

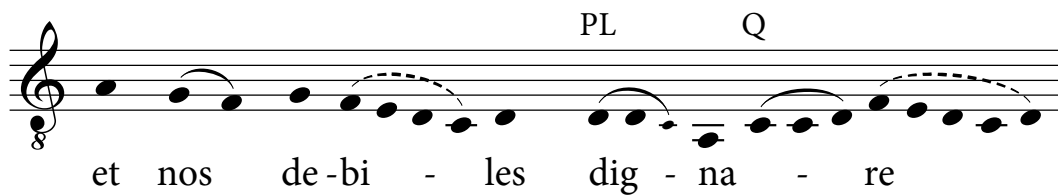
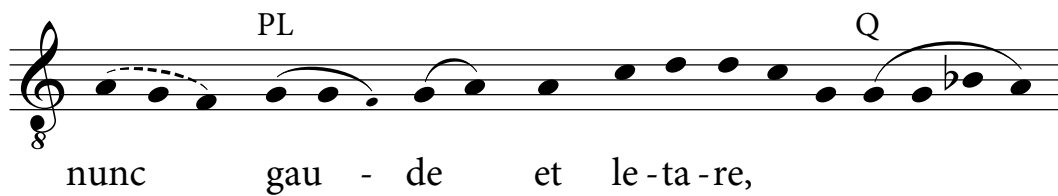
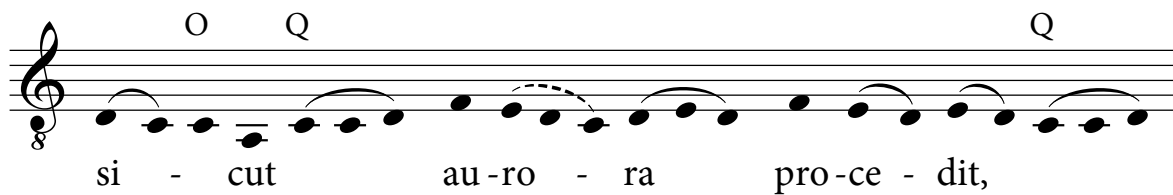
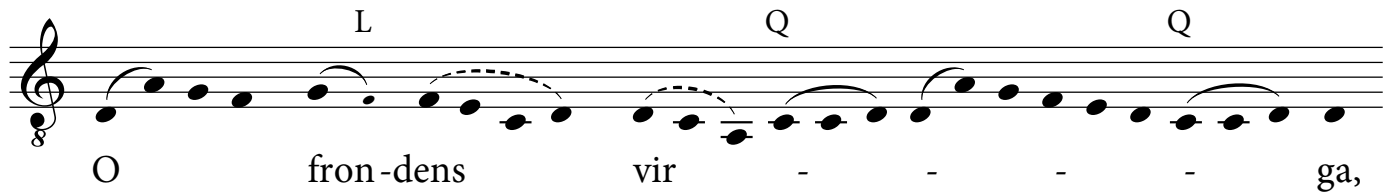
O frondens virga

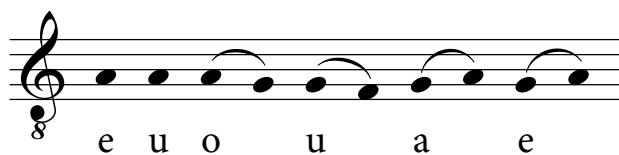
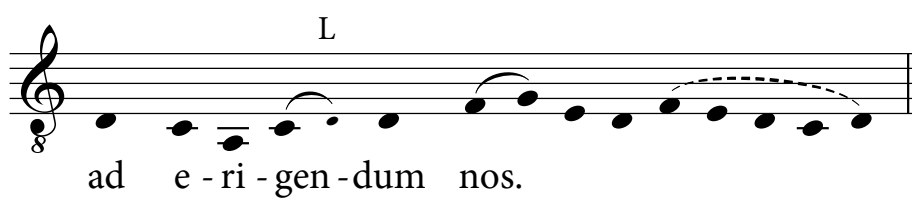
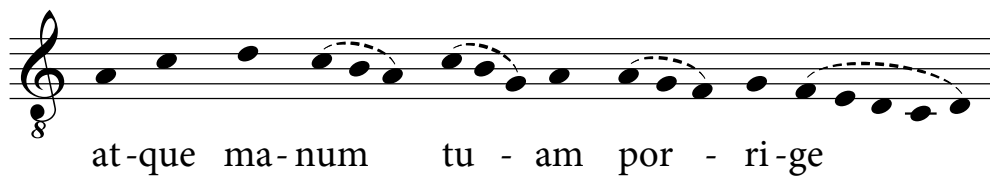
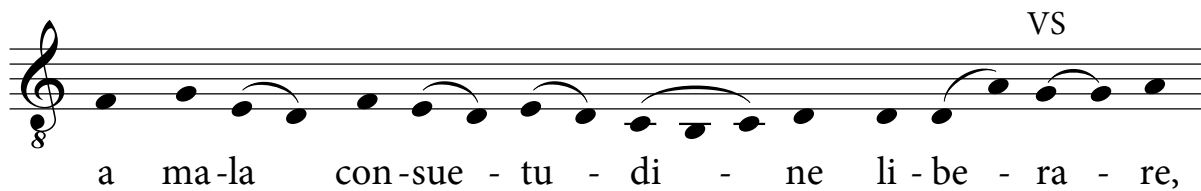
psalm antiphon [for Mary]

Dendermonde, fol. 155r

Hildegard von Bingen

(1098–1179)





O FRONDENS VIRGA

O frondens virga,
 O greening branch,
in tua nobilitate stans
 in your nobility erect
sicut aurora procedit,
 as dawn comes forth,
nunc gaude et letare,
 now rejoice and be glad,
et nos debiles dignare
 and us feeble ones think worthy
a mala consuetudine liberare,
 from evil ways to deliver,
atque manum tuam porrige
 and hand your extend
ad erigendum nos.
 to raise up us.

O greening branch,
erect in your nobility
as dawn comes forth,
now rejoice and be glad,
and think us feeble ones worthy
to deliver from evil ways,
and extend your hand
to raise us up.

translation: Honey Meconi

L	liquescence
O	oriscus
PL	pressus liquescens
Q	quilisma
U	unusual neume
VS	virga strata

MUSIC SOURCE: Dendermonde, fol. 155r

TEXT SOURCES

The text of *O orzchis ecclesia* is included in what modern editors have categorized as "Letter 390" but which is in fact not a letter at all but rather a collection of song texts and "meditations," to use a modern description of the entity.

Vienna 963, fol. 156vb
Riesencodex, fol. 405vb
London 15102, fol. 104r

Berlin 835, fol. 26va
 Harley 1725, fol. 222v

GENRE: the manuscript identifies the genre as ANTIPHON. The presence of a differentia indicates that it is a PSALM ANTIPHON.

SUBJECT: although not identified in the manuscript, the subject is MARY.

NOTES

1. This unusual neume is found in several of Hildegard's compositions. Lieder and CantusD transcribe it as a/a/b, as it is done here; Corrigan reads it as a/b. KSW calls this neume a "pes on a half tone" and reads it as a/b-flat (certainly the melodic line suggests a flatted b at this point). PfauE interprets it as G/a/b (the lowest part of the neume begins on G), but it is more likely that the lowest pitch is intended to be /a/ rather than G, given that a form of this neume exists elsewhere in Hildegard's music with a leftward extension at the bottom (making it begin in the same way as a standard pes does).

COMMENTS

a. *O frondens virga* is one of only two compositions whose music appears exclusively in Dendermonde; the other is *Laus trinitati*. Peter Dronke ("The Composition of Hildegard's *Symphonia*," 389) suggested that it was the poetic quality that led to its exclusion from her compositions in the Riesencodex, but the text by itself was deemed good enough to be included in five different manuscript copies. NewmanS 274 points out the letare/dignare/liberare rhyme, not a normal practice in Hildegard's poetic texts. The text is also unusual in being a request for divine assistance, not one of Hildegard's usual themes.

b. The differentia appears before the antiphon.

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