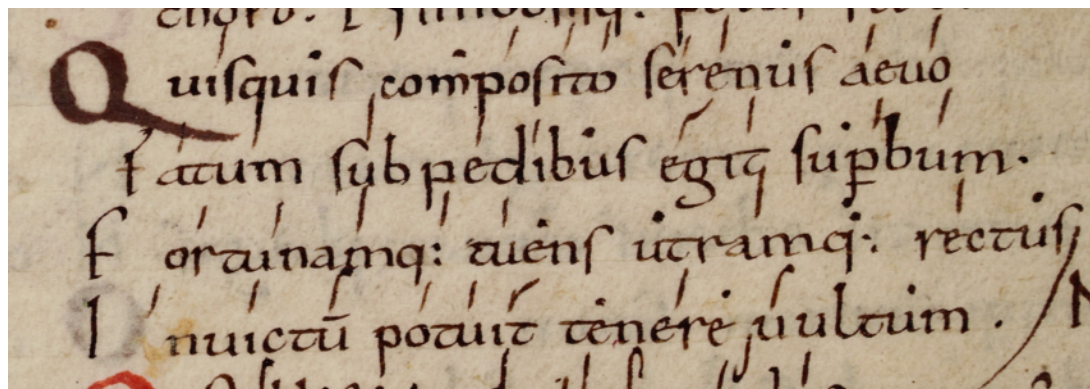


Solutions for *Quisquis composito*

Quis - quis com - po - si - to se - re - nus ae - vo
 fa - tum sub pe - di - bus e - git su - per - bum,
 For - tu - nam - que tu - ens u - tram - que rec - tus
 in - vic - tum po - tu - it te - ne - re vul - tum,

This is the version reconstructed by Benjamin Bagby, Hanna Marti and Sam Barrett in 2017 and recorded on the CD, *Boethius: Songs of Consolation*. How does your reconstruction compare?

A few points to look out for:

1. The set pitches are the Fs indicated by the 'r' shaped sign at *egit* in line 2 and *potuit* in line 4. If we try not to let the melody rise above A, then there are limited options before and after these notes in line 2. If we then observe the repeating pattern of neumes over the opening six syllables of lines 2-4, then we already have a melodic framework for the majority of the song.
2. The last note of the strophe is usually the 'final', in this case D at the end of the fourth line. Working backwards from this, we have a low-high-low-high-low pattern in the neumes for the final 5 syllables of the fourth line. Given that we know that this pattern starts lower than the 'F' at the sixth syllable in the line (the 'r' shape at *potuit*), there are few remaining options. The same pattern of neumes is found over the last five syllables of the third line: we introduced an open cadence on the note below the final (the 'sub-final') at the end of this line since line three is not the end of the strophe and so should not have the musical equivalent of a full-stop at this point.

3. The only section remaining to be completed is the opening line. The final five syllables in line one have a similar sequence of neumes to the final five syllables in line two, but the first neume (at *serenus*) is not the 'r' sign; if we take this to mean that this pitch is not an F, our options are limited. We concluded that the lower placement of the diagonal stroke at this point was not solely due to the descender from the line above and so opted to start the melody at this point on an E, following through the implications as above to end the line on a G (providing a more open cadence than line 2 which is the end of the first clause). Looking closely at the neumes over syllables four to six, we decided that the neumes at syllables five and six were placed on the same level, slightly above the neume at syllable four, leading to the proposed solution.
4. The signs with slides indicated in the fourth line are 'liquescences', which usually indicate that a consonant is to be sung through. In this case, the *m* on *invictum* and the *l* in *vultum* would be performed most likely with a lightly sung lower pitch, perhaps by sliding between the note with the liquescent sign and the following note. Liquescence is signalled in these neumes by an extra turn at the top of the diagonal stroke. You can hear the musical effect by listening to the version on the CD, in which Hanna Marti clearly observes the liquescences.

You may be wondering how we decided which mode to choose as we could have selected any one of eight modes following medieval modal theory. For this song, we selected mode 1 on D since it seemed best to fit the implications of the melody at the opening and the cadence patterns at the end of each line. We did try other solutions - you might like to try working out a melody with a 'final' of E, F, or G and see what happens!

And, finally, you have reconstructed only the opening four lines of the melody for a longer song. The full text with translation can be found [here](#). What are the problems that you would face if you were trying to extend your four-line melody across the whole text? You can hear the solutions we used on the CD or by typing 'Quisquis composito' into Spotify.