

Resonet

Codex Calixtinus
(12th Century)

Resonet nostra Domino caterva. Corde iocundo.
Iacobi festa celebret devote. Corpore Mundo.
Fecit hic signa miracula digna. Mitis ut agnus.
Lux fuit ceacis baculusque claudis. Iacobus magnus.
Fulget in caelo signis et mundo. Nunc sine meta.
Gallaecianis resplendent insignis. Felix athleta.
Hic conservator, Hispaniae tutor. Ingens praclarus.
Hic protegat nos, ne deglutiat nos. Orcus amarus.
Resonet nostra Domino caterva. Corde iocundo.
Iacobi festa celebret devota. Corpore Mundo.

Let us sing to the Lord in great number, with a glad heart.
Let us devoutly celebrate the feast of St. James, with a clean body.
He gave us signs and worthy miracles here, meek as a lamb.
He made the lame walk and the blind see, O great James!
He is brilliant in the heavens and on the earth with his signs, now and forever.
He shines in the colours of Galicia, O happy athlete!
He is the protector and guardian of Spain, strong and glorious.
May he protect us, that we might not be eaten, by the cruel monster.
Let us sing to the Lord in great number, with a glad heart.
Let us devoutly celebrate the feast of St. James, with a clean body.

History

The Codex Calixtinus is a 12th-century illuminated manuscript, traditionally but spuriously attributed to Pope Callixtus II. It is a collection of sermons, reports of miracles, liturgical texts, music and descriptions of places, local customs and notable works of art, produced with the purpose of accompanying and helping medieval pilgrims on the Way of St. James, to the shrine of the apostle Saint James the Great in Santiago de Compostela, Galicia.

The manuscript is the unique extant witness bearing an extraordinarily interesting set of early polyphonic musical pieces, including what is believed to be, albeit controversially, as the earliest known composition for three voices. The polyphony in the Codex has consistently been of great interest to musicologists, and has been recently rendered in modern recordings.

Resonet

Codice Calixtino s. XII

Performing edition of a recorded improvisation by <http://www.resonet.es>
realised by Joe Paxton for the BREMF Community Choir, May 2013

Musical score for five voices: Oboe, Soprano, Alto, Tenor, and Bass. The score consists of two systems of music. The first system covers measures 1-4. The second system begins at measure 5. The vocal parts sing in unison, with the Oboe providing harmonic support. The lyrics are: Re - so - net no - stra Do - mi - no ca - ter - va _____ Re - so - net. The bass part includes a bassoon part starting at measure 5.

Oboe

SOPRANO

Re - so - net no - stra Do - mi - no ca - ter - va _____ Re - so - net

ALTO

Re - so - net

TENOR

Re - so - net

BASS

Re - so - net

Continuation of the musical score from measure 5. The vocal parts sing in unison, with the Oboe providing harmonic support. The lyrics are: no - stra Do - mi - no ca - ter - va _____ cor - - - de io - cun - do. The bassoon part continues throughout this section.

5

no - stra Do - mi - no ca - ter - va _____ cor - - - de io - cun - do.

no - stra Do - mi - no ca - ter - va _____

no - stra Do - mi - no ca - ter - va _____

no - stra Do - mi - no ca - ter - va _____ cor - - - de io - cun - do.

9

Ia - co - bi fe - sta ce - le - bret de - vo - ta cor - - - po - re mun - do.

Ia - co - bi fe - sta ce - le - bret de - vo - ta

Ia - co - bi fe - sta ce - le - bret de - vo - ta

Ia - co - bi fe - sta ce - le - bret de - vo - ta cor - - - po - re mun - do.

13

Fe - cit hic si-gna mi-ra-cu-la di - gna

mi - - -

17

Ia - - -

Ia - - -

Lux fu - it cae - cis ba - cu - lus - que clau - dis Ia - - -

- tis ut a - gnus Lux fu - it cae - cis ba - cu - lus - que clau - dis

co-bus ma - gnus. Ful - get _____ in cae-lo__ sign-is et in mun - do _____

- co-bus ma - gnus. Ful - get _____ in cae-lo__ sign-is et in mun - do _____

- co-bus ma - gnus. Ful - get _____ in cae-lo__ sign-is et in mun - do _____

Ful - get _____ in cae-lo__ sign-is et in mun - do _____

25

Musical score for voices and basso continuo. The score consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics appearing below the notes. Measure 25: Soprano 1: D, C, B, A, G, F, E, D; Soprano 2: D, C, B, A, G, F, E, D; Alto: rest, rest, C, B, A, G, F, E; Bass: rest, rest, rest, rest. Measure 26: Soprano 1: rest, rest, rest, rest; Soprano 2: rest, rest, rest, rest; Alto: rest, rest, rest, rest; Bass: C, B, A, G, F, E, D, C. Measure 27: Soprano 1: D, C, B, A, G, F, E, D; Soprano 2: D, C, B, A, G, F, E, D; Alto: rest, rest, C, B, A, G, F, E; Bass: rest, rest, rest, rest. Measure 28: Soprano 1: rest, rest, rest, rest; Soprano 2: rest, rest, rest, rest; Alto: rest, rest, rest, rest; Bass: C, B, A, G, F, E, D, C.

Gal - le - ci - a - nis re-splen-det in-sig - gnis
nunc si-ne me - ta.
Gal - le - ci - a - nis re-splen-det in-sig - gnis
nunc si-ne me - ta.

29

Musical score for voices and basso continuo. The score consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics appearing below the notes. Measure 29: Soprano 1: rest, rest, rest, rest; Soprano 2: rest, rest, rest, rest; Alto: rest, rest, rest, rest; Bass: rest, rest, rest, rest. Measure 30: Soprano 1: rest, rest, rest, rest; Soprano 2: rest, rest, rest, rest; Alto: rest, rest, rest, rest; Bass: rest, rest, rest, rest. Measure 31: Soprano 1: D, C, B, A, G, F, E, D; Soprano 2: D, C, B, A, G, F, E, D; Alto: rest, rest, C, B, A, G, F, E; Bass: rest, rest, rest, rest. Measure 32: Soprano 1: rest, rest, rest, rest; Soprano 2: rest, rest, rest, rest; Alto: Hic, con-ser - va-tor Hi - ; Bass: rest, rest, rest, rest.

Fe - - - - lix a-thle - ta
Fe - - - - lix a-thle - ta. Hic con- ser - va-tor Hi -
con- ser - va-tor Hi -

33

A musical score for five voices (SATB) in common time. The music consists of five staves, each with a treble clef. The lyrics are in Latin and are repeated three times. The first two repetitions are in common time, and the third repetition begins with a key signature of one flat, indicating a change to A-flat major.

Music score for "Hymnus" by Palestrina, showing five staves of music with Latin lyrics:

1. **Tenor (Top Staff):**

2. **Soprano (Second Staff):**

3. **Alto (Third Staff):**

4. **Bass (Fourth Staff):**

5. **Bass (Fifth Staff):**

Lyrics (repeated three times):

Hic pro-te-gat nos,
Hic pro-te-gat nos,
Hic pro-te-gat nos,

- spa - ni - e tu - tor in - - - gens, pre - cla - rus. Hic pro-te-gat nos,

- spa - ni - e tu - tor in - - - gens, pre - cla - rus. Hic pro-te-gat nos,

- spa - ni - e tu - tor in - - - gens, pre - cla - rus. Hic pro-te-gat nos,

37

41

no-stra Do-mi-no ca - ter - va cor - - - de io-cun - do.

no-stra Do-mi-no ca - ter - va cor - - - de io-cun - do.

no-stra Do-mi-no ca - ter - va cor - - - de io-cun - do.

no-stra Do-mi-no ca - ter - va cor - - - de io-cun - do.

45

Ia - co - bi fe - sta ce - le - bret de - vo - ta cor - - - po - re mun - do.

Ia - co - bi fe - sta ce - le - bret de - vo - ta cor - - - po - re mun - do.

Ia - co - bi fe - sta ce - le - bret de - vo - ta cor - - - po - re mun - do.

Ia - co - bi fe - sta ce - le - bret de - vo - ta cor - - - po - re mun - do.