[579]

A POLYPHONIC FRAGMENT OF THE "ARS ANTIQUA" IN CASTILE: TRANSCRIPTION AND PARALLEL SOURCES

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trans. Rob C. Wegman

In 1984, an article by Ismael Fernández de la Cuesta was published in this journal which was entitled *Fragmento polifónico de "Ars Antiqua" en Castilla*.[1] In it, the author reported the discovery, in the Abbey of Santo Domingo de Silos, of a little quaternio that contained various medieval polyphonic musical pieces. The quaternio in question, which was reproduced there in its entirety, had gone unnoticed by Gregorianists such as G. Prado, C. Rojo or H. Anglés, as well as by Fernández de la Cuesta himself in his catalogue of Spanish medieval musical sources,[2] no doubt owing to its having been erroneously shelved among large lectern books from a much later date.

Given that the subject of our doctoral thesis falls chronologically within this very period in the history of Spanish music,[3] the study of this fragment has been of particular interest to us. A first encounter, and an examination of some music sections that are absent in the more important manuscripts from this period, prompted our interest in realizing a complete transcription, comparing it with the other collections, in order that the contribution of this "polyphonic fragment" to the repertory of the "Ars Antiqua" might be better defined.

[580] For the detailed physical description of the manuscript we refer to the article cited above. Here we will deem it sufficient to say that the source is made of parchment, and consists of a single quaternion, made up by three bifolios that have been preserved, and a fourth, the central one, that is now lost. It is in good condition, despite having served as the cover for other volumes, and there are no great difficulties in reading it, except for the text of the tenor, which, having been written in a different type of ink, is scarcely perceptible at various points. Each folio contains eight staves, the music is written in square notation, and the text is a *littera gothica recta*.

The works contained in this little quaterio are six organa for two voices belonging to the first stage of the so-called Notre Dame School, and are part of the famous *Magnus liber organi*. The importance of this manuscript is rooted, to no small extent, in the fact that up to now we possessed scarcely any examples of this repertory in Castile.

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[1] The exact reference is as follows: FERNÁNDEZ DE LA CUESTA, I. "Fragmento polifónico de 'Ars Antiqua' en Castilla", *Revista de Musicología*, vol. VII, no. 2, Madrid, 1984, ff. 453–466.

[2] FERNÁNDEZ DE LA CUESTA, I. *Manuscritos y fuentes musicales en España. Edad Media.* Madrid, 1980.

[3] *El ars antiqua en Castilla: el manuscrito de Madrid, BN 20486.*

Directly related with the said school is the extremely important manuscript Ma.,[4] which jointly with W1, W2 and F forms the basic musical corpus of this period; still, while it is indispensible for the history of other genres such as the conductus or the early motet, it nevertheless contains only two organa, and these are for four voices, and much more developed than the organa we are dealing with here. The fragment known as Ma. 6528, which is found in the covers of a theory manuscript, transmits besides two incomplete conducti, one of which is as yet unknown. And much closer to the organa of Silos is the clausula *Mors* found in the margin of one of the folios of the codex Ma. 192, based on the same cantus firmus which we encounter in Silos on folios 1'–2, although it is not of Castilian origin (it appears to come from Messina and was apparently connected with the Aragonese court of Naples).[5] Finally the manuscript Hu. presents a fragment from an organum based on the antiphon *Iudea et Iherusalem* with the text changed into *Benedicamus Domino*.

[581] All six pieces found in this little manuscript belong to the Gradual. It concerns the following Alleluias in the same order: *Christus resurgens, Angelus Domini, Respondens autem, Dulce lignum, Ascendens Christus* and *Non vos relinquam.* Of these only the second and fourth are fully preserved; the end of *Respondens autem* and the beginning of *Dulce lignum* were written on the lost bifolio, and the beginning of *Christus resurgens* and the ending of *Non vos relinquam* must have been contained in other quaternios of the same manuscript. The Gregorian melodies upon which these organa are based can be found in the Graduale Romanum, except for those of the *Alleluya Ascendens Christus* and the *Alleluya Respondens autem* which do, however, appear in the Graduale Sarisburiense.

As Fernándeze de la Cuesta already indicated, there is a surprising parallelism between the contents of this fragment and the manuscript F., which presents, between folios 112 and 117, the same works in the same order, interpolating only the Alleluya *In die resurrectionis* between the first and second items. Silos, however, uses in some places different clausulas from the *Magnus Liber*, and the manuscript F. itself presents these in later fascicles. The other parallel codices do not present all of the pieces, nor in the same order as the fragment of Silos.

Yet the most significant aspect of this manuscript, which makes the first transcription of its contents most urgent, is the inclusion of completely new sections, unknown until now, for which Silos is thus the unique source. These are found in the first and last

[4] In what follows we shall refer to manuscripts with the following abbreviations:
F: Florence, Biblioteca Laurentiana, Pluteus 29.1.
Hu: Burgos, monastery of Las Huelgas.
Ma: Madrid, Biblioteca Nacional, 20486.
Ma. 192 and Ma. 6528: Madrid, Biblioteca Nacional 192, and 6528, respectively.
W1 and W2: Wolfenbüttel, Herzog August Bibliothek 628 and 1099, respectively.

[5] This work has been published and transcribed in L. DITTMER, *Worcester Add. 68, Westminster Abbey 33327, Madrid BN Mss. 192. Facsimile, introduction, index and transcriptions.* New York, Institute of Medieval Music, 1959. Concerning its Italian provenance one may read "La musica sacra medieval in Sicilia", *Bollettino del Centro di Studi Filologici e Linguistici Siciliani,* III, Palermo, 1955, 5–14.

pieces, and consist of a small clausula and five fragments of organum of considerable length.

The clausula appears on the words *Ex mor-* of the *Alleluia Christus resurgens*, is very short, and takes up only eleven measures in the transcription—against thirty-two in the clausula in F for which it serves as a substitution; its tenor is less regular than that in F., which presents a layout that is quite characteristic of the earliest clausulas and motets. It does not therefore appear to have been derived directly from it. In the same piece we find two new sections of organum. These are on the words *iam* and *ultra*, the first being quite extended. Further, on *non moritur*, just before the clausula *mors* cited earlier, we find a section of organum which shows a very clear resemblance to the same corresponding fragment in F. In the Italian codex, however, we are dealing with a clausula, not organum, yet the melodic dependence between both is evident, as one can easily see in the transcription which we offer hereafter. It is easiest to think of the Silos version as an "augmented" derivation from that of F.

[582] The remaining fragments for which Silos may be the unique source are found in the last piece, *Alleluia Non vos relinquam.* These are: the entire final part of the *Alleluia*, and the music to the words *relinquam orphanos*, this being the largest new contribution of the little quaternio, and to *et veni-*, abruptly broken off by the end of the source.

For greater clarity we give below the most exact possible account of the contents of the manuscript together with its parallel sources, indicating through underlining the sections that can be considered, at least in part, as clausulas (the indications M 18, M 19... refer to the numbering used by Ludwig in his *repertorium*[6]):

M 18 **(Alelu)ia. Christus resurgens**: Silos, f. 1; F. f. 112.
ex mor-: Silos, f. 1-1'.
-tuis: Silos, f. 1'; F. f. 112'.
iam: Silos, f. 1'.
non moritur: Silos, f. 1'; F. f. 112'.
mors: Silos, f. 1'-2; F. f. 159'.
illi ultra: Silos, f. 2; F. f. 112'.
M 20 **Aleluia. Angelus Domini** *descendit de celo et accedes*: Silos, f. 2-3; F. f. 113-114.
revolvit: Silos, f. 3-3'; F. f. 160.
lapidem et sedebat: Silos, f. 3'; F. f. 114.
M 21 **Aleluia. (Respondens autem)**: Silos, f. 3'; F. f. 114.
M 22 **(Aleluia. Dulces dignum...***di)gna*: Silos, f. 4'; W1, f. 30'.
sustinere: Silos, f. 4'; W1, f. 30'; W1, f. 180' *(meruisti)*; F. f. 160'.
regem celorum: Silos, f. 4'; W1, f. 30', W2, f. 73'.
M 23 **Aleluia.**: Silos, f. 4-4'; F. f. 115'; F. f. 132'-133*; W1, f. 30'; W1, f. 38-38'*; W2, f. 73'-74; W2, f. 86'*.
Ascendens: Silos, f. 4'; F. f. 115'; W1, f. 30'-31; W2, f. 74.
-dens Christus: Silos, f. 4'-5; F. f. 115'; W1, f. 31; W1, f. 38' *(cabunt sancti*)*; W2, f. 74; W2, f. 86'*.
in altum captivam: Silos, f. 5'; F. f. 115'; W1, f. 31; W1, f. 74.
duxit: Silos, f. 5; F. f. 115'-116; F. f. 133 *(nabuntur*)*; W1, f. 31, W1,

[6] F. LUDWIG, *Repertorium organorum recentioris et motettorum vetustissimi stili*, Halle, 1910; reprinted by Dittmer at The Institute of Medieval Music.

f. 38' *(nabuntur*)*; W2, f. 74; W2, f. 87 *(nabuntur*)*.
capti vita-: Silos, f. 5-5'; F. f. 116; W1, f. 31; W2, f. 74.
-tatem: Silos, f. 5'; F. f. 116; W1, f. 31; W1, f. 39 *(nabit*)*; W2, f. 74-74'.
dedit dona: Silos, f. 5'; F. f. 116; W1, f. 31; W2, f. 74'.
(* Del *Aleluia. Iudicabunt sancti,* M 42).

M 24 **A-**: Silos, f. 5'; F. f. 116; F. f. 117.
-le-: Silos, f. 5'-6; F. f. 116.
[583] **-luia.**: Silos, f. 6.
Non vos: Silos, f. 6; F. f. 116'.
relinquam *orphanos*: Silos, f. 6-6'.
vado: Silos, f. 6'; F. f. 116'.
et veni-: Silos, f. 6'.

With regard to the origin of this quaternio we cannot say much. Later investigations, especially in the field of codicology, will undoubtedly yield more knowledge on this point. It seems evident that the fragment must have belonged to a codex, unfortunately now lost, closely related to F., perhaps another copy of the *Magnus Liber Organi* of which Anonymous IV tells us, equally extended and complete, even though it would be very difficult to explain the disappearance of such a codex. Its dating is obviously later than the repertory which it contains [you don't say]; Fernández de la Cuesta gave it as the second half of the thirteenth century, and certain details in the notation appear to confirm this, such the clarity in the indication of alterations, or the lack of ligatures in the clausula tenors.

According to Fernández de la Cuesta this source must have reached Silos at a very late date. On the one hand, it would be truly strange if such a precious codex would not have been kept more lovingly at an abbey which has always distinguished itself by the care of its library; on the other, the practice of polyphony does not appear to be typical of so small a monastery. An additional sign in one of these parchments, written when they served as covers, is the place of Quintana del Puente; this scholar thinks that perhaps its provenance could be the Monastery of the monks of San Salvador del Moral, in which case there might perhaps be a relation between the polyphonic practice of this community and that of the royal Huelgas of Burgos.

In what follows we offer a complete transcription of the manuscript together with that of its parallel sources. For its realisation we have not felt obliged to follow the transcriptions already published by important musicologists, such as the classic ones by Waite in the case of W1, or those of Hans Tischler in his recent publication of all the two-part Notre Dame organa.[7] For certain questions we prefer slightly different solutions, for example in cases of *fractio modi*, or in ligatures of more than five notes, in which Tischler often introduces sixteenth notes. At some points we follow the criteria set forth
[584] in one of the most recent studies on this topic, that by Luigi Lera, *La grammatica della notazione di Notre Dame*.[8]

[7] W. WAITE, *The Rhythm of Twelfth-Century Polyphony: Its Theory and Practice*, New Haven, 1954; H. TISCHLER, *The Parisian Two-Part Organa. The Complete Comparative Edition*, Stuyvesant, 1988.

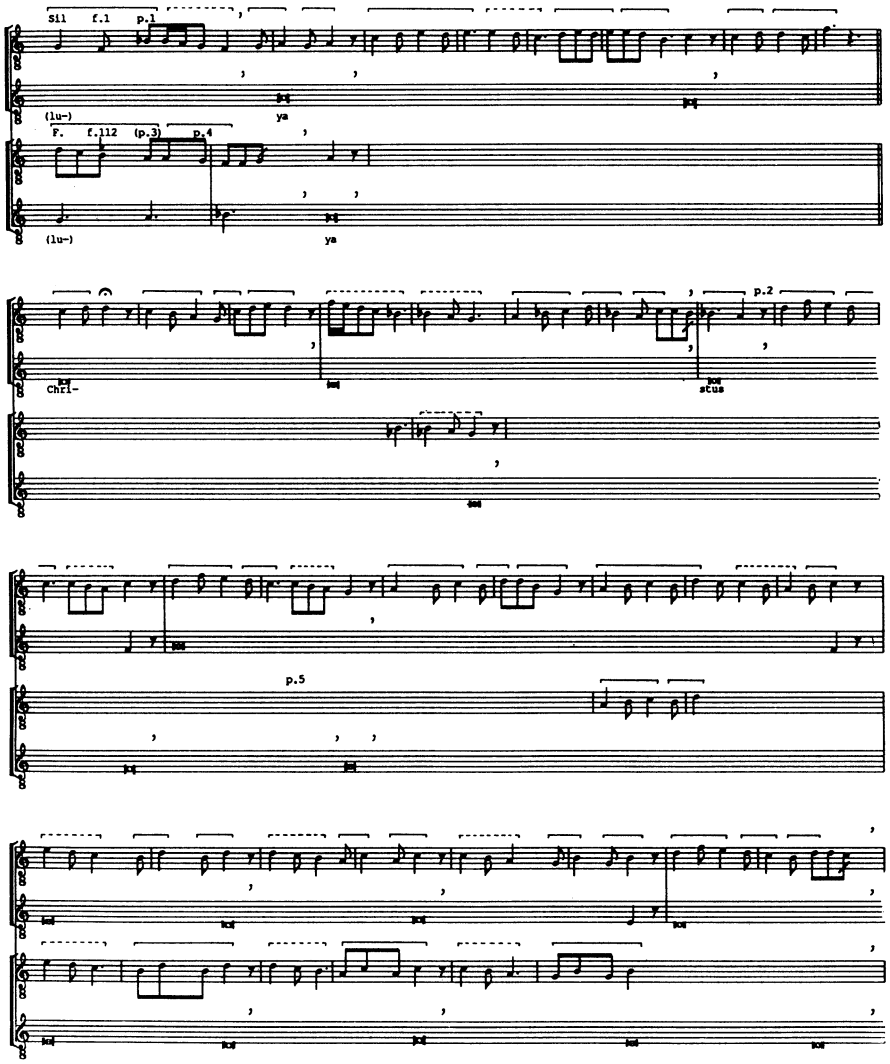
[8] L. LERA, "Grammatica della notazione di Notre Dame", *Acta Musicologica*, LXI, 1989, pp. 150–174. In this article, Lera gives a truly interesting explanation of modal notation, proceeding not from the

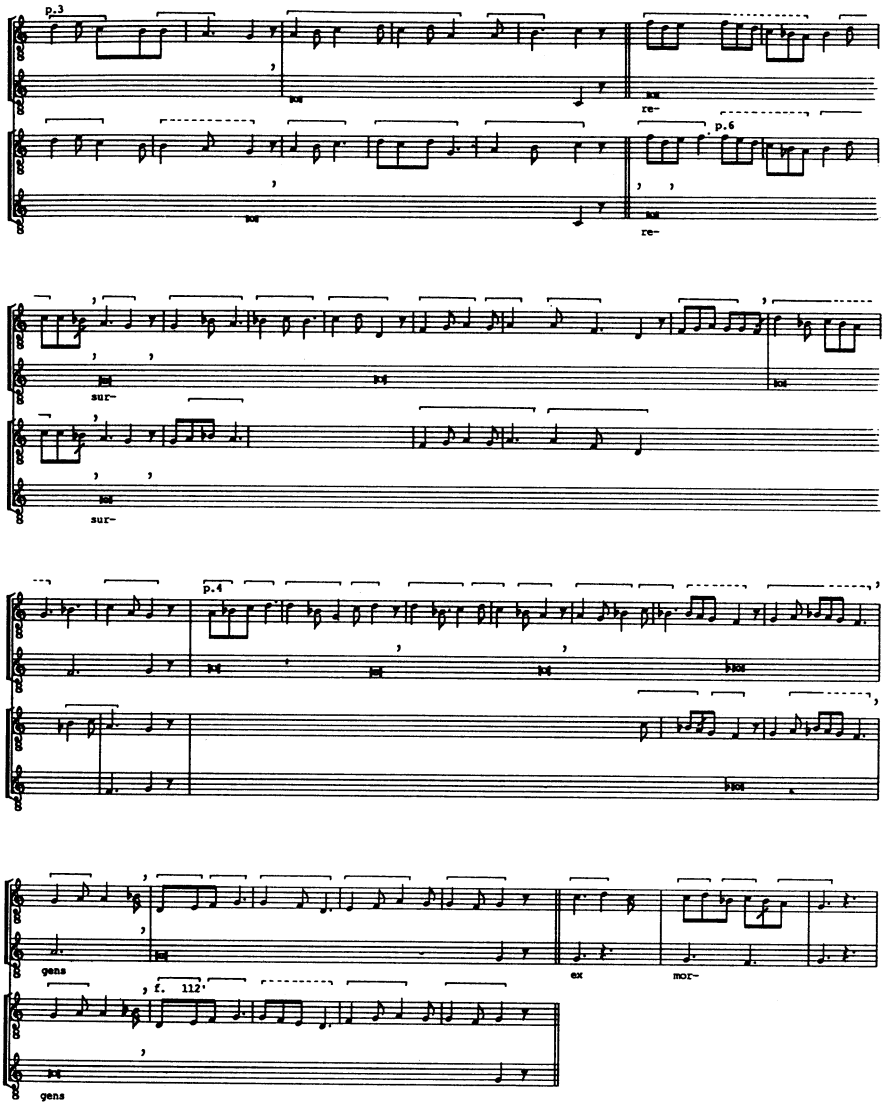
We do not feel that the signs we have employed require special explanation. Suffice it to say that the parts between parentheses are those that are illegible in the Silos manuscript, or lacking there, and which have thus been taken from the other sources. The discontinous ligatures are those that contain *currentes*. Needless to say, in the parallel versions we have provided only the parts that are different from Silos.

traditional rhythmic modes, but rather taking each ligature by itself. The author thus seeks a link between this musical script and the shape of the earliest polyphonic forms and the latest neumatic families.

(Alelu)ia. Christus resurgens.

Silos, f. 1. F. f. 113, f. 159'.

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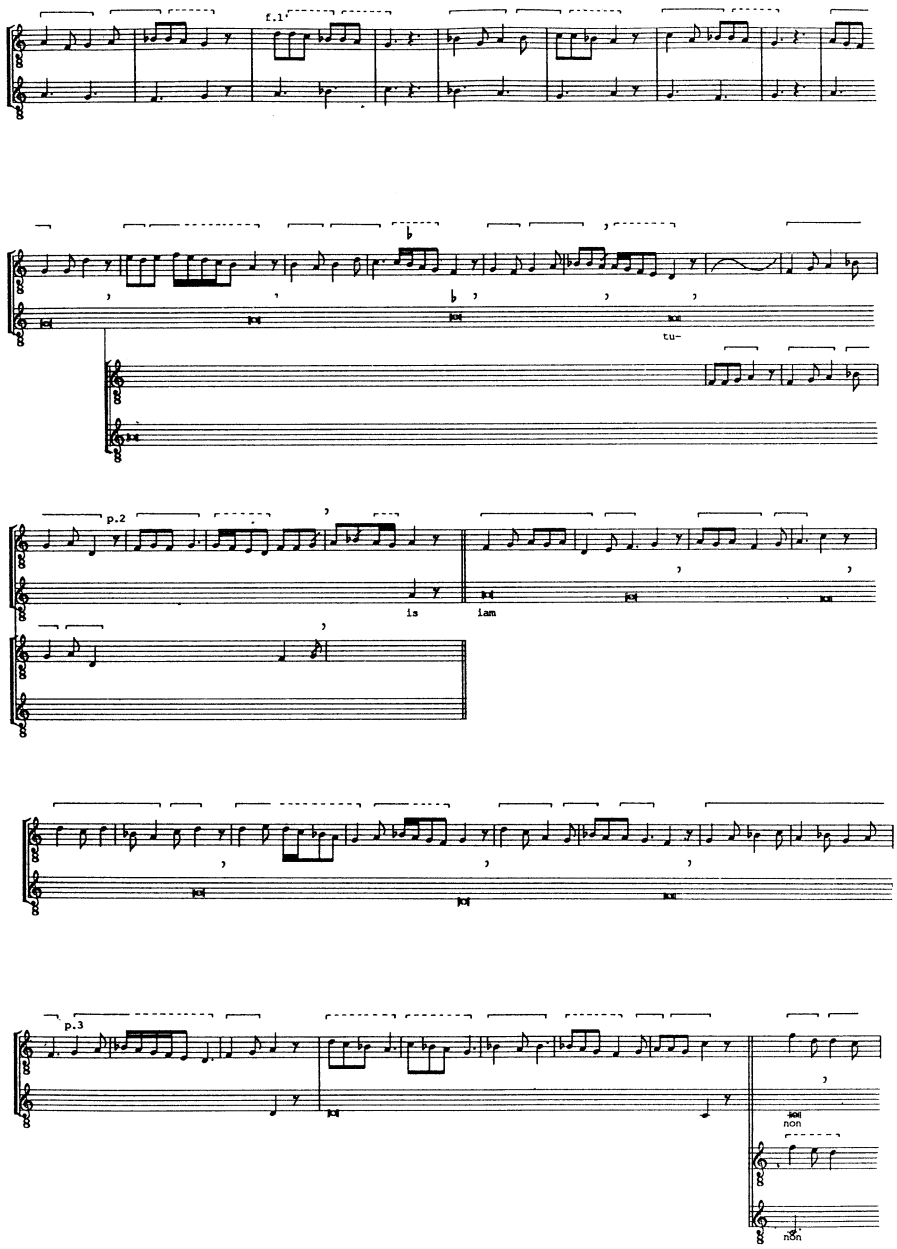
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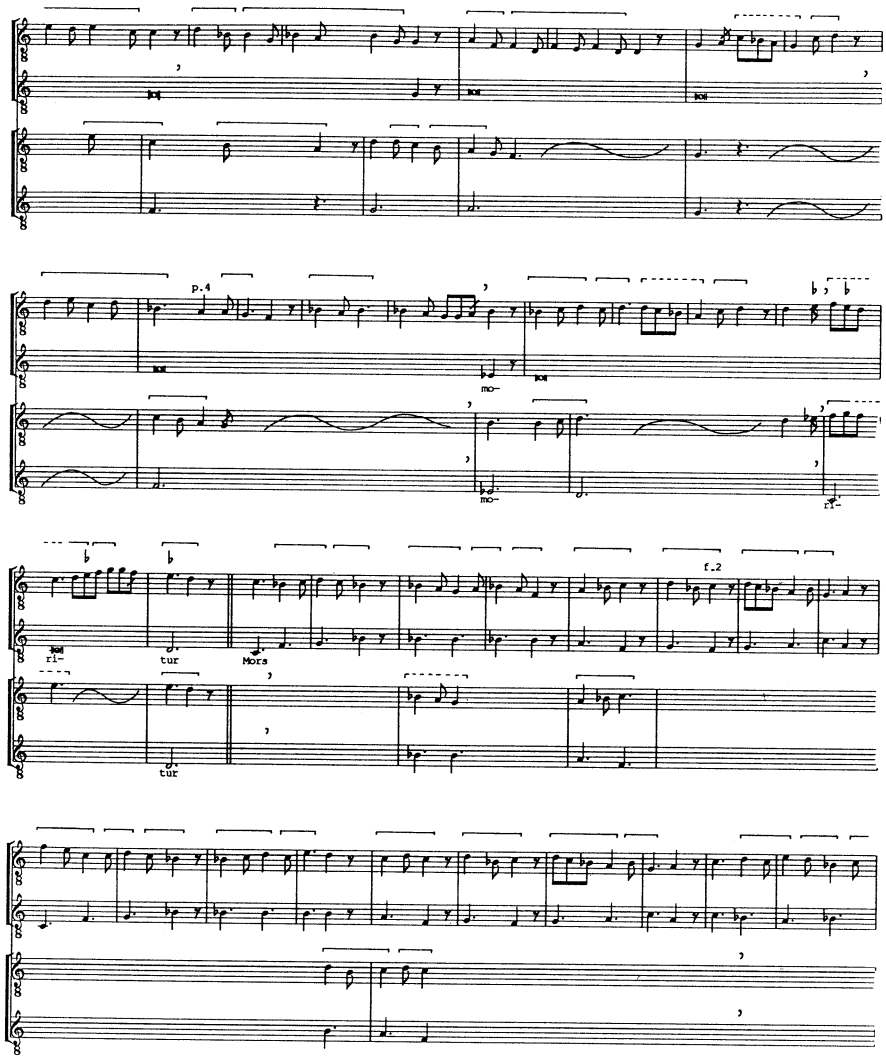
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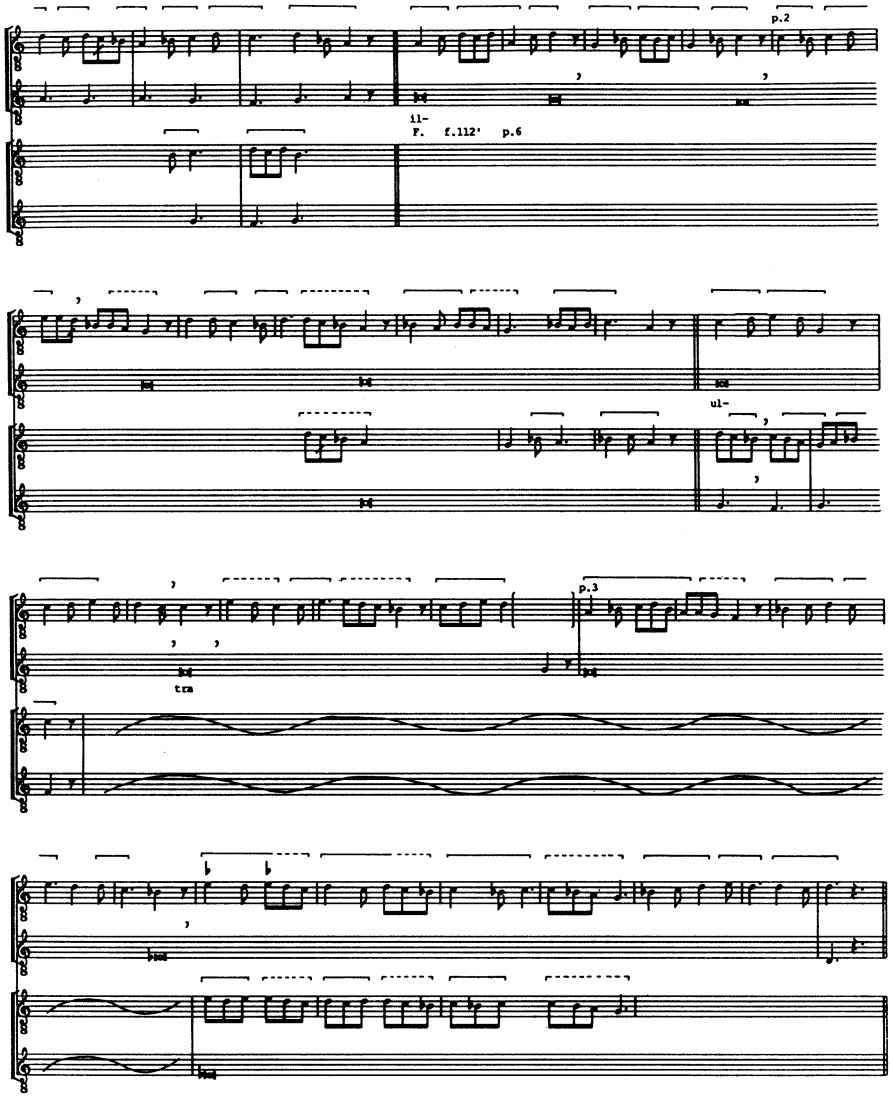
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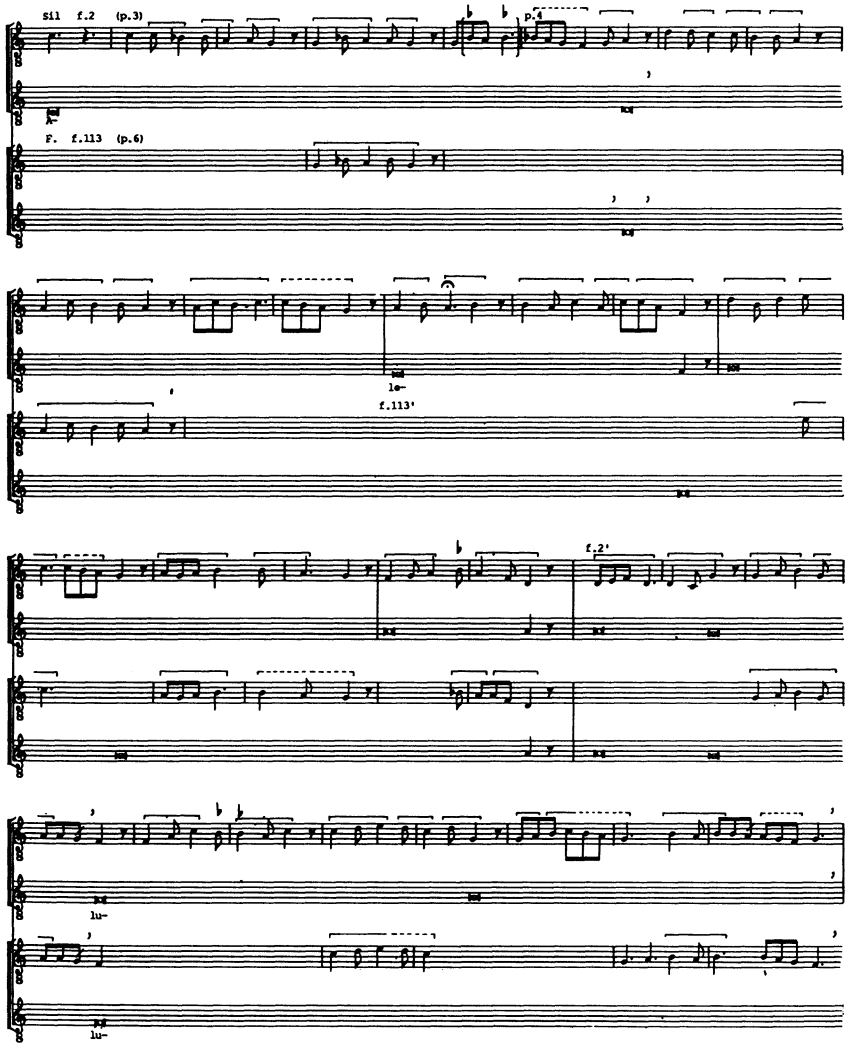
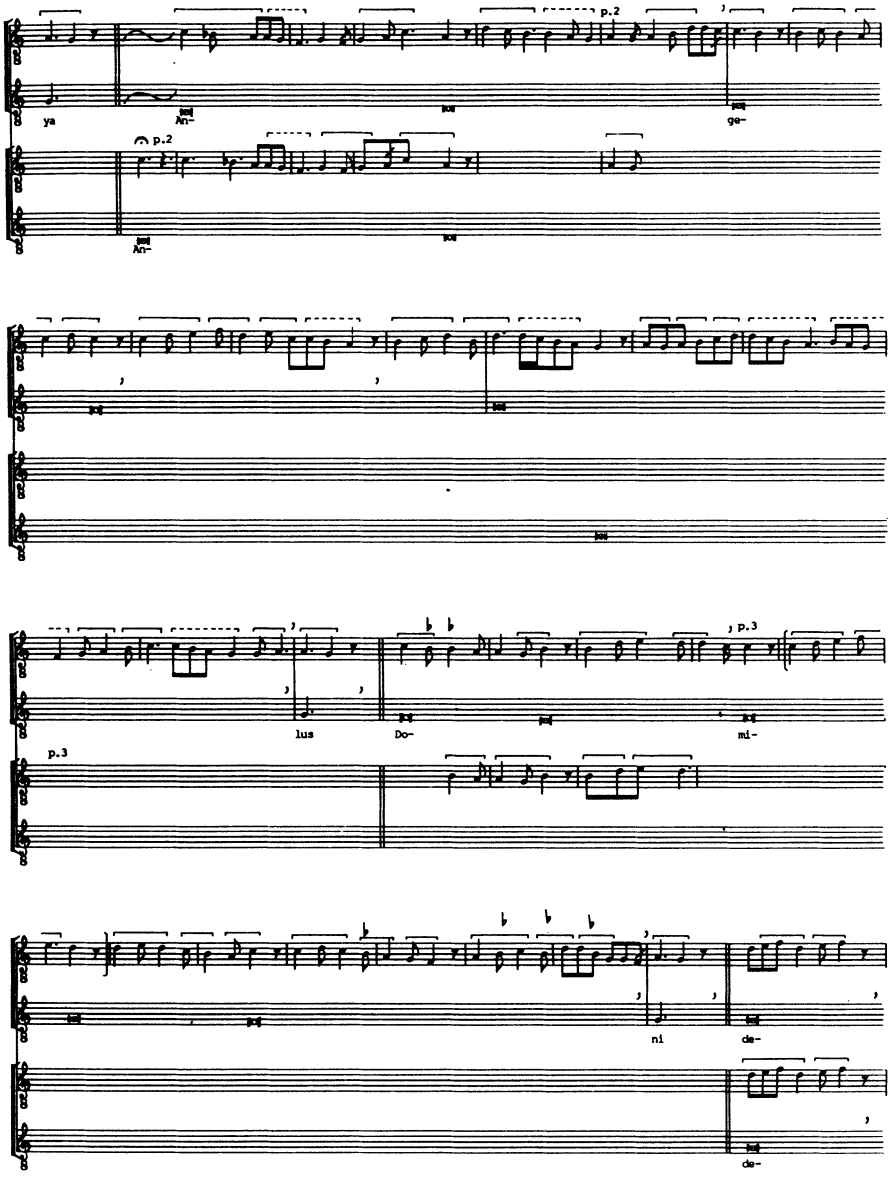
Aleluia. Angelus Domini.

Silos, f. 2. F. f. 113, f. 160

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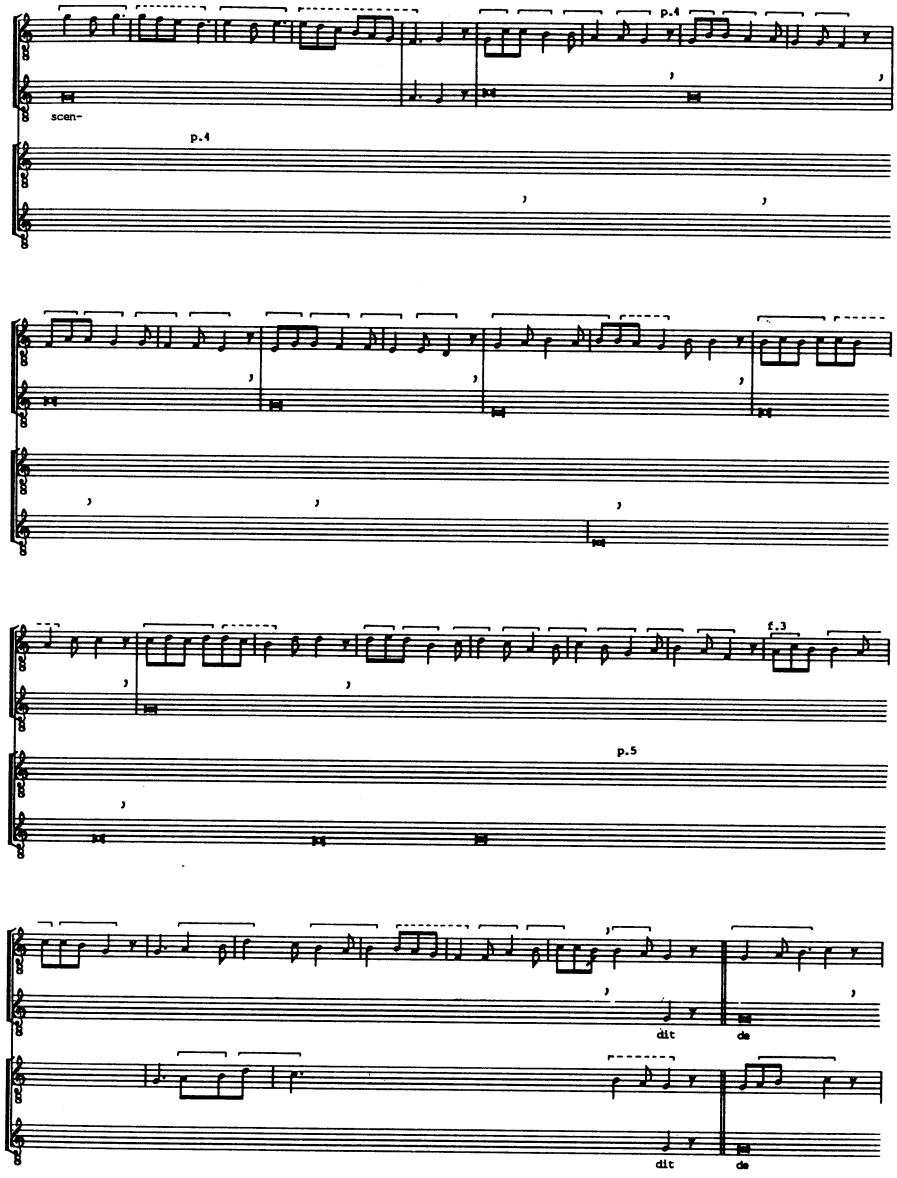
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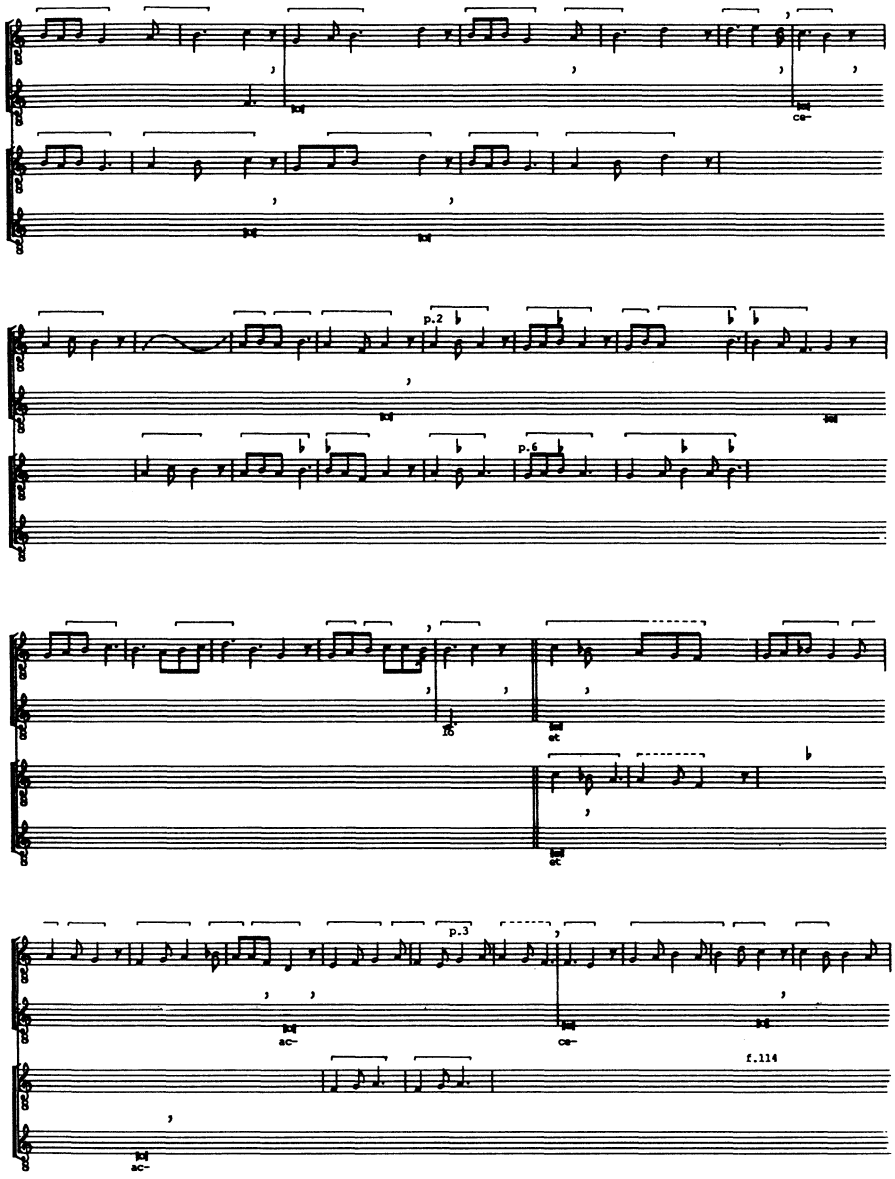
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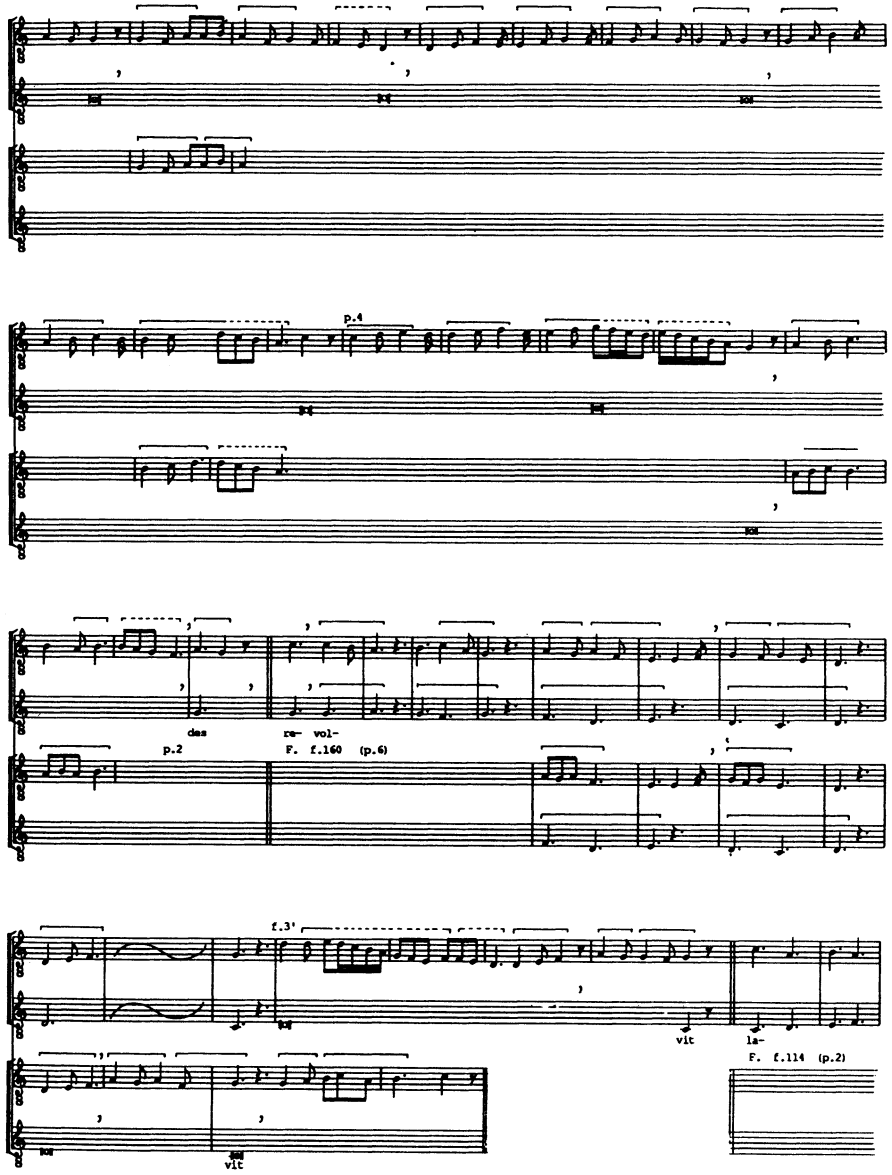
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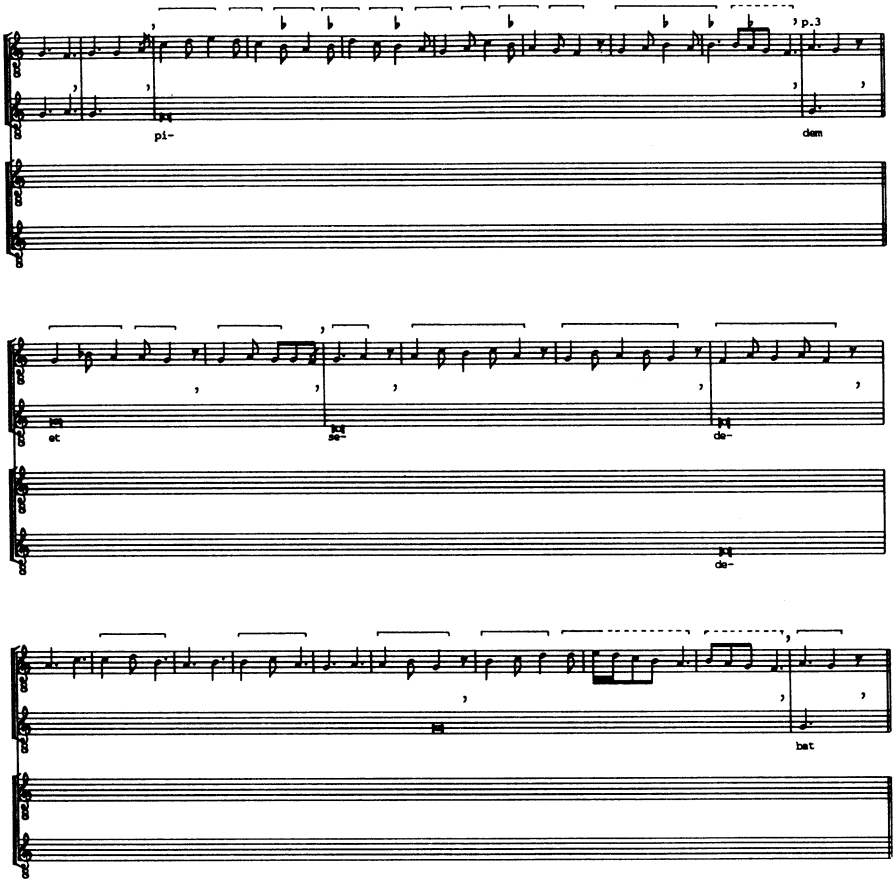
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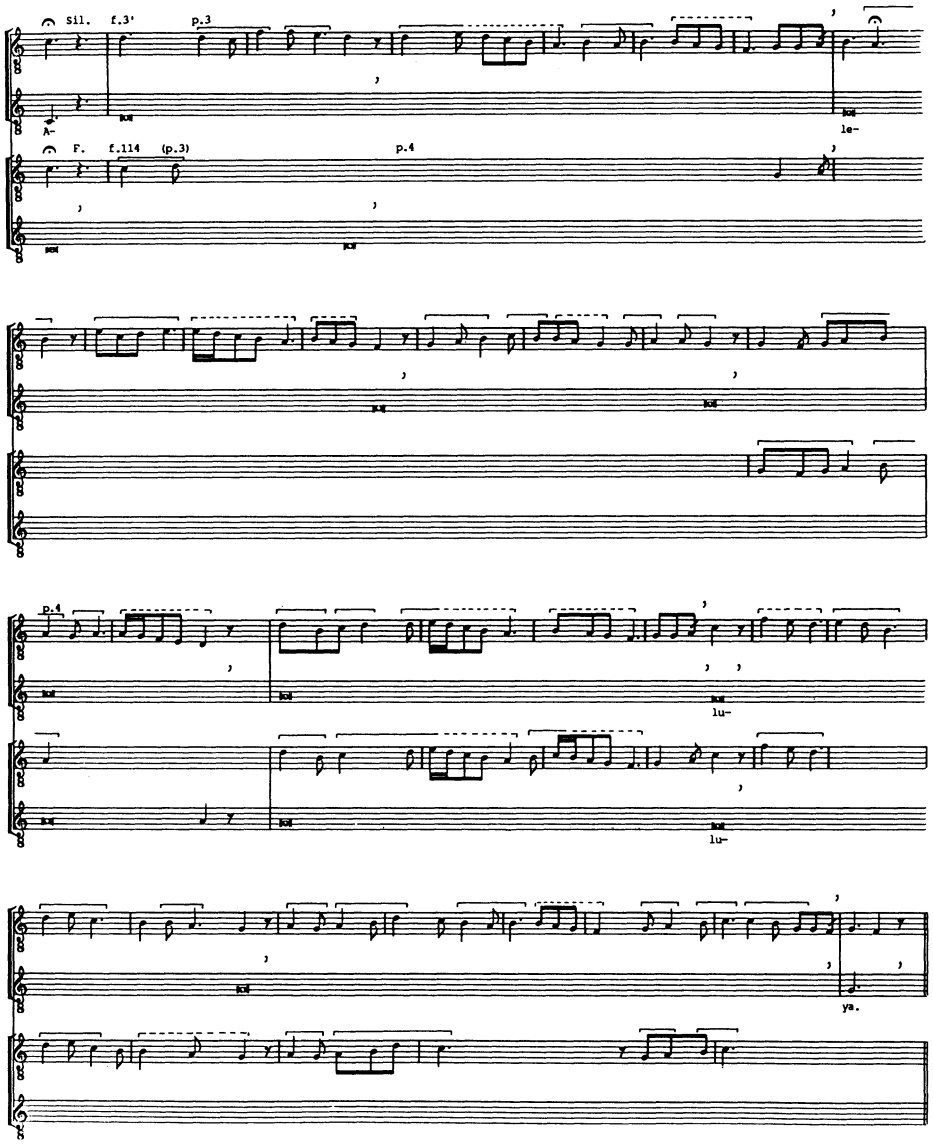
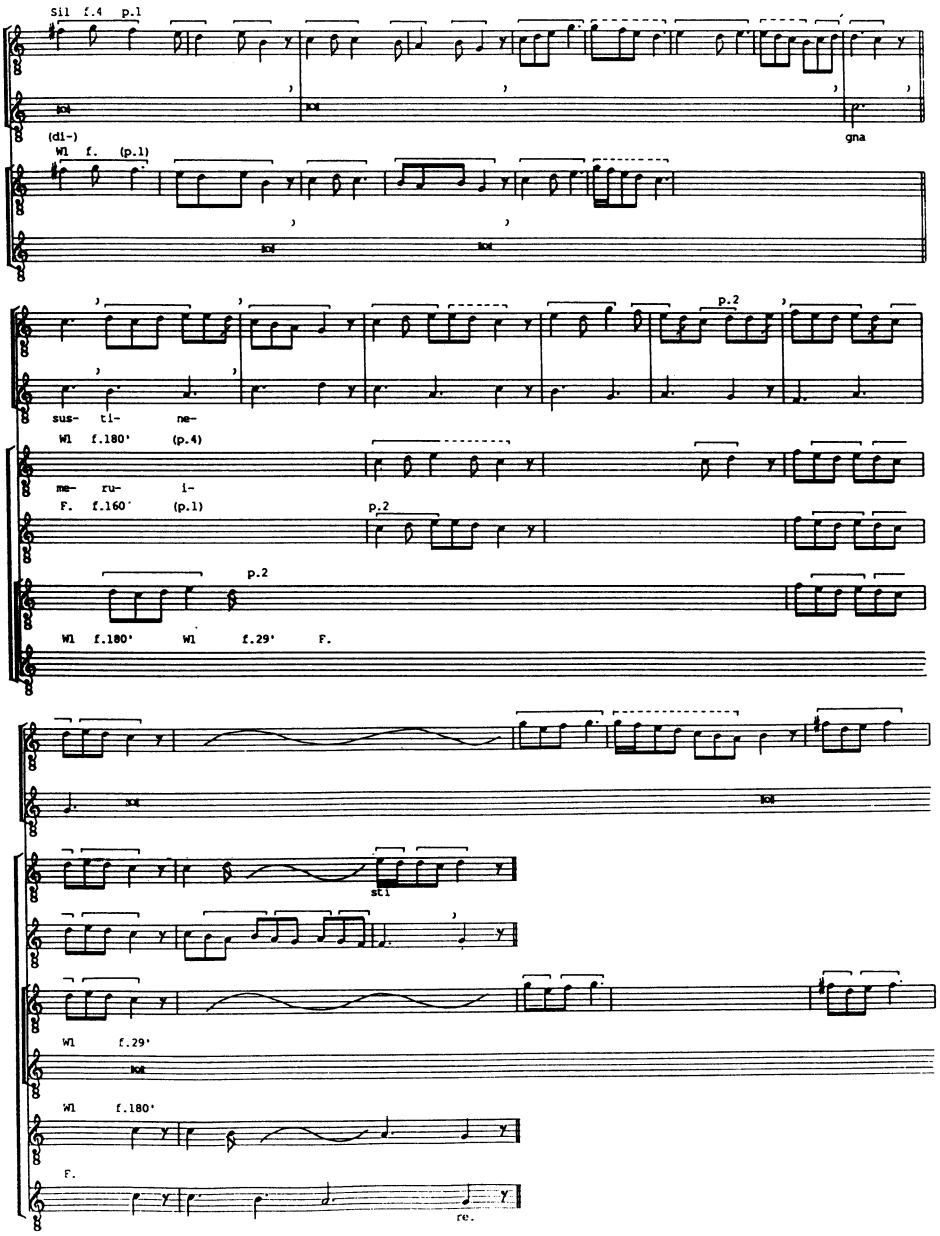
Aleluia.(Respondens autem.)

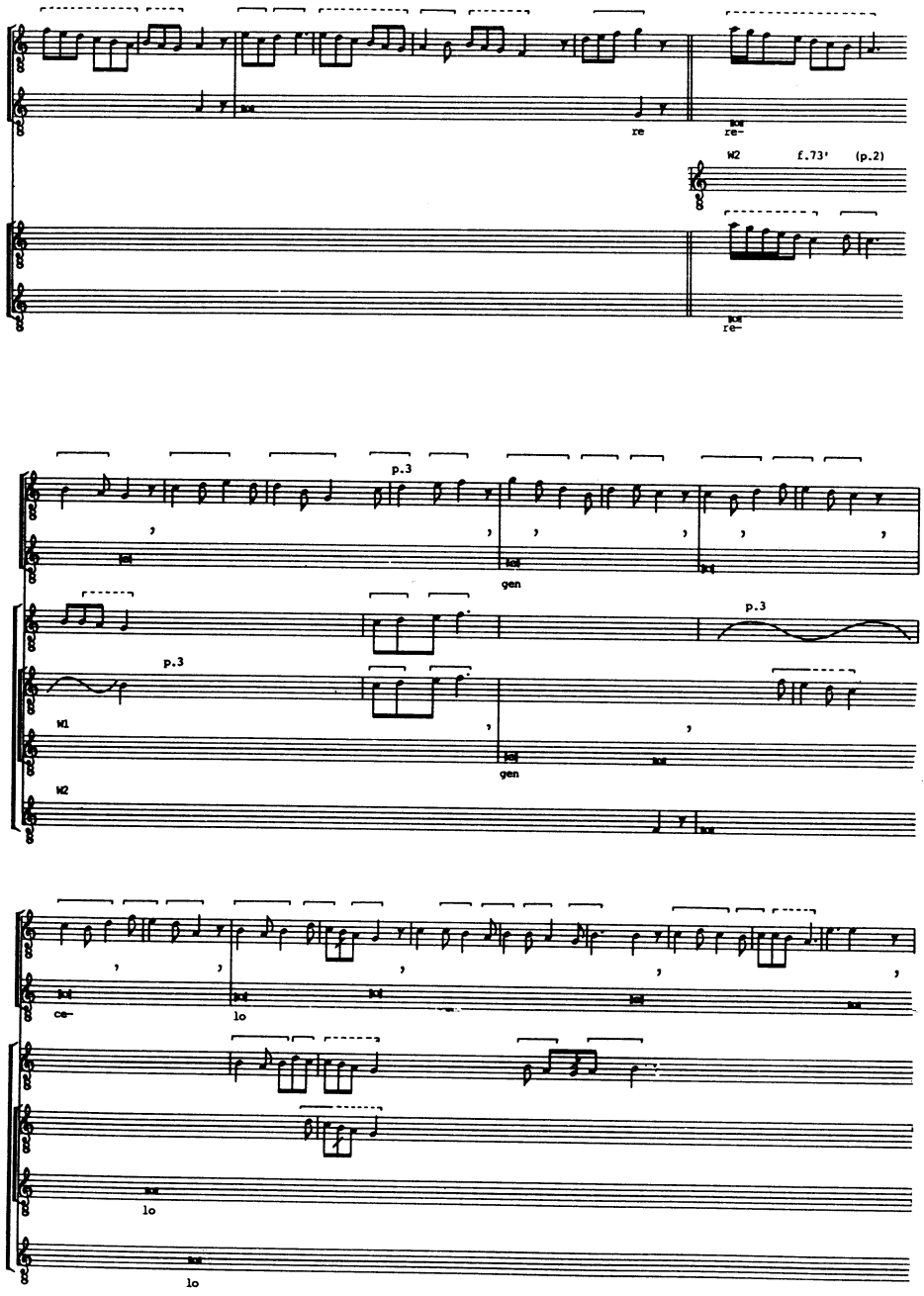
Silos f.3-F. f.114.



(Aleluia. Dulce lignum).

Silos, f. 4. W1. f. 29', 180'. W2. f. 73'. F. f. 160'.

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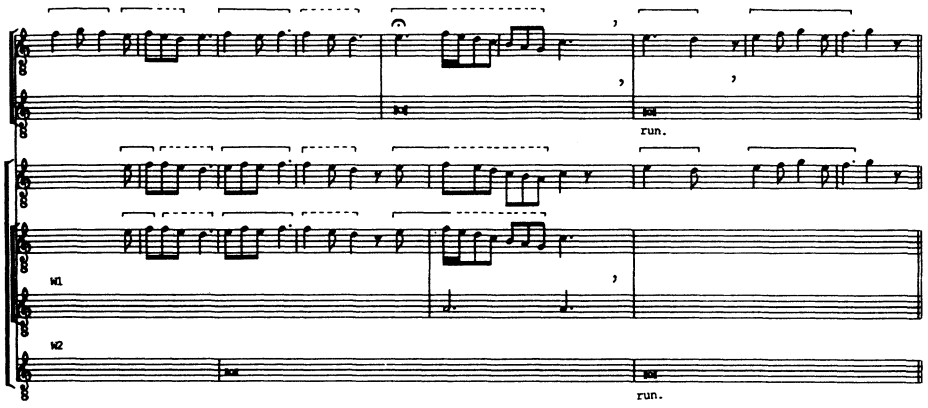
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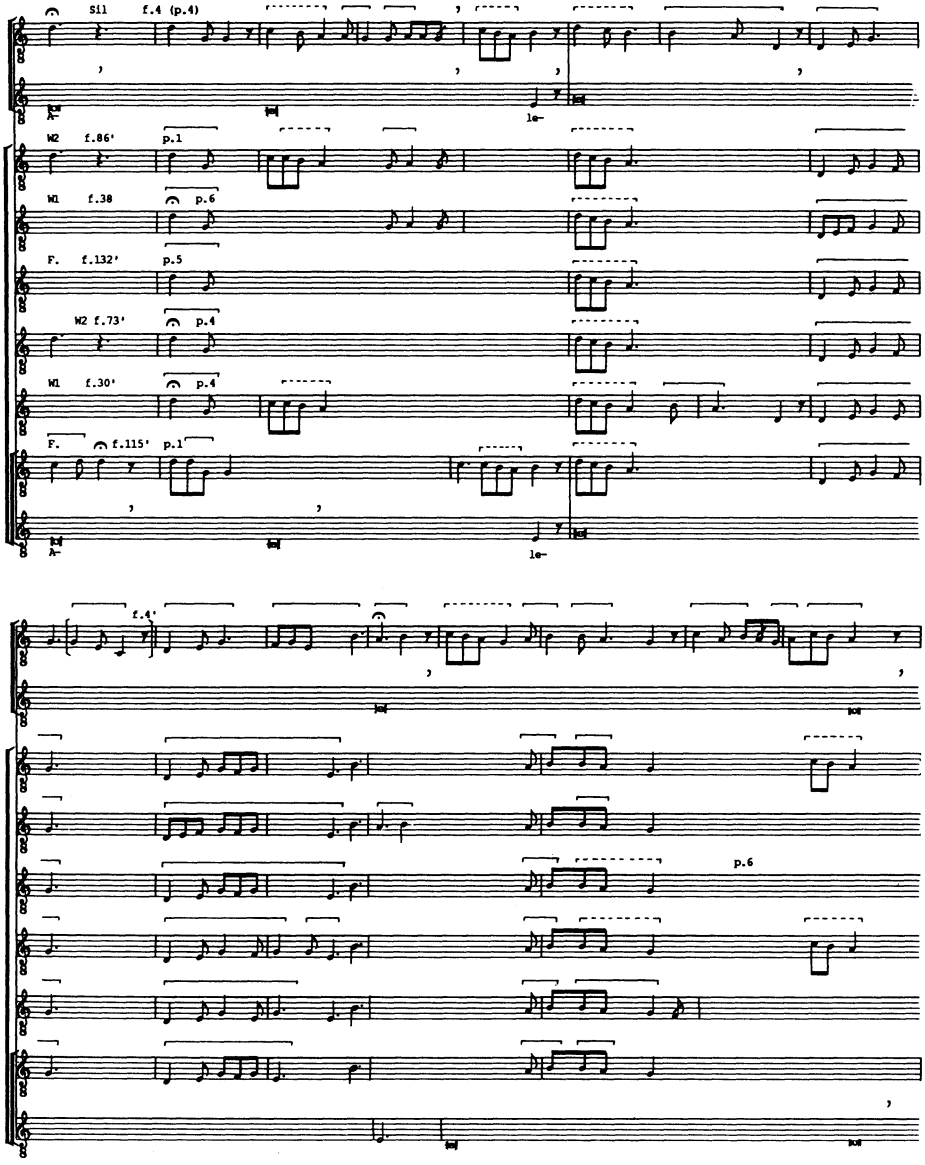
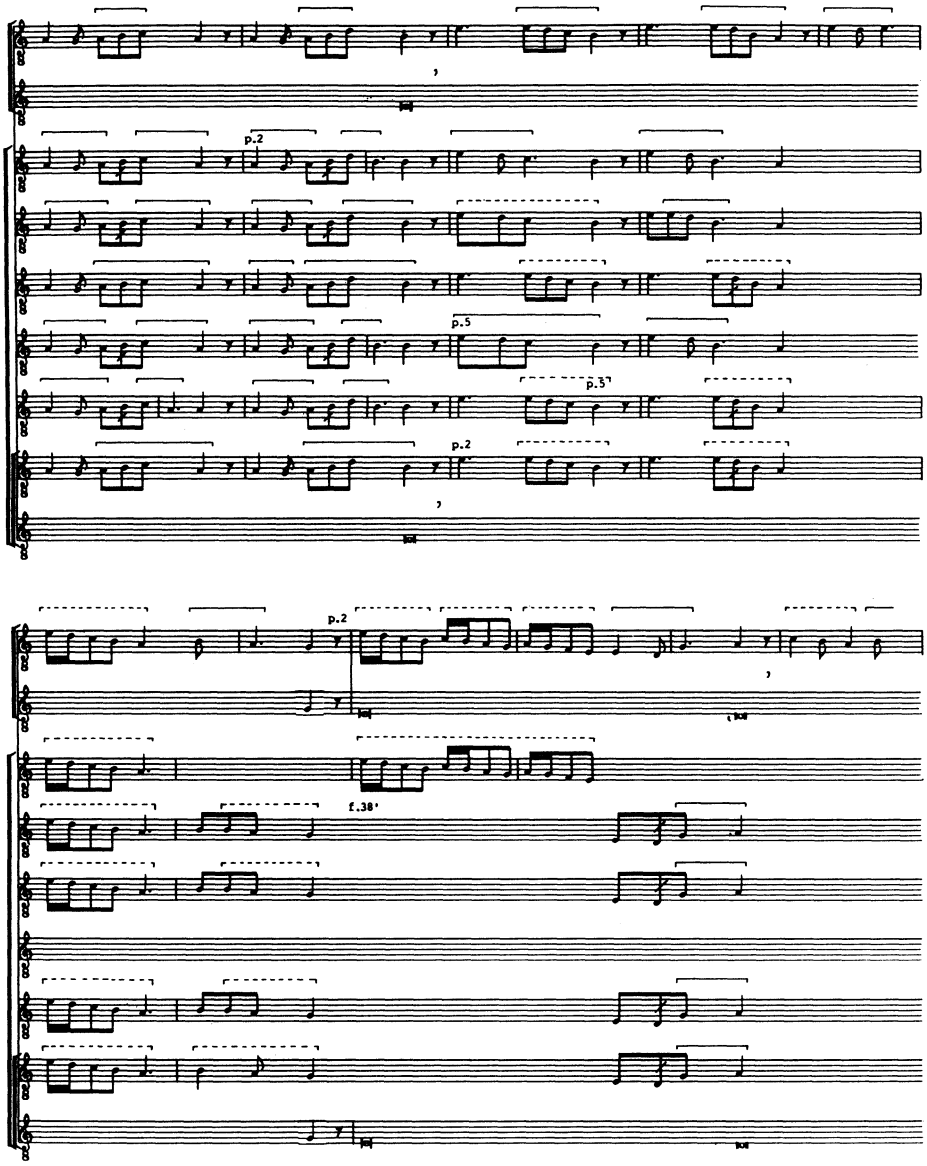
Aleluia. Ascendens Christus.

Silos, f. 4. F. f. 115', 135'. W1, f. 30', 38. W2, f. 73', 86'.

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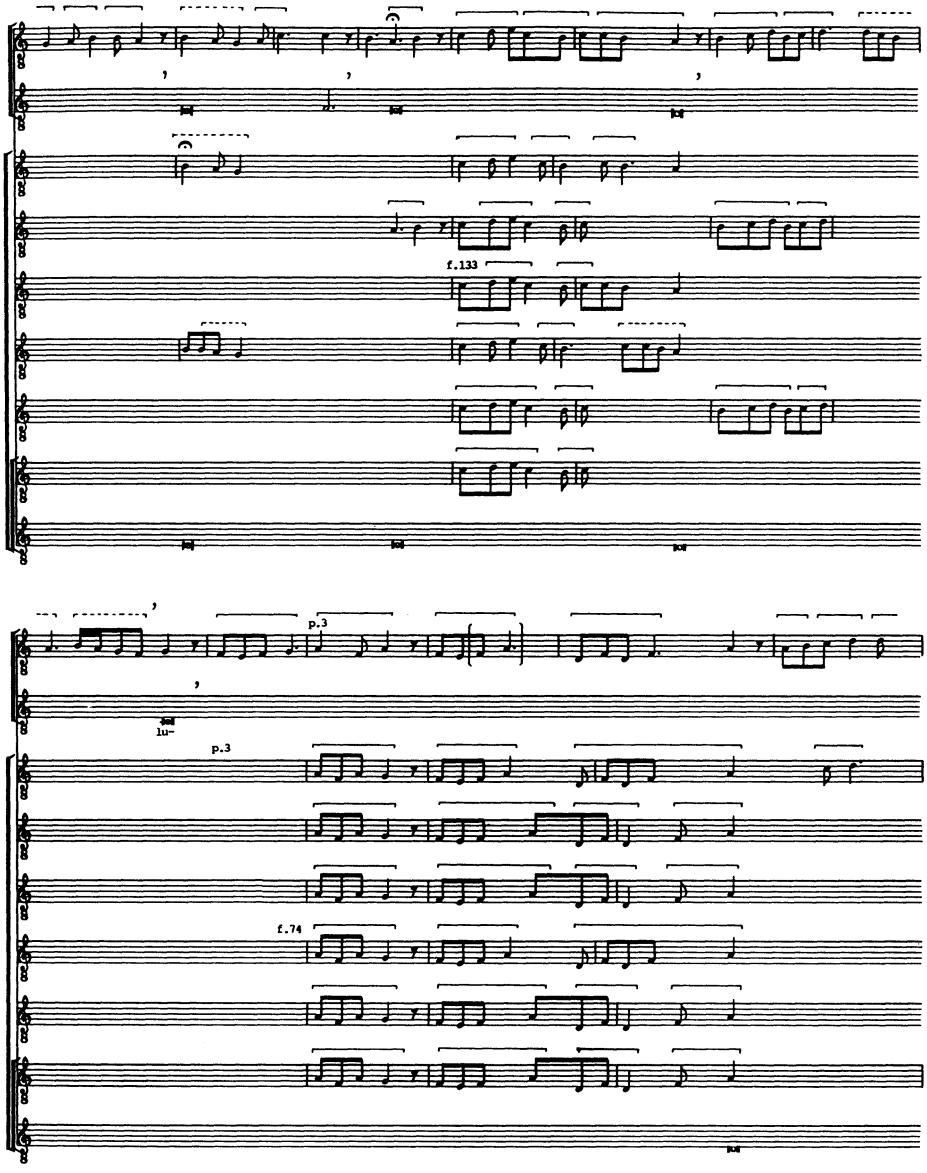
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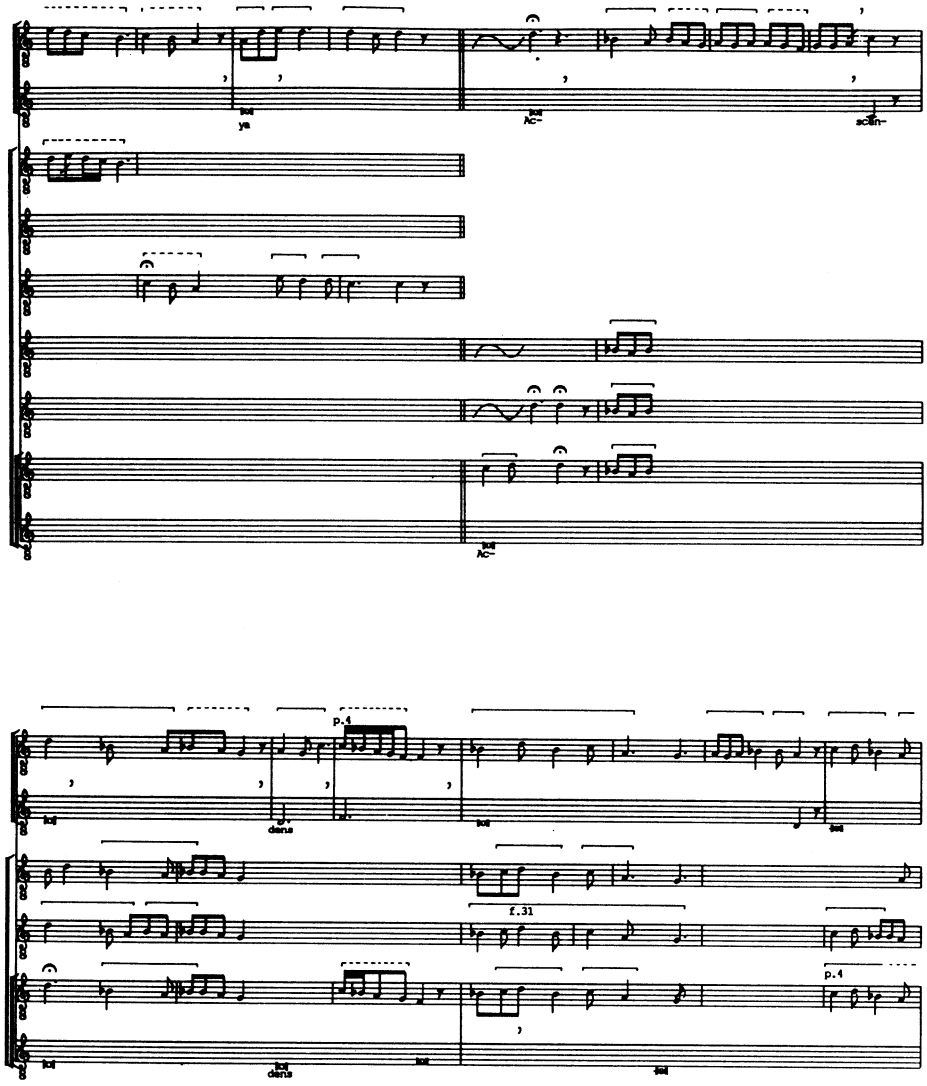
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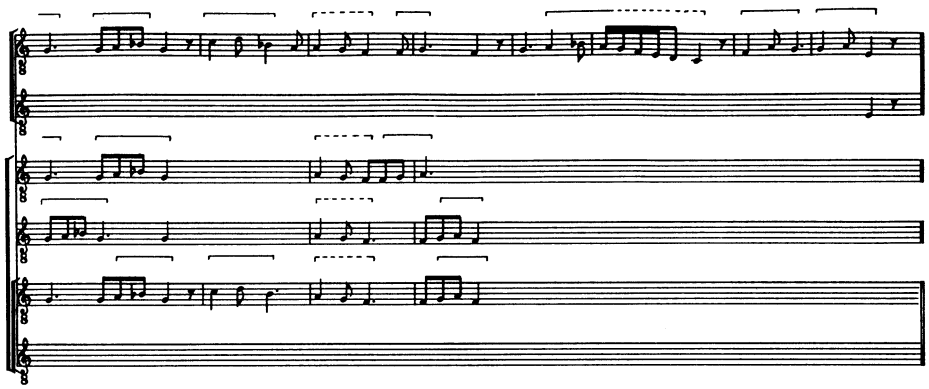

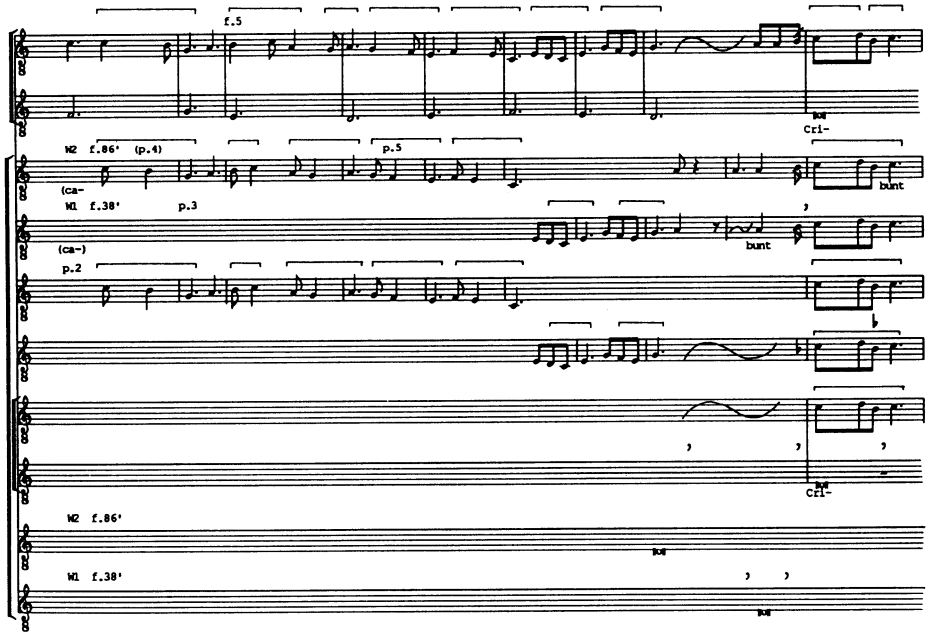
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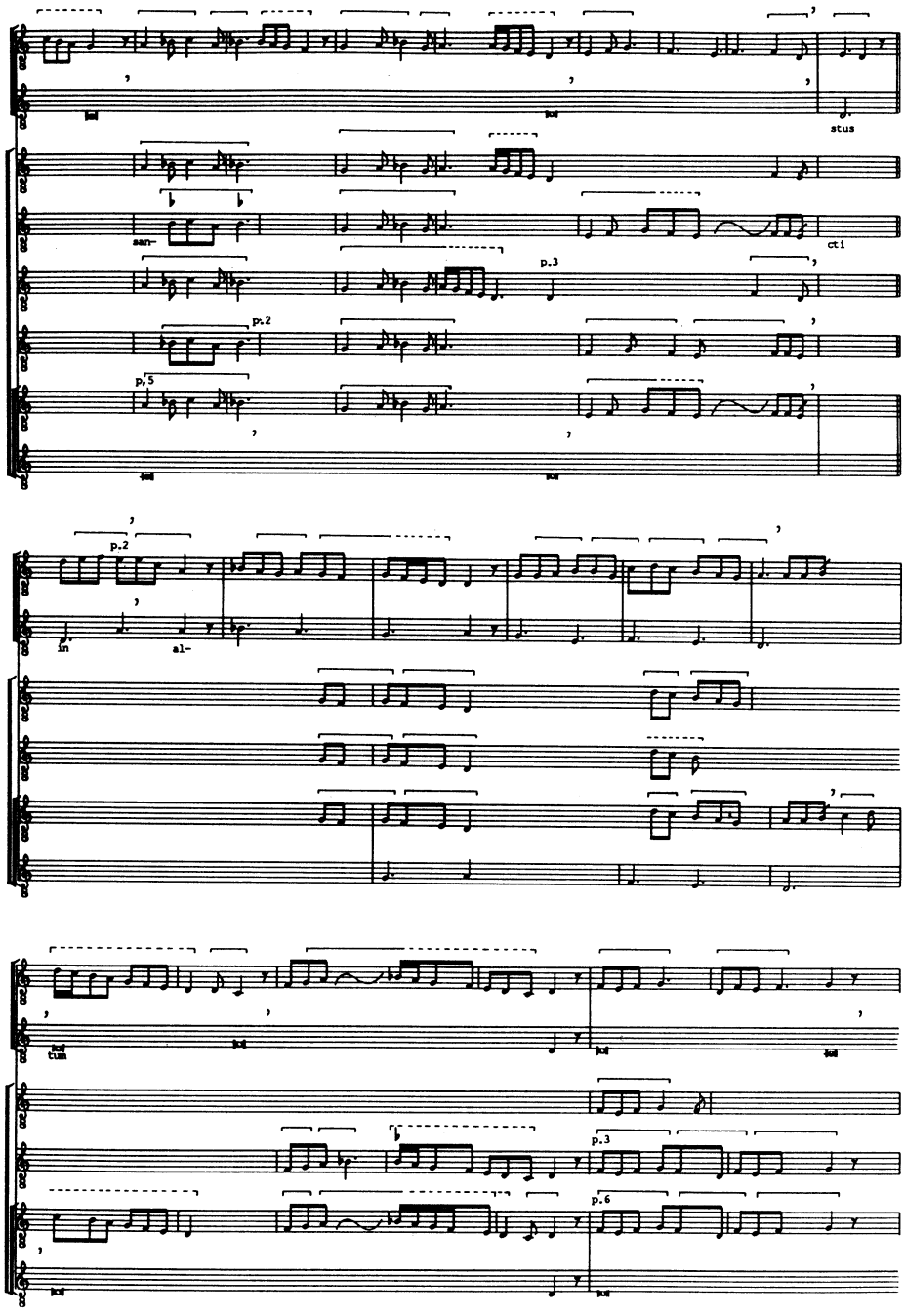
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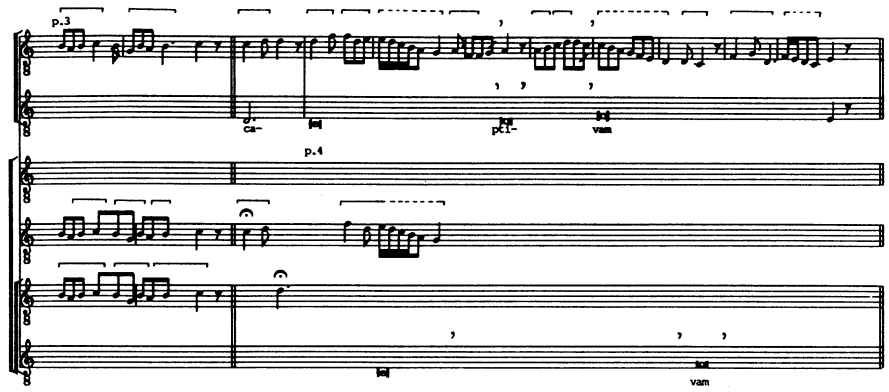
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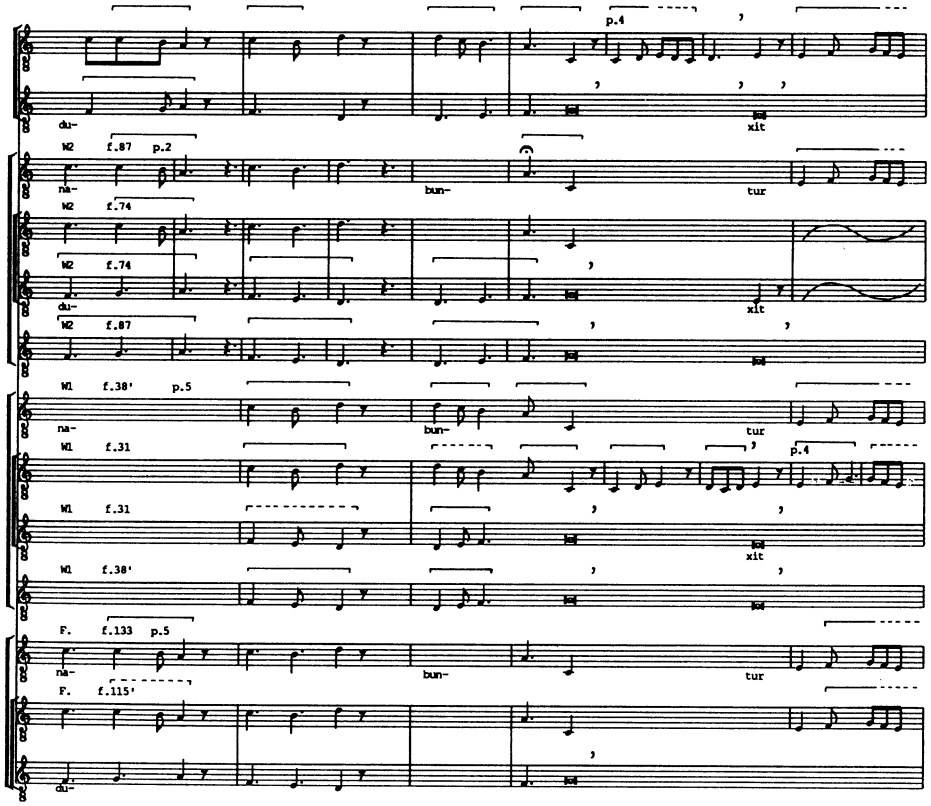
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F. f.115'
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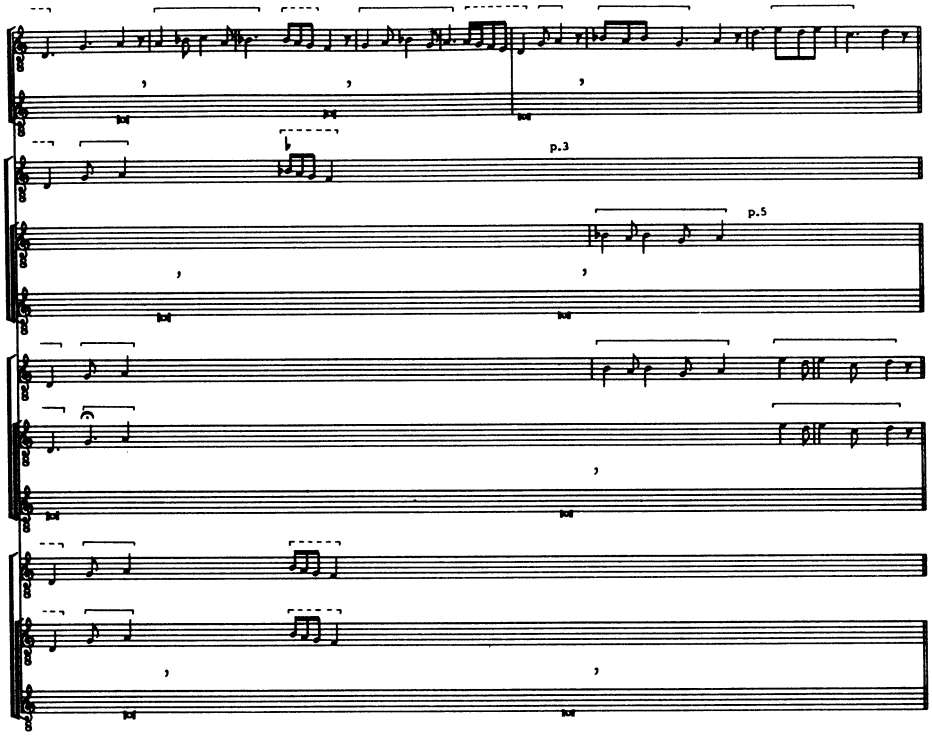
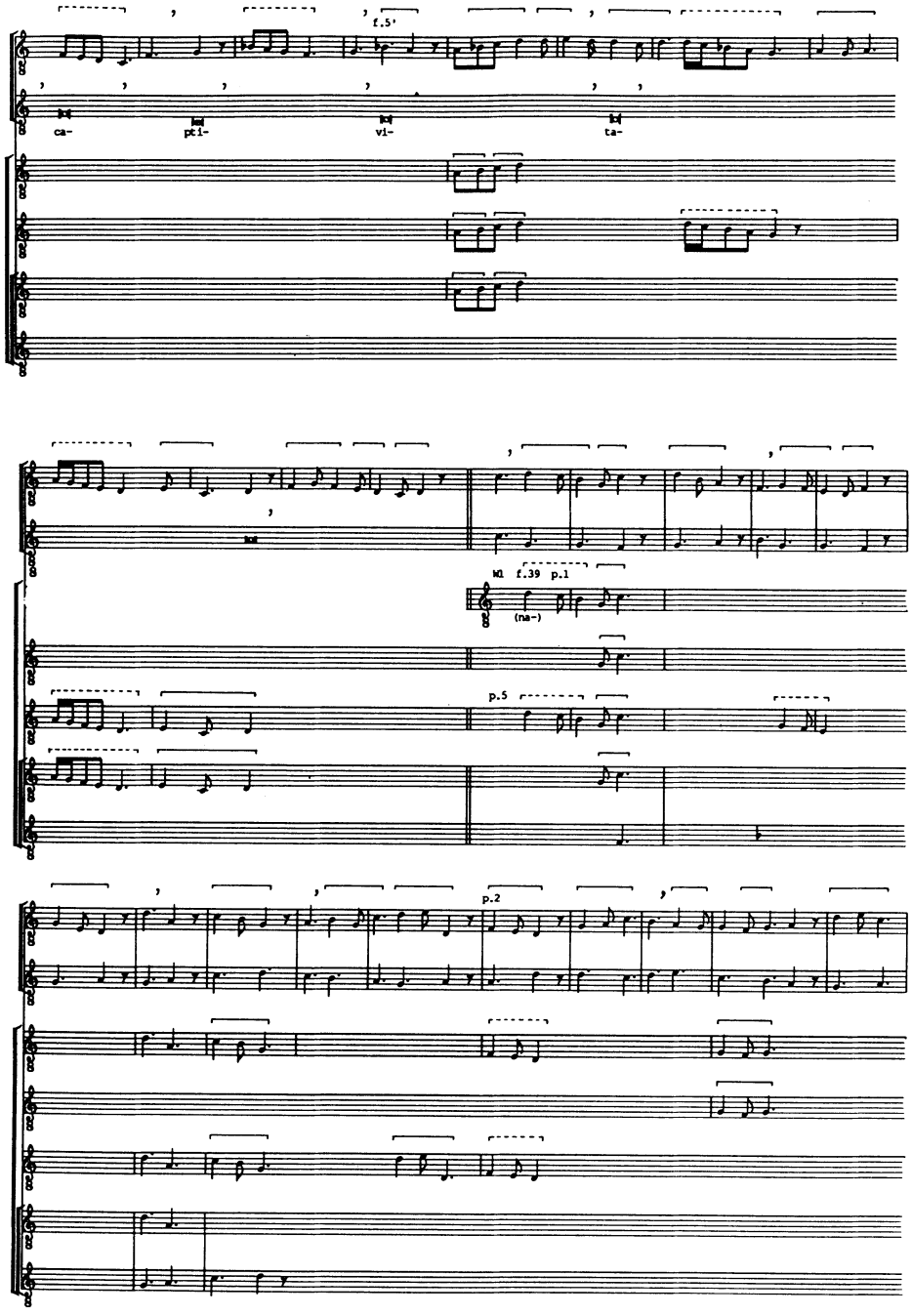

p.3
p.5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M1 f.39 p.1
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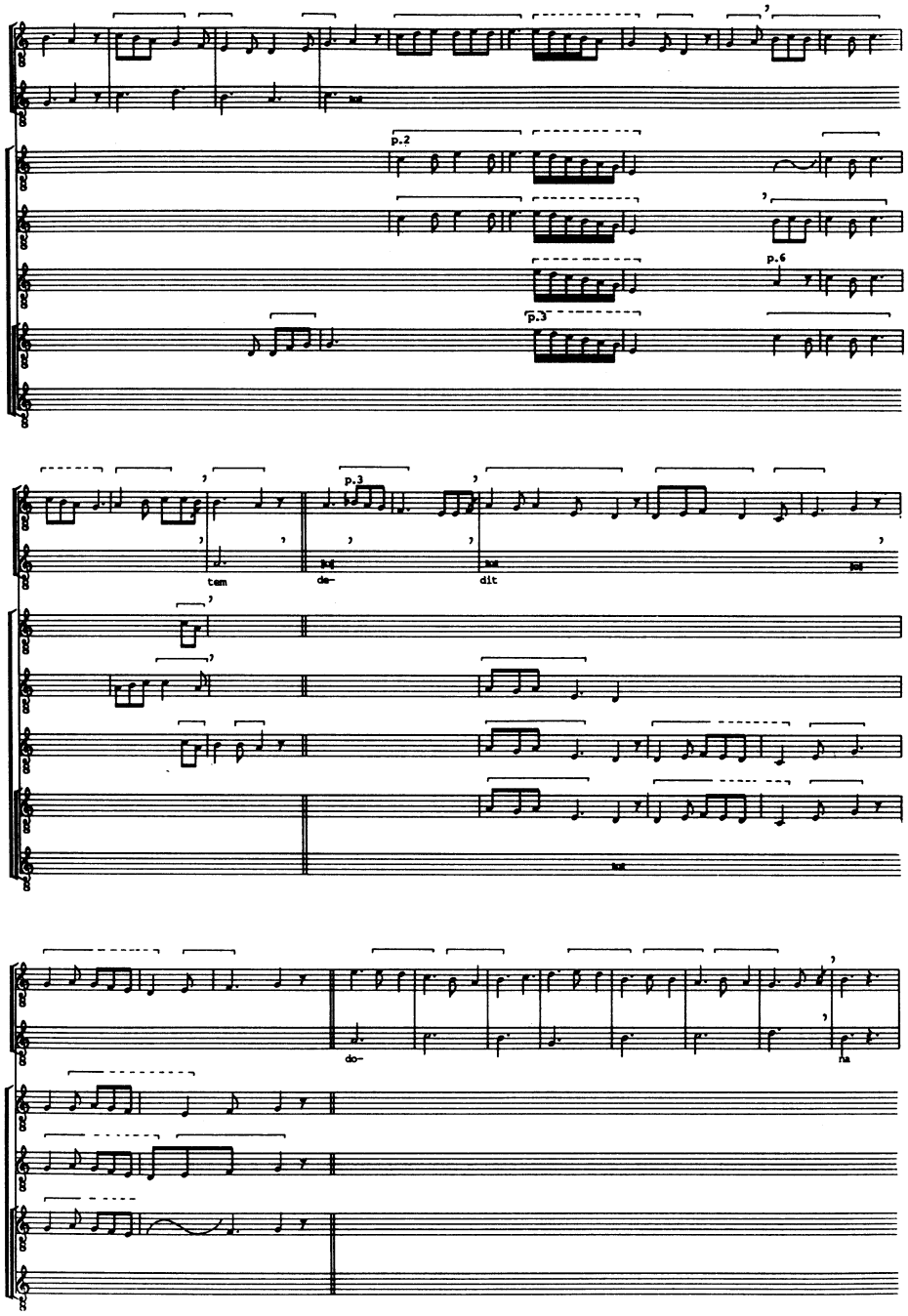
p.5
p.2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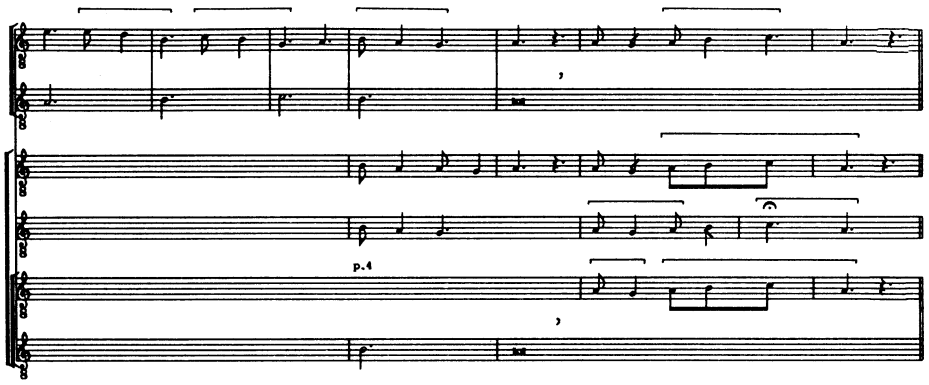
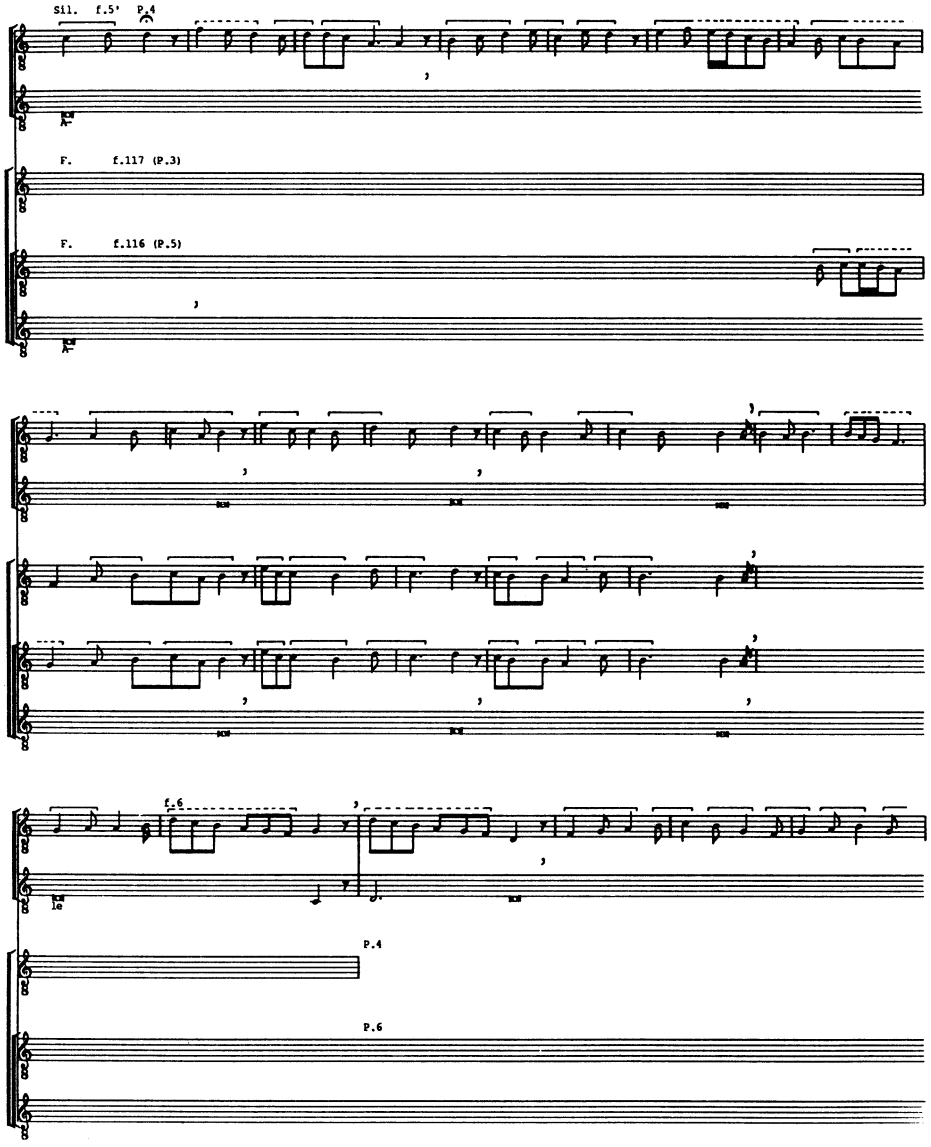
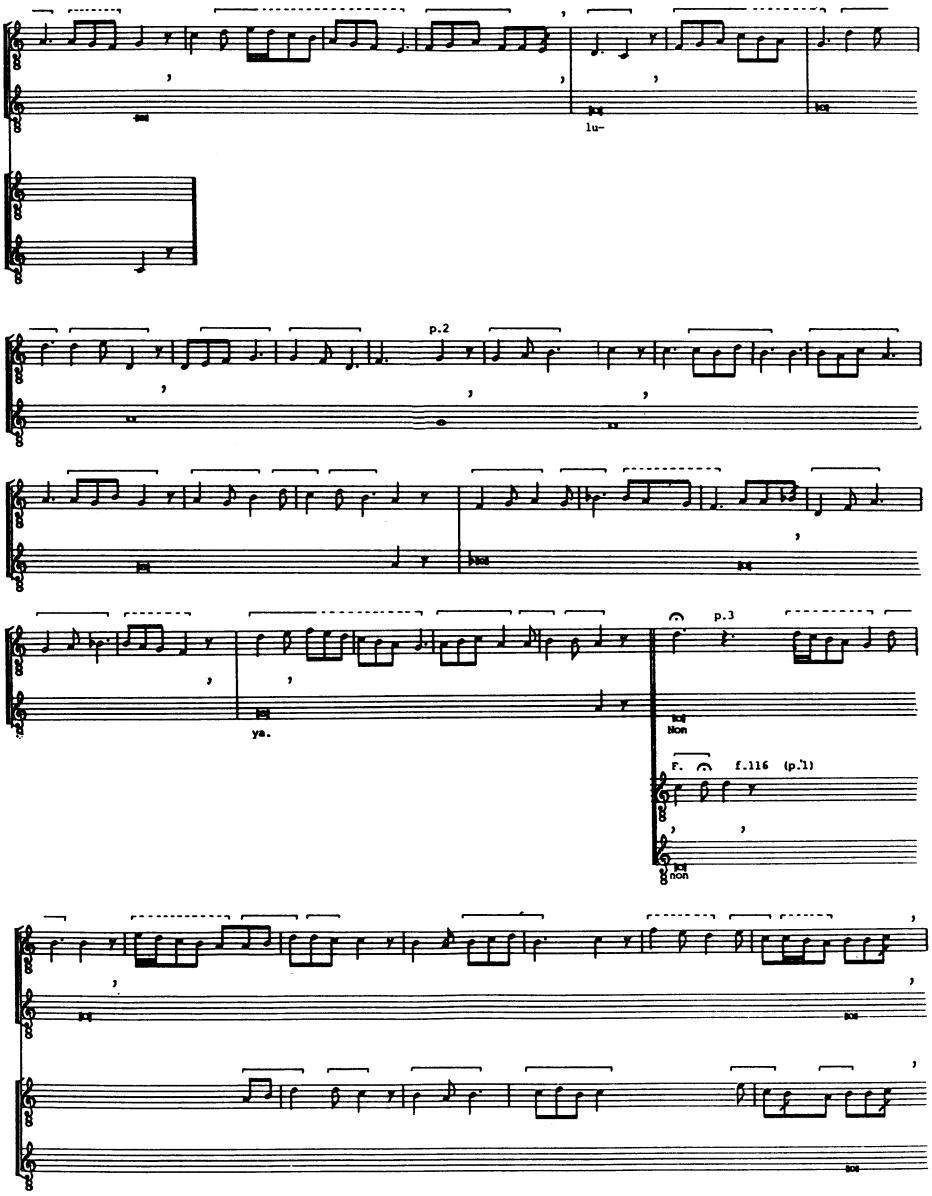

p.4

Alleluia. Non vos relinquam.

Silos, f.5'. F. f.116, f.117

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tion
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f.116 (p.71)
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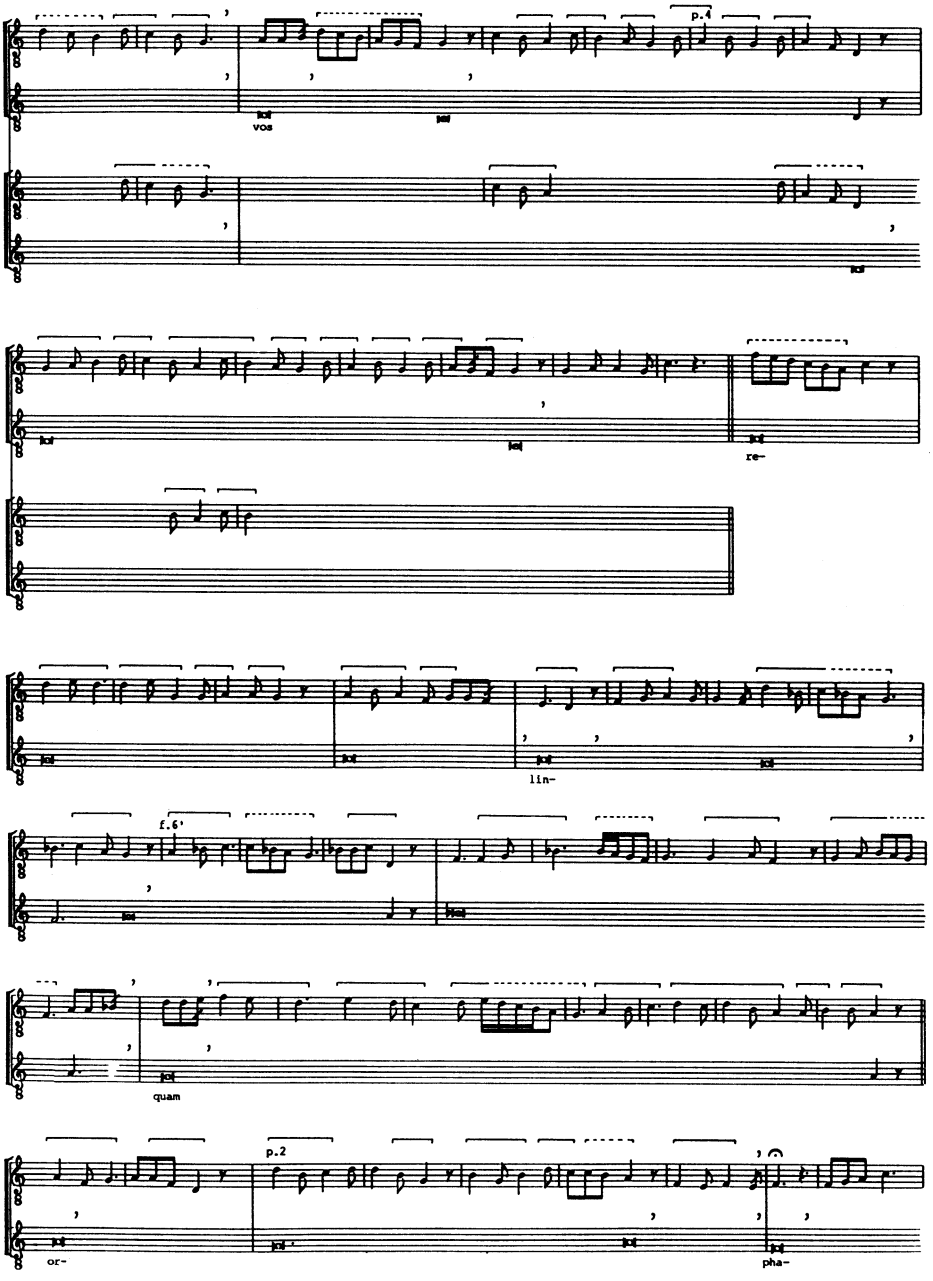
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f.6'
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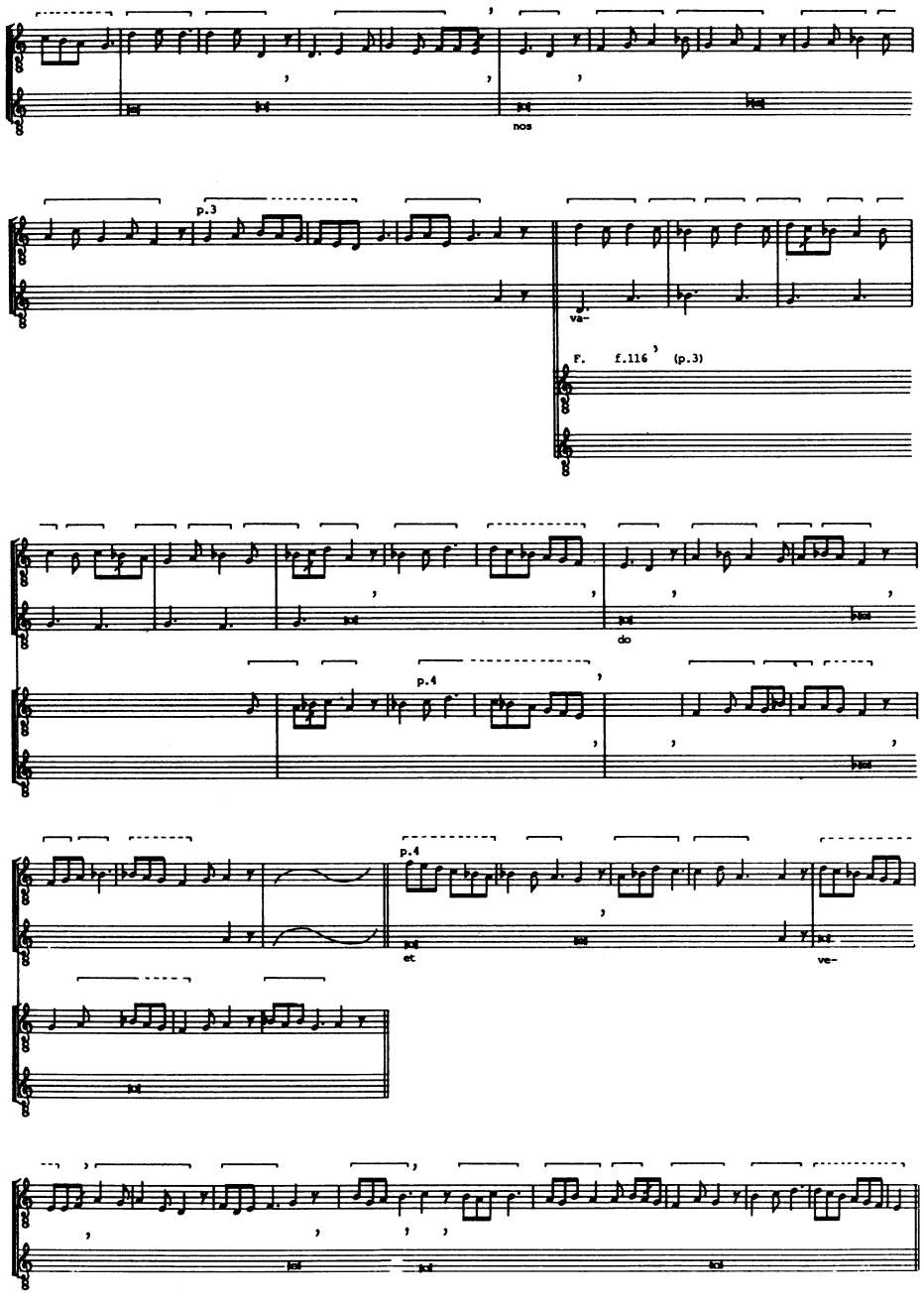
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F. f.116 (p.3)
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