NEW SOURCES OF MEDIAEVAL MUSIC

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While working with the magnificent collection of mediaeval music manuscripts on microfilm housed at the Institut für Musikwissenschaft der Universität Erlangen—Nürnberg, at Erlangen, in search of sources for mediaeval sequences, I came across a number of curiosities, amongst which are two sources of almost completely unknown mediaeval motets, and a source for a well-known motet by Philippe de Vitry; I will add to these three sources another, which presents a unique fragment of two Ars nova Mass Ordinary movements.

The first source consists of four parchment folios used as flyleaves for a manuscript containing the works of Terence, preserved at the Bibliothèque municipale, Tours: Ms. 925 (F-TO 925). The manuscript, written at the beginning of the fifteenth century, is of paper, contains 164 folios and measures 200 x 272 mm. Its origin is the abbey of Saint-Martin of Tours, and bears an old call number 70. The flyleaves are smaller than the main manuscript, 185 x 250 mm, and are written using five red lines and brown notes; the initials are in blue and red. Two parchment flyleaves are used at the front of the volume, ff. I-II, and two at the back, ff. 165-166. The catalogue states that these flyleaves contain 'fragments of Latin hymns, notated in plain chant notation.' It is certainly this misleading notice that has kept the fragments hidden for so long. The musical script in fact is early fourteenth-century Franconian mensural notation, and the contents are motets from the late thirteenth to the early fourteenth century, probably of English origin. Folios I' and 166 are not available, and are pasted on to the covers: they may be found to contain further motets if and when they are removed from the covers. Of the available six sides, four are complete with the original music, ff. I'-II', 166, one is now a palimpsest, with about two-thirds of the music erased and replaced by notes grammaticales latines et une recette, en français, "pur querir de la goute" f. 165', and the other side, f. 165 is without music and contains an added list of the personages of the six comedies of Terence.

The fragment appears to be the remains of an extensive collection of recent motets compiled in the early fourteenth century. Only one concordance has been traced (No. 8), which also occurs in an Oxford, New College source (GB-ObNc 362). As in the Oxford source, a number of motets in F-TO 925 have tenors that bear French incipits, although all the upper parts have Latin texts. One tenor incipit (No. 9) reads Wyster, which must be the opening of an English song. Most interesting is the four-part motet (No. 1), which fortunately is complete.

f. [I'] 1. Exulta Syon filia, iam exultaris
   Exulta Syon filia, suffulta stimulo
   Exulta Syon filia, iam noli flere
   [Tenor] : En ci ie bien tantost
   The tenor is followed by a second tenor segment marked Tenor con. Si j'avoie, etc., but this does not belong to the motet, and could be a continuation of the tenor melody En ci ie been.

f. [II'] 2. [O] .................................................................
   [O] .................................................................
   ma insuper et tympanamata
   [Tenor] : Or sus alouete

3. Valde mane diluculo, devota mulier
   Valde mane diluculo, Maria soror
   [Tenor] : Va dorenlot
   A second tenor also follows here, marked In virtu. Saint., which again might be the continuation of the preceding tenor.

f. [II'] 4. Corona virginum
   Columba pudenticie
   [Tenor] : Cui proclamant

5. Mons Olivarum ecce rumpitur
   Mors amari moritur (only about one-third extant)
   [Tenor] : M ......................? lost (the tenor Mors will not fit the extant music)

f. 165 6. L .................................................................
   L .................................................................
   [Tenor] : L ......................?
   Completely erased except the first two initials.
7. Syderea celi,
   [Tenor]: Se j'ovoie a plaingant
f. 166f
8. Ade finit perpetuus..............regnum poli
   Ade finit misere dilectum
   [Tenor]: A definition (= GB-ObNc 362, No. 7)
9. Vide, miser, et iudica
   Vide, miser, et cogita
   [Tenor]: Wynter

The four complete motets (Nos. 1, 3-4 and 9) are transcribed at the end of this study (examples Nos. 1-4).

The form and structure of the transcribed motets, as well as the fragments and the one concordance, give considerable assurance that the collection as a whole represents a series of English works. Common with the Oxford New College group is one concordance and the French incipits for tenors; frequent are the short pedes of the tenors, repeated in ostinato, which are so strongly characteristic of English motets, but not those of the Continent; also English are the frequent movement of the upper parts in fourths, the repetition and voice-exchange of No. 9, the English word Wynter as tenor for this last work, and the incipits of all the texts, including the tenors, of all the complete works, which begin with the same initial for each work. All these characteristics point to England.

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The second fragment containing motets is also used for front and back flyleaves, this time in a codex housed at the Prague Museum: Praha, Národní Muzeum, Cod. XII E 5 (CS-Pm XII E 5). It is a fourteenth century manuscript containing the opera of Robertus Linconiensis; there are 164 folios, measuring approximately 240 x 290mm. The flyleaves are unnumbered and have here been assigned the foliation f. [I·v] and [165·v]. The catalogue describes them as 'pergament flyleaves in a noted missal; the provenence of the codex is the monastery at Krumlovaká, with its old signature No. 79.' Once again a misleading catalogue entry has kept scholars from examining the fragments in detail. They are in fact two separated sheets that originally formed a bifolio containing motets notated in Franconian notation.

The leaves contain an almost complete Latin triple motet, and the remains of two Latin double motets. They date from the last third of the thirteenth century, and were probably notated some time between ca. 1280-1310.

f. [I·v] 1. Excellentis gratie (accolades 1 - 8)
   cum preco promeruit (accolades 9 - 12)
   [Tenor]: (complete but undesignated)
   Originally the duplum must have occupied accolades 9 - 12, but accolades 9 - 10 were erased and the tenor written in there complete. Thus most of the duplum is lost, and unfortunately the scribe who made the alterations erased the text as well.

f. [Iv] 2. Flos fit femine (accolades 1 - 7)
   Flos firmavit flosculo (accolades 8 - 11 = bars 1 - 28)

f. [165v] 3. Iherusalem filie (accolades 1 - 7)
   Iherusalem illuminare radio (accolades 8 - 11 = Bars 1 - 30, end lost)
   [Tenor]: (lost; Iherusalem incipit will not fit the music)
   The folio [165v] is reversed in the manuscript, with f. [165v] bound as a recto. The text of the motetus (last three accolades) has been almost completely erased.
The structure of these three motets shows considerable differences to those from F-TO 925, so
that one can postulate a central French origin of these works, notwithstanding the contents of an English-
man's writings in the main codex. Clearly the flyleaves and the main codex are of different origins. The
texts are particularly interesting: No. 1 establishes a pattern of two verse lines joined to form a musical
phrase, while the rhyme scheme takes in the next double versicle with its musical phrase, so that two
musical phrases and four verse lines form the individual units. This pattern has made it easier to conjec-
ture some of the illegible words. No. 2 consistently begins each word of verse lines with the same initial let-
ter, sometimes extending a letter to more than one verse line. This, too, has made it easier to emend the
text in the considerable gaps caused by erasure and wear. The complete motet, No. 2, and the fragments
Nos. 1 and 3 are transcribed at the end of this study, examples 5-7.

The third musical fragment is found in a fifteenth-century paper manuscript, housed in the Bib-
liothèque municipale, Troyes, Ms. 1397 (F-T 1397); it measures 197 x 234 mm and has 228 folios. Its
origin is Clairvaux, but the codex does not bear any old library call number. It was written in a number of
hands and consists of a collection of fifteen miscellaneous theological tracts. The catalogue describes the
flyleaves in a very incomplete and misleading way: 'on the verso of the cover is glued a page of parchment
flyleaf. Consequently, about half of the third and about one-third of the right side were trimmed off when the page was pressed into service for a

The script is certainly later than the twelfth century, and the recto side of the leaf also has parts of the same or another musical
treatise. Also, there is another page, not mentioned in the catalogue, which contains about half of a well-
known motet by Philippe de Vitry. It was originally a large page, possibly about 250 x 330 mm, but the top
third and about one-third of the right side were trimmed off when the page was pressed into service for a
flyleaf. Consequently, about half of the triplum, the complete motetus, and parts of the contratenor and solus
tenor have been lost. According to the photographer who prepared photographic copies of these pages, the

The motetus is completely lost; and as there would be no room on the page, it is unlikely that this
version had a tenor part. Alternatively, though less likely there was no motetus part and the tenor was
notated in the lost top right-hand column. Three sections of the contratenor remain (bars 1-29, 79-103,
129-140), and the music of this part follows the Ivrea version (there are no variants in the available sec-
tions). There are two versions of the solus tenor, although only the first is so designated. Solus tenor I is
almost complete (bars 1-113) and follows the Ivrea reading, whereas solus tenor II, obviously an alterna-
tive reading and not meant to be sung simultaneously, is less complete (bars 1-98) and closely follows the

The last fragment, also of the Ars nova, is beautifully notated in a late fourteenth-century hand.
It is found amongst a group of liturgical fragments that in 1968 Professor Luther Dittmer and I sorted out
from amongst a larger group of pergament fragments that came to the National Library of Australia, Can-
berra, with the Nan Kivell Collection. These fragments are now kept in a separate container at the Rare
Book section of the Library and bear the call number Ms. 4052/2, 1-16. The page of the Ars nova frag-
ment may be cited by its RISM number: AUS-Cn 4052/2, 1. The fragment consists of the upper half of a
single folio torn from a late fourteenth-century manuscript notated in a French mensural script that uses
some red notes for the contratenor of the recto side. At present it measures 218 x 320 mm, but I estimate
that its original size would have been about 320 x 440 mm. Although no concordances for the two move-
ments can be identified, by their style and notation they appear to have issued from the Papal Court of
Avignon.

f. [I'] 1. [Cantus II] : Et in terra pax (complete)
Contratenor : Et in terra pax (about one quarter remains)
The cantus I and tenor parts would have occupied the opposite verso side of the preceding folio.

f. [II'] 2. [Cantus] : Et in terra pax (almost complete)
Only the last sentence of the text is lost, but most probably a long melisma for the Amen has
also been lost. The contratenor and tenor parts would have occupied the opposite recto side of
the following folio.

A transcription of a possible reconstruction of part of No. 1 and the complete extant material,
with a conjectural ending to the end of the text, of No. 2 are given at the end of the study. Examples 8-9.
Notes

1. I wish to express my sincere thanks to Professor Dr. M. Ruhnke for making all the facilities of the Institut available to me, and to Dr. Karlheinz Schlager for his constant help and generosity during my stay in Erlangen.

2. See Catalogue général des manuscrits des bibliothéques publiques des départements, tome 37, Paris (1905), 665-666. I wish to thank Monsieur C. Lieber, the Conservateur of the Library for permission to publish these fragments.

3. Ibid., 665.


5. These fragments were known to the great researcher of medieval music, Jacques Handschin, for photographs of them, now at the Institut für Musikwissenschaft at Erlangen, came to that institution from Handschin’s Nachlass. Subsequently, I received a microfilm copy of the originals from the Národní Muzeum at Prague, with permission to publish them. I wish to thank the Librarian there for his many kindnesses and good-will.


7. One is reminded of them by the motets from the early central Notre-Dame repertory found in Poland at the Library of the Blessed Kings, Order of St. Clare, Stary Sacz; see M. Perz, Sources of Polyphony up to c. 1500, in Antiquitates Musicae in Polonia, Volume XIII, Graz (1973), ix-xx. French fragments bound in another eastern source should remind us of the vigorous interchange of Christian culture in the thirteenth and fourteenth centuries.

8. I can recall no other motet text that is formed this way, although there is a double-texted conductus where this technique (with four letters) may well have an acrostic origin. See Angles, op. cit., III, 268 (No. 134), and the preface to my new edition in Corpus Mensurabilis Musicae 79, 1.


10. Ibid., 583.

11. The motet is edited by Leo Schrade in Polyphonic Music of the Fourteenth Century, Volume I: The Roman de Fauvel; The Works of Philippe de Vitry; French Cycles of the Ordinarium Missae, with separate Commentary, Monaco (1956), 91-96 (with which the following variants were compared). Schrade lists five concordances in his Commentary, III: B-Br 19606, No. 10; CH BEb 427, No. 2 (mistakenly listed by Schrade as Bern, Ms. 218); F-APT 166b, No. 16; I-IV 115, No. 6; F-Sm 222, No. 30. Two further concordances are listed in RISM B IV, 395: B-Ba 738, No. 1; NL-Lu 342A, No. 2. All these sources are relisted by Ernest H. Sanders in the article ‘Vitry, Philippe, de’ in The New Grove Dictionary of Music and Musicians, 20 vols., London (1980), Volume 20, 27. As far as I can ascertain, this is the first notice of this new source.

12. The variants in this version are listed below; different ligature and note arrangements that do not affect duration are not listed: Triplum, T2 980f hanc amat; B93, 4-96 meum sic ure spiritum; B98, 1 quod. Music B-fl sig. 1st two accolades, B87, 4-B101; B98, 2-1 BAG: B102 B-nat sig; B126, 1-2 min FED; B138, 4-end lost. Solus tenor T1 compared with Schrade’s transcription, Commentary, 113f; B23 F (lower); B40 longa-rest; B41 2br AD; B67 F (lower).

13. There are sixteen such liturgical fragments in all. For a brief outline of the Nan Kivell Collection, see P. Fanning, ‘The Australasian Collection of Mr. Rex Nan Kivell, in the National Library of Australia, Canberra’, Australian Library Journal Vol-II, (July 1962), 139-142.

14. These fragments are published in facsimile (the Ars nova pages in colour), with a Foreword and a detailed inventory of the liturgical items, edited by Gordon A. Anderson and Luther A. Dittmer, as No. 13 in the Series Publications of Mediæval Musical Manuscripts, Institute of Mediaeval Music, Binningen (1981).

The hitherto unedited texts from these polyphonic fragments are here presented in a first edition, with translations, and commentary where necessary. In the texts with long diffuse verse lines (e.g., the first motet), the main rhymes coincide with the cadence points of the musical phrases. In this edition each new verse line begins at the left-hand margin with a majuscule; other divisions are indented, and internal rhymes are indicated by a point underneath the end syllables.

F–TO 925, No. 1

**Quadruplum**

*Exulta Syon filia,* *(1)*

iam exultāris

consolāris
ccline felici machina,

5

iam sublimāris

coronāris,

ultra mundi limites

per infinita super secula;

Nam tui sponsi,*

---

*(1)*
Rejoice, Daughter of Syon, and now be rejoiced, even consoled, by the happy plan of salvation; for now thou art raised up and crowned, beyond the earth's bounds, through limitless space beyond all ages: for the blood-red banners of life of thy bridegroom, mighty King Solomon, are carried forth. They signal the rising of Nathan, and then following Gabriel's voice crying with joy: 'Hail Mary, sweet mother of women, full of grace; Lo! thou shalt conceive in thy womb, and bear a son, O holy Virgin, without knowing man.' Eya! Think of Jacob; and now he whom a maiden bore cries in the crib.

1. The Daughter of Syon is the Church personified.
2. Christ is the bridegroom, and King Solomon is a symbol of Christ.
3. The opening line of the well-known hymn: *Vexilla regis prodeunt.*
4. *II Samuel* VII: 16; Nathan's prophecy of David's line producing the Messiah.
6. *Genesis* XXVIII: 21-29; the story of Jacob's benediction by his Father Isaac represents God's blessing upon the Gentiles to the exclusion of the Jews.
7. Last versicle of the Easter sequence *Letabundus: Quem... natum considera, ipsum genuit puerpera;* see *Analecta hymnica* 54, 5.

**Triplum**

Exulta Syon filja,
suffulta stimulo via:
iam Synagoge rumpitur
corona ruens cum miseria.

Iam fueens fremit, Holofemes(1)
subiugatur, tendens ad Tartarea;
captiva gens incredula,
modo considera;
Nam stella patet regis nati,
Sicut pridem sunt prefati
Verbi Patris incarnati
propheite per mundi climata.
Iherusalem tripudia
cathégorizans cantica
quadripertica
serie sonoriter concordi musica;
Quia sine carnis ludibrio
mirabili commercio
fit hec tua vite redemptione
per viscera virginea.
Rejoice, Daughter of Syon, your onward course supported by this incentive: for now the Synagogue’s crown is smashed, with an onslaught of misery; and now raging Holofernes goes wild, is subdued and hastens headlong to Hell, o unbelieving, captive race, if only you would consider! For the star of a royal birth shines clear, as once the prophets foretold of the incarnate Word of the Father, spreading their news throughout all the world. In rapturous joy Jerusalem sings four-fold songs, sonorously, in concordant music, (2) for without violence to the flesh, in a wonderful exchange, life’s redemption is manifest through virgin flesh.

(1) Judith IV: 1-3; XIII: 1-10. Nebuchadnezzar sent his general Holofernes to take vengeance against Jerusalem, so that the Jews were apprehensive lest their sanctuary be desecrated. An Israelite widow, Judith, charmed herself into Holofernes’ tent, and when he was asleep, struck off his head with a sword. Holofernes is symbolic of the Jews, who opposed belief in Christ.

(2) It is uncertain whether this expression refers to polyphony in four-parts or whether it is merely a means of emphasizing many, perhaps, loud songs.

Motetus

Exulta Syon filia,  
iam noli flere;  
florescunt rosaria,  
Aromatizant balsama;

5  
Favonio, (1)que rivirescunt omnia,  
Proclamant celi Dindima, (2)  
profecerrimis in excelsis gloria.  
Eya! ergo, lherusalem clange  
cum tuba neomenia: (3)  
Iesse virga, que floruit, (4)  
ecce, iam produxit amigdala. (5)

Rejoice, Daughter of Syon, and weep no longer; the rose gardens are in flower, and the balsam groves are fragrant; through the Zephyr, which revives all things, the heavens proclaim Dindyma, and glory reigns in the highest heavens. Eya! therefore, Jerusalem, blow up the trumpet in the new moon, for the stem of Iesse, which has flowered, lo, has produced an almond bud.

(1) The west wind which blew particularly in early Spring and promoted vegetation
(2) Mount Dindymon in Phrygia, sacred to Cybele, goddess of the powers of nature.
(3) Psalm LXXX: 4.
(4) Isaiah XI: 1
(5) Numbers XVII: 8; the almond budding is symbolic of the virgin’s conception without the agency of man.

Motetus

........................................... [melis]ma  
insuper et tympiamata,  
Te iure decrant  
iugiter et adgrant  
5  
omnes celicole cum leticia,  
Preconizantes  
hodie cum tripudio  
laudum preconja varia.  
Eya! ergo, Christe, reorum  
benigniter clamantum  
audi suspiria,  
O vite lyx,  
Christi crux,  
Ave, spes unica!
[O Cross, high above all sweet songs] and the beating of drums, all the heavenly hosts rightly honour and continually adore thee with joy, proclaiming today, with transports of joy, thy manifold glories of praise. Eya! therefore, O Christ, graciously hear the sighings of sinners crying to thee, o light of life, o Cross of Christ, hail, our one hope!

F—TO 925, No. 3  Triplum

Valde mane diluculo,
    devota mulier a Castro Magdalo,
    dicta Maria, properabat zelo fervido
Ad sepulchrum plasmatoris
    sacrosancti salvatoris
    alabaustrum baíulans,
    cum quo liniret corpus clanculo; (1)
Sed, ecce, que subito
    virum videbat candidissimo
    vestitum decoratum
    iuvenem asperum rigido.
Ad quam ille: "Mulier, noli timere,
    nam," inquit, "et procul dubio.
    Christus Ihesus, rex glorie,
    iam resurrexit,
    sicut dixit
    Dominus potens in prelio."
Illa huc, illuc diu
    discrèdens, Dominum indesinenter

Very early in the morning a devoted woman from the town of Magdala, named Mary, was zealously hastening to the tomb of the creator, the holy Saviour, bearing a box of precious ointment, with which she would secretly anoint the body; but, lo! she suddenly saw a man, young, with severe countenance, clothed in a stiff and snowy-white garment. He spoke to her: "Woman, be not afraid, for," he said, "there is no need to doubt. Christ Jesus, the King of Glory, has arisen, just as he foretold, The Lord mighty in battle." For some time she hesitated, first this way and then that, doubting and continually seeking the Lord, she who thirsted for the most ardent need of the thirsty.

Motetus

Valde mane diluculo,
    Maria soror Lazari
Ad sepulchrum properabat,
    plorans voce flebili,
    condiret corpus Domini.
    Veniens ad monumentum,
    mox, ut vultum angeli
    Dei vidit, velut fulgor,
    obstupestri pertimescit,
    ignara misterium,
    rediensque nunciatibus,
    que fiebant, Symoni. (1)
Very early in the morning Mary, the sister of Lazarus, hastened to the sepulchre, weeping most piteously, so that she could anoint with aromatic spices the body of the Lord. Coming to the tomb, straightway, as she saw the face of an angel of the Lord, she was stupefied and frozen with fear, not understanding the mystery, and returning, she related to Simon (Peter) what was happening.  

(1) Mark XVI: 7; Luke XXIV: 11.

F—TO 925, No. 4

**Triplum**

Corona virginum,  
virtutis ianua,  
candens ut lilium;  
vale vere, virguncia,  

5 Que paris parvulum,  
potentem puerum,  
prens atque puelula;  

Integra, inviolata (1)  
post puerperium  

10 manens, que viri nescia;  
Nos apud altissimum  
iuva, matrona pauperum,  
tua per precamina,  

15 queamus apprehendere  
post hec curricula,  

Et cum sanctis cantare  
canticum  
armonicum  

20 in aula regia,  

Ubi rex regum in perpetuum  
regnat  
et imperat  
qui regit ethera.  

O crown of virgins, doorway of virtue, pure as a lily; hail truly, o young maid, who dost bear a helpless but all-powerful baby boy, at once both parent and maid; unharmed and chaste after childbirth thou dost remain, not knowing man; help us by thy intercessions at the throne of the Most Highest, o mother of the poor, so that we will seek to gain the heavenly reward, after the course of this life, and to sing with the saints a song most harmonious in the heavenly court, where the King of Kings, who rules the heavens, forever rules and holds sway.

**Motetus**

Columba prudencie, (1)  
salve serena,  
res amena,  
mater regis glorie;  

5 O Maria,  
de qua sophia  
celse processit,  
tu mistico spiramine  
Protulisti
10  quem genuisti
sine discrimine,
solem iusticie, (2)
Christum mediatorem,
triumphantem,
sponte passum in ligni statere,
a ludeis reis et pro nostro genere;
ipsum, inquam, omnes adoremus,
agnum innocencie,
Cui celi tympanistrō
pie proclamant doxa, tibi,
Theos: 'In excelsis: osanna!'

O dove of prudence, hail, serene and happy maid, mother of the King of glory; o Mary, from whom wisdom from on high doth proceed, by the mystic Spirit thou didst bear a child, whom thou didst beget without sin, the Sun of Justice, Christ our mediator triumphant, who of his own volition, for our race, suffered the heaviness of the Cross, under the wicked Jews. Let us all, I pray, adore him, the lamb of innocence, for whom the minstrels of heaven piously proclaim in praise to thee, o God: 'Hosanna in the highest!'

(1) The usual mediaeval expression is the 'dove of simplicity which has no malice;' see G. A. Anderson, Notre-Dame and Related Conductus, Volume V, Henryville, (1979), XI, J16, note 4. This is a parallel expression and means much the same thing.
(2) The versification is irregular here; see the edition at the end of this study, example 3, bars 14-15. Line 11 rhymes with line 8, and line 12 with end rhyme, line 4.

F-TO 925, No. 5  Triplum

Mons Olivarum
ecce rumpitur,
Sol radios suos occultans
eclipsim mire patitur,
5 Ac stupent stelle,
saxum cinditur,
Dum in ligno rex illuditur,
Et creatura creatori
sic compatitur. (1)

Sed ecce postquam
diu affligitur,
Clamans voce magna
vita moritur; (2)
Mors tamen illi
ultra non dominabitur. (3)

Lo, the Mount of Olives suffers an earthquake; the sun, hiding its own rays, wondrously suffers an eclipse; and the stars stand back affrighted, and the rocks cleave asunder, when the King is mocked on the Tree, and the created with the creator is thus compassionate. But lo, after some time he is overcome, and, crying with a loud voice, Life dies; Death, however, no more hath dominion over him.

(1) The disruptions in nature that occurred as Jesus died on the Cross; Matthew XXVII: 51-53.
(2) Matthew XXVII: 46.
(3) Romans VI: 9. This text forms the basis of the Alleluia: Christus resurgens, although it appears that the tenor segment Mors was not used for the motet.

Motetūs

Mors amara moritur,
passo Domino
Sub Herode crucis in patibulo,
Qui dum pendens patratus
5 [in] terra subito. (1)
Bitter Death dies when the Lord suffers the passion of the Cross, under King Herod, on the gibbet; and while he was suspended, suddenly on earth it is finished... (1) The end passage is conjectural. The last two-thirds of the poem no doubt related his sufferings and concluded with the idea that Death is overcome.

(1) Unclear in the manuscript, but this metaphor is commonly used in mediaeval sacred poetry.

(2) Isaiah XI: 1.
See, wretched man, and judge the deceptive derisions of the world, which savagely draw you back to ruin; why continually consider all things, vain joys and earthly transitions, that are of material benefit to you? For now the poor is driven out, and the rich enters his home in great grandeur, while the sick laments at his gates. Lo, what prodigies: Phebus is enveloped in a cloud, and Virtue lies hidden 'neath fine words and fallacious machinations. Lo, nation pursues nation, and a father is overturned by his son. O what misery!

(1) Phebus is Apollo as a poetical radiant god of light, so that the line means 'light is hidden under a cloud'.

**Motetus**

Vide, miser, et cogita,  
Quanta nunc astant pericula:  
Iam regnat in secula  
Fraus, Dolus, Adulacio, Nefaria  
per cuncta mundi climata;  
Procul Fides evolat ut palea,  
Pax languescit et Iusticia;  
Clamat Caritas,  
exul a propria;  
edit Calamitas  
Livor, Accidia;  
Residens sublimiter latens Fallacia,  
enque Milicia.  
Heu! nisi nos protegit felix puerpera,  
totum intellige stat in angaria.

See, wretched man, and consider, how many dangers press about you: now in this age rule Deception, Deceit, Adulation, Wickedness, through all the regions of the world; from afar, Faith flits about like chaff, Peace languishes, as does Justice; Love cries out, an exile from her own domain, and Calamity, Envy and Sloth return, while lying hidden, Falsity, elevated, takes its place, and, lo, also strife. Alas, did not the blessed virgin mother protect us, understand, that everything stands in dire jeopardy.

**CS—Pm X 11 E 5, No. 1 Triplum**

Excellentis gracie  
hic vir eximius, (1)  
Quem celestis curie  
predixit nuncius. (2)  
Iam Zacharie dubio  
modo mirabili,  
Aggravato senio  
de matre sterili. (3)  
Inclusus visceribus  
letatur parvulus, (4)  
Micamen virtutibus,  
miratur populus.  
Patris vox reprimitur  
verbis increduli  
Gabrielis redditur  
ortu pueruli. (5)  
Hic de securm periiit  
sub carnis teneris, (6)  
De cameli vestiti
This is a man most excellent, of most outstanding grace, whom the messenger from heaven foretold. And now Zacharias doubts; but in a most marvellous way, in the feebleness of old age, the sterile mother becomes heavy with child. Closed up within her womb, the young boy-child rejoices, shining with virtues, while around the people marvel. The unbelieving father loses all power of speech, but it returns, as Gabriel foretold, on the birth of a son. He (John) subdued all the desires of his tender flesh, he clothed himself with rough camel’s hair, and fed on wild locusts, in a meagre sustenance, drinking only water as it flowed in the desert; he never covered his face with a shawl, and he always embraced cleanliness of the flesh ... pronouncements, this star showing the way, in holy joy of the Word ... for the Son ... 

(1) The poem is in honour of John the Baptist.
(4) Luke I: 44.
(6) For details of John’s adult mode of life, see Matthew III: 1-5; Mark I: 1-7.
(7) The lacuna most probably made reference to John as the harbinger of Christ.

Motetus

.............................
 [et] cum preco promeruit
 supernum gaudium;
 Gaudium
 * celestium
 Nobis appropriet rex, cuius munium
 nusquam [de]ficit omni plenum dulcedine.

............................. And since this harbinger merits celestial joy; may the king, whose bounty full of of sweetness never fails, provide joys for us.

CS—Pm XI E 5, No. 2 Quadruplum

5 [F]los fit femine (1)
 felix felicius,
 Rectitudine
 ros recreancius,
 Floris formidine
 fides fervencius,
 Spes sanctitudine
 sanct securius,
 Cum caros caritas
 celesti civitas 
cibavit caucus; (2) 
Virga virens virjiit, 
vita valens vigijit, 
vas vernatum valuit, 
15 virgo vera voluit, 

ut vile visescat u vicium;

Per prolis presidium, 
Nati nati nobilis 
nunc nascitur;

20 Parens preamabilis 

prescribitur;

Flens fons fit fontium, 
fert fletui flentium 
fatum fertillum,

25 Remediorum 
ardum, 
ramum regrum 

[regium];

Tyrannus tristicie 
30 tremere, 
timore, 
tremuit; (3)

Potens patiencie 
pax parens profuit.

The happy flower befits a woman more happily, through righteousness the dew becomes more efficacious, through reverence of the flower faith burns more fervently, through holiness hope restores more securely, when love, that heavenly state, nourishes its dear ones more providently; a twig, blooming, bursts forth, life with strength grows strong, a vessel renewed is invigorated, and a true virgin wills that vile sin should be held as worthless; through the protection of her son, a daughter of a noble sire now is born; always loving, a parent is ordained; the fount of fountains trickles and brings to its flow of fertile waters a prophecy, a staff, a royal branch of remedies for sinners; the tyrant of sadness in terror, in fear, trembles; powerful peace, the parent of patience, offers help.

1) The flower is Christ, sprung from a twig, which is the virgin Mary.
2) The three theological virtues, faith, hope and love; I Corinthians XIII: 13.
3) The tyrant is Satan; see also the Motetus text, line 11.

Triplum

[F]los fundavit 

firmiter, 
Preparavit 
pariter 

5 plebi perfidie (1) 

Virgilarm virgulam, 
Familarum famulam, 
Matrem mundicie; 
Fructuosa floruit, 

10 Rubens rosa rubuit, 
Flagrans feliciter. 
Super solam statuit, 
Luminatus latuit, 
Flectus formaliter. (2)
The flower was firmly established, and equally made available to a perfidious race the twig or twigs, the maid of maids, the mother of cleanliness; fruitful she flourished, a red rose reddening, glowing most happily. He established her alone on high, while he bright shiner lay hidden, changed from his natural form. O thou splendidly most splendid, most noble of grace, hail, thou protectress, full of chastity, strong vein of pardon, and right remedy, restorer, direct thou sinners, renewer, fill them with grace, right­ly by his ray of righteousness; beg the King on our behalf for sound counsel, and bestow a reform of sin­ners, o rare reparation, for the sinner repents, o thou redemptress.

(1) Salvation was offered equally to Jew and Gentile, but the Jews refused to believe.
(2) God changed his form and was made flesh, and for a time lay hidden in the virgin womb.
(3) The idea expressed in the illegible section must have been the praying of restoration of salvation lost with the first Fall of Man.

Motetus

[F]los firmavit
flosculo
fidem fiducie,
Presignavit
populo
perfidie
Virgula virescens vatum vehiculo,
venustam vestentem veri vocabulo,
[volvula Verbum vorat vili vasculo.]

Propheta profuit,
Tyrannus tremuit,
Est examinatum
Vicium,
Pulsu patet [prophetatum
Proprium,]

Patentem primulam
Hesperium honestat,
Foventem famulam
Dux ducum dum decorat,

Votum voti virillis,
Nobis [neque nubulis,]
Divina dona donulis,
[redivivus rivus rivulis,]
Grata gravi gratis gracia,

[Plenius
Parens pacem] patientia.
[Rex regum regalis regius
Est eximius
Flos filius eius.]
The flower by its bud of trust strengthened faith, and a flourishing twig prefigured a graceful garment to a perfidious race, through the medium of prophesies, and through words of truth the virgin womb eagerly covers up the Word with its common vessel (mortal flesh). The prophet well foretold, the tyrant trembled, and sin is harshly judged, and by a heavenly directive lies open this special prophesy; the West Wind adorns with honour a rose bud just opening, while the leader of leaders adorns the nourishing handmaid; she is the promise of a strengthening vow, which no longer remains hidden from us, a divine gift within all gifts, a renewed river within rivers, a grateful and profound grace granted of her own favour, and a patience more fully engendering peace. The King of Kings, regal, royal and most splendid is the flower, her son.

CS—Pm XI E 5, No. 3  Triplum

[1] Jerusalem filie Illuminamini simul Hodie Luce gracie, (1) Quia Christus rex oritur;
5     Qu[i] de virgine purissima nascitur, Vagit in presepio, lacens duum animalium in medio, De quo testimonium
10 Perhibet Iohannes, Domini Dei precursor, dans verum eloquium: Agnus, ecce, Dei, qui tollit mundi piacula; (2) Ecce, qui se condit exiens virgula, (3) Sanans ista periculosa secula;
15 Ecce, cuius non sum dignus solvere [corrigiam,] (4) Ec[ce,] magis stellam ducem dat previam. (5) Hunc oportet crescre, me minui, (6) Quem proprue predixere
20 se fore daturum humano statui.

Daughters of Jerusalem shine together today by the light of grace, for Christ the king is born; he who is born from the purest virgin cries in his cradle, lying between two animals; of him John, the precursor of the Lord God, spread testimony, bearing a true declaration: Lo, the Lamb of God, who takes away the sin of the world; lo, he who hides himself and arises from a small twig, giving healing to a perished age; lo, whose shoe-laces I am not worthy to unlatch; lo, he gives the star, the guide, that points the way for the Magi. He must increase while I decrease, he who rightly predicted that he would be given to the world in human form.

(1) Isaiah LX: 1.
(2) John I: 29.
(3) For due time Christ was covered by the virgin womb.
(4) Mark I: 7.
(5) Matthew II: 2.
(6) John III: 30.
Jerusalem, shine with the splendid ray of clear light, for from thee glory has arisen, and mercy is enshrined in the grace of a king born; arise, and now leave off fear, breathing out in sweetness of such light in great gratitude of love. Lo, the light of this star leads the Magi bearing gifts to the place of crime, but, when swords were drawn, Herod's evil crime lies open...

(1) This passage and the illegible next verse line and following lacuna relate the crime of the slaughter of the Innocents, Matthew II: 1-16.

CRITICAL NOTES ON MANUSCRIPT BELOW

Omissions and emendations, as well as doubtful passages, are shown in the edition of both texts and music in square brackets and are not indicated in these critical notes. Standard abbreviations are used to indicate note values and so on.

F—TO 925
No. 1: Quo: B20,4 F. Tr: L5,4 ololernes. T: only B1-B9,2 transmitted; the remainder is supplied by repetition.
No. 2: Tr: tymiamata.
No. 3: T: only B1-B15,2 transmitted; the remainder is supplied by repetition.
No. 4: Tr: L7,3 puella. T: only B1-B5 transmitted; the remainder is supplied by repetition.
No. 8: Variants are given here against the edition published in *Polyphonic Music of the Fourteenth Century*, XV, 16-18, 177. Tr: Begins at B42,2; B47,2 3/i-cop DCD; B55,2 2/i-cop sper AB; B63,2 3/i-cop. T: begins at L13; L14,2 victore, confirms the conjectural alteration in the edition. Mot: no B-fl sig, but B-nil signs at B3, B32, B38-B52,1; B1,2 3/i-cop; B14/om; B14,2 3/i-cop; B23,2 2sbr br GFE; B24,2 5sbr br/Bom; B26-B31 no signature; B-nil by implication (?); B55-B60,1 F-sh sig; B67,1 upper a.T: L7,1 mundo. T: designated A definition; B5-B6 5/i-cop sper; B11-B12 4/i-cop sper; B13-B14 br 4/i-cop sper AAGFA; B15-B16 L with p.p. br?; B17-B18 3/i-cop sper; B19-B20 4/i-cop sper; B21-B22 br 4/i-cop sper AAGFA; B25-end (2nd and 3rd cursus) om.
No. 9: Tr: L12,4, hostia. Mot: Tr: L4,4 nepharia. T: only B1-B12,5 transmitted; the remainder is supplied by repetition.

Cs—Ps VIII E13
No. 1: Tr: B6 not certain whether one note and pause or two notes required here; the text here is uncertain, but seems to read iam, i.e., one syllable.
No. 2: Tr: B42,5f 3/i-cop, but text underlay definitely requires three syllables. Mot: B46, 3 L-pli. T: only B1-B16 transmitted; the remainder is supplied by repetition.
No. 3: Mot: Tr: L6,5 formidinem.

AUS-Cn 405212,
No. 1: The opening has been reconstructed into what I believe to be something like what the original must have been.
New Sources of Mediaeval Music