

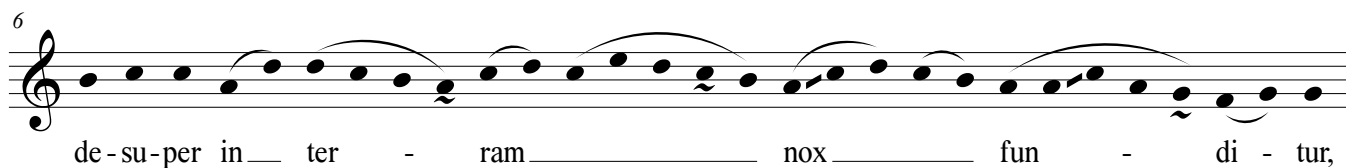
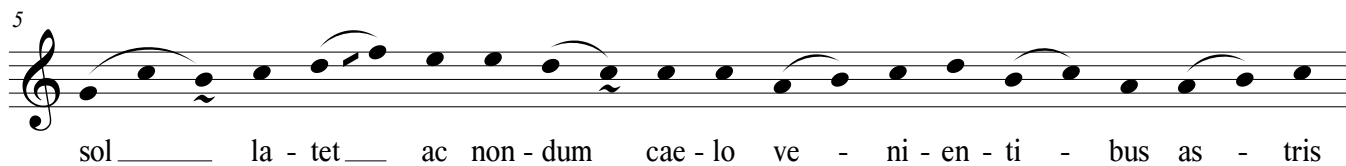
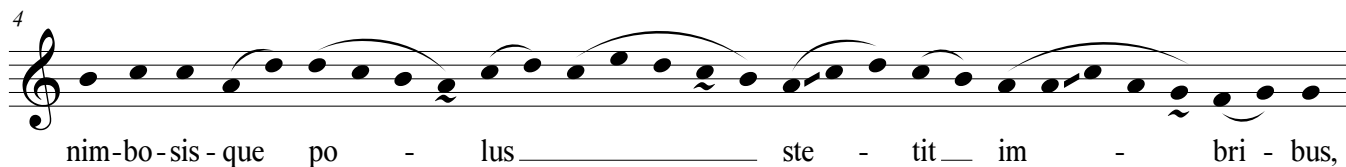
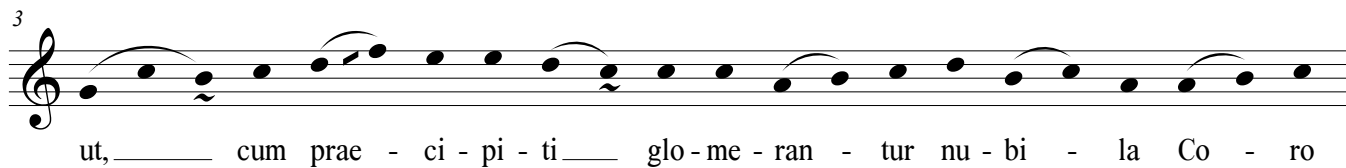
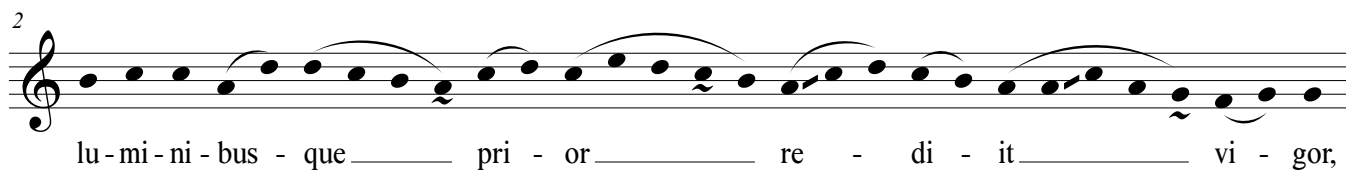
Tunc me discussa

Boethius, *Consolation of Philosophy*, 1 m. 3

CA Gg. V. 35, fol. 442r

text edited by Büchner, translation by Sarah Kay

music reconstructed by Christopher Preston Thompson after Sam Barrett and Benjamin Bagby



Tunc me discussa

7

hanc si Thre - i - ci - o Bo - re - as e - mis - sus ab an - tro

8

ver-be-ret et clau - sum re - se - ret di - em,

9

e - mi - cat et su - bi - to vi - bra - tus lu - mi - ne Phoe - bus

10

mi-ran-tes o - cu - los ra - di - is fe - rit.

Then night was dispersed, the shadows left me,
 and their former strength returned to my eyes.
 Just as when storm clouds are steeply piled up by Corus [the northwest wind]
 and the sky throngs with rain-clouds
 and the sun is hidden, and the stars are not yet out,
 night comes flooding down upon the world;
 but then Boreas [the north wind] from its Thracian [northern] cavern
 beats the night away, and releases the locked up daylight,
 Phoebus [the sun] darts out, vibrant with sudden light,
 and strikes with his rays my wondering eyes.

– Sarah Kay

Notes on the music:

This reconstruction of the adiastematic neumes found in CA Gg. V. 35 follows after Sam Barrett and Benjamin Bagby's reconstruction based on solemn Tone 7 transmissions found in the Worcester Antiphoner (Worcester, Chapter Library, F. 160) and the Bellelay Gradual (Porrentruy, Bibliothèque cantonale jurassienne 18). For more on specific variations in my reconstruction, see the accompanying performance reflection narrative.

* This symbol indicates an *oriscus*, implying some sort of emphasis on the correlative note.

† This symbol indicates a *quilisma*, commonly interpreted with a lengthening of the preceding note, followed by a light slide through the *quilisma* to the next note.

– Christopher Preston Thompson