



Two Songs from the 'School of Abelard'

Edited by David Wulstan

Omnia sol temperat

?Heloise

Om - ni - a sol tem - pe - rat pu - rus et sub - ti - lis,
 no - vo mun - do re - se - rat fa - ci - em Ap - ri - lis;
 ad a - mo - rem pro - pe - rat a - ni - mus he - ri - lis,
 et jo - cun - dis im - pe - rat de - cus pu - e - ri - lis.

2. Rerum tanta novitas
 in sollemni vere,
 et veris auctoritas
 jubet nos gaudere.
 vices prebet solitas;
 et in tuo vere,
 fides est et probitas
 tuum retinere.

3. Ama me fideliter!
 fidem meam nota!
 de corde totaliter
 et ex mente tota,
 sum presentialiter
 absens in remota.
 quisquis amat aliter
 volvitur in rota.

Translation of first stanza:

The pure and gentle sun brings warmth; in a renewed world he reveals April's face; the master's spirit propels us towards love, and the boy-god [Eros] ordains jollity.

This anonymous lyric (number 136 in the *Carmina Burana* collection, appearing in one of the 'School of Abelard' sections) has no musical notation in the MS. It has been ascribed to Heloise by John O Ward (see *The Poetic and Musical Legacy of Heloise and Abelard* – published by the PMMS – for details, including the reasons for associating the words with this tune). This, and other lyrics apparently emanating from the 'School', may be seen in the forthcoming *Music from the Paraclete...*. The word *herilis* could be masculine (*paterfamilias* or the like) or feminine (*mistress*) or, as is possible if and when Heloise wrote the lyric, the word might even embody 'the spirit of the master's mistress'.

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Fama mendax

Hilary of Poitiers

Fa - ma men-dax et Fa - ma per - fi - da, Fa - ma pro-cax et sa - tis in - vi - da.
 Fa - ma fal-lax et nus-quam can - di - da, par - va pro-mit et pre - mit lu - ci - da.

Note: Manuscript ligatures are indicated by square brackets. The liquescent interpreted as two notes is indicated by a sloping line below; the liquescent interpreted as one note is given a short sloping line above.

This is one of several lyrics by Hilary, pupil of Abelard, on similar themes. The poem uses the 'goliardic decasyllabic' rhythm found in various items of *The Play of Daniel* such as 'Cum Judee' (see the PMMS edition, number 13). As the Play (both the Beauvais version and the *Daniel* play of Hilary himself) seems to have depended on a prototype known at the School of Abelard, it is not impossible that this is the tune that Hilary had in mind when composing this lyric. For further details and the complete text, see *Music from the Paraclete...*, forthcoming.

Translation of the opening stanza (there is something of a *double entendre* in the word *candida*, for *candida nox* is 'a successful night'):

*Lying rumour, rumour of treachery; flirtatious rumour, yet full of jealousy;
 Rumour spreading falsity, but never a good lie; promising yet purveying little that is true.*

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