

The Rhythm of *cum littera* Sections of Polyphonic Conductus in Mensural Sources*

BY GORDON A. ANDERSON

FOR MODERN TRANSCRIPTIONS of polyphonic conductus the square notation in central Notre Dame sources gives so little guidance for rhythmic interpretation of *cum littera* sections that any help gained from other sources is most welcome. We are fortunate that there survive a few polyphonic Notre Dame conductus in mensural notation, and for them a much more secure transcription of rhythmic values for *cum littera* sections is possible. From this basis of confidence, a crucial step in procedure must ascertain whether we may apply rhythms found in later mensural sources to the same pieces transmitted in square notation; and further, if constant rhythmic values bridging the two traditions can be verified, whether we may construct general principles from a few examples of conductus in mensural notation and apply them to a much wider range of works in various styles preserved in the central Notre Dame sources.

Four mensural sources are available for such an investigation: a fragment preserved at Heidelberg (*Heid*), the Spanish source *Las Huelgas* (*Hu*), a fragment from Darmstadt (*Da*), and two pieces belatedly written in mensural notation in the central Notre Dame source at Florence (*F*).¹ In all, these four sources transmit nineteen separate Notre Dame conductus using mensural notation in their *cum littera* sections, while *Hu* transmits a further five polyphonic conductus not known in Notre Dame sources. When viewed in their totality and minutely compared with their earlier Notre Dame counterparts, these mensural pieces yield a considerable body of stylistic criteria. It is our purpose to test whether such criteria are consistent and extensive enough to warrant confidence in applying them to analogous compositions in the central Notre Dame sources.

The fragment *Heid* contains six Notre Dame conductus, three virtually complete and three in various stages of fragmentation; all are conductus *cum caudis* and are highly melismatic. With only one exception, the *cum littera* sections show some form of *longa* or *extensio modi* interpretation of text lines.

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¹ Heidelberg, Universitätsbibliothek, 2588; Burgos, Monasterio de las Huelgas, MS sine s.; Darmstadt, Hessische Landes- und Hochschulbibliothek, 3471; Florence, Biblioteca Medicea Laurenziana, Pluteus 29, 1.

Heid No. 1: *Puer nobis est natus* two-part (H25);² strophe II, lines 25 to the end of strophe III remain, making eighteen text lines, most of which show typical melismatic features; melismas, both long and short, occur during and between the verses (Ex. 1). A clearly defined stylistic difference may be seen between the flowing melismatic setting of the first two lines of the example (ll. 30–31) and the more compact groupings of the remainder (ll. 32–34). In this study the former shall be referred to as *melismatic-text* and the latter as *longa-syllabic* styles. In *Heid* the other verses transmitted clearly indicate *melismatic-text* for lines 25–28 and *longa-syllabic* for lines 35–42.

Heid No. 2: *Ave Maria gratia plena*, two-part (G7); complete. The prose text is divided into six phrases, each of which is preceded and followed by contrasting passages of modal melisma. The first phrase, without its surrounding melismas, presents a third style, *longa-fractio*. *Cum littera* sections throughout the whole piece are set in this style (Ex. 2).

Heid No. 3: *Beate virginis*, two-part (H15); extant are the opening melisma and only the first line of text, which is set in *longa-fractio* style. This conductus precedes *Heid* No. 2 in the manuscript *F* and has similar musical groupings; as the first line shows *longa-fractio* setting, undoubtedly the other lines are also to be transcribed in this manner.

Heid No. 4: *Austro terris influente*, ruled for three parts but only two parts notated (G1); all of strophe III except the opening melisma and the first one and one-half words of text setting remains; the fragment preserves seven text lines (15–21). For line 15 we find *melismatic-text* style, and lines 16–21 are all set in *longa-fractio*, with melismas extending the final syllables of lines 17, 19, and 21.

Heid No. 5: *Ave presul gloriose*, three-part (F20); complete. The setting consists of only one strophe with seven lines: lines 1–4 are *longa-fractio*, while lines 5–7 are *longa-syllabic*, with only very few occurrences of *fractio modi* in one or another of the three parts in these last three lines.

Heid No. 6: *Transgressus legem Domini*, three-part except final melisma, which is in two parts although ruled for three (C8); complete. The poem consists of three strophes of seven, eight, and nine lines, respectively, all of which, with one notable passage excepted (strophe I, ll. 6–7), are set in *longa-fractio* style, with melismas separating many of the text lines. The two exceptional lines are set in *modal-syllabic* style, as shown in Example 3. Here, with only one *binaria c.o.p.* excepted (duplum, m. 1), the second division of the perfection has simply one note for each syllable of the *modal-syllabic* setting; almost as consistently, the longer first division of the perfection retains this principle, some quarter-

² Throughout this study, reference numbers of Notre Dame conductus refer to this author's "Notre Dame and Related Conductus—A Catalogue Raisonné," *Miscellanea Musicologica—Adelaide Studies in Musicology*, VI (1971), 153–229, where full concordances and bibliographical details are given.

Example 1

30. In ter - - - - - ris

con - ver - sa - - - - - tur,

31. Cu - - i ce - - lum fa - mu -

la - - tur, 32. Pre - se - pi - - - re - cli - na -

tur, 33. Hunc si - de - ris 34. Pre ce - te - ris

Example 2




[A]-ve Ma - ri - a gra - ti - a ple - na

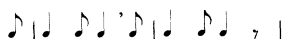
Example 3

6. Hu - ic me - di - an - te fi - li - o _____

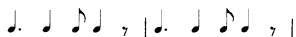
7. Fi - - - nem de-dit mi - se - ri - e.

notes broken into two eighths representing the only *fractio modi* used. The most striking differences between the musical style of these two lines and almost all the others in the fragment *Heid* are the note-for-note setting and the sparing use of *fractio modi*.

Unfortunately, the absence of *fractio modi* does not completely guarantee *modal-syllabic* setting, for we find in *Heid* two passages set in *longa-syllabic* style which on the above criterion alone might at least partly be set in *modal-syllabic* style if transcribed directly from a nonmensural source. The first, *Heid* No. 5 (lines 5–7), consists of three seven-syllable lines in which the manuscript *F* presents indications of extensions: one () on an even beat) in the first; three ( or ) in the second; and five in the third. Such preponderance of *extensio modi* in the last line rules out *modal-syllabic* style, yet one cannot make a similar claim for the first two. On the other hand, it should be stressed that these three lines are set together without intervening melisma and after a contrasting melismatic passage, and accordingly they are to be considered as a stylistic unit. The mensural version in *Heid* shows that the composer avoided a mixture of styles in such a short and unified section. The second passage may be seen in Example 1 above (ll. 33–34) and its continuation, lines 35–42, where the following rhythm for lines 33–34 might seem appropriate:



with similar groupings for some other lines. However, all three early manuscripts show a lengthening of the first word, “Hunc,” and both *F* and the Madrid source (*Ma*)³ show also a corresponding lengthening of the first syllable “Pre-” of the next line, granting another possible interpretation:



Other lines show similar *extensio modi* as well as the use of modal *longae duplices* (ll. 39–41) and pauses after short phrases (ll. 36–39). Again we find an accumulation of notational signs and stylistic features which substantiate claims for *longa-syllabic* setting. Yet it must be strongly emphasized that there is an ill-defined zone between unequivocal signs of *modal-* and *longa-syllabic* styles, and transcribers would do well either to indicate both possibilities or to give full and cogent reasons for a particular choice in each individual solution when such doubt exists.

The textual setting in Example 3 also shows irregularity, as the rhythmic stress of the normal eight-syllable lines has been changed by musical means. In line 6 the first word, “Huic,” which must be read as a monosyllable in the poem to retain the common eight-syllable lines, is made disyllabic in the musical setting, causing the normal rhythmic upbeat to be extended to embrace both down- and upbeats. It is thus in

³ Madrid, Biblioteca nacional, MS 20486.

effect a nine-syllable line, the only one so treated in the entire piece,⁴ although a similar effect has been obtained in line 7 by the extension of an upbeat over a double perfection, thus allowing the line to proceed in normal modal rhythm until the extended cadence. A double *extensio* of the first syllable of a line occurs elsewhere in this conductus, but without the following modal setting, and the difference in setting is clearly related to the proportion of *melisma* and *fractio* within the lines.

If there is an uncertain area between *modal-* and *longa-syllabic* styles, there can be no doubt when *melismatic-text* and *longa-fractio* styles are required: the characteristic groupings of notes over the text syllables, with their surrounding melismatic interludes, clearly indicate the former, whereas a preponderance of *fractio* placed indiscriminately over odd and even syllables just as clearly indicates the latter.

We now turn to the correspondence between the mensural source and the earlier Notre Dame manuscripts. A comparison of the settings of all the lines extant in *Heid* with the parallel versions available in square notation reveals correspondences to a most remarkable degree: melodic variants are minimal, modal *longae duplices* reappear in the same places, while rests and other *extensio* indications, such as groups of notes over single syllables, are in nearly every case identically placed. For corroboration we find, too, that the textless melismas, which have exact rhythms notated in both traditions, show exact rhythmic equivalents with very few variants. In fact, after a close comparison of all sources one must be convinced that the later mensural transmissions are indeed very faithful representations of the earlier manuscript versions in square notation, a fact which a parallel study of motet transmissions in different traditions strongly substantiates. Indeed, there is no more difference between versions in the mensurally notated pieces in the Heidelberg source and any other source than there is between the same works in any two sources in square notation. The following conclusion seems inescapable: the mensural transmissions in *Heid* may be used to give exact rhythms *cum littera* for at least these six pieces.

Our next examples in mensural notation are two three-part conductus which do not have parallel transmissions in sources in square notation. They are textless additions in the otherwise nonmensural source *F*. The second of these works is only partially transmitted in this manuscript but is known also in *Da*, with the text *Si membrana esset celum* (F32); unfortunately, very little more of the piece is preserved in this source, which is also fragmentary. However, only the last few sections of the piece have been lost, as the full extent of the lacuna may be calculated from the complete text transmitted in a Paris manuscript:⁵

⁴ However, see Ex. 1, l. 31, "cu-i," which is monosyllabic in its poetic structure.

⁵ Paris, Bibliothèque nationale, lat. 3639, fol. 216^r-216^v.

Si membrana esset celum,
 Tota terra atramentum,
 Mare foret ut in caustum,
 Omnis lingua calamus,
 Instrumentum cuncte manus⁶
 Et non cessarent scribere,
 Non possent exprimere
 Laudes virginis Marie!

Of the five lines of text set to music (the last three are lost), four show *longa-syllabic* movement, whereas the other (l. 4) is set in *modal-syllabic* style. We find in the four lines of *longa-syllabic* setting that there are several groups of *fractio modi* occurring in at least one part, particularly in the triplum, which almost assumes the character of a *longa-fractio* setting; in line 4, however, the only ornament in any part is a *plica* for the third tenor note, on the longer part of the perfection. Clearly there is a difference of style deliberately sought by the composer, and it may be significant that the one line set in this simple way is a seven-syllable line following three eight-syllable lines. Changes in the number of syllables, and therefore changes in rhythmic stress, often elicit a different style of setting,⁷ and it is to be regretted that we have lost the music for line 7, the only other seven-syllable line, as its style of setting might possibly have furnished us with a significant indicator.

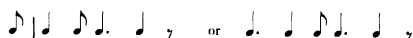
The other textless mensural piece in *F* also has a concordance transmitted with a text, *Parens patris, natiq̄e filia* (F31), the first half of which is found in *Hu* in a setting for two parts. This section of the composition consists of four lines of text and so possibly does the lost second half, which very probably began with the word "Virgo," as this word is misplaced in *Hu* in respect both of musical phrasing and poetic rhyme. The prevailing rhythmic mode of the piece is the third, with a few touches of the first rhythmic mode in melismatic sections. Of the four lines of text in the first half, where text underlay is certain, five syllables of the first gain a full third-mode grouping of two full perfections each in *longa-fractio* style, whereas the remainder of the verse and the other three are set strictly in *modal-syllabic* style (third mode). The second half begins in exactly the same way, and the next two lines (6–7, words lost) are

⁶ *Da* breaks off here and has an incorrect variant, "spei" instead of "manus." The language and imagery of this poem are strikingly similar to those of the two-part Notre Dame conductus *Soli nitorem, equori* (J15), in praise of a bishop, and the same author could well be postulated for both texts. *Si membrana* unexpectedly turns out to be in praise of the Virgin Mary, but (if we may assume a non-Marian origin of the text) it would have been a simple matter for a text redactor to change the last two words of the poem to make the whole text Marian. It is most certainly quite unlike any other Marian text in the entire repertory. In the Paris manuscript it occurs among a wide selection of Marian texts.

⁷ A first tentative formulation of such a hypothesis is expressed by this author in "Mode and Change of Mode in Notre-Dame Conductus," *Acta musicologica*, XL (1968), 97 ff.

modal-syllabic. If an eighth line was set, we are unable to determine its exact location now, and it would of necessity have been set in *melismatic-text* style. Again an inescapable fact of stylistic setting emerges: *fractio* sections are self-evident by the disposition of the notes in the manuscript, and *modal-syllabic* phrases are almost completely devoid of *fractio modi*. In this piece 58 syllables are set in *modal-syllabic* style, and counting the three separate parts there are 174 places where *fractio* possibly could occur. Only four such divisions are used.⁸



When we turn to Notre Dame conductus in *Las Huelgas*, excluding the work just studied above, we find three conductus without any melisma at all and eight conductus *cum caudis*. With two short passages excepted, these first three pieces⁹ are completely written in *modal-syllabic* style using the first rhythmic mode; the stress of the rhythmic poetry is consistently followed by the modal rhythm, and upbeats occur as the rhythm of the poetry demands, as well as extensions for six-syllable verses. Ornamental divisions of the units are minimal and consist mainly of *plica* ornaments on the larger part of the perfection. Both exceptional sections are in *Parit preter morem*; the first consists of four lines (two of five syllables, followed by one of six and another of five) in two musical phrases of ten and eleven notes, respectively. The stress of each verse suggests feminine cadences, and so at the most in *modal-syllabic* setting one could have



Thus in effect only two or three notes in the three five-syllable lines have been extended, an interpretation indicated by the musical setting, which has two examples of *fractio modi* to lengthen these notes. The six-syllable line also has extension, this time on the crucial fourth syllable as well as at the feminine cadence, so that *modal-syllabic* rhythm would cause an over-hurried articulation.¹⁰ There can be no doubt that the presence of the five-syllable lines with their change of rhythmic stress has caused the composer to use *extensio* treatment, a change which has been reinforced by the use of *fractio modi* in some of the parts.¹¹ The same may be said

⁸ L. 2, fifth syllable in tenor and triplum; l. 2, ninth syllable, triplum; l. 6, seventh syllable, triplum.

⁹ *Hu* No. 97: *Crucifigat omnes* (D₃); No. 102: *Novus miles sequitur* (E₁₁); No. 105: *Parit preter morem* (E₁₂). These conductus are set in three parts in the Notre Dame codices but are reduced to two parts in *Hu*.


¹⁰ Preliminary investigations into this related problem show that  and  occur far less frequently in *cum littera* sections of conductus than in the ever constant *modal-syllabic* movement of motets. Certainly the conductus which are known in mensural notation show very few examples of such groupings, and accordingly, a much greater use of perfection-movement (with and without *fractio*) of syllables obtains. This stylistic trend is reversed in motets, particularly those newly composed works with French texts.

¹¹ This conductus has a concordant chanson setting, *Piec'a que savoie* (Rayn. 1760), but the above is true irrespective of the question of which is the original and

of the other exception (two successive three- and four-syllable lines) towards the end of the work; in fact, the setting of the lines "Qui struit," "Non destruit" approaches *longa-fractio* style. One other conductus in *Hu*, which is possibly not of Notre Dame origin, has its text set wholly in *modal-syllabic* style.¹² Thus *Las Huelgas* demonstrates that completely syllabic settings with only a minimal use of *fractio modi* are to be performed in *modal-syllabic* style unless the exigencies of text stress or notational devices of extension indicate otherwise.

In general, the mensural versions of conductus *cum caudis* in *Hu* follow the two principles which have already emerged: melisma and considerable *fractio* will indicate either *melismatic-text* or *longa-fractio* style, whereas the absence of melisma and ornament, with one or two notable exceptions, suggests *modal-syllabic* setting.

Hu No. 146: *Quod promisit ab eterno*, two-part (G6). Completely melismatic in style and setting are lines 1, 4, and 6–11; line 3 has considerable *fractio* and is set in *longa-syllabic* style; line 2 is syllabic without *fractio* and is *modal-syllabic*; line 12, on the other hand, is syllabic without *fractio* in *Hu* but has considerable *fractio* in *F* and other manuscripts. It is set in *longa-syllabic* style. Only line 5 has the unexpected: *longa-syllabic* setting but no *fractio*; yet rests punctuate the line, and the manuscript *F* has a three-note group (*plica duplex*) over the third syllable. Clearly, such indications require the elongation of the line, and it must be emphasized in contrast that line 2 has no such notational signs.

Hu No. 147: *Flos de spina procreatur*, two-part (H29). Again there is one line (9) which might conceivably be set in *modal-* instead of *longa-syllabic* style; yet the manuscript *F* has a *ternaria* over the fourth syllable which would yield , thus precluding *modal-syllabic* setting.¹³ This line may be counted as perhaps suggesting the following interpretation:



All other lines are set exactly as one would expect: lines 1–4, 6–8, and 10–15 are *melismatic-text*, and line 5 is *modal-syllabic*.



Hu No. 148: *Columbe simplicitas*, two-part (J16). All except three of the nine lines are set in *modal-syllabic* style, with only the usual few examples of simple *fractio modi*; the opening of line 3 is melismatic, the

which is the *contrafactum*. The chanson shows here three lines of six syllables and one of five.

¹² *Hu* No. 145: *De castitatis thalamo* (P15). The conductus begins and ends with short melismas.


¹³ On several occasions (and there are yet others) we have seen that *Hu* retains a rhythm suggested by earlier manuscripts. In retrospect, this suggests that *Hu*, far from following later rhythmic innovations, has in fact preserved very carefully the rhythm of earlier practices. That is, even when ornamental notes have been excluded and when there is no musical need to retain the slower style, the rhythm remains as if they were still there.

penultimate syllable is extended by *fractio*, and the line is punctuated by a rest. Its *longa-syllabic* style is thus expected. Line 9 shows both styles appropriately represented in the actual setting in *Hu* but has further *fractio* in *F* to suggest *longa-syllabic* setting. Line 4 could have had the first four syllables set in *modal-syllabic* style followed by *extensio* (*Fetorem luxurie*), which *F* suggests but which a rest in *Hu* after syllable three counteracts. Lines 4 and 9 are among the very few where the indications of mensural sources differ from those in Notre Dame manuscripts and again illustrate the difficult area between the two styles of syllabic setting.

Hu No. 149: *Soli nitorem, equori*, two-part (J15). The setting is as one would expect: *modal-syllabic* for lines 2 and 5–11, with one or two obvious extensions; *fractio* is fairly common, but not excessive, and whereas ♩ =  (3li c.o.p.) occurs seven times in at least one of the two voices, the value ♩ =  (2li c.o.p.) occurs only three times. These lines represent the most ornamental lines that are set in *modal-syllabic* style in the mensural sources and most probably set an extreme limit in this direction. Lines 1 and 3–4 are mostly melismatic and ornamented, but where cadences in *modal-syllabic* style are possible (lines 1 and 3) they are used, and line 4 has ♩ ♩ for two syllables in the middle of a line, unimpeded by the surrounding *fractio* and perfectly matching the rhythmic stress of the text line. This transmission is very important, for it gives a precedent for use of both *longa-fractio* and *modal-syllabic* styles within the same text lines where appropriate.

Hu No. 152: *Dum sigillum summi patris*, two-part (J24). Only the first strophe appears in the mensural version of *Hu*, but its appearance there again emphasizes our two main principles: lines 1, 3, and 5–8 are completely *modal-syllabic* except one or two obvious extensions;¹⁴ lines 2 and 4 are completely melismatic and are set accordingly.

Hu No. 153: *Ave maris stella*, three-part (D1). Three lines (2, 4, and 7) have very little *fractio* and are set in *modal-syllabic* style.¹⁵ Lines 1, 3, 5–6, and 8 are completely melismatic or have heavy *fractio* over each syllable, and it is significant that in two places where this does not occur, lines 3, “regis,” and 8, “sit pro-,” *modal-syllabic* style obtains, in both cases leading into an extended cadence and admirably matching the rhythmic stress of the text at these places. The three conditions present here, cessation of extended *fractio*, suitable rhythmic stress, and a following

¹⁴ Line 1, “summi,” ♩ ♩ has a rest in *Hu*, and in retrospect matches line 3, “summe,”  ♩, (with a rest in both manuscripts). This parallelism is lost in Janet Knapp's edition, *Thirty-Five Conductus*, Collegium musicum, Vol. VI (New Haven, 1965), pp. 109–10, but appears in Ethel Thurston's, *The Works of Perotin* (New York, 1970), pp. 113–14.

¹⁵ The first two syllables of line 2, “Virgo,” are extended, exceptionally in *Hu*, but in *F* there is justification by the three notes over the first syllable. This is another example of the practice stressed in fn. 13.

extensio or melisma on a stressed syllable, are frequent within passages of *longa-fractio* style and, all else being equal, may confidently be transcribed in *modal-syllabic* style.

Hu No. 154: *Mater patris et filia*, three-part (F34). This conductus in the third and second rhythmic modes is otherwise known in *Ma* in two parts and with a different text, *Veri solis presentia* (F6), in three parts in *F*. The *Hu* setting is quite irregular, for it has undergone considerable rhythmic alteration, a fact acknowledged in the manuscript by the designation of certain sections as being in the French manner (*manera francesca*) in duple time or in spanish style (*hespanona*) in the second rhythmic mode. However, even allowing for modal and other rhythmic changes, the text setting follows an expected pattern: line 1 is melismatic, lines 2-4 and 11-12 are *modal-syllabic*,¹⁶ whereas lines 5-10 are set in *longa-fractio* style, in two places showing short *modal-syllabic* intensification of rhythm. In terms of the earlier Notre Dame sources, lines 6-10 in *Hu* owe their style to the *manera francesca*, the scribe of which has made a redaction of second rhythmic mode into duple time and punctuated the second beat (of a 2/4 measure) with rests: ♪, ♪̣. The Notre Dame sources may be transcribed ♪̣ throughout, and thus only two melismatic and extended lines (1 and 5) are not set in second-mode *modal-syllabic* style.

Hu No. 155: *Ergo agnus veri Dei* = strophe III (V-VI) of *Sursum corda elevata*, two-part (G9). The setting of this strophe appears to set aside all the precepts well established by other conductus in *Las Huelgas*. Its twelve syllabic lines are almost completely free of *fractio* and yet they are set in *longa-syllabic* style. There must be some definite musical reason to account for this anomaly, and indeed if one studies the first two strophes in the Notre Dame codices, one finds that between lines of text there are broad sections of melisma in animated and continuous movement in the first rhythmic mode. The text lines, according to the principles derived from the mensural sources, exhibit *melismatic-text*, *longa-fractio*, and some *modal-syllabic* settings. The melisma of strophe III is strikingly different, for it proceeds mainly in *longa* movement, with only fragmentary first-mode patterns. To be sure, the final melisma has much more movement for its first two sections, but these sections repeat note-for-note the first two melismatic sections of the conductus without the intervening text of that strophe (strophe I). When this wholesale transplant is ended, the next phrase, which is also directly repeated, proceeds in the initial *longa* movement of the strophe and is in fact a further transplant, this time of the opening melisma of its own strophe (strophe III). In this conductus it would appear that the composer has introduced a deliberate

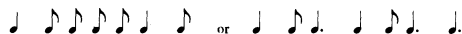
¹⁶ Line 4 involves *Hu* in one case of four notes per syllable and another of five; however, the corresponding places in *Ma* and *F* are in the second mode and probably imply extension. Even if not extended, this must not be taken as a general precedent, for such figures are extremely rare, even in motets.

stylistic contrast to slow down the movement of the final strophe, an artistic choice which he has successfully accomplished both in the texted and melismatic parts except where two quicker sections have been transferred from the opening of the conductus, an operation which in itself springs from an artistic impulse. An extended *longa* melismatic passage such as one finds in the third strophe of *Sursum corda* is rare in Notre Dame conductus, but in the few cases where it does occur, we are completely justified in at least considering as basic a transcription of the intervening *cum littera* sections in *longa-syllabic* style, notwithstanding the temptation and ease of presenting a completely *modal-syllabic* setting.

The four remaining conductus in *Hu* have no Notre Dame concordances, and yet overall, the *cum littera* sections are set entirely in the manner expected in comparison with the Notre Dame pieces in *Las Huelgas*. No. 91, *Surrexit de tumulo*, two-part (P13), has ten simple lines separated by melismas; nine are set throughout in *modal-syllabic* style; line 10 provides an extended melismatic ending. No. 134, *Casta Catholica / Da, dulcis domina*, two-part (P14), has two texts and is abnormal in many other ways. Nevertheless, the setting of its *cum littera* sections, allowing for more than average *fractiones* in *modal-syllabic* style, proceeds as expected. No. 151, *O gloriosa*, two-part (P16), mixes *melismatic-text* (l. 1), *modal-syllabic* (lines 2, 8–9, and 11–12), and *longa-fractionio* (lines 3–7 and 14), all of which follow the now established pattern, with two verses of *longa-syllabic* setting: line 10 has four syllables, “Et pro nobis,” with *binaria* groupings in the *duplum* for the first two; and line 13 consists of seven syllables, “Ad celestia regna.” The rhythmic stress of these two lines differs from that of the others, and *modal-syllabic* setting would yield



and



Hu shows a definite elongation of the sixth syllable “re-(gna)” by means of a *longa duplex* in the tenor and two *longae* in the *duplum*. Thus, recognizing the difficulties of the line’s rhythmic stress, the composer has set it completely in *longae* with a further extension on the penultimate syllable. The final piece, No. 156, *Ave Maria, gratia plena*, two-part (P17), is a prose text set in *melismatic-text* and *longa-syllabic* styles. Three reasons seem to dictate the latter style: the prose text, which has no regular rhythmic stress; rests separating text words, even breaking grammatical structure; and the surrounding *sine littera* sections, much of which consists of successions of *longae*, similar to the setting of *Hu* No. 155, *Ergo agnus*.

The monophonic source *Fauvel* (*Fawv*),¹⁷ which transmits the *tenores*

¹⁷ Paris, Bibliothèque nationale, f. fr. 146 (*Roman de Fauvel*).

of several Notre Dame polyphonic conductus in mensural notation, again reflects stylistic settings similar to those of the other mensural manuscripts, although highly melismatic settings are not favored in this collection. Uncertainty between *Fauv* and the corresponding Notre Dame sources appears only in respect of *modal-* and *longa-syllabic* styles in one work of mixed mode, *Nulli beneficium* (H7). In the Notre Dame sources, this rather long two-part work has three strophes, whereas *Fauv* omits the second strophe, has the first strophe set in *longa-syllabic* style (fifth mode), and presents the third in second mode *modal-syllabic* style, with two melismatic phrases in the first rhythmic mode. From the square notation of the central manuscripts there is no evidence to support such an interpretation, and one must decide the very difficult question whether *Fauv* gives an accurate rhythmic transmission of performance practice of more than seventy years earlier, or whether new influences are manifest in the final transmission. In view of other accurate rhythmic transmissions in *Fauv* of older pieces,¹⁸ we believe that the later manuscript gives an accurate rhythmic interpretation of one authentic possibility and that its tradition in essence, if not in every detail, goes back at least to late Notre Dame times. We know that clausulae, motets, and hocket settings underwent complete modal change,¹⁹ and thus for our conductus we may accept two traditions which are not mutually exclusive: *Nulli beneficium* may be transcribed basically in the first rhythmic mode according to principles found in mensural manuscripts; or it may have another two-part reading of strophes I and III, rhythmically based on the mensural monophonic transmission in *Fauv*. The monophonic version of *Fauv* emphasizes two facets of *cum littera* settings: *longa-syllabic* interpretation may under certain conditions replace the more usual *modal-syllabic* style; and, indeed, *modal-syllabic* style itself may be used in direct conjunction with an otherwise extended interpretation. From any standpoint, the two traditions of *Nulli beneficium* remain an isolated example in the relationship between polyphonic conductus in Notre Dame sources and later transmissions in mensural notation.

¹⁸ One should note here particularly the most extended Notre Dame conductus in *Fauv*, *Clavus pungens acumine* (J39), in which we find a very close correspondence with the Notre Dame source: *longa-fractio* setting where *fractio* occurs, particularly at the beginnings of lines, and *modal-syllabic* style where no *fractio*, or very little, appears. In fact, this transmission substantiates (with a different manuscript) the findings expressed in fn. 13, as at times where *modal-syllabic* setting could be expected in the one-part version, *longa-syllabic* occurs, and sure enough, the two-part setting in *F* justifies the *Fauv* reading. See strophe I, 6, "Nos perfundens"; strophe I, 8, "incorporat"; strophe III, 17, "Vobis loquor pastoribus"; strophe III, 20, "Claves Christi rejicitis."

¹⁹ See Luther Dittmer, "Änderung der Grundrhythmen in den Notre-Dame-Handschriften," *Die Musikforschung*, XII (1959), 392-405; H. Sowa, *Ein anonymer Glosierter Mensuraltraktat 1279* (Kassel, 1930), pp. XIX-XXV, 97-106; *Anonymus IV*, CS, I, 350a.

From the foregoing we would submit two hypotheses, the second of which prompts a number of theses.

1. With very few exceptions and allowing for normal scribal variation, the mensural versions of Notre Dame polyphonic conductus reflect very accurately the rhythm of these works as conceived by their composers and as transmitted in manuscripts in square notation.
2. The principles of style-setting found in mensural transmissions of *cum littera* sections of polyphonic conductus may confidently be transferred to similar conductus in Notre Dame sources.
 - a. *Melismatic-text* and *longa-fractio* styles are self-evident from the notation itself.
 - b. Small rhythmic units within these two styles are still uncertain, but a detailed study of the mensural sources will yield a number of paradigms.
 - c. Very little *fractio modi* in syllabic setting is a strong indication of *modal-syllabic* setting; heavy *fractio modi* indicates *longa-fractio* (*equipollentia*) style. The borderland between these two extremes is the most difficult to assess, for *longa-syllabic* style becomes possible.
 - d. Where possible, *modal-syllabic* style is to be preferred.
 - e. Extended *longa-syllabic* setting is rare and is usually accompanied by short or irregular text lines, changes of rhythmic stress, *fractiones* in important rhythmic positions, unusual syllable setting, or *sine littera* melismatic sections consisting mainly of *longa* movement.
 - f. Parts of lines are set in *longa-syllabic* style for reasons of rhythmic stress or because *extensio modi* is indicated by note-groups in the manuscripts.
 - g. Even a few syllables (as few as two) of a text line may have *modal-syllabic* setting among extended passages in order to adjust rhythmic stress, particularly towards a cadence.
 - h. All four styles intermixed are possible in a conductus, but this is very rare; three are not uncommon, but more usually one or two styles prevail.

The University of New England
Armida, N.S.W., Australia

APPENDIX A

A PRELIMINARY STYLISTIC DIVISION OF THE REPERTORY

Only short text incipits are given here, as full title and bibliographical details may be obtained from the "Catalogue Raisonné" (cited above in fn. 2). Works marked with an asterisk (*) are discussed in the main text above.

I. Conductus completely without melisma and with a minimal use of *fractio modi*; basic transcription will be *modal-syllabic*.

Three-part: D3 *Crucifigat**; D4 *Quid tu vides*; E1 *Celum non animum* (fourth

mode); E₁₀ *Si mundus* (fourth mode); E₁₁ *Novus miles**; E₁₂ *Parit preter**; F₃ *Festa Ianuaria*; F₇ *Fas et nefas*; F₁₂ *Nemo sane* (second mode); F₁₇ *Mundus a munditia*; F₂₁ *O vera* (fourth mode); F₃₀ *Excitatur caritas*. Two part: I₄ *Artium dignitas* (fourth mode); I₁₃ *Nove geniture* (second mode); I₃₁ *Frater iam*; J₁₂ *Virtus moritur*; J₂₈ *Veneris* (fourth mode); J₂₉ *Non habes* (fourth mode); J₃₂ *Ver pacis* (fourth mode); J₃₅ *Vite perditie*; J₄₅ *Hac in die salutari*; J₅₂ *Baculi*. J₃₆ *Frater en Jordanus* is without music, but was most probably in this style.

II. Conductus which are syllabic with a minimal use of *fractio modi* but which have short melismas at the beginnings and/or at the ends of, and occasionally between, phrases. The presence of melisma does not affect the syllabic setting, as it merely surrounds and adorns it and is not structurally part of it. They are to be transcribed basically in *modal-syllabic* style.

Four-part: B₃ *Vetus abit*. Three-part: F₂₄ *Quare fremuerunt*; F₂₅ *De rupta* (third mode); F₂₇ *Nicholai presulis*; F₃₃ *Quis tibi*. Two-part: I₁₂ *Cum animadverterem* (three-part in F); J₉ *Heu he heu*; J₂₃ *In ripa Ligeris*; J₃₃ *Homo per potentiam*; J₅₃ *Ave maris stella*; J₅₄ *Circa mundi* (third mode).

III. Conductus completely without melisma but which have more than a few *fractiões* in groups over individual syllables. The assumption must not be a transcription predominantly in *modal-syllabic* style, for there will be parts of lines, full lines, and phrases of *longa-fractio* setting or frequent *extensio modi*. In modes other than the first, the *fractiões* often occur in the *longa* portion of the foot, and thus a *modal-syllabic* setting is predominant.

Four-part: B₂ *Mundus*. Three-part: C₁ *Veri floris*; C₄ *Isaias cecinit*; E₇ *Fulget Nicholaus* (fourth and second modes); E₉ *Procurans* (fourth mode) = F₂ *Purgator*; E₁₄ *O Maria*; F₁ *Luto carens*; F₉ *Quid frustra*; F₁₀ *Flos in monte*; F₁₁ *Veris ad imperia* = F₁₃ *Legis in volumine*; F₁₄ *Non livoris* (third mode); F₁₅ *Gedeonis area*; F₁₆ *Ave virgo*; F₁₈ *O lilium*; F₁₉ *Ve proclamet*; F₂₈ *Stephani*. Two-part: I₁₁ *In occasu*; I₃₄ *Omni pene* (second mode); I₃₅ *Helysei* (second mode); J₂₆ *Heu quo* (fourth mode); J₂₇ *O varium* (third mode); J₃₀ *Involutus*; J₄₆ *Ave nobilis*; J₅₉ *Verbum bonum*.

IV. Conductus with short melismatic sections, but with texts in syllabic setting with more than a few *fractiões* over individual syllables. At their simplest (e.g., E₂, E₆, I₈, I₁₆, J₁₃, etc.) these pieces are no more problematic than those of Group III; but in more extreme examples (e.g., B₁, E₅, H₃₃, I₆, I₁₄, etc.), the style approaches that of *longa-syllabic* and *longa-fractio* settings, and much greater uncertainty prevails.

Four-part: B₁ *Deus misertus*. Three-part: E₂ *Leniter*; E₅ *Verbum pater*; E₆ *Hac in anni* (second mode); F₈ *In pretio*. Two-part: H₆ *Gratuletur*; H₃₂ *Si Deus*; H₃₃ *Regnum Dei* (second mode); I₅ *Ut non ponam* (second mode, also Gr. V); I₆ *Cortex occidit* (also Gr. V.); I₈ *Redit etas*; I₁₀ *Debet se*; I₁₄ *Ex creata*; I₁₅ *Pange melos*; I₁₆ *Sol sub nube*; I₃₃ *Rege mentem* (second mode); J₁ *O quotiens*; J₂ *Si quis amat*; J₁₀ *Quot vite* (third mode); J₁₃ *Eterno serviet*; J₁₄ *In novas fert*; J₃₁ *Luxuriant* (third mode); J₃₄ *O Levis aurula* (third mode).

V. Works parallel to *Ergo agnus** in *longa-syllabic* setting without the usual attendant *fractio modi*, but which show indications of this style by the use of *longa* movement in *sine littera* melismas. Mostly only one strophe or smaller sections are involved, and then the conductus is listed again in another group. Such pieces are marked with two asterisks (**).

Three-part: C₆ *Relegentur***; C₇ *Naturas Deus*; E₁₃ *Veni creator*. Two-part: G₃ *Ortu regis*** (three-part in F); G₉ *Sursum corda*** (strophe III)*; H₅ *Ex oliva*; H₁₁ *Deus creator*** (strophe I); H₁₉ *Pater noster commiserans***; H₂₁ *Rex eterne***; I₅ *Ut non ponam*** (in F version); I₆ *Cortex occidit*** (in F version); I₂₃ *Seminavit***;

I27 *Sine matre*; I30 *Hac in die rege***; I32 *Alma redemptoris*; J21 *Superne lux* (third mode); J56 *Adest annus***.

VI. Conductus *cum caudis* which indicate almost complete *modal-syllabic* setting.

Three-part: E3 *Premii*; F6 *Veri solis* (second and third modes) = F34 *Mater patris**; F23 *Flebiles*; F31 *Parens patris** (third mode). Two-part: H31 *Age penitentiam*; I1 *Rose nodum*; J8 *Nobilitas animi*; J11 *Virtutum thronus*; J15 *Soli nitorem**; J16 *Columbe simplicitas**; J22 *Regi regum* (first and third modes); J24 *Dum sigillum**; J38 *Centrum capit*; J39 *Clavus pungens** (see fn. 18); J42 *Brevi carne*; J48 *Beatus servus*; J49 *Ave tuos*; J50 *Floret hortus*; J58 *Salve sancta . . . patrie*.

VII. Conductus *cum caudis* which are predominantly in *longa-fraetio* and *melismatic-text* styles, with perhaps only a few phrases of *longa-* or *modal-syllabic* styles.

Three-part: C2 *Presul nostri*; C6 *Relegentur* (also Gr. V); C8 *Transgressus legem**; F5 *Novus annus*; F20 *Ave presul**; F22 *A solis ortus*; F29 *Stella serena*; F32 *Si membrana**. Two-part: G1 *Austro terris**; G2 *Pater noster qui es* (three-part in F; final *Amen* syllables *modal-syllabic*); G3 *Ortu regis* (three-part in F; also in Gr. V); G4 *Fraude ceca*; G5 *Gaude virgo*; G6 *Quod promisit**; G7 *Ave Maria**; H3 *Gaude presul*; H8 *Condimentum*; H9 *In rosa vernat*; H11 *Deus creator* (also in Gr. V); H12 *Hec est dies*; H13 *Auctor vite*; H15 *Beate virginis**; H16 *Lene spirat*; H18 *Resurgente*; H19 *Pater noster commiserans* (also in Gr. V); H21 *Rex eterne* (also in Gr. V); H22 *Scrutator alme*; H23 *Relegata*; H24 *Iam vetus*; H26 *Hac in die Gedeonis*; H29 *Flos de spina**; I2 *Porta salutis*; I7 *Eclipsim patitur* (third mode); I18 *De nature*; I19 *Lex onus*; I22 *Novum sibi*; I23 *Seminavit* (also in Gr. V); I25 *Genitus divinitus*; I26 *Sole brevem*; I29 *A deserto* (*W1*, fol. 174); J3 *A deserto* (*W1*, fol. 143); J4 *Adiuva nos*; J19 *Celorum porta*; J20 *Manna mentis*; J43 *Gloria sit*; J51 *Librum clausum*; J57 *Salve sancta . . . enixa*.

VIII. Conductus *cum caudis* which are generally syllabic but in which the equivocal nature of *modal-* and *longa-syllabic* settings are most strongly emphasized.

Three-part: C3 *Dic Christi*; D2 *De monte*; E4 *Trine vocis*; E8 *O felix Bituria*. Two-part: G8 *Deduc Syon*; H7 *Nulli beneficium** (mixed modal tradition); H10 *Magnificat*; H14 *Veri vitis*; H17 *Fulget in propatulo*; H20 *Ego reus*; H28 *O qui fontem*; I30 *Hac in die rege* (also in Gr. V); J56 *Adest annus* (some characteristics of Gr. V).

IX. Conductus *cum caudis* with a mixture of three or four styles and where there is great difficulty in distinguishing between *modal-* and *longa-syllabic* styles.

Three-part: C5 *Salvatoris hodie*; D1 *Ave maris stella**; F4 *Ortus summi*; F26 *Ave salus*. Two-part: G9 *Sursum corda** (also in Gr. V); H1 *Gloria in excelsis*; H2 *Consequens*; H4 *O crux* (third and first modes); H25 *Puer nobis**; H27 *Lux illuxit*; H30 *Ista dies*; I3 *Monstruosus*; I9 *Roma gaudens*; I17 *Rex pater*; I20 *Qui de Saba*; I21 *Legem dedit*; I24 *Virga lesse*; I28 *Sonet vox*; J5 *Renovantur*; J6 *Dei sapientia*; J7 *In terram*; J17 *Exultemus socii*; J18 *Pia mater*; J25 *Anni favor*; J37 *Caput in caudam*; J40 *Luget Rachel*; J41 *Veni creator*; J44 *Deus pacis*; J47 *Regis decus*; J55 *Christi miles*.

APPENDIX B

OTHER MENSURAL CONCORDANCES OF NOTRE DAME CONDUCTUS

The conductus-motets A1–A13 which are transmitted in conductus fascicles are all to be transcribed in *modal-syllabic* style. The measured *tenores* established the rhythm beyond doubt; note particularly A13 *Ave gloriosa*, which has a number of concordances in mensural sources.

Fauvel transmits eight Notre Dame polyphonic conductus as one-part reductions.

- No. 6: *Heu! Quo progreditur* (J26)
- No. 10: *O varium fortune lubricum* (J27)
- No. 11: *Virtus moritur* (J12)
- No. 13: *Floret fex favellea = Redit etas aurea* (I8)
- No. 15: *Clavus pungens acumine* (J39)
- No. 16: *In pretio pretium* (F8)
- No. 23: *Omni pene curie* (I34)
- No. 24: *Nulli beneficium* (H7)

With few exceptions these reductions follow very accurately the Notre Dame sources. Nos. 15 and 24 are discussed above, and of the others, only Nos. 6 and 23 show any significant rhythmic deviation. In both redactions, *longae* have replaced modal movement of iambic rhythm, in the fourth and second rhythmic modes, respectively; yet No. 6 ends with a fourth-mode melisma not transmitted in *F*, and much of No. 23 shows extension in the Notre Dame source.

London, Britism Museum, Add. 27630 (*LoD*), No. 36; *O vera, o pia* (F21). In this source the notes are all transmitted as *longae* and indicate a *longa-syllabic* setting; however, we have preferred to transcribe the Notre Dame setting in the fourth rhythmic mode. For the moment the question must remain unresolved.²⁰

²⁰ For both interpretations, see Wolfgang Dömling, "Überlieferung eines Notre-Dame-Conductus in mensurierter Notation," *Die Musikforschung*, XXIII (1970), 429-31; and Gordon A. Anderson, "A Troped Offertorium-Conductus of the 13th Century," this *JOURNAL*, XXIV (1971), 96 ff.