

Crux fidelis / Ecce lignum / O Crux ave Canons 4-in-2

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The earliest source of this group of pieces is a set of manuscript partbooks, compiled in Basel under the direction of Heinrich Glareanus, whose preface, in the tenor book, is dated 1527. Each of the pieces was printed in around 1538, probably by Petreius of Nuremberg, on a broadsheet, in the form of a cross: a copy of *Crux fidelis* appears among the collection of broadsheets now held at the Bayerische Staatsbibliothek in Munich under the shelfmark 2 Mus.pr. 156 (see page 5); a copy of *O Crux ave* is held at the Österreichische Nationalbibliothek in Vienna; a copy of *Ecce lignum* is known to have existed at the Sächsische Landbibliothek in Dresden, but was destroyed in 1945.

The pieces have the inscription *Canon. Misericordia & Veritas obviaverunt sibi. Justitia & Pax osculatae sunt*. This quote — Psalm 84:11 (Vulgate) "Mercy and truth are met together; justice and peace have kissed each other" — gives a clue to the resolution of the canon, where two parts are retrograde versions of the other two. In the manuscript source, the resolution is written out.

1. *Crux fidelis*



Crux fi- de- - lis in- ter om- - nes ar- bor u- - -

Crux fi- de- - - lis in- ter om- - nes ar-

Crux fi- de- lis in- ter om- - - nes ar- bor u-

Crux fi- de- - lis in- ter om- nes ar- bor u- na

na no- - bi- lis, nul- la sil-

- bor u- - na no- bi- lis, nul- la sil- va ta-

- na no- bi- lis, nul- la sil- - va ta- - -

no- - - bi- lis, nul- la sil- - va ta- - -

Sources:

Universitätsbibliothek, Munich. MS 8° 322-325 (1527)
Bayerische Staatsbibliothek, Munich. 2 Mus.pr. 156#4 (*Crux fidelis* only)
Österreichische Nationalbibliothek, Vienna. SA.87.D.8 Mus 32 (*O Crux ave* only)
Clemens Stephani: *Suavissimae et iucundissimae harmoniae* (Gerlach, Nuremberg, 1567) (*Crux fidelis* only)
Clemens Stephani: *Suavissimae et iucundissimae harmoniae, liber secundus* (Gerlach, Nuremberg, 1568) (*O Crux ave* only)

Transposed down a tone. Note values quartered.

Translations:

Crux fidelis (hymn at the exaltation of the Cross on Good Friday)

Faithful Cross, among all the one noble tree, the wood offers none so great in foliage, flower or shoot. Sweet wood, sweet nail, sustaining sweet weight.

Ecce lignum (response at the exaltation of the Cross on Good Friday)

Behold the wood of the Cross, on which hung the salvation of the world. Come, let us adore.

O Crux ave (verse from *Vexilla Regis*, hymn during Passiontide)

Hail, O Cross, only hope in this Passiontide, increase justice to the devout and give grace to the sinful.

14

va ta- lem pro- fert fron- de flo- - - re
 lem pro- fert fron- de flo- re ger-
 - - lem pro- - - fert fron- - - de
 lem pro- fert fron- - - de, flo- - -

20

ger- mi- ne, dul- ce li- gnum, dul- ces cla-
 mi- ne, dul- ce li- gnum, dul- - ces
 flo- re ger- mi- ne, dul- - ce li- gnum, dul- -
 re ger- - mi- ne, dul- - ce li- - gnum, dul- - ces cla-

26

- vos, dul- ce pon- dus sus- ti- net.
 cla- vos, dul- - ce pon- dus sus- - ti- - net.
 ces cla- vos, dul- ce pon- dus sus- - ti- net.
 - vos, dul- ce pon- - dus sus- ti- net.

2. Ecce lignum

Ec- ce li- - - gnum cru-
 Ec- - - ce li- - gnum cru-
 Ec- ce li- gnum cru- - -
 Ec- ce li- - - gnum cru- - -

6

- - - cis in quo sa-lus mun-

- - - cis in quo sa-lus

8 - - - cis in quo sa-lus

- - - cis in quo sa-lus

11

- di pe-pen-dit:

mun-di pe-pen-dit: ve-

8 mun-di pe-pen-

mun-di pe-pen-

15

- ve-ni-te a-

- ni-te a-do-re-mus, ve-ni-te a-do-

8 - - - dit: ve-ni-

- - - dit: ve-ni-te a-do-

20

- do-re-mus,

re-mus, a-do-re-mus.

8 - - - te a-do-re-mus.

re-mus, a-do-re-mus.

3. O Crux ave

First system of the musical score for 'O Crux ave'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are: O crux a- ve spes u- ni- ca. The Soprano and Alto parts have a long note on 've' that spans across the bar line. The Tenor part has a similar long note on 've'.

O crux a- ve spes u- ni- ca

O crux a- ve spes u- ni-

O crux a- ve spes u- ni- ca

O crux a- - ve spes u- ni- - ca hoc

Second system of the musical score. It continues the four-staff format. The lyrics are: hoc pas- si- o- nis tem- po- re au- ge. The Soprano and Alto parts have a long note on 'au- ge' that spans across the bar line. The Tenor part has a similar long note on 'au- ge'.

hoc pas- si- o- nis tem- po- re au- ge

ca hoc pas- si- - o- nis tem-

hoc pas- si- o- nis tem- po- re, tem- po- re

pas- si- o- - - nis tem- - - - po- re

Third system of the musical score. It continues the four-staff format. The lyrics are: pi- is iu- sti- ti- am re- po- re au- ge pi- is iu- sti- ti- am. The Soprano and Alto parts have a long note on 'au- ge' that spans across the bar line. The Tenor part has a similar long note on 'au- ge'.

pi- is iu- sti- ti- am re-

po- re au- - ge pi- is iu- sti- ti- am

au- ge pi- is iu- - sti- ti-

au- ge pi- - is iu- sti- ti- am

Fourth system of the musical score. It continues the four-staff format. The lyrics are: is- que do- na ve- ni- am. re- is- que do- na ve- ni- am. am re- is- que do- na ve- ni- am. re- is- que do- na ve- ni- am. The Soprano and Alto parts have a long note on 'au- ge' that spans across the bar line. The Tenor part has a similar long note on 'au- ge'.

is- que do- na ve- ni- am.

re- is- que do- na ve- ni- am.


am re- is- que do- na ve- ni- am.

re- is- que do- na ve- ni- am.

Mus. Pr.
156/4

Senfl.

Rux fidelis inter omnes arbor una nobilis, nulla fylua talem pro fert fronde flore germine, dulce lignum, dulces clauos, dulce pondus sustinet.



una nobilis, nulla fylua talem pro fert fronde flore germine, dulce lignum, dulces clauos, dulce pondus sustinet.

Quatuor uocū. Lud. Senfl. Canon
Misericordia & Veritas obuiauērūt sibi,
Iusticia & Pax osculatæ sunt.

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