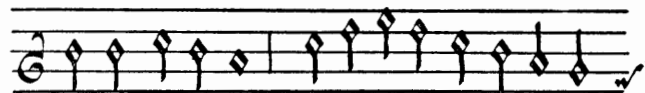
im - pe-rat. Fi-dem fraus in-car-ce-rat,  
fu - pe-rat. Om-nes mun-di fe - mi-tas



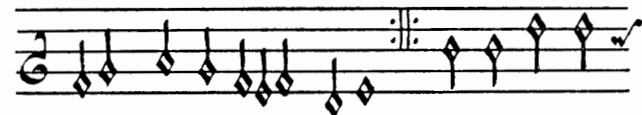
fa-mam lin-gua la-ce-rat, re-gem rex e-xu-  
oc- cu - pa-uit no-ui-tas, va- ni - tas, i-ni-



pe-rat, ple-bem plebs vi-tu - pe-rat. Quis er-  
qui-tas, guer-ra vel ho-ſti - li - tas. E - bri-

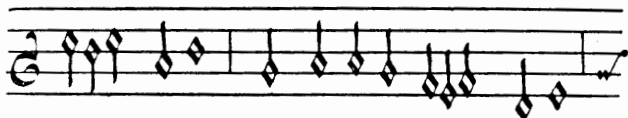


ro-res nu-me-rat quos  
a mo-der-ni-tas res

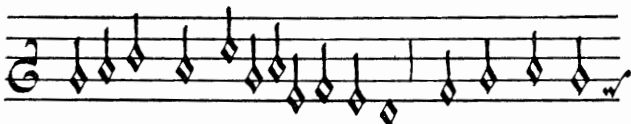


mun - dus ex-ag - ge-rat? Bel-la pla-cent  
a - mat in-fo - li-tas. Vul-gus ha-bet





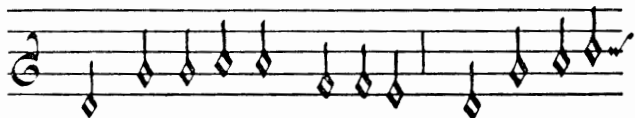
au - li-cis, pro-ter-ui-re ru - fti-cis,  
o - ne-ra, æ-gre fe-rens vul - ne-ra:



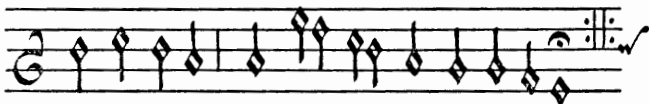
v-fu-ra po - li - ti-cis, Si - mo - ni - a  
quis ne-scit quot o - pe-ra fe-quun-tur post



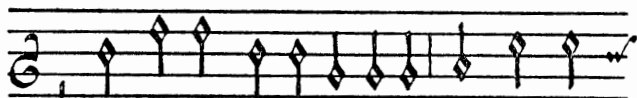
cle - ri-cis. Plus pla-cet iam fa-tu - i - tas  
fu - ne-ra? Plus trun-ca-tus ha-bi-tus



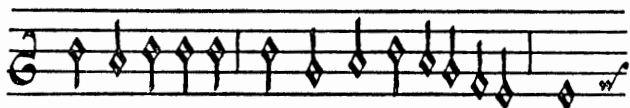
quàm per-fo-na-rum Tri-ni-tas, plus De-ci-j  
quàm do-na fa-ncti Spi-ri-tus, plus i - do - lo -



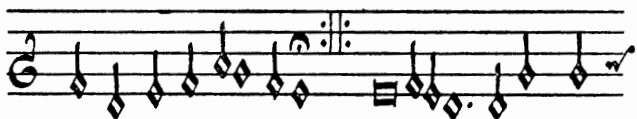
no - bi - li - tas quàm fi - des, spēs, & ca - ri - tas.  
rum fer-ui-tus quàm pro pec - ca - tis ge-mi-tus.



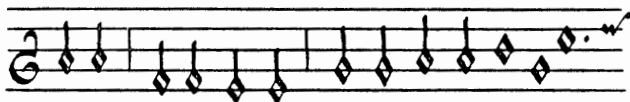
Plus pla-cet cri-nis tra-cti-o quàm Pfal-mus  
Iam am-ple-ctun-tur o-di-o cle - rus



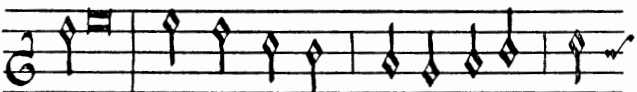
vel o-ra-ti-o, plus ve-ne-ris a-bu-fi-o quàm  
& Re-li-gi-o. Quis no-uit ab i-ni-ti-o tot



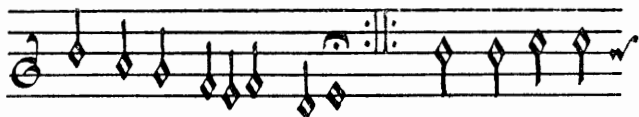
mi-fa vel de-uo-ti-o. Ma - ior  
ri-uu-los à vi-ti-o? Pœ - na



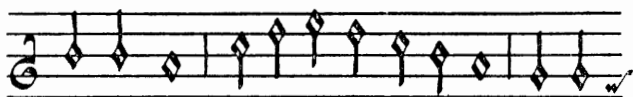
ce-dit & o-be-dit; mi-nor se-nem ar - - -  
ia-cet, cul-pa pla-cet cle-ris, fer-uis, do - - -



gu-it; schif-ma re-dit, re-tro-ce-dit lex  
mi-nis: do-cti de-gunt, stul-ti re-gunt, lu-  
quæ



quæ pri-us pla - cu-it. Pom-pa pla-cet  
cra dan-tur a - fi-nis.



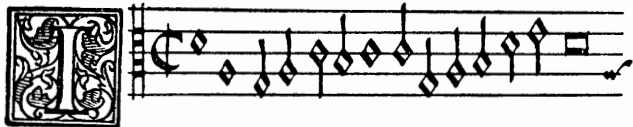
fœ-mi-nis, ta-lis sta-tus ho-mi-nis est in



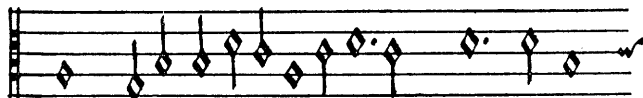
mun-di ter - mi-nis.

## LXXIV

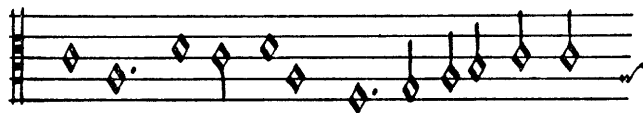
### TENOR



E-re-mi - - - æ  
Nam Ra-che - - - lis  
Fraus He-ro - - - dis  
Pœ-na ia - - - cet,



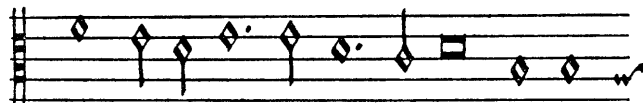
pro - phe - ti - - æ fty - lus  
 gens cru - de - - lis na - tum  
 pra - uis mo - - dis to - ti  
 cul - pa pla - - cet, cle - ris,



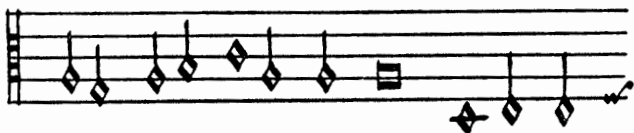
no - vè pin - gi - tur, Hie - rar - chi - æ ma -  
 fu - dat fter - ne - re; ven - tis, ve - lis, frau -  
 ter - ræ im - pe - rat, fi - dem fran - gat, ca -  
 fer - uis, do - mi - nis: Iu - fti de - gunt, ftul -



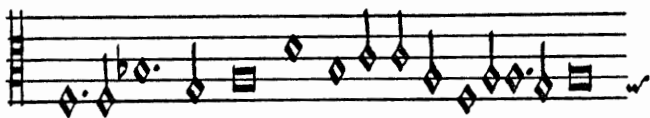
tris pi - æ vox in Ra - ma gig - ni - tur:  
 dis te - lis quof - q vult pe - ri - me - re.  
 ptus plā - gat, no - ua lex ex - u - pe - rat.  
 ti re - gunt cū - ctis mun - di ter - mi - nis.



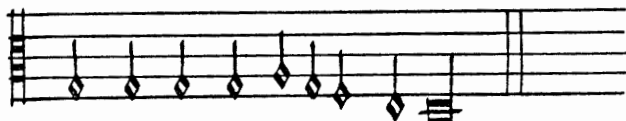
U - lu - la - tus ☩ plo - ra - tus præ mœ -  
 Nunc rap - to - rum ex - a - cto - rum qui pla -  
 Ma - ior ce - dit ☩ o - be - dit, mi - nor  
 Con - cul - ca - tur, e - ner - ua - tur cle - rus



ro - re fi - li - æ. Nam af -  
cent in cu - ri - a, Do - mi -  
fe - nem ar - gu - it, Schi - sma  
& re - li - gi - o. Quif - nam

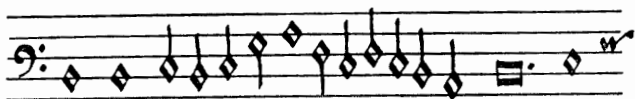


fa - - tus nec fo - - la - tus  
no - - rum op-pref - - fo - rum  
re - - dit, re-tro - - ce - dit  
sci - - uit, vel au - - di - uit

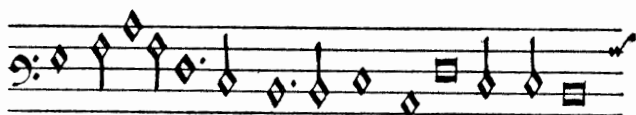


hanc vir est cle - men - ti - æ.  
tol-lunt res cum fu - ri - a.  
lex, quæ pri - us pla - cu - it.  
tot ri - uos à vi - ti - o?

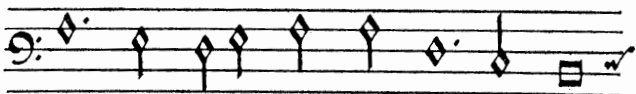
*BASSVS*



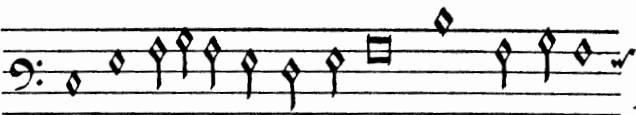
Ie - re - mi - - - æ Pro -  
Nam Ra - che - - - lis gens  
Fraus He - ro - - - dis pra -  
Pœ - na ia - - - cet cul -  
189 phetiæ



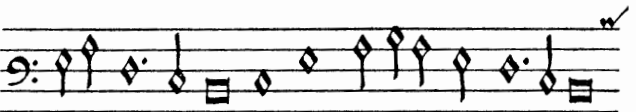
phe-ti - - æ fty-lus no-vè pin-gi-tur,  
cru-de - - lis na-tum fu-dat fter-ne-re:  
uis mo - - dis to-ti ter-ræ im-pe-rat,  
pa pla - - cet cle-ris, fer-uis, do-mi-nis,



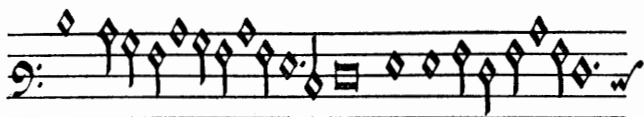
Hie - rar - chi - æ ma - tris pi - æ  
ven - tis, ve - lis, frau - dis te - lis  
fi - dem fran - git, cap - tus plan - git,  
Iu - fti de - gunt, fful - ti re - gunt



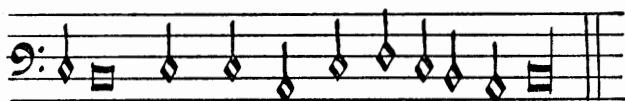
vox in Ra - ma gig-ni-tur: U - lu-la-tus  
quof- q vult pe-ri-me-re. Nunc rap-to-rū,  
no-ua lex ex-u-pe-rat, Ma - ior ce-dit  
cunc-tis mun - di ter-mi-nis, Con - cul-ca-tur,



☩ plo-ra-tus præ mœ-ro - re fi-li-æ,  
ex - ac-to-rum qui pla-cent - in cu-ri-a,  
☩ o - be-dit, mi-nor fe - nem ar-gu-it,  
e - ner-va-tur cle-rus ☩ re - li-gi-o:



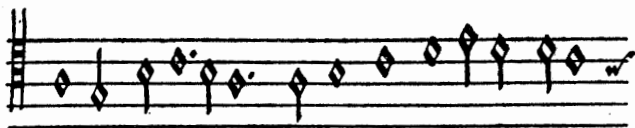
Nam af - fa - - tus nec fo - - -  
Do - mi - no - - rum op - pref - - -  
Schi - sma re - - dit, re - tro - - -  
quif - nam fci - - uit vel au - - -



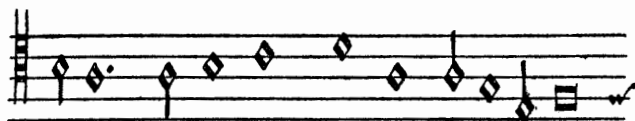
la - tus Hanc vir est cle - men - ti - æ.  
fo - rum tol - lunt res cum fu - ri - a.  
ce - dit lex, quæ pri - us pla - cu - it.  
di - uit tot ri - uos à vi - ti - o?



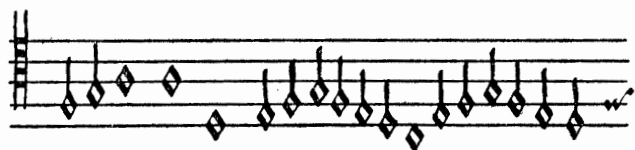




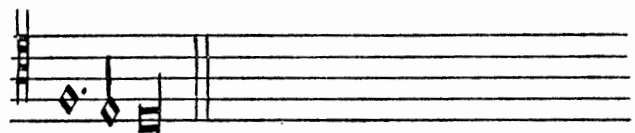
no-la vir-tu - tis, tu-tis clan-ge - scit mo -



ri-bus: qui sper-nunt, cer-nunt luc - tum;



fruc-tum per-dunt cum



flo - ri - bus.

Linguunt Scholas Scholares, iam spreta disciplina,  
Doctis apparent pares, parua docti doctrina,  
Artes, partes postponunt, præponunt aulizare:  
Qui scit parum quid scribere, ære se vult ditare.

A postata infestus, vt suos plus molestat,  
Aulæ scriptor molestus sic & clerum infestat,  
At cura prælatura aulizantes exaltat;  
Prouectos, vita rectos, hos honor iam perfaltat.

V irgam vidit Propheta præfatus vigilantem,  
 In Scholis quæ est spreta per mentem arrogantem;  
 Curas duras despiciunt, sciunt vix la, sol, fa, re,  
 Statim gradum sic fitiunt, fiunt astantes aræ.

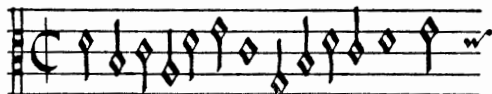
V itæ via vitatur, dùm clero deuiatur;  
 Pro libris trupha datur, taxillis disputatur.  
 Tales quales hi regunt; degunt arte folertes.  
 Heu lex! quàm grex insignis dignis præfert inertes!

Sors Dei extat clerus, ex Scholis procreatus,  
 Vt fit votis syncerus, orat pro vulgo gratus:  
 O Christe, pie Domine, esto clero solamen,  
 Vt hi, qui tibi militant, vident dirum examen.

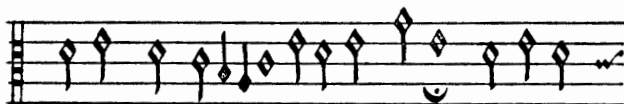
ACROSTICON, OLAVVS.

LXXVI

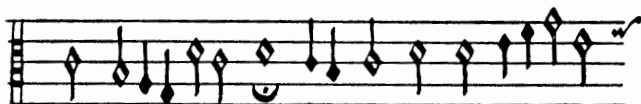
PRIMA VOX



E - - - - [re]-



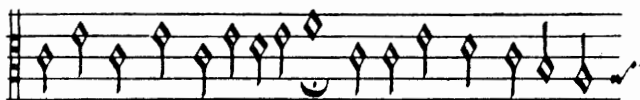
gi-men scho-la - - ri-um vo-lo com-



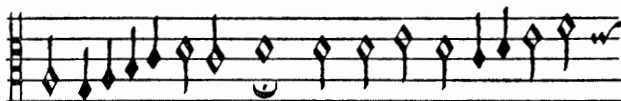
men-da - re, spe - ro nec con-tra -



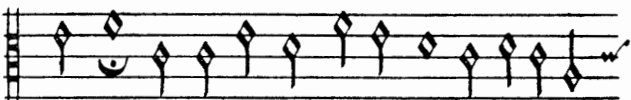
ri-um mi-hi ob-ui - a - re, mo-dò nam fcho-



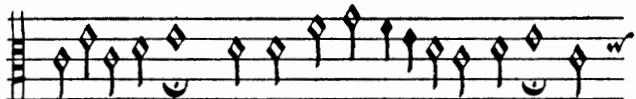
la-res non funt pa - res, ex o - lim pro-uec - tis



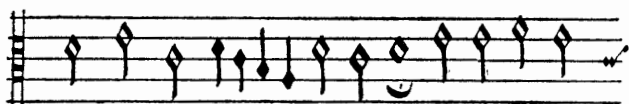
sub-iec - - tis. Est & in me-mo -



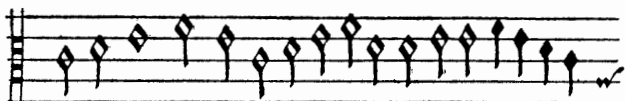
ri - a, tan-quā in mar-mo-re - a ta-bu-la de-



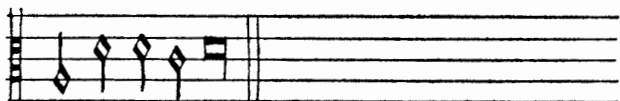
pic - ta. In-ter mil-le mi - li-a non  
tàm



tàm pul-chra fi - - li - a, vt me-a præ-

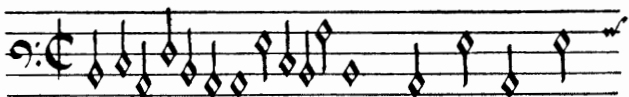


dic - ta, tan-to non - - - -

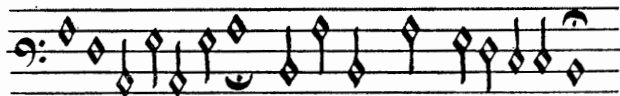


ag-mi-ne vic-ta.

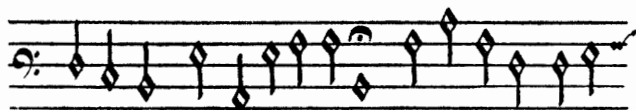
*ALTERA VOX*



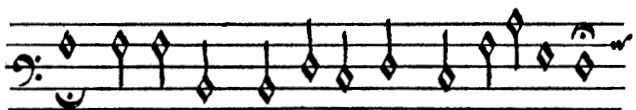
RE - - - - [re]-gi-men Scho-



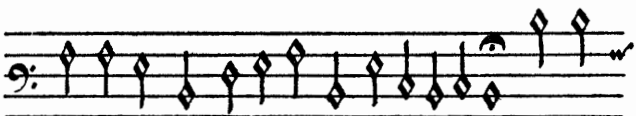
la - - ri-um vo-lo com-men-da - re,  
spero



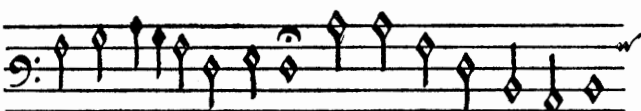
spe-ro nec con-tra - ri-um mi-hi ob-ui - a -



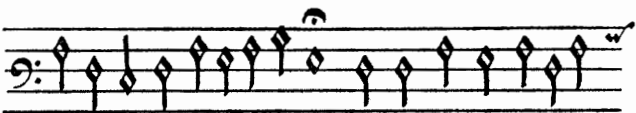
re; mo-dò nam Scho-la-res non sunt pa - res



ex o-lim pro-uec - tis sub-iec - tis. Est &



in me-mo - ri - a, tan-quã in mar-mo-re - a



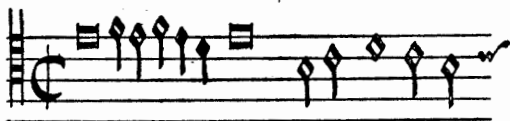
ta-bu-la de-pic - ta. In-ter mil-le mi -  
lia,



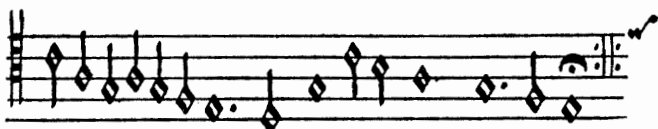
# HISTORICA

## Cantio

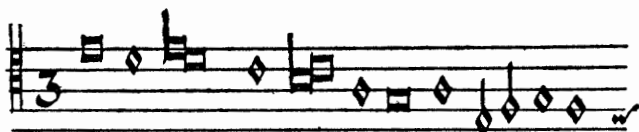
LXXVII



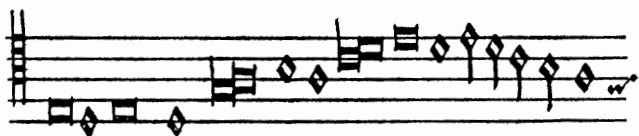
A - - mus vi - renso - li -  
Bi - - num ge - nus a - ni -



ua - - rum per co - lum - bam pan - di - tur;  
ma - - rum ar - ca No - ē clau - di - tur.



Er - go, plebs Fin - no - ni - ca, gau - de de hoc



do - no, quòd fac - ta es Ca - tho - li - ca



Ver-bi De - i so - no.

A pex montis abscondatur, aquæ vis dùm tollitur,  
Nubis fordes expurgatur, fignum rei ponitur.

Ergo, plebs *Œc.*

Grande mirùm, pietatis arca dùm saluatur,  
At tunc cunçtis animatis ira Dei datur.

Ergo, plebs *Œc.*

V elut nostro demonstratur doctore Finlandiæ,  
Fides Christi dùm fundatur, linquenti terrâ Angliæ.

Ergo, plebs *Œc.*

V p̄salem præsulatum Regno rexit Sueciæ,  
Per Ericum sublimatū, præ cultu fiducia.

Ergo, plebs *Œc.*

A rdor strinxit caritatis corda Patronorum,  
Via ducti veritatis, forte supernorum.

Ergo, plebs *Œc.*

L æti petunt Finnonum terram peruenire,  
Cultum pellunt Dæmonum, palmam reperiêre.

Ergo, plebs *Œc.*

D octor miræ sanctitatis, ponens se periculis,  
Formam veræ pietatis turbis dans incredulis.

Ergo, plebs *Œc.*

V ersus partes Rex Ericus tendens domicilij,  
Sanctus præsul hic Henricus comes fit exilij.

Ergo, plebs *Œc.*

S ubit pœnas patienter palmam per martyrij,  
Adest licet vehementer potū dans exitij.

Ergo, plebs *Œc.*

Christus nobis Patrē oret, pacem seruans patriæ,  
Laudis turba quem decoret, firma fide variè.

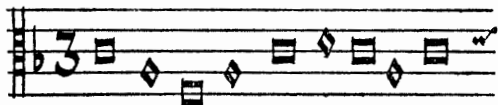
Ergo, plebs *Œc.*

ACROSTICON, *RAGVVALDVS*

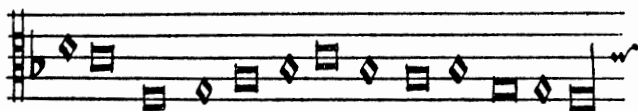


# DE NATIVITATE

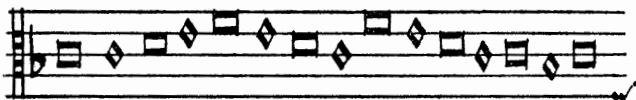
LXXVIII



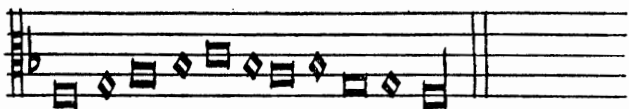
Ag-nū no-men Do-mi-ni E - ma-



nu-el, quod an-nun-ci - a - tum est per Ga-bri-el.



Ho-di - e ap-pa-ru-it, ap-pa-ru-it in If-ra-el,



ex Ma-ri - a vir-gi-ne est na-tus Rex.

*FINIS*



*EXPLANATORY NOTES*



## Explanatory Notes

I. ANGELVS EMITTITVR. ¶ The Text: of uncertain date and origin. First appearance, so far as is at present known, in *PLÆ CANTIONES* (1582). Reprinted by Klemming (1886), II, p. 12, and thence copied by Dreves, vol. XLVb, No. 170, p. 136, of his 'Analecta Hymnica.' ¶ The Tune: in the Dorian and Hypo-Dorian modes. Set to the Swedish words, *Gudh vthsende Engel sin*, it reappears in Rhezelius' 'Någre Pjalme' (1619), p. 35. In 1853, in free imitation of Petri's words, Neale published his *Gabriel's message does away*. See 'Carols for Christmas-tide,' No. iii, and 'The Cowley Carol Book' (1902), No. 8.

II. IN HOC ANNI CIRCVLO, with its refrain *VERBUM CARO FACTVM EST*. ¶ The earliest known form is given by E. Du Méril in his 'Poésies inédites du Moyen Age' (1854), p. 337. It occurs in a MS. in handwriting of the twelfth century, in the Bibl. Nat., Paris (Lat. 1139, f. 48), partly in the Latin tongue and partly in Provençal. Over and above the information given by Julian in his 'Dict. of Hymnology' (1907), p. 1216 (ii) under *Verbum caro factum est, q.v.*, it may be added that Dreves discovered it in a MS. of the thirteenth century, the 'Antiphonarium Bobbiense' (Cod. Taurinen. F 114); see 'Anal. Hymnica,' XX, p. 22. ¶ In the preface to Neale and Helmore's 'Carols for Christmas-tide' (1853), it is stated to be 'one of the most popular of Christmas carols, and is found with greater variations than almost any other. There is scarcely an European language which has not had an ancient translation.' In Germany it appears in the vernacular as *Czu diesem neuen jare tzart*, as *In des jares zirclikait*, or as *Mit diesem nuwen jare*. ¶ For an English translation, see Neale's 'Medieval Hymns' (1851), p. 74; and for words

in free imitation of the Latin, see 'Carols for Christmas-tide' (1853), No. viii. In both cases Neale's carols begin alike *In the ending of the year*. ¶ The Melody is in the Dorian mode. For an earlier form of the PLÆ CANTIONES tune, taken from the Hussite 'Kantional von Jistebnicz,' circa 1420, and there arranged for two voices, see 'Anal. Hymnica,' XXIII, Anhang, p. 198. This Jistebnicz form of the air, in four-part harmony, is to be found as No. 13 in 'The Cowley Carol Book.' ¶ When 'Carols for Christmas and Easter-tide' first appeared in 1853-4, the rule as to the interpretation of the 'ligature' was not so clearly understood as now. Consequently, not only in the case of *In hoc anni circulo*, but in many other instances also, the tunes of PLÆ CANTIONES have been, unintentionally, but nevertheless incorrectly transcribed in Neale and Helmore's otherwise admirable work.

III. RESONET IN LAUDIBVS. ¶ Of the fourteenth century. Often followed by MAGNUM NOMEN DOMINI, see *Cantio* No. LXXVIII, though the latter may be regarded as complete in itself. Wicel's 'Psalter Ecclesiasticus' (1550) refers to this Carol (in the vernacular *Zion sampt den gleubigen*) as one of the chief 'Jubelgefänge der heiligen Weihnachten, wie sie unsern Christlichen Vorfaren frölich gesungen.' The list includes *Der tag der ist so freudenreich (Dies est leticie); Ein kindelein so löblich; Es ist das kind zu Bethlehem (Puer natus in Bethlehem);* and *In dulci iubilo*. ¶ According to 'Anal. Hymnica,' XX, p. 23, the oldest known form of *Resonet cum laudibus* is contained in the 'Mosburg Gradual' of the year 1360 (Cod. Univ. Monacen. 157). Wackernagel, II, No. 605, quotes the old German carol, *Joseph, liber neve myn*, from a Leipzig MS., No. 1305, of the end of the fourteenth or beginning of the fifteenth century, which was sung to this melody alternately with *Sunt impleta* and *Magnum nomen Domini*. Hoffmann von Fallersleben quotes it from another MS. at München of 1422. It occurs in several other fifteenth century MSS., and in sixteenth and seventeenth century printed books, Catholic and Lutheran, such as Spangenberg (1544), Babst (1545), Leisentrit (1567), and in 'Schöne alte Chatolische Gefang und Ruff,' Tegernsee (1577); for a list of which see Meister, I, Nos. 27 and 28,

and Bäumker, I, pp. 301-6. In more modern works it is to be found in Daniel, I, p. 327, and IV, p. 252. See also Wackernagel, I, Nos. 348-354, Kehrein, I, Nos. 94, 96, 125, and 126; besides the collections enumerated in Chevalier's 'Repertorium Hymnologicum,' vol. II, p. 467. Other information may be gleaned from Julian (1907), p. 1668 (i), under the heading *Magnum nomen Domini*, but especially from Franz Magnus Böhme's 'Altdeutsches Liederbuch' (1877), No. 521 *a* and *b*. ¶ *Joseph lieber neve myn, hilf mir wygen myn kindelin*, with the answer, *Gerne libe mume myn ich helf dir wygen din kindelin*, is known as Maria's 'Wiegenlied,' or 'Cradle Song,' for various readings of which, and for rubrics concerning its manner of singing, the student is referred to Wackernagel, II, Nos. 605-610. ¶ Numerous translations or parodies of *Resonet cum laudibus* and *Magnum nomen Domini* are to be found in German sacred song-books, such as *Singen wir mit frölichkeit; Zion sampt den gleubigen; Wir loben all' das Kindelein; En natus est Emanuel; Uns ist ein Kindelein heut' geboren; Es musz erklingen überall; Singt ihr lieben Christen all; Grosz und Herr ist Gottes Nam; Do Gabriel der Engel klar*—all testifying to the immense popularity of this fourteenth century melody. ¶ Neale's well-known carol, *Christ was born on Christmas Day* is not a close translation, but rather a free imitation of *Resonet in laudibus*. See 'Carols for Christmas-tide' (1853), No. iv; and 'The Cowley Carol Book' (1902), No. 4. ¶ The Tune, at first probably Mixolydian, came to be treated, in process of time, as a Lydian, and lastly as an Ionian mode melody. In slightly varying form, it may be found in most of the sixteenth and seventeenth century *Gesangbücher*; and in later books it occurs in Zahn, Nos. 20 and 8573, as well as in Layriz, Meister (Bäumker), and Böhme. ¶ Bäumker, II, p. 283, remarks on the similarity between the fourteenth century tune of *Resonet cum laudibus* and Philipp Nicolai's much admired *Wie schön leuchtet der Morgenstern* (1599). ¶ The Melody has been often harmonized (for four, five, six, seven, or eight voices), amongst others, by the following musicians:

- (i) Joh. Walther (1544), No. xlvii; (1551), No. li, à 5. See Winterfeld, I, Tonsätze, No. ii; and Michael Prætorius, 'Mus. Sion.,' V (1607), No. lxxxvii, to the words *Joseph lieber Joseph mein*.

- (ii) Leonhart Schröter (*circa* 1580), for four and eight voices. See Winterfeld, I, p. 342.
- (iii) Samuel Mareschall, or Lucas Ofiander,<sup>1</sup> as No. 3 in the latter's 'Funfftzig Geiftliche Lieder und Pfalmen' (1586); *teste* Winterfeld, I, p. 471.
- (iv) Seth Calvifius (1556-1615) in E. Bodenschatz' 'Florilegium Portense' (1618), No. lxxxix, a fix-part setting.
- (v) Joh. Andreas Herbst (1588-1666); *ibid.* p. 25.
- (vi) Michael Prætorius' 'Musæ Sion.,' V (1607), as *Joseph, lieber Joseph mein*, No. lxxxvii, à 5 (already mentioned); and again in the same vol., as No. xc, set to the words *Magnum nomen Domini* [*mit vier Tenoristen*]; and again, as No. xci, as *Resonet in laudibus*, and *Singt ir lieben Christen all*, à 5.
- 'Musæ Sion.,' VI (1609), as Nos. xlvi, xlvii, xlviii, and liv, to the words *Magnum nomen Domini; En natus est Emanuel*, and *Uns ist ein Kindlein heut' geboren*, à 4.
- (vij) Hieronymus Prætorius (1560-1629). A setting for eight voices occurs after his *Magnificat* of the Fifth Tone (1622). Reprinted in Breitkopf and Haertel's 'Denkmaeler,' Band XXIII, p. 139.

IV. PSALLAT SCHOLARVM CONCIO. ¶ Peculiar to PIÆ CANTIONES. Text reprinted by Klemming, II, p. 45, and thence embodied in 'Anal. Hymnica,' XLVb, No. 165, p. 134. ¶ In 1853, Neale published his Carol for Christmas Eve, *Toll! toll! because there ends to-night*. ¶ For two four-part settings of the tune, see 'Songs of Syon' (1910), No. 19; where, to make the English words to tally exactly with the Latin, and to agree with the PIÆ CANTIONES tune, the pardonable liberty has been taken of inserting one extra trochee in the last line of every stanza. ¶ The Melody, in

<sup>1</sup> Although Matthæus Le Maistre (1566) and David Wolkenstein (1583) sometimes set the Plainsong in the highest part, Lucas Ofiander (1534-1604) was the first to entrust the chief melody systematically to the upper voice. Hitherto it had been given to the tenor. See Winterfeld, I, p. 30, on early three, four, and five-part settings of the sixteenth and seventeenth century; Zahn, VI, No. 260, p. 73; and R. Eitner's 'Quellenlexikon,' IX, p. 75.

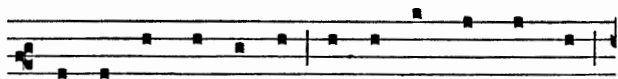


PLÆ CANTIONES, is written in the Dorian mode, transposed; but in the fifth line it foars a minor third beyond the limits of that scale.

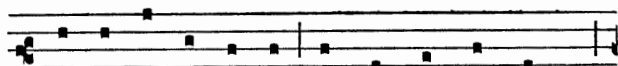
V. PERSONENT HODIE. ¶ The Text is reprinted in Klemming, II, p. 40, and thence it was drafted into 'Anal. Hymnica,' XLVb, No. 167, p. 135. Apparently the parody of an older *Cantio* of four stanzas, in honour of St. Nicolas, the words and tunes of which are printed below, beginning *Intonent hodie voces ecclesiæ*.<sup>1</sup> ¶ In Rhezelius' 'Någre Pfallmer' (1619), p. 51, translated into Swedish, it appears as *Gladheligh stunge wij*, set to our PLÆ CANTIONES melody. ¶ In 1854, in his 'Carols for

1

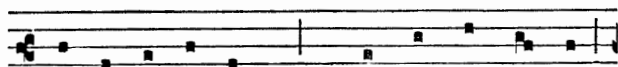
Modus i.



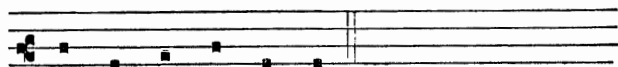
IN - to - nent ho - di - e vo - ces ec - cle - si - e,



di - es le - ti - ci - e re - ful - sit in mun - do,



er - go le - ta - bun - do cor - de iu - bi - le - mus



et o - re iu - cun - do.

2. Sanctus hic inclitus | domino subditus | in cunis positus | vbera vitabat | corpus macerabat | et ter in sabbato | puer ieiunabat.

3. Parenti misero | submerso puero | mari pestifero | dedit quod petiuit | preces exaudiuit | submersum puerum | patris custodiuit.

4. Tribus virginibus | victu carentibus | . . . | reddidit honorem | subtraxit errorem | reddens virginibus | virgineum florem.

The Words of the above are taken from 'Anal. Hymnica,' XXI, No. 128, p. 86. The Tune from XX (of the same work), No. xxii, Anhang, p. 255. The Words and Tune alike are copied by Drees from the 'Mosburg Gradual' (Cod. Univ. Monacen. 157) of the year 1360.

Easter-tide,' No. xxi, Neale published his *Let the song be begun*, like so many of his verses, composed especially for some one or other of these PLÆ CANTIONES airs. See also 'The Cowley Carol Book' (1902), No. 56. ¶ The Melody is in the Dorian mode, and is remarkable for its spirited rhythm. Through an error on the part of one of Augustin Ferber's compositors, at the beginning of the music on page 7 of this volume, there is a syllable wanting. *Vir* should be repeated thrice, not twice, on the note A. This omission was already suspected, but is now confirmed by Dreve's *Intonent hodie*, the music of which, in the sixth line of the third stanza, requires it to be sung thus, 'Submerfúm, sum, sum, | submerfúm, sum, sum | submerfúm puerum | patris custodiuit.' See 'Anal. Hymnica,' XXI, No. 128, p. 86.

VI. IN DVLCI IVBILO. ¶ 'Uff den heyligen Christag.' 'Ein alt Weyhnacht Lied.' A 'Macaronic,' i.e. 'Hybrid,' or 'Mischlied';<sup>1</sup> in this case partly in Latin, partly in Swedish. For many German versions of this deservedly favourite Christmas Carol, see Kehrein's 'Katholische Kirchenlieder' (1859), I, No. 108; Wackernagel, II, Nos. 640-647; and F. M. Böhme's 'Alt deutsches Liederbuch,' No. 528, a and b. The oldest form of the German words is quoted by Wackernagel and Böhme from Codex No. 1305 in the University Libr. at Leipzig, a MS. of the end of the fourteenth or beginning of the fifteenth century:

1. In dulci iubilo  
finget und sit vro.  
Aller unfer wonne  
layt in presepio,  
Sy leuchtet vor dy sonne  
matris in gremio  
qui alpha est & o.

2. O Jhesu paruule  
noch dir ist mir so we:  
troste mir myn gemute  
O puer optime,  
durch aller iuncfrawen gute  
princeps glorie,  
trahe me post te.

3. Ubi sunt gaudia?  
nyndert me wen da,  
do dy vogelin singen  
noua cantica,  
und do dy schelchen klingen  
in regis curia  
Eya qualia.

4. Mater et filia  
ist iuncfraw Maria  
Wir woren gar vertorben  
per nostra crimina  
Nu het sy uns erworben  
celorum gaudia  
O quanta gracia.

<sup>1</sup> Said by Hoffmann von Fallersleben in *Meister*, I, No. 24, p. 179, to be the oldest example of a sacred 'mixed' song. The Council of Basel

Another MS. of the fifteenth century at Breslau varies the fourth stanza thus :

Mater et filia  
O iungfrau Maria :  
hetteſt du uns nicht erworben  
Celorum gaudia  
So wär wir all verdorben  
per noſtra crimina  
quanta gratia.

Kehrein reads . . . ‘wir weren gar verloren | per noſtra crimina | So haſtu uns erworben | celorum gaudia | Maria hilff uns da!’

Luther altered this stanza, firſt in Babſt's Geſangbuch (1545), I, No. 56, into ‘O patris charitas | O nati lenitas | wir weren all verloren | per noſtra crimina | ſo hat er uns erworben | celorum gaudia | Eya, wer wir da!’

¶ The number of Catholick, Lutheran and Bohemian hymnbooks in which *In dulci iubilo* occurs, in one of its older forms, or ſet to the more modern words, *In einem ſuſzen Ton, Lob Gott, du Chriſtenheit*, and *Mit einem ſuſſen Schall*, is too great to be counted. ¶ For a long time the composition of *In dulci iubilo*, as well as of *Puer natus in Bethlehem*, was attributed to Peter Faulfiſch, a native of Dresden, living at Prag, a friend of Johann Hus, circa 1412. But it is certainly of earlier date. Any doubts as to its authorſhip ſeem to be removed by a paſſage from Melchior Diepenbrock's ‘Heinrich Sufo's’ [genannt Amandus] ‘Leben und Schriften’ (Regensburg, 1829), quoted by Meifter, I, No. 24, p. 179. It may be ſafely conſidered the work of Heinrich Sufo, the myſtic, the friend of Ioh. Tauler, of the family of the Counts of Mons, a Dominican Monk, who was born c. 1280, and died in 1365. A paſſage occurring in a MS. of the fourteenth century, quoted by Diepenbrock, p. 19, quite decides the matter. The writer recounts ‘Wie eines Tages zu Sufo himmlifche Jünglinge kamen, ihm in ſeinen Leiden eine Freude zu machen; ſie zogen den Diener<sup>1</sup> bei den Hand an den Tanz, und der eine Jüngling fing an ein frohlickes Gefänglein von dem Kindlein Jeſus, das ſpricht

(1431) forbad the uſe in Church of hybrid Cantiones ſuch as ‘Ein verbum bonum et ſüäve’ (ſee Neale's preface to ‘Sequentiæ ex Miſſalibus’).

<sup>1</sup> I.e. the ſervant, i.e. himſelf.

also: IN DVLCI IVBILLO,' &c. Like St. Dunstan and his *Missa Rex splendens*, we may well believe, that Beatus Sufo learnt his *In dulci iubilo* not of man, but of an angel from heaven.

¶ There is a striking similarity between stanza iv of *In dulci iubilo*, and the following beautiful extract from Sufo's writings (see Diepenbrock, p. 233), concerning this *Mater et filia*: 'Ach süfze Königin, wie billig mag sich dein frohlicker Name [Geschlecht] freuen; denn verflucht war die erste Eva, daß sie der Frucht je entbiß; gesegnet sey die andra Eva, das sie uns die süfze himmlische Frucht je gebracht! Niemand klage mehr das Paradies; *wir haben ein Paradies verloren, und haben zween Paradiese gewonnen*. Oder ist sie nicht ein Paradies, in der da wuchs die Frucht des lebenden Baumes, in der alle Wollust und Freude mit einander beschloffen war?'

¶ For this melody, in 1853 Neale wrote his *Good Christian men, rejoice*; see 'Carols for Christmas-tide,' No. vi. Like that of *Resonet in laudibus*, the melody, now treated frankly as Ionian, was probably originally in the Mixo-Lylian Mode. For varying forms of the tune see Meister, I, No. 24; Böhme, No. 528 *a* and *b*; and Zahn, 4947, besides any of the following collections of music where *In dulci iubilo* has been harmonized, for voice or organ, by some of the master musicians of every succeeding age and generation.

- (i) Georg Rhau's (1488-1548) 'Neue Deudsche Geistliche Gefenge' (Wittemberg), 1544: see Breitkopf and Haertel's 'Denkmaeler' (1908), Bd. XXXIV, No. ix, p. 6; à 4, Anon. setting; melody in Tenor.
- (ii) Joh. Eccard (1533-1611): 'Fünfstimmige Tonfatze' (1597), No. cxx.
- (iii) Lucas Ofiander (1534-1604), No. 6: à 4 (1586); (?) Samuel Marefchall (1554-1640).
- (iv) Leonard Schröter, circa 1572: for 2 Quires.
- (v) Seth Calvifius' 'Harmonia Cantionum Ecclesiasticarum' (1556-1615), No. x (1598), à 4.
- (vi) Barth. Gefius' 'Geistliche deutsche Lieder' (1601); p. 16, à 4.
- (vii) Joachim Decker (†1611); No. xli, p. 202 of Gab. Hufduvius' 'Melodeyen GB.' 1604; à 4.
- (viii) Gothardus Erythræus (1608), No. xxix; à 4.
- (ix) Melchior Vulpius (1560-1616), No. xv (1609).

- (x) Michael Prætorius (1572-1621), 'Musæ Sionæ' (1607, Jehnæ), Ander Theil, No. v, for Double Quire. 'Musæ Sionæ' (1607), V, No. lxxx, à 2; No. lxxxi, à 3; No. lxxxii, à 4; No. lxxxiii, à 4. 'Musæ Sionæ' (1609), VI, Nos. xxviii and xxix; No. xxxi (Schw. Fran.); No. xxxii (Marck.); No. xxxiii (Preuff. Seest.), all à 4. 'Polyhymnia Panegyrica' (Wolfenbüttel, 1618-9), No. xxxiv, for several Quires 'cum tubis,' etc. For a 5 part setting (1597) from 'Mus. Sion.,' VI, No. clxi, see Winterfeld, I, M.-B., No. 120, p. 116.
- (xi) Hieronymus Prætorius (1560-1629) in his Magnificat of the 5th Tone, Hamburg (1622), see Breitkopf's 'Denkmaeler,' XXIII, p. 143; à 8.
- (xii) Heinrich Grimm (†1637) in Joh. Dillinger's 'Newes Geift. Mufikalifch Luftgärtlein' (1626), No. xviii, à 3.
- (xiii) Joh. Hermann Schein (1586-1630), 'Cantional' (1627), No. xii, à 4.
- (xiv) Samuel Scheidt (1587-1654), in his 'Achtstimmige Geift. Gefänge,' No. xv. [Winterfeld, II, p. 612.]
- (xv) Joh. Crüger (1598-1662), No. 98 (1656), 'Praxis pietatis melica,' No. iii. Melody and fig. bass harmonized by Jacob Hintze (1622-1702): No. xlv in his 'Geiftliche Kirchen Lieder.'
- (xvi) Dietrich Buxtehude (1637-1707). Breitkopf, Bd. II, Part 2, No. 16. 'Orgel Compositionen.' See also Two-choral-preludes, ed. J. E. West (Organ). Novello, 1904.
- (xvii) Gottfried Vopelius (1645-1715); 'Neu Leipziger Gefangbuch' (1682), p. 39.
- (xviii) Friedr. Wilh. Zachau (1663-1712). Breitkopf, 'Denkmaeler,' Bde. XXI, XXII, p. 353, No. 30. Organ Fugue in G.
- (xix) Joh. Gottfried Walther (1684-1748). Breitkopf, Bde. XXVI-XXVII (set as a Choralvorpiel à Clav. et ped.), No. 52, p. 126.
- (xx) It is said to have appeared in Scotland, in the 'Gude and Godly Ballates' (1568).
- (xxi) 'Lyra Davidica' (1708), p. 7, treble and bass.
- (xxii) Joh. Seb. Bach (1685-1750). For Vocal Harmonies see No. 143 of Bach's '371 Vierstimmige Choral Gefänge'

Gefänge' (Breitkopf and Haertel), set to Latin and English words (i) 'The Cowley Carol Book' (1902), No. 12A, and (ii) in 'The Oxford Hymnal' (1909), No. 64. ¶ *In dulci iubilo* is to be found frequently in Bach's Organ Works: Band VII (Breitkopf), No. 29 (Canon in the 8ve.); 'Orgel büchlein,' p. 12; Bach's 'Werke für Orgel,' No. 106; Band VIII (Breitkopf), No. 106, p. 109; 'Bach Gefellschaft,' Band IV, Orgelwerke, p. 74, and again at p. 158; Choral Vorspiel, Org. 978, 1166, 25; and p. 12; 40, p. 74; Choral (variante) Org. 1217, No. 40, p. 158; 'Bach Gefellschaft' (1889), No. 115.

- (xxiii) R. L. de Pearfall (1795-1856). See Novello's 'Part Song Book,' Second Series, and No. 16 in 'Kath. GB.' St. Gallen (1863).
- (xxiv) Layriz (1855), No. 238.
- (xxv) Hauschoralbuch (1887), No. 20. (M. Prætorius, 1607).

VII. ECCE NOVVM GAVDIVM. ¶ Reprinted by Klemming, II, p. 22; 'Anal. Hymnica,' XLVb, No. 162, p. 131. Origin and date unknown. ¶ Neale's *Here is joy for every age* was suggested by this *Cantio* and expressly written for this tune. See 'Carols for Christmas-tide,' No. 1; and No. 30 in 'The Cowley Carol Book.' ¶ An eighth mode or Hypo-Mixolydian air. Observe the flat seventh.

VIII. OMNISMVNDVSIVCVNDETVR. ¶ Considered by Daniel, Wackernagel, and Koch, to be fourteenth century work. With a German translation beginning *Alle werlet freuet sich*, its first known appearance is in a Breslau MS., I, 8, f. 113, of the latter part of the fifteenth century. See Daniel, I, p. 329, and IV, p. 260. Wackernagel, I, No. 358, p. 215, reprints Christ. Adolf's version (1542) and that of J. Spangenberg (1544). Chevalier, II, p. 264, mentions several other books where it may be found. ¶ *Omnis mundus iucundetur* re-appears in the vernacular as *Seydt frölich und jubilieret*, and *Alle Welt springe und lobfinge*; see Kehrein, 'Katholische Kirchenlieder' (1859), I, Nos. 116 and 117. ¶ For the earliest forms of the Melody see Zahn, V, No. 8581, *a* and *b*; and for

later variations, in triple and common time, see Meister, I, No. 29 (Bäumker, I, No. 49). ¶ For settings in four-part harmony, see Mich. Prætorius, 'Mus. Sion.' (1607), Nos. xciii and xciv. See also M. Prætorius' *Polyhymnia Panegyrica* (Wolfenbüttel, 1618-1619), No. xv, where it is arranged for many voices and stringed instruments. M. Prætorius' No. xciv is evidently the descant to an older setting of the PLÆ CANTIONES melody, treated as a fresh air. See 'The Cowley Carol Book' (1908), No. 28 (i and ii), in which collection, as well as in 'Carols for Christmas-tide' (1853), No. II, will be found harmonies of this fourteenth or fifteenth century melody, set to Dr. Neale's carol beginning *Earthly friends will change and falter*. ¶ Probably, at the first, in the Mixo-Lydian mode, but later on treated as a Lydian or Ionian melody. PLÆ CANTIONES has apparently adopted Cyriac Spangenberg's form of the tune (1568), but with a few trifling variations.

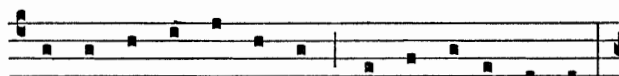
IX. DIES EST LÆTICIÆ. ¶ *Ein gar alt freudenreich christlich Lied auff Weihnachten*, Leisentrit (1544); *Canticum veteris ecclesiæ* (Loffius); *Hymnus natalitius, vetus et vulgaris* (Paar); *vetus et insignis* (D. G. Corner). Probably of the twelfth century. Commonly ascribed to Benno, Bishop of Meissen (†1107); but by Koch supposed to be the work of Adam of St. Victor (†1177). According to another authority, the Latin text is of the fourteenth century. Dreves, in his *Cantiones Bohemicæ* ('Anal. Hymnica,' I, p. 42) finds *Dies est leticie* (i) in a Hohenfurth MS. of A.D. 1410; (ii) in a 'Kantional von Jistebnicz,' c. 1420; (iii) in a 'Graduale von Jistebnicz,' early fifteenth century; (iv) in another MS. of the beginning of the sixteenth century, all of them at Prag. For the text, Dreves refers his readers: (i) to Mone, I, No. 47, p. 62, where it is printed, in nine stanzas, from the Trier Hymner (No. 724, at München, of the fifteenth century); and from two other books posterior to PLÆ CANTIONES, which may therefore be dismissed; (ii) to Wackernagel, I, No. 332, pp. 206-7, this being a reprint of Adolf (1542); of Joh. Spangenberg (1544); Loffius (1553-1579); Joh. Leisentrit (1567) and the 'Tegernsee Book' (1577). See also Daniel, I, p. 330, and IV, p. 254. ¶ *Dies est leticie* generally consists of eight or nine stanzas, though Loffius (1553) prints only

1, 2, 5 and 4. Like the Hohenfurth MS., *PLÆ CANTIONES* omits a verse after *Mundus dum describitur*. It runs as follows: 'Christum natum dominum | omnes imploremus | matremque cum filio | pariter laudemus | : est satis mirabilis | et multum laudabilis | verè puer iste | Ergo solus dominus | solus et altissimus | est tu, Iesu Christe.' Unlike the Hohenfurth MS., *PLÆ CANTIONES* omits the following verse: 'Mater, tuum filium | iugiter implora | vt nobis remedium | sit in mortis hora. | Qui luctamur stadio | demonis incendio | camino penali, | sed accepto brauiò | letemur cum filio | veste nuptiali.' Joh. Spangenberg (1544) gives an additional verse for Epiphany—for *Dies est leticie* was sung "auff den heiligen Christag, newe jahrs tag, und auch uff das Fest Epiphanie"—'Ut stellas conspiciunt | viri sapientes | ab oriente veniunt | secum afferentes | preciosa munera | christo valdè congrua | aurum, thus & myrrham | aurum regi inclyto | thus deo altissimo | myrrham in sepulturam.' ¶ The arrangement of the stanzas varies considerably: but, on the whole, *PLÆ CANTIONES* clearly follows the order of the Bohemian MSS. and Leisentrit. As might be expected in a carol so widely circulated, there are many *variæ lectiones*. In St. i, *PLÆ CANT.* inserts the preposition 'de' before 'ventre'; it prefers the reading 'totus delectabilis' rather than 'vultu delectabilis.' In St. ii, it reads 'stupescit natura quem,' where other books read 'quòd,' and it chooses 'lac pudicitiaë,' a better reading than 'lac pueritiaë.' In St. iv, the Trier MS. reads 'dum fulgur descendit' instead of 'ac fulgur accendit.' In St. vi, the old MSS. read 'Sic illæsa creditur | Virgo post & ante: | Felix est puerpera | cuius clausa viscera | deum portauerunt.' According to Mone, St. vii ran as follows: 'Orbis dum describitur | virgo prægnans ibat | Bethlehem, quò nascitur | puer qui nos scribat | in illorum curiam | quicanebant gloriam | summæ deitatis | et in terræ finibus | pax fit in hominibus | bonæ voluntatis.' For notes and other less important variants, see Daniel, Meister, Wackernagel, Mone, and Julian. *PLÆ CANTIONES* text is reprinted in Klemming, II, p. 19. ¶ In his 'Kirchen und religiöse Lieder,' No. xiv, p. 221, Kehrein prints *Ein Kindelein so löblich* from a MS. of the twelfth century. This has been continuously associated with the melody of *Dies est leticie*, but is independent of the Latin words. ¶ In later German hymnbooks *Dies est leticie* appears in

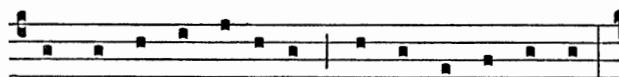


the vernacular, as *Der tag der ist so freudenreich*. In 'Then Swenska Pfalmeboken' (1572) it appears in Swedish as *Een iungfru födde itt barn j dagh*. To this melody was sung *Når Adam i Paradijs* and *Nu må werlder frögda sich*. See Rhezelius (1619), pp. 19 and 26. In Holland it became *Tis een dach van vrolichheit*. ¶ The earliest known form of the Tune is

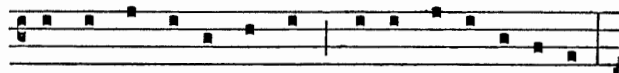
Hohenfurth Hs. 1410.



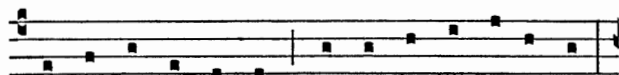
Di - es est le - ti - ci - e in or - tu re - ga - li



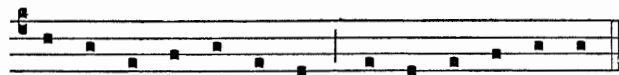
nam pro - ce - fit ho - di - e ven - tre vir - gi - na - li



pu - er ad - mi - ra - bi - lis to - tus de - lec - ta - bi - lis



in hu - ma - ni - ta - te qui in - e - fi - ma - bi - lis



est ☩ in - ef - fa - bi - lis in di - ui - ni - ta - te.

to be found in the aforefaid Hohenfurth MS. at Prag, A.D. 1410. It is given by Dreves in his 'Cantiones Bohemicæ' ('Anal. Hymnica,' vol. I), No. xiii, p. 194. ¶ For the sake of this deservedly popular Melody many original poems have been written. For instance, Joh. Mauburn (†1503) composed his 'Eia mea anima,' the fourth verse of which is 'Heu! quidiaces stabulo,' *ad præsēpij visitationem, canendum sub nota: Dies est leticie.* See Daniel, I, No. cccclxxxi,

p. 335; R. C. Trench's 'Sacred Latin Poetry' (1864), p. 114; and 'Anal. Hymnica,' XLVIII, No. 494. To varying forms of this Tune (which are given in Meister, I, No. xxi, pp. 168-174, and in Zahn, IV, Nos. 7869-7872) were sung the following Christmas Carols: *Als Jhesus geboren war, Als Adam in Paradies*, and *Weil Maria schwanger gieng*. ¶ A translation of *Dies est leticie*, beginning *Royal day that chasest gloom* (in three stanzas), was published by Neale in his 'Medieval Hymns' (1851). But a better imitation of the original appeared as No. ix in his 'Carols for Christmastide' (1853); No. 34 in the 'People's Hymnal' (1867), and No. 18 in 'The Cowley Carol Book' (1902). ¶ Originally a seventh and eighth tone Melody, but later on treated as in the Lydian mode with B moll. Harmonized by the following musicians in the following works:

- (i) Georg Rhau (1488-1544), in his 'Newe deudfche geistliche Gefenge' (Wittemberg), 1544. See Breitung and Haertel's 'Denkmaeler,' Band XXXIV, Nos. vii and viii, à 4, perhaps by Georg Rhau.
- (ii) Johann Walther (1537), No. xxxv; (1544), No. xlvi; (1551), No. 1, à 5.
- (iii) Leonhart Schröter (c. 1572), à 4. See R. Eitner's 'Quellen-Lexikon,' IX, p. 75.
- (iv) Johann Eccard (c. 1589), à 4, in Joachim v. Burgk's 'Dreifzig Geistliche Lieder.'
- (v) Lucas Ofiander (1534-1604), No. 3. Melody in upper part, à 4 (1586).
- (vi) Seth Calvisius (1556-1615), No. ix in his 'Harmonia Cantionum Ecclesiasticarum,' 1598, à 4. Melody in upper part.
- (vii) B. Gesius (1601), p. xi, à 4.
- (viii) Joachim Decker (†1611), No. xxi, p. 96 of Gabriel Hufduvius' 'Melodeyen Gefangbuch' (1604), à 4.
- (ix) Gothardus Erythræus, 'Psalmen und Geistliche Lieder' (1608), No. xxiii.
- (x) Michael Prætorius, Helmstadt (1607), Part III, No. v, for two quires of four voices; 'Musæ Sioniaë,' V (1607), No. lxxv (à 4); No. lxxvi (à 4); No. lxxvii (à 3); No. lxxviii (à 4); No. lxxix (à 5); 'Musæ Sioniaë,' VI (1609), No. xvi (à 4); No. xxx (à 4); No. lv (à 4).

- (xi) Hieronymus Prætorius, 'Cantiones Variæ' (Hamburg, 1618 and 1622), No. xxix, folio G, à 8.
- (xii) Andreas Hammerschmidt (1611-1675).
- (xiii) Joh. Dilliger (1593-1647); 'Musica Votiva' (1622), (cantus à 2, concert à 2, ad organon à 2).
- (xiv) J. H. Schein's 'Cantional' (1645), Nos. x and xxvi.
- (xv) Joh. Crüger (1649), in his 'Geistl. Kirchen-Melodien,' No. xl; in his 'Praxis Pietatis Melica' (1657), No. 90 (melody and figured bass); in his 'Geistl. Lieder und Psalmen,' No. xiv, arranged for four voices and three instruments; in his 'Prax. Piet. Mel.' (1690), No. 351, a setting by Jacob Hintze (1622-1702).
- (xvi) 'Sirenes Symphoniacæ' (1678), à 4. See Meister, I, App. II, No. 26.
- (xvii) Dietrich Buxtehude (1637-1707) in his 'Orgel Compositionen' (Breitkopf and Haertel, Band II, Pt. II, No. 3).
- (xviii) Joh. Pachelbel (1653-1706); Breitkopf, Denkmæler, Bd. iv, No. 18.
- (xix) Joh. Seb. Bach (1685-1750), as No. 158 in '371 Vierstimmige Choral-gefänge'; also in his 'Choral-preludes for the Organ' (Breitkopf, Band VII, No. 10; Band VIII, No. 86); 'Bach Gesellschaft,' No. 41.
- (xx) Friedrich Layriz, in his 'Kern des deutschen Kirchengesangs' (1855), No. 26, à 4.
- (xxi) 'Kath. Gefangbuch' (St. Gallen), 1863, No. 14.
- (xxii) Neale and Helmore's 'Carols for Christmas-tide' (1853), No. ix.
- (xxiii) 'Haus-Choralsbuch' (Gütersloh), 1887, No. 14.
- (xxiv) 'Cowley Carol Book' (1902), No. 18, and 'Songs of Syon' (1910), No. 417 (Prætorius setting, 1609, 'Mus. Sion,' No. lv).

¶ Besides the above named sources, some form or other of the melody of *Dies est leticie* is to be found harmonized in nearly every respectable Catholick or Lutheran tune book, too many to be enumerated, down from the sixteenth to the twentieth century. ¶ Neale, in his *Medieval Hymns*, (1851), p. 132, describes *Dies est leticie* as 'a German Carol; at least it does not seem to have been used in the offices of

the Church. It is perhaps scarcely worth mentioning that Luther believed it inspired.' ¶ For further information, see Julian, pp. 294 and 295.

X. CONGAUDEAT TURBA FIDELIVM. ¶ A Christmas Trope on *Benedicamus Domino*. Two forms of this interesting carol, earlier than P. C. text, are extant. (A) That printed by E. du Méril, II, p. 47, and thence reproduced by Neale in his 'Hymni ecclesiæ' (1851), p. 228, and by Daniel (1855), IV, p. 147. This occurs in an eleventh century MS., No. 1139, in the Bibl. Reg., Paris, f. 61, verso; (B) That given by Amédée Gastoué in the 'Revue du Chant Grégorien,' Sept., 1902, p. 24. The latter is taken from an Antiphonale Missarum of the twelfth century (notation Aquitaine), once in use at the Church of St. Peter at Apt (Apta Julia), a city in the department of Vaucluse, about thirty miles E. of Avignon. Gastoué describes this particular carol as 'a delightful Cantilene, ancestor, probably, or at least one of the most ancient representatives of popular Noël's.' Thanks to Mr. E. G. P. Wyatt, we are here able to print the Apt version of the words, and tune of this venerable Carol. See p. 221.

- (A) 1 Congaudeat turba fidelium  
natus est rex saluator omnium in betleem.  
2 Laudem celi nunciat angelus,  
et in terris pacem hominibus in betleem.  
3 Loquebantur pastores inuicem,  
transeamus ad nouum hominem in betleem.  
4 In presepe et bos et asinus  
Cognouerunt quod esset dominus in betleem.  
5 Tunc herodes querit perimere  
quem deberet orandum querere in betleem.  
6 In egyptum maria filium  
transfert, timens regis imperium in betleem.  
7 Ex humana virgine nascitur  
quo nascente gaudens efficitur Iherusalem.  
8 Benedicat plebs ergo virginem  
venter cuius celorum pertulit artificem.  
9 Rege nato sydus exoritur  
quo previo regum coniungitur societas. [MS. peruiso]  
10 Par est inter parem intentio [l. pares?]  
pari querunt regem consilio quo liceat. [l. quo iaceat?]  
11 \* Regnunt, intrant, regem reperiunt, \* [l. adfunt?]  
cui aurum, thus, myrrham offerunt et gracias.

(B)

## APT ANTIPHONALE (xij cent.)

En gau - de - at tur - ba fi - de - li - um, ma - ter

vir - go pe - pe - rit fi - li - um in beth - le - em.

- (B) 1 En gaudeat turba fidelium  
mater virgo peperit filium in betleem.
- 2 [Same as A].
- 3 [Same as A and PLÆ CANT.].
- 4 Cui magi, notato fydere,  
donant eum myftico munere in betleem.
- 5 Quem donantes munere myftico  
benedicunt celorum domino in betleem.
- 6 [Same as A's fourth St.].
- 7 [Same as A's sixth St.].
- 8 Benedi&ct;a fint matris vbera  
lactantia regem . . . in betleem.
- 9 Carnem no&stram quam deo focias  
tibi, virgo, redd[amus gracias] in betleem.

¶ Comparison of the above with the PLÆ CANTIONES version shows that stanzas 2, 5, 6, and 7 are peculiar to Petri's book. ¶ The last stanza of P. C. requires notice :

Collyridas simul cum ne&ctare  
Benedicat Christus Rex glori&e in Bethlehem.

*Collyrida* was apparently a kind of Simnel cake, something like the French *Pain b&eni*. It was composed of coarse meal, and of sweet olive oil with honey; in shape, square or triangular. *Collyridam panis quoddam genus esse memento* (Alexander Poeta). The two following passages from Du Cange's 'Glossarium' (Paris, 1733), II, p. 770, prove that it was the custom at Christmas and Pentecost to distribute largesses in the forms of these bakemeats or *Collyrid&e*. It was, perhaps, a survival of the early Christian Agap&e. 'Item debet dare dictus dominus Abbas dicto conuentui in singulis festiuitatibus . . . Pentecostes . . . triginta libras

panis frumenti . . . necnon *nectar* & *colleridas* sufficienter & semel duntaxat quolibet anno, & non in quolibet dictorum festorum.' (Transactio inter Abbatem et Monachos Crassenses, anno 1351); and again, 'Item tenetur dare Pitantiarius in die Natalis Domini . . . tres *coleridas* siue menfas pro quacunque pitantia.' (In statutis S. Victoris, anno 1531). ¶ It is interesting to compare the earlier free-rhythm form of the music-note (in the Dorian mode) as given by the Apt Antiphonale of the twelfth century with the later sixteenth century metrical version as it stands in *PLÆ CANTIONES*.

¶ In Rhezelius (1619), p. 47, the *PLÆ CANTIONES* tune is accurately reproduced, set to the Swedish words *Sigh glädia må alt menniskligh kön*. ¶ Neale has caught the spirit of this venerable old carol in his *From Church to Church the bells' glad tidings run* ('Carols for Christmas-tide,' 1853, No. VII). But unfortunately the music there was misinterpreted. For two correct settings, see 'The Cowley Carol Book' (1902), No. 7.

XI. *PVER NOBIS NASCITVR*. ¶ At Christmas instead of *Benedicamus Domino*. Mone, I, No. 48, p. 64, reprints this carol from a fifteenth-century MS., No. 724 in the Stadtbibliothek at Trier [T]. Wackernagel, I, Nos. 327-331, gives five versions: (i) from the Trier library; (ii) from a MS. at München, Cod. Lat. 5023, fifteenth century [M]; (iii) from Christ. Adolf's printed book of 1542 [A]; (iv) from J. Spangenberg of 1544 [S]; (v) from J. Leisentrit, 1567 [L]; besides later forms found in the Speier, Mainz, and Paderborn song-books. Dreves ('Analecta Hymnica,' I, p. 43) mentions the fact that *Puer nobis nascitur* occurs (i) in the Hohenfurth MS. of 1410 [H]; and (ii) in the Wittingau MS. of 1459 [W]. Again the great number of variations testifies to the wide use of this favourite *Cantio*. The order of the stanzas is irregular, and the number of verses ranges from four to seven. ¶ Comparing *PLÆ CANTIONES* [P. C.] with the older versions:

In St. I, P. C. reads *panditur*; but all the other authorities have *pascitur*, except A, which prefers *patitur*.

St. II. P. C. reads *positum*, the rest *ponitur*; Leisentrit and the later books omit *sub* before *fæno asinorum*.

St. III. For *Hunc* in P. C. and L, T, M, W, A, and S read *Hinc*; M has *Quem*. P. C., S, H, and W read *Magnocum tremore*, but M and T have *dolore*; L, *timore*; A, *liuore*. Unlike the rest, P. C. reads *In infantes irruit*, but T has *Et pueros occidit infantes cum liuore*; M, *Infantes et pueros occidit cum cruore*; H, *Infantesque puerulos*; A and S have *Occidit cum dolore*; and L, *necat præ dolore*.

St. IV. W and A read *Qui natus de virgine*; T, M, and S, *Qui natus est ex maria*; L has *Puer natus in Bethlehem*; W has *perduc nos cum gracia*; T, *ducat nos cum gracia*; M, *producat nos ad gaudia | cum gracia superna*; A and S, *perducat nos*.

St. V. H reads *Alpha, I & E & O* (thrice); M has *A & I & E & O*; T reads *O & A et A & O*; A has *Cantemus in choro*; S, *Canimus in choro*; T, M, and S, *Cum cantibus in choro | cum canticis et organo*; and A, *in chordis et organo*.

¶ These variants have not been compared with the MSS. above quoted, but are here printed on the authority of Mone, Wackernagel, and Dreves, assuming their details to be correct. ¶ In Rhezelius (1619), p. 33, the P. C. form of the tune is repeated with the Swedish words *Itt Barn är ofsz nu hâr fôdt*. ¶ The melody is in the Lydian mode with B moll, practically the modern major scale. Various forms of the Tune are to be seen in Zahn, No. 1569 *a* and *b*, and in Meister, I (No. 38). ¶ For harmonies see (i) Michael Prætorius, 'Mus. Sion.,' VI (1609), No. xlv, à 4; (ii) 'Sirenes Symphoniacæ,' Cöln (1678), as given by Meister, I, App. ii, No. 33; (iii) 'The Cowley Carol Book' (1902), No. 25, where it is set to English words, a translation of *PLÆ CANTIONES*. ¶ *Geborn ist Gottes Sönelein* (iambic 8.8.8.8), (see M. Prætorius, 'Mus. Sion.,' 1609, and 'The Cowley Carol Book,' No. 21), is a corrupt following of the older melody. *Puer nobis nascitur* is best known in Germany as *Uns ist geborn ein Kindelein*.

XII. *PVER NATVS IN BETHLEHEM*. ¶ A Christmas-tide *Benedicamus Domino*, of Bohemian origin. Like *In dulci iubilo*, long ascribed, but erroneously so, to Peter Faulfisch of Dresden, *c.* 1412. ¶ Three distichs of this carol, viz., those beginning *Puer natus in bethleem, Assumpfit carnem hominis,*

and *Cognovit bos et asinus* are contained in an Antiphoner MS., from Bobbio, Cod. Taurinen, F 14, of the end of the thirteenth century ('Anal. Hymnica,' XX, No. 111, p. 99). Dreves had already discovered *Puer natus in bethleem* in five different MSS., all of them at Prag (see 'Anal. Hymnica,' I, No. 178, p. 163), the first of these being a *Processionale* once belonging to the Benedictine Nuns of the Convent of St. George on the Hradschin. This is known as the Prager Hsch., XIII, H. 3. C., circa 1320. The second of these five MSS. is the Hussite 'Kantional von Jistebnicz,' circa 1420. *Puer natus in bethleem* is also found in a MS. of the fourteenth century at München (Wackernagel, I, No. 309); and it occurs as a prose in the printed Hereford Breviary of 1505 (see 'Henry Bradshaw Society,' Vol. XXVI, 1903, p. 19, Part I, *In die Epyphanie in Laudibus*). In the Prag MSS. it consists of these nine or ten couplets: (1) *Puer natus in bethleem*; (2) *Assumpsit carnem hominis*; (3) *Per Gabrielem nuncium*; (4) *Tanquam sponfus de thalamo*; (5) *Ponitur in presepio*; (6) *Cognovit bos et asinus*; (7) *Reges de Saba veniunt*; (8) *Intrantes domum inuicem*; (9) *Trino uni sempiterno | benedicamus domino*; (10) *Sit benedicta trinitas | deo dicamus gracias*; or *Ei semper angelicas | deo dicamus gracias*. ¶ 'This hymn, of a very beautiful simplicity, and absorbing easily and naturally so much theology in its poetry, and in many ways containing so much in a brief compass' (R. C. Trench, 'Sacred Latin Poetry,' 1849, p. 93) may be seen in various forms in Wackernagel, I, Nos. 309-316; also in Daniel, I, No. 480, p. 334. For further information see Julian, p. 940. ¶ *PLÆ CANTIONES* includes most of the later additional couplets given in Wackernagel. Its chief variations from older readings may be attributed to the influence of Hermann Bonn, the Lutheran, who, as Loffius informs us in his 'Psalmodia' (1561), p. 27b, 'corrected' this *Benedicamus*. In St. II, P. C. reads *Assumpsit carnem hominis | verbum Patris altissimi*. This mars the rime: the Prag MSS. read *Assumpsit carnem filius | dei patris altissimus*; the Hereford Brev. has *Assumpsit carnem filij | dei patris altissimi*. In St. III the older books read *Per Gabrielem nuncium*. In St. VII, Hereford reads *progrediens ex utero*. In St. VIII, P. C. reads *Hic iacet in presepio*, but the Prag MSS. prefer *Ponitur in presepio*, or *Imponitur*



*presepio*; while Hereford has *Se ponit in presepio | regnabit sine termino*. In St. XI, P. C. has altered *Reges de Saba veniunt* (Hereford *venient* and *offerent*) into *Magi de longè veniunt*; and in St. XII, *Nouum salutant principem*, as in the Prag MSS., and *salutant nouum hominem* has been changed into *natum salutant hominem*. In P. C. the last two verses differ from the older authorities. Hereford consists in all of nine stanzas, the last of which is *Trino deo sempiterno | benedicamus domino*. Klemming, II, p. 17, reprints the PIÆ CANTIONES version. Before the penultimate Strophè the Mainz Hymner (1631) inserts ‘Gloria tibi domine | qui natus es de virgine.’

¶ On Stanza IX (*Cognouit bos et asinus*) the learned H. A. Daniel has a valuable note. As his ‘Thesaurus Hymnologicus’ is now out of print and rare, here is the passage. ‘Notum est fere in omnibus imaginibus, quæ Natiuitatem domini repræsentant, bouis asinique figuras exhiberi nec quidquam poetis pictoribusque certius est, quam hæc animalia in illo diuersorio adfuisse. . . . In einem crippffli lit ein kind | do stot ein esel und ein rind. . . . Do stund ein esel und ein rind | und dientend im getrate. Orta est hæc narratio ex loco Habacuci, c. III, 2. LXX, ἐν μέσῳ δύο ζώων γνωσθήσῃ, vetusta versione latina: in medio duorum animalium innotesceris. Bouem vero et asinum finxerunt sibi ex loco Is. I, 3. ‘Cognouit bos possessorem suum et asinus præsepe domini sui.’ Hanc prophetiam nocte Natiuitatis domini impletam esse credebant. Pelb. Pomoer. Serm. Hym. XVI: *bruta animalia testata sunt miraculo deitatem Christi, quia cum mater sancta puerum natum Christum in præsepio locasset bos et asinus ad præsepium illud ligati miraculose Deum cognoscentes flexis genibus ipsum adorauerunt et à fæno illo abstinuerunt*. Sed nihil hi vetusti ad Zach. Wernerum hæc de animalibus narrantem: . . . *Seine göttliche Mutter wickelte ihn in Windeln und legte ihn in eine Krippe, zwischen zwei unschuldigen Thieren, einem Ochsen und einem Esel, welche so glücklich waren den Herrn zu sehen. Endlich von des Oechseleins und Eseleins Hauch erwärmt schlug das Kindelein die Augen auf und weinte*. Daniel, I, No. cccclxxx, p. 335.

¶ This Carol occurs in a fourteenth-fifteenth century paper MS. in the Brit. Mus. [Add. MS. 5666]. The latter is de-

scribed by Mr. A. Hughes-Hughes as 'A small collection of Carols, etc., probably written for two or three voices, though in one or two cases only one part is given. Said by T. Martin, of Palgrave, to be in the hand of John Brackley, friar minor of Norwich, tutor to William Paston, Justice of the Common Pleas [1378-1444]. Brackley was still living in 1461. At the end are some memoranda by John Whyte, *temp.* Richard II and Henry IV.' On f. 8*b* is written *Puer natus in betlehem*. The Text consists of the following seven distichs, beginning respectively: (i) Puer natus; (ii) Assumpfit carnem; (iii) Per Gabrielem; (iv) Sicut sponfus; (v) Cognovit bos; (vi) Intrans domum; and (vii) Benedicamus dño. The Tune (quite different from that in PLÆ CANTIONES) is apparently arranged for two voices, but it is unworthy of reproduction.

¶ Wackernagel, II, Nos. 904-907, gives several German translations of this 'canticum vulgare,' this 'alt geistlich lied.' They date from the fifteenth century and begin thus *Ein Kint geparn czu bethlehem*, sung at Christmas in the vernacular alternately with the Latin. *Die künig von Saba kamen dar* was repeated at the Epiphany.

¶ *Puer natus in Bethlehem* appears in the 'Svenska Psalmeboken' of 1572 as *Itt Barn är födt j Bethlehem*; and as *Itt ljetet Barn är ofz födt nu* in Rhezelius (1619), p. 30. For English translations see Julian, p. 940 (ii). ¶ For various forms of the PLÆ CANTIONES melody, or rather melodies, to which *Puer natus in Bethlehem* was sung, see Meister, I, Nos. 30-31, pp. 193-198; Bäumker, I, Nos. 51 and 52; and Zahn, I, No. 192 *a* and *b*, p. 53. The tune assigned by P. C. to the tenor voice (in the Dorian mode) is undoubtedly the older of the two. That was the Plain-song, to which the second tune (entrusted by PLÆ CANTIONES to the Bass) in the Hypo-Dorian mode, was nevertheless in reality the Descant. By degrees the latter supplanted the old Plain-song and came to be treated as a distinct air in itself. In Lucas Loffius' 'Psalmodia' (1561 and 1569) the two melodies occur as tenor and descant: but in his 1579 edition there occurs a setting for four voices, the descant preserving its form, but the tenor already being altered for the worse. In 'The Cowley Carol Book' (1902), No. 1, the two PLÆ CANTIONES tunes have been

retained in their integrity, with the addition of two other parts (alto and bass).

¶ *Puer natus in Bethlehem* has been repeatedly harmonized and arranged for vocal and instrumental purposes, and may be found in the following works and elsewhere:

- (i) 'Obsequiale Eccles. Ratisbon.' (1570).
- (ii) J. Leifentrit's 'Geistliche Lieder' (1573).
- (iii) Nicolas Selnecker, 'Christliche Psalmen, etc.' (1587), p. 588.
- (iv) Lucas Osiander, 'Fünfftzig Geistliche Lieder und Psalmen' (1586), No. 7, à 4.
- (v) Lucas Loffius, 'Psalmodia,' *vide supra*.
- (vi) Seth Calvisius (1556-1615), 'Harmonia cant. ecclesiasticarum' (1598), No. iiiii. Also in Barth. Gesius' 'Geistl. Deutsche Lieder' (1601), p. 17, à 4; and p. 18, à 5.
- (vii) Gabriel Hufduvius' 'Melodeyen G. B.' (Hamburg, 1604), No. lxxii, p. 294, harmonized by David Scheidemann.
- (viii) Erhard Bodenschatz (1570-1636), 'Harm. Angelica Cant. Ecclesiasticarum' (1608), for which see Meister, I, pp. 196-7.
- (ix) Michael Prætorius (1572-1621), 'Mus. Sion.,' V (1607); (i) No. lxxxiv, à 4; (ii) No. lxxxv, à 5; (iii) No. lxxxvi, à 6. 'Mus. Sion.' (Jehnæ, 1607); (i) No. vi, for double quire; (ii) No. vii, à 8 (*In Regal vel clavicymbalo vel altero organo et una voce*). 'Mus. Sion.,' VI (1609); (i) No. xxxiv (Marck. Thür.); (ii) No. xxxv (Seestedt); (iii) No. xxxvi (Schw. Fran.), à 4, each. 'Polyhymnia Panegyrica' (Wolffenbüttel, 1618-1619), No. xii, an elaborate setting for *capella vocalis* and *capella fidicinaria*.
- (x) Hieronymus Prætorius (1560-1629), 'Cantiones Variæ' (Hamburg, 1618), f. F. 3, No. xxvii, à 8.
- (xi) Joh. Stobæus (1586-1646), quoted by Winterfeld, II, p. 134.
- (xii) Martin Zeuner (1616); see Winterfeld, II, p. 24.
- (xiii) Joh. Hermann Schein (1586-1630), in his 'Cantional' (1627 and 1645); No. xi, p. 22. See Meister, I, p. 196.
- (xiv) Joh. Crüger (1598-1662), (i) in Tim. Kitzschen's 'Geistl.

'Geistl. Kirchen-Melodien' (1649), for four voices, violins and horns, No. 49.

(ii) In his 'Praxis Pietatis Melica' (1656), No. 110 (melody and bass).

(xv) D. Buxtehude (c. 1637-1707); Organ works. See Breitkopf and Haertel, Band XIV (1903).

(xvi) Joh. Gottfried Walther (1684-1748), for Organ: Breitkopf, Bände XXVI-XXVII, No. 81, p. 200.

(xvii) Joh. Seb. Bach (1685-1750) (i) in his 'Orgel Musik,' Breitkopf, Band VII, No. 39.

(ii) *Cantata am Feste der heiligen drei Könige (Sie werden aus Saba alle kommen)* for four voices with Flauti and Oboe di Caccia accompaniment. (iii) 'Orgel-werke,' Band II, Orgelbüchlein, p. 6. See also Bach's '371 Vierstimmige Choral-gefänge,' No. 12; in 'The Cowley Carol Book' (1902), No. 1.

(xviii) F. Layriz 'Kern des deutschen Kirchengefangs' (1854), No. 308.

¶ Another Melody for *Puer natus in Bethlehem*, older than those in PLÆ CANTIONES, quite distinct from them and in a different mode, is to be found in 'Anal. Hymnica,' I (Beilagen, Nos. xvi and xvii, pp. 195-6). No. xvi is taken from the Prag MS., circa 1320; and No. xvii gives the same tune as it appears about 100 years later, viz., in the 'Kantional von Jistebnicz,' circa 1420. After another interval of a century and upwards, the same fine melody reappears slightly modified in J. Spangenberg's 'Gesangbuch' 1544, and in Lucas Loffius. Spangenberg's version is set to English words *To us is born a little Child*, and is harmonized for unison singing in 'The Cowley Carol Book' (1902), No. 23. This melody also is of Bohemian parentage.

XIII. AD CANTVS LÆTICIÆ. ¶ Quoted by Dreves ('Anal. Hymnica,' XX, No. 9, p. 80) from four sources: Trop. MS. Cod. Stuttgartien., thirteenth century (A); Cod. Engelsen., fourteenth century (B); Procefs. MS. Schonenbergense, 1533 (C); Cod. Berolinen. fifteenth century (D). Wackernagel (I, No. 390, p. 233) gives Christian Adolf's version, 1542 (E). In St. I, A and B read *Ad cantum*; C, D, and E *Ad festum*. St. II. ABCDE read *quem*

*prædixit*. Before St. III BCDE insert the quatrain, 'Ivdea gens misera | corde, verbis propera, | potes esse libera | si credis'; but E reads *crede* for *corde*, and in the fourth line C and E have *si velis* instead of *si credis*. In the last stanza C, D, and E read Ergo nunc cum gaudio | nostra simul concio; B, Ergo nostra concio | psallens cum tripudio; A, Ergo nostra concio | summo cum tripudio. ¶ PLÆ CANTIONES text is reprinted by Klemming, II, p. 11. ¶ T. Norlind ('Svensk Musik-historia,' 1901, p. 18) refers to AD CANTVS LÆTITIÆ as an early and interesting instance of Rondo-form music. In 'The Cowley Carol Book' (1902), No. 40, this *Cantio* is set to English words, as well as to the Latin. The *Prima Vox* starts there on the fourth beat of the first bar, and the *Altera Vox* on the first beat of the second bar. ¶ In the Hypo-Ionian Mode.

XIV. GAUDETE, GAUDETE CHRISTVS EST NATVS. ¶ Text reprinted by Klemming (1886), p. 28. ¶ The four-part setting, in close score, with the Plain-song probably in the Tenor, stands as given by PLÆ CANTIONES. ¶ Rhezelius, in his 'Någre Psalmer' (1619), prints a Swedish translation of this *Gaudete*, with instruction that it is to be sung to the tune of *Vitamq̄ faciunt beatiorem*, i.e. 'Vitam quæ faciunt beatiorem,' by Martial, Epp., Lib. X, No. 47, the same metre as Catullus' 'Viuamus, mea Lesbia, atque amemus,' No. v. in the metre technically known as the Hendecasyllabic Phalæcian, consisting of a spondee, a dactyl, and three trochees. Rhezelius (*ibid.*) gives the option of another melody, that of *Tacker Herra nom som a gånfska blijder*, whatever that may be. According to Zahn (Vol. I of his 'Die Melodien,' etc., pp. 7 and 8, No. 12) it was Joh. Spangenberg (in his 'Grammaticæ latinæ partes . . . in usum iuuentutis Northufianæ congestæ, . . . 1546'), who first printed a four-part setting of *Vitam quæ faciunt beatiorem*, which setting is almost, note for note, identical with that of *Gaudete, gaudete, Christus est natus* in PLÆ CANTIONES. But it will be observed that *Ex Maria virgine, gaudete* is one syllable short, and fails to coincide with the metre of *iucundissime Martialis, hæc sunt*. Zahn further informs us that the above setting, to the words *Danket dem Herren, denn er ist so freundlich*, is to be found in Nigidius (1550); in Rihel (1569); in Sunderreiter (1581);

and elsewhere. He also mentions that the Tenor Melody had already been twice harmonized in Ludwig Senfl's collection (1534); that, though the Descant lived on until 1648—being harmonized as a distinct melody by B. Gesius (1601), and by M. Prætorius (1612), and others—yet in the long run (contrary to the general rule and unlike the fate, e.g., of *Puer natus in Bethlehem*) the upper part failed to get the upper hand of the Air in the Tenor, which latter, true to its name, has held its own, and has been fairly well known from 1546 down to the present day. ¶ This *Gaudete* is possibly a Refrain to the *Cantio* that follows, *Tempus adest gratiæ*: but it will be noticed that, unlike the rest of PLÆ CANTIONES, no tune for the latter is provided. Was it an oversight on the editor's part, a printer's error? Or was the quire expected, without rubric, to sing this *Cantio* to the tune of *Tempus adest floridum* (No. LIH)? ¶ It is remarkable that the 3rd stanza, *Ezechielis porta*, is found in one or other of three MSS. of the early fifteenth and sixteenth centuries at Prag (Dreves, 'Cantiones Bohemicæ,' I, No. 80, p. 107), with the Rundreim 'Gaudete, gaudete | cum domino nascente | mundus renouatus est | populo mirante.' | cf. PLÆ CANT., St. II. According to some authorities, it was sung to *Singuli catholice* (see Dreves, I, No. 129, p. 138), from the Prag MS., VI, B. 24, early sixteenth century. ¶ In the Dorian, or Hypo-Dorian Mode, transposed.

XV. CHRISTUS PRO NOBIS PASSVS. ¶ BENEDICAMVS, de morte et resurrectione Christi, correctum per M. Herman: Bonnum. See Christ. Adolf (1542), Joh. Walther (1543), Luc. Loffius, 1553, 1561, 1569, and 1579; also Wack., I, No. 476. In Rhezelius, p. 104, the P. C. form of the tune is faithfully repeated, wedded to Swedish words, *Christus leedh för oss döden swår*. ¶ Neale's *Sing alleluia, all ye lands* is an imitation, rather than a translation, of the original. See 'Carols for Easter-tide' (1854), No. xviii; and No. 57 in 'The Cowley Carol Book' (1902). ¶ In the last line but one of the music, PLÆ CANTIONES, whether on purpose or otherwise, has altered one note, and reads over the words *et mortuus imperium*, g, c, d, e, d, c, b, a, instead of g, c, d, e, e, c, b, a. Loffius' older version is set to *Veni, veni, Emmanuel* in 'Songs of Syon' (1910), No. 8. It

appears in Lobwaffer (1579), as *Christus das rechte Osterlamm*: and is given in Zahn, No. 2580. In a slightly altered form it occurs in Michael Prætorius' 'Mus. Sion.' (1609), VI, No. cxli, set to the words *Jesus Christus wahr Gottes Sohn*, à 4; also, to the same words, in Gabriel Hufduvius' 'Melodeyen Gefangbuch' (Hamburg), 1604, harmonized by Joach. Decker (†1611), No. xlii, p. 206.

XVI. *JESVS HVMANI GENERIS.* ¶ Written by a man whose name was Johannes, as proved by the acroftic. Reprinted by Klemming, II, p. 81, and thence incorporated in Dreves (XLVb, No. 173, p. 139). In the last verse Dreves' reading *matris piæ hortamine*, instead of P. C.'s *patris pij hortamine*, an obvious alteration of older words, has been adopted. ¶ The melody is in the Dorian mode. It is to be found harmonized and set to English words (*Jesus, to save mankind forlorn*) in 'The Cowley Carol Book' (1902), No. 54.

XVII. *CEDIT HYEMS EMINVS.* ¶ In resurrectione domini super 'Gloria in excelsis' Cantio; (Hohenfurth MS., A.D. 1410). Reprinted in Klemming, II, p. 108. ¶ The first stanza of P. C. agrees with the Hohenfurth MS., and with two other MSS. at Prag of the early part of the fifteenth and sixteenth centuries. Dreves ('Cantiones Bohemicæ,' I, No. 62, p. 98); but in l. 4 Hohenfurth reads *terra* for *vallis*. P. C.'s first stanza agrees also with Leifentrit (1567), as given by Wackernagel, I, No. 410, p. 242, and by Daniel, I, No. cccxci, p. 342; but the remaining four stanzas are entirely different from the Bohemian texts. The last four lines of the third verse of Adam of St. Victor's *Mundi renouatio* are very like P. C.; *Celum fit serenius | et mare tranquillius | spirat aura leuius | : vallis nostra floruit | reuirefcunt arida | recalefcunt frigida | post quæ ver in-tepuit*; see 'Clichtovei Elucidatorium,' p. 164, and Daniel, II, No. lxxxiv, p. 68.

¶ The Tenor, which eventually superseded the Canto Fermo (in the Bafs), is here given, but at No. LIX of the present work the Tenor, with Descant and Bafs, is given in full. ¶ For various forms of the original melody (in the Bafs) and for settings with the Tenor in the upper-

most part, see Zahn, No. 4974. The Bass melody appears in Michael Weisse [*geburtig von d' Neisse*], in his 'Ein new Gefengbuchlen,' 1531, set to the German words *Weltlich Ehr und zeitlich Gut* (f. k. ix verso).

¶ *Cedit hyems eminus* has been harmonized :

- (i) by Triller (1555), à 2 ;
- (ii) by B. Gesius (1601), p. 103, à 4 ;
- (iii) by M. Prætorius ('Mus. Sion.,' VII, 1609), Nos. 169-172 ; cf. Winterfeld, I, p. 282 ;
- (iv) by Joh. Crüger (1649) in his 'Geistliche Kirchen-Melodien,' No. 115, for voices and instruments ;
- (v) by Joh. Crüger in his 'Praxis Pietatis Melica' (1656), with a Bass part added to the old Tenor melody ;
- (vi) by Joh. Seb. Bach, No. 211, in his '371 Vierstimmige Choräle' ; and 'Bach Gesellschaft' (1889), No. 173.
- (vii) by B. Luard Selby in 'The Cowley Carol Book' (1902), No. 53, set to an English translation of the PLÆ CANTIONES words, beginning *Winter-tide hath past away*.

XVIII. IVCVDARE IVGITER. ¶ The text reprinted by Klemming, II, p. 83. ¶ The Tune in the Dorian mode. Tenor only here given. But for Tenor, with Descant and Bass, as printed in PLÆ CANTIONES, see No. LX of this work. For a 4 pt. harmony, with the Canto Fermo (as it is supposed) in the uppermost part, set to English words, see 'Songs of Syon' (1910), No. 413.

XIX. TRIFORMIS RELVCENTIA. ¶ THOMAS FECIT. Peculiar to PLÆ CANTIONES. Thence copied by Klemming, II, p. 8, and so from Klemming into 'Anal. Hymnica,' XLVb, No. 177, p. 143. In stanza II, l. 1, PLÆ CANTIONES had transposed the words *hæc* and *lux*, thereby spoiling the Acrostic. Dreves' correction is right. In stanza III, l. 3, instead of leaving out any word, as Dreves proposes, scan the line thus, *ăb ũtroquē mānăt Spiritus*. ¶ The melody is in the Lydian mode with B moll. ¶ In the original here, as in many other cases, the words are not accurately ranged beneath the Music-note. Consequently the slurring of certain passages has been difficult and occasionally conjectural.



XX. DIVINUM MYSTERIUM. ¶ A Trope to the *Sanctus*; also used for a Sequence [‘Anal. Hymnica,’ IX, No. 46]. Printed (a) by Mone, I, No. 240, p. 305, from an Hymner at München, Clm, 17,212, xii Jahrh. [M]; (b) by Dreves [‘Anal. Hymnica,’ IX, No. 46, p. 38], from Missale MS. Novesiense, sec. xv, Cod. Parisiens. 12,063 [N]<sup>1</sup>; (c) by Dreves, XLVII, No. 319, p. 333, q.v. Dreves finds *Divinum mysterium* in no fewer than twenty different MSS., Italian, German, Gallican, and Bohemian, ranging from the tenth to the sixteenth century. In the face of a certain St. Gallen MS. of the tenth century, the ascription of this Trope to St. Thomas Aquinas cannot be maintained. ¶ PIÆ CANTIONES version, reproduced by Klemming (vol. II, p. 67), differs from the München MS. [M] and the ‘Missale Novesiense’ [N] chiefly in the following respects: by reading in St. I, *modo* instead of *semper*; *execratur* for *excœcatur*; *firma spe credentium* | *fides roboratur* instead of *firma spes credentium* | *fide roboratur*.

PIÆ CANTIONES has inverted the order of the next four verses. *Fides est summopere* comes before *Panis primo cernitur*, and *Et vinum similiter*. P. C.’s Doxology, *Pater, Nate, Spiritus* is not found in the old MSS.

In St. II, M reads thus: *Panis prius cernitur* | *et tunc consecratur* | *caro tunc efficitur* | *panis sic mutatur* | *quomodo conuertitur?* | *deus operatur* | . The same stanza appears in N, thus: *Panis prius cernitur* | *sed dum consecratur* | *Corpus tunc efficitur* | *Christi, sic mutatur* | *quomodo conuertitur* | *deus operatur* | .

In St. III, M has *De vino similiter* | *si fit benedictum* | (*cum sit benedictum* [N]) *Ex tunc est veraciter* | *Christi sanguis dictum* | *credamus communiter*, etc. A St. Gallen MS. of the fourteenth century has *tunc erit veraciter*.

In St. IV, an Engelberg MS. reads *panem suum* for *panem sanctum*. M and N read *Sumite* for *Sumere*; but PIÆ CANTIONES *Sumere*, as a true rime with *summopere* and *edere*, is much to be preferred.

In St. V, N reads *tale Sacramentum* and *omnibus negantibus*,

<sup>1</sup> G. M. Dreves published *Divinum mysterium* in 1890 among *Sequentiæ Ineditæ*, but it is due to the memory of Francis J. Mone to record the fact that *Divinum mysterium* had already been edited by him and printed in his ‘*Hymni Latini Mediæ Ævi*,’ so far back as the year 1853.

and in the last line M and N read *fit* instead of *fit in detrimentum*.

¶ The PLÆ CANTIONES rhythmical form of the melody is the development of many years. For much interesting information on this matter see the Rev. W. H. Frere's valuable and learned Notes on 'Hymns, Ancient and Modern' (1909), p. 76. Even in a mutilated form, the Tune has already enjoyed in England a popularity of more than half a century. It appeared first in the enlarged edition of the 'Hymnal Noted' in 1854, and thence passed into many other collections. It was said to have been taken from a MS. at Wolfenbüttel of the twelfth century; but in the Preface to his 'Sequentiæ ex Missalibus' (1852), p. ix, Neale gives a complete list of the MSS. and early printed books, all of the fifteenth and sixteenth centuries, that he examined on his visit to the library of that place in 1851:—Pfalters, Missals, Hymners, and Books of Hours, but he makes no mention of this particular MS. Most probably it was PLÆ CANTIONES, 1582, which supplied him with this melody.

But however popular it may be, it has never received full justice; for from the first unwarrantable liberties have been taken, (i) with the rhythm and time; (ii) a melody set in PLÆ CANTIONES to *fix* lines trochaic (7.6.7.6.7.6), has been marred by being mis-metred and lengthened into a stanza of *seven* lines (8.7.8.7.8.7.7.). In other words, the measure of *Corde natus ex parentis* (Of the Father sole begotten) is not the metre of *Diuinum mysterium*. A good attempt has been made by the Rev. R. P. Ellis ('Songs of Syon,' 1910, No. 133) to provide English words, beginning 'Unity in Trinity,' fulfilling the requirements of the Tune. But to be heard to full advantage, it has to be sung to its Latin words as noted in PLÆ CANTIONES. For a much older, but far less pleasing, form of the melody (one of nine collected and collated by the Rev. H. M. Bannister), see the Rev. W. H. Frere's Notes aforesaid.

XXI. JESVS CHRISTVS NOSTRA SALVS. ¶ 'Carmen nobile de venerabili sacramento' (Cod. Labacen. 147, sec. xv). 'Kirchengeseng, darin die Heubartikel Christlichen Glaubens gefasset.' (Böhm. Br., 1566.) 'Johannes Hussen Liedt; ungeacht das er nun ketzerisch war, hat er doch sein Meinung von dem hoch werdigen Sacrament des Altars

Catholischer Weis gehalten; welches kann und mag in den Catholischen Kirchen und Versammlungen sicher gesungen werden,' etc. ¶ Dreves ('Analecta Hymnica,' XLVb, No. 125, p. 105) prints this 'Cantio Eucharistica' from four different MSS.: (i) Grad. Altovadense anni 1410 [A]; (ii) Cant. Vissegradense, sec. xv [B]; (iii) Orat. MS. Pollingense anni 1501, at München [C]; (iv) Cant. MS. Pragense in the Böh. Mus. at Prag, anni 1512 [D]; (v) Wackernagel, I, No. 367, prints it from a fifteenth century München MS. version [M]. See also Daniel, II, No. lx, p. 370; Dreves, I, pp. 22, 31, 43, etc., and Julian, pp. 598 and 1657. The following are older readings than PLÆ CANTIONES:

- St. I, l. 2, C reads *quam* for *quod*; and (if Dreves is to be trusted) in l. 4, B, C, and D read *dedit in carnis hostiam*, but A has *panis* (Dreves, I, Anhang ix, p. 192).
- St. II, l. 2, ABCD have *Tu solus es, Jesu Christe, and quo nunquam maius inuentum*.
- St. III, D has *Virtus est Eucharistia*, and l. 4, *Communionis gloria*, evidently a misreading of *gracia*.
- St. IV, ABCD are said to read *Ave pietatis forma*; BD invert the order of *forma* and *norma*. They also read *qui te fide speculatur*.
- St. V, M and A read *Non es panis sed es deus*, but BCD have *non est panis sed est deus*.
- St. VI, l. 2, B and D read *inconsumens fit mutatus*.
- St. VII, l. 2, M reads *pietatis dux sanctorum*.
- St. VIII, ll. 3 and 4, B reads *Tibi fit laus et gloria | per infinita secula*. L. 4, other MSS. read *duc nos ubi lux est eua*; Daniel, l. c., has authority for *duc nos ubi est lux tua*.
- St. IX is wanting from PLÆ CANTIONES as well as from C; but, to complete the Acrostic, the verse *O quàm magna tu fecisti* is supplied from the old MSS. D reads *dum te cruci impressisti*; M, *qui te Christe, impressisti*; B prefers *panis, vini in speciem*; M and D *vini et panis specie*; M has *apparentum* for *obfantium in facie*.
- St. X (omitted in B and C); M, A, and D read *Caro cibus, sanguis vinum | est mysterium diuinum*. At the end of this *Cantio* the Bohemian books add the following

refrain, unknown to *PLÆ CANTIONES*, *Eya iubilantes | vultum attollite | nostro creatori | symphonijs hymnicis | christum zelate.*

¶ ‘Betreffs des Liedes, *Jesus Christus, nostra salus*, ist viel für und gegen diskutiert worden, ob Joh. Hus der Verfasser sei: das Akrostichon dürfte den sicheren Aufschlag geben.’ Blume, ‘Anal. Hymnica,’ vol. xxix, p. 14.

¶ The *PLÆ CANTIONES* melody is in the Dorian mode, for the earliest form of which see the Hohenfurth MS. (Graduale Altovadense of 1410), as given in ‘Anal. Hymnica,’ I, Anhang, No. ix, p. 192; see Zahn, No. 1576, Meister, I, No. 278; but in Klug (1535) and elsewhere there is an entirely different melody, and certainly inferior to the P. C. air. The latter has been harmonized by the following musicians amongst others:

- (i) Joh. Walther, as No. xxiv in his 1524 edition (and as No. lxxi in 1551) for three voices; also as No. xxvii in the same edition (this being No. xxvii in 1537, No. xxxvi in 1544, and No. xxxix or xli in 1551).
- (ii) Seth Calvisius (‘Harm. Cant. Ecclesiasticarum,’ 1598), No. 1, à 4; B. Gesius (1601), p. 63, à 5.
- (iii) Balthasar Refinarius, c. 1543 (see Breitkopf, Band XXXIV, No. lv, à 4).
- (iv) Joachim Decker in Gabriel Hufduvius’ ‘Melodeyen GB’ (1604), No. xliiii, à 4.
- (v) Michael Prætorius, Part III (Helmstadt, 1607), No. iv, à 8.
- (vi) Michael Prætorius, ‘Mus. Sion.,’ V (1607), No. cxxviii, à 4; No. cxxix, à 5.
- (vii) Michael Prætorius, ‘Mus. Sion.,’ VII (1609), Nos. xci, xcii, xciii, and xcv (Braunschweig, Meiffen, Schwabian, and Franconian forms respectively).
- (viii) Joh. Hermann Schein, Cantional, 1645, No. lxxxix, p. 174.
- (ix) Joh. Crüger (i) in his ‘Geistl. Kirchen-Melodien’ (1649), No. 104, für Stimmen, Violinen, und Cornetten; (ii) in ‘Praxis Piet. Mel.’ (1656), No. 268, melody and bass.
- (x) Samuel Scheidt (1587-1654), ‘Tabulatura Nova.’ See Breitkopf, ‘Denkmaeler,’ Band I, Th. 3, p. 217, No. 18. For organ, *sub communionē.*

- (xi) D. Buxtehude (1637-1707), Breitkopf, Band II, No. 15; 'Motetten, Choräle und Lieder,' No. 41.
- (xii) Friedr. Wilhelm Zachow (1663-1712), Breitkopf, Band XXII, No. 28, p. 352, Organ Fugue in D minor.
- (xiii) Joh. Pachelbel (1653-1706), Breitkopf, Band IV, Zweite Folge, No. 42, p. 110 (*Bicinium*).
- (xiv) Joh. Seb. Bach (i) No. 30 in his '371 Vierstimmige Choral-gefänge.' (ii) Orgel Werke, Band II, p. 136, *sub communione*, Pedaliter; and p. 140 *alio modo*. (iii) Breitkopf, Orgel Musik, Band VIII, No. 108, p. 116, in D minor; No. 109, p. 122, in E minor; No. 110, p. 126, in E minor; and No. 111, p. 128, in F minor. See also the 'Bach Gefellschaft' publication (Leipzig, 1889), No. 110.
- (xv) Fridrich Layriz (1854), No. 67.

¶ In 1854 this *PIÆ CANTIONES* tune appeared in the 'Hymnal Noted.' It was there set to English words beginning 'In our common celebration.' This was a translation, by Dr. Neale, of a fifteenth century Sequence, *Omnes una celebremus*, which latter is to be found in Clichtoveus' 'Elucidatorium,' in Neale's 'Sequentiæ' (1852), in Daniel, V, p. 216, and in Kehrein, p. 133. (See Julian, pp. 868 and 1684.) But, to accommodate the tune of *Jesus Christus nostra salus* to words of a different metre, unpardonable liberties were taken with it. For an English translation of Joh. Hus' hymn, based on that of R. F. Littledale, in the 'People's Hymnal' (1867), beginning 'Jesus Christ our blest Redeemer,' and capable of being sung to its proper tune, see 'Songs of Syon' (1910), No. 141. It is maintained by no less an authority than Zahn that the first three lines of this hymn are to be considered as trochaic, and the last line iambic. ¶ In the Erfurt 'Enchiridion' of 1524, *Jesus Christus nostra salus* appears in the German as *Jesus Christus unser Heiland | der von uns den Gottes Zorn wandt; 'gebessert,'* as it is asserted, by Luther; but *Huius contrarium verum est.*

XXII. O REX CÆLORVM DOMINE. ¶ Here called *Cantio Precum*, and consisting of six stanzas of eight lines; but in Gall Morel's 'Lateinische Hymnen des Mittelalters' (this being a supplement to Mone, Daniel, and others) of the year

1868, it is described as *De Passione Christi*, and consists of sixteen stanzas of four lines. Morel (No. 97, p. 64) prints it in full from an Hymner, or Book of Hours, of the fifteenth century, which he discovered at Einfiedeln. To judge from the third stanza of *PLÆ CANTIONES*, it would seem to have been composed by one who describes himself as *Theophilus, a sometime heretic (Tu pius es hæretici misertus et Theophili)*. The Einfiedeln MS. [E] differs considerably from Petri of Nyland's version, and reads in

Stanza II, Tu enim *pienitissimus de superiorum sedibus* venisti  
me redimere; noli *redemptum* perdere [E].

Stanza III, In domo quondam Symonis | *mulieri plenæ*  
*criminis* | tu *delesti* facinora | *mira tua* clementia.  
Tuque *pius hæretici* | *misertus es* Theophili | : quia  
conversus doluit | *summam mercedem meruit* [E].

The order of Stanzas III and IV is inverted in P. C.

Stanza IV, *Quod dignatus es dicere*; sed *pænitentem* viuere;  
ad te, *redemptor*, clamito [E].

Stanza V, *Et pietatis vnica*; *sume preces quas offero*; *quis*  
*nisi tu me audiet?* . . . *jubueniet?* *Si non ad te* [E].

Before Stanza VI the Einfiedeln MS. has the following five quatrains: (i) O pia dei genitrix, | virgo inestimabilis, | lepra  
tabente criminum | ora pro me ad dominum. (ii) Tu es  
regina omnium | et intacta post vinculum: | per te est data  
omnibus | salus in te sperantibus. (iii) O Michæel arch-  
angele | princeps celestis curie | cum turba fac fidelium |  
habere refrigerium. (iv) Patriarcharum cunei | et prophet-  
arum numerus | cum omnibus apostolis | delete noxam  
sterilis. (v) Vos sancti dei martyres | confessores et virgines |  
rogo in vestra requie | me consortem ascribite.

Stanza VI, Sit tibi laus et gloria | Jesu per cuncta secula |  
qui misereris omnium | ad te *corde* clamantium.

¶ *PLÆ CANTIONES'* altered version has been reprinted by Klemming, II, p. 62, but he inadvertently omits the O, and starts with *Rex cælorum Domine. O Rex celorum Domine* appears as *O Herre Gudh aff Himmelrijk* in Rhezelius (1619), p. 267. Nowhere to be found in Dreves. ¶ The tune is in the Dorian Mode, harmonized in 'Songs of Syon' (1910), No. 414 B.

XXIII. AVE REGINA OMNIVM. ¶ In *PLÆ CANTIONES* this

begins *Ave rex regum omnium* and comes under the head of *Cantiones precum*. For reasons already mentioned above in the Preface to this book, pp. x-xii, there was no alternative but to restore the words to their original form. This task has been accomplished with the aid of Dreves, *XLVb*, No. 184, p. 152. Klemming, II, p. 55 (1886), reprints Petri's version, which, to fall into line with the 'new learning,' had been altered for the worse. Here will be found Petri's variations from the original:

Stanza I, *Ave rex regum omnium, O Jesu; qui for quæ.*

Stanza II, l. 3, *tu solus*. The words of this stanza are meaningless when applied to our Lord.

Stanza III, l. 2, *O Jesu pie, for Maria piè.*

On p. 14 of vol. *XLVb*, Dreves remarks: 'Wer diesen Gallimathias im Zusammenhange lesen will, kann diesem Wunsche bei Klemming, II, pp. 33, &c. Genüge leisten.'

¶ The melody is in the Dorian mode. It may be sung to English words beginning *Jesu, the Father's Son and Heir*; harmonized in 'Songs of Syon' (1910), No. 346.

XXIV. SALVE, FLOS ET DECOR ECCLESIAE. ¶ In *PIÆ CANTIONES* as a Christmas Carol. Reprinted by Klemming, II, p. 48. The form given in the present edition (1910) is taken from Dreves, *XLVb*, No. 183, p. 151, who rightly gives it as a *Marien-lied*. The following are Petri's variations from the older version:

Stanza I, l. 2, *Jesu Christe pie | patris in palatio*; l. 4, *lexq vitæ tuæ*; l. 6, *purum*; l. 7, *virgo sine viro peperit te | et post virginem declaravit se*; l. 8, Dreves has repeated *peperisti*, but it was a printer's error, and he clearly intended *permansisti* or *remanisti*; l. 9, *frater Jesu Christe*; l. 10, *qui cares*.

Stanza II, l. 1, *Hic adest*; l. 6, *pater*; l. 7, *hic scirpea fiscella*.

Stanza III, l. 1, *subleuator pie*; l. 4, *releuator pie*; l. 5, *rektor*; l. 7, *pie*; l. 8, *director nostræ viæ*; l. 9, *et extremo die*.

¶ This also is a Dorian Mode melody. ¶ Set to English words (*Jesu, King of ages, prithee, hear us*) and harmonized in 'Songs of Syon' (1910), No. 339.

XXV. VIRGO MATER PISSIMA. ¶ Another 'Carmen Marianum veteris ecclesie,' but appearing in *PLÆ CANTIONES* as one of his *Cantiones precum*, and beginning *O Christe rex pijsfime*. The later version is given by Klemming, II, p. 59. Dreves' restoration (XLVb, No. 182, p. 151) has been adopted in this new edition of P. C. These are Petri's alterations, or those of his theological advisers:

Stanza I, 'O Christe rex pijsfime | cunctorum plasmatorum, | tu nobis fis certissime | solamen peccatorum,' &c.

Stanza II, 'Hic fydus claritatis, Hic balsamo suauior,' &c. ¶ The melody is in the Phrygian Mode. For the sake of this tune, in 1854, Neale published his admirable *The World itself keeps Easter Day* ('Carols for Easter-tide,' No. XIV), but the music was incorrectly rendered, the law of the ligature notes not being understood, and the last line of each verse was faulty, 'ällëlüiä, ällëlüiä' not being exactly the metrical equivalent of 'stipëndiūm läbōris' | 'fëruōrë chārītātis' | or 'in vñitātē trīnā.' These slight oversights have been attended to in 'The Cowley Carol Book' (1902), No. 50.

XXVI. PSALLAT FIDELIS CONCIO. ¶ Reproduced by Klemming, II, p. 41. ¶ Here again preference has been shown for the older unreformed version as given in 'Anal. Hymnica,' XLVb, No. 180, p. 148. Petri had allowed the following alterations:

P. 38, last line but one, *Carmen nato Mariæ*. P. 39, l. 1, *quem sine labe criminis, ex pura carne virginis*; l. 9, *O nate ex puerpera*. P. 40, l. 3, *flos iuuenum*; l. 4, *in serijs*; l. 7, *beate*; *nate diua*; *sine spina*; l. 8, *prælate*. P. 41, l. 7, *O Christe, salus*. P. 42, l. 5, *Tu natus es ex filia*. P. 43, l. 2, *Natus Dei Patris*. P. 44, l. 1, *veræ saluationis*. P. 45, l. 2, *O Pater pietatis*.

¶ The rule of Strophè and Antistrophè has been occasionally disregarded; and several stanzas are missing. ¶ For the varying strains of this sequence, Neale wrote *A Song, a Song our Chief to greet*, 'Carols for Easter-tide' (1854), but the music in certain places failed to correspond with *PLÆ CANTIONES*. See 'Songs of Syon' (1910), No. 108.



XXVII. AVE MARIS STELLA, DIVINITATIS. ¶ In PLÆ CANTIONES this occurs as a Carol for Christmas-tide.

(A) Here are the PLÆ CANTIONES' words (copied by Klemming, II, p. 13):

- (1) Ave maris stella, Diuinitatis cella,  
Natus castitatis, radix sanctitatis,  
Filius æternæ claritatis.  
B. Apparuit, apparuit,  
Quem pia virgo genuit Maria.
- (2) Aue puer mitis, suauitatis vitis,  
Mundi es creator, simul & saluator,  
Tu es omnis bonitatis dator. Apparuit, etc.
- (3) Hodie saluator & angelorum sator  
Mitis & deuotus, in Judæa notus  
Nascitur & languet vt ægrotus. Apparuit, etc.
- (4) Pannis inuolutum, quem virgo profert nudū  
Bos cognouit esse de radice Iesse,  
Quem Propheta cecinit expressē. Apparuit, etc.
- (5) Umbra vetustatis, ænigma cœcitatatis  
Transit, & in lucem virgo profert nucem,  
Dans Israël ex Ægypto ducem. Apparuit, etc.
- (6) Ecce conceptura natumq̄ paritura,  
Virgo nominatur atq̄ saluatur,  
Mundus sic de morte liberatur. Apparuit, etc.
- (7) Clamat Efaias: iam præparate vias,  
Semitas & rectas Domino perfectas,  
Animas qui coronat electas. Apparuit, etc.
- (8) Rigor perit legis, dum pro peccato gregis  
Pastor immolatur, hostia maectatur,  
Populus in tenebris saluatur. Apparuit, etc.
- (9) Puer singularis, O Christe, stella maris,  
Salus in procella, nate de puella,  
Dominum pro nobis interpella. Apparuit, etc.

(B) In the body of this book, p. 45, the older version of *Ave maris stella, diuinitatis cella* naturally comes first, for it may be traced back to a MS. of the thirteenth century, bound up in an Antiph. MS. from St. Lamprecht (Codex Græcen. 258), see Dreves, XX, p. 28, as well as p. 143. It was desired to give both versions, old and new, exactly as they stand. With the exception of the 9th stanza, P. C. version is extremely good. ¶ The melody is in the Phrygian mode. In 'Carols for Easter-tide' (1854), No. xv, and in 'The Cowley Carol Book' (1902), No. 48, it is set in four-pt. harmony to Neale's *Let us tell the Story*.

XXVIII. AVE MARIS STELLA, LVCENS. ¶ Of Bohemian origin. Dreves ('Anal. Hymnica,' I, No. 4, p. 49), gives five MSS. containing this *Cantio*: (i) The Hohenfurth MS., anni 1410 [A]; (ii) A MS. of the first half of the fifteenth century in the Böhm. Mus. at Prag [B]; (iii) Another Prag MS., VI, c. 20, of the fifteenth and sixteenth centuries [C]; (iv) The 'Graduale von Jistebnicz,' beginning of the fifteenth century; (v) Univ. Libr. Prag MS., X. E. 2, beginning of the sixteenth century [E], to which *PLÆ CANTIONES* (1582) must be added [P]. Reprinted by Klemming, II, p. 15. Dreves' form is given in this book. The variants are as follows: Stanza I, l. 5, *pons*, ABP; l. 7, *fons*, ABP; l. 8, *obumbratione*, CD. Stanza II, l. 3, *probleuma*, B; l. 6, *De Moab aduersum ens*, B; l. 9, *in te nostra rata spes*, BE. Stanza III, l. 5, *manans ros*, BEP; l. 9, *positus sub patris ir'* (i.e., *sub patris ira*), P; but the other MSS. read *nec in cuius ponit ir*. Dreves thinks that the meaning requires *sed* (or *et*) in cuius ponit ir, etc. *Ir* is a Græcism; *Ir* or *hir* (neuter gender noun, and indeclinable) is the Latin way of writing ΧΕΙΡ, hand. Our Lady is the *rubus quem non urit pyr*, the bush unburnt by fire, Exod. III, 2, 3, and under whose care, in whose hand the heavenly Man-Child placed himself; see Jeremiah, xxxi, 22, 'a new thing, a woman shall compass a man.' *PLÆ CANTIONES* spoils the metaphor by transferring 'the unburnt bush' to our Lord himself, and reads *positus sub patris ir'*, i.e., placed under the Father's wrath; but it is neither usual nor allowable even in Monkish Latin to write *ir'* short for *ira*. Mone, II, No. 498, p. 22, lines 177-180, quotes a similar use of *ir* from a Reichenau MS. of the fifteenth century at München: *Natus ex te, dia | dulcis O Maria | te in hierarchia dextro locat ir*. ¶ For this *PLÆ CANTIONES* melody Neale expressly wrote his *Earth to-day rejoices* ('Carols for Christmas-tide,' 1853, No. V), and thence it was embodied as No. 6 in 'The Cowley Carol Book' (1902). It is hard to define the Tonality of this Carol, for, though having the Phrygian cadence, it sounds more like a Lydian, or Hypo-Ionian, strain.

XXIX. VANITATVM VANITAS. ¶ Apparently first found in *PLÆ CANTIONES*. Reprinted by Klemming, IV, p. 5, and thence drafted into Dreves, XLVb, No. 190, p. 157.

Chevalier adds that it occurs also in Hauréau, in 'Journ. d. Sav.' (1888), p. 29. As the initial letters of the last three stanzas end respectively in A V S, Dreves wonders whether it may not have formed part of a lost acrostic. ¶ For this tune, in 'Carols for Easter-tide' (1854), No. XIII, and in 'The Cowley Carol Book' (1902), No. 47, Neale wrote his *Let the merry Church bells ring*.

XXX. INSIGNIS EST FIGVRA. ¶ Reprinted by Klemming, IV, p. 22, and Dreves ('Anal. Hymnica,' XLVb, No. 192, p. 159). ¶ For the tune (in the Dorian Mode) set to original English words and harmonized, see 'Songs of Syon' (1910), No. 403.

XXXI. MIRVM SI LÆTERIS. ¶ For a reprint from PLÆ CANTIONES, see Klemming, IV, p. 31, and 'Anal. Hymnica,' XLVb, No. 188, p. 156. On page 54, St. II, l. 4, *O mundi Sophia* is probably an alteration of *O virgo Maria*, which the words *pro nobis dominum | iugiter implora* seem to require. ¶ The melody is in the Dorian Mode. Set to the words *Life is full of trouble*, and harmonized as No. 405 in 'Songs of Syon' (1910).

XXXII. O MENTES PERFIDAS. ¶ Klemming, IV, p. 41; and Dreves, XLVb, No. 194, p. 160. Strangely enough the first four lines of this *Cantio* also occur in the midst of a *Planctus Marie Virginis*, as 4th stanza there. See Dreves, XX, No. 198, p. 155, where it is part of a Sequence, taken from a Troper MS. of the thirteenth century (Cod. Stuttgarien., HB, I, Afc. 95). The *Planctus* begins *Flete, fideles animæ*, but, with the exception of verse 4, there is nothing in common between this MS. and PLÆ CANT. ¶ The melody is again in the Dorian Mode. In 'The Cowley Carol Book' (1910), No. 59, it is harmonized and wedded to English words, *Ye heav'ns, uplift your voice*.

XXXIII. MVNDANIS VANITATIBVS. ¶ Reprinted by Klemming, IV, p. 35, and thence by Dreves, XLVb, No. 191, p. 158. ¶ In Stanza III, last line, Dreves suggests *fruuntur* instead of *funguntur*. ¶ A Dorian Mode melody.

XXXIV. HONESTATIS DECUS IAM MUTATUR. ¶ Another song *De temporum iniquitate*. Klemming, IV, p. 29; and Dreves, XLVb, No. 195, p. 161. In Stanza I, last line but one, Dreves rightly reads *metas* for Petri's *etas*, repeated. ¶ The melody is in the Phrygian Mode.

XXXV. SCRIBERE PROPOSVI. ¶ Printed in E. du Méril's 'Poésies Populaires Latines,' p. 125, from a Paris MS., B. R. fonds de Notre-Dame, No. 273 bis, fol. 120, dated A.D. 1267. This in six stanzas [D]. Also in Dreves, XXI, No. 150 (i) from a Trop. MS. Dublinense, sec. xiii, Cod. Cantabrigien. Add. 710, in seven stanzas [C]; (ii) from Cod. Montis Serrati, sec. xv, in nine stanzas (Dreves, XXI, No. 151) but with considerable variations and with quite a different refrain from *Surge, surge vigila* [M]. Only verses 1, 4, and 5 of PIÆ CANTIONES correspond at all with the Monte Serrato form, while the latter has several stanzas peculiar to itself. The following are the variations:

Stanza II, l. 1, *in hoc mundo vixere* [C]; l. 2, *venies ad tumulos* [CD]; *si vis eos quærere* [C]; l. 3, *carnes computruere* [CD].

Stanza III, l. 1, *In hac vita nascitur* [D]; ll. 2, 3, et in vitam ducitur | humano cum labore | et post vitam [D].

Stanza IV, l. 1, *brevitas* for *breviter* [D]; *Mors venit* [CDM]; l. 2, *Omnia mors perimit* [DM]; *cunctaque m. p.* [C].

Stanza V, found only in PIÆ CANTIONES. Stanza VI, missing in D; l. 1, *quam felices fuere* [C]; l. 2, *cum ipsum adspectabant* [C]; l. 3, *Sanctus, Sanctus Sabaoth | Ofanna conclamabunt* [C]. Here the likeness to DCM ceases. ¶ Two additional stanzas from C and D seem worthy of a place here:

I (a) *Tela fit aranæ præsentis mundi vita:  
labilis et flebilis non est in tuto fita:  
labitur et flectitur nunc (?) est exinanita. [D]*

I (b) *Tela sic aranæ est mundi præfens vita;  
labitur et frangitur, non est in tuto fita,  
labilis et fragilis nunc est in exanita. [C]*

II (a) *Si conuerfus fueris et velut puer factus, (sanctus, MS.)  
et vitam mutaueris in meliores actus,  
sic intrare poteris regnum Dei beatus. [D]*

II (b) Si conuerfus fueris, nunc quasi puer natus,  
et a tuis vitijs animo purgatus,  
tunc fruique poteris regno Dei beatus. [C]

¶ Many verses of a similar character occur in Du Méril, and in Thomas Wright's 'Latin Poems,' commonly attributed to Walter Mapes (London, 1841). It seems possible that this Walter Mapes, or more properly Map (c. 1140-1210), may have been the author of 'Scribere propofui.' See Du Méril's interesting footnote on p. 125 of his 'Poésies populaires Latines.'

¶ PLÆ CANTIONES version is given by Klemming, IV, p. 16. ¶ The tune is written in the Æolian Mode; but some would consider it a Dorian melody. ¶ It was well harmonized by the Rev. T. Helmore, as No. XXIII in 'Carols for Easter-tide,' 1854, set to the Rev. J. M. Neale's 'Twas about the dead of night; also it occurs in 'The Cowley Carol Book,' No. 52. ¶ In vol. XXI, p. 220, Dreves gives another melody in the Phrygian Mode, from the above-named Cod. Montis Serrati, fifteenth century: but, as usual, the PLÆ CANTIONES tune is much to be preferred.

XXXVI. MARS PRÆCVRRIT IN PLANETIS. ¶ Reprinted by Klemming, IV, p. 14, and copied thence by Dreves, XLVb, No. 198, p. 163. ¶ *Hora nouissima, tempora pessima sunt* is the burthen of this song. ¶ The P. C. tune is adopted by Rhezelius (1619), p. 300, set to the words *En farligh tijð nu kommen år*. ¶ The last verse, *Jesu Christe, fili patris*, has been translated as *Jesu, Son of God the Father*, and is set to its proper music, as No. 345, in 'Songs of Syon' (1910). ¶ The melody is in the Hypo-Ionian Mode.

XXXVII. INVALVIT MALITIA. ¶ Klemming, IV, p. 12, whence it was copied by Dreves, XLVb, No. 199, p. 164. ¶ In the last line of the last stanza, P. C. reads *nisi ipsa vita*; but, to supply the missing syllable, and to enable it to be sung correctly, the liberty has been taken of reading *ipfius* instead of *ipse*. Dreves, however, suggests *superna*. ¶ Tune in the Dorian Mode.

XXXVIII. CVM SIT OMNIS CARO FŒNVVM. ¶ Formerly ascribed to St. Bernard of Clairvaux, but latterly to Philippe de Grève (†1236). It is found in the Egerton thirteenth century MS. 274 in the British Museum, f. 27, verso. There it consists of three stanzas, the second of which, not included in *PLÆ CANTIONES*, runs thus: Per etatum incrementa | immo magis detrimenta | ad non esse traheris, | sicut umbra cū declinat | uita fugit & festinat | clausa meta funeris. Two other MSS. quoted by Dreves, XXI, No. 142, p. 95, one of the thirteenth century at Firenze, and the other from the *Miss. Aquilegiense* (1508), contain the following lines not contained in *PLÆ CANT.* (i) 'O fors grauis, O fors dura |, O lex dira, quam natura | promulgauit miseris,' and (ii) 'Ergo cum fcis qualitatem | tuæ fortis, voluptatem | carnis quare sequeris?'

¶ In stanza I, last line, P. C. varies from the other books by reading *qui de terra fueris* for *qui de terra sumeris*; and in stanza II, l. 3, it improves the rhyme by reading *similis efficeris* for *similis effectus es*. For further information see Julian, p. 1627 (i). The P. C. version is reproduced in Klemming, IV, p. 3.

¶ In 1854 Neale wrote his *Easter-day comes on but slowly*, No. XXIV in his 'Carols for Easter-tide,' but the music was incorrectly given. Beginning with Neale's second stanza, *Of the hour that comes to sever*, it occurs as No. 49 in 'Songs of Syon' (1909), the music-note agreeing with P. C. and harmonized by the Rev. G. H. Palmer. The Melody is in the Phrygian Mode. ¶ Egerton MS. 274 gives an entirely different (Dorian) tune. Dreves professes to have copied the Melody from this Egerton MS., but if so, inaccurately: cf. 'Anal. Hymnica,' XXI, p. 214.

XXXIX. CASTITATIS SPECVLVM. ¶ Reprinted by Klemming, IV, p. 45, and thence copied into 'Anal. Hymnica,' XLVb, No. 202, p. 166. ¶ St. II, l. 3, *Lucretiæ natus*, as already observed above in the preface (p. xi) is a characteristic specimen of the bad taste of the Renaissance, and its affectation of classical paganisms. 'The Son of Lucrece,' i.e. Jesus, son of Mary. Elsewhere Our Lady is styled 'Diana'; but, on the other hand, the use of Olympus and Tartarus for heaven and hell, may be found in the best Ambrosian Hymns.

St. V. *Tabulatis calceis* seems to mean 'in long pekyd fchon,' 'in pointed shoes.' *Tabulatus* signifies 'tabulated' or 'boarded.' Perhaps, 'like Chés, or Backgammon boards.' At backgammon we still speak of making up our 'points,' as having 'good or bad *tables*.' In Joh. Lichtenberger's



'Prognosticatio' (Quentel), Cöln (1526), there is a remarkable wood-cut—the representation of a young fop in the act of being stript of his secular garments, having his hair shorn, and his long-piked shoon shortened with a pair of sciffors. In the foreground of the picture, which is here reproduced, may be noticed dice and playing-cards, while his chés and

backgammon boards, the 'points' of which latter closely resemble the former shape of the young man's shoes, are already in flames. The wearing of 'piked shoon' was a continual source of minor trouble to the authorities of the Medieval Church. On the other hand, some suppose *tabulatis calceis* to mean shoes of 'chequered-pattern,' or perhaps 'with high heels.'

In St. VI, last line, Dreves reads *ut* for *et*; but the latter makes equally good sense and grammar.

¶ The Melody is probably in the Hypo-Ionian Mode, for which see 'The Cowley Carol Book' (1902), No. 55, where it has been harmonized by Mr. B. Luard Selby, and set to English words, *Holy Church must raise the lay*, a free translation of an eleventh-century sequence beginning *Carmen suo dilecto*.

Stanza II, page 67. *Boëtij studia*. The following passage seems to be here referred to: 'Quid autem de corporis voluptatibus loquar, quarum appetentia quidem plena est anxietatis, satietas vero pœnitentiæ? Quantos illæ morbos, quàm intolerabiles dolores quasi quendam fructum nequitiae fruentium solent referre corporibus! Quarum motus quid habeat iucunditatis ignoro. Tristes vero esse voluptatum exitus, quisquis reminisci libidinum suarum volet, intelliget. Quæ si beatos explicare possunt, nihil causæ est, quin pecudes quoque beatæ esse dicantur quarum omnis ad explendam corporalem lacunam festinat intentio.'—*Phil. Consol.*, III, 7. p. 64. Rud. Peiper, Lipsiæ, 1871.

XL. O SCHOLARES DISCITE. ¶ Dreves ('Anal. Hymnica,' XLVb, No. 201, p. 165) reprints Klemming, IV, p. 58, but fails to take notice of the earlier readings, quoted by Klemming, from 'Cod. vetus Wadstenensis J. VI, quartus in ordine, nunc Vpsalensis 32.' As Klemming is itself a somewhat rare book, and as this Upsala MS. [V] is overlooked by Dreves, the PLÆ CANTIONES version has been collated with the older MS.; and the variations are here recorded.

Stanza IV, l. 3, [V] reads *faciunt* for *adigunt*; ll. 7, 8,

*Quid eò flebilis | si tu, rex propicius, mittas ultionem?*

Stanza V, l. 1, [V] reads *Regula claustralium* for *scholarium* (cloisters having made way for schools).

Stanza VI, l. 3, [V] reads *Omnia pertransseo ita quod*



*non video*; l. 5, *vos estis in studio*; l. 6, *lite confidentes*.  
Stanza VII, [V] reads *Qui in terris proprium | vobis  
patrimonium | dedit spiritale*, which seems to require  
an inversion of the order of the first two lines.

☞ *Jesu, who in bitter pain*, No. 62 in 'The Cowley Carol Book' (1902), supplies original English words and harmonies to the PIÆ CANTIONES Melody, which is apparently written in the Hypo-Ionian mode.

XLI. SCHOLARES CONVENITE. ☞ Klemming, IV, p. 69, 'Anal. Hymnica,' XLVb, No. 200, p. 164. ☞ Stanza III, l. 2, the *Quinterna* is the zithern or guitar. The Statutes of the Academy of Vienna in Austria rule: 'Scholares non vacent magis tabernæ, dimicaturæ, aut *quinternæ*, quam Physicæ aut Logicæ seu sacre Facultati.' 'Let not the Scholars spend more time in the tavern, in tussling, or at the guitar, than over their Physicks, Logick, and Divinity.' See Du Cange, 'Glossarium,' V, p. 1077. *Quinternizare* is to play the cittern. ☞ The air is in the Phrygian scale.

XLII. DISCIPLINÆ FILIVS. ☞ Klemming, IV, p. 48; 'Anal. Hymnica,' XLVb, No. 206, p. 168. ☞ St. III, l. 1, *Quid nocet id perdere*, etc., seems to refer to St. Matt., x, 39, 'He that loseth his life for my sake shall find it.' Line 2, *Quidnam cutem vendere* is built on 'Satan's old saw' in Job, ii, 4, 'Skin for skin, all that a man hath will he give for his life.' Cf. Horace, Ep. I, ii, 29, and his '*curare cutem*,' to take care of one's skin, to make much of oneself. St. IV, l. 1, *Dulcia non meminit qui non gustat tristitia*: cf. Boët, 'Conf. Phil.,' II, pr. 4, 'In omni aduerfitate fortunæ, infeliciffimum est genus infortunij fuisse felicem.' Cf. also S. Thom. Aq., 'Sum. Theol.' II, ii, 36, 1, 'Memoria præteritorum bonorum . . . in quantum sunt amiffa, caufat triftitiam'; and Dante, 'Inf.' v, 121, 'Neffun maggior dolore | Che ricordarfi del tempo felice | Nella miseria.' But here *Disciplinæ filius* is recommended first to drink of the bitter cup, that the honey may taste all the sweeter afterwards, in the recollection of the past, for l. 2, *Mel (ut Plato cecinit) fapit post absynthia*. For the following note we are indebted to the Regius Prof. of Greek in the University of Cambridge, Dr. Henry Jackson, Fellow of Trinity College. He writes:

'I cannot remember anywhere in Plato the equivalent of the *illustration*, "Mel sapit post abfynthia." Moreover, according to Alf's Lexicon, the words ἀψίνθιον and ὄξος (vinegar) do not occur in Plato. But you have an equivalent for the general sentiment—'Dulcia non meminit qui non gustat tristitia'—in 'Phædo,' 60, 13: ὡς ἀτοπον, ἔφη, ὦ ἀνδρες, εἰσὶν τι εἶναι τοῦτο, ὃ καλοῦσιν οἱ ἄνθρωποι ἡδὺν ὡς θαυμασίως πέφυκε πρὸς τὸ δοκοῦν ἐναντίον εἶναι, τὸ λυπηρόν, τῷ ἅμα μὲν αὐτῷ μὴ ἐθέλειν παραγίγνεσθαι τῷ ἀνθρώπῳ, ἐὰν δὲ τις διώκῃ τὸ ἕτερον καὶ λαμβάνῃ, σχεδόν τι ἀναγκάζεσθαι λαμβάνειν καὶ τὸ ἕτερον, ὥσπερ ἐκ μιᾶς κορυφῆς συνημμένῳ δὴ ὄντε.' ('How singular is the thing called pleasure, and how curiously related to pain, which might be thought the opposite of it: for they are never present to a man at the same instant, and yet he who pursues either is generally compelled to take the other; their bodies are two, but they are joined by a single head')—tr. by B. Jowett, 'Plato's Dialogues,' vol. II, p. 198. Chaucer here is much to the point:

For how might ever sweetneffē be knowē  
To him that never tasted bitterneffē?

[Troilus and Criseyde, Book I, ll. 638-9.]

St. IV, l. 3, *Nam Mattheus concinit*, etc. The passage alluded to is apparently St. Matt., x, 28, 'But rather fear him who is able to destroy both soul and body in hell.'

¶ The Melody is in the Ionian mode.

XLIII. IN STADIO LABORIS. ¶ Klemming, IV, p. 52, and Dreves, XLVb, No. 187, p. 155. ¶ 'Give me neither poverty nor riches' (Prov. xxx, 8) is the burthen of this song. ¶ This remarkable Melody (in the Dorian mode) and charming metre inspired Neale to write *The Morning of Salvation* (No. XX in his 'Carols for Easter-tide' (1854, and harmonized by the Rev. T. Helmore). Thence it was adopted by 'The Cowley Carol Book' (1902), No. 49.

XLIV. SCHOLA MORVM FLORVIT. ¶ Klemming (IV, p. 66) 'Anal. Hymnica,' XLVb, No. 207, p. 169. But the Editor of the last-named volume has overlooked several printer's errors. In St. I, it should be *max*, instead of '*mos timore defluo*'; in St. II, *instruxit* is given instead of *instruit*; and in

St. V, *sunt* instead of *sint*. ¶ The Melody is in the Phrygian mode. Unfortunately, the PIÆ CANTIONES music is also incorrectly printed on page 174 of the above volume of 'Anal. Hymnica.'

XLV. SVM IN ALIENA PROVINCIA. ¶ Klemming, IV, p. 71, prints this *Cantio* with several older readings taken from the Codex vetus Wadstenensis MS. 32, now at Upsala.

In Stanza IV, last line, this MS. reads, *Sed sum unus pauper studens*; in Stanza V, last line, *iam factus sum ut aratro*. ¶ Dreves, XLVb, No. 208, p. 170, quoting PIÆ CANTIONES, begins thus, *Aliena provincia*. On page 174, his rendering of the PIÆ CANTIONES Melody, in the first two lines, is again very far from accuracy. ¶ The Melody is in the Dorian mode, harmonized in 'Songs of Syon,' No. 414c. ¶ The Latin words require care in fingering, for there are several redundant syllables in the third and fifth verses as well as in the first. But if the Master of the Quire will only understand that this is a 'Long Metre' composition, he will have little or no difficulty in disposing of the extra syllables. The false accents of Stanza IV, *Milés effém, équitassém*, etc., and the strange liberties taken with the second, *Per té, Deús nos fáluavit, et á morté libérait*, will shock the ear of the classical scholar.

XLVI. O SCHOLARES VOCE PARES. ¶ An invitation to the dance and banquet. See Klemming, IV, p. 63; Dreves, XLVb, No. 209, p. 170. Mentioned by T. Norlind, p. 16. ¶ For Neale's words, *Days grow longer, sunbeams stronger*, see 'Carols for Easter-tide' (1854), No. XIX, and 'The Cowley Carol Book,' No. 58. ¶ The Melody is in the Eighth Gregorian mode, *i.e.*, the Hypo-mixo-lydian. Dreves, XLVb, p. 174, gives the music-note correctly.

XLVII. O QVAM MVNDVM, QVAM IVCVNDVM. ¶ On Peace and Concord. Klemming, IV, p. 76; Dreves, XLVb, No. 203, p. 167. ¶ In the Ionian mode, that is, the Modern Major Scale of C. It may be found harmonized and set to English words in 'The Cowley Carol Book,' No. 29.

XLVIII. LÆTEMVR OMNES SOCIJ. ¶ Klemming, IV, p. 75;

'Anal. Hymnica,' XLVb, No. 204, p. 167. ¶ The Melody is in the Æolian mode.

XLIX. ZACHÆVS ARBORIS ASCENDIT STIPITEM. ¶ A Church Dedication Festival *Benedicamus Domino*, here labelled 'historical' because it tells the story of Zaccheus. It is of Bohemian origin, appearing in Dreves, I, No. 147, p. 149. It is found (i) in the 'Graduale von Jistebnicz' of the beginning of the fifteenth century, a MS. in the Böhm. Mus. at Prag. [D]; and (ii) in MS. X.E.2 of the beginning of the sixteenth century, in the Univ. Libr. also at Prag. [E].

In Cod. Bruxellen. 8860-67, sec. x initio, there occurs at the end of a hymn, 'Zachæus per fidem | ascendit arborem | ut transeuntem | videret Dominum' (Dreves, XII, No. 2, p. 14).

In Stanza III of PIÆ CANTIONES, the older MSS. read *Illic pandens* instead of *Illic perpendens*, which latter is probably corrupt. In Stanza V, l. 1, PIÆ CANTIONES follows the 'Jistebnicz Gradual,' D, while E reads *Ergo de tali*. Between the first and second verses of PIÆ CANTIONES the Bohemian MSS. both insert two distichs: (A) *Jesus dum transiens sursum respiceret | Zachæo imperavit ut descenderet.* (B) *Zacchæe, festinans descende huc ad me | Quia in domo tua volo manere.* E gives no Doxology. D has a different one from PIÆ CANTIONES, viz., *Laus tibi sit et honor sancta trinitas | , Deo dicamus infinitas gracias.*

¶ The setting for two voices is ingenious and pleasing; quoted by T. Norlind, p. 18, as an interesting example of an early Carol in Rondo form. ¶ Klemming, IV, p. 92.

L. HOMO QUIDAM REX NOBILIS. ¶ Klemming, IV, p. 87; 'Anal. Hymnica,' XLVb, No. 186, p. 154. ¶ Parable of the Great Supper in verse (St. Luke, xiv, 16-24). Petri classes it amongst his 'Cantiones Historicæ.' In a modern reprint (Stockholm, 1862) of a Swedish Psalmboken of 1536 there is to be found a faithful translation of *Homo quidam rex nobilis* in this metre, and, like PIÆ CANTIONES, in fourteen stanzas, beginning, *En riker man, wellogher han.* It occurs, also in the vernacular, in 'Then Swenska Psalmeboken' of

1572, fol. liiii. Rhezelius (1619), p. 264, directs that a Carol beginning *En lijknelse klar | och uppenbar* is to be sung 'under the Nother: *En riker man | weldigh år han*'; i.e., to the tune of *Homo quidam rex nobilis*. ¶ It may be sung to Neale's original English words, *Give ear, give ear, good Christian men* ('Carols for Easter-tide,' 1854, No. XVI), but there the music is incorrectly given; and in 'The Cowley Carol Book' (1902), No. 45, to be brought into conformity with PLÆ CANTIONES, the last two bars require revision. ¶ The Melody is written in the Hypo-Ionian mode.

LI. IN VERNALI TEMPORE. ¶ Klemming, IV, p. 81; 'Anal. Hymnica,' XLVb, No. 210, p. 171. In spite of Petri's Preface, '*Quamuis interim negari non possit, cum omnia hæc rythmica potius sint quàm poetica*,' etc., this lyric alone (in praise of Spring time) proves that he took an extremely modest view of the poetical beauty of at least one of the contents of his book. ¶ In 1853 Neale wrote his admirable Christmas Carol, No. X, *O'er the hill and o'er the vale*, but again the music was misunderstood. In 'The Cowley Carol Book,' No. 16, the necessary corrections have been made. ¶ This is a fine example of an Hypo-Dorian mode Melody; it is copied without mistake in Dreves, XLVb, p. 175.

¶ It is on record that Herr Otto Goldschmidt and Madame Goldschmidt (*née* Jenny Lind, a Swede) were in the habit of having carols sung in their house in London several times in the year. On the Feast of the Epiphany they made a point of singing *O'er the hill and o'er the vale* to this lovely PLÆ CANTIONES Melody.

LII. TEMPVS ADEST FLORIDVM. ¶ Klemming, IV, p. 83; 'Anal. Hymnica,' XLVb, No. 211, p. 171. ¶ The Melody (in the Hypo-Ionian mode) in Rhezelius (1619), p. 142, is set to Swedish words: *Then lustige tijdh nu är*. For this PLÆ CANTIONES tune Neale wrote his now well-known *Good King Wenceslas look'd out*, 'Carols for Christmas-tide' (1853), No. XI. In the above-named volume of 'Anal. Hymnica,' p. 176, in the last bar of the last line C and F should be femibreves, not minims. ¶ On p. 88, first stanza, l. 3, it is probable that the rel. pronoun *quæ* had been omitted between the words *Gramina* & *plantæ* and *hyeme quiescunt*.

## SVPPLEMENTVM

¶ It is to be noticed that hitherto many of the PLÆ CANTIONES Melodies [from I-LII] have been purposely transposed, for reasons already notified in the Preface of this Book. Those, however, that follow in the SVPPLEMENTVM [except LIII, LV and LXXIII], are printed each in their original Clef. It was originally intended to publish only a selection of Petri's PLÆ CANTIONES, and those which were easiest; but later on it was decided to reprint all. This is the Editor's apology for the size of this Supplement.

LIII. DE RADICE PROCESSERAT. ¶ Reprinted from PLÆ CANTIONES in Klemming, II, p. 18; and in 'Anal. Hymnica,' XLVb, No. 168, p. 135. ¶ In the second line of the refrain, 'Flos Christus est,' 'Anal. Hymnica' wrongly reads *veraciter* for *suauiter*. In St. II, in the phrase, 'Hoc est corpus meum,' 'meum' is *extra metrum*. ¶ Apparently a Lydian mode Melody with B moll.

LIV. LÆTETVR IERUSALEM. ¶ Klemming, II, p. 31; 'Anal. Hymnica,' XLVb, No. 164, p. 133. ¶ In St. I, l. 4, Dreves wrongly reads, 'natus est à filia,' repeating and making 'filia' rhyme with 'filia' in l. 2; in St. II, l. 3, he alters PLÆ CANTIONES *mitigatur* into *irrigatur*. ¶ The tune (in the Ionian mode) is printed as it stands (G on the middle line). In Rhezelius (1619), p. 48, the tune is set to the Swedish words, *Frögde sigb Ierusalem*.

LV. AVTOR HVMANI GENERIS. ¶ Klemming, II, p. 74; 'Anal. Hymnica,' XLVb, No. 175, p. 140. ¶ On p. 96 *exsoluit quæ non rapuit* is an echo of a similar phrase in 'Cedit hyems eminus' (No. XVII above, p. 24), *soluit quæ non rapuit*. ¶ Several misprints of Dreves ought to be here noticed. In the above volume of 'Anal. Hymnica,' in St. Ia, on p. 140, he reads *mirabilis* instead of *mirabili*; on p. 141, St. Ib, he reads 'vitæ veræ perforce, nos *aspice*,' instead of 'vitæ veræ perforce nos *apice*'; in St. 3b, he needlessly suggests (*re*)*quies* for *quies*; in St. 5a, he reads *dignis lucis dotibus* instead of *dignis locis, dotibus*; and in 6a, *pertinacia* for *peruicacia*. ¶ The Melody is in the Ionian mode, or the Lydian

mode, with B moll, transposed. ¶ In free imitation of this sequence (for such it really is), Neale wrote *The foe behind, the deep before*, No. XXII in 'Carols for Easter-tide' (1854). He began in the middle of 'Auror humani generis,' starting at the words 'Sic morte mortem destruis,' page 102. Neale's words have been much admired, but have had no chance of being heard to full advantage, for again the Melodies of PLÆ CANTIONES were misinterpreted, the law of the ligature being misunderstood, so that the above-named setting in 'Carols for Easter-tide' cannot honestly be recommended.

¶ In Hymns, Ancient and Modern (1904), No. 159, part of *The foe behind* has been correctly given, so far as it goes; except that in the music of the third bar on page 253 (H. A. and M.), the ligature is, for once, disregarded. But a comparison with PLÆ CANTIONES, and with 'Carols for Easter-tide' (1854), will show that several of the most beautiful refrains of the music in the latter part of this *Cantio*, besides some of the very best of Neale's words, have been, for some reason, unfortunately omitted.

LVI. A DEXTRIS DEI DOMINVS. ¶ Klemming, II, p. 70b; 'Anal. Hymnica,' XLVb, No. 171, p. 137. Considered by Dreves as *De Natiuitate Domini*, but in PLÆ CANTIONES *De Passione Domini*. ¶ For another and shorter form of this *Cantio* see 'Anal. Hymnica,' XX, No. 120, p. 104. This is taken from Cod. Maihing. (ol. Kirchenheimen.), II, 2, 8° 13, sec. xvi [M]. Of its three stanzas only the first and third at all correspond with PLÆ CANTIONES. In St. I, M reads *initio qui sedet*; and in refrain 'Rosam spina parit' M's reading, *expers pœnæ*, is much to be preferred before PLÆ CANTIONES *sanctam uerè*, which latter fails to rhyme with *fluunt venæ* and *dicat benè*. For further variations see 'Anal. Hymnica,' XX. ¶ The tune, in the Phrygian mode, is printed here, as in PLÆ CANTIONES, in the Tenor Clef.

LVII. AMORIS OPVLENTIAM. ¶ Klemming, II, p. 71; 'Anal. Hymnica,' XLVb, No. 174, p. 139. In St. I, the latter reads *et exsul*, instead of *ut exul*. ¶ The Melody is chiefly remarkable for its wide range beyond the strict limits of the Dorian mode; and also for its much syncopation.

LVIII. ÆTAS CARMEN MELODIÆ. ¶ The words are reprinted by Klemming, II, p. 81. ¶ An interesting specimen of early three-part writing. The Discantus is written in the Alto Clef, the lower part in the Barytone Clef. All three parts found melodious.

LIX. CEDIT HYEMS EMINVS. ¶ Transposed into the G Clef, the Tenor part of this *Cantio* has already appeared in the previous part of this work, see No. XVII. No. LIX may be considered as affording a *locus pœnitentiæ*, where the Tenor is restored to its proper Clef, with the addition of the Discantus and the Bassus. The latter contains the original *Canto Fermo*, which, however, gradually made way for the more melodious Tenor. In 1531 the Bass had not yet been ousted, but by 1582, as proved by PLÆ CANTIONES, it had undergone some modifications, probably for contrapuntal consideration's sake. In Germany it is known as *Weltlich Ehr und zeitlich Gut*. For Michael Weisse [geburtig von d'Neisse], and older versions of this Bohemian air, see Zahn, VI, p. 11; also III, No. 4971 *a* and *b*. For other two- and four-part settings see Zahn, Nos. 4973-5, including one by M. Prætorius (1609), where the old Bass Melody has disappeared. In 1619, Rhezelius, p. 94, prints the Tenor only, exactly as it stands in PLÆ CANTIONES, but ignores the Bass. Joh. Seb. Bach has taken the Tenor as a fresh Melody, and harmonized it accordingly. See his '371 Vierstimmige Choralgefänge,' No. 211.

LX. IVCVNDARE IVGITER. ¶ See above, No. XVIII, where, on the assumption that the chief Melody lay in the Tenor, the latter only was printed, but transposed, for convenience' sake, into the G Clef. Here, however (No. LX), will be found the Descant and Bass as well as the Tenor, all in their original Clefs. It is possible, after all, that the principal Melody is borne by the Bass. All the parts are written in the Dorian Maneria, authentic or plagal.

LXI. IESV DVLCIS MEMORIA. ¶ A Cento, consisting of three stanzas of five lines apiece, rhyming *aabbb*, from the well-known Hymn generally attributed to St. Bernard of Clairvaux (1091-1153); see Julian, pp. 585 (ii), 1536



(ii), and 1656 (ii). 'But Dom. Pothier has found this hymn, in MSS. of the eleventh century, ascribed to a Benedictine Abbe; so St. Bernard's claim to the authorship, always a doubtful one, is now disproved' ('Revue Grégorienne,' X, p. 147). [Frere in 'H., A. and M.' (1909), p. 356.] ¶ St. III of PLÆ CANTIONES is corrupt. It reads, *Jesu mi essentiam*, but in the present work it has been restored to '*Jesu, mi bone, sentiam*, for which there is good authority. ¶ Lovers of old-fashioned polyphonic music of the sixteenth century are at liberty to write and print these four parts in close score, and hear how they sound. But it must be confessed that for *Jesu dulcis memoria* more pleasing melodies and settings than these might easily be found. ¶ The *Canto Fermo* is apparently in the Tenor; a Dorian mode Melody.

LXII. O DULCIS IESVS. ¶ A fragment of some Passiontide or Easter Sequence. Dreves ('Anal. Hymnica,' XLVb, No. 179, p. 147, footnote) considers that it was, accidentally or purposely, inserted in 'Laus Virginis' (see No. LXVII of the present work), coming immediately before the words *Eya, solari facie* (p. 158). The Sequence having been restored to its original form, by the aid of Dreves, it seemed best to remove these words, which, as testified by the music, were out of place in the middle of 'Laus Virginis,' and to print them here separately. ¶ Unlike the words, the Melody is part of 'Laus Virginis.' It belongs to the Dorian mode.

LXIII. QUANDO CHRISTVS ASCENDERAT. ¶ Lucas Loffius, in his 'Psalmodia, hoc est, Cantica Veteris Ecclesiæ' (1553), p. cxviii, informs us that this was a 'Benedicamus, correctum per Hermann: Bonnum,' i.e., by Hermann Gude, of Lubeck, Lutheran. ¶ For the text see Loffius (1561, 1569, and 1579), also Wackernagel, I, p. 281. ¶ For the tune refer to Loffius, 1561 and 1569 editions, p. 136; 1579 edition, p. 144; or Zahn, II, No. 2581. It is a Phrygian mode Melody.

LXIV. [BENEDICITE] TRES PERSONAS TRINITATIS. ¶ Klemming, II, p. 2, Dreves ('Anal. Hymnica,' XLVb, No. 172, p. 138) points out (i) that 'Das Lied ist ein f.g. *Benedicite*, d.h. ein Tischgebet für das gemeinschaftliche Weihnachts-

mahl der clericuli'; (ii) that it really begins with the words *Tres personas Trinitatis*. ¶ The Melody is in the Æolian mode, or the First mode (Dorian) transposed.

LXV. BENE QVONDAM DOCILES. ¶ Klemming, II, p. 3; 'Anal. Hymnica,' XLVb, No. 178, p. 144. ¶ The acrostic spells the Author's Christian name: BIRCERVS. Possibly Bircerus Gregorij, Abp. of Upsala (1366-83), author of many hymns, e.g., 'Dies salutis agitur' (in honour of St. Birgitta), 'Botuidi laudes colere,' 'O turris fortitudinis,' 'Vale, robur debilium,' quoted by Klemming, I, pp. 21, 58, and 59, of his 'Hymni, Sequentiæ et Piæ Cantiones' (1885), copied from the 'Strengnäs Breviary,' Stockholm (1495).<sup>1</sup> ¶ Notice that the last line of every stanza is, or else professes to be, a perfect Hexameter. PLÆ CANTIONES text is not always to be trusted; for instance in St. II, l. 4, it reads *Affirmarunt*, when *affirmant*, as pointed out by Dreves, is the right word; St. III, l. 1, the acrostic would be ruined if *Vident* is to be read instead of *Rident*; St. IV, l. 4, the order of the words *pariter* and *sunt* is inverted; in St. VI, l. 4, the reading of *Verum Deus* for *Sed Deus* makes the Hexameter, already bad enough, worse than ever; in St. VIII, l. 4, *nos* after *puros* is redundant. ¶ A Phrygian mode Melody.

LXVI. FLORENS IVENTVS VIRGINIS. ¶ For Petri's 'corrected' version of this Song in honour of our Lady see PLÆ CANTIONES itself, or Klemming's reprint thereof, II, p. 23. In the present work the older form, restored by Dreves in 'Anal. Hymnica,' XLVb, No. 163, p. 131, has been chiefly adopted. In PLÆ CANTIONES *Florens iuuentus virginis* falls under the heading of 'Cantiones de Natiuitate Domini.' ¶ The following are Petri's alterations: on p. 139, l. 4, *virum* for *viro*, but either is good Latin; p. 140, l. 2, *qui* for *quæ*; p. 141, l. 5, *portum* for *portus*; and p. 142, l. 1, Petri reads *spem* for *spes*, and l. 5, *et schola*; Dreves, *est schola*; p. 143, l. 1, Petri reads *scientiam* and *rhetoricam*, where Petri has *scientia* and *rhetorica*; also, l. 2, Petri reads *hunc* for

<sup>1</sup> More compositions of Bircerus Gregorij are to be seen in 'Anal. Hymnica,' XXV, p. 181; XXXVII (?), No. 151; XLII, No. 192; XLIII, Nos. 167, 174 and 175.

*hanc*; l. 5, *Christe, nate ex domina*, instead of *O sanctissima domina*; p. 145, l. 1, *ductor gregis* and *doctor legis*; p. 146, l. 2, *orans* for *ora*, where the imperative is required; p. 147, l. 3, *pater misericordiæ*; p. 149, l. 3, *et melodum*, where Dreves prefers *ut melodum*.

¶ The Melody is in the Ionian mode. On p. 173 of the same volume of 'Anal. Hymnica' Dreves prints the first few pages of the PLÆ CANTIONES Mufic; but these abound in mistakes.

LXVII. LAVS VIRGINIS. ¶ As restored by Dreves ('Anal. Hymnica,' XLVb, No. 179, p. 145). For PLÆ CANTIONES 'corrected' form see the Book itself, or Klemming's reprint, II, p. 33. These are P. C.'s alterations: p. 150, l. 2, *natus carens*, thus spoiling the rhyme, as demonstrated by *totis votis* below; p. 151, l. 3, *prædestinatus* for *prædestinata*; l. 4, *sanctus* for *sancta*; *ortus* for *orta*; *præcognitus, qui*, and *præditus*, masculine for feminine. Page 152, l. 5, *Sophia* for *Maria*; p. 153, l. 1, *hora* for *orta*; also *regem tuum patrem*, which fails to rhyme with *et rosarum milia*, but *regem nati filia* does. P. 154, l. 3, *tu es virtutum* for *tu es virtutis*; p. 156, l. 5, *O sancta domina* rhymes with *tu nostra nomina*, but not so with *O nate Mariæ*; p. 157, l. 1, *Patri commenda* in lieu of *Nato commenda*; l. 8, *qui dignitatis*, instead of *quæ dignitatis*; p. 158, l. 3, *O dulcis Jesus* was here wrongly inserted after the words *tenes arcem cælorum* [see notes on Cantio LXII supra]; l. 3, *splendens nate regina*; p. 159, l. 1, *fili regis* instead of *mater regis*; *sis dux gregis*; l. 6, *Patri Domino*; p. 160, l. 1, *qui te dedisti pretium*; l. 2, *da quoque in te*; p. 161, third line, Dreves reads, *Christo, P. C., Christi*. ¶ P. 156, l. 4, Petri reads *Joel* for *Jael*. ¶ The varying strains of this Cantio (Dorian mode) are no less beautiful than the words.

LXVIII. VNICA GRATIFERA. ¶ For the Revised Version of this Cantio, 'improved' by some professor of the 'new religion,' see PLÆ CANTIONES (1582), repeated by Klemming, II, p. 49. The 1910 edition follows the old version, as restored in 'Anal. Hymnica,' XLVb, No. 181, p. 149. The following are Petri's alterations of the older work: p. 163, l. 1, *Christe rosa* for *virgo rosa*; l. 5, *gaude, Christe mirabilis* for *gaude, mater mirabilis*; p. 164, l. 10, *pater misericordiæ*; p. 165,

l. 8, *caste* for *casta*; *domine* for *domina*; p. 166, ll. 6, 8, the order of the lines *pium patrem ostende* and *ab hostibus defende* is inverted; *patrem* is substituted for *matrem*. ¶ This *Cantio* is also set to a series of melodies, all in the Dorian mode.

LXIX. PARANYMPHVS ADIENS. ¶ Of Bohemian origin. ¶ Klemming, II, p. 40, reprints the PLÆ CANTIONES version. For an older form, taken from the Prag. MS. VI, B. 24, of the first half of the sixteenth century, see 'Anal. Hymnica,' I, No. 43, p. 83. This MS. varies from P. C. in the following ways: by reading in St. I, *adijt* for *adiens*; *nymphulæ* for *nymphale*; St. III, *Pfallat ergo concio | tota cleri cum iubilo | nato regi neophico*. ¶ The two-part setting is in the Phrygian mode. But according to Dreves ('Anal. Hymnica,' I, p. 199, No. XXV) these two melodies are written in the Dorian mode.

LXX. PARCE VIRGO SPES REORVM. ¶ PLÆ CANTIONES, copied by Klemming, II, p. 60, had greatly altered this ancient 'Carmen Mariale.' This is how it stands in the above-named books:

St. I. Parce Christe spes reorum pœnitenti seruulo  
ipsum soluens à suorum delictorum vinculo,  
Potes enim quantum velis: ergo parce Domine  
Ad quid namq̄ te fidelis si careret crimine  
inuocaret? nec tu fores tantò dignus folio  
ni fuissent peccatores & Patrum transgressio  
Etsi pœnam culpa pœcit, culpam delet gratia  
cum fit maior qui ignoscit, quàm is cui fit venia.

St. II. Ivcundare gloria: reis vena veniæ  
Iesu Christe, cæcis via, fons & dator gratiæ  
huc intende, condescende pijs quæso precibus  
ac faueto vultu læto meis supplicatibus  
Dei Nate, Fili grate Patris qui te fecerat.  
Nunc Natura sua iura mutare stupuerat  
Christe frater, tua mater virgo viri nescia.  
Stella solem parit prolem, cuius erat filia.

¶ The heresy concerning our Lord's Divinity in St. II, l. 5 (already alluded to on p. xii of our Preface), made it impossible to ask orthodox Christian people to sing or say the above PLÆ CANTIONES version. So, instead thereof, we give the more correct form of *Parce virgo*, found by Dreves in

Cod. Taurinen. Reg., 11 (ol. S. Jacobi Leodien.), sec. xiii; see 'Anal. Hymnica,' XX, No. 218, p. 169.

¶ The PLÆ CANTIONES setting for two voices is apparently written in the Phrygian and Hypo-Phrygian, the third and fourth modes, transposed. According to Dreves, the aforesaid Cod. Taurinen. contains a three-part setting of the same, or of some other, tune.

LXXI. NVNC FLORET MENDACIVM. ¶ Klemming, IV, p. 38; Dreves, XLVb, No. 193, p. 160, but in St. II, l. 1, the latter reads *suppeditatur* for P. C.'s *sub pede datur*, and omits  $\xi$  before *vsura Sathanæ*, needlessly, for Petri has provided an extra note for this  $\xi$ . Dreves is of opinion that three lines of words have been lost after *sensu abutuntur*.

¶ The Melody is written in the Æolian mode, or perhaps in the Dorian mode transposed.

LXXII. IN HOC VITÆ STADIO. ¶ Klemming, IV, p. 19; Dreves, XLVb, No. 189, p. 157. ¶ 'Of the miseries of this sinful world.' It must be noticed that each stanza concludes with a tolerably good Hexameter, followed by a Pentameter, in *Leonine verse*; i.e., 'A kind of verse much used in the Middle Ages, consisting of hexameters and pentameters, in which the final word rhymes with that immediately preceding the caesural pause. Prob. named from some Mediæval poet called Leo (or Leonius) who made use of this kind of versification: for conjectures as to his identity see Du Cange.' (Murray's English Dict., Oxford, 1903; vol. vi, p. 203, col. 2, under Leonine 2.) ¶ The Melody is another example of the Phrygian scale.

LXXIII. IAM VERVS AMOR EXPIRAVIT. ¶ Klemming, IV, p. 8; 'Anal. Hymnica,' XLVb, No. 197, p. 162, beginning, 'Verus amor exspiravit' (the initial *Iam* being omitted alike in Strophè and Antistrophè). Dreves observes that the last two stanzas but one, beginning *Maior cedit et obedit*, bear strong resemblance to Stanzas III and IV of *Jeremiæ prophetiæ* (see No. LXXIV of this book). ¶ The Melody is in the Phrygian mode.

LXXIV. IEREMIÆ PROPHETIÆ. ¶ Klemming (IV, p. 26),

nearly always correct, nevertheless here reads in St. I, *vox in Roma*, instead of *vox in Rama*. Dreves ('Anal. Hymnica,' XLVb, No. 196, p. 162) remarks that St. III and IV also occur towards the latter end of *Iam verus amor expiravit* (see No. LXXI, above). ¶ The plain-song of this two-part setting (in the Dorian mode) is supposed to lie in the Bass.

LXXV. OLLA MORTIS PATESCIT. ¶ *Ad clerum*. ¶ Klemming, IV, p. 54; 'Anal. Hymnica,' XLVb, No. 205, p. 168. ¶ The acrostic spells OLAVVS. The thirteenth Abp. of Upsala was Olaus *sapiens* († 1333), see Eric Benzelius' 'Monumentorum,' p. 40; the same authority mentions Olaus Laurentij (magnus rhetor), the twentieth Abp. of Upsala († 1438); while Dreves suggests Olaus Magni, Bp. of Åbo († 1460); but Olaf was an extremely common name. ¶ In St. II, last line, Dreves reads *aræ se vult dicare*, instead of Petri's better reading *aræ se vult ditare*. ¶ The tune is in the Dorian mode.

LXXVI. REGIMEN SCHOLARIVM. ¶ Klemming, IV, p. 65. Text not printed in Dreves, but in 'Anal. Hymnica,' XLVb, p. 14, reference is given to Klemming, and this short poem is described as being doubtless only a Torso. *Regimen scholarium* is mentioned by T. Norlind ('Svensk Musik-historia,' 1901, p. 18), in connection with the subject of Discantus and Organum. The last line, *Ut mea prædicitæ tanto non agmine vitæ*, is another instance of a Leonine Hexameter, see No. LXXIII above. ¶ The chief Melody (in the Dorian mode) is in the Bass.

LXXVII. RAMVS VIRENS OLIVARVM. ¶ Acrostic, RAGVALDVS. Reprinted by Klemming, IV, p. 93, and by Dreves, 'Anal. Hymnica,' XLVb, No. 85, p. 153. ¶ An historical *Cantio* in praise (i) of S. Henry, the Englishman, Abp. of Upsala, Ap. of Finland and Martyr; (ii) of S. Eric of Sweden, King and Martyr. ¶ First, of S. Henry. Born in the early part of the twelfth century, he preached the Faith in Norway with his kinsman Nicolas Breakspere (afterwards, in 1158, Pope Adrian IV). After the conquest of Finland, King Eric determined to avenge himself on that country of pirates and freebooters, in no worse way, how-

ever, than by teaching his new subjects the Christian Religion. For this difficult task Henry, Abp. of Upsala, was chosen. The conversion of the Finns followed, but it was purchased with the life-blood of S. Henry. So many of his successors, Bishops of Finland, received the crown of martyrdom that the saying arose *Episcopus in Finlandia non ad honorem sumptus, sed expositus martyrio reputatur*. S. Henry suffered on 19th January, 1151. His relics were had in veneration at Upsala until the Reformation, when they scattered to the four winds. Hymns, Invitatories, Antiphons, and Responds, taken from old Swedish MSS. and from early printed Service-books, may be found in Klemming, I, pp. 126, 127, 133, and 136; and in 'Anal. Hymnica,' XLII, Nos. 238 and 239; XLIII, Nos. 289-294. He is described as *ortus in Britannia; præsul insignis; patronus Finlandiæ*, etc. ¶ Next, of S. Eric, the ninth King bearing that name, and one of the Patron Saints of Sweden, worthy to be classed with S. Edward the Confessor, King of England, and with S. Louis, King of France. After a ten years' reign, he also fell a martyr to the Faith of Christ (18th May, 1151). His shrine remains to this day at Upsala, undefaced. Sacred poems in praise of this monarch may be seen in Klemming, I, p. 91, and in 'Anal. Hymnica,' XXV, No. 11, and elsewhere. He is described as *iustus; illustris; rex deuotus; Dei amicus; humilis; honestus; patiens; pius atque modestus*.

¶ It is comparatively well known that Germany owes much of her Christianity, under God, to the zeal and labours of British, Scottish, and Irish monks, such as SS. Boniface, Willibrord, Swibert, Burchard, Kilian, Willibald, Lullus, and others who, in the seventh, eighth, and ninth centuries, left the Western Isles to uproot Paganism and to plant the Cross in foreign lands. They went forth, with the love of Christ in their hearts, with their lives in their hands, and with the Songs of Holy Church on their lips. It is a matter of history that it was British monks who founded Bishoprics, Monasteries, Universities, and Quire-schools, e.g. at Aichstadt, Bobbio, Erfurt, Köln, Mainz, Nürnberg, Paris, Passau, Pavia, Regensburg, St. Gallen, Wien, and Wurtzburg. But it is not so fully recognized that the nations of Scandinavia—Norway, Denmark, and Sweden—are also indebted to Englishmen for their knowledge of the Catholick Faith.

Yet the old Swedo-Finnish Office-books record the names of some of the English missionaries who were instrumental in the conversion of that part of Europe :

(i) S. Sigfrid, of York, afterwards Bp. of Wexiö in Gothland († 1045). He is described as *Hic Anglicus angelicus; Anglie ortus | ut fydus Swecie | præclarum radiauit; Sigfridus, dictus signifer | et dei verus armiger.* The King of England Mildredus, *i.e.*, Edred, is requested by King Olaf to send over a teaching priest. Sigfrid volunteers to go. *Rex Mildredus aggregatis | Anglicanis tunc prelatis | querit, quis ad Swecie | esse velit de prefatis | patribus ecclesie | qui ad fidem trinitatis | ducat gentes in peccatis | datas ydolatrie.* And again Sweden thanks God, *qui Sigfridum his aduexit | oris olim ab Anglia.*

(ii) S. Daud, Ap. of Westmanland. Of him it is recorded, *Hunc Anglia progenuit | claris ortum parentibus | qui veritatem docuit | Suecos dignis virtutibus;* that he was *piorum pius filius | parentum Daud inclytus.* They inquire, What brought him to Sweden?

R7. Pater Daud, stirpe clarus,  
vita iustus, arte gnarus,  
digna proles Anglie,  
cur venisti de remotis,  
in indoctis Suenis, Gottis  
viam vite querere?

His answer is,

Ÿ. Vidi claras margaritas,  
licet luto delinitas  
iacentes in puluere;  
derelictis regno, patre,  
rebus charis atque matre,  
has volebam emere.

(iii) S. Eskill, Bp. and M., Ap. of Sudermanland, kinsman of S. Sigfrid of York (12th June, 1069). He is praised no less highly than SS. Sigfrid and Daud; witness the following lines:

- (a) *Laudent Sudhermannie | pueri parentem | in prole Britannie | lapsos erigentem.*  
 (b) *Gaude, felix Suecia | laudans saluatorem | qui de Britannia | tibi dat pastorem.*  
 (c) *Gaude, parens Britannia, | de tante prolis munere | exulta magis Suecia | de nouo lucis fydere.*  
 (d) *Percussus est lapidibus | Eskillus sicut Steffanus.*



(e) O proles Britannie | recta via morum | presul Sudermannie | tutor  
 orphanorum | te collaudat hodie | digne gens Suecorum | quam,  
 pater exime, ducas ad regna polorum.

These Saints were long commemorated in Sweden, 'quos direxit Anglia | nostre salutis gracia | et quos produxit Suecia | qui modo sunt in gloria; | hos petimus humiliter | et credimus stabiliter | quod nostra sint refugia.'

¶ The list of British missionaries might be easily lengthened by quoting the names of S. Ulfrid, Bp. and M. (28th January, 1028), of Roduard, Richolf, Edward, Grimkell, Rudolf, Bernhard, Thomas, and others, who, with S. Henry of Upsala, were pioneers of Christianity in Sweden and Finland. It ought to be more clearly understood that it was Britons who first overthrew idolatry in these lands, who built Christian Churches, not Academies of Science, but Schools of Jesus Christ. It was our fellow-countrymen who, 'by the innocency of their lives and constancy of their faith even unto death,' eventually tamed and won the hearts of the savage people of Sweden, a country till then over-run with ignorance, vice, and superstition, who taught these barbarians to sing 'the Lord's Song in that strange land.' These were the spiritual forefathers of the *Veteres Episcopi*, of whom Theodor Petri, of Nyland, rightly speaks in terms of the utmost veneration—'such as found out musical tunes and recited verses in writing.' PLÆ CANTIONES is in itself sufficient witness to the influence and to the results of the teaching of these British clergy men, who were second to none in Europe in their love and knowledge of Plain-song and Medieval Music, and of the capabilities and beauties of the Gregorian Ecclesiastical Modes. Of these ancient Finnish Melodies, reinforced as they have been by contributions from Germany, France, Poland, and Bohemia, it may be prophesied that they will survive, when much later-written music shall have perished. While to Petri himself, the compiler of PLÆ CANTIONES, the words of the old heathen poet Callimachus (c. 260 B.C.) may not inappropriately be applied:

ἀλλὰ σὺ μὲν που . . . τετράπαλαι σποδιή,  
 Αἰ δὲ τεαὶ ζώουσιν ἀηδόνες ἦσιν ὁ πάντων  
 ἀρπακτῆρ Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ.

(‘Although [Petri], methinks, thou thyself art long, long time ago turned to duft and ashes, yet thy nightingale-notes do still live on. On these that ravager of all things, Death, shall ne’er lay hand.’)

LXXVIII. MAGNUM NOMEN DOMINI. ¶ This ought to have appeared earlier in the book, as the concluding part of No. III (*Resonet in laudibus*); but, through an unfortunate oversight, it was there omitted. However, *Magnum nomen Domini* is often printed, by M. Prætorius and others, as a separate *Cantio*. Therefore, that nothing be lost of PIÆ CANTIONES, it is here printed out of place, with the recommendation that it be sung as a Carol complete in itself; or, better still, as a chorus to *Resonet in laudibus*, and, anyhow, as a fitting close to Petri’s admirable collection of ancient song.

Laus, honor, virtus Domino,  
Deo Patri, et Filio,  
Sancto simul Paraceto!—Amen.

List of some of the Principal Works to  
which reference is made in the  
foregoing Explanatory  
Notes

- BAEUMKER [WILHELM]. *See* MEISTER [K. S.]. Das katholische deutsche Kirchenlied, etc. Freiburg. 1862-1891. 3 vols. [*Words and music.*]
- BOEHME [FRANZ MAGNUS]. Altdeutsches Liederbuch. Volklieder der Deutschen nach Wort und Weise aus dem 12 bis zum 17 Jahrhundert. Leipzig. 1877. [*Words and music.*]
- BREITKOPF AND HAERTEL. Denkmäler deutscher Tonkunst. Erste u. Zweite Folge. Leipzig. [Many vols.] [*Music and often the words also.*]
- CAROLS FOR CHRISTMAS-TIDE. Set to ancient melodies by THOMAS HELMORE; the words by JOHN MASON NEALE. London. Novello. 1853.
- CAROLS FOR EASTER-TIDE. Set to ancient melodies by THOMAS HELMORE. The words, principally in imitation of the original, by JOHN MASON NEALE. London. Novello. 1854.
- CHEVALIER [ULYSSE]. Repertorium Hymnologicum. Louvain. 1892-1904. 3 vols. [*First lines of Hymns, with references.*]
- DANIEL [HERMANN ADALBERT]. Thesaurus Hymnologicus. Halis. MDCCCXLI-MDCCCLVI. 5 vols. [*Words only.*]
- DREVES [GUIDO MARIA] AND BLUME [CLEMENS]. Analecta Hymnica Medii Ævi. Fifty vols. 1886-1907.  
See especially Vol. I [CANTIONES BOHEMICÆ]; and Vol. XLVb [CANTIONES SVECICÆ, pp. 131-179].  
[*Words; with Tunes occasionally.*]

- DU MÉRIL [ÉDÉLESTAND]. Poésies populaires latines du moyen âge. Paris. 1847. [No music.]
- JULIAN [JOHN]. A Dictionary of Hymnology; Revised Ed. with New Supplement. London. Murray. 1907. [No music.]
- KEHREIN [JOSEPH]. (i) Kirchen und religiöse Lieder aus dem zwölften bis fünfzehnten Jahrhundert. [Anhang.] Paderborn. 1853. [Words only.]  
 (ii) Katholische Kirchenlieder, Hymnen, Psalmen aus den ältesten deutschen gedruckten Gesang- und Gebetbüchern. 4 Bde. Würzburg. 1859-1865.  
 'Die älteste katholische Gesangbücher von Bebe [Vehe], Leisentrit, Corner und andern.' [No music.]
- KLEMMING [GUSTAF EDVARD]. (i) Hymni, Sequentiæ et Piæ Cantiones in Regno Sueciæ olim usitatæ. 1885. [KLEMMING I]. [No music.]  
 (ii) Piæ Cantiones. S. Trinitas; Jesus Christus; S. Spiritus; S. Maria. Holmiæ. 1886. [KLEMMING II]. [No music.]  
 (iii) Piæ Cantiones in Regno Sueciæ olim usitatæ. SANCTI EXTERI. Collectionum nostri ævi Supplementum è fontibus Svecicis depromptum. 1887. [KLEMMING III]. [No music.]  
 (iv) Latinska Sånger från SVERIGES MEDELID. Cantiones morales, scholasticæ, historicæ in Regno Sueciæ olim usitatæ. Holmiæ. 1887. [KLEMMING IV]. [No music.]
- MEISTER [KARL SEVERIN]. Das katholische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des siebzehnten Jahrhunderts. Erfter Band. Freiburg im Breisgau. Herder. 1862. Zweiter Band begonnen von K. S. Meister, und bearbeitet von Wilhelm Bäumker. Freiburg. 1883. Dritter (Schluß =) Band. W. Bäumker. *Ibid.* 1891. [Words and music.]
- MONE [FRANZ JOSEPH]. Lateinische Hymnen des Mittelalters, aus Handschriften herausgegeben und erklärt, etc. 3 Bde. Freiburg im Breisgau. 1853-55. [No music.]
- NEALE [JOHN MASON]. (i) Hymni Ecclesiæ, à Breviarijs quibusdam et Missalibus . . . desumpti. London. 1851. [No music.]

- (ii) Medieval Hymns and Sequences. London. 1851.  
Second Edition, with very numerous additions and alterations. 1863. [No music.]
- NORLIND [TOBIAS]. Svensk musik historia. Helfingborg. 1901. [No music.]
- PRÆTORIVS [MICHAEL]. Musæ Sionæ, I-VII. Published, either at Regensburg, Jehna, Helmstadt, Hamburg (?), Noriberg, or Wolfenbüttel, between the years 1605-10. See Zahn, VI, p. 106, etc. [Words and music.]
- RHEZELIO [HAQVINO LAVRENTII A] *i.e.*, HAARON LAURENCESEN OF RHEZEL. Någre Pfallmer | Andelige Wijfor och Loffonger | vthfatte af LAVRENTIO JONÆ GESTRITIO. Past. Hernösand. Och nu med Noter affsatte | och aff Trycket vthgångne aff HAQVINO LAVRENTII A. Rhezelio Predikant i Gråmuncka Clóster. . . . Tryckt i Stockholm. 1619. [Words and music.]
- SONGS OF SYON. [GEORGE RATCLIFFE WOODWARD.] Third Edition, revised and enlarged. 1910. London. Schott and Co. [Words and music.]
- THE COWLEY CAROL BOOK. [GEORGE RATCLIFFE WOODWARD.] London. Mowbray. 1902. [Words and music.]
- WACKERNAGEL [CARL EDUARD PHILIPP]. Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des xvii Jahrhunderts, etc. 5 Bde. Leipzig. 1862-77. [Text only.]
- WINTERFELD [CARL VON]. Der evangelische Kirchengesang und sein Verhältniß zur Kunst des Tonsatzes. 3 Th. Leipzig. 1843-47. [Words and music.]
- ZAHN [JOHANNES]. Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von J. Zahn. 6 Bde. Gütersloh. 1889-93. [First stanzas, first lines of words; and melodies, with many variations, occasionally harmonized.]



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