

Wojciech Odoj

Uniwersytet Wrocławski

## JOSQUIN'S MOTET "IN AMARA CRUCIS ARA" IN THE GREEN CODEX OF VIADRINA

Manuscript I F 428, held at the Wrocław University Library, commonly known as the Green Codex of Viadrina and probably copied between 1510 and 1530 (possibly around 1516?), was first the property of the University Library in Frankfurt an der Oder, founded in 1506 (as indicated by an inscription found at the beginning of the codex)<sup>1</sup>. After the University of Frankfurt was closed, in 1811, the manuscript was transferred to the University Library in Breslau (now Wrocław)<sup>2</sup>. The codex is a choirbook comprising 251 folios, bound in a green cover and tied with a brown leather band. According to its inventory, the manuscript contains complete Mass cycles, single Mass movements, Magnificats, hymns, sets of responses, motets, other settings of German texts, and textless works. Not all of the compositions are attributed, but Martin Staehelin has identified the authorship of many works. Besides the works of such masters of polyphony as Brumel, Compère, Isaac, Senfl, Adam of Fulda, La Rue and Obrecht, the codex contains a tiny motet by Josquin des Prez: *In amara crucis ara* (f. 224v–225r)<sup>3</sup>. *In amara crucis ara* is the fourth part of the motet cycle *Qui*

<sup>1</sup> Two indispensable works on this manuscript: Rita Feldmann: *Der Codex I. F. 408 [428] in der Staats- und Universitätsbibliothek Breslau*. Breslau [Wrocław] 1944 (unpublished dissertation); Martin Staehelin: *Der Grüne Codex der Viadrina. Eine wenig beachtete Quelle zur Musik des späten 15. und frühen 16. Jahrhunderts in Deutschland*. Mainz 1971. See also Elżbieta Zwolińska: "Musica mensuralis w polskich źródłach muzycznych do 1600 roku" [Musica mensuralis in Polish musical sources up to 1600]. In: *Notae musicae artis. Notacja muzyczna w źródłach polskich XI–XVI wieku* [Notae musicae artis. Musical notation in Polish sources from the eleventh to the sixteenth century]. Ed. Elżbieta Witkowska-Zaremba. Kraków 1999 pp. 459–460; Mirosław Perz: [review] "Martin Staehelin: Der Grüne Codex der Viadrina. Eine wenig beachtete Quelle zur Musik des späten 15. und frühen 16. Jahrhunderts in Deutschland". *Muzyka* 16 (1971) No. 4 pp. 116–118.

<sup>2</sup> Martin Staehelin: op. cit., p. 15.

<sup>3</sup> According to concordances in the manuscript, there is also another work by Josquin ascribed to him in one of the other sources (Vatican CS 44): *Magnificat quarti toni*, f. 172v–178r (*New Josquin Edition*. Vol. 20: *Motets on Texts from the New Testament* 2. Ed. Martin Just. Utrecht 2006). On that

*velatus facie fuisti*, published by Petrucci in 1503, from the second motet book titled *Motetti de Passione, de Cruce, de Sacramento, de Beata Virgine et huiusmodi B*, commonly referred to by its abbreviated form *Motetti B*<sup>4</sup>. Petrucci's print is the only source in which this multipart composition appears as a whole, and it contains all six movements. The sixth part, *Christum ducem redemit nos*, appears as an independent composition in a few other sources, and the motet discussed here, *In amara crucis ara*, was additionally copied into the Wrocław manuscript I F 428, the so-called Green Codex of Viadrina.

The musical style of the works in *Motetti B* used to be called the lauda style<sup>5</sup>, but currently the term *devotional style* is often viewed as more suitable for this kind of work, since "it is not tied to a particular genre and can be applied equally well to the motet or the lauda"<sup>6</sup>. The devotional style is generally characterised by frequent alternation of the imitative duets, passages written with a chordal texture and clear textual declamation. All of these features are easily identified in the cycle *Qui velatus facie fuisti*. The motet *In amara crucis ara*, however, breaks to some extent with this overall stylistic description, because it is based throughout on consistently applied imitation dominated by imitative duets. A distinguishing feature of the opening passage (bars 1–27) is something more than mere imitation, but less rigid than a proper canon (mock canon?) between two parts, soprano and tenor (the notes are the same but the rests are different), while the remaining two parts, alto and bass, imitate freely. In the following section of the work, two imitative duets – bass and tenor as well as alto and soprano ("Sanguis Christi") – produce a double canon. The entire composition closes with a seven-bar passage that continues the dialogue between two pairs of voices (soprano–alto, tenor–bass)<sup>7</sup>.

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work, see Willem Elders: *Josquin des Prez and his Musical Legacy. An Introductory Guide*. Leuven 2013 pp. 148–149. In the sources, it is also attributed to Agricola, Brumel and La Rue.

<sup>4</sup> Ottaviano Petrucci. *Motetti de Passione, de Cruce, de Sacramento, de Beata Virgine et huiusmodi B*, Venice, 1503. Ed. and introd. Warren Drake. Chicago 2002 (= Monuments of Renaissance Music 11); for an edition of the motet cycle *Qui velatus facie fuisti*, see pp. 88–113, for a critical commentary, see pp. 36–40. See also *New Josquin Edition*. Vol. 22: *Motets on Non-Biblical Texts 2*. Ed. Bonnie Blackburn. Utrecht 2003 pp. 11–26. It is also worth noting here that Stanley Boorman (in *Ottaviano Petrucci: A Catalogue Raisonné*. Oxford 2005 p. 498), for reasons not known to me, separates *Honor et Benedictio* from *In flagellis potum fellis*; consequently, the motet *In amara crucis ara* is listed as the fifth movement.

<sup>5</sup> Patrick Macey: [review] "Ottaviano Petrucci. *Motetti de Passione, de Cruce, de Sacramento, de Beata Virgine et huiusmodi B*, Venice, 1503. Edited with an introduction by Warren Drake. (Monuments of Renaissance Music, 11.) Chicago: University of Chicago Press, c 2002". *Notes* 61 (2004) No. 1 pp. 222–226, especially p. 223.

<sup>6</sup> Bonnie Blackburn: "The Dispute about Harmony c. 1500 and the Creation of a New Style". In: *Théorie et analyse musicales 1450–1650. Music Theory and Analysis. Actes du colloque international Louvain-la-Neuve, 23–25 Septembre 1999*. Ed. Anne-Emmanuelle Ceulemans, Bonnie J. Blackburn. Louvain-la-Neuve 2001 pp. 1–37, especially p. 13.

<sup>7</sup> My edition of the motet *In amara crucis ara* from MS I F 428, Wrocław University Library, is different to Petrucci's reading. The most distinct difference appears in the altus part, in which, after rests, a melody starts out (on the words "qui fuisti", bar 40; in Drake's edition, bar 275) from a different note (*b'* instead of *g'*), creating different sounds. The melody continues to be misplaced a third too high until the end.

The question arises as to why such a tiny composition, removed from its original, natural context and used as an independent work, was incorporated into the Green Codex of Viadrina. Before attempting to answer this question, let us take a closer look at the work and its source context. The compositions forming the motet cycle *Qui velatus facie fuisti*, to which the motet *In amara crucis ara* belongs, are settings of the hymn texts from *Officium de Passione* by St Bonaventure, probably written in Paris between 1242 and 1248 at the request of Louis IX<sup>8</sup>. Bonaventure's office is made up of prayers and hymns occasionally featuring quotations from the Old and New Testaments. The whole is a meditation on selected themes related to Christ's Passion, intended for personal meditation by lay persons in need of private devotion, like many prayers and votive offices included in contemporary prayer books and books of hours. Josquin's work should be interpreted in the same way. If we look closely at the arrangement of the works in the cycle, we notice that the setting of the hymn *Christum ducem redemit nos* for Laud, and so from the first office of the day, should be at the beginning rather than at the end, and that the third part, *In flagellis*, consists of passages from the hymns for Vespers and Sext, while the motet *In amara crucis ara* is a setting of a fragment from the hymn for Vespers<sup>9</sup>.

The motet's eight-line text *In amara crucis ara*, which deals with the redemption of mankind through Christ's sacrifice, was clearly divided in Josquin's setting into two four-line sections (the composer introduces a clear caesura after the first four lines).

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<sup>8</sup> Jerzy Kopeć: "Recepcja Oficjum św. Bonawentury *De Passione Domini* w Polsce" [The reception of the Office of St Bonaventure *De Passione Domini* in Poland]. *Roczniki Teologiczno-Kanoniczne* 21 (1974) No. 2 pp. 69–89, especially pp. 69 and 75–76. Also Willibrord Lampen: "De officio divino in Ordine Minorum iuxta S. Bonaventuram". *Antonianum* 2 (1927) pp. 135–156, especially p. 148; Bonifatius Strack: "Das Leiden Christi im Denken des hl. Bonaventura". *Franziskanische Studien* 41 (1959) pp. 129–162, especially p. 129.

<sup>9</sup> David Fallows: *Josquin*. Turnhout 2009 pp. 120–121; Willem Elders: op. cit., pp. 159–160. It should be added here that editions of the cycle *Qui velatus facie fuisti* are usually based on the readings in Petrucci's *Motetti de Passione*, of 1503, where the *Christum ducem* movement is the last. However, since it is the first of the hymns in Bonaventure's office of the Passion, it has been suggested by Bonnie Blackburn that *Christum ducem* was composed first and the other five sections were added later; see *New Josquin Edition*. Vol. 22: *Motets on Non-Biblical Texts 2*. Ed. Bonnie Blackburn. Utrecht 2003 p. 21. On the CD recording *Josquin des Prez: Missa Faisant regretz. Motetti de Passione... B* by The Clerks' Group (dir. Edward Wickham, Gaudeamus 302, 2002), the *Christum ducem* is performed at the beginning of the cycle.

The interesting contemporary source of Josquin, in which one of the variants of the hymn text *Christum ducem* is found, is a Book of Hours for Pope Leo X, currently held in the collection of manuscripts of the Toledo Museum of Art, Toledo, Ohio (identified as *Officium Beatae Mariae Virginis*, Acc. No. 57.23), see John Constant: "A Book of Hours for Pope Leo X". In: *Music from the Middle Ages Through the Twentieth Century: Essays in Honor of Gwynn S. McPeck*. Ed. Carmelo P. Comberiati, Matthew C. Steel. New York 1988 pp. 314–334, especially p. 314. On the sources of Bonaventure's office and its texts, see also Jacquelyn Mattfeld: "Some Relationships between Texts and cantus firmi in the Liturgical Motets of Josquin des Prez". *Journal of the American Musicological Society* 14 (1961) No. 2 pp. 159–183, especially pp. 175–176.

Text of the motet <i>In amara crucis ara</i> from the motet cycle <i>Qui velatus facie fuisti</i> by Josquin des Prez	
In amara crucis ara Fudisti rivos sanguinis, Jesu Christe, rex benigne, Consortis paterni luminis, Sanguis Christi qui fuisti Peremptor hostis invidi, Fac nos scire <sup>10</sup> et venire, Ad coenam Agni providi.	On the bitter altar of the cross You poured out streams of blood Jesus Christ, good king, Partaker of the Father's light Blood of Christ which Destroyed the envious enemy Make us be able and come For the caring Lamb's feast

The first part of the text is about the suffering of Jesus hanging on the cross. The words about Jesus as a partaker of the Father's light may refer to the Gospel of St John, in which Jesus reminds his followers that he entered the world as a light so that everyone who believed in him would not remain in darkness (John 12:46). The beginning of the second part emphasises that Jesus poured out his blood to win victory over Satan, and by extension over death. The two last lines, closing the entire text – “Fac nos scire et venire / Ad coenam Agni provide” (“Make us be able and come for the caring Lamb's feast”) – should probably be seen as a reference to the summons “Blessed are those who are invited to the wedding supper of the Lamb” from the Apocalypse of John (19:9). The Evangelist writes here about the happiness and joy of those who were saved and can take part in the Lamb's feast. He writes about this feast and the marriage of Christ (= Lamb) and his wife, who turns out to be the heavenly Jerusalem (Rev. 19:9). In other words, these two lines, which close the entire composition, speak with hope of the eternal happiness awaiting the saved and of their meeting with the Lamb (the resurrected Jesus).

If we take a look at the index located at the end of the Wrocław manuscript I F 428, we notice that Josquin's motet *In amara crucis ara* was not at all specified there. It was copied into the manuscript immediately after two successive groups of polyphonic compositions: the nine-part motet cycle *Officium de Cruce* (“In nomine Jesu omne genu flectatur caelestium”) by Loyset Compère<sup>11</sup> and a polyphonic setting of the Improperia<sup>12</sup> (see Figure 1).

<sup>10</sup> In Petrucci 1503<sup>1</sup> we find “ire” instead of “scire”.

<sup>11</sup> Compère's work later appears also in the following sources: Berlin 40013, f. 277v–286r; Florence II.I.232, f. 137v–146r; Greifswald 640–41, f. 33r–35v; Nuremberg 83795, f. 140v–146r; St Gall 462 (movts I and II only); Zwickau 79/1; Rhau, *Selectae harmoniae* of 1538. For a modern edition of the work, see *Loyset Compère. Opera omnia*. Ed. Ludwig Finscher. Vol. 4 [Rome] American Institute of Musicology 1961 pp. 14–24; also *Ottaviano Petrucci. Motetti de Passione*, op. cit., pp. 218–247 and critical commentary pp. 53–54.

<sup>12</sup> The setting of the Improperia appears in two other sources: Berlin 40013, f. 286v–291r, c. 1540; Nuremberg 83795, f. 147r–149v, c. 1539–48. In both sources, the setting is similarly preceded by Loyset Compère's *Officium de Cruce* (*In nomine Jesu omne genu flectatur caelestium*).

JOSQUIN'S MOTET "IN AMARA CRUCIS ARA"

Figure 1. The index from MS I F 428, Wrocław University Library (fragment).

Vita dulcedo et spes	fo 200
Christi virgo delectissima	fo 202
Ave maria gratia plena	fo 205
In nomine Jesu flectatur	fo 210
Popule meus quid feci tibi	fo 219
Patrem omnipotentem	fo 225
Misere hinc me deus	fo 228
Ecce tuorum corda fidelium	fo 229
Misere hinc me deus	fo 230
Quae noscuntur mecum	fo 231
Ave maria stella dei maris	fo 235
Salve regina	fo 236
Vespera thoma	fo 240
Interimium	fo 249

The idea that these two cycles may have been thought of as complementary or forming a single entity results from the way they were copied into the manuscript. Compère's *Officium de Cruce* is preceded by two blank leaves (f. 209v–210r), which may indicate a conscious separation of this fragment from the rest of the manuscript (see Table 1).

Table 1. The source context of Josquin's motet *In amara crucis ara* in MS I F 428, Wrocław University Library.

two blank leaves (f. 209v–210r)	
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1. In nomine Jesu omne genu flectatur ( <i>Officium de cruce</i> ) (f. 210v–219r) [Compère]	
2. Adoramus te Christe	
3. Patris sapientia	
4. Hora prima ductus est	
5. Crucifige crucifige	
6. Hora sexta Jesus est in cruce	
7. Hora nona dominus Jesus	
8. De cruce deponitur	
9. Hora completorij datur	
1. Popule meus, quid feci tibi (Improperia) (f. 219v–224r)	
2. Ego eduxi te de Aegypto	
3. Ego transduxi te per mare	
4. Ego eduxi te per desertum	
[4.] Has horas canonicas...	
5. Quid ultra debui facere	
<b>In amara crucis ara</b>	<b>fourth part of <i>Qui velatus facie fuisti</i> [Josquin des Prez] (f. 224v–225r)</b>

In addition, a common feature connecting these two cycles is the distinctive ornament accompanying the initial letters of the part's name. In some settings, these initials were decorated with a kind of interlaced ribbon overhanging the part's name and directed upward (see Figure 2). The first letter of the alto voice in the motet *In amara crucis ara* was decorated in a similar fashion (see Figures 3 and 4).



Figure 2. The Improperia – *Ego eduxi te per desertum / Has horas canonicas* (f. 222v–223r), MS I F 428, Wrocław University Library.



Figure 3. Josquin des Prez: Motet *In amara crucis ara* (f. 224v–225r), MS I F 428, Wrocław University Library.



Figure 4. Josquin des Prez: *In amara crucis ara*, Altus (f. 224v), MS I F 428, Wrocław University Library.

All this suggests that the work was deliberately omitted from the index, possibly because it was considered part of the group of polyphonic settings of the Improperia preceded by Compère's *Officium*.

The *Officium de Cruce* (4vv.) by Loyset Compère was first published – like Josquin's motet cycle *Qui velatus facie fuisti* – in Petrucci's *Motetti B* (RISM 1503<sup>1</sup>). This composition comprises nine settings of the *de Passione* texts. "In nomine Jesu", the opening section, probably has its origin in the Introit at Mass for Wednesday during Holy Week, while "Adoramus te Christe", the second section, may be derived from the votive antiphon *de Cruce* or the first antiphon sung after the Improperia, to which – as Finscher has observed – Compère added the prayer "qui passus es pro nobis, miserere nobis"<sup>13</sup>. The text of the remaining sections, from "Patris sapientia, veritas domina" to "Hora completorii datur sepulturae", derives from a poem describing Christ's Passion, probably written in the fourteenth century; each of the sections represents a specific part of the liturgy of the hours<sup>14</sup>.

The Improperia (reproaches, laments, complaints; from the Latin *impropero* – to reproach) are a group of chants sung on Good Friday during the Veneration of the Cross. In the current form, which originated during the fifteenth century, the subject is Jesus dying on the cross, lamenting that He has been abandoned by His chosen people. These texts – derived from the books of Micah (6:3) and Isaiah (5:1–7) – contrast the benefaction of the suffering Saviour with the people's ingratitude. The verses begin with a characteristic "Ego (I)", and the

<sup>13</sup> See Ottaviano Petrucci. *Motetti de Passione*, op. cit., p. 53; Ludwig Finscher: *Loyset Compère, c. 1450–1518: Life and Works*. [Rome] American Institute of Musicology 1964 p. 194, especially n. 25.

<sup>14</sup> See Franz Joseph Mone: *Lateinische Hymnen des Mittelalters*. Freiburg im Breisgau 1853 vol. I pp. 106–107; *Analecta hymnica medii aevi*. Ed. Clemens Blume, Guido Dreves. Leipzig 1898 vol. XXX pp. 32–33.

refrain is “Popule meus, quid feci tibi?” (“My people, what have I done to you?”). Customarily, the Improperia are sung together with the Trisagion, a hymn addressed to the Holy Trinity (from the Greek *triságios*: “Holy God, Holy Might, Holy Immortal, have mercy on us”)<sup>15</sup>. As a result of the liturgical renewal and reform imposed at Vatican Council II, the Adoration of the Cross, of which the Improperia are a part, was slightly modified in relation to the Trent version. It can now possess a different order depending on the monastic or diocesan centre<sup>16</sup>.

In the Roman rite, from before the edition of the renewed *Missale Romanum* of 1570, this service begins with the procession of the veiled cross to the nave, where the Crucifix is gradually, in three stages, exposed to view by the celebrant, who sings “Ecce lignum Crucis in que salus mundi pependit” (“Behold the wood of the Cross on which hung the salvation of the world”) to which the choir responds: “Venite, adoremus” (“Come, let us adore”). Next, the Cross is laid on a cushion at the foot of the altar. Now the whole assembly takes the opportunity to approach and with a simple gesture adore and kiss the unveiled Cross. At the same time the Improperia are sung: “Popule meus, quid feci tibi?” (“My people, what have I done to you?”). The Adoration of the Cross is followed by Holy Communion. The celebrant recites the introduction to the Lord’s Prayer: “Oremus. Præceptis...” (“Let us pray. Instructed...”), “Pater noster...” (“Our Father...”), “Libera nos, quaesumus, Domine...” (“Deliver us, we beseech Thee, Lord...”). Later he repeats twice the “Agnus Dei qui tollis peccata mundi, miserere nobis” (“Lamb of God, who take away sins of world, have mercy on us”) and the “Agnus Dei, qui tollis peccata mundi, dona nobis pacem” (“Lamb of God, who take away sins of world, grant us peace”). After the prayer “Percéptio Córporis tui Domine Jesu Christe” (“Let not the receiving of thy Body, O Lord Jesus Christ”), he recites “Ecce Agnus Dei qui tollit peccata mundi” (“Behold the Lamb of God, behold him who takes away the sins of the world”) and then “Domine, non sum dignus ut intres sub tectum meum: sed tantum dic verbo, et sanabitur anima mea” (“Lord, I am not worthy that thou shouldst enter under my roof; say but the word, and my soul shall be healed”). Finally, the congregation receives Holy Communion, which is “the most important part of the whole Good Friday’s service”<sup>17</sup>.

On the basis of the observations made above concerning Josquin’s motet *In amara crucis ara*, the following conclusions may be drawn. The most important one results from a close analysis of the text, whose symbolic meaning are proba-

<sup>15</sup> Bolesław Bartkowski: “Improperia”. In: *Encyklopedia Katolicka*. Lublin 1997 vol. 7 pp. 100–101; “Improperia”. In: *Leksykon Liturgii*. Ed. Bogusław Nadolski. Poznań 2006 pp. 540–541; Ruth Steiner and Keith Falconer: “Reproaches [Improperia]”. In: *The New Grove Dictionary of Music and Musicians. Second Edition* Ed. Stanley Sadie. London 2001 vol. 21 pp. 199–200.

<sup>16</sup> John Harper: *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century*. Oxford 2001 p. 145; Tarsycjusz Sinka: *Liturgika*. Kraków 1994 pp. 131–133; see also *Mszal rzymski dla diecezji polskich* [Roman missal for Polish dioceses]. 2nd ext. edn. Poznań 2009 pp. 142–146.

<sup>17</sup> Tarsycjusz Sinka: op. cit., p. 132.



bly the main reason why it – and not any other part of the cycle *Qui velatus facie fuisti* – was selected and copied into the Viadrina manuscript. It appears that it was considered to be complementary to the service of the Adoration of the Cross<sup>18</sup>. According to the order described earlier, the Improperia are followed by Holy Communion, preceded by a procession of the Holy Sacrament to the altar. In this context, the motet's words "Blood of Christ which / Destroyed the envious enemy / Make us be able and come / For the caring Lamb's feast" may be read not only symbolically, but also in the literal meaning. It can be assumed that the motet was sung during the procession while the hosts were brought to the main altar, or while the people received Holy Communion. So the motet should be interpreted in a broad source context, as an integral part of the two groups of polyphonic compositions that it follows: Compère's *Officium* and the Improperia. The absence of the motet in the index at the end of the manuscript and the fact that all the parts of this source context were linked with one another by means of the characteristic ornament indicate that the motet belongs to this group of compositions. Certainly, none of the answers to the question about the function and meaning of this motet in the Green Codex of Viadrina is completely satisfying. Yet this tiny motet deserves special attention, simply because it is one of the two compositions in the manuscript by Josquin, a composer considered to be one of the most distinguished representatives of Renaissance musical culture.

#### STRESZCZENIE

Rękopis I F 428 Biblioteki Uniwersyteckiej we Wrocławiu, potocznie nazywany „Zielonym kodeksem Viadriny”, prawdopodobnie sporządzony w drugiej dekadzie XVI w., zawiera cykle mszalne, pojedyncze części mszalne, magnificaty, hymny, motety oraz utwory do tekstów niemieckich. Wszystkie kompozycje zapisane zostały bez atrybucji, jednak Martinowi Staehelinowi udało się zidentyfikować autorstwo wielu z nich. Obok kompozycji takich mistrzów polifonii jak Brumel, Compère, Isaac, Senfl, Adam z Fuldy i Obrecht, w kodeksie znajduje się niewielkich rozmiarów motet Josquina des Prez – *In amara crucis ara* (f. 224v–225r). Jest on czwartą częścią cyklu motetowego *Qui velatus facie fuisti* (*Officium de passione*), opublikowanego przez Petrucciego w 1503 r., w drugim zbiorze motetów zatytułowanym *Motetti de Passione, de Cruce, de Sacramento, de Beata Virgine et huiusmodi B*. W rękopisie I F 428 motet Josquina skopiowany został po dwóch grupach polifonicznych opracowań: *Officium de Cruce* (*In nomine Jesu omne genu flectatur caelestium*) Loyseta Compère'a i opracowaniach Improperii. Pewne cechy sugerują, że kompozycje te – dwie grupy polifonicznych opracowań plus motet Josquina – być może były pomyślane jako zamknięta całość; wszystkie te utwory zostały skopiowane w manuskrypcie obok siebie ze względu na wspólny, wiążący je wielkopiątkowy temat. Poza tym, ten konkretny fragment rękopisu oddzielony został od reszty

<sup>18</sup> The two groups of settings plus Josquin's motet may have been placed together in the manuscript because they shared the subject of Good Friday.

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dwoma czystymi kartami, wskazującymi na świadome oddzielenie od reszty manuskryptu, a wszystkie kompozycje – razem z motetem Josquina – połączone zostały za pomocą charakterystycznego ornamentu dołączonego do pierwszej litery nazwy głosu. Analiza pokazuje, iż tekst motetu (jego ogólny wydźwięk i symboliczne znaczenie) był prawdopodobnie głównym powodem dla którego to właśnie ta – a nie inna część cyklu *Qui velatus facie fuisti* – została wybrana i skopiowana w rękopisie I F 428. W tym kontekście tekst motetu może być odczytywany nie tylko w wymiarze symbolicznym, ale także dosłownym. Można przyjąć, iż motet Josquina był śpiewany podczas procesji w trakcie której Najświętszy Sakrament przenoszono z tzw. ciemnicy do głównego ołtarza, albo kiedy wierni przyjmowali Komunię Świętą.

*Wojciech Odoj*

Wojciech Odoj, PhD, is a lecturer at the Institute of Musicology of the University of Wrocław. As a researcher, he is interested primarily in 15th and 16th century music (especially in the legacy of Josquin des Prez) and the links between music and text, liturgy and other forms of artistic activity.  
wojtekojoj@poczta.onet.pl