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THE THREE-PART MOTETS OF THE "ROMAN DE
FAUVEL."

UNIVERSITY OF LOUISVILLE, M.M., 1981

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THE THREE-PART MOTETS OF THE ROMAN DE FAUVEL

By

Celia Ann Avery
B.M., University of Louisville, 1978

A Thesis
Submitted to the Faculty of the
Graduate School of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music

School of Music
University of Louisville
Louisville, Kentucky

May 1981

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A Thesis Approved on

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ABSTRACT

The musical interpolations of MS: Paris, Bibliothèque Nationale, fonds français 146, of approximately 1316 have long been regarded as an anthology of monophonic and polyphonic compositions. Because the quantity, subject matter and style of these interpolations is so vast, little research has been done on the music aside from cataloging the manuscript's contents.

It is the argument of this thesis that at least one category of the musical interpolations, the three-part motets, represents a specifically selected and individualistic collection. It is further believed that the composer-poet of these motets was Philippe de Vitry, renowned musician and poet of the early fourteenth century. By studying the texts and music of the motets, it is possible to detect similar historical, allegorical and other textual references and to trace the musical development of Vitry from his earliest dependency upon the Petronian compositional style to his distinctly individualistic Ars Nova style.

ACKNOWLEDGEMENTS

One of the most enjoyable tasks associated with this thesis is being given the opportunity to thank those along the way who have made this work possible. I would like to express my heartfelt gratitude to (1) Dr. Karl-Werner Gumpel, my teacher and adviser, who encouraged and supported me throughout my years of study with him, who gave freely of his time and attention, giving criticism and help when needed, but, of more importance, who gave me the courage and freedom to question and to explore all research in order to find out "why"; (2) Dr. Gerhard Herz, who enabled me to begin my graduate studies, Dr. Robert Weaver, who taught me how to put my studies in the right perspective and how to enjoy being a student of musicology, and Dr. Thomas Maloney, who taught me how to incorporate medieval philosophy and history into my musical studies; and (3) my husband John and my parents, who never stopped believing in me, even when I doubted myself. Finally, I would like to thank Dr. Claude Baker, who first noticed my bent for musicology and encouraged my studying in that area, and Ms. Joy Stephens, a librarian and friend for her hours of research, assistance and counsel. And last, but not least, thanks to Dr. Ron Classon, who knew I would finish this thesis all along.

INTRODUCTION

Even the most cursory bibliographic glance reveals that by the 1950's the foundations for interpreting the Roman de Fauvel had already been established in so comprehensive a manner by Heinrich Besseler, Philipp August Becker and Leo Schrade that all subsequent scholarship on the early Ars Nova is based upon their findings. These three scholars examined various aspects of the manuscript, including studies of its literary contents, analyses of the music, comparisons of Fauvel with other manuscripts, and hidden implications within the Fauvel texts. Undoubtedly, the conclusions which they drew have contributed significantly to a better understanding of Fauvel. Besseler's study, included in his two-part article, "Studien zur Musik des Mittelalters," was the first attempt to isolate and identify motets within the Fauvel repertory as compositions of Philippe de Vitry. Furthermore, Besseler arranged the motets, based upon stylistic analysis, into a chronology which corresponded to events in Vitry's life.

Twenty years later, Schrade elaborated upon Besseler's original list of Vitry motets in an article entitled "Philippe de Vitry: Some New Discoveries." At the same time Schrade edited the first volume of Polyphonic Music of the Fourteenth Century, an invaluable reference tool for every medievalist. This volume contains both two and three-part motets from Fauvel and, for the first time, all the motets established by either Besseler or Schrade as Vitry's.

Another work which facilitated the manner of isolating Vitry motets appeared in 1936. Philipp August Becker, an eminent philologist, discovered a recurrent theme in three of the Fauvel motets: these motets allegorical-

ly narrate an actual early fourteenth-century political event.¹ Because two of them with this theme were already established by Besseler as Vitry's compositions and because Becker proved that the motets were textually related, Schrade accepted (as did other musicologists) that Vitry was also the author of the third motet. Thus, by relating motet texts to actual persons and events, Becker provided a useful criterium as a means of determining conclusive information about certain Fauvel compositions.

Without a doubt these three scholars made heretofore unparalleled strides in the musicological interpretation of the Fauvel motets. Since the mid-1950's additional studies have been done which explore new aspects of either the manuscript or Vitry. These include Lothar Prisor's Die Motette in der Frühzeit der Ars Nova, which deals with musical analyses of certain Fauvel motets; Helmut Kühn's Die Harmonik der Ars Nova, which deals with the harmonic aspects of fourteenth-century music; and Ernest H. Sander's "The Early Motets of Philippe de Vitry," published in the Journal of the American Musicological Society in 1975, which attributes a new motet to Vitry.

The significant factor is that, with the exception of Sander's article, no research in the past three decades has conflicted with or addressed the conclusions drawn by Besseler, Schrade or Becker. Musicologists have been extremely hesitant to challenge or even to question Besseler's and Schrade's findings, and the original theories on Vitry and Fauvel remain virtually unchanged up to the present day.

The intent of this paper is to approach certain aspects of the three-part motets of the Roman de Fauvel in order either to reveal interpreta-

¹"Quoniam secta"; "In nova fert"; and "Heu, fortuna subdula." Unless otherwise noted, all motets in this work shall be referred to by the first words of the motetus.

tions other than those found in the original theories or to elaborate upon those already established, without duplicating or restating earlier findings by (1) determining how these motets depict the philosophical concept of the early Ars Nova; (2) determining how they reflect the political atmosphere of the early fourteenth century; (3) determining through specific analyses how these motets individually embody these philosophical and political concepts; and (4) suggesting an updated chronology of Vitry motets which uses the results gathered from this paper.

The fact that the present study will be confined to the three-part motets of Fauvel is not contrary to its aim of attaining a better understanding of the manuscript as a whole. It is simply not possible at this time to consider tackling the historical position of the manuscript with all its musical interpolations; insufficient research prevents this being done.

To complicate matters, a modern edition of Roman de Fauvel is deplorably lacking. The only complete edition which contains the musical interpolations is Aubry's edition of 1907. Unfortunately no other work since this edition has attempted to incorporate and update later findings.²

Although a complete study of the Roman de Fauvel, which would incorporate all aspects of the work, musical, textual and visual, is needed to comprehend the total impact manuscript, one must accept as currently futile any such attempt. Yet if this paper can provide the impetus for further study, the manuscript may once again resume its rightful place in history. For the Roman de Fauvel deserves nothing less. It was and is one of the musically richest and most significant accomplishments of the French fourteenth century.

² A new edition of Roman de Fauvel has recently been announced by Broude Brothers, New York.

(CHAPTER I)

THE PHILOSOPHICAL ASPECTS OF THE EARLY FOURTEENTH CENTURY

In all aspects of life which are touched by human endeavor, reform is as natural as life itself. No matter what area is involved - historical, sociological, philosophical, or scientific - reforms are inevitable and indeed necessary for the growth of man.

Man is no exception. As early as the sixth century the statesman-philosopher Boethius attempted to integrate into medieval thinking the principles of music theory as they were expounded by the ancient Greeks. The three types of musica discussed by Boethius (musica humana, musica mundana and musica instrumentalis) were vehicles through which people could classify and thereby understand the concept of musica; these categories, however, were not separate divisions of musica, but were in actuality three aspects of the same.¹

While a conservative vein of medieval theorists (for example, Johannes de Garlandia and Jacques de Liège) continued to remain close to the Boethian idea of musica as a type of philosophical consideration, inevitably other theorists (most notably, Johannes de Grocheio and later Philippe de Vitry) would attempt to reflect practical considerations of

¹Johannes de Grocheio wrote emphatically against creating such arbitrary divisions of musica: "Qui vero sic dividunt, aut dictum suum fingunt, aut volunt Pythagoricis vel aliis magis quam veritati oboedire, aut sunt naturam et logicam ignorantes...Nobis vero non est facile musicam dividere recte, eo quod in recta divisione membra dividunt debent totam naturam totius divisi evacuare." Ernst Rohloff, Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio (Leipzig: VEB Deutscher Verlag für Musik, 1972), p. 122 and 124.

music within their writings. The task of these latter theorists was made more difficult because the majority of medieval compositions corresponded to a liturgical or philosophical function. (Even musica humana referred to an abstract, ontological relationship between man and his creator.) Thus, the principles of early medieval philosophy served as the foundation upon which late medieval music - both sacred and secular - was based, but it was the early fourteenth century which would introduce an almost unique concept into medieval musical philosophy, namely, the concept of secularity.

Through the early part of the medieval period, religious ideals played an unavoidable role in the development of music. The primary classical idea which was successfully transferred into medieval music theory was the concept that music should be considered as one of the seven liberal arts. The other concepts upon which early medieval music was based were derived from the Christian religion; these were carefully nurtured ideas stemming from people whose training had so thoroughly grounded them in the precepts of Christianity that their religious concepts became in essence their musical philosophy. Therefore, it is not surprising that the music from the tenth, eleventh and twelfth centuries was primarily an attempt to glorify and magnify the relationship between creator and created; nor is it surprising that the music theory from these centuries was a rational attempt to illuminate and express the emotions that arose because of that relationship.

However, by the end of the thirteenth century these ideas had altered significantly. Sociological changes, such as advancements in industry, the Black Plague and an emergence of a middle class were forcing people to focus upon very real and contemporary problems, which could only be satisfactorily answered through science.

Philosophical thinking, due largely to William Ockham, had also

shifted from a preoccupation with universal man to a consideration of individuals. This philosophy was rapidly incorporated into late medieval music. One notable example of such reflection in music was in the use of numbers. Although the concept of numbers had always been viewed as "the divinely logical principle activating and sustaining the harmonious cosmos,"² the theory of music in the late medieval period represented a conscious effort to define in a more concrete manner the prevailing philosophical concept of the universal. The result of this was an increasingly secular overtone upon music theory, extending even to liturgical motets. Thus,

...for medieval man numbers, which as a result of the long and pervasive tradition of number symbolism, carried a connotational freight endowed with divine significance, were not just integers but also distinct perceptual qualities.³

This concept was translated directly into the medieval motet. What had originated as sections of clausulae with textual interpolations (either sacred or secular) had developed into "a polyphony of tones, of texts, and of interrelated numbers governing rhythm and phrase structure."⁴

Nowhere is this secularization of the early fourteenth century better exemplified than in the isorhythmic motets of the Roman de Fauvel. This work, which appears at first glance to be only an arbitrary anthology of musical styles from the middle ages, obviously lays the foundation of the theoretical principles of the Ars Nova. Within the musical development of these motets, several significant factors can be noted. First, the most

²Ernest H. Sanders, "The Medieval Motet," Gattungen der Musik in Einzeldarstellungen. Gedenkschrift Leo Schrade (Bern: Francke Verlag, 1973), p. 525.

³Ibid.

⁴Ibid.

interesting development is found in the composer's increasing fascination with exposing ideas of a purely secular nature, as can be found, for example, in the motets of Roman de Fauvel. Second, those compositions with sacred texts exhibit a different, more pliable nature than earlier motets. Third, those compositions which have both sacred and secular texts in the late medieval period lose their appropriateness for court performances through the thinly veiled satirical textual implications, and, instead, are performed for small, select and private audiences, thereby altering the sociological function of the medieval motet.

Ironically, these developments were based upon musical rather than textual transformations. Certain musical principles were undergoing changes during the thirteenth and fourteenth centuries which would have direct bearing on the development of music theory as a whole.

One of the most significant changes in musical thinking was the shift from composing motets in perfect to imperfect mensuration. While this is distinctly related to the medieval fascination with numbers, the predominance of imperfect mensuration in compositions of the early fourteenth century is rooted in another facet of philosophical change. In the Western development of music, the concept of perfect time was originally based upon the precepts of Christianity. The number "three" had long been regarded as mystical and perfect. Because the early theorists were philosophers of music, they quite naturally adopted the Christian reverence for and utilization of the number "three" as being most consistent and harmonious with nature and God.

However, incorporation of binary rhythms became inevitable in the late thirteenth and early fourteenth centuries as theorists attempted to assimilate the secular aspect of music; this eventually led to a proliferation of compositions with binary mensuration. In other words, the changes

being wrought in the early fourteenth century in other areas of European culture, such as advanced technical developments, the emergence of the middle class and the Ockhamist philosophy with its willingness to break with previous metaphysical claims were also transmitted into late medieval musical thinking. Secularization was in the forefront, although Christianity still exerted an important, mystical and almost supernatural influence upon man.

The Fauvel manuscript clearly reflects this new predilection for increased secular elements. Of the two and three-part motets of the work, eight out of twenty-nine utilize the imperfect mode: "Jure quod in opere"; "Plange, nostra regio"; "Ve, qui gregi deficiunt"; "Alieni boni"; "Heu, fortuna subdula"; "Quoniam secta"; "Adesto, sancta trinitas"; and "In nova fert."

The idea of imperfection as a fast-developing interest among music theorists in the early fourteenth century is evidenced by the large amount of discussion devoted to the subject in the treatise Ars Nova by Philippe de Vitry. At the same time, however, Vitry recognized the controversy between imperfection and perfection; therefore, his discussion was in part a distinction between the two.⁵

⁵"Ad denotandum quod quaelibet semibrevis dividitur in tres partes aequales in ternario loco, dicendum est quod, ubicumque talis circulus vel tres tractuli sine divisionis puncto reperiuntur, <signum>est perfectionis, scilicet quod tempus in se perfectum est, id est aptum natum ad dividendum in tres partes aequales. Quod sit perfectum sic probatur: hoc est perfectum quod habet principium, medium et finem, sed tempus <perfectum>est huiusmodi, ergo etc. Et e converso illud est imperfectum quod caret istis sive uno istorum, sed tempus imperfectum est huiusmodi, ergo. Maior patet, minor declaratur." Philippe de Vitry, Ars Nova, Corpus Scriptorum de Musica, 8, edited by A. Gilbert Reaney, André Gilles and Jean Maillard (n.p.: American Institute of Musicology, 1964), p. 24.

An increasing number of scholars regard this work not as a treatise by Vitry, but rather as student notes from a lecture given by Vitry. Although a treatise by Vitry would most certainly solve many problems facing today's musicologists in regard to the evolution of Ars Nova music, none-

The older concept, perfection, is strongly linked with the Augustinian concept of man's role as continually seeking but never completely attaining total understanding of God. Perfection in mensuration is tantamount to perfection in Christianity: something at which man continuously marvels and towards which he attempts to strive. It is a medium through which man may better achieve understanding of divine knowledge, but perfection in music never ceases to be impersonal in the sense that it never becomes one with man. Its essence is the glorification of God, not the equalization of man.

In Augustinian terms, to understand and appreciate perfect mensuration would begin with sense-knowledge, but the knowledge attained would only be the first step towards the ultimate goal of grasping some understanding of the divine nature of perfection and, hence, God: "Now if truth is neither below nor on a par with the mind, the only thing left is that it represents something superior which excells the mind."⁶ Thus, in the older tradition the composition as a means to an end (i.e., beatitude) is the desired function of perfect mensuration, but it would never be conceived as an end in and of itself:

Augustine's interest is always first and foremost that of the attainment of man's supernatural end, beatitude, in the possession and vision of God, and...in the

theless, student notes can provide extremely significant answers, because lecture notes often tend, out of necessity, to extract the most relevant elements of the lecture, thus providing some important clues to scholars about the time in which the lecture was given. In this passage the most significant part for historians is the fact that this captures the essence of two very distinct philosophical trends in the late thirteenth and early fourteenth centuries.

⁶ St. Augustine, De Libero Arbitrio as quoted in Medieval Philosophy: From St. Augustine to Nicholas of Cusa, edited by John F. Wippel and Allan B. Wolter (New York: Free Press, 1969), p. 78.

total scheme of his thought his primacy is always given to love: Pondus meum, amor meus.⁷

Conversely, the matter of imperfection deals with that which perfection recognizes only as the first step: sense-knowledge. Imperfection represents the fourteenth-century interest in empiricism, in which the compositions with imperfect mensuration would be appreciated for their secular nature. This thinking can be understood in light of Thomistic philosophy at the turn of the century. Things that are imperfect are perceived by man; however, one has the intellectual ability to arrive at the notion of perfection by a mental process of removing all limiting features, thereby recognizing certain qualities in things as imperfect. Just as the new music theorists valued perfection more than imperfection, but were able to adapt their theory to incorporate the secular quality of imperfection, Aquinas valued the natural order with all its imperfection more than Augustine.

Huizinga refers to the effects of this development in philosophy as "systematic idealism"⁹ in which:

Ideas, being conceived as entities and of importance only by virtue of their relation with the Absolute, easily range themselves as so many fixed stars on the firmament of thought. Once defined, they only lend themselves to classification, sub-division and distinction according to purely deductive norms.¹⁰

⁷ Frederick Charles Copleston, A History of Philosophy, Vol. 2, Pt. I (Maryland: Newman Press, 1953), pp. 73-74.

⁸ Ibid., pp. 108-117.

⁹ Johan Huizinga, The Waning of the Middle Ages, transl. by Frederick Hopman (New York: Longmans, 1948), p. 214.

¹⁰ Ibid.

These classifications lead to a fascination with many, diverse musical details which appear more and more in the forefront, both in contemporary treatises and musical manuscripts such as the Roman de Fauvel. One motet displays an unyielding preoccupation with numbers; another with ever-smaller time values; another with isorhythm; and so forth.

Sacred music also reflects this shift in musical reflection from that of turning within oneself for the answers (Augustinian philosophy) to moving outside oneself, but using sense-knowledge as the first step towards the ultimate goal (Thomistic philosophy). As Huizinga notes:

The spirit of the Middle Ages, still plastic and naive, longs to give concrete shape to every conception. Every thought seeks expression in an image, but in this image it solidifies and becomes rigid. By this tendency to embodiment in visible forms all holy concepts are constantly exposed to the danger of hardening into mere extranalism. For in assuming a definite figurative shape thought loses its ethereal and vague qualities, and pious feeling is apt to resolve itself in the image.¹¹

A concrete representation of this form of fixed idealism can be seen by comparing two Fauvel pieces: the two-part motet, "Ade costa dormientis" and the three-part motet, "Adesto, sancta trinitas." The former piece conveys a real sense of its "ethereal and vague qualities" in the older philosophical and musical traditions by maintaining a rhythmically simple melody, composed in the first mode, which seems to enhance the exposure of the text and by adhering to the older, modal function, rather than the tonal one in the almost exclusive use of the primary consonances.

These same techniques become fixed and almost predictable in the later-developed motet "Adesto, sancta trinitas." Although the addition of

¹¹Ibid., p. 152.

a third voice could theoretically suggest a preconceived harmonic pattern, the upper voices in this motet are arranged in such a manner as to preclude this effect; instead the impression is given of a two-part composition with doubling. Nonetheless, a definite sense of tonality appears from the outset. The way in which this is achieved and the other new techniques which are evident in the motet bring the creative process under the control of the musician. These techniques include: (1) the introduction of isorhythm; (2) the collaboration of perfect and imperfection mensuration in the upper voices, set against the static $3/2$ mensuration of the tenor; and (3) the intricate and delicate rhythmic elaborations in the upper voices.

The effect which was produced by the utilization of these techniques vividly demonstrates the growth of the motet of the early fourteenth century not only in a musical, but also in a broader, historical context. Isorhythm, imperfect mensuration, and increasingly smaller time values were intentionally used to enhance the compositional process in order to meet the demands of a new era.

The implications of this are important, for they allow the musicologist to regard the motets of Fauvel as indicative of an Ars Nova in music. The three-part motets of Fauvel were the ultimate realization of a long epoch in musical philosophy. The monophonic pieces in the manuscript provided the backdrop; the two-part motets alluded to that which was to come; the three-part motets, however, produced the culmination of all that had musically preceded it, as well as suggesting a glimmer of that which was to follow. Although the three-part motets of Fauvel could conceivably be regarded as the end of an era, it must be remembered that contemporaries viewed these pieces as cornerstones for a new dawning in the history of

music. These motets served as the vehicles over which the older traditions would pass and become absorbed and incorporated into the new. It was with the three-part motets, appearing in Roman de Fauvel, that a new philosophy was made possible: a musical philosophy in which the medieval man was able to participate as he strove to understand the ever-changing world around him.

(CHAPTER II)

THE HISTORICAL BASIS FOR THE THREE-PART MOTETS OF THE
ROMAN DE FAUVEL

The raison d'être for the Roman de Fauvel has long been a matter of speculation and perplexity for modern scholars. Extensive and illuminating studies have been done on the manuscript's literary precedents, Le Roman de la Rose and Renart le Nouvel, but the historical basis for the Roman de Fauvel has consistently eluded definitive answers. However, important clues may be gleaned from a hitherto unconsidered source: the three-part motets. The interpolations display elements which, if studied within the context of contemporaneous political events, can significantly enrich the total understanding of the work. In other words, a relationship between actual historical events and the motet texts (a relationship carefully established by Becker with three Fauvel motets) can be detected in all the three-part motet texts within the entire manuscript. Furthermore, this relationship runs parallel to an increasingly complex development within the music, which reflects the distinct growth toward more intricate and sophisticated compositional techniques.

Research indicates that the manuscript originated at or near Paris, the cultural center of fourteenth-century France. This conclusion is based upon the vivid description of French court life, the artistic language of the poem and the accurate depiction of royalty in the Roman de Fauvel. Musicologists corroborate the Parisian provenance, since the isorhythmic motets interpolated in the manuscript represent a high level of sophistica-

tion and intellect found primarily in a university-oriented atmosphere, such as would be fostered at the University of Paris in the early years of the fourteenth century.

Although the historical background of the three-part motets is not so readily discernible, several intriguing issues all suggest a common point of origin which, when examined within the same general context, indicate that it is possible not only to date many of the motets, but also to establish the authorship and to determine the history located enigmatically within the musical compositions. Specifically, these issues are as follows: Were the three-part motets the work of one composer or of several? Does a consistent thread of unity exist within the musical interpolations which would allow them to stand apart from the poem? Could the motets have been conceived as a collection? Could they have been composed as an autonomous entity prior to the creation of the poem? And finally, why does only one manuscript exist of Fauvel with musical interpolations (MS Bibliothèque Nationale, fonds fr. 146)?¹

As noted by Harrison in his dissertation, "The Monophonic Music in the Roman de Fauvel," many of the musical pieces interpolated within Fauvel can be found in earlier manuscripts.² However, of the twenty-four three and four-part motets, only seven are found in manuscripts other than

¹This manuscript shall hereafter be referred to as Fauvel or F-Pn 146. At least one manuscript similar to F-Pn 146 existed, belonging to Charles VII, but it has since been lost. Ernest Sanders, "Roman de Fauvel," The New Grove Dictionary of Music and Musicians, Vol. 6, edited by Stanley Sadie (London: Macmillan Publishers Limited, 1980), p. 430.

²He notes that almost eighty per cent of the musical interpolations exist in manuscripts prior to F-Pn 146. Gregory Alexander Harrison, Jr., "The Monophonic Music in the Roman de Fauvel," (Ph.D. dissertation, Stanford University, 1963), pp. 28-29.

F-Pn 146. Of these seven, five are also in MS Bruxelles, Bibliothèque Royale, 19606³; "Qui secuntur" is also in MS Paris, Bibliothèque Nationale, fonds français 571; "In nova fert" is in MS Paris, Bibliothèque Nationale, Collection de Picardie 67; and one motet in the Brussels manuscript "Rex beatus," is also located partially (triplum only) in MS London, British Museum, Additional 41667 (I).

Interestingly, although a high percentage of the Fauvel musical interpolations exist in manuscripts earlier than F-Pn 146, the manuscripts which contain the three-part motets are all dated as stemming from the same time or later than Fauvel. Therefore, it is important to note that Harrison's somewhat misleading statement does not apply to these compositions. The three-part motets are found for the first time in the Fauvel manuscript.⁴

Regarding the function of the work, Leo Schrade has suggested that, due to the satirical criticism used thematically through the manuscript, the poem "ranks...with the medieval admonitiones."⁵ While this is certainly true, the Fauvel three-part motets also depict, through the use of allegory, an unflinching, often scathing portrayal of actual historical personalities from the early fourteenth century. A more accurate term for the function of these motet texts of Fauvel is "malcontentendichtung," a term originally coined by André Jolles to explain the function of medieval Latin poetry and

³"Presidentes in thronis"; "Ve, qui gregi difficiunt"; "Rex beatus, confessor domini"; "Quoniam secta"; and "Adesto, sancta trinitas."

⁴This conclusion incorporates the three-part motets as they are found in Fauvel; this does not include textual or musical portions which may have existed in partem prior to Fauvel.

⁵Leo Schrade, Commentary to Polyphonic Music of the Fourteenth Century, Vol. I (Monaco: Editions de L'Oiseau-Lyre, 1956), p. 19. Hereafter this work will be referred to as Commentary. Unless otherwise noted, all musical examples are from this volume.

expanded by Emilie Dahnk to include texts of musical works such as Fauvel.⁶

Most intriguing, of course, is the figure who was the prototype of Fauvel. The following lines from the poem present a vivid characterization of him:

Fauvel est beste apropiée
Par similitude ordenee
A senefier chose vaine,
Barat et fauseté mundane.
Aussi par ethnomologie
Pues savoir ce qu'il senefie:
Fauvel est de faus et de vel
Compost, car il a son revel
Assis sus faussete voilee
Et sus tricherie mielee.

(lines 233-242)

The author, reflecting popular sentiment, envisioned this person as the personification of vice. Fauvel, with all people at his command, was the indisputable sovereign of the land. Therefore, the most immediate choice for Fauvel's prototype would be either the Pope, Boniface VIII, or the French king, Philip IV, called Philippe le Bel. However, two facts eliminate either of them from being the sole model for Fauvel. First, both the pope and the French king are depicted in the poem as being in obeisance to Fauvel; thus, it would be illogical to include them as possible Fauvel figures. Second, the Fauvel personification is too complex, committing both sacred and secular atrocities, to be only one of the two rulers.

However, because many of the three-part motets in F-Pn 146 deal with Philip IV, the pope and other fourteenth-century figures, it is not only possible but probable that a combination of several people, including the pope, the king and several of Philip's counselors were a composite of the symbolic evil which is characterized in the motets of this manuscript. Given

⁶Emilie Dahnk, L'Hérésie de Fauvel (Leipzig: C.&S. Vogel, 1935), p. XXXV. In this thesis the motet texts are taken from Dahnk's work unless otherwise noted.

Becker's theory as the starting point, one definite model for the motet's archetype was Enguerrand de Marigny, one of Philip's favorite advisers from 1298 until the king's death in 1314. The counselor was a multifarious individual who dabbled in many of the king's interests, and along the way garnered the hatred of Charles de Valois, Philip's brother, as well as many other influential Frenchmen in Marigny's ascent on France's political ladder:

"The man who knows all the king's secrets" had been climbing the ladder of advancement ever since 1295, but it was not till 1313 that, by royal ordinance, without any change of office or title, he was placed in a position of autocracy in financial matters, accountable to nobody, but the king himself.⁷

He was an ambitious person who "enjoyed the authority without [any] limits during the last years of the grand reign and clearly did not [attempt to] extricate himself; still, one may inquire of him, as his contemporaries did after his fall, whether he was 'ambitious and dishonest' or 'more unfortunate than culpable'."⁸

Although it remains a question for historians rather than musicologists to determine Marigny's guilt or innocence, little doubt remains that the counselor was considered by his contemporaries as capable of many heinous crimes. He was looked upon as being "too inventive, too ambitious [and] too well rewarded."⁹

⁷Hilda Johnstone, "France: The Last Capetians," The Cambridge Medieval History, vol. 7: Decline of Empire and Papacy, edited by J.R. Tanner, C.W. Previté-Orton and Z.N. Brooke (New York: The Macmillan Company, 1932), p. 333.

⁸"...jouit d'une autorité sans limites pendant les dernières années du grand regne, ne se dégage pas nettement; on en est encore à se demander, comme l'ont fait les contemporains après sa chute, s'il fut 'ambitieux et malhonnête', ou 'plus malheureux que coupable'." Charles V. Langlois, Histoire de France, Vol. III, Pt. II, edited by Ernest Lavisse (Paris: Hachette et Co, 1900), p. 126.

⁹Ibid.

Philipp August Becker first noted the relationship between three musical texts and Marigny, the man personified in the motets as synonymous with unbridled and corrupt power. Yet at least three more men figured prominently in the creation of the three-part motets found in the manuscript: Guillaume de Nogaret, Boniface VIII and Philip IV.¹⁰ These men inspired (or, more accurately, caused) the writing of the entire collection of the three-part motets in Fauvel, and because a unity of purpose can now be established as the function of the compositions' creation, it is, furthermore, possible to state that these motets, rather than being an anthology of the best-known or most suitable pieces from a wide selection of works, represent an autonomous group; the texts of the motets indicate careful planning behind their creation and design, that being to expose through allegory and satire the French court at the beginning of the fourteenth century.

However, the Church was not exempt from the biting sting of the Fauvel texts. Recognizing the transformation which the Church was experiencing as it attempted to become more directly involved in secular affairs, Dahnk perceived the Fauvel musical texts as representative of the late medieval change in the relationship between church and state. In her opinion the texts assumed an editorial function, severely chastising church and state alike as the authority of the former yielded to the latter:

The Church, in becoming involved in temporal affairs, had succeeded in consolidating her power; however, the collaboration with the secular world became a source of extreme corruption. It was in vain that the Church tried to dissemble its faults by gestures of authority. To the degree that its secular power was reinforced, the Church lost little by little more than her influence over her souls - she provoked an intense desire for reform with a

¹⁰The reason for including these persons as prototypes of the characters found in the motet texts will be fully explained in the following discussions of the music and texts of the three-part motets.

sentiment of violent opposition.¹¹

Dahnk regarded two important changes in the Church, the rise of minor orders and the Manicheanistic heresy of the Albigensians, as being the catalysts for the factions within the Church and as being exemplified in the texts of the musical interpolations of Fauvel. Musicologists have been very skeptical about accepting Dahnk's theory, although all admit that the musical interpolations express an unflinching critique toward both sacred and secular affairs. Schrade, on the other hand, preferred to view the texts as having a "proverbial connotation."¹² While both opinions have merit, it would seem that a third interpretation is possible: that the Fauvel motet texts stem from a fourteenth-century theological belief in the vow of poverty, an issue which split the Church internally into many factions, all of which continued to exist within the framework of the Church, but some of which maintained rigid guidelines regarding the importance of denial of material goods.

The texts do reflect the feeling of an admonition, for the poet has carefully assimilated numerous Biblical quotations to substantiate the belief of those steadfastly adhering to the vow of poverty. However, the texts also reflect the shift in ecclesiastical thinking, suspected by Dahnk, in which the motets move beyond the realm of fantastic or proverbial

¹¹"L'Eglise, en s'engageant dans les affaires temporelles avait réussi à consolider son influence. Mais la collusion avec le temporel fut pour elle la source d'une extrême corruption. Ce fut en vain qu'elle essaya de dissimuler ses défaillances derrière des gestes d'autorité. A mesure que son pouvoir séculier se renforçait, l'Eglise perdait de plus en plus son influence sur les âmes et cela provoqua avec un sentiment de violente opposition le vif désir d'une réforme." Dahnk, Heresie, pp. XXXVI-XXXVII.

¹²Schrade, Commentary, p. 20.

narrations and into the area of factual events and philosophies. This happens, though, not through the tenets of Manicheanism, but because of the beliefs of the Franciscans' vow of poverty. Although this issue has paled through the centuries, during the late medieval period it was a matter of great consequence which climaxed during the early years of the reign of Pope John XXII (1316-1334). During his reign as head of the Church, John pronounced heretical the belief that neither Christ nor the apostles had owned anything - a belief which was fundamental among the Franciscans. So traumatic was this announcement that a split was caused with the Order. The minister-general, Michael of Cesena, left the pope and sought sanctity at the court of the Emperor Lewis of Germany; accompanying him was William of Ockham, the influential fourteenth-century philosopher who believed adamantly in nominalism (for which he was best known) and the necessity of the vow of poverty. Although "Ockham's theology of the church was never widely accepted during the Middle Ages...his nominalist philosophy quickly became dominant in the University of Paris and exercised a pervasive...influence on the whole climate of late medieval thought."¹³

This influence was transmitted via his writings to Paris and was certainly important in the conception of the musical interpolations which were added to Roman de Fauvel. Thus, it appears increasingly likely that at least one of the groups of musical interpolations (i.e., the three-part motets) was written as a result of Ockham's influence. The contemporary subject matter and advanced musical techniques indicate the motets.

The writer of the three-part motets would have been a man with expertise in politics, philosophy, theology and poetry, as well as having a

¹³Brian Tierney and Sidney Painter, Western Europe in the Middle Ages, 300-1475, 3rd ed. (New York: Alfred A. Kopf, 1978), p. 452.

background in both state and church affairs. The only man known to possess these capabilities during the early fourteenth century in the Parisian region and also, through the deductive work of Bessler, one of the few men known to have direct input in the Fauvel motets was Philippe de Vitry. He, along with the assistance of Chaillou de Pesstain (another figure linked with the creation of F-Pn 146), used the Roman de Fauvel as a podium by which they might express their views on contemporary events.

Furthermore, these interpolations were not done contemporaneous with, but, instead, after the poem, which explains why only one edition of F-Pn 146 exists: this manuscript was executed to express a specific and vitally important contemporary issue, that being the veracity of the Franciscan Order's tenets, most particularly regarding the vow of poverty. Because the poet (Vitry) and the interpolator (Pesstain) were sympathetic to the need for reform within both the church and state, their texts would, of necessity, have to do with incriminations of both realms of authority. The expurgations decried in the motet texts exempted neither area as the two men sought the best manner of exposing the corruption and weakness of both. Therefore, needing a backdrop and point of reference upon which to place his work, the poet of Fauvel with Pesstain's help selected a medium well suited to his needs by which he might expound upon the evils of church and state, as well as the inherent good of the Franciscan Order in the early fourteenth century.

The texts of the motets in Fauvel can best be discussed by dividing them into four general categories, for while each text varies to a certain degree, the subject matter within each category remains basically the same. These divisions are as follows: (1) Latin texts which deal with specific historical events. These works, through heavy innuendo or actual

denunciation, condemn both church and state alike in their deeds of either an immoral or criminal nature; (2) Latin texts dealing with non-historical subject matter. These are primarily sacred texts which call for a return to the halcyon days of old; (3) French texts which interpolate passages of Roman de Fauvel; and (4) Latin texts which narrate a particular political event. These are texts which speak allegorically of Philip IV, Marigny and Nogaret.

The first category includes four texts: "Qui secuntur"; "Que nutritos filios"; "Rex beatus"; and "O Philippe." The first work, "Qui secuntur," is a powerful piece, dealing with a volatile subject of the early fourteenth century, the dissolution of the Order of the Templars. The text was evidently prompted by the appointment in 1307 of Renault de Picquigny, a vidame of Amiens, whose charge was to arrest and investigate the Order.¹⁴ By the first decade of the fourteenth century, the Order had gained great notoriety through rumors of homosexual practices, denials of Christ, spitting upon the cross, and similar lascivious acts. On October 13, 1307, almost all of the Templars were arrested for these and other charges. The move was primarily instigated at Philip's prompting and sanctioned, at least in part, by Clement V. The king's reasons were two-fold: he needed the money and property which the Templars possessed, and, being a relig-

¹⁴Although historians such as Robert Fawtier, an eminent French scholar of this period, have been convinced of the veracity of the accusations against the Templars, not all historians have shared this opinion, citing Clement's hesitation over prosecution of the Order as indicative of possible innocence on the part of the Order. Furthermore, "blasphemy has no point if one does not believe in the sacredness of that which is being blasphemed, and most of the confessions show that the Templars did believe they were shocked (according to their stories) by what they were forced to do. Men who were intelligent enough to handle the complicated administrative work of the Temple, men who could run a banking business more extensive than that of any Italian firm should have been able to produce a more coherent and appealing counter-religion, if they were foolish enough to try." Joseph R. Strayer, The Reign of Philip the Fair (Princeton: Princeton University Press, 1980), p. 292.

ious man, he believed in the duty of his position to rid the land of the immorality and heresy of the Order.

One of his appointees to arrest the Templars was the aforementioned Picquigny, who was to investigate the Order's misconduct.¹⁵ Picquigny's importance in the affair is immortalized in the triplum of "Qui secuntur":

Jugier le doit reison et non li us
De Pinquegni, o vicedomine,
Par tele gent prince ont determine...

The opening line of the triplum identifies Nogaret, for "vulpes" is a term applied arbitrarily to the counselors of Philip IV. Nogaret was depicted as the "vulpes," for he instigated the arrest of the members and the suppression of the Order. Furthermore, Nogaret was portrayed as deceiving all those around him ("Car il decoit roys, princes, contes, dus"), which alluded to his guile and skill in circumventing such notable figures as Pope Clement and even perhaps Philip IV.

These references are important not only as they relate in a historical sense to the suppression of the Templars, but also in a musicological sense to the relation of other Fauvel motets. The metaphors and imagery used in this motet parallel very closely with the motet trio identified by Becker. "In nova fert" refers to the king (Philip) as the "blind lion" and the counselor (Marigny) as the "fox." This same relationship exists in "Qui secuntur," except that the focus of this text is Nogaret.

It could be speculated that Chaillou de Pesstain and Vitry had collaborated on the Fauvel manuscript with Gervais du Bus, each in turn supplying particular contributions to the work. However, the motet "Qui secuntur" makes this hypothesis impossible; for as Strayer pointed out,

¹⁵Arthur Langfors, review of L'Hérésie de Fauvel, by Emilie Dahnk, in Neuphilologische Mitteilungen 37 (1936): 59-60.

Gervais du Bus was fanatically in support of Philip's move against the Templars,¹⁶ a belief totally unsupported by the author of this particular text. Therefore, it appears most probable that Vitry composed some of his motet texts independently of the original Roman de Fauvel, inserting other motets specifically related to the poem, and that Pesstain added these to the manuscript after Gervais had written the poem, not in conjunction with it.

That Vitry was the poet of this motet is supported by the skillful interchange between verses from Latin and French in "Qui secuntur"; this skill is consistent with the reputation which Vitry enjoyed as a poet of the highest order. This interplay also enhances the juxtapositioning from within the verses between the sacred and secular elements of early fourteenth-century life. Thus, the use of both Latin and French in this particular format both displays the duality of ideals during Vitry's early years as well as the ease with which he could handle poetic and linguistic challenges.

Another text with this same theme is "Que nutritos filios," which contains a harsh invective against those who have turned away from the Church. Dahnk correlated the latter half of the motetus with a papal bull Vox in excelso, which was issued in April 1312.¹⁷

Motetus:

Pandens horum viciū
Quod a cunctis spernitur;
Nedum eius gremium
Illi qui revertitur
aperitur.

Vox in excelso:

...detestabile idololatriae
vitium.
Ipsi vero Cardinales (quia ecclesia non claudit gremium redeunti)
ab iisdem magistro, visitatore et
praeceptoribus haeresi obiurata,
expresse ipsis secundam formam

¹⁶Strayer, The Reign of Philip the Fair, p. 290.

¹⁷Dahnk, Hérésie, pp. 57-58.

ecclesiae auctoritate nostra
absolutionis beneficium im-
penderunt...

In this bull Clement V was attempting to deal with the horrors of the Inquisition at the hands of Philip's henchmen. Between the instigation of arrests as narrated in "Qui secuntur" in 1307 and the completion of the tortuous investigation in 1312, much had transpired to usurp the authority of the pope and to undermine the credibility of the Order of the Templars. The affair ended in 1311-12 with the Council of Vienne and the bull Vox in excelso, in which Clement stated that, although the evidence was insufficient to require condemnation of the Order by the papacy, nonetheless, the Order was to desist functioning. Thus, after several long and bloody years, "the affair was at an end, but not before it had demonstrated for all Europe the impotence of the Papacy in the hands of the King of France."¹⁸

The texts of "Qui secuntur" and "Que nutritos filios" vividly portray this erosion of power from the church to the state. The motetus and triplum are based on the words of the tenor, "I have nourished and exalted my sons; they, however, have rejected me," in which the poet expresses great sorrow and anger at the action of the Church. The poignancy expressed by the poet is piercing as he invokes an image of the Holy Mother sitting in mournful solitude, contemplating the misdeeds within the church:

Desolata mater ecclesia
A filiis se contemptam videns
Lamentatur potissime, quia
Pater horum facinus evidens.

The third and fourth texts within this first group are very close-

¹⁸Hilda Johnstone, "France: The Last Capetians," p. 319.

ly related, since they were both written for Louis X. The first text, "Rex beatus," was an entreaty by the poet for Louis to become more like his predecessor, St. Louis. Louis X de Hutin ruled only two years (1314-1316) and earned his nickname ("the stubborn") because he was adamant about warring with the Flemings. The poet of "Rex beatus," however, reflecting the feelings of many Frenchmen, preferred that Louis abandon this war effort and return, instead, to the principles set forth under Louis IX's reign. This would mean reinforcing

respect for noble privilege, the right to fight and tourney at their will, the right to hold their own against the meddlesomeness of royal officials, and to have the full feudal courtesies respected however much time or money was lost thereby.¹⁹

The second of these two motets was originally intended to be a coronation motet for Louis X, but was altered to herald Philippe V's ascension to the throne after Louis' untimely death. The text is also found in another manuscript, in which the motet is entitled "O Philippe," indicating that the motet was originally meant for another. It is interesting, nonetheless, that the poet has again called for the new king (be he Louis or Philippe) to imitate St. Louis in demeanor and character. Careful instructions are given by the poet so that the king shall be able to rule as wisely and justly as his illustrious example. Much labor is devoted to reminding the king to heed carefully the words of the wise and pious and to avoid the impious ("Rex sapiens dissipat impios/Insipiens erigit inscios"). A stern warning is given to underscore this point: it is better to be poor and wise and a boy than to be a foolish king ("Melior est pauper et sapiens atque puer quam rex insipiens").

¹⁹Ibid., p. 334.

These four motets represent a relatively small, but very important part of the Fauvel texts, for they accomplish two purposes: they set a terminus ante quem non, and they relate in their moral and political content to other motet texts accepted by musicologists as Vitry's works. "Qui secuntur" is dated at approximately 1307; "Que nutritos filios" at 1312; "Rex beatus" at the latter part of 1315; and "O Philippe" at 1316. The subject matter displays keen acumen by the poet who, not incidentally, seems to have had access to important church and state information (which would be consistent with known facts about Vitry's career.)²⁰ Finally, the imagery and personifications found in these texts coincide stylistically with other Fauvel motet texts, indicating that a common authorship throughout the texts exists.

The second group of motet texts is more difficult to date because these works do not deal with specific historical events. Instead they speak repeatedly of the beauty of the Church, not as it had become in the fourteenth century, but as it was in ages past. While the naivete and innocence attest to the hopes of a youth as he writes of the idyllic state of the Church (for Vitry would have been in his late teens and early twenties at the time of F-Pn 146), some of the texts contain more cynical and realistic thoughts which are evidence of the growing awareness of the young poet as he worked to cope with the world around him. The texts within this category are: "Plange, nostra regio"; "O nacio nephandi"; "Alieni boni"; "Sicut de ligno parvulus"; "Quomodo cantabimus"; "Maria, virgo virginum"; "Adesto, sancta trinitas"; and "Zelus familie."

²⁰Two excellent and up-to-date biographies on Vitry are found in Ernest Sanders, "Philippe de Vitry," The New Grove Dictionary of Music and Musicians, vol. 20, edited by Stanley Sadie (London: Macmillan Publishers Limited, 1980), pp. 22-28; and Alexander Blachly, "The Motets of Philippe de Vitry" (Master's thesis, Columbia University, 1971), pp. 4-26.

The first of these texts, "Plange, nostra regio," epitomizes the subject matter of the group in its idealization of a simpler lifestyle and in the desire to retreat into a spiritual idyll. The triplum opens with the words "No plague is more serious than a familiar enemy" ("Nulla pestis est gravior quam hostis familiaris"), indicating that an unpopular leader is the butt of the verses. Furthermore, this leader is known to many through his treatment of the Franciscans and through his mismanagement of justice.

This deploation is followed by an angered outcry in the motetus in which the writer defies the leader, challenging him to strike; for what is left to follow, he asks, except subversion and rebellion; and, ultimately, nothing is left save the Holy Trinity.

In The Waning of the Middle Ages Huizinga spoke of the love for the simple life which medieval writers had inherited from the authors of classical antiquity.²¹ He also noted that many medieval idealists, disillusioned by the superficial pedantry found in the principles of chivalry, attempted to abandon a life of harsh reality and altruistic heroism and chose, instead, a life of spirituality and sanctity:

Does this mean that the disillusioned nobles turned to a spiritual life? Sometimes they did. At all times the lives of many courtiers and soldiers have ended in renunciation of the world. More often, however, they are content themselves to seek elsewhere the sublime life which chivalry failed to give. From the days of antiquity a promise had been held out of an earth by felicity to be found in rural life. Here true peace seemed attainable without strife, simply by flight. Here was a sure refuge from envy and hatred, from the vanity of honours, from oppressive luxury and cruel wars.²²

²¹Huizinga, Waning of the Middle Ages, p. 130.

²²Ibid., pp. 129-130.

Somewhere in between the two extremes, monastic and bucolic retreat, lies the poet of "Plange, nostra regio." A desire for an age of incorruptibility and simplicity is clearly felt, but even more strongly a youthful idealism and a belief in the veracity of Christianity is evident. For, as Huizinga noted, "Sooner or later intellectual progress demands a revision[of the ideal of chivalry]." ²³ So, too, to paraphrase his statement, intellectual progress demands a revision of theological beliefs. Credence in an incorrupt, unadulterated and uncomplicated spiritual life was simply non-existent in the early fourteenth century, particularly after the turmoil created following Boniface VIII's accession to the papal throne in 1294:

After having done everything possible to obtain Celestine's resignation, Boniface left no stone unturned to have himself elevated in his place. The new methods he used to strengthen his hold on his new dignity were no better than the means he had employed to gain it. ²⁴

Following Boniface VIII's election to the throne, Celestine V was not allowed to return to his hermit life, but was instead taken captive and

²³Ibid.

²⁴Adrien Baillet, "Benedict Gaetani: Ambitious Schemer," Philip the Fair and Boniface VIII, edited by Charles T. Wood (New York: Holt, Rinehart and Winston, 1967), p. 19. Some historians have felt that undue blame has been placed upon Gaetani for his part in influencing Celestine to resign: "The most reliable authorities of the fourteenth century, however, ascribe no more influence to Benedict Gaetani than to any other Cardinal, in fact he appears to have acted not in his own name but as the mouthpiece of the Sacred College. Ptolemy of Lucca, a contemporary of Boniface...says that Pope Celestine was urged to resign by some of the cardinals, that grievous injury to the Roman Catholic Church might be averted, while others declared that the evils of his administration would cause the loss of his soul." Mary Mildred Curley, The Conflict Between Pope Boniface VIII and King Philip IV, the Fair (Washington, D.C.: Catholic University of America, 1927): pp. 38-39. Regardless of whether Gaetani exerted any unusual influence upon Celestine, the prevailing atmosphere during the early fourteenth century would most certainly have shaped the young mind of the poet.

died a short time later.

Returning to the text of "Plange, nostra regio," it would seem, therefore, that the poet was disillusioned by the greed and evil of the secular world which had penetrated the very heart of the Catholic structure, and that the poet was yearning for an idealized state which could embody the best (and eliminate the worst) of sacred and secular tenets. The poet would, at the time of this poem, still be of a young and impressionable age, for clearly no steadfast delineations or decisions are yet made in these verses. One can determine, however, that intellectual growth is occurring which would make such a progressive statement as can be found in this text possible.

This theme is repeated in "O nacio nephandi." as the poet chastizes the abominable peoples of the earth. The term which he employs specifically addresses the Jewish race, but, as Dahnk noted, the appellation is used collectively to mean all corrupt nations.²⁵ The message of the text is clear: the people will be forever damned unless they acknowledge their sinfulness and seek absolution from Jesus Christ. The nation is referred to as being blind ("cecata") and faithless ("perfida"), adjectives which, in other motets, are applied to Philip IV, who blindly ruled the French throne while his counsellors abused their privileges and mistreated his people. Thus, the poet may have aimed his motet text toward two groups of people: evil nations in general and corrupt mismanagers of the French government in specific.

Another admonition is voiced in "Alieni boni," as the poet attempts to define the characteristics which often appear in the guise of the

²⁵Dahnk, Hérésie, p. 74.

devil. The poet warns the listener that it is easier to shun envy if one knows the signs, among which are a threatening countenance, a pale complexion and insane words. Similarly, "Sicut de ligno parvulus" discusses the sin of envy with Biblical references to underscore its meaning. "Quomodo cantabimus" discusses the sinful state into which the Church has fallen and compares it to another Babylon: "Thalamus puerpere, thronus Salominis/ Pressus est caractere nove Babilonis." The final work in the group, "Zelus familie," is a supplication to Christ to forgive the sinful world.

These texts have all dealt with the sin and evil as the poet viewed them to have existed in all people. However, with two other texts in this category, the first being "Maria, virgo virginum," a transformation seems to have occurred. The rancor, bitterness and alienation evident in the earlier texts of this group cede to a joyful realization of the omnipotence of the Trinity and a steadfast reaffirmation of faith. "Maria, virgo virginum" is a text which requests that the Blessed Virgin do away with Fauvel. This is an important note, for this text contains the first reference to the sacred (the Virgin) and the profane (Fauvel). As though to emphasize the point, the poet has underlined the tenor with an entire text in French over the Latin motetus and triplum.

This reaffirmation in the sanctity and power of the Trinity over the corporeal world is reinforced in "Adesto, sancta trinitas." This text represents the culmination of the spiritual growth which was suggested in an embryonic stage in "Plange, nostra regio." The naivete expressed in the earlier text has solidified in "Adesto, sancta trinitas," forming a powerful article of faith which has crystallized as a result of the poet's theological growth. In this text he states positively and securely the tenets of the Church:

Translation of "Adesto, sancta trinitas":²⁶

Triplum:

Let us steadfastly keep the faith:
 May we worship the Father of the Trinity
 Who has cherished us with such great love
 That He raised to life those given to death
 While he did not spare His own Son,
 But surrendered Him to death for our sake.
 Let us worship this same Son,
 Born for us, a propitiation for us,
 Who when He had been in form a God
 Accepted the form of a servant;
 This He did in obedience to the Father,
 And He died by being nailed to the cross.
 Let us worship the Holy Comforter,
 The Spirit of the highest Father and Son,
 By whose grace we are governed
 And by whose unction we are marked.
 Now therefore let us revere
 The Holy Trinity and pray the Unity
 That by His grace we might prevail
 To rejoice in glory.

Motetus:

Come Holy Trinity
 To those playing music
 One God, equal splendor,
 One in Three Persons,
 Who stands above all things.
 By your omnipotence,
 Begotten without bounds,
 Lead us to the joys of heaven.

Tenor:

Alleluia, blessed

²⁶This translation is from Blachly, "Motets of Philip de Vitry," p. 87. I reproduce it in its entirety because it demonstrates the religious maturation which had occurred in Vitry by the end of the Fauvel collection of three-part motet texts.

The third category is a very small group, composed of texts which are based musically and textually on secular models. These motet texts are: "Fauvel nous a fait"; "J'ai fait nouvelement"; "Se mes desirs"; and "Bon vin doit." The musical forms of these works, based upon the text, are a rondeau, virelai, virelai and chanson, respectively. The French texts elaborate solely upon the contents of the Romance at a particular point of reference. The function of these texts is to serve as the points of contact with the original poem, not to editorialize upon contemporary events. The majority of the poems, excluding these four, deal with subject matter beyond the scope of the Romance; thus, some transitional sections, i.e., the secular poetry, were needed to bind the musical collection to the large-scale poem.

The final category is the one which has received the most attention from scholars, because these texts have dealt with a common historical event: the downfall of Enguerran de Marigny, following Philip's death in 1314. However, other Fauvel texts from the three-part motets also deal with this notorious figure, as well as another: Guillaume de Nogaret. These texts are: "Presidentes in thronis"; "Jure quod in opere"; "Trahunt in precipicia"; "Vos pastores"; "Heu, fortuna subdula"; "Quoniam secta"; and "In nova fert."

The first text, "Presidentes in thronis," is the prologue for the events which are about to unfold.²⁷ Speaking in the triplum, the narrator briefly reviews the situation which has prevailed throughout the French countryside. The stern words of Jesus Christ portend the theme of this and succeeding motet texts: "quod vobis dicunt facite, sed quod faciunt nolite!" The French leader has sat idly by, giving ample opportunity for

²⁷Only three of the texts from this category will be discussed here due to the abundance of material on the individual works. For more information see Schrade, Commentary, pp. 29-33.

a rival to usurp the throne ("venient falsi prophete in vestimentis ovium/Lupi autem interius rapaces"). Yet the country may still be saved if the leader and his people will rise against the evil one; for beware, intones the narrator, the danger lies in delay!

In the motetus, the situation is more succinctly explained. The rulers of the secular throne are personifications of Robbery and Deceit. Both the soldiers and the clergy stand helpless against these rulers. The house of the greedy reigns with little knowledge. The end is at hand!

The single word in the tenor ("Ruina") re-emphasizes the catastrophic conditions which have prompted these verses.

One of the most interesting elements of the motet's verses is the verse predicting the arrival of a false prophet ("Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves.") This verse is found in the Sermon on the Mount (Matt. 7.15) and becomes, in the hands of a crafty French lawyer, a double-edged sword.

This Biblical reference was used by one of Philip's counselors, Guillaume de Nogaret, in an attempt to challenge Boniface's authority over the French king. The power-struggle between Boniface and Philip had been waging since Cardinal Benedict Gaetani, now Boniface VIII, had ascended the papal throne in 1294. Constant conflicts severely strained relations between the two men, the most notable of these problems being: (1) an attempt by Boniface, through the bull Clericos laicos, to regulate the king's collecting talliae from his people without first securing papal authorization; (2) an attempt by Philip to try members of the clergy in a secular court; and (3) an attempt by the king to disband the Order of the Templars.

In the midst of these conflicts, Nogaret, Philip's royal minister,

issued a requête or petition in March 1303 against Boniface, in which the counselor stated:

The prince of the apostles, he said, has written "False prophets have been within the people, as it were, and within you will be deceitful teachers." The prophecy has been accomplished, for we see seated in the chair of St. Peter a master of deceit, an evil-minded person who has the name "Boniface." He calls himself master, judge and lord of all men, but he has usurped the place, for the Catholic Church was legitimately united under Celestine, when Boniface committed the sin of adultery with her. Now I, who am only an ass, shall denounce before Balaam the false prophet, and I request, most excellent prince, Monseigneur Philippe, by the grace of God King of France, to make light before your eyes, like the angel who met Balaam on his route, your sword...²⁸

Continuing his diatribe, Nogaret petitioned Philip to assemble a council by which to judge the Pope while, meanwhile, imprisoning Boniface. Thus, Nogaret utilized to his advantage the exhortation by Jesus to beware of false prophets, by whom the counselor meant, of course, Boniface. However, a double entendre occurred, for the composer of the motet's texts satirized Nogaret and made him, rather than the Pope, the object of the warning and the butt of the satire.

Furthermore, the metaphorical rulers, Robbery and Deceit, found in the triplum and motetus, implicate Philip's counselors. As noted by Franklin Pegues, Marigny was the only one of Philip's advisers who was not a lawyer, but who was, nonetheless, empowered with the responsibility of control-

²⁸"Le prince des apôtres, dit-il, a écrit: Fuerunt pseudo prophetae in populo, sicut et in vobis erunt magistri mendaces. La prophétie est accomplie; car nous voyons siéger dans la chaire de Saint-Pierre un maître de mensonges, ce malfaisant qui se fait nommer Boniface. Il se dit maître, juge et seigneur de tous les hommes, mais il a usurpé la place, car l'Eglise romaine était légitimement unie à Célestin quand il a commis le péché d'adultère avec elle. Or moi, qui ne suis qu'un âne, je dénoncerai à Balaam ce faux prophète, et je vous requiers, très excellent prince, monseigneur Philippe, par la grâce de Dieu, roi de France, de faire luire à ses yeux, comme l'ange que Balaam rencontra sur sa route, l'eclair de votre épée..." Langlois, Histoire de France, p. 157.

ling the treasury.²⁹ Thus, he would be the ruler "Robbery," while Nogaret, the counselor familiar with the legal intricacies and loopholes available to Philip, would be "Deceit."

This theme is repeated in the second motet text of this group, "Jure quod in opere," but now the prophecy has come to life. The Biblical quotation of "Presidentes in thronis" is reiterated, but this time the tense of the verb "venire" has been altered from "venient" (will come) to "veniunt" (are coming), acknowledging that the evil tidings of which the first text spoke are now manifested in the French government.

The mood of this text shifts from that of a pessimistic oracle to despondent reality. As a point in fact, one heinous crime had already been performed: the death of the Emperor Henry VII of Luxemburg in August 1313 as he was taking the Holy Sacrament in Buonconvento.

The emotional intensity of the text would immediately have been perceived by the contemporary audience in this second text, for the opening words incriminate the Dominican Order in the murder of Henry. "Scariotis," found in the first line of the triplum ("Scariotis geniture/Vipereo periture") is the genitive of "Scariotes," a form of the name "Iscariot," which was a derogatory term for the Dominican Order (which was also called the "races de Judas").³⁰ Gaston Paris further suggested that the word "equipollent," located in the next line of the triplum ("Equipollent quippe iure") is meant to designate the equalization between the Dominican Order and Judas.³¹

²⁹Franklin J. Pegues, The Lawyers of the Last Capetians (New Jersey: Princeton University Press, 1962), p. 57.

³⁰Gaston Paris, "Le Roman de Fauvel," Histoire Litteraire de la France, Vol. 32 (Paris: Imprimerie Nationale, 1898), p. 149.

³¹Ibid., p. 150.

Therefore, these references, plus the specific reference to Henry, directly relate this text to the event.

It is also of interest to note that, although the Dominicans believed in the vow of poverty, they did not adhere to it as completely as did the Franciscans. Because the Dominicans believed that preaching was their primary function, they established schools for training their members, which necessitated their owning property and contradicted the belief of the Franciscans. Thus, their different approach to the issue of poverty would have made them extremely vulnerable to attack from a writer sympathetic to the Franciscan cause.

The second half of the triplum reiterates the message of the previous motet ("dies ille, dies ira!"), while the motetus expresses resignation at the corrupt state into which the Dominicans had fallen. The first Biblical quotation, "etenim homo paces nee, in quo sperravi, qui edebat panes meos magnificavit super me supplantacionem" probably refers to Henry's position against Philip and Boniface's successor, Clement V (1305-1314). However, with the death of Henry (who was said to have uttered, "If God is with us, neither Pope nor Church can destroy us, and God we have not injured"), the hope of the poet for a successful rival to the Philip-Clement alliance was abandoned. Hence the final words of the motetus in which the poet woefully announces that the false prophets have come.

Another text within this category, "Vos pastores," has been one of the most problematic works with which musicologists have had to deal in terms of attributing it to Vitry. Besseler first attributed this text to Vitry on musical grounds, but he felt the work could only be considered the earliest Vitry motet of the ones found in Fauvel. No other convincing study since Besseler's work has been done on the motet, except for Schrade's

research in which he attempted to prove conclusively through both musical and textual relationships that Vitry had composed the motet. While the premise was a sound one, unfortunately, Schrade did not illucidate fully (but instead alluded to) his reasons for attributing the work to Vitry: "There are further and numerous resemblances between the two Tripla which bring the two motets closer to one and the same author."³² In his article on Vitry, published in the same year, Schrade more closely pinpointed his reasons by stating

In the first place, the text of "Vos pastores" is, in style and vocabulary, closely akin to the texts of the three previous motets ["Quoniam secta," "In nova fert" and "Aman novi"], although the target of attack is different; the "pastores adulteri," the "successores lucifer, Christi pseudovicarii" are here accused for their wolfish rapacity.³³

Although successive scholars have been skeptical about accepting Schrade's theory, the fact remains that he noted the importance of the textual relationship between the motets - a point with which many other musicologists have not dealt. Blachly came the closest to acknowledging Schrade's theory when he included in his thesis the following statement:

The texts to this work are in the same vein as those of the political trilogy, only more exaggerated and flamboyant. The object of attack here is corruption within the Church; the composer has driven his point home with a tenor chant which offers, through Biblical works, the ultimate castigation of sinful clergy, since it links them with murderous thieves.³⁴

Schrade already pointed out the musical relationship between this

³²Schrade, Commentary, p. 33.

³³Schrade, "Some New Discoveries," p. 339.

³⁴Blachly, "Motets of Philip de Vitry," p. 91.

work and "Heu, fortuna subdula"; he also noted the use of similar textual images. Blachly understood the verses to be indicative of the corrupt state of the Church. Another interpretation which would adhere more closely to the overall subject format of the Fauvel motets would be to consider that Vitry was referring not to the priests within the Church, but rather to the protagonist of other Fauvel motets (most notably "Heu, fortuna subdula"), Enguerran de Marigny. The reasons for this interpretation are as follows: (1) Marigny was the only adviser to Philip who actively endeavored to secure power for his relatives through nepotism ("mitratus quisque militat pro distandis nepotulis"); (2) the reference to the blind world ("Orbis orbatus oculis in die cecus respitat") probably refers to Philip IV (called the "blind lion" in other motet texts); and (3) the reference to the "lupus" is again a personification describing how the counselor ravished his flock.

The motetus condemns not only Nogaret and Marigny, but members of the church as well; the warning is directed to anyone taking advantage of his position for the sake of self-aggrandizement. Thus, the "Christi pseudo-vicarius" condemns the prelates and other church members who act superficially for the Church, but in reality they perform their duties for their own gratification.

Viewed from this aspect, not only does the motet conform to the other motet texts, but it also demonstrates that Vitry could indeed have been the author of the verses. In this respect, Schrade was intuitively correct in that the motet is a Vitry composition. Taken in the total context, however, "Vos pastores" is not Vitry's first work. As has been demonstrated, the historical references, incorporations of contemporary philosophy, and common imagery exist in many other Fauvel motet texts. This does, moreover, resolve the problem of matching the stylistic characteristics of the

music of "Vos pastores" to the other motets attributed to Vitry by Bessler. The motet is not the first or the earliest Vitry work in Fauvel; it is simply one within many in the collection of Vitry compositions.

* * * * *

Thus, within the four categories of the three-part motet texts, many philosophical, theological and historical events are narrated; moreover, underlining each treatment of the subjects is a fascinating personal interpretation as seen through the eyes of the poet from approximately 1306-1316. A study of the texts is illuminating not only for the light which is shed on the events occurring during the turn of the fourteenth century, but also for the revelations displayed regarding the maturation process of Vitry from the idealistic early years to the cynical late teens to the peaceful twenties when he was able to accept the world's weaknesses through his own reaffirmation of faith.

Perhaps this is why Vitry was able to become actively involved in many aspects of sacred and secular affairs in his later years: he was capable of delineating between his belief in the strength of Christianity and his recognition of the reality of man's basic character. In 1351 following his acceptance of the bishopric of Meaux, Vitry received a letter from his friend Petrarch, who complained that Vitry was giving up leisure and freedom for hard work: "Tu cum honoratus esses et quietus, omniumque liberimus quos ego nossem, ultro laborem et voluntariam servitutem subiisti."³⁵ In light of the Fauvel texts, it is now possible to see that Vitry was able to perform his ecclesiastical duties even when - or if - they conflicted

³⁵Arthur Piaget, "Le Chapel des Fleurs de Lis par Philippe de Vitry," Romania 27 (1898): 58.

with his theological principles. His mental and spiritual growth, as reflected in the texts of the three-part motets of Fauvel, made such a dual role possible; for Vitry was secure enough in his theological beliefs to counterbalance any corrupt state he might encounter and to influence throughout his career all those in church and state positions with his unwavering faith, intuitive skill and inborn talent for expressing in poetry and prose his beliefs.

(CHAPTER III)

THE MUSIC OF THE ROMAN DE FAUVEL

Tantamount to the significance of the motet texts in their relation to historical events is the all-important musical development found both theoretically and practically in the motets of Fauvel. One of the single-most decisive issues which should be addressed is the thorny question of whether the three-part motets represent an anthology of several composers' works or whether they are the work of one individual. Depending upon the answer to this question, two distinctly different interpretations emerge. If it is assumed, as many musicologists have, that these motets are small pieces of a macrocosmic whole, then the motets are viewed only as representative examples of medieval musical style: "The musical interpolations represent a rich and largely anonymous repertory of 13th- and 14th-century music..."¹

With this interpretation of the manuscript a determination of any composers' identities is practically impossible, for no consistent standard criteria can be established by which musicologists may characterize the compositional traits of the pieces. Hence, each motet will exist as an isolated example of particular medieval characteristics, but the piece will not lend itself to any comparative study other than one which notes the most general similarities, such as common theoretical practices, voice

¹Ernest Sanders, "Roman de Fauvel," The New Grove Dictionary of Music and Musicians, vol. 6, edited by Stanley Sadie (London: Macmillan Publishers Limited, 1980), p. 429.

treatment or rhythmic and harmonic tendencies.

However, in the most recent article on Fauvel, Ernest Sanders offered another possibility for interpreting the motets:

The manuscript F-Pn 146 is thus a source of far-reaching and central importance in the history of medieval music, since it provides not only a generous cross-section of French musical culture in the early 14th century, but also evidence of the continuing viability of earlier repertories.²

The latter part of Sander's statement introduces an element which will allow a more flexible interpretation of the three-part motets. Although a lack of concrete evidence prevents an ironclad case from being drawn in regard to attributions of the motets, the admittance of stylistic evidence as a "continuing viability of earlier repertories" permits the musicologist to view the Fauvel motets not as relics of the Ars Antiqua, but as stylistic examples chosen specifically for their older characteristics to function within a particular musical format. Thus, the more similar stylistic tendencies one finds in the text and music of the three-part motets, the greater the likelihood of drawing a broader, more complete picture of the manuscript.

To establish this new interpretation of the Fauvel three-part motets, several points must be clarified. First, although the consensus among musicologists is that Chaillou de Pesstain did not compose any of the musical works of Fauvel, most references to the interpolator unintentionally create a vague representation of Pesstain's contribution:

The manuscript F-Pn 146 presents on ff. 1-45 (facs. in Aubry) a version considerably enlarged by copious illuminations as well as by

²Ibid., p. 432.

the textual and musical insertions
attributable to Chaillou de Pesstain...³

Because the term "interpolation" is used to describe both textual and musical additions, ambiguity arises regarding whether Pesstain is actually the composer or the editor, in a sense, of the interpolations. The issue is further complicated by the use of the equivalent terms "composer" and "author": "Although Chaillou de Pesstain was probably the author of the textual interpolations, he probably didn't compose any of the music."⁴

Hence, for the sake of clarity, the term "interpolator" shall, in this study, be understood to mean an editor; Pesstain selected and positioned the musical pieces in the appropriate places in the manuscript, but he did not compose the music, nor did he write the texts of the motets.

The second point to be addressed is: is there sufficient stylistic evidence to support the theory that one composer alone wrote the three-part motets (meaning both the text and music)? Again, references to the work as a whole rather than to the motets as an individual section have produced a hazy understanding of the musical collection. Regarding this particular point Schrade stated that

Motets traceable to thirteenth-century sources are incorporated in Fauvel without change, except for errors usually explainable as a misunderstanding of the original - a natural misunderstanding if between the original and the Roman de Fauvel a lapse of 100 years is taken into account.⁵

³Ibid., p. 430.

⁴Gregory Alexander Harrison, Jr., "The Unpublished Motets of Le Roman de Fauvel" (Master's thesis, Stanford University, 1953), p. 4.

⁵Schrade, Commentary, p. 23.

However, as has already been shown earlier in this study, the seven three-part motets cited in sources other than Fauvel are in manuscripts dated either contemporaneous with or succeeding F-Pn 146.⁶ The three-part motets, with one unusual exception, are located as a group for the first time in the Fauvel manuscript, whose date of completion is accepted as approximately 1316. To be sure, in certain cases models may be found in earlier manuscripts which served as sources of inspiration for the Fauvel motets. Therefore, the establishment of one composer of the motets will, of necessity, assume that that musician made the selections from particular earlier works with a specific and well-calculated effect in mind: to present an original and autonomous collection of musical interpolations in Fauvel. Thus, along with the unity of time (late 13th and early 14th century) and unity of place (Paris), the three-part motets also share a unity of textual style in the treatment of metaphors, classical and Biblical quotations, symbolism, allegory, and function. Given these elements, and recognizing that the musician would have written both the music and the text, it appears increasingly likely that one composer was responsible for the total output of the motets.

Finally, having established the basis for one person as the composer of the three-part motets, who might he be? Once again, it would appear that the answer has been provided in part. Each study on Fauvel has included the name of the most prominent French theoretician and composer of the early fourteenth century: Philippe de Vitry. He was celebrated as a philosopher, musician, poet, theologian and mathematician, as well as being an active and vocal participant in contemporary politics. Among the

⁶According to Gilbert Reaney's Manuscripts of Polyphonic Music (RISM), vol. I: Manuscripts of Polyphonic Music (c. 1320-1400), none of the motets listed in F-Pn 146 is located in a manuscript other than Fauvel except for the seven previously mentioned.

many accolades awarded him were: "ever the keenest and most ardent seeker of truth, so great a philosopher of our age" and "unparalleled poet of France" (Petrarch); "a man of outstanding intelligence, an extraordinary scholar of moral philosophy and ancient history, and an expert in all the mathematical disciplines" (Pierre Bersuire); "the one person in the world more estimable than this work [Opus quadripartitum numerorum]" (Johannes de Muris); "the eminent prince of musicians, outstanding heir to Orpheus, whose name should live forever" (Jean de la Mote); and "the flower of the entire musical world" (Quatuor principalia).⁷

Bessler first recognized the link between Vitry and four Fauvel motets in the mid-1920's. His findings were primarily the result of deductions based on his own intuition, stylistic criteria between certain modern motets, and on known facts of Vitry's life and writings. Of the Fauvel motets Bessler determined that the following were by Vitry: "Adesto, sancta trinitas"; "In nova fert"; "Quoniam secta"; "Vos pastores!"

Of these four he dated the latter one as the earliest Vitry motet due to its dependency upon the style of Petrus de Cruce.⁸ However, in the other three motets Bessler noted distinctly new characteristics which would indicate a development in the technique of composing motets. Among these characteristics he included: (1) a broader melodic line which moves toward a definite resolution; (2) a uniform or homogeneous melodic flow; and (3) a series of sequences interchanged between the triplum and motetus.⁹

⁷Ernest Sanders, "Philippe de Vitry", The New Grove Dictionary, pp. 22-23.

⁸Heinrich Bessler, "Studien zur Musik des Mittelalters", Pt. II: "Die Motette von Franko von Köln bis Philipp von Vitry", Archiv für Musikwissenschaft 8 (1926): 192.

⁹Ibid., p. 193.

Besseler did not attempt to reconcile the disparity between the two styles, Petronian and Ars Nova; nor did he investigate why only one Vitry motet, clearly from the older tradition, would be included in the manuscript with three modern pieces. Although he did not continue his study of Vitry motets much farther than this point, however, he did set the groundwork by which all subsequent investigations on Vitry have been made possible; for Besseler (1) identified Vitry as the primary Ars Nova composer and (2) isolated Vitry motets, four of which are found in Fauvel. What will now enlarge and enhance Besseler's findings is a study of all the three-part motets in Fauvel, using the musicologist's conclusions as the motets are placed in their chronological order and established as a collective work by Vitry.

The criterion which determines the chronological order of the three-part motets is located within the closely-woven relationship between text and tone. This relationship is not meant to imply a purely programmatic effect in the sense of the music's portraying in a picturesque manner the text. In Fauvel the text-tone relationship exists on a different, two-fold plane: the motets exemplify the musical development from the Ars Antiqua to the Ars Nova, while, simultaneously, they reflect a growing awareness of the world in which he lives on the part of the musicus. A distinctly secular element enters both layers of the motet; a philosophy recognizing the advantages and shortfalls of the Church emerges, and a keener interest in science and mathematics arises. These are reflected in: (1) the more minute and systematized notational system; (2) the motets' satirizing both sacred and secular leaders, which are placed alongside motets of a purely sacred nature; and (3) the groundwork for the isorhythmic, isomelic and isoharmonic principles which will eventually become the underlying concept for the

Ars Nova.

To the extent to which the motets of Fauvel exemplify these progressive ideas, while they continue to represent many elements of an older tradition, this collection of motets forms a pivotal point between the Ars Antiqua and the Ars Nova; for these motets are composed of the very elements (both textual and musical) upon which the transition from the mid-thirteenth century to the first half of the fourteenth century is made possible.

Subsequently, not only does this collection of motets serve as a bridge between an outgoing and an incoming style, it also displays the method by which the Ars Nova style was reached through the compositional development of Vitry. The earliest works are those based upon modal principles (both rhythmically and harmonically), which still exhibit a definite dependency upon the Petronian tradition; the "middle period" motets of Fauvel are those which demonstrate experimentation with theoretical principles, such as allowing philosophical and mathematical ideas to form the framework of the composition, specifying the time values of the minim and semi-minim, and studying the extent to which an iso-principle might mold the structure of the motet; finally, the motets which are most usually considered as the epitome of the Ars Nova motet (those identified by Besseler as Vitry's) are among the group in which these stylistic techniques have been perfected and some higher degree of iso-principles are exhibited.

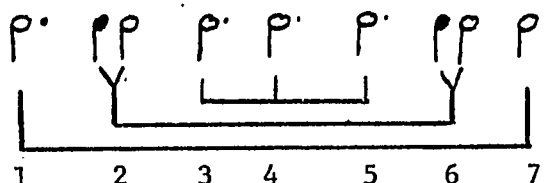
One of the earliest of Fauvel's three-part motets is "Presidentes in thronis." The tenor is divided into two main sections, which are, in turn, subdivided into five smaller sections:

A1 A2 A3 A4



A5

The talea structure of the isorhythmic principle occurs, although no evidence of a color structure is yet present. This attests to Vitry's practice of adhering to a mathematical consistency in the tenor, which has not yet reached the melodic level. Rhythmically, the talea is simple, with each sub-section neatly delineated by a measure's rest. This compact structuring of the tenor allows the young composer ample opportunity to experiment with the possibilities of the isorhythmic principle. Each talea section can, furthermore, be divided into two parts, which are in symmetrical relation to one another, with the fourth semibreve standing in the center:¹⁰



This demonstrates that the most elementary principle behind the isorhythmic tenor is an attempt to equalize and stabilize the entire work through a pre-selected and rhythmically simple tenor.




The motetus is the link between the two outer voices, for rhythmically it is related to the tenor and melodically to the triplum. Both the tenor and motetus are in the third rhythmic mode ($\text{d. } \text{♩} \text{♩}$), while the motetus and triplum form a modal duet. That the motetus functions as a quasi-intermediary part indicates that "Presidentes in thronis" is an early Fauvel motet, for as Vitry's compositional technique develops, the motetus

¹⁰The talea arrangement is based upon the same principle as may be found in Machaut. See Wolfgang Dömling, "Isorhythmie und Variation. Über Kompositionstechniken in der Messe Guillaume de Machauts," Archiv für Musikwissenschaft 38 (1971): 31-32.

will much more consistently move into a closer relationship with the triplum and will be almost devoid of interaction with the tenor.

The triplum exhibits little rhythmic complexity. Although a few triplet figures occur, a basic binary rhythm dominates the piece. Little complexity is evident in the selection of a melodic range as well: the ambitus in the motetus is primarily within the range of a fifth; the ambitus of the triplum is an octave.

In a harmonic sense as well, the motet exhibits thirteenth-century features: the entire work is based upon modal principles. When the triadic framework is extracted from the motet, the following basic tones are emphasized:

	d.			d.		d.
A1	G	F G	A A (F [#])*	G	A G	A
A2	G	C B ^b	A A (F [#])	G	F B ^b	A
A3	G	A F	G G	A	G A	F
A4	A	A G	A A	G	B ^b C	A
A5	C	C B ^b	A A	B ^b	A A (F [#])* G	

Although on the outset it appears that the a-triads dominate the tonal structure (there are 19 a-triads and 13 g-triads), a closer examination shows that the g-triads are situated at the most crucial points of the structure, while the a-triads are less emphatically placed.

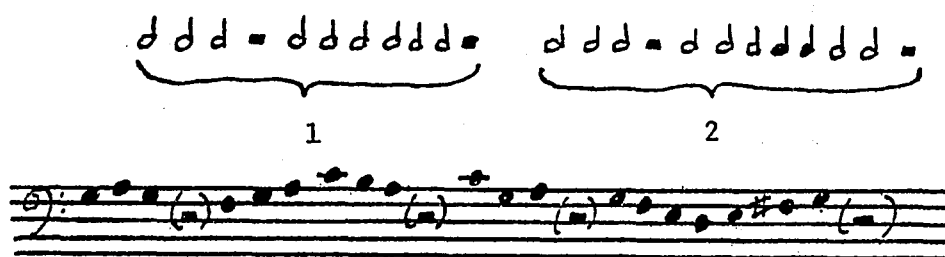
Thus, because the piece is essentially modal in its rhythmic and tonal aspects, one may conclude that this is one of Vitry's earliest motets. It has already been established that textually "Presidentes in thronis" is

*These tones occur in the second main section of the motet tenor (B1 and B5, respectively.)

an early piece; the musical framework substantiates this conclusion.

The second three-part motet found in Fauvel, "Jure quod in opere," is very interesting, for while it presents little textual deviation from "Presidentes in thronis," it displays a marked departure from the modal tradition and distinct experimentation with new theoretical concepts. This corresponds with the contrast evident in the texts between the two motets. "Presidentes in thronis," functioning textually as a prologue for the forthcoming elaboration of the declining moral character of both church and state, corresponds appropriately with older musical techniques. "Jure quod in opere," on the other hand, as the physical embodiment of the words foretold in "Presidentes in thronis" displays a more innovative musical style, consistent with the incoming Ars Nova theoretical thinking.

The motet tenor displays both a talea and a color structure. This contrasts sharply with the tenor of "Presidentes in thronis," which uses no regular melodic pattern. The talea is actually bipartite, and the color section, comprised of nineteen tones, emphasizes more decidedly than the previous tenor, the fundamental tones:




The harmonic background, however, still proves the relative earliness of the piece, since little interest is as yet placed upon harmonic thinking or vertical composing. The emphasis is primarily upon the g-tones, although no regular intervallic sequence can be noted. The only sub-section ending on the g-tone is, naturally enough, the final talea, which concludes

the motet. The other talea sections end on "d," "e," "d," "d," and "e," respectively.

Furthermore, very few full triads are found in this framework. The composer utilizes an almost exclusive use of fifths with only five three-voice triads. The predominance of movement in open fifths and octaves increases the aural impression of this motet's being primarily modal-oriented. This lack of interest in harmonic development does not contradict the characteristics of the other early Ars Nova motets, however, for it is not until the complete development of an Ars Nova technique (evidenced in Vitry's last works of Fauvel) that harmonic consideration becomes a serious element of the compositional process.

Harmonic framework of "Jure quod in opere":

A1	D	C [#]	G	B	F	G	E	G	-	A	A
	G	F	D	B	A	G	-	G	F [#]	E	D
	G	F	G	-	F	G	A	C	B	A	-
A2	G	D	E	E	G	-	G [#]	A	F [#]	G	E
	C	B	A	A	G	-	C [#]	D	C [#]	D	E
	C	G	A	-	G	F	E	D	F [#]	G	-
B1	D	E	G	-	D	E	C	B	B	A	A
	D	C [#]	D	B	-	E	G	F [#]	F [#]	E	D
	G	A	G	-	G	A	C	B	B	A	-
B2	G	-	A	D	D	F	E	D	A	G	D
	C	G	E	D	B	C	B	-	A	G	D
	C	G	A	-	G	F	E	D	F [#]	G	-
C1	D	-	D	A	C [#]	D	E	G	D	E	-
	G	E	G	E	C [#]	G	A	-	G	A	E
	G	A	G	-	F [#]	G	A	C	B	A	-
C2	G	G	E	D	G	C	B	D	C [#]	G	
	G	D	C [#]	D	E	F	E	F	F [#]	G	
	C	G	A	-	G	F	E	D	F [#]	G	

Several other stylistic tendencies indicate that this work was written with a more progressive compositional technique. The most obvious is the imperfect mensuration. Much has been written of the alternation between perfect and imperfect mensuration in "In nova fert." Yet before this equalization could occur, the possibilities of imperfection per se had to be fully explored. In "Jure quod in opere" the tempus is consistently imperfect, while the prolatio reveals its older tradition of perfection in that many of the semibreves are still composed of , although others are strictly in binary rhythm.

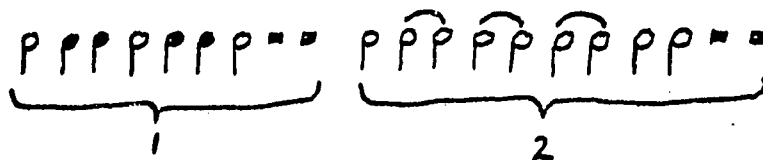
Several note values also occur in "Jure quod in opere" which indicate a move toward the Ars Nova notational style. While, as would be expected, the tripla of both motets contain smaller note values than the lower voices, the transformation is found in the different handling of the motetus in each work. In "Presidentes in thronis" the middle voice follows very closely the rhythm of the slow-moving tenor; in "Jure quod in opere" the rhythm of the motetus is markedly varied from the tenor and adheres more closely to the movement of the triplum. Furthermore, the range of the motetus rises from the previous motetus, in which the range is from approximately c^1 to c^2 , to a more consistently high range, in which the voice part extends from g^1 to g^2 . Also, the ambitus of the middle voice has expanded in the second motet. In "Presidentes in thronis" the ambitus is a fifth; in "Jure quod in opere" it is an octave.

Finally, the smaller note values, an increased "duetting" relationship between the upper voices, the inclusion of rests as part of the inner structural framework of the talea, as well as the above characteristics all attest to the distinct contrast in technique and probable later dating of "Jure quod in opere." This motet appears to be a musical revision of "Presi-

entes in thronis." Yet the difference in the two styles does not necessarily indicate a large timespan between the two compositions. It is very likely, given their close textual relationship, that "Presidentes in thronis" was still primarily an exercise in lessons learned from the Petronian school, while "Jure quod in opere" was an opportunity to utilize Vitry's own progressive tendencies. Thus, two feats were accomplished in "Jure quod in opere": by using the similar textual content as his starting point, Vitry was able to experiment with new theoretical principles, and, simultaneously, he demonstrated effectively the differences between the Ars Antiqua and early Ars Nova compositional styles.

The third three-part motet found in Fauvel, "Plange, nostra regio," also exhibits experimental characteristics which would place the work within the first stage of Vitry's musical development. As was discussed earlier, the text of this motet is wistful, idyllic and reminiscent of a yearning for a simpler, purer lifestyle. In a similar vein, the music displays as yet uncrystallized theoretical principles.

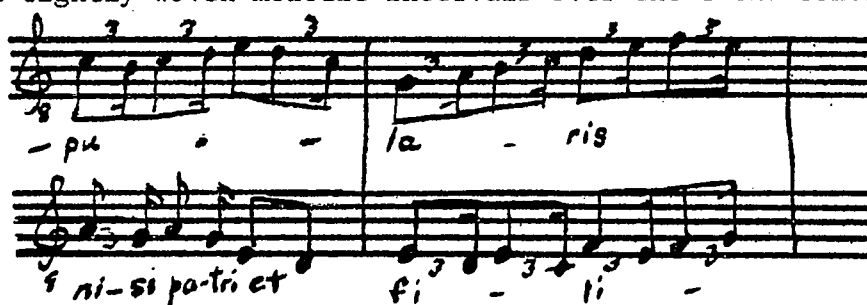
The isorhythmic tenor of "Plange, nostra regio" is very long and appears to be an attempt by the composer to push the iso-structure to the extreme. The talea is primarily composed of two rhythmic sections of irregular lengths:



The symmetry evident in the earlier motets has been abandoned in this tenor in favor of exploring the full possibilities of the talea structure. Unlike the previous two tenors, "Plange, nostra regio" utilizes several different rhythms in its tenor, which increase its irregular construction. While the latter half of the first sub-section can be viewed as an inversion of the first half (excluding the rests), the second sub-section cannot. This lack

of symmetrical organization exists in the color structure as well, for while the melodic selection displays the same interest in experimenting with longer sections, no exact repetition occurs, thus preventing a definite feeling of continuity.

The motetus and triplum in this motet contain many more passages of rhythmic complexity and full triads than the first two motets. Triads with the third added are included more frequently, particularly at points of textual and musical repose. The upper voices appear, for the most part, suspended in lightly moving thirds over the drawn-out tenor. Thus, "Plange, nostra regio" exhibits the same stylistic tendencies as are found in "Jure quod in opere," in that the triplum and motetus are closely allied and move in similar melodic and rhythmic contours. This pattern is especially evident at the conclusion of each talea section of "Plange, nostra regio" where the two voices move in correspondingly intricate rhythms and tightly woven melodic intervals over the tacit tenor:



However, even with its somewhat unwieldy tenor structure, "Plange, nostra regio" is more subtle in its rhythmic and melodic style than "Jure quod in opere." The latter is a more compact work, while "Plange, nostra regio" is a gradual unfolding and elaboration of the stylistic characteristics mentioned in conjunction with both motets. "Plange, nostra regio" in particular exposes the single voice parts, displaying continually moving motion in the motetus and triplum, which contrast considerably with the tightly spaced, very economically written "Jure quod in opere."

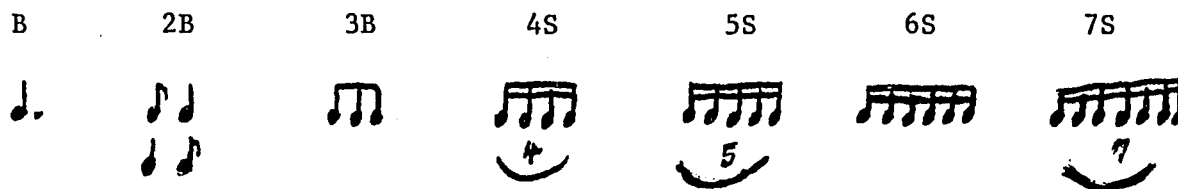
The next motet, "Qui secuntur" exhibits similar characteristics to those found in "Jure quod in opere," although "Qui secuntur," like "Presidentes in thronis," is a relaxation of the restrained form of the earlier motet style. This indicates the early maturation of Vitry in which he has progressed from the compositional style which still is markedly dependent upon the Petronian school to a style which is becoming very individualistic and indicative of a new philosophical thinking.

It is in this light that one might pause to recognize the regard in which Vitry as a progressive musician was seen by an important contemporary theoretician. Jacques de Liège, an ardent supporter of the Ars Vetus and author of the voluminous Speculum musicae, protested vigorously against the use of what appeared to him as a more relaxed, imprecise, and unnecessary innundation in the compositional technique:

Where the moderns use many differentiations and many appellations for the semibreve, the old masters seemed, in truth, to employ a greater number of them. For with one and the same tempus, in the place of a brevis recta, the old masters used two unequal semibreves, or three, four, five, six, seven, eight or nine; when they placed two, these could be called semibreves secundae; when three, semibreves tertiae; when four, semibreves quartae; when five, semibreves quintae ...when nine, semibreves nonae. Although they utilized so many differentiations of the semibreves, they never distinguished them by figures and never put flags on them; yet they sufficiently divided them in turn by the puncta.¹¹

¹¹This is taken from Jacques de Liège, Speculum musicae, Book 7, Chapter 46, ed. by Roger Bragard, Corpus Scriptorum de Musica 3 ([n.p.]: American Institute of Musicology, 1973), p. 90. The above version renders a literal translation of Willi Apel, Die Notation der polyphonen Music, 900-1600 (Leipzig: Breitkopf & Härtel, 1970), p. 356: "Quodsi Moderni multis distinctionibus, multis nominationibus utantur in semibrevis, quicquid sit de figuris, Antiqui quantum ad rem, uti videntur pluribus, ut tactum est, nam cum, pro eodem et equali tempore pro brevi recto importato, nunc duas semibreves ponuntur inaequales, nunc tres equales, nunc quattuor, quinque, sex,

However, as Apel noted, it was difficult to notate any rhythmic variation in Petronian notation, for, if Speculum musicae were taken literally, no precise method of notating an exact dotted rhythm with a group of multiple semibreves was possible:¹²







Vitry, as one of the modern musicians against whom Jacques railed, attempted to establish a more exact definition for the semibreves and even recognized de jure the existence of the semiminima:

Six minimae can be placed in tempus imperfectum. Thus, it must be noted that when, in tempus imperfectum, two semibreves are placed with stems, they are equal, each having the value of three minimae...When three semibreves are placed together, the first semibreve is worth three minimae, the second two, and the third one...When four semibreves are placed together, the first is minor, the second a minimae, the third minor and the fourth a minima...When there are five, the first three are minimae, the fourth minor, and the fifth a minima...When there are six, all the minimae are equal...And it must be noted that it is not possible to place in tempus imperfectum more than six semibreves unless there are semiminimae...¹³

septem, octo vel novem, cum duas ponebant, vocari ille poterant semibreves secunde...; cum tres semibreves, tertie...; cum quattuor semibreves, quarte...; cum quinque semibreves, quinte...; cum novem, semibreves none... Cum tot distinctionibus in semibrevibus uterentur, nunquam eas cauda verunt et tamen eas sufficienter abinvicem per puncta diviserunt."

¹²Ibid., p. 358.

¹³"Sex minimae possunt poni pro tempore imperfecto. Unde notandum est quod, quando pro tempore imperfecto duae ponuntur semibreves non signatae, ambae sunt aequales, quia quaelibet tres valet minimas, ut hic  .  . Quando tres ponuntur, prima valet tres minimas, secunda duas, tertia solam, ut hic  . Quando quattuor, prima minor, secunda minimae, tertia minor, quarta minima, ut hic  . Quando quinque ponuntur,

Thus, while to Jacques it obviously appeared that Vitry was unnecessarily complicating the established notational system, the young composer was, in reality, expanding the possibilities of the notational system to incorporate more exact note values to facilitate the task of both the composer and the performer. Yet, to return to the Fauvel motets, the notational system which Vitry would have been near perfecting at the time of his treatise Ars Nova in approximately 1320 was as yet incomplete at the writing of "Qui secuntur." However, the embryonic stage of Vitry's system can be noted in this early Fauvel work. Although the composer employed some smaller note values, the overall impression of this motet is of a yet unfixed evolution toward what would culminate in the Ars Nova motet.

The characteristics of "Qui secuntur," then, while exhibiting some of the interest which Vitry held in a more exact notational system, primarily demonstrate the same stylistic tendencies as the other early Fauvel motets. The motetus and triplum remain closely aligned, maintaining the "duetting" characteristic found previously.

Little can as yet be stated regarding harmonic development in this motet. "Qui secuntur" is primarily modal, consisting of open fifths and quickly moving thirds over a slow-moving tenor. The majority of triadic formations continue to omit the third and prefer instead to double the lowest tone.

Besseler noted that the high range and the discantus style of the motetus and triplum indicate the early stage of the work.¹⁴ This dating is

tres primae minimae, quarta minor, quinta minima, ut hic ♪♪♪♪. Quando sex ponuntur, omnes erunt aequales minimae, ut hic ♪♪♪♪♪. ...Et notandum quod plures quam sex non possunt poni pro tempore imperfecto nisi ibi sint semi-minimae, ut hic ♪♪♪♪♪♪. Vitry, Ars Nova, CSM, p. 23.

¹⁴Besseler, "Studien," p. 216.

corroborated both by the textual reference to Renault de Picquigny's commission in 1307 to arrest the Templars as well as other musical-philosophical characteristics, the latter of which include the continuing interest in the isorhythmic principle as it relates to the talea and the utilization of the duple meter.

Although little harmonic development is evident in "Qui secuntur," a definite progression toward a harmonic, rather than modal, framework can be seen in "Ve, qui gregi deficiunt." The only four-part motet in Fauvel, this motet contains many more full triadic structures (even including seventh tones) than any of the other motets thus far. A comparison of the triadic structure of an earlier work, "Jure quod in opere" and "Ve, qui gregi deficiunt" demonstrates the difference in the harmonic background:

"Jure quod in opere":

A1	D	C [#] *	G	B	F	G	E	G	-	A	A
	G	F [#]	D	B	A	G	-	G	F [#]	E	D
	G	A	G	-	F	G	A	C	B	A	-

A2	G	D*	E	E	G	-	G [#] *	A	B	F [#]	G
	C	B	A	A	G	-	C [#]	D	E	C [#]	D
	C	G	A	-	G	F	E	D	E	F [#]	G

"Ve, qui gregi deficiunt":

A1	G	E	A	A	C*	B*	A	-	-	F [#]	E	G	A	G*	A*	B*
	G	A	F	A	G	F [#]	A	G	B	B	-	-	A	C	E	D
	D	E	D	E	C	D	E	D	E	F [#]	A	G	E	-	-	F [#]
	G	C	B	A	E	B	A	B	A	B	A	G	A	E	C	B

B	G*	C*	C*
E	G	-	-
E	D	D	E
E	E	G	A

*3-voice triads

Along with the harmonic implications in "Ve, qui gregi deficiunt," another important element, the concept and application of the tempus, exists at the motet's most fundamental point: the tenor. Following Johannes de Grocheio, Helmut Kühn distinguished between two types of tempus: the older concept of the measurement of all intervals and the younger concept of the measurement between specific intervals, as in the longa-breve relationship.¹⁵ In conjunction with the first concept, Kühn then broke down the compositional process as it relates to the successive types of motion in a work: (1) the original creative process in which tones are produced; (2) the exchange of one tone for another; and (3) the development of a voice part continuing from tone to tone until the conclusion.¹⁶ Furthermore, the musicologist noted that in the first, second and third statements the single-most important principle of each is (1) the production of tones; (2) the exchange of the pitches or contours of the tones; and (3) the relation of the tonal positioning, respectively.¹⁷ Finally, the relation between perfection and imperfection would be based upon two elements: rhythmic and intervallic thinking.¹⁸ Thus, to understand a given tenor, particularly one in tempus imperfectum, such as may be found in "Ve, qui gregi deficiunt," necessitates understanding both relationships - rhythmic and intervallic - within the tenor construction.

¹⁵"Einer älteren Auffassung gemäss hiess 'Zeit,' 'tempus,' eine Mass-einheit, die auf alle Töne bezogen werden...kann." "Zeit wiesie so verstanden werde, hier im speziellen Falle das 'tempus' in der Mensuralmusik, Zeit sei jener Zeitraum, innerhalb dessen ein ganz kurzer Ton, sei er der menschlichen Stimme oder einem Instrument entsprungen, vollgültig noch vorgetragen wird oder werden kann." Helmut Kühn, Die Harmonik der Ars Nova, Berliner Musikwissenschaftliche Arbeiten, 5, edited by Carl Dahlhaus and Rudolf Stephan (Munich: Musikverlag Emil Katzsbichler, 1973), pp. 67 and 66f.

¹⁶Ibid., p. 69.

¹⁷Ibid.

¹⁸Ibid.

The tenor of "Ve, qui gregi deficiunt" is isorhythmic in its talea structure, adhering consistently to the third mode. The complete tenor is repeated twice in its entirety, and the melodic selection, while not adhering to a strict color structure, can be delineated into two equal parts, which bear a striking resemblance to each other:



The tones which represent a breve in duration are:

g a a b a b d a b

g a e e c b b a g g

In this particular tenor the g-tones are emphasized; they are found at the beginning and end of each section (the intervals over "b," which conclude the first half of the tenor section, are d-f[♯] (a-g in the semibreves) constituting an intervallic structure built on the third step of the g-base). Thus, examined through Kühn's process, the tones selected clearly outline the first, third and fifth steps of "g" with the intervening tones being either neighboring or passing tones to "g," "b" or "d." Secondly, the exchange of these tones as they affect the melodic contour results in the first half of the tenor section having "b" as the highest tone and in the second half, "c." In the first section the composer has created a melodic contour which rises gradually from the initial tone to one a third above and then sustains the "b," although the last semibreve tones return to the "g." The second section also begins on the "g," but, unlike the first section, after rising one step, descends a fourth and then soars upward a sixth. This is followed by a hovering about the "b" before a final return to "g."

The tones which occur between the primary rhythmic pulses are also

important, for they formulate the final step in the process, i.e., that of a continuation of movement from one tone to another. These smaller note values serve a three-fold purpose: they create a consistent rhythmic pattern over which to build the melody; they enhance the melodic contour; and they illustrate that the tempus is, in Kühn's understanding, perfect ("Zwischen Perfektem und Nichtperfektem besteht keine eindeutige Grenze..."),¹⁹ in that a perfect ratio is established between the breve and semibreve and between the tonal contours and the intervening tones.

However, this interpretation of tempus imperfectum was not shared by contemporary theorists. Another reference to this motet approximately twenty-five years after Fauvel demonstrates that the imperfect mensuration was still considered less preferable than perfect mensuration: "The longa by accident is imperfect when a single breve either succeeds or proceeds it, for example, as in the motet tenor 'Au dieux un poray,' as well as in many other motets."²⁰ Yet is it coincidental that the longa of the motet tenor is followed by a breve to create imperfection? Kühn writes that the isorhythmic motet is based primarily upon an altered repetition of the basic design and that the interest of the composer, creating the isorhythmic motet, was focused upon a new understanding of the melodic beauty.²¹ Thus, the use of the imperfect mensuration might well have been the deliberate

¹⁹Ibid.

²⁰"Longa per accidens fit imperfecta et hoc est, quando sola brevis sequitur eam vel antecedit in computatione perfectionum...vel in cantu imperfecto ut in uno moteto 'Au dieux un poray' tenor et in multis aliis motetis." Johannes Wolf, "Ein anonymer Musiktraktat aus der ersten Zeit der 'Ars nova'," Kirchenmusikalisches Jahrbuch 21 (1902): 34-35. Schrade noted that the same melody with a different text appears in MS Bruxelles, Bibliothèque Royale, 19606, no. 7, as "Au dieux un poray." Schrade, Commentary, p. 70.

²¹Kühn, Die Harmonik der Ars Nova, p. 99.

interest of Vitry as he experimented with schematic variations. The talea structure would have been chosen for its simplicity, so that full attention might be given to the melodic and harmonic enhancement.

The upper voices support this idea, for, unlike the motetus and triplum of "Qui secuntur," these parts are considerably lower in range, indicating a later dating, and exhibit more interest in the motetus-triplum relationship. An interweaving within the melodic phrasing and an interchange of rests in the three upper voices, as well as the work's rhythmic complexity, also speak for a later dating of the composition.

The next motet, "Vos pastores," is the first Fauvel work which Besseler attributed to Vitry:

The oldest of these motets [the four from Fauvel which Besseler considered Vitry's] is undoubtedly ["Vox pastores,"] a reprimand against the secularized church. It resembles very closely those Fauvel motets of the Petronian tradition (for example, "O livor," "Qui secuntur," and "O Philippe"), although the attribution to Vitry on stylistic grounds cannot be supported and must, therefore, remain doubtful. Nonetheless, it must be considered as one of Vitry's earliest works and one which bears his distinctly individual stamp.²²

Besseler's attribution to Vitry is strengthened by the fact that the motet is mentioned in the treatise Ars Nova: "Now where a number of rests of three tempora are contained within individual figures, the modus is perfect, as in 'Orbis orbatus'."²³ Although musicologists readily conceded that

²²"Die älteste dieser Motetten ist zweifellos 'Orbis orbatus,' eine Rüge gegen die verweltlichte Geistlichkeit. Sie sieht den Fauvel-Motetten vom Petrus de Cruce-Typus ('O livor,' 'Qui secuntur,' 'O Philippe') so ähnlich, dass die Zuweisung an Vitry stilkritisch vorläufig noch nicht gestützt werden kann und daher zweifelhaft bleiben muss. Jedenfalls könnte es sich nur um eine von Vitrys frühesten, noch wenig persönlich geprägten Schöpfungen handeln." Besseler, "Studien," pp. 192-193.

²³"Item quotiescumque pause trium temporum in uno corpore reperiuntur, modus est perfectus, ut in 'Orbis orbatus'." Vitry, Ars Nova, CSM, p. 26.

inclusion of a motet's title in the treatise is not necessarily proof that the work is by Vitry, it can add further weight to the argument that "Vos pastores" is Vitry's composition.

Since Bessler first attributed this motet to Vitry, many musicologists have experienced some hesitation at accepting this conclusion. Schrade, for example, felt that this motet (as well as "Plange, nostra regio" and "O Philippe") was most probably composed within the "school of Vitry," although he acknowledged that "the stylistic approach is so close that confirmation of the same authorship...would hardly be surprising."²⁴ Ernest Sanders, on the other hand, believes that "Vos pastores" could only be considered as a "doubtful work" by Vitry "since these indirect attribution ['Vos pastores' and 'Heu, fortuna subdula'] place an advanced composition ('In nova fert') anterior to these."²⁵

This latter opinion is certainly a valid point and one which must be satisfactorily answered, if the motet is to be regarded as Vitry's. To do this, one must remember that, along with the musical development, textual ramifications must also be noted. It has not been stressed by musicologists that the motets could have been - and most likely were - composed in an order differing from their sequence in Fauvel. Thus, while an inconsistency occurs musically between some of the adjacent motets, textually they represent a fairly smooth-flowing transition of political and religious events from the last decade of the thirteenth century to the opening years of the fourteenth.

In support of the Vitry attribution Alexander Blachly noted the

²⁴Leo Schrade, "Philippe de Vitry: Some New Discoveries," Musical Quarterly 42 (1956): 27.

²⁵Ernest Sanders, "Philippe de Vitry," The New Grove Dictionary, p. 27.

following similarities between "Vos pastores" and other Vitry motets:

...a greatly slowed-down Tenor, prevailing $\frac{6}{8}$ motion in the upper voices, a marked predilection for abruptly veering harmonies produced by adding sharps (e.g. in the second Longa), unexpected double-leading tone cadences (e.g. in the penultimate Longa); repeated melodic notes as in "Aman"; $\frac{7}{8}$ and $\frac{7}{4}$ appoggiatures approaching a cadence as in "Tribum,"; incipient imitation (in the first and second Longa of the third Tenor color) as in "Aman," and two spots in the second color featuring parallel triads as in the ending of "Garrit."²⁶

These characteristics represent the gamut from harmonic consideration to stylistic preference and strongly speak for Vitry's being the composer of the motet. If "Vos pastores" is, then, considered Vitry's work -- not as his earliest motet, but as a composition which bridges the transition from his earlier dependency upon Petronian principles to his first individualistic period -- the motet fits logically into the compositional style of Vitry. Thus, it was with this motet that the composer's own style began to emerge (a fact that Besseler intuitively noted) and explains how the motet style developed in Vitry's early years.

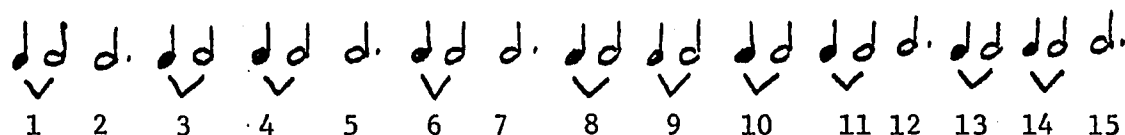
The tenor of "Vos pastores" is both isorhythmic and isomelic. The rhythmic organization of the talea is based on the second rhythmic mode. The talea is repeated twice in the tenor throughout the entire piece with no diminution or other rhythmic variation. Each talea section can be divided into two parts, similar to the treatment of the tenor structure in the motet "Presidentes in thronis."

The color structure consists of seven pitches with an introductory tone of either "e" or "f" and is heard three times during every talea statement. The color is divisible into two parts: a descending three-note sequence

²⁶Blachly, "Motets of Philippe de Vitry," pp. 90-91.

to the finalis (d), followed by an embellishment, below and above, of the finalis. Except for the beginning "f" of the three-note figure, every other tone of the color is the finalis, which emphasizes the dorian modality.

Talea:



Color:





Although the motetus is composed in free style, it obviously contains certain rhythmic and/or melodic similarities. The first nine tones form the nucleus of the motetus both in melodic and rhythmic respects, and these tones are related to the tenor in their melodic outline. However, whereas in the tenor the three-note sequence is the kernel for the structure, in the motetus the range expands to a four-note figure, including the neighboring tone of the finalis. Thus, while the gist of the tenor color consists of the tones f-e-d-c, a distillation of the motetus consists of the tones f-e-d-c#. The tritone created by the c-sharp (which could be avoided by adhering strictly to the tenor melody, thereby utilizing the c-natural) is necessary for consistency within the dorian mode, in which the c-sharp functions as a leading tone to the finalis.

The form of the motetus is roughly a-b-a', corresponding to the three tenor statements, A-B-C, respectively. Each section is further divided into three sections:







A:	a (mm. 1-5)	variation (mm. 6-11) of the 4th	b (mm. 12-15)
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B:	c (mm. 16-18)	a' (mm. 19-22) + a ² (mm. 23-26)	c (mm. 27-29)
C:	a (mm. 30-35)	b (mm. 36-39)	variation of 4th + conclusion








The motetus is also based rhythmically upon its initial nine tones. The  figure is predominant throughout, although the  figure is also present, serving as a contrasting element to the dotted rhythm. This second rhythm is derived from the tenor rhythm, based upon the second rhythmic mode.

Unlike the motetus, the triplum shows very little trace of rhythmic repetition. It follows the talea in its tripartite division. A melodic repetition occurs in this voice, forming an a-b-a form: the A section presents material, repeated in the C section, while the B section presents contrasting material.

Like the motetus, the triplum phrases are punctuated by rests, which occur at intermittent times. As pointed out by Prisor, the long rests between the upper voices never occur simultaneously, thus creating an overlapping effect:²⁷

Triplum	-	
Motetus		 -
Tenor		 

Prisor concludes that no other observations can be made about the triplum.²⁸ However, just as it is possible to trace the motetus from its

²⁷"Es fällt auf, dass die Gruppierung 7 + Pause drei Mal auftritt und in dem Zusammenwirken der Stimmen die Anordnung: Tripl  ; Mot  ; T   ; drei Mal vorkommt (m 6-8, 16-18, und 36-38)." Lothar Prisor, "Die Motette in der Frühzeit der Ars Nova" (Ph.D. dissertation, Universität Freiburg i. Br., 1971), p. 28.

²⁸"Eine planerische Absicht ist jedoch nicht erkennbar." Ibid.

opening tones, it is also possible to trace the triplum. While in the motetus the interval of the fourth appears as the basic element, the cohesive factor of the triplum is again this particular interval combined with a dotted rhythm. Both elements are located in the first six tones of the triplum.

The motet displays few triads, consisting primarily of doubled fifths and thirds. The older modal tradition of parallel fifths and octaves dominates the triadic structure and creates a sense of very little movement as the structural sounds center around the dorian modality.

As can be noted from the triadic framework, the intervals built upon "d" clearly dominate the structure (occurring ten times), while the leading tone (c[#]) and c-natural are found four times each; intervals built upon "f" and "e" are present three times each.

Kuhn distinguishes between five grades of perfection in late medieval music: the perfect (the octave); the semiperfect (the fifth); the imperfect (the sixth); the semiimperfect (the third) and the dissonant intervals. The absence of any dissonant sounds and the proliferation of perfect and semiperfect intervals is further support for the early dating of this piece, since Kühn classifies pieces using primarily octaves and fifths as early medieval compositions.²⁹

Bessler attributed this work to Vitry's early period, dating it before 1316. Stylistically, this dating is sound, but not only from the similarity to Petrus de Cruce which Bessler noted. The piece also displays in

²⁹"In der Theorie des späten Mittelalters wurden fünf Perfektionsgrade unterschieden: Es gab perfekte, semiperfekte, imperfekte, semiimperfekte und dissonante Intervalle. Die Einteilung entspricht der Zahl der Konsonanzen. Jede hat einen anderen Perfektionsgrad: Die Oktave war perfekt; die Quinte semiperfekt; die Sexte imperfekt; die Terz semiimperfekt." Kühn, Die Harmonik der Ars Nova, p. 75.

an embryonic manner all the elements which would later be incorporated into the Ars Nova style. "Vos pastores" is still essentially a modal composition, which would speak against placing the motet in the second half of the 1310's. Furthermore, the tenor still contains the nucleus for the entire composition. The isomelic element is new, but the essence of the tenor, the color and talea, is utilized more as a building block with the isomelic passages than as a structural and preconceived element. Thus, the piece is composed in the older tradition, in which the tenor is the basis of the work, instead of the new thinking in which the upper voices can be composed simultaneously with or separate from the tenor.

The factors present in this composition which indicate the new musical style are: the isorhythmic and isomelic structures in the tenor; the attempt to carry out these structures into the upper voices; the melodic blending of the upper voices; and the increased use of the smaller time values and dotted rhythm. These elements do introduce a new type of compositional thinking which was only suggested in the previous motets of Fauvel. The move away from sacred text, the attempt to create something organically from a non-liturgical element, i.e., the isorhythmic or isomelic element, and the incorporation of certain basic harmonic functions serve as indicators of a new style.

However, the facts point not to a dating of this composition of before 1316, but of before 1310. This is a work which clearly foreshadows the Ars Nova, but it is still in such an embryonic stage as to preclude its having been composed at or around the time of later, more advanced motets such as "In nova fert," which Besseler also attributed to Vitry. 1310 was most probably the latest time in which the composition would have been written, although the principles necessary to create the later works of Fauvel had existed prior to this time.

Thus, the motets up to this point all display, in one manner or another, some aspect of the Ars Nova motet, culminating in "Vos Pastores." However, while it is very possible that Vitry composed all the motets thus discussed, it must be noted that some of the motets could have been composed by other contemporary musicians who were in contact with Vitry in the early development of the Ars Nova style.

This is the case with the next motet, "Que nutritos filios," which, in the context of consistent musical development within Fauvel, appears out of chronological order. It is a shorter, less complex work with a rhythmically simple, discantus style, in which the primary emphasis is textual. The beginnings of an interest in harmonic aspects, already found in "Ve, qui gregi deficiunt" and, to a smaller extent, in "Vos pastores," are notably absent, as this motet displays the modal tradition of using, with few exceptions, the intervals of a fifth, third and eighth.

As with all the motets thus far except "Vos pastores," the tenor is isorhythmic in its talea structure, although it does not adhere to a consistent color pattern. The tenor is divided into two main sections, these in turn being of two parts, with a recapitulation of the first talea statement:

The musical notation consists of two staves, labeled I and II. Staff I contains a sequence of notes with rhythmic flags above them, labeled with letters: 'A a', 'b', 'Ba', 'b', and 'b'. Staff II contains a similar sequence of notes with rhythmic flags, labeled with letters: 'a', 'b', 'a', 'b', and 'b'. A bracket labeled 'extension' is placed under the final part of staff II. Below staff II, there is a third line of musical notation, also with rhythmic flags and labeled with 'a' and 'a'.

The triplum and motetus display no unusual features, although two compositional techniques do recur at irregular intervals: (1) the rhythmic motion slows after passages in the upper voices of eighth and triplet figures, and (2) frequently following an ascent or descent in one voice, the other

voice resumes the initial melodic pattern with the original voice either dropping out momentarily or maintaining a static rhythm:

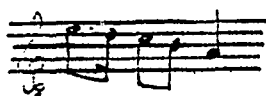
De-so-la-ta ma-ter ec-cle-si-a fi-li-is se

con-temptam vi-dens la-men-ta-tur po-tis-si-me, gua-pa-ter e-ve-xit su-bli-mi-ter Spre-ta

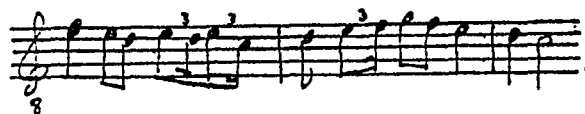
horum fa-ci-us e-vi-dens. Pre-la-to-rum in-spi-cit o-pe-pro-bat im-pi-os, unde ge-mit a-cri-

Ascending and descending intervals are the primary characteristics of the motetus and triplum. The descending passage appears in two forms:

(1) simple descent,



and (2) ornamental descent,



Although the descent frequently begins on either "a" or "e" in the upper voice (over "e" in the tenor), the descent from "g" to "c" (over "f" in the tenor) occurs more often and emphasizes the f-modality.

Thus, the two primary compositional techniques which bind "Que nutritos filios" together are the repetition of a rhythmic pattern found in the talea structure of the tenor and the repetition of a melodic figure found in the upper voices. An extracted framework of the intervallic ascents and descents demonstrates to what extent "Que nutritos filios" is comprised of these techniques:

Statement I

Tr	↓ 4 th	5 th	↓ 5 th	5 th	↑ 4 th	=	↓ 6 th	↓ 5 th	[↑ 3 rd]
Mo	↓ 5 th	↓ 3 rd	=	↓ 4 th	↓ 4 th ↓ 5 th + var.	=	[↓ 6 th]		
T	♩ ♩	♩ =	♩ ♩	♩ =	♩ ♩ ♩ ♩	♩ =	♩ ♩ ♩ =	♩ ♩	♩ =

Statement II

Tr	↓ 4 th	orn.	↓ 4 th	↑ 5 th	↓ 3 rd	=	[↓ 6 th]	↓ 4 th	orn.
Mo	5 th	5 th	=	[↓ 6 th ↑ 5 th]	=	↑ 3 rd	[↓ 6 th]	↑ 4 th	
T	♩ ♩	♩ ♩	♩ =	♩ ♩	♩ =	♩ ♩ ♩ ♩	♩ =	♩ ♩	♩ =

Recapitulation

Tr	orn.	orn.	orn.	↑ 3 rd	grva
Mo	↑ 3 rd ↓ 4 th		orn.	↓ 5 th	5 th
T	♩ ♩	♩ ♩	♩ =	♩ ♩	♩

cadential formula

An analysis of the harmony reveals that the following intervallic structures are found: nineteen intervals are built upon the "g"; fifteen upon the "a"; eight upon the "f"; three upon the "c"; two upon the "d"; and one upon the "f[#]." Thus, the interest in "Que nutritos filios" is upon development of the upper voices, but, like the preceding works, little interest is displayed in the tonal relationship of the upper voices and the tenor in terms of vertical harmonies.

The following motet, "Fauvel nous a fait present," recalls an earlier example in which its immediate predecessor served as the model for the second work. In the first pair ("Presidentes in thronis"—"Jure quod in opere") the relationship revolved around a musical transition from a strictly modal technique to one incorporating Ars Nova tendencies. In this second pair the relationship between "Que nutritos filios" and "Fauvel nous a fait present" is a textual transformation of the original Latin (sacred) philosophy into the French (secular) version. The music employs the same technique except that both the rhythmic and melodic motives are elongated and smoothed out.

Although both tenors share the same mensuration, more differences

Jehannot de Lescurels- "A vous douce debonnaire"

A vous dou - - -
ce de - bo - - - nai - - -

"Fauvel nous a fait"

Je voi dou - leur a - ve - nir, car tout ce fait par contrain -
Fau - vel nous a fait pre - sent du mes - tier de la ci - vie.
Fauvel: autant m'est si poise arriere comme avant.
re. Che - min ne voi - e te - nir Ne etc.
re; N'est pas hons qui ca ne sent Je etc.

This format was also found in "Que nutritos filios", but the compositional technique of "Rex beatus" is more developed and displays greater melodic variation and a distinct contrast between the two sub-sections of each talea statement.

The melismatic handling of the upper voices in earlier works like Lescurels' rondeau or the Petronian motets has been incorporated into a more systematized and rhythmically precise manner in the upper voices of this motet. The technique employed is not unique to "Rex beatus", but for the first time in the Fauvel motets a distinct compositional style has emerged in which the composer has blended the older clausula style of Perotin with an Ars Nova style of compact and exact rhythms. The following example by Perotin from the "Organum a 3 for the Gradual Benedicta es" demonstrates the melismatic flow and close oblique movement between the upper parts over the slow-moving tenor which Vitry absorbs into his own style:³²



However, as noted by Richard Crocker, "...Philippe gave the motet a new size and shape, while remaining true to principles and possibilities

³² This excerpt is found in Richard Crocker, A History of Musical Style (New York: McGraw-Hill Book Company, 1966), p. 86.

that went back all the way to the substitute clausulas of Perotin."³³

This assessment may be seen in the following excerpt from "Rex beatus," in which the close relationship between motetus and triplum is maintained, but the melismatic sections are abbreviated and the pairing of voices frequently is interrupted to allow for a playful interchange between the two voices:



The harmonic background is also more advanced in this motet than in most of the previous works in that, for the first time, an isoharmonic pattern, repeated twice, comprises the tonal structure of the piece. The work contains very few three-voice chords, an indication that functional harmony was not yet of interest, but a definite cadential formula exists at the conclusion of two of the three statements:

IA	A	D	D	E	A	G	C	D	A	-	C
	D	D	D	C	D	E	F	D	E	D	F
	D	D	D	E	D	G	F	G	A	G	F
IB	F	E	D	C	D	B(G)A	-	E	C [#]	D	
	F	A	A	G	D	C	D	-	E	F [#]	G
	B ^b	A	D	C	D	E	D	F	A	A	G
RECAPITULATION	E	D	-	A	F	A	F [#]	G			
	E	D	F	E	D	E	-	D			
	E	G	F	A	B ^b	A	(A)	G			

It is important to note that these compositional techniques (iso-

³³ Ibid., p. 107.

rhythm and isoharmony in all voice parts; incorporation of smaller time values; and the emergence of a new melodic style in the upper voices) were the criteria by which musicologists established "Vos pastores" as an Ars Nova piece by Vitry. Thus, it is possible to state that "Rex beatus," by virtue of its adherence to the same standards, is also by Vitry. This conclusion is corroborated by the textual relationship to the other Fauvel motets, thereby establishing a continual musical development in the manuscript.

The next Fauvel motet, "O Philippe," presents an interesting perspective on dating the musical portion of the manuscript. The motet was first copied out in MS Paris: Bibliothèque Nationale f. frç. 571 with the motetus reading as follows: "O Ludovice, prelustris francorum" rather than "O Philippe, prelustris francorum." This change in dedication was necessitated by the death of Louis X le Hutin on July 5, 1316, for whom the coronation motet was originally composed, and changed to honor the coronation of Louis' successor, Philippe V le Long on November 19, 1316. Johannes Wolf understood the change in dedication to indicate that "O Philippe" was written for Philip IV and, upon his death in 1314, the coronation motet was altered to commemorate the ascendance of Louis X to the throne, thereby placing MS 571 in the same time period but later than F-Pn 146.³⁴

Shortly after Wolf's research was published, Friedrich Ludwig wrote an article in which he stated that the original motet entitled "O Philippe" in MS 571 could not have been intended for Philip IV because stylistically

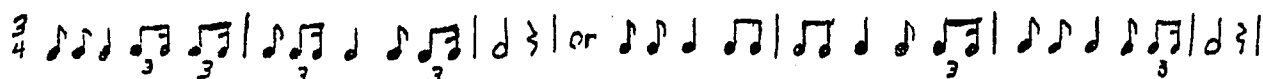
³⁴"Wir sehen hier den Text, welcher erst der Verherrlichung Philipps des Schönen (1285-1314) diene, für seinen Nachfolger, seinen Sohn Ludwig, der von 1314 bis 1316 regierte, zurechtgestutzt. Die Vermutung liegt nahe, dass Handschrift 571 aus dieser Zeit stammt." Johannes Wolf, Geschichte der Mensuralnotation von 1250-1460, I (Leipzig: Breitkopf & Härtel, 1904; rept. Hildesheim: Georg Olms, 1965), p. 47.

the notation was earlier and contained no minimas; therefore the Fauvel motet (which does contain the smaller time values) had to have been altered after MS 571, although he noted that the two compositional techniques of the motets could have been written within the same timeframe.³⁵

This raises the question that perhaps the earliest Vitry motet is not to be found in F-Pn 146, but rather in MS 571, for "O Philippe" can be judged by the same criteria as "Rex beatus" and "Orbis orbatus" and provides an equal basis for attributing the work to Vitry. Schrade suspected as much when he wrote

["Vos pastores", "Plange, nostra regio", and "O Philippe"] most certainly belong to the "school of Philippe de Vitry"; the stylistic affinity is so close that confirmation of the same authorship by a discovery of documentary evidence would hardly be surprising.³⁶

Furthermore, Schrade noted that the features found in "Rex beatus" are evident in "O Philippe," particularly in the consistency of an undeniably similar rhythmic pattern:³⁷



"O Philippe" is also stylistically very similar to the aforementioned motets

³⁵ "Das einzige Beispiel, das Wolf aus dieser Handschrift, allerdings nicht nach eigener Kopie, gibt, die letzte Zeile von "Servant regem"... , die in der Fauvel-Handschrift keine Noten hat, stimmt in Wolf's Faksimile, das keine minima-Formen aufweist, nicht mit dem Original überein... Da die historisch ältere Fassung in 571 die jüngere Notation zeigt, ist dies ein Beweis, dass hier, wie es auch sonst oft der Fall war, beide Notationsarten, nebeneinander im Gebrauch waren und dass die festen Daten, die Wolf für einzelne Erscheinungen zu fixieren sucht, nie in ihrer Wirkung so streng aufzufassen sind, wie man aus den scharfen Epochenteilungen bei Wolf vermuten könnte." Friedrich Ludwig, "Geschichte der Mensuralnotation von 1250-1460. Nach den theoretischen und praktischen Quellen bearbeitet von Johannes Wolf", Sammelbände der Internationalen Musik-Gesellschaft VI (1904): 603-604.

³⁶ Schrade, "Some New Discoveries," p. 347.

³⁷ Ibid., p. 348.

in its overall form, tenor structure, rhythmic handling, and melodic blending of the upper voices.

The tenor does not display the contrast between inner sections as did "Rex beatus," but the same structural format exists in the tenor. The voice is isorhythmic in its talea structure, but it does not contain a color structure. In this instance the first section of the talea structure does not form, as might be expected, a mirror image of the second; rather the second section is an exact repetition of the first. The tenor is divided into two larger sections with a short coda-like conclusion:



The motetus and triplum display slightly earlier compositional features than are found in "Rex beatus." The range of "O Philippe" is much higher in both voices, indicating that boys' voices were probably intended to participate in the performance of the motet. Also, the relationship between the motetus and triplum displays the newer tendency of melodically alternating between the voices and even incorporates the tenor into the interchange of voices. Thus, while the tenor does not yet have a totally isorhythmic structure which forms an integral part with the motetus and triplum, nonetheless, a definite Ars Nova style can be detected in the close melodic relationship between the three voices.

Stylistically, this work is very close to its predecessor, "Rex beatus," but it is slightly less developed than the latter. This conclusion is substantiated by the fact that "Rex beatus" was written for Philippe VI's coronation; the motet "O Philippe" was "probably intended for the wedding between young Louis X and Clémence of Hungary, which took place shortly before the coronation."³⁸

Thus, not only did Vitry write both motets, it is now possible to state that either his own work or a prototype of "O Philippe" existed in MS 571 upon which he directly drew. The iso-tendencies of "Rex beatus" are evident in "O Philippe" (if in a less advanced state) and are an example of the compositional complexity which Vitry was developing and which culminated in his most famous isorhythmic motets.

"O nacio nephandi," the next Fauvel motet, is unique both in its form and in its inclusion in another manuscript, the famous Codex Montpellier (Montpellier, Faculté des médecine H 196) of the late thirteenth century. This is, in all probability, not a work by Vitry, but rather one which he incorporated into Fauvel with notational changes because of its tendency to assimilate easily the characteristics of the Ars Nova.

The motet is tripartite. The tenor is divided by rests into two sections of five measures' duration, followed by two sections of seven measures' length, and a final twelve-measure section in the first major division of the motet; the second division repeats the rhythmic pattern exactly until the final section which has fourteen measures instead of twelve; the third major division of the motet has four five-measure sections, followed by one nine-measure section, one three-measure section, and a three-measure conclusion.

The melodic pattern is also tripartite. The first and second major

³⁸Schrade, "Some New Discoveries," p. 347.

divisions contain no melodic repetition. The third division, on the other hand, contains a large section of both division I and II:

Section I



Section II

Material from Section I

to here



from Section II

New material

The motet is composed primarily in conductus style. This was noted by Hieronymus de Moravia in his Tractatus de Musica when he stated:

When the tenor in the third mode is in agreement with the motetus, as in "O natio nephandi generis," the single long notes of the motetus always correspond to the single notes of the tenor, and, likewise, the breves respond to the breves.³⁹

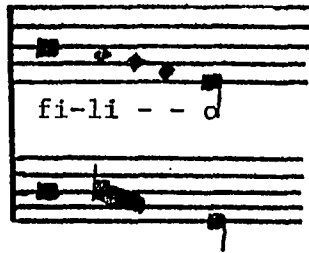
Intermittent traces of a horizontal thinking do occur, providing some stylistic variation, but basically the composition is strictly in a horizontal style. Why would a piece with such apparently antithetical characteristics in relation to the other Fauvel motets have been selected? Several reasons come immediately to mind: (1) as discussed in the previous chapter, the textual content is synonymous with that of the surrounding motet texts; (2) even though the motet is composed in an older style, its essence contained the embryonic characteristics which Vitry would mold into the Ars Nova style (among these being the A-B-AB' form of the tenor, the interplay between the upper voices, and the dropping out of one voice intermittently to cause spontaneity and a lighter texture); and (3) as mentioned earlier, the motet evidently lent itself to adaptation of the singlemost Ars Nova characteristic: a more systematized notation.

This final point was recognized by Wolf when he compared the Montpellier motet with the Fauvel version. The former motet employs the standard pre-Franconian notation in which a conjuncture is written as three separate semibreves, thus leaving unresolved the exact rhythm; the modern transcription could either be  or . With the notation utilized by Vitry, the time value of each semibreve becomes clearly a triplet figure:⁴⁰

³⁹"Similiter et tertii modi tenor cum convenit cum motheto, sicut hic: 'O natio nephandi generis,' tunc semper singulae longae notae de motheto singulis notis de tenore, et breves brevibus correspondent." Discantus positio vulgaris, ed. by Simon M. Cserba O.P., Hieronymus de Moravia O.P., Tractatus de Musica. Freiburger Studien zur Musikwissenschaft 2 (Regensburg: Verlag Friedrich Pustet, 1935), p. 194.

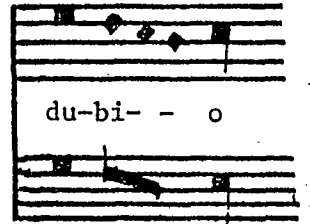
⁴⁰These examples are in Wolf, Geschichte der Mensuralnotation, p. 53.

Montpellier



Roman de Fauvel

Montpellier



Roman de Fauvel

Following "O nacio nephandi" is another motet which bears traces of the older mensural notation, but which has been skillfully transformed into an Ars Nova work. "Alieni boni" is the first Fauvel motet composed in tempus imperfectum, prolatio imperfecta. However, while the tenor is composed solely of breves (with a rest separating the three tenor sections), Besseler noted that the third rhythmic mode stands prominently in the foreground, as almost every measure of either the motet or the triplum contains the ♩ rhythm.⁴¹

⁴¹"Die häufigen Folgen ♩ ♩ ♩ in "Alieni boni" weisen dabei unverkennbar auf den 3. Modus zurück, als dessen Zerfallsform sich diese Rhythmik somit an ähnliche Erscheinungen des ausgehenden 13. Jahrhunderts anschliesst." Besseler, "Studien," p. 191.

nam in-vi-di sunt in-ter-sig-ni-ai vul-tus mi-to-rem sauc-ia, qui - a un-

?x, tre-mor per la-bi-a tor-tus vi-sus, pa-etc. de sa-pi-ens pro-fi-cit, in-de ho-mo in

The tenor is repeated in its entirety two times. Because this part is essentially functioning as a droning support for the upper voices, a talea structure cannot be applied here, but this factor does not preclude the tenor's having an integrally important role in the motet - a point which Sanders views as one of the primary compositional innovations of Vitry:

It was Vitry's achievement to combine a slow tenor, to which the principle of patterning was again rigidly applied, with a superstructure of two voices moving mostly in semibreves and minims and thus exhibiting greatly increased melodic and contrapuntal flexibility.⁴²

The carefully selected rhythmic alternation between the two upper voices is one example of the "superstructure of two voices." The "contra-

⁴²Sanders, "Philippe de Vitry," The New Groves Dictionary, p. 26.

puntal flexibility" is not yet evident to the degree that it appears in "In nova fert," for example, but a degree of melodic ingenuity occurs in the simple, even, yet imaginative handling of the motetus-triplum relationship. The style hearkens back to the Petronian tradition with the heavily emphasized tenor intonation; yet the very use of this style allowed Vitry the opportunity to explore fully the possibilities of composing in imperfect mensuration.

This is very important for, as one scholar noted, in the early fourteenth century there occurred a "fundamental change by which European music for the first time ceased to aim at being the image of divine law and nature, and began to turn to emotionalism and refinement as sources of artistic inspiration."⁴³ One way in which change in late medieval music was manifested was in the recognition of imperfect mensuration. The encroachment of secular affairs into the Church opened the way for a blending of church and state, which extended to the compositional techniques of musicians; hence, it was only natural that composers should begin to incorporate the notion of imperfect mensuration into their music, for imperfect mensuration was gradually becoming equal with, rather than inferior to, perfect mensuration.

Vitry recognized this process of equalization when he stated, "In the true imperfect mode the simple long is made up of two longs, never three, unless a punctus divisionis is added."⁴⁴ In saying the "true imper-

⁴³"Auf eindrucksvolle Weise erhalten wir hier Kenntnis von jener tiefgreifenden Veränderung, infolge deren die europäische Musik zum erstenmal aufhörte, sich als Abbild des göttlichen Gesetzes und der gottgeschaffenen Natur zu empfinden, und statt dessen sich ihre eigenen Gesetze aus den Quellen der reinen Kunst und bald auch schon der menschlichen Empfindung schuf." Apel, Die Notation der polyphonen Musik, p. 380.

⁴⁴"In modo vero imperfecto simplex longa duo valet tempora, nunquam valet tria, nisi punctus divisionis apponatur." Vitry, Ars Nova, CSM, p. 25.

fect mode" Vitry was defining it not as a deviation created out of perfection; he was acknowledging the equal state of imperfect mensuration. Sanders interpreted this equalization of the two mensurations as justification for the statement that Vitry "trouva les iiij prolacions," even though he did not specifically use the terms "prolatio minor" and "prolatio minor."⁴⁵ This is a valid statement, particularly in light of Jacques de Liège's strong opposition against such an equalization, when Vitry's theoretical ideas would appear most progressive and radical.

The next Fauvel motet, "J'ai fait nouvelement," returns to the practice used several times previously (most recently in "Alieni boni") in which Vitry began with compositional techniques from the late Ars Antiqua motet and, over the older tradition, he has constructed a new order which is distinctly his own. Besseler noted that, against the older conductus-type background, the composer used the newer technique of a long-held tenor over "duetting" upper voices.⁴⁶

The tenor, unusual for its French text throughout the entire work, is the same tenor as can be found in the motet "Au tans nouvel que naissent flours."⁴⁷ It has neither a talea nor a color structure, although following an introductory seven measures of small rhythms atypical to the overall rhythmic flow, the tenor is delineated into five equal sections, each set off by a rest. Crocker stated that Vitry's tenors are "both longer and more complex than tenor patterns had ever been before."⁴⁸ This is certainly the case in "J'ai fait nouvelement," for although the tenor has

⁴⁵Sanders, "Philippe de Vitry," The New Grove Dictionary, p. 24.

⁴⁶Besseler, "Studien," p. 190.

⁴⁷Schrade, Commentary, p. 83.

⁴⁸Crocker, History of Musical Style, p. 111.

no repetition of melody, the work does not become unwieldy or unmanageable.

The lightness of form is primarily the result of the lively upper voices. The tonal tendencies in this motet, while still displaying no traditional harmonic functions, do exhibit a move away from the strictly modal sounds. This is due in part to the inclusion of more three-interval chords on the primary beats, but is also attributable to the increased occurrence of more than one tonal function over the tenor:



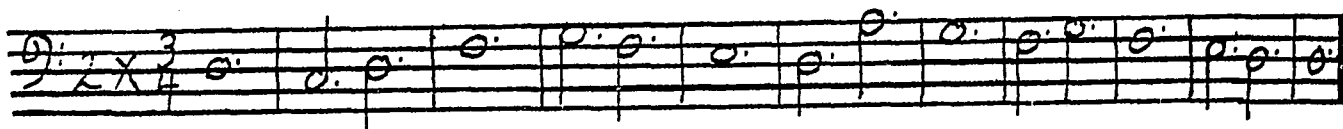
Finally, recognizing the Ars Nova tendencies incorporated into the older stylistic tradition, the question of the all-French text and the background structure of the rondeau need to be addressed. In all likelihood these decidedly secular elements were used as the springboard by which the motet was conceived, since this composition pauses to reflect upon the subject matter of the poem. While the majority of Fauvel motets deals with issues outside the perimeter of the Roman de Fauvel, Vitry skillfully places a few motets within the collection which relate the musical pieces directly to the poem. It should be noted that Vitry and Pesstain were probably superimposing these motets upon the completed poem. Therefore, certain pivotal points were needed to create a successful correlation between the poem and the motets. This was accomplished by the motets with French texts and secular musical forms.

The next motet, "Sicut de ligno parvulus," returns to a Latin text and the appropriate ecclesiastical message; accordingly, the musical

structure returns to the more advanced compositional style. "Sicut de ligno parvulus" exhibits, for the first time in Fauvel, the embodiment of all the characteristics which had heretofore only been suggested, and results in an Ars Nova motet which is, in many ways, comparable to "In nova fert."

The tenor displays isorhythmic features. The dorian modality is subtly suggested but not forced. The key tonal points of emphasis rest on the longae: the melody moves in short surges (rhythmically: *d. d. o.*) to the highest tone ("d") and then recedes to the initial tone again. The basic talea unit is composed of three tones, but due to the brief and repetitive nature of these tones, it is better to speak of the tenor in its color structure.

Out of the sixteen tones, ten are either "d," "f" or "a"; the remaining six are either "c," "e" or "g." The initial tone serves a two-fold purpose: it establishes the primary tonality upon which the tenor will center, and it establishes the basic rhythmic unit for the piece. The rhythmic motion is $2 \times \frac{3}{4}$, a rhythm which will permit the composer to apply either perfect or imperfect mensuration easily.



The harmonic development of the motet is of especial interest in that, for the first time, a consecutive tonal pattern is adhered to in each of the three tenor statements. Up to this point, the composer might have arbitrarily chosen either "c-e-g" or "g-b-d" to build over a "g" in the tenor and, similarly, a "c-e-g" or "e-g-b" over an "e." However, with

one minor exception, "Sicut de ligno parvulus" has the same intervals in each statement built over the tenor melody. This results in the following progression:⁴⁹

$$\begin{aligned} & d^- \rightarrow C^+ \rightarrow d^- \rightarrow F^+ \rightarrow e^- \rightarrow F^+ \rightarrow e^- \rightarrow c^{\#-} \rightarrow d^- \\ (d^-) & \rightarrow a^- \rightarrow G^+ \rightarrow F^+ \rightarrow G^+ \rightarrow F^+ \rightarrow e^- \rightarrow c^{\#-} \rightarrow d^- \end{aligned}$$

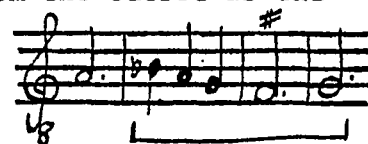
The composer does not utilize an abundance of different chords which would imply many, possibly foreign tonalities, which is one way that later composers would avoid monotony. However, the composer of "Sicut de ligno parvulus" does avoid tonal repetition by moving through a number of passing tones over the tenor, thus suggesting several different intervallic tonalities. For example, over the first tenor tone ("d") the following "tonal feelings" are passed through: d^- ; F^+ or d^7 ; G_4^6 ; d^- ; and B^6 . In the penultimate tone ("e") this cadential formula is established: $e^- \rightarrow C^6 \rightarrow e^7 \rightarrow (A_4^6) \rightarrow c^{\#6} \rightarrow d^-$. Thus, without moving into a three-voice chordal progression, the composer, nonetheless, is able to create a definite movement away from a strictly modal feeling and toward a predecessor of functional harmony.

This development is possible because of the relationship between the tenor and the upper voices. As in previous motets, "Sicut de ligno parvulus" displays the newer tendency of a tightly woven vocal pair over a drawn-out tenor. However, the motet reasserts the relationship between the three voices by harmonically binding them together, not only at the main rhythmic points, but throughout the entire piece. Even though the upper

⁴⁹ Although the tones fluctuate between open fifths and full three-voice triads, I will apply functional harmonic signs to illustrate the strong harmonic movement. In cases where the third of the triad could be either major or minor, I will follow the pattern set most often throughout the piece.

voices move in lightly flowing, faster passages than the tenor, the harmonic element creates an isoharmonic structure which combines to produce the first occurrence in Fauvel of an Ars Nova motet with isorhythm and isoharmony.

Following "Sicut de ligno parvulus" is a motet which returns to the older compositional technique and the use of a completely French text: "Se mes desire." The mixolydian mode is emphasized from the outset as the tones center around the four main notes of the mode:



This six-note figure serves as the motto of the motet, signalling the beginning of each section. The descending pattern is also evident in the upper voices, sometimes exactly repeating the tenor and other times repeating it with slight modification.

Schrade, Bessler and Dahnk believe that the basic structure of the tenor was the virelai: AbbaAbba.⁵⁰ Schrade divides the tenor into the following sections, following the format of the virelai:

Refrain:	mm. 1-24
Couplet:	mm. 35-34
	mm. 35-44
Strophe (R):	mm. 45-68
Final Refrain:	mm. 69-91

⁵⁰ "The structure of the T is that of a virelai, with the last refrain being omitted. The T stops with m. 68; hence the rest must be supplied. The omission is probably no negligence on the part of the scribe, who took the refrain for granted. The couplets, each 10 ms., have through 6 ms. the same music as the refrain." Schrade, Commentary, p. 86. "'Bone amour' benutzt ein Virolai 'Ne me blasmes mie', die sehr melismatische Fauvelmotette 'Se mes desirs' ebenfalls ein nur mit der Initiale A bezeichnetes Virolai." Bessler, "Studien", p. 175. "Le T de ce motet est un virolai dont on a omis le dernier refrain qui néanmoins est nécessaire. Le texte manque complètement sauf la lettre A qui indique l'initiale à l'enlumineur." Dahnk, Heresie, p. 168.

Both the triplum and motetus verses have an ab-ab-ab-ab rhyme scheme which corresponds neither with the beginning and end of each tenor statement nor with each other. Thus, the structure derived from the virolai must be taken solely from the music of the tenor, rather than the motet as a whole.

It is clear that a secular form is the structural framework for this motet. Yet the older compositional technique has become absorbed in the newer motet style, wherein a distinct relationship can be traced throughout all the voice parts. As was briefly mentioned earlier, the upper voices assume the opening melodic material of the tenor. The triplum begins in imitation of the tenor, but is transposed down a fourth. Immediately in the triplum this descending pattern reverses and ascends to the "g":

Handwritten musical score for a three-part setting. The top system shows three staves with lyrics: "Bonne est a - mours ou dan - gier ne-maint", "Se mes de - sirs fust [a]", and "[A]". The bottom system shows two staves with lyrics: "mi - e" and "sou - hais". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and accidentals.

In another example the triplum begins the motivic figure, which is then picked up and completed by the motetus:

Handwritten musical score for a two-part setting. The top staff has lyrics: "nul faus - ser dan -", and the bottom staff has lyrics: "- e ve - nir a mon de -". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and accidentals.

Thus, while "Se mes desirs" does not exhibit the variety of new characteristics found in the previous motet, it is an example of the skill in which the composer incorporated an older musical form into a new stylistic technique in order to create an individual and novel handling of a secularized form. As has been pointed out previously, this use of a secular musical and textual form indicates the direct relationship between this piece and the poem itself. This, then, would be yet another example of a motet written specifically with the story of Fauvel in mind.

The following motet, "Heu, fortuna subdula," reverts from this pattern and functions, as so many of the other motets do, in a moral and didactic manner. Of all the motets thus far, this motet certainly has had one of the most colorful histories as musicologists have strived to ascertain whether this is a Vitry composition. In Besseler's initial study on motets, "Heu, fortuna subdula," was not among the group which the musicologist attributed to Vitry. Then in the mid-1930's, a new interpretation was published by Becker in which the philologist was able to establish an unmistakable thread of textual unity throughout the three works "Adesto, sancta trinitas," "In nova fert" and "Heu, fortuna subdula."

In 1966 Besseler's article appeared in Die Musik in Geschichte und Gegenwart, in which the musicologist accepted as Vitry's the text of "Heu, fortuna subdula": "Neue Erkenntnisse kamen seit 1933 von Philologen, wobei Philipp August Becker im Roman de Fauvel den Text einer 5. Motette als echt nachwies."⁵¹

Twenty years later Schrade's two Vitry publications both devoted considerable attention to why the third motet of the trio, "Heu, fortuna

⁵¹Heinrich Besseler, "Philipp de Vitry," Die Musik in Geschichte und Gegenwart, vol. 13, edited by Friedrich Blume (Kassel and Basel: Bärenreiter, 1966), col. 1843.

subdula" should definitely be considered a Vitry composition. The following statement, taken from his article in the Musical Quarterly, demonstrates that Schrade's argument was based primarily upon a textual relationship rather than a musical one:

...if we assume Philippe to be the composer of one of the works in the group, the inseparable association of the three motets as well as their close stylistic affinity make the same authorship for all three mandatory.⁵²

While acknowledging that certain musical characteristics existed within the three motets, Schrade was clearly relying heavily upon the textual relationship to substantiate his theory. Although Schrade recognized that "except for stylistic factors there is no additional evidence to support ascription to Philippe,"⁵³ he concluded that

But if we agree - and all stylistic criteria seem to lead to this conclusion - that "In nova fert" was composed by Philippe de Vitry, the same authorship holds true for the other motets.⁵⁴

In 1975 Ernest Sanders vehemently rejected Schrade's theory, concluding that the stylistic criteria upon which Schrade depended was too sketchy to allow a positive attribution to Vitry. He did, however, see a resemblance between "Heu, fortuna subdula" and other Vitry works: "'Aman novi' is best regarded as [an] anonymous composer's creation even though admittedly, its melodic lines are somewhat reminiscent of the élan of Vitry's style."⁵⁵

⁵²Schrade, "Some New Discoveries," p. 339.

⁵³Schrade, Commentary, p. 33.

⁵⁴Ibid.

⁵⁵Ernest Sanders, "The Early Motets of Philippe de Vitry," Journal of the American Musicological Society 28 (1975): 36.



The difficulty with this motet lies in its diametrically opposed stance between text and tone. The text displays skillful handling of the aftermath borne by Marigny following the death of Philip IV. The historical events, personifications and Biblical references in "Heu, fortuna subdula" relate directly to "In nova fert" and "Quoniam secta" as well as to certain other Fauvel motets. The music of "Heu, fortuna subdula," however, does not. Also compounding the problem is the antithetical development evidenced in the text and the music. The text exhibits a sophisticated type of poetry, which is consistent with the other motet texts of similar dating. The music, on the other hand, displays an unwieldy and undisciplined approach to the Ars Nova characteristics, which stands completely apart from the other motets in the latter section of three-part motet compositions. Finally, the problem of why "Heu, fortuna subdula," the final chapter in the trilogy, should appear first in the manuscript must be resolved. Thus, it becomes increasingly evident that Vitry did indeed compose the text but not the music.

The method by which this conclusion is reached occurs by comparing the motet to others with established Vitry characteristics. Of these characteristics the most prominent one is the consistent use of isorhythm in the tenor. The three-part motets of Fauvel display, with few exceptions, a talea structure, and many also exhibit a color structure. These motet tenors display a structural basis, usually producing a drone-like effect through the use of long-held, slowly moving tenors which are delineated in regular increments of time by rests.

The tenor of "Heu, fortuna subdula" does not adhere to this pattern. This tenor can be divided by rests into a schematic pattern, but, unlike the other motet tenors, particularly those considered as epitomizing the qualities of the Ars Nova motet, the tenor is irregular both in its rhythmic and melodic structure. The tenor is not isorhythmic, but it does display

Vitry's influence. Four sections with a short cadential formula comprise the entire tenor structure. This resembles Vitry's tenor subdivisions, but the number of breves in each division does not. The first and third sections contain ten breves and four semibreves each; the second and fourth sections contain eleven breves and four semibreves each; and the final section contains four breves and four semibreves. While a pattern can be determined, this is not a formula which is characteristic of Vitry's tenors, which are more symmetrical in the number of tones from one section to another.

Furthermore, in the tenor of "Heu, fortuna subdula" the following tones are sounded:

			total number:
A	12	3	27
B	6	5	17
C	19	5	43
D	1	3	5
G	5		10
G [#]	1		4

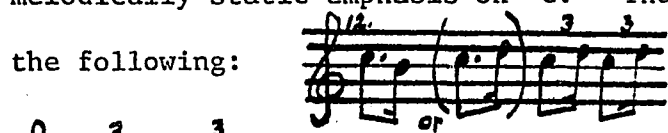
In the majority of Fauvel motets the primary tone and the tone located a fourth above it are the ones used most often. Yet this tenor emphasizes overwhelmingly the "c," with the "a" far behind, followed by "e" and finally "g." This selection, too, is atypical of Vitry's tonal selection.

Another Ars Nova characteristic found frequently in Vitry's music is the creation of lightly textured, flowing contours of the upper voices over a slowly moving tenor. As has been demonstrated in discussions of previous motets, one voice part often provides a melodic line which is then picked up by the second voice while the first part momentarily drops out. While the most peripheral requirements of this technique occur in "Heu, fortuna subdula," the most intricate inner workings necessary to produce the

duetting motion of Vitry's compositions is not present. For example, in the following excerpt a melodic line is begun in the motetus:



The triplum part, resuming after a rest, enters not, as would be expected, with the melodic or rhythmic material begun in the motetus, but with a melodically static emphasis on "c." Thus, instead of having, for example, the following:



, the triplum enters with:



A similar instance occurs in the following example:



This pattern occurs again and again throughout the motet. The melodic flow and rhythmic drive, which are skillfully handled in the other Fauvel motets, are missing in "Heu, fortuna subdula."

Regarding the harmonic background of "Heu, fortuna subdula," Prisor concluded that the absence of any iso-structure in the motet negated the possibility of a consistent harmonic pattern. Thus, he determined that "Heu, fortuna subdula" was a work written in one piece which had no structural seams to bind it together.⁵⁶

Harmonically, the motet does not flow smoothly or easily, but has, instead, unusual intervallic leaps and harsh dissonances which are not consistent with other Vitry motets. A framework of the harmonic background underlines this point:

⁵⁶"Mit dem Fehlen isorhythmischer Perioden oder anderer formgliedernder, strophischer Prinzipien gewinnt die in dieser Motette anzutreffende Überlappungstechnik verstärkt an Bedeutung, da durch sie jede Art von Binnenschluss, und damit das Nebeneinander und Gegeneinanderstellen musikalischer Teile vermieden wird. So ist diese Motette im strengen Sinne 'einteilig' angelegt, d.h. ohne jede Absicht, irgendwelche Binnenstellen besonders hervorzuheben." Prisor, "Die Motette in der Frühzeit," p. 40.

C	B	G	F [#]	A	D	E	G	D	B	A	D	-	C	D	
G	F [#]	G	D	E	G	C	D	-	G	F [#]	G	C	G	B	
C	→	C	B	A	G	A	G	G	G	A	G	F	C	-	
C	C	D	-	F [#]	G	A	F	G	C	B	C	C	D	E	D
E	E	D	G	D	C	-	-	C	G	F ^{##}	C	E	F ^{##}	A	B
C	C	B	C	D	C	D	D	C	C	B	C	C	B	A	-
G	E	G	-	G	D	C	B	G [#]	A	B	C	G	D [#]	E	G
G	-	E	D	C	A	G	B	D [#]	E	B	G	-	G [#]	A	G
C	C	C	B	C	D	C	B		A	B	C	C	B	A	-
G	-	F [#]	E	E	G [#]	G [#]	E	E	G	C	-	E	E		
B	A	B	A	A	B	B	A	A	D	-	G	E	A		
G	A	B	A	A	G [#]	G [#]	A	A	G	C	C	A	-		
C	C	B	A	G	C	C	D	E							
G	-	-	A	B	C	C	B	A							
C	C	B	A	-	C	C	B	A							

As discussed in relation to the tenor, no underlying principle exists in order to hold the unwieldy formation of these tones in balance. Each tenor "section" (following the rest) begins with semblances of a "c" tonality, moving in the middle toward either "c" or "a" and concluding without any definite cadential feeling to either "a" or "g". An indiscriminate use of tritones - an interval seldom used and almost never on points of rhythmic emphasis - abounds in this motet. For example,



Finally, the use of subtle rhythmic complexities - a prime characteristic in Vitry's works - is conspicuously absent in this piece. The rhythmic patterns found in other Vitry compositions are present, but the lack of discipline and control frequently result in erratic and unstable rhythms.

Based upon these musical considerations, an attribution of this

motet to Vitry is not possible. When compared to the highly subtle, sophisticated and orderly arrangement of isorhythm, melodic contours and harmonic considerations found in Vitry works, "Heu, fortuna subdula" simply does not possess any of the necessary characteristics to make it a Vitry composition. However, because the poetic content matches qualitatively the level of the other Fauvel texts (pointing to Vitry as the poet) and given the fact that he worked very closely with Fauvel's interpolator, Pesstain, it is very possible that Pesstain composed the music of "Heu, fortuna subdula." While allowing for the close adherence to Vitry's musical style, this explanation would also allow for the wide number of discrepancies in the techniques found in this motet. No explanation can be offered regarding why Vitry did not compose the music, but the realization that he did not would not contradict the theory that Vitry was responsible for the inclusion of all the three-part motets in Fauvel.

The following motet, "Quomodo cantabimus," is another work which, like "Heu, fortuna subdula," could very well have been by Pesstain. It is an interesting work because its text appears based upon another work found in MS Firenze: Biblioteca Laurenziana, Pluteus 29.1 and MS Wolfenbüttel: Herzogliche Bibliothek, 677, but, as Schrade pointed out, the music of "Quomodo cantabimus" and the other two manuscripts are not related.⁵⁷

The structure of the tenor is unusual. It is not isorhythmic in the strictest sense, but it does have a talea-color relationship. The talea is simple, consisting of only the first rhythmic mode, except for the final five tones. The color structure is more complex, involving between sixteen and thirty-two pitches. The basic melodic selection is repeated

⁵⁷Schrade, Commentary, p. 89.

three times; each time the pattern is either legthened or abbreviated by using material from the opening statement. Schrade believed the structure to be based upon the form of the virelai:⁵⁸

Refrain:	mm. 1-12
Couplets:	mm. 13-18
	mm. 19-24
Refrain:	mm. 25-36
Refrain:	mm. 37-48
Couplets:	mm. 49-54
	mm. 55-60
Refrain:	mm. 61-70
Conclusion:	mm. 71-77



Bessler and Schrade differed on whether the motet contained old or new musical features. Schrade stated that "nearly all features...point to an older period; especially the unusually long melisma at the end is a

⁵⁸ ibid., p. 88.

clear sign that a conductus might be the source..."⁵⁹ Besseler believed that while stylistically and structurally the motet displayed older techniques, harmonically and melismatically (at the conclusion) the work belonged to the Ars Nova period.⁶⁰

Again, the characteristics which are in conflict in this piece and which defy categorizing into either old or new features are the very characteristics which indicate that this work, like "Heu, fortuna subdula," is not by Vitry. The motet is based upon an older structure, as Besseler pointed out, with new features appended to it. However, these new stylistic features are not of the same caliber as those found in other Fauvel motets. The tenor line is not well defined; the structure is neither based upon a true-to-form secular nor a motet model, but is an odd mixture of both; the rhythmic flow in the upper voices indicates vertical composing, but the final line attempts to adopt the melismatic quality of Vitry's style. In short, the work appears to be an imitation of Vitry's principles without the spontaneity and skill of that composer's motets. Thus, it would seem that this motet, like "Heu, fortuna subdula," was written not by Vitry, but by Pesstain. As was stated in conjunction with the previous motet, this conclusion would explain both the resemblance and the absence of technical and stylistic skill which is to be found in Vitry works.

The following motet, "Quoniam secta," is a work accepted as a Vitry composition. It exhibits the characteristics of a more mature style

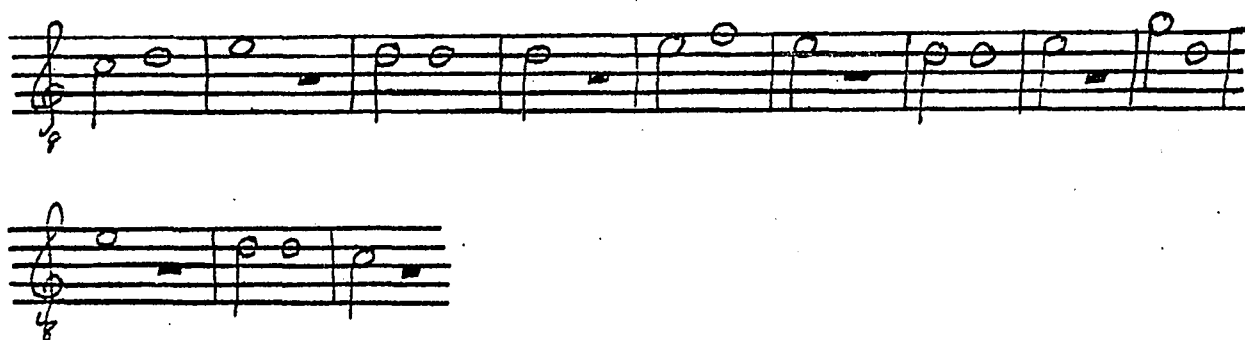
⁵⁹Schrade, Commentary, p. 89.

⁶⁰"Dagegen wird die ursprüngliche modale Bewegung geradezu überwuchert von den überaus zahlreichen melismatischen Auflösungen, so dass die punkthafte Melodik allenthalben mit kleinen Verschleifungen durchsetzt erscheint. Dasselbe gilt...für die Fauvelmotette 'Quomodo cantabimus,' die zwar nach modernen Zügen wie dem langen Schlussmelisma im beiden Oberstimmen und den zahlreichen Dreiklängen einer jüngeren Zeit angehört, in Melodik und Aufbau jedoch den alten Motettentypus bewahrt." Besseler, "Studien," p. 173.

with its handling of isorhythmic, isomelic and isoharmonic characteristics. Although the motet is not as advanced as later post-Fauvel pieces attributed to Vitry, "Quoniam secta" represents the first work in Vitry's third "Fauvel period."

The tenor displays both a talea and a color structure. The talea is based upon the second rhythmic mode and is sounded six times within each statement. The color has a narrow range, rising only to a fifth above the initial tone and then descending to the initium.

The talea and color combine to produce an organically derived tenor statement, which is repeated once. The rhythmic pulse, coupled with the ascending melodic selection, creates an inner movement which surges upward to the next tone. Each two ordines of the tenor represent movement and repose, action and contemplation. This dual role continues in the tenor until the highest tone is reached, at which point the melody returns, using the same rhythmic pattern, to the initial tone.

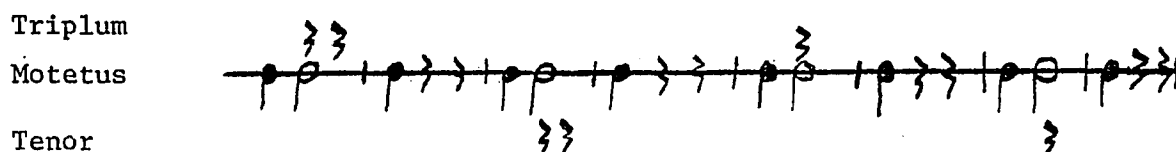


Prisor noted that the church melody, Merito haec patimur, from whence the color structure is derived, when placed alongside the color of "Quoniam secta," emphasizes the tones "a" and "g" three times.⁶¹ The two elements - harmonic emphasis on these two tones and a bipartite melody (of 8+4 measures)-

⁶¹Prisor, "Die Motette in der Frühzeit der Ars Nova," p. 45. Prisor noted that the melody is from the beginning of the responsorium according to the Antiphonaire monastique, XIIe siècle, Cod. 601 de la Bibl. cap. de Luques, Paléographie Musicale IX, 1908.

are carefully utilized to work with the triplum and motetus to produce a unified and cohesive motet.

The most immediately evident technique used to produce this unity is found in the contrapuntal treatment of the opening voices. The entrance of the triplum, followed by the motetus and, lastly, the tenor gives the aural impression of a textual layering of horizontal, rather than vertical, composing. The lightly flowing, smaller time values draw the listener's attention away from the tenor and toward the upper lines. Second, the rests of the triplum and motetus do not coincide with those of the tenor or of each other, but are interspersed throughout the piece in such a manner as to prevent definite stopping points within the piece. Prisor depicted the overlapping technique in this manner:⁶²



Third, the tripartite sections of the motetus and triplum are arranged carefully in conjunction with the bipartite tenor in such a manner that a contrapuntal layering is given to the piece which diverts attention from the vertical structure of the tenor. These features combine to create "a novel, large-scale structure from an imaginative ordering of the modal tradition."⁶³

As has been mentioned previously, "Quoniam secta" was one of the motets which Besseler originally attributed to Vitry. His conclusion was based in part upon the treatment of the motetus and triplum, in which small-

⁶²Prisor, "Die Motette in der Fruhzeit der Ars Nova," p. 46.

⁶³Sanders, "Early Motets of Philippe de Vitry," p. 27.

er note values and a duetting quality in the upper voices are the dominant features of the work.⁶⁴ Sanders also noted the motet's display of a fascination for numbers, since the structure is based upon the modular number twenty-four:⁶⁵

Triplum	$9L + 2(12 + 12L) + 12L + 9L$
Motetus	$(3 + 12L) + 2(11 + 13L) + 15L$
Tenor	$6L + 3 \quad 4(6L)$

The triplum displays periodicity, recognizable by the identical opening melodic passages. Three periods are divided as follows:

Introduction (mm. 1-9)	Statement I (mm. 10-34)	Statement II (mm. 35-57)	Statement III (mm. 58-76)
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The motetus has three periods as well, but they contrast, rather than follow identically, the triplum periodicity. As with the triplum, the statements are delineated by rests:

Statement I (mm. 6-26)	Statement II (mm. 27-50)	Statement III (mm. 51-76)
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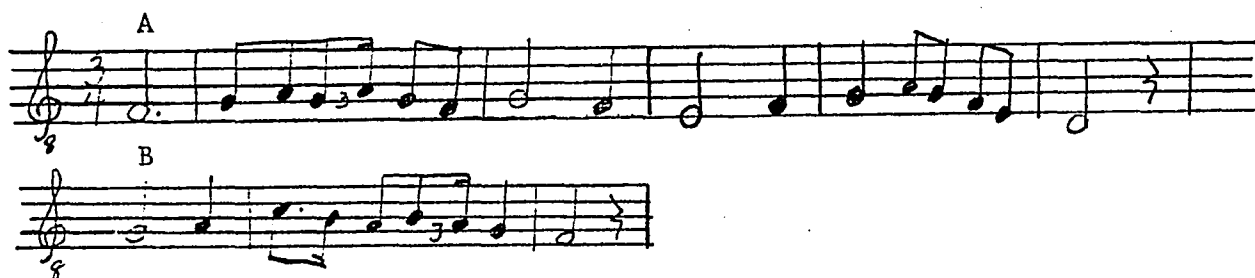
Thus, in its treatment of a numerical concept, a contrapuntal layering and a rapid rhythmic movement toward points of repose "Quoniam secta" represents a move away from the middle group of Fauvel works which are based upon rhythmically and tonally modal traditions. With the writing of "Quoniam secta" the genius of Vitry emerges as the possibilities of an isoharmonic, isomelic and isorhythmic motet become a reality.

⁶⁴"Vor allem ist bei 'Adesto' und 'Quoniam' nicht zu übersehen, dass die duettierende gegenseitige Ablösung der Stimmen auf die eigenartigen Konduktusmotetten der Petrus de Cruce-Epoche wie 'Jam nubes,' 'Salve virgo' usw. zurückweist." Bessler, "Studien," p. 193.

⁶⁵Sanders, "Early Motets of Philippe de Vitry," p. 27.

A similar break with tradition can be noted in the following motet "Maria, virgo virginum." Although this work reverts to a vertical thinking, smaller time values and a greater melodic flow attest to the newer compositional style.


The tenor is based on a chanson rather than on an isorhythmic structure. The tenor statement is comprised of two parts of unequal length. The rhythm is primarily in the first rhythmic mode, although interspersed throughout the statement are smaller, mixed rhythms; the ambitus of the melody is narrow, expanding only to the interval of a fourth in the first section and a fifth in the second:



This statement is repeated in its entirety two times with two additional first statements in the middle of the motet; thus, the structure is ABAAA BAB.

The motetus and triplum do not have independent melodic or rhythmic sections, but, instead, are derived completely from the tenor.

The compositional technique is based on the conductus style with relatively few melismatic portions. However, in most instances, the melismas are scattered throughout the motet in such a manner as to maintain an even flow from one section to the next.

The rhythmic pattern  occurs throughout the piece (reminiscent of the rhythms in "Quoniam secta") and indicates the newer interest in smaller, more intricate rhythmic values.

As was noted in the discussion on motet texts, this motet is un-

usual for its mixture of French text in the tenor and Latin in the upper voices. The previous motets with French texts were based upon secular musical forms and appeared to be points of contact between the motet collection and the poem. "Maria, virgo virginum" is different, however, because while the tenor is based upon a secular musical form, the compositional technique of the upper voices is based upon the thirteenth-century sacred motet form. This indicates a definite programmatic effect as the motet text attempts to come to terms with the contents of the poem, incorporating the secular elements into its own form and demonstrating the dominance of the sacred elements (i.e., the call to the Holy Mother for aid in the text and the adherence to another liturgical style in the music) over the secular. Thus, in many ways, "Maria, virgo virginum" represents a turning point in the texts and in the music.

"Adesto, sancta trinitas" follows the motet "Maria, virgo virginum" and, as has previously been stated in conjunction with the textual analysis, the motet stands as a textual affirmation of faith and as a complete incorporation of secular elements into the compositional system. This work is referred to in the treatise Ars Nova in relation to its imperfect mensuration:

Moreover, *modus imperfectus* and *tempus imperfectum* are contained in the motet "Adesto." The *modus* is imperfect because two tempora are accepted as equal in the perfection. The *tempus* is imperfect because it is divided only into two equal *semibreves*.⁶⁶

The composition displays several advanced techniques which place

⁶⁶"Modus autem imperfectus et tempus imperfectum continentur in moteto Adesto. <Modus est imperfectus> quia ibi duo tempora pro perfectione quaelibet accipiuntur. <Tempus est imperfectum> quia quodlibet tempus non partitur nisi in 2 aequales *semibreves*." Vitry, Ars Nova, CSM, p. 26.

requires a simple melodic contour by which the words are enhanced. However, unlike older compositions with a similar textual function, this motet is not composed in discantus style; "Adesto, sancta trinitas" displays Vitry's superb handling of melismatic passages which participate on an equal basis with the text, not only enhancing the words, but actually portraying them in music.

Another advanced compositional feature of the motet is the latter part of the work, in which the entire eight tenor statements and the corresponding triplum and motetus parts are repeated, but the tenor is rhythmically abbreviated. Sanders noted that the term most frequently applied to this part of "Adesto, sancta trinitas" is "diminution," which is technically incorrect.⁶⁷ The following statement, quoted from Sanders' article on Vitry's motets, demonstrates that the original tenor statement is not proportionately diminished, but is rhythmically varied:

Since in this tradition [of assigning to a cantus firmus a faster pattern upon its restatement] both patterns were modal, they could not be exactly proportioned. The fashioning of a second pattern as a precise diminution of the first is an idea that had emerged by ca. 1320, since diminutio dupla is applied to the tenor in two of Vitry's motets that are mentioned in his Ars Nova. Proportion thus replaces change of pattern.⁶⁸

Thus, while Vitry was experimenting with forms of rhythmic variation which would soon include diminution, this feature does not occur in "Adesto, sancta trinitas." This explains the "loose ends" to which Sanders refers in regard to this motet ("The intricacy of the arrangement of the numerical relationship between longas and breves ...leaves some loose

⁶⁷Sanders, "Early Motets of Philippe de Vitry," p. 28.

⁶⁸Ibid., pp. 18-19.

ends"⁶⁹); the principles with which Vitry was experimenting at the time of this motet had not yet been perfected and, while they were very advanced features within the Fauvel collection, they did not yet contain the sophistication and perfected art found in post-Fauvel works.

Isoharmonic and isomelic passages do occur between the first and second parts of the motet. The tonal differences result from an interchange of sounds a fifth apart (for example, c-e-g instead of g-b-d when the "g" is in the tenor), but most frequently the same intervallic structures are present from one part to another.

Another feature which Vitry was perfecting in these latter Fauvel motets was the art of composing lengthy yet unified melodic phrases which blended evenly not only from one phrase to another but from one voice part to another. Besseler described this characteristic as an "articulate resoluteness and simple flow within a long melodic line,"⁷⁰ which he viewed as a significant characteristic in the development of the Ars Nova motet. This feature can be seen in the opening fluid melismatic entrances of the upper voices:



⁶⁹Ibid., p. 27.

⁷⁰"Eine derartige Behandlung weitgespannter melodischer Linien von ausgesprochener Zielstrebigkeit und einheitlichem Fluss ist innerhalb des Fauvelrepertoires in der Tat etwas Neues." Besseler, "Studien," p. 193.



The lushness and fluidity of the music complements the simply stated and direct sacred text of "Adesto, sancta trinitas" and is further highlighted by the stark verticality and conductus style of the succeeding motet "Ihesu, tu dator venie." This work, in its extreme contrast with "Adesto, sancta trinitas," represents a change in mood while still maintaining the sacred quality set by the previous work. "Ihesu, tu dator venie" is a motet composed totally in conductus style. Unlike "Adesto, sancta trinitas," in which one verse would be silhouetted against a tacit or droning countervoice, the verses of "Ihesu, tu dator venie" are composed in blocks of vertical units.

The tenor is tripartite rather than isorhythmic. A long melodic statement, made up entirely of the first rhythmic mode, is repeated twice, but the idea of an iso-structure's functioning as the unifying element of the structure is missing in this motet; instead, the strict verticality contributes a sense of grandeur and awe as the voices move in blocks of sounds.

The older compositional style of "Ihesu, tu dator venie" serves as a complementary piece against which the final isorhythmic piece is set. "In nova fert" is both the final "Ars Nova" motet of the Fauvel collection and the culmination of Vitry's compositional style in the manuscript. This work is one of the most popular and most researched of the Fauvel motets

due to its use of red notation in the tenor to distinguish clearly between perfect and imperfect mensuration.⁷¹

In regard to this interchange between perfect and imperfect modes, Apel stated that the tenor of "In nova fert" is one of the earliest examples of a specific expansion of the modal form, which is known as an isorhythmic structure.⁷² This statement is true in the sense that Vitry was experimenting with combinations of rhythmic formulae in the tenor. Crocker believed that this construction of a perfect-imperfect mode relationship was "carefully planned...so as to make the temporal displacement as convincing as he could."⁷³ This interpretation of Vitry's thinking is consistent with the experimentation found in other Fauvel motets and with Vitry's progressive and innovative tendencies, but only if one considers that this motet is but one example from many of the Fauvel three-part motets which exhibits unusual features. "In nova fert" is an innovative and stylistically progressive work, but it is not the first example of such experimentation with tenor rhythms.

Besseler noted this when he remarked upon the strong resemblance between this motet and two other Fauvel works, "Adesto, sancta trinitas" and "Quoniam secta."⁷⁴ It was this very similarity to their structural

⁷¹An excellent reproduction of this motet may be found in Apel, Die Notation der polyphonen Musik, p. 377.

⁷²"Dieser Tenor ist auch bemerkenswert als eines der frühesten Beispiele jener dem 14. Jahrhundert eigentlichen Erweiterung der modalen Formeln, die als isorhythmische Struktur bekannt ist." Ibid., p. 366.

⁷³Crocker, History of Musical Style, p. 111.

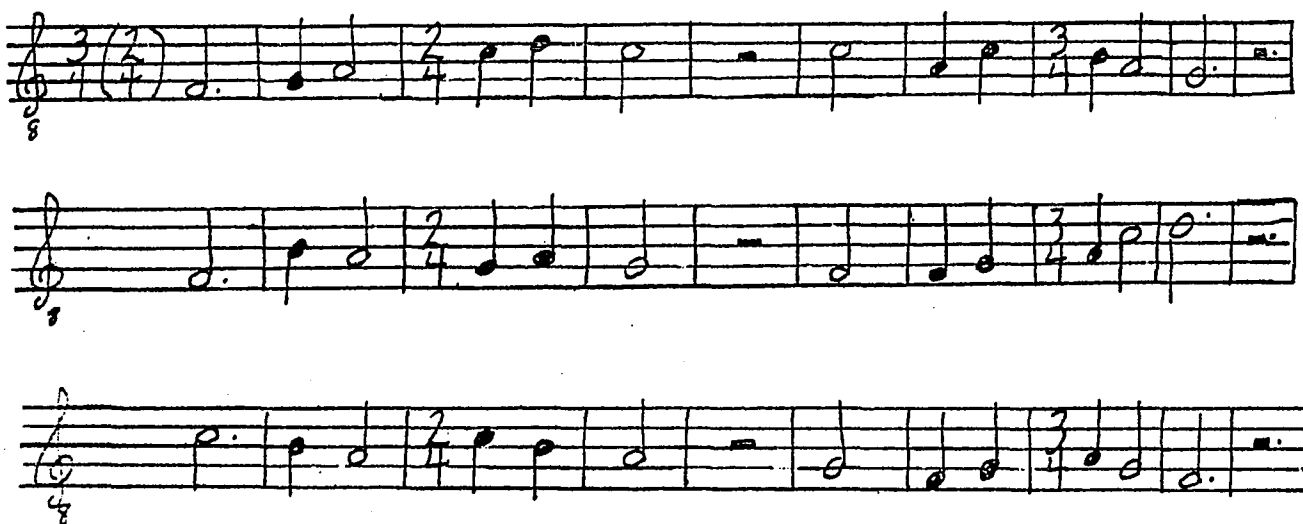
⁷⁴"Auch In nova fert zeigt eine isorhythmische Gesamtgliederung in sechs Perioden, ausserdem so enge textliche Beziehungen zu Quoniam, dass an einem gemeinsamen Verfasser wenigstens für diese drei Fauvel-Motetten kaum noch gezweifelt werden kann." Besseler, "Studien," p. 194.

foundation that convinced Besseler of their common authorship.

This conclusion has been supported by the reference to this motet in the treatise Ars Nova:

Sometimes red notes are placed so that a longa before another longa does not contain three tempora or so that the second of the two breves between longas is not altered, as in the tenor In nova fert animus.⁷⁵

The tenor of "In nova fert" is consistently isorhythmic in its talea structure, but not in its color structure. The work is divided into two basic sections with the talea structure's being sounded three times. The color structure, while based upon the same basic tones in each of the three rhythmic sections, is not identical from one sub-section to another:



⁷⁵"Aliquotiens rubae ponuntur ut longa ante longam non valeat tria tempora, vel ut secunda duarum brevium inter longas positarum non alteretur, ut in tenore In nova fert animus." Vitry, Ars Nova, CSM, p. 28.

The upper voices of "In nova fert" exhibit no isorhythmic tendencies, but, instead, function - as previous motets in Fauvel have done - in a duetting capacity. Although each tenor talea structure is accompanied by a quasi-break in the upper voices (thus designating the beginning of a new sub-division in all three voices), the motetus and triplum give more evidence of moving basically independently from the tenor. The upper voices do, however, exhibit the newer characteristics of smaller, more intricate note values, some rhythmic imitation of the tenor, and fluid, gently moving tonalities over the tenor statements.

The most interesting musical features of "In nova fert," then, are to be found not in the motetus and triplum, but in the tenor. Prisor detected this fact when he commented upon the interplay between not only the imperfect and perfect modes, but between the philosophical concepts produced by combining $3 + 2$.⁷⁶



He believes that the use of the number "five" in the motet tenor was due to one of two reasons: (1) Vitry had a preconceived notion of combining the two rhythms, or (2) the tenor which he selected ("Quinti toni") suggested the inherent possibilities within the tonal selection. Given the textual references to the downfall of Enguerran de Marigny, a third interpretation is also feasible: Vitry was seeking the musical vehicle by which to epitomize the growing merger between church and state. This would be depicted

⁷⁶Prisor, "Die Motette in der Frühzeit der Ars Nova," p. 65.

⁶²Ibid.

through the combination of the number "three" (representing the sacred element) and the number "two" (representing the secular). Thus, "In nova fert" is not only an innovative example of the compositional style which typifies the early Ars Nova motet; it is also the culmination of a highly individualistic poetic-musical expression within a collection of motets with specific philosophical, political and theological ramifications.

The final motet in the Fauvel collection, "Bon vin doit," is a short piece which returns to the secular musical form of the chanson. This is an appropriate choice by Vitry, for the work is the composition which must conclude with some point of contact with the poem itself. However, even this small motet does not escape the characteristics which have crystallized in Vitry's musical development within the manuscript. The tenor displays both a color and a talea structure. The motetus and tripulum are conceived primarily in vertical thinking, but glimmers of the Ars Nova rhythms appear in the upper voices simultaneously. The two voices move in primarily parallel motion, although contrary movement does occur intermittently throughout the piece. Finally, the tendency toward more interaction between the tenor and the upper voices is evident in "Bon vin doit" as the three parts converge at tonally consonant intervals in order to establish a structural unity from one tenor statement to another.

Thus, the collection of Fauvel three-part motets concludes much as it began: with a basically simple musical format upon which fourteenth-century tendencies may be incorporated. The three-part motets represent a significant role in the history of the musical development in the late medieval period. Taken as single, anonymous compositions, they can only display unusual or unique characteristics, which leave an understanding of this time period very vague. Taken as a collection by Philippe de Vitry,

however, the motets assume their actual importance as an invaluable resource not only of early fourteenth-century motets, but of a collective body of compositions by Vitry from the beginning of his musical development to his perfection of the characteristics which may be found in the Ars Nova motet.

CONCLUSION

Having examined the texts and music of Fauvel's three-part motets, is it possible to state that one composer was responsible for their inception? Judging from the similarity in textual imagery, allegory and content and the development of musical form, structure and style, the answer is affirmative. Although Chaillou de Pesstain undoubtedly contributed in an editorial capacity to the inclusion of the three-part motets, Philippe de Vitry appears as the primary genius behind the inclusion of the motet collection. While it is very possible that Pesstain dealt with the monophonic works and Vitry dealt with the polyphonic selection, this remains a hypothesis unresolved in this work.

What remains a clearcut fact is that the collection of three-part motets displays a continual musical development of the motet style from the conductus type based tonally and rhythmically upon the modal system to the Ars Nova type which was based structurally, harmonically and melodically upon iso-principles. This musical development coincides with a maturation of philosophical and theological beliefs and an historical awareness which is consistent with the personal development of Philippe de Vitry from 1306 to 1316.

The outgrowth of iso-principles did not occur either as a simultaneous or pre-conceived notion. One idea would have developed naturally from another. A talea structure existed in the motet tenor prior to the development of a color structure, the function of the talea being to contribute a structural basis and sense of unity and continuity to the work as a whole. The color structure was apparently added as the possibilities

of combining a numerical concept with a melodic selection were explored. Thus, the talea and color structures combined to reinforce the original function of the talea alone: to create structural organization within the motet.

As the motet developed, a tenor statement (termed "isorhythmic") would be repeated several times throughout the motet. Several rhythmic variations could be applied to the tenor, such as diminution and augmentation; a coda-like section or an introductory passage could also be included. While the motetus and triplum originally did not contain corresponding tones over the tenor from one section to another (due to the voice parts' being conceived separately from the tenor), as the length and complexity of the composition developed in greater proportions, certain other functions began to be associated with particular tones built over the tenor; in other words, similar intervallic tones were constructed, which corresponded from one tenor statement to another.

For example, frequently the penultimate note in the tenor statement would have placed in the upper voices a double-leading tone (what would later be termed, in functional harmony, as the dominant of the dominant). Two leading tones (almost always in the motetus and triplum) would move to the fifth above the finalis and the finalis itself. As noted in the musical analyses, the principle intervals found in the motets were the fifth, the octave, the fourth and the third. Although movement was initially in parallel fifths and octaves, as the interest of the composer focused upon the motetus and triplum, more fully textured chords began to proliferate. Thus, another principle, isoharmony, evolved.

The isomelic structure was a natural outgrowth of the combination of isorhythm and isoharmony. The motet began to assume definite horizontal and vertical aspects: horizontal in the attention to the individual melodic

content and vertical in the adherence to a uniform harmonic and rhythmic sequence. The isomelic features resulted from the repetition of these sequences. Thus, what developed by the last of the three-part motets in Fauvel was a compositional style which had the ability to function in a totally new capacity, that being as an isorhythmic, isoharmonic and isomelic structure.

The underlying principles which caused these changes were several. The primary one was the ever-increasing merger of church and state affairs, which allowed secular elements to encroach upon heretofore solely sacred principles. Also playing a significant role, however, were the changes in the function of the motet, the inclusion of a non-liturgical philosophy in the textual and theoretical conception of the work, and the growing interest of the musicus in contemporary events, which could be vividly portrayed through music.

These elements were combined in the three-part motets of Fauvel. Philippe de Vitry, a young composer-poet, brilliantly selected and composed motets which resulted in a powerful statement upon the changes wrought in the early fourteenth century in France. His legacy lies within the inclusion of F-Pn 146; our task is but begun.

Presidentes in thronisTriplum:

Super cathedram Moysi
 Laticat sub ypocrisi
 Grex modernus prelatorum.
 Quid verior testis nisi
 Rex eternus paradisi
 Cuius hec forma verborum:
 "Quod vobis dicunt facite,
 Sed quod faciunt nolite!"
 Ergo, qui nunc presidetis,
 De vobis erubescite,
 Quod hec verba regis vite
 Per vos impleta videtis.
 Vestra caret antistite
 Plebs, et aulis videbite
 Regalibus assidetis.
 Ab hiis ergo recedite!
 Nam vos rodit in stipite
 Fraus vestra. Sic corruetis.
 Sed et de regularium
 Vita impleri alium
 Dei sermonem videte:
 "Venient falsi prophete
 In vestimentis ovium,
 Lupi autem interius
 Rapaces" et deterius
 Hoc verbum certe iudico
 Altero, quod superius
 Ad pontifeces applico.
 Nam figmentum dolosius
 Et delictum atrocius
 Hoc ultimo demonstratur.
 Ut tamen loquar sanius:
 Plures horum operantur
 Sanctissima, sed est hora!
 Nisi pravi dirigantur,
 Periculum est in mora!

Motetus:

Presidentes in thronis seculi
 Sunt hodie dolus et rapina.
 Militantes cesserunt Herculi.
 Ecclesie perit disciplina.
 Ymons, arma repellunt loculi.
 Regnat domus rapax et volpina
 Thesaurizans sanguinem parvuli.
 Caret basis lapide anguli.
 Quis effectus? Sepius protuli:
 Prope est ruina!

Tenor:

Ruina...

Jure quod in opereTriplum:

Scariotis geniture
 Vipereo periture
 Equipollent quippe iure
 Qui rectorem mundi mire,
 Florum florem,
 Henricum imperatorem,
 Ob argentum.
 Ministrando sacramentum
 Morti dire
 Tradiderunt, heu! delire!
 Dies ille, dies ire.
 Heu! avara
 Secta, heu! Lues amara
 Predicatorum, preclara
 Exterius!
 Heu! audeo nil amplius
 Enarrare deterius
 Tot sunt gentes:
 Senciunt tamen studentes:
 "Lucano servat multos fortuna nocentes."

Motetus:

Jure quod in opere
 Davitico prostolatur
 Cesareo funere
 Jacobitis applicatur:
 "Etenim homo pacis nee, in quo sperravi;
 Qui edebat panes meos, magnificavit
 Super me supplantacionem."
 Sacramento protinus
 Clam toxicato
 Potatur
 Henricus,
 Per facinus
 Auro dato
 Violatur
 Sic quod dixit Dominus
 De hisdem verificatur:
 "Veniunt falsi prophete in vestimentis ovium, lupi autem interior rapaces."

Tenor:

Superne matris gaudia...

Plange, nostra regioTriplum:

Nulla pestis est gravior
 Quam hostis familiaris.
 Terra, terris nobilior
 Circumdatis undis maris,
 Tuo nomine fraudaris
 Tali inimico.
 Sicut patet in publico,
 Eius bonis privaris
 Quibus clara soles claris
 Super omnes eminere.
 Tristis iacet in pulvere.
 Unde debes dolore,
 Quia de Fransci genere
 Abusive nominaris
 Substantia popularis
 Presidentibus avaris
 Diripitur.
 Pervertitur
 Iusticia
 Et arte proditoria
 Efficerit in gloria.
 Abcidentur
 A rege regum omnium
 Perpetratores talium
 Et de libeo vivencium
 Deleantur.

Motetus:

Plange, nostra regio,
 Nam tua constructio
 Pervertitur hodie
 Multifarie:
 Rectus oblicatur
 Qui nunc principatur
 Ablativus noncupatur,
 A quo nullus acceptatur,
 Nisi per dativum.
 Ex vi adquisicionis
 Sive preposicionis,
 De activo fit passivum,
 Totum fertur in declivum.
 Quid sequitur? Subversio,
 Rebellio,
 Figurativa passio.
 Nisi patri et filio
 Una cum sancto flamine
 Cura sit de regimine,
 Eius instat translacio
 Repetina.

Tenor:

Vergente. "Ex imperfectis"

Qui secunturTriplum:

Detractor est nequissima vulpis
 Par ses mesdis greve autrui et liu pis
 Sed non minus adulator blandus,
 Car il deçoit roys, princes, contes, dus.
 Omnibus sunt tales fugienti,
 Et li uns plus que li autres, s'en di.
 Detrahare ulli vel audire
 Ont mesdisant de vouloir desire,
 Huiusmodi quid dampnabilius?
 Jugier le doit reison et non li eus
 De Pinquegni, o vicedomine,
 Par tele gent prince ont determine
 In subditos quoscunque grassari,
 Dont est pitiez, s'en sont plusieurs mari.
 Ecclesias palam expoliant
 Sur espee de bien mal paliant.
 Iuste Deus, detractores lue
 De leur mesdis, car il sont trop lire.

Motetus:

Qui secuntur castra sunt miseri,
 Car pouvrement sont service meri
 Fidelibus qui bene serviunt
 Sanz mesprison et de vrai cueur seri:
 De calice tales bibunt meri.
 Mes li graeur qui ades servi ont
 Mendaciis tanquam nugigeri
 Plus conques mes a gens sont entheri:
 Hij de fece bibunt et sciciunt.
 Duques adonc que bienfait ont peri.
 Hos duc, deus ad portas inferi!

Tenor:

Verbum iniquum et dolosum abhominabitur dominus

Ve, qui gregi deficiuntTriplum:

Trahunt in precipicia
 Qui nos tenentur regere;
 Si qua decent salubria,
 Prano deformant opere.
 Gaudent frui potencia
 Honoris sine onere.
 Promovet ad officia
 Quos deberent deprimere
 Propter verba duplicia
 Que non abhorrent serere.
 Sed stabiles iusticia
 Hos non cessant depellere
 Et hij malunt supplicia
 Pati et vera dicere
 Quam ferre beneficia
 Et veritatem regere.
 Sic iure privilegia
 Promerentur admittere
 Qui presunt in ecclesia
 Hij abutentes perpere.

Motetus:

Ve, qui gregi deficiunt
 Tempestatis articulo,
 Qui veraces deiciunt
 Suo fruentes daculo
 Nec pensant, nec respiciunt
 Sub cuius peccant oculo,
 Et animas subiciunt
 Graviori periculo.
 Onus quod vobis imponunt
 Nolunt movere digoto.
 Hinc est quod eos diligunt
 Qui palpent in abscondito.
 Hos a secretis abigunt
 Qui vera dicunt subito.

Tenor:

Displicebaet ei, etc.

Quadruplum:

Quasi non ministerium
 Creditum fit pastoribus
 Sed regnum et imperium
 Onus derelinquentibus:
 Vacuisque lampadibus
 Sumuntur ad dominium
 Pensatque lane precium
 Et non curant de ovibus,
 De quorum sanguis ovium
 Est requirendus manibus.
 Verum ire vicarium
 Christi deceret passibus,
 Christique patrimonium
 Suis dare pauperibus
 Non ignanis parentibus,
 Ac in ovile ovium
 Non ingressi per ostium
 Sed vel vj vel muneribus
 Quesitis post flagicium
 Abutuntur honoribus.

Vos PastoresTriplum:

Orbis orbatus oculus
 In die cecus respitat,
 Dum componendis loculis
 Mitratus quisque militat
 Pro ditandis nepotulis
 Et pauper Christus clamat
 Ieiunijs verbo populis.
 Clamat iam raucis faucibus:
 "Ad cor redite, filij!"
 Sed cum surdis sint auribus
 Et contemptores impii,
 Induratis cervicibus
 Et ausi temerarij,
 Hiis mox compellat vocibus:
 "Cur, similes aspidibus,
 Audire non dignaminj?
 Mutis iam paret canibus,
 Cur in gregem crassaminj,
 Eius de pastis carnibus
 Nec ut lupos armaminj
 Horum armati dentibus?"

Motetus:

Vos pastores adulteri
 Et veri mercenarij,
 Successores Luciferi,
 Christi pseudovicarij,
 Vicini dato muneri,
 A vero semper devij,
 Ventris vacatis operi.

Tenor:

Fur non venit, nisi ut furetur, et mactet, et perdat.

Que nutritos filiosTriplum:

Desolata mater ecclesia
 A filius se contemptam videns
 Lamentatur potissime, quia
 Pater horum facinus evidens.
 Prelatorum inspicit opera,
 Fratrum templi nephanda scelera,
 In clericis peccata cetera;
 Dont dit la mere qui le cuer amer a
 "Dic mihi, dic Christe,
 Si sit dolor ut dolor iste."

Motetus:

Que nutritos filios
 Evexit sublimiter
 Spreta probat impios,
 Unde gemit acriter
 Pandens horum viciū
 Quod a cunctis spernitur
 Nedum eius gremium
 Illi qui revertitur
 Aperitur.

Tenor:

Filios enutrivī et exaltavi,
 Ipsi autem spreverunt me.

Fauvel nous a faitTriplum:

Je voi douleur avenir,
Car tout ce fait par contraire.
Chemin ne voie tenir
Ne veut nul par quoi venir
Puist a bien n'a raison faire.
Je voi douleur avenir,
Car tout ce fait par contraire.

Motetus:

Fauvel nous a fait present
Du mestier de la civiere;
N'est pas homs qui ce ne sent.
Je voi tout quant a present
Aler ce devant derriere.
Fauvel nous a fait present
Du mestier de la civiere.

Tenor:

Fauvel: autant m'est si poise arriere comme avant.

Rex beatusTriplum:

Se cuers ioians, ionnes, iolis
 Et gentis ainme, c'est raisons;
 Car au ioians est ses deliz
 Et au ionnes sa nourrecons.
 Et au ioli est sa droicture,
 Et au gentil est sa nature,
 Et d'autre part n'est il nuns hons
 Qui puist ne sache amours servir
 A droit, ne ses biens deservir
 Sanz les dites condicions.
 Car li cueurs ioians lieement,
 Et li iennes desirramment
 Seuffre, sert et set obeïr
 Et li iolis mignotement,
 Et li gentis courtoisement
 La vie et les iours maintenir.
 Comment dont s'en pourroit tenir
 Cuers ennaturez telement?
 Dames, pensez di tieus choisir!
 Car bien puet et doit avenir
 Gentilz, Jolis, Jennes, Joiaus,
 Au bien dont il est desirans:
 N'autres ne doit d'amours ioir!

Moterus:

Rex beatus, confessor dominj,
 Ludovicus, iusto regimine
 Quondam pellens sanctorum agmini
 Iam conregnat in celi culmine.
 Ergo nos, qui sub pari nomine
 Processistis ex eius sanguine,
 Hoc in ano congratulaminj
 Sique mores eius sequaminj,
 Quod in vobis sancto conglutine
 Nox et vita consonent sanguinj.

Tenor:

Ave.

O PhilippeTriplum:

Servant regem misericordia
 Et veritas necnon clemencia.
 Judicij rex sedens solio
 Malum tollit aspectu proprio.
 Tex sapiens dissipat impios,
 Insiapiens erigit inscios.
 Impietas regis si tollatur,
 Iusticia thronus roboratur.
 Judicium causam determinat,
 Iusticia falsum eliminat.
 Mendacia rex qui libens audit,
 Omnes servos impios exaudit.
 Clemencia regis laudabilis,
 Severitas eius terribilis.
 Bona terra cuius rex nobilis;
 Sed ve terre, si sit puerilis.
 Melior est pauper et sapiens
 Atque puer quam rex insapiens.
 Rex hodie est et cras moritur;
 Iuste vivat et sancte igitur.

Motetus:

O Philippe, prelustis francorum
 Rex, insignis iuvenis etate!
 Consilio utere proborum
 In proavi degens sanctitate,
 Ecclesie pacis tenens locum
 Ac iudicans plebem equitate.
 Aggredere gentem paganorum:
 Spopondisti! nunc accelera te,
 Ut conformis sis principum quorum
 Nomina sunt laudis approbate!

Tenor:

Rex regum et dominus dominancium.

O nacio nephandi generisTriplum:

Condicio nature defuit
 In filio quem virgo genuit;
 Contagio sola nam caruit
 Quam vicio nemo defloruit
 Et ideo partu non doluit.
 Hec accio parem non habuit,
 Hoc proprio dono promeruit
 Ludibrio que non succubuit.
 Hec racio mundi desipuit,
 Hec questio scrutari renuit.

solucio
 filio
 dei sic placuit.
 devocio
 dubio
 finem proposuit.
 redempcio
 sanctio
 plus Ade profuit
 commissio
 quam Eve nocuit.

Motetus:

O nacio nephandi generis,
 Cur gracie donis abuteris?
 Multiplici reatu laberis
 Dum licteram legis amplecteris
 Et litere medullam deseris.
 Gens perfida, cecata, deperis
 Si Moysen consideraveris
 Nec faciem videre poteris;
 Si mystice non intellexeris
 In facie cornuta falleris.

Considera,
 misera,
 quare dampnaberis:
 quod licteram
 properam
 interpretaveris.
 convertere
 propere!
 nam si everteris,
 per gratiam
 veniam
 culpe mereberis.

Tenor:

<M>ane prima sabbati.

Alieni bonjTriplum:

Facilius a nobis vitatur
 Invidia, si bene noscatur.
 Nam mundi sunt intersignia:
 Vultus minax, tremor per labia,
 Tortus visus, palor in facie,
 Stridens dentes, verba demencia.
 Calamitas sine remedio
 Est habere felicem odio.
 In altero virtutem celare,
 Id est, illam odio fuscare.
 Si te livor ad iram provocet,
 Tibi magis quam alteri nocet.
 O quam malum bonis detrahere
 Absenciumque gratiam rodere!
 Nam propheta dicit: persequerbar
 Detrahentem et non revertabar.

Motetus:

Alieni bonj mundia
 Summij pium auctorem saucia;
 Quis unde sapiens proficit,
 Inde homo invidus deficit.
 De bonorum lapsibus emuli
 Gratulantur in malis seduli.
 Nulla virtus est que non habeat
 Contrarium zelum, ut pereat.
 Solummodo hoc bonum possidet,
 Quia nemo misero invidet.
 Dyaboli menbra sunt mundi
 Cuius mores secuntur lividi.
 Sapiens fert. zelo dyaboli
 Introivit mors in orbem soli.

Tenor:

Imperfecte canite.

J'ai fait nouvelementTriplum:

La mesnie fauveline
 Qui a mau fere s'encline
 Volentiers et de legier, -
 Car ame a autre doctrine,
 Science ne discipline
 Ne deigna soi aseger -
 A de voir aperceii
 Que Fauvel a conceii
 De prendre a fame Fortune.
 Si a dit de voiz commune
 Pour plus a son seignour plere:
 «Sire, bien va vostre afere!
 L'apostole et tuit si frere,
 Ducx, Contes, Rois, Emperieres,
 Nous servent sanz contredit;
 N'i est plus tencié ne dit,
 Alex en vostre besoingne!
 Ne devra avoir vergoingne
 Fortune de vous avoir.
 Or et argent et avoir
 Avez et moult bele chere.
 Sur touz portez la baniere.»
 Torchié devant et derriere
 L'ont sa gent en tel maniere,
 Qu'il a prise hardiesce,
 Que vers sa dame s'adresce.
 Si dit l'en communement,
 Qu'en folour n'a hardement.

Motetus:

J'ai fait nouvelement
 Amie, cui vuel moustrer
 Mon propos entierement,
 Combien que li rencontrer
 Redout pour sa grant noblesce.
 C'est Fortune qui me blesce,
 Que n'ouse reprendre a li dire
 Mon vueil pour li garder d'ire.
 Nequetant tout sanz delay
 Pour ce que trouvéé l'ay
 Douce, amiable et non dure,
 Li direz ce que i'endure:
 C'est que ie la vuel a fame.
 Combien que soit honorée
 En ce siecle et haute dame,
 De moi sera bien amée.

Tenor:

Grant despit ai ie, Fortune,
 De Fauvel qui s'est fait prune
 De moi demander a fame.
 Mes ie li dirai a une,
 Et si cler com luist la lune
 Li mousterrai que sui dame.

Sicut de ligno parvulusTriplum:

Imflammat is invidia
 Demon sua malicia
 Primo parentes decipit,
 Et Abel sacrificia
 Ferens acceptabilia
 Mortem de ferre recipit.

Josephque non pepercerunt
 Fratres sui, vendiderunt
 Hunc triginta denariis
 Et Ihesum crucifixerunt
 Iudei et irriserunt
 Maximim contumeliis.

Invidia detestari
 Debet que hoc operari
 Fecit et alia plura.
 Precor, quod hanc invitari
 Non velitis sed ornari
 Dei caritate pura.

Motetus:

Sicut de ligno parvulus
 Generatur vermiculus
 Qui post hoc idem comedit,
 Eo modo livor ledit
 Omnes suos possessores
 Et eorum bonos mores.
 Invidus est totus cecus;
 Ignis est in eo grecus
 Ardens in aquis gracie
 Et in undis iusticie.

Qui accensus est hoc igne
 Macrescit de pingridine
 Sociorum et proditor
 Est; iam credit esse victor.
 Quando per detractationes
 Deprimit fratrum honores,
 Et est socius demonum
 Amans malum et non bonum,
 Quod valde dictum vicium
 Caritati contrarium.

Tenor

Se mes desirsTriplum:

Bonne est amours ou dangier ne maint mie.
 Ne mautalens qui n'i font fors grever
 Les vrais amanz pleins de grant courtoisie
 Qui nuit et iour servent sanz nul fausser.
 Dagier ne met nul service en prisie,
 Quer vilains est, ne soit geurredonner.
 Quant voit l'amant, qu'a li tout s'umilie,
 Adont orgueil se paine de moustrer,
 Et mautalens d'autre part pleins d'envie
 Envers l'amant pité ne lait ouvrer.
 Se tel vilain ne se feissent partie
 Encontre amanz, trop bon feist amer,
 Et de legier on recouvrast amie.

Motetus:

Se mes desirs fust souhais,
 Mener devroie grant ioie;
 Mais nennil, aincois m'est a fais,
 Quer ie sai que ne pourroie
 Venir a mon desir iamais,
 S'amours ne me donnoit voie
 Et grace de venir a pais
 A celi qui me gueroie
 Cruelment en dis et en faiz;
 Si qu'amours un seul don proie:
 Que se ie sui de riens meffaiz
 Envers lui, corrigez soie
 A son plaisir de touz meffaiz.

Tenor:

<A>

Heu, fortuna subdolaTriplum:

Quoniam novi probatur exitu,
 Quantum prosit inflari spiritu
 Superbie, quid plus appetere
 Quam deceat et que suscipere
 Non liceat tantumque scandere
 Quod tedeat ut alter Ycarus
 qui tanquam ignatus
 In mari fluctu ac iam submersus
 sic nec est reversus.
 Pheton usurpato
 solis regimine
 sed ipso cremato
 uito conamine
 est exterminatus.
 sic nimis elatus
 Ycari volatus
 affectans transcendere
 noster a mari vincere
 rapinam Phetontis
 in falcionis montis
 loco collocatus
 evectus a pulvere,
 ymbre sepe lavatur.
 aura flante siccatur
 suius delictis in ymis.
 Non eodem cursu respondent ultima primus.

Motetus:

Heu, fortuna subdola.
 Que semper diastola
 Usque nunc fuisti.
 Promittendo frivola
 Tanquam vera sistola
 Nunc apparuisti.
 Heu, quociens prospera,
 Longe ponens aspera,
 Mihi promisisti.
 Me ditans innumera
 Gaza usque ad ethera
 Nomen extulisti.
 Nunc tua volubili
 Rota lacu flebili
 Nudum demersisti.
 Velud Aman morior;
 De te sic experior
 Quod me decepisti.
 Quanto gradus alcior
 Tanto casus gravior.
 Hoc me docuisti.

Tenor:

Heu me, tristis est anima mea.

Quomodo cantabimusTriplum:

Thalamus puerpere,
 thronus Salomonis,
Pressus est caractere
 nove Babilonis;
Regalis ecclesia
Sedet in tristitia.
Rex custodit atrium
 ut fortis armatus,
Tendit in exilium
 sanctorum senatus.
Hac fornace purius
 aurum se purgabit,
Et confractus melius
 iustus germinabit.

Motetus:

Quomodo cantabimus
 sub iniqua lege?
Oves, quid attendimus?
 lupus est in grege!
Decisis panniculis
Nostris offert oculis
Ihesus inconsutilis
 tunice cisuram,
Suam iudex humilis
 sustinet pressuram.
O, quando discuciet
 spelunca latronum.
Quam tremendus veniet
 deus ulcionum.

Tenor

Quoniam sectaTriplum:

Tribum que non abhorruit
 Indecenter ascendere
 Furibunda non metuit
 Fortuna cito vertere,
 Dum duci prefate tribus
 In sempiternum speculum
 Parare palam omnibus
 Non pepercit patibulum.
 Populus ergo venturus
 Si trans metam ascenderit,
 Quod si forsitan cassurus
 Cum tanta tribus ruerit,
 Sciat eciam quis fructus
 Delabi sit in profundum:
 Post zephyros plus ledit hyems, post gaudia luctus;
 unde nichil melius quam nil habuisse secundum.

Motetus:

Quoniam secta latronum,
 Spelunca vispilionum
 Vulpes que gallos roderat
 Tempore quo regnaverat
 Leo cecatus subito
 Suo ruere merito.
 In morte privata bonis
 Concinat gallus Nasonis
 Dicta qui dolum accunt:
 Omnia sunt hominum tenui pendencia filo,
 Et subito casu que valuere ruunt.

Tenor:

Merito hec patimur.

Maria, virgo virginumTriplum:

Celi domina,
 Quam sanctorum agmina
 Venerantur omnia
 In celesti curia,
 Tuum roga filium,
 Redemptorem omnium,
 Ut sua clemencia
 Nobis tollat Falvium
 Gaudereque faciat
 Nos eius sequacium
 absencia.

Motetus:

Maria, virgo virginum,
 Mater patris et filia,
 Pro nobis roga dominum,
 Ut solita prece pia
 Nos virtutum presencia
 Et seductoris hominum,
 Falvelli, ducis criminum,
 Glorificet absencia.

Tenor:

Porchier mieuz estre ameroie
 que Fauvel torchier;
 Escorchier ainz me leroie.
 Porch
 N'ai cure de sa monnoie
 ne n'ai son or chier.
 Porchier mieuz estre ameroie
 que Fauvel torchier.

Adesto, sancta trinitasTriplum:

Firmissime fidem teneamus:
 Trinitatis patrem diligamus
 Qui nos tanto amore dilexit,
 Morti datos ad vitam erexit,
 Ut proprio nato non parceret,
 Sed pro nobis hunc morti traderet.
 Diligamus eiusdem filium,
 Nobis natum, nobis propicium,
 Qui in forma dei cum fuisset
 Atque formam servi accepisset.
 Hic factus est patri obediens
 Et in cruce fixus ac moriens.
 Diligamus sanctum paraclitum,
 Patris summi natiue spiritum
 Cuius sumus gracia regnati,
 Unctione cuius et signati.
 Nunc igitur sanctam trinitatem
 Veneremur atque unitatem
 Exoremus, ut eius gracia
 Valeamus perfrui gloria.

Motetus:

Adesto, sancta trinitas,
 Musice modulantibus,
 Par splendor una deitas
 Simplex in personis tribus,
 Qui extat rerum omnium,
 Tua omnipotencia
 Sine fine principium
 Duc nos ad celi gaudia.

Tenor:

Alleluya, Benedictus et cetera.

Ihesu, tu dator venieTriplum:

Tenor

Zelus familie
Christi me comedit.
Natos ecclesie
Dolus circumdedit.
Oppressus imprime
Grex est cotidie
Quem vis malicie
Pastorum diripit
Et nullus eripit.

O pastor unice,
Virtutem excita.
De celo respice,
Gregemque visita.
Regentes perfice,
Nocentes deice,
Nos ipse refice,
Nobiscum habita.

Clamor humilium
Ad te perveniat.
Superbientum
Cervix deficiat.
Ihesu, refugium,
Vim paciencium,
Tuum presidium
Nobis subveniat
Et salvos faciat.

Motetus:

Ihesu, tu dator venie,
Me tibi reconcilia.
Pareat tua iusticia
 ne iudicet,
 ut vindicet
De tot commissis impie.
Pater misericordie,
Ecce tue clemencie
 que erigat
 et dirigat
In statum penitencie
 et mundicie
Tutam potentis gracie
 da doleam
 et deffleam
Mea facta tibi contraria.
 me gravat consciencia,
Terret in penitencia.
Tu, dator indulgencie,
Me munda data venia.

In nova fertTriplum:

Garrit gallus flendo dolorose,
 Luge quippe gallorum concio,
 Que satrape traditur dolose
 Ex cubino sedens officio
 Et que vulpes, quamquam vispilio
 In Belial vicens astucia,
 De leonis consensu proprio
 Monarchisat, atat angaria.
 Russus ecce Jacob familia
 Pharaone altero fugatur
 Non ut olim Iude vestigia
 Subniture potens lacrimatur
 Inde certo fame flagellatur
 Adiutoris carens armatura;
 Quamquam clamet, tantum spoliatus
 Continuo forsan moritura.
 O miserum exulum vox dura!
 O gallorum garritus doloris!
 Cum leonis cecitas obscura
 Fraudi paret vulpis proditoris!
 Eius fastus sustinens erroris
 Insurgito; alias labitur
 Et labetur quod habes honoris,
 Que mox in facinus tardis ultoribus itur.

Motetus:

In nova fert animus mutatas dicere formas:
 Draco nequam quem olim penitus
 Mirabili crucis potencia
 Debellavit Michael inclitus,
 Mox Absalon munitus gracia,
 Mox Ulixis gaudens facondia,
 Mox lupinis dentibus armatus,
 Sub Tersitis miles milicia
 Russus vivit in vulpem mutatus,
 Cauda cuius, lumine privatus
 Leo, vulpe imperante, paret.
 Oves suggit pullis saciatus,
 Heu! suggere non cessat et aret
 Ad nupcias canibus non caret.
 Ve pullis mox, ve ceco leoni!
 Coram Christo tandem ve draconi!

Tenor:

<N>

Bon vin doitTriplum:

Quant ie le voi ou voirre cler,
Volentiers m'i vueil acorder;
Et puis si chante de cueur cler:
Cis chans veult boire.

Motetus:

Bon vin doit l'en a li tirer
Et li mauves en sus bouter.
Puis doivent compagnons chanter:
Cis chans veult boire.

Tenor:

<C>is chans veult boire.

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