

17. Et exaltavi plebis humilem / Et exaltavi

M51: Common of Bishop Confessors

Van der Werf 517

F, fols. 395r-396r

Triplum
[Et ex- al- ta- vi ple- bis hu- mi- lem, ve- ne-

Motetus
Et ex- al- ta- vi ple- bis hu- mi- lem, ve- ne-

Tenor
Et ex- al- ta-

12
-ra- bi- lem, et su- per- bum in- cli- na- vi, de- spi- ca- bi- lem. Fa- stus men- tis

25
ger- mi- nat tur- pi- tu- di- nem. Fa- stus ven- tum se- mi- nat et me- tit tur- bi-

37
-nem. Er- go la- bi- les, um- bre si- mi- les, fra- gi- les, et

49

va- nas fu- gi- as di- vi- ti- as, in- sta- bi- les et pro- pha- nas.

va- nas fu- gi- as di- vi- ti- as, in- sta- bi- les et pro- pha- nas.

61

Qui cum in- te- ri- e- ris e- ris ol- la ci- ne- ris et ci- bus ver- mi-

Qui cum in- te- ri- e- ris e- ris ol- la ci- ne- ris et ci- bus ver- mi-

II

73

-um, vas es sor- di- um, se- pul- chrum sce- le- ris. Dam- pna cul- pe ve- te-

-um, vas es sor- di- um, se- pul- chrum sce- le- ris. Dam- pna cul- pe ve- te-

86

-ris si me- mi- ne- ris, ex- pe- dit ut vi- gi- les. Ga- zas mun- di ste- ri-

-ris si me- mi- ne- ris, ex- pe- dit ut vi- gi- les. Ga- zas mun- di ste- ri-

98

-les con-tem-pnas, que-rens fer-ti-les, sin-ce-ras, in-ef-fa-bi-les, ve-ras, in-ter-mi-na-bi-

110

-les. Ne ti-me-as, quin gau-de-as in-di-e fle-bi-li, si per-trans-e-as has pa-le-

122

-as, ad-he-rens hu-mi-li gra-no, cun-ctis u-ti-li, quod ex-al-ta-vi.]

F, fols. 395r–396r

Motetus

Et exaltavi plebis humilem, venerabilem, et superbum inclinavi, despicabilem.	5	I have both exalted the modest and honorable of my people, and have degraded the proud and contemptible.
Fastus mentis germinat turpitudinem. Fastus ventum seminat et metit turbinem. Ergo labiles, umbre similes, fragiles, et vanas fugias divitias, instabiles et prophanas.	10	Arrogance spawns corruption in the mind. It sows the wind and reaps the whirlwind. Therefore, shun transient, fickle, and irreverent riches, frail and empty as a cloud.
Qui cum interieris eris olla cineris et cibus vermium, vas es sordium, sepulchrum sceleris.	15	You, who when you die will be an urn of ashes and food for the worms, are a vessel of filth, a tomb of sin.
Dampna culpe veteris si memineris, expedit ut vigiles. Gazas mundi steriles contempnas, querens fertiles, sinceras, ineffabiles, veras, interminabiles.	20 25	If you recall the penalty of original sin, it will ready you to be on watch. Defy the fruitless riches of this world, and seek profitable, sincere, inexpressible, true, and inexhaustible treasures.
Ne timeas, quin gaudeas in die flebili, si pertranseas has paleas, adherens humili grano, cunctis utili, quod exaltavi.	30	You should not dread, but rather delight in the Day of Judgment, if you bypass these chaffs and cling to the modest grain, useful to all, that I have exalted.
<i>Tenor</i> Et exaltavi.		I have exalted.

Attribution. Ascribed to Philip because this motet's music has a modern attribution to Perotinus (see Husmann, *Notre-Dame Organa*, xxii), the text evinces stylistic traits and images Philip favors in his other poems, and the conductus motet version is derived from an integral three-part clausula, thereby indicating the possibility of a very early work.

Notes on the text. The speaker in the motet text is Christ. **1–2.i:** From Ps. 88:20, from which the T text of this chant is taken. **4–5:** Compare Pss. 17:28, 88:11; Luke 1:51. **8–9:** Hosea 8:7. **10–14:** Compare 1 Tim. 6:17. **29–32:** Compare Matt. 3:12; Luke 3:17. This image of the wheat and chaff occurs very often in Philip's lyrics; see the notes to the text of his organum prosula *Adesse festina*, lines 55–62, for other occurrences. **29.iii–iv:** i.e., worldly riches.

Sources

F, fasc. 8, no. 22, fol. 395r, conductus motet.

W2, fasc. 7, no. 2, fol. 124r, conductus motet with Tr differing in several places from that of *F*.

W2, fasc. 8, no. 28, fol. 159v, a 2.

Fauv, no. 28, fol. 9r, a 1.

MUSIC ONLY

Clausula: *Et exaltavi* (Smith 3v-2; Ludwig 2) from the M51 *Alleluia* *¶. Posui adiutorium* from the Common of a Bishop Confessor:

F, fasc. 2, no. 30, fol. 46r, a 3.

Observations and Variants

TEXT

Variants in concordant sources: **6, 15:** The breaks in the text at these points is suggested by the presence of capitalized initials in W2.

MUSIC

The three parts of the conductus motet typically correspond with those of the clausula, except for some minor variants and some significantly divergent phrases in the Tr toward the end of the piece. See the notes for the Tr at 113–22.

Variants in the base source (F): Text underlaid in the M only; added to Tr based on syllable placement in the M. **1–6, Tr, M, T:** I have interpreted this opening segment, which prefaces the beginning of the T's repeated melodic statement, as an extended gesture, 3DL in length. This choice is supported by the use of the plicated figures in both upper parts, which often (but not always) imply rhythmic extension. Performers may certainly choose to recast this portion to make it equivalent in length to the other three-note groups of the T's rhythmic pattern. Compare the commentary to *Mens fidem seminat / In odorem* where an analogous extension is presented at the beginning of the piece. **64, M: d.** **78.i, M:** Following stroke added to match Tr. **102.i, Tr, M:** Following stroke supplied from W2 (M) and added to match Tr. **110.i, Tr, M:** Following stroke supplied from W2 (M) and added to match Tr. **113–22, Tr:** Here the music of the Tr in the motet departs significantly from that of the clausula. The clausula reading at this point frequently presents Tr phrases that overlap the rests in the M, and it introduces a number of dissonant sonorities, such as a sixth at 114 and 116, a ninth at 118, and a seventh at 122 between Tr and T; and a second between Tr and M at 121. The reading of the Tr in this motet version allows both for the simultaneous declamation of the text in both of the upper voices and softens all of the above dissonances from the three-part clausula version. **133, T:** Text supplied from W2.