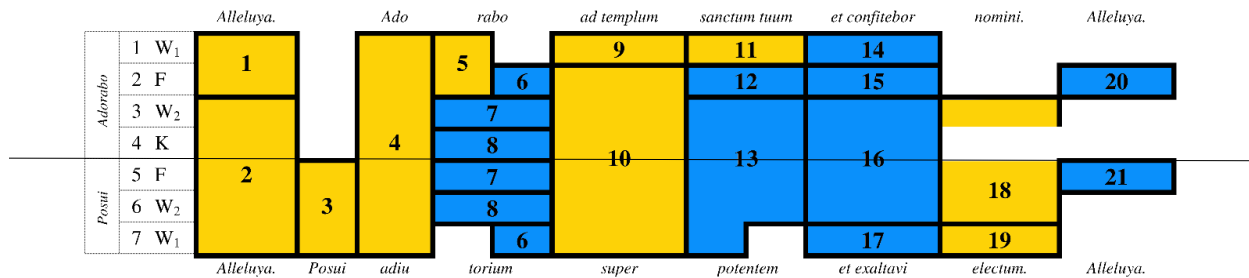


Table 1 Concordances among the settings of *A ad templum* and *Alleluia, Posui adiutori*

Italic indicates *organum purum*. 'a', 'b' indicate repeats of the *cantus tenor* of the setting. \* indicates the beginning of the choral *text*.  
 Texts aligned horizontally are set to the same chant melody; texts aligned vertically horizontally have the same polyphonic settings of those texts:

	<i>Alleluia, Adorabo</i>	<i>Alleluia, Posui</i>
	Alleluia	Alleluia
1	<i>W<sub>1</sub>F</i>	
2	<i>W<sub>2</sub>K</i>	<i>W<sub>1</sub>F W<sub>2</sub></i>
3		Posui
		<i>W<sub>1</sub>F W<sub>2</sub></i>
4	Ado- <i>W<sub>1</sub>F W<sub>2</sub>K</i>	adiu- <i>W<sub>1</sub>F W<sub>2</sub></i>
	-rabo	torium
5	<i>W<sub>1</sub>Fa</i>	
6	Fb	<i>W<sub>1</sub></i>
7	<i>W<sub>2</sub></i>	F
8	K	<i>W<sub>2</sub></i>
	ad templum	super
9	<i>W<sub>1</sub></i>	
10	<i>F W<sub>2</sub>K</i>	<i>W<sub>1</sub>F W<sub>2</sub></i>
	sanctum tuum	potentem
11	<i>W<sub>1</sub></i>	
12	F	
13	<i>W<sub>2</sub>a Ka</i> <i>W<sub>2</sub>b Kb</i>	<i>W<sub>1</sub>Fa W<sub>2</sub>a</i> <i>Fb W<sub>2</sub>b</i>
	et confitebor	et exaltavi
14	<i>W<sub>1</sub></i>	
15	F	
16	<i>W<sub>2</sub>K</i>	F <i>W<sub>2</sub></i>
17		<i>W<sub>1</sub></i>
	*nomini	electum
18	<i>W<sub>2</sub></i>	<i>F W<sub>2</sub> MūA</i>
19		<i>W<sub>1</sub></i>
	tu.	*de plebe mea.
	Alleluia	Alleluia
20	F	
21		F

after Edward H. Roesner, "Who 'Made' the *Magnus Liber*?" *Early Music History*, 20 (2001): 227–66, at 237.

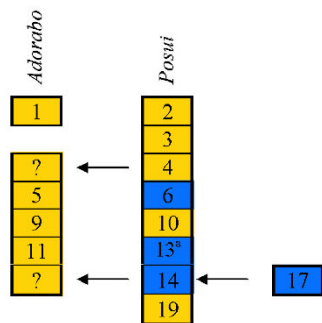


Legend:

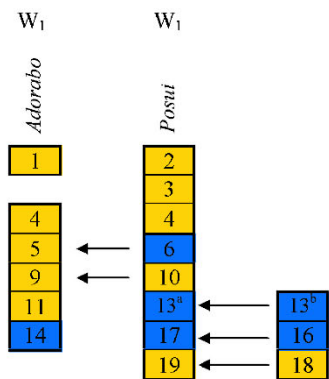
= organum duplum

= discant

stage 1

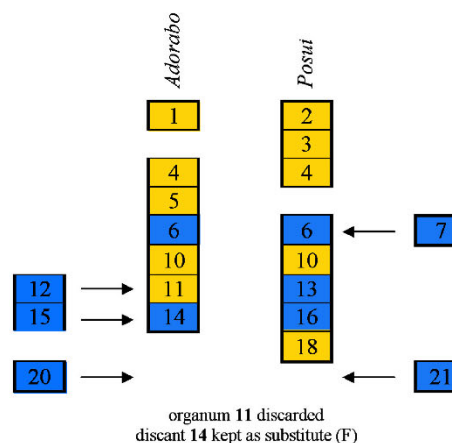


stage 2



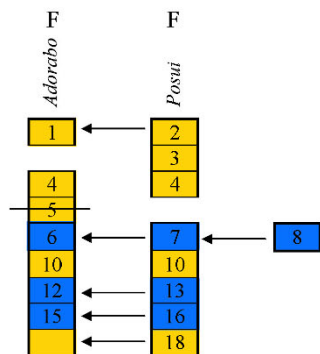
organa 9 and 19 discarded  
 discant 6 inserted after 5 > 5-6  
 discant 13<sup>b</sup> inserted after 13<sup>a</sup> > 13  
 discant 17 kept as substitute (F)  
 NB. 16 = motet *Locus hic terribilis* (F)

stage 3



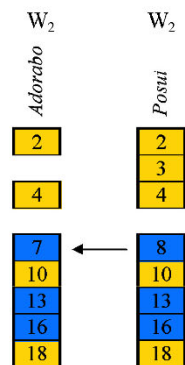
organum 11 discarded  
 discant 14 kept as substitute (F)

stage 4



organa 1 and 5 discarded  
 discant 6 and 15 discarded  
 discant 12 kept as substitute

stage 5



discant 7 kept as substitute

Chronological layers of newly-composed discant sections:

	Adorabo	Posui
layer 1	14	6, 13a, 17
layer 2		13b, 16
layer 3	12, 15, 20	7, 21
layer 4		8

Organa dupla *Alleluia Adorabo ad templum* / *Alleluia Posui adiutorium*:  
a reconstruction of their transmission

