

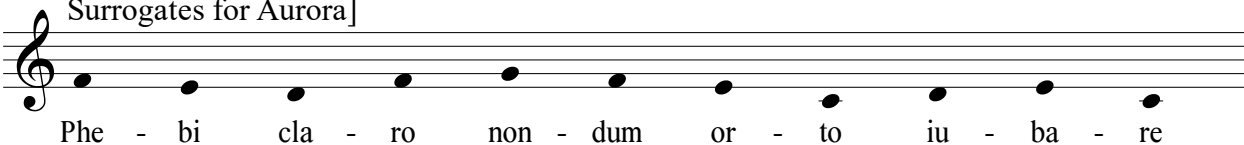
Phebi claro nondum orto iubare

Alba of Fleury-sur-Loire
I-Vb Vat. Lat. 1462, fol. 50v

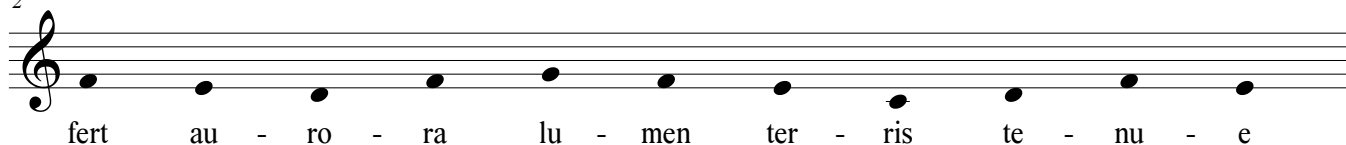
text edited and translated by Sarah Kay
music reconstructed by Christopher Preston Thompson

[Human Proxies/
Surrogates for Aurora]

Stanza 1



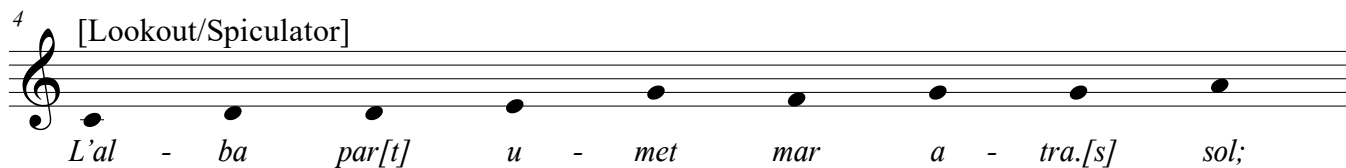
2



3



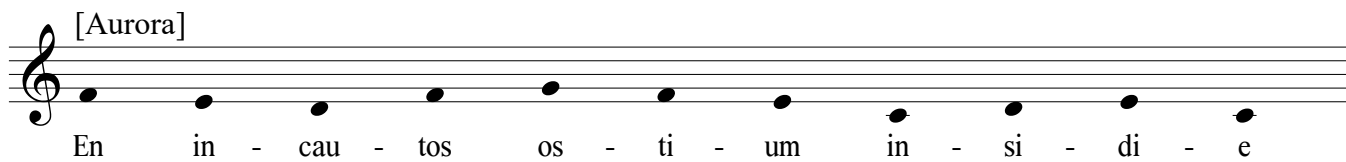
4



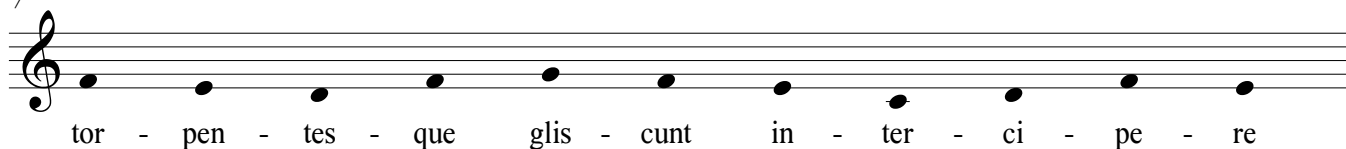
5



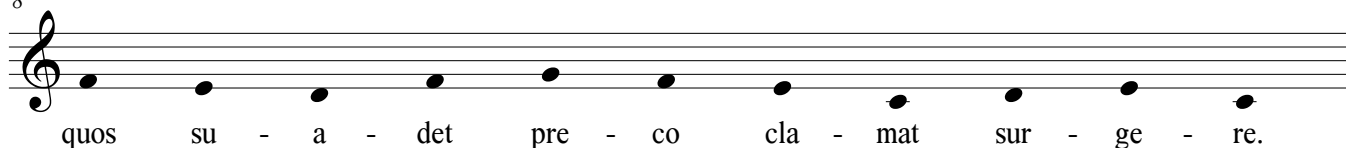
Stanza 2



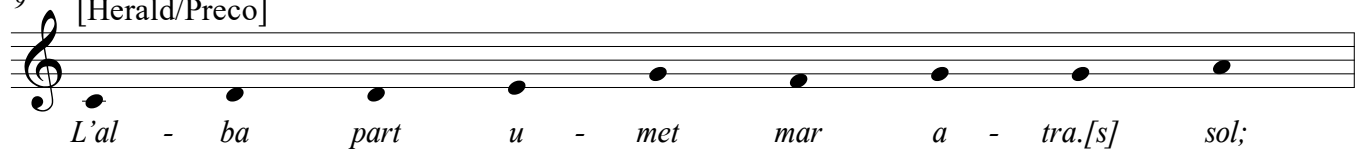
7



8



⁹ [Herald/Preco]

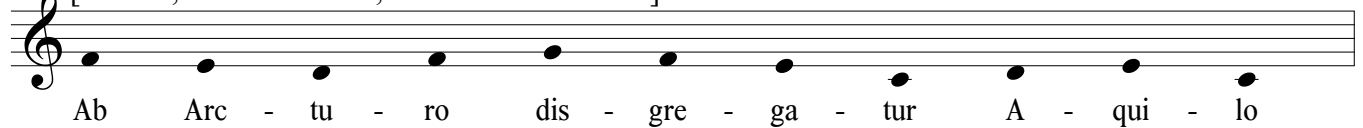


¹⁰

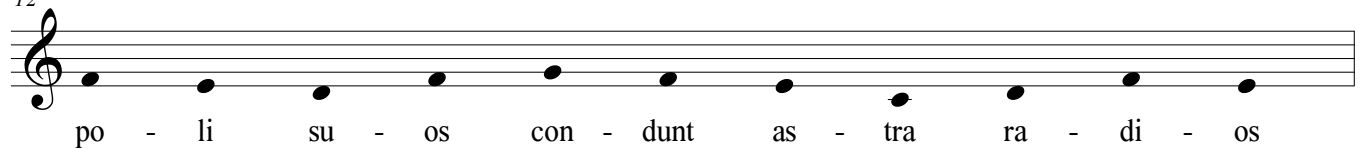


Stanza 3

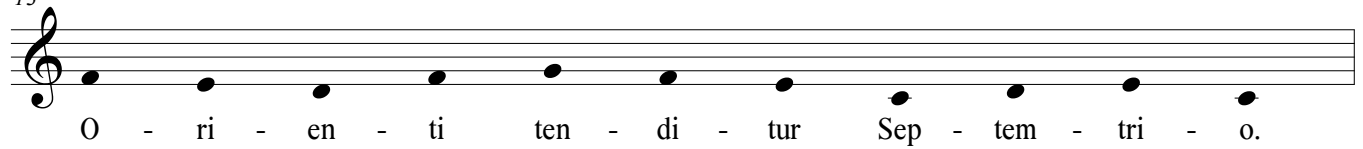
[Aurora, the Great Bear, and the Seven Oxen]



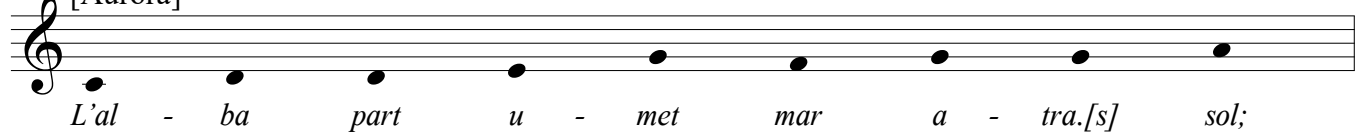
¹²



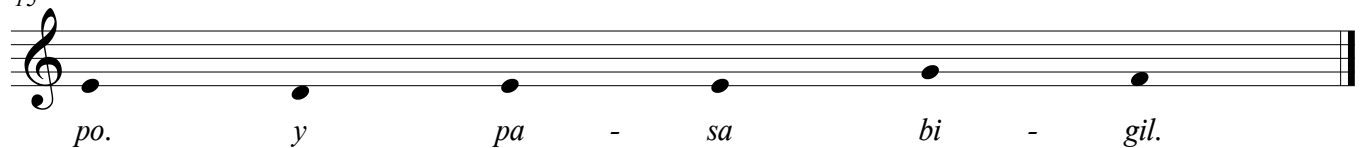
¹³



¹⁴ [Aurora]



¹⁵



The bright radiance of Phoebus not yet risen,
 Aurora sheds her pale light on the earth.
 The lookout calls to the sleeping ones, Arise!
*The dawn, on the further side of the wet sea, draws the sun;
 then it steps forth, watchful, to destroy the shadows.*

Beware, the snares of your enemies
 spread out to catch unawares the heedless and the slothful
 whom the herald calls and urges to arise.
*The dawn, on the further side of the wet sea, draws the sun;
 then it steps forth, watchful, to destroy the shadows.*

The north wind withdraws from the company of the Great Bear;
 the stars in the sky bury their rays
 as the Seven Oxen swing toward the rising sun.
*The dawn, on the further side of the wet sea, draws the sun;
 then it steps forth, watchful.*

– Sarah Kay

Notes on the music:

The heightened diastematic neume notation found above the text in the manuscript gives an impression of melodic contour, but does not prescribe exact pitch. [For more on the notation, see John Haines, *Medieval Song in Romance Languages* (Cambridge: Cambridge University Press, 2010), 204-07.] My interpretation of the notation hinges not only on the relative height of each marking above the text, but also on the horizontal dash with no vertical stroke that is consistently found in the lowest position above the text. For more, see the accompanying performance reflection narrative. I am grateful to Sam Barrett for his insightful consultation on this reconstruction.

The “character” designations found at several points throughout the reconstruction do not appear in the manuscript and are derived from Kay’s analysis of the text. For more on this interpretation, see the accompanying performance reflection narrative and Kay’s close reading in chapter two.

– Christopher Preston Thompson