

## Introduction

The four polyphonic hymns edited for the *Pure Gold* series have been selected from a little studied polyphonic hymnal in Coimbra, P-Cug MM 221. This choirbook of some 30 hymns and a cluster of short miscellaneous items of music for the Offices was copied sometime in the mid-sixteenth century presumably for Coimbra Cathedral during the time of Bishop João Soares (1545-72), a great reformer and author of several religious books and tracts. The hymn cycle in MM 221 by and large comprises the principal Vespers hymns of the *Temporale* and *Sanctorale* (proper and common), corresponding to a great degree with the 'Italian' polyphonic hymn cycles from the 1530s on; it also includes settings of the Compline hymn *Te lucis* and the Corpus Christi Matins hymn, *Sacris solemniis*. While the hymns are all anonymous, just one of them—a setting of *Ave maris stella*—has an unique concordance in the late sixteenth-century Oporto manuscript, P-Pm MM 40, where it was attributed first to Morales, and then to 'Seualhos', presumably Rodrigo de Ceballos. The style of the setting, however, places it firmly in the later 1530s, or early 1540s, which makes the latter attribution seem less likely. Many of the hymns in the Coimbra hymnal may indeed be linked with traditions of polyphonic hymn writing in Spain during the first half of the sixteenth century; but there are others that show more local compositional stylistic traits. This cycle of hymns was composed for alternatim performance with plainchant, and consists of settings of the odd-numbered strophes. Research into surviving chant hymnaries dating from fifteenth- and sixteenth-century Portugal has revealed that the hymn melodies underlying the polyphonic settings correspond exactly with those found in the hymn section of the *Passionarium secundum Ritum Capelle Regis Lusitaniae* (Lisbon, 1543), compiled by Diogo Fernandes Formoso, chaplain of King John III, and *mestre-escola* at Lisbon Cathedral. About two thirds of the c. 70 different melodies in the collection of 117 hymns in the Royal Chapel *Passionarium* have correspondences in the famous *Intonarium Toletanum* (Alcalá de Henares, 1515), while a number appear to be unique to Portugal.

With the exception of *Ave maris stella*, the selection of hymns from MM 221 in this series are settings of hymn melodies in ternary metre, a characteristic of many hispanic hymn melodies: the hymn to St Michael, *Tibi Christe splendor*, which employs a tune that is otherwise linked to the more universal (non-mensural) melody for this hymn; the hymn to Mary Magdalen, *Nardi Maria*, which in the *Intonarium Toletanum* and other Iberian hymnaries is more usually associated with hymns to the Virgin; and the Corpus Christi Matins hymn, *Sacris solemniis*, which is a setting of the traditional *more hispano* melody found ubiquously in the Iberian Peninsula from the later fifteenth century onwards. Stylistically, this setting is very clearly connected with Cristóbal de Morales's *Sacris solemniis* in E-Tc 25 (a setting of the even numbered verses), which again provides a link with hymn writing in mainland Spain in about the 1540s. There are comparable melodic and rhythmic similarities, for example, and, as in Morales's setting, the polyphonic verses are set in imperfect mensuration while the cantus-firmus melody is notated in its inherent perfect mensuration, which thus contravenes the principal tactus of the polyphony. Although the *Ave maris stella* is ostensibly attributed to a Spanish composer in P-Pm MM 40, the version of the familiar melody it sets has a curious and apparently unique variant at the beginning of the second phrase which is also seen in the printed chant melody in the *Passionarium*. This presents another interesting angle on the compositional origin of this setting, which remains unresolved. The style is dissimilar to the *Sacris solemniis*, however, and the setting includes a number of somewhat cruder moments, such as unprepared dissonances. There are also passages presenting problematic *ficta* realization and modal ambiguity.

The intended alternatim performance structure of this set of hymns is facilitated by integrating the sequences of polyphonic verses of each hymn with verses set to melodies from the 1543 *Passionarium*.

## Editorial

The original note values of the polyphony are halved, while the chant melodies are adapted from the original black notational form in the *Passionarium* to conform with the polyphonic notation. Thus, a black breve and semibreve in the *Passionarium* hymns are represented by a white breve and black semibreve. Ligatures and minor coloration are indicated according to conventions of editing, as likewise cautionary accidentals which are placed above the staff. The Latin texts of the hymns have been standardized, and abbreviations have been expanded silently; but other editorial insertions are shown with italics. Translation of *Nardi Maria* is by Leofranc Holford-Strevens.

## Bibliography:

Bernadette Nelson: 'A Polyphonic Hymn Cycle in Coimbra', in *Pure Gold: Golden Age Sacred Music in the Iberian World. A Homage to Bruno Turner*, ed. T. Knighton & B. Nelson (Kassel: Reichenberger, 2011), pp. 167-205.

## Bernadette Nelson.

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**Forthcoming:** *Pure Gold* No.10: *Ave maris stella* & *Sacris solemniis*, transcribed & edited by Bernadette Nelson.

- *PURE GOLD* -

an occasional collection in honour of Bruno Turner on his 80th birthday

No.3



anon.

(fl. ca. 1530-1540)

*NARDI MARIA*

&

*TIBI CHRISTE SPLENDOR*

ATTB

Transcribed & Edited

by

Bernadette Nelson

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anon.  
(fl.1530-1540)

# Nardi Maria

In festo S. Mariae Magdalene

1. Then Mary took a pound of the best choice spikenard and anointed the blessed feet of the Lord, watering them with tears.
2. All honour, power, and glory be Unto the single Trinity, The Father, Son, and Paraclete Throughout the ages infinite.

Source: Portugal, Coimbra, Biblioteca Geral da Universidade, MM 221, ff. 64v-65

Transcribed & edited by Bernadette Nelson

A Nar - di Ma - rí - a pí - a  
T1 Nar - di Ma - rí - a pí - a  
T2 Nar - di Ma - rí - a pí - a  
B Nar - di Ma - rí - a

A - sti - ci, Sump - sit li - bram mox óp - ti -  
T1 - sti - ci, Sump - sit li - bram mox  
T2 - pi - sti - ci, Sump - sit li -  
B - pi - sti - ci, Sump - sit li - bram mox

A - mi, sump - sit li - bram mox óp - ti - mi, Un - xit be - á -  
T1 óp - ti - mi, Un - xit be - á - tos Dó -  
T2 - bram mox óp - ti - mi, Un - xit be -  
B óp - ti - mi, Un - xit be -

m3, T1, n2: erroneous source dot

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A pa - ra - dí - so red - de tu - o Nos so - la cle - mén -  
T1 tu - o Nos so - la cle - mén - ti - a, nos so - la  
T2 red - de tu - o Nos so - la cle - mén -  
B - dí - so red - de tu - o Nos so -

A - ti - a, nos so - la cle - mén - ti - a.  
T1 - cle - mén - ti - a, cle - mén - ti - a.  
T2 - ti - a, cle - mén - ti - a, cle - mén - ti - a.  
B - la cle - mén - ti - a, cle - mén - ti - a.

V.4  
Gló - ri - am Pa - tri me - ló - dis Per - so - né - mus vó - ci - bus:  
T1 Gló - ri - am Christo ca - ná - mus, Gló - ri - am Pa - rá - cli - to:  
T2 Qui tri - nus et u - nus De - us Ex - stat an - te saé - cu - la.

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Quo cu - stó - de pro - cul pel - le, Rex Chri - ste pi -  
 Quo cu - stó - de pro - cul pel -  
 Quo cu - stó - de pro - cul pel - le, Rex Chri -  
 Quo cu - stó - de pro - cul pel - le, Rex Chri -

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- ís - si - me, Om - ne ne - fas in -  
 le, Rex Chri - ste pi - ís - si - me, Om - ne ne - fas  
 ste pi - ís - si - me,  
 ste pi - ís - si - me, pi - ís - si - me, Om -

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- i - mí - ci: Mun - do cor - de et cór - po - re,  
 in - i - mí - ci: Mun - do cor - de et cór -  
 Om - ne ne - fas in - i - mí - ci: Mun - do cor - de  
 - ne ne - fas in - i - mí - ci: Mun - do cor - de

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Pa - ra dí - so red - de tu - o,  
 - po - re, et cór - po - re, Pa - ra dí - so red - de  
 et cór - po - re, Pa - ra dí - so  
 et cór - po - re, Pa - ra dí - so, pa - ra -

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- tos Dó - mi - ni, pe -  
 - mi - ni, pe - des ri -  
 - á - tos Dó - mi - ni, pe -  
 Un - xit be - á - tos Dó - mi - ni, Dó - mi - ni,

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- des ri - gán - do lá - chri - mis.  
 - gán - do lá - chri - mis.  
 - des ri - gán - do lá - chri - mis.  
 pe - des ri - gán - do lá - chri - mis.

V.2

Ho - nor, de - cus, im - pé - ri - um sit Tri - ni - tá - ti ú - ni - cae,  
 Pa - tri, na - to Pa - ra - clé - to per in - fi - ní - ta saé - cu - la.

anon.  
(fl.1530-1540)

## Tibi Christe splendor

In dedicatione S. Michaelis Archangeli

1. Thee, O Christ, the Father's splendour, Life and virtue of the heart, In the presence of the angels Sing we now with tuneful art, Meetly in alternate chorus, Bearing our responsive part.
2. Thus we praise with veneration All the armies of the sky; Chiefly him, the warrior primate, Of celestial chivalry, Michael, who in princely virtue Cast Abaddon from on high.
3. By whose watchful care repelling - King of everlasting grace - Every ghostly adversary, All things evil, all things base, Grant us of Thine only goodness, In Thy paradise a place.
4. Laud and honour to the Father, Laud and honour to the Spirit, Ever Three, and ever One, Consubstantial, co-eternal, While unending ages run.

Source: Portugal, Coimbra, Biblioteca Geral da Universidade, MM 221, ff.65v-67.

Transcribed & edited by Bernadette Nelson

A  
Ti - bi Chri - ste  
T1  
Ti - bi Chri - ste splen - dor Pa -  
T2  
Ti - bi Chri - ste splen - dor Pa - tris,  
B  
Ti - bi Chri - ste splen -

A  
splen - dor Pa - tris, Vi - ta, vir - tus  
T1  
- tris, Vi - ta, vir - tus - cór -  
T2  
splen - dor Pa - tris, Vi - ta, vir - tus cór -  
B  
- dor Pa - tris, Vi - ta, vir - tus

A  
cór - di - um, In con - spé - ctu  
T1  
- di - um, In con - spé - ctu An - ge - ló - rum Vo -  
T2  
- di - um, In con - spé - ctu An - ge - ló -  
B  
cór - di - um, In con - spé - ctu An - ge - ló - rum

Words: Rhabanus Maurus (776-856) translated from Latin to English by John M. Neale, *Medieval Hymns*, 1851.

A  
An - ge - ló - rum Vo - tis, vo - ce psál - li -  
T1  
- tis, vo - ce psál - li - mus, psál - li - mus, vo -  
T2  
- rum Vo - tis, vo - ce psál - li -  
B  
Vo - tis, vo - ce psál - li -

A  
- mus: Al - ter - nán - tes  
T1  
- ce psál - li - mus: Al - ter - nán - tes con - cre - pán - do,  
T2  
- mus, vo - ce psál - li - mus: Al - ter - nán - tes con -  
B  
- mus: Al - ter - nán - tes con - cre - pán - do Me -

A  
con - cre - pán - do Me - los da - mus vó - ci - bus.  
T1  
con - cre - pán - do Me - los da - mus vó - ci - bus.  
T2  
- cre - pán - do Me - los da - mus vó - ci - bus.  
B  
- los da - mus vó - ci - bus, me - los da - mus vó - ci - bus.

V.2  
Col - lau - dá - mus ve - ne - rán - tes Om - nes cae - li mí - li - tes:  
Sed prae - cí - pu - e pri - má - tem Cae - lé - stis ex - ér - ci - tus,  
Mí - cha - é - lem in vir - tú - te Con - ter - én - tem Sá - ta - nem.