

Music and Meditation: Songs in Johannes Mauburnus's *Rosetum exercitiorum spiritualium*

Ulrike Hascher-Burger

Abstract

The *Rosetum exercitiorum spiritualium et sacrarum meditationum* of Johannes Mauburnus is considered the most extensive and influential treatise on meditation in the circles of the late Devotio Moderna. It was printed in five editions from the late fifteenth to the early seventeenth century. Besides instructions for numerous meditations of varying length, this treatise contains seven religious songs which were intended to stir up the emotions and facilitate the correct disposition for meditation. These songs were created as contrafacts, meaning that the newly composed texts were sung to well-known melodies of liturgical hymns and religious songs. In song rubrics, Mauburnus gives precise instructions about their function as an aid to summoning the motivation for the great number of spiritual exercises that had to be accomplished by the adherents of the Devotio Moderna every day.

A unique feature of the *Rosetum* is the combination of a concrete meditation with a corresponding written song. These songs have not yet been examined systematically. The texts were edited by Guido Maria Dreves in *Analecta hymnica* on the basis of the edition printed in Paris in 1510. The melodies have not yet been reconstructed. In this article, the seven contrafacts are studied for the first time from the point of view of their structure and function, and their melodies are reconstructed on the basis of liturgical sources associated with the Devotio Moderna.

Keywords

Johannes Mauburnus, meditation, music, religious song, mysticism, *iubilatio*

1. The *Rosetum exercitiorum spiritualium et sacrarum meditationum*

The *Rosetum exercitiorum spiritualium et sacrarum meditationum* (Rosary of spiritual exercises and religious meditations) of Johannes Mauburnus (1460–1501) was of great importance for meditation in the late Devotio Moderna. Mauburnus (whose birth name was Jan Mombaer) was born in Brussels and later became an Augustinian canon at the monastery of St.-Agnietenberg, near the Dutch town of Zwolle, which was part of the Chapter of Windesheim.

At the end of his life, Mauburnus became an abbot at the monastery of Livry near Paris, one of the monasteries he had reformed according to the precepts of the *Devotio Moderna*.¹ The *Rosetum*, his most important work,² is an extensive introduction to the practice of meditation. Written in Latin, it was intended primarily for young canons progressing in the exercise of meditation.³ In essence, the work amounts to a full overview of the medieval tradition of spiritual exercises. At the request of his fellow brothers, Mauburnus devised a collection of systematically arranged meditation schemes on the basis of his personal *rapiarium*.⁴ Preceded by a first abbreviated version published in 1491,⁵ this extensive work was printed five times between 1494 and 1620;⁶ the best-known edition was published in Paris in 1510.⁷

¹ For an overview on Mauburnus see Rudolf Th.M. van Dijk, 'Mombaer, Jan,' in *Biographisch-Bibliographisches Kirchenlexikon* VI (1993) cols 48–51 (<http://www.bautz.de/bbkl/m/mombaer.shtml>). The most important publications on Mauburnus' life and works are still Pierre Debongnie, *Jean Mombaer de Bruxelles, abbé de Livry, ses écrits et ses réformes* (Louvain, 1927) and Johannes Donndorf, *Das Rosetum des Johannes Mauburnus: ein Beitrag zur Geschichte der Frömmigkeit in den Windesheimer Klöstern* (Halle, Saale, 1929).

² Other works by Mauburnus include: *Exercitia utilissima pro horis solvendis et sacra communione cum considerationibus variis de vita et passione domini et sacramento eucharistie*, 1491; *Scala sacre communionis* and its Middle Dutch translation *Leder van XVII trappen; Aplogeticum officii canonici ordinis; De viris illustribus [sui] ordinis canonici, quod Venatorium canonicorum regularium inscribitur; Tomus decimus operum sancti Augustini*, 1576; *Rosarum hortulus*; an astronomical treatise *Stellarium seu corona duodecim stellarum domus sancti Victoris Parisiensis*, as well as numerous shorter works and letters. For a complete survey see Van Dijk, 'Mombaer' (see above, n. 1), 51.

³ Anne Jacob Persijn, *De Dietse vertaling der "Scala sacre communionis" van Ioannes Mauburnus* (Diss. University of Groningen, 1960), p. 12.

⁴ Such *rapiaria*, collections of texts intended in the first instance for the compiler's private use, were the basis of several voluminous treatises. After the death of Gerlach Peters, for example, his confrater Johannes Schutken elaborated Gerlach's *rapiarium* into the well-known treatise *Soliloquium*. See Mikel Mario Kors, ed., *Gerlaci Petri opera omnia* [Corpus Christianorum Continuatio Mediaevalis 155] (Turnhout, 1996), pp. 299–503.

⁵ *Exercitia ad usum sacerdotis*. For this issue and the surviving copies, see Jos M.M. Hermans, *Zwolve boeken voor een markt zonder grenzen 1477–1523, met een Catalogus van de verschenen edities en gegevens over de bewaard gebleven exemplaren* (t-Goy-Houten, 2004), p. 159.

⁶ In the first edition, [Zwolle] 1494, the printer and place of printing are not stated. Nevertheless, the incunable is assigned to Peter van Os van Breda, a printer at Zwolle at the end of the fifteenth century. Hermans, *Zwolve boeken* (see above, n. 5), p. 172. For a list of the surviving copies of this edition, see *ibid.*, pp. 173–176. Later editions were printed in Basel 1504, Paris 1510, Milan 1604, and Douai 1620 (*Duaci Ex Typographia Baltazaris Belleri sub Circino aureo. Anno 1620*).

⁷ Printed in Paris in 1510 by Johannes Parvi and Johannes Scabelerius: *Instauratum est*

The *Rosetum* had a significant influence on the history of spirituality in the Late Middle Ages, far beyond the circles of the *Devotio Moderna*. It was published in important centres of printing throughout Europe, such as Basel, Paris, Milan, and Douai. It was also well received in the sixteenth century among the adherents of the Reformation, with Martin Luther referring to it in several of his publications.⁸ From the seventeenth century onwards, however, the importance of the *Rosetum* declined, as a new method for meditation, the *Exercitia spiritualia* of Ignatius of Loyola (1491–1556), became more popular.

Mauburnus composed meditations on different themes, divided into scales (*scale*), steps (*gradus*), and limbs (*membra*). In combination with the texts, he used a total of seven religious songs. Four of them are written as entire songs at the end of meditations, completing the meditational exercise by providing a summary of what has gone before. These songs provide precise commentary about their function, also supplied by Mauburnus. They give more specific information about the function of music in meditation than hitherto known, constituting a bridge between songbooks, which provide no precise directions about meditation, and narrative sources concerning meditation in daily life, which do not mention actual songs.

In the following sections I will investigate these seven songs and their commentaries with a view to what they tell us about the function of music in the meditation of the *Devotio Moderna*. The discussion is based on the edition of Johannes Parvi, published in Paris in 1510, since this is the only one that contains some music notation.⁹

hoc religiosissimum opus impensis Ioannis parui et Ioannis Scabelerii vulgo dicti wettenschire. Venditurque eis sub leone argenteo et insigni Basileensi in vico sancti Iacobi. Impressum est [...] parrhisiorum academia anno domini 1510. Three copies of this edition are known today, in the Universitätsbibliothek Basel, Koninklijke Bibliotheek van België Brussel and Universiteitsbibliotheek Utrecht. Georg Wolfgang Panzer, *Annales typographici*, 11 vols (Nürnberg, 1793–1803), VII: 385 and 545. I used the Utrecht exemplar (Utrecht, Universiteitsbibliotheek, Rar. 6–56) in which the pages are foliated by hand (hereafter abbreviated as *Rosetum* Paris 1510).

⁸⁾ For instance in *WA* 3:380, 32 and 381, 15. See Martin Nicol, *Meditation bei Luther* [Forschungen zur Kirchen- und Dogmengeschichte 34] (Göttingen, 1984), pp. 42–43.

⁹⁾ See above, n. 7.

2. Music in the *Rosetum*

References to music occur in the *Rosetum* in various forms. For meditation, two kinds of references are important.¹⁰ The best known is the *Chiropsalterium*, the hand psalter, an instruction on meditation presented in the shape of a hand. In the edition of 1491, the text already appears in this shape;¹¹ in [Zwolle] 1494, it is presented as a table;¹² and in the editions of Paris 1510¹³ and Douai 1620,¹⁴ the hand shape emerges again. This hand served as a mnemonic device during meditation, and includes descriptions of biblical musical instruments. In the 1620 edition, the musical instruments are actually depicted, while the 1510 edition contains only the descriptions. One can detect an augmentation in trying to help people to visualize the details of the meditation, from a simple table in 1494 to a rich illustration of musical instruments in 1620. The *Chiropsalterium* has already been described in detail by the church historian Ernst Benz.¹⁵ However, he used only the Paris edition of 1510 and therefore missed the important differences between the successive editions as described above. Further research into the *Chiropsalterium* would be rewarding, but is beyond the scope of the present article.

I will concentrate on seven religious songs, which are also integrated into the *Rosetum* as contrafacts. Their rubrics refer to the melodies of well-known Christmas and liturgical hymns to which the songs could be sung. The edition of 1510 even shows a song containing monophonic musical notation, “In primum principium,” a contrafact of the Christmas song “Dies est leticie in ortu regali.” As far as I know, these songs have not yet been examined systematically. The texts were edited by Guido Maria Dreves in *Analecta*

¹⁰ In the *Rosetum*, an unknown number of songs appear only as incipits quoted in the text. Several of them come from a much older tradition.

¹¹ For an illustration see Hermans, *Zwolve boeken* (see above, n. 5), p. 159.

¹² *Rosetum* [Zwolle] 1494 (see above, n. 6), fol. 27^v–28^v.

¹³ *Rosetum* Paris 1510 (see above, n. 7), fol. 82^v.

¹⁴ *Rosetum* Douai 1620 (see above, n. 6), p. 183.

¹⁵ Ernst Benz, *Meditation, Musik und Tanz. Über den “Handpsalter”, eine spätmittelalterliche Meditationsform aus dem Rosetum des Mauburnus* [Akademie der Wissenschaften und der Literatur. Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse in Mainz, Jahrgang 1976, Nr. 3] (Wiesbaden, 1976).

*hymnica*¹⁶ on the basis of the edition of the *Rosetum* published in Paris in 1510. The music has not yet been studied.¹⁷

Besides the contrafacts, the *Rosetum* contains some texts called *carmina*. Already on the cover two *carmina* are printed: *Carmen de nomine et laude Roseti* (Song on the name and praise of the *Rosetum*) and *Carmen Ascensianum de eodem* (Ascending song by the same one). Further, there are six little texts on the rosary which are all designated by the same term.¹⁸ It is not very probable that these *carmina* were sung, since there is no reference to any melody. In addition, their metre does not easily lend itself to creating contrafacts. The seven songs with melody references were all written in a trochaic metre which was easy to use and therefore very popular for songs. It was not difficult to find a melody model to fit this metre. The *carmina*, on the other hand, were composed as hexameters, sometimes combined with a pentameter to create a distich. It would have been an arduous task to find a melody for this metre, as the hexameter was extremely rare among religious songs of the Late Middle Ages. In fact, these *carmina* served as spoken texts and took their name and metre from the classic poetry of Antiquity.¹⁹

3. The contrafacts

The seven contrafacts are presented in three different manners, and will accordingly be treated in three groups:

A. *Cohesive texts*: “*O panis vivifice,*” “*O beata trinitas,*” “*Dones agni portionem,*” “*Eya mea anima.*”

These four songs, referred to as *hymnus* or *carmen*, are presented as cohesive units at the end of some short meditations called *ruminatoria*.²⁰ They

¹⁶ Guido Maria Dreves, Clemens Blume, and Henry Marriott Bannister, eds., *Analecta Hymnica medii aevi*, 55 vols. (Leipzig, 1886–1922. Reprint Frankfurt am Main, 1961), 48: 515–534. Hereafter *AH*.

¹⁷ Publications on the *Rosetum* often mention the *Chiropsalterium*, but do not refer to the religious songs. The exception to this is Van Dijk, ‘Mombaer’ (see above, n. 1), who does mention them briefly.

¹⁸ *AH* 48: 533–534 (see above, n. 16).

¹⁹ The relationship between the *Devotio Moderna* and humanism is described by R.R. Post, *The Modern Devotion. Confrontation with Reformation and Humanism* [Studies in Medieval and Reformation Thought 3] (Leiden, 1968), pp. 551–680.

²⁰ *Ruminatio* is part of the meditation process: the devout were urged to ruminate on

recapitulate in short what has been expounded before. The arrangement and the rubrics of their stanzas correspond with the preceding *ruminatoria*.

In eight stanzas, “O panis vivifice” describes the seven names of the holy sacrament of Christ’s body and blood.²¹ After a general introductory stanza, each strophe is devoted to one name: “de nomine eucharistie,” “de nomine donum,” “de nomine cibus,” etc.

“O beata trinitas” comprises twenty-four stanzas and served as preparation for the sacrament of spiritual communion. This song could be used for meditating on the saints before and after communion on every day of the week.

“Dones agni portionem” concludes a “ruminatorium portionum agni paschalis” on individual elements of the body of the lamb of God.²² The rubrics of sixteen stanzas refer to different parts of the body, such as “ad carnem,” “ad sanguinem,” “ad animam” etc.

“Eya mea anima” is a solemn hymn of thirteen stanzas on spiritually visiting the manger.²³ The rubrics of the stanzas make clear how the meditation progressed. From the seventeenth century onwards, three strophes of the hymn developed a separate tradition as an independent Christmas song, “Heu quid iaces stabulo.” In the Lutheran *Spabte songbook* (Eisenach, 1673), the text appears in the original Latin version and in a German translation: “Warümm liegst im Krippelein Du Herr aller Dinge.”²⁴ From the late nineteenth century these three stanzas were transmitted in a bilingual English and Latin version.²⁵

the texts in order to memorize them. *Ruminatio* was practised above all during handwork. See Thom Mertens, ‘Lezen met de pen. Ontwikkelingen in het laatmiddeleeuws geestelijk proza,’ in *De studie van de Middelnederlandse letterkunde: stand en toekomst* ed. Frits van Oostrom and Frank Willaert (Hilversum, 1989), pp. 187–200, there pp. 190–191. Online: http://www.dbnl.org/tekst/merto09leze01_01/merto09leze01_01_0001.htm.

²¹ “Carmen in septem nomina sacramenti corporis et sanguinis domini Jesu.” *Rosetum* Paris 1510 (see above, n. 7), fol. 124^r.

²² “Exordium carminis in portiones agni paschalis.” *Ibid.*, fol. 153^v.

²³ “Verum iam nunc carmen pro fescenninis ad presepii visitationem subnectemus.” *Ibid.*, fol. 177^r.

²⁴ *Neues vollständiges Eisenachisches Gesangbuch: Worinnen/ in ziemlich bequeemer und füglicher Ordnung/ vermittels fünffacher Abtheilung/ so wol die alte/ als neue/ doch mehrertheils bekannte geistliche Kirchenlieder und Psalmen/ D. Martin Luthers/ und anderer Gottseeligen Männer befindlich. Mit besonderm Fleiß auserlesen und zusammen getragen: Samt darzu gehörigen Registern* (Eisenach, 1673), pp. 54–56. Complete facsimile available via the online catalogue of the Herzog August Bibliothek, Wolfenbüttel.

²⁵ J.H. Hopkins, ed., *Great Hymns of the Church Compiled by the Late Right Reverend John*

In 1909 the three stanzas were published in a revised version as a four-stanza Christmas song, “Ah Lord God the World’s Creator,” without the original Latin.²⁶

B. *Interpolated texts: “Excitare excitare surdaster humuncio” and “Excitare excitare o peccatrix anima”*

In two cases, the stanzas of the songs are interpolated throughout the meditation. One or two verses were to be sung at the end of each step of a long meditation referred to as a *scala*. The “Scala de passione domini” (stair of the Passion of the Lord) and the “Scala sacre communionis” (stair of Holy Communion) are both divided into *gradus* (steps) which conclude with one or two verses of a song. The topics of the verses refer to the preceding step. The coherence of the stanzas is less apparent than in group A. In fact, it is not at all clear whether we are dealing with stanzas of coherent songs, or rather with several separate short songs sung to the same melody. Only a few of the stanzas have separate rubrics; most are totally integrated into the meditational texts. The heading *hymnus* appears sporadically (above the eighth stanza in “Excitare excitare surdaster”, and the first and fourth stanzas of “Excitare excitare o peccatrix”). However, since these rubrics do not appear regularly, it is doubtful whether this should be seen as an directive to separate the verses.

The reason for distributing such stanzas over the whole meditation probably lies in the length of the texts. Group A deals with songs for short *ruminatoria*, group B with songs for long “stairs.” Each step of these stairs is only slightly smaller than a rumination, so it was necessary to interpolate the music to hold the attention of the meditators. A long meditation is divided into shorter sections by introducing music at the end of each such section. This is a clever strategy, as will be discussed below.

C. *“O primum principium”*

The most remarkable song is *O primum principium*: its fifty-six stanzas make it the longest song of the *Rosetum*. These stanzas are spread over the full opening of

Freeman Young (New York, 1887), pp. 86–87. Online: http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/NonEnglish/heu_quid_jaces_stabulo.htm.

²⁶ George R. Woodward, ed., *Songs of Syon: A Collection of Hymns and Sacred Poems Mostly Translated from Ancient Greek, Latin and German Sources* (s.l., 1904). Online: <http://www.cyberhymnal.org/html/a/l/g/algwcrea.htm>.

facing pages. They are arranged in eight vertical and seven horizontal columns, corresponding to an extensive meditation, in fifty-six sections, on the *Vita Christi* (Life of Christ), printed on the preceding two facing pages. Each section of the meditation corresponds with a stanza of the song. This long meditation—together with the associated stanzas of the song—is spread over the days of a week (horizontal columns) and over the liturgical hours of a day: four hours before Mass, and four after.²⁷ Fifty-six times a week, a section of the *Vita Christi* was to be memorized and combined with the relevant stanza of a song.

The Paris 1510 edition is the only one that presents the first stanza of this monumental song with the melody of “Dies est leticie in ortu regali,” printed as a woodcut. I return to this matter below.

Seven contrafacts are not many in a book as voluminous as the *Rosetum*, which numbers over 700 pages in print. Songs are included only occasionally. Nevertheless, as Mauburnus himself points out in relation to “Eya mea anima,” this does not mean that other meditations should be devoid of music: “This we are telling you for the feast of the birth of the Lord, in order to teach you the same form of spiritual exercise for other feasts. So we will exercise in the feasts throughout the year, in order to achieve the feast of eternity.”²⁸

4. The melody models

All in all, four melody models are used for the seven contrafacts in the *Rosetum*. Four of the contrafacts could be sung to the melody of the Christmas song “Dies est leticie in ortu regali,” and three to the hymn “Pange lingua gloriosi corporis.”²⁹ In the two long “stairs,” alternatives are given: the verse can be sung either to the tune of the hymn “Urbs beata Jerusalem”³⁰ or that of “Crux fidelis inter omnes.”³¹ These hymns were very popular in the Late Middle Ages, especially in the circles of the *Devotio Moderna*, and they were

²⁷ Matins, Lauds, Prime, Terce were observed before the Mass, and Sext, None, Vespers, and Compline after.

²⁸ “Hec autem dicimus pro festiuitate dominici natalis: vt in ceteris festiuitatibus similem exercitationis pie formam insinuemus: vt sic exercitemur in festis temporis: vt ad festum perueniamus eternitatis.” *Rosetum* Paris 1510 (see above, n. 7), fol. 177^r.

²⁹ CAO 8367, for the feast of *Corpus Christi*.

³⁰ CAO 8405, for the feast of *Dedicatio ecclesie*.

³¹ CAO 8367, for the feasts of *Inuentio crucis* and *Exaltatio crucis*. Only the edition [Zwolle] 1494 (see above, n. 6) mentions “Crux fidelis inter omnes” as a third alternative melody for “Excitare excitare surdaster.” The editions Paris 1510 (see above, n. 7) and Douai 1620 (see

often used as melody models for contrafacts.³² “Pange lingua,” “Urbs beata,” and “Crux fidelis” are drawn from the liturgy of the canonical hours. “Dies est leticie in ortu regali,” a religious song, has a paraliturgical character. No secular melodies are suggested. In this choice, Mauburnus agrees with other manuscripts containing religious Latin songs, which also prefer melodies from a liturgical context; vernacular songs, on the other hand, are often combined with secular melodies.³³ However, there is no hard-and-fast rule in this matter, as is evident from the well-known story of “Me iuvat laudes canere,” a Latin song written by Dirc van Herxen, the second Rector of the House of the Brethren of the Common Life at Zwolle (Rector from 1410 to 1457), and set to a popular melody he heard the kitchen maid singing.³⁴

above, n. 6) give only two alternatives: “Urbs beata Jerusalem” and “Pange lingua gloriosi corporis.”

³² One important fifteenth-century song manuscript, part of Zwolle, Historisch Centrum Overijssel, coll. Emmanuelshuizen, cat. VI, from the house of the Brethren of the Common Life at Zwolle, features “Urbs beata” twice, and “Pange lingua” four times as a melody model.

³³ This can be seen, for example, in the manuscripts Utrecht, Universiteitsbibliotheek, ms. 16 H 34, ed. Ulrike Hascher-Burger, *Gesungene Innigkeit. Studien zu einer Musikhandschrift der Devotio Moderna (Utrecht, Universiteitsbibliotheek, ms. 16 H 34, olim B 113). Mit einer Edition der Gesänge* [Studies in the History of Christian Thought 106] (Leiden, 2002), and Zwolle Emm. VI (see above, n. 32), ed. Ulrike Hascher-Burger, *Singen für die Seligkeit. Studien zu einer Liedersammlung der Devotio moderna: Zwolle, Historisch Centrum Overijssel, coll. Emmanuelshuizen, cat. VI. Mit Edition und Facsimile* [Brill’s Series in Church History 28] (Leiden, 2007), but also in the collection of hymns in Vilnius, Library of the Lithuanian Academy of Sciences, Department of Manuscripts, F22–95, fols. 119^r–200^r, facsimile Ike de Loos & V. Goncharova, eds., *Vilnius, Library of the Lithuanian Academy of Sciences, Department of Manuscripts, F22–95* [Veröffentlichungen mittelalterlicher Musikhandschriften nr. 29/Publications of Medieval Musical Manuscripts no. 29] (Ottawa, 2003). Contrast and compare with the manuscripts Brussel, Koninklijke Bibliotheek van België, ms. II 2631 (Hermina Joldersma and Dieuwke van der Poel, ‘Sij singhen met soeter stemmen. Het liederenhandschrift Brussel KB II 2631,’ in *Nederlandse Letterkunde* 5 (2000), 113–137) or Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, ms. germ. oct. 185, see G.G. Wilbrink [Sr. Marie Josepha], *Das Geistliche Lied der Devotio Moderna. Ein Spiegel niederländisch-deutscher Beziehungen* (Diss. Nijmegen, 1930). See Hermina Joldersma’s contribution to this issue.

³⁴ Michael Schoengen, ed., *Jacobus Traiecti alias de Voecht: Narratio de inchoatione domus clericorum in Zwollis. Met acten en bescheiden betreffende dit fraterhuis* (Amsterdam, 1908), pp. 258–260. See Hermina Joldersma, ‘Writing Late-Medieval Women and Song into Literary History,’ in *Genderaspects in de literatuurgeschiedschrijving*, ed. Erica van Boven, Toos Streng, Dieuwke van der Poel, *Tijdschrift voor Nederlandse Taal en Letterkunde* 117 (2001), 5–26, there 5–7.

The three liturgical hymns have a trochaic metre, each stanza consisting of three verses with fifteen syllables each; all verses of a stanza end with the same rhyme (15a/15a/15a). Many new songs were written according to this simple pattern. Alternative melodies on this scheme, as suggested for group B, did not cause any problems with the metre.

The Christmas song “Dies est leticie in ortu regali” has a more complicated form. The rhythm of this text is trochaic, too, but the stanzas are longer and the structure of the verses is less regular (7a/6b/7a/6b/7c/7c/6d/7c/7c/6d). Finding melodies to fit this scheme must have been much more difficult than for the hymns. This would explain why no alternative tunes are suggested for the four contrafacts that follow this melody.

In the *Rosetum*, contrafacts and melody models fit a given metrical structure above all. This ensured that the new songs could be performed successfully, even without musical notation. In addition, there are two songs in which the melody model and the contrafact also agree in subject matter. “Dones agni portionem,” a song about the parts of the body of Christ, is to be sung to the melody of the hymn “Pange lingua,” whose liturgical place is the feast of *Corpus Christi*. It seems probable that Mauburnus chose this melody deliberately, since he does not suggest an alternative. “Eya mea anima” also corresponds in content to its melody model, both being Christmas songs. Mauburnus’s combination of the two songs survived even in translated versions in later transmissions, as long as the translation fit the metre of the Latin original. When the English version of the beginning of the 20th century adopted a different structure, the hymn was no longer set to the tune of “Dies est leticie in ortu regali,” but rather to that composed by Johann Ebeling for the text “Warum sollt ich mich denn grämen” by the German Lutheran poet and theologian Paul Gerhardt (1607–1676).³⁵

In all editions of the *Rosetum*, the melodies are given as references at the beginning of the contrafacts. In the Paris 1510 edition, the melody of “Dies est leticie in ortu regali” is printed in musical notation, at the end of “O primum principium.”³⁶ This print is unique, and is not reproduced in later editions. This gives rise to two questions: Why is musical notation provided only for “Dies est leticie in ortu regali”? And why is it only given at the end of “O primum principium” and not for the other contrafacts to this melody?

³⁵ *Evangelisches Gesangbuch. Ausgabe für die Evangelische Kirche in Hessen und Nassau* (Frankfurt am Main, 1994), nr. 370.

³⁶ *Rosetum* Paris 1510 (see above, n. 7), fol. 157^r.

Various reasons suggest themselves, all connected with the memory of the young canons for whom the *Rosetum* was written. First, since “Dies est leticie in ortu regali” was a paraliturgical song, its melody was probably less well known in monastic circles than those of the liturgical hymns. The melodies of “Urbs beata,” “Crux fidelis,” and “Pange lingua” could have been memorized by the young canons without any problems, as they are sung regularly in the Divine Office. In contrast, the melody of “Dies est leticie in ortu regali” is not liturgical and might therefore have been less familiar in monastic everyday life. Perhaps the Parisian editor of the *Rosetum* did not know for sure whether this melody could easily be recalled. As far as I know, these songs were mainly transmitted in the Low Countries;³⁷ concordances from France have not come to light. Mauburnus, who came from the (Southern) Netherlands, must have been familiar with the melody, as must the editor of first edition [Zwolle] 1484. For this edition, then, a melody reference was sufficient. The Paris edition of 1510, printed after Mauburnus’s death, gives a printed melody, thus ensuring that this, the most extensive musical meditation of the *Rosetum*, could be committed to memory with ease.

The extensiveness and importance of this meditation may have been the reason for printing only the melody of “Dies est leticie in ortu regali” at this one point. “O primum principium” is the longest of the four songs set to this melody. In addition, it could also be viewed as the most important, given its focus on the *Vita Christi*, one of the most important and popular topics for meditation in the Late Middle Ages.

It is not clear why the later editions omit the musical notation. One reason could have been the growing specialisation among editors when it came to printing music in the seventeenth century, when music notation was no longer printed in woodcut.

5. Song and emotion

As Mauburnus reports, music has two important functions in the context of meditation: to stir up emotion, and to overcome inactivity if meditation is proving too difficult. In connection with a Rosary prayer, Mauburnus gives some general information about the role and function of music: “Here follow some metrical songs needed to stir up devotion at the beginning of, or between,

³⁷ Hascher-Burger, *Gesungene Innigkeit* (see above, n. 33), pp. 474–475.

some rosaries.”³⁸ The rubric of “O beata trinitas” also refers to the enlivening effect of music:

[Here follow] some preparatory and laudatory hymns for the saints, before and after the Holy communion, which are to be sung repeatedly to stir up the mind. They should be sung to the melody of *Dies est leticie*.³⁹

Besides stirring up emotion, music had another, related, function. It helped the meditator to overcome spiritual sloth. Mauburnus writes:

Since a person may not always be able to meditate, we have added some rhythmic verses to the different steps of our stair, which should be sung to the melodies of *Pange lingua* or *Crux fidelis*. So these little verses can be sung sweetly in the heart or in the mouth when you are feeling too sluggish to meditate.⁴⁰

Thanks to the capacity of music to stir up emotions, songs are particularly appropriate for difficult situations, such as when one feels indisposed to meditation, is too lazy for spiritual exercises, or has difficulty getting one’s emotions off the ground. According to the rubric of “*Excitare excitare surdaster*,” the song accompanying the meditation about communion is necessary for everybody in preparing for communion, to stir up the right frame of mind.

In introducing the extensive *scala* on the Passion of Christ, Mauburnus gives the following advice:

If you do not like meditating, you should follow the example of Elisha and at least sing the indicated song. Because, as the Apostle puts it, song and gold are things of the heart; that means, they stir up the heart.⁴¹

³⁸ “Sequuntur quedam metrica carmina quibus vtendum pro deuotionis incitamentis ante vel inter legenda rosaria.” *Rosetum* Paris 1510 (see above, n. 7), fol. 265^v.

³⁹ “Preparatorii et laudatorii hymni in sanctos ante et post communionem pro inflammandis animis frequentandi: cantandi sub nota *Dies est leticie*,” *Ibid.*, fol. 138^r.

⁴⁰ “Quisque ergo preparare se debet: et per huiusmodi incitatiua ad hoc se exercitare. Verum quoniam non semper homo aptus est meditationi: Ideo subiecimus singulis gradibus nostre scale rithmicos versus subnota: et modo *Pange lingua* vel *Crux fidelis* modulandos. Ut cum meditari pigerit: versiculi hi in corde vel in ore suauius modulentur.” *Ibid.*, fol. 99^v.

⁴¹ “Verum si meditari non libuerit: vel exemplo Helisei applica tibi saltem concinendo subnexum excitatorium versum. Cantus enim et aurum iuxta apostolum cordialia sunt: id est excitatiua cordis.” *Ibid.*, fol. 221^v.

The “example of Elisha” can perhaps be seen in connection with the phrase “*applica tibi*”: Elisha nestled up to the body of the dead boy he awakened from death (2 Reg. 4,34). In a similar way, the meditating person should nestle up to the verses of the song given by Mauburnus.

Mauburnus demonstrates an extraordinarily realistic understanding of the limits of human motivation, notably when it came to such extensive meditation exercises as the long “stairs.” Completing a voluminous and well organized series of meditational exercises, day in day out, in addition to an extensive liturgical programme, called for a great deal of mental discipline. So meditation may not always have been executed with the inspired enthusiasm needed for a proper spiritual exercise. And yet precisely this enthusiasm was essential for a fitting approach to devotion. Going through the motions of meditation as a compulsory act was not enough, and was therefore harmful for salvation. Numerous song verses were deliberately interspersed throughout the long meditations to ensure a regular motivational boost and to let the music work its effect on the person meditating.

The motivational effect of music on the emotions can be seen particularly in the use of the term *excitatio* (the firing up of the emotions). It is striking to note, for example, the exhortation “*excitare excitare*” at the beginning of the hymns of the “Scala communionis” and the “Scala de passione domini,” a creed of emotional enthusiasm which was vital for meditation. Other appeals to the emotions in the song texts include numerous exclamations beginning with “O,” in thirty-four of the fifty-six stanzas of “O primum principium,” for example: “O mirum spectaculum,” “O grandis humilitas” etc. In “O panis vivifice” and “O beata trinitas” the exclamations “O” alternate with emotional interjections “Salve” or “Eya.” Not only music, but song texts, too, were designed to fire up enthusiasm.

However, although excitation was generally very important for meditation, it could also miss its goal. A negative interpretation of *excitatio* can be found in the *Acta Capituli Windeshemensis*. At the annual meeting in 1464 of the monasteries affiliated to the Chapter of Windesheim, the use of organs was prohibited in all houses of the Chapter because of the excitation caused by this instrument.⁴²

Mauburnus’s ideas about the function of music as an aid to stimulate the emotions are not original; they echo the established views of the Devotio

⁴²⁾ “Sicuti non admittimus organa in divino officio, ita nec in dormitorio causa excitationis,” S. van der Woude, ed., *Acta Capituli Windeshemensis. Acta van de kapittelvergaderingen der Congregatie van Windesheim* (’s-Gravenhage, 1953), p. 66.

Moderna, based on models from Antiquity as described in the introduction. Nevertheless, no other author in these circles activated these ideas so clearly in the practice of meditation as he did by combining concrete songs with precise spiritual exercises.

6. Mystic or ascetic? The *jublatio* in the meditation

So far, we have seen that music had an important function for the emotions during meditation. The background of this, however, reaches much further than the mere act of meditation itself. It also has an impact on the way the believer should seek contact with God, on whether this approach should be ascetic or mystical. And this, in turn, relates to the question of whether the Devotio Moderna should be seen as a mystical or predominantly an ascetic movement, a question that has been engaging scholars in various fields for the past few years.⁴³ An ascetic approach, in this case, means striving for contact with God through human endeavours, such as corporal and spiritual exercises. Mysticism, on the other hand, represents the possibility of entering into contact with God more immediately. There are various ways to define mysticism: by the strictest definition, only *raptus* is viewed as a mystical event. If one takes a slightly broader definition, however, the path towards this *raptus* is also mystical.⁴⁴ Through its connection with the emotions, music may offer deeper insight into the question of whether the way of life of the Devotio Moderna should be viewed as more ascetic or mystical.

In the medieval doctrine about the three forces of the soul (*vis sensitiva*, *vis intellectiva* and *vis affectiva*), emotion is assigned to the highest one, the *vis affectiva*, the force of affect. In his *Rosetum*, Johannes Mauburnus concludes that the *vis affectiva* is expressed by music:

⁴³ See Thom Mertens, 'Mystieke cultuur en literatuur in de late middeleeuwen,' in *Grote lijnen. Synthesen over Middelnederlandse letterkunde*, ed. Frits van Oostrom et al. [Nederlandse literatuur en cultuur in de middeleeuwen XI] (Amsterdam, 1995), pp. 117–135, 205–217. For mystical and ascetic aspects in songs in the Devotio Moderna see Ulrike Hascher-Burger, 'Zwischen Apokalypse und Hohemlied. Brautmystik in Gesängen aus der Devotio Moderna,' *Ons Geestelijk Erf* 72 (1998), 246–261.

⁴⁴ This discussion has recently been described in Christoph Burger, 'Mystische Vereinigung—erst im Himmel oder schon auf Erden? Das Doppelgesicht der geistlichen Literatur im 15. Jahrhundert,' in *Gottes Nähe unmittelbar erfahren. Mystik im Mittelalter und bei Martin Luther*, ed. Berndt Hamm and Volker Leppin (Tübingen, 2007), pp. 97–110, there pp. 97–99.

There are three ways in which the soul can be bound to the manger of Christ with a threefold rope, and can turn forcefully to the Christ Child. With the *vis sensitiva*, you go to an imagined or real manger; with the *vis intellectiva* you focus on some devotional meditation from the rosary, and with the *vis affectiva* you set yourself aflame by means of a jubilant chant (*iubilosum canticum*).⁴⁵

Here the term *iubilosum canticum* is important, a term which has many more connotations than the translation “jubilant chant” can convey. The terms *iubilus*, *iubilum* or *iubilatio* are used repeatedly in the psalms. In his commentary on Ps. 32, 3 (33, 3),⁴⁶ Augustine defines *iubilus* as the wordless jubilation of a believer who is overwhelmed by the knowledge of God:

Look what kind of singing God has given you: you must not search for words—as if you could explain yourself and thus please God. Sing with jubilation, because that, singing in jubilation, means singing for God in a good way. What is the meaning of ‘singing in jubilation’? Not being able to comprehend with the intellect what can be sung in the heart. [...] A *jubilum* is an indefinite sound that shows how the heart is able to generate something that cannot be told. And to whom is this jubilation due, if not to the ineffable God?⁴⁷

As Wolfgang Fuhrmann points out in his book about “heart and voice”, the human heart responds to the ineffable God with an inexpressible affect which is uttered in a wordless jubilation.⁴⁸ The *iubilus* acquired a firm position in the

⁴⁵ “Et licet modos hos distinximus secundum varietatem exercitantium triplicem: poterit tamen omnibus tribus modis quilibet anima quasi triplici funiculo sese ad christi presepio alligare: et secundum omnes vires se ad christum puerum peruertere. Secundum vim sensitivam imaginari: vel etiam coram materiale presepio se ponendo: secundum vim intellectivam huiusmodi pia meditabilia secundum Rosarium retractando: secundum affectivam per iubilosum canticum se inflammando.” *Rosetum* Paris 1510 (see above, n. 7), fol. 177r.

⁴⁶ Ps. 32,3: “Cantate ei canticum novum; Bene psallite ei in vociferatione”: Sing for Him a new song, play for Him with sound on your stringed instrument in a good way. *Biblia Sacra juxta Vulgatam Clementinam* Nova editio (Madrid, 81985).

⁴⁷ “Ecce veluti modum cantandi dat tibi: noli quaerere verba, quasi explicare possis unde Deus delectatur. In iubilatione canere: hoc est enim bene canere Deo, in iubilatione cantare. Quid est in iubilatione canere? Intelligere, verbis explicare non posse quod canitur corde [...] Iubilum sonus quidam est significans cor parturire quod dicere non potest. Et quem decet ista iubilatio, nisi ineffabilem Deum?” Augustinus, *Enarrationes in psalmos*, ed. D. Eligius Dekkers OSB and Johannes Fraipont [Aurelii Augustini opera, pars X:1–3] (Turnhout, 1956), there *Enarratio in psalmum 32:2* 1, 254. Quoted from Wolfgang Fuhrmann, *Herz und Stimme. Innerlichkeit, Affekt und Gesang im Mittelalter* [Musiksoziologie 13] (Kassel, 2004), p. 113 n. 50.

⁴⁸ *Ibid.*, p. 114.

medieval liturgy of the mass as an addition without text to the Alleluia. Outside the liturgy, and this is more important here, the *iubilatio* had a function notably in combination with mystical experience. But in this sense, as an expression of mystical rapture, the *iubilus* was heard less and less in the later Middle Ages. The heart had taken priority over the voice; the *iubilatio* had become purely an affair of the heart, and was carried out voicelessly within it.⁴⁹ In the *Arbor Amoris* (*Tree of Love*), a treatise written by a German Franciscan around 1300 and very popular in the circles of the Devotio Moderna (to judge from the manuscript transmission), the *iubilus* is clearly connected with mystical rapture and *affectus*:

I call the *iubilus* unapproachable for love [as an activity of the human will]; it [the *iubilus*] is the alienation or transgression of the spirit and the blinding of all intellect, so that they—spirit and intellect—are guided by emotion as a blind man is guided by a guide-dog.⁵⁰

Thus when Mauburnus talks of a *iubilosum canticum* we can assume that the mystical connotations of *iubilus* were known. A *iubilosum canticum*, therefore, might be a song that brings the voiceless *iubilus* of the heart to audible musical expression. What is remarkable in this context is the fact that Mauburnus does not prescribe how the religious songs are to be performed. Persons meditating must decide for themselves whether to sing the songs with their voices or in their hearts; Mauburnus does not express a preference.

But there is another aspect to be considered. Songs consist of two elements: melody and text. *Iubilus* originally means a melody without text and therefore refers only to one element of a song, the music. The other element, text, is not part of the jubilation. Quite the contrary: the texts of songs associated with the Devotio Moderna often focus on an ascetic way of life, full of laborious striving, even when they use mystical terms such as *dulcissime*, *intime*, *devotissime* etc. They focus on life on earth and the spiritual development of the soul in this life.

⁴⁹ Ibid., pp. 286–291.

⁵⁰ “[S]i inaccessible iubilum amoris dicerem, et ramos eius mentis alienacionem vel excessum et rationis omnis excecacionem, ita quod ab affectu trahatur sicut cecus a catello, multorum obiectiones pertimesco.” Urs Kramer, ed., *Arbor Amoris. Der Minnebaum. Ein Pseudo-Bonaventura-Traktat, herausgegeben nach lateinischen und deutschen Handschriften des XIV. und XV. Jahrhunderts* (Berlin, 1964), p. 58. Quoted from Fuhrmann, *Herz und Stimme* (see above, n. 47), p. 309.

Union with God is an event which normally will take place only in the future, after death.⁵¹ The short antiphon “Nullus labor durus” is a good example:

No work should seem hard, no time long, where the glory of eternity is being acquired and eternal damnation avoided. So let us accept the proposition of our struggle.⁵²

Thus, in the songs of the *Devotio Moderna* one can identify opposing tendencies in the two elements that make up a religious song: text and melody. The music without text contains a mystical element, while the texts deal with a more ascetic view of life. With respect to the former, there is the exuberant and sweeping effect of a *iubilus*; in contrast the latter, the *canticum* or devotional song text, exhorts believers to continuous ascetic development. These two elements serve different purposes, which nevertheless complement one another. The text is intended to guide the emotions stirred up by the melody; the melody, in turn, is intended to inflame the *affectus*. But the text takes priority over the melody, as we can read in many sources associated with the *Devotio Moderna*. This was intended to ensure the steady improvement of the soul through ascetic exercises.

Nevertheless, music—melody—did play an important role in the *Devotio Moderna*. The question arises as to whether singing a melody enabled the singer to come closer to mystical experience. The documents on music in the *Rosetum* of Mauburnus show elements of both mysticism and asceticism. On the one hand, the treatise contains a large number of pre-programmed and completely organized meditations, which seem to lack all spontaneity. On the other hand, the important role of music for the emotions is emphasized repeatedly. Apparently it was important to take not the laborious path of intellectual asceticism, but the emotional one of mysticism.

This combination of mystical and ascetic elements in religious songs of the *Devotio Moderna* makes clear that the discussion about these two forms of spirituality must be more differentiated. They were not so separate as some scholars are inclined to believe. There were combinations and crossovers. Gerard Zerbolt van Zutphen (1367–1398), one of the earliest and most important theologians of the *Devotio moderna*, wrote in his treatise *De spiritualibus ascensionibus* (*The Spiritual Ascent*) that the first steps of spiritual

⁵¹ See Hascher-Burger, ‘Zwischen Apokalypse’ (see above, n. 43).

⁵² “Nullus labor durus nullum tempus longum videri debet, quo eternitatis gloria acquiritur et eterna damnatio declinatur. Stemus ergo in accepto proposito certaminis nostri.” Hascher-Burger, *Gesungene Innigkeit* (see above, n. 33), edition no. 9.

development are a matter of hard work and dedication. Mystical union with God, the *unio mystica*, is a spontaneous gift from God that cannot be achieved through practice. But this event is not essentially separate from the ascetic exercises. *Unio mystica* cannot be achieved by human effort—it is a gift—but, according to Zerbolt, spiritual exercises and meditations can pave the long and arduous way to make oneself fit for this union.⁵³ Union with God can normally only be reached after death, and only very exceptionally in this life; but it is nevertheless possible to draw closer to this aim throughout one's whole life. One of the ways to draw nearer to God is through singing.

However, in the Devotio Moderna music was not left to chance, as in the case of the *iubilus* of the enraptured mystic. In this spiritual movement, the *iubilus* becomes a *iubilosum canticum*, a specific song, a concrete text, written down with musical notation—in short, a guided *iubilus*, serving as a mystical component in ascetic exercises. As the vital precondition for meditation which involves the emotions, and a proven remedy for a sluggish spirit, music represents the mystical element of ascetic exercises. Pure asceticism could be tempered by singing, allowing the kingdom of God to draw closer to earth, even if for most members of the movement, mystical union with God could only be attained after death.

Other than we today might expect, influenced as we are by ideas deriving from eastern religions, meditation in the Devotio Moderna was not an act based on stress relaxation and concentration on inner peace. In fact, spiritual exercises of the Late Middle Ages must have been impassioned, emotional, ardent, and loud. Those practising meditation seem frequently to have burst into tears and uttered emotional screams.⁵⁴ Songs had the function of stirring up this turbulent expression, and this is the purpose of their interpolation in the meditations of the *Rosetum*.

Dr. Ulrike Hascher-Burger, Research Institute for History and Culture,
Utrecht University; Sonderholm 67, NL-2133 JB Hoofddorp
u.hascher@musicadevota.com

⁵³ G.H. Gerrits, *Inter timorem et spem. A study of the theological thought of Gerard Zerbolt of Zutphen (1367–1398)* [Studies in Medieval and Reformation thought 37] (Leiden, 1986), pp. 264–269. See also Hascher-Burger, *Singen für die Seligkeit* (see above, n. 33), pp. 85–91.

⁵⁴ Already in the *Collationes* of John Cassian (circa 365–435), a contemporary of Augustine, there are descriptions of monks stirring up religious emotions by expressive bursts of joy and screaming. In circles of the Devotio Moderna, too, screaming as a sign of devotion is reported, as well as tears. See Hascher-Burger, *Singen für die Seligkeit* (see above, n. 33), pp. 102 and 118. Fuhrmann, *Herz und Stimme* (see above, n. 47), pp. 87–100.

Appendix I. Contrafacts in the *Rosetum exercitiorum spiritualium*

<i>Incipit</i>	<i>Melody model</i>	<i>[Zwolle]1494,</i> <i>fol.</i>	<i>Paris 1510,</i> <i>fol.</i>	<i>Douai 1620,</i> <i>pag.</i>	<i>AH 48,</i> <i>no.</i>
Excitare excitare surdaster humuncio	Pange lingua, Crux fidelis, (Urbs beata)	29 ^v –39 ^r	99 ^v –113 ^r	228–258	500–502
O panis vivifce	Dies est leticie in ortu regali	52 ^r	124 ^r	286	497
O beata trinitas	Dies est leticie in ortu regali	67 ^v –68 ^r	138 ^r	319	495
Dones agni portionem	Pange lingua	84 ^v	153 ^v	357	496
O primum principium	Dies est leticie in ortu regali	86 ^v –88 ^r	155 ^v –157 ^v	364–366	498
Eya mea anima	Dies est leticie in ortu regali	104 ^v	177 ^r	416	494
Excitare excitare o peccatrix anima	Pange lingua, Urbs beata, Crux fidelis	153 ^v –172 ^r	221 ^v –233 ^v	521–550	499

Appendix II. Transcriptions

Excitare excitare surdaster humuncio

Melody model: *Crux fidelis inter omnes*. Vilnius F 22-95, fol. 37v

Ex - ci - ta - re ex - ci - ta - re sur - das - ter hu - mun - ci - o

Man - du - can - di pro - pin - qua - re tem - pus chris - tum nun - ci - o

In - duc - ti - ua me - di - ta - re et quam fru - gi sump - ti - o.

O panis viuifice

Melody model: *Dies est leticie in ortu regali*. Rosetum Paris 1510, fol. 157r

O pa - nis vi - ui - fi - ce Do - num sin - gu - la - re

des - tu - a de - i - fi - ce no - mi - na trac - ta - re.

Nem - pe tu - a no - mi - na con - se - cra - ta fo - mi - na

lar - ga fru - ge tur - gent. Hec ro - rem cha - ris - ma - tum

hec flu - en - ta dog - ma - tum sa - cro to - po pre - bent.

O beata trinitas

Melody model: Dies est leticie in ortu regali. Rosetum Paris 1510, fol. 157r

O be - a - ta tri - ni - tas glo - ri - a sanc - to - rum
quam om - nis sub - li - mi - tas tre - mit an - ge - lo - rum.
Ve - ni be - a - tis - si - ma ve - ni - cle - men - tis - si - ma
om - ni - um cre - a - trix. Ad - es - to pro - pi - ti - a
mit - tas a - li - tri - ci - a do - na re - cre - a - trix.

The image shows five staves of musical notation in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes, aligned with the syllables. The text is: "O be - a - ta tri - ni - tas glo - ri - a sanc - to - rum / quam om - nis sub - li - mi - tas tre - mit an - ge - lo - rum. / Ve - ni be - a - tis - si - ma ve - ni - cle - men - tis - si - ma / om - ni - um cre - a - trix. Ad - es - to pro - pi - ti - a / mit - tas a - li - tri - ci - a do - na re - cre - a - trix."

Dones agni portionem

Melody model: Pange lingua gloriosi corporis. Vilnius F 22-95, fol. 166r

Do - nes ag - ni por - ti - o - nem Ri - te pa - ter e - de - re
U - tram tin - gu - at ra - cio - nem San - guis pas - che fe - de - re
Neu men - ta - lem sta - ti - o - nem Pos - sit hos - tis le - de - re.

The image shows three staves of musical notation in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes, aligned with the syllables. The text is: "Do - nes ag - ni por - ti - o - nem Ri - te pa - ter e - de - re / U - tram tin - gu - at ra - cio - nem San - guis pas - che fe - de - re / Neu men - ta - lem sta - ti - o - nem Pos - sit hos - tis le - de - re."

O primum principium

Melody model: Dies est leticie in ortu regali. Rosetum Paris 1510, fol. 157r

O pri - mum prin - ci - pi - um Ens v - num fon - ta - le
 Me - um par - ti - ci - pi - um ver - bum y - de - a - le
 De - us de - o ge - ni - te ve - ni o - lim ce - li - te
 ho - di - e va - la - tus ¶ De pe - tra di - mit - te - re
 de - ser - ti e - mit - te - re sy - on ci - bus gra - tus.

Excitare excitare o peccatrix anima

Melody model: Urbs beata Iherusalem. Zwolle Emm VI, p. 331

Ex - ci - ta - re ex - ci - ta - re, o pec - ca - trix a - ni - ma.
 Christum pas-sum spe - cu - la - re, vir - tu - te mag - na - ni - ma,
 In - duc - ti - ua me - di - ta - re, que - que lin - quens in - fi - ma.

Eya mea anima

Melody model: Dies est leticie in ortu regali. Rosetum Paris 1510, fol. 157r

E - ya me - a a - ni - ma beth - le - em e - a - mus
vit - tu - te mag - na - ni - ma pu - e - rum que - ra - mus.
Ver - bum in - ef - fa - bi - le an - ge - lis mi - ra - bi - le
cu - bans si - nu pa - tris ob - iec - tum a - ma - bi - le
sem - per con - tem - pla - bi - le da - tum fi - de ma - tris.

