THE STYLE OF THE NOTRE-DAME CONDUCTUS

VOLUME I

BY

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LIST OF SIGLA AND ABBREVIATIONS

MANUSCRIPT SIGLA

CB	Munich, Bayerische Staatsbibliothek, Clm 4660
Cb 202	Cambridge, Corpus Christi College, 202
CaJ	Cambridge, Jesus College, QB 1
Châlons	Châlons-sur-Marne, Archives, 3J, 250
Char	Charlesville, Bibliothèque, 190
Civ LVI	Cividale, Museo Archeologico, Codex LVI
C1	Paris, Bibliothèque Nationale, nouv. acq. frç. 13521
Da	Darmstadt, Hessische Landesbibliothek, 2777
F	Florence, Bibliotoca Mediceo-Laurenziana, Pluteo 29, I
Fauv	Paris, Bibliothèque Nationale, f. frç. 146
Heid	Heidelberg, Universitätsbibliothek, 2588
Hu	Burgos, Monasterio de Las Huelgas
LoA	London, British Museum, Egerton 2615
LoB	London, British Museum, Egerton 274
LoD	London, British Museum, Add. 27630
LoHarl 524	London, British Museum, Harley 524
Ma	Madrid, Biblioteca Nacional, 20486
MüA	Munich, Bayerische Staatsbibliothek, gallo-rom. 42
MüC	Munich, Bayerische Staatsbibliothek, lat. 5539
OCCC 497	Oxford, Bodleian Library, Corpus Christi College, 497
OAdd	Oxford, Bodleian Library, Add. 44
ORawl	Oxford, Bodleian Library, Rawlinson C 510
Paris 4880	Paris, Bibliothèque Nationale, f. lat. 4880

Paris 8207	Paris, Bibliothèque Nationale, f. lat. 8207
Paris 8433	Paris, Bibliothèque Nationale, f. lat. 8433
Prague N. 8	Prague, Bibliothek des Domkapitels, NVIII
Sens	Sens, Bibliothèque de la Ville, 46
St. Gall	Sankt-Gallen, Stiftsbibliothek, 383
St. Omer	St. Omer, Bibliothèqu municipale, 351
Stutt	Stuttgart, Landesbibliothek, HB I Asc. 95
StV	Paris, Bibliothèque Nationale, f. lat. 15139
Tort	Tortosa, Biblioteca de la Catedral, C 97
Tours	Tours, Bibliothèque municipale, 927
W_1	Wolfenbüttel, Herzog-August-Bibliothek, 628
W_2	Wolfenbüttel, Herzog-August-Bibliothek, 1099

OTHER ABBREVIATIONS

AH	Analecta hymnica medii aevi, 55 Vols. Leipzig, 1886-1922.
CS	Edmond de Coussemaker, ed., Scriptorum de musica medii aevi nova series, 4 Vols. Paris, 1864-76.
LU	The Liber usualis with Introduction and Rubrics in English. Tournai, 1963.
Milch	G. Milchsack, Hymni et sequentiae. Halle, 1886.
P	A. Pillet and H. Carstens, Bibliographie der Troubadours. Halle, 1933.
SR	Hans Spanke, ed., G. Raynauds Bibliographie des altfranzösischen Liedes. Leiden, 1955.

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INTRODUCTION

The polyphonic conductus was a type of composition that, along with the organum and later the motet, was chiefly cultivated by a group of composers working in and around the cathedral of Notre-Dame in Paris during the late twelfth and early thirteenth centuries. Musically it represented that type of polyphonic composition, in which the individual voices are coordinated in roughly the same rhythm by the simultaneous declamation of a common text. Thus, it is related to the versus of the St. Martial School and, indeed, to polyphonic settings of psalms and sequences contained in the earliest treatises on polyphonic music.[1]

The Notre-Dame composers wrote conductus for from one to four voices based on texts that normally were metric and usually strophic.[2] The subject matter of the texts was widely varied. Some conductus appear to be intended for use in the Mass or the Office, while others, sacred in subject matter, seem to be merely devotional; a number of other

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[1]For the polyphonic style of St. Martial see Leo Treitler, "The Polyphony of St. Martial," Journal of the American Musicological Society, XVII (1964), pp. 29-42, and Richard H. Hoppin, Medieval Music (New York, 1978), pp. 200-207. See Willi Apel, The Notation of Polyphonic Music: 900-1600 (5th ed., Cambridge, Mass., 1953), pp. 205-206, for facsimiles from these treatises.

[2]CS I, 96 (Discantus positio vulgaris) says: "Conductus autem est super unum metrum multiplex consonans cantus" (A conductus is a polyphonic piece based on one metric text). Cf. Leonard Ellinwood, "The Conductus," The Musical Quarterly, XXVII (1941), pp. 165-169, and Gustave Reese, Music in the Middle Ages (New York, 1940), p. 307.

conductus are distinctly secular. As Leo Schrade pointed out, "It seems clear that in view of this vast range of subjects 'conductus' was but the generic term for the medium as such, without any qualification of structure, function, or purpose."[3]

In his listing of the volumes containing polyphonic music, Anon. IV distinguishes between two classes of conductus:

> Teritum volumen est de conductis triplicibus caudas habentibus sicut Salvatoris hodie et Relegentur ab area et similia, in quibus continentur puncta finalia organi in fine versuum, et in quibusdam non, quos bonus organista perfecte scire tenetur...Est et quintum volumen de quadruplicibus et triplicibus et duplicibus sine caudis, quod solebat esse multum in uns inter minores cantores et similia.[4]

> The third volume contains three-part conductus with caudae such as Salvatoris hodie and Relegentur ab area and the like, some of which contain final sections of organa at the end of verses, and some of which do not, which a good singer is supposed to know well. There is a fifth volume of conductus for four, three, and two parts without caudae, which is quite often used by lesser singers and the like.[5]

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[3]Leo Schrade, "Political Compositions in French Music of the 12th and 13th Centuries," Annales musicologiques, I (1953), p. 11. Schrade focuses on compositions intended for the coronation of French kings.

[4]Reckow I, 82. For the relationship of the Anon. IV's volumes of polyphonic music and the layout of W_1 see Edward H. Roesner, "The Origins of W_1," Journal of the American Musicological Society, XXIX (1976), pp. 379-380, n. 201.

[5]Schrade ("Political Compositions," pp. 52-53) considers the mention of puncta finalia organi to indicate the clausulae from organal works were quoted in conductus cum caudis. Manfred Bukofzer ("Interrelations between Conductus and Clausulae," Annales musicologiques, I (1953), pp. 74-88) has shown that this indeed happens at times. But most caudae seem to be freely composed. Most are stylistically similar to discant clausulae, but some, like the example given on p. 147 below (Ex. 47), are akin to the organum-purum style.

By the term 'conductus cum cauda' Anon. IV possibly means only those pieces in which the lines of text are periodically and regularly interrupted by untexted melismas rather than also those pieces containing caudae only at the beginning or the end. Whereas he mentions four-part conductus only in his description of the volume containing conductus sine caudis, one of the four-part conductus, Vetus abit littera, contains a final cauda, while none intrude in the body of the text. However this assumption is by no means certain, and it seems safest to include under the definition of conductus cum cauda any piece in which a melismatic section occurs.

Conductus composition seems to have flourished at Notre-Dame mainly during the last third of the twelfth century and the first third of the thirteenth century. This period of popularity is reflected in those conductus texts that refer to specific historical occasions. Three-part conductus with such topical references are listed in Table I.

TABLE I -- TOPICAL CONDUCTUS

Conductus	Date	Occasion
Novus miles sequitur	1170	Death of St. Thomas à Becket
Crucifigat omnes	1189	Exhortation to the Third Crusade
O felix Bituria	1209	Death of Guillaume, Archbishop of Bourges
Nemo sane spreverit	1223	Death of King Philip Augustus
De rupta rupecula	1224	Seizure of La Rochelle by Louis VIII

Topical conductus, few in number in the three-part repertory, are much more frequently encountered in the two-part repertory.[6] If all topical references are considered, the temporal boundaries in Table I are expanded only slightly to 1164-1244.[7] Certainly after 1240, and probably earlier than that, compositional interest in both conductus and organum declined at Paris, as composers devoted themselves almost exclusively to the cultivation of the motet.

Two poets are generally associated with the conductus repertory although neither is widely represented in the three- and four-part conductus. Walter (or Gautier) of Châtillon was born ca. 1135 in Ronchin and studied at both Paris and Reims.[8] He served under Henry II of England, resigning his position in reaction to the assassination of Thomas à Becket; in his Orba suo pontifice he accuses his former employer of the murder.[9] He later served under Guillaume, Archbishop of Reims

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[6]See E. Frederick Flindell, "The Achievements of the Notre Dame School" (unpublished Ph.D. dissertation, University of Pennsylvania, 1959), p. 269, for a complete list of topical conductus.

[7]The earliest conductus listed by Flindell is In Rama sonat gemitus (a1; W_1 f. 168') referring to Becket's French exile; the latest is Scysma mendacis Grecie (a2; StV. ff. 262-263'), which concerns the flight of Pope Innocent IV to France in 1244.

[8]Cf. William Charles Korfmacher, "Walter of Châtillon," The New Cathoclic Encyclopedia, XIV, 787-788, and Edwin Hermann Zeydel, Vagabond Verse: Secular Latin Poems of the Middle Ages (Detroit, 1966), p. 31.

[9]Karl Strecker, Die Lieder Walters von Châtillon in der Handschrift 351 von St. Omer (Berlin, 1925), pp. 27 f.

(1176-1201), in whose company he attended the coronation of Philip Augustus in 1179. Guillaume was the presiding prelate at this coronation, and Walter wrote the text to the two-part conductus Ver pacis aperit for the ceremony.[10] His major work, the Alexandreis, was composed between 1178 and 1182 and dedicated to Guillaume in 1184. He died in Amiens ca. 1200. The three-part conductus Excitatur caritas in Ierico is based on a poem by Walter, although some modifications are made in the text for the conductus setting.[11] Furthermore, two manuscripts, Charleville, Bibliotheque, 190, and Paris, Bibliotheque Nationale, lat. 4880, attribute Veri floris sub figura to Walter, although the Hortus deliciarum attributes the poem to Herrad of Landsperg.[12]

Philip the Chancellor was born between 1160 and 1185 and studied theology and canon law at Paris.[13] In 1211 he became Archdeacon at Noyon, a position that he held until his death. In 1217, by permission of Pope

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[10]See Schrade, "Political Compositions," pp. 18-28, for a description of the circumstances surrounding the coronation and an elucidation of the text of Ver pacis aperit.

[11]Cf. the transcription given by Janet Knapp, Thirty-Five Conductus for Two and Three Voices, Vol. VI of Collegium musicum, ed. by Miloš Velimirović (New Haven, Conn., 1965), p. 52, with the complete text provided in her notes to the transcriptions.

[12]See Robert Falck, "The Structure of the Polyphonic and Monophonic Conductus Repertories: A Study of their Source Concordances and their Relation to the Chronology and Provenance of Musical Styles" (unpublished Ph.D. dissertation, Brandeis University, 1970), Vol. II, p. 122, for this attribution.

[13]See Nikolaus Wicki, "Philip the Chancellor," The New Catholic Encyclopedia, XI, 274-275, and Hans Tischler, "New Historical Aspects of the Parisian Organa," Speculum, XXV (1950), pp. 21-35.

Honorius III, he changed his diocese to Paris were he was appointed Chancellor, a position that brought him into intimate contact with the cathedral and university. His chief work, the Summa quaestionum theologicarum, was begun in 1230 and left incomplete at his death in 1236. Two of his poems, O Maria virginei and Mundus a munditia, appear in the three-part conductus repertory.[14] Two more of his works appearing in the one-part conductus repertory have a close relationship with the three-part repertory. Bulla fulminante uses as its melody the tenor line to the final cauda of Dic Christi veritas, and the melodic line of Suspirat spiritus is identical to the tenor of Procurans odium (Purgator criminum).

Conductus texts first became available to modern scholars on a large scale with the publication of the Analecta Hymnica.[15] Contemporaneous with this collection was the publication of Ludwig's monumental catalogue raisonné of manuscripts containing Notre-Dame polyphony and early motets.[16] The extensive information provided by Ludwig on modal notation laid the groundwork for all subsequent research in medieval music. Studies devoted specifically to the conductus were initiated in 1939 by the publication of Eduard Gröninger's catalogue of concordance tables for the polyphonic conductus in the central

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[14]For a list of texts attributed to Philip the Chancellor, see Friedrich Ludwig, Repertorium organorum recentioris et motetorum vetustissimi stili (Halle, 1910), pp. 255-256.

[15]Guido Maria Dreves and Clemens Blume, Analecta hymnica medii aevi (55 vols., Leipzig, 1886-1922). Most of the conductus texts are found in vols. 20 and 21.

[16]Ludwig, Repertorium.

sources F, W_1, W_2 and Ma.[17] In 1970 Robert Falck presented an expanded version of this catalogue which embraced the monophonic conductus as well as incorporating conductus appearing in secondary sources.[18] Both of these catalogues have been superseded by the work of Gordon Anderson.[19]

The periodical literature also reflects a growing interest in the conductus genre.[20] Most of the articles deal with the transcription

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[17]Eduard Gröninger, Repertoire-Untersuchungen zum mehrstimmigen Notre-Dame Conductus, Vol. II of Kölner Beiträge zur Musikforschung, ed. by Theodore Kroyer (Regensburg, 1939).

[18]Falck, "The Structure." His catalogue forms the bulk of the second volume of the dissertation.

[19]Gordon A. Anderson, "Notre Dame and Related Conductus -- A Catalogue Raissoné," Vols. VI and VII of Miscellanea musicologia -- Adelaide Studies in Musicology (Adalaide, South Australia, 1974-75), pp. 153-229 and 1-81.

[20]In addition to studies already cited, major articles include:

Gordon A. Anderson, "The Rhythm of cum-littera Sections of Polyphonic Conductus in Mensural Sources," Journal of the American Musicological Society, XXVI (1973), pp. 288-304.

_____, "Mode and Change of Mode in Notre-Dame Conductus," Acta musicologica, XL (1968), pp. 92-114.

Jacques Handschin, "Conductus-Spicilegien," Archiv für Musikwissenschaft, IX (1952), pp. 101-119.

_____, "Zur Frage der Conductus-Rhythmik," Acta musicologica, XXIV (1952), pp. 113-130.

Heinrich Husmann, "Zur Grundlegung der musikalischen Rhythmik des mittellateinischen Liedes," Archiv für Musikwissenschaft, IX (1952), pp. 3-26.

Schrade, "Political Compositions."

of cum-littera sections, perhaps the thorniest musical problem this repertory offers, although some, especially those by Bukofzer and Schrade, are concerned with the relationship of the conductus to other bodies of music and to medieval life as a whole. In 1965 a representative sample of the two- and three-part conductus was provided by Janet Knapp;[21] at the same time two complete editions of the conductus repertory were announced, one of which has begun to appear.[22] Thus, at the time of this writing, the initial stages of conductus research are nearing completion.

The second stage of this research should properly be the definition of stylistic elements in the conductus repertory as a whole and the determination of specific compositional techniques employed by composers in the settings of individual works. This study attempts to deal with the first of these problems by concentrating on a limited segment of the conductus repertory, the three- and four-part conductus in the central sources exclusive of those appearing also as parts of conductus-motets.[23] The sixty-four works thus defined include a representative sample of conductus with and without caudae, a wide variety

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[21]Janet Knapp, Thirty-Five Conductus.

[22]Janet Knapp's edition is in the hands of the Yale University Press. The fifth and sixth volumes of Gordon Anderson's edition have recently been published by the Institute of Medieval Music as Volume X of the series of Collected Works.

[23]Compositional techniques will be examined by Ronald E. Voogt, "Compositional Techniques in the Polyphonic Conductus of the Notre Dame School" (Ph.D. dissertation, Ohio State University). The conductus-motets have been edited by Hans Tischler and will appear in his Complete Edition of the Earliest Motets (Yale University Press).

of cum-littera settings, and, apparently, a range of musical style that extends from the earliest to the latest stages of Notre-Dame conductus composition.

The initial problem encountered by this study was the development of an analytical apparatus capable of reflecting the medieval musician's concept of his work, since only by means of such a mechanism could one be certain that the stylistic elements perceived in a work were indeed those incorporated by the composer.[24] The chief difficulty in this undertaking was to bridge the gap between the wealth of theoretical information and the extant body of music, to find ways in which the two bodies of material are complementary. Apel's statement in reference to problems of rhythm could well apply to all facets of theoretical information: "If considered from the standpoint of the musical sources of this period, it proves to be too complicated in certain respects and too much simplified in others."[25] Theoretical sources are most problematic, when the information they contain is insufficient to deal with the musical sources; this applies especially to problems of pitch. It would seem that in some cases simplicity was the objective of the writer and that it was the student's responsibility to derive subtler concepts

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[24]Felix Salzer provides a Schenkerian analysis of Salvatoris hodie in "Tonality in Early Medieval Polyphony: Towards a History of Tonality," The Music Forum, I (1967), pp. 35-98. The problem with this analysis is that it sheds no certain light on Perotin's compositional process and may, if relied upon too heavily, lead to erroneous conclusions about the music.

[25]Apel, Notation, p. 223.

through reflection.[26] This is still the responsibility of students of medieval music today.

The stylistic elements of the three- and four-part conductus repertory will be discussed under the general rubrics of pitch, rhythm, and form. While this division permits a relatively isolated examination of each stylistic facet of conductus, a certain amount of redundancy is inevitable. This is most apparent in the case of caudae, which are at once indicators of rhythm in related cum-littera sections and components of form. Textual matters will be discussed only in so far as they relate to musical style; no detailed analysis of either the structure or the subject matter of the texts will be provided. The transcriptions of the sixty-four works under consideration given in Volume II are meant to serve as extended musical examples of the points discussed in the body of the text. They do not represent either a comprehensive edition or a performing edition of these works, but have been presented in a comparative format to highlight differences among the central sources.[27] Within these limitations the present study hopes to show the components of style in the three- and four-part Notre-Dame conductus repertory and to indicate stylistic criteria applicable to Notre-Dame polyphony in general.

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[26] Cf. Hugo Riemann, History of Music Theory, trans. by Raymond Haggh (Lincoln, 1962), p. 49, n. 11, for a passage in Odo of Cluny's De musica stating this approach.

[27] With a few exceptions only the four central sources, manuscripts F, W_1, W_2, and Ma, are considered in this study, because the aim was not to duplicate the forthcoming edition of these works; see above, fn. 22.

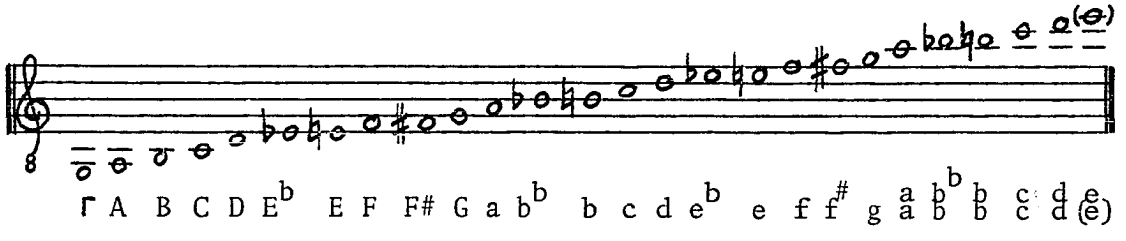
CHAPTER I

PITCH

Gamut

Medieval musicians identified, with the gamut of available pitches, three octave ranges, termed, from lowest to highest, Graves, Acute, and Superacute. Each range began with the pitch a and ended on g; prefixed to the lowest range was the pitch Gamma. These octave ranges were identified by the manner in which the pitch names were written; upper-case letters were used for the Graves, lower-case letters for the Acute, and double lower-case letters for the Superacute. Example 1 shows all pitches occurring in the three- and four-part conductus repertory together with these pitch designations.

EXAMPLE 1 -- TOTAL GAMUT

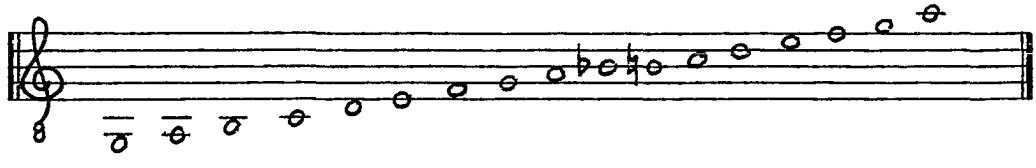


A number of limitations are imposed on this gamut so that any single conductus uses only a select number of pitches. The most apparent of these limitations is that on extremes of range. Pitches below C are rare. Gamma is used only in Excitatur caritas, A appears in Salvatoris hodie, Naturas Deus regulis, Excitatur caritas, and Pater noster, and B

is used in Naturas Deus regulis, Nicholai presulis, Excitatur caritas, Festa Ianuaria, and the version of Quid tu vides, Ieremiah preserved in W_2. At the upper end of the gamut, $\overset{e}{e}$, theoretically admissable in the thirteenth century, is never used in this repertory, and $\overset{d}{d}$ occurs only in Ortus summi peracto gaudio.

A second limitation concerns the use of accidentals. Most pieces are set within what may be called a standard pitch series (see Example 2).

EXAMPLE 2 -- STANDARD GAMUT



In any piece set within this pitch series, the highest note used is $\overset{a}{a}$, and its appearance is rare. This limited gamut is identical to the one presented by Odo of Cluny.[1] In pieces using this gamut there never is chromatic motion between b-flat and b-natural. In fact, whenever one form of b is used, the other does not occur. Consequently one may further subdivide the standard gamut into two subgamuts, one containing b-natural and the other containing b-flat, subgamuts in which the pattern of whole and half steps is identical, one being a transposition of the other up a fourth. But in both subgamuts the highest note is $\overset{a}{a}$ (see Example 3).

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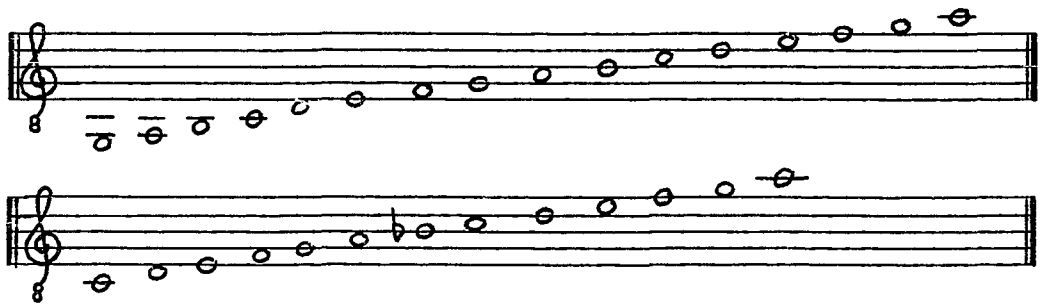
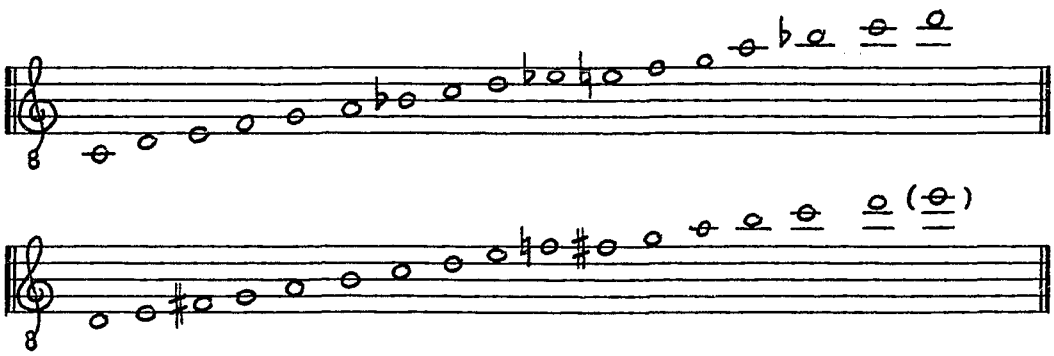
[1]Martin Gerbert, Scriptores ecclesiastici de musica sacra potissimum (3 vols.; St. Blasien, 1784), I, 251-59, 263-64; Gustave Reese, Music in the Middle Ages (New York, 1940), p. 149; Oliver Strunk, Source Readings in Music History (New York, 1950), pp. 103-16; see also Gaston Allaire, The Theory of Hexachords, Solmization and the Modal System, Vol. 24 of Musicological Studies and Documents (Rome, 1972), p. 16, for the relationship of this gamut to Guido d'Arezzo's.

EXAMPLE 3 -- STANDARD SUBGAMUTS



The entire standard gamut occurs at times in either of two transpositions, the first to the fourth above and the second to the fifth above. Flats on e and sharps on f occur only in pieces showing evidence of such transpositions. It should be noted that accidentals are never written into the manuscripts for E and F.[2] The existence of these pitches must be deduced from context. Furthermore, pitches above a are used only in pieces or sections of pieces showing transposition. These transpositions yield two transposed gamuts, shown in Example 4.

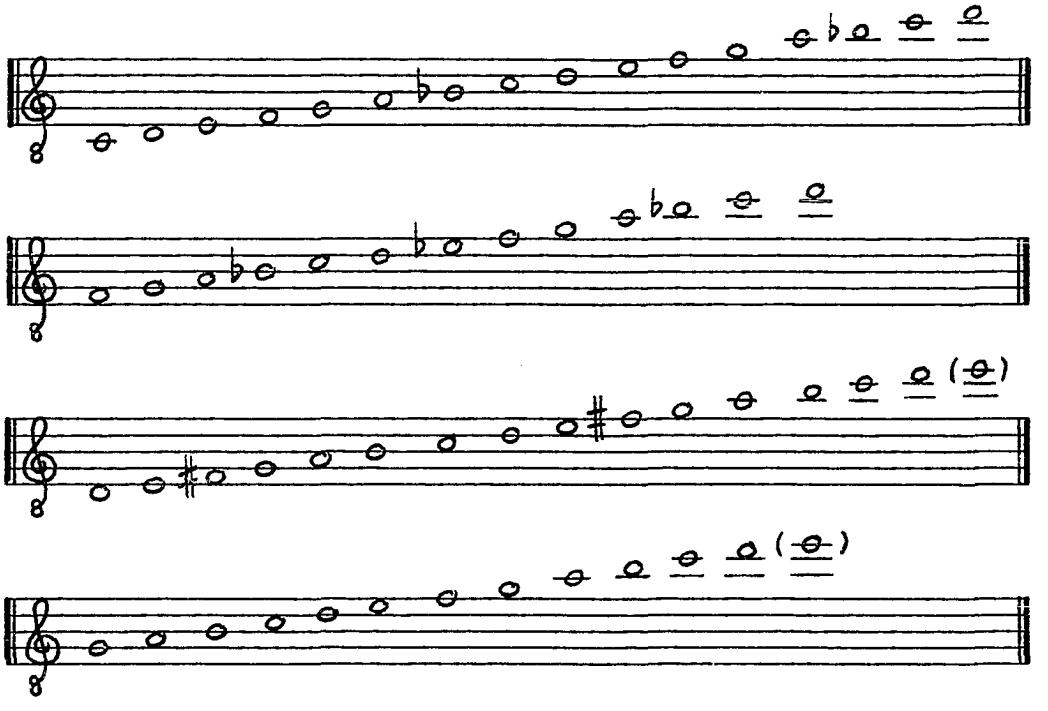
EXAMPLE 4 -- TRANSPOSED GAMUTS



[2] E-flat is notated as an accidental in the four-part clausula Mors (F, f. 8, second system, quadruplum), but does not occur as an accidental in the three- and four-part conductus repertory. See below pp. 17-18.

Like the standard gamut, each of these transposed gamuts has one point of oscillation, one point at which one letter must suffice for two pitches, and as in the standard gamut this point occurs in the acute octave. These points of oscillation determine two subgamuts for each of the transposed gamuts; they are shown in Example 5.

EXAMPLE 5 -- TRANSPOSED SUBGAMUTS



If all the pitches given in Examples 2 and 4 are combined, the result is the total gamut of Example 1 with but one exception; $\underline{\overset{e}{e}}$, a theoretical possibility in the standard gamut transposed by a fifth, is never used in the repertory under discussion. One pitch, $\underline{E}$-flat, is not included in either Example 2 or Example 4 but does seem to have existed in this repertory. Its omission from these examples is due to the fact that, since there is no $\underline{B}$-flat in the standard gamut, there is

no corresponding pitch when the standard gamut is transposed up a fourth. Whenever this pitch is required, it must be considered musica falsa.

TUNING

In his Enchiridion musices Odo of Cluny provides a method for measuring the monochord which yields correct string lengths for all notes in the standard gamut from Gamma through $\underline{\underline{a}}$.[3] His method requires that the string be divided into ninths, quarters, and halves. The length of the undivided string is equivalent to the pitch Gamma. The string length for A is eight ninths of the original length, and the length for B is eight ninths that of A. The string length for C is three quarters that of Gamma. The pitches D. E, and F are similarly derived from the lower existing pitches. The remaining notes, with the exception of b-flat, are found by dividing the string lengths already determined in half; b-flat is derived by quartering the string length of F.

On the basis of Odo's method one may find the string length for any pitch in the standard gamut by multiplying the length of the undivided string (x) by a fraction corresponding to Odo's division. The string lengths for A is thus $\frac{8}{9}$ x. To find the string lengths for pitches derived from subdivisions of the string, a two-fold multiplication process is necessary. The string length for D is three-quarters that of A ($\frac{3}{4}$ times $\frac{8}{9}$ x) or $\frac{2}{3}$ x. The frequency for any pitch may of course be found by inverting the ratio for its string length: because the string length

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[3] Strunk, Source Readings, p. 106; on Pythagorean tuning see John Backus, The Acoustical Foundations of Music (2nd ed.; New York, 1977), pp. 137-39; on tuning and temperament systems in general see J. Murray Barbour, Tuning and Temperament (2nd ed.; East Lansing, 1953).

of G is half that of Gamma, its frequency is twice as great. Table 2 lists the string lengths and frequencies of all pitches in Odo's gamut, based on a Gamma whose string length is 81 units and whose frequency is 98 cycles per second.[4]

The two additional pitches f-sharp and e-flat may be derived from those pitches already established. F-sharp is related to d in the same way that b is related to G, and may be determined by multiplying the value of d by $\frac{81}{64}$. E-flat may be derived from b-flat in the same way that b-flat was derived from F. Because evidence exists that both accidentals were used in both the graves and acute ranges, figures for both octaves are given in Table 2. The values of x are identical to those in Table 2.

TABLE 2

STRING LENGTHS AND FREQUENCIES FOR PITCHES IN STANDARD GAMUT

PITCH	STRING LENGTH (Γ = x = 81)	FREQUENCY (Γ = x = 98 c/s)
Γ	x = 81	x = 98
A	$\frac{8}{9}$ x = 72	$\frac{9}{8}$ x = 110.25
B	$\frac{64}{81}$ x = 64	$\frac{81}{64}$ x = 124.031
C	$\frac{3}{4}$ x = 60.75	$\frac{4}{3}$ x = 130.666

[4]The number 81 has been chosen because it yields convenient whole-number results in many cases. 98 c/s is an approximation of the frequency given for G_2 in Backus, Acoustical Foundations. Backus' actual frequency is 97.999 c/s.

TABLE 2 CONTINUED

D	$\frac{2}{3}$ x = 54	$\frac{3}{2}$ x = 147
E	$\frac{16}{27}$ x = 48	$\frac{27}{16}$ x = 165.375
F	$\frac{9}{16}$ x = 45.5625	$\frac{16}{9}$ x = 174.222
G	$\frac{1}{2}$ x = 40.5	2 x = 196
a	$\frac{4}{9}$ x = 36	$\frac{9}{4}$ x = 220.5
b-flat	$\frac{27}{64}$ x = 34.1718	$\frac{64}{27}$ x = 232.296
b	$\frac{32}{81}$ x = 32	$\frac{81}{32}$ x = 248.062
c	$\frac{3}{8}$ x = 30.375	$\frac{8}{3}$ x = 261.333
d	$\frac{1}{3}$ x = 27	3 x = 294
e	$\frac{8}{27}$ x = 24	$\frac{27}{8}$ x = 330.75
f	$\frac{9}{32}$ x = 22.7812	$\frac{32}{9}$ x = 348.444
g	$\frac{1}{4}$ x = 20.25	4 x = 392
a	$\frac{2}{9}$ x = 18	$\frac{9}{2}$ x = 441

TABLE 3

STRING LENGTHS AND FREQUENCIES FOR ADDITIONAL PITCHES

PITCH	STRING LENGTH	FREQUENCY
E-flat	$\frac{81}{128}$ x = 51.2578	$\frac{128}{81}$ x = 154.864
F-sharp	$\frac{128}{243}$ x = 42.6666	$\frac{243}{128}$ x = 186.046
e-flat	$\frac{81}{256}$ x = 25.6289	$\frac{256}{81}$ x = 309.728
f-sharp	$\frac{64}{243}$ x = 21.3333	$\frac{243}{64}$ x = 372.093

An outstanding feature of the Pythagorean tuning system is that it contains diatonic intervals of only two sizes, the whole tone, with a frequency ratio of $\frac{9}{8}$, and the semitone, whose ratio is $\frac{256}{243}$. Intervals of greater size are composites of these two basic units. Thus the perfect fifth is composed of three whole tones and one semitone: $(\frac{9}{8})^3 \times \frac{256}{243} = \frac{186624}{124416} = \frac{3}{2}$. A much less cumbersome method for finding the interval between two given notes is to divide the ratio of the highest pitch by that of the lower one. The frequency ratios of all intervals recognized in medieval theory are given in Table 4.

TABLE 4 -- INTERVALLIC FREQUENCY RATIOS

Semitone	$\frac{256}{243}$
Tone	$\frac{9}{8}$
Minor Third	$\frac{32}{27}$
Major Third	$\frac{81}{64}$
Fourth	$\frac{4}{3}$
Tritone	$\frac{729}{512}$
Fifth	$\frac{3}{2}$
Minor Sixth	$\frac{128}{81}$
Major Sixth	$\frac{27}{16}$
Minor Seventh	$\frac{16}{9}$
Major Seventh	$\frac{243}{128}$
Octave	$\frac{2}{1}$

Intervallic ratios can be used to explain certain pecularities in the medieval concept of consonance and dissonance.[5] Theoretically, those intervals with the simplest ratios should be the most consonant, and as the complexity of the ratio increases, so should the level of dissonance. Medieval theorists are in agreement that the unison, octave, fifth, and fourth are consonant, and that the semitone, tritone, and major seventh are dissonances. The remaining intervals are generally described as having a greater or lesser degree of consonance or dissonance. The scale of consonance and dissonance given below may be seen as a progression from simple ratios to those that are more complex.[6] It is interesting to note that the interval of the whole tone should have some degree of consonance about it, since its ratio is relatively simple. Indeed, Anon. I. recognizes this interval, in its octave displacement ($\frac{9}{4}$), as an exceptional consonance; it is consonant, he says, because it is composed of two fifths.[7]

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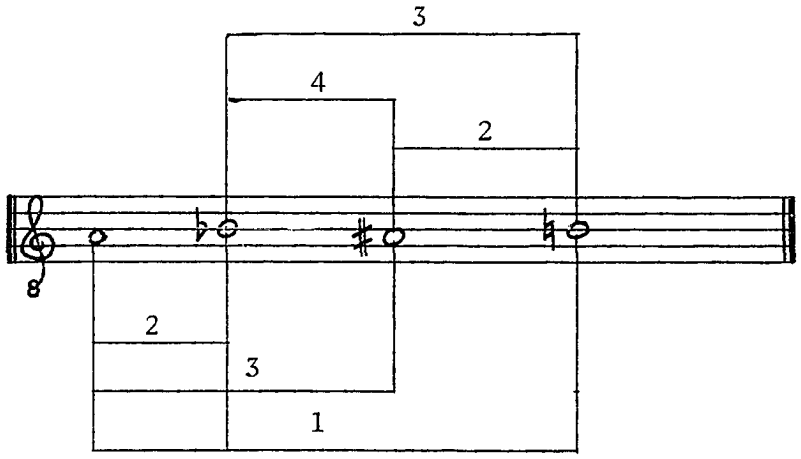
[5]See below, pp. 73-80, for catalogues of intervals according to consonance and dissonance.

[6]The outstanding exceptions to this generalization are the major and minor thirds and the major sixth, but a passage in an addendum to the Ars cantus mensurabilis (CS I, 136) seems to reinforce this generalization. "Harum omnium concordantiarum prima concordat melius quam secunda, ut unisonus melius quam dispason, et semiditonus quam ditonus, et diapente quam diatessaron" (In all these consonances the first concords better than the second; that is, the unison is better than the octave, the minor third better than the major third, and the fifth better than the fourth). In each of these pairs the ratio of the first interval is simpler than that of the second. It may be that the thirds and the major sixth acquired the status of relative consonance by their close proximity to the consonant intervals of the unison, fifth, and octave. See Andrew Hughes, "Ugolino: The Monochord and Musica Ficta," Musica disciplina, XXIII (1969), p. 35.

[7]CS I, 301; see below p. 79 for citation from Anon. I.; see below, p. 140, for the use of this interval in the cauda to Vetus abit littera.

The semitone is placed between the notes of a whole-tone interval in such a way that the whole tone is divided into two unequal parts. The smaller of these parts corresponds to the diatonic semitone (b-c-); the larger unit is the chromatic semitone known as the apotome, whose ratio, $\frac{2187}{2048}$, is derived by comparing the values for b-flat and b-natural. Thus, the whole tone may be divided in one of two ways, the chromatic semitone plus the diatonic semitone, indicated by a sharp, or the reverse, indicated by a flat. It is further possible to compute the difference between any two supposedly enharmonic notes by comparing the ratios of the diatonic semitone and the apotome. This difference, $\frac{531441}{524288}$, is known as the Pythagorean comma. Example 6 illustrates the subdivision of the whole tone and its constituent parts.

EXAMPLE 6 -- SUBDIVISION OF THE WHOLE TONE



1. Whole Tone = $\frac{9}{8}$
2. Semitone (Semitonium minus; Limma; Diesis) = $\frac{256}{243}$
3. Apotome (Semitonium majus) = $\frac{2187}{2048}$
4. Pythagorean comma = $\frac{531441}{524288}$

It is interesting to speculate on the influence of tuning systems on musical style. Certainly the Pythagorean system is congenial to any style that is based on the consonance of only the octave, fifth, and fourth. Anyone who has heard the Pythagorean major third will agree with medieval theorists that it is an interval of considerable stridency, one that gives to any cadence using it particular force. England, however, seems to have had a particular fondness for the third as an harmonic interval, and it is possible that this predeliction, while based on pure Aristoxenian listening experience, may have resulted in a tuning system that generated pure thirds.[8]

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[8]Such a tuning system could be devised, if the string length for the pitch B were four fifths that of Gamma. The ratio for the major third would then be 5/4.

HEXACHORDS AND SOLMIZATION[9]

Medieval musicians organized the standard gamut into a series of seven overlapping hexachords. Within the gamut, any diatonic series of pitches with the intervallic content tone-tone-semitone-tone-tone was considered a hexachord, and the pitches were given the syllables Ut, Re, Mi, Fa, Sol, La. Notes on which hexachords could be formed were Gamma, C, F, G, c, f, and g, and these initial pitches, or hexachord roots, determined the three types of hexachords. Natural hexachords were those beginning on C or c. Hexachords beginning on Gamma, G, or g were termed hard (durum) because of the shape used for the pitch b (♮). Hexachords beginning on F or f, containing the round form of b (♭), were referred to as soft (molle). The relationship of any pitch in the gamut to the hexachord system was described by appending to the letter name of the pitch all syllables that pitch might be given. Thus, alamire designated a pitch in the acute octave, which carried the syllable la in the natural hexachord, mi in the soft hexachord, and re in the hard hexachord.

Two hexachords are needed to encompass the first octave of each of the subgamuts in Example 3. For the first subgamut, the hexachord pair Hex. Γ (durum) - Hex. C (naturale) would be used to sing from Gamma

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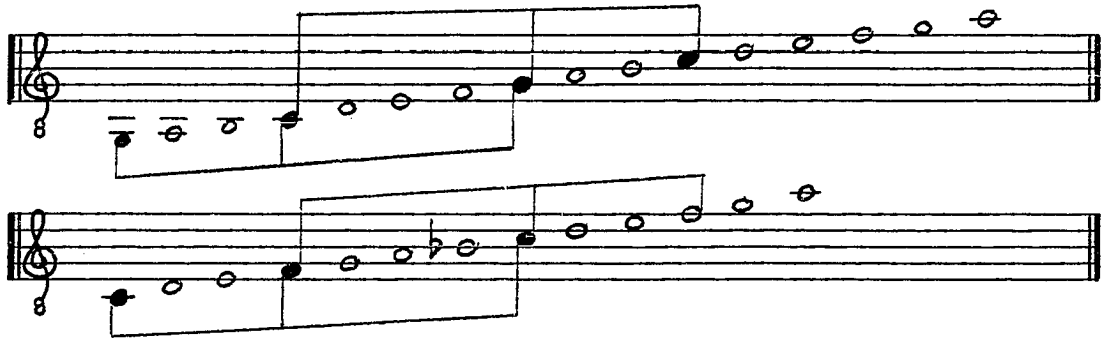
[9]The information given here is a condensation of the complete theory presented in Allaire, The Theory of Hexachords, and focuses on those aspects of the theory relevant to the repertory under discussion.

to G; likewise, to sing from C to c in the second subgamut, the hexachord pair Hex. C (naturale) - Hex. F (molle) is needed. In each of these pairs, the roots are separated by the interval of a fourth. Following Allaire, this relationship will be referred to in the following discussion as the conjunct hexachord order.[10]

To move beyond the first octave in each of the subgamuts, a different pairing is necessary. To embrace the octave C to c in the first subgamut one must use the hexachord pair Hex. C (naturale) - Hex. G (durum). The hexachord pair Hex. F (molle) - Hex. c (naturale) is required to cover the octave F-f in the second subgamut. In these pairings the roots of the hexachords are separated by the interval of a fifth, a relationship that Allaire has termed the disjunct hexachord order. Example 7 shows the relationship of the hexachord pairs to each of the subgamuts; blackened notes are the roots of the hexachords.

EXAMPLE 7 -- HEXACHORD PAIRS IN STANDARD SUBGAMUTS



[10]Allaire, The Theory of Hexachords, p. 78; the terms "conjunct" and "disjunct" are customarily associated with tetrachords but have been used by Allaire to describe combinations of hexachords. In this study specific hexachord pairs will be identified by the lowest note of each hexachord and the terms descriptive of their relationship. Thus the

The placement of hexachord roots illustrates the two possible divisions of the octave. The conjunct hexachord order Hex. Γ (durum) - Hex. C (naturale) or Hex. C (naturale) - Hex. F (molle) represents the arithmetic division of the octave (by frequencies: fourth + fifth) whereas the disjunct hexachord order (Hex. C (naturale) - Hex. G (durum) or Hex. F (molle) - Hex. c (naturale) illustrates the harmonic division of the octave (fifth + fourth).[11] Furthermore, the organization of the hexachords into pairs implies that b-natural and b-flat are mutually exclusive pitches. There is no such thing in solmization as an immediate succession of hexachords in the order Hex. F (molle) - Hex. G (durum) or Hex. G (durum) - Hex. F (molle). While either of these may precede or follow the natural hexachord, they may not, according to Allaire, follow each other under normal conditions.[12]

Mastery of the technique of solmization was a three-step process involving the gradual internalization of syllabic patterns. The beginner both sang the note and enunciated the proper syllable. More proficient

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phrase Hex. G (durum) - Hex. c (naturale) indicates the combination of a hexachord built on G which interprets the point of oscillation as mi with a hexachord built on c which does not contain the point of oscillation.

[11]On the mathematical details and musical significance of these divisions see Willi Apel, Harvard Dictionary of Music (2nd ed., Cambridge, Mass., 1969), p. 53b.

[12]This rule is subject to exception. In the Introductio musice Garlandia gives examples of the interlocking of the hexachords molle and durum (CS I, 161-62; Allaire, The Theory of Hexachords, p. 49), but they seem to be exceptional. Most descriptions of solmization describe only the sequence of the hexachordum naturale with either molle or durum. See Allaire, The Theory of Hexachords, p. 47, for a citation discouraging the sequence of the molle and durum hexachords.

students only sang the pitch; the syllable was present in the mind. The third step involved singing the pitch content with the proper text.[13]

In order to move from one hexachord to another the singer changed syllables on one of the pitches common to both hexachords, a process known as mutation. Mutation through conjunct and disjunct hexachord pairs involved different patterns of syllables. To ascend an octave using any conjunct hexachord pair, mutation would normally take place on the fourth note of the lower hexachord (Fa=Ut). Octave ascent through a disjunct pair would be achieved by mutation on the fifth note of the lower hexachord (Sol=Ut). Mutation would thus occur on the first note common to both hexachords. Descent was handled in the same way. To descend an octave through a conjunct pair of hexachords, the singer used the mutation Mi = La; for the disjunct pair the mutation Re = La would be used. Although in an ascent the mutation was made on either Fa = Ut, or Sol = Ut, generally the first syllable of the new hexachord to be enunciated was Re, and in any descent the first syllable of the new hexachord was La. Theorists described this situation by stating that it is necessary to take Re in ascent and La in descent.[14] Table 5 illustrates the syllable patterns used to ascend and descend an octave in both conjunct and disjunct hexachord pairs. The syllables in parentheses were apparently not enunciated.[15]

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[13]Allaire, The Theory of Hexachords, p. 63.

[14]Ibid., p. 62.

[15]Ibid., pp. 42 and 48.

TABLE 5

SOLMIZATION OF HEXACHORD PAIRS

Conjunct Pair									
	Ascent:	ut	re	mi	fa	(=ut)	re	mi	fa	sol
	Descent:	Sol	fa	(mi=)	la	sol	fa	mi	re	ut
Disjunct Pair									
	Ascent:	Ut	re	mi	fa	sol	(=ut)	re	mi	fa
	Descent:	Fa	mi	(re=)	la	sol	fa	mi	re	ut

The use of Re in ascent and La in descent seems to have been the most common procedure but not the only one available. Some theorists state more generally that Ut, Re, and Mi were used to ascend, and La, Sol, and Fa were used to descend.[16] The use of Ut and Mi to ascend, and of Fa and Sol to descend necessarily entails the construction of syllabic patterns different from those shown in Table 5. These patterns were secondary in importance, but they could be used when a melodic line did not contain the pitch upon which mutation was normally made. Table 6 shows these other syllabic possibilities.

TABLE 6

ALTERNATE SOLMIZATION PATTERNS

Ut used in ascent

Conjunct Pair:	Ut	re	mi	(fa=)ut	re	mi	fa	sol
Disjunct Pair:	Ut	re	mi	fa	(sol=)ut	re	mi	fa

[16] Ibid., p. 45.

TABLE 6 CONTINUED

Mi used in ascent

Conjunct Pair:	Ut	re	mi	fa	sol(=re)	mi	fa	sol
Disjunct Pair:	Ut	re	mi	fa	sol	la(=re)	mi	fa

Fa used in descent

Conjunct Pair:	Sol	fa	mi	re	(ut=)fa	mi	re	ut
Disjunct Pair:	Fa	mi	re	ut(=sol)	fa	mi	re	ut

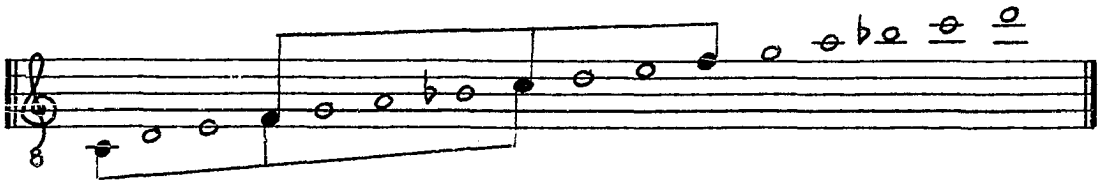
Sol used in descent

Conjunct Pair:	Sol	fa	mi(=la)	sol	fa	mi	re	ut
Disjunct Pair:	Fa	mi	re(=la)	sol	fa	mi	re	ut

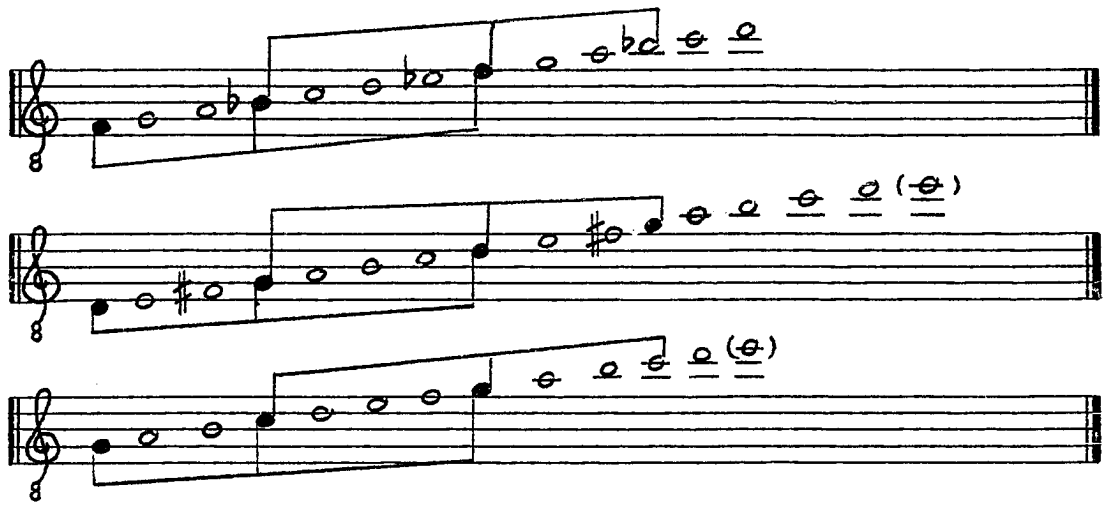
Manuscript accidentals used as signatures have the function of transposing the standard gamut upward by a fourth (b-flat) or a fifth (f-sharp). If the standard gamut is transposed up a fourth the point of oscillation becomes e-fami; if it is transposed up a fifth, the point of oscillation is f-fami. These points determine two subgamuts for each of the transposed gamuts in the same way that b-fami determined the subgamuts of the standard gamut. The use of the two accidentals f-sharp (f-mi) and e-flat (e-fa) implies the construction of hexachords on d and b-flat respectively. The results of incorporating these hexachords into the transposed gamuts are shown in Example 8. Blackened notes again indicate the roots of the hexachords.

EXAMPLE 8

HEXACHORD PAIRS IN TRANSPOSED SUBGAMUTS



EXAMPLE 8 CONTINUED



Transpositions of the gamut render the hexachord terminology durum, naturale, and molle cumbersome, since these terms can no longer be associated with the specific pitches b-natural and b-flat. If the gamut is transposed up a fourth, the hexachord on F serves the function of a "natural" hexachord since it does not contain the pitch corresponding to the point of oscillation. The hexachord on C becomes "durum" because of the presence of E-mi, and the hexachord on b-flat becomes "molle." Similarly in the transposition of the gamut up a fifth the hexachord on D is "durum," the hexachord on G is "naturale," and the hexachord on c, "molle." It is best to regard these terms as descriptive of a relationship existing between three hexachords. In any gamut there is only one point of oscillation, and only one note symbol associated with that point. Natural hexachords do not contain that note. Hard hexachords given to that note the syllable mi and soft hexachords give to it the syllable fa. In order to know the root of any of these hexachords, it is necessary to know whether one is dealing with the standard gamut or one of its transpositions.

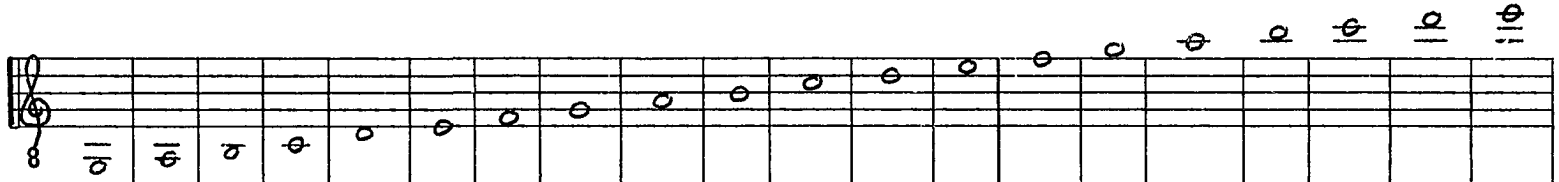
The syllables associated with the two added accidentals make the designation of pitches extremely complex. Each pitch should rightly be specified by all the syllables it could carry. Table 7 shows the complete system, including two hexachords on D and d, and one hexachord on b-flat. The complete designation of each pitch may be found by reading the letter name and all syllables in the column from top to bottom. Syllables underlined are those of the added hexachords.

It was pointed out above that pieces using the standard gamut operate within a range extending from Gamma through $\overset{a}{a}$. Pitches at either end of this range are rare; the most common range extends from C to g. This range may be embraced by joining the natural hexachords with either the hard or the soft hexachord. In pieces or sections of pieces using a transposed gamut, a similar limitation on range is evident. Such pieces or sections never use pitches below C. For the gamut transposed up a fourth the widest range is C through $\overset{c}{c}$, and the normal low note is F. This range may be covered by joining the hexachords on F with either the hexachord on c or the hexachord on b-flat. Pieces using the gamut transposed up a fifth have ranges that extend from D through $\overset{d}{d}$, this range is covered by the hexachords on G in combination with either the hexachord on D or the hexachord on c.

The system of hexachords and solmization as presented by most theorists is limited to the standard gamut. By so limiting their system, theorists could concisely communicate at least four major concepts: 1) the arithmetic and harmonic divisions of the octave illustrated by the conjunction and disjunction of hexachords; 2) the proper grouping of hexachords into pairs; 3) the mutually exclusive nature of hard and

TABLE 7

SYLLABIC DESIGNATION OF PITCHES IN TOTAL GAMUT



Pitch	Γ	A	B	C	D	E	F	G	a	b	c	d	e	f	g	a a	b b	c c	d d	e e
Hex. Γ	Ut	Re	Mi	Fa	Sol	La														
Hex. C				Ut	Re	Mi	Fa	Sol	La											
Hex. D					Ut	Re	Mi	Fa	Sol	La										
Hex. F							Ut	Re	Mi	Fa	Sol	La								
Hex. G								Ut	Re	Mi	Fa	Sol	La							
Hex. b♭										Ut	Re	Mi	Fa	Sol	La					
Hex. c											Ut	Re	Mi	Fa	Sol	La				
Hex. d												Ut	Re	Mi	Fa	Sol	La			
Hex. f														Ut	Re	Mi	Fa	Sol	La	
Hex. g															Ut	Re	Mi	Fa	Sol	La

soft hexachords; 4) proper methods of mutation. As has been seen, the incorporation of hexachords on d and b-flat, together with the syllabic content of each hexachord, renders the system almost unworkable and clouds many major concepts. Perhaps because their system illustrated these concepts so concisely, theorists were reluctant to incorporate into it additional accidentals and hexachords. Transpositions of the standard gamut did not alter the concepts; they merely forced one to apply those concepts to gamuts on different pitch levels. The system taught by theorists would then serve as a model, a simple illustration, of the application of these concepts to extensions of the standard gamut.

MODES

Medieval musicians recognized four types of modes or maneriae and, within the untransposed gamut, four corresponding finals: Protus (D), Deuterus (E), Tritus (F), and Tetrardus (G). Each mode had both an authentic and a plagal version, a differentiation based on range and melodically stressed pitches. Specific modes were designated by number, odd numbers indicating authentic versions of maneriae, even numbers indicating the plagal versions. A modal number was given to a piece on the basis of the range, final note, and dominant. Table 8 lists the characteristics of the eight modes.

TABLE 8

MODES AND THEIR CHARACTERISTICS

Mode	Number	Standard range	Final Note	Dominant
Protus				
Authentic	1	D-d	D	a
Plagal	2	A-a	D	f
Deuterus				
Authentic	3	E-e	E	c
Plagal	4	B-b (C-c)	E	a
Tritus				
Authentic	5	F-f	F	c
Plagal	6	C-c	F	a
Tetrardus				
Authentic	7	G-g	G	d
Plagal	8	D-d	G	c

None of these characteristics can, by itself, determine a mode. Finals indicate only modal types for pieces using the standard gamut. If the gamut is transposed, the finals will also have to be transposed. In the conductus repertory the dominant is the pitch that occurs very frequently within the course of a melody. Furthermore, the interval between the final and the dominant is indicative of a relationship existing between the final and the general tessitura of a melody. In authentic modes the melody moves for the most part well above the final; in plagal modes, the melody often revolves about the final, and in some places extends a fourth below it. Octave ranges have been assigned to each of the modes in Table 8 for the sake of convenience; nearly always these ranges are exceeded. In authentic modes a diatonic step may be added to either end of the modal octave. In plagal modes a diatonic step is often added to the upper end of the indicated range.

In dealing with the conductus repertory it is often very difficult to specify either the authentic or plagal versions of a modal type. Conductus melodies are often wide-ranging; the tenor of Naturas Deus regulis, for example, has the range of an octave and a fifth, A to e. Furthermore, conductus tenors very often show authentic or plagal characteristics in different sections of a work. For these reasons it has been considered best to categorize the conductus by modal type and avoid the further distinction of authentic or plagal versions. Fourteen of the three- and four-part conductus are in Protus on D. These are listed in Table 9.

A common transposition is one that raises Protus a fourth by means of a consistent b-flat signature. Four pieces, listed in Table 10, use this transposition.

TABLE 9

CONDUCTUS IN PROTUS ON D

Conductus	Comments
1. Deus misertus hominis	b-flat signature throughout
2. Salvatoris hodie	Frequent use of b-flat
3. Relegentur ab area	Frequent use of b-flat
4. De monte lapis scinditur	Isolated use of b-flat
5. Presul nostri temporis	Frequent use of b-flat
6. Naturas Deus regulis	Isolated use of b-flat and b-natural
7. Transgressus legem Domini	Frequent use of b-flat
8. Pater noster qui es in celis	Frequent use of b-flat and b-natural
9. Procurans odium	Isolated use of b-flat
10. Flos in monte cernitur	Isolated use of b-flat
11. O Maria virginei	Isolated use of b-flat
12. O vera, o pia	No accidentals
13. Quare fremuerunt gentes	b-flat and b-natural used at many points
14. Excitatur caritas in Ierico	No accidentals

TABLE 10

CONDUCTUS IN PROTUS ON G

	Conductus	Comments
1.	O felix Bituria	B-flat signature throughout
2.	Mundus a munditia	B-flat signature throughout
3.	Stella serena	B-flat signature throughout
4.	Luto carens et latere	B-flat for first line in W_1; no b-flats in F

None of the three- and four-part conductus employs Deuterus, and only four pieces are in Tritus, using finals of either F or C. In the three-part conductus repertory the modal scale of Tritus is identical to the major scale; whenever F is used as a final b-flat is used as a signature. Conductus using the final of C are in transposed Tritus; in such pieces b must always be sung as mi.[17] These four pieces are listed in Table 11.

TABLE 11

CONDUCTUS IN TRITUS

	Conductus	Comments
1.	Quid tu vides Ieremiah	Tritus on C in W_2; Tritus on F in W_1 with b-flat signature throughout; Tetrardus (?) on G in F without accidentals.

[17] Ibid., p. 68; "Transponuntur autem quintus & sextus ad c solfaut, & tunc modulatur mi in b fa ♮ mi" (The fifth and sixth modes may be transposed

TABLE 11 CONTINUED

2.	Ave virgo virginum	Final of F; b-flat signature throughout.
3.	Nicholai presulis	Final of C; no accidentals.
4.	Festa Ianuaria	Final of C; no accidentals.

Thirty-two conductus are, on the basis of the final, in Tetrardus on G. However, nineteen of these pieces use the accidental f-sharp, either at various points throughout the work or as a consistent signature applied to the triplum. Because of this accidental, modal ambiguity arises, for if f-sharp is applied to the modal scale of Tetrardus, the result is Tritus transposed to G. Table 12 lists these thirty-two conductus; to it may be added the version of Quid tu vides Ieremiah listed above among the Tritus pieces, preserved in the Florence manuscript in Tetrardus on G without accidentals.

The remaining ten conductus are exceptional in one of two respects: 1) they may contain conflicting signatures, the simultaneous presentation of an f-sharp in one voice and a b-flat in another; 2) they may show an alternation between Protus on G and Tetrardus or Tritus on G reflected in changing patterns of accidentals. These exceptional pieces are listed in Table 13.

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to c-solfaut, in which case mi must be said for b-fami)." In the conductus repertory transposition is made, not to c-solfaut, but to the C an octave lower, C-faut.

TABLE 12

CONDUCTUS IN TETRARDUS ON G

	Conductus	Comments
1.	Mundus vergens	No accidentals.
2.	Vetus abit littera	F# and f♭ used in Tr. and Q.
3.	Dic Christi veritas	One f# in W_1 cancelled immediately.
4.	Premii dilatio	One b♭ in W_1 cancelled immediately.
5.	Ortus summi	F# throughout with exception of two flat signs on f.
6.	Fulget Nicholaus	No accidentals.
7.	Veri solis presentia	F#'s common but not used as signature.
8.	Celum non animum	F# signature in Tr. throughout.
9.	Leniter ex merito	No accidentals.
10.	Fas et nefas ambulant	No accidentals.
11.	Cum animadverterem	F# in Tr. for final cauda.
12.	Si mundus viveret	No accidentals.
13.	Quid frustra consumeris	No accidentals.
14.	Veris ad imperia	One f# in Tr.

TABLE 12 CONTINUED

15.	Veri floris sub figura	No accidentals.
16.	Nemo sane spreverit	No accidentals.
17.	Hac in anni ianua	No accidentals.
18.	Novus miles sequitur	No accidentals.
19.	Crucifigat omnes	F#'s common in Tr. but no used as signature.
20.	Parit preter morem	F# as signature in Tr.
21.	Isaias cecinit	No accidentals.
22.	Legis in volumine	Occasional f#'s in Tr.
23.	Gedeonis area	F# and f♭ used in Tr.
24.	O lilium convallium	F# signature in Tr.
25.	Vhe proclamet clericorum	No accidentals.
26.	A solis ortus cardine	F#'s introduced in all voices, then omitted.
27.	Flebiles et miseri	F#'s common in all voices; one f♭ in Tr.
28.	De rupta rupecula	F# signatures in Tr.; often used in T. an D.
29.	Stephani sollempnia	F# signature in Tr.

TABLE 12 CONTINUED

30.	Parens patris natique filia	F#'s and b# common throughout.
31.	Si membrana esset celum	No accidentals.
32.	Quis tibi Christe meritas	F#'s common in D and Tr.

TABLE 13

EXCEPTIONAL PIECES

	Conductus	Comments
1.	Trine vocis tripudio	Only one b♭ in Tr., later cancelled in W_1, but large number of f-b intervals.
2.	Veni creator spiritus	Appears to modulate from Protus on G to Tetrardus on G.
3.	Ortu regis evanescit	Begins in Tetrardus on G with f#'s, ends in Protus on G with b♭'s.
4.	Novus annus hodie	Protus on G (b♭ signature) until f. 219', where conflicting signature f#-b♭ is used.
5.	Ave maris stella	B♮ and f# used in middle of piece, but it opens and closes with b♭ signature.
6.	Verbum pater exhibuit	Begins in Protus on G but changes to Tetrardus on G with addition of f#.
7.	In pretio pretium	Begins with no signature (Tetrardus on G) but b♭ and e♭ used later.
8.	Non livoris ex rancore	Begins with b♭ in Tr. and f# in D.; second system has only f# in D.; third system has no accidentals. Final is D.
9.	Ave salus hominum	Begins in Tetrardus on G but most of the piece uses b♭ signature.
10.	Ave presul gloriose	Begins with no accidentals, then uses b♭ and e♭, returns to b♮, then uses f#'s in all three voices.

In the three- and four-part conductus repertory a distinct feeling of the major and minor modes arise. Two possibilities existed for the presentation of the minor mode, Protus on D or, with the consistent use of a b-flat signature, Protus on G; the sixth step of the modal scale of Protus could be altered without affecting the nature of the mode:[18] At standard pitch level one may have either b-natural or b-flat. If Protus is transposed up a fourth, the variable pitch becomes e; in such a transposition b-flat is always required, since it is the pitch that determines the nature of the mode.

Three possibilities existed for the presentation of the major mode. The one most rarely used is Tritus on F with a b-flat signature. A second method is the transposition of Tritus to C. In such a transposition, only b-natural is used. The method most often chosen was the use of Tetrardus on G. In the modal scale of Tetrardus the seventh step could be altered without changing the nature of the mode; with a final on G one may use either f-natural or f-sharp. The note b, since it determines the nature of the mode, must always be b-natural. The consistent use of an f-sharp, however, removes the distinction between Tritus and Tetrardus and within any piece characteristics of either mode may be evident. The interchangeability of Tritus on F or C and Tetrardus on G is demonstrated by Quid tu vides Ieremiah, which is preserved in each of these modes.

Most of the exceptional pieces in Table 13 show alternation between Protus and Tetrardus or Tritus on G. The effect of such

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[18] See below pp. 46-48 and 124-127 for accidentals appropriate to each mode.

alternations is a modal shift between minor and major. In one case (Ave presul gloriose) three such shifts occur.

THE FUNCTION OF ACCIDENTALS

Manuscript accidentals in the three- and four-part conductus repertory may be subject to a variety of interpretations, but in order to clarify their functions two observations must be made at the outset. The first is that manuscript accidentals served the singers primarily as clues to solmization. A flat sign anywhere on the staff indicated the syllable fa and a sharp sign, the syllable mi. From these signs and their syllablic implications the singer derived the hexachord orders to be used. When no accidentals were present, the singer could assume that the syllable mi would be given to the pitches b and e, and that fa would be used for c and f. A signature of b-flat would change this situation. Fa would be applied to f and b and mi would be used for e and a. Likewise a signature of f-sharp would indicate mi for f and b, and fa for g and c. In other words, manuscript accidentals would indicate for the singer one of the subgamuts and hexachord orders given in Examples 7 and 8 (pp. 24 and 28). The second observation concerns the placement of accidentals. Accidentals are written in the manuscript only for those pitches corresponding to the points of oscillation in the standard gamut or its transpositions. In the standard gamut b may be read as either fa or mi. If the gamut is transposed up a fourth, the point of oscillation is e, and if the gamut is transposed up a fifth, the point is f. With one exception, the manuscript accidentals occur only at those points. The

exception is the use of b-flat. No accidentals are necessary in the graves range, since pitches in that range are given only one syllable each. This observation is especially important for pieces using the gamut transposed up a fifth. In such pieces F-sharp is never specifically indicated. The reason would seem to be that, in this transposition, only F-sharp existed in the graves range. A scribe would no more have to specify it, than he would have to indicate B-natural in the standard gamut.

It is quite possible that a number of accidentals are to be interpreted solely as chromatic alterations that would not have been anticipated by the singers. Such seems to be the case when an accidental is immediately cancelled by its opposing sign. Measure 39 of Dic Christi veritas contains in the tenor a melodic cadence to b. The triplum, which is clearly in the natural hexachord, is given an f-sharp at this point; immediately thereafter a flat sign is placed in the f space. A b-flat at the beginning of Premii dilatio is immediately cancelled in W_1. Although mutations can be devised for these passages, it is likely that the singers considered the accidentals as temporary chromatic alterations removed from the specified hexachord structure.

Because the b-flat specifies, within the standard gamut, the hexachord order Hex. C (naturale) - Hex. F (molle), and because the subgamut corresponding to this hexachord order contains the same series of intervals as the subgamut composed of the durum and naturale hexachords, the b-flat may be seen as effecting a transposition of the conjunct hexachord order Hex. F (durum) - Hex. C (naturale) up a fourth.[19]

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[19]Ave virgo virginum, containing a b-flat signature, uses only the notes of the transposed conjunct hexachord order.

The f-sharp would have the effect of transposing the Hex Γ (durum) - Hex. C (naturale) hexachord order up a fifth, resulting in the conjunct order Hex. D (durum) - Hex. G (naturale).[20] On seeing either of these accidentals, the singer could assume either the first or the third sub-gamut given in Example 5. The concept of accidentals as indicators of transposition may be extended to include the standard gamut itself. A b-flat would transpose the standard gamut up a fourth resulting in the first of the transposed gamuts given in Example 4. An f-sharp would yield the second of these gamuts. Manuscript accidentals thus serve the function of clefs, indicating not pitches but syllables, and could be used by medieval singers to effect transpositions, much as syllables of the movable-Do method are used today.

Accidentals also serve to modify the mode of any piece or section of a piece. One of the primary differences between the plagal and authentic versions of Protus would appear to be the consistent presence or frequent absence of a flat on b.

> Plage quoque prothi cantus cum ad b acutam pervenerint per b molle modulari oportet.[21]
>
> In effect, the plagal Dorian, when the b is reached, must always be sung with b-flat.

---

[20]Much of Ortus summi peracto gaudio uses this transposed conjunct hexachord order.

[21]Allaire, The Theory of Hexachords, p. 93; there may be a relation here between this and una nota supra la semper est canendum fa since the highest note most often encountered in protus-plagius is a. However the adage does not seem to have a medieval source. Margaret Bent ("Musica Recta and Music Ficta," Musica disciplina, XXIII (1969), p. 92) sees its origin in the late fifteenth century, coincident with the decline of

One may determine whether a passage is in the plagal version of Protus on the basis of the melodic line.

> Omnis cantus finitus in dsolre, si saepius versatur in ffaut ubi est tenor secundi toni, si quoque re in are tetigerit, non obstante si aliquando alamire aut etiam bfami aut csolfaut aut dlasolre tetigerit si saltem raro id fiat erit secundi toni.[22]
>
> If any melody ending on d-solre mostly turns around f-faut which is the note of repercussion of the 2nd mode, and touches on a-re, it will be in the second mode, even if it occasionally moves to a-lamire, b-fami, c-solfaut, or d-lasolre.

The use of b-flat in pieces in Protus on D may, in some cases, effect a change in modal type. The cauda between the fourth and fifth lines of Salvatoris hodie may serve as an example. The tenor has the range of C-d and emphasizes in its melodic lines the pitches F, a, and c, that is, those pitches characteristic of the plagal version of Tritus. The aural effect of this temporary excursion into Tritus is a shift from

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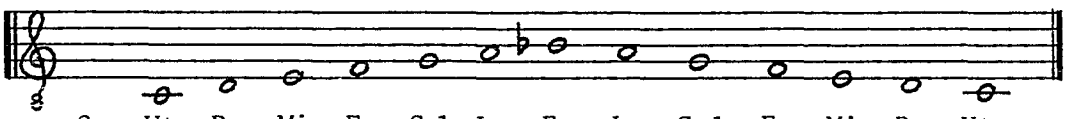
proper solmization. The earliest source given by Allaire is Maximilian Guilliaud, Rudiments de Musique Practique (Paris, 1554) (The Theory of Hexachords, p. 45). Andrew Hughes cites three fourteenth-century examples in which this improper solimization seems to be used. See Manuscript Accidentals: Ficta in Focus 1350-1450, Vol. 27 of Musicological Studies and Documents (Rome, 1972), p. 63, n. 18. Prior to that proper solmization seems to have been the rule; thus in the following example, the first set of syllables, not the second, should be used.

1. Ut Re Mi Fa Re Mi Fa La Sol Fa Mi Re Ut



2. Ut Re Mi Fa Sol La Fa La Sol Fa Mi Re Ut

[22] Allaire, The Theory of Hexachords, pp. 67-68.

a minor to its relative major. In conductus with a final G the alternation of b-flat and f-sharp constitutes an alternation between a minor (Protus on G) and its parallel major (Tetrardus). As was noted above, the introduction of an f-sharp into pieces in Tetrardus on G entails a shift from one of the major modes to the other (from Tetrardus to Tritus).

The pitch e-flat serves the same purpose in the gamut transposed up a fourth that b-flat serves in the standard gamut. It may be a temporary chromatic alteration, it may specify the subgamut composed of the hexachords Hex. F (naturale) - Hex. b-flat (molle), and it may indicate the plagal version of Protus on G.

In the three- and four-part conductus repertory different voices of a composition quite commonly carry different patterns of accidentals. This gives rise to the so-called partial or conflicting signatures.[23] For the sake of the following discussion a distinction will be made between partial and conflicting signatures. Example 9 gives partial signatures for the standard gamut and its transpositions.

---

[23]The problems of partial and conflicting signatures in sources from the fourteenth to the sixteenth centuries have been rather extensively discussed. Major articles include:

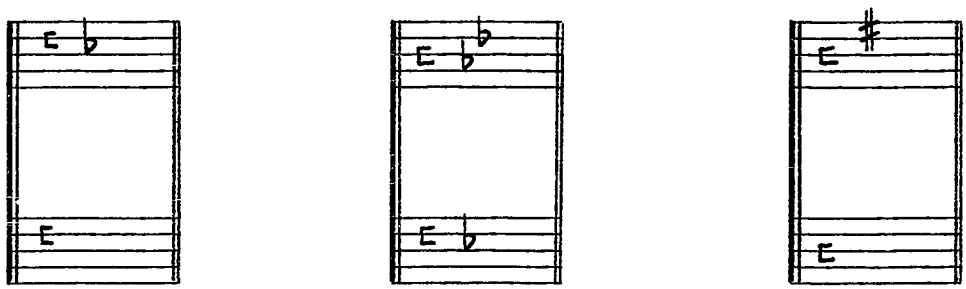
Willi Apel, "The Partial Signatures in the Sources up to 1450," Acta musicologica, X (1938), pp. 1-13, and XI (1939), pp. 40-42.

Richard Hoppin, "Partial Signatures and Musica Ficta in some

EXAMPLE 9

PARTIAL SIGNATURES FOR STANDARD AND TRANSPOSED GAMUTS

Standard Gamut	Gamut transposed up a fourth	Gamut transposed up a fifth



These signatures are partial in that a different reading is used for the point of oscillation in each gamut. They are not conflicting in that both interpretations of the point of oscillation are possible in each gamut. Partial signatures may be subject to a number of explanations. Perhaps the simplest is that these signatures imply the simultaneous use of the two subgamuts available in each gamut. Another explanation has to do with the pitch content of any part. An accidental may be omitted, if the pitch it modifies does not appear in the melody. At the

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Early 15th-Century Sources," Journal of the American Musicological Society, VI (1953), pp. 197-215.

_____, "Conflicting Signatures Reviewed," Journal of the American Musicological Society, IX (1956), pp. 97-117.

Edward Lowinsky, "The Function of Conflicting Signatures in Early Polyphonic Music," The Musical Quarterly, XXXI (1945), pp. 227-60.

_____, "Conflicting Views of Conflicting Signatures," Journal of the American Musicological Society, VII (1954), pp. 181-204.

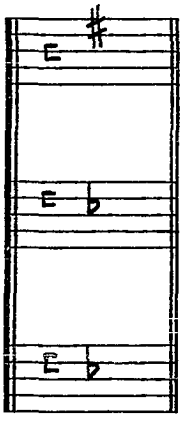
beginning of O felix Bituria b-flats are given to the tenor and duplum, but not to the triplum. The reason would appear to be that the triplum uses for the first system only the notes of the natural hexachord. When, in the second system, the melodic line descends below c, the flat sign is provided. Accidentals may also be omitted, when their presence is clear from the melodic line itself. This seems to be the case in the setting of the fifth line of Salvatoris hodie, which uses only the notes of the soft hexachord in the tenor. Finally, the constant use of an accidental in one part may induce its use in another voice without any specific indications.

Conflicting signatures seem to imply the simultaneous use of two different gamuts. The two conflicting signatures present in the three-part conductus repertory are given in Example 10.

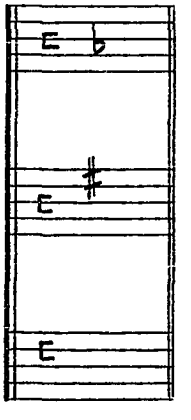
EXAMPLE 10

CONFLICTING SIGNATURES

Novus annus hodie



Non livoris ex rancore



The conflicting nature of these signatures lies in the contradictory information they provide for solmization. In the standard gamut or its transpositions, whenever fa is used for the pitch b, it may also be used for the pitch f, and the use of mi on f entails its use also on b. By specifying the use of fa on b at the same time that mi is said on f, these signatures seem to represent the additions to the system of hexachords and solmization catalogued in Table 7.

These signatures pose different problems for the pieces involved. Three explanations may be offered for the conflicting signatures in Novus annus hodie. Perhaps the f-sharps in the triplum are temporary chromatic alterations. Most of the f's in the triplum need to be natural since they correspond to b-flats in the tenor. If this is the case the f-sharp may only appear to be a signature, because the desired chromatic alterations happen to occur near the beginning of each system. A second explanation concerns the relationship between the last few lines of text and the final cauda. The cauda is in Tetrardus on G with an f-sharp in the triplum; b-flats are no longer used. Such a shift from Protus on G to Tetrardus would be a violent one, and the prior introduction of an f-sharp in the triplum may have served to soften the transition. Finally, it is possible that the composer may have given to a piece in Protus on G a cadential formula appropriate to Tritus. Modern ears would hear this as the raised leading tone to the final in a minor mode.

The problem with Non livoris ex rancore is more vexing. The final of this conductus is D, indicating the modal type Protus. In this

modal type f-sharp is certainly out of place, but it is precisely this accidental which is carried over to the second system. The b-flat in the triplum may have signaled to the singer an unindicated chromatic alteration in the tenor (fa supra la). If this is the case the appearance of b-flat as a signature may also be illusory; significantly it is not continued on the second system. While this may solve the problem of the b-flat signature, the problem of the f-sharp remains, compounded by the modally ambiguous nature of the tenor melody. At present no convincing explanation of the conflicting signature in this conductus can be offered.

MELODY

According to Franco of Cologne, the process of conductus composition began with the invention of the most beautiful melodic line possible.[24] This line served as the tenor of the conductus and to it was added a discantus. The most important criterion in the construction of the discantus was that it had to concord with the tenor. A third voice could be added if desired; it had to be concordant with either the tenor or the duplum. Further voices were to concord with those already composed.

In at least two respects this description needs emendation. The process of composition was not always additive. The tenor lines to passages using hocket, stimmtausch, and canon must have been composed with the utilization of these techniques in view, and this in turn indicates simultaneity of conception, if not composition.

A more important emendation concerns the originality of the tenor line. It has long been recognized that a number of conductus are based on pre-existent liturgical or secular melodies. As familiarity with the repertory has increased, so has the number of such conductus. Table 14 lists those three-part conductus for which pre-existent material has been found.

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[24]Gilbert Reaney and André Gilles, eds., Ars cantus mensurabilis, Vol. 18 of Corpus scriptorum de musica (Rome, 1974), pp. 73-74. "...qui vult facere conductum, primum cantum invenire debet pulcriorem quam potest; deinde uti debet illo, ut de tenore faciendo discantum, ut dictum est prius" (...he who wishes to write a conductus ought first to invent as beautiful a melody as he can, and then should use this melody as a tenor in making a discant, as explained previously).

TABLE 14

CONDUCTUS BASED ON PRE-EXISTENT MATERIAL

Conductus	Source
Benedicamus Domino (Naturas Deus regulis, Leniter ex merito)	Melisma on (Vir)go from Alleluia: Benedicta et venerabilis (LU 1265)
Procurans odium, Purgator criminum	Amour dont sui espris (SR 1545 + 1546)
Parit preter morem	Piec'a que savoie (SR 1760)
Quid frustra consumeris	Bien font amours lor talent (SR 738)
Veris ad imperia	A l'entrada del tens clar (P 461.12)
Vheproclamet clericorum (poetic form only)	Fols est qui a ensient (SR 665)
O vera, o pia	Final melisma of Offertory Recordare, Virgo Mater (LU 1557 + 1637)
Si membrana esset celum	Kyrie trope Celum creans
Isaias cecinit	Fifth stanza of Sequence Lastabundus
Fas et nefas ambulant	Far voiel un nou sirventes (P 156.6)

Three additional examples may be added to this list. The tenor in the opening texted portion of Ave maris stella is almost identical to the melodic line beginning the hymn of the same name (LU 1254). The tenor for the first line of Stella serena is quite similar to the melodic line of the Kyrie Orbis factor (LU 46). In both cases the relationship of the conductus tenor to the chant melody ceases after the first line.

The last example is less certainly related to chant. Quis tibi Christe meritas is unique to W_2. The Analecta hymnica states that the text to this conductus may be an elaboration of the Gradual Christus factus est pro nobis. The chant is in the fifth mode while the conductus is in Tetrardus with a signature of f-sharp throughout. If an appropriate transposition is made it will be noticed that phrase endings in the conductus, signified by rests in all voices, are concordant with nearly all of the notes of the first line of the chant. It is possible that this conductus is actually a conductus-motet for which the tenor line has not been preserved.

Many conductus are, moreover, related to one another by means of a common tenor, and in many cases common dupla and tripla as well. Table 15 lists these conductus and their related works.

TABLE 15

CONDUCTUS AND THEMATICALLY RELATED WORKS

Conductus	Related Work(s)
Final cauda of Clausus in testa, tenor	Anima iugi lacrima, three-part triple motet, tenor
Final cauda of Dic Christi veritas	Bulla fulminante Veste nuptiali
Benedicamus Domino (Naturas Deus regulis)	Attached to Leniter ex merito in W_1
Crucifigat omnes	Final melisma of Quod promisit ab eterno
Final melisma of O felix Bituria	Final melisma of Benedicamus Domino, StV. f. 281

TABLE 15 CONTINUED

Procurans odium	Purgator criminum Suspirat spiritus
Veri solis presentia	Mater patris et filia
Internal cauda of Veri solis presentia	Final cauda of Ave Maria, Hu f. 151'
Opening of Veris ad imperia	Opening of Legis in volumine
Mundus a munditia, tenor	Mundus a munditia, 2-part conductus Fauv f. 2, duplum[a]
Stella serena	Ave Maria, StV. f. 259

One other relationship may be observed in the three-part conductus repertory. The final cauda to the first stanza of O felix Bituria ends with a phrase in the tenor that is also used in the final cauda of In pretio pretium and the two-part conductus Homo per potentiam (F f. 355'). In both cases only the tenor line is identical to that of O felix Bituria; the upper voices are different.

Despite these qualifications Franco's statement offers much valuable information about conductus composition, especially in regard to melody. Only the tenor line is composed with melodic principles in mind. Additional voices are constructed on the basis of discant technique. Consequently, when investigating purely melodic characteristics of conductus, only the tenor line need be considered, since only this voice has as the basis of its construction melodic "beauty." Further it

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[a]This is not a motet. The tenor line moves in note-against-note style with the duplum, the style characteristic of conductus.

may be stated that the mode of any conductus is manifest primarily in the tenor line. The modal coherence of a work is a direct result of the care taken in the construction of the tenor to establish the mode.

It would appear that certain melodic gestures are characteristic of particular modes. Through the use of these melodic gestures structural tones of any mode may be emphasized. Allaire gives Glareanus' description of the melodic units characteristic of specific modes.[25]

> Cantilenae primi modi frequenter ex re in la saliunt...
> Secundi ex re in fa...
> Quinti ex mi in sol...
> Sexti ex fa in la...
> Septimi ex ut in sol...
> Octavi ex ut in fa...
>
> Songs of the first mode frequently leap from re to la... D-a
> Songs of the second mode leap from re to fa... D-F
> Songs in the fifth mode move from mi to sol. a-c
> Songs in the sixth mode move from fa to la. F-a
> Songs in the seventh mode move from ut to sol. G-d
> Songs in the eighth mode move from ut to fa. G-c

The pitches given are those for the modes in their untransposed forms. However, because these intervals are described in terms of syllables, they may be applied to transpositions of the modes as well. This is of potentially great value in the application of editorial accidentals. If, for instance, the sixth mode is transposed up a step, the application of the pattern fa-la to the pitches G-b implies the use of an F-sharp. The syllables given by Glareanus imply specific hexachords and, consequently, their pitch content.

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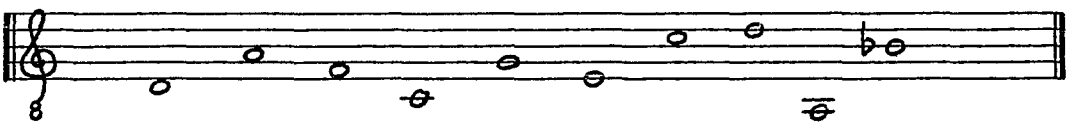
[25]Allaire, The Theory of Hexachords, p. 73; despite the lateness of this statement it appears to be applicable to the present repertory. Because the modal type Deuterus is not used in the three- and four-part conductus repertory, its discussion has been omitted from the quotation.

The final aspect of melody to be considered here is the hierarchy of pitches chosen for medial cadences.[26] It would seem that the choice of pitches was governed by the mode in use. Example 11 shows, in decreasing order of frequency, the pitches for medial melodic cadences in conductus in Protus on D.

EXAMPLE 11

MEDIAL MELODIC CADENCES IN PROTUS ON D



111 67 52 30 27 23 10 3 2 2

Not surprisingly melodic cadences to the final and the dominant are most common. Of more interest is the fact that cadences below the subfinalis (C) are rare. Only Naturas Deus regulis and Pater noster qui es in celis contain cadences to A-re. Equally striking is the avoidance of cadences to b-fami. Only Pater noster qui es in celis and the Benedicamus Domino attached to both Naturas Deus regulis and Leniter ex merito use this pitch for an internal cadence. As stated above, the later is based on a plainsong melody.

The frequency of cadences on F-faut is indicative of a characteristic feature of conductus in Protus on D, the shift, within the conductus, from the authentic to the plagal version of the mode. This

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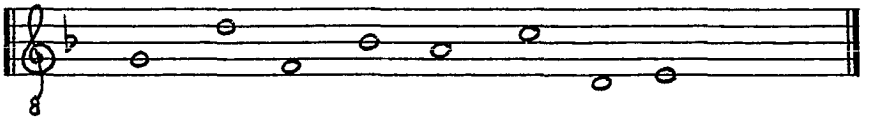
[26]See Allire, The Theory of Hexachords, p. 71, for a late sixteenth-century statement concerning medial melodic cadences.

shift is signaled by a pitch center of F, the dominant of Protus plagius, and a signature of b-flat. Such a shift is usually of extended duration. It often occurs at the beginning of a conductus and lasts until a major formal division in the work. When the plagal version of Protus is in use, medial cadences to E-lami tend to be suppressed; conversely, when the authentic version of the mode is used, cadences to F-faut are rare. Thus internal melodic cadences for Protus on D may be divided into two sets. Cadences to the final, dominant, subfinalis, and, to a lesser extent, G-solreut occur in both sets. The difference lies in the use of either E-lami (authentic) or F-faut (plagal) as a medial cadence pitch.

The hierarchy of pitches for conductus in Protus on G is shown in Example 12.

EXAMPLE 12

MEDIAL MELODIC CADENCES IN PROTUS ON G



In this transposition no cadences on the sixth above the final occur. However, the increased number of cadences below the subfinalis is striking and may explain why these pieces were presented in transposition. Only two medial cadences occur on E, both of them in O felix Bituria. In both cases the E's in the tenor are accompanied by clear

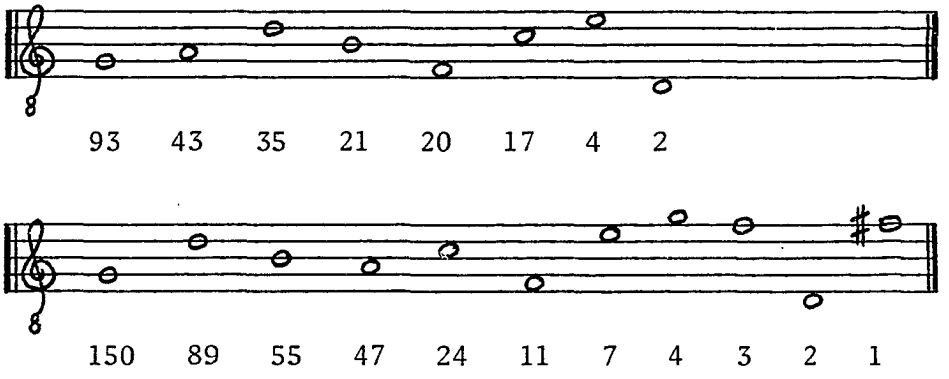
b-flats in duplum and triplum. Almost certainly the tenor pitches should be E-flats, and should be considered examples of musica falsa, since this pitch does not exist in the standard gamut or its transpositions.

Internal cadences to the final (27), third (12), and dominant (6) are characteristic of conductus in Tritus. Secondary cadencing pitches are the second (8) and the seventh (1) above the final. The emphasis on the notes of the major triad is also reflected quite often in the melodic formulations of the tenor. The use of the notes of the triad for melodic lines and internal cadences gives to conductus in Tritus a decidely tonal sound.

Two of the three-part conductus cum cauda are in Tetrardus on G and only one of them, Dic Christi veritas, contains a cadence to b. Consequently one would conclude that cadences to b are not a prime characteristic of pieces in Tetrardus. In the simple conductus, however, the number of cadences to b increases dramatically. Furthermore, in those pieces in which a large number of cadences to b occur, f-sharp is present either as a temporary accidental or as a signature in the triplum. There would appear, then, to be two methods of treating Tetrardus. The first method emphasizes medial cadences to the second above the final and tends to avoid cadences to the third. The second method emphasizes medial cadences to the final, dominant, and third. As such, this second method is identical to the pattern of internal cadences in Tritus. Conductus with a final of G which emphasize notes of the triad in melodic lines and internal cadences may be regarded as transpositions of Tritus. Example 13 shows the patterns of cadence tones for these two methods.

EXAMPLE 13

MEDIAL MELODIC CADENCES IN TETRARDUS ON G



Pieces using the first pattern have in general a lower tessitura than conductus using the second pattern. Cadences above the dominant are rare, and cadences to the subfinalis are more common in this group than in the second. The most common pattern of internal cadences is one in which cadences to a alternate with cadences to the final. Cadences to b, when they occur, are accompanied in duplum and triplum by a unison, an e, or a G and d.

The tessitura for pieces using the second pattern is noticeably higher than for those using the first. Cadences to the dominant are more frequent, and some cadences occur well above the dominant. Cadences to b are frequently accompanied in duplum and triplum by an f-sharp.

It is characteristic of many of the pieces in Table 12 (p. 38) to shift from one of these patterns to the other. It would appear to be the function of the f-sharp accidental to signal such shifts. Thus one may say that, just as there are two types of minor modes, the authentic

and plagal forms of Protus, so there are two types of major, Tetrardus and Tritus. While either one of these may be used for an entire work, many conductus show a conscious exploitation of the differences between the two.

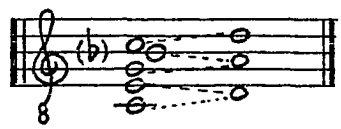
CADENCES

Cadences at the conclusion of all conductus are made in all voices predominantly by means of stepwise motion to the final, the dominant, and the octave of the final. Each of these pitches may be approached from either its upper or lower neighbor. This results in a cluster of pitches which may be made to resolve to the required final perfect consonance. Example 14 shows the clusters of available pitches for each of the modes used in the conductus repertory.

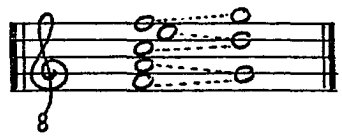
EXAMPLE 14

AVAILABLE PITCHES FOR CADENCES AT STANDARD PITCH

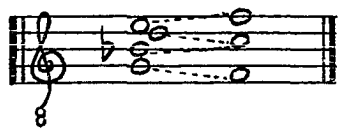
PROTUS ON D



TETRARDUS ON G



TRITUS ON F



The cadences for Protus and Tetrardus are virtually identical. Both finals are approached from a subfinalis a whole step away. Furthermore, the finals and dominants of both are bracketed by thirds which resolve in contrary motion. Finally, in both modes the subfinalis

and the notes a fifth and an octave above it move in parallel motion to the final and the dominant. The only difference between these two clusters lies in the seventh above the subfinalis. In Tetrardus this seventh is always major, while in Protus it may be major or minor depending on the version of the mode and the hexachord structure in use.

The cadence for Tritus is considerably different. The subfinalis is never used to approach the final. The final is approached from above. Furthermore, the resolution to the final and the dominant is achieved either by parallel motion from above or by contrary motion from a minor third. In the conductus repertory this third is always minor, never major; the "double leading tone cadence" is not a feature. The final and its octave resolve from a major sixth. The frequent tritone between b-flat and e is of no importance, since each of these pitches forms acceptable intervals with the lowest note.

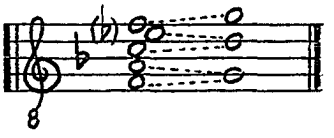
In three- and four-part works not all of the pitches in each cluster can be used. Some pitches must be omitted without destroying the effect of the cadence. In Protus and Tetrardus the seventh above the subfinalis is frequently absent. In some cases, the fifth is also omitted. In Tritus the d is commonly elminated.

Two of these modes are subject to various transpositions in the repertory. Protus may be transposed to G and Tritus may appear on either C or G. Cadences for these transposed modes are shown in Example 15.

EXAMPLE 15

AVAILABLE PITCHES FOR CADENCES IN TRANSPOSED MODES

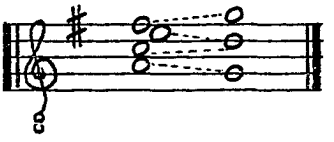
PROTUS ON G



TRITUS ON C



TRITUS ON G



The number of cadential formulae to the final G is striking. One may imagine a range of cadences beginning with the darkest of the "minor" modes, Protus plagius, and extending through Protus authenticus and Tetrardus to the brightest of the "major" modes, Tritus. This cadential variety is particularly exploited by those conductus listed in Table 13 (p. 41) that appear to contain modulations.

CONTRAPUNTAL TECHNIQUE

Descriptions of contrapuntal technique are given in treatises or portions of treatises devoted to discant. The presentations usually follow the same general format. A list of all usable intervals is given, followed by the division of these intervals into categories of relative consonance and dissonance. Finally, suggestions for the combination of two voices are given either by note symbols (letter names, syllables) or by means of musical examples.

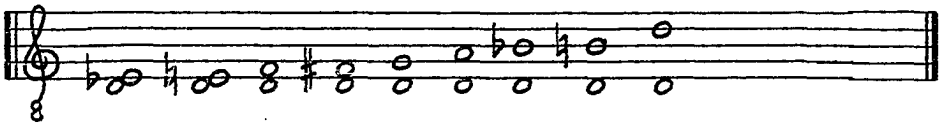
Melodic intervals

Two sources consulted give the list of all possible intervals in such terms as semitonium, etc. (see Ex. 16).

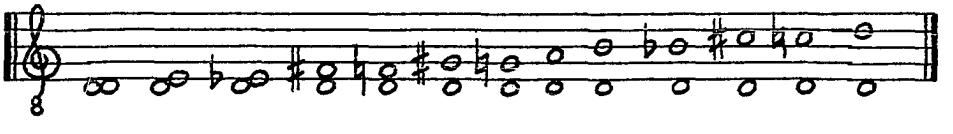
EXAMPLE 16

MELODIC INTERVALS

Discantus positio vulgaris (CS I, 94)



Franco of Cologne: Compendium discantus (CS I, 154)



The reference to melodic intervals in the Discantus positio vulgaris describes only the "nine modes," and a marginal note directs the reader to

the earlier portion of Jerome's treatise that details these modes.[27] In Franco's treatise the nine modes have been expanded to thirteen, and include all possible intervals from the unison to the octave.[28]

The most interesting form used by theorists to present the list of intervals is that of a composition--one hesitates to call it a song--that incorporates the intervals into the melodic line. Examples 17, 18, and 19 cover a period of approximately forty years, 1240-80.[29]

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[27]CS I, 27.

[28]CS I, 154; note should be taken of the order in which the intervals are presented.

[29]Dates generally recognized for the theorists and treatises are as follows:

Discantus positio vulgaris--1235-40

Johannes de Garlandia--1235-50

Franco of Cologne--1260-70 (1280?)

Jerome of Moravia--Second half of thirteenth century

Anon. II and Anon. III--after 1260

Magister Lambertus (Pseudo-Aristotle)--ca. 1270

Anon. Sowa--1279

Anon. V--Late thirteenth or early fourteenth century

See the following for specific references:

Pieter Fischer, The Theory of Music from the Carolingian Era up to 1400, Vol. B III of Repertoire international des sources musicales (Munich and Duisburg, 1968).

Gustave Reese, Fourscore Classics of Music Literature (New York, 1957).

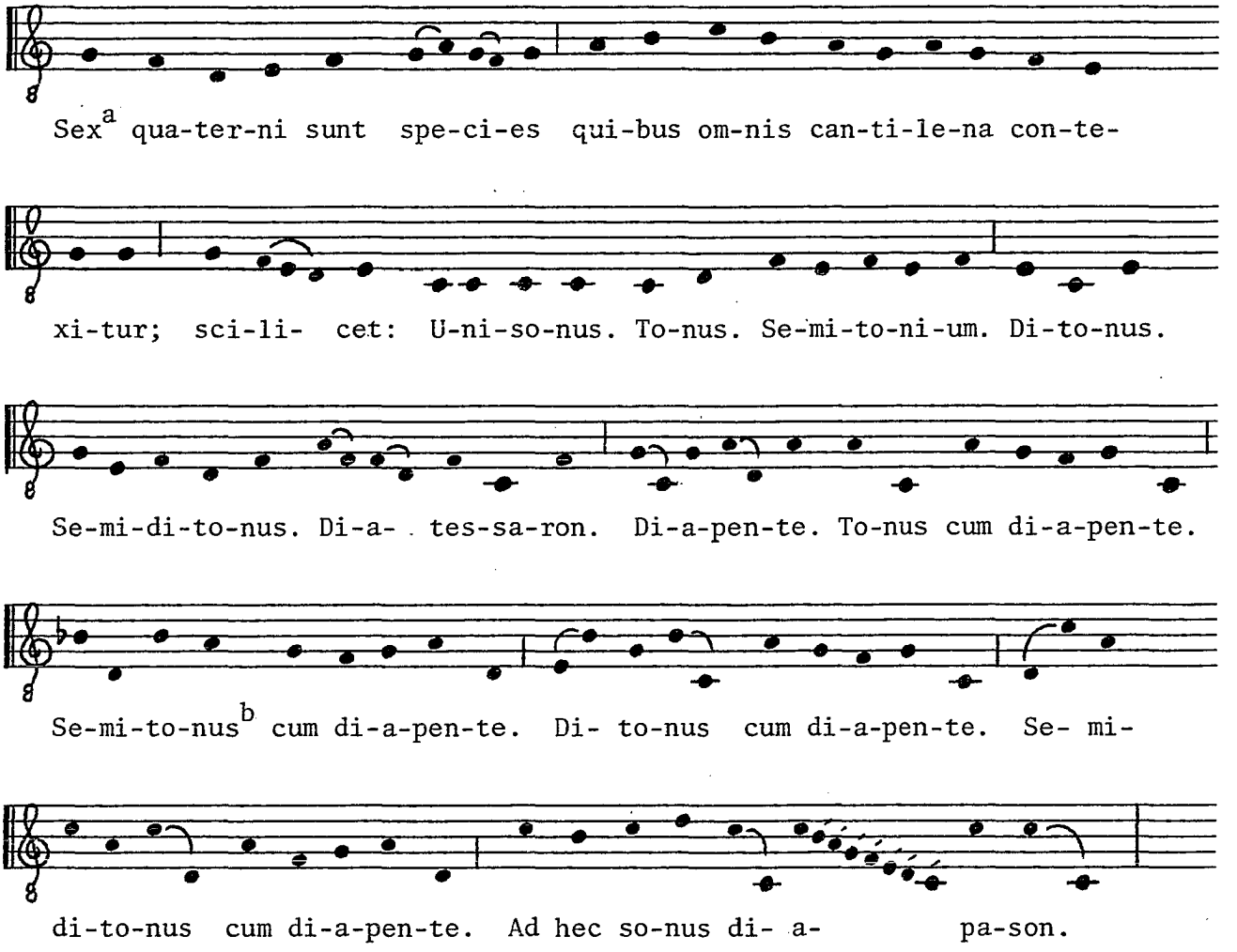
_____, Music in the Middle Ages (New York, 1940).

Erich Reimer, Johannes de Garlandia: De mensurabili musica, Vols. X and XI of Beihefte zum Archiv für Musikwissenschaft (Wiesbaden, 1972).

Heinrich Sowa, Ein anonymer glossierter Mensuraltraktat 1279, Vol. IX of Königsberger Studien zur Musikwissenschaft (Kassel, 1930).

EXAMPLE 17

MELODIC INTERVALS -- MAGISTER LAMBERTUS (CS I, 259)



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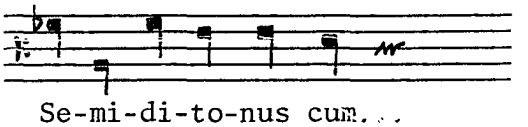
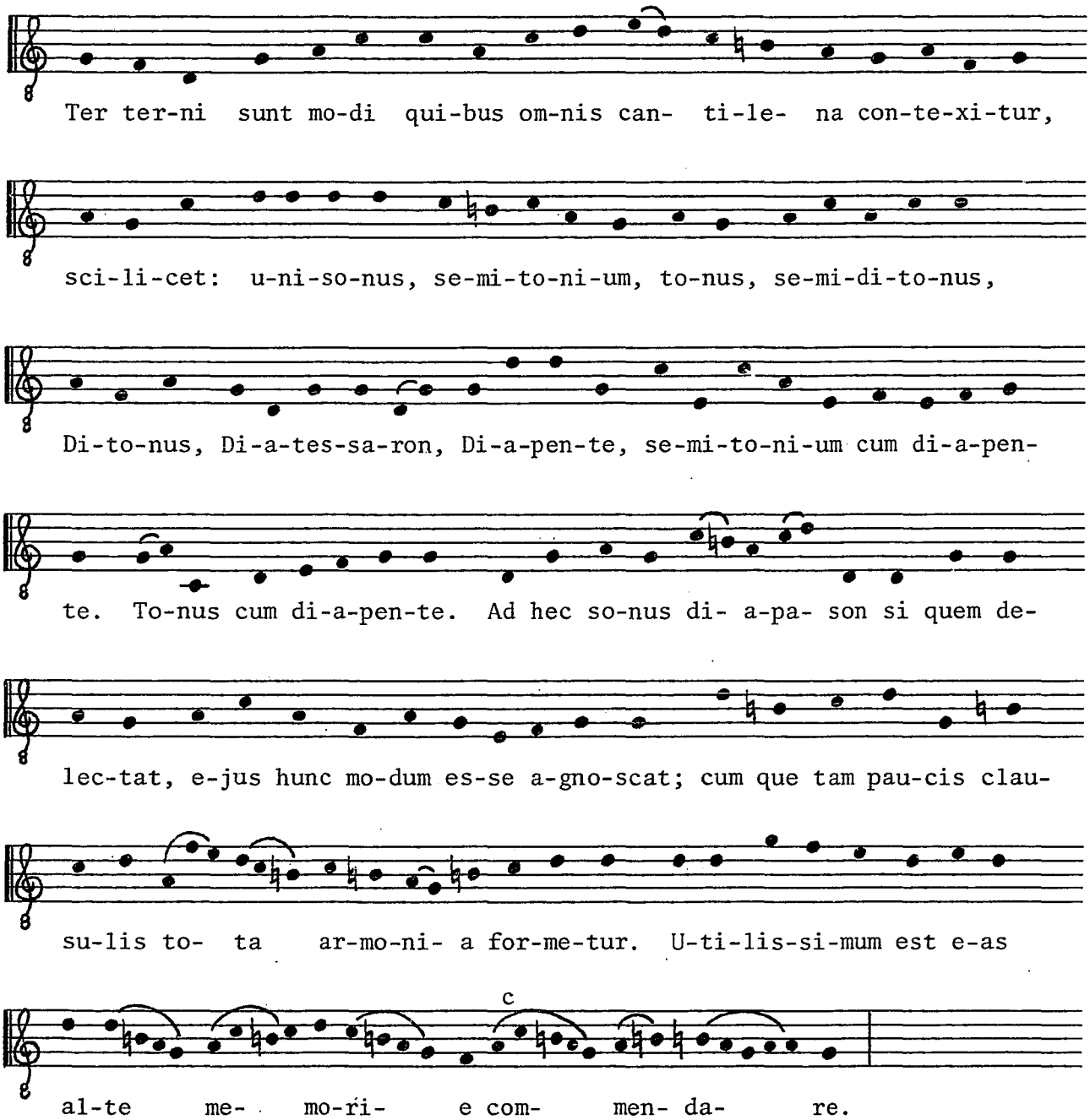
[a] Sic in CS; actually there are only 23 intervals that, counting ascending and descending motion, can be counted; in fact the author presents only the ascending whole-tone, exemplifying merely 22 intervals. Perhaps the author meant "ter quaterni," twelve intervals, without referring to ascent and descent in each case.

[b] CS reads



EXAMPLE 18

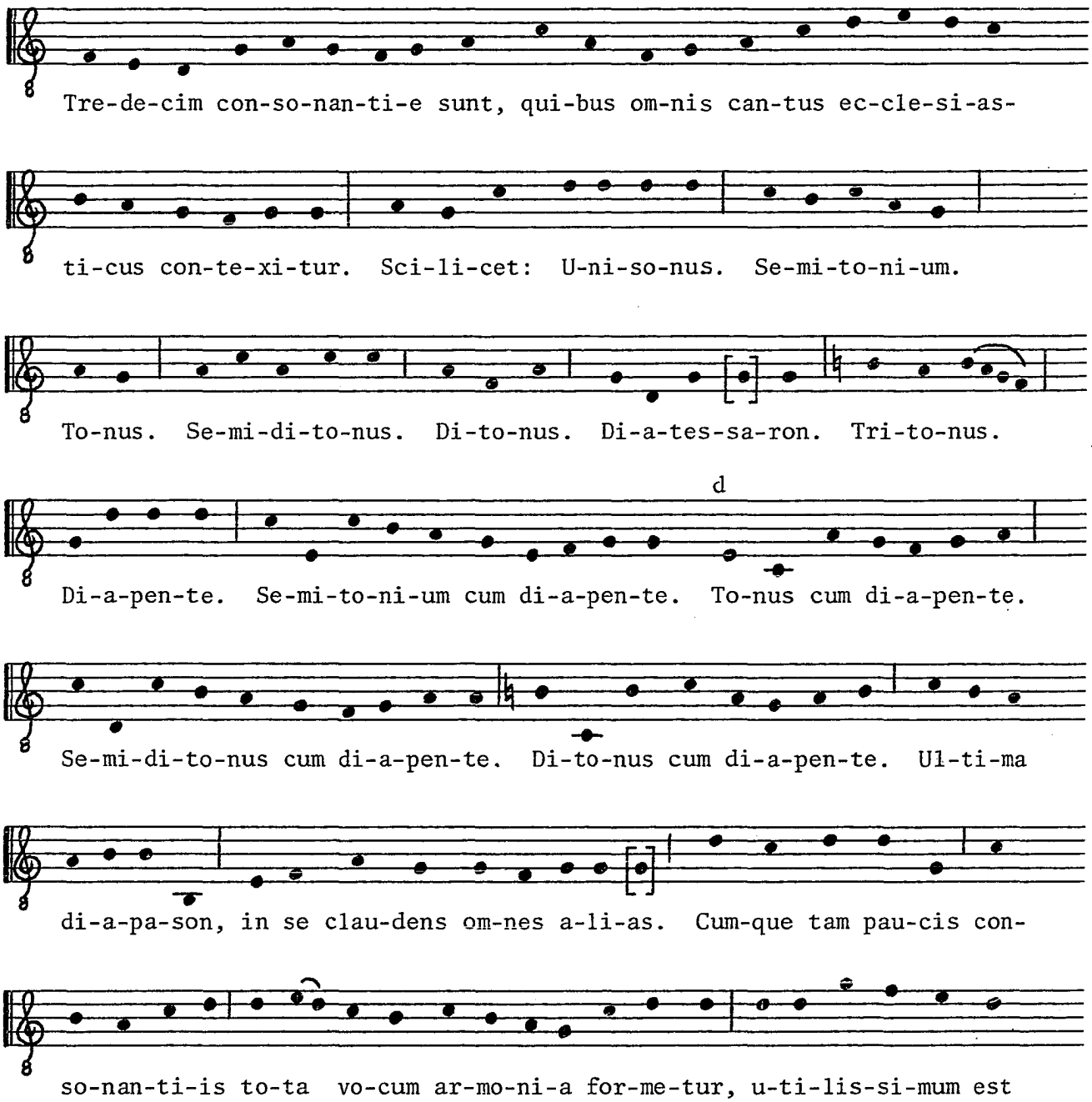
MELODIC INTERVALS -- JEROME OF MORAVIA (CS I, 29)



[c]CS reads e.

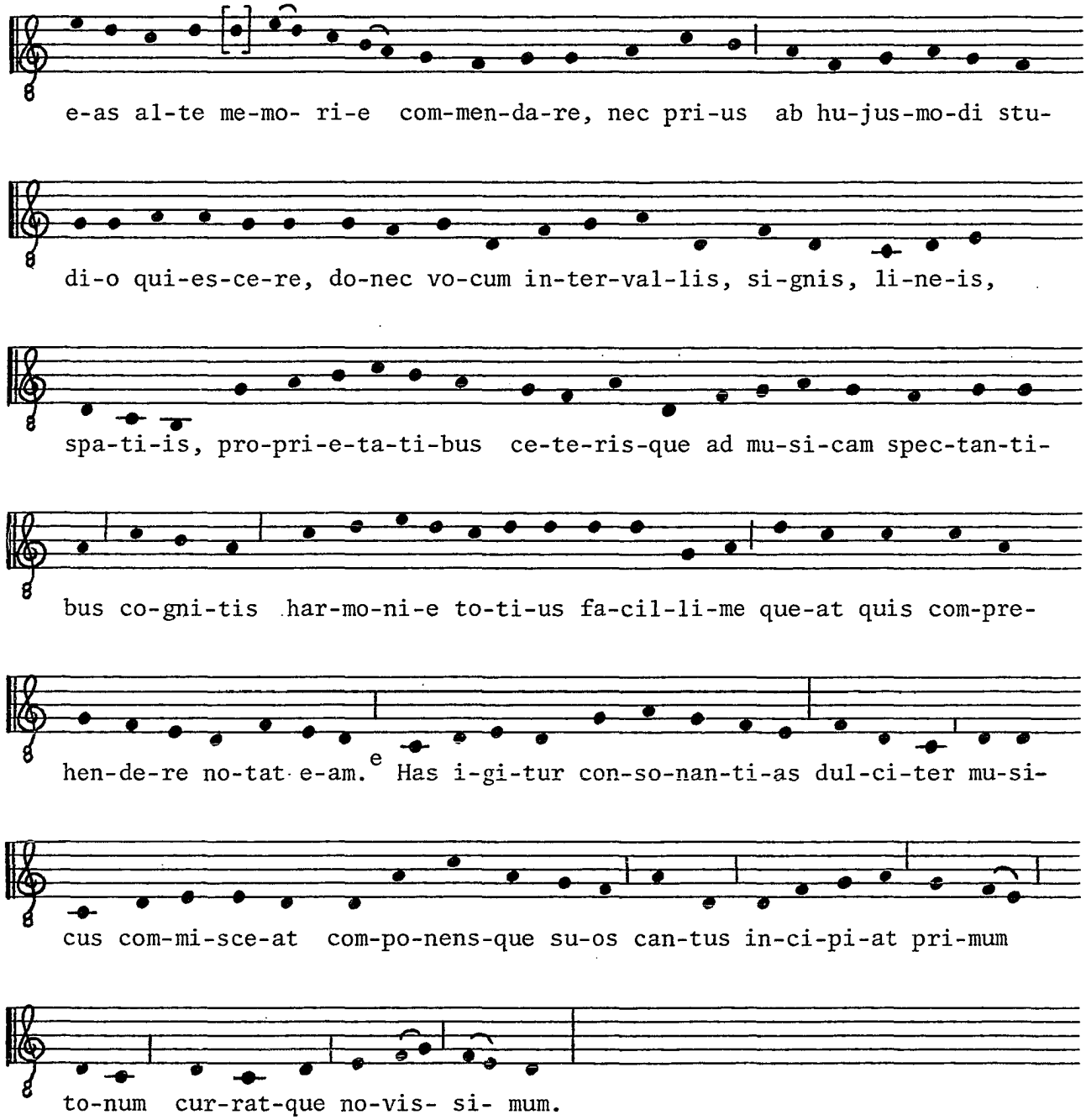
EXAMPLE 19

MELODIC INTERVALS -- ANONYMUS I (CS I, 296-97)



[d] CS reads the next seven notes a third higher, apparently due to an error.

EXAMPLE 19 CONTINUED



[e] notitiam in CS.

The compositions are clearly related to one another textually. There seem, however, to be two distinct melodic traditions, one represented by Magister Lambertus and the second by the other two compositions. In his melodic line Lambertus consistently breaks down intervals larger than a fifth into their component parts. For the minor seventh (semiditonus cum diapente) for example, the melodic line gives first the complete interval, then the minor third (semiditonus), and concludes with the fifth (diapente). The paucity of intervals given by Jerome, surprising for such a late date, may be explained by the function of Jerome's treatise as an encyclopedic but general introduction to music written for the rank beginner. The treatise of Anon. I, aimed at a more mature audience, could present more difficult material. The author presents all the intervals described by Franco but in an ascending chromatic order. Interestingly, the order of presentation used by Franco is identical to the one used by Lambertus.

A discussion of all possible intervals is of prime importance in the study of discant, since contrapuntal rules are presented in terms of isolated intervallic motion in each voice. The necessity for increasing the number of intervals presented in the Discantus positio vulgaris can be demonstrated by the curious situation that in his list of contrapuntal rules the author requires in the discantus melodic motion by two intervals not covered by himself or by Jerome in that enumeration, the major and minor seventh. Both are referred to as "duplex diatessaron," an ambiguous term at best.[30]

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[30]CS I, 96; they are not called semiditonus cum diapente or ditonus cum diapente. This terminology would have eliminated the ambiguity.

Intervals, for the medieval musician, were the foundation of discant. No distinction, in these initial lists, is made between melodic and harmonic intervals. The grouping of these intervals into categories of consonance and dissonance is the second step in the teaching of discant.

Consonance and dissonance

Medieval theorists are uniform in their reliance on aural effect to determine consonance and dissonance.[31] Division of all intervals into these two large groups may be summarily handled, as in the Discantus positio vulgaris,[32] or treated in greater detail. Table 16 shows the general division given by Johannes de Garlandia.[33]

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[31]See, for instance, Johannes de Garlandia (Reimer I, 67 f.): "Concordantia dicitur esse, quando duae voces junguntur in eodem tempore, ita quod una vox potest compati cum alia secundum auditum...Discordantia dicitur esse, quando duae voces junguntur in eodem tempore, ita quod secundum auditum una vox non potest compati cum alia" (Concordance is said to exist when two pitches are joined together at the same time in such a way that one voice is compatible with the other according to the aural impression. Discordance is said to exist when two pitches are joined together at the same time in such a way that, according to the aural impression, one voice is not compatible with the other). See Richard Crocker, "Discant, Counterpoint and Harmony," Journal of the American Musicological Society, XV (1962), p. 4, for a list of similar statements.

[32]CS I, 95.

[33]Reimer I, 69 and 72.

TABLE 16

CONSONANT AND DISSONANT INTERVALS:
JOHANNES DE GARLANDIA

Consonances	Dissonances
Unison	Minor Second
Octave	Tritone
Fifth	Major Seventh
Fourth	Major Sixth
Major Third	Minor Seventh
Minor Third	Major Second
	Minor Sixth

Subdivisions of these two groups are treated differently by different theorists. The most common breakdown, used by Franco (Ars cantus mensurabilis) and Anon. I, is given in Table 17.

TABLE 17

CONSONANT AND DISSONANT INTERVALS:
FRANCO OF COLOGNE AND ANONYMUS I

Consonances	Dissonances
Perfect	Imperfect
Unison	Major Second
Octave	Major Sixth
	Minor Seventh
Medial	
Fifth	Perfect
Fourth	Minor Second
	Tritone
Imperfect	Minor Sixth
Minor Third	Major Seventh
Major Third	

According to Franco's definitions, perfect consonances are those in which no difference between the two tones is apparent to the ear.[34] Imperfect consonances are those in which a great difference is perceptible, but which are still consonant. Medial consonances are those that are more consonant than imperfect, but less so than perfect, intervals. Perfect dissonances are those with no audible compatibility; imperfect dissonances are those which have some compatibility, but which are still dissonant. Furthermore, Franco states later in the treatise that perfect dissonances are not used in discant but that imperfect ones may be introduced before perfect ones.[35]

Johannes de Garlandia, while agreeing with Franco and Anon. I in the area of consonance, is more exact in his categorization of dissonant intervals.[36] Perfect dissonances are the minor second, tritone, and major seventh; imperfect dissonances are the major sixth and minor seventh; medial dissonances, the major second and minor sixth.

A second minor difference can be found in Anon. II who considers the major sixth to be an imperfect consonance.[37] Further, he does not

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[34]CS I, 129; Reaney and Gilles, Ars cantus mensurabilis, p. 65.

[35]CS I, 136; this statement is contained in the addendum to Franco's treatise and quite possibly is not his.

[36]Reimer I, 71 f. Perfect dissonances are those whose tones have no audible compatibility; imperfect dissonances have some compatibility, but are not consonant; medial dissonances have some of the qualities of perfect dissonances, and some of the qualities of imperfect dissonances.

[37]CS I, 312.

subdivide the dissonant intervals into any categories, and does not discuss at all the major and minor sevenths.

A completely different system is used by Franco in the Compendium discantus.[38] Here the available intervals are broken down into three categories (see Table 18).

TABLE 18

CONSONANT AND DISSONANT INTERVALS:
COMPENDIUM DISCANTUS

Pure dissonances

Minor Second
Major Second
Tritone
Minor Sixth
Major Seventh
Minor Seventh

Consonances per se

Unison
Octave
Fifth

Consonances per accidens

Minor Third, Major Third -- when moving to a fifth or unison
Major Sixth -- when moving to an octave

Equally idiosyncratic is the description given by Magister Lambertus.[39] His categories are shown in Table 19.

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[38] CS I, 154; the absence of the fourth is noteworthy. The fourth plays very little part in discussions of simultaneous intervals used in discant, and is never used, in the musical examples given by theorists, as an initial or final sonority either above or below the tenor.

[39] CS I, 260.

TABLE 19

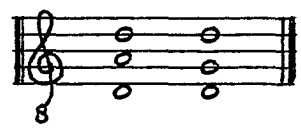
CONSONANT AND DISSONANT INTERVALS:
MAGISTER LAMBERTUS

Consonances	Dissonances
Perfect	Imperfect
Octave	Major Second
Double Octave	Minor Second
	Tritone
Medial	Medial
Fifth	Major Third
Fifth + Fourth (Octave)	Minor Third
Imperfect	Perfect
Fourth	Major Sixth
Fourth + Fifth (Octave)	Minor Sixth

In addition to including the double octave in his list of intervals, Lambertus is the first to describe what appears to be the simultaneous sounding of three pitches. The second of his medial and imperfect consonances comprises the sounds shown in Example 20.

EXAMPLE 20

CONSONANT INTERVALS: MAGISTER LAMBERTUS



If Franco's statement that medial consonances sound better than imperfect consonances is applied to Lambertus, it can be asserted that the harmonic division of the octave (fifth + fourth) was preferred by medieval musicians over the arithmetic division (fourth + fifth). The question is

an important one, because the division of the octave is intimately related to the choice of hexachords and consequent mutation. In its simplest manifestation, the preference for the harmonic division of the octave is convincingly demonstrated by the three- and four-part conductus repertory in that this sonority concludes all conductus and internal portions thereof, while the sonority of the arithmetic division never does.[40]

Intervals larger than an octave are usually treated as replicas of intervals within the octave. Thus in the Compendium discantus Franco states:

> Et nota, quando volueris ascendere supra diapason, imaginabis te esse cum tenore in unisono, et eodem modo discantare, sicut supra tenorem inferius discantari, quia non differt, nisi secundum magis acutum. Et talis ascensus multiplex est in infinitum.[41]
>
> And note that when you wish to ascend above the diapason, you will imagine yourself to be in unison with the tenor, and you will discant in the same way you would over the tenor in the lower register, because there is really no difference, except that you are higher in pitch. Such ascent can be repeated indefinitely.

Some theorists, however, give separate discussions of these intervals. Anon. V divides consonant intervals into the three groups

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[40] In a few cases the arithmetic division of the octave does occur elsewhere in conductus. Salvatoris hodie makes extensive use of this sonority at the beginnings of caudae. See in particular mm. 11-14.

[41] CS I, 154; see also Reimer I, 69-70.

clara, minus clara, and clarissima.[42] The first group is composed of the fifth and twelfth, the second group contains the third, sixth, and tenth, and the third group comprises the unison, octave, and fifteenth. Anon. I, after describing all intervals within the octave, lists three more intervals he calls consonances, the ninth, twelfth, and double octave.[43] Most remarkable is his description of the ninth.

> Tonus cum diapason habet bonam concordiam maxime cum in medio profertur diapente, et fit hec consonantia ex duabus diapente.[44]
>
> The ninth concords well, best if the fifth is given in the middle, and it is consonant because of the two fifths.

The interval of the ninth and, in fact, of the whole step, is relatively consonant when presented in conjunction with the fifth. While not common, these intervals do occur in the conductus repertory and, as has been seen, their consonance is a direct result of the tuning system used.[45]

On the basis of the foregoing information, a scale of consonance and dissonance can be constructed on which, at either end, may be found intervals perfect in either their consonance or dissonance. As one moves from either end toward the center of this scale, he first encounters medial intervals whose quality of consonance or dissonance differs only

---

[42] CS I, 366. In his earlier discussion of thirds and sixths Anon. V states that these intervals are of two types, corresponding to the major and minor thirds and sixths.

[43] CS I, 301.

[44] Ibid.

[45] See, for instance, Salvatoris hodie, mm. 56 and 164, and the final cauda to Vetus abit littera; cf. p. 20.

slightly from perfect intervals. At the center of the scale lie the ambiguous imperfect intervals, which cannot readily be called either consonant or dissonant. This scale closely approximates that given by Johannes de Garlandia.[46]

TABLE 20

SCALE OF CONSONANT AND DISSONANT INTERVALS

Consonance									Dissonance
Perfect	Medial		Imperfect				Medial		Perfect
Unis.	5	4							m2
8	(12)	(11?)	M3	M6	m7	M2		m6	TT
(15)		(9?)	m3						M7

The placement in this scale of the major second and the minor sixth reflects the disparate treatment accorded these intervals by Johannes de Garlandia and Franco. The major second is either an imperfect dissonance or a medial dissonance; the minor sixth is either a perfect dissonance or a medial dissonance.[47]

These groupings are important in that they provide criteria for the choice of intervals used in the composition of discant. Perfect dissonances are not used.[48] All other intervals are arranged in such a fashion that relatively consonant intervals alternate with those of lesser

---

[46]Reimer I, 72 ff.

[47]Cf. Reaney and Gilles, p. 67, and Reimer I, 71 ff. Both agree that the minor seventh and the major sixth are imperfect dissonances.

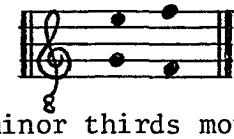
[48]See above, n. 35. The prohibition against perfect dissonances at metric stress points is not uniformly observed by composers of three-part conductus. These sonorities are used freely as passing ornaments.

consonance. In this scheme perfect and medial consonances serve as points of repose between active imperfect intervals.[49] The final step for the theorists in the discussion of consonance and dissonance is to describe the proper movement of the imperfect intervals.[50] Example 21 is a summary of these progressions.[51]

EXAMPLE 21

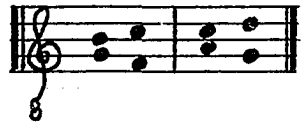
TWO-PART CADENCE PROGRESSIONS

Major sixth moves to octave:

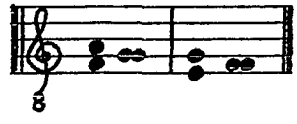


Major and minor thirds move:

to fifth



to unison



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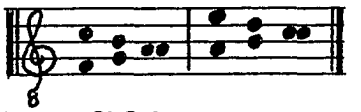
[49]See the Discantus positio vulgaris (CS I, 95); "Sciendum infra quod omnes note impares, he que consonant, melius consonant, que vero dissonant, minus dissonant quam pares" (It is shown below that all odd-numbered notes, if consonant, are more consonant, if dissonant, are less dissonant, than even-numbered notes).

[50]The general rule that imperfect intervals must move to medial or perfect consonances is stated by Anon. I (CS I, 301).

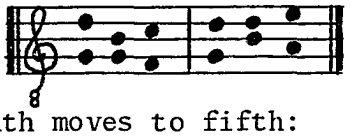
[51]The example is based on statements in the addendum to the Ars cantus mensurabilis (CS I, 136), the Compendium discantus CS I, 156), Anon. II (CS I, 311-12), and Johannes de Garlandia (Reimer I, 74).

EXAMPLE 21 CONTINUED

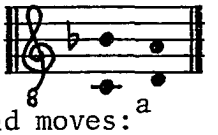
from fifth to unison



from fifth to fifth

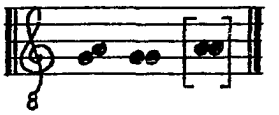


Minor seventh moves to fifth:

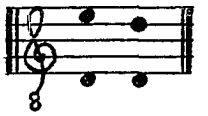


Major second moves:[a]

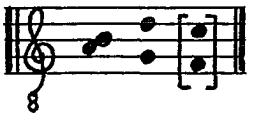
to unison



to octave



to fifth



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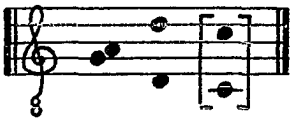
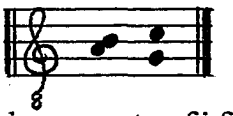
[a]Treatment of whole and half steps is given only by Garlandia in the form of rubrics without musical examples. Consequently, the resolutions given are conjectural. While the first, third, and fourth of these resolutions are common in conductus (e.g. Salvatoris hodie, mm. 29 ff.) and are clearly expressed by Garlandia, the second one is open to another interpretation, namely:

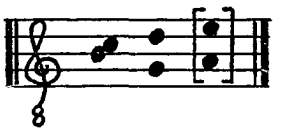


EXAMPLE 21 CONTINUED

to fourth



Minor second moves to fifth:

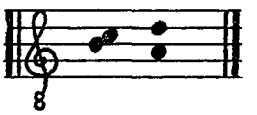


On the basis of the conductus repertory, one additional resolution of the minor second can be given as well as a resolution for the minor sixth, included in the list of those imperfect intervals possible before perfect intervals.[52] These are shown in Example 22.

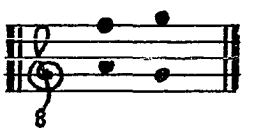
EXAMPLE 22

ADDITIONAL CADENCE PROGRESSIONS

Minor second moves to fourth:



Minor sixth moves to octave:



The criterion used here is that both voices engaged in melodic motion. Other resolutions are possible, but are more properly treated in a discussion of ornamental tones, since they commonly require that one voice remain stationary.

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[52]See the final cauda of Vetus abit littera for an example of both these resolutions.

Contrapuntal rules

After presenting an inventory of intervals, their classification according to consonance and dissonance, and recommendations concerning their motion to the next interval, the final, and perhaps most important concept in the art of discant is introduced. The presentations specify the required melodic motion in the duplum, given a particular melodic interval in the tenor, an initial perfect or medial consonance between tenor and duplum, and the necessity of a final perfect or medial consonance.[53] Examples 23 through 26 contain the contrapuntal precepts found in the Discantus positio vulgaris,[54] the Compendium discantus,[55] Anon. II,[56] and Anon. III.[57]

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[53]The customary phraseology, in this case from the Discantus positio vulgaris (CS I, 95), is as follows: "Item si (tenor) ascendat per ditonum, (discantus) descendat per semitonum" (Note that if (the tenor) ascends by a major third, (the discantus) descends by a half step). The author had previously established that the initial harmonic interval in tenor ascents must be the octave and that the initial harmonic interval in tenor descents must be the fifth.

[54]CS I, 95 f.; musical examples not given.

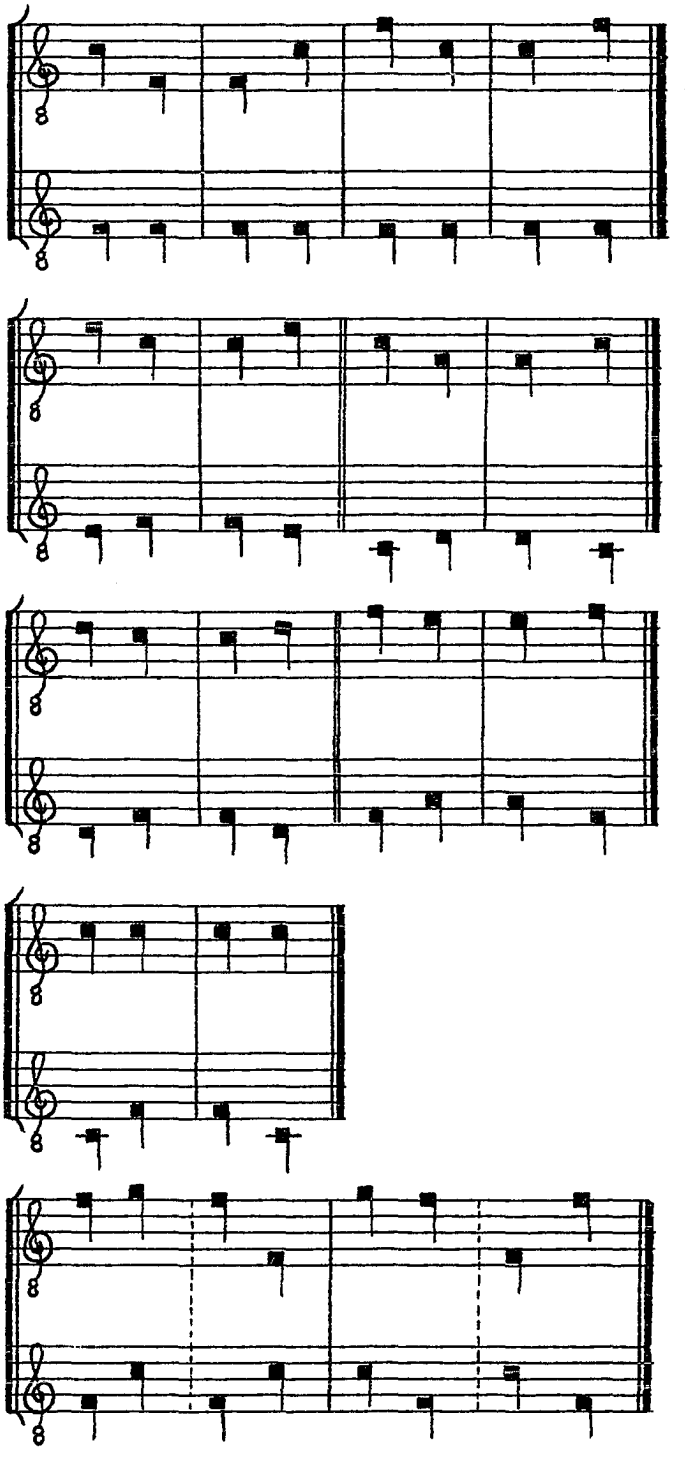
[55]CS I, 154 f.; empty staves given.

[56]CS I, 312; also, in abbreviated form, on 309. Musical examples given.

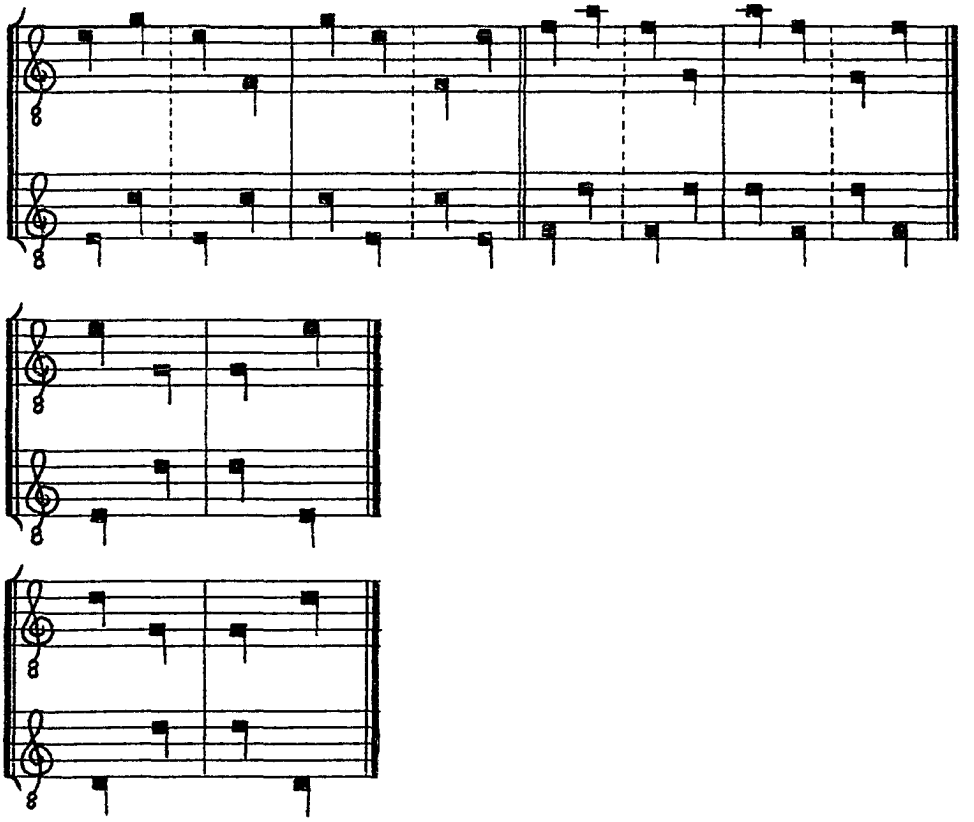
[57]CS I, 325 ff.; musical examples given.

EXAMPLE 23

CONTRAPUNTAL RULES:
DISCANTUS POSITIO VULGARIS

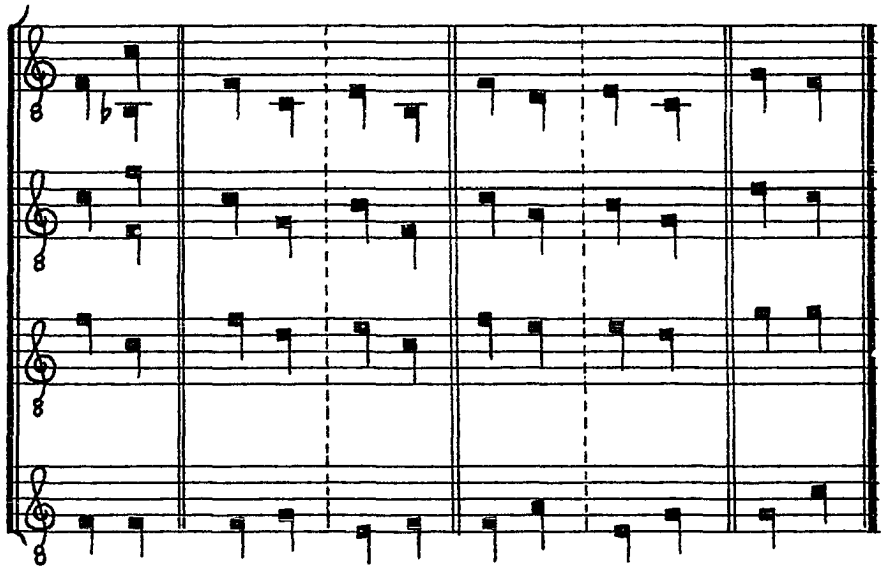


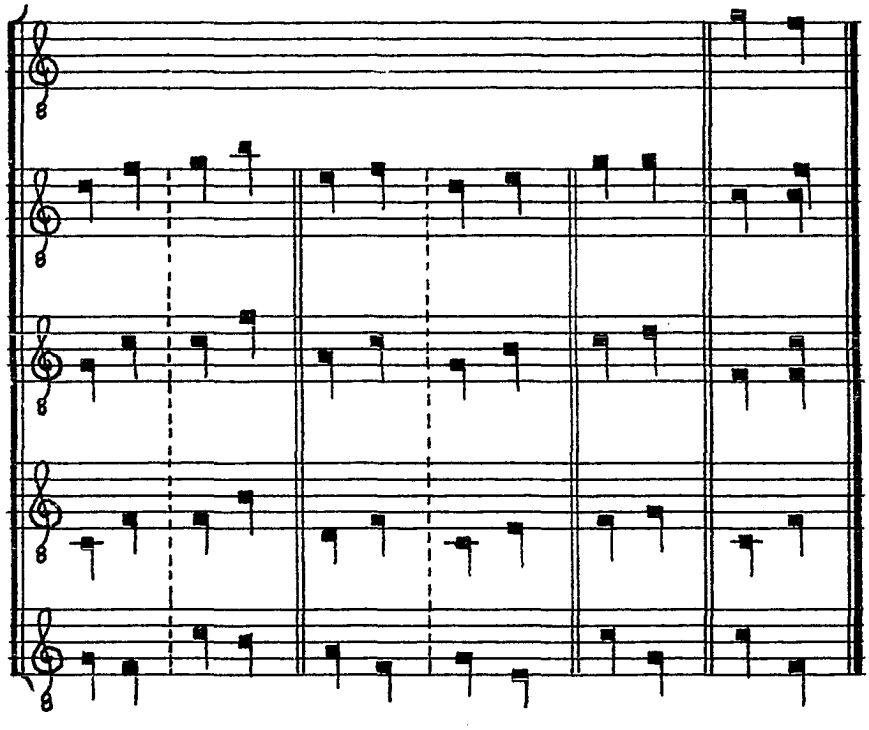
EXAMPLE 23 CONTINUED



EXAMPLE 24

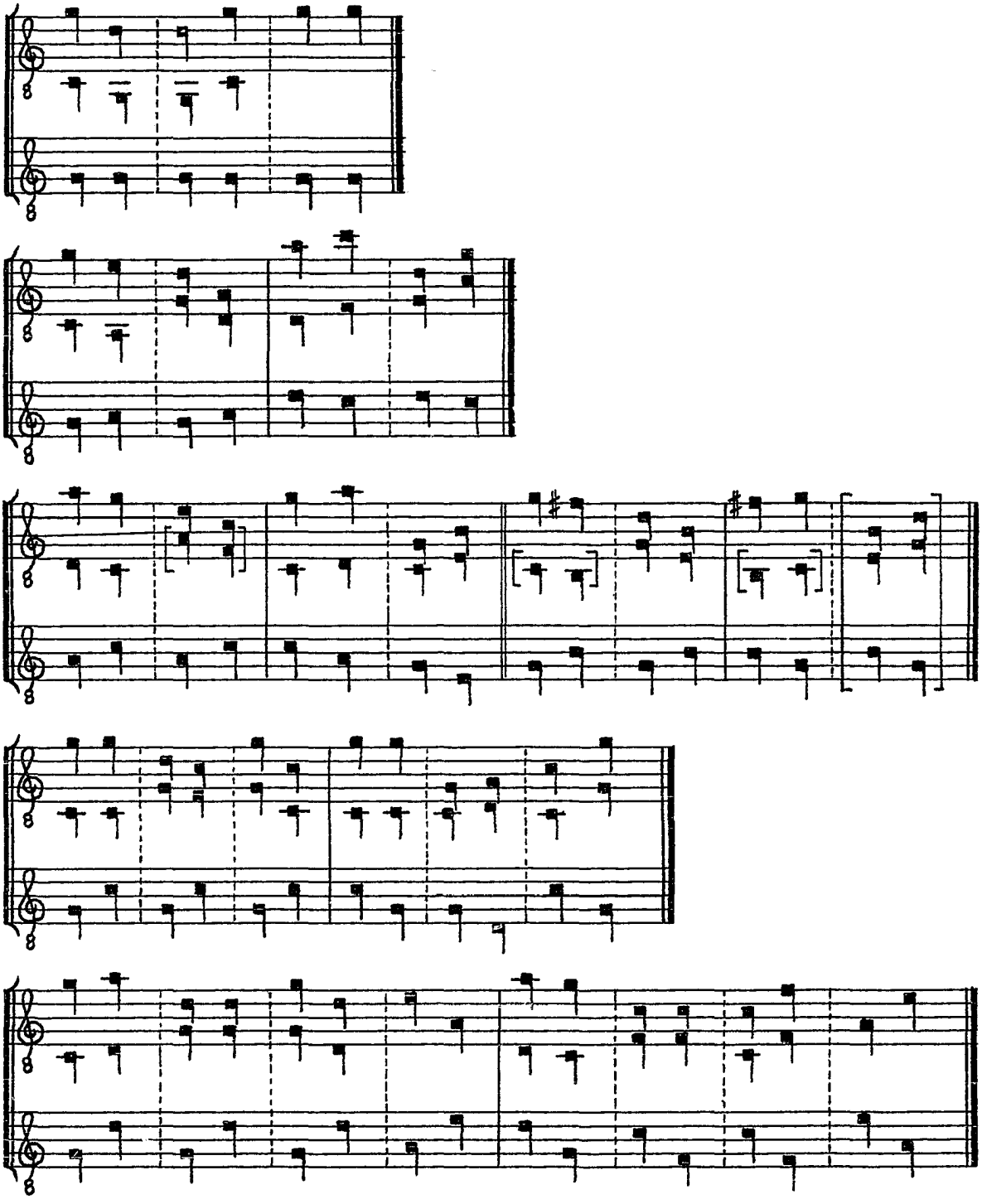
CONTRAPUNTAL RULES: - COMPENDIUM DISCANTUS



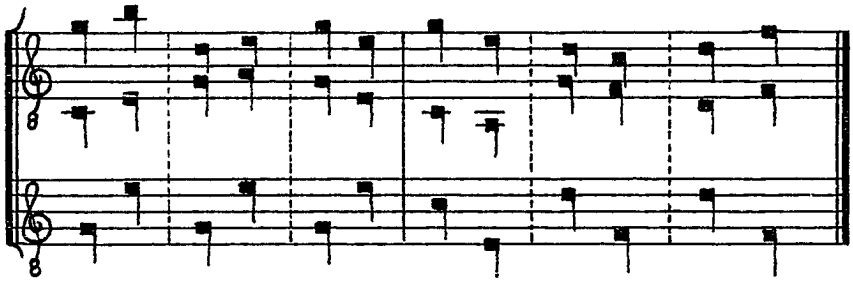


EXAMPLE 25

CONTRAPUNTAL RULES: - ANONYMUS II

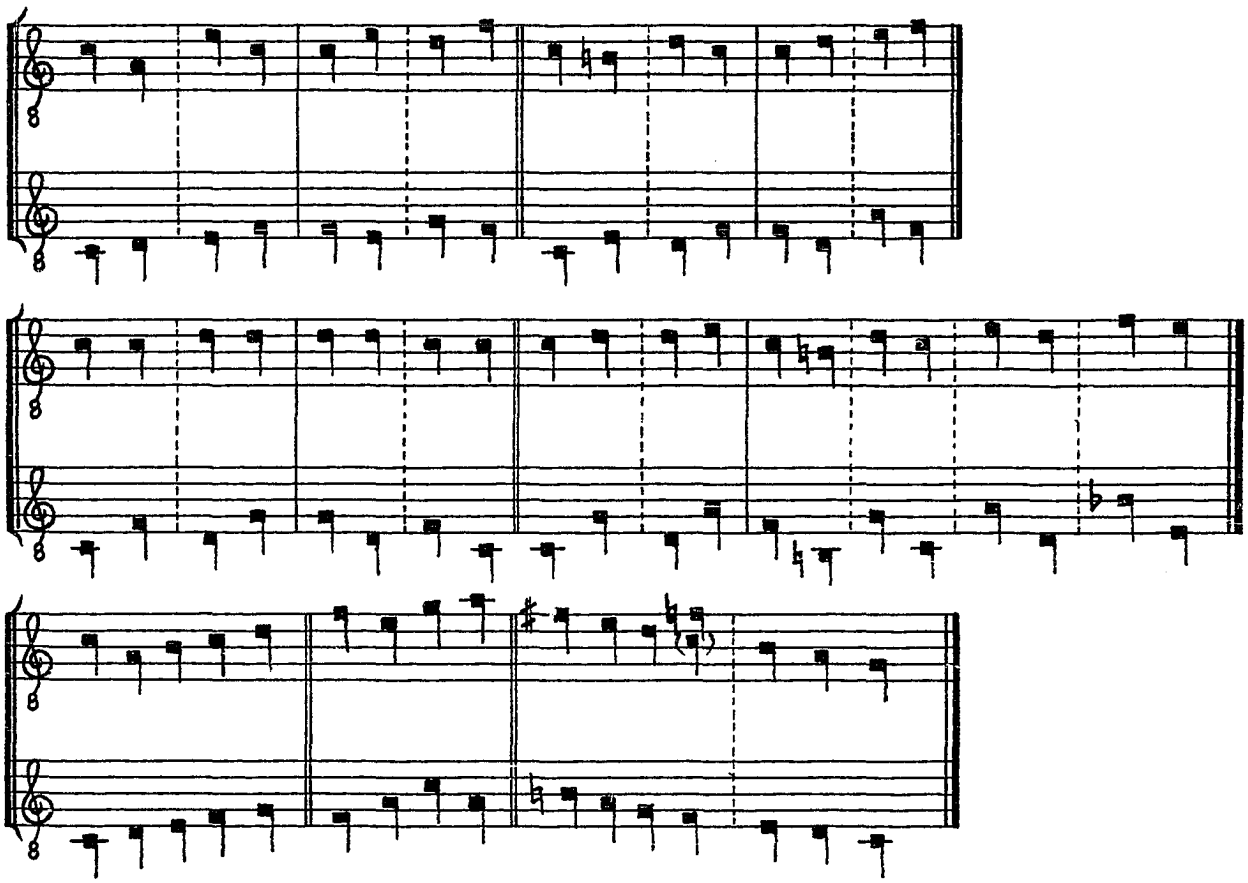


EXAMPLE 25 CONTINUED



EXAMPLE 26

CONTRAPUNTAL RULES: - ANONYMUS III



A number of general rules can be derived from the procedures described in the Discantus positio vulgaris.[58] The most obvious one concerns the size of the melodic intervals. Both tenor and duplum may move no more than an octave in either direction. With regard to the relative movement of the two voices, contrary motion is preferred. Similar motion is permitted for duplum leaps of up to a third. Strict parallel motion is described as a license, useful for the sake of beauty, but apart from the rules of discant. Consequently, discant may be defined as the construction of harmonious relationships between two melodically dissimilar voices.

The nature of this relationship is determined by the melodic motion of the tenor. If the tenor ascends, the duplum begins at the octave and moves to the fifth; if the tenor descends, the discantus begins on the fifth and ends on the octave. Since a unison in the tenor is neither ascent nor descent, the duplum may use either intervallic progression. These two intervallic combinations are the only possibilities described in the Discantus positio vulgaris, and all examples are constructed in such a way as to produce only these sonorities. They constitute a body of core progressions.

A marginal note in the manuscript indicates that two rules may be derived from the examples that follow.[59] It is possible that the two expected rules concern the relationship of the ranges of the two voices, but no clarification is given. In twenty of the thirty examples

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[58]Many of these are restated by the theorists, e.g., by Anon. II CS I, 311) and in the Compendium discantus (CS I, 156).

[59]CS I, 95; "Expone que sequitur sicut et predictas duas regulas "(Expound on what follows here and derive two rules)."

described, integrity of range is maintained, that is, when the duplum is above the tenor for the first interval, it remains above the tenor for the second interval. In the remaining ten examples the two voices cross. This part crossing is given as an option, where integrity of range would entail similar motion. For tenor leaps above a major sixth part crossing is required. These rules are represented graphically in Table 21.[60] Spaces are left blank in this and the following tables, if the theorists under consideration has not described the particular contrapuntal combination.

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[60]The column at the left shows the melodic motion in the tenor. The row at the top shows the initial intervallic distance between the tenor and the duplum. Arrows in the top row show the position of the duplum, above or below the tenor; all other arrows show melodic direction. The body of the table shows the melodic motion in the discantus required to achieve consonance. M and m mean major and minor.

TABLE 21

CONTRAPUNTAL RULES: - DISCANTUS POSITIO VULGARIS

		8va↑	5↑	U	5↓	8va↓
8↓					5↑	
7↓					M6↑	
6↓	M		M3↓		m7↑	
	m		m3↓		M7↑	
5↓	Perf.		M2↓		8↑	
	Dim.					
4↓			U			
3↓	M		m2↑			
	m		M2↑			
2↓	M		m3↑			
	m		M3↑			
U		4↓	4↑ 5↓	5↑		
2↑	m	M3↓				
	M	m3↓				
3↑	m	M2↓				
	M	m2↓				
4↑		U				
5↑		M2↑ 8↓				
6↑	m	m3↑ M7↓				
	M	M3↑ m7↓				
7↑	m	M6↓				
	M					
8↑		5↓				

The rules in the Compendium discantus differ significantly from those in the Discantus positio vulgaris. Melodic motion is here limited to intervals within a fifth except the tritone. No differentiation is made between major and minor forms of the same interval; one might therefore assume that the procedure described is applicable to either form, but in the case of the minor second this assumption is unwarranted. Within the limitation of tenor leaps of a fifth, the Compendium discantus presents only those suggestions of the Discantus positio vulgaris that adhere to the requirements of integrity of range and contrary motion. Only one instance of similar motion is allowed.

The rules found in the Compendium discantus represent an expansion of the core progressions given in the Discantus positio vulgaris. In the first place, the number of available initial and final intervals has been increased, and secondly their use in relation to the tenor melodic motion has been made more flexible. The Compendium presents pairs of initial intervals from which the duplum may move by identical melodic leaps and produce good consonance. These pairs are determined by the melodic direction of the tenor. If the tenor ascends, the pair of initial intervals is the upper fifth and the unison; if the tenor descends, the pair is the lower fifth and the unison. The most striking feature of these rules is the increased use of the duplum below the tenor. Table 22 illustrates these rules.

TABLE 22

CONTRAPUNTAL RULES: - COMPENDIUM DISCANTUS

		8va	5	U	5↓	8va↓
8↓						
7↓						
6↓	M					
	m					
5↓	Perf.		M2↓	U 4↑	U 5↑	4↑
	Dim.					
4↓			U	M2↑	M2↑	
3↓	M		m2↑	m3↑	m3↑	
	m		M2↑	M3↑	M3↑	
2↓	M		m3↑	4↑	4↑	
	m		M3↑	* or !	*	
U		4↓	4↑ 5↓	5↑ 5↓		
2↑	m	M3↓	*	* or !		
	M	m3↓	4↓	4↓		
3↑	m	M2↓	M3↓	M3↓		
	M	m2↓	m3↓	m3↓		
4↑		U	M2↓	M2↓		
5↑						
6↑	m					
	M					
7↑	m					
	M					
8↑						

*Melodic interval of tritone required in duplum.

!Tritone occurs as second harmonic interval.

The most comprehensive presentation of the rules of discant is given by Anon. II. The core progressions contained in both of the preceding treatises are once again stated as well as the expansion of those progressions given in the Compendium. However, the number of possible initial intervals is greatly increased. As in the Compendium, these initial intervals are presented in pairs. For ascending tenor lines, the pairs are now the octave above and the fifth below, the fifth above and the unison, and in some cases the octave above and the unison. For tenor descents, the pairs are the octave below and the fifth above, the fifth below and the octave above, and in some cases the octave below and the unison. Like the Compendium discantus, Anon. II does not distinguish between major and minor intervals, and, as with the Compendium, problems arise when the tenor moves by a half step. These rules are presented in Table 23.

TABLE 23
ANONYMUS II[a]

		8va↑	5↑	U	5↓	8va↓
8↓						
7↓						
6↓	M		(M3↓)	M2↓ m3↑	M2↓	(M3↓) m3↑
	m		m3↓	(m2↓) (M3↑)	(m2↓)	m3↓ (M3↑)
5↓	Perf.		M2↓	U 4↑	U 5↑	M2↓ 4↑
	Dim.					
4↓			U	M2↑ 5↑	M2↑	U 5↑
3↓	M		m2↑	(m3↑)	(m3↑)	(m2↑)
	m		M2↑	M3↑	M3↑	M2↑
2↓	M		m3↑	4↑	4↑	m3↑
	m		(M3↑)	(* or !)	*	(M3↑)
U		4↓ U	4↑		4↓	4↑
2↑	m	(M3↓)	*	(* or !)	(M3↓)	
	M	m3↓	4↓	4↓	m3↓	
3↑	m	M2↓	M3↓	(M3↓)	M2↓	
	M	m2↓	m3↓	m3↓	(m2↓)	
4↑		U 5↓	M2↓	M2↓	5↓ U	
5↑		M2↑ 4↓	5↓ U	4↓ U	M2↑	
6↑	m	(m3↑) (M3↓)	(m2↑)	(M3↓) (m2↑)	(m3↑)	
	M	M3↑ m3↓	M2↑	m3↓ M2↑	M3↑	
7↑	m					
	M					
8↑						

[a]Anon. II does not distinguish between major and minor intervals. The Terminology he uses makes the principle concerned applicable to either type of interval. Intervals in parentheses indicate the use of the principle for tenor motions not specifically stated by Anon. II.

The coverage of contrapuntal rules given by Anon. III is cursory, describing only the core progressions and even at that failing to mention the unison in the tenor. As was the case in the Compendium discantus, similar motion is not described beyond stepwise motion in the discantus, and no mention is made of the expanded techniques of the Compendium discantus and the treatise of Anon. II. The rules of Anon. III are valuable, however, in two respects. His is the only treatise to admit the possibility of tenor motion by tritone, specifically the descending diminished fifth, which is given in a musical example. Secondly, he gives examples of the license described in the Discantus positio vulgaris, parallel motion between duplum and tenor and the proper way to begin and end it. Table 24 shows the core progressions given also by Anon. III; his examples of parallel motion may be seen above in Example 26 (p.90).

TABLE 24

ANONYMUS III

		8va↑	5↑	U	5↓	8va↓
8↓						
7↓						
6↓	M					
	m					
5↓	Perf.		M2↓			
	Dim.		m2↓			
4↓			U			
3↓	M		m2↑			
	m		M2↑			
2↓	M		m2↑			
	m		M3↑			
U						
2↑	m	M3↓				
	M	m3↓				
3↑	m	M2↓				
	M	m2↓				
4↑		U				
5↑		M2↑				
6↑	m					
	M					
7↑	m					
	M					
8↑						

The rules of discant in the treatise by Anon. V are interesting not for the number of intervallic possibilities presented -- the treatise discusses only half of the core progressions presented by Anon. III -- but for the method of presentation. The tenor leaps as well as the recommended duplum motion are described not by pitch names or interval size but by syllables.[61] Table 25 summarizes his discussion.

TABLE 25

SYLLABLE DIRECTIONS: ANONYMUS V

	Tenor	Discantus
1.	Fa-mi	Ut-mi or Fa-la
2.	La-sol	Mi-sol
3.	Mi-re	Mi-sol
4.	Sol-fa	Re-fa
5.	Re-ut	Re-fa
6.	Sol-mi	Sol-la or Re-mi
7.	Fa-re	Fa-sol or Ut-re
8.	La-fa	Mi-fa
9.	Mi-ut	Mi-fa

The tenor motion is severely limited by Anon. V; only descents by step and by third are taken into account. However, within this limitation the coverage is comprehensive. All syllabic combinations within any hexachord that result in such descents are given.

It is possible to display these rules in the form of a musical example, but to do so two assumptions need to be made. In the first place, the harmonic intervals used should be limited to the fifth and the octave. The fourth is not recognized as an acceptable initial or final consonance in the rules of discant. The first rule in Table 25

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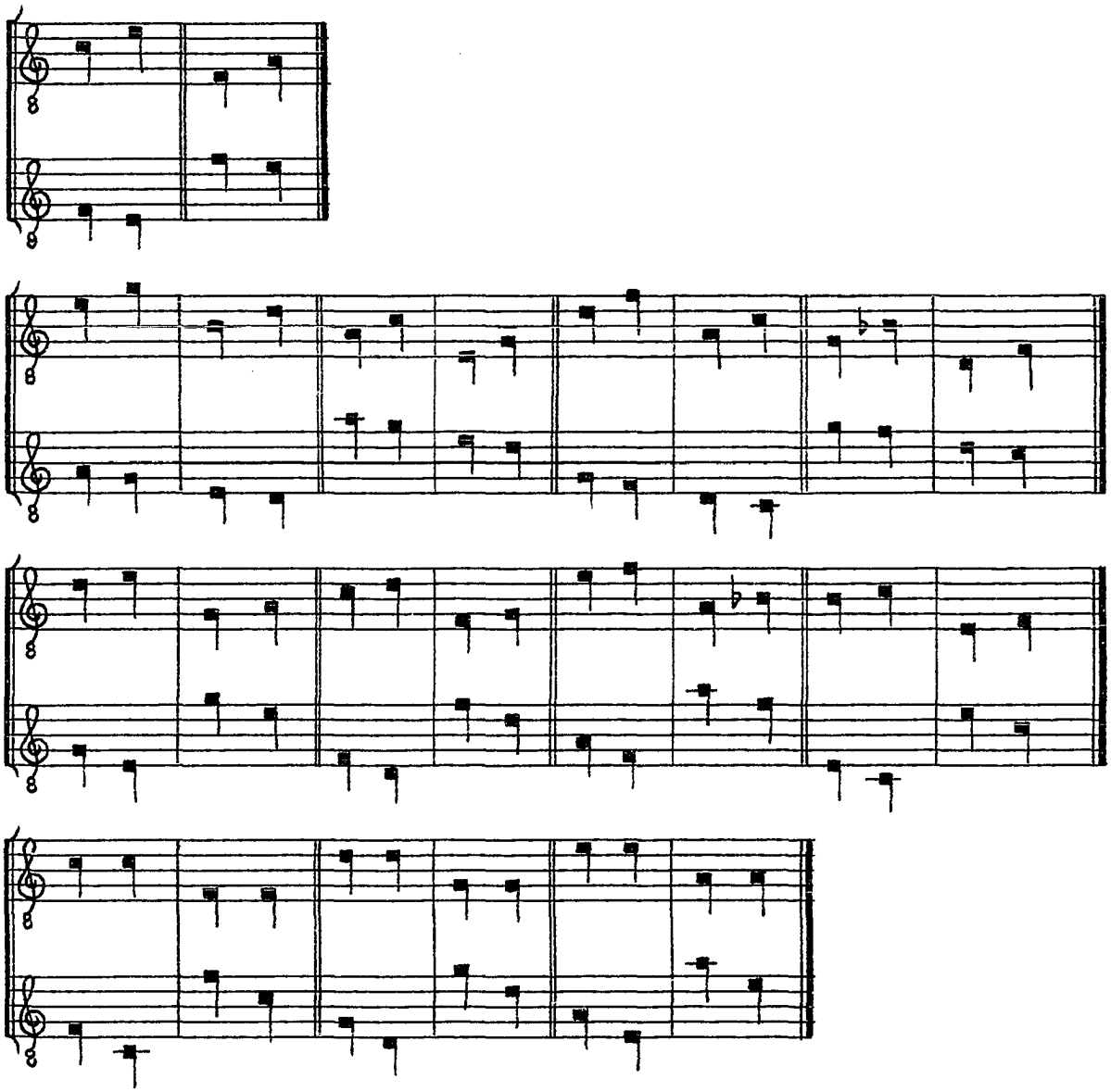
[61] CS I, 368.

may serve as an example. For the tenor motion the notes of the natural hexachord in the graves octave will be used (F-E). If the same hexachord is used for the discantus two possibilities arise: C-E (Ut-mi) or F-a (Fa-la). Neither of these is acceptable since both entail the use of the fourth either as an initial or final consonance. If the notes of the soft hexachord are used the results are F-a (Ut-mi) and b-flat-d (Fa-la); once again neither of these is satisfactory. Using the notes of the hard hexachord, the results are G-b, clearly an impossible resolution, and c-e. This last possibility satisfies the imposed harmonic requirements. But these pitches are also members of the natural hexachord in the acute octave where they are given the syllables Ut-mi. Thus for the tenor descent F-e, the pitches c-e should be used. These pitches can be members of the hard hexachord, in which their solmization is fa-la, or of the acute natural hexachord, in which they are given the syllables ut-mi.

The second assumption concerns the placement of the duplum relative to the tenor. The rules given by Anon. II show that the duplum can be placed either above or below the tenor. In the following example this has entailed raising the notes of the tenor line an octave to achieve a realistic position for the duplum. Example 27 shows the rules of Anon. V. Only the notes of the natural hexachord have been used for the tenor line. If either the soft or hard hexachords are used, a transposition of the entire example up a fourth or a fifth would result.

EXAMPLE 27

CONTRAPUNTAL RULES: - ANONYMUS V



The last three items in Example 27 have been derived by extending the principles of Anon. V to include tenor leaps of a fourth. Table 26 shows these extensions in the way Anon. V would have expressed them.

TABLE 26

EXTENSION OF CONTRAPUNTAL RULES OF ANONYMUS V

	Tenor	Discantus
10.	Fa-ut	Fa-fa or Ut-ut
11.	Sol-re	Sol-sol or Re-re
12.	La-mi	La-la or Mi-mi

It is interesting to note that the application of the rules of Anon. V results in specific hexachord relationships. If the duplum lies above the tenor only notes of the natural and hard hexachords may be used to achieve satisfactory contrapuntal motion. The notes of the soft hexachord always yield impossible resolutions if the syllables specified by Anon. V are used. On the other hand, if the duplum is placed below the tenor, only the notes of the natural and soft hexachords yield acceptable resolutions; the hard hexachord yields impossible resolutions in this case. This reinforces the mutually exclusive nature of the two subgamuts shown in Example 3 (p. 13).

Finally it should be noted that by placing the duplum below the tenor nearly all of the tenor possibilities listed by Anon. III are covered by Anon. V, once again attesting to the fact that these possibilities constitute a body of core progressions.

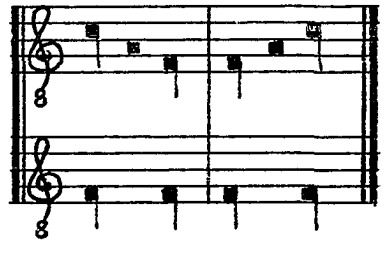
Ornamental tones

The final step in the construction of discant compositions is the insertion of ornamental tones into the succession of consonances. It is at this point that the arsenal of facts concerning the use of dissonances comes into play, for dissonances are, according to the theorists, only the results of added ornamental tones. Perhaps because the treatises are intended as introductory manuals for performers, not as detailed instructions for composers, or perhaps because the topic itself is less susceptible to rigorous treatment than the progressions of consonances, the coverage given by theorists is uniformly haphazard.

The Discantus positio vulgaris describes, in almost passing fashion, six cases of ornamental addition.[62] These are shown in Example 28.

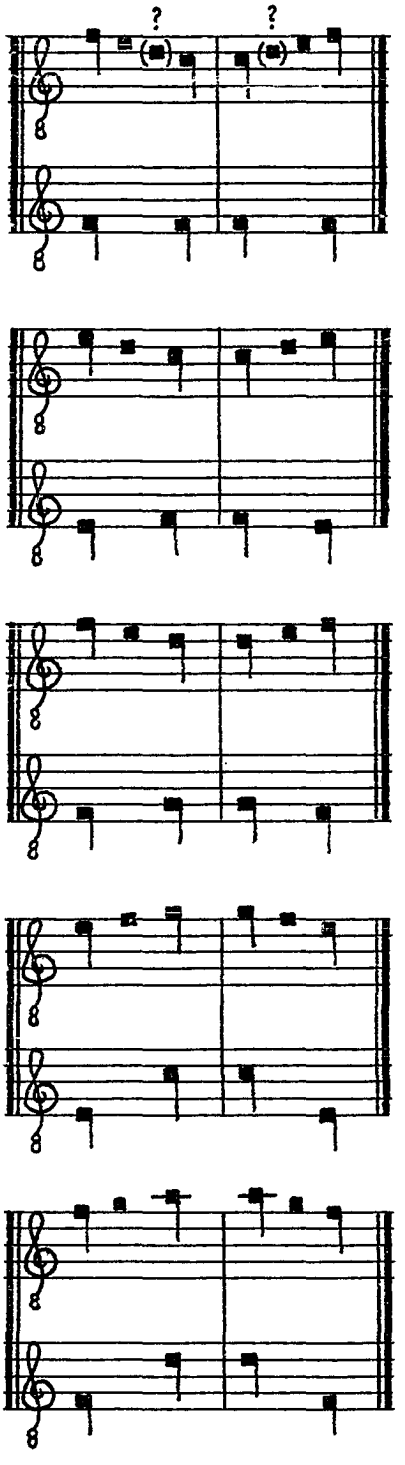
EXAMPLE 28

ORNAMENTAL TONES IN
DISCANTUS POSITIO VULGARIS



[62]CS I, 95: "Si vero super easdem duas notas unisonas de diapason descendat in diapente, puta de f acuto in c acutum, per tertiam a diapente, id est per e acutum, debet descendere, et e converso de diapente in diapason" (If indeed over the same two unison notes (the duplum) descends from the octave to the fifth, for instance from f to c, it ought to descend through the third to the fifth, that is through e, and vice versa from the fifth to the octave). Similar statements are given for the other melodic leaps.

EXAMPLE 28 CONTINUED



The principle involved is that of filling in intervallic leaps with passing tones. Only where the third is ornamented is the term

'passing tone' strictly applicable. The intervals of the fourth and fifth are given only one intervening tone. Although the Discantus positio vulgaris mentions these added tones only in conjunction with the duplum, it is quite possible that the principle may be applied to tenor leaps of the same distance.

Unfortunately the Compendium discantus contains only empty staves; examples of ornamentation may have been intended. As the treatise stands, ornamental tones are discussed only in passing in the third chapter which is devoted to general rules of discant composition:

> Hic ergo discernendum est, quod, quando tenor ascendit, discantus descendere debet, et e converso; semper meliores et convenientores concordantias capiendo; longas, breves, semibreves inserendo.[63]
>
> This is therefore to be understood, that, when the tenor ascends, the discantus ought to descend, and vice versa; always using the better and more appropriate concordances, inserting longs, breves, and semibreves.

This statement is not without value, however. It indicates that the progression of perfect and medial consonances may move in note values greater than the long; movement of perfect and medial consonances by duplex long is common in the three- and four-part conductus repertory.[64]

The treatise of Anon. II is of great interest because it contains a large number of musical examples and, in addition to the simple realizations in the duplum, gives between five and seven ornamented alternatives. The examples begin with the addition of passing tones

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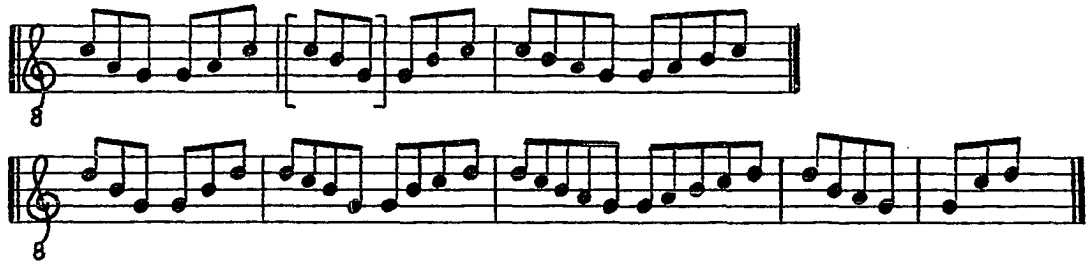
[63]CS I, 156; see also Anon. II (CS I, 312) for a similar remark.

[64]Such motion is implicit in the statement by the author of the Discantus positio vulgaris. See above, n. 49.

to the interval of the fourth and, later, the fifth. The possibilities worked out by Anon. II represent an expansion of those put forward in the Discantus positio vulgaris, in that nearly all possible combinations of intervening tones are provided. Example 29 shows his decoration of the fourth and fifth.[65]

EXAMPLE 29

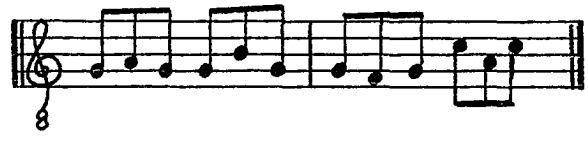
PASSING TONES: ANONYMUS II



Following these examples the complexity of the ornamental possibilities is greatly increased. This complexity has as its basis two ornamental concepts in addition to the above-mentioned passing tones. The first of these is that of neighboring tones, both upper and lower. These tones may be removed from the primary tones by the intervals of the diatonic step or third (see Example 30).

EXAMPLE 30

NEIGHBORING TONES: ANONYMUS II



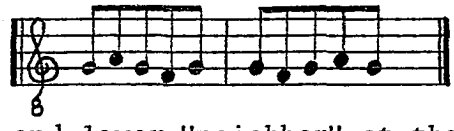
[65]The examples given are actually simplifications of those given by Anon. II. He gives not only the pitches but various ligature structures--consequently various rhythmic guises--for the pitches.

If the interval of the third in the above example is given passing tones, or if both upper and lower neighbors are used in the same ornamental gesture, a series of figures is generated which may be used to decorate a single pitch.[66] These are shown in Example 31.

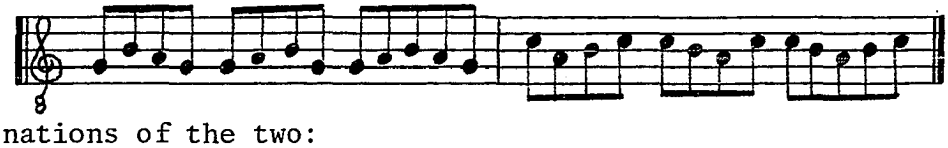
EXAMPLE 31

COMPOSITE ORNAMENTAL FIGURES:
ANONYMUS II

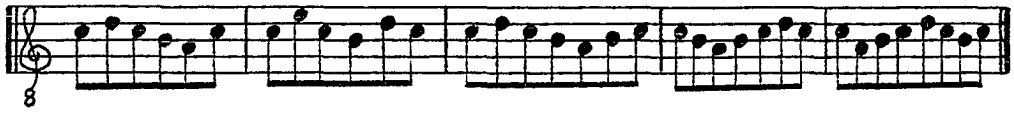
Upper neighbor + lower neighbor:



Upper and lower "neighbor" at the third + passing tones:



Combinations of the two:



The second additional concept involves the reiteration or deletion of tones within an ornamental passage. Reiteration operates on two levels. At its simplest, the initial or final tones, points of consonance, may be repeated. Much more interesting is the reiteration of internal notes, those notes already serving an ornamental function. The examples given by Anon. II are associated with duplum movement of a

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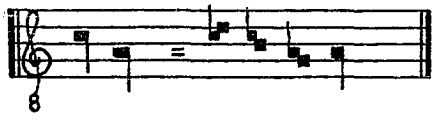
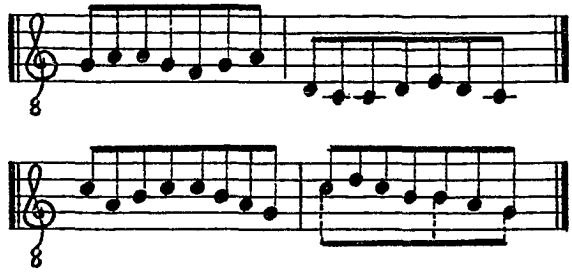
[66]These may, of course, be easily adapted to duplum movement by step. For larger intervals the principle of passing tones, frequently with the addition of neighboring tones, seems more applicable, e.g.:



step or a fourth; in these examples the reiterated pitches serve to clarify the small units of the ornamentation (see Example 32).

EXAMPLE 32

REITERATED TONES IN ORNAMENTAL FIGURES

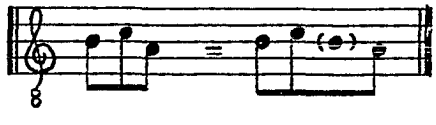


Tones are often deleted from the ornamental figures given above. The resulting patterns may often be described as incorporating escape tones or double neighbor tones to the final consonance. These are shown in Example 33.

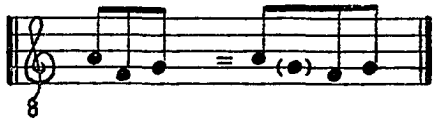
EXAMPLE 33

DELETION OF TONES IN ORNAMENTAL FIGURES

Escape tones



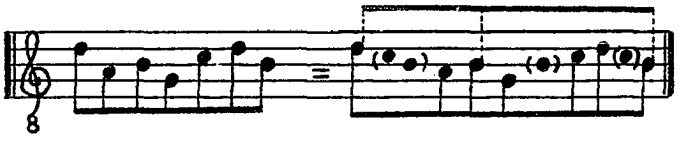
Double neighbor tones



Frequently, however, the results are much more complex, as Example 34 illustrates.

EXAMPLE 34

COMPLEX ORNAMENTATION OF DESCENDING THIRD



A number of generalizations can be made on the basis of the examples provided by Anon. II:

1) The interval traversed by the duplum as it moves from one consonant interval to another is filled in by ornamental tones which do not enter into the computation of consonance. Perfect and medial consonances may proceed by note values of the longa or duplex longa; consequently the number of added tones may be quite large.

2) The range of pitches available for ornamental purposes extends from a diatonic third below the lowest structural duplum pitch to a diatonic third above the highest.

3) There are two types of ornaments, passing tones, i.e., one to three pitches moving in the same direction and used to fill the intervals of the third, fourth, and fifth,[67] and figures used to decorate a single pitch, of which the simplest are neighboring tones. These two types may be combined to form ornamental patterns of considerable complexity.

4) Pitches and small ornamental units may be reiterated for purposes of stress. Repeated internal pitches may indicate that a simple ornamental unit forms the basis of the more complex patterns.

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[67]Anon. II does not recognize discantus leaps larger than the fifth.

5) Notes may be omitted from complex patterns, chiefly as an accommodation to the length of the tenor note. The results are not random assortments of available pitches, but patterns in which an intervallic leap in one direction is usually countered by diatonic or intervallic motion in the opposite direction. While not specifically stated, this generalization emerges from the examples given by Anon. II as well as from the conductus repertory.

6) The preference for contrary motion is maintained at the level of ornamental pitches. The last two notes of an ornamental pattern move quite often in contrary motion with the tenor. This is most rigorously observed in the case of simple neighboring tones but seems to be less of a consideration for larger leaps in the duplum.

It remains to be said that in the three- and four-part conductus repertory the tenor is given as much ornamentation as the other parts. Considering for the time being only tenor and duplum, the result is a texture in which two ornamented voices in longs or duplices longae move in primarily contrary motion and are bound together by perfect and medial consonances. The voice leading involved in the progressions follows the directives specified by the theorists. In fact, voice leading in the three- and four-part conductus repertory follows most closely the rules laid down in the Discantus positio vulgaris. A few examples may clarify the technique involved.

There exists in the three-part repertory a body of seven conductus which share many characteristics.[68] All are in one or the

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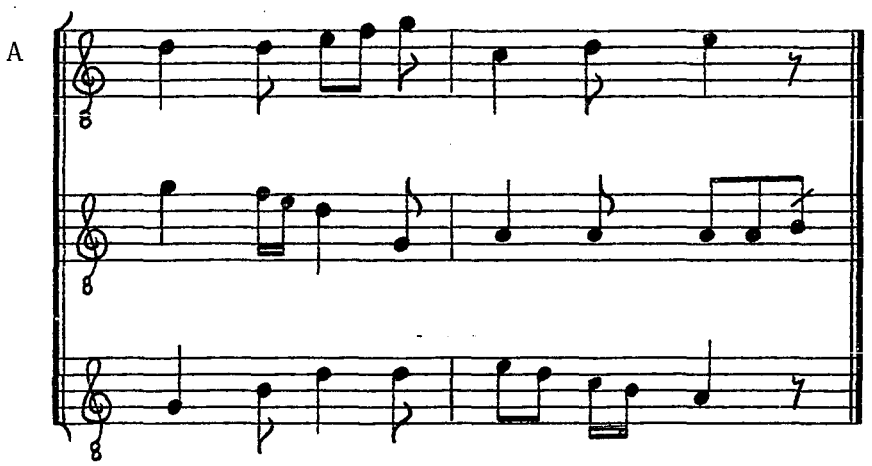
[68]These conductus are: 1) Fas et nefas ambulant, F, f. 225; 2) Nemo sane spreverit, F, f. 229'; 3) Novus miles sequitur, F, f. 230;

other of the "major" modes (Tritus or Tetrardus); all are set syllabically in one of the first two rhythmic modes; all rely on triadic formulations for their opening phrases; and all show contrapuntal treatment similar to that specified by the Discantus positio vulgaris. The stylistic consistency of this group may be demonstrated by the remarkable similarity between the openings of two works (Example 35).

EXAMPLE 35

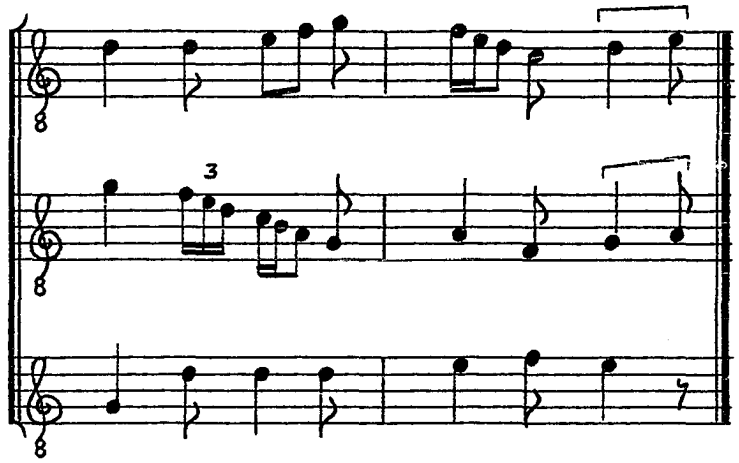
NOVUS MILES SEQUITUR, MM 1-2;
NEMO SANE SPREVERIT, MM 1-2



4) Quid tu vides, Ieremiah, F, f. 234'; 5) Vhe proclamet clericorum, F, f. 241; 6) Nicholai presulis, F, f. 248; 7) Stephani sollempnia, F, f. 249.

EXAMPLE 35 CONTINUED

B



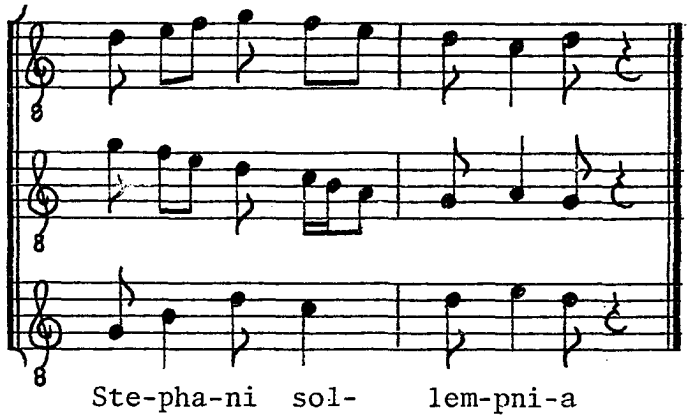
Ne- mo sa- ne spre-ve- rit

If only the tenor and duplum are considered for the moment, it will be noticed that in both cases the tenor melody ascends a major sixth, passing, on the second beat of the first measure through the fifth, a classical formulation of the phrase "tonus cum diapente." This ascent is decorated by a "passing tone" in Example 35A; one neighboring tone appears in the second measure of Example 35B. In both cases the duplum outlines a descending minor seventh, precisely that interval given by the Discantus positio vulgaris. This interval is decorated by passing tones, and the resolution to the second consonance (a-e) occurs from the lower neighbor. In the second measure of Example 35B the duplum shows one of those simple ornamental patterns used to decorate a single pitch--in this case an a--given by Anon. II (see above Example 31).

Stephani sollempnia exhibits the recommendation that, if the tenor ascends a fifth and the duplum begins at the upper octave, the duplum should descend an octave (Example 36).

EXAMPLE 36

STEPHANI SOLLEMPNIA, M 1-2



It will be noticed in this example that the ornamental tones have been subjected to the same rules of voice leading. The fifth in the tenor (G-d) is decorated by an upper neighbor (e), creating a total range of a major sixth. As a result the discantus decorates its final note with the major second (a). The similarity between this and the previous examples should be noted. One is dealing here with the uniform application of a restricted number of contrapuntal procedures. The suspicion of variation technique or paraphrase almost inevitably leaps to mind, but caution is necessary here. These pieces may look alike in the same way that all of Bach's fugues will look alike after the passage of eight hundred years. The modern eye is struck by the similarities; the contemporaneous ear savored the differences within a style-determined framework.

Two further examples show that an extension of the rules of the Discantus positio vulgaris is in order. That treatise makes no provision for the opening interval of a fifth in tenor ascents, yet such consonances

occur in the three-part conductus. The relationship of these examples to the Discantus positio vulgaris lies in the fact that the parts cross, a procedure used extensively only in that treatise. The point of origin for the following examples is found in the suggestion by Anon. II that, if the tenor ascends a fifth and the opening interval is a fifth, the duplum should descend a fifth.[69] Using the pattern of contrapuntal movement shown in all treatises, this feature may be elaborated, as Table 27 shows. These possibilities are not contained in any of the previous tables.

[69]See above, Example 25, the fourth possibility for tenor leaps of a fifth.

TABLE 27

EXTENSION OF CONTRAPUNTAL RULES OF
DISCANTUS POSITIO VULGARIS

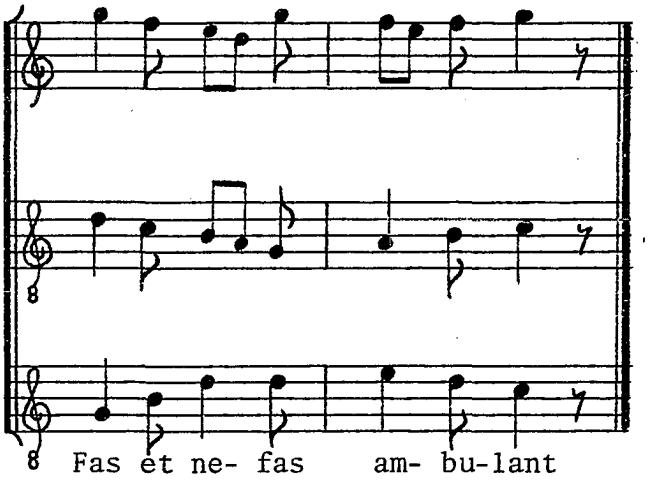
		5↑	5↓
8↓			M2 ↑
7↓	M		m3 ↑
	m		M3 ↑
6↓	M		4 ↑
	m		TT ↑
5↓			5 ↑
4↓			M6 ↑
3↓	M		m7 ↑
	m		M7 ↑
2↓	M		8 ↑
	m		
U			
2↑	m		
	M	8↓	
3↑	m	M7↓	
	M	m7↓	
4↑		M6↓	
5↑		5↓	
6↑	m	TT↓	
	M	4↓	
7↑	M	M3↓	
	m	m3↓	
8↑		M2↓	

The limitations here follow the previous tables. No voice is required to move by an interval greater than an octave, and as the melodic interval of the tenor increases, the melodic interval of the duplum decreases by the same amount. Motion following this pattern will be found in Example 37. Note that the ascent of a major sixth in the tenor is in both works accompanied by a descent of a fourth in the duplum.

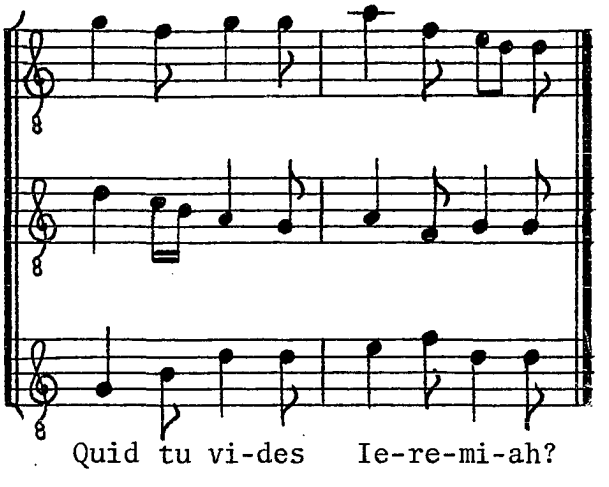
EXAMPLE 37

FAS ET NEFAS AMBULANT, MM 1-2;
QUID TU VIDES IEREMIAH, MM 1-2

A



B



In all of the preceding examples consonances have fallen on the long or duplex longa. These consonances are most clearly expressed between the tenor and duplum; a two-voice texture is, of course, the complete realization of suggested contrapuntal rules. The triplum and, when present, the quadruplum seem to have been composed with different principles in mind. The triplum generally proceeds in parallel or similar motion now with the tenor, now with the duplum. Very often the triplum is most nearly consonant with whichever of the other two voices is the lower sounding at any given time. It may use as its repertoire of intervals not only the perfect and medial consonances, but also major and minor thirds, and it may apply ornamental tones to these intervals. With regard to consonance it is the triplum that most often upsets perfect and medial consonances established in the lower two voices. It does this by the addition of ornamental tones, primarily passing tones. This situation is reflected in the Quatuor principalia:[70]

> Qui autem triplum operari voluerit, respiciendum est ad tenorem. Si discantus itaque discordat cum tenore, non discordat cum triplo, et e contrario, ita quod semper habeatur concordantia aliqua ad graviorem vocem, et procedat ulterius per concordantias, nunc ascendendo, nunc descendendo cum discantu, ita quod non semper cum altero tantum. Qui autem quadruplum vel quintuplum facere voluerit, inspicere debet cantus prius factos, ut si cum uno discordat, cum aliis non discordat, ut concordantia semper habeatur ad graviorem vocem, nec ascendere vel descendere debet cum altero ipsorum sed nunc cum tenore nunc cum discantu, etc.

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[70] CS IV, 295; see also Margaret Bent, "Musica Recta and Musica Ficta," Musica disciplina, XXIII (1972), p. 76.

> He who wishes to fashion a third part must look to the tenor. If this counterpoint is discordant with the tenor, it should not be discordant with the third part, and vice versa, so that there is always some concordance with a lower voice, and that it (the third part) proceed further by concords, rising and falling with the melody so that there is not always (consonance) only with one other. He who wishes to compose a fourth or a fifth part must look at the parts already written, and see that if it is discordant with one of them, it is not discordant with the others, and that there is always consonance with a lower part; neither ought it to ascend or descend in conjunction with any one part, but now with the tenor, now with the discant, etc.

The result of this process is a situation in which the harmonic content of the breve is almost random. There are frequent instances of major and minor seconds in these examples and, in other examples, of major and minor sevenths and tritones. It is possible this is one reason why two-part works prevail in the conductus repertory; the addition of a triplum and a quadruplum led to results that were much less susceptible to rigorous analysis and in some cases much less satisfying.[71]

There do exist, however, conductus in which perfect and medial consonances occur not only on longs, but on the subdivisions of the longs as well. As can be seen in Example 38, this is achieved by subjecting the triplum to the same contrapuntal principles that governed the construction of the duplum and by applying discant procedures to all of the notes in the tenor line, even those that would otherwise be considered ornamental.[72] It will be noted that the voice used as the point of reference in constructing the triplum is the lowest sounding voice at any given time.

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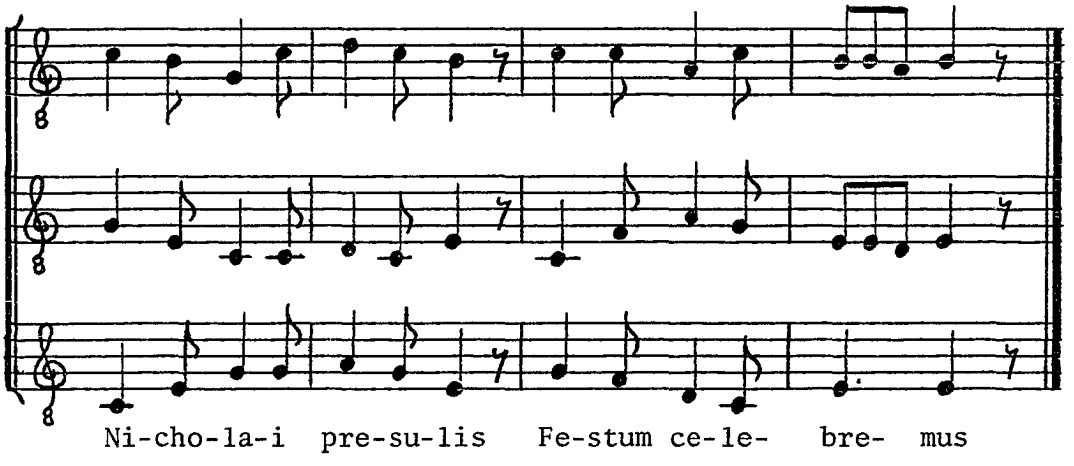
[71] See Deus misertus hominis and Mundus vergens in defectum for the particulary horrendous results of adding an ornate triplum and quadruplum to an already elaborate two-part counterpoint.

[72] Another example is Ave salus hominum.

EXAMPLE 38

NICHOLAI PRESULIS, MM. 1-4



Here all clashes of whole and half steps have vanished, to be replaced with uniformly perfect and medial intervals. The entire piece--and it is relatively long--proceeds in this fashion; the dissonance level is remarkably low.

MUSICA FICTA

The term musica ficta was opposed in the medieval mind to musica recta, and both terms were intimately bound up with the theory of solmization. In fact, it would seem that the syllable a pitch carried was of primary importance in determining whether that pitch was recta or ficta. Ugolino of Orvieto comments on the relationship between musica ficta and solmization.

> Ficta musica, sicut dictum est in secundo, est alicuius vocis in loco ubi per se non est necessaria positio, necessaria est ergo ficta musica...[73]
>
> Musica ficta, as stated in the second (chapter), is the placing of any solmization syllable in a position where it does not exist as such: musica ficta is therefore necessary....

In general, the notes of musica recta are those of the standard gamut. Because the gamut was subject to upward transpositions of a fourth or a fifth, the notes of musica recta vary depending on the transposition in use. For purposes of solmization the gamut is subdivided into two smaller units, corresponding to the subgamuts in Example 3 (p. 13), and the various sections of a work use only the pitches of one or the other of these subgamuts. For a passage using the conjunct hexachord order Hex C (naturale) - Hex. F (molle), b-mi can be properly solmizated only by substituting the disjunct order Hex C (naturale) - Hex G (durum); subsequent use of b-fa entails returning to the former

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[73] Andrew Hughes, "Ugolino," p. 27.

hexachord order. Both shifts entail rather complicated solmization patterns. A singer, presented with one b-mi in a passage otherwise using b-fa, may, for the sake of convenience, have chosen to sing the b-mi as musica ficta, rather than to devise a proper solmization pattern.[74] Thus pitches of musica recta and musica ficta will vary, depending on the gamut in operation for the entire conductus and on the particular subgamut in use at any time.

A basic rule for solmization and the application of accidentals is that musica recta is preferable to musica ficta and should be used wherever possible.[75] This rule may be subject to two interpretations. On the one hand it indicates that in any section of a piece the notes of the gamut of the piece are to be used rather than those notes lying outside that gamut. For any conductus using the standard gamut the point of oscillation is b-fa-mi, and it is this pitch that should be altered to correct tritones, since either interpretation is musica recta in the standard gamut. But problems of musica ficta and musica recta were, for medieval singers, problems of solmization. Consequently the rule may be interpreted to mean that, whenever an accidental is encountered or required, the singer should devise a solmization pattern which allows that pitch to be sung as musica recta rather than employ the irregular solmization patterns of musica ficta.

Editorial accidentals therefore do not necessarily represent musica ficta, for they must always specify the interpretation of the point

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[74]For the application of this problem to the gamut transposed up a fifth (f-natural versus f-sharp), see below, pp. 134 ff.

[75]Margaret Bent, "Musica Recta," p. 83.

of oscillation in any gamut; as was just shown, medieval singers would have probably considered such accidentals almost always as musica recta. Musica ficta accidentals indicate deviations from expected patterns, pitches removed from the gamut and hexachord orders in use.[76] Since one of the guidelines for the addition of accidentals is the avoidance of musica ficta wherever possible, an important first step is to determine which accidentals are musica recta and which are musica ficta. Although editorial accidentals may therefore be quite copious, musica ficta accidentals are, or ought to be, few in number.

Hans Tischler has proposed a set of guidelines appropriate to the application of editorial accidentals.[77] These are:

1) Preservation of the modal character of a melodic part or a portion thereof;

2) good cadencing;

3) avoidance, where possible, of melodic tritones;

4) consonance on main beats, i.e., at the beginning of each perfectio in modi recti and that of every other perfectio in modi ultra mensuram, and therefore avoidance of vertical tritones on main beats;

5) maintenance, though hardly always necessary, of intervallic relationships in a recurrent melodic phrase on the same or another pitch level.[78]

Each of these points may be amplified on the basis of the foregoing information.

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[76] Ibid., p. 81.

[77] Hans Tischler, "Musica Ficta in the Thirteenth Century," Music and Letters, LIV (January, 1973), pp. 38-56.

[78] Ibid., p. 40.

1) Preservation of the modal character of a melodic line.

Since in the conductus the tenor is the only voice composed with strictly melodic principles in mind, this guideline need be applied only to the tenor. It would appear that, if sufficient care was devoted to the composition of the tenor line, the modal clarity of the conductus was assured. Since the composition of the other voices is based on discant technique, they will not show the same modal clarity as the tenor. The first step in the application of this guideline is to determine the mode of the tenor.

Apparently medieval theorists had great difficulty in determining the mode of many plainsong melodies. Part of this difficulty may stem from the fact that the organization of the modes post-dated the composition of the chants. Theorists were forced to find agreement between a theoretical apparatus, the modal system, and a body of melodies that were not based on that system. Composers of conductus tenors, however, had not only modal theory but the theory of hexachords and solmization as the bases for their compositions. There was no conflict between compositional output and theory. This may explain why the melodic style of conductus tenors differs so greatly from that of plainsong. The melodic lines of conductus tenors are quite clear in their modal implications and there is little difficulty in assigning a modal type to these lines.[79]

Each of the three modal types used in the three- and four-part conductus repertory has accidentals appropriate to it, which may be

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[79]One reason for this is that conductus tenors make extensive use of modally characteristic melodic leaps. See above, p. 57.

used to enhance or preserve the modal quality of a line or to perfect dissonant intervals. The authentic version of Protus on D can accept either b-natural or b-flat. The plagal version, on the other hand, can accept only b-flat. Protus on G transposes this acceptable accidental up a fourth. Thus either e-natural or e-flat is appropriate in this transposition. The pitch b-flat, on the other hand, is required in either version of Protus on G. The use of b-natural would destroy the mode.

B-flat also appears to be characteristic in Tritus on F; the two conductus using this mode at this pitch level contain consistent signatures of b-flat. B-natural, therefore, would appear to be out of place. The transposition of Tritus to C entails the use only of b-natural; in this transposition b-flat is out of place.

B-flat has no place in Tetrardus on G; only b-natural is to be used. Thus John of Mantua states:[80]

> Preterea tetrardi, id est septimi toni cantus b molle minime recipit. Nec etiam in plaga tetrardi cantu b molle intrat, quod si sic esset similis in omnibus plagae triti, id est quarto (sic, sexto) tono. Unde est sciendum quod ♮ quadrata in tetrardo, id est septimo et in ejus plagali, hoc est in octavo tono, principatum tenet.[81]

> Moreover, the melody of the tetrardus, i.e., of the seventh mode, does hardly ever accept the flat. Nor does the flat appear in the melody of the eighth mode, for then it would be in everything similar to the plagal tritus, i.e., the fourth (sic; should be "sixth") mode. From this we may know that B-natural holds first rank in the tetrardus, i.e., the seventh and eighth modes.

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[80] CS II, 434-483.

[81] Ibid., p. 476; see also Allaire, The Theory of Hexachords, p. 95.

There is an apparent contradiction in John's text as presented by Coussemaker. John seems to be equating Tritus plagius with the fourth mode; in fact Tritus plagius is the sixth mode and Deuterus plagius is the fourth mode. Furthermore, in his discussion of both these modes, John specifically mentions that the b-flat is sometimes used. Besides the two forms of Tetrardus the only other mode in which John forbids the use of b-flat is Deuterus authenticus, the third mode.

B-flat is unacceptable in Tetrardus because it destroys the characteristic feature of this modal type, the major third above the final. On the basis of the conductus repertory it would seem that f-sharp is acceptable. The result of adding this accidental to Tetrardus is to transform the mode to Tritus on G. Such a transformation is quite common in the conductus repertory. F-sharp is not mentioned by John, probably because it lies outside the untransposed gamut.

For each of the modes and their transpositions acceptable accidentals should be considered musica recta since they are based on standard patterns of solmization. In Protus and Tetrardus two interpretations of the point of oscillation seem to be allowed, and both are musica recta since they lie within the particular gamut being used. The two conductus in Tritus on F, because of the b-flat signature, admit only one interpretation of the point of oscillation, b-flat. Solmization of these pieces is achieved by the subgamut determined by the combination of the natural and soft hexachords. In this subgamut b-natural is musica ficta. The two conductus in Tritus on C use only the b-natural and the subgamut determined by the combination of the natural and hard hexachords. B-flat is musica ficta in this subgamut. The

relationship between accidentals and modes thus illustrates the two-fold definition of musica recta discussed above. In Protus and Tetrardus both forms of the point of oscillation (b-fami or f-fami) are musica recta in the gamut as a whole, i.e., with implied hexachord transpositions. For conductus in Tritus only one form of the point of oscillation is musica recta, that form determined by the subgamut in use.

2) Good cadencing.

Tischler rightly points out that the cadence formulae described by later theorists, a minor third moving to a unison, a major third moving to a fifth, and a major sixth moving to an octave, are not uniformly applicable to twelfth- and thirteenth-century music. Although in many cases such formulae are used, in just as many they are not. It would seem that in the conductus repertory the nature of the cadencing intervals is determined by the pitches of the modal scale. The intervallic content of any cadence is, as a result, the function of the mode of the tenor. Accidentals applied to any cadence should have as their basis the mode of the tenor and the limitations that mode places on the choice of accidentals. Accidentals thus chosen should be considered musica recta, again assuming implied hexachord transpositions.

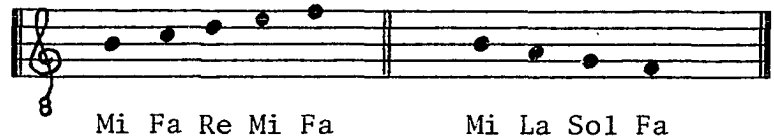
3) Avoidance of melodic tritones.

Where this guideline is a melodic one, it applies most stringently to the tenor. The melodic tritone would seem to be acceptable, if it is decorated by intervening pitches. To sing it, mutation is necessary, but there is nothing in the theory of hexachords and solmization that

would prohibit it. In fact, the melodic tritone reached in stepwise motion is common enough in Tetrardus to be considered routine. Example 39 shows the ascending and descending forms of the melodic tritone and their solmization patterns. These melodic units need not be altered by editorial accidentals.

EXAMPLE 39

SOLMIZATION OF MELODIC TRITONE



The direct, unornamented leap of a tritone, however, should be avoided in the tenor line. The accidental used to remove such a tritone is again determined by the mode of the tenor line.

It appears that the melodic tritone is treated differently, when it appears in upper parts. Not only may the unornamented tritone be used, but there are indications that the direct tritone is sometimes required because of the rules of discant technique. The contrapuntal rules of both the Compendium discantus and Anon. II contain instances where either a direct tritone must be sung in the duplum or a harmonic tritone will result.[82] The Compendium duplum mentions that, when such circumstances arise, musica ficta must be used to perfect the interval,

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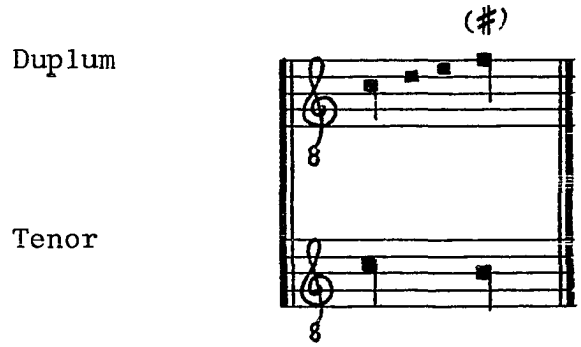
[82]See above, Tables 22 and 23 (pp. 95 and 97).

indicating that the harmonic consonance prevails over the melodic one.[83] One example, drawn from the Compendium discantus, will illustrate this situation. If the tenor descends by step, the duplum, beginning at the unison, should ascend a fourth. But the treatise does not distinguish in its description between the whole step and the half step. If the tenor descent is that of a whole step, the duplum may ascend a perfect fourth to form a perfect fifth with the tenor. If, however, the tenor descends by a semitone, the discantus must ascend an augmented fourth. Since the rules of discant are based on tenor motion, that part cannot be altered; it is the responsibility of the discantus to perfect the interval. Example 40 illustrates this situation.

EXAMPLE 40

REQUIRED MELODIC TRITONE



If the discantus interval is given passing tones, it may be given a solmization pattern. If it is direct, the term musica ficta is most appropriate, since no solmization pattern can be devised to sing it.

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[83] CS I. 156; "Et quando per rectam musicam consonantias utiles habere non poterit, falsam fingat, sicut placeat" (And when it is not possible to have useful consonances through musica recta, (musica) falsa may be introduced, so that it may please).

4) Consonance on main beats.

This guideline may be used to determine accidentals necessary in the upper parts since the responsibility for harmonic consonance lies with them. In order to apply this guideline one must be able to determine where perfect consonances were intended to fall. In theory they occur on every perfection in modi recti and on every other perfection in modi ultra mensuram, but the conductus under discussion do not uniformly show such regular patterns. Three problems are encountered when one attempts to specify points of perfect consonance. In the first place two or more perfect or medial consonances, and two or more imperfect intervals, may follow one another. This situation arises from the possibility of parallel motion in discant technique and is in fact present in musical examples in some treatises.[84] The second problem is that, while the duplum may form a perfect consonance with the tenor, the triplum and/or the quadruplum at the same point may not. It would appear that the discanting voices alternate in forming perfect consonances with the tenor. Sharp dissonances can sometimes arise as a result of this, as a glance at the four-part conductus will show. The final problem lies in establishing which part is to be used to determine consonance. Franco's description of conductus composition shows that, in the composition of the duplum, harmonic consonance was judged in relation to the tenor line. In the composition of the triplum and quadruplum, however, the basis for consonance could lie either in the tenor line or in the

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[84]See the musical examples given by Anon. III (CSI, 325 ff.).

duplum. Sharp dissonances can arise here also, since two voices concordant with a third are not necessarily concordant with each other.

In order to apply this guideline, one should proceed according to the rules of discant technique and supply accidentals in the upper parts in the order in which they were composed. The first step is to determine the relationship of the duplum to the tenor; any accidentals necessary for harmonic consonance should then be applied to the duplum. The relationship of the duplum to the tenor can be that of contrary, similar, or oblique motion, all permissible in discant technique. In deciding upon accidentals appropriate to the triplum one must look to the lower two parts. The triplum may move in contrary motion with one of these, but more often than not the relationship is that of similar or even parallel motion. One should look first for parallel motion between the triplum and either the tenor or duplum; it is in relation to that voice that the consonance of the triplum should be judged. Similarly, one should look for parallel motion between the quadruplum and the lower parts and judge its consonance accordingly. Although the quadruplum may move in parallel motion with any of the lower three parts, in fact in the conductus it does so only in relation to either the tenor or duplum. Both triplum and quadruplum may be consonant with either the tenor or the duplum, and both voices need not concord with the same voice at the same time. Since the consonance of the triplum and quadruplum is judged in relation to only one of the voices in the tenor-duplum duet (though according to the Quatuor principalia the quadruplum should be concordant with at least two other parts), sharp dissonances may arise

between the triplum or quadruplum and the other two voices. These would seem to be unavoidable.

5) Recurrence of the same phrase.

Since this is primarily a melodic guideline it applies most strictly to the tenor. Motivic identity between recurring phrases in the upper parts is usually possible only when those motives are accompanied by the same tenor line.

Any problem posed by the repetition of identical musical phrases is greatly simplified by the fact that conductus makes pervasive use of stereotypic melodic motives in tenor lines. These motives are the result of the addition of ornamentation to those melodic leaps characteristic of the various modes.[85] Consequently the melodic motives in the tenor are very often a direct result of the mode of the tenor, and the application of accidentals to the tenor should follow the modal principles outlined above.

The application of these guidelines should have its primary goal the determination of musica recta. Those pitches that are appropriate to the mode and that can be justified on the basis of hexachord orders and solmization should be considered musica recta, even if they require accidentals. Because they are musica recta, no restrictions need be placed on their use. Pitches that cannot be so justified are those of musica ficta, and they are few in number in this repertory. The vast majority of editorial accidentals must specify pitches of musica recta.

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[85]See above, p. 57.

One may describe a six-step process in the application of editorial accidentals to conductus:

1) Determine the mode of the tenor and the hexachord order in use;

2) apply to the tenor any editorial accidentals necessary or proper to the mode or hexachord order;

3) determine the points in the tenor at which perfect and medial consonances may be expected to fall;

4) apply, by means of the rules of discant technique, any accidentals necessary in the duplum to achieve consonances with the tenor;

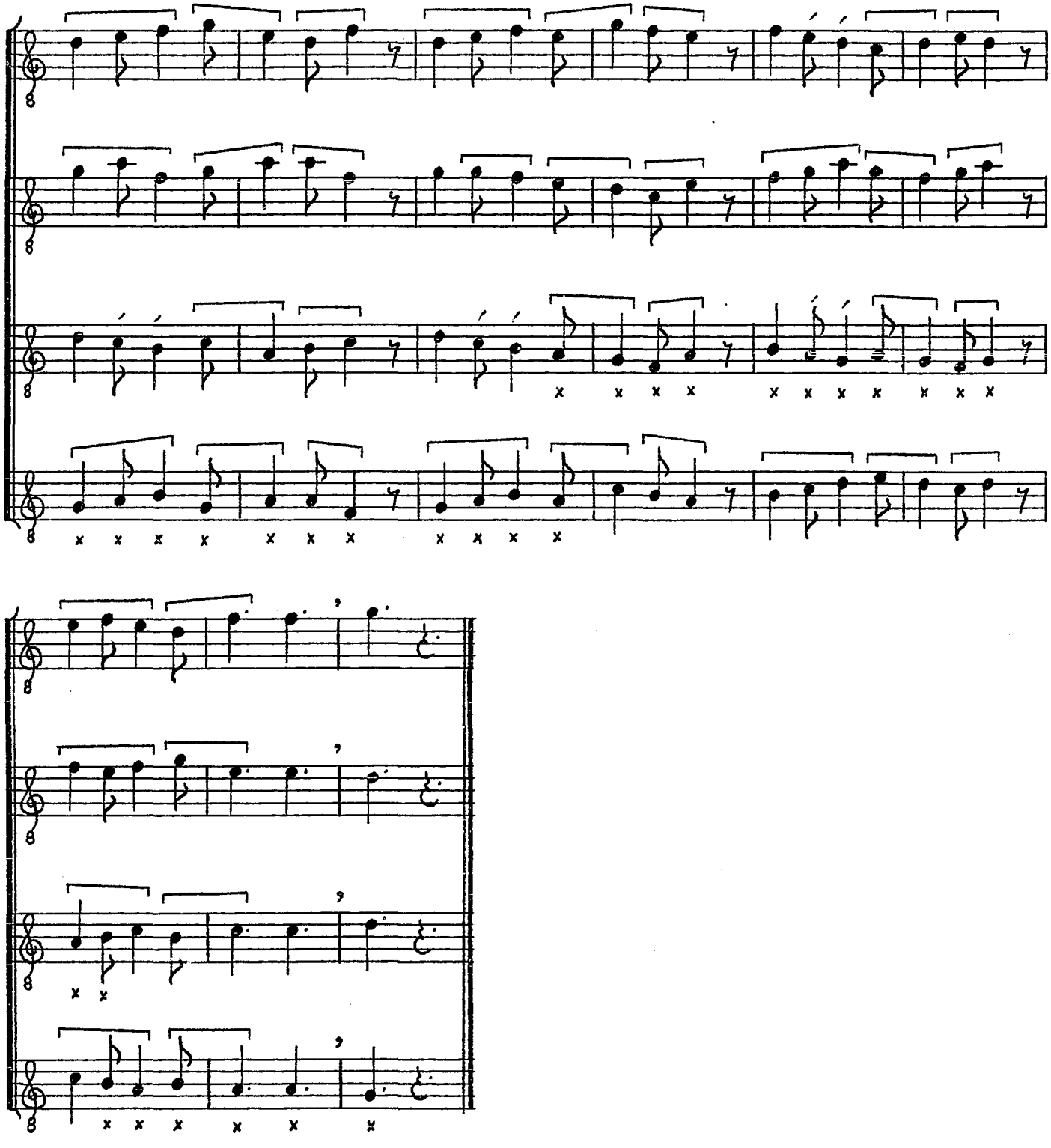
5) note, in the duet between the tenor and the duplum, the lowest sounding voice at any given time, since consonance is sometimes judged in relation to it;

6) note with which of the two lower voices the triplum or quadruplum moves in parallel motion and apply required accidentals accordingly.

The following passage may serve as an illustration of this process. Example 41 shows the final cauda to the four-part conductus Vetus abit littera.

EXAMPLE 41

VETUS ABIT LITTERA, MM 20-28



The final of G and the lack of the accidental b-flat show that the piece is in Tetrardus. Consequently f-sharp is the only accidental acceptable for musica ficta, since a b-flat would destroy the characteristic feature of Tetrardus, transforming it into Protus. This is one of the conductus listed in Table 11 that exploit a vascillation between f-sharp and f-natural; the middle section of the conductus shows an f-sharp signature in both triplum and quadruplum. However, immediately before this cauda the f-sharp is cancelled by flat signs in the f space. The indication of fa for f leads to the conclusion that a hexachord order composed of the hexachords Hex. G (durum) - Hex c (naturale) is in use. No accidentals are needed in the tenor line to clarify either the mode or the hexachord order. Because the cauda is in the first rhythmic mode, one expects that perfect consonances will fall on every perfection.

For the most part, the duplum follows the rules of discant technique. The first four measures show, with one exception, the contraction of a fifth to a unison and the expansion of a unison to a fifth. The one exception occurs in measure four, where a fourth contracts to a unison. Measures five and six begin with the expansion of a unison to a fifth; thereafter the two voices proceed in parallel medial consonances. In measures seven and eight only imperfect consonances occur on each perfection. These two phrases constitute exceptions to the requirement of perfect intervals at the beginning of every perfection. No accidentals are necessary in the duplum on the basis of discant technique. One may be tempted to remedy the tritone in measure four with an f-sharp, but this need not be done since its rhythmic value is that of a breve.

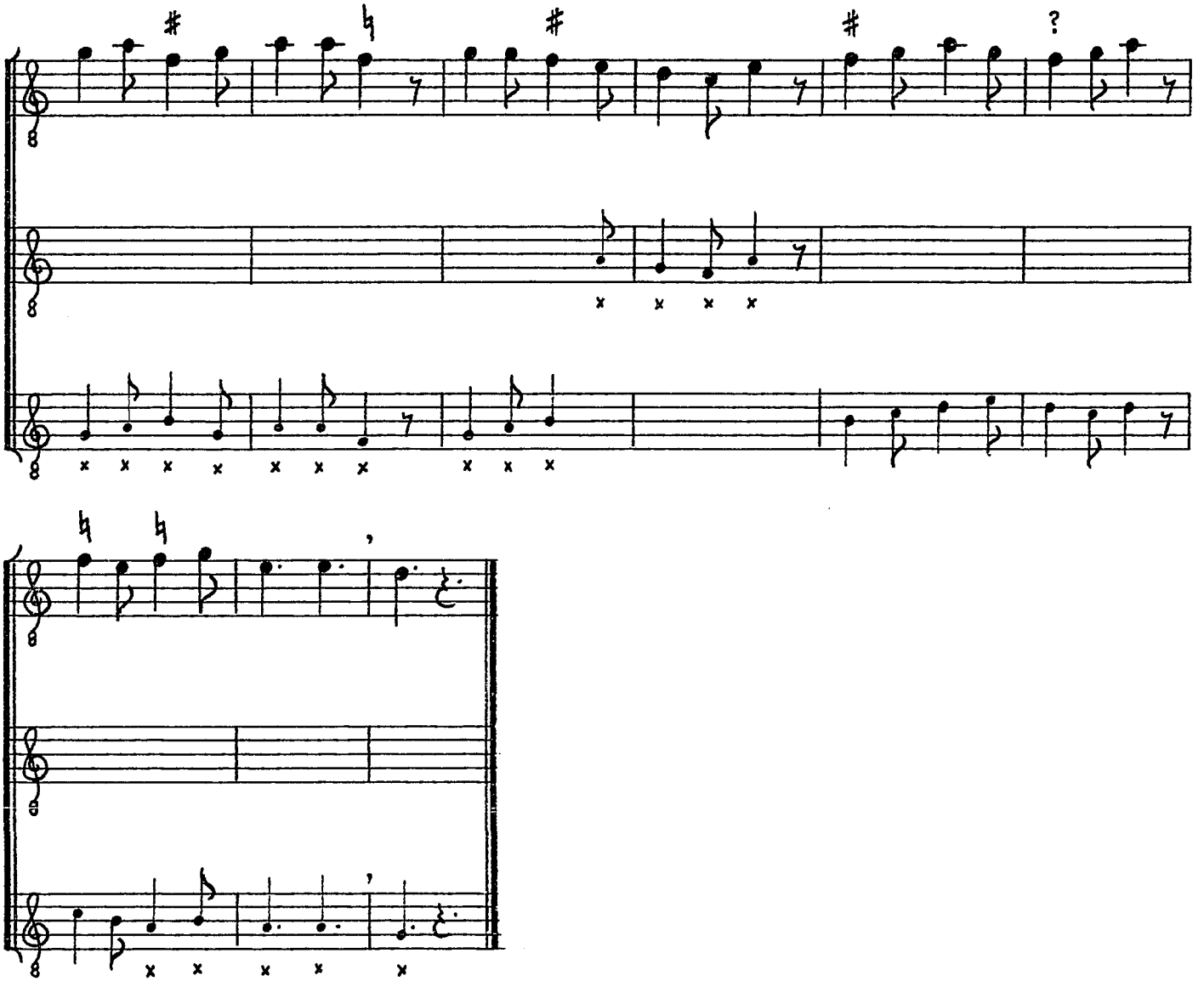
Furthermore, as will be seen, the triplum, which at that point is consonant with the duplum, assumes the duplum note to be f-natural.

In Example 41 an x underneath the notes of the tenor and duplum indicates the lowest sounding note in this duet. This duet is constructed in such a way as to occupy, for the most part, the lower portion of the harmonic division of the octave (G-d). The triplum and quadruplum, it will be noted, occupy the upper portion of this octave division.

The triplum was constructed to concord with either of the lower two voices. To determine which voice is the basis of the triplum one should look first for parallel motion. If this is not in evidence one should choose that voice with which the triplum forms the best counterpoint; usually this voice will be the lowest sounding voice. Example 42 shows the triplum and what appears to be the voice in the tenor-duplum duet against which the consonance of the triplum should be judged. For the most part the triplum follows the lowest sounding voice; the only exception is the third phrase.

EXAMPLE 42

ADDITION OF ACCIDENTALS TO TRIPLUM



In order to form perfect intervals with the lower voices, accidentals are necessary in the triplum. Measures one and three show the contraction of an octave to a fifth. If the notes of musica recta are used, this fifth will be diminished; consequently musica ficta is required.[86] The parallel motion beginning in measure five also requires the f-sharp. The f in measure six is ambiguous. It does not need musica ficta for harmonic perfection, but in all probability would have been sung as f-sharp in the initial reading for the sake of melodic consistency. However, the next f-natural in the duplum, assured because of parallel motion with the tenor, may well require an f-natural in the triplum as well. The f's in measure seven need to be sung as musica recta for the sake of the cadence appropriate to Tetrardus. In this cadence it is expected that the sixth A-f will expand to the octave G-g; measures seven and eight constitute a prolongation of that cadence. However, in measure eight the triplum line is diverted from the anticipated f-natural to e, ultimately coming to rest on the dominant (d). The requirement of f-natural as the appropriate cadencing pitch in measure seven remains, however.

The quadruplum may be subject to the same process. Example 43 shows the relationship of the quadruplum to the lower two voices. The relationship between the quadruplum and the triplum has not been considered, because these voices do not move in parallel motion with each other. Also,

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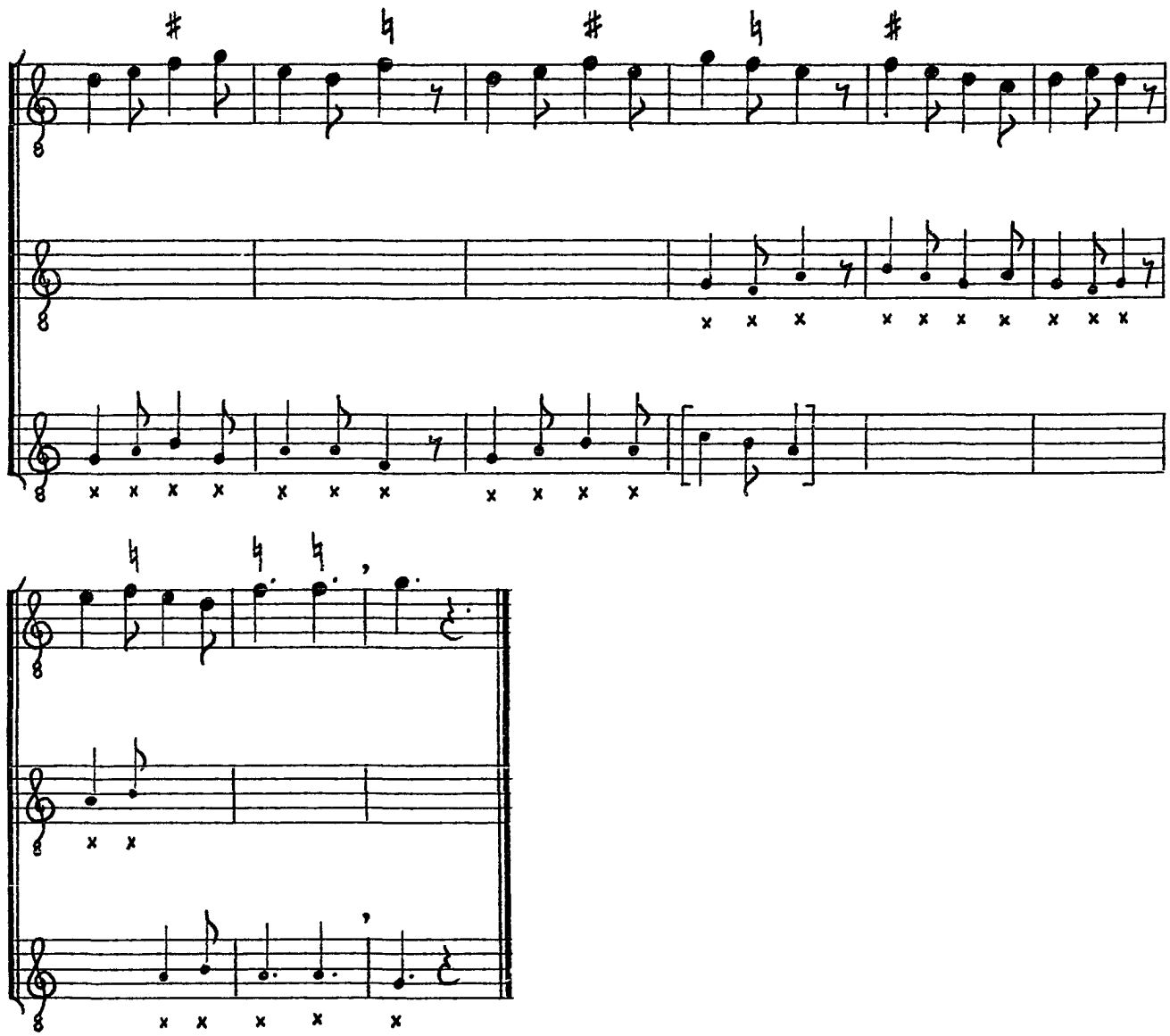
[86]One of the examples given by Anon. II (CS I, 313) illustrates this situation. See Example 25 (p. 88) the first possibility for tenor leaps of a major third.

better counterpoint exists between the quadruplum and the lower two voices than between the quadruplum and the triplum.

EXAMPLE 43

ADDITION OF ACCIDENTALS TO QUADRUPLUM



Musica ficta is required in the quadruplum for the sake of harmonic perfection. The importance of considering the lowest sounding voice may be seen by an examination of measure four. Here it is possible to maintain parallel motion with the tenor, but in so doing a clash of an augmented octave is incurred between the quadruplum and the duplum, the lowest sounding voice at this point. One may be tempted to alter the duplum f-natural by using the musica ficta pitch f-sharp, but a number of considerations militate against this solution. In the first place the manuscript clearly indicates f-fa in the triplum and quadruplum by means of a flat. This accidental only makes sense if it is assumed that f-natural will predominate in the lower two voices. Secondly, the preference for musica recta over musica ficta makes it desirable to use f-natural wherever possible instead of f-sharp. Since there is no reason to alter the f in the duplum, there is no reason to use musica ficta in the quadruplum. The quadruplum f in measure four must be sung as musica recta in spite of the tritone it forms with the tenor.

It is interesting to note that in measure five the quadruplum parallels the duplum while, at the same point, the triplum parallels the tenor. The result of combining these voice pairs is that exceptional interval, the tonus cum diapason, consonant because it is composed of two fifths.[87] The f in measure seven may be sung as musica recta in spite of the tritone it forms with the tenor and duplum for three reasons: 1) it has the rhythmic value of a breve; 2) f-natural is proper to the cadence

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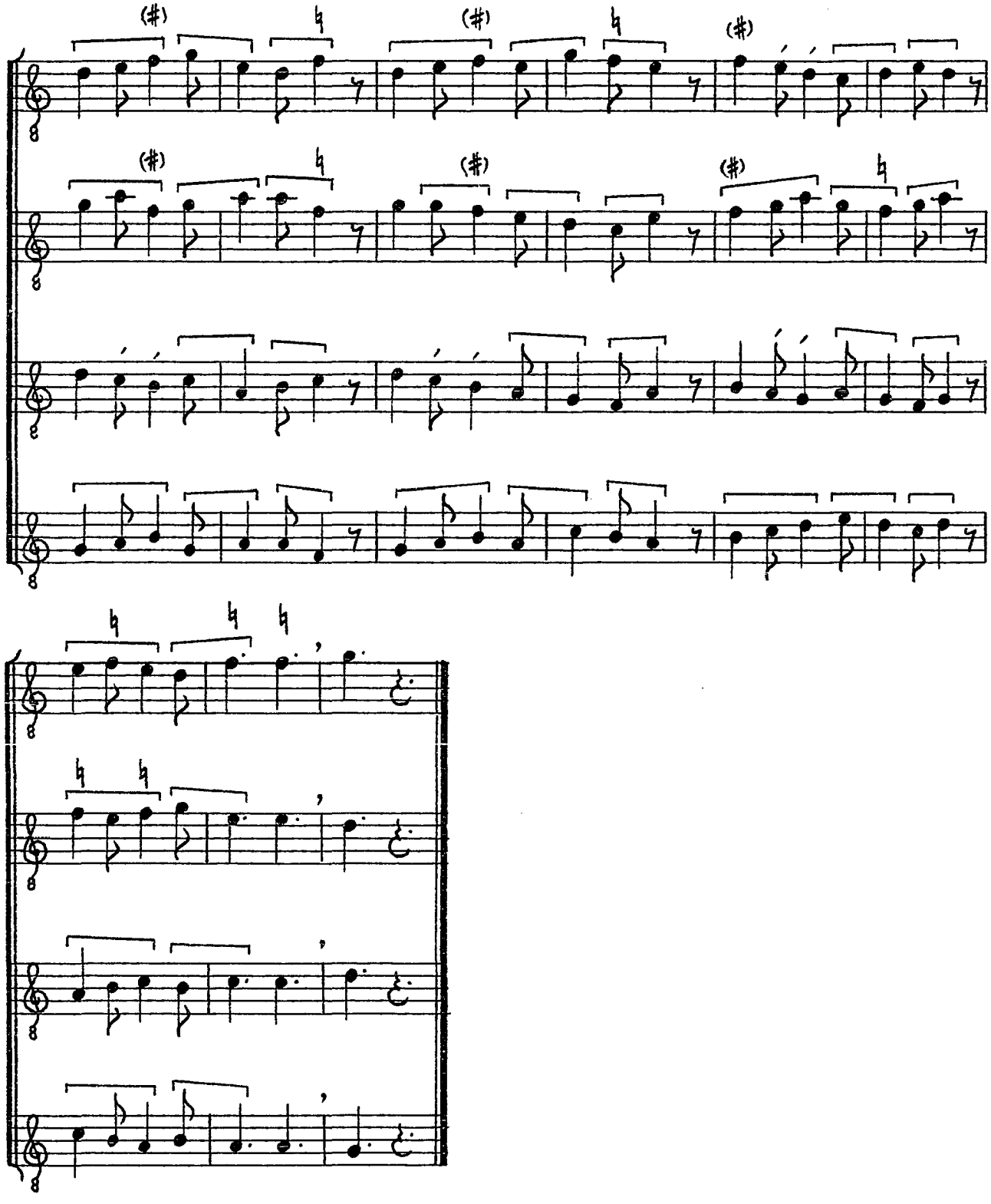
[87]See above, p. 79.

of Tetrardus in the eighth measure and needs also to be present in the seventh; 3) the f-natural in the triplum would include the quadruplum to the same interpretation.

Example 44 shows the accidentals necessary for the complete cauda. Because the assumed hexachord order is one combining the hexachords durum and naturale, f-sharps (f-mi) are pitches of musica ficta. It is possible to devise patterns of mutation that would allow f-sharp to be given its proper syllable by switching very quickly from the hexachord order Hex. G (durum) - Hex. c (naturale) to the order Hex. G (naturale) - Hex. d (durum). However, the syllabic patterns become very complicated, and it is quite probable that the medieval singer would have opted to sing the f-sharp as musica ficta rather than to use such complex patterns. Accidentals of musica ficta have been enclosed in parentheses in the following example; accidentals not enclosed are those of musica recta.

EXAMPLE 44

FINAL CAUDA OF VETUS ABIT LITTERA WITH EDITORIAL ACCIDENTALS



Two cautionary remarks need to be made in conclusion. One hopes that a thorough understanding of the theory of hexachords and solmization could yield at least a partial solution to the problems of accidentals in medieval music. However, to base one's editorial accidentals completely on hexachord patterns is to reverse the medieval relationship of accidentals and hexachords. Solmization and hexachord patterns served the same function for the medieval musician that fingering and fingering patterns serve for keyboard players; they are both methods of correctly and comfortably producing the desired pitches. Medieval musicians seem to have chosen particular hexachords on the basis of the pitches desired. The problem that confronted them was not the proper accidental to sing, but how to sing the accidental properly. One must know, at least in a general way, which pitches are required, before one can select the appropriate hexachord patterns. The clue to the appropriate pitches would seem to be the pitch limitations imposed by the modes.

A second area in which caution needs to be exercised concerns the reliance of this method on the modal clarity of the work in question. It is fortunate that, in every one of the three- and four-part conductus, the last note of the tenor line is the lowest sounding pitch in the final sonority and corresponds to the final of the modal type. Furthermore, with few exceptions, the structure of the tenor line as a whole is clear in its modal implications. Consequently, the proposed method, relying as it does on modal clarity, may be used with relative certainty. Problems may be encountered, however, when this method is applied to pieces

in which the primary line is modally ambiguous, or to compositions which use as the tenor line excerpts from longer melodies. If the tenor line is modally ambiguous the limitations on accidentals imposed will not apply. If the tenor line is an excerpt from a longer melody, as it is in clausulae and motets, the apparent mode of the tenor line may actually conflict with the mode of the melody from which it was drawn.[88] In this case also, the mode of the tenor cannot be relied upon to generate a set of acceptable accidentals.

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[88]One example that springs readily to mind is the series of clausulae on Haec dies given in F f. 154'-155. The tenor line has the range of a fifth, F-c, a b-flat signature, and melodic emphasis on a and c. If only the clausula tenor is considered, one of two possible conclusions could be drawn as to its mode: Tritus plagius at standard pitch, in which case the tenor line would end on the dominant (a); or Deuterus plagius transposed up a fourth by means of the b-flat signature, in which case the tenor line would end on the final. But the actual mode of the chant from which this tenor line is drawn is Protus plagius transposed up a fifth, a fact which becomes clear only when one hears the entire chant melody. The b-flat, apparently a signature in the clausula tenor, is, in the chant, a chromatic alteration of the first b and never returns in the remainder of the melody. See LU, 778-79.

CHAPTER II

RHYTHM

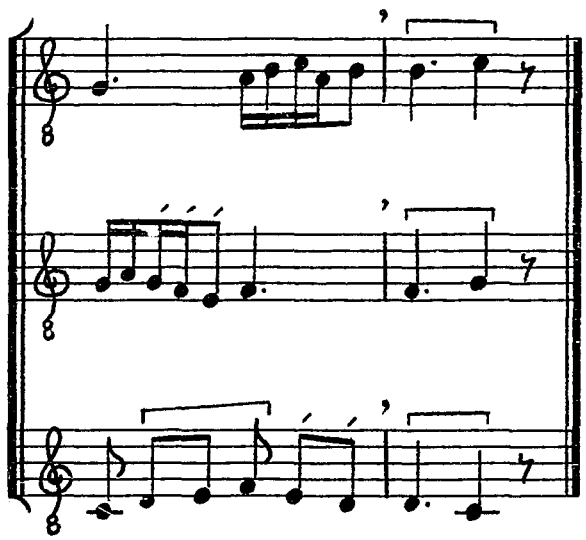
Types of Rhythmic Activity

Rhythmic activity in the three- and four-part conductus repertory includes three elements. For the sake of easy reference these have been termed melismatic activity, uniform modal activity, and varied modal activity. While all these types may be present in one conductus, usually only two appear.

Melismatic activity refers to passages which do not show clearly the use of any rhythmic mode. A simple type is shown in Example 45.

EXAMPLE 45

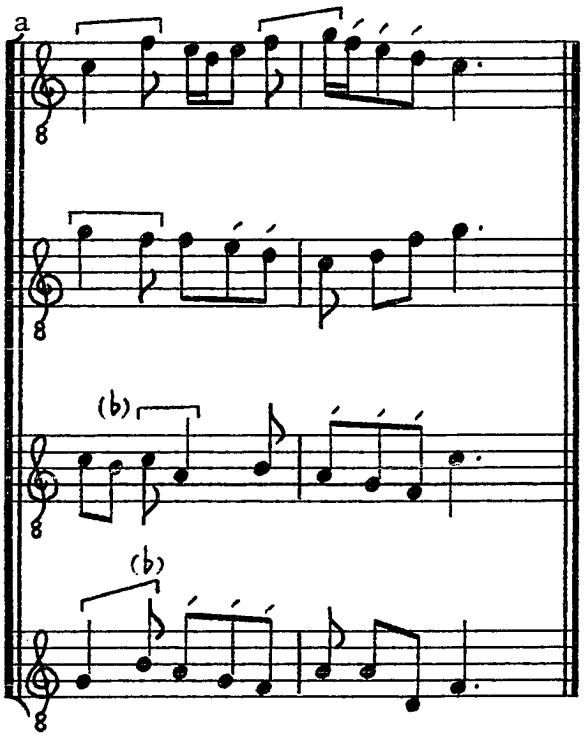
NICHOLAI PRESULIS, MM. 66-67



In the case of Example 46, the coordination of the voices is a much more difficult matter.

EXAMPLE 46

DEUS MISERTUS HOMINIS, MM. 13-14



The type of melismatic activity most often encountered in the conductus repertory is that in which a fast descending scale passage is accompanied by sustained tones. Such passages are used to delineate large sections within conductus cum caudae. Example 47 is particularly elaborate.

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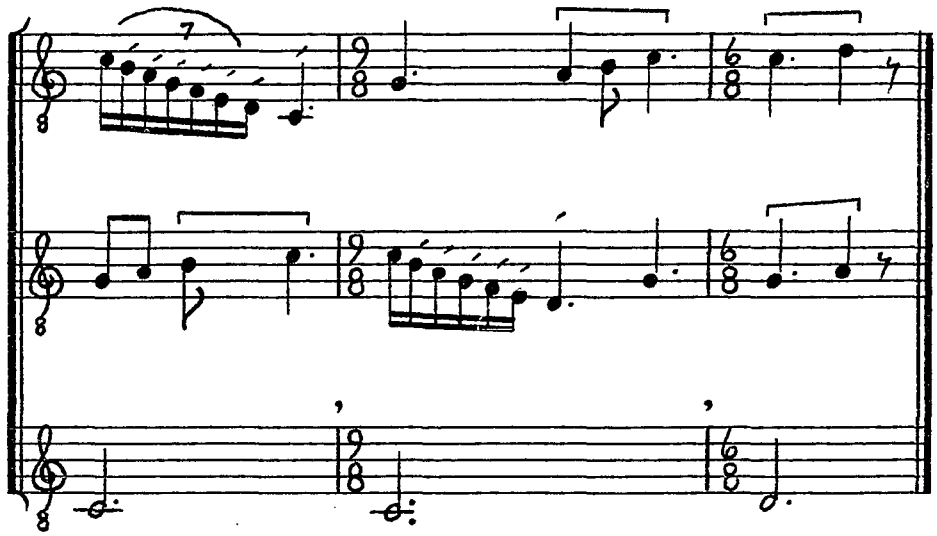
[a]The figures in the tenor and quadruplum would normally be transcribed as ♪♫♩ but better consonance results if the above liberties are taken.

EXAMPLE 47

DE MONTE LAPIS SCINDITUR, MM. 94-96



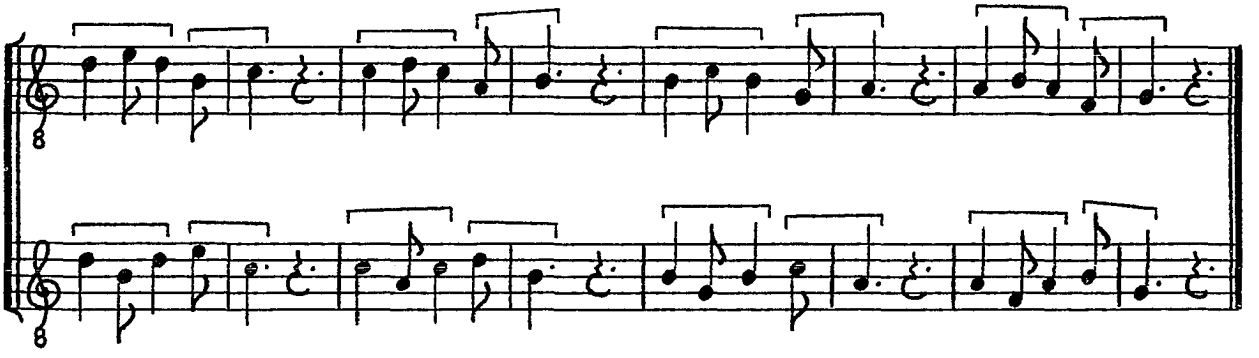
The most difficult examples of melismatic activity are those occurring in cum-littera sections. The apparent rhythmic freedom of the individual voices is offset by the simultaneous declamation of the text. Two particularly ambiguous examples are Ortus summi peracto gaudio mm. 1-11, and Verbum pater exhibuit, mm. 1-33. It is possible that no single solution to these passages can be considered definitive; the ambiguity of the notation would seem to allow for a variety of interpretations.

Uniform modal activity is the simplest of all approaches. It may be seen in all passages which move according to one of the modes and normally contain simultaneous pauses in all voices. This type of activity occurs in some caudae or sections of caudae, but it is most strongly in evidence in cum-littera sections in which syllables are enunciated at intervals not exceeding the perfect long. Two subcategories may be

defined. The first is that in which the rhythm of the voices is identical. Example 48 shows a representative passage.

EXAMPLE 48

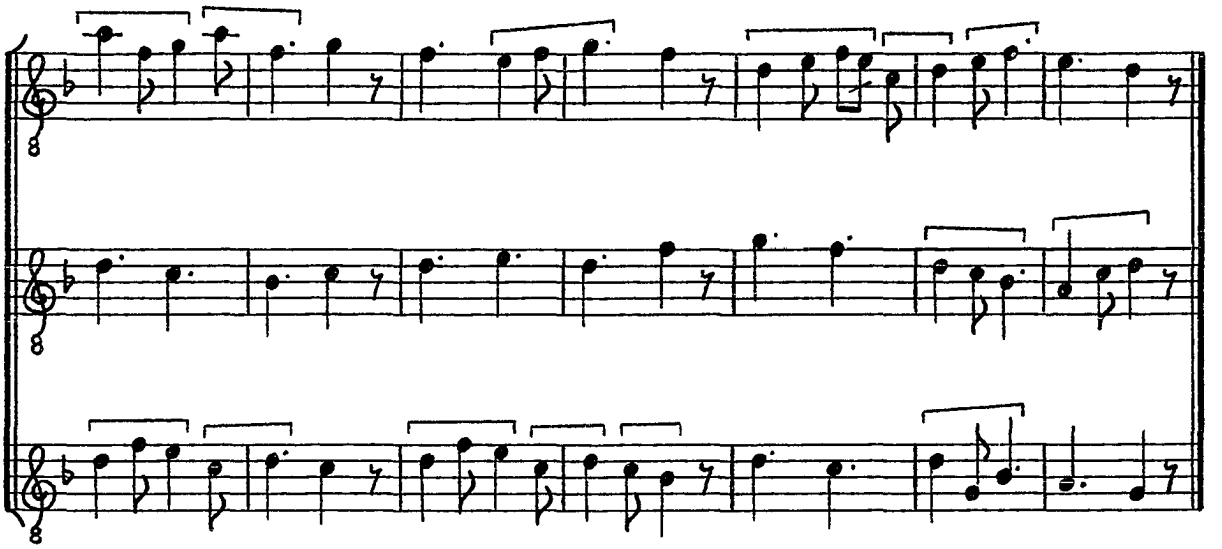
CUM ANIMADVERTEREM, MM. 12-19 (from W_1)



The second subcategory includes those passages in which pauses are simultaneous in all voices but the rhythms in each differ. These differences may be slight, often caused by the substitution of a long value for two or more equivalent short values (extensio modi), or the substitution of short values for an equivalent long value (fractio modi). On the other hand, different rhythms may be heard in each voice, as is the case in Example 49.

EXAMPLE 49

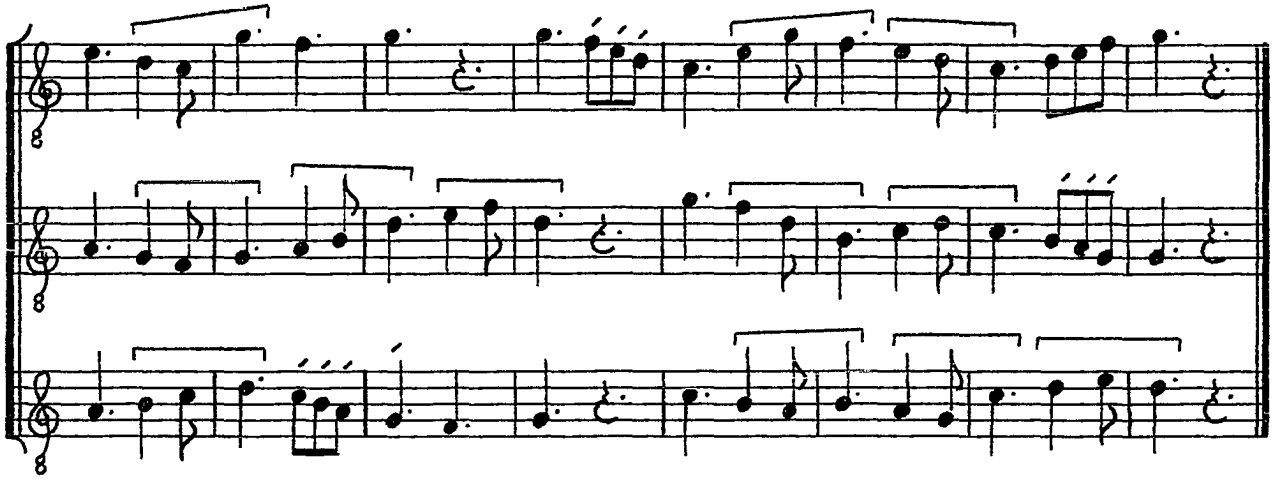
ORTU REGIS EVANESCIT, MM. 69-75



A number of passages seem to go a step further toward rhythmic independence of the parts. In these passages pauses are simultaneous in two voices, but the phrases of the third voice overlap. This technique is shown in the group of unica located in F between ff. 214 and 249. The pattern in its simplest form may be described as follows: a pair of voices presents two phrases with coinciding pauses; the third voice also presents two phrases, but is constructed in such a way that the first of its pauses precedes or follows the pauses in the other voices by two perfections. Example 50 gives a typical passage.

EXAMPLE 50

AVE PRESUL GLORIOSE, MM. 7-14



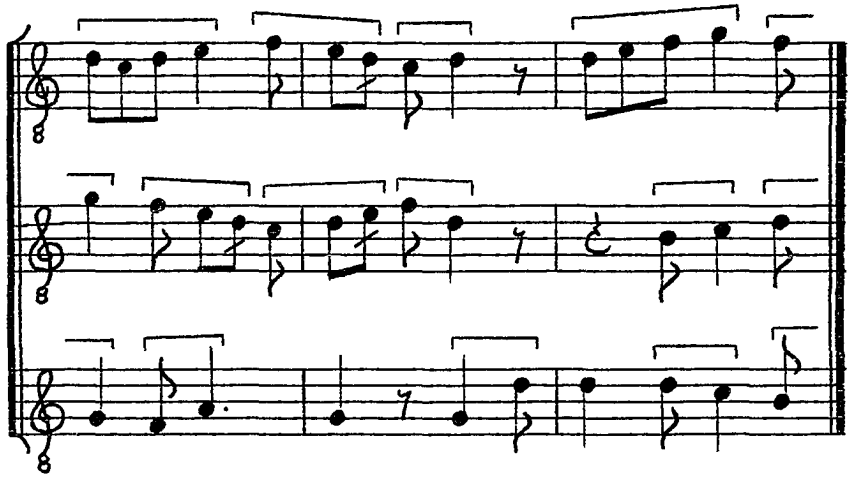
In this passage the composer was faced with a tenor line composed of two phrases of eight perfections each. In constructing the duplum he duplicated this structure though altering it slightly in rhythm. For the triplum, however, he chose to use two phrases of six and ten perfections. This elementary technique may be subject to considerable elaboration.

The term "varied modal activity" is used here to describe those passages which move according to the rhythmic modes in all parts, but in which simultaneous pauses only rarely occur. Three levels of complexity may be described. The first level is that in which all voices move

modally and phrase overlap is achieved by the use of phrases of various lengths in each part. The second level is represented by that texture referred to by the St. Emmeram Anonymus as the imperfect hocket;[1] in such passages, two voices move according to the regular modes while the third voice uses an irregular rhythm interrupted by rests on modal main beats. Because of this erratic rhythm the anonymous author was able to refer to this texture as a hocket in which there is no interlacing of the voices. Example 51 shows this rhythmic characteristic in the duplum, made visible by the scribe by writing two rests (bars).

EXAMPLE 51

AVE SALUS HOMINUM, MM. 29-31



[1]Sowa, Ein anonymer, p. 100.

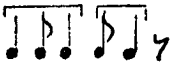
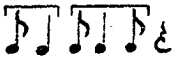
The final level is that in which at least two of the voices show such irregular rhythms, constituting a real hocket. The most common manifestation of this texture in the conductus repertory is one in which two such voices are joined by a third one that moves in a regular mode and does not participate in the hocket. In other cases, however, all three voices show the hocket characteristics.

Because uniform modal activity and varied modal activity are the predominant rhythmic characteristics of the three- and four-part conductus repertory they will receive extensive coverage below. Uniform modal activity will be discussed in relation to cum-littera sections, those sections in which such activity prevails. Varied modal activity and its components, the irregular modes, hocket, and the related phenomenon of modal transmutation, will be discussed primarily in relation to caudae.

THE RHYTHMIC MODES

Because information concerning modal notation is readily available in current literature, it will not be reiterated here.[2] However, a number of characteristics of, and interrelationships among, the rhythmic modes, stated or implied by theorists, need to be discussed since they are relevant to the conductus repertory.

The system of the rhythmic modes embraced four normal rhythmic values: the brevis recta worth one pulse; the longa recta (later the longa imperfecta) and the brevis altera, worth two pulses; the longa perfecta, equal in duration to the sum of the previous two values. Modal theorists grouped the six rhythmic modes into two general types on the basis of these durational units.[3] Modi recti were those rhythmic modes which used only the longa recta and/or the brevis recta in their rhythmic patterns, modes one, two, and six. Modi ultra menuram were those modes which incorporated the longa perfecta, modes three, four, and five.

The basis of the modi recti was the alternation of the longa recta and the breves recta or the series of breves rectae. Either value could begin the alternation:  = mode one;  = mode two.

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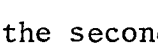
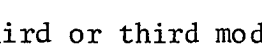
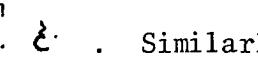
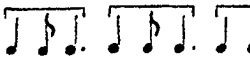
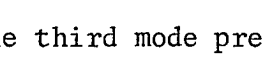
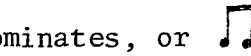
[2] Willi Apel, The Notation of Polyphonic Music: 900-1600 (5th ed.; Cambridge, Mass., 1953), pp. 215ff.; Heinrich Husmann, "Das System der modalen Rhythmik," Archiv für Musikwissenschaft, XI (1954), 1-38.

[3] Modi recti and ultra mensuram are described by Anon. IV (Reckow I, 76) and Garlandia (Reimer I, 37-38).

The duration of the pause was determined by the penultimate rhythmic value in the pattern.[4] Mode six is derived from either mode one or mode two by the subdivision of the longa recta. Both Johannes de Garlandia and Anon. IV give two possible ligature structures for mode six, depending on whether it reduces to the first or the second mode:  for mode one;  for mode two.[5] The value of the pause was determined by the mode to which the sixth mode was reduced.

Mode five, containing only the durational value of the longa perfecta, forms the foundation of the modi ultra mensuram. The perfect longs may be subject to subdivision according to either the first or second mode. If subdivisions are uniformly applied to the even-numbered longs, the "old" third or third mode results:  or  . Similarly the "old" fourth or fourth modes are equivalent to the fifth mode with subdivisions applied continually to the odd-numbered longs:  or  . The relationship of modes three and four to mode five helps clarify some notational ambiguities in the manuscripts. Very often in caudae one finds the ligature structure  .[6] This is properly transcribed  if the third mode predominates, or  if the

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[4]The clearest statement of this fact is given in the treatise by Garlandia preserved in Jerome of Moravia's compilation (CS I, 98): "...quanta est penultima, tanta est pausatio" (so long as the penultimate, thus long is the pause).

[5]Reimer I, 61-62; Reckow I, 55-56.

[6]See initial caudae to Relegentur ab area, Presul nostri temporis, Naturas Deus regulis, Transgressus legem Domini, Pater noster qui es in celis, and Veri solis presentia.

basis is the fourth mode. The pause appropriate to the modi ultra mensuram has in all cases the value of a perfection.

Modes are further catalogued by comparing initial and final rhythmic values in phrases, which determine the metric position of these values. Both Johannes de Garlandia and Anon. IV state that perfect modes are those in which the first and the last rhythmic values are identical. In imperfect modes these values differ.[7] Anon. IV gives an exhaustive tabulation of phrase lengths (ordines) for each of the perfect and imperfect modes.[8] These two concepts, modal perfection and imperfection and ordines, are both applicable to the conductus repertory. Perfect modes are used in cum-littera sections for lines with masculine endings, and they occur as the norm in caudae; imperfect modes sometimes occur in cum-littera sections in text lines with feminine endings; as both Garlandia and Anon. IV show, the continuation of phrases of the imperfect first and second modes may lead to phrases starting with upbeats. Imperfect modes are most clearly in evidence in caudae using hocket. The concept of the ordines helps explain the most significant musical difference between cum-littera sections and caudae; within cum-littera sections each voice uses identical phrase lengths, while in caudae the phrase lengths of the voices may vary.

Notational similarities among the rhythmic modes help to explain the phenomenon known as modal transmutation.[9] The simplest type of

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[7]Reimer I, 39; Reckow I, 23-24.

[8]Reckow I, 23; "Ordo modi est numerus punctorum ante pausationem" (A modal ordo is the number of modal patterns before a pause).

[9]Modal transmutation is discussed at length by the St. Emmeram Anonymus. See Sowa, Ein anonymer, pp. xix-xxvii, 97-101.

transmutation occurs when a passage in fifth mode is read in either mode one or mode two. If transmutation is made from the fifth to the first mode, odd-numbered longs in the fifth mode become imperfect longs, and even-numbered longs become breves. If transmutation is made to the second mode the opposite rhythmic values apply. The process can, of course, be reversed, that is, transmutation can be made from the first or second modes to the fifth. This type of transmutation is most common in the three-part conductus repertory and will be dealt with in greater detail below.

More complex instances of transmutation occur when the shift is from modes three or four to mode six.[10] The basis of this possibility seems to lie in the ligature structure for the sixth mode. When the sixth mode is related to the first, the ligature structure is composed of a quaternaria with a plica, followed by a series of binariae with plicae. But from Anon. IV and other treatises it is known that the pitch of the plica was often in doubt.[11] To remedy this ambiguity the ligature structure was changed to a quaternaria followed by a series of ternariae; the plica pitch was specified by attaching it to each succeeding ligature. If the quaternaria in this ligature pattern was then split into a single note plus a ternaria, the ligature pattern that resulted was identical to that of the third mode.

When the sixth mode is related to the second, the ligature structure is a series of binariae with plicae followed by a single note. In

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[10]Sowa gives a table of possible transmutations on p. xix.

[11]Cf., Reckow I, 56.

this case, the ambiguity of the plica pitch could also be remedied by attaching the specific pitch to each of the binariae, resulting in a series of ternariae followed by a single pitch. This ligature structure was closely enough related to the ligature structure of the fourth mode to permit modal transmutation from the fourth mode to the sixth.[12]

Thus each of the modi ultra mensuram could be replaced by one of the modi recti: modes three and four could be transformed into mode six, and mode five could be transformed into either mode one or mode two.

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[12]The ligature structure of the fourth perfect mode consisted of a series of ternariae followed by a binaria. See Reimer I, 42 and 54, and Reckow I, 54.

CUM-LITTERA SECTIONS

Bases of transcription

The nature of the rhythmic possibilities in text settings emerges from a consideration of the terms proposed by Gordon Anderson to describe text declamation:[13] Melismatic text settings lie outside the realm of modal rhythm. In this type of setting each syllable is held for two perfections or more. Longa syllabic style refers to text settings in the fifth rhythmic mode in which each syllable is given a perfect long; longa fractio style describes text settings in which the perfect longs are consistently given ornamental subdivisions. Anderson's final term, modal syllabic style, refers to settings which use the patterns of either the first or second mode for text declamation (or of the rare third mode). To these a final term, modal fractio style, may be added to describe those pieces in which the longs and breves of the first two modes are consistently decorated. The several styles cannot always be differentiated on notational grounds. For instance, longa syllabic and modal syllabic styles are notationally identical. The fundamental problem for musicologists concerned with medieval music is to determine when a particular style or combination of styles is appropriate to any given text, or portion of text.

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[13]Gordon A. Anderson, "The Rhythm of cum-littera Sections of Polyphonic Conductus in Mensural Sources," Journal of the American Musicological Society, XXVI (1973), 288-304. Anderson concludes that "With very few exceptions and allowing for normal scribal variation, the mensural versions of Notre Dame polyphonic conductus reflect very accurately

The heart of the difficulty lies in the method used by musicians of the period to convey rhythm, or rather rhythmic patterns. The choice of which pattern was to be used in performance was based on the context in which single notes and ligatures of two, three, or four notes were presented. Since the context of these notational patterns was the most important determining factor little differentiation in the structure of each symbol was necessary. For pieces sine littera this method of notation, i.e., modal notation, was quite adequate, but when a syllabically set text was added, great problems arose. Because ligature patterns could not be consistently used in syllabic declamation, the all-important context of ligatures was destroyed. The solution to this problem was to modify the shapes of single notes and ligatures, and this was achieved, at least in theory, by the middle of the thirteenth century in mensural notation.[14] However, these notational advances are only rarely used in the central Notre-Dame sources. Even sources after 1250

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the rhythm of these works as conceived by their composers and as transmitted in manuscripts in square notation (p. 301)." This may be too optimistic. Scribes of mensural sources faced the same problem that modern editors do, that is, the transcription of these pieces into a notational style readable by their contemporaries. Their temporal proximity to the Notre-Dame style was not necessarily coupled with a desire to reproduce that style exactly. Perhaps they reworked these conductus to bring them into accord with current fashion. Veri solis presentia, because of its great rhythmic variety and use of duple meter, is a work which seems to allow for such an interpretation.

[14]The discussions of rhythm by both Johannes de Garlandia and Anon. IV make use of terms appropriate to pre-mensural notation.

continue to use modal symbols.[15] Because the great bulk of the three-part conductus repertory is preserved only in manuscripts using modal notation, the problem of cum-littera settings is crucial.

In two articles Heinrich Husmann established the foundation of current concepts of cum-littera settings.[16] Husmann described four methods which may be used as bases for determining the rhythm of such a setting: 1) the accentual pattern of the syllables in a line; 2) a study of mensural sources preserving the pieces; 3) use of double bars and enlarged note heads as rhythmic indicators; 4) melodic identity between syllabic and melismatic portions of the same piece. Husmann dismissed the first two of these methods as unreliable. As he saw it, the perception of accentual patterns is largely determined by the taste and erudition of the person reading the text; consequently this method could not alone be used by either medieval or modern editors to determine proper textual rhythm. Too many divergent transcriptions would result. Yet, as we shall see, the scansion of the text is one of the most important factors for determining a transcription. The value of mensural sources seemed to Husmann to be so dependent on time, locale, and the authenticity of the prototype that a more detailed knowledge of all these

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[15]For theories concerning the dates of the central sources, see the introductions to the facsimile editions. Further information is provided by Rebecca Baltzer, "Thirteenth-Century Illuminated Manuscripts and the Date of the Florence Manuscript," Journal of the American Musicological Society, XXV (1972), 1-18, and Edward Roesner, "The Origins of W_1," Journal of the American Musicological Society, XXIX (1976), 337-380.

[16]Heinrich Husmann, "Zur Grundlegung der musikalischen Rhythmik des mittellateinischen Liedes," Archiv für Musikwissenschaft, IX (1952), 3-26; Idem, "Zur Rhythmik des Trouvèregesanges," Die Musikforschung, V (1952), 110-131.

factors is necessary before more than a cursory evaluation of the worth of a concordance can be given. Yet it must be said that a mensural version shows how a work was sung in the thirteenth century, though not necessarily always or everywhere. Only the last two methods yield reliable results according to Husmann. Enlarged note heads and double bars are, at best, relative indicators.[17] They show that the note or rest in question is of longer value than would normally be expected in the context of the piece.[18] Enlarged notes are also used for unmeasured notes under a melisma. However, notes of prolonged value are not always so indicated. Frequently a great number of notes in another voice seem to be sufficient to indicate prolongation, though the single notes are not altered in shape. Finally, it may be added that parallel sources may or may not identically record enlarged notes and double rests. When they do, prolonged length seems assured; when they do not, a different textual rhythm may be implied. Only the final method, identity of syllabic and melismatic sections, appears to be reliable.[19] Indeed such melodic identity may have been used to establish proper textual rhythm for the medieval musician.

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[17]For the controversy concerning the length of these notes and the terminology appropriate for them see E. Fred. Flindell, "Syllabic Notation and Change of Mode," Acta musicologica, XXXIX (1967), 21-34, and Gordon Anderson, "Mode and Change of Mode in Notre-Dame Conductus," Acta musicologica, XI (1968), 92-114.

[18]Another method of indicating prolonged length is ¶ ¶ . F uses this in Vetus abit littera and Nicholai presulis. W_1 uses ▪ ¶ for the same purpose, for example in Purgator criminum.

[19]The reliability of this method is open to question, however. See Richard H. Hoppin, Medieval Music (New York: 1978), p. 246, and Manfred Bukofzer, "Interrelations between Conductus and Clausula,"

This discussion suggests a set of guidelines that may be applied to conductus texts. There appear to be four main variables, in addition to enlarged note heads and parallel mensural sources, which affect the perception of cum-littera rhythm: 1) distribution of notes and ligatures over the text; 2) the rhythmic patterns and phrase lengths available in the rhythmic modes; 3) number of syllables in a line of text and their accentuation; 4) rhythmic and melodic formulations of the caudae. Sometimes these four variables will be mutually reinforcing, that is, each of them will lead to the same interpretation. Much more often conflicts arise among these variables, and the resulting transcription is a compromise between the opposing tendencies.

Distribution of notes and ligatures

The distribution of notes and ligatures over the syllables of the text can be an important factor in determining rhythm in that it can indicate which of the modes to use as the basis of the transcription. In the first two modes the notes most often subject to fractio modi are the imperfect longs. Consequently, if ligatures fall predominantly on the odd-numbered syllables of a line, first mode is a possibility; if the subdivisions occur primarily on even-numbered syllables, second mode is indicated. If ligatures occur over both odd- and even-numbered syllables with equal frequency, fifth mode is to be preferred. Third mode appears very rarely and only in those conductus preserved also in mensural sources; the fourth and sixth modes are never used for textual rhythm.

Annales Musicologiques, I (1953), 65-103, especially pp. 90 ff. Until modal transmutation can be demonstrated in these passages, however, it must be assumed that syllabic/melismatic identity entails identity of rhythm.

Anon. IV gives limitations to the subdivision of the breve, and consequently provides the fastest note values that can be used in transcription. He twice mentions that four-note subdivisions of the breve are found only in instrumental music, especially that for strings, but never in vocal music.[20] Therefore, any syllable given four notes or more must be given the rhythmic value of at least an imperfect long.[27] Thus the breve is subject to subdivisions of two or at the most three notes. In the accompanying transcriptions this results in values of  or  .

When dealing with subdivisions of rhythmic values greater than the breve, less theoretical information is available, and the editor is forced to rely on inference, other variables, and his own taste. The simplest case is that of the imperfect long. Like the breve it is most commonly subject to subdivisions of two or three notes, resulting in the rhythmic values  and  . Incidentally, the choice of rhythmic

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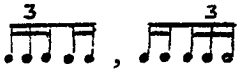
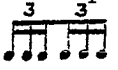
[20]Reckow I, 39 "Et ulterius per consuetudinem raro frangimus, videlicet non ponimus quatuor pro brevi in voce humana; sed in instrumentis saepius bene fit" (Normally we rarely subdivide beyond that limit, that is, we cannot have four notes for a breve in the human voice; but this is often appropriate on instruments). Ibid., 45 "Consimili modo si quatuor currentes pro una brevi ordinentur, sed hoc raro solebat contingere. Ulterius vero non in voce humana, sed in instrumentis cordarum possunt ordinari" (The same occurs when four currentes are arranged in the space of a breve, but this rarely happens. Moreover, such groups cannot be used in vocal music but only on stringed instruments).

[21]This may appear obvious, but is essential for the proper rendition of Novus annus hodie. Robert Falck transcribes the opening of this conductus in the first mode as his Example 9 in "Rondellus, Canon, and Related Types before 1300," Journal of the American Musicological Society, XXV (1972), 38-57. To do so, he is forced to put four notes in the value of a breve on the fourth syllable of the second line in the triplum. On the basis of Anon. IV, this cannot be, and this brings into question the conclusions that Falck is attempting to draw.

mode will not affect the rhythm of these subdivisions; both rhythms may be used with confidence in either modes one, two, or three. Four-note subdivisions of the imperfect long, resulting in the rhythm  , are extremely rare, but they do occur in the three-part conductus repertory.[22] No instance has been found where the imperfect long is subject to either five- or six-note subdivision; more precisely, any note so decorated has been given a duration greater than an imperfect long on the basis of other variables. The rhythmic patterns resulting from subdivision of the imperfect long by five or six notes would be  , , and  . Although these patterns conform to the limitation on speed imposed by Anon. IV, such rapid and irregular rhythmic motion does not seem to have been part of the conductus style.

Subdivision of the perfect long results in patterns which need to be coordinated with the rhythmic mode of the entire composition for their proper realization. If a binaria replaces a perfect long in longa fractio settings, its rhythm according to the first mode is  , and according to the second,  . The ternaria poses slightly more involved problems. Any perfect long may be viewed as a combination of an imperfect long and a breve, either  or , depending on mode used to subdivide the perfect long. When a ternaria replaces a perfect long, one of these two sub-units has been divided. If the imperfect long is divided, the resulting rhythm is  or . If the breve is subject to division, however, the rhythms are  or . There is some evidence in the notation that a distinction between these patterns was

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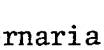
[22]See, for instance, O lilium convallium.

made. Frequently a three-note ligature, intended to occupy the value of a perfect long, is written in an unusual manner,  in first mode or  in second mode, instead of the more usual  or  . If this is indeed an attempt to show the substructure of the perfect long, it may be hypothesized that the standard ternaria should be read  in the first mode and  in the second, and that the variants given above be read  and  , respectively.[23] However, this distinction is by no means uniformly observed. The choice of ligature structure seems to have been the responsibility of the scribe. Furthermore, calligraphic peculiarities or habits may be responsible for some of these variants. W_2 consistently writes as . Consequently, these variants may not be relied upon to show rhythmic subtleties. The most common reading of a ternaria replacing a perfect long is ; other readings may be used either if sufficient scribal consistency has been discovered or to improve the consonance of a passage.

Four-note ligatures replacing perfect longs again entail the subdivision of one of the two components of the perfect long. Most often the component subdivided is the imperfect long, resulting in  or  . Less frequently the breve is subdivided ( or ). Although preference should be given to the rhythmic patterns resulting from the subdivision of the imperfect long, in some conductus certain circumstances suggest that the reading  is required. In passages

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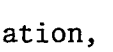
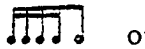
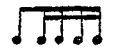
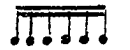
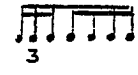
[23]The variant  would result in patterns identical to those given for the standard ligature structure, namely and .

subject to modal transmutation, for instance, the rhythm  in the original fifth-mode version becomes  in the first-mode alternative.[24]

Five-note subdivisions of the perfect long must be considered as conjunctions of a subdivided imperfect long and a breve, resulting in the rhythms  or  ; the former is appropriate for the first mode and the latter for the second mode.[25] The other alternative, the conjunction of an imperfect long and a subdivided breve, would violate the limitation imposed by Anon. IV. Six- and seven-note groupings that occupy the value of a perfect long are rare within texted sections. The resulting rhythms,  and  , are at complete variance with the customary rhythmic motion within texted sections and are almost always limited to cadential formulae ending large sections of a work.[26] In these cases it is most probable that strict rhythm

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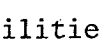
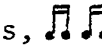
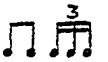
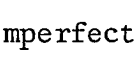
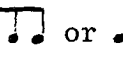
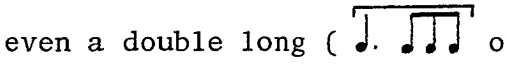
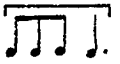
[24]An example occurs in Relegentur ab area. Janet Knapp gives as her measures 45-52 what must be the fifth-mode original in three voices [Thirty-Five Conductus for Two and Three Voices (New Haven, Conn., 1965), pp. 12-13] . The present transcription gives the transmuted version. Obviously the coordination of the triplum with the lower two voices is a problem here. Perhaps this situation is similar to that in Naturas Deus regulis, in which first mode is used for a two-voice performance and fifth mode is used when the work is performed with three voices. See below, p. 225.

[25]The other possibilities,  ,  ,  ,  , are either redundant or contain subdivisions of both components. In the last three of these possibilities, no distinction in the notation itself would be evident between these rhythms and the simpler rhythms, and the simplest solution should be preferred. Anon. IV discusses possible subdivisions of note values (Reckow: I, 37-40) and the appearance of these subdivisions in texted pieces (Ibid., 48 f.)

[26]Such cadential formulae can be found in most of the first thirteen conductus in F.

was abandoned, and that the slower moving voices would gear the pace of their notes to the rapid decorative patterns.

As a general principle, it may be stated that the greater the number of notes in a pattern, the larger the time value that this pattern occupies. A point of ambiguity is reached with four-note ligatures. These may occupy the value of an imperfect long (), a perfect long ( or), or even a double long ( or ). This ambiguity continues with five-note patterns and is further compounded by the greater number of realizations possible for the value of the double long. It may be that realizations using only quarter and eighth notes should be preferred over realizations incorporating faster note values, but this possibility finds so many exceptions as to be practically useless. Determination of the length of a syllable must be based on other criteria such as consonance, rhythmic structure of the poem itself, and material in the caudae.

When patterns of six or more notes predominate in the musical texture, the style of text setting is clearly outside the realm of longa and modal styles, and has become that of melismatic text style. Some examples of this style show ligature structures, clear in their modal implications, set to the syllables of the text.[27] In such cases, the aural effect is that of a three-part clausula upon which the syllables of the text have been grafted. Because of the clear ligature patterns, determining the length of each syllable is a relatively simple matter. On the other hand, some conductus contain large sections which appear

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[27]See Salvatoris hodie, mm. 118-130, and all of Stella serena.

to be composed of free melismas for all voices simultaneously.[28] In such pieces the primary problems are the rhythmic coordination of the different melismas and the organization of the resulting material so that it may accommodate the metric pattern of textual accents. Concern about the length of each syllable is secondary; primary concerns are, as much as possible, the identical transcription of notationally identical units, overall consonance, and vocal feasibility.

The distribution of notes and ligatures is of limited but definite value in determining the rhythm of the text. On the basis of this criterion one may make reasonably accurate decisions between _longa_ and _modal_ styles, and betweeen first and second mode in the latter style. Appropriate rhythmic patterns for the subdivision of the breve and the imperfect long may be specified on the basis of the limitations imposed by Anon. IV for the subdivision of the breve, and these rhythmic patterns form the basis for interpreting subdivisions of longer values. Since the perfect long is the sum of an imperfect long and a breve, rather specific rhythmic possibilities for subdividing the perfect long can be determined. When a syllable occupies the value of a double long or more, other means must be used to arrive at the proper rhythm. The simplest method is to consider the double long as the sum of two perfect longs and transcribe the subdivisions accordingly; but some examples of _melismatic text_ setting present situations in which the application of this criterion is inappropriate.

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[28]The openings of _Ortus summi peracto gaudio_ and _Veri solis presentia_ are two especially difficult examples.

Rhythmic patterns and phrase lengths available

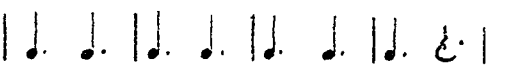
Three modes predominate in cum-littera sections of the three- and four-part conductus. Within the modi recti texts are set either to mode one or mode two; no conductus in the present study contains syllabic declamation in the sixth mode. Of the modi ultra mensuram the rhythmic pattern of the fifth mode is by far the most common; only Veri solis presentia and Parens patris natique filia contain portions of text set syllabically in the third mode, and fourth mode is never used for cum-littera rhythm. Furthermore, one particular phrase length, the third ordo, seems to be the basis for most settings, giving to many conductus a series of regular phrases. The third ordo for modes one, two, and five are given in Table 28.

TABLE 28

RHYTHMIC PATTERNS OF THE THIRD ORDO

Mode one 

Mode two 

Mode five 

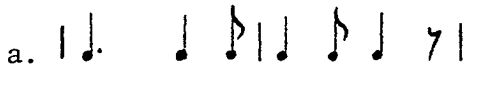
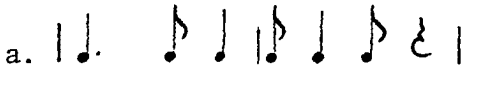
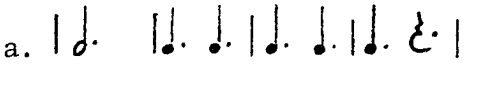
It should be pointed out that these modes are essentially identical as far as textual accentuation is concerned. In all cases textual accents are realized in the music by placing stressed syllables on strong beats and unstressed syllables on weak beats, and in all cases proper declamation

results. A second point to be noted is that settings in the first and fifth modes are the most common in this repertory; the second mode finds only limited use in the three- and four-part conductus.

A number of alterations can be made in these patterns to reflect textual accents. The most common alteration is the substitution of one long value for two equivalent shorter values. Nine variants of the patterns in Table 28 may be derived depending on where the long value is placed. These are shown in Table 29.

TABLE 29

RHYTHMIC PATTERNS USING EXTENSIO MODI

1. Mode one

2. Mode two

3. Mode five


A second alteration is the application of appropriate values before or after the patterns given in Table 28. The resulting patterns may be described as imperfect modes or upbeat phrases. These are shown in Table 30.

TABLE 30

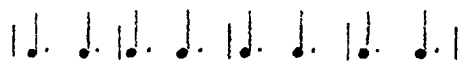
IMPERFECT MODAL PATTERNS AND UPBEAT PHRASES

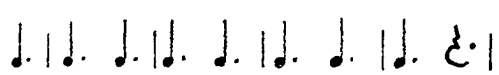
1. Mode one a. 

b. 

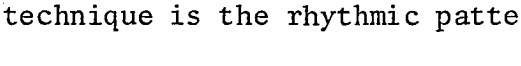
2. Mode two a. 

b. 

3. Mode five a. 

b. 

While these patterns occur in conductus for modes one and five, they do not seem to be used in second-mode settings.

One final alteration of these regular phrases applies only to settings mixing first or second mode with the fifth. The most outstanding example of this technique is the rhythmic pattern  ,[29] the first half of the phrase presenting the third ordo

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[29]This phrase length is used by Bukofzer in his transcription of Veris ad imperia its contrafactum Legis involumine. See "Interrlations," pp. 69-70.

of the first mode. This rhythm thus represents the conjunction of the first and fifth modes.

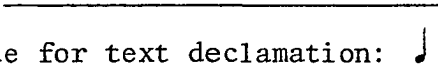
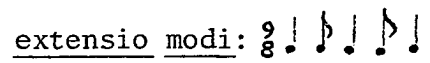
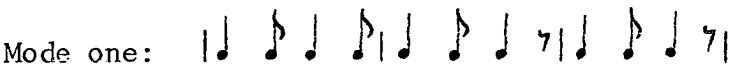
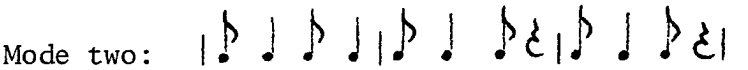
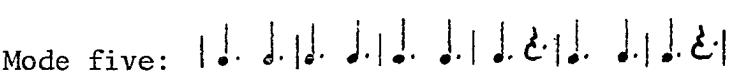
Although regular phrases predominate in the three- and four-part conductus repertory, instances of irregular phrase length do occur. These seem to result from the use of phrases of more or fewer than three ordines. A clear example is the setting of the first two lines of Excitatur caritas in Ierico which uses the fifth ordo of the first mode for text declamation:  . The second line of Gedeonis area seems to be set to the fourth ordo of the first mode with extensio modi:  . In some cases irregular phrase lengths result from the conjunction of the third ordo of any mode with its first ordo. The three irregular phrase lengths for each of the modes in use are shown in Table 31.[30]

TABLE 31

CONJUNCTION OF THIRD AND FIRST ORDINES

Mode one: 

Mode two: 

Mode five: 

[30]Janet Knapp uses the first of these as the basis of her transcription of Veris ad imperia (Thirty-Five Conductus, p. 36). The present transcriptions of Stephani sollempnia and Novus annus hodie illustrate the other two patterns. See below, pp. 176-78.

It should be noted that the lengths of these successive phrases are equal to those of the fifth ordo for each of the modes. It should also be pointed out that in cum-littera sections no notational distinction would be evident between these phrases and the phrases resulting from the combination of the third ordo of the first mode and the first ordo of the fifth described above. This ambiguity can be very vexing for the editor, for while regular phrases prevail in the conductus repertory, the possibility of irregular phrases should not be dismissed.

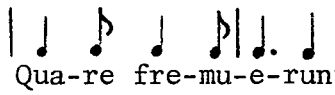
It remains to be said that the patterns given in Tables 28 through 31 can be combined in any number of ways to realize proper textual accents. The choice of which pattern to use for any particular line is often simplified by the presence of enlarged note heads or the placement of ligatures where long note values are intended to fall. In other cases the placement of dissonances or the rhythmic formulations in the caudae may provide clues to the proper pattern. In any case, it would seem that the accentual pattern of the text should be reflected in the rhythm wherever possible.

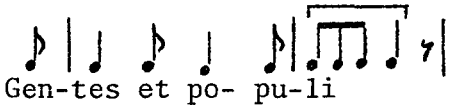
Versification

The vast majority of the sixty-four conductus texts under consideration read comfortably as sequences of accented and unaccented syllables. Because of this they can easily be adapted to the rhythmic patterns imposed by the modes. The only difficulty lies in finding a compromise between these patterns and proper textual accentuation. Table 28 above shows how heptasyllabic lines with masculine endings

lend themselves readily to modal treatment, and indeed such lines predominate in conductus texts. Texts that only use such lines are, however, extremely rare; poems containing lines of varied length and accentual patterns are much more common. To set these lines modifications of the basic rhythmic patterns are needed. Table 29 shows modifications available through extensio modi for: 1) hexasyllabic lines with masculine endings (1 a, b; 2 a, b; 3 a, b); 2) pentasyllabic lines with feminine endings (1c, 2c, 3). The choice of which pattern to use within any mode would seem to be governed by textual accentuation; the choice of which mode to use in transcription is based on the distribution of notes and ligatures, and material presented in caudae. Heptasyllabic lines with feminine endings or with up-beats may be set to one of the patterns in Table 30.

One must be prepared for deviations from these patterns, however, for it would seem that the simplest solution was not always chosen. A case in point is O felix Bituria. All of the lines in the first stanza are heptasyllabic with masculine endings, leading one to expect one of the rhythmic patterns in Table 28. However, the presence of ternariae over the second syllable in four of these lines indicates the reading  . Here a unique rhythmic interpretation of the odd-numbered lines in the first stanza has been achieved by applying an up-beat to the rhythmic pattern 1a given in Table 29. Hexasyllabic lines may be subject to the same modification. The setting of Quare fremuerunt gentes may serve as an example.

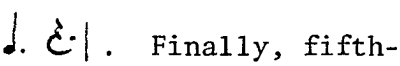


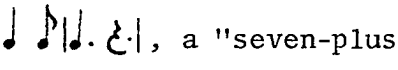


This reading seems assured because a rhythmic pattern almost identical to this begins the cauda. For the second hexasyllabic unit an up-beat has been applied to rhythmic pattern 1c in Table 29; a quaternaria accounts for the difference between the end of the text line and the end of the rhythmic pattern.

Four of the three-part conductus have texts which contain only hexasyllabic lines: Celum non animum, Procurans odium, Si mundus viveret, and O vera, o pia. Lines of text in these works are characterized by a caesura after the third syllable. The placement of ligatures indicates that these conductus makes unremitting use of rhythmic pattern 2b; they are the only conductus in this repertory using this rhythmic pattern.

Octosyllabic lines in this repertory contain pairs of unaccented syllables, either the second and third or the fourth and fifth syllables in the line. Such lines accommodate themselves to meter with some difficulty, and most seem to demand a fifth-mode reading. In some cases it seems advisable to use the rhythmic pattern in 3b in Table 30 as, for example, in Deus misertus hominis. This solution has the

disadvantage of distorting textual accents at the beginning of the line. A second solution is one which lengthens one of the unaccented syllables, in most cases the second, to fill the value of an accented an an unaccented syllable. Relegentur ab area uses this method, resulting in the rhythm  . This reading is confirmed by the six-note descending scale in the duplum, and by enlarged tenor note heads in W_1 and Ma. A third solution, apparently used much less frequently, subdivides one of the longs in the third ordo of the fifth mode and gives a syllable to each of the smaller note values. This solution appears to be used in Luto carens et latere, where the dissonance over the third syllable suggests the reading  . Finally, fifth-mode reading may be abandoned in favor of melismatic text style. This also seems to be preferred when the number of syllables in a line exceeds eight.

Pairs of lines, unequal in number of syllables, may be made to form regular phrases by using extensio or fractio modi as was described above,[31] resulting in which Falck calls a "seven-plus-three" construction.[32] The same phrase length can accommodate alternating heptasyllabic and pentasyllabic lines, both with masculine endings:  , a "seven-plus-five" construction. These interpretations are at times matters of taste. The difficulty

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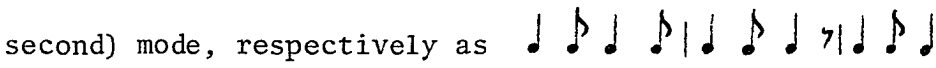
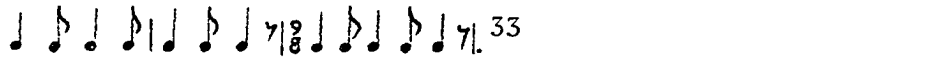
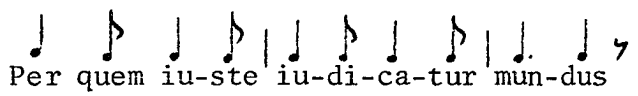
[31]See above p. 170f.

[32]Robert Falck, "Rondellus, Canon." Falck's conclusions have recently been challenged by Ernest K. Sanders (Journal of the American Musicological Society, XXXI (1978), 168-173.).

with texts showing "seven-plus-three" or "seven-plus'five" constructions is that it is often impossible to tell whether they were accommodated by regular or irregular phrases. In cum-littera sections the notation for each is identical and it would seem that either interpretation could be used, provided parallel sources and the limitations imposed by ligature placement enter into the decision. Such phrase groups may well be transcribed alternatively in pervasive first (or second) mode, respectively as  and  [33]

Irregular phrases occur often when the number of syllables in a line exceeds eight. The hendescasyllabic lines of Excitatur caritas in Ierico make use of the fifth ordo of the first mode. The same ordo with extensio modi used for the last line of Crucifigat omnes, an enneasyllabic line with a feminine ending.



More interesting is the case of Novus annus hodie. In this conductus the heptasyllabic line is set to the third ordo of the fifth mode; it is followed by a melisma of three perfections. The resulting irregular

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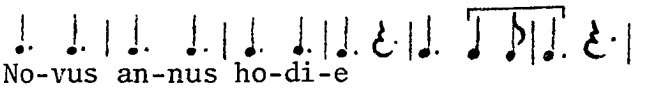
[33]The first phrase length, in second-mode rhythm, is used for the opening of Stephani sollempnia; the second, again in second-mode rhythm, occurs at the beginning of the Legis in volumine.

phrase would seem to be based on purely musical considerations since it was not forced on the composer by textual peculiarities.



The number of syllables in a line is of value in determining the rhythm of cum-littera sections only insofar as it leads to certain expectations as to the rhythm of such sections. The interpretation should be based on a consideration of the accentual pattern of the line in conjunction with the rhythmic patterns available in modal ordines. Very often these expectations lead to satisfactory solutions; in some cases, however, variations in the expected patterns seem to be present and a satisfactory interpretation must be based on the clues of ligature placement and material in caudae.

Rhythmic and melodic formulation of caudae

The information offered by caudae is of great value in determining the rhythm of cum-littera sections, but, as with other variables, care must be exercised in interpreting this information. With regard to caudae conductus may be divided into five groups. The first group contains the conductus with substantial caudae. In these pieces caudae pervade the music to such an extent that texted sections are of shorter total duration than the caudae. The second group comprises those conductus in which texted sections predominate, but which still contain lengthy caudae. In the third group of conductus, caudae are relegated

to the beginning and/or end of the pieces, with no caudae interrupting the body of the text. A fourth group of conductus contains only caudae that are very short, often no longer than four perfections. The final group is that of conductus without caudae. The five groups are listed in Table 32.

TABLE 32

GROUPING OF CONDUCTUS WITH REGARD TO CAUDAE

Group I -- 21 pieces

A solis ortus cardine
Ave maris stella
Ave presul gloriose
Ave salus hominum
De monte lapis scinditur
Dic Christi veritas
Naturas Deus regulis
O felix Bituria
Ortu regis evanescit
Parens patris natique filia
Pater noster qui es in celis
Premii dilatio
Presul nostri temporis
Relegentur ab area
Salvatoris hodie
Si membrana esset celum
Stella serena
Transgressus legem Domini
Trine vocis tripudio
Veni creator spiritus
Veri solis presentia

TABLE 32 CONTINUED

Group II -- 4 pieces

De rupta rupecula
Flebiles et miseri
In pretio pretium
Ortus summi peracto gaudio

Group III -- 8 pieces

Cum animadverterem
Hac in anni ianua
Nicholai presulis
Novus annus hodie
Quare fremuerunt gentes
Quis tibi Christe meritas
Verbum pater exhibuit
Vetus abit littera

Group IV -- 4 pieces

Festa ianuaria
Legis in volumine
Leniter ex merito
O vera, o pia

Group V -- 27 pieces

Ave virgo virginum
Celum non animum
Crucifigat omnes
Deus misertus hominis
Excitatur caritas in Ierico
Fas et nefas ambulant
Flos in monte cernitur

TABLE 32 CONTINUED

Fulget Nicholaus
Gedeonis area
Isaias cecinit
Luto carens et latere
Mundus a munditia
Mundus vergens in defectum
Nemo sane spreverit
Non livoris ex rancore
Novus miles sequitur
O lilium convallium
O Maria virginei
Parit preter morem
Procurans odium (Purgator criminum)
Quid frustra consumeris
Quid tu vides Ieremia
Si mundus viveret
Stephani sollempnia
Vhe proclamet clericorum
Veri floris sub figura (final cauda in W_2 only)
Veris ad imperia

Information conveyed by caudae may be classified into four categories, each of which increasingly reflects the rhythm of the texted sections: 1) general rhythmic activity; 2) length of phrases; 3) similarities between caudae and cum-littera sections (syllabic/melismatic similarities); 4) syllabic/melismatic identity. Rhythmic information provided by caudae is of two types. At the most general level caudae show whether the longs in texted passages should be subdivided according to the first or the second mode, for modal consistency seems to have been a desired quality

in conductus. It has already been pointed out that the first mode is most common; there are only eight pieces in second mode throughout among our sixty-four conductus. The rhythm of caudae may also be used to determine a choice between fifth-mode and first-/second-mode styles in text declamation. It is highly unlikely that a piece with caudae moving primarily in perfect longs would have texted sections declaimed in modes one or two. Veni creator spiritus is a case in point. It is possible to interpret the cum-littera passages in modes one or two; the use of the fifth mode in the caudae, however, would seem to make this mode preferable throughout. Similarly Dic Christi veritas would appear to use the first mode in its texted portions, since the caudae use first mode throughout.

Rhythmic clues contained in caudae become ambiguous when the mode changes in the course of a conductus. Changes from the fifth mode to the first are relatively common and any problems encountered with regard to cum-littera sections are rather easily solved. The same may be said about changes from fifth mode to second mode, but such changes are infrequent in this repertory. Difficult problems are encountered when mode one changes to mode two and vice versa. Table 33 lists conductus in which such changes seem to occur.

TABLE 33

CONDUCTUS WITH INTERNAL MODE CHANGES

De rupta rupecula
O felix Bituria

TABLE 33 CONTINUED

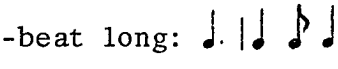
Parens patris natique filia
Si membrana esset celum
Veri solis presentia

Ortu regis evanescit
Presul nostri temporis

The first two of these conductus employ the first mode until the final cauda, where the second mode is introduced. Parens patris natique filia and Si membrana esset celum are later additions to the collection of three-part conductus in F; both are written in mensural notation and both show considerable modal variety. Very much like them in style is Veri solis presentia, preserved in Hu in mensural notation with the text Mater patris et filia. Here again a considerable amount of rhythmic variety is in evidence, compounded by the indications of "French" and "Spanish" manners.[34] The final two conductus present curious problems of rhythm. In Ortu regis evanescit second mode is used in F and W_1 for short passages in the final cauda to the first stanza. However, these passages differ in the two manuscripts. In Presul nostri temporis the syllables of the text seem to proceed in perfect longs. The problem for transcription is the subdivision of those longs. The setting uses first-mode subdivision of the long throughout in W_1, but begins with second-mode subdivision in F; only after the fifth text line do caudae show first mode in F. It is most probable that the longs should be subdivided according to the mode of the caudae. But when two successive caudae employ different modes, the question becomes: Should the intervening

[34]See below, pp. 234-236, for the details and significance of these terms as used in Hu.

cum-littera section reflect the rhythm of the preceding cauda or anticipate the rhythm of the following cauda? No sure answer to this question can be given.

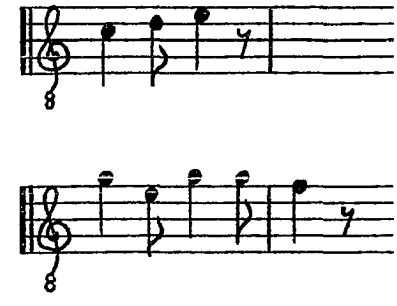
The second type of information offered by caudae concerns the use of phrase lengths, clear in the caudae, which are appropriate for the cum-littera sections as well. This relationship may be found in Quare fremuerunt gentes where the rhythm for the first two text lines is given slightly varied in the tenor of the first two phrases of the cauda. A similar situation obtains in Veni creator spiritus. Caudae in this piece emphasize a rhythmic organization based on three perfect longs followed by a long rest (first ordo of the fifth mode). This seems to indicate that the cum-littera sections should use this phrasing also. The caudae separating the first six text lines of Trine vocis tripudio are all four prefections in length. This suggests a reading of the cum-littera passages in phrases of the same length by taking the first syllable as an up-beat. The result is that the piece proceeds in regular phrases throughout. It must be admitted, however, that phrase lengths and rhythmic patterns in caudae are not sure guides to the proper transcription of cum-littera passages. The short second cauda of De monte lapis scinditur has as its rhythm  . It is possible to read all of the text lines in this rhythm, if the first syllable is treated as an up-beat long:  This interpretation, besides coinciding with the following cauda, would lessen the effect of the frequent dissonances on the second, third, and fifth syllables. On the other hand, the opening cauda moves mostly in units of

eight perfections. If this phrase length is used for the lines of text, the resulting rhythm is  . This interpretation is supported by the fact that three-note ligatures often occur over syllables, which would be breves if the first rhythm is used. While  is certainly a possibility, the preferable rhythm for these ligatures is  , which occurs quite often in the caudae.

Caudae become extremely valuable sources of information when melodic motives are shared by caudae and cum-littera sections. In such cases melodic repetition, while not exact, is similar enough to warrant considering it an indicator of textual rhythm. Sometimes syllabic/melismatic similarities are so brief and used in such an apparently random fashion that a transcription of the piece is necessary before these similarities become visible. One such piece is Flebiles et miseri. Example 52 shows two melodic units which permeate the conductus.

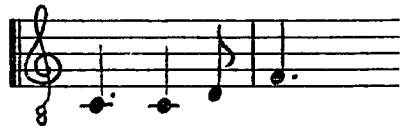
EXAMPLE 52

MOTIVES IN FLEBILES ET MISERI



Both are used in caudae and cum-littera passages, often but not always with similar subsidiary voices, and they occur with equal frequency in all three voices. The same technique may be found to varying degrees

in all of the conductus in F between ff. 242' and 248, especially in A solis ortus cardine (mm. 62-70).

A similar technique is used in Presul nostri temporis, this time with more extended melodic units. The duplum and triplum of the opening cauda are quite similar to the tenor and duplum of the first text line. That this is in all probability an intended similarity can be shown by the structure of the opening cauda, in which a clearly canonic passage occurs between the duplum and tenor (duplum mm. 1-7 = tenor mm. 6-12). The canonic passage is the melodic material imitated in the opening texted section. In some cases the shared melodic motive may have more elaborate formal significance. In Salvatoris hodie the motive  is used to generate four passages of increasing length and complexity (mm. 36-39, 40-53, 131-134, 137-165). The third of these passages is texted, while the fourth uses this pattern to subdivide its twenty-nine measures (mm. 137-141, 142-159, 160-165). There can be no question that here the figure is used intentionally as a form-generating device. The fact that it also appears in a cum-littera section may almost be viewed as a happy concidence.[35]

Caudae are most valuable when they duplicate exactly music presented in cum-littera passages; the rhythm of the caudae, clearly expressed in modal notation, may be assumed to be applicable to the cum-littera sections. Moreover, caudae of some conductus were elsewhere

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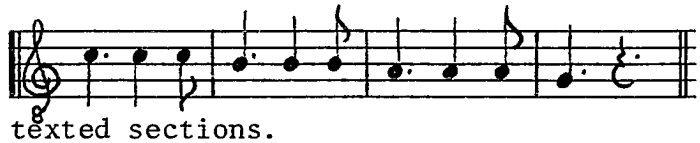
[35]This is not the only stock figure to be so treated in this work. The figure  is also used both in caudae and texted sections.

equipped with texts, resulting in new conductus.[36] Unfortunately, whereas caudae from the three-part repertory often serve as bases of two-part or monophonic conductus, only one instance occurs in which a three-part conductus is based on a cauda of another composition; Crucifigat omnes is based on the final cauda of the two-part conductus Quod promisit ab eterno. This may be viewed as syllabic/melismatic identity on a large scale. The fact that the cauda and the new- cum-littera section occur in different works in no way alters the fact that syllabic/melismatic identity exists.

Syllabic/melismatic identity is usually understood to mean musical repetition within the body of a work. An exceptionally clear example of this occurs in Veri solis presentia, in which all the music to lines six through ten is used for the final cauda of the work. The final cauda itself states this rather lengthy passage twice using the technique of voice exchange. Less spectacular are those cases in which the melodic line of one voice is repeated, while the other voices are given new material. Robert Falck has discussed the use of this technique in Ortus summi peracto gaudio.[37] The tenor line of the cauda to sol-(lempnio) is immediately repeated in the following cum-littera section. Similarly, the tenor to the last line of Novus Adam natus set is immediately repeated in the following cauda, as is the tenor line

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[36] See above, p. 55, Table 15, for a list of these contrafacta.

[37] Robert Falck, "The Structure," pp. 65-67.

to Propina(tor) in the second section of Veni creator spiritus. In these last two cases the reharmonized tenor lines serve as springboards for the following caudae. Husmann has shown the use of this technique in Ave maris stella.[38] In this case the tenor melodies to lines four and seven are used in the duplum of the following caudae.

A few general comments concerning the melodic interrelationship of caudae and cum-littera sections seem to be in order. Syllabic/melismatic identity is usually treated as an exceptional technique removed from the general style of the conductus repertory. The preceding discussion has shown, however, that this is not the case. Instances of syllabic/melismatic identity may be only the most visible manifestation of a general tendency to use identical melodic material in both caudae and cum-littera sections. The melodic material may be nothing more than motives of various lengths; on the other hand, single melodic lines or, indeed, the entire pitch content of a passage may be repeated. Table 34 lists those conductus in which some type of syllabic/melismatic similarity has been found. It will be noted that the conductus in this table comprise nearly half of those conductus with substantial caudae listed in Table 32 (Groups I through III).

TABLE 34

CONDUCTUS WITH SYLLABIC/MELISMATIC SIMILARITY OR IDENTITY

A solis ortus cardine

Ave maris stella

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[38]Husmann, "Zur Grundlegung," p. 11.

TABLE 34 CONTINUED

Ave presul gloriose
Ave salus hominum
Crucifigat omnes
De rupta rupecula
Dic Christi veritas
Flebiles et miseri
Ortu regis evanescit
Ortus summi peracto gaudio
Parens patris natique filia
Pater noster qui es in celis
Presul nostri temporis
Quis tibi Christe meritas
Salvatoris hodie
Veni creator spiritus
Veri solis presentia

The foregoing discussion illustrates the close association that exists between cum-littera sections and caudae. It may be added that parallel sources preserve all aspects of conductus with remarkable uniformity. A cauda was viewed not as an optional interruption in the flow of text, but as an essential element in the piece as a whole.

CAUDAE

Perhaps the most striking difference between cum-littera sections and caudae is that, whereas phrase lengths in the former must be identical between all voices to achieve uniform text declamation, phrase lengths in the latter normally show considerable variety between the voices. The most interesting cases of such variety seem to be based on two components, the imperfect modes and hocket. In addition, parallel sources sometimes record the same pitch content in different rhythmic modes by means of the technique known as modal transmutation. A consideration of each of these elements sheds light on the rhythmic style of caudae.

Imperfect modes

Imperfect modes are defined by both Johannes de Garlandia and Anon. IV as those modes which end in a rhythmic value different from that with which they began.[39] Both authors cover the topic twice, the first time to demonstrate the rhythmic values involved, the second time to show methods of notation.[40] Usually imperfect modes are dismissed by modern writers as purely theoretical constructions unrelated to extant

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[39]Reimer I, 39 "Omnis modus dicitur imperfectus, quandocumque ita est, quod aliquis modus desinit per aliam quantitatem quam per illam, qua incipit, ut cum dicatur prima longa, altera brevis, altera longa, et altera brevis." Reckow I, 23 "Imperfectus vero dicitur, quando per aliam terminatur quam per illam, in qua incipit."

[40]Reimer I, pp. 39-43; 57-62. Reckow I, pp. 25-36; 52-57.

sources.[41] In fact, however, the imperfect modes are in evidence not only in monophony and wherever feminine text endings prevail, but also whenever hocketing is used.

Both of Garlandia's descriptions are particularly interesting because of the large number of musical examples they contain. One of these examples, in fact, is drawn from the three-part conductus repertory: Garlandia uses the duplum of the final cauda of Dic Christi veritas to illustrate the first imperfect mode.[42] A comparison of the examples in the two passages in which the imperfect modes are discussed sheds some light on the difficulty in codifying them, for only in some cases does the recommended ligature structure shown in the second set agree with that shown in the exempla of the earlier passage. The following table presents transcriptions of the exempla, the ligature structure Garlandia specifies, and the examples he gives of the ligature structures.[43]

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[41]Apel, Notation, p. 223. Hoppin, Medieval Music, p. 223.

[42]Reimer I, 40. See mm. 50-55 of the present transcription.

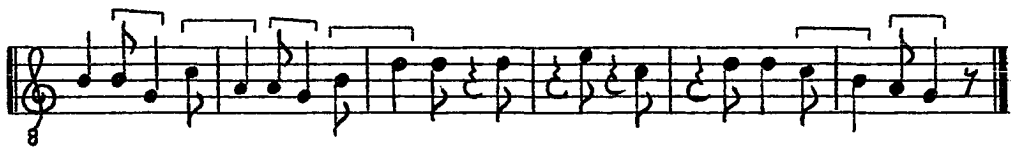
[43]The abbreviation 1i indicates "ligature," 21i - binaria, 31i - ternaria, etc.

TABLE 35

IMPERFECT MODES: JOHANNES DE GARLANDIA

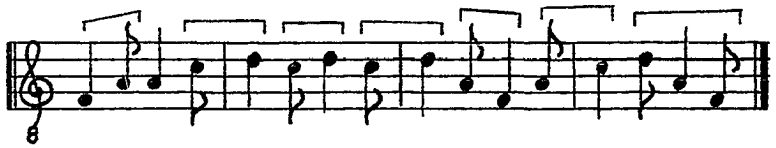
First Imperfect Mode

Exemplum:



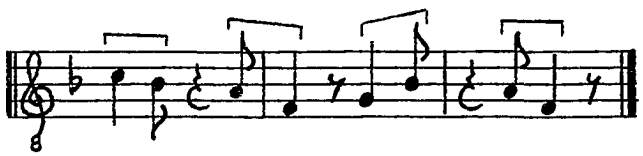
Fulminante, ut in Dic Christi

Notation: a. 31i with propriety, series of 21i with propriety, followed by 31i without propriety.[a]



Audi filia

b. 21i without propriety and perfection alternating with 21i with propriety and perfection, with alternating long and breve pauses.



Agmina

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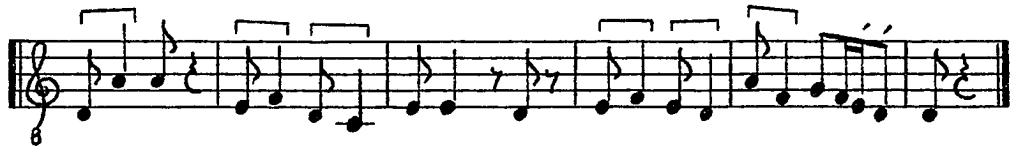
[a]In mensural notation the final ligature should be with propriety and without perfection; however the terms "propriety" and "perfection" did not have specific mensural connotations for either Garlandia or Anon. IV. See Reimer II, 64-68 for a discussion of these terms as they relate to thirteenth-century theorists.

TABLE 35 CONTINUED

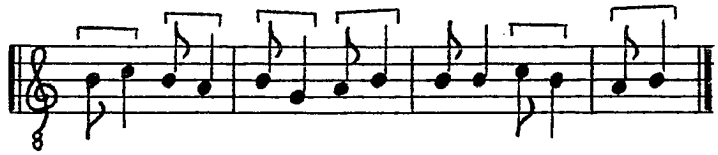
Second Imperfect Mode

Exemplum:



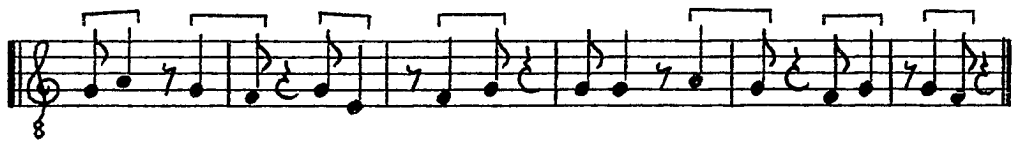
Et sperabit, in discantu Lonc tans a

Notation: a. 21i with propriety throughout.[b]



Balaam

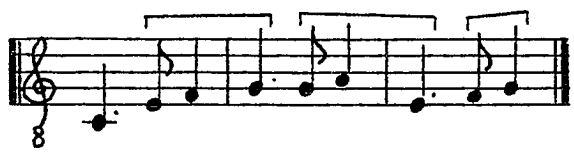
b. 21i with propriety, breve pause, 21i without propriety, longa pause.



Balaam

Third Imperfect Mode

Exemplum:



Regnat

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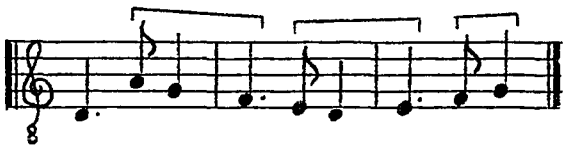
[b] Sic in Reimer; perhaps a third too high.

TABLE 35 CONTINUED

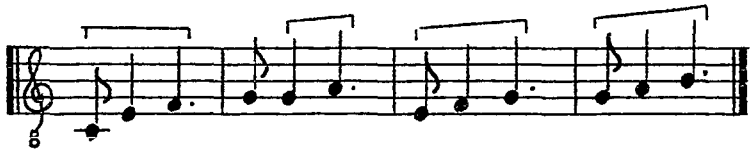
Notation: Long followed by series of 3li with propriety, followed by 2li with propriety and without perfection.



Cumque

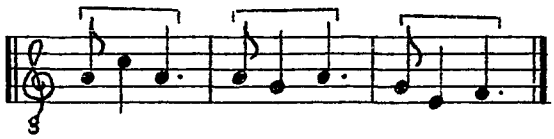
Fourth Imperfect Mode

Exemplum:



Regnat

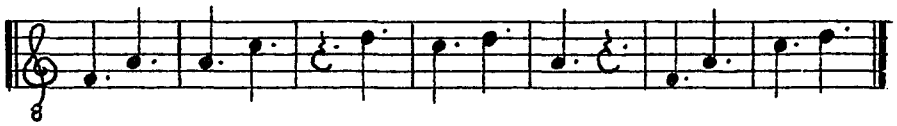
Notation: 3li with propriety throughout.



Docebit

Fifth Imperfect Mode

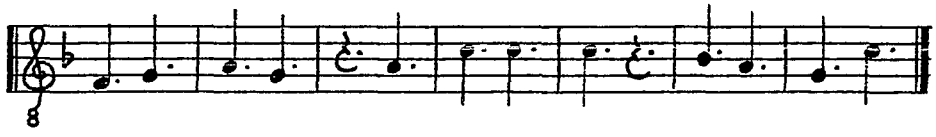
Exemplum:



Laqueus

TABLE 35 CONTINUED

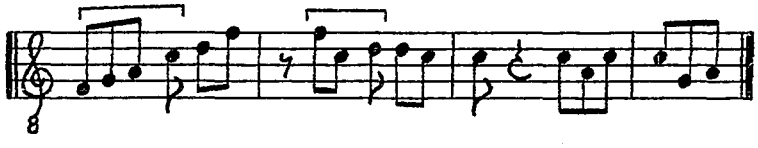
Notation: Even-numbered series of longs.



Et super

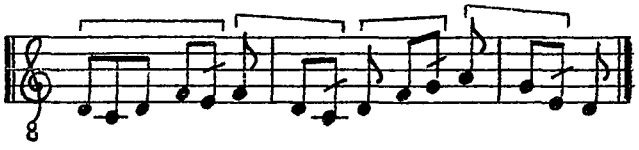
Sixth Imperfect Mode

Exemplum:



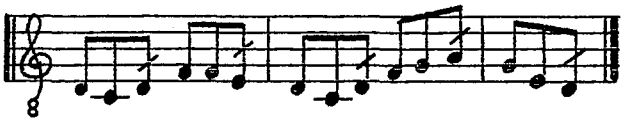
Et exaltavi

Notation: a. If it reduces to the first mode, 4li with plica, followed by series of 2li with propriety and perfection and with plicae and a single note.



Fiat

b. If it reduces to the second mode, series of 2li with propriety and perfection and with plicae.



Fiat

There are a number of problems with Garlandia's description. In the first place, according to a strict interpretation of the definition, imperfect forms of the fifth and sixth modes cannot exist since these modes contain only one rhythmic value. What passes as the imperfect fifth and sixth modes are series of longs or of breves with rests whose position with respect to meter is not constant. Secondly, full agreement between the exempla and the methods of notation exists only for the modi ultra mensuram. The notation of the modi recti varies from that shown in the exempla. For the imperfect forms of both modes one and two, two methods of notation are given, the second of which is unrelated to the exempla in that they show only the alternation of binariae with pauses. The first method is related only in a limited way. The first notational method for the second imperfect mode corresponds only to the second phrase of the exemplum. The first notational method of the first imperfect mode could be made to correspond with the first phrase of the exemplum, but that phrase, because of tone repetition, ends with 21i with propriety and perfection plus a single note, rather than the 31i without propriety given by Garlandia. Finally, while the exemplum for the sixth imperfect mode shows the interruption of the sequence of breves by rests at irregular places, the notational method for this mode presents two forms of the sixth mode without rests.

The description given by Anon. IV is much more detailed. Here the imperfect modes are organized, like the perfect modes, into ordines of various lengths. Anon. IV considers the ordines of the imperfect modes to be reductions by one or more notes of the corresponding ordines of the perfect forms, complicating his description, particularly of the

third and fourth modes. Table 36 summarizes his discussion. Perhaps the most outstanding feature of his notational descriptions is the apparent absence of a clear relationship between the suggested ligature structures and the specified rhythms.

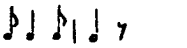
TABLE 36

IMPERFECT MODES: ANONYMUS IV

First Imperfect Mode

Rhythm:

Ordo 1

Ordo 2 

Ordo 3 

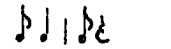
Notation:

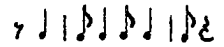
a. 31i with propriety and with perfection, (series of) 21i with propriety and with perfection, single breve.
b. Series of 21i without propriety and with perfection, long pause, series of 21i with propriety and with perfection, breve pause.
c. 31i with propriety and with perfection, 31i without propriety and without perfection (third ordo only).

Second Imperfect Mode

Rhythm:

Ordo 1

Ordo 2 

Ordo 3 

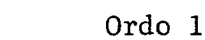
Notation:

a. 21i with propriety and with perfection, breve pause. 21i with propriety and without perfection, long pause.
b. 21i with propriety and with perfection, breve pause, 21i without propriety and with perfection.
c. 31i without propriety and with perfection, 31i with propriety and with perfection (not in use).

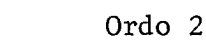
TABLE 36 CONTINUED

Third Imperfect Mode

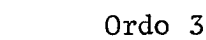
Rhythm: a. Reduced by one note from perfect form[a]

Ordo 1: a. 

b.

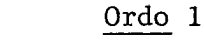
Ordo 2: a. 

b.

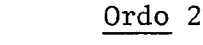
Ordo 3: a. 

b.

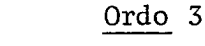
b. Reduced by two notes from perfect form[b]

Ordo 1: a. 

b. etc.

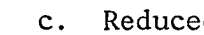
Ordo 2: a. 

b. etc.

Ordo 3: a. 

b. etc.

c. Reduced by three notes from perfect form[c]

Only one ordo possible: 

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[a]The final long pause at the end of each of the versions labeled (a) replaces the two breves which should follow.

[b]Speaking of the two versions of each ordo Anon. IV states, "Et sic fiat bona copulatio si bene ordinentur" (There will be good connection [between the two versions], if they are properly combined). See Reckow I, 30; also Luther Dittmer, Anonymus IV, Vol. I of Music Theorists in Translation (Brooklyn, 1959), p. 18, n. 1. Such a combination occurs in Parens patris natique filia.

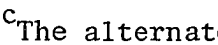
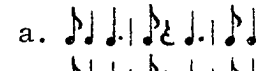
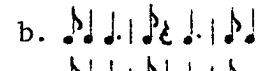
[c]The alternate version of this ordo  is redundant since it merely reverses the rhythmic content of the first version. The difference between these two versions lies in a reversal of the two measures involved. See below Table 37 for the ramifications of this ordo when this pattern is applied to the sixth mode.

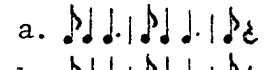
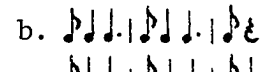
TABLE 36 CONTINUED

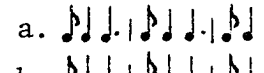
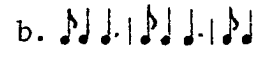
Notation: a. Principle is a long, a series of 3li with propriety and with perfection, 2li with propriety and without perfection, long pause (see "a").
b. Ligation is not possible in imperfect form reduced by three notes (see "c").

Fourth Imperfect Mode

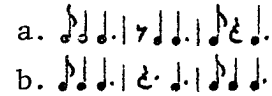
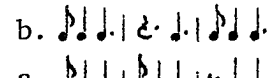
Rhythm: a. Reduced by one note from perfect form

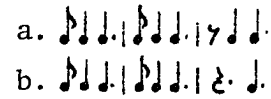
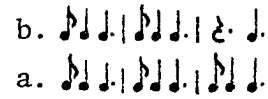
Ordo 1: a. 
b. 

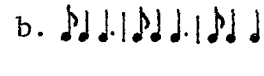
Ordo 2: a. 
b. 

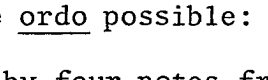
Ordo 3: a. 
b. 

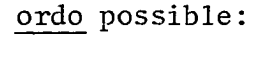
b. Reduced by two notes from perfect form

Ordo 1: a. 
b. 

Ordo 2: a. 
b. 

Ordo 3: a.
b. 

c. Reduced by three notes from perfect form
Only one ordo possible: 

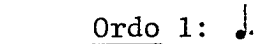
d. Reduced by four notes from perfect form
Only one ordo possible: 

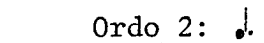
Notation: a. In the first three reductions marked "a" the concluding 2li is with propriety and without perfection.
b. Alternate versions (version b) are found by substituting a long pause for the two breve values, transforming this mode into the third mode.
c. Ligation is impossible in the imperfect form reduced by four notes.

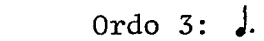
TABLE 36 CONTINUED

Fifth Imperfect Mode

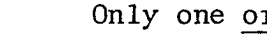
Rhythm: a. Reduced by one note from perfect form

Ordo 1: 

Ordo 2: 

Ordo 3: 

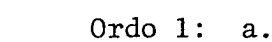
b. Reduced by two notes from perfect form

Only one ordo possible: 

Notation: No ligation is possible.

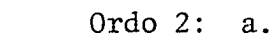
Sixth Imperfect Mode

Rhythm: a. Reduced by one note from perfect form

Ordo 1: a. 

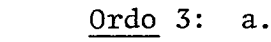
b. 

c. 

Ordo 2: a. 

b. 

c. 

Ordo 3: a. 

b. 

c. 

Notation:[d] a. If sixth mode is reducible to first, 41i with propriety and with plica, series of 21i with propriety and with plica.

b. If sixth mode is reducible to second, series of 21i with propriety and with plica.

c. 21i in first versions (versions a) are with propriety and without perfection.

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[d]None of these rules applies to the rhythm of the examples above.

There is considerable confusion in the coverage of the sixth imperfect mode. Like Garlandia, Anon. IV describes a notational practice designed to express the sixth perfect mode; the only qualification he makes is that the sixth mode, when reducible to the second, requires a single breve to be placed after the series of two-note plicated ligatures for the mode to be perfect. No similar comment follows the notational method for the sixth mode reduced to the first. Furthermore, to find the ordines of the sixth imperfect mode reduced by two and three notes from the perfect form, Anon. IV states that the example of the third imperfect mode should be followed.[44] The ligature structure of the third perfect mode is closely related to that of the sixth, and the method of imperfection used in the former applies also to the latter. However, if this method is applied to the sixth mode, the resulting forms are slightly different from those presented in Table 36. Table 37 shows the forms of the sixth imperfect mode based solely on the example of the third imperfect mode.

TABLE 37

SIXTH IMPERFECT MODE

Reduced by one note from perfect form

Ordo 1: a.

b.

Ordo 2: a.

b.

Ordo 3: a.

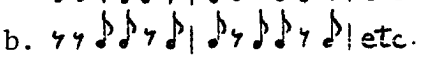
b.

[44] Reckow I, 36 and n. 11. See also Dittmer, Anonymous IV, pp. 25-26.

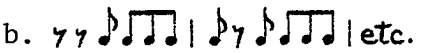
TABLE 37 CONTINUED

Reduced by two notes from perfect form

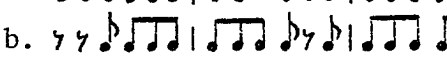
Ordo 1: a.  etc.

b.  etc.

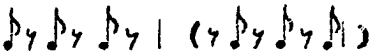
Ordo 2: a.  etc.

b.  etc.

Ordo 3: a.  etc.

b.  etc.

Reduced by three notes from perfect form

Only one ordo possible: 

It is difficult not to imagine that Anon. IV is engaging in an intellectual exercise, particularly with respect to the categorization of these modes into ordines of different lengths. Nowhere in the three-part conductus repertory do the imperfect modes appear with the rigid structures described by him. Furthermore his distinction between ligatures with and without propriety and perfection is not generally applicable to the three-part conductus in the central sources, since those sources show very few mensural characteristics.[45] There are, however, points of similarity between his description and the conductus repertory, most notably in Parens patris natique filia. In this conductus a number of caudae begin with what might be considered the first ordo of the third imperfect mode reduced by two notes from its perfect form.[46]

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[45] See above, Table 35, n.a. for the problem of propriety and perfection.

[46] See below, p. 209, Example 54, tenor and duplum, for one such passage.

In addition, hockets in the first mode customarily show a rhythm similar to that of the second ordo of the first imperfect mode, if one disregards the series of isolated breves in the hocketing voice; and, indeed, they employ a modification of the first notational method for the first imperfect mode at their outset.[47] But the difficulty in determining the rhythms of such passages is solved not by the system of the imperfect modes, but by descriptions of hocket and, more importantly, by the development of mensural notation.

Hocket

Before proceeding to a detailed discussion of the hocket in the conductus repertory, a few comments concerning the nature of this technique and its relationship to the repertory are in order. Perhaps the most audible feature of the hocket is the alternation of sound and silence among various voices, such that one voice sings while another is silent and vice versa.[48] In many cases this was achieved by truncation, i.e., by replacing one or more notes within a phrase by rests. In other cases truncation was not used. Rather, the phrases in each voice were constructed

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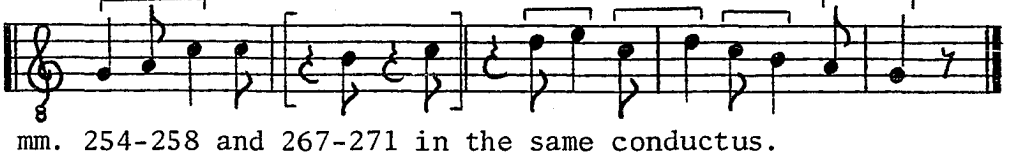
[47]For instance, Transgressus legem Domini, duplum, mm. 263-267:



See also mm. 254-258 and 267-271 in the same conductus.

[48]Frederick Hammond, ed., Walter Odington: De speculations musicae, Vol. XIV of Corpus scriptorum de musica (Rome, 1970), p. 140 "Alia vero discantus species est cum littera vel sine littera in qua, dum unus cantat, alter tacet, et e contrario; et hujus modi cantus truncatus dicitur a re convenientia, qui et Hoquetus dicitur." Translated by Jay A. Huff, Walter Odington: De speculations musicae Part VI, Vol. 31 of Musicological Studies and Documents (Rome, 1973), p. 27.

in such a way as to overlap with those of another, resulting in a texture closely related to stimmtausch.[49] The notation problems encountered in the hocket with truncation are related to the imperfect modes of Garlandia and Anon. IV.

No form of hocket technique can occur in cum-littera sections since all parts are synchronized in the declamation of the text. Furthermore, hocketing does not occur in the three four-part conductus; the only extensive cauda in these works, that to Vetus abit littera, shows uniform modal activity throughout. Hocket is therefore present only in the caudae of the three-part conductus.[50] Within these limitations the use of hocket is widespread in this repertory.

There are nearly as many categories of hocket as there are writers on the subject, each of whom bases his approach on a particular aspect or characteristic of the hocket technique. Perhaps the simplest categorization, described by both medieval and modern writers, is that based on the number of voices involved in the hocket. Four types may be described: 1) Duplex -- one voice alternates with a second; 2) Triplex -- two voices alternate with a third; 3) Quadruplex -- four voices in free alternation; 4) Contraduplex -- one pair of voices alternates with another pair.[51] Because hocket does not appear in the four-part conductus, only the first two of these types are found in the repertory under discussion.

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[49]Ernest H. Sanders, "The Medieval Hocket in Practice and Theory," The Musical Quarterly, LX (1974), 246-56. All of Sanders' examples on pp. 247 and 248 show this technique.

[50]The only exception to this is the hocket in the two-part setting of the third stanza of Transgressus legem Domini. See below, p. 213, Table 38.

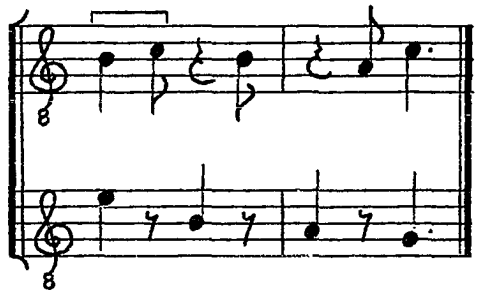
[51]William Dalglish, "The Hocket in Medieval Polyphony," The

A second categorization, proposed by Marius Schneider, is based on the composite effect of the hocketing voices.[52] Three of Schneider's classifications have direct bearing on the three-part conductus repertory: 1) simple melodic hocket -- two voices alternate at the same pitched level; 2) compound melodic hocket -- two voices alternate different pitches to form a single melodic line; 3) harmonically governed hocket -- two voices alternate pitches generally separated by the intervals of a third, fourth, or fifth.[53] Examples of each type are given in Example 53.

EXAMPLE 53

HOCKET TYPES ACCORDING TO MARIUS SCHNEIDER

1. Simple melodic hocket -- Salvatoris hodie, D. and Tr., mm. 25-26



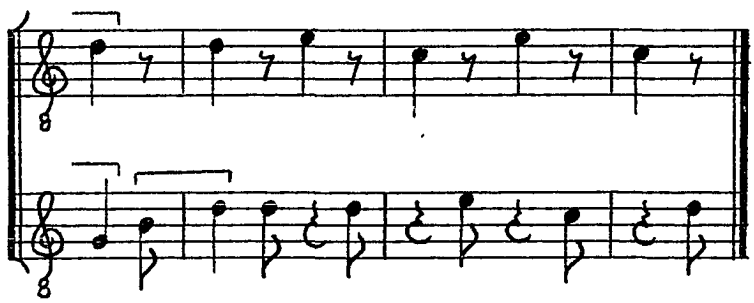
Musical Quarterly, LV (1969), p. 345. See also Sanders, "The Medieval Hocket," p. 252, n. 17, and Jacob of Liège, Speculum musicae (CS II, 429).

[52]Cf. Marius Schneider, "Der Hochetus," Zeitschrift fur Musikwissenschaft, XI (1929), 390-96.

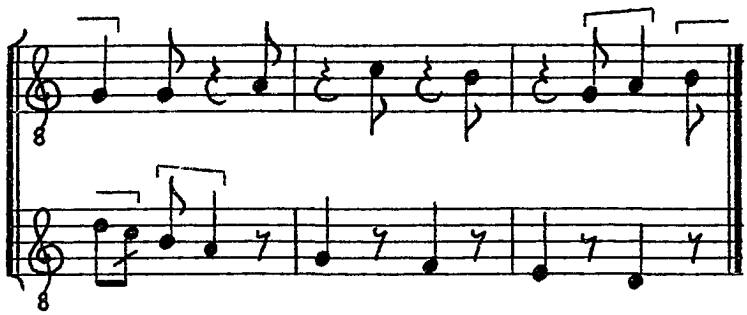
[53]Schneider's fourth category, the hocket in the isorhythmic motet, is irrelevant to the present discussion.

EXAMPLE 53 CONTINUED

2. Compound melodic hocket -- Dic Christi veritas, D. and Tr., mm. 51-54



3. Harmonically governed hocket -- Transgressus legem Domini, T. and D., mm. 255-257.



It should be pointed out that the composite melodic and harmonic contrapuntal effects seem not to have been of critical importance for medieval theorists with regard to composed hockets. They relate hocket procedure to an improvisational practice of dividing a single melodic line between two voices. Even so, their approach is the reverse of Schneider's. While Schneider adds the hocketing voices together to produce a melodic line, medieval writers are more concerned with showing how a melodic line may be divided between two voices.[54]

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[54]For more concerning the relationship of hocketing procedure to improvisational practice, see William Dalglish, "The Origins of the

The three-fold classification of William Dalglish concerns the relationship of the hocket technique to the composition as a whole.[55] Incidental hockets are brief passages of hocket incorporated into compositions which otherwise make little use of the technique. This type accounts for a majority of the hockets in the three-part conductus repertory. Dalglish's second type, the independent hocket, comprises those textless and presumably instrumental compositions in which hocket technique is the predominant characteristics.[56] This type is not represented in the conductus repertory. His final category is that of the variation hocket. As the name implies, these passages are varied restatements of previously heard material. The significance of this type of hocket is that the variation technique employed is that of the hocket itself.[57] Variation hockets seem to occur only in one conductus, Parens patris natique filia.[58] Example 54 shows a remarkable pair of

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Hocket," Journal of the American Musicological Society, XXXI (1978), 3-20, especially pp. 13-15.

[55]Cf. Dalglish, "The Hocket," p. 349.

[56]See Dalglish, "The Hocket," p. 359, for a list of these compositions.

[57]Dalglish, "The Hocket," pp. 349-59. The use of hocket as a variation procedure is further described by him in "The Use of Variation in Early Polyphony," Musica disciplina, XXVI (1972), 37-51, especially pp. 42-44.

[58]This conductus is one of two mensurally notated works included in F on ff. 252'-254'.

passages from this conductus in which not only hocket but modal transmutation and, to a certain extent, recomposition of the upper parts are used as variation techniques.[59]

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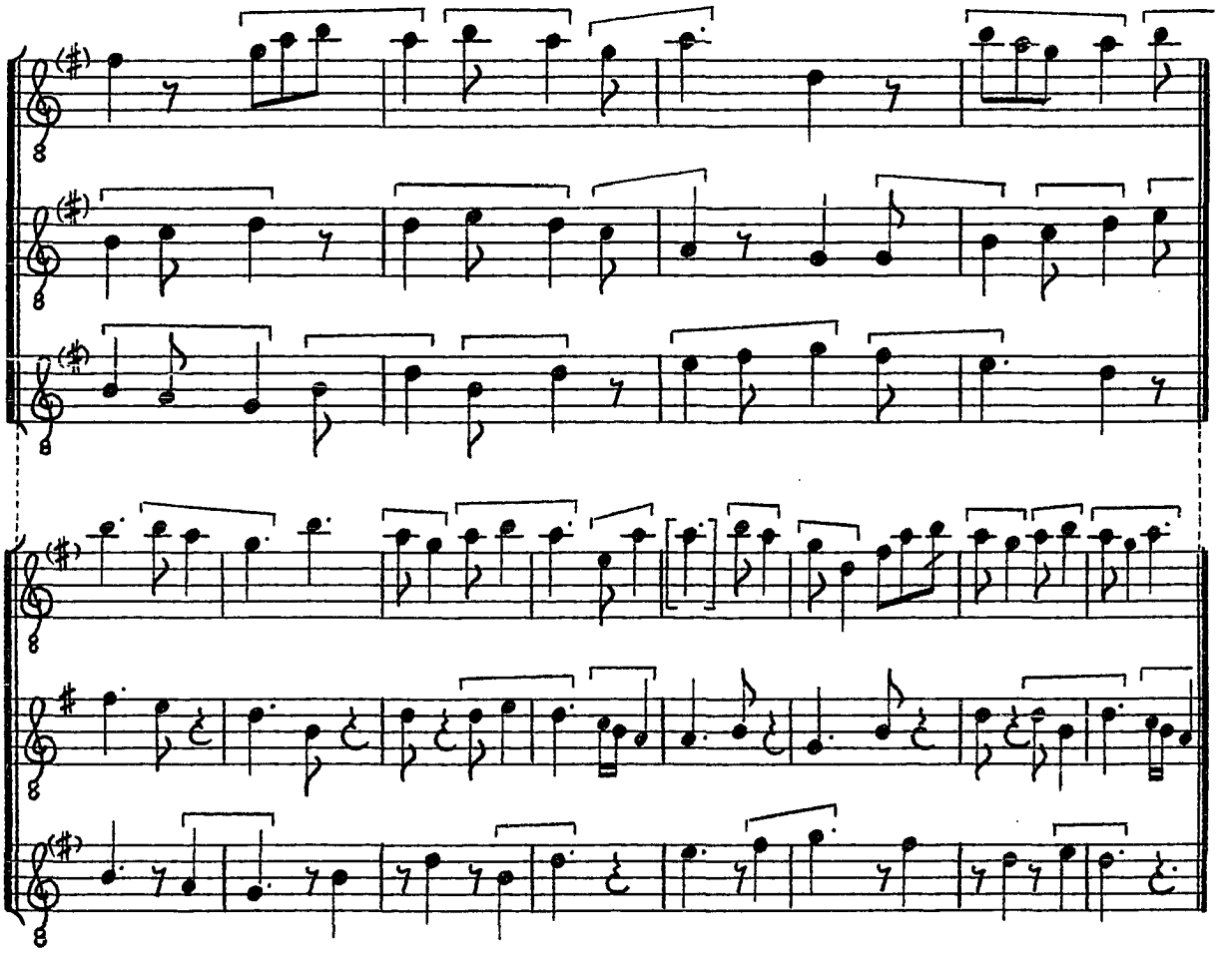
[59]Two other less spectacular examples of the variation hocket in Parens patris natique filia may be mentioned: mm. 75-82 contains a varied hocketed restatement of mm. 48-55, and mm. 139-146 vary material heard in mm. 83-86 and 103-106.

EXAMPLE 54

PARENS PATRIS NATIQUE FILIA,
MM. 64-67 and 147-154



The most detailed medieval coverage of the hocket is that given by Anon. St. Emmeram.[60] He divides hockets into two major categories, those with truncation and those without truncation. Each of these categories has two further subdivisions. Hockets with truncation may be either composed over a tenor or without a tenor. Hockets composed over a tenor are generally textless, although truncation may sometimes occur in motets. The tenor lines will be laid out according to one or several of the rhythmic modes. In hockets without such tenor lines the alternation of longs, breves, and semibreves are irregular and unpatterned, and rarely reducible to one of the rhythmic modes. Such hockets, he states, occur in conductus caudae.

According to the anonymus author hockets without truncation are either texted or textless. Texted hockets will conform to one of the rhythmic modes, and in such hockets one may encounter rare instances of truncation. Textless hockets are similar to these, but the alternation of voices is more frequent and instances of truncation are more common.

Further distinctions occur in the course of his discussion. In describing hockets with truncation founded on a tenor, the author states that both voices may have either single notes or composite figures, or one voice may have single notes while the other contains composite figures.[61] Furthermore, hockets may be perfect or imperfect. Perfect

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[60]Sowa, Ein anonymer, pp. 97-101. For translations of relevant passages see Sanders, "The Medieval Hocket," pp. 248-49.

[61]Sowa, Ein anonymer, p. 98. Sanders ponts out ("The Medieval Hocket," p. 249, n. 4) that in this passage the author seems to be referring to an improvisational practice. Exception has been taken by

hockets are those in which both voices exhibit truncation and consequently an alternation takes place. In imperfect hockets, only one voice shows truncation, and consequently there is no alternation.[62] Finally, hocketing may either be continuous (the independent hocket) or occasional (the incidental hocket).

Not all of the anonymous author's categories are applicable to the three-part conductus repertory. Hockets with truncation in this repertory are not composed over a liturgical tenor. As a result, only hockets with truncation and without a tenor, and those without truncation need be considered, though the author mentions conductus only in relation to the former type of hocket.[63] Contrary to his description, however, is the fact that all hockets of this type can be reduced to one of the rhythmic modes. No instances of the alternation of semibreves occurs in this repertory. Similarly, in dealing with hockets without truncation, one need consider only that type without text.

The lesser subdivisions proposed by the author are also limited in their application to this repertory. In regard to the distribution

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Dalglish ("The Origins," p. 13, n. 36) to Sanders' translation of simplices vel compositas as "unisons or different pitches." Certainly Dalglish's translation of this phrase as "single notes or ligatures" seem more appropriate.

[62]Sowa, Ein anonymer, p. 100. Imperfect hockets are present in five of the conductus under consideration: De monte lapis scinditur (duplum, mm. 45-47); Ortu regis evanescit (duplum, mm. 177-181); Flebiles et miseri (triplum, mm. 27-28); Ave solus hominum (tenor, m.111; duplum, mm. 30-31 and 112-14); Parens patris natique filia (duplum, mm. 36, 38, 96, 125; triplum, mm. 6, 12, 16, 20-21, 24-25, 135-136).

[63]Sowa, Ein anonymer, p. 99. "...in aliquibus conductis sine tenore proprio hoquetatis." See Sanders, "The Medieval Hocket," p. 249.

of single notes and ligatures between the hocketing voices, the situation in the conductus repertory is not as clearcut as the author's description would lead one to believe. Normally the two voices alternate single pitches but it sometimes happens that both voices contain a random mixture of single notes and ligatures.[64] Consequently the author's categorization assumes little importance in this repertory. The distinction he makes between perfect and imperfect hockets is generally applicable with one qualification. It sometimes happens that a hocket is not terminated in both voices simultaneously; truncation may cease in one voice but continue in the second one for a short time. This gives the momentary impression of an imperfect hocket but it is doubtful that the author would have so considered it.[65] Finally, as has been pointed out, all of the hockets in this repertory are of the incidental variety. No example of the continuous hocket exists in the three-part conductus. Table 38 lists all examples of perfect hockets with truncation in the three-part conductus repertory.[66]

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[64]The variation hocket in Example 54 is a case in point.

[65]See Transgressus legem Domini, mm. 21, 22, 27.

[66]A distinction is made in Table 38 between the voice that begins the truncation (sings on the main beats of perfections in modi recti and on those of the odd-numbered perfections in modi ultra mensuram) and the voice that introduces and continues the truncation (sings on weak beats in modi recti and on even-numbered perfections in modi ultra mensuram). The latter is enclosed in a box.

TABLE 38

PERFECT HOCKETS WITH TRUNCATION

Conductus	Measures	Hocketing Voices	Type	Rhythmic Mode
Salvatoris hodie	25-27	D + [Tr]	Duplex	1
	75-77	D + [Tr]	Duplex	1
Dic Christi veritas[a]	51-54	[D] + Tr	Duplex	1
Presul nostri temporis	14-16	D + [Tr]	Duplex	5
	27-29	[D] + Tr	Duplex	1
	38-40	T + [D]	Duplex	5
	42-44	T + [D]	Duplex	5
	46-48	[D] + (T+Tr)	Triplex	5
Transgressus legem Domini[b]	16-18	T + [D]	Duplex	5
	19-22	[D] + (T+Tr)	Triplex	5 changing to 1
	23-27	T + [D]	Duplex	5 changing to 1
	255-257	T + [D]	Duplex	1
	263-265	T + [D]	Duplex	1
	268-270	T + [D]	Duplex	1
Pater noster	55-57	[D] + Tr	Duplex	1
Ave maris stella	97-100	[D] + Tr	Duplex	1
Ave salus hominum	118-119	T + [(D+Tr)]	Triplex	1
	123-124	[T] + (D+Tr)	Triplex	1

TABLE 38 CONTINUED

Parens patris natique filia	75-82	[D] + Tr	Duplex	3
	111-114	[T] + D	Duplex	2
	115-118	T + [D]	Duplex	2
	127	D + [Tr]	Duplex	2
	141-142	T + [D]	Duplex	2
	145-146	[T] + D	Duplex	2
	147-154	[T] + D	Duplex	3
	160-162	[T] + D	Duplex	2
	165-174	[T] + D	Duplex	3

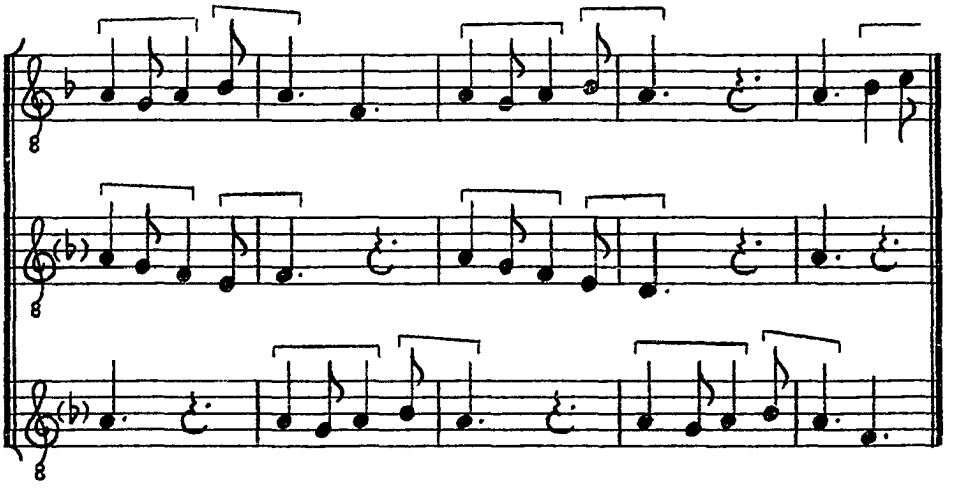
[a]The duplum of this passage is used by Garlandia to illustrate the first imperfect mode. See Reimer I, 40.

[b]The last three examples occur in the two-part setting of the third stanza. These are the only examples of two-part hockets in this repertory.

Sanders considers pieces or sections of pieces that exhibit phrase overlap to be examples of hockets without truncation.[67] In such pieces brief phrases separated by rests alternate between at least two voices. Characteristic of the resulting texture is the fact that rests seldom coincide in all voices. When the pitch content of the alternating phrases is identical, imitation results. It is in textures such as this that Sanders sees a close relation to stimmtausch. Such passages are by no means uncommon in the caudae of the three-part conductus; Example 55 shows one of these passages. It seems contrived, however, to relate such passages to either hocket or stimmtausch, though to follow the singular explanation of the St. Emmeram Anon., similarity to hocket may be maintained.

EXAMPLE 55

SALVATORIS HODIE -- MM. 60-64

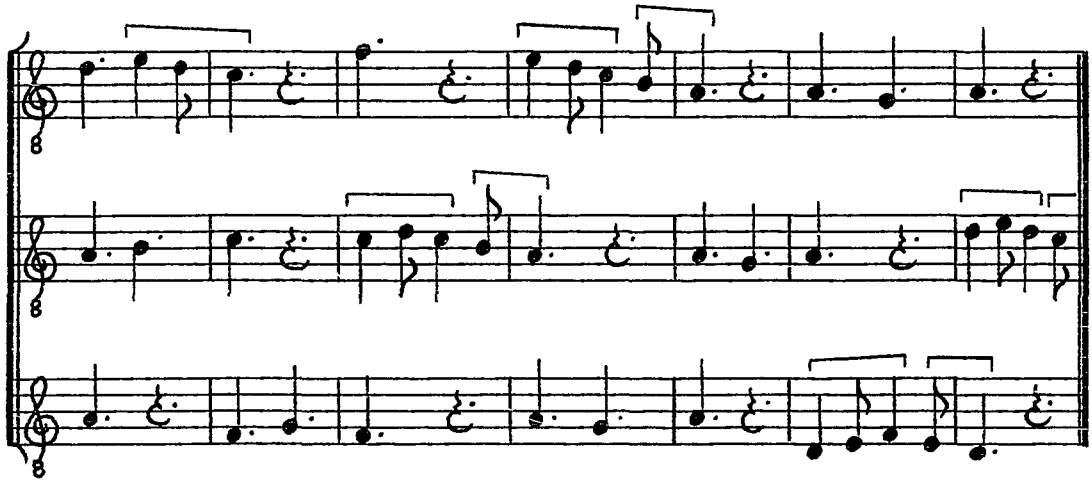


[67] Sanders, "The Medieval Hocket," p. 250. But see Dalglish, "The Origins," pp. 15-17, for a different interpretation.

Such imitation may occur momentarily in passages that otherwise make no use of the technique, in which alternation of voices is still of primary importance and motivic relationships are less significant. Example 56 illustrates this situation.

EXAMPLE 56

RELEGENTUR AB AREA -- MM. 51-57

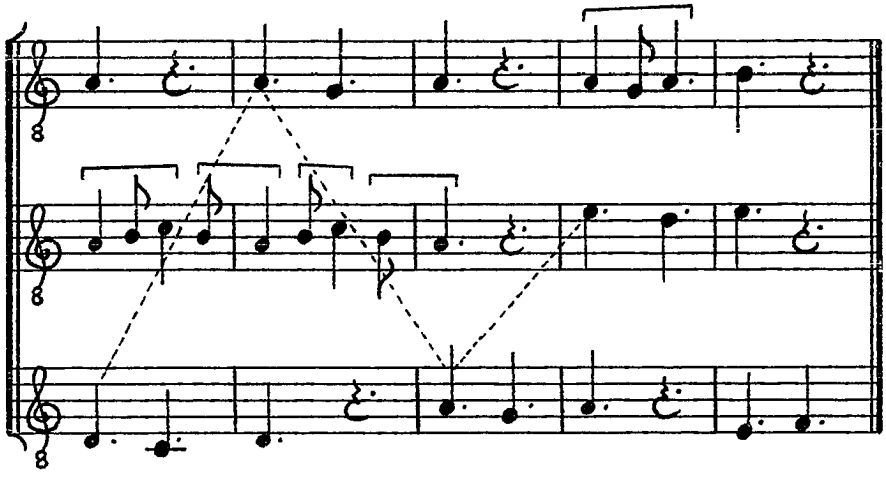


The aural effect of motivic identity is significantly reduced when the repetition of motives occurs at intervals other than the unison. In such cases motivic imitation rather than identity becomes a characteristic feature. An example of this procedure occurs in the Benedicamus Domino setting appended to Naturas Deus regulis and, in W_1,

to Leniter ex merito. The passage is shown in Example 57.

EXAMPLE 57

BENEDICAMUS DOMINO -- MM. 11-15



By far the most common texture in caudae is one in which imitation and motivic similarity play no part at all. Each voice pursues its own melodic course, the phrase lengths of each melodic line differ, and simultaneous pauses in all voices occur only at the ends of sections.[68] This texture is distantly related to hocket in that one voice sings while another rests, but the effect is achieved by the simultaneous use of differing phrase lengths rather than by truncation. Example 58 shows a typical texture.

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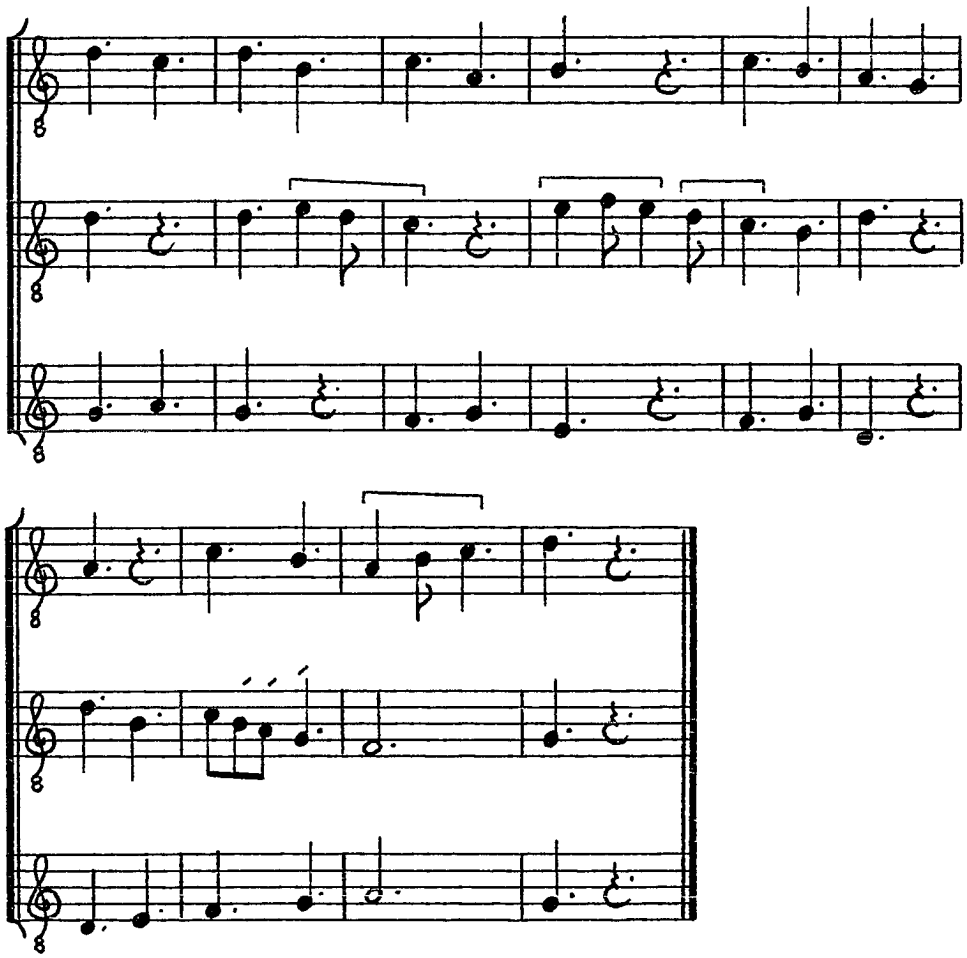
68 See especially the caudae in Ave presul gloriose, A solis ortus cardine, Flebiles et miseri, Quare fremuerunt gentes, De rupta rupecula, and Ave salus hominum.

EXAMPLE 58

VENI CREATOR SPIRITUS -- MM. 41-50

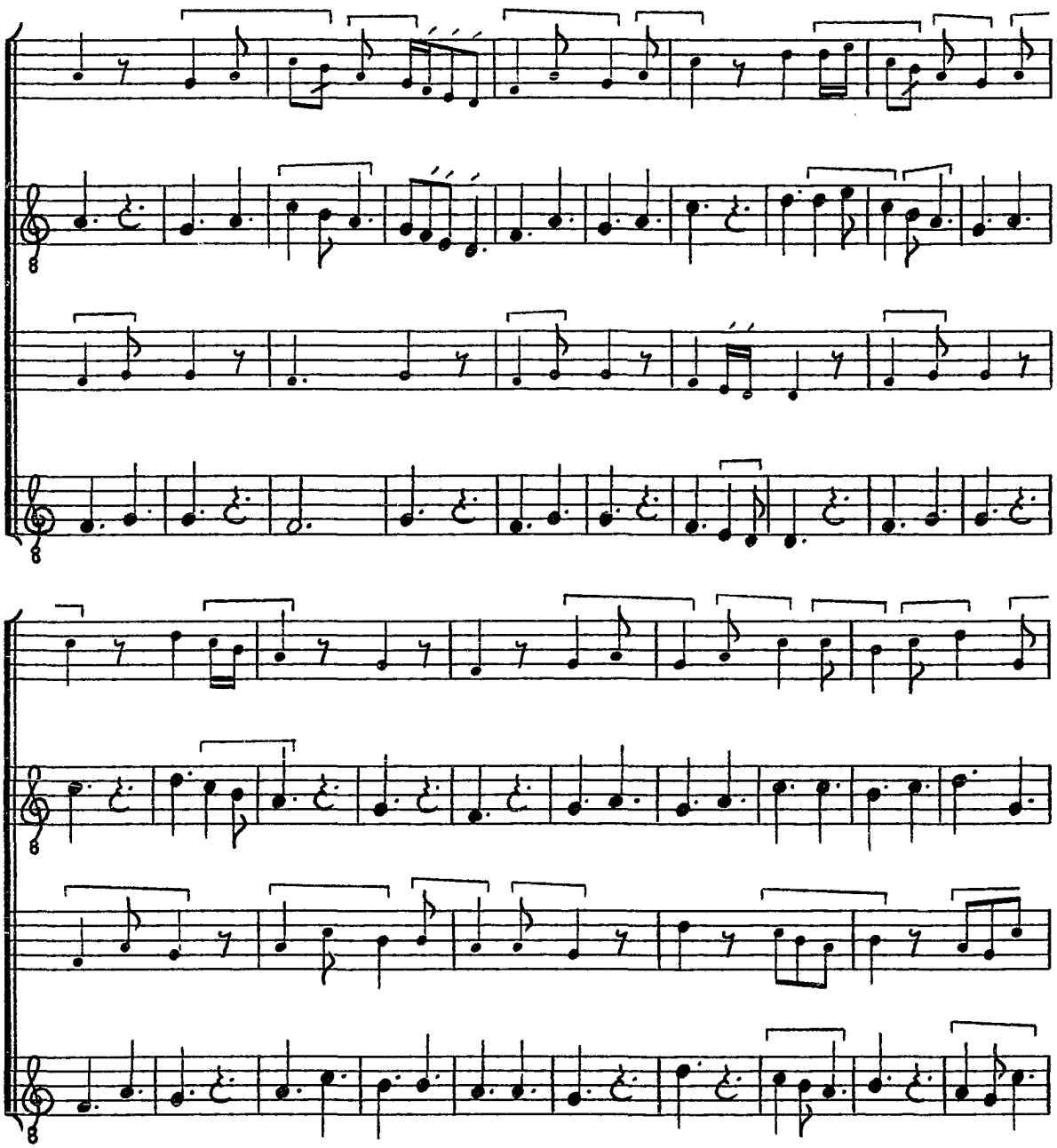


Such textures are ubiquitous in the caudae of three-part conductus, so much so that, rather than listing them all, it is more meaningful to point out that only two of the conductus cum caudis, Trine vocis tripudio and Premii dilatio, make no use of such phrase overlap.

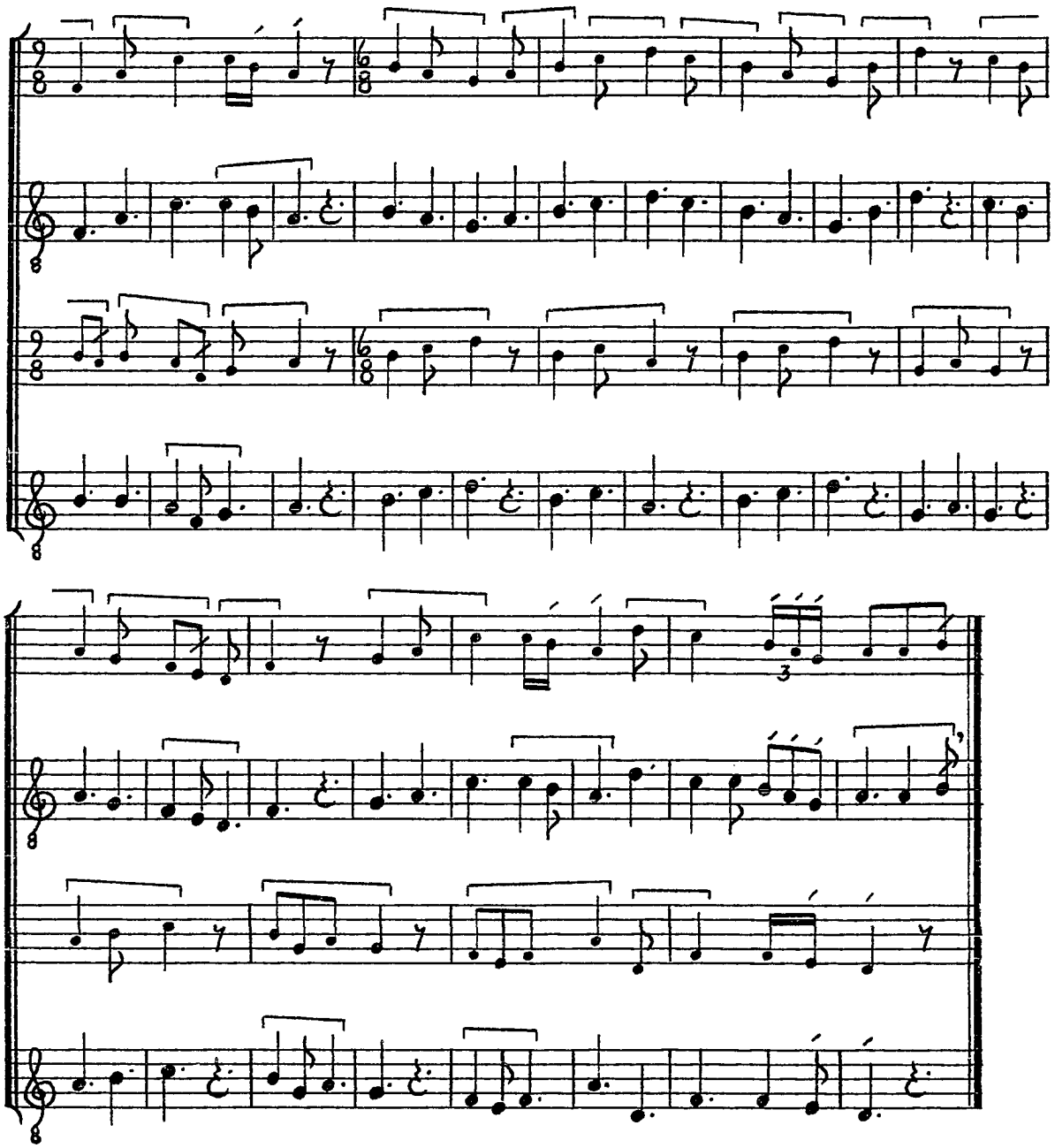
In all of the above examples the pauses separating melodic phrases have the value of a perfection, and the prevailing rhythmic values in the melodic lines are perfect longs. Because of these characteristics the alternation of voices is exceptionally clear, and the result is a texture that may be described as transparent. Not all instances of phrase overlap, however, show such textural clarity. Naturas Deus regulis provides a case in point. In the version preserved in F, most of the caudae exhibit those style characteristics described above. In the version preserved in W_1, however, most of the caudae show modal transmutation to the first mode. The result of this transmutation is an accelerated rhythmic activity. The prevailing note values are the imperfect long and the breve, and all pauses have the value of a breve. The clear alternation of voices in F has been compressed into a frenzy of rhythmic activity in W_1. Naturas Deus regulis is the only conductus to make such extensive use of modal transmutation, but it is not the only example. Example 59 shows the final cauda of the third section of Relegentur ab area (Ad vitem pullus asina). Here again the clear alternation of voices in F has been replaced in W_1 by a much more active version in first mode.

EXAMPLE 59

RELEGENTUR AB AREA -- MM. 272-310



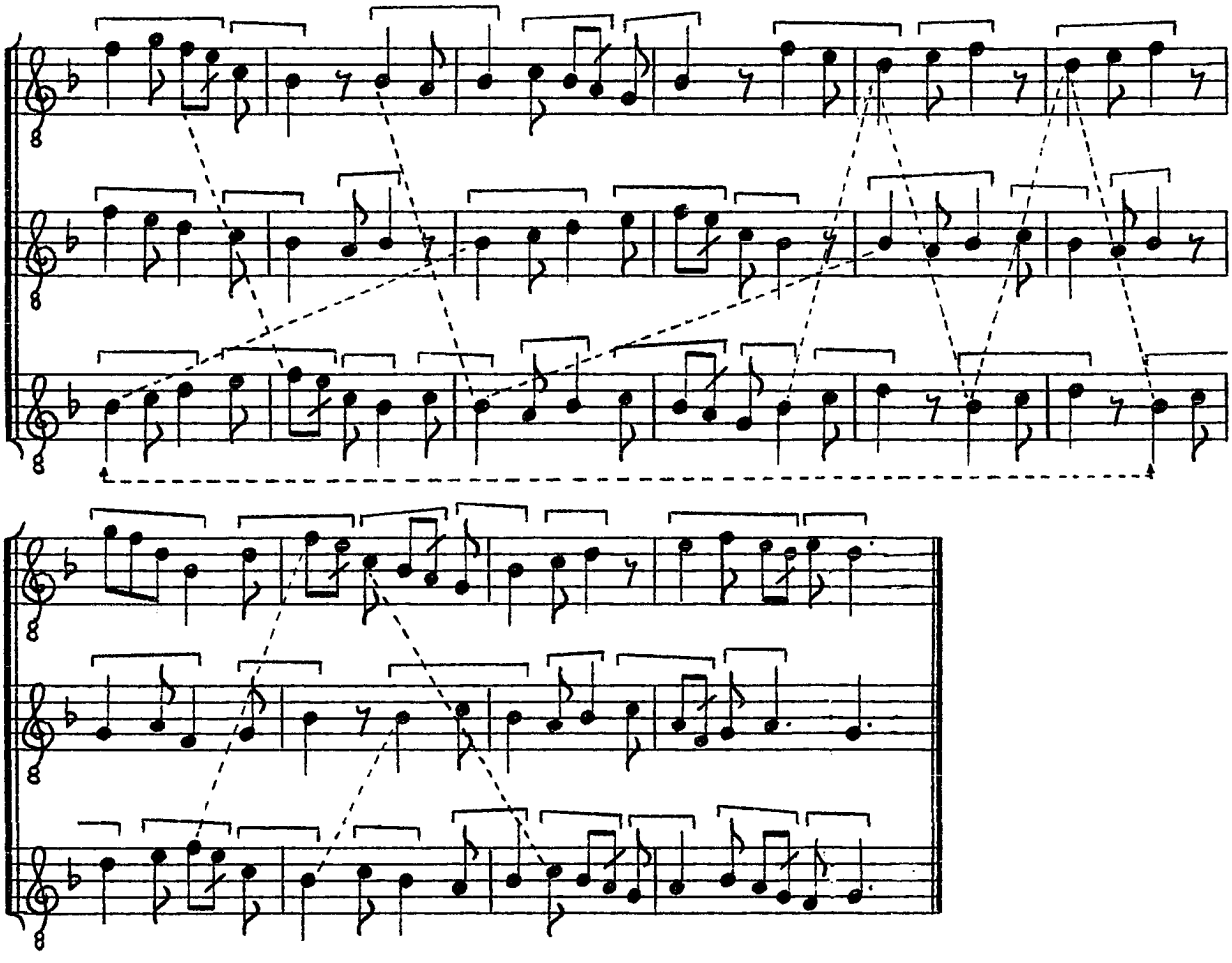
EXAMPLE 59 CONTINUED



Other passages show the use of imitation and motivic similarity in the context of alternating voices. Example 60 shows one such passage.

EXAMPLE 60

O FELIX BITURIA -- MM. 36-45



Despite the relationships between these passages and the techniques of hocket described by Anon. St. Emmeram, one is hesitant to describe these passages as "hockets without truncation." The melodic phrases are too long and there are not enough pauses. But, as Dalglish points out, we should not be crippled by our own preconceptions.[69] One of the problems facing the composer of Example 60 was to ascertain that the sum of the phrase lengths in each of the voices equaled twenty-one perfections, and that each voice arrive at this sum by different means.[70] This may be seen as an exercise in equipollentia and, as Dalglish also points out, it is this doctrine that the St. Emmeram Anonymous intends to teach in his section on hocket.[71] Even if the relationship between hocket without truncation and the pervasive use of phrase overlap cannot be firmly established and the connection is admittedly a tenuous one, it may at least be said that the differentiation is often very hard to make. Such passages are, however, a characteristic expression of the discant style and are closely related to clausulae and motets.

Modal transmutation

Modal transmutation is the process of adapting the pitch content in one of the modi ultra mensuram to the rhythmic pattern of one of the

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[69]Dalglish, "The Origins," p. 15.

[70]Tenor -- 9+2+10; duplum -- 4+4+4+3+6; triplum -- 3+4+3+2+6+3.

[71]Dalglish, "The Origins," p. 16. Dalglish translates the appropriate passage.

modi recti. It is mentioned briefly by Anon. IV and discussed in much greater detail by the St. Emmeram Anonymus;[72] both theorists agree that the technique involved an acceleration of rhythmic activity. Anon. IV mentions that the fifth mode was reduced to the second, and St.-Emmeram Anonymus states that mode three, four, and five could be replaced by modes one, two, and six. The technique of transmutation is shown in its simplest form in Example 59 above. In that example the duration of the duplex long has been reduced to the value of the perfect long. Odd-numbered longs in F became imperfect longs in W_1, and even-numbered longs became breves. If this process is carried out logically, all subdivisions of the longs in F retain their relative position in W_1, that is, subdivisions of the odd-numbered longs in F become subdivisions of the imperfect longs in W_1, and subdivisions of the even-numbered longs become subdivisions of breves. Table 39 illustrates these relationships.

TABLE 39

RHYTHMIC RELATIONSHIPS IN
MODAL TRANSMUTATION



[72]Reckow I, 61. Sowa, Ein anonymer, pp. xix-xxvii, 103 ff.

While it is possible that the smaller subdivisions are handled in a much freer manner in actual practice, caution seems to dictate that these symmetrical relationships be maintained in transcription until such rhythmic freedom can be documented.

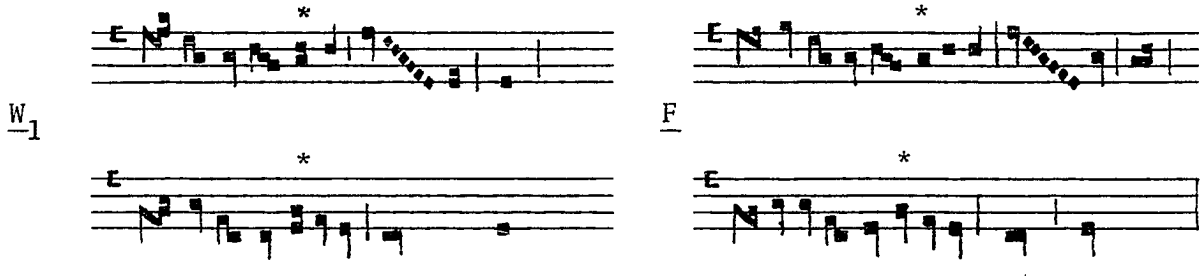
Example 59 also illustrates the problem of metric organization. Medieval musicians usually felt in units of two perfections, with a primary accent on the first one and a lesser accent on the second one. But phrases or sections of whole pieces could also be felt in units of three perfections, with a primary accent on the first one and two secondary accents. A transcription in uniform compound duple meter conveys the proper metric accents for neither of the two versions. The problem becomes acute in measure eleven of the version from $\underline{W}_1$; where the three-measure phrase of the original tenor line forces a temporary change of meter on the version of $\underline{W}_1$.

A second example of transmutation occurs in Naturas Deus regulis. Of the seventeen caudae in the first half of this conductus, most are presented in the fifth mode in $\underline{F}$, and $\underline{W}_1$ reduces all but five to the first mode. One important feature is to be noted; only the tenor and duplum in $\underline{W}_1$ differ from $\underline{F}$. The triplum is identical in the two versions. Thus, only the tenor and duplum seem to be subject to transmutation, the triplum in $\underline{W}_1$ is written throughout as though the lower two voices used the fifth mode. Unless the scribe has erred, two methods of performance are consequently indicated in $\underline{W}_1$. The piece might be performed with two voices, in which case the first mode was used. Alternately, the third voice might be added, in which case the lower two voices must mutate at sight to the fifth mode.

The piece also demonstrates a type of sectional transmutation. In the cauda on (Quando prius e-)gre-(ditur), F, after sixteen measures in the fifth mode, presents six measures in the first mode. W_1 shows transmutation to the first mode also for the first sixteen measures; after that it parallels F. It would seem that the fifth mode version was the original. In the cauda on om-(nium) W_1, forced to accommodate its reduction to a cadential figure, exhibits some confusion in stopping transmutation; the tenor presents three longs, parallel to F, while the duplum continues in the first mode. The passage is shown in Example 61; asterisks indicate the points of confusion.

EXAMPLE 61

TRANSMUTATIONAL ERROR IN
NATURAS DEUS REGULIS



W_2 and Ma follow, for the most part, the version in F. However, the scribe of W_2 seems to have been aware of, and influenced by, the first-mode setting. In the cauda on (tegmi-)ne, the first three tenor notes in W_2 parallel F, but the last eight use the ligature structure in W_1.

The last of the three stanzas of this conductus, composed in only two parts, shows the same relationship between F and W_1 as that described

above. With one exception, the cauda on (querenti-)bus, all caudae presented in F in the fifth mode have been reduced in W_1 to the first. Again it appears that the fifth-mode version is the earlier of the two: W_1 begins the cauda on Quos with a mixture of longs and ligated notes.[73]

It may be asked whether transmutation applies also to texted sections. In the case of this conductus it would appear that it does not, for the cum-littera sections in the two manuscripts are identical. Since the same text setting was used for both cauda types, and since much fractio modi is evident in texted sections, a reading of all these sections in fifth mode is indicated.

Transgressus legem Domini is a conductus in which transmutation may be involved. Example 62 shows the notation used for the first two phrases of the tenor.

EXAMPLE 62

OPENING OF TRANSGRESSUS LEGEM DOMINI



[73]This pattern, however, may be nothing more than the notational convenience, found in clausulae and motets, of ligating longs. Further indication that this is the case here can be seen in the concluding Benedicamus Domino, in which the tenor of W_1 proceeds definitely in longs, but with ligatures. For a complete description of the relationship of this Benedicamus Domino to other conductus and to other types of compositions, as well as for the liturgical source of the tenor, see Bukofzer, "Interrelations," pp. 78-80.

The only difference between the two settings is the ligation of the first and second notes of most phrases in $\underline{W}_1$ and $\underline{W}_2$. Indeed, for the first twenty measures of transcription, this is the only real difference between the manuscripts. Furthermore, the notation of the duplum sheds no light on the problem; the differences in notation are of the same type, viz. the ligation of two notes otherwise presented as longs. A point against transmutation in this case is that, when the duplum is reduced to the first mode, a large number of short note values is required. The settings of the last two stanzas of the poem, however, indicate that transmutation is not only possible but likely. The cauda to fecerat in the second stanza is transmuted in its entirety in $\underline{W}_2$ from the fifth mode to the first, and the last cauda of the third stanza shows transmutation in the first tenor phrase from the fifth mode to the first in both $\underline{W}_1$ and $\underline{W}_2$. Furthermore, the opening cauda of the second stanza, the tenor of which is definitely in the first mode, requires much fractio modi in the duplum in $\underline{F}$, $\underline{W}_1$, and $\underline{W}_2$.[74] Finally, the last cauda in the third stanza contains a hocket in the first mode. There is, in $\underline{F}$ and Ma, a fifth-mode hocket in the first cauda of the conductus. If transmutation is used for the version in $\underline{W}_1$ and $\underline{W}_2$, this hocket is brought into accord with the hocket in the final cauda. The short note values beginning the second stanza are also present at the opening of the conductus, increasing overall unity of rhythmic activity. Moreover, melodic similarities can be seen in both the hockets and the openings of the first and second stanzas; transmutation makes these similarities explicit.

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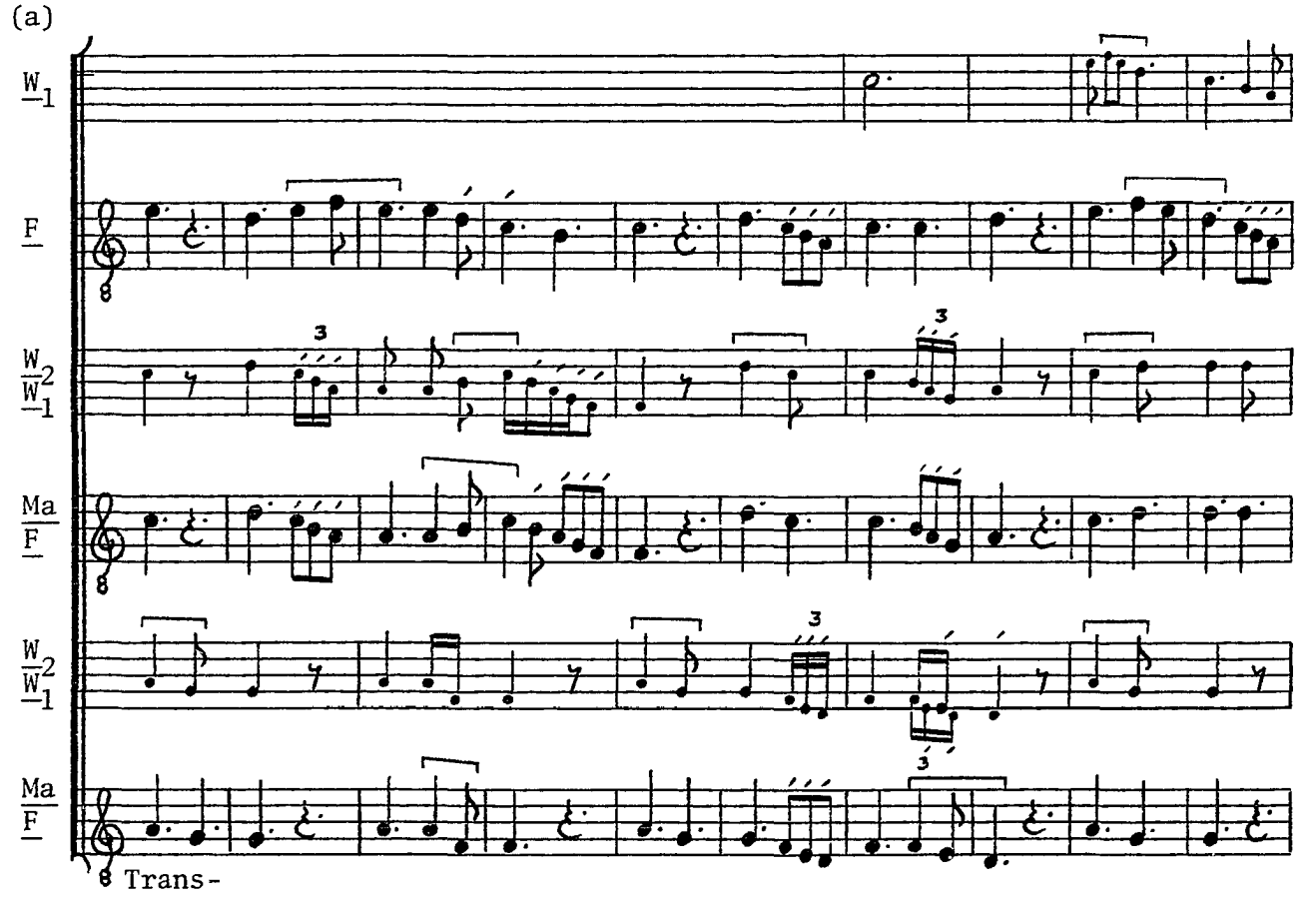
[74]The second and third stanzas are not preserved in Ma.

It should be noted that whenever the first mode is used in F, transmutation stops in W_1 and W_2. Also, as in Naturas Deus regulis noted above, transmutation is used only in the lower two voices. A performance in three voices would necessitate the fifth mode in tenor and duplum.

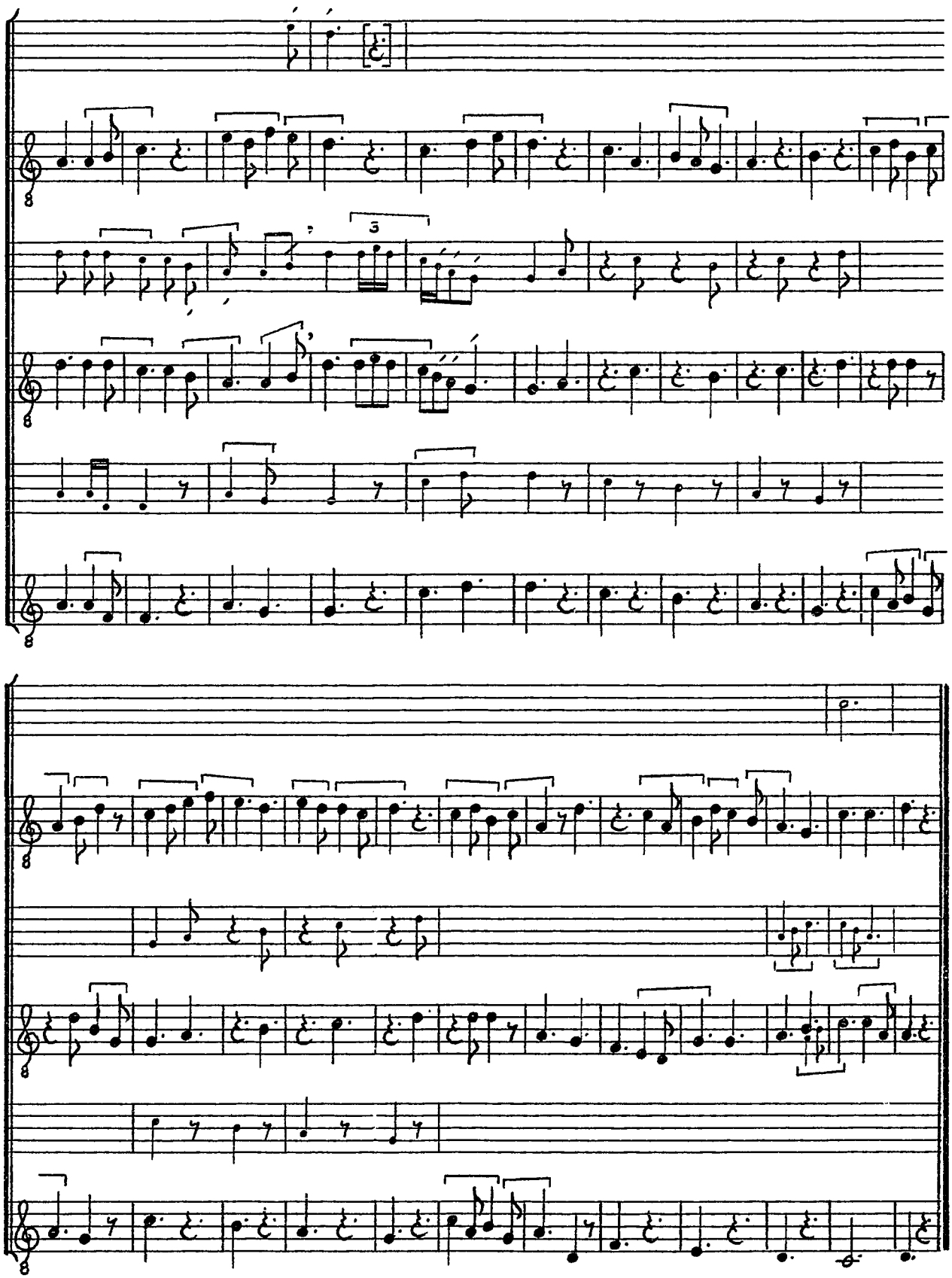
Example 63 contains comparative transcriptions of: 2) the opening cauda; b) the first cauda to the second stanza; c) the cauda to fecerat; d) the beginning of the final cauda.

EXAMPLE 63

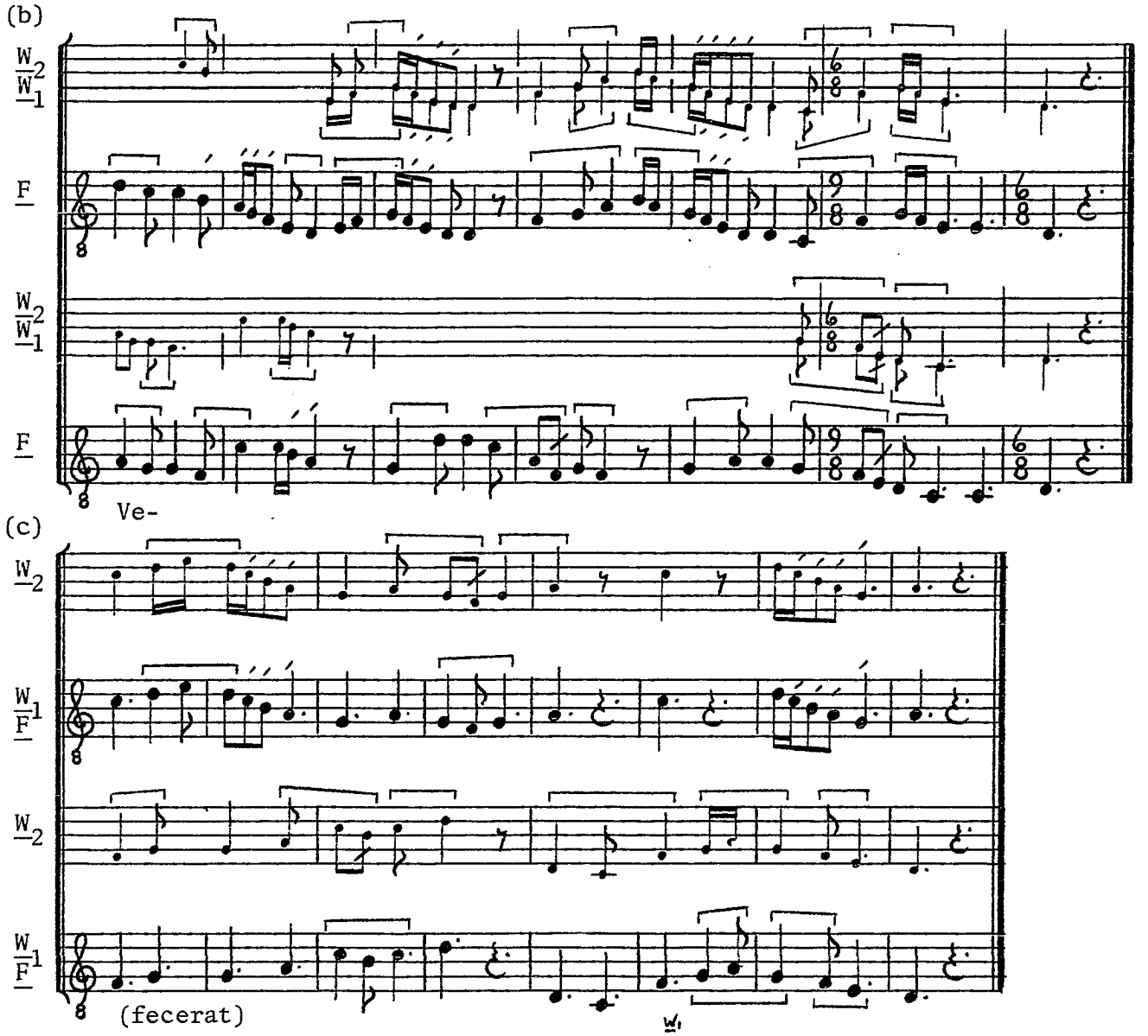
TRANSGRESSUS LEGEM DOMINI, PASSIM



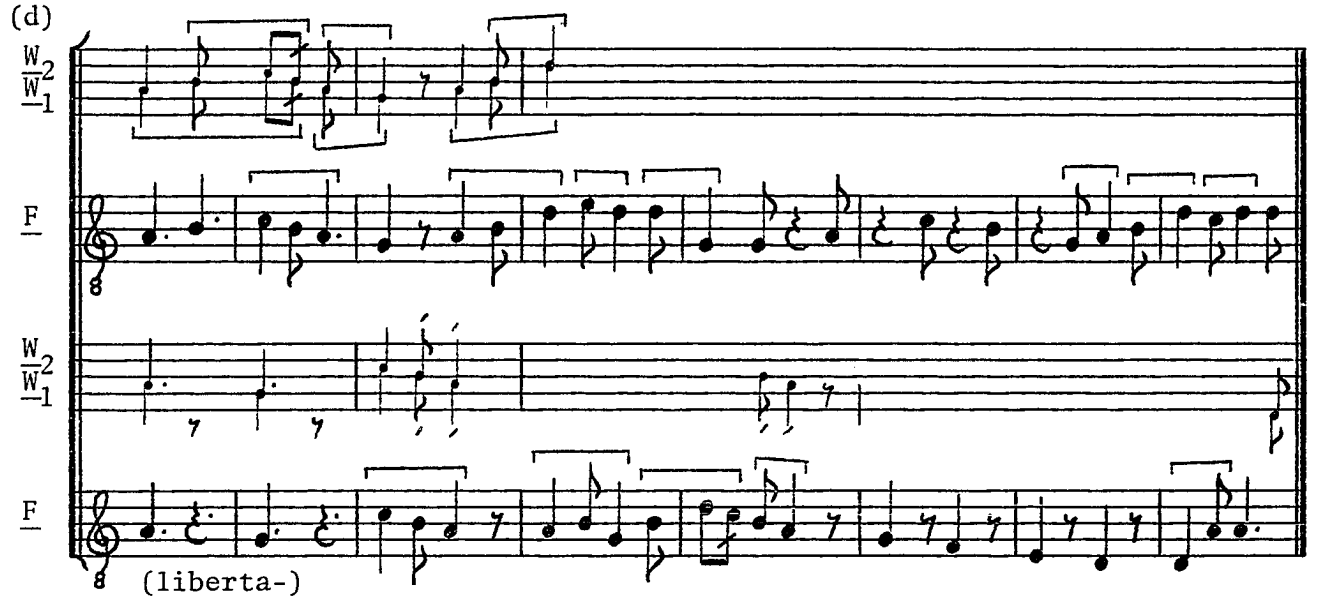
EXAMPLE 63 CONTINUED



EXAMPLE 63 CONTINUED



EXAMPLE 63 CONTINUED



A situation related to modal transmutation is presented in Presul nostri temporis. Caudae to the entire poem are set in the first mode (with extensio modi) in W_1. F, on the other hand, divides the poem into two sections. Caudae to the first four lines are written in a ligature pattern indicating the second mode, while caudae to the concluding five lines use the first mode. W_2 follows the version given in F; Ma follows W_1 in the first cauda, but switches to the second mode in the second cauda. Both F (m. 11) and W_2 (m. 15) show what appear to be lapses into the first-mode ligature structure, indicating that the first-mode version was used as the basis for the reworking. Strengthening this assumption is the return, in all three manuscripts, to the first mode for the last five lines. The situation is related to modal transmutation in that the pitch content in one rhythmic mode has been adapted to the rhythmic pattern of another, but it differs from transmutation in that the change is not from a modus ultra mensuram to a modus rectus, but from one modus rectus to another.

The question of the rhythmic setting of the cum-littera sections is problematic, for the placement of ligatures indicates that a syllabic reading in second mode is not impossible. As was the case with Naturas Deus regulis, no substantive notational differences among the manuscripts appear in cum-littera settings, a circumstance which greatly favors a reading in the fifth mode. The real problem lies in the subdivisions of the longs. Presumably these subdivisions show follow the mode prevailing in the caudae; thus, in W_1,  should be transcribed  , while the same figure in F would yield  . The subdivisions of the longs for the first

two lines in Ma will vary depending on whether the rhythmic mode of the initial cauda is repeated in these lines, or the mode of the following cauda is foreshadowed.

A final example will show the complexity that change of mode can produce. The music to Veri solis presentia is preserved in Hu and Ma with the text Mater patris et filia. In the course of this conductus Hu records what appear to be signs of national stylistic differences, manera francessa (ff. 147', 148') and hespanona (f. 147'). Hespanona refers to the second mode, or, according to Anon. IV, to the sixth mode, when plicae are attached to the normal binary ligatures of the second mode; he also stresses the absence of pauses in this connection.[75] Hespanona is intended to contrast with the preceding manera francessa used to designate the settings of lines two through four. Anglès considers references to the "French manner" to indicate the use of duple meter.[76] The notation of lines two through four, however, indicates that the text of these lines is to be sung syllabically in an alternation of longs and breves. In order to maintain contrast with the following hespanona, as well as to realize word accentuation, an upbeat first-mode reading must be used. This

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[75]See Anon. IV (Reckow I, 55-56): "Principium sexti modi dupliciter sic: si reducatur ad primum, uno modo, si ad secundum, alio modo. Ad secundum sic: duae ligatae cum proprietate et perfectione cum uno tractu in fine ascendendo vel descendendo, et duae iterum cum tractu et duae cum tractu etc. sine pausatione, et una brevis in fine propter suam perfectionem" (The principle of notating the sixth mode is twofold: if it reduces to the first mode, one method is used, if to the second mode, another method. If it reduces to the second the method is this: a two-note ligature with propriety and perfection with a stem at the end either ascending or descending, and another two-note ligature with a stem and another with a stem, etc., without a pause, and a breve at the end to make the mode perfect).

[76]Higini Anglès, El Codex Musical de Las Huelgas (Barcelona, 1931), I, 341; III 355-364.

accords well with the opening cauda which is also in first mode.[77] The rhythm of the following cauda in F, notated throughout in binariae with pauses, is problematic; if the indication hespanona refers to a localized Spanish tradition, it is possible that the French would have maintained the up-beat first mode for the cauda. The number of pauses in F and Ma, not found in Hu and contrary to the above statement of Anon. IV, support this conclusion. The fifth text line is set in longs, which expand to melismas at the cadence point of the first section of the conductus.

The second section begins with five lines of text set, as a comparison with Hu shows, in the fifth mode,[78] that is, with syllables falling on every pulse. However, the second indication manera francessa appears in Hu at this point, and it is clearly the intention of the scribe to convey duple meter.[79] The setting is further complicated by temporary syllabic subdivisions of the longs. Each of the first five

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[77]Exception must be taken to Gordon Anderson's assignment of the second and third modes to the entire conductus ("The Rhythm of cum-littera Sections," p. 298). The notation of the opening cauda in F (tenor, phrases 4, 7, and 9; triplum, phrase 6) clearly supports the first-mode interpretation of at least that section.

[78]Not in the second mode, as ligature placement may indicate according to Anderson ("The Rhythm of cum-littera Sections," p. 298). The final cauda bears this out -- duple meter is achieved, not by interjecting a breve rest into the second mode (♪𝄽♩), but by subtracting the value of a breve from each perfection of the third mode (♩. ♪♩ → ♩ ♫). An interesting fact from the standpoint of performance practice is that, since the breve is the unit common to the preceding mixture of first and sixth modes, the third mode in this passage, and the duple meter in Hu, the end result of this section is a quickening of the pulse.

[79]The notation in F and Ma neither confirms nor denies this. One expects that modal theory will be followed in these manuscripts, but the disturbing possibility that duple meter may have been intended in these manuscripts also raises questions about similar passages in other conductus.

syllables of lines six, seven, eight, and ten occupies a perfection, while the last three syllables are sung within two perfections. In line nine, each of the first two syllables occupies a perfection, the third covers two perfections, and the last five syllables are to be sung within three perfections. If a modal setting is adhered to in F and Ma, even where the text is declaimed in the fifth mode, even-numbered longs must be subdivided according to the rhythmic pattern of the second mode, resulting musically in a third-mode setting. This contrast in the rhythmic settings of large numbers of lines with an equal number of syllables and similar accentuation, here between the up-beat first mode and the subdivided fifth mode, is surprising, the more so because of musical similarities between the two sections. Here is the first clear indication that transmutation, in fact, alteration, can occur in texted sections as well as in caudae.[80]

Surprises are not at an end, for the next cauda of this conductus is a transmutation of the previous one. Hu continues to show duple meter; the notation in F and Ma indicates the third mode. At the very least this is transmutation between the second mode and duple meter in the same manuscript and piece. If the third mode is used in this cauda for the versions in F and Ma, the result is a reduction rather

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[80]Another example of modal transmutation in texted sections is the thirteenth line of Crucifigat omnes. This conductus is based on the final cauda of Quod promisit ab eterno and both the cauda, in F, and the conductus show that the passage is to be read in perfect longs. Hu transmutes this passage to the first mode.

than an acceleration of rhythmic activity from the up-beat first-mode rhythm of the preceding cauda.[81]

The syllables of the concluding lines of text in Hu are set in the second mode, this time without the indication hespanona. Melodic similarities in both tenor and duplum can be seen between these lines (11-12) and the two previous bodies of text (2-4; 6-10), yet the indications are clear in Hu that a third rhythmic setting is required -- upbeat first mode in lines two through four, duple meter in lines six through ten, second mode in lines eleven and twelve. The conductus concludes with a cauda that is a two-fold statement of the music used for lines six through ten, this time of course ligated, thus confirming the reading of that section. While the third mode may be used for the version in F and Ma, Hu reiterates the duple meter of lines six through ten.

The foregoing discussion illustrates that there is no one "correct" solution for many conductus. Rhythmic characteristics differed with time, locality, and musical taste. Transmutation seems to have begun as a simple, indeed improvisational practice of accelerating the rhythmic activity of pieces in the fifth mode, by reading them as if they were notated in the first. The number of performers seems to have

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[81]This change to the third mode casts doubt on the rhythmic interpretation in upbeat first mode of the preceding cauda. If the upbeat version is used, the notes change position radically relative to pulse. If the second mode is used for this cauda, no light is shed on the necessity of the manera hespanona in Hu; furthermore, reasons for the pauses in F and Ma are obscured. Pauses in caudae generally indicate that the preceding note falls on a pulse. It may be conjectured that a scribe, willing to drastically alter the rhythm of similar melodic lines in texted sections, would have no compunction about doing the same in caudae. Doubt is not

been a factor here, for with the exception of Veri solis presentia, transmutation affects only two-voice compositions or the lower two voices of a three-part work. With the addition of a third voice, these lower two parts seem to revert to the fifth mode.

At some point sectional rhythmic variety seems to have become popular, with a consequent decrease in overall rhythmic uniformity. $\underline{W}_1$ appears to have stood apart from this trend; the first mode, when it is used in this manuscript, is generally retained for all caudae throughout the composition. F, Ma, and $\underline{W}_2$ change mode almost whimsically. A different musical aesthetic, temporally or locally generated, is reflected in these three manuscripts. Throughout the twenty-four three-part conductus common to both $\underline{W}_1$ and F, this grouping of the central sources into two stylistic groups is apparent.[82]

The great rhythmic variability of Veri solis presentia as well as of Parens patris natique filia and Si membrana esset celum shows the fullest realization of the desire for sectional contrast. The presence of duple meter indicates a late date of adaptation if not composition. The desire for such variety is symptomatic of the radical change in musical taste that resulted in the supremacy of

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cast, however, on the interpretation of lines two through four in upbeat first mode. The notation in Hu clearly shows the alternation of binary longs with breves. A reading in mode two, whole maintaining this alternation, would result in faulty accentuation at the end of the line, with the last syllable in suspenso, so to speak.

[82] In addition to relatively minor notational differences one may see large-scale text differences, recomposition, differences in mode, and modal transmutation.

the motet and the decline of the conductus.[83] The inability of modal notation to express such variety clearly, particularly in texted sections, demonstrates the compelling need for the reforms of Franconian notation.

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[83]It is significant that this conductus is not found in $\underline{W}_1$. Perhaps the musical style was much too progressive for the conservative scribe of $\underline{W}_1$. For the relationship of this conductus to others in $\underline{F}$ and in Spanish sources (Hu, Ma), see Falck, "The Structure," pp. 36 and 40 f.

CHAPTER III

FORM

Aspects of Form in Conductus

The components of form in the three- and four-part conductus are the cum-littera sections and, when present, the caudae. Although in most cases these components are inseparably bound together to form the entire work, each can often be shown to have an independent formal structure that helps unify the work, even in the absence of such interrelationships as syllabic/melismatic identity. When interrelationships between cum-littera sections and caudae do occur, they serve to reinforce an already existing formal plan. That these interrelationships do not occur more often, and that there can be some ambiguity as to what constitutes syllabic/melismatic identity,[1] indicates that, to the medieval musician, such interrelationships were not of crucial importance in the generation of satisfactory musical forms. Consequently it has been thought best to consider the forms of cum-littera sections and caudae separately in the initial analytical process and to describe only afterwards interrelationships of greater scope.

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[1]See above pp. 185-188.

Form in Cum-littera Sections

All conductus are stanzaic. Form in cum-littera sections operates on two levels: a) form of the setting of the single stanza and that of the several stanzas in relation to one another; b) melodic treatment of the lines within a stanza.

The overall forms are of four types. Through composed pieces are those in which each stanza of a multi-strophic work is given different musical treatment. Strophic pieces are those in which the same music is used for each stanza. Monostrophic conductus consist of only one stanza. A final type of stanzaic form has been termed the "strophic sequence" by Spanke;[2] in this type, pairs of stanzas, each set to the same music, succeed one another and may end with a single stanza set to new music. Table 40 lists all three- and four-part conductus by stanzaic form.

TABLE 40

STANZAIC FORM OF CONDUCTUS

Through-composed (8)

Salvatoris hodie
Relegentur ab area
Naturas Deus regulis
Transgressus legem Domini
Ortu regis evanescit
Fulget Nicholaus (?)
Ave salus hominum
Nicholai presulis (?)

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[2]Hans Spanke, Beziehungen zwischen romanischer und mittellateinischer Lyrik (Berlin, 1936), p. 87.

TABLE 40 CONTINUED

Strophic (27)

Deus misertus hominis
Mundus vergens in defectum
Vetus abit littera
Dic Christi veritas
Ortus summi peracto gaudio
Novus annus hodie
Verbum pater exhibuit
Celum non animum
Leniter ex merito
Fas et nefas ambulant
Cum animadverterem
Procurans odium (Purgator criminum)
Si mundus viveret
In pretio pretium
Flos in monte cernitur
Veris ad imperia
Veri floris sub figura
Nemo sane spreverit
Hac in anni ianua
Novus miles sequitur
Crucifigat omnes
Parit preter morem
Isaias cecinit (?)
Quid tu vides Ieremiah (?)
Ave virgo virginum (?)
Mundus a munditia (?)
Luto carens et latere

Monostrophic (25)

De monte lapis scinditur
Premii dilatio
Presul nostri temporis
Pater noster qui es in celis
Ave maris stella
Veri solis presentia (Mater patris et filia)
Quid frustra consumeris (?)
Legis in volumine
O Maria virginei
Non livoris ex rancore
Gedeonis area
O lilium convallium

TABLE 40 CONTINUED

Vhe proclamet clericorum
Ave presul gloriose
O vera, o pia
A solis ortus cardine
Flebiles et miseri
Quare fremuerunt gentes
Stephani sollempnia
Stella serena
Excitatur caritas in Ierico (?)
Parens patris natique filia
Si membrana esset celum
Festa Ianuaria
Quis tibi Christe meritas

Strophic Sequence (4)

Trine vocis tripudio
Veni creator spiritus
O felix Bituria
De rupta rupecula (?)

Question marks in Table 40 indicate those conductus for which F has failed to record subsequent stanzas. When such stanzas have been recorded in parallel sources, the conductus has been listed under the appropriate rubric. Such is the case for Isaias cecinit, Quid tu vides Jeremiah,[3] Ave virgo virginum, Mundus a munditia, and De rupta rupecula.[4] However two of the questionable conductus, Quid frustra consumeris and Excitatur caritas in Ierico are unique to F. Although

[3]For the textual problems surrounding this work, see Janet Knapp, "Quid tu vides, Jeremiah: Two Conductus in One," Journal of the American Musicological Society, XVI (1963), 212-220.

[4]Jacques Chailley, "Fragments d'un noveau manuscrit d'Ars Antiqua à Châlons sur Marne," In Memoriam Jacques Handschin (Strasbourg, 1962), pp. 140-149. The Châlons manuscript preserves the alternate stanzas of De rupta rupecula omitted in F.

both are derived from multi-strophic prototypes, in neither case is it certain that the derived conductus contained more stanzas than the ones recorded in F.[5] Consequently both have been listed among the monostrophic conductus.

There remain two doubtful conductus, Fulget Nicholaus and Nicholai presulis. Robert Falck considers Fulget Nicholaus to be a strophic sequence, although F, the only manuscript to preserve this conductus in its entirety, records it as a through-composed, three-stanza conductus.[6] Nicholai presulis presents a somewhat different problem. All three stanzas are accorded music in F; yet, upon closer examination, it turns out that the music for the second and third stanzas is nearly identical, except that the third stanza is given opening and closing caudae. If only the cum-littera sections are considered, this piece too may be described as a "strophic sequence."

It is curious that for conductus in F from f. 233' through 254' only single stanzas are recorded. Indeed no space is left in the manuscript for additional stanzas, a fact that is significant since prior to that point such space had been allotted. Of the nine doubtful conductus in Table I, seven fall within this area of the manuscript. The two that do not are Quid frustra consumeris and Fulget Nicholaus. Space is left at the end of Quid frustra consumeris for continuing

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[5]Quid frustra consumeris is based on the trouvère chanson Bien font amours lor talent (SR 738); Excitatur caritas in Ierico is derived from a poem of Walter of Châtillon (d. 1200), but some textual changes are made.

[6]Falck, "The Structure," p. 77. Other strophic sequences are discussed by Falck on p. 50.

stanzas, strengthening the supposition that this work was planned as a strophic conductus. No additional stanzas are recorded for Fulget Nicholaus, nor is any space provided for them, weakening Falck's conjecture that this piece is a strophic sequence. It is quite possible that the omission of space for stanzas beyond the first signifies that no such stanzas existed.

Internal formal types for medieval songs have been catalogued by Gennrich and summarized by Reese into four groups.[7] Compositions of the hymn type by and large present new material for each text line. Sequence-like compositions use the same melodic material for consecutive portions of text; the entire composition may contain a succession of such paired versicles, except often for the last text portion. In compositions of the litany type, identical or only slightly varied melodic material is used for all lines of text. The final formal type, rondel compositions, conforms in structure to the formes fixes -- rondeau, virelai, and ballade; characteristic of these forms are refrains, i.e., repetitions of both text and music. However, these formal types are of only general assistance in describing the forms of conductus. In many cases, conductus may be assigned to one of these groups only on the basis of a tendency to show certain formal peculiarities. A certain amount of ambiguity is bound to result.

The litany and rondel types are represented by one conductus each. Cum animadverterem has the structure a b a' b' a' b' in which the

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[7]Friedrich Gennrich, Grundriss einer Formenlehre des mittelalterlichen Liedes (Halle, 1932); Reese, Music in the Middle Ages, p. 219-230.

small units a and b form single phrases. The resulting form, A A' A', approaches the litany type. Luto carens et latere, preserved in a polyphonic setting only in W_1, is the only example among the three- and four-part conductus repertory of the rondel type, in this case a rondeau (aAabAB).[8]

Sixteen conductus show a tendency toward the use of double versicles. In fact, three- and four-fold repetition of melodic units is not uncommon. On the other hand, some of these pieces use different melodic material for a series of lines, employing double versicles for only about half of the composition. These pieces are therefore more closely related to the lai form than to the sequence. Conductus corresponding to the "sequence" type are shown in Table 41.

TABLE 41

SEQUENCE-LIKE COMPOSITIONS (16)

Conductus	Form
Novus annua hodie	aa bb ccc ddd cauda
Leniter ex merito	a b a b' cc' d e ff' gg'
Procurans odium (Purgator criminum)	aa bb'
Si mundus viveret	aa bb' c
Hac in anni inaua	aa bb' c d e f
Crucifigat omnes[a]	aa' b b' c d e d e d e' f f' f f'

[8] Luto carens et latere is also preserved among the monophonic rondel compositions in F, f. 463'.

[a] Cf. Husmann, "Zur Grundlegung," p. 13.

TABLE 41 CONTINUED

Parit preter morem	aa bb cc' d ee ff g
Isaias cecinit	a b cc dd ee f gg h
Quid tu vides Ieremiah	aa' bb' cc'
O Maria virginei	aa'aa' bb'bb' cc'c d cc'c d eee ffff'
O lilium convallium	aa bb a' c a'
O vera, o pia	aa bb a'a' c
Nicholai presulis	a b a b cc'c cauda ccc' cauda
Excitatur caritas in Ierico	aa' b c b c
Festa Ianuaria	a bb'b'
Quis tibi Christe meritas	a b c d ee' f g h f'f''gg'hh' ii' j hh' f''

In eleven of these pieces the upper parts reflect the repetitive patterns in the tenor by exact or varied repetition of their melodic material. In Novus annus hodie this repetition is achieved through stimmtausch. Procurans odium makes particularly striking use of stimmtausch: its three voices show the following structure for the first eight measures.

b a b a

c c' a b

a b c c'

The remaining five pieces, Leniter ex merito, Hac in anni ianua, Parit preter morem, Quid tu vides Ieremiah, and O lilium convallium tend to present new material in the upper parts when the tenor repeats although

some passages may employ varied repetition. In the case of Quid tu vides Ieremiah the upper parts in W_1 and W_2 reflect the pattern of tenor repetition, while those in F do not.

The formal ambiguity of some of these pieces can best be shown by two examples. Hac in anni ianua begins with the characteristic double versicles, but the second half of the piece more closely resembles the hymn. Quis tibi Christe meritas is much more involved. It begins in the manner of a hymn, but soon double versicles make their appearance, dominating the last half of the piece. Furthermore, the melodic unit f, repeated in a varied fashion throughout the piece, forms almost a musical refrain. These features definitely point in the direction of the lai and away from the regular sequence, that of Adam de St. Victor.

The remaining forty-six conductus have been classified as of the hymn types since they do not show the patterns of repetition of the other three groups. This large number may be subdivided in a number of ways. Nineteen pieces show no internal repetition whatsoever. These are shown in Table 42.

TABLE 42

HYMN-TYPE COMPOSITIONS: GROUP I (19)

Deus misertus hominis
Relegentur ab area
De monte lapis scinditur
Premii dilatio
Presul nostri temporis
Transgressus legem Domini
Ortu regis evanescit

TABLE 42 CONTINUED

Fulget Nicholaus
Ave maris stella
Veri solis presentia (Mater patris et filia)
Celum non animum
Veri floris sub figura
Nemo sane spreverit
Non livoris ex rancore
Ave presul gloriose
Quare fremuerunt gentes
Ave salus hominum
Parens patris natique filia
Si membrana esset celum

Eight compositions repeat initial melodic material before passing on to new material. In its simplest form this technique results in the so-called bar form, a a b, whereby the b section is at least as long as, and usually much longer than, both a-sections. The association of this form with the hymn group is justified since many hymns have the same shape. Table 43 lists compositions which show affinity to the bar form.

TABLE 43

HYMN-TYPE COMPOSITIONS: GROUP II (8)

Vetus abit littera
Fas et nefas ambulant
Quid frustra consumeris
Flos in monte cernitur
Veris ad imperia
Gedeonis area
Ave virgo virginum
Vhe proclamet clericorum

The upper parts may or may not reflect the tenor repetition. In three of these pieces (Veris ad imperia, Gedeonis area, Ave virgo

virginum) the upper parts repeat exactly with the tenor repetition; in two pieces (Vetus abit littera, Fas et nefas ambulant) the upper parts show varied repetition; in two other conductus (Vhe proclamet clericorum, Quid frustra consumeris) the upper parts are newly composed. The duplum of Flos in monte cernitur repeats exactly with the tenor, while the triplum is newly composed.

The nineteen remaining conductus exhibit, within the context of the hymn form, various methods of repeating melodic material during the course of a work. There appear to be three types of such repetition. In the first, initial melodic material is repeated exactly or in a varied manner before proceeding to new material. This is obviously related to the bar form; the difference is that, unlike the compositions listed in Table 43 most pieces of this group exhibiting this type of repetition are poly-strophic. Furthermore, repetition can occur either at the beginning or within the body of the stanza. Conductus employing this technique are listed in Table 44.

TABLE 44

HYMN-TYPE COMPOSITIONS: GROUP III A (7)

Salvatoris hodie
Veni creator spiritus
O felix Bituria (Strophe I)
Ortus summi peracto gaudio
Verbum pater exhibuit
Legis in volumine
De rupta rupecula (Strophes I and III)

Closely related to this technique is the exact or varied repetition of a melodic unit to end a composition. Three conductus,

Mundus vergens in defectum, Stephani sollempnia, and Stella serena, use this technique.

Finally, melodic material may be repeated at intervals throughout a composition, again, either exactly or varied.

TABLE 45

HYMN-TYPE COMPOSITIONS: GROUP III B (7)

Dic Christi veritas
Trine vocis tripudio
O felix Bituria (Strophe II)
Naturas Deus regulis
Pater noster qui es in celis
In pretio pretium
De rupta rupecula (Strophe II)

The remaining four conductus show combinations of these techniques. Mundus a munditia ends with varied repetition of melodic material used in the second phrase of the piece, the resulting form being a b c d b' b''. Novus miles sequitur, A solis ortus cardine, and Flebiles et miseri contain each two succeeding lines set to the same melodic material in addition to other shorter melodic motives occurring at intervals throughout the composition.

Form in the Caudae

For computing the number of caudae in the three- and four-part conductus repertory, a number of qualifications are in order. In this study melismas shorter than four perfections have generally been omitted from the tabulation. They appear to be too brief to be accorded formal significance; rather, their function is that of emphasizing certain syllables. Specific application of this qualification, however, depends on the context of caudae in individual pieces. Leniter ex merito and In pretio pretium contain caudae of three and four perfections that use thematic material found elsewhere in the composition. Because of their formal significance, these brief melismas have been included in the total. A second qualification concerns the migrant cauda Benedicamus Domino, used twice in Naturas Deus regulis and a third time in the first setting of Leniter ex merito in W_1[9]. All three appearances of this setting have been included in the total. The final qualification concerns the problems encountered in determining the length of certain caudae. It sometimes happens that a passage which may be viewed musically as a single cauda is sung to a very few widely spaced syllables. For example, the tenth cauda of Salvatoris hodie is a musical unit of sixteen perfections; however, the second syllable of the word cuius occurs in the ninth perfection, dividing the cauda into two equal parts. Because of the thematic balance between these two parts, the whole has been considered as a single cauda.

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[9]See Bukofzer, "Interrelations," p. 79, for full particulars of the manuscript tradition of this Benedicamus Domino.

Within the three- and four-part conductus repertory there occur two hundred and forty-one caudae. Approximately sixty-three percent of these, or one hundred and fifty-three caudae, are contained in the first thirteen three-part conductus in F.[10] One cauda occurs in the last of the three four-part conductus; the remaining eighty-seven are to be found in the collection of simpler conductus in F and in Quis tibi Christe meritas, unique to W_2. Sixty percent (fifty-three) of these are confined to nine conductus. The concentration of this large number of caudae distinguishes these pieces from the remaining simple conductus. This group of conductus is shown in Table 46.

TABLE 46

CONDUCTUS CUM CAUDIS IN THE SECOND COLLECTION IN F

Ave maris stella
Stella serena

Ave presul gloriose
A solis ortus cardine
Flebiles et miseri
Ave salus hominum

Veri solis presentia (Mater patris et filia)
Parens patris natique filia
Si membrana esset celum

These pieces may be further subdivided into three groups on stylistic grounds. The first two pieces in Table 46 are similar in melodic, harmonic,

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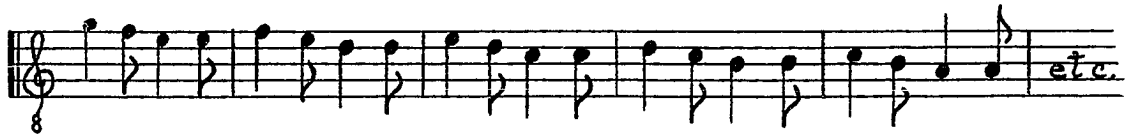
[10] Five of these works contain two-part settings of final stanzas in the two-part collection in F. In W_1 these settings immediately follow the three-part opening stanzas. Consequently the caudae of the two-part sections have been included in this figure.

and rhythmic treatment to the first thirteen conductus in F. Their inclusion in the collection of simpler conductus is exceptional from a musical standpoint and may be due to the fact that they are both set to Marian texts. The next four conductus are related to one another by a number of techniques which are not to be found in the other conductus cum cauda. First mode is used extensively in these pieces. The significance of this fact lies not so much in the rhythmic pattern of the first mode as in the breve pauses that characterize the mode. Long pauses are rare and often doubtful. Furthermore, there are few pauses common to all parts in the caudae of these works. Phrases in the tenor are irregular and varied and rarely correspond to phrase lengths in the duplum and triplum. Melodic writing is quite varied in all voices; little use is made of clear motivic imitation. Unlike other conductus cum cauda, these works make almost no large-scale motivic connection among the individual caudae of each piece. A particular melodic technique used in these pieces is the ornamentation of a descending octave by sequential repetition of small motivic units, such as the following.

EXAMPLE 64

AVE PRESUL GLORIOSE, MM. 46-50



Rarely does either of the other two voices reflect such repetitions, and it never happens that two parts participate in them. Finally,

harmonic treatment differentiates these pieces from the first thirteen conductus in F. In those conductus the level of dissonance on even-numbered longs is noticeably high; in the present four pieces it is very low, and though consonances occur primarily on the long, even breves are mostly consonant.[11]

The remaining three conductus in Table 46 are characterized above all by radical changes of rhythmic mode from one section to another and in two pieces (Veri solis presentia and Parens patris natique filia), by the use of a standard third mode. Both of these characteristics are rarely found in the other conductus cum cauda. Si membrana esset celum is incompletely preserved in both F and Da, but what remains could warrant the inclusion of this conductus in either the second or third of the subgroups. Its opening cauda is treated in the same manner as the caudae in the conductus of the second group, but just prior to the point at which the work breaks off the second mode is introduced. It, as well as Parens patris natique filia, is recorded in F in mensural notation.

Possibly these three groups represent three different periods of compositional activity. The stylistic similarities between Ave maris stella and Stella serena and the first thirteen conductus in F would seem to indicate that these pieces were composed at the same time, or at a center preserving the style of the earlier Notre-Dame conductus. The contrapuntal fluency exhibited in the conductus of the second group,

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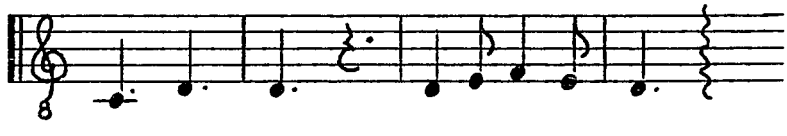
[11] See above, p. 120, Example 38, for this type of harmonic treatment in Nicholai presulis.

in particular the melodic independence of the three voices, indicates a somewhat later compositional date for these and related works. Conductus of the third group, which have concordances in mensural and peripheral sources and are characterized by great rhythmic variety, would seem to be representative of a late stage in conductus composition.

The vast majority of caudae are through-composed and do not show regular patterns of melodic repetition. Where repetition does occur, it affects almost always only the tenor voice. These caudae thus correspond to the hymn-type group discussed above. The most common method of unifying the tenor line is by periodic repetition of small motivic units. These units may be nothing more than phrases of identical length and rhythmic content, or they may incorporate reiteration of short melodic motives. The opening caudae to Relegentur ab area, De monte lapis scinditur, and Transgressus legem Domini show these techniques quite clearly. More significant for formal coherence is the fact that these motives may be contrapuntally combined and subjected to extensive imitation, often at very close distances. The opening cauda of De monte lapis scinditur presents two motives shown in Example 65.

EXAMPLE 65

DE MONTE LAPIS SCINDITUR, MM. 1-4



The first motive, a series of three perfect longs followed by a long pause (first ordo of the fifth mode), is repeated with varied pitch

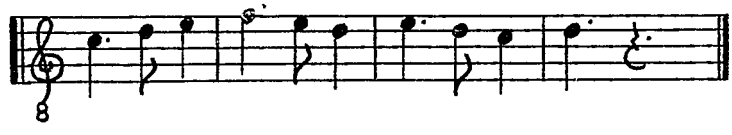
content throughout the cauda. The second motive, and its transpositions a second, fifth, and sixth higher, gives thematic unity to the cauda.

Repetition of melodic units longer than a motive does occur, and six general types of such repetition (a-f) may be observed. (a) Most common is the immediate exact or varied repetition of a melodic line. The second stanza of Naturas Deus regulis is prefaced by a cauda of thirty-two perfections, which has as the tenor a double statement of a melodic line sixteen perfections in length. Characteristically this repetition is not reflected in the duplum, but in this particular case the second half of the triplum resembles the first half. (b) Another technique, almost as common as the first, is the double statement of melodic material followed by new material, resulting in the form a a b c....x. An example is the final cauda of Ave maris stella, which opens with a double statement of an eight-perfection melodic unit, followed by forty perfections of new material. Here the upper voices do reflect the pattern of repetition, but stimmtausch makes their repetition less apparent. (c) Less frequently encountered are double statements of melodic material within a cauda or at its conclusion. The final cauda to the first stanza of Ortu regis evanescit contains, from the twenty-second to the thirty-second perfection, a three-fold statement of a four-perfection melodic unit, preceded and followed by different material. The fifth cauda of Ave maris stella concludes with a repeated melodic motive resulting in the form a b b'. Only in the last example is the pattern of repetition reflected in the upper two parts.

Other patterns of repetition are much less frequently encountered. (d) The final cauda of Stella serena, in the form aa' bb' cc' dd', has a sequence-like structure. (e) Resembling the litany in their use of repeated single melodic motives are the final caudae to Cum animadverterem and Veri floris sub figura, the latter cauda preserved only in W_2.[12] In both cases repetition of the melodic unit is accompanied by transposition, and in both cases the pattern of repetition in the tenor is reflected in the other two voices. (f) Finally, a few conductus contain caudae in which one melodic unit alternates with a number of different ones. The final cauda to the third stanza of Relegentur ab area alternates the pitch sequence F-g-g with a number of other patterns of identical length.[13] Parens patris natique filia shows a much more complicated use of this technique. From measure ninety-one to measure one hundred fourteen the form is a b a' c a'' d. Motive a is shown in Example 66.

EXAMPLE 66

PARENS PATRIS NATIQUE FILIA MM. 91-94



[12]This cauda certainly did not originally belong to Veri floris sub figura. W_2 is the only one of eight parallel sources to record it, and the style of the cauda is distinctly different from that of the conductus. See above, p. 148, Example 48, for the cauda to Cum animadverterem.

[13]The tenor of this cauda in F is identical to the melody of Anima iugi, included among the monophonic conductus in F on f. 433' and recorded as a triple motet in La Clayette f. 370; as rendered in W_1 it furnishes another example of modal transmutation from mode 5 to 1.

The repetition of this motive is masked by the fact that it occurs first in the duplum. Furthermore when it is later repeated in the tenor, it is subjected to slight variation. An additional complication is that the other two voices are differently composed for each appearance of this motive.

Stimmtausch and imitation may be used to generate formal patterns of longer duration. A simple example is the final cauda of Veri solis presentia. Measures 114-134 are identical to measures 93-113 except for the interchange of material between tenor and duplum and a slight alteration of the triplum. In addition, this cauda is a two-fold restatement of a previous cum-littera section.[14] A more complicated example is the sixth cauda of O felix Bituria (mm. 36-46).[15] The tenor has the form a a', each section being eleven perfections long. Motives from the tenor's melodic line permeate the upper parts; most prominent is the pitch sequence f-e-c-b-flat. Furthermore, the duplum from measures 38-41 is in canon with the tenor at the distance of four perfections and very nearly in canon with the tenor from the second half of measure 43 to the end of the cauda. The triplum also participates in the canonic texture; from the second half of measure 36 through measure 39, and again in measures 43-44, it states the tenor melodic line of measures 37-40. Thus, the combination of simple patterns of repetition, imitation, and stimmtausch of motives and melodic lines can produce structures of remarkable complexity.

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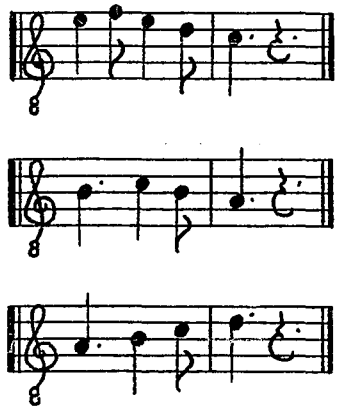
[14] See above, p. 237.

[15] See above, p. 222, Example 60, for this passage.

The forms of individual caudae do not significantly contribute to the unity of the entire conductus since any given form is not a constant within a work. Most significant for the unity of the work as a whole is the fact that motives from early caudae reappear in later caudae. Very seldom do melodic lines or larger periods recur; rather, a few brief motives are used to generate caudae of varying length and structure throughout a work. This technique of motivic recall is used to some degree in all of the first thirteen conductus in F. At the simplest level the recurring material may consist of nothing more than uniform phrase lengths with similar or identical rhythmic content. Caudae separating the lines of the first stanza of Trine vocis tripudio are examples of such uniformity. More effective interrelationships are established when identical melodic gestures are coupled with recurring phrase lengths. Two rhythmic patterns ♩. ♩. ♩. 𝅗𝅥. and ♩. ♩. ♩. ♩. ♩. ♩. ♩. 𝅗𝅥. (first and third ordines of the fifth mode) are used with varying pitch content in all five caudae of Veni creator spiritus. Three melodic motives or, more exactly, melodic gestures, also figure prominently in all five caudae (see Example 67).

EXAMPLE 67

MOTIVES IN VENI CREATOR SPIRITUS



Evidently the originality of these motives was not considered so important as the consistency of their application.

In contrast to this group of works, of the remaining conductus cum cauda in F only the following five make use of this technique.

TABLE 47

SIMPLER CONDUCTUS USING MOTIVIC RELATIONSHIPS

Ave maris stella
Stella serena
Parens patris natique filia
A solis ortus cardine
Ave salus hominum

In the first two of these works the technique is used in the same way as in the group of conductus just discussed. The remaining three pieces use the technique in a different, rather incidental, way; the motives are not as distinct in these works, nor do they permeate the works to the same degree as do the motives of the earlier conductus.

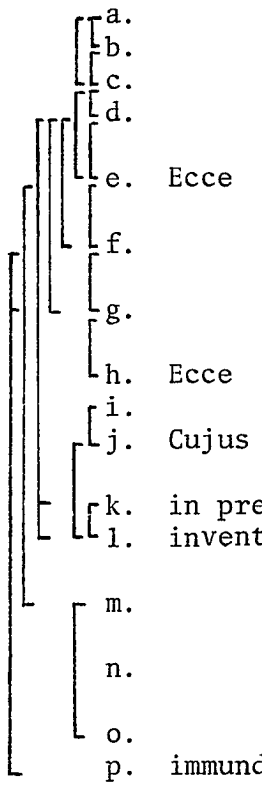
Composers of conductus do not seem to have limited themselves to one group of melodic and rhythmic gestures per work. In many instances, two or more repeated motives may be present in a work, and when this happens quite impressive patterns of repetition are established in which new material alternates with reformulations of familiar motives. Premii dilatio is a case in point. The work contains eleven caudae which show periodic repetition of four bodies of motivic material. Motives present in cauda one are restated in cauda four; similarly, new material presented in cauda two is reiterated in cauda five. Cauda three again presents new motives, but their repetition is delayed until caudae seven, ten, and

eleven. New motives present in cauda six are repeated in caudae eight and nine. If letters representing motivic relationship are given to these sections, with the understanding that these letters do not represent repetition of melodic lines or larger structures, the pattern a b c a b d c d d c c results.

The technique of motivic relationships among caudae is most useful in unifying those very long conductus in which the danger of diffuseness is very great. In addition to the conductus already mentioned, the technique is used extensively in Salvatoris hodie, Relegentur ab area, Naturas Deus regulis, Transgressus legem Domini, Ortu regis evanescit, and Ave maris stella. Table 48 shows the pattern of motivic recall used in Salvatoris hodie. Lower-case letters in the left column represent each of the caudae, and brackets connect those caudae that are motivically related.

TABLE 48

MOTIVIC RELATIONSHIPS AMONG CAUDAE
IN SALVATORIS HODIE



Cauda		Length (Perfections)	Comments
a.		12	Through-composed
b.		18	Related to a
c.		14	Slight relation to a
d.		52	Related to c, f, g, k, l
e.	Ecce	28	a a, then through-composed
f.		12	Through-composed, related to d
g.		22	a b c d d; same beginning as f
h.	Ecce	16	Related to e, f, and g
i.		10	Through-composed
j.	Cujus	16	8+8; second unit is answer of first
k.	in preputio	10	Related to d
l.	inventi	59	10-36-13; related to d and j
m.		12	See "Ecce nomen" for duplum
n.		21	a a' a'' then through-composed
o.		28	a b a' c d e
p.	immundus	76	a (text) a' a'' b b c d through-composed related to f and g

Interrelations Between *Cum-Littera* Sections and *Caudae*

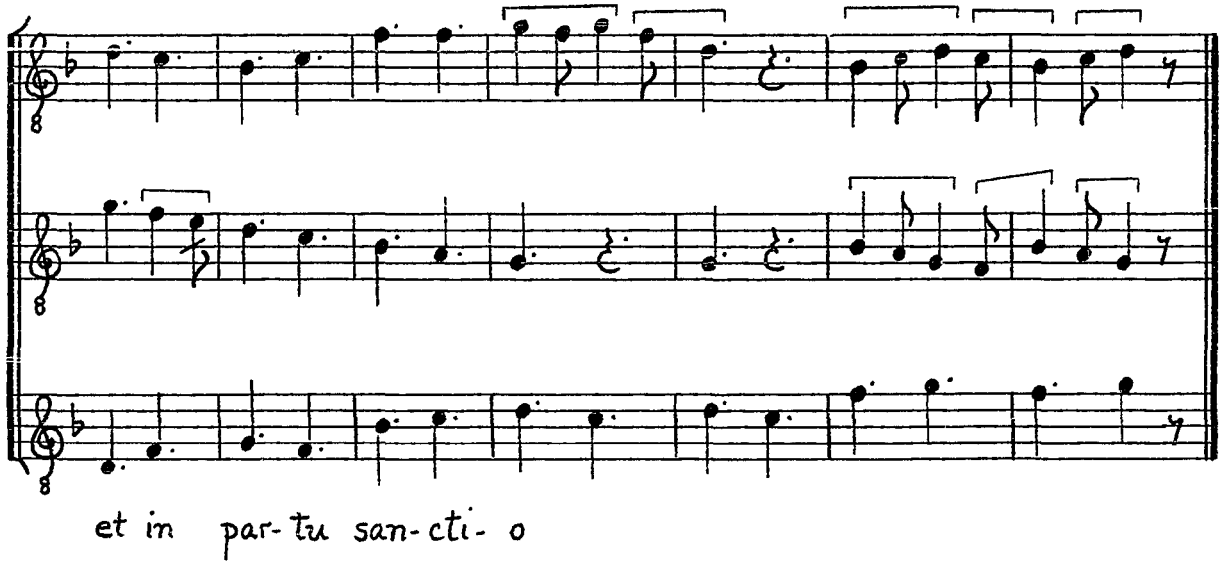
As stated above, the component parts of any conductus *cum cauda* are the *cum-littera* sections, in which all voices are linked by the simultaneous declamation of the text, and the *caudae*, in which the melodic and rhythmic independence of the voices is usually emphasized. Thus such conductus are theoretically constructed as an alternation of two contrasting musical styles and, were it not for the interrelationships between these two components, it would often be difficult to establish formal unity in the work as a whole. In fact, six different types of interrelationships between these two components may be discerned in the conductus repertory, each of which contributes to the formal unity of a work in a different way.

(a) The first type of interrelationship is one in which syllables, at intervals of at least a perfect long and usually at larger intervals, are superimposed on the texture of a *cauda*. In such cases, strict *cum-littera* setting is abandoned, and the effect is that of a *clausula* to which syllables have been added at structural points. The most extensive use of this technique occurs in *Stella serena*, a piece in which the impression of a texted *clausula* is particularly strong. The texture occurs commonly in the first thirteen conductus in F over individual lines of the text; an example is the third line in the second stanza of *Relegentur ab area*. In fact, conductus using *longa fractio* style for *cum-littera* sections and old third or fourth mode for *caudae* may be regarded as representing a particular manifestation of such a texture. In such pieces the stylistic difference between *caudae* and *cum-littera* sections is minimal.

(b) A second method of reducing the stylistic contrast between the two types of sections is to proceed from one to the other without a break in the musical flow. A requirement of this technique seems to be that the rhythmic activity of the music in the cum-littera portion and the rhythmic activity in the cauda be identical. Thus the rhythmic values for the syllables in the fourth line of the second stanza of Ortu regis evanescit are continued in the tenor line of the following cauda (See Example 68).

EXAMPLE 68

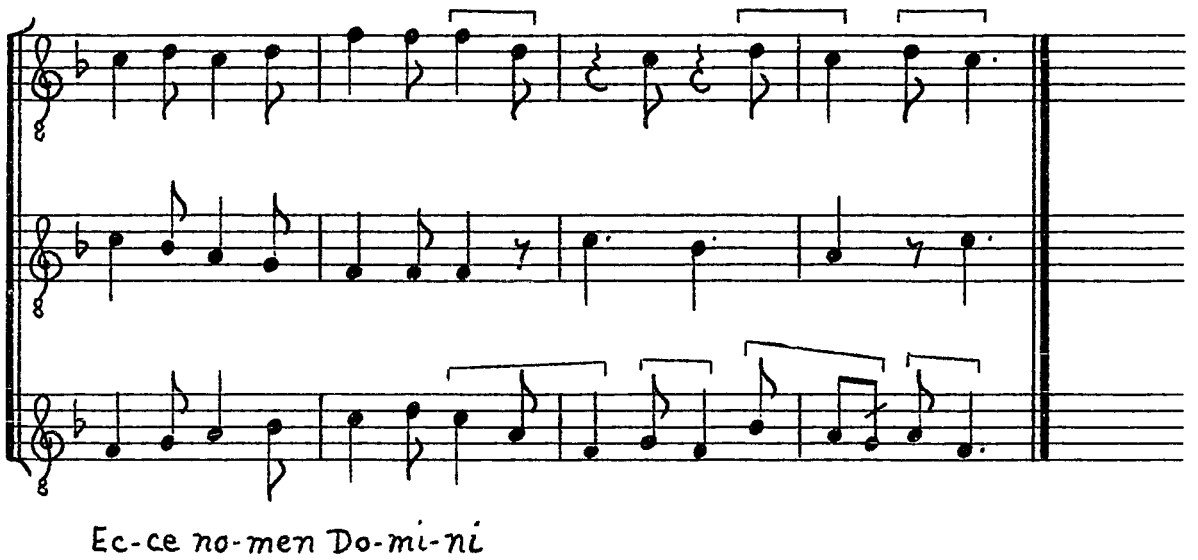
ORTU REGIS EVANESCIT, MM. 132-138



A similarly smooth transition occurs between the fifth line of Salvatoris hodie and the cauda following it (See Example 69).

EXAMPLE 69

SALVATORIS HODIE, MM. 74-77



If the rhythmic values of the syllables do not correspond to the rhythm of the caudae, the melodic subdivisions sung to those syllables will. The last line in the first stanza of De rupta rupecula is set to the fifth mode, but some of the syllables are given three-note subdivisions. The resulting rhythmic activity is that of the sixth mode, the mode used for the following cauda.

(c) A peculiar feature of some conductus is the use of an identical series of pitches in caudae and cum-littera sections but with different rhythms.[16] The last line of De monte lapis scinditur opens with a cauda that contains a series of pitches in the tenor quite similar to the tenor line in the following cum-littera section. The pitches in the cauda proceed by the equivalents of double longs, whereas those in the cum-littera section proceed by longs. There is similarity in pitch content between the tenor of the first line of Ave salus hominum and the cauda following it. Here again the intended effect would seem to be that of accelerated motion since the phrase lengths in the cauda are half those in the cum-littera section. The case of the last line of Novus Adam natus est, the last stanza of Salvatoris hodie, is much more problematic. The pitch content and the ligature structure of the cum-littera section is duplicated in the opening of the cauda, but whereas a reading in first mode is acceptable for the cum-littera section, the pattern in the cauda would seem to point to the second mode. In any event, the identity of pitch content in the tenor of the two sections establishes a relationship between the cauda and the cum-littera section.

(d) The fourth relationship that may exist between two such sections occurs when caudae duplicate phrase lengths and, to a certain extent, the rhythmic movement of cum-littera sections. The first six lines of Trine vocis tripudio are separated by caudae, all of which are

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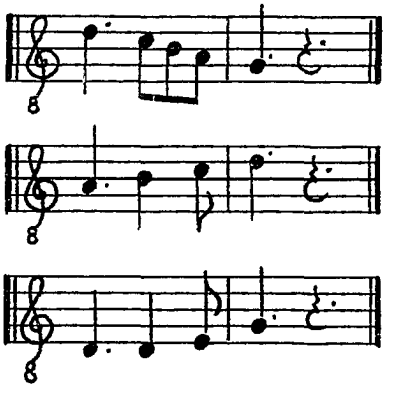
[16] Cf. Jacques Handschin, "Zur Frage der Conductus-Rhythmik," Acta musicologica, XXIV (1952), pp. 113-130. On pp. 117 ff. Handschin presents twenty-one examples of shared pitch sequences between cum-littera sections and caudae that exhibit differing rhythms.

four perfections in length and exhibit a similar rhythmic content. If the cum-littera sections are read in first mode, a homogeneous style is achieved. In the same way, many caudae in Premii dilatio are eight perfections long and emphasize rhythmic motion in perfect longs, like the texted portions; thus both phrase lengths and rhythmic activity are identical in the two sections.

(e) The fifth relationship is one in which caudae and cum-littera sections share brief motives, a relationship described above as syllabic/melismatic similarity.[17] The process is an extension of the one used to unify through-composed caudae.[18] Motivic integration takes place not only among the various voices of a section but also among various sections of a work. The opening cauda of Presul nostri temporis and the first cum-littera passage may serve as an example. Three motives, shown in Example 70, permeate both cauda and texted passage.

EXAMPLE 70

MOTIVES IN PRESUL NOSTRI TEMPORIS



[17]See above, p. 181 and pp. 185 ff.

[18]See above, p. 256-57.

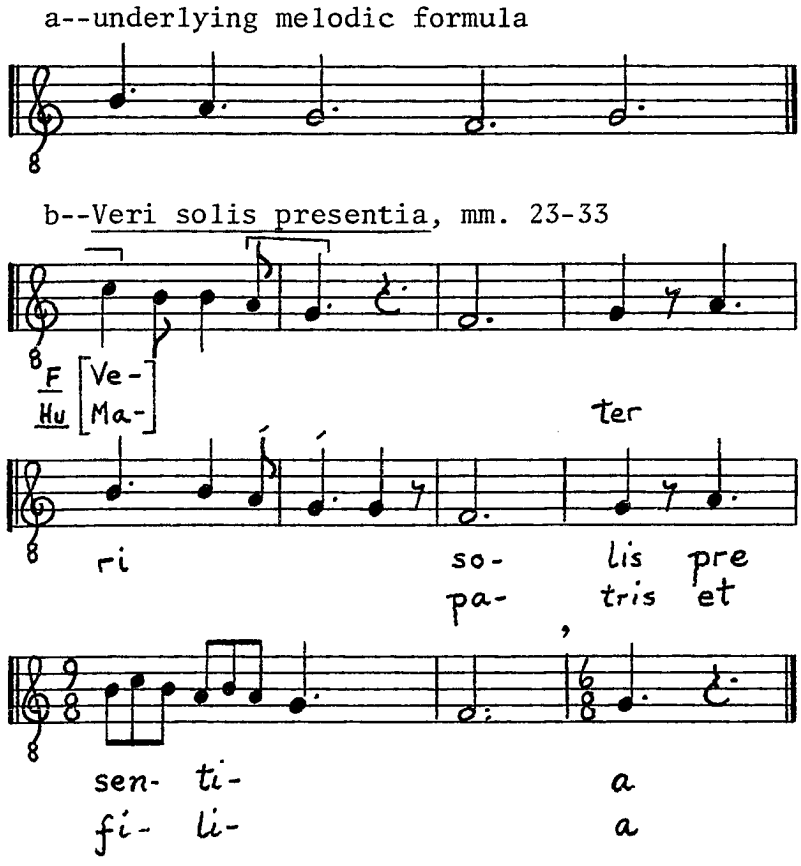
(f) The closest bond that can exist between caudae and cum-littera sections is one in which the former reproduce exactly the melodic and rhythmic content of the latter, i.e., syllabic/melismatic identity. Three layers of complexity may be discerned for this relationship. The first may be illustrated by two conductus apparently central to the Notre-Dame tradition. The last line in the third stanza of Veni creator spiritus begins with a tenor phrase for the first three syllables, which is repeated without text to form the first tenor phrase of the cauda that follows. Ave maris stella shows a slight modification of this technique. The melodic lines in the tenor for the fourth and seventh verses are repeated as the initial phrases of the caudae that follow them, but this time the repetition occurs in the duplum. More complex is the repetition of such phrases at widely separated intervals in a work. The final cauda of Quis tibi Christe meritas twice states, in modified versions, the music for the first cum-littera passage, and here the repetition involves all three voices. The final stage of syllabic/melismatic identity is the repetition of long cum-littera passages as caudae. The most extensive use of this technique is made in Veri solis presentia. Great similarities exist between the cum-littera sections of measures 34-39 and the caudae, measures 40-47 and 74-87, the latter using modal transmutation. Identity exists between the texted passage of measures 53-73 and the final cauda. As previously mentioned, this cauda is a two-fold statement of the earlier cum-littera section, and may be subdivided into two groups (measures 93-113 and measures 114-134). Furthermore, this conductus is noteworthy for the

subtle melodic connection between the opening cauda and the first cum-littera section. The cauda concludes in the tenor with a melodic phrase that is a characteristic cadential figure in Tetrardus. This melodic formula also serves as the basis for the first line of text. Example 71 shows: a) the underlying melodic formula; b) the modifications of this formula in the first line of Veri solis presentia and its contrafactum Mater patris et filia.[19]

[19]This is Bukofzer's opinion ("Interrelations," p. 97). But Robert Falck ("New Light on the Polyphonic Conductus Repertory in the St. Victor Manuscript," Journal of the American Musicological Society, XXIII (1970), pp. 315-326) points out on p. 316 that Mater patris et filia, since it is a liturgical text, is probably the original, and that Veri solis presentia is the contrafactum.

EXAMPLE 71[a]

VERI SOLIS PRESENTIA, MM. 23-33



[a]The musical version in F is shown in Example 8. Slight variants are present in both Hu and Ma. Text underlay for the first word is a great problem here; the underlay in Example 71 duplicates exactly that in F and Hu. The first syllable is written only at the beginning of the opening cauda; the position of the second syllable varies. Ma, while transmitting the text Mater patris et filia, positions the second syllable as in F. From a musical standpoint it would seem that the version in Hu is superior because of the symmetrical placement of the syllables in relation to the melodic formula.

CONCLUSIONS

Before summarizing the stylistic characteristics of the three- and four-part conductus repertory, it must first be pointed out that the doctrines given by theorists are insufficient to explain all of them. To a certain extent any theoretical system must be treated as a model upon which to base a more elaborate structure, or rather as an abstraction from the latter. The medieval student, like his modern counterpart, was to expand on the system he was taught, either on his own or under the guidance of a master. Inference, not rote memorization, constituted the real labor of learning. This would seem to be especially true in the area of pitch.

The conductus repertory shows that the gamut of Odo of Cluny was still in force, despite its upward expansion in the hands of later theorists. Except for gamma, conductus at standard pitch level maintain a range from A to $\overset{a}{a}$, but move primarily within the range of C to g. Pitches higher than $\overset{a}{a}$ are used only in works or sections of works showing evidence of transposition, either to the fourth or the fifth above. When such transpositions occur the lowest possible note is also raised; that is, in transpositions up a fourth pitches below C never occur, and in transpositions up a fifth the lowest note is D.

Each of these ranges, Gamma to $\overset{a}{a}$, C to $\overset{d}{d}$, and D to $\overset{e}{e}$, is encompassed by a pair of mutually exclusive hexachord orders which determine one point of oscillation within each range. At standard pitch

level that point is b-fa-mi; transpositions of the range entail transpositions of the point of oscillation as well.

The treatment of modes in the conductus repertory shows an overall distinction between major and minor modal types, a distinction that is based on the size of the third above the final. Furthermore, variations in other modal scale degrees yield two types of major and two types of minor modes. In the major modes Tritus and Tetrardus the difference lay in the seventh above the final; in the former the seventh is major, while in the latter it is minor. The two forms of the minor mode correspond to the authentic and plagal versions of Protus; in Protus authenticus the sixth above the final may be either major or minor, while in Protus plagius the sixth is always minor. Conductus routinely alternate between one form of the major or minor mode and the other in various sections of a work; in some cases one may discern the juxtaposition of major and minor modes with the same final within a work, while in a few modally elaborate conductus both forms of major and of minor occur.

Accidentals within this repertory serve to specify a transposition of the gamut, a particular hexachord order, the interpretation of the point of oscillation, and the mode of the piece. At the basis of all these interpretations is the function of accidentals as clues to solmization, their most important function as far as the medieval singer was concerned.

Perhaps the most striking feature of the conductus repertory is the overwhelming importance of the tenor line in determining all

structural elements within a work. It was the first voice to be composed, its mode determined the mode of the piece, it dictated hexachord orders to be used in the upper parts, and its melodic intervals determined the melodic lines of the contrapuntal parts pitted against it. The primacy of the tenor line is apparent in treatises devoted to discant technique, in that melodic motion is required in a second voice on the basis of the melodic intervals in the tenor. The recommendations contained in these treatises, particularly those in the Discantus positio vulgaris, satisfactorily explain the interaction of tenor and duplum in the conductus repertory. In general consonances alternate with intervals of relative dissonance, although in some cases two consonances or two dissonances may follow one another immediately, a situation that arises when contrary motion is abandoned. Discant treatises and the conductus repertory differ in only one respect in regard to their treatment of consonances: the fourth, not recognized in the treatises as either an initial or final consonance, sometimes occurs as an initial consonance in conductus.

Intervals separating perfect and medial consonances are the result of the addition of ornamental tones. In some cases the resulting intervals are treated with such consistency that their motion to consonances may be tabulated. A difference between theory and practice is to be seen here also, in that, whereas theorists state that major sixths precede octaves, major thirds precede fifths, and minor thirds precede unisons, the conductus repertory shows that the type of third or sixth to be used depends on the diatonic notes of the modal scale. The melodic

nature of ornamental tones, as shown in the conductus repertory and as catalogued by Anon. II, is related to the familiar principles of the passing tone, the neighboring tone, and the escape tone. These simple elements may be combined to produce patterns of considerable complexity.

The contrapuntal motion of the triplum and quadruplum was judged either against the tenor or against the lowest sounding voice. The upper voices could move in contrary motion with this voice, but much more often parallel motion is in evidence. Any dissonances that arose between an added voice and the voice not used as the base were apparently deemed acceptable; such dissonances, particularly in the four-part conductus, could be quite strident.

A consideration of all of the preceding elements leads to a solution to the problem of editorial accidentals that is satisfactory for the conductus repertory but of doubtful applicability to other bodies of Notre-Dame polyphony, particularly the motet. This solution is based on the assumption that the mode of the tenor and the limitations the mode places on available accidentals are the determining factors in the addition of editorial accidentals. Accidentals added to the tenor line should be those that preserve or enhance the mode; accidentals required in the upper parts are determined by the rules of discant technique. The guidelines given above are applicable only so long as the tenor is the most important melodic voice. They are less reliable, if the tenor serves a purely harmonic role, as occurs in organum, or if primary melodic interest is shifted to an upper part, and the tenor loses clear modality.

In turning to a consideration of rhythmic style, we find a considerable body of theoretical information that is immediately applicable to the conductus repertory. The prevailing rhythmic activity is founded on the system of the rhythmic modes as described by Anon. IV, Johannes de Garlandia, and others. Only in melismatic passages is the interpretation of rhythm highly doubtful, and it is quite possible that such passages were subject to a variety of interpretations depending on the taste of the singers. In passages that move according to the principles of the rhythmic modes two general characteristics may be noted. The first is a preference for modes one and five. Mode two is used only rarely in this repertory, mode six results from the subdivision of the imperfect longs in modes one or two, and modes three and four arise from the subdivision of the odd- or even-numbered longs in mode five. The second general characteristic is the contrast between cum-littera sections, in which phrases are of equal length in all voices, and caudae, in which phrase lengths in the several voices may vary.

The rhythmic interpretation of cum-littera sections has long been a controversial issue, but sufficient agreement has been reached regarding the proper approach to such passages that a description of their rhythmic characteristics is possible. Most apparent is the frequent preference for regular phrase lengths arising from the use of the third ordo of modes one, two, or five. The choice of mode is determined by the distribution of notes and ligatures over the syllables of the text and the rhythmic formulations of the caudae. Although seven-syllable lines accommodate themselves comfortably to rhythmic

patterns available through the third ordo of modes one, two, or five, they may at best serve only as general indicators for the proper rhythmic pattern; in some cases the expected pattern was altered to one that more accurately reflects the accentuation of the text.

Irregular phrases result from the use of the second, fourth, or fifth ordines or from the application of extensio modi to the rhythmic patterns of the third ordo. Such phrase lengths are often found in instances where the number of syllables in a line of text exceeds seven, where the seven-syllable line has a feminine ending, or where pairs of lines show a "seven-plus-three" syllabic construction.

Many conductus show interrelationships betweeen cum-littera sections and caudae that help to minimize the stylistic differences between the two sections. Four types of interrelationships may be discerned: 1) maintenance of the overall rhythmic activity between the two sections; 2) use of identical phrase lengths and/or rhythmic patterns; 3) similarities in melodic formulations between the two types of sections; 4) syllabic/melismatic identity. The widespread use of such interrelationships in the three-part conductus repertory forces the conclusion that such interrelationships constitute a basic stylistic element.

The rhythmic variety characteristic of caudae stems from three sources: 1) the simultaneous use of phrases of differing length in the several voices, producing the texture known as phrase overlap; 2) the simultaneous use of perfect and imperfect modes; and 3) the use of hocket. The first of these occurs with such frequency in conductus cum cauda that it may be considered the primary feature of such passages.

Imperfect modes occur in caudae but not in the rigid patterns described by Anon. IV; they are most in evidence in passages using hocket, although they do appear elsewhere. The description of hocket provided by the St.-Emmeram Anonymus shows that phrase overlap and hocket are related. Perhaps the medieval musician imagined a continum of rhythmic activity moving from relatively simple textures to those of increasing complexity. At one end of this continum lies those textures in which all voices make use of ordines of perfect modes. More complex are those passages in which one voice employs the rhythmic patterns of imperfect modes, that texture described by Anon. St.-Emmeram as the imperfect hocket. The most complex textures result when at least two voices show truncation, that texture most often associated with the hocket.

Compounding the problems of phrase overlap and hocket is the technique of modal transmutation in which passages using one of the modi ultra mensuram adopt the rhythmic patterns of one of the modi recti and vice versa. The notation of some conductus indicates two alternatives for performance: A two-part rendition of a work employed the first mode, while the same work performed with three voices used the fifth mode. Although transmutation is clear only in caudae, it would seem that in some cases it was applied to texted passages as well. Rhythmic activity is at its most complex in the conductus repertory when passages using phrase overlap and hocket are subject to transmutation.

Elements of form constitute the least complex aspect of this conductus repertory. There are at least three such elements: 1) the form

of cum-littera sections; 2) the form of caudae; 3) the interrelationship of cum-littera sections and caudae. The majority of the conductus under consideration are through-composed and as such are structurally related to the hymn. These settings may incorporate the immediate repetition of a melodic line at the beginning, the middle, or the end, but otherwise set each line to new music. In some conductus the repetition of melodic material results in several double versicles characteristic of the sequence. Only very rarely may the settings of cum-littera sections be related to the litany or the rondel.

Individual caudae show very much the same formal construction as the cum-littera sections: most are through-composed and often utilize immediate repetition of melodic lines before proceeding to new material. More significant for the form of the work as a whole is the fact that motives from early caudae often return in later caudae subjected to further elaboration.

The interrelationships between cum-littera sections and caudae that provide clues to the proper transcription of texted passages also have significance in regard to form. A number of instances can be found in which a melodic line, begun in the texted section, is completed in the cauda; in a few cases a sequence of pitches in one section is duplicated in the other, although with a different rhythm. More important for the form of the work as a whole is the use of identical motives or melodic lines in cum-littera sections and caudae; the most elaborate examples of such syllabic/melismatic similarities duplicate the melodic and rhythmic material exactly in all voices. These examples, although rare, seem to be only the most obvious illustrations of a general

tendency to relate the several sections to one another by musical means.

Two stylistic tendencies may be discerned in the first conductus collection in F, tendencies which are most clearly reflected in rhythmic activity. Similar handling of rhythmic and melodic gestures, phrase structure, and text setting can be seen in ten of the first thirteen conductus in F. All of these pieces make use of the modi ultra mensuram as the basis of their rhythmic activity, all contain brief melodic motives which serve to unify the individual works, and many show evidence of modal transmutation. The three remaining pieces, Dic Christi veritas, Trine vocis tripudio, and O felix Bituria, are characterized by pervasive use of the modi recti in caudae and cum-littera sections which gives to these pieces a lively rhythmic activity quite different from the other ten conductus.

These two styles of rhythmic activity are also apparent in the second conductus collection in F, but whereas the first style predominates in the first collection, it is encountered here in only five pieces, Novus annus hodie, Verbum pater exhibuit, Veri floris sub figura, Hac in anni ianua, and Stella serena. Thirty-seven of the remaining conductus employ the second style. Furthermore, within this group a small collection of conductus located in F between ff. 241 and 249 is unique in treatment of consonance and dissonance and in complexity of contrapuntal texture.

A third style may be found in three pieces in the second collection in F, Veri solis presentia, Parens patris natique filia,

and possibly Si membrana esset celum. This style is characterized above all by radical changes of mode and by the use of the standard third mode, and may have originated in the desire for rhythmic variety which culminates in the motet. This third style is found only in these three works.

These stylistic tendencies are also reflected in differences among the central sources, the most striking of which occur between F and W_1. From a musical standpoint the most obvious difference between the two manuscripts is the preference shown for the first rhythmic mode in W_1: it uses this mode even where F shows the second mode, and transmutes to it where F shows fifth mode. These differences indicate that the scribe of W_1 was anxious to preserve uniformity of rhythmic mode throughout a composition and, by means of modal transmutation, to bring passages in the fifth mode into accord with the second style. On the other hand the rhythmic variety of the third style is not to be found in the conductus of W_1. These features point to a conservative bent on the part of the scribe of W_1. By contrast the scribe of F was far more willing to incorporate rhythmic variety into his versions of the conductus. Far greater use is made of the second and standard third modes and in some case these occur along with the first and fifth modes within the same composition.

Conductus may also be grouped according to their treatment of consonance and dissonance. In a majority of these works the level of dissonance on modal weak beats is rather high; indeed, even the points where consonances fall are often masked by the addition of ornamental tones.

However, the group of conductus in F between ff. 241 and 249 shows a much lower level of dissonance; Nicholai presulis proceeds almost entirely by consonant intervals. Furthermore, similarities in harmonic treatment may be seen between these pieces and three of the conductus cum caudis, Dic Christi veritas, Trine vocis tripudio, and especially O felix Bituria.

There seems to be three periods of conductus composition represented in the works under consideration. The earliest period extends from the last quarter of the twelfth century to the first decade of the thirteenth century. Conductus cum caudis of this period generally make use of the fifth rhythmic mode for caudae and cum-littera sections with subdivisions applied randomly to both odd- and even-numbered perfections. Conductus sine caudis make use of either mode one or mode two; mode one is distinctly preferred. In all conductus of this period the level is dissonance is high. Two of the conductus in Table I may be dated from this period.

A second period seems to extend from ca. 1200-1230. Conductus of this period are characterized by a concentration on the modi recti, with preference again given to mode one. The contrapuntal texture is significantly more complex than that of the earlier pieces, due primarily to the use of the imperfect modes, hocket, and modal transmutation. The level of dissonance in these works is much lower than that in the earlier conductus. The last three conductus in Table I date from this period. In addition the preserved versions of Dic Christi veritas may be assigned to this period on the basis of three considerations: 1) the conductus seems to have undergone modal transmutation at some point and to have been preserved only in the transmuted version; 2) it is associated

with Philip the Chancellor who moved to Paris in 1217; 3) it was sufficiently well known at the time of Johannes de Garlandia to be used in his treatise as the first example of the imperfect modes. From Anon. St. Emmeram it is known that the process of modal transmutation involved an acceleration of rhythmic motion. This fact would seem to indicate that, in those conductus showing modal transmutation, the version utilizing the modi ultra mensuram predates the version employing the modi recti. Thus it is possible that modal transmutation itself represents an early thirteenth-century attempt to bring works of the first period into accord with the style of the second.

The third period extends from perhaps 1230 to 1240 or 1245. Works of this period are characterized by great rhythmic variety and, in one case, by the presence of duple rhythm. Furthermore the level of dissonance seems to have been raised; dissonant intervals appear much more frequently on modal weak beats. Works of this period would appear to represent the latest stage in conductus composition, in which an unsuccessful attempt was made to emulate the rhythmic variety possible in the motet. The inability of the conductus to incorporate such variety may have resulted in the ultimate eclipse of the genre as a whole.

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THE STYLE OF THE NOTRE-DAME CONDUCTUS

VOLUME II

BY

VINCENT J. CORRIGAN III

Submitted to the faculty of the Graduate
School in partial fulfillment of the
degree Doctor of Philosophy in the
School of Music, Indiana University
May 1980

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PREFACE

The sixty-four works which comprise this second volume follow the order in which they appear in F, and have been presented in a comparative transcription, showing concordances among the four central sources as well as among the peripheral sources Hu, Da, Fauv, Stv, and LoD. F has been used as the base manuscript in all cases except for the unica in W_1 and W_2, Presul nostri temporis, and Leniter ex merito. In the case of Presul nostri temporis W_1 serves as the base manuscript on the assumption that, because W_1 employs the first rhythmic mode throughout, it preserves the earlier version and F preserves a later reworking of the piece. W_1 also serves as the base manuscript for Leniter ex merito because only this manuscript includes the final Benedicamus Domino.

The title page identifies each conductus by its number in the Anderson catalogue. Under the heading Sources are listed all musical manuscripts containing the piece, inclusive folio numbers for the sources consulted, and manuscripts containing the text only. French sources for tenor melodies are identified by their number in the Spanke-Raynaud catalogue; Provençal sources are indicated by Pillet numbers. Under the heading Editions are listed readily available and reliable modern transcriptions of the music and the sources consulted for the texts. Anderson's Catalogue Raisonné may be consulted for full particulars concerning sources, editions, and relevant literature.

Concordances between the individual voices in the base manuscript and those in parallel sources have been recorded on staves immediately above each voice. These staves show all differences between the base manuscript and the parallel sources; where the manuscripts are identical nothing appears on the concordance staves. In some cases two manuscripts have been recorded on one concordance staff; when this occurs the direction of the stems shows which manuscript is being recorded for its pitch content, and arrows indicate which manuscript bears an accidental.

Cross beaming has been used whereever possible to indicate notes ligated in the manuscripts; where modern notation does not permit the use of cross beams, ligated notes have been bracketed. Coniuncturae have been indicated by diagonal slashes above the notes; plica tones bear a diagonal slash through the stem. Accidentals have been placed in the score according to modern usage, that is, immediately preceding the notes they modify. Where they retain their meaning for later notes, the accidentals have been placed on the staff in parentheses. In some conductus accidentals serve the function of a key signature; in the score these are shown as key signatures in parentheses. Accidentals which are not found in a particular voice in the base manuscript, but which occur elsewhere, have been placed above the notes; purely editorial accidentals are placed above the respectives notes in parentheses. Enlarged note heads in the manuscripts have been indicated by fermatas, regardless of the transcribed note value.

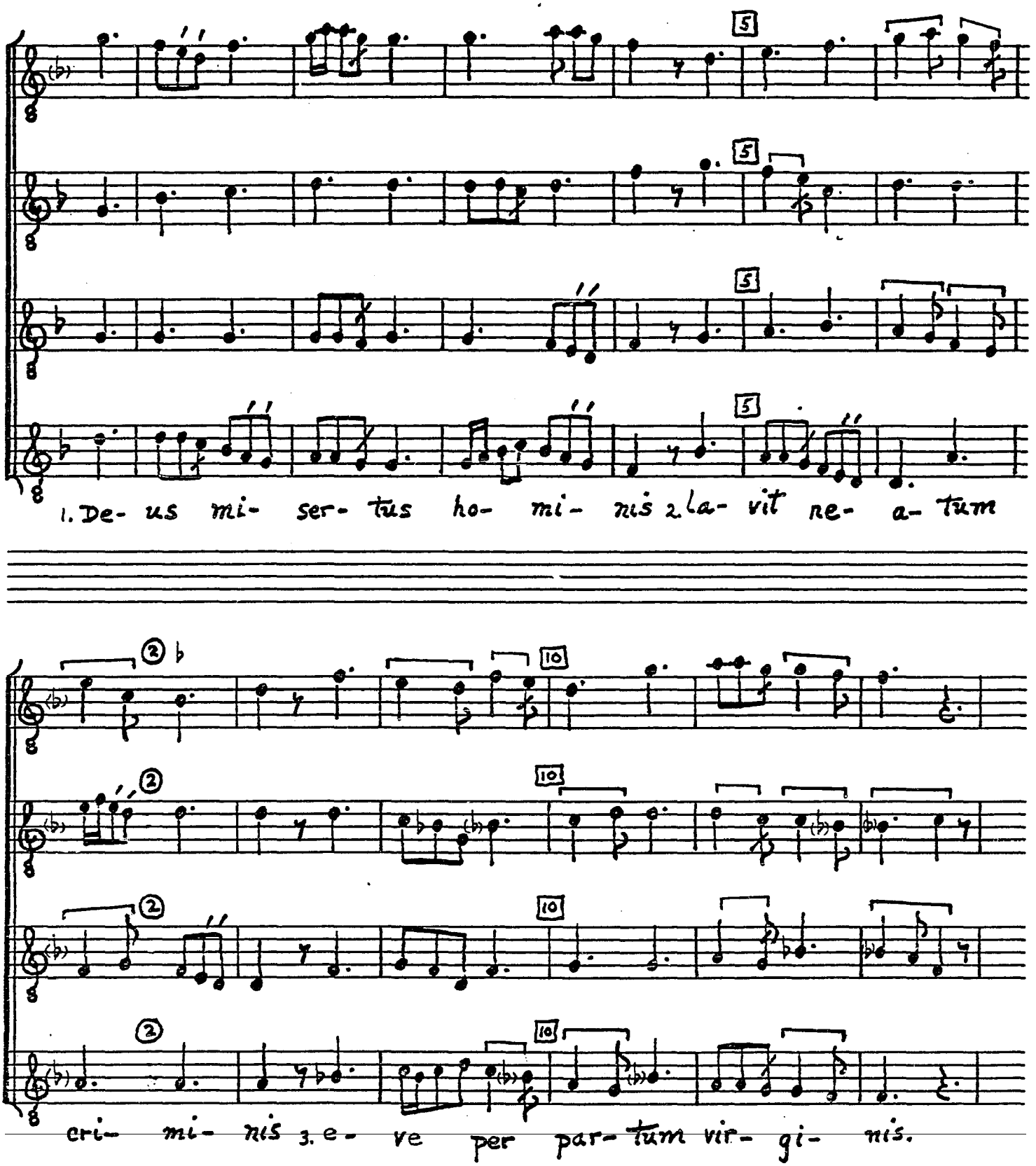
Numbers enclosed in circles indicate change of folio and/or

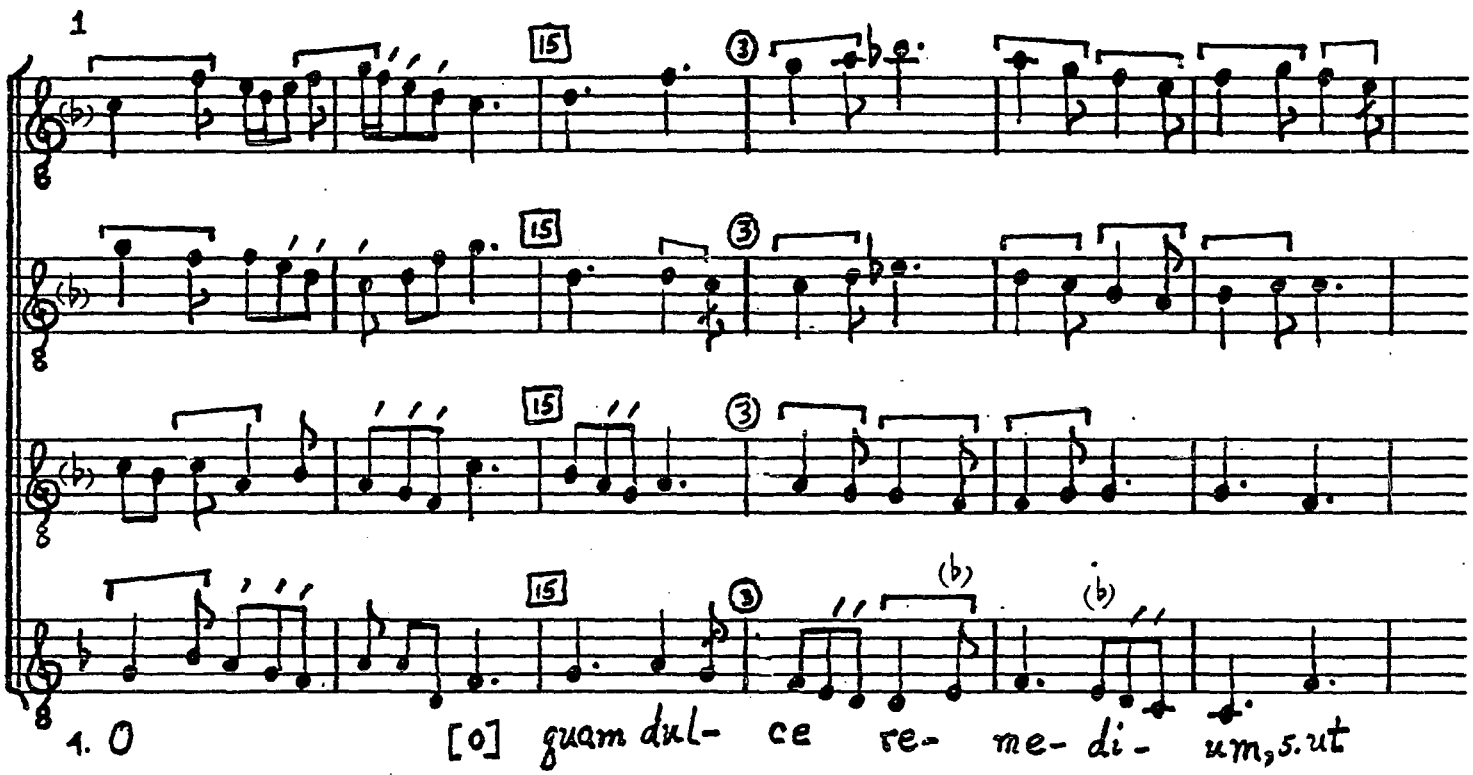
system in the manuscripts; measure numbers of the transcriptions are enclosed in boxes and each text line is numbered. All other numbers are references to the critical notes which follow each transcription.

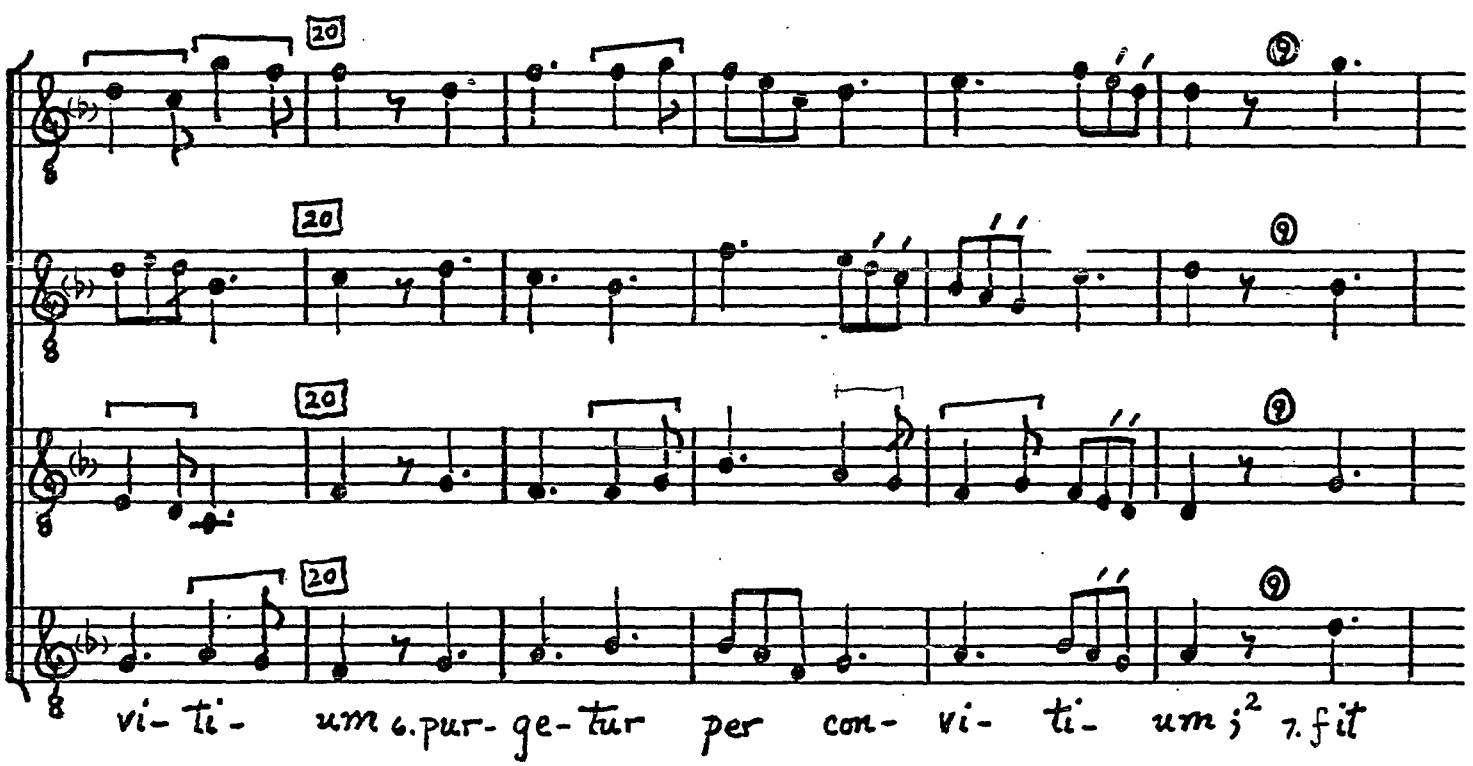
DEUS MISERTUS HOMINIS (B 1)

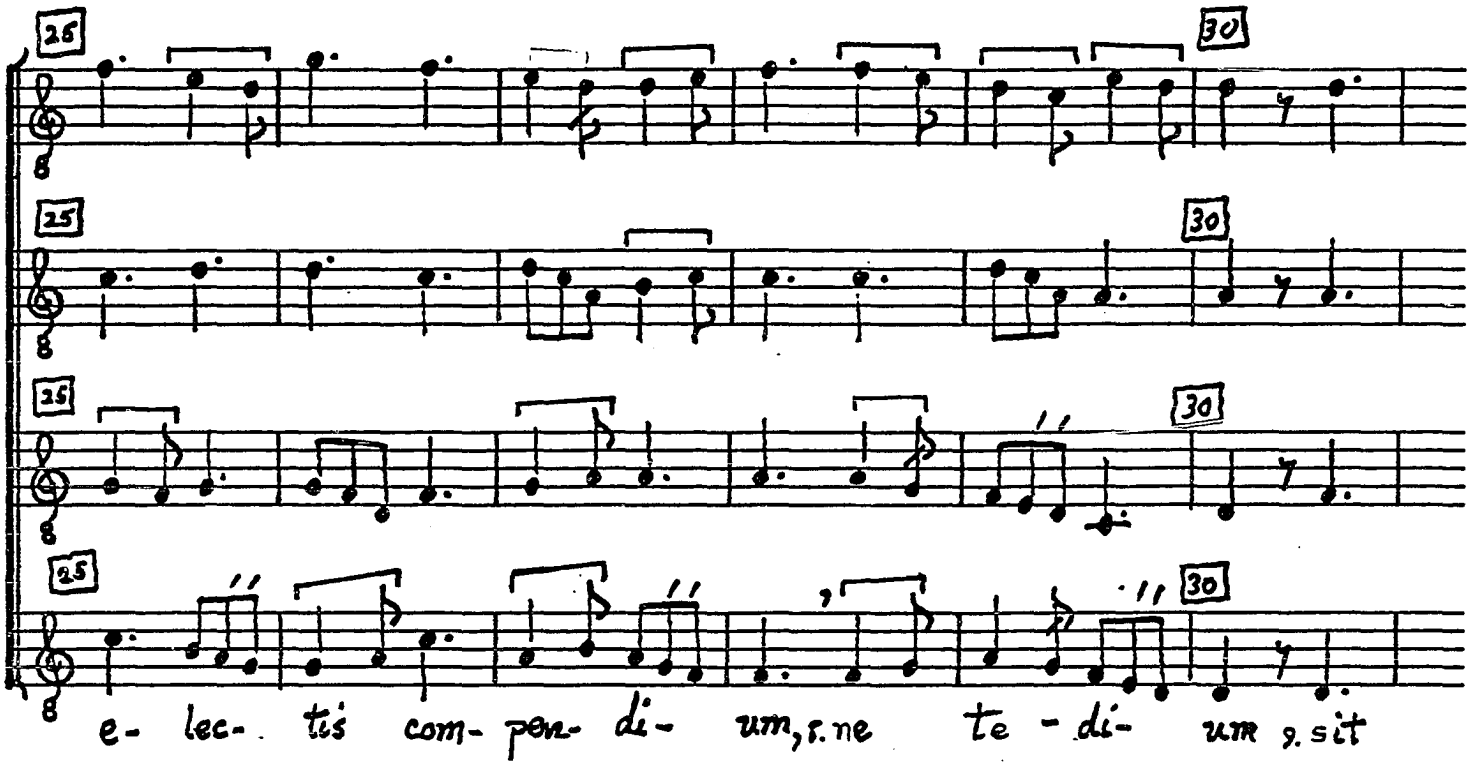
Sources
F 8v-9
ORawl 12

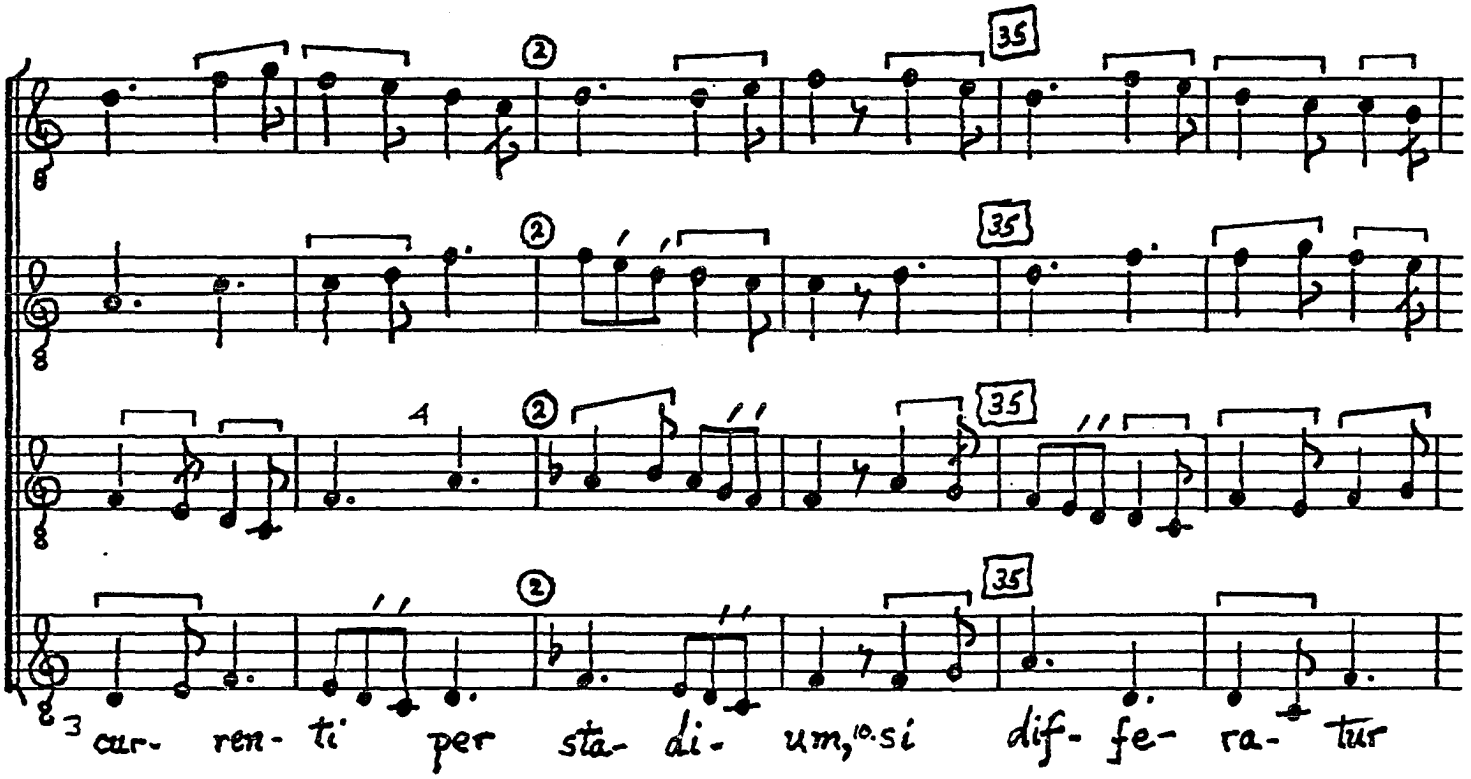
Editions
Flacius #69
AH 20, 69

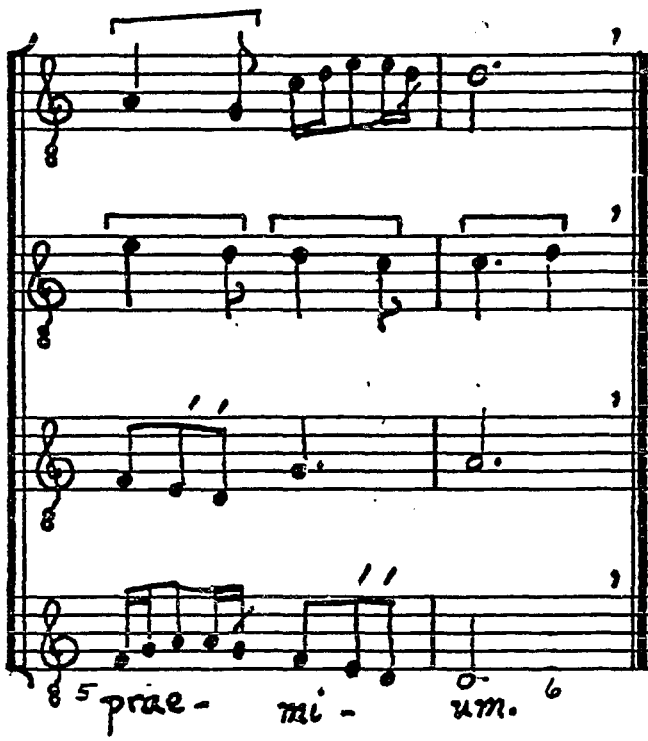

1. De- us mi- ser- tus ho- mi- nis 2. la- vit ne- a- tum
cri- mi- nis 3. e- ve per par- tum vir- gi- nis.


1
15
3
(b)
1. O [o] quam dul- ce re- me- di- um, 5. ut


20
9
vi- ti- um 6. pur- ge- tur per con- vi- ti- um; 2 7. fit


25
30
e- lec- tis com- pen- di- um, 8. ne te - di- um 9. sit


35
3 cur- ren- ti per sta- di- um, 10. si dif- fe- ra- tur


5
prae-
mi-
um.
6

2. Virgo concepit filium,
Cui ferunt testimonium
Pater et evangelium.
Quos serpens nequam inficit,
Hic reficit,
Qui sanctus sanctos perficit;
Sine fide non proficit,
Sed deficit,
Quia, qui fidem abjicit,
Non hunc fidelem efficit.

3. Non Elisei baculo
Nec Giezi signaculo,
Immo crucis umbraculo
Infanti vita redditur.
Hic creditur,
A patre natus mittitur,
Qui, dum in cruce leditur
Et moritur,
Eclipsim luna patitur,
Nam sol sub nube tegitur.

NOTES

[1]M. 13--the normal transcription of the Tenor and Quadruplum is  but better consonance is achieved with this reading.

[2]Text, m. 22-23--contrarium in F.

[3]Text, m. 31-32--currentis in F.

[4]Duplum, m. 32--c in F.

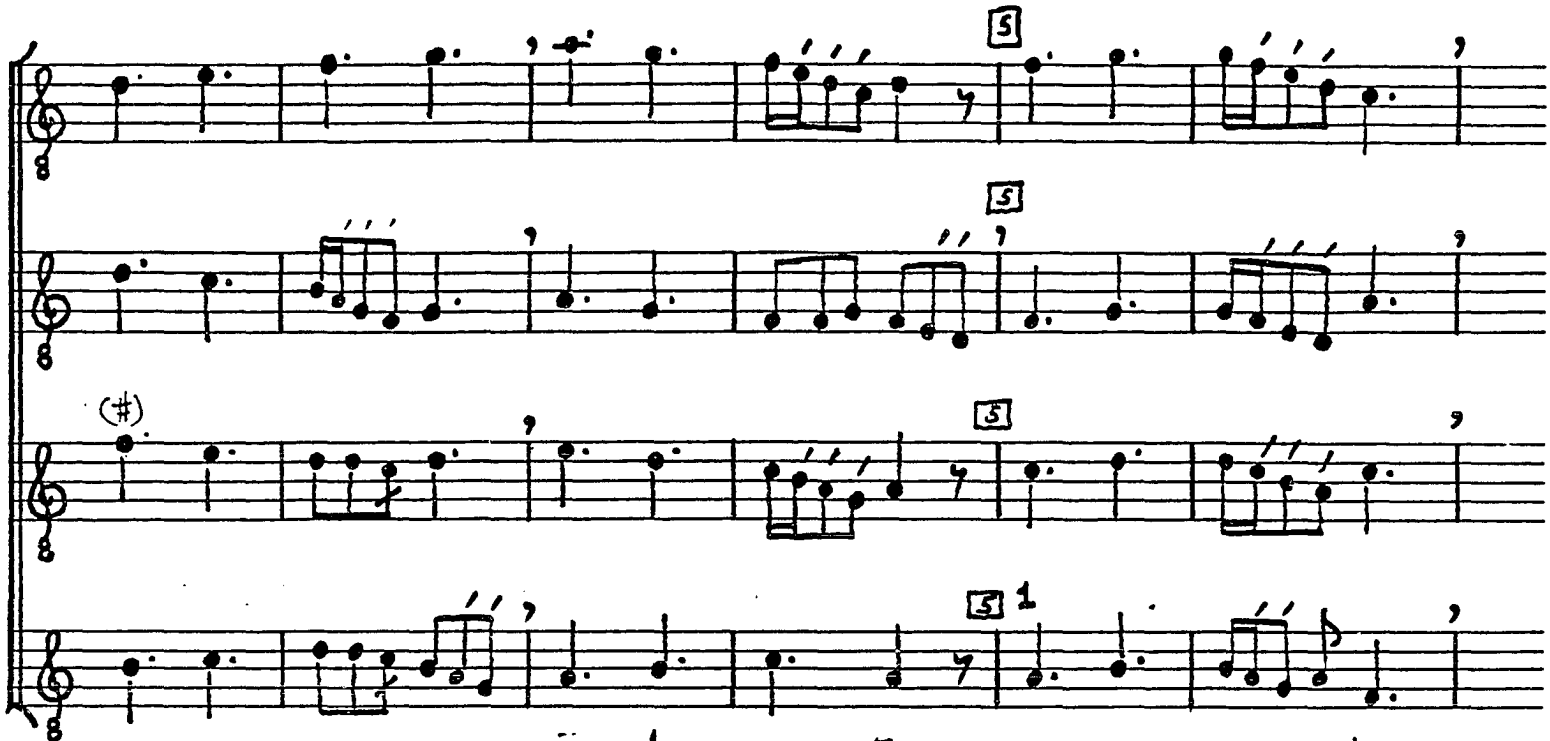
[5]Text, m. 37-38--bravium in F.

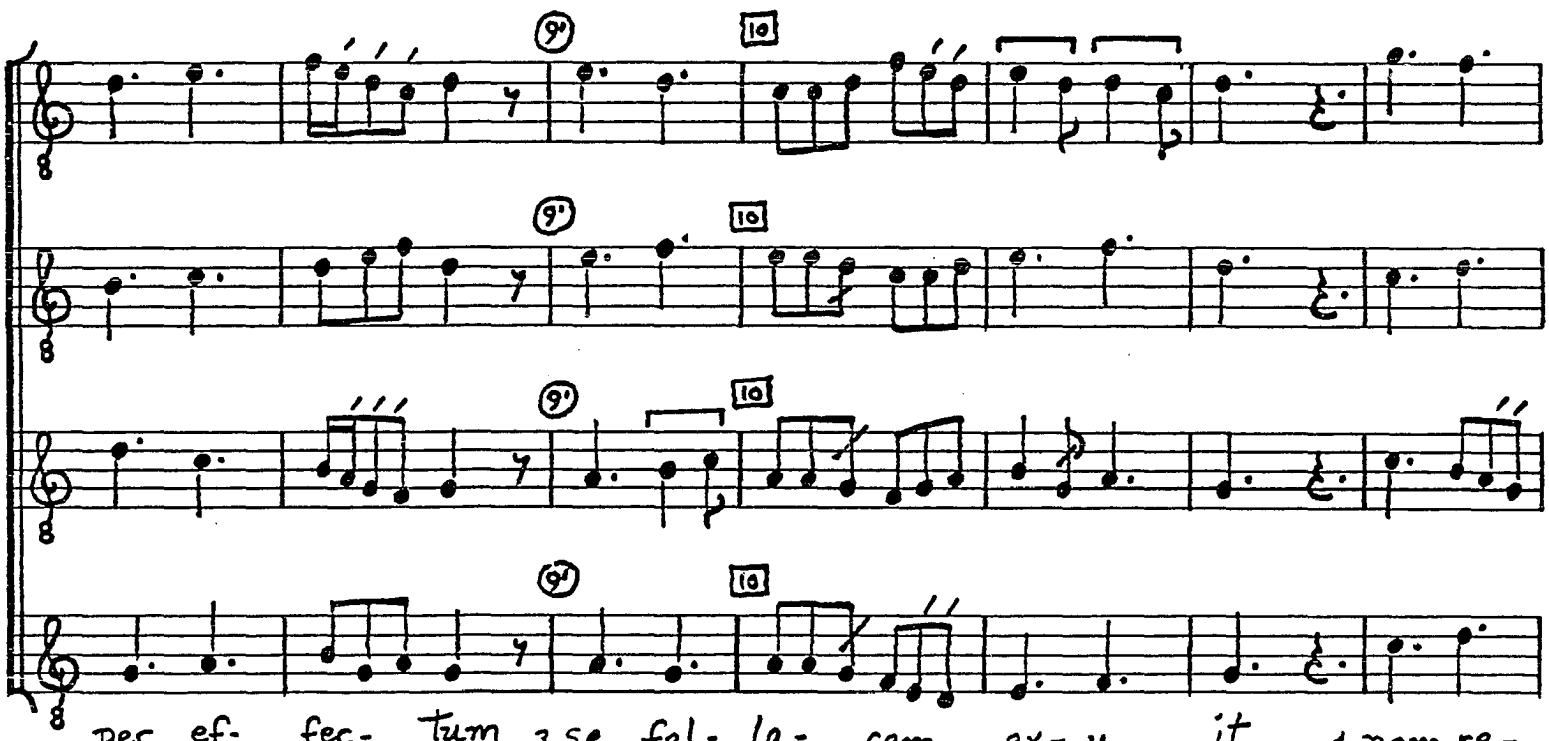
[6]Stanzas 2 and 3 only in ORawl.

MUNDUS VERGENS IN DEFECTUM (B 2)

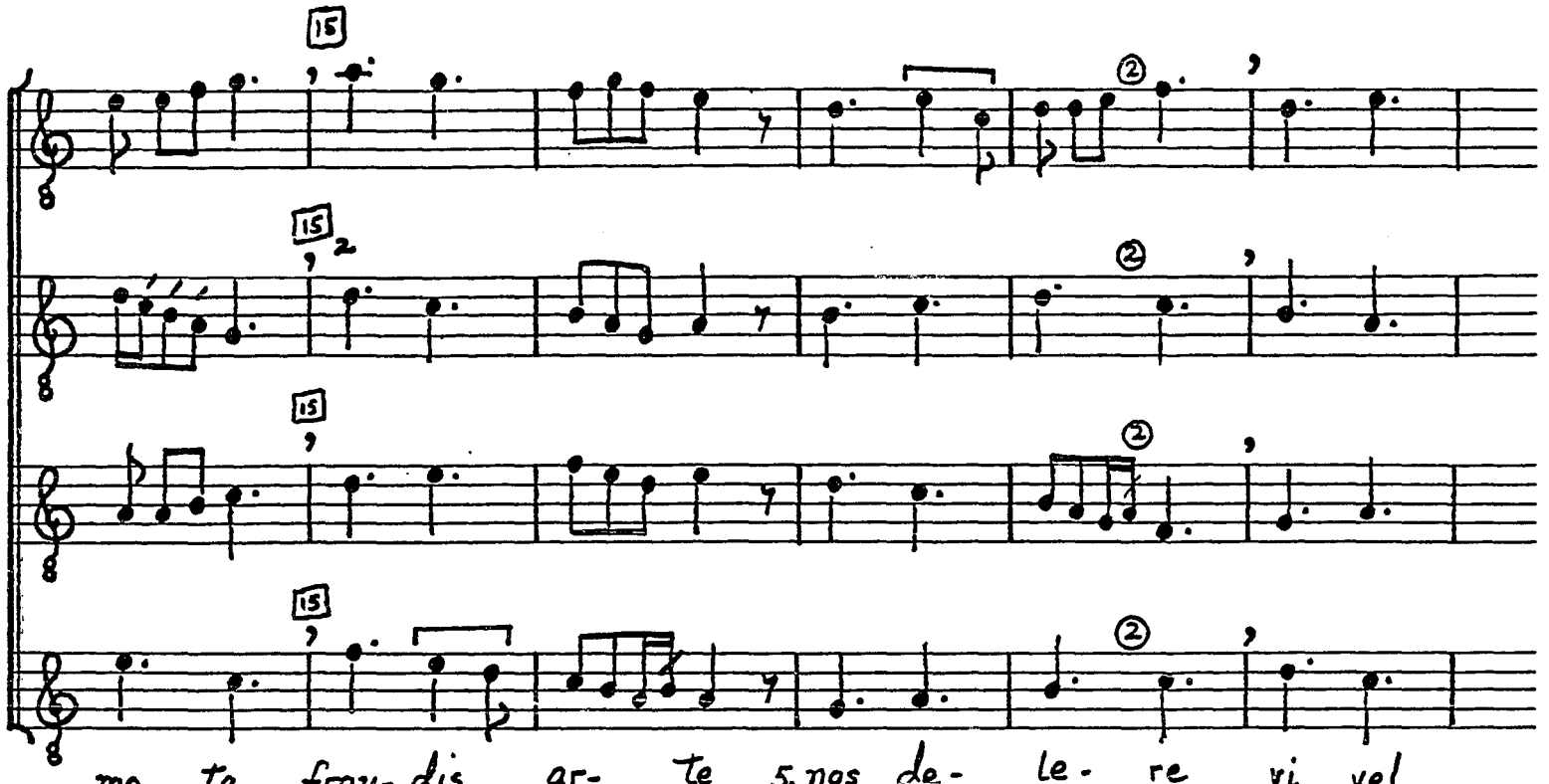
Sources
F 9r-v

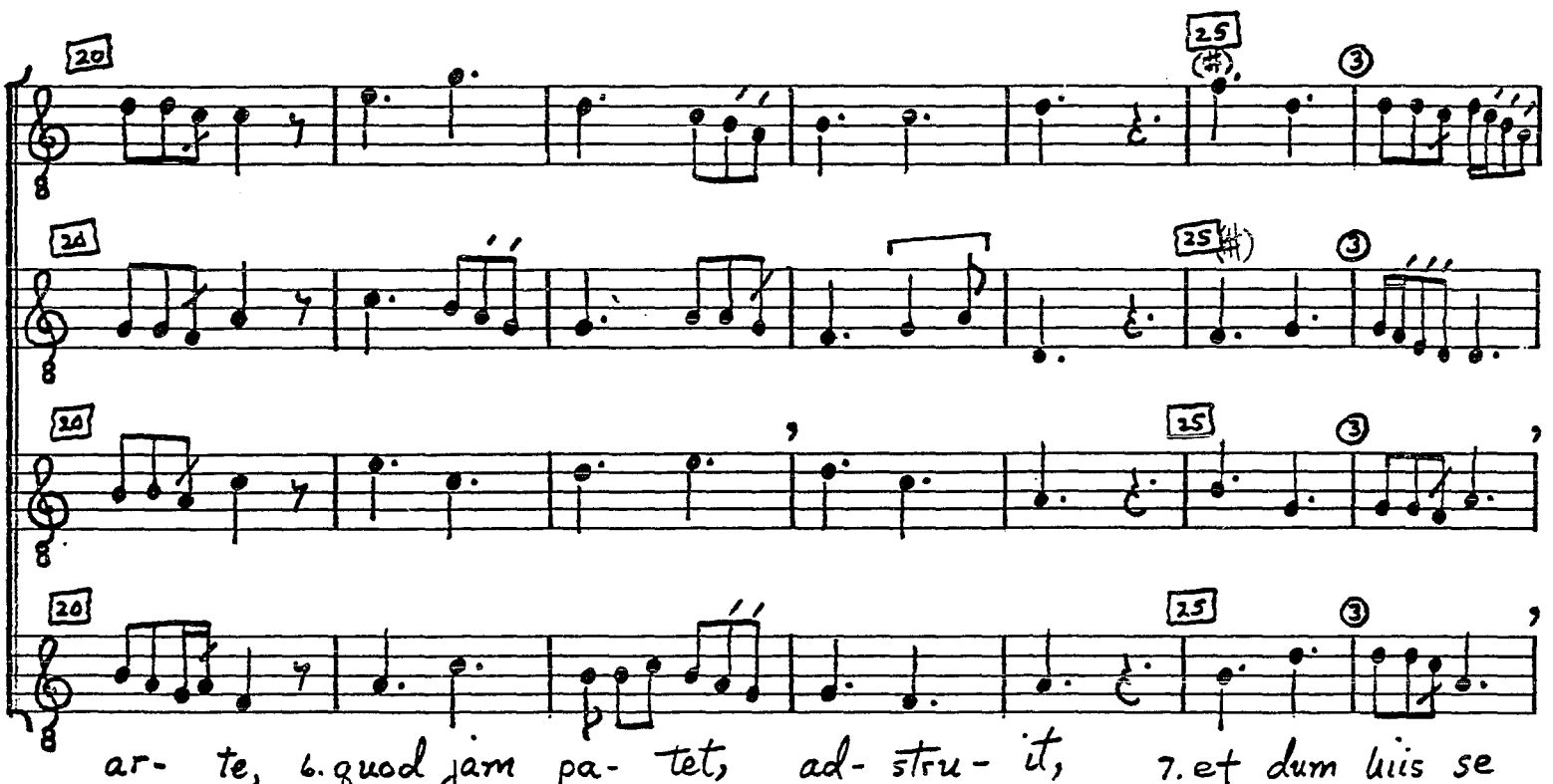
Editions
Flacius #8
AH 21, 184
Marrocco,

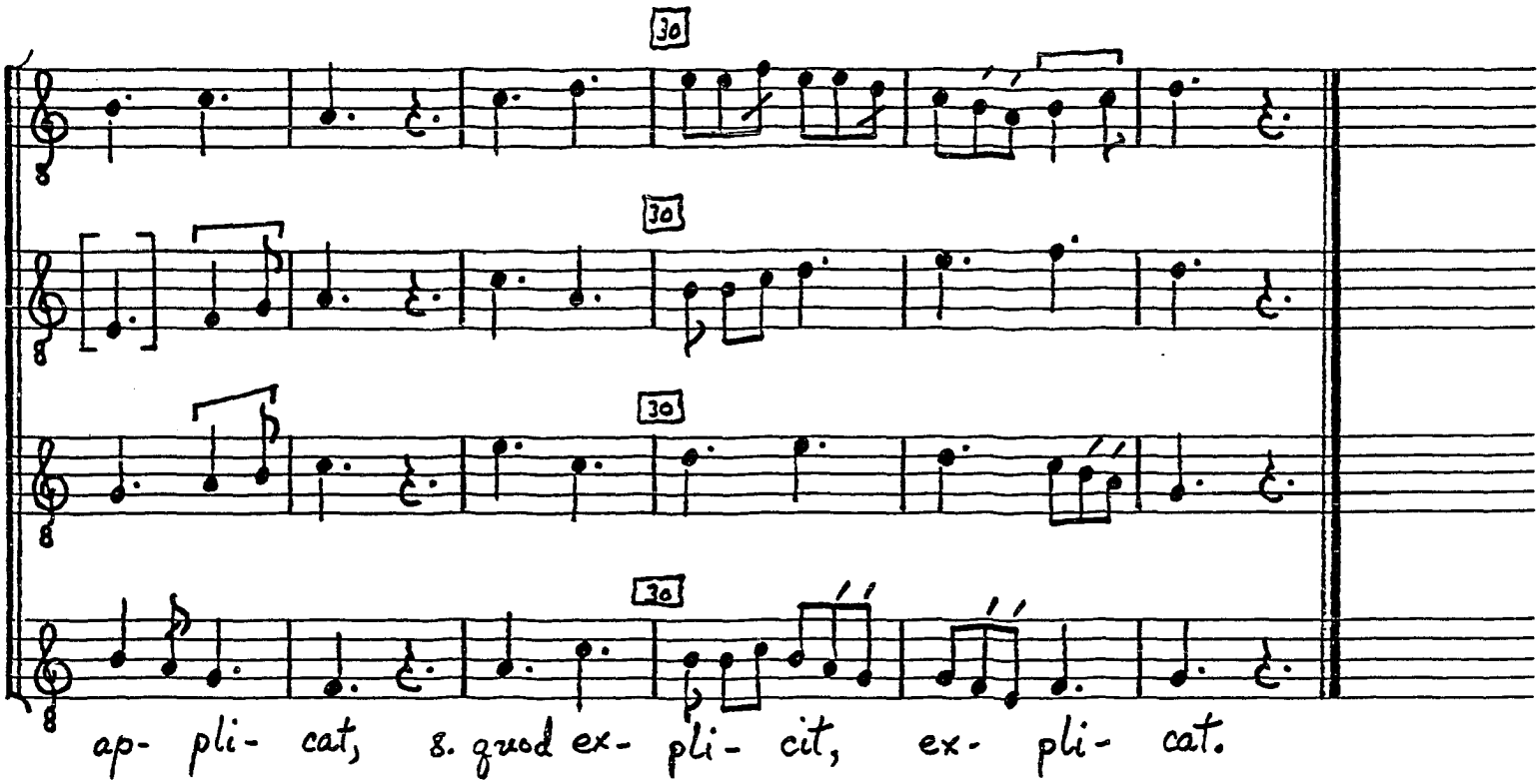

1. Mun- dus ver- gens in de- fec- tum, 2. ca- sum pro- bans


per ef- fec- tum 3. se fal- la- cem ex- u- it, 4. nam re-

Cassantino


15
15
15
15
mo- ta frau- dis ar- te 5. nos de- le- re vi vel


20
20
20
20
25
25
25
25
ar- te, 6. quod jam pa- tet, ad- stru- it, 7. et dum liis se


30
30
30
30
ap- pli- cat, 8. quod ex- pli- cit, ex- pli- cat.

2. Mundus florens diu pace
Jam accensus belli face,
Gallia premoritur,
Et jam navis mari data
Portu carens desperata
Procellis concutitur
Et confracta turbine
Non eget regimine.

NOTES

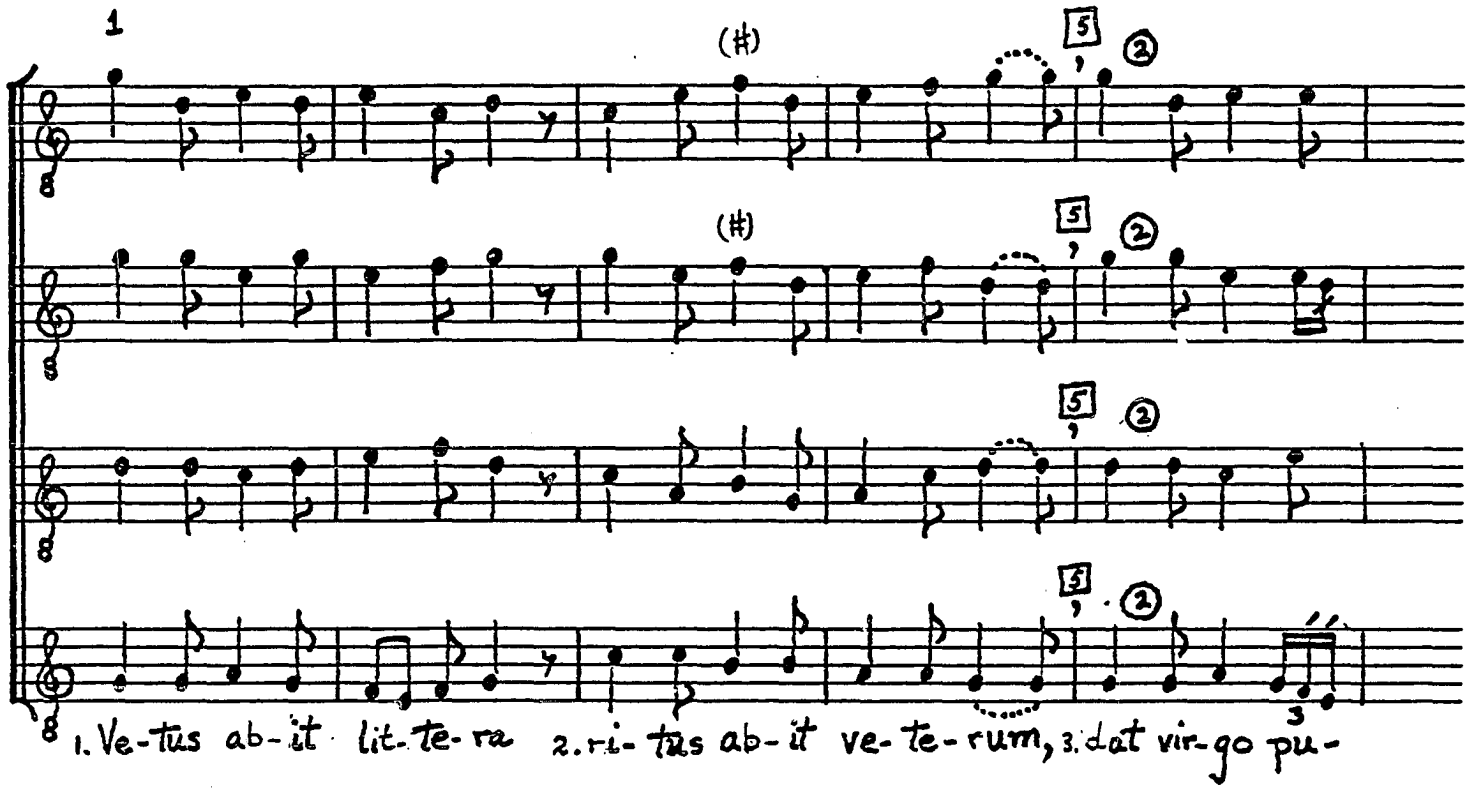
[1]Tenor, m. 5--b-c in F.

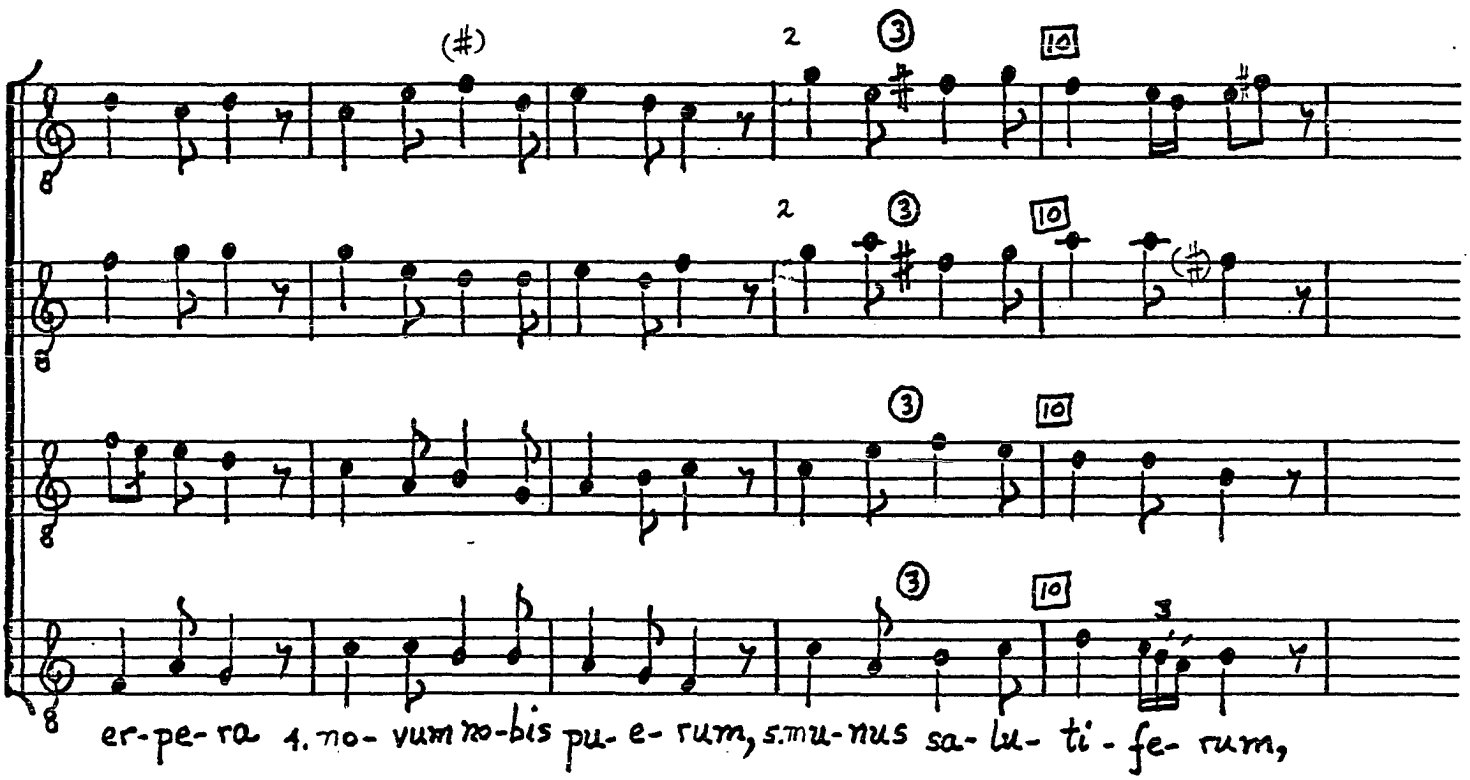
[2]Triplum, mm. 15-18--third too low in F to end of system.

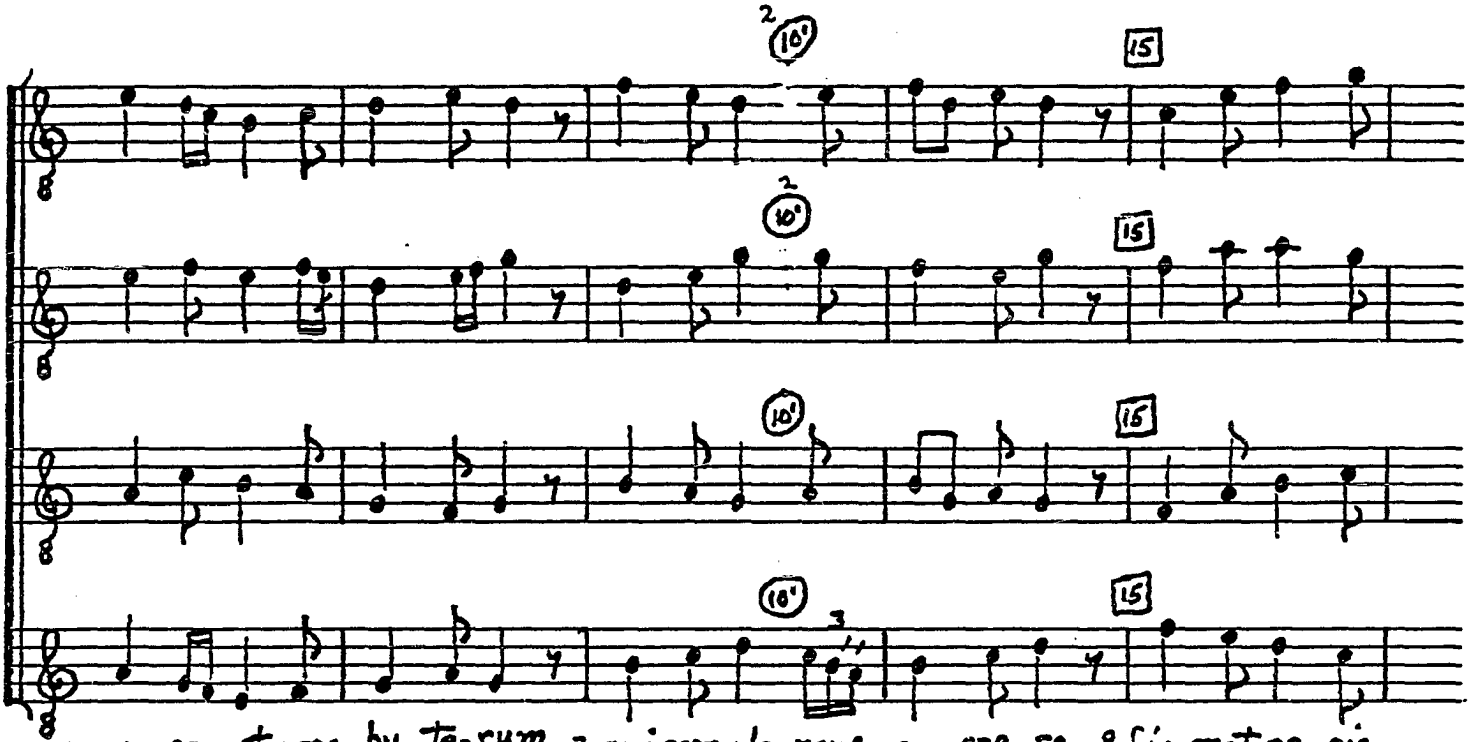
VETUS ABIT LITTERA (B 3)

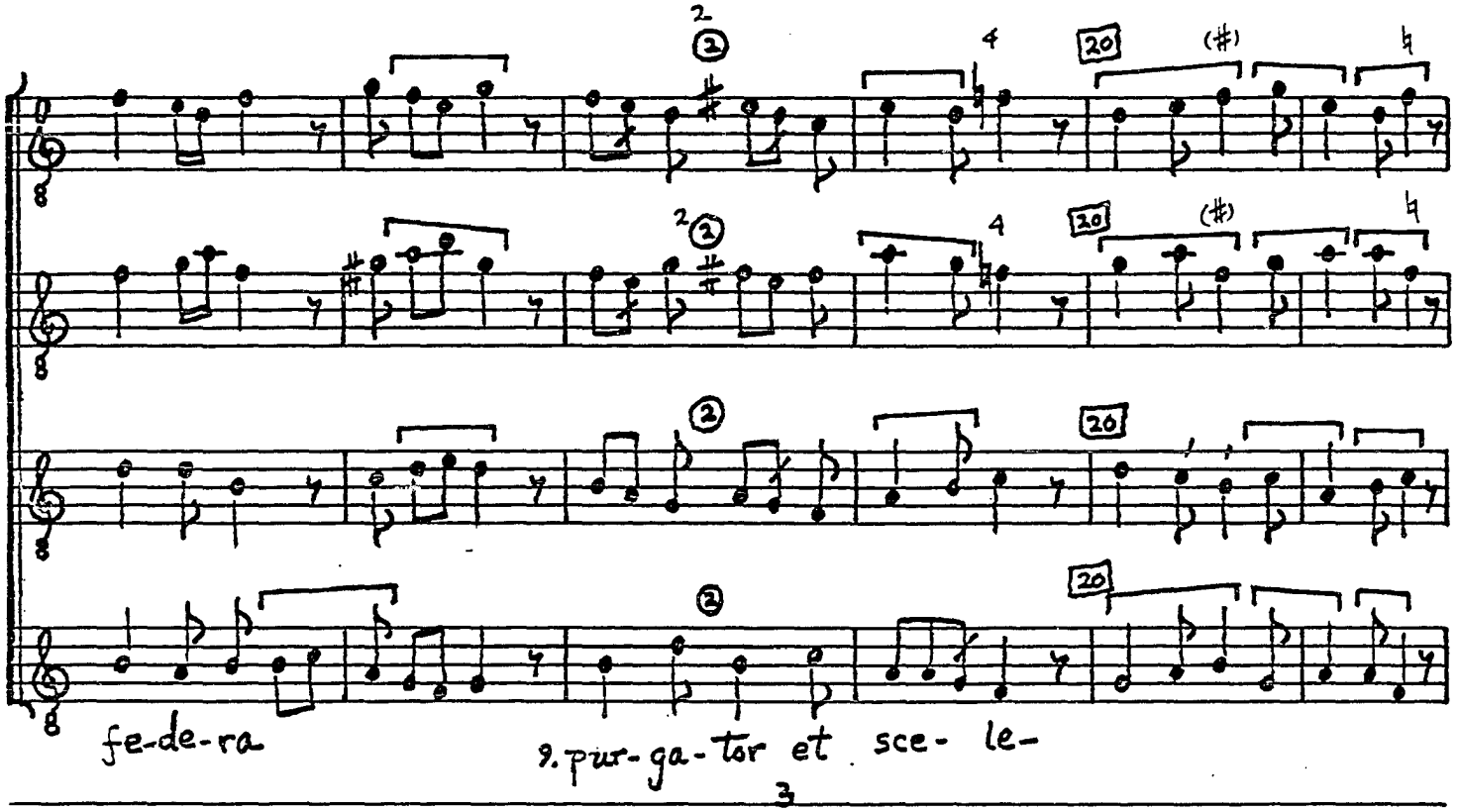
Sources
F 10r-v

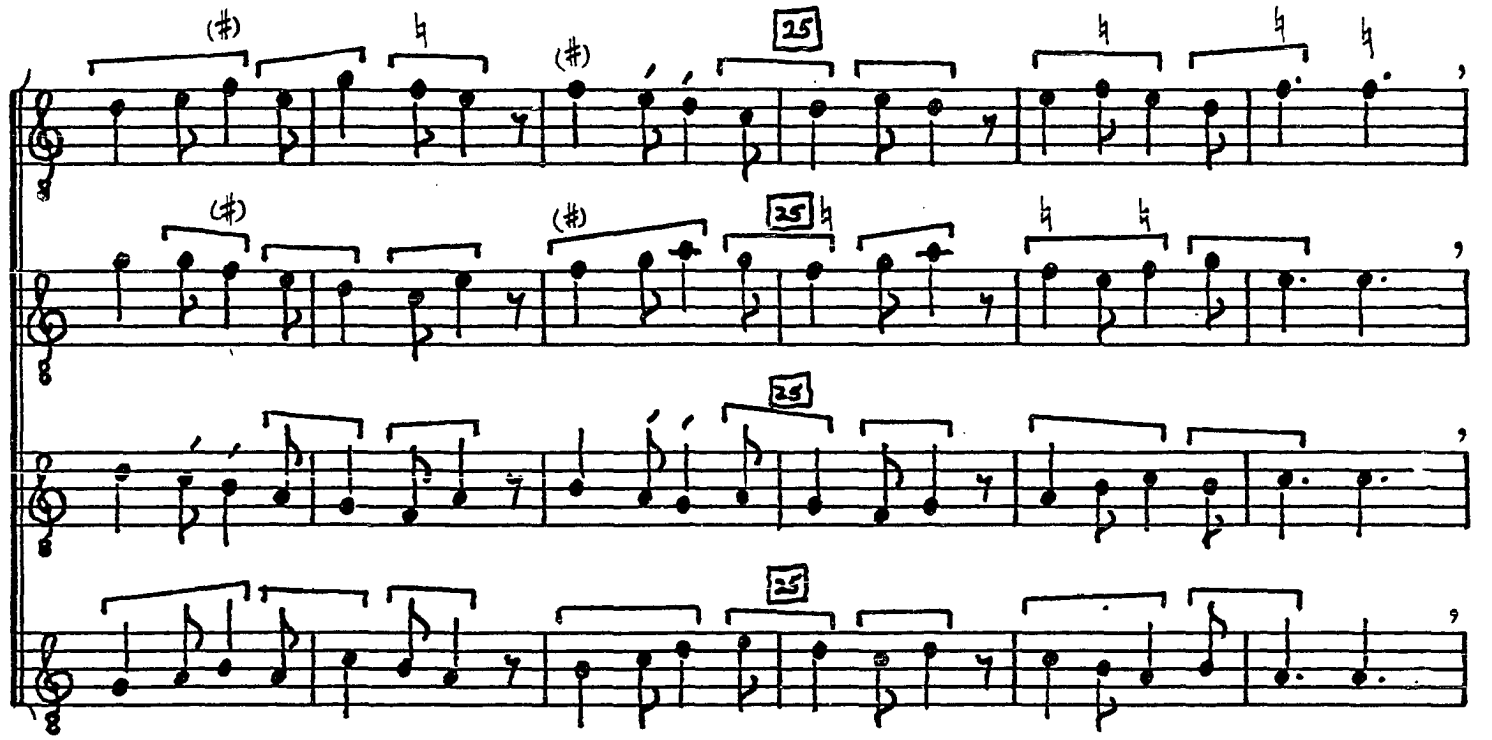
Editions
Flacius #120
AH 20, 86

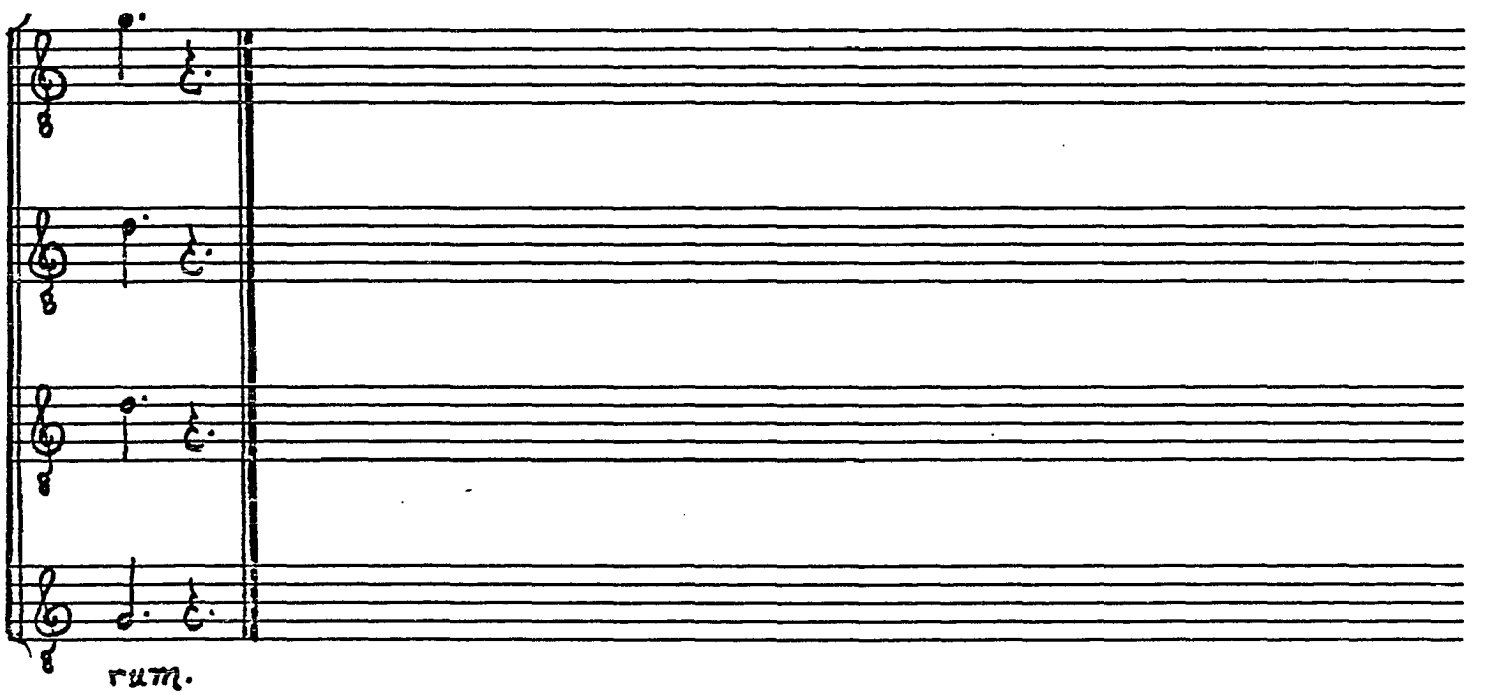

1
(♯)
5
2
1. Ve-tus ab-it lit-te-ra 2. ri-tus ab-it ve-te-rum, 3. dat vir-go pu-


(♯)
2
3
10
er-pe-ra 4. no-vum no-bis pu-e-rum, 5. mu-nus sa-lu-ti-fe-rum,


6. re-gem et pres-by-te-rum, 7. qui com-pla-nans a- spe-ra 8. fir-mat pa-cis


fe-de-ra
9. pur-ga-tor et sce- le-


(♯)
25


rum.

2. Felicis puerpere
Felix puerperium
Babilonis misere
Revocat exilium,
Jam plebs ceca gentium
Videns lucis radium
Fracto mortis carcere
Non adheret litere
Propter Evangelium.

3. Funis pene rumpitur
Nato rege glorie,
Mortis torrens bibitur
Data lege gratie,
Dies est letitie
Et iugis psallentie,[5]
Munus festi solvitur,
Gaudeamus igitur
Culpa data venie.[6]

NOTES

[1]Quadruplum, m. 1--b in F.

[2]Sharp sign in f space at all points with this footnote number.

[3]Text, m. 18--est in F.

[4]Triplum and Quadruplum, m. 19--flat sign in f space.

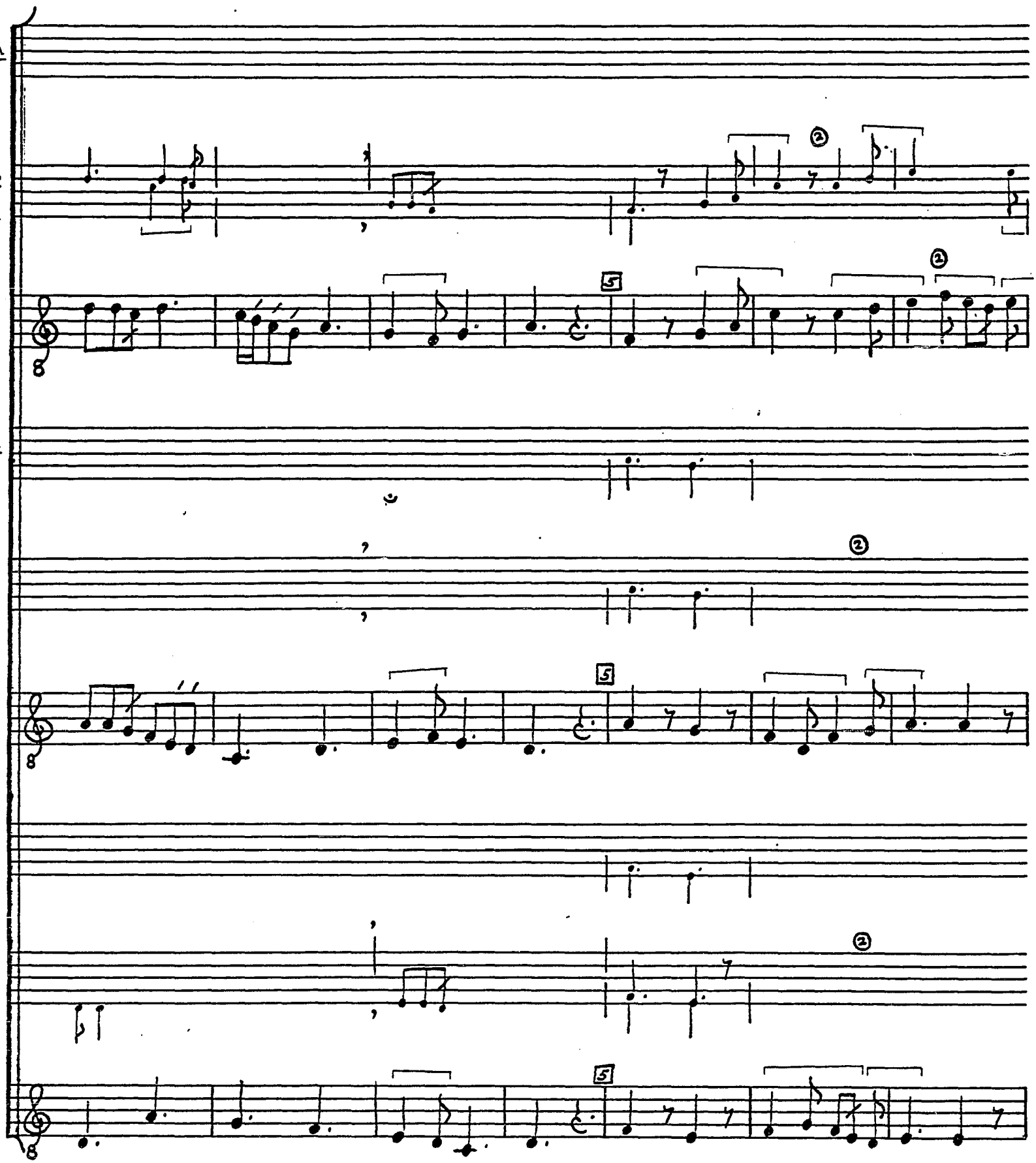
[5]Stanza 3, line 6--lux iugis psallentium in F.

[6]Stanza 3, line 9--venia in F.

SALVATORIS HODIE--NOVUS ADAM NATUS EST (C 5)

Sources
F 201-202, 307r-v; W_1 86-87v;
W_2 31-33; Ma 111v-113(a2); LoA 86v

Editions
Knapp, 35 Conductus, p. 1
Flacius #73
AH 20, 132



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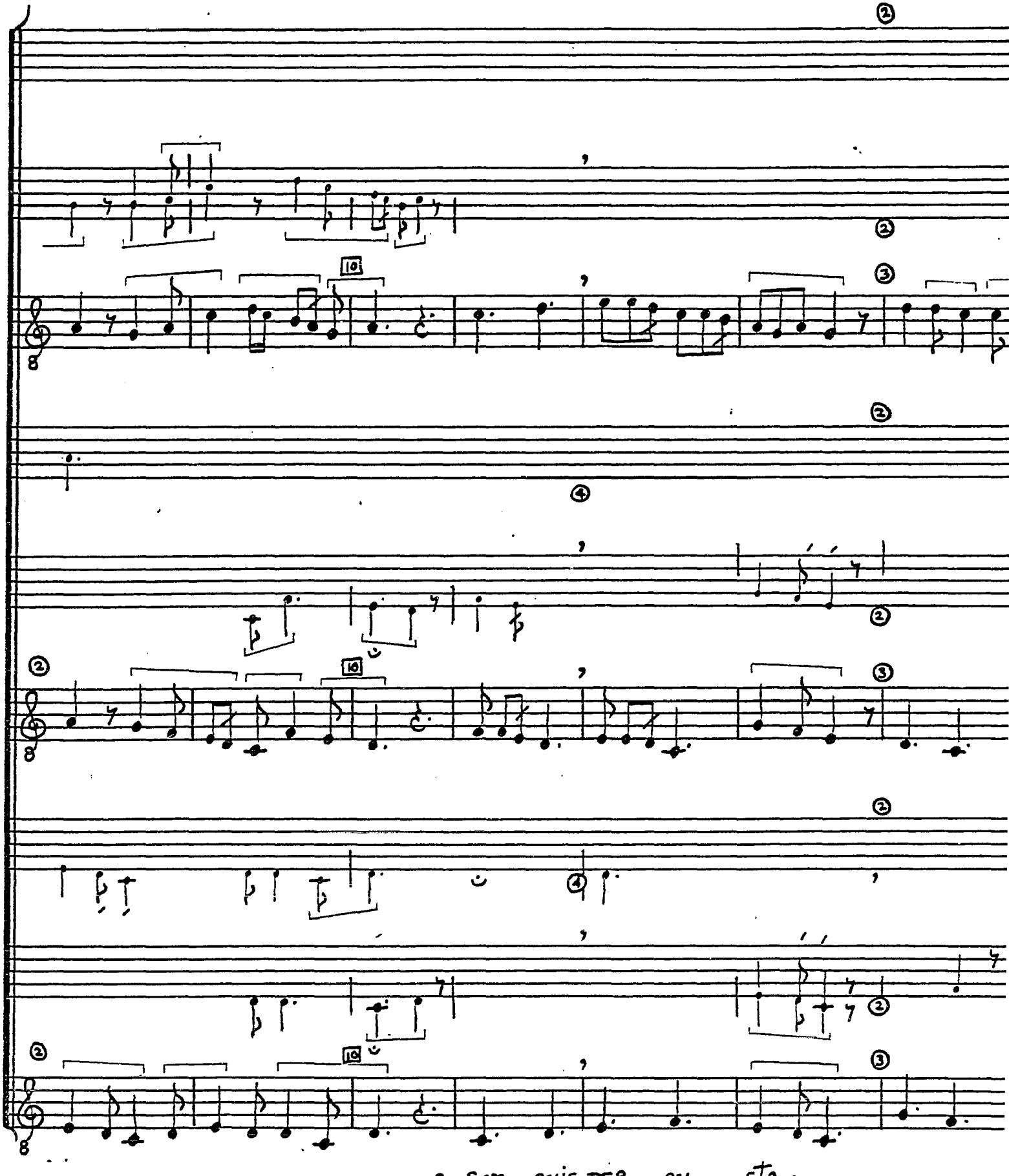

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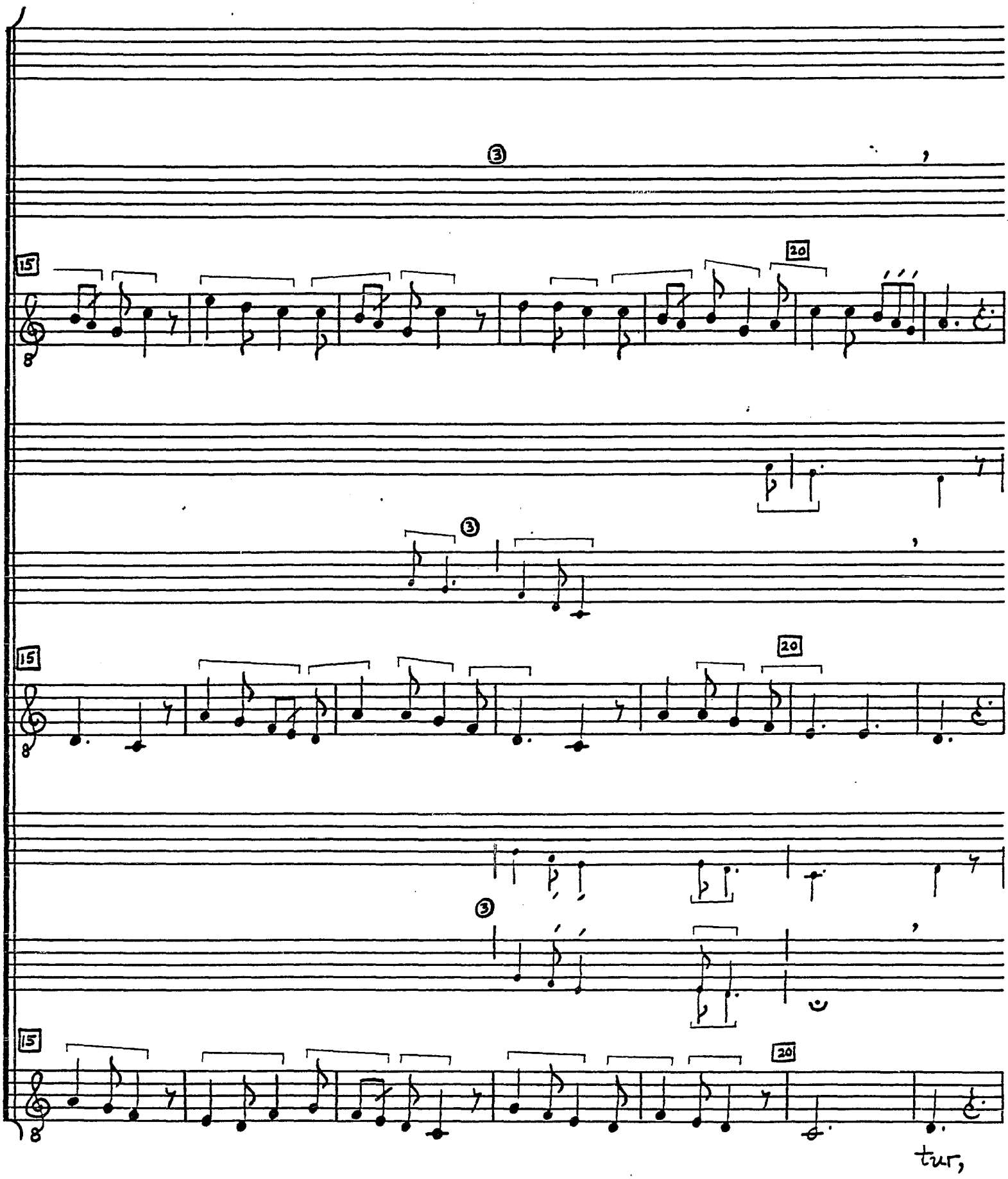

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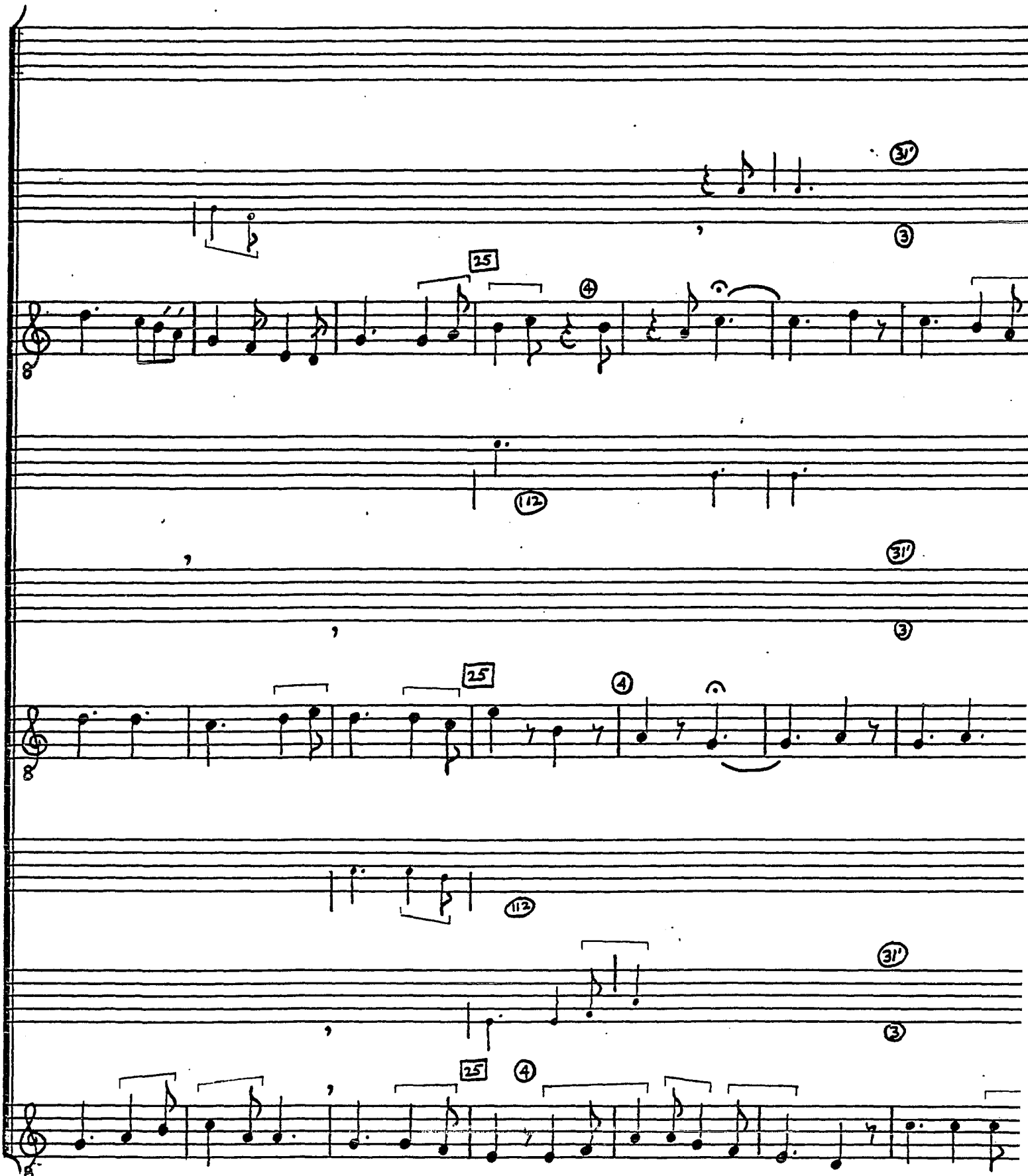

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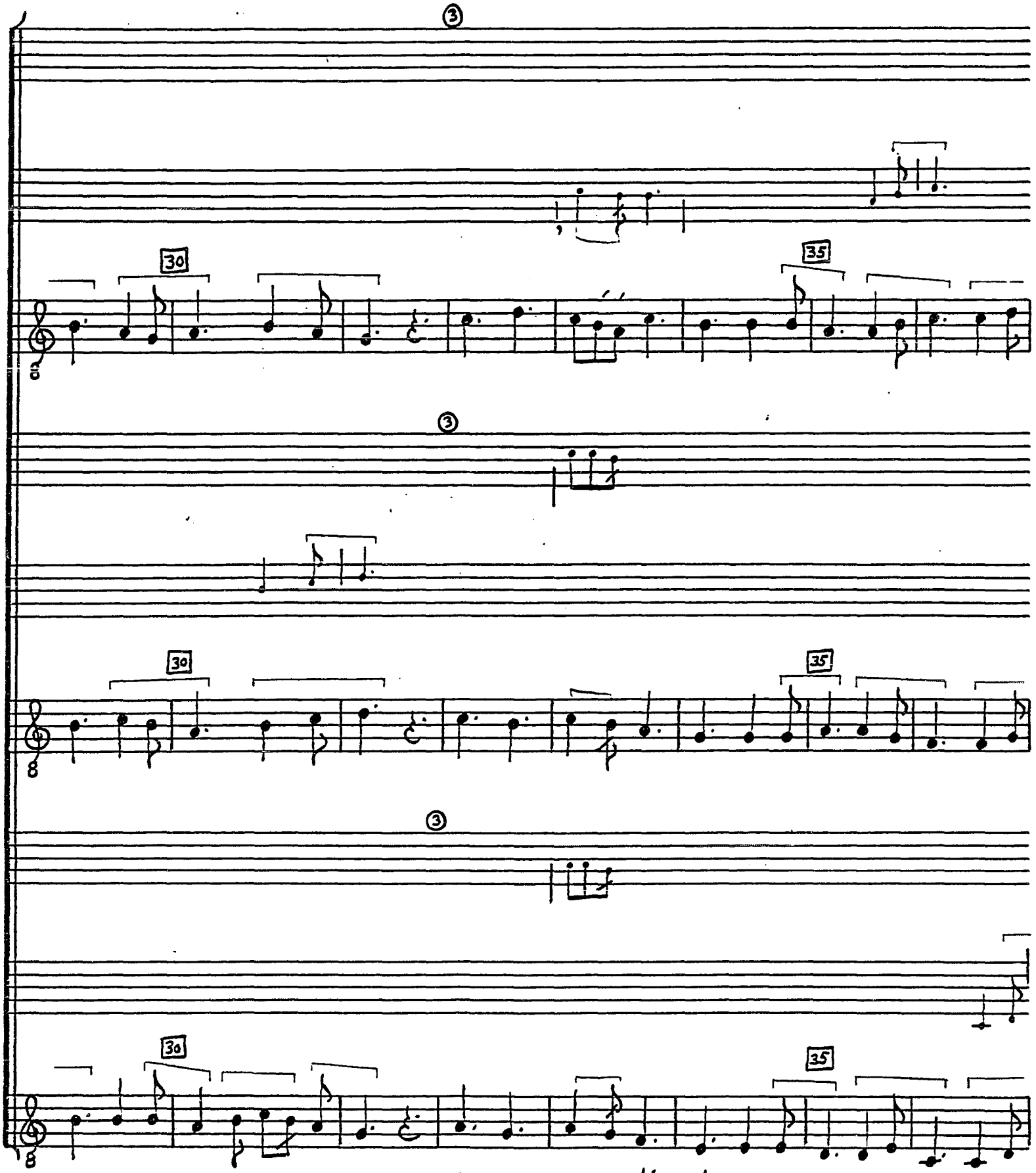

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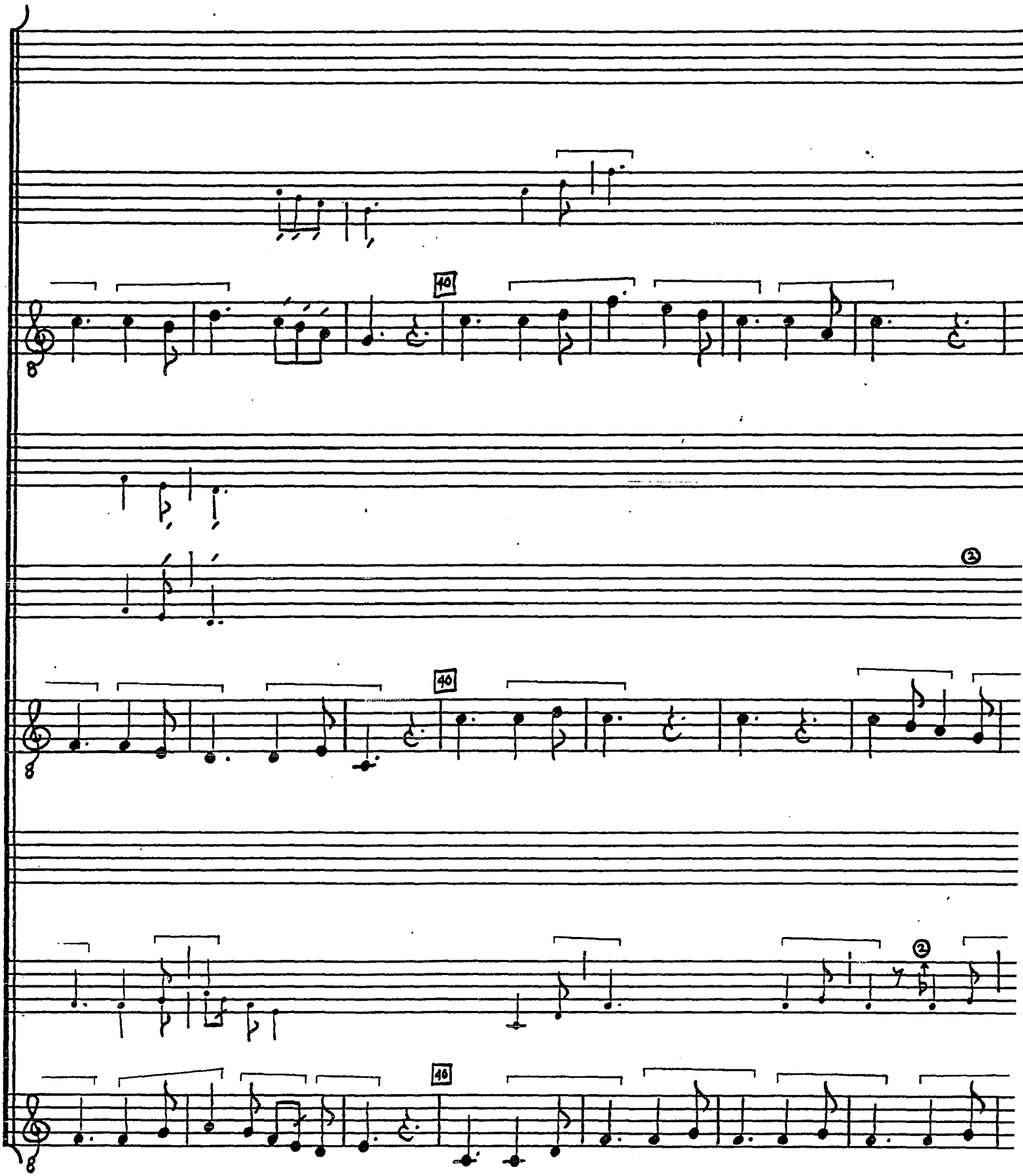

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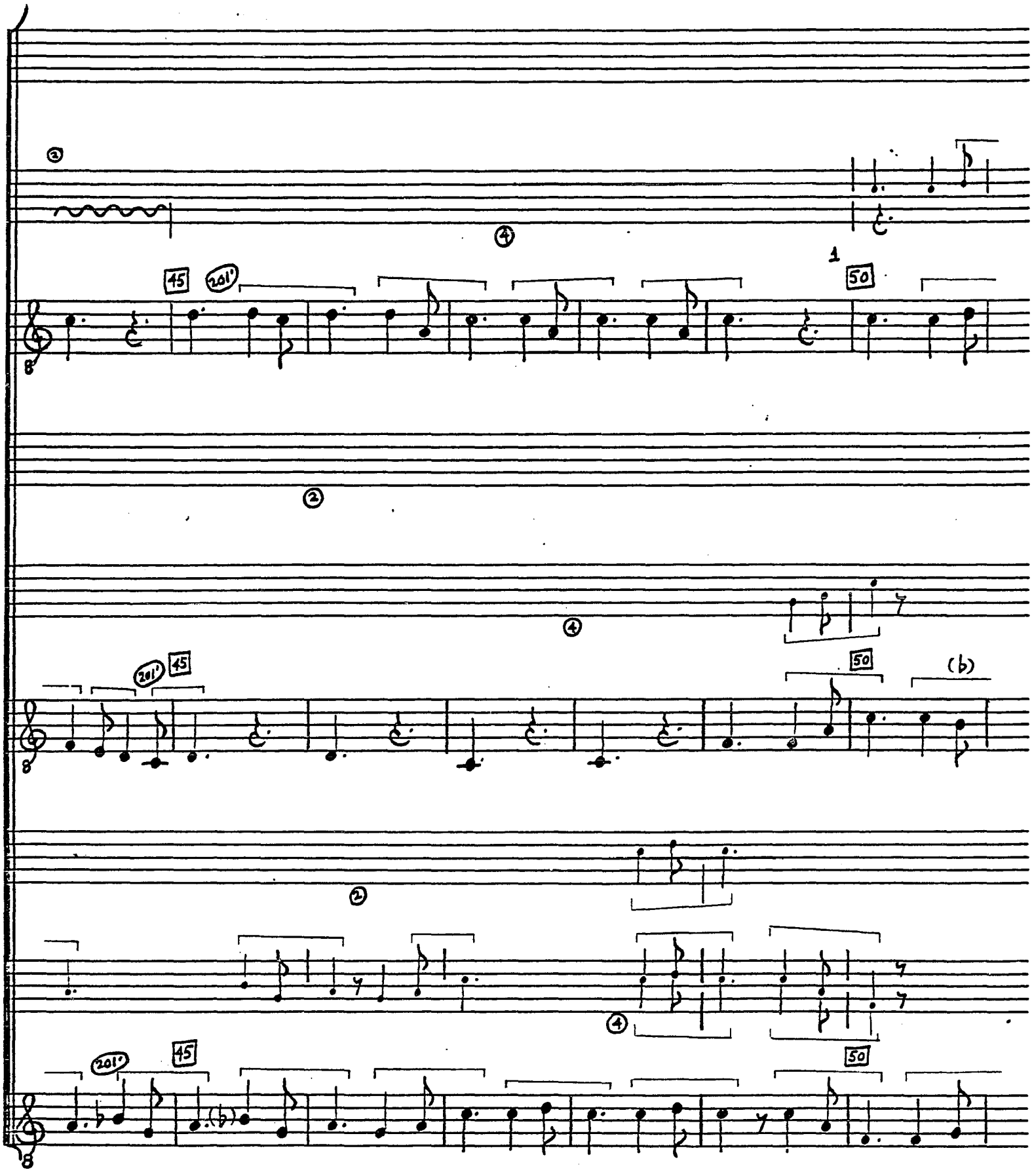

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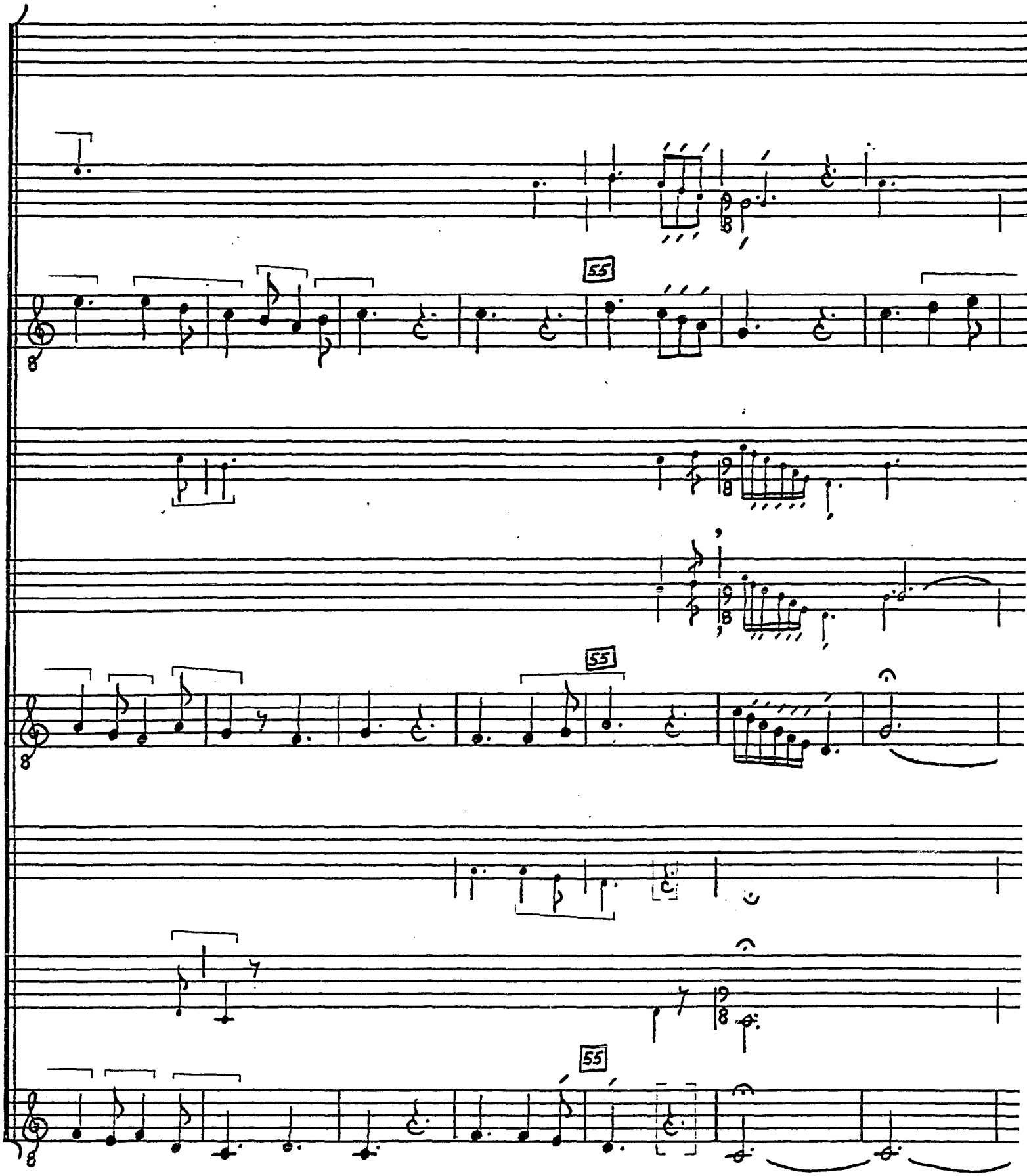

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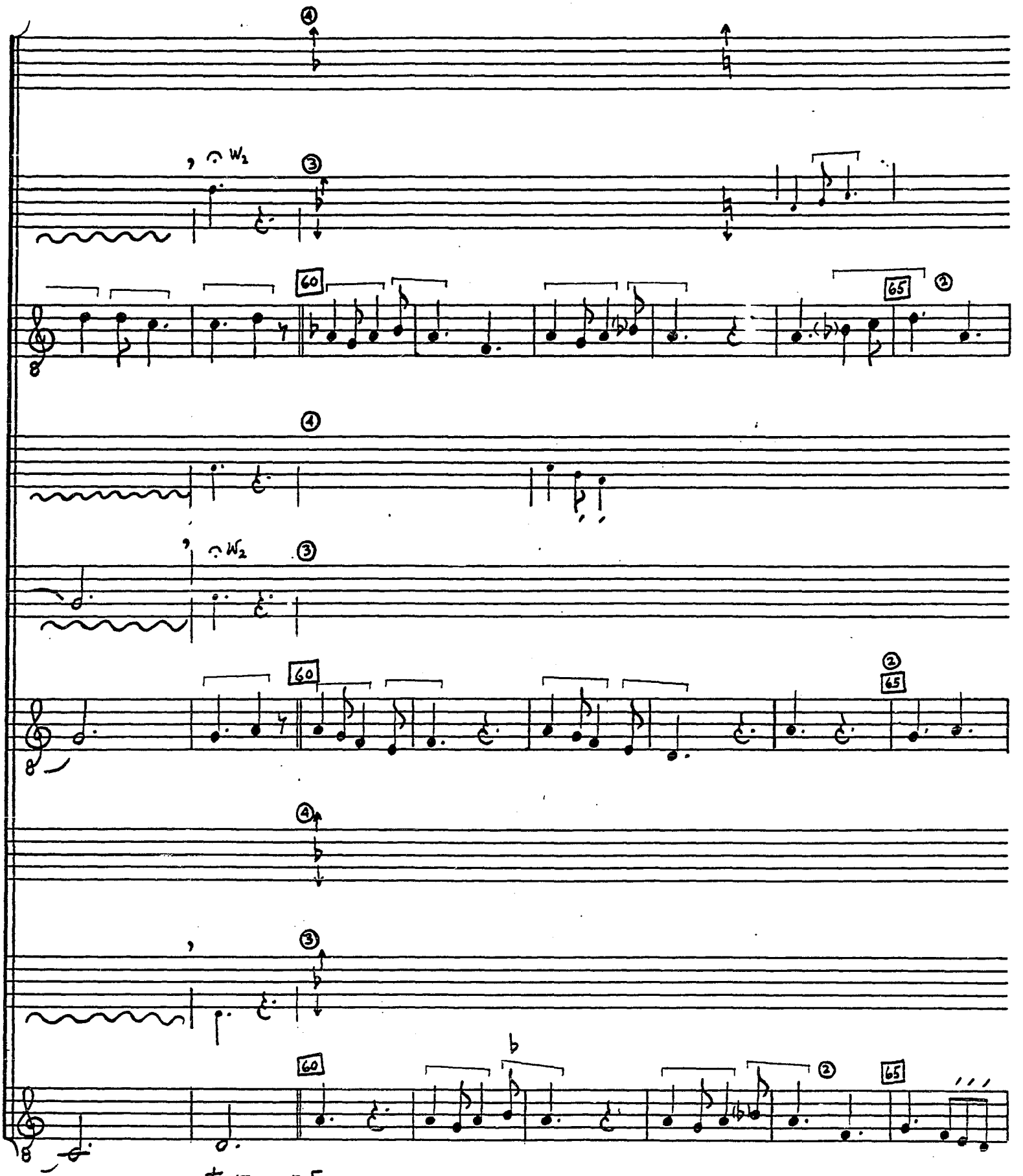

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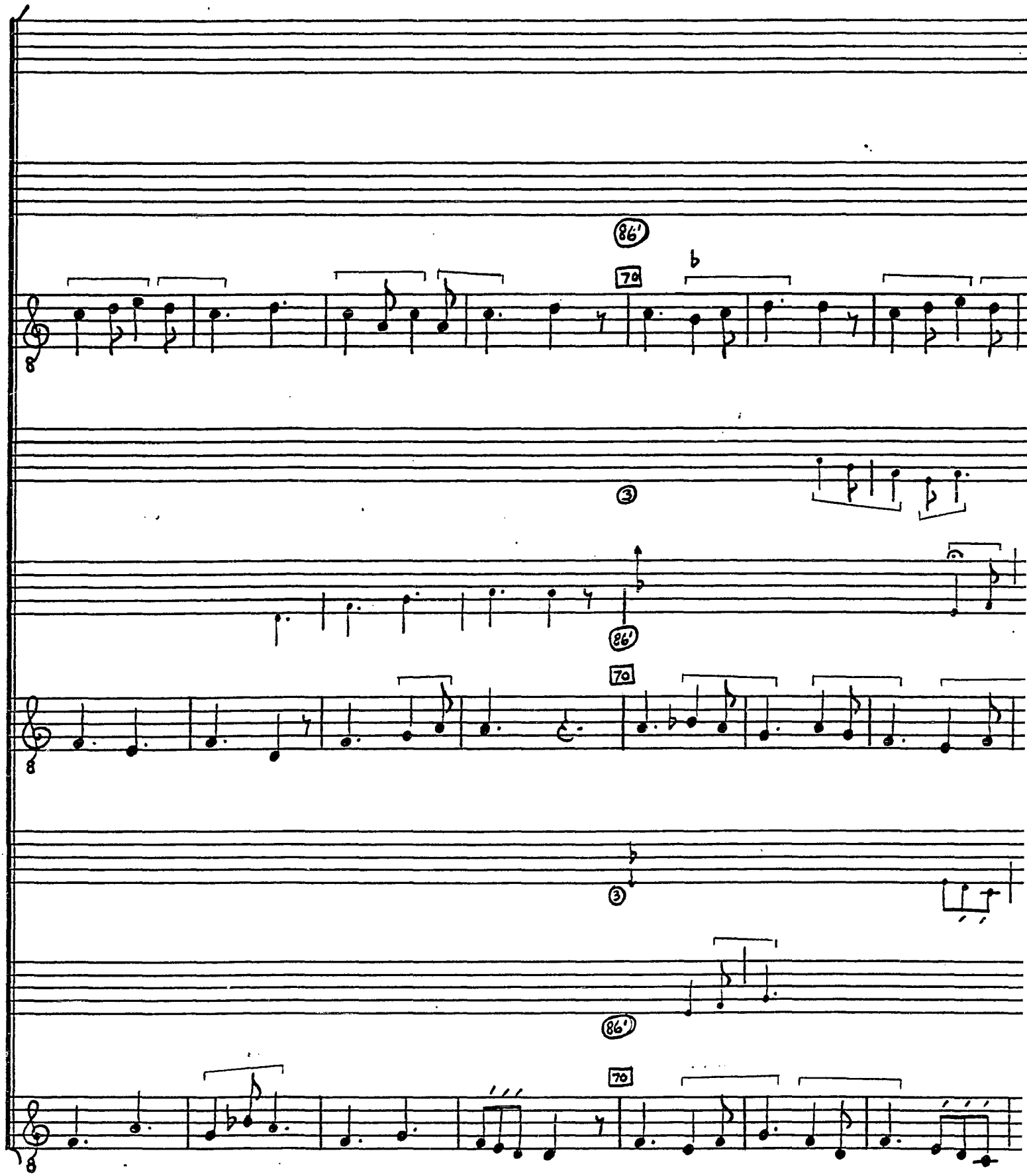

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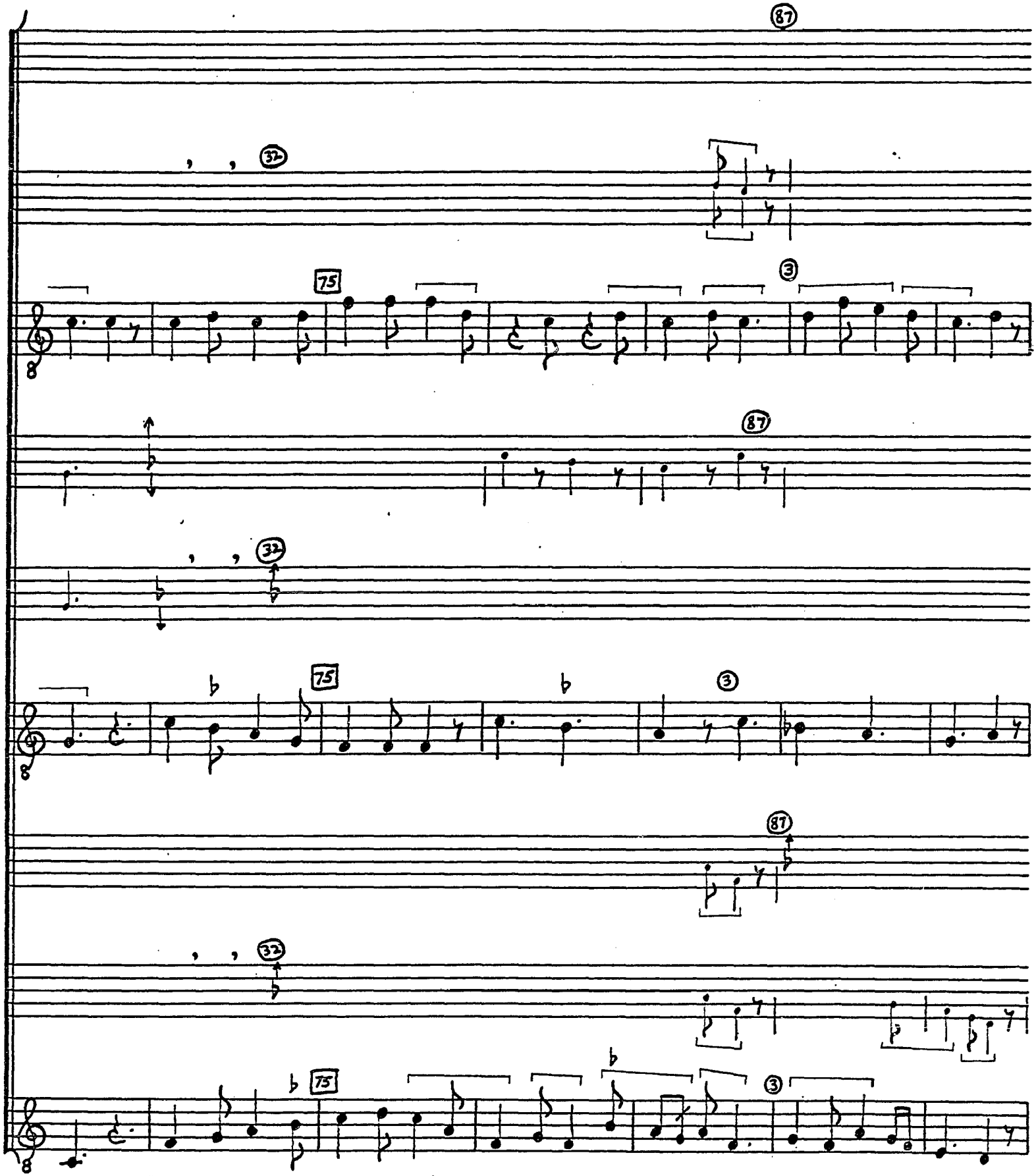

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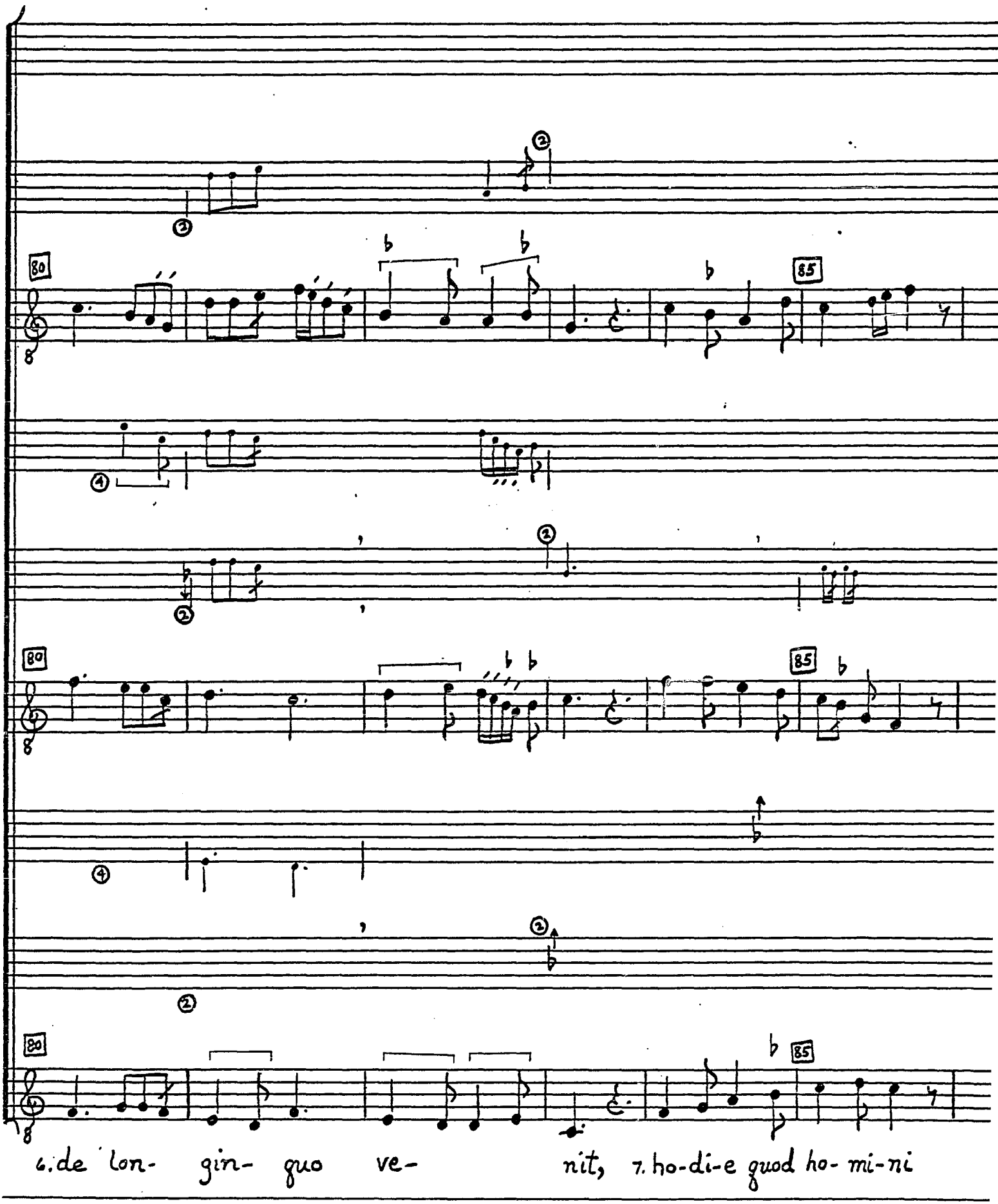

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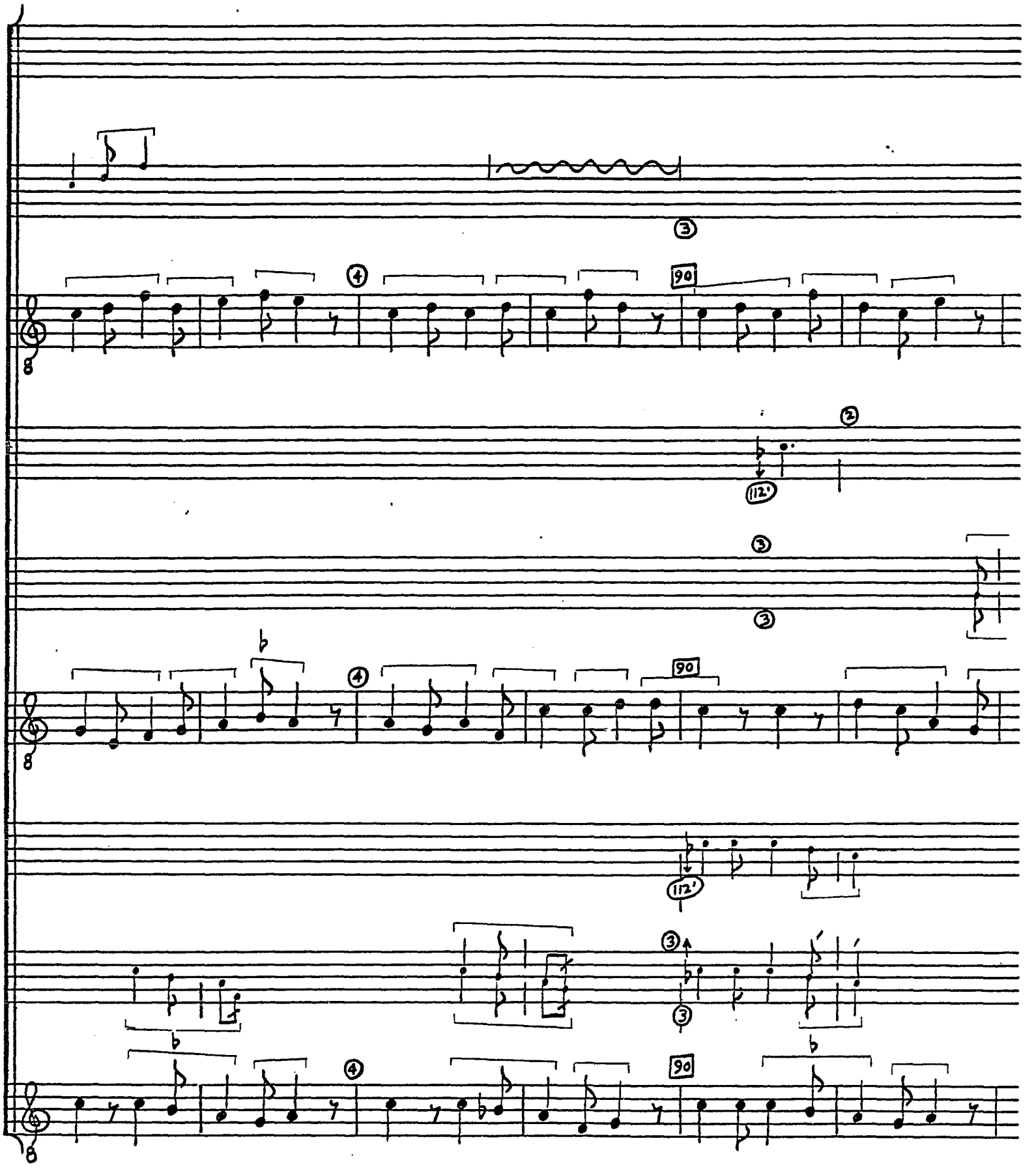

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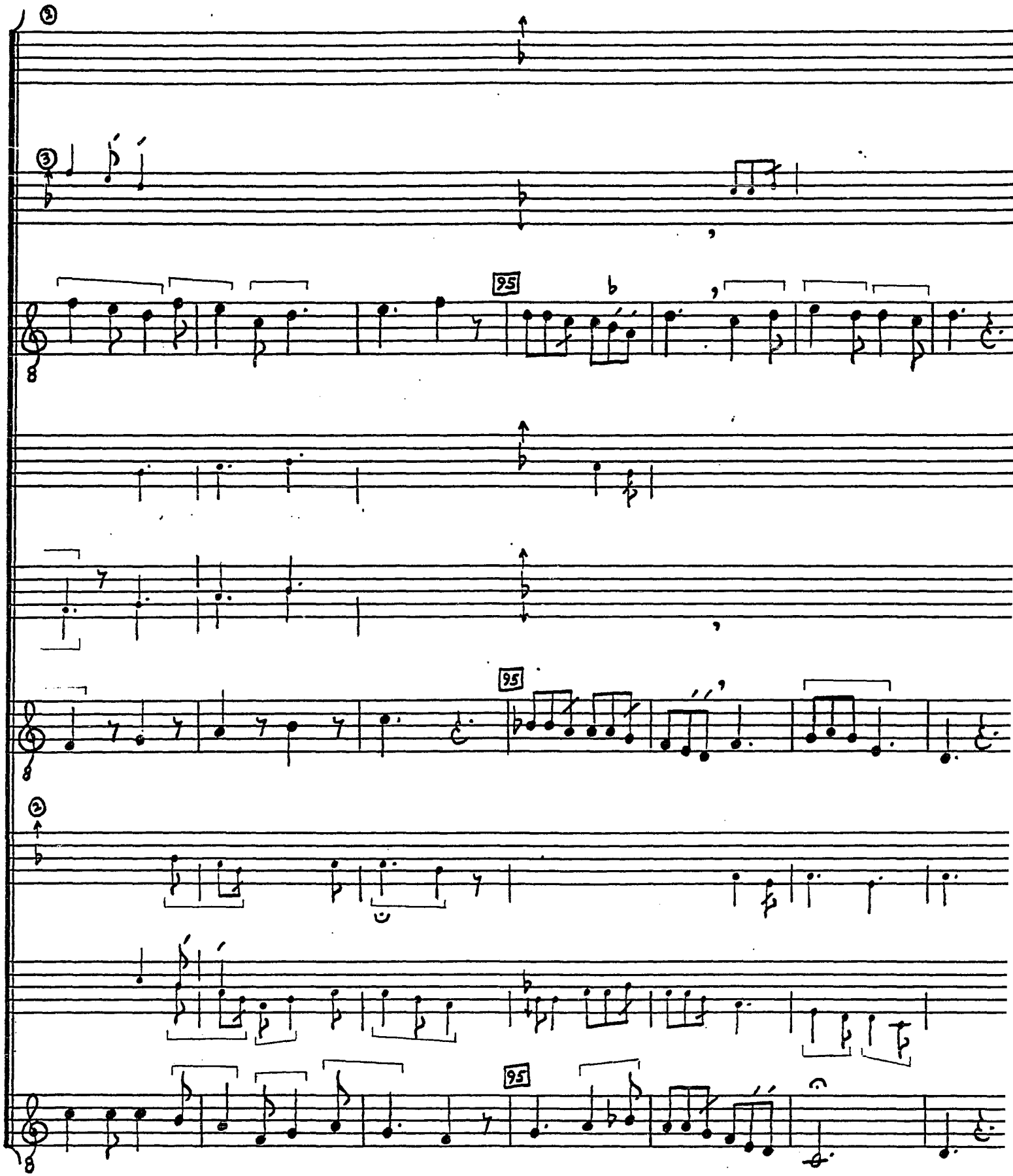

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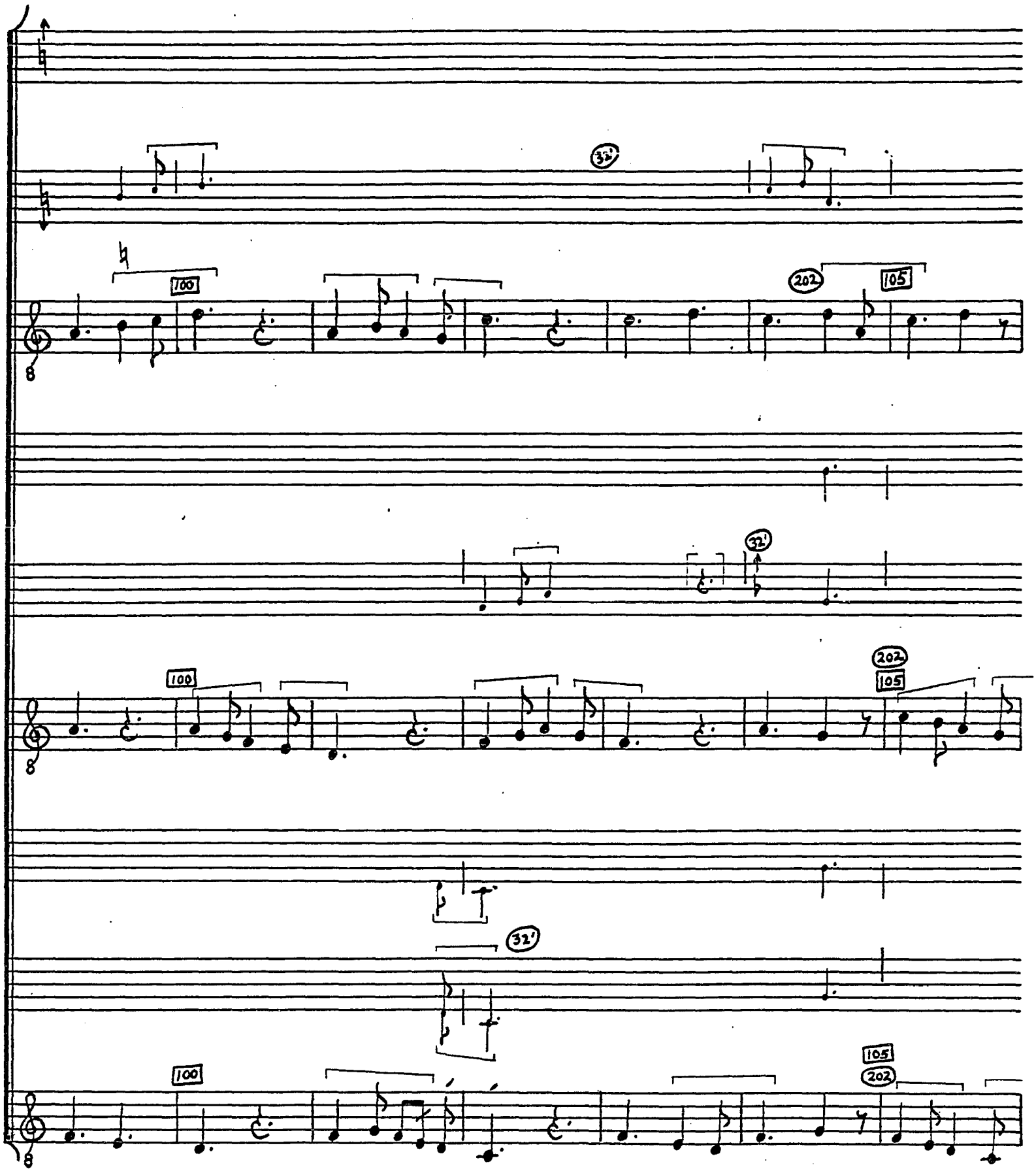

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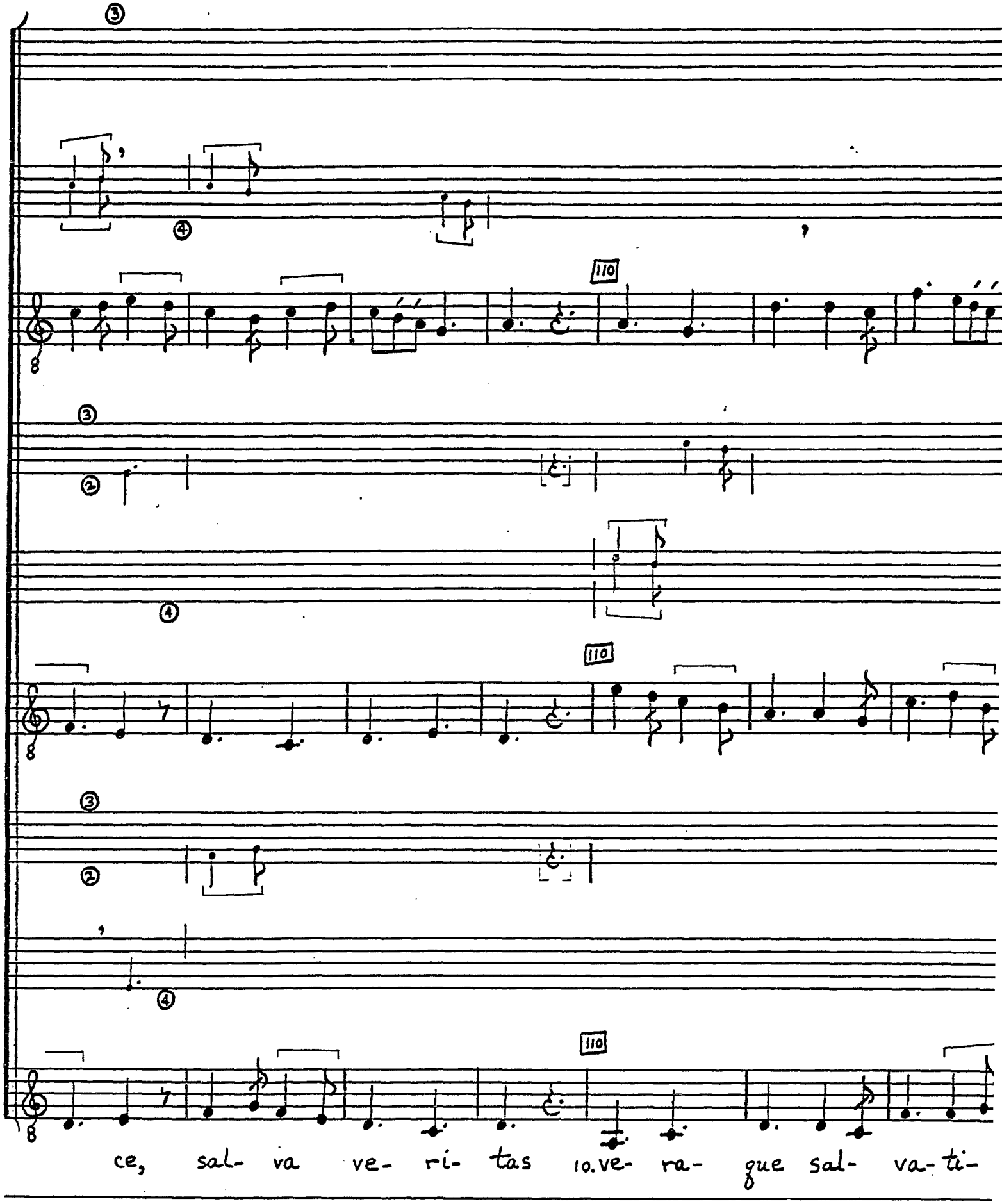

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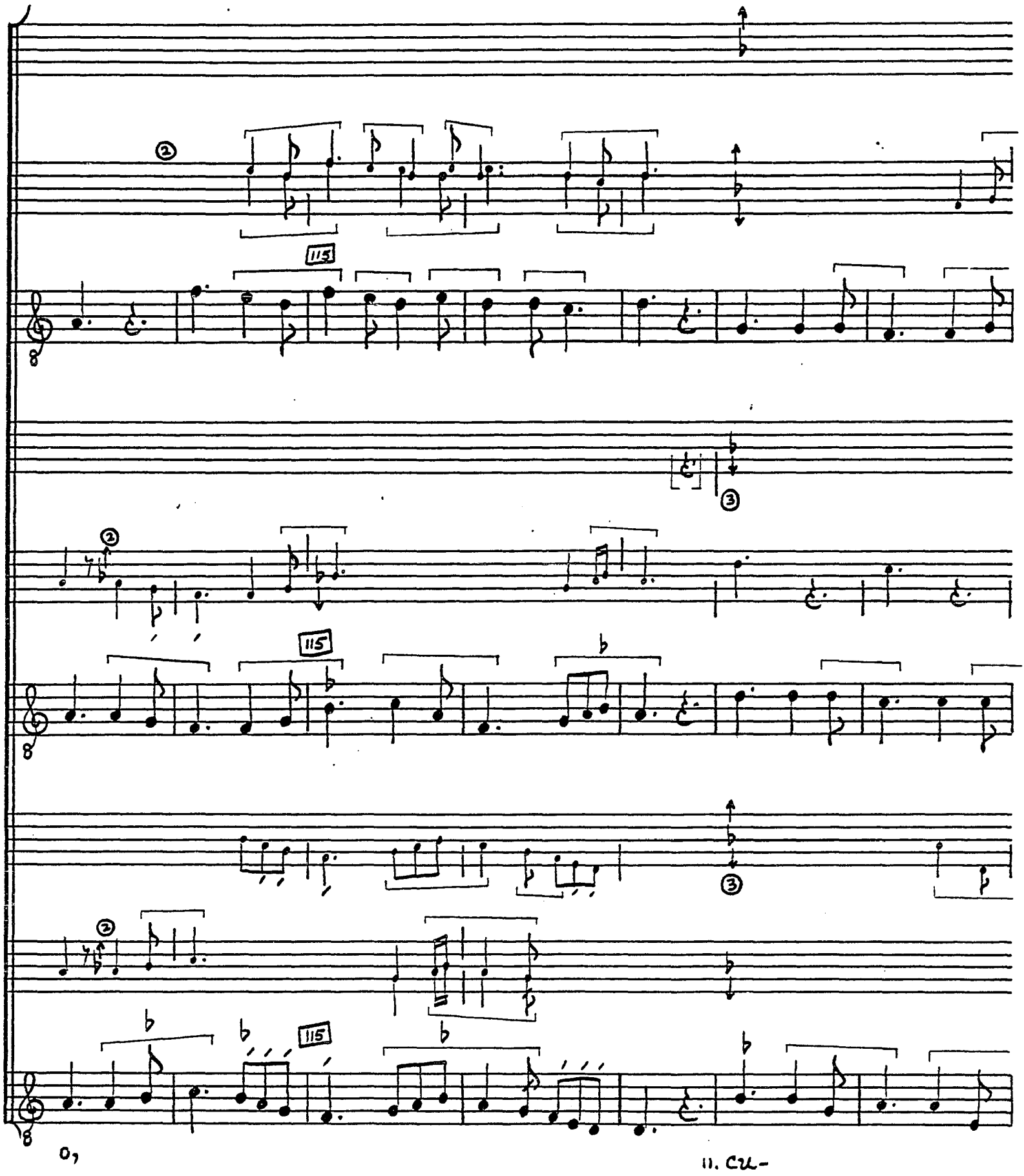

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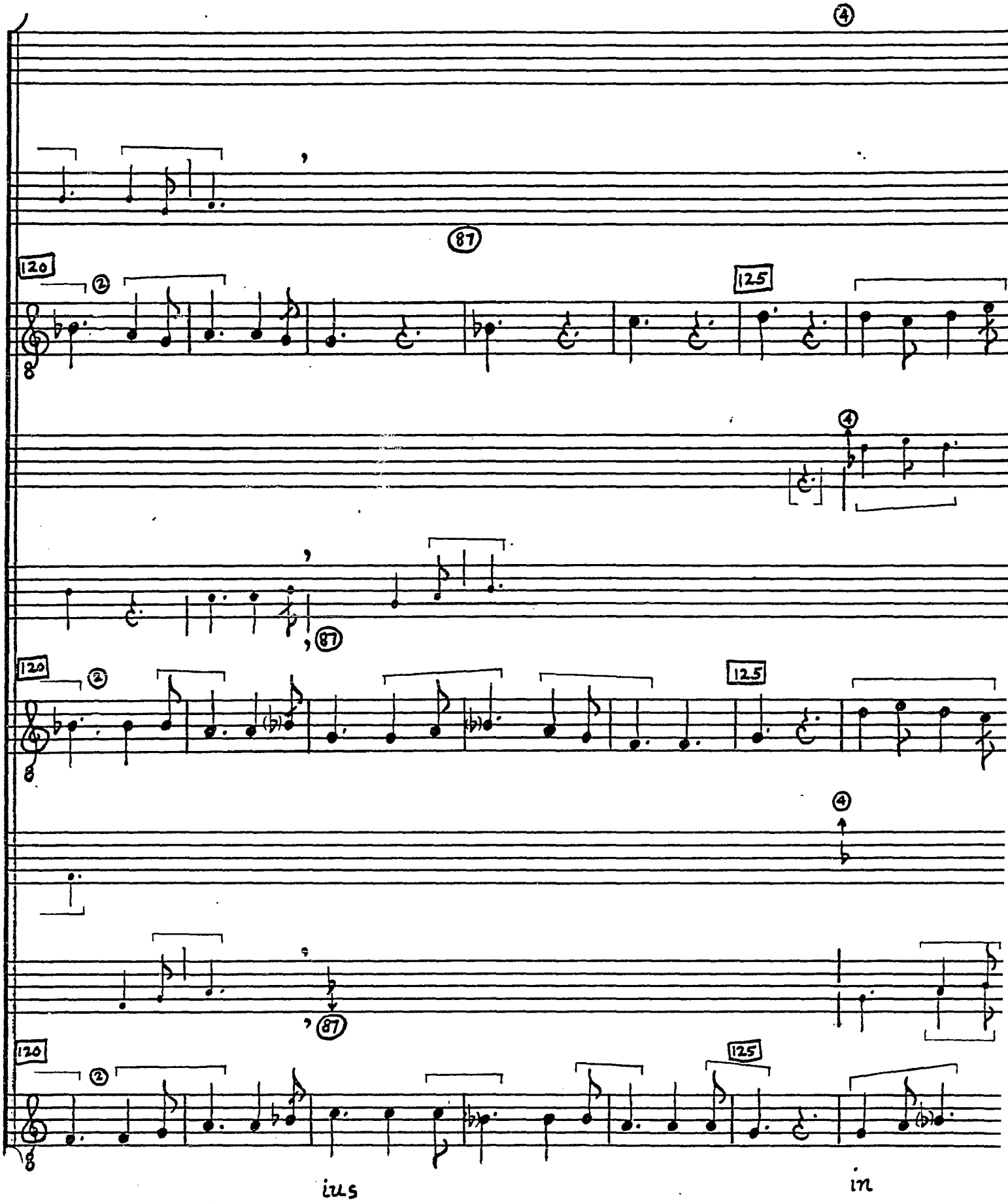

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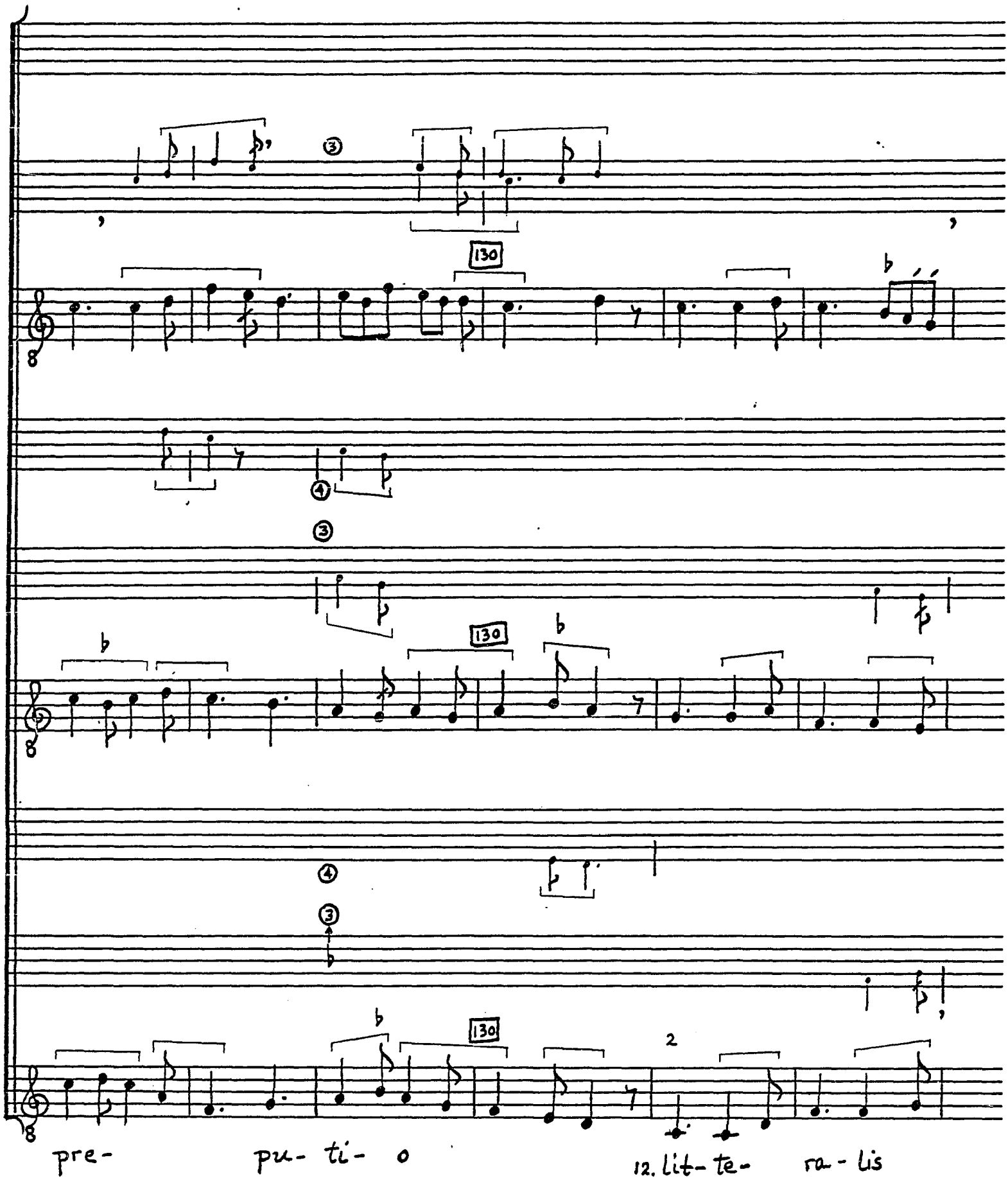

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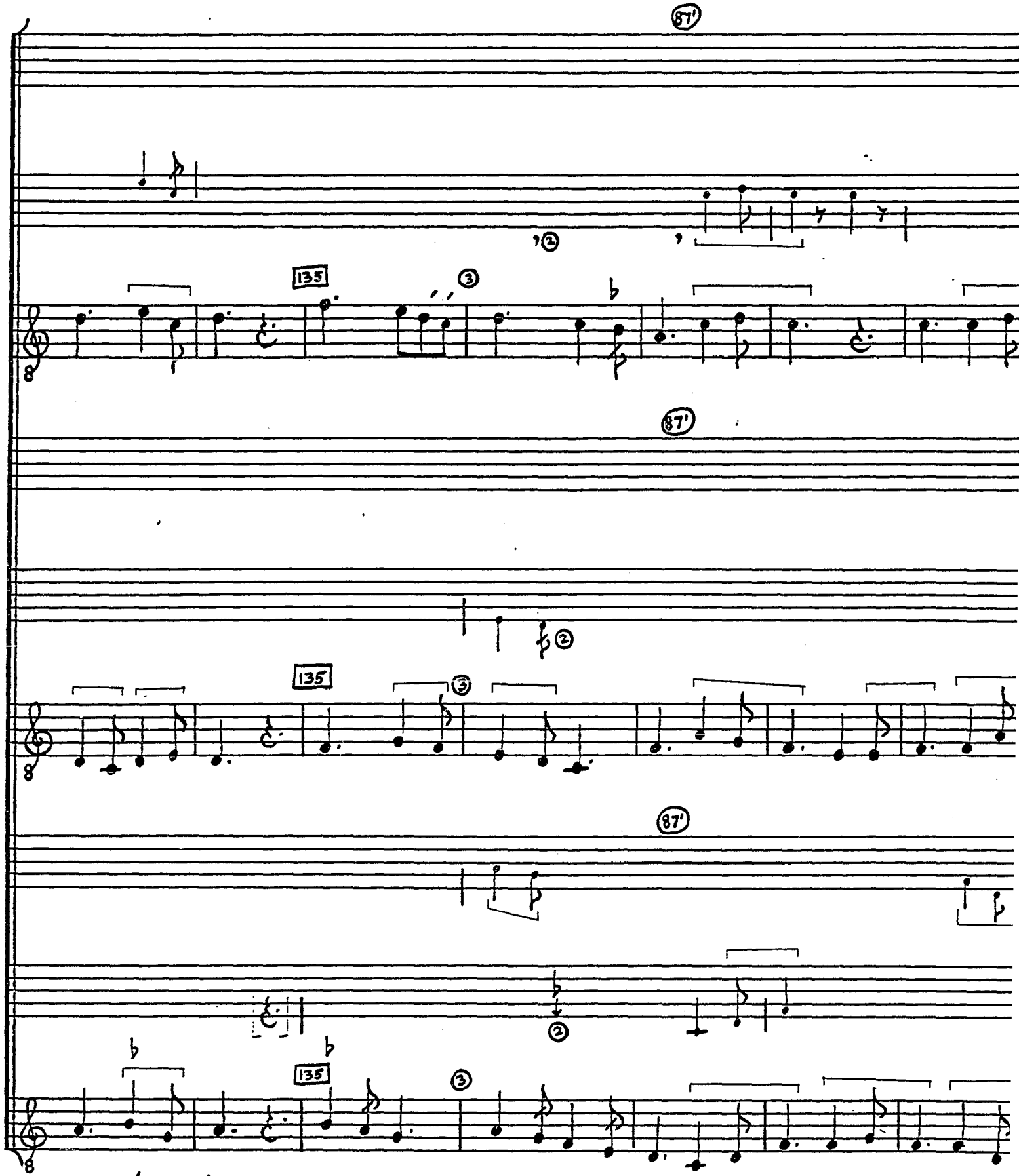

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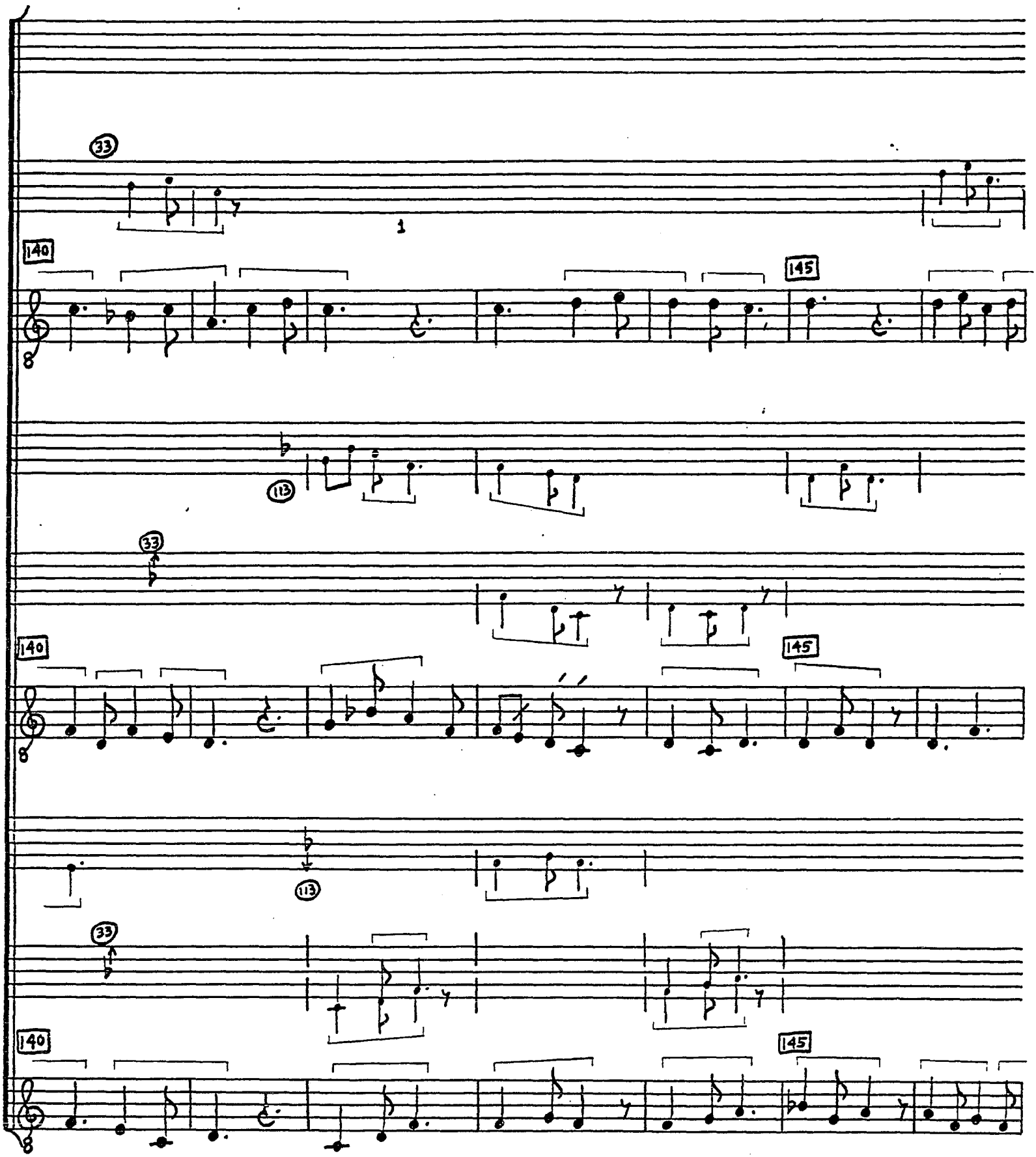

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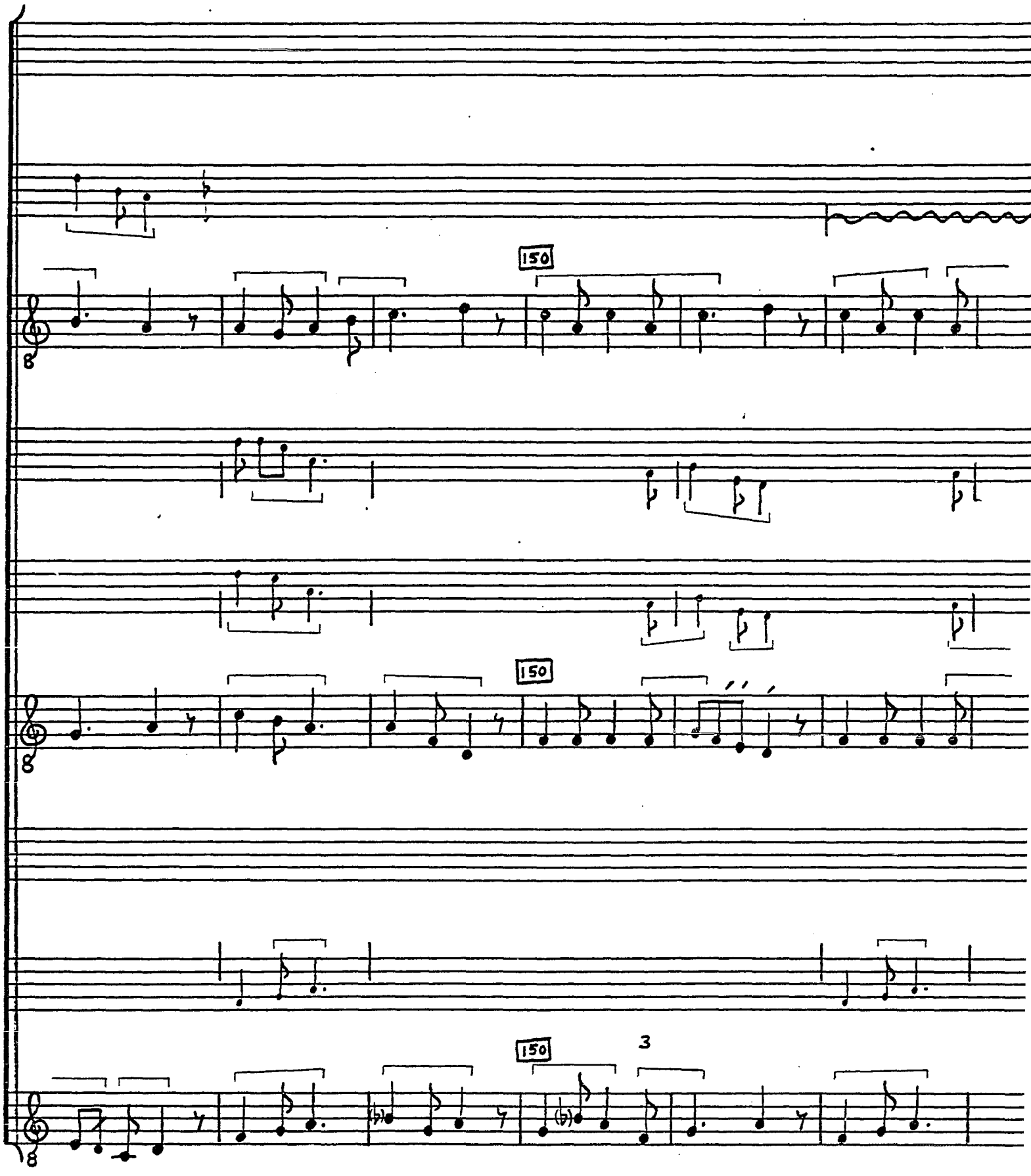

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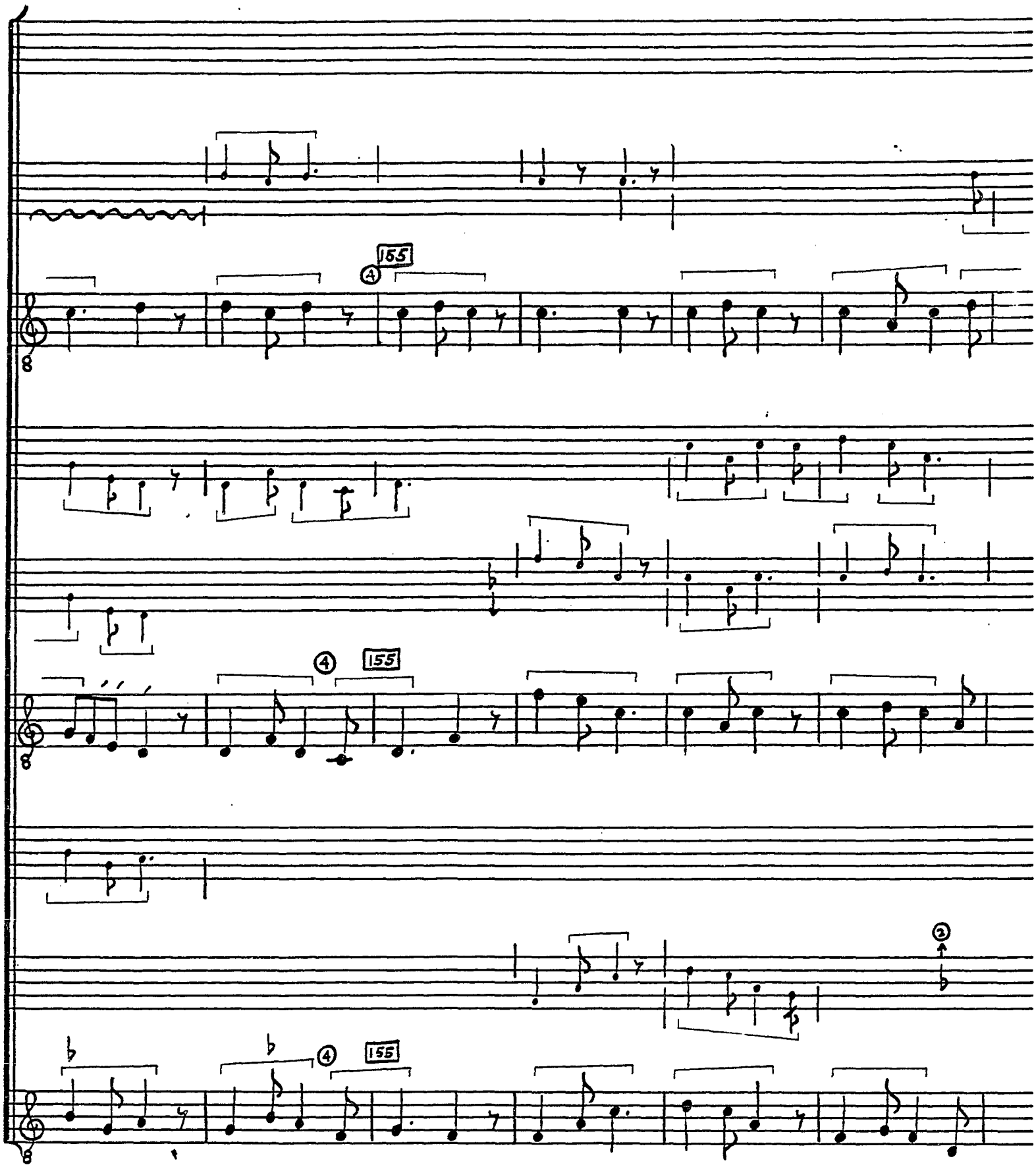

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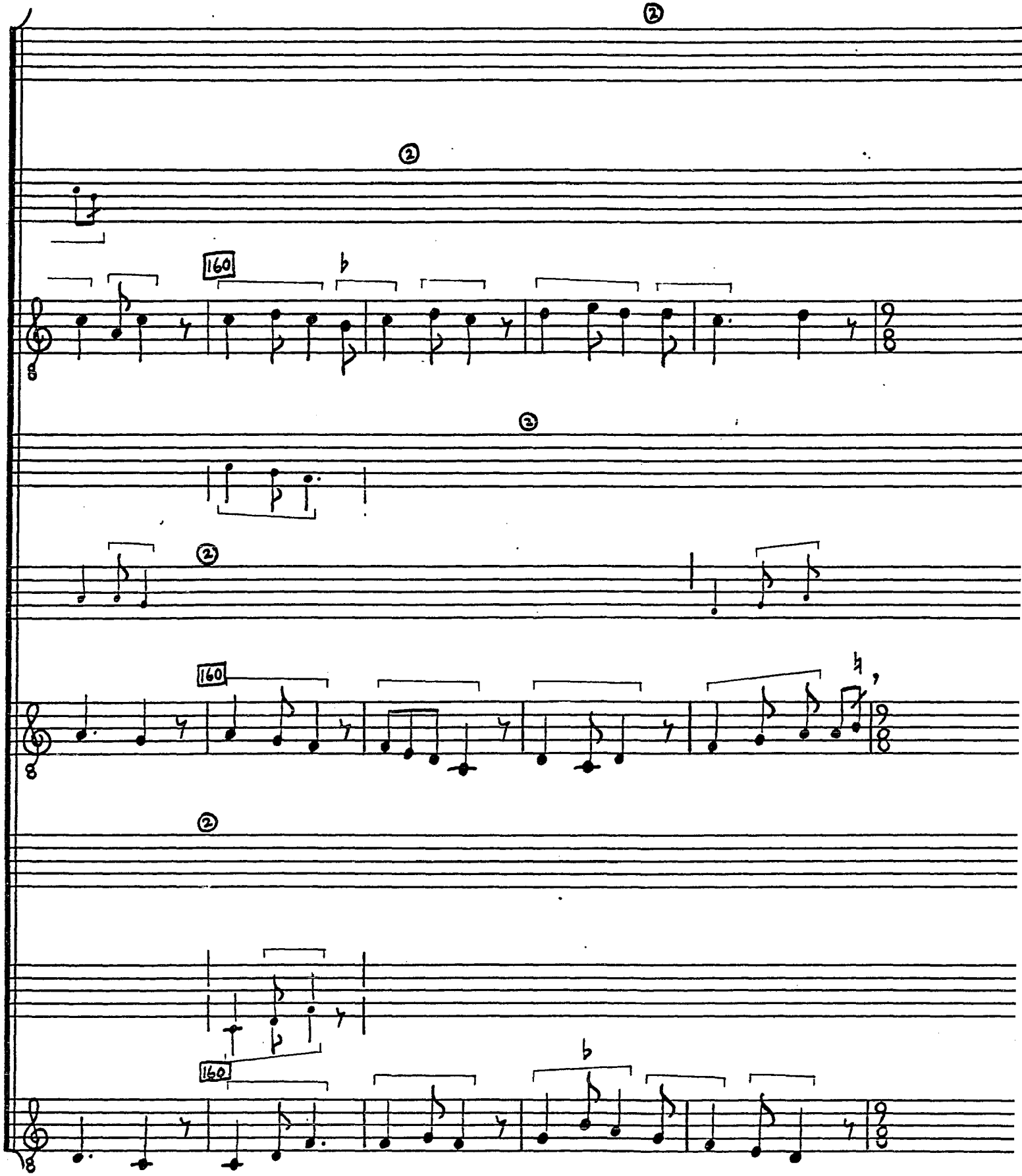

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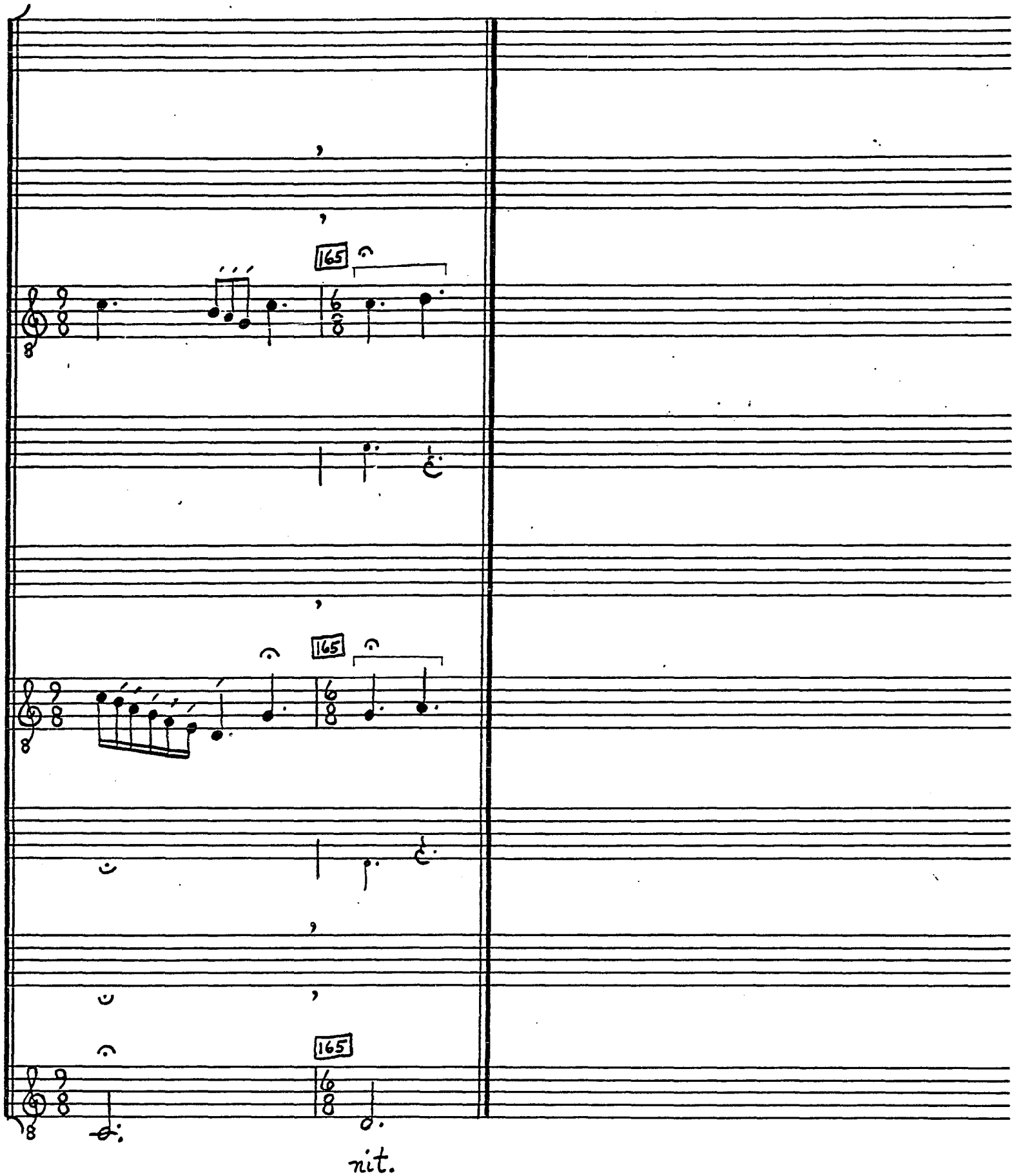

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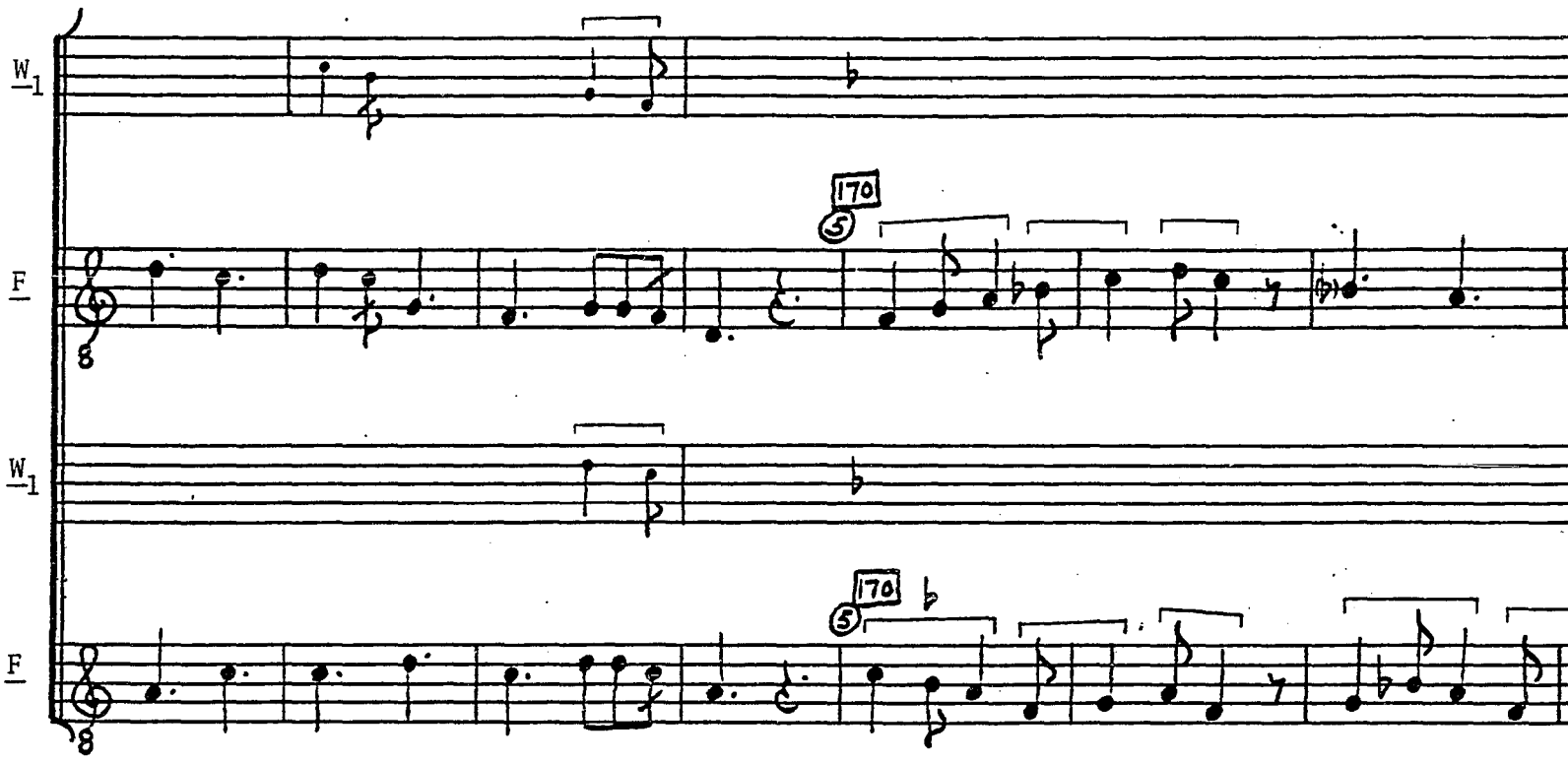
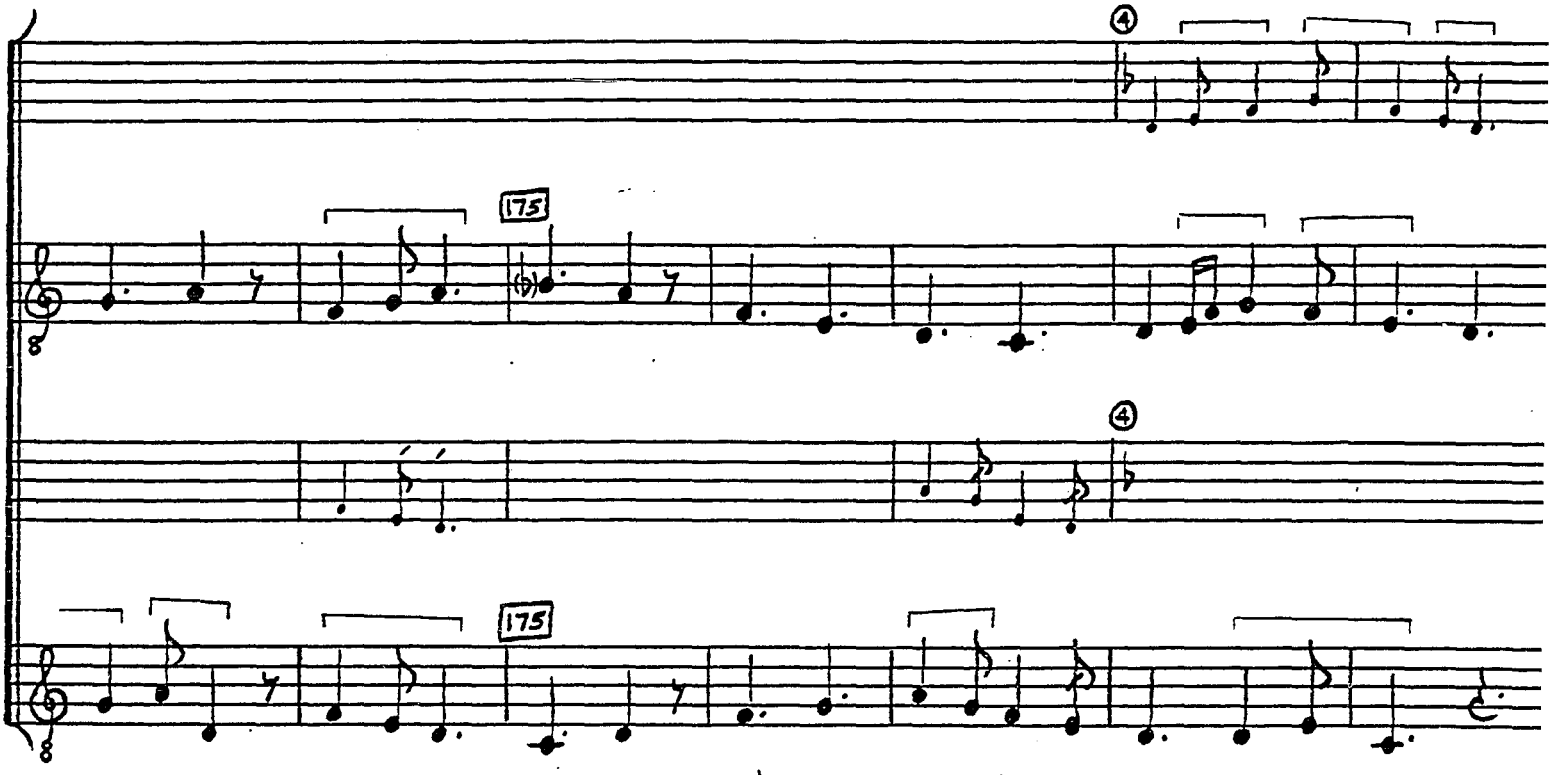


14. No- vus A- dam na- tus est



15. ut no- ve- tur mun-

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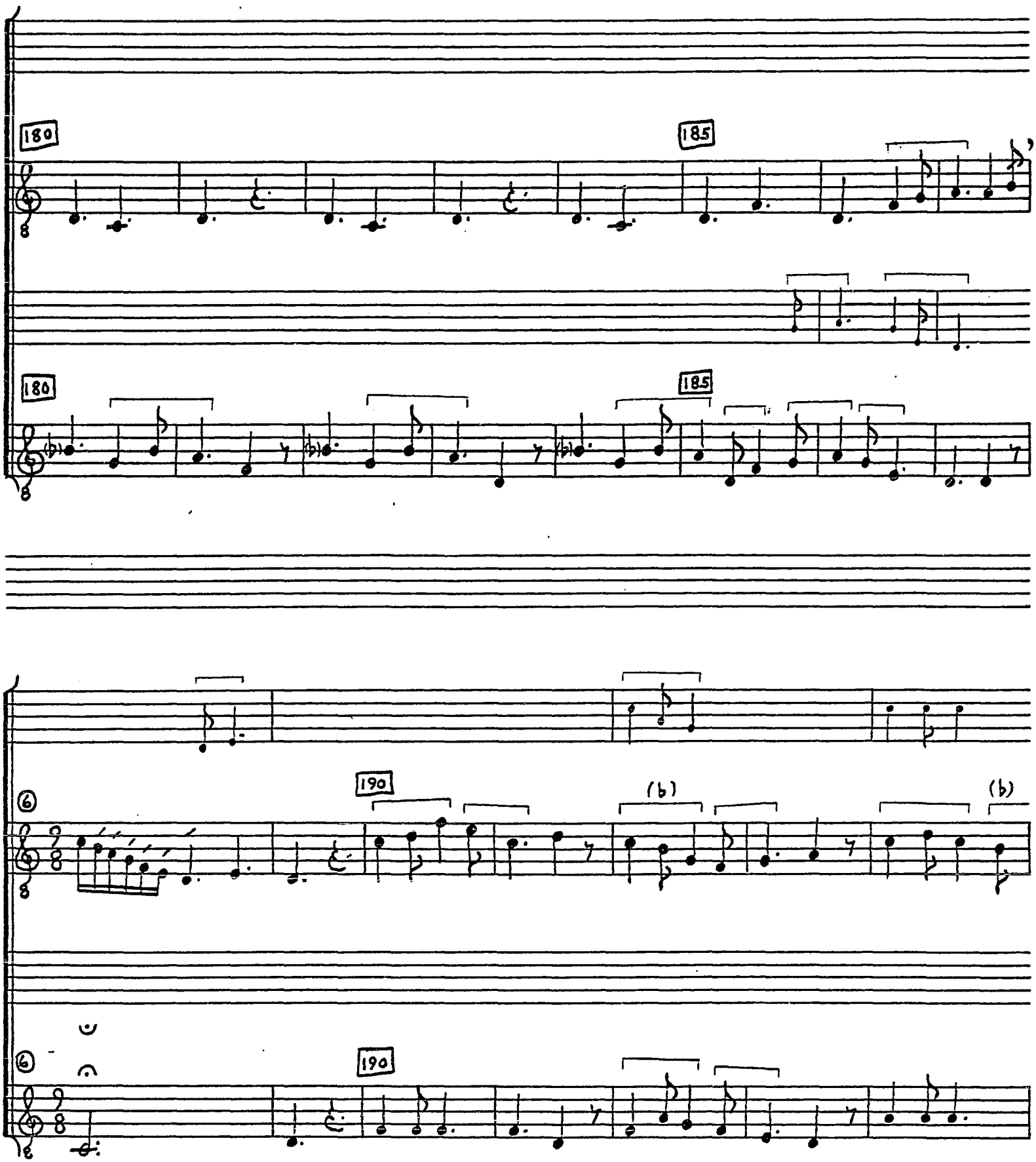

dus, 16.a

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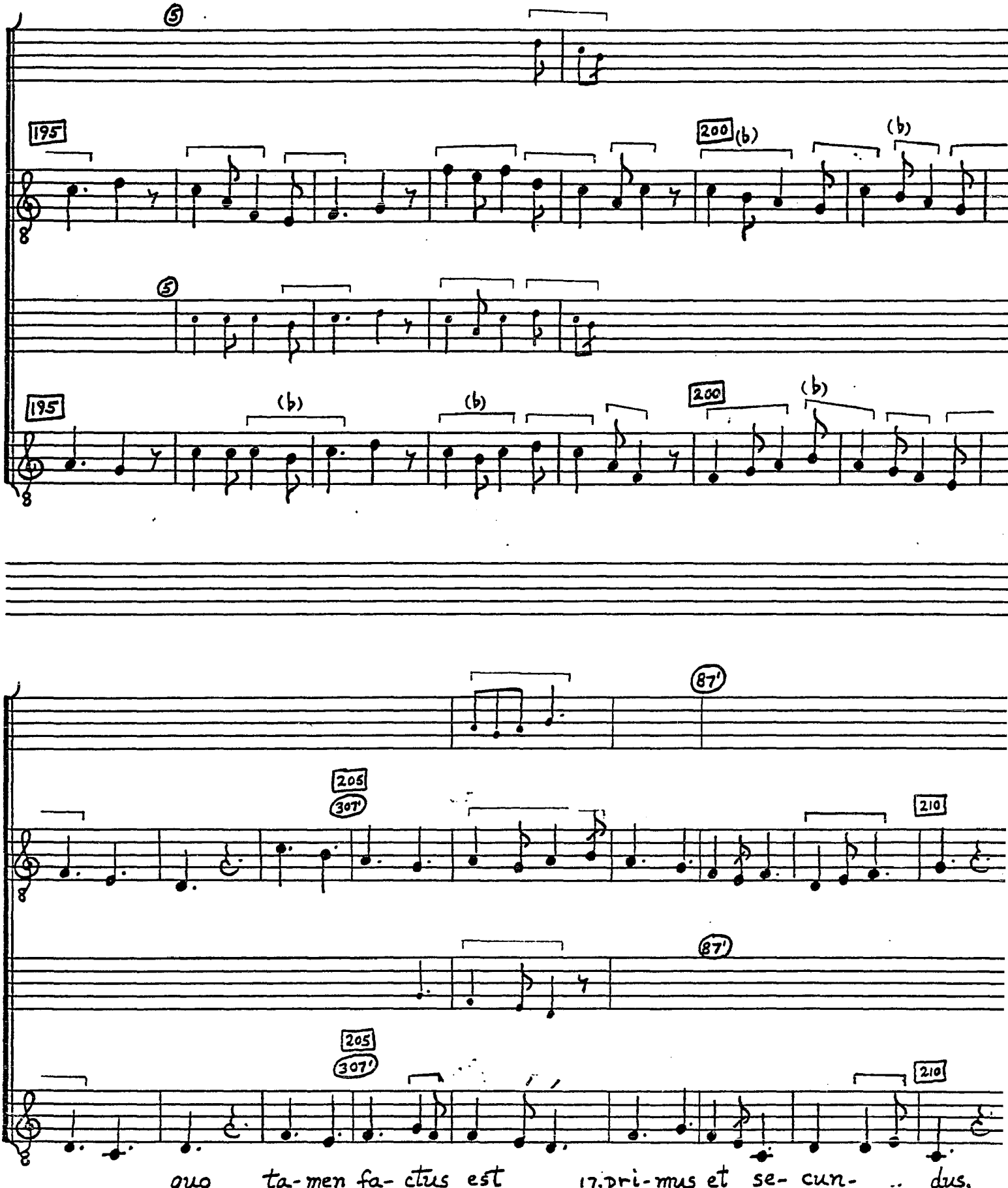

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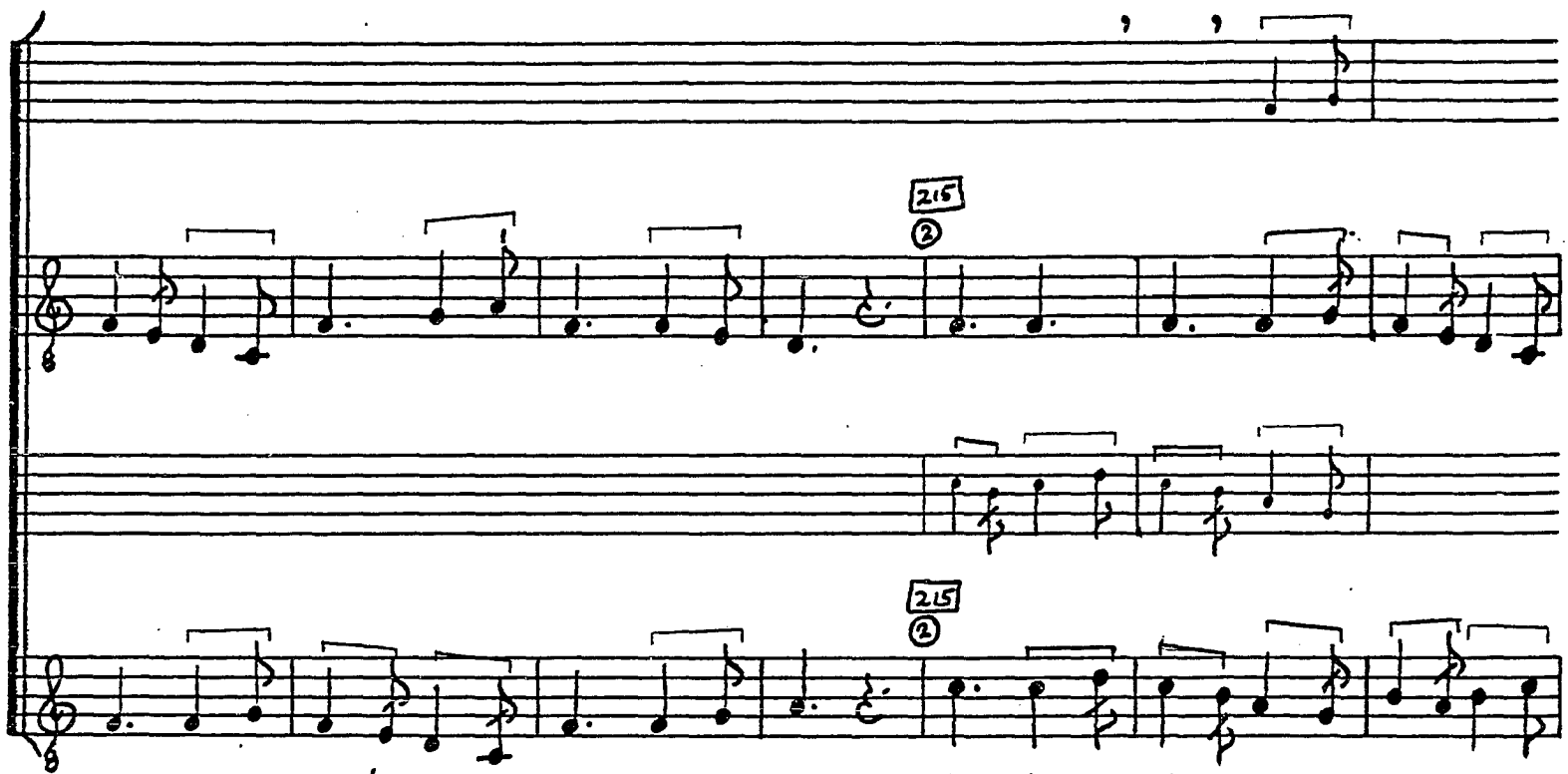

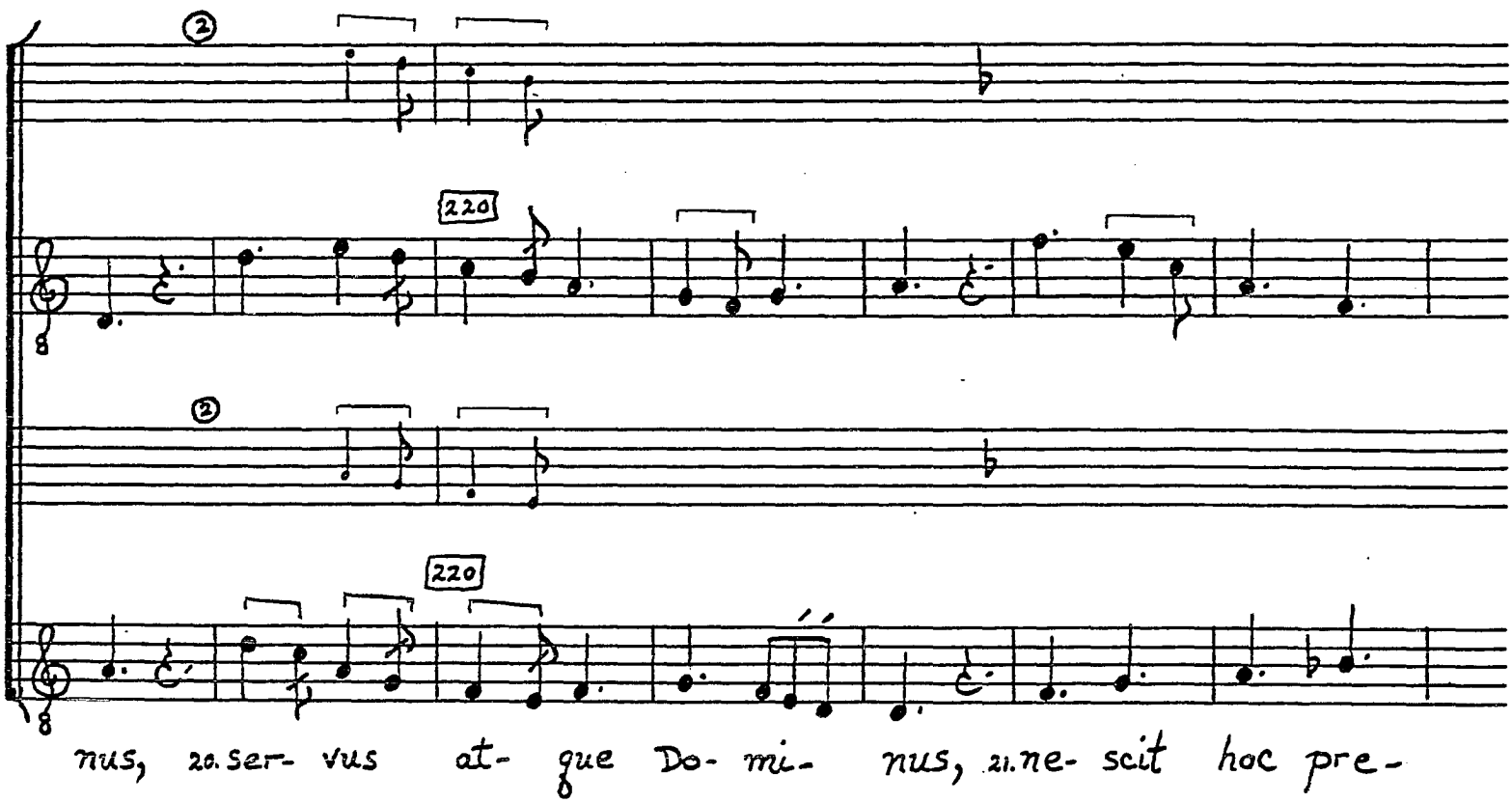

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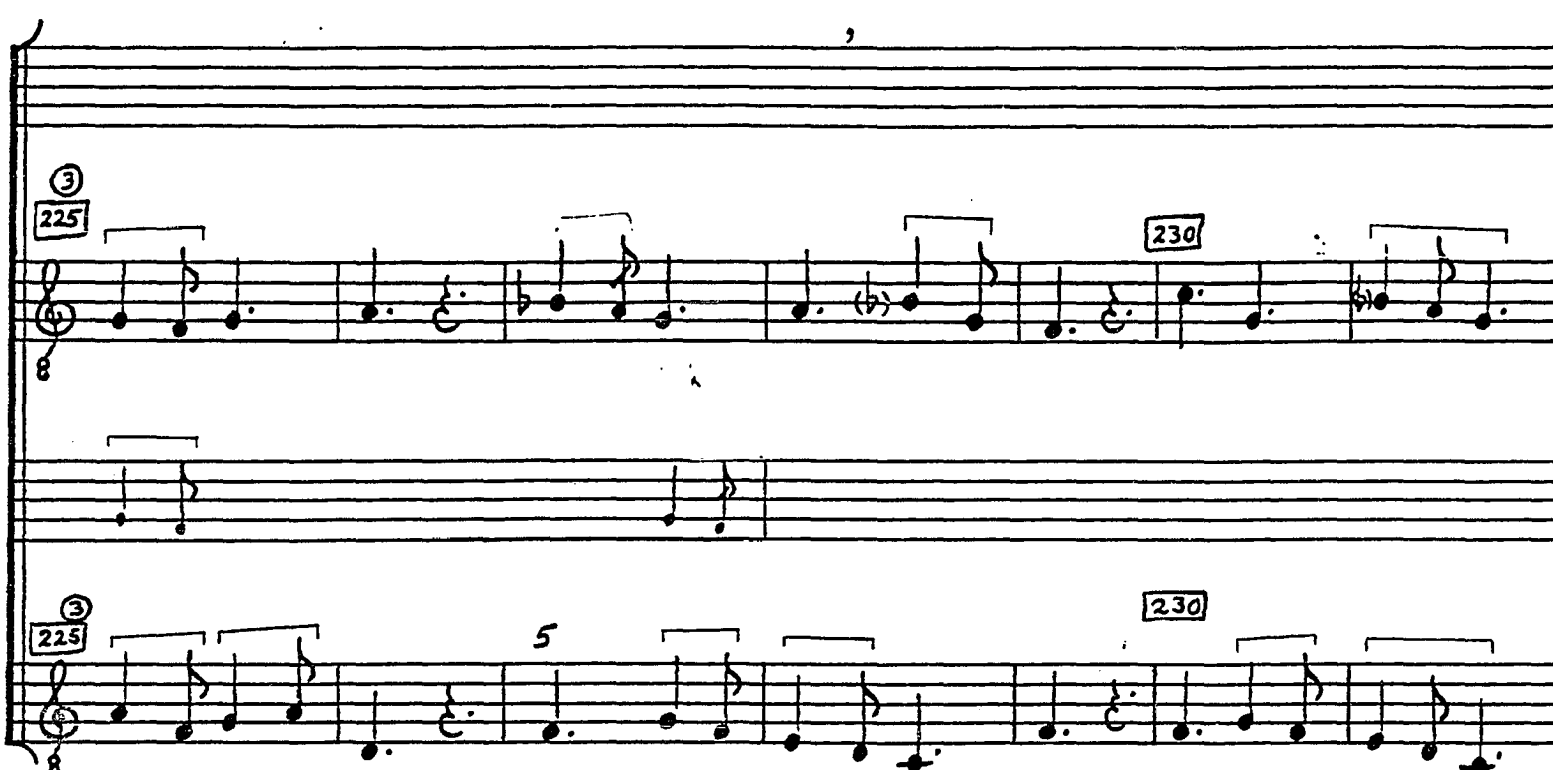
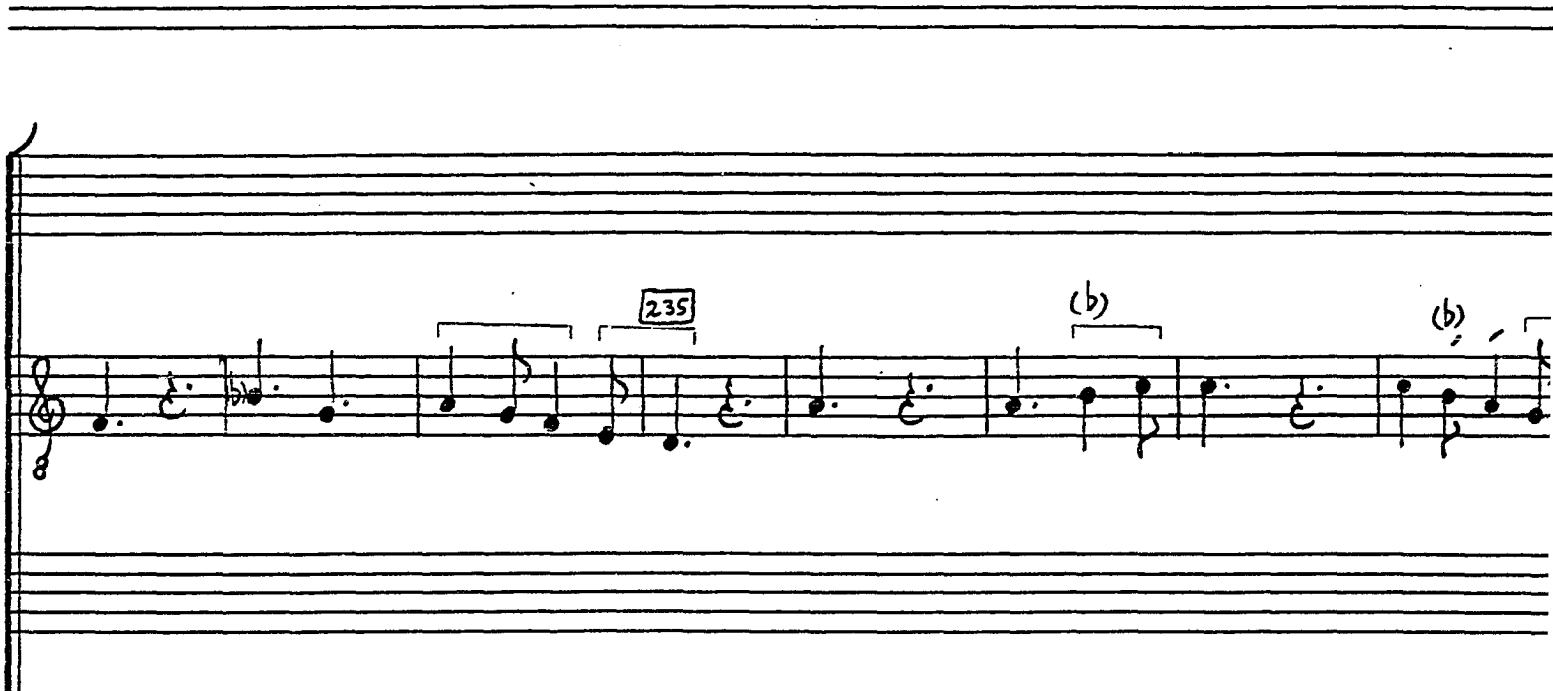


pu- ti- um, 22. ne- scit hoc in- mun-



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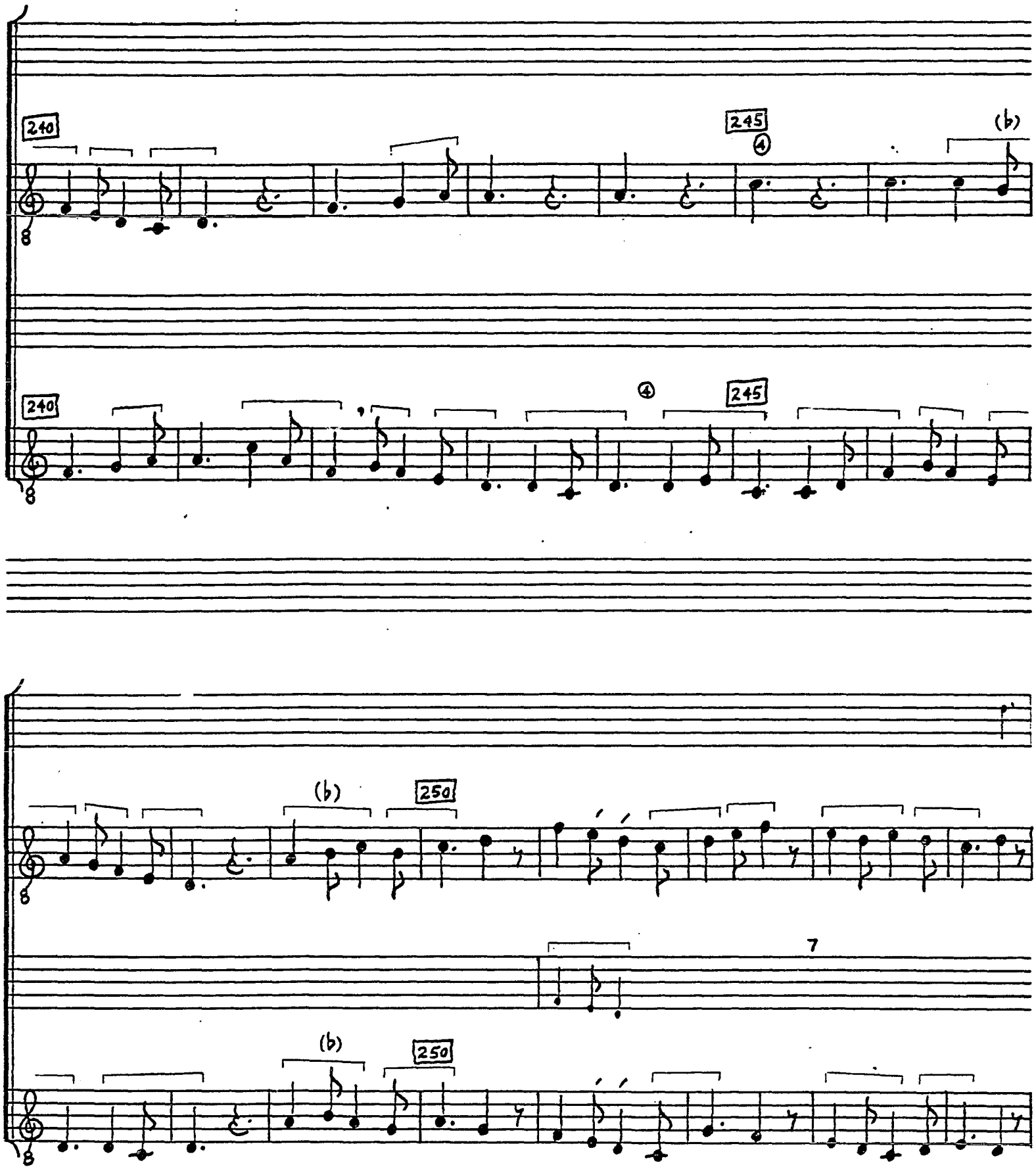

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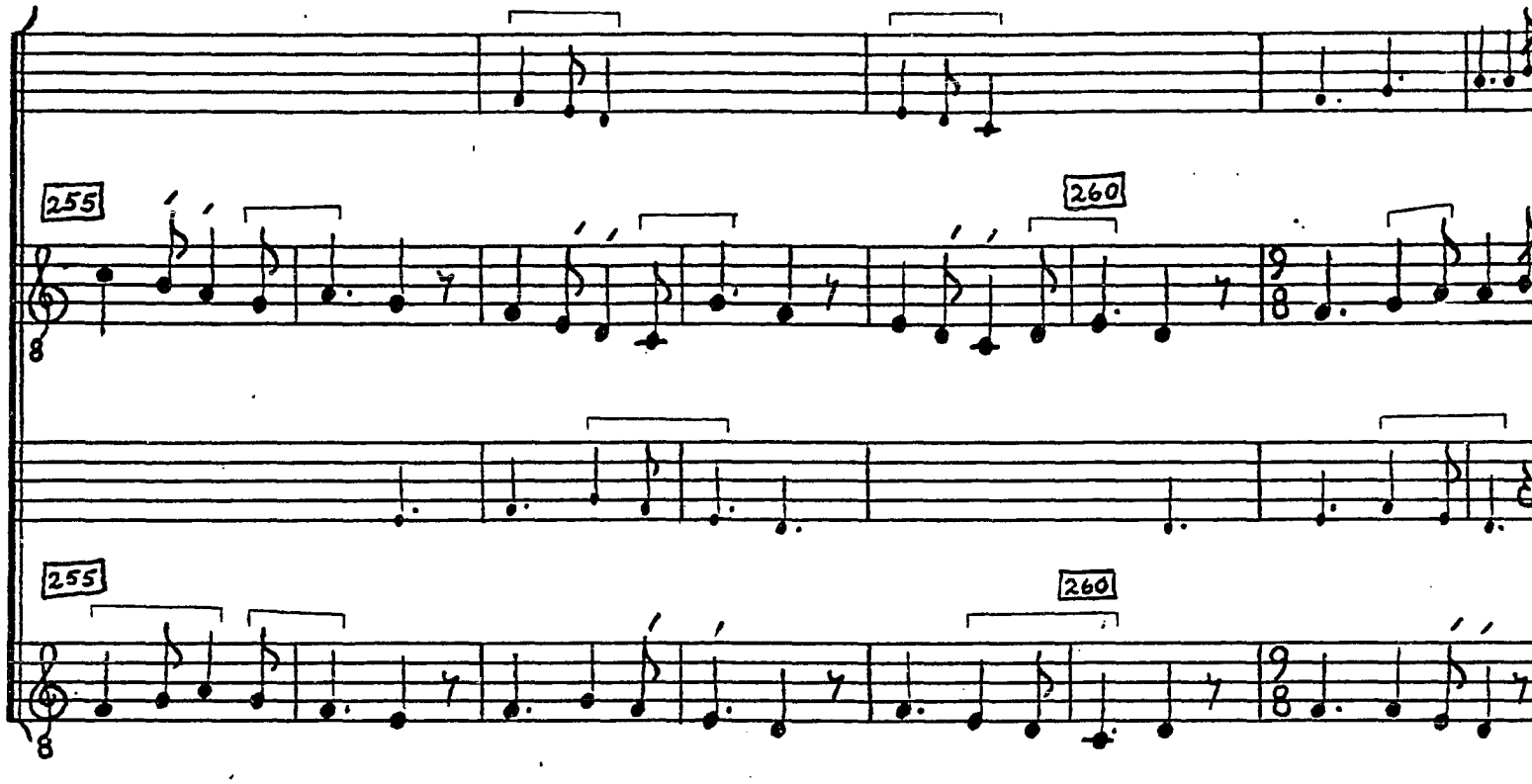

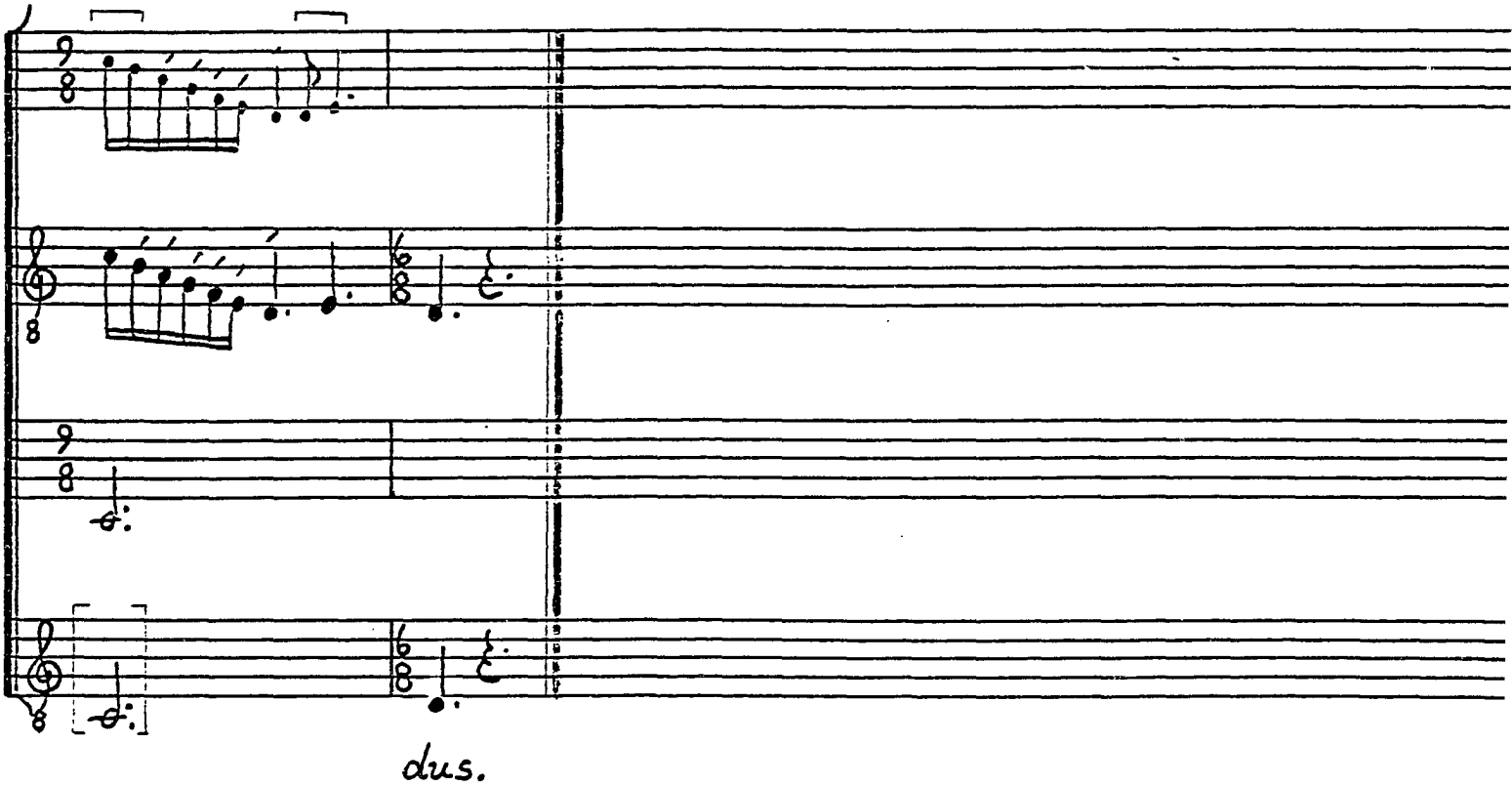

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NOTES

[1]Triplum, mm. 49 and 142--double pauses in $\underline{W}_1$.

[2]Tenor, m. 131--see mm. 36-42 for syllabic/melismatic similarity.

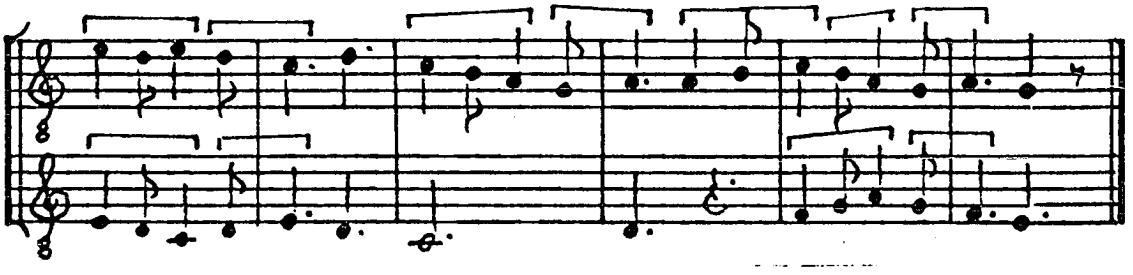
[3]Tenor, mm. 150-151--three longae F-G-a in $\underline{W}_1$.

[4]Text, m. 212--cum in F.

[5]Tenor, mm. 227-229--syllabic/melismatic identity with following cauda; the ligature structure of the tenor line in the cauda is difficult to explain.

[6]Text, mm. 228-229--immundus in AH.

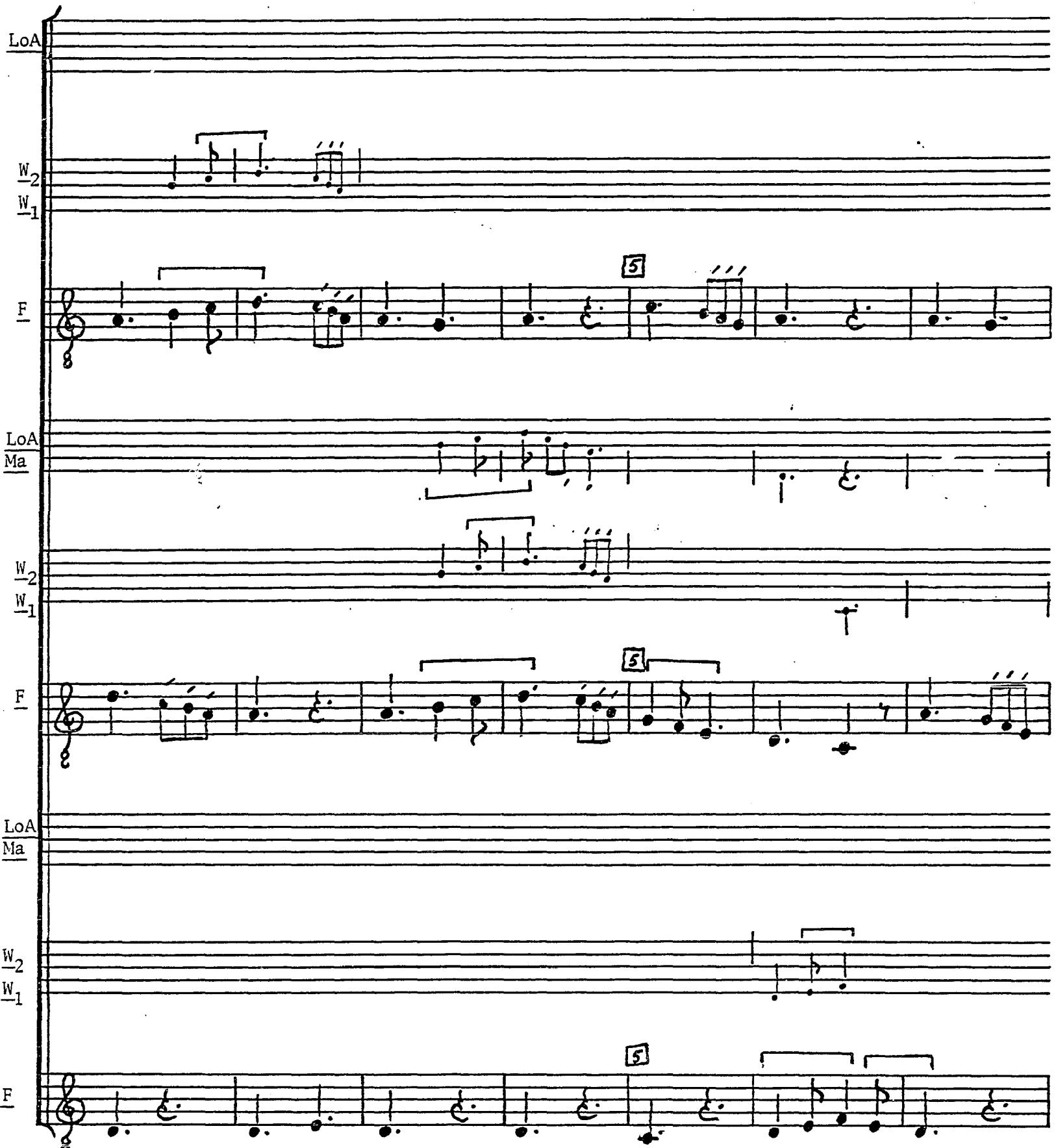
[7]Mm. 253-256--$\underline{W}_1$ contains the following variant.



RELEGENTUR AB AREA--CLAUSUS IN TESTA (C 6)

Sources
F 202v-203, 287v-288v; W_1 87v-89
W_2 34v-36; Ma 109v-110v(a2); LoA 89v
OAdd 80
Cf. Anima iugi lacrima--F 433v; C1 370

Editions
Knapp, 35 Conductus, p. 11
AH 20, 85



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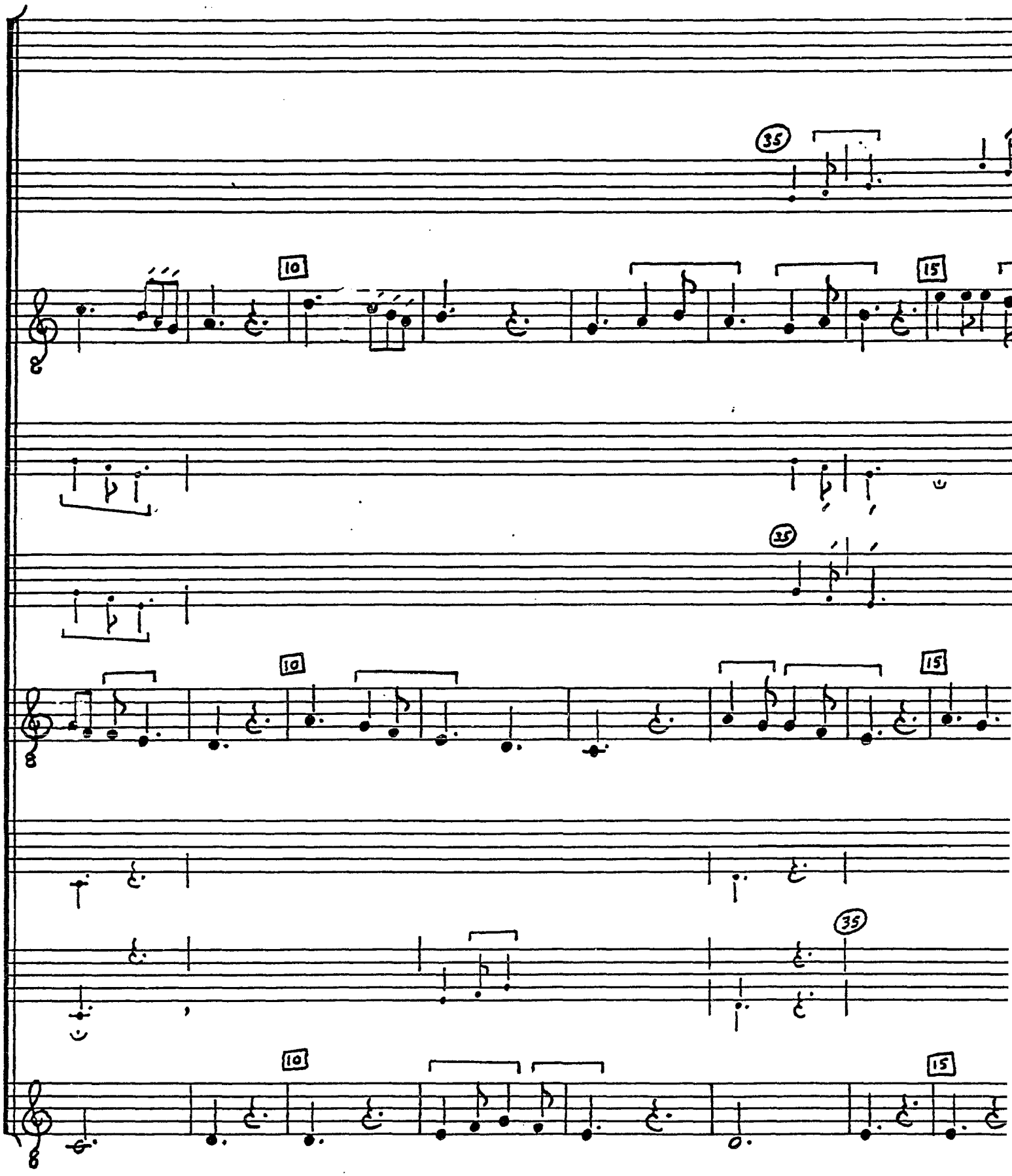

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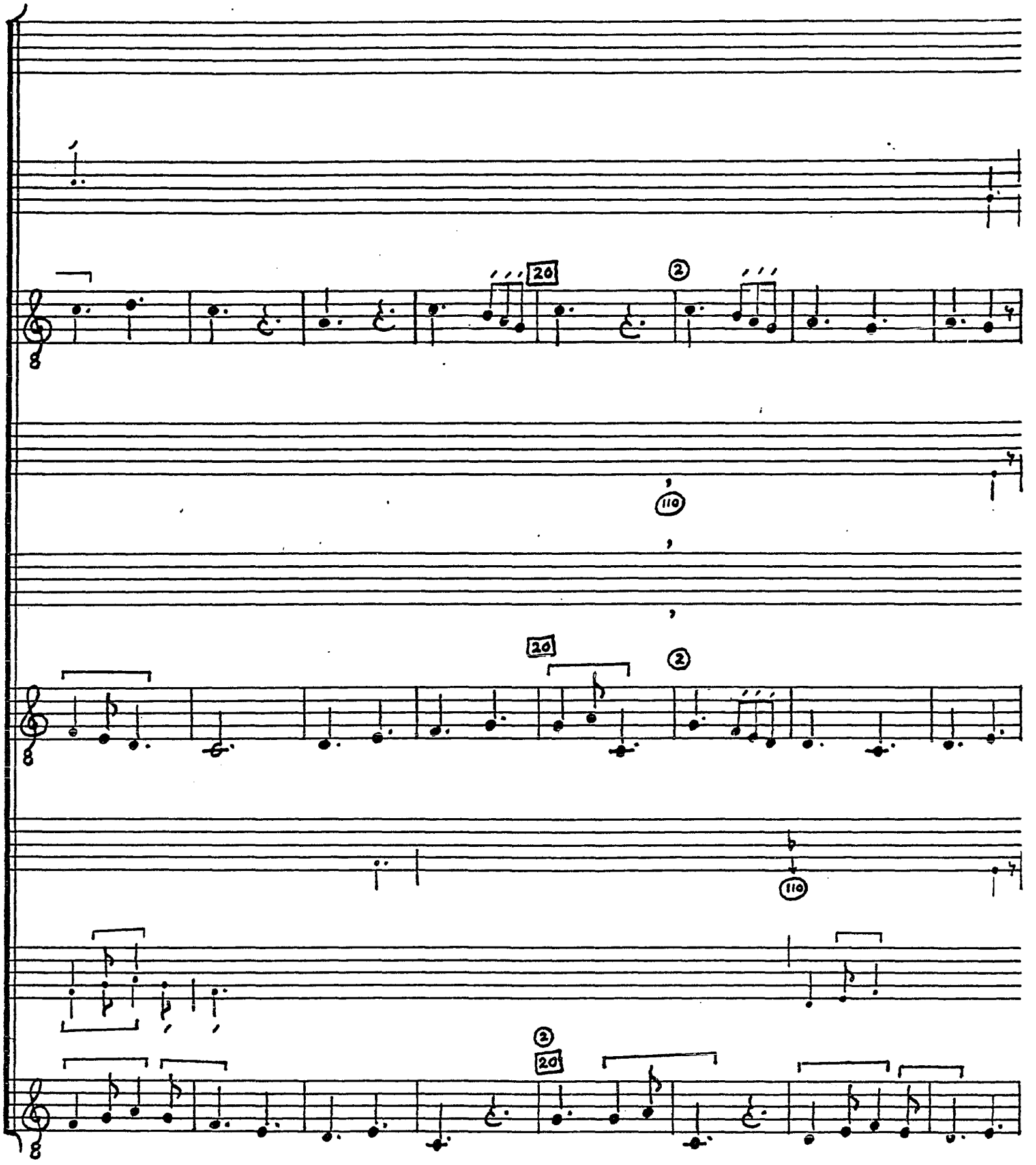

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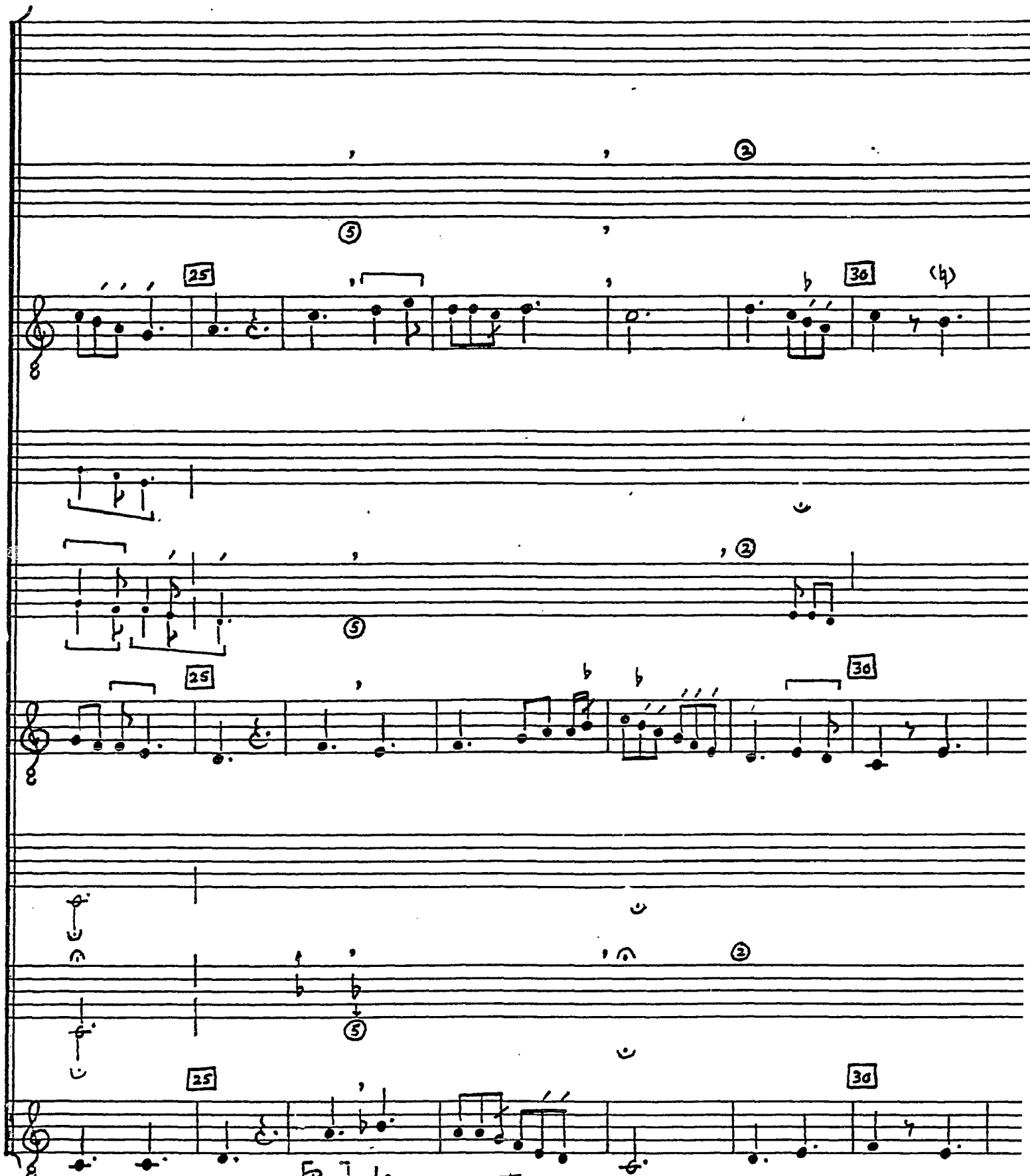

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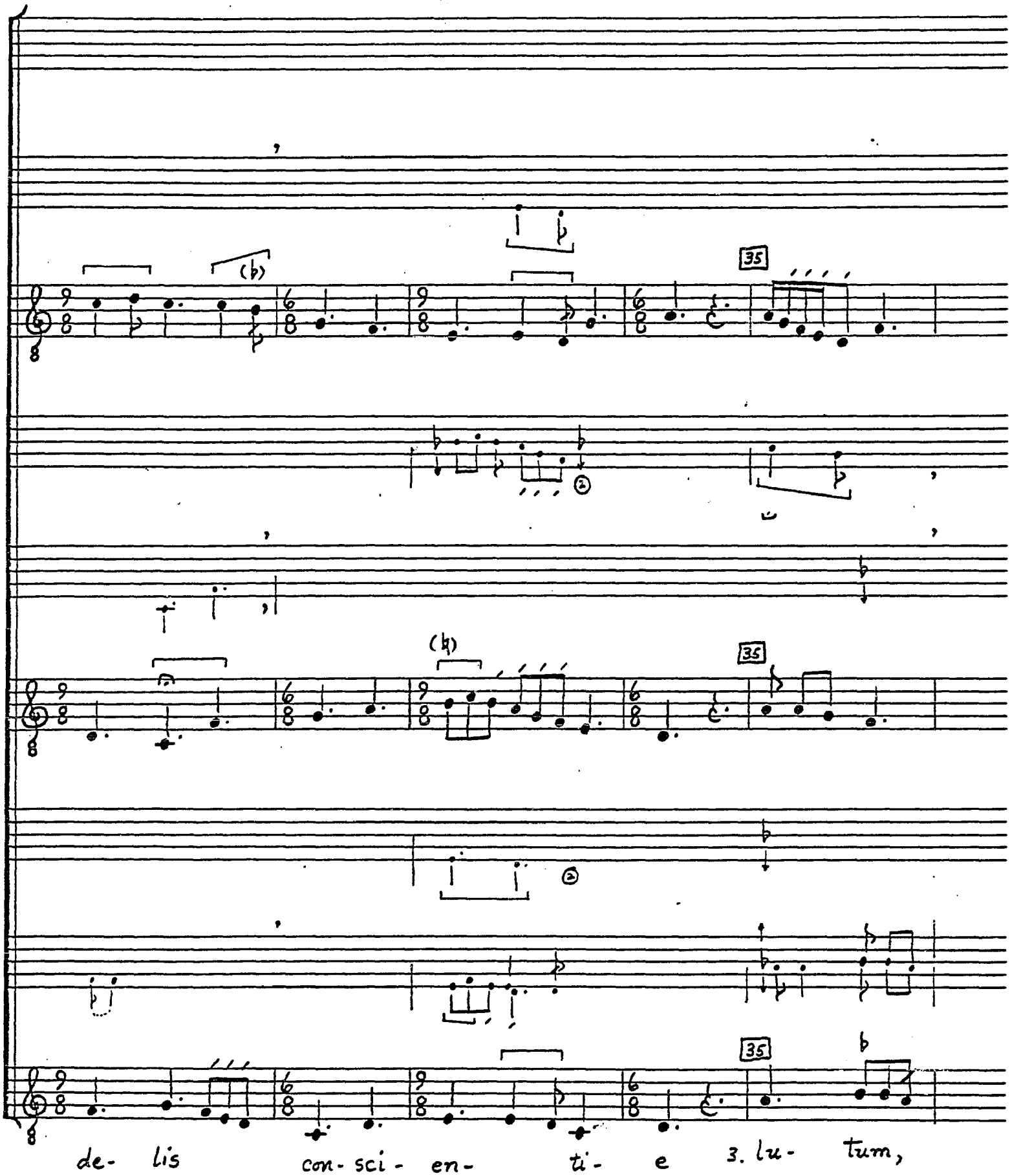

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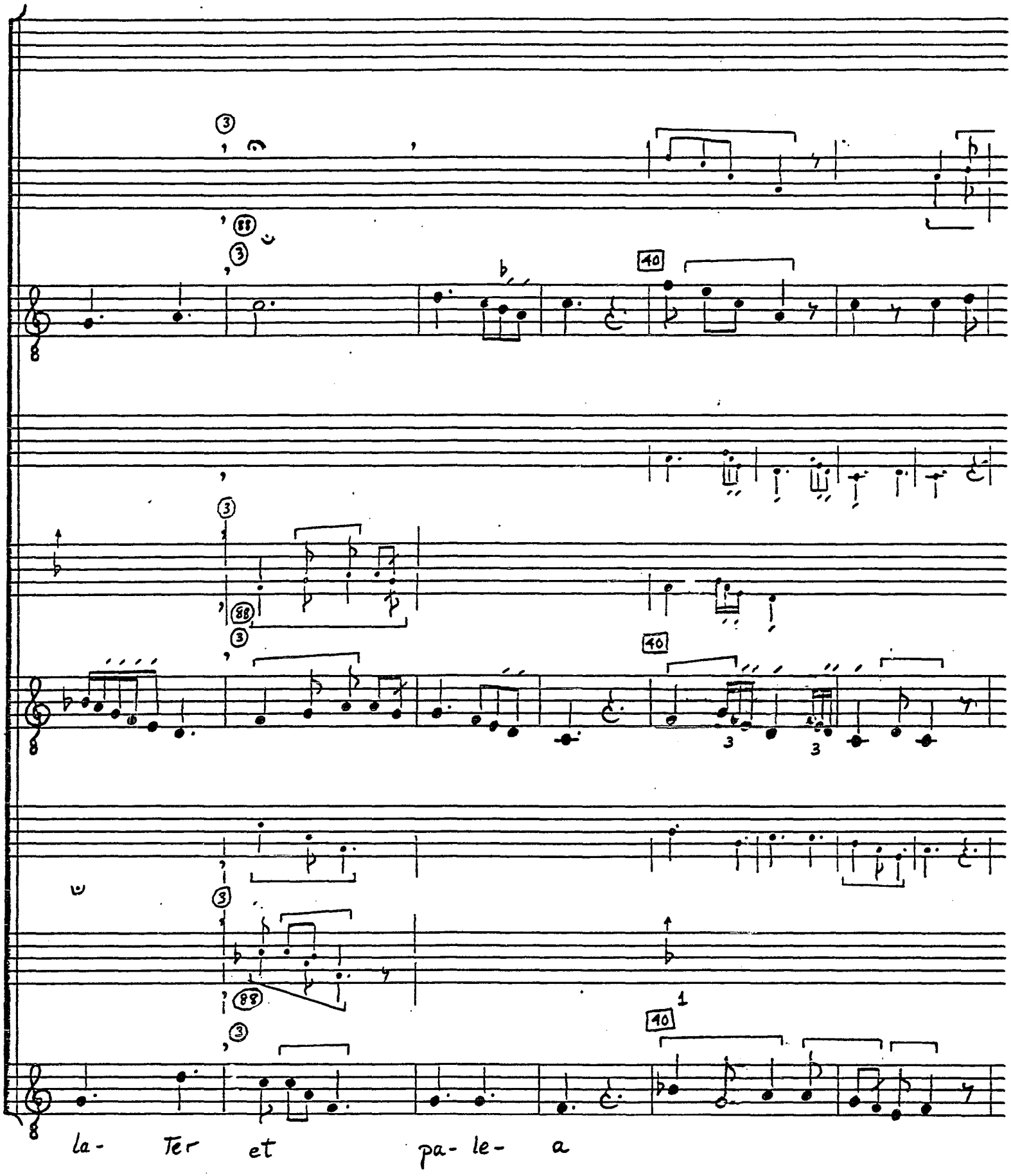

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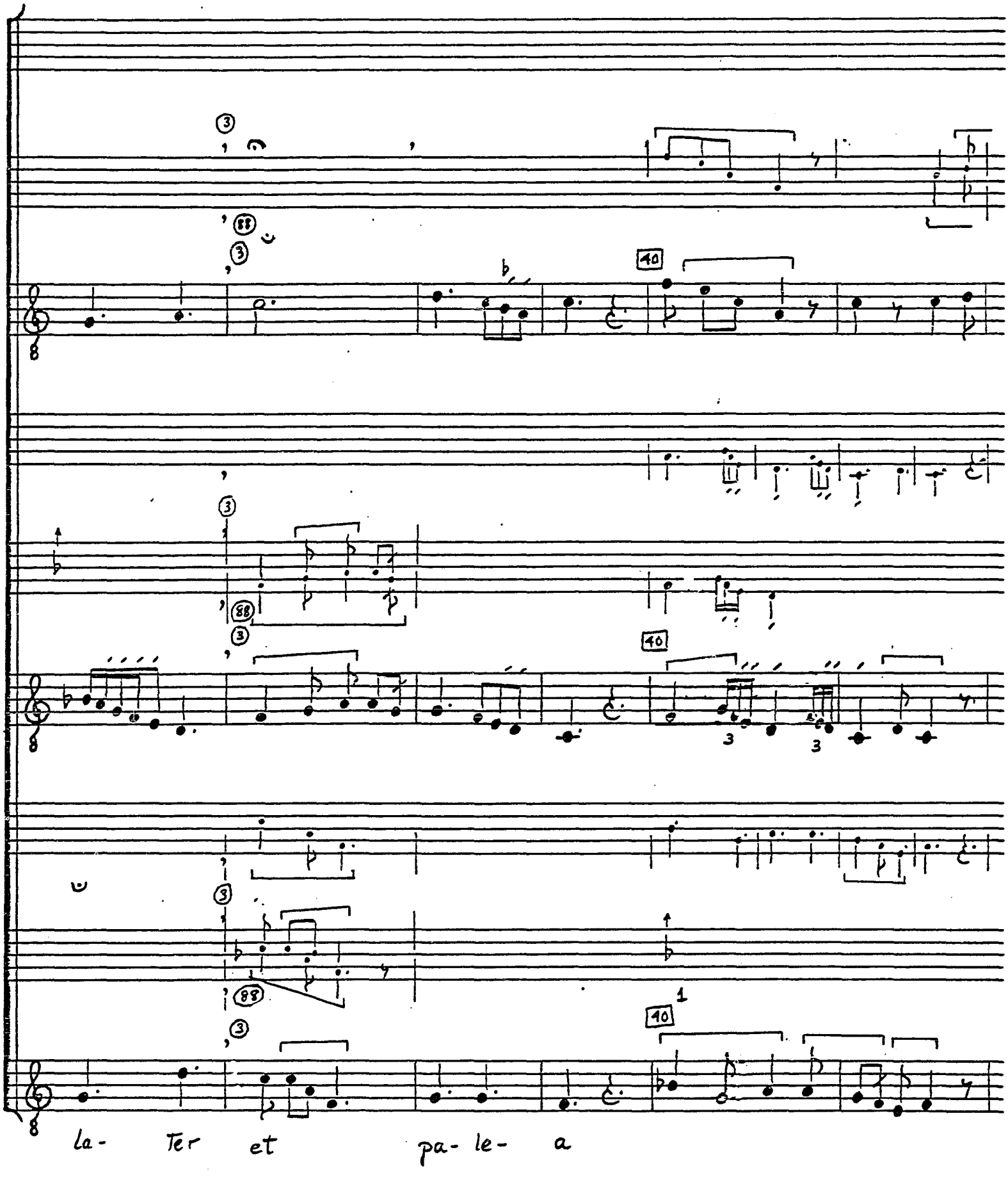

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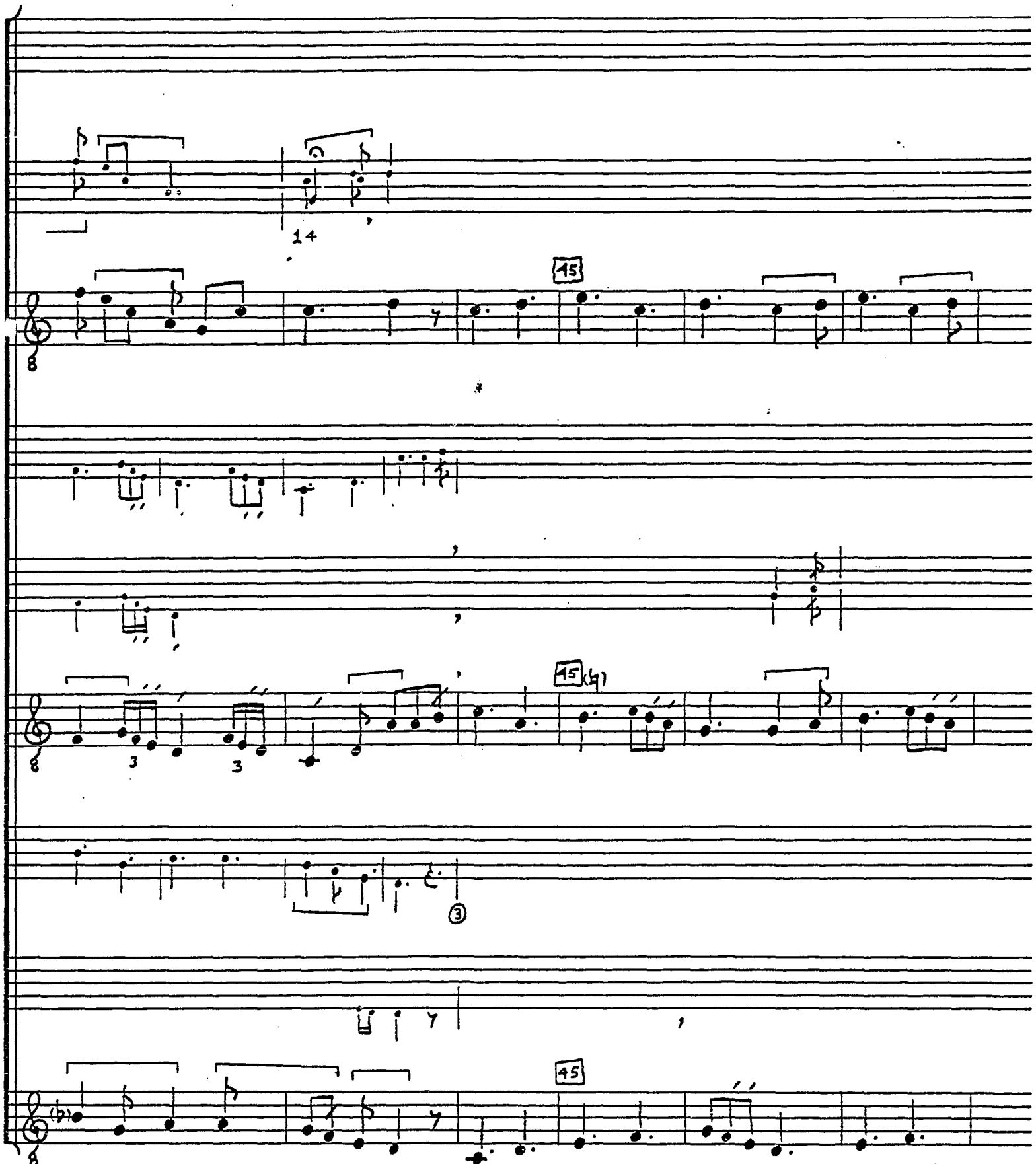

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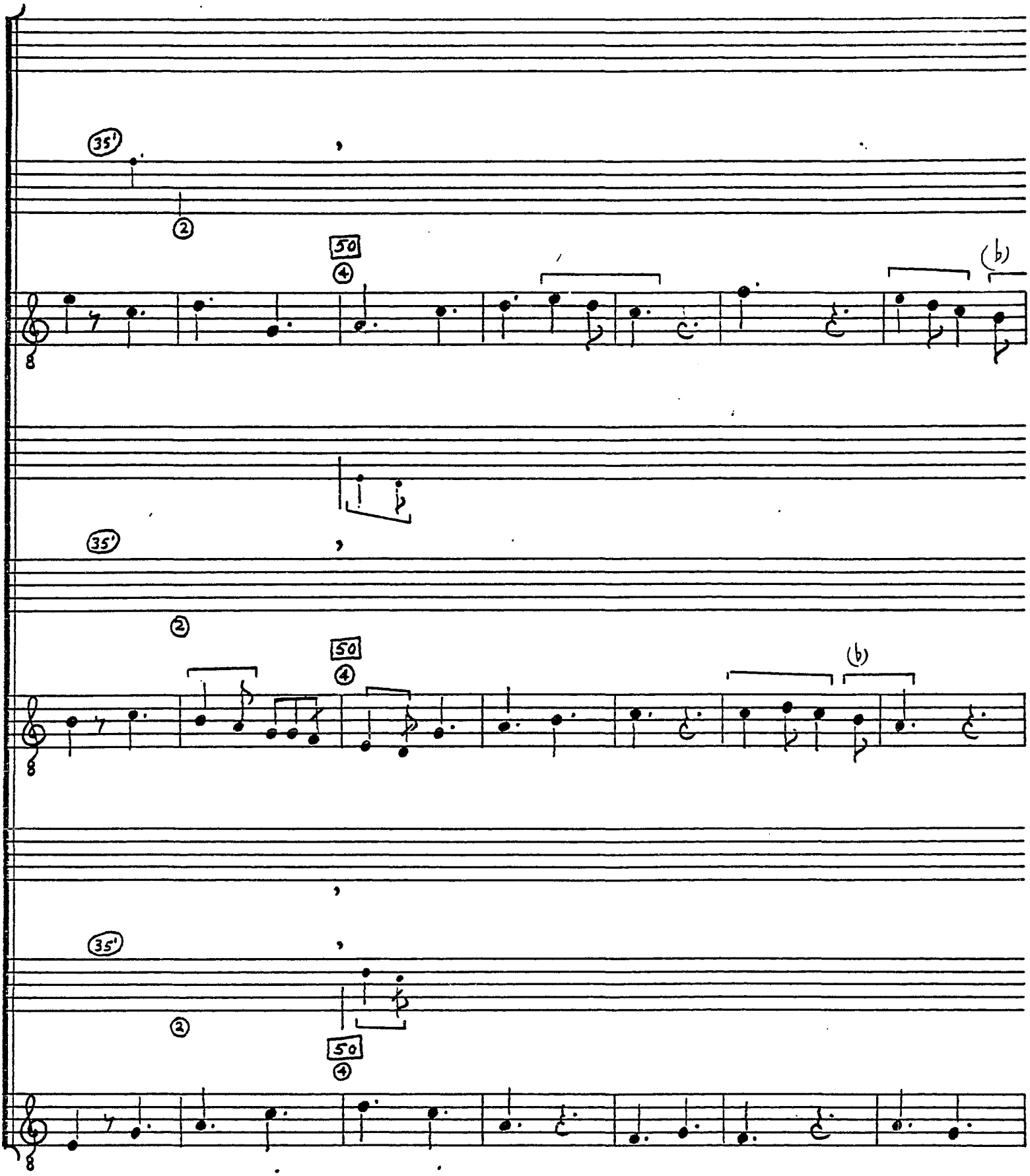

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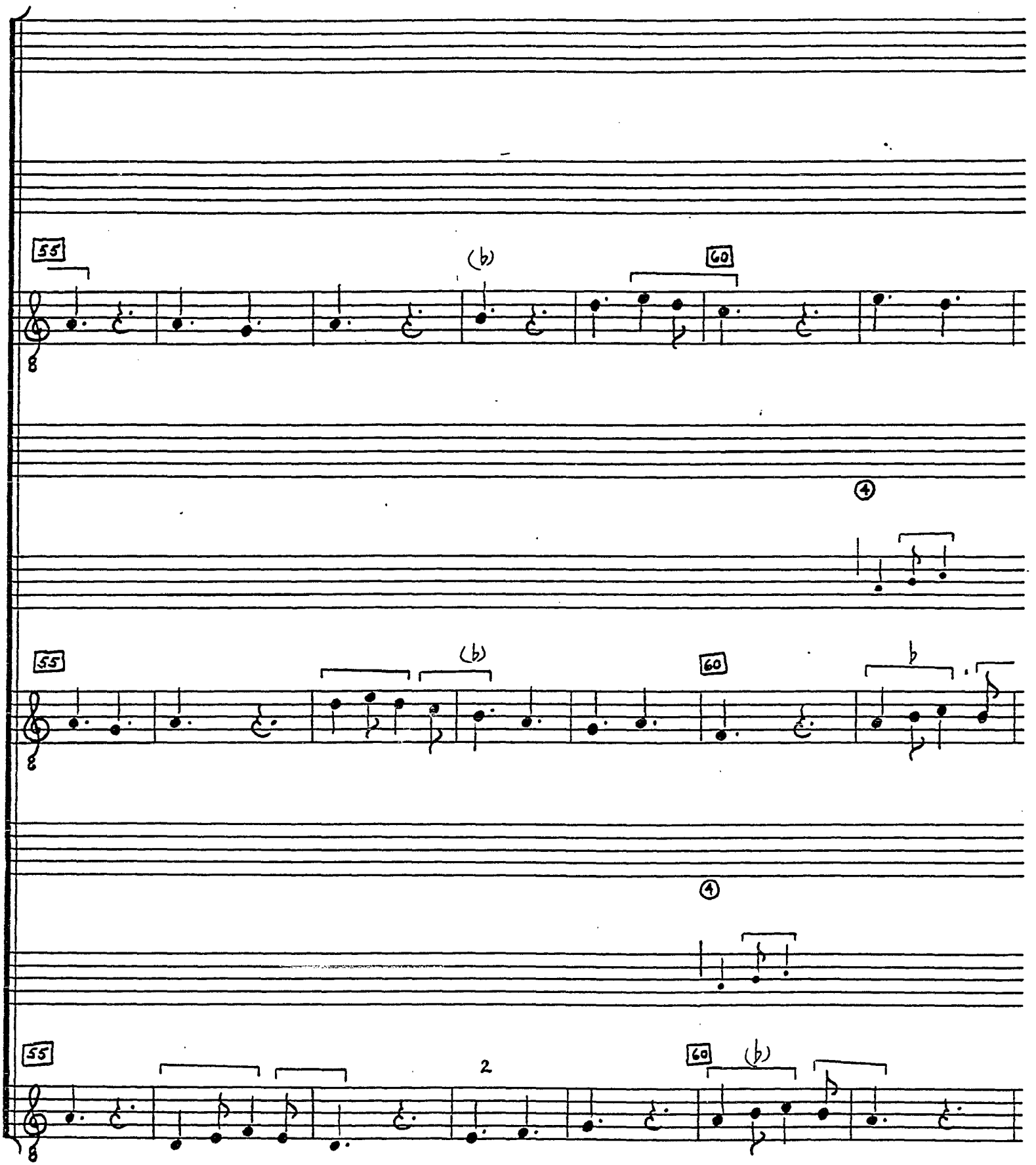

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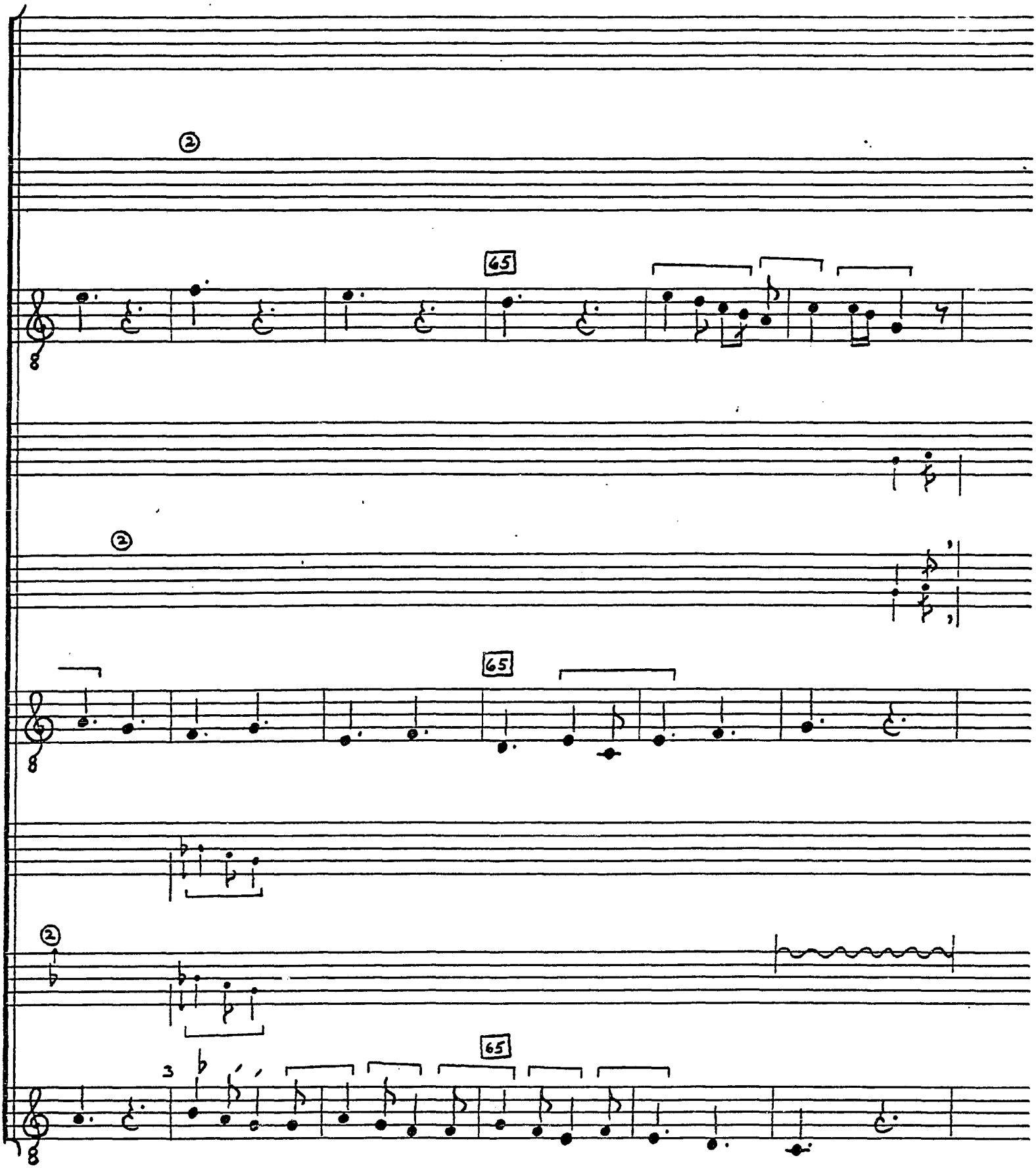

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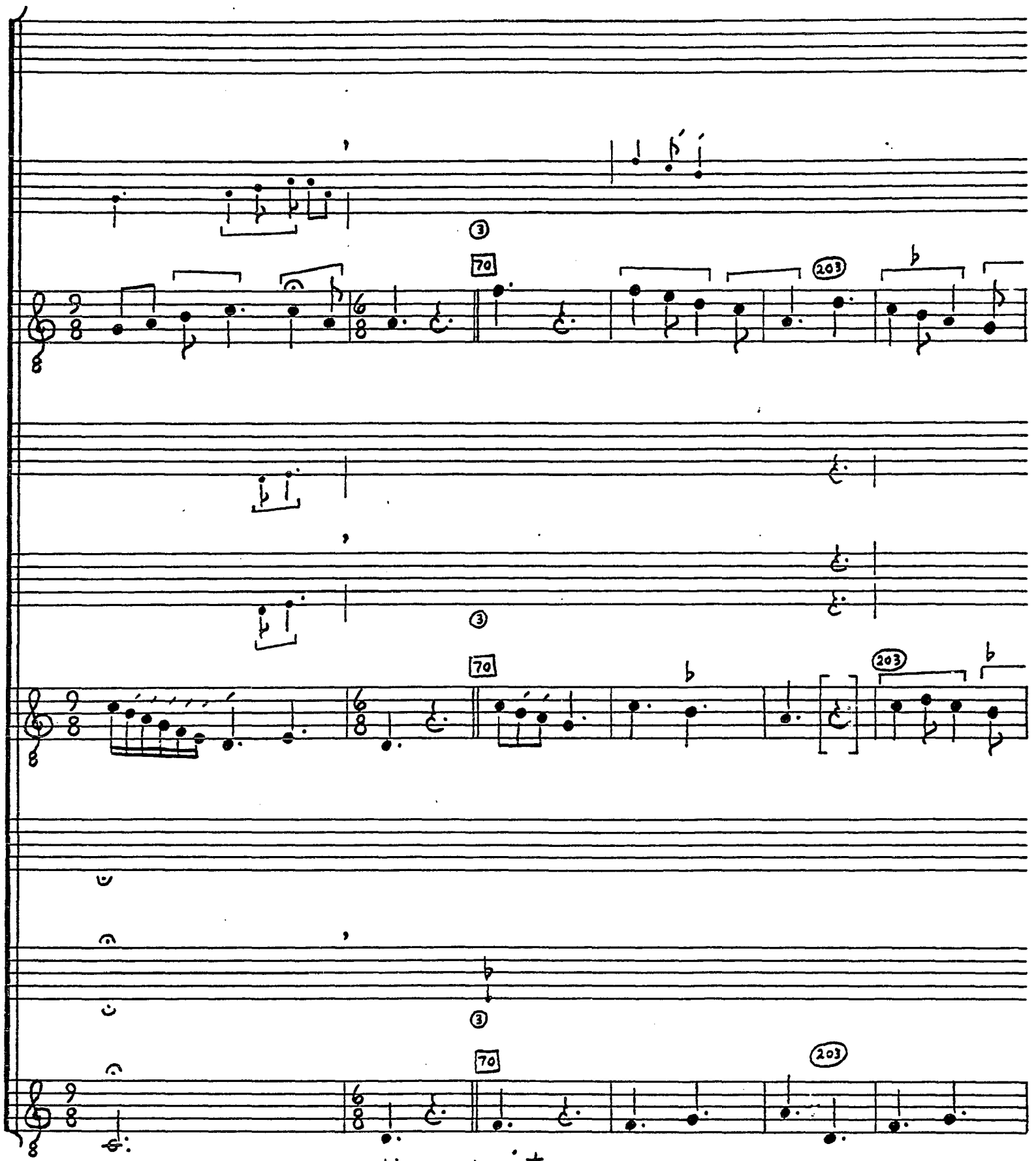

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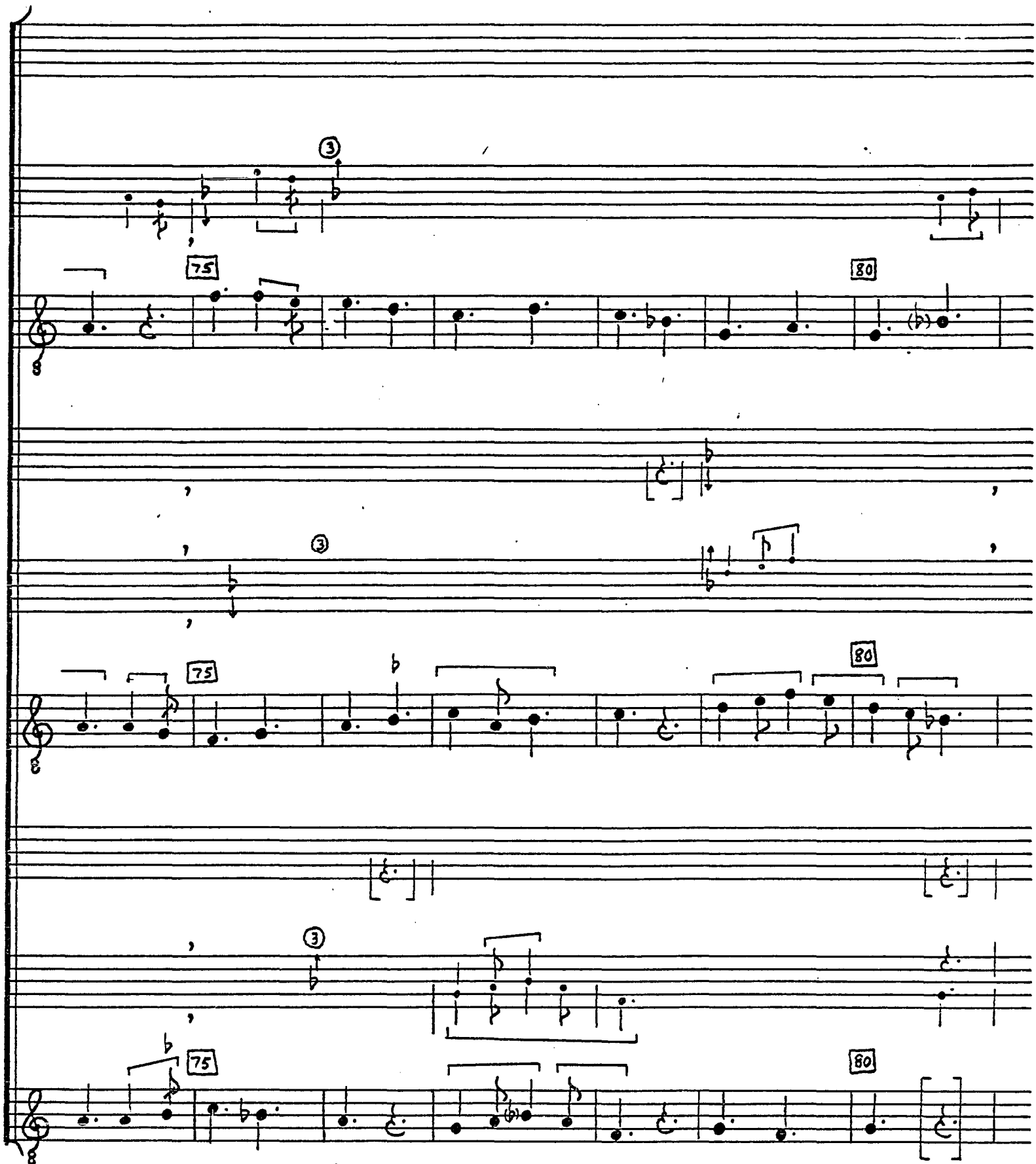

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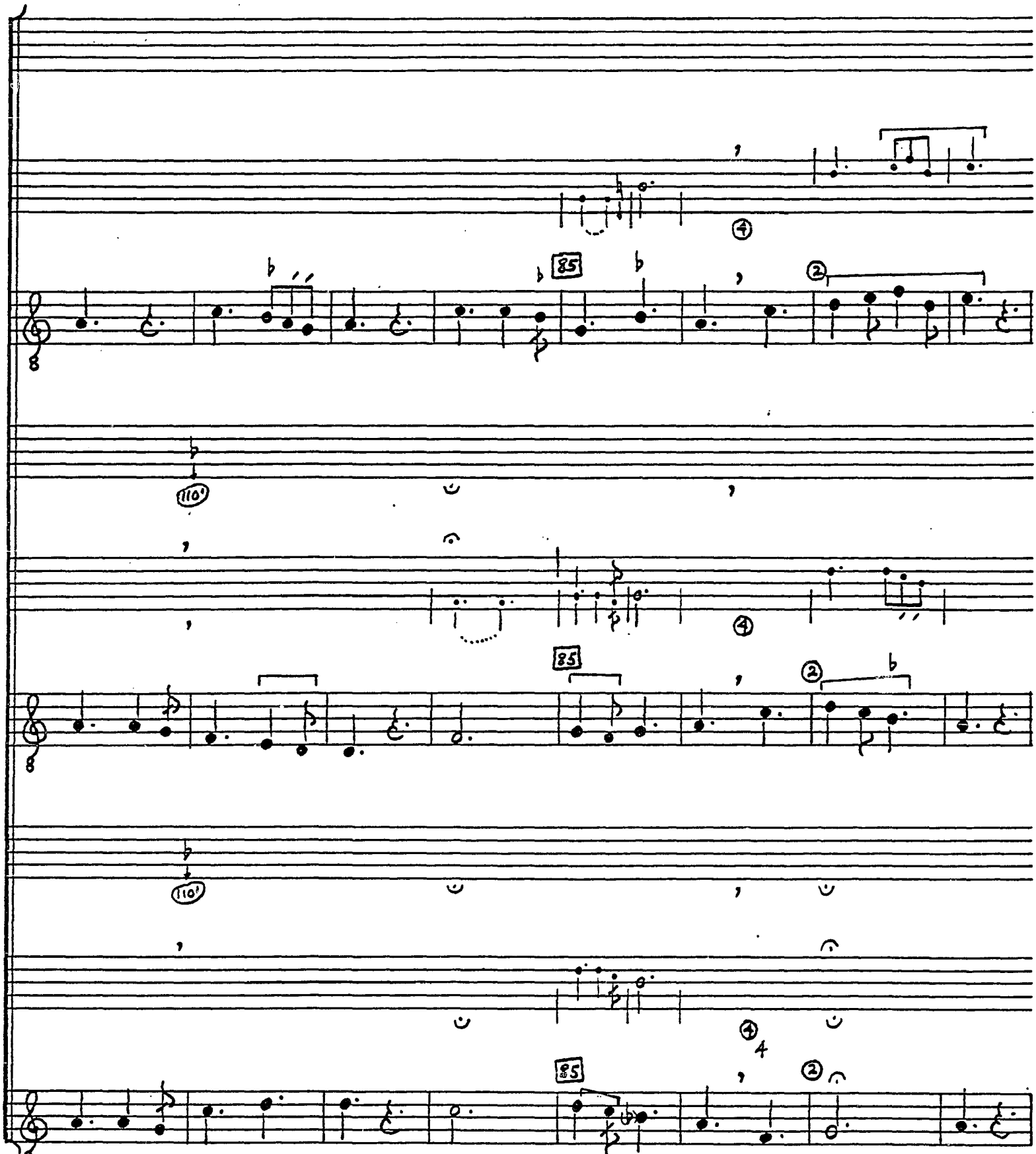

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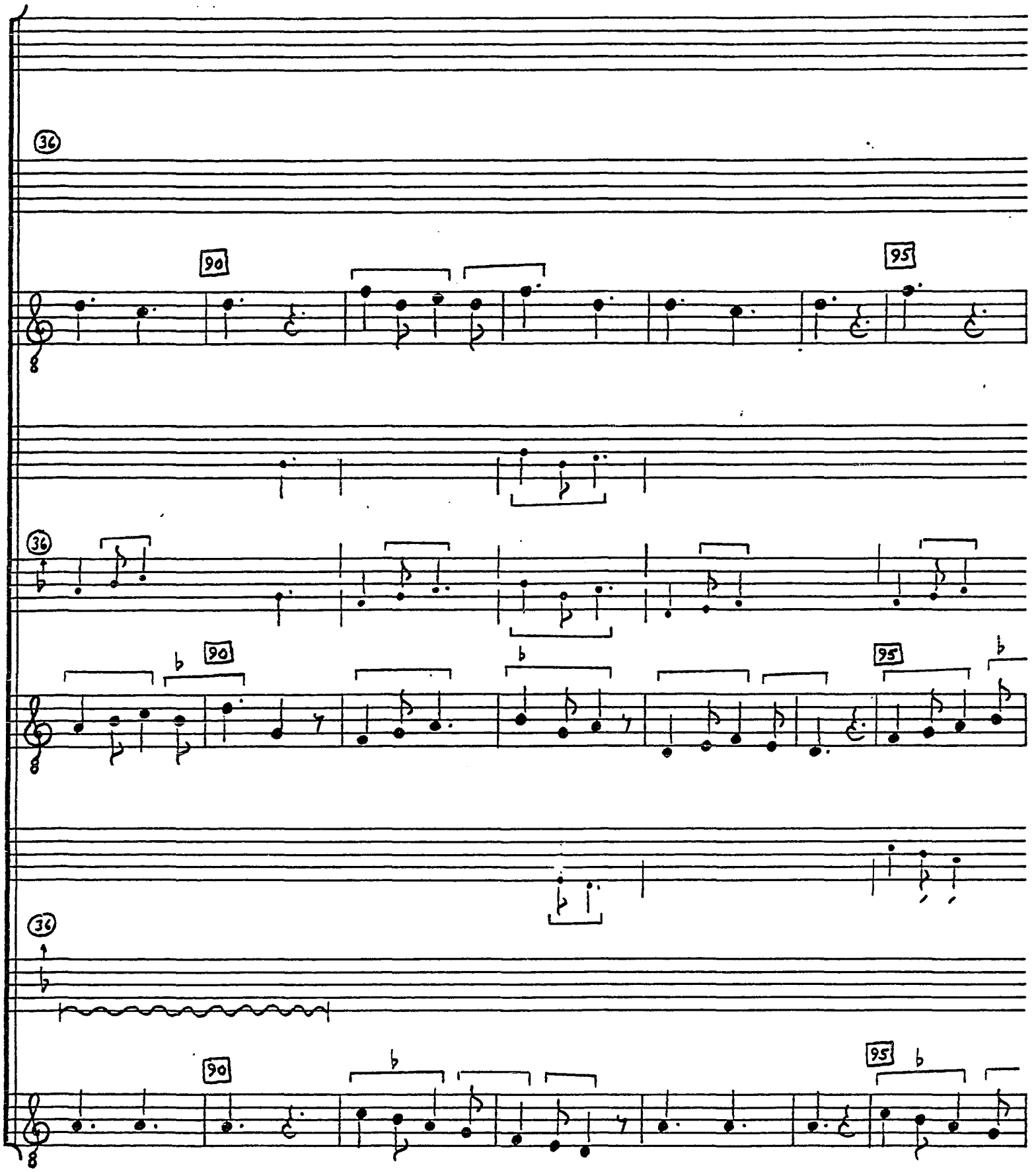

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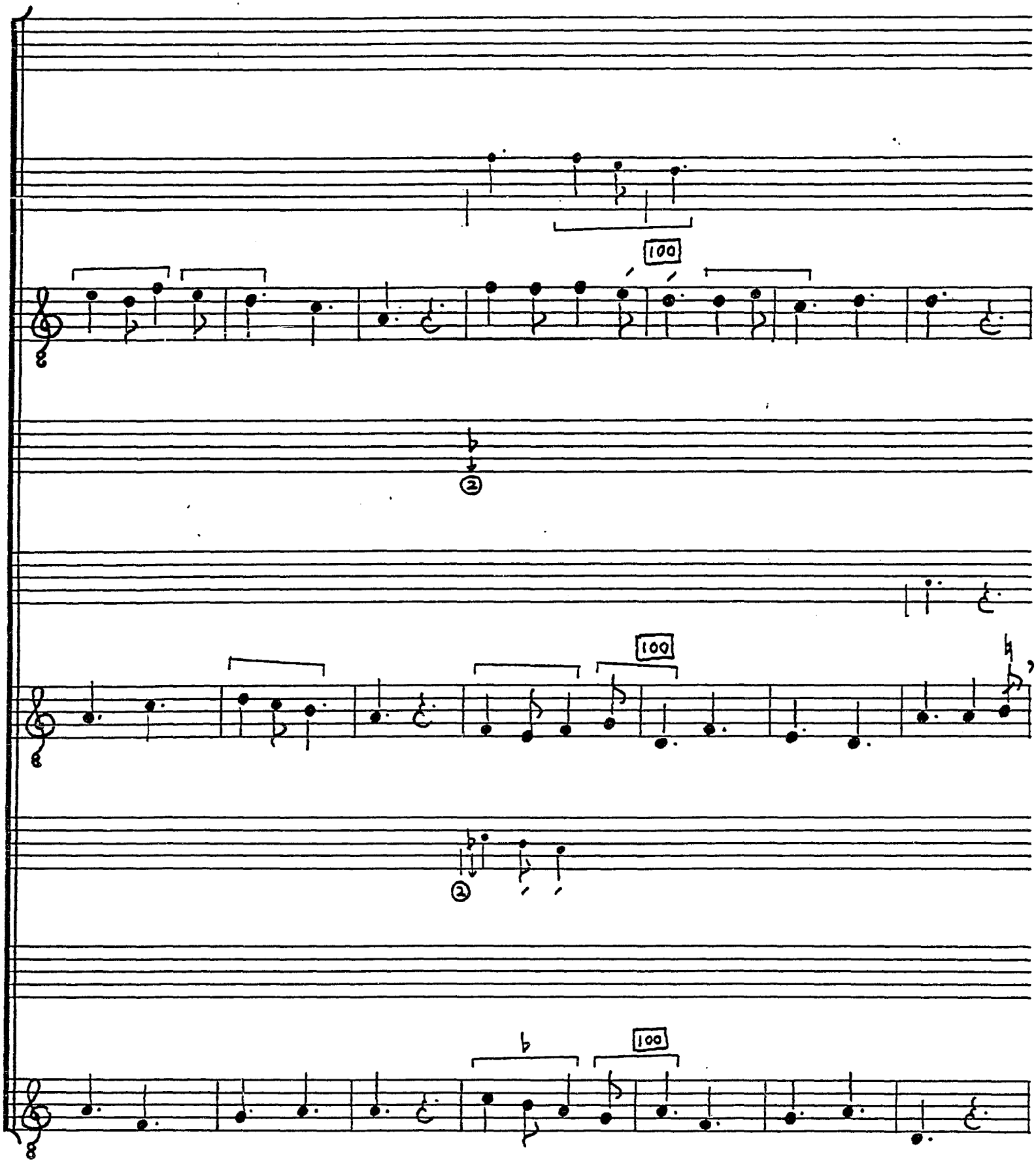

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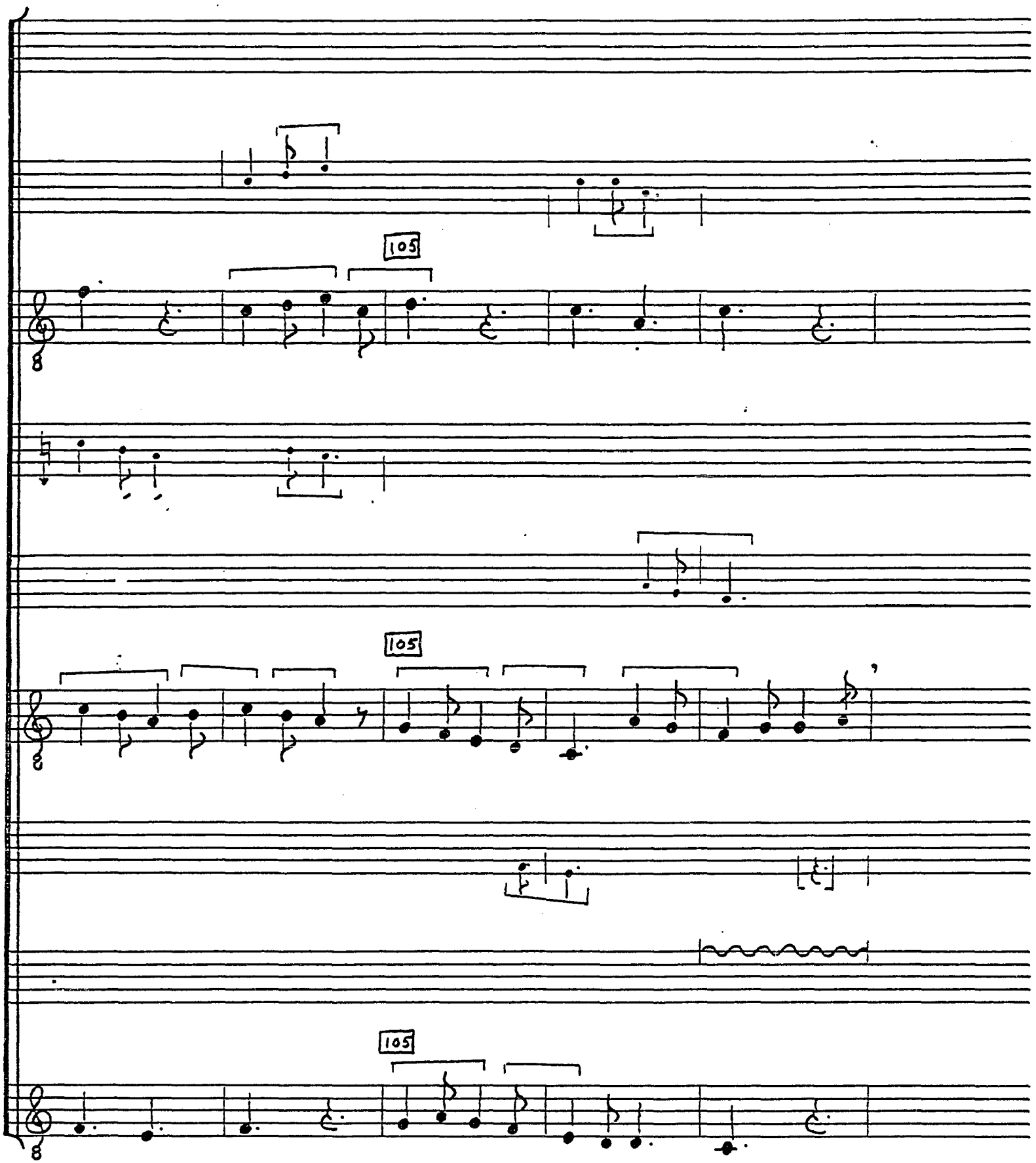

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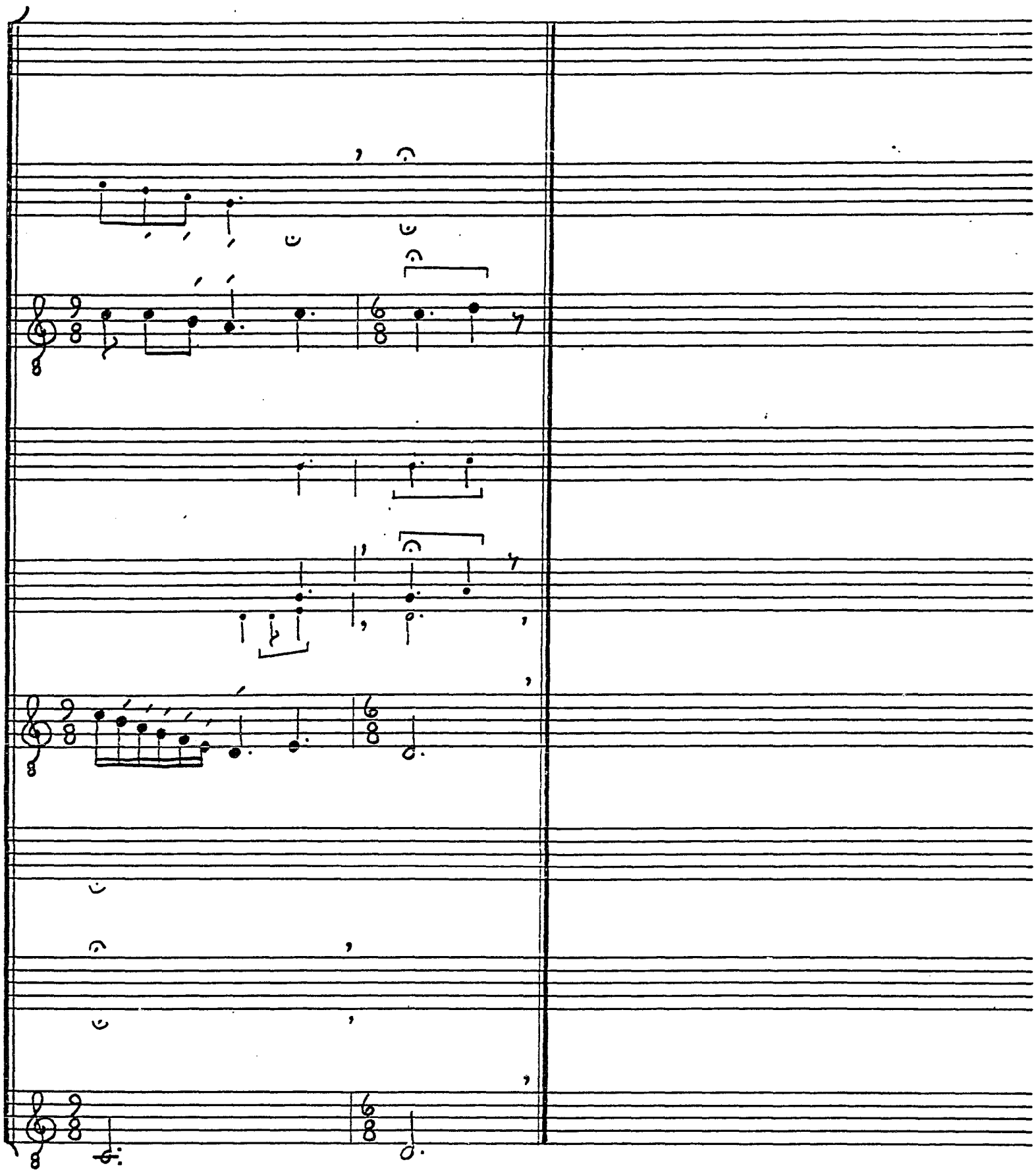

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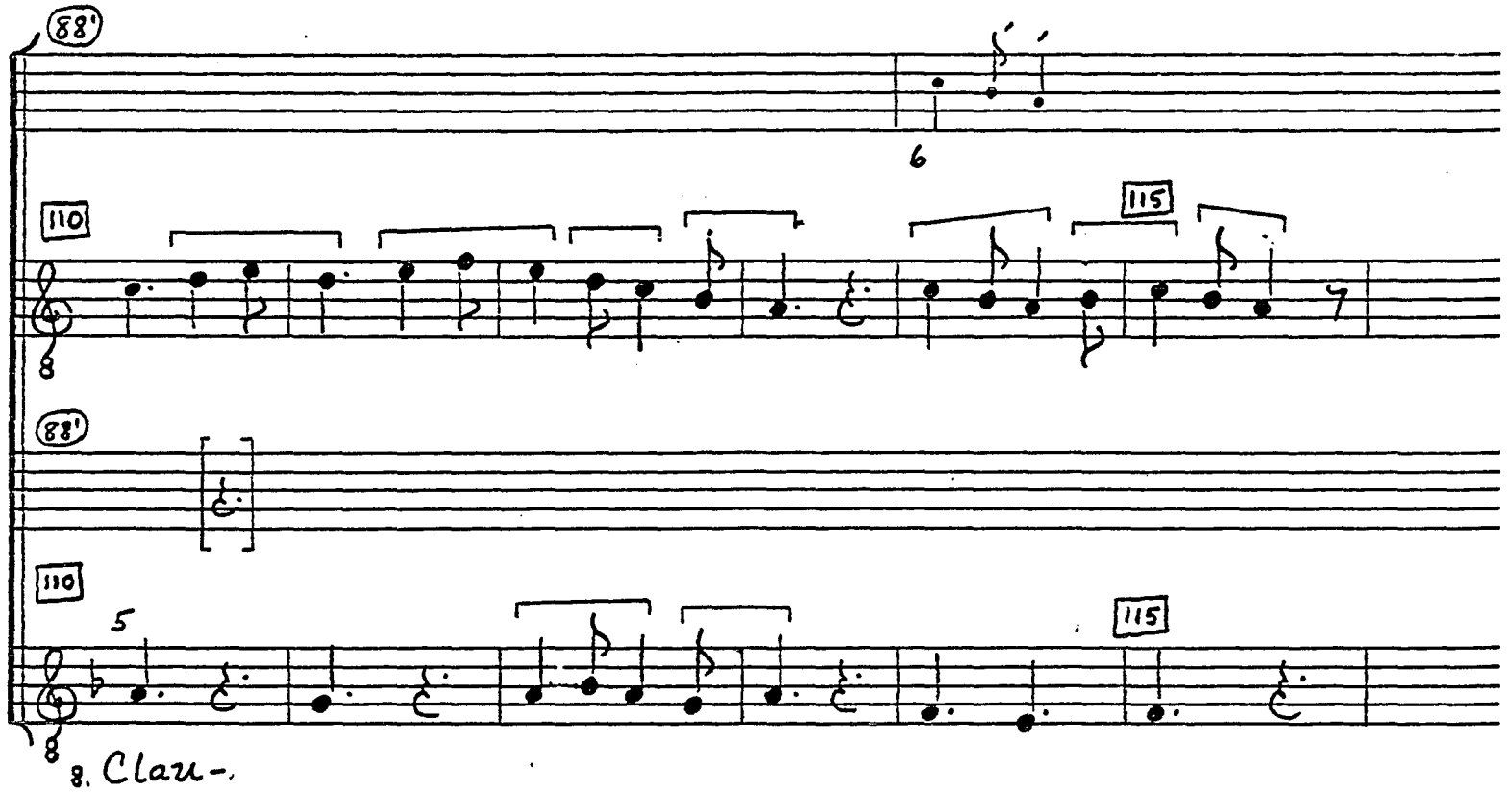

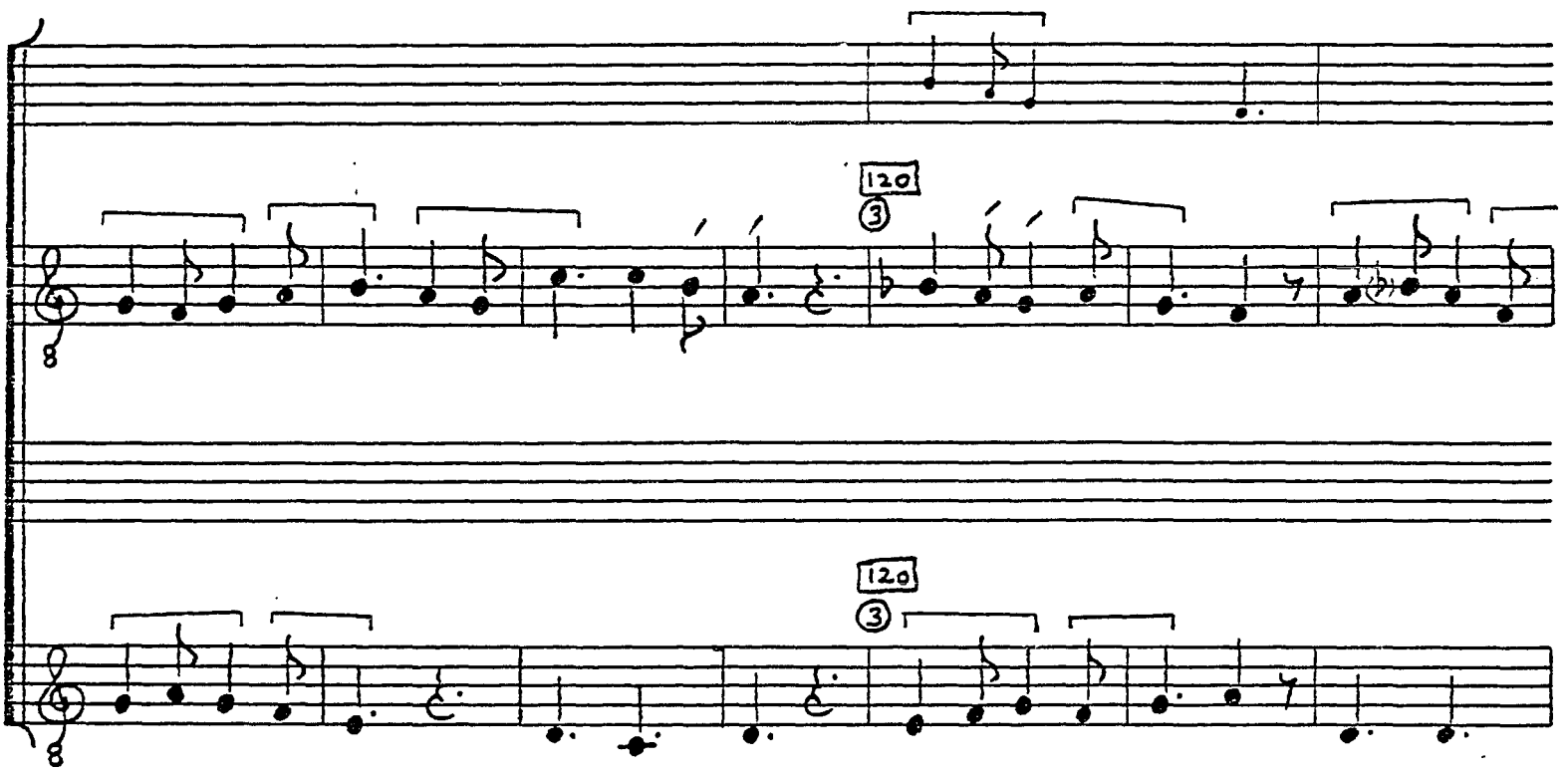

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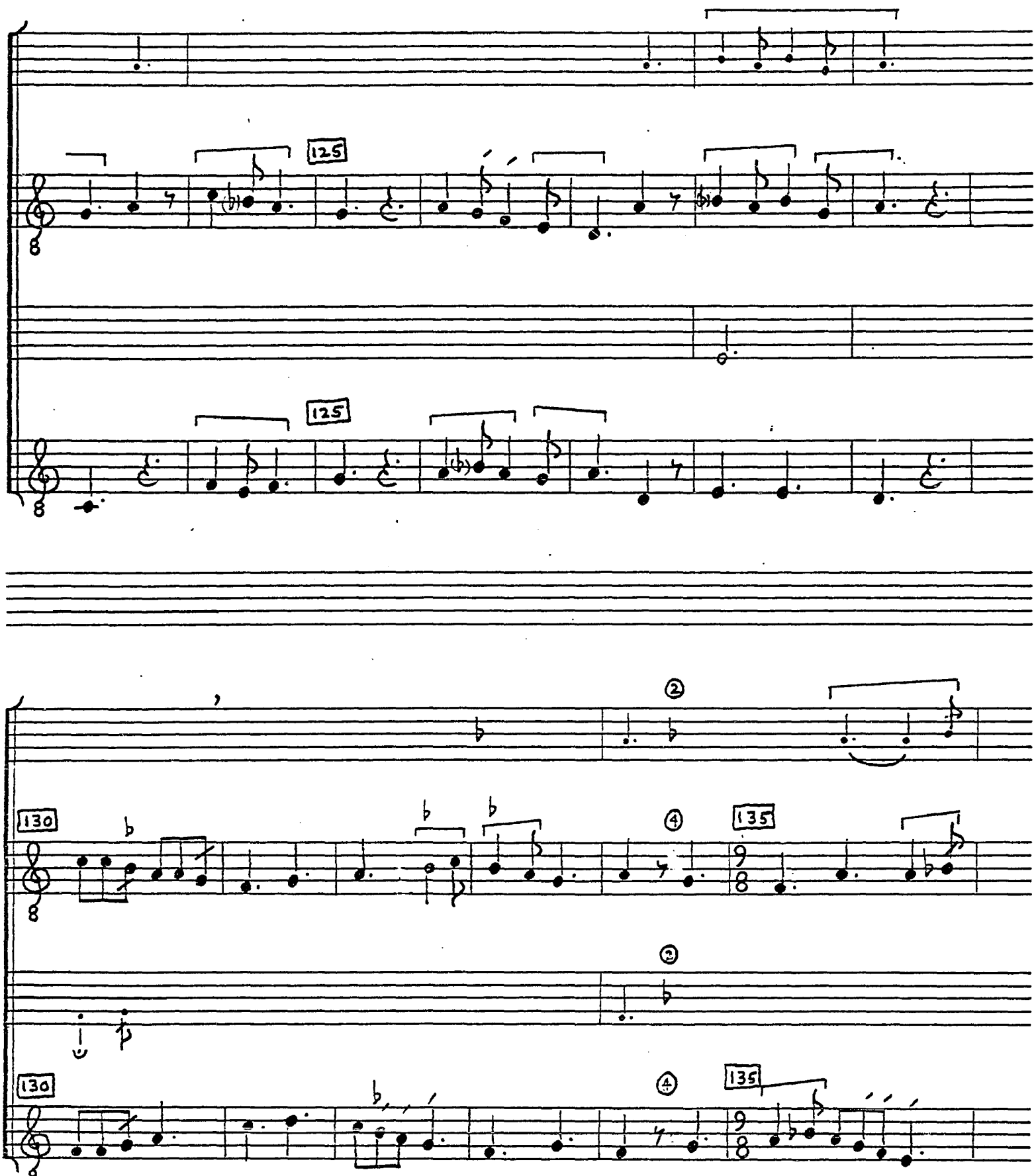

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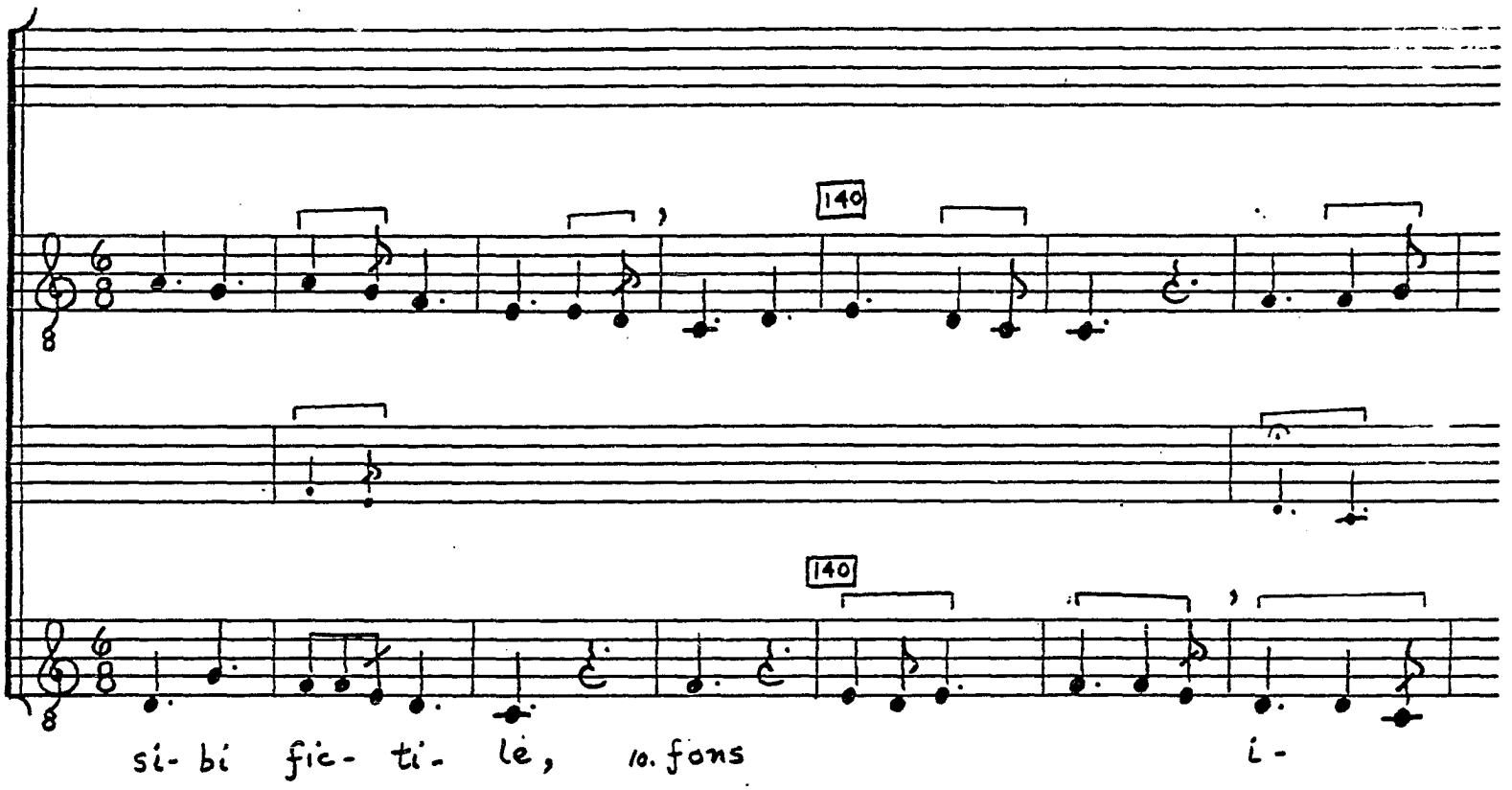

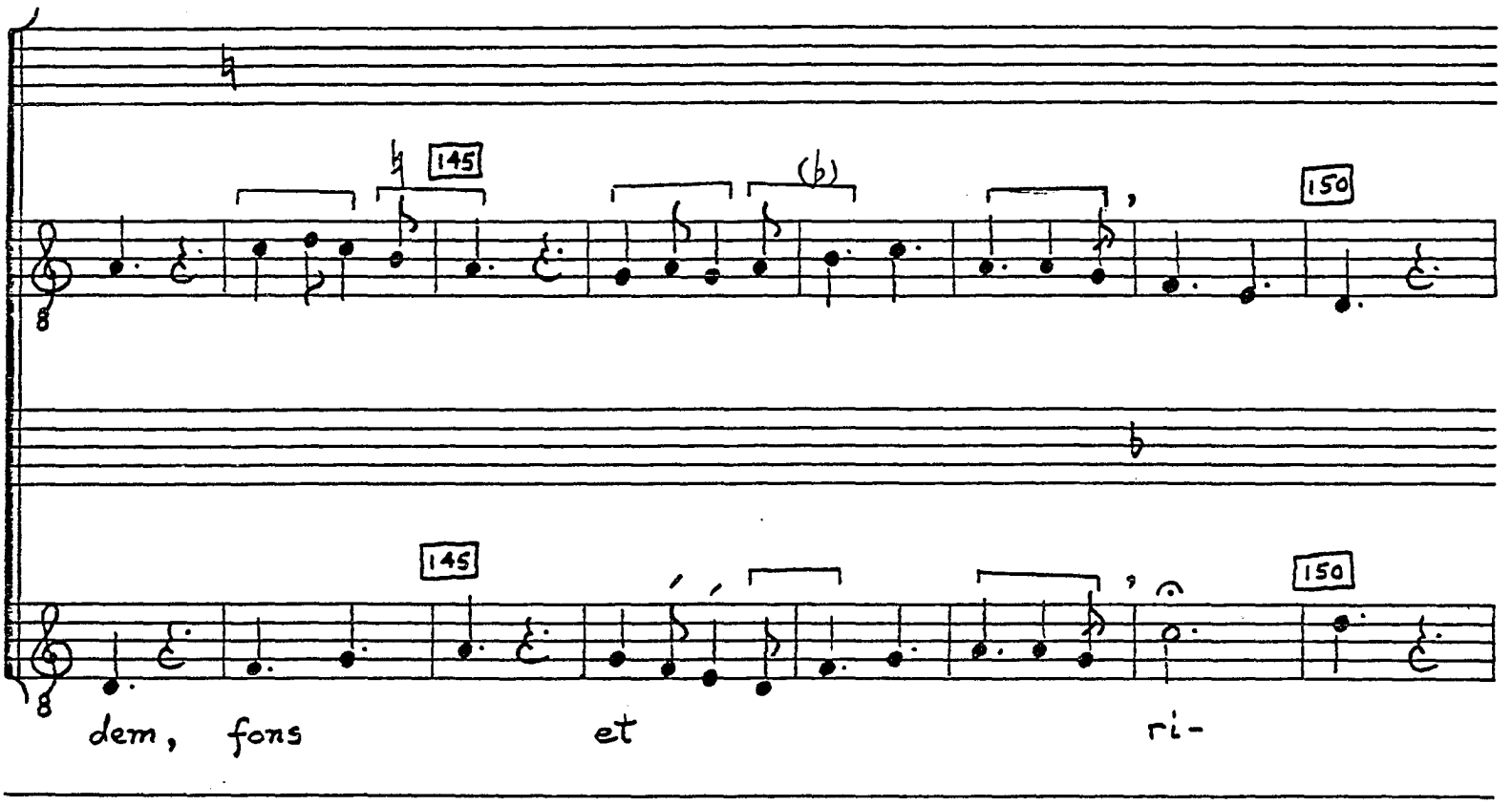

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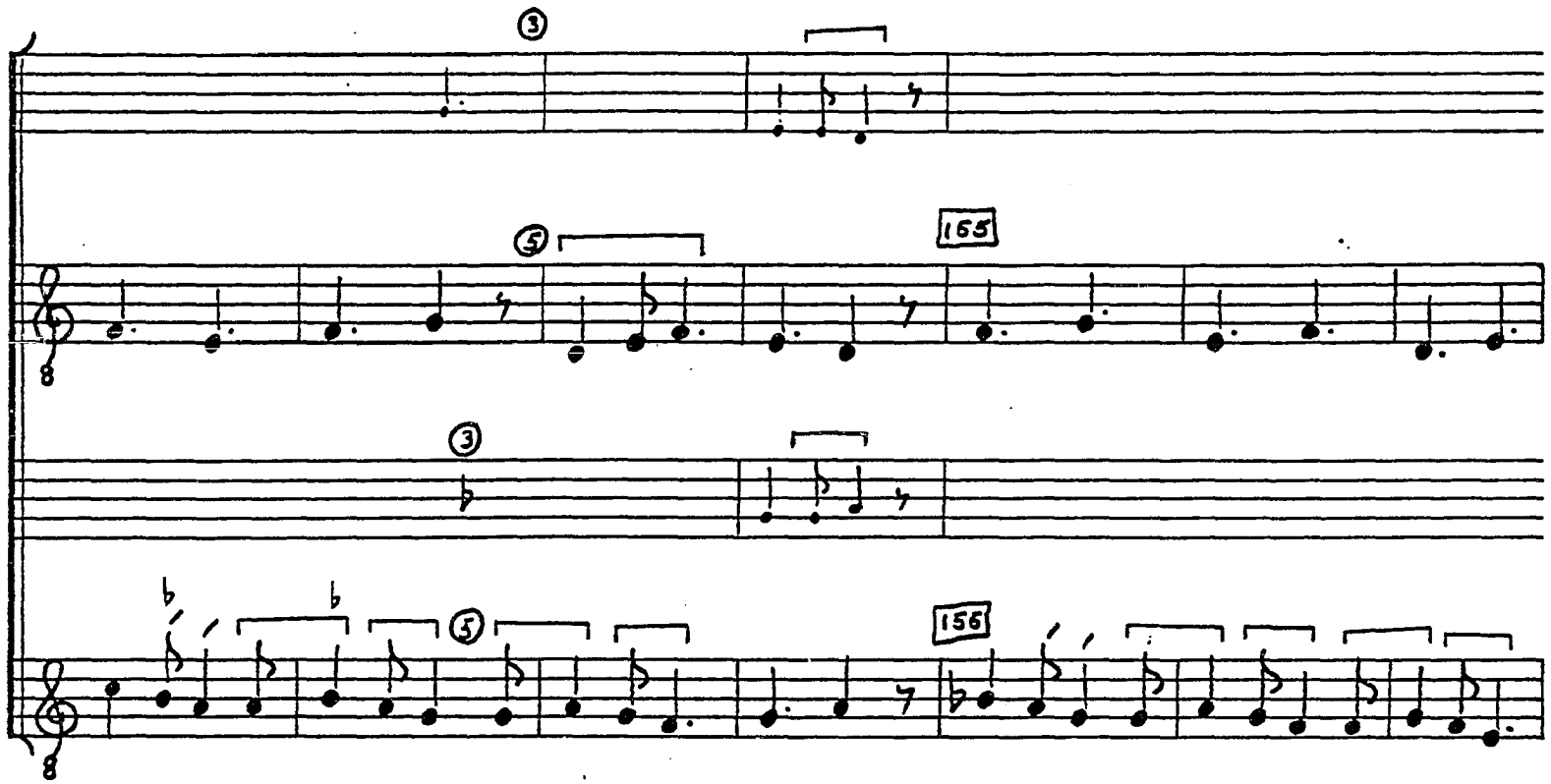

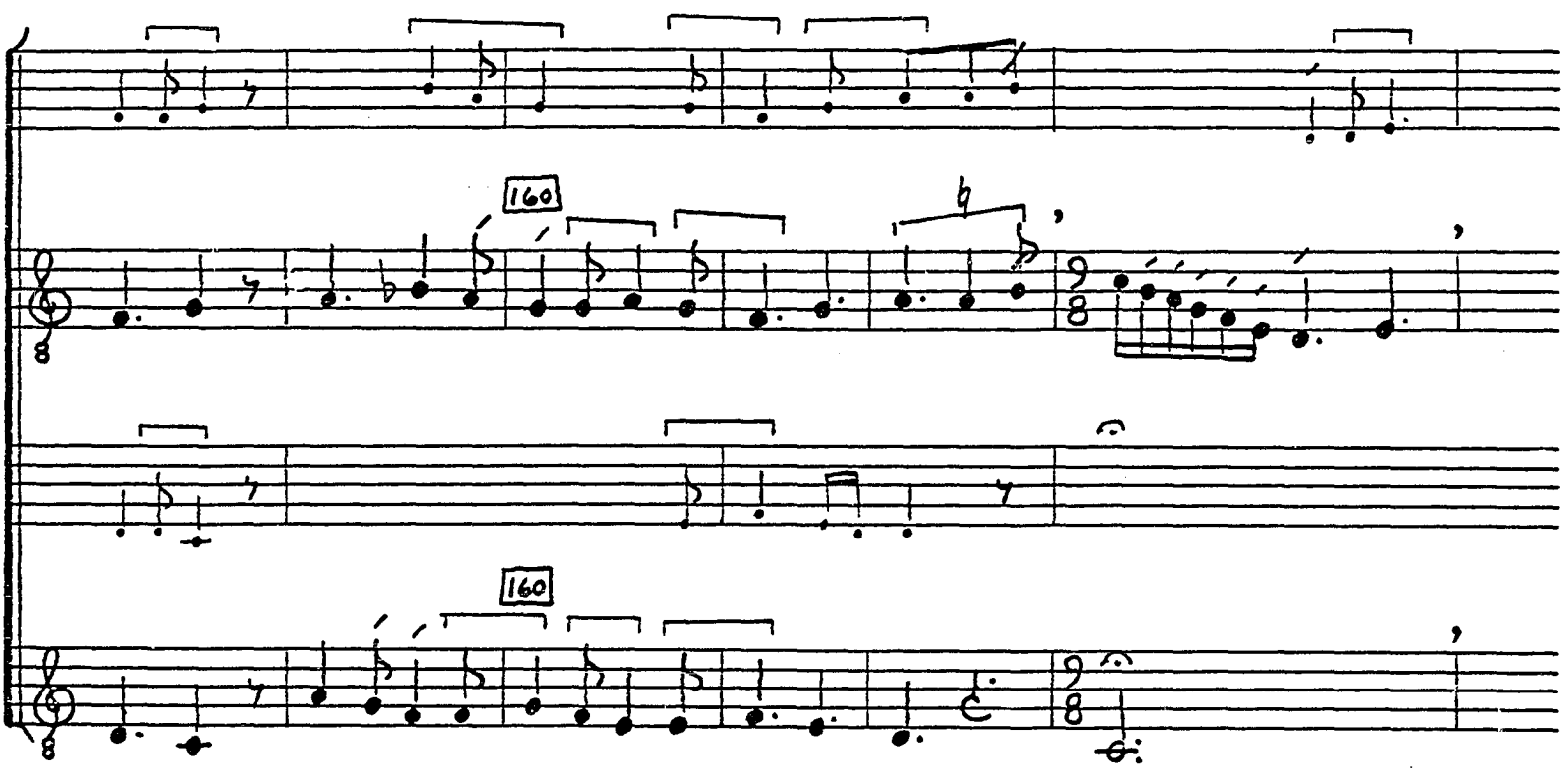

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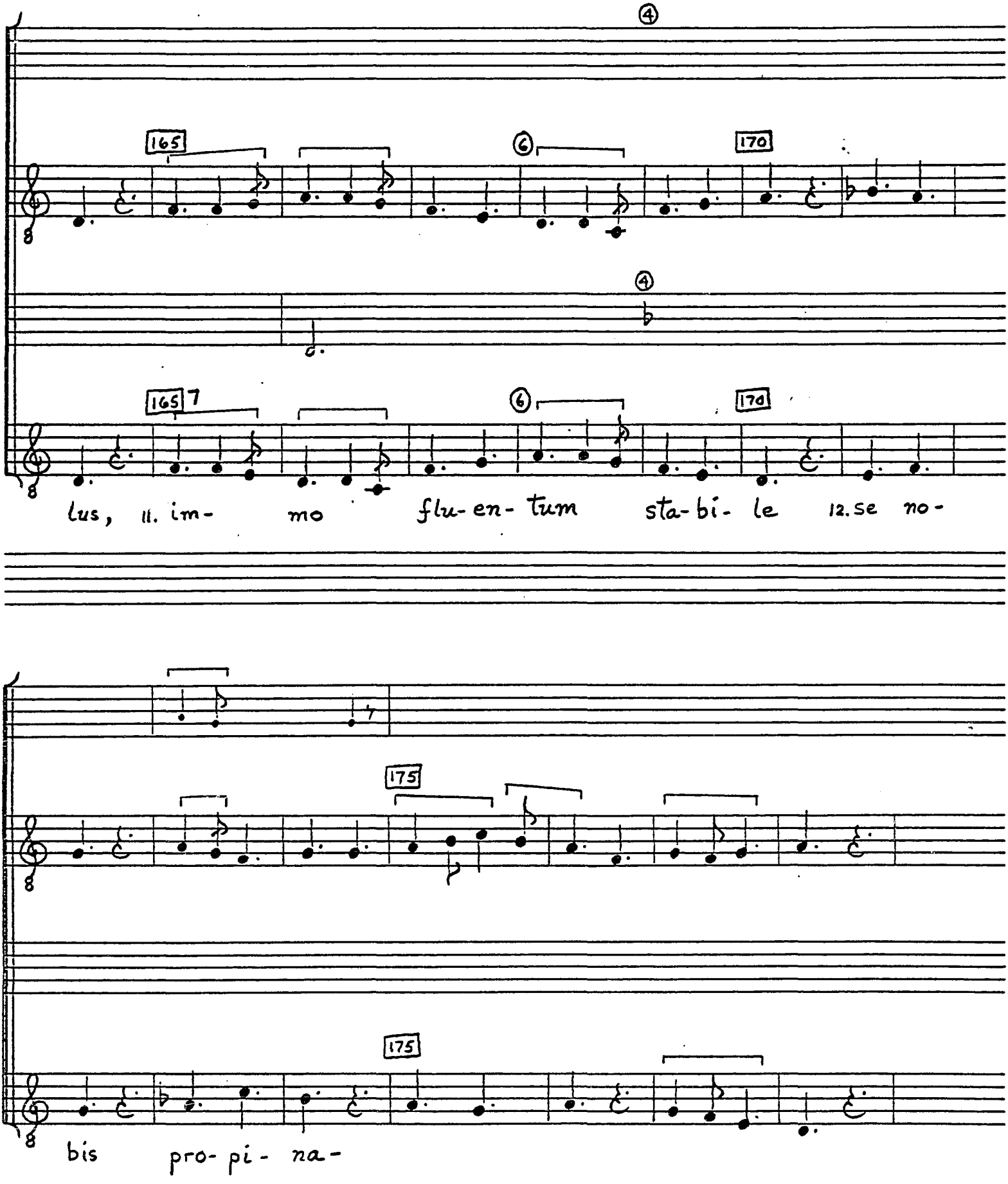

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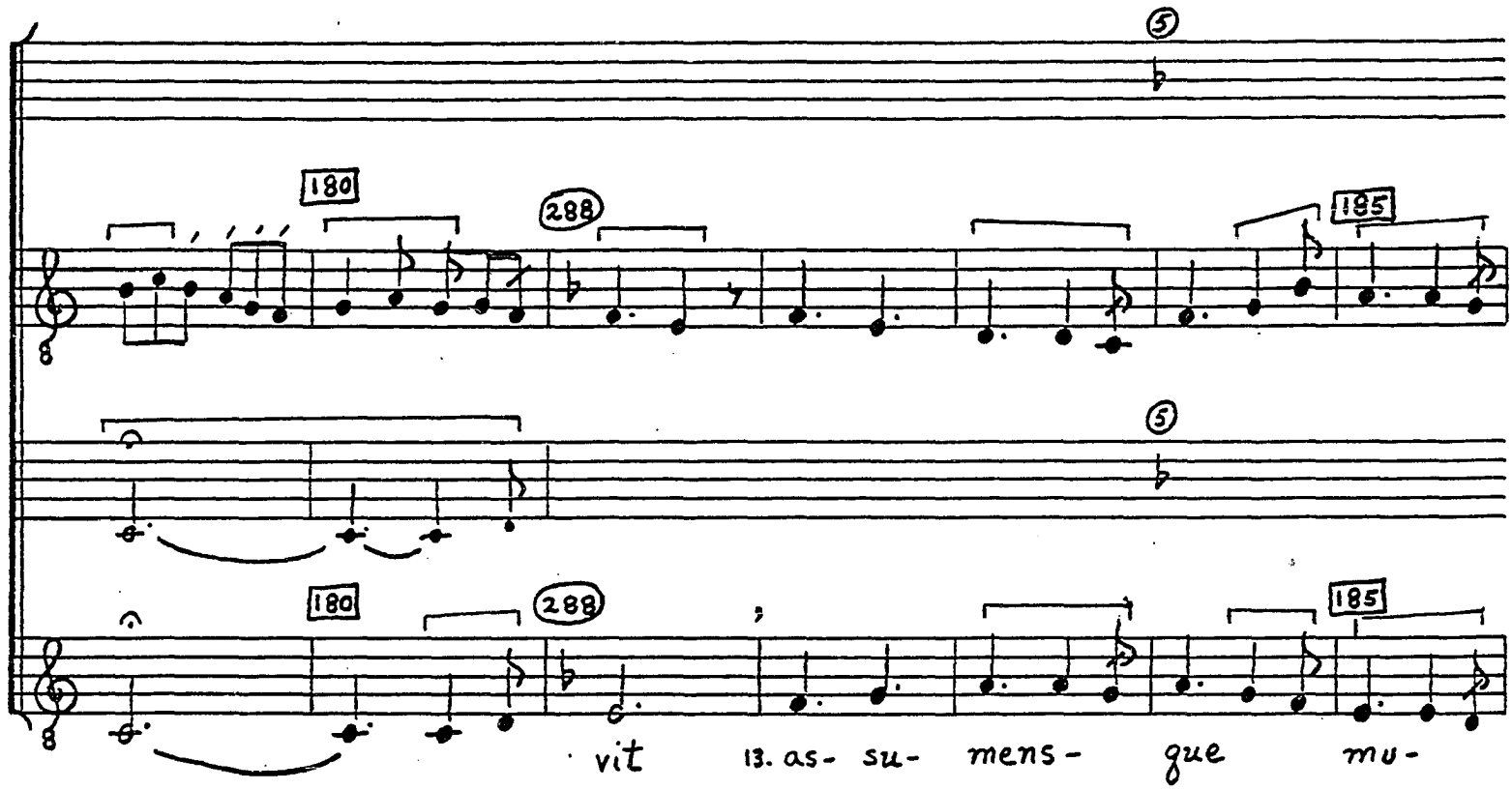

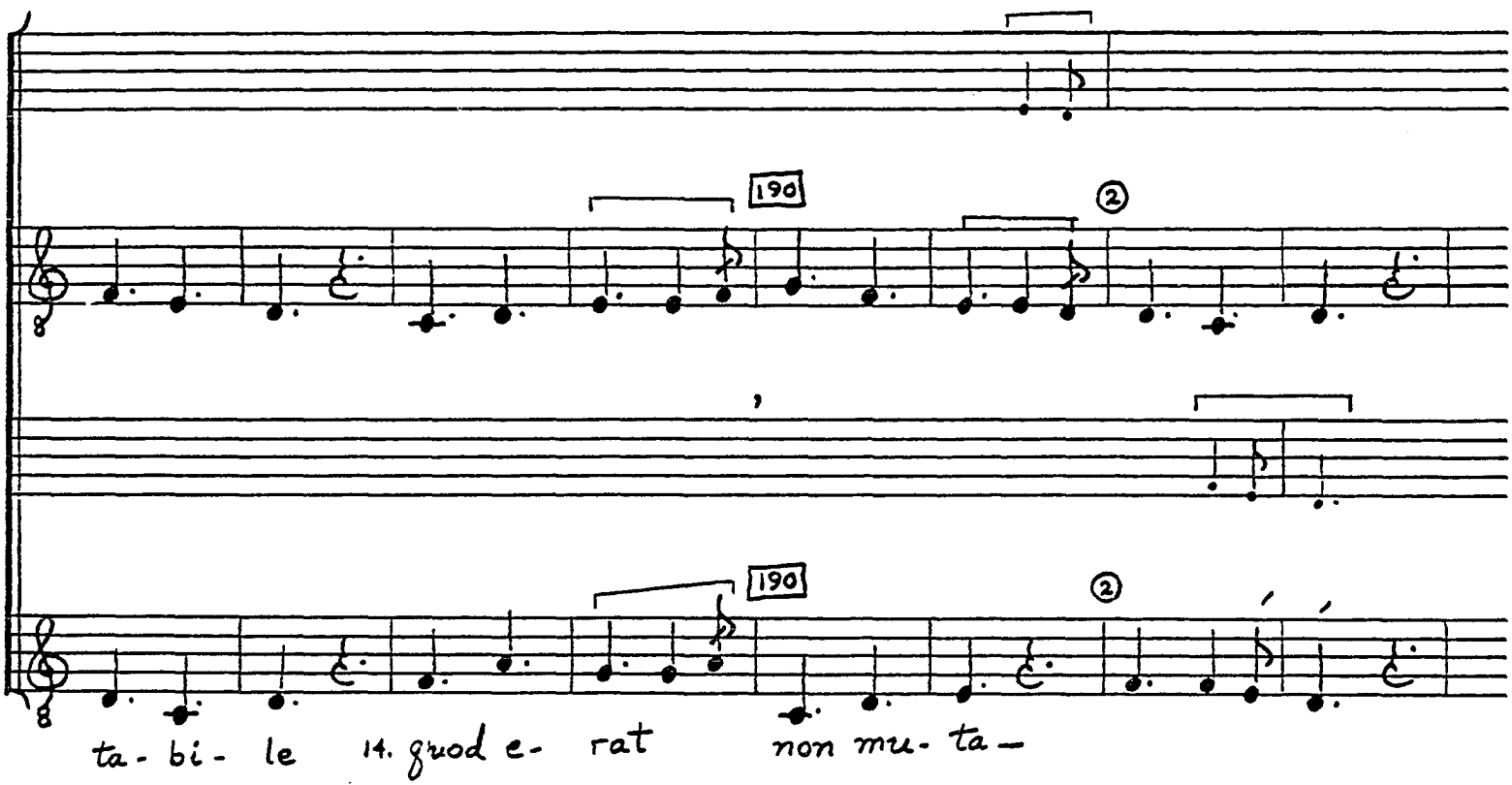

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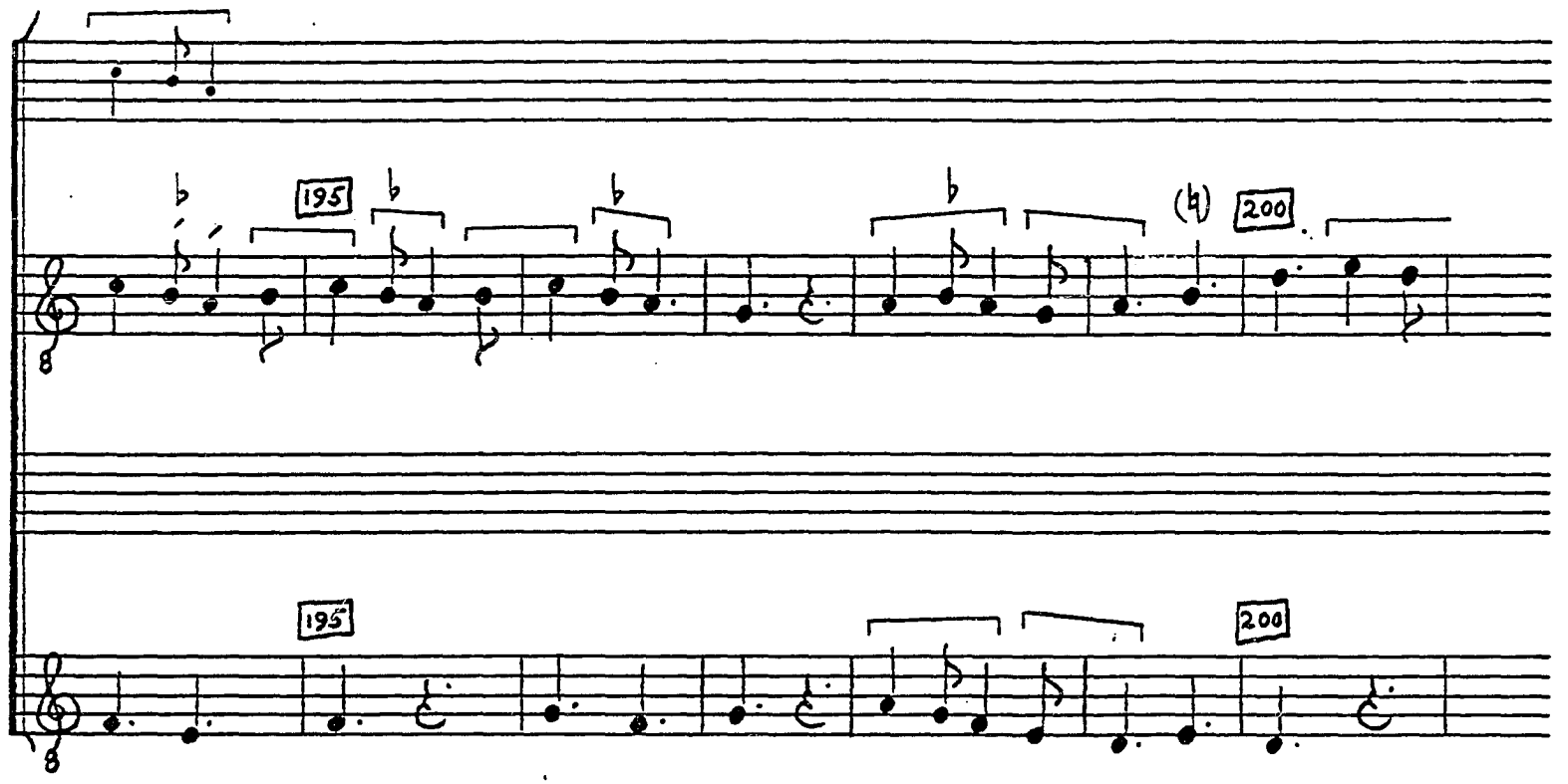

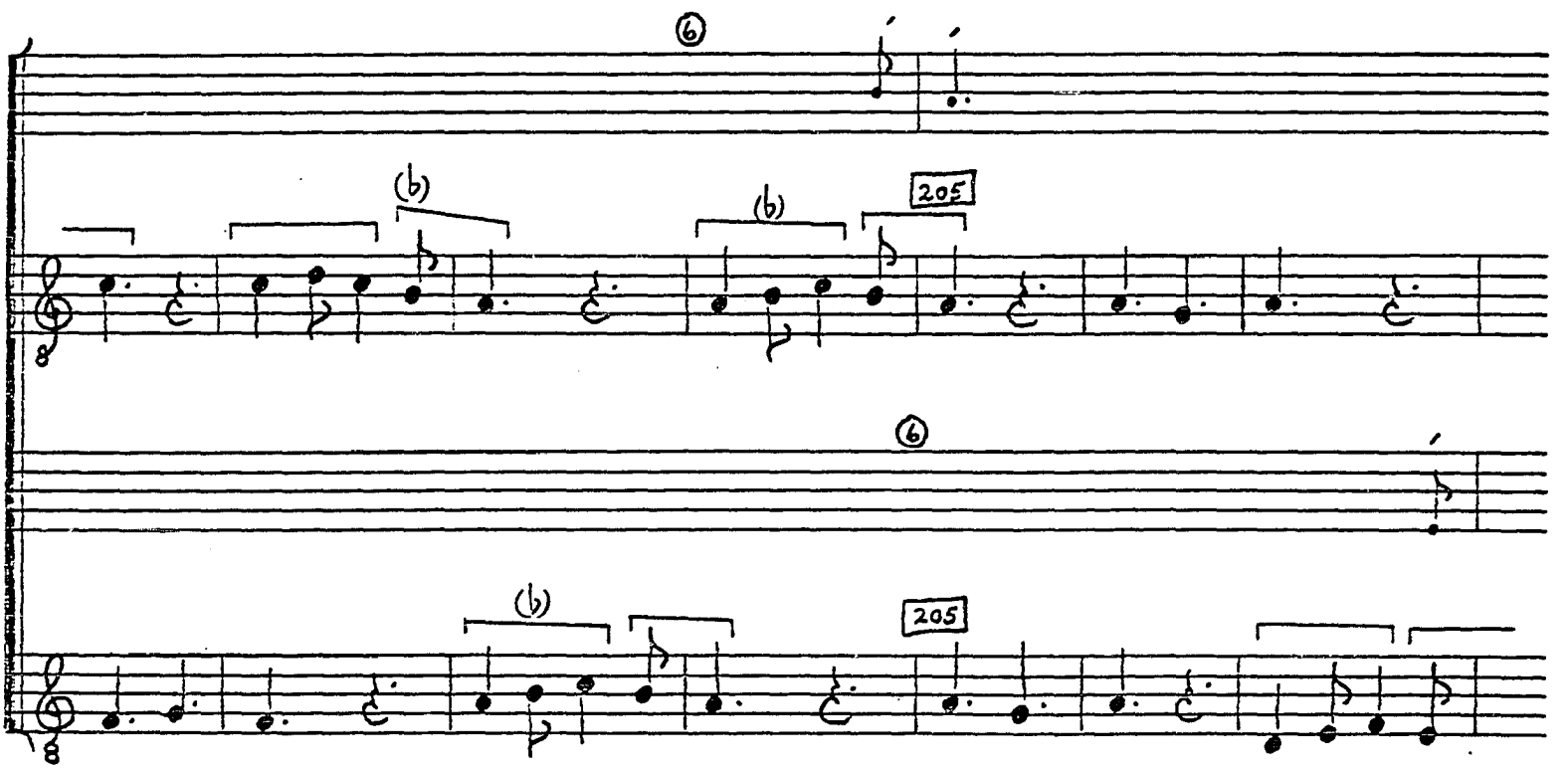

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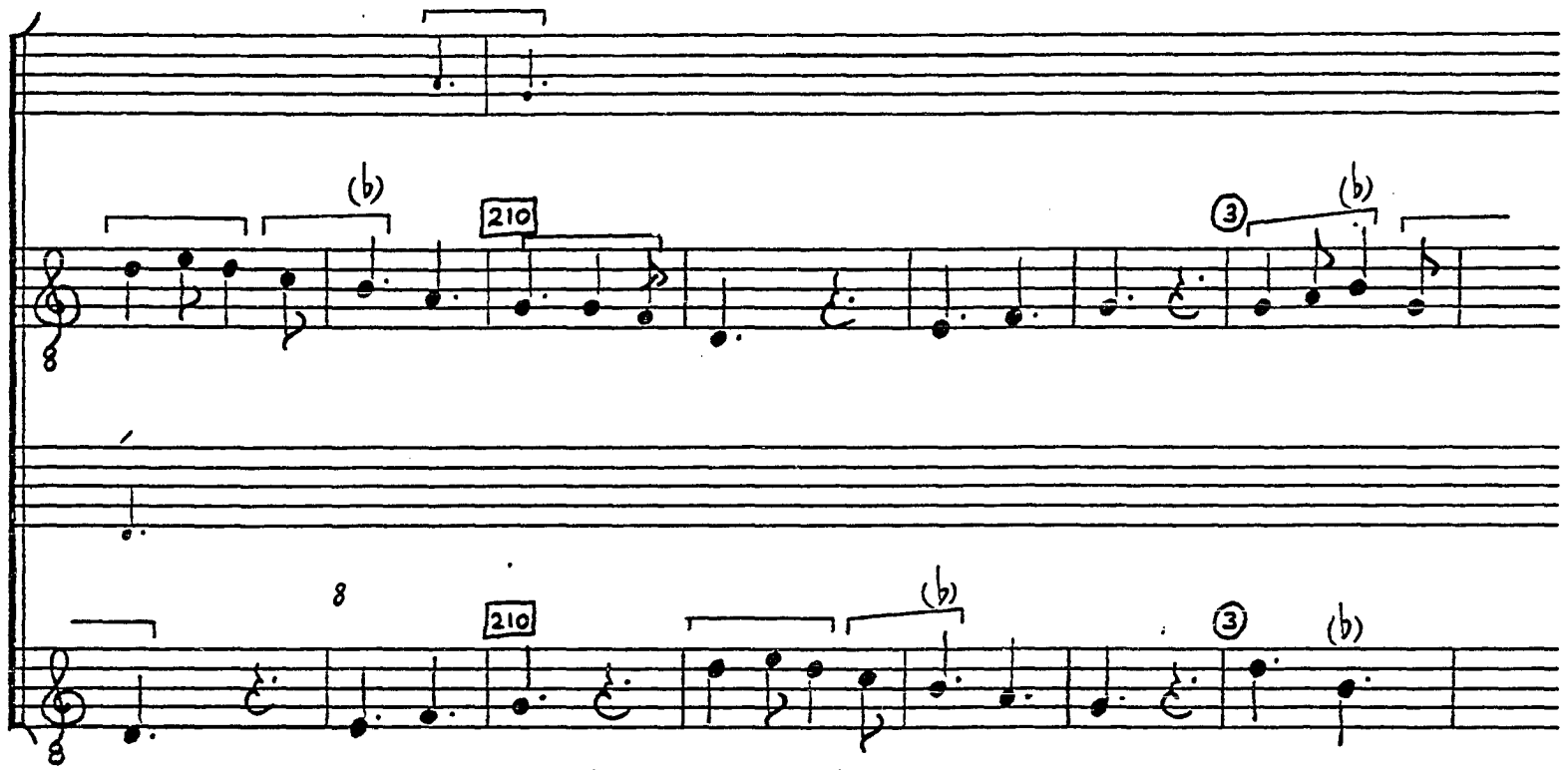

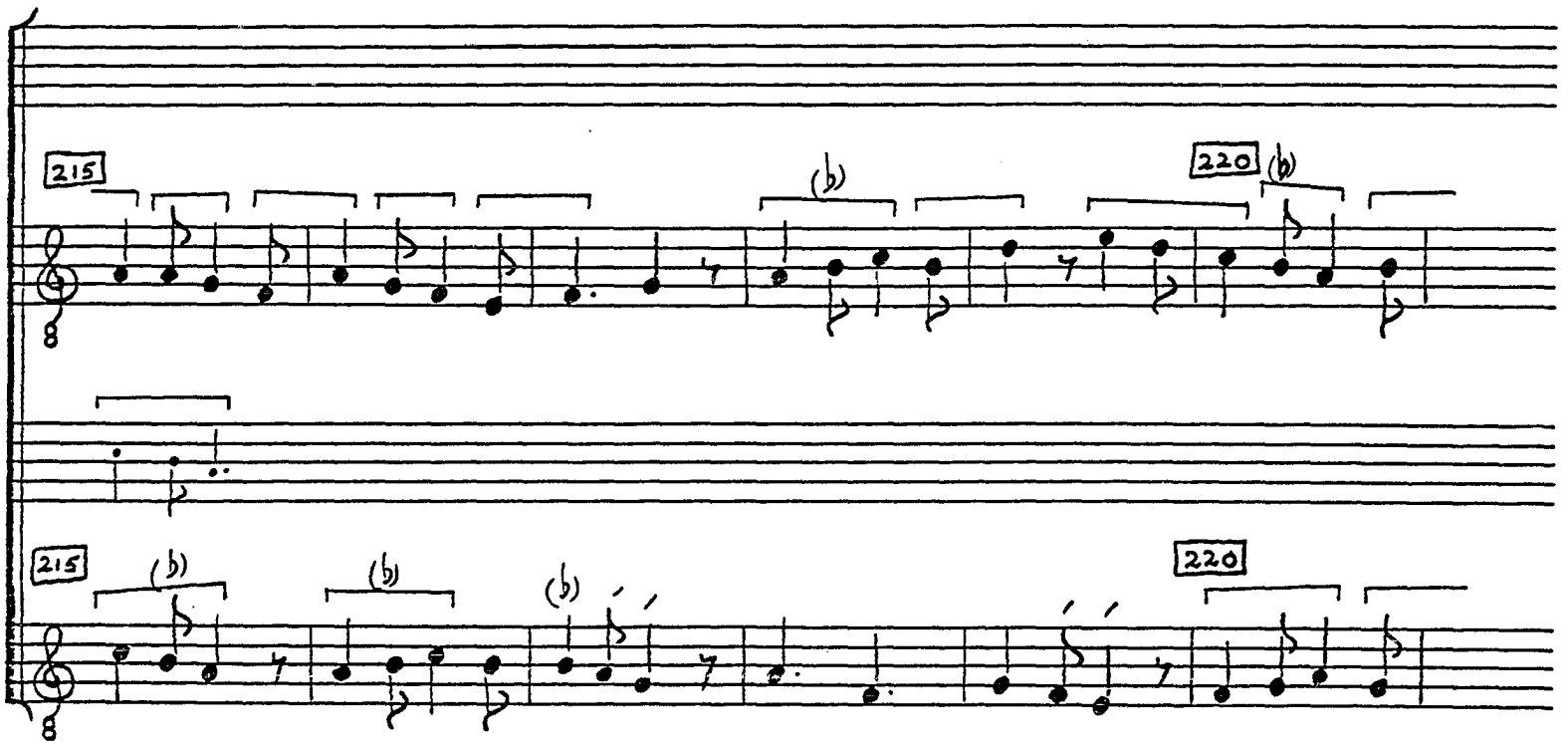

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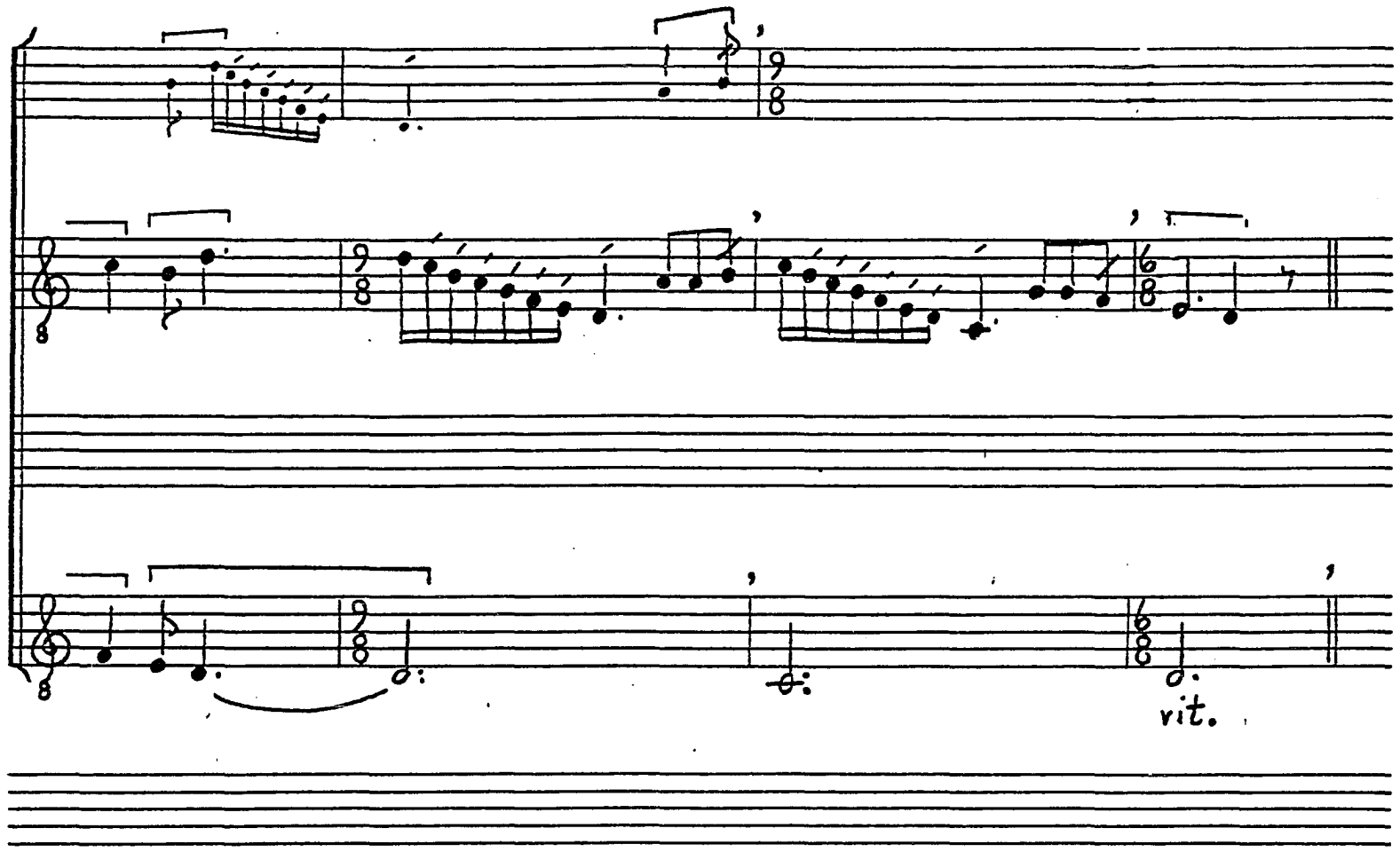

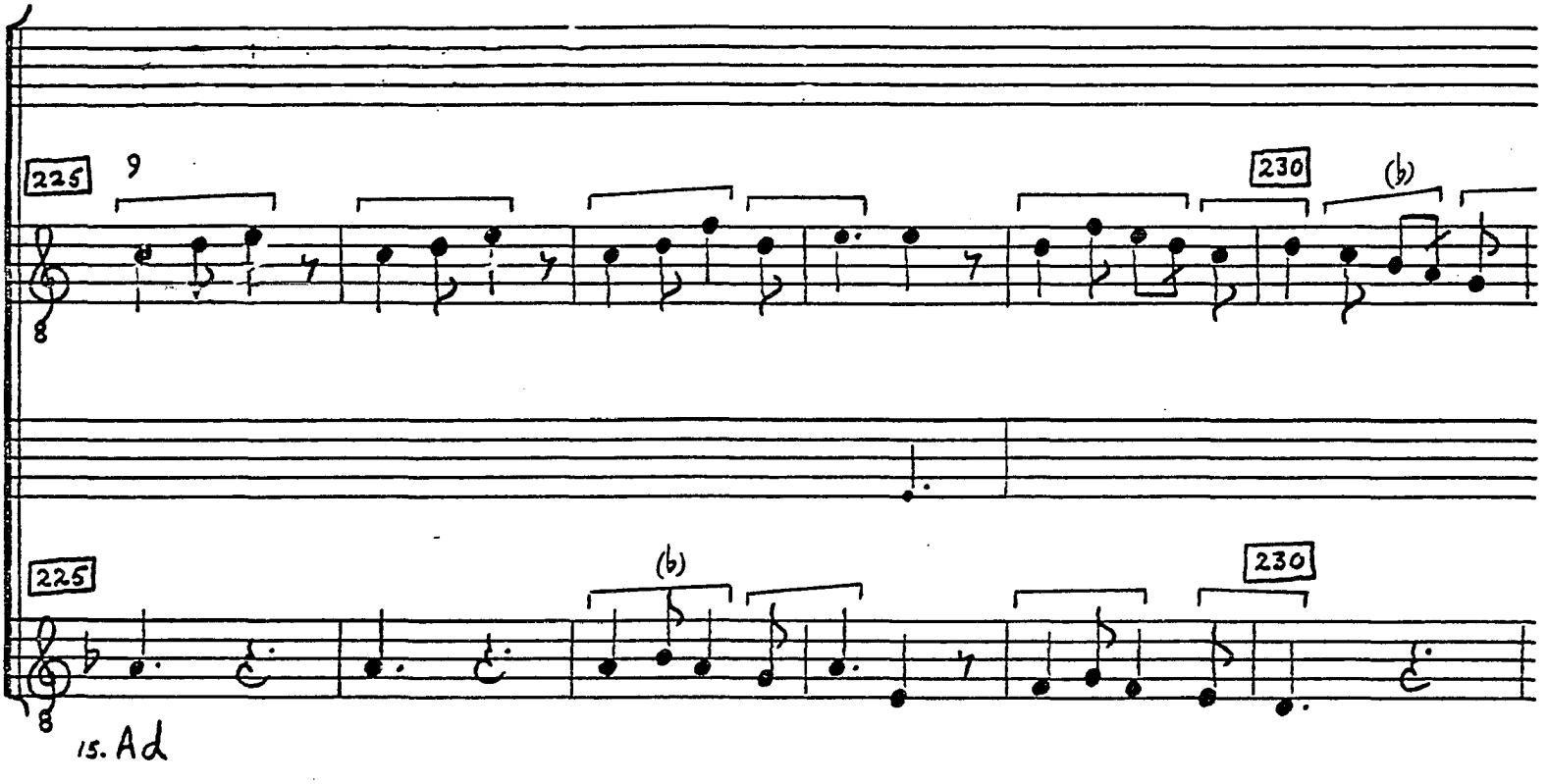

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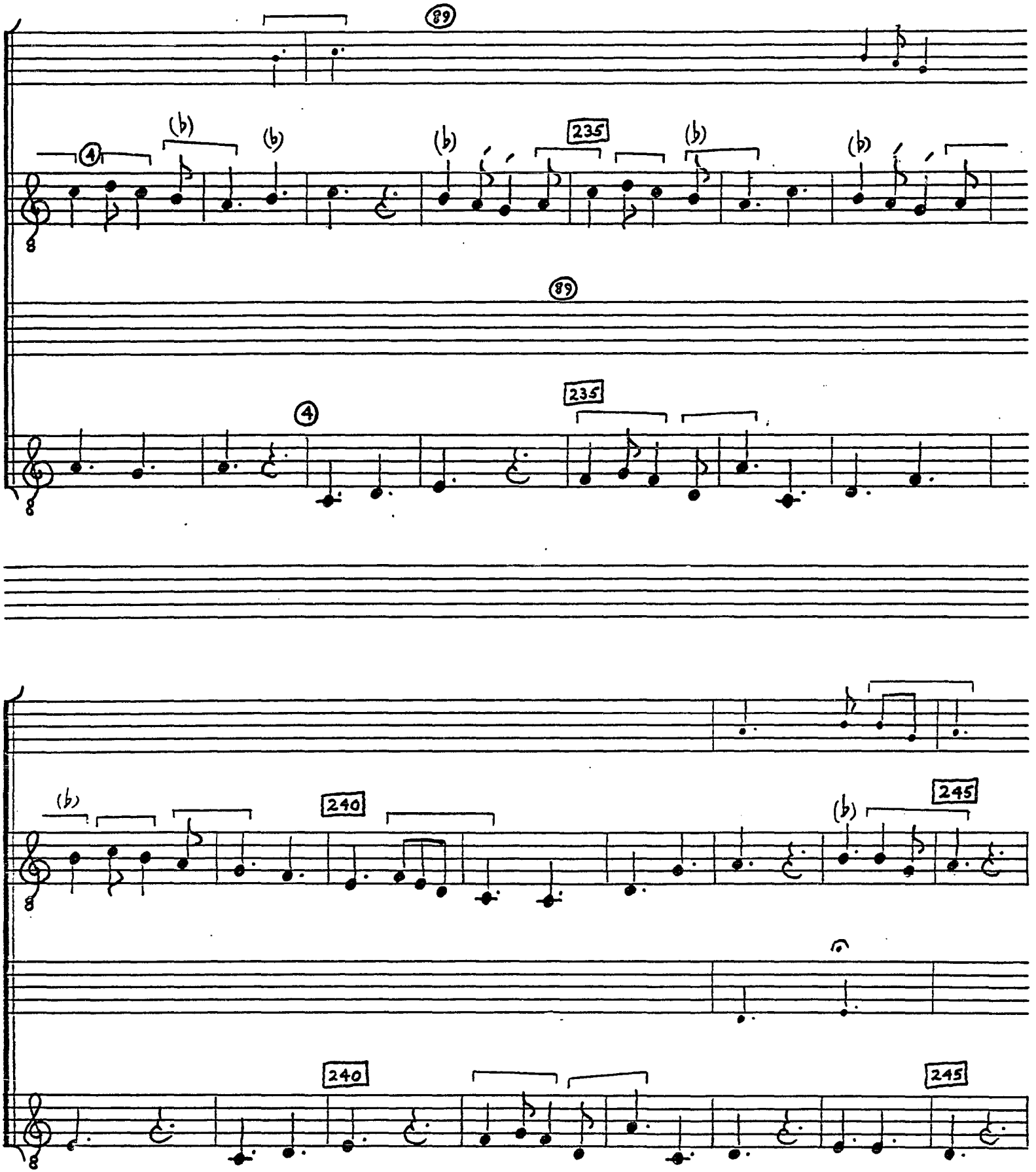

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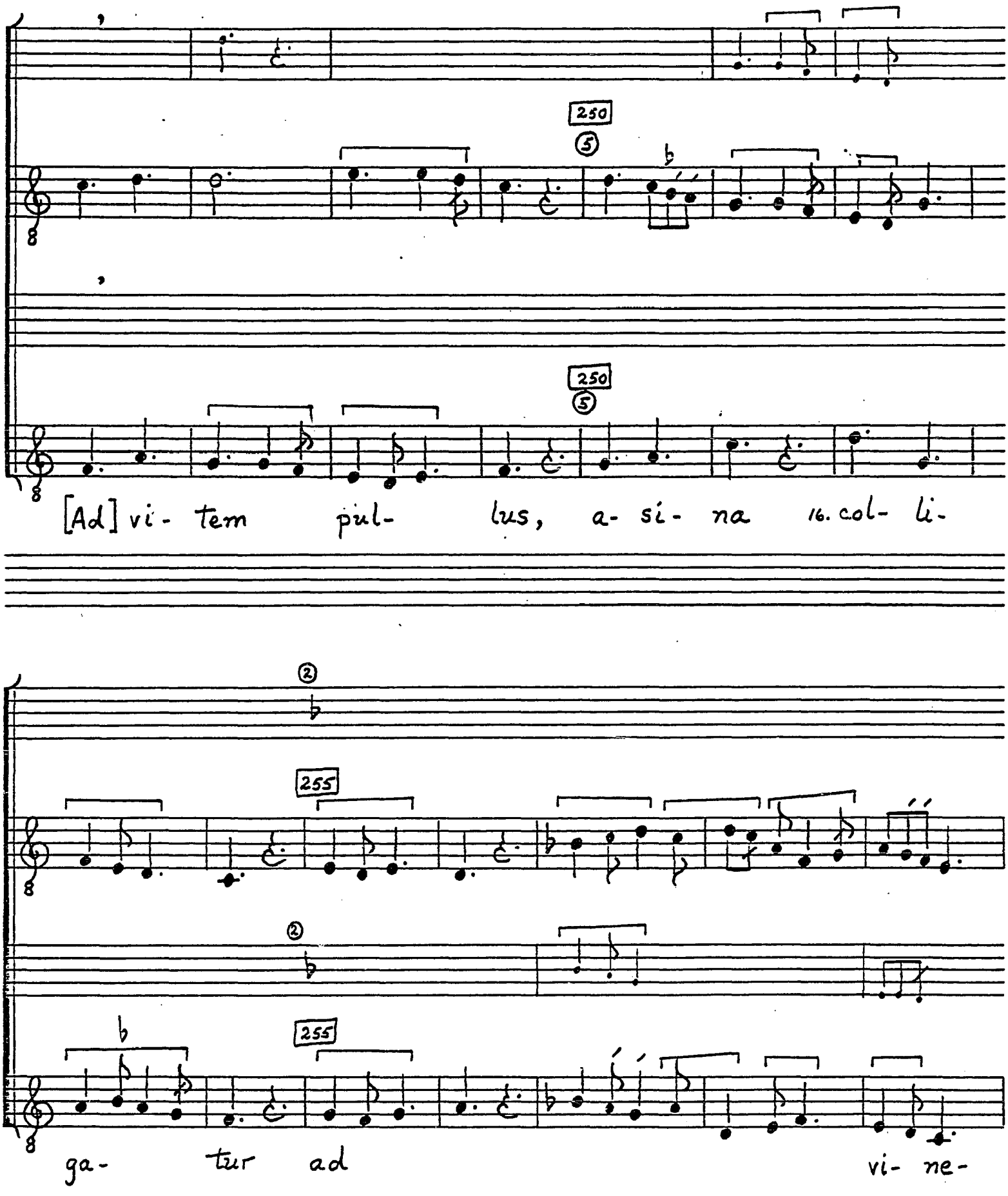

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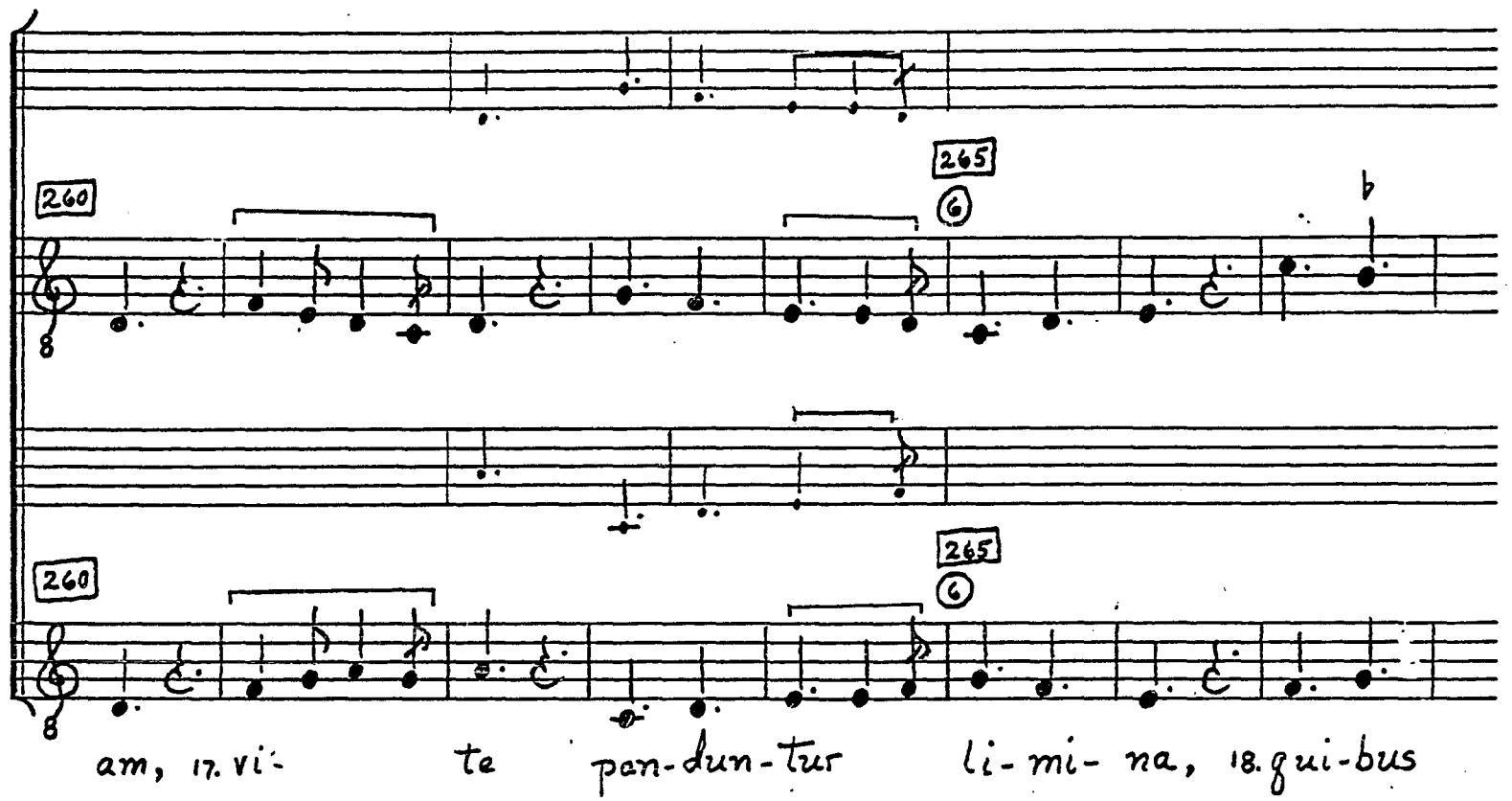

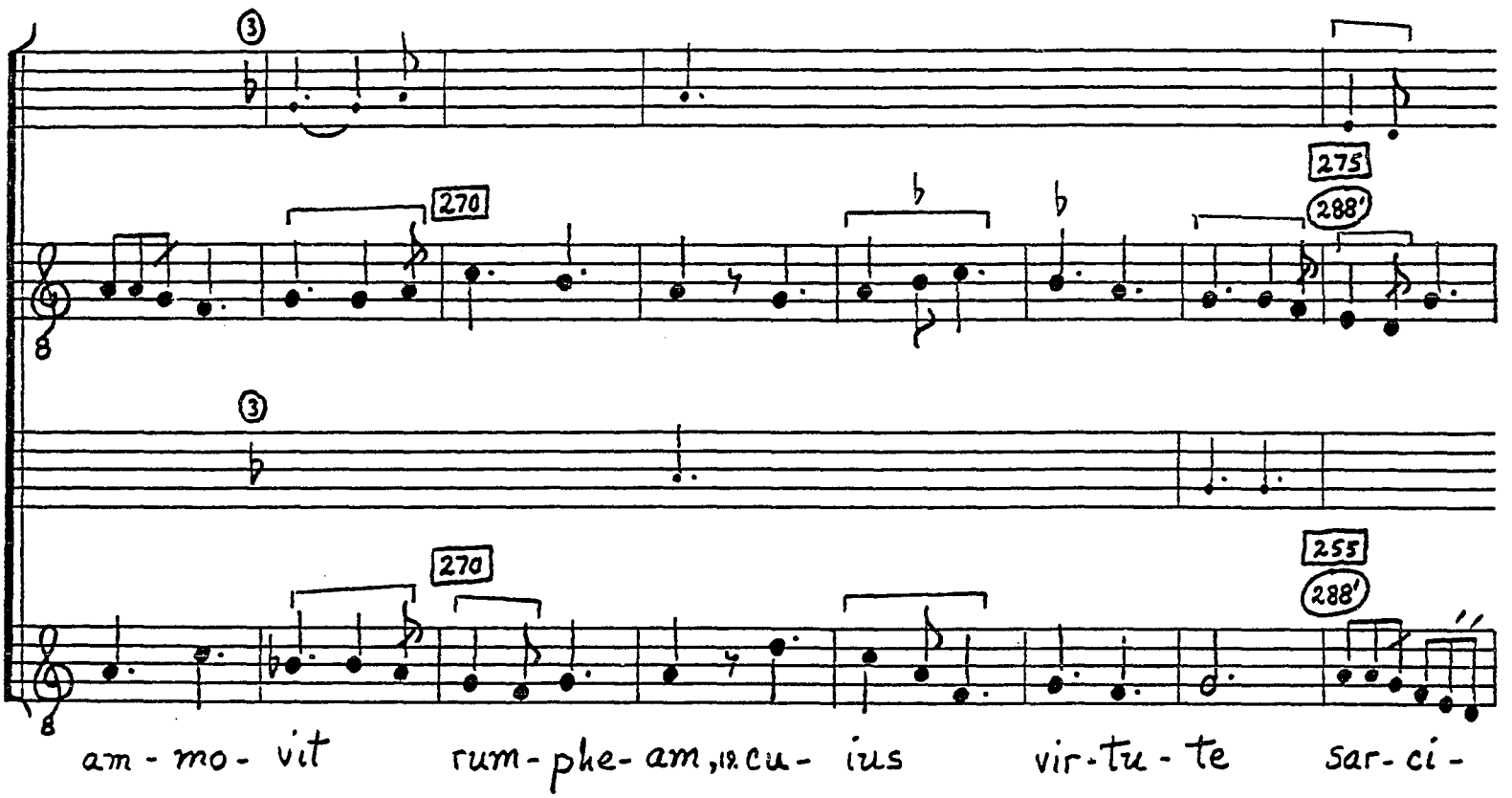

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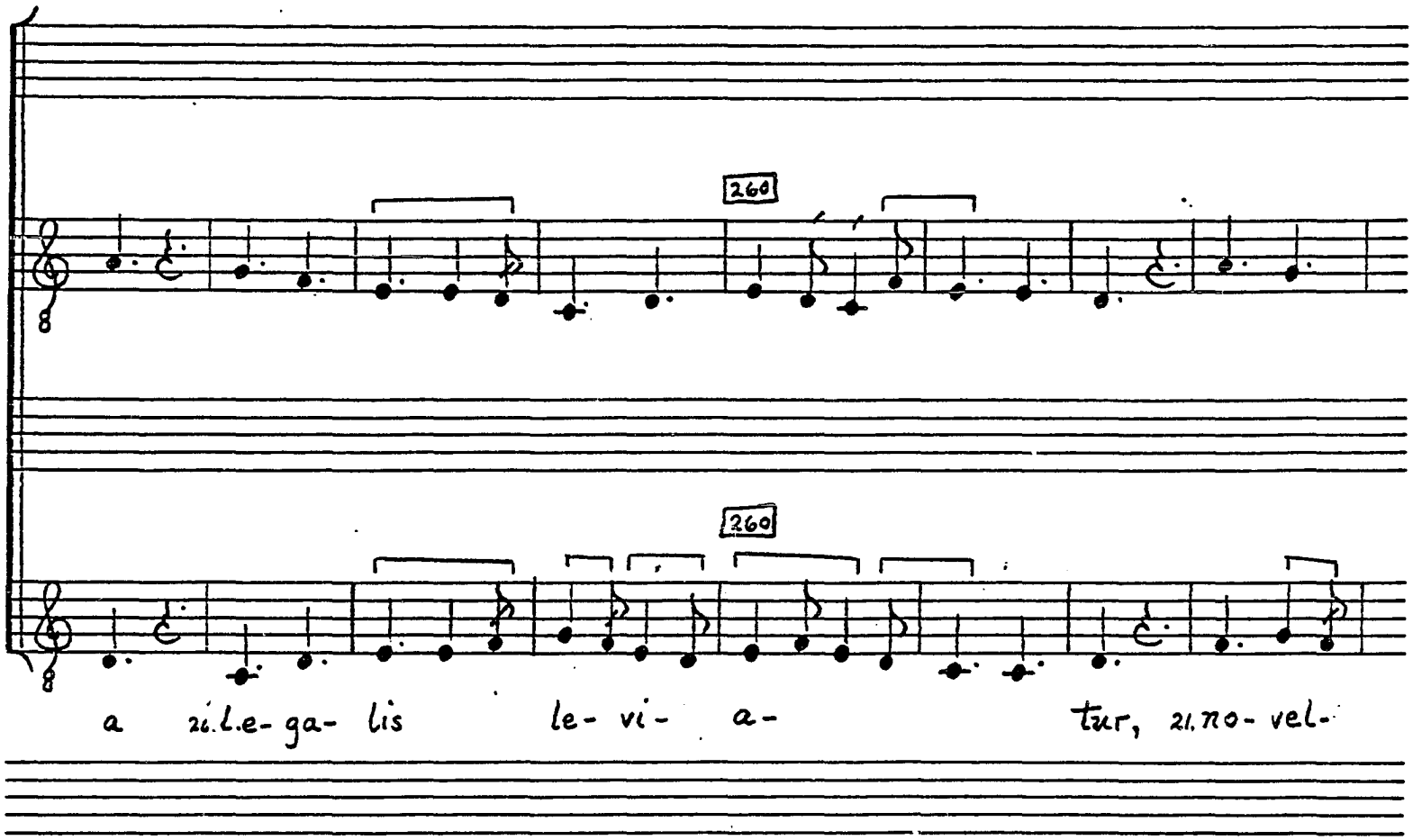

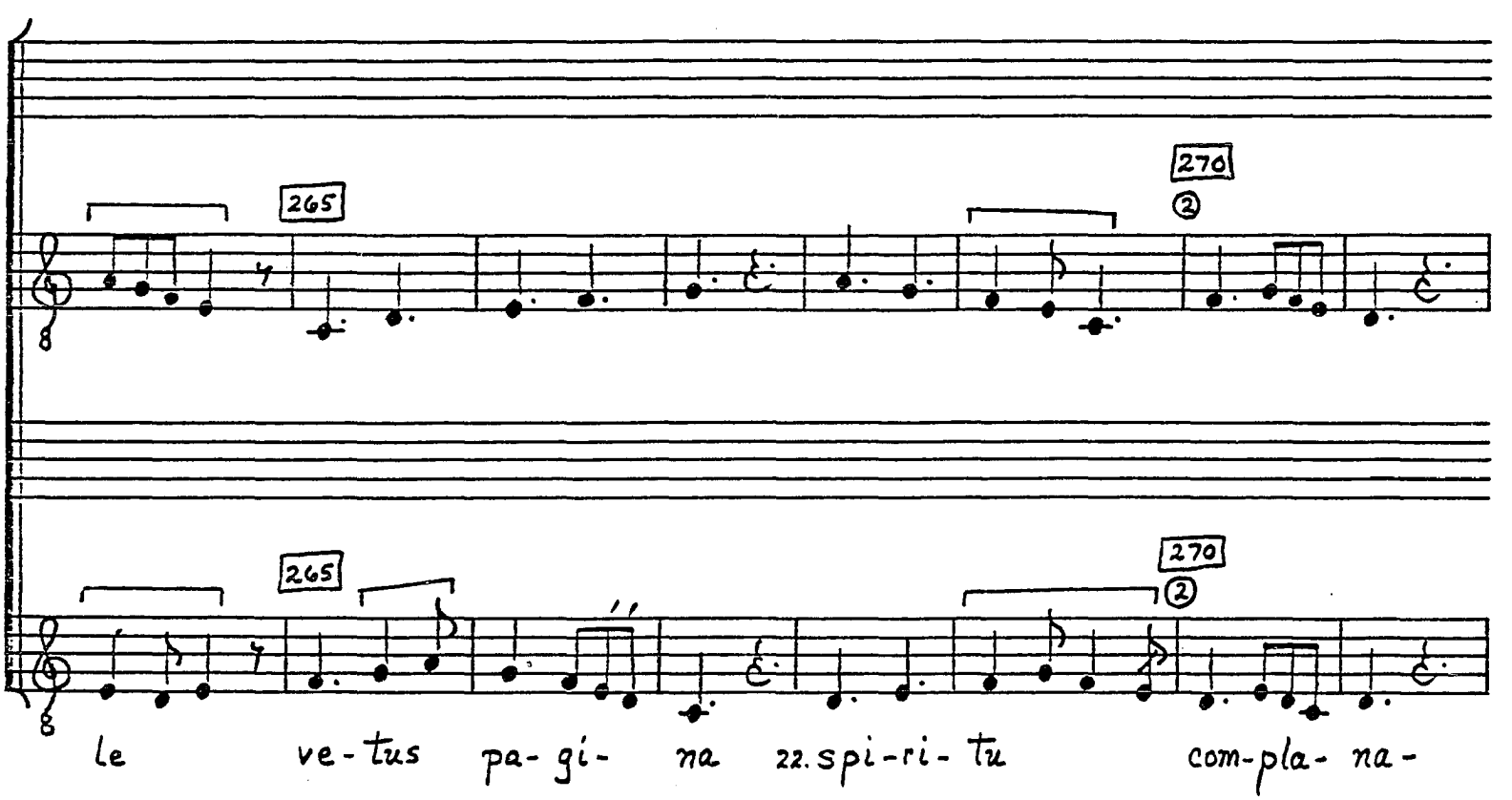

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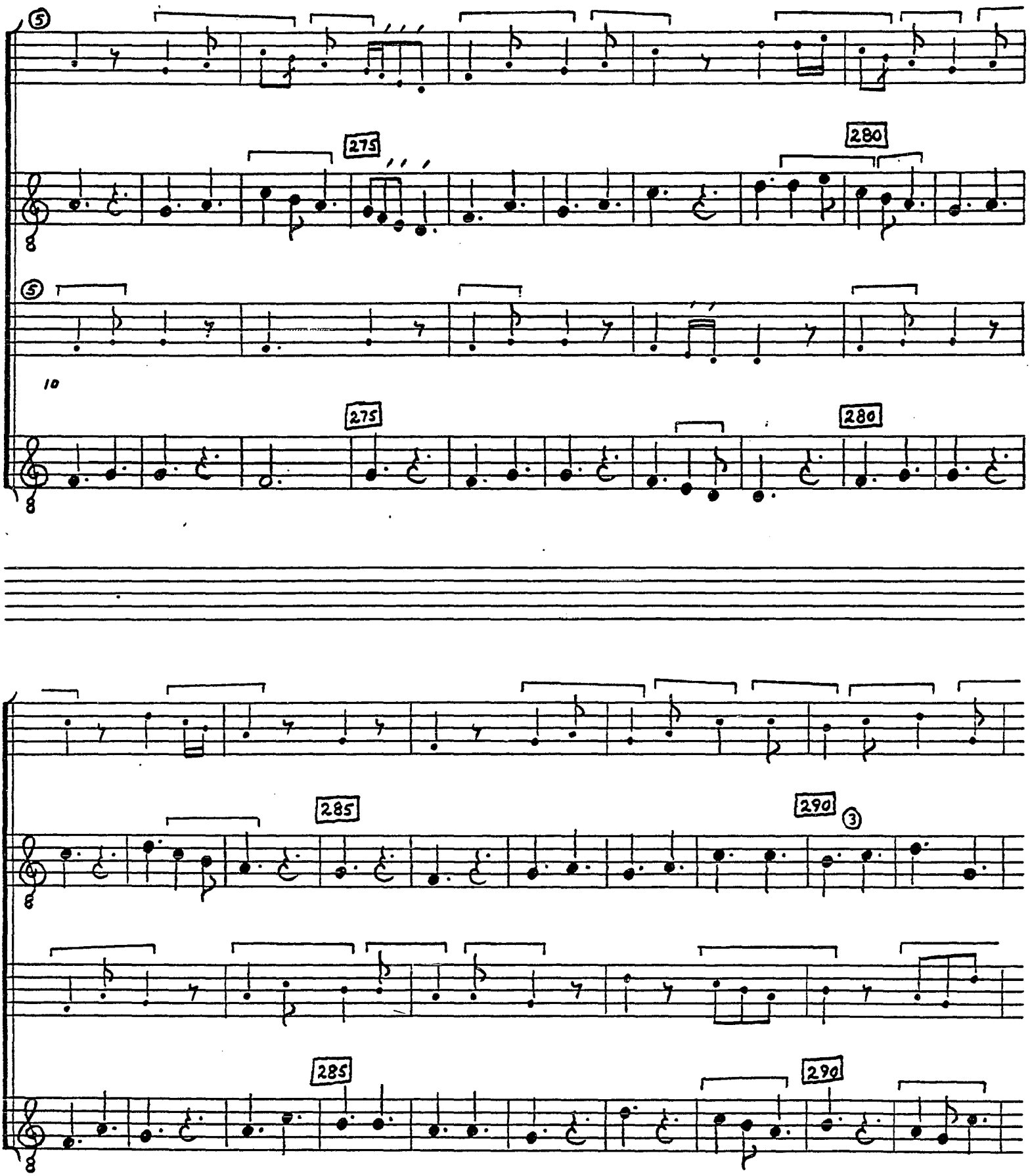

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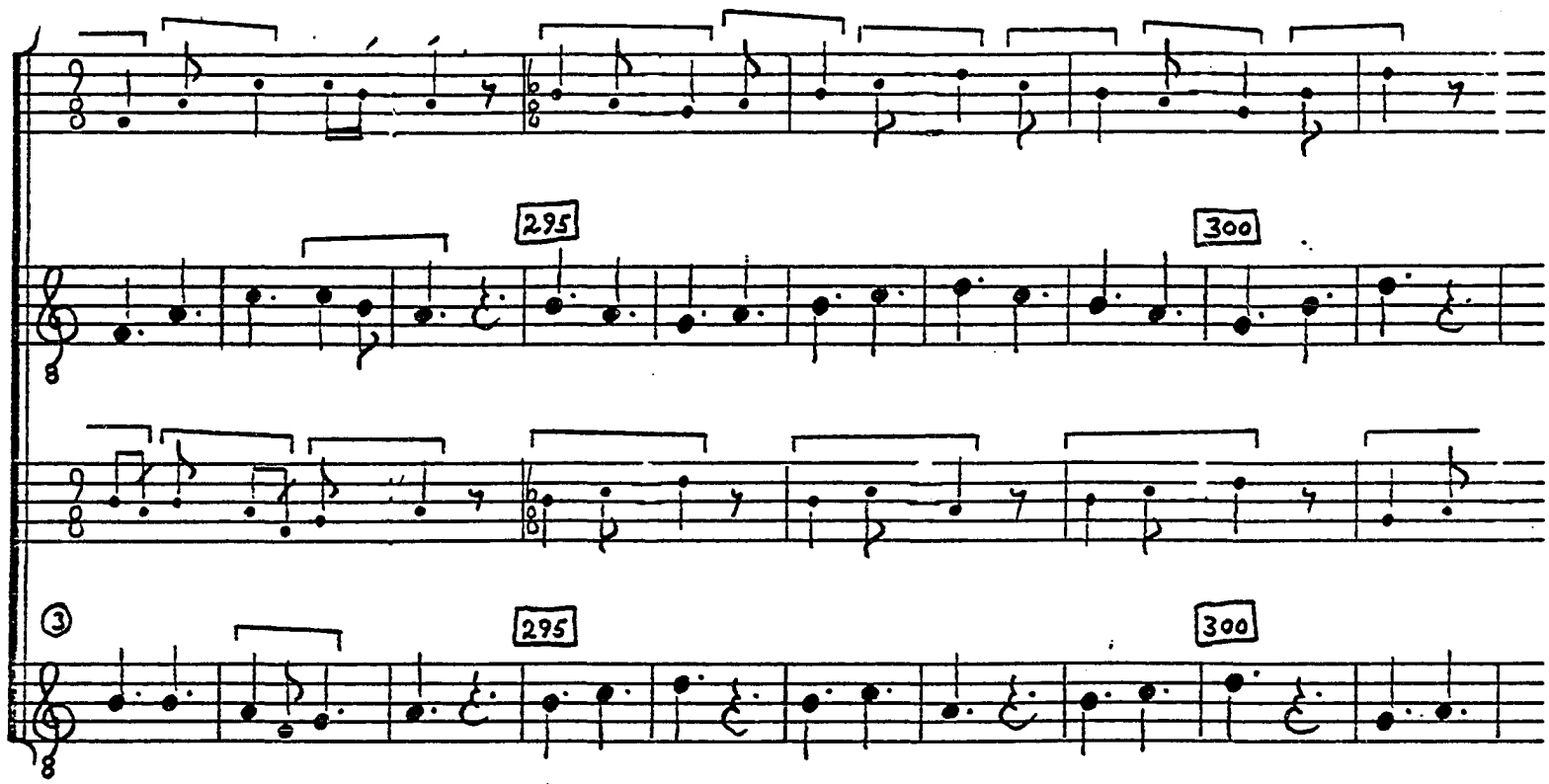

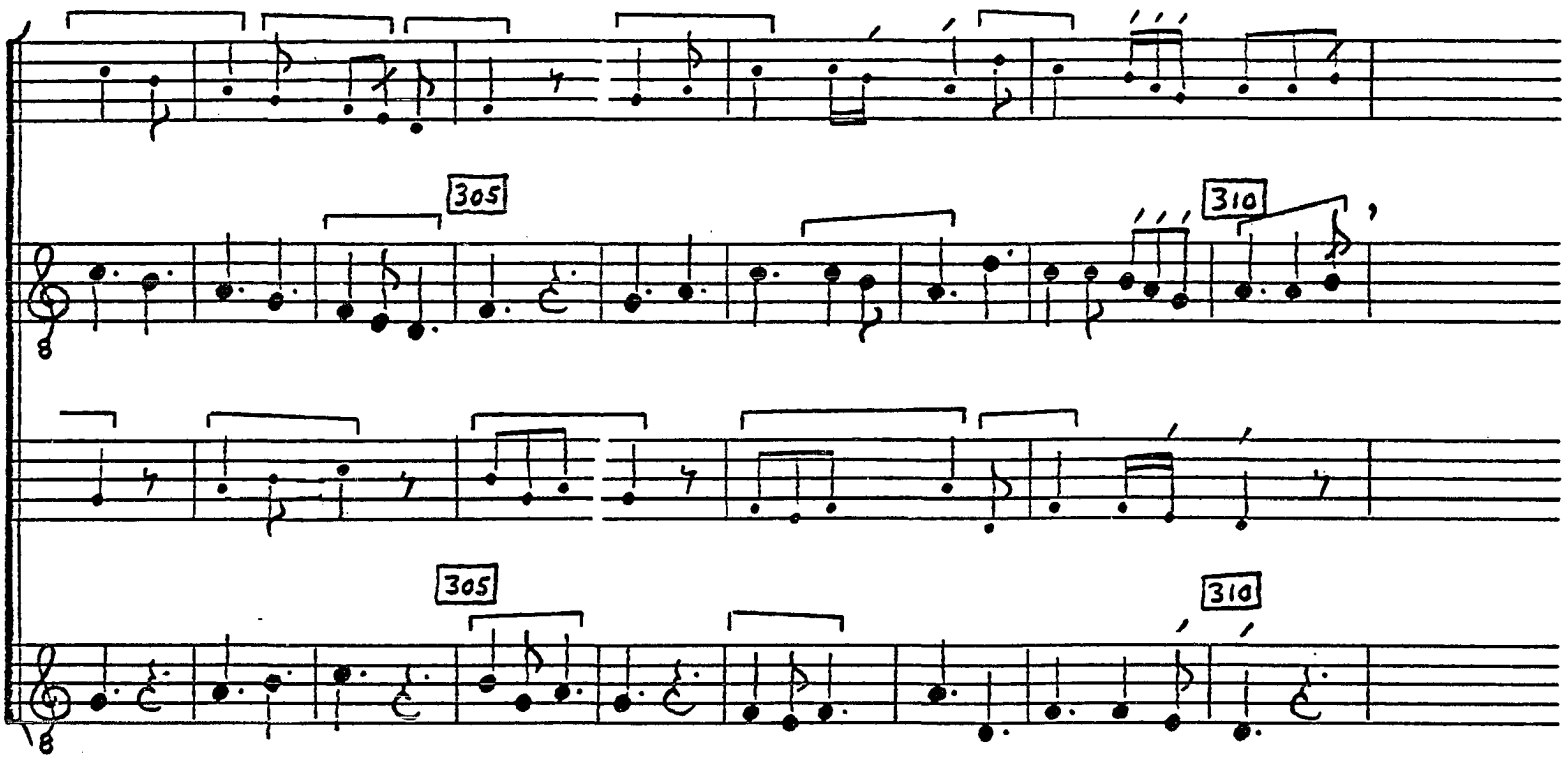

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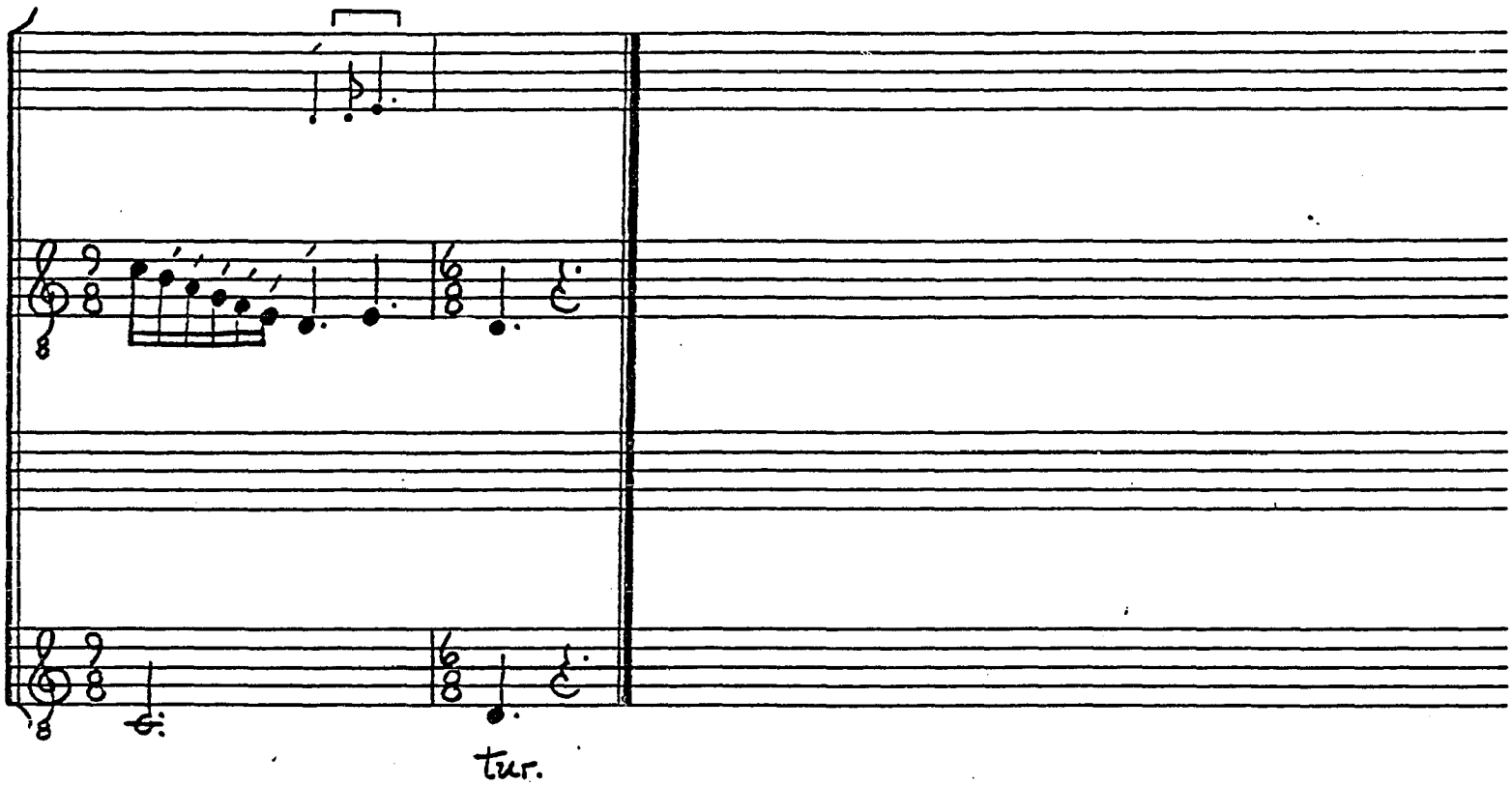

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NOTES

[1]Mm. 40-43--this is a short example of modal transmutation; the Duplum has been so transcribed to maintain the relationship between the two versions.

[2]Tenor, mm. 57-60--see mm. 171-172 for syllabic/melismatic similarity.

[3]M. 63--see mm. 155-158 for recall of this material.

[4]Mm. 86-88--text missing in $\underline{W}_1$.

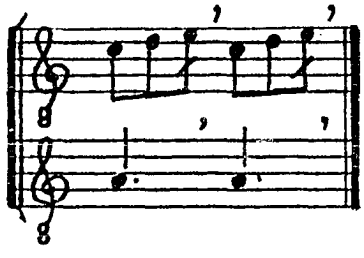
[5]This accidental appears at the beginning of the line in F and probably refers only to the incipit, not to the beginning of the stanza.

[6]Duplum, m. 114--see mm. 103 ff. for same music.

[7]Tenor and Duplum, mm. 165 ff.--the division of these two text lines into units of three syllables or their equivalent agrees musically with the surrounding caudae; note that the Tenor, mm. 165-168, is equal to the Duplum, mm. 167-170.

[8]Tenor and Duplum, mm. 209-210--cf mm. 58-59, 171-172, 212-213.

[9]Mm. 225-226--F contains the following variant.



[10]Mm. 272-310--see Vol. I, pp. 219-21.

DIC CHRISTI VERITAS (C 3)

Sources

F 203-204; W_1 66r-v; W_2 33-34v;

Ma 114-115 (a2); LoA 88v; Stutt 31v;

CB 54

Rome Cas. 1404 15v; Berlin Theol. lat. 312 5v

Cf. Bulla fulminante--F 204; LoB 38v;
Stutt 31v; CB 54

Veste nuptiali--F 450v

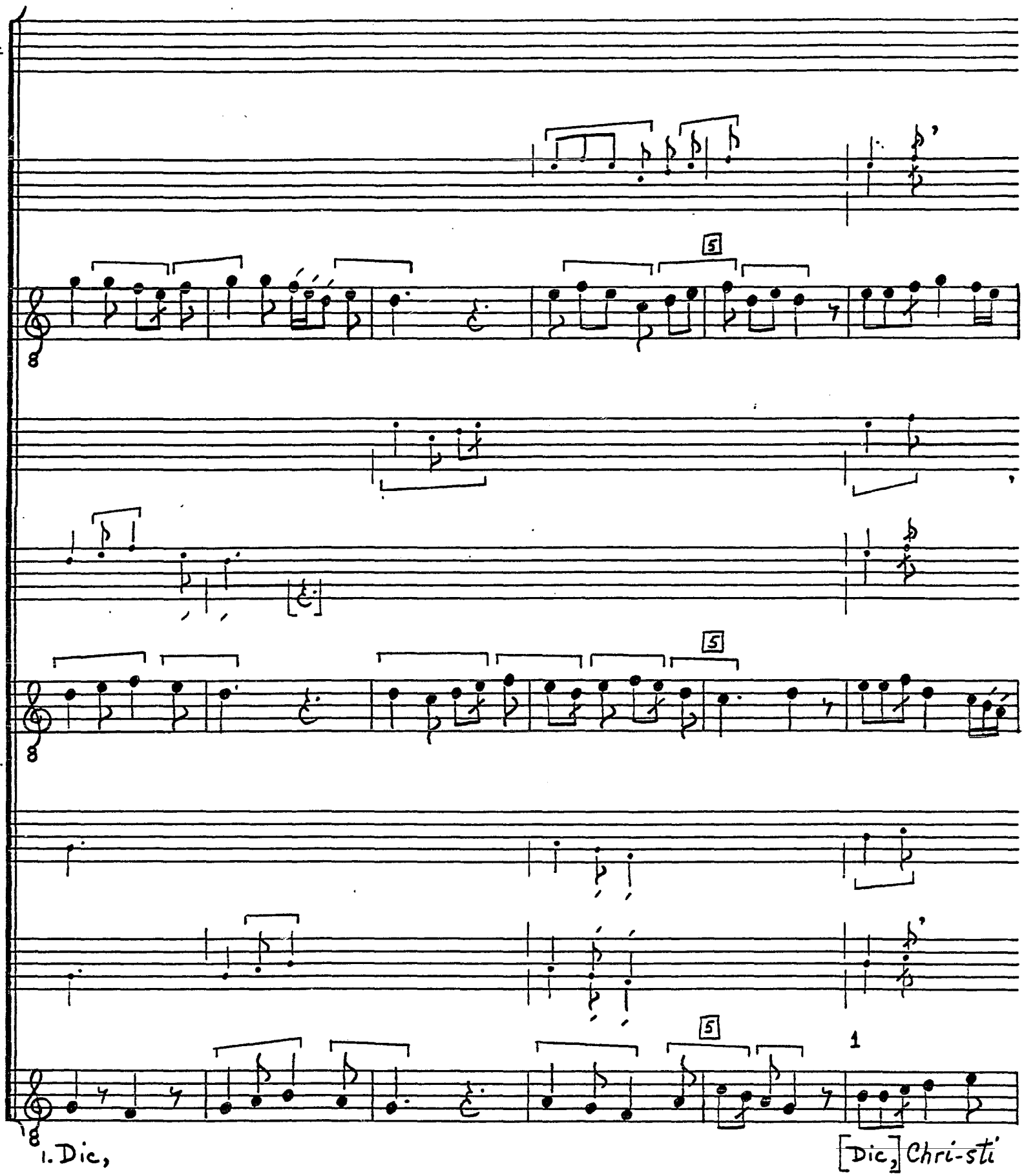
Editions

Husmann, Die mittelalterliche Mehrstimmigkeit, p. 34

Flacius #2

AH 21, 125

Cf. AH 21, 126
AH 21, 200



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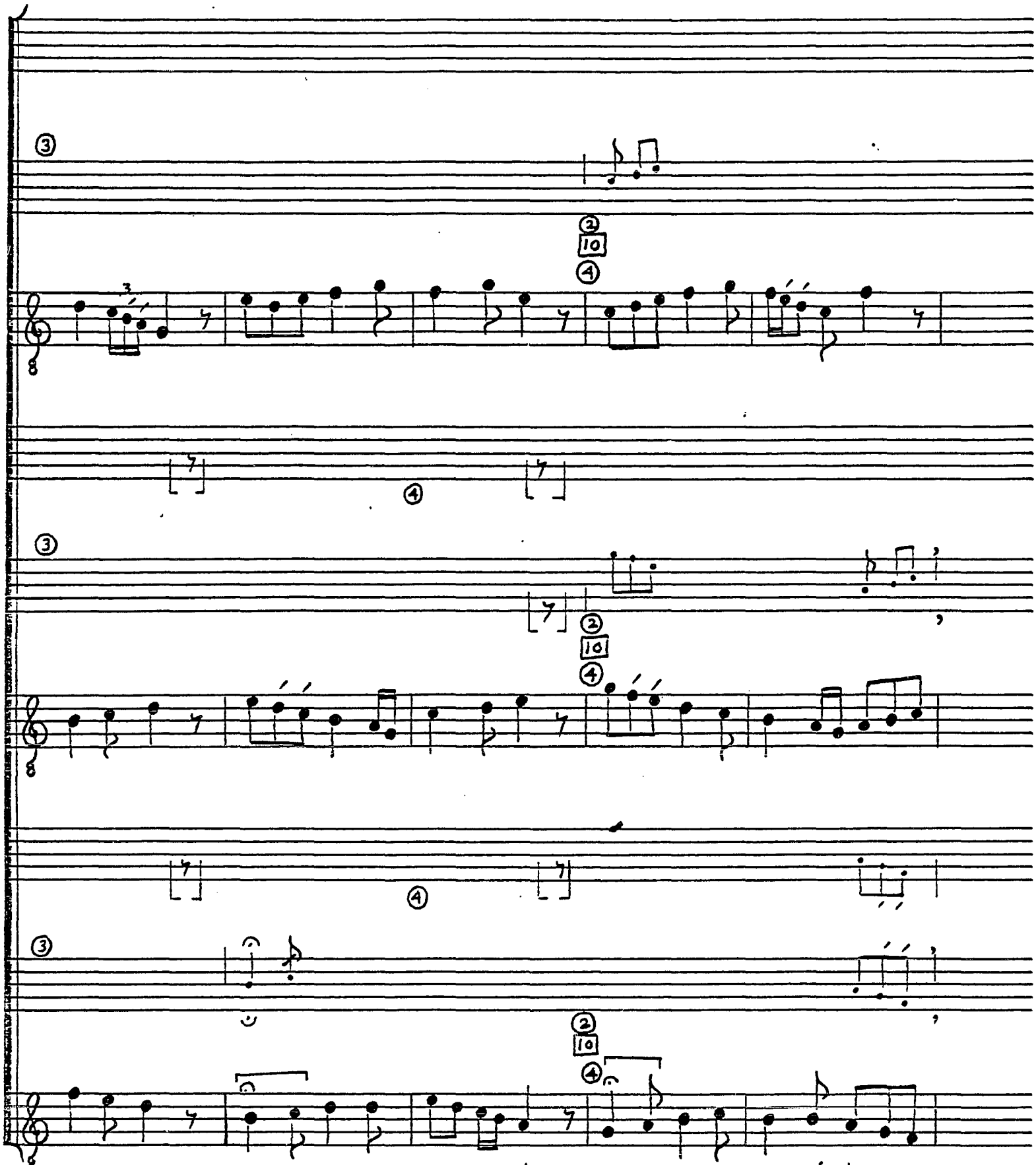

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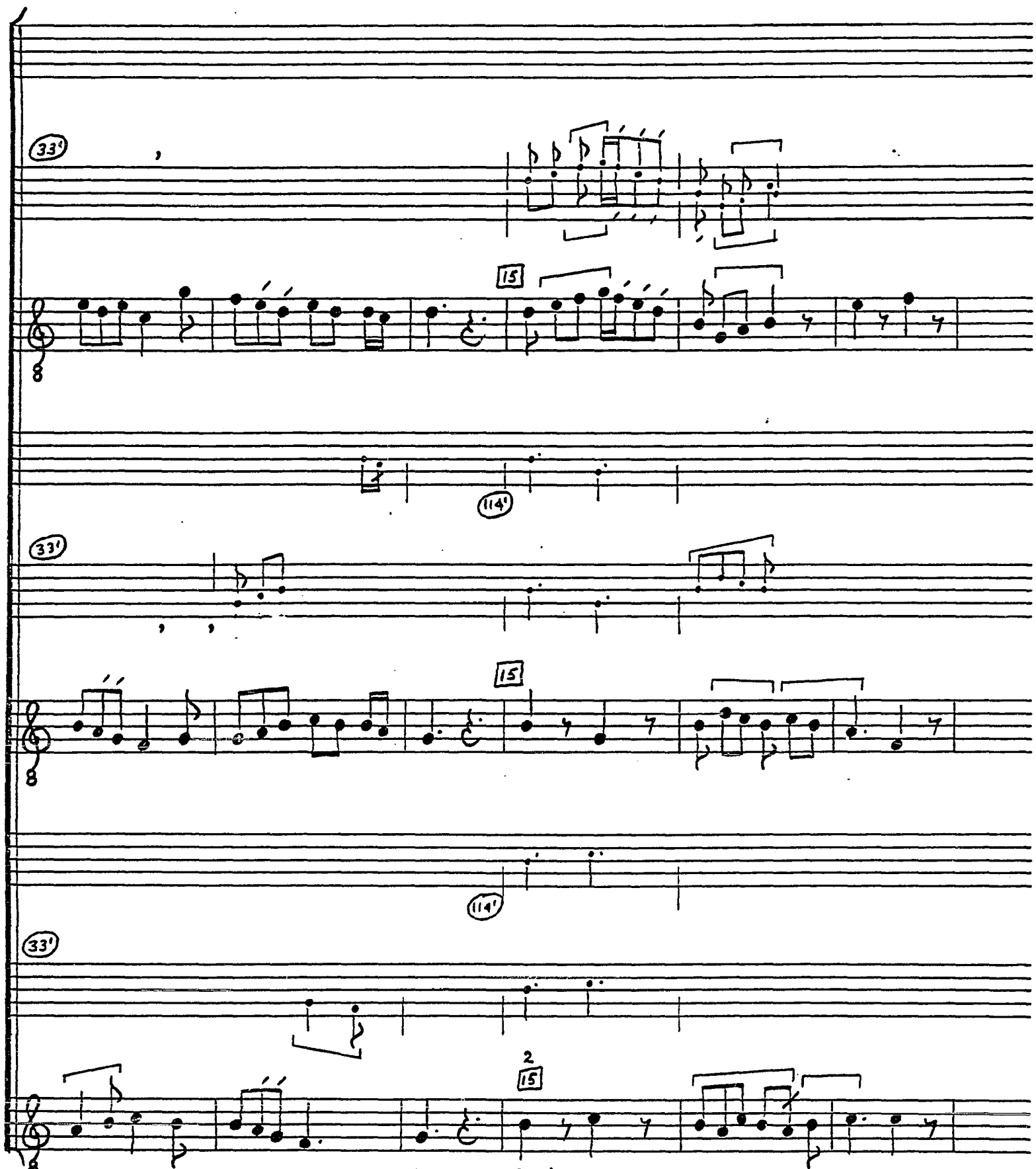

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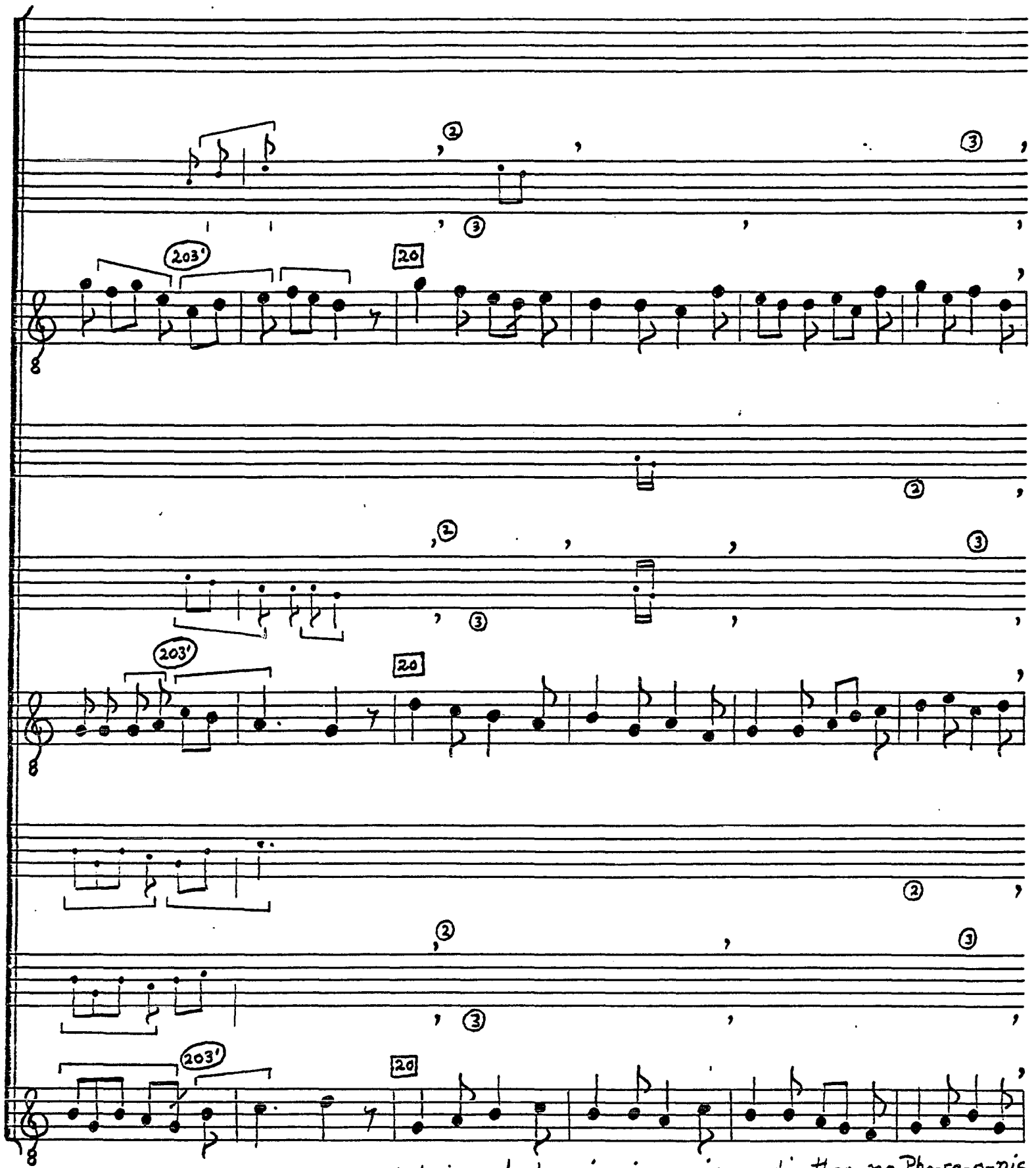

Aut in val- le vi- si- o- nis, 6. aut in thro- no Pha- ra- o- nis,

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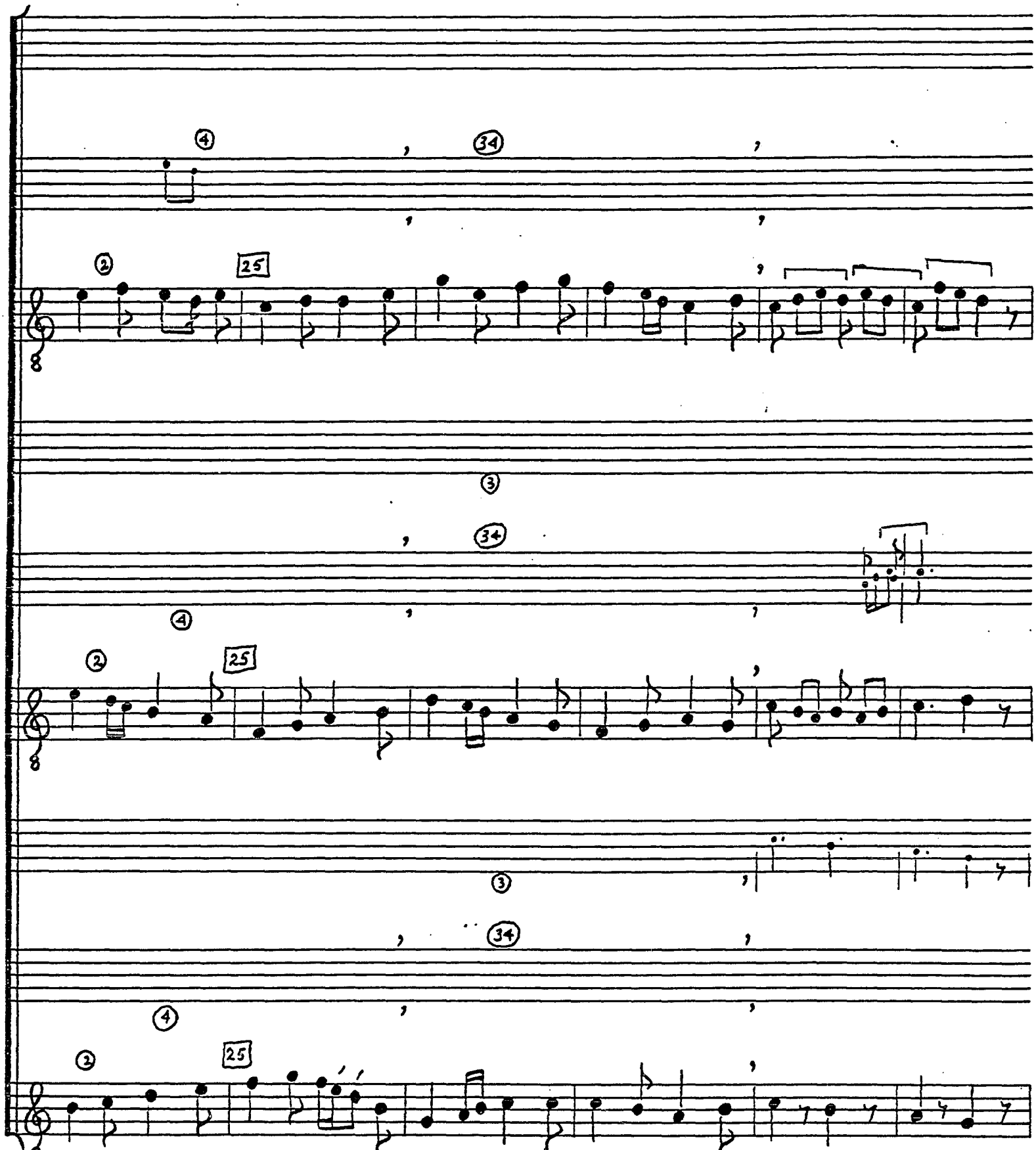

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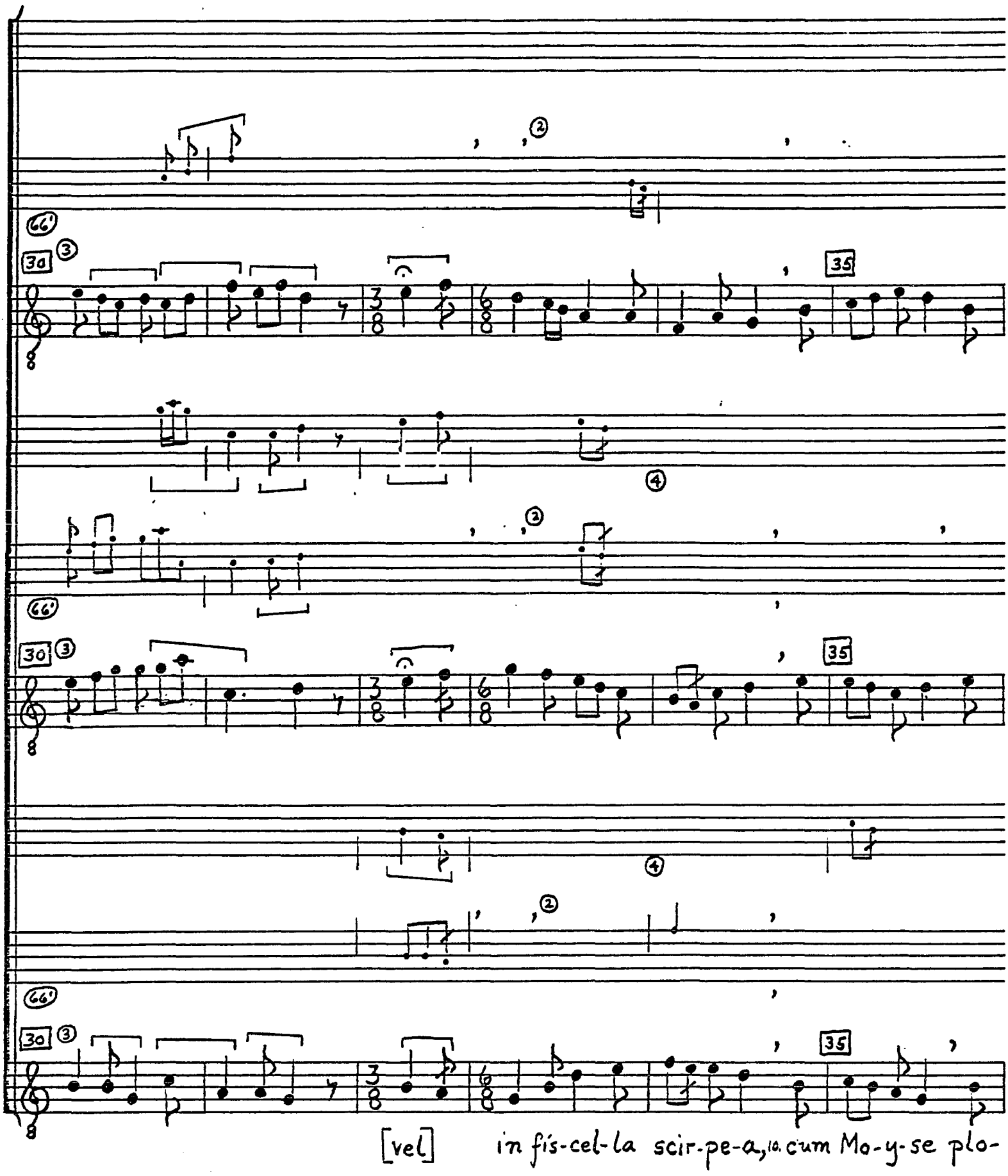

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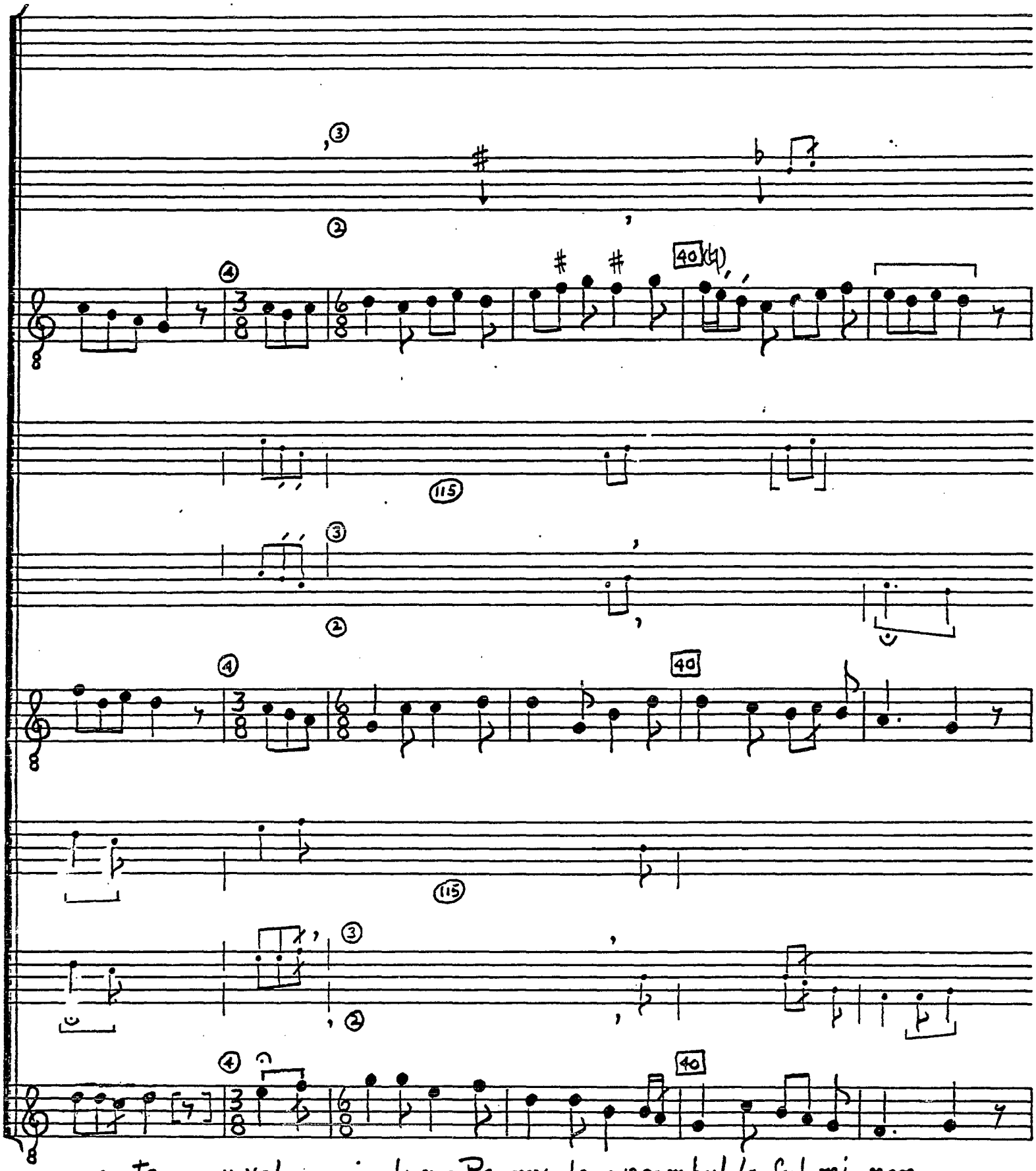

ran- te, 11. Vel in do-mo Ro-mu-le-a 12. cum bul-la ful-mi-nan-

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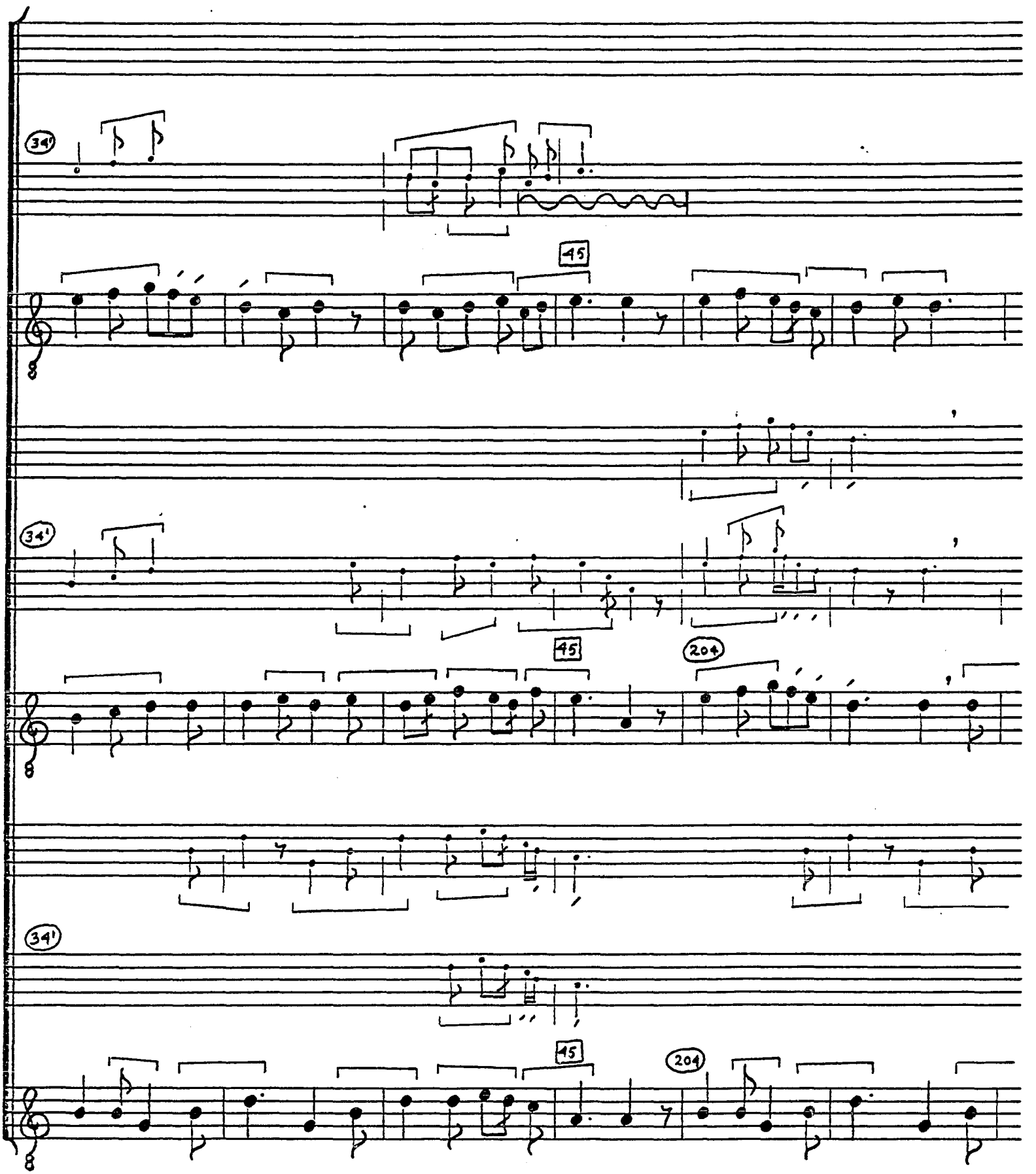

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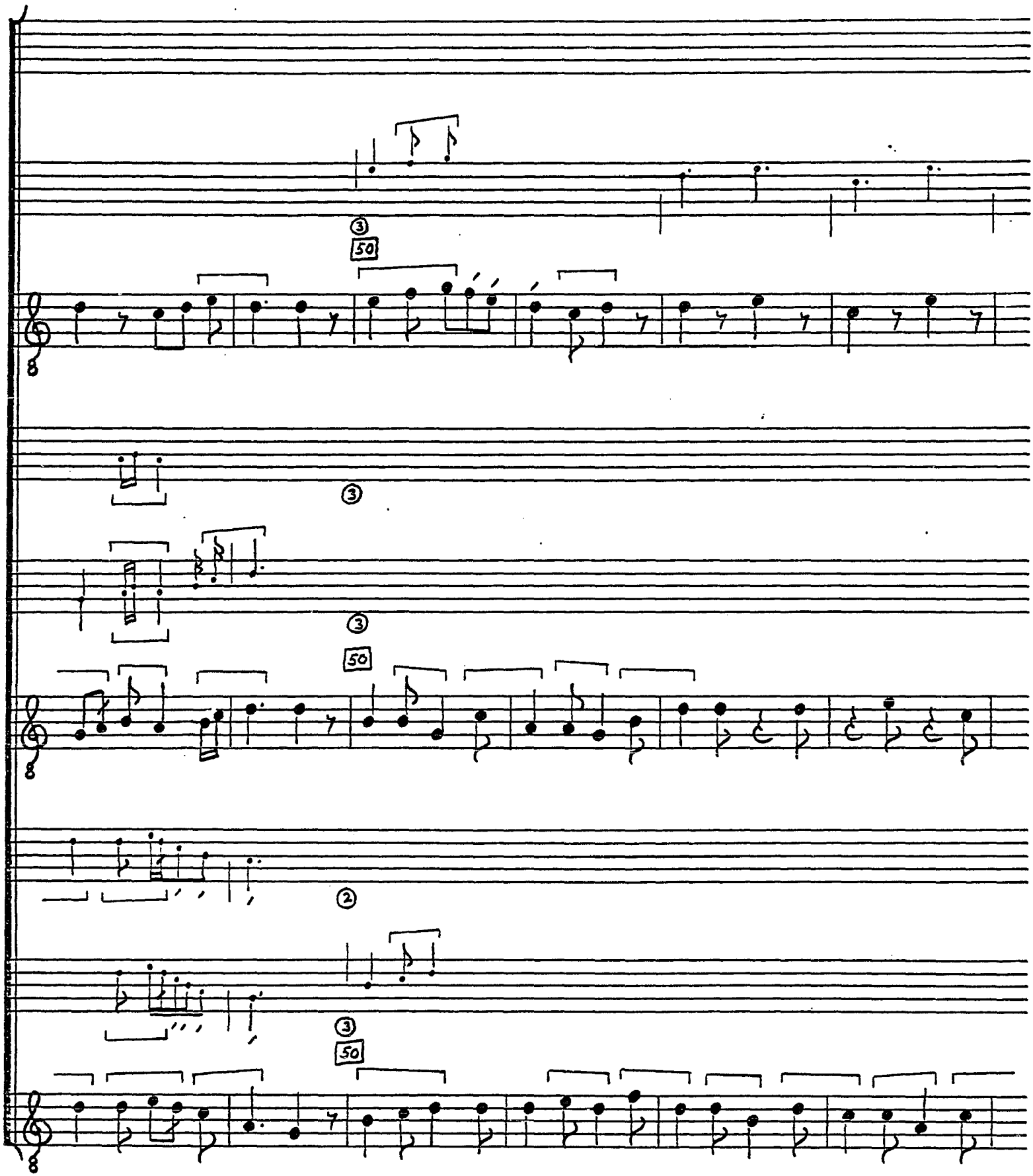

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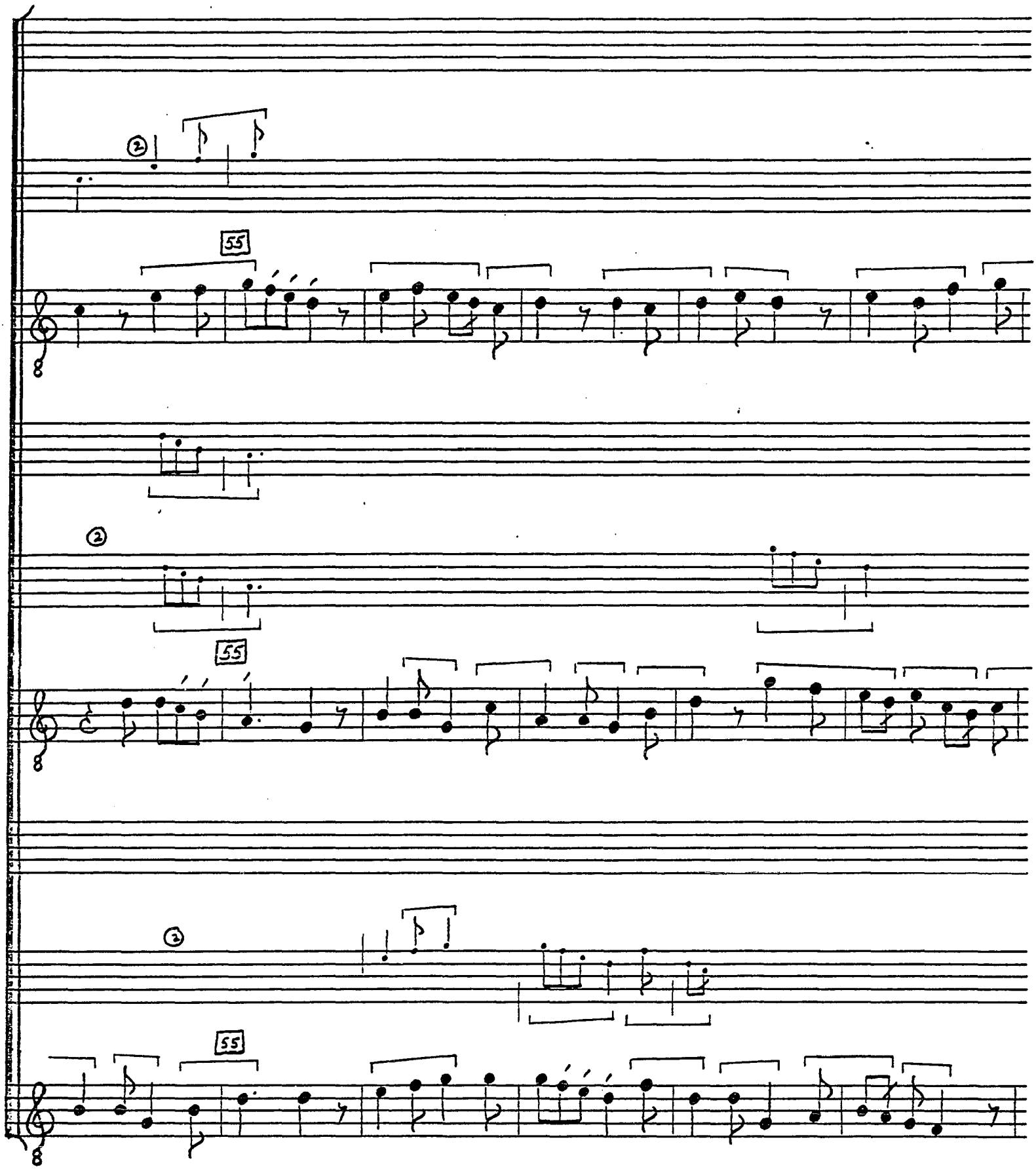

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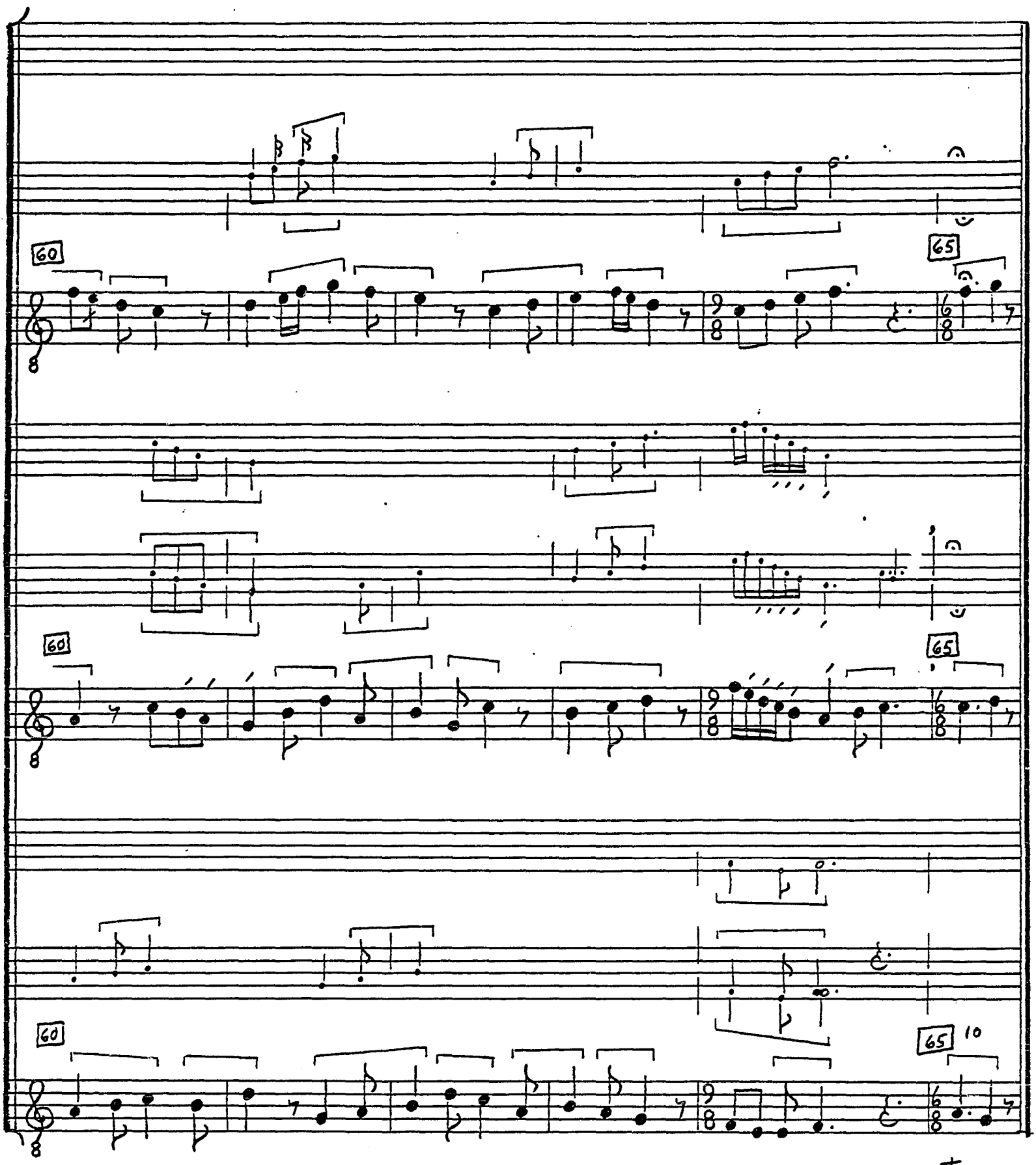

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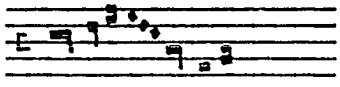
2. Respondit caritas:
Homo, quid dubitas,
Quid me sollicitas?
Non sum, quo musitas,
Nec in Euro nec in Austro,
Nec in foro nec in claustro,
Nec in bisso vel cuculla,
Nec in bello vel in bulla;
De Jerico sum veniens,
Ploro cum sauciato,
Quod dupplex Levi transiens
Non astitit grabato.

3. O vox prophetica,
O Natan, predica,
Culpa Davidica
Patet non modica!
Dicit Natan: Non clamabo
Neque Davit planctum dabo,
Cum sit Christi rupta vestis,
Contra Christum Christus testis:
Ve, ve vobis, ypocrite,
Qui culicem colatis,
Que Cesaris sunt, reddite,
Ut Christo serviatis.

NOTES

[1]Tenor, m. 6--Note similarity of melodic line to Duplum, mm. 1-2.

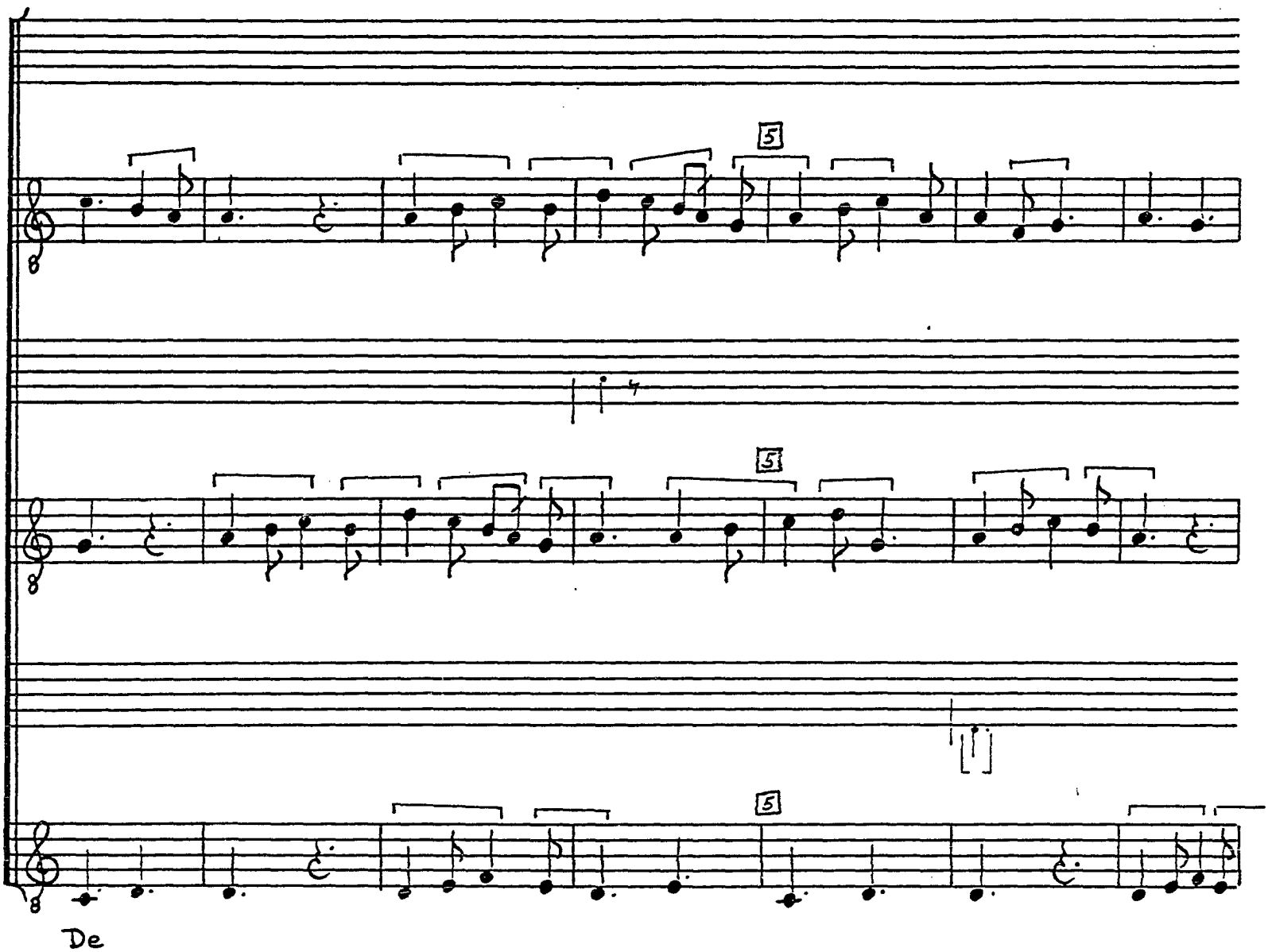
[2]Mm. 15-19--Almost certainly this passage, and possibly many of the other caudae in the work, existed once in a form using the modi ultra mensuram. Each of the mansucripts shows various stages of transmutation. Ma seems to preserve a fully transmuted version. F, W_1, and W_2 show transmutation only for the lower two voices; the Triplum is more comfortably read in a long mode. The ligature structure and the enlarged notes in W_2 particularly reinforce the conclusion that transmutation is at work here. W_2 shows for mm. 15-19 the following notation:



DE MONTE LAPIS SCINDITUR (D 2)

Sources
F 204r-v; W_1 66v-67v; Ma 119r-v (a2)

Editions
Flacius #148
Milchsack #126



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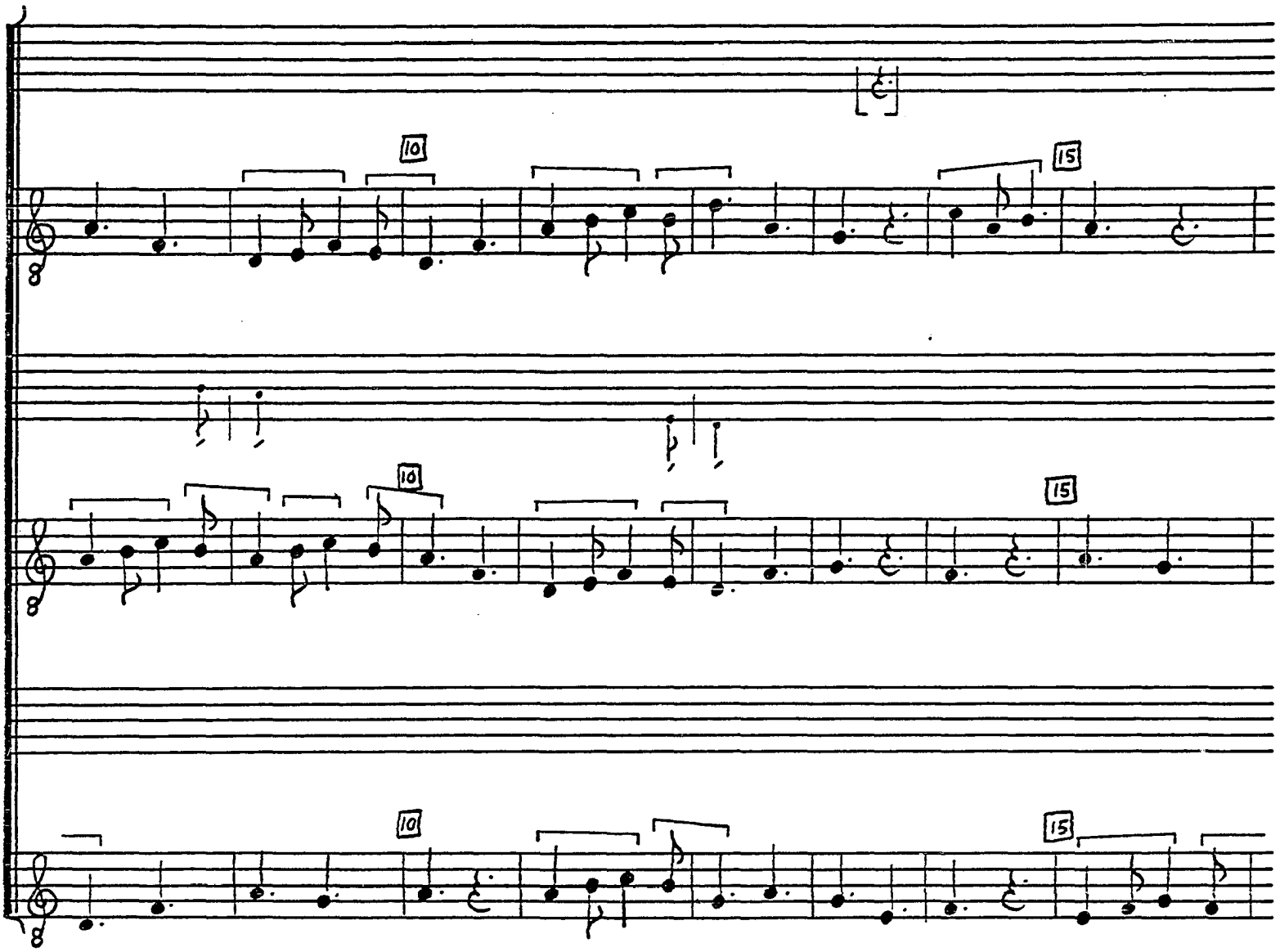

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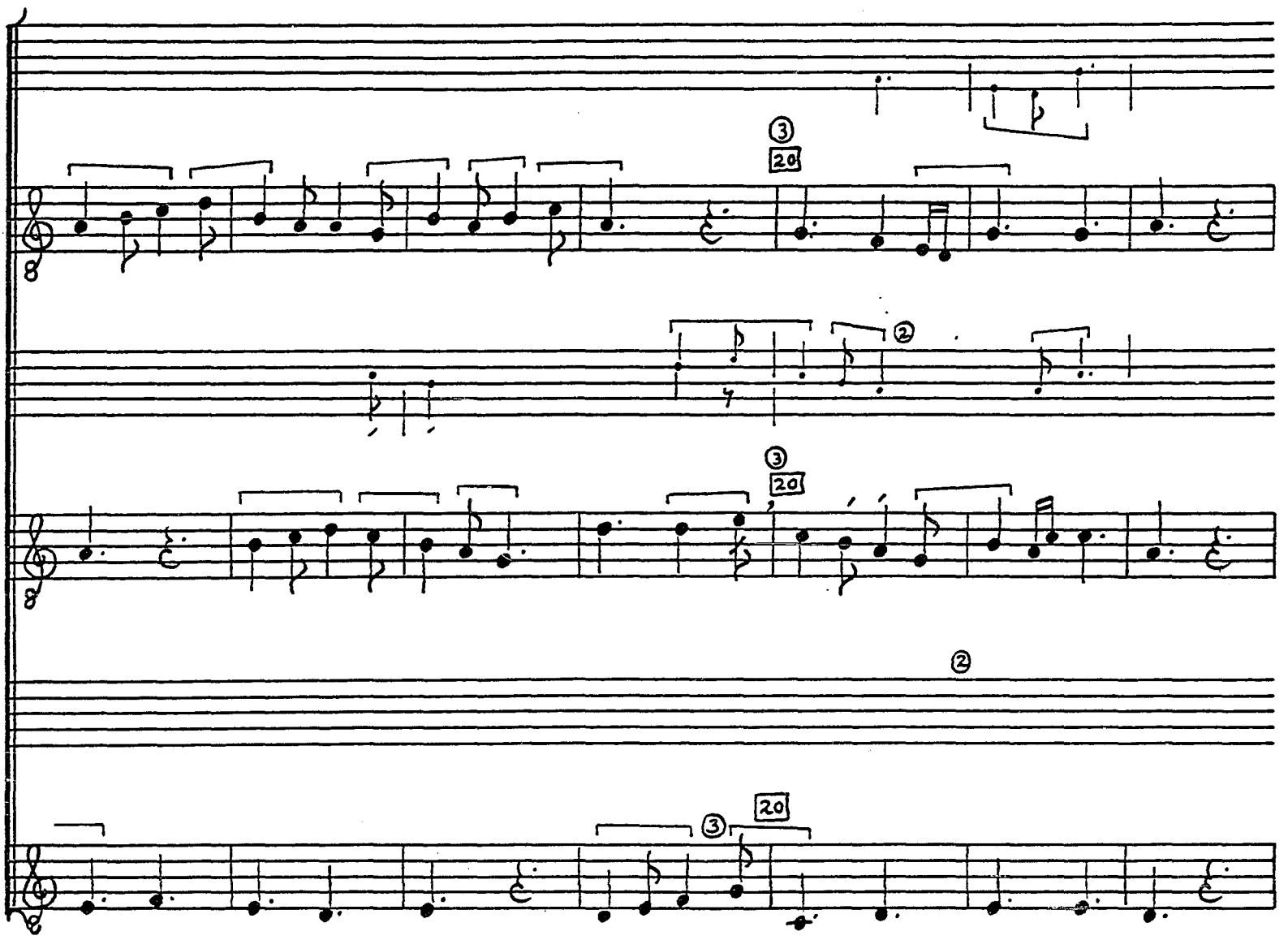

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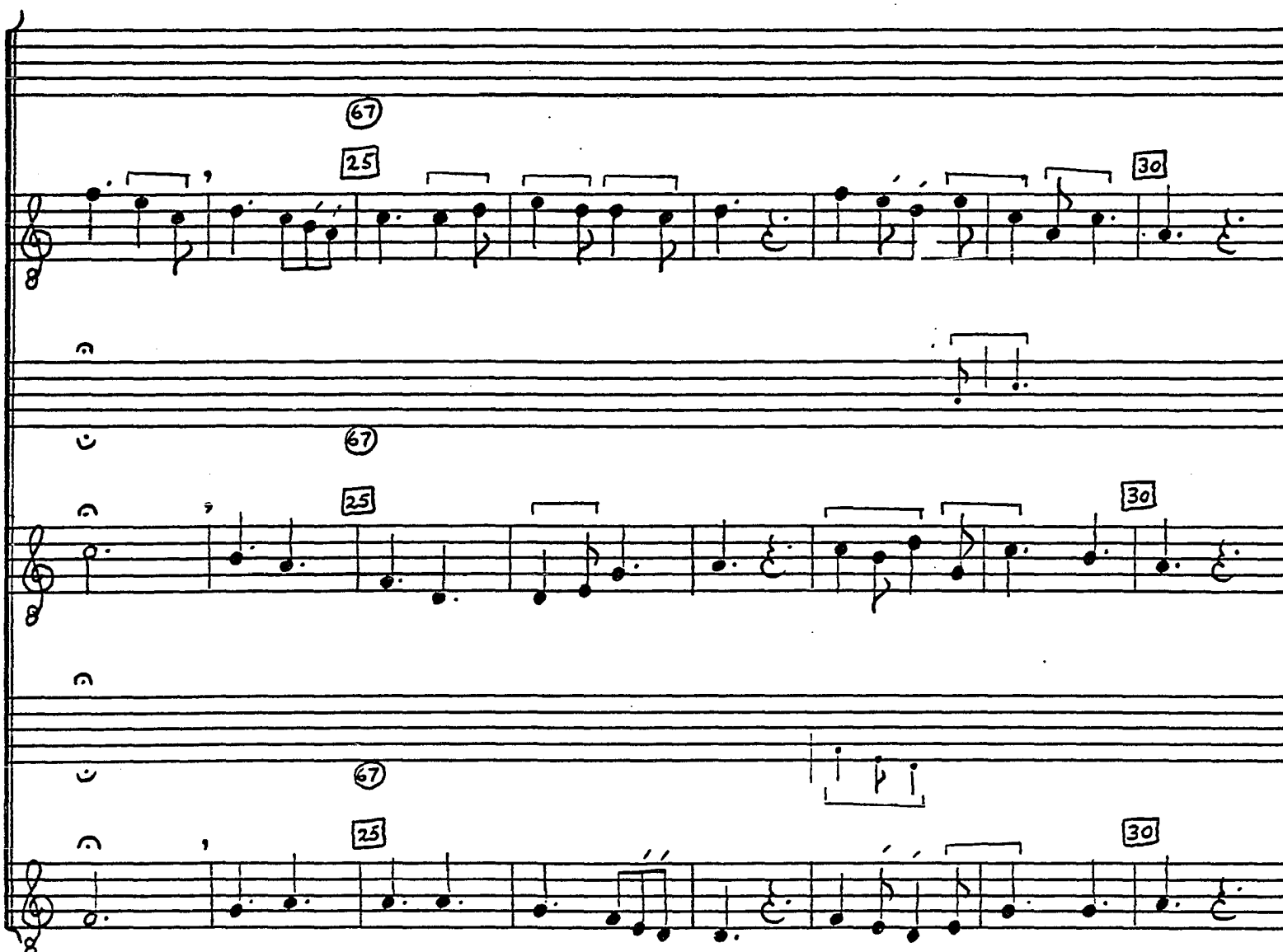

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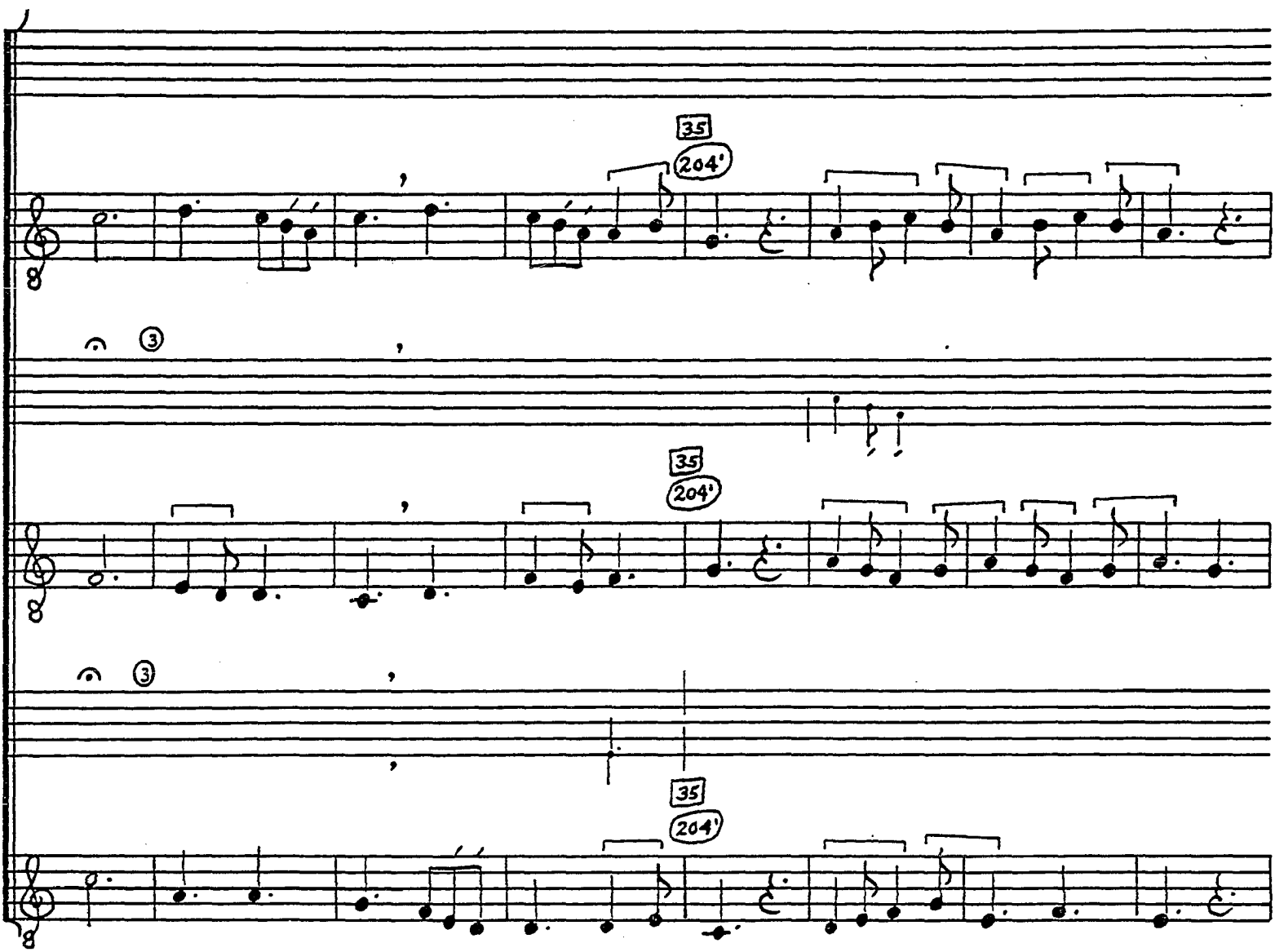

2. mi- ra- bi- li mi- ra- cu- lo,

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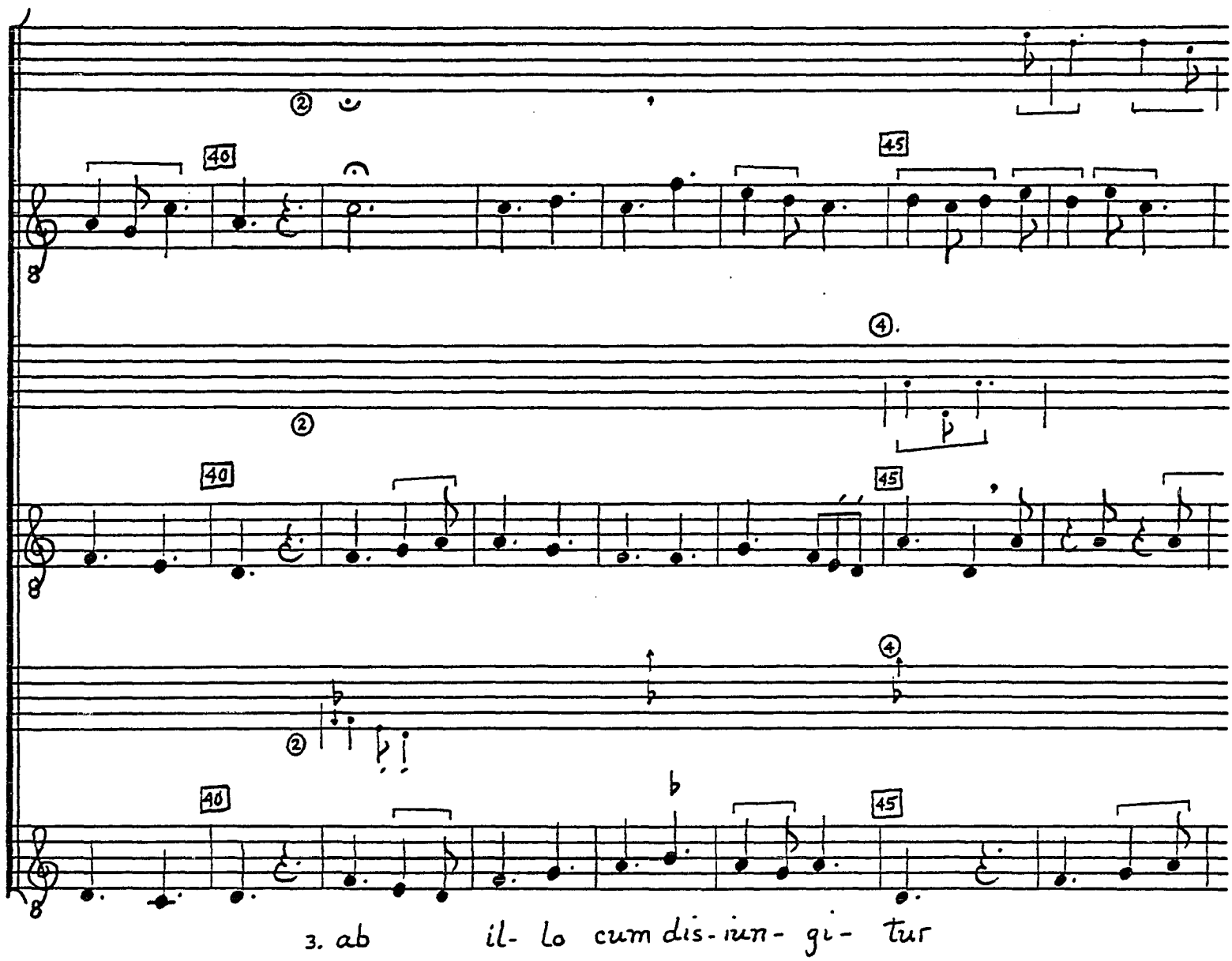

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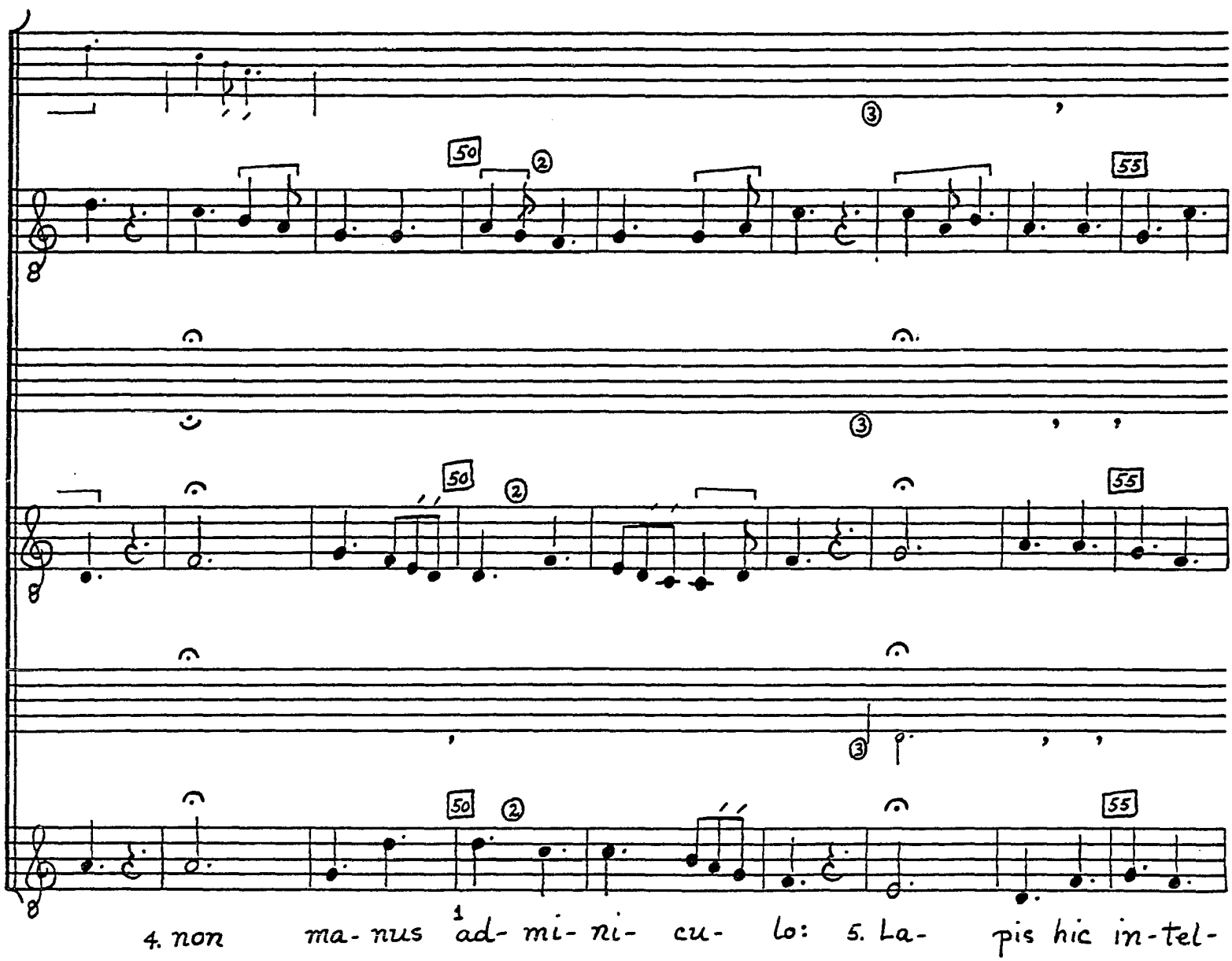

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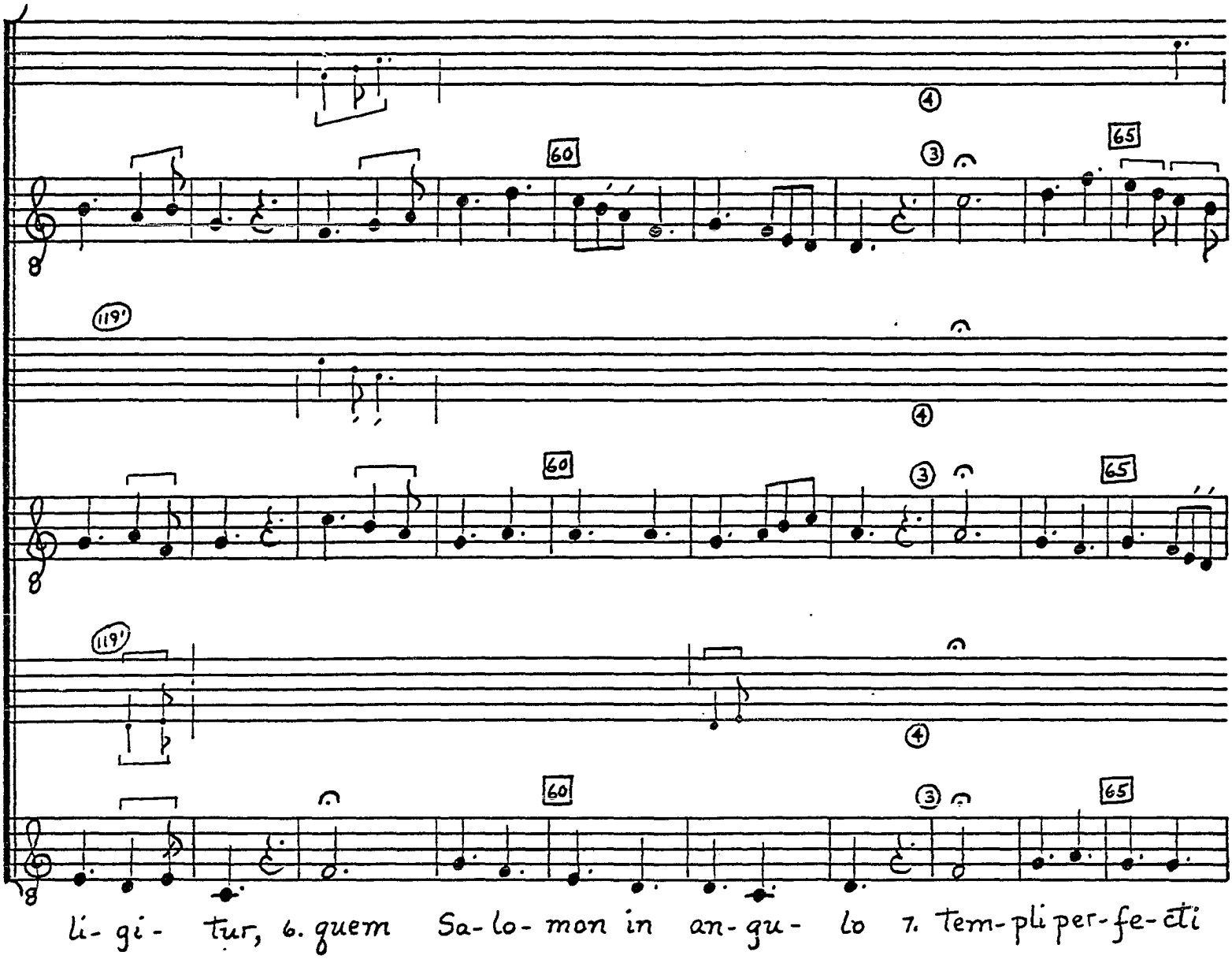
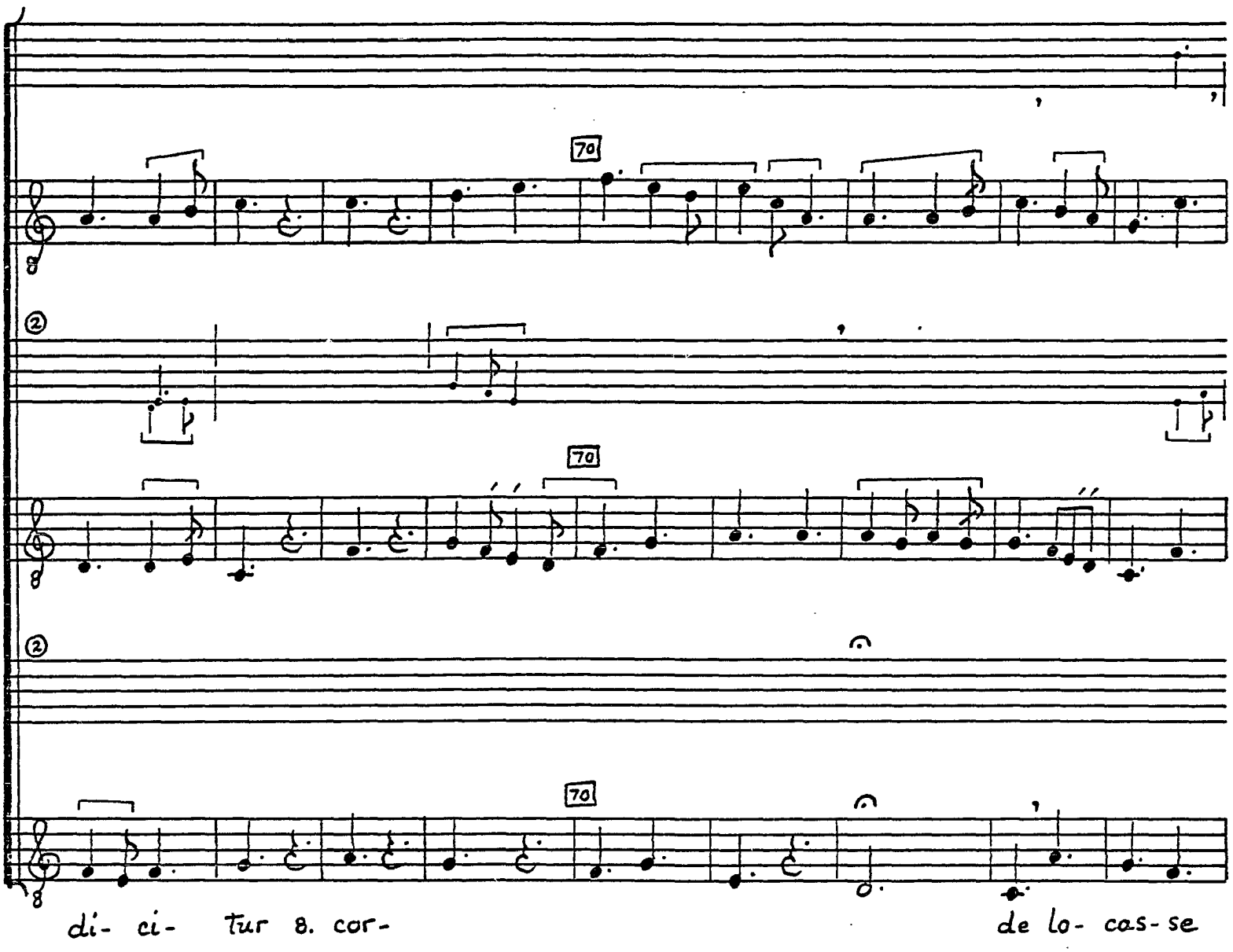

60
65
119'
60
65
119'
60
65
li- gi- tur, 6. quem Sa- lo- mon in an- gu- lo 7. tem- pli per- fe- cti



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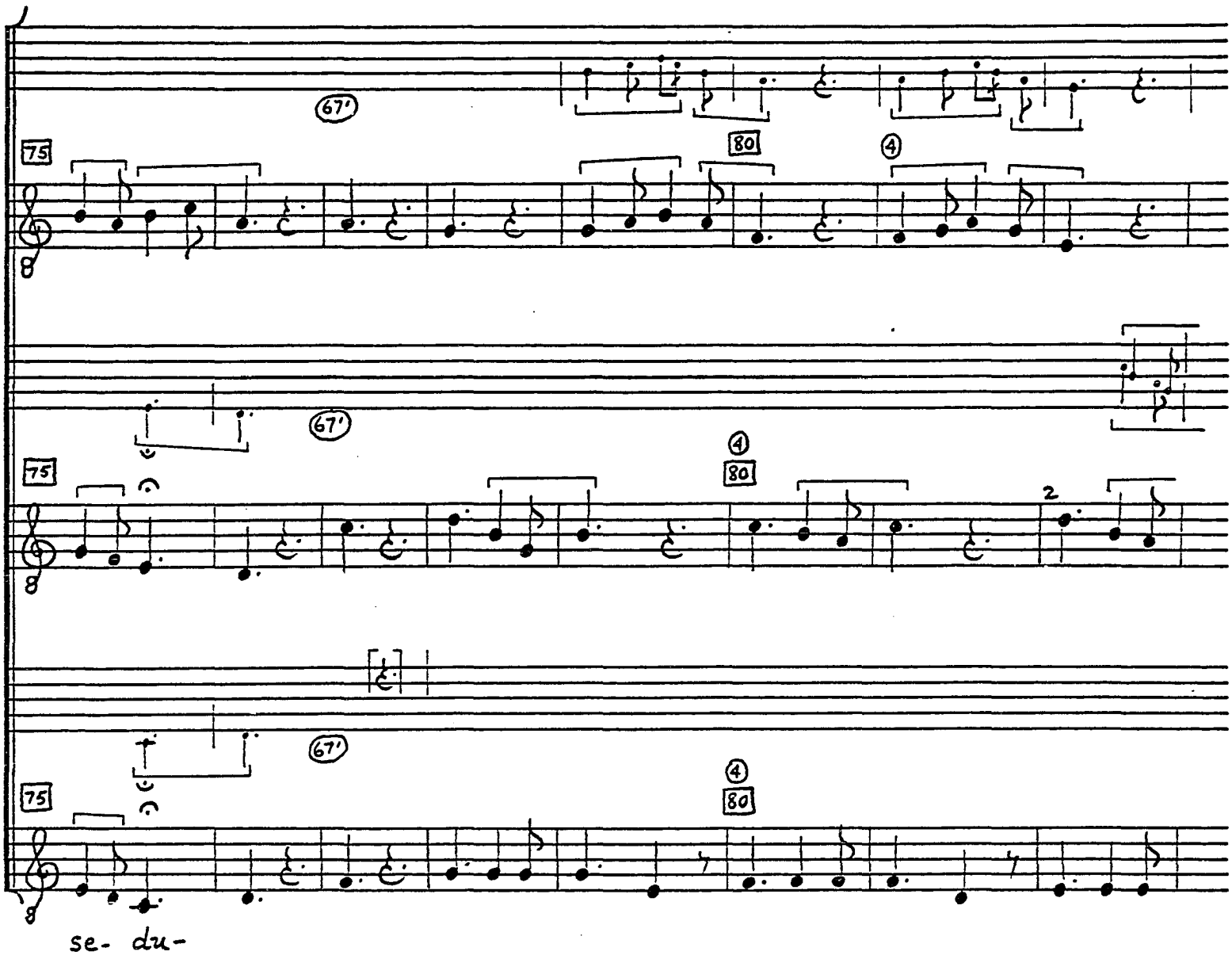

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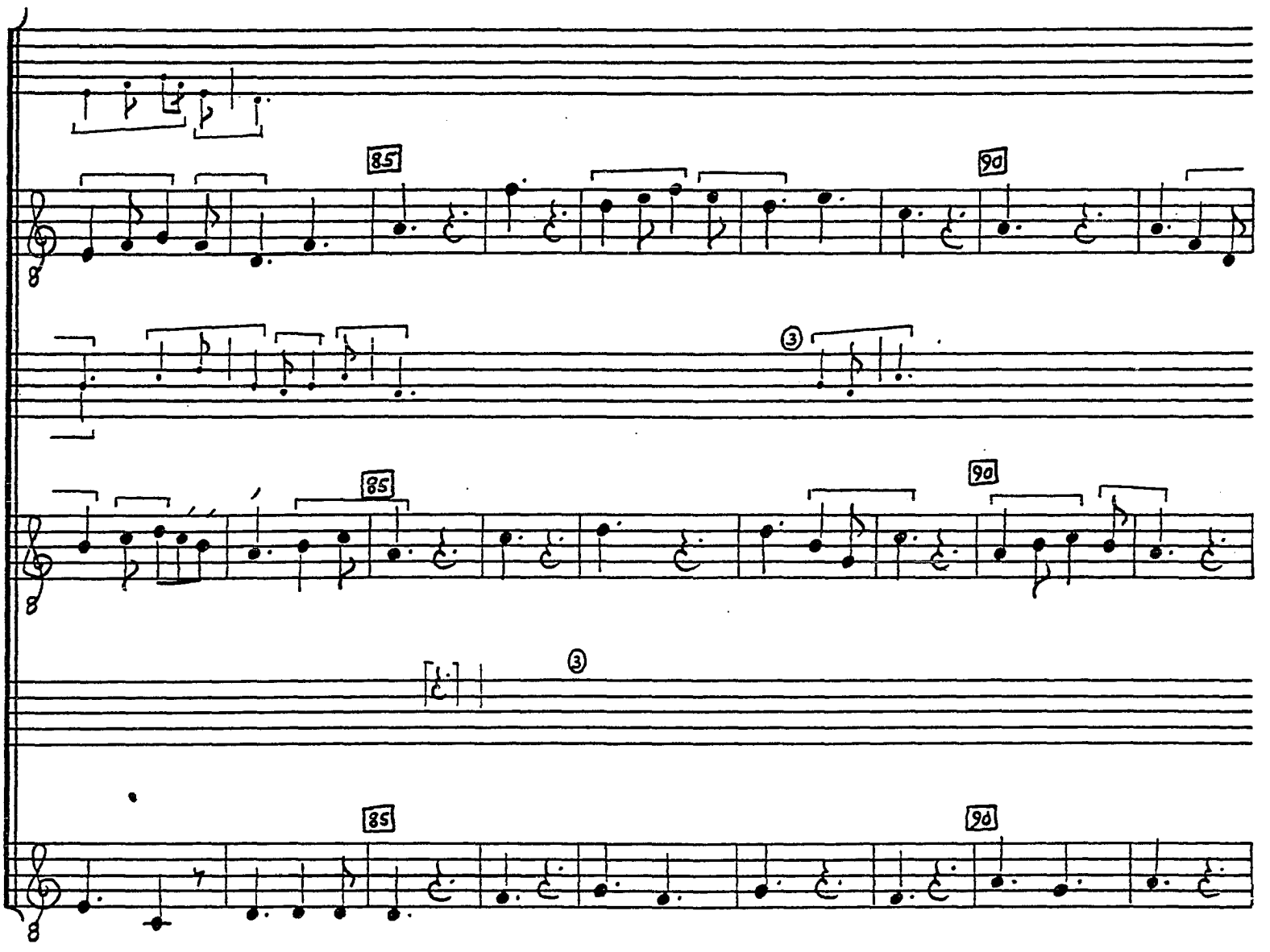

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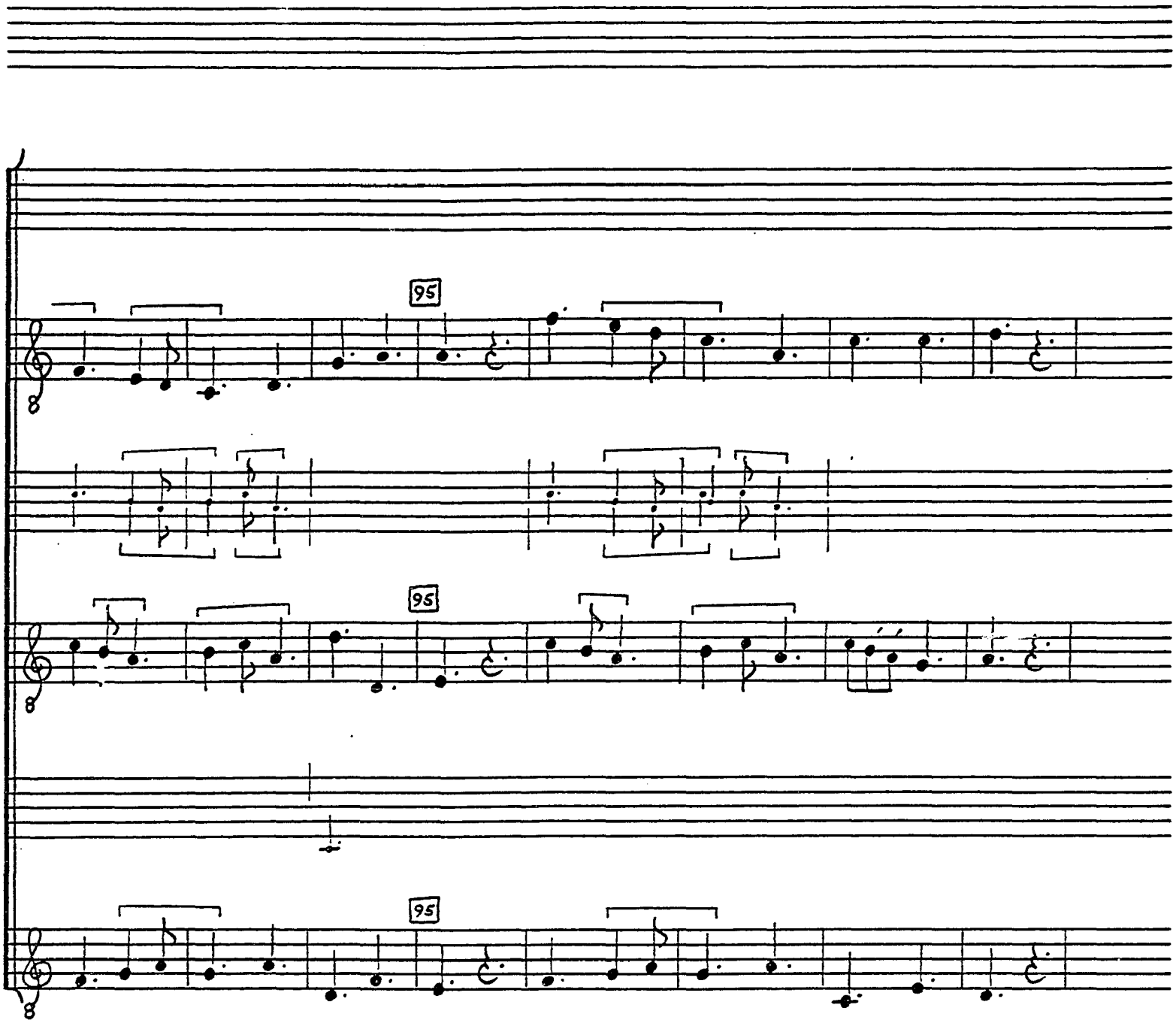

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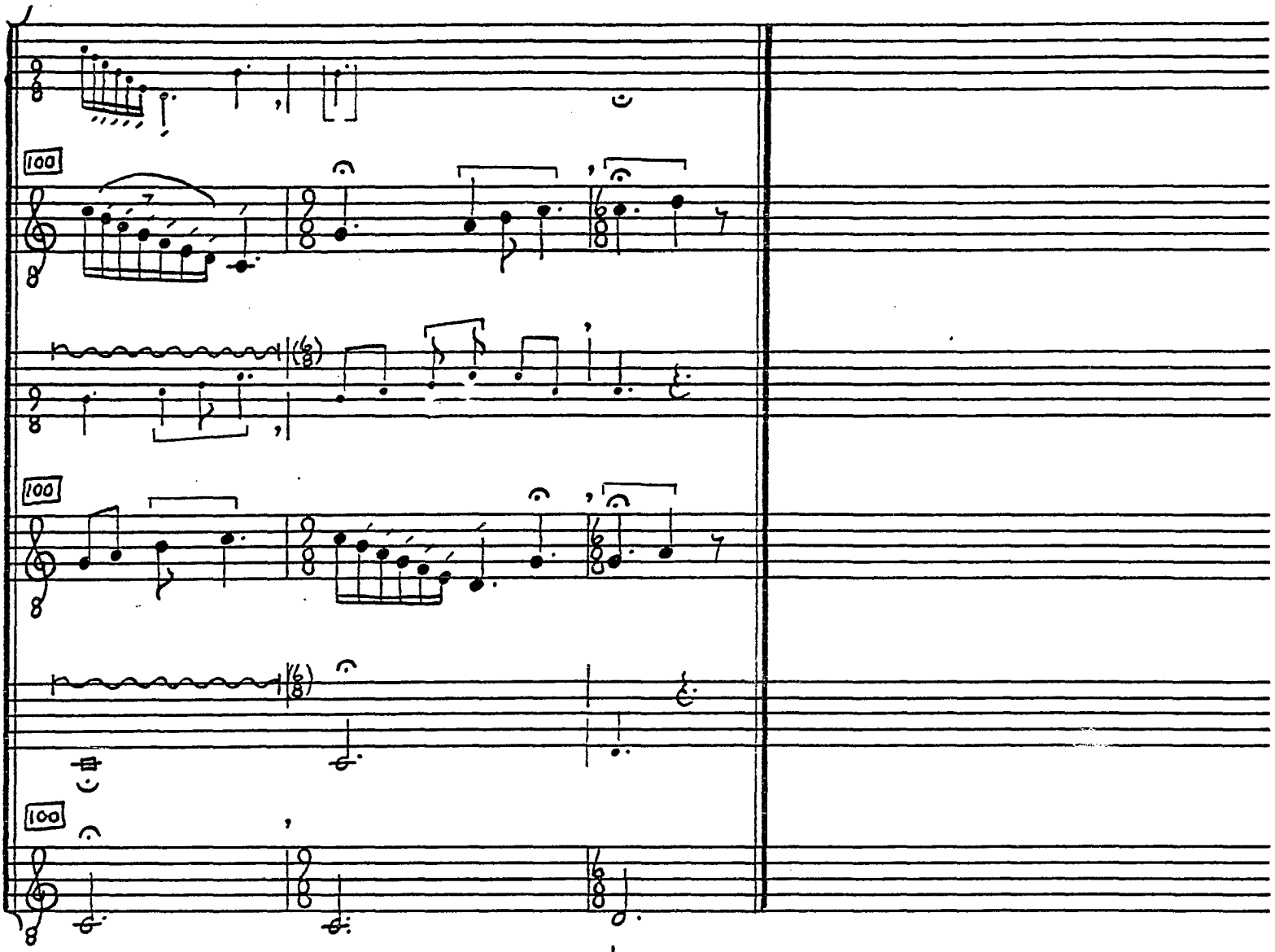

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NOTES

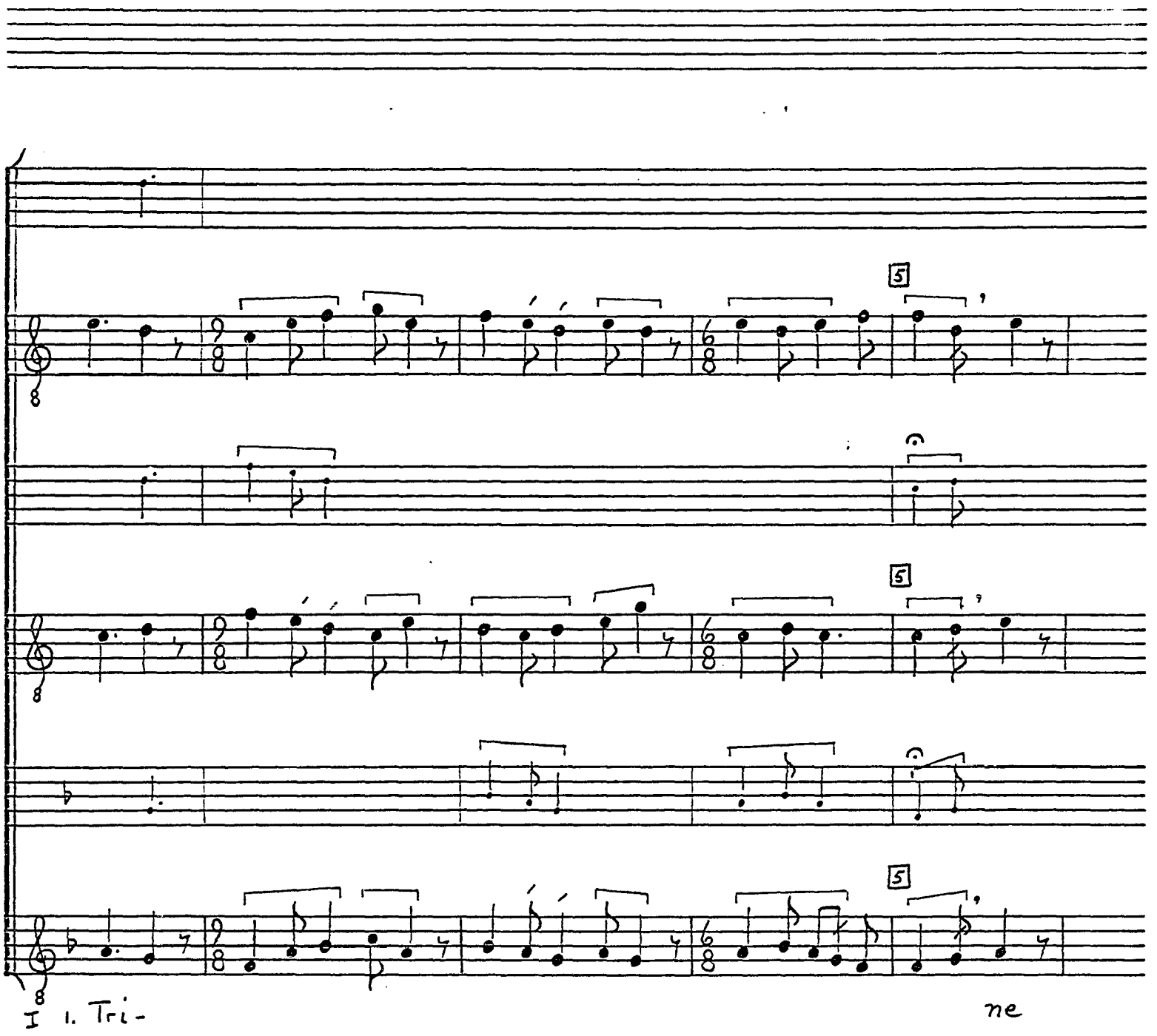
[1]Text, m. 50--amminiculo in Milchsack.

[2]Duplum, m. 82--This dissonant d is present in all manuscripts.

TRINE VOCIS TRIPUDIO (E 4)

Sources
F 205-206v; W_1 68v-70
ORawl 16r-v; Fauv 6v; Brussels 19606 3v

Editions
Flacius #'s 9, 10, 72
AH 21, 148



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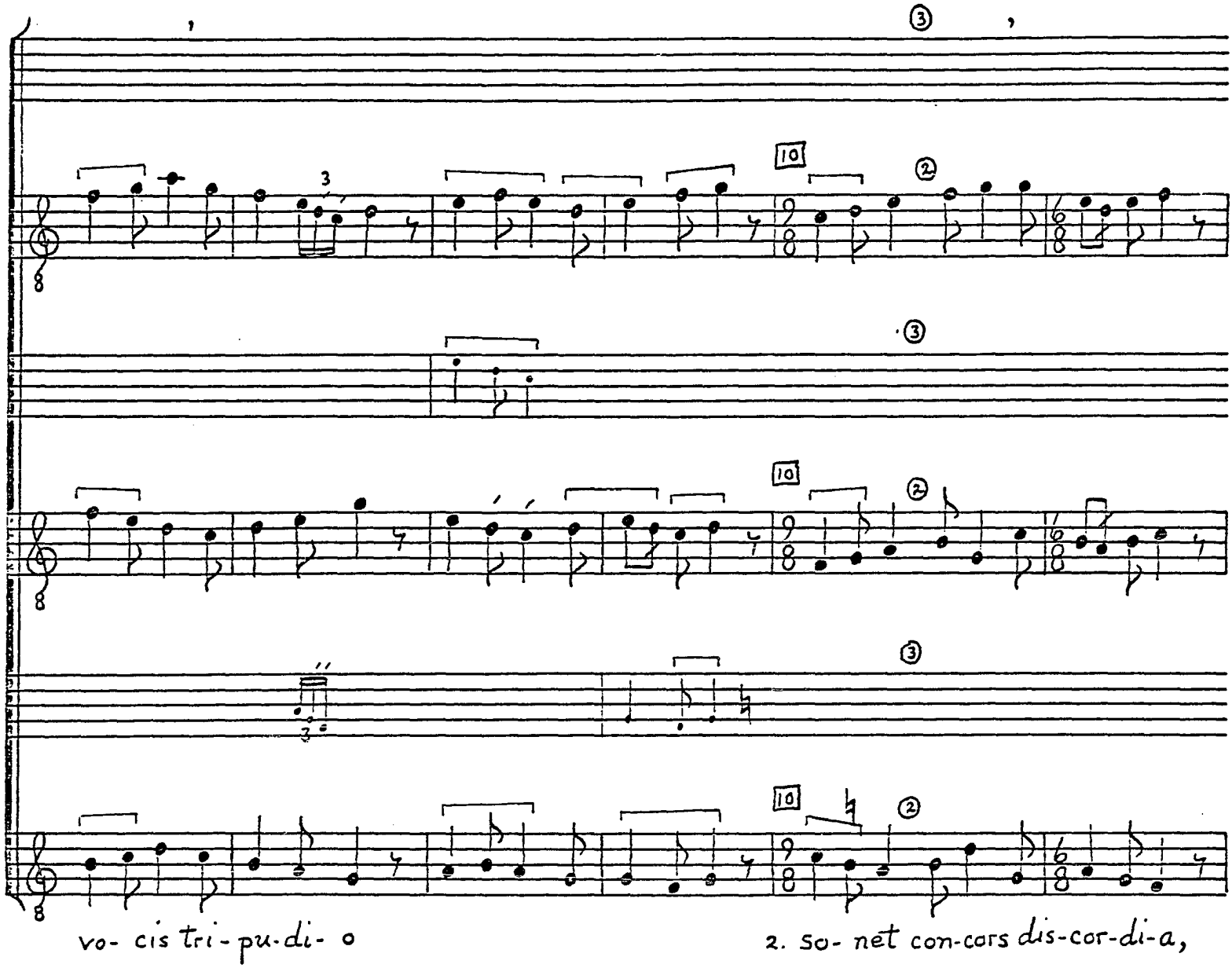

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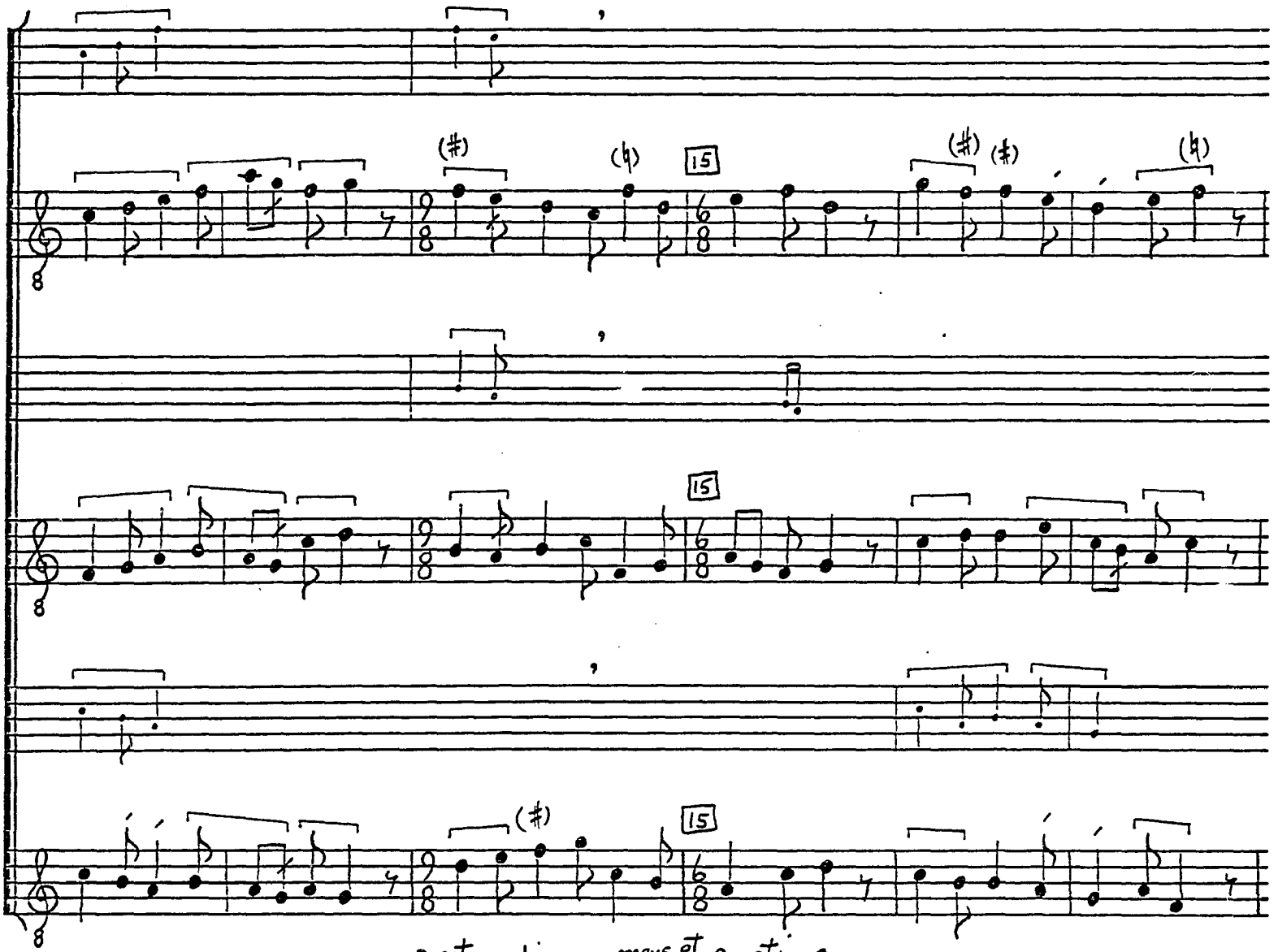

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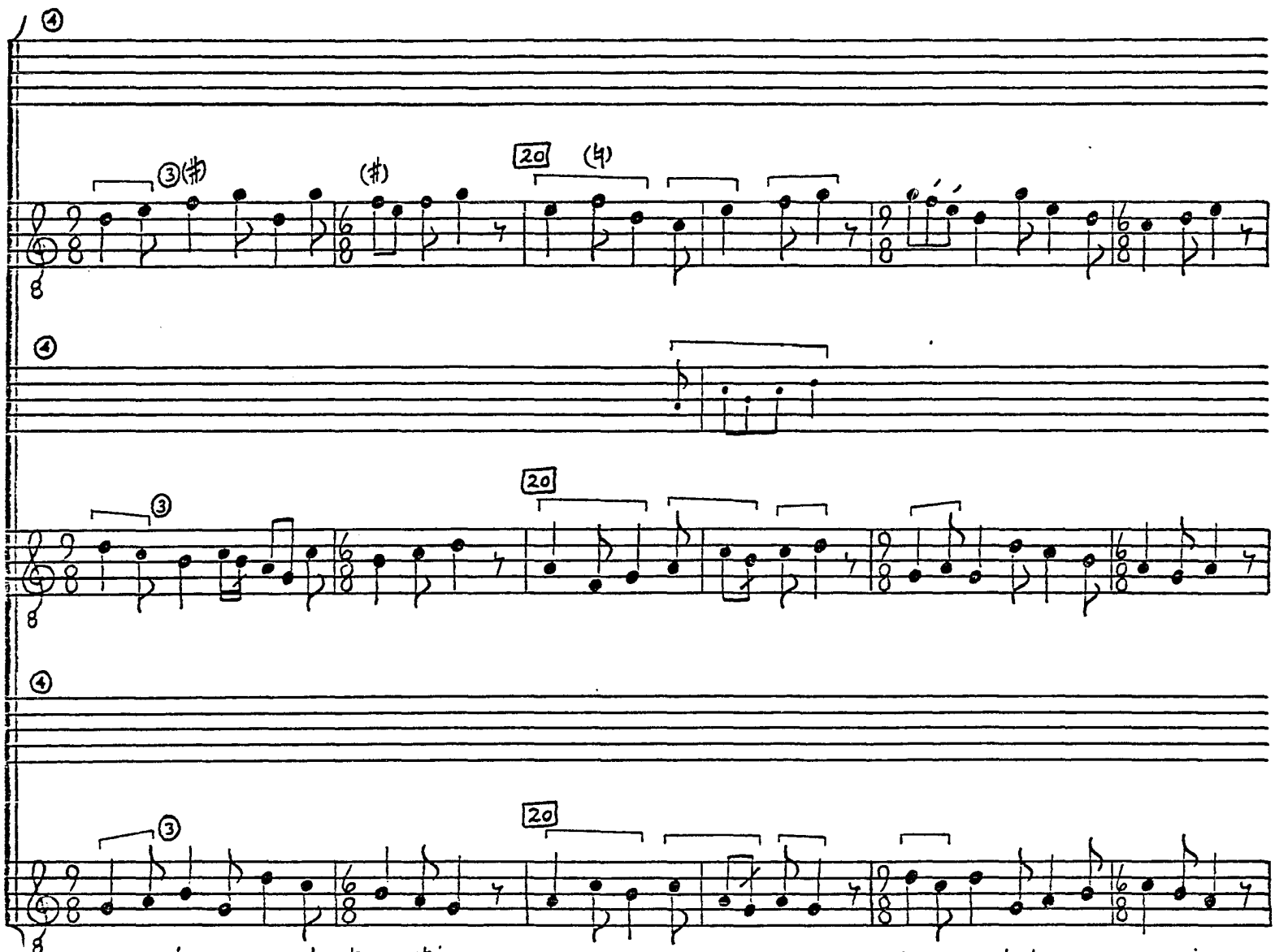

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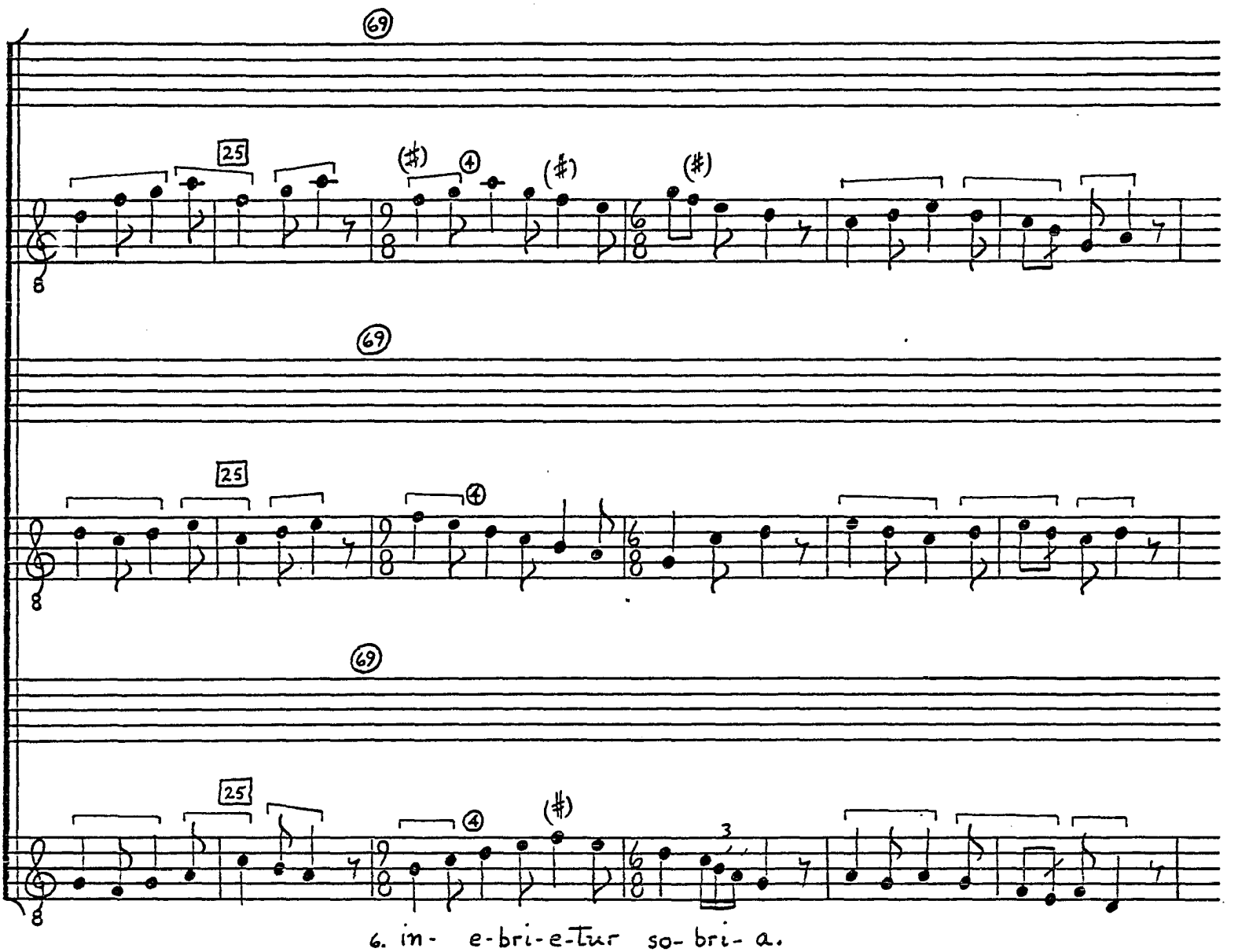

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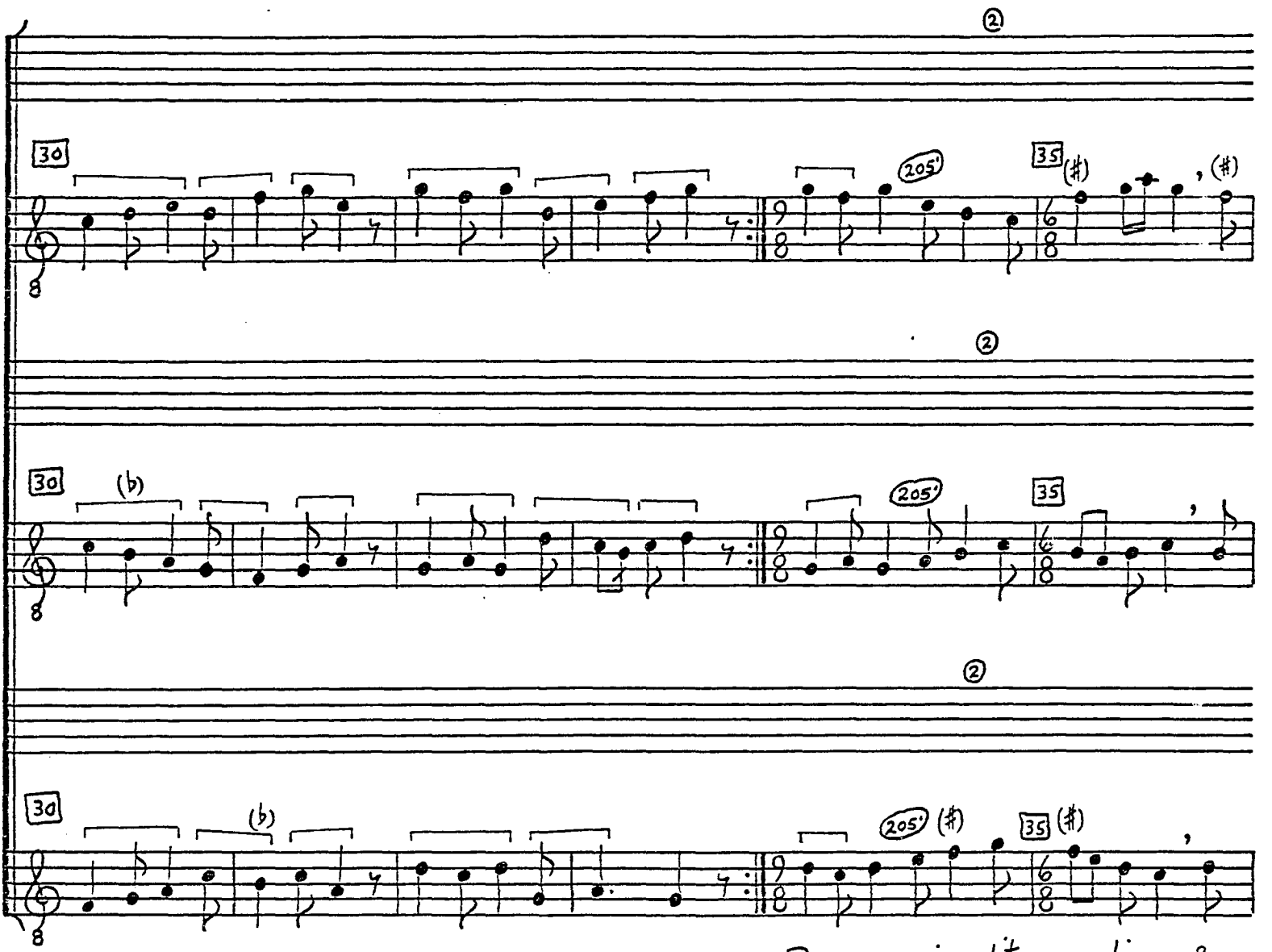

II 7. Pre-sens qui co-lit gau-di-um, 8. pen-

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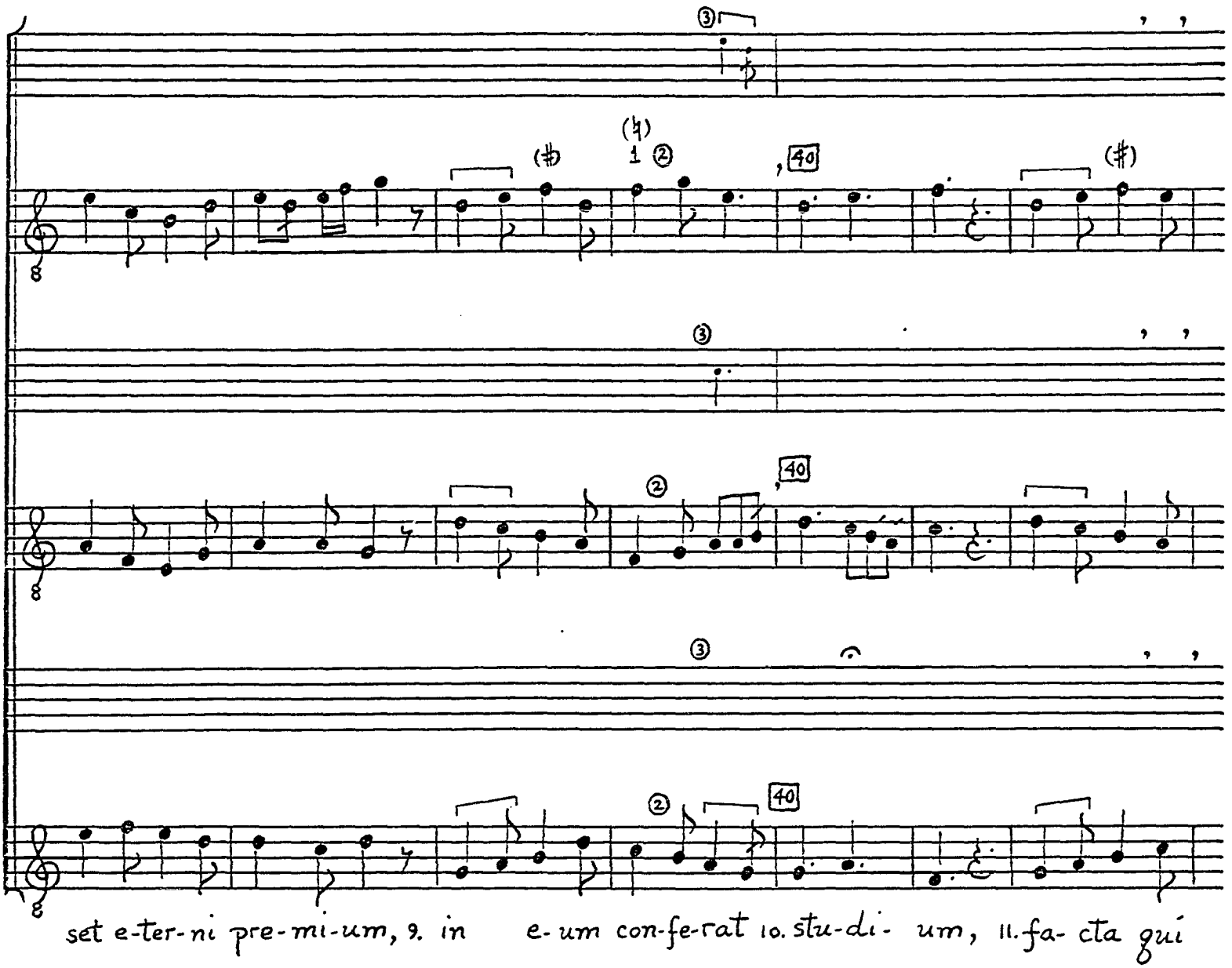

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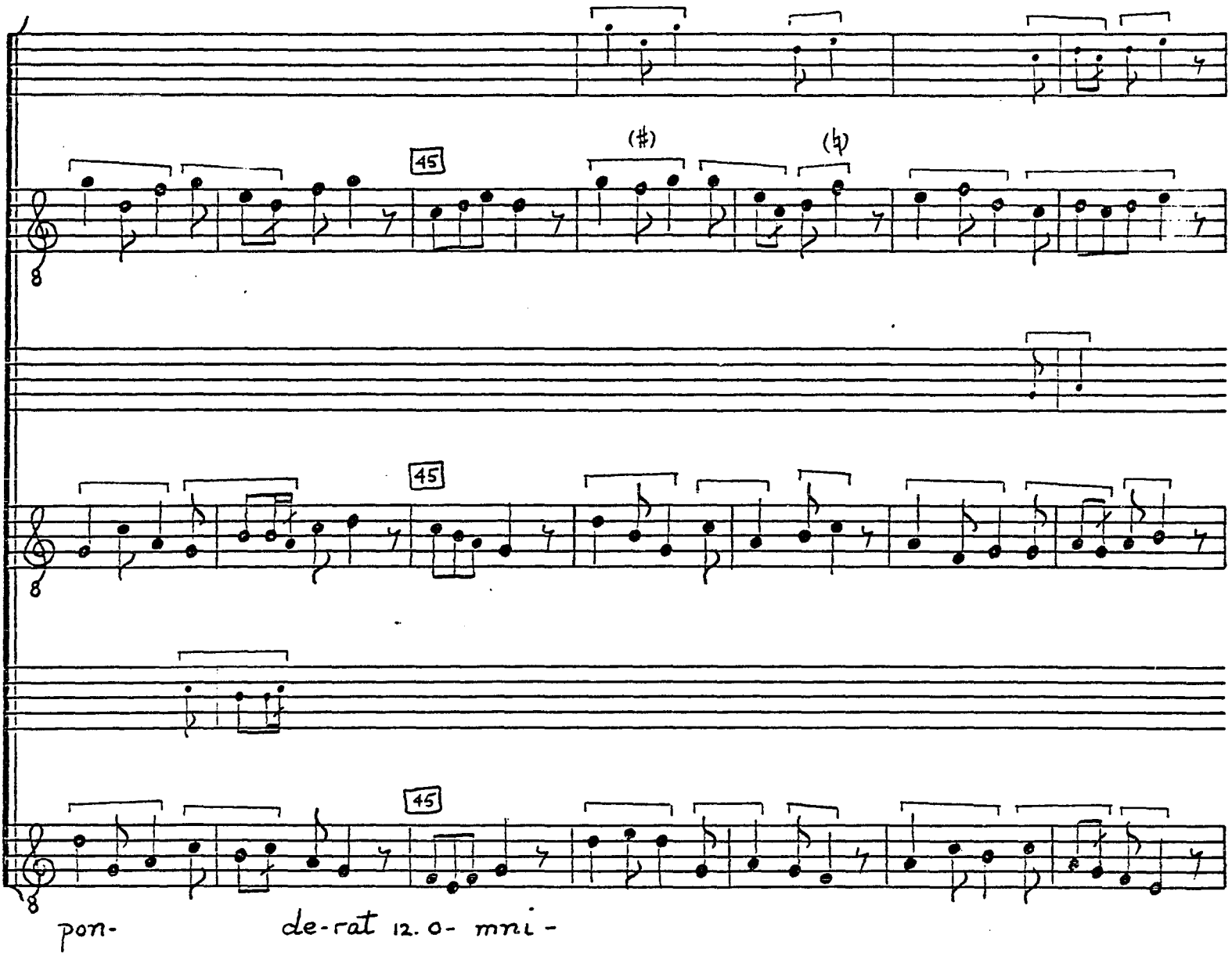

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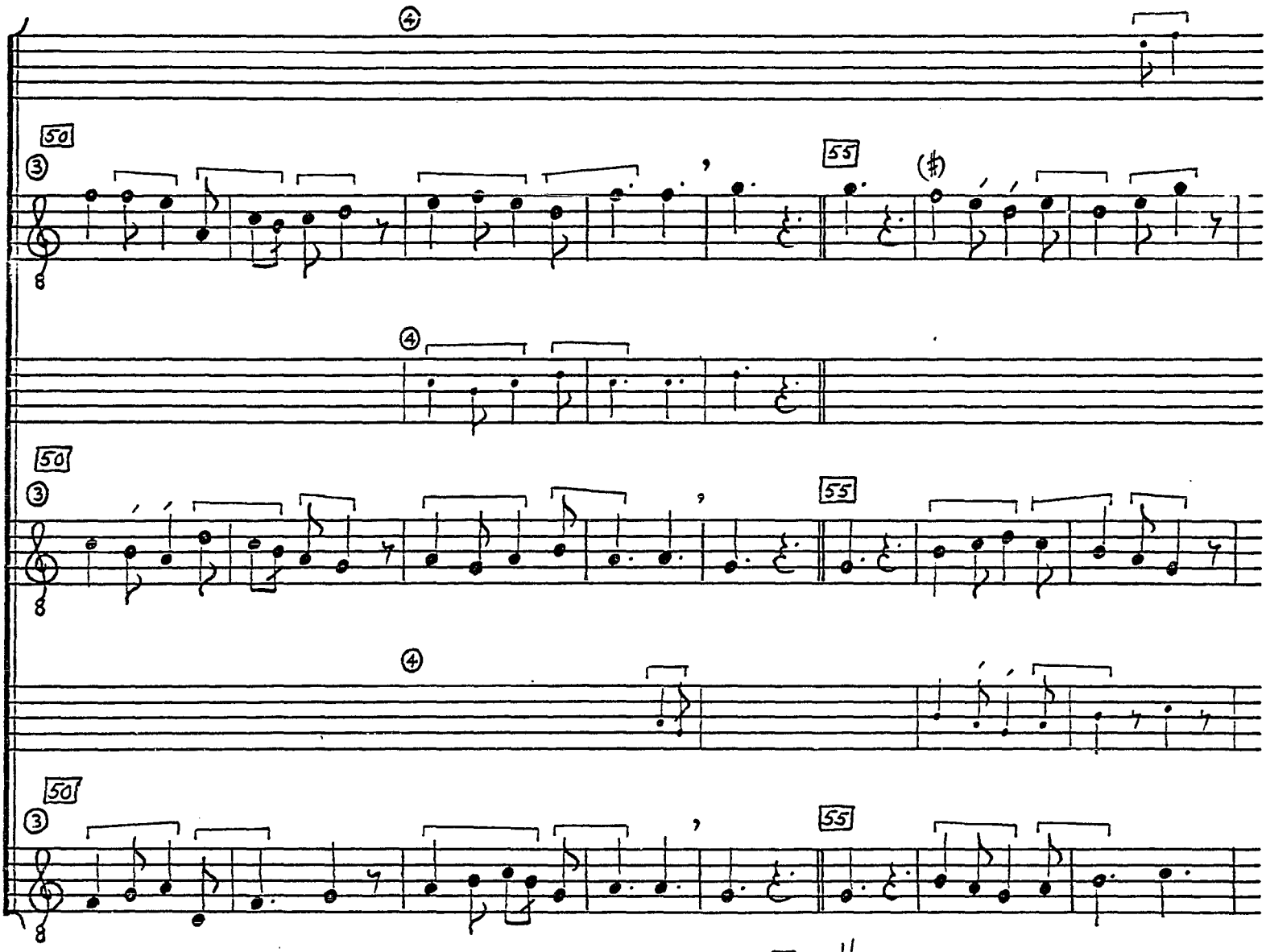

um. III 13. Ho-

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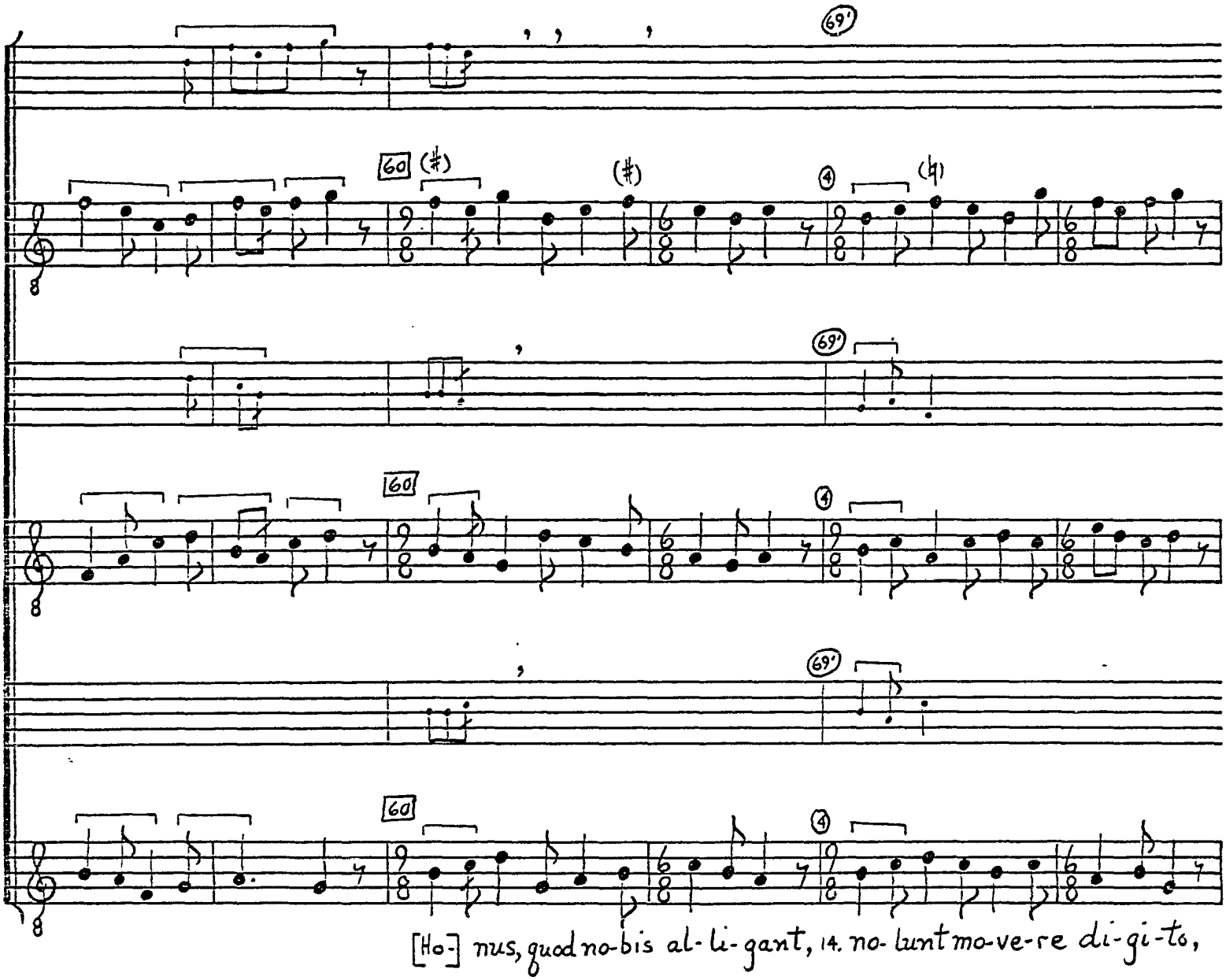

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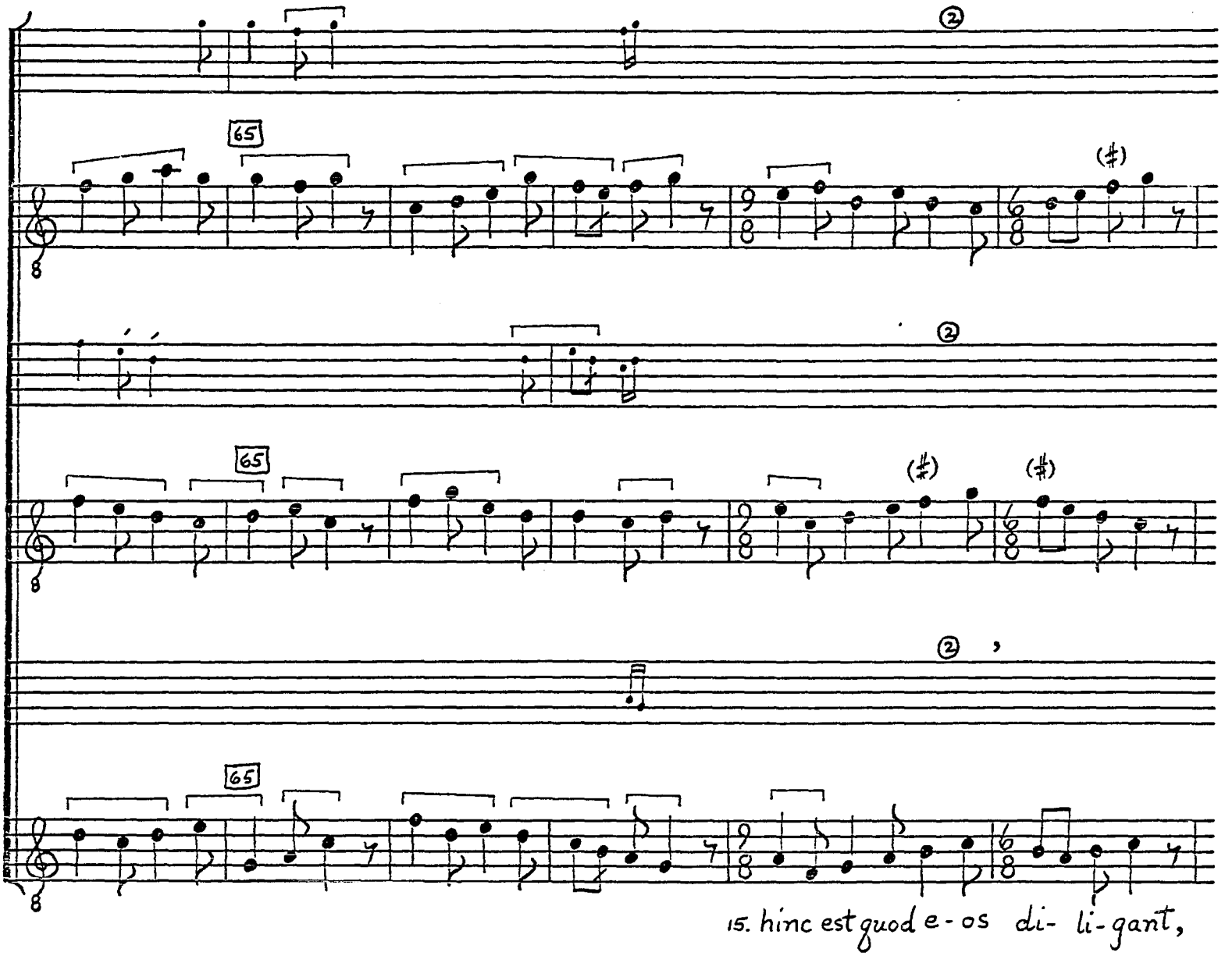

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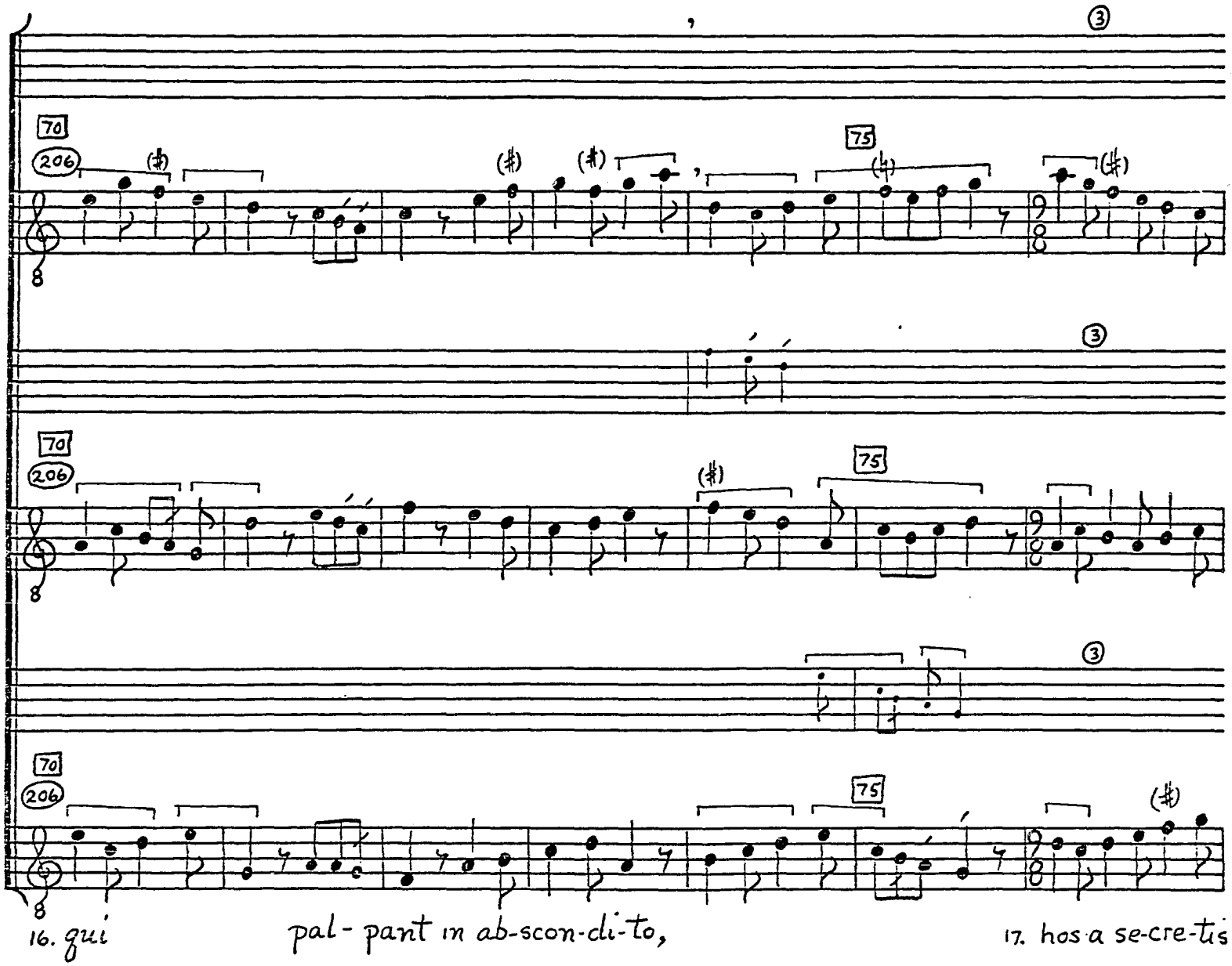

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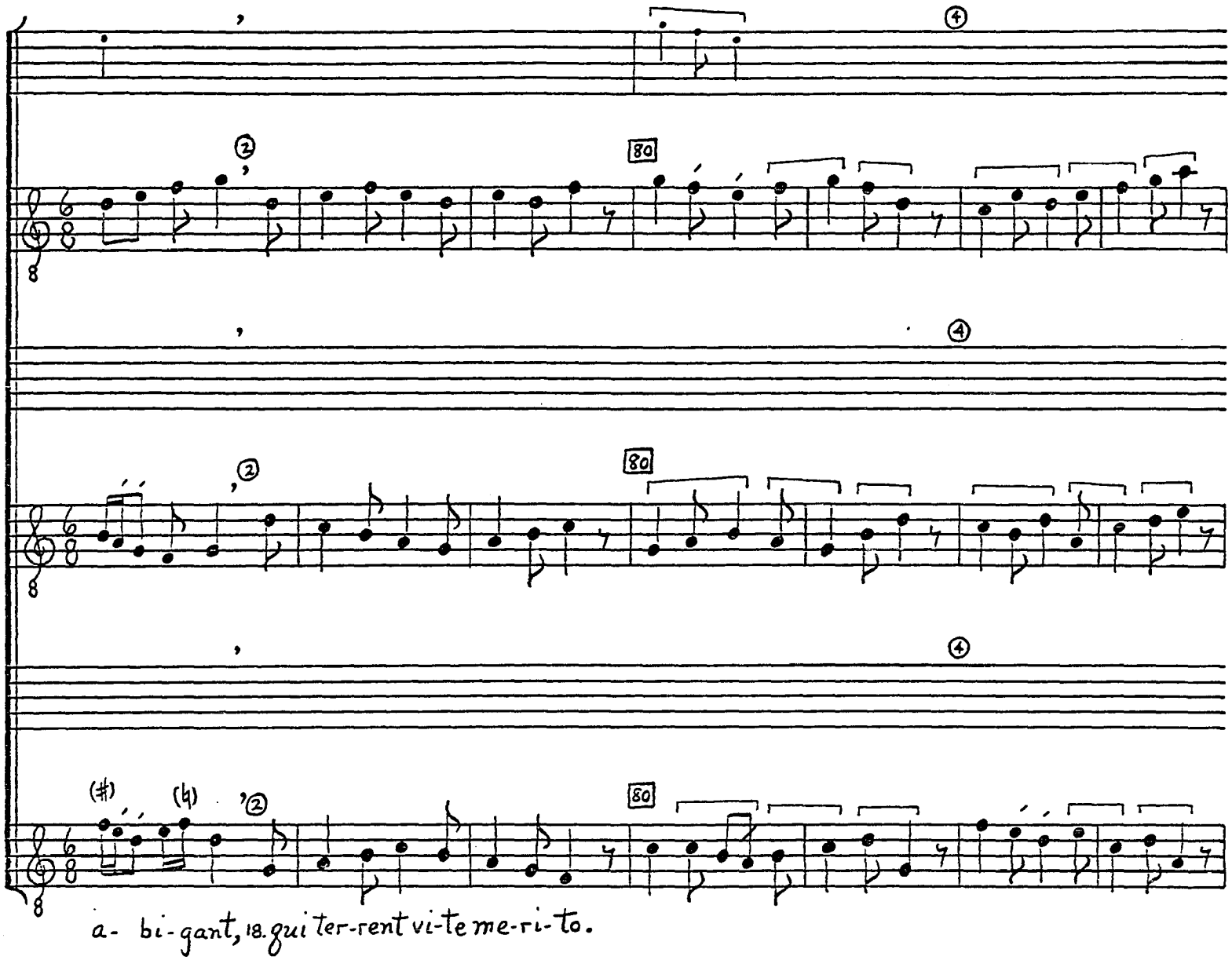

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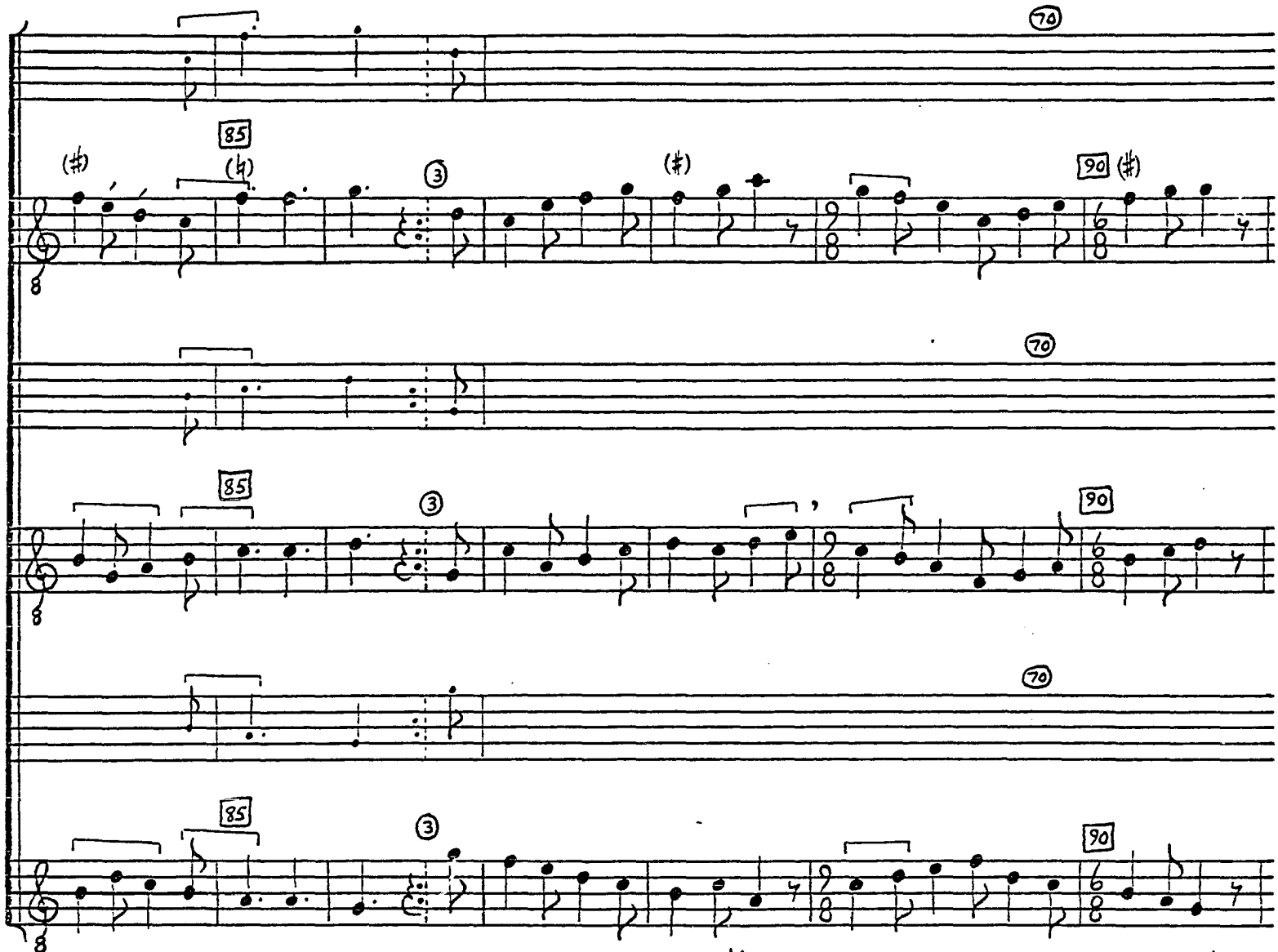

IV 19. O-mne cor me-rens ho-di-e, 20. ca- put est o-mne lan-gui-dum,

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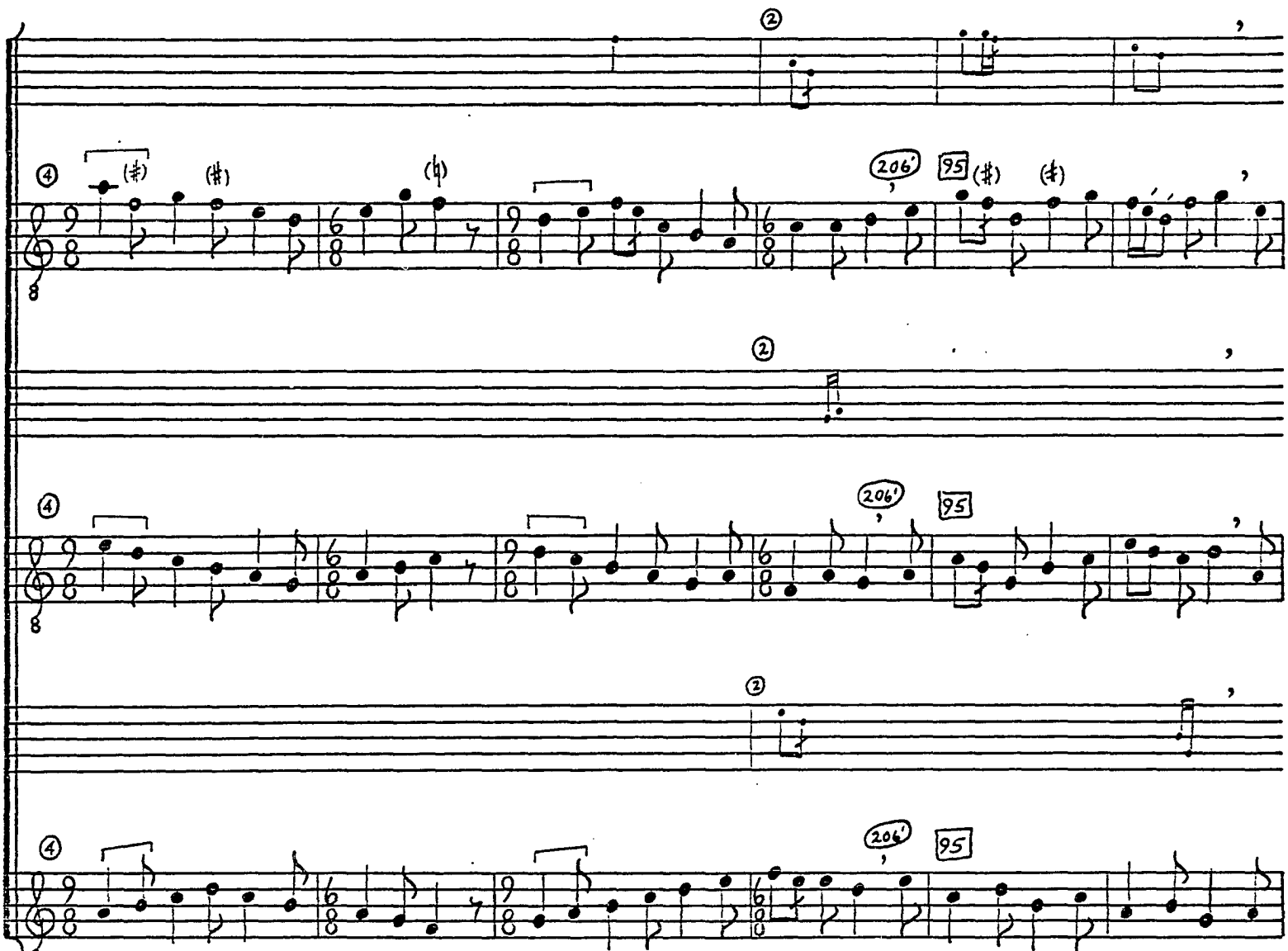

21. cle- rus cam-po li- cen-ti- e 22. va- gus et vul-gus sor-di-dum, 23. se men le-gis et gra-ti-e 24. so -

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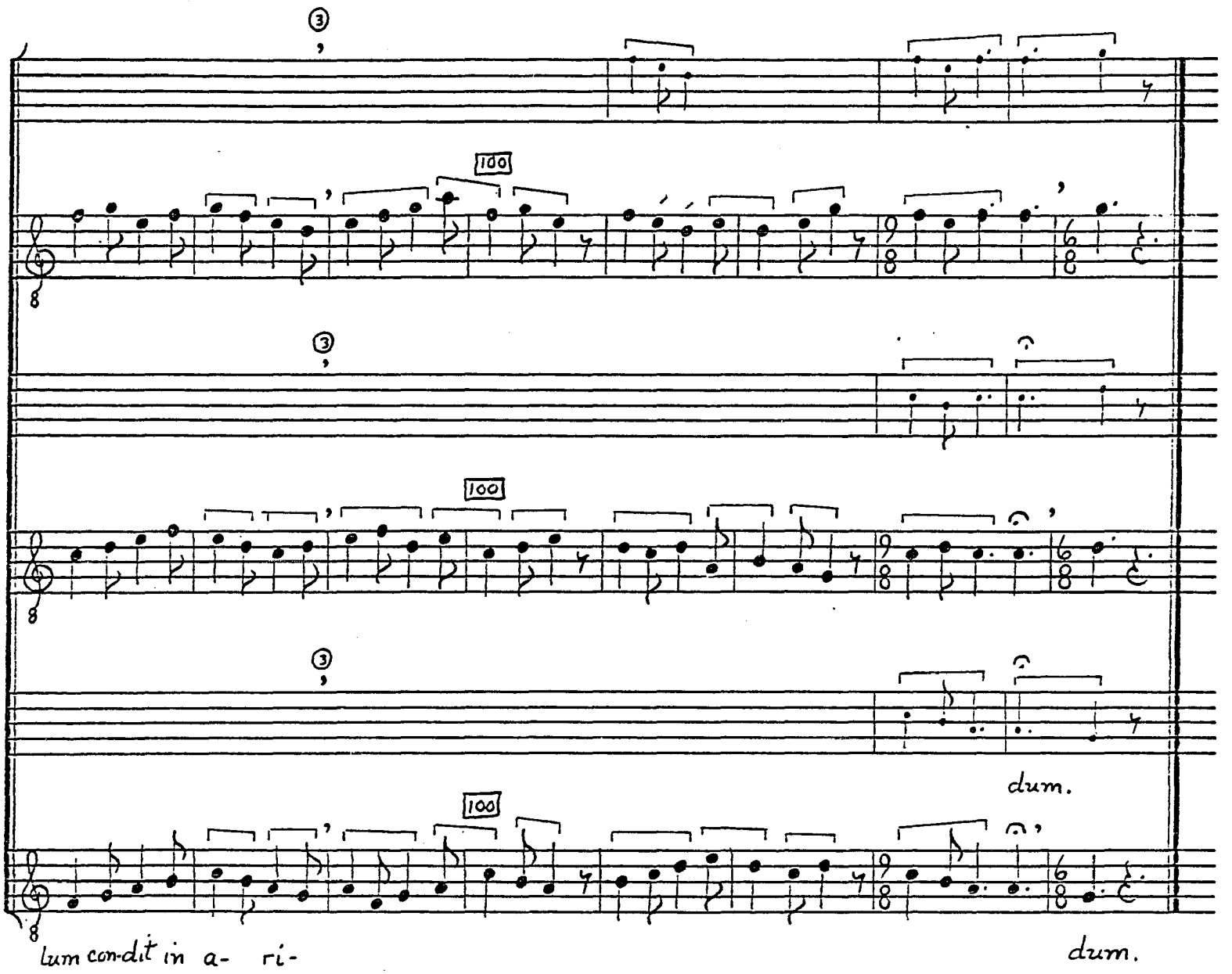

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I b. Trahunt in precipitia
Qui nos tenentur regere,
Si qua docent salubria,
Pravo deformant opere,
Frui gaudent potentia
Honoris sine onere.

III b. Culpa meretur gratiam,
Quam demeretur meritum,
Nam palponum fallaciam
Plus captant aures divitum,
Quam bonorum prudentiam,
Qui dissuadent libitum.

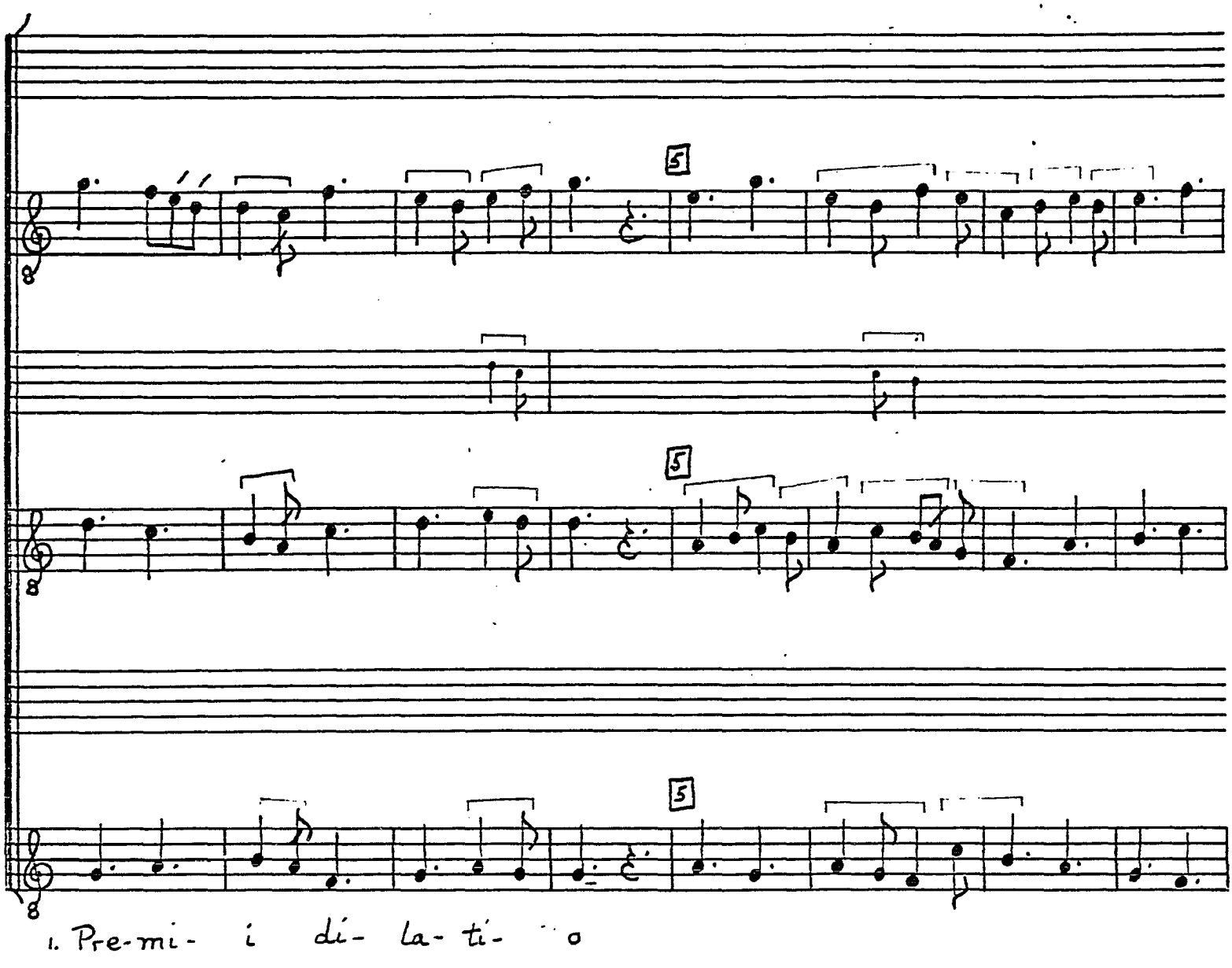
NOTES

[1]Triplum, m. 39--e in F.

PREMII DILATIO (E 3)

Sources
F 206v-207v; W_1 67v-68v; CaJ 1c
ORawl 16

Editions
Flacius #147
Milchsack #127



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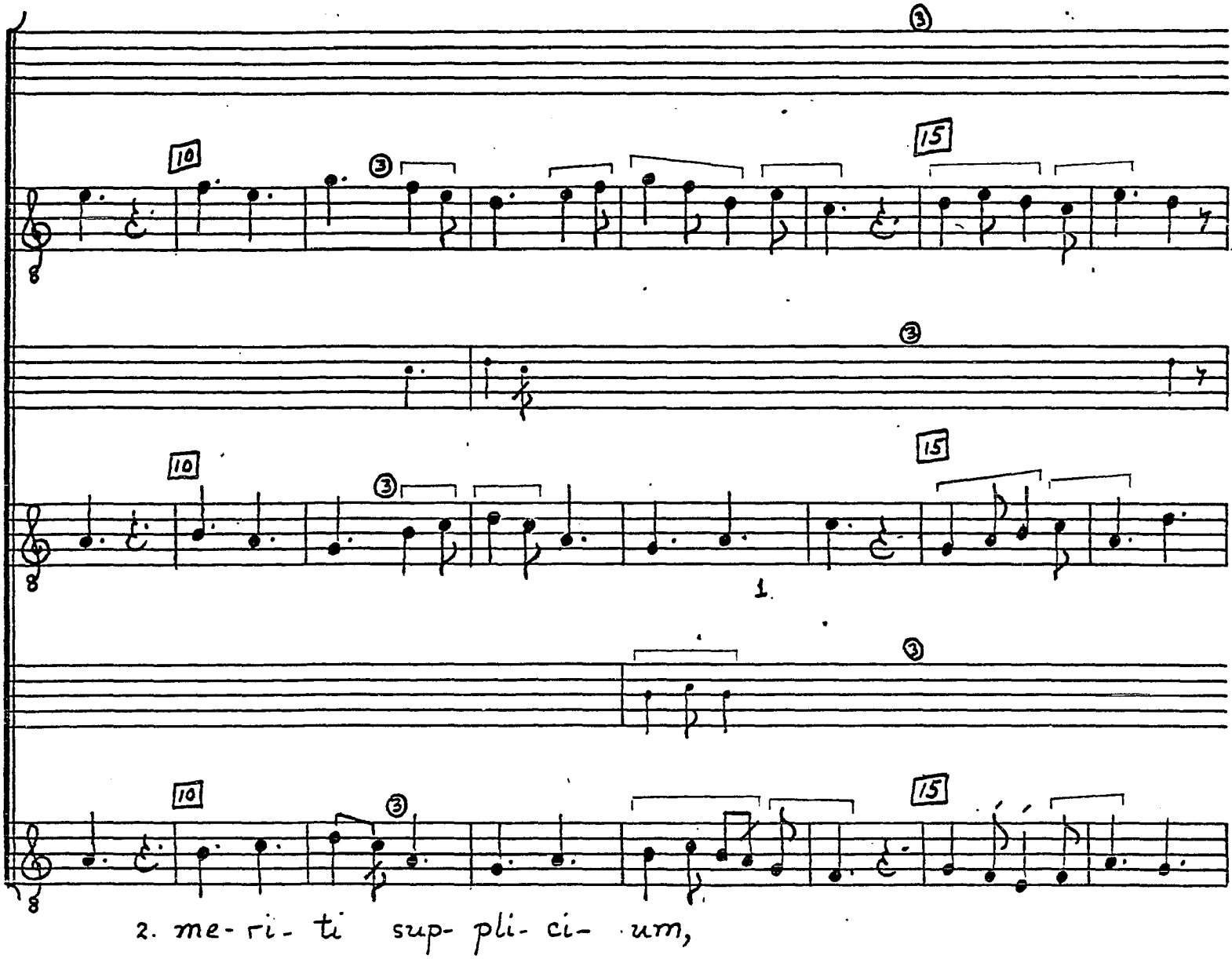

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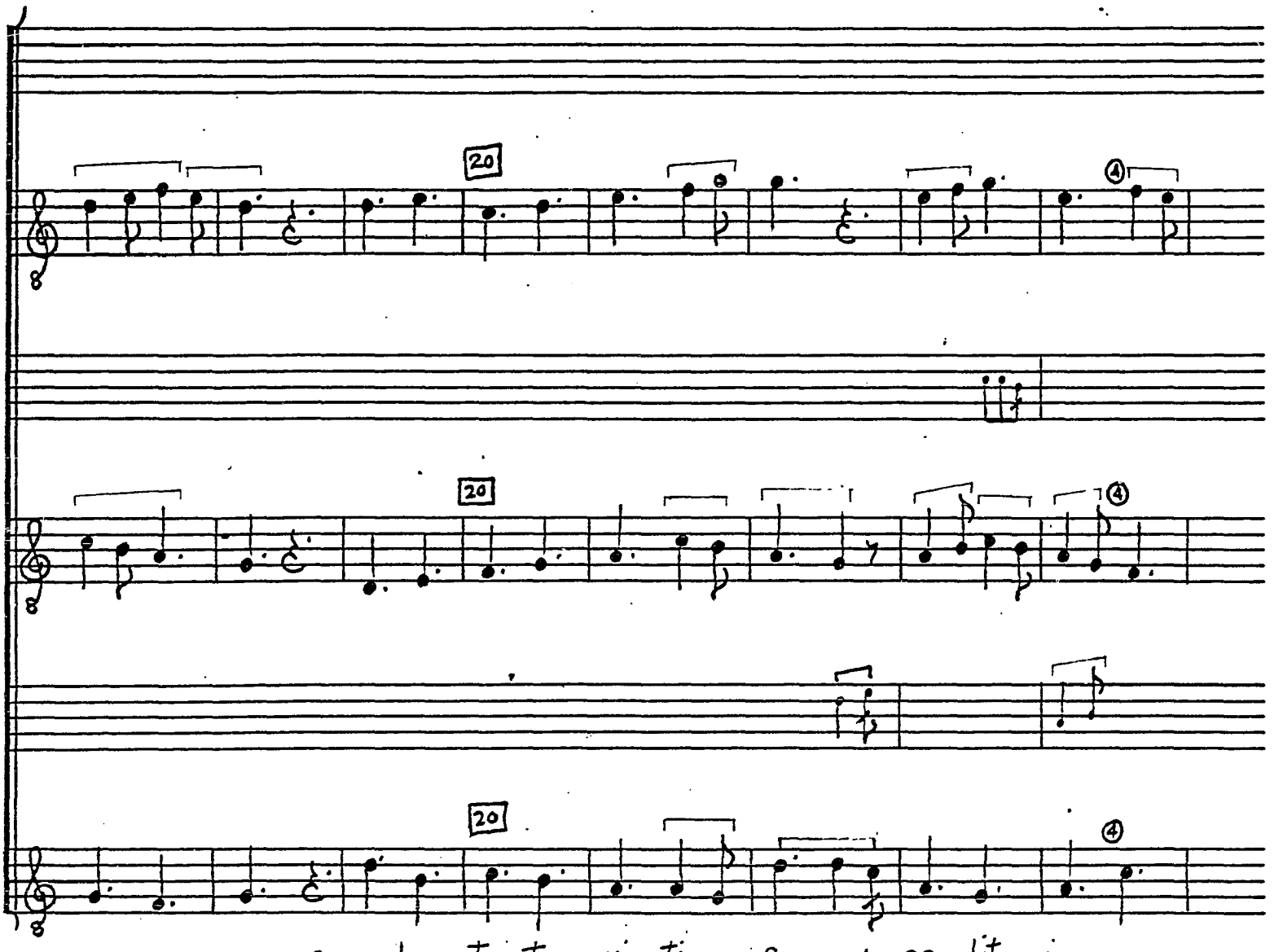

3. quod po-ten-tum vi- ti- o 4. ce- dit in pro-

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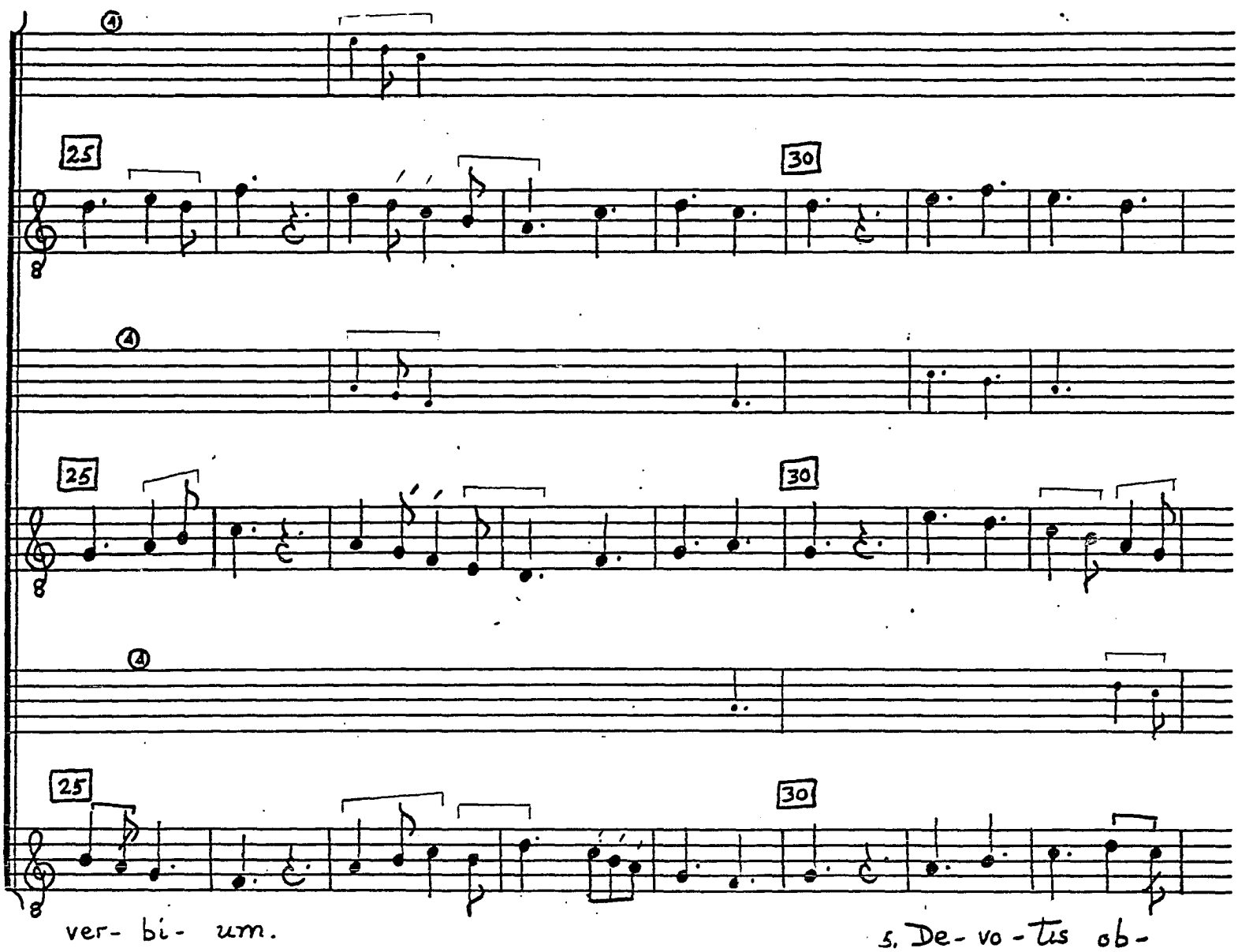

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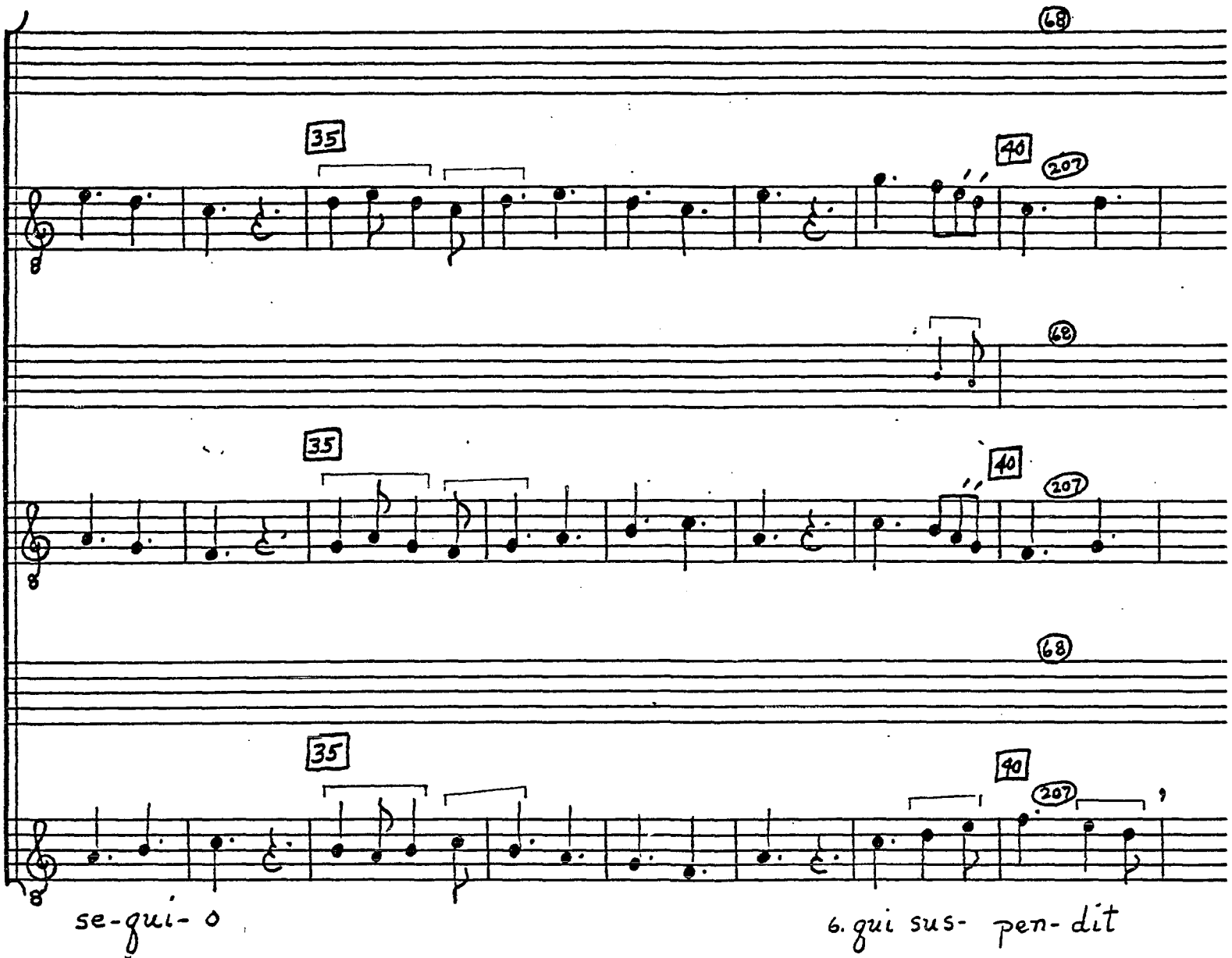

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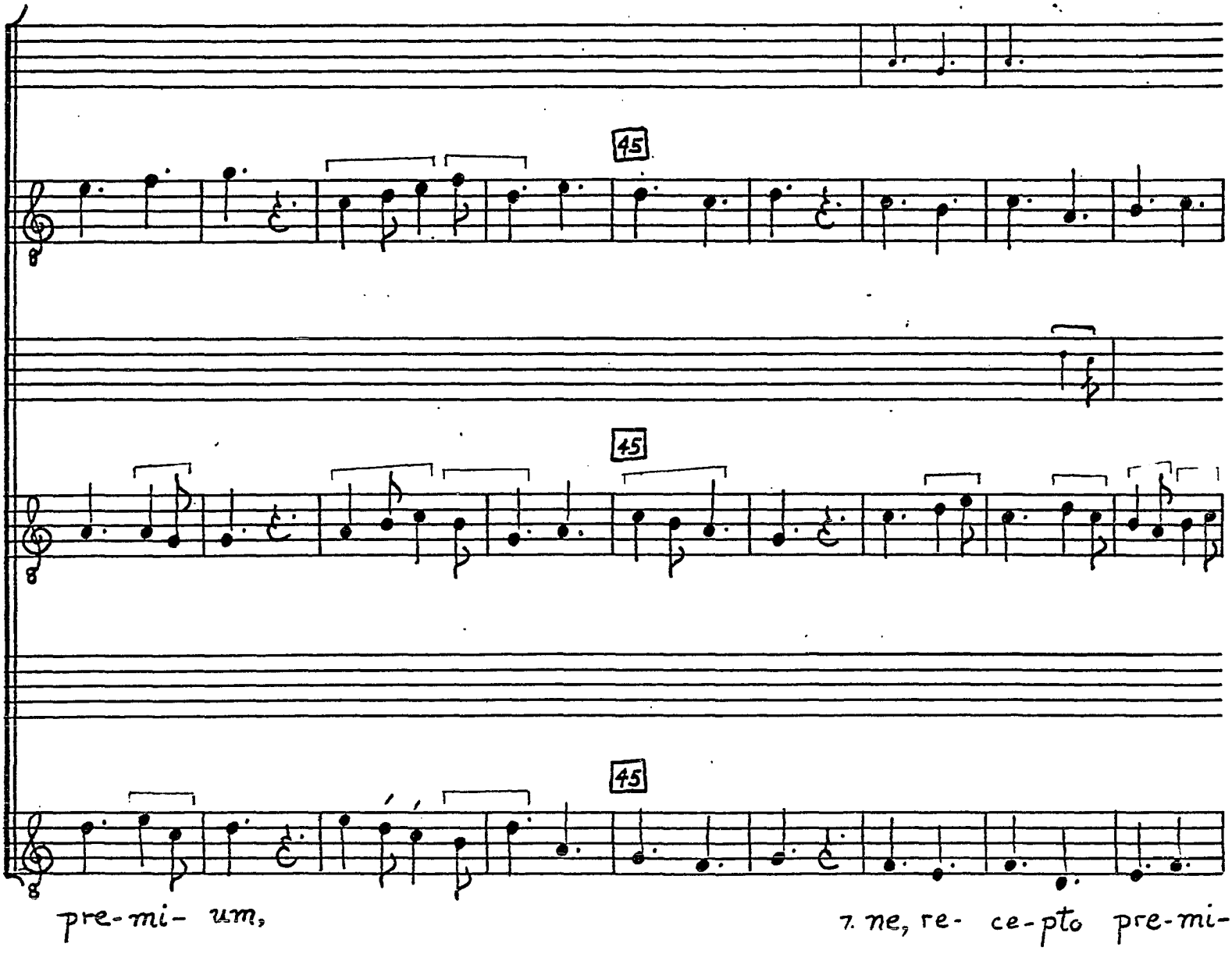

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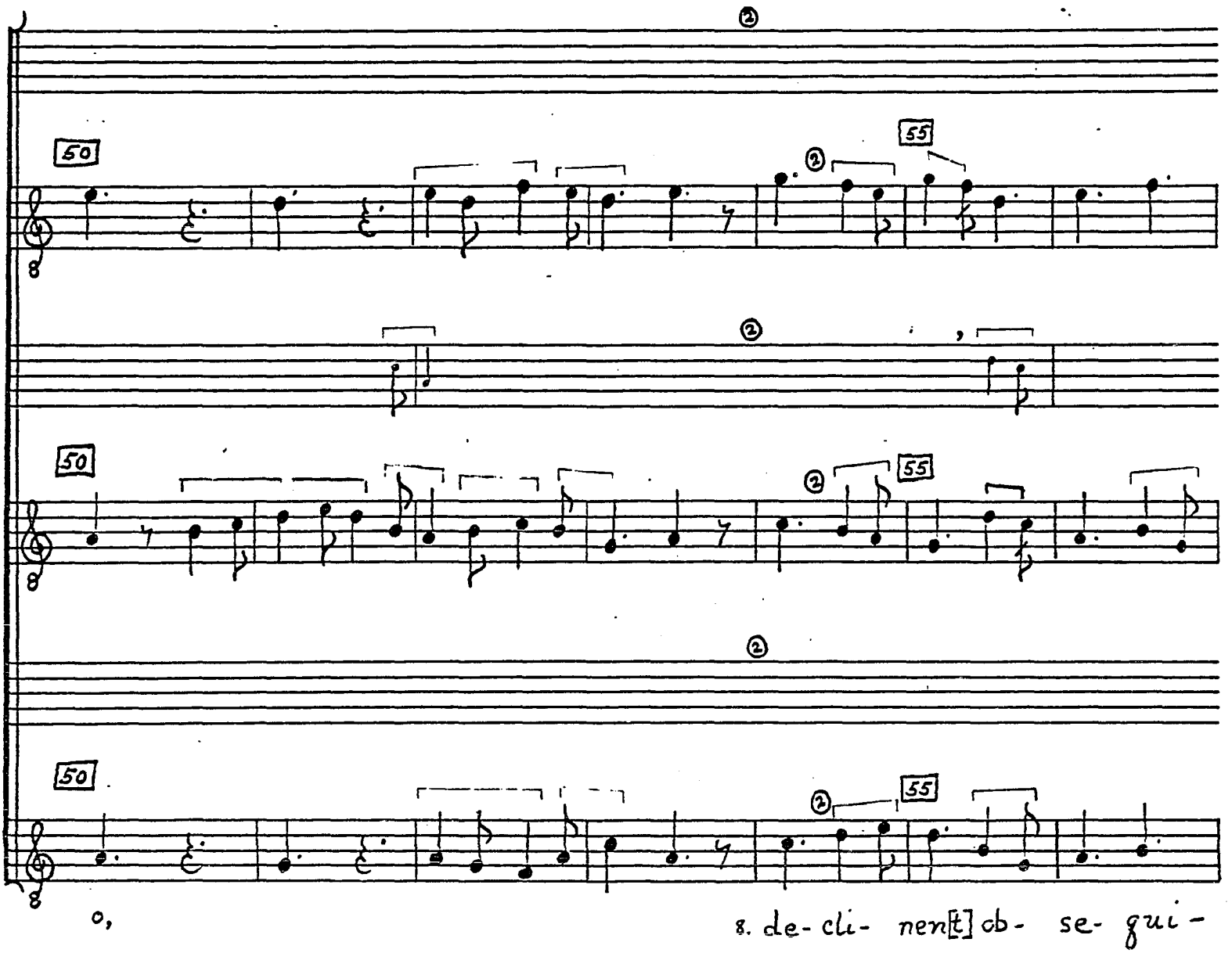
50
55
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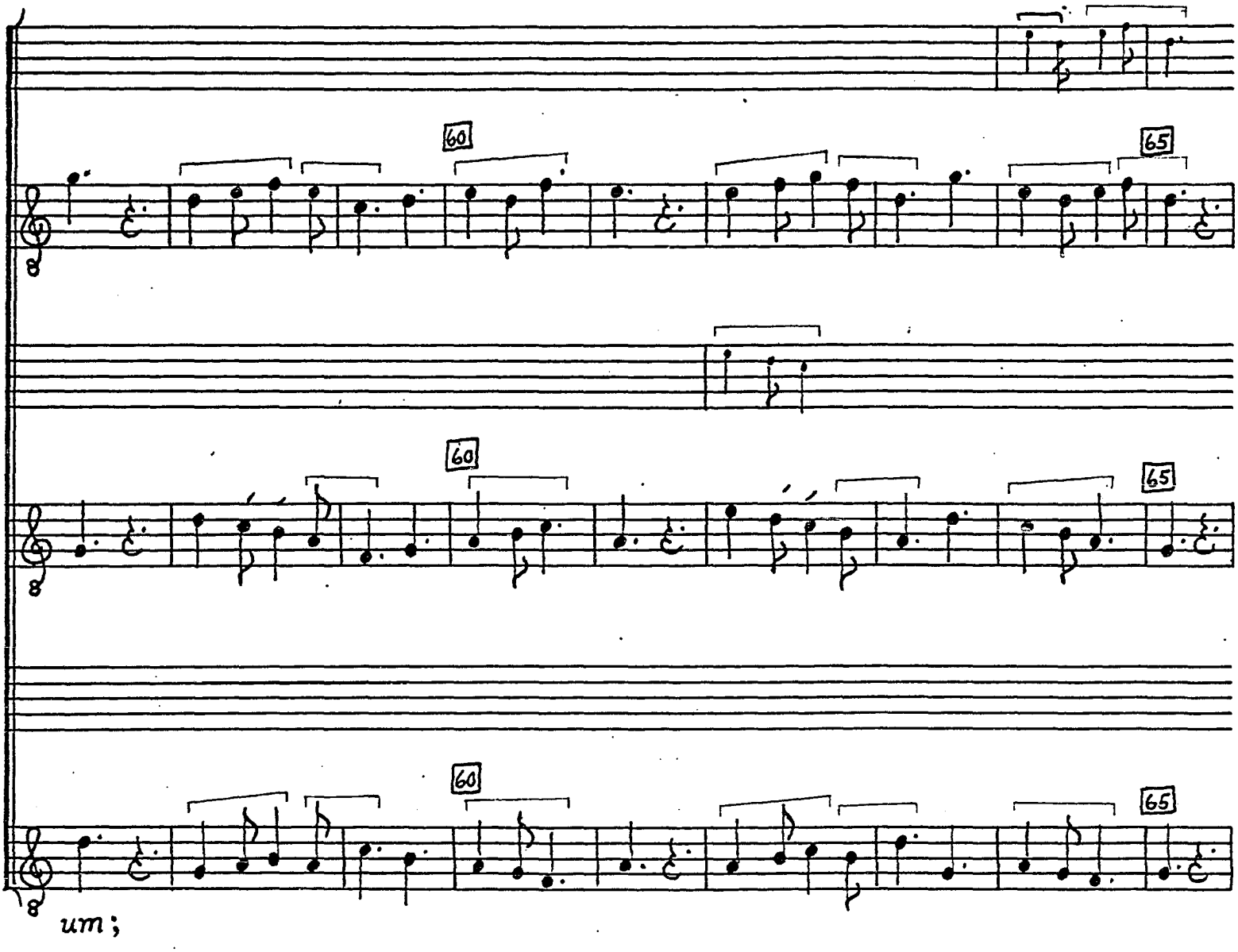
55
O,
8. de- cli- nen[t] ob- se- qui-



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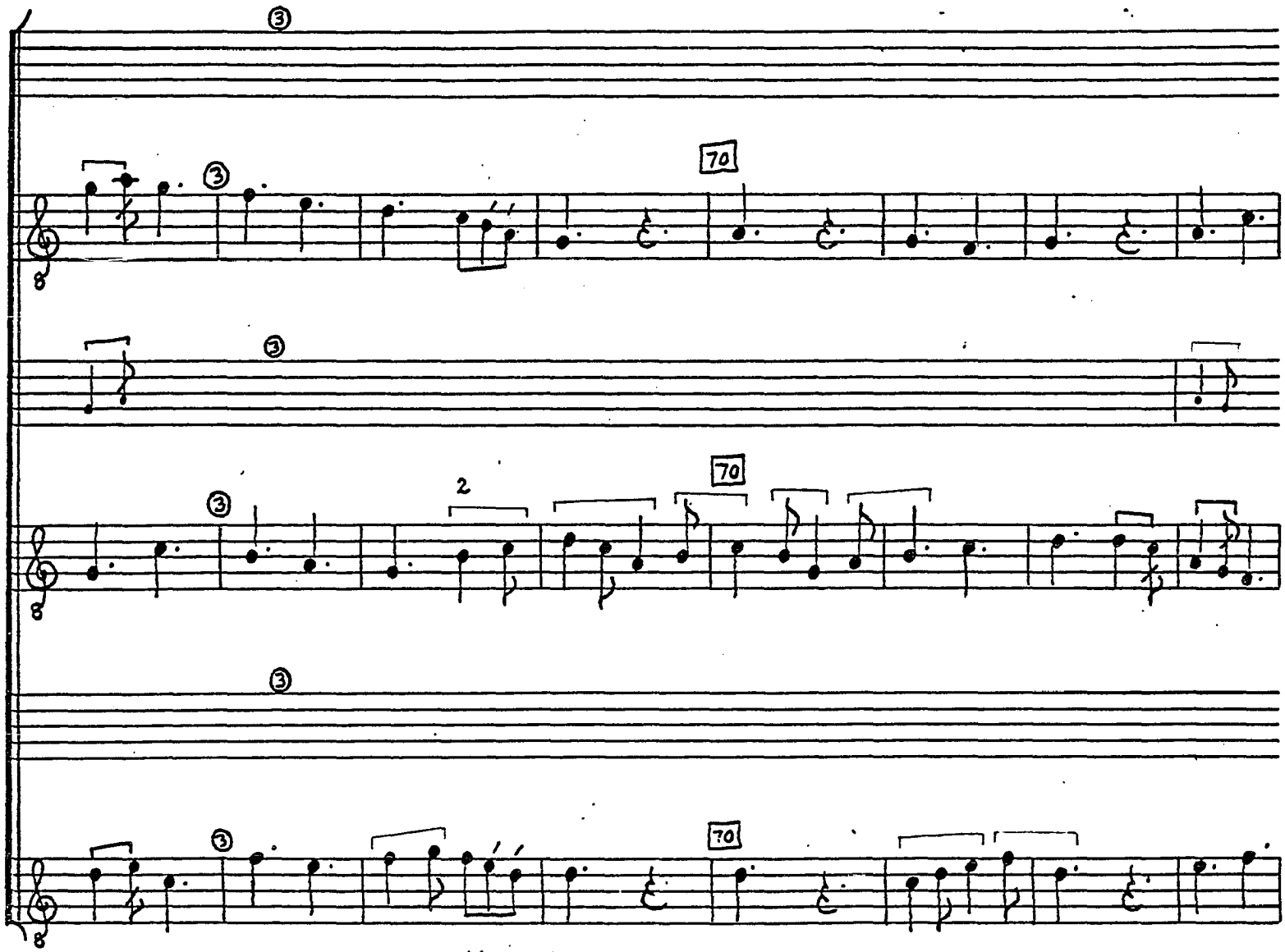

9. sed, quo plus sus-pen- di- tur,

10. plus ven-

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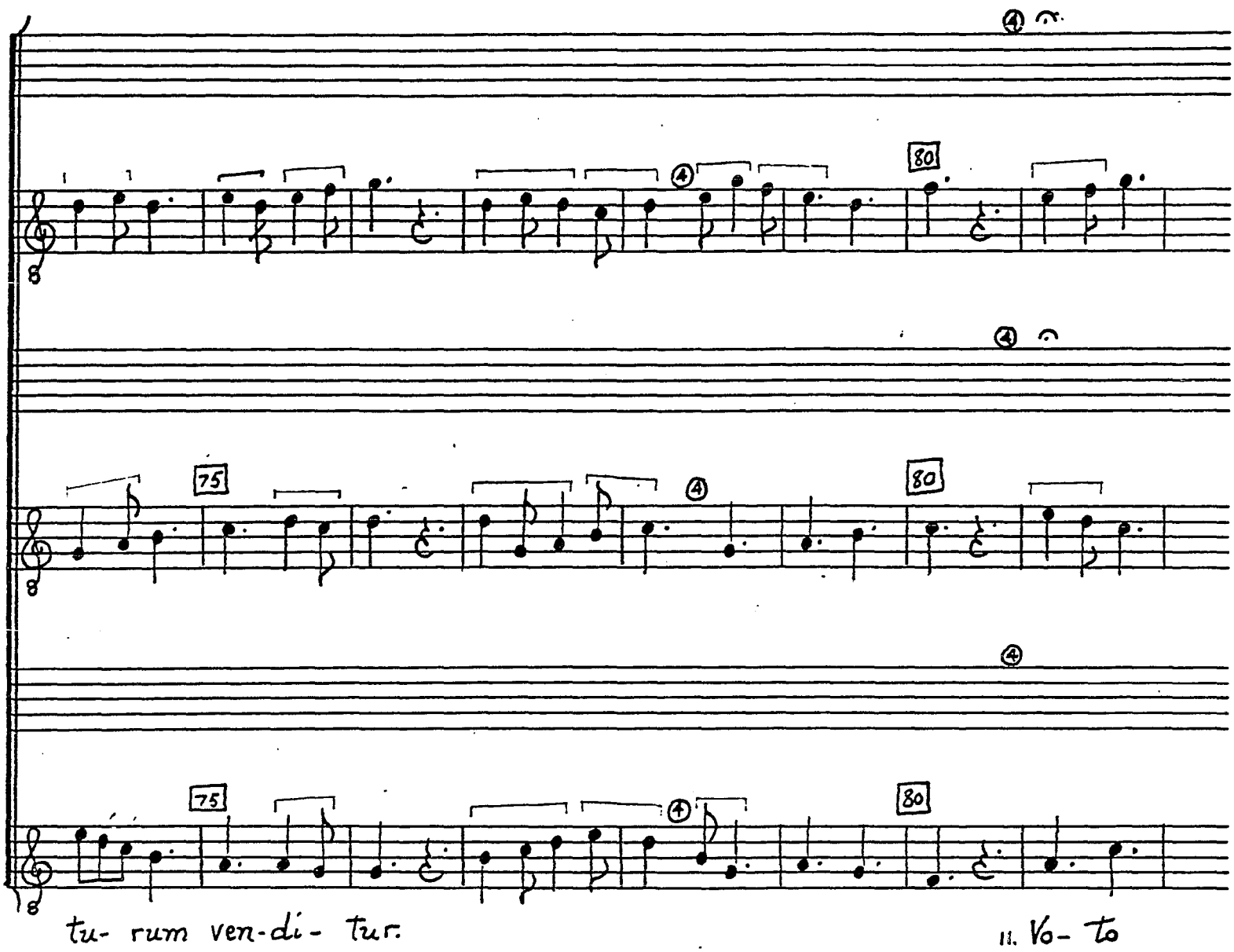

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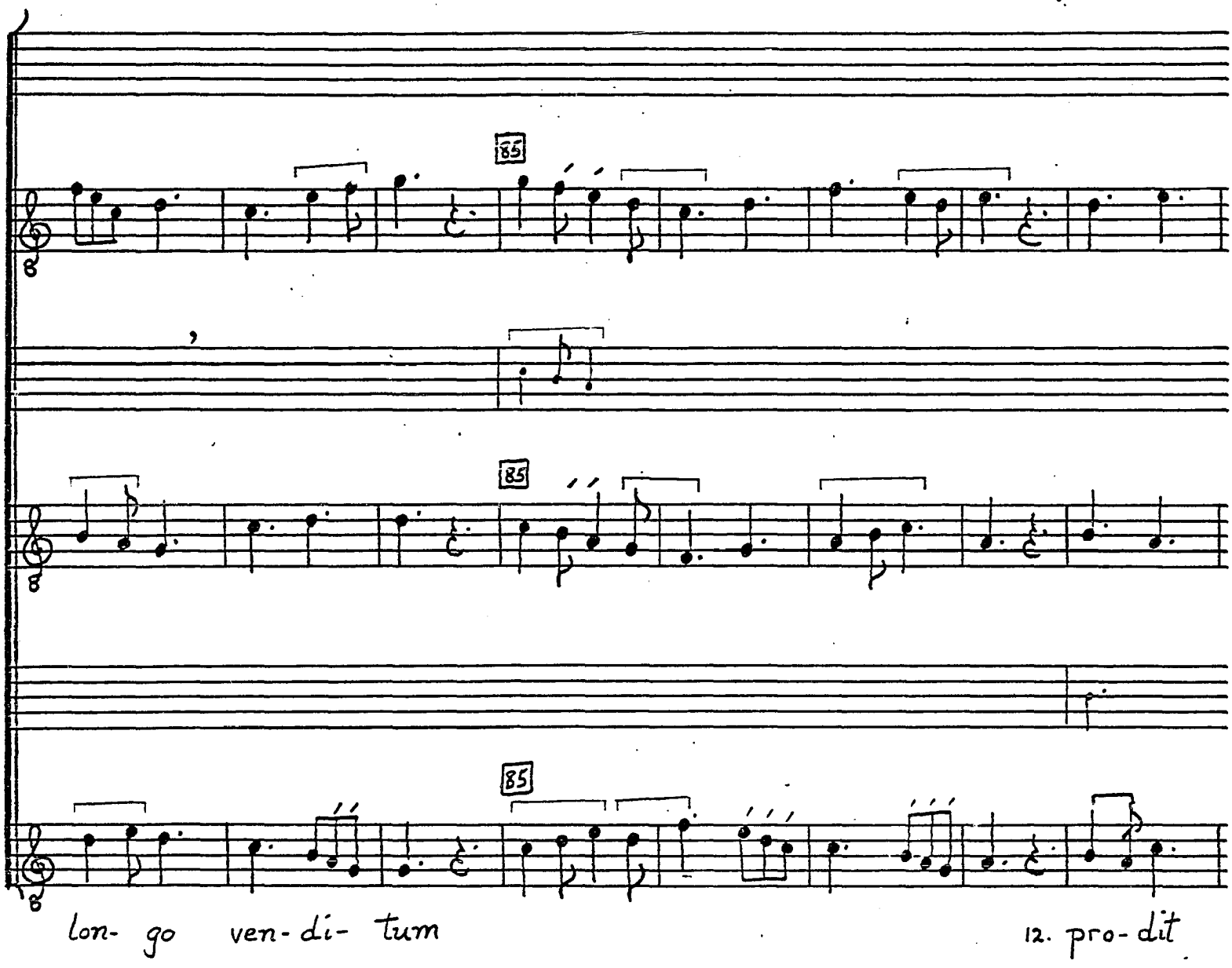

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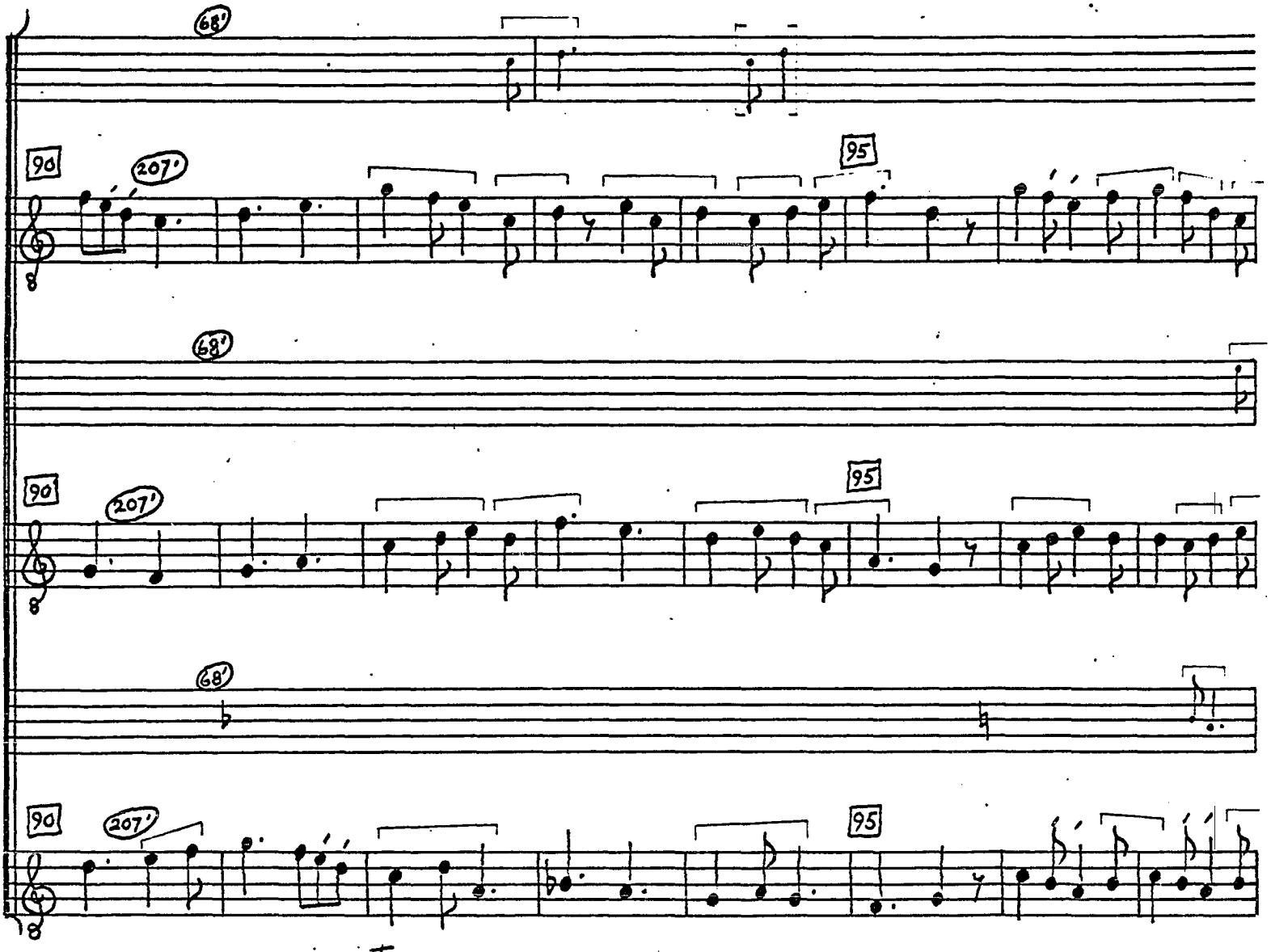

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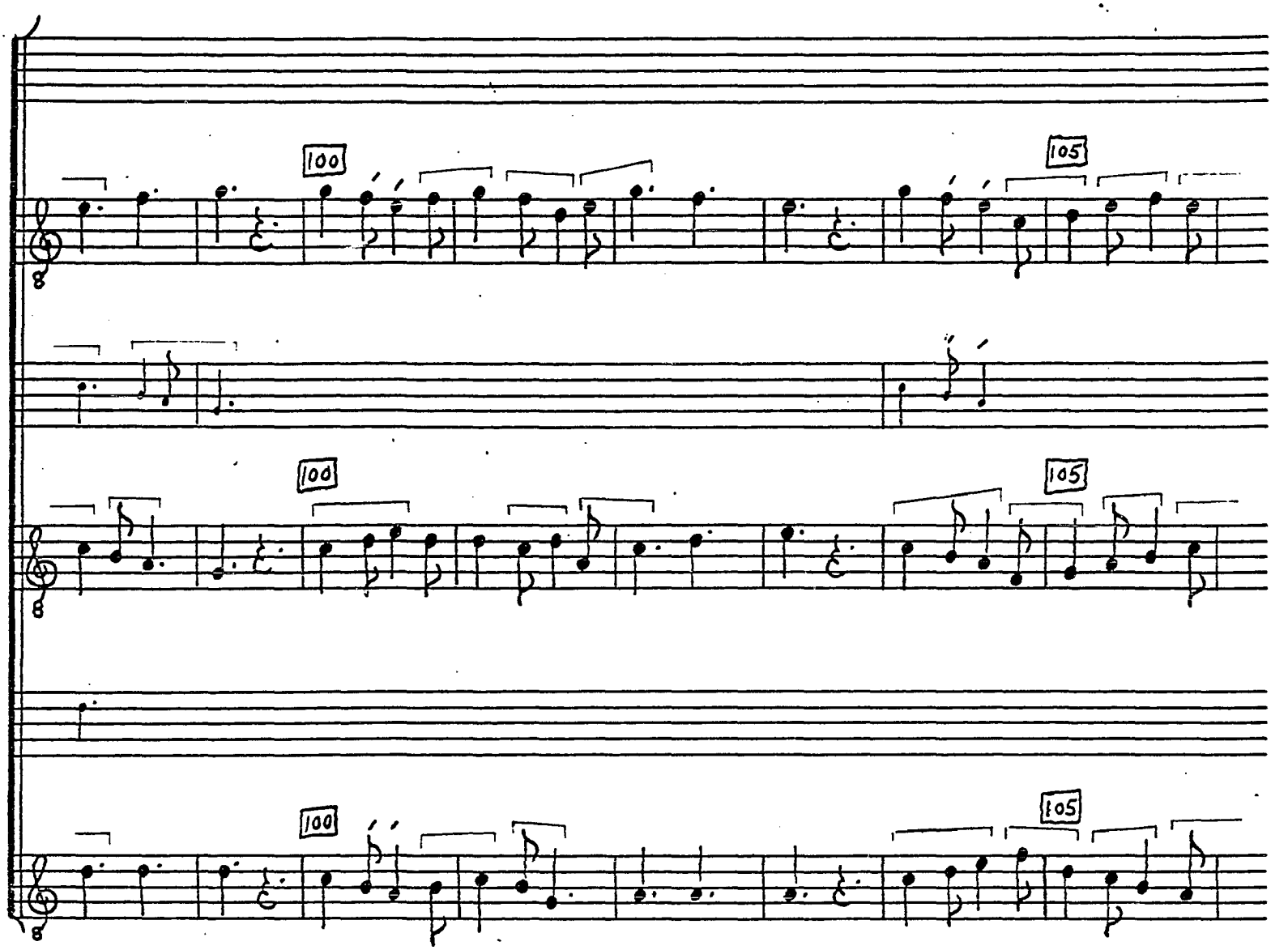

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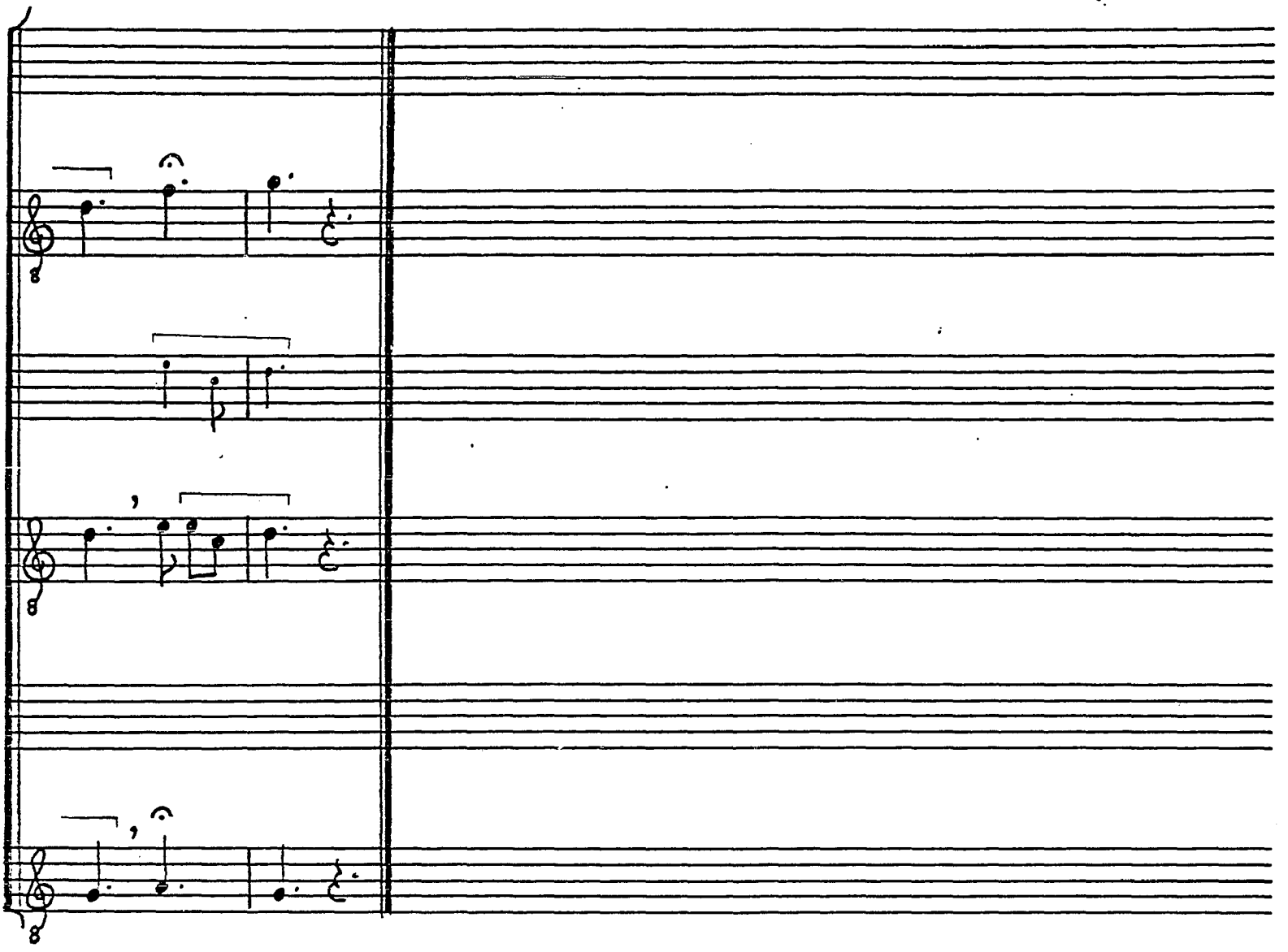

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NOTES

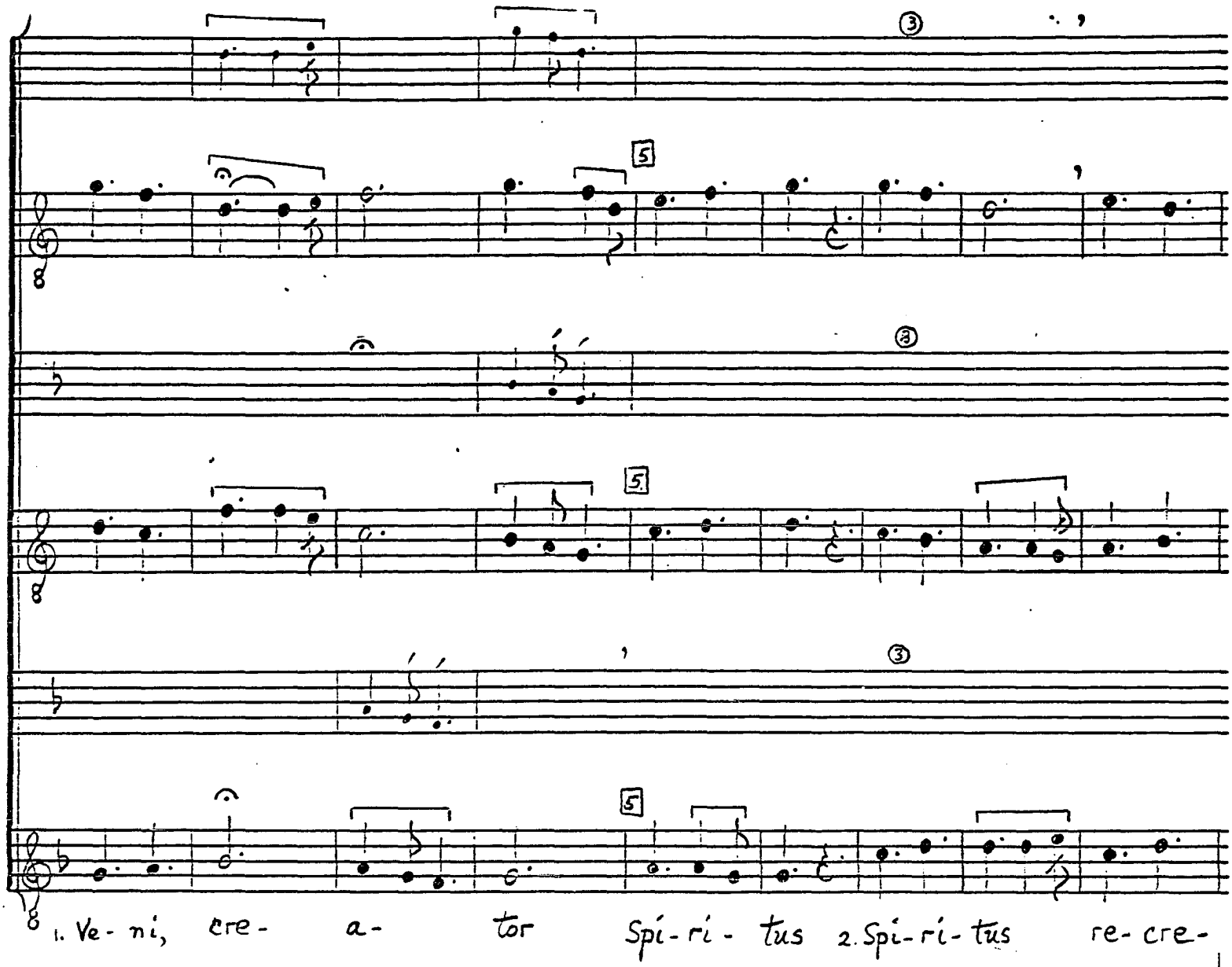
[1]Duplum, m. 13--extraneous b in F.

[2]Duplum, m. 68--similar to Duplum, mm. 50-53.

VENI CREATOR SPIRITUS (E 13)

Sources
F 207v-209; W_2 36-38v
Angers 283 (274) p. 62

Edition
AH 21, 52



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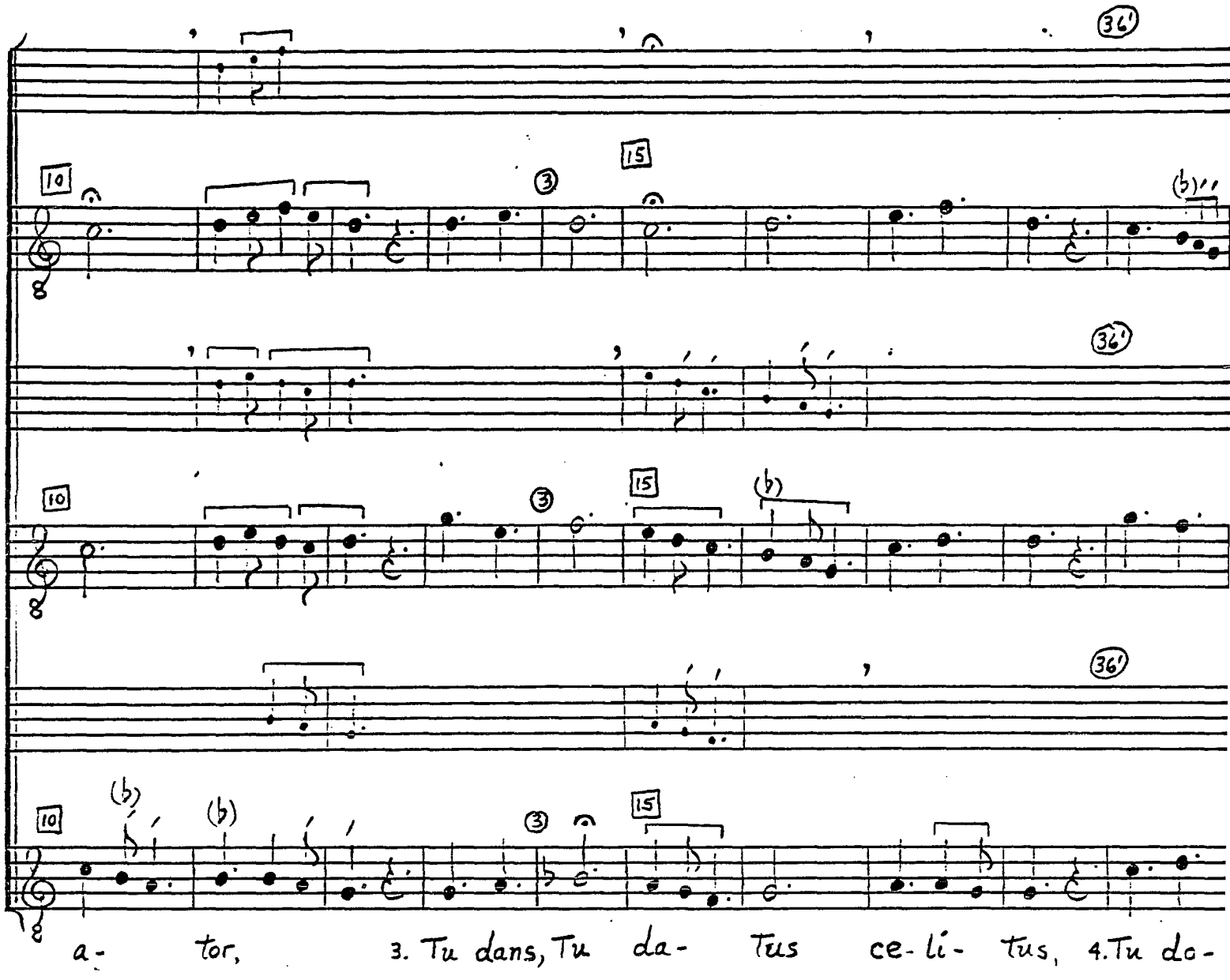

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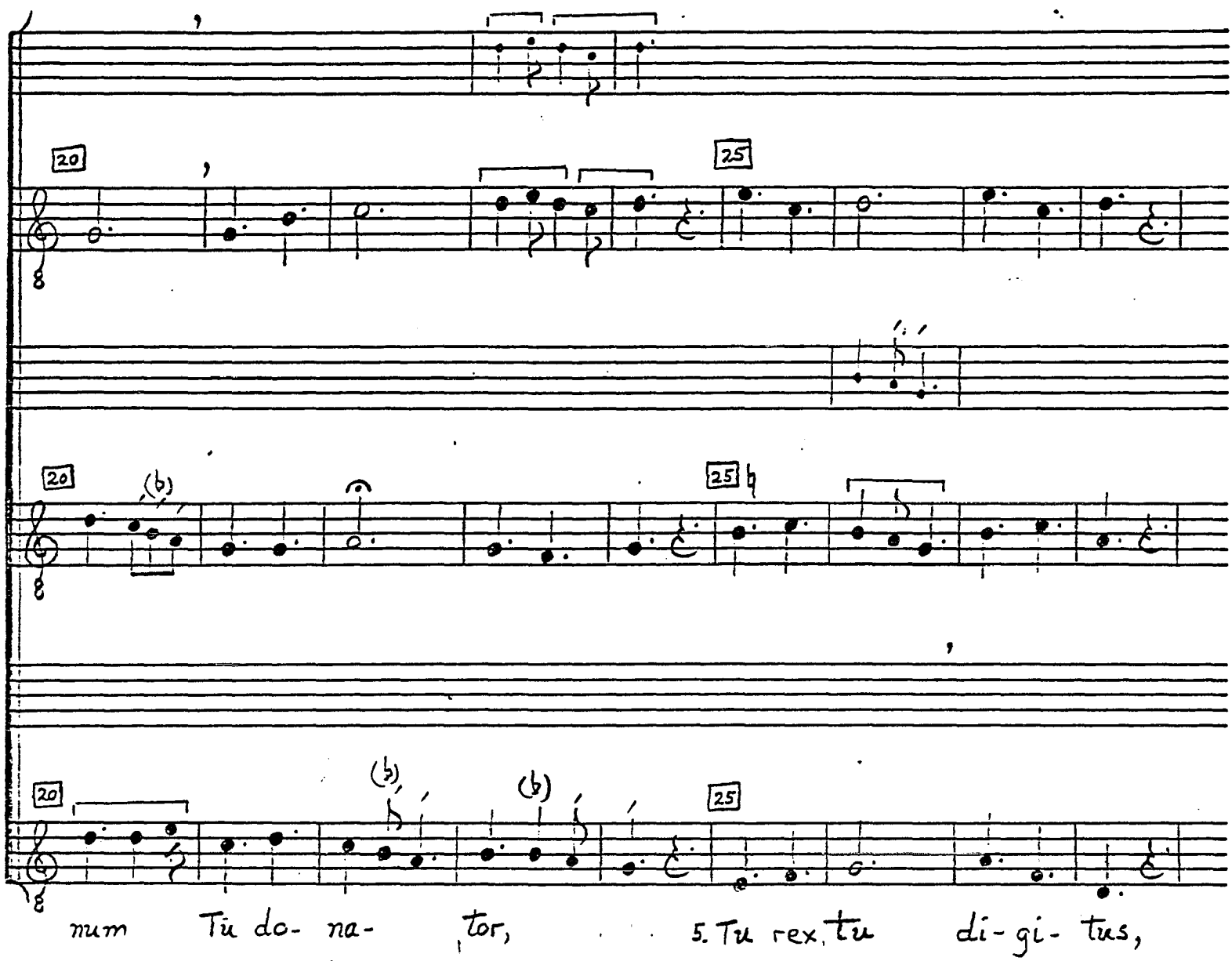

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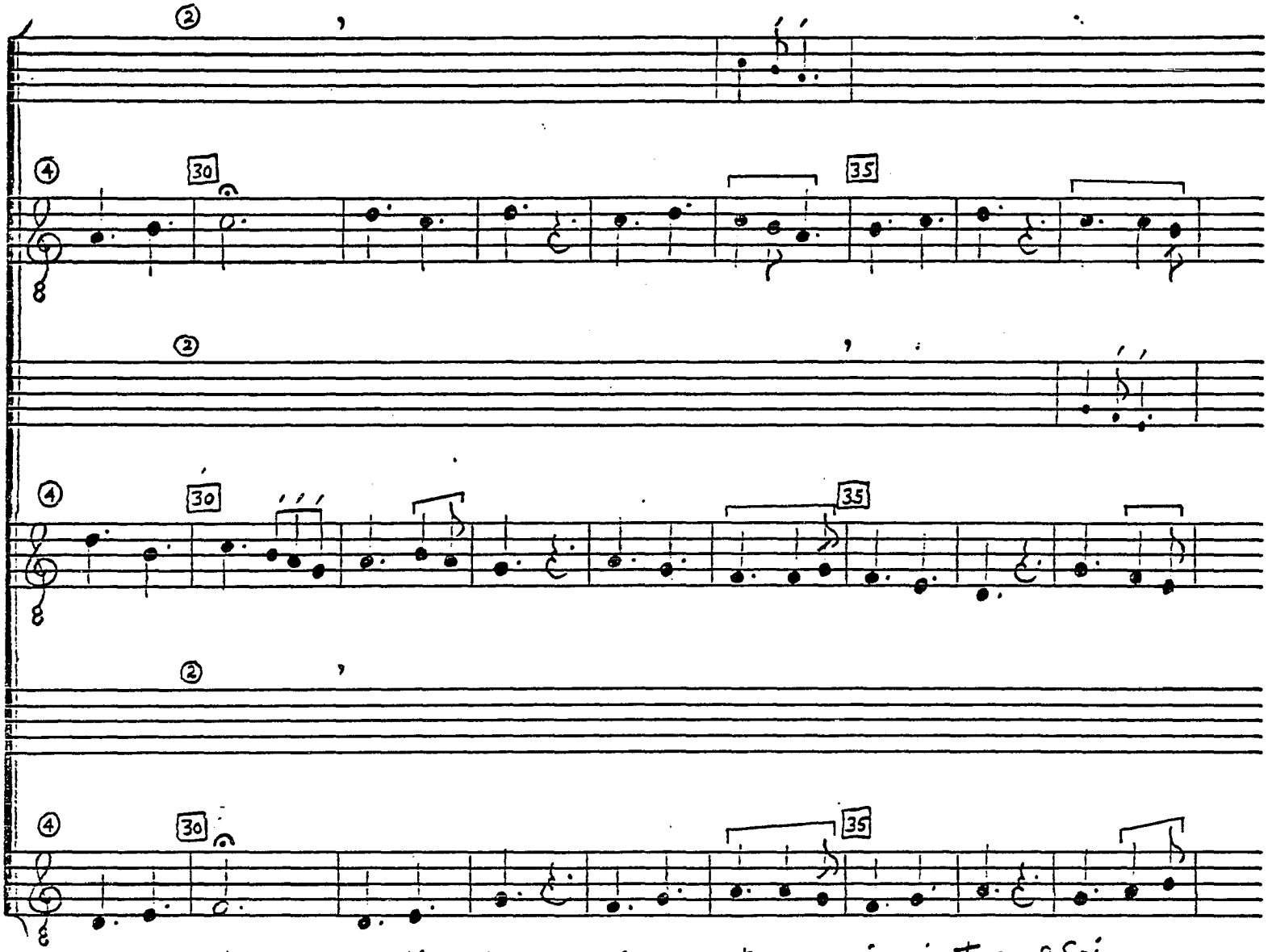

6. a- lens et .a- li- tus, 7. Spi-rans et spi-ri-tus, 8 Spi-

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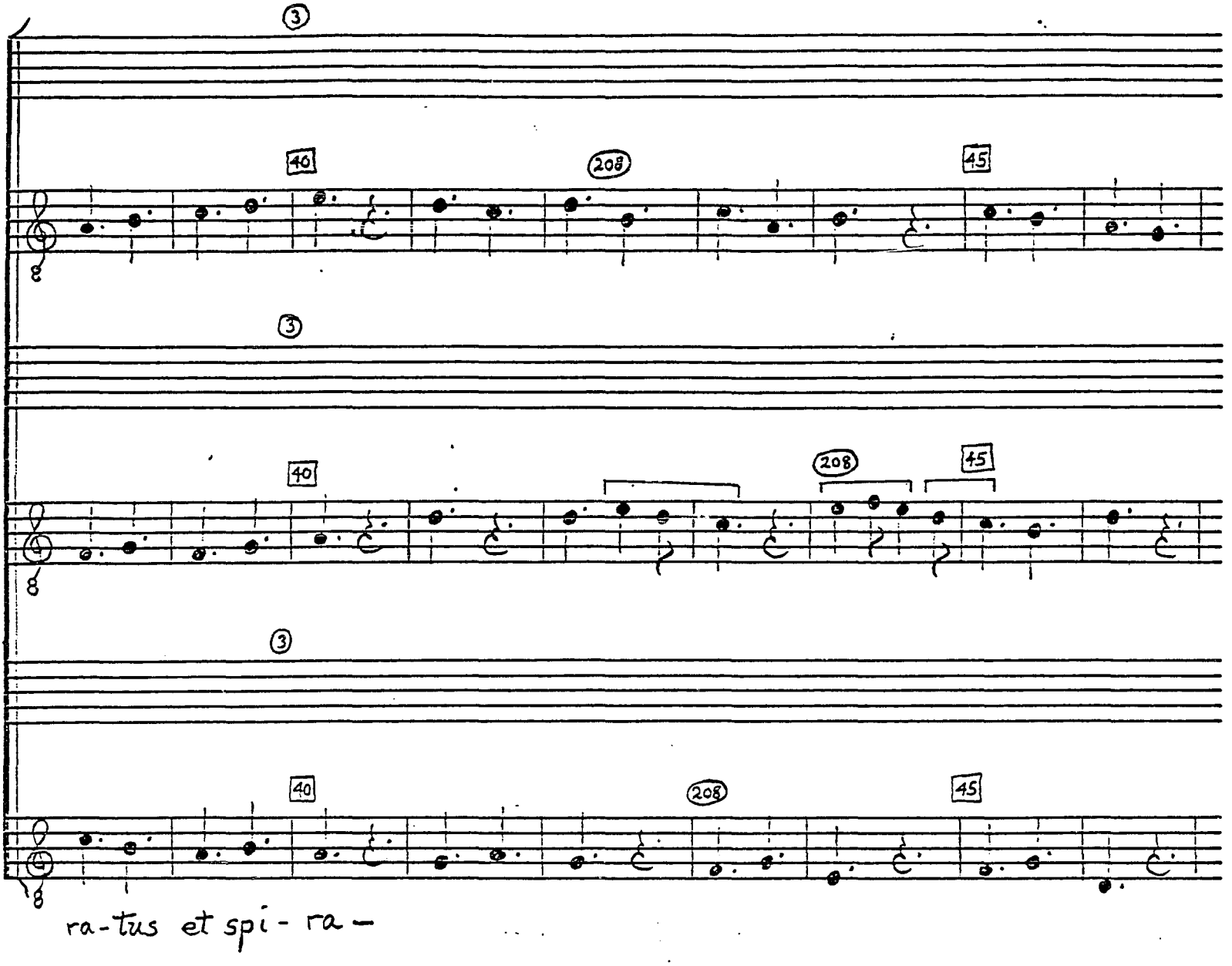

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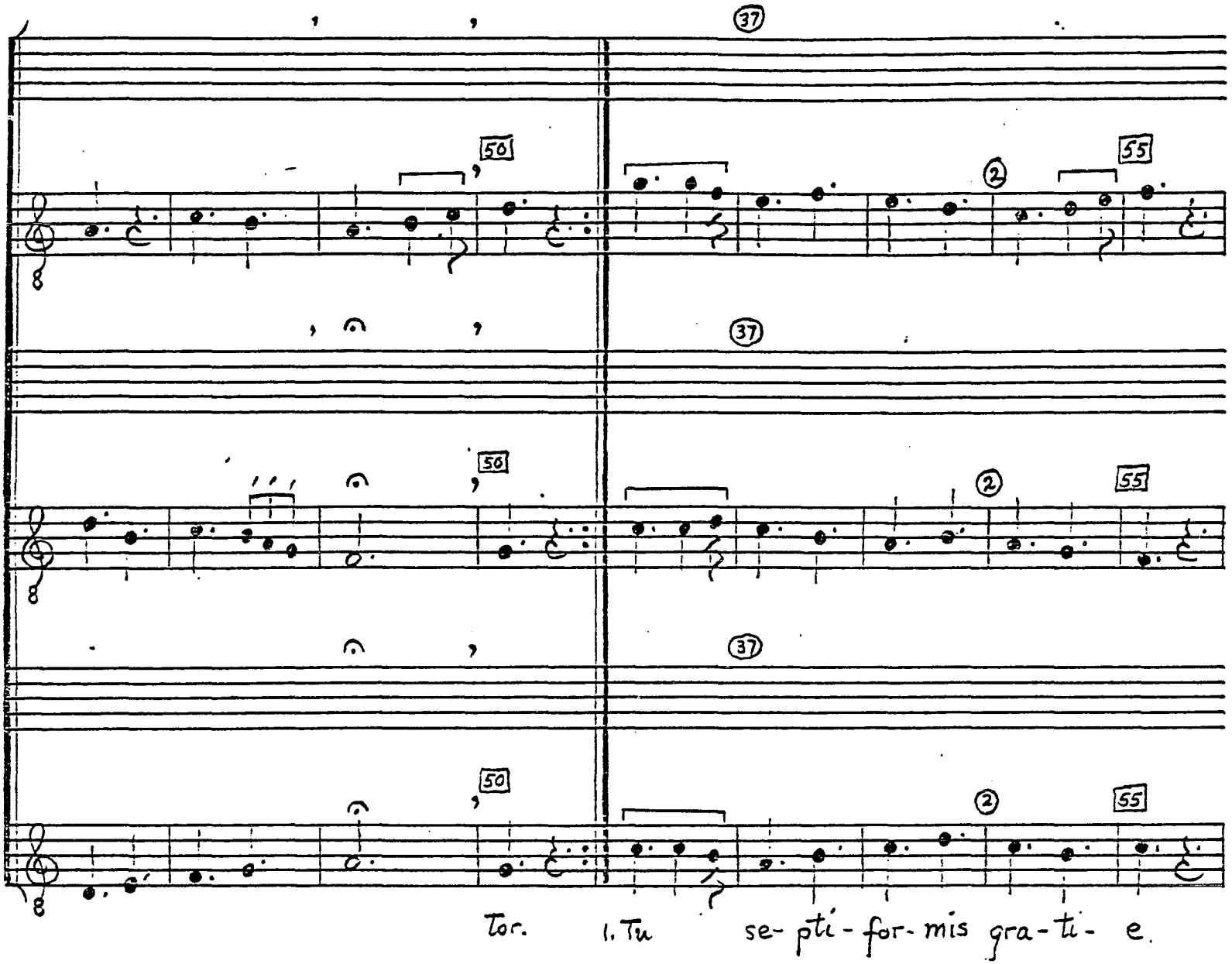

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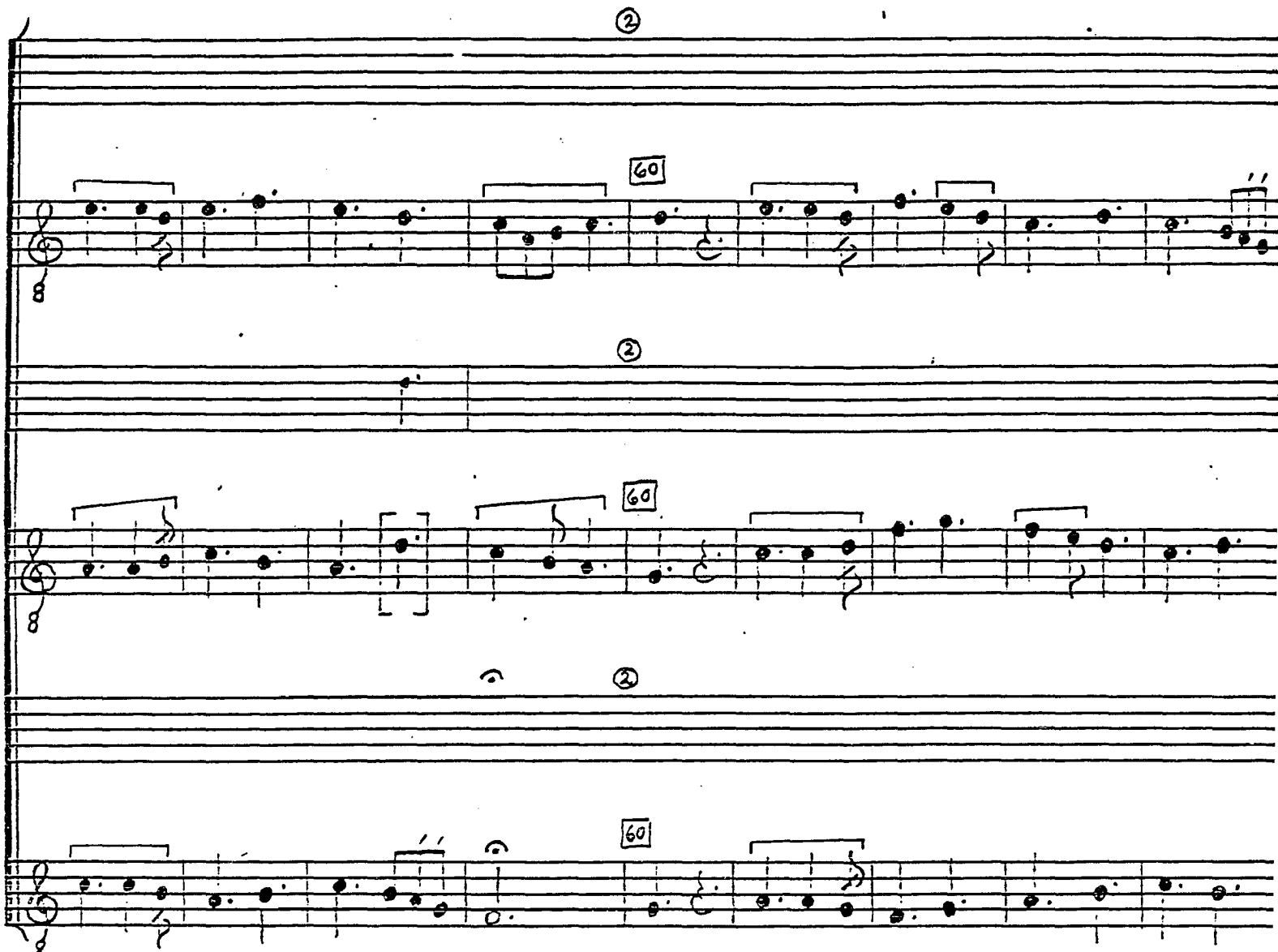

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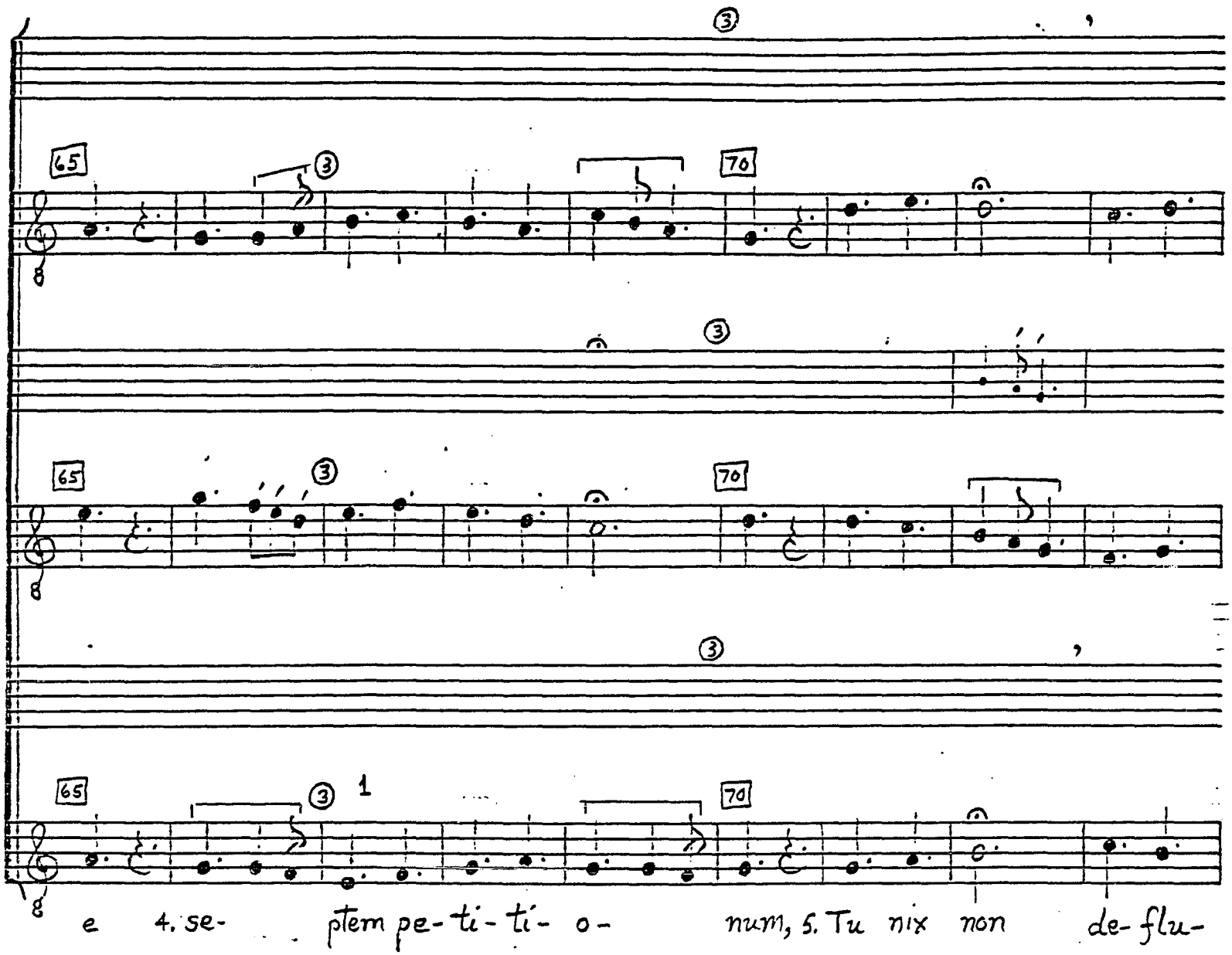

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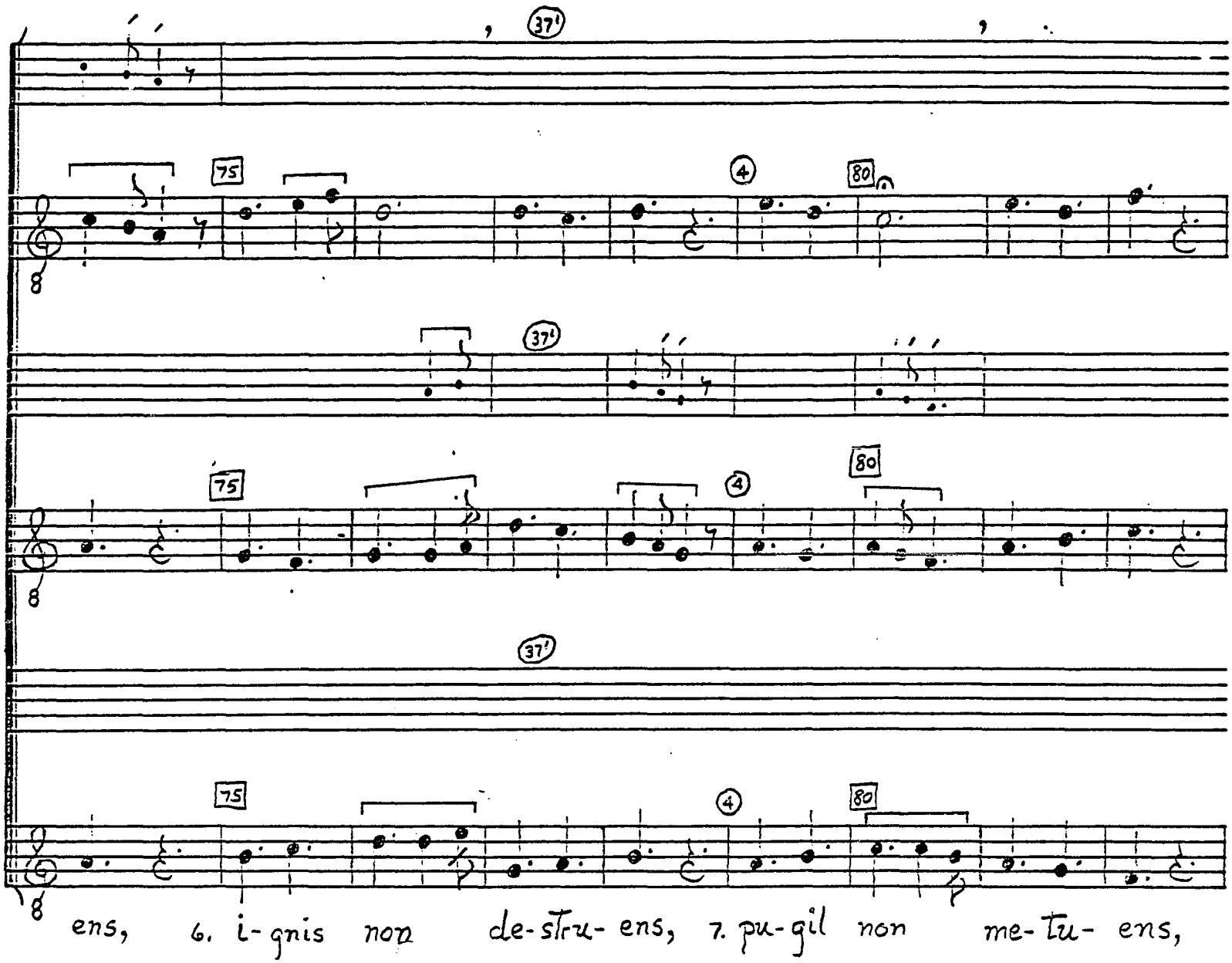

ens, 6. i-gnis non de-stru- ens, 7. pu-gil non me-tu- ens,

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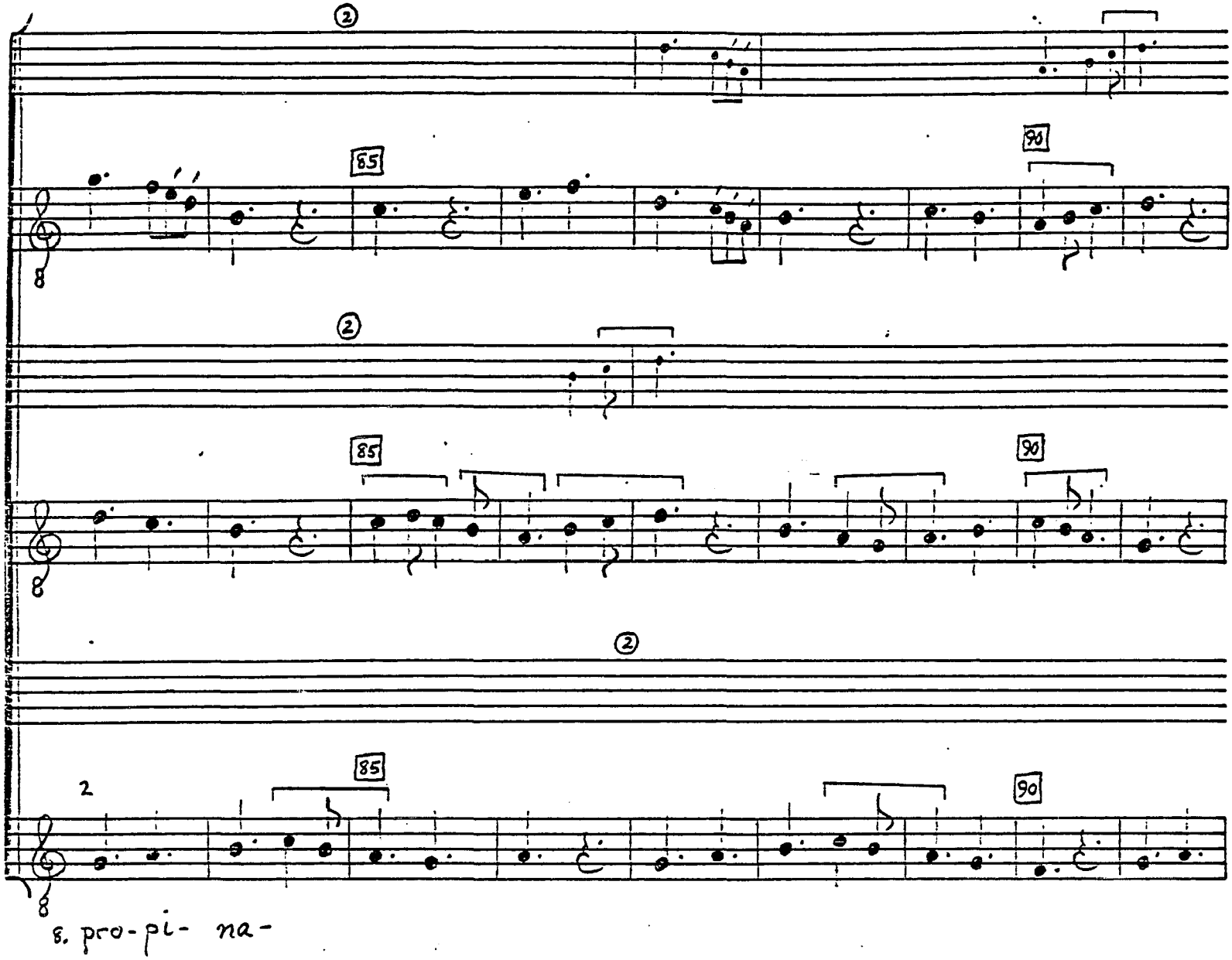

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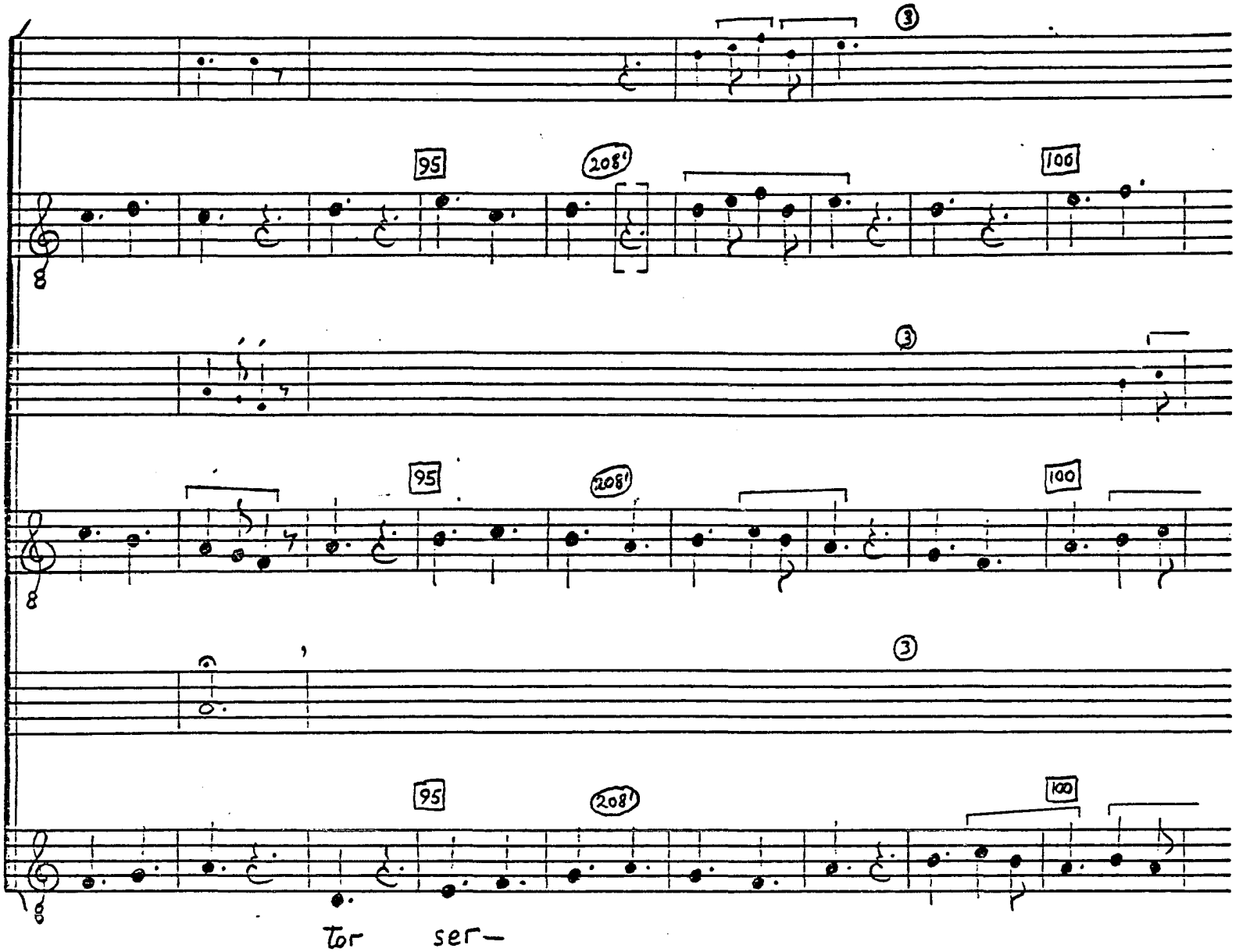

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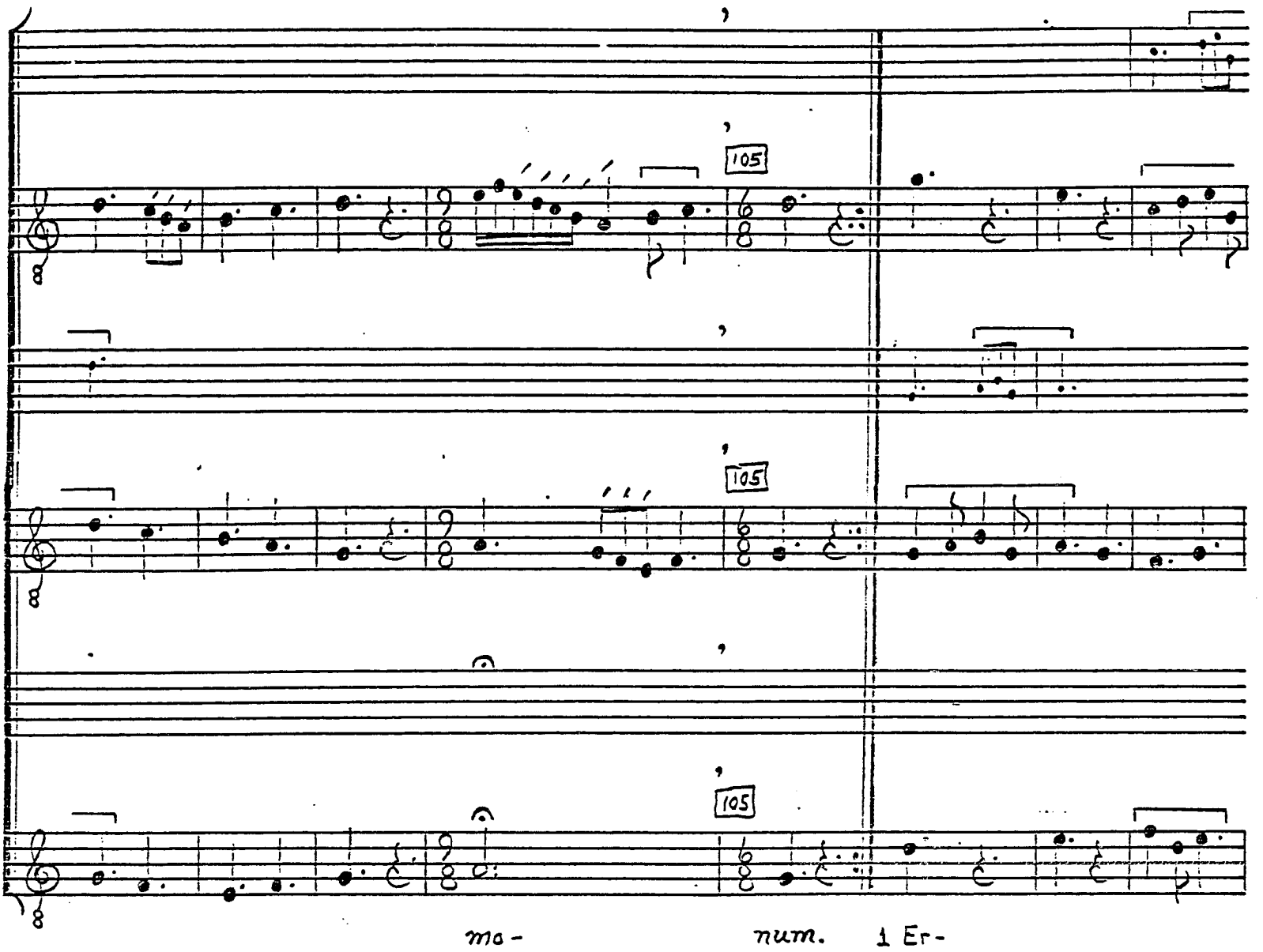

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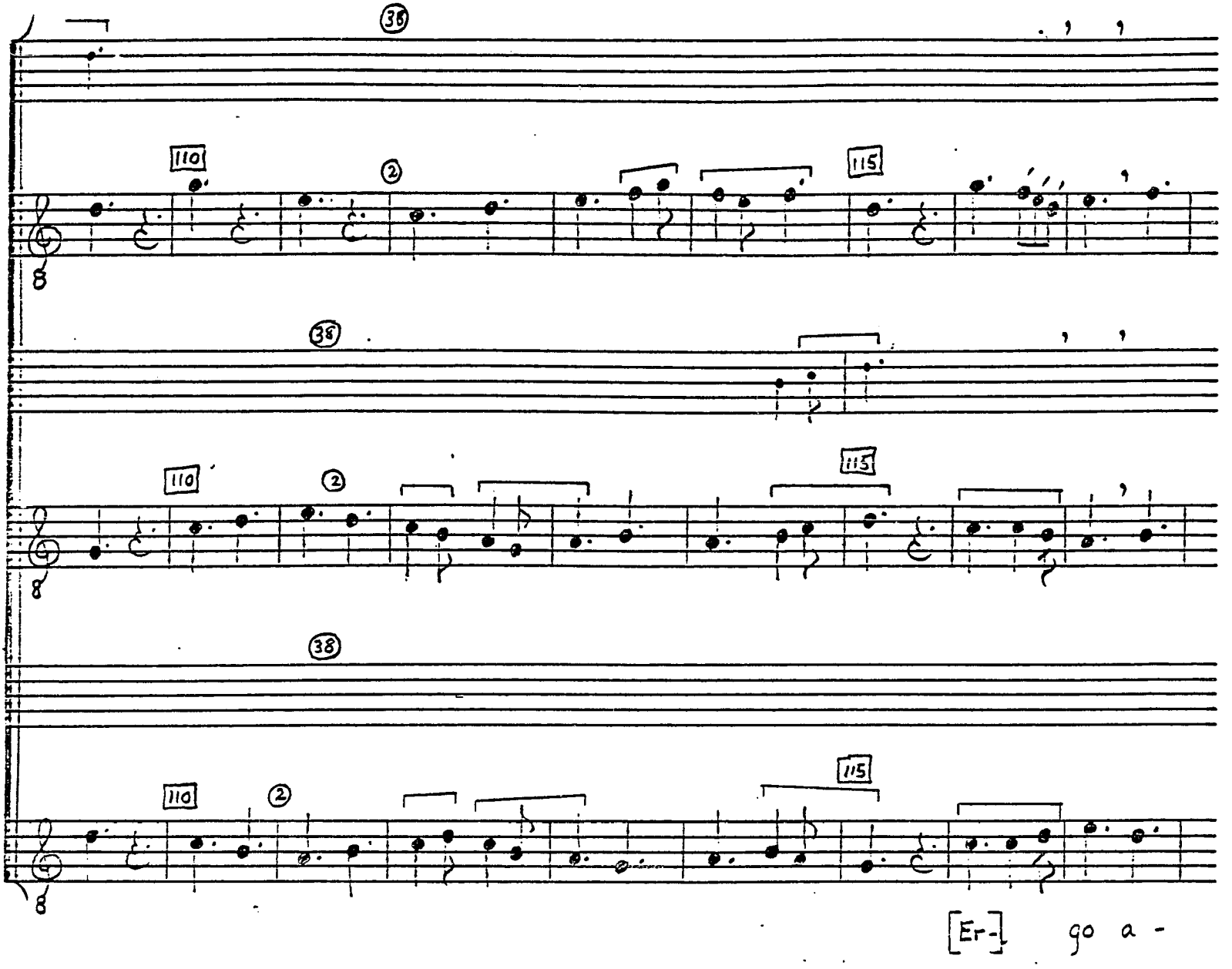

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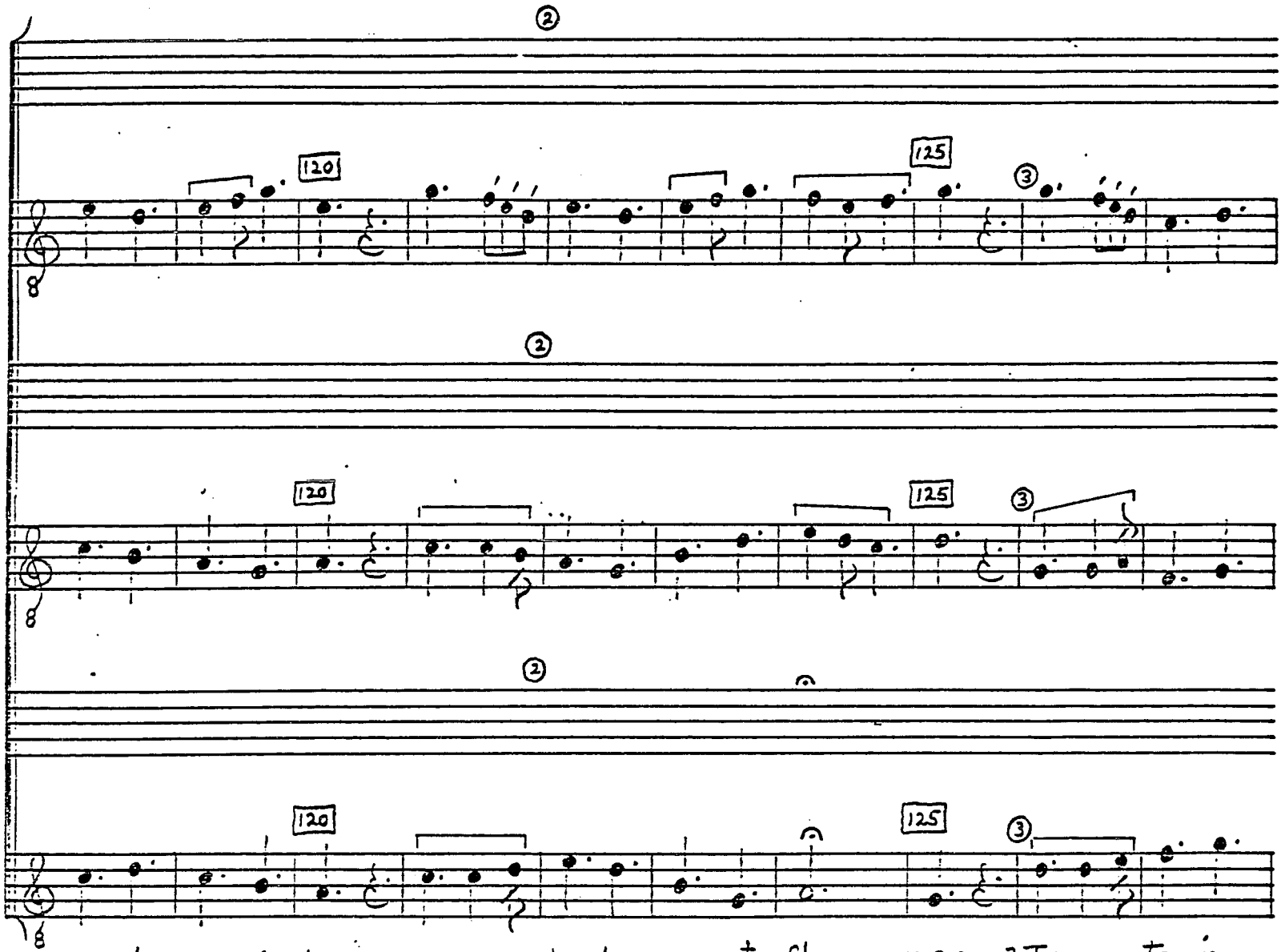

scen-de sen-si- bus, 2.Tu te, lu- men et fla- men, 3.Tu te in-

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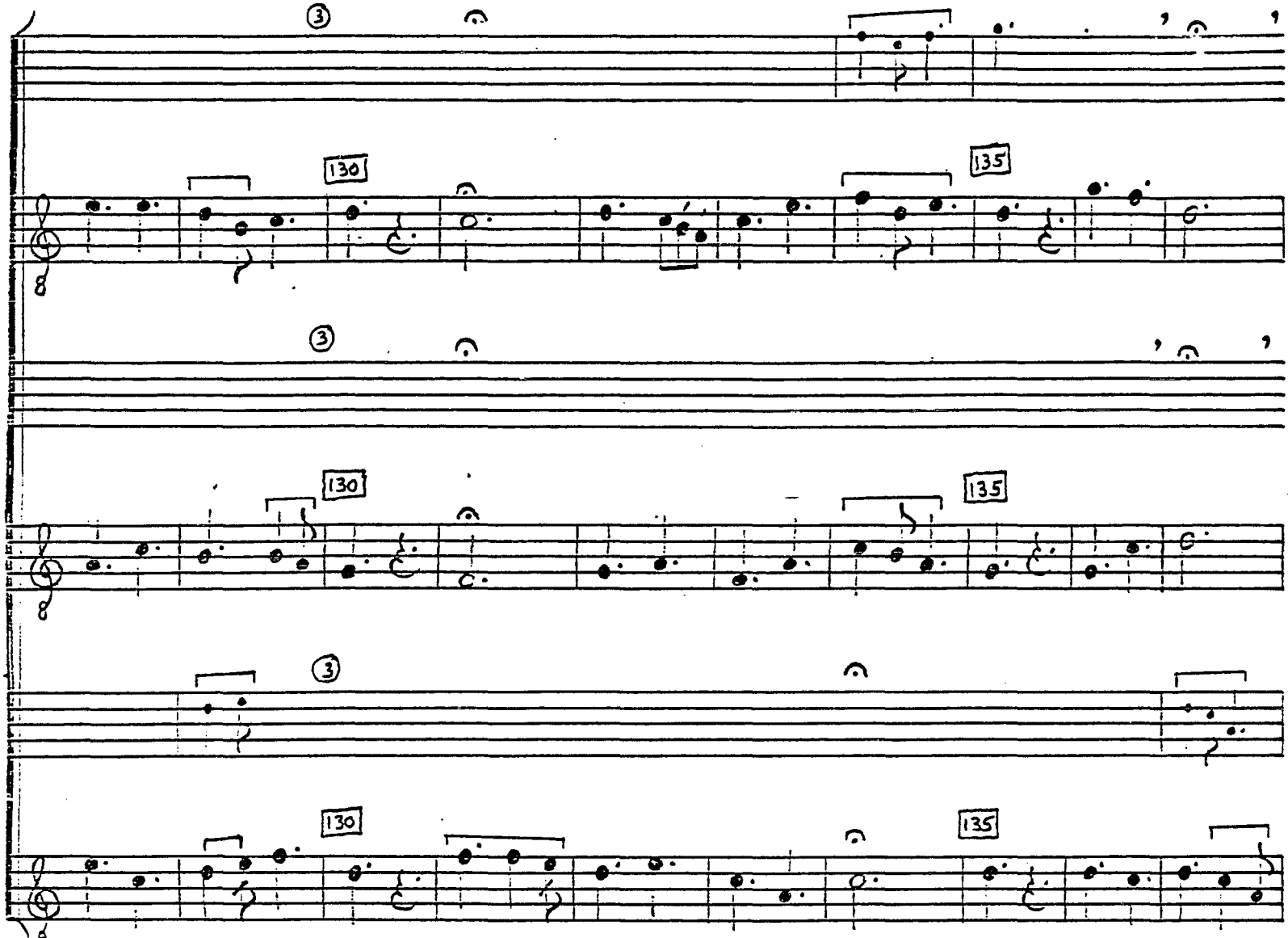

spi-ra cor- di- bus, 4. qui es vi- te spi- ra- men; 5. Tu sol, Tu

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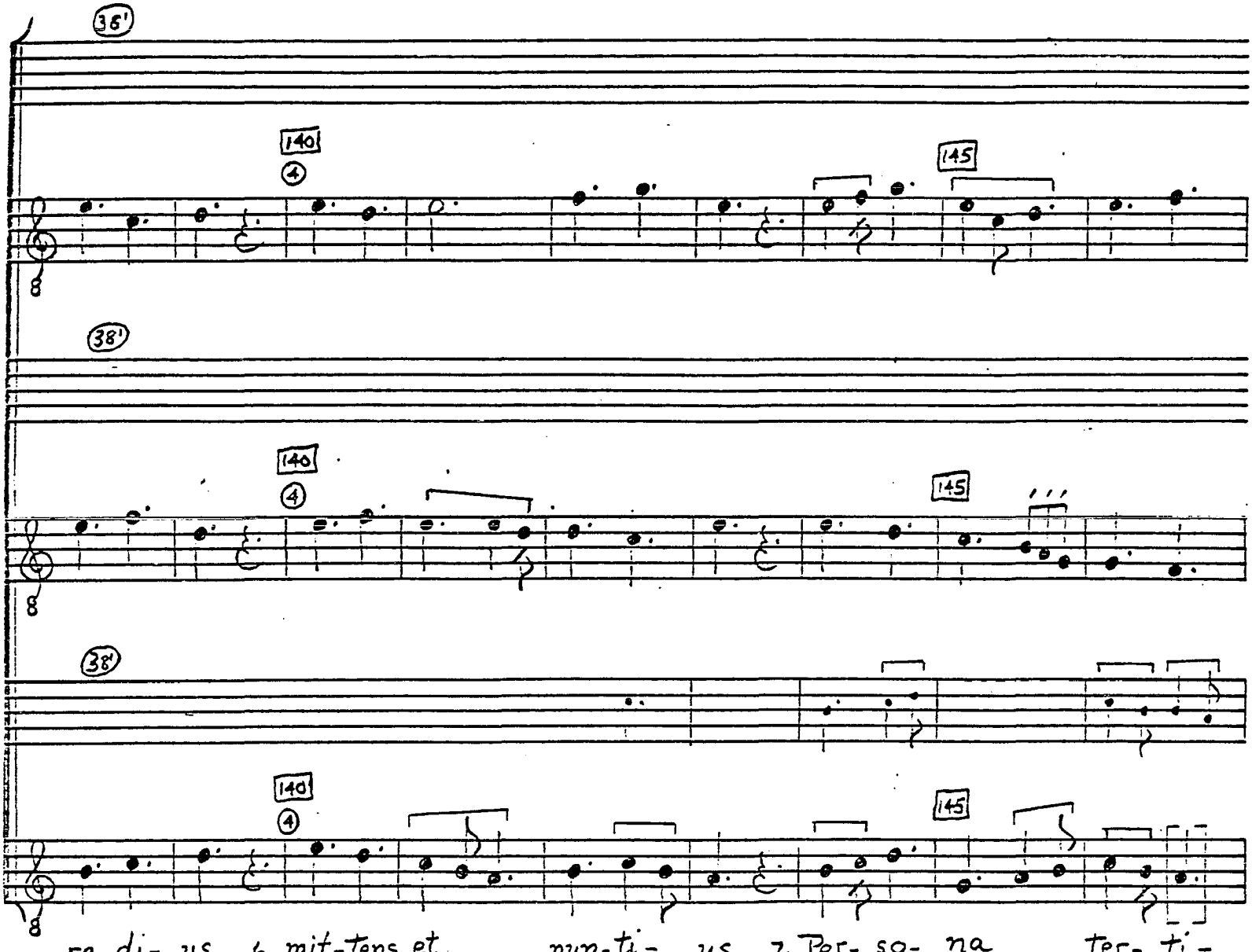

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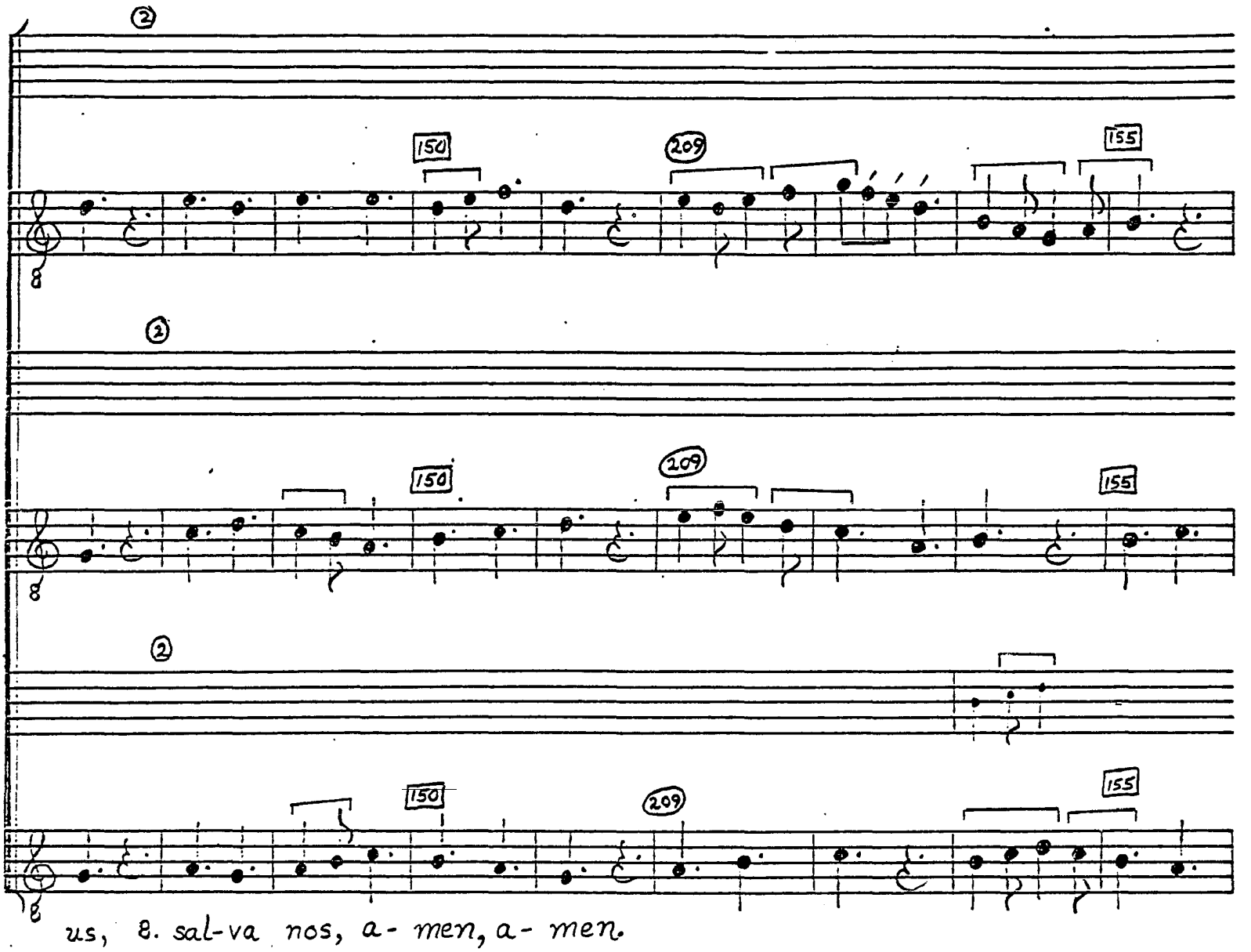

us, 8. sal-va nos, a- men, a- men.

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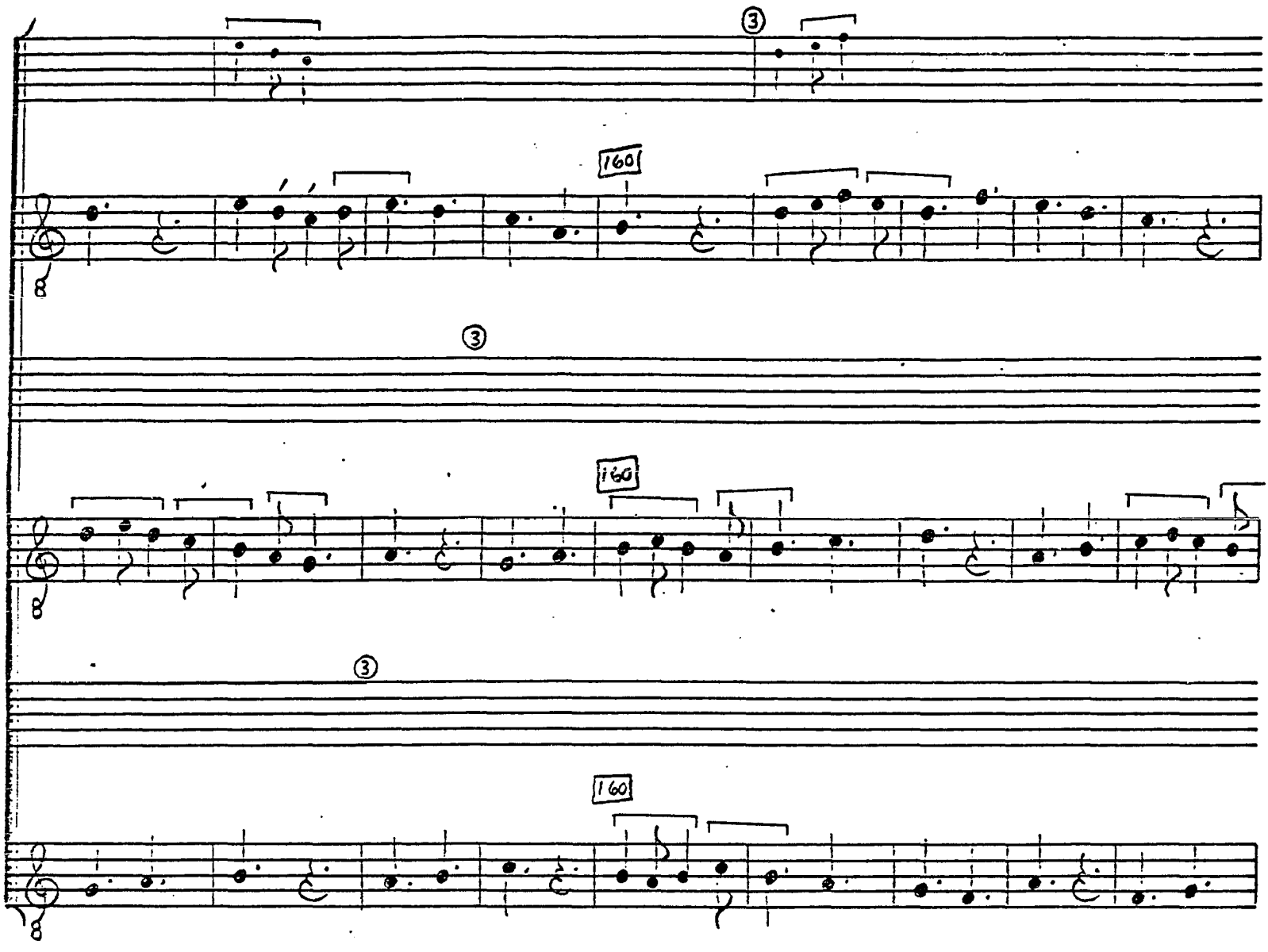

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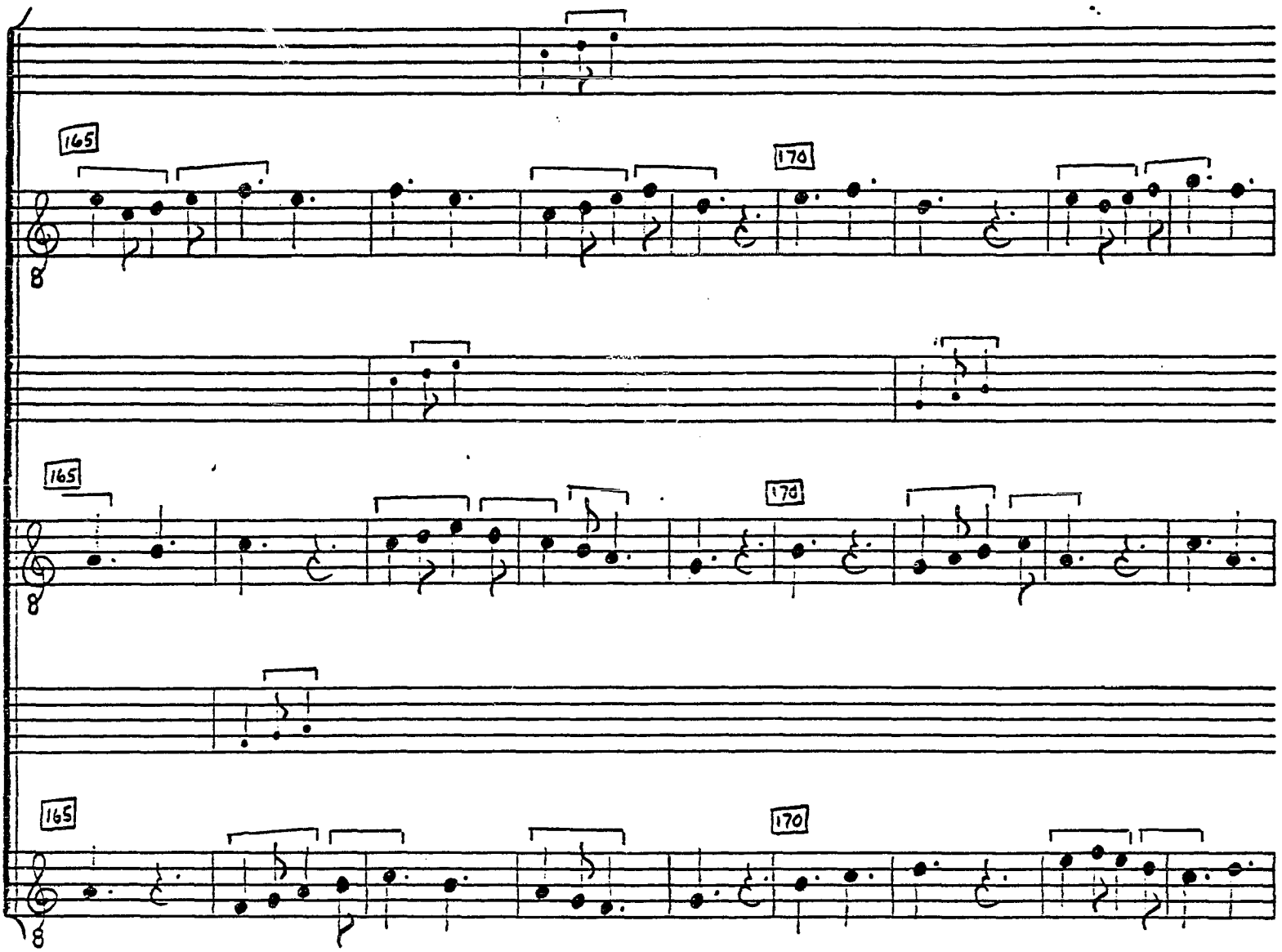

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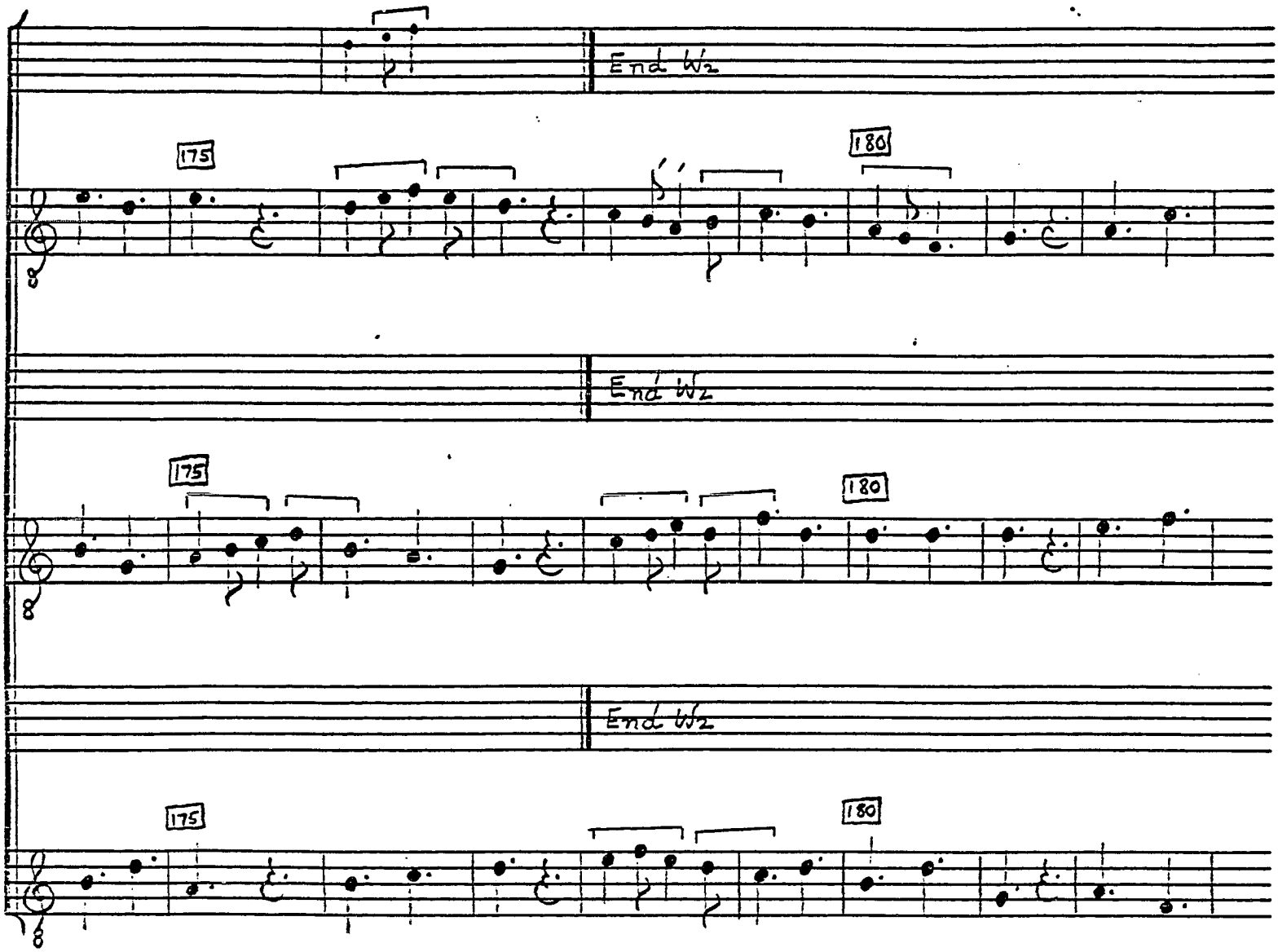

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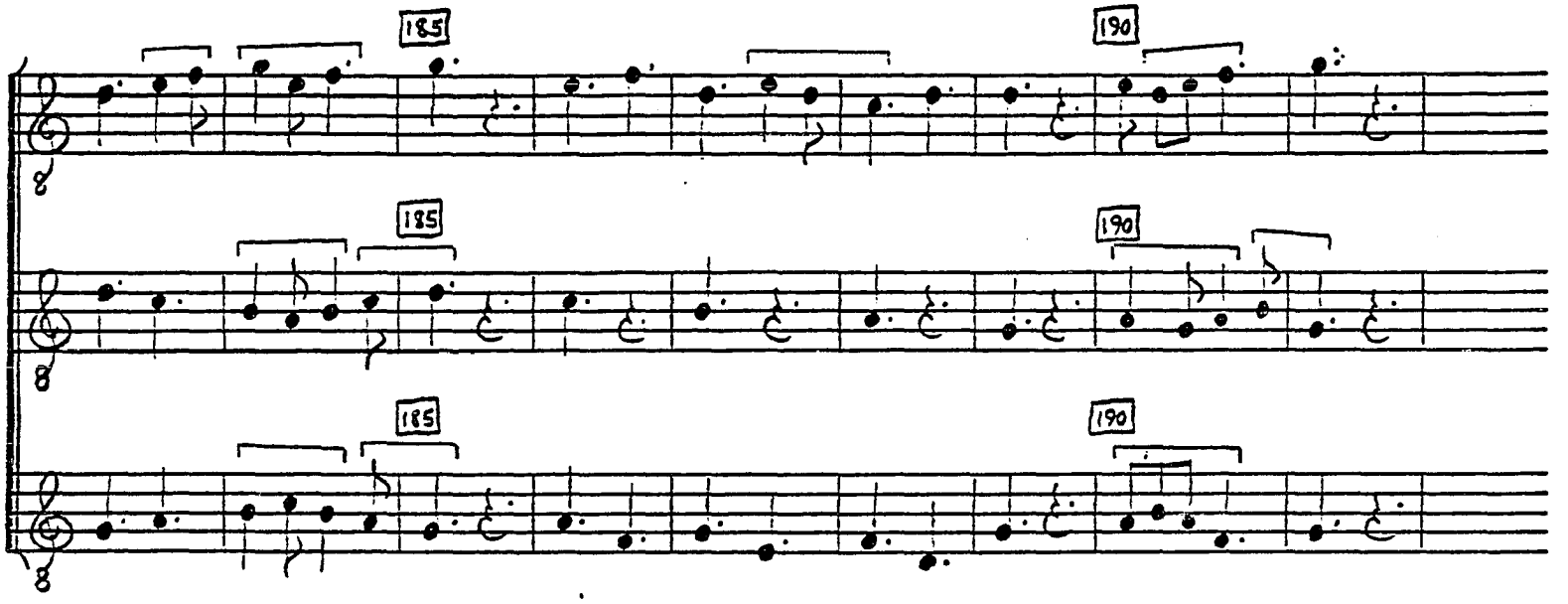

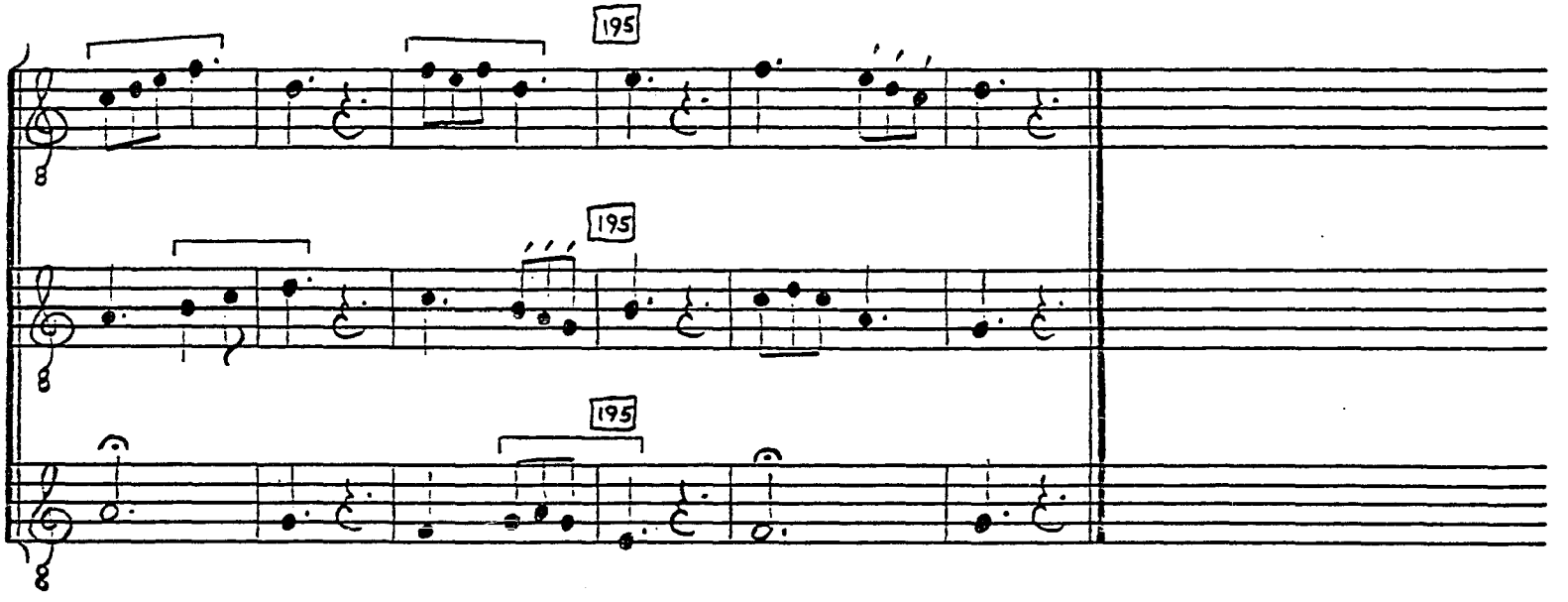

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I b. Mentes tuorum visita,
Mentium visitator,
Visitando inhabita,
Visorum habitator,
Tu fons, tu rivulus,
Frutex et surculus,
Doctor, discipulus,
Servorum coronator.

II b. Tu gratis data gratia
Et tu faciens gratos,
Tu primo purgas vitia,
Post conservas purgatos;
Absolve debita,
Extolle merita,
Virtute solita
Salvans predestinatos.

NOTES

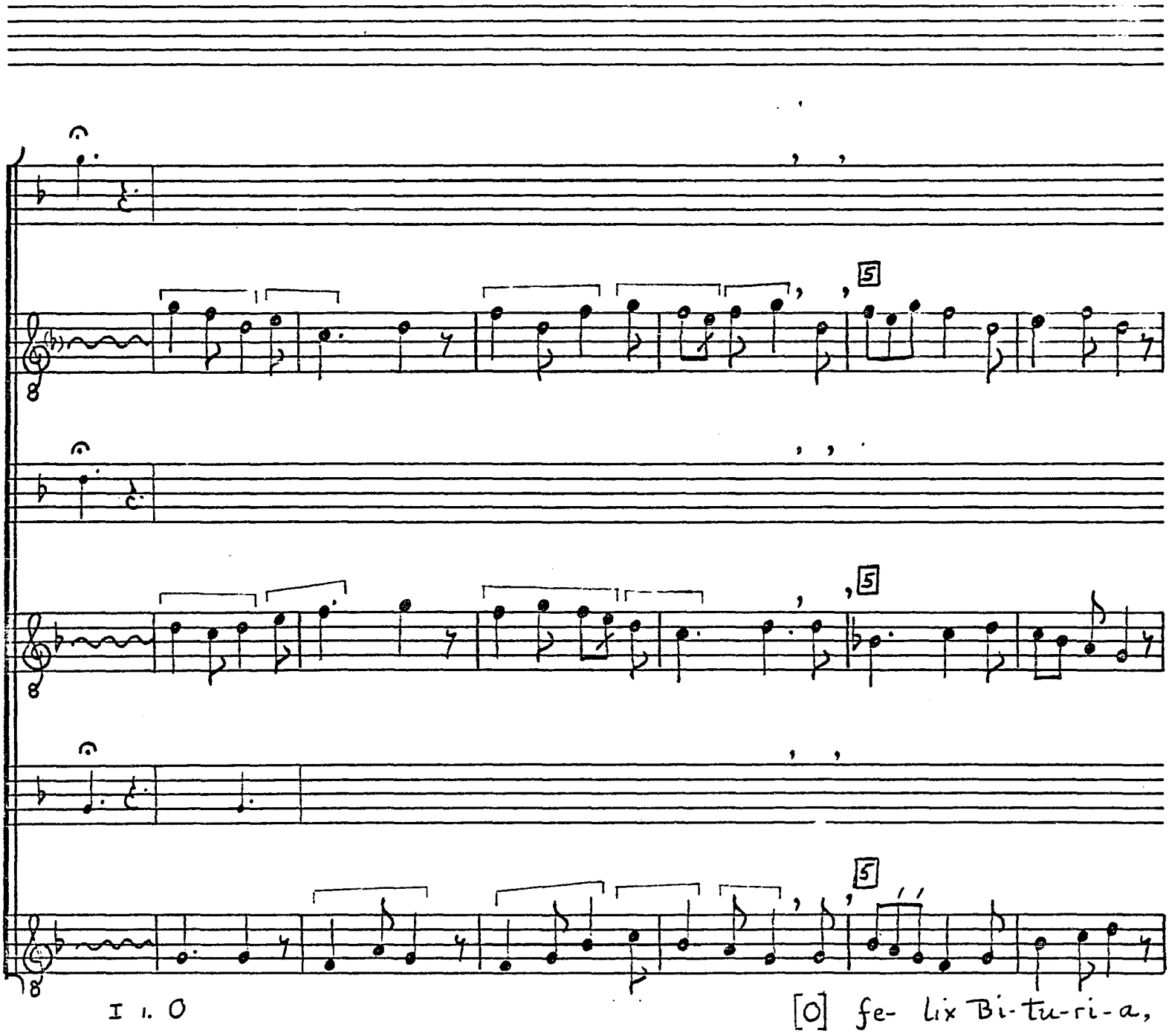
[1]Tenor, mm. 67-70--Syllabic/melismatic identity with mm. 95-98.

[2]Tenor, mm. 83-86--Syllabic/melismatic identity with mm. 87-90.

O FELIX BITURIA (E 8)

Sources
F 209-210v; W_1 79-81
Cf. StV 281 for final melisma

Edition
AH 21, 171



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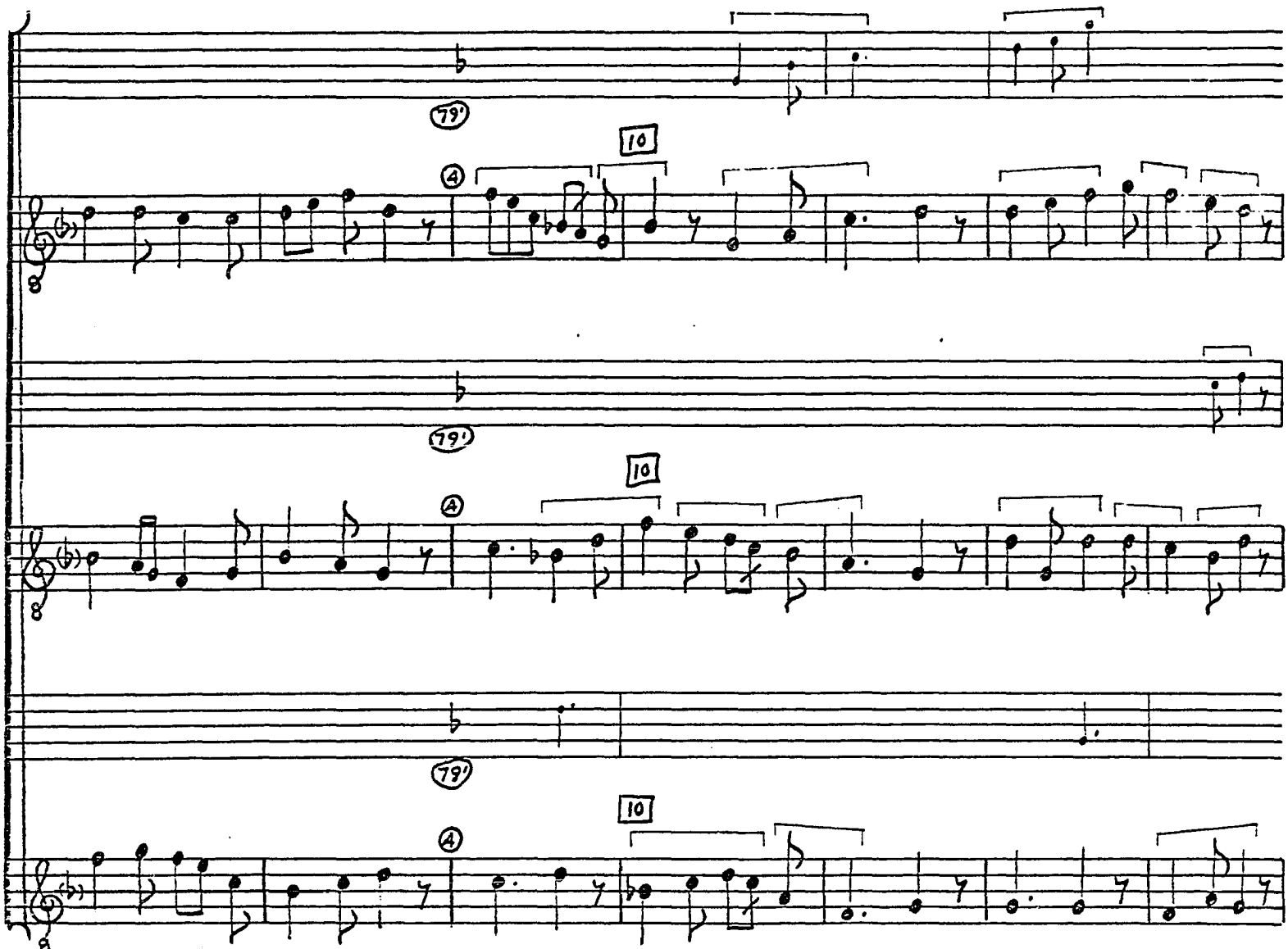

2. ca-put A-qui- ta- ni- e,

3. in

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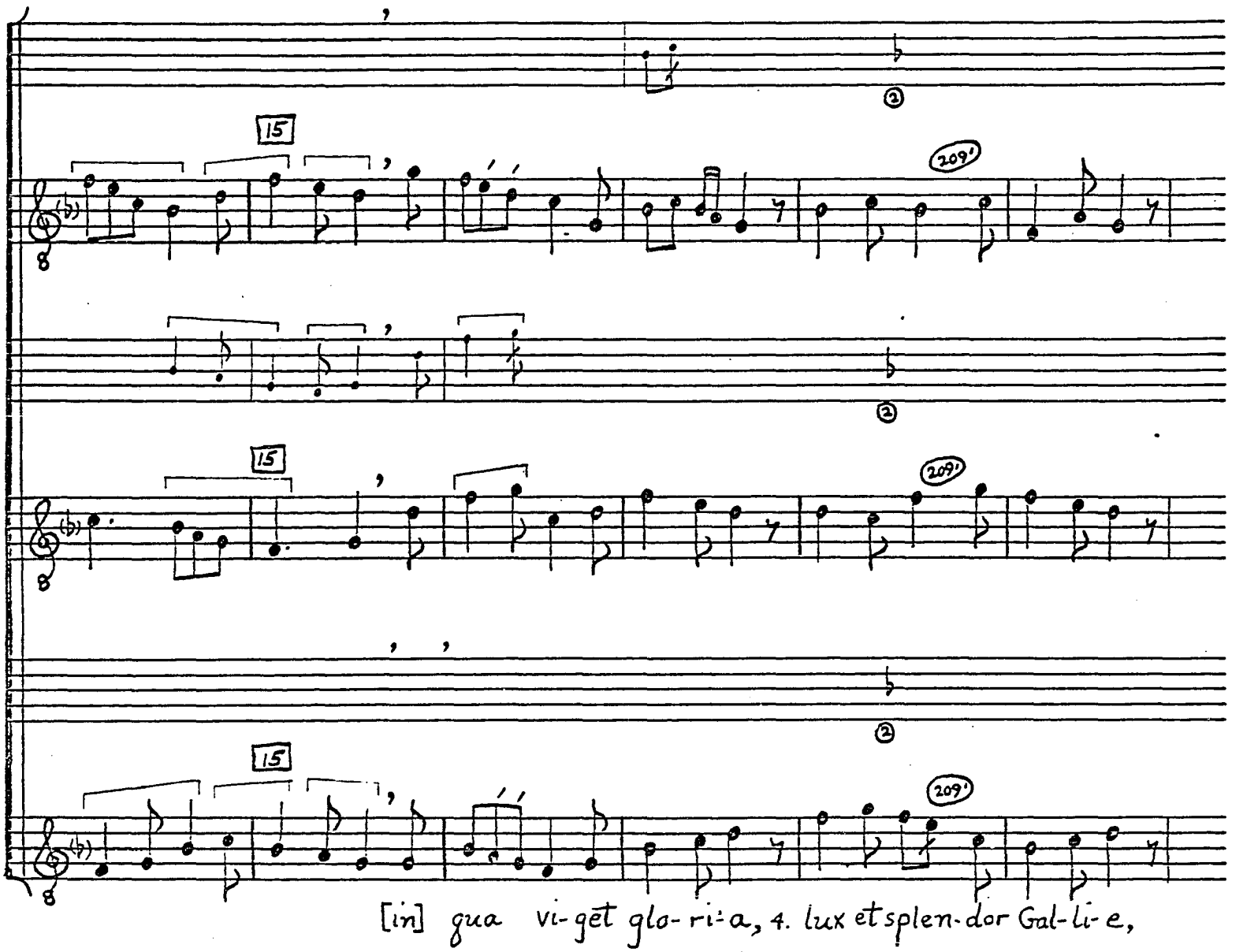

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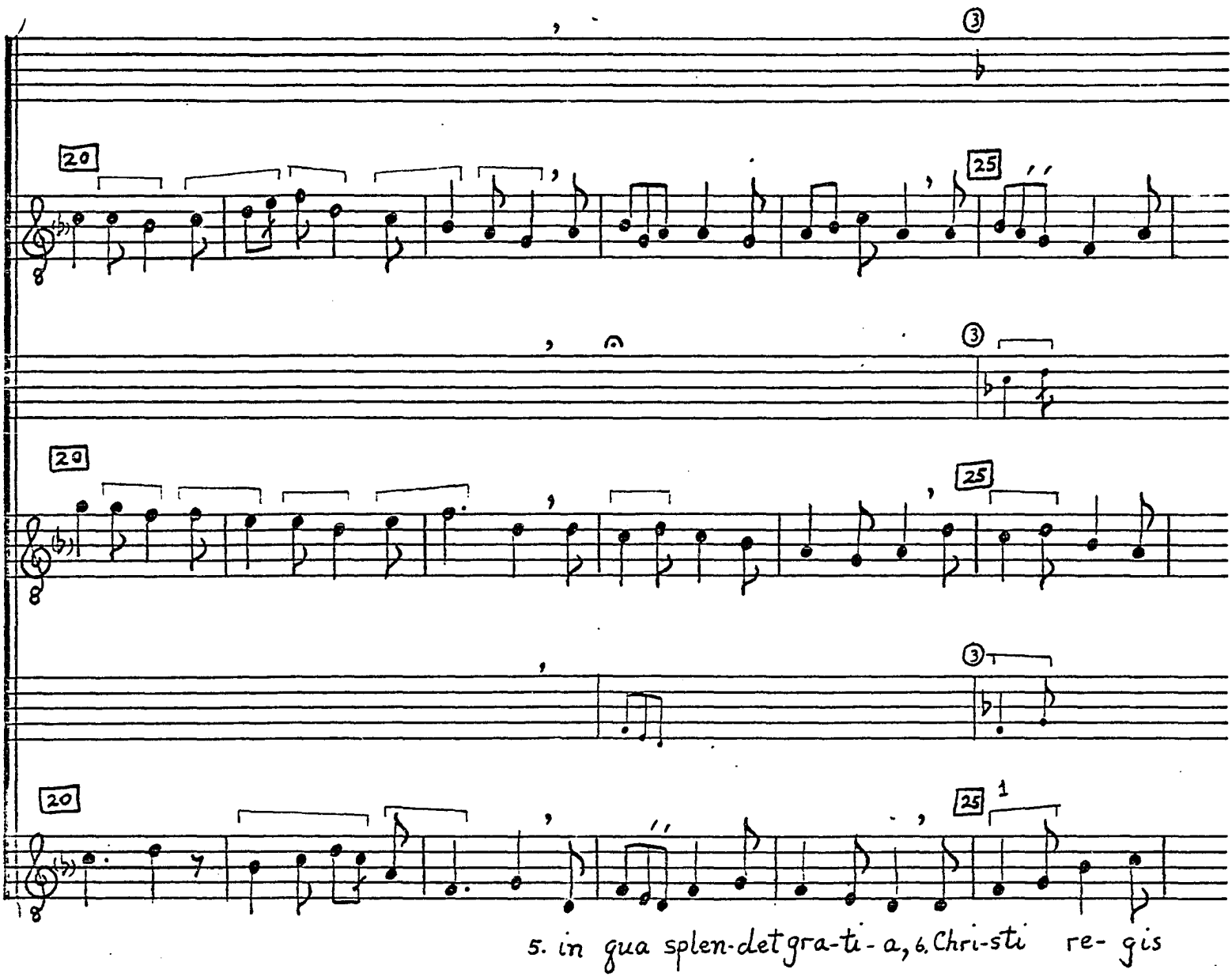

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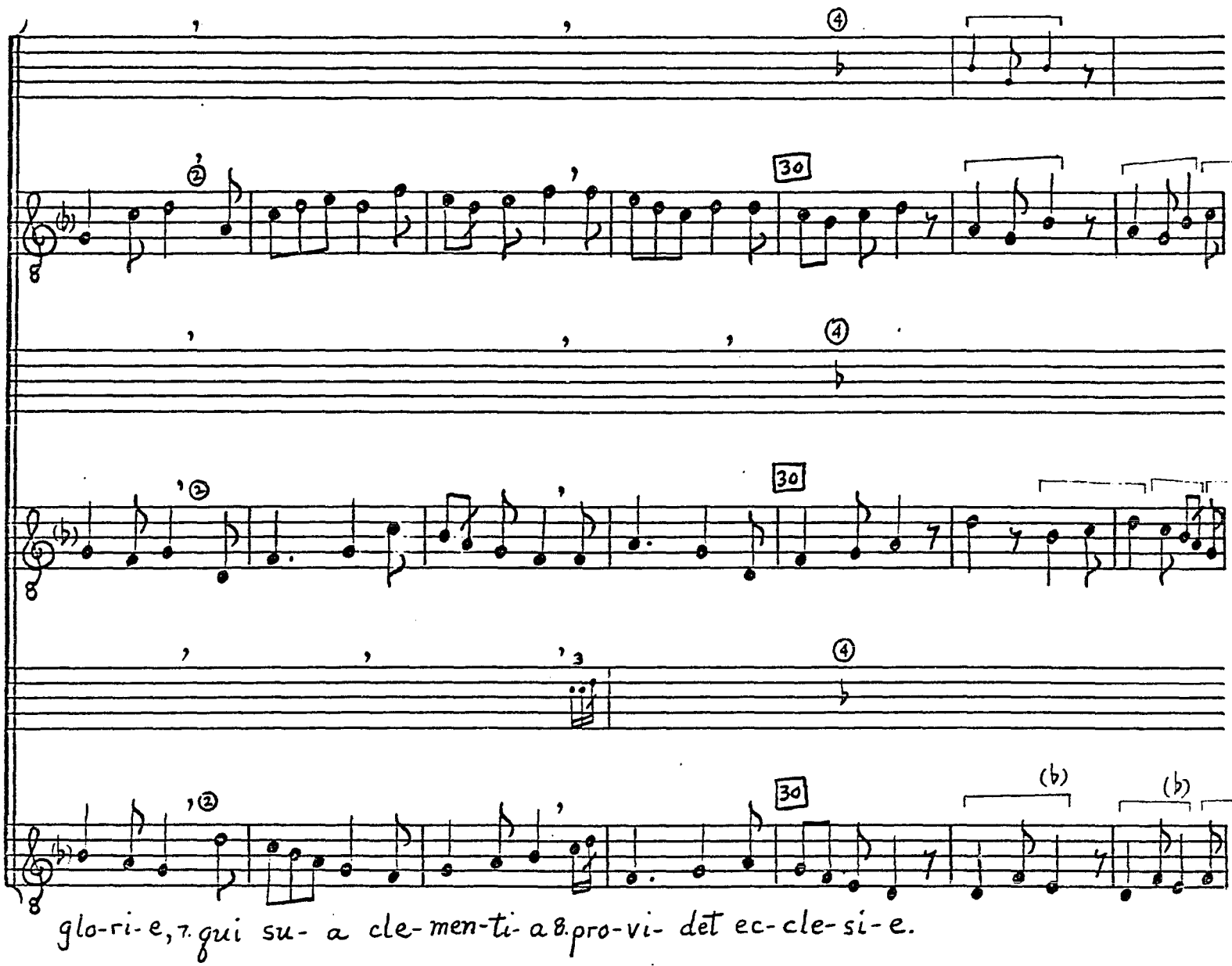

glo-ri-e, 7. qui su- a cle-men-ti- a 8. pro-vi- det ec-cle-si-e.

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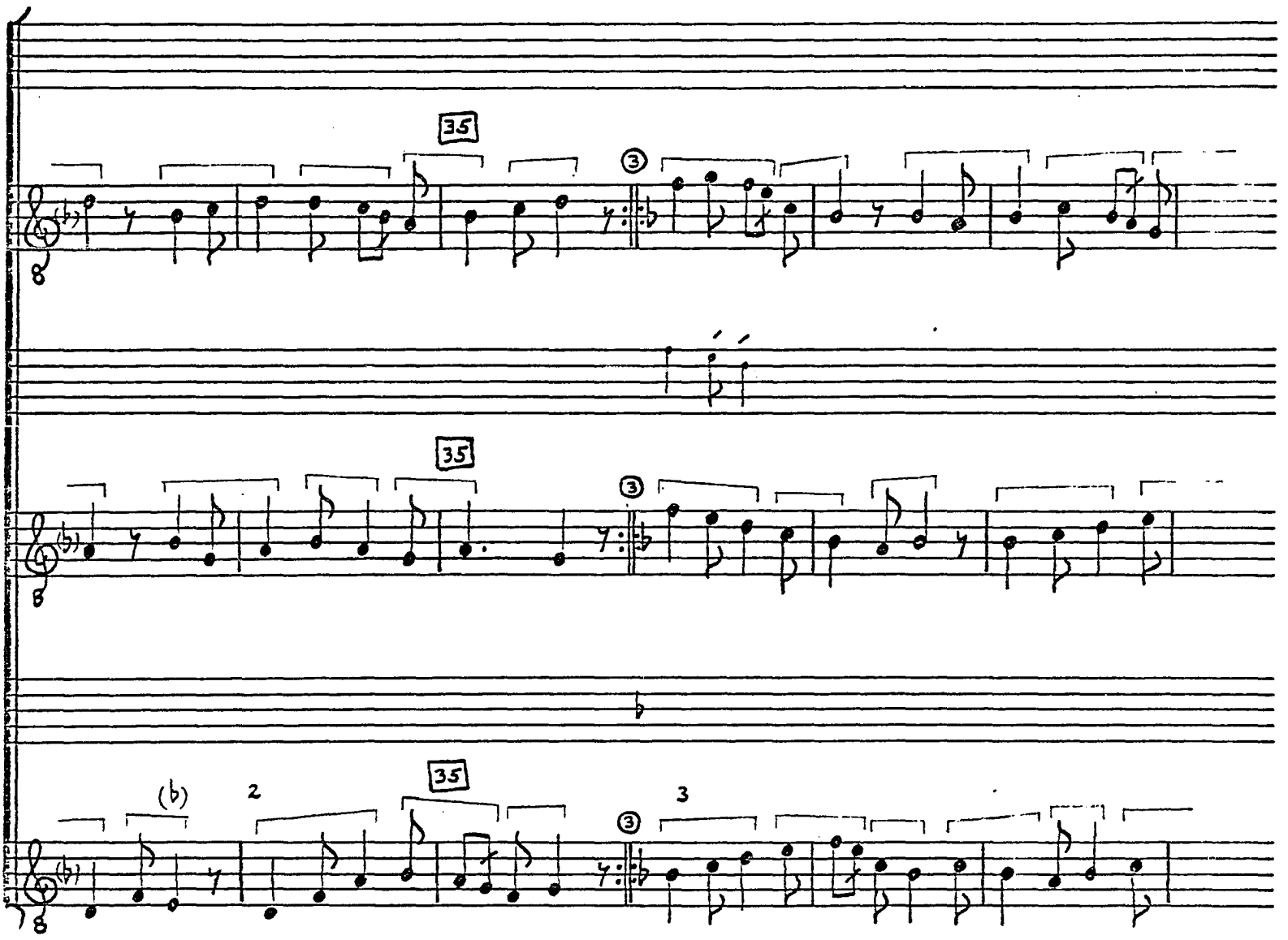

II 9. Per

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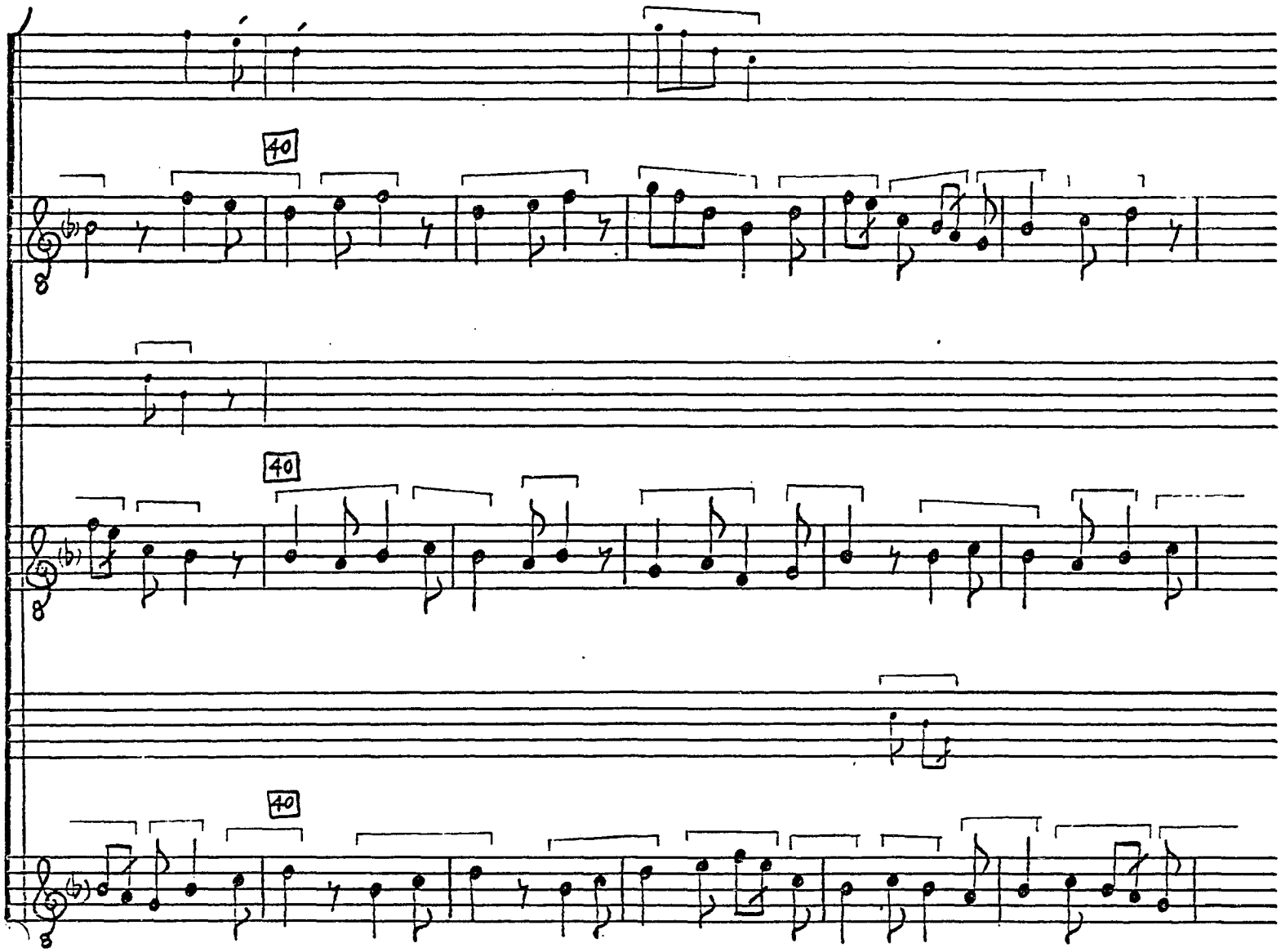

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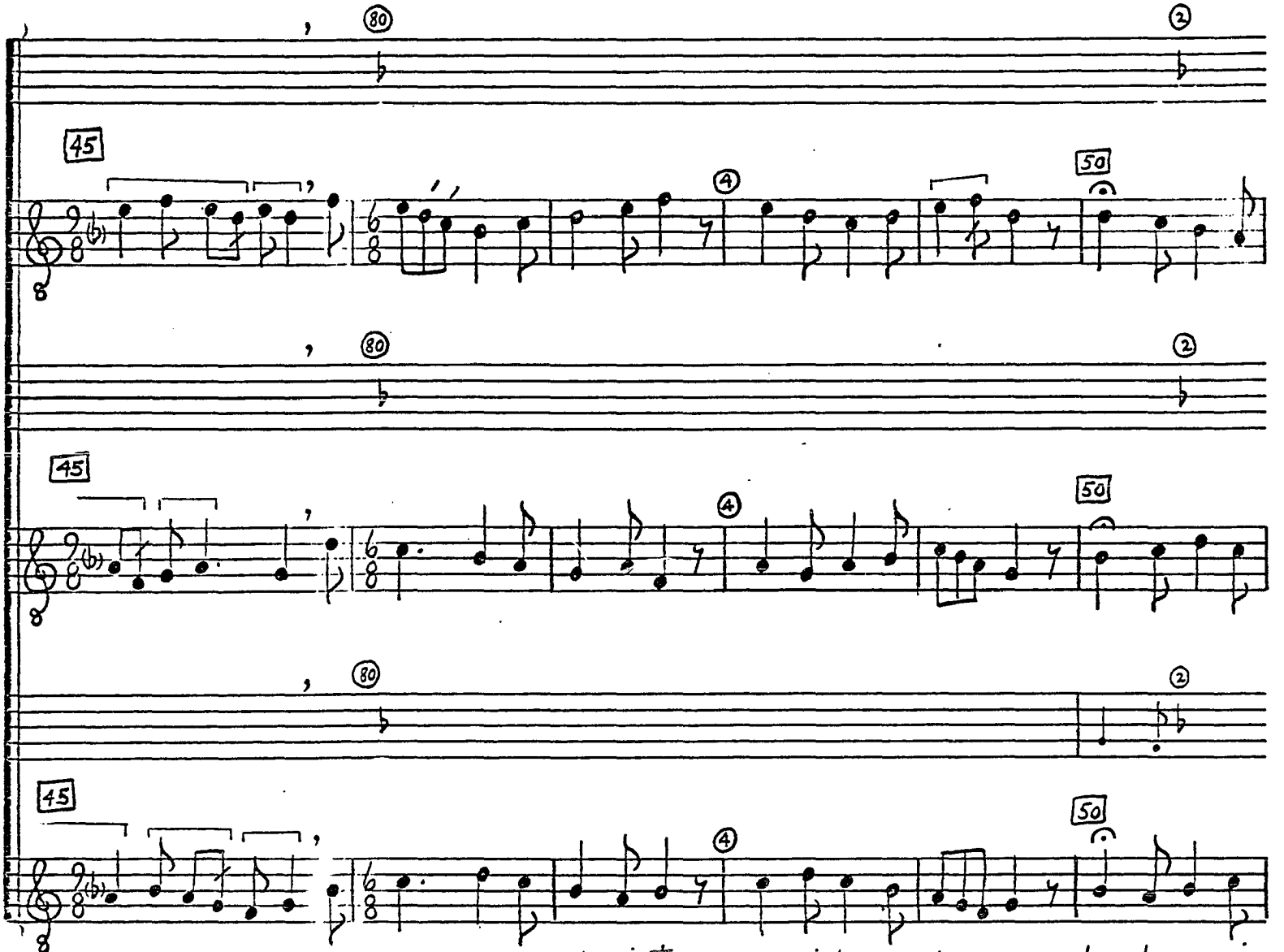

[Per] hunc mors con-te-ri-tur, 10. pre-mi-tur na-tu- ra, 11. dum lux ce-cis

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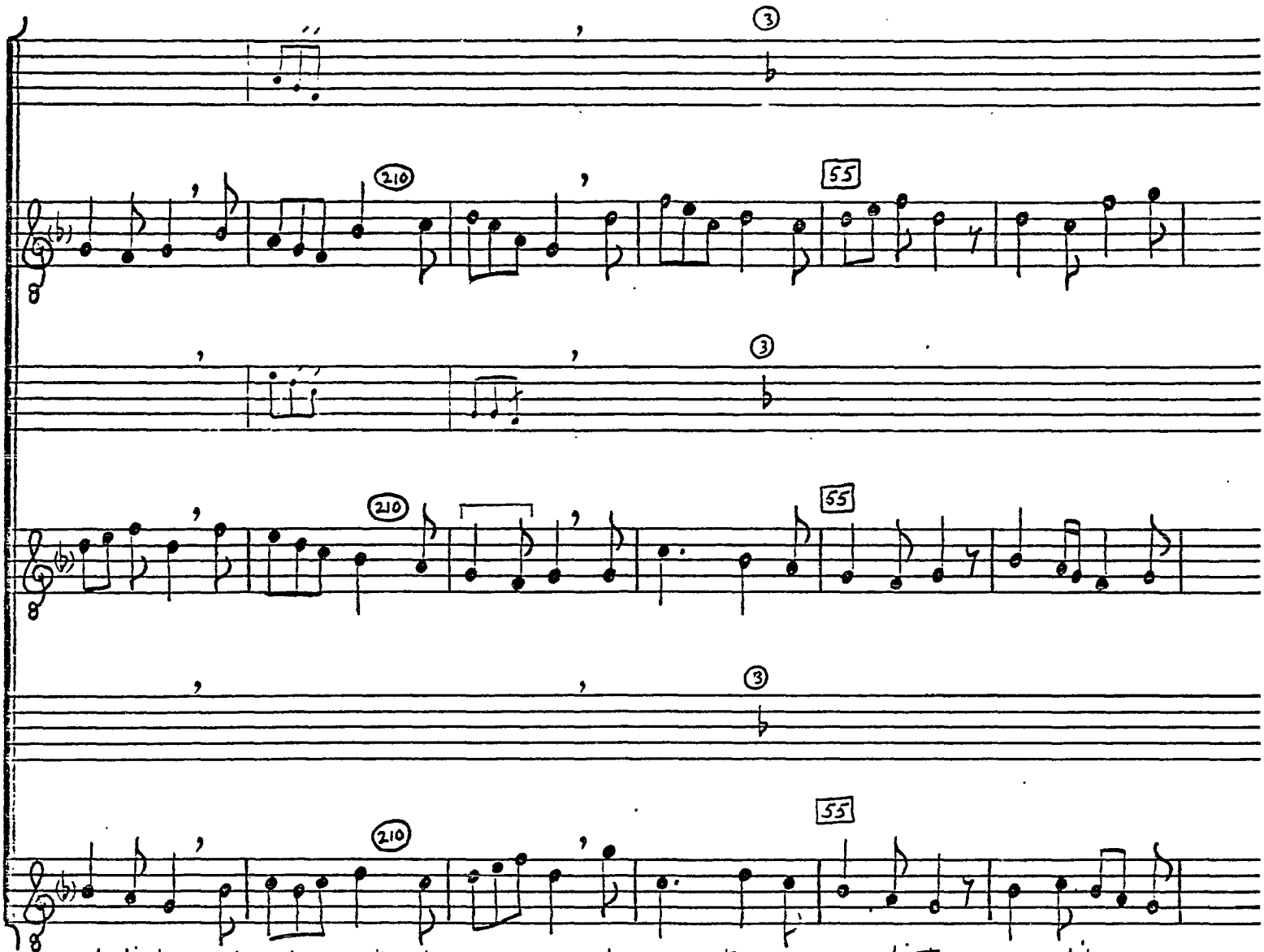

red-di-tur, 12. dum lu-cent ob-scu-ra, 13. dum a- ctus re-gre-di-tur, 14. per-dit su-a

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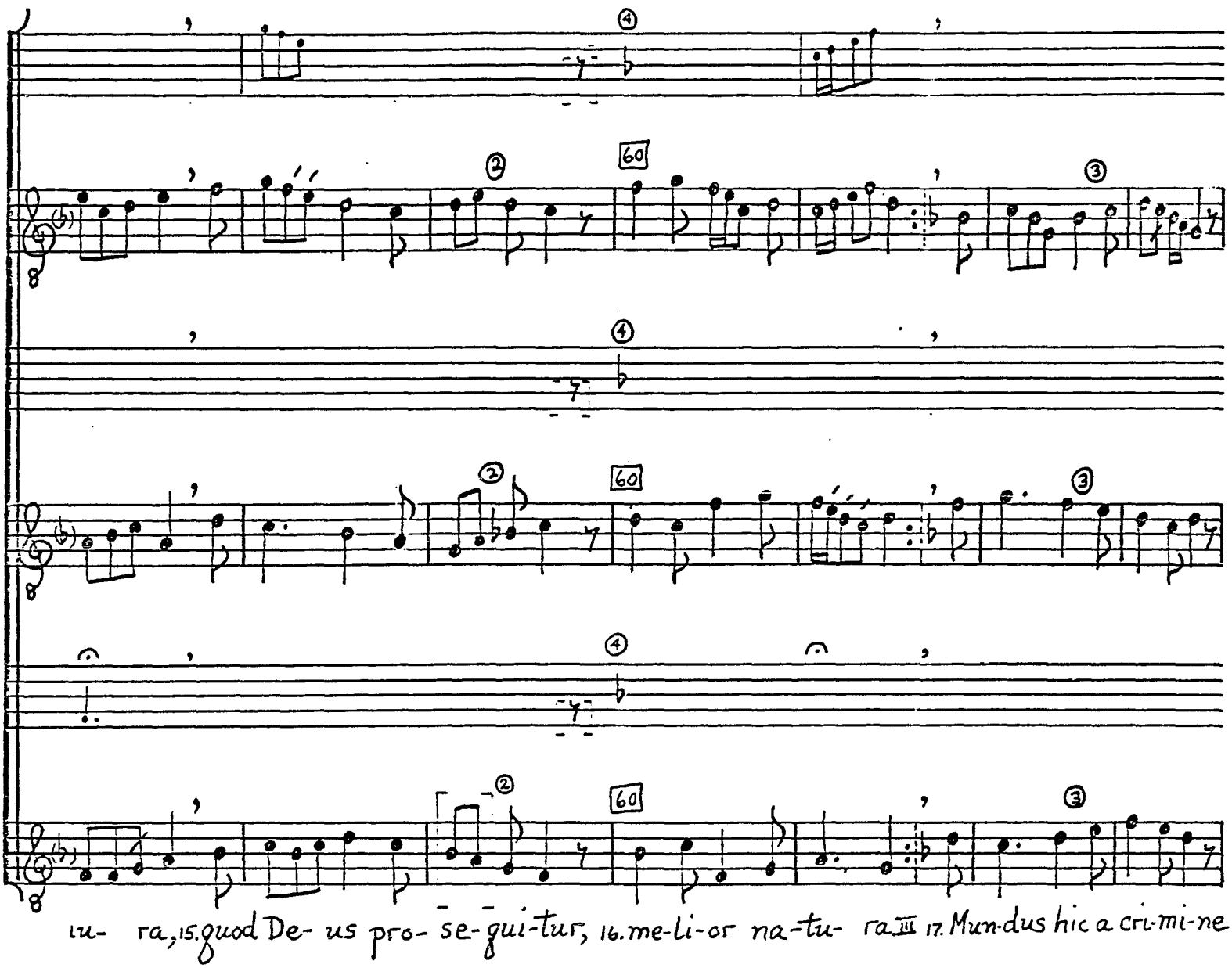

lu- ra, 15. quod De- us pro- se- qui- tur, 16. me- li- or na- tu- ra III 17. Mun- dus hic a cri- mi- ne

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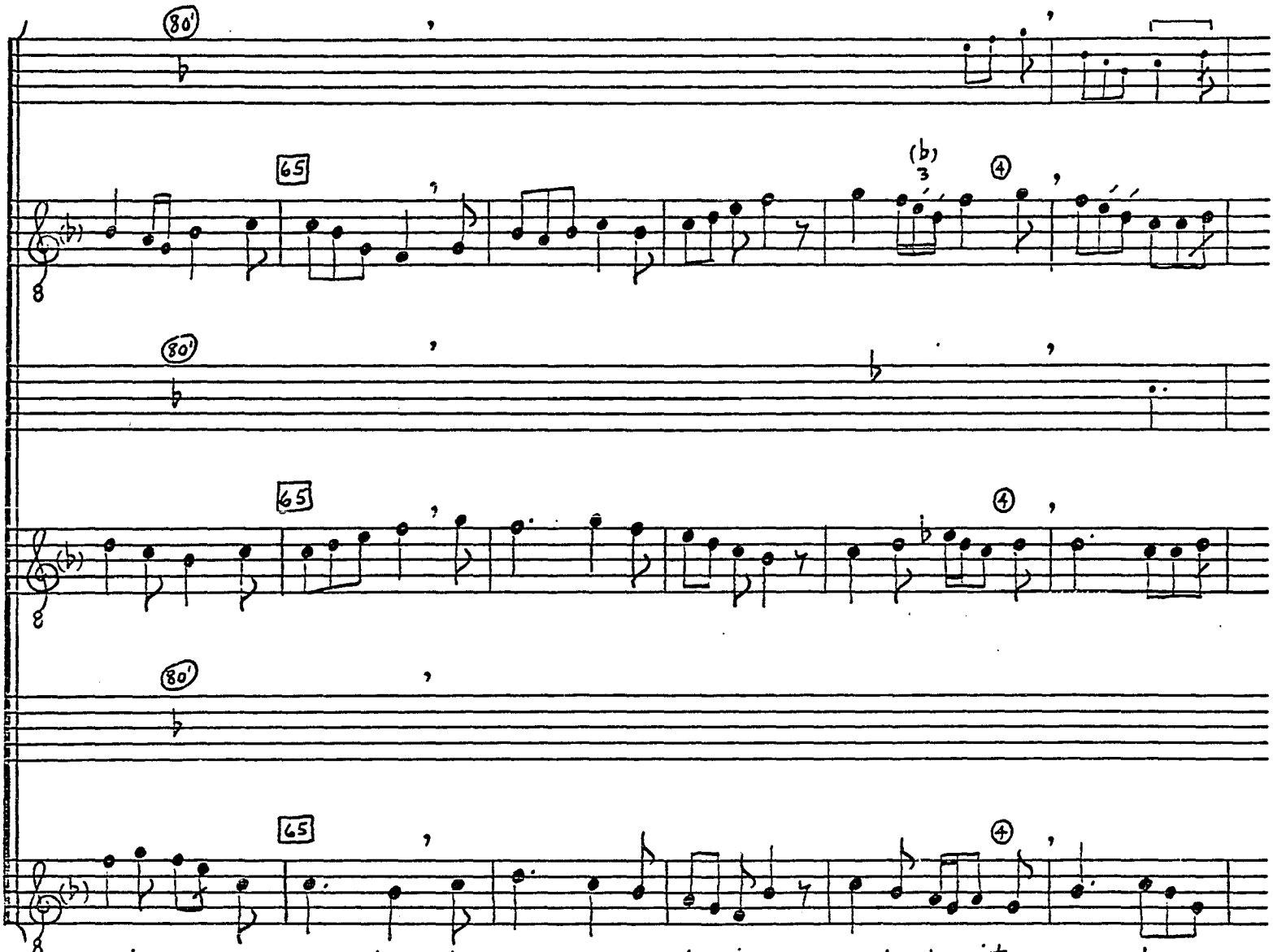

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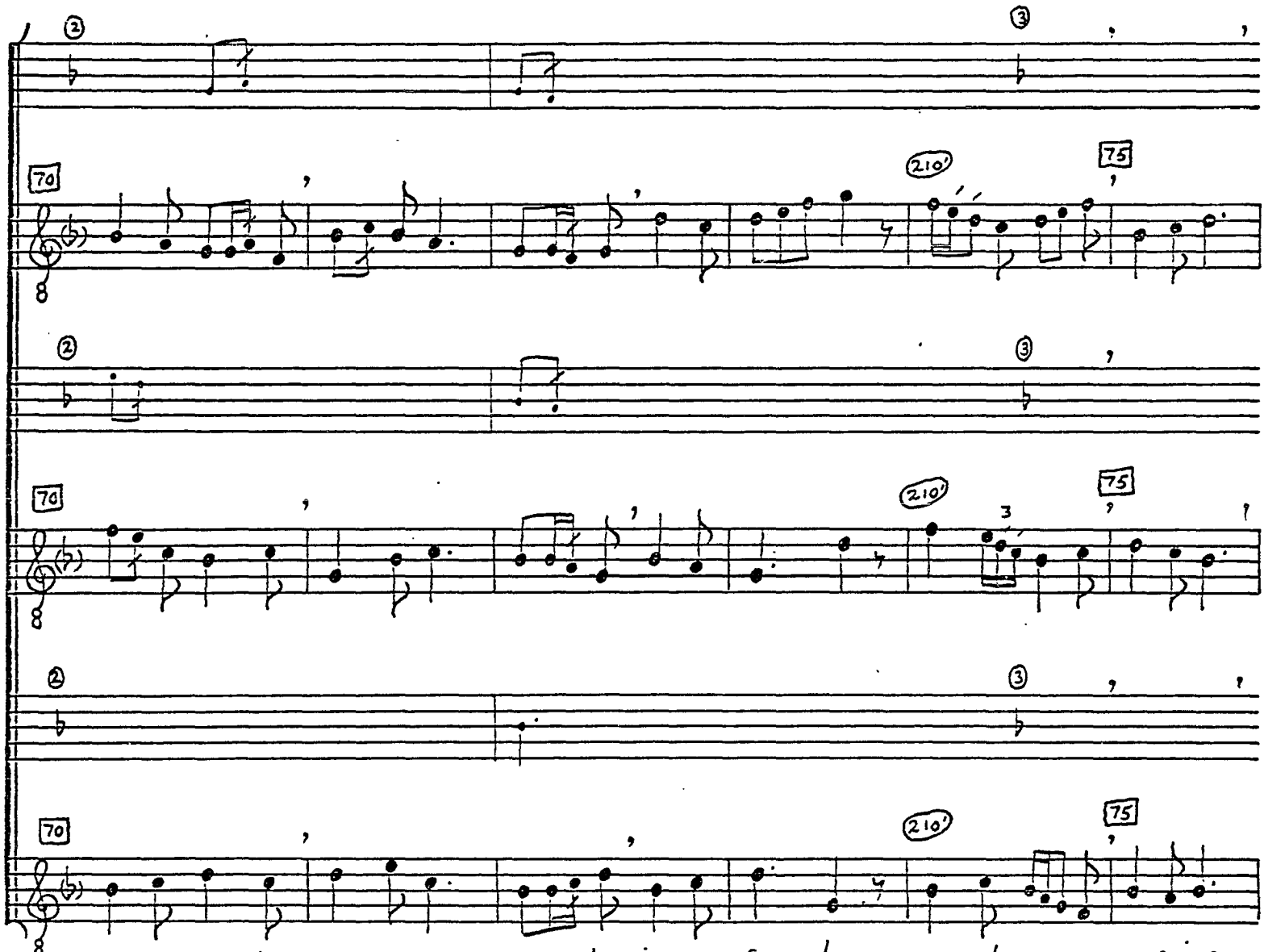

21. cor-de vi-xit, mu-ne-re 22. mun-dus, in pro-fun-do 23. non sub-mer-sus re-mi-ge

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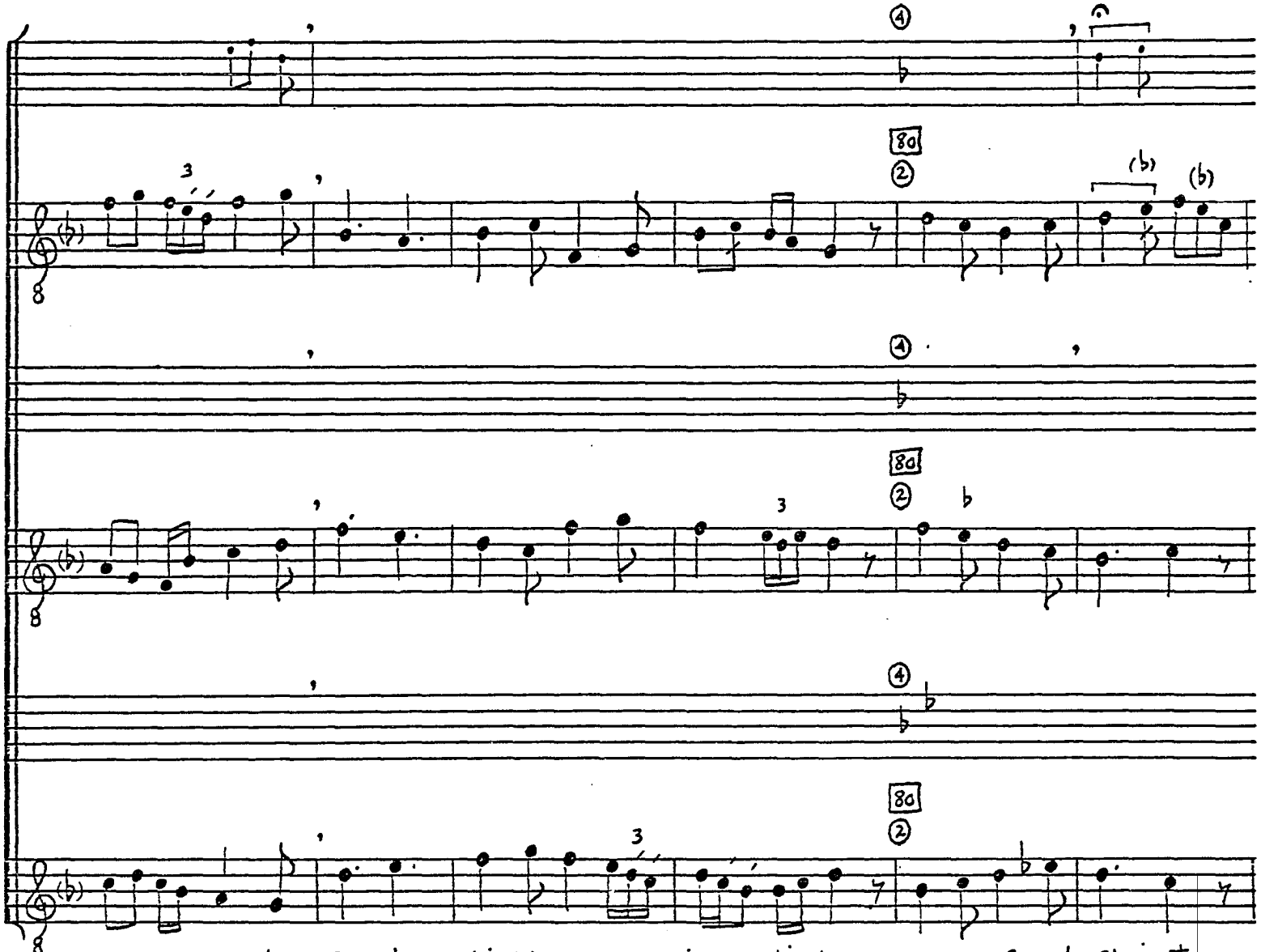

24. Chri-sti fu- it. Fun-do 25. ti- bi pre-ces, in- cli- te, 26. pro me fun-de Chri-sto,

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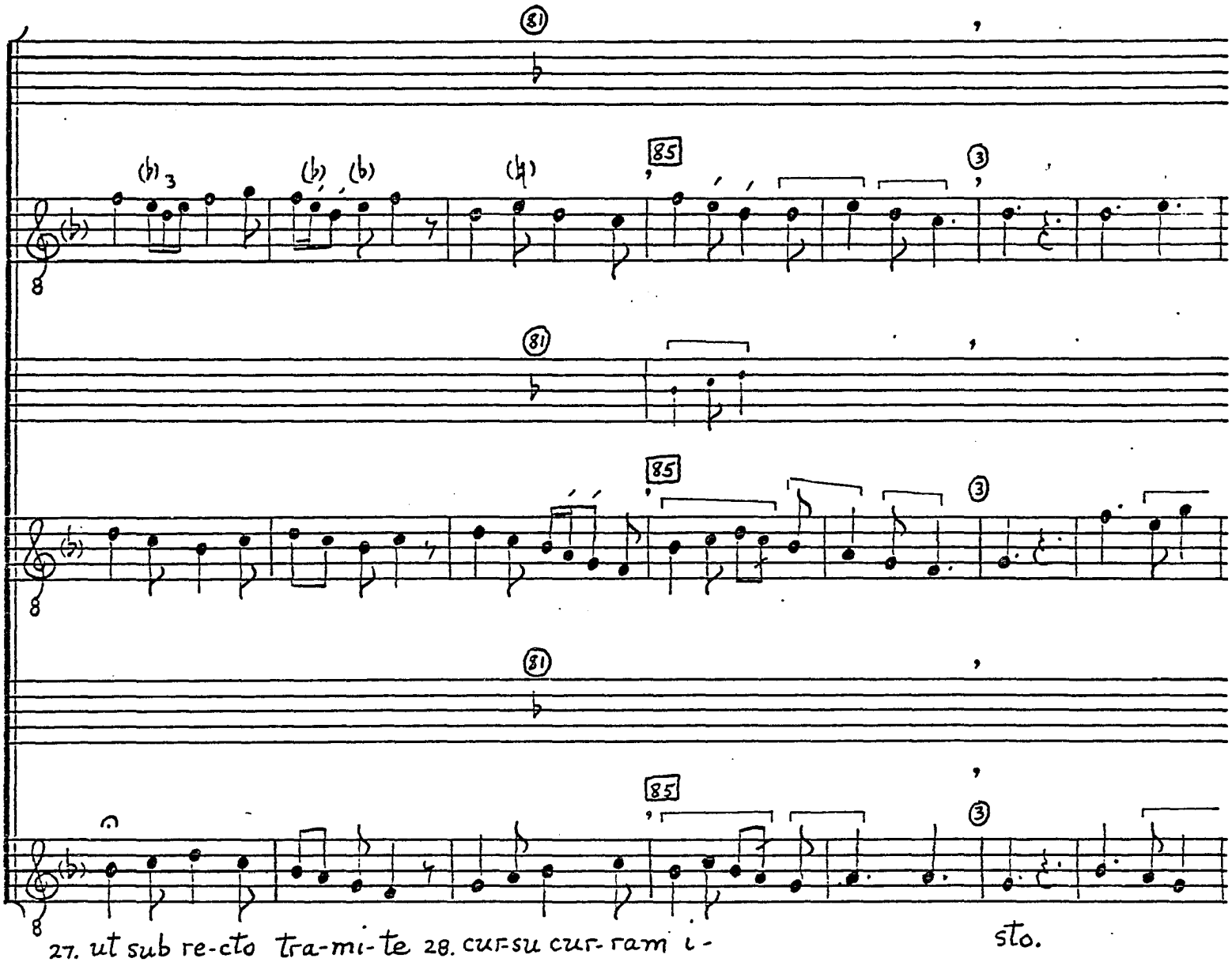

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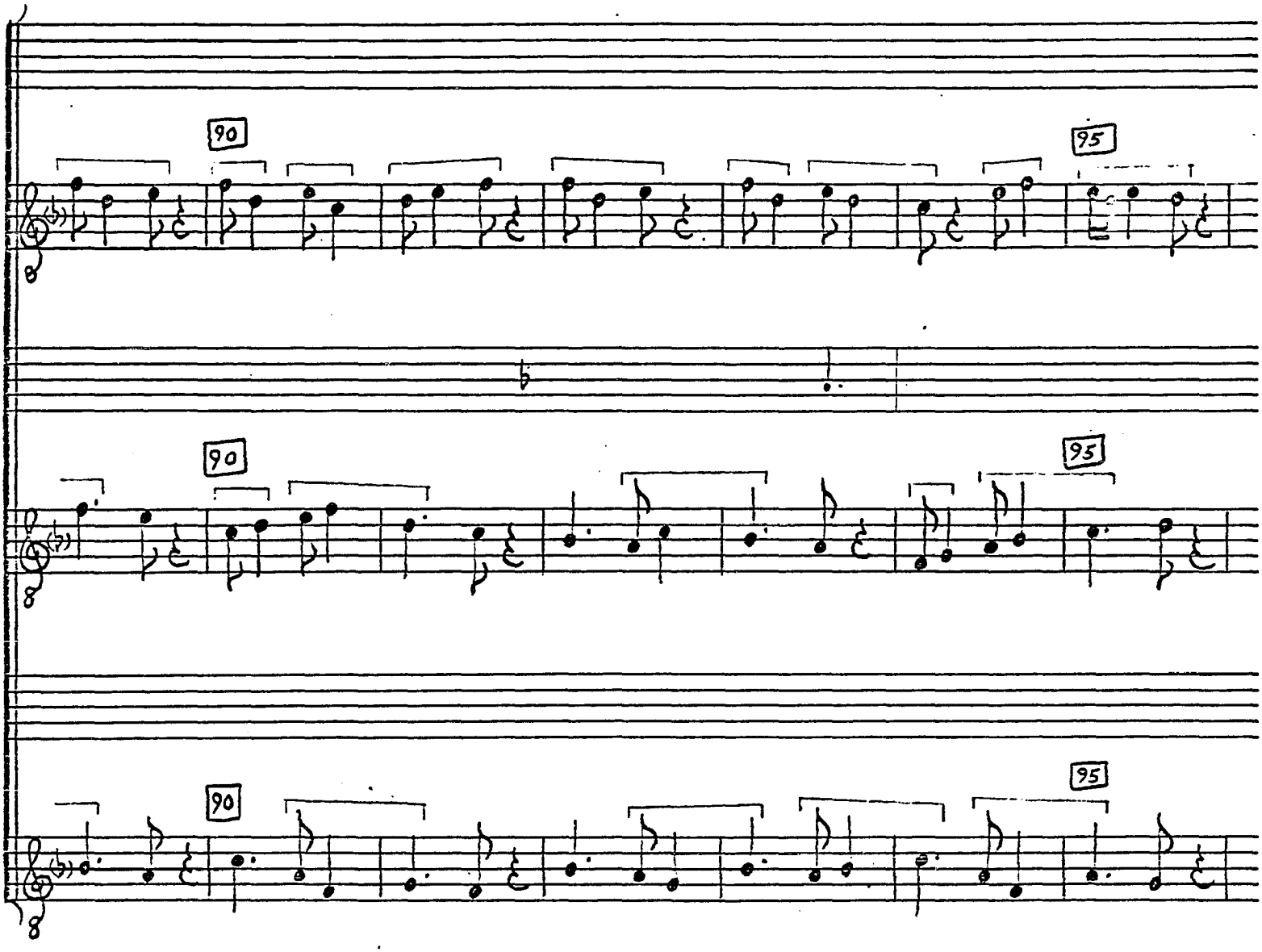

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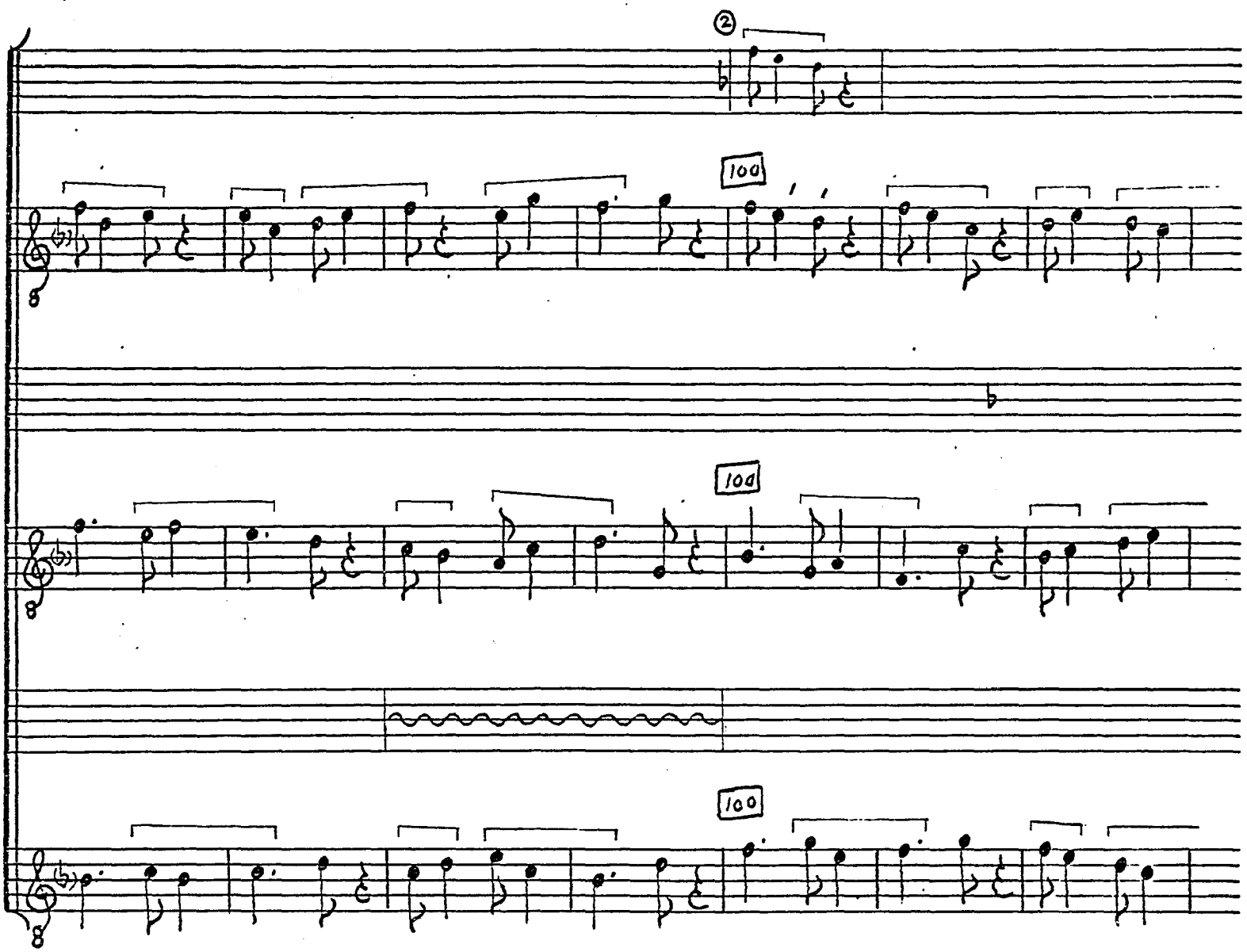

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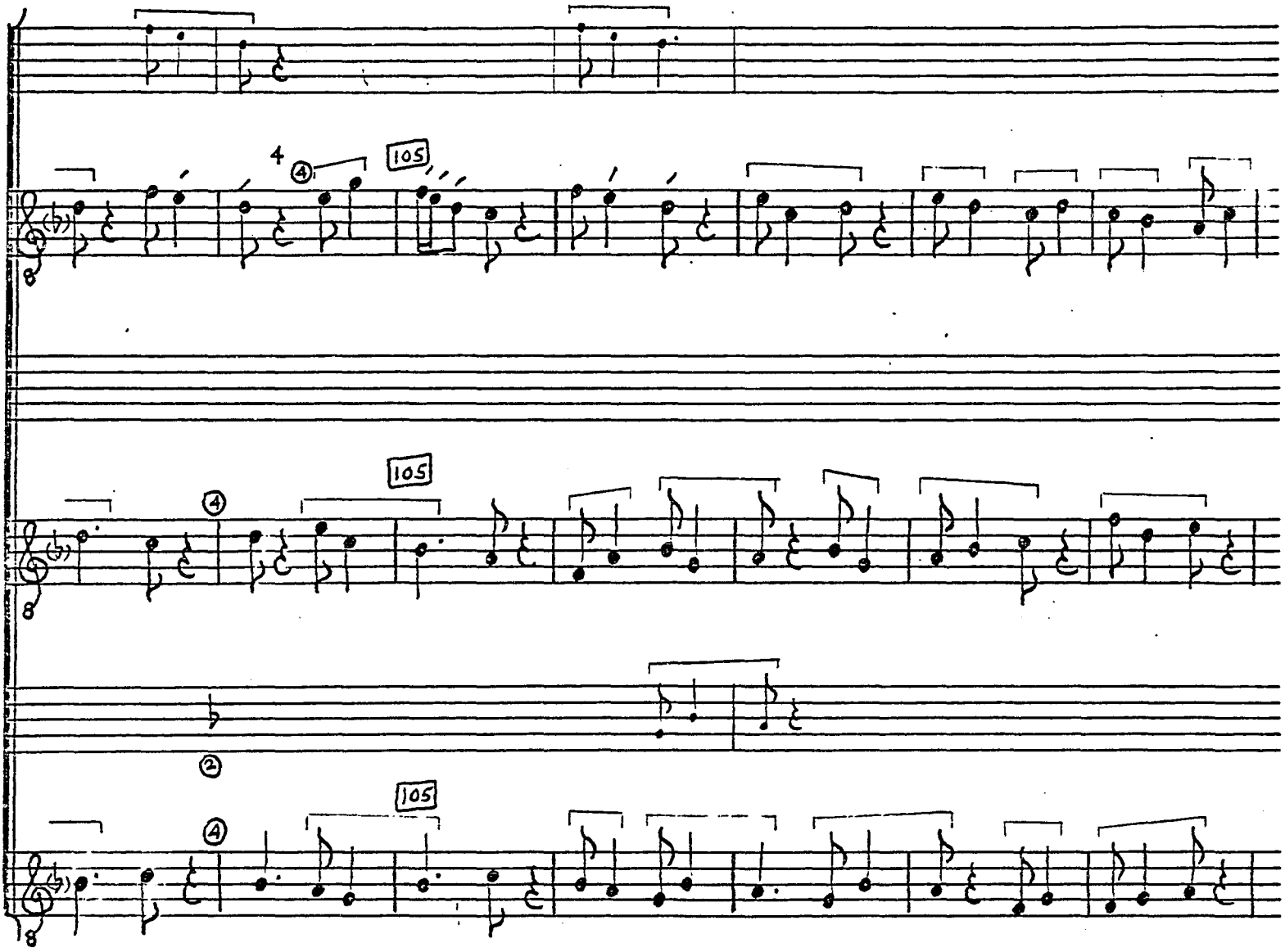
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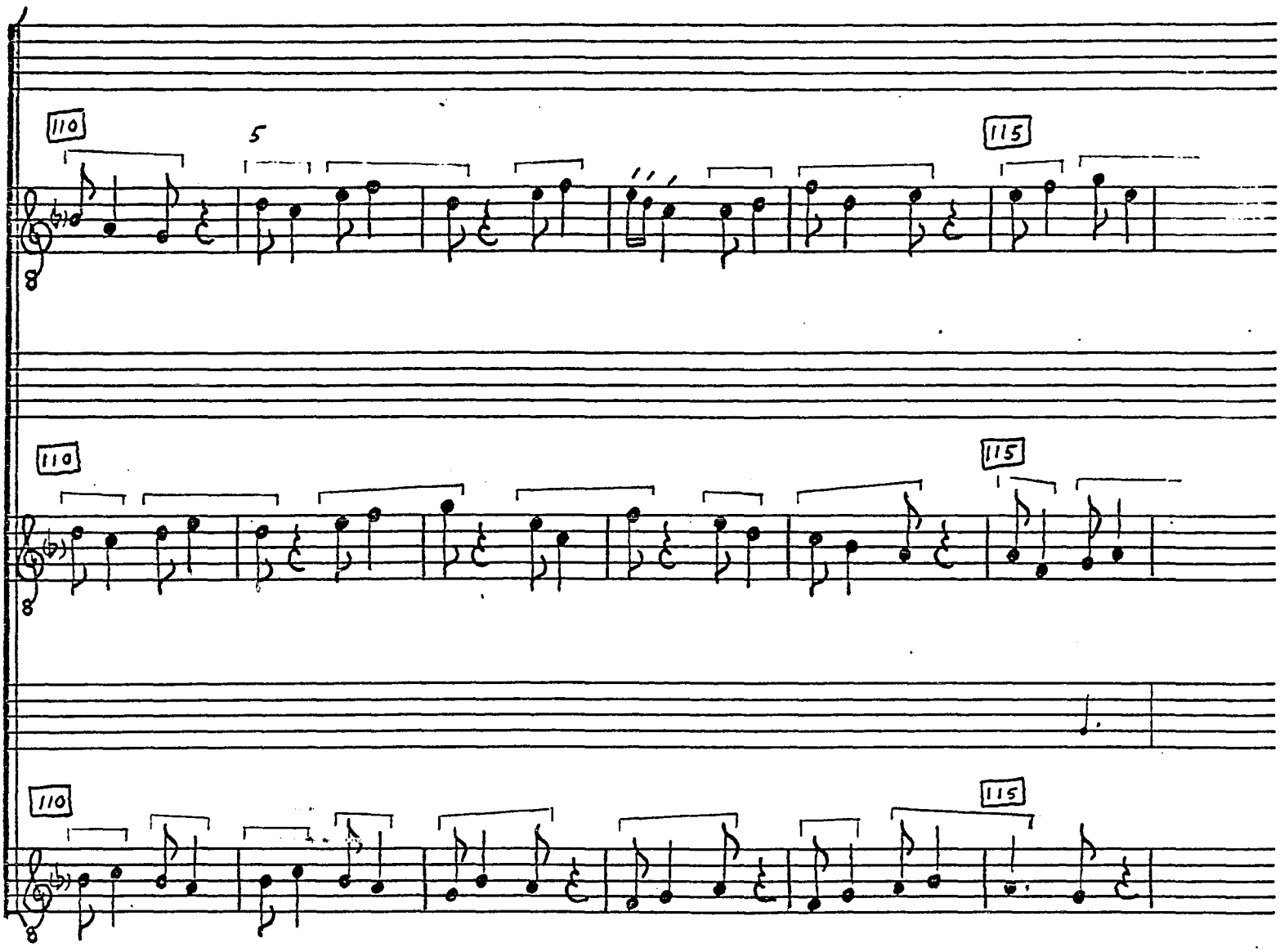
105



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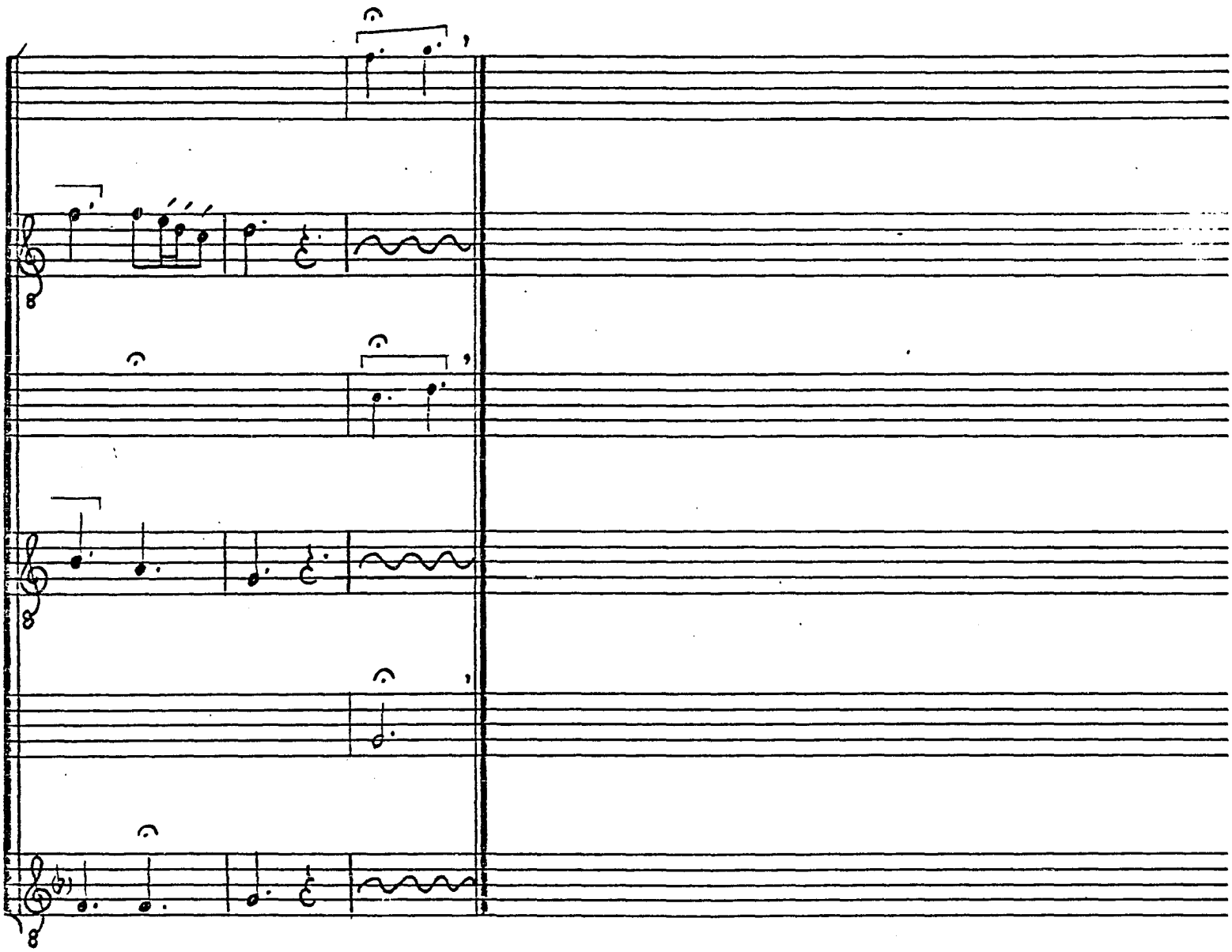

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I b. In te viget incliti
Pastoris potentia,
Qui sancti paracliti
Semper plenus gratia
Gregis sibi subditi
Corripit vestigia,
Pro mercede meriti
Regnat in celestia.

II b. Penas hic sustinuit,
Ne penas incurreret,
Sibi mortem intulit,
Mortem ut effugerret;
Eum mundo abstulit,
Ut in mundo viveret,
Mundus carnem domuit,
Re carni subcumberet.

NOTES

[1]Tenor, mm. 25-26--Syllabic/melismatic identity with mm. 3-4 and mm. 14-15.

[2]Tenor, mm. 34-35--See mm. 37-38 of In pretio pretium and final cauda of Homo per potentiam (F, f. 355v). It may be remarked that O felix Bituria and In pretio pretium have a large number of motives in common.

[3]Mm. 36 ff.--See Volume I, p. 222.

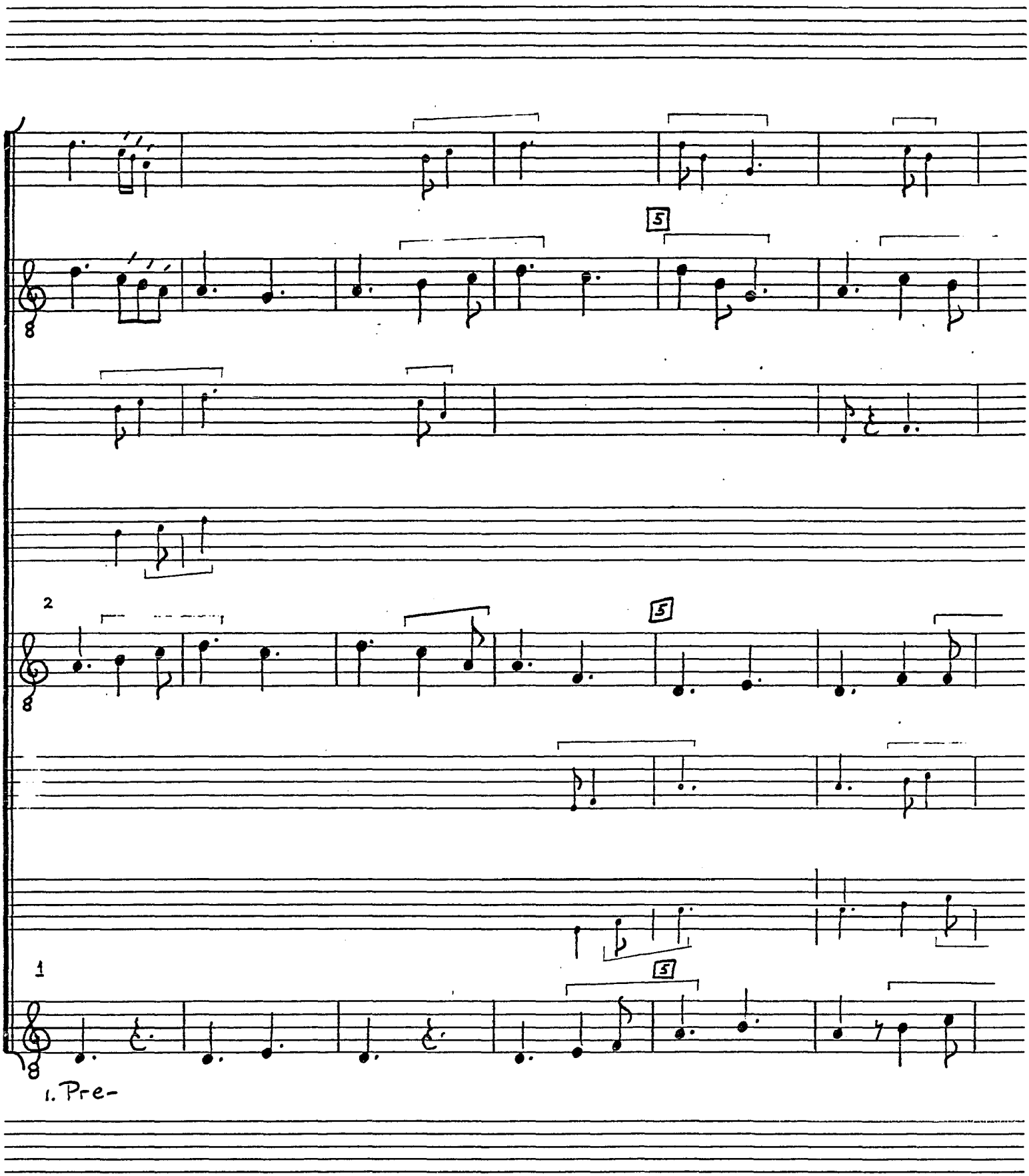
[4]Tripulum, m. 104--Wrong clef in F, a third too low.

[5]Tripulum, m. 111--e-d in F.

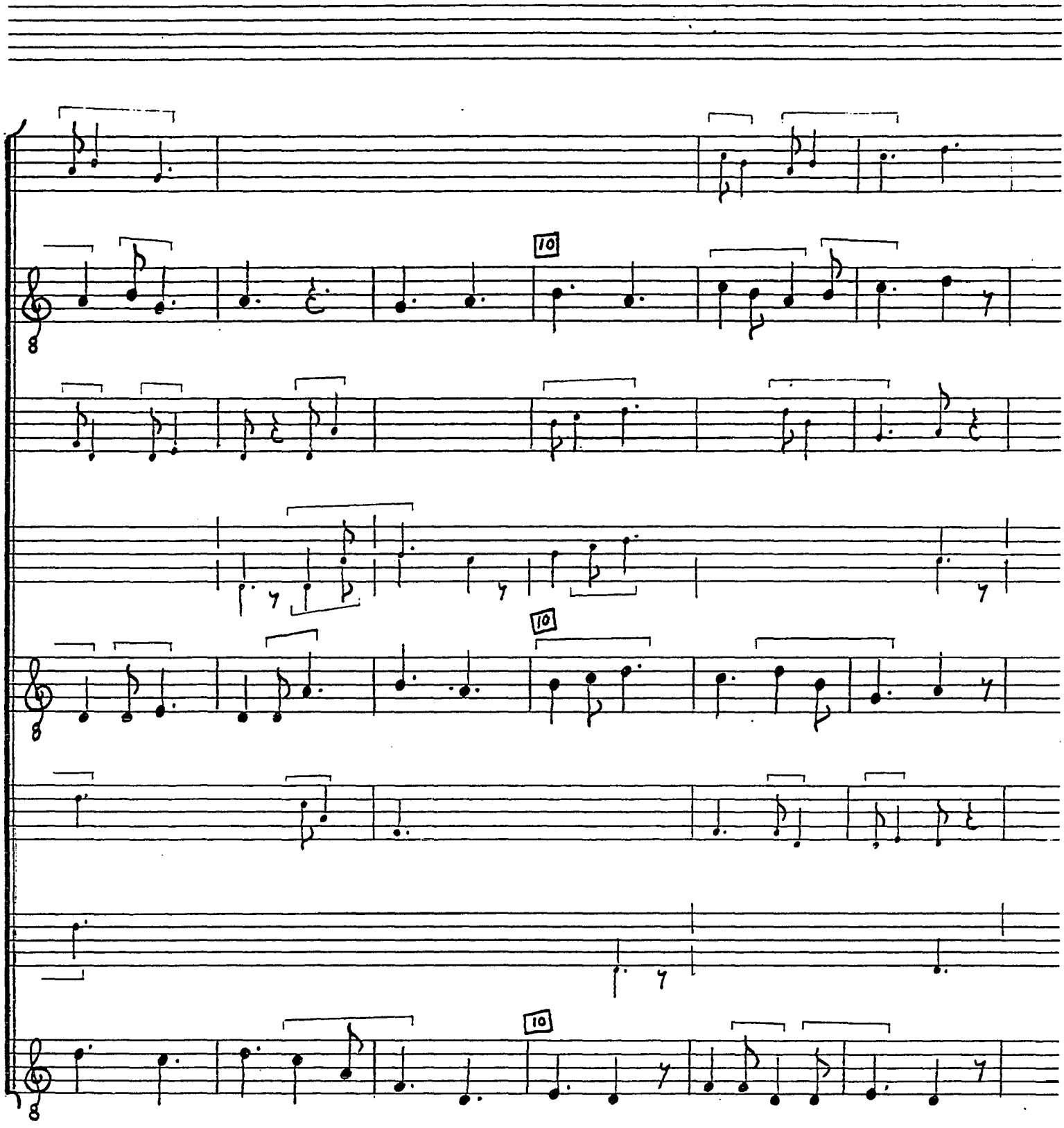
PRESUL NOSTRI TEMPORIS (C 2)

Sources
F 211r-v; W_1 65r-v; W_2 92-93 (a2);
Ma 115-116 (a2); LoA 87v

Edition
Milchsack #124



Passantino
NO. 2 MUSIPACK 10 STAVE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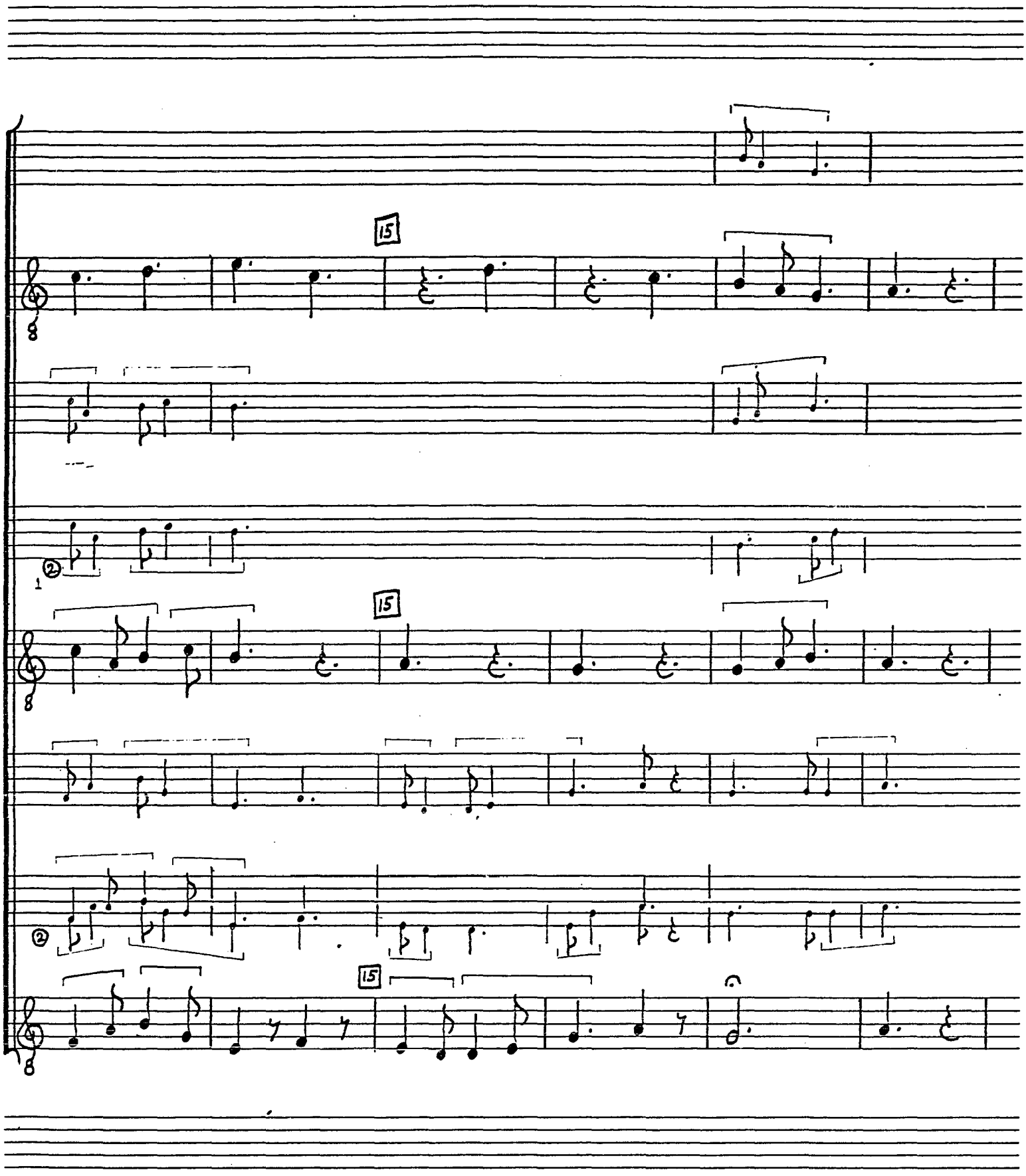
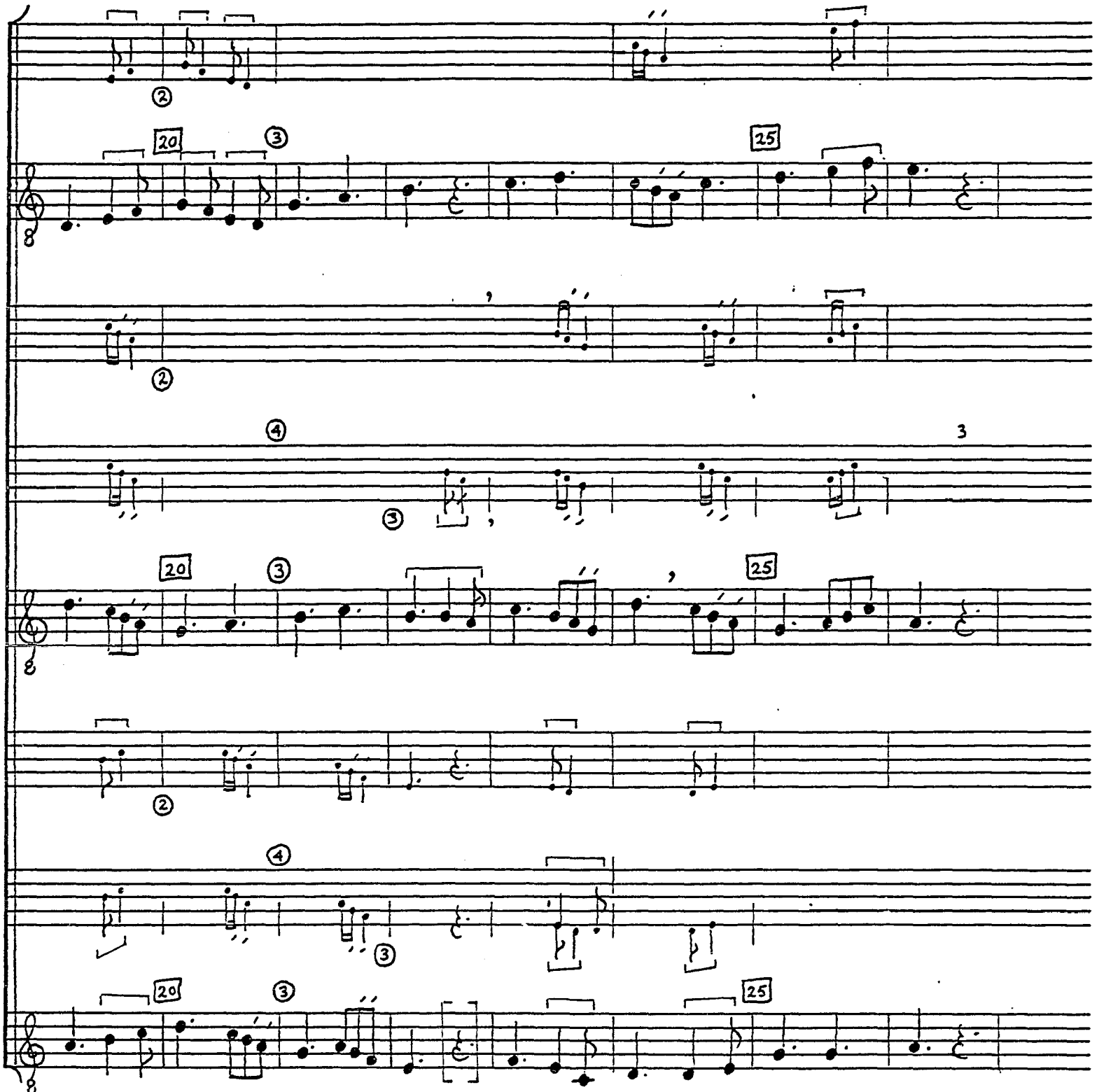


Cassantino
NO. 2 MUSIPACK 10 STAVE



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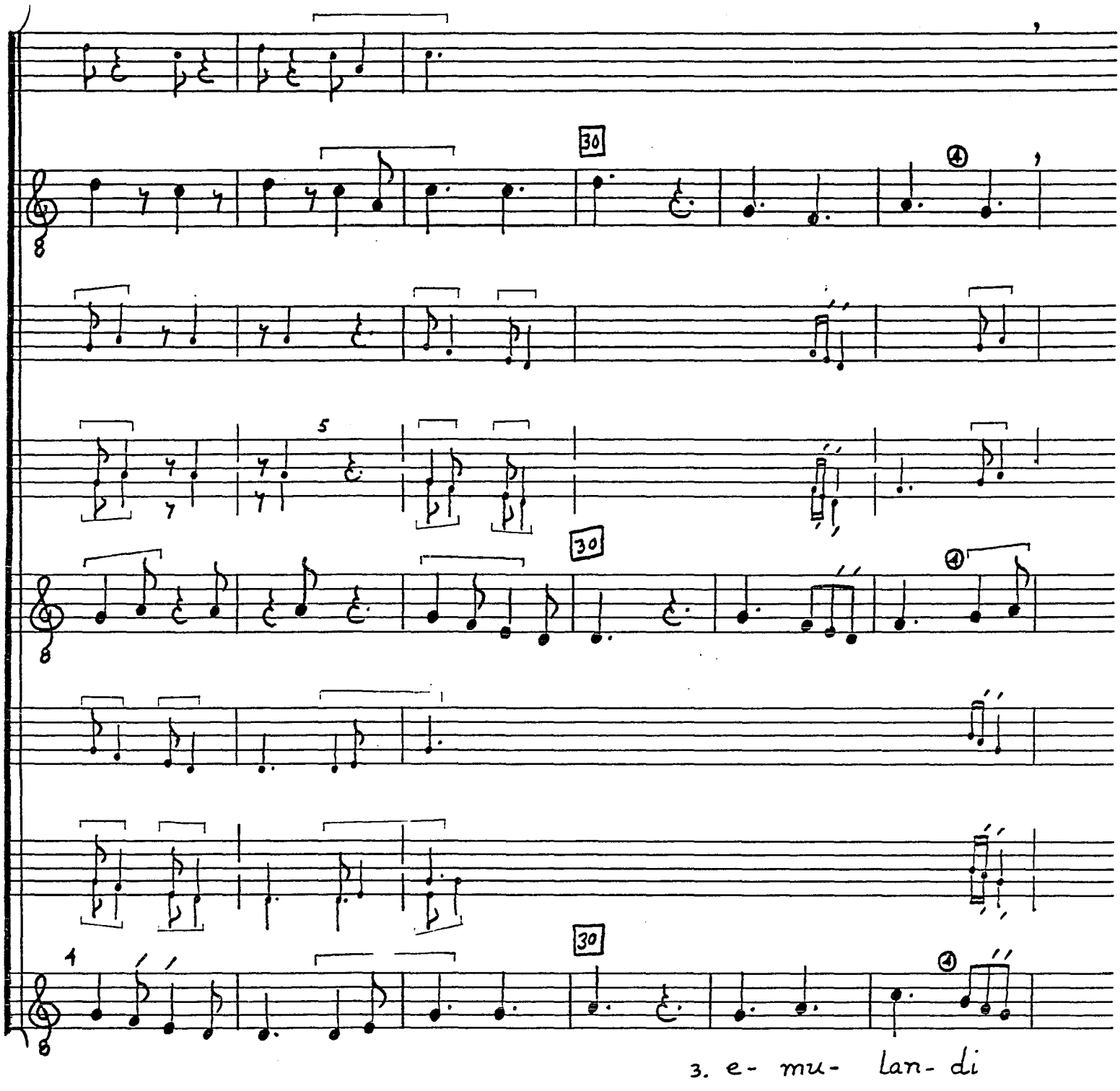
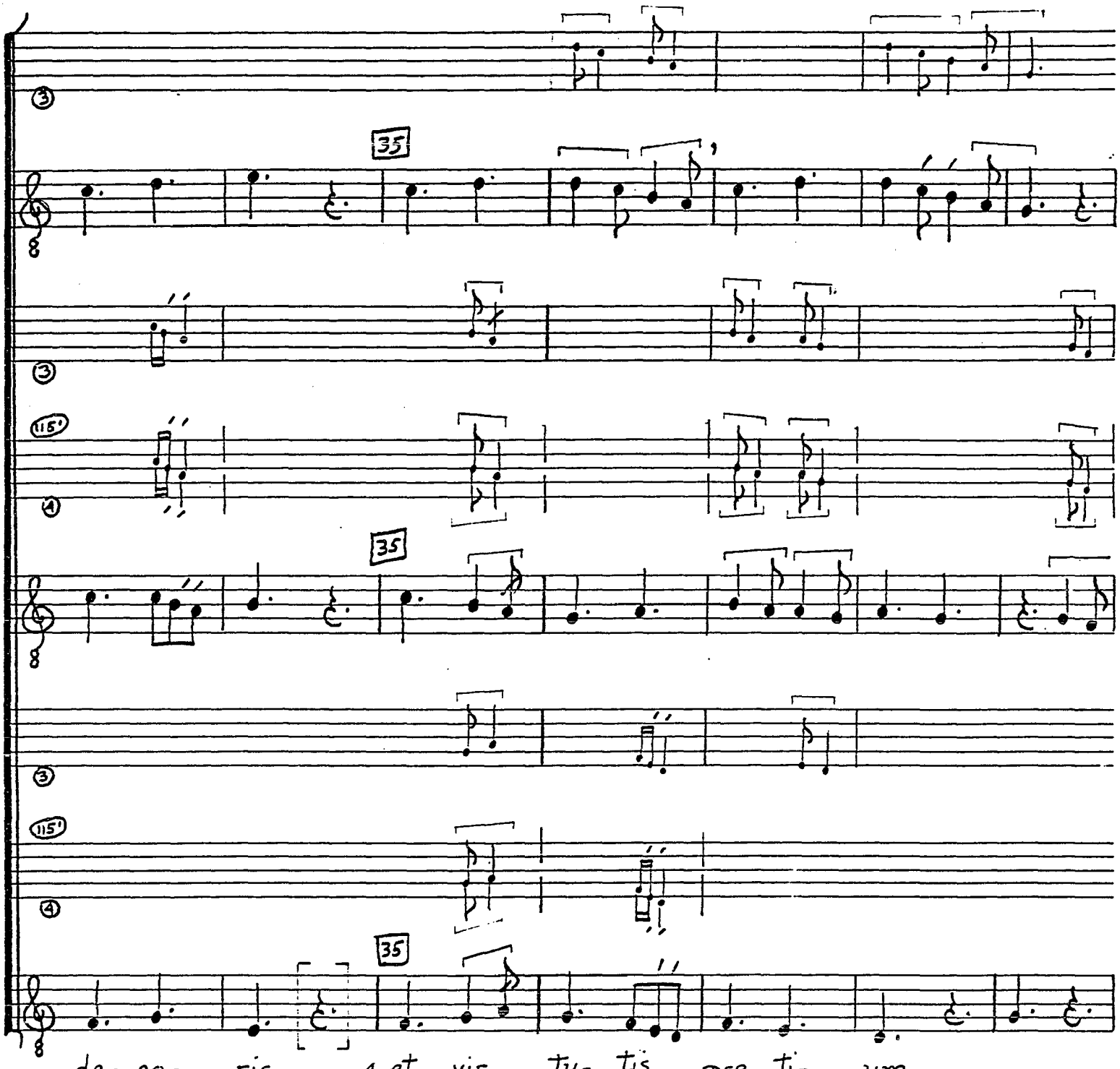

30
30
30
3. e- mu- lan- di


35
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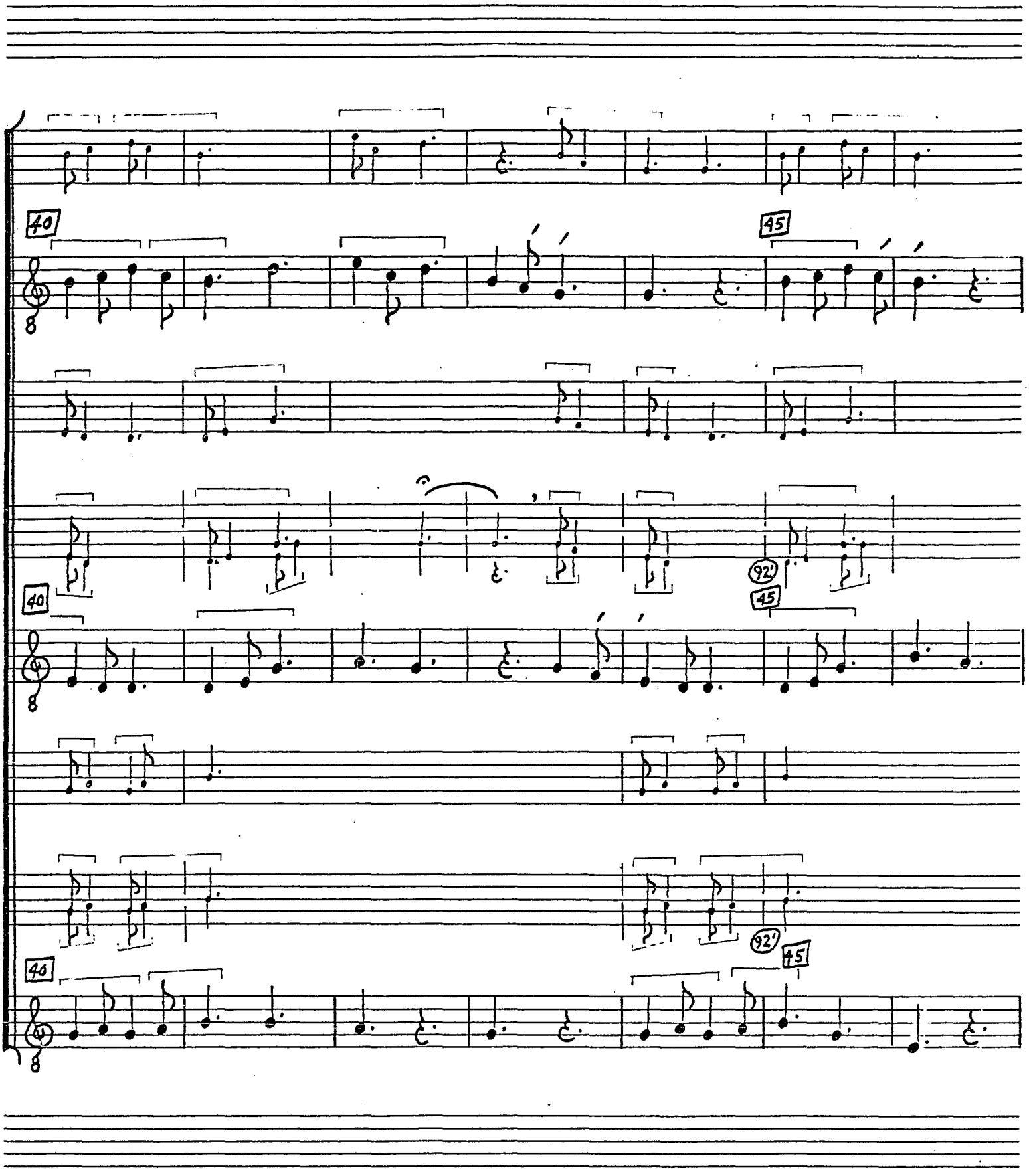
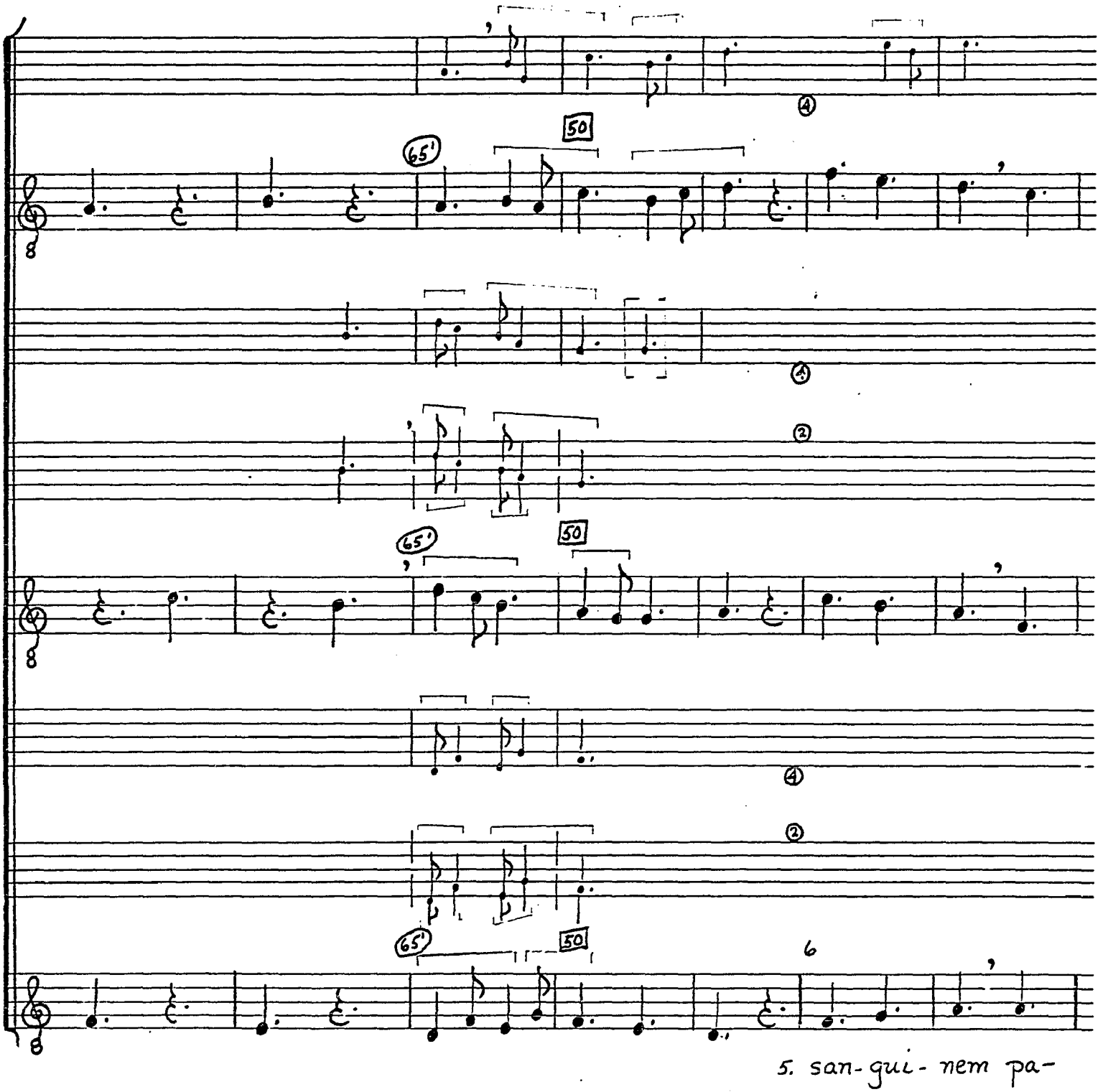
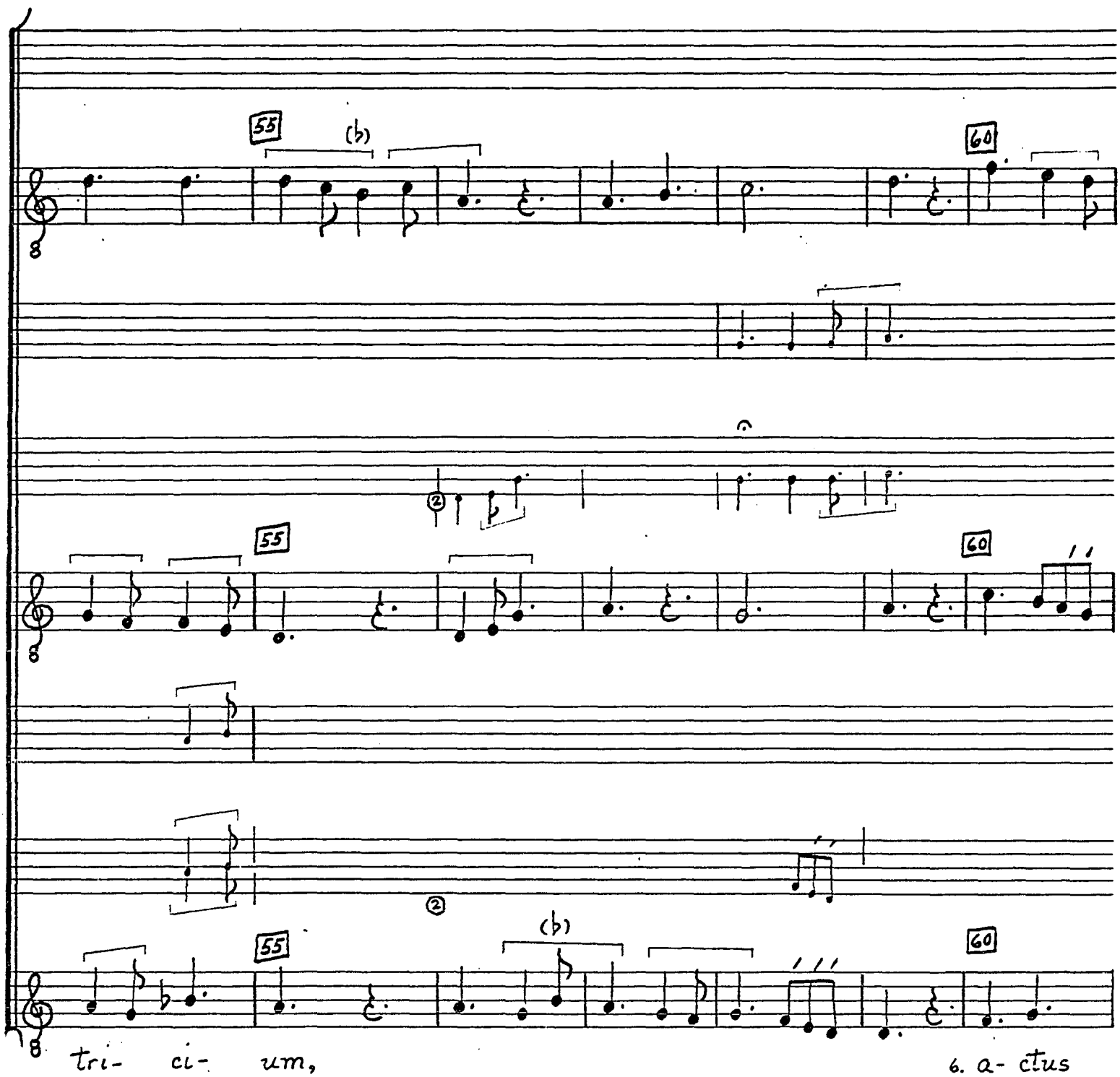
35
de- co- ris 4. et vir- tu- tis pre- ti- um

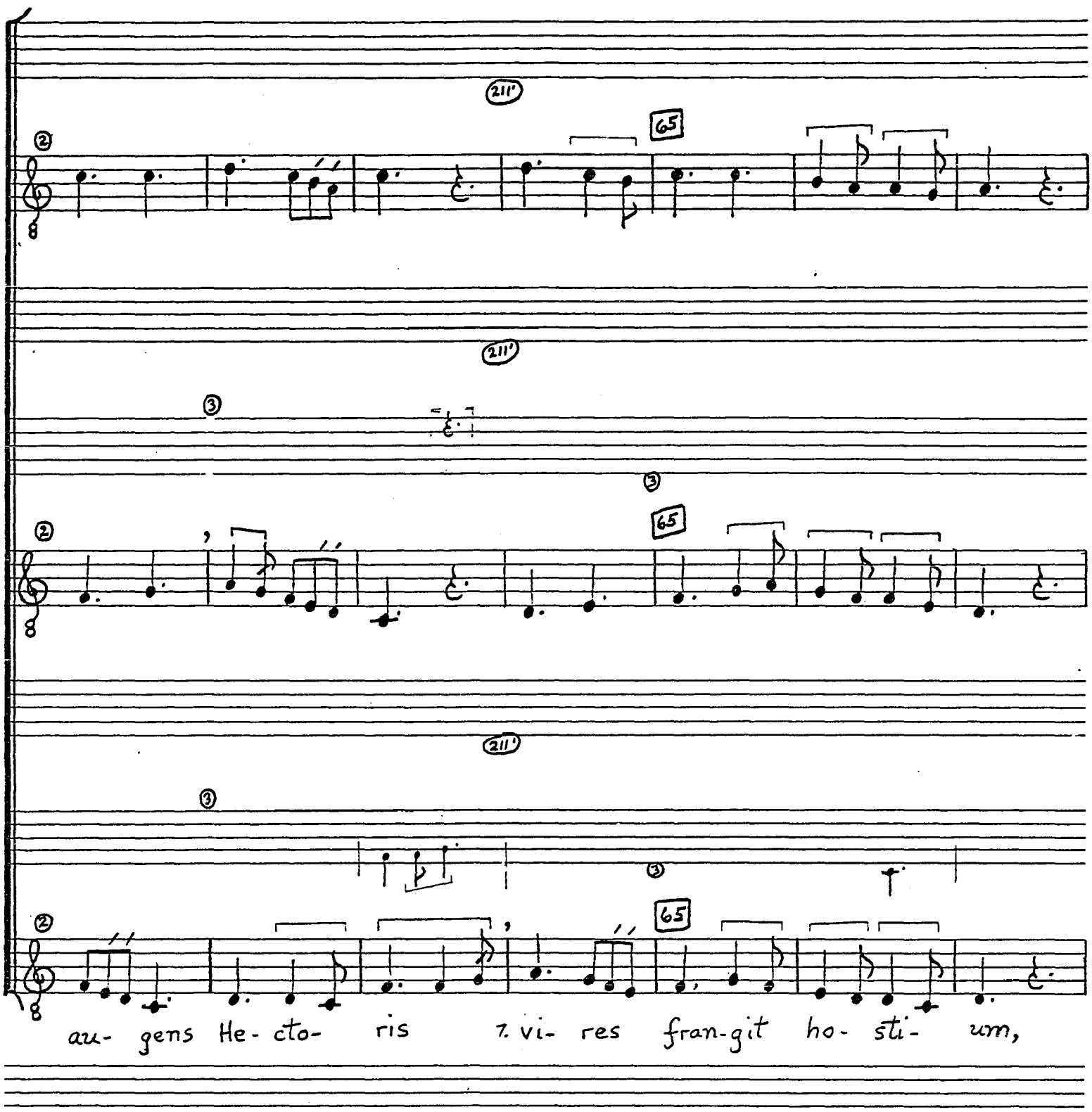


Lassantino
NO 2 MUSIPACK 10 STAVE


65'
50
4
2
65'
50
4
2
65'
50
6
5. san-gui-nem pa-



Cassantino


211'
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211'
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211'
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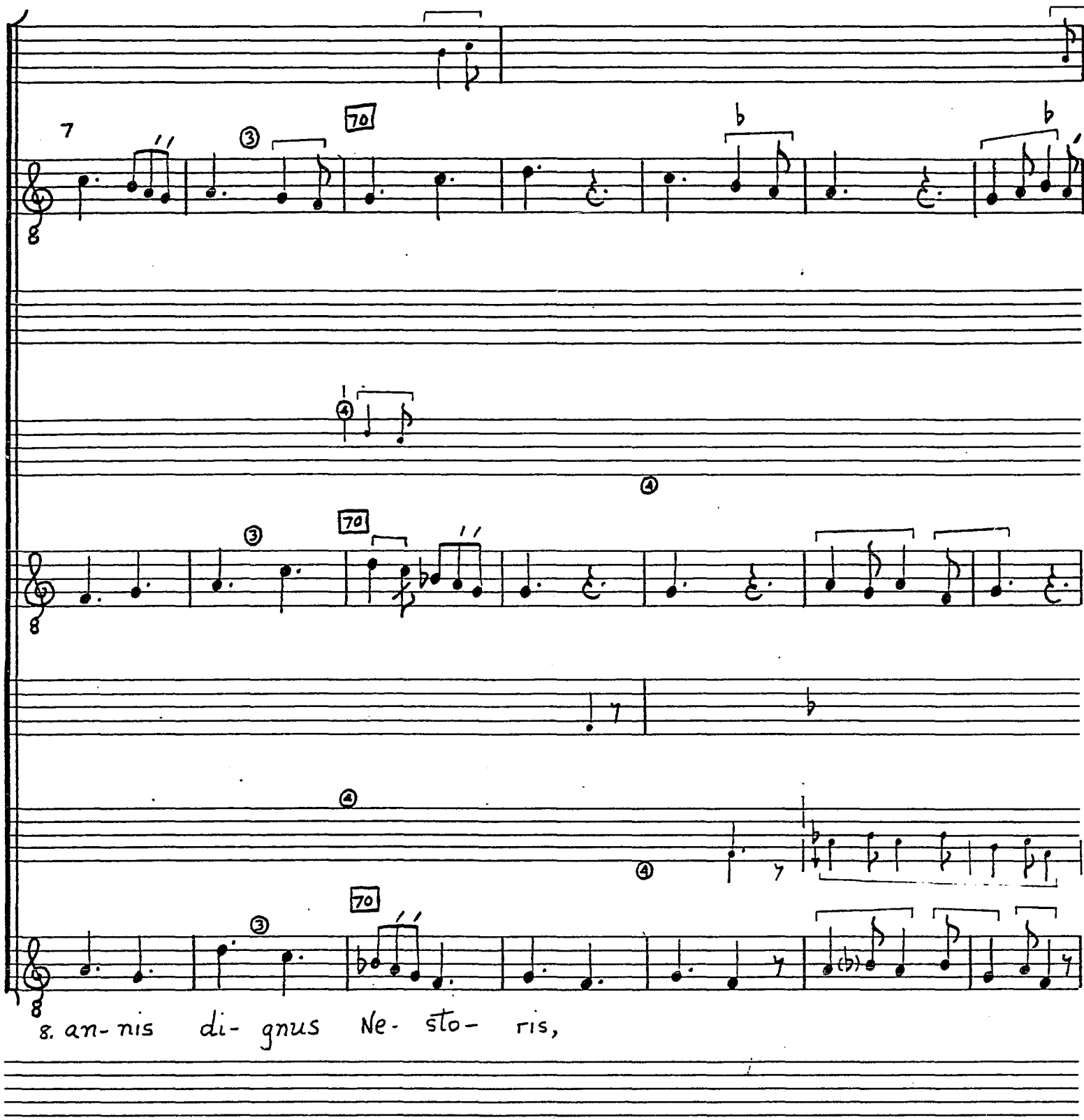
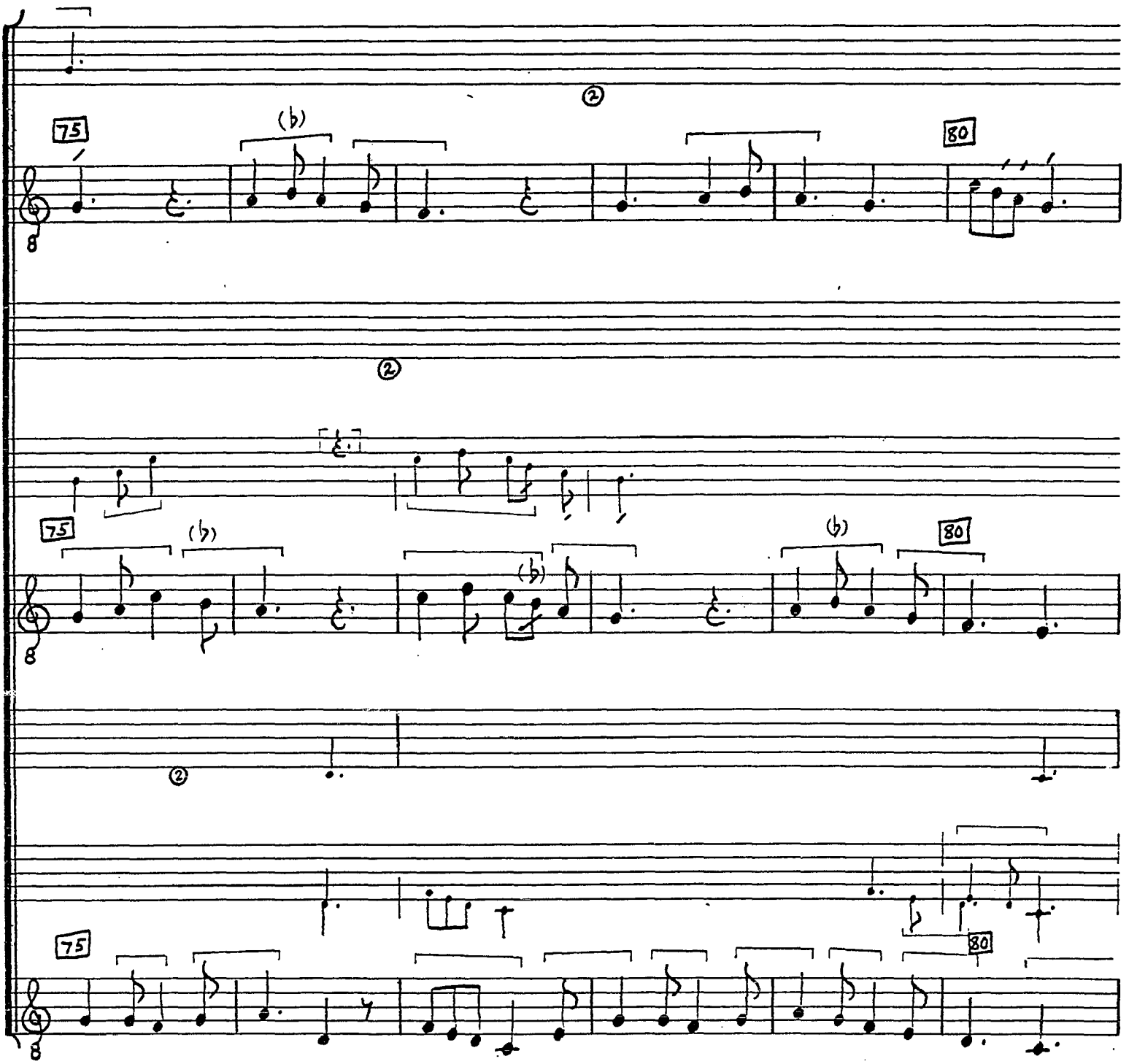
au- gens He- cto- ris 7 vi- res fran-git ho- sti- um,



Passantino
NO. 2 MUSIPACK 10 STAVE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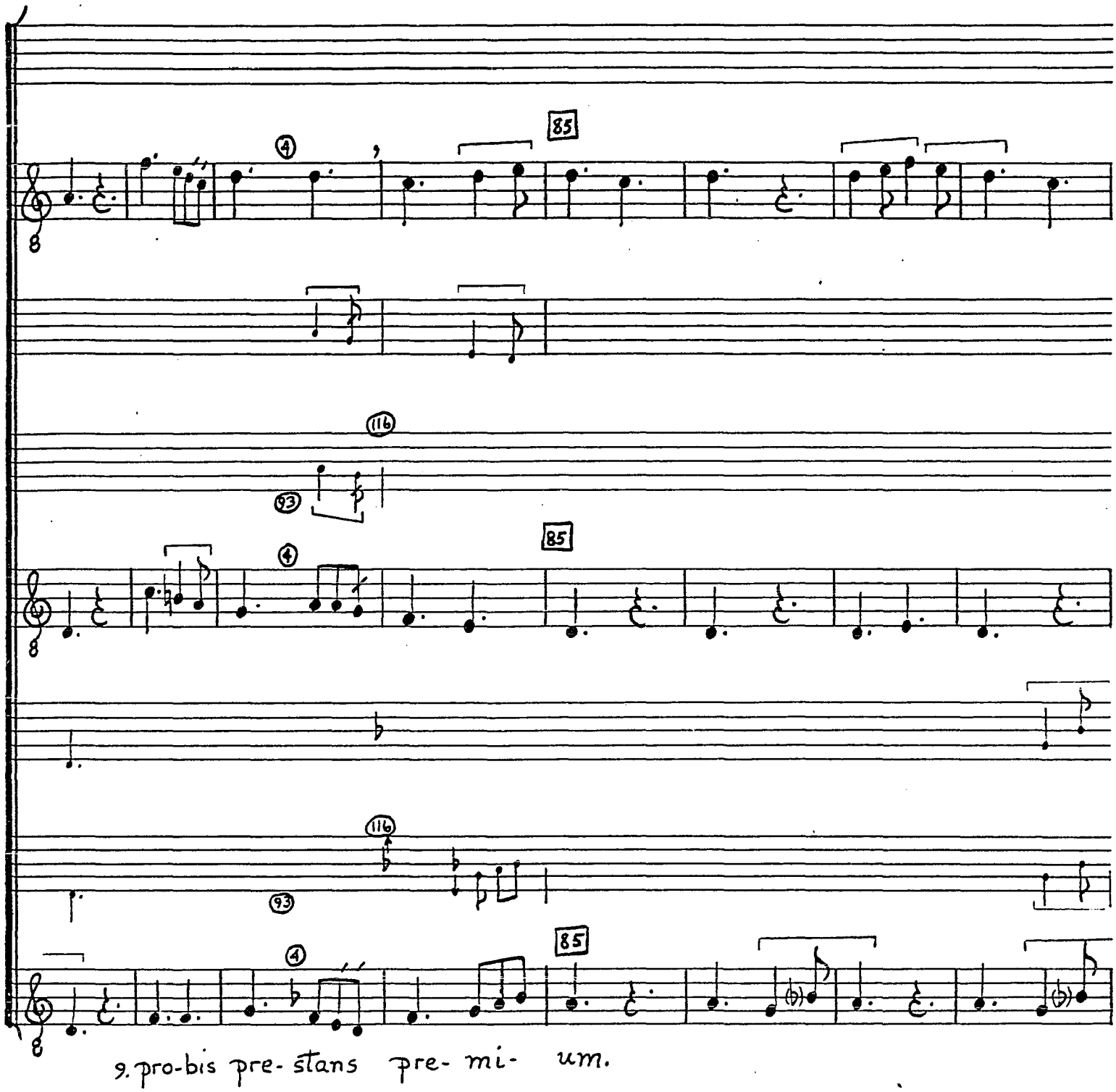
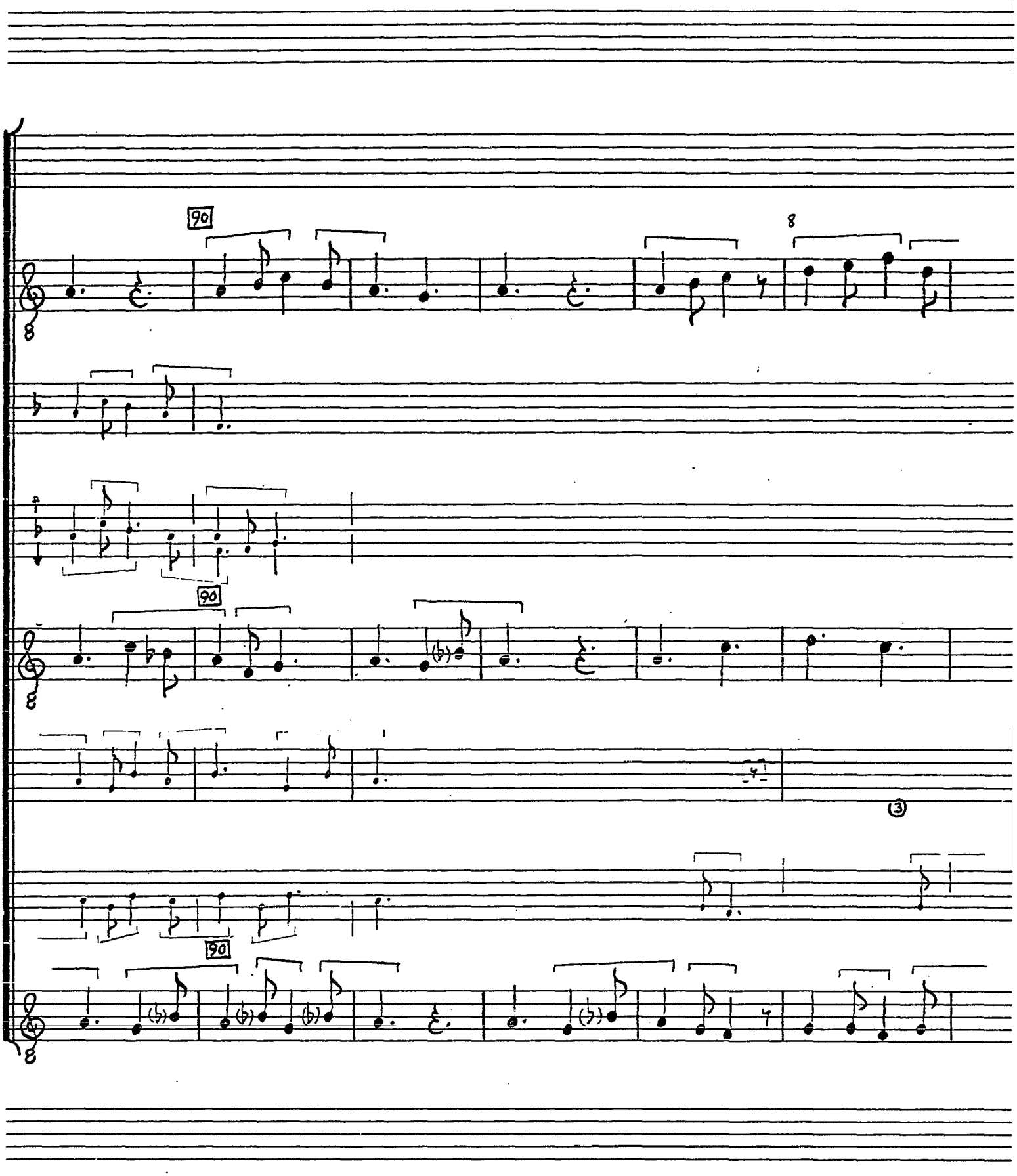


Passantino
NO 2 MUSIPACK 12 STAVE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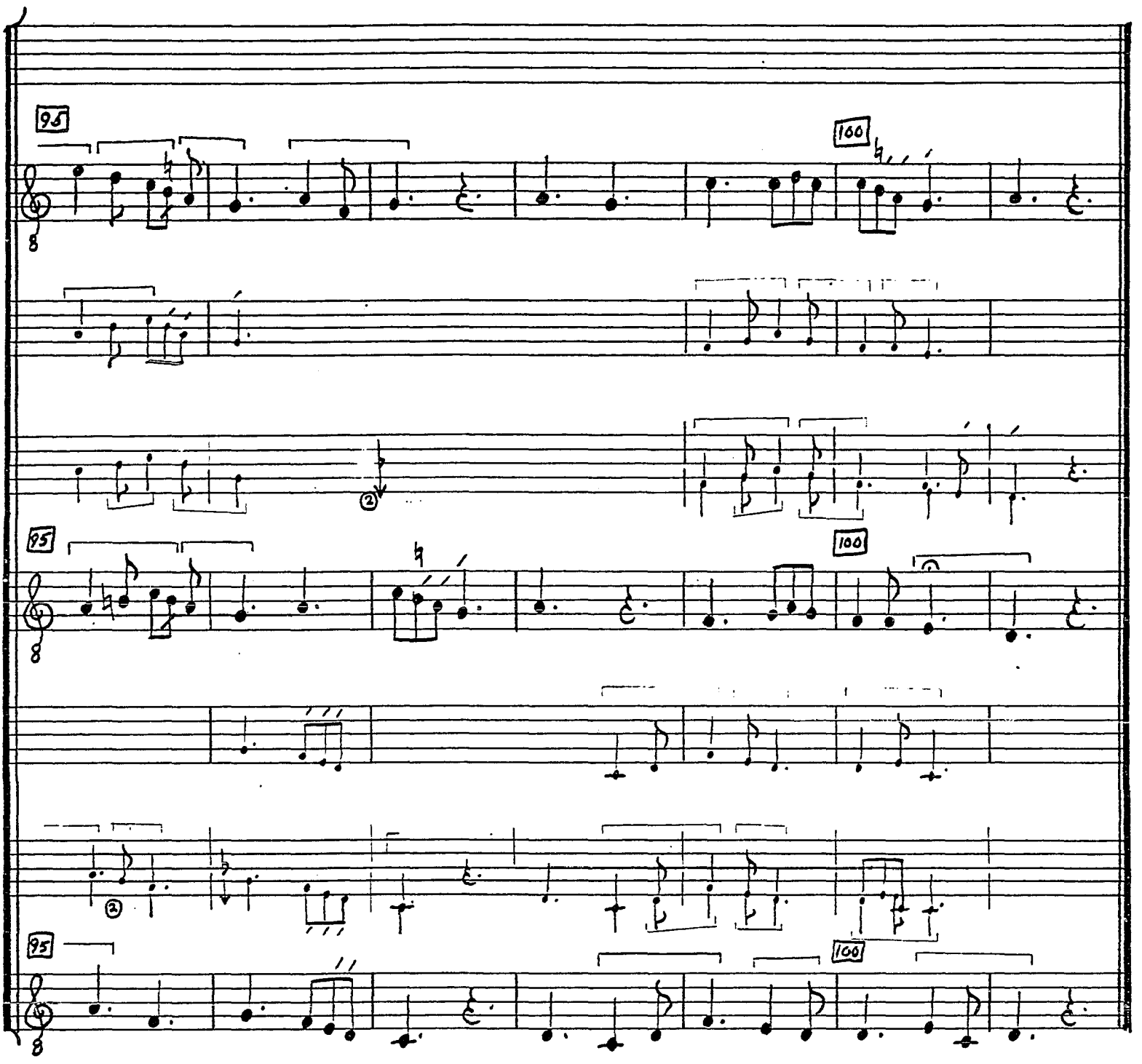
8
90
3
90



Passantino
NO 2 MUSIPACK 10 STAVE

NOTES

[1]See Volume I, pp. 233-34.

[2]Duplum and Tripulum, mm. 1-2-- Syllabic/melismatic identity with Tenor and Duplum, mm. 19-20. Duplum, mm. 1-7 equals Tenor, mm. 6-12.

[3]Duplum, m. 26--Double pause in Ma.

[4]Tenor mm. 27-30--Motive repeated in Duplum, mm. 39-42, 43-46.

[5]Duplum, m. 28--Double pauses in F, W_2, Ma.

[6]M. 52ff--Decorated S in F indicates the second major section of the piece and presumably a change to first mode.

[7]Triplum, mm. 68-69--Third higher in W_1.

[8]Triplum, m. 94--c-d-f in W_1.

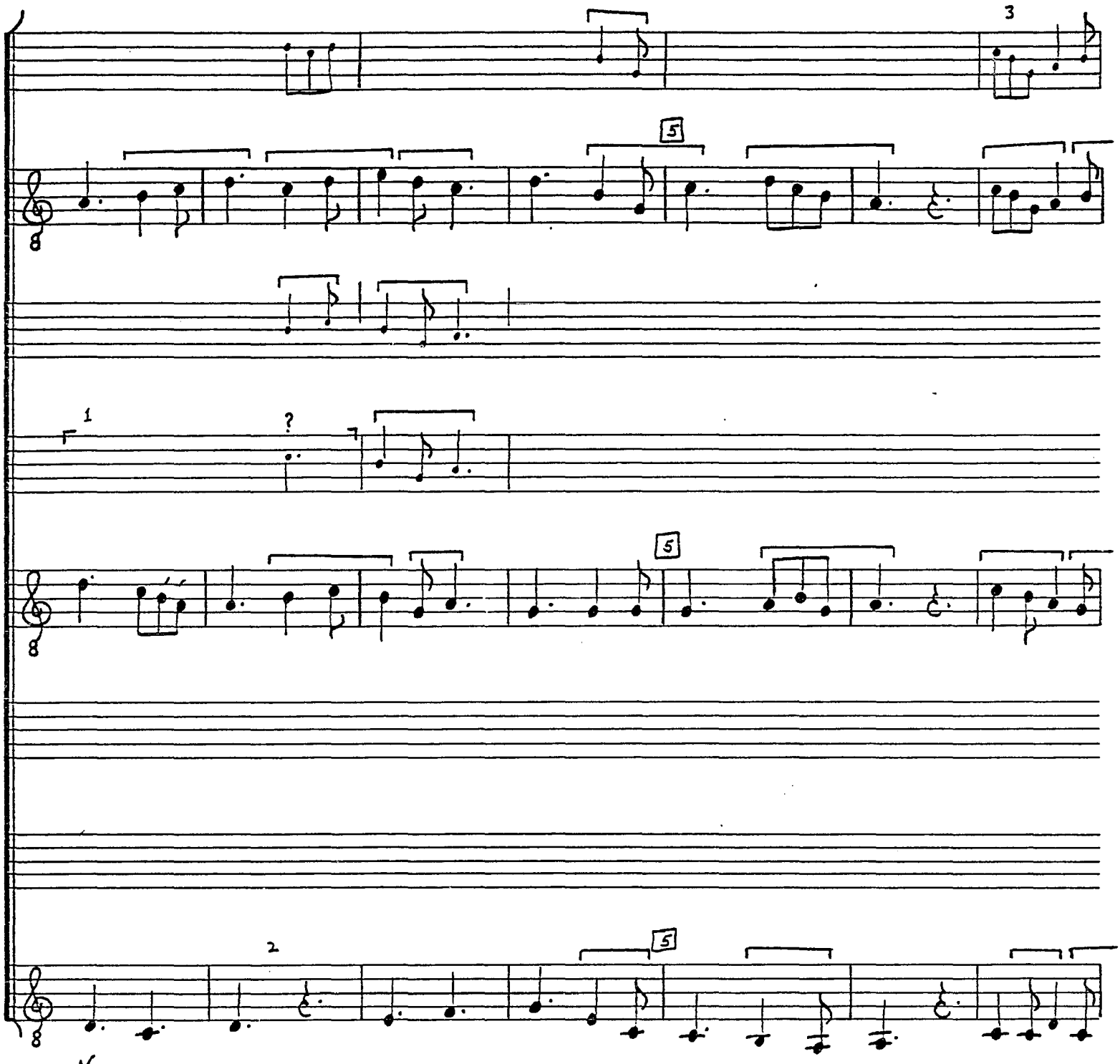
NATURAS DEUS REGULIS (C 7)

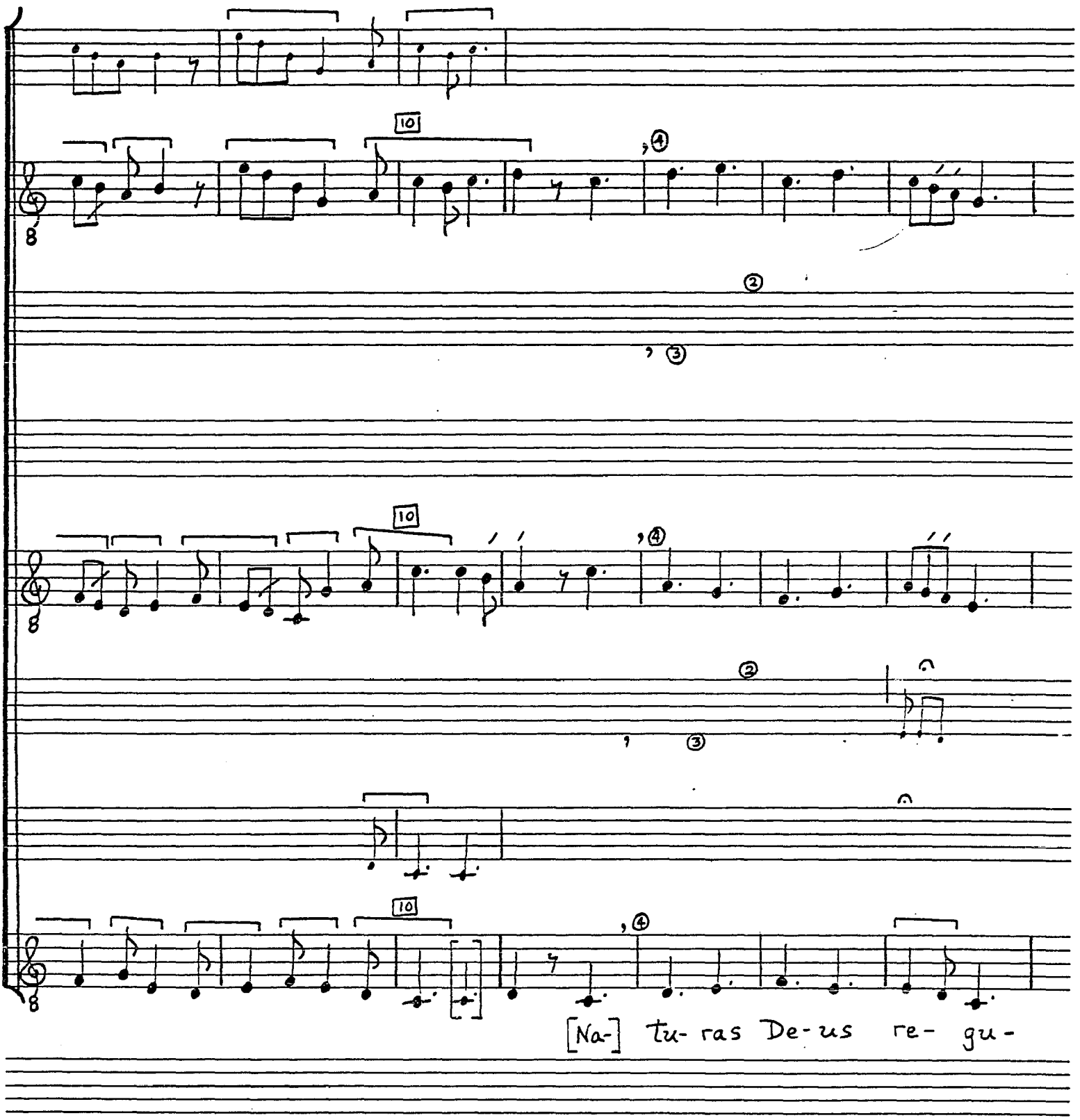
Sources
F 211v-214, 286v-287v; W_1 89v-91;
W_2 96-99 (a2), Ma 107-109v (a2)

Cf. Benedicamus Domino melisma of Leniter ex merito--W_1 12v

Gradual Benedicta et venerabilis Virgo--LU 1265

Editions
Flacius #30
AH 20, 44


W1
F
Ma
W2
W1
F
Ma
W2
W1
F
3
5
1
?
5
2
5
1. Na-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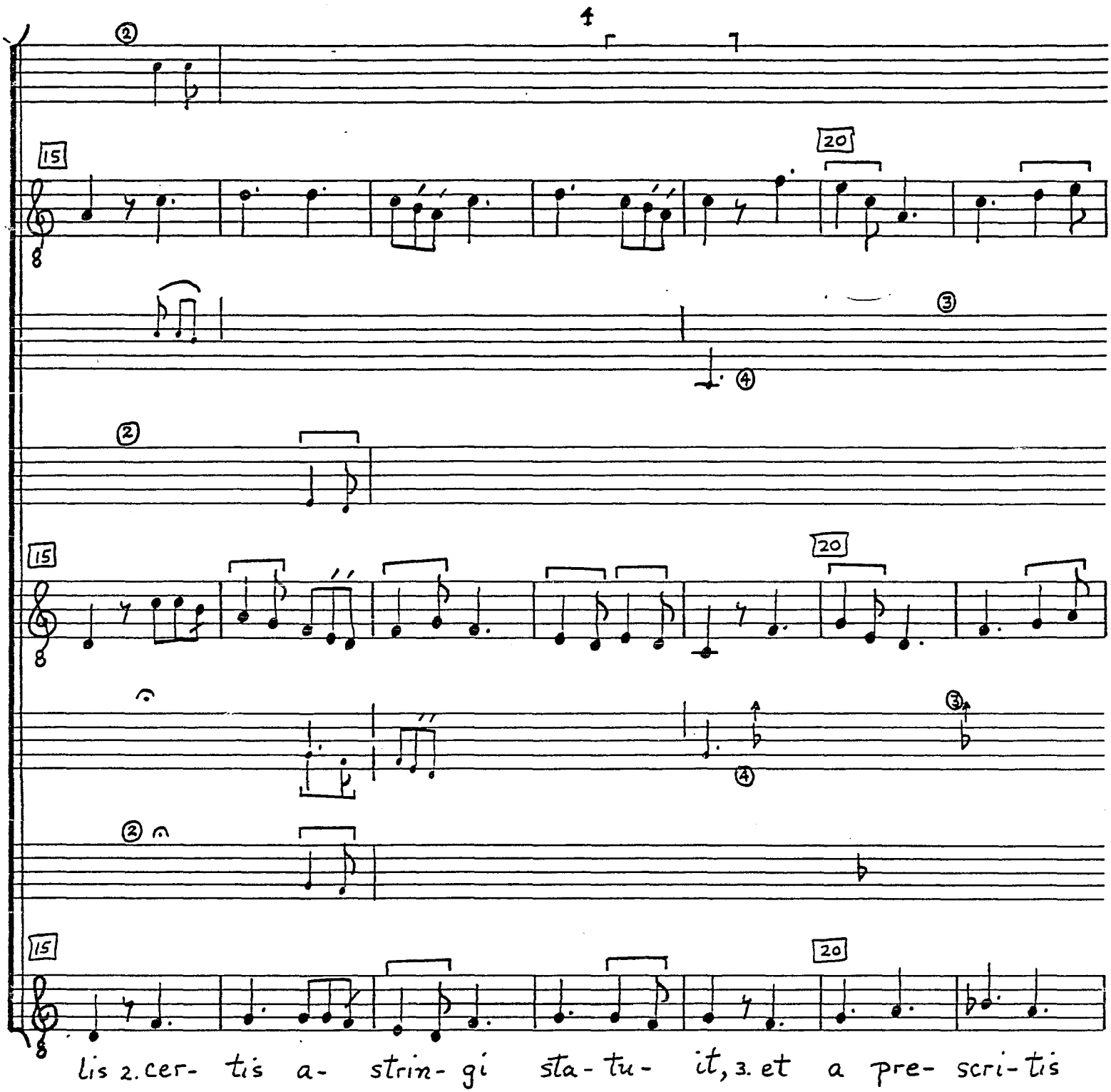
[Na-] tu- ras De- us re- gu-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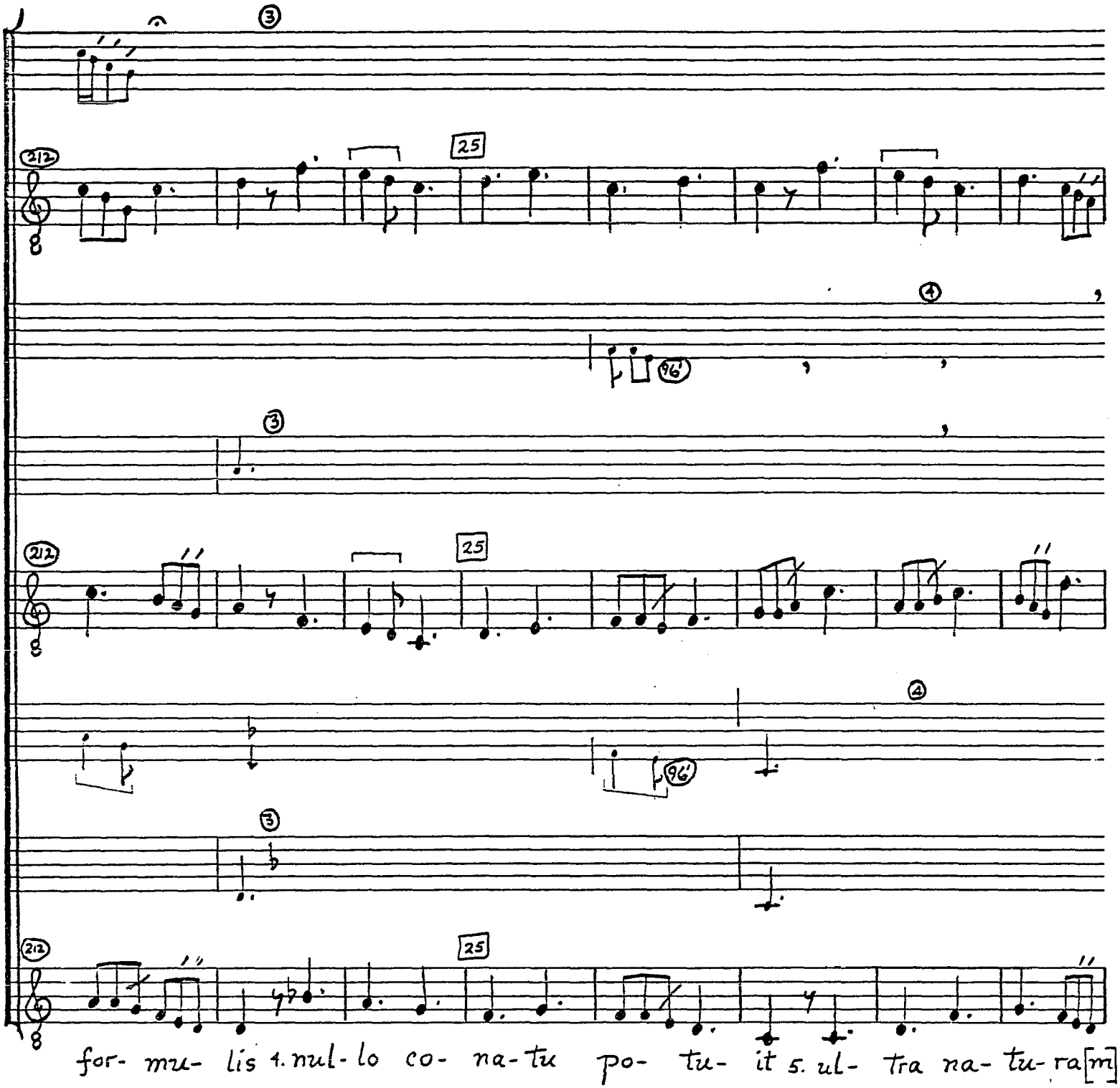
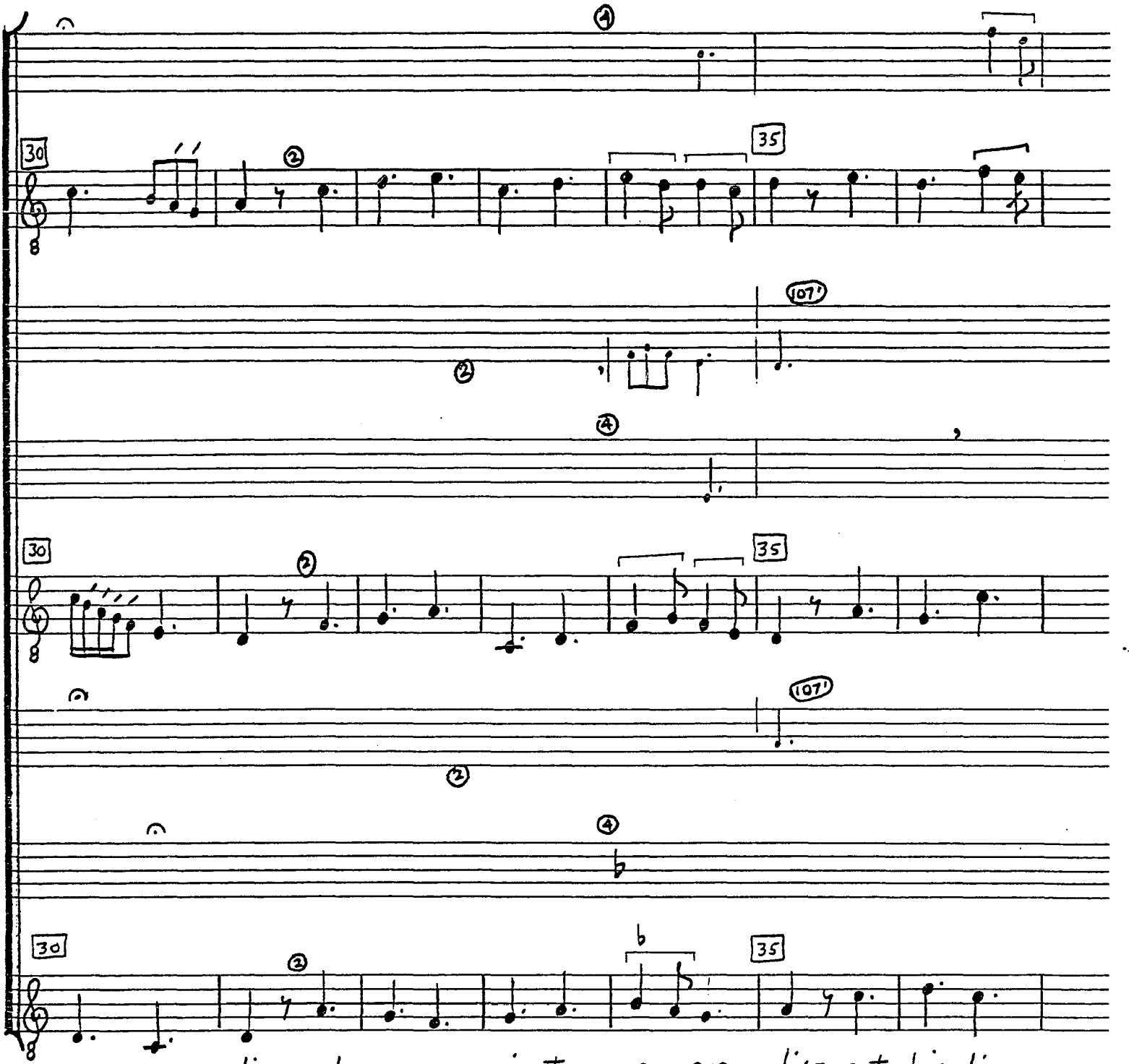
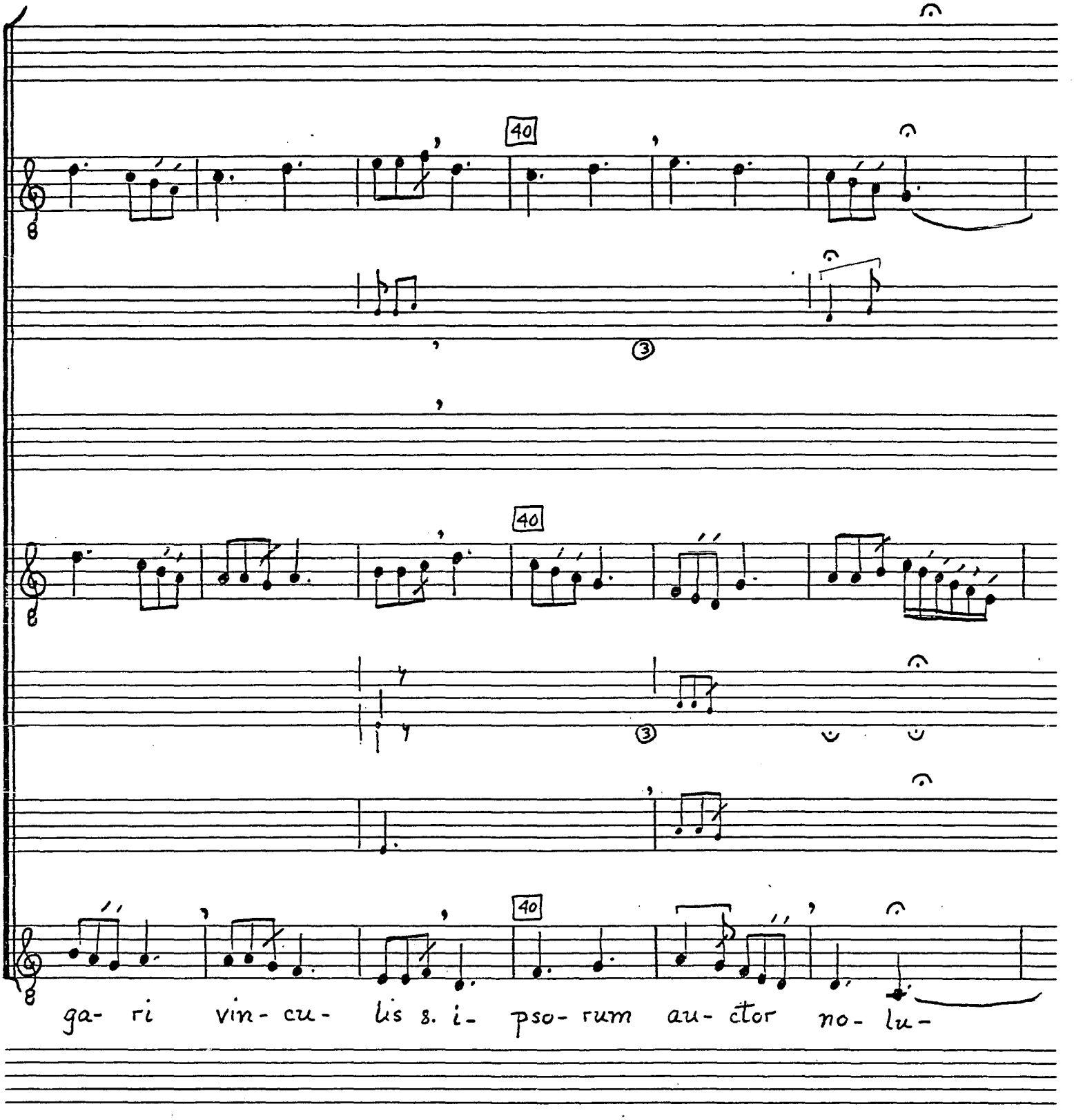
lis 2. cer- tis a- strin- gi sta- tu- it, 3. et a pre- scri- tis


for- mu- lis 4. nul- lo co- na- tu po- tu- it 5. ul- tra na- tu- ra[m]



Cassantino
NO. 2 MUSIPACK 10 STAVE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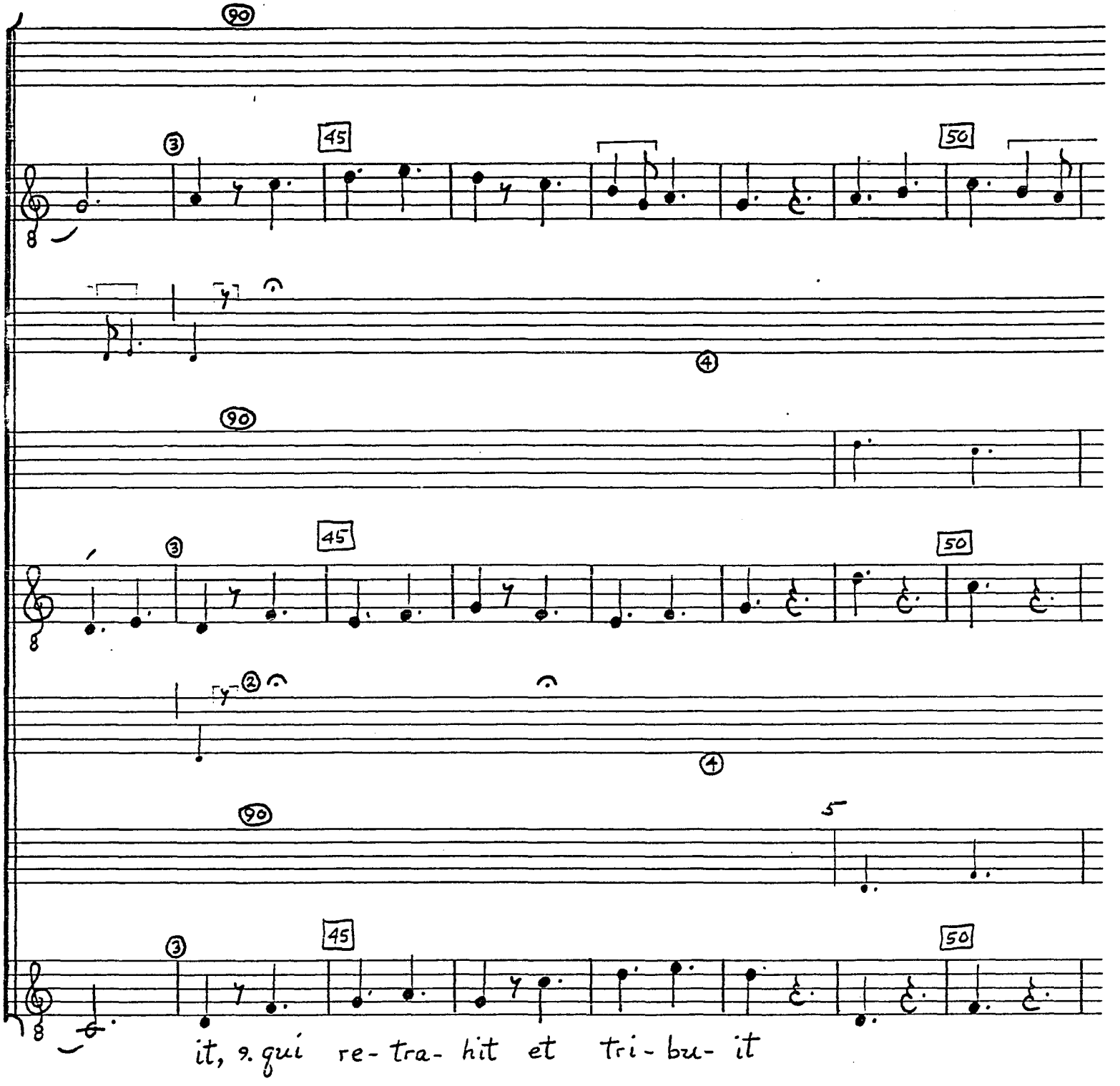
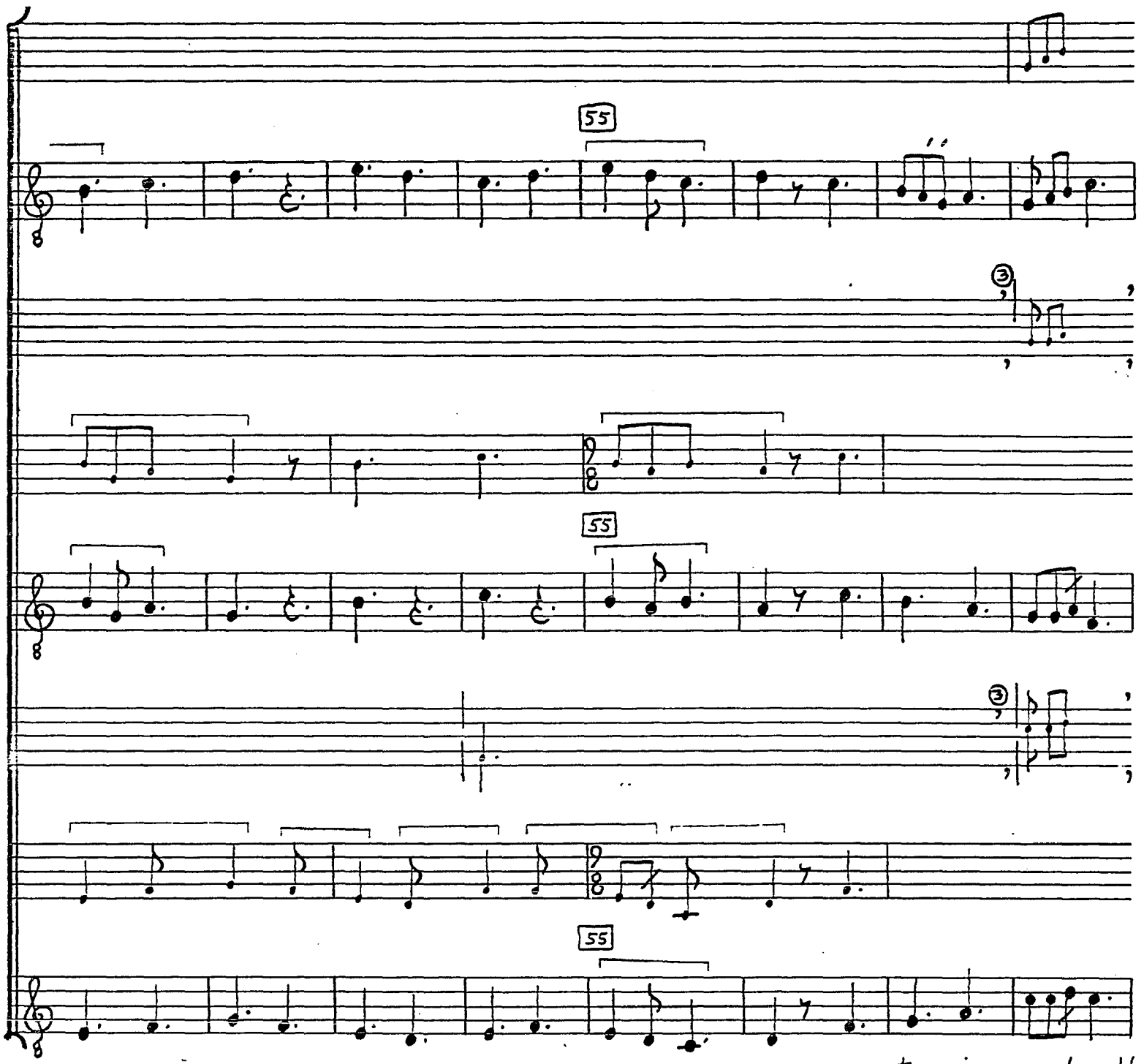
40
40
ga- ri vin- cu- lis s. i- pso- rum au- ctor no- lu-



Lassantino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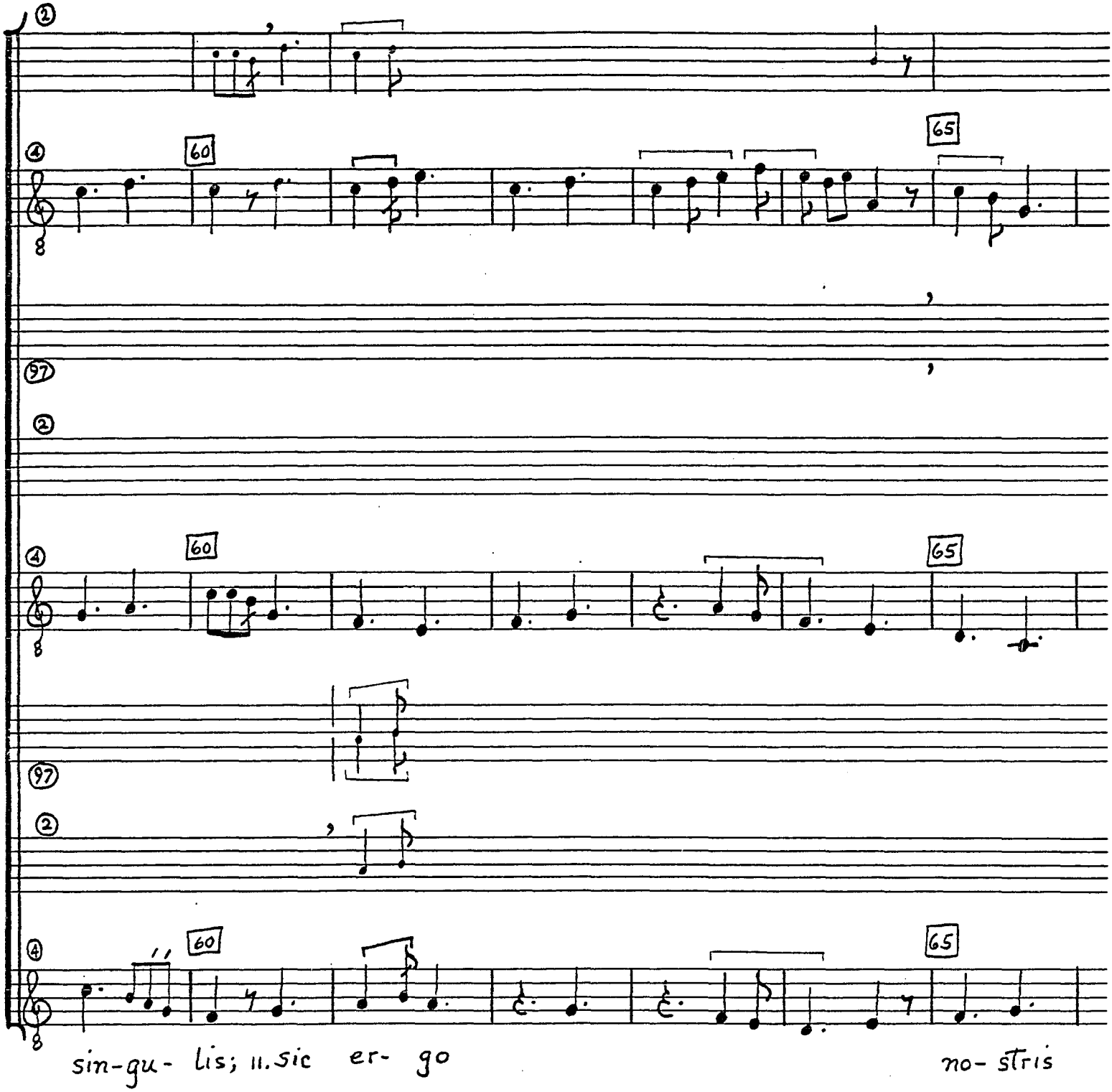
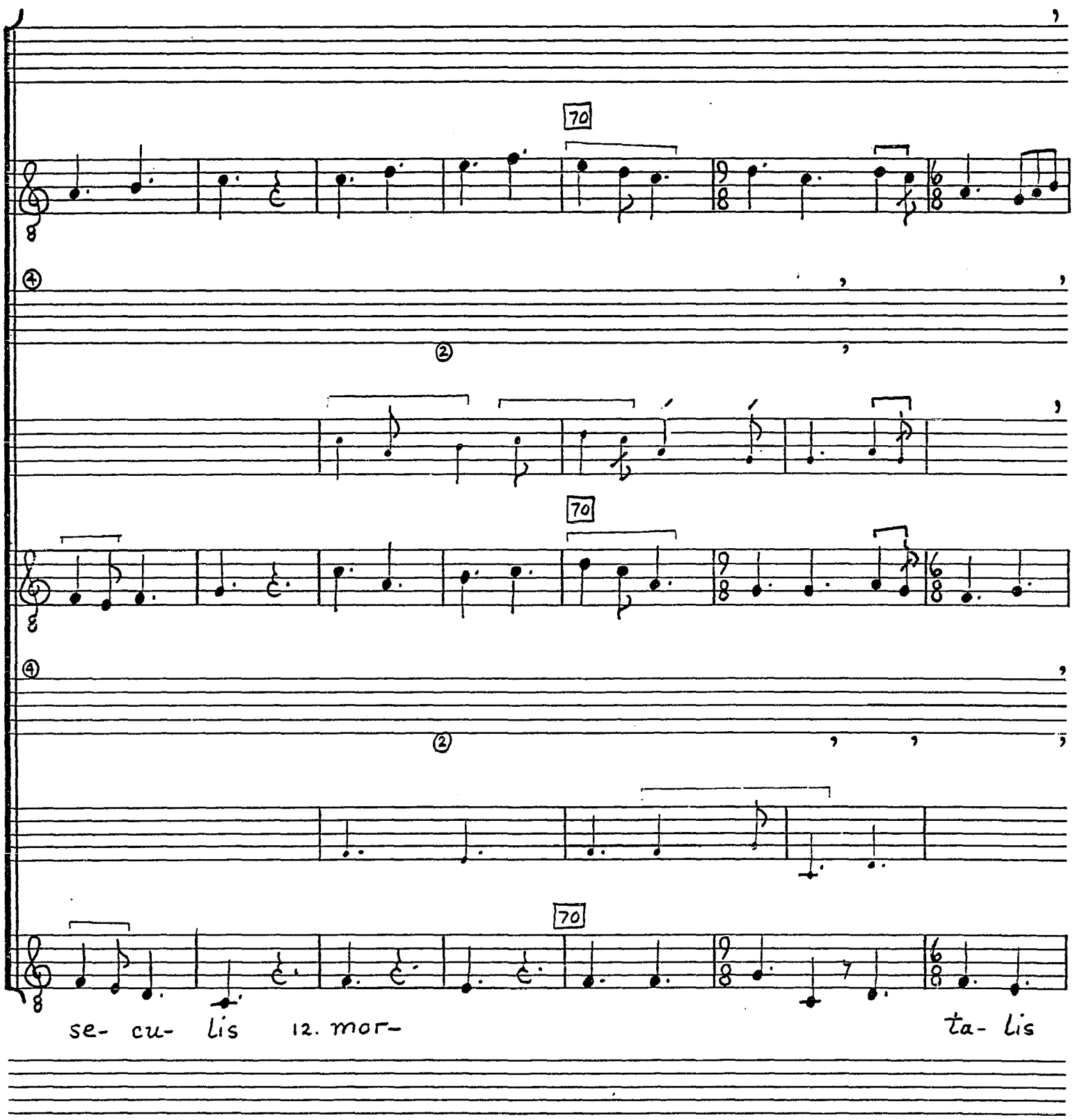
10. na-tu-ris, quod vult,



Cassantino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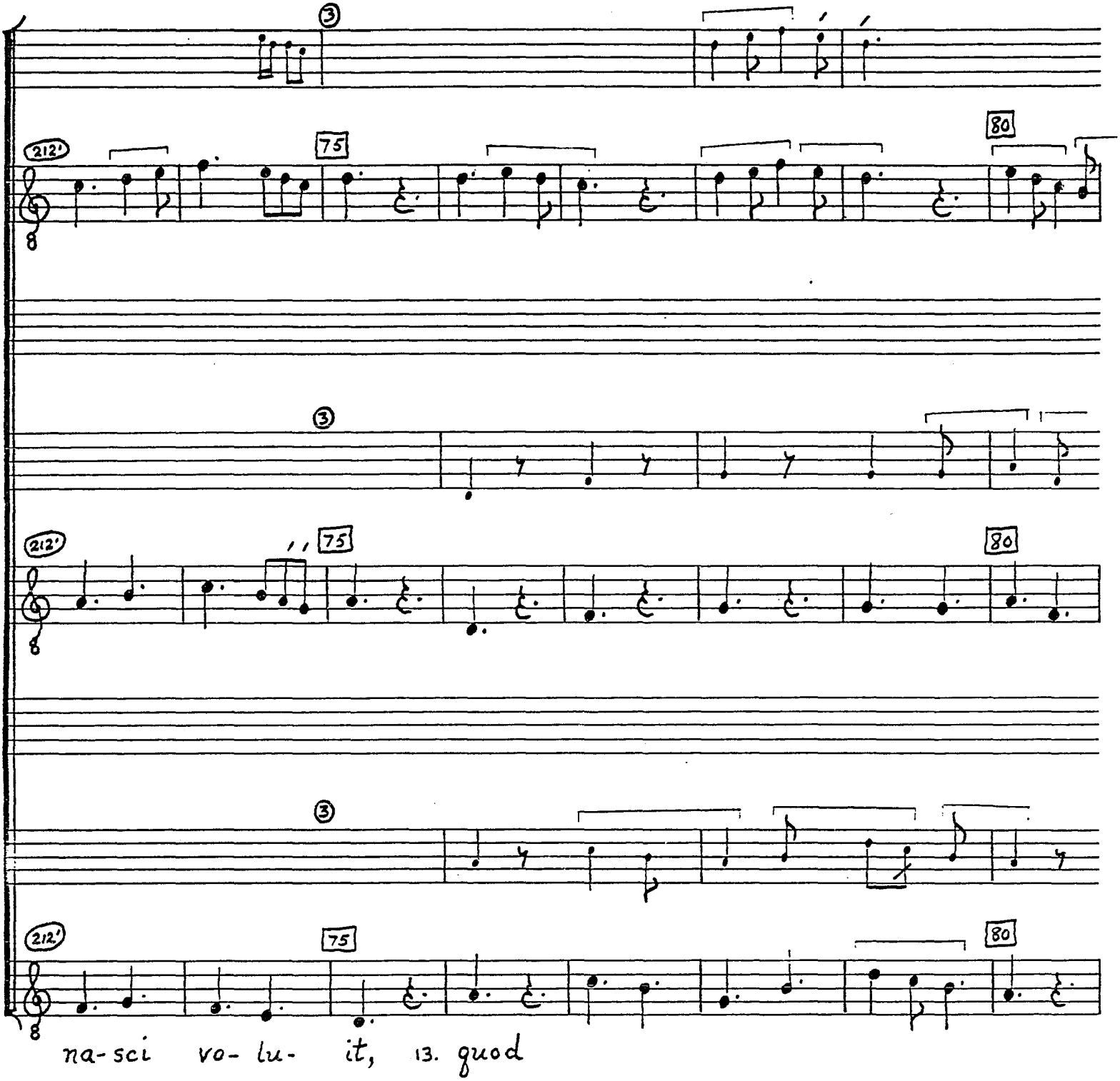
se- cu- lis 12. mor- ta- lis



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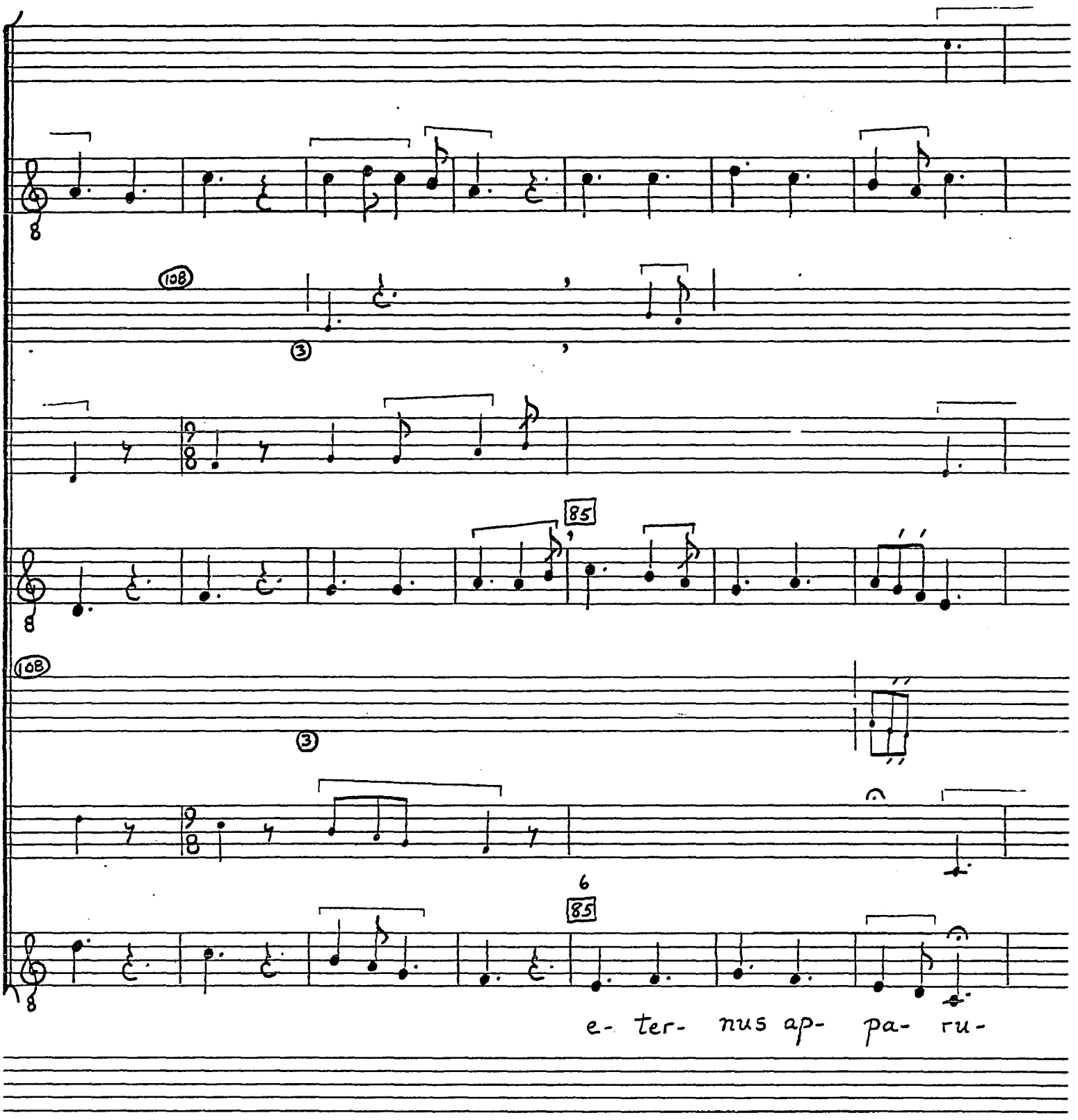
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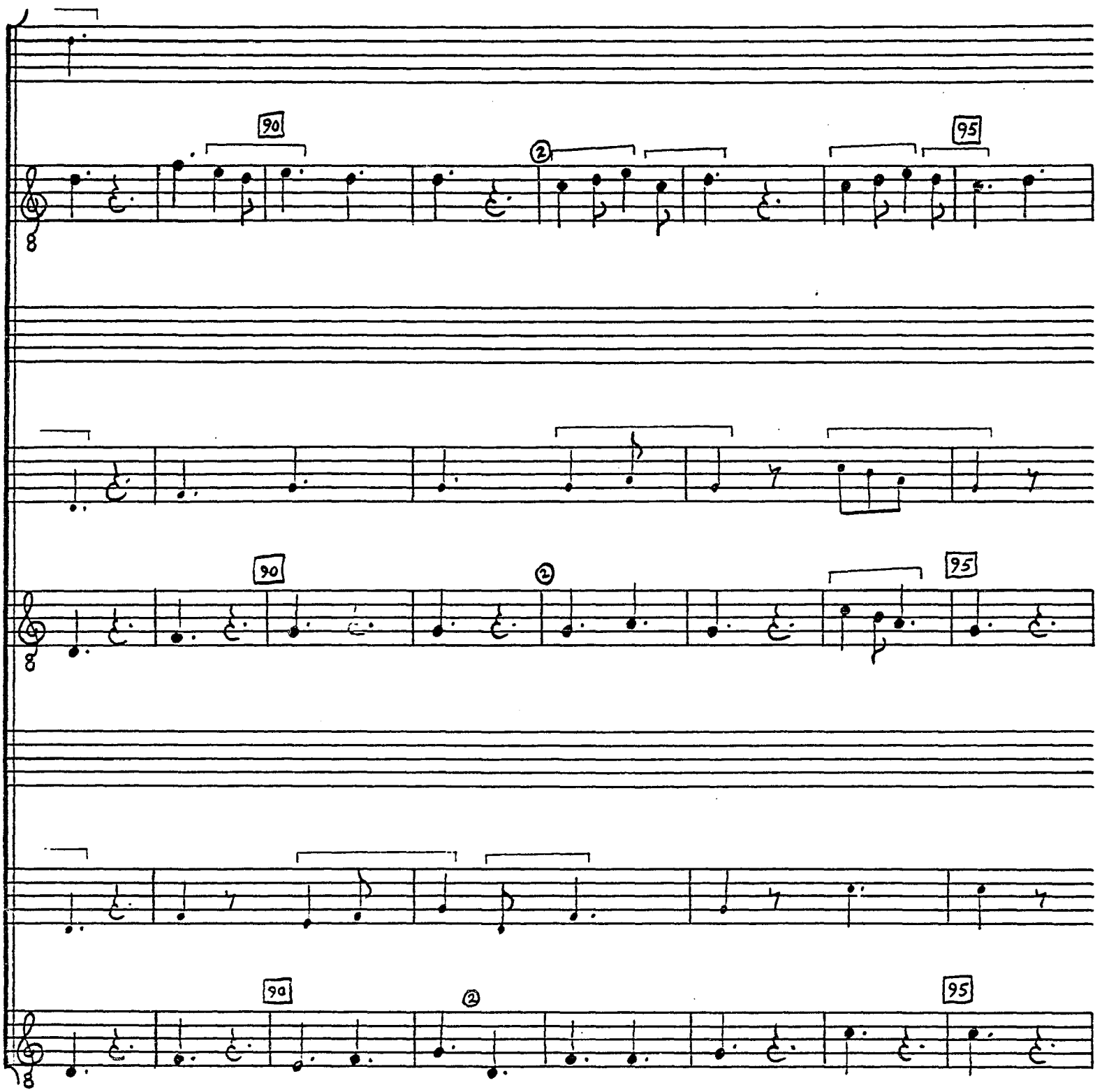
e- ter- nus ap- pa- ru-



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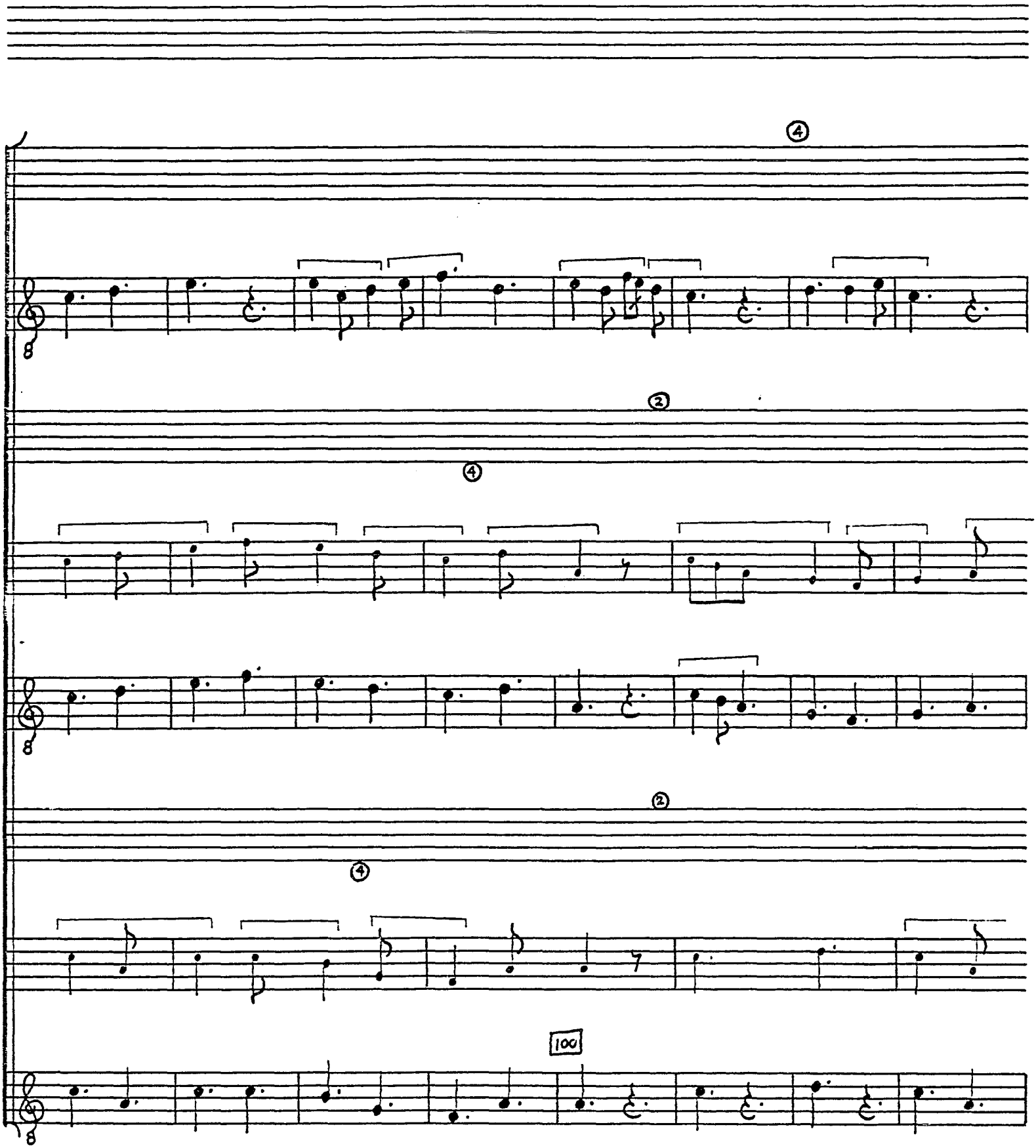

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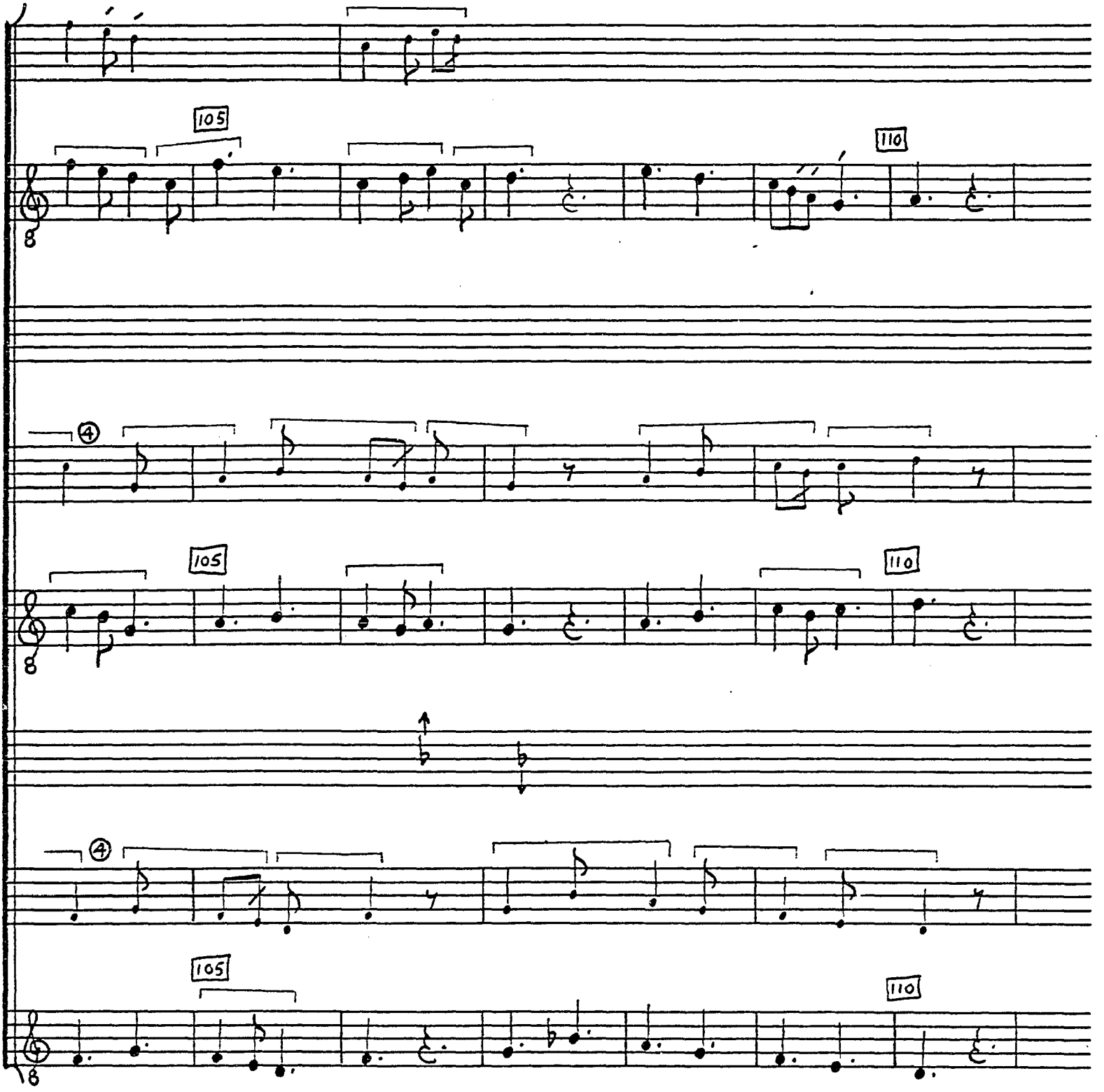

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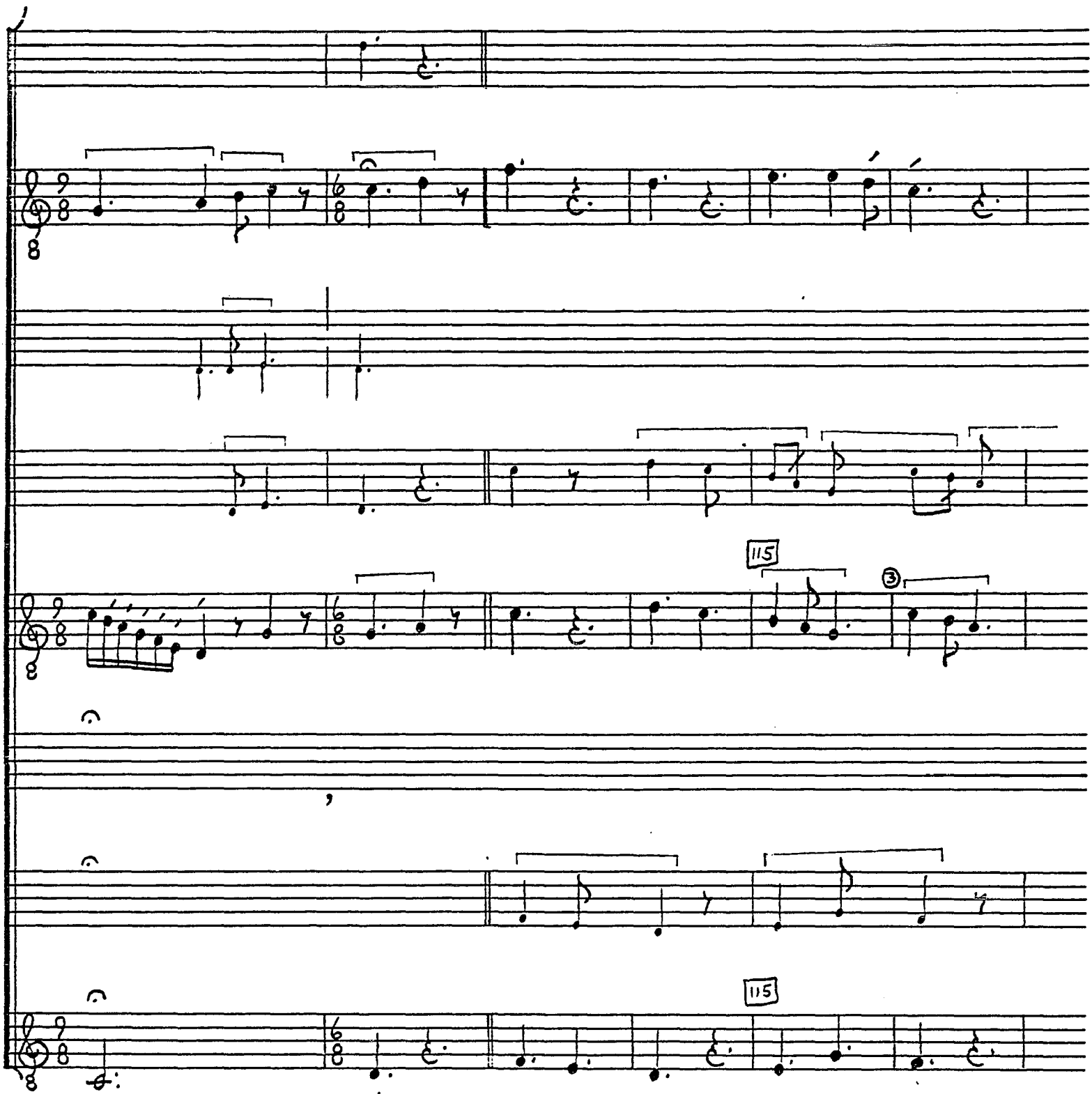

it. II 14. Car-

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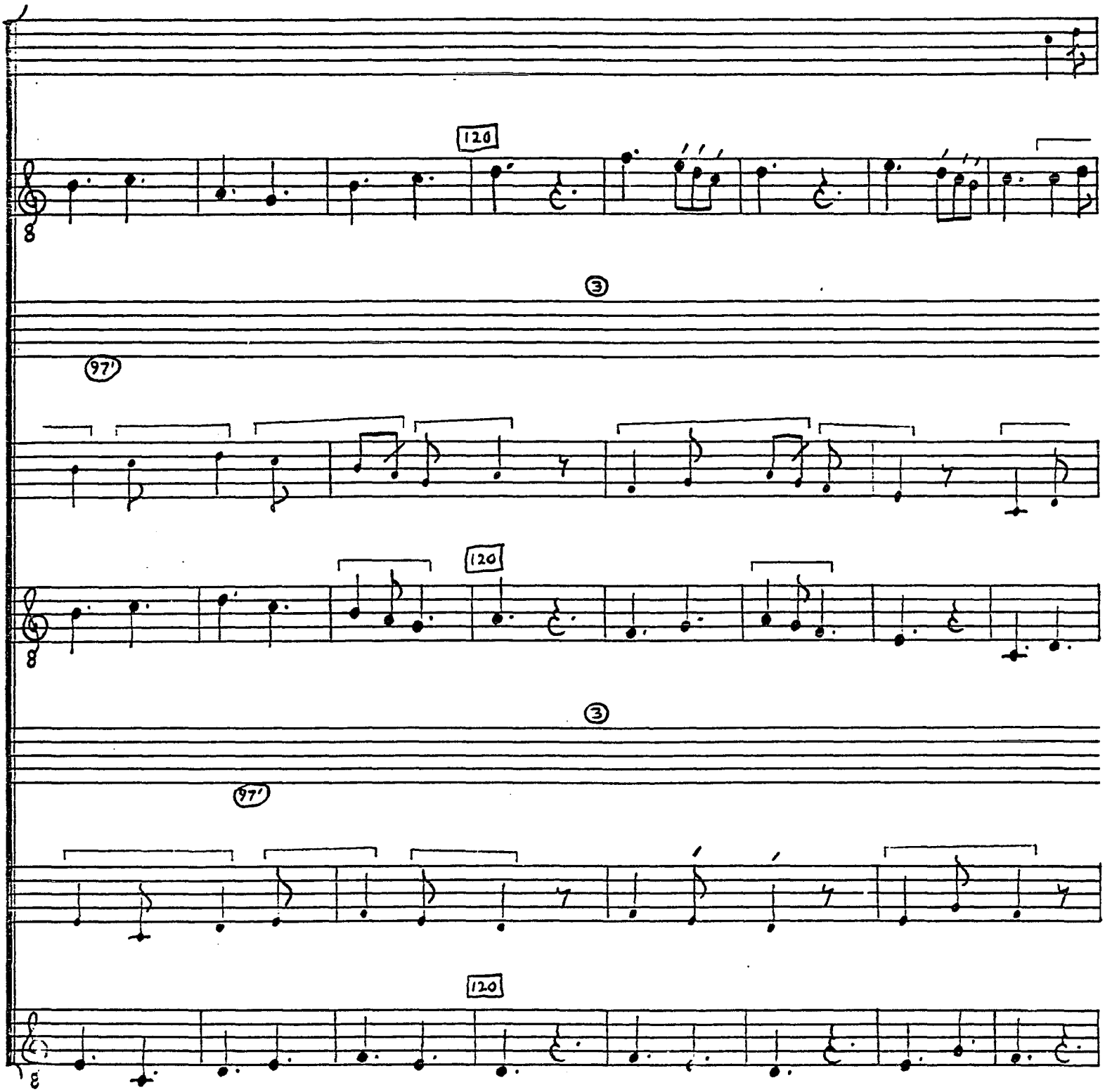

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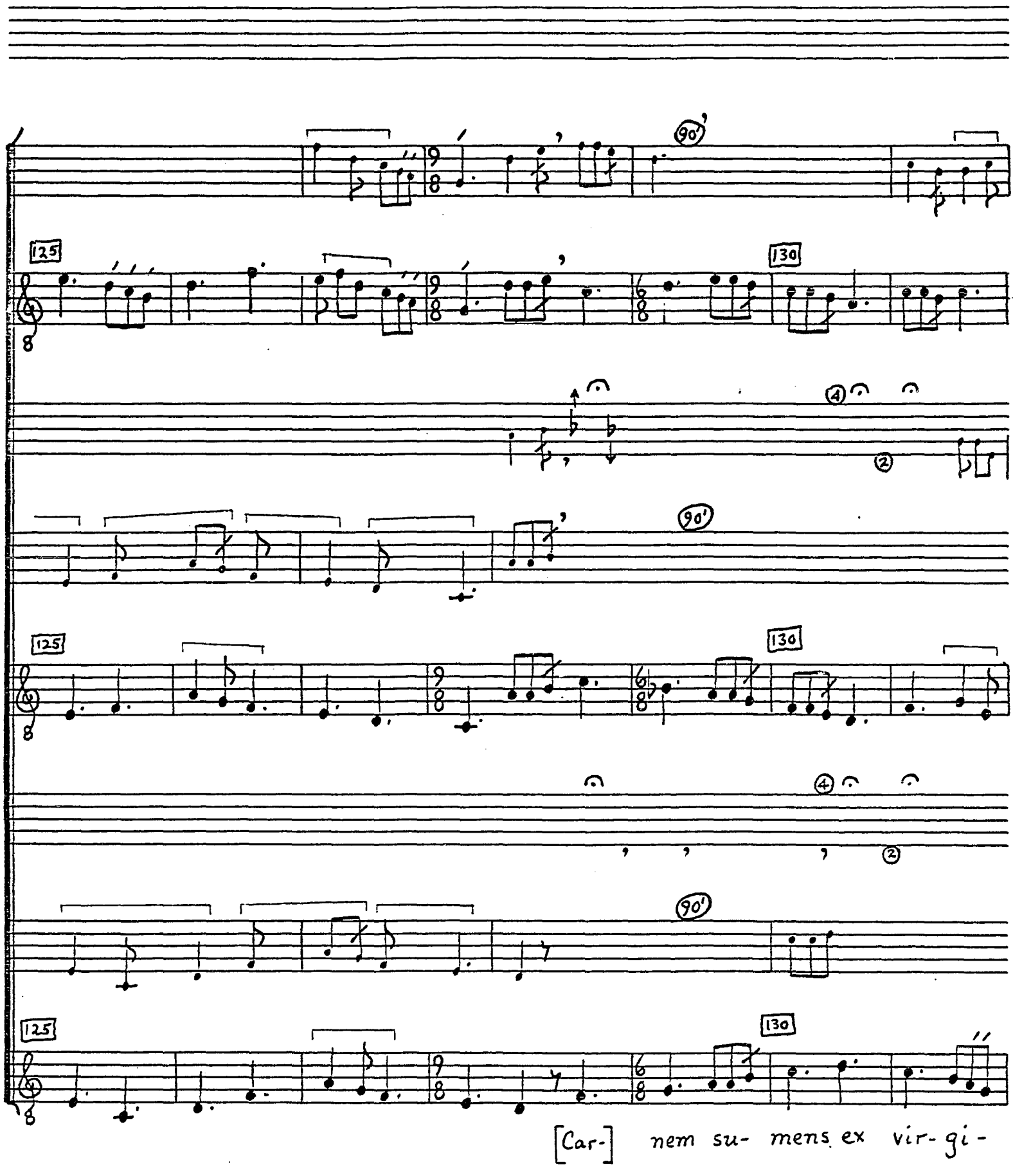

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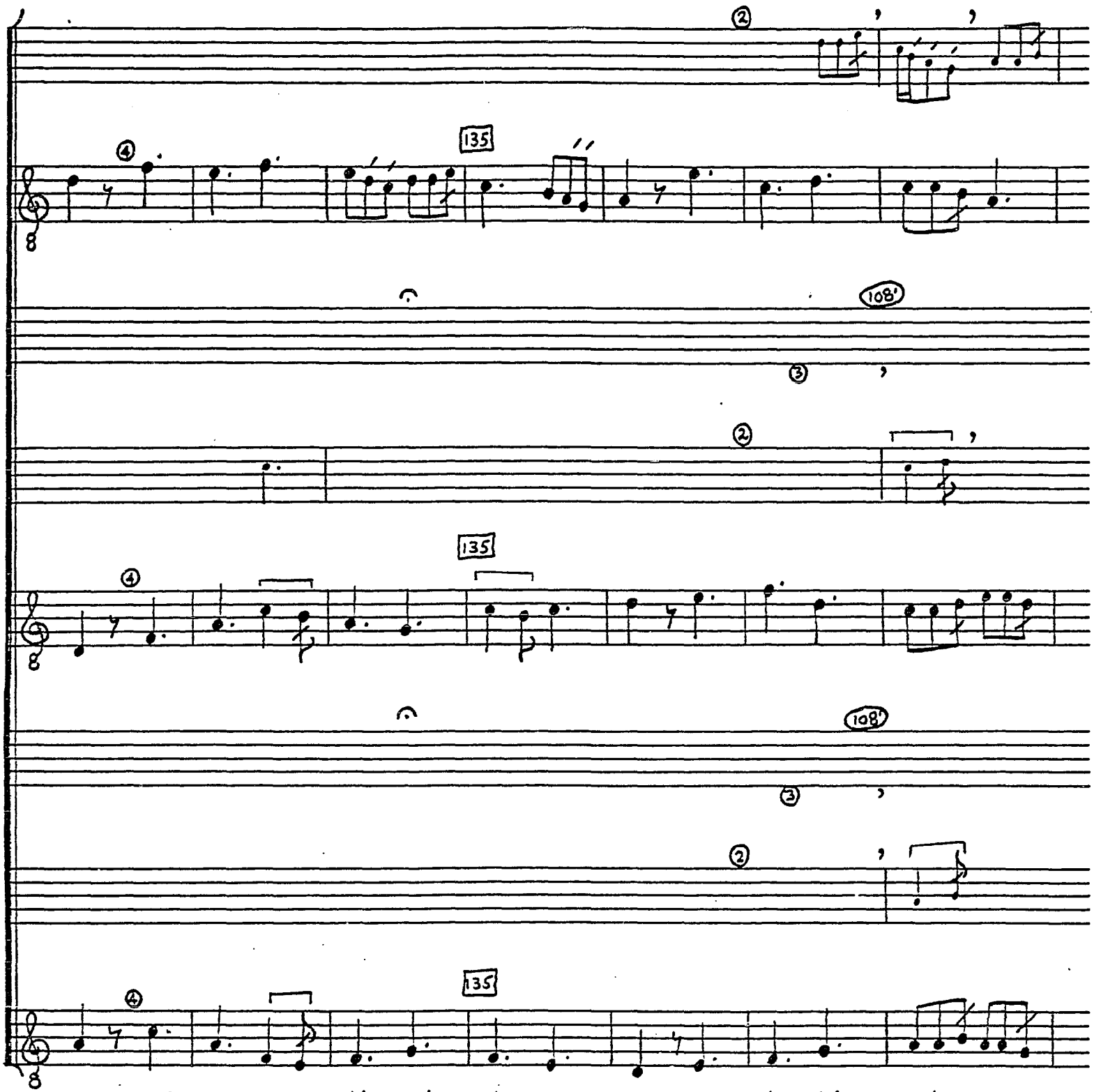

ne 15. tri- plex pan- dit mi- ste- ri um: 16 mor- ta- lis est ex

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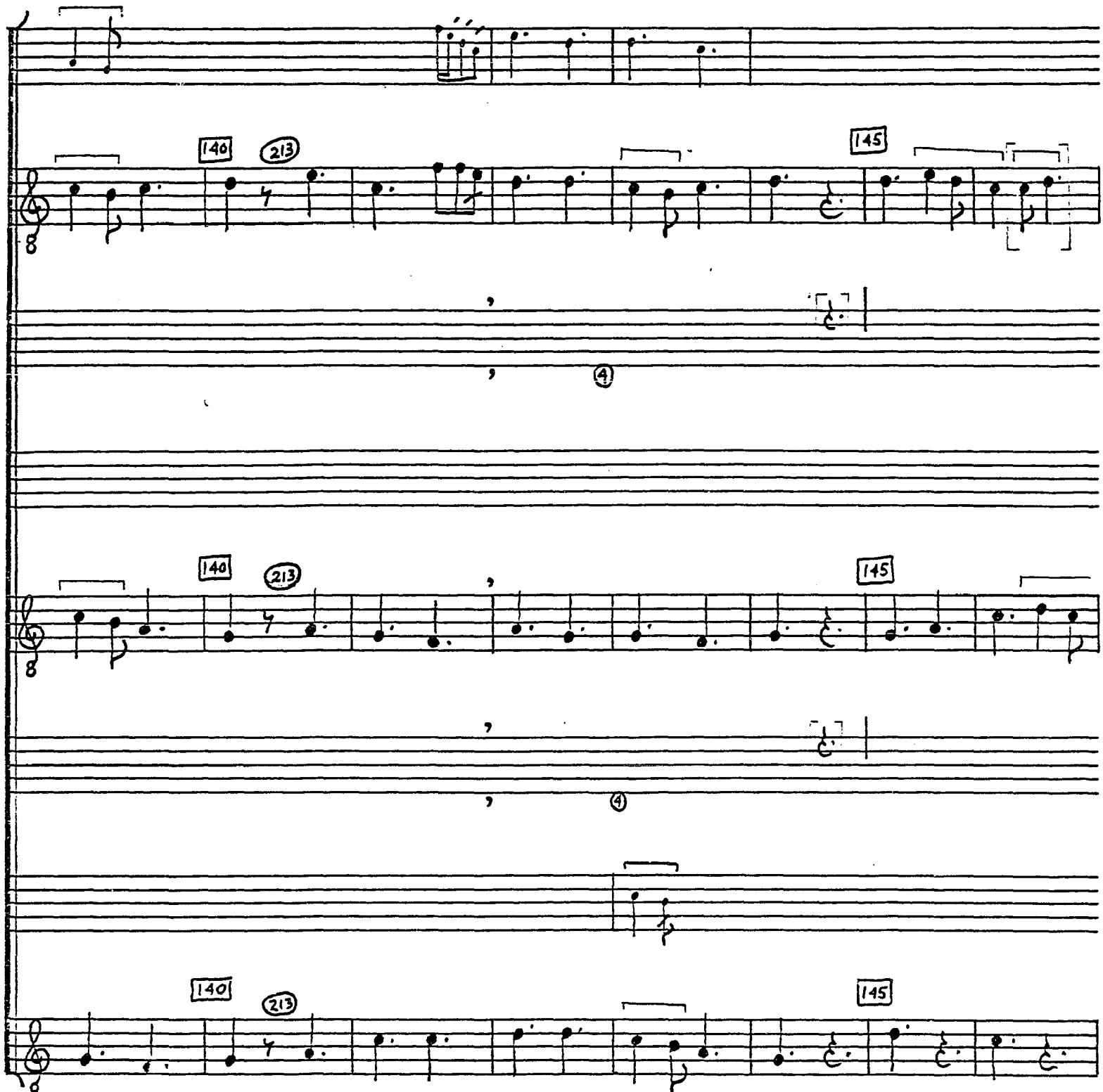

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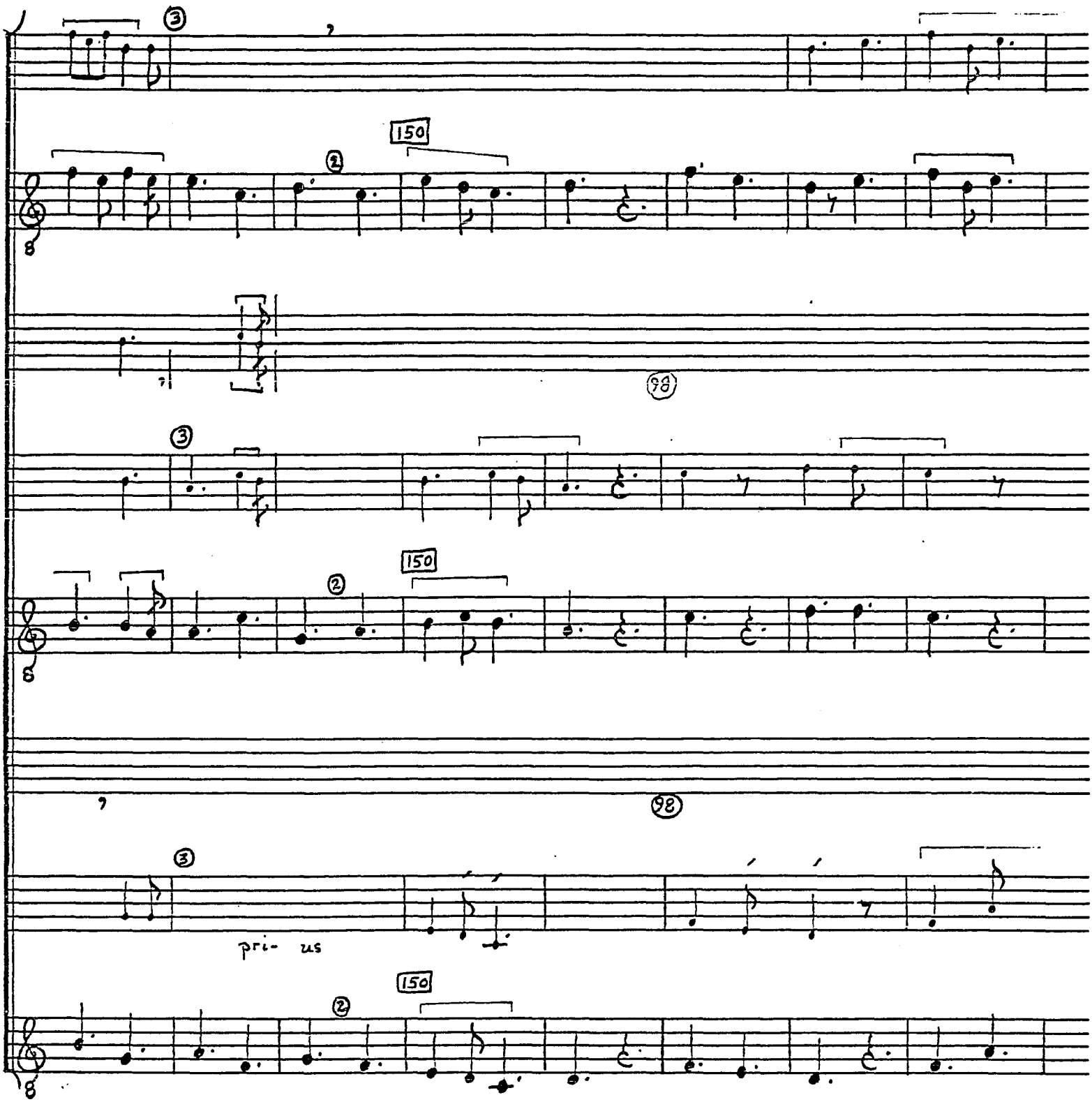

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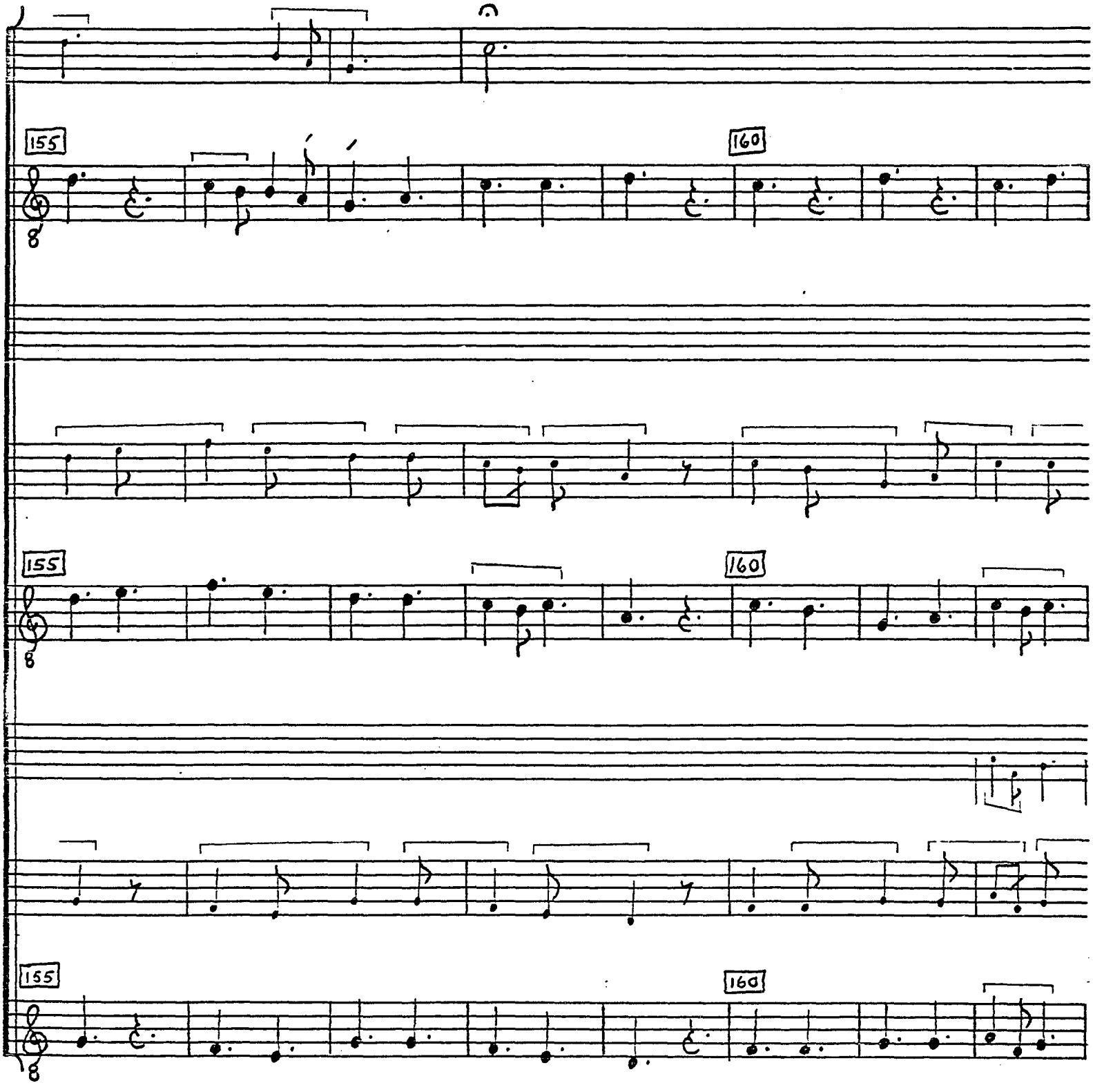

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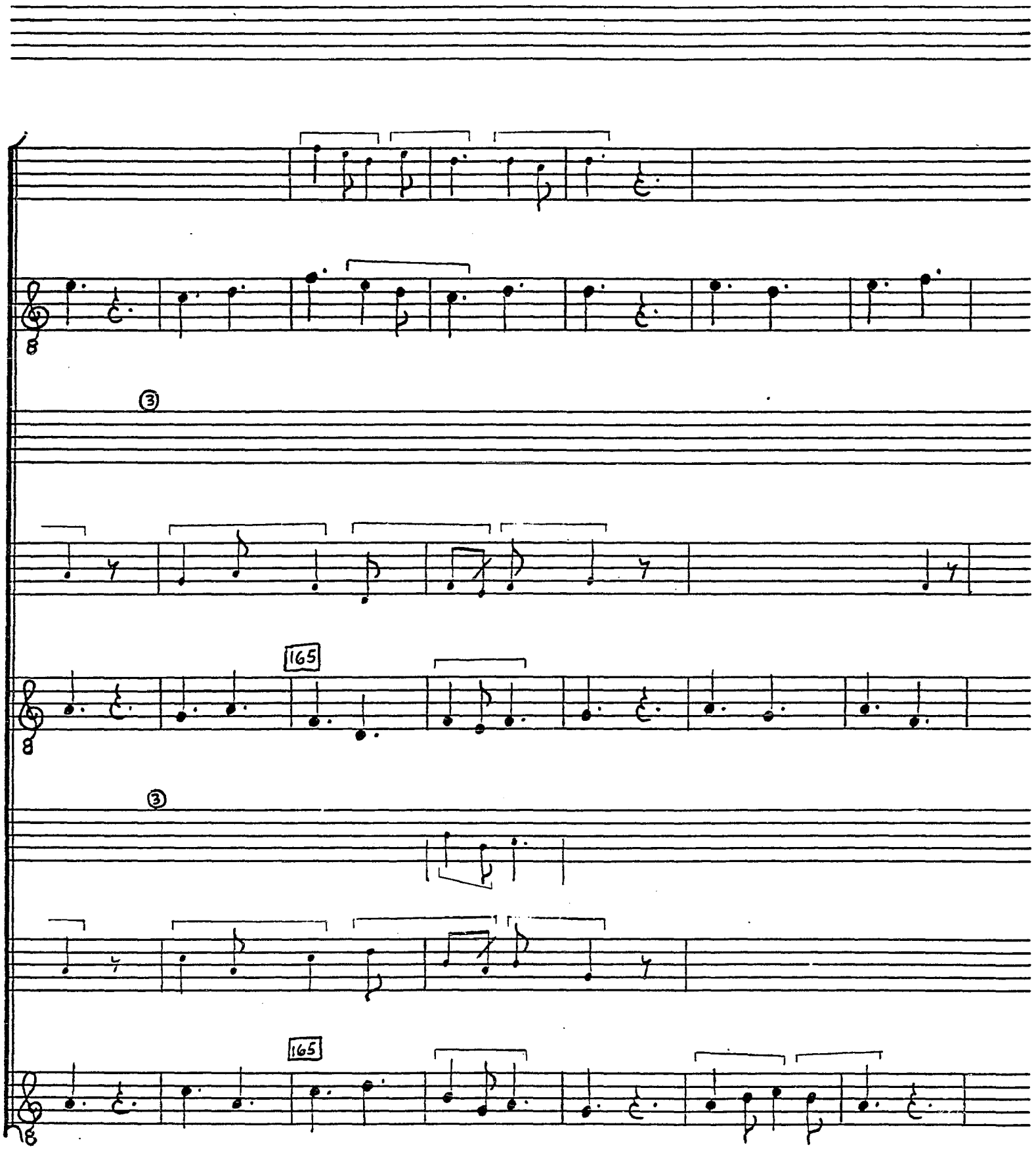

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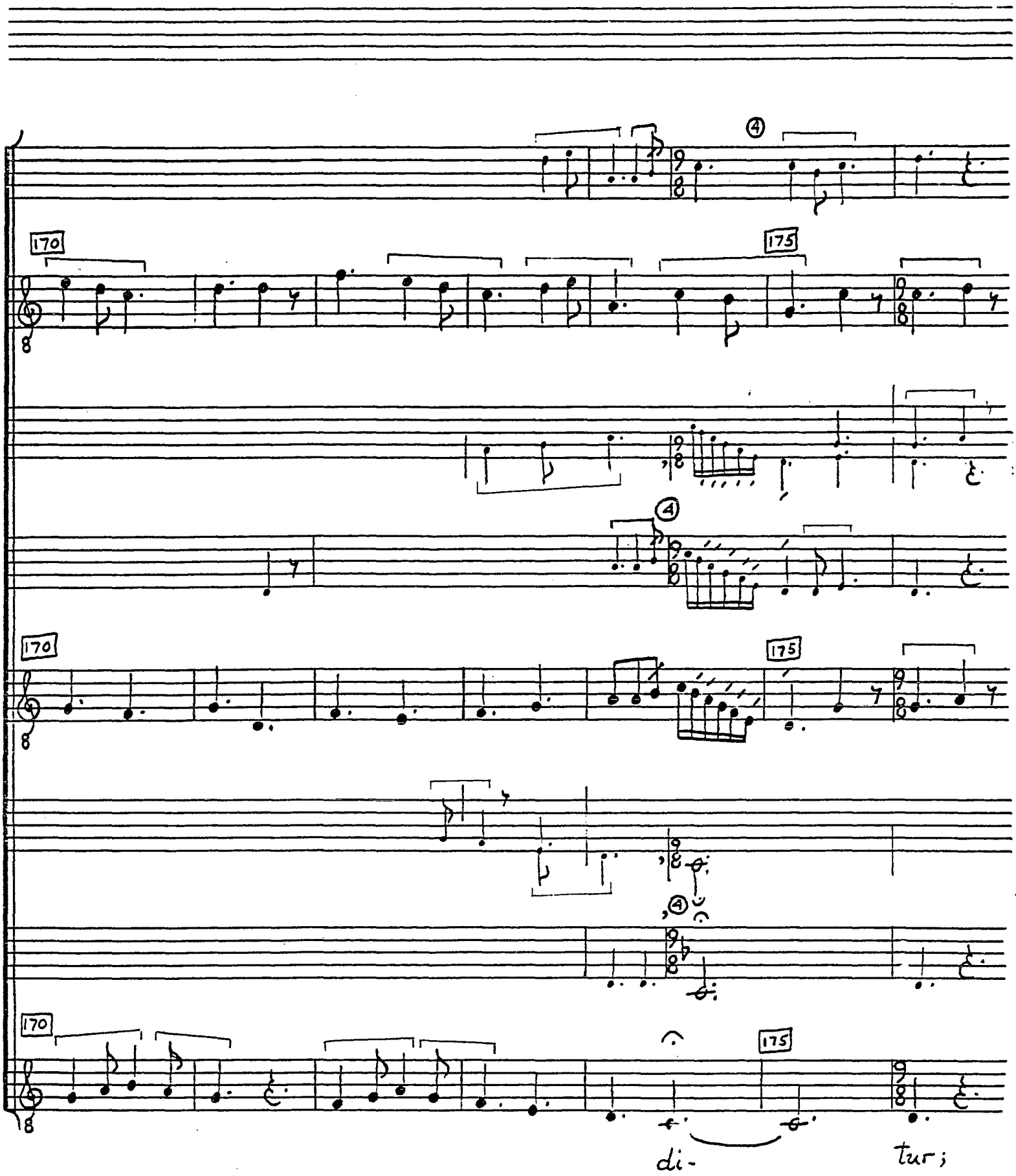

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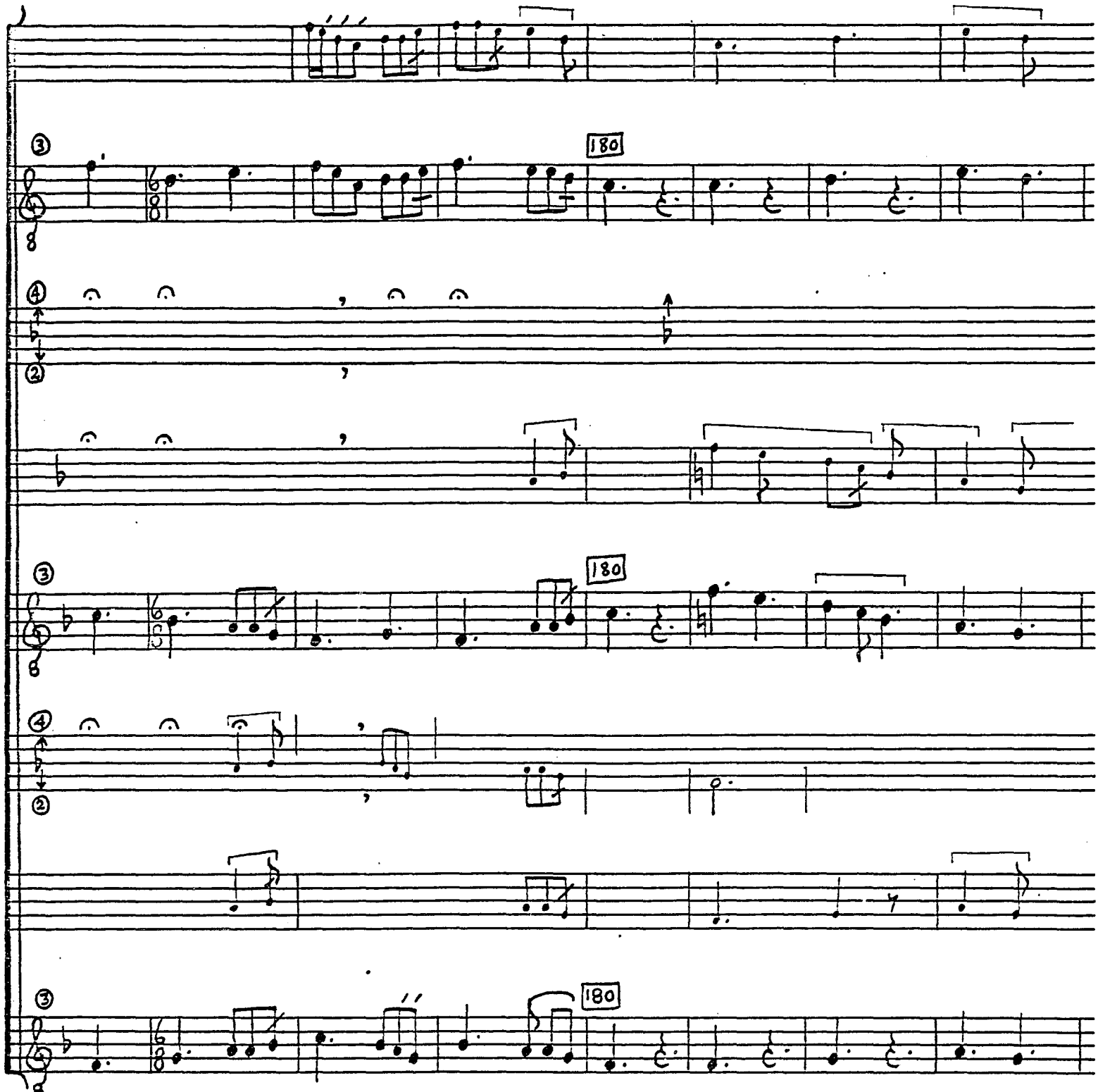

19. spi ri- ta- lis o- sten- di- tur, 20. quod

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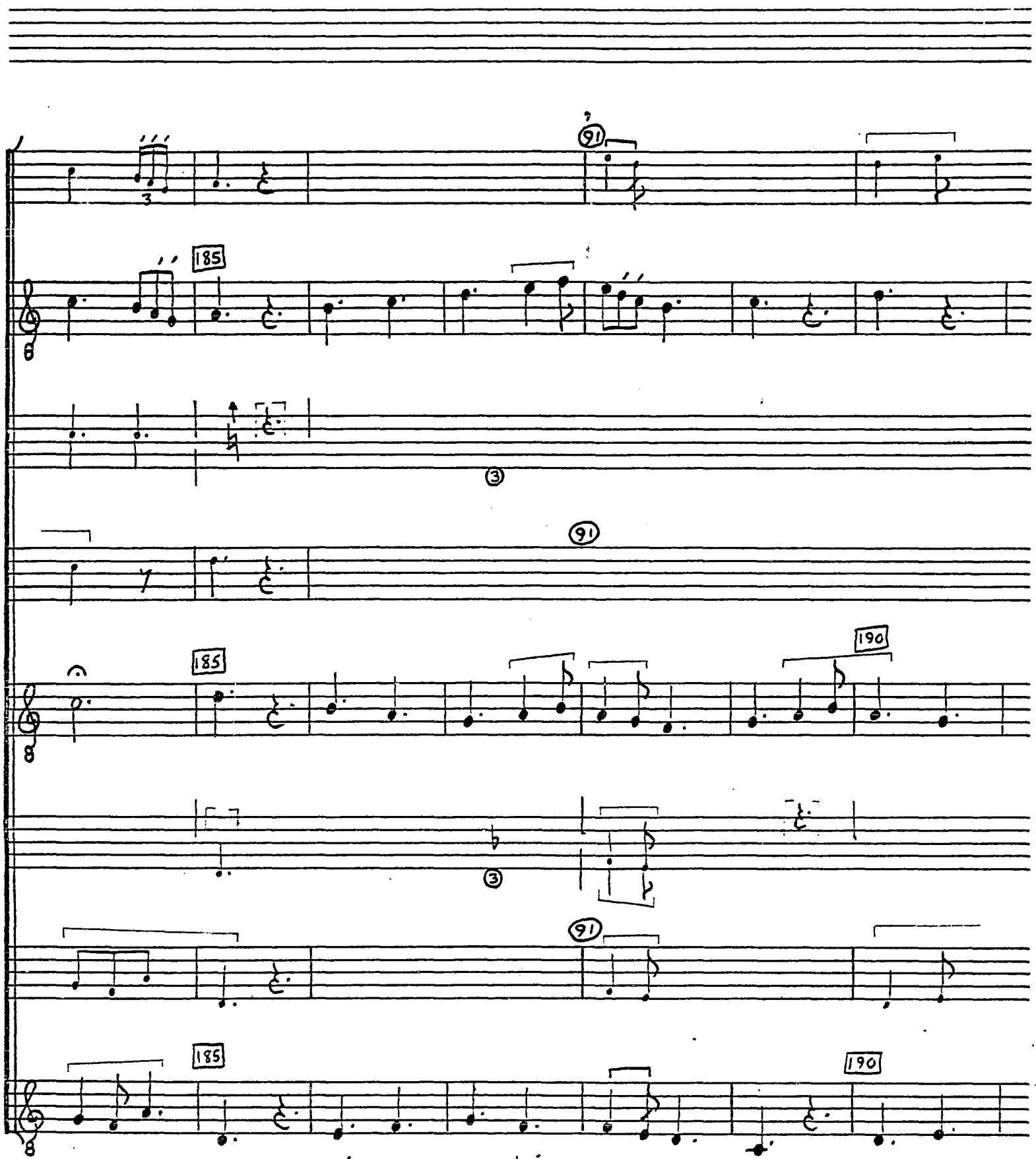

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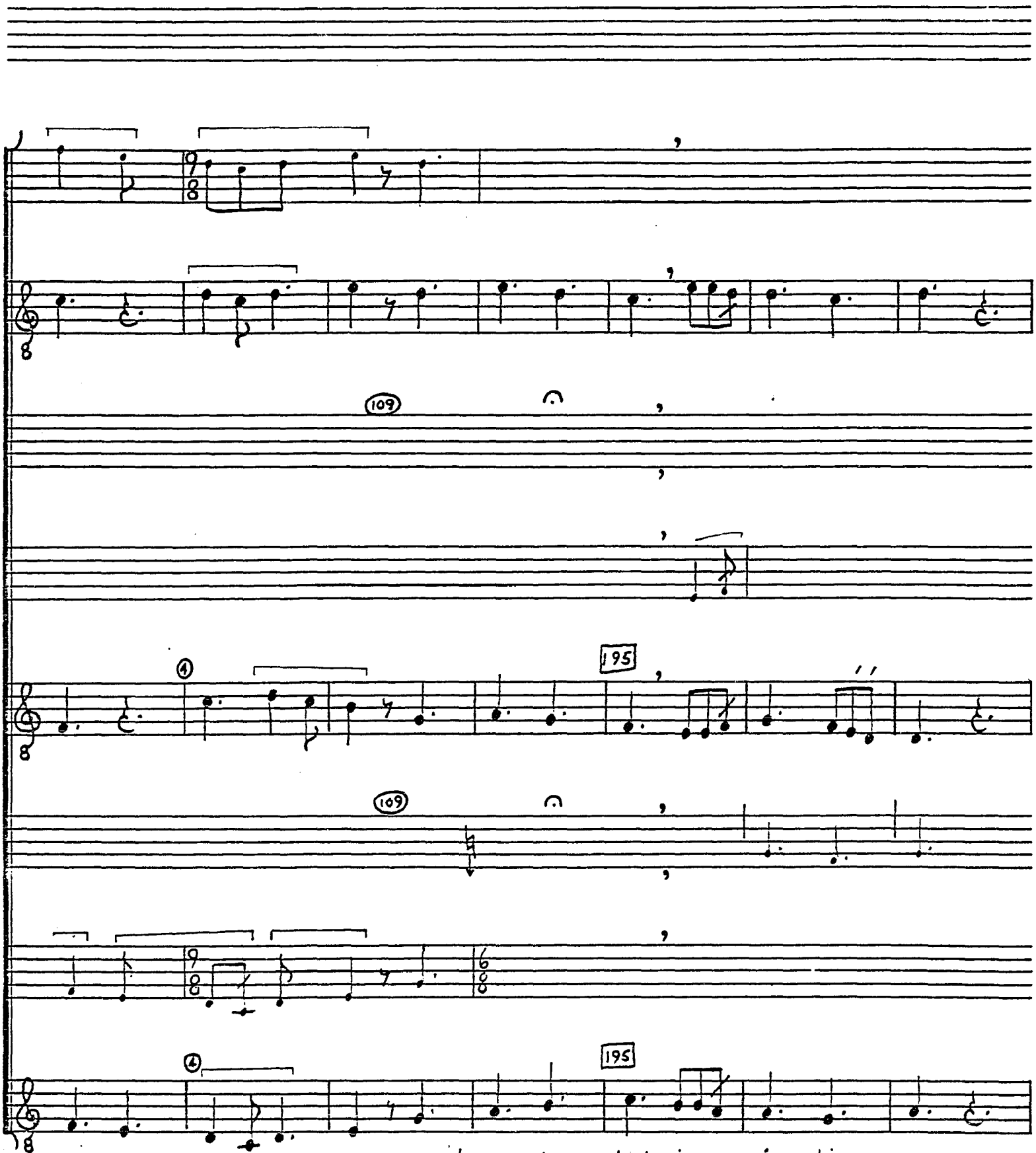

21. quod non ha- bet in- i- ti- um,

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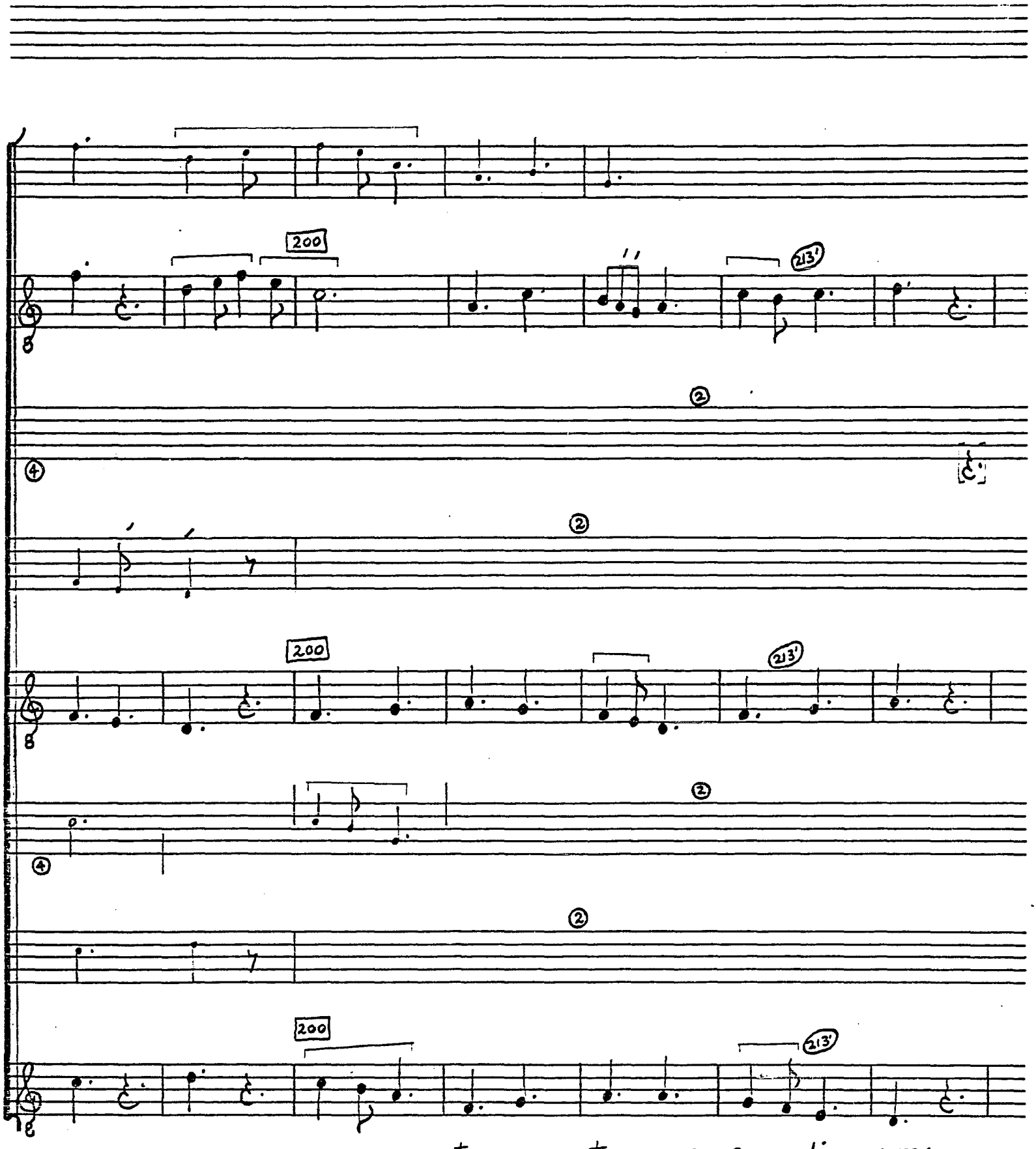

22. e- ter-num te- nens so- li- um;

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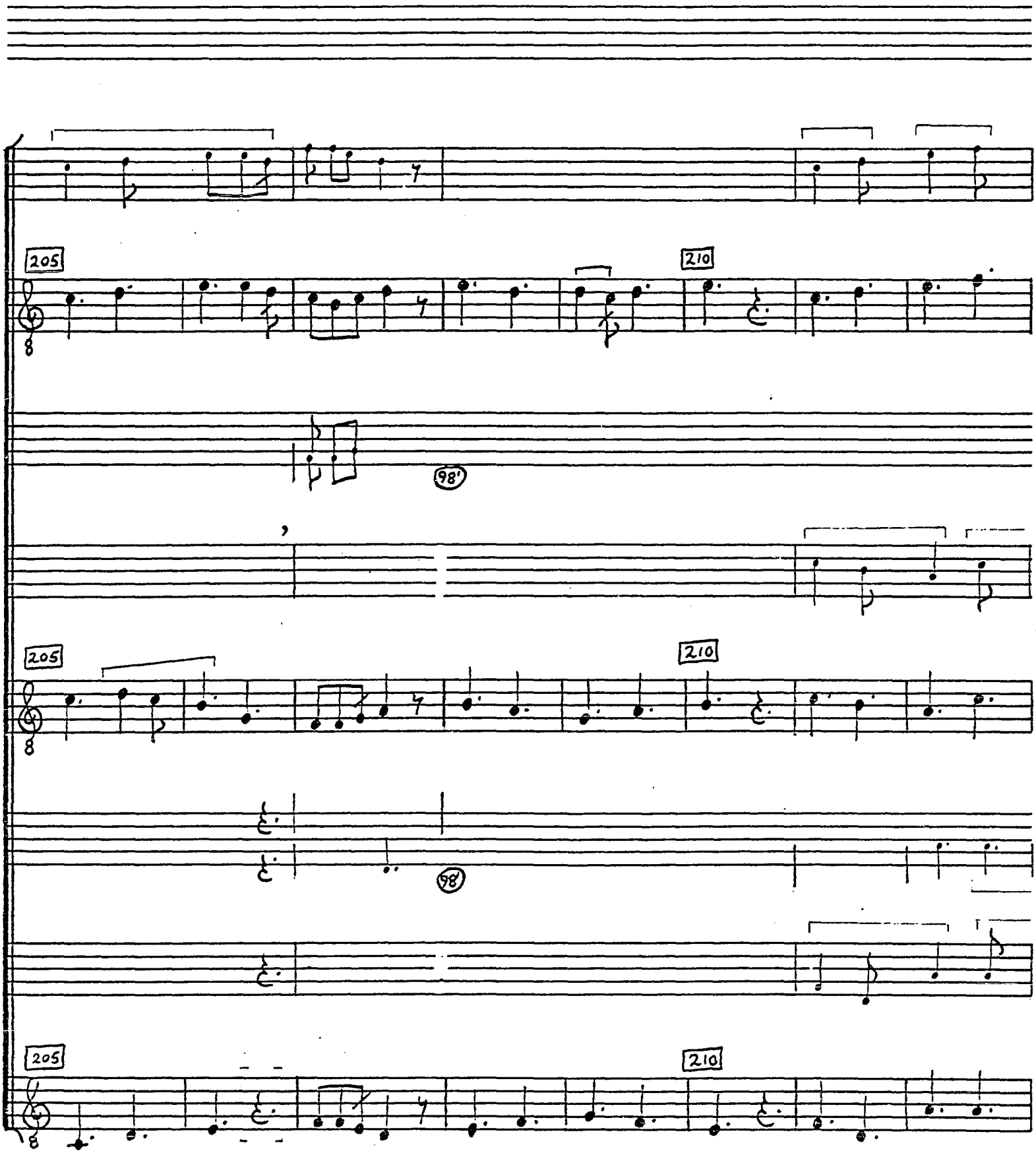

23. sub di- vo si- ne teg-mi- ne

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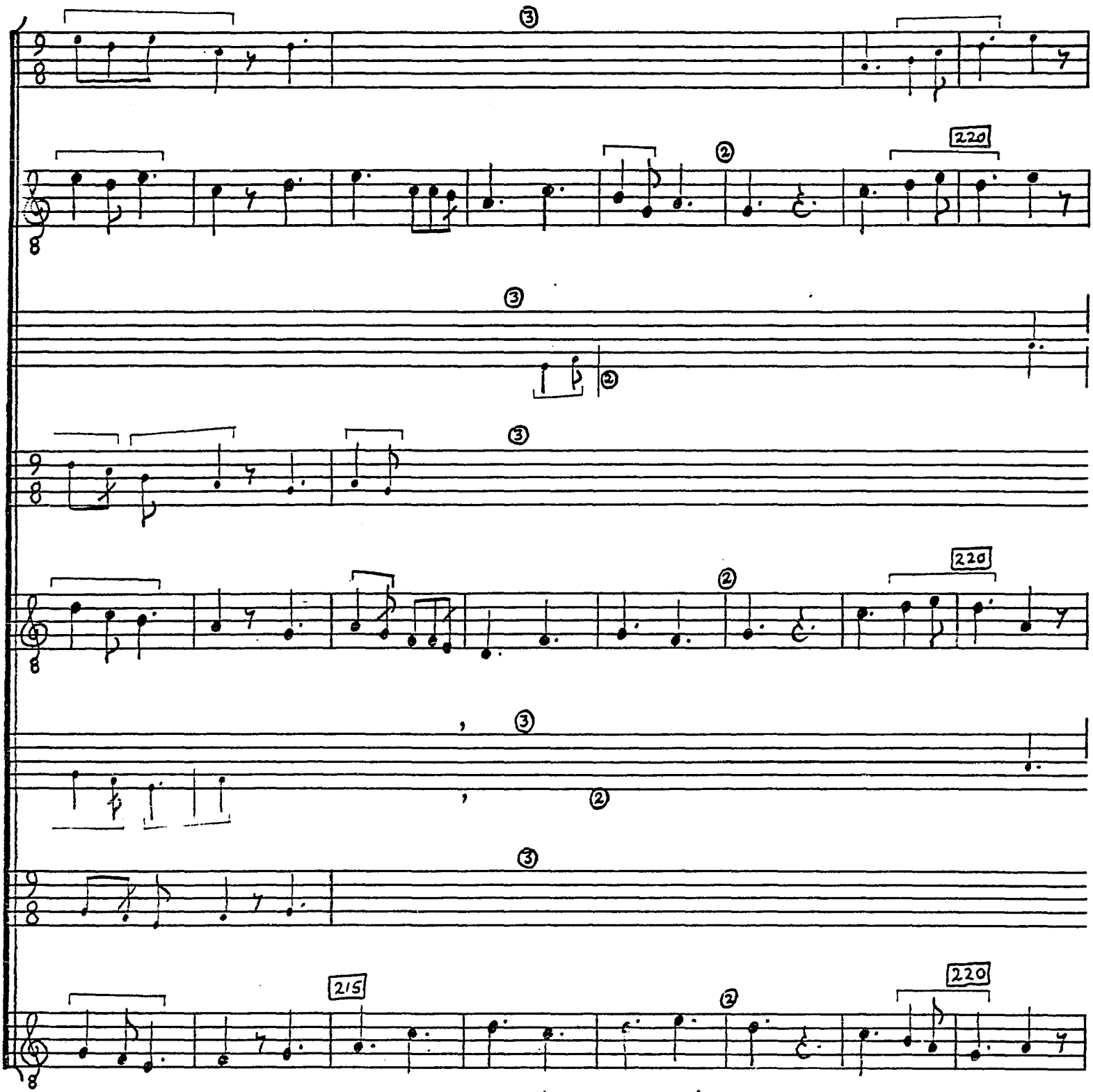

24. non e- gens me- di- ca- mi- ne 25. pro-

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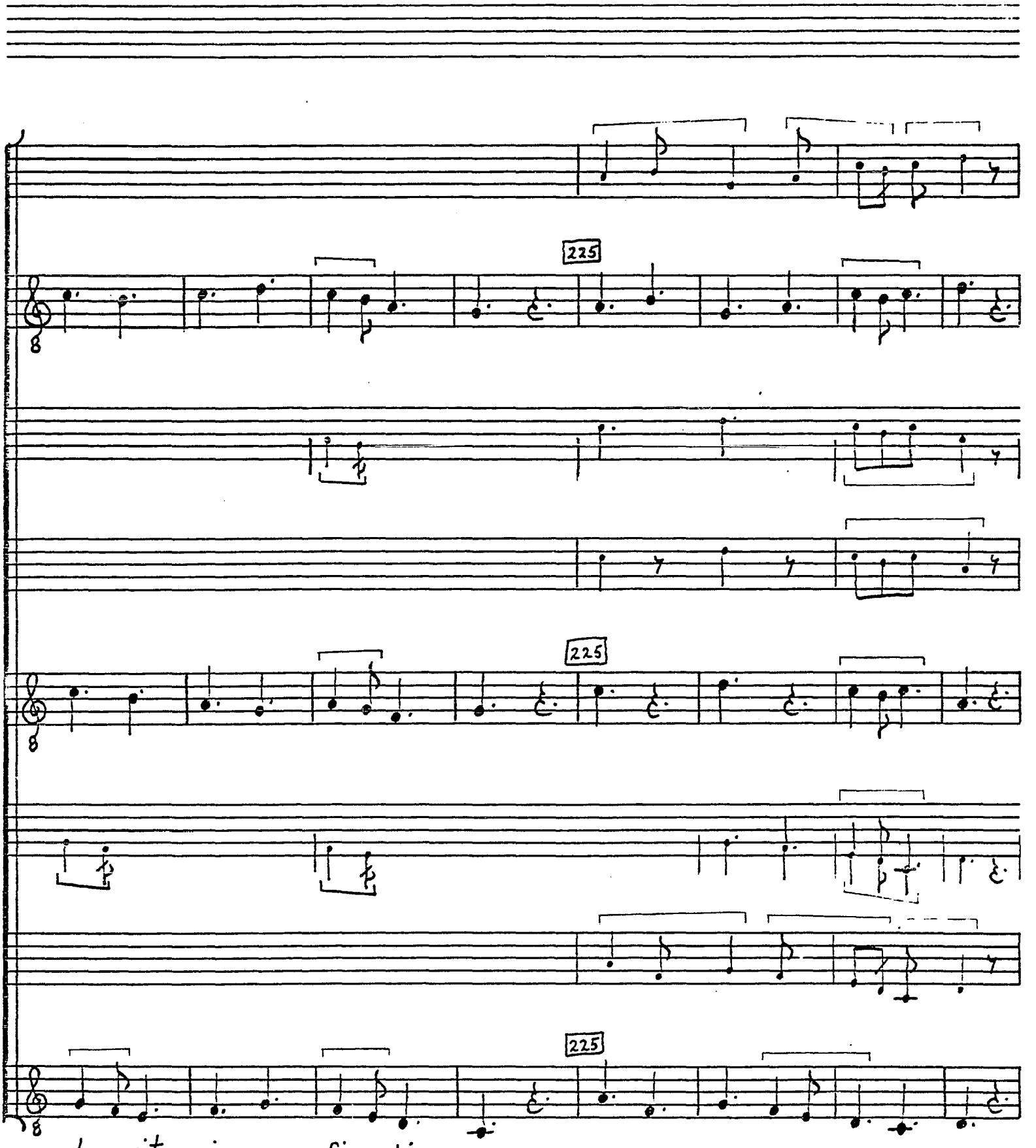

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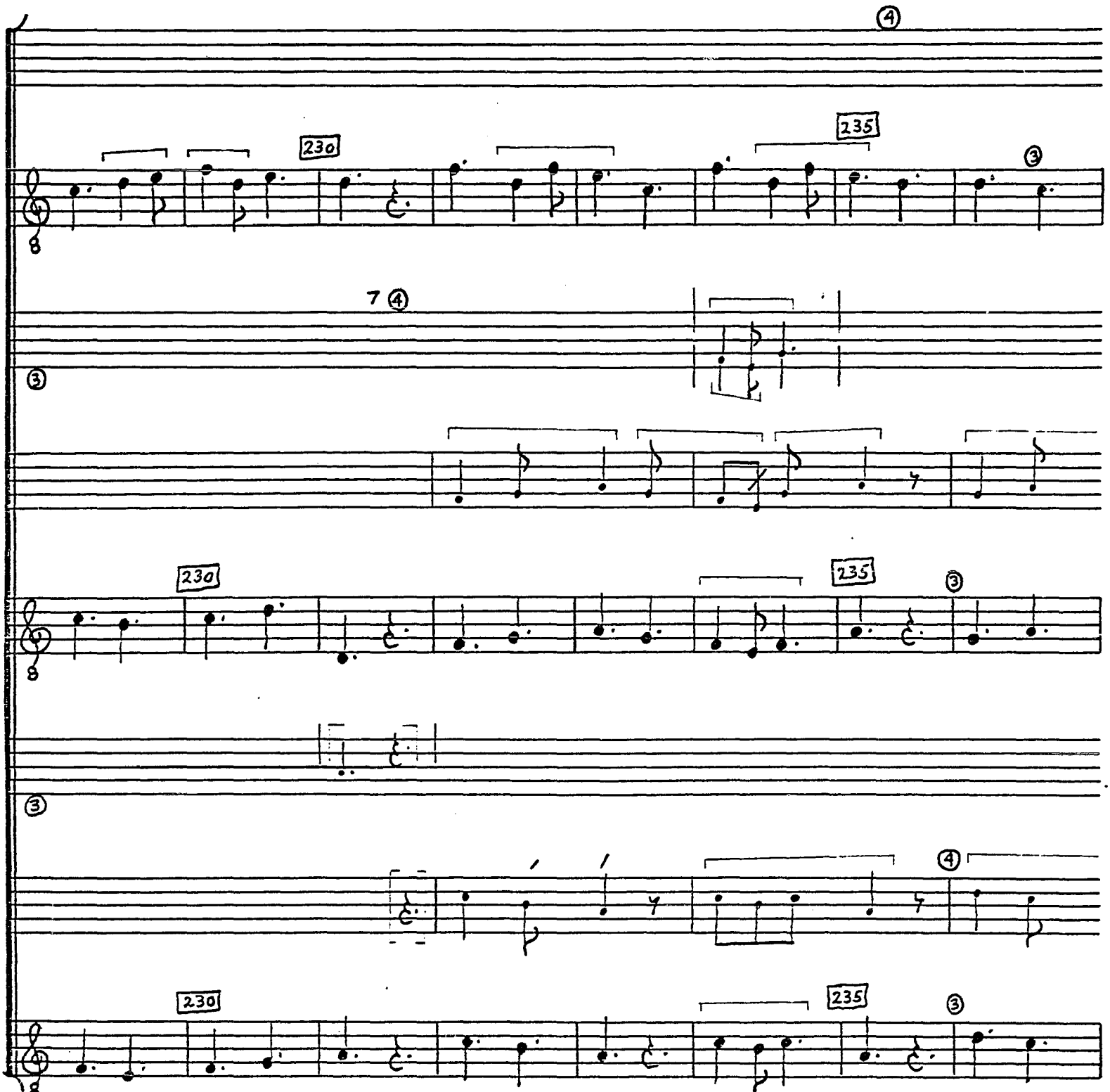

26. qui-a sa- lus est o-

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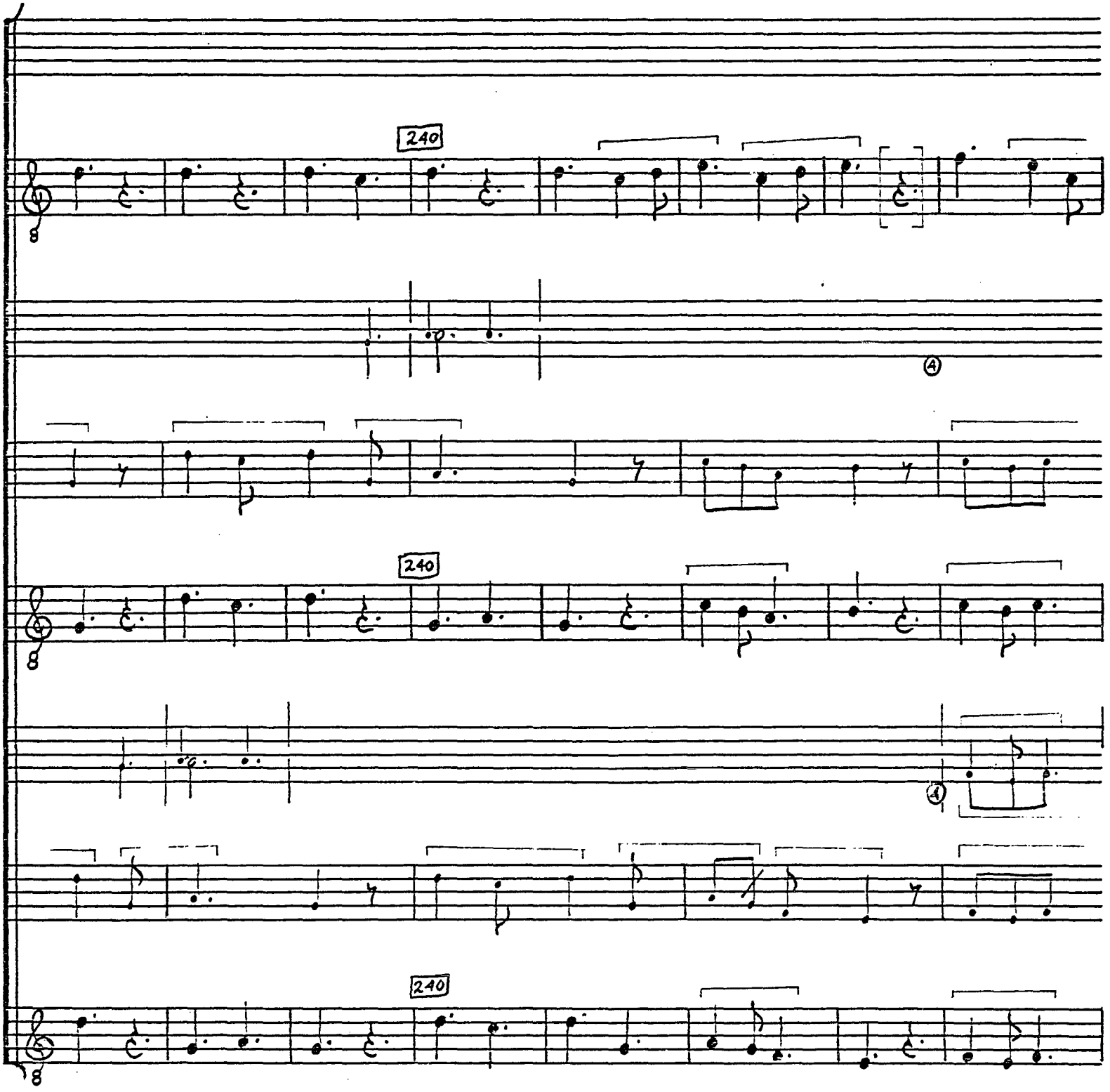

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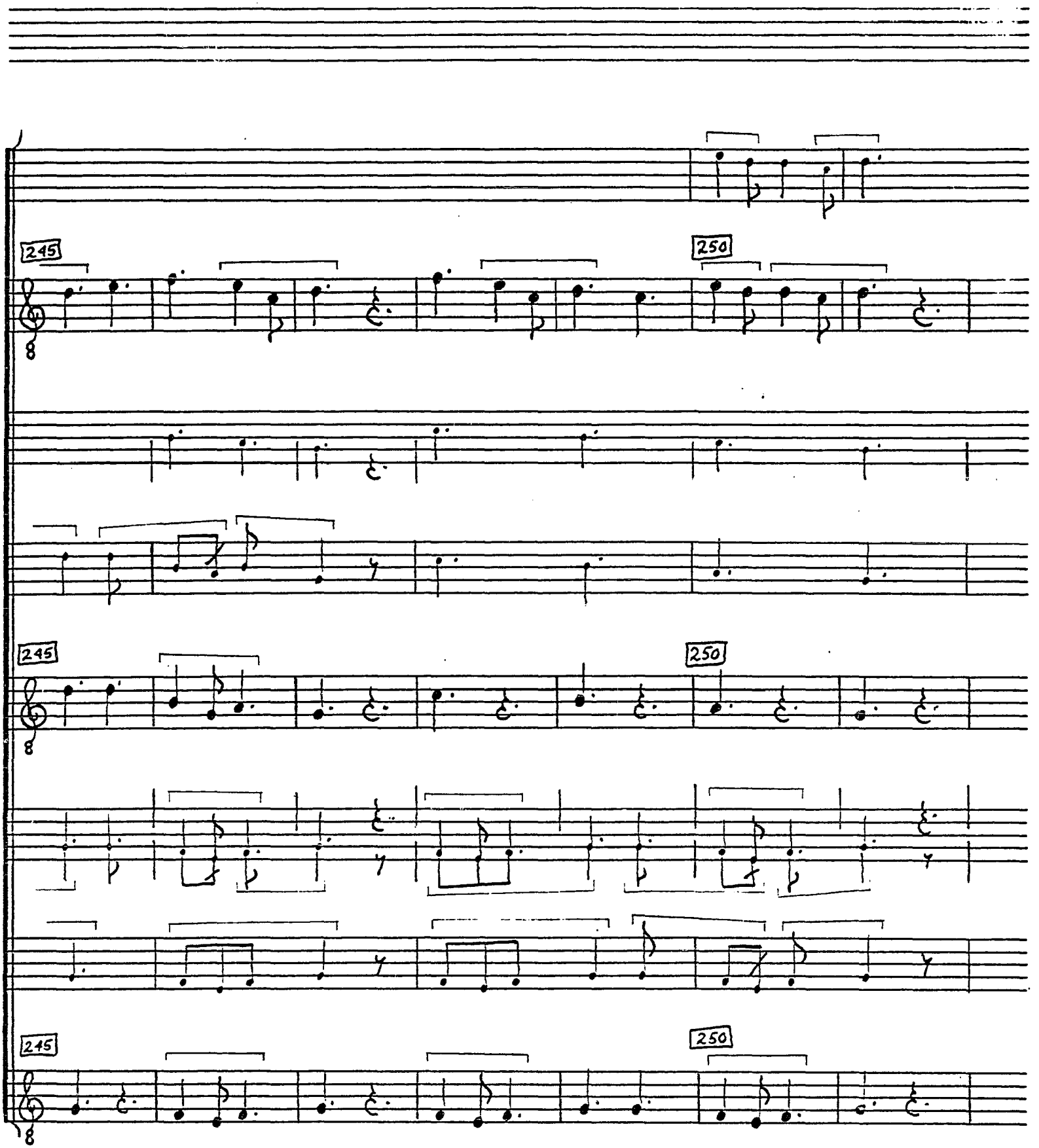

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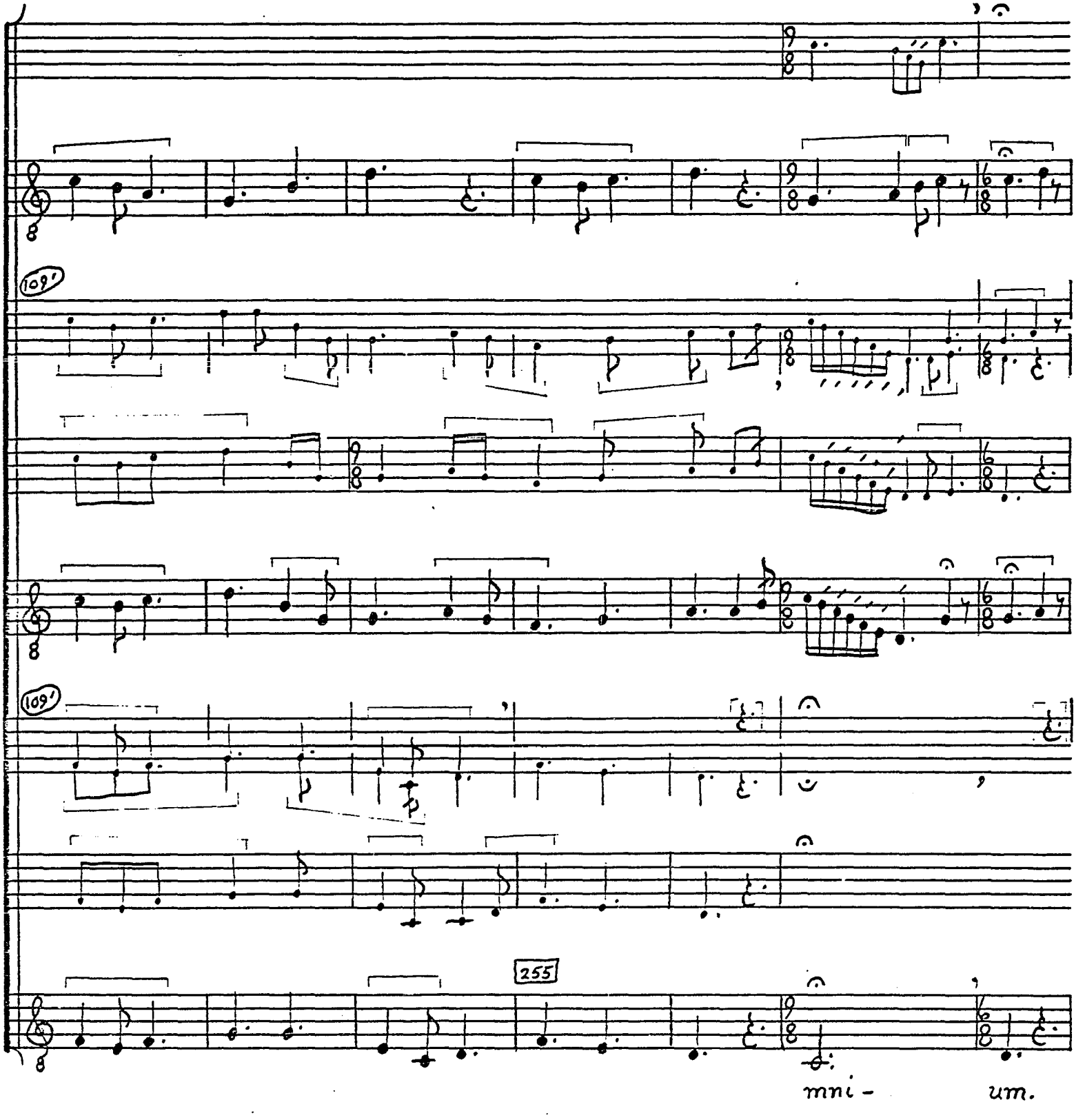

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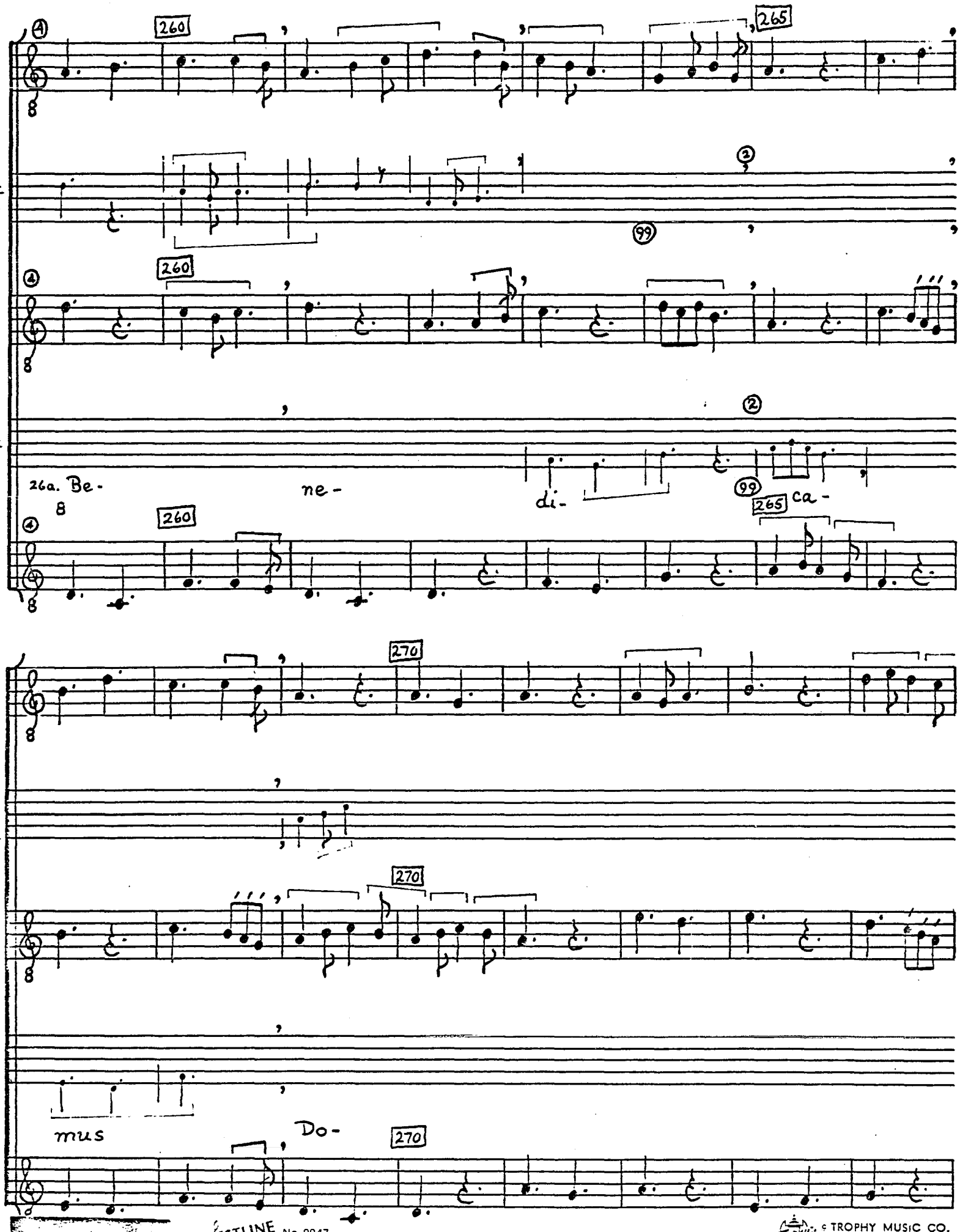

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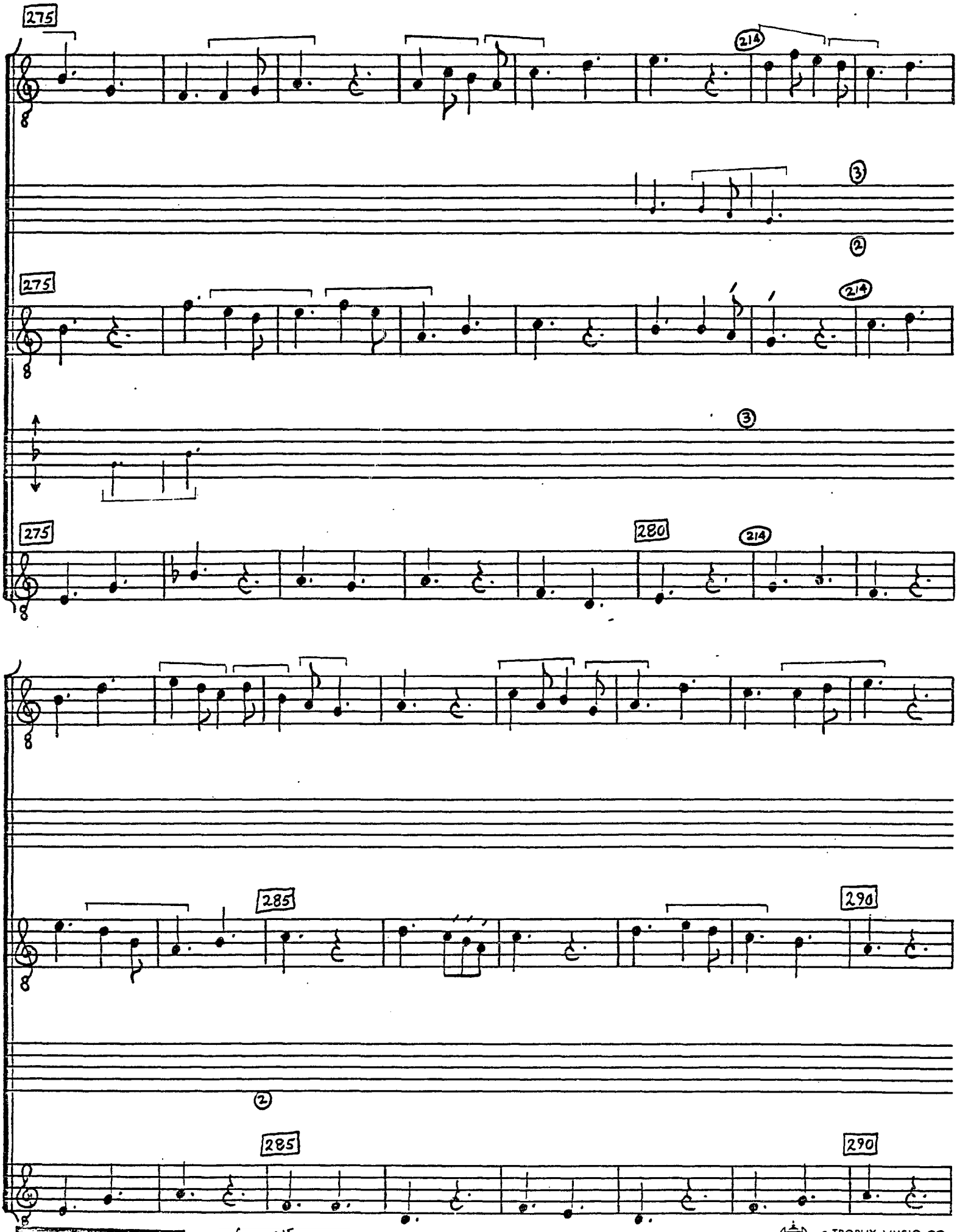

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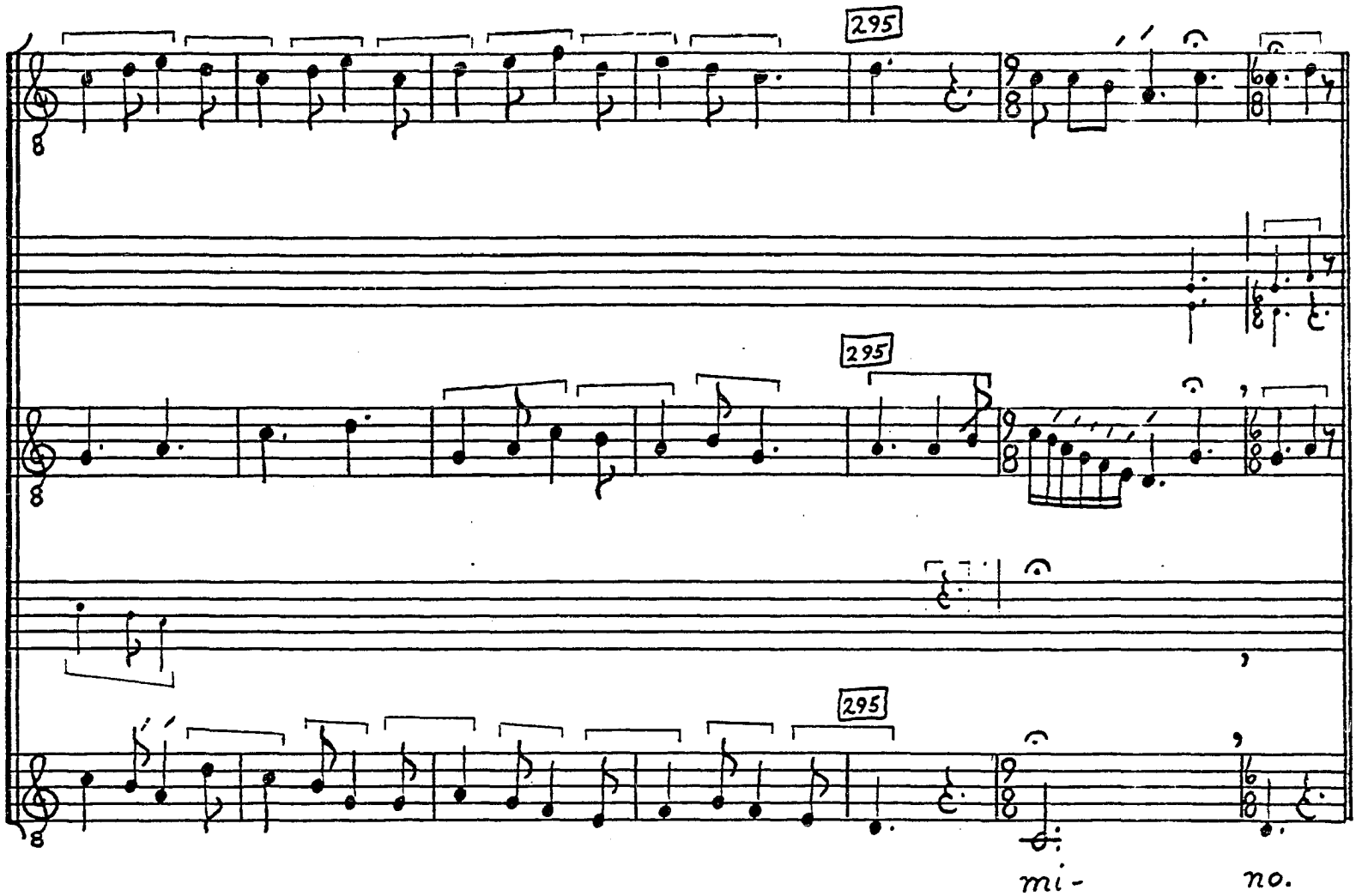

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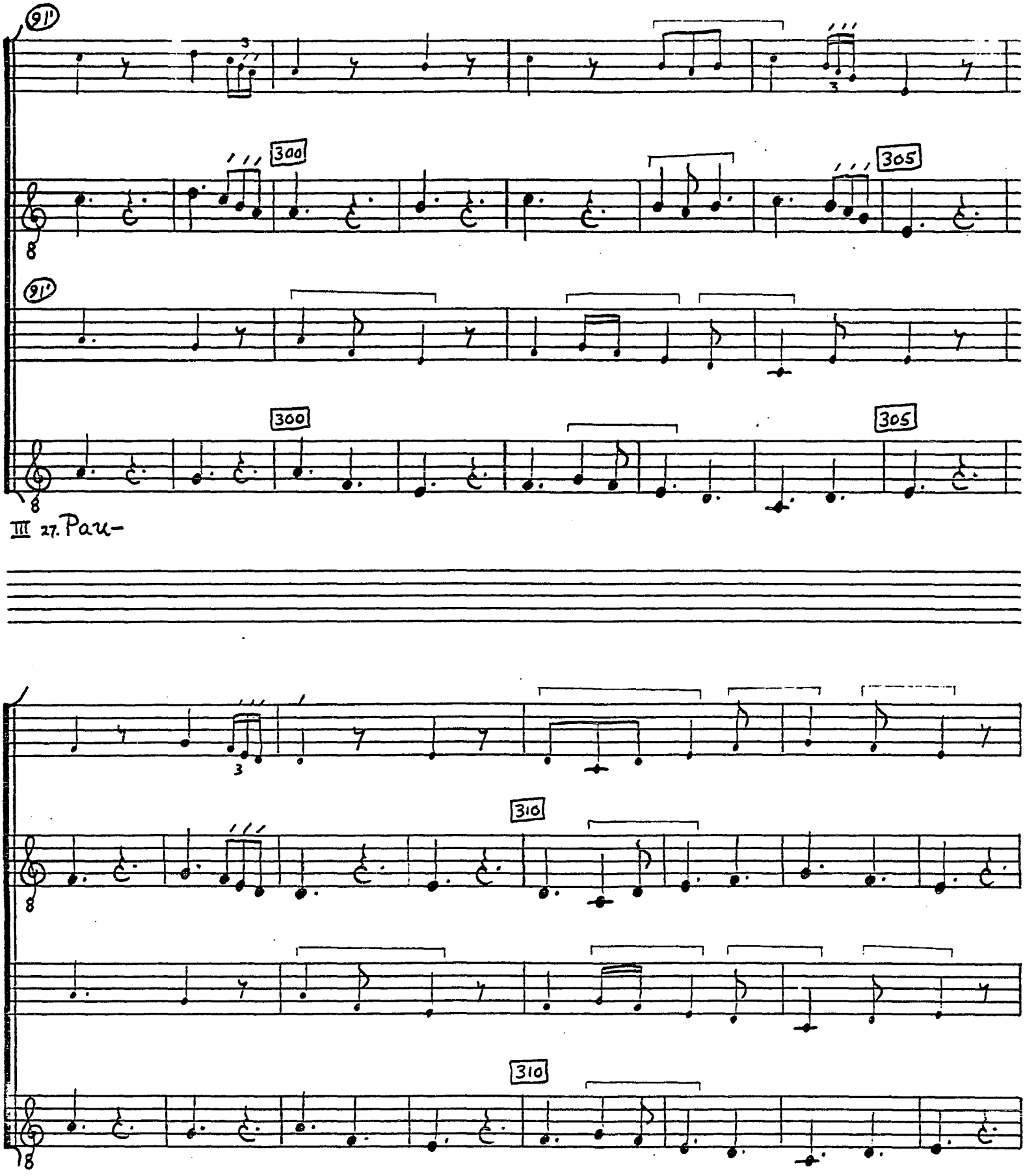

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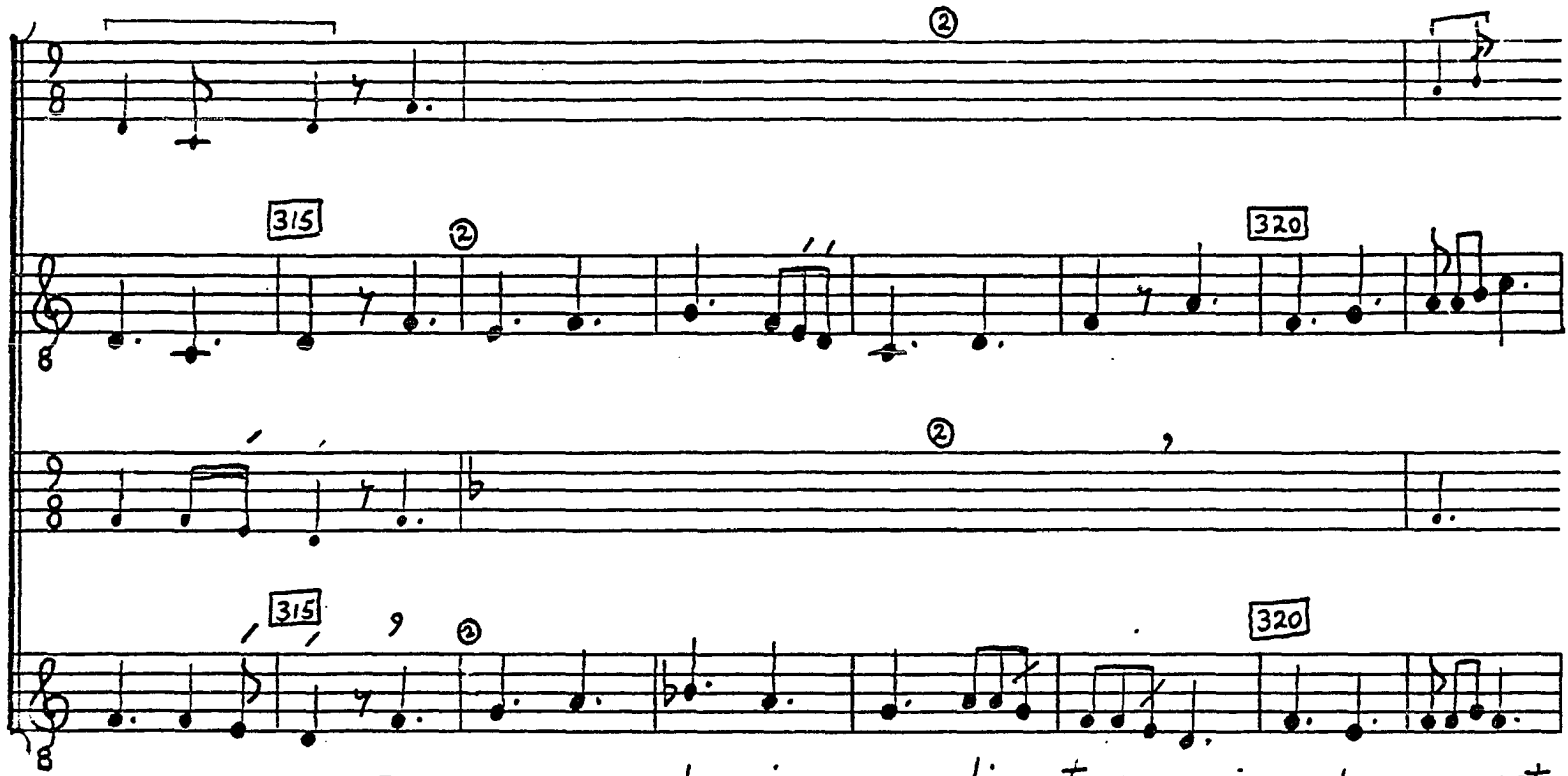

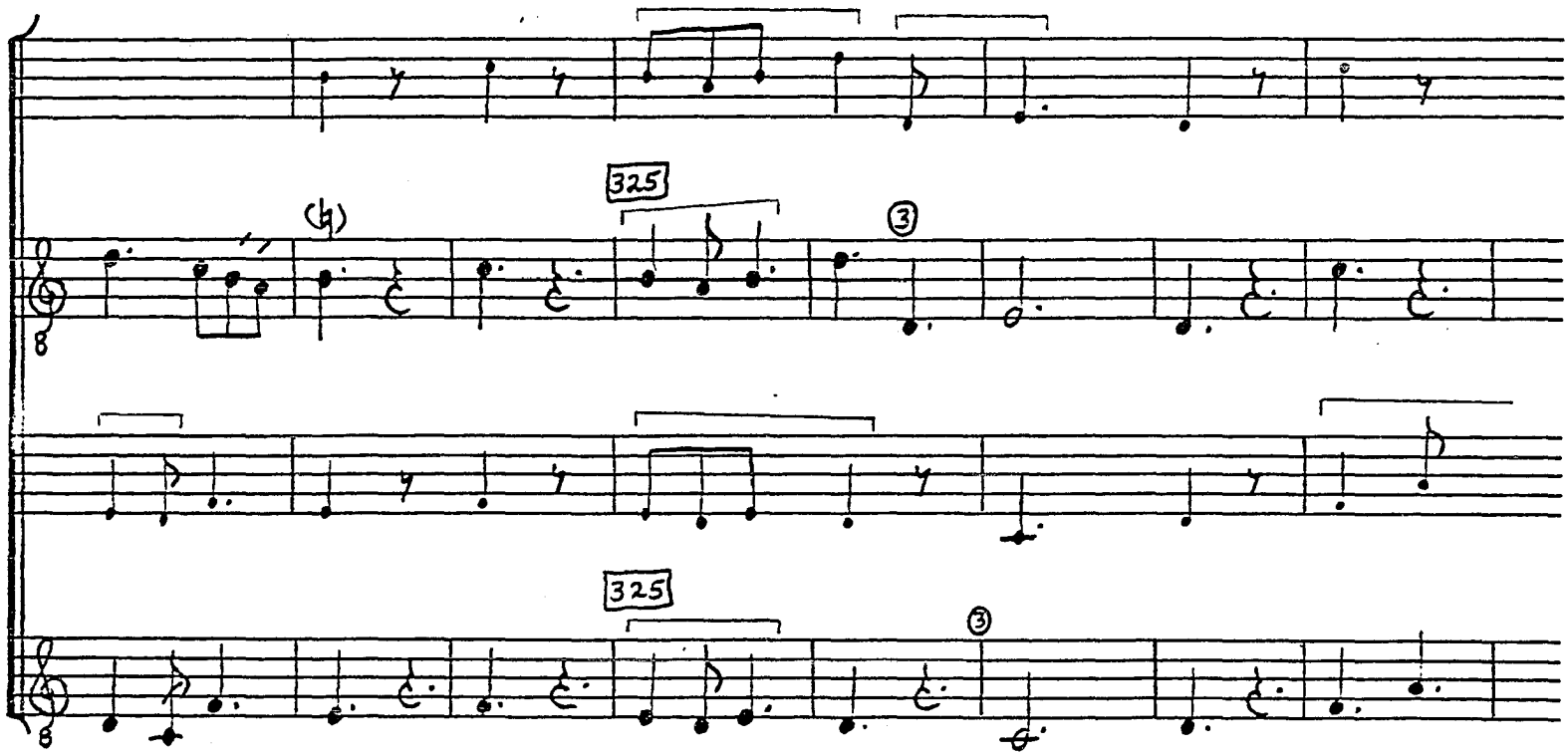

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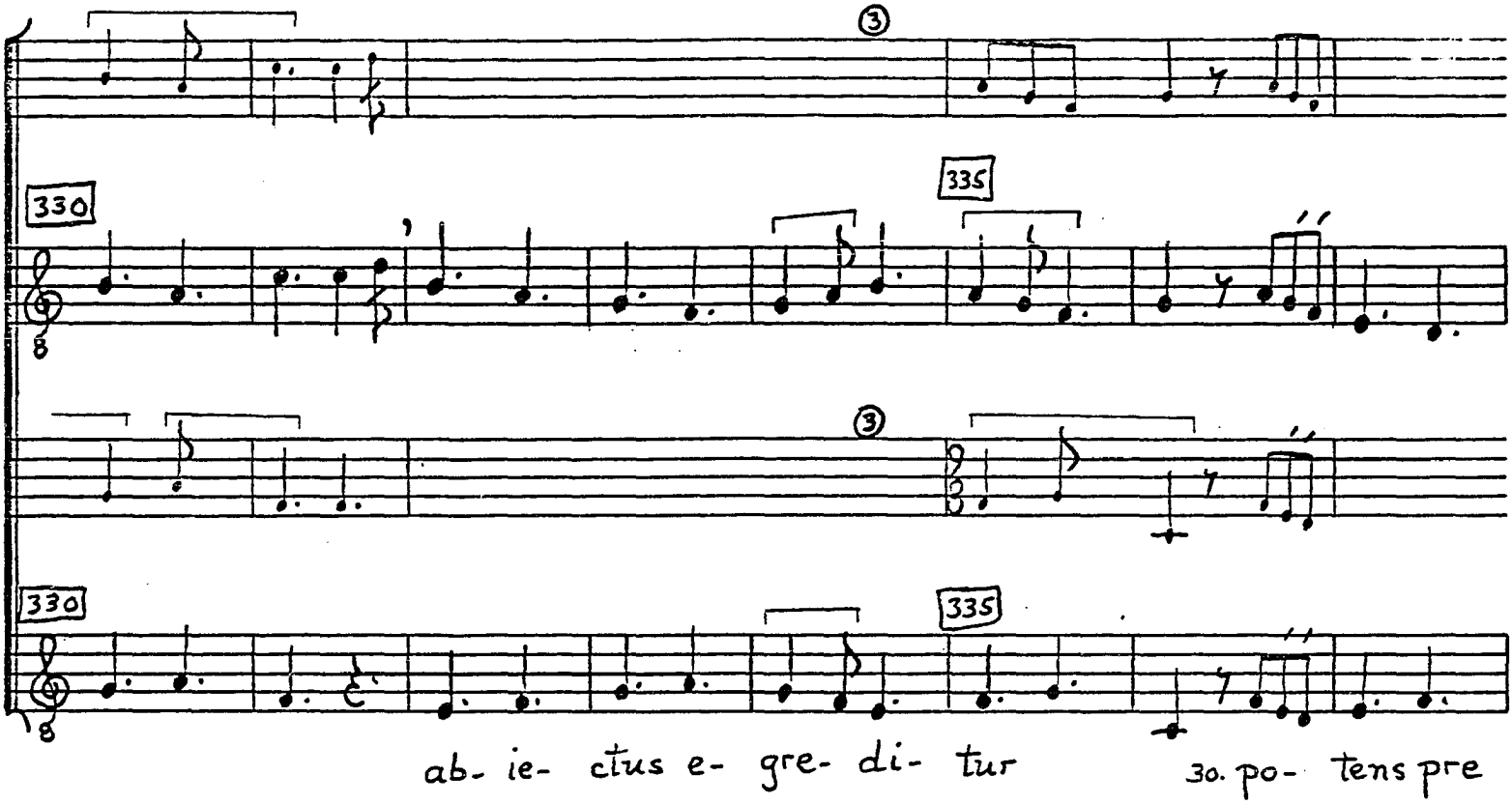

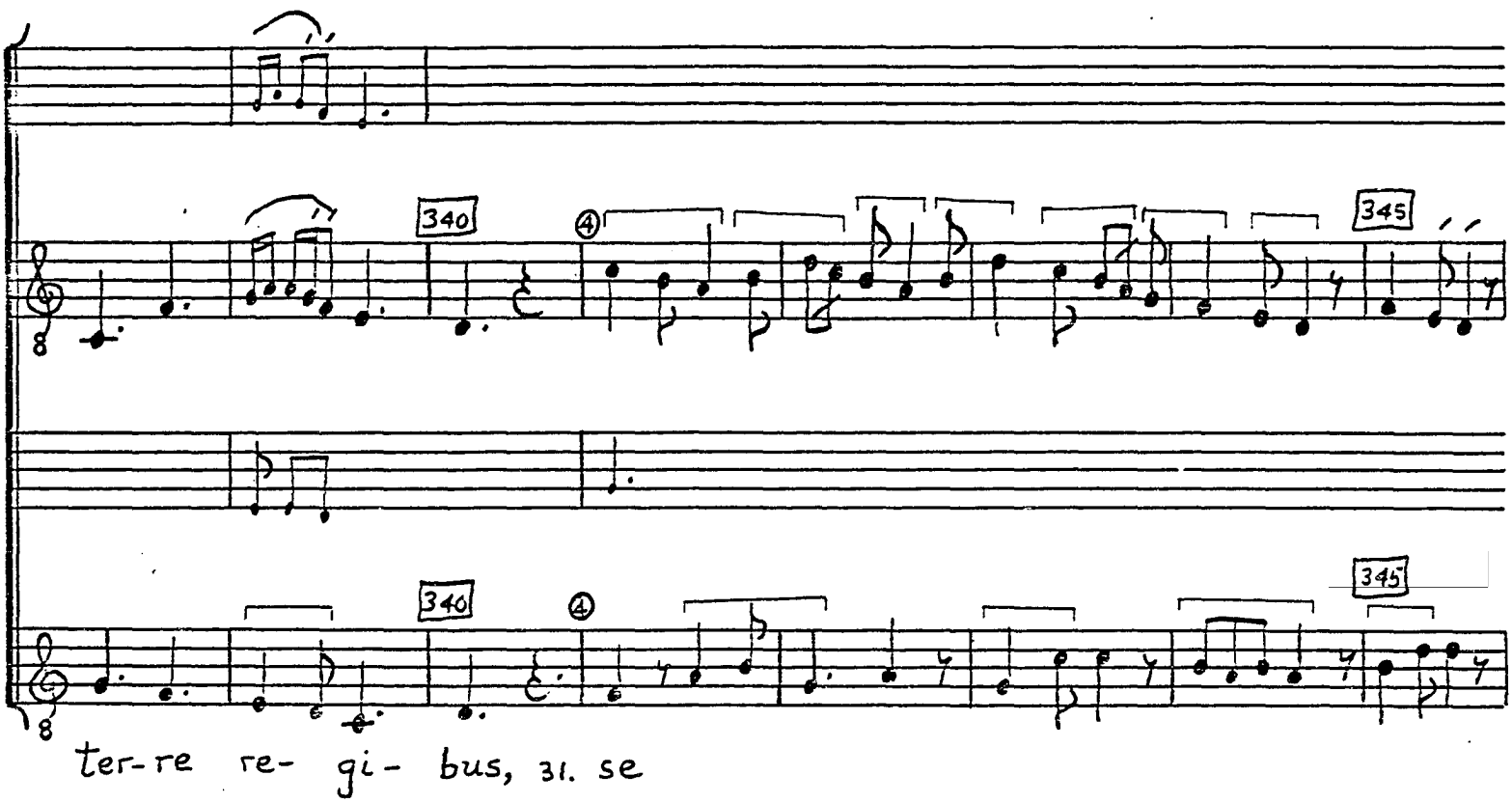

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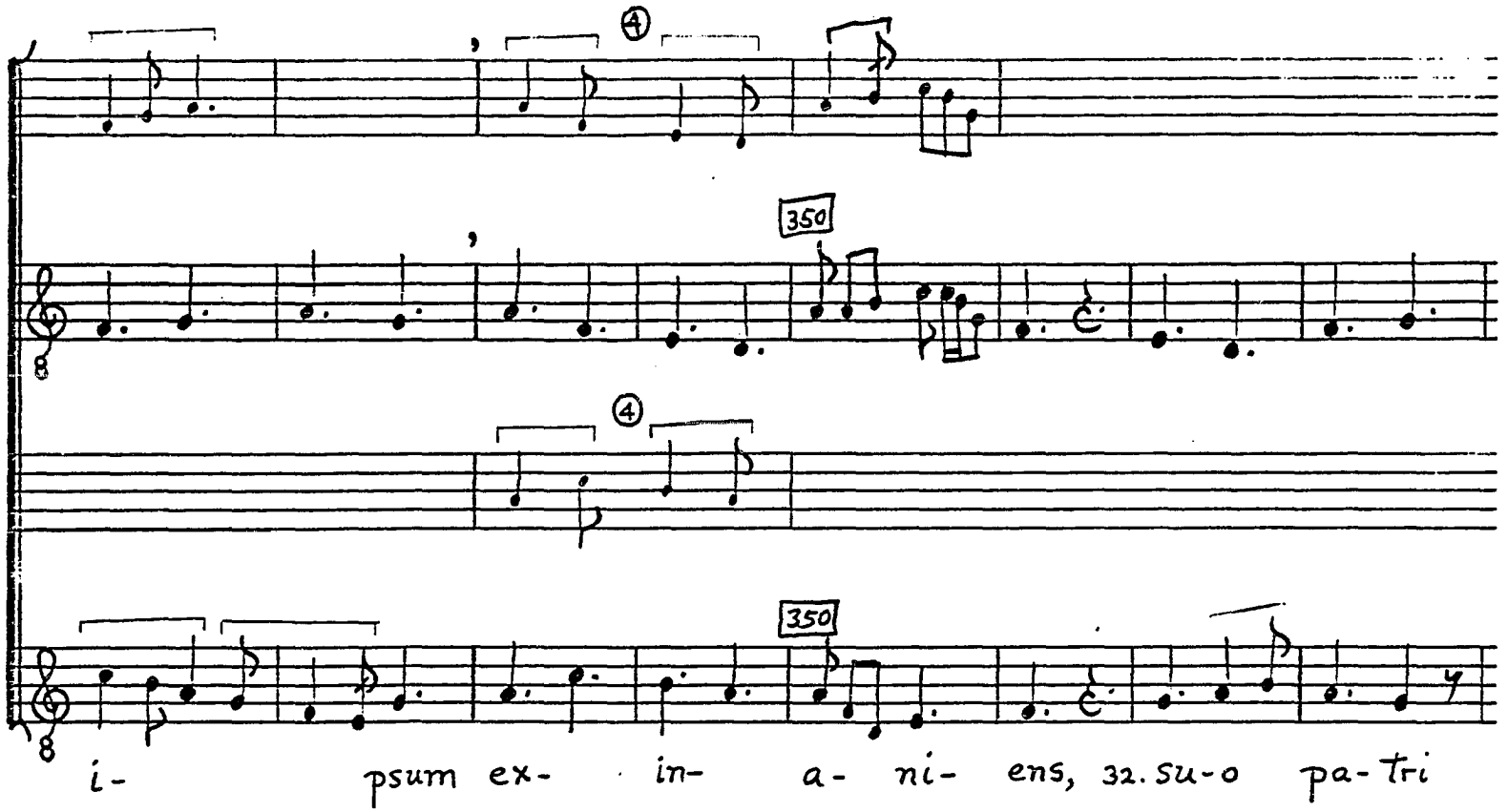

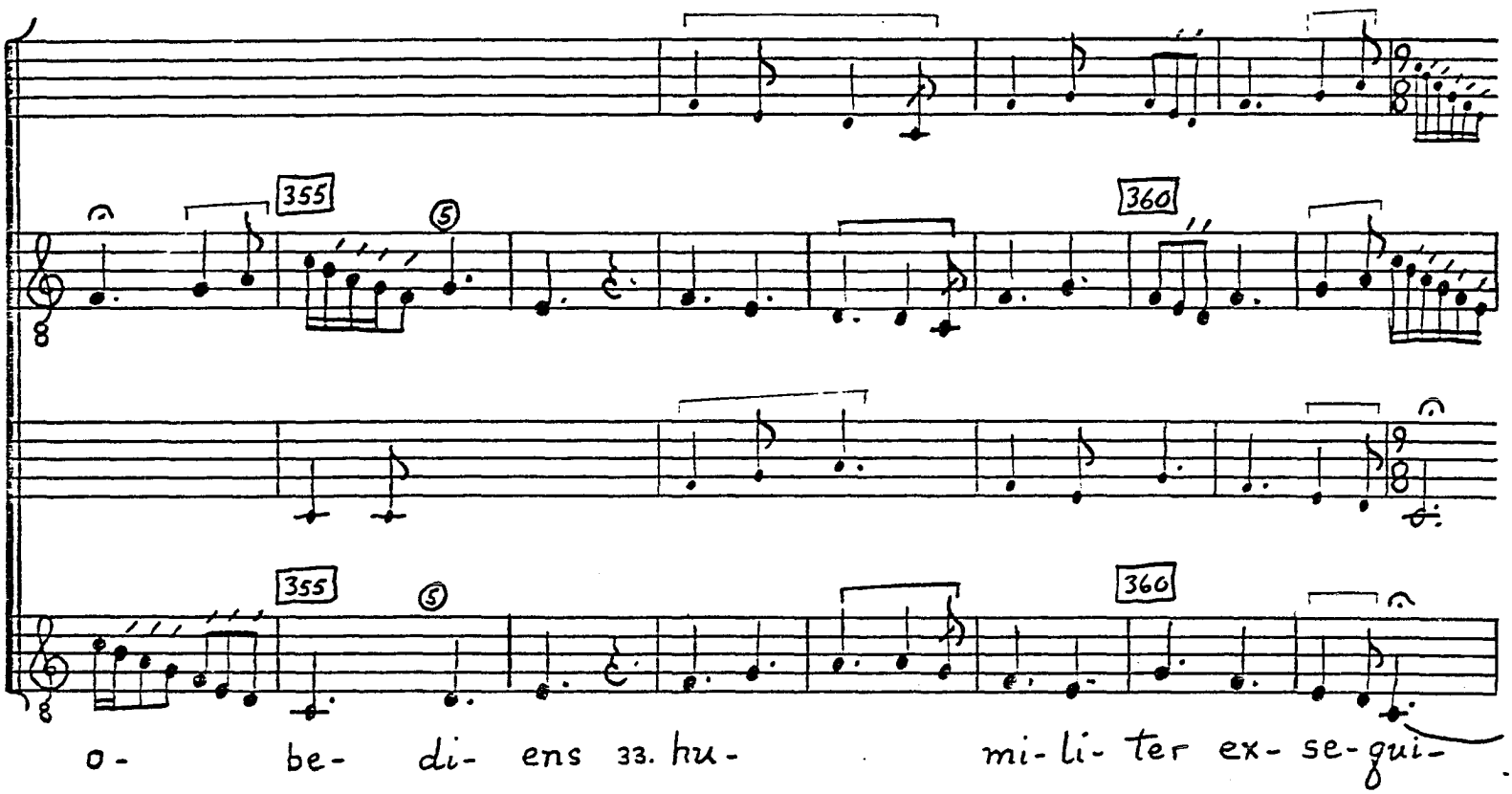

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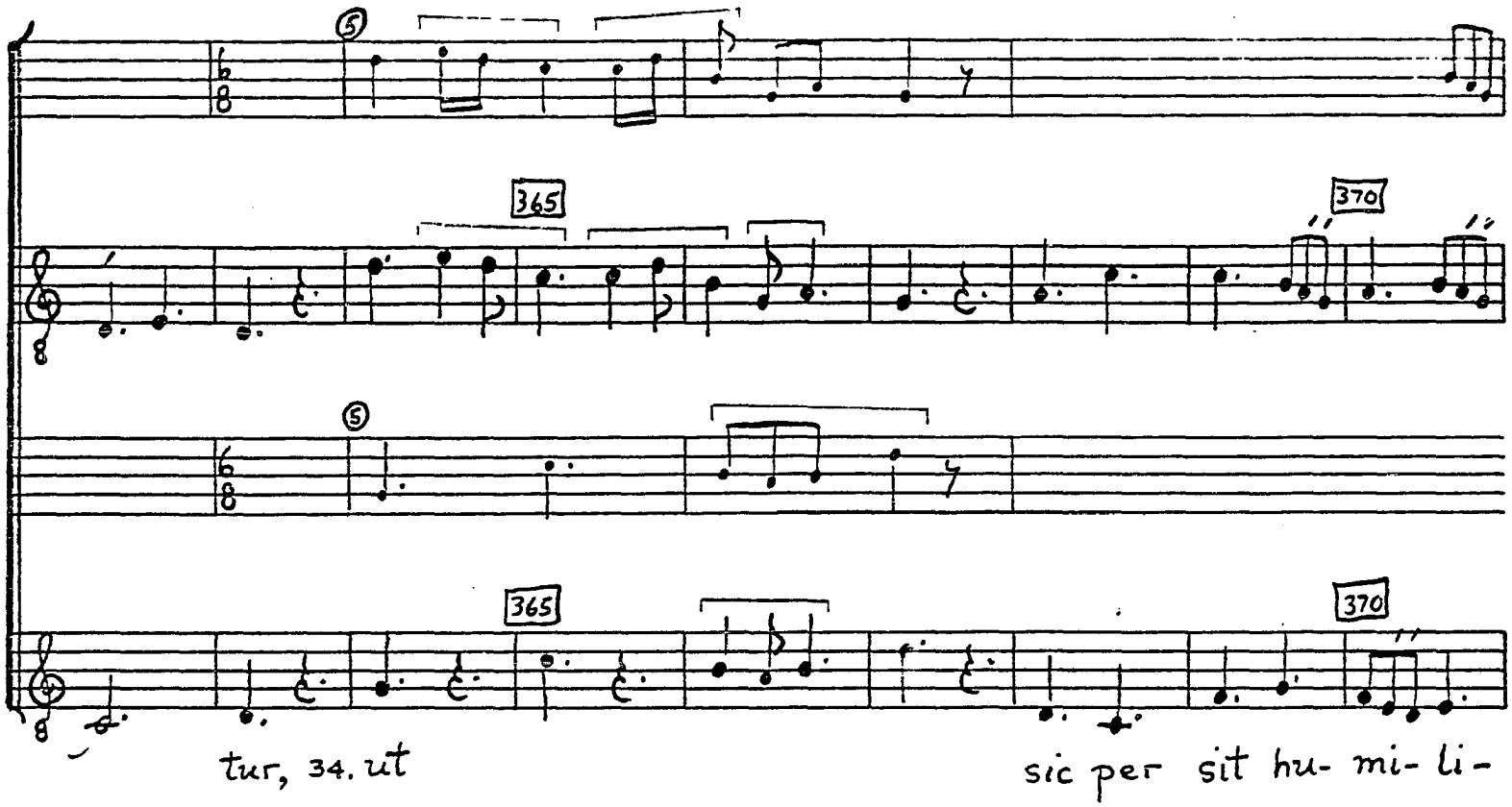

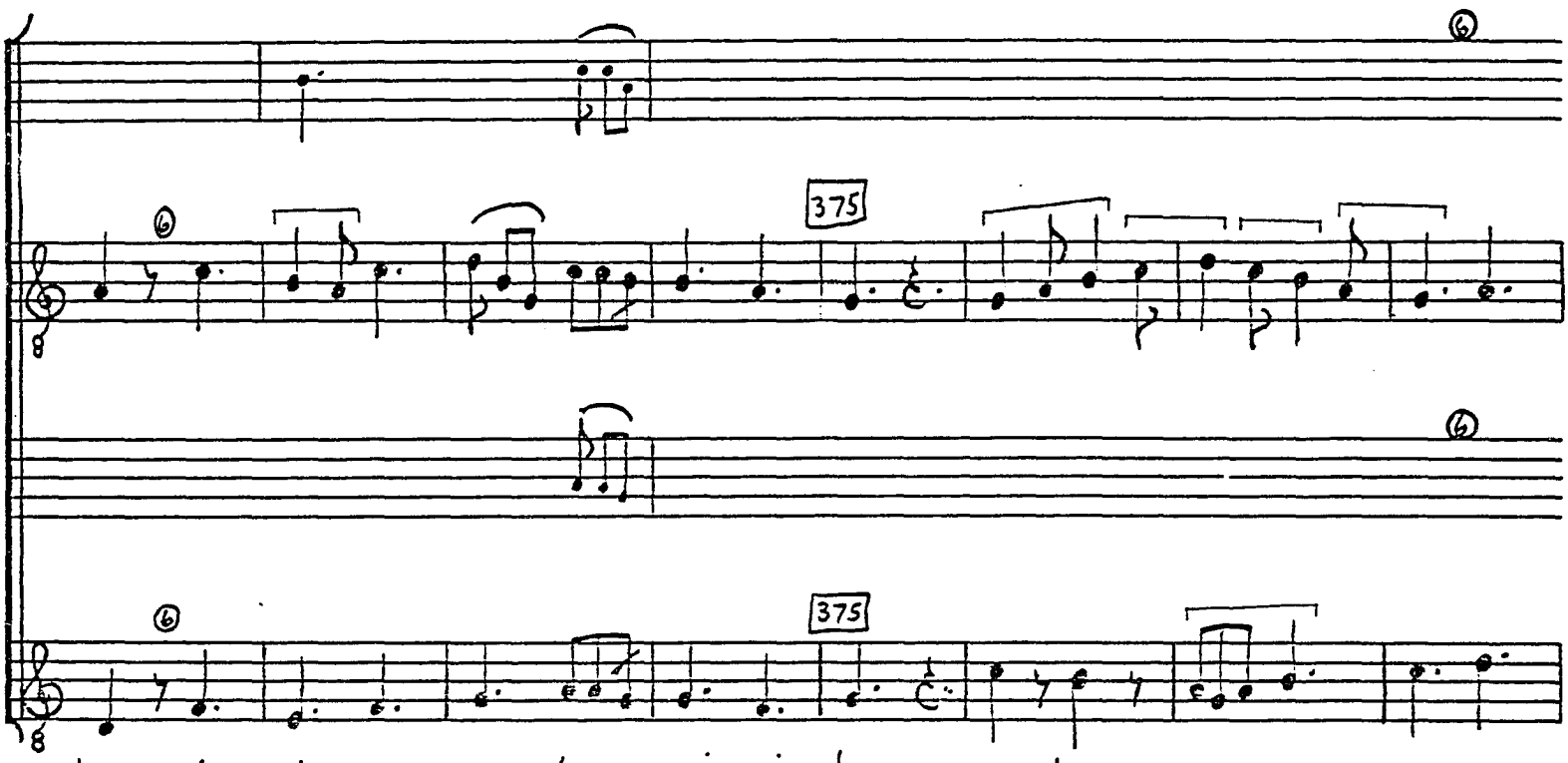

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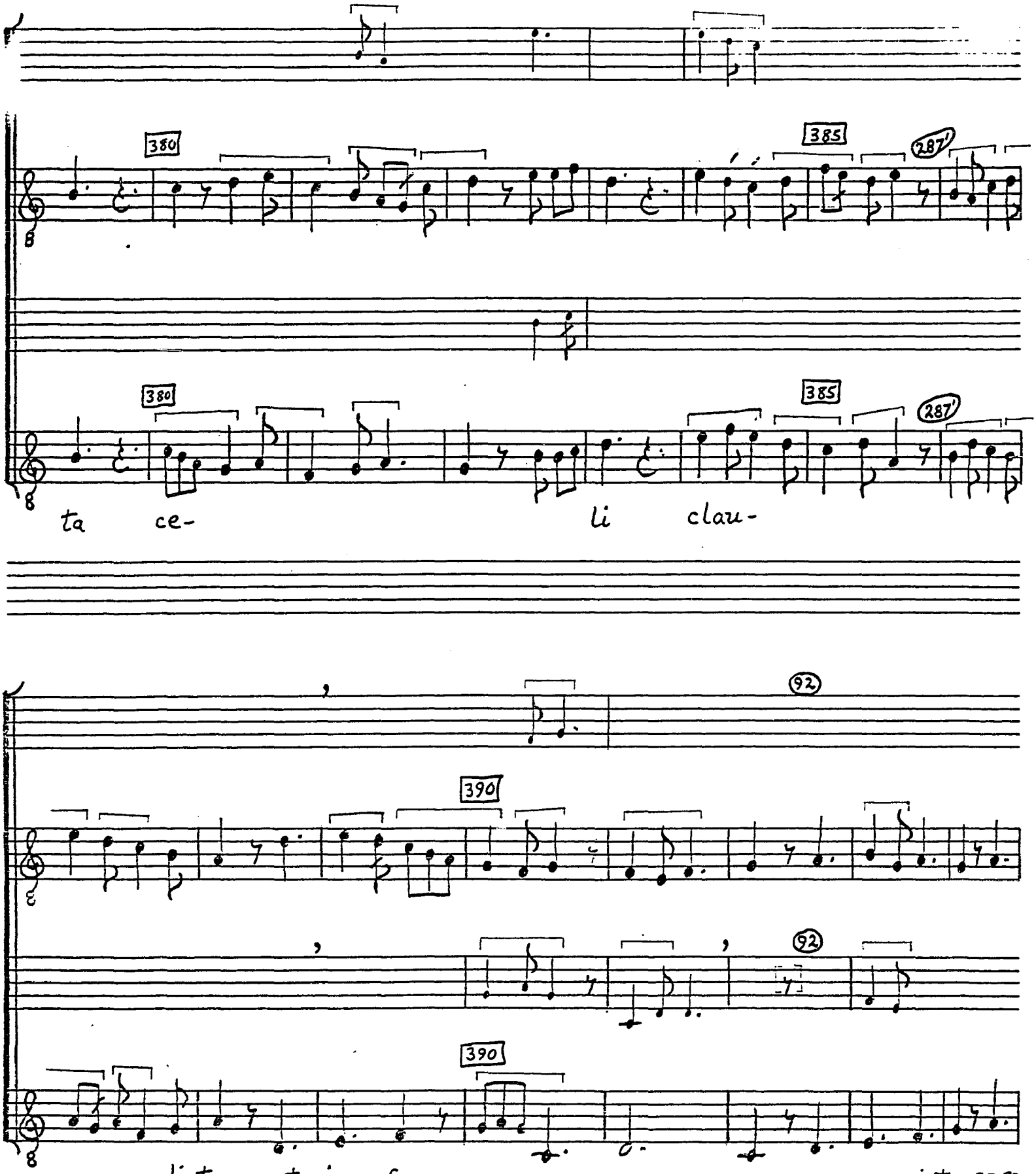

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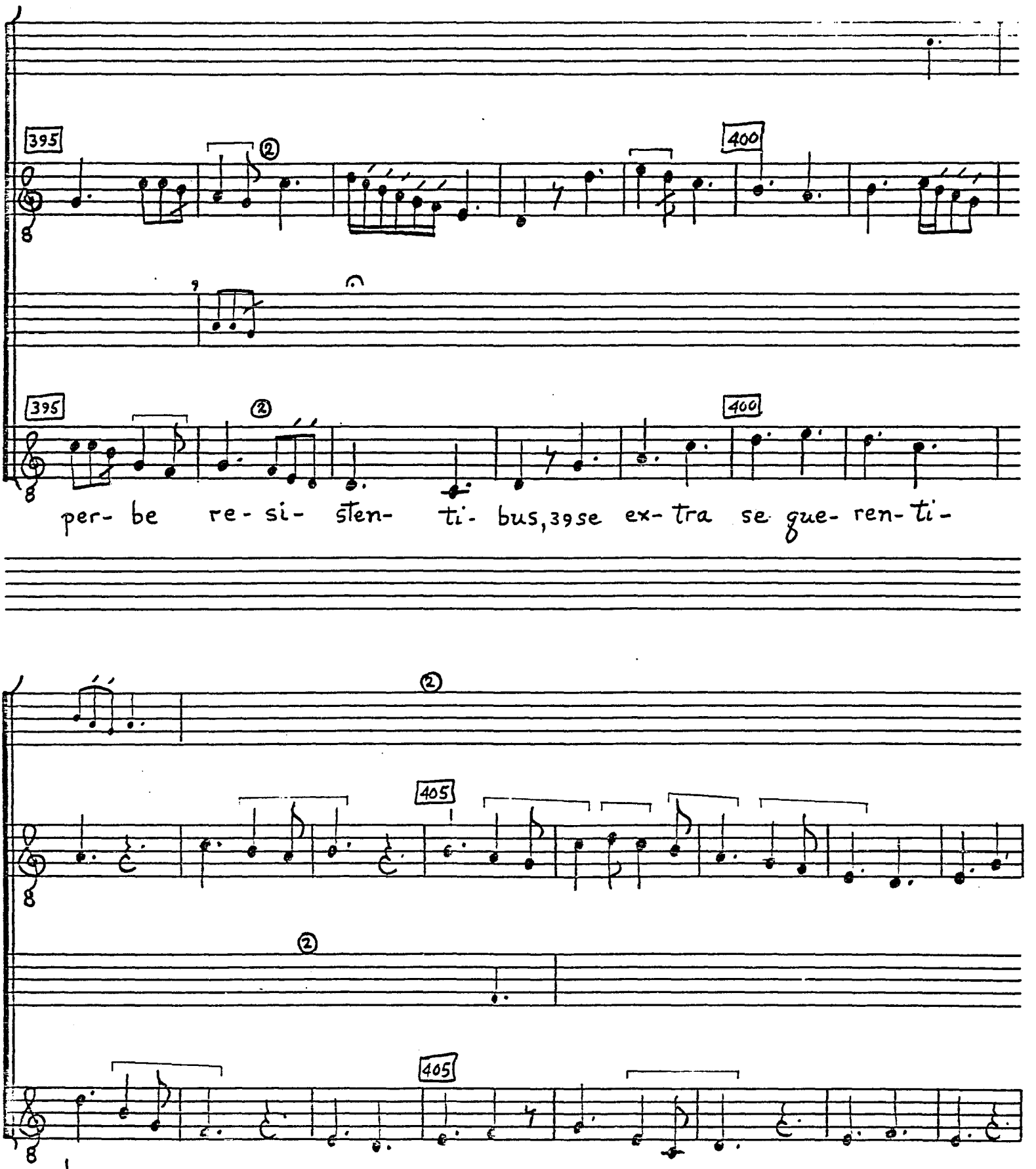

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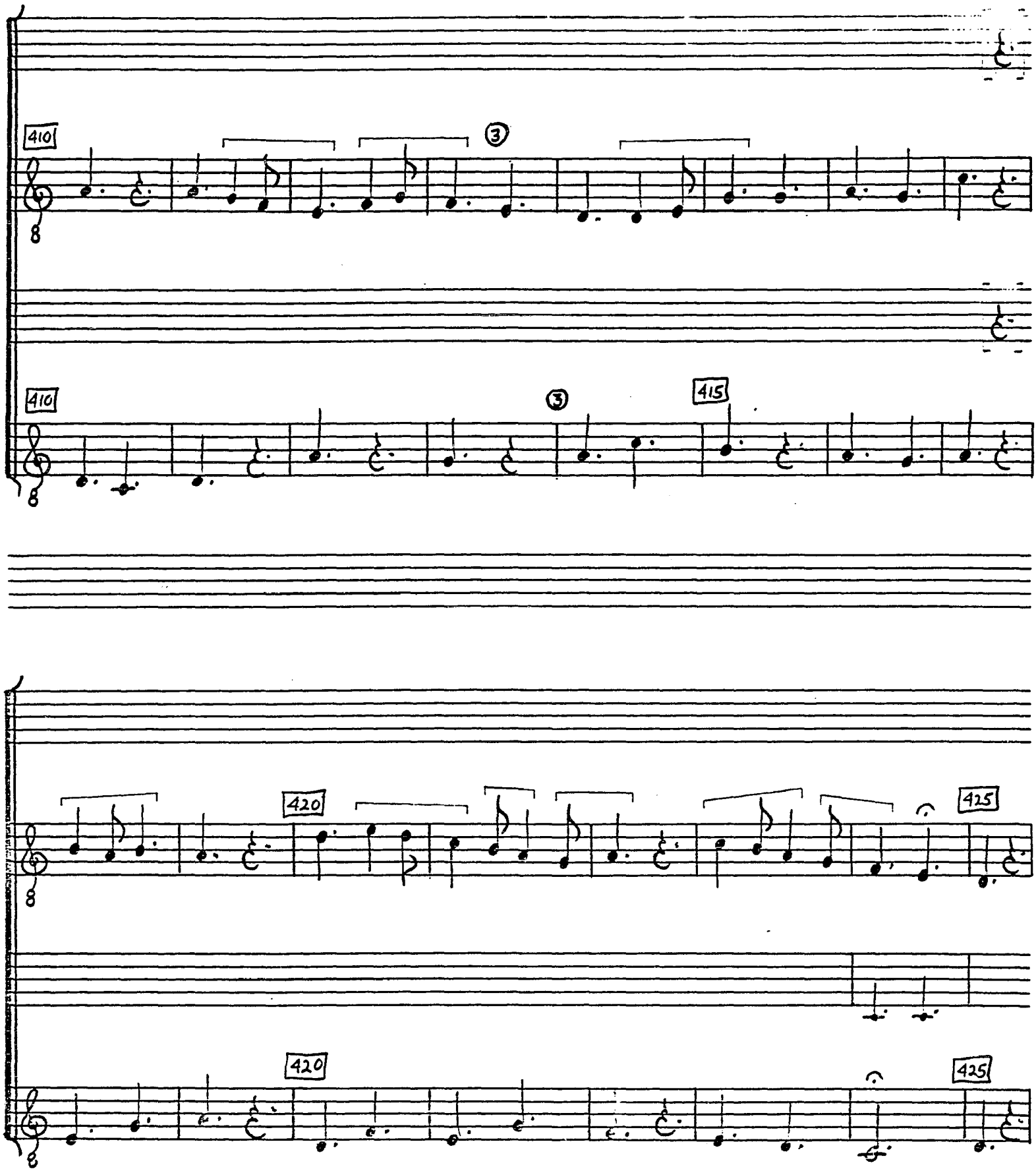

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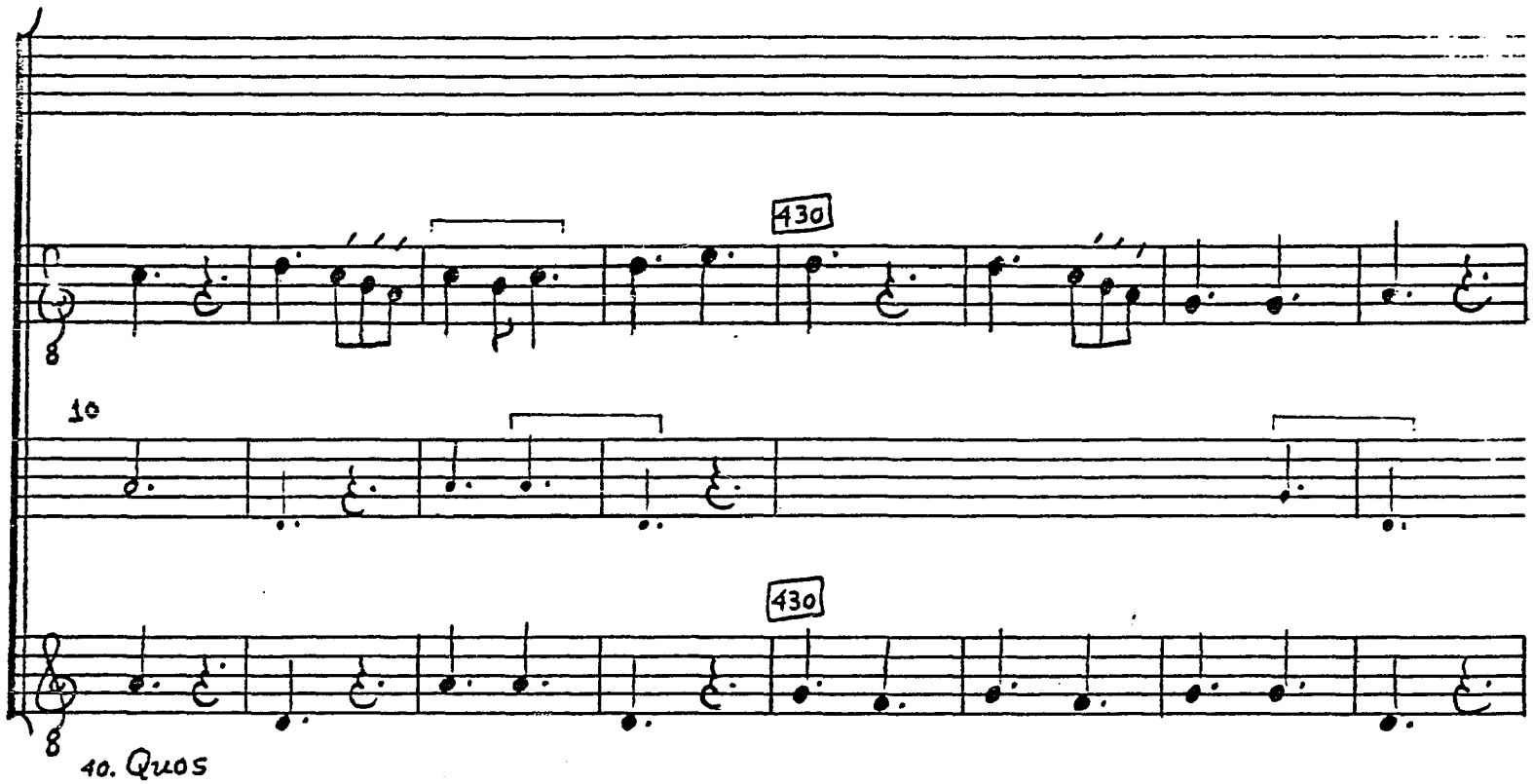

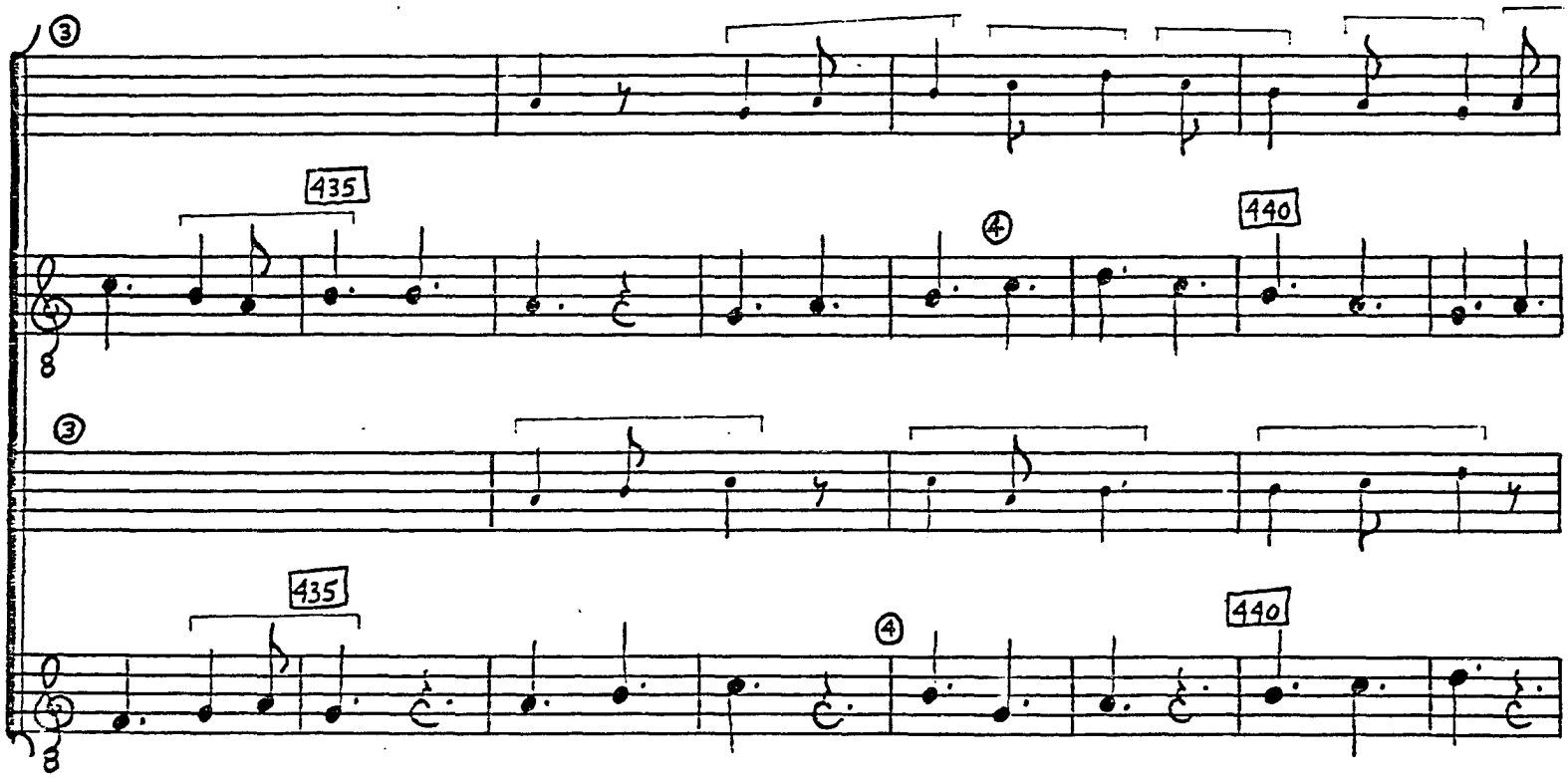

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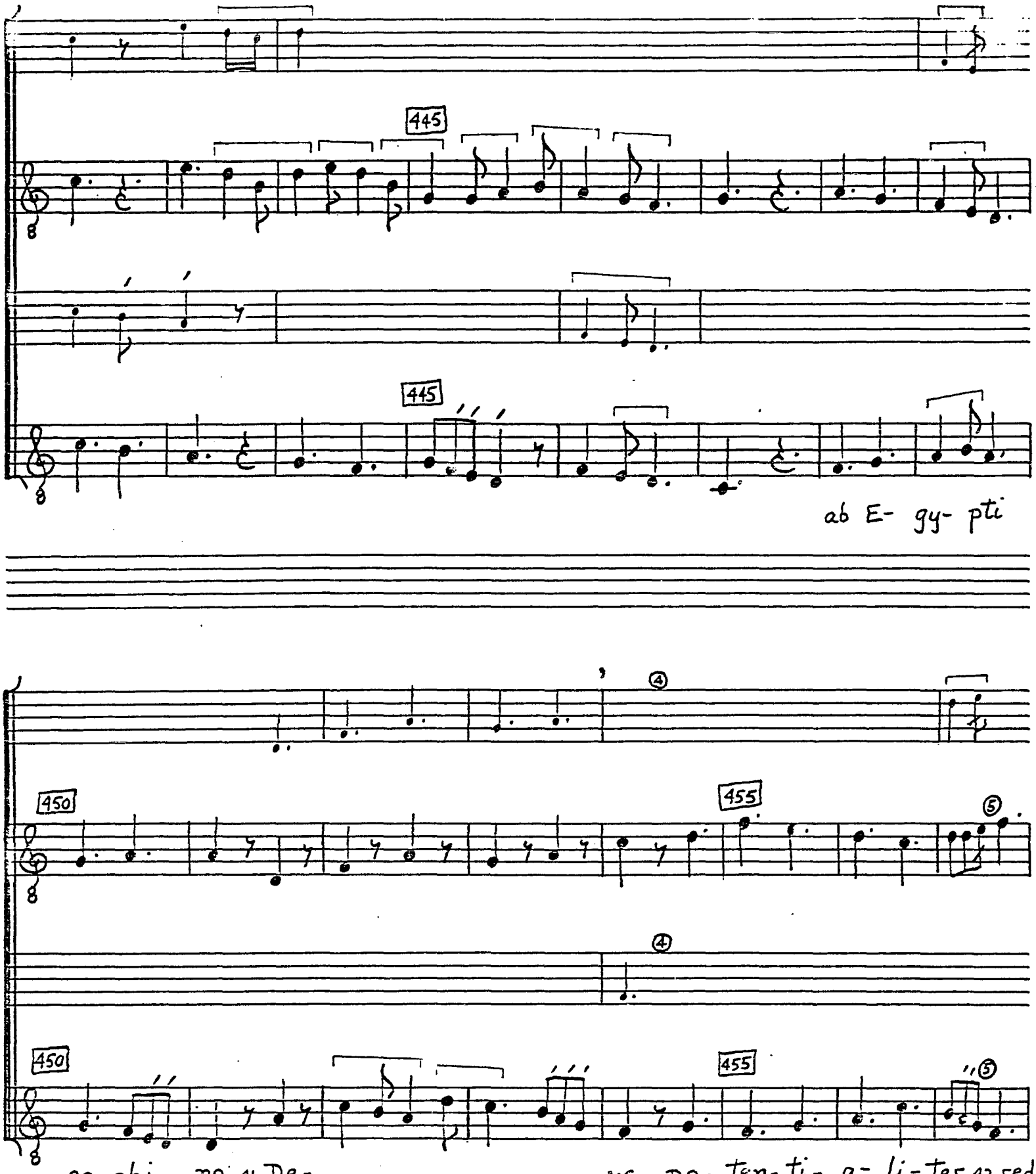

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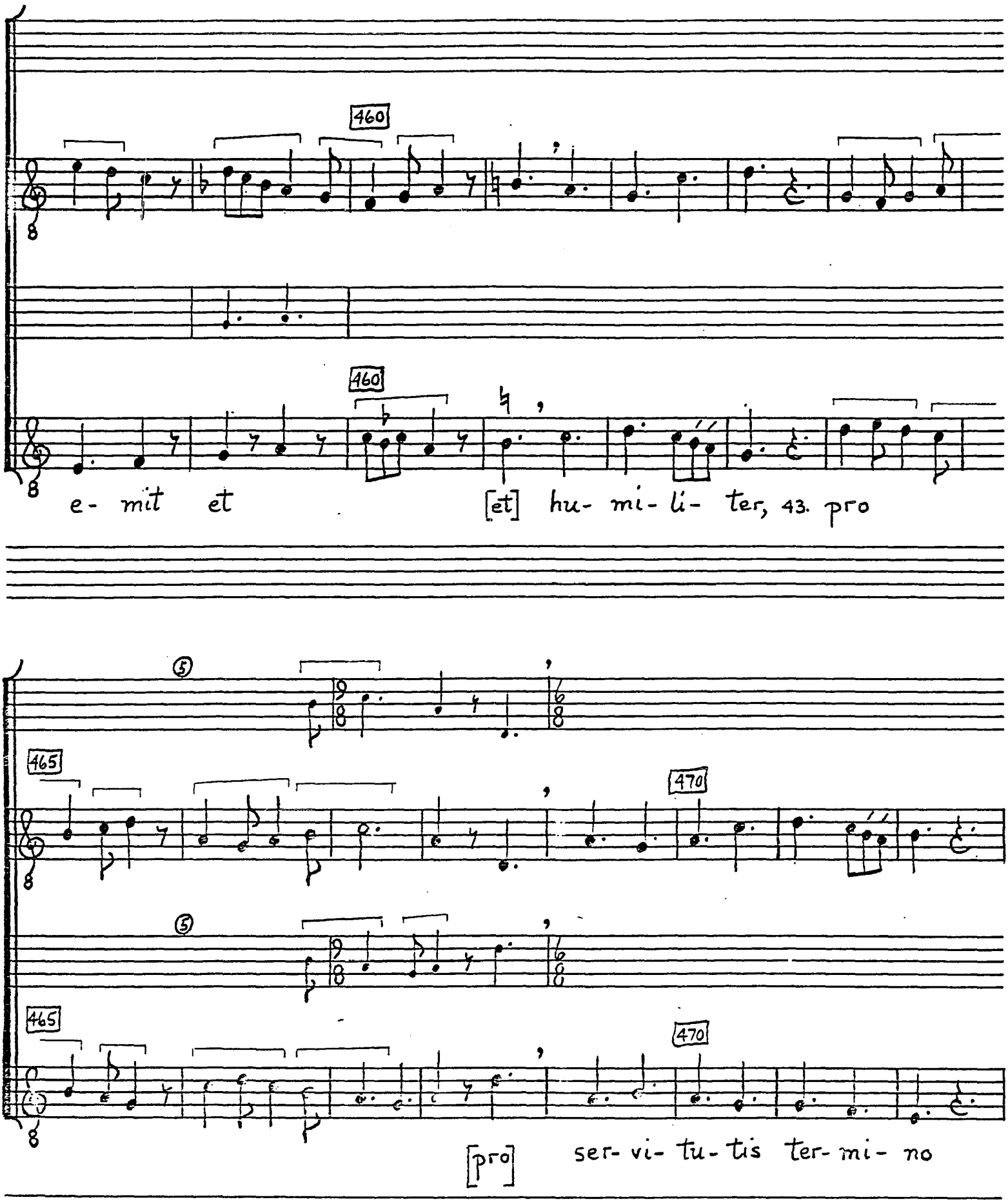

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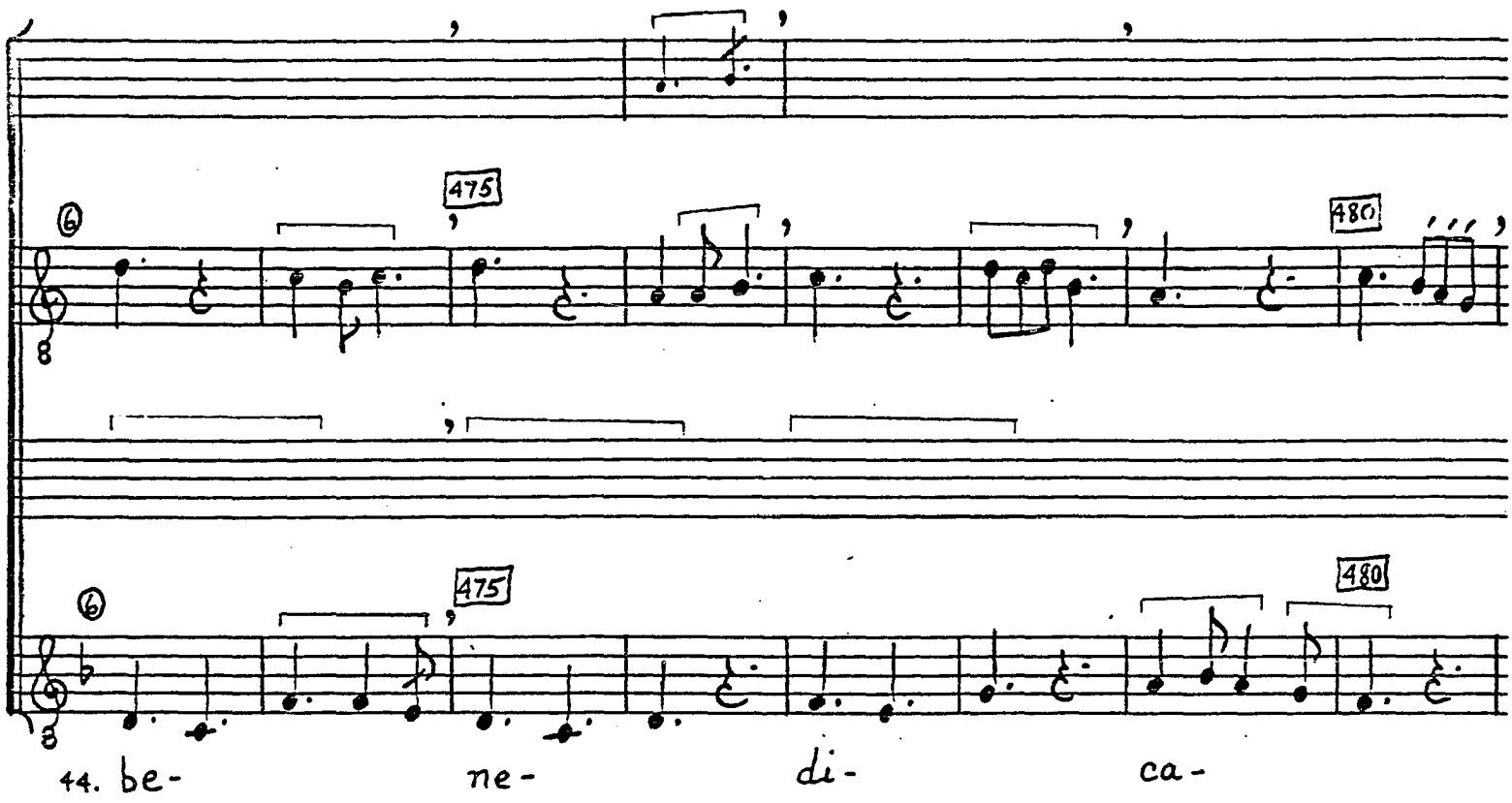

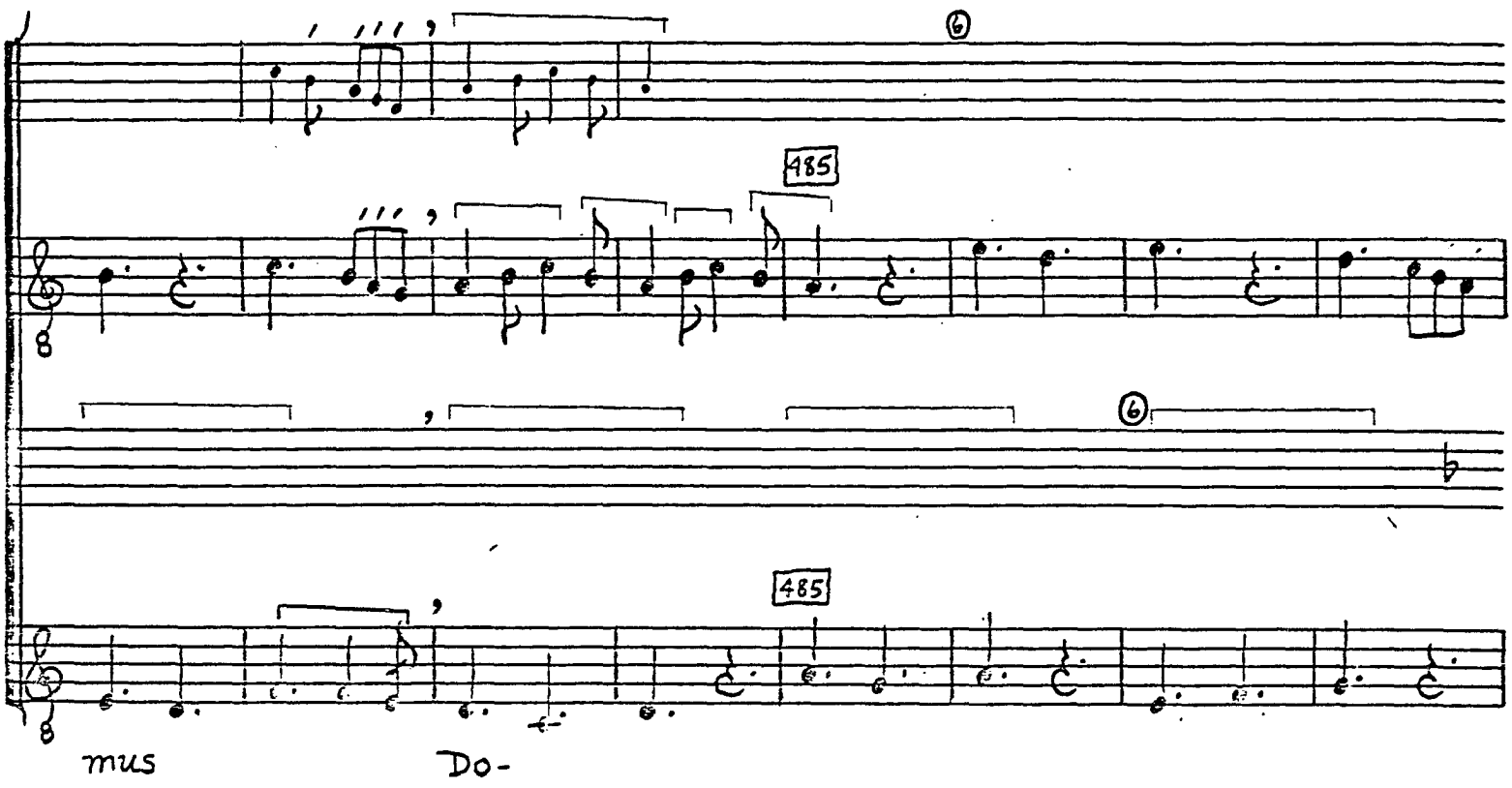

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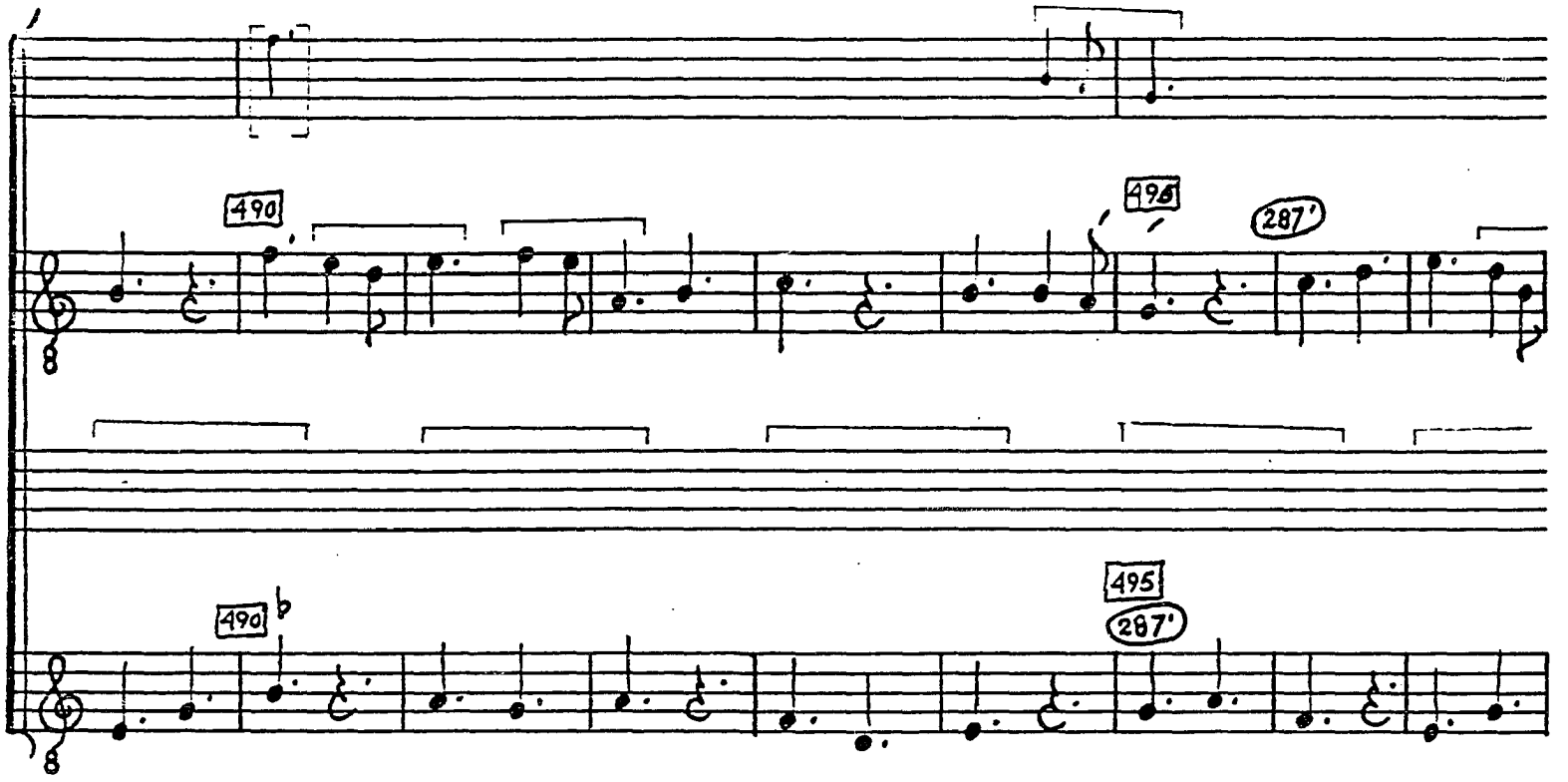

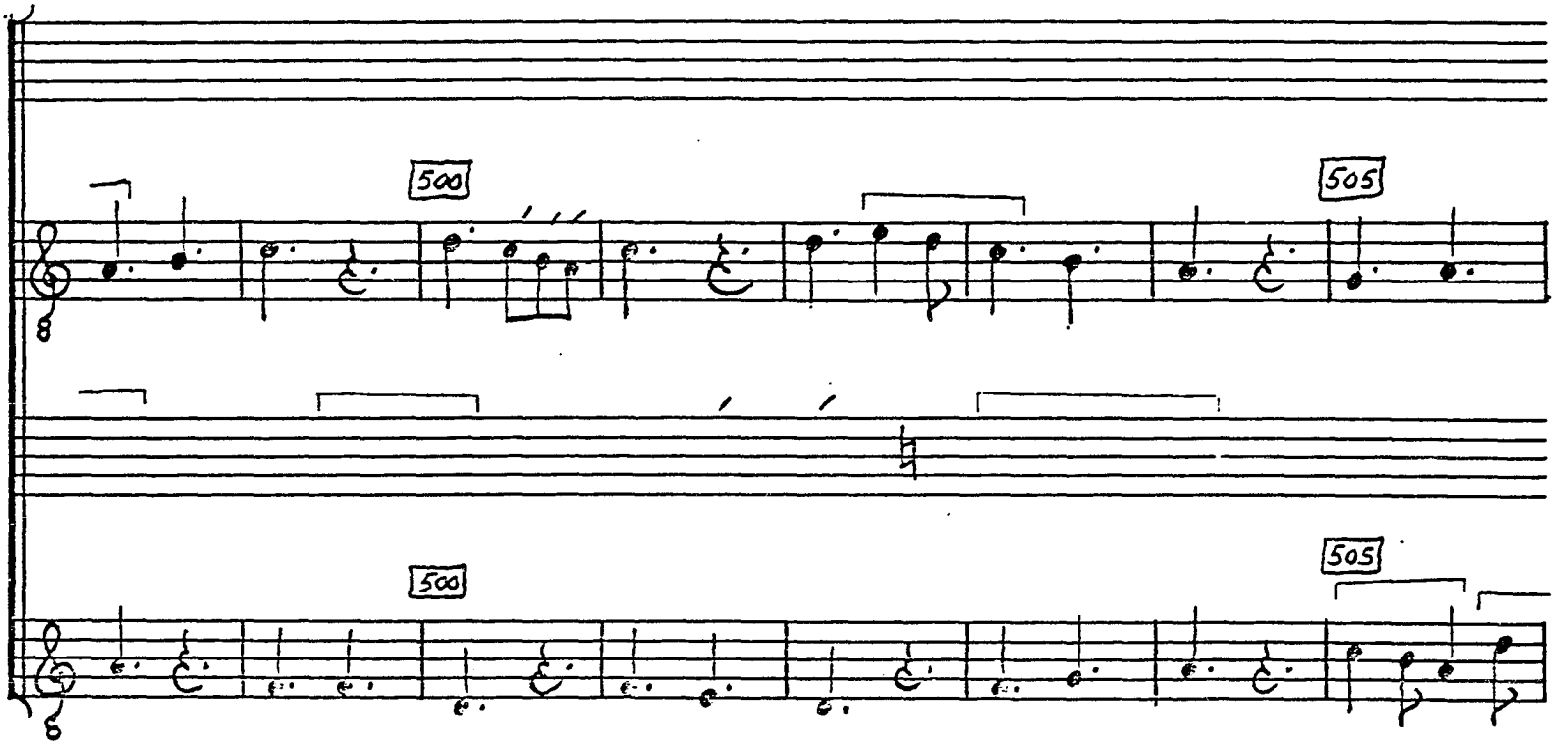

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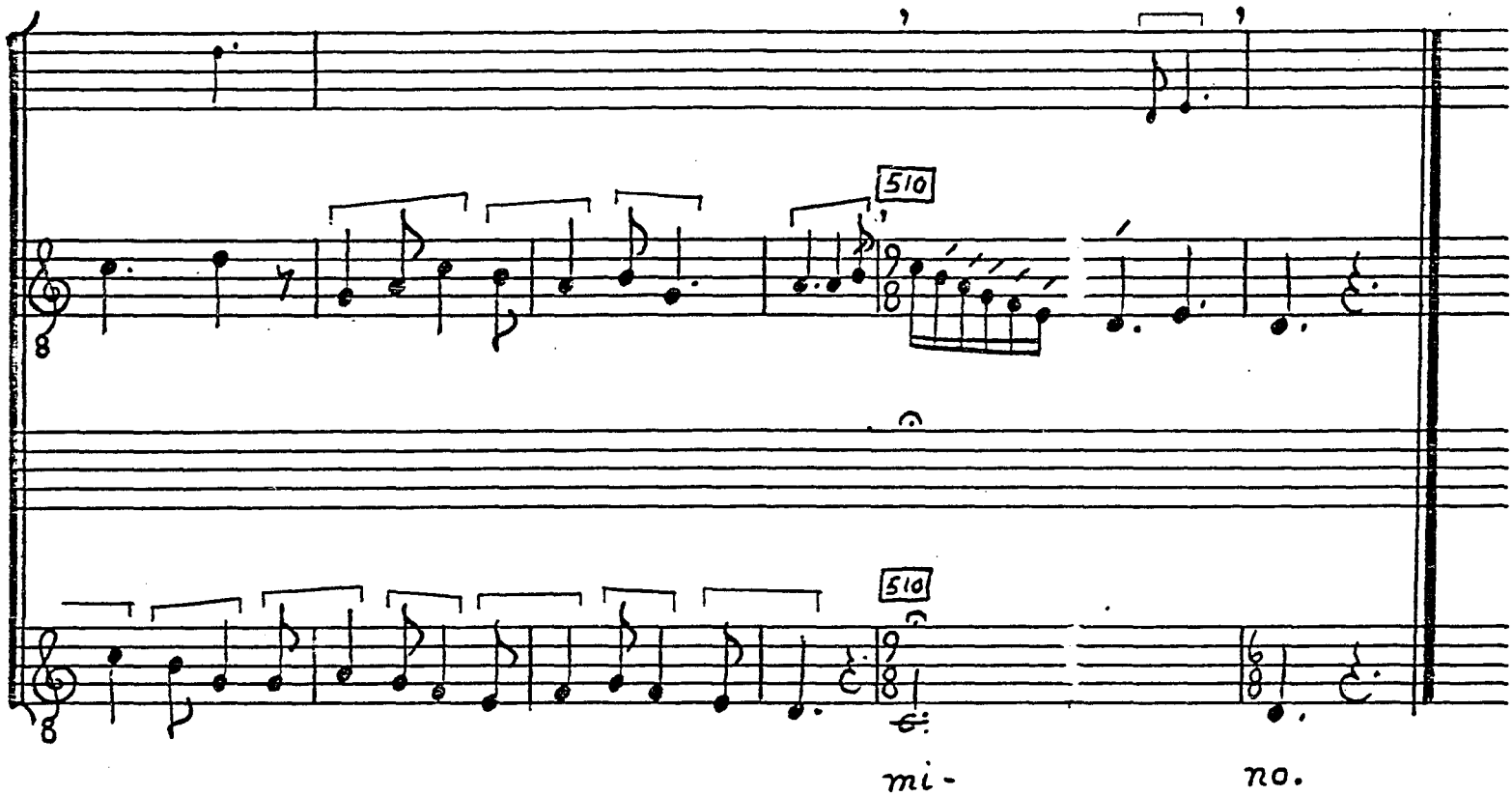
Cleveland, Ohio 44113



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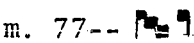
Cleveland, Ohio 44113

NOTES

[1]Duplum, m. 1--Nearly illegible in W_1.

[2]Tenor, m. 2--Double pauses in F and W_1.

[3]Triplum, m. 77--  in W_1. Perhaps transmutation is at work here also.

[4]Triplum, mm. 18-19--Illegible in W_1.

[5]Mm. 49 ff. and subsequent caudae--See Volume I, pp. 225-27.

[6]Tenor, mm. 85-87--See Tenor, mm. 51-55 and 186-89 for syllabic/melismatic similarity.

[7]Duplum, m. 231--Double pause in Ma.

[8]Mm. 259-97--Cf. Leniter ex merito. If the third stanza is omitted the three-part Benedicamus Domino should be performed; if the third stanza is performed, the three-part Benedicamus Domino should be omitted and the third stanza should be followed by the two-part Benedicamus Domino.

[9]Text, mm. 315-16--Hic per in W_1.

[10]Tenor, mm. 426-29--Transmutation may have been attempted here but then abandoned.

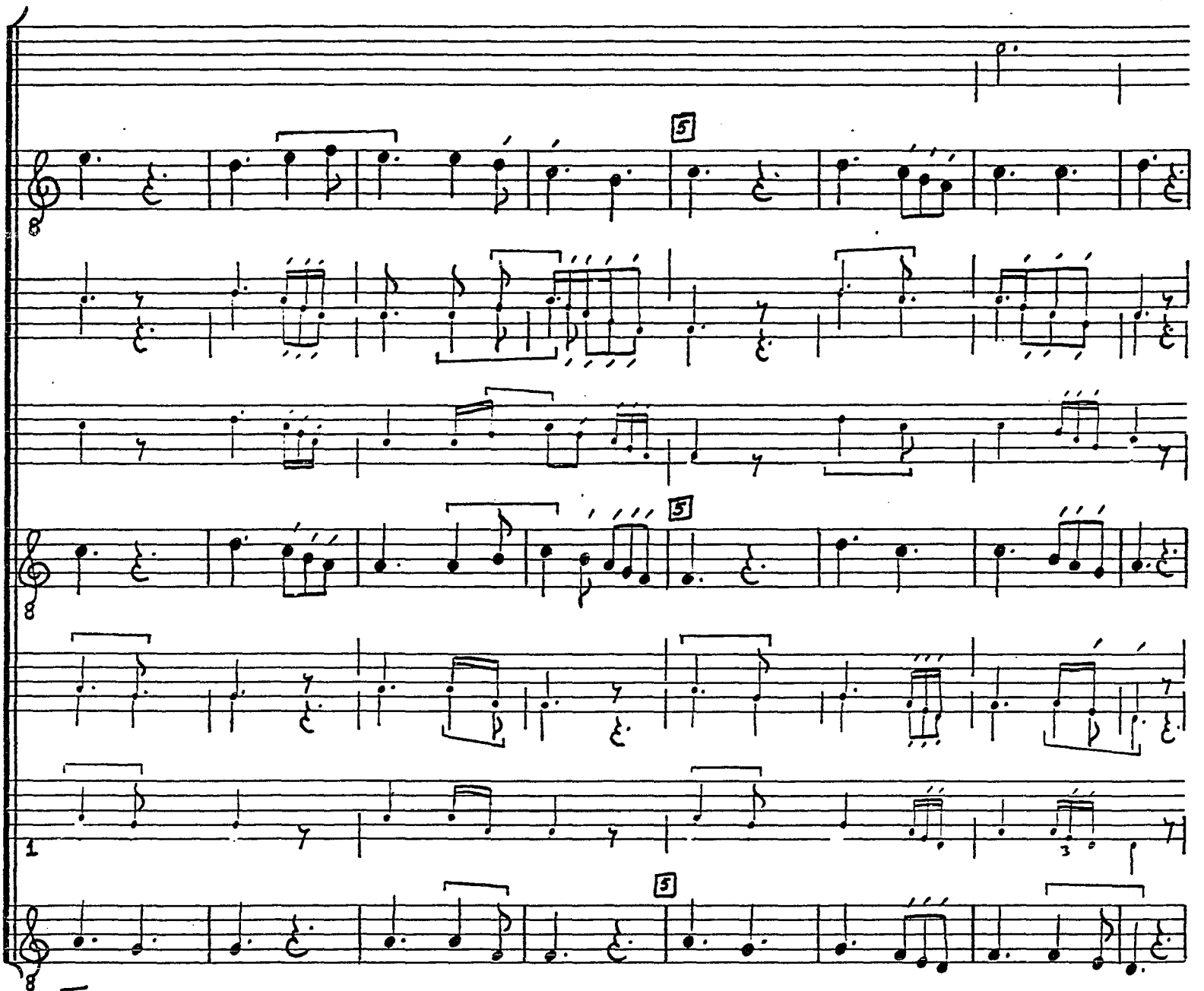
[11]Tenor, mm. 473 ff.--Tenor pitches are ligated in W_1 in the manner of a motet.

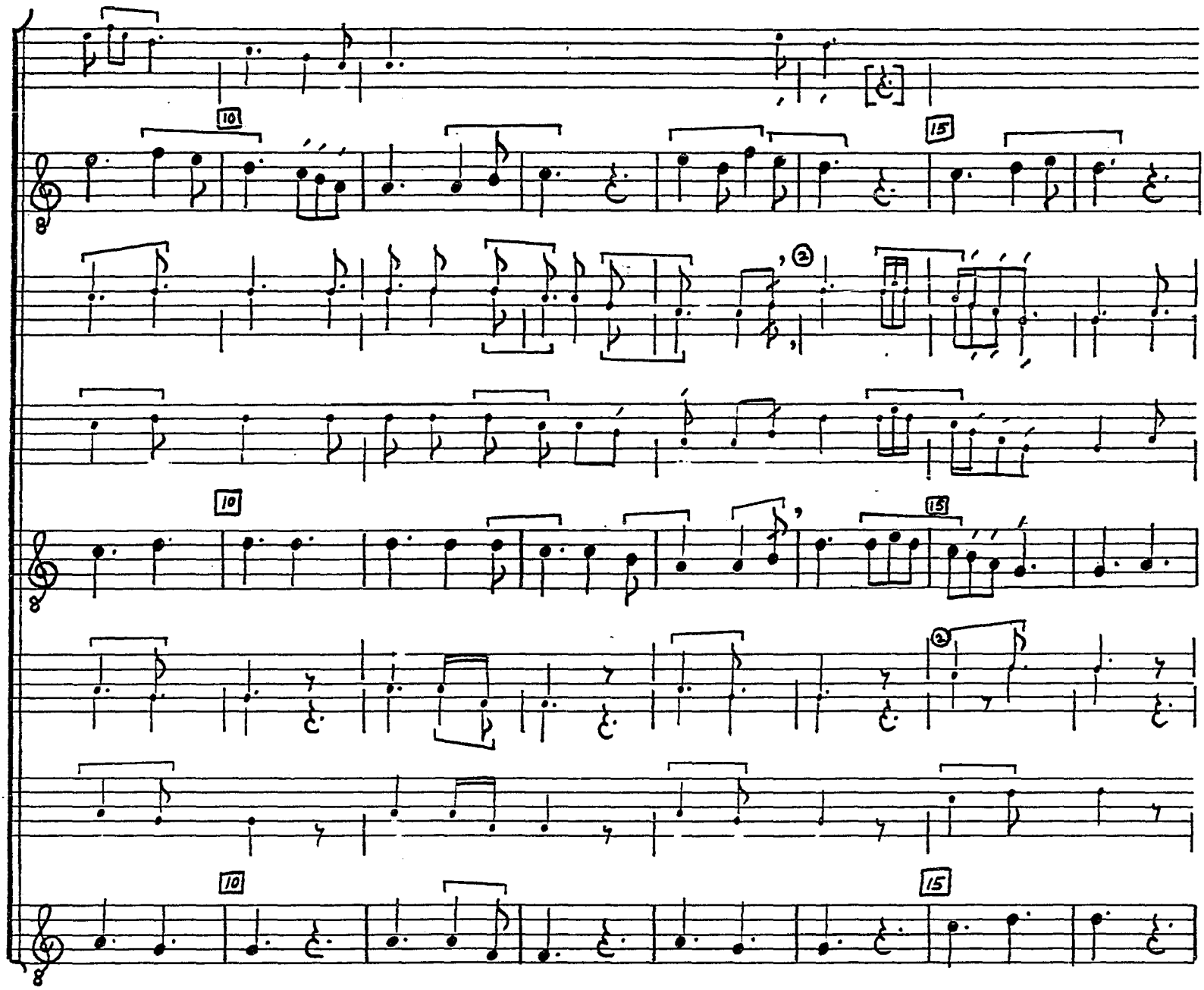
[12]Tenor, mm. 487 ff.--Third too low in F to end of system.

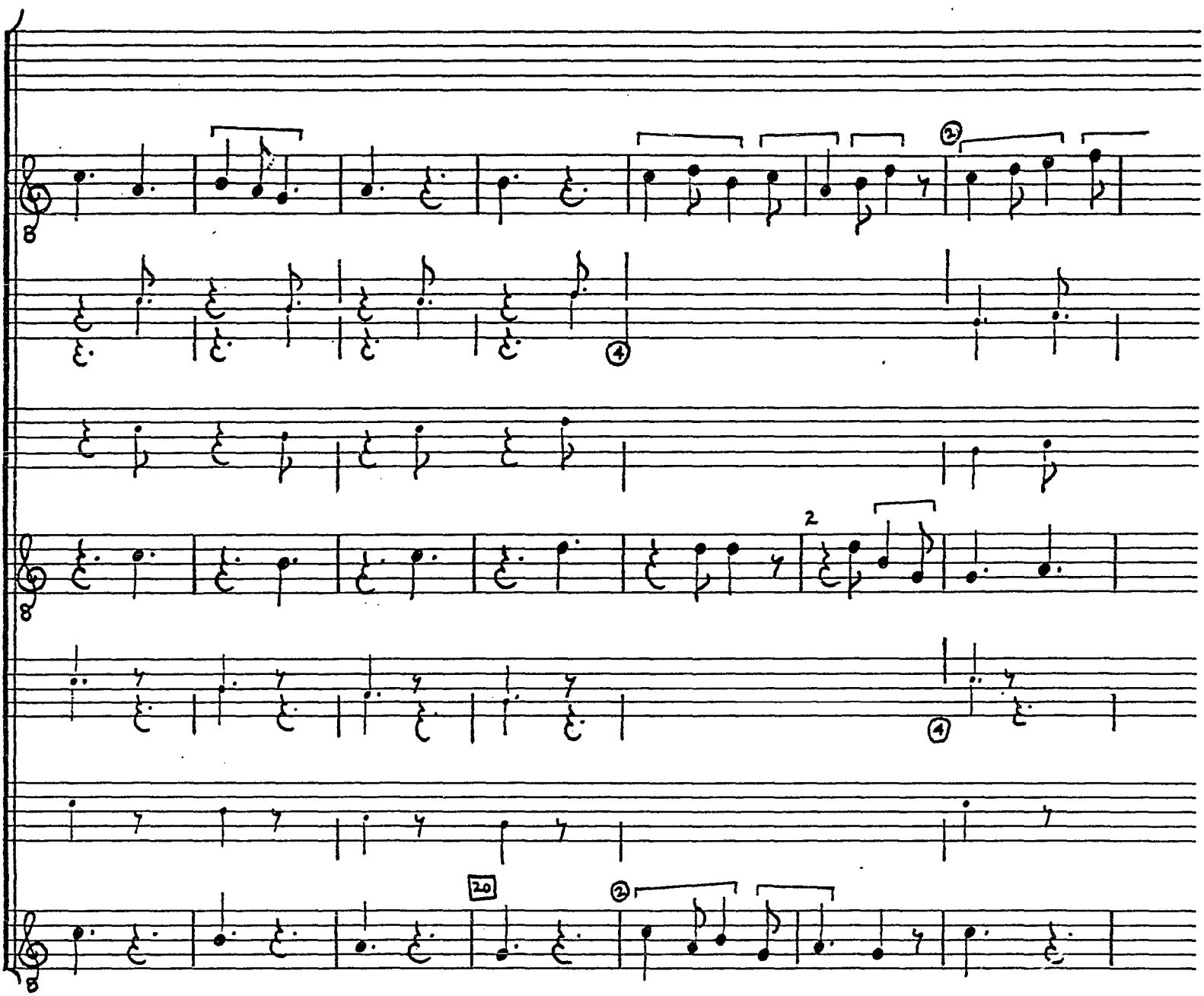
TRANSGRESSUS LEGEM DOMINI (C 8)

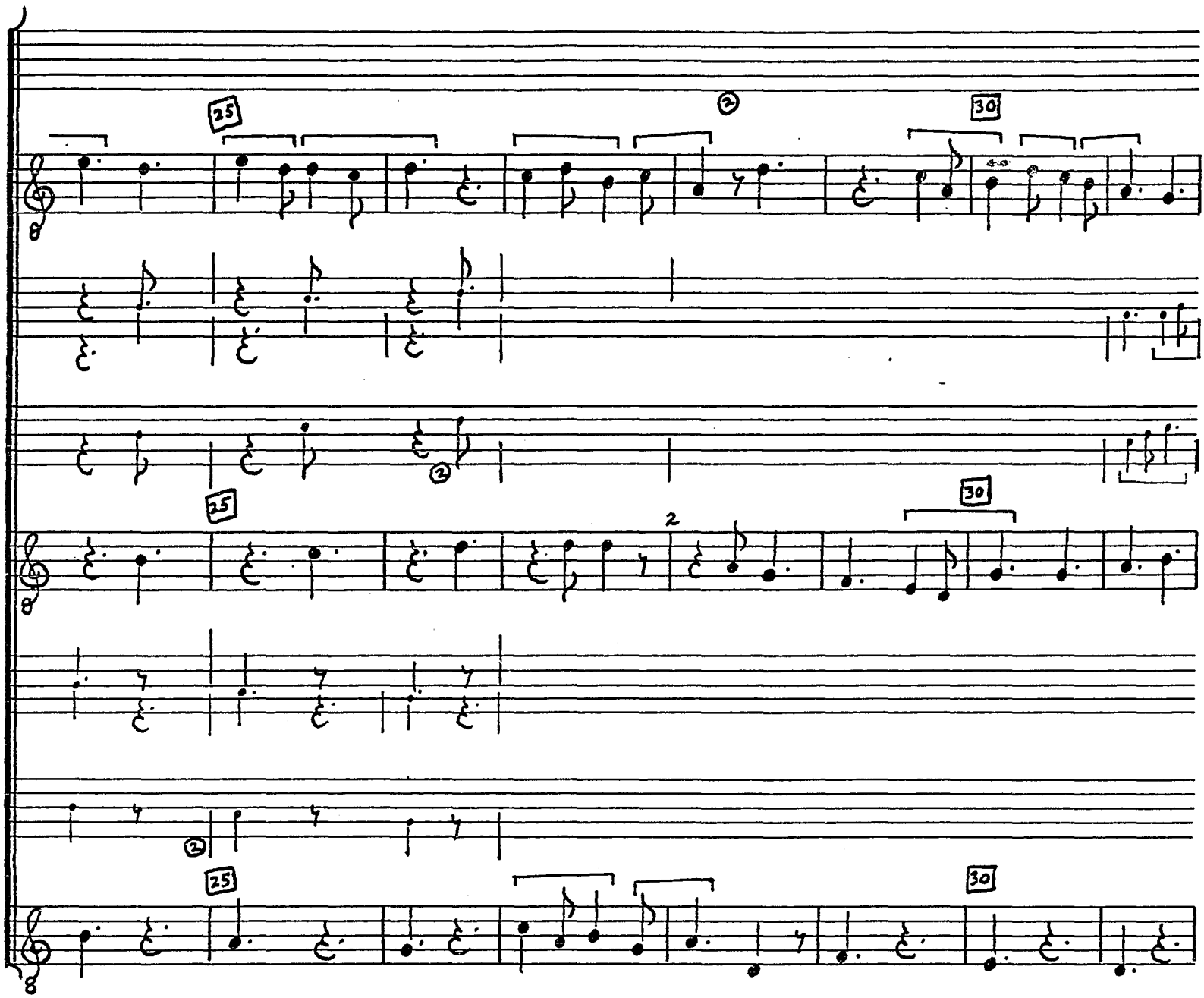
Sources
F 214r-v, 288v-289v; W_1 92v-94v; W_2 116-119; (a2); Ma 110v-111v (a2); LoA 90, Heid 4

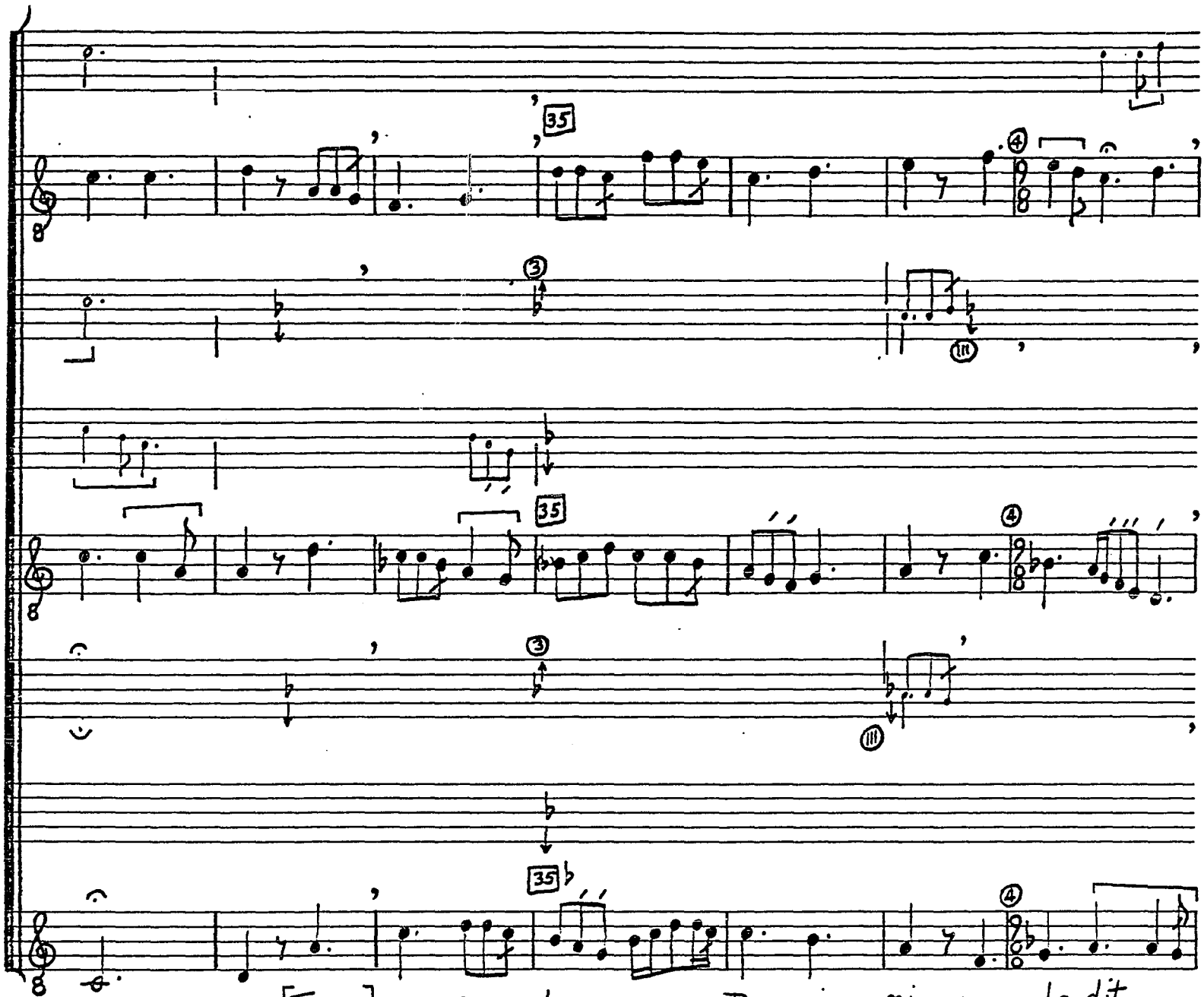
Editions
Flacius #28
AH 20, 81

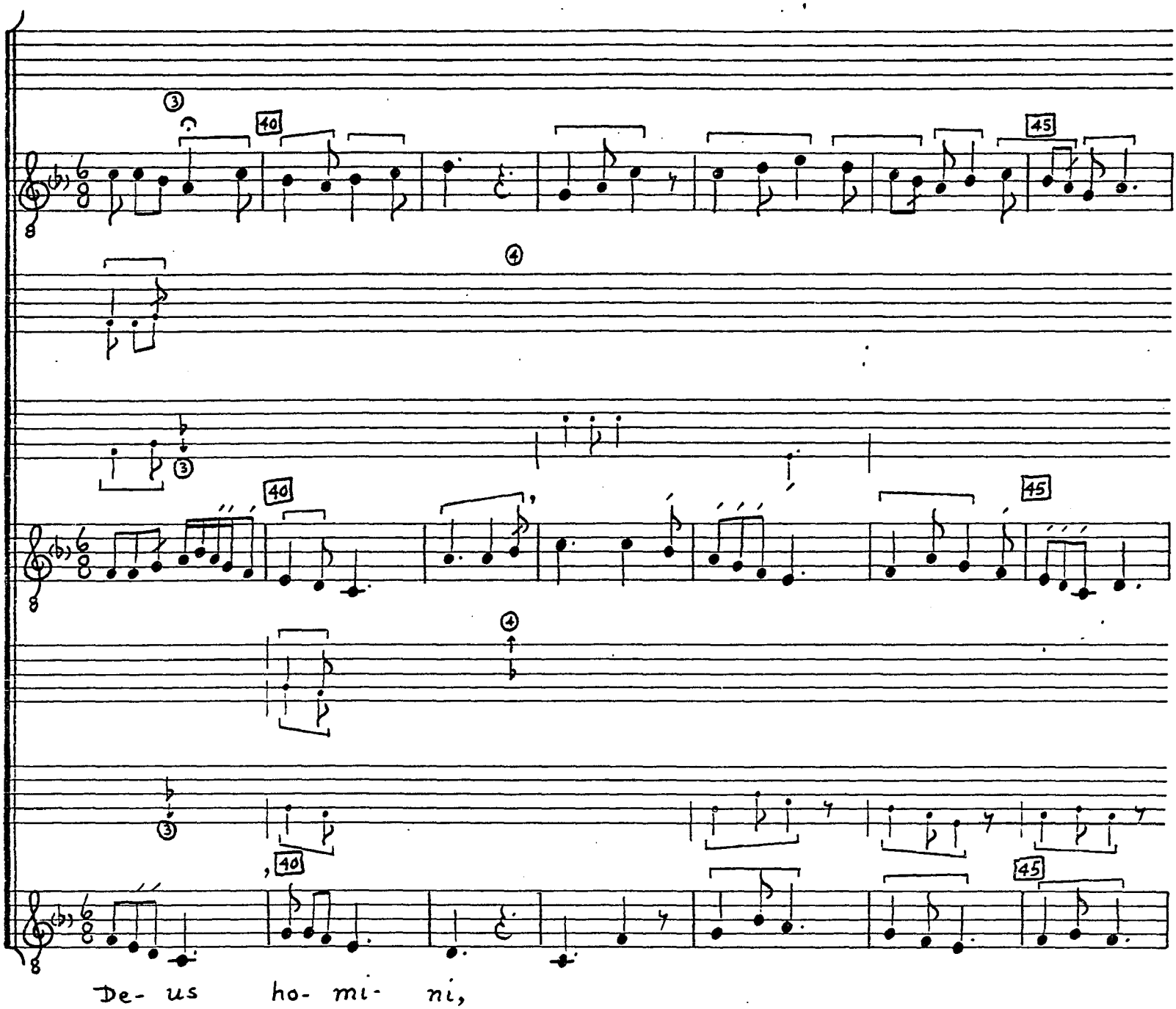

W1
F
W2
Ma
W1
F
W2
Ma
W1
F
5
5
5
1
3
I 1. Trans-

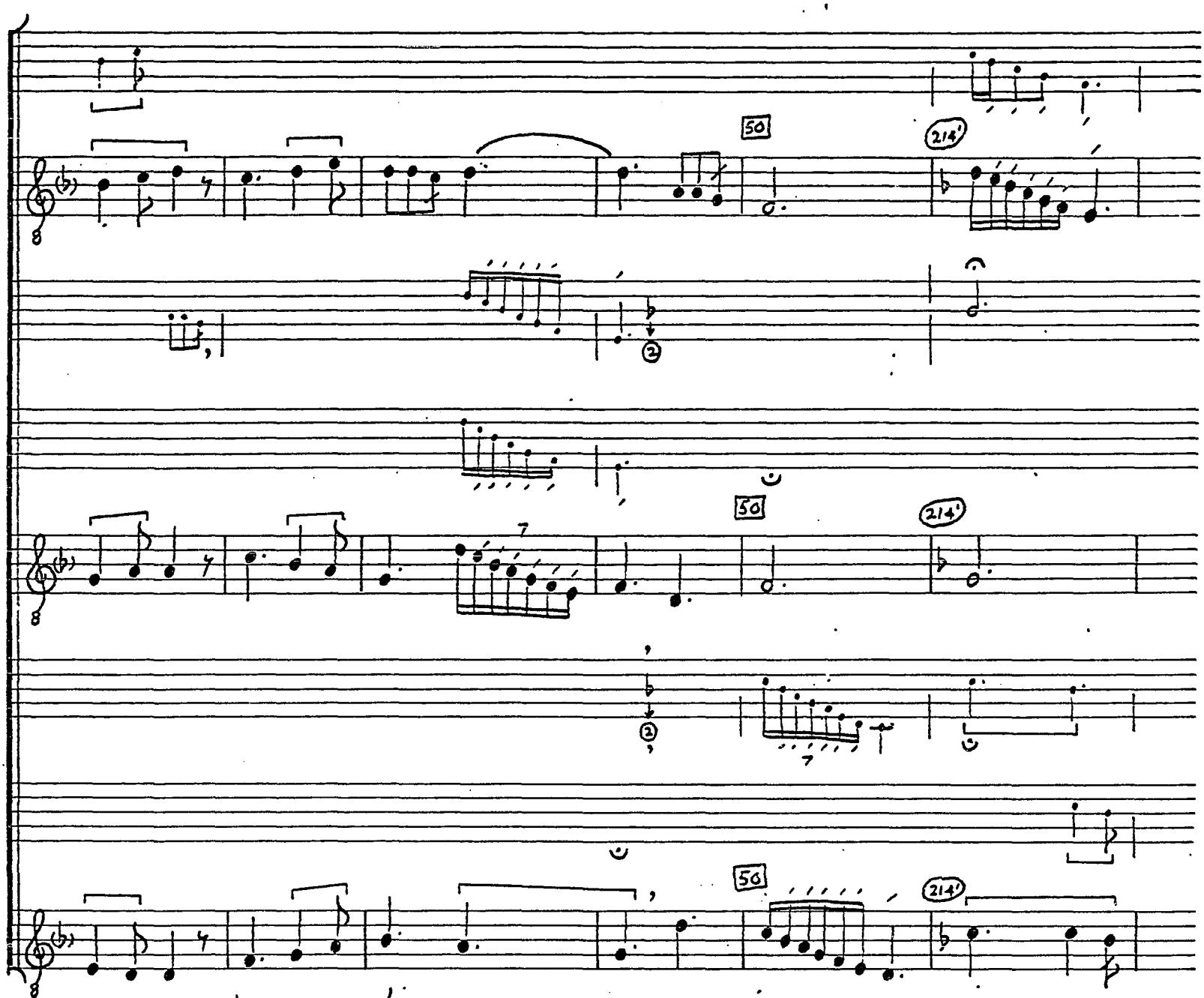

10
15
2
10
15
2
10
15

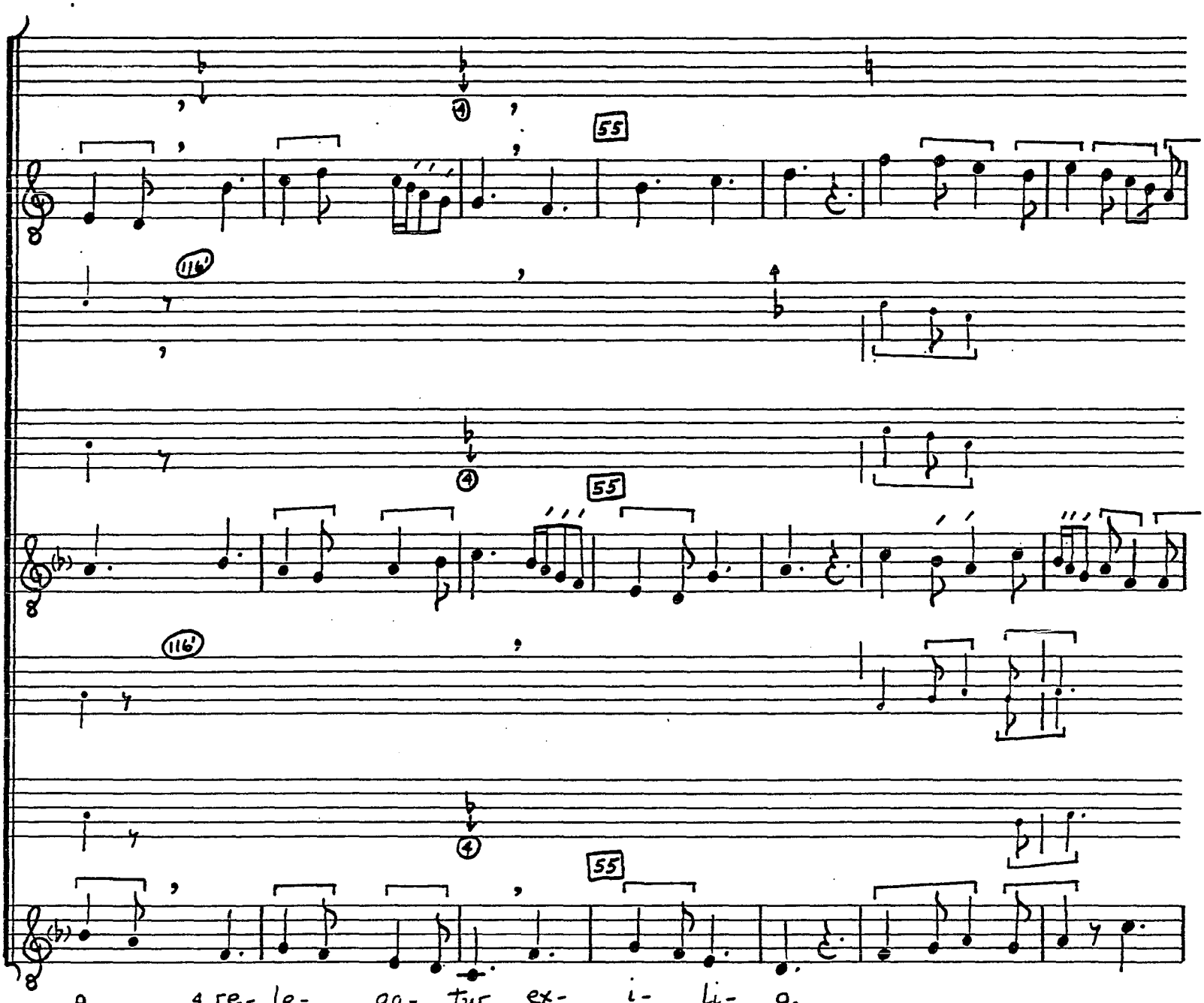

20

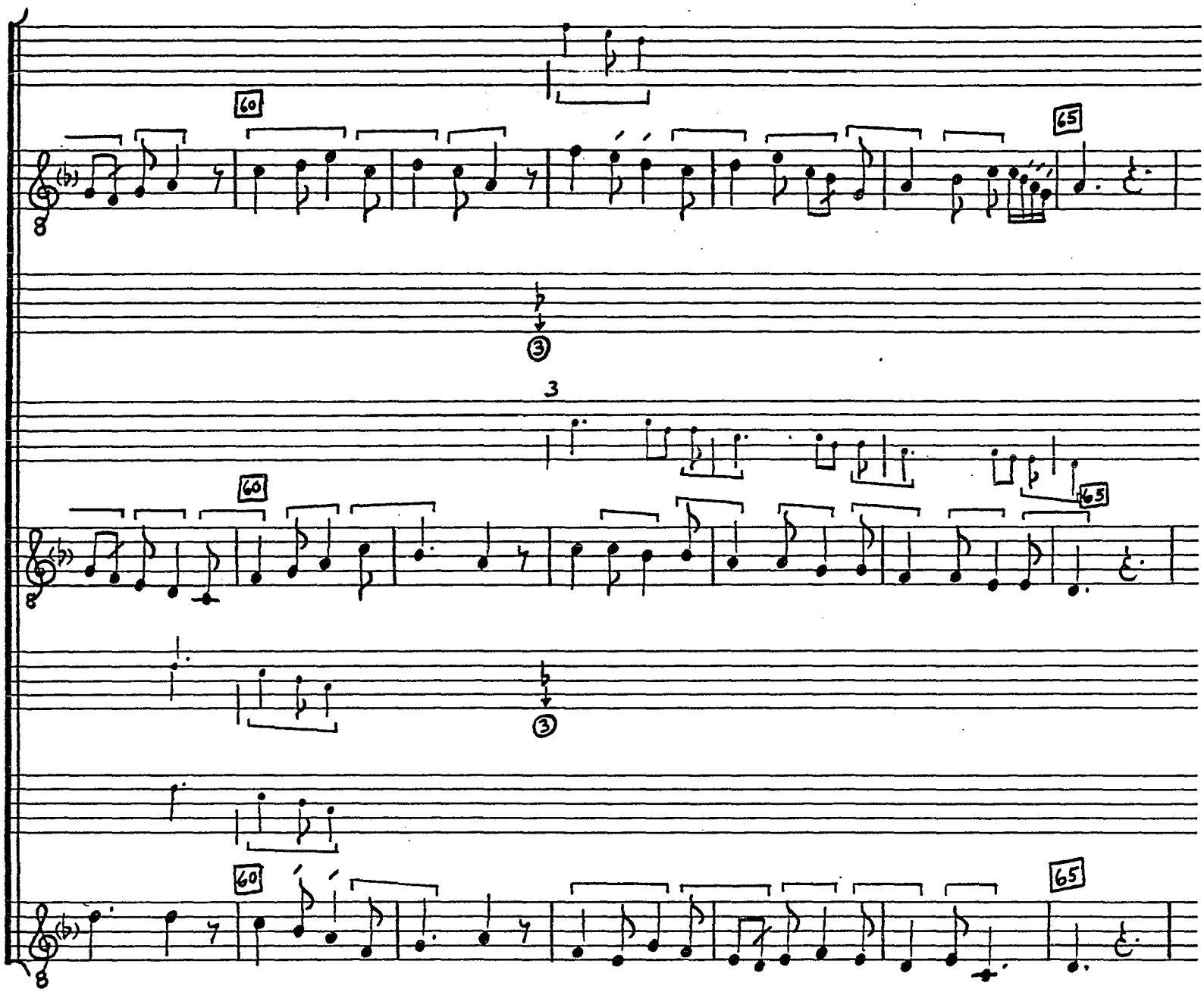

25
30
25
30
25
30

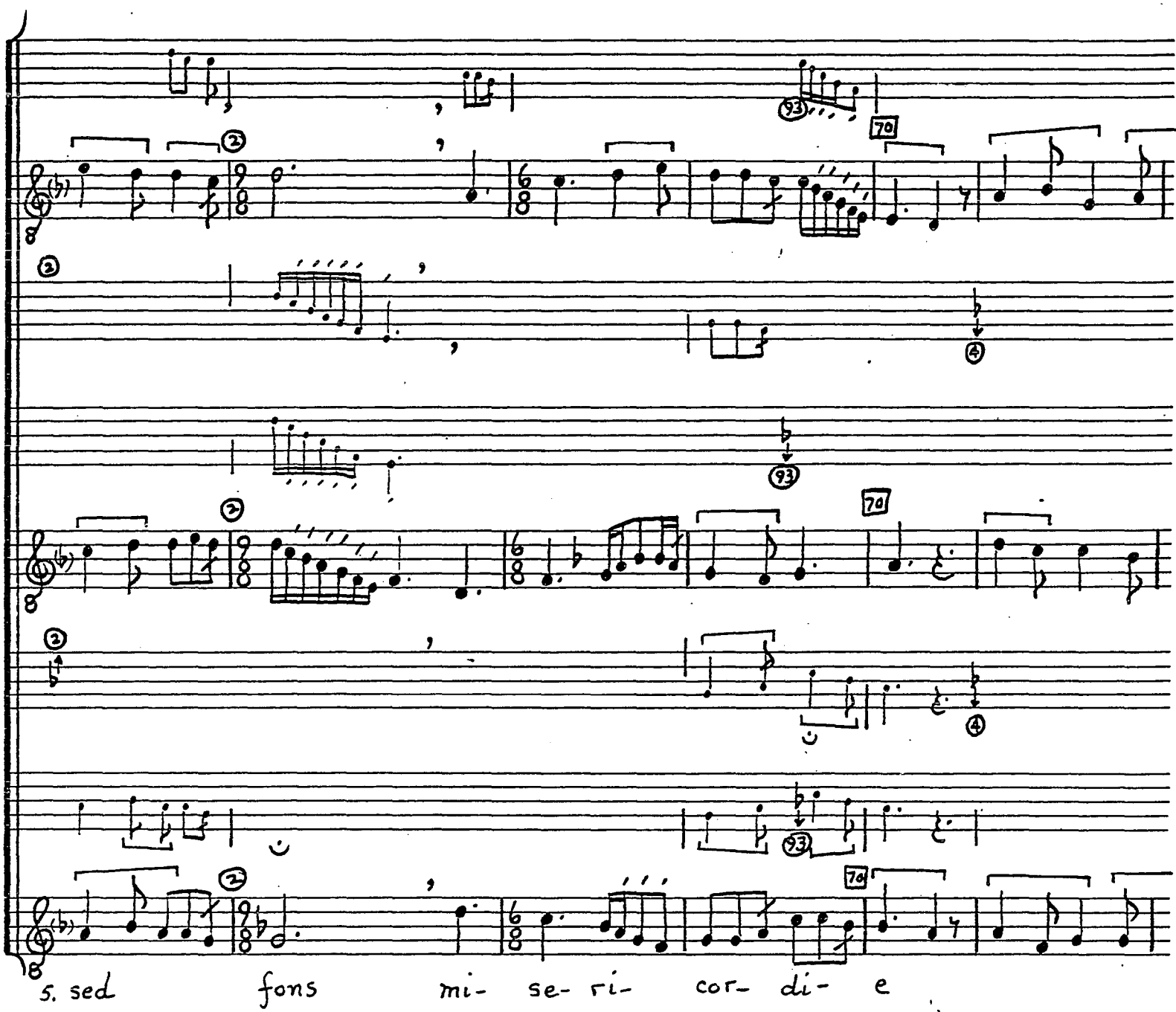

35
35
35
[Trans-]gres- sus le- gem Do- mi- ni, 2. quam de-dit

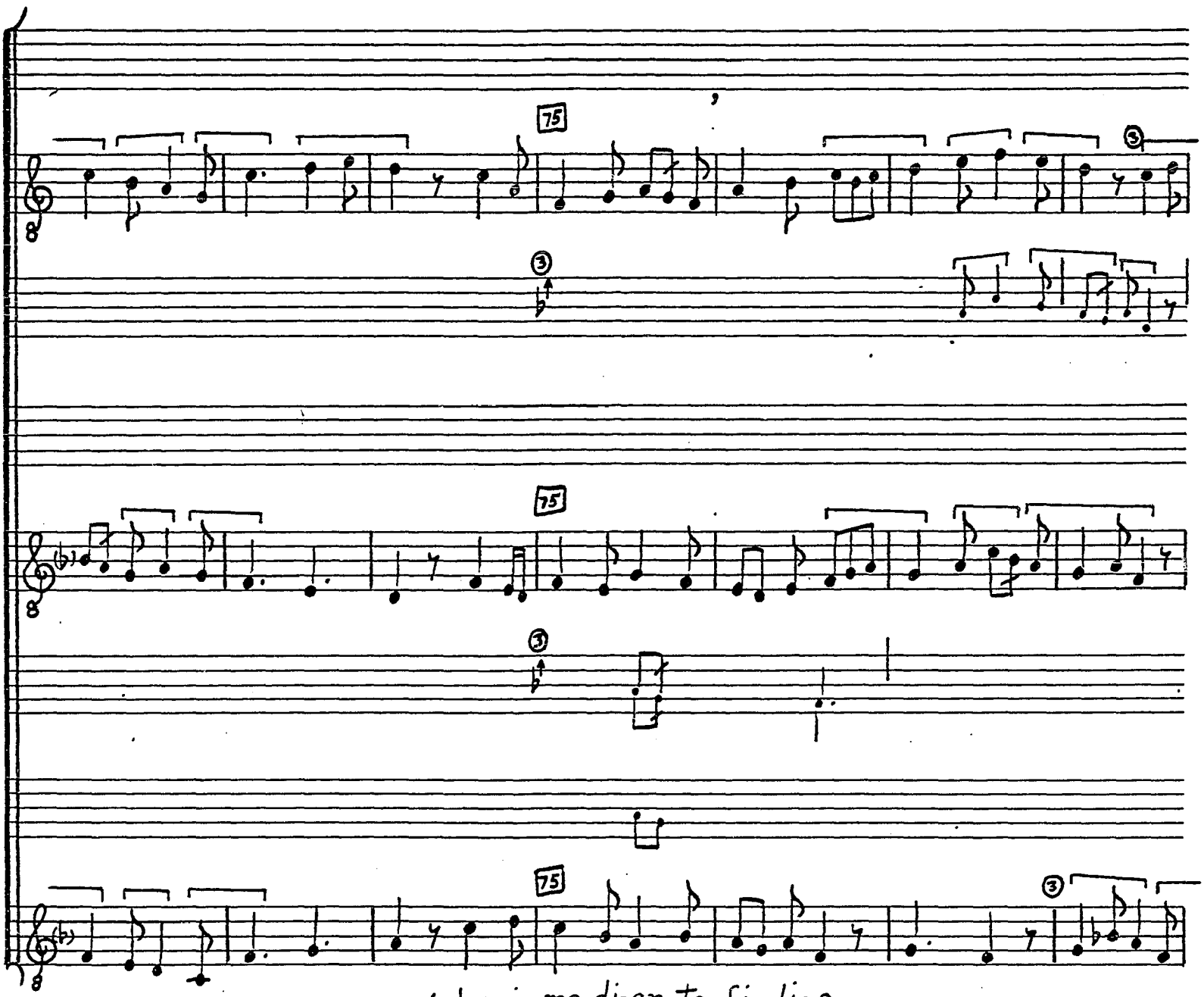

40
45
40
45
40
45
De- us ho- mi- ni,

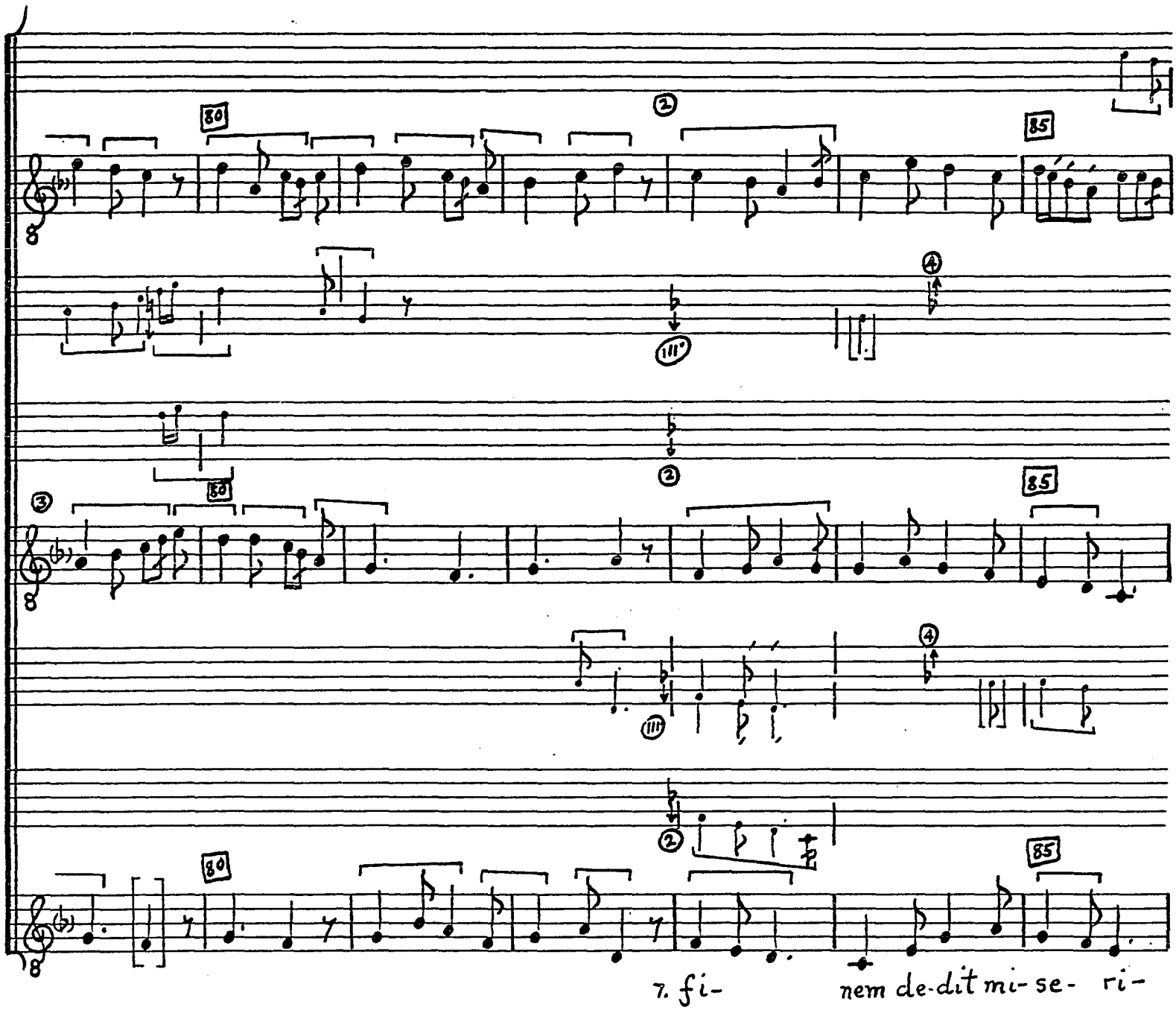

50
214'
50
214'
50
214'
3. ho- mo di- gnus ex- i- ci-

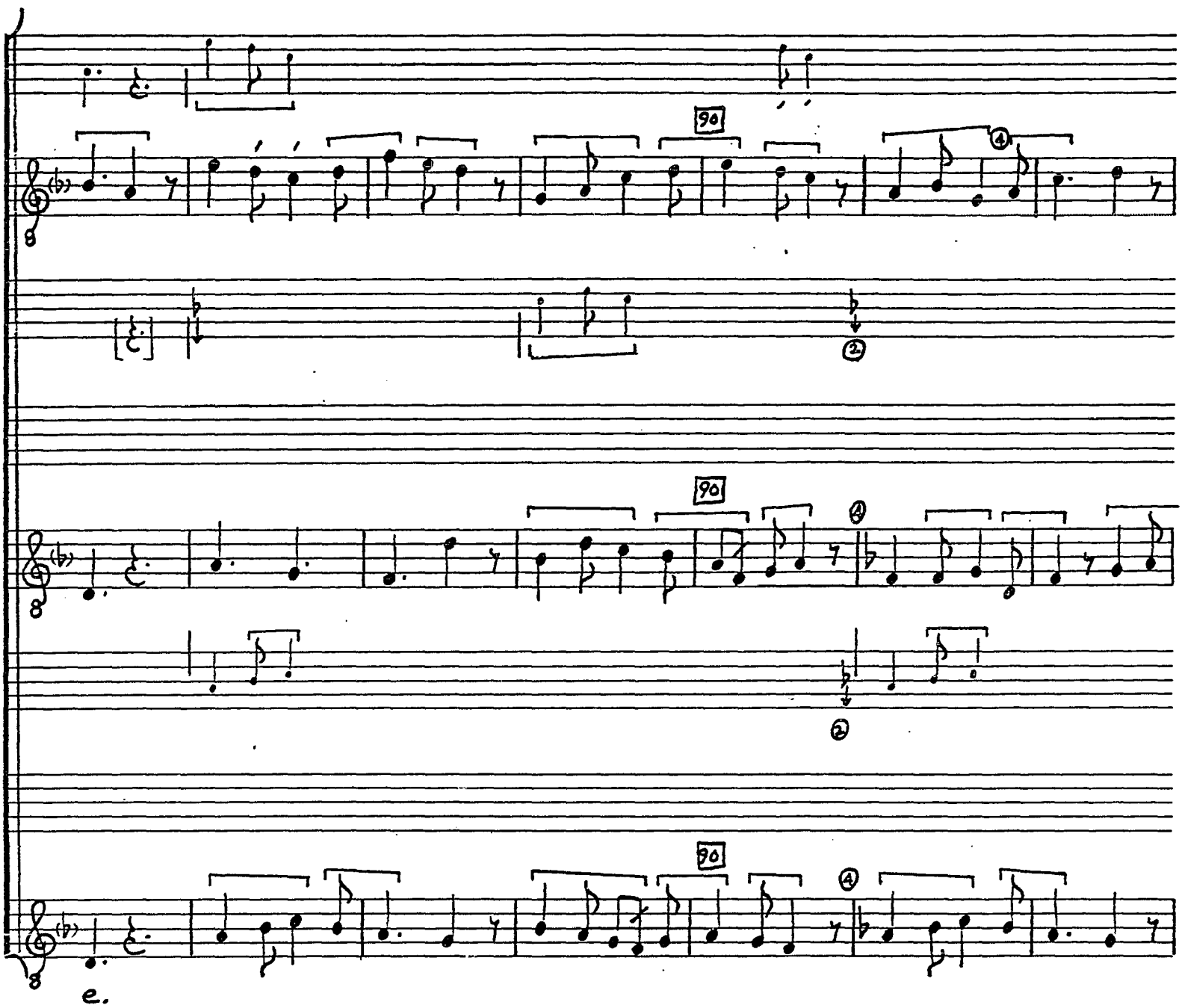

55
116'
55
116'
55
o 4. re- le- ga- tur ex- i- li- o,

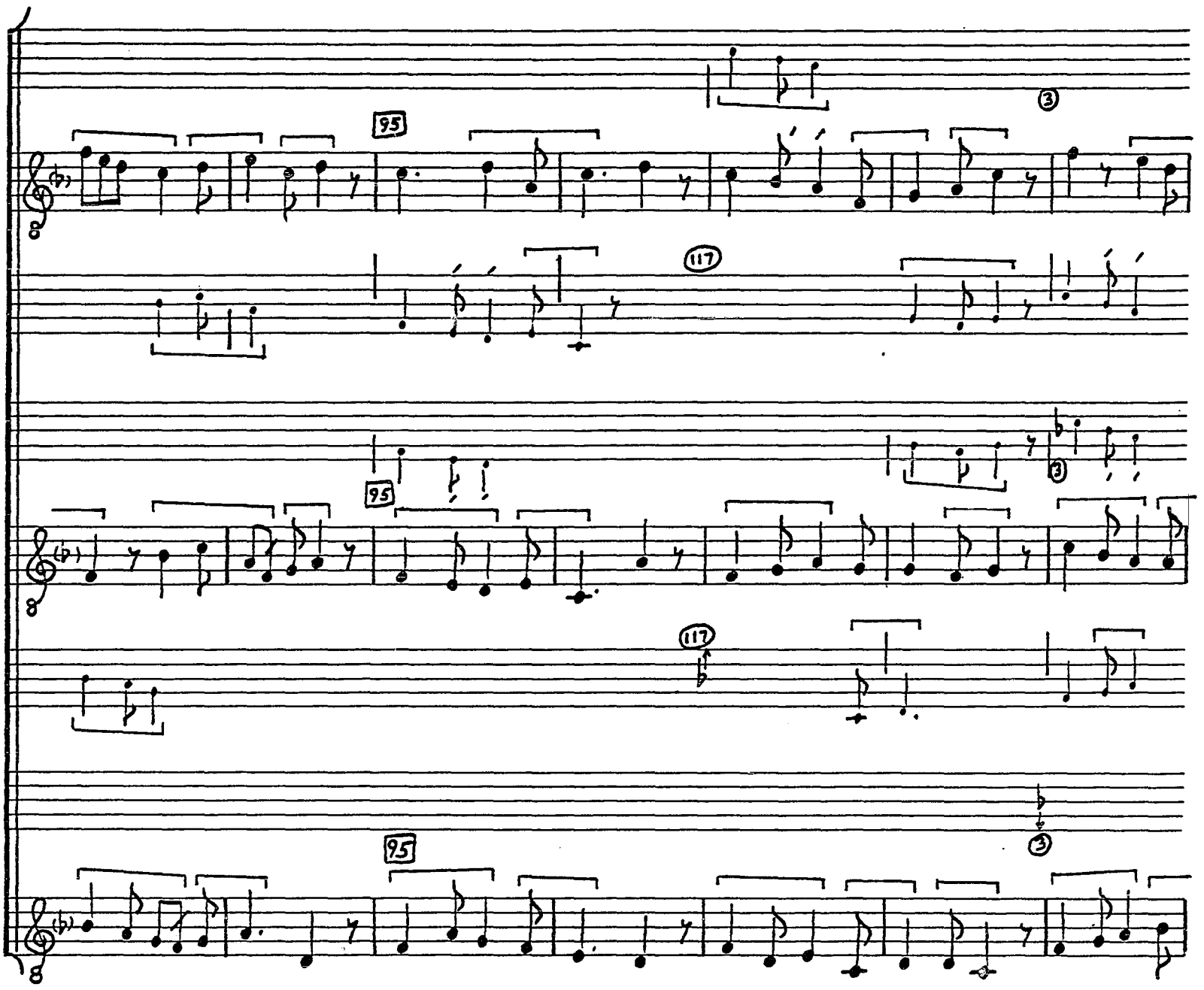

60
65
3
60
65
60
65

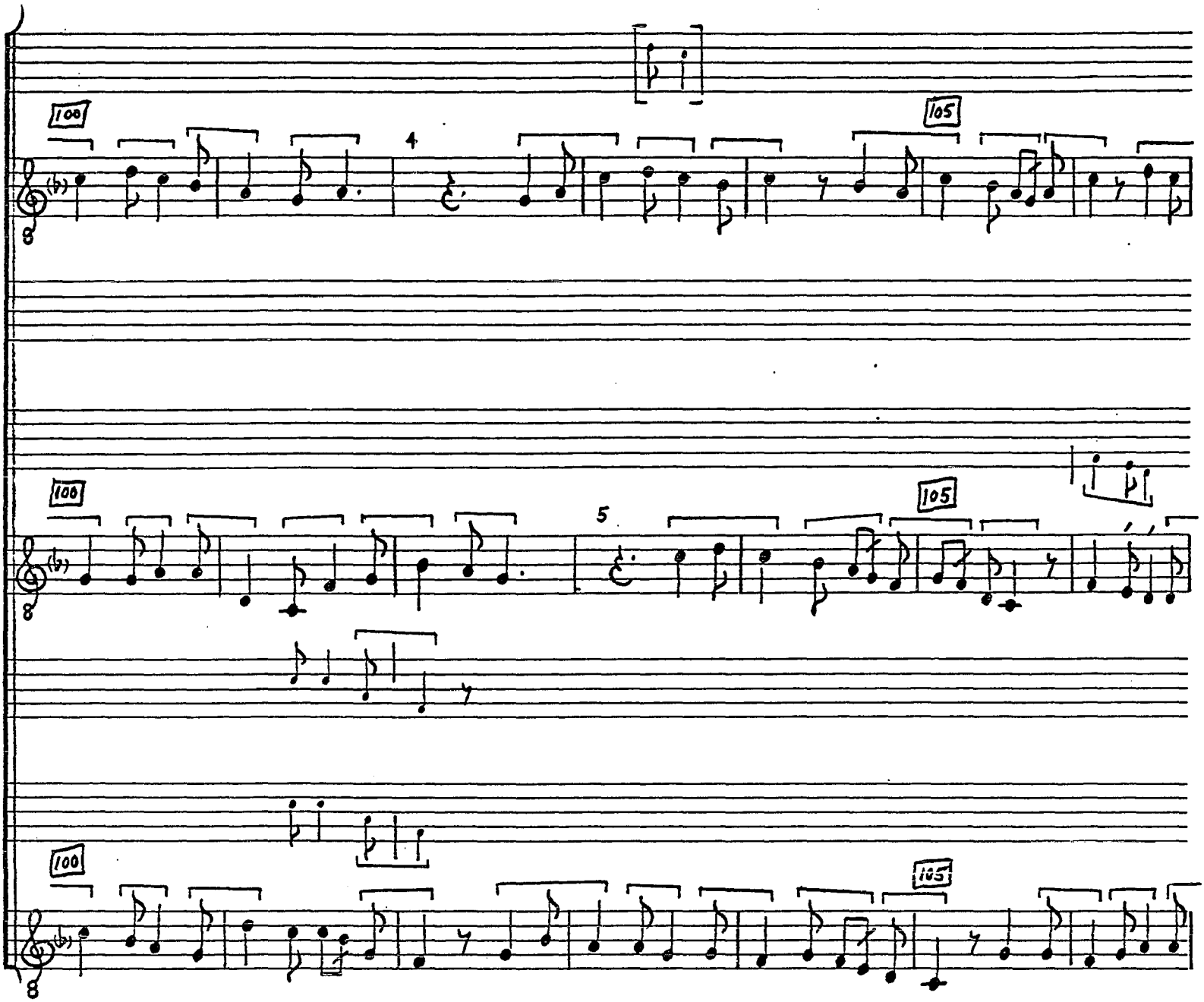

93
70
2
4
3
5. sed fons mi- se- ri- cor- di- e

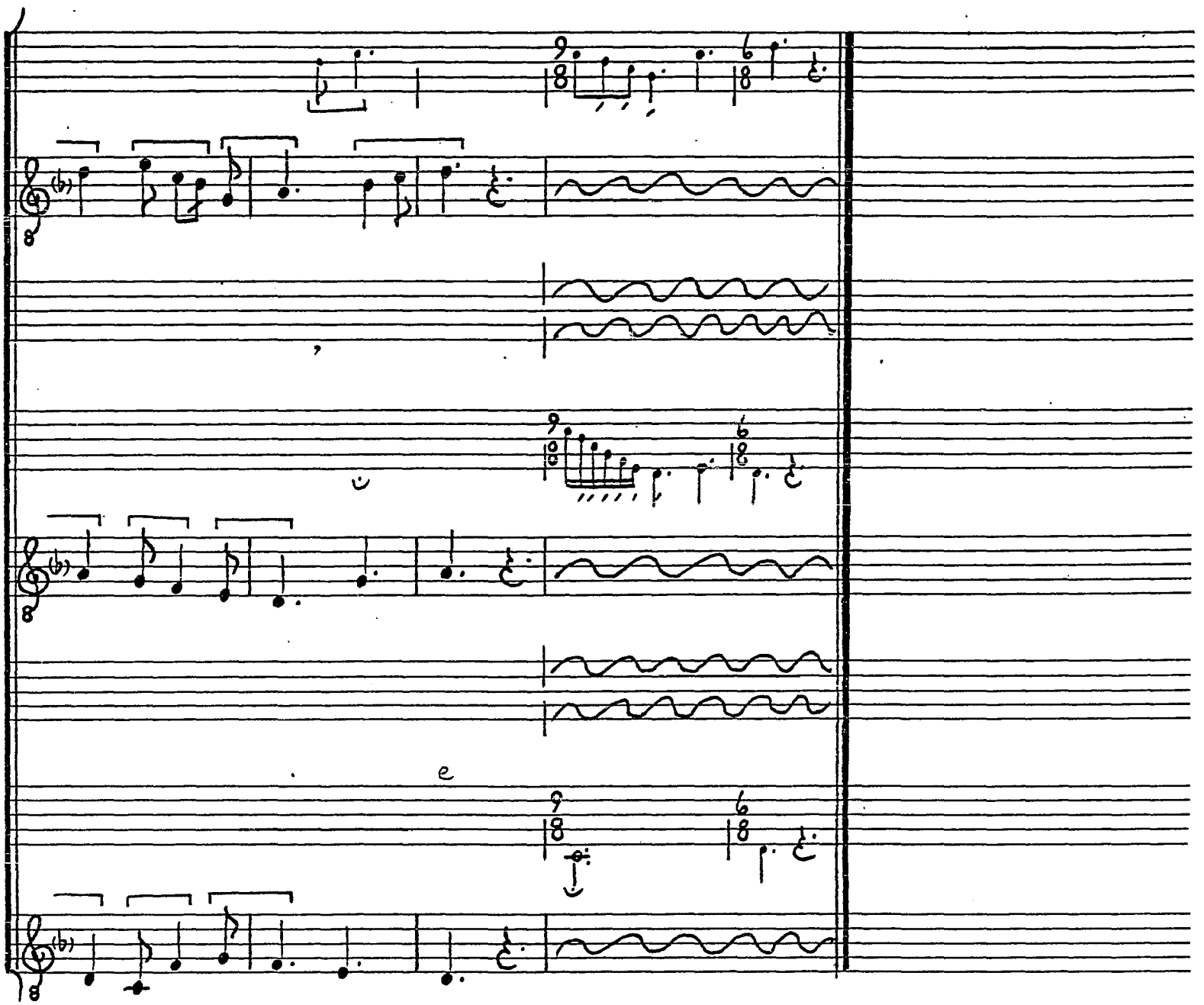

75
75
75
6. hu- ic me-di-an-te fi- li- o

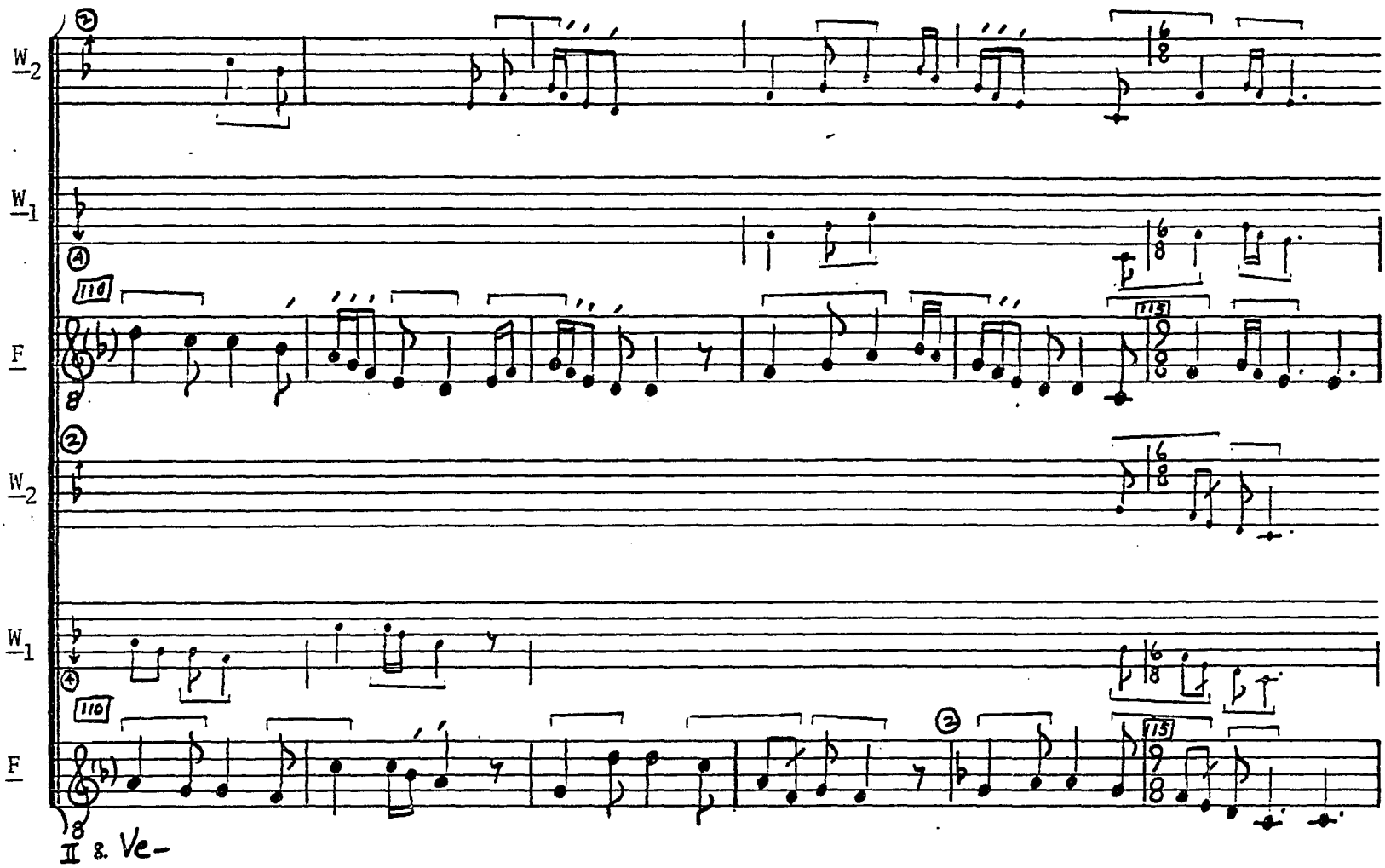

80
85
111°
80
85
111°
80
85
7. fi- nem de-dit mi-se- ri-

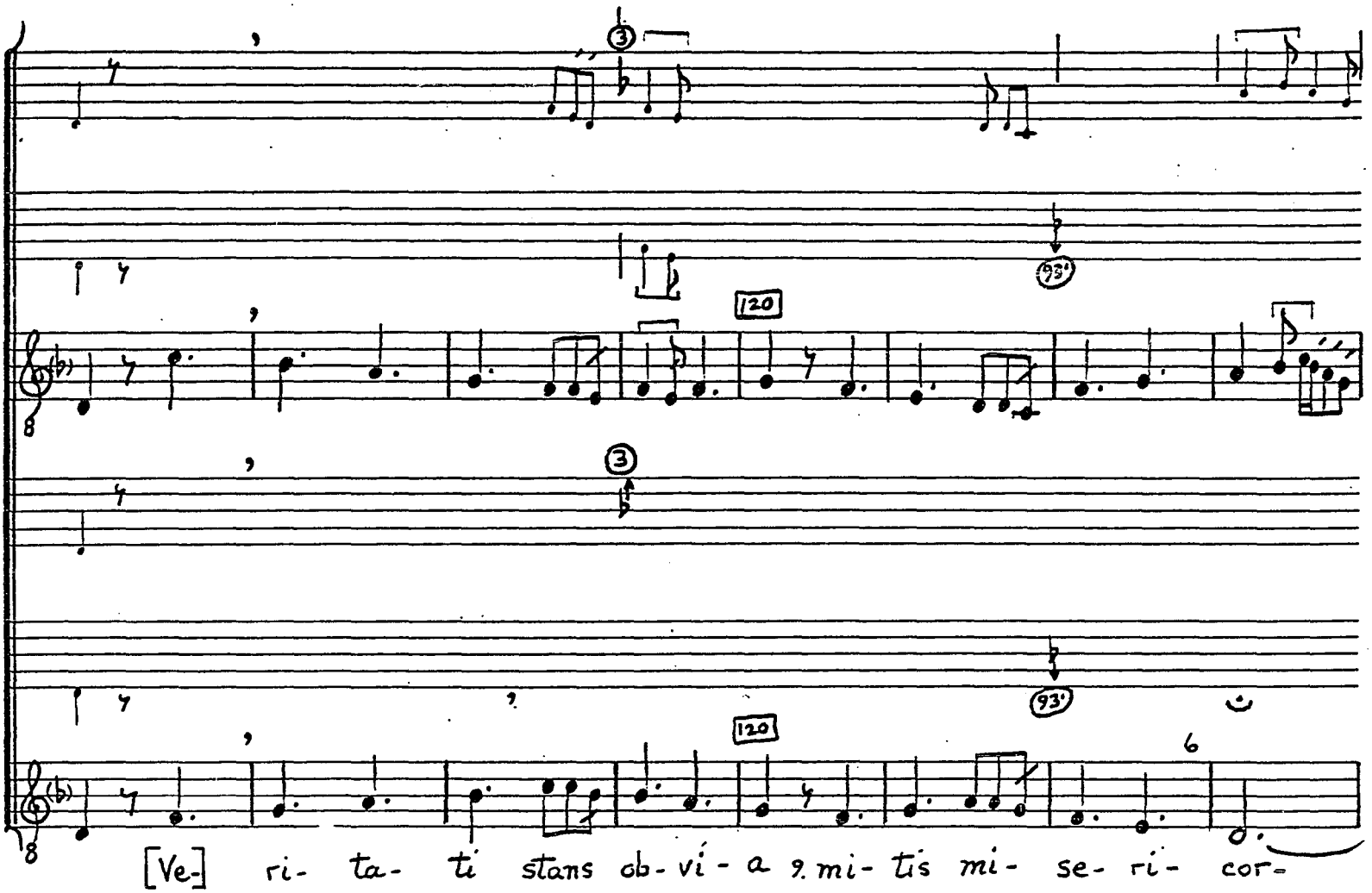

90
90
90
e.

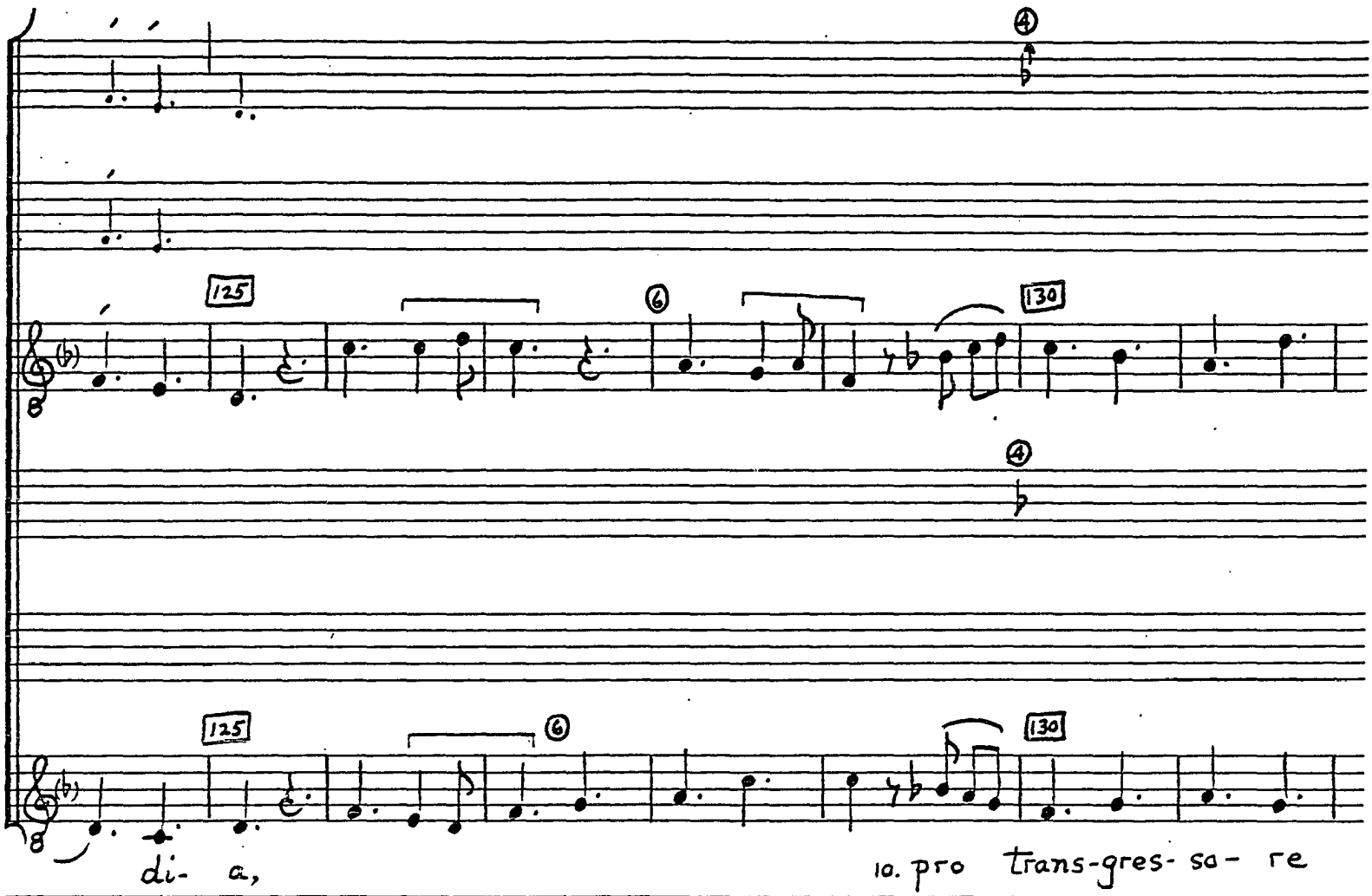

95
117
3
95
117
3
95
3

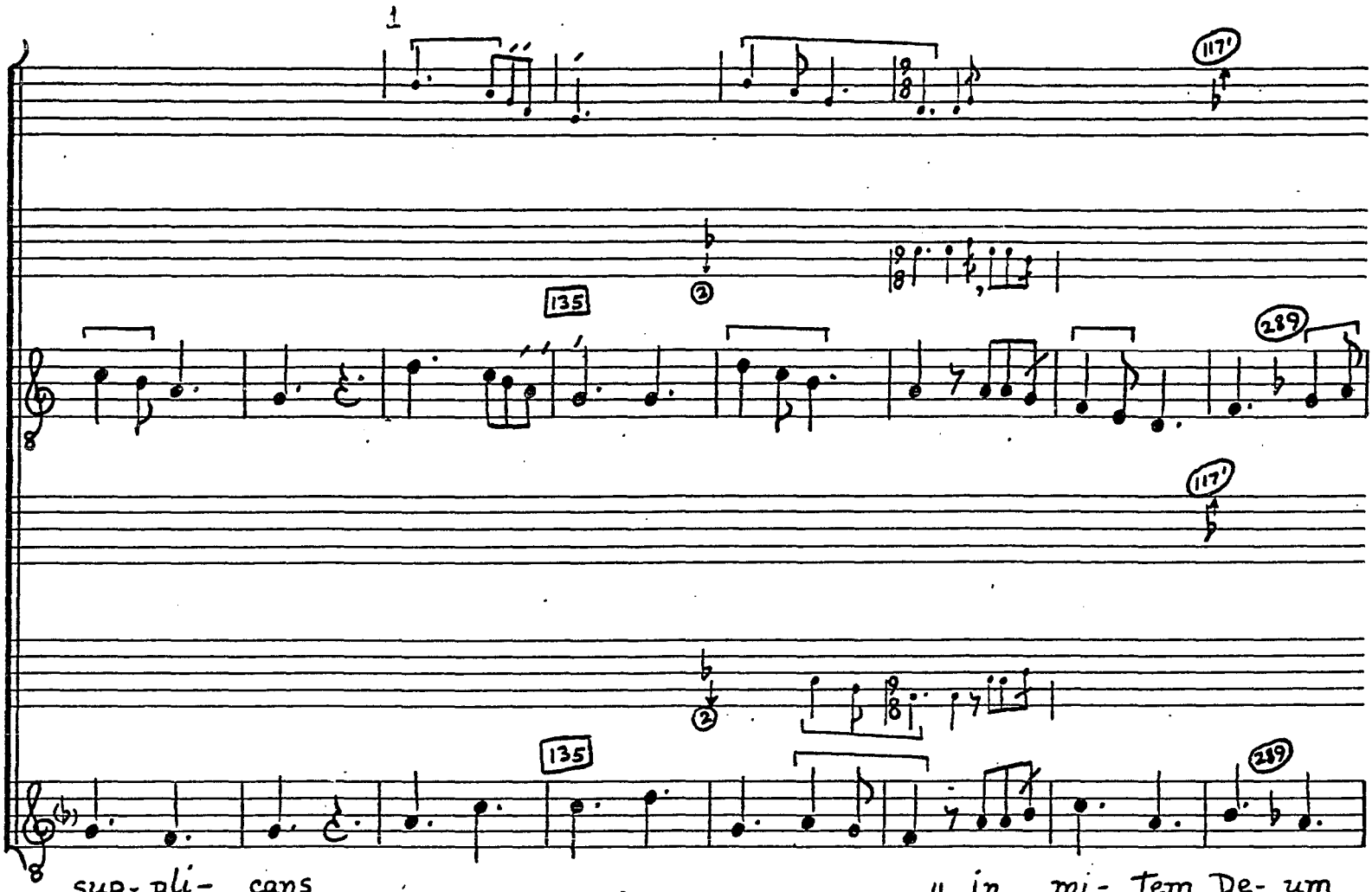

100
4
105
100
5
105
100
105

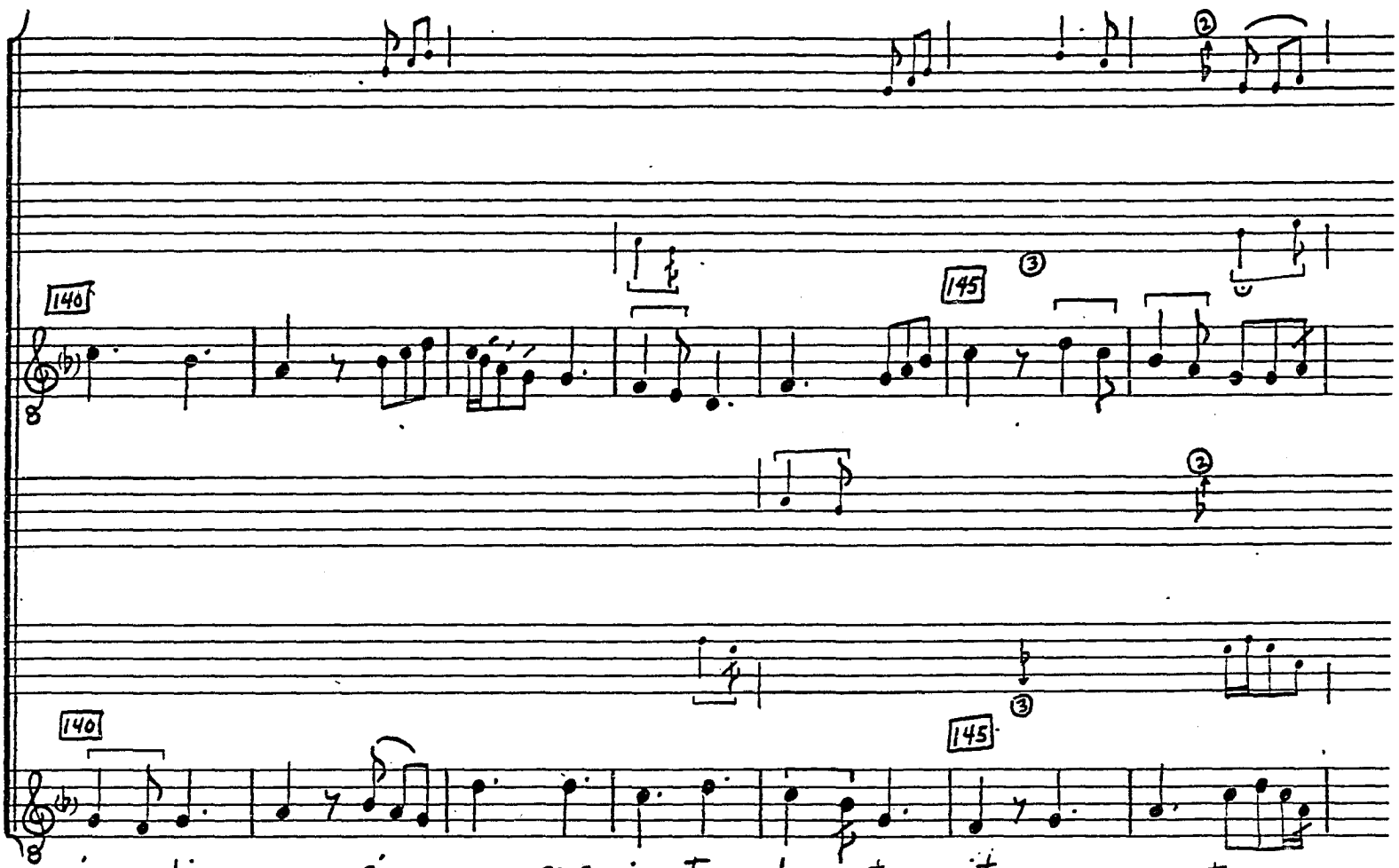



W2
W1
F
W2
W1
F
110
115
II 8. Ve-

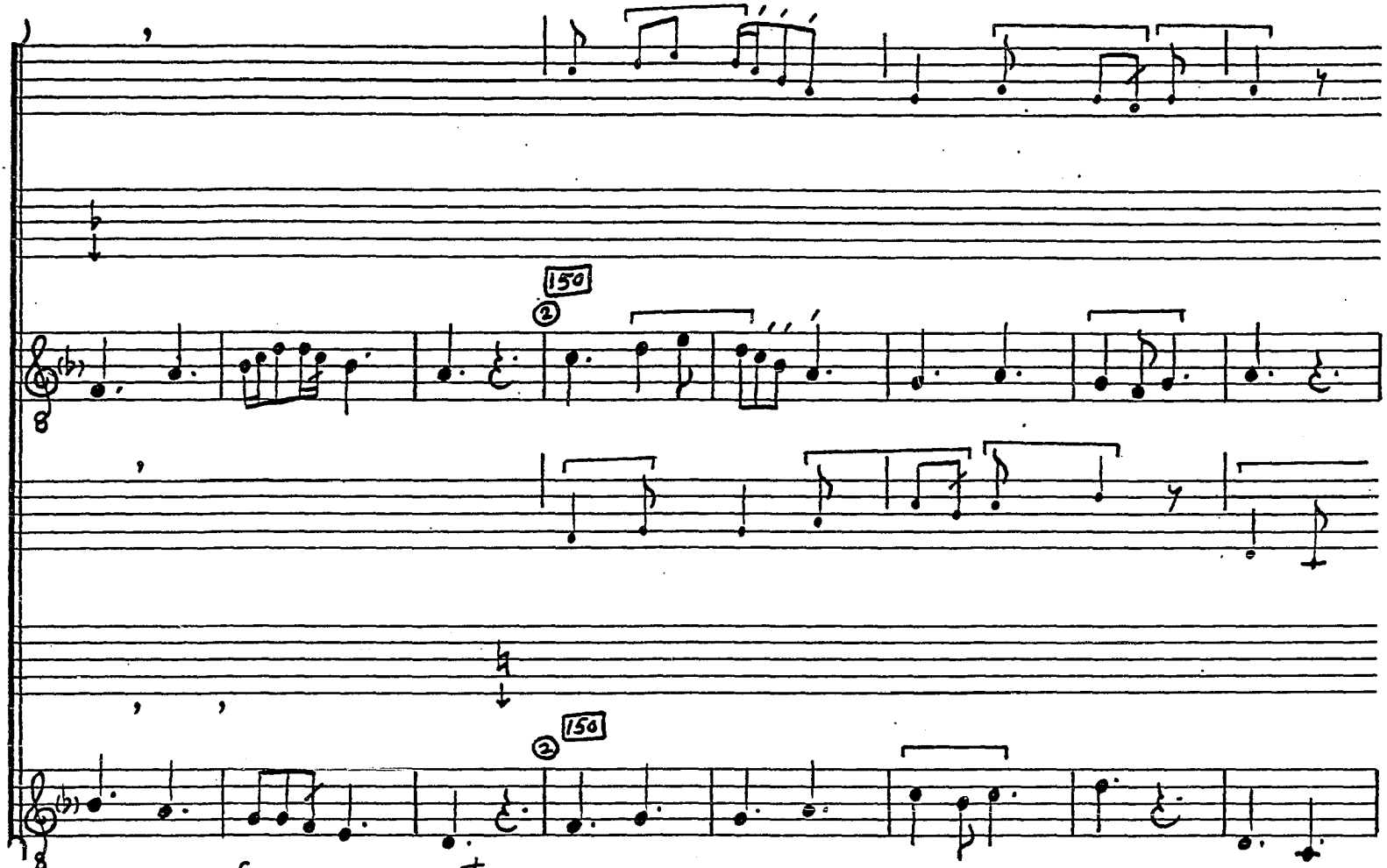

120
93'
120
93'
[Ve-] ri- ta- ti stans ob- ví- a 9. mi- tis mi- se- ri- cor-

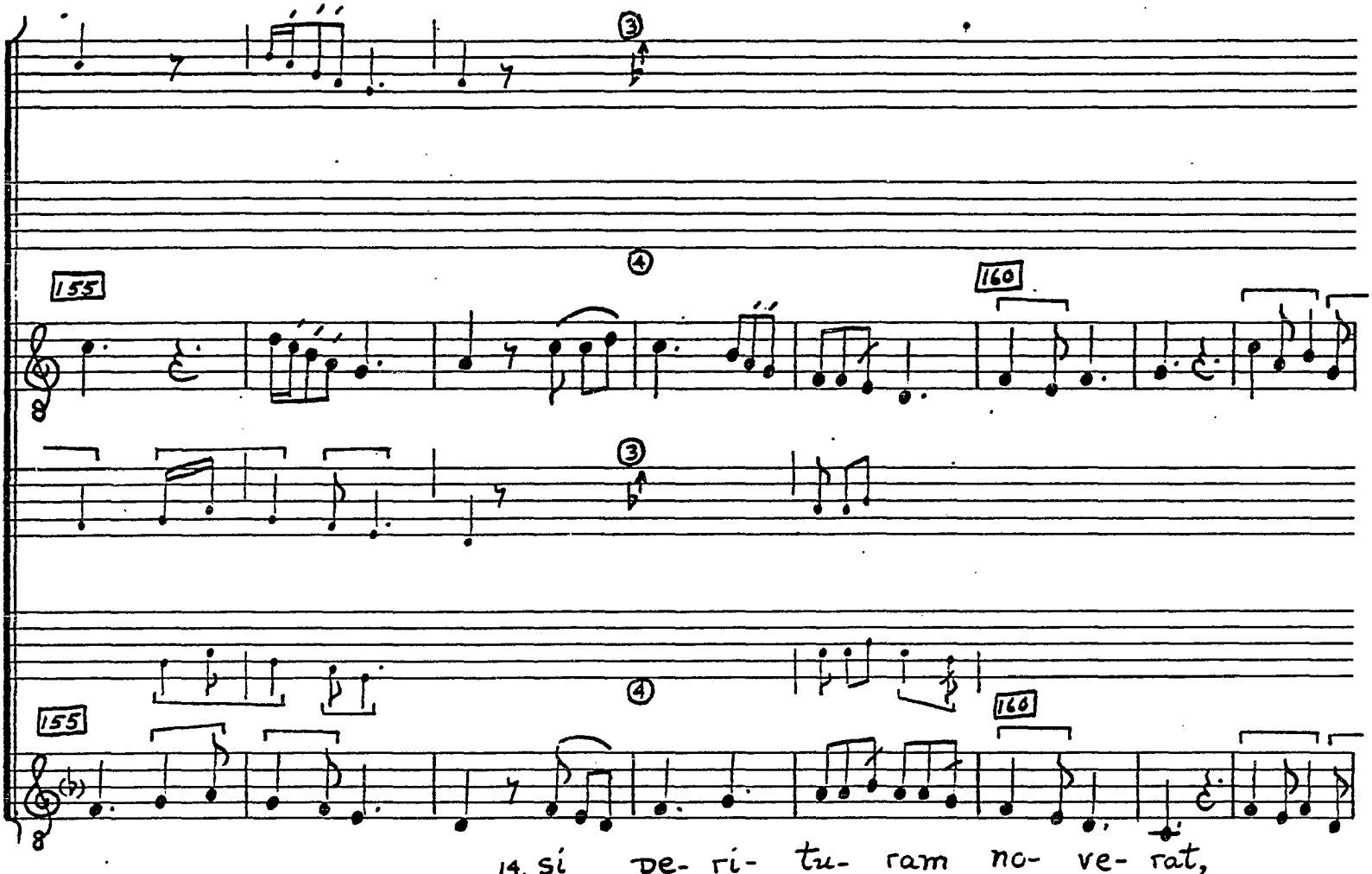

125
130
125
130
di- a,
10. pro trans-gres- sa- re

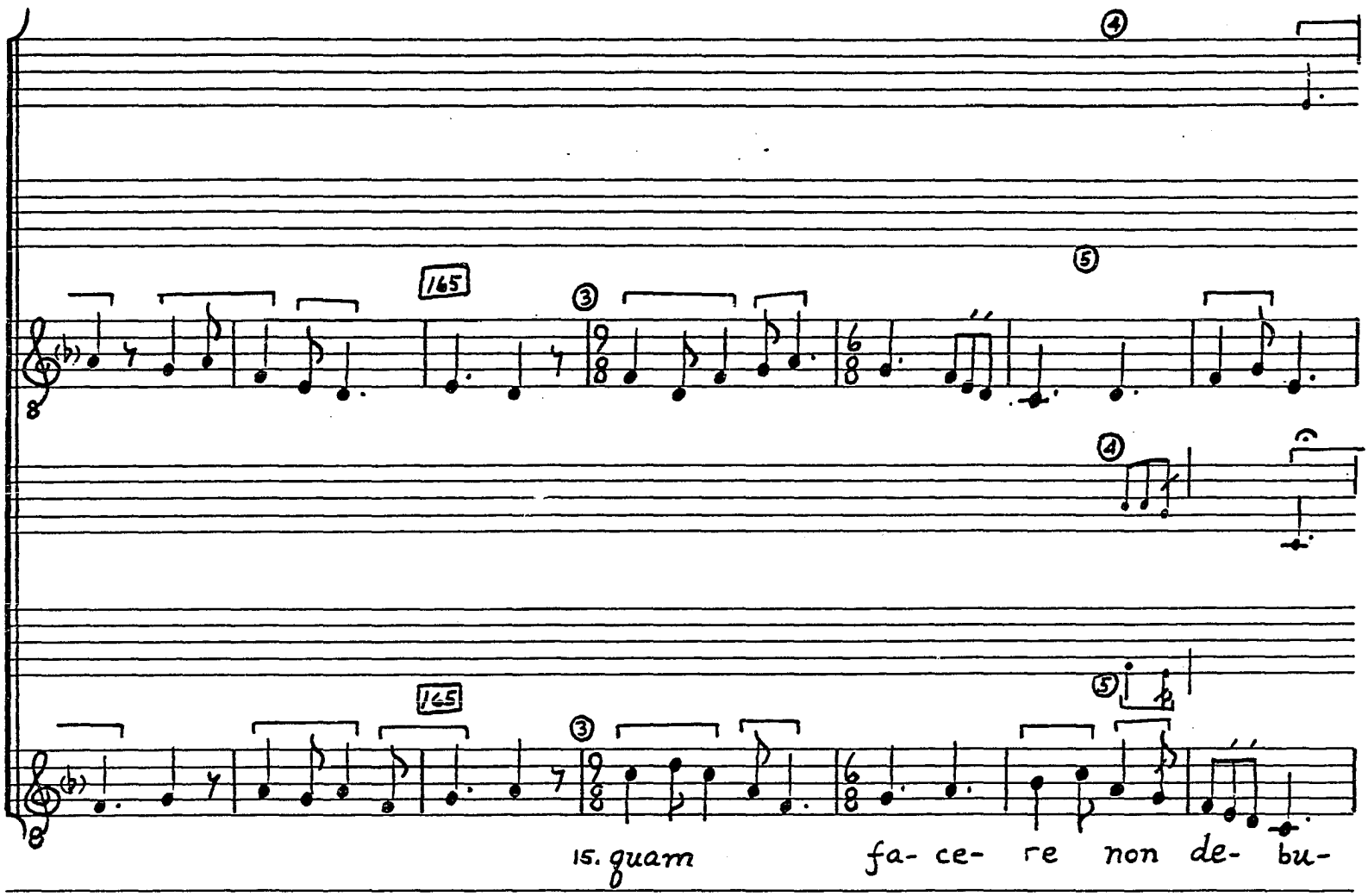

1
117'
135
289
117'
135
289
sup- pli- cans
11. in mi- tem De- um

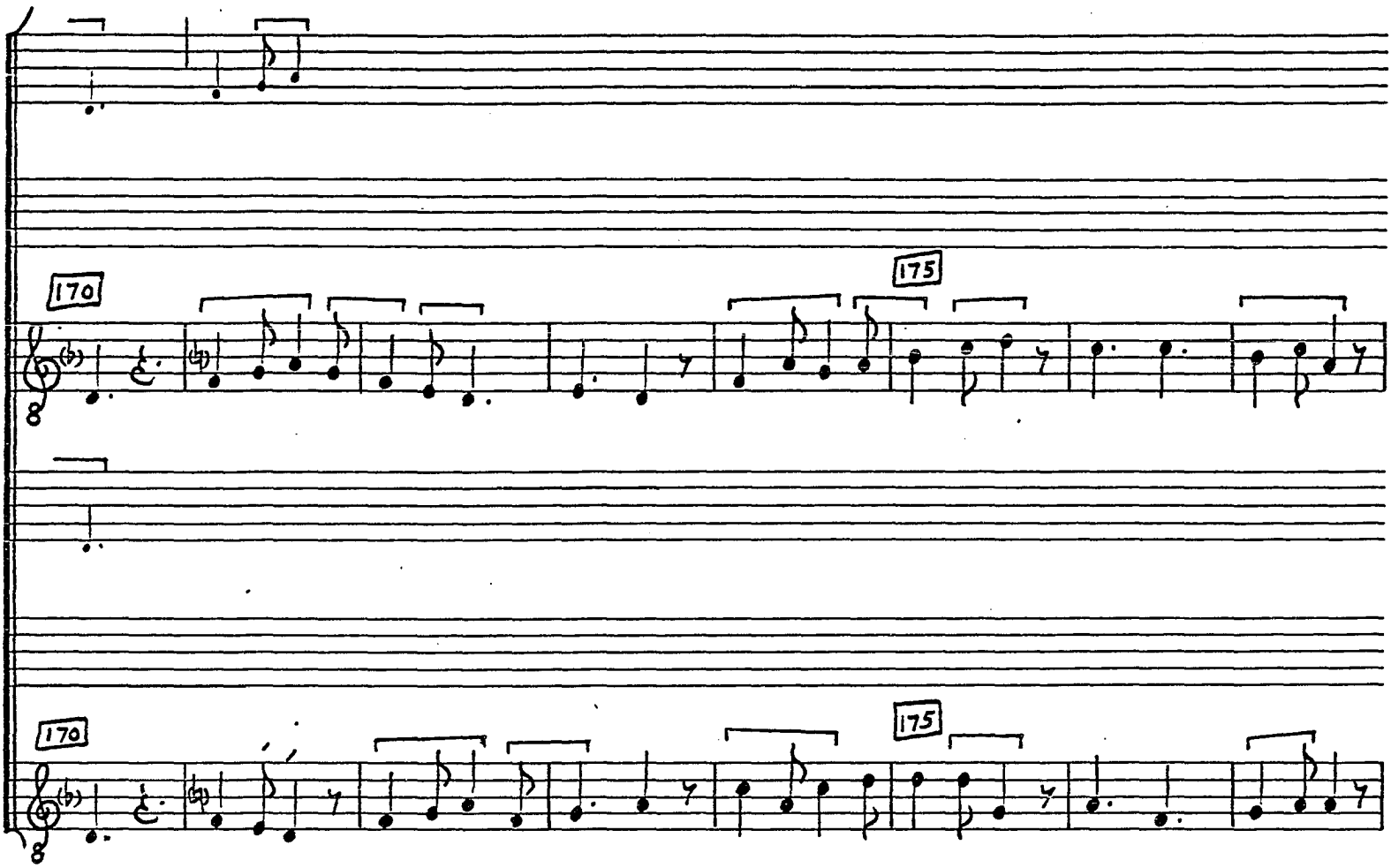


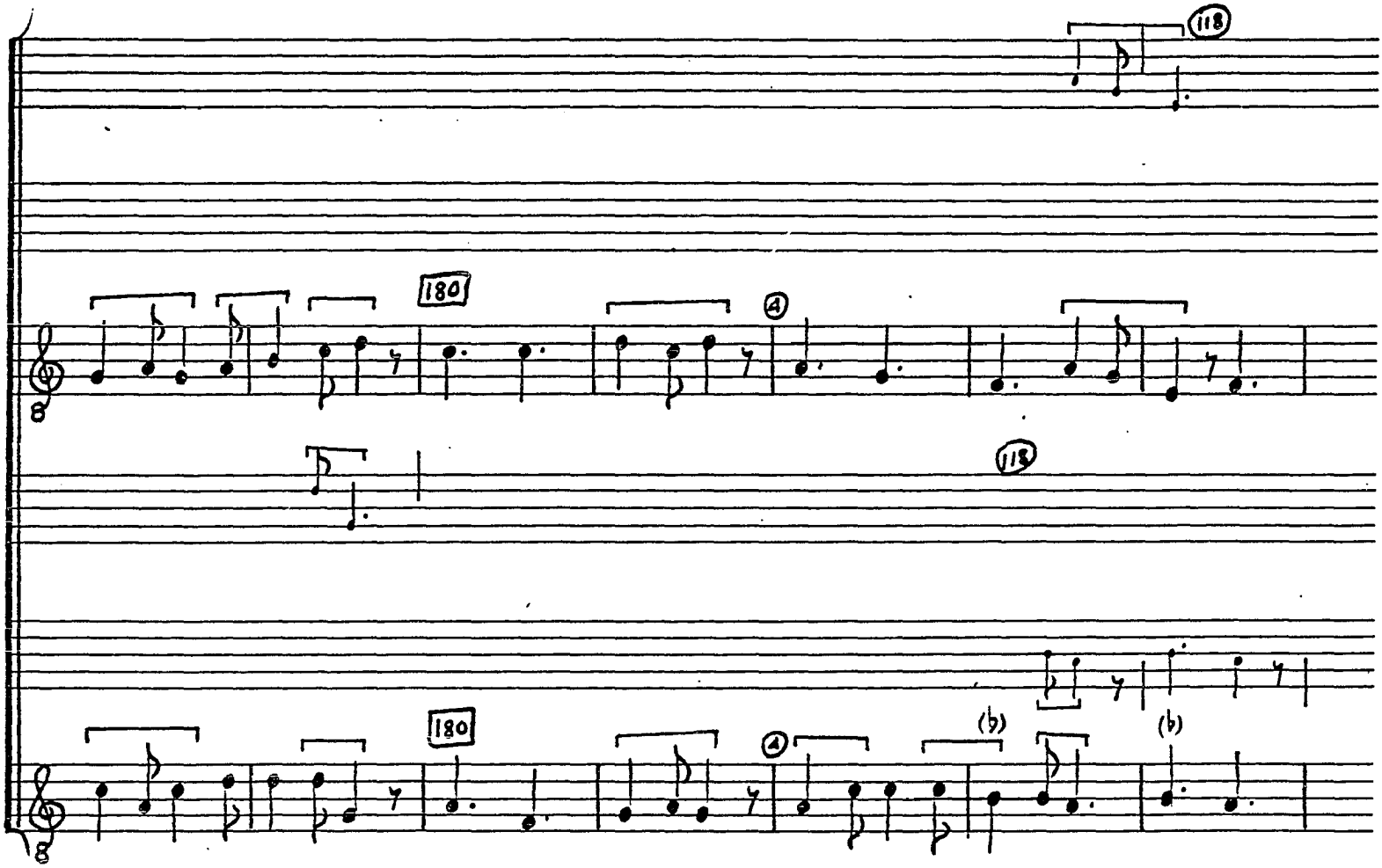
iu- di- cans, 12. si pror- sus i- ta de- stru- it 13 cre- a- tu-

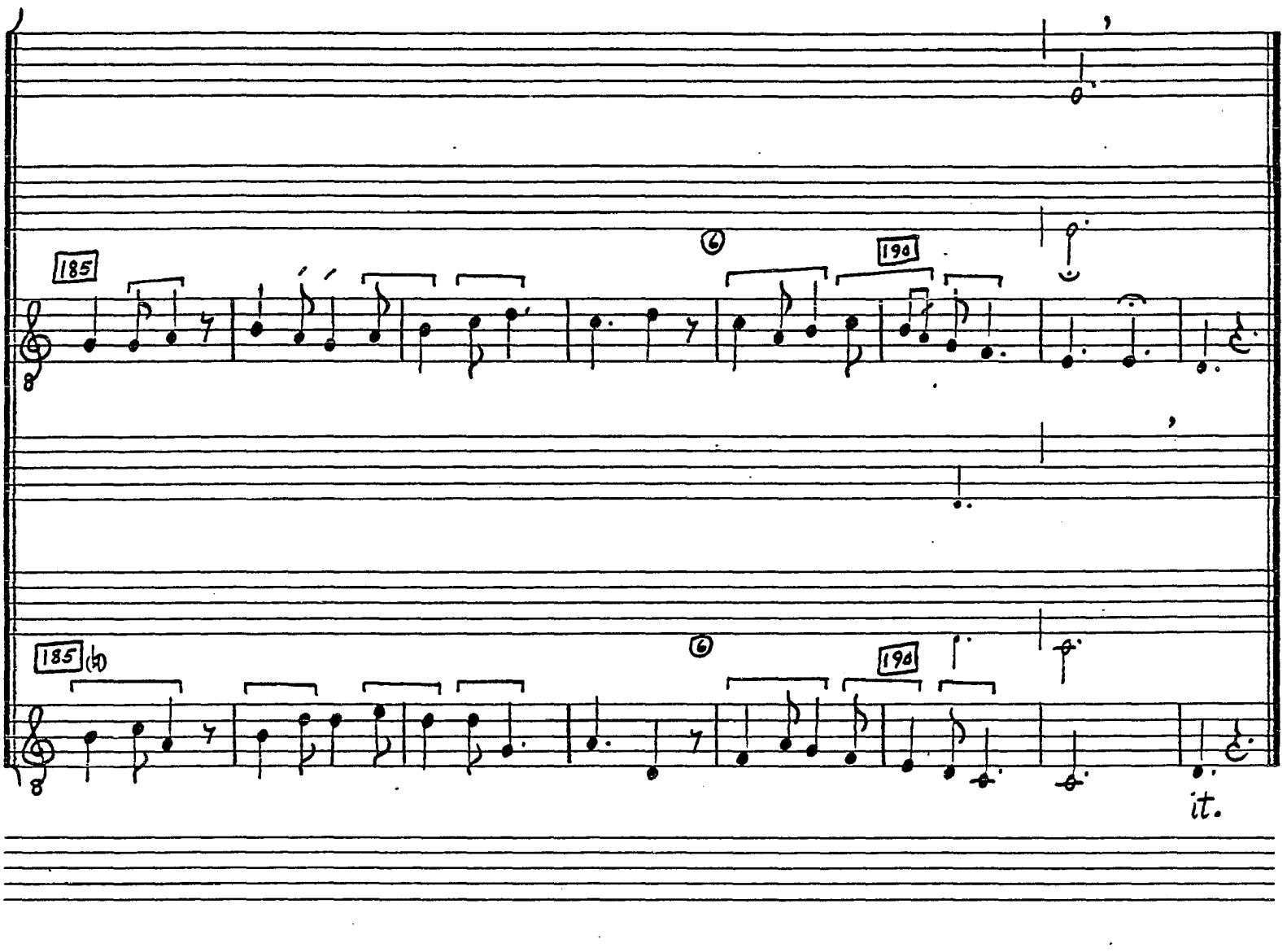

150
2
150
2
ram, quam fe- ce- rat,

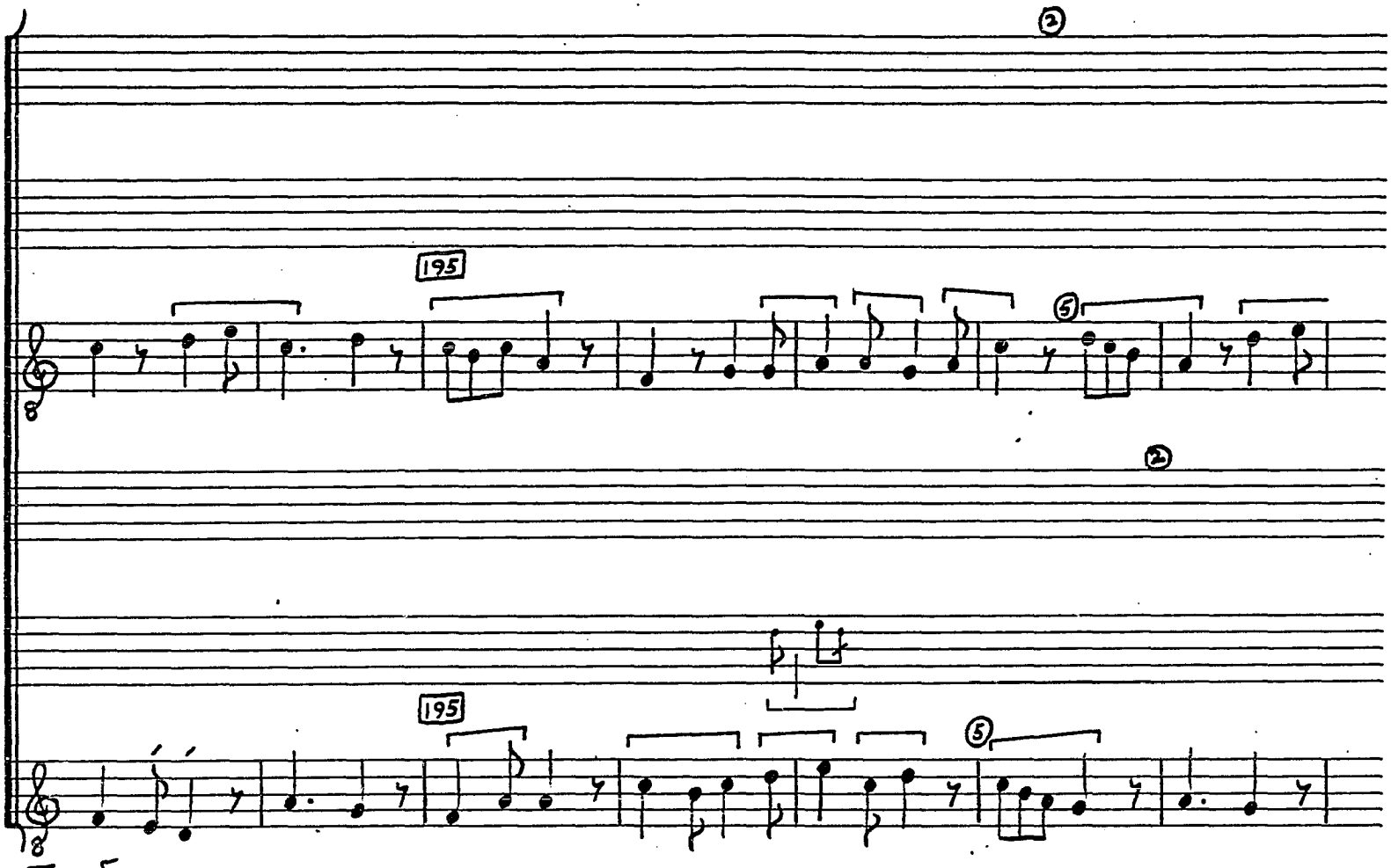

155
160
155
160
14. si pe- ri- tu- ram no- ve- rat,


165
165
15. quam fa- ce- re non de- bu-

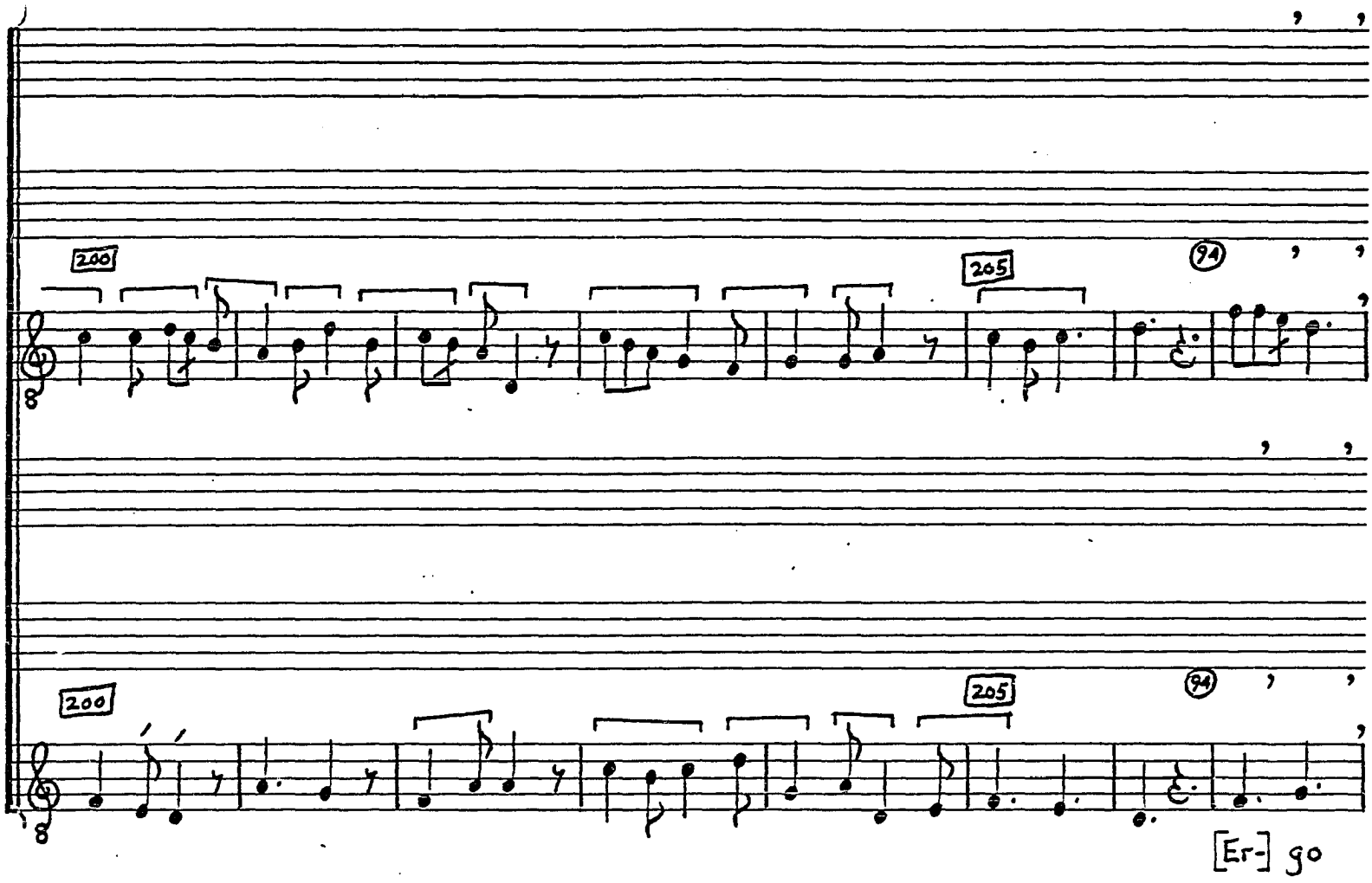

170
175
170
175

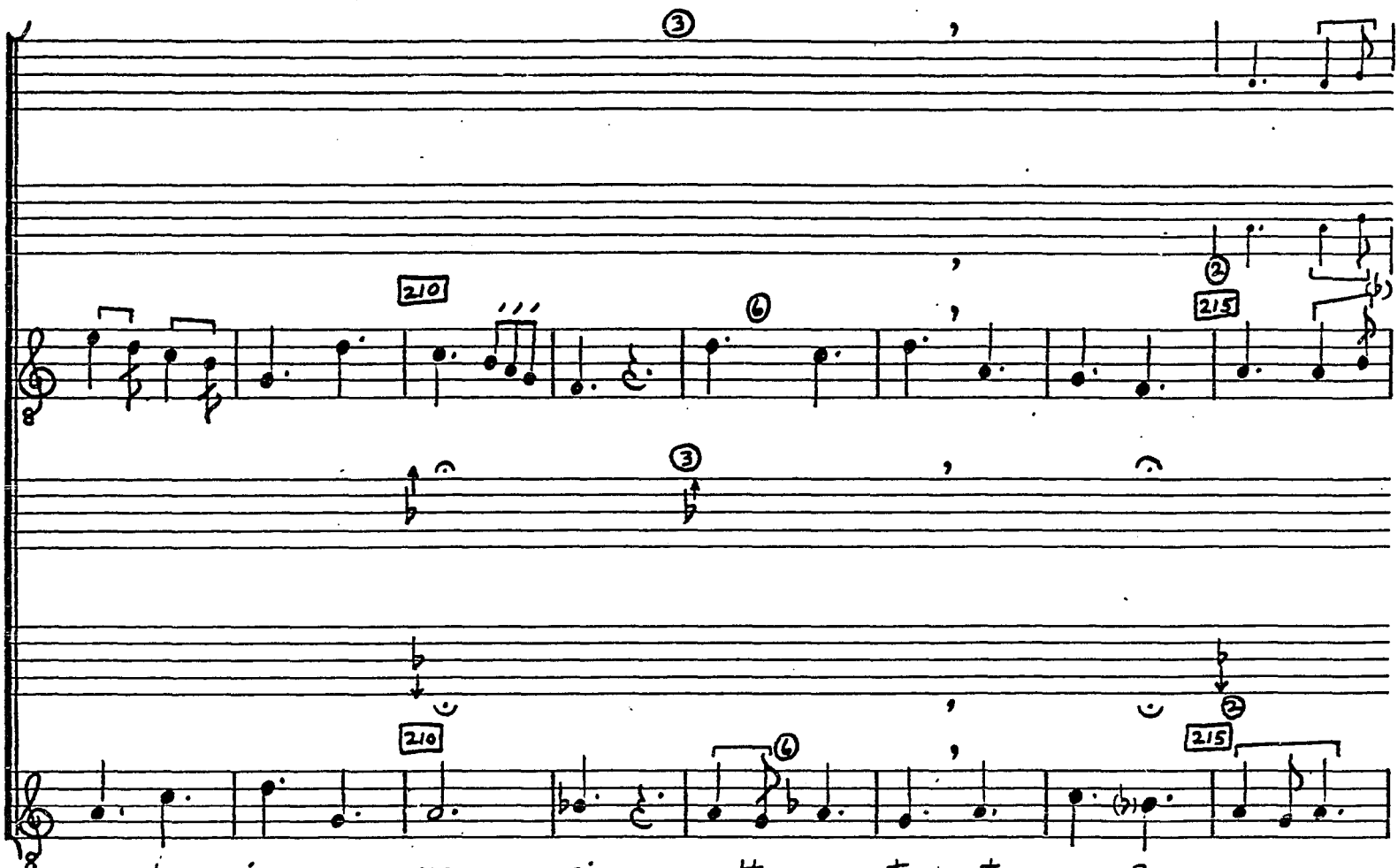

118
180
4
118
180
4
(♭)
(♭)

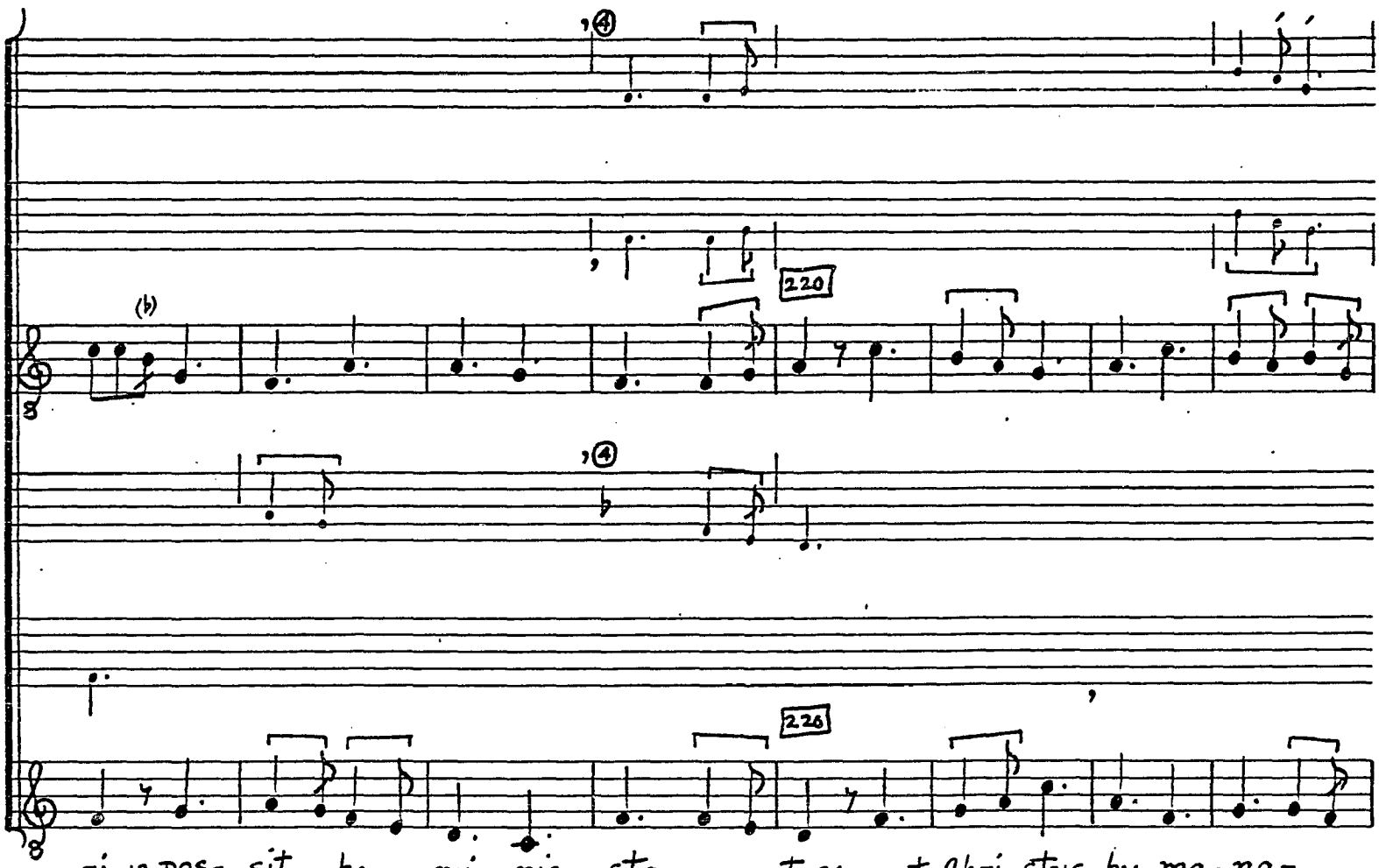

185
6
190
185 (b)
6
190
it.

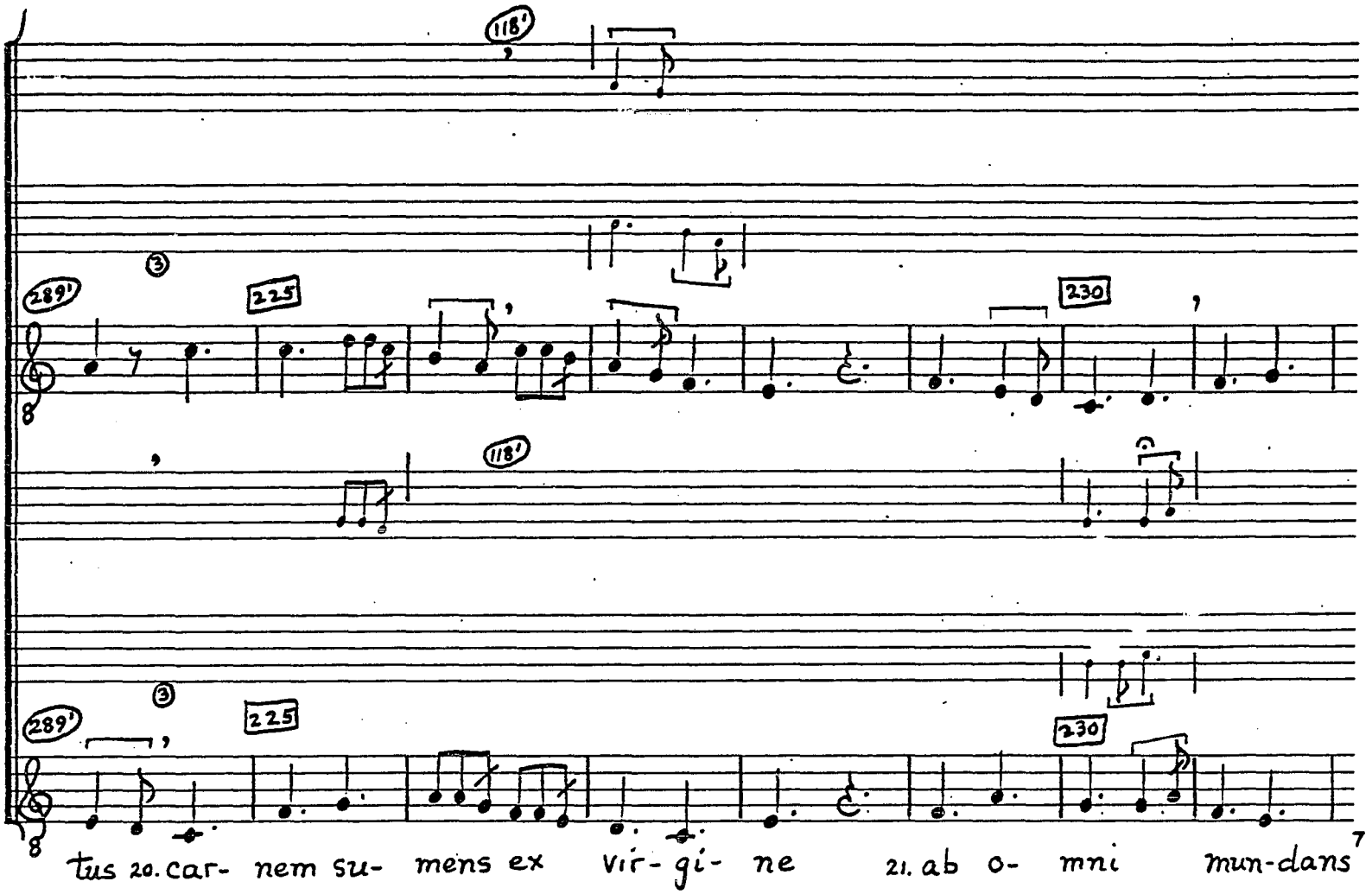


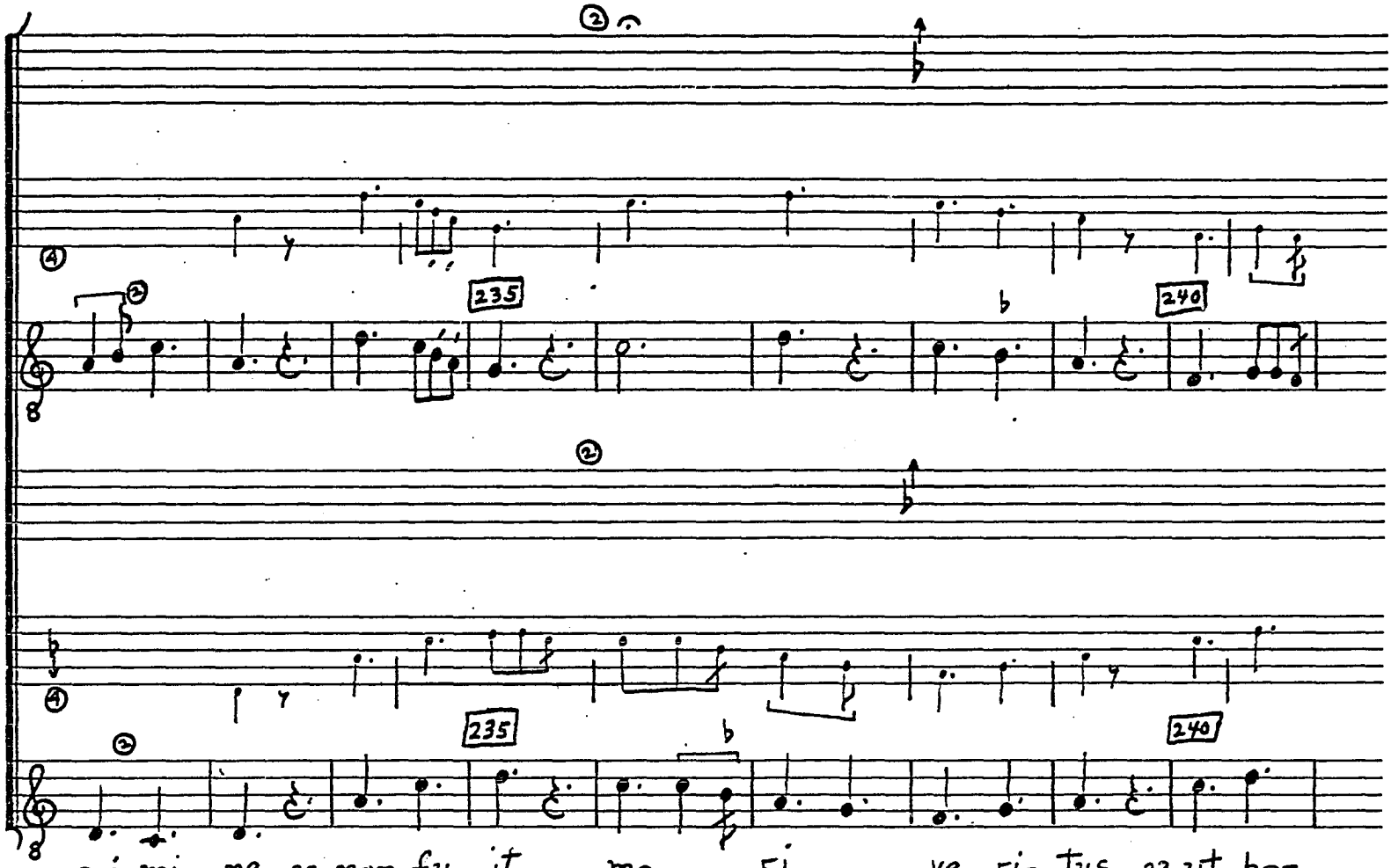
III 16. Er-

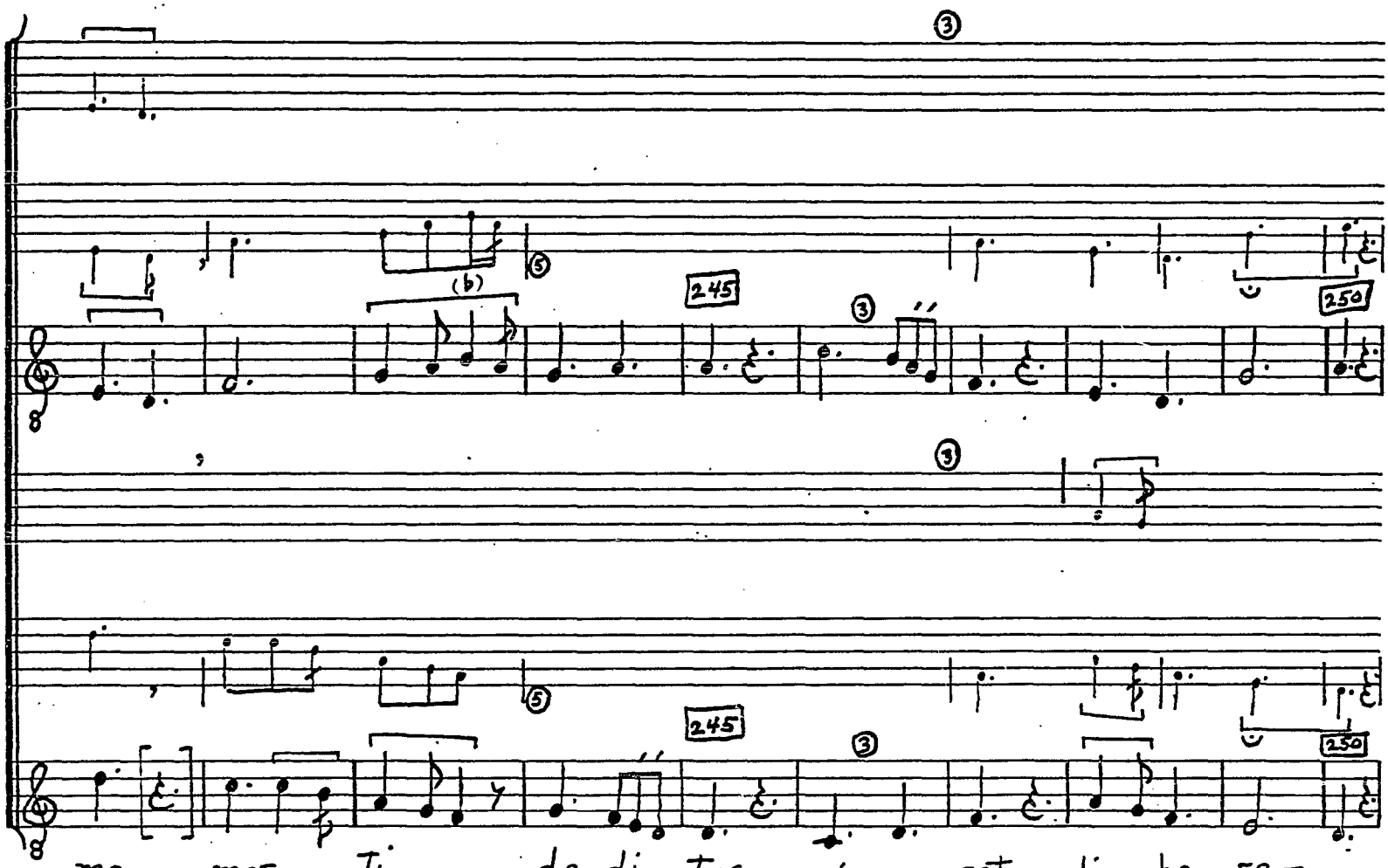

200
205
94
200
205
94
[Er-] go

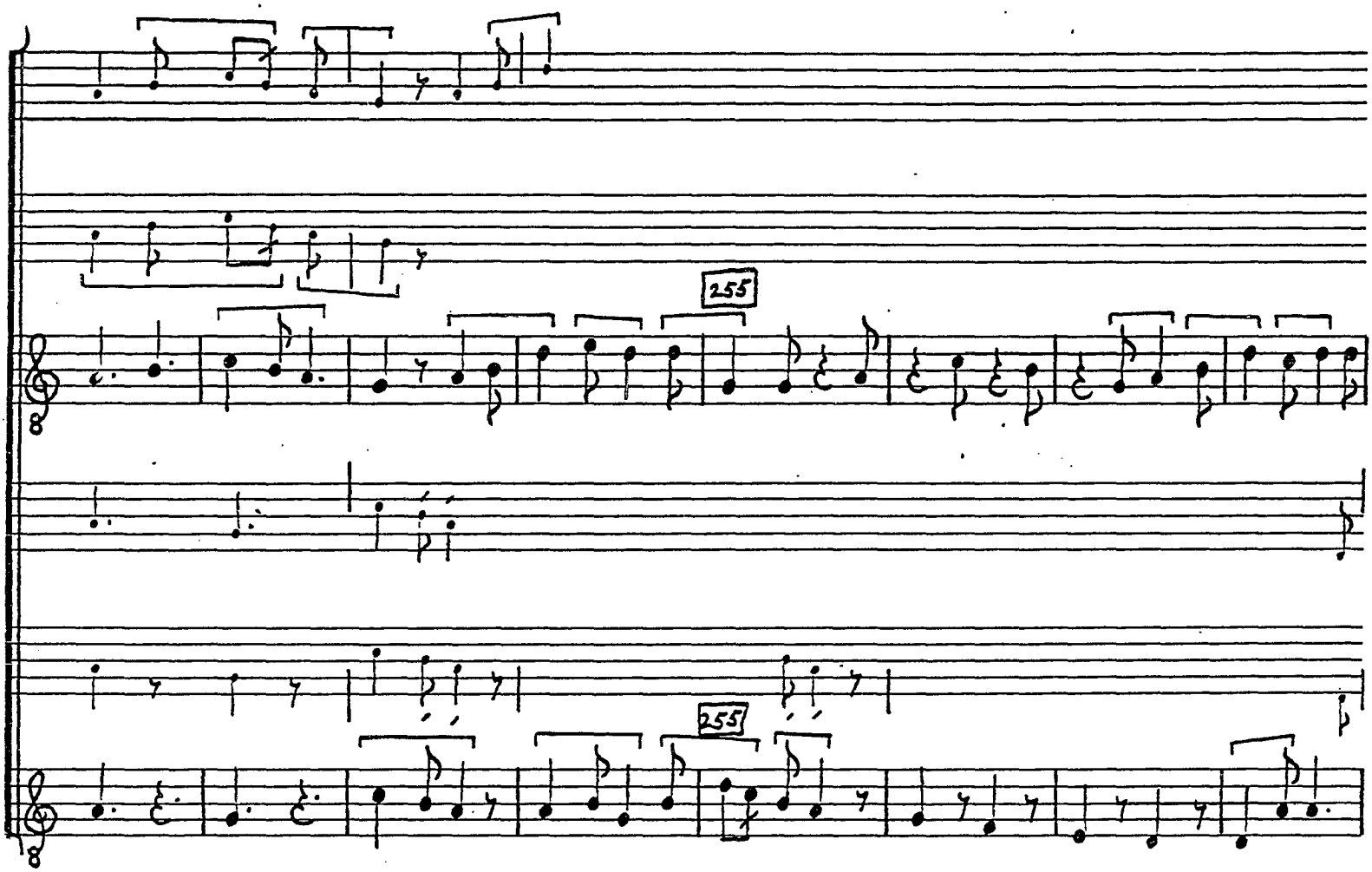

210
215
210
215
ver- bum in- car- na- ri 17. vult pa- ter, ut re- for- ma-

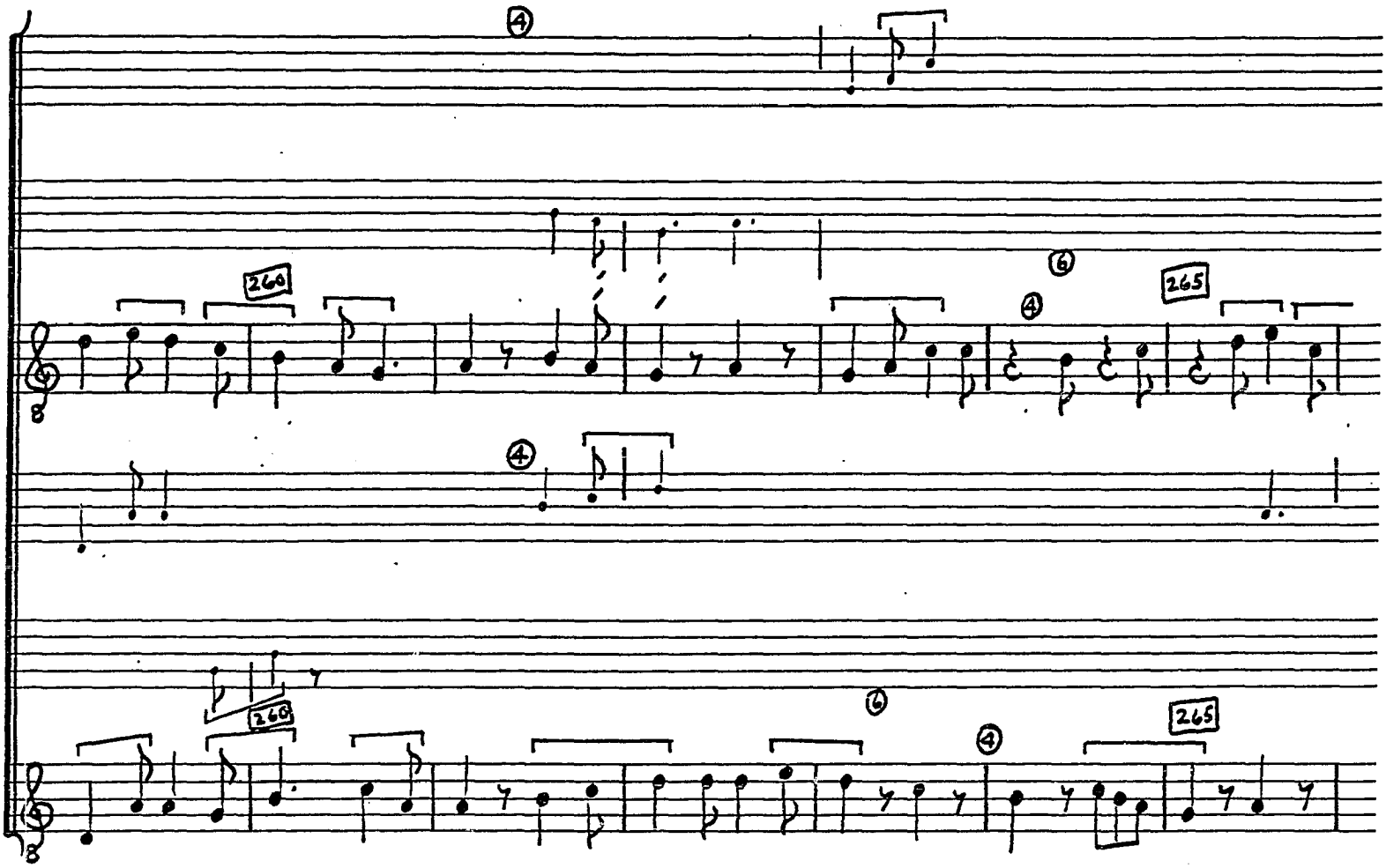

220
226
ri 18. pos- sit ho- mi- nis sta- tus; 19. est Chri-stus hu- ma- na-

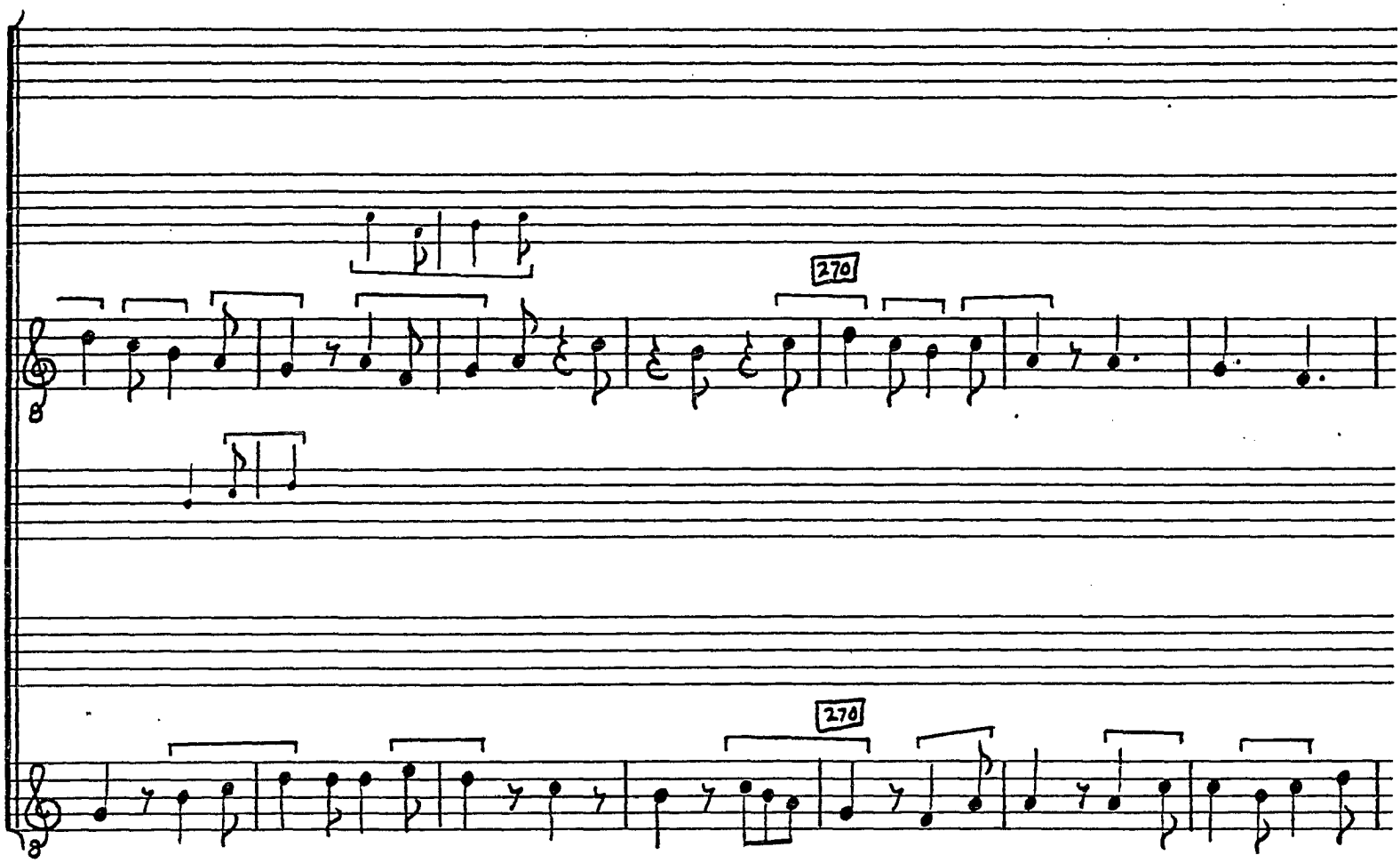

118'
289'
225
230
118'
289'
225
230
tus 20. car- nem su- mens ex vir- gi- ne 21. ab o- mni mun-dans

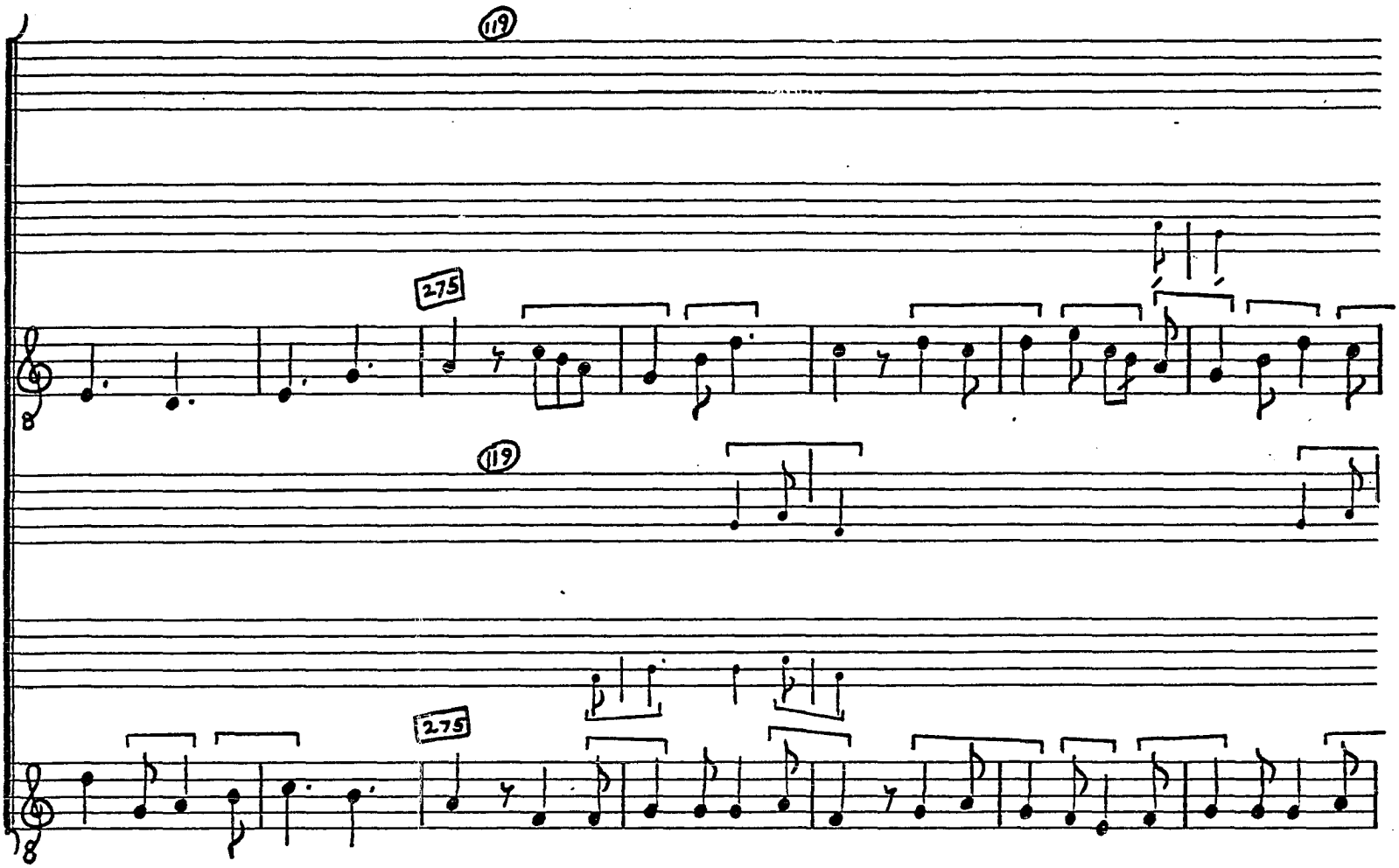

235
240
235
240
cri-mi- ne, 22. non fu- it mo- ri ve- ri- tus 23. ut ho-

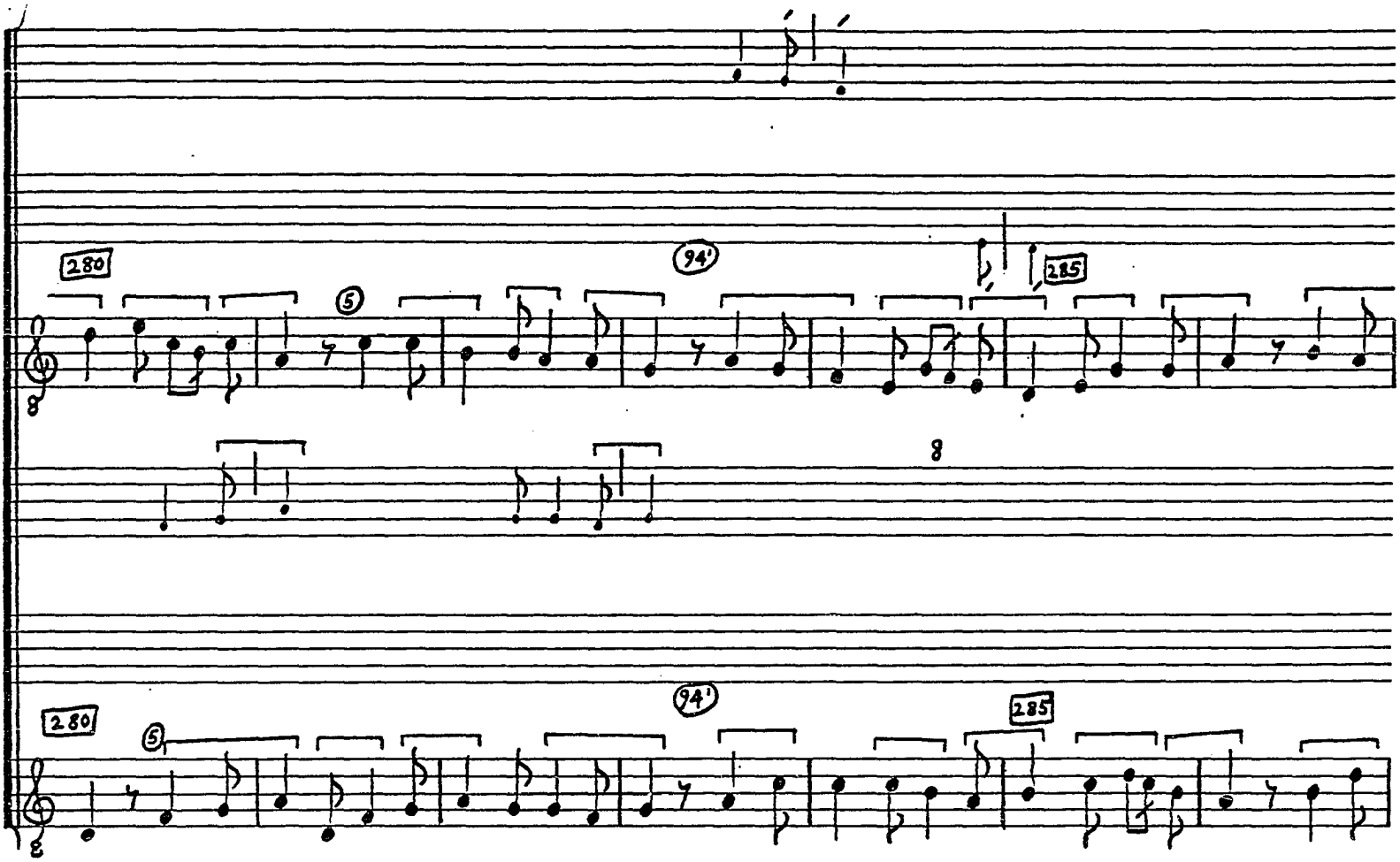

(b)
245
250
245
250
mo mor- ti de- di- tus 24. vi- ve- ret li- be- ra-

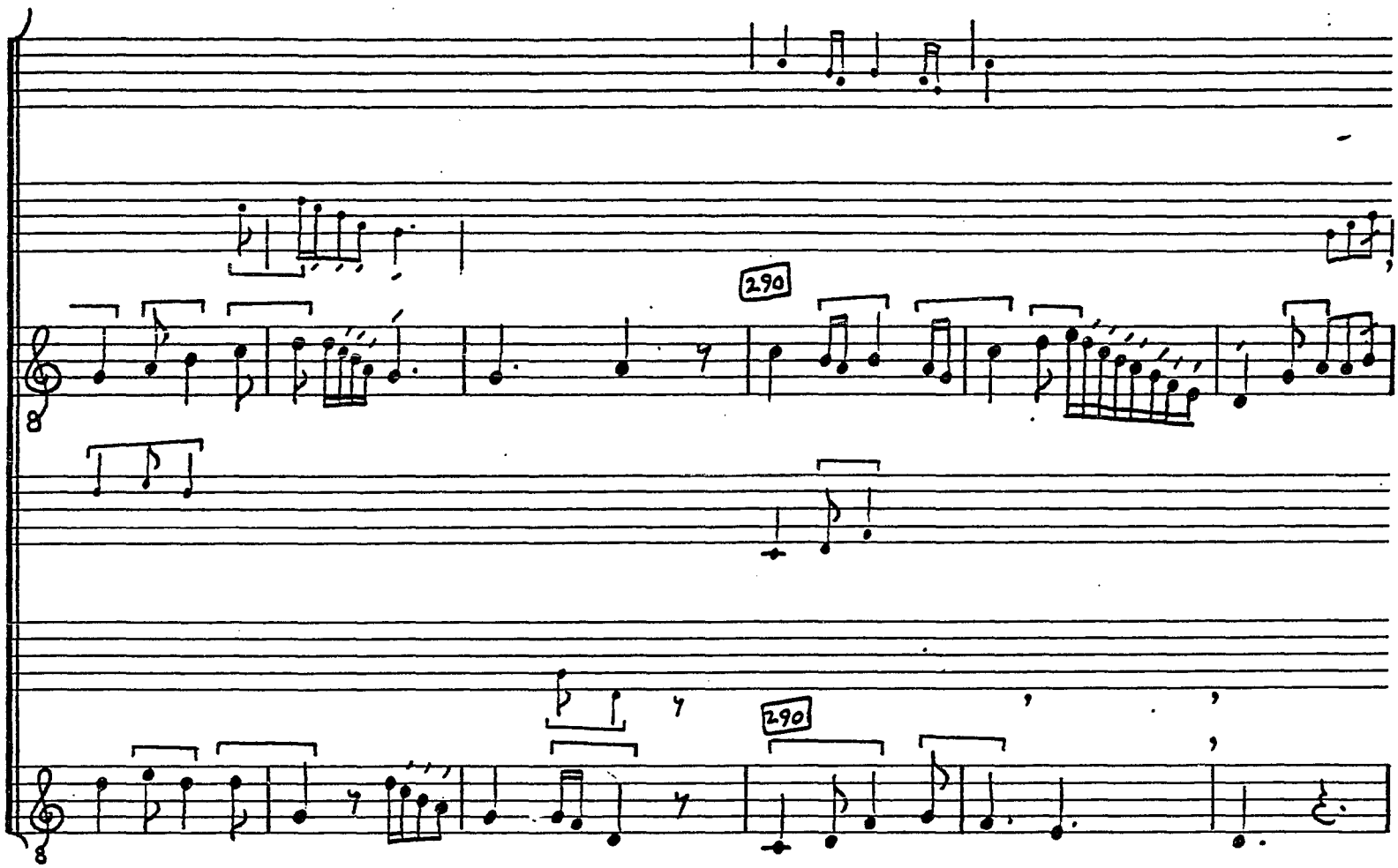

255
255

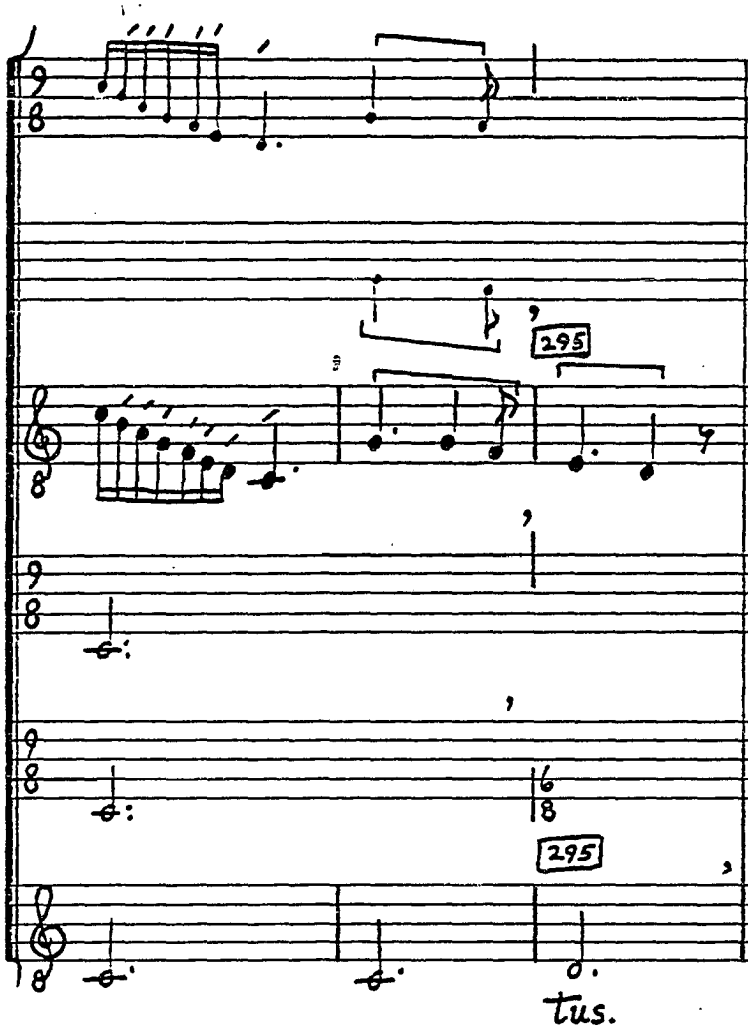

260
265
260
265


270
270


119
275
119
275


280
5
94'
285
8
280
5
94'
285
8


290
290


295
295
tus.

NOTES

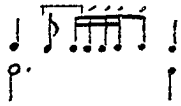
[1]See Volume I, pp. 227-32. In the Duplum, mm. 3-4, the version in $\underline{W}_1$ has been given according to strict principles of transmutation. However, it seems likely that in pieces of this complexity some relaxation of strict procedure is in order such as that given in mm. 3-4 of the version in $\underline{W}_2$.

[2]Duplum, mm. 21-22 and 27-28--Double pauses in F and Ma.

[3]Duplum, mm. 62-65--Even-numbered ligatures are without propriety and with perfection in $\underline{W}_1$.

[4]Triplum, m. 102--Double pause in $\underline{W}_1$.

[5]Duplum, m. 103--Double pause in Ma.

[6]Mm. 123-24--Perhaps  . Duplum writen a step too low in $\underline{W}_2$.

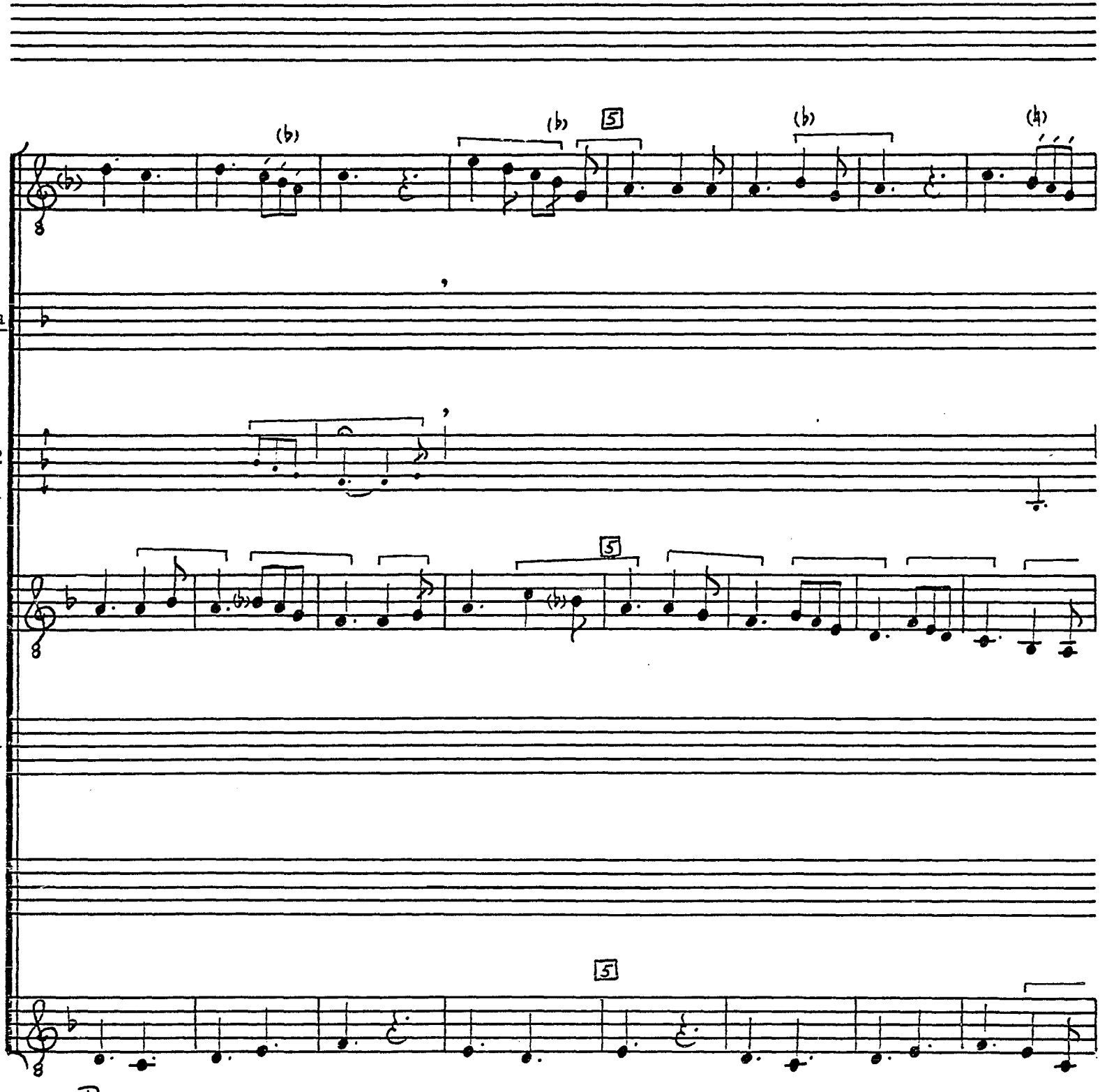
[7]Text, m. 231--munda in F and $\underline{W}_2$, mundans in AH.

[8]Tenor, m. 284--Extra a-b in $\underline{W}_2$.

PATER NOSTER QUI ES IN CELIS (G 2)

Sources
F 215-216; W_1 113v-114 (a2); W_2 112v-114v (a2); Ma 116-117v (a2)

Editions
LU 6



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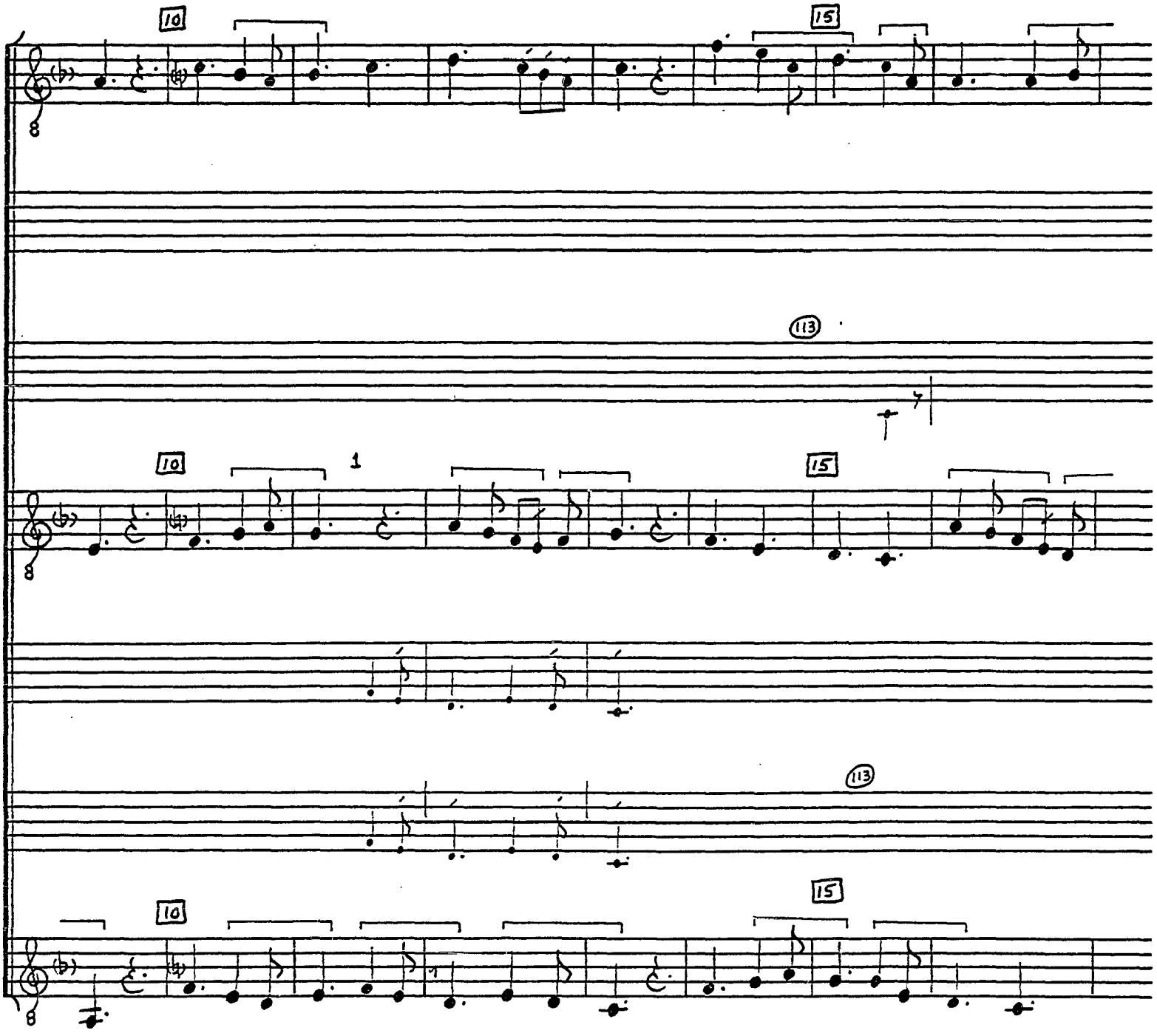

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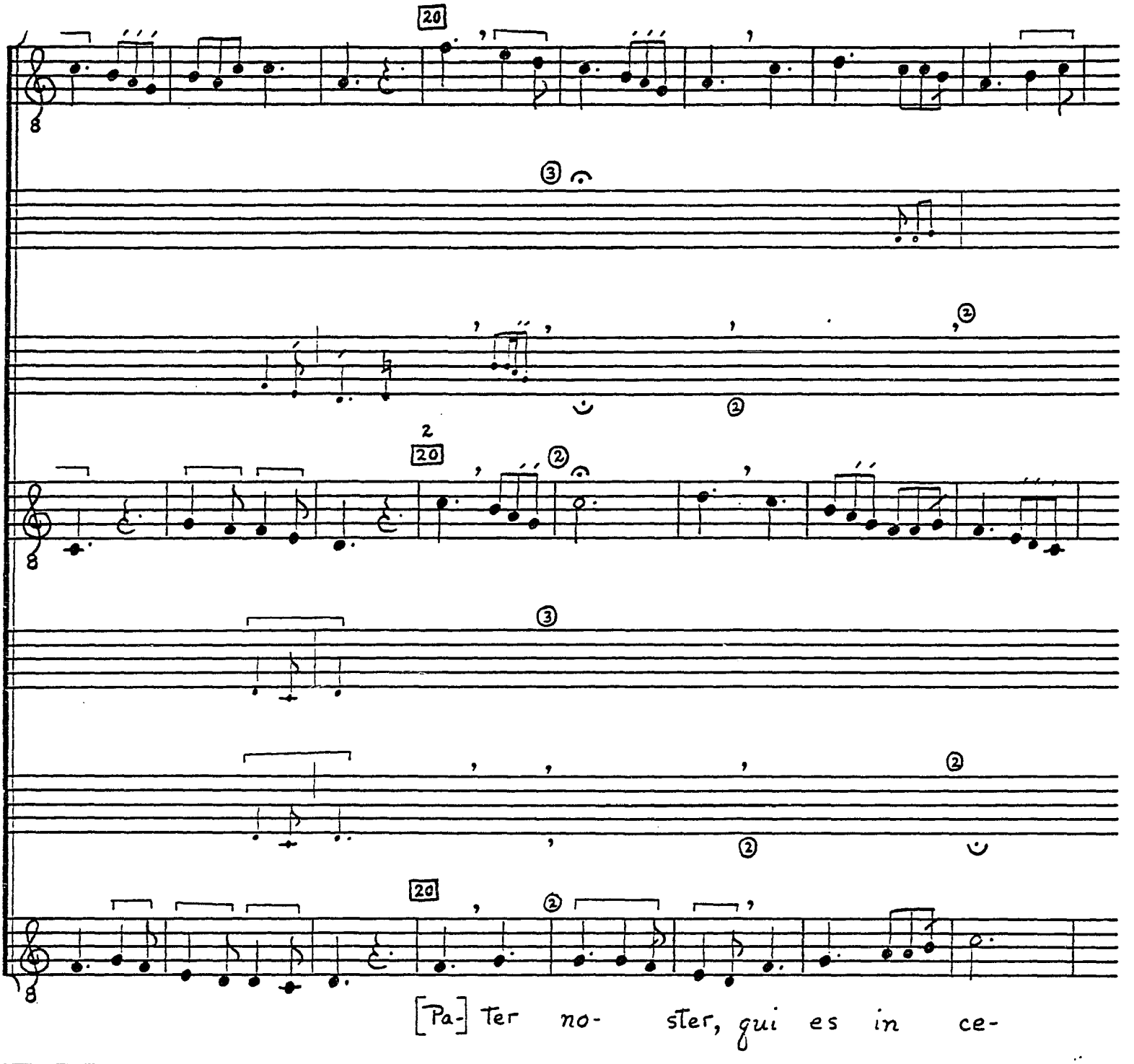

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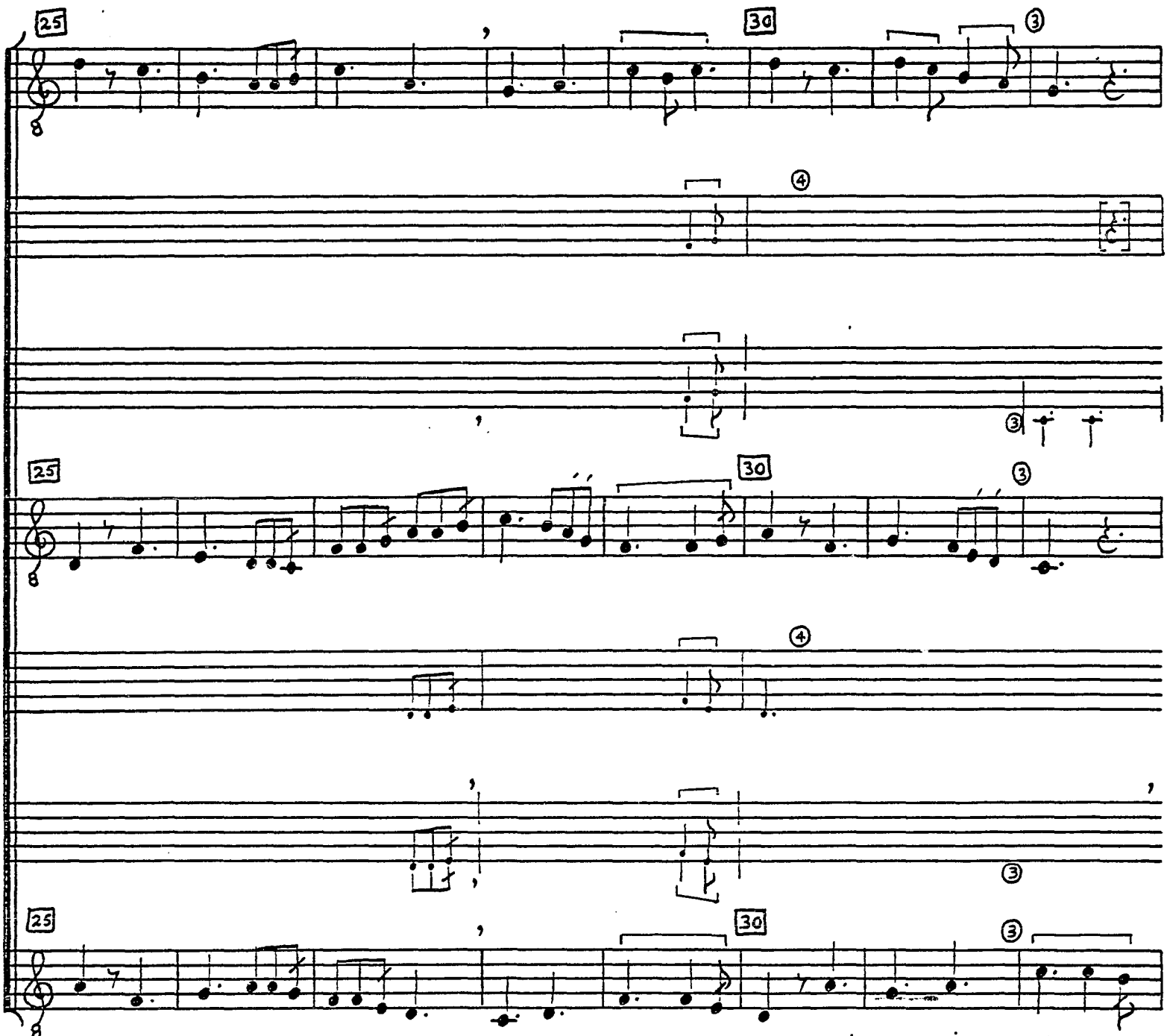

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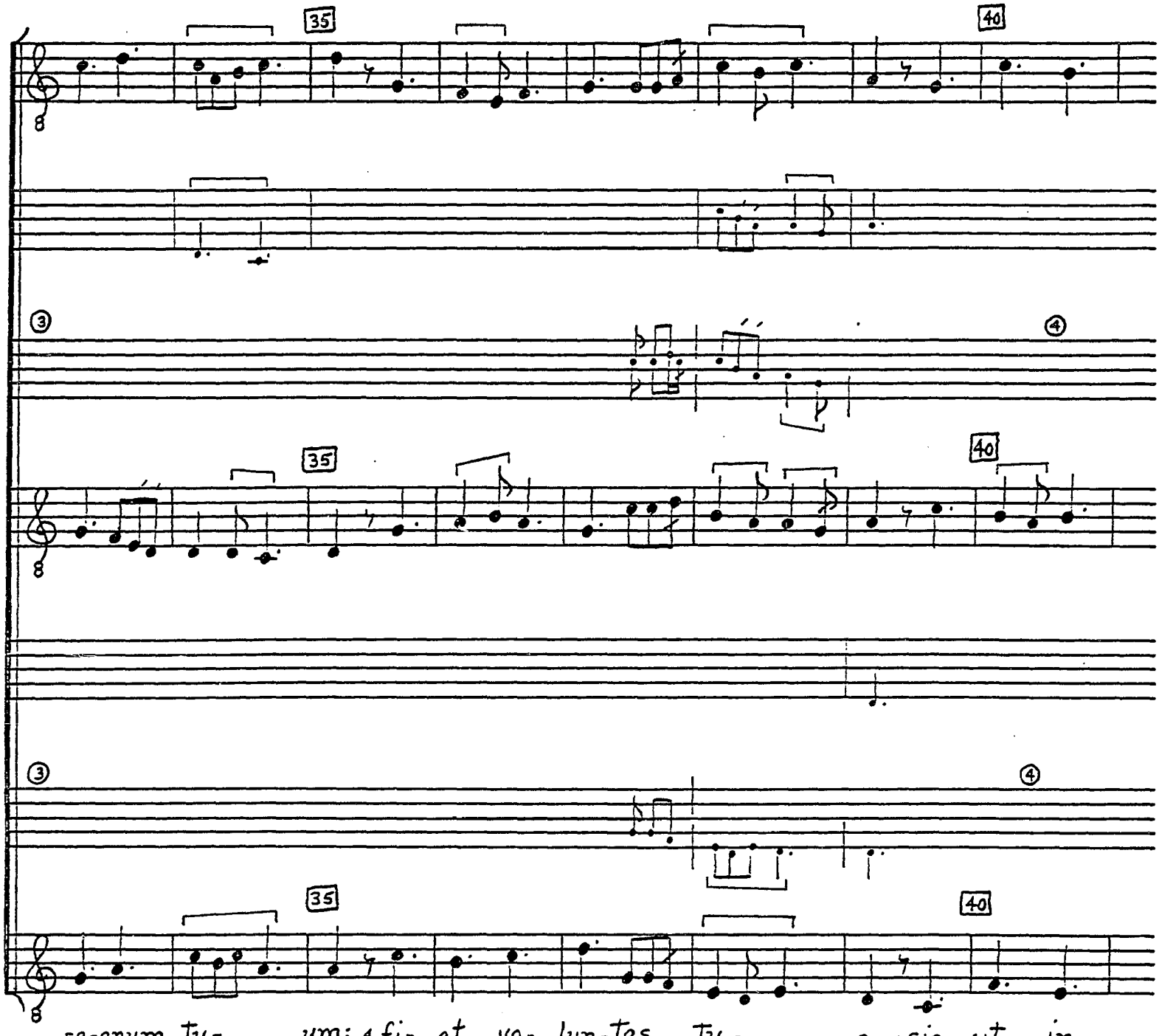

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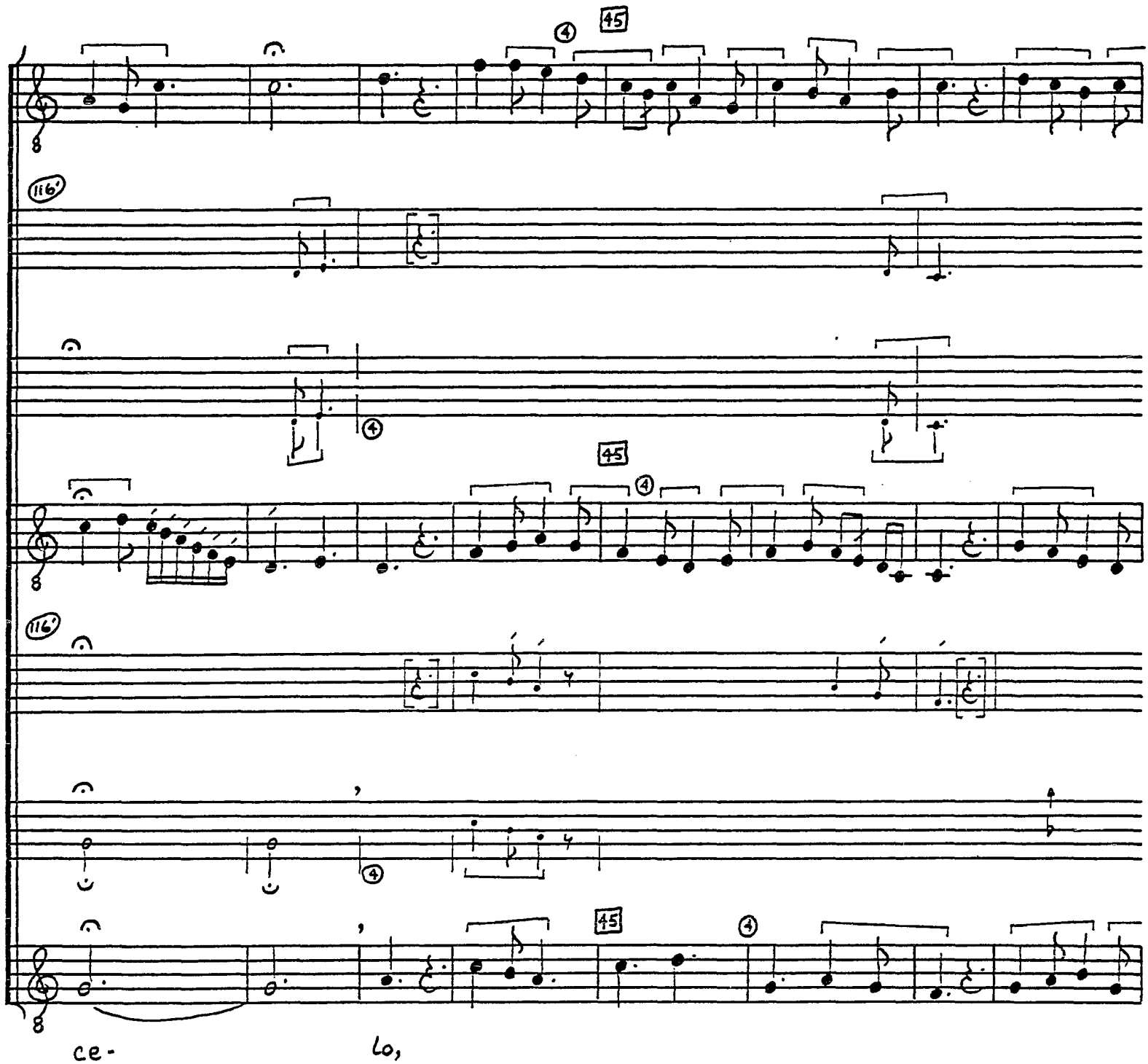

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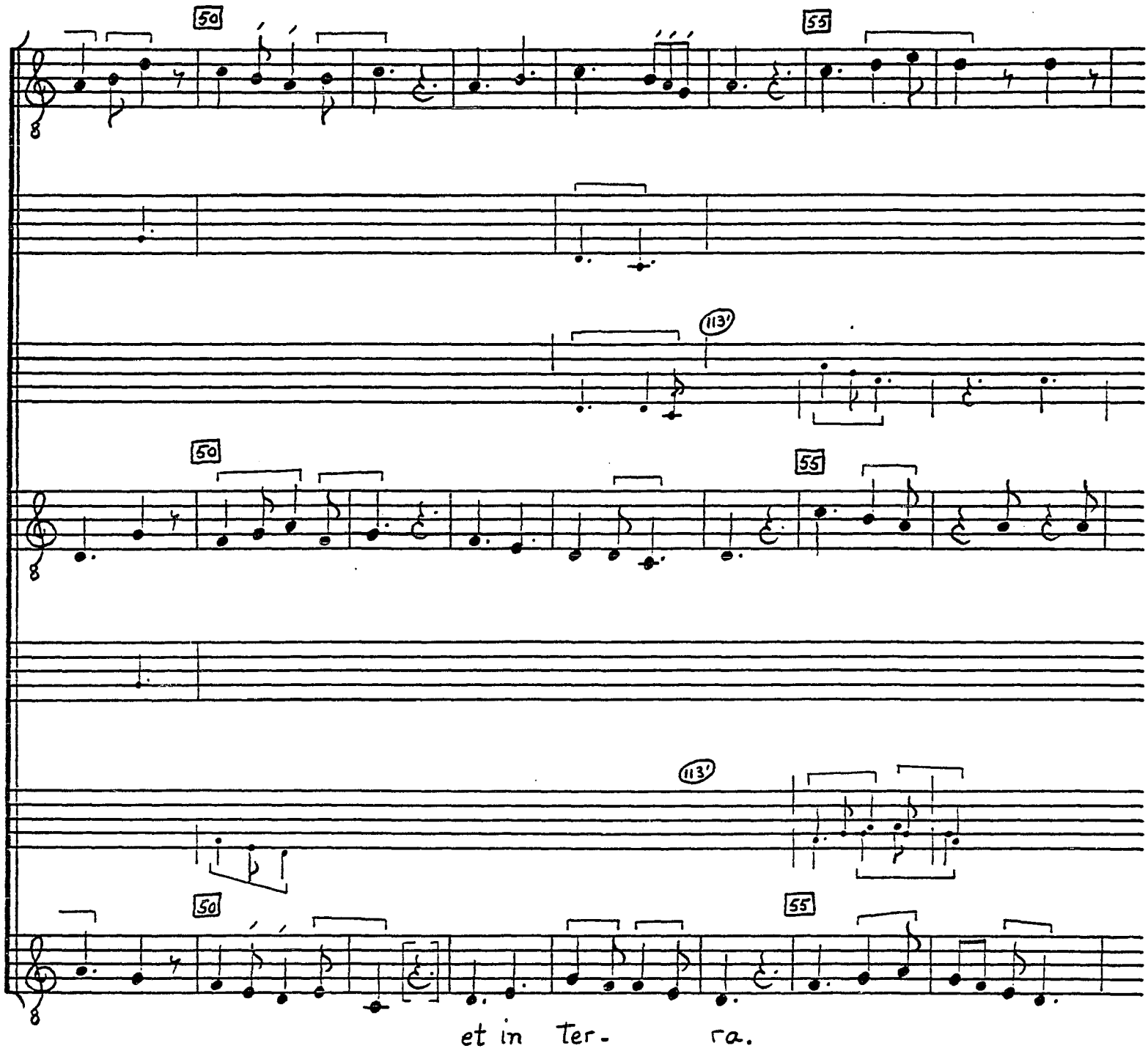

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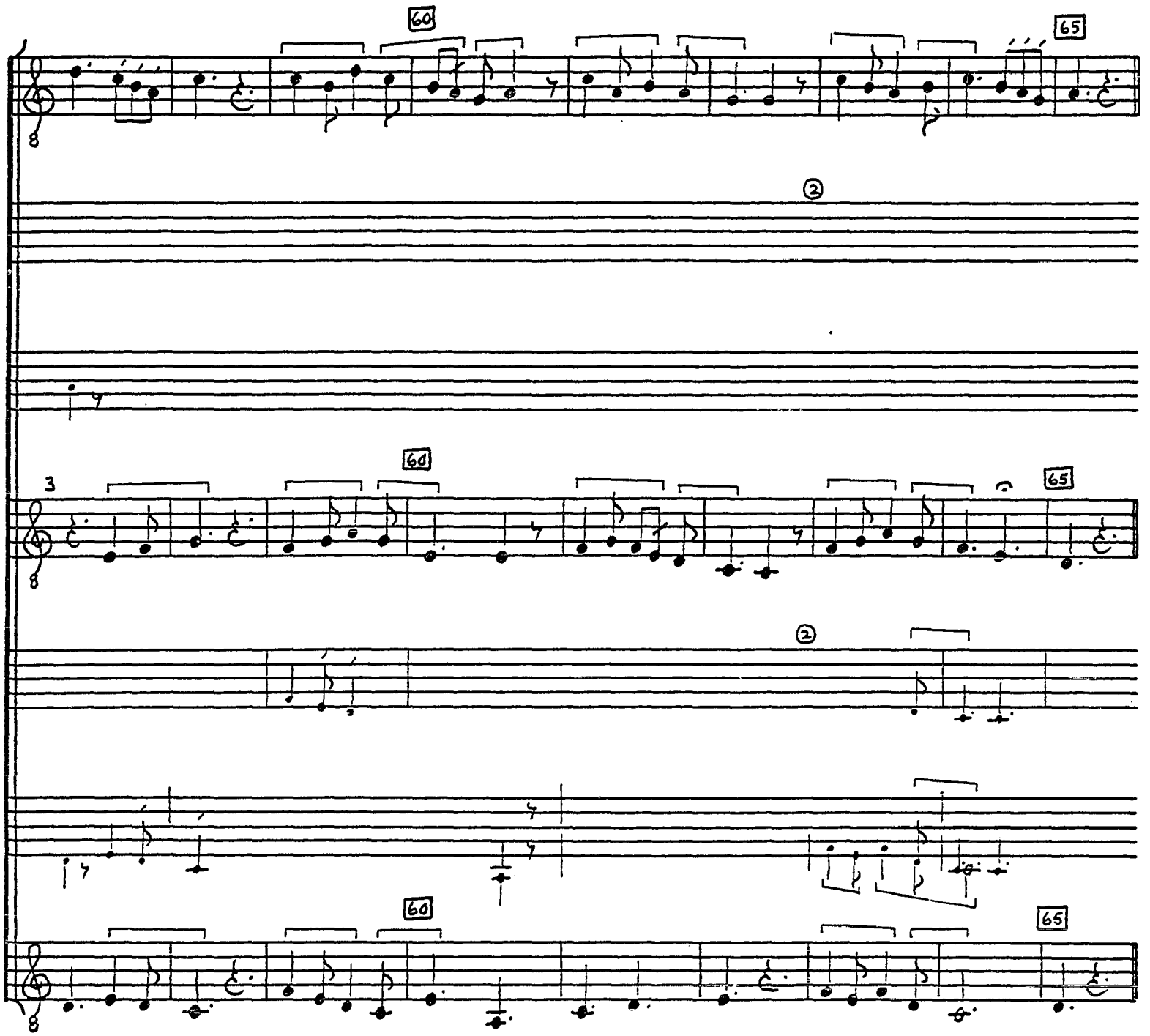

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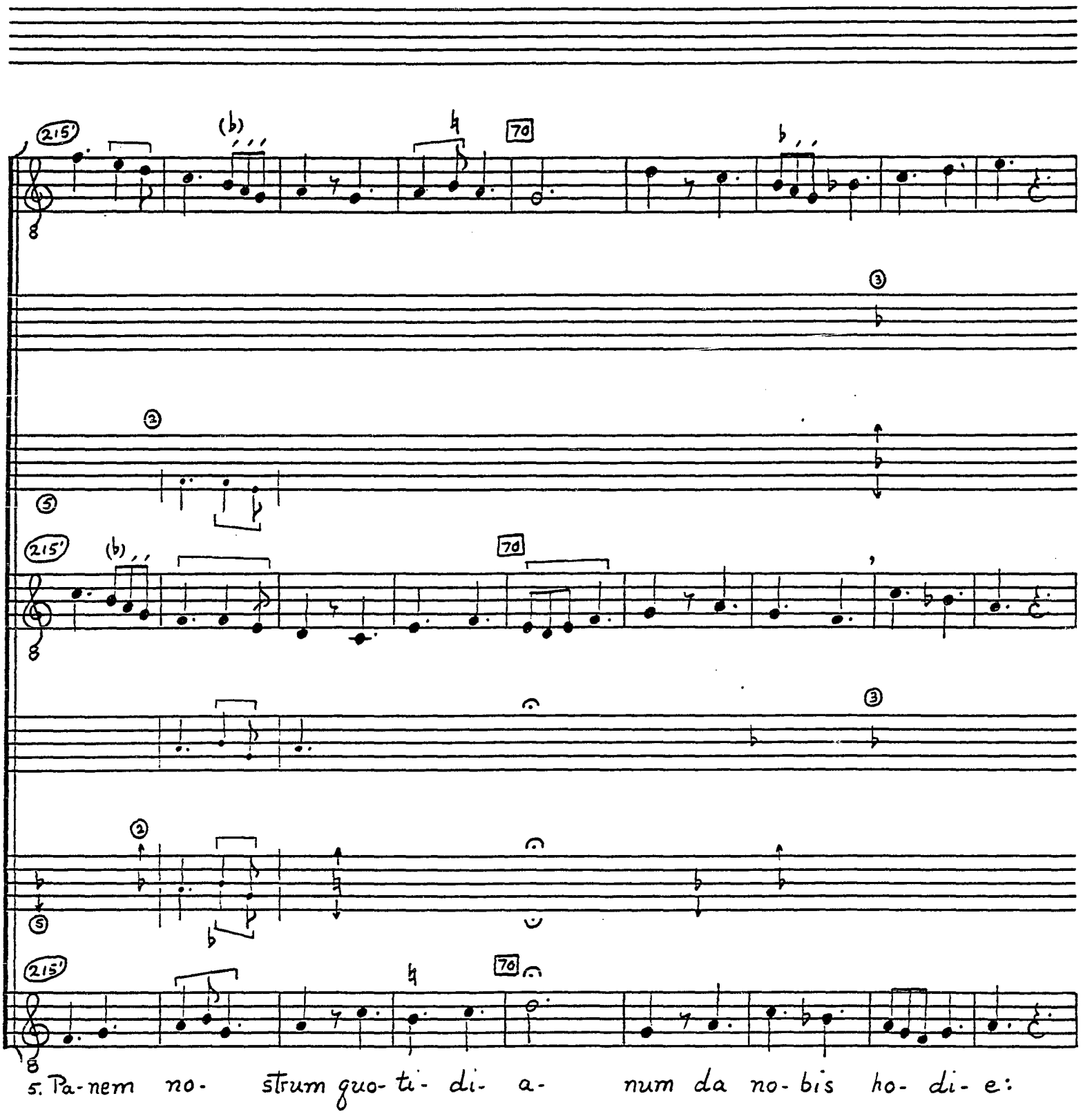

5. Pa-nem no- strum quo- ti- di- a- num da no- bis ho- di- e:

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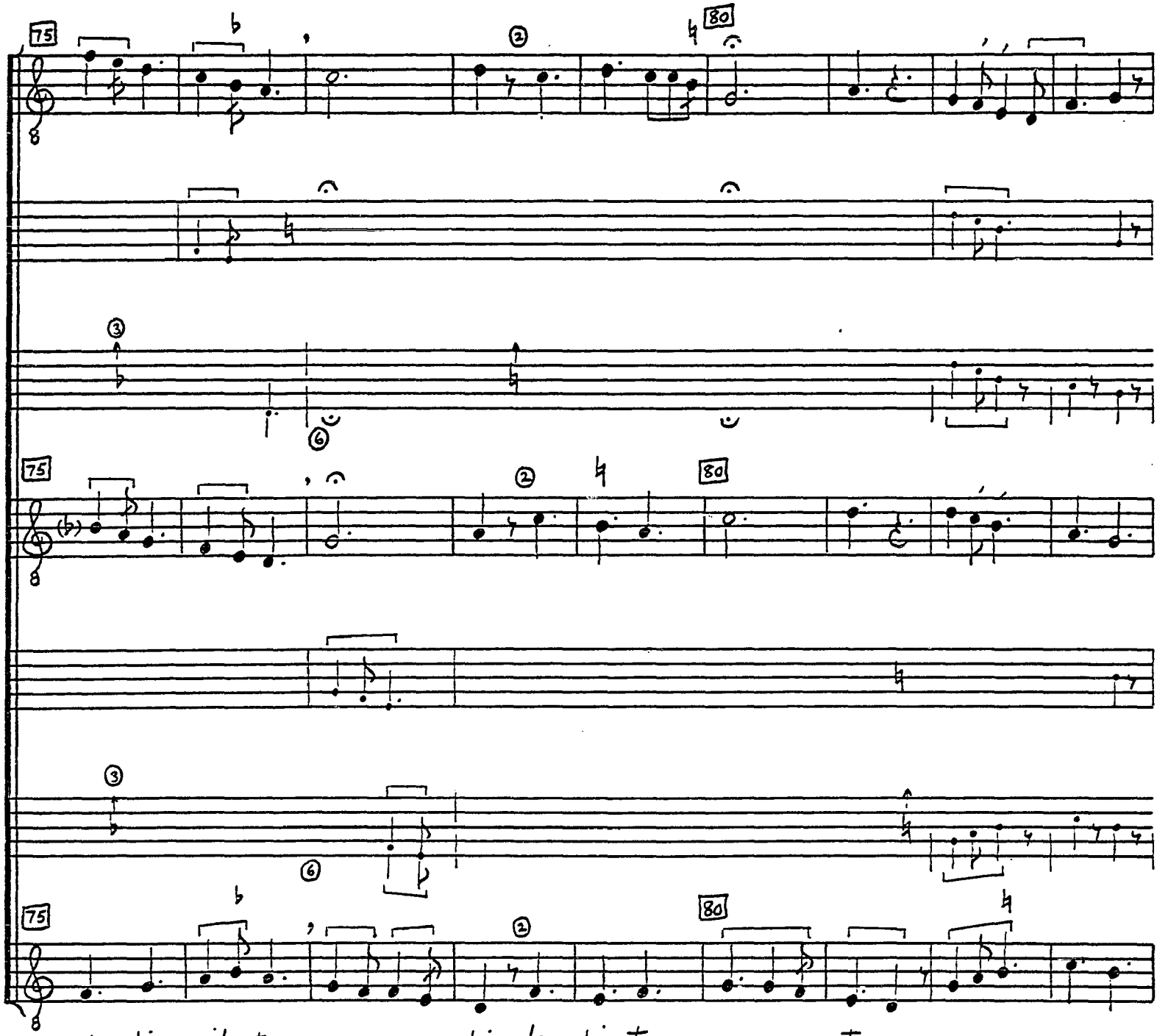

6. et di- mit- te no- bis de- bi- ta no- stra

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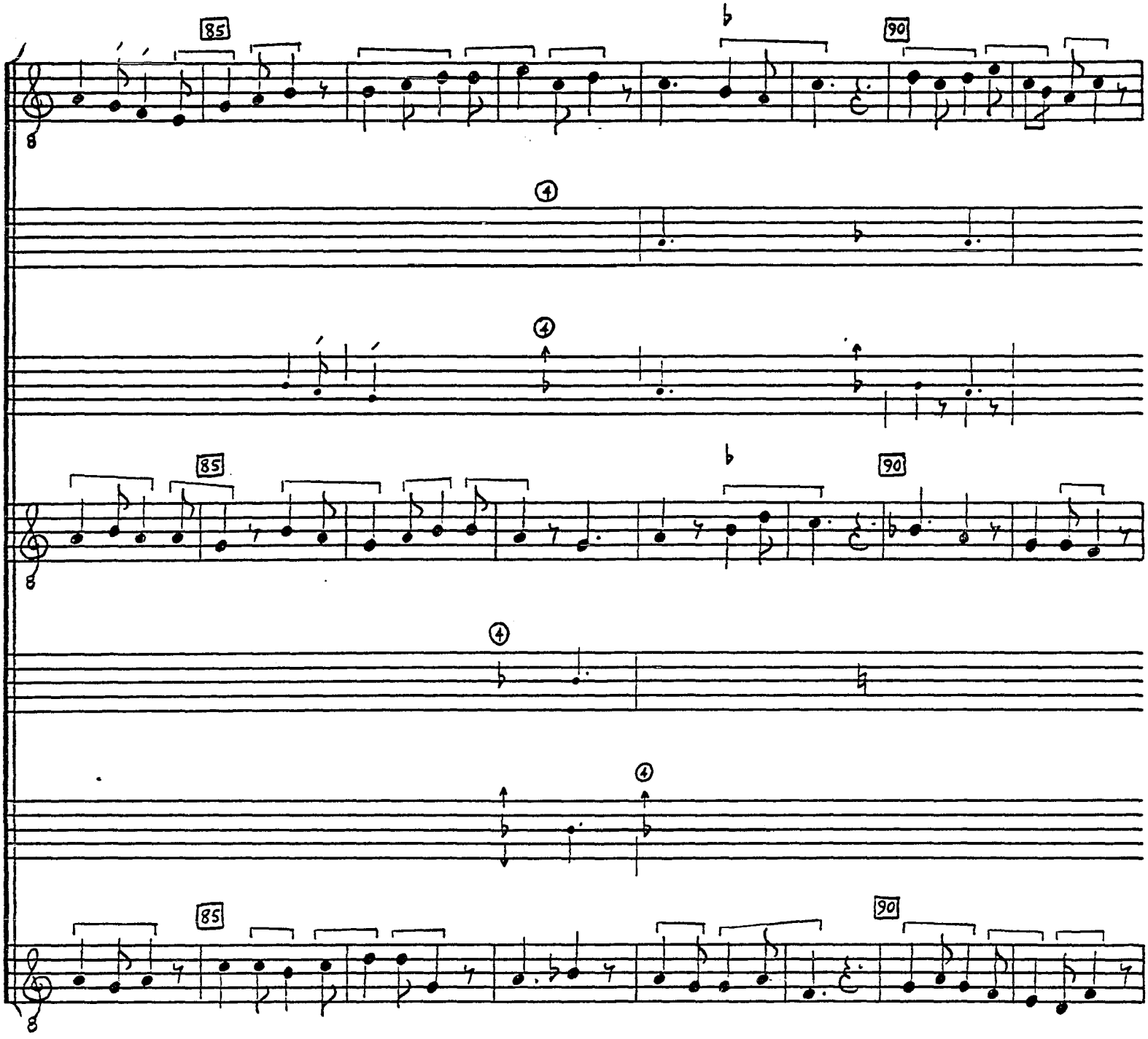

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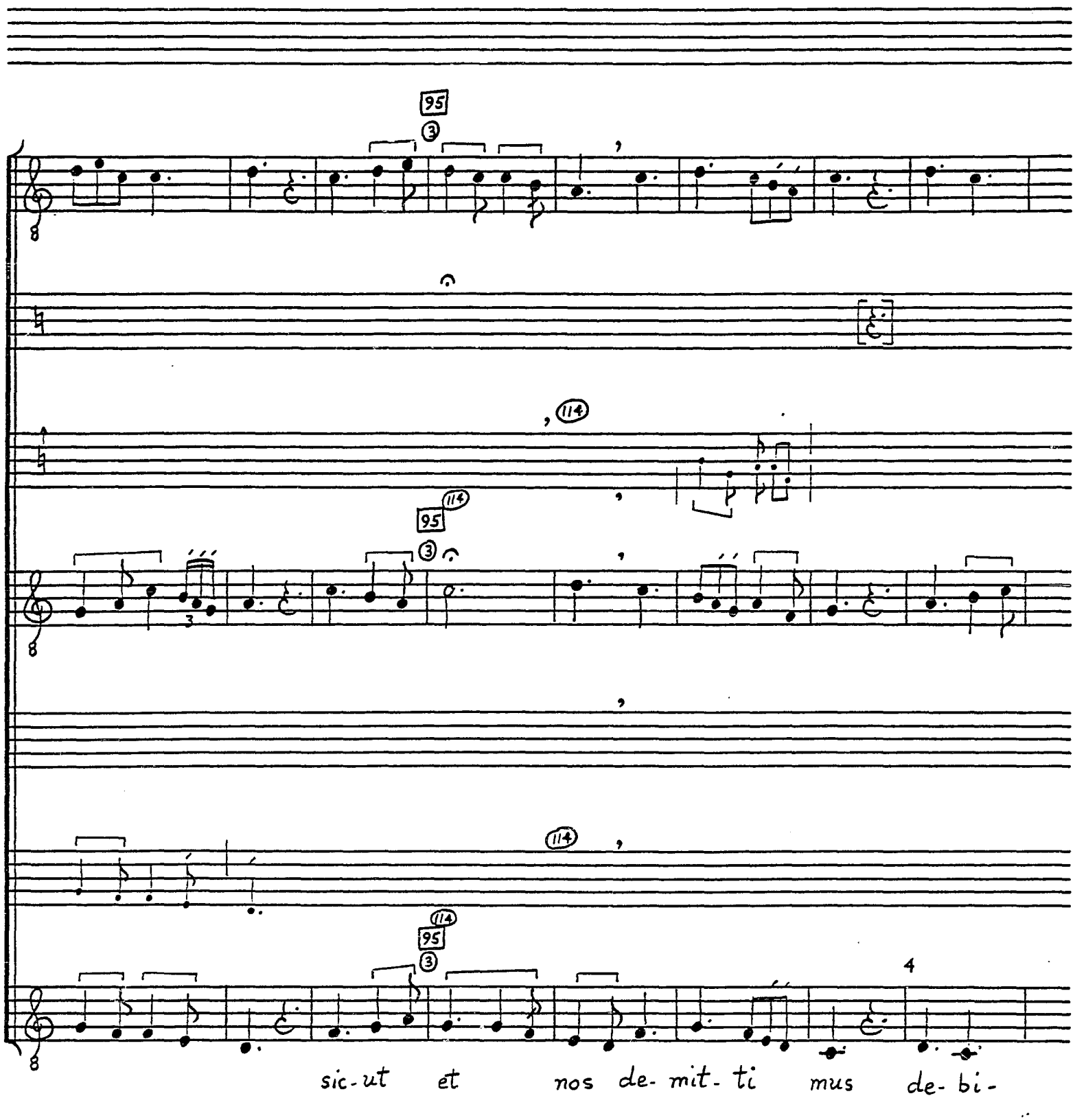

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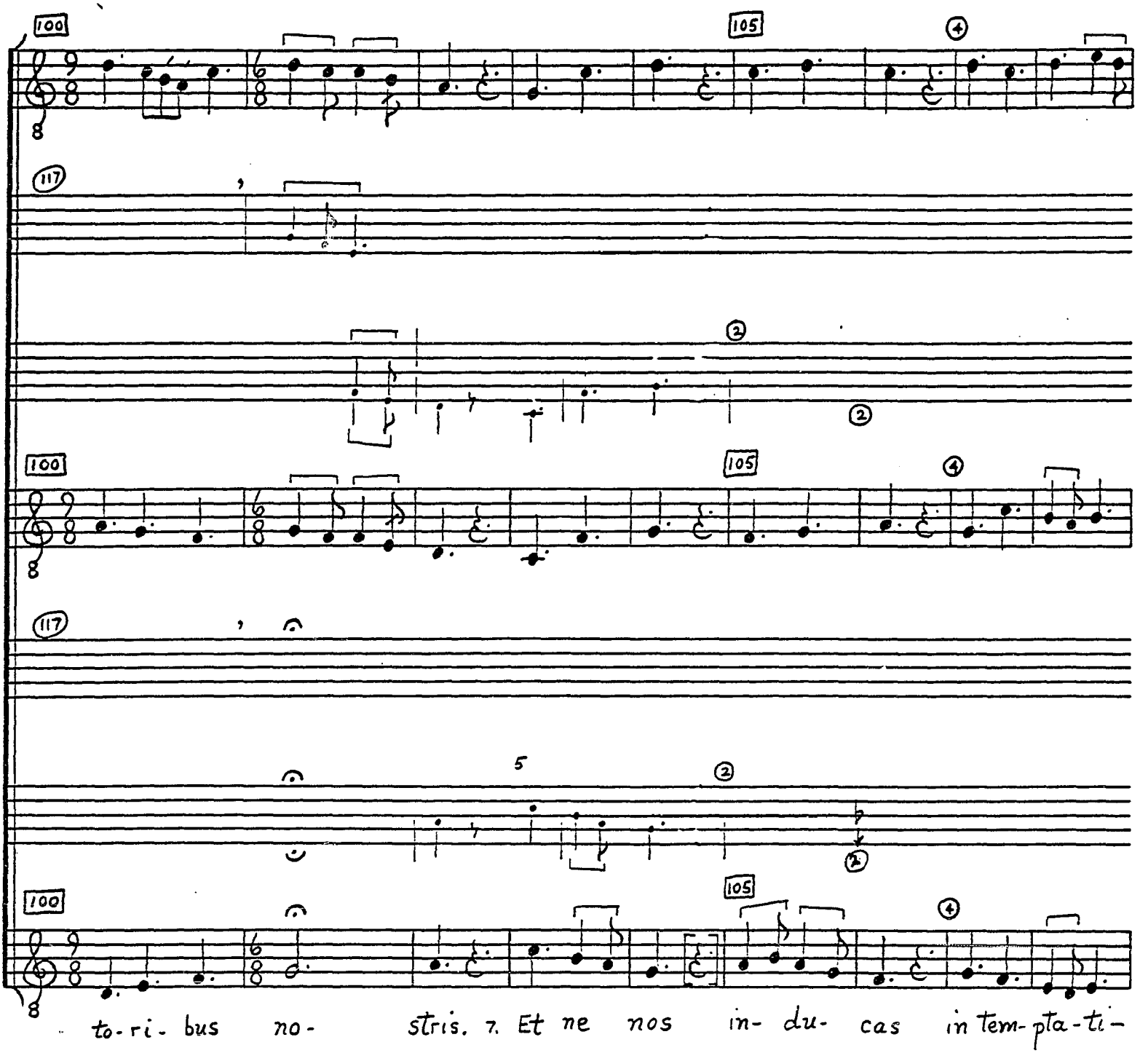

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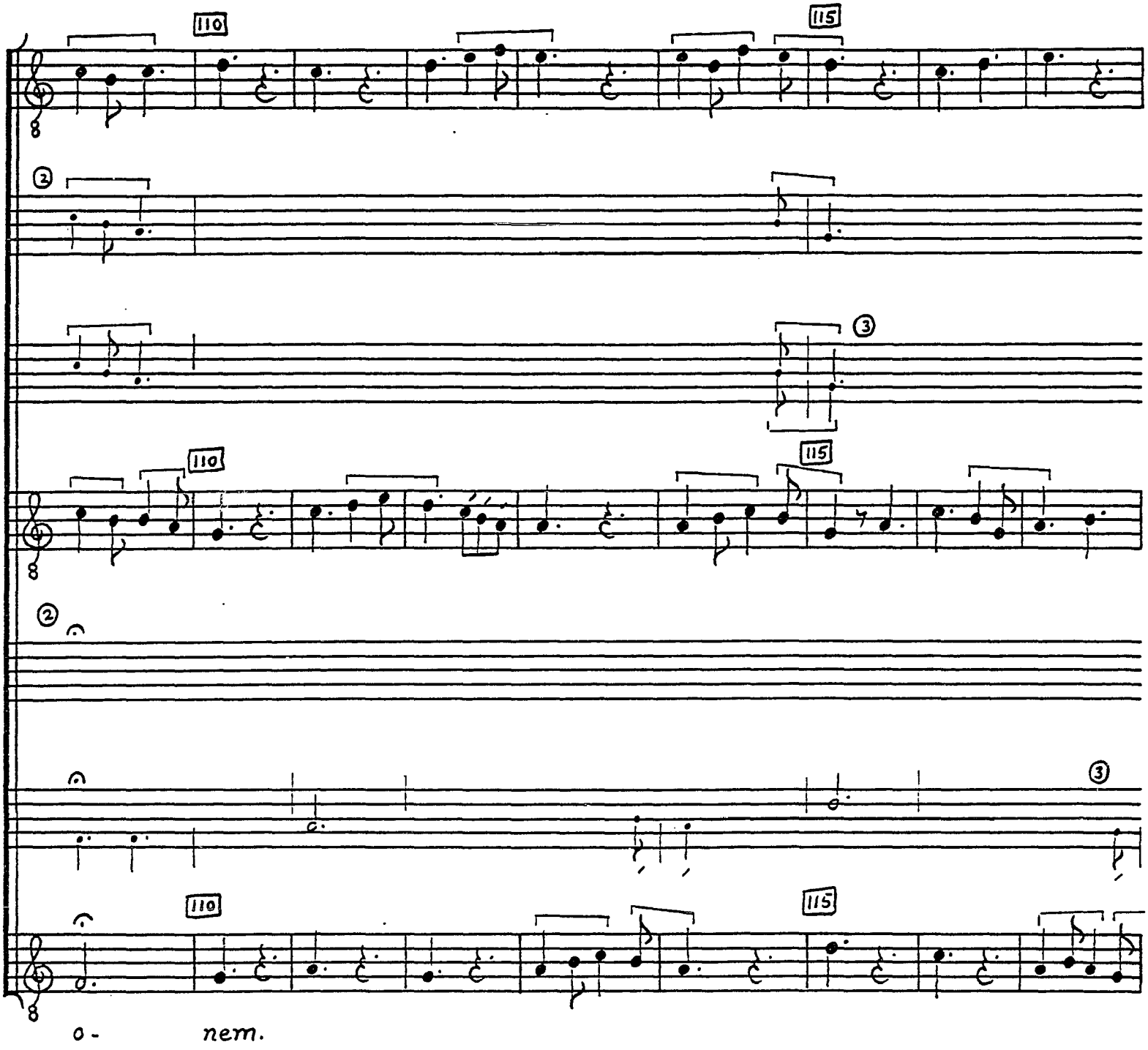

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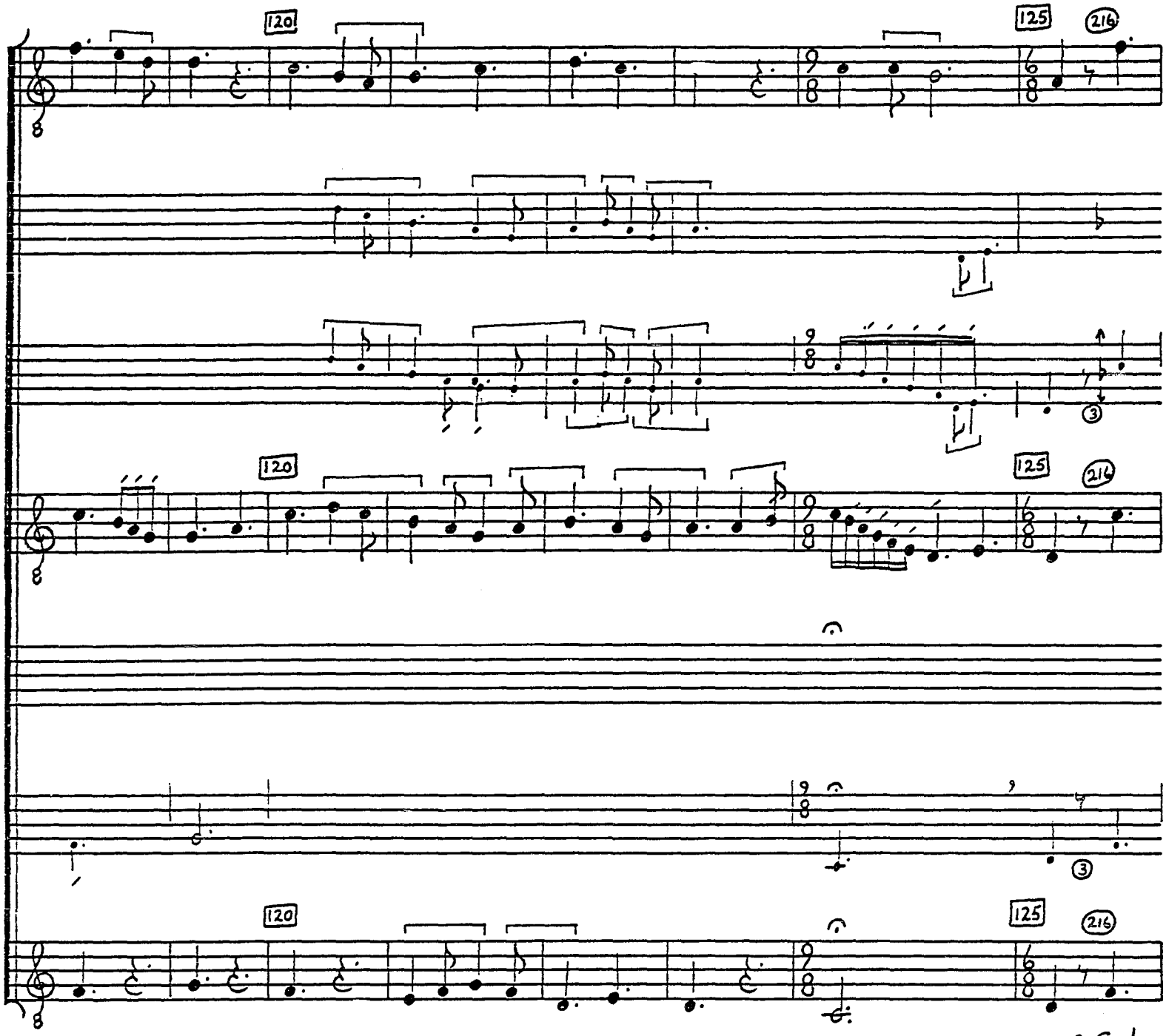

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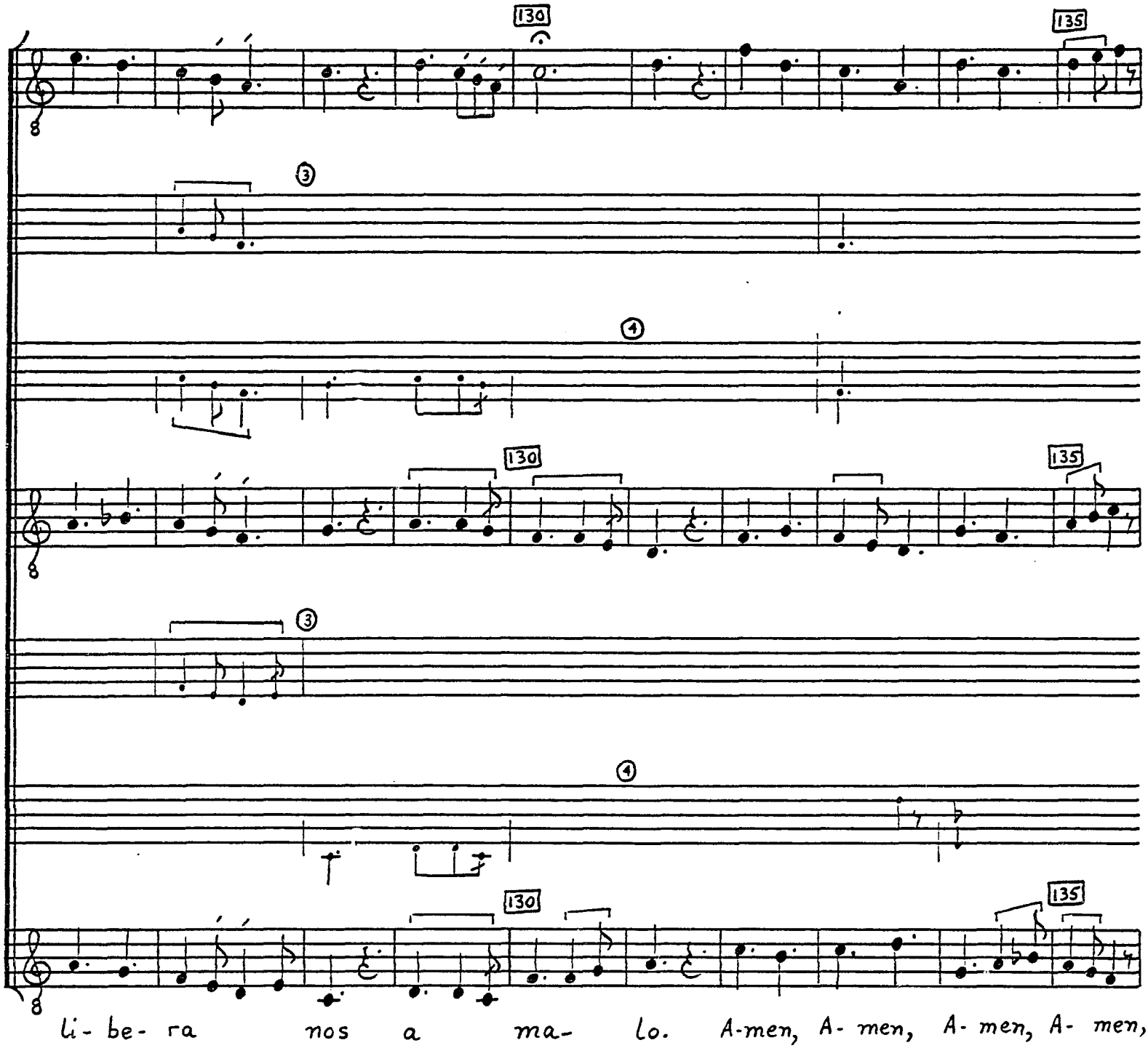

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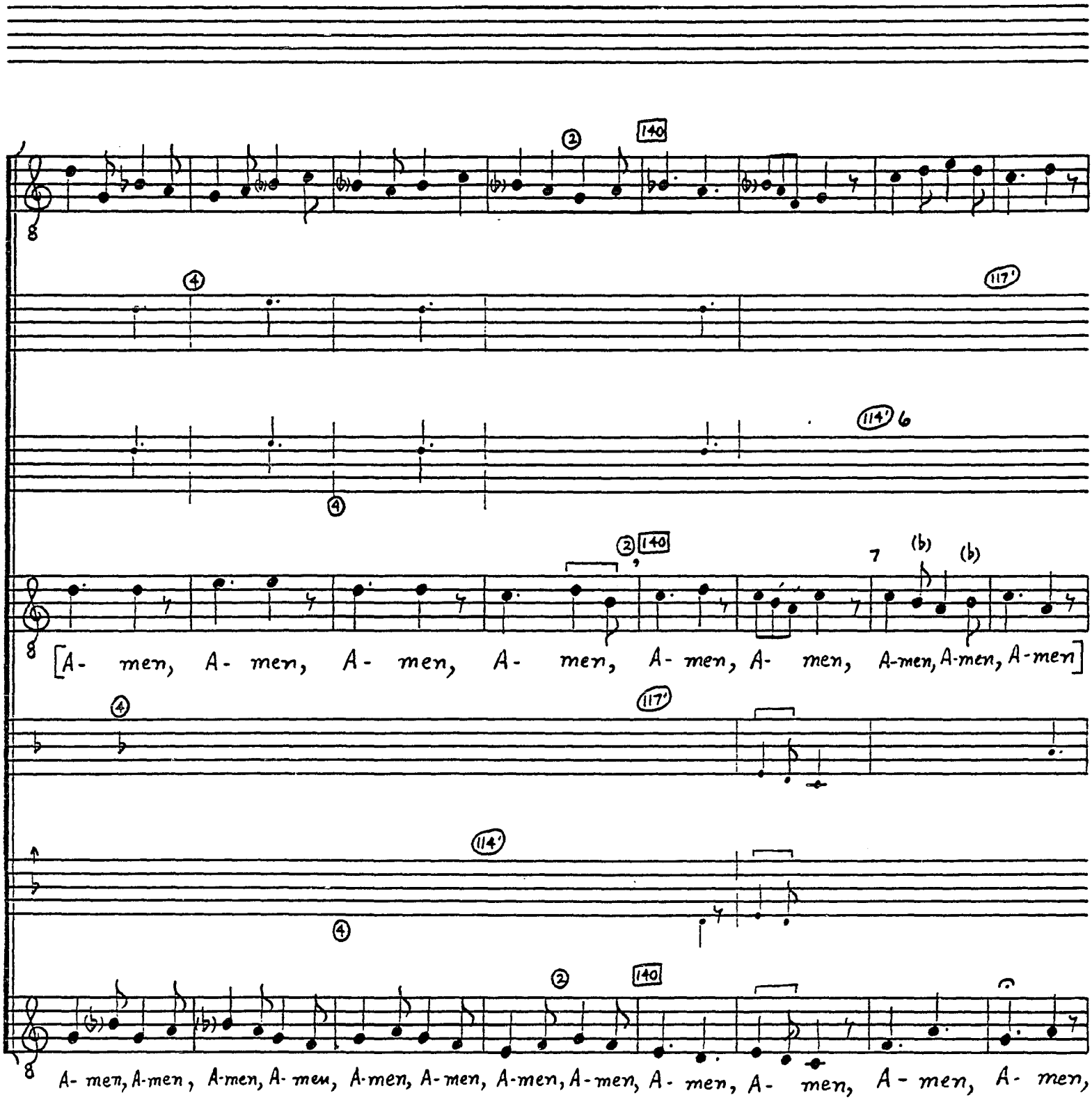

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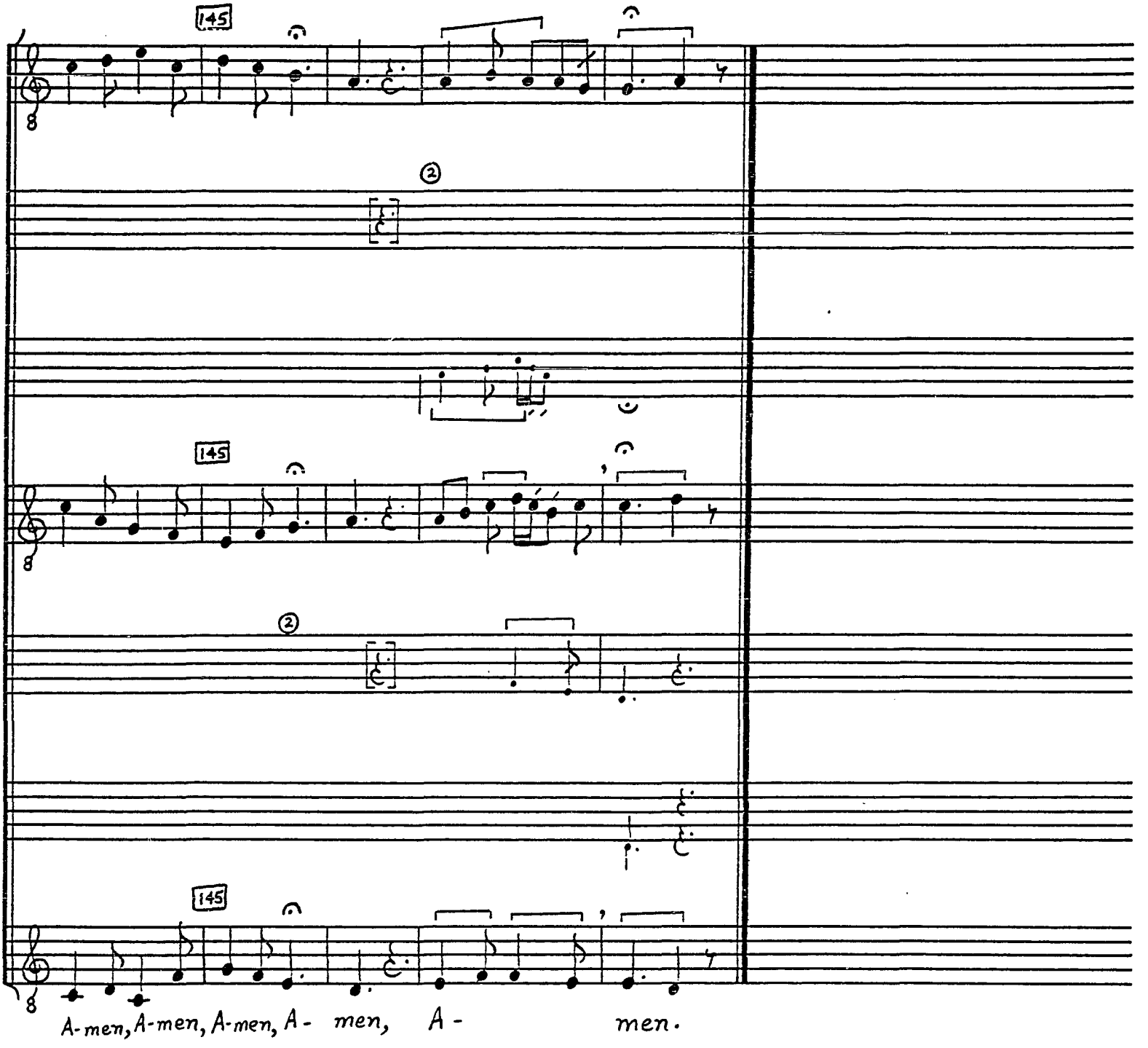

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NOTES

[1]Duplum, m. 11--Double pauses in F and Ma.

[2]Duplum, m. 20--Third too low in F.

[3]Duplum, m. 57--Double pauses in F, Ma, and W_2.

[4]Tenor and Triplum, mm. 99-100--See mm. 1-3 for syllabic/melismatic identity.

[5]Tenor, mm. 103-04--Step too high in W_2.

[6]Duplum, m. 142--Previous six perfections repeated in W_2.

[7]Duplum, and Triplum, mm. 142 ff.--no ligatures; presumably the syllables fall on every note.

ORTU REGIS EVANESCIT (G 3)

Sources
F 216-217v, 307v-308; W_1 117-118v (a2);
W_2 101v-104v (a2); Ma 81-83 (a2)

Editions
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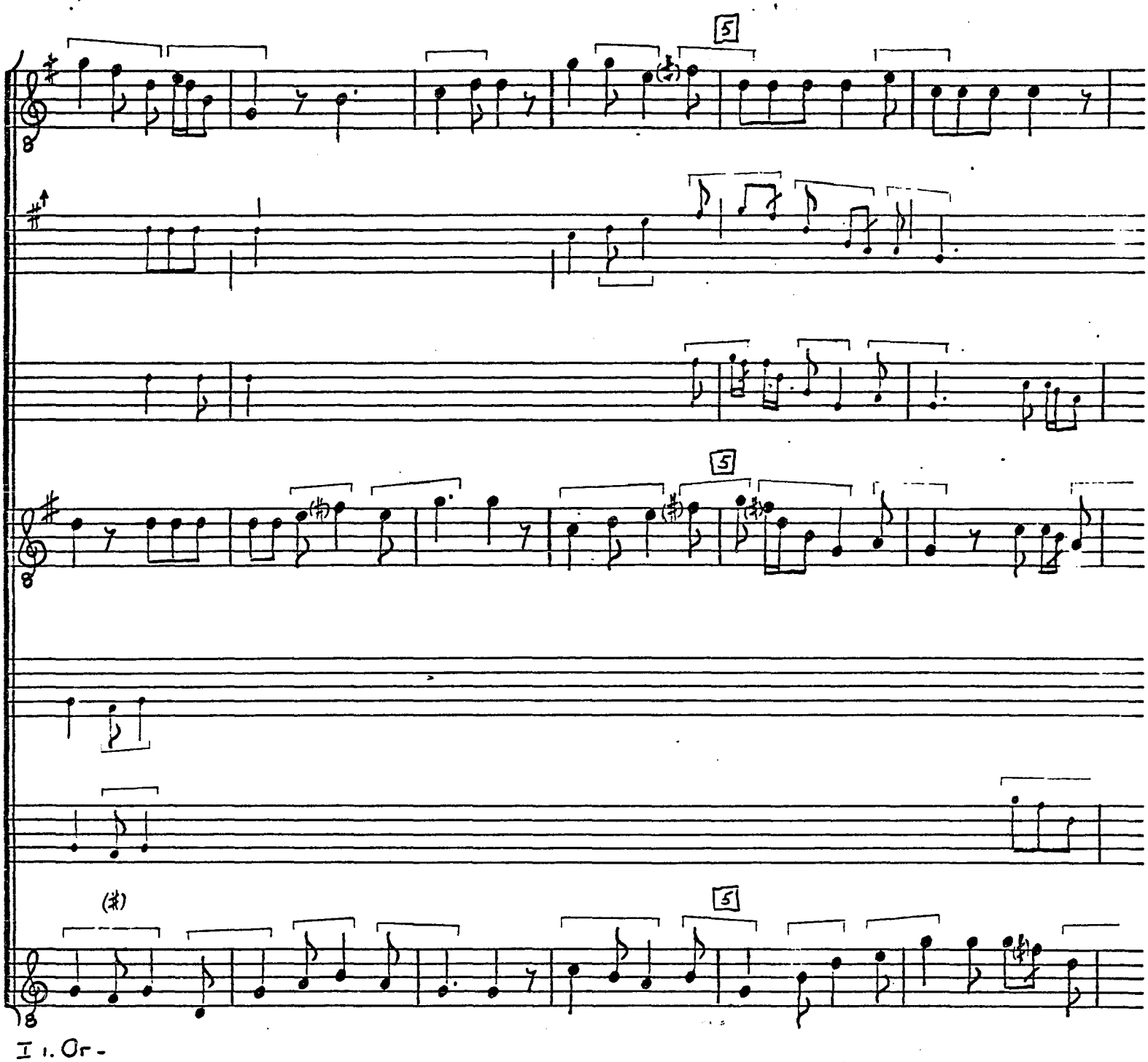
AH 20, 74



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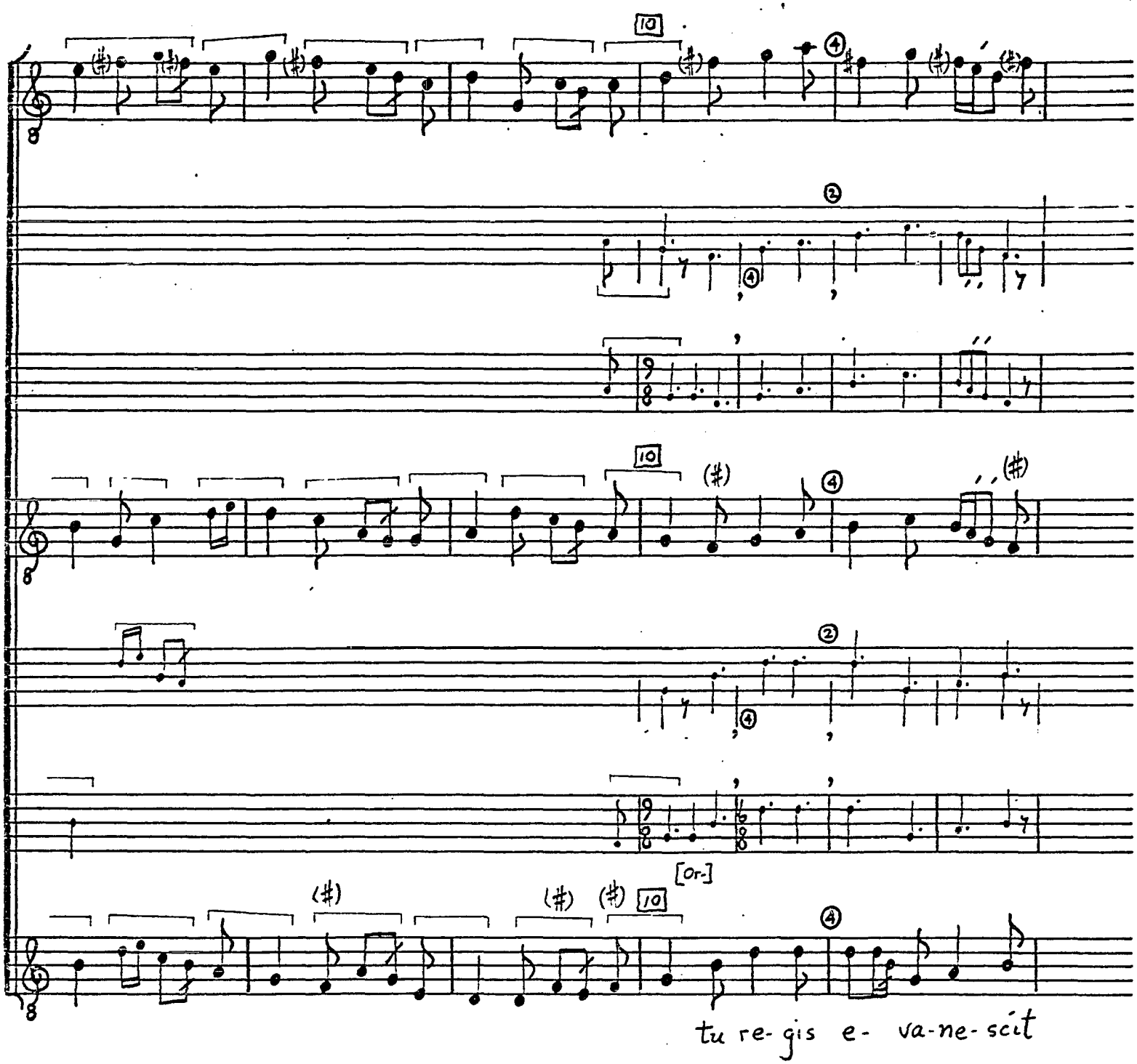

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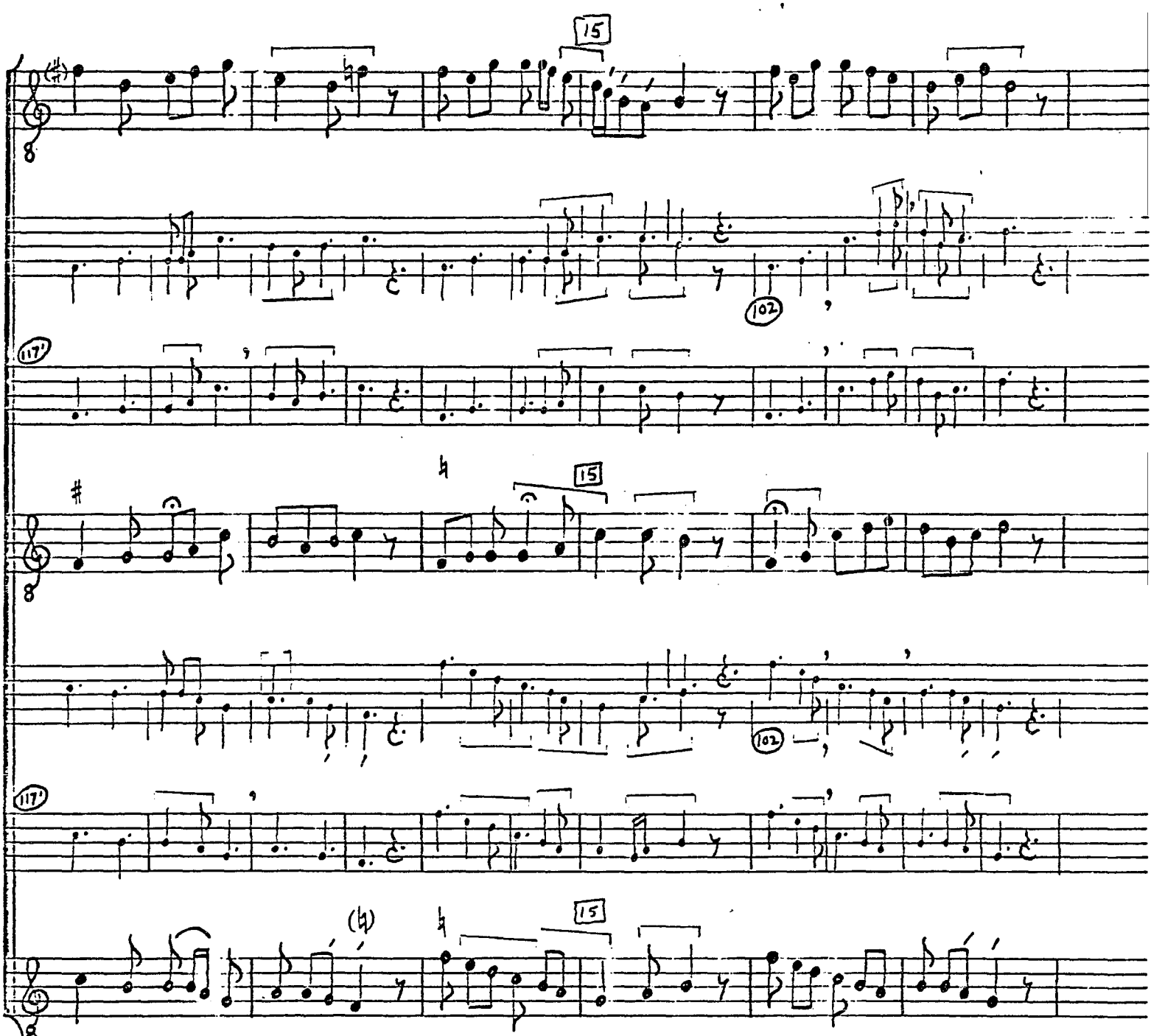

2. le-gis nu-bes, in- vo- lu-

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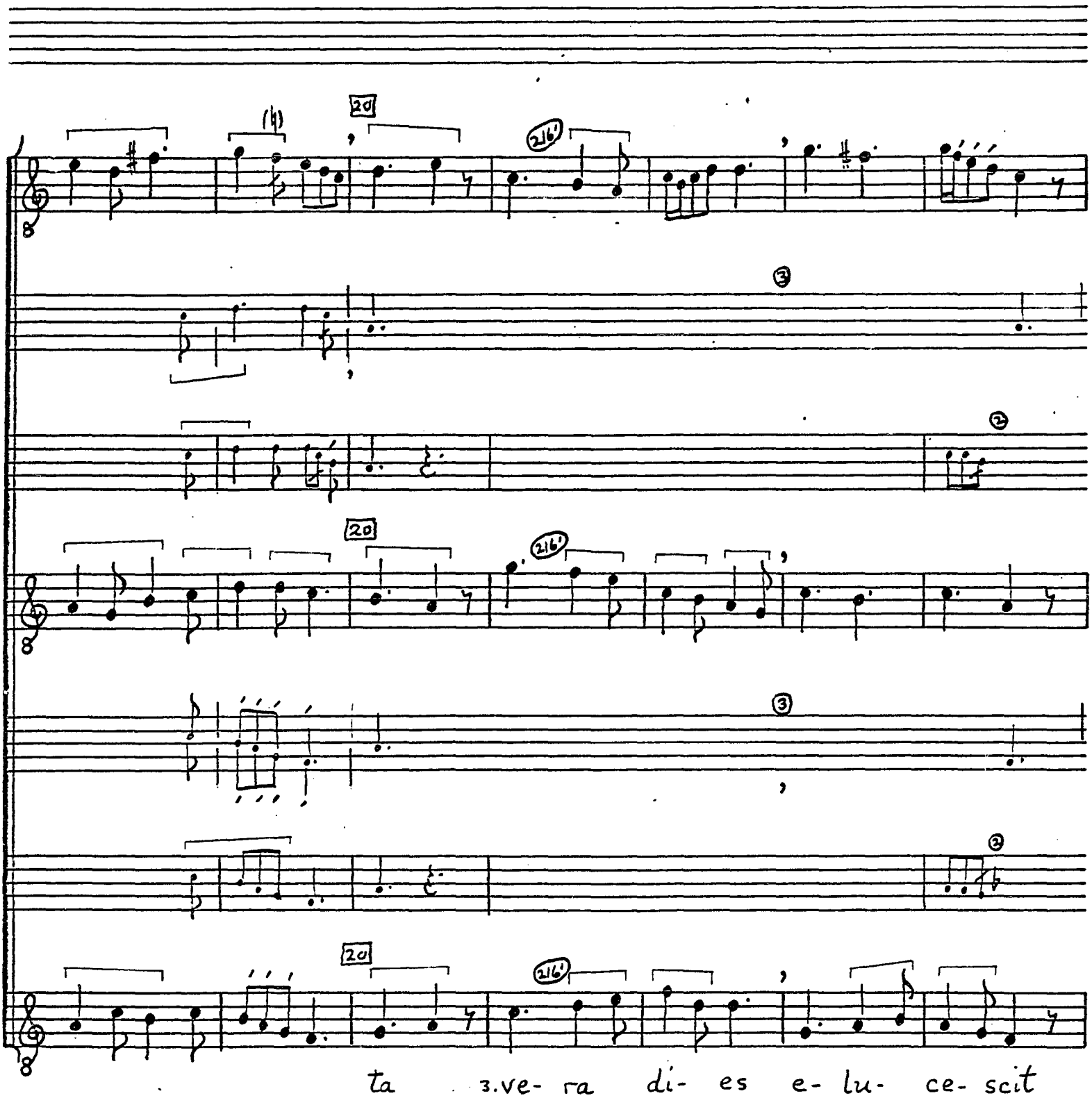

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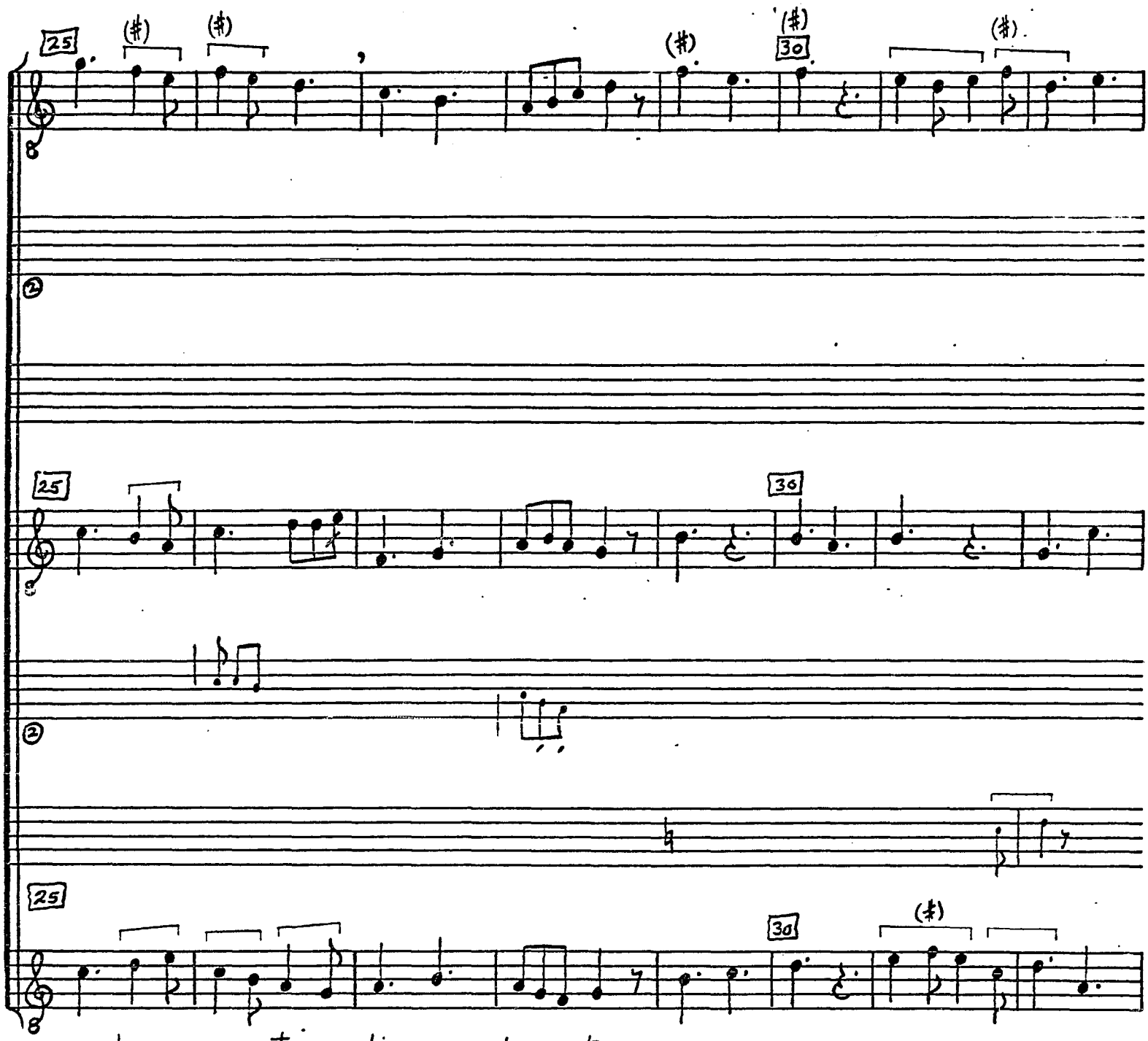

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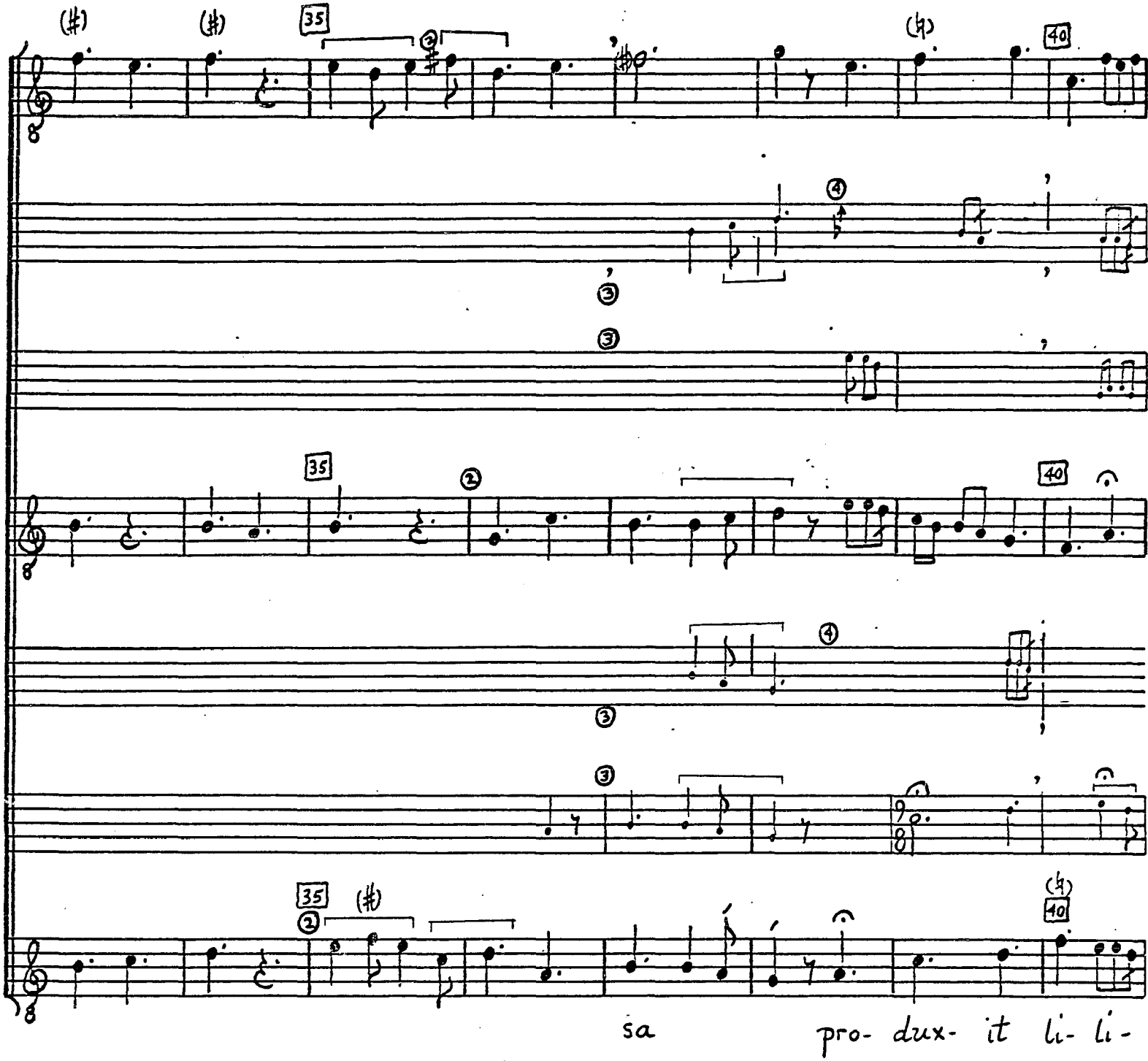

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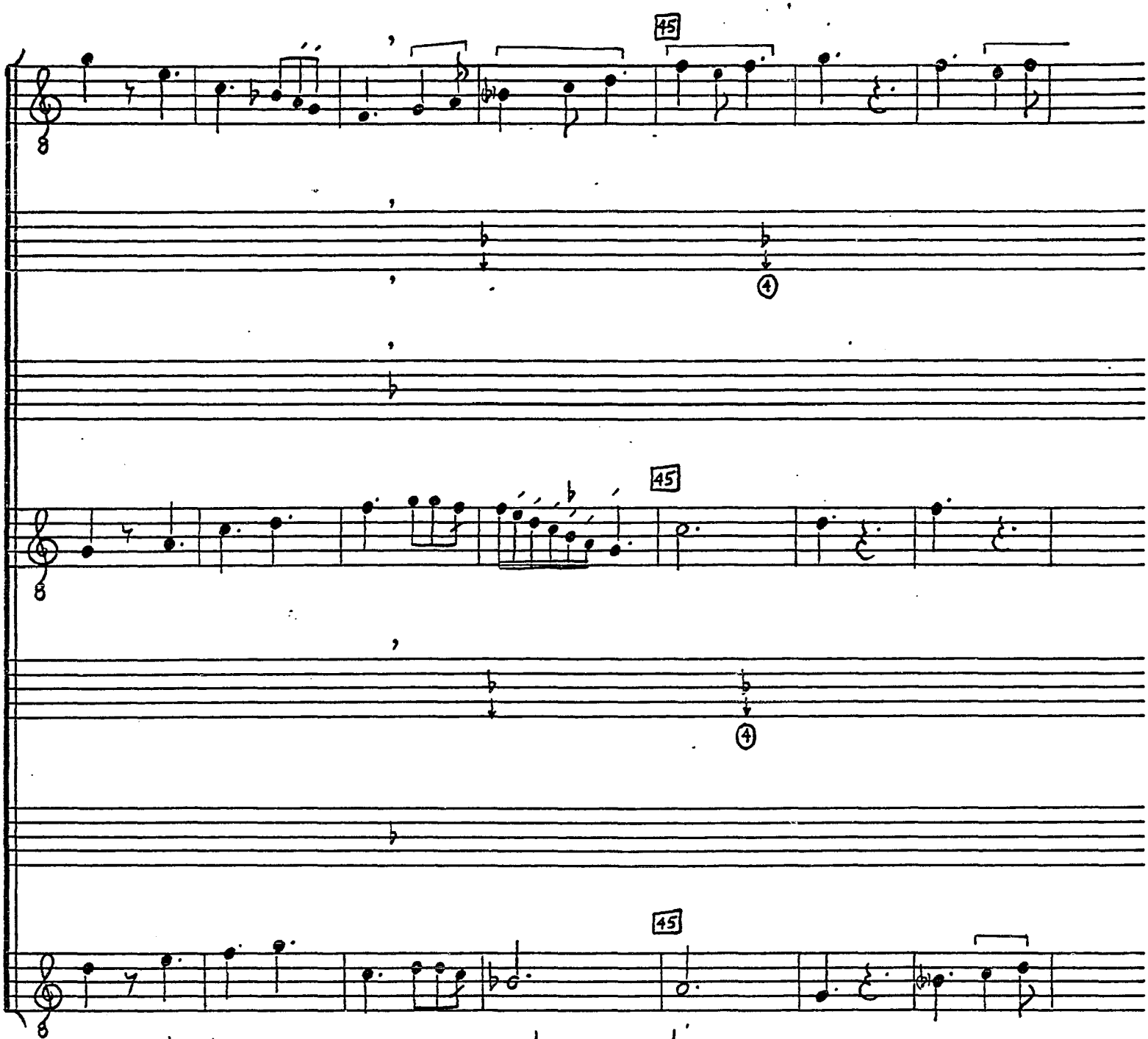

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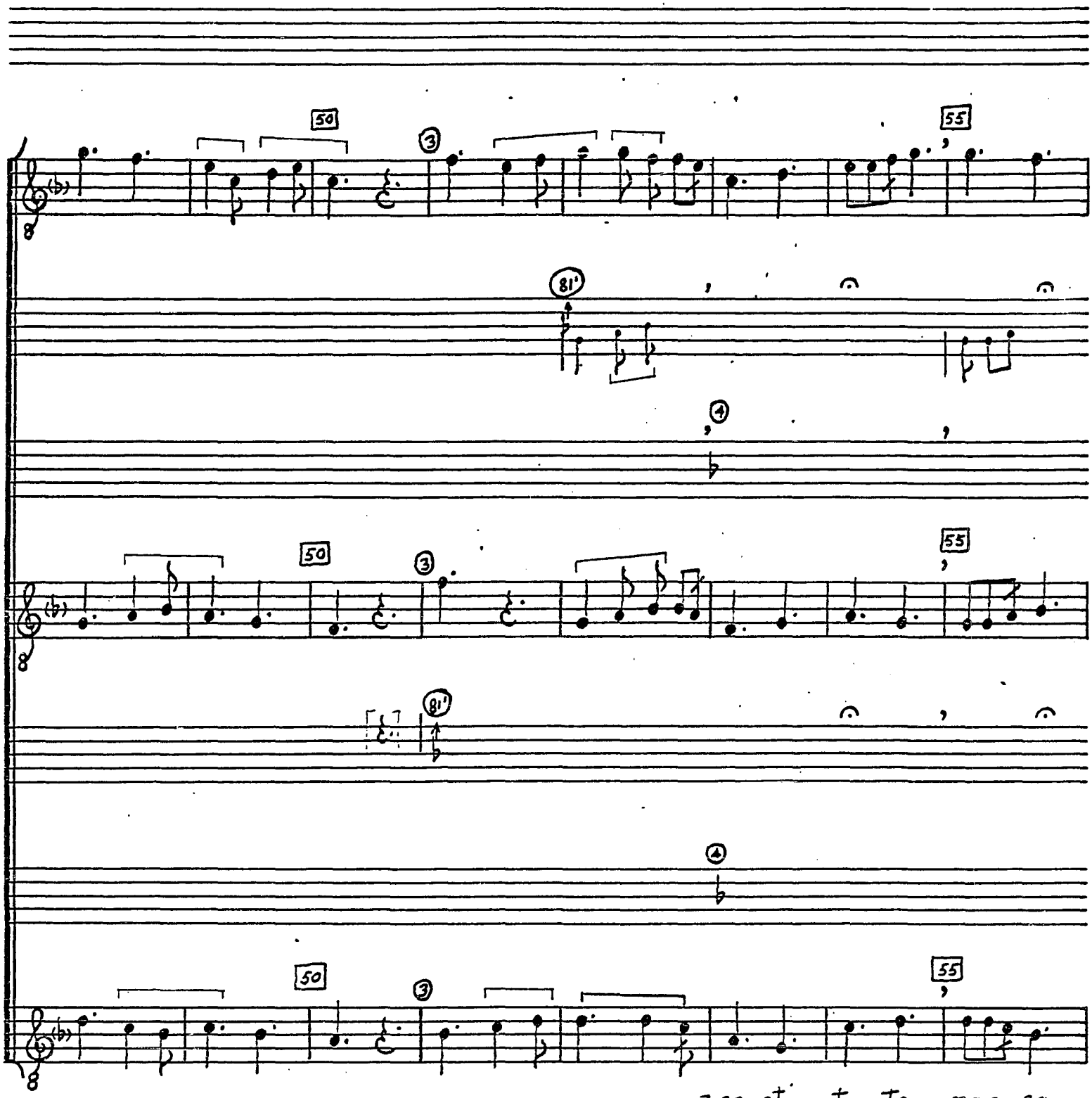

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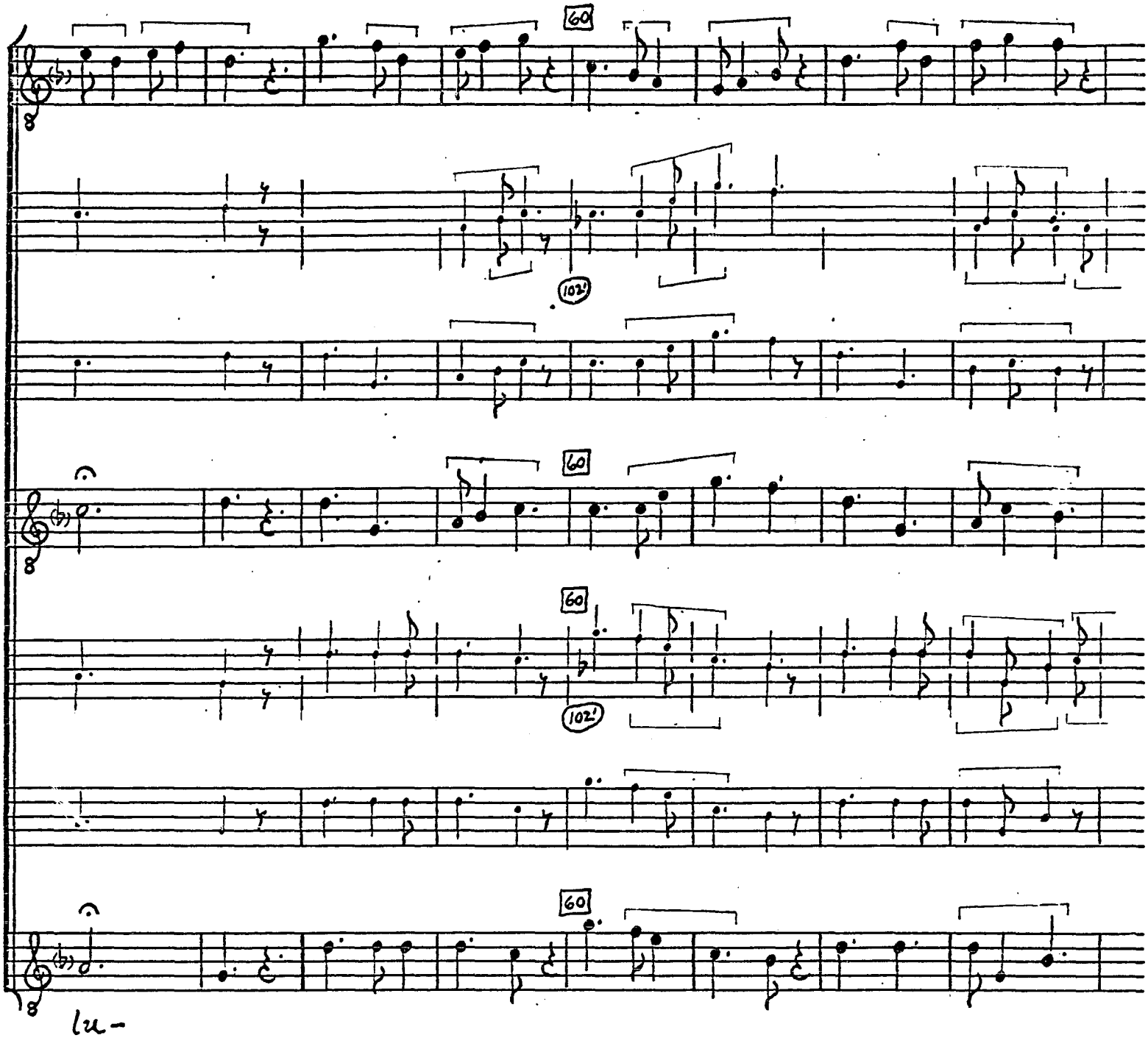

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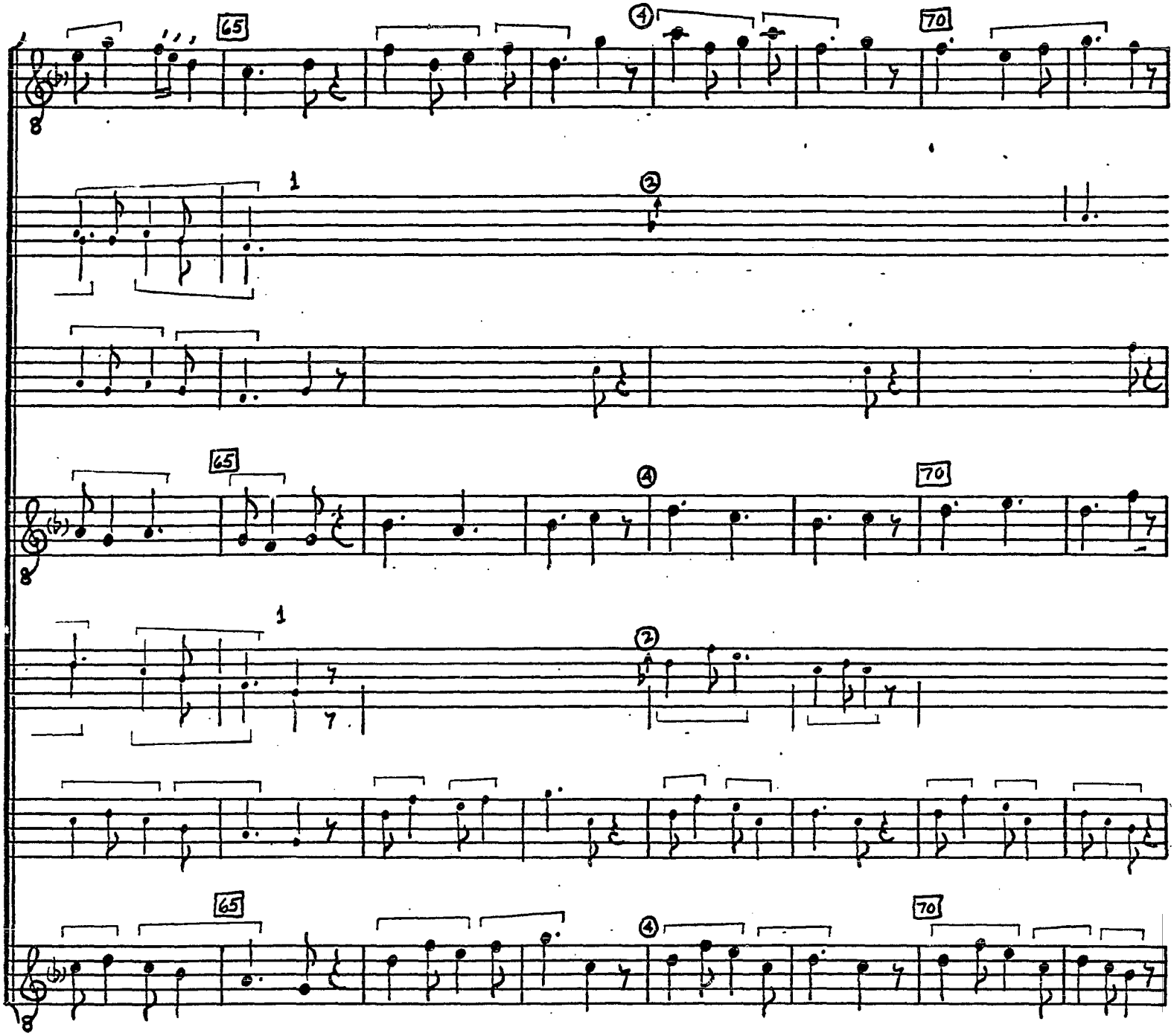

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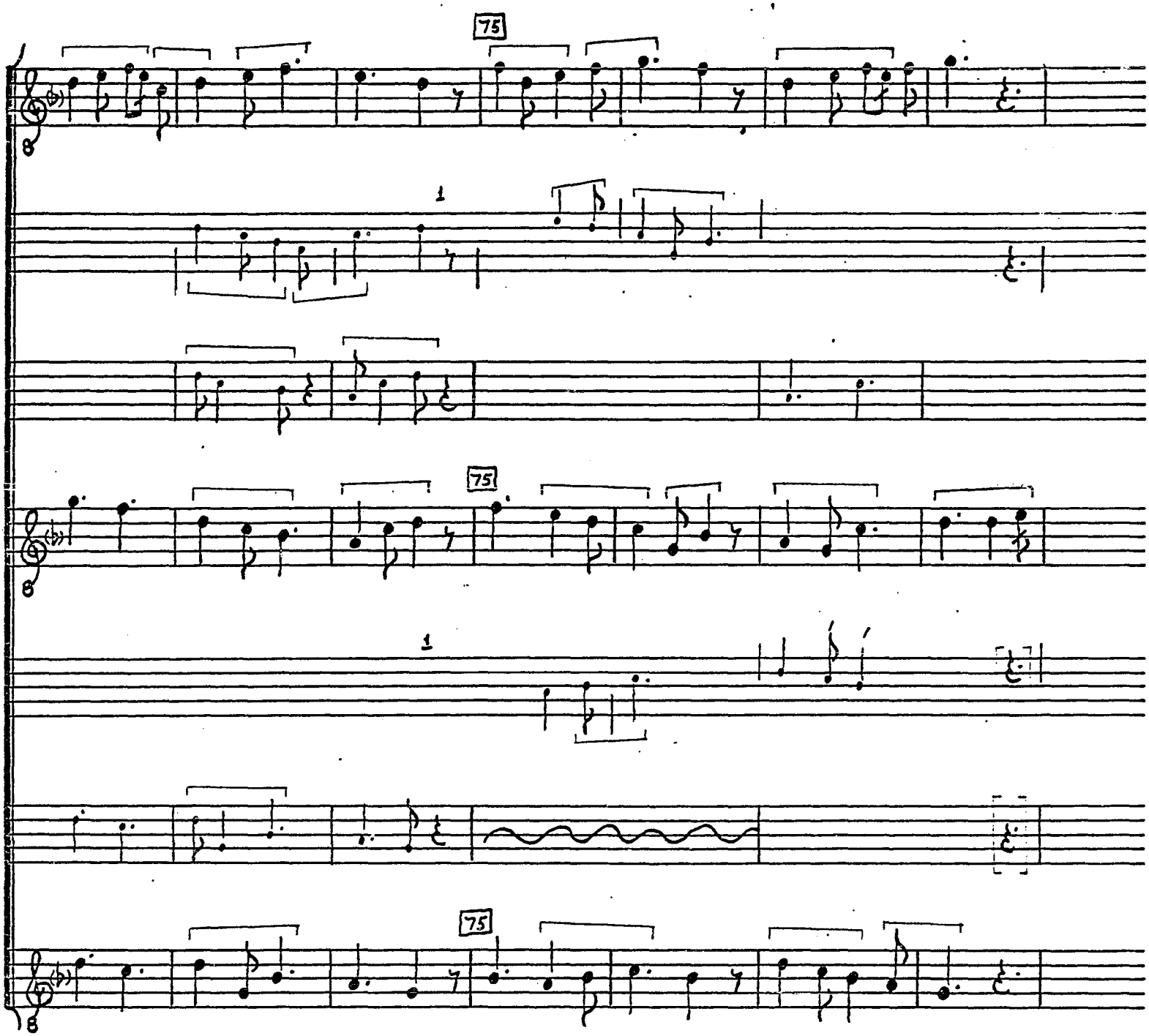

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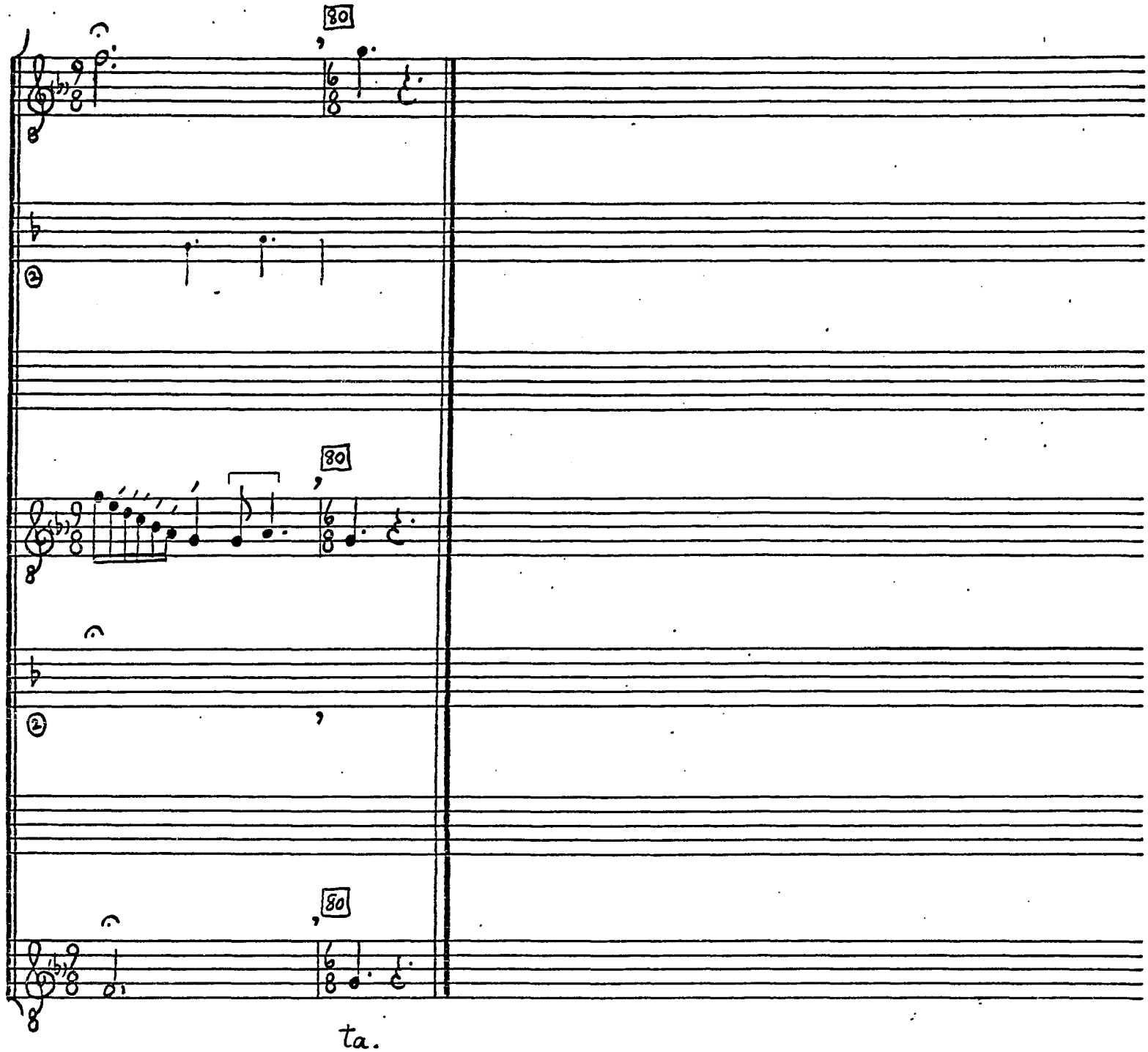

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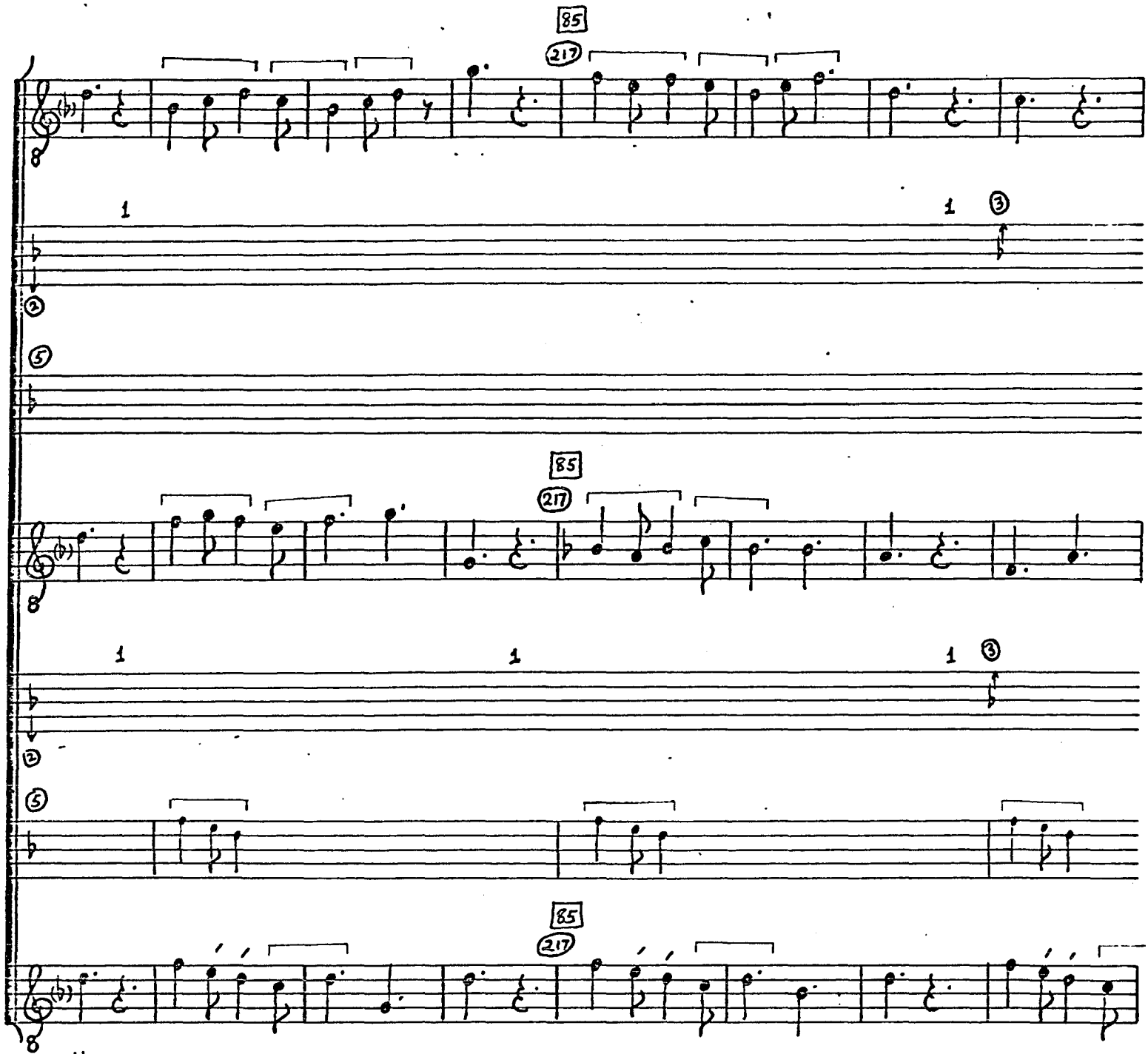

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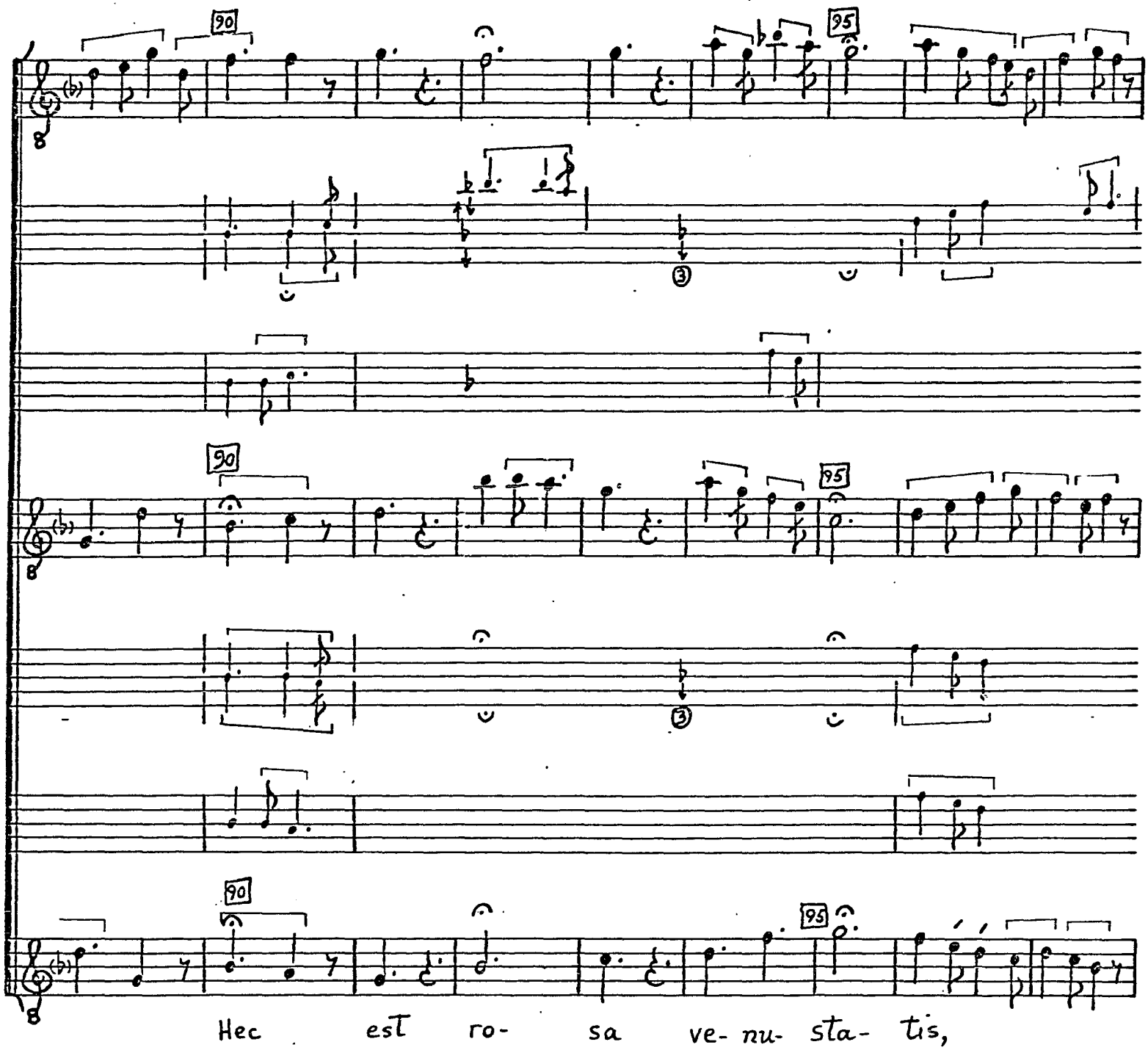

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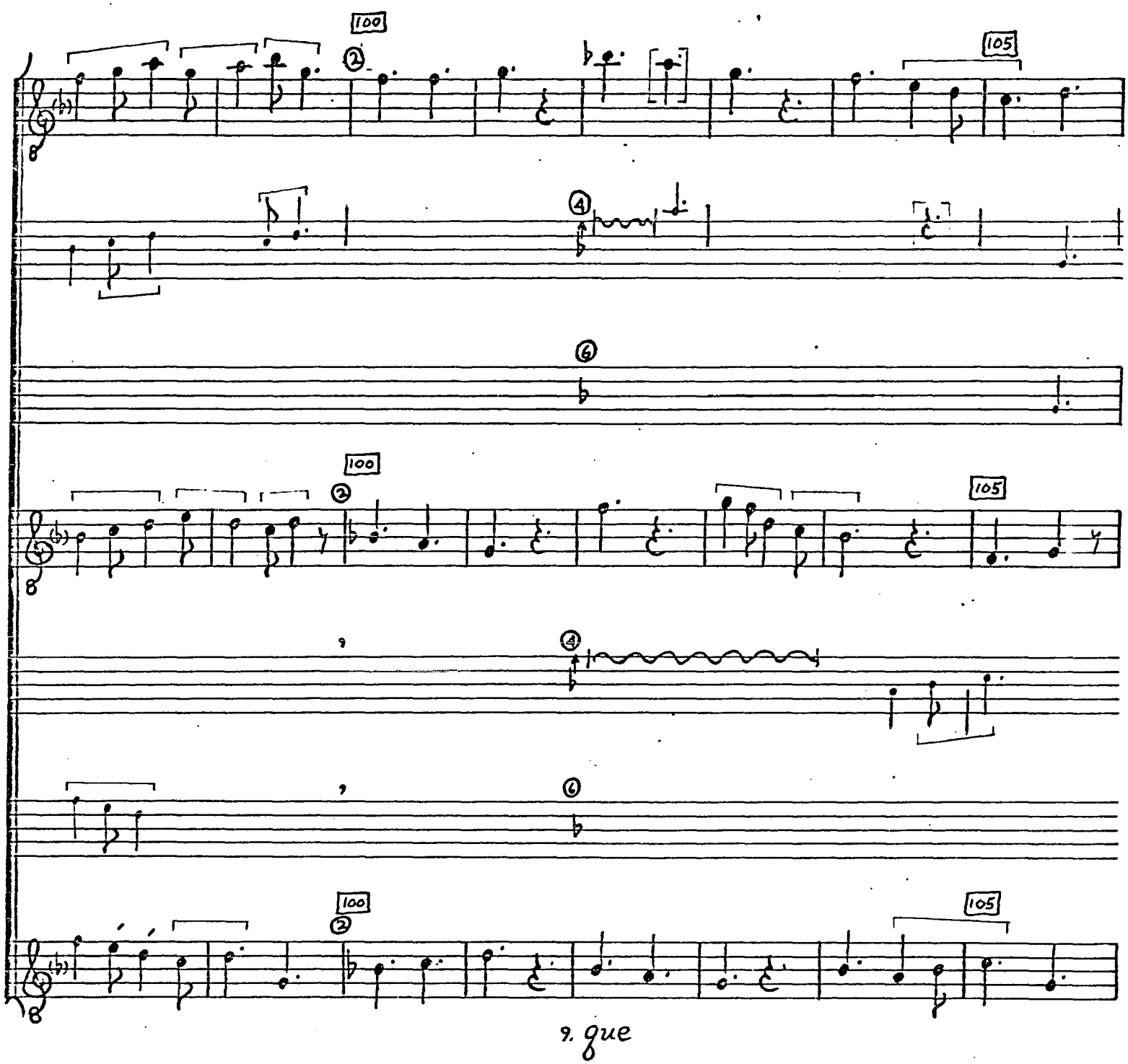

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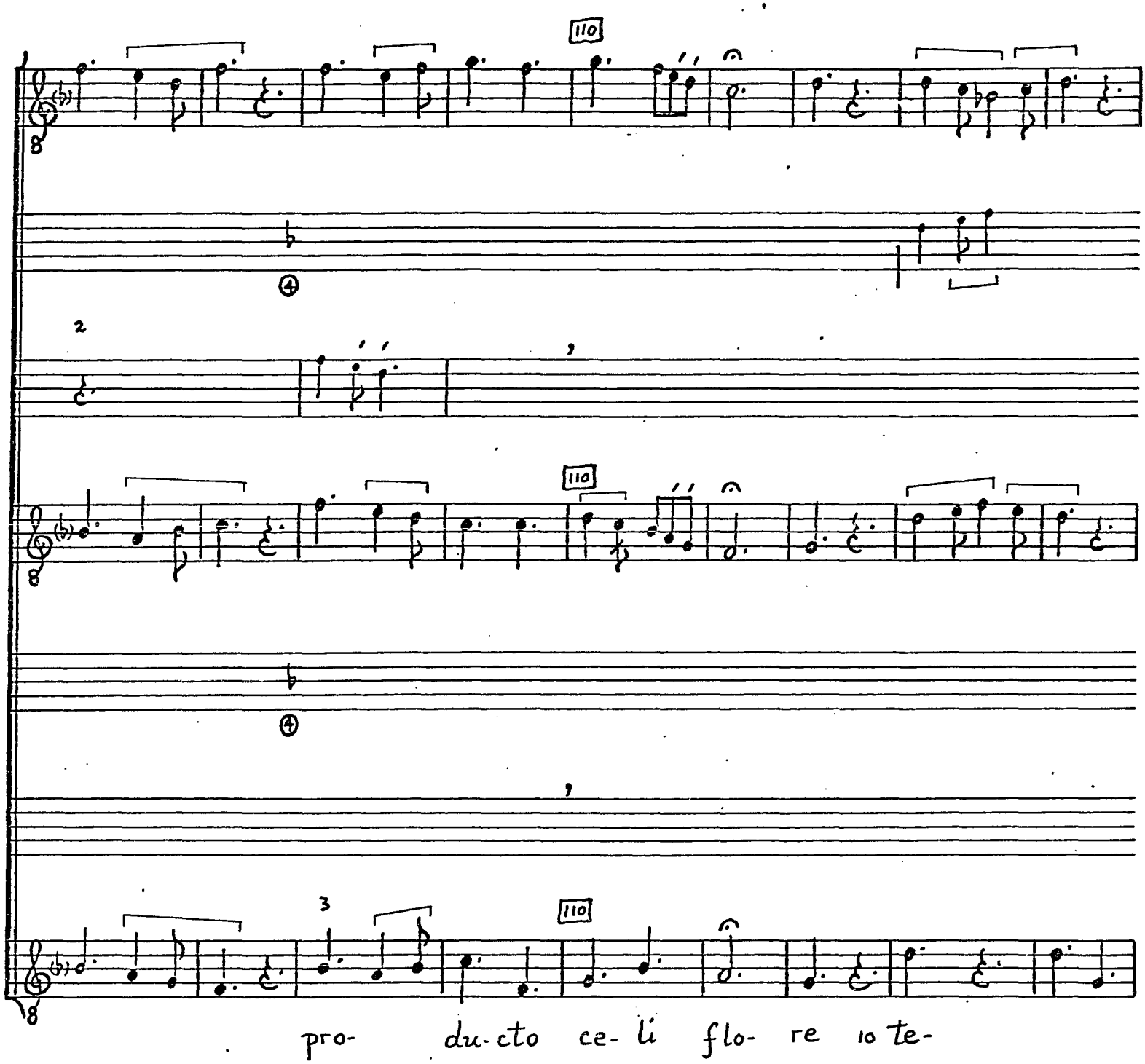

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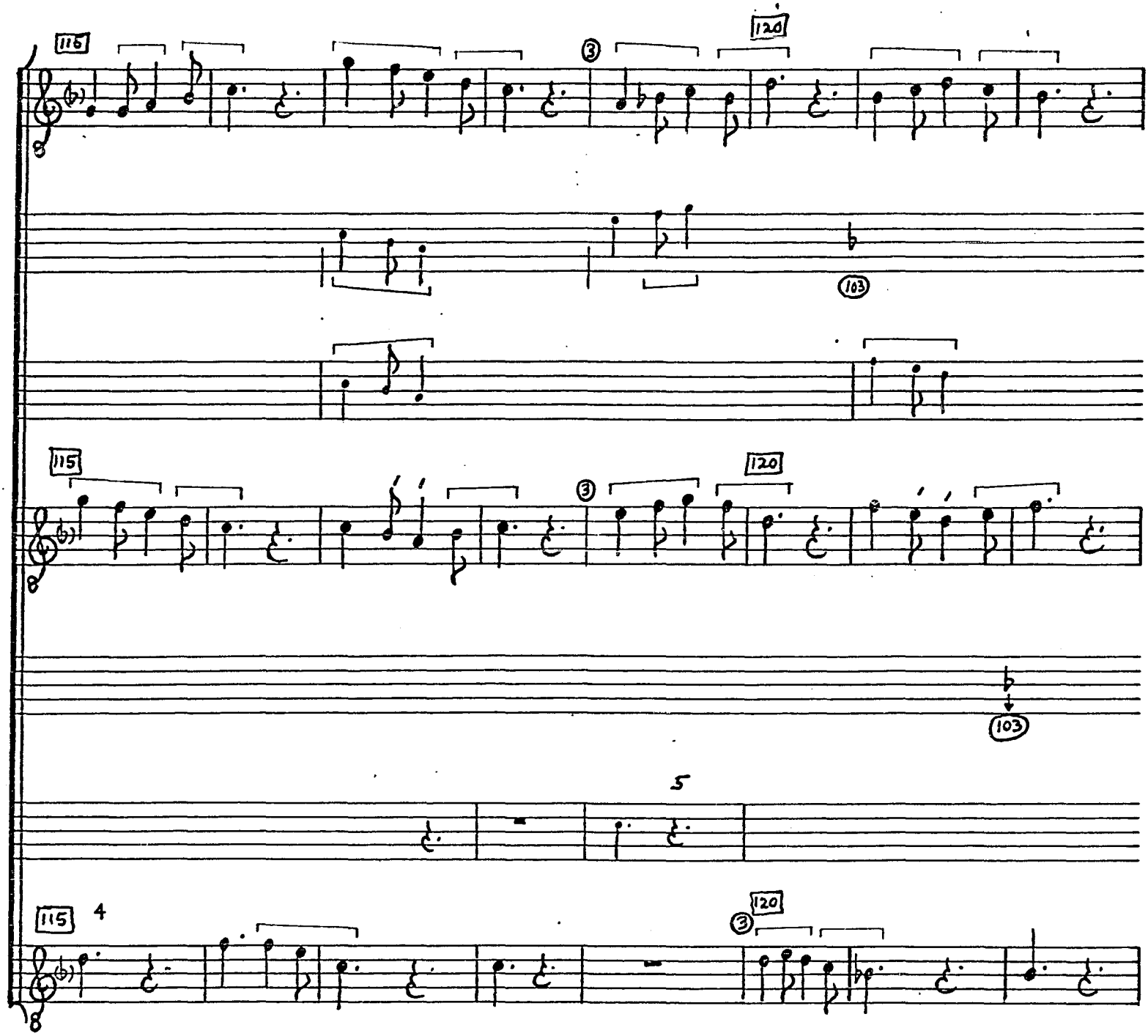

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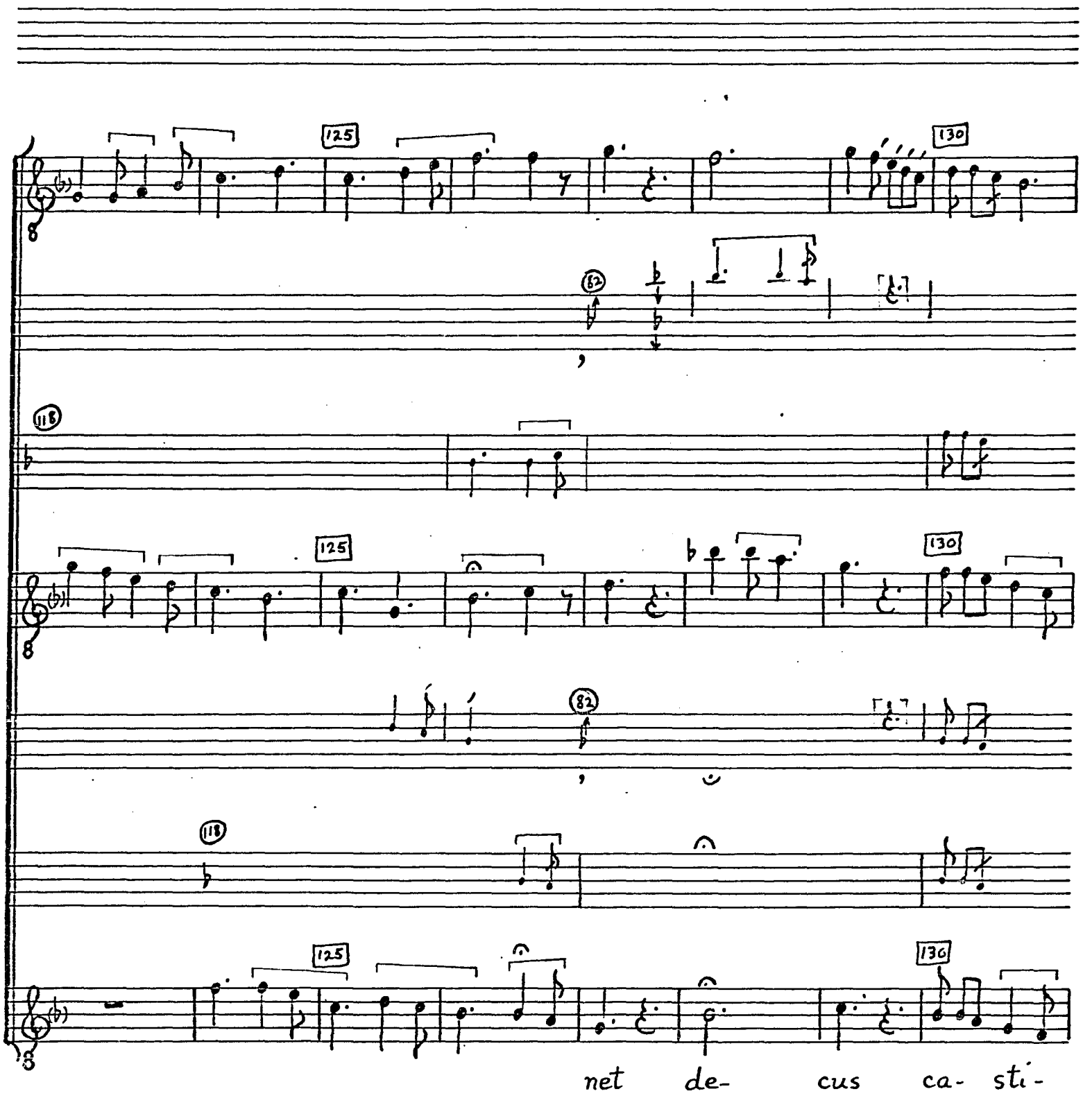

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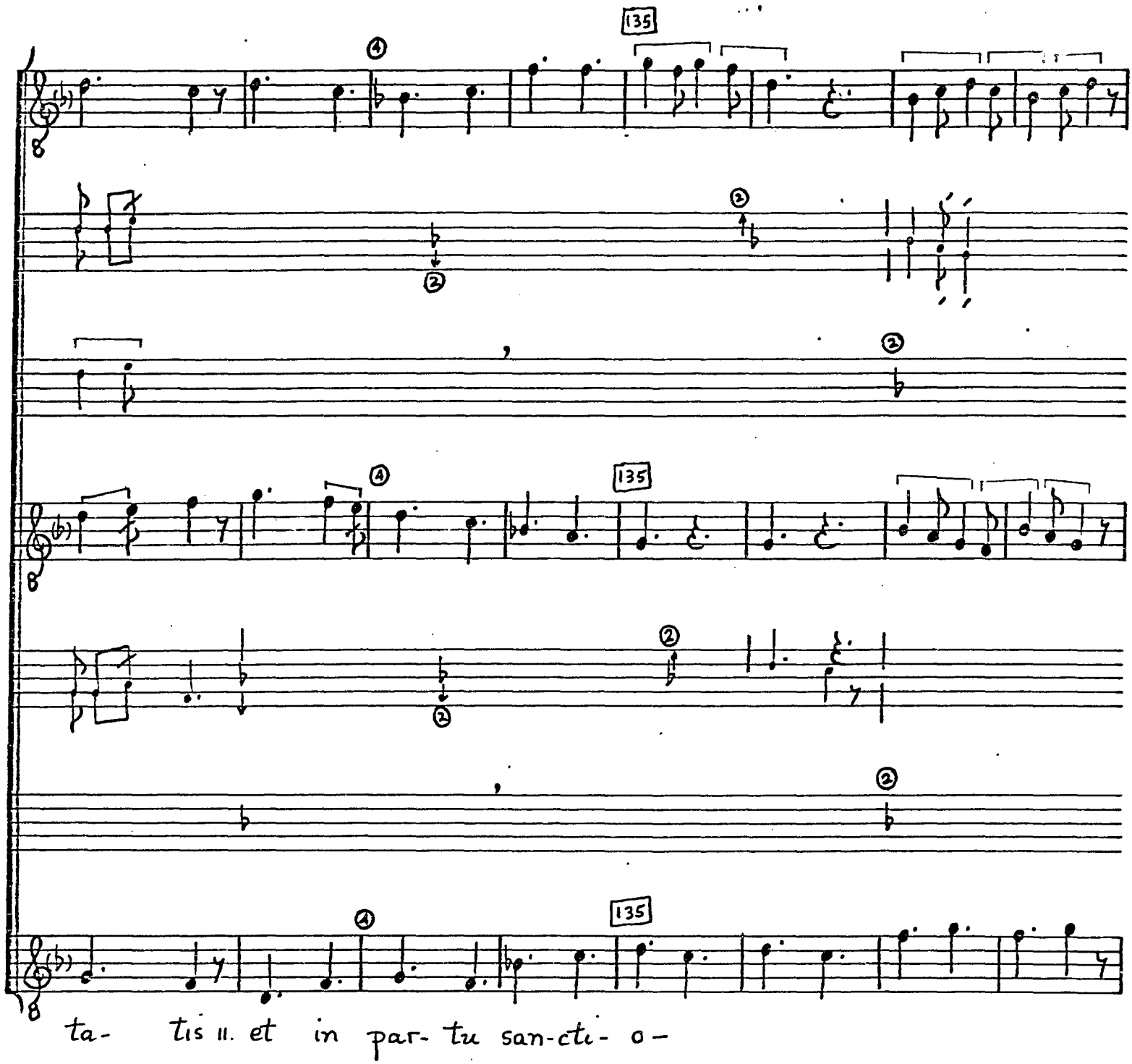

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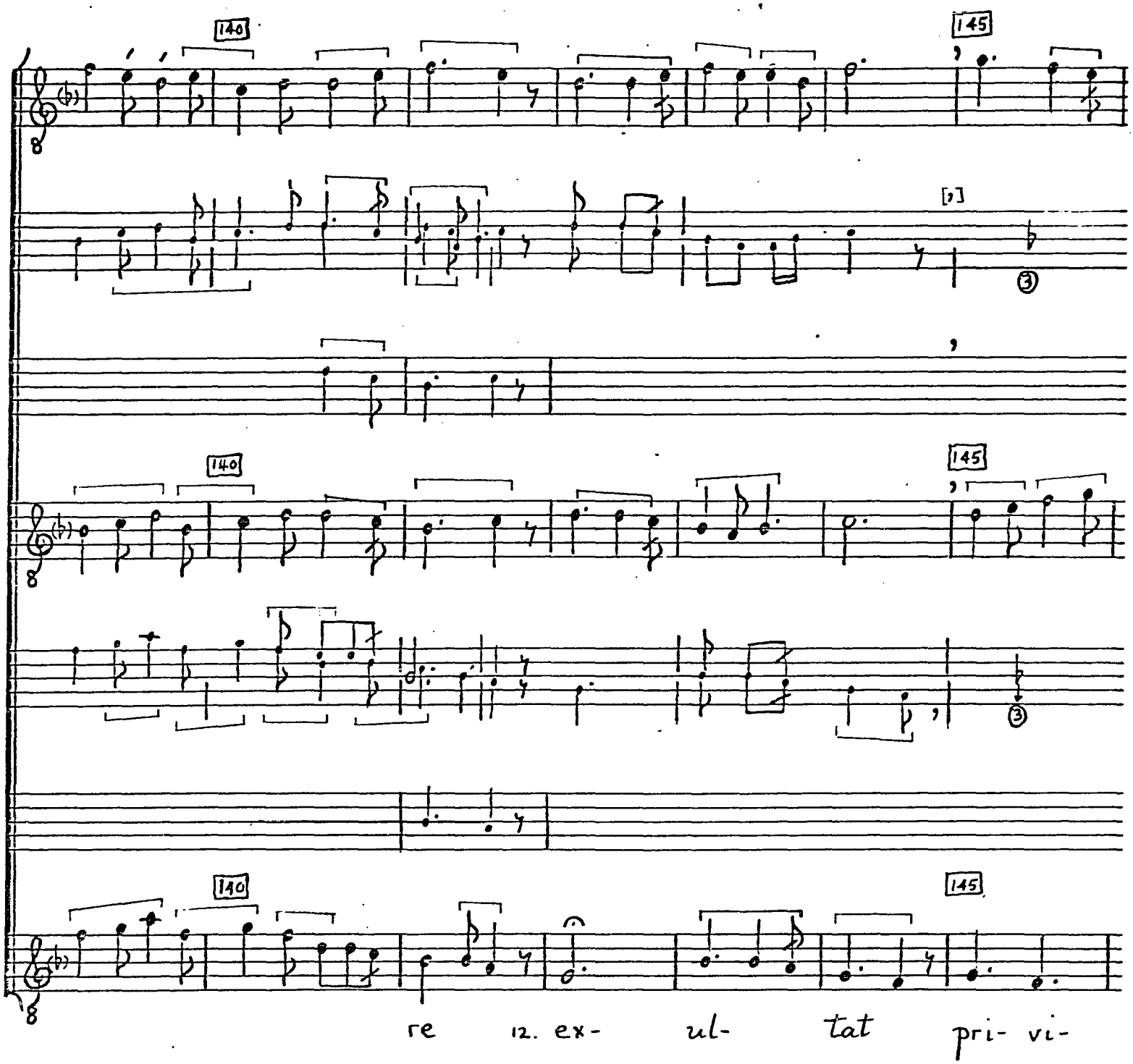

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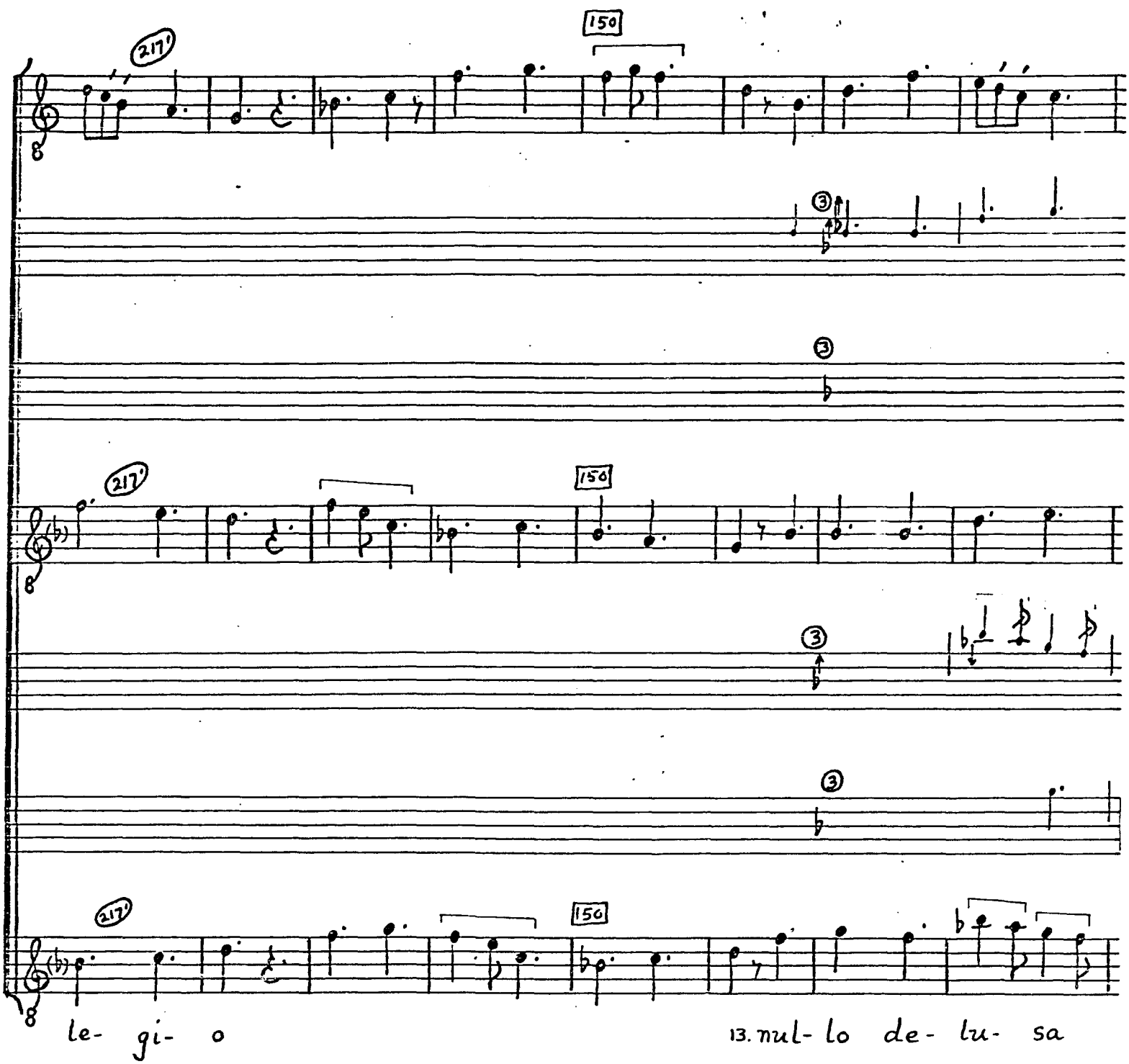

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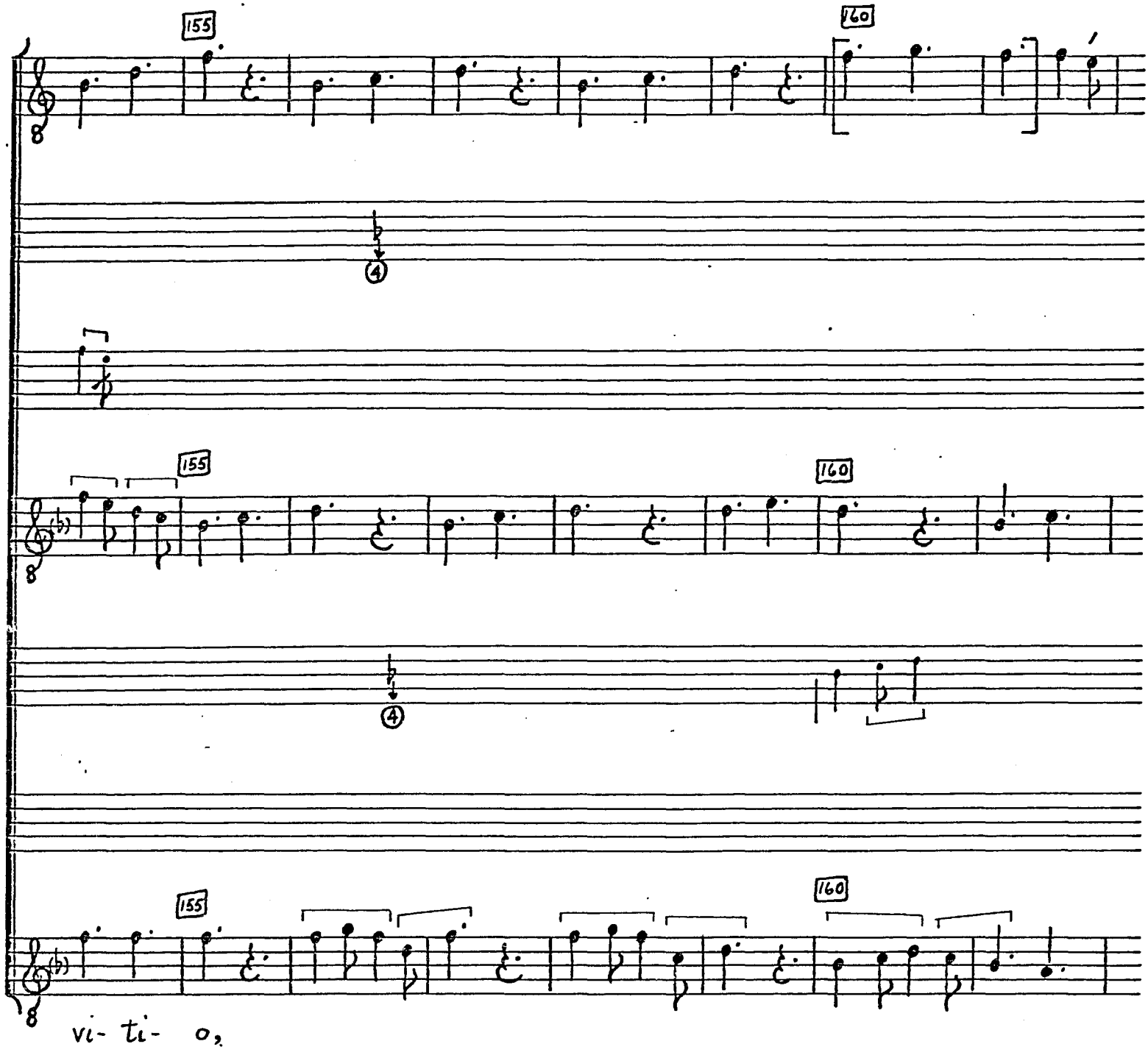

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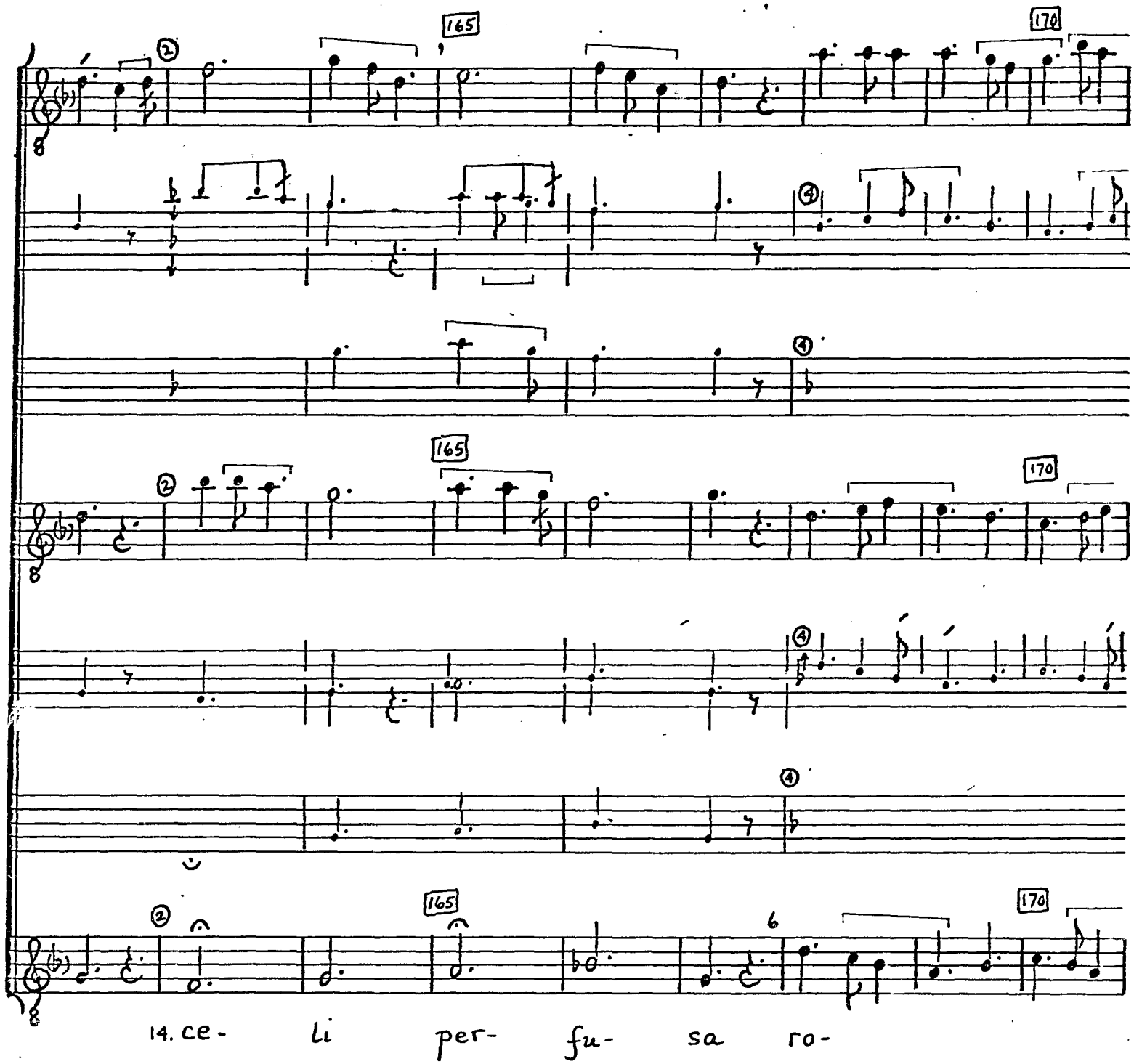

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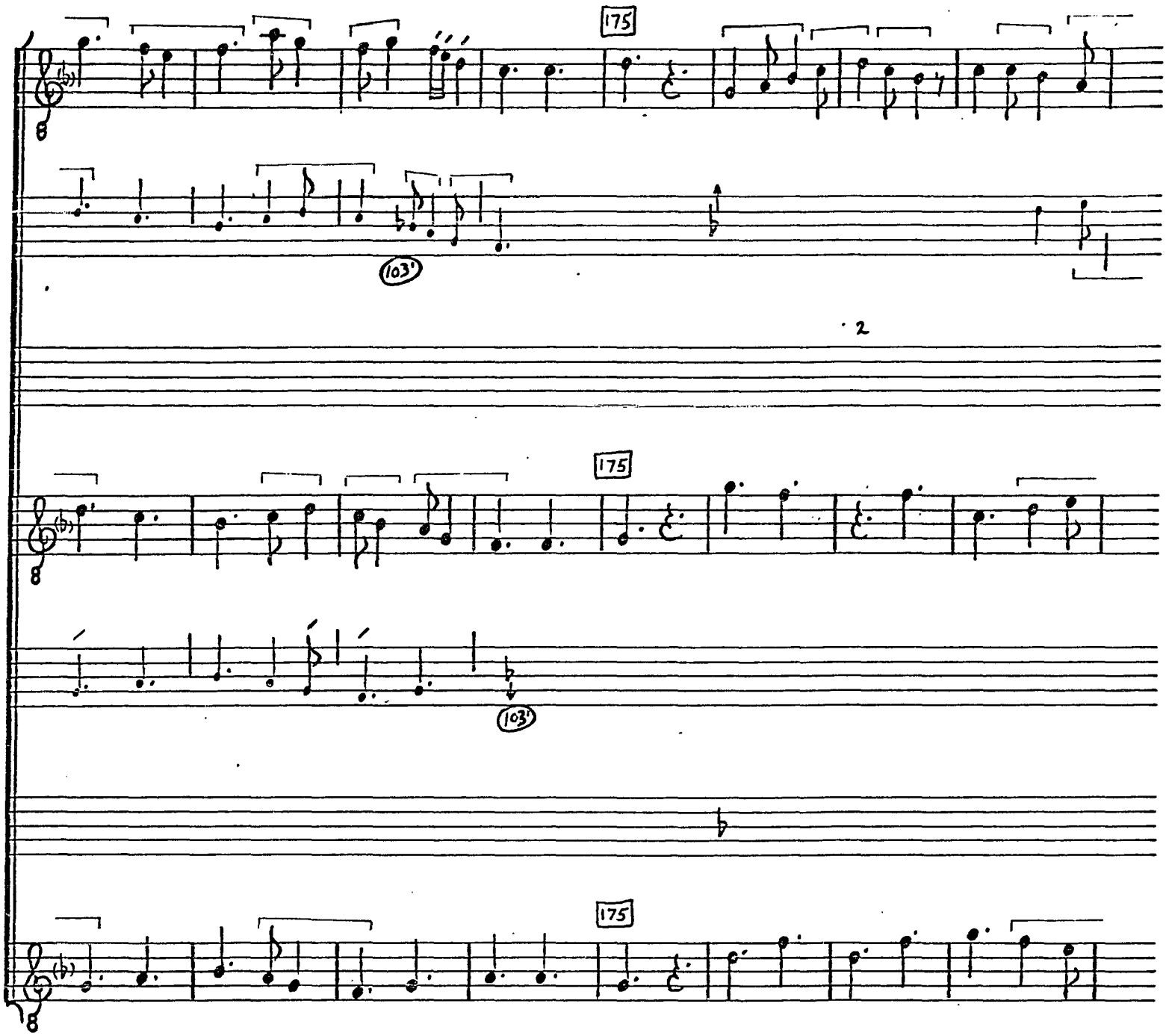

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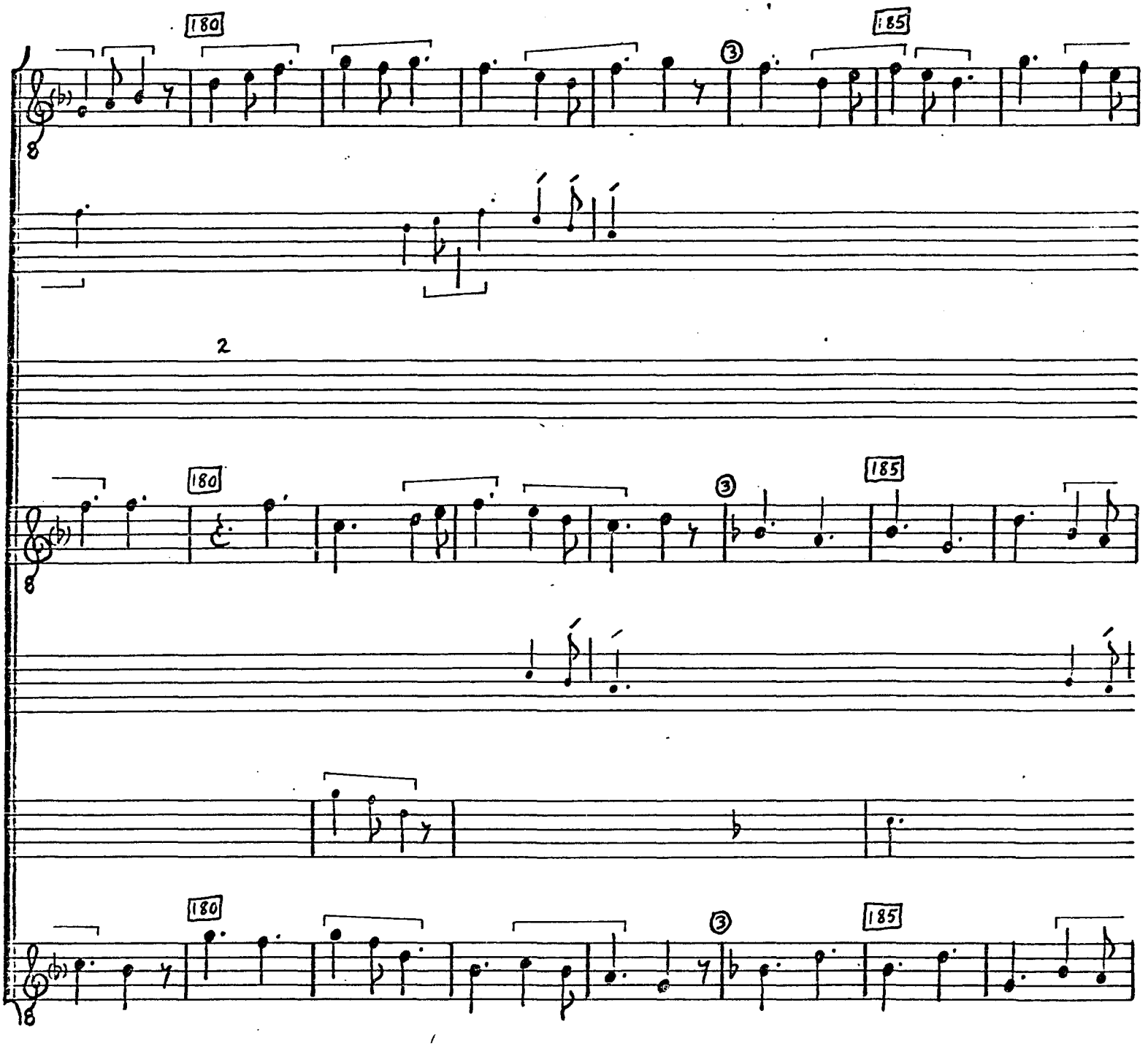

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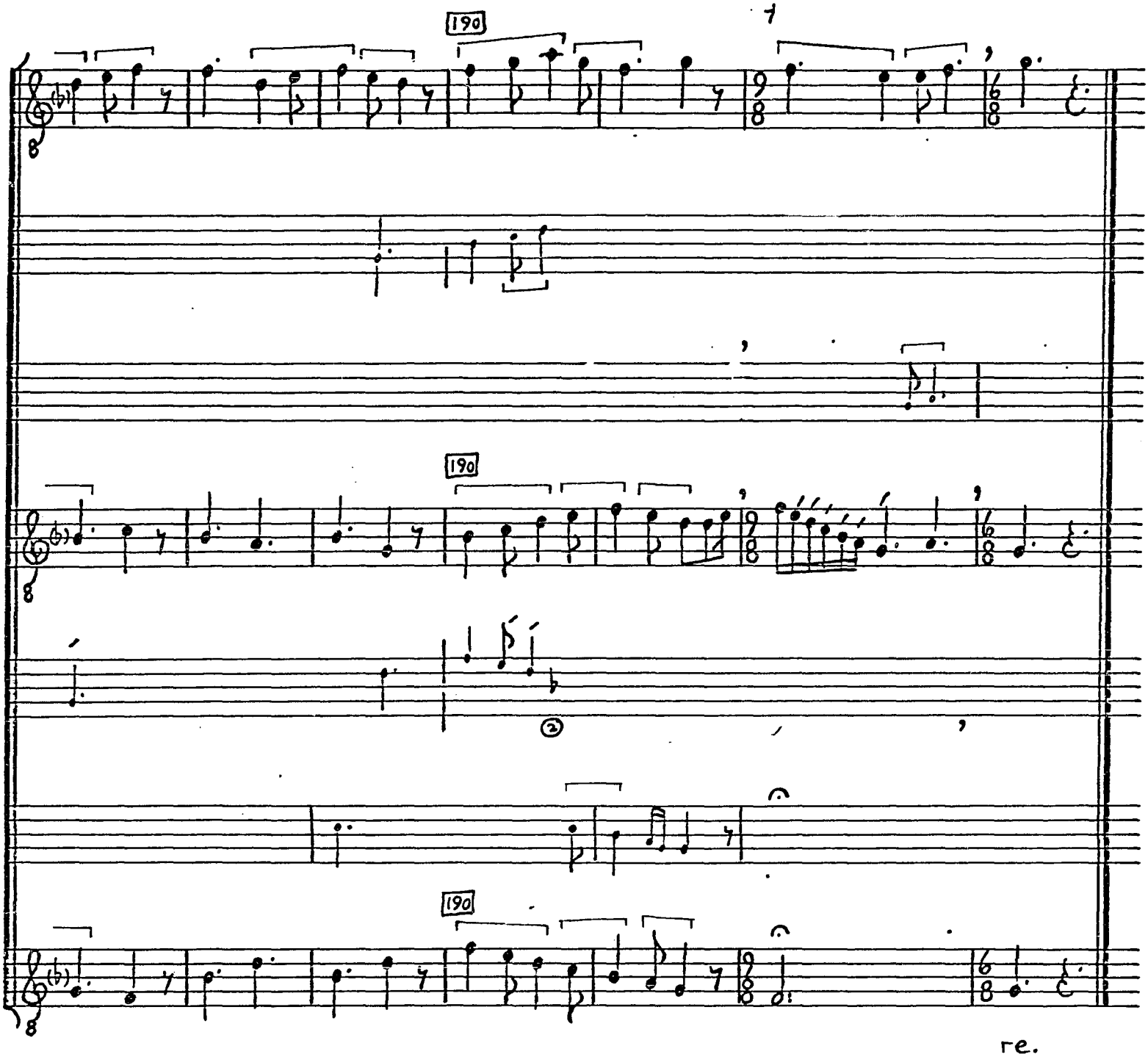

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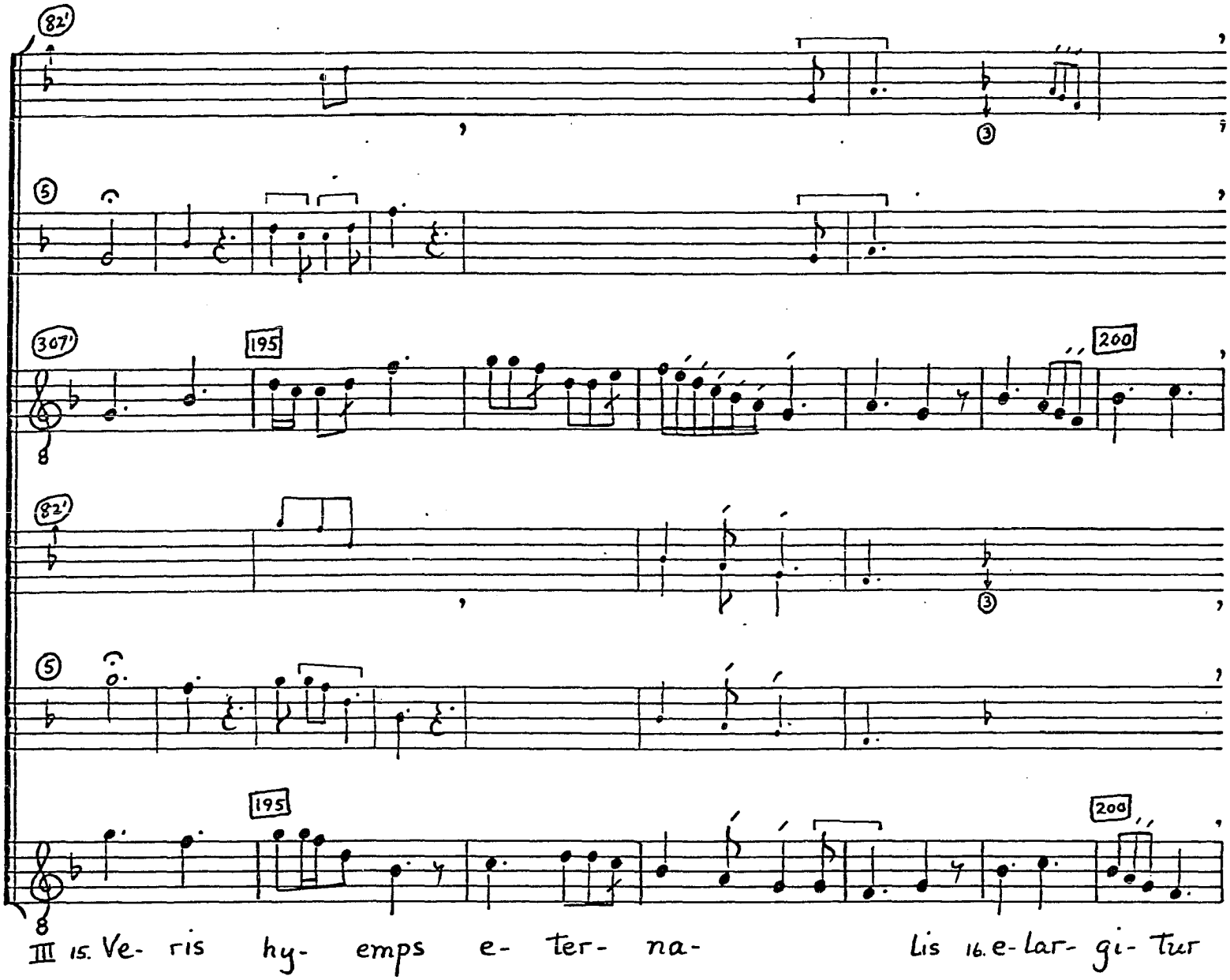

III 15. Ve- ris hy- emps e- ter- na- lis 16. e-lar- gi- tur

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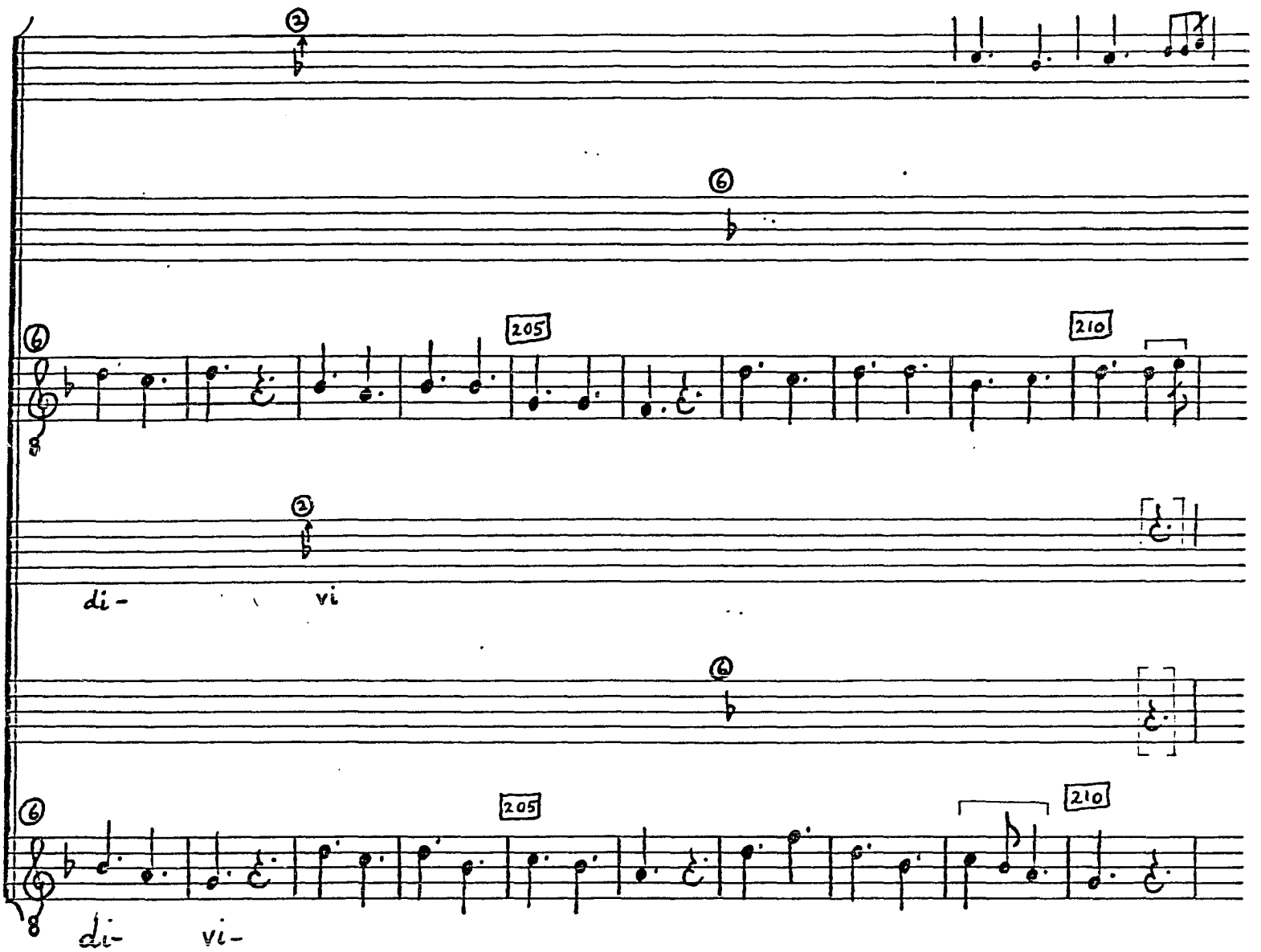

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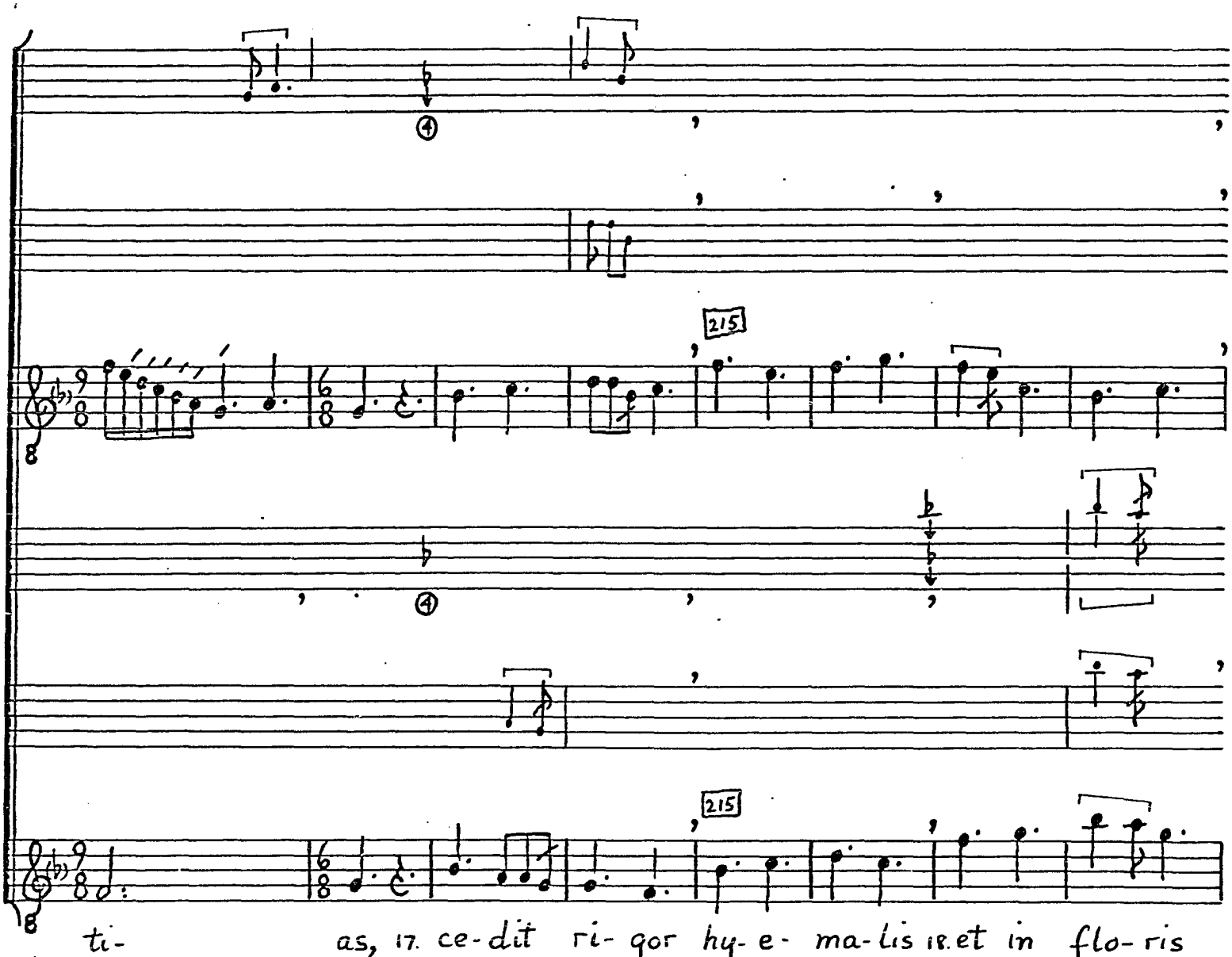

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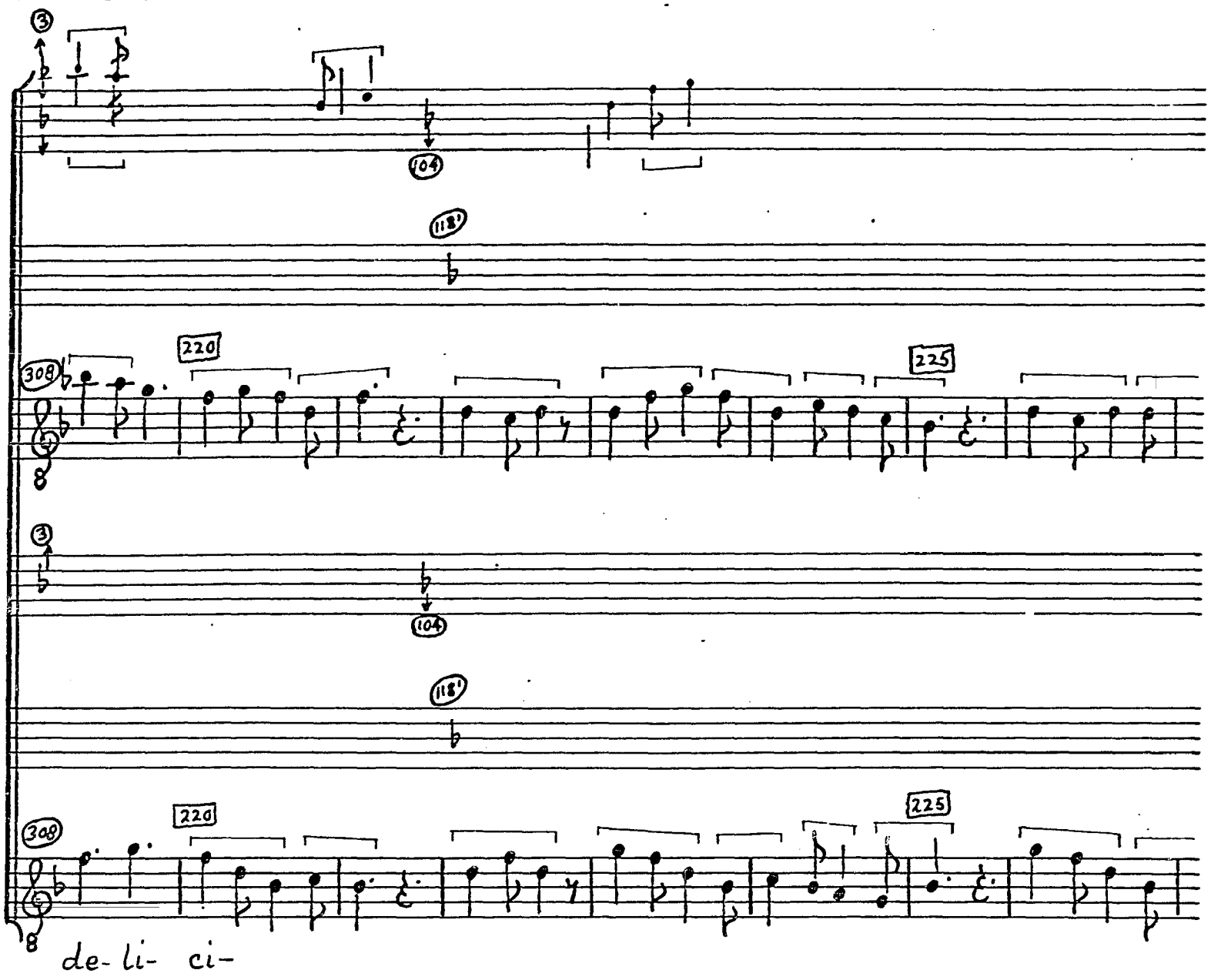

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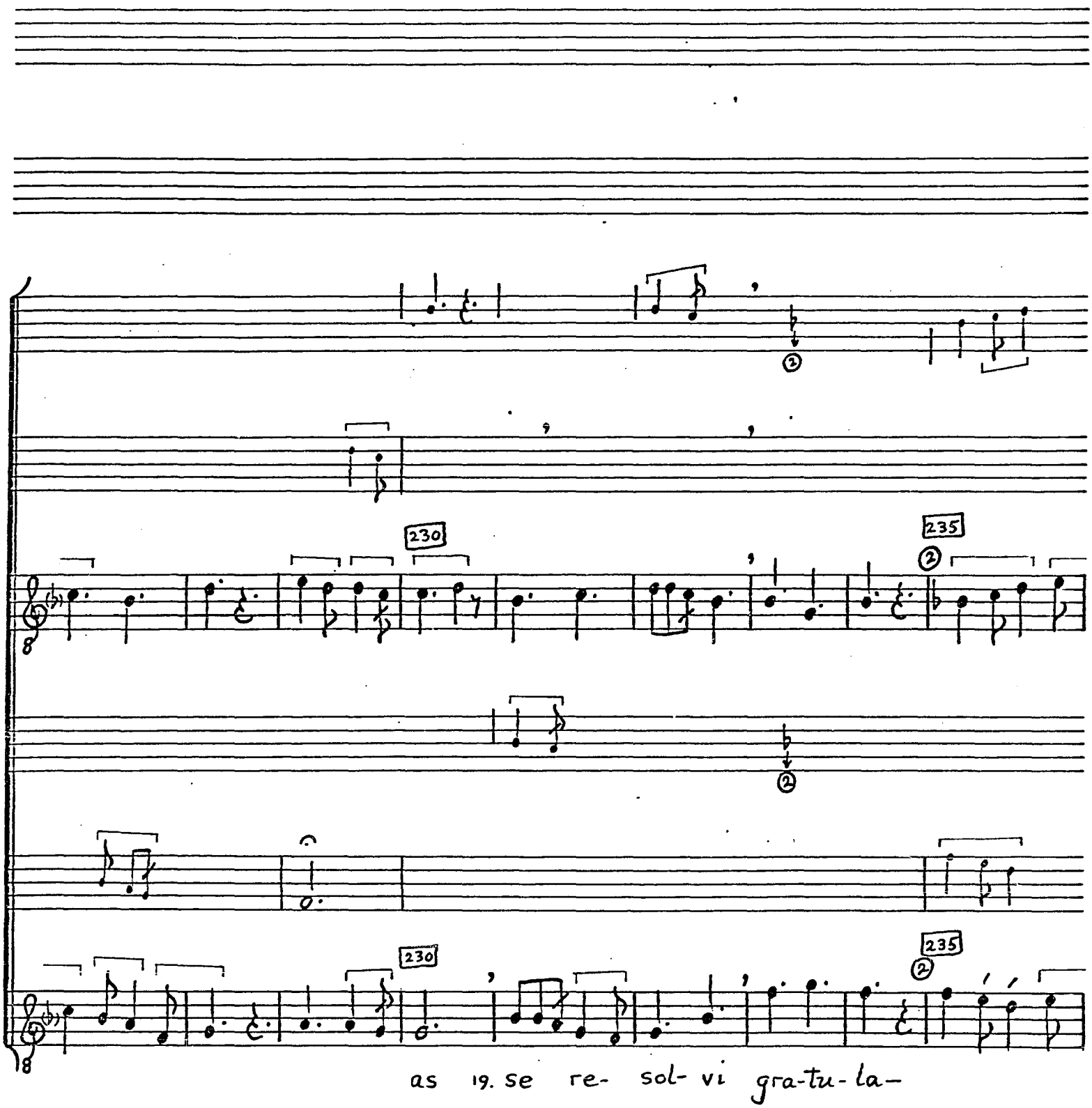

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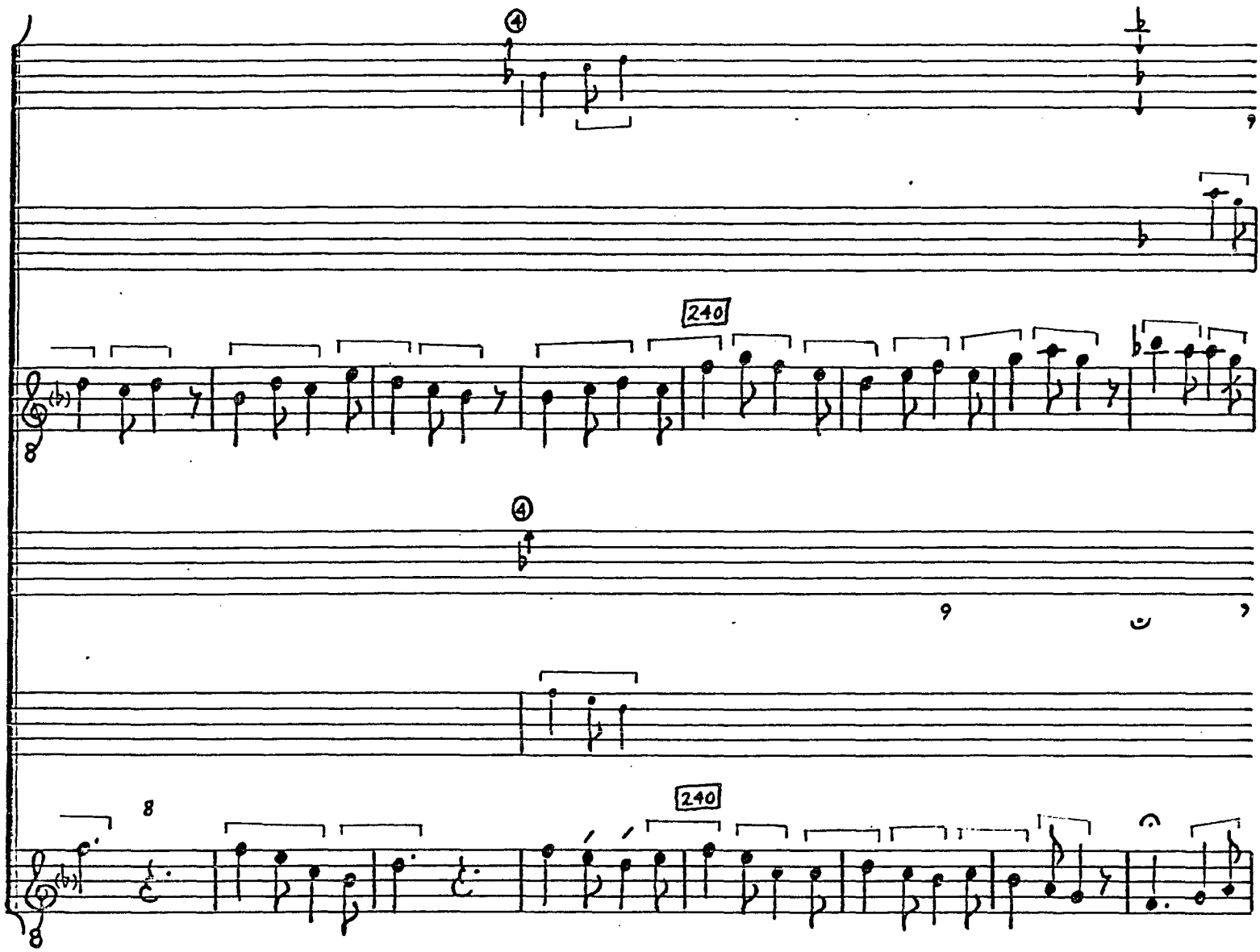

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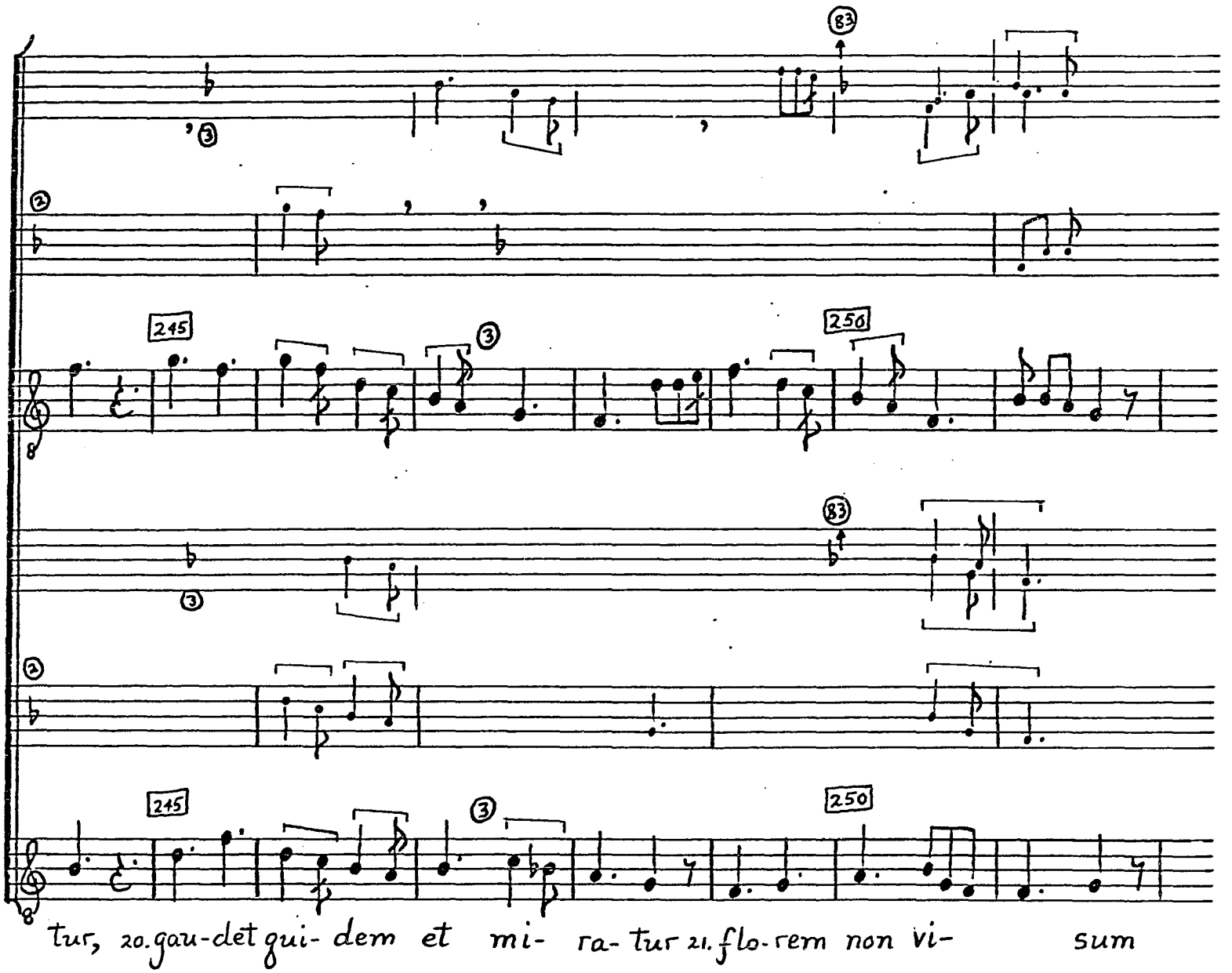

tur, 20. gau-det qui- dem et mi- ra- tur 21. flo- rem non vi- sum

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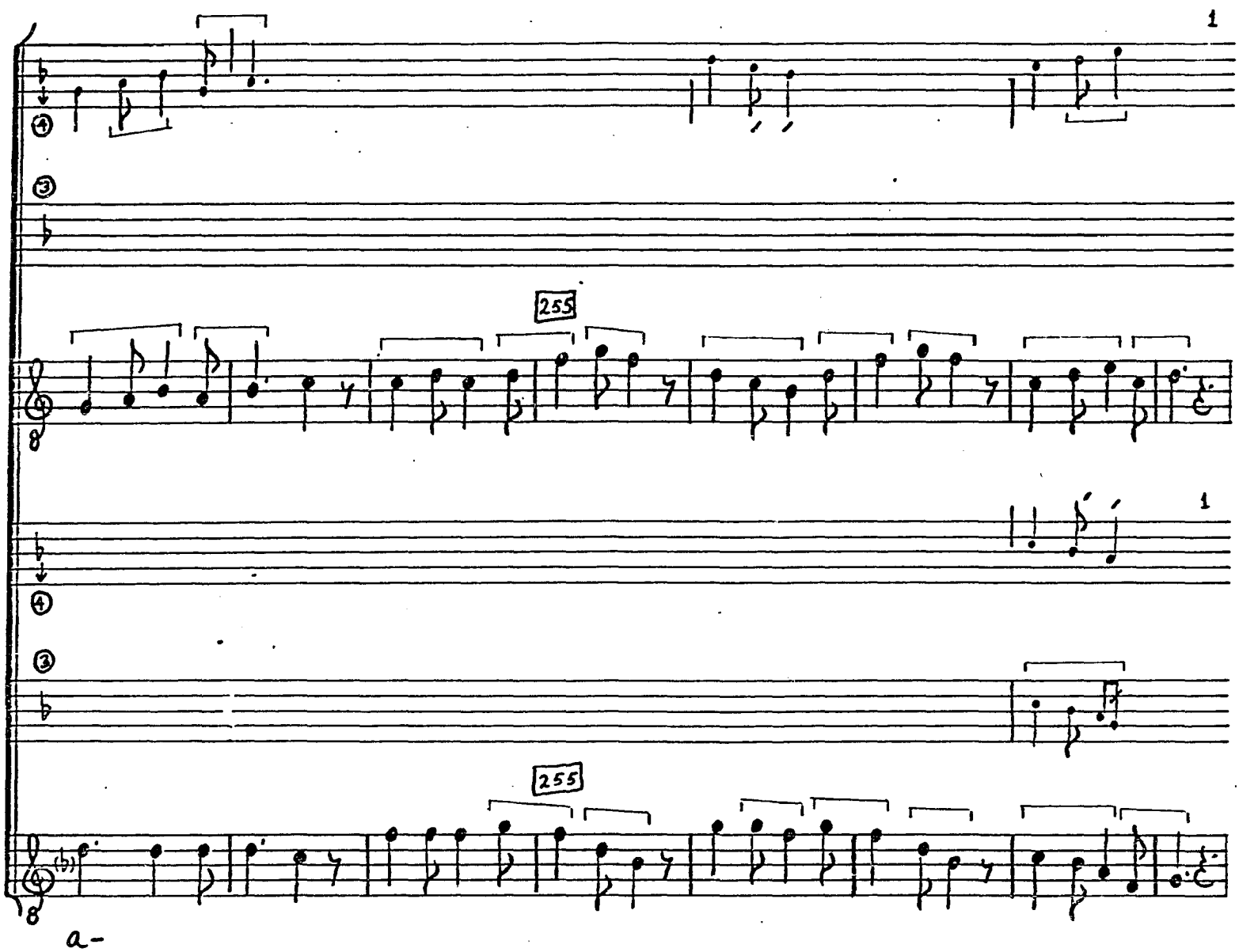

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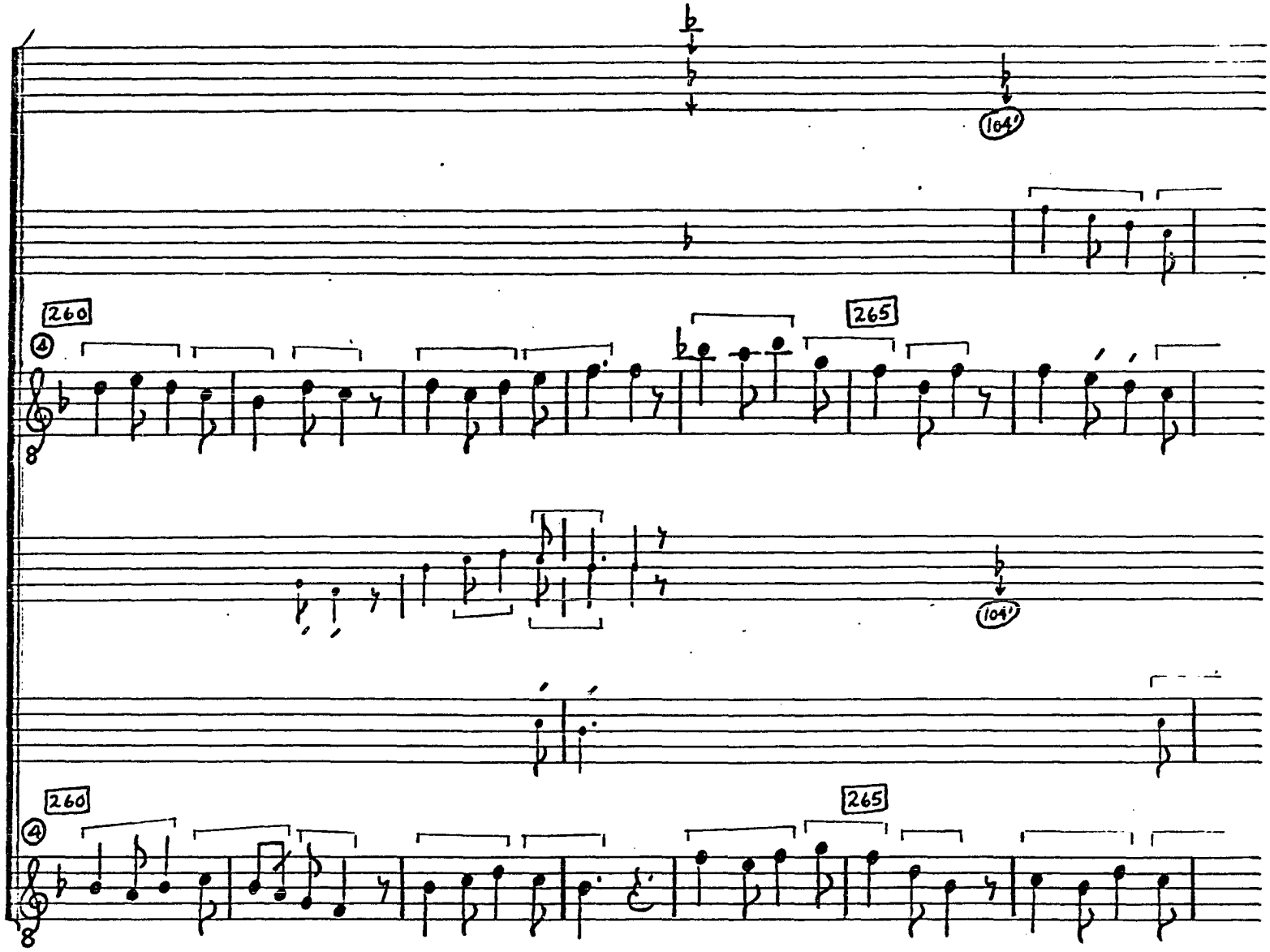

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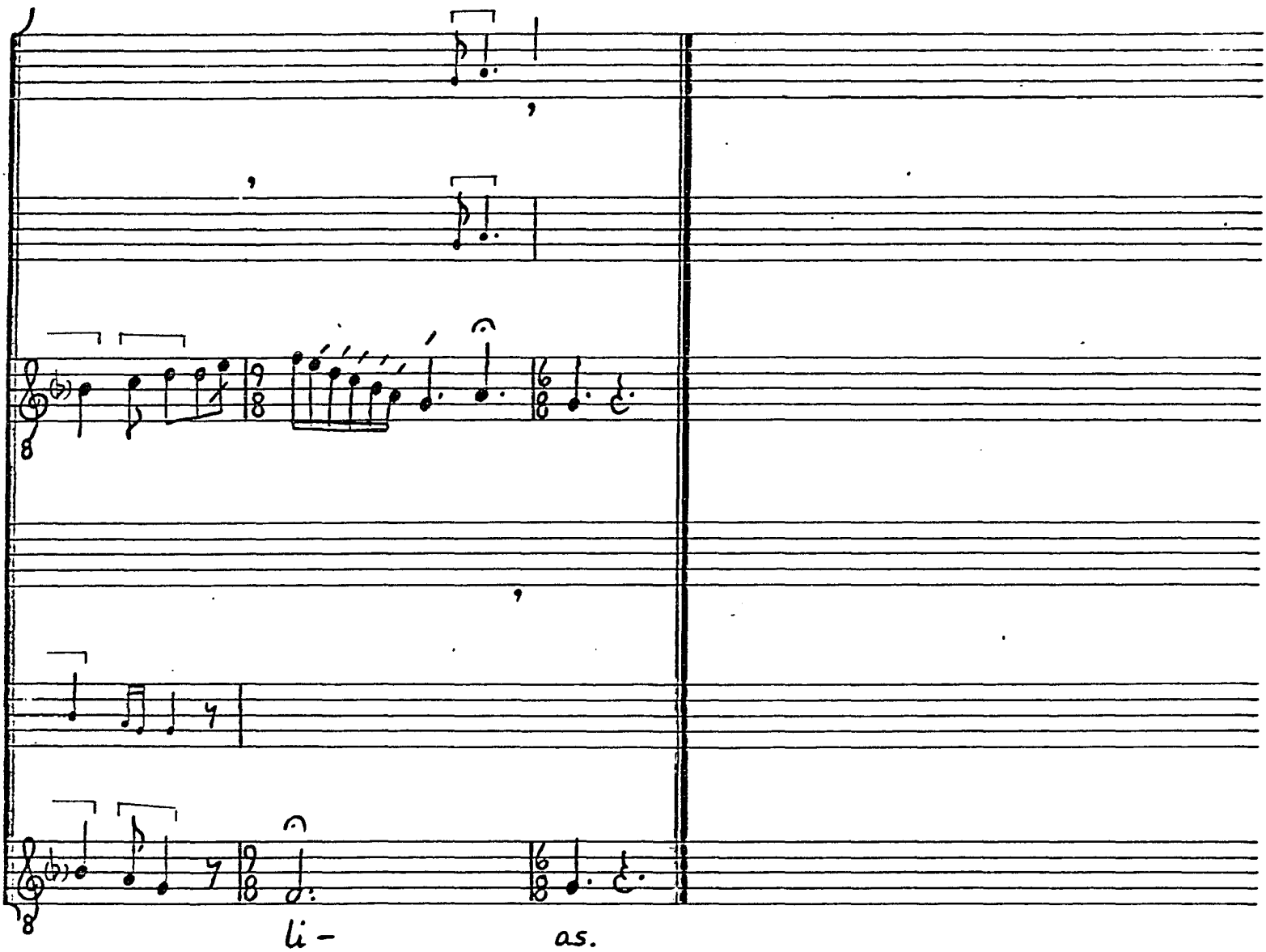

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NOTES

[1]Tenor and Duplum, mm. 65, 74, 81, 84, 87, 259--Double pause in Ma.

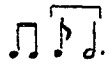
[2]Duplum, m. 106, 177, 180--Double pause in W_1.

[3]Tenor, mm. 108-12--Note similarities with mm. 104-07.

[4]Tenor, mm. 108-12--Double pauses throughout this section in F, W_2, and Ma.

[5]Tenor, mm. 118-19--Double pause followed by single pause in W_1.

[6]Mm. 168-75--Second mode is used for the versions in F, W_1, and W_2 because of the ligature structure in the Duplum, mm. 172-73. This structure contrasts markedly with the corresponding ligatures in Ma which clearly indicate the first mode.

[7]Triplum, m. 192--  ?

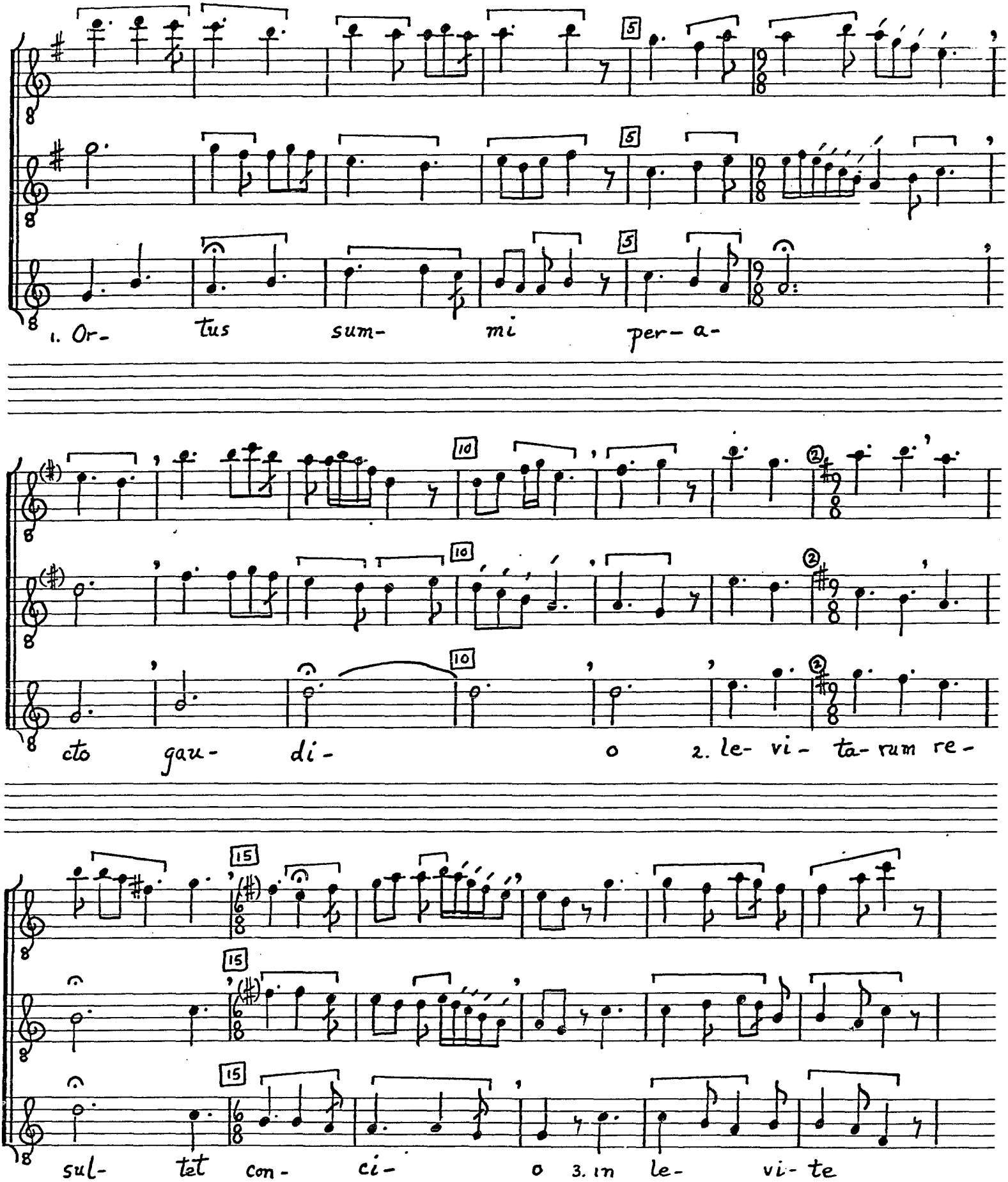
[8]Tenor, mm. 236-38--Double pauses in F and Ma.

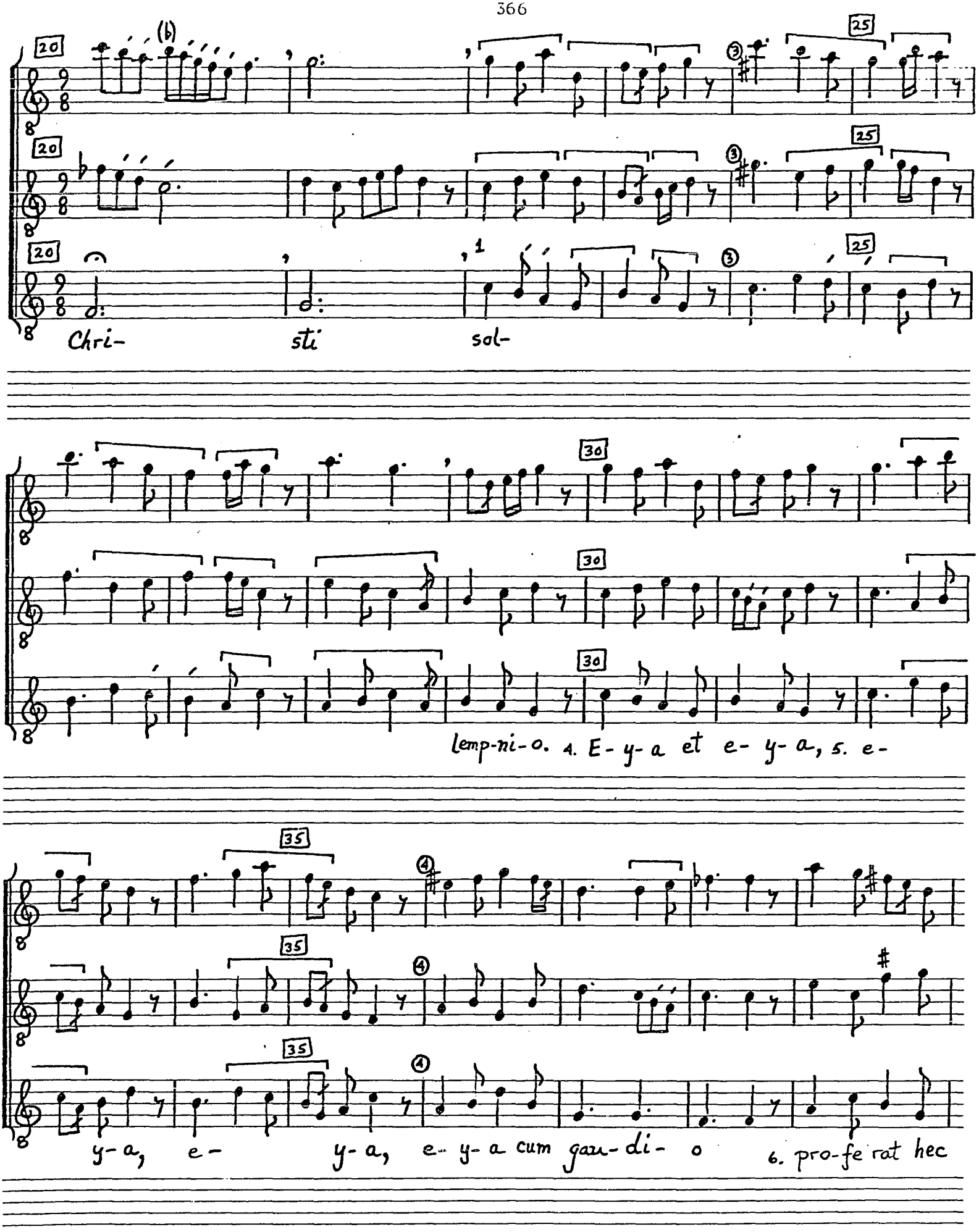
[9]Tenor, m. 241--Extra binaria a-b inserted in W_2.

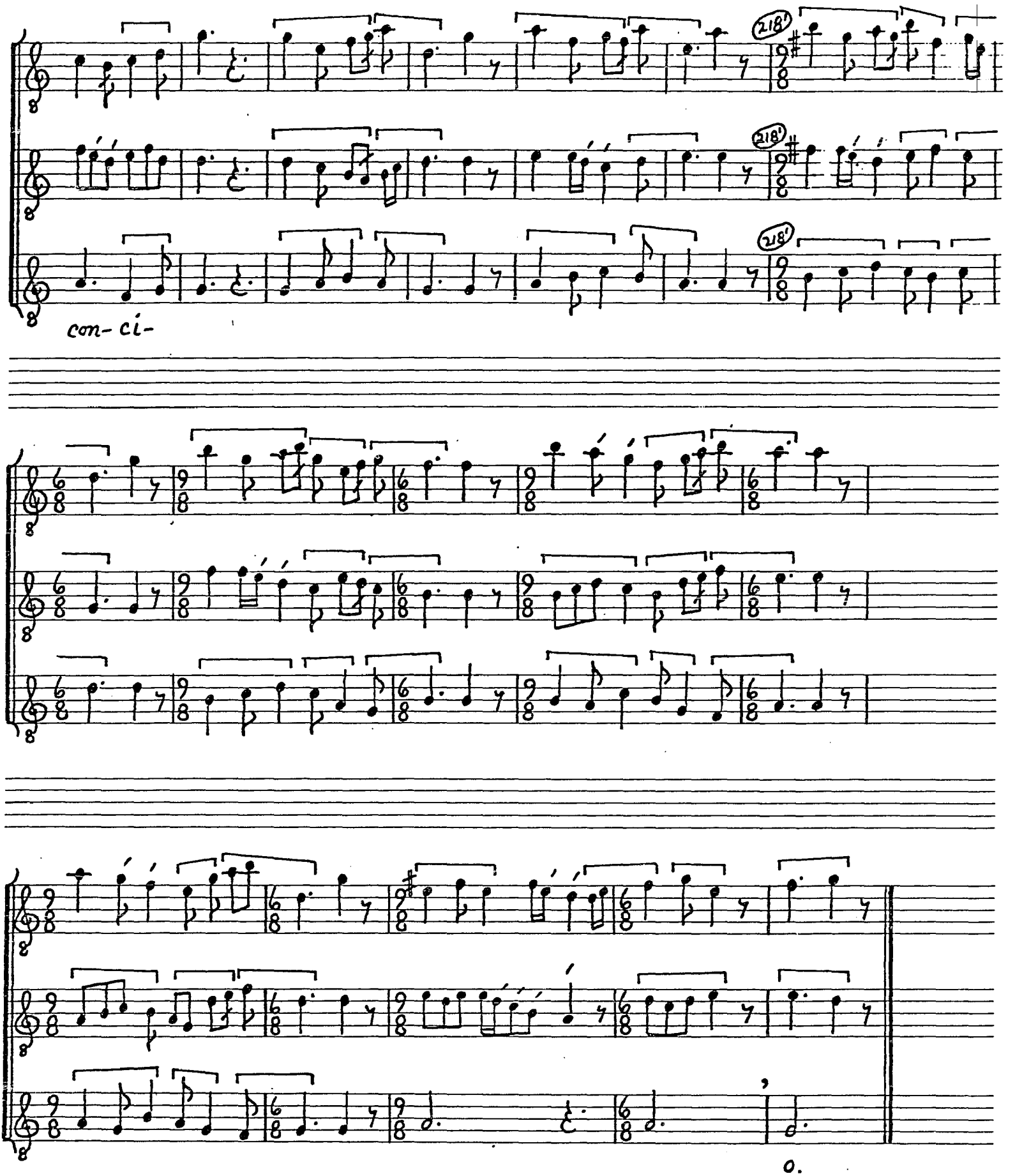
ORTUS SUMMI PERACTO GAUDIO (F 4)

Sources
F 218r-v

Editions
Knapp, 35 Conductus, p. 22
AH 21, 88


1. Or- tus sum- mi per- a-
cto gau- di- o 2. le- vi- ta- rum re-
sul- tet con- ci- o 3. in le- vi- te


Chri- sti sol-
lemp-ni-o. 4. E-y-a et e-y-a, 5. e-
y-a, e- y-a, e- y-a cum gau-di- o 6. pro-fe rat hec


218'
218'
218'
con- ci-
o.

2. Hic divino
repletus flamine
Primus lavit
in agni sanguine
Stolam suam
pro Christi nomine.
Eya et eya,
Eya cum gaudio
Proferat hec concio.

3. Quid dum iactus
lapidum patitur
Patiensque
victor efficitur,
Stola duplex
ey conceditur.
Eya et eya,
Eya cum gaudio
Proferat hec concio.

4. Ergo tanto
regi, qui talia
Suis novit
largiri premia,
Bendicat
plebs omnis, eya.
Eya et eya,
Eya cum gaudio
Proferat hec concio.

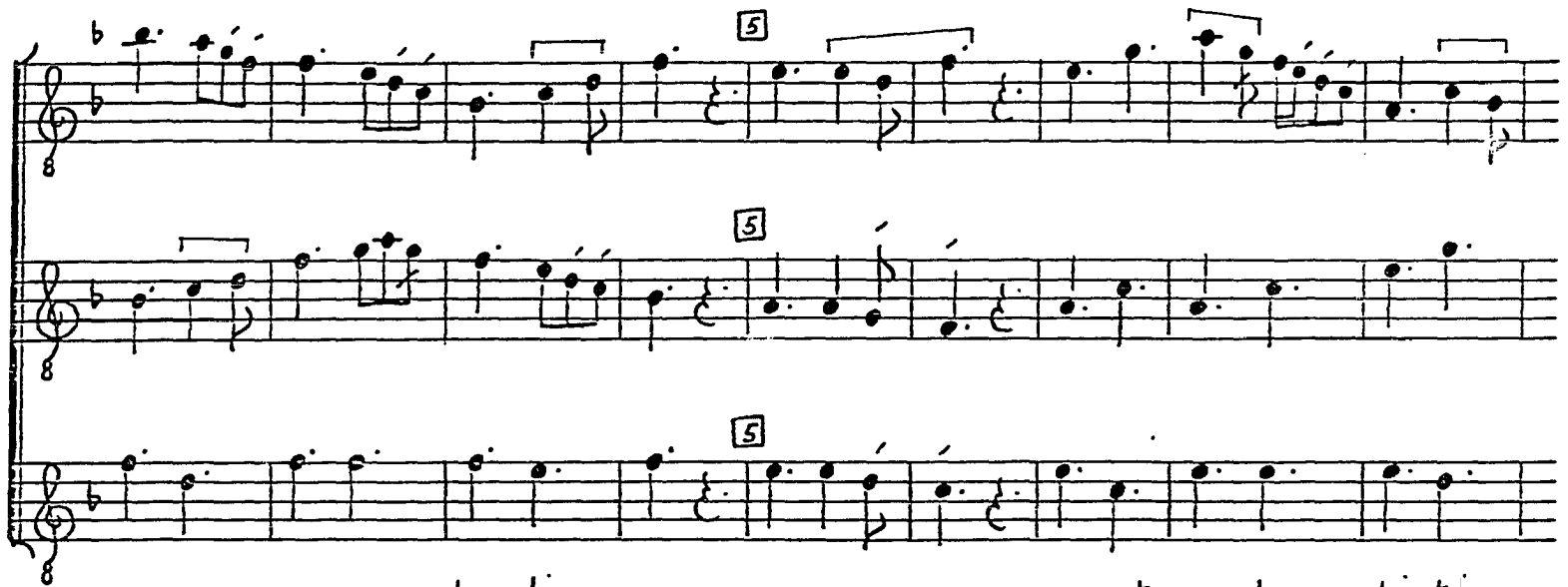
NOTES

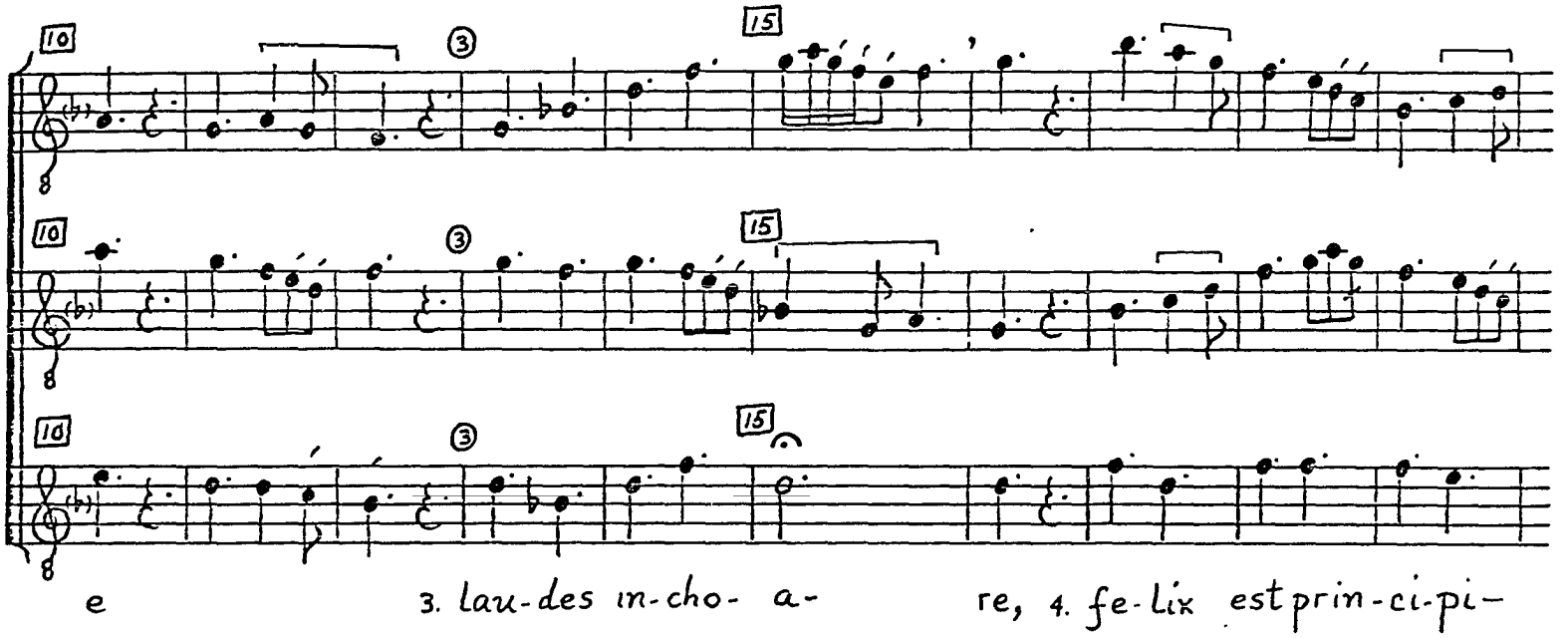
[1]mm. 22 ff.--See mm. 18-19 for similarity and mm. 30-36 for identity.

NOVUS ANNUS HODIE (F 5)

Sources
F 218v-219v; Sens 26v
Munich clm 21053 5v

Editions
AH 20, 228





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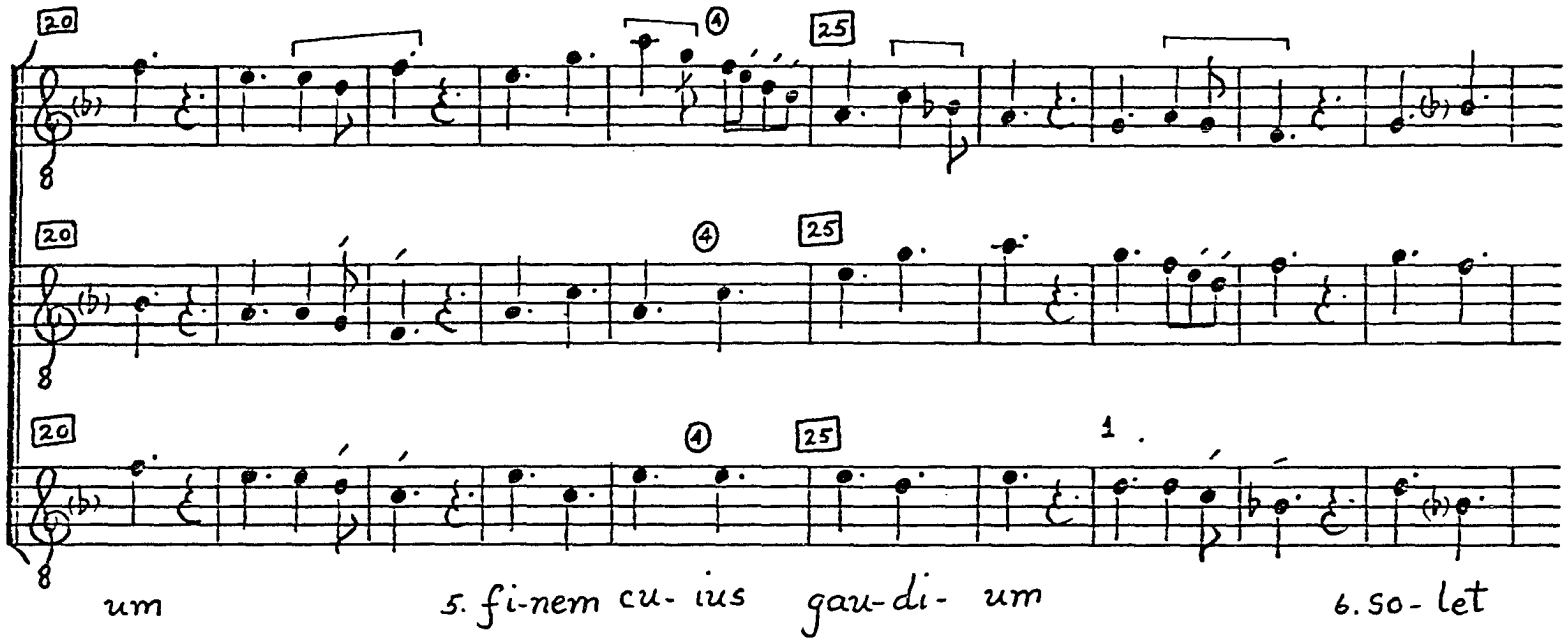

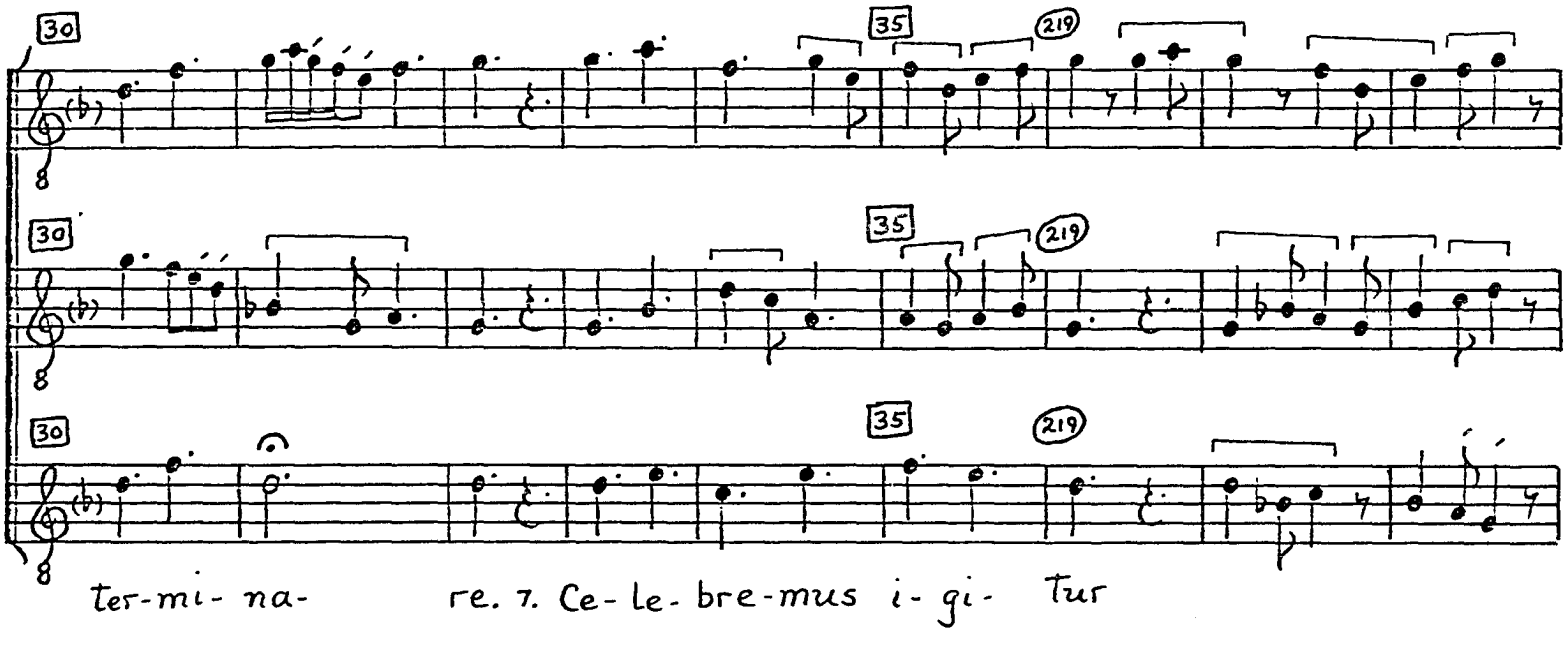

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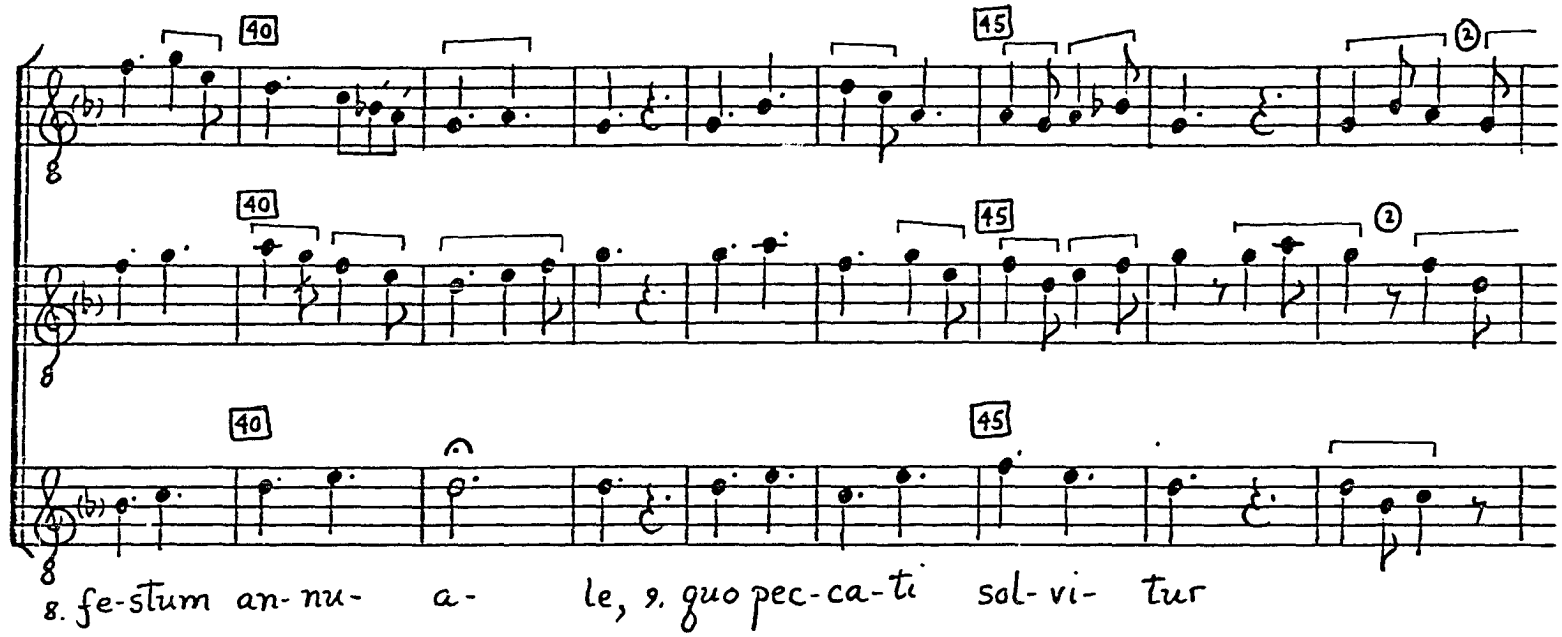

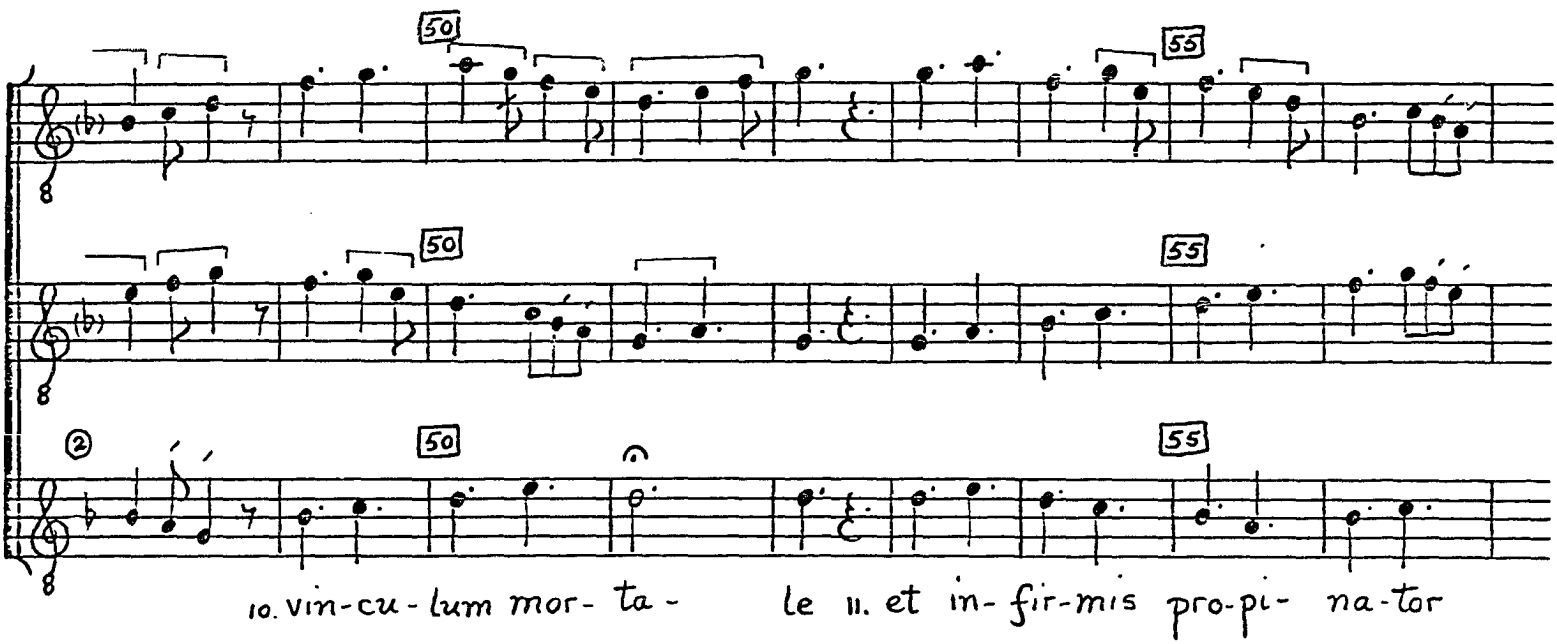

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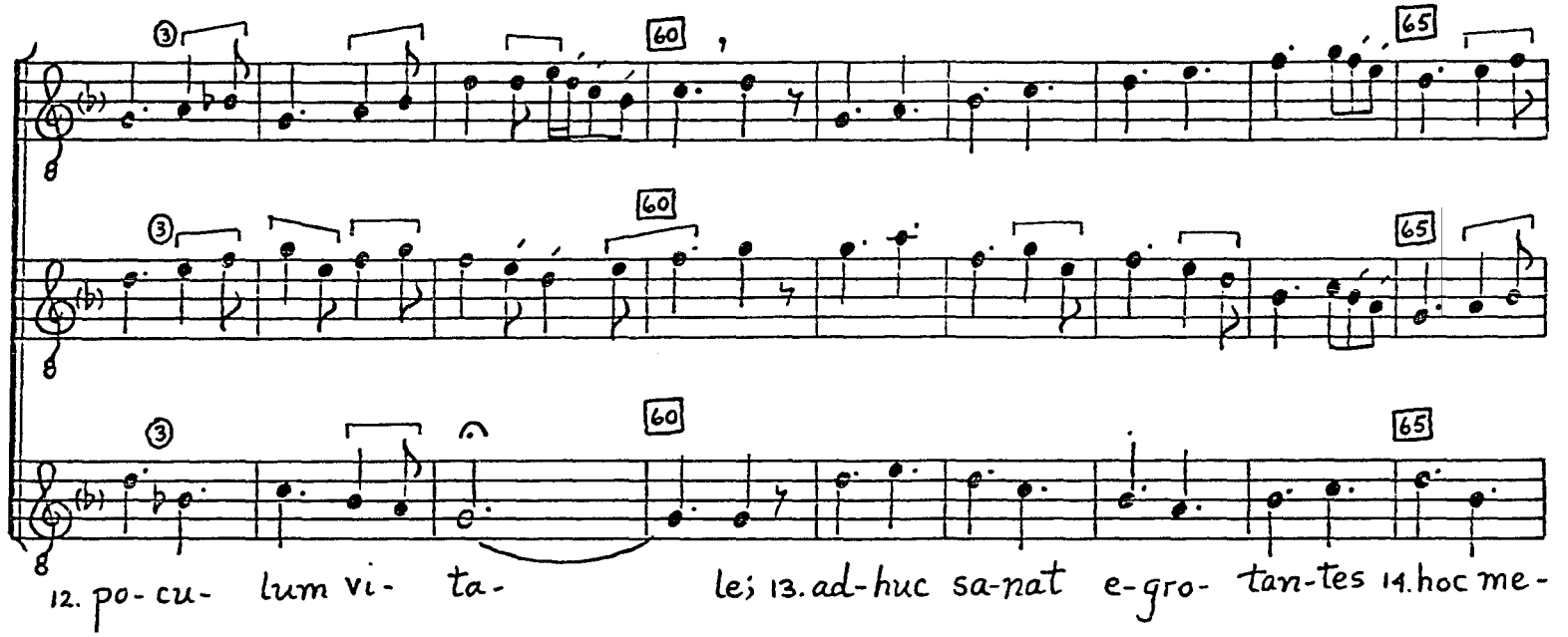

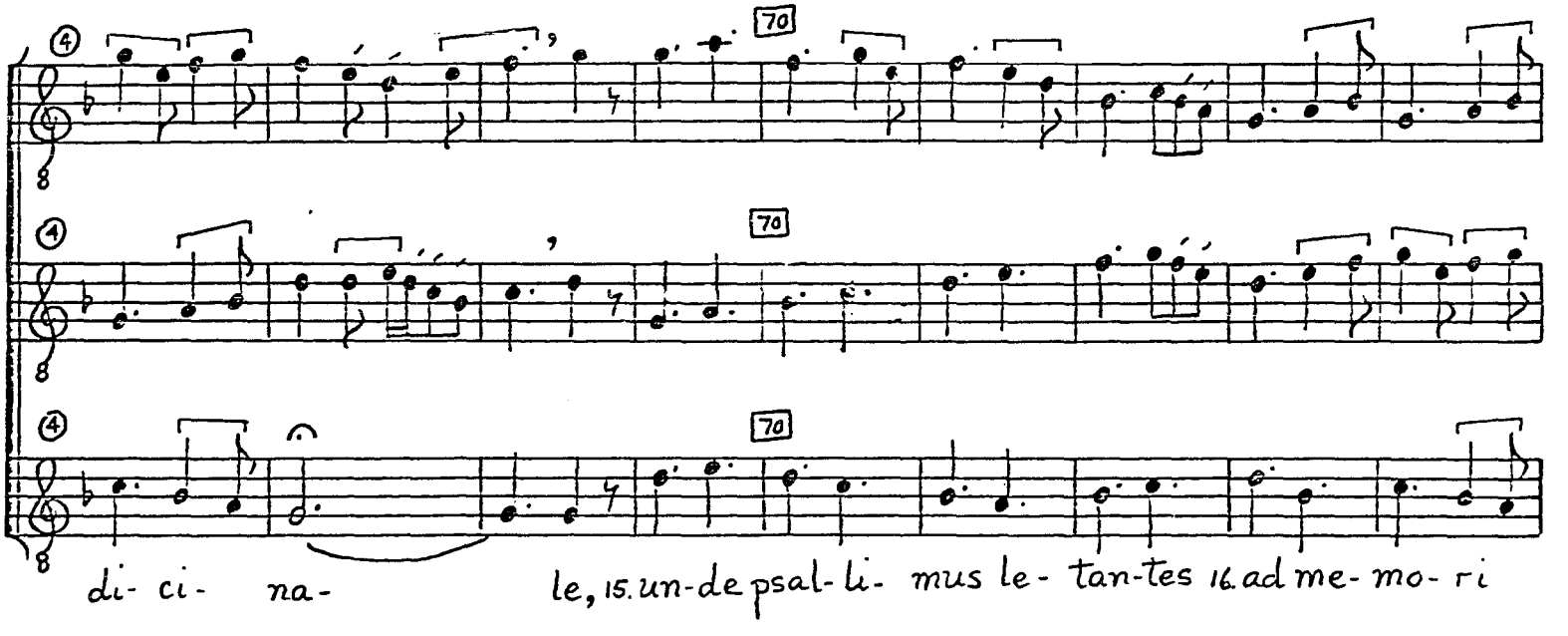

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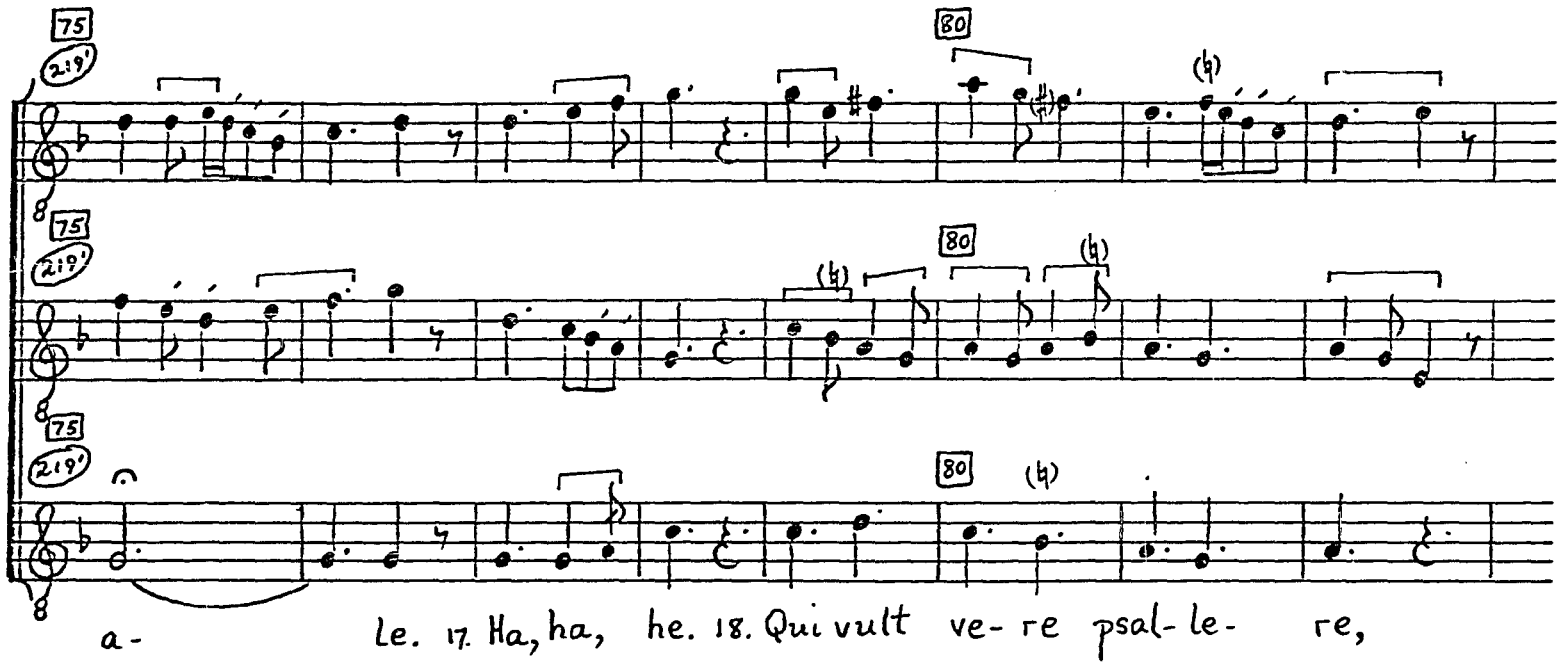

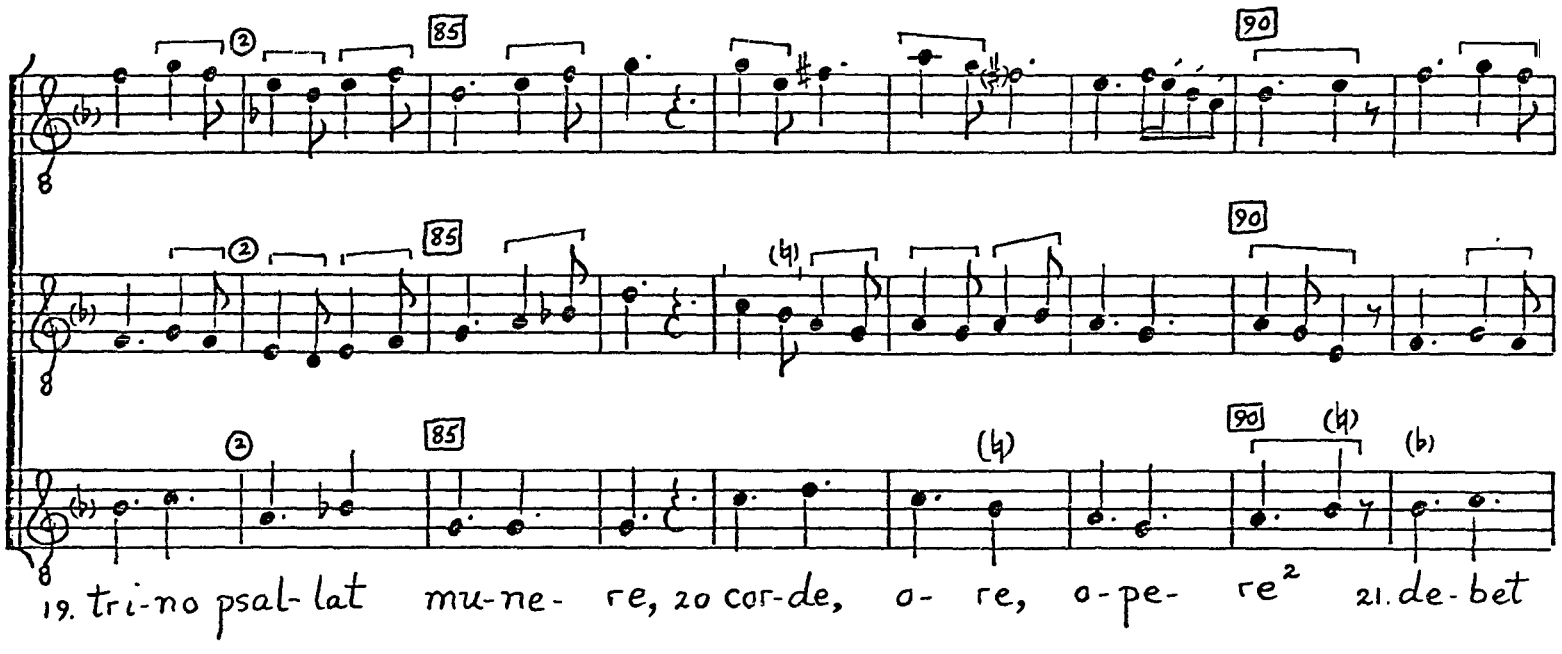

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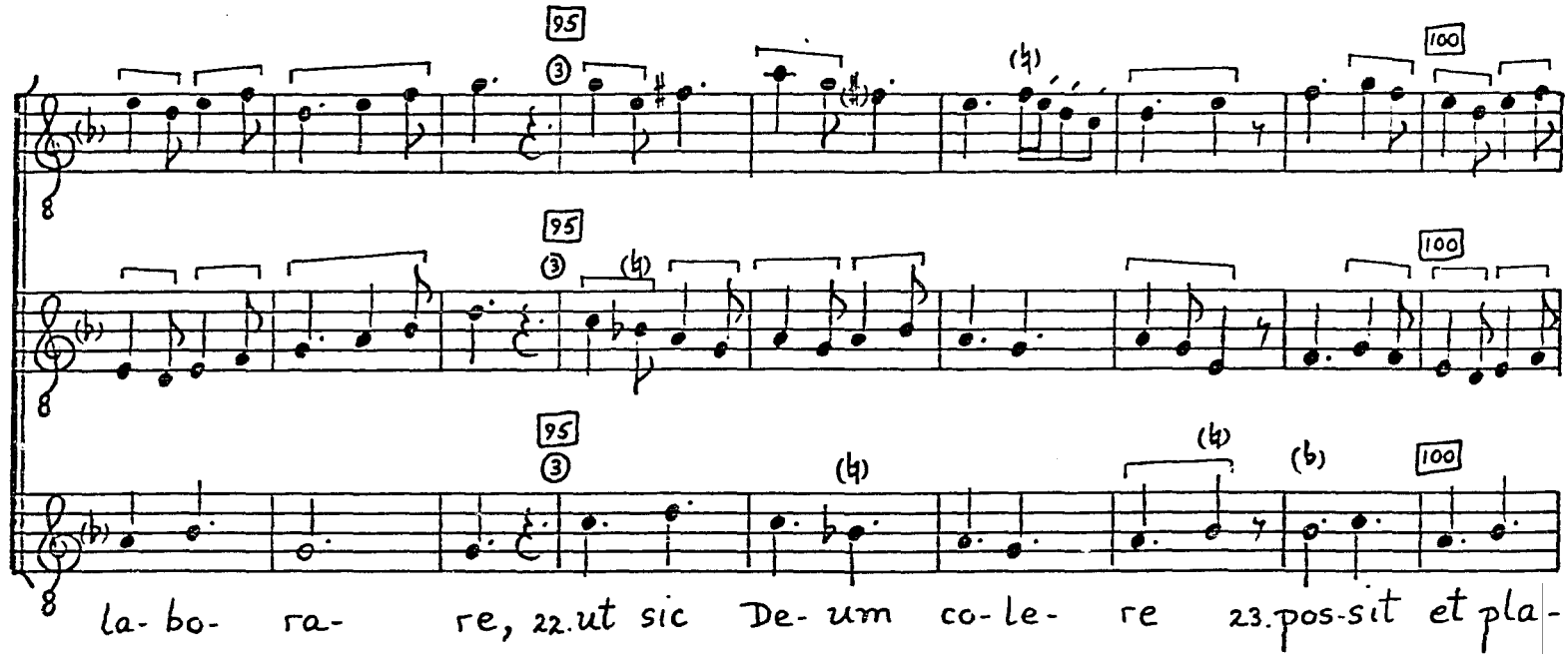

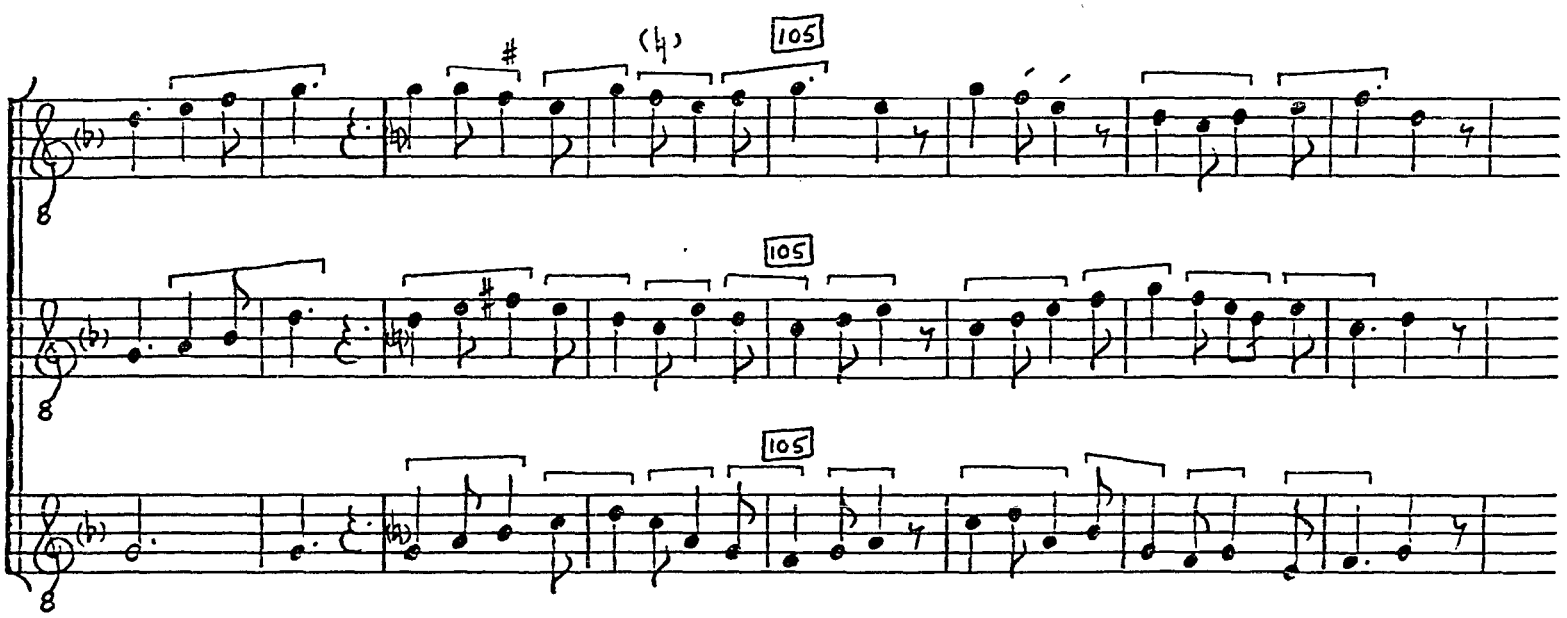

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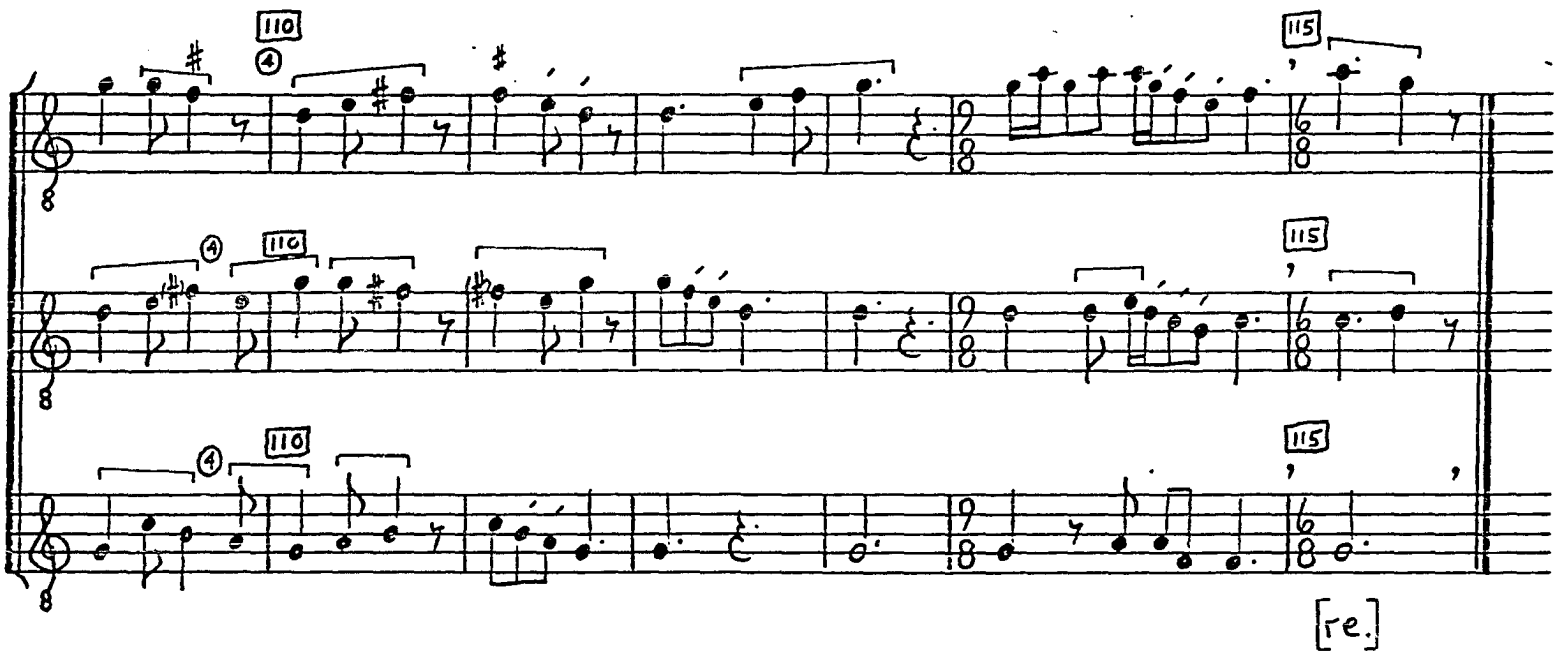

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2. Dignus est memoria,
Finem cuius gaudia
Solent terminare,
Dignus est preconiis,
Quem tot beneficiis
Scimus abundare.
Cui creare placuit
Celum, terram, mare,
Sic in verbo voluit
Mundum ordinare
Et sic fuit ei cure
Hominem ditare,
Ut subjecte creature
Possit imperare
Et, si vellet, immortalis
Potuisset stare.
Ha, ha, he,
Qui vult vere psallere,
Trino psallat munere,
Corde, ore, opere
Debet laborare,
Ut sic Deum colere
Possit et placare.

NOTES

[1]Tenor, mm. 27-28--e-e-d-c in F.

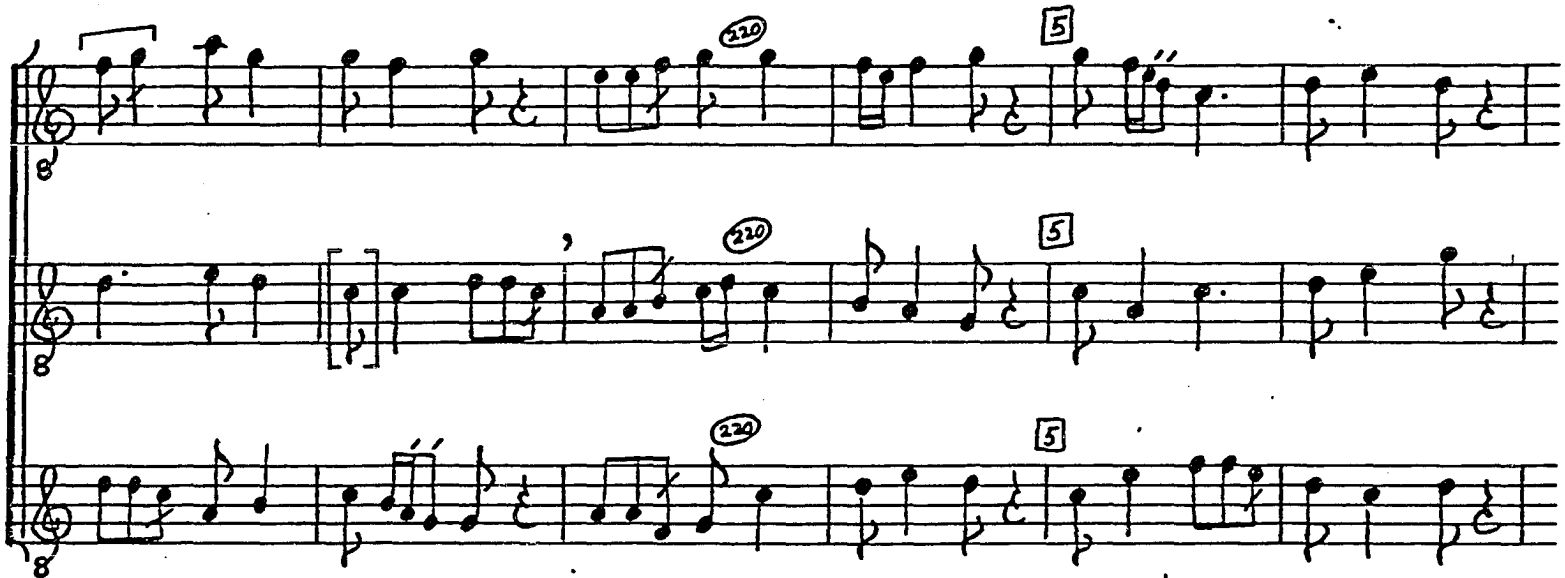
[2]Text, mm. 87-88--Ore, corde in F.

[3]Text, mm. 95-101--Ut sic possit vivere. Deum et placa... in F.

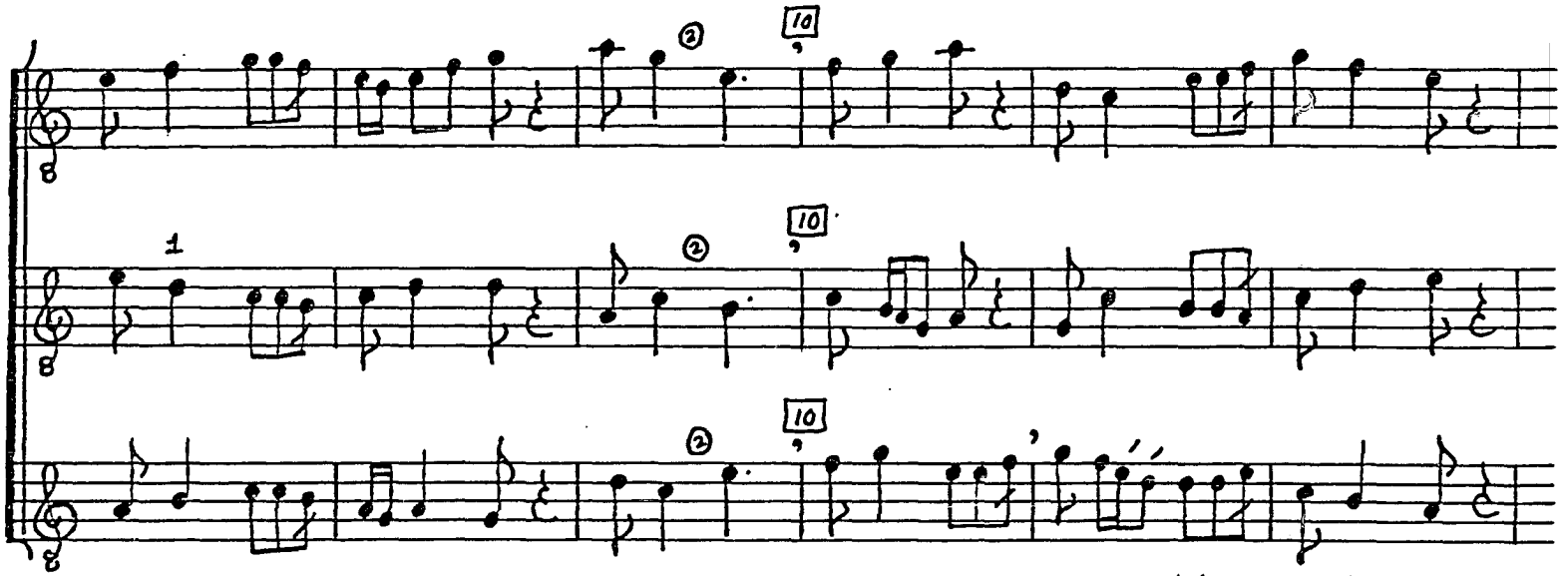
FULGET NICHOLAUS (E 7)

Sources
F 219v-220v; W_1 76 (frag.);
CaJ 1b (frag.)

Editions
AH 21, 86



I 1. Ful- get Ni- cho- la- us, 2. gem- ma pon- ti- fi- cum, 3. pre- sul e- gre- gi- us,



4. de- cus an- ge- li- cum, 5. ut sy- dus au- re- um 6. in ce- li so- li- o,

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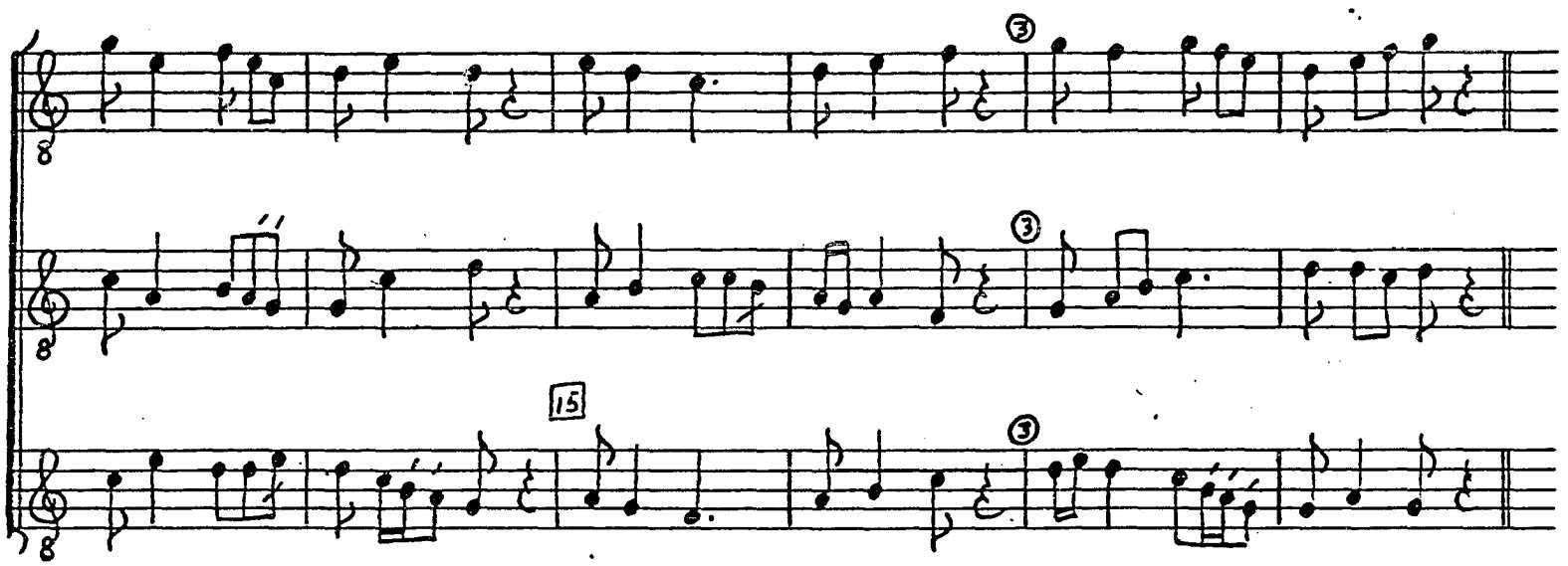
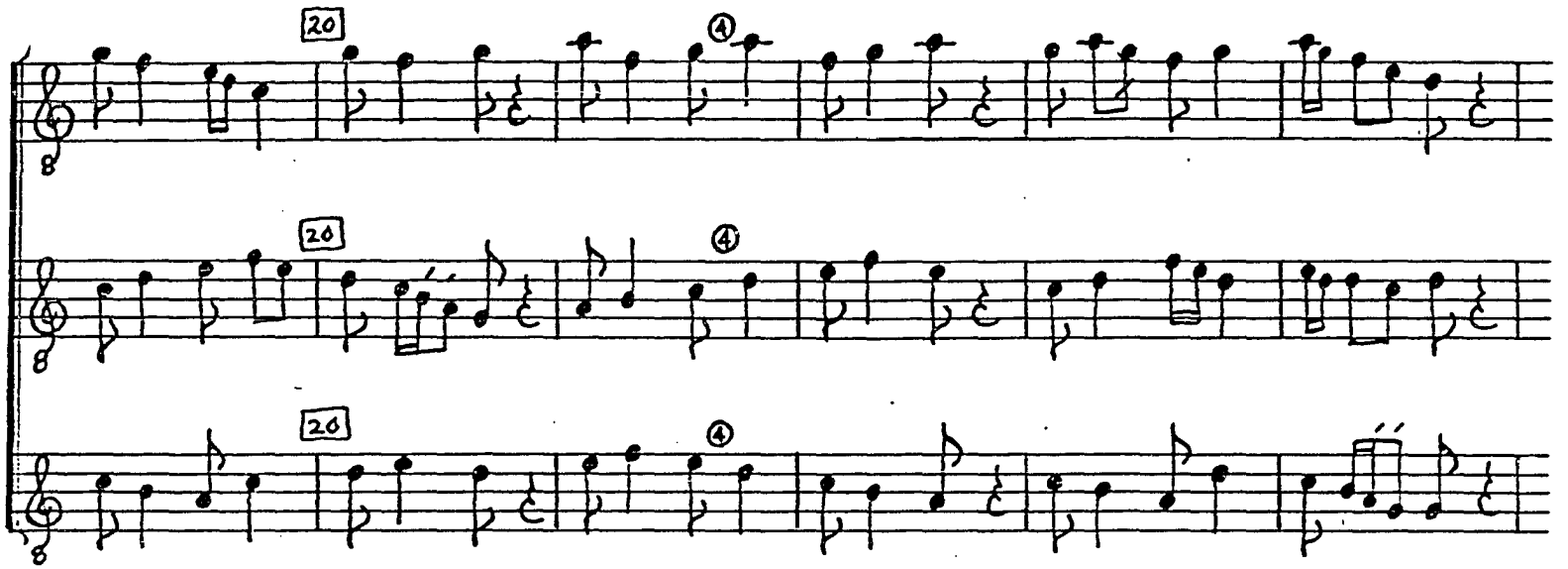


7. so-la-ri ra-di-o 8. a-xem e- the-re-um 9. il-lu- strans cla-ri-us.



II 1. Ni-cho-la-o pre-su- li 2. no-vi den-tur mo-du-li, 3. qui post tot in- si-gni- a

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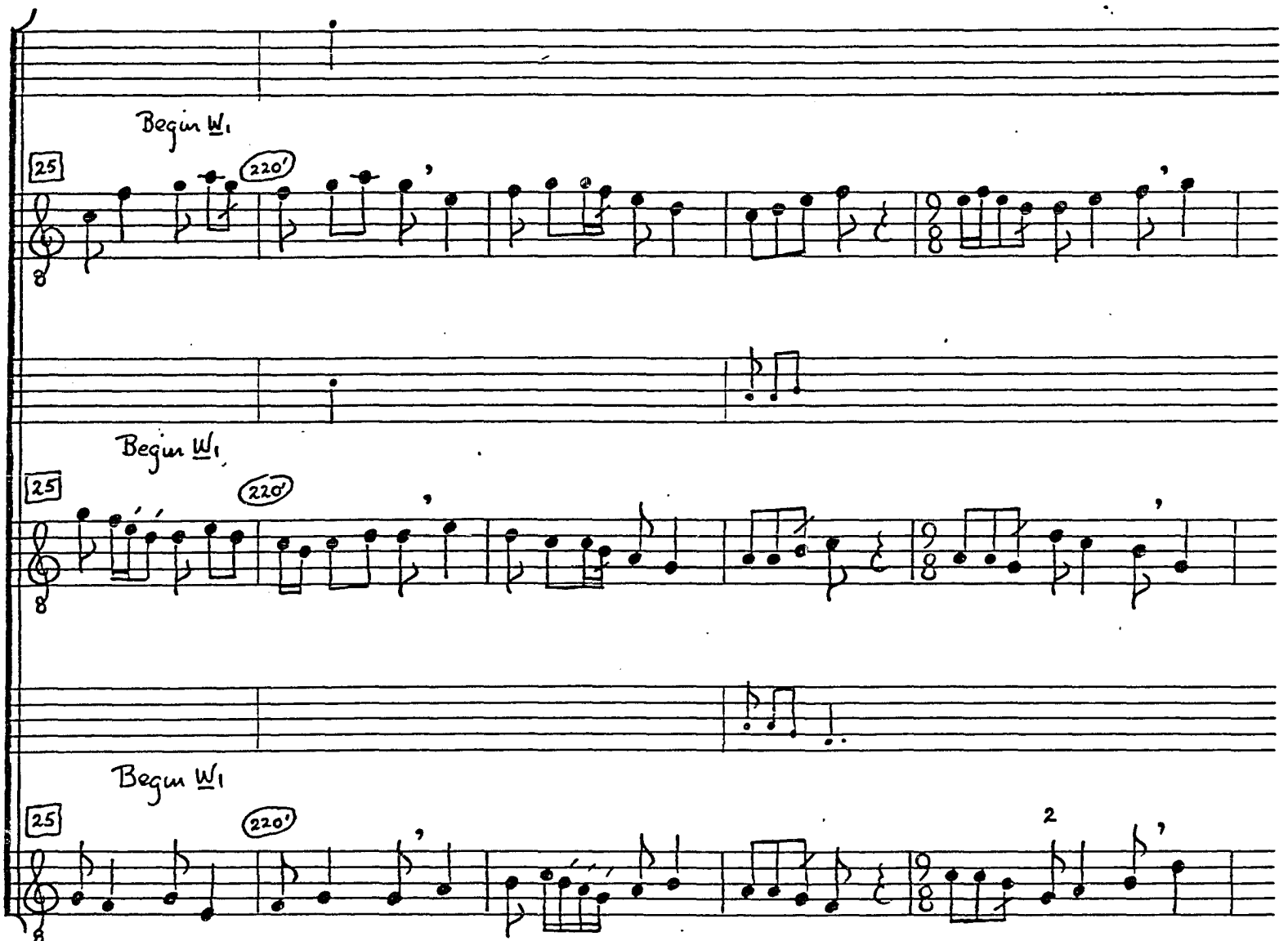

4. vir-tu-tum ma-gna-li- a 5. pro-ba-tus in a- go- ne 6. non ti-mu-it 7. nec

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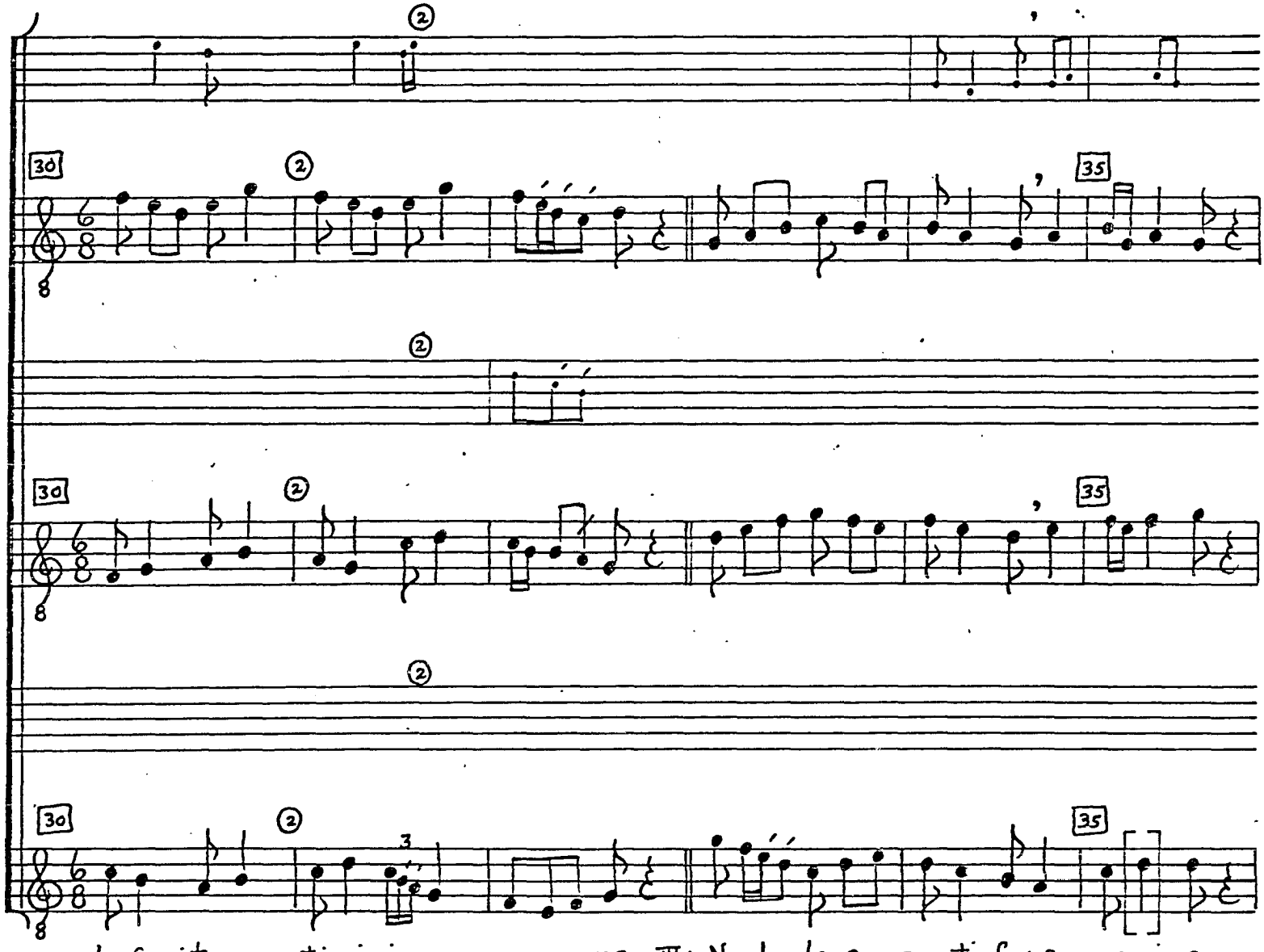

de-fu- it 8. mar-ti-ri-i co- ro- ne. III. Ni-cho-la-e, pon-ti-fex e- gre-gi- e,

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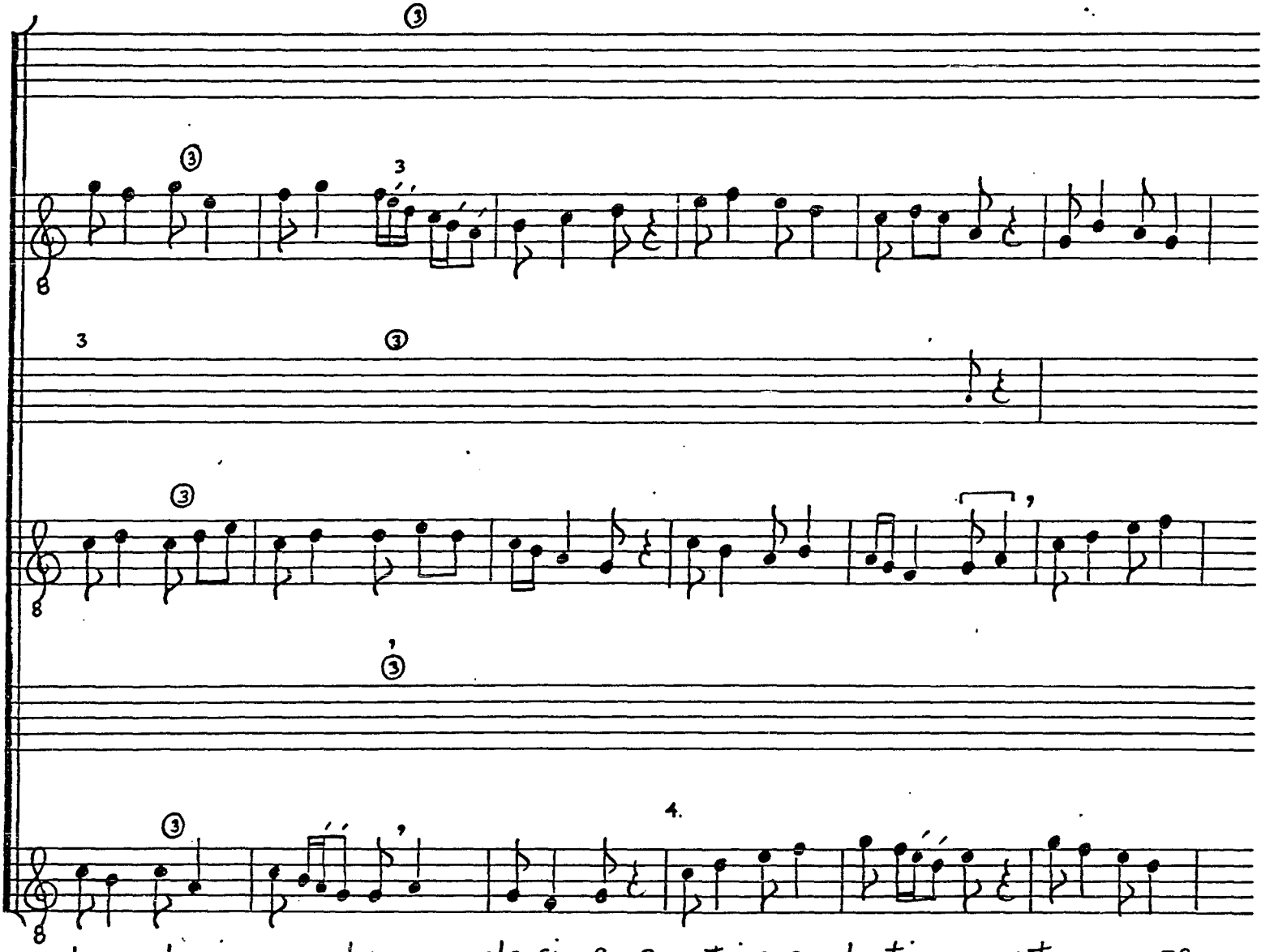

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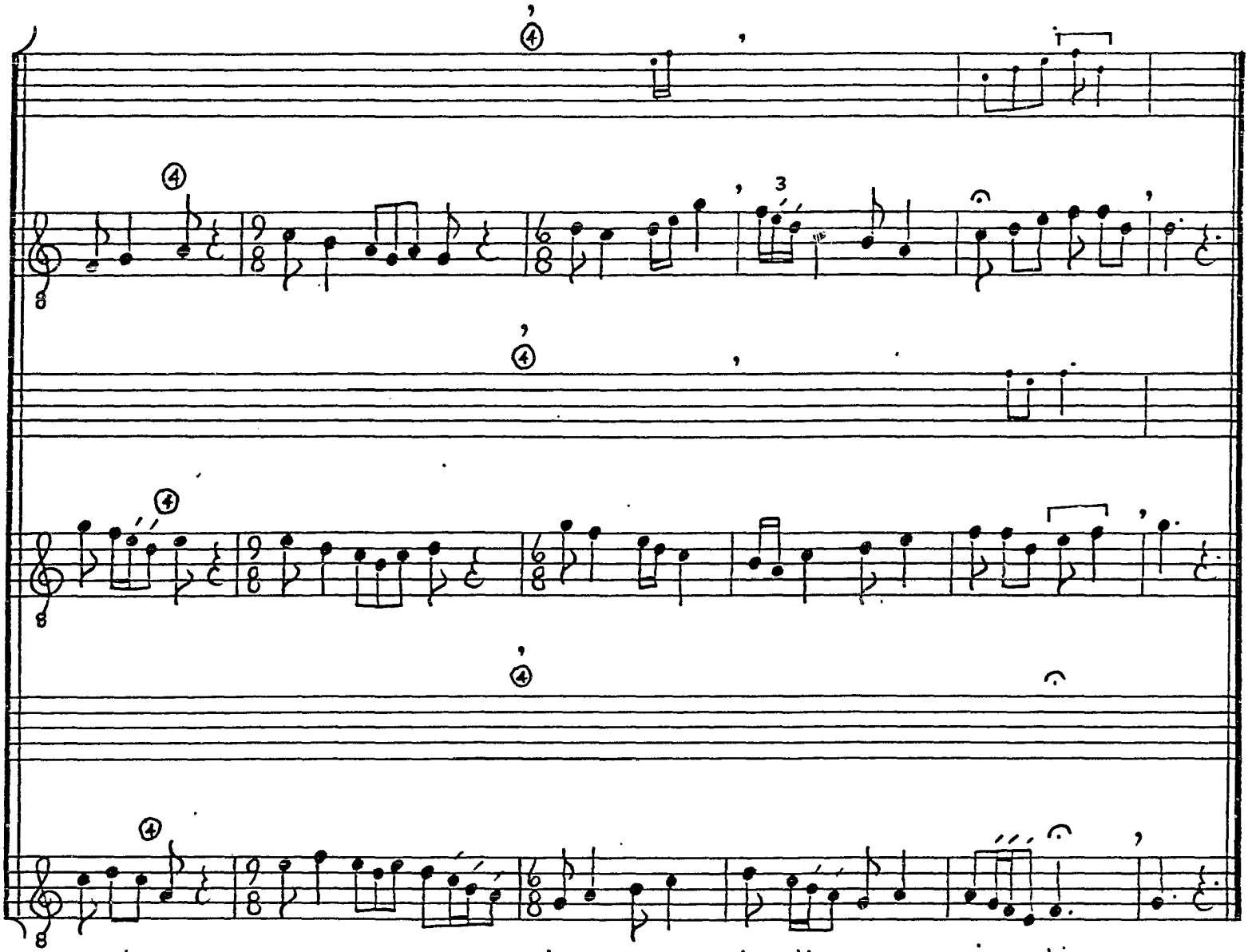

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NOTES

[1]Duplum, m. 7--c in F.

[2]Tenor, m. 29--a-b-c in F.

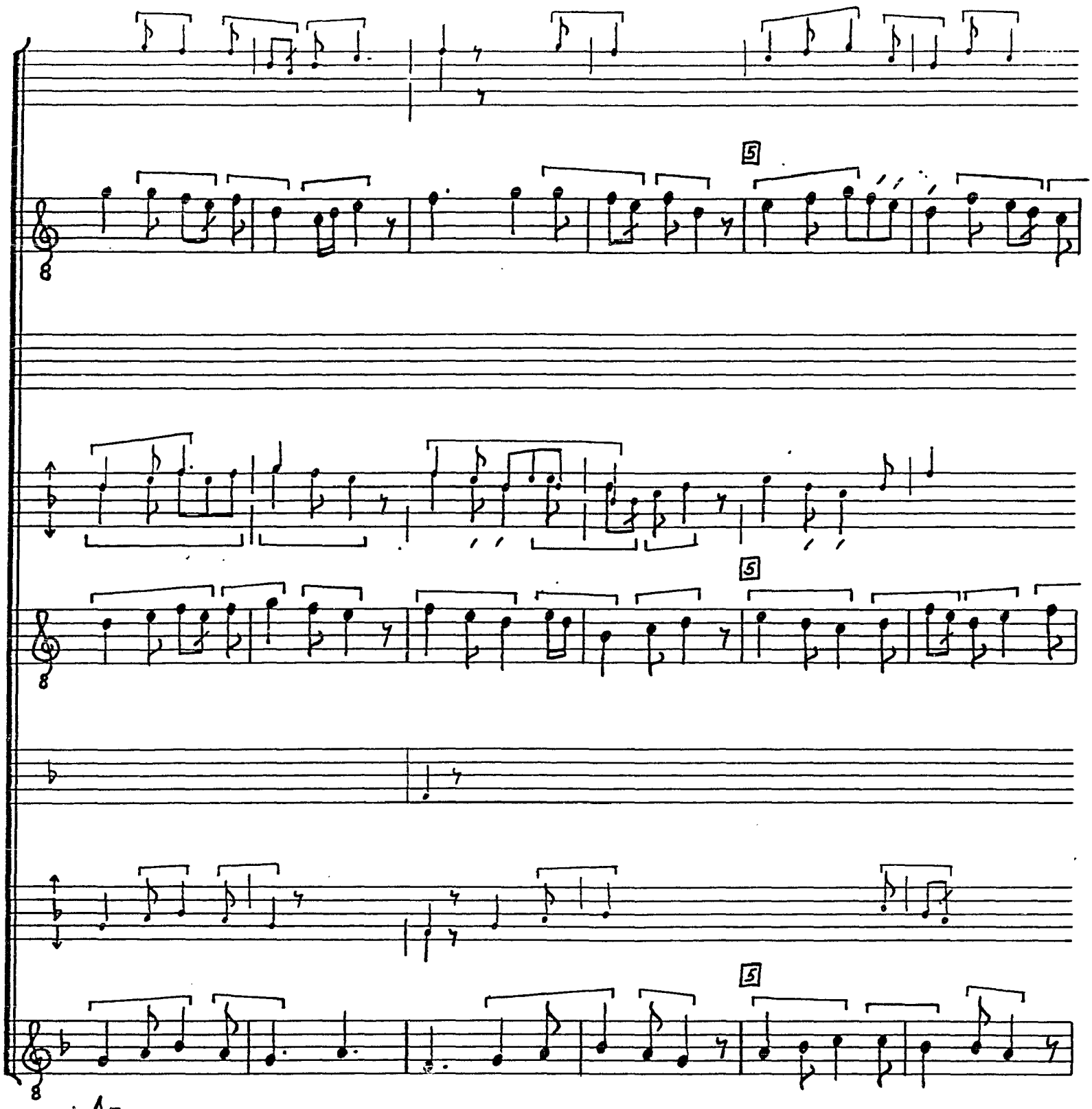
[3]Duplum, mm. 36-37--Third too high in W_1 to end of system.

[4]Mm. 39-42--Note stimmtausch: Tenor, mm. 39-40 = Duplum, mm. 40-41; Duplum, mm. 39-40 ≅ Triplum, mm. 40-41; Triplum, mm. 39-40 ≅ Tenor, mm. 40-41.

AVE MARIS STELLA (D 1)

Sources
F 221r-v; W_1 64-65; Ma 113-114 (a2);
Hu 145-147
Cf. LU 1259

Editions
Knapp, 35 Conductus, p. 25
Milchsack #123



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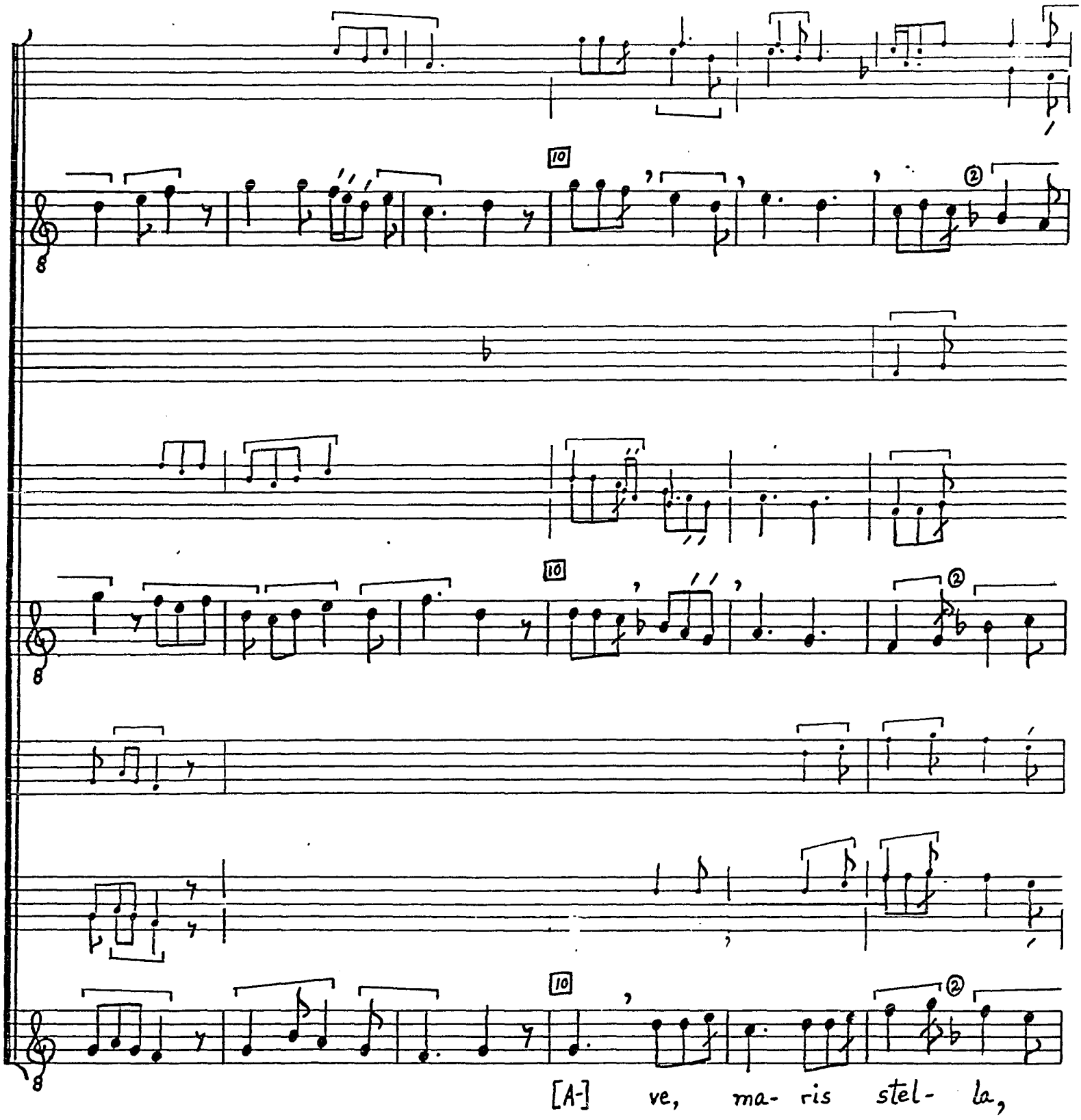

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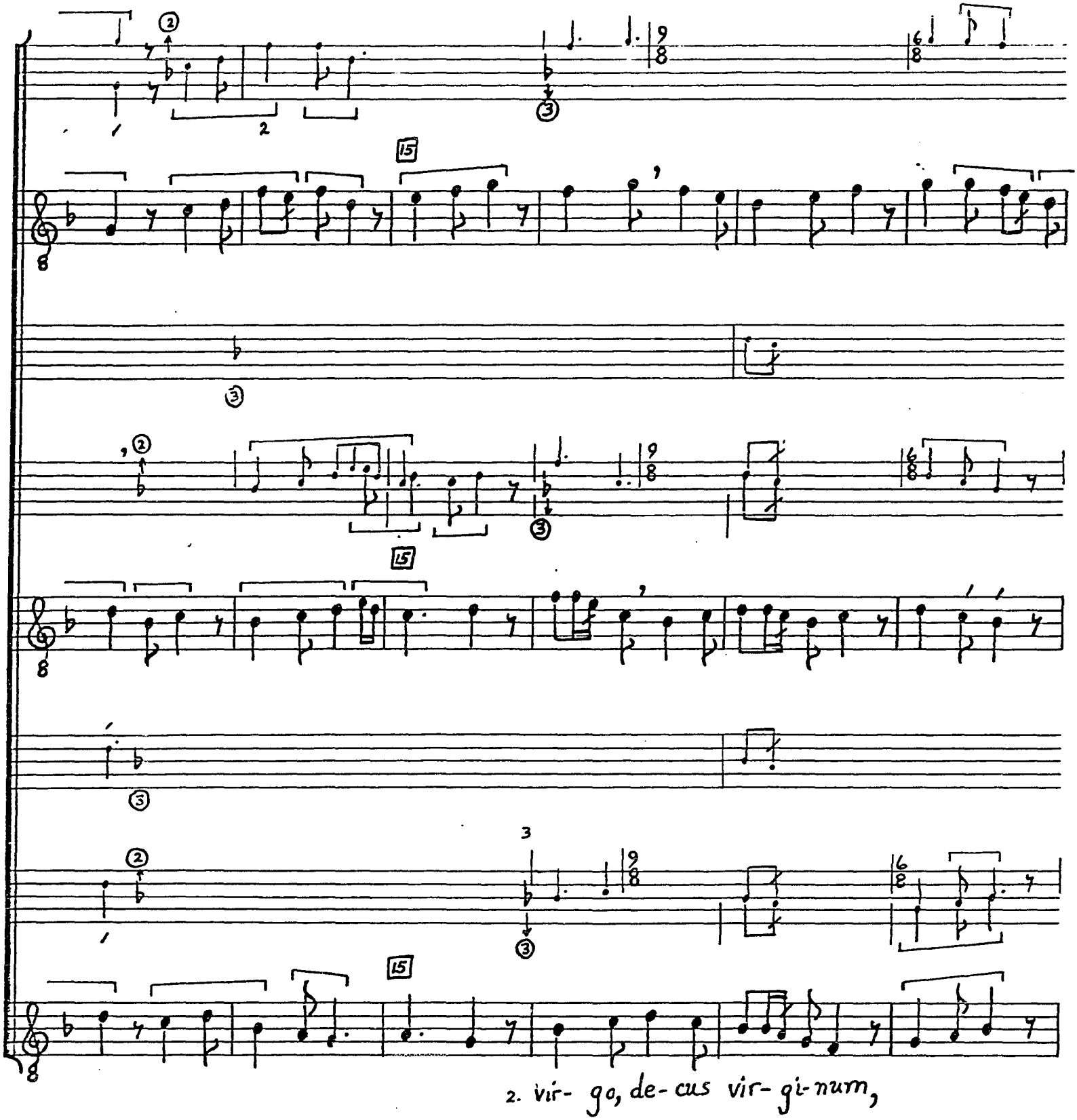

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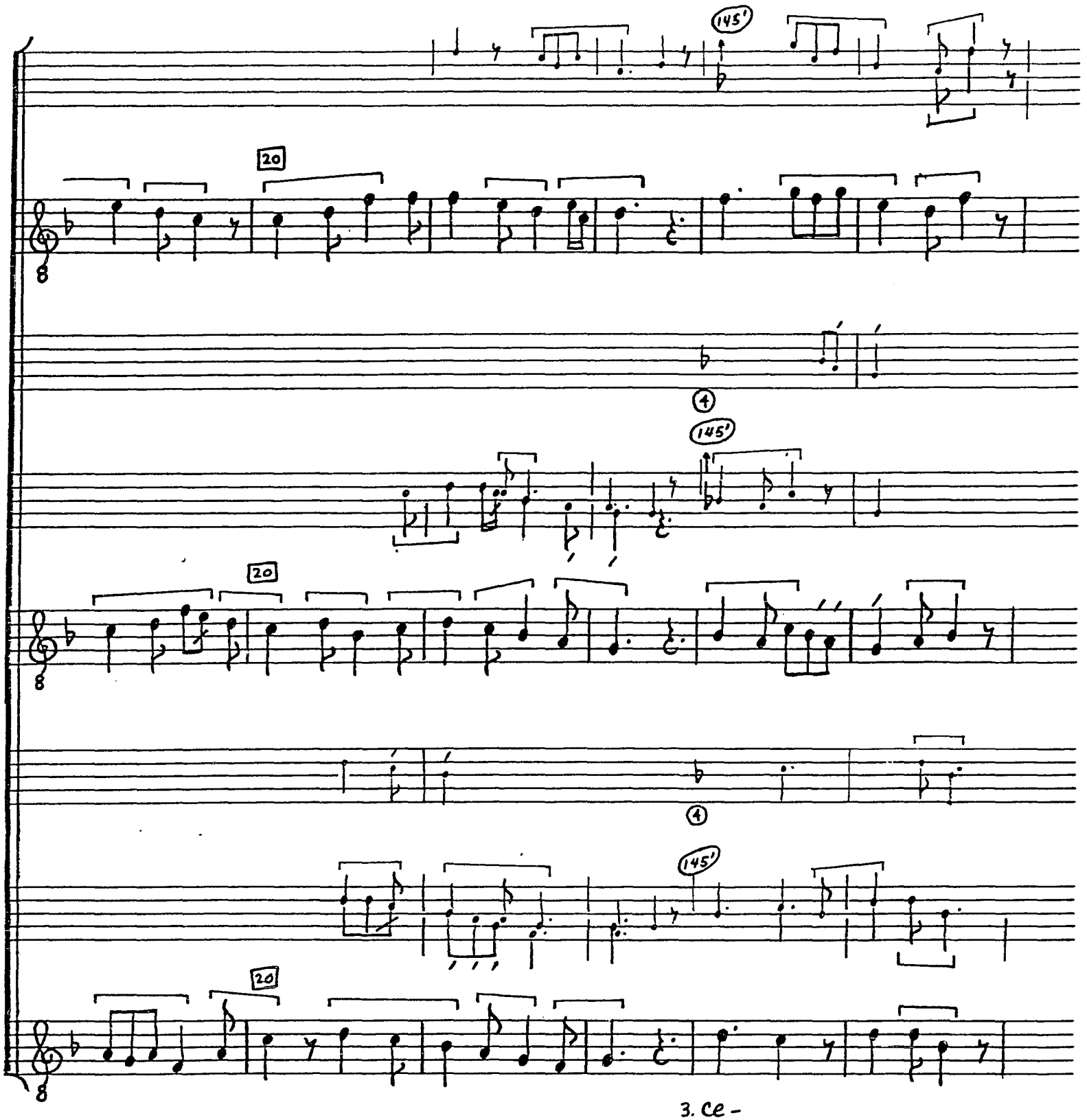

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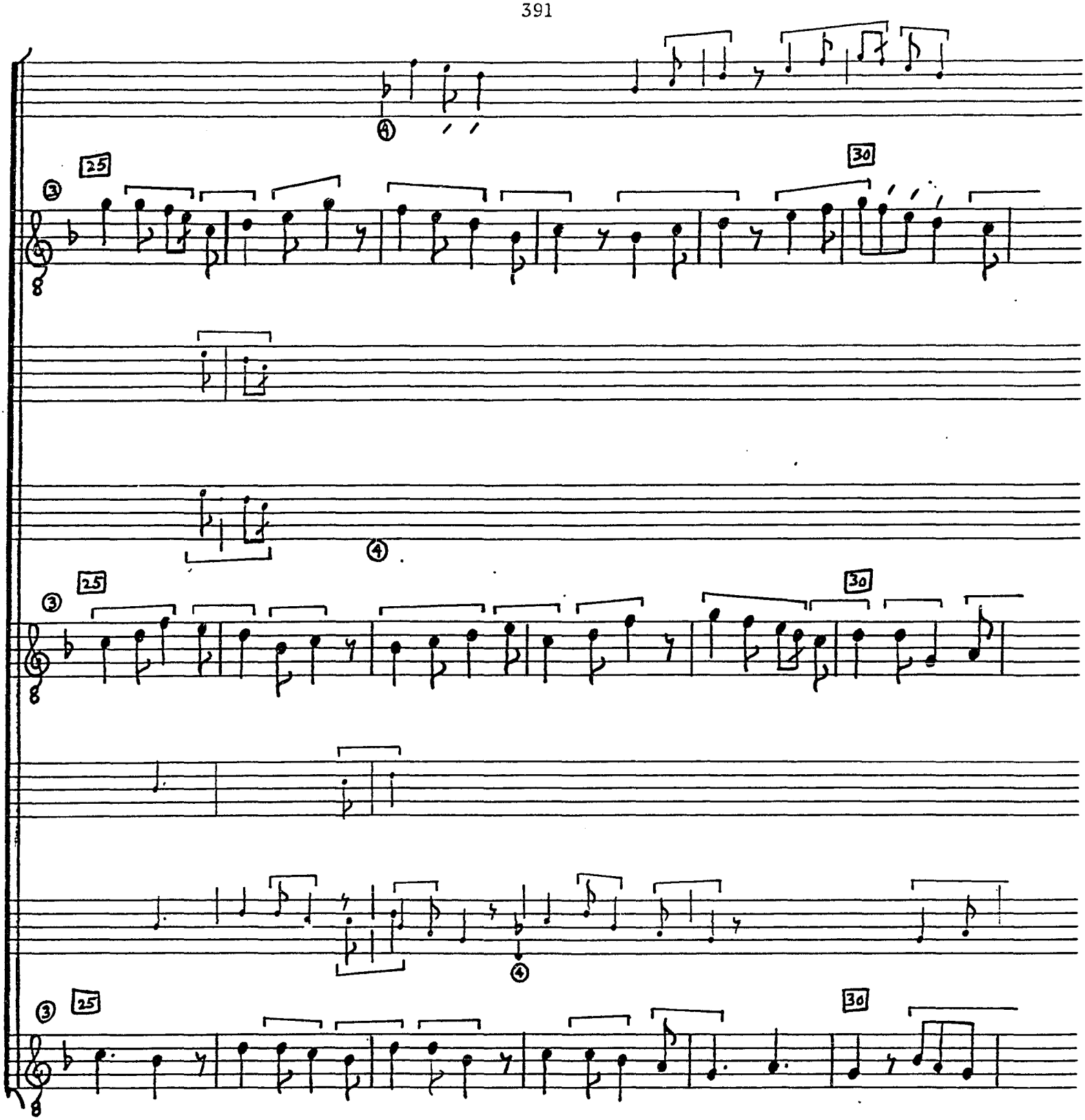

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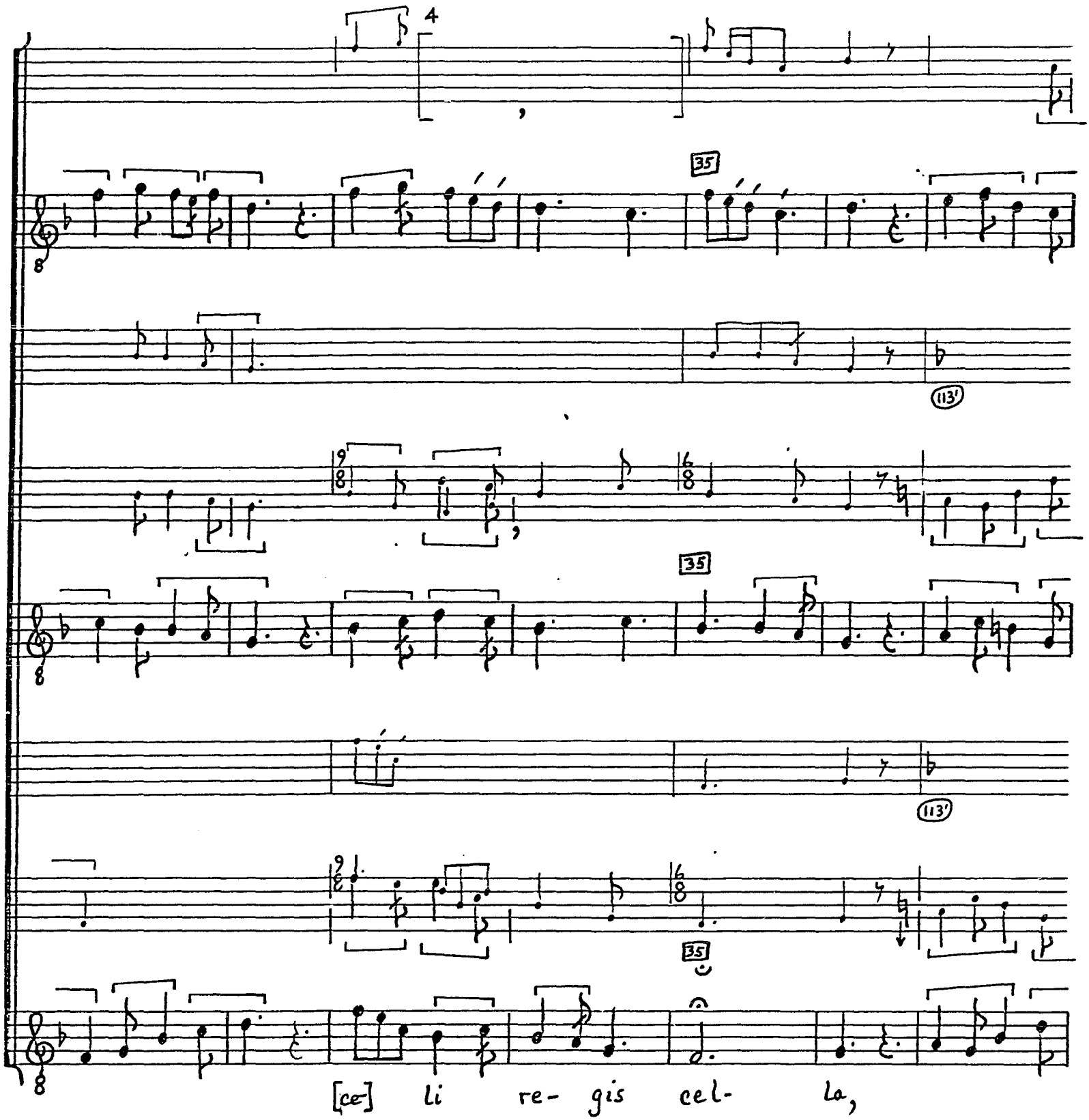

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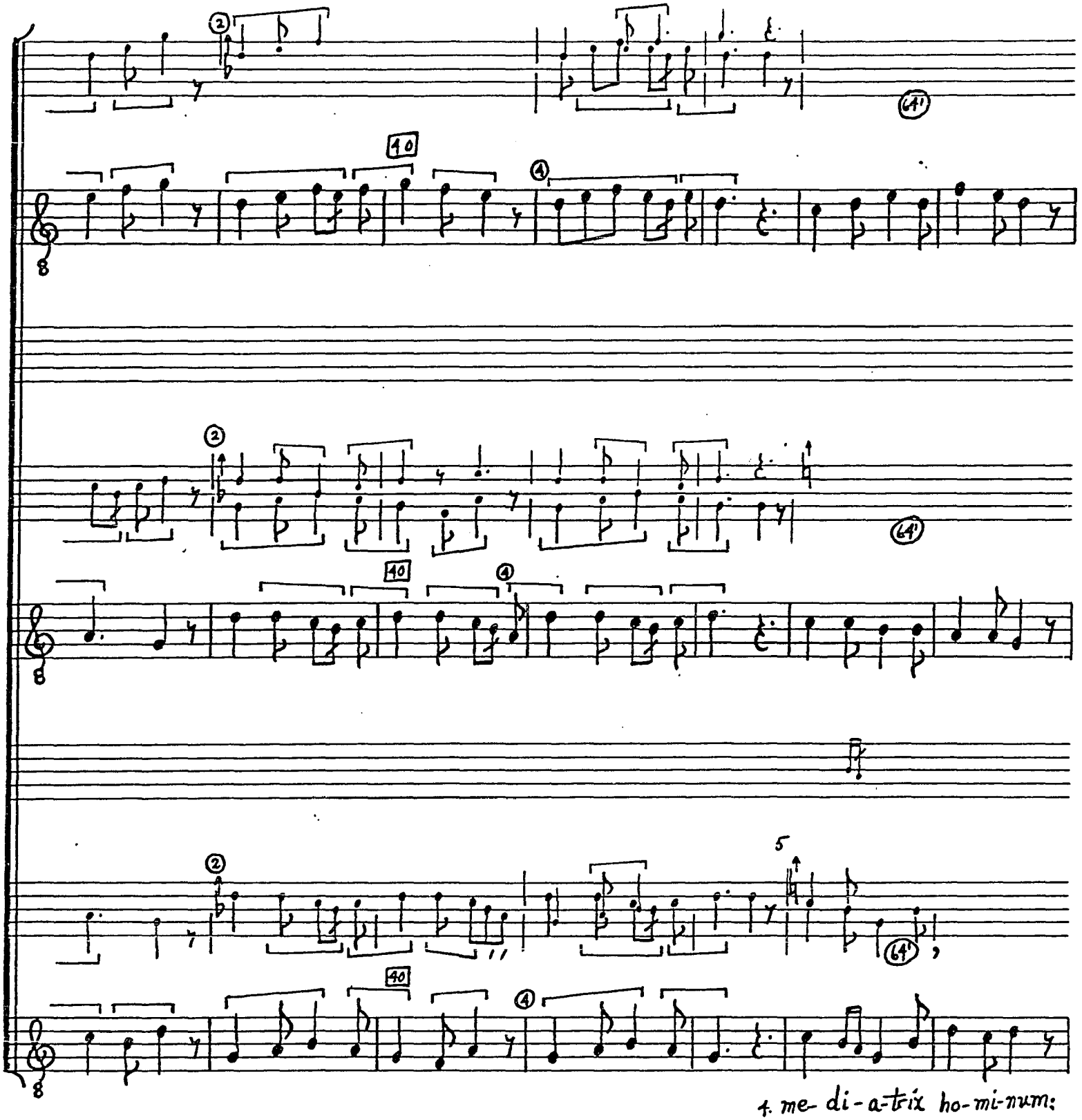

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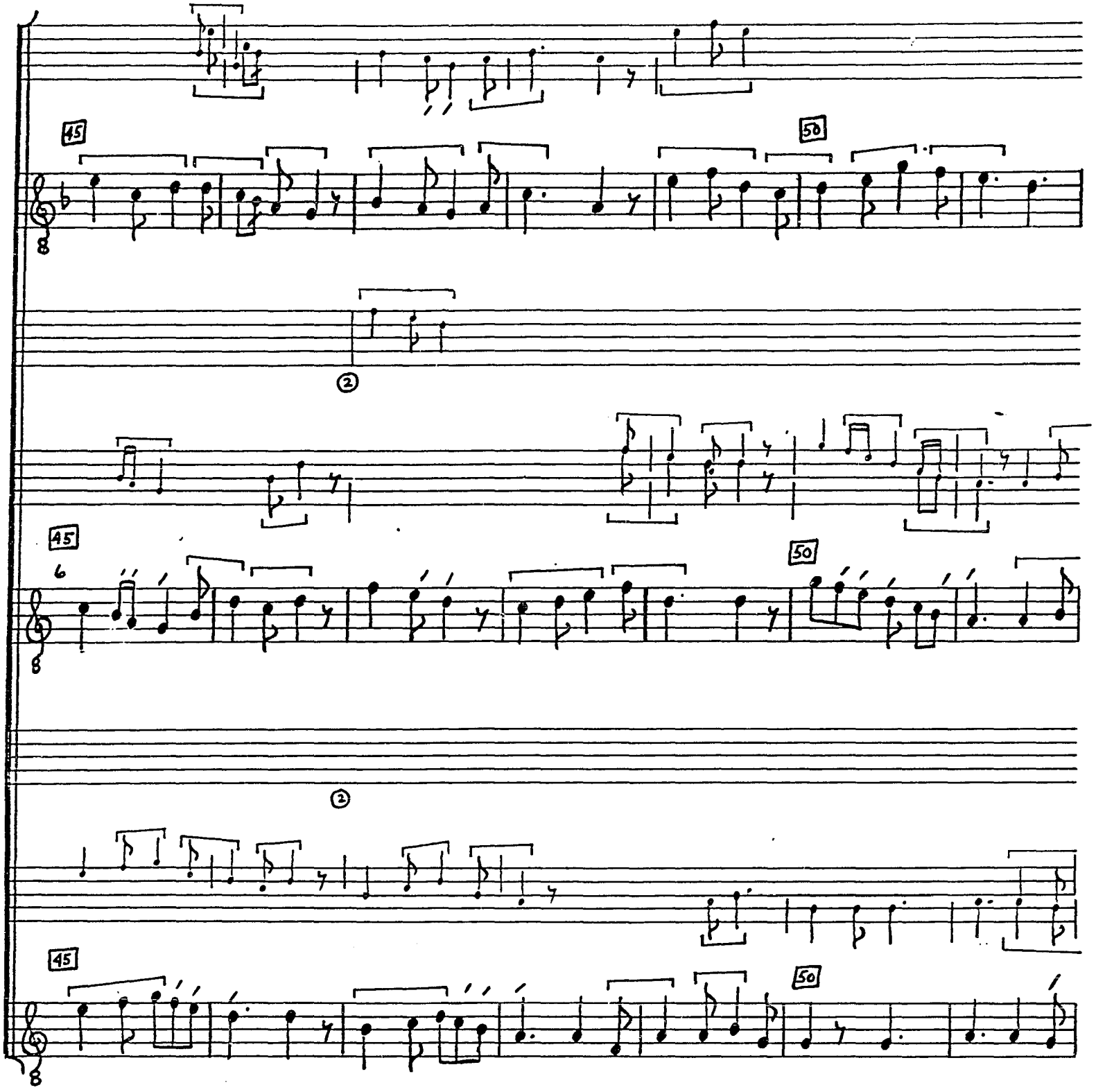

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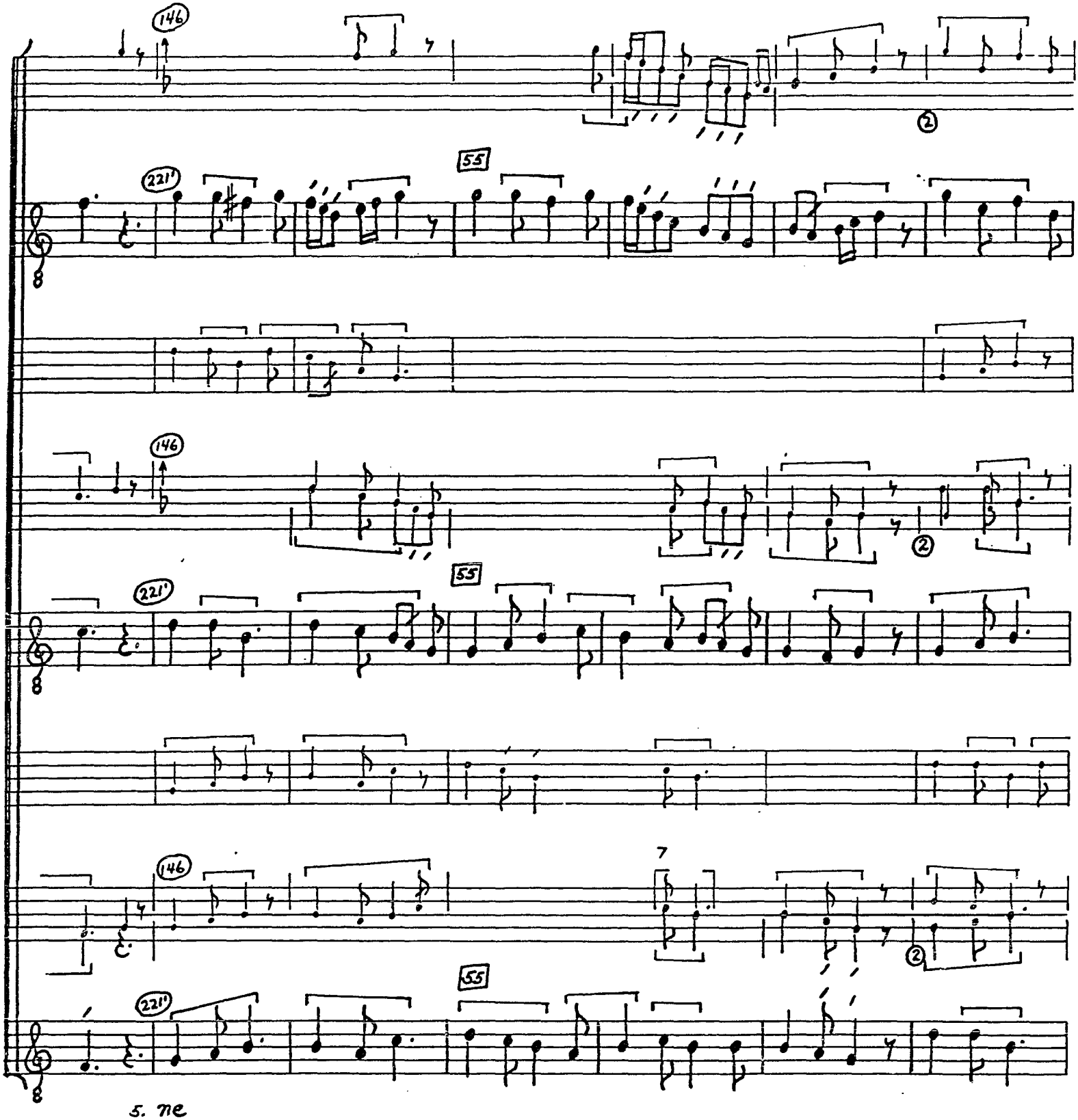

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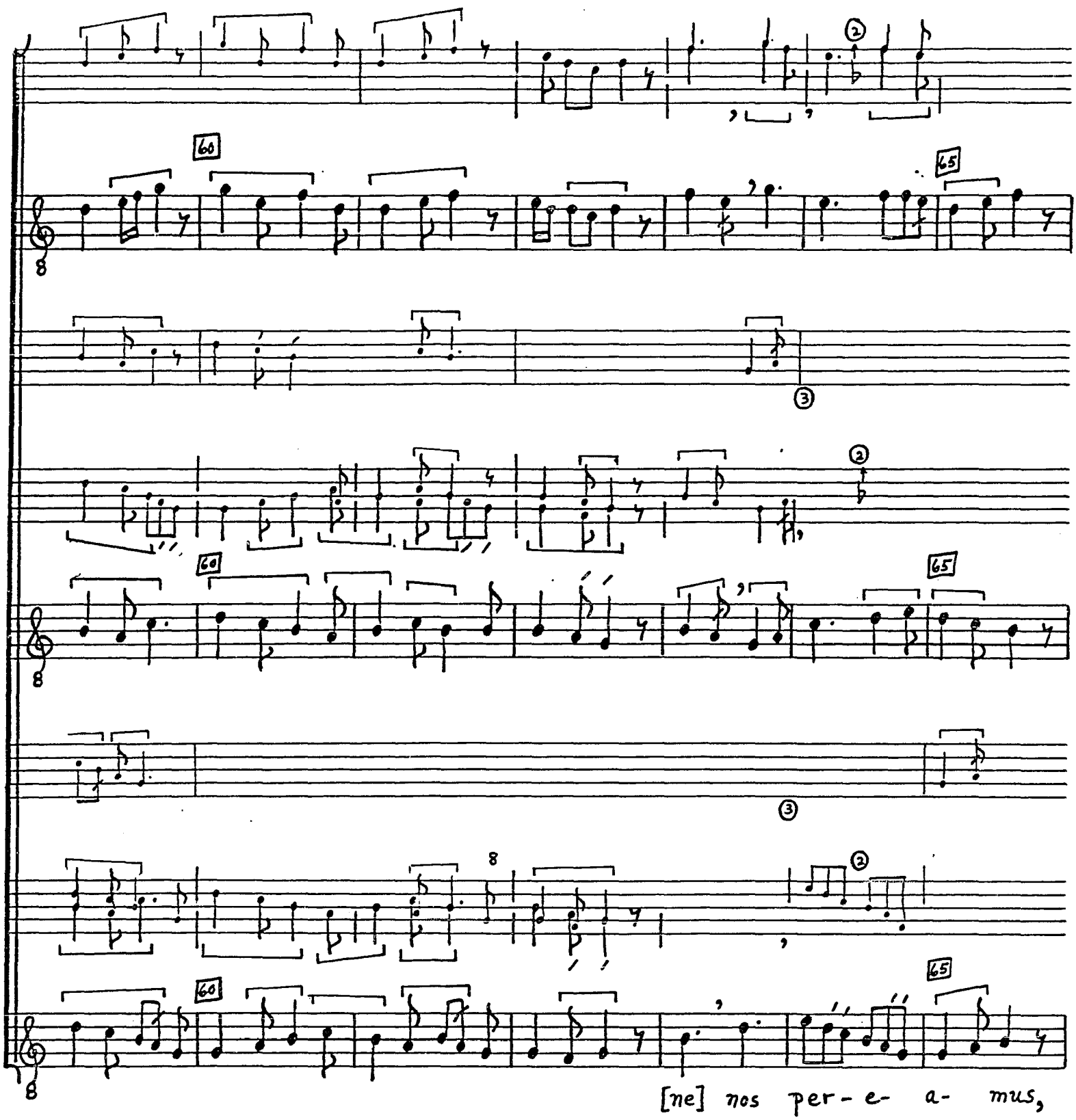

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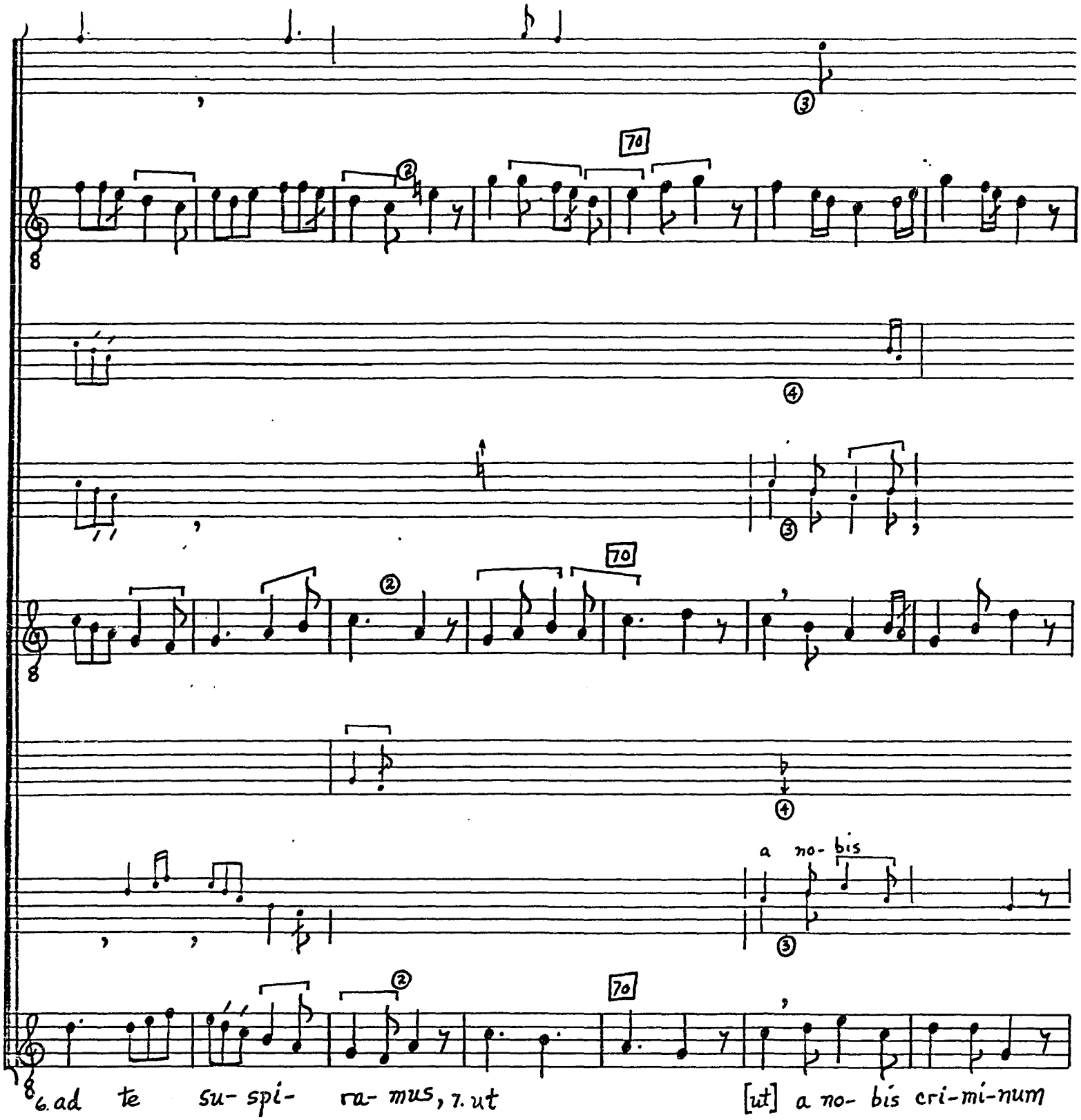

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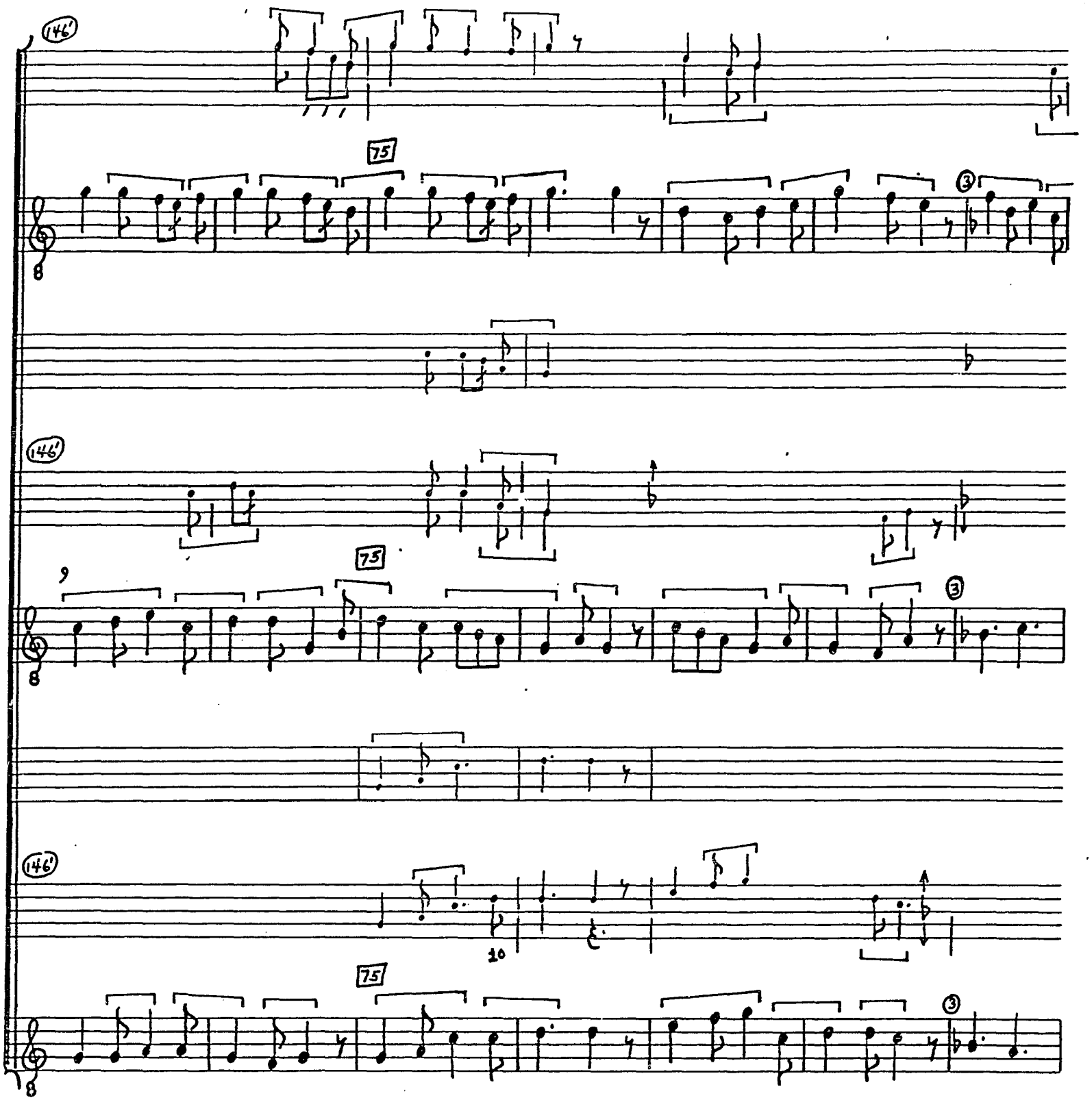

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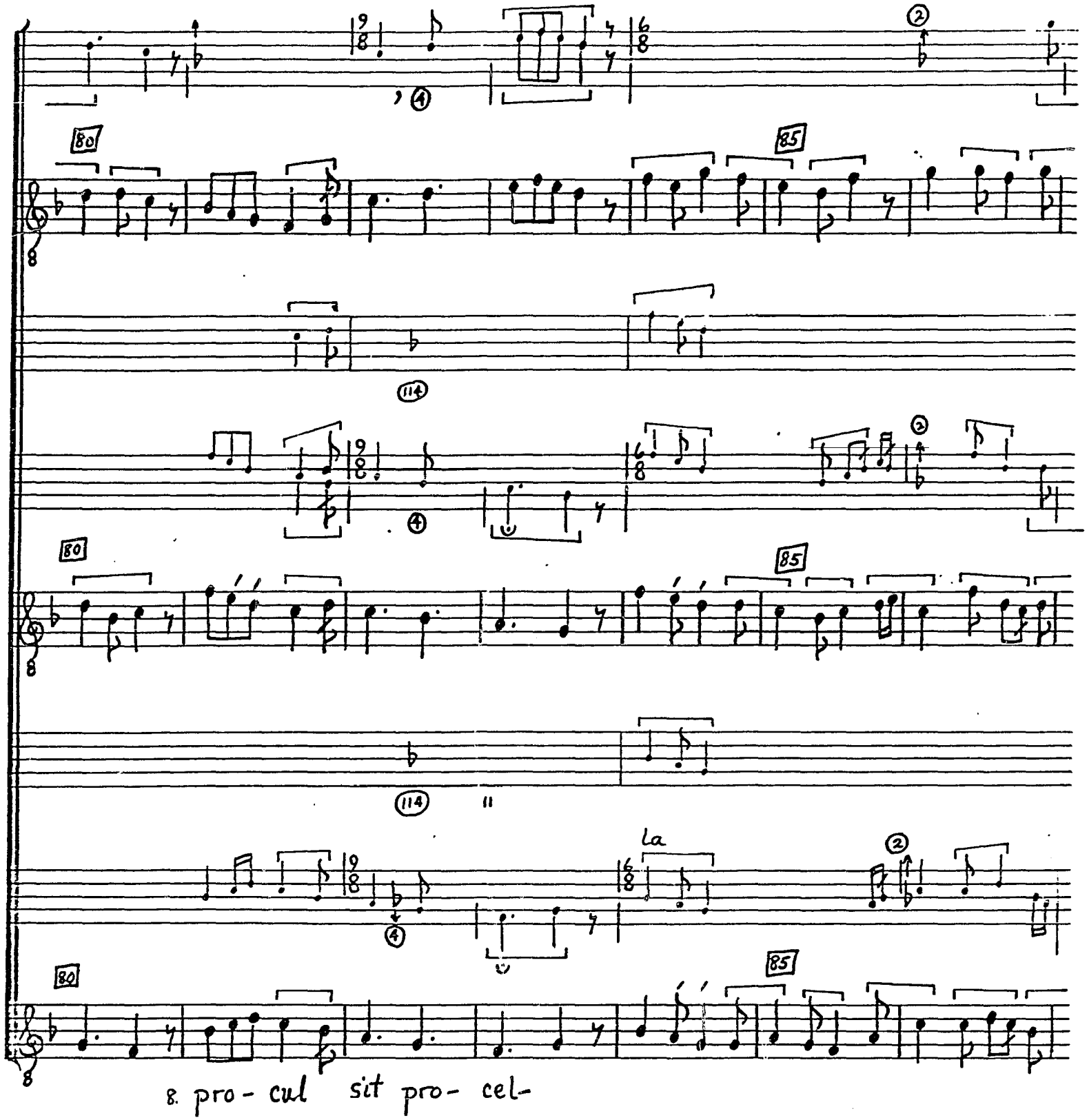

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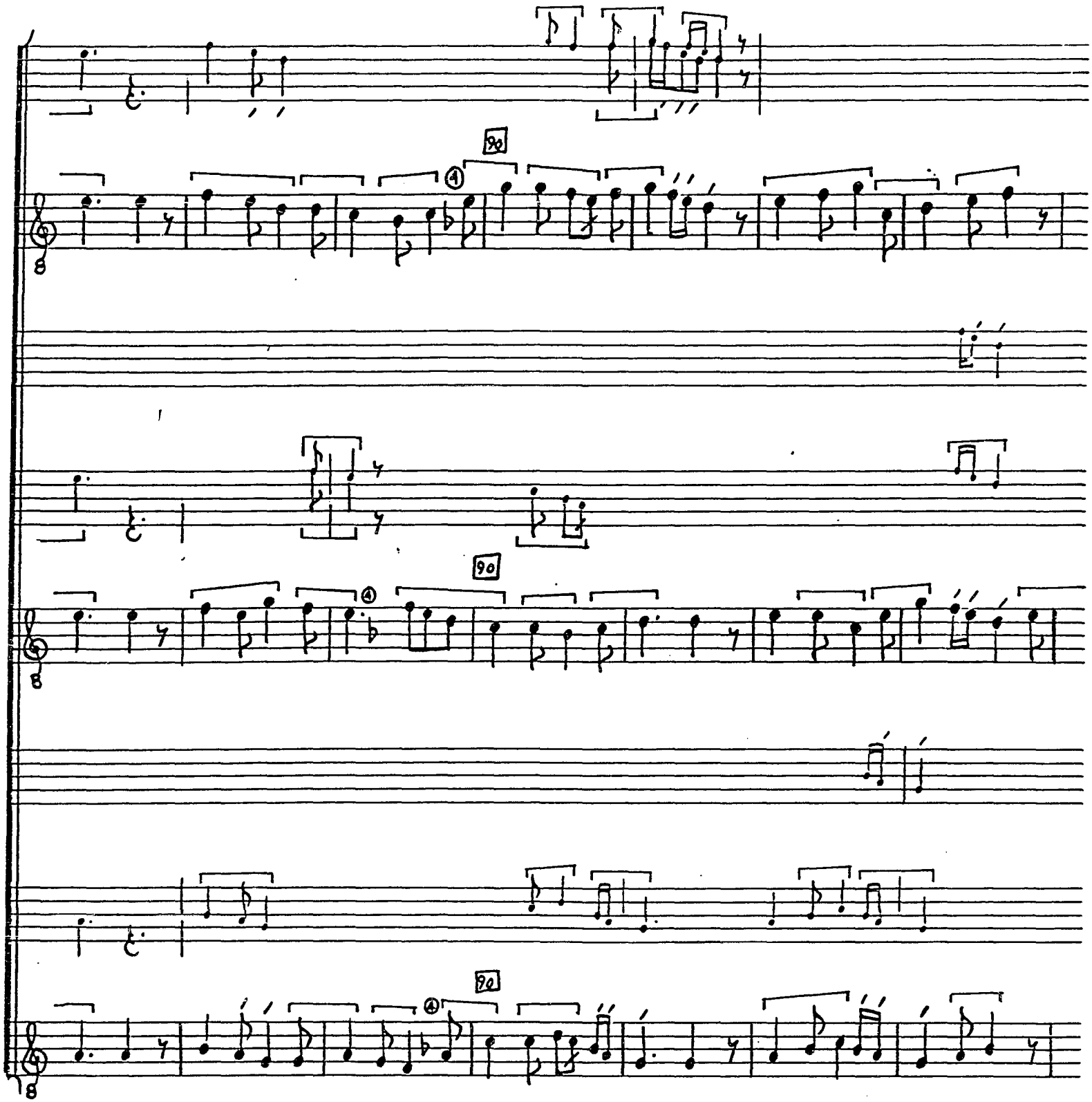

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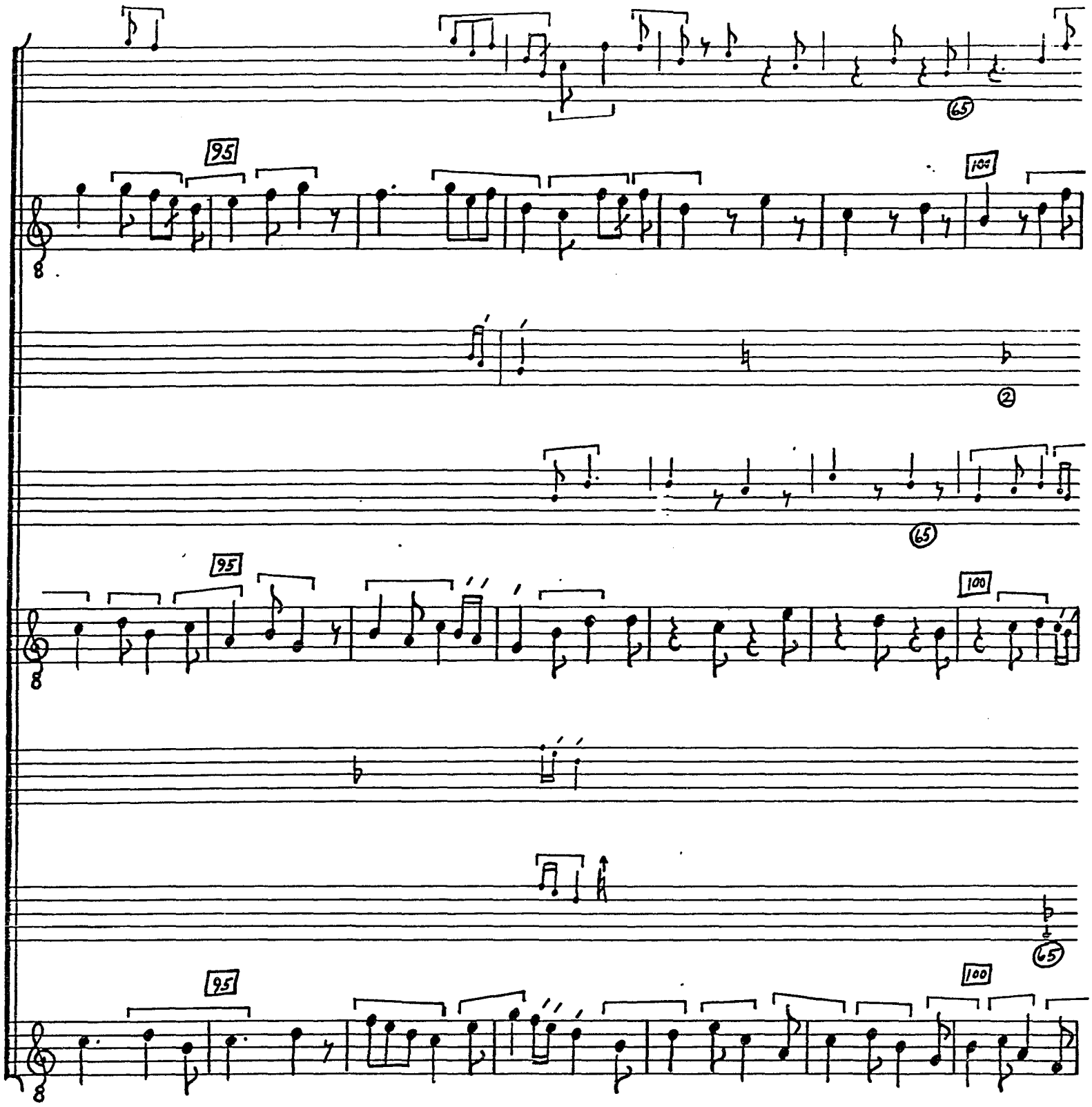

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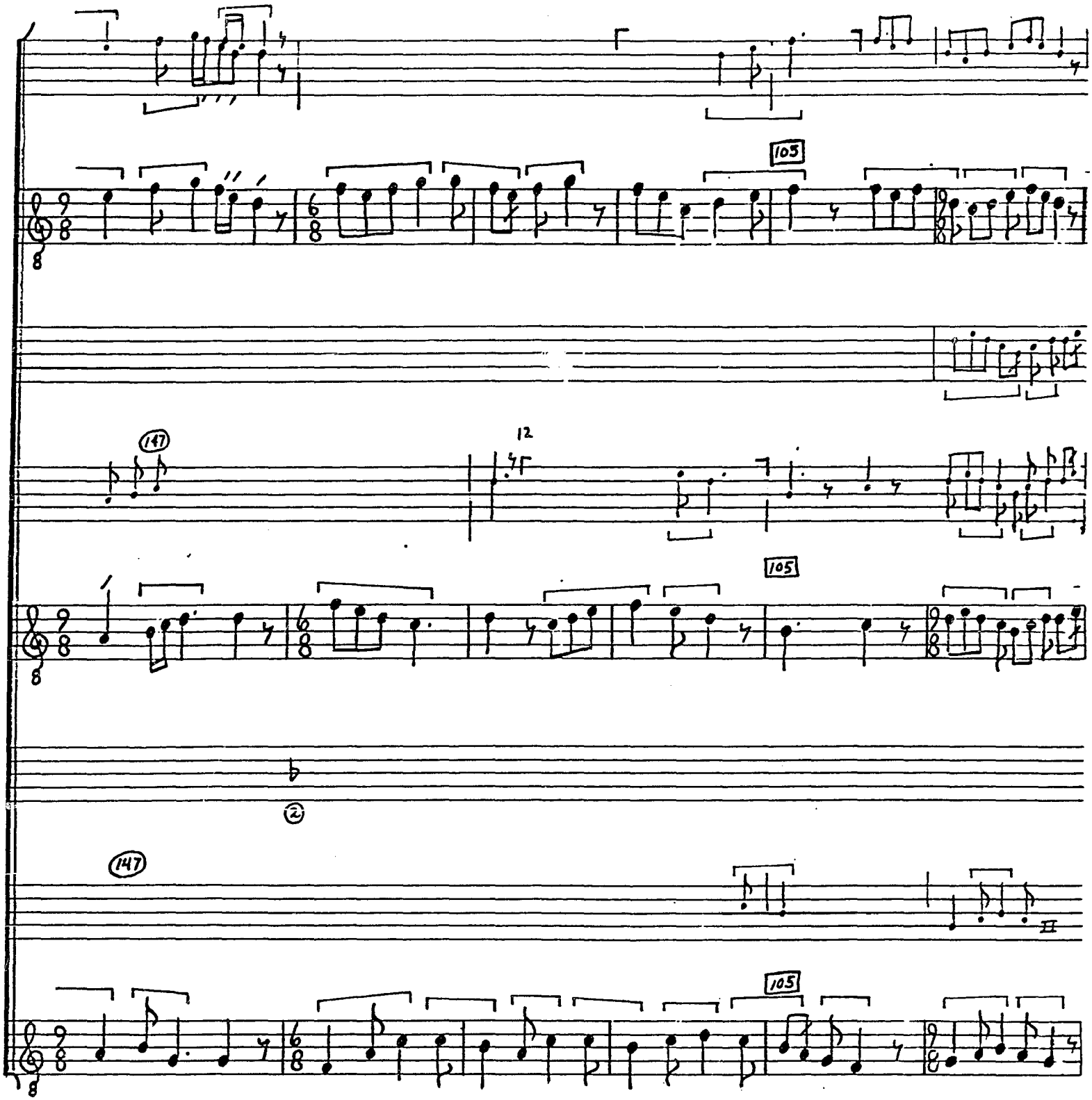

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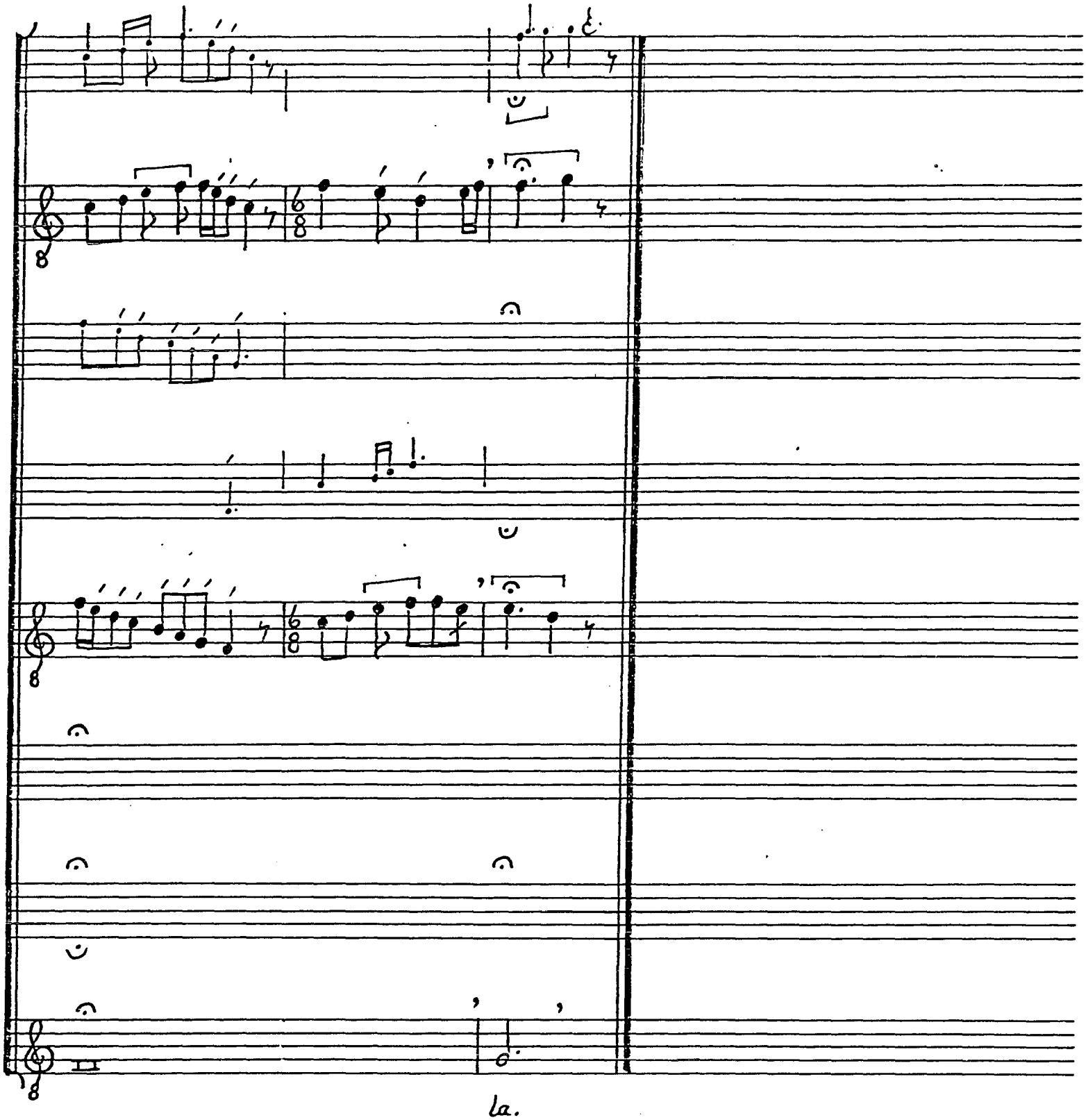

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NOTES

[1]Triplum, mm. 10-12--Scribe of Hu erased the melodic line of F and replaced it with another.

[2]Triplum, m. 14--e in W_1.

[3]Mm. 16-17--There is no clear indication in Ma or F that the first two syllables are lengthened. Note that Hu also lengthens the last two notes of the next cauda (m. 22).

[4]Triplum, mm. 33-34--Missing in Hu.

[5]Tenor and Duplum, mm. 43--Sic in Hu.

[6]Duplum, mm. 45-46--See Tenor, mm. 43-44, for syllabic/melismatic identity.

[7]Tenor, m. 56--This ligature is missing in Hu; it has been provided on the basis of stimmtausch between Tenor and Duplum, mm. 53-62.

[8]Tenor, mm. 61-62--Extra binaria g-b in Hu; cf. Duplum, mm. 56-57.

[9]Duplum, mm. 73-74--See Tenor, mm. 71-72, for syllabic/melismatic identity.

[10]Tenor, mm. 75-76--  in W_1.

[11]Tenor, m. 83--g-a in Ma.

[12]Duplum, mm. 103-04 and Triplum, mm. 104-05--Omitted in Hu.

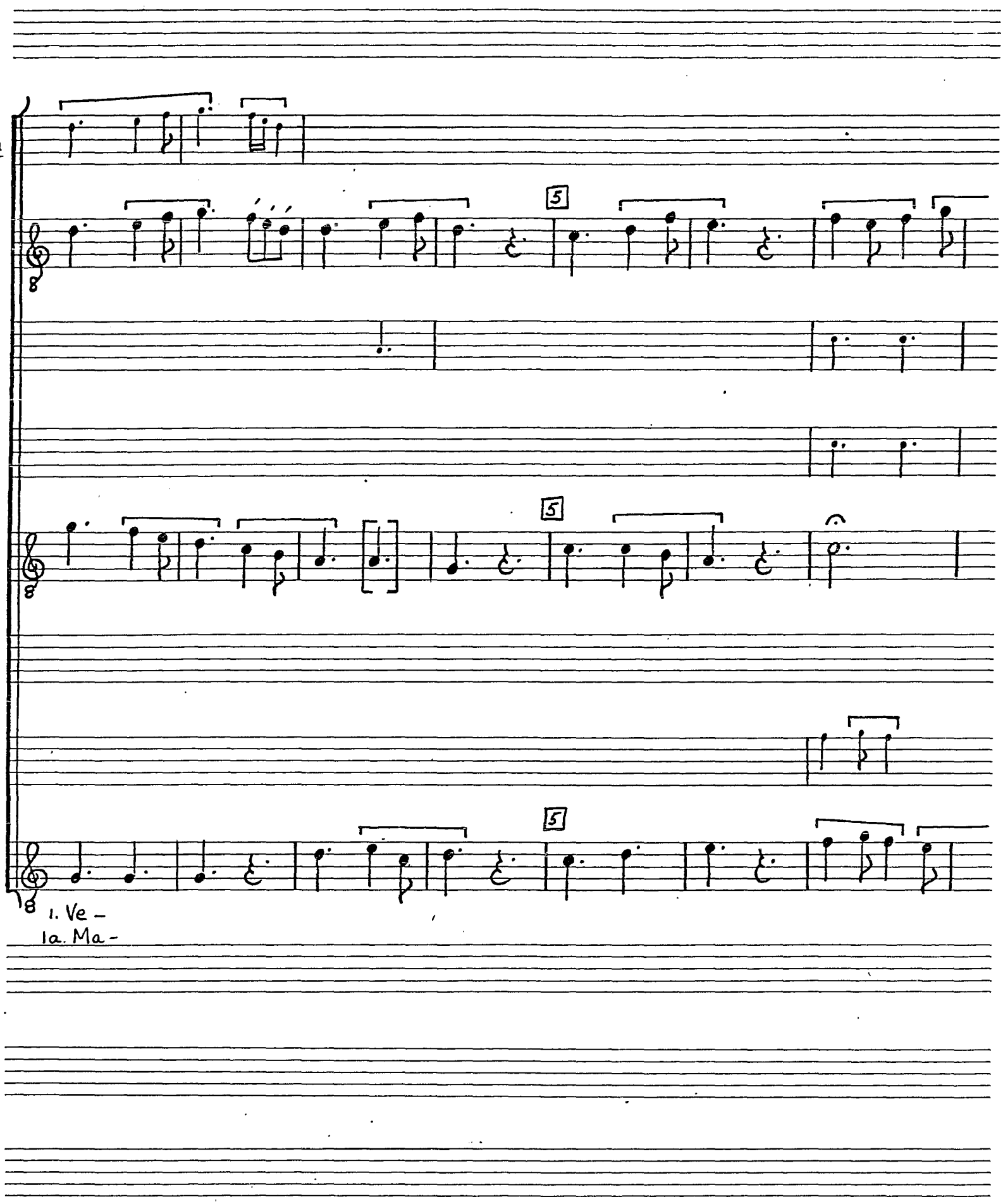
VERI SOLIS PRESENTIA (F 6)

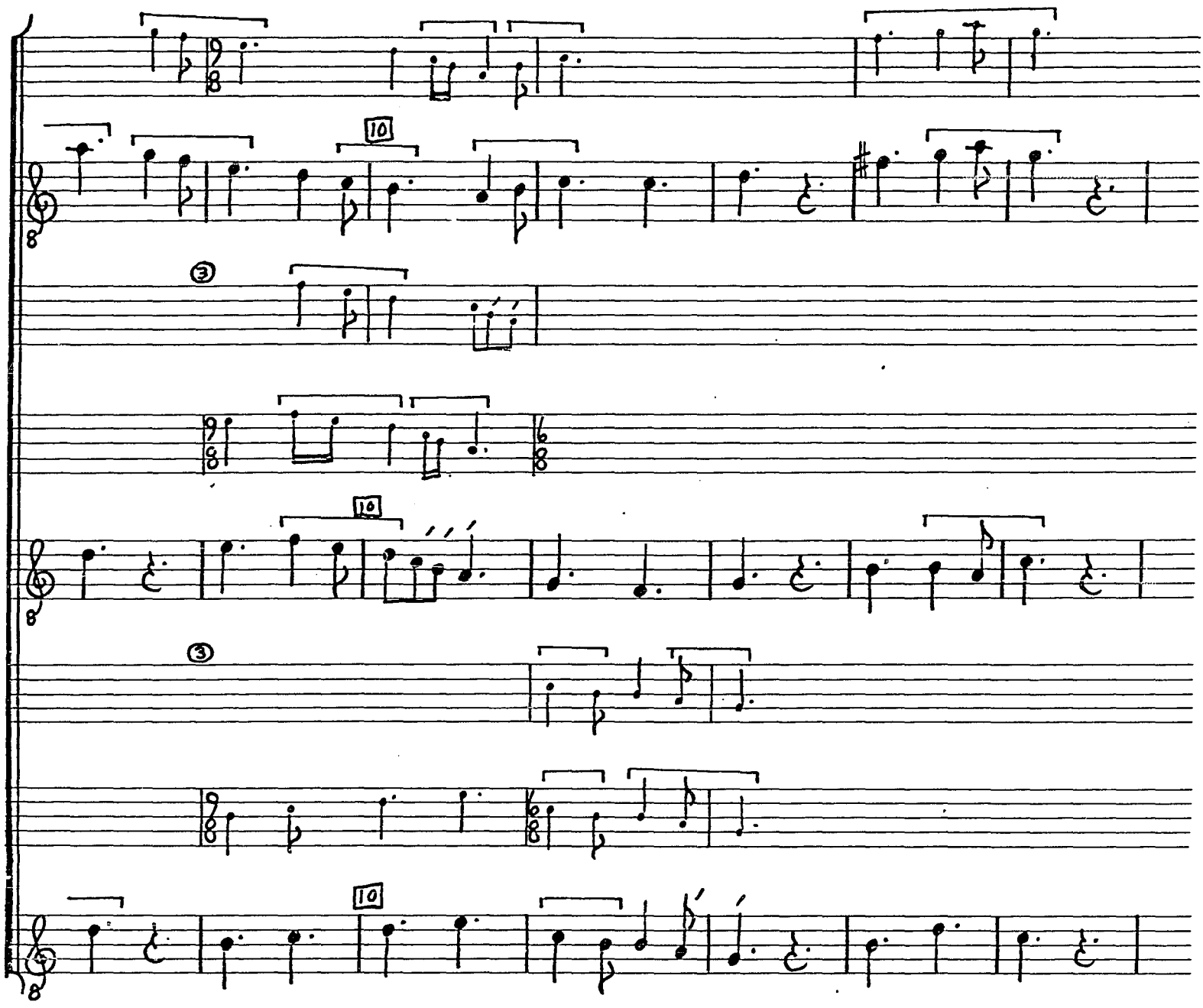
Sources
F 222-223
Cf. Hu 151v for final melisma

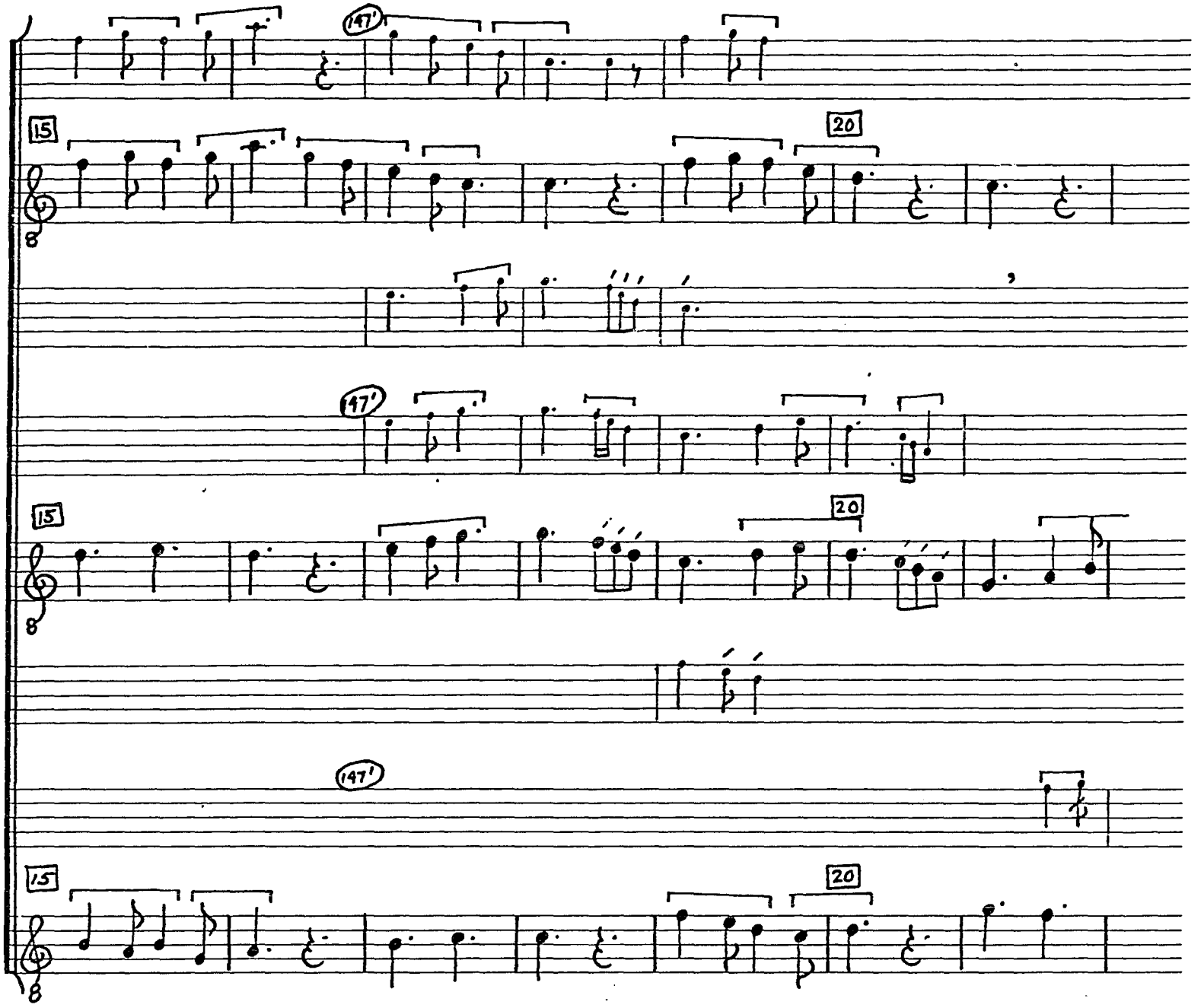
MATER PATRIS ET FILIA (F34)

Sources
Hu 147-150; Ma 117v-118v (a2)

Editions
Angles Las Huelgas, III, p. 355
AH 49, 331
Cf. AH 45, 26; AH 46, 202


Hu
F
Ma
Hu
F
Ma
Hu
F
5
5
5
1. Ve -
1a. Ma -


10
3
10
3
10


147'
15
20
147'
15
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147'
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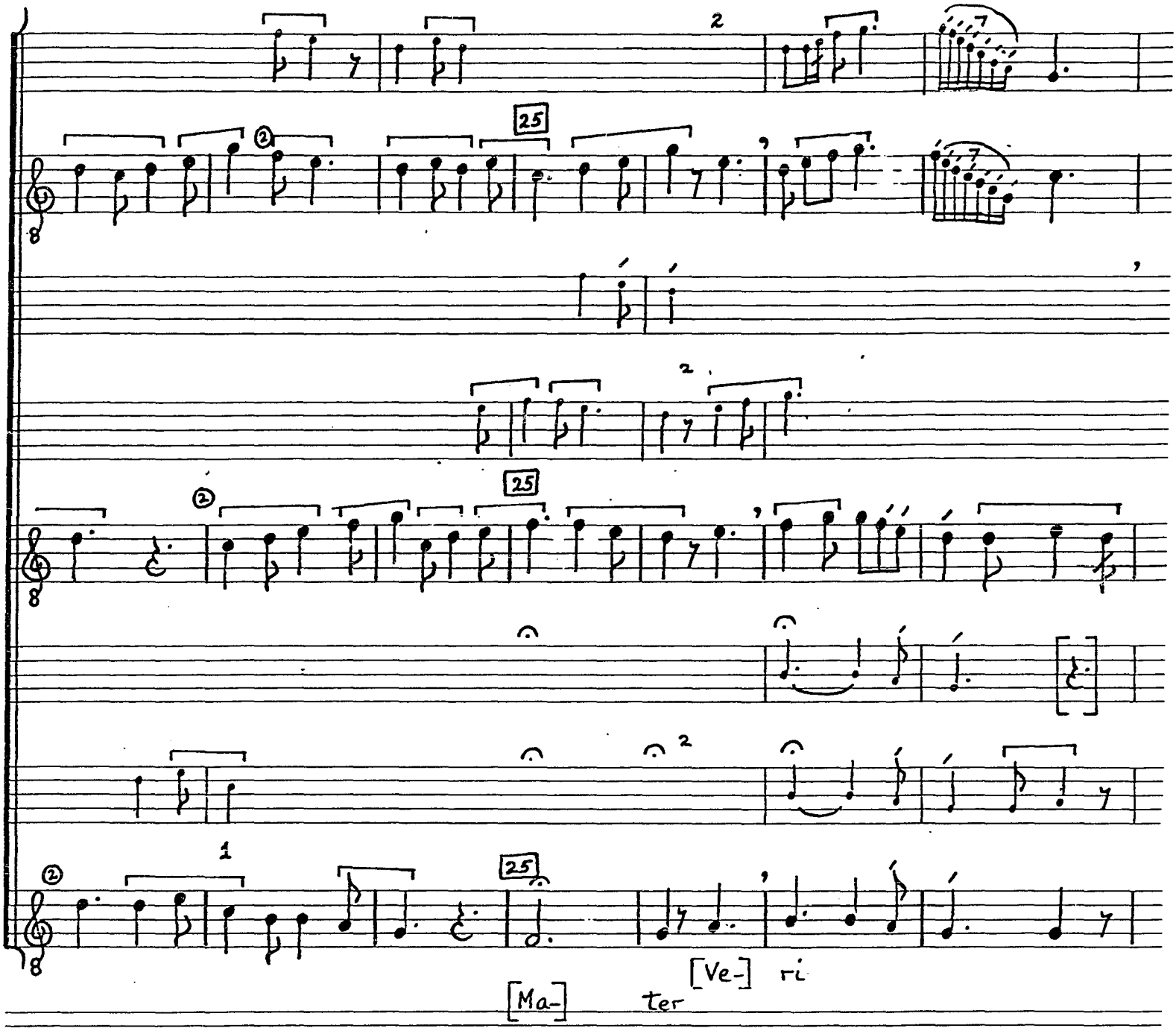
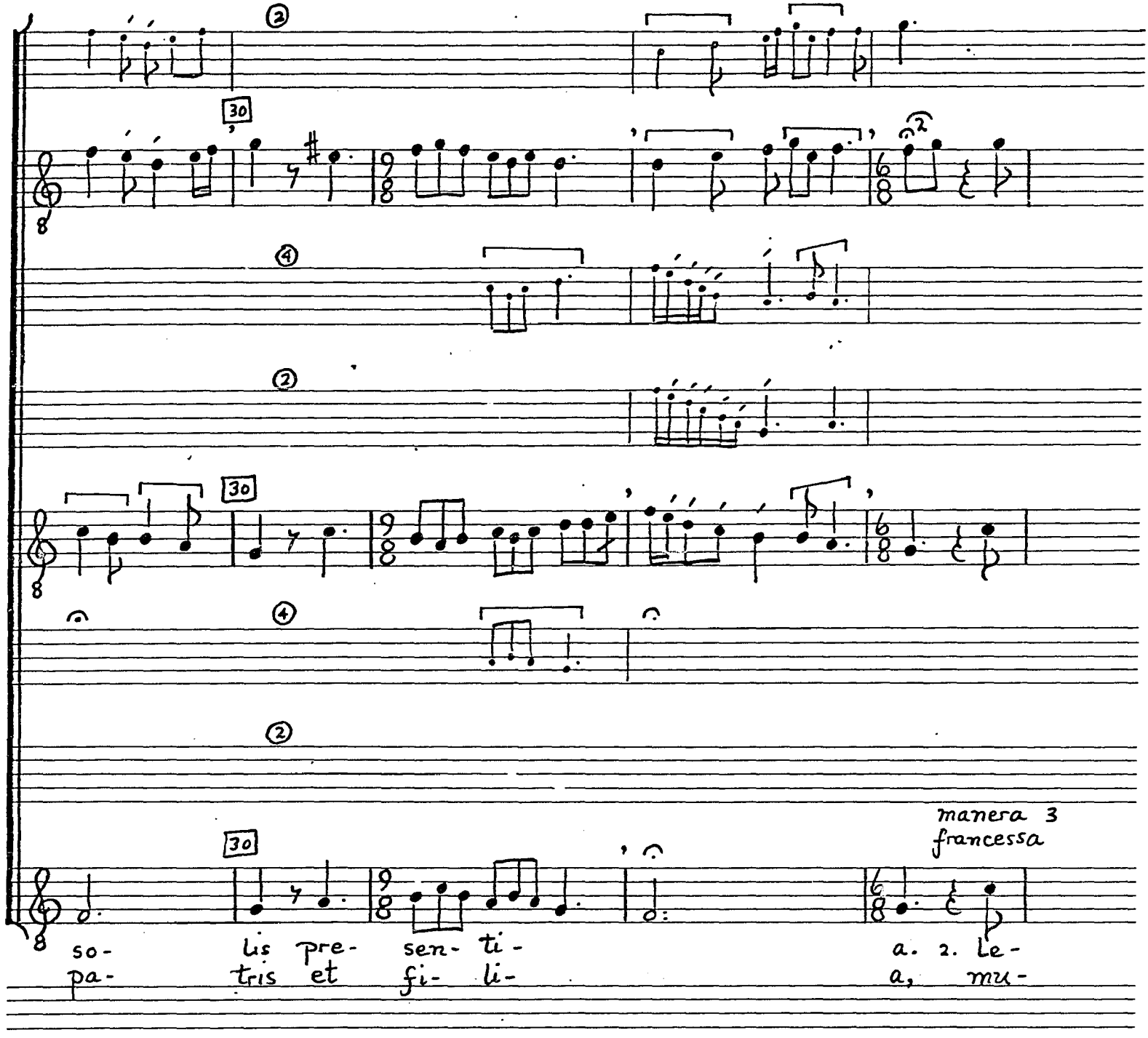
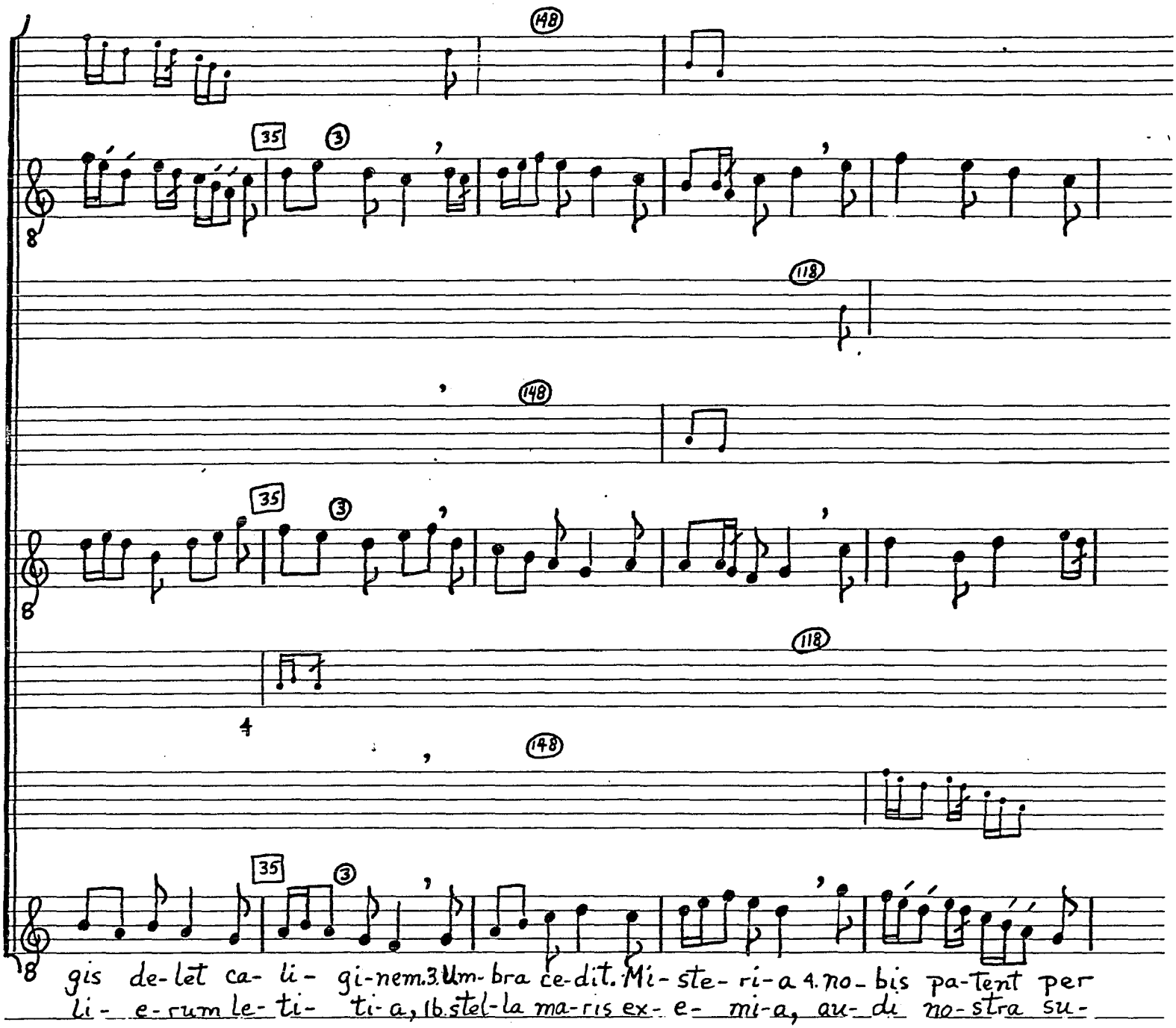
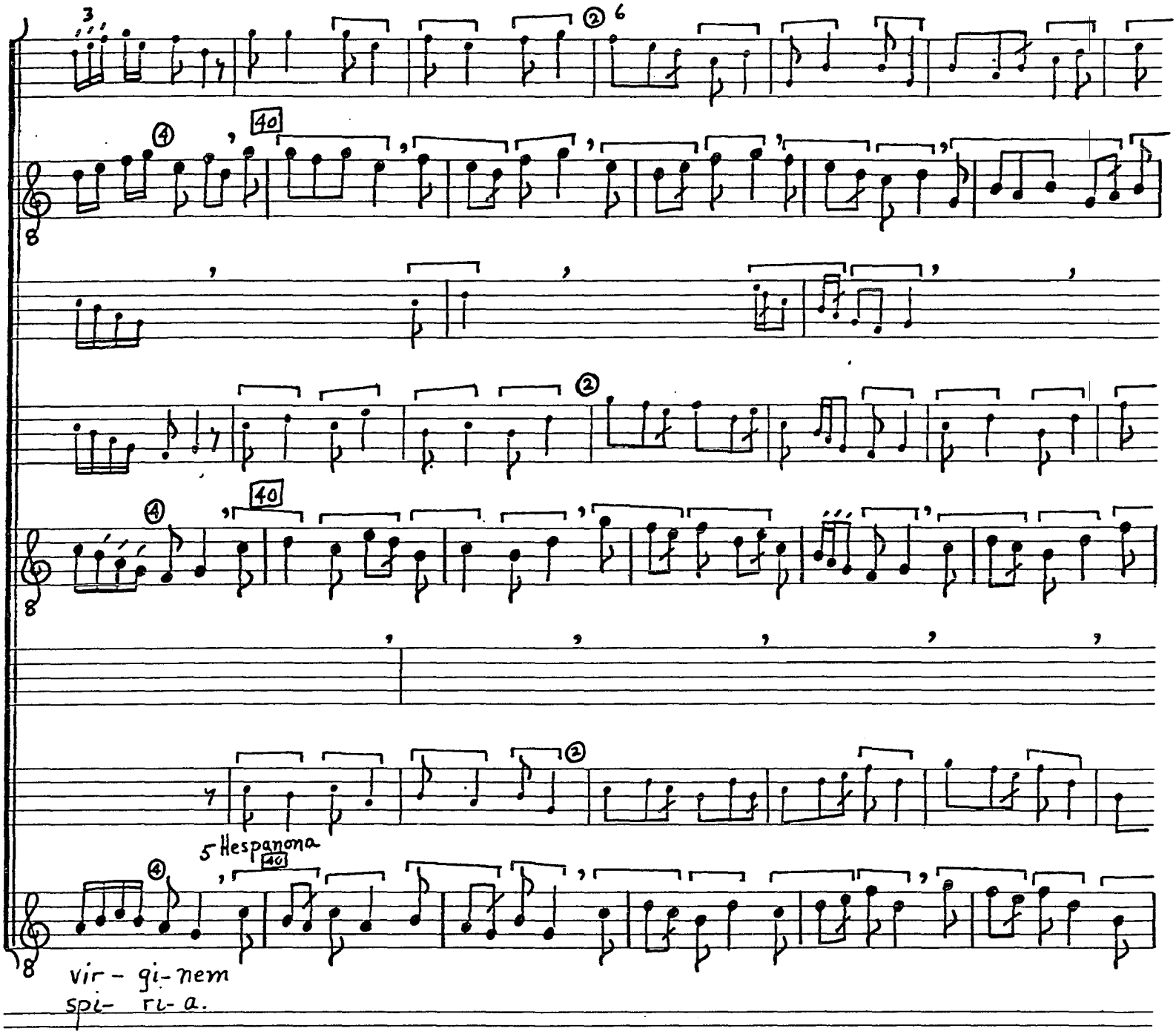
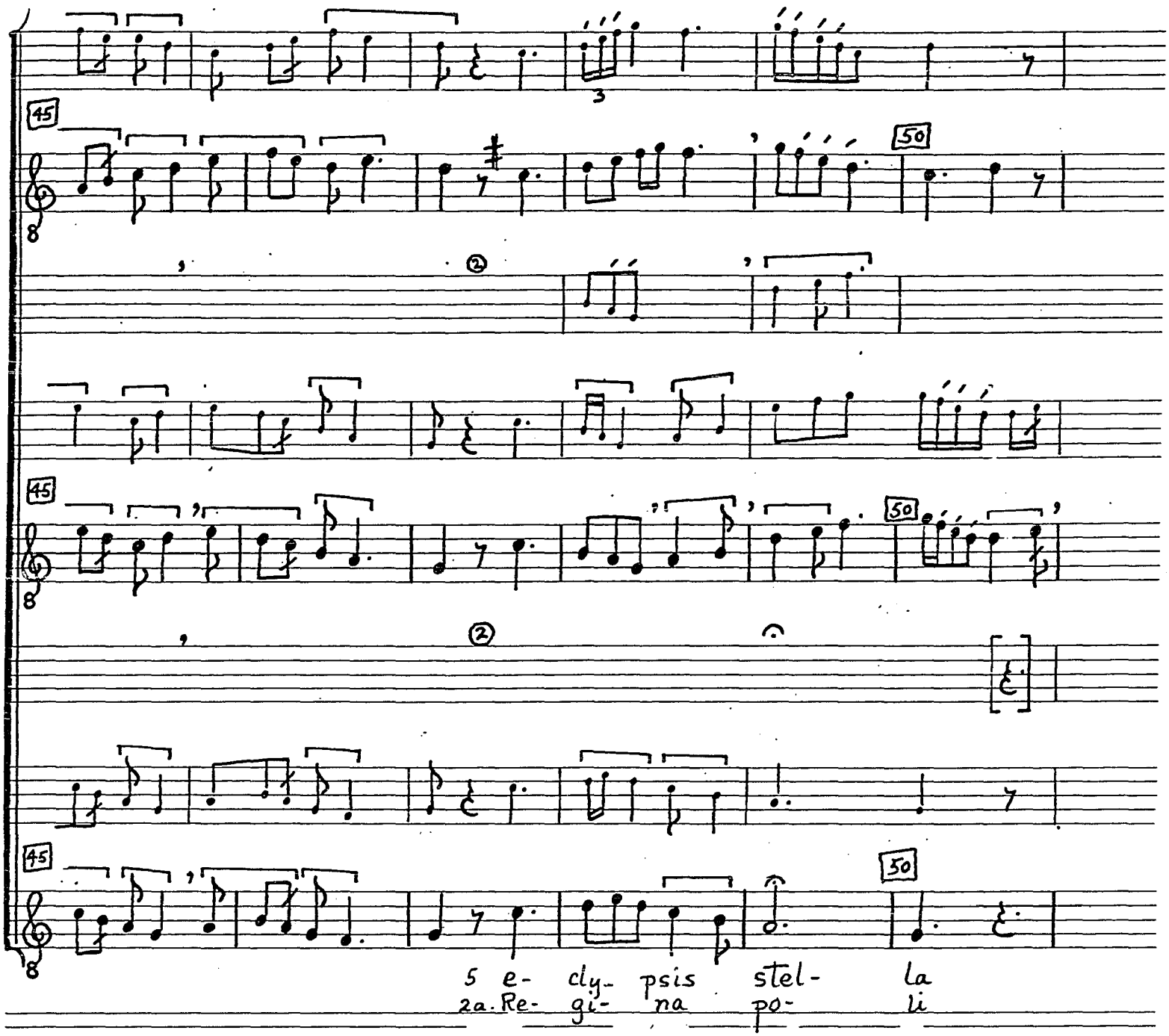
20


25
25
25
[Ma-] ter
[Ve-] ri


30
30
30
manera 3
francessa
so- lis pre- sen- ti-
pa- tris et fi- li-
a. 2. le-
a, mu-


148
35
3
118
148
35
3
118
4
148
35
3
gis de-let ca- li- gi-nem.3Um-bra ce-dit. Mi- ste- ri-a 4. no- bis pa-tent per
li- e-rum le- ti- ti-a, 1b.stel-la ma-ris ex- e- mi-a, au- di no-stra su-


5 Hespanona
vir - gi - nem
spi - ri - a.


45
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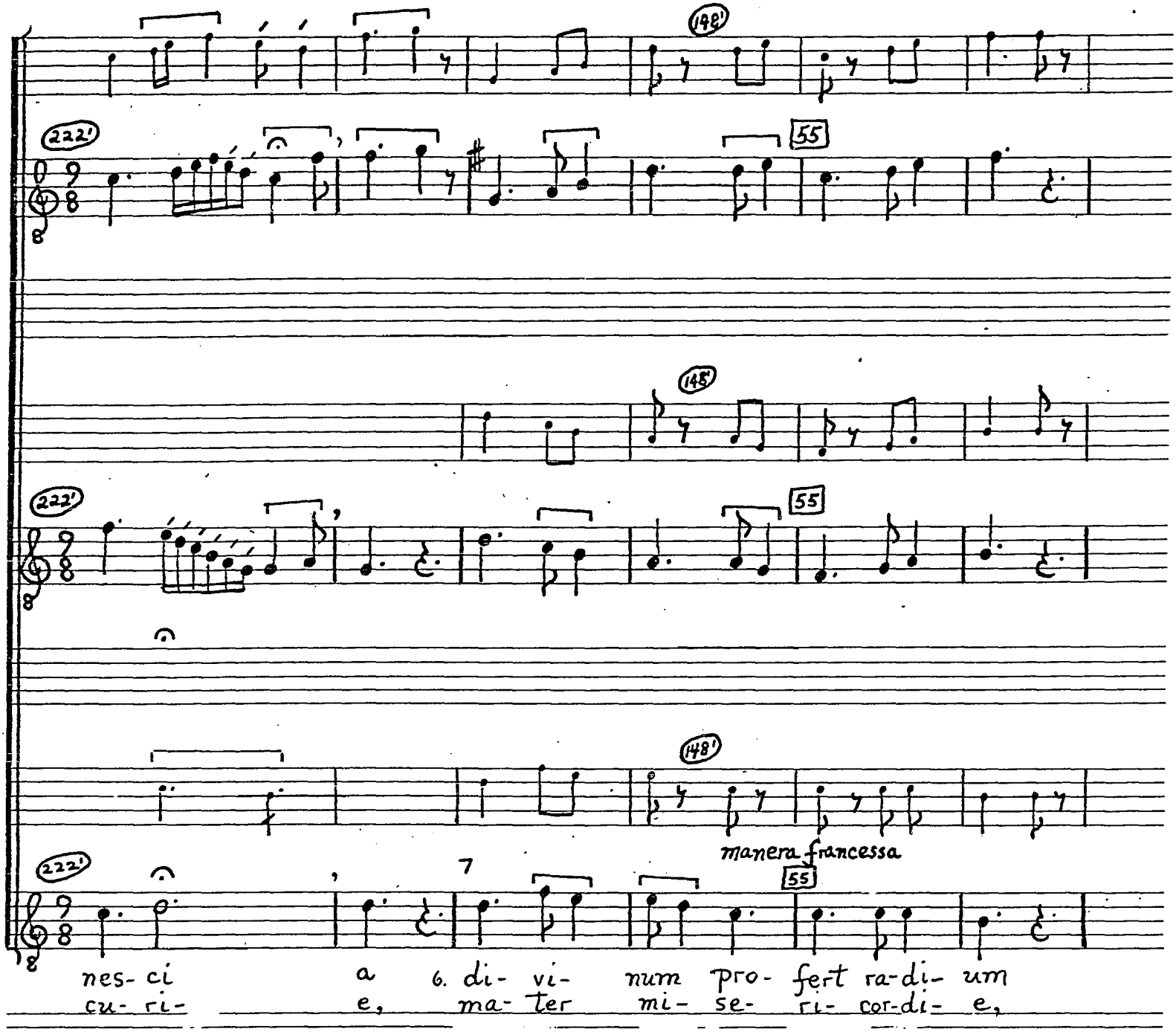
5 e- cly- psis stel- la
2a. Re- gi- na po- li


148'
222'
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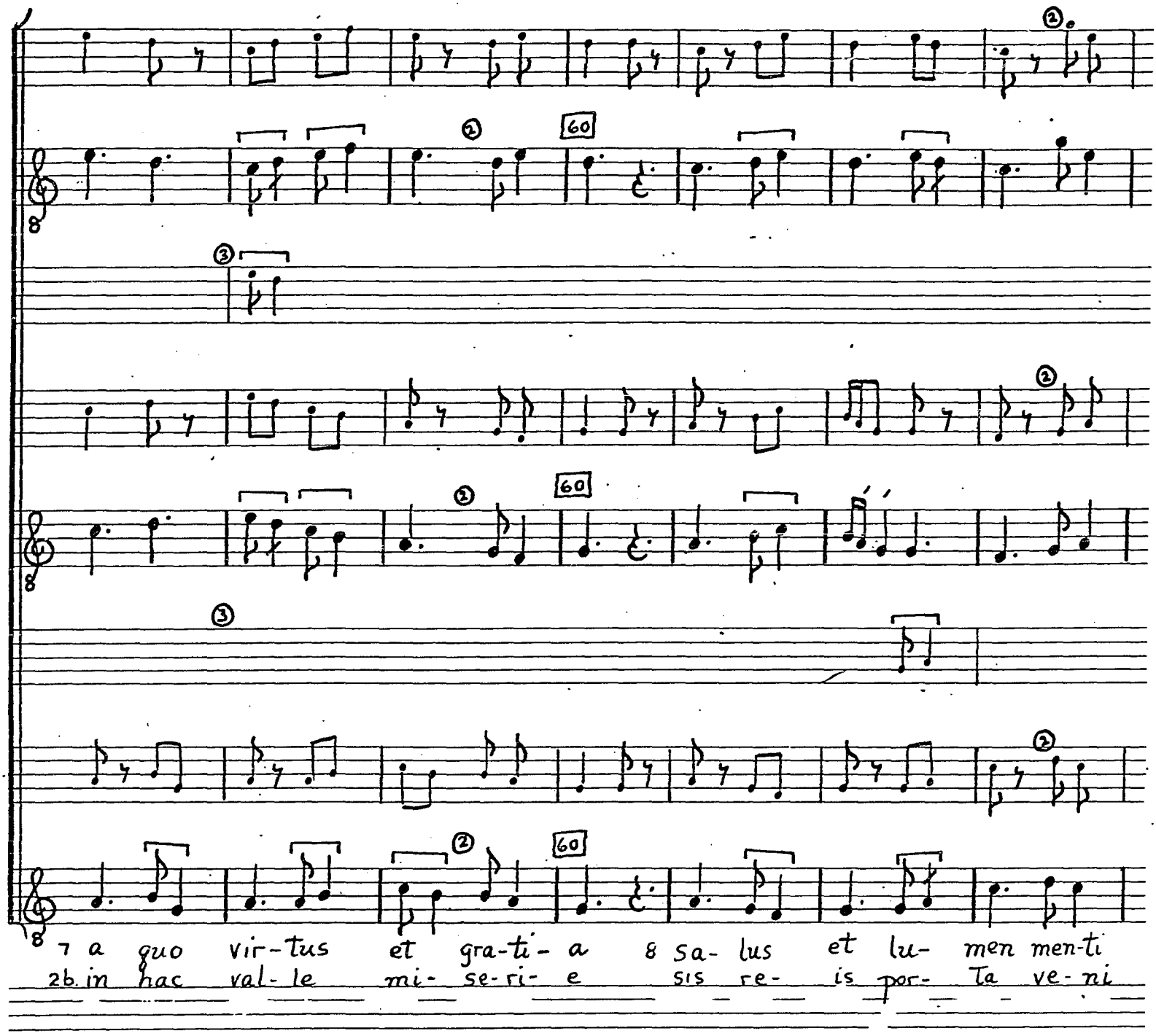
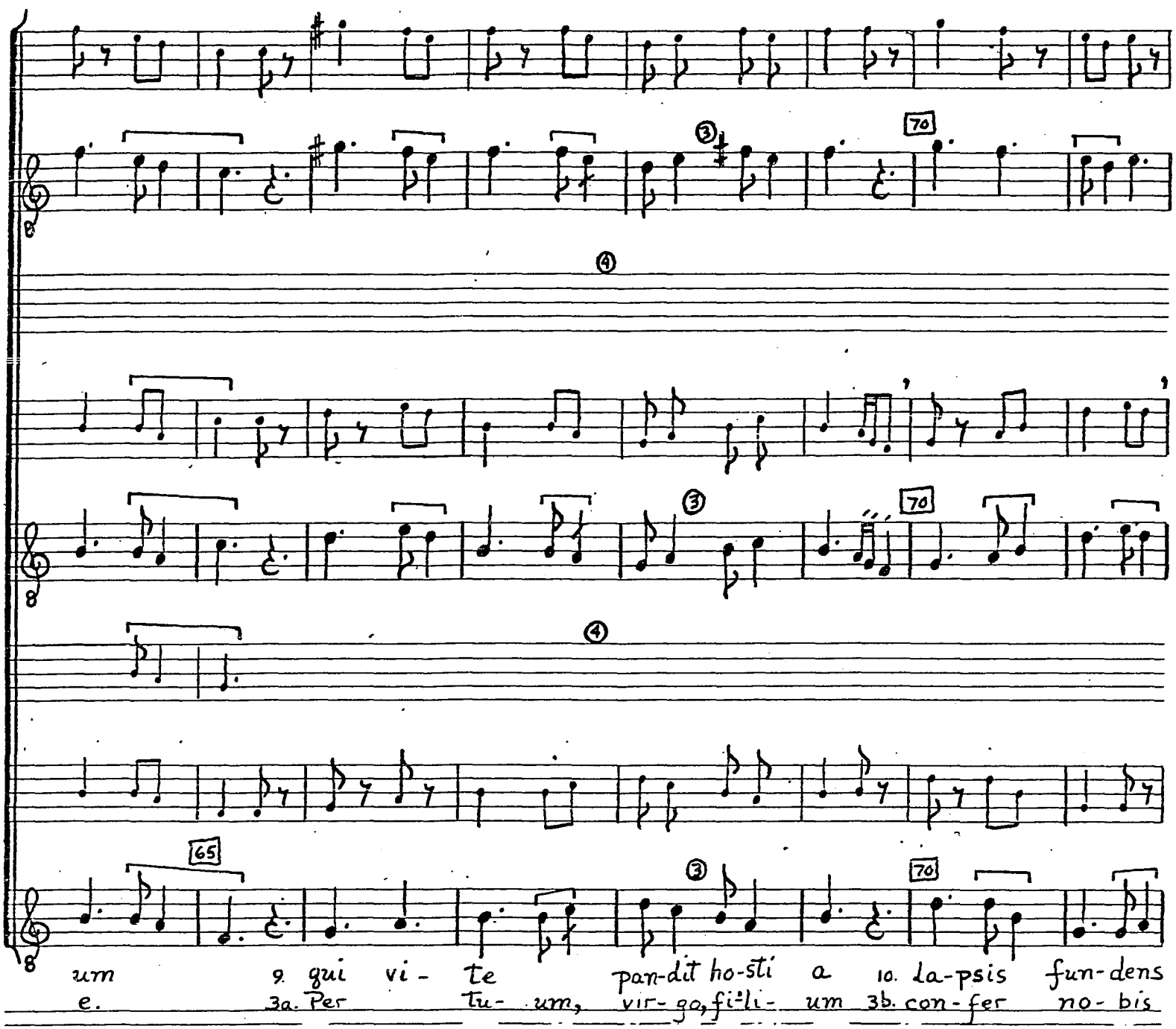
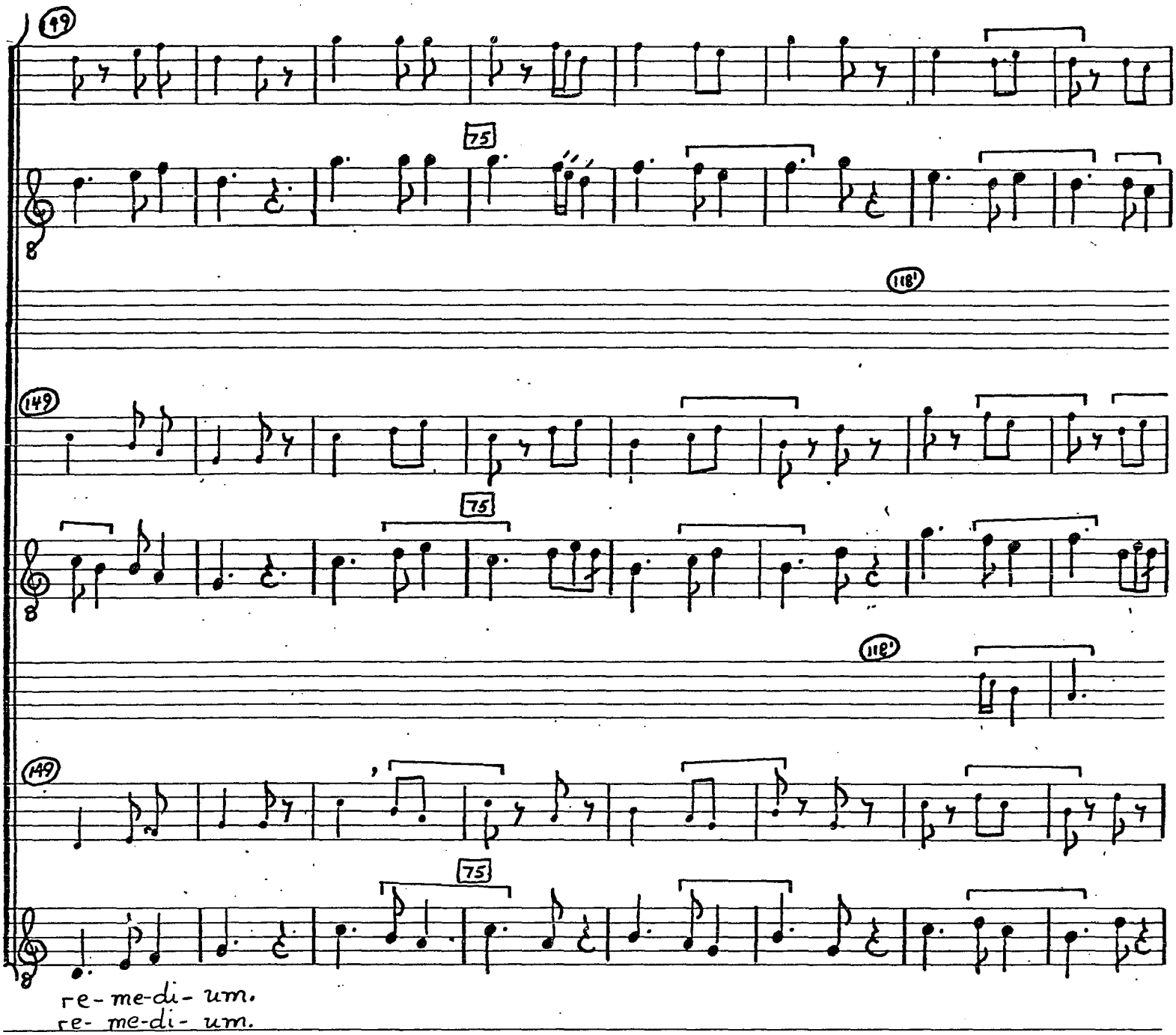
145'
222'
55
148'
manera francessa
222'
7
55
nes- ci a 6. di- vi- num pro- fert ra-di- um
cu- ri- e, ma- ter mi- se- ri- cor-di- e,


60
60
60
7 a quo vir-tus et gra-ti- a 8 sa- lus et lu- men men-ti
2b. in hac val- le mi- se-ri- e sis re- is por- ta ve- ni


um 9. qui vi- te pan-dit ho-sti a 10. la-psis fun-dens
e. 3a. Per tu- um, vir- go, fi-li- um 3b. con- fer no- bis


49
75
118'
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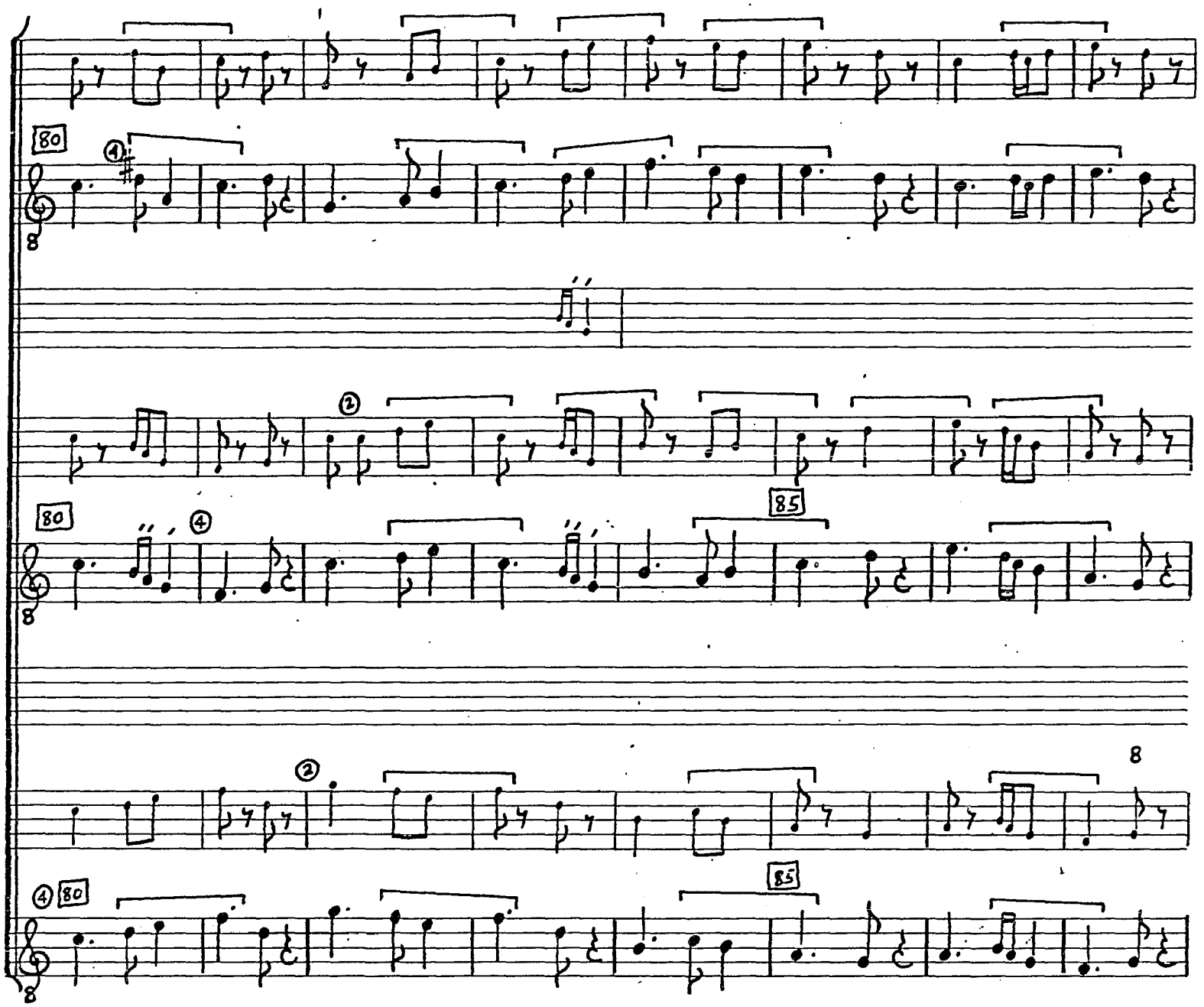
re-me-di-um.
re-me-di-um.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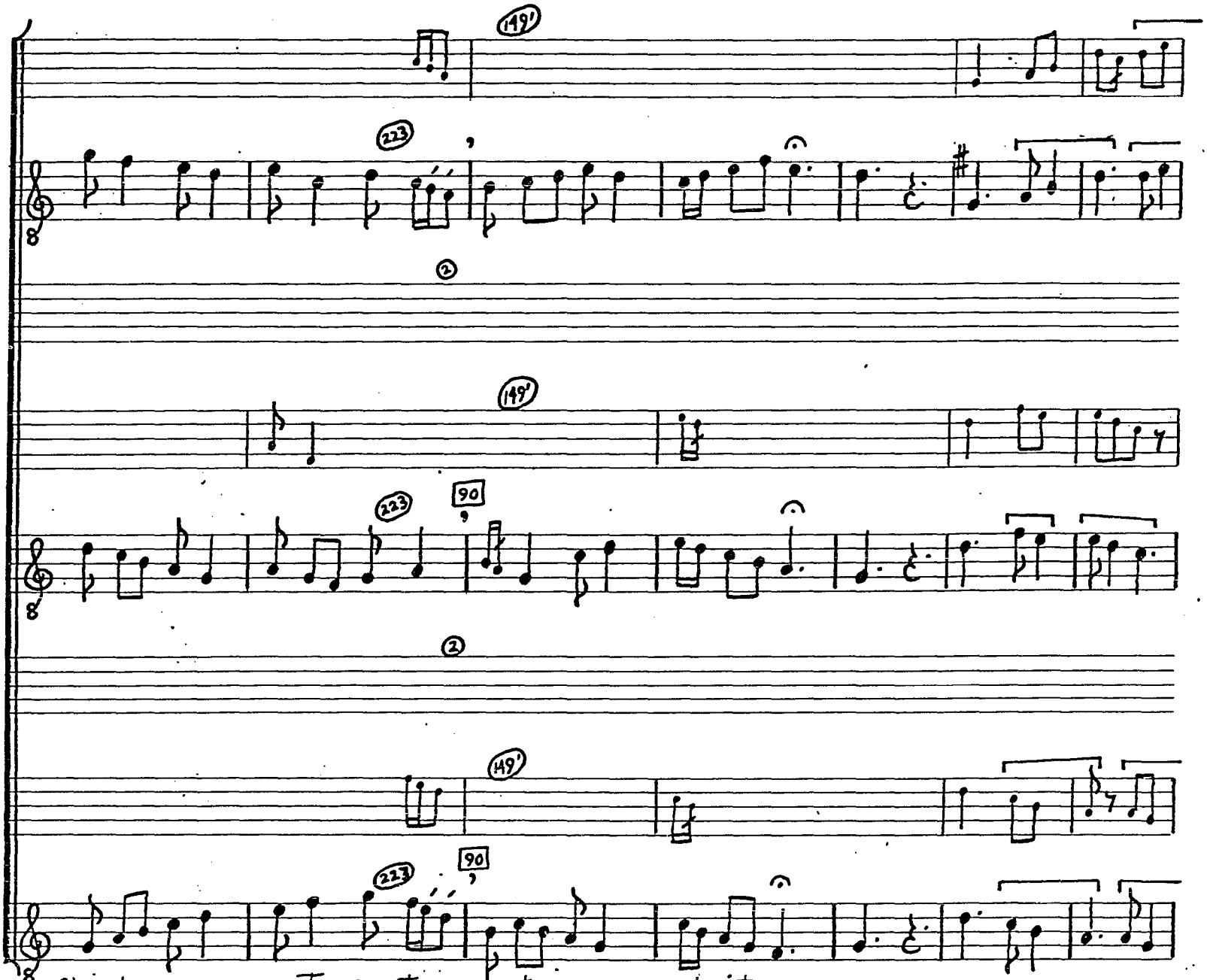
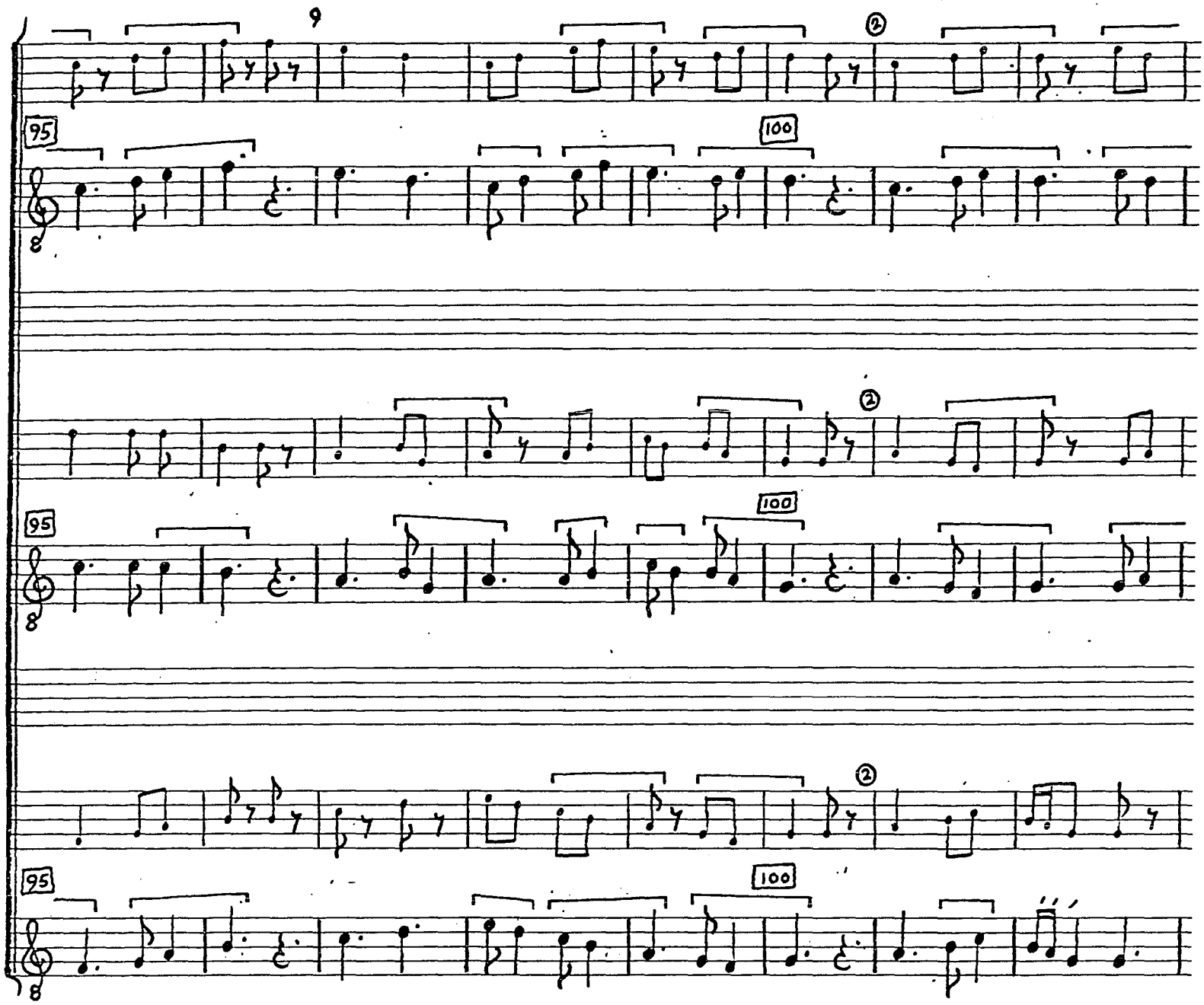


11 Chri-stus con-sors no-stre sor-tis 12. mor-te iu-gum sol-vit mor-
4a. Ba-ne fi-li, pre-ce ma-tris 4b. per-duc nos ad re-gna pa-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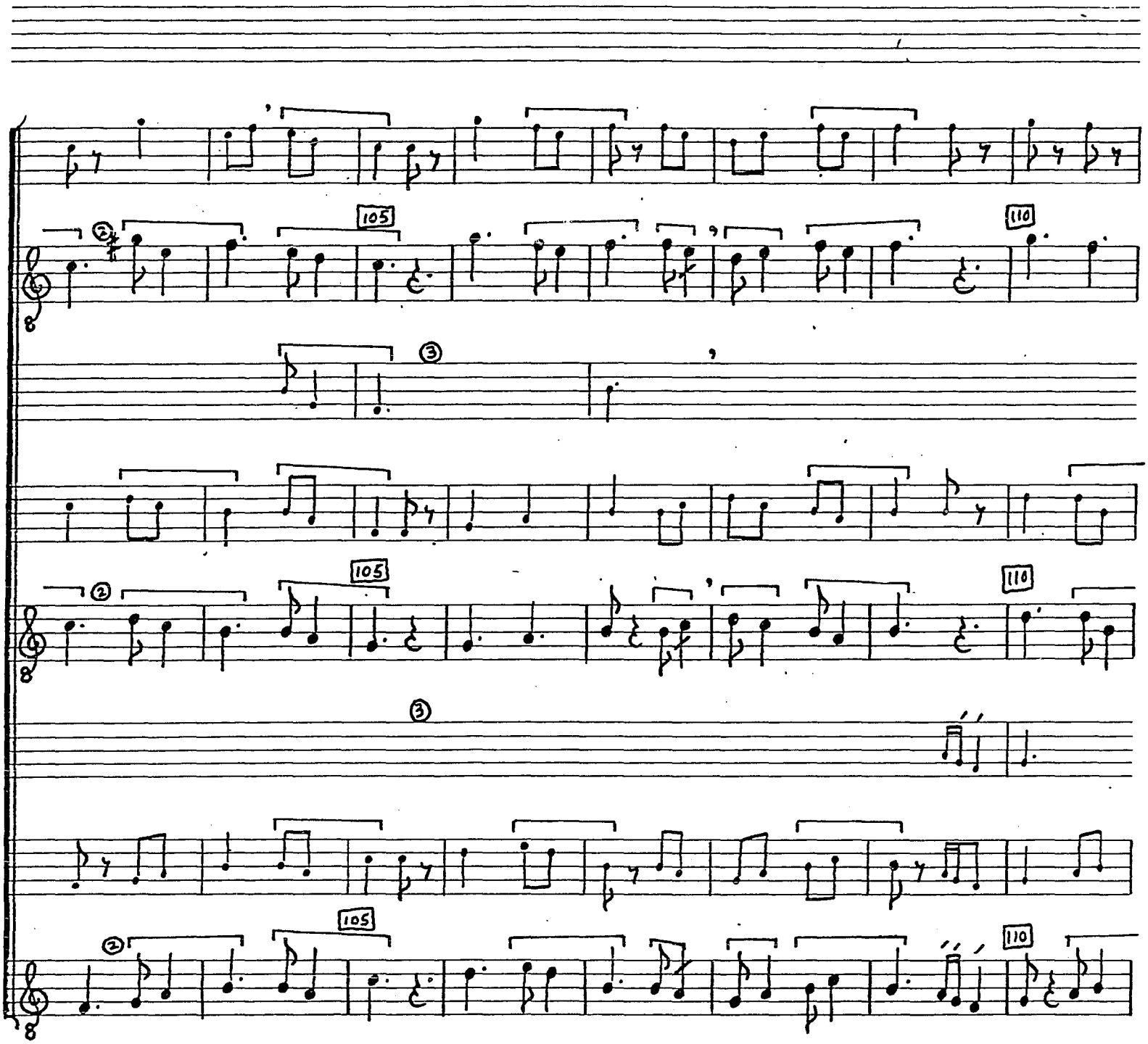
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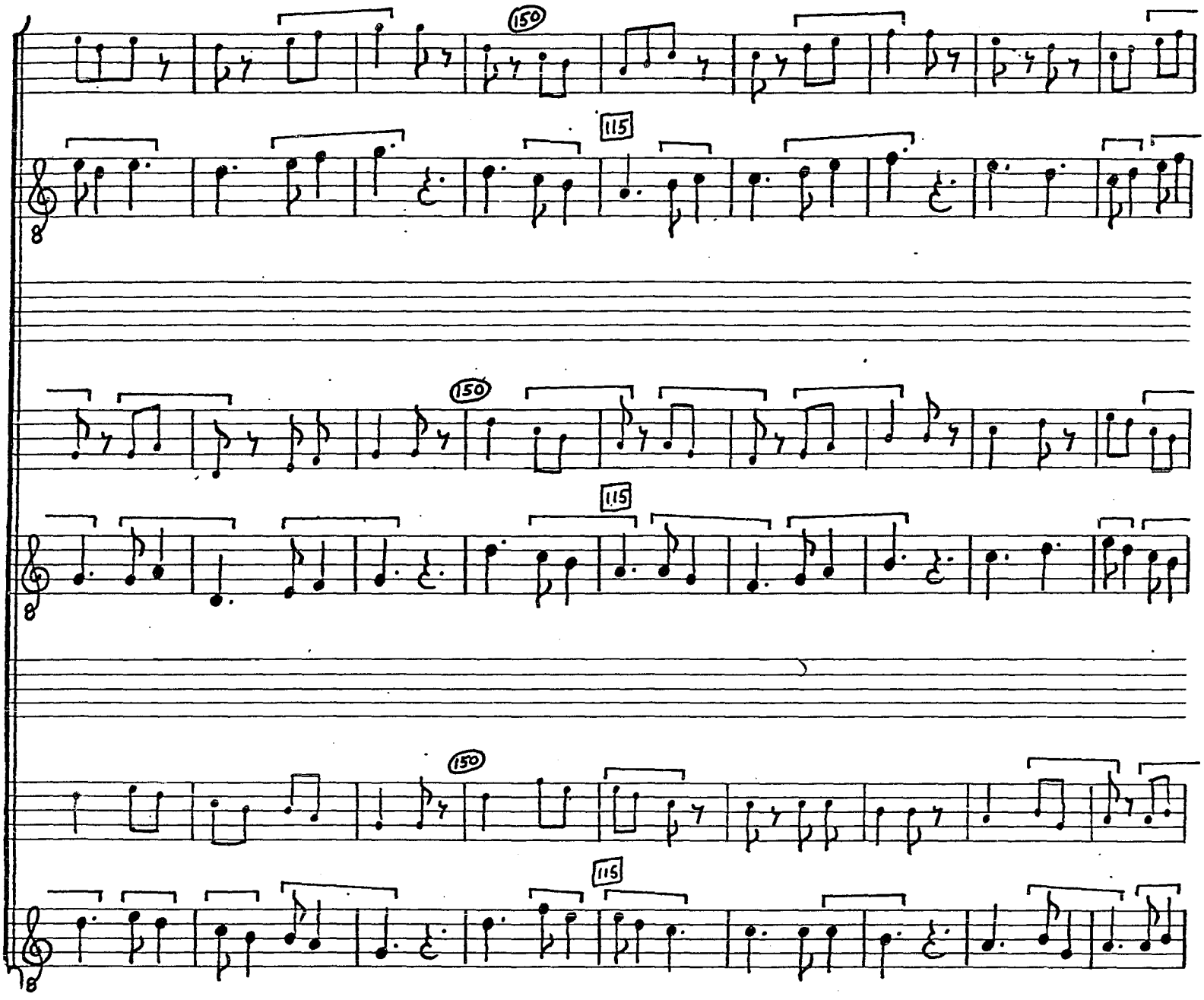
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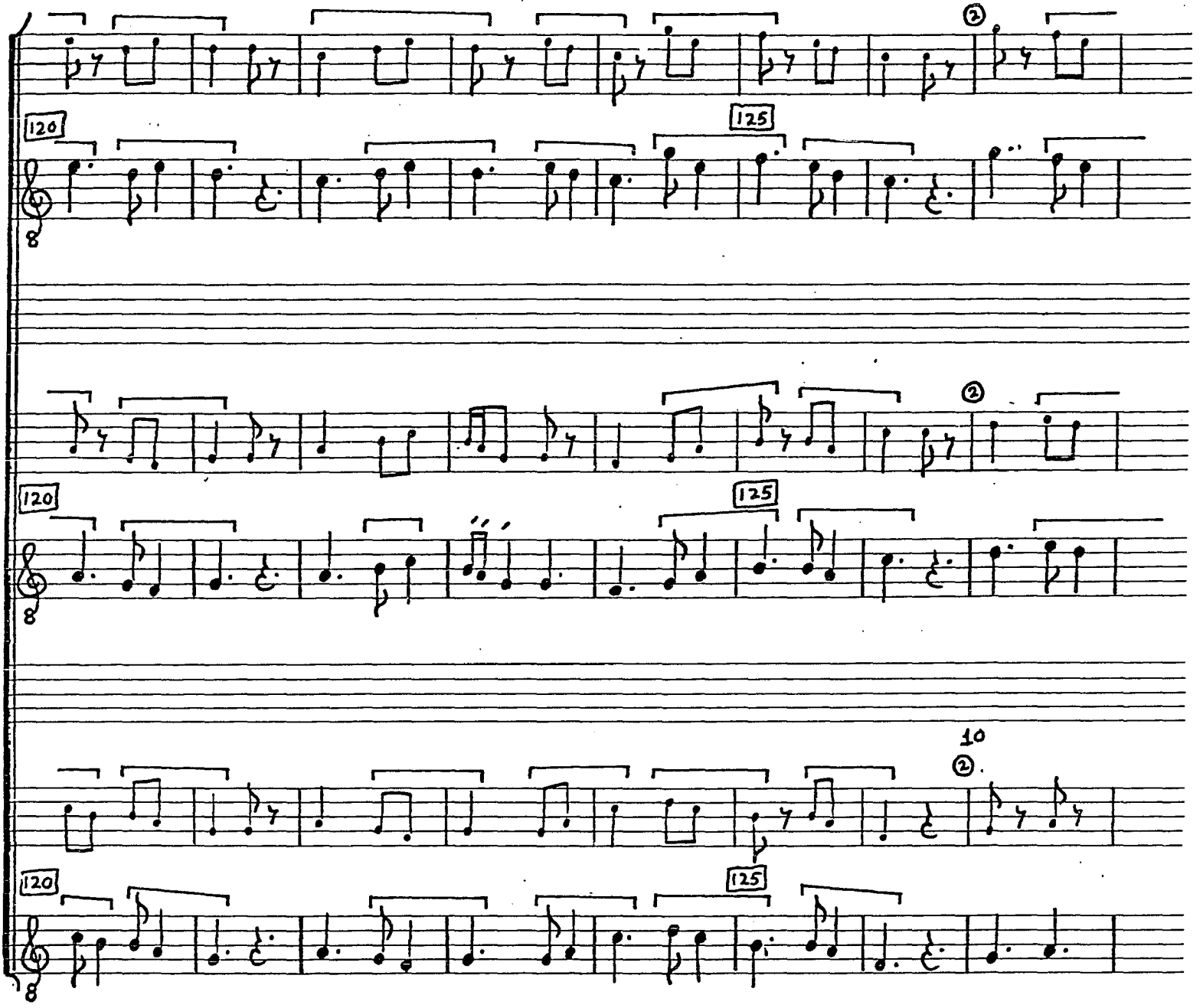
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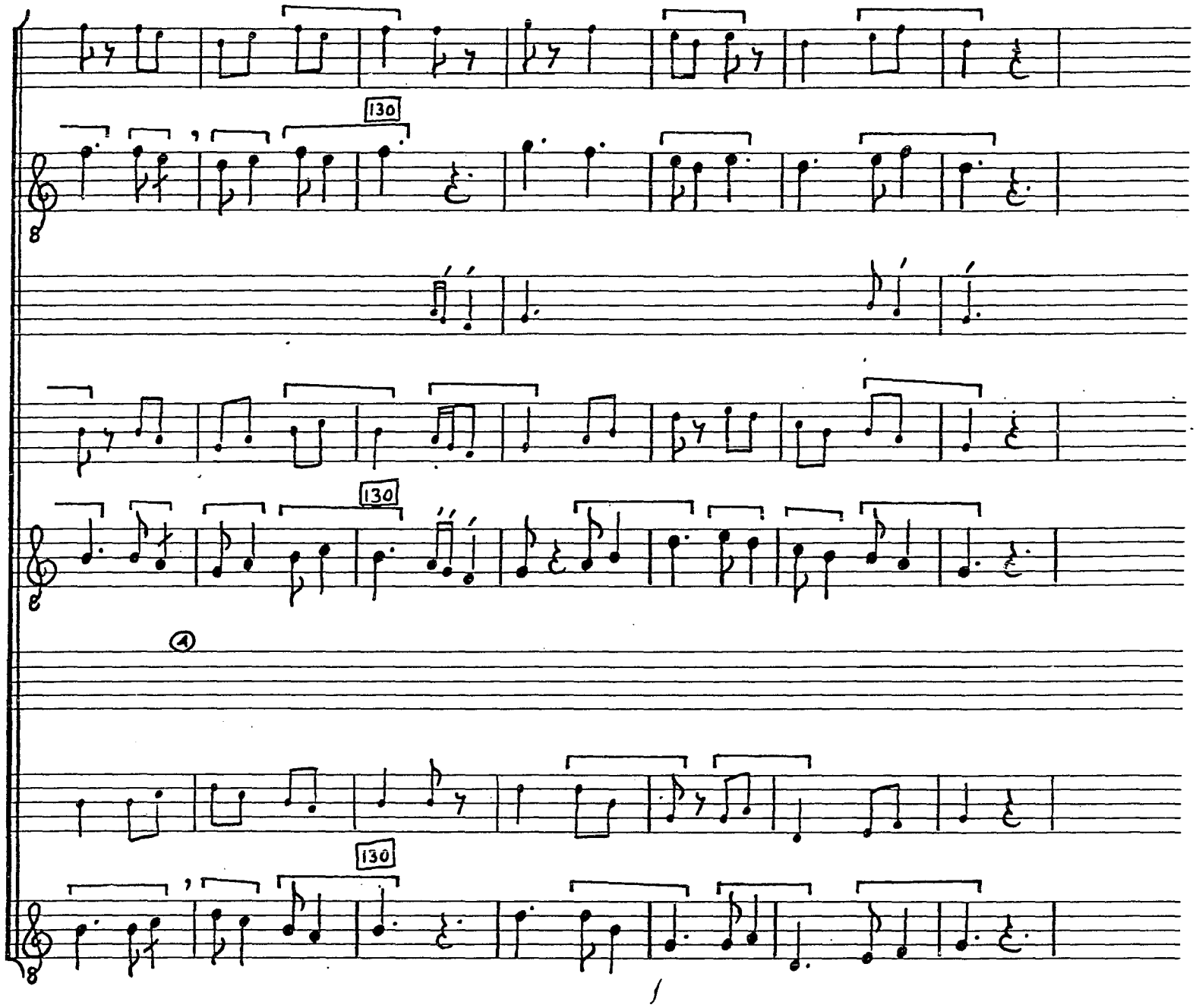
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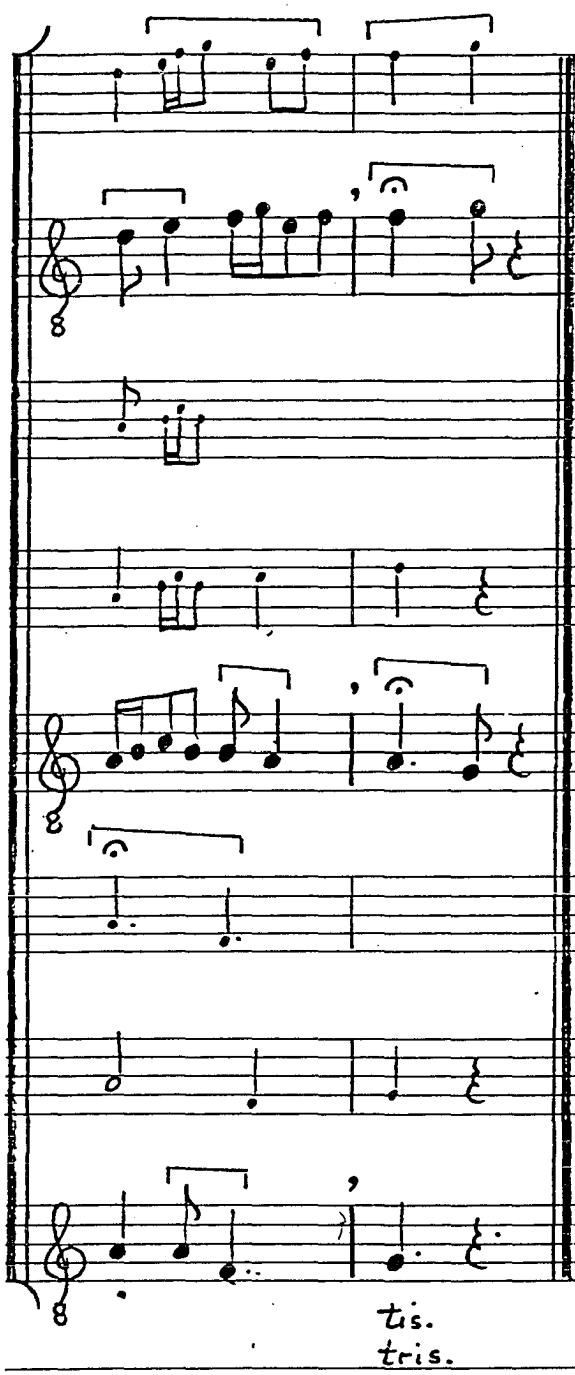
130
④
130
f


tis.
tris.

NOTES

[1]Tenor, mm. 23-33--See Volume I, pp. 270-71.

[2]M. 26--Long pause in all three voices in Hu.

[3]M. 33--See Volume I, pp. 234-39.

[4]Mm. 34-39--No pauses in Ma.

[5]Mm. 40-47--See below, mm. 74-87.

[6]M. 42--Two perfections omitted in Hu; two perfections added in m. 45 to account for this omission.

[7]Mm. 53-73--See mm. 93-113 and 114-134 for syllabic/melismatic identity.

[8]M. 87--final note in Hu ¬ in Tenor and Duplum, ▬ in Triplum; long pauses in all voices.

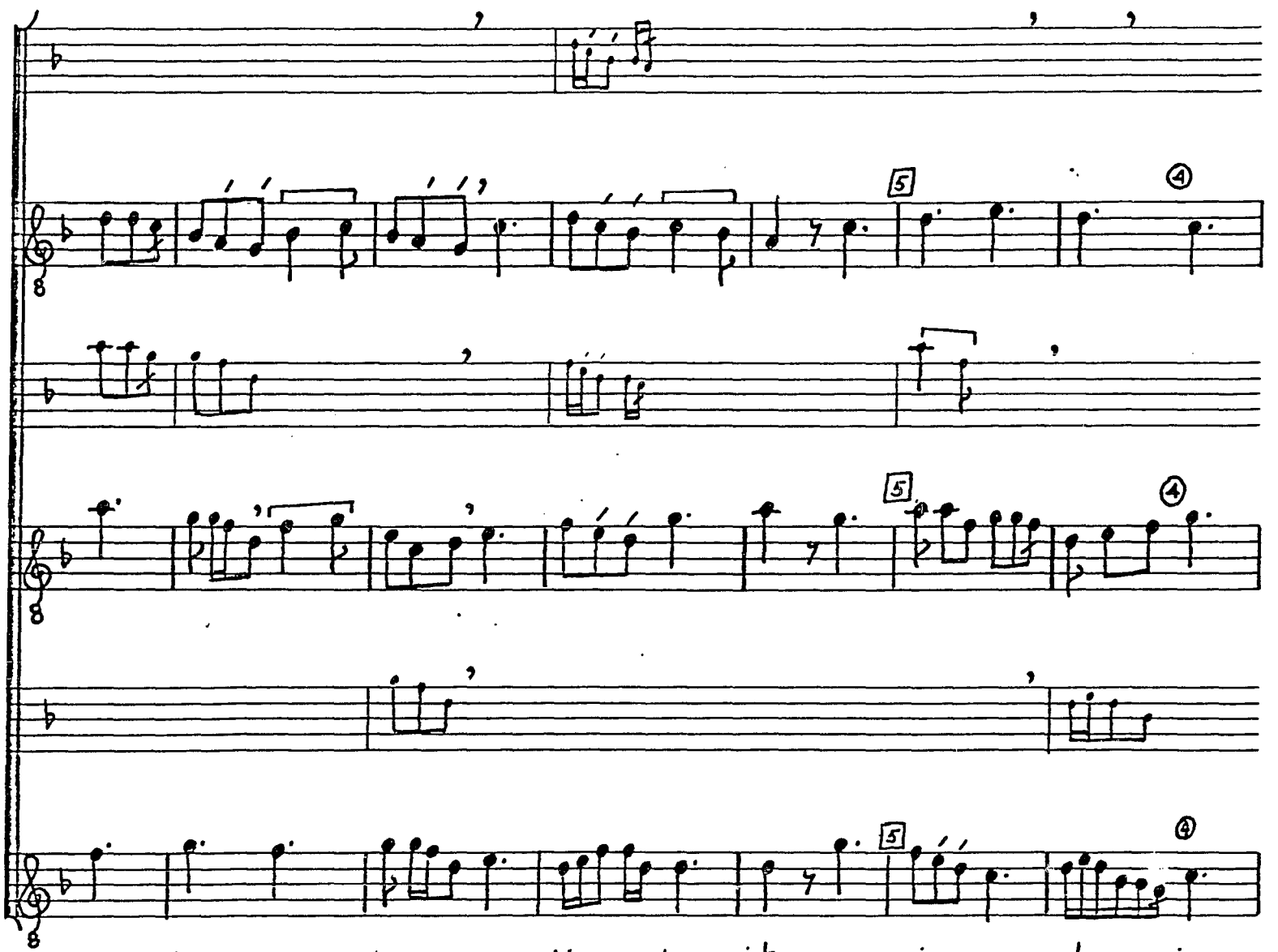
[9]Triplum, mm. 97-103--Third too low in Hu.

[10]Tenor, mm. 126-27--Extra or misplaced F in Hu.

VERBUM PATER EXHIBUIT (E 5)

Sources
F 223r-v; W_1 70r-v
ORawl 16v

Editions
Knapp, 35 Conductus, p. 29
AH 20, 47



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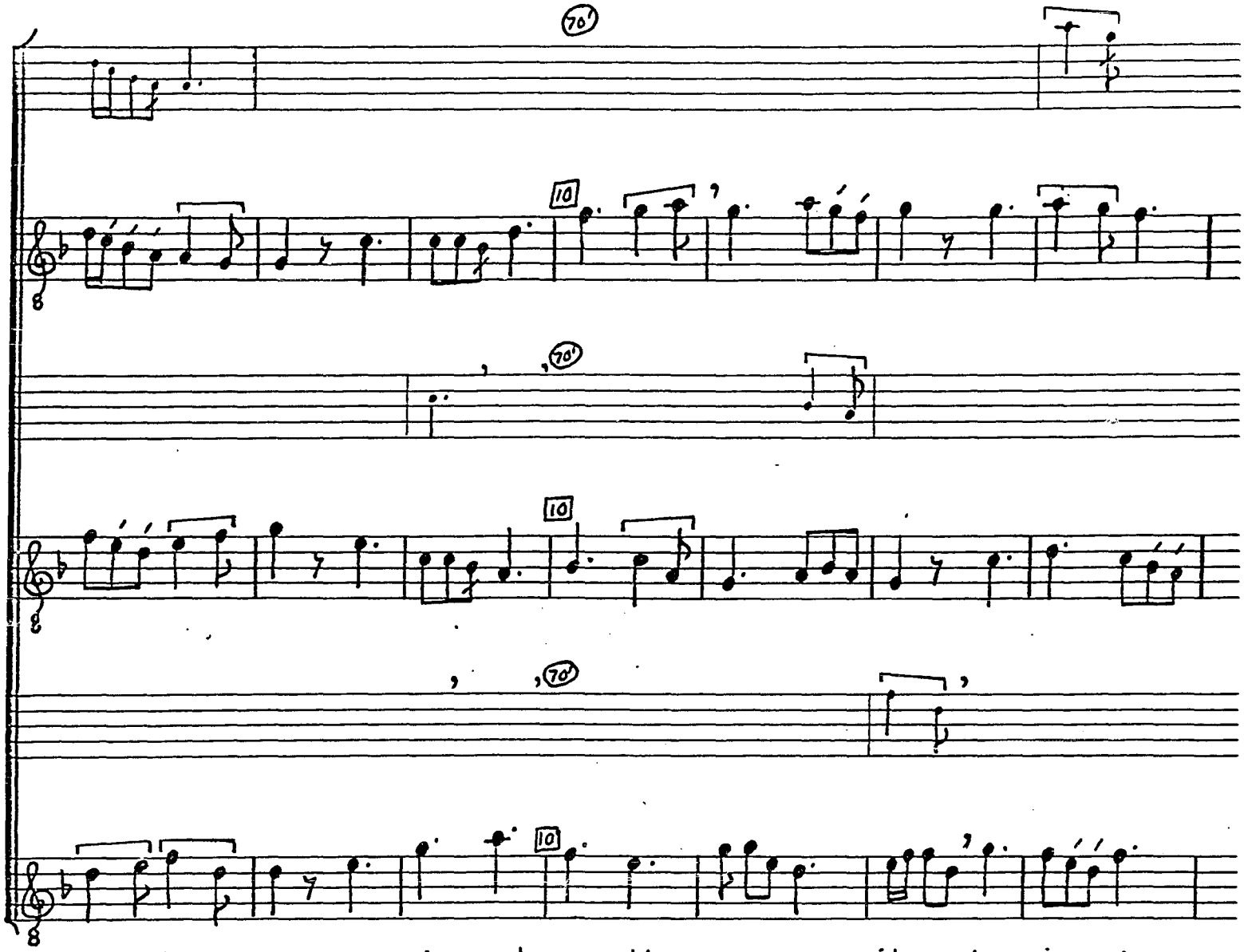

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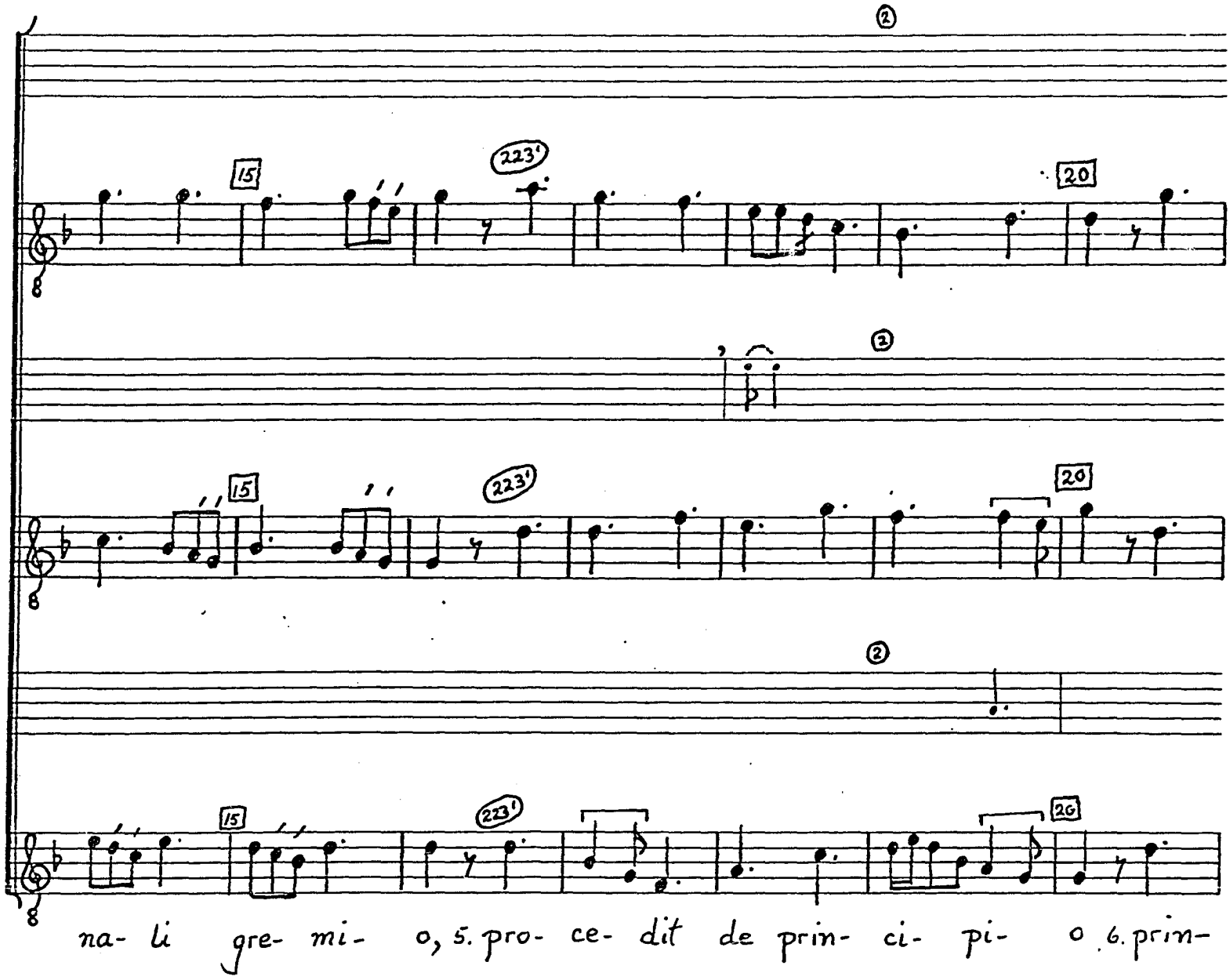

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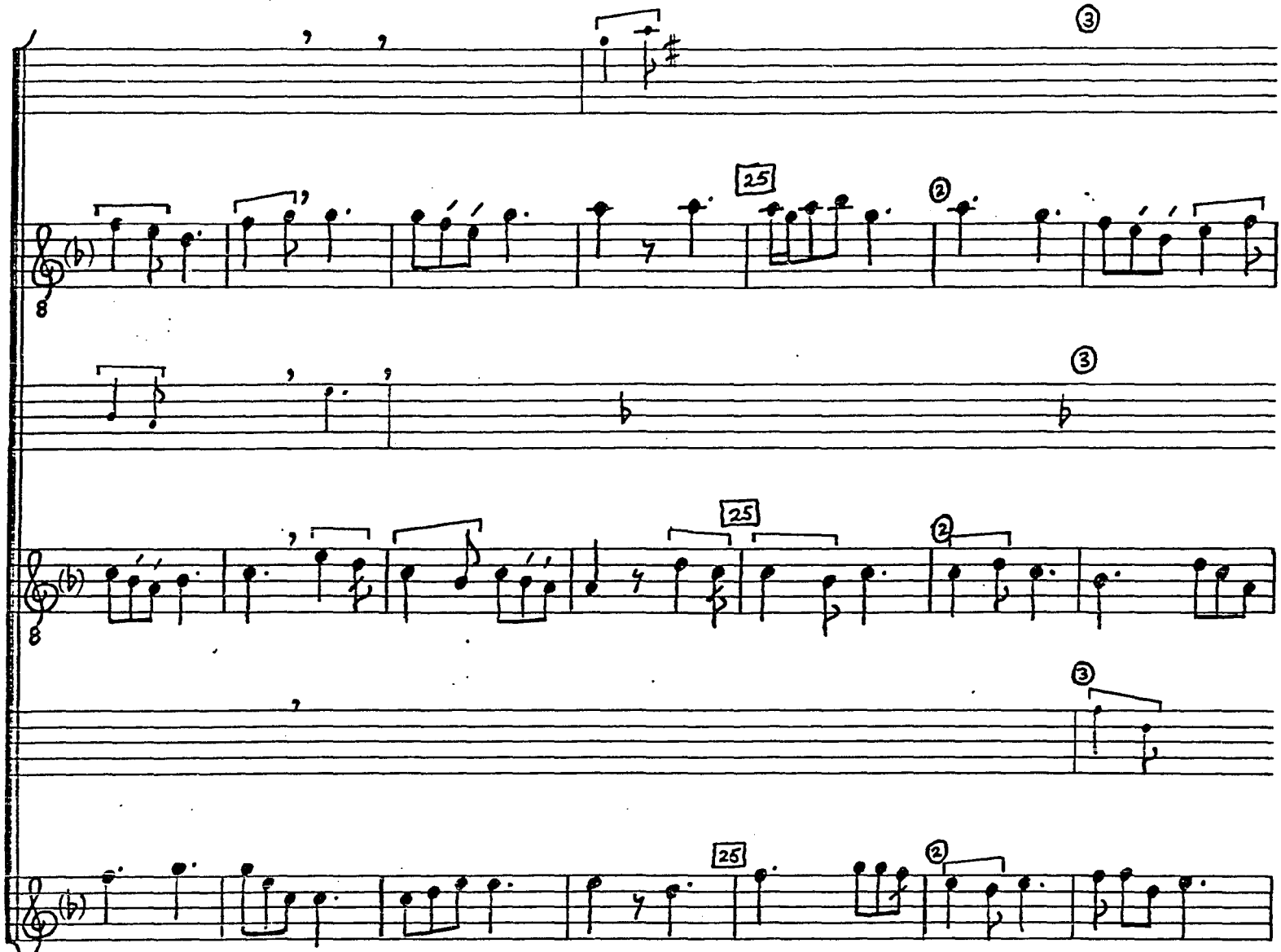

ci- pi- um, quod in- du- it 7. car- nem, quam mo- ri sta- tu-

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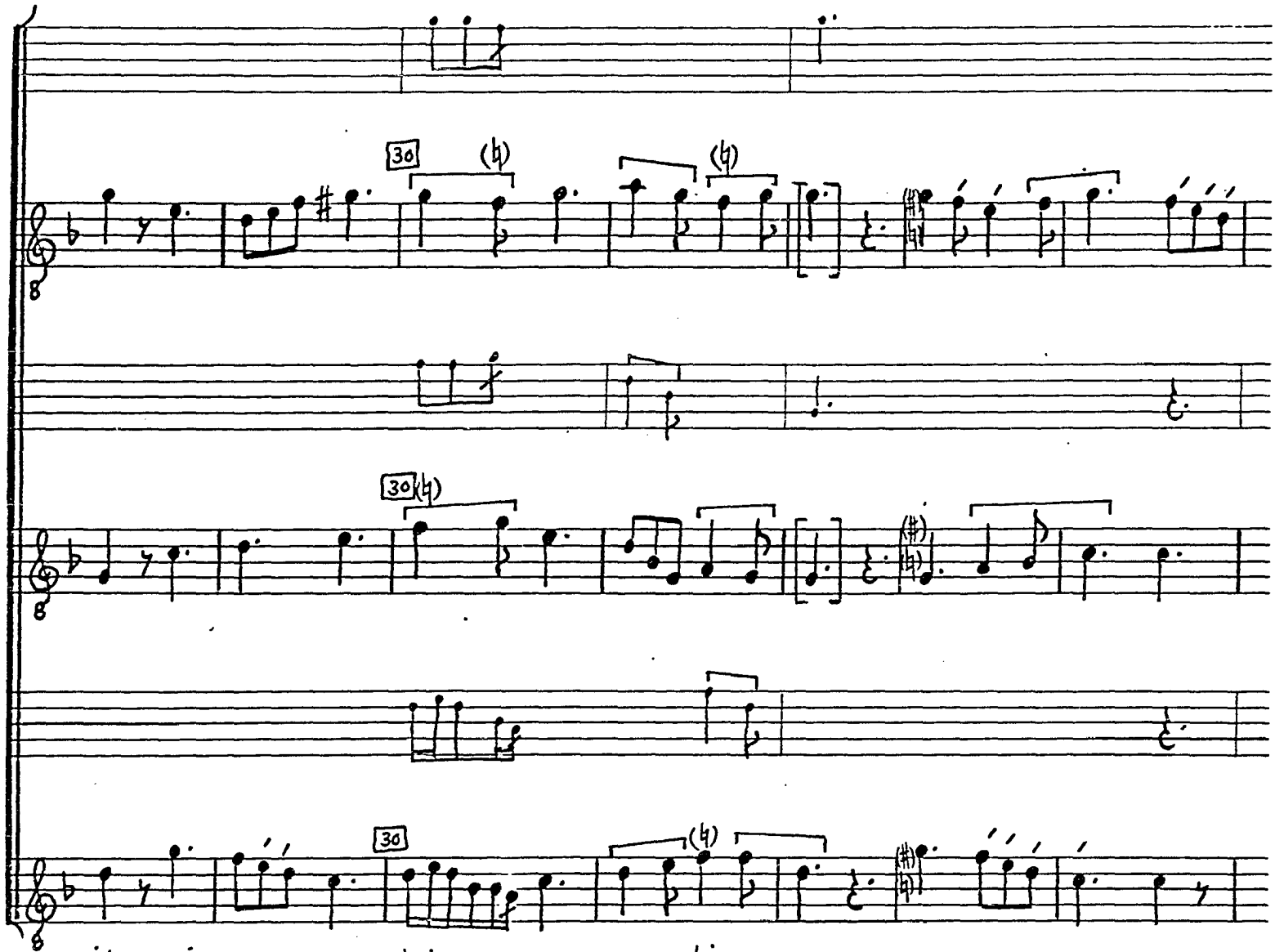

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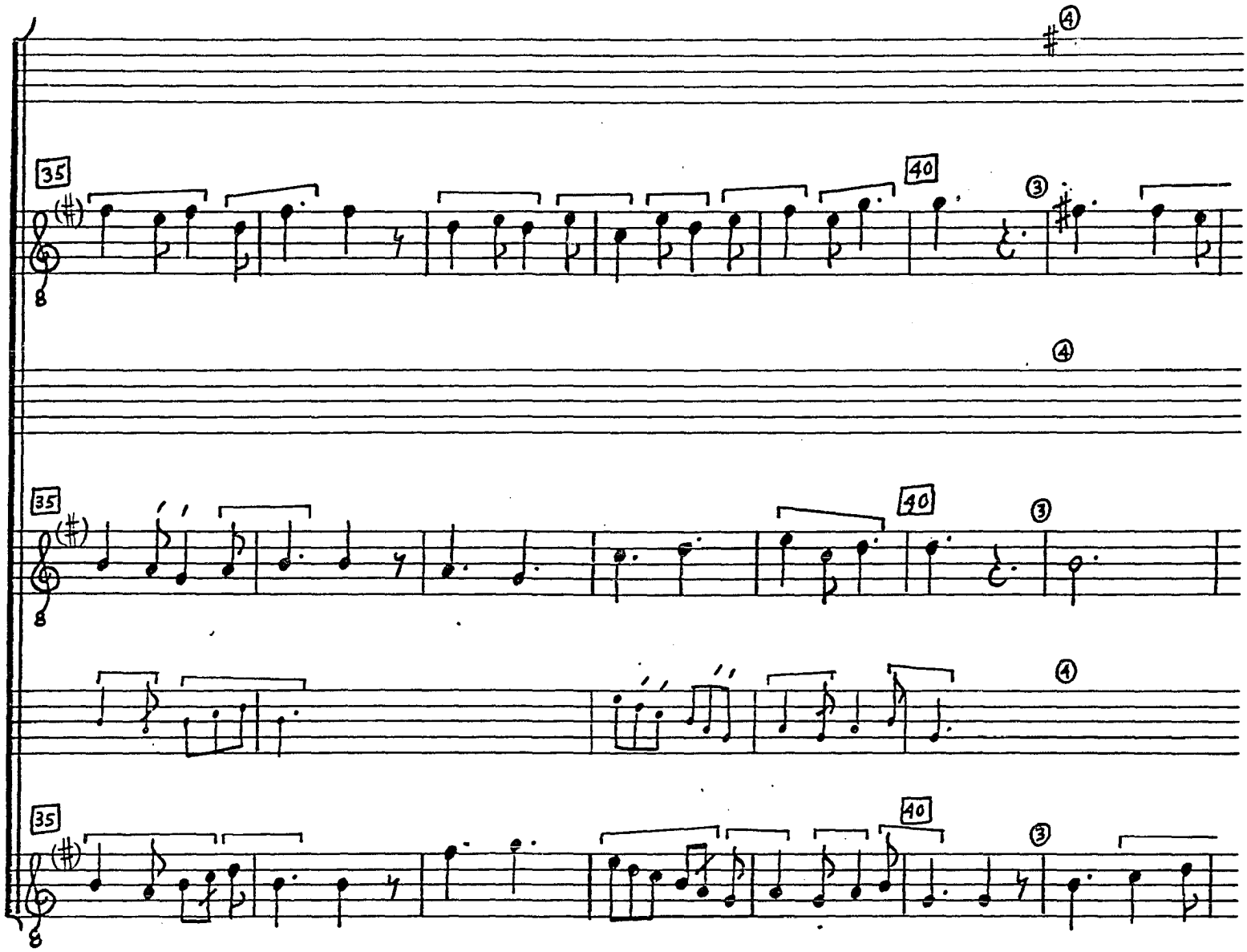

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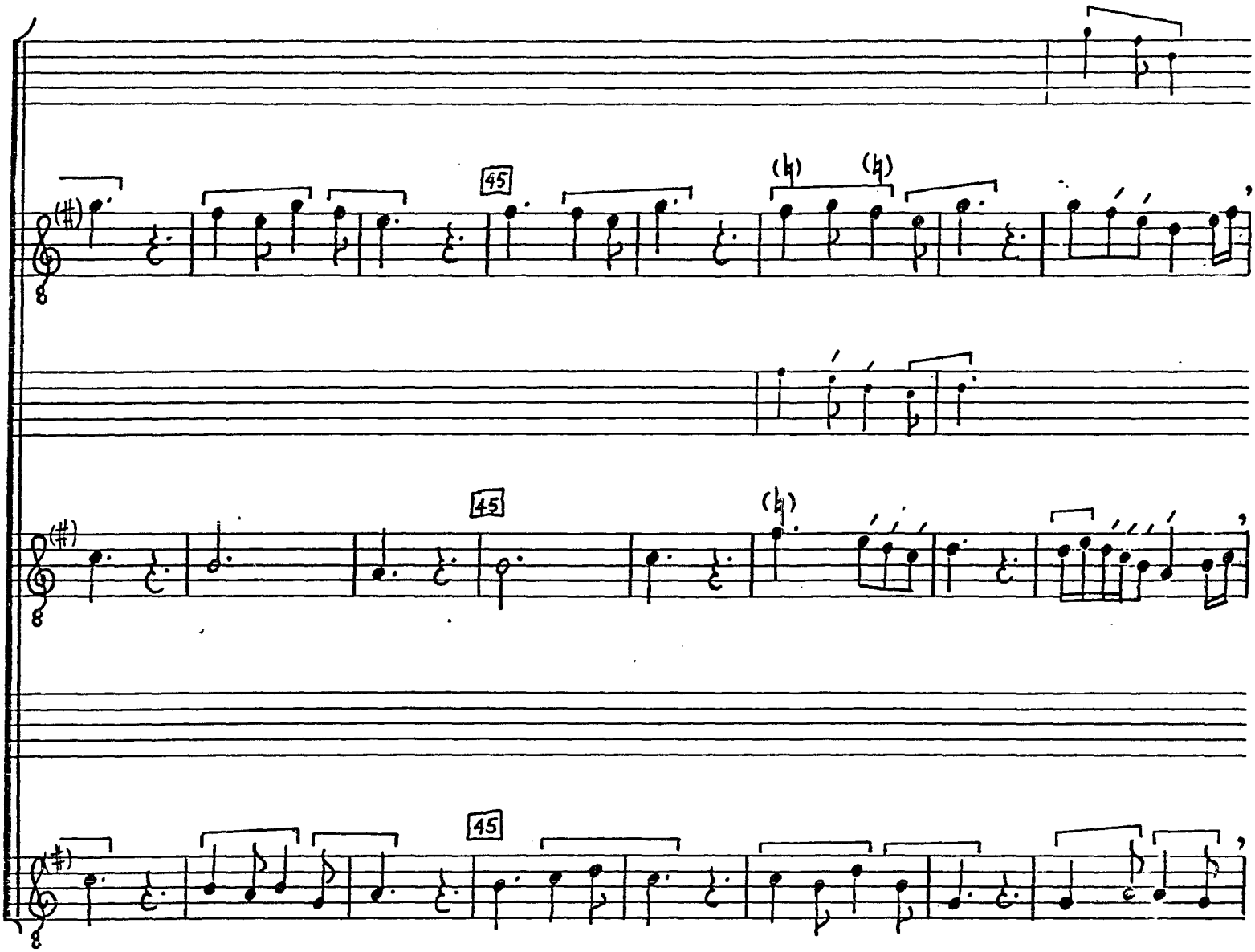

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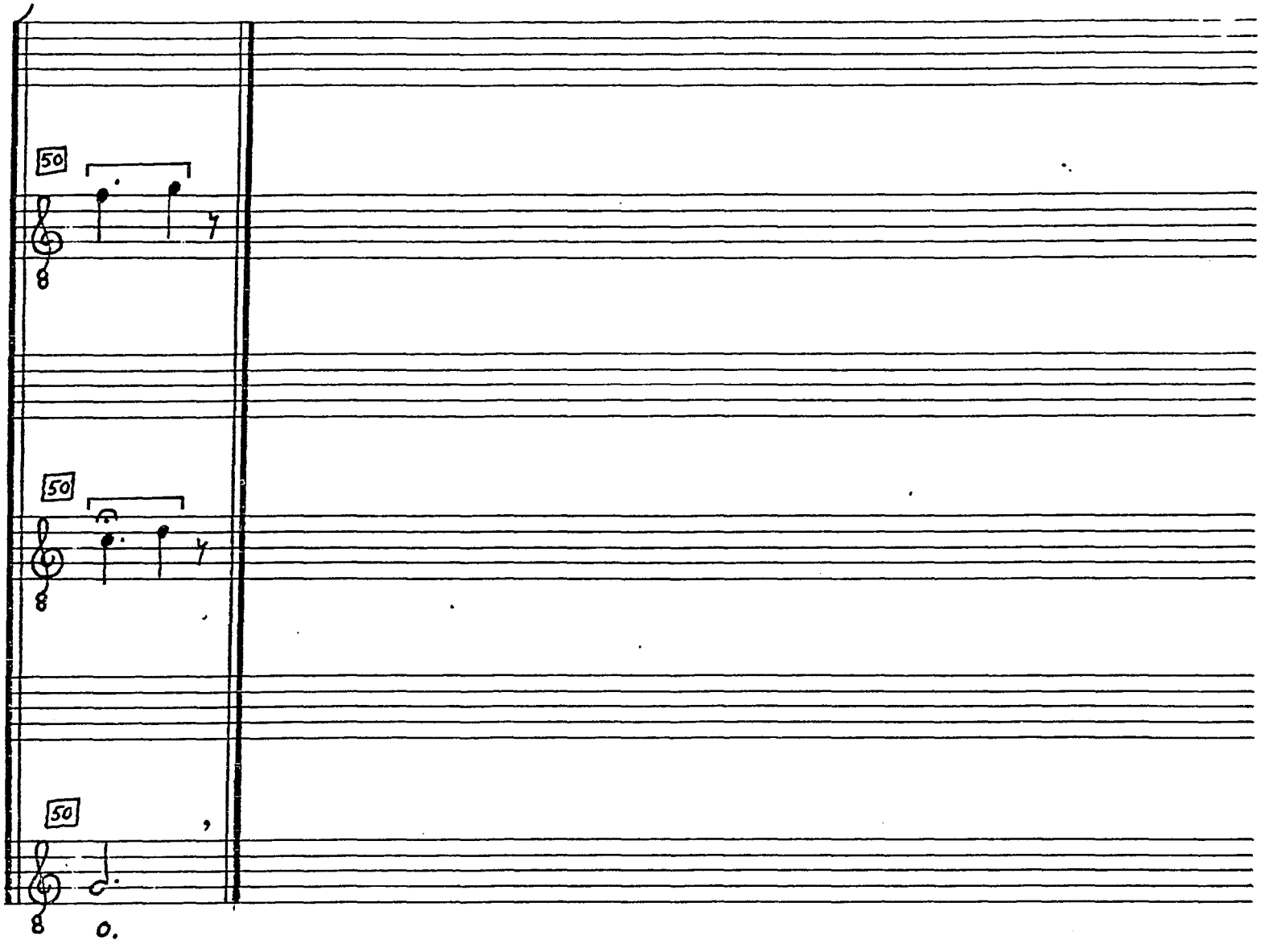

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2. Prime matris suggestio
Portas mortis apperuit,
Quas dato nobis filio
Secunda mater obstruit,
Nos relegatos tenuit
Prime parentis actio,
Reversos postliminio
Secunda quos restituit.

3. Secunda nos restituit
Ereptos a tyrannide
Tyranni, cui supposuit
Nos gula matris avide,
Que dum se magis invide
In altum tolli censuit,
A bono vite corruit
Ad malum mortis languide.

4. Ad malum mortis languide
Languentes nos prostituit
Mala matris improvide,
Que mali causam prebuit,
Quia malum disposuit
Male malorum cupide,
Quando serpentis callide
Voci fidem adhibuit.

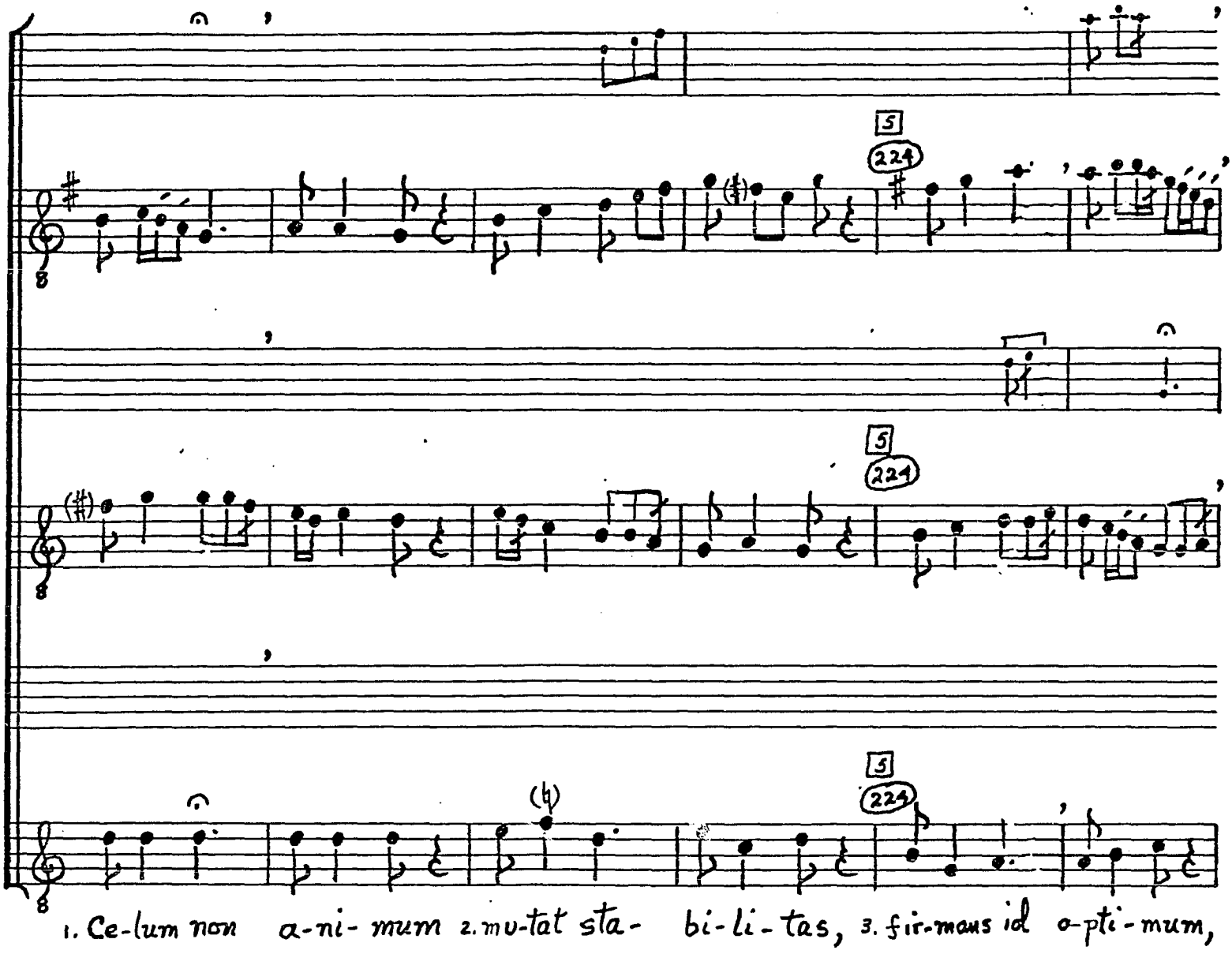
5. Voci fidem adhibuit
Hosti humani generis
Eve mater, quo meruit
Culpe reatum veteris,
Verbum non sui sceleris
Pene sola succubuit,
Uvam acerbam sorbuit,
Dentes stupescunt posteris.

6. Dentes stupescunt posteris
Ex uva, quam absorbuit
Mater corrupti federis,
Sed quod edendo nocuit,
Virgo credendo diluit,
Per quam misertus hominis
Nudatis luto lateris
Verbum pater exhibuit.

CELUM NON ANIMUM (E 1)

Sources
F 223v-224; W_1 11r-v; CB 48
ORawl 18; Brit. Mus. Add. 24659 12

Editions
Knapp, 35 Conductus, p. 32
AH 21, 133



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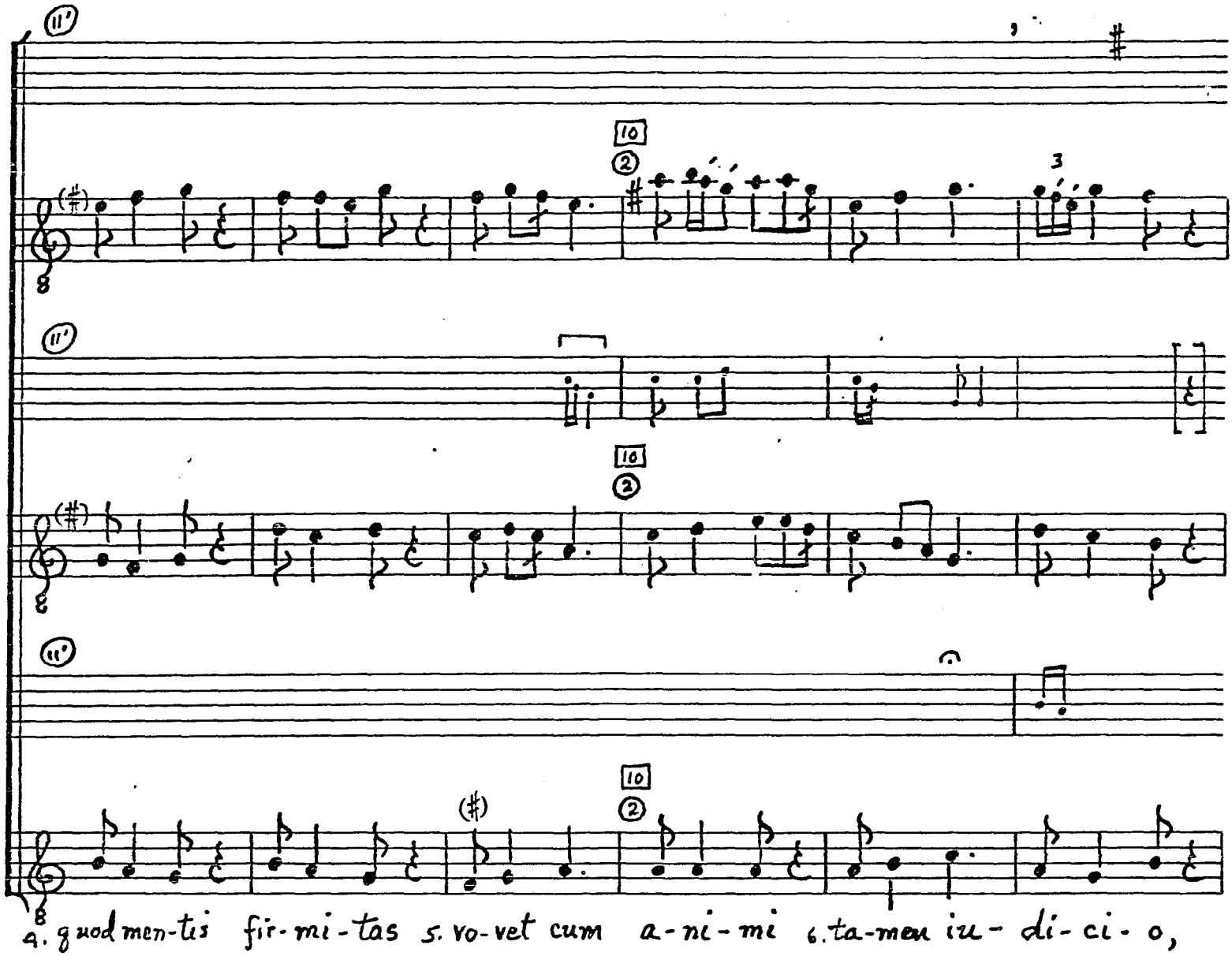

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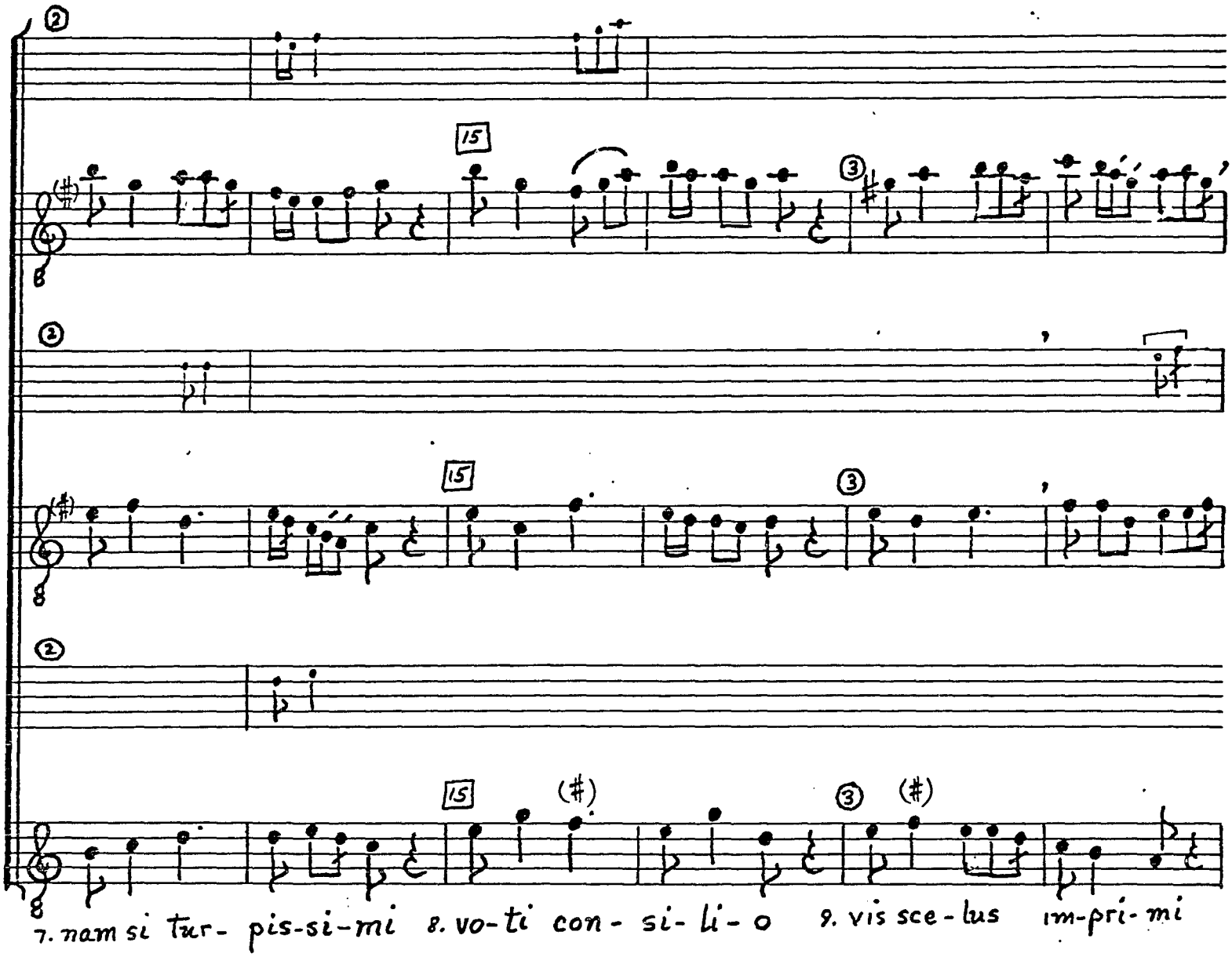

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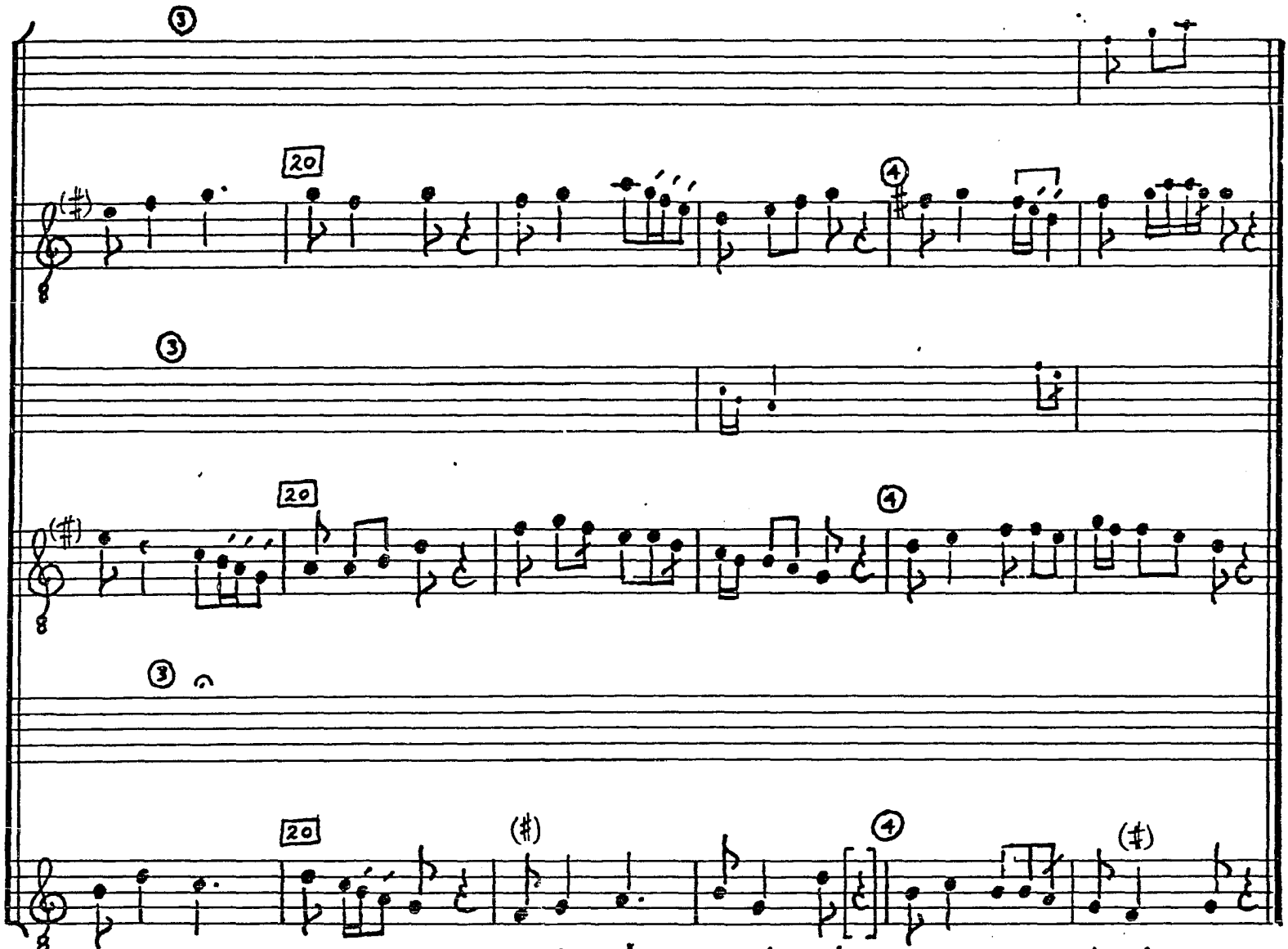

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2. Non erat stabilis
Gradus, qui cecidit,
Pes eius labilis
Domus, que occidit;
Hinc tu considera,
Quid agi censeas,
Dum res est libera,
Hic sta, ne iaceas;
Prius delibera,
Quod factum subeas,
Ne die postera
Sero peniteas.

3. Factum dimidium
Habet, qui ceperit,
Ceptum negotium
Si non omiserit,
Non tantum deditus
Circa principia,
Verum sollicitus
Pro finis gloria;
Nam rerum exitus
Librat industria,
Subit introitus
Preceps in caria.

4. Coronat militem
Finis, non prelium,
Dat hoc ancipitam
Metam, is bravium;
Iste quod Tribuit,
Dictat Stabilitas,
Istud quod metuit,
Inducit levitas;
Nam formam annuit
Mentis integritas,
Quam dari respuit
Vaga mobilitas.

5. Mutet cum Protheo
Figuram levitas,
Assumit ideo
Formas integritas,
Vultum constantia
Conservans intimum,
Alpha principia
Et O Novissimum,
Flectens fit media
Dans finem optimum,
Mutans in varia
Celum et animum.

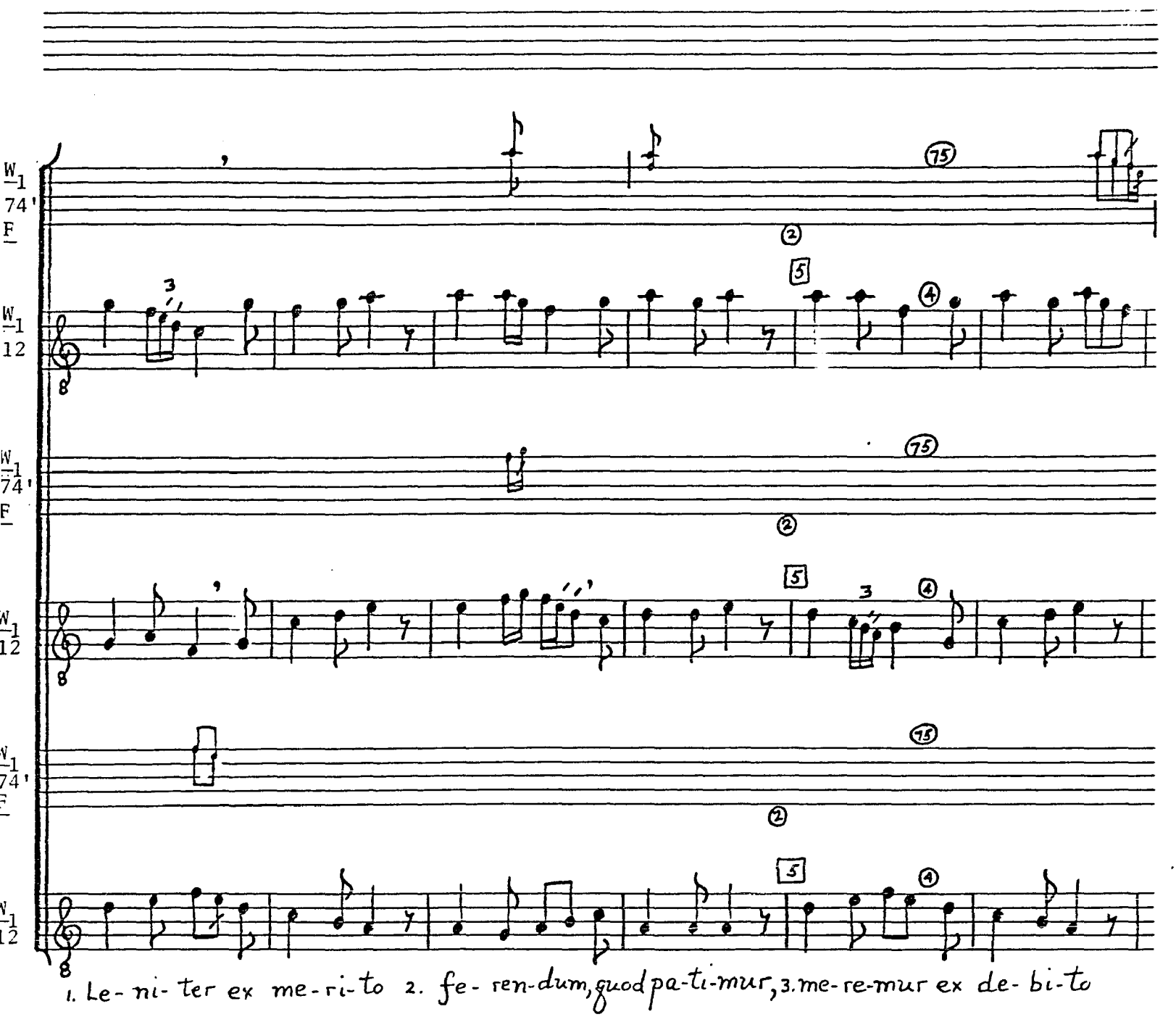
LENITER EX MERITO (E 2)

Sources
F 224v-225; W_1 12r-v; W_1 74v-75;
CaJ 1av

ORawl 14v

Cf. Naturas Deus regulis (Benedicamus Domino)-- F 213v; W_2 98v(a2); Ma 109v (a2); F 287 (a2); W_1 92 (a2)

Editions
Flacius #77
AH 21, 107



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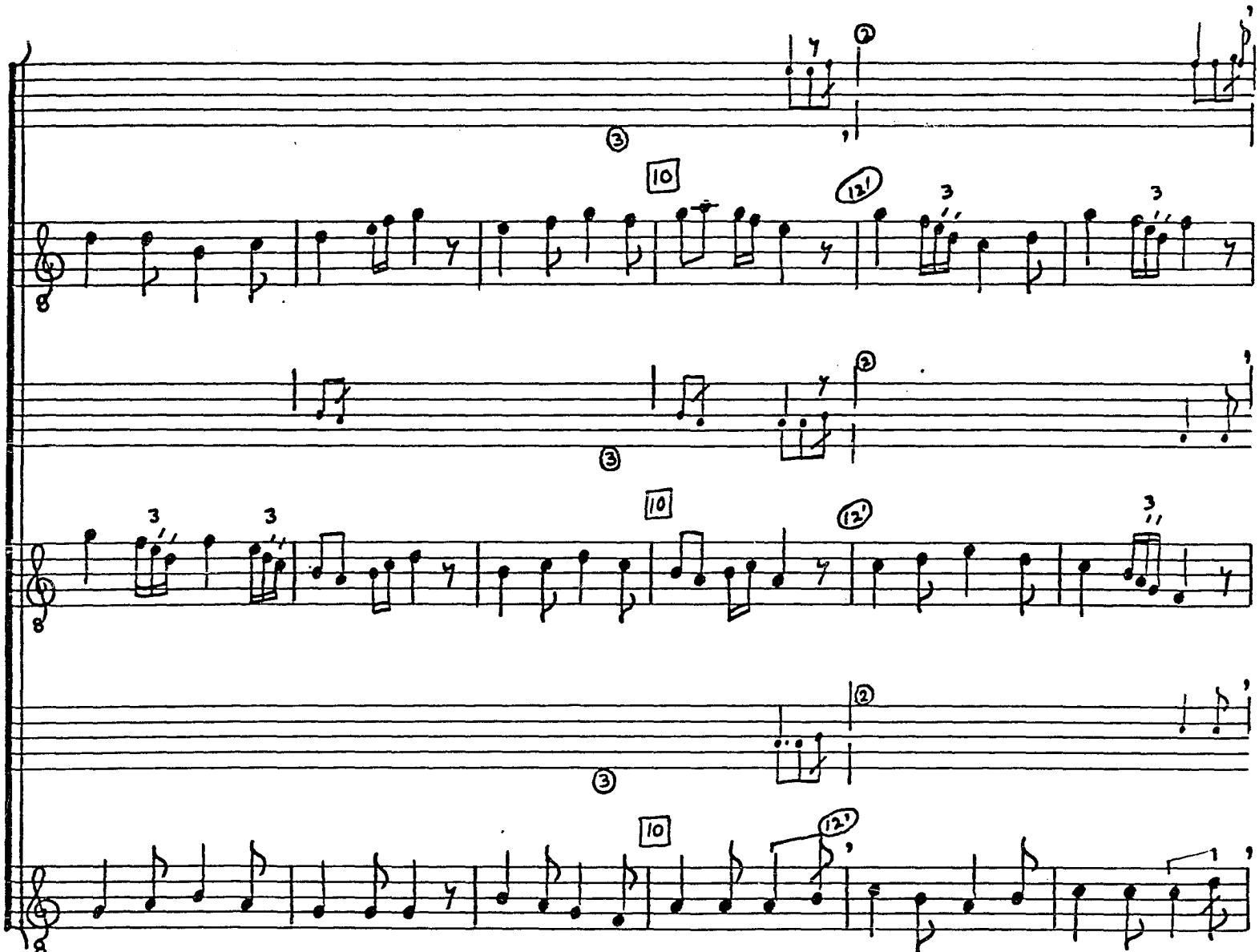

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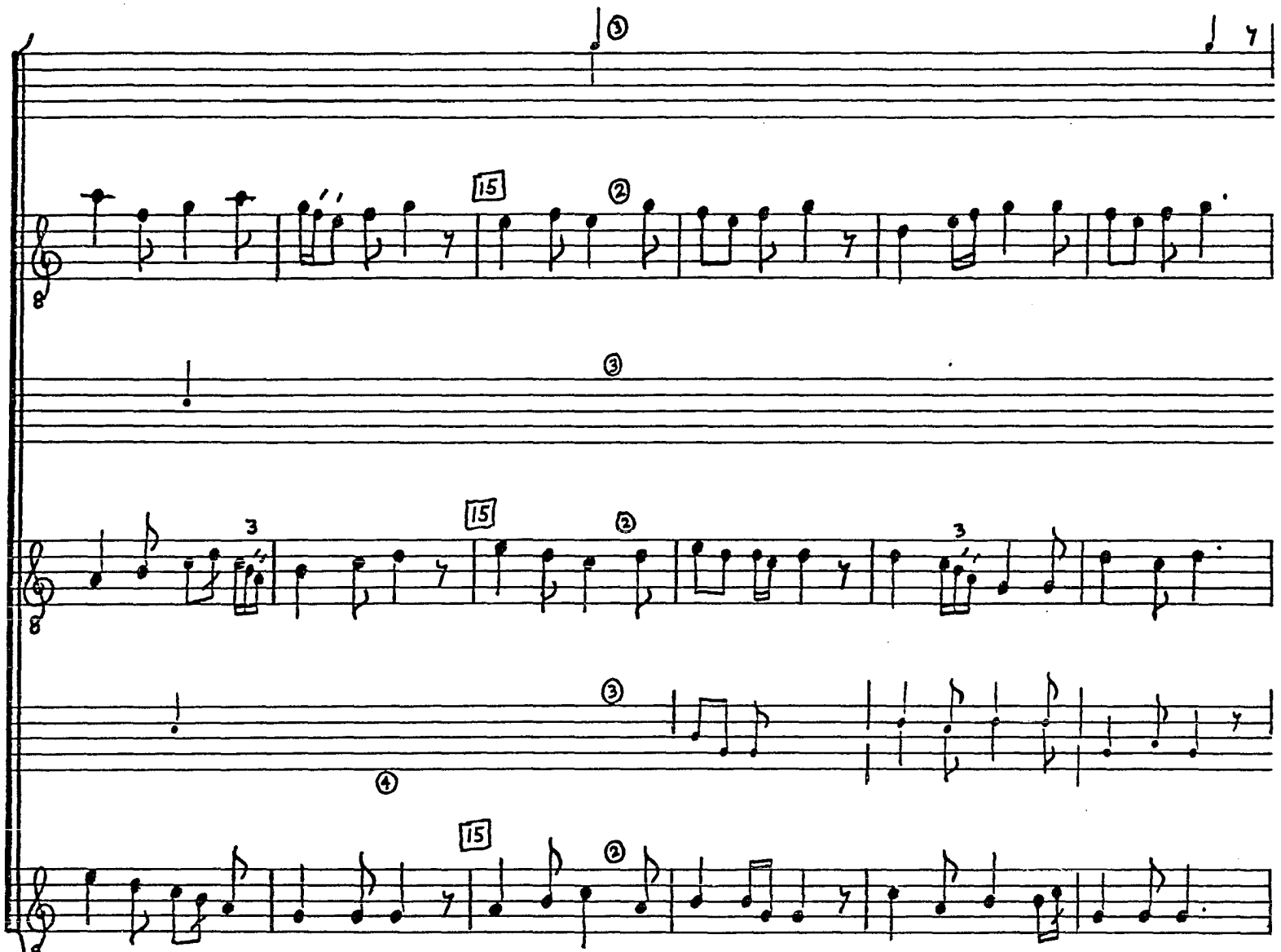

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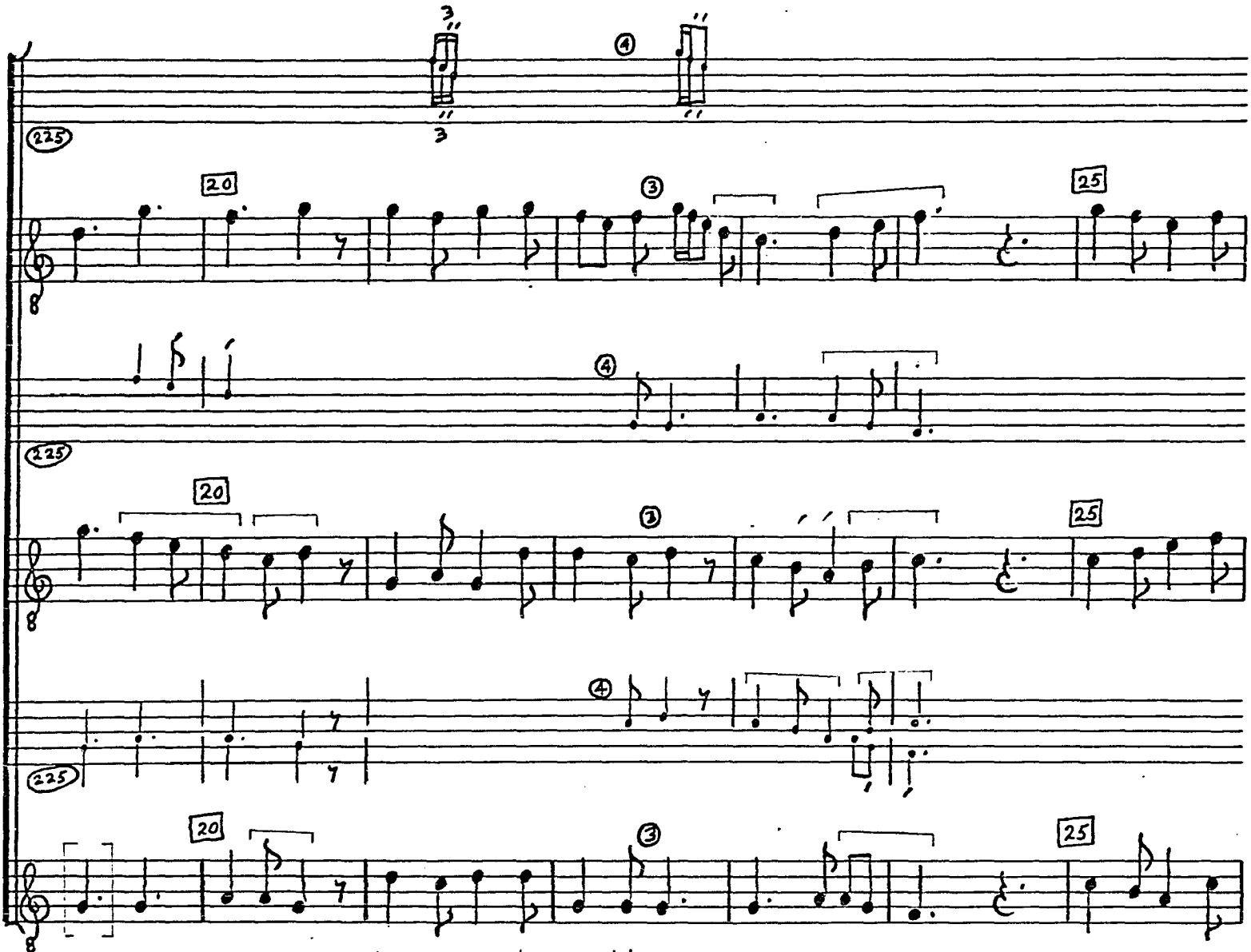

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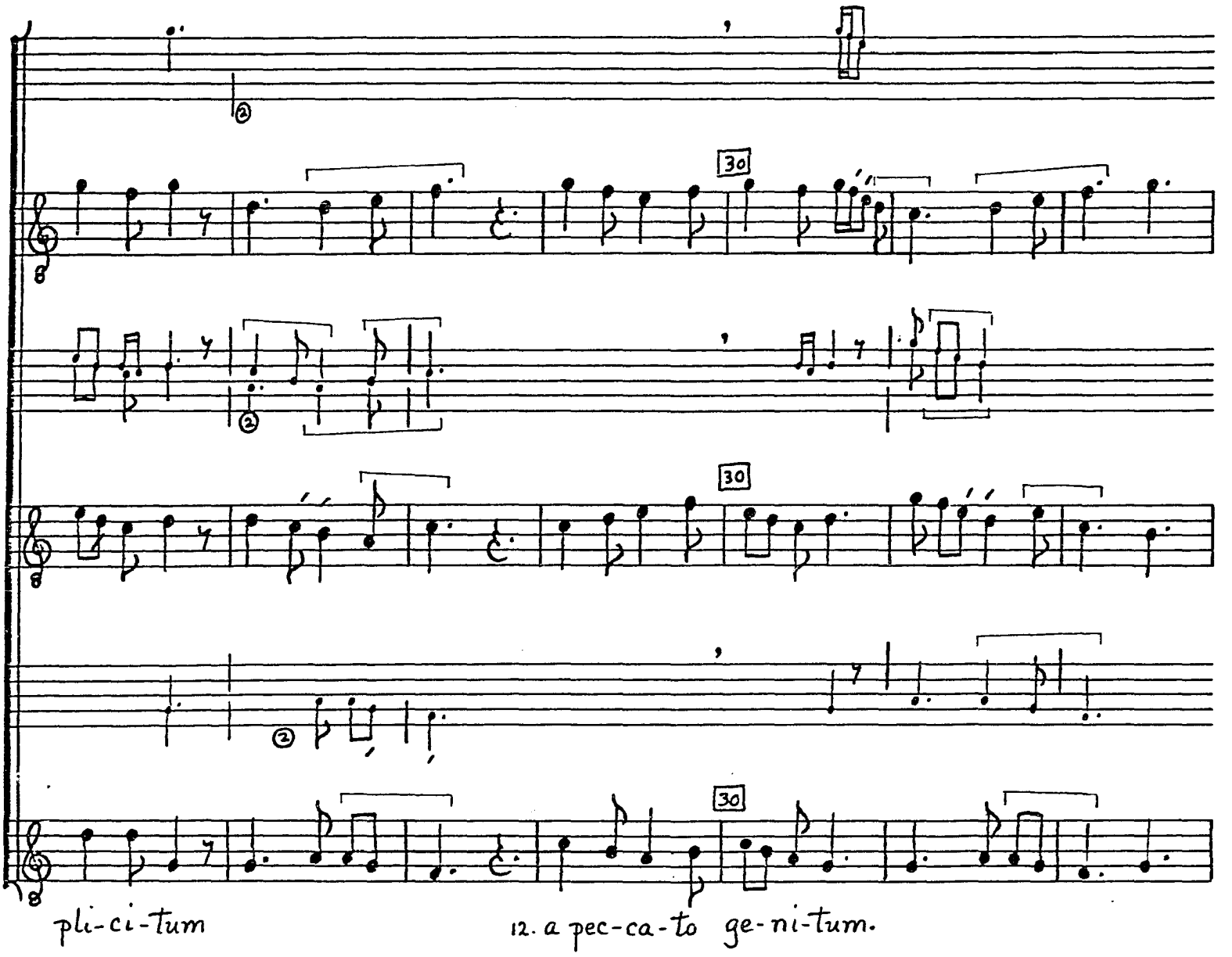

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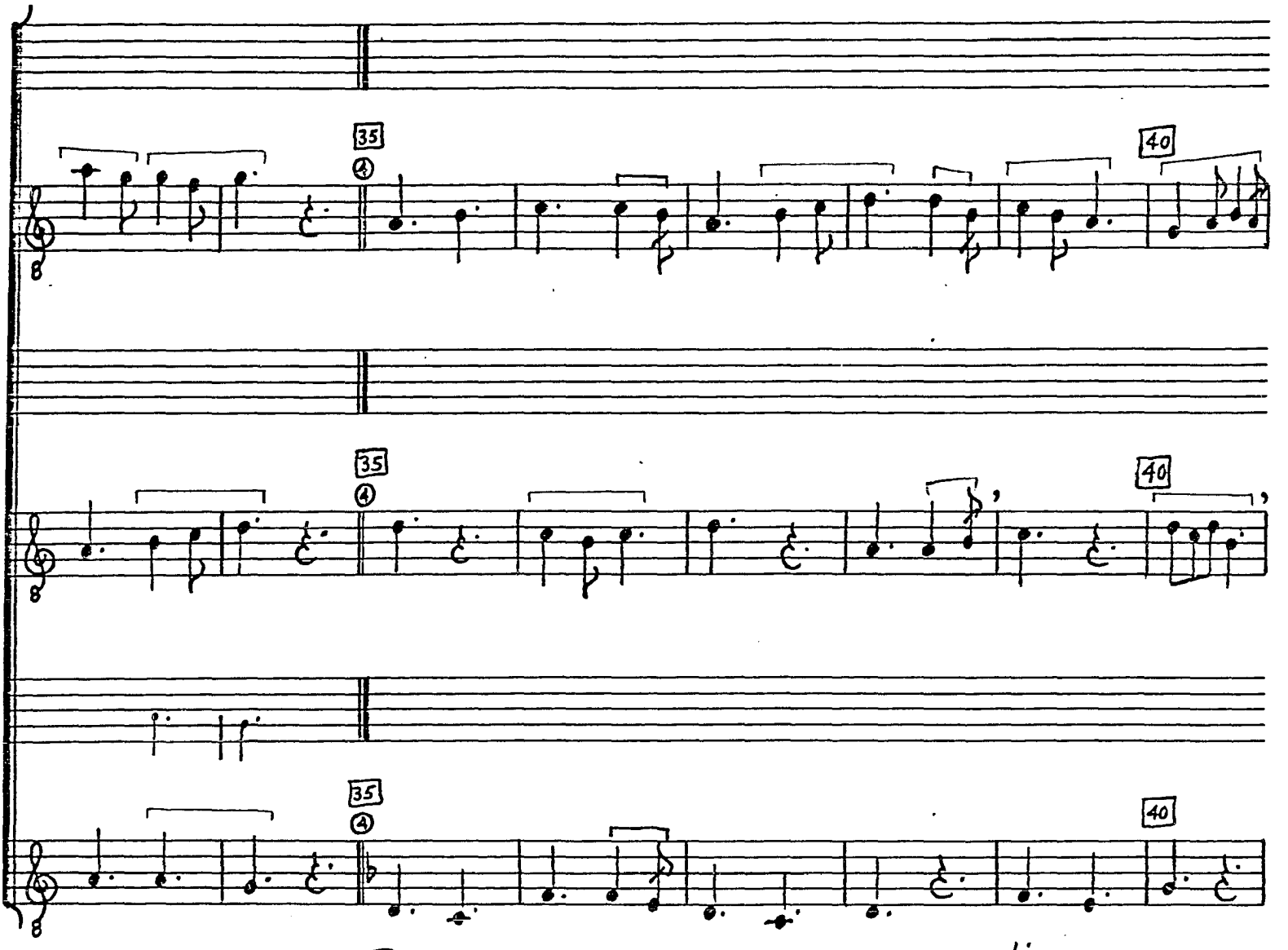

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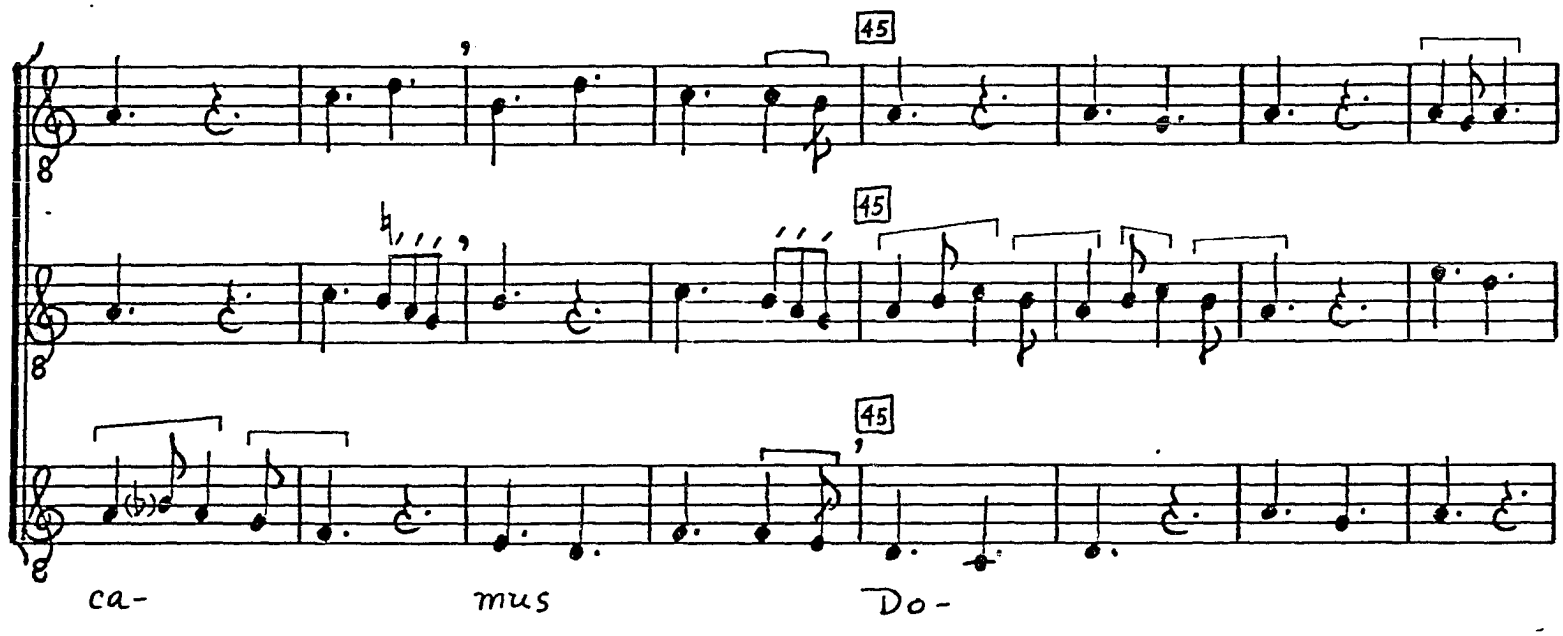

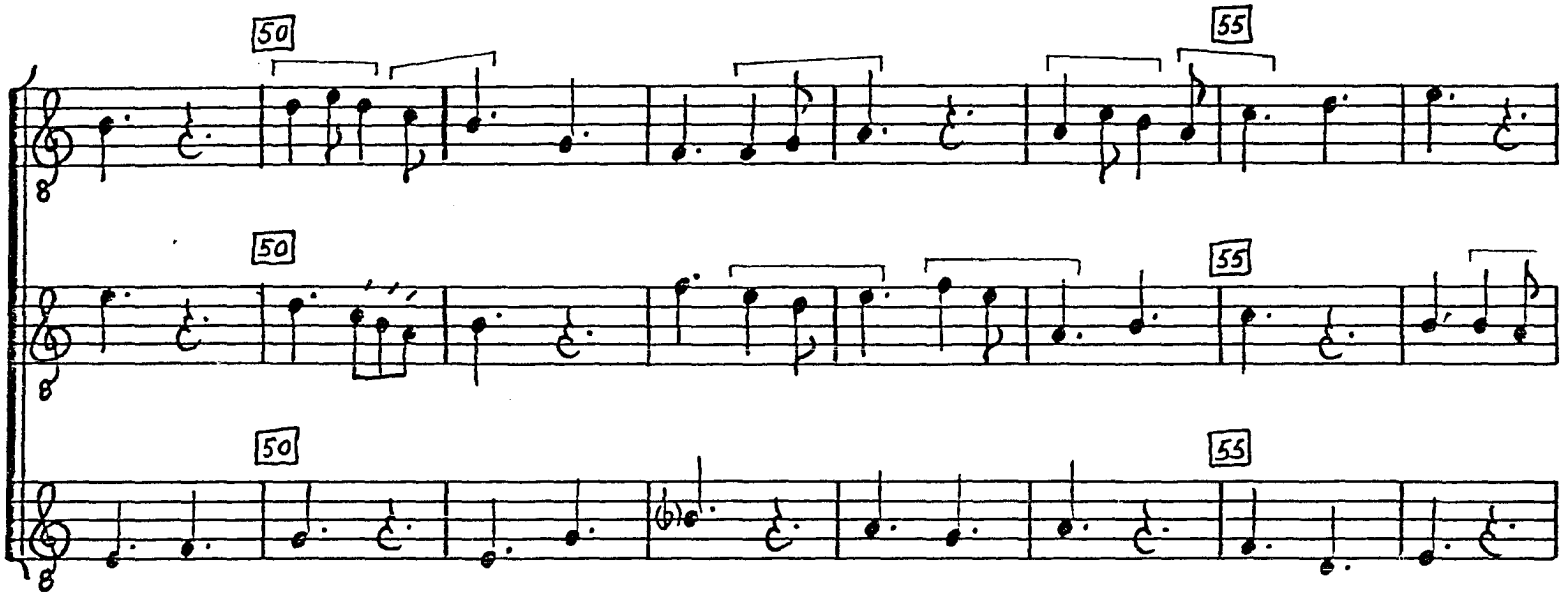

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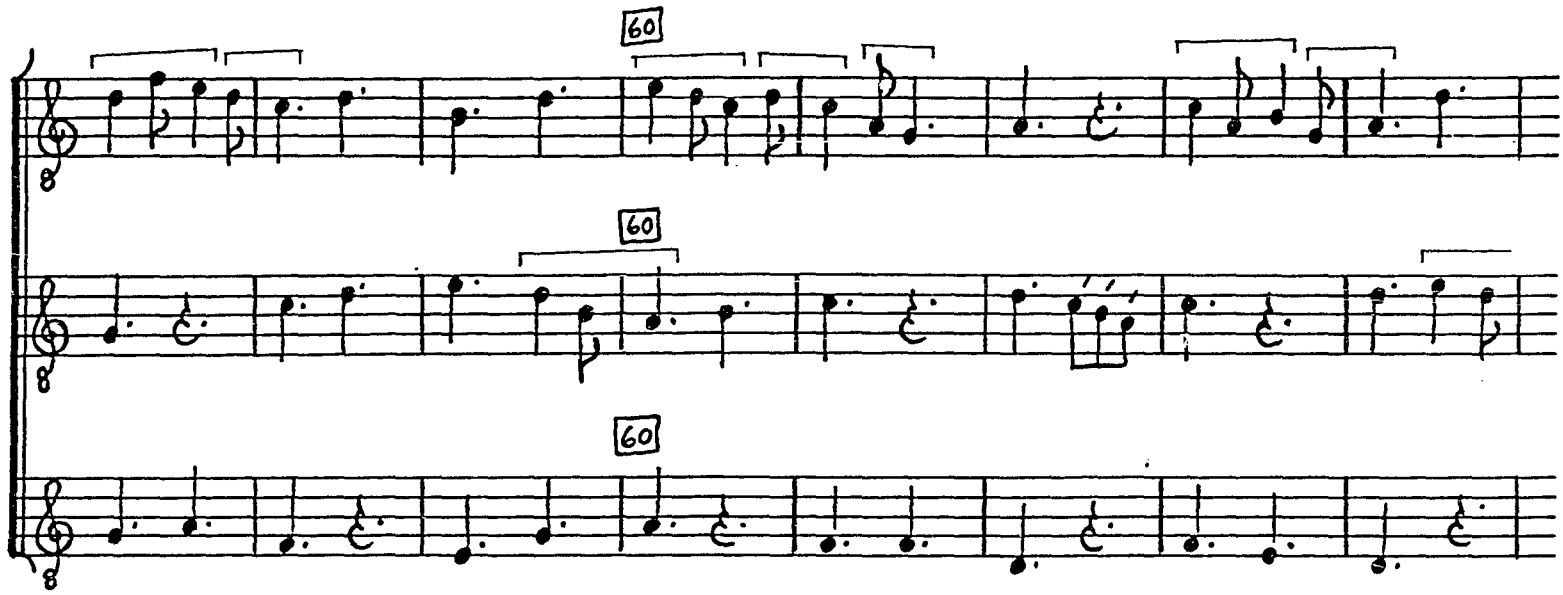

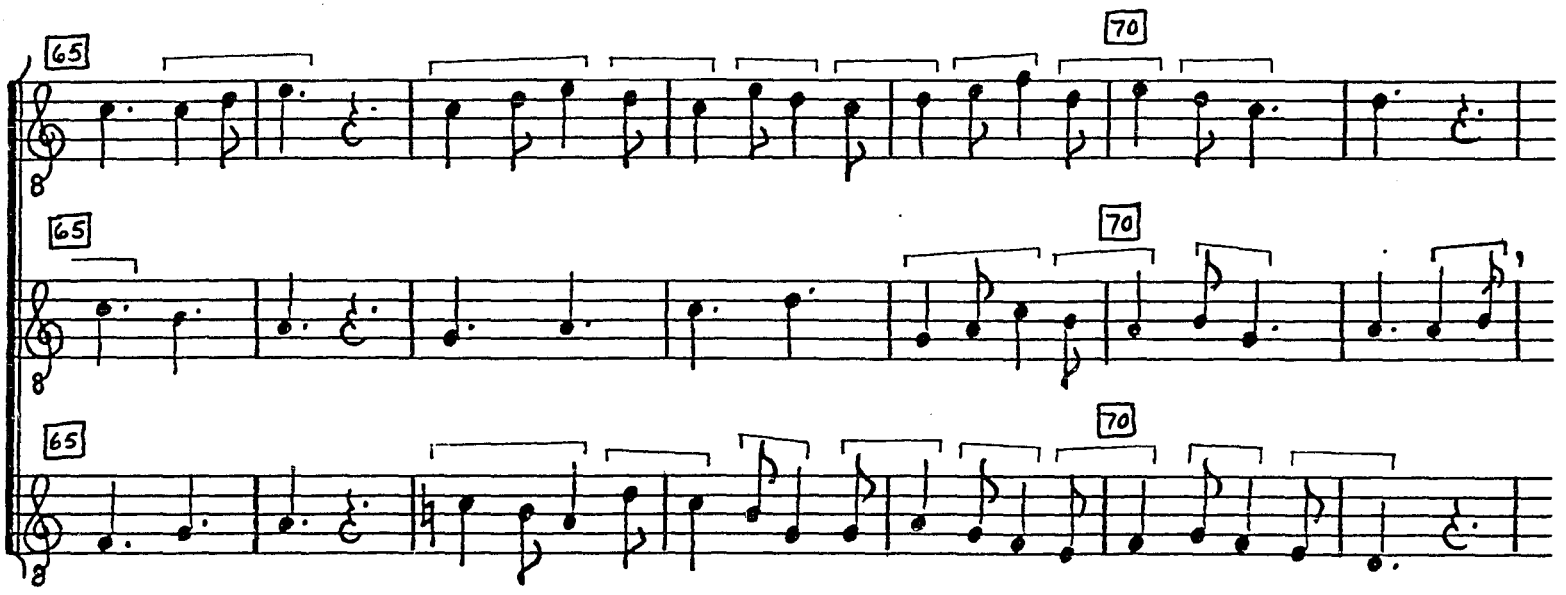

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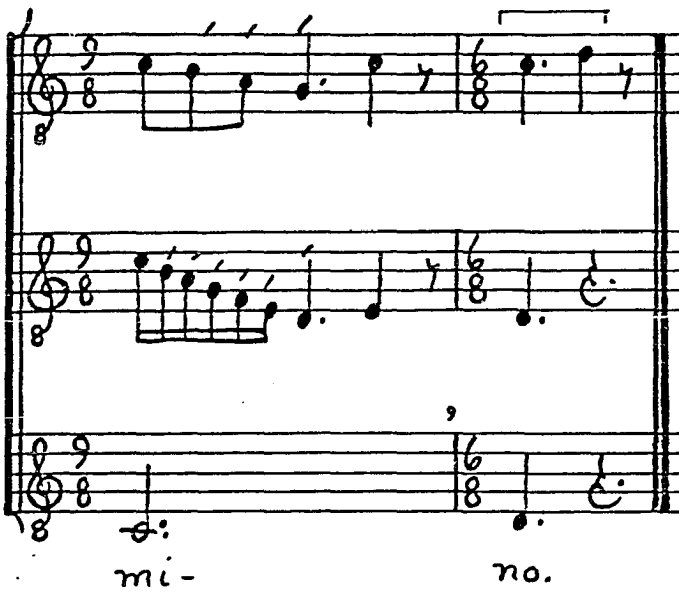

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2. Omne in precipiti
Cursu stetit vitium
Omne genus vetiti
Prodiit in medium,
Subiit exsilium
Actus omnis licitus,
Et suum officium
Exercet inhibitus;
Ob hoc ira Domini
Comminatur homini,
Penas dolens reserat,
Ut peccantem conterat.

3. Penis nostris totiens
Divina compatitur
Clementia, quotiens
Ferox esse cogitur;
Dolet et irascitur,
Quia penam irrogat,
Et, qui iuste patitur,
Irascenti derogat,
Vice versa supplicat,
Qui damnandum iudicat,
Ad penas improperat,
Iudicem exasperat.

4. Pena dolenda venit,
Que venit immerita,
Quam nec culpa ptevenit,
Nec precedunt merita,
Verum nos, qui vetita
Non verentes sequimur,
Pena non indebita
Iure qui percellimur,
Per has penas annuas
Vitemus perpetuas;
Gaudeamus corripi
Expectantes recipi
A patre, qui corrigit
Filium, quem diligit,
Castigato genito
Leniter ex merito.

NOTES

[1]Mm. 35-73--Cf. Naturas Deus regulis, mm. 259-297 and mm. 473-511.

FAS ET NEFAS AMBULANT (F 7)

Sources

F 225r-v; CaJ 1av; CB 1

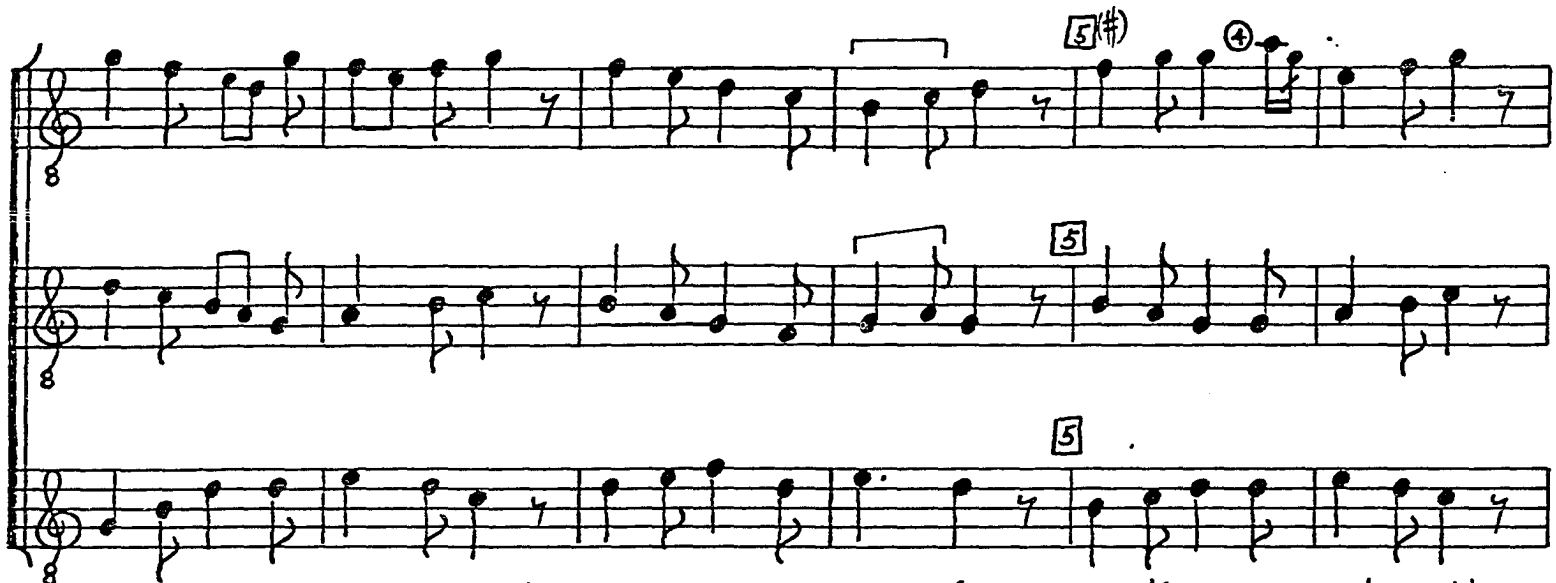
ORaw1 17v; Lyon 623 142; Cb 202 71v; Fulda C11 329

P 355.10, 156.6

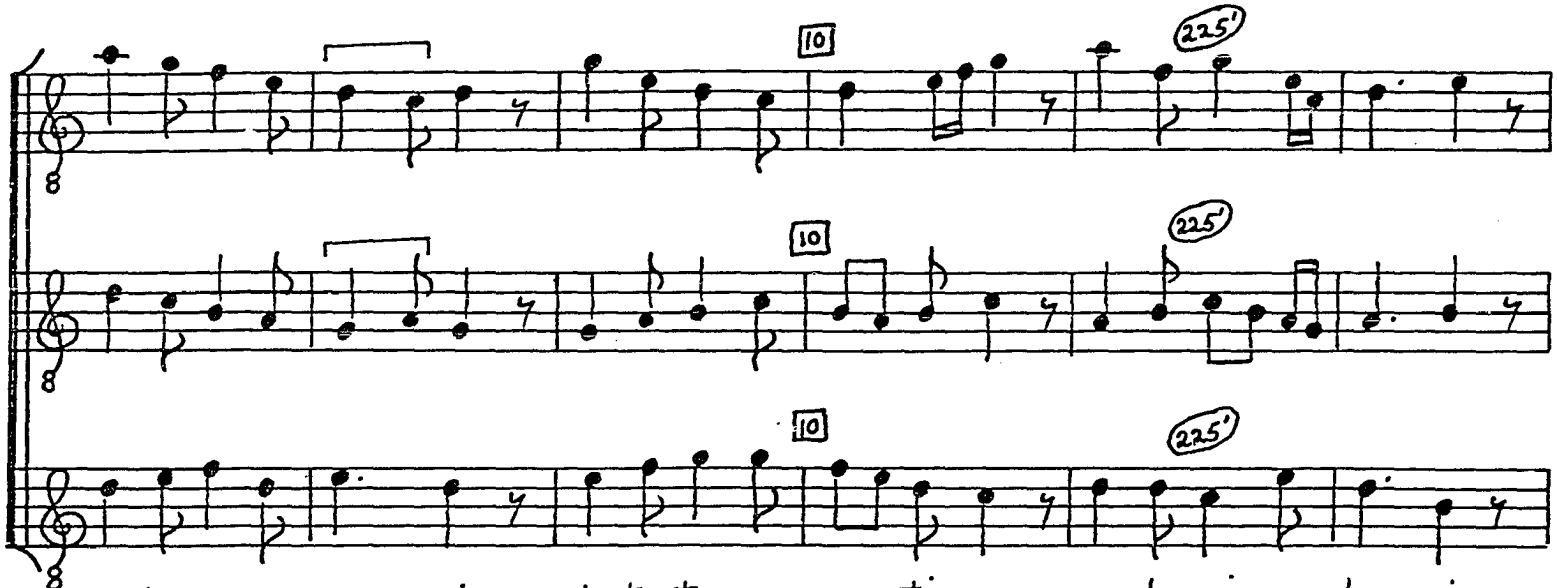
Editions

Flacius #12

AH 21, 160



1. Fas et ne-fas am-bu-lant 2. fe-re pas-su pa- ri, 3. pro-di-gus non red-i-mit



4. vi-ti-um a- va- ri, 5. vir-tus tem-pe-ran-ti- a 6. qua-dam sin-gu-la- ri

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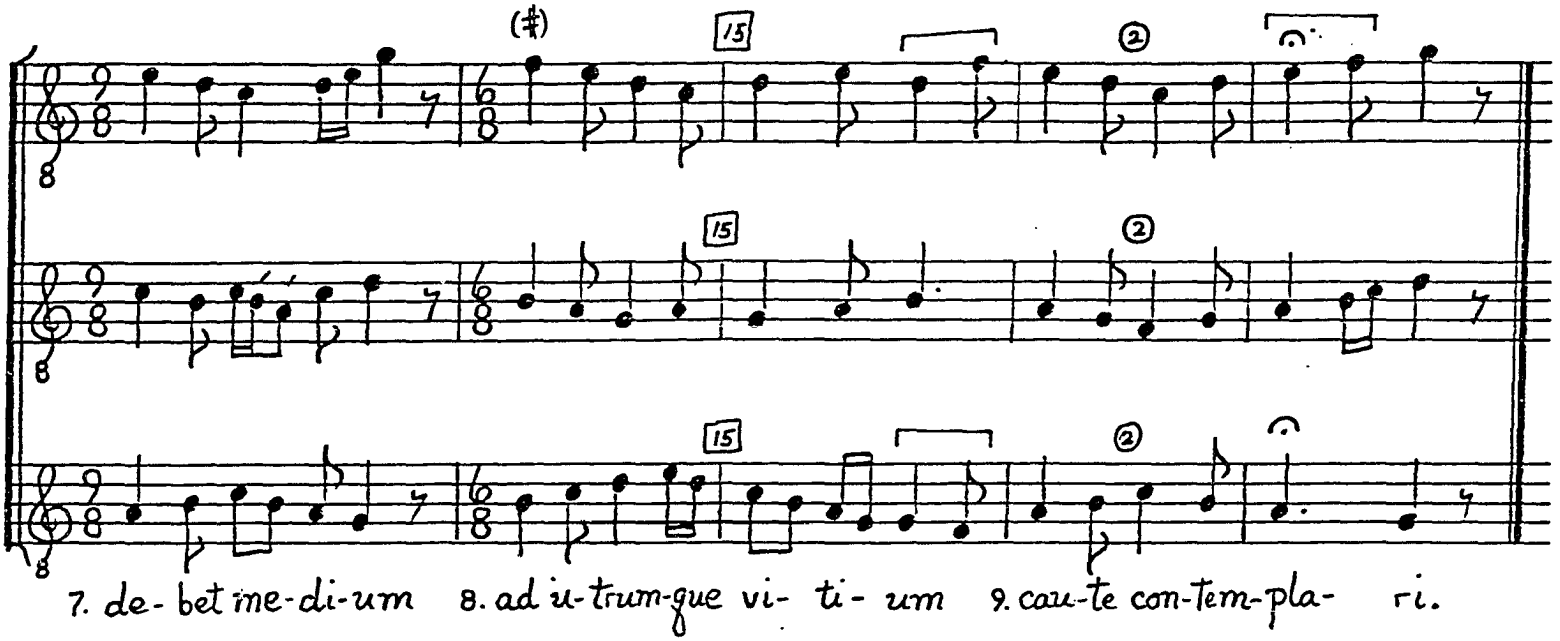

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2. Si legisse memoras
ethicam Catonis,
In qua scriptum legitur;
ambula cum bonis,
Cum ad dandi gloriam
animum disponis,
Supra cetera
Primum hoc considera,
Quis sit dignus donis.

3. Vultu licet hilari,
verbo licet blando,
Sis equalis omnibus,
unum tamen mando:
Si vis recte gloriam
promereri dando,
Primum videas
Granum inter paleas,
Cui des et quando.

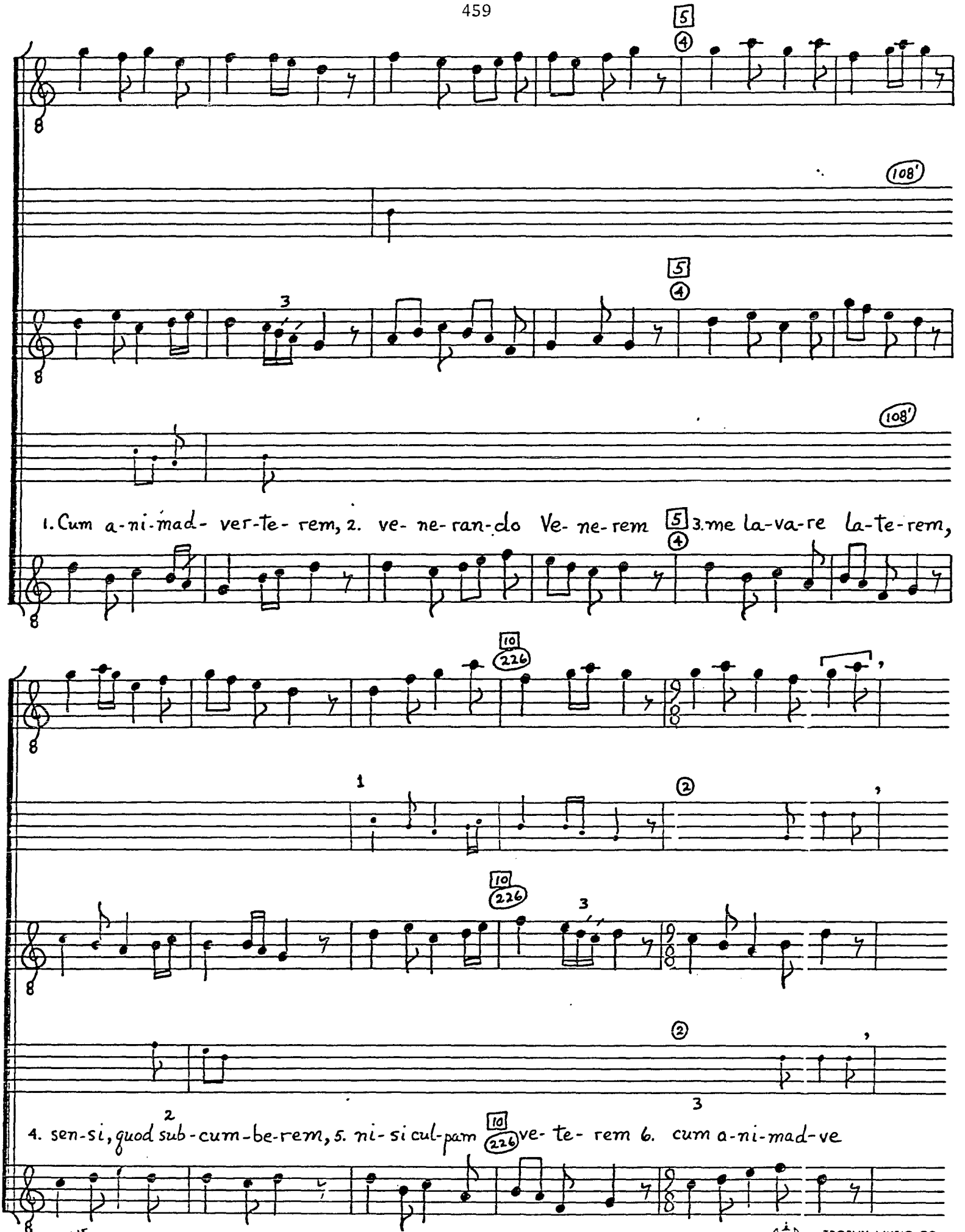
4. Dare, non ut convenit,
Non est a virtute,
Bonum est secundum quid,
sed non absolute,
Digne dare poteris
et mereri tute
Famam muneris,
Si me prius noveris
Intus et in cute.

5. Si prudenter triticum
paleis emundas,
Famam emis munere,
sed daveto, cum das,
Largitatis oleum
male ne effundas,
In te glorior,
Quia Codro codrior
Omnibus abundas.

CUM ANIMADVERTEREM (I 12)

Sources
F 225v-226; W_1 108 (a2)
ORawl 15

Editions
AH 21, 109



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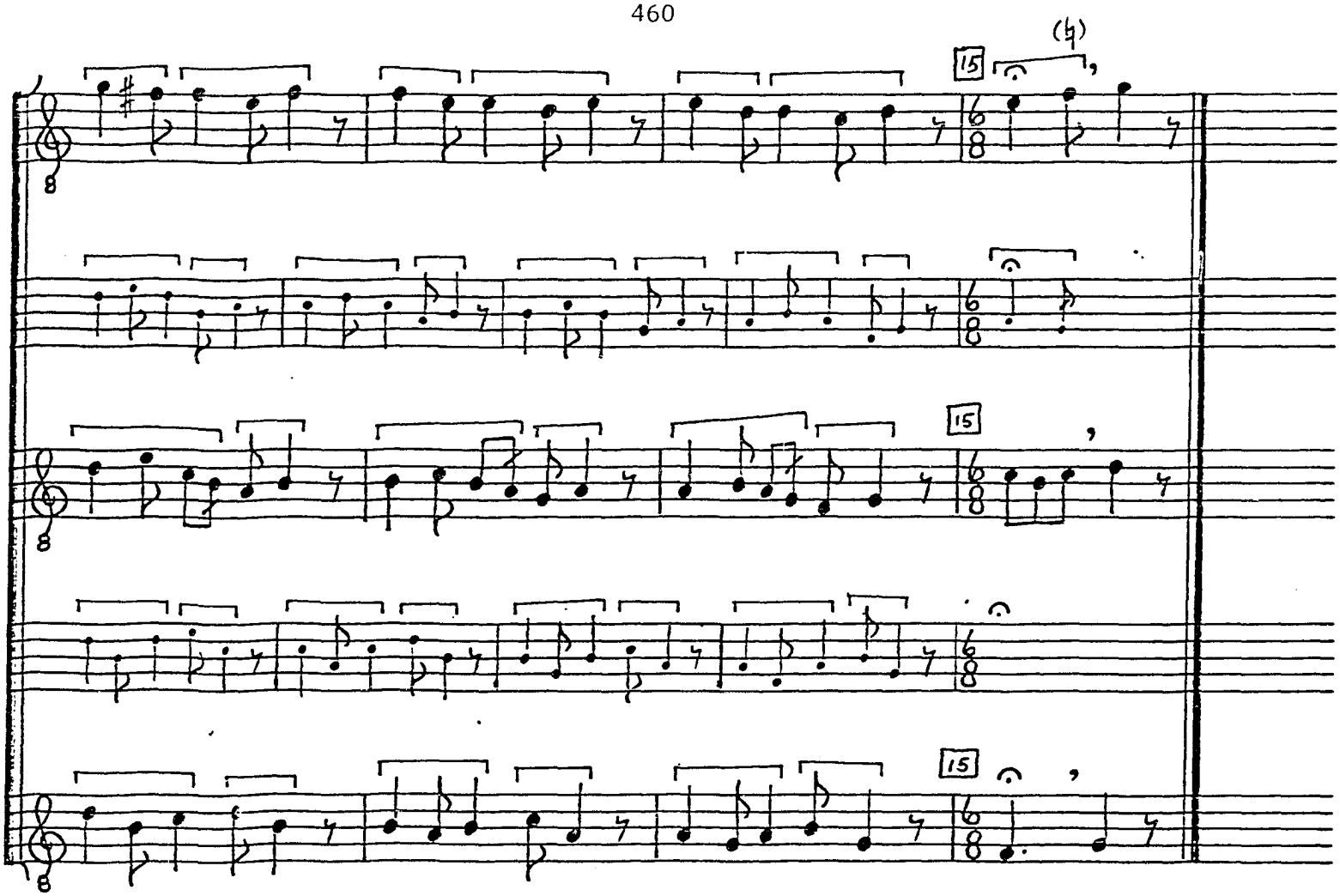

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2. Cum animadvertero
Que, quanta, quot egero,
Recte flere potero,
Nisi declinavero,
Nisi me de cetero,
Cum animadvertero.[4]

3. Cum animadverteris,
In quibus deliqueris,
Boni nihil operis,
Nihil, inquam, reperis,
Ergo nisi falleris,
Cum animadverteris.

4. Cum animadvertere
Te potes in scelere,
Vertere, revertere,
Dum potes, resurgere,
Mentis homo libere,
Cum animadvertere.

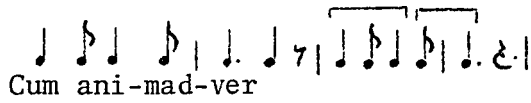
5. Cum animadvertitur,
Dum in carne vivitur,
Quid a nobis agitur,
Nihil si quis igitur
Ratione regitur,
Cum animadvertitur.

NOTES

[1]Duplum, mm. 9-10--Scribe of $\underline{W}_1$ recopied previous phrase by mistake.

[2]Text, mm. 7-8--succumberem in AH.

[3]Mm. 11 ff.--$\underline{W}_1$ seems to indicate the following:



[4]Second stanza in $\underline{W}_1$: Cum animadvertero,
Que, quanta, quot egero,
Nisi me de cetero
Nisi declinavero,
Recte flere potero,
Cum animadvertero.

PROCURANS ODIUM (E9)

Sources
F 226r-v; Ma 124 (a2); CaJ 1a (frag.)
MüC 37 (a2); CB 47v (Text only)

SR 1545; SR 1546

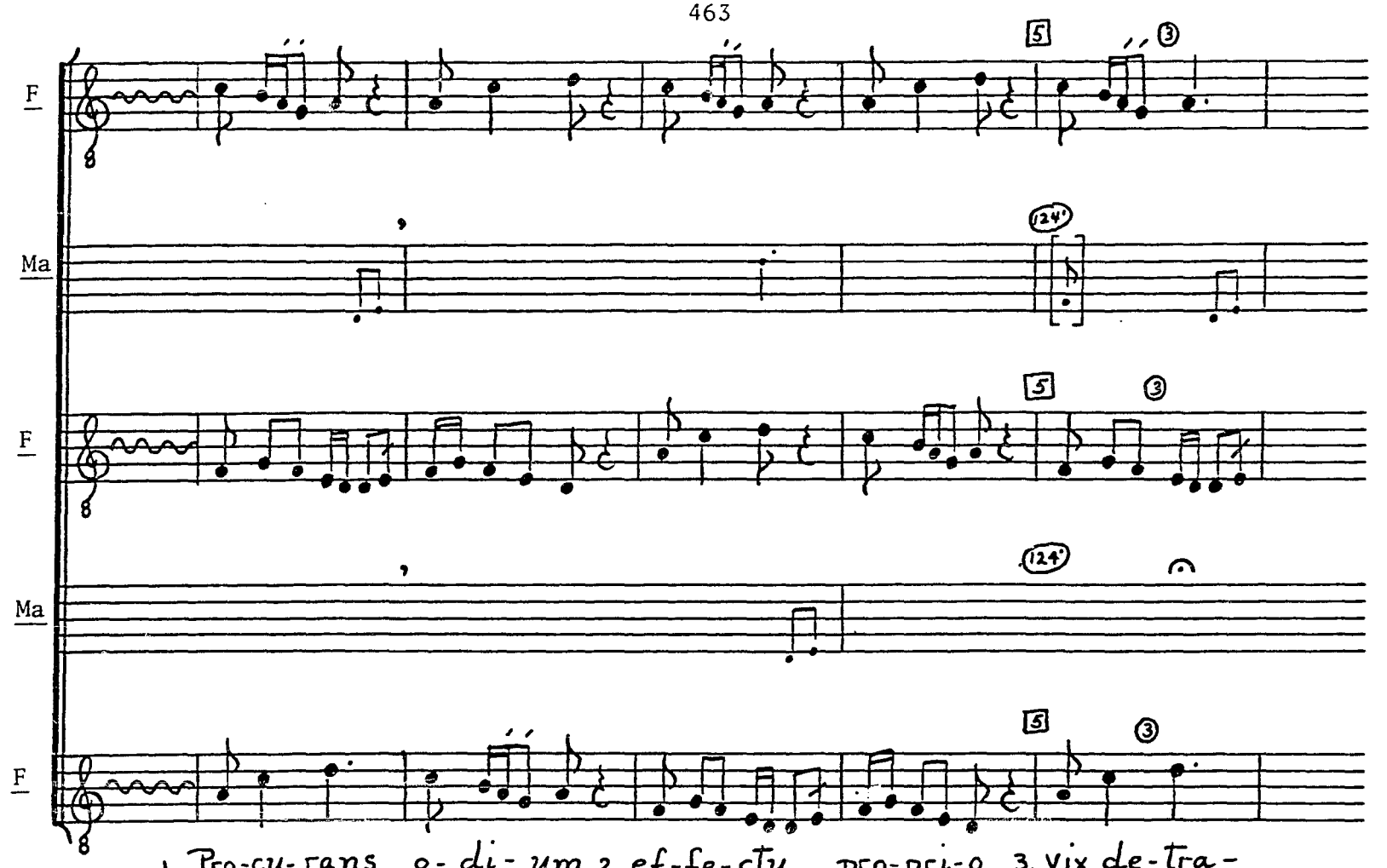
Cf. Suspirat spiritus (Philip the Chancellor)--LoB 39v

Editions
Knapp, 35 Conductus, p. 34
AH 21, 123
Cf. AH 21, 110

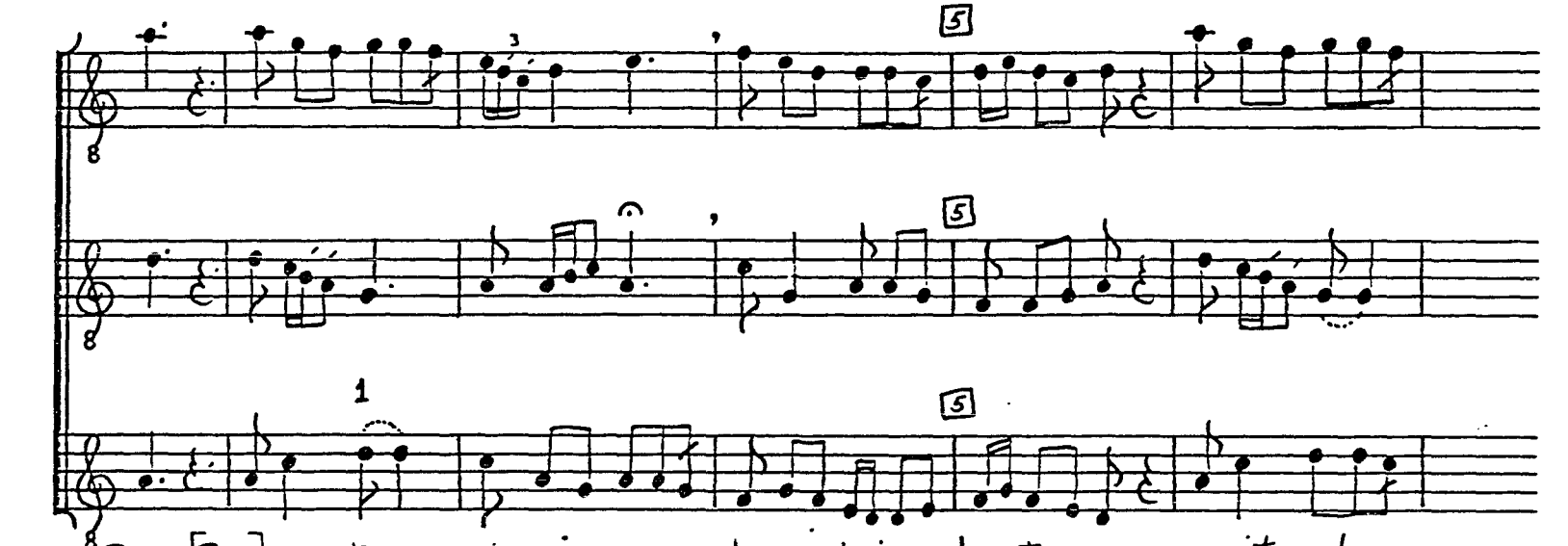
PURGATOR CRIMINUM (F2)

Sources
W_1 73r-v
ORawl 15; OAdd 65; Graz 258

Editions
AH 20, 48
Cf. AH 46, 101



1. Pro-cu-rans o-di-um 2. ef-fe-ctu pro-pri-o 3. vix de-tra-



1. Pur-[Pur-]ga-tor cri-mi-num 2. de pa-tris dex-te-ra 3. ve-nit ad

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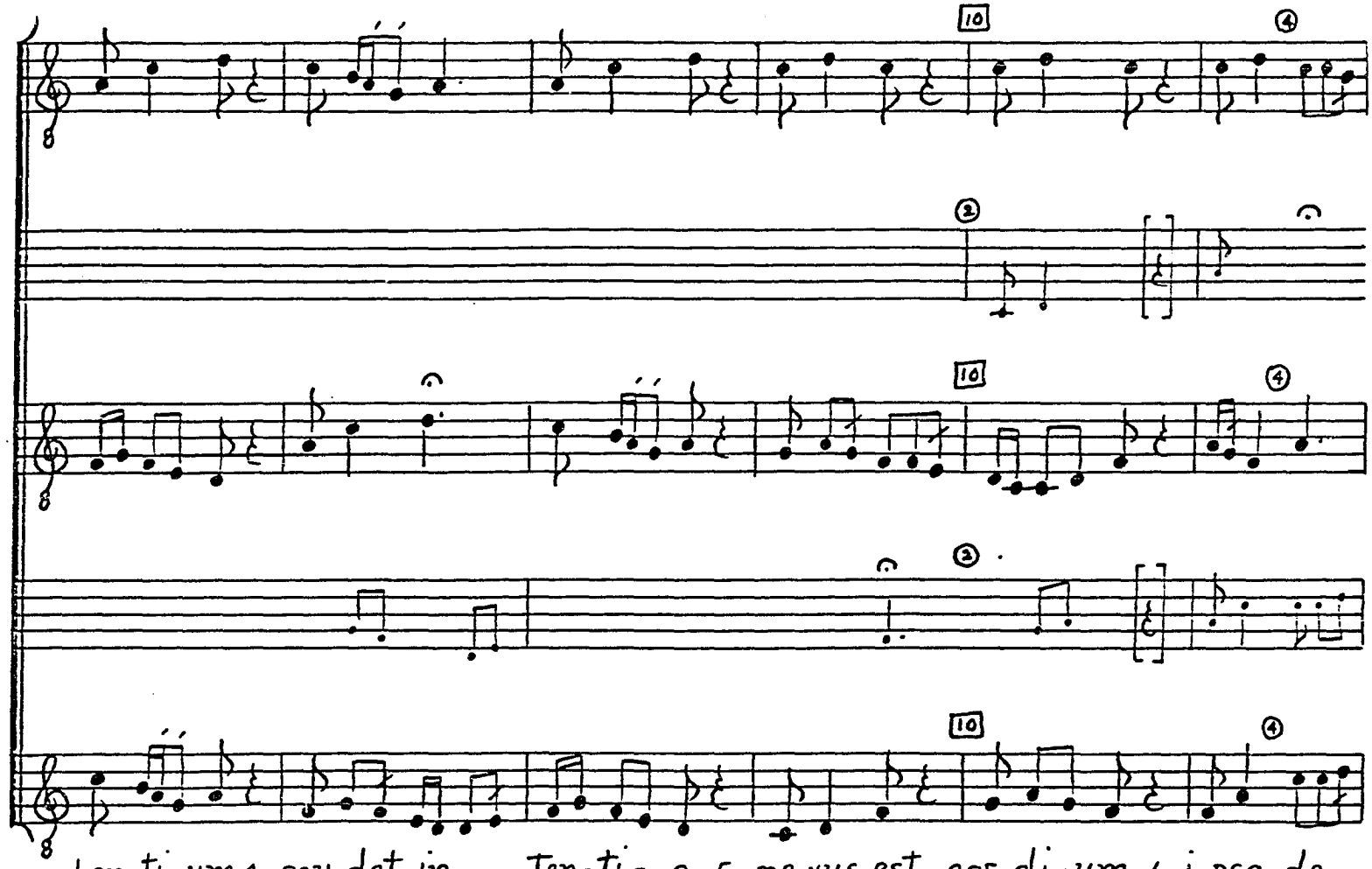

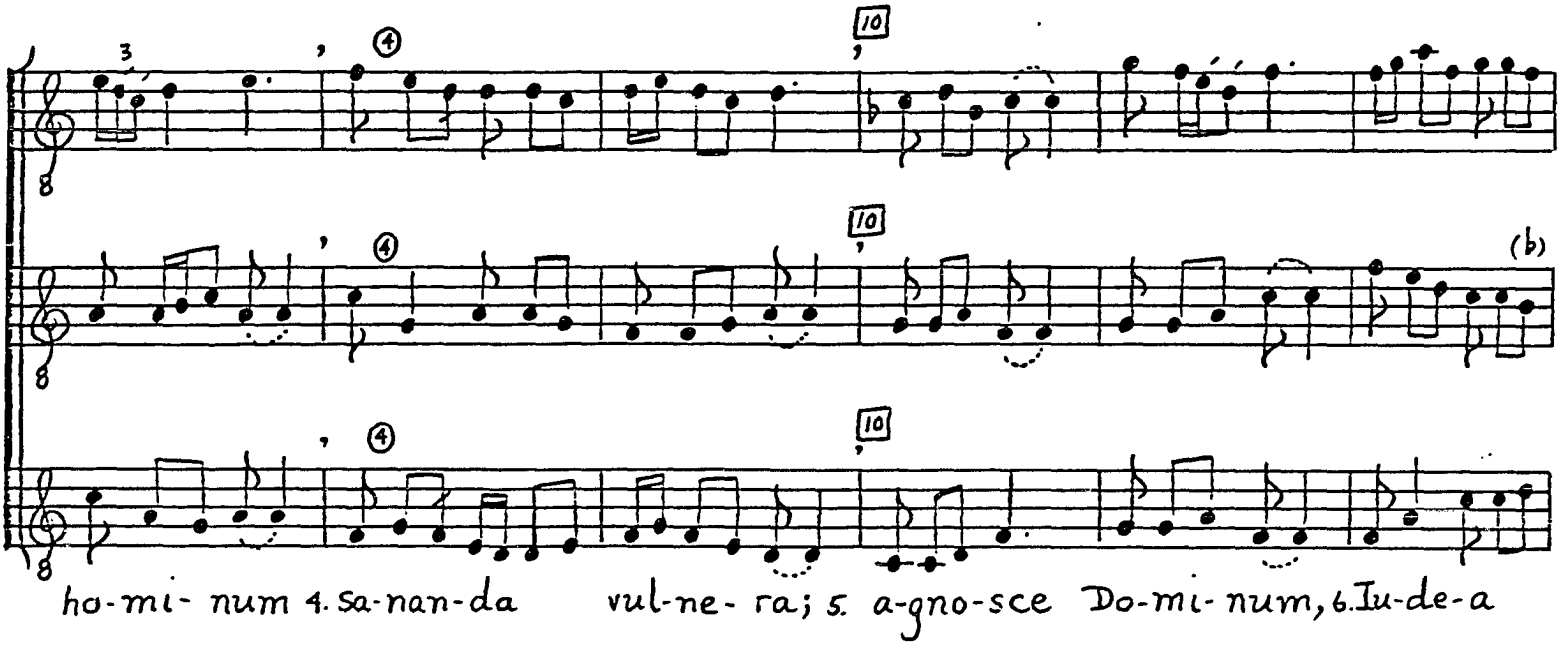

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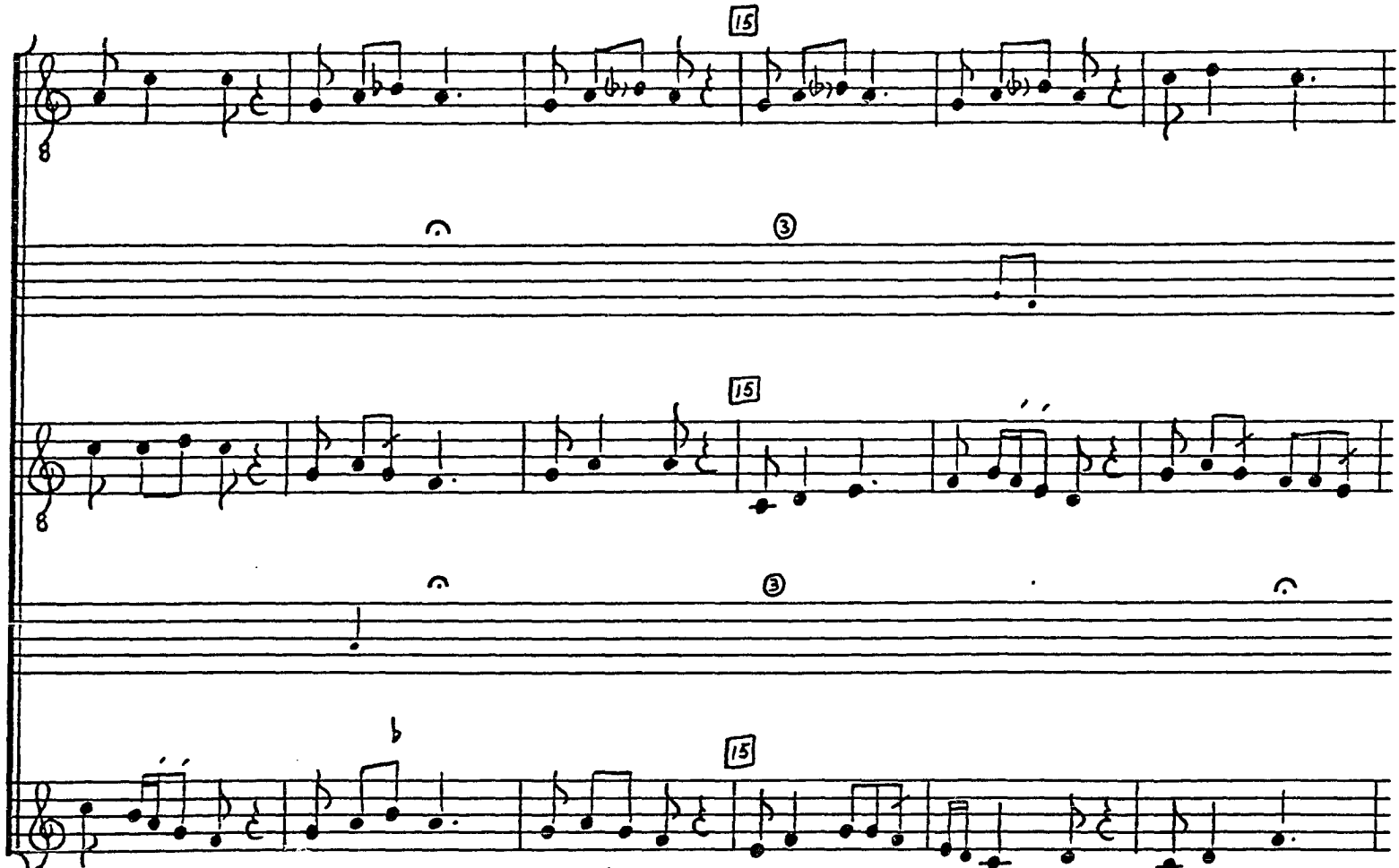
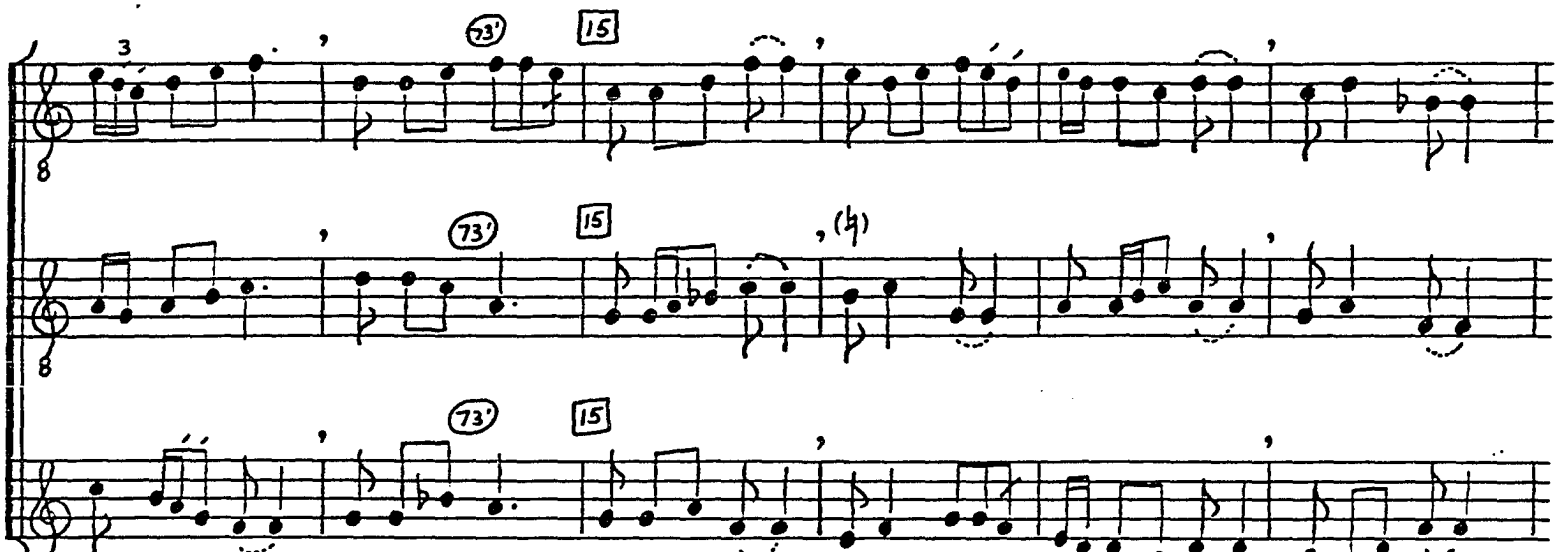


tra-cti- o, 7. sic per con- tra-ri- um 8. ab ho-ste ne-sci- o 9. fit hic pro-



mi- se- ra, 7. lex ha- bet ter-mi-num, 8re-ce-dunt ve-te- ra, 9. non mun-dat

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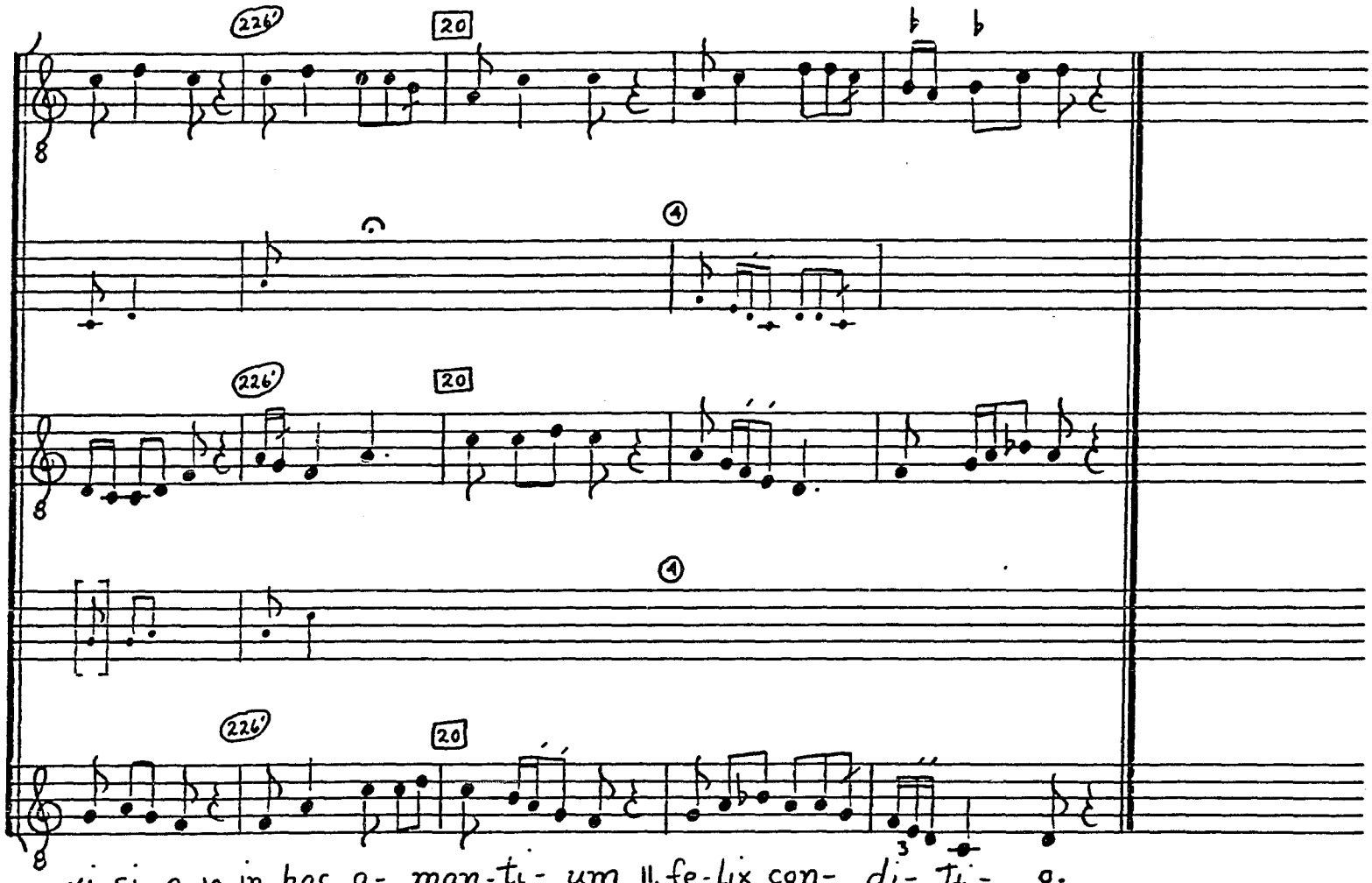
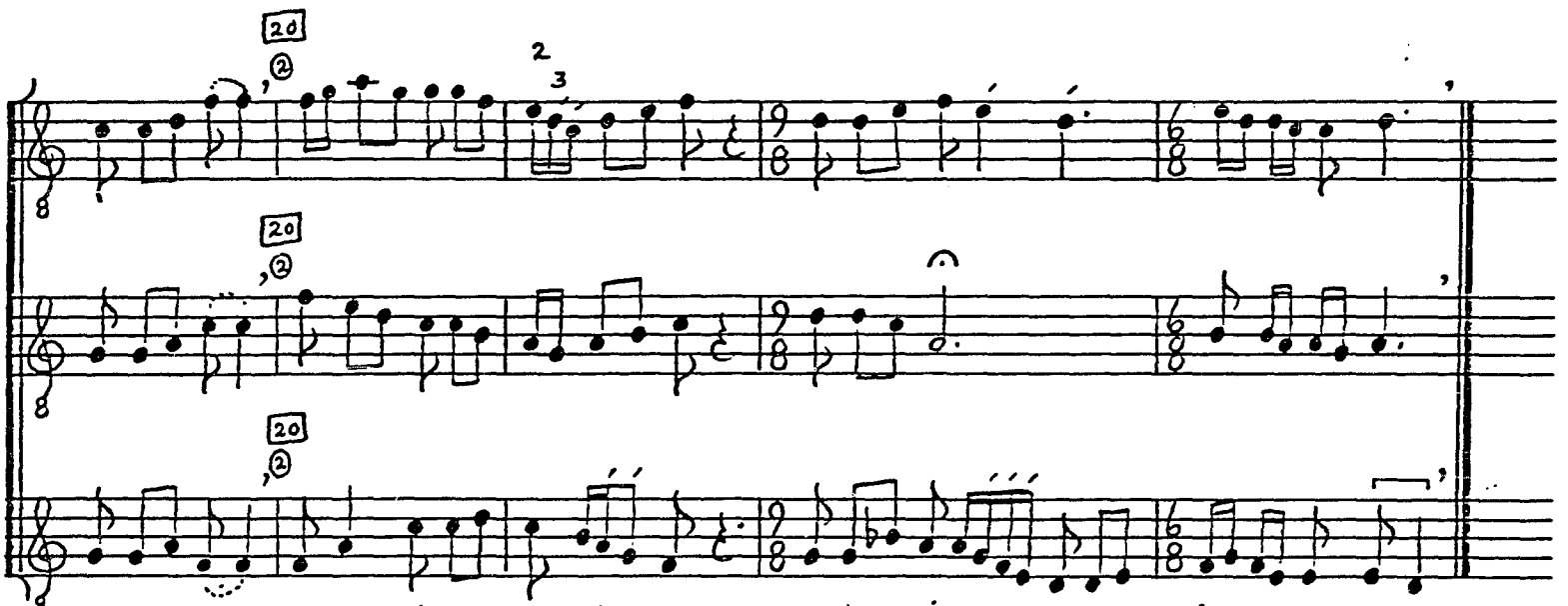


vi-si-o, 10. in hac a- man-ti- um 11. fe-lix con- di- ti- o.



sce-le- ra 10. ri-tus li- ba-mi-num 11. nec le-gis lit-te- ra.

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For W_1:

2. O gentis simplicis
Cor plus quam ferreum,
Amurcam respicis
Nec vides oleum,
In esu corticis
Non gustas nucleum,
De granis elicis
Panem furfureum
Nec imples horreum,
Frumentis mysticis
Preponeus hordeum.

3. Homo reptitius
Salivam exspuit,
Humoris fluvius
In barbam defluit,
Nam Dei filius
Infirmam induit
Carnem exterius
Pravaque imbuit
Per hoc, quod latuit,
Deus interius,
Que non deseruit.

4. Occurens veritas
Misericordie,
Pacisque bonitas
Iuncta iustitie,
Res prius perditas
Reformat hodie,
Dum latet deitas
In servi specie,
Sic Babylonie
Redit captivitas
Ad domum patrie.

5. Iam servi servitus
Cessat ergastuli,
Et liber exitus
Iam patet exsuli,
Nam missa celitus
Salus et seculi,
Qui sibi primitus
Fuerant emuli,
Iunguntur populi,
Lapis est positus
In caput anguli

For F and Ma:

2. Insultus talium
Prodesse sentio,
Tollendi taedium
Fluxit occasio,
Suspendit gaudium
Prono consilio,
Sed desiderium
Auget dilatio,
Tali remedio
De spinis hostium
Uvas vindemio.

NOTES

[1] Purgator criminum, Tenor, m. 2--  in W_1. There are six other instances of this figure (Tenor and Duplum, mm. 7 and 11; Triplum and Duplum, m. 10), but sixteen instances of  (Duplum, m. 6; Tenor and Duplum, m. 9; Tenor m. 13; Tenor and Duplum, m. 15; Duplum, m. 16; Tenor, Duplum, Triplum, mm. 17, 18, 19).

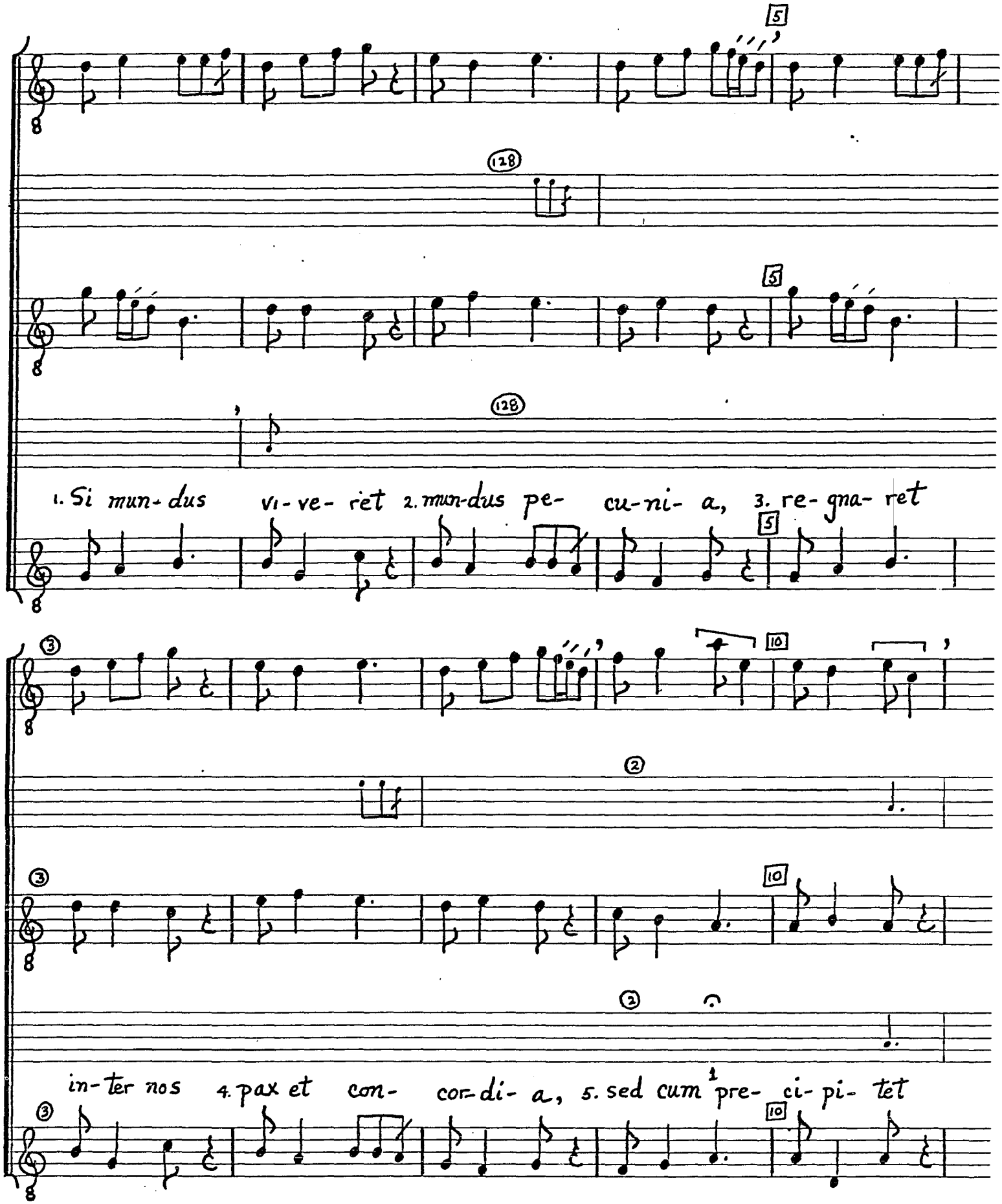
[2] Purgator criminum, Triplum, m. 21--  in W_1.

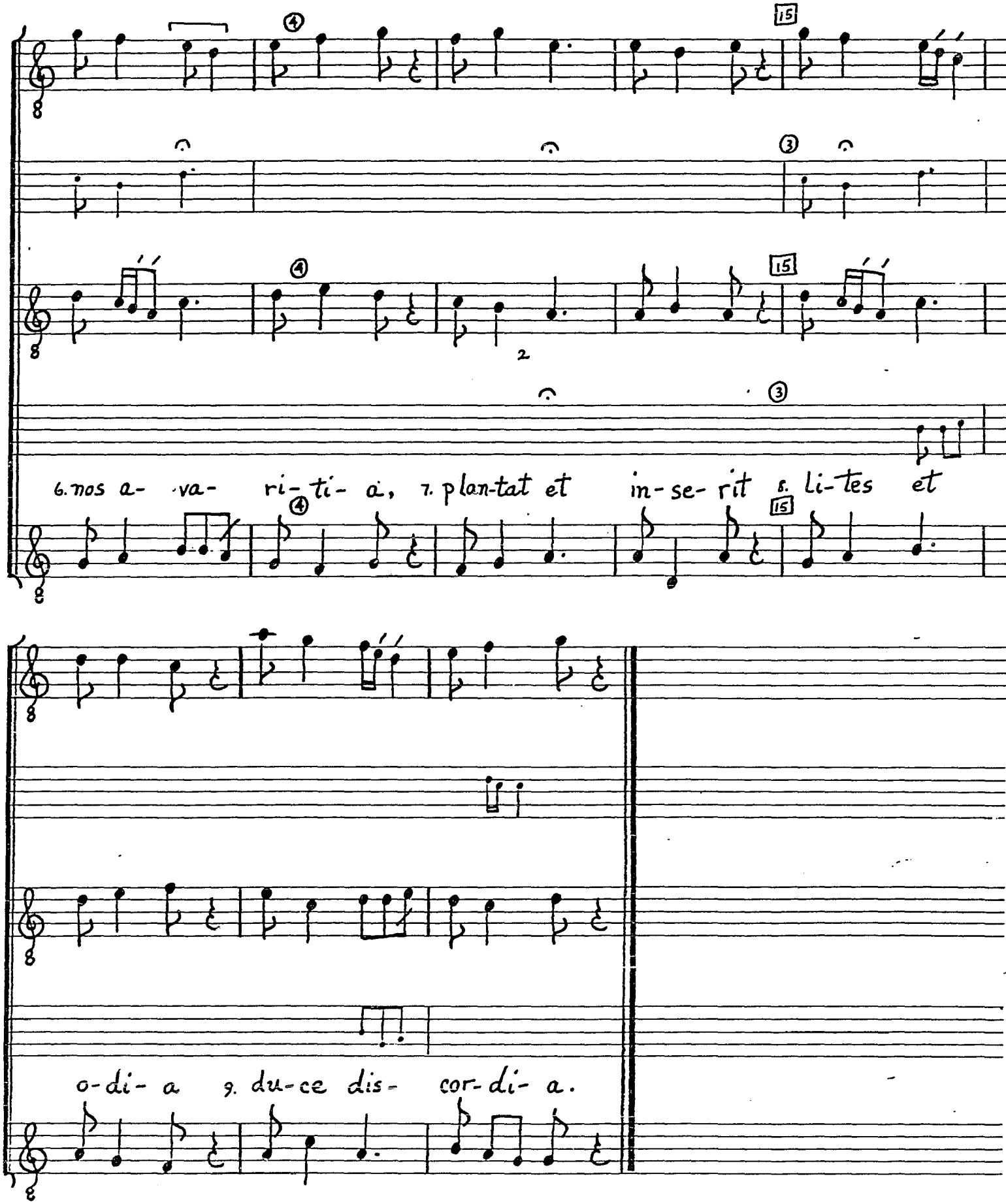
SI MUNDUS VIVERET (E 10)

Sources
F 226v (Text continued on 227); Ma 127v-128 (a2); CaJ 1a

ORawl 15v

Editions
Flacius #13
AH 21, 149


F
Ma
F
Ma
F
1. Si mun- dus vi- ve- ret 2. mun-dus pe- cu-ni- a, 3. re- gna- ret
in- ter nos 4. pax et con- cor-di- a, 5. sed cum pre- ci- pi- tet
ostinato


6. nos a- va- ri- ti- a, 7. plan-tat et in-se- rit 8. li-tes et
o-di- a 9. du-ce dis- cor-di- a.

2. Quid scire expedit
nova et vetera,
Nummus dat quelibet,
mollit et aspera,
Nemo vane rogat,
qui tendit munera,
Preces sunt vacue
vacua dextera,
Nil iuvat litera.

3. Dantur officia
burse consilio,
Fit jam de moribus
suprema questio,
Dicetur omnibus;
qui caret pretio,
Amen dico vobis,
quia vos nescio
Nec tales audio.

4. Proh dolor, artium
doctrina spernitur,
Que prestant redditus,
bursis intenditur,
Cui res tenuis,
nemo diligitur,
In usu nimis est
illud, quod legitur;
Habenti dabitur.

5. Nemo tam deneger,
tam detestabilis,
Qui non sit gratia
nummorum habilis,
Qui plus habet, plus est
doctus, amabilis,
Ridentur inopes,
etiam nobilis
Pauper iacet vilis.

NOTES

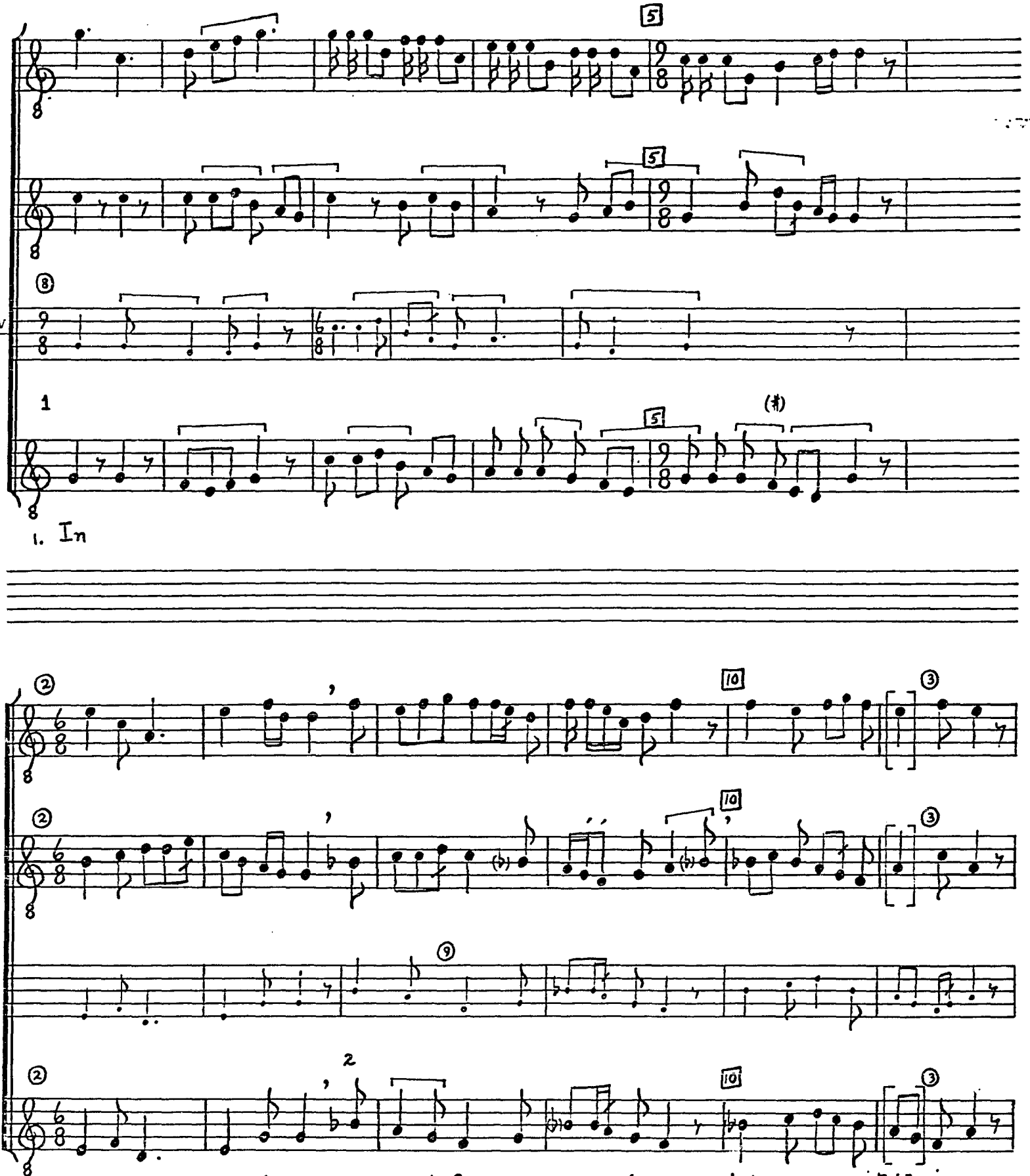
[1]Text, mm. 9-10-debilitet in AH.

[2]Duplum, m. 13--Extra a in F.

IN PRETIO PRETIUM (F 8)

Sources
F 227r-v; Fauv 5 (a1)

Editions
Dahnk, Fauvel, p. 34



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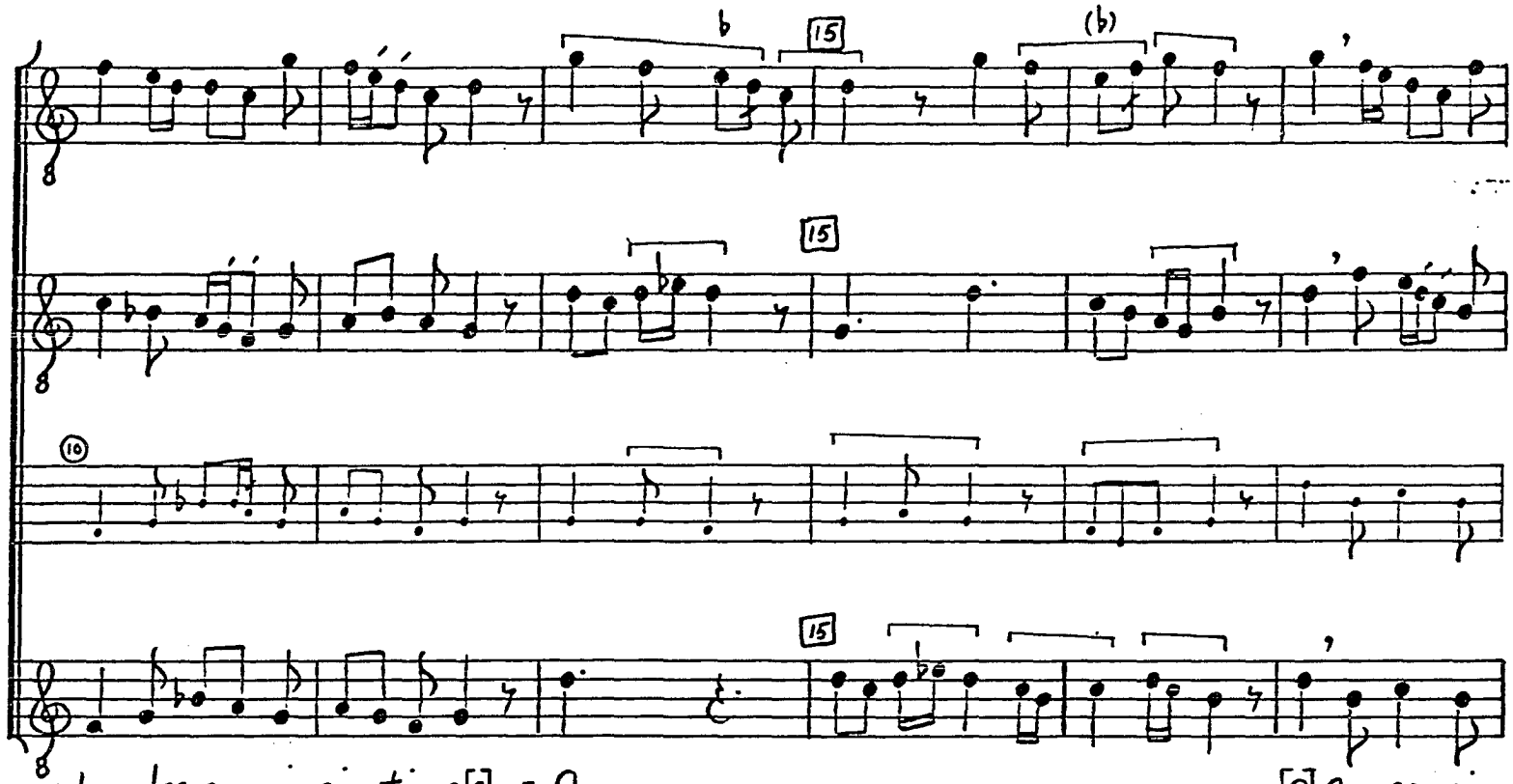
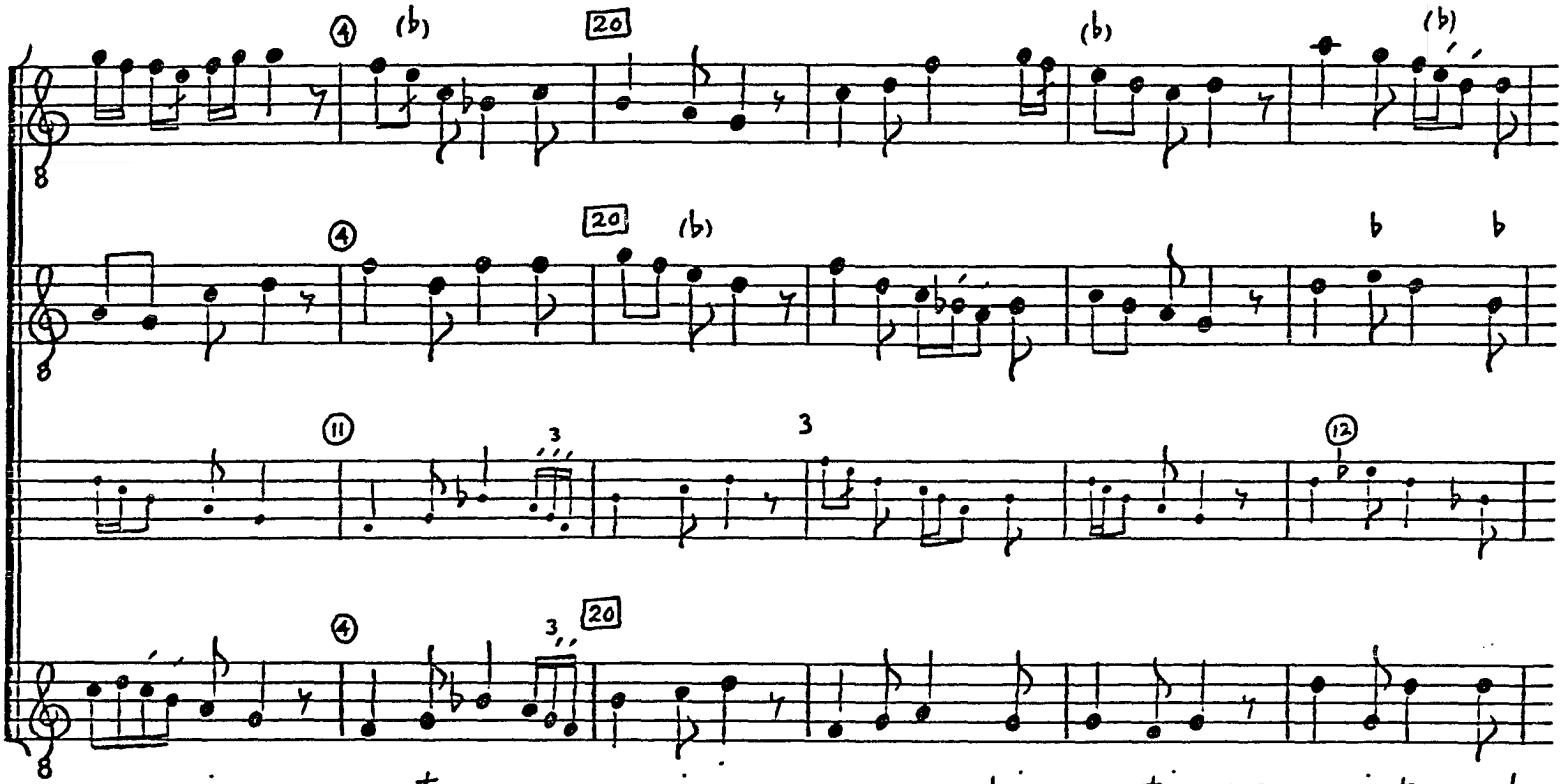


4. Lau-des, a- mi-ci- ti- a[s]. 5. O [O] Cre-se, si



ve- ni- as 6. cum tu-a pe- cu- ni- a, 7. non ca-re- bis gra-ti- a; 8. po- si- to, quod

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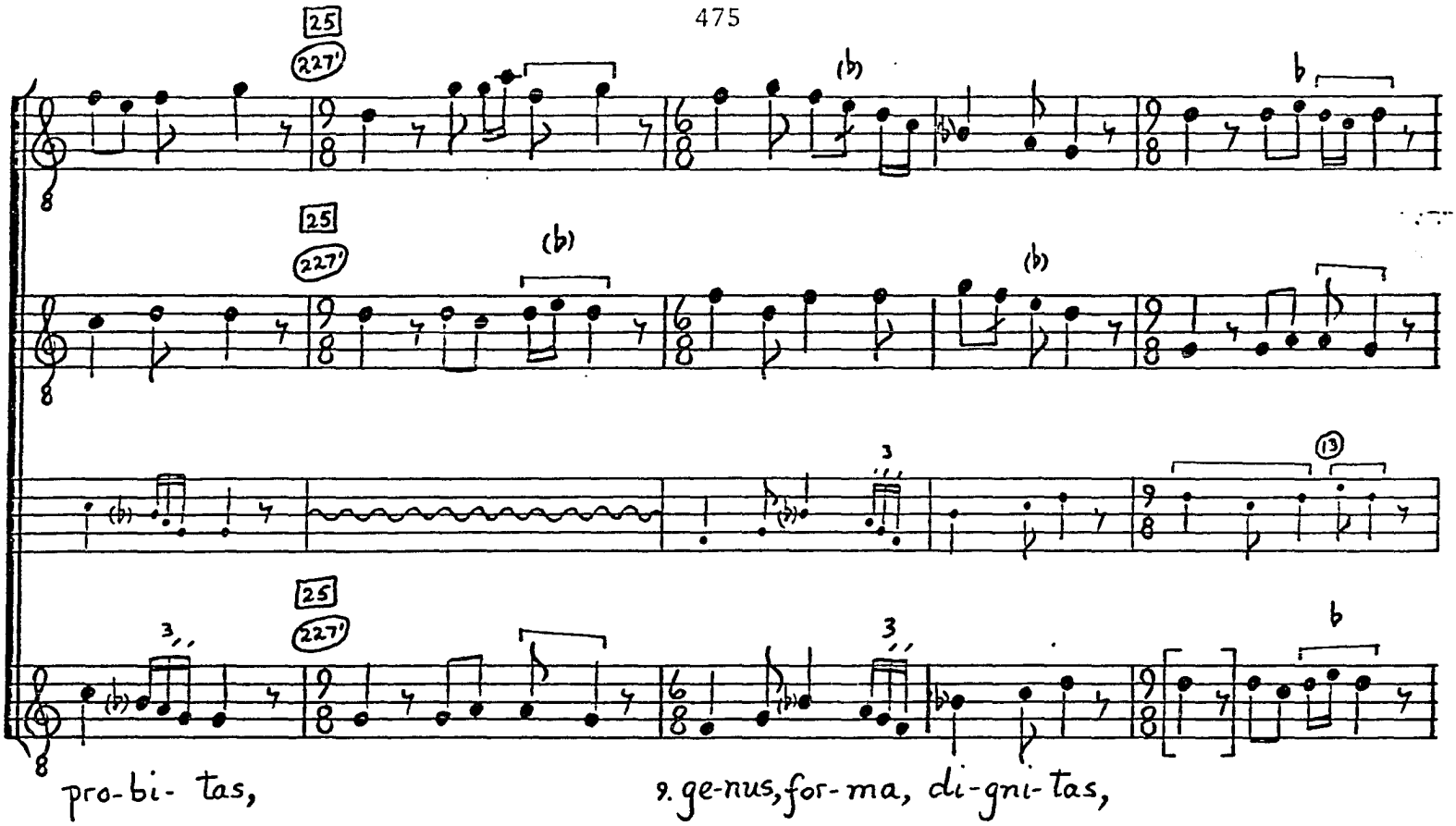

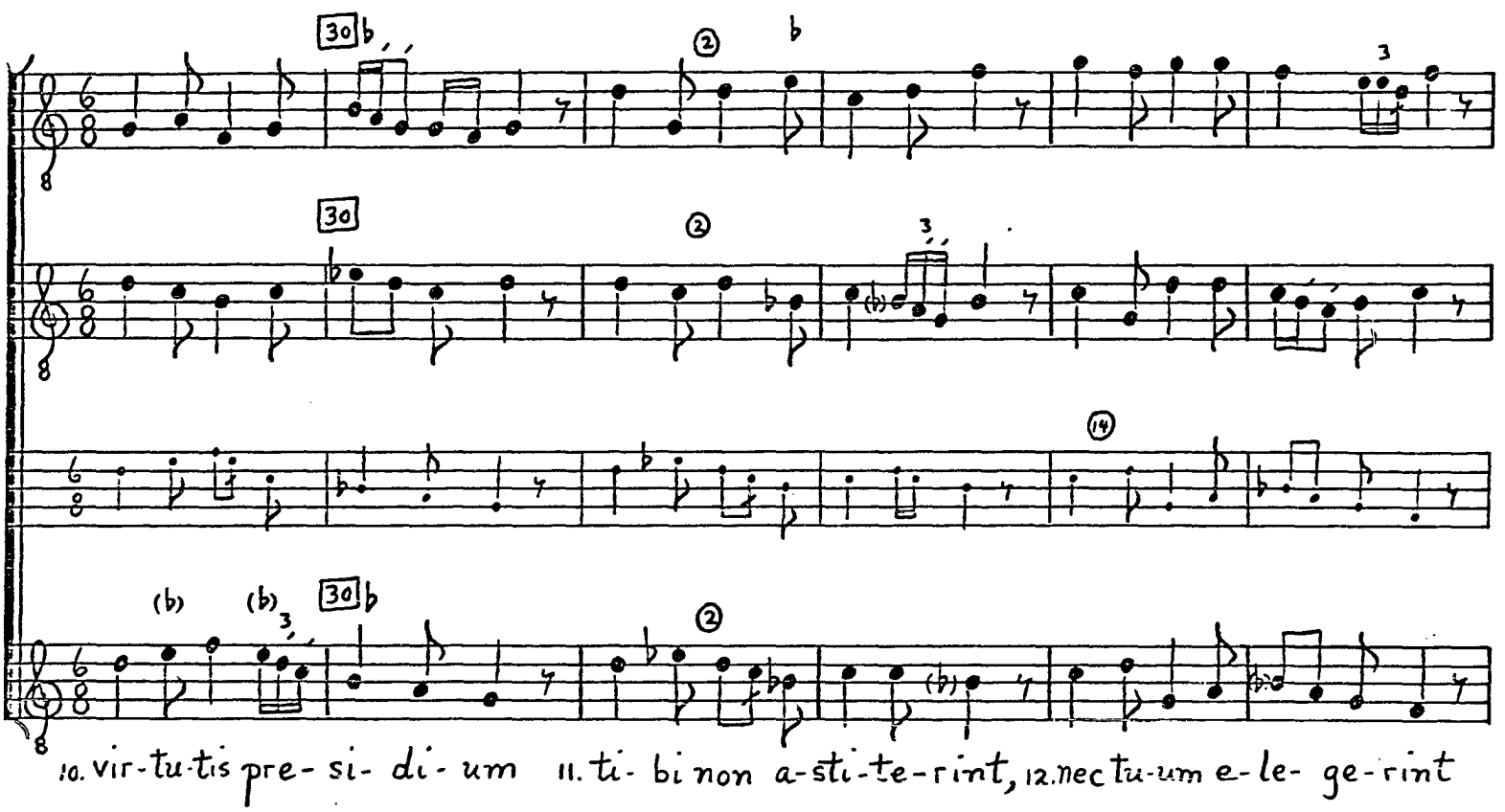

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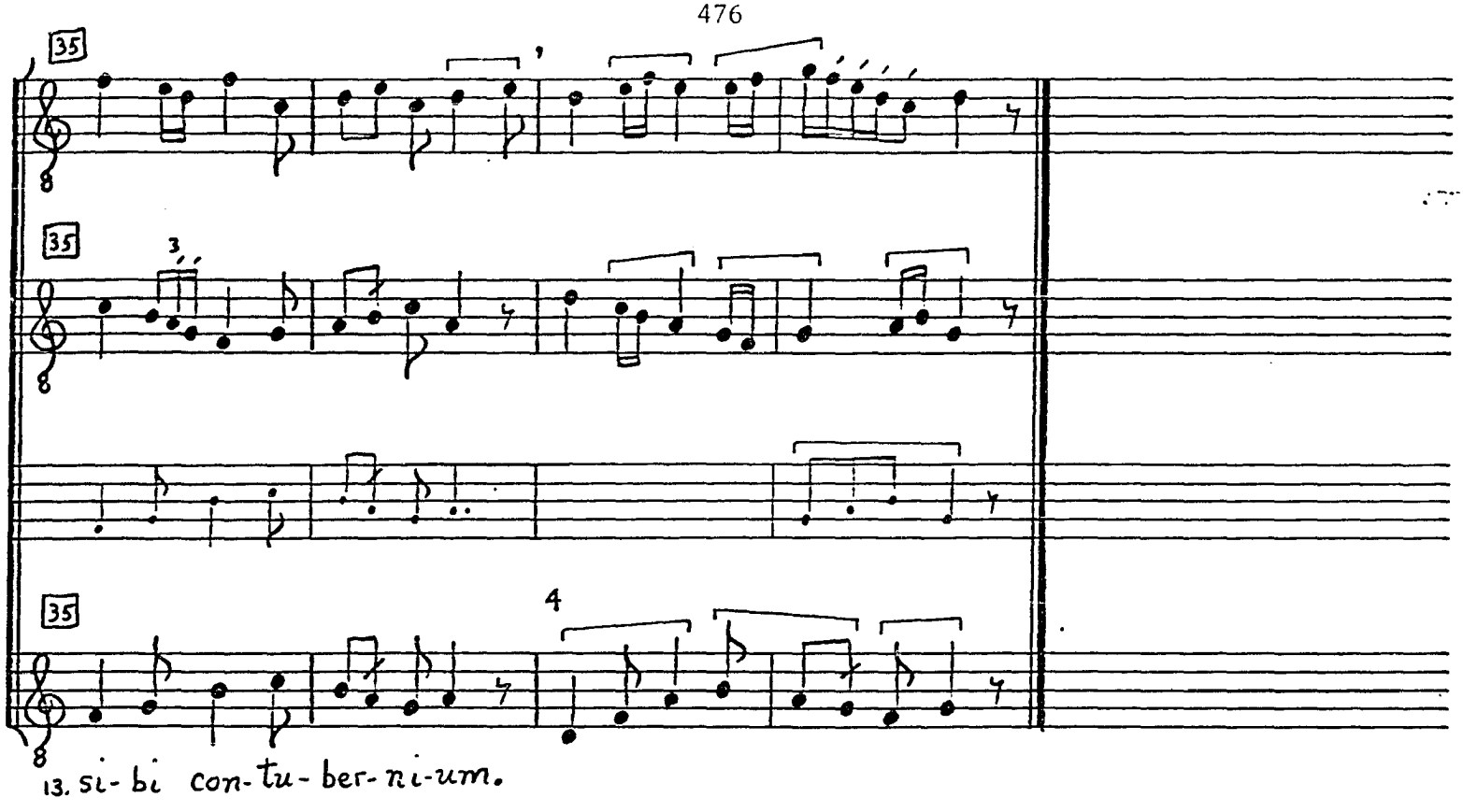

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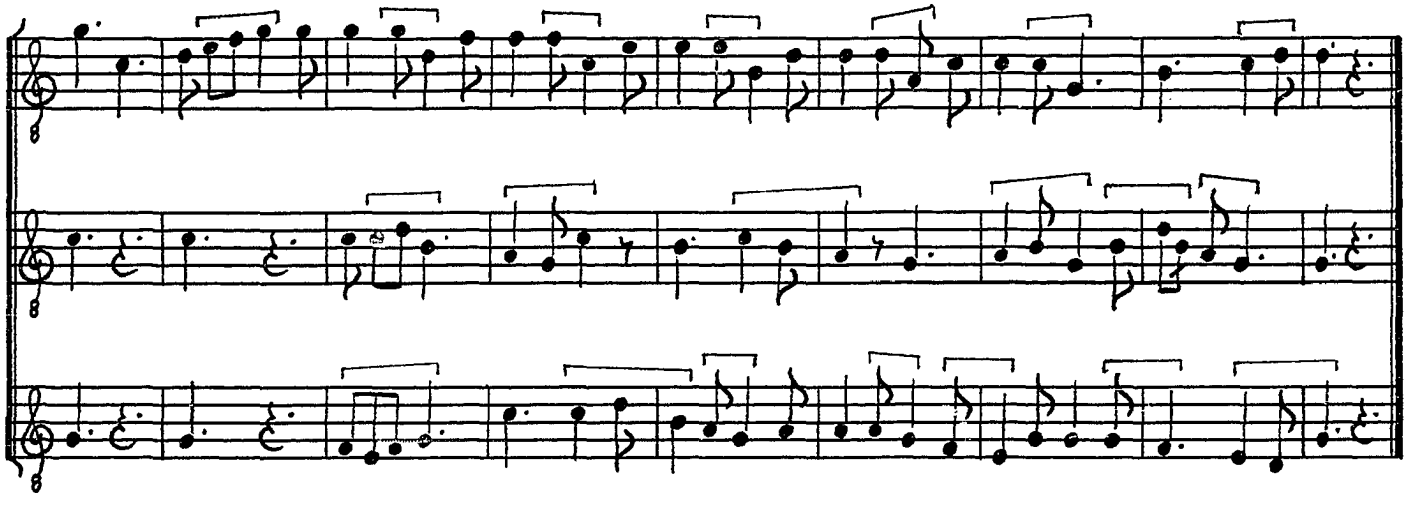
2. Si nichil attuleris,
Homere, si veneris
Plenus tantis litteris
Presummens de frivola
Tua scientiola,
Cum pius appareas,
Aulam nostram exeas:
Pietatis opera
Non querit sed munera
Iudex huius temporis.

NOTES

[1]Mm. 1-5--An alternate transcription of the very difficult opening cauda is given below. Although this alternative is much more satisfactory from the point of view of rhythm it ignores the apparent imitation between the Duplum (m. 2) and the Tenor (m. 3) and emphasizes dissonances between the Triplum and the lower two voices.



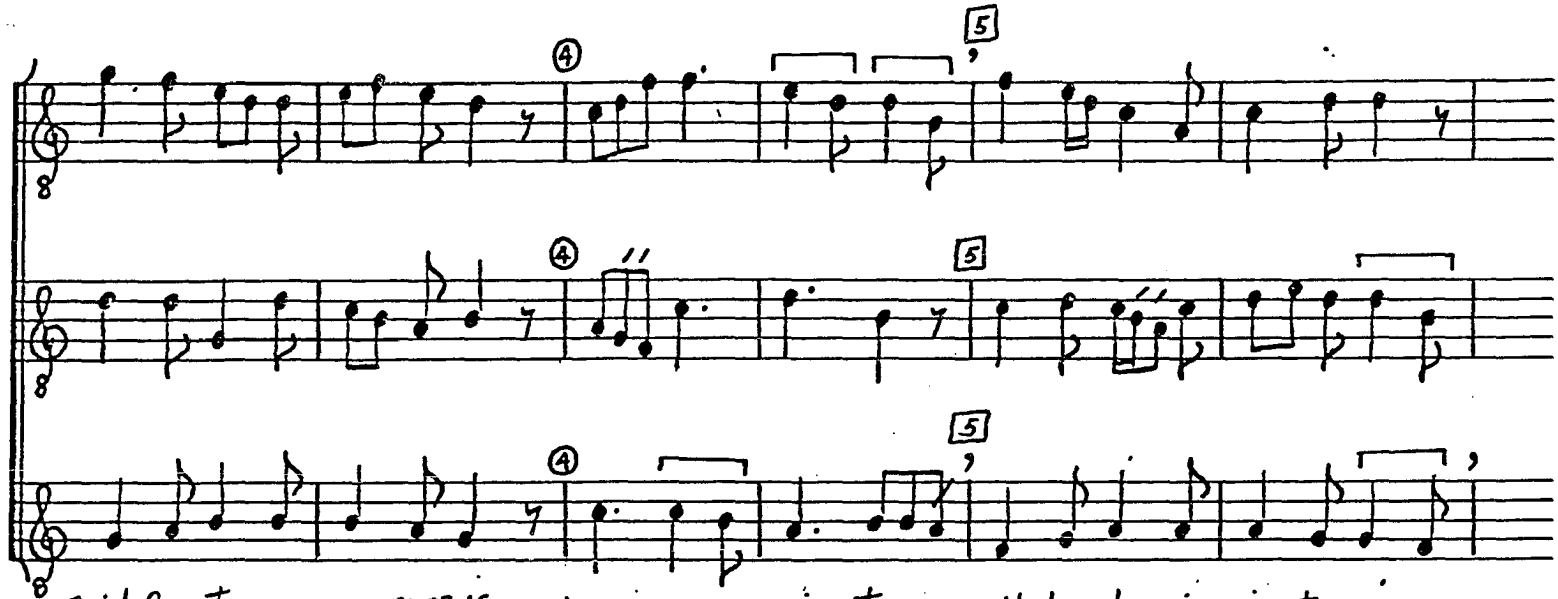
[2]Mm. 7-8--Three-note ligatures in Duplum and Triplum of F indicate a change in textual accent not recorded in Fauv. The accentuation in F reflects the punctuation of the text while that in Fauv does not.

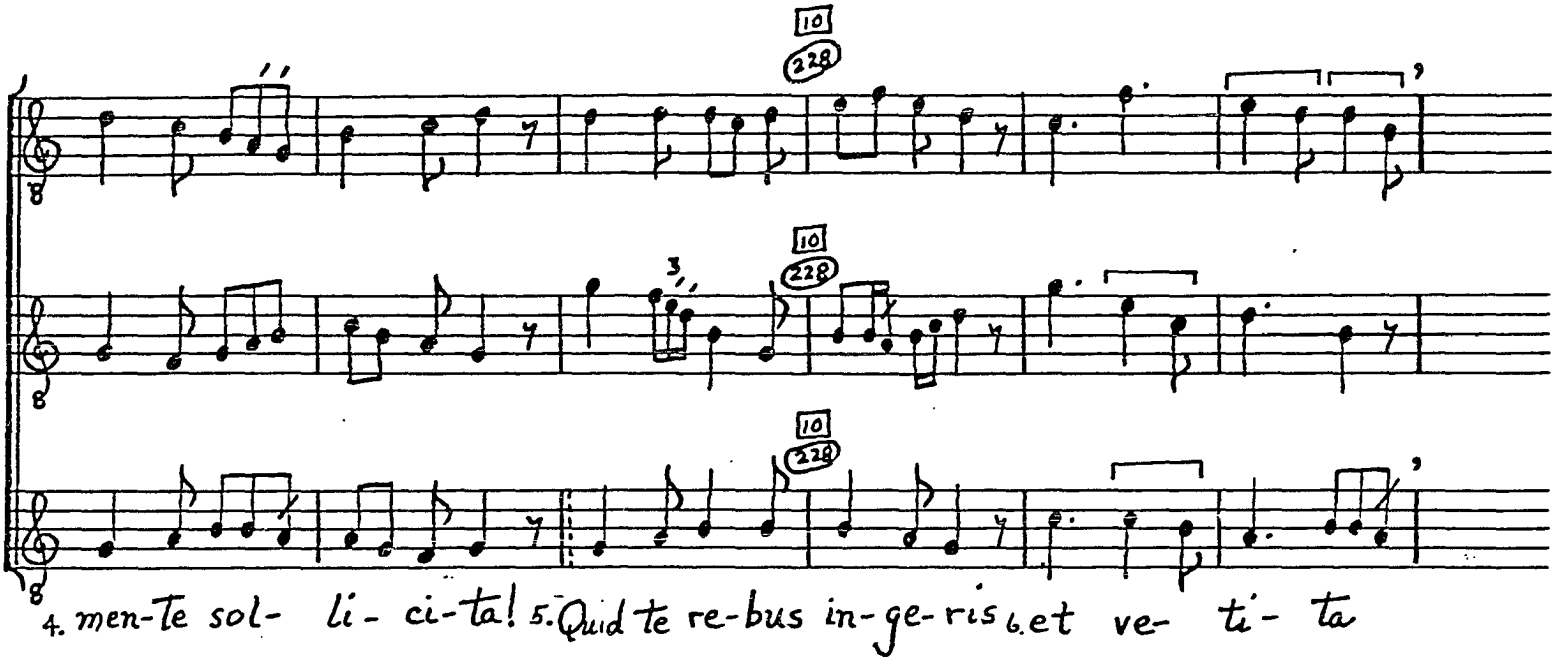
[3]Mm. 21-23--Note that Fauv follows the Duplum, not the Tenor, at this point. It does so again in m. 41.

[4]Tenor, mm. 37-38--See Tenor, mm. 34-35, of O felix Bituria and the final cauda of Homo per potentiam (F, f. 355v) for the identical tenor line but with differing upper parts.

QUID FRUSTRA CONSUMERIS (F 9)

Sources
F 227v-228
SR 738





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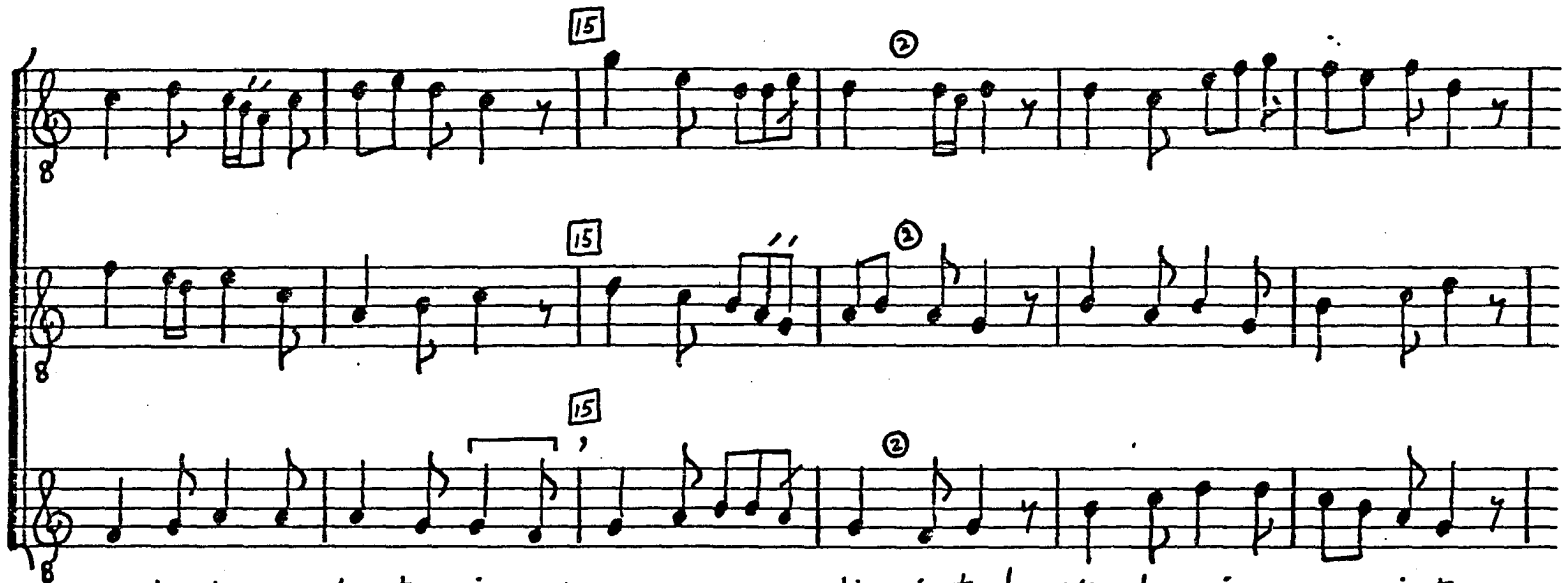
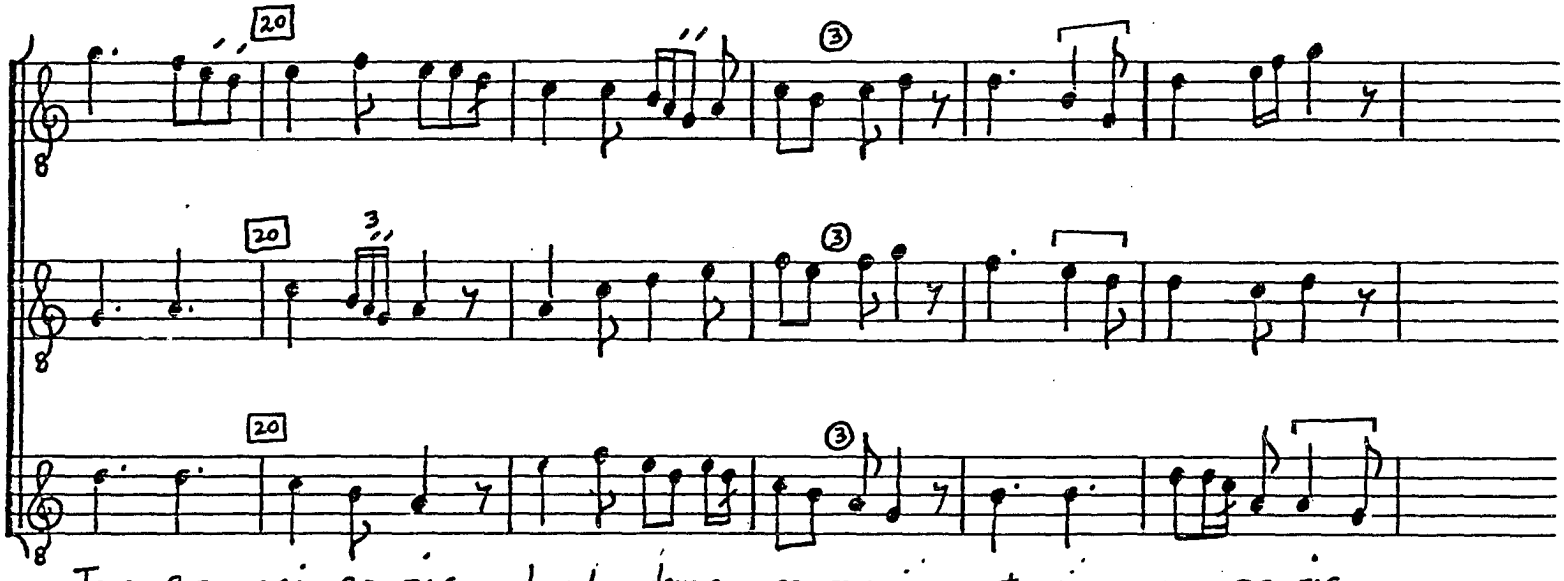


7. Ar-den-ter am-ple-cte-ris, 8. non cu-rans li- ci-ta! 9. Vi- de, qui-a me- ri-ta



10. Iam a- mi-se-ris, 11. dum lau-dem con-se-que-ris; 12. et sic o- pe-ris

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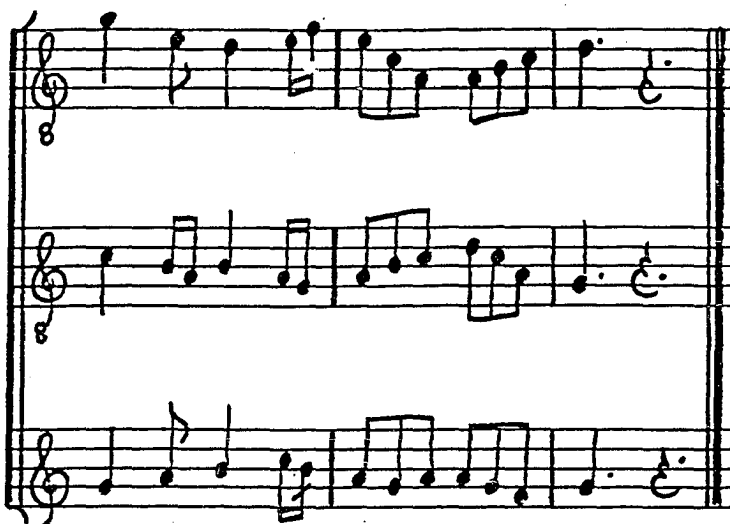

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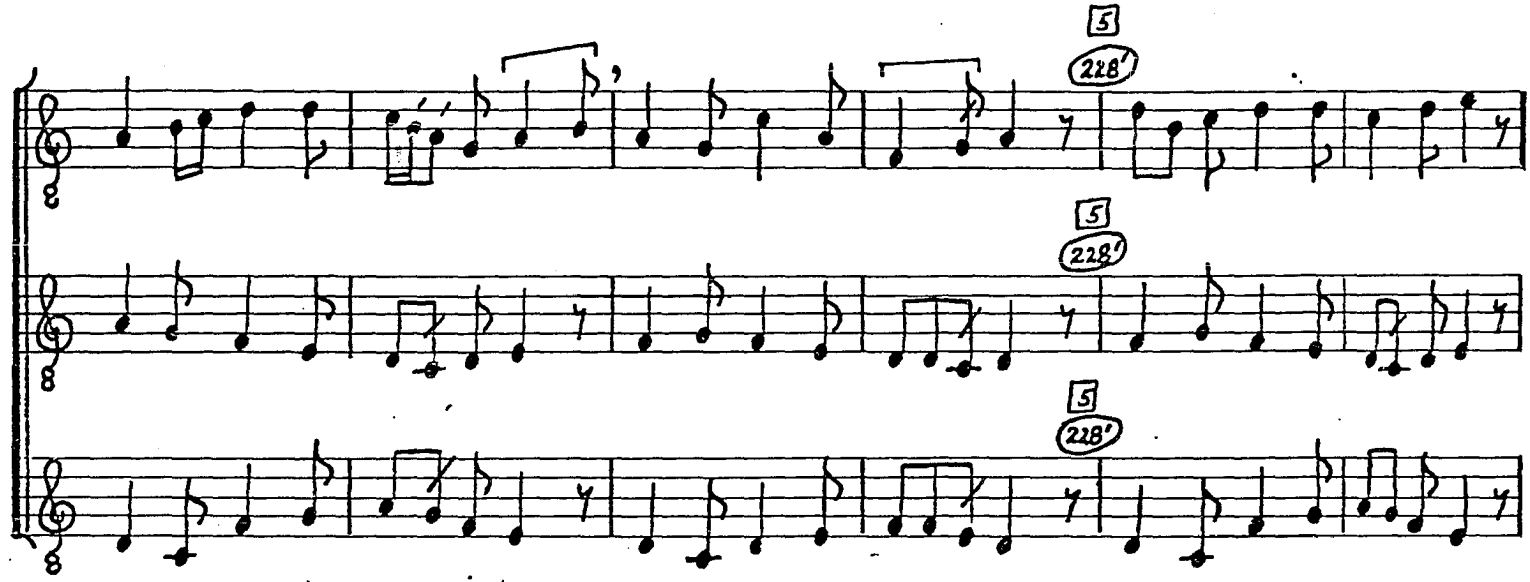
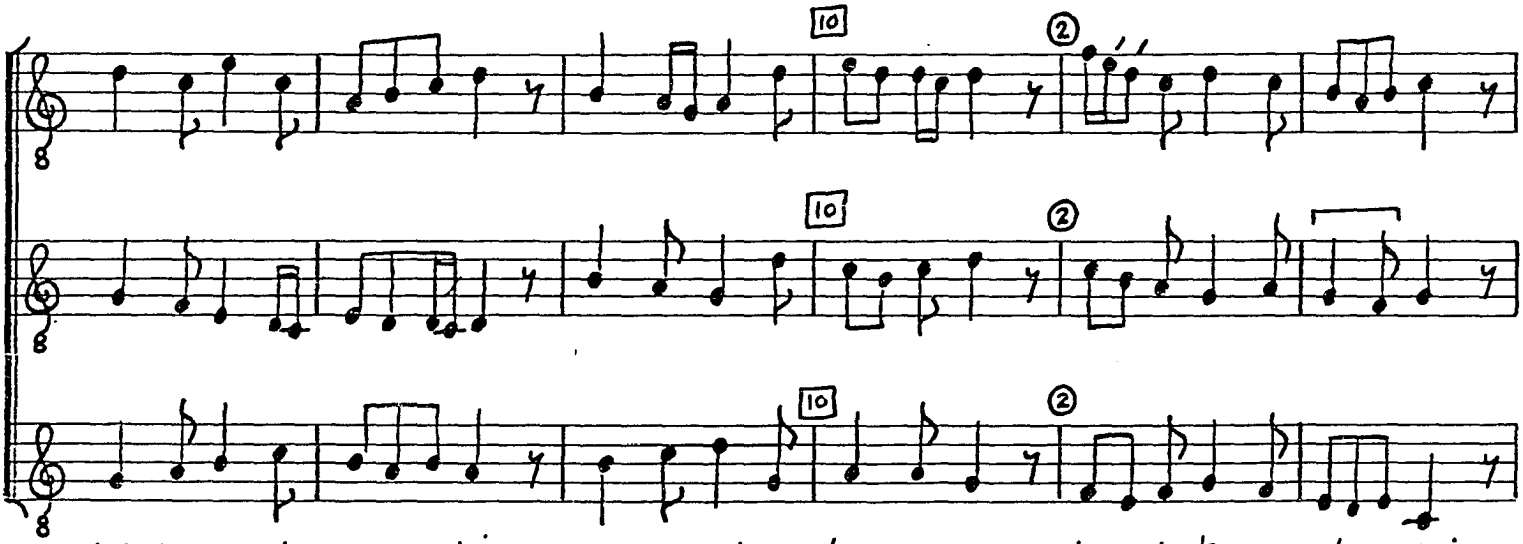
FLOS IN MONTE CERNITUR (F 10)

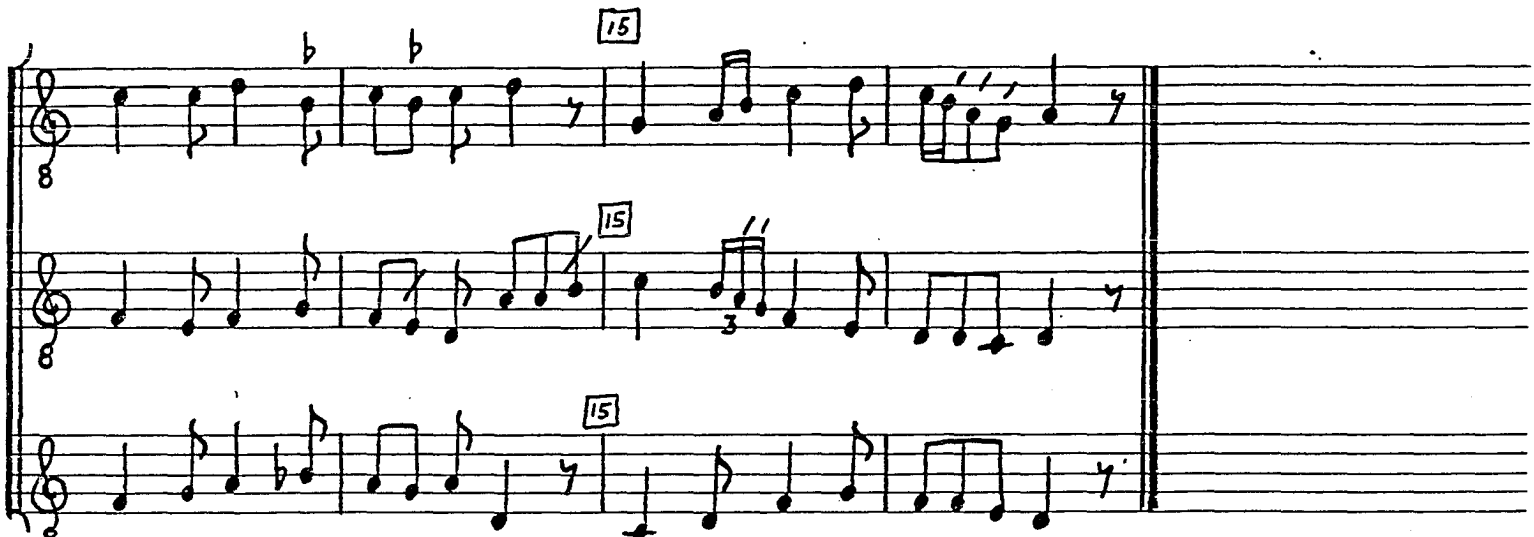
Sources
F 228r-v



1. Flos in mon-te cer-ni-tur. 2. Gau-det cor a- man- tis. 3. Cir- ca flo-rem ne-mo-ra



4. Nul- la vox cla-man- tis 5. Lo- cus est y- do- ne- us 6. pla- ci- to man-dan- tis.



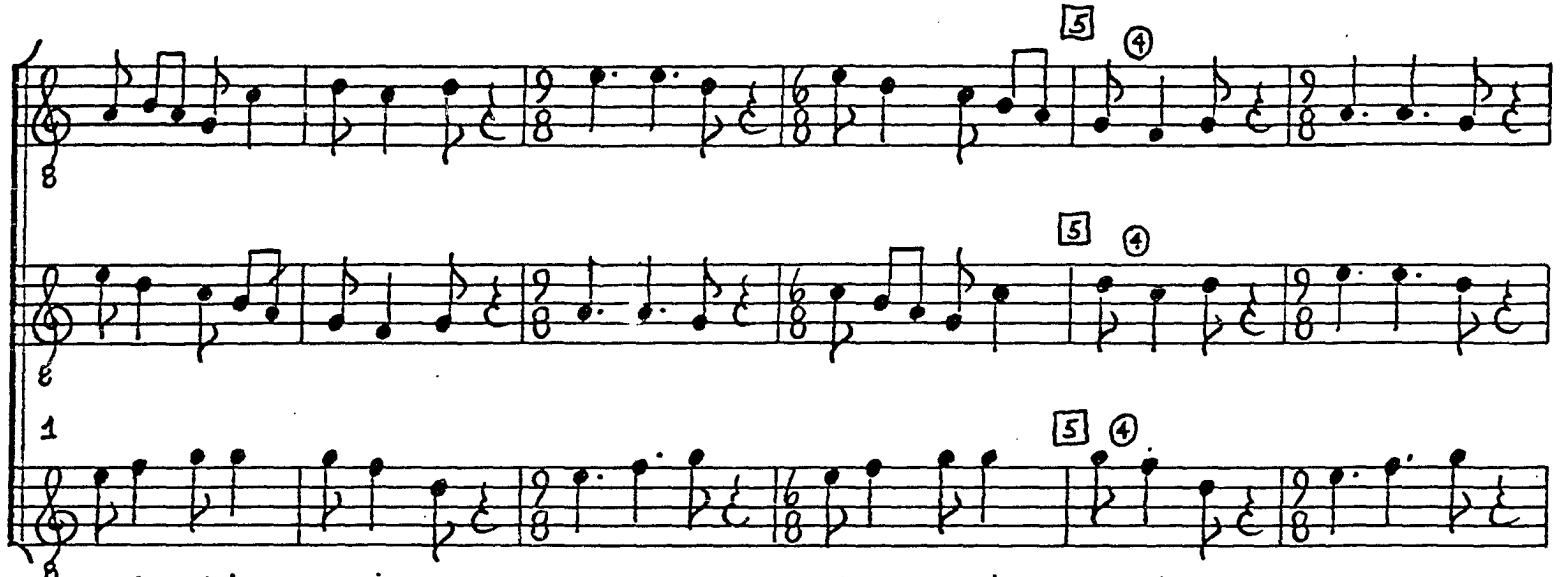
7. Fi- at a- mor au- re- us 8. gra- ti- a do- nan- tis.

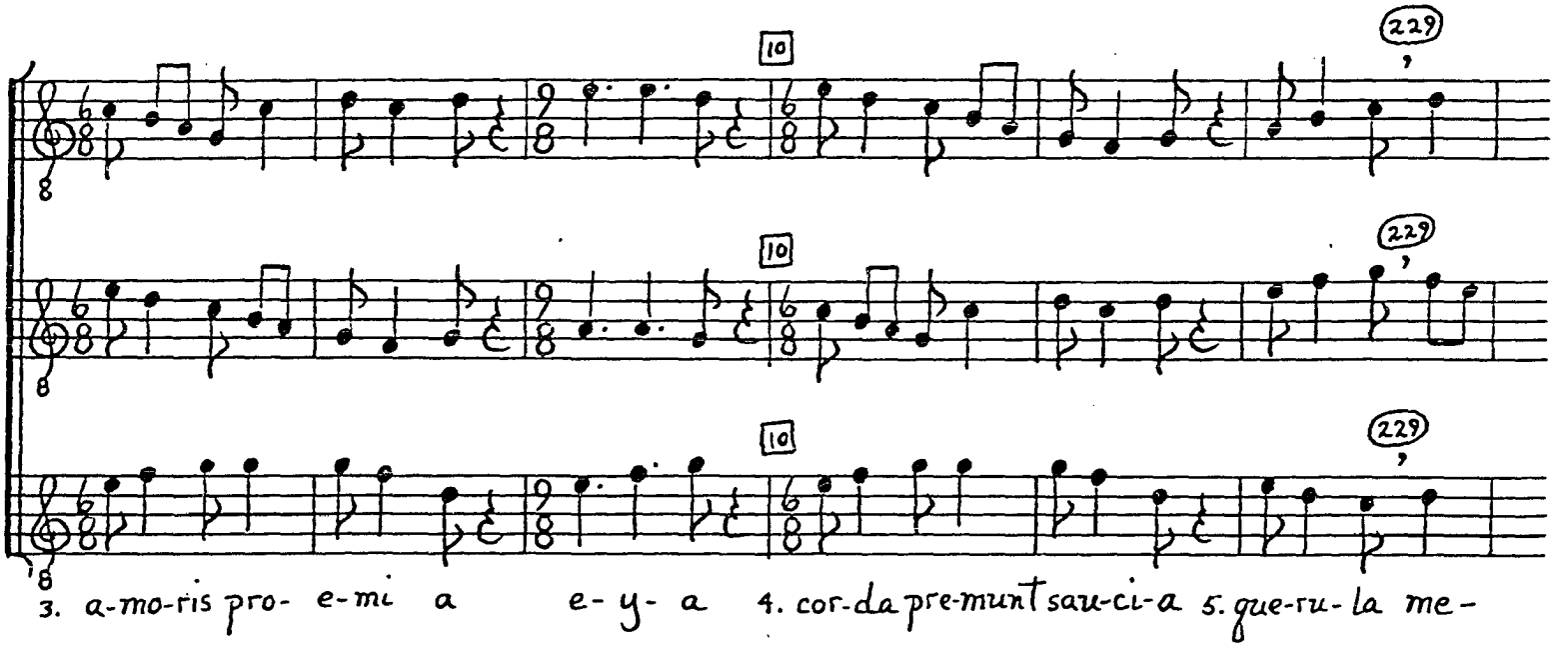
2. Odor florem iuvenem
Renovans amore.
Multa secum agitans
Florem tangit ore.
Flexo genu gratulans
Floris in honore.
Florem carpit manibus
[Sed] non tempus more.

VERIS AD IMPERIA (F 11)

Sources
F 228v-229
P 461.12

Editions
Knapp, 35 Conductus, p. 36
AH 21, 36





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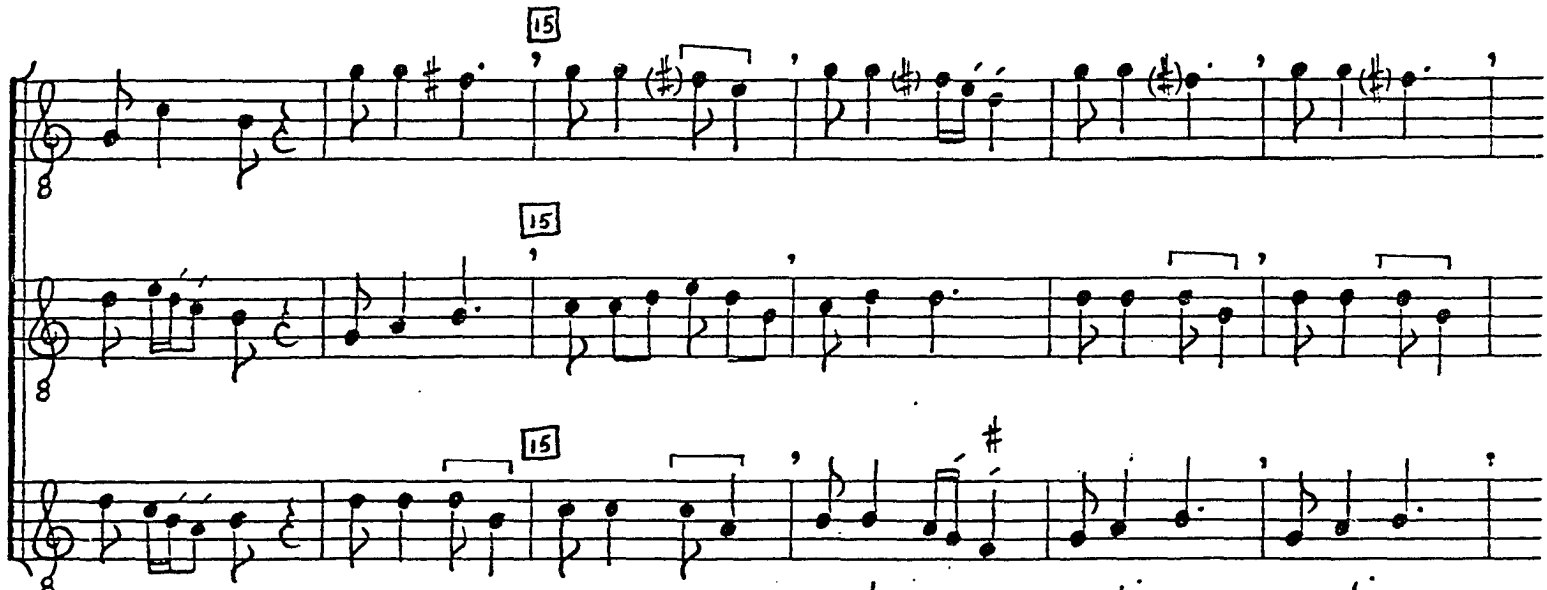
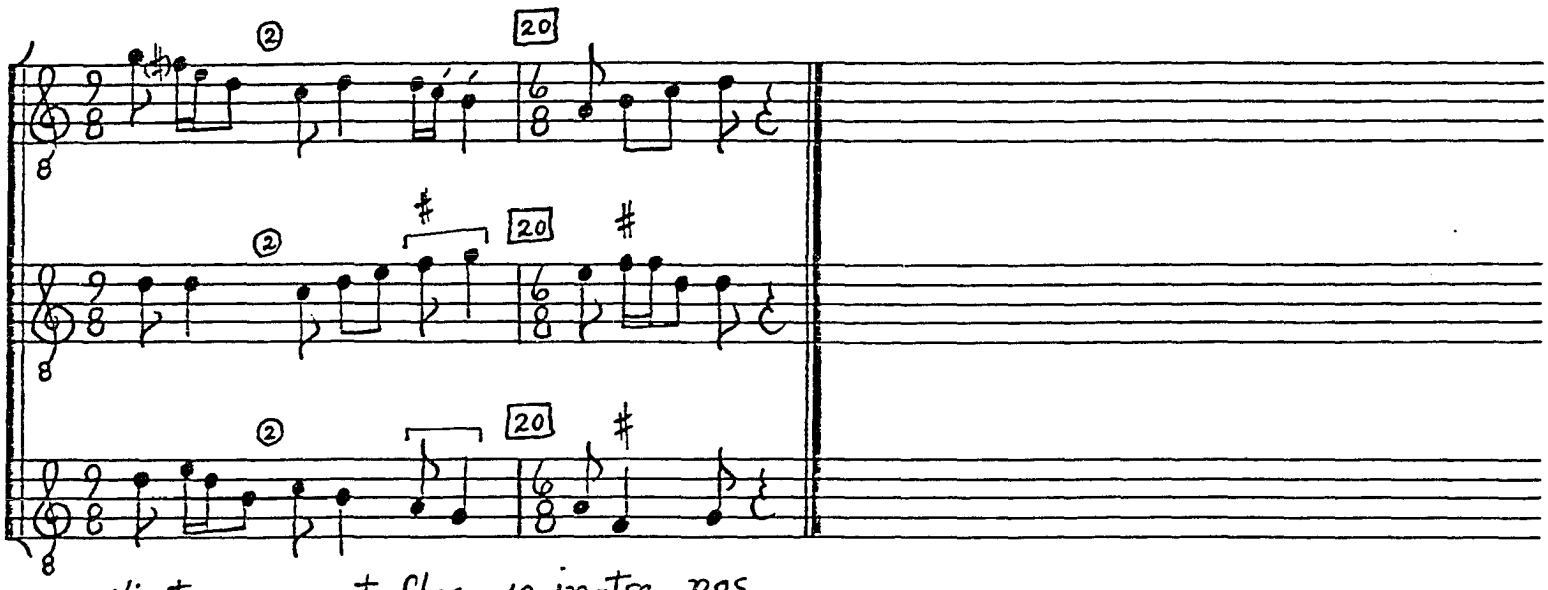


lo-di- a 6. gra-ti-a pre-vi- a, 7. cor-da mar- cen-ti- a 8. me-di- a.



9. Vi- ta ver-nat flos 10. in-tra nos.

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2. Suspirat luscinia, (eya)
Nostra sibi conscia (eya)
Impetrent suspiria, (eya)
Quod sequatur venia,
Dirige, vite via,
Gratia previa
Vie dispendia
Gravia.
Vite vernat flos
Intra nos.

NOTES

[1]Cf. Legis in volumine.

VERI FLORIS SUB FIGURA (C 1)

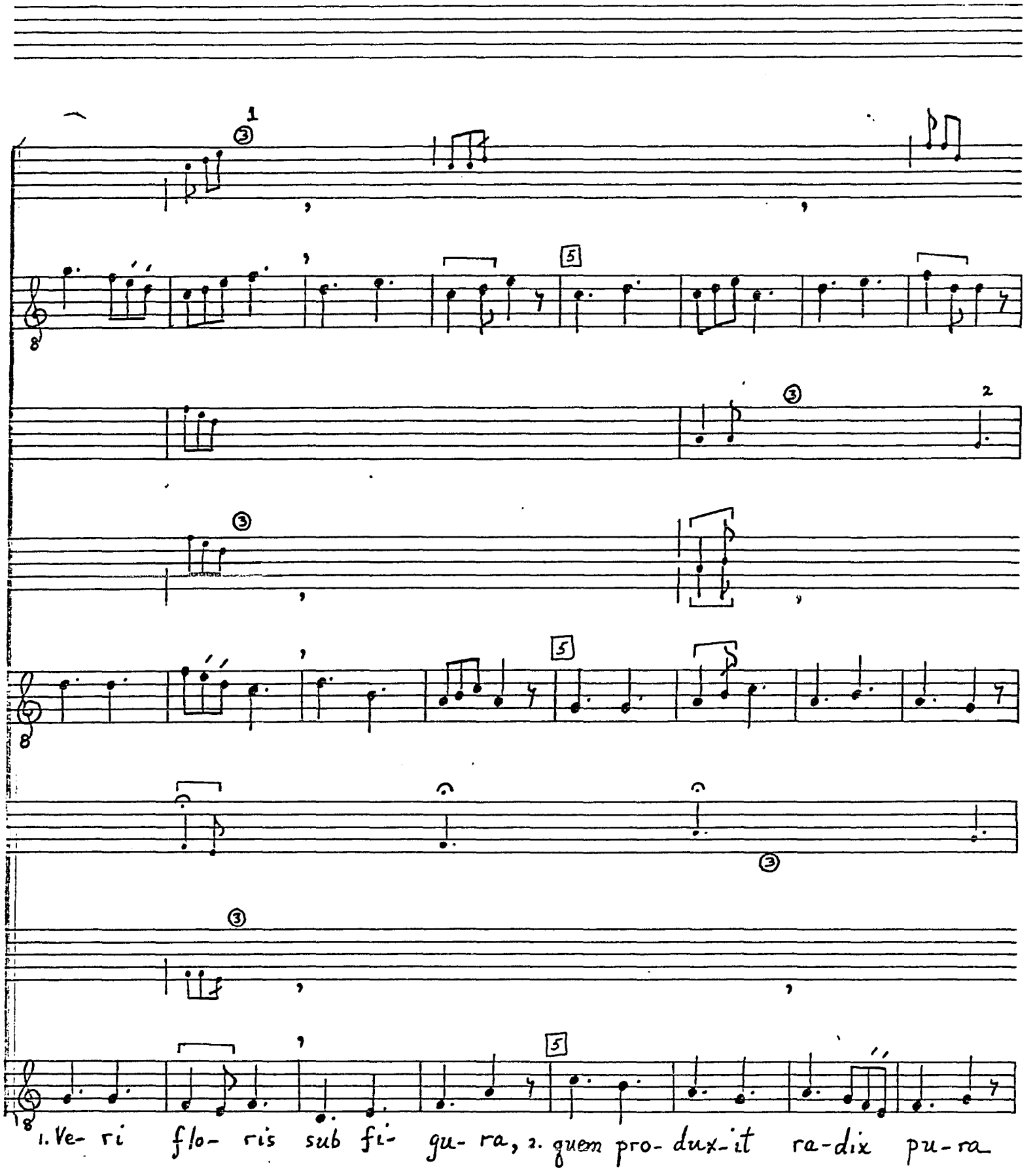
Sources

F 229r-v; W_1 11v-12; W_2 39v-40; Ma 120v-130 (a2); LoHar1 524 63 (a2); Tort 81v (a2); St. Gall p. 175 (a1); Stutt 29v (a1); Hortus Deliciarum 29

ORaw1 17v; Char 158v; Paris 4800 84v

Editions

New Oxford History of Music, II, p. 330
AH 20, 50



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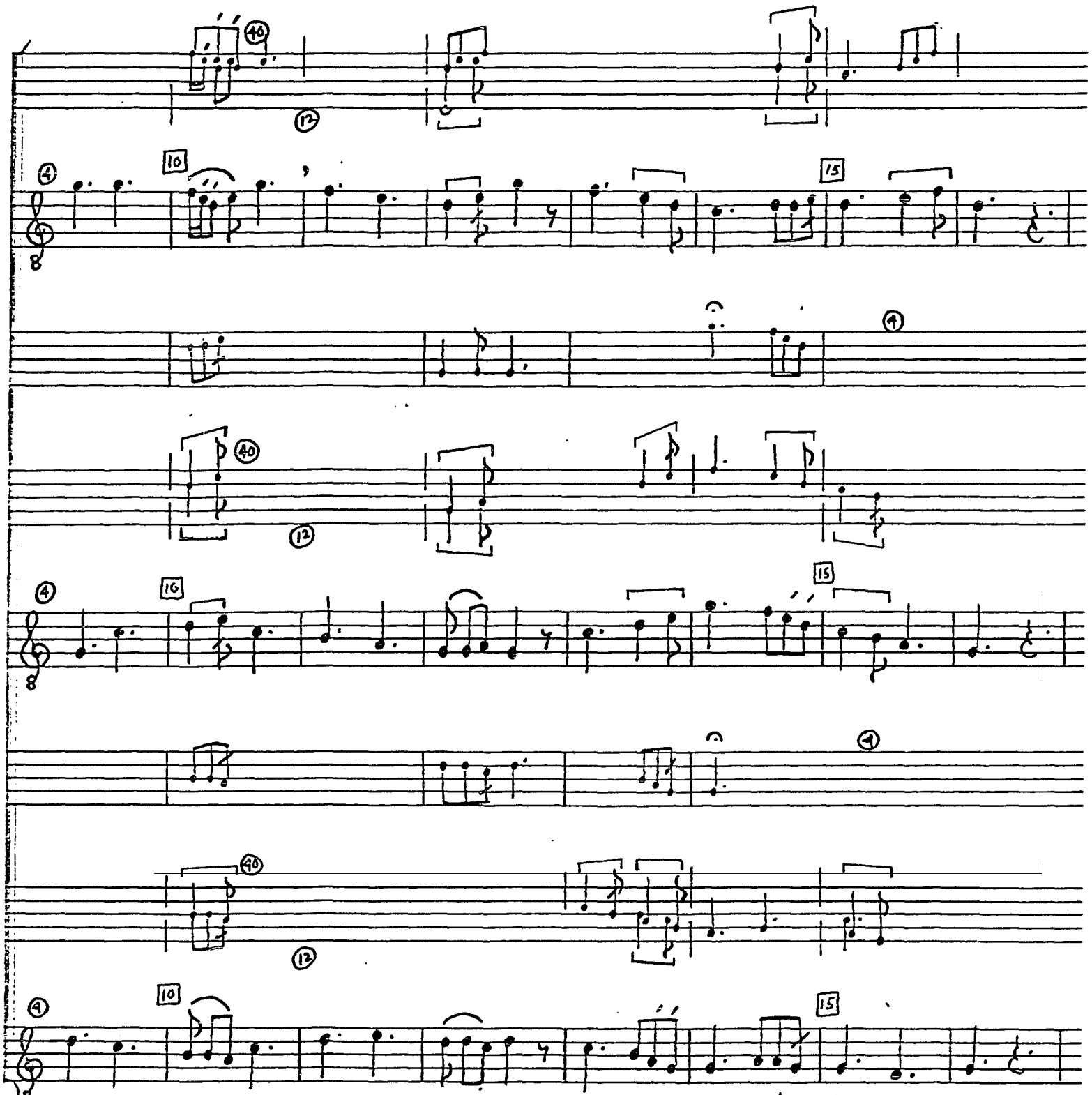

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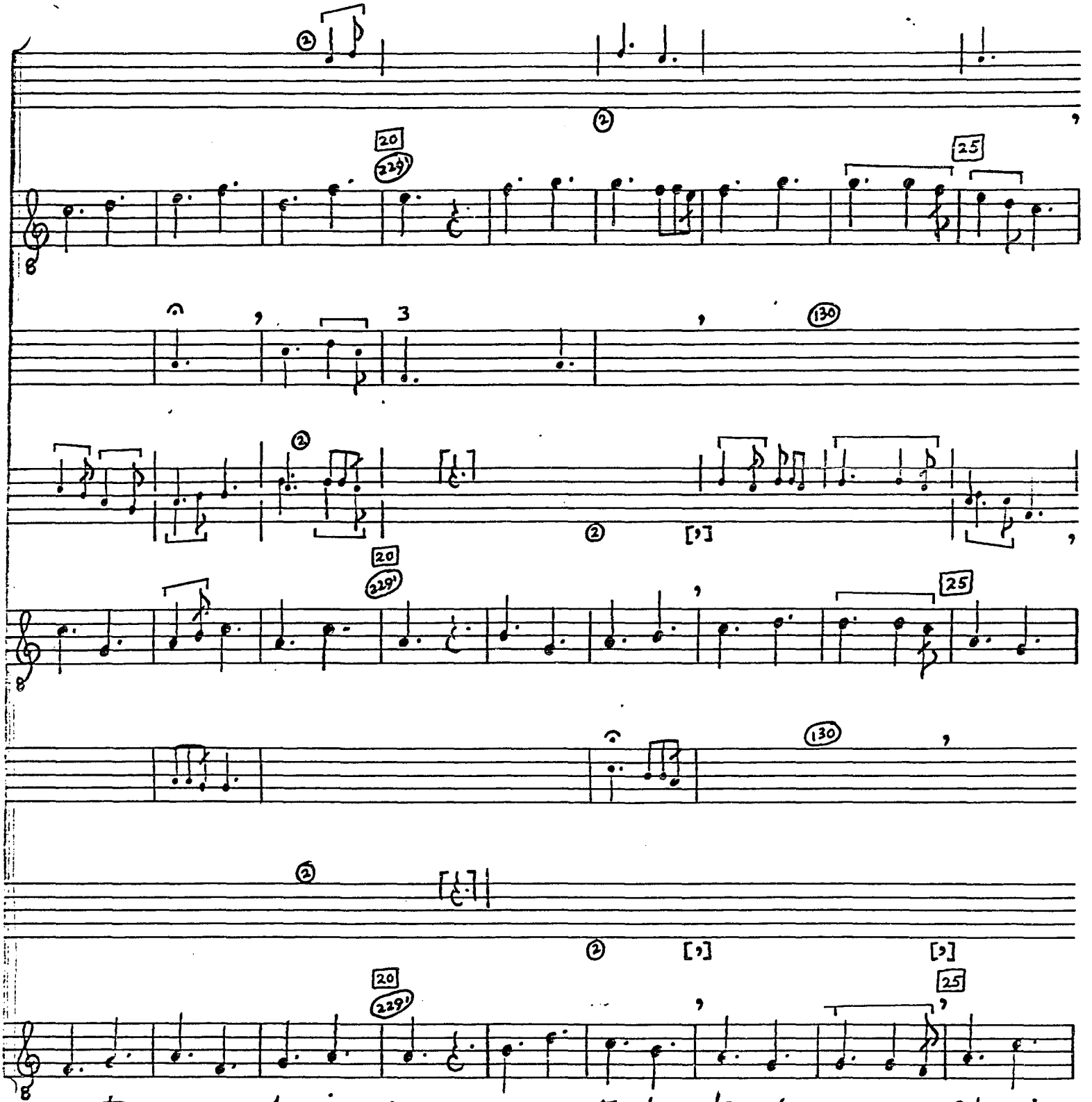
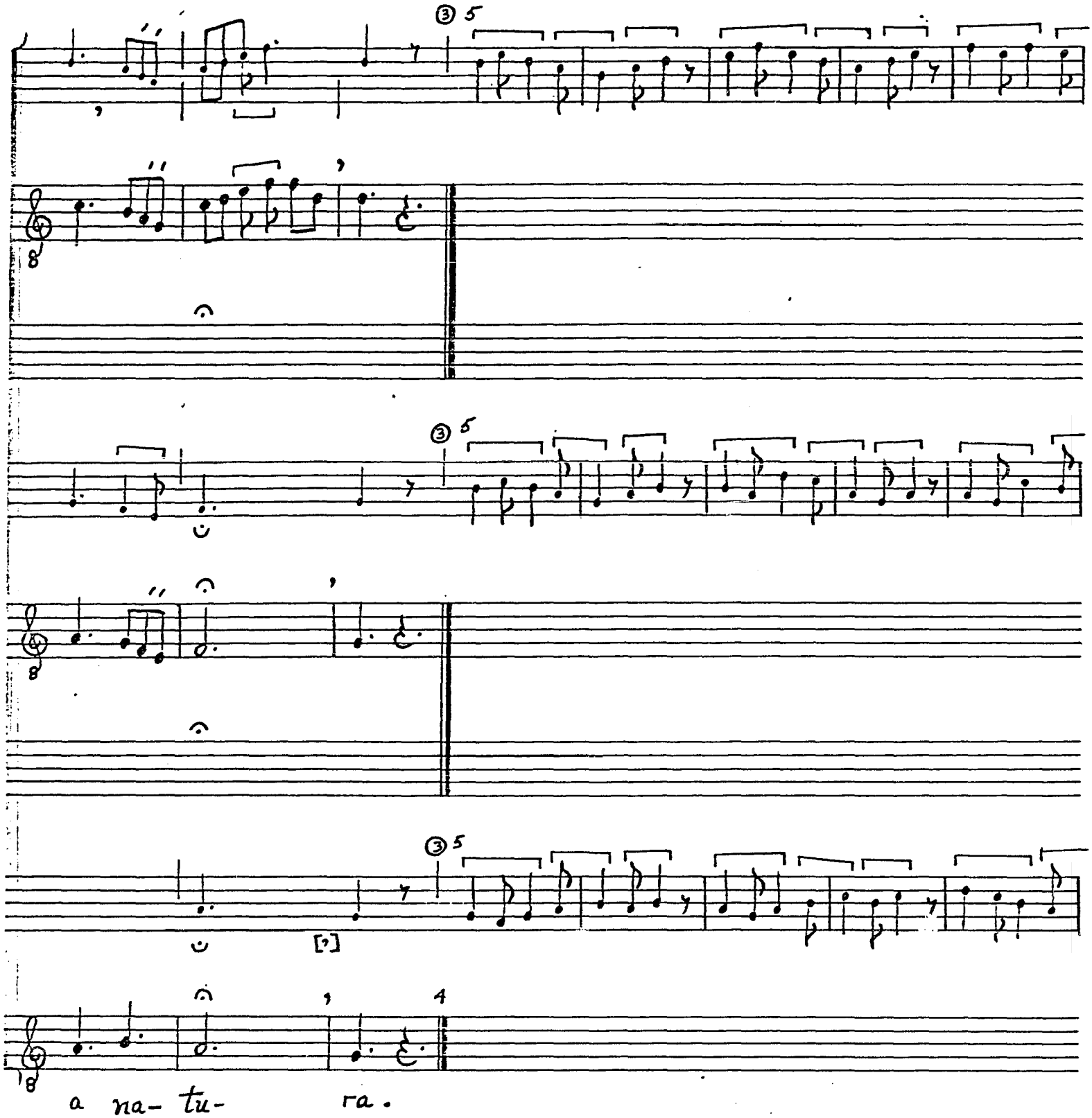


5. pre-ter u-sum la- i- cum 6. sen-sum tra-hens tro-pi- cum 7. flo-ris



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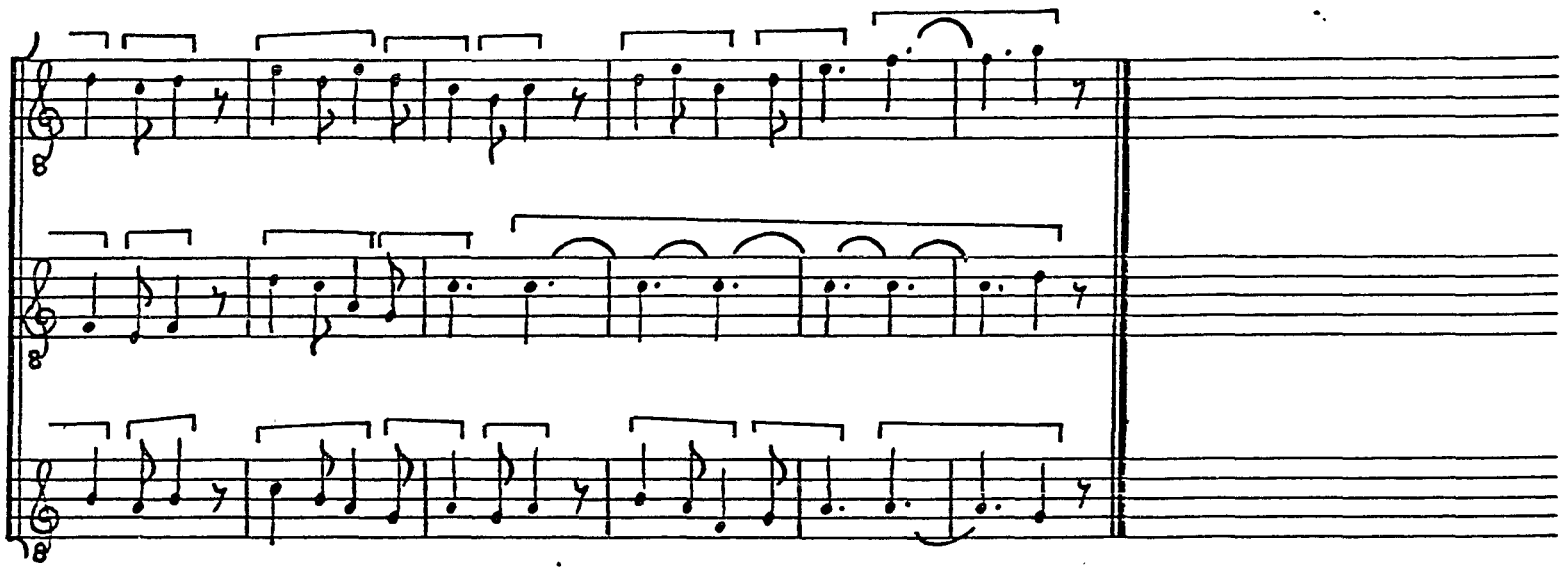

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2. Floris decor non decrescit,
Qui non aret nec marcescit,
Sic flos ille casum nescit,
Quem produxit virginis
Partus expers seminis,
Quem nostre propaginis
Modus expavescit.

3. Aurum faber suo more
Ignis domans in ardore
Flexu ducit leviore,
Sic conflavit media
Ignem pium gratia,
Quo flecti justitia
Posset a rigore.

4. Ex hoc igne pietatis
Flos emersit caritatis,
In incude castitatis
Quem faber paraclitus
Formavit divinitus,
Inflectens humanitus
Aurum deitatis.

5. Hic flos multis argumentis
Sensum pie movet mentis,
Sceptrum regis prepotentis
Signat auri pretium,
Rubor latus saucium,
Splendor vero gladium
Christi resurgentis.

NOTES

[1]Triplum, m. 2--Extra f in W_2.

[2]Duplum, m. 8--Extra g in Ma.

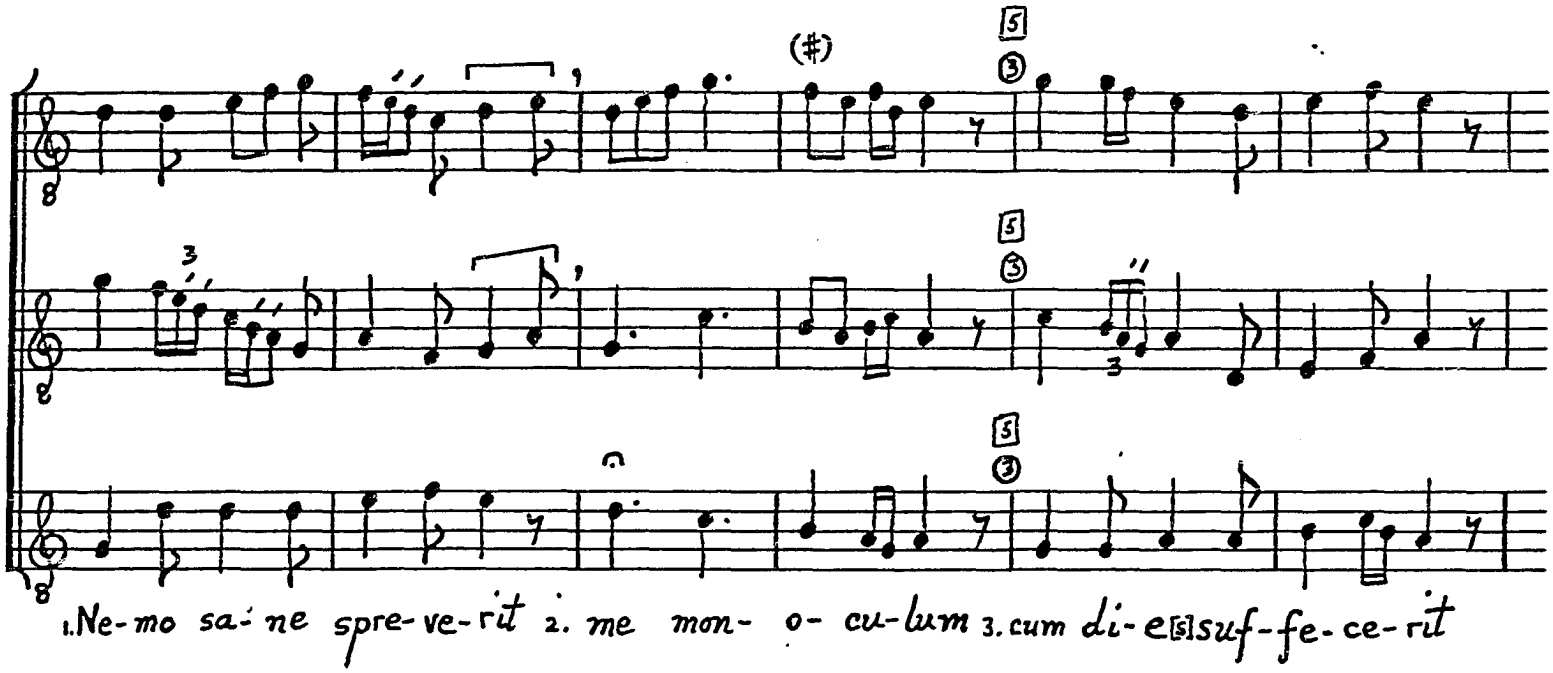
[3]Duplum, m. 20--Probable misprint in Ma.

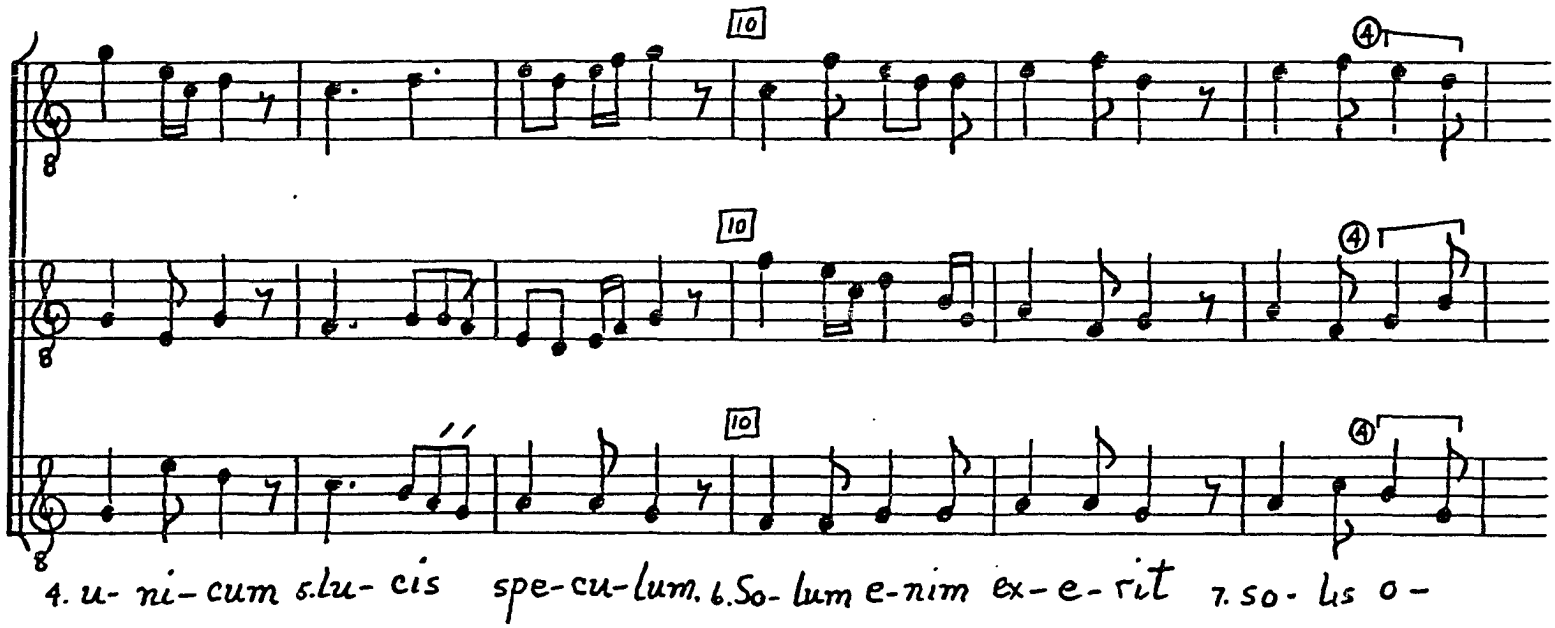
[4]M. 28--End W_1, F, Ma.

[5]Mm. 29 ff.--This cauda, found only in W_2, is unrelated to the style of the piece and may not belong with it.

NEMO SANE SPREVERIT (F 12)

Sources
F 229v





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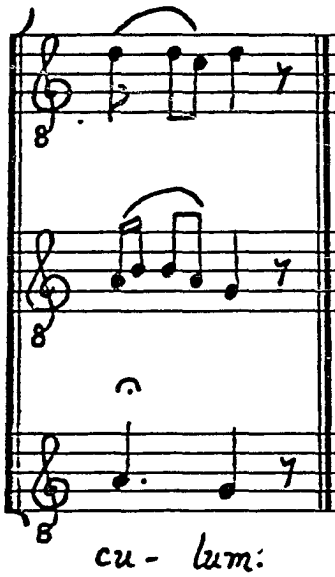

cu - lum:

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2. Unum lumen nituit
Infra civibus.[2]
Luscus Romam domuit
Hanibal
Terror hostibus.
Polyphemus claruit
In gigantibus.

3. Rectum ubi deviet
Nunc perspicio
Casus hic addiri et
Quod maior
Si machario
Me ceterum faciet
Regem regio.

NOTES

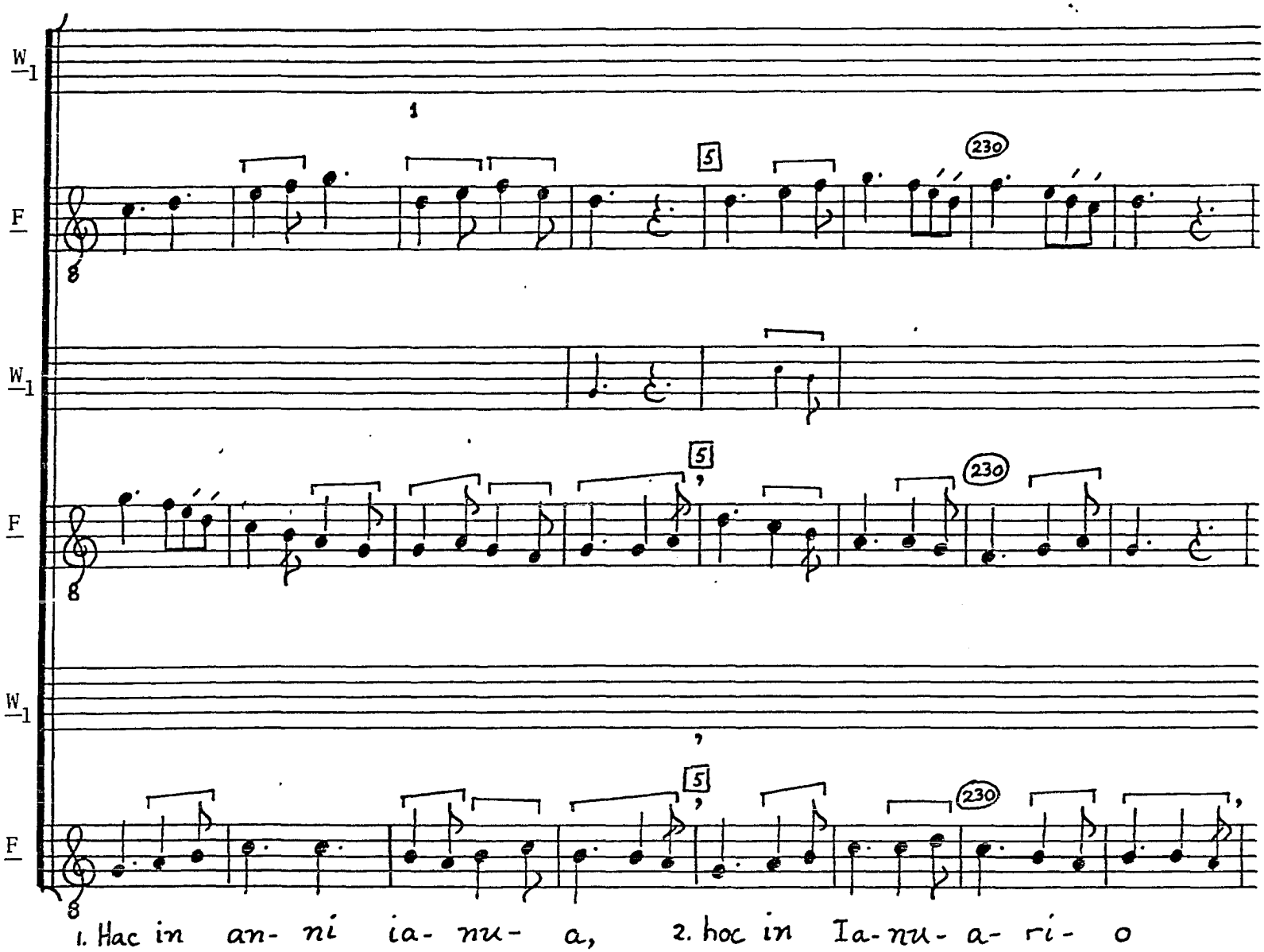
[1]Text, m. 10 -- Solus?

[2]Second stanza, line 2 -- ifracidibus in F.

HAC IN ANNI IANUA (E 6)

Sources
F 229v-230; W_1 71
ORawl 17

Editions
Knapp, 35 Conductus, p. 38
Historical Anthology of Music, I, p. 41
AH 20, 130



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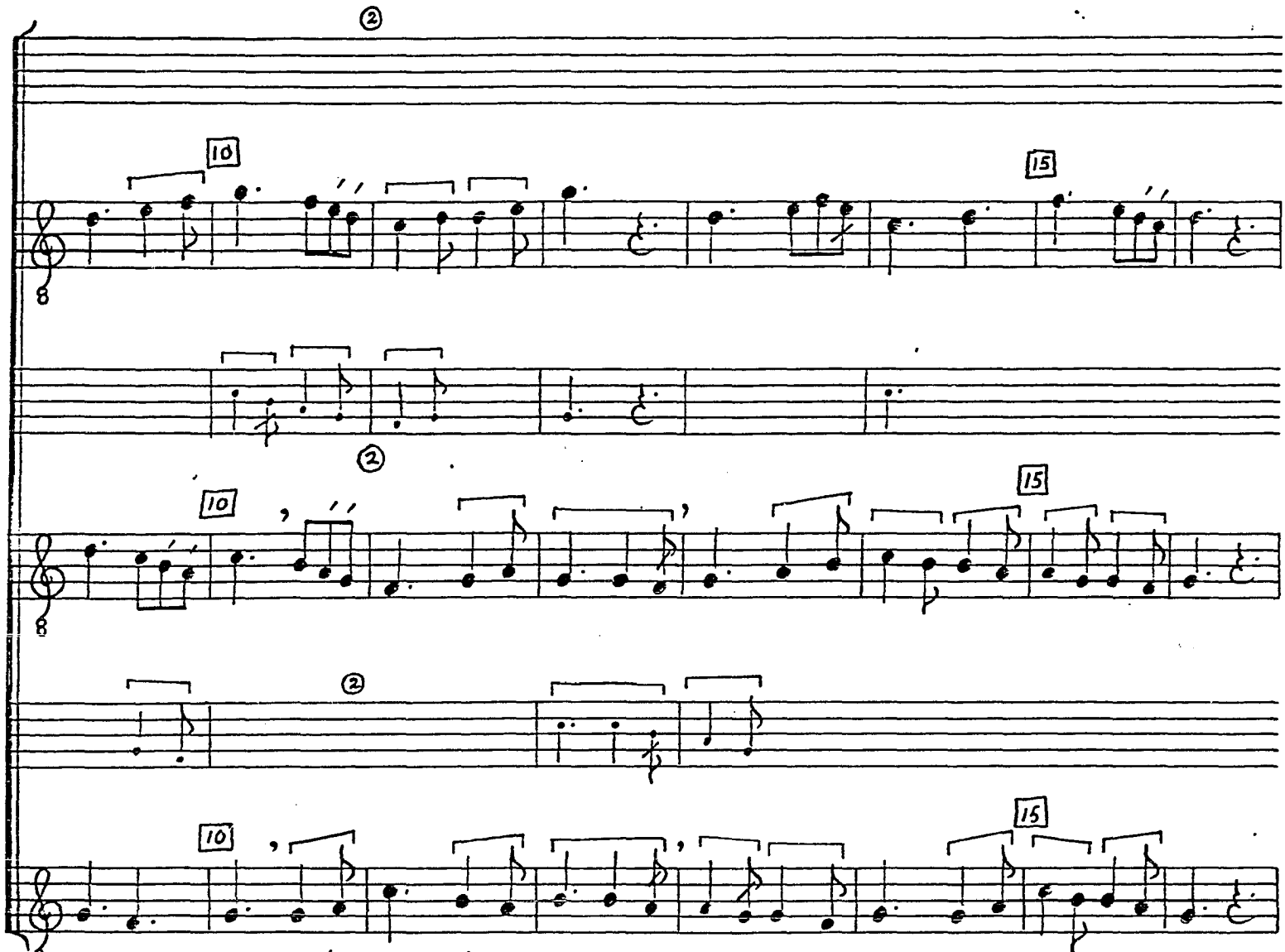

3. ten-da- mus ad ar- du- a 4. vir-tu- tum sub- si- di- o,

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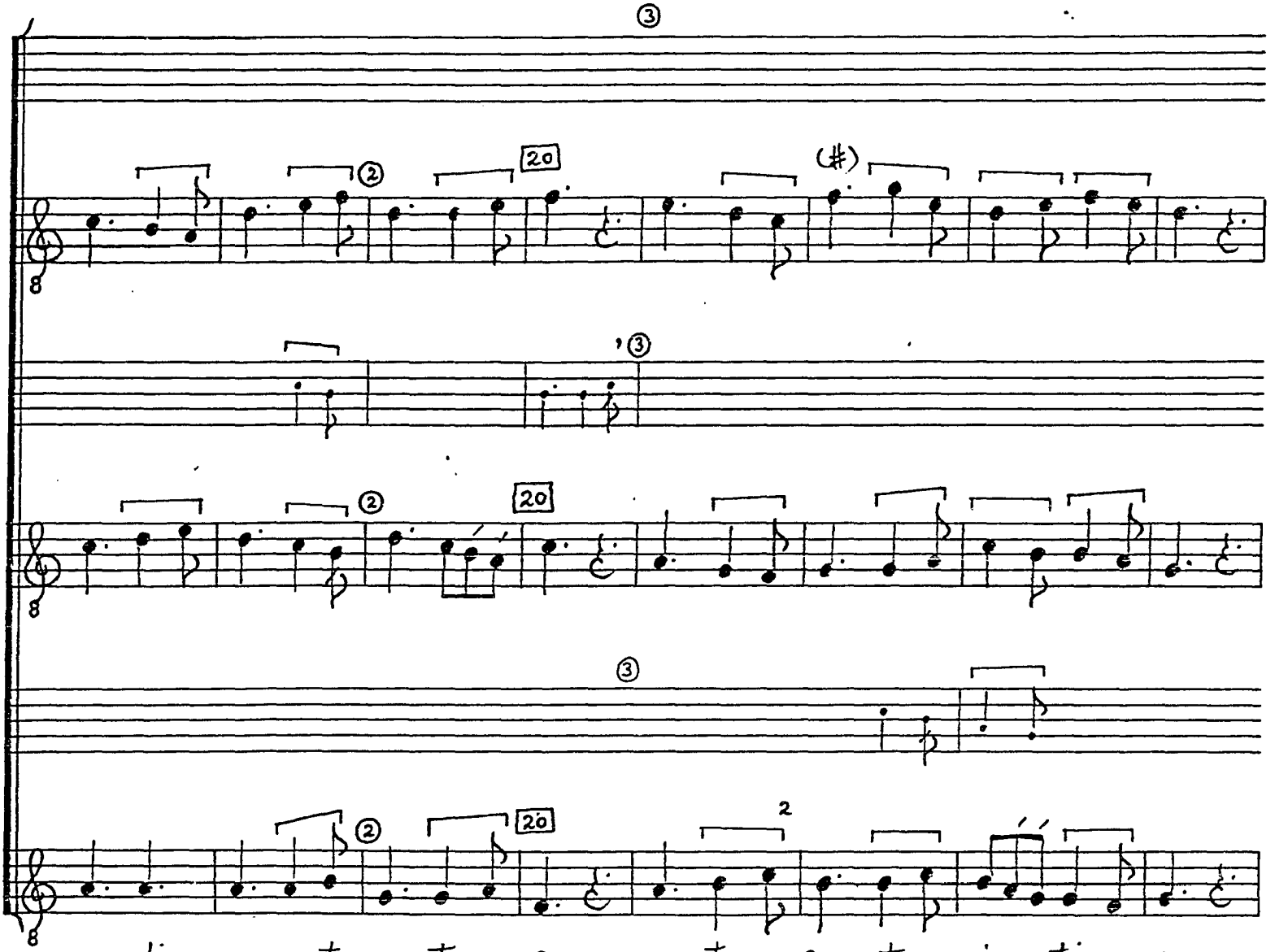

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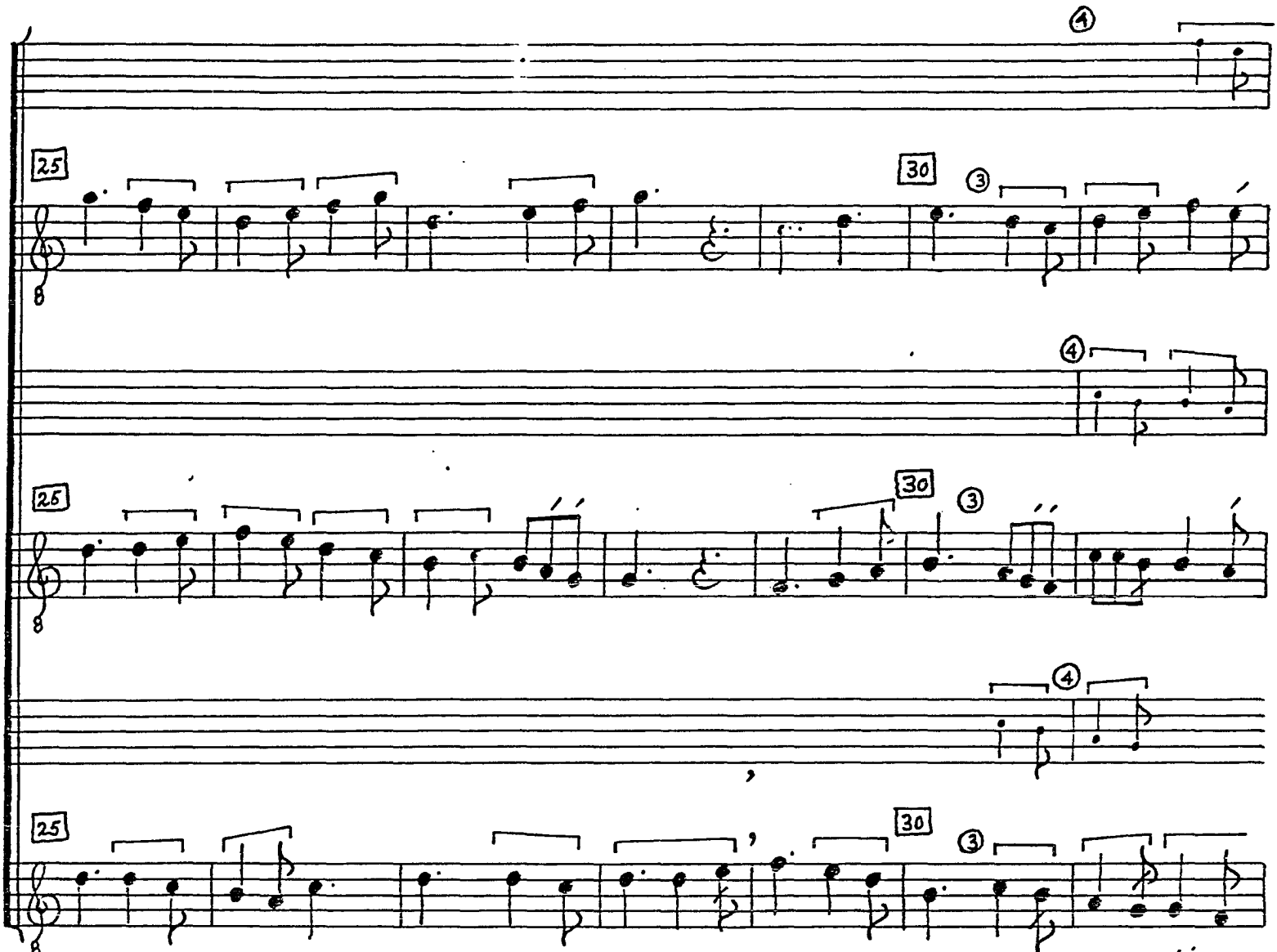

7. re-pro- bo- rum fa- tu- a 8 re-pro- be- tur a- cti-

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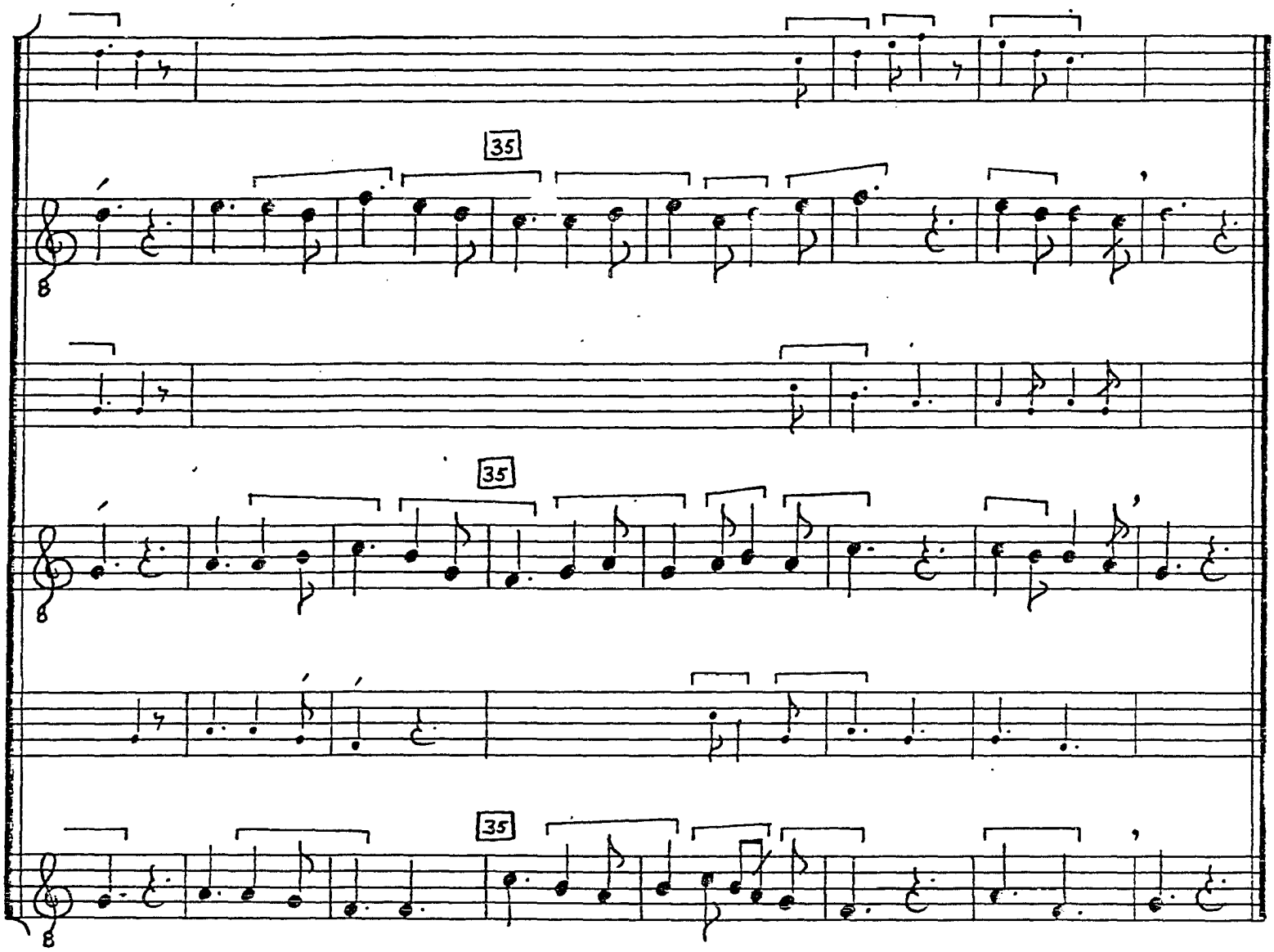

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2. Anni novi novitas
Novas leges afferens
Sequi vetat vetitas
Vetustatem auferens,
Probos probet probitas
Probis proba conferens,
Conteratur pravitas
Probitatem conterens.

3. O felices nuptie,
O felix humanitas,
Cui nubit hodie
Filii divinitas,
Hinc divine glorie
Non decrescit quantitas,
Sed ad gradum gratie
Nostra crescit parvitas.

4. Nostris lumen tenebris
Dat lumen de lumine,
Prime culpe funebris
Exclusa caligine,
De luce lux celebris
Nascitur de virgine,
Non carnis illecebris,
Sed divino flamine.

5. Carnis circumcisio
Mysteriis vacua
Non fuit in filio,
Per quam nobis congrua
Datur demonstratio,
Tollere superflua
Circumciso vitio
Hac in anni ianua.

NOTES

[1]Triplum, mm. 3-10--Third too low in $\underline{W}_1$.

[2]Triplum and Tenor, mm. 22-23--$\underline{f}$# is required in Triplum even though this accidental results in the unadorned leap of a tritone. See Vol. I, p. 129.

NOVUS MILES SEQUITUR (E 11)

Sources
F 230r-v; Ma 139r-v (a2); Hu 101v (a2)

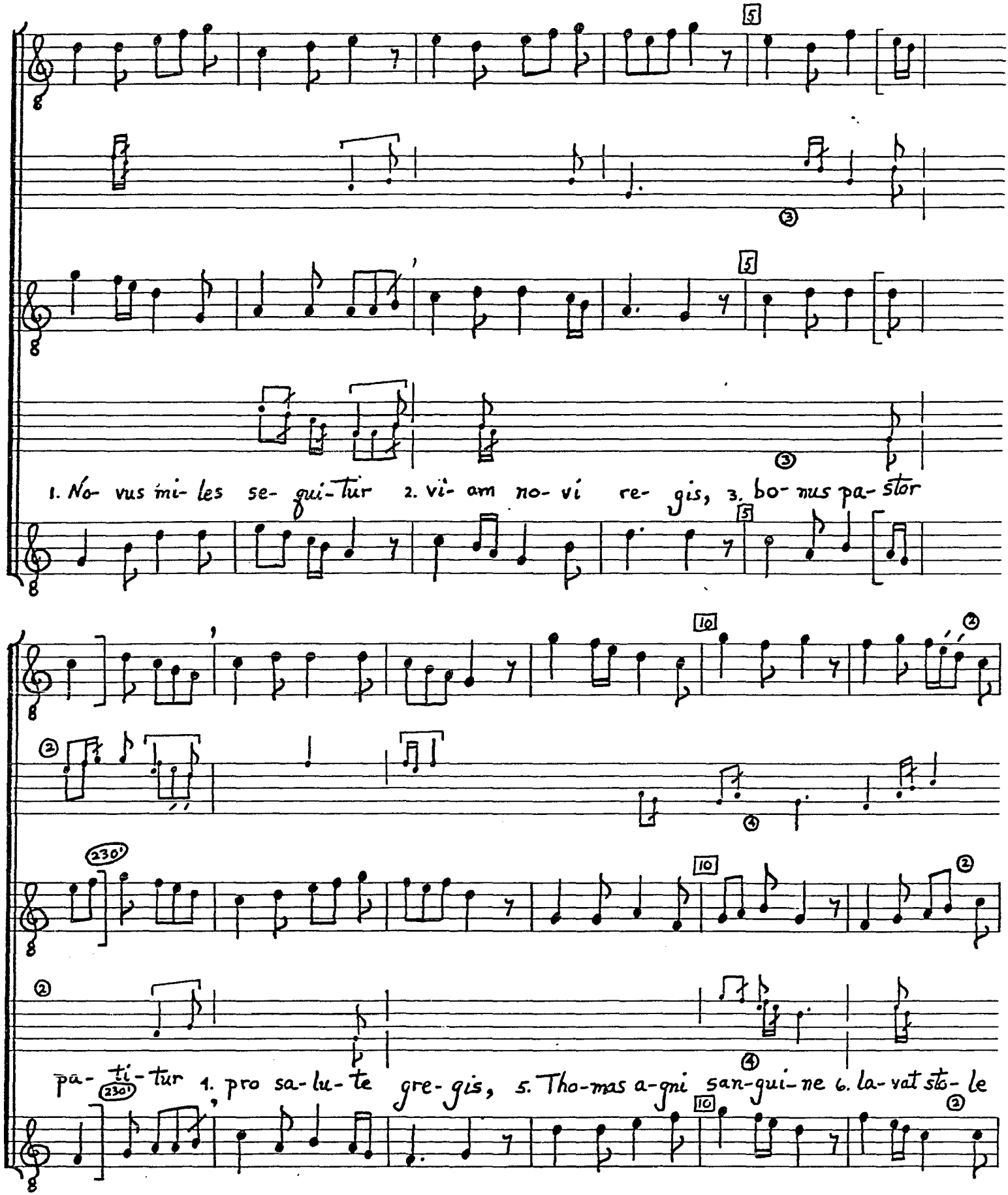
Editions
Anglés, Las Huelgas, III, p. 187
Knapp, 35 Conductus, p. 40
AH 21, 90

F

Hu
Ma

F

Hu
Ma

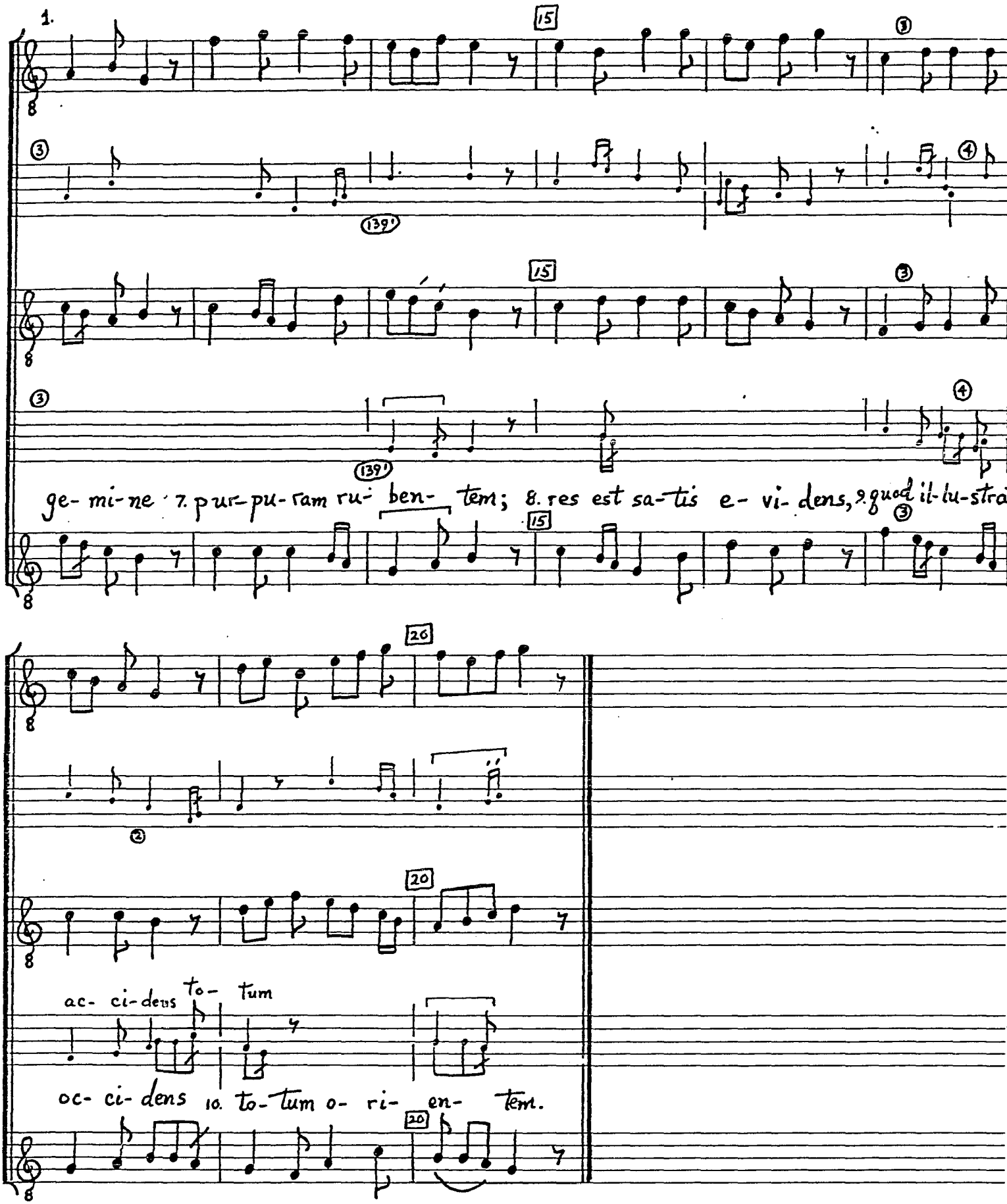


1. No- vus mi- les se- qui- tur 2. vi- am no- vi re- gis, 3. bo- nus pa- stor

F

pa- ti- tur 4. pro sa- lu- te gre- gis, 5. Tho- mas a- gni san- gui- ne 6. la- vat sto- le

Possentino


1.
15
3
3
4
139'
15
3
3
4
139'
ge- mi- ne 7. pur- pu- ram ru- ben- tem; 8. res est sa- tis e- vi- dens, 9. quod il- lu- strat
15
3
20
2
20
ac- ci- dens to- tum
oc- ci- dens 10. to- tum o- ri- en- tem.
20

2. Opus erat medico
Mundo morienti
Et gregi Dominico
Pastore prudenti;
Sanguis Thome medici
Mundi paralytici
Vulnera sanavit,
Clamat grex dominicus,
Quod Anglorum medicus
Mundum renovavit.

3. Thoma, nati parvuli
Miles triumphalis,
Sis cleri, sis populi
Pastor spiritalis,
Audi Legecestriam,
Clerum et militiam
Ejus ita rege,
Ut regnet in patria
Peracta militia
Cum eterno rege.

NOTES

[1]Triplum, m. 12--Possibly a scribal error; the line might read c-d-b.

CRUCIFIGAT OMNES (D 3)

Sources

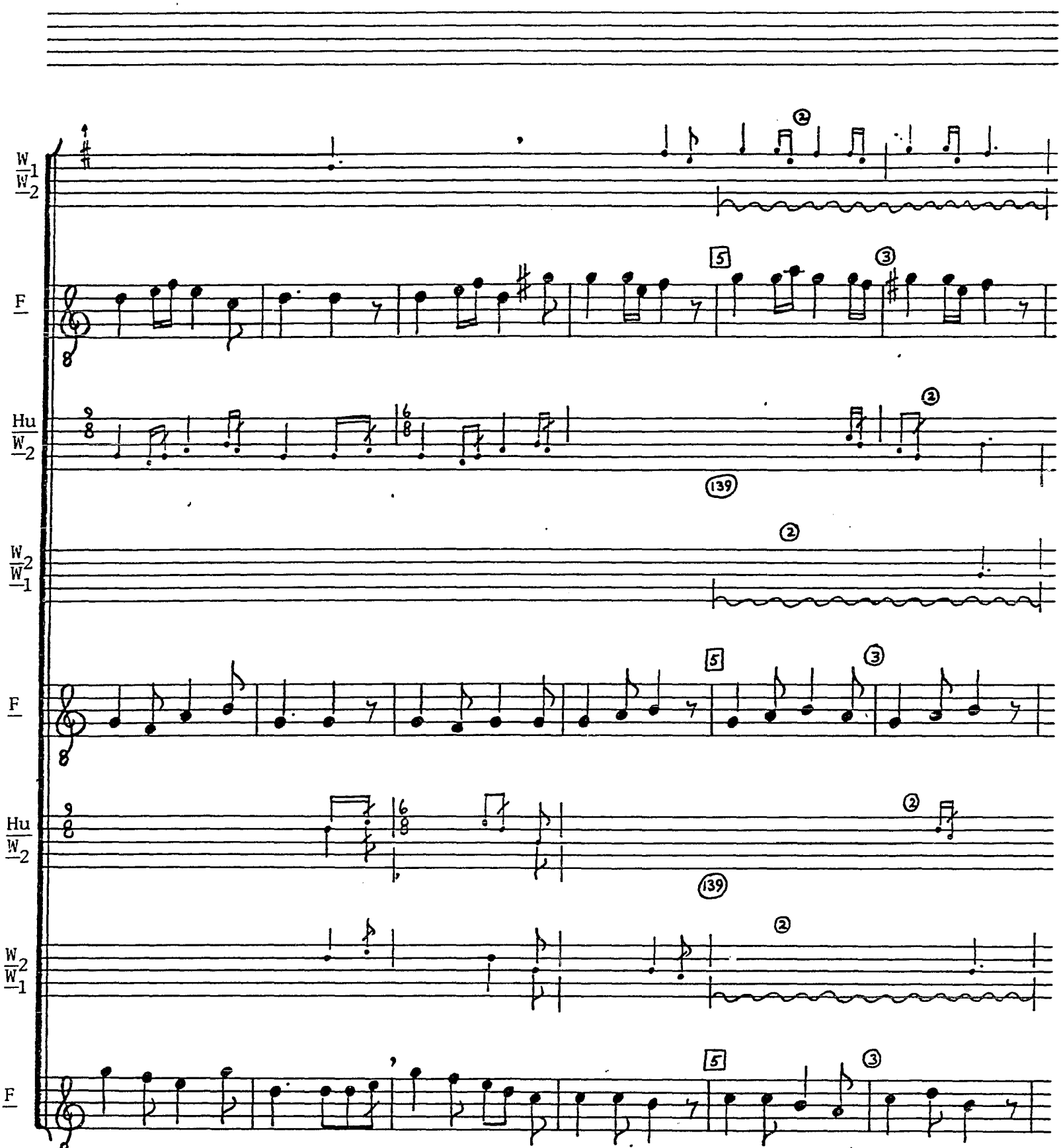
F 231v-232; W_1 71v-72; W_2 46v (frag.), 138v-139v (a2); Hu 97r-v (a2); CaJ 1c; Stutt 31 (a1); Stutt 30v (a1; text of Fifth strophe Si quis in hoc artem)

ORawl 13v; CB 13 (Curritur ad vocem); CB 13

Cf. final melisma to Quod promisit ab eterno--F 300v; W_1 130v; W_2 111; Ma 76v; Hu 132; Stutt 30v

Editions

Anglés, Las Huelgas, III, p. 174
Knapp, 35 Conductus, p. 42
Flacius #124
AH 20, 211; 21, 161



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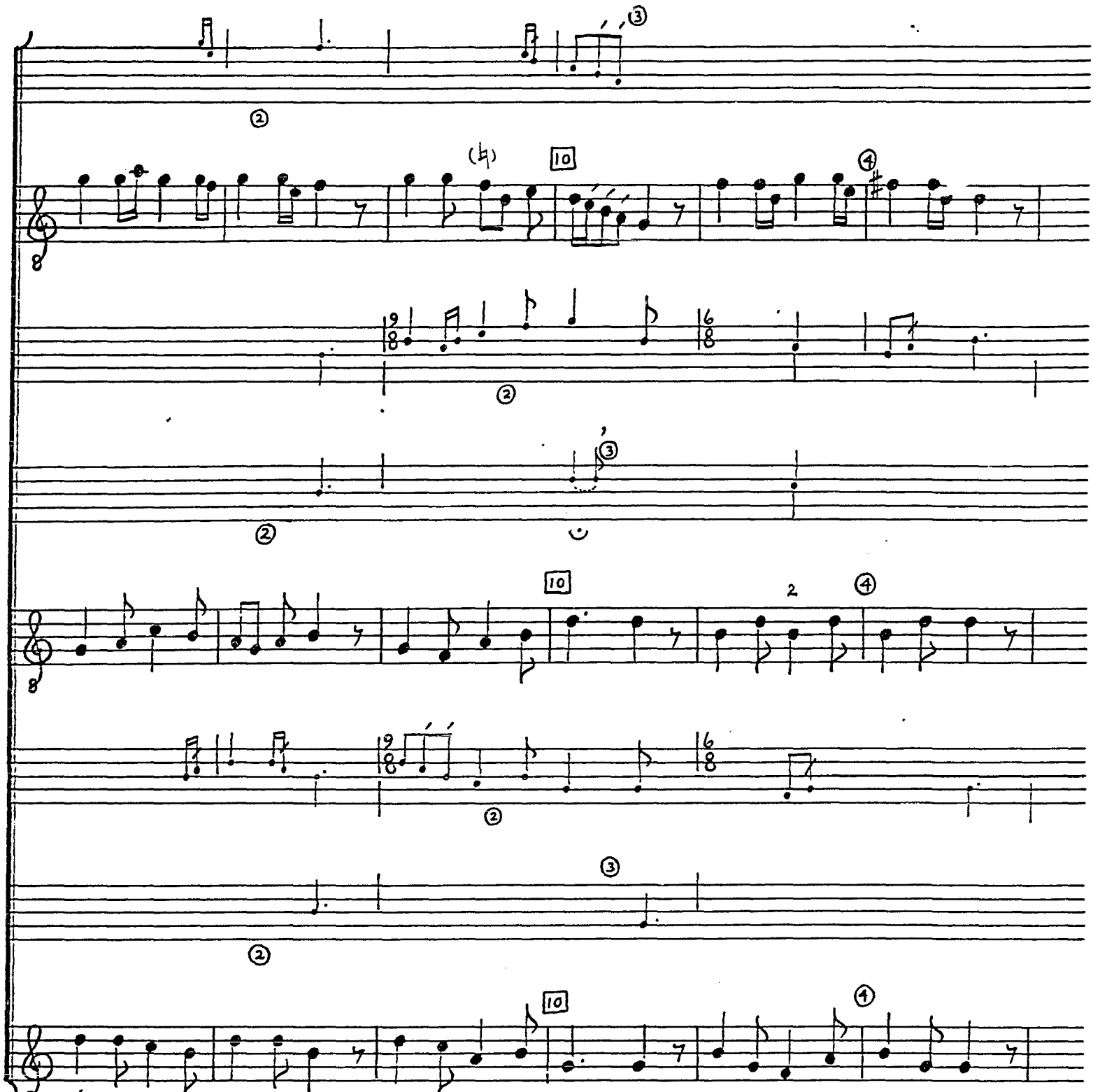

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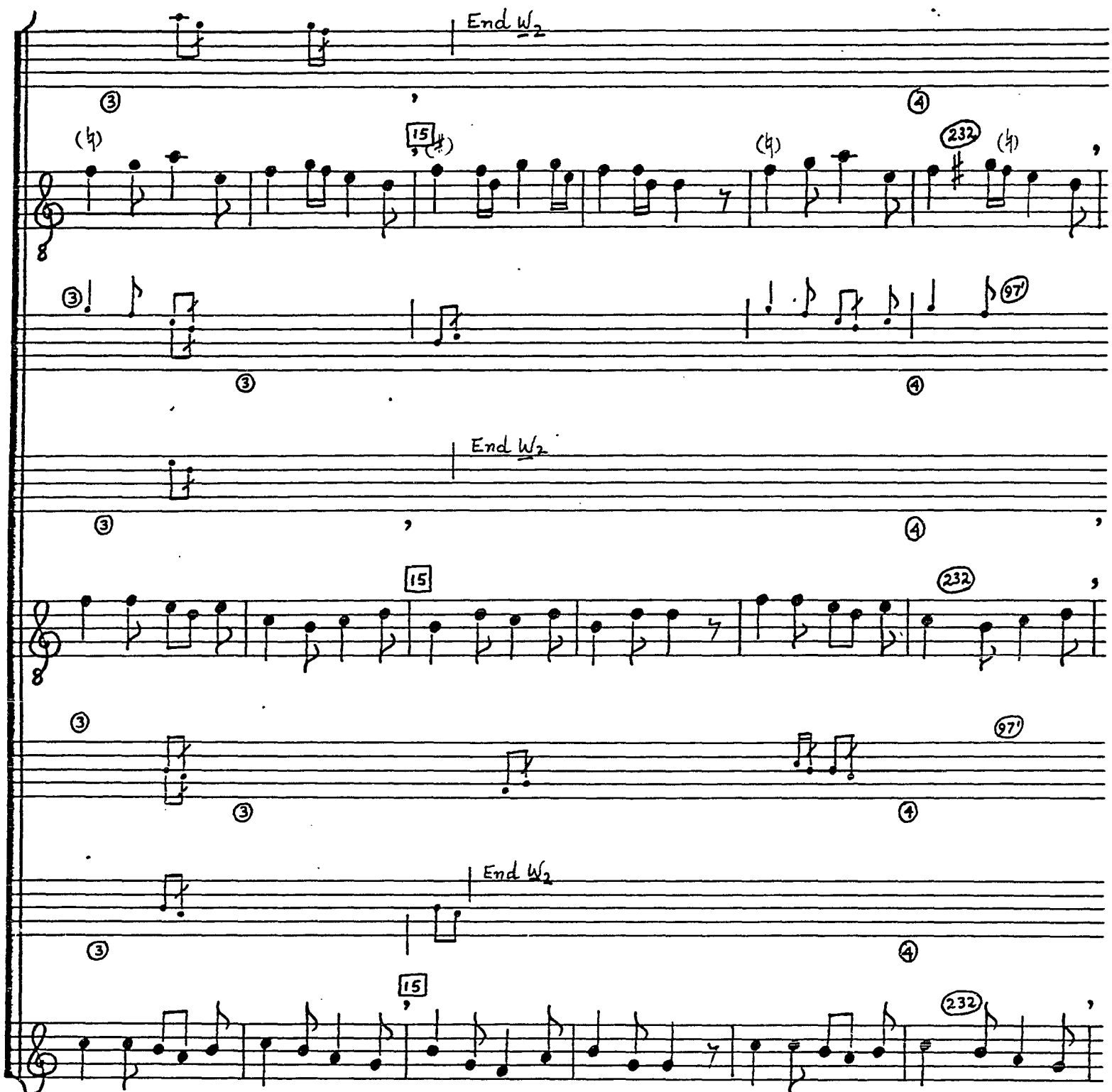

7. vi- o-len-te, 8. ple-na gen-te 9. so-la se-det ci-vi-tas, 10. a-gni fe-dus 11. Ra-pit he-dus,

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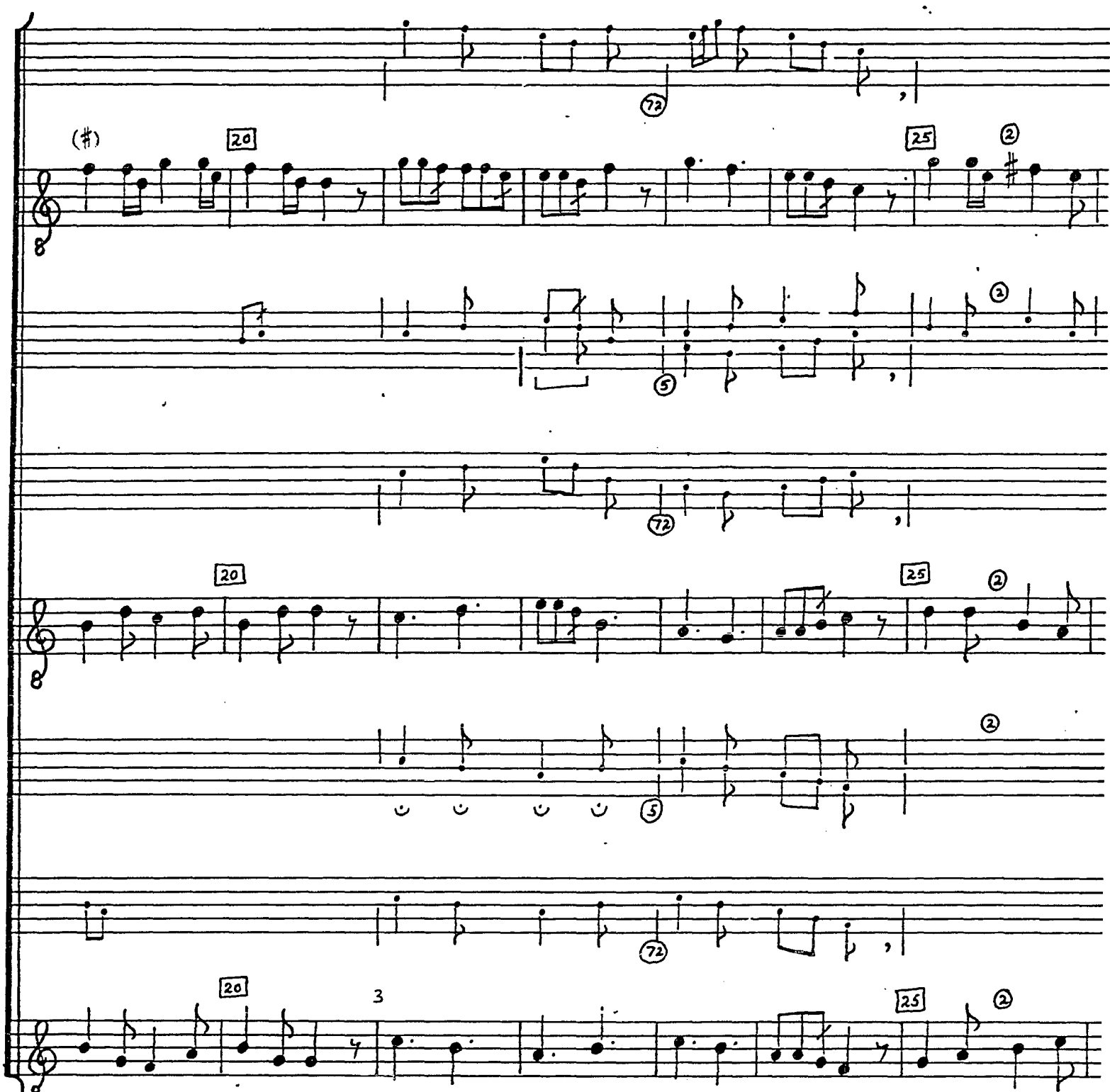

12. plo-rat o-ves per-di-tas 13. spon-sa- Si- on, im-mo-la- tur 14. A-na-ni-as,

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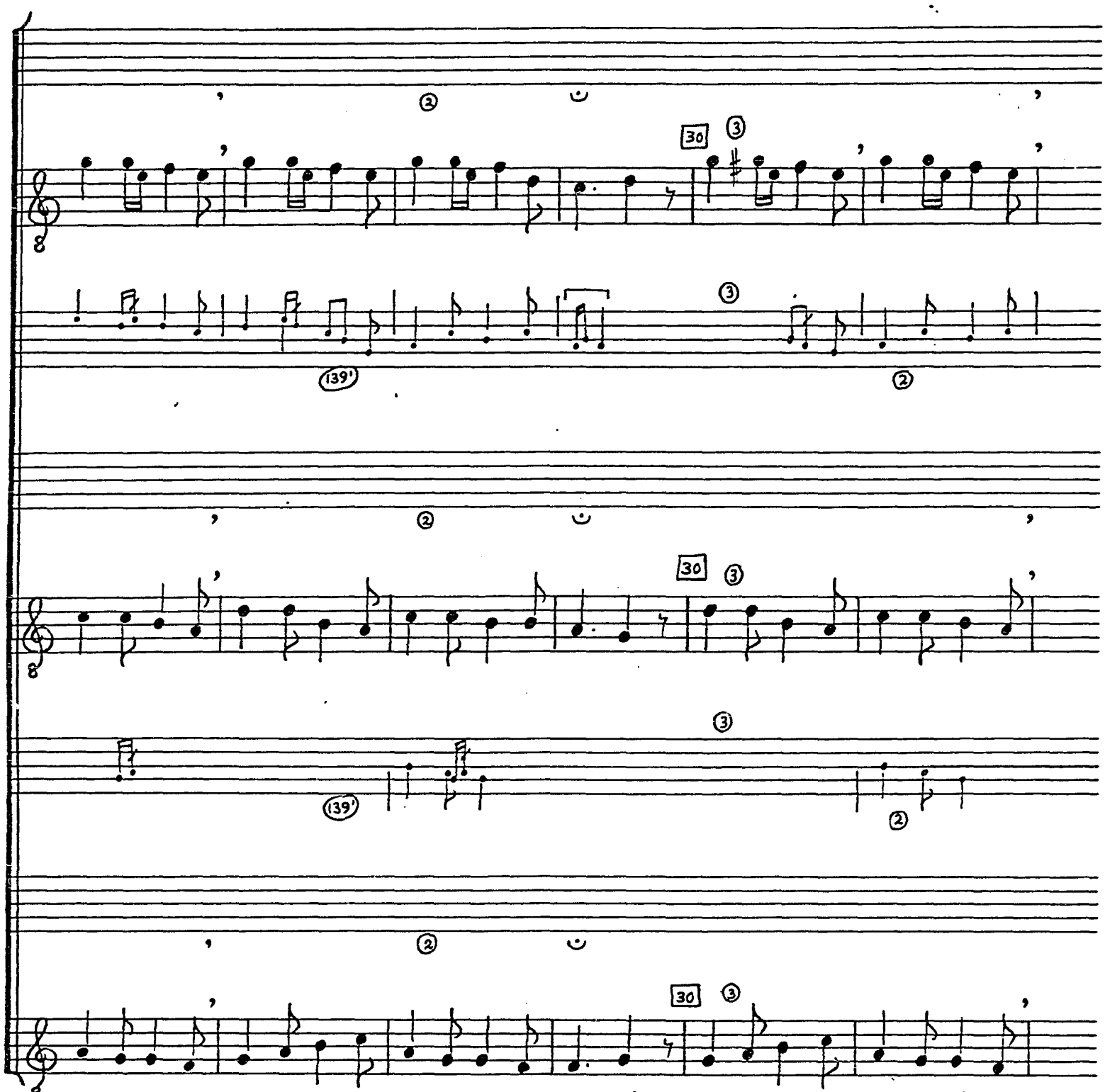

in-cur-va-tur 15. cor-nu Da-vid, fla-gel-la-tur 16. mun-dus, 17. ab in-iu-stis ab-di-ca-tur,

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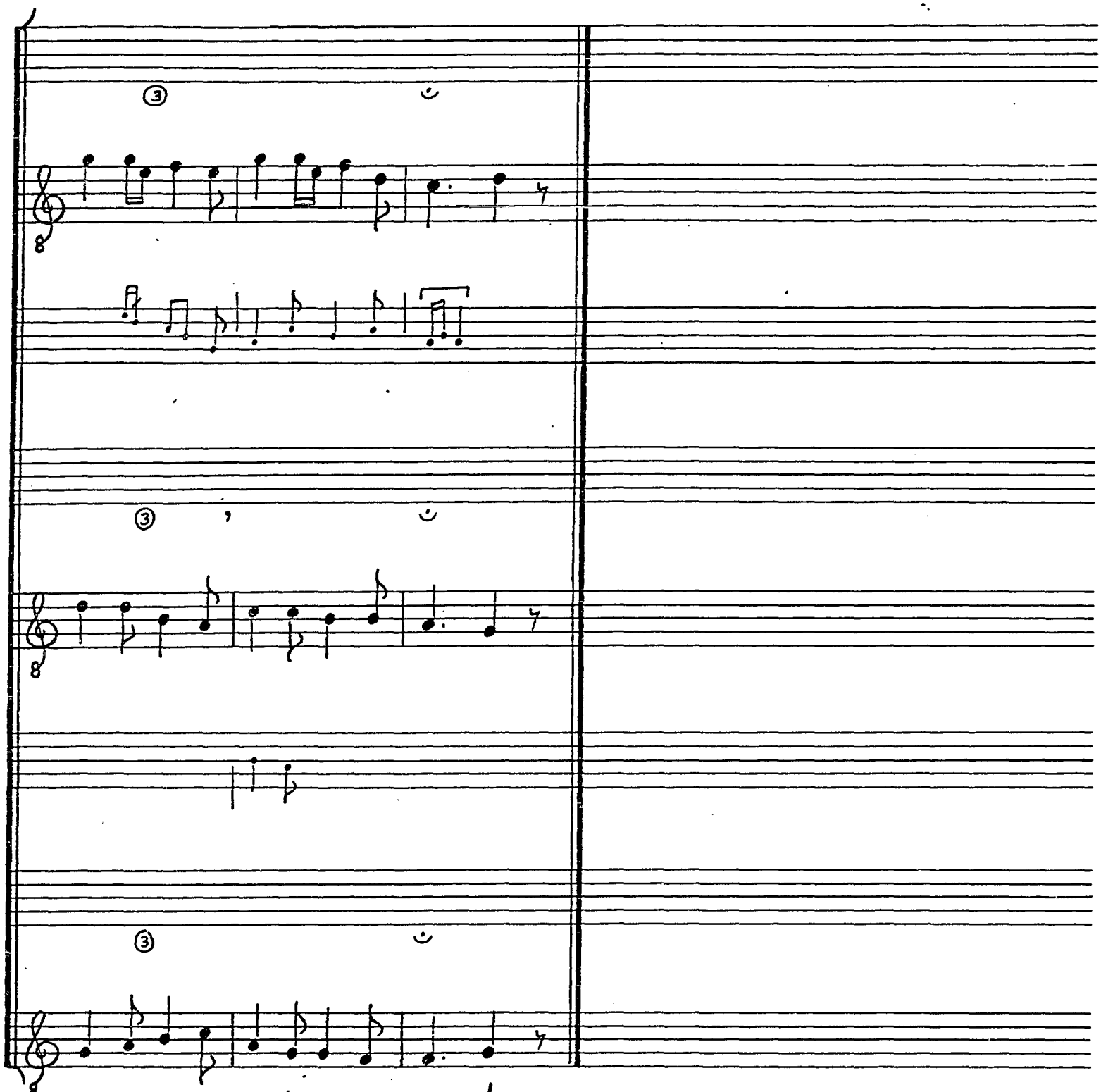

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2. O quam dignos luctus,
Exsulat rex omnium,
Baculus fidelium
Sustinet opprobrium
Gentis infidelis,
Cedit parti gentium
Pars totalis
Iam regalis
In luto et latere
Et laborat,
Tellus plorat
Moysen fatiscere.
Homo, Dei misere,
Fili, patris ius tuere,
In incerto certum quere,
Ducis
Ducum dona promerere
Et lucrare lucem vere
Lucis.

3. Quisquis es signatus
Fidei caractere,
Fidem factis assere,
Rugientes contere
Catulos leonum,
Miserans intuere
Corde tristi
Damnum Christi,
Longus Cedar incola,
Surge, vide,
Ne de fide
Reproberis frivola,
Sudat martyr in agone
Spe meredis et corone,
Derelicta Babilone
Pugna
Pro celesti regione,
Aqua vite te compone
Pugna.

Strophes two and three in W_1.

2. Mundum renovavit
Deus, dum puerpera
Clausit intra viscera,
Mare, terram, era
Qui sponte creavit
Et causa non extera.
Inflammatus
Nec crematus
Rubus hoc et vellera
Gedeonis,
Salominis
Hoc prefulgent opera
Figura, hanc quod testatur,
Qui de morte suscitatur
Et ad vitam revocatur
Homo,
Vitio qui fuscabatur,
Iam virtute decoratur
Domo.

3. Ergo collaudetur
Mater virgo virginum,
Reparatrix hominum,
Effugatrix criminum,
Cuncta que tuetur,
Que concepit Dominum,
Iubilamen
Et solamen
Letorum et flentium
Respiramen,
Relevamen
Pressorum labentium.
Ista nolim, impetrare
Velit, post hanc exaltare
Vitam in lucis preclare
Domo,
Quod assumpsit singulare
Facinus mortis amare
Pomo.

NOTES

[1]Text, mm. 5-8--Arbor salutifera, magna Christi vulnera, in W_2.

[2]Duplum, m. 11--The c is probably correct; see Duplum, mm. 15 and 21.

[3]Mm. 21-24--This seems to be an example of modal transmutation in cum littera sections.

PARIT PRETER MOREM (E 12)

Sources

F 232-233; Ma 123-124 (a2); Hu 103v-104v (a2)

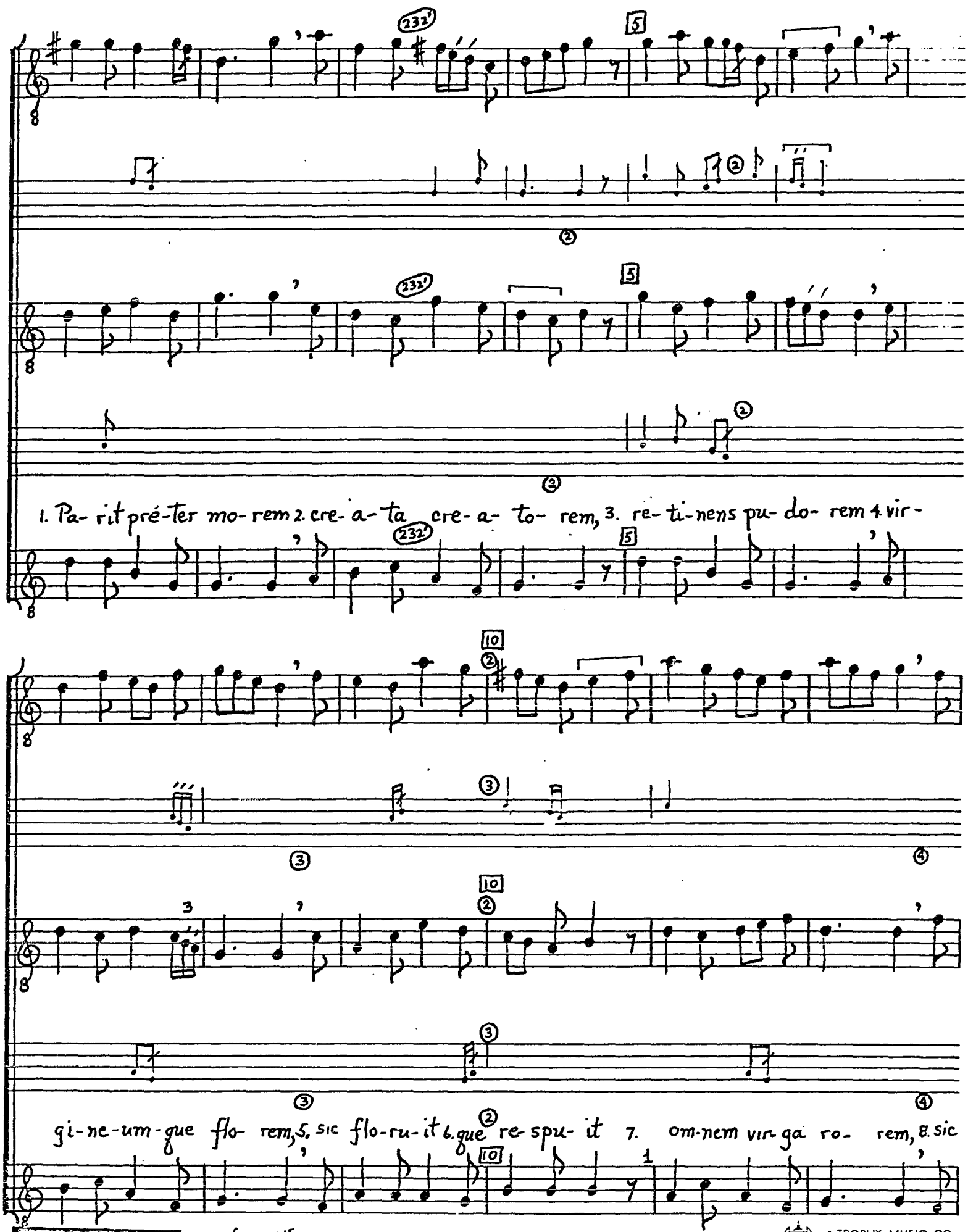
SR 1760

ORawl 16

Editions

Anglés, Las Huelgas, III, p. 193

AH 20, 64



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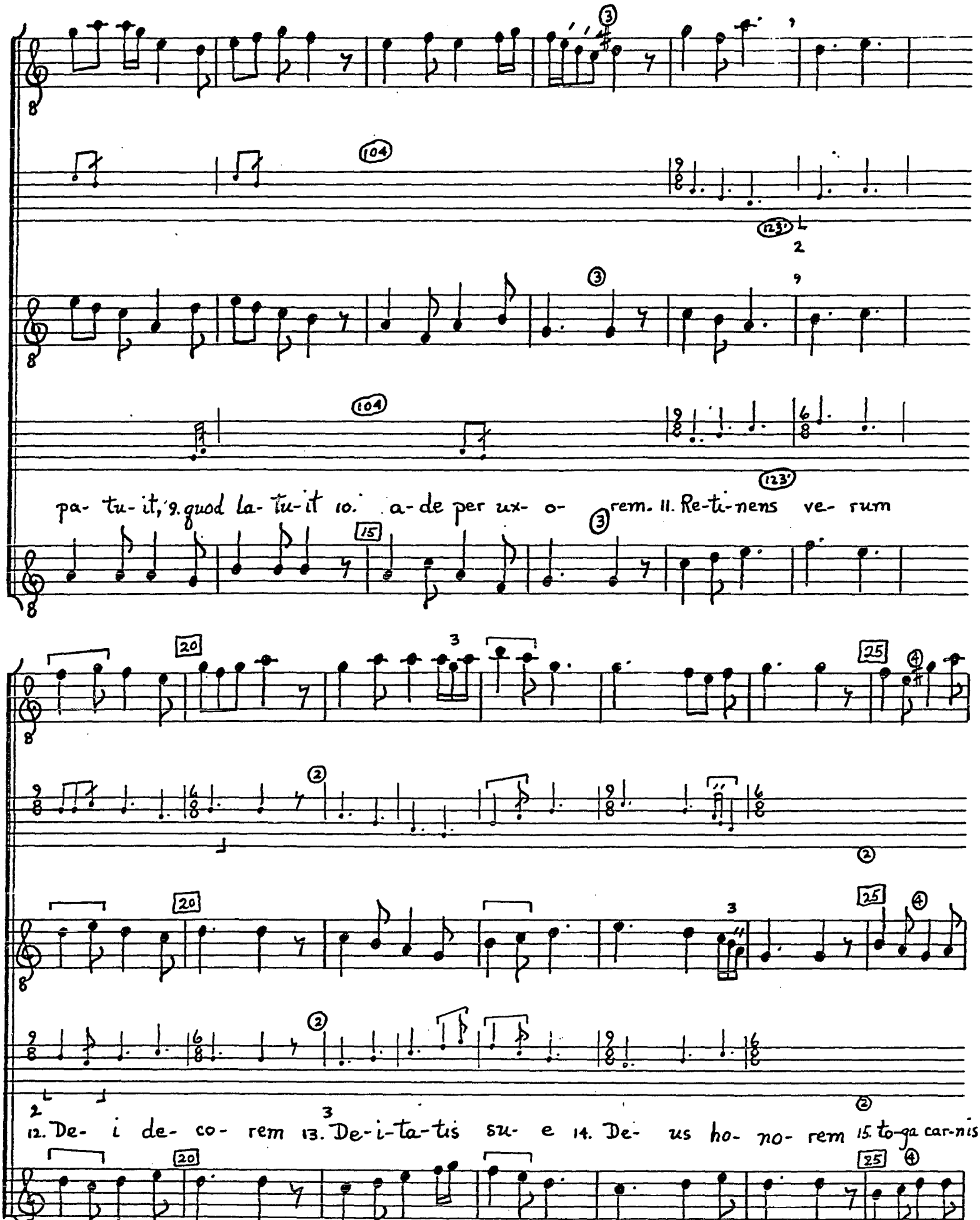

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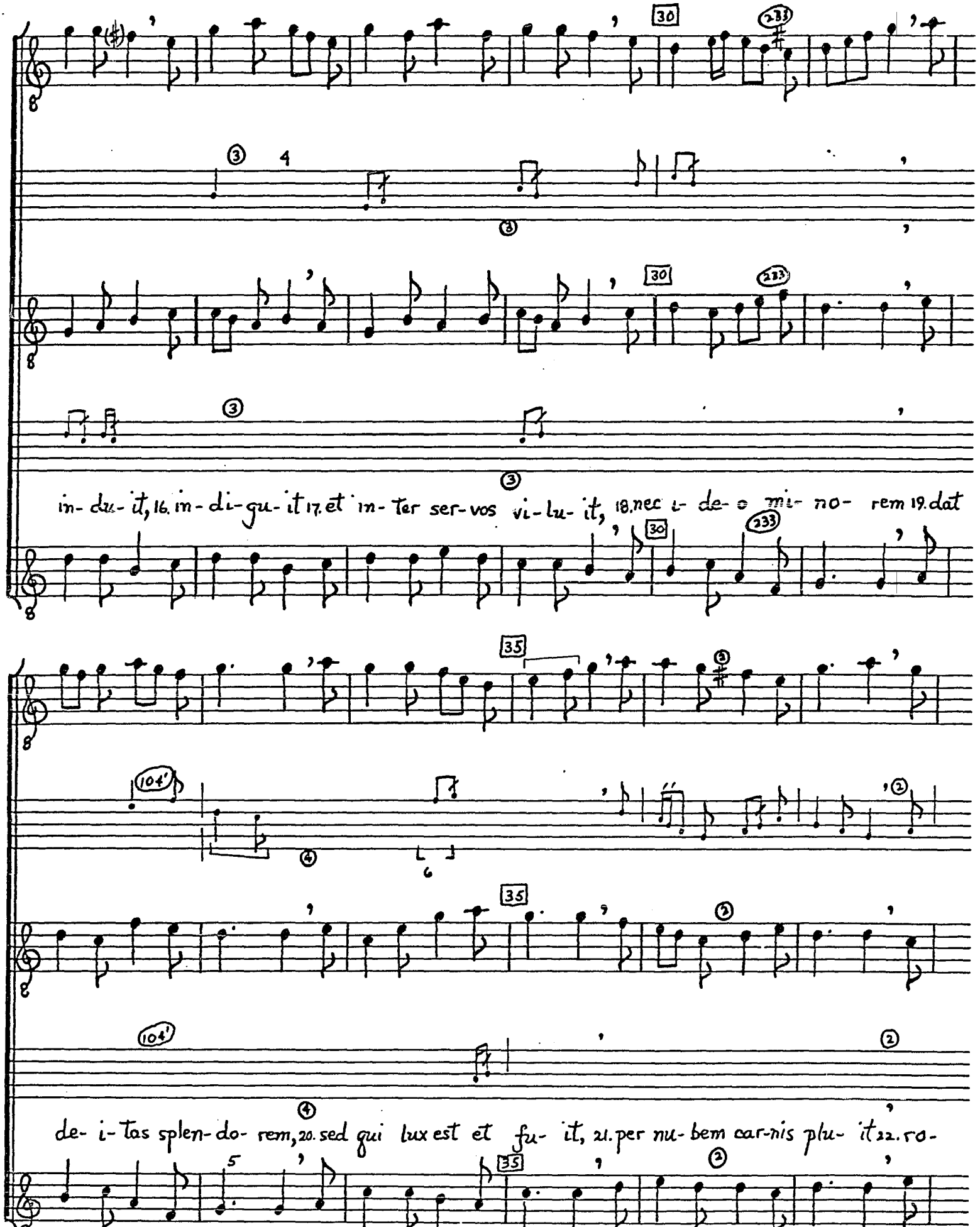

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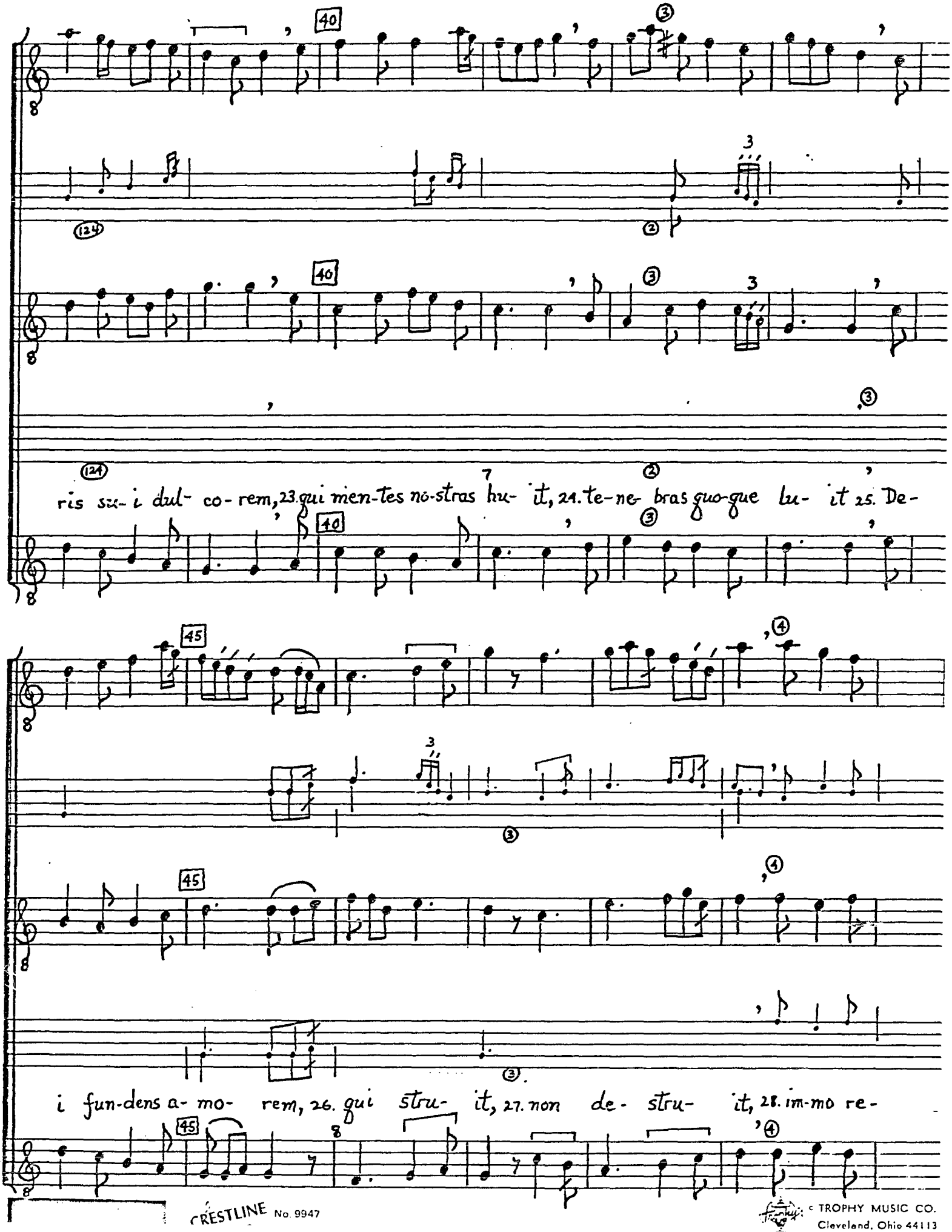

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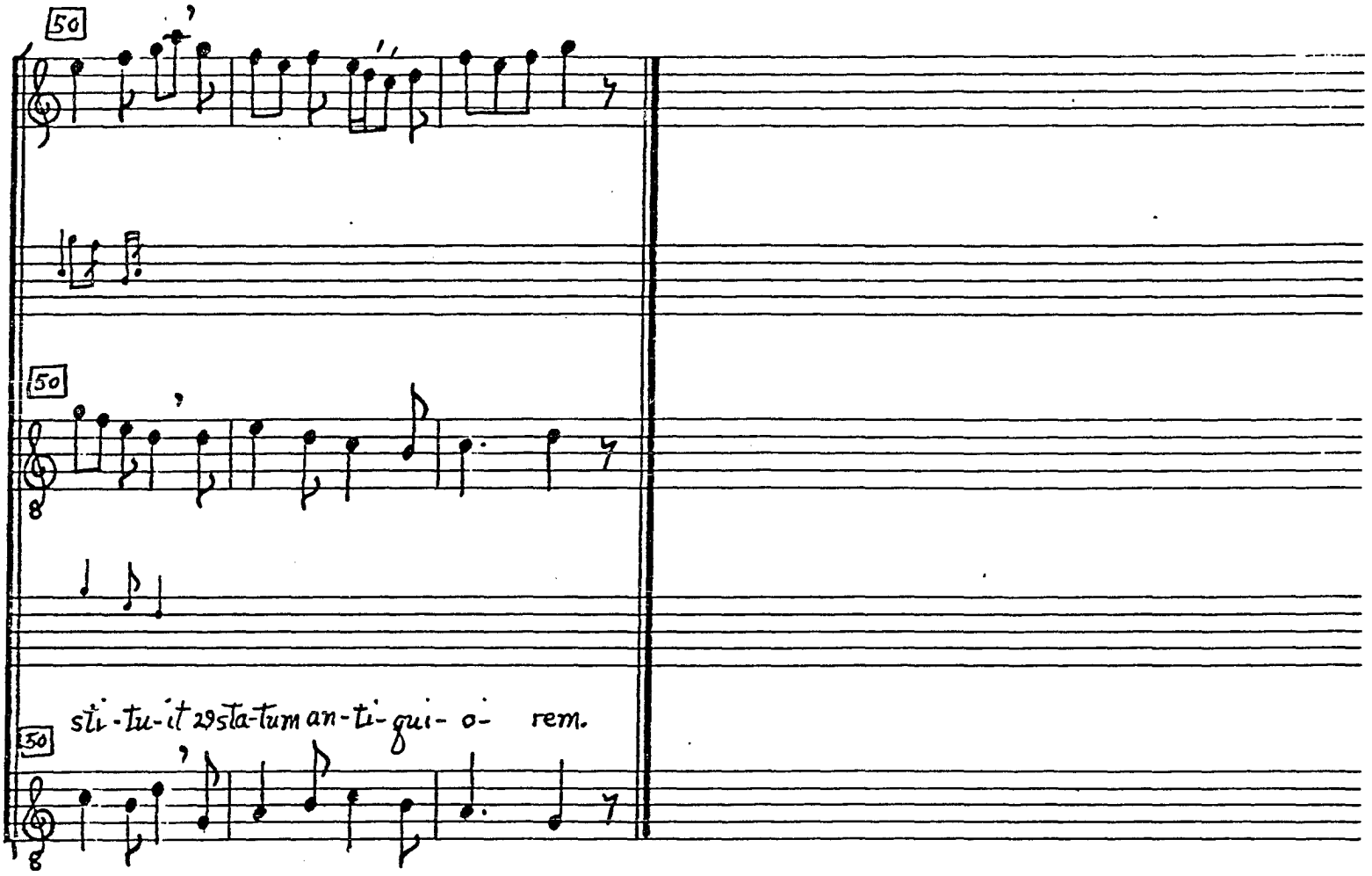

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2. Mira genitura,
Fit creans creatura,
Fracta carnis iura
Mirata est natura;
Mirabili,
Laudabili,
Pia Dei cura
Rex humili,
Stans labili
Iacet sub figura.
Sic redempta est
gens peritura,
Et mundum a labe
lavit impura.
Sedens throno stabili,
Ex mobili
Compingens et immobili
Quiddam nova mixtura,
Simplex sine iunctura
Et modo tam subtili,
Sub specie servili
Saxa confregit dura,
Ut populo gentili
Iam procul ab ovili
Pateret via pura,
Pro vili,
Pro fragili,
Pro re mirabili
Habetatur scriptura.

NOTES

[1]Tenor, m. 11--b in F.

[2]Duplum, mm. 18-19; Tenor, m. 20--illegible in Ma.

[3]Text, m. 21--Deitas in AH; the rhythm for lines 11-14 has been chosen to provide the best consonance.

[4]Duplum, m. 27--corrupt in Hu.

[5]Tenor, m. 33-Extra g in F.

[6]Duplum, m. 34--illegible in Ma.

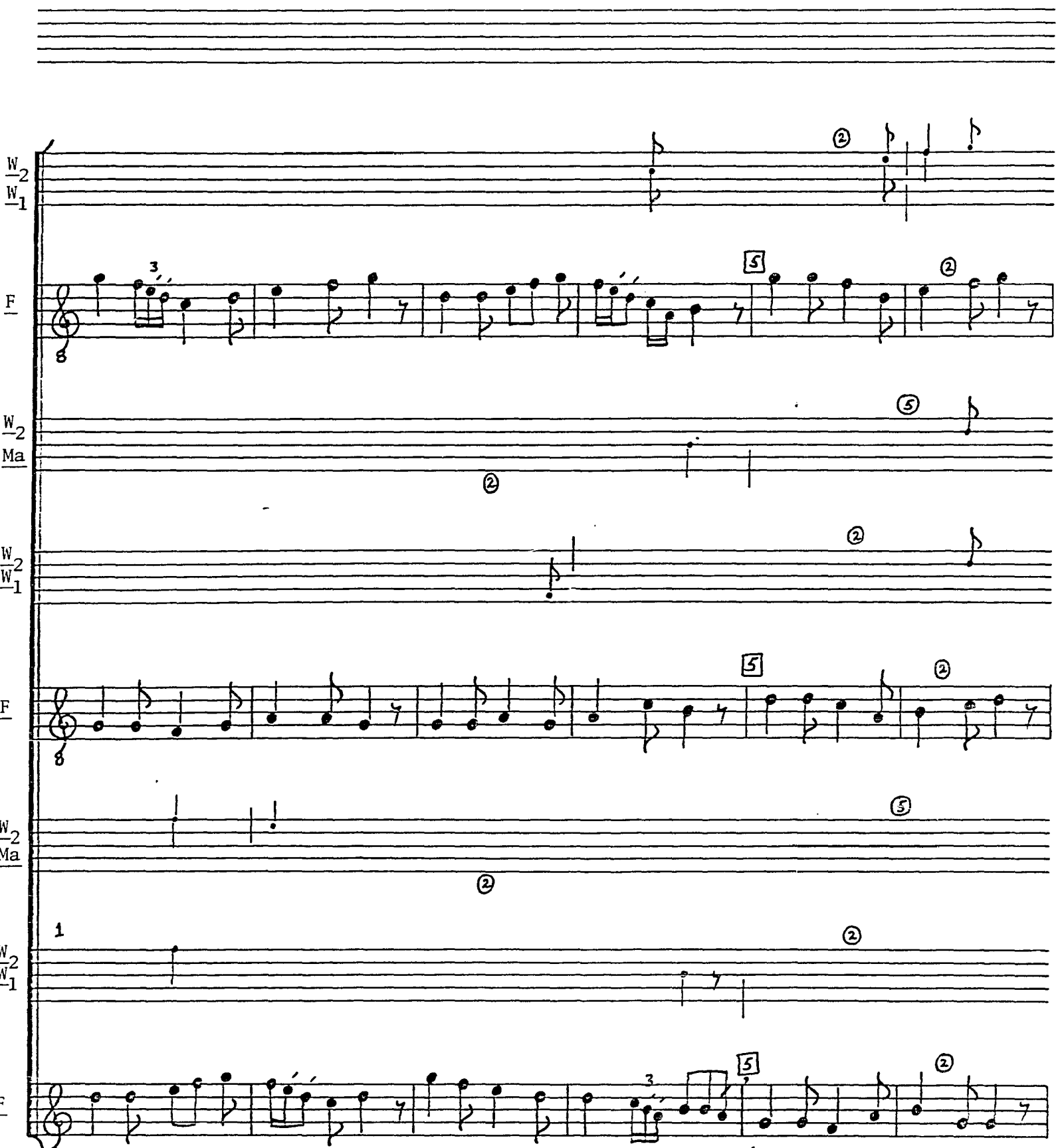
[7]Text, m. 41--habuit in AH, huic in Hu.

[8]Mm. 46-49--This reading follows Hu.

ISAIAS CECINIT (C 4)

Sources
F 233v; W_1 75v; W_2 39r-v (incomplete), 141r-v (a2); Ma 130r-v; Tort 81 (a2)
ORawl 14

Editions
Flacius #76
AH 20, 54



1. I- sa- i- as ce- ci-nit, 2. sy-na-go-ga me- mi-nit, 3. Jes-se ra-dix ex- e- ret,

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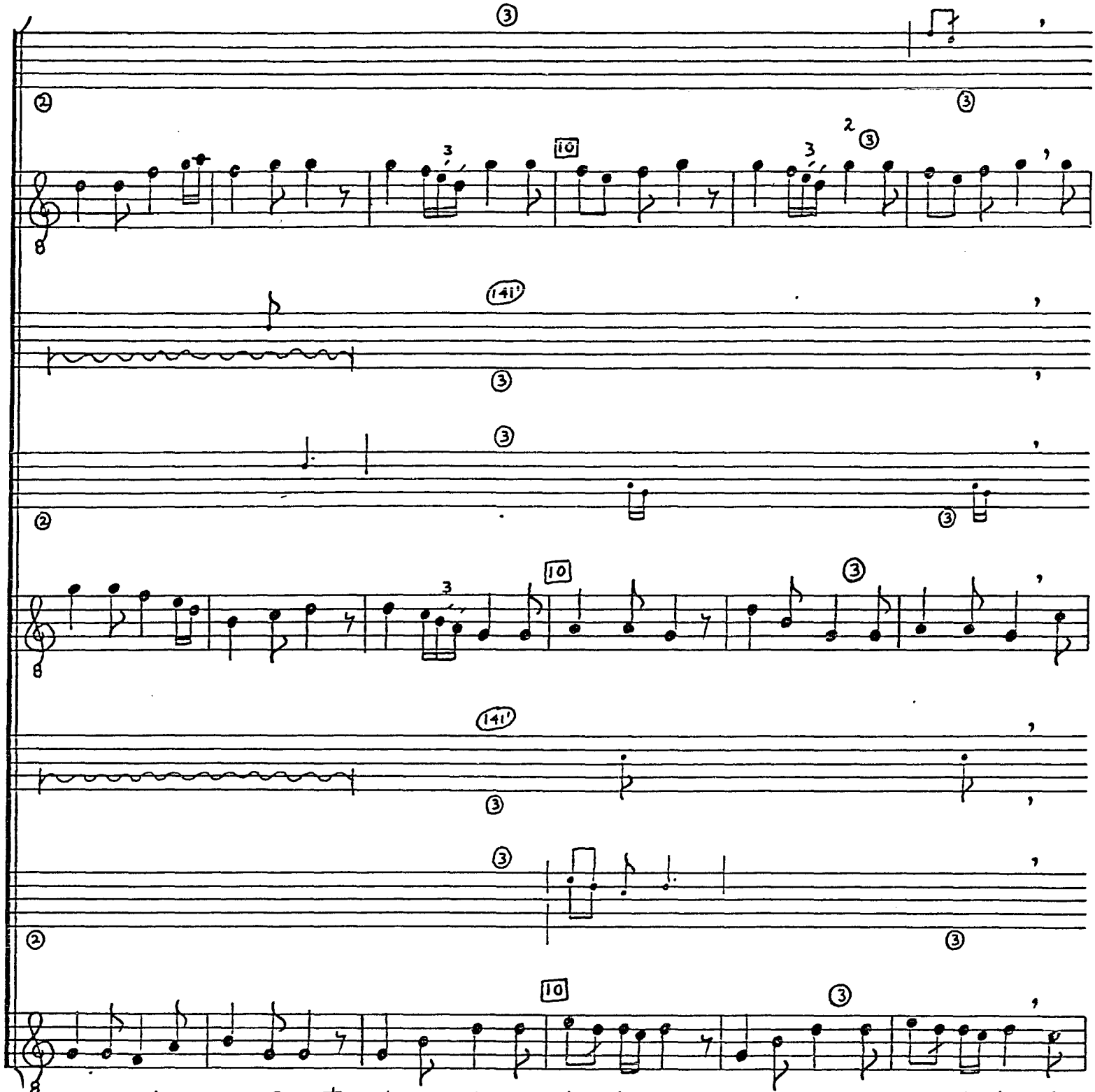

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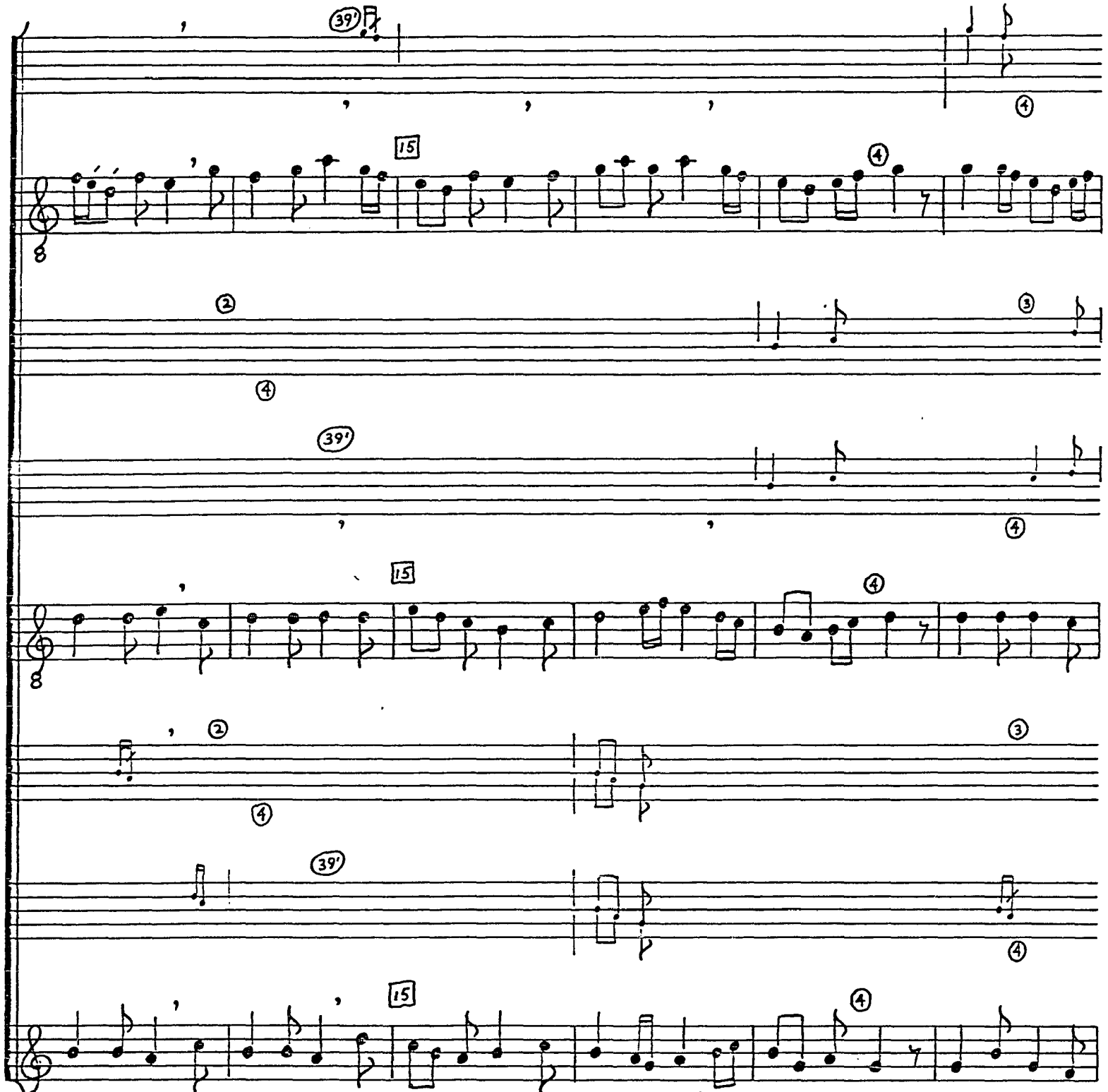

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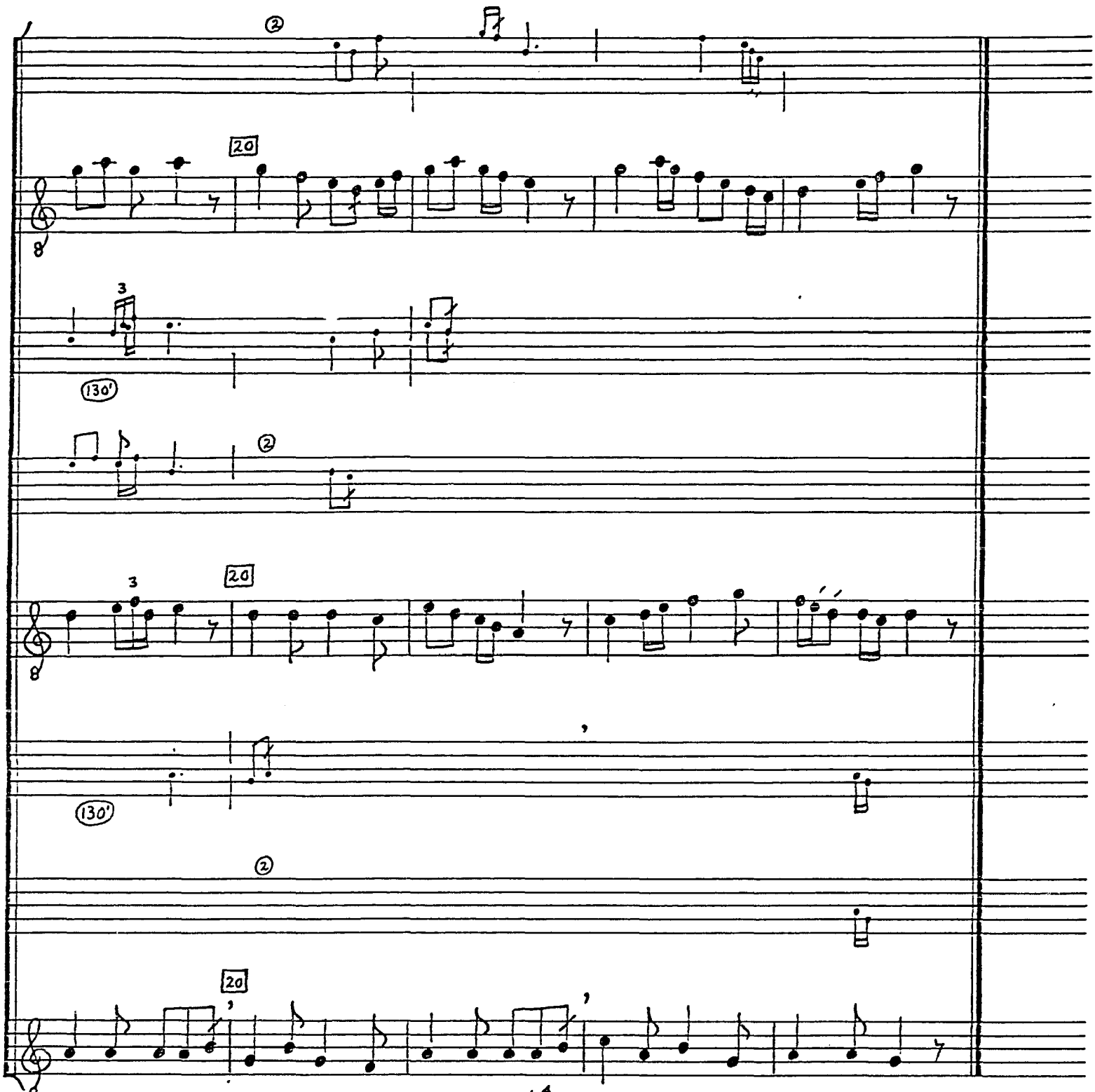

ste-ri- um, 12. vir-go ver-bo pe-pe-rit 13. ve-rum De-i fi- li- um.

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2. Hec est illa virgula,
Moysis miracula,
Colubros percutiens,
Sibi se reficiens,
Hec divisit maria,
Nota ministeria,
Cum lavimur,
Renascimur,
Colligimur, in vipera
Mens extera
Et in forma baculi
Veri vera legitur
Figura signaculi.

3. Tityre, tu patule
Largitatis sedule,
In honore baculi
Psallunt nugigeruli;
Omnes gentes plaudite,
Diem festum agite
Cum tympanis,
Cum organis,
Cum vocibus multisonis,
Mirisonis;
Ecce dies inclitus,
Totus ludis deditus,
Omnis ludat spiritus.

4. Ludite, si sapitis,
Nemo sani capitis
Hunc ludum redarguat,
Si persona congruat,
Que sit digna baculo,
Que non parcat loculo,
Sint omnia
Communia
Habentibus, egentibus
Et omnibus
Esto procul, parcitas,
Erit hec solemnitas
Largitatum largitas.

NOTES

[1]Mm. 1-2--Illegible in W_2.

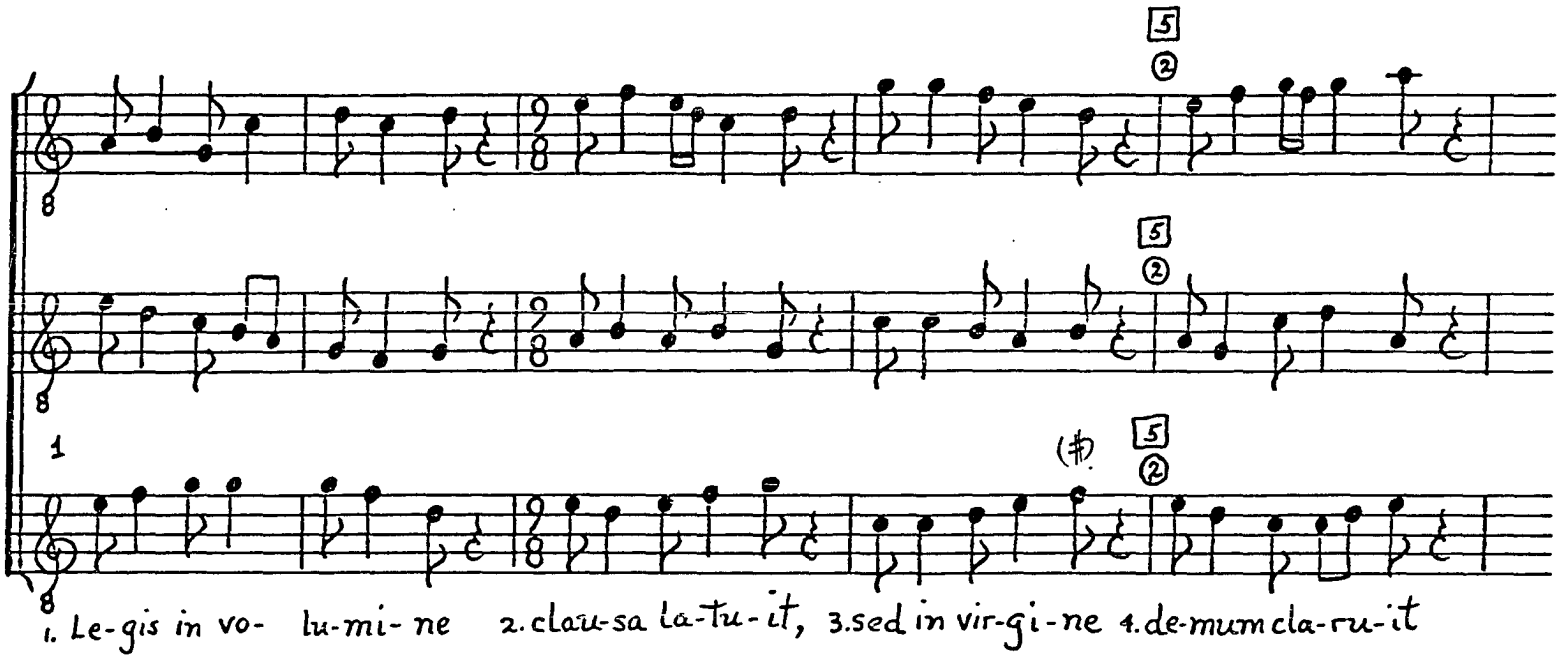
[2]Triplum, m. 11--f in F.

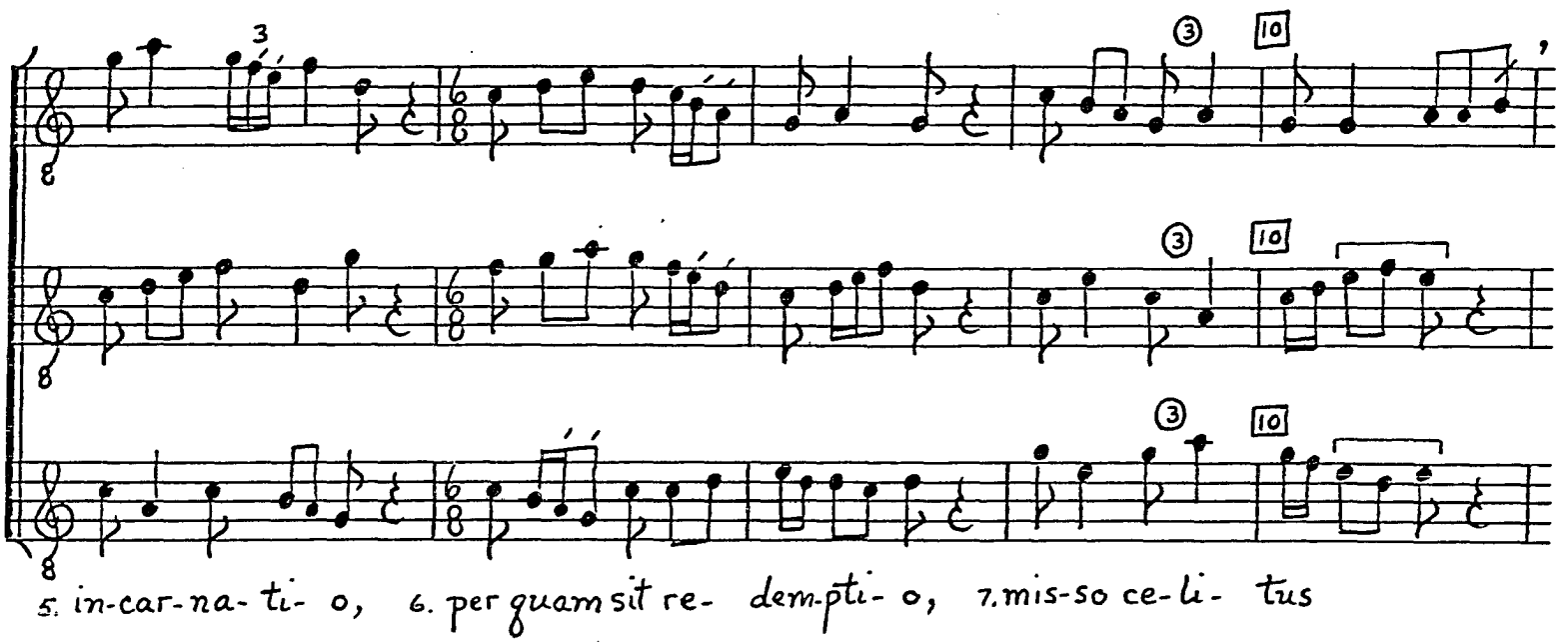
[3]Text, mm. 15-16--vivificat, fortificat in AH.

[4]Text, m. 21--perperit in AH.

LEGIS IN VOLUMINE (F 13)

Sources
F 234r-v





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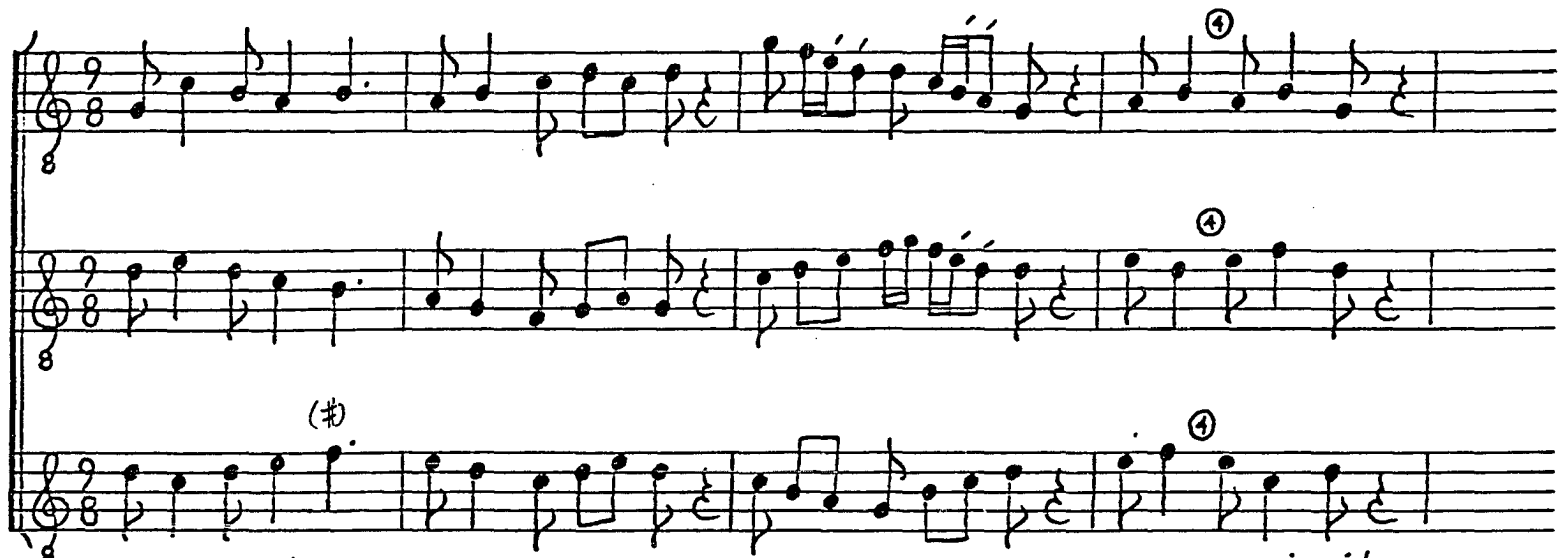

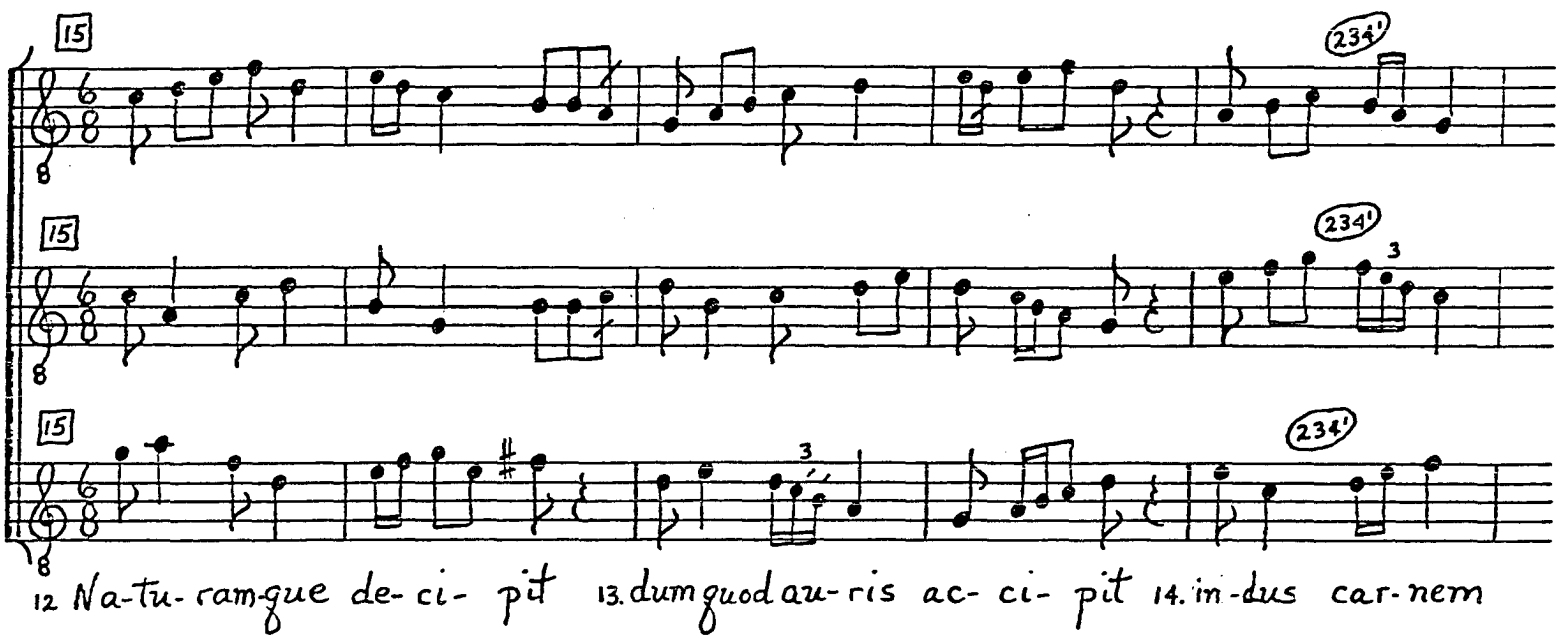

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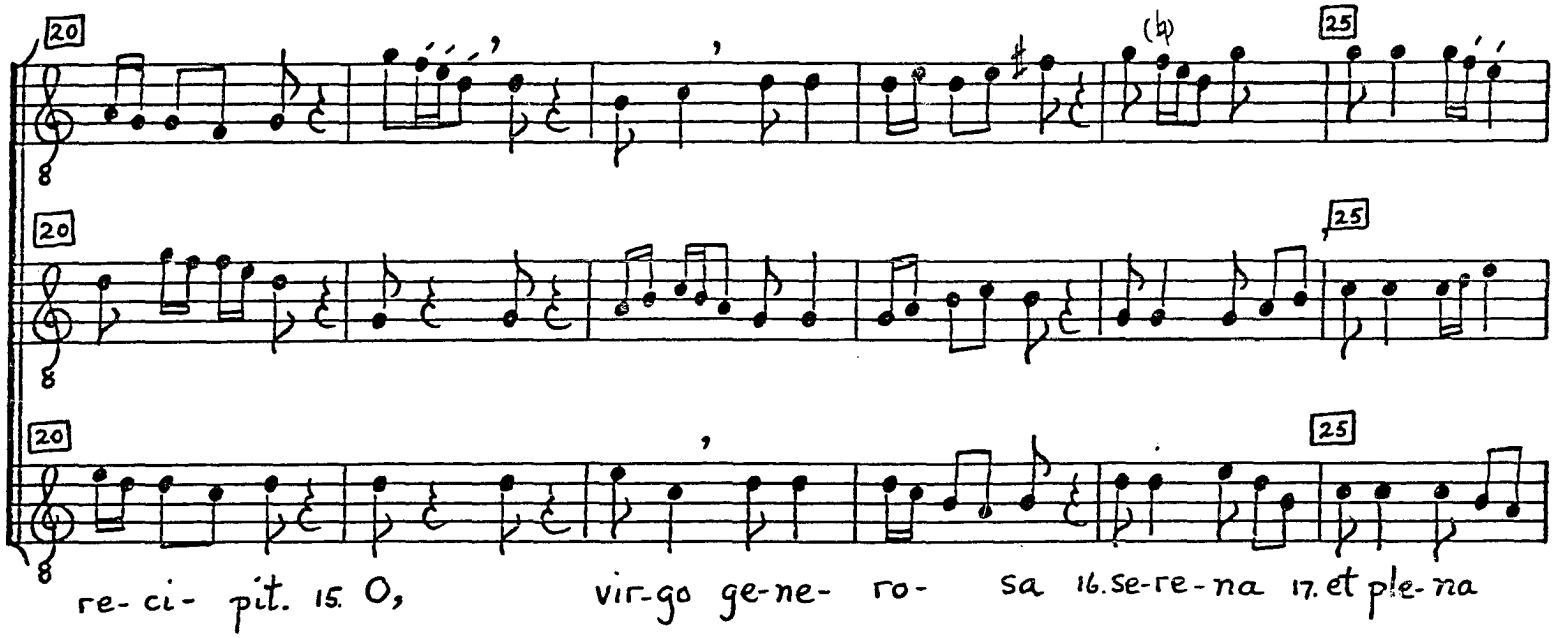

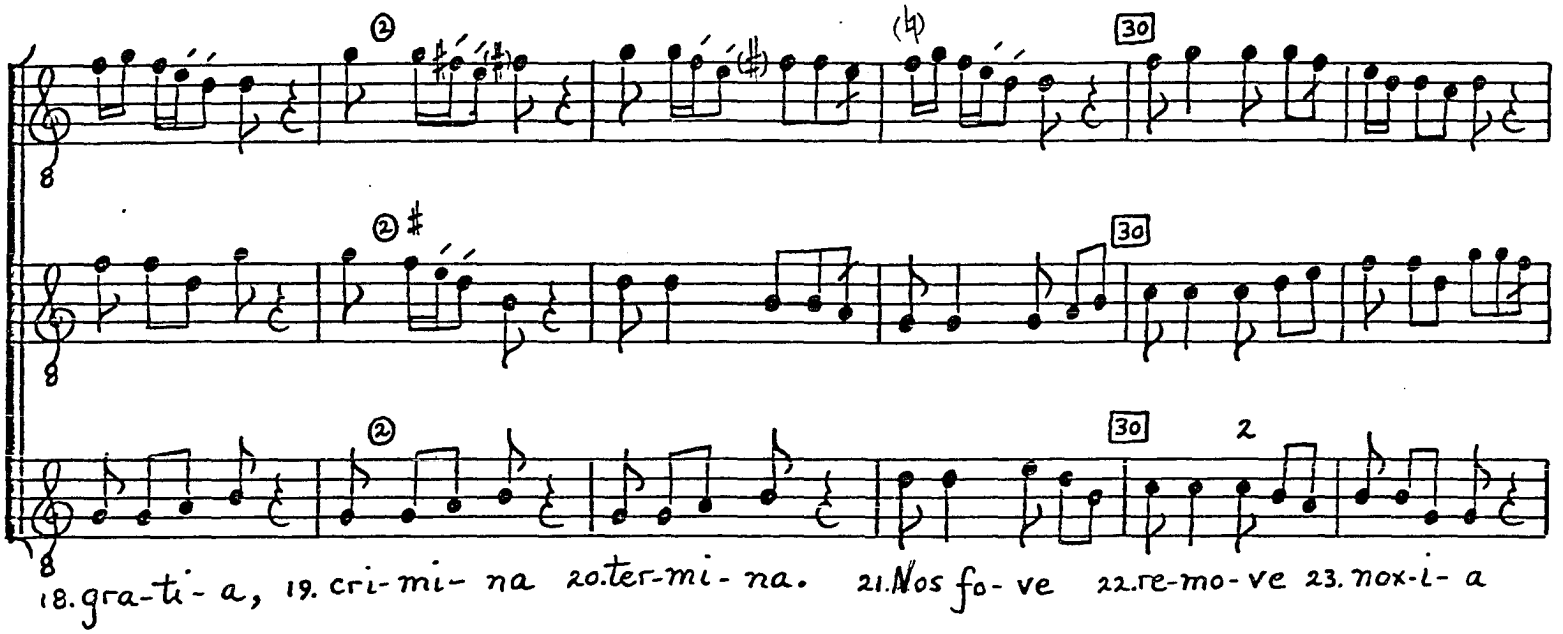

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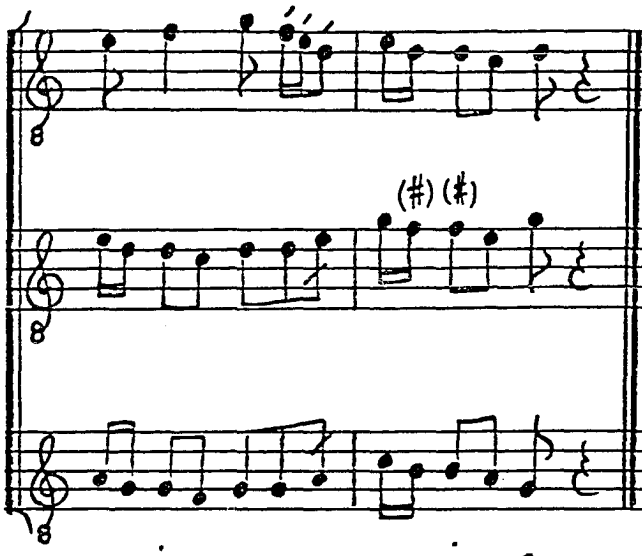

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NOTES

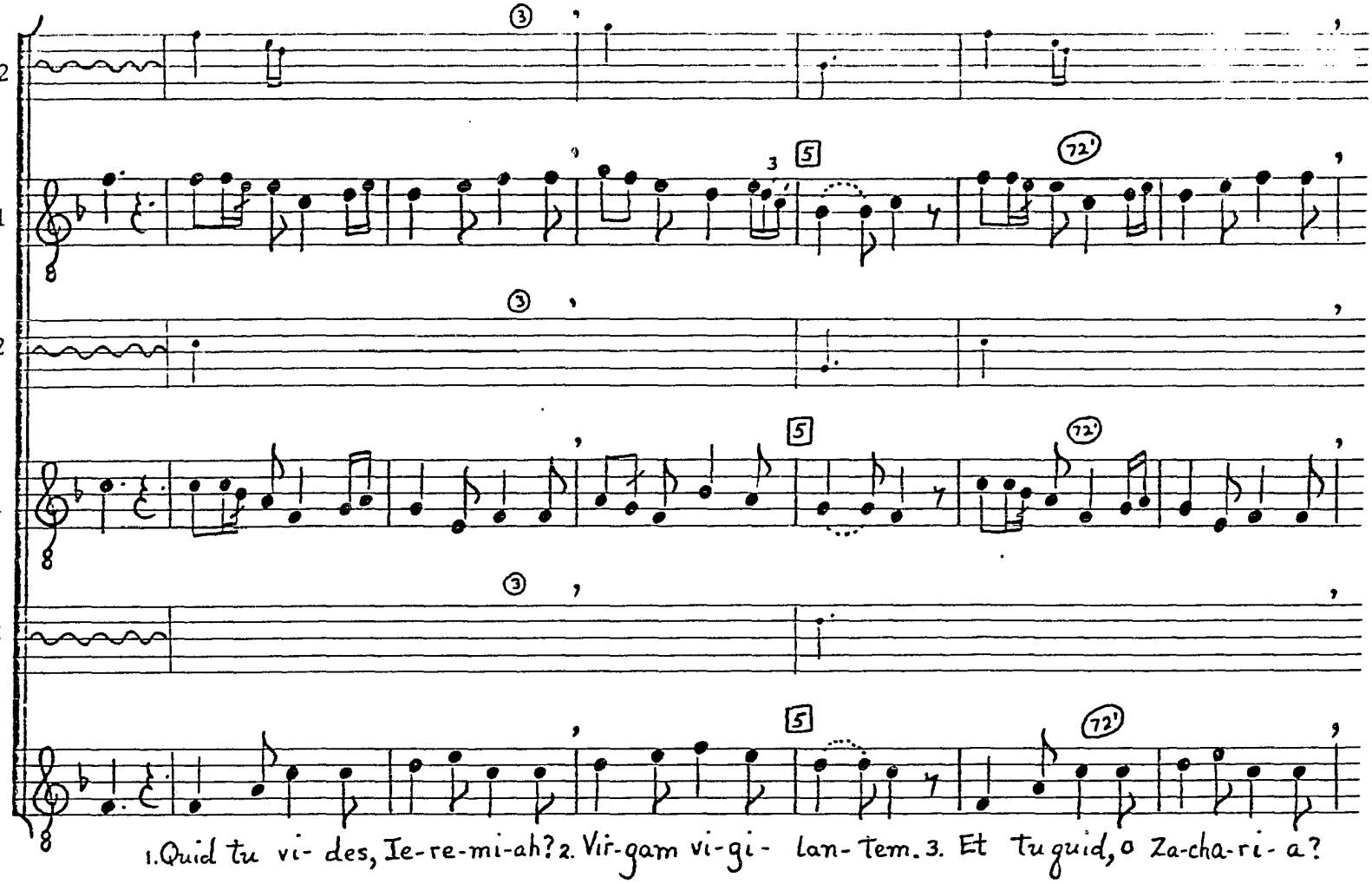
[1]Cf. Veris ad imperia.

[2]Tenor, m. 30--d-c-a in F.

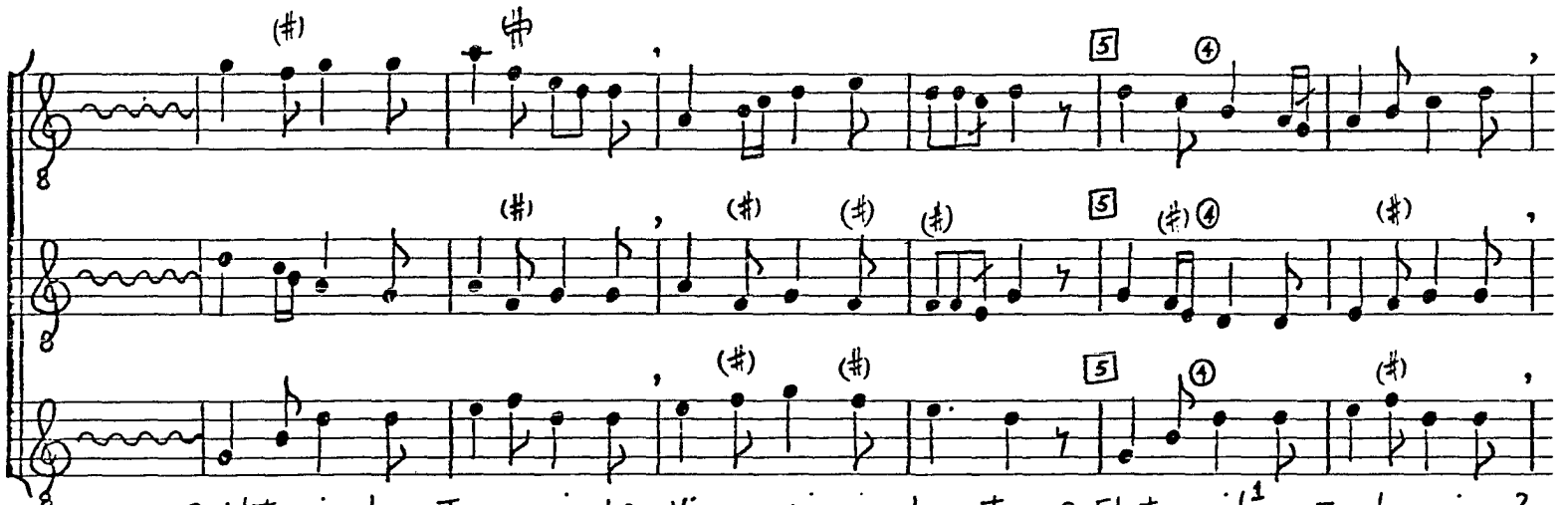
QUID TU VIDES IEREMIAH (D 4)

Sources
F 234v-235; W_1 72r-v; W_2 42-43
ORawl 13v

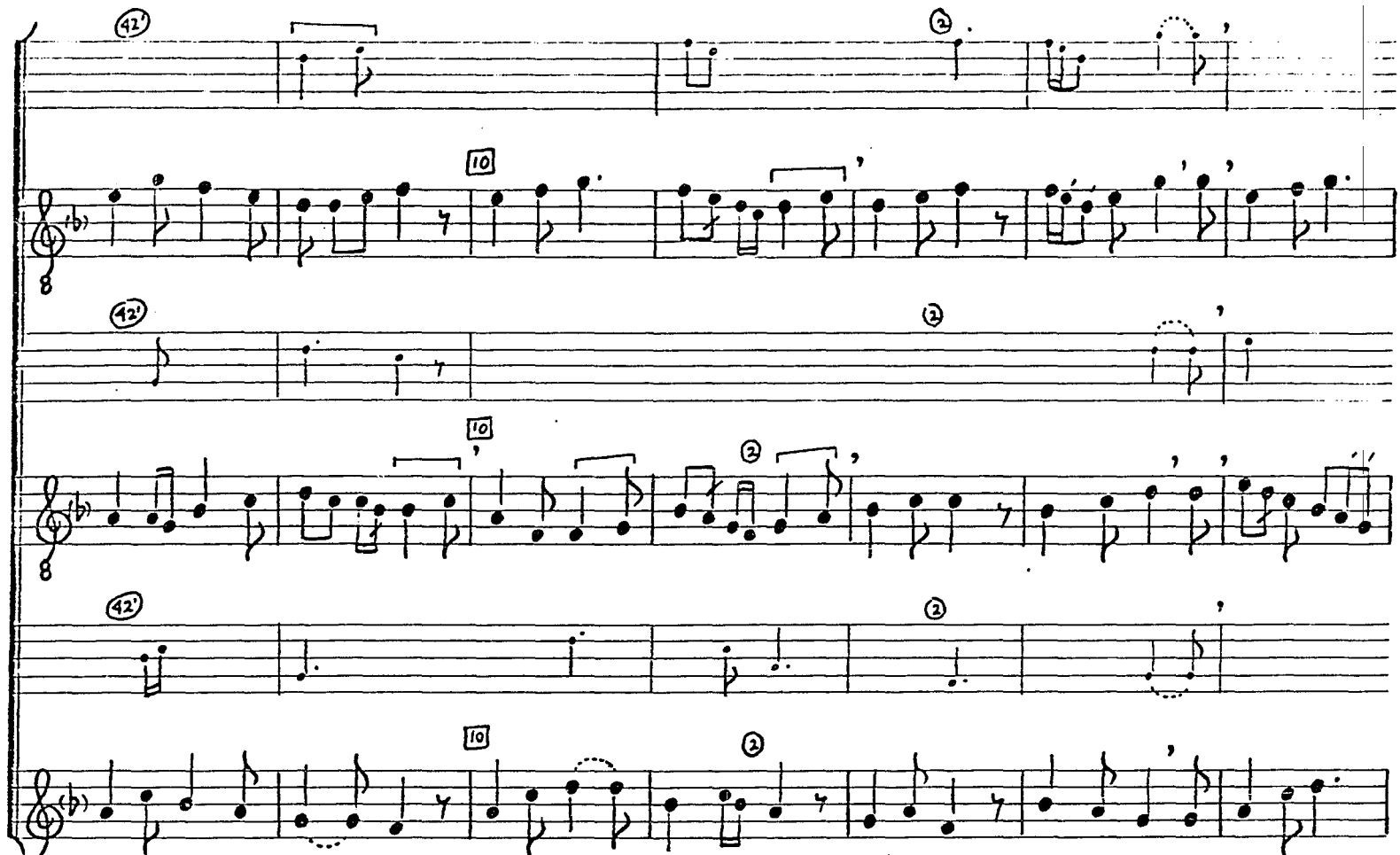
Editions
AH 20, 53

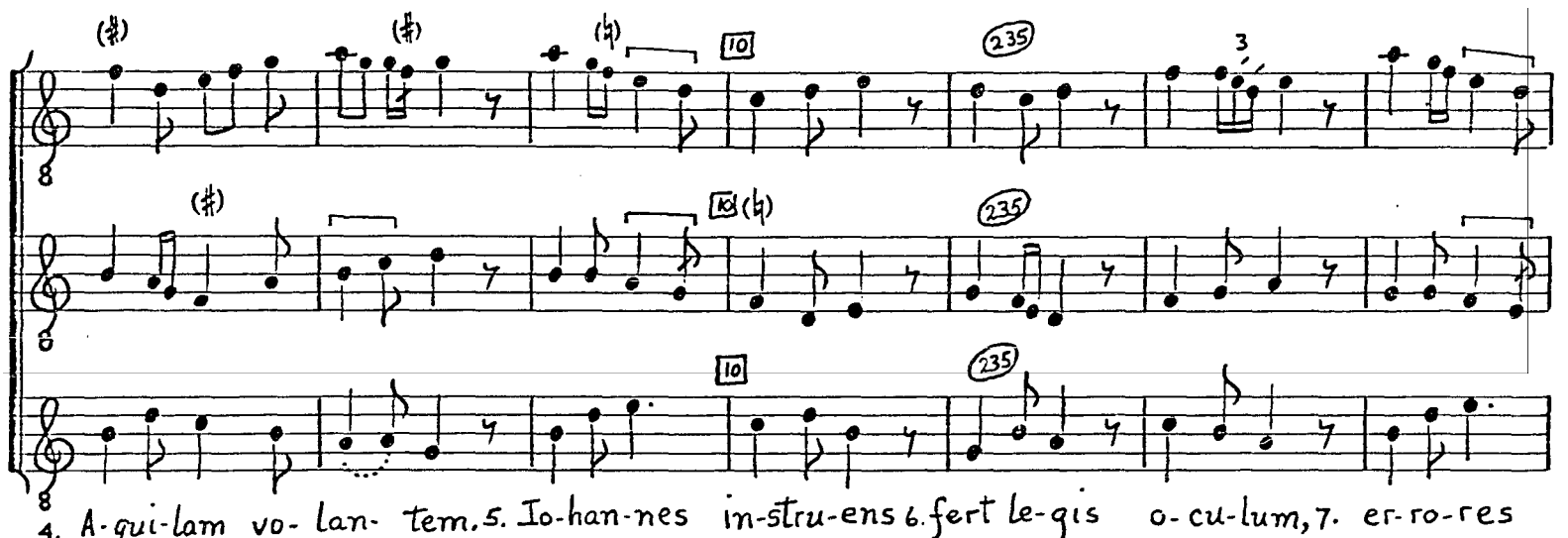


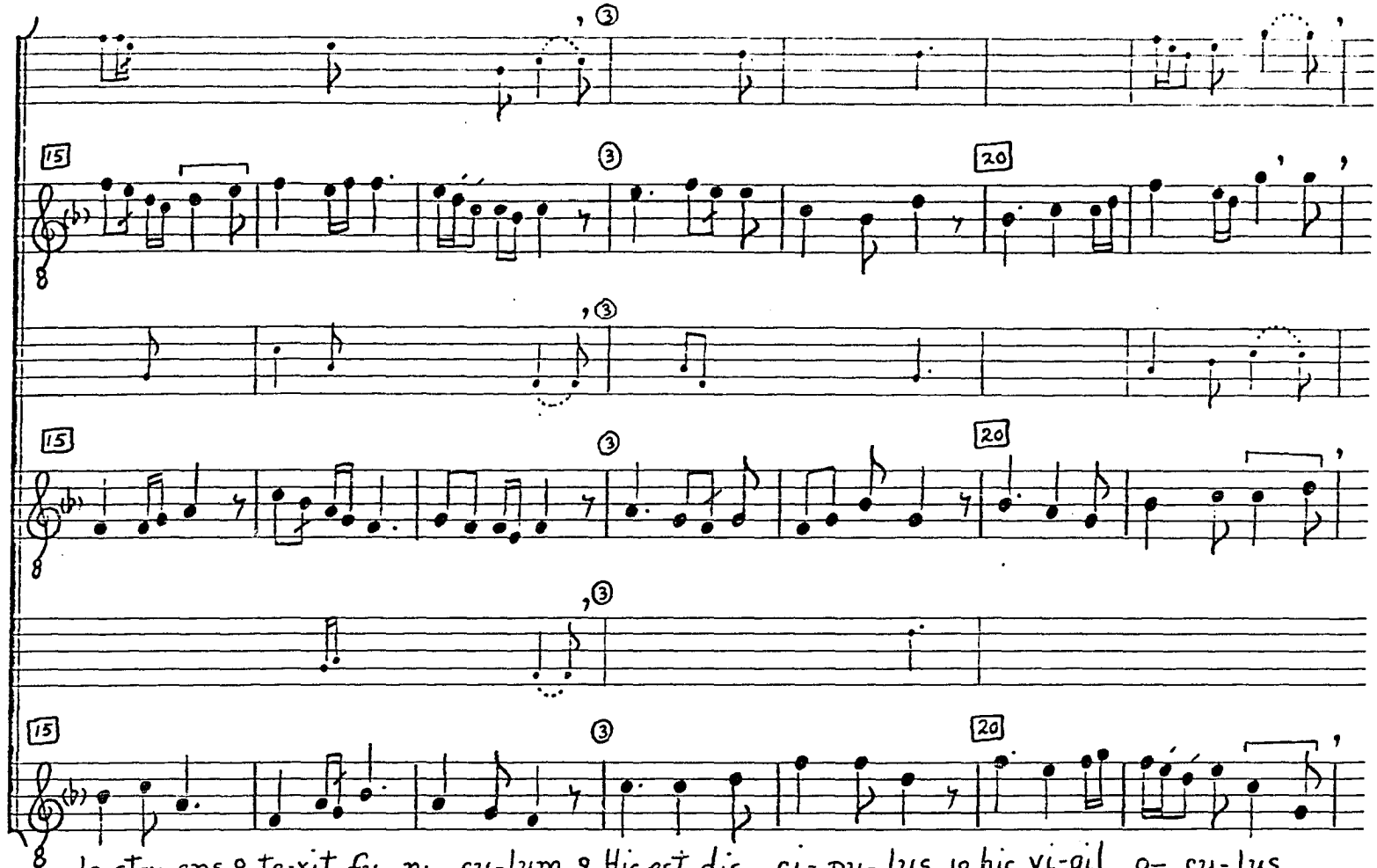
1. Quid tu vi- des, Ie-re-mi-ah? 2. Vir-gam vi-gi- lan-tem. 3. Et tu quid, o Za-cha-ri- a?

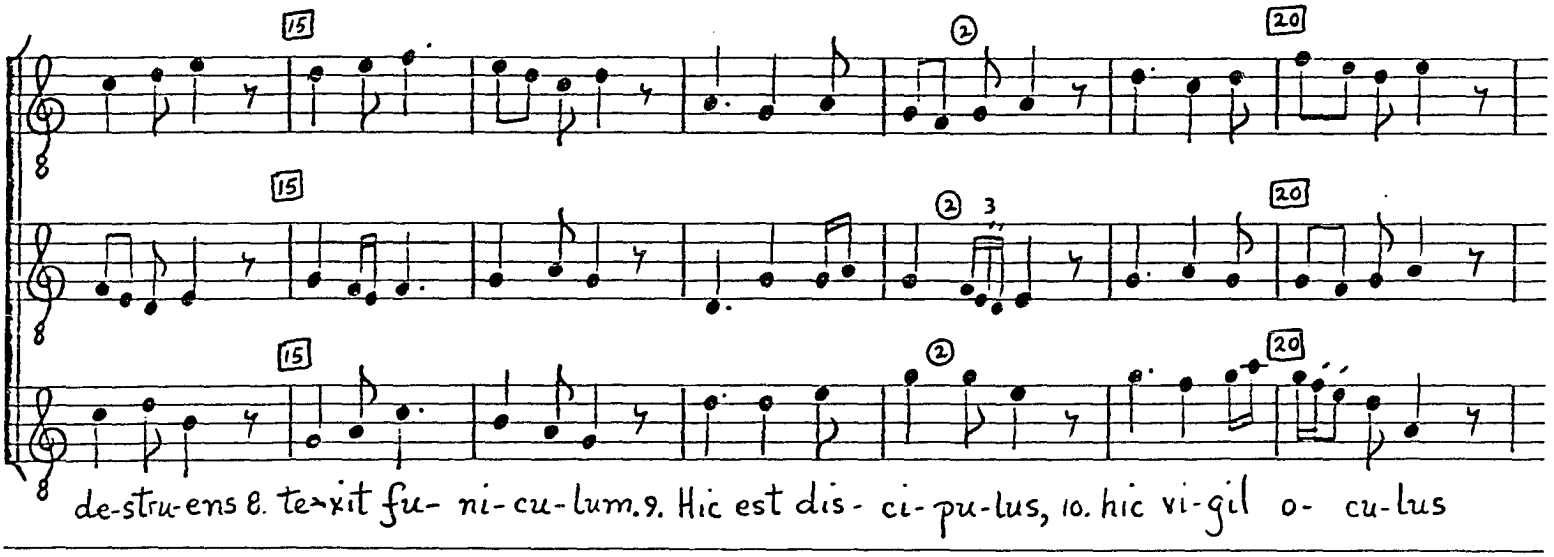


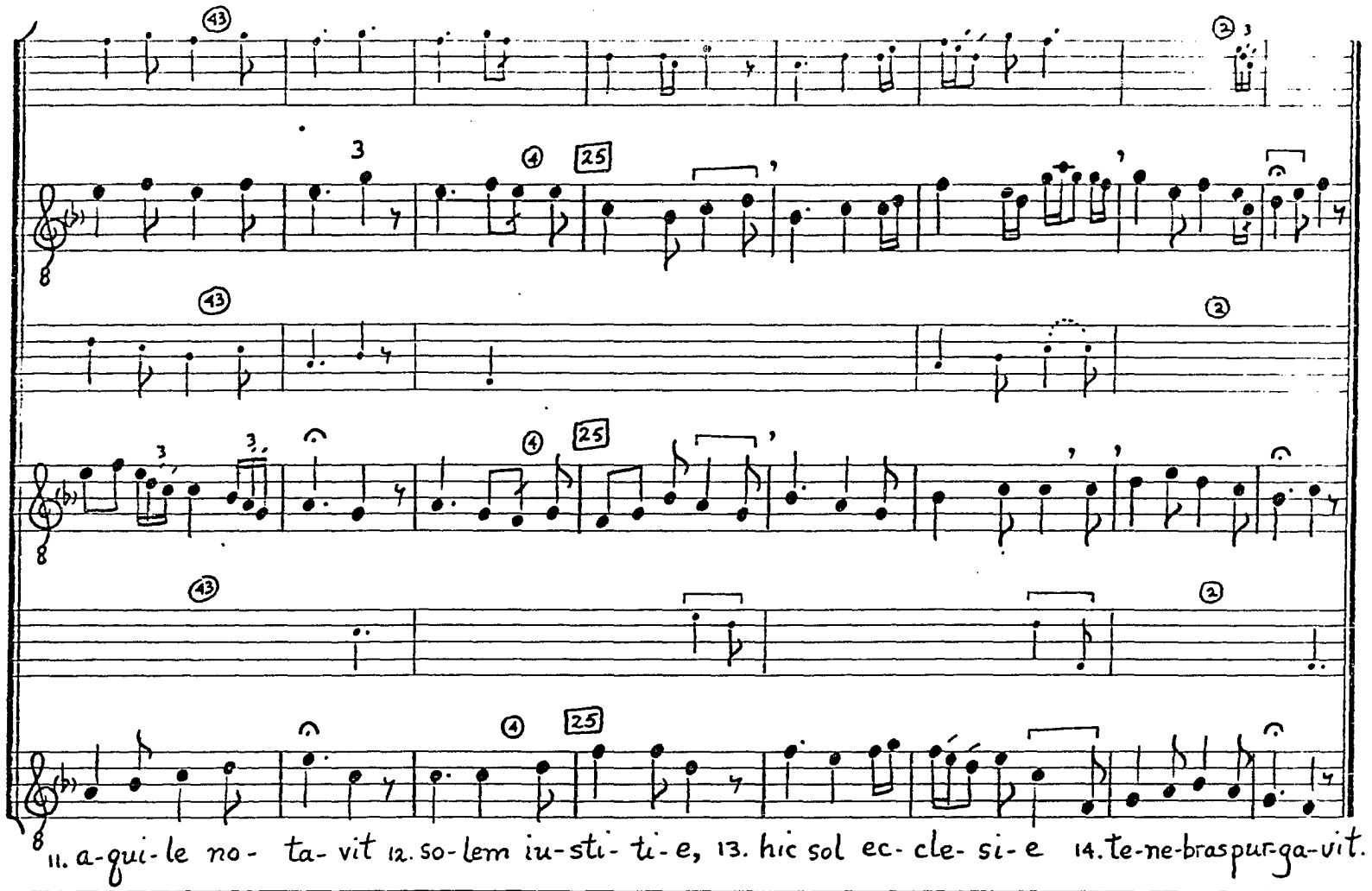
1. Quid tu vi- des, Ie-re-mi-ah? 2. Vir-gam vi-gi- lan-tem. 3. Et tu quid, o Za-cha-ri- a?

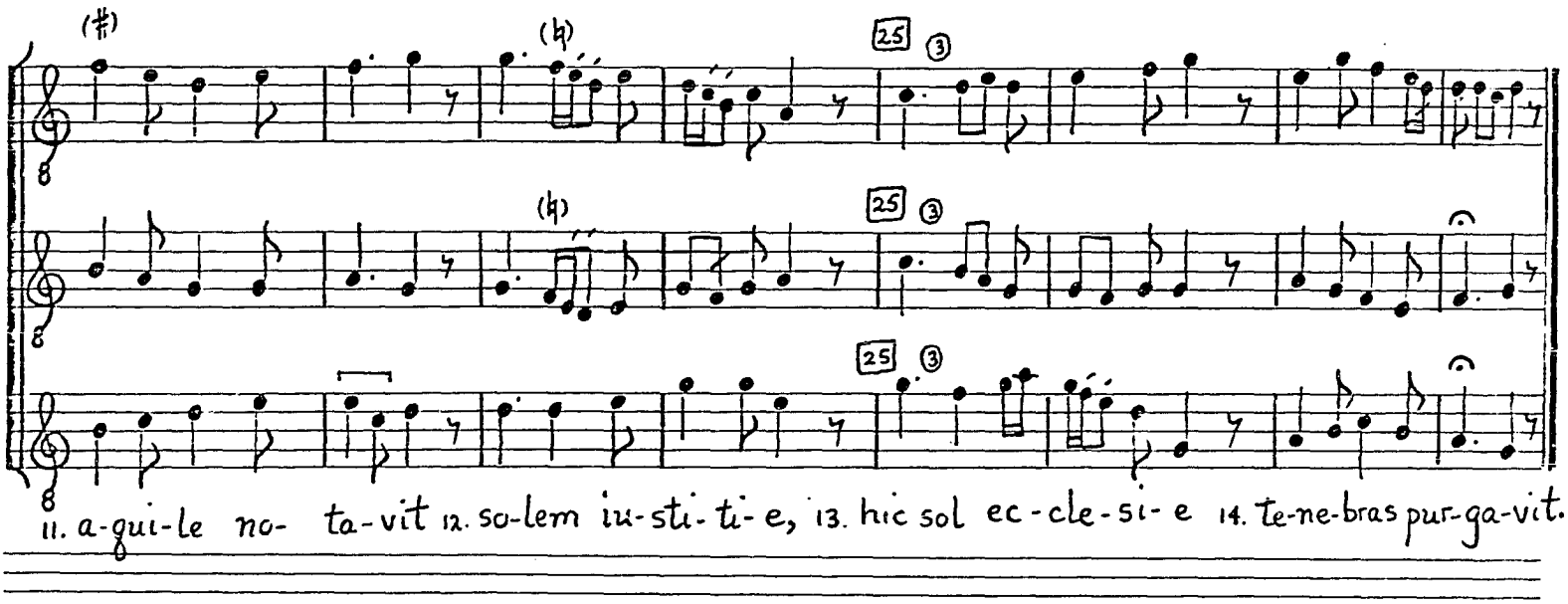

4. A-qui-lam vo-lan- tem. 5. Io-han-nes in-stru-ens 6. fert le-gis o-cu- lum, 7. er-ro-res²


4. A-qui-lam vo- lan- tem. 5. Io-han-nes in-stru-ens 6. fert le-gis o-cu-lum, 7. er-ro-res


15
20
de-stru-ens 8. te-xit fu-ni- cu-lum. 9. Hic est dis- ci- pu- lus, 10 hic vi-gil o- cu- lus


15
20
de-stru-ens 8. te-xit fu- ni-cu-lum. 9. Hic est dis- ci-pu-lus, 10. hic vi-gil o- cu-lus


11. a-qui-le no- ta- vit 12. so-lem iu-sti- ti- e, 13. hic sol ec- cle- si- e 14. te-ne-bras pur-ga-vit.


11. a-qui-le no- ta-vit 12. so-lem iu-sti- ti- e, 13. hic sol ec- cle- si- e 14. te-ne-bras pur-ga-vit.

2. Quid tu vides, legislator?
   Rubum inflammatum,
   Quo signatur novi regis
   Claustrum illibatum.
   Igne qui canduit.
   Rubus non uritur,
   Virgo, que genuit
   Deum, non leditur.
   Sol sub velamine
   Carnis in virgine
   Verus latitavit;
   Hoc opus intuens
   Naturam exuens,
   Habacuc expavit.

3. Haurit solem, cum senescit,
   Etas aquilarum,
   Hausto sole reflorescit
   Ad fontes aquarum.
   Omnes operuit
   Vox primi criminis,
   Donec resplenduit
   Rex magni nominis.
   Sol justus oriens,
   Fons vite saliens
   Huic expandit sinum,
   Et hausit medio
   Fontis in gremio
   Caritas caminum.

NOTES

NB--The version in F has been isolated from the other two versions and placed on the bottom system. In the upper system W_1 is used as the base manuscript and the version in W_2 has been transposed up a fourth to facilitate comparison.

[1]Version in F, Text, m. 5--Et quid tu in F.

[2]Version in W_1, Text, m. 14--errorem in W_2.

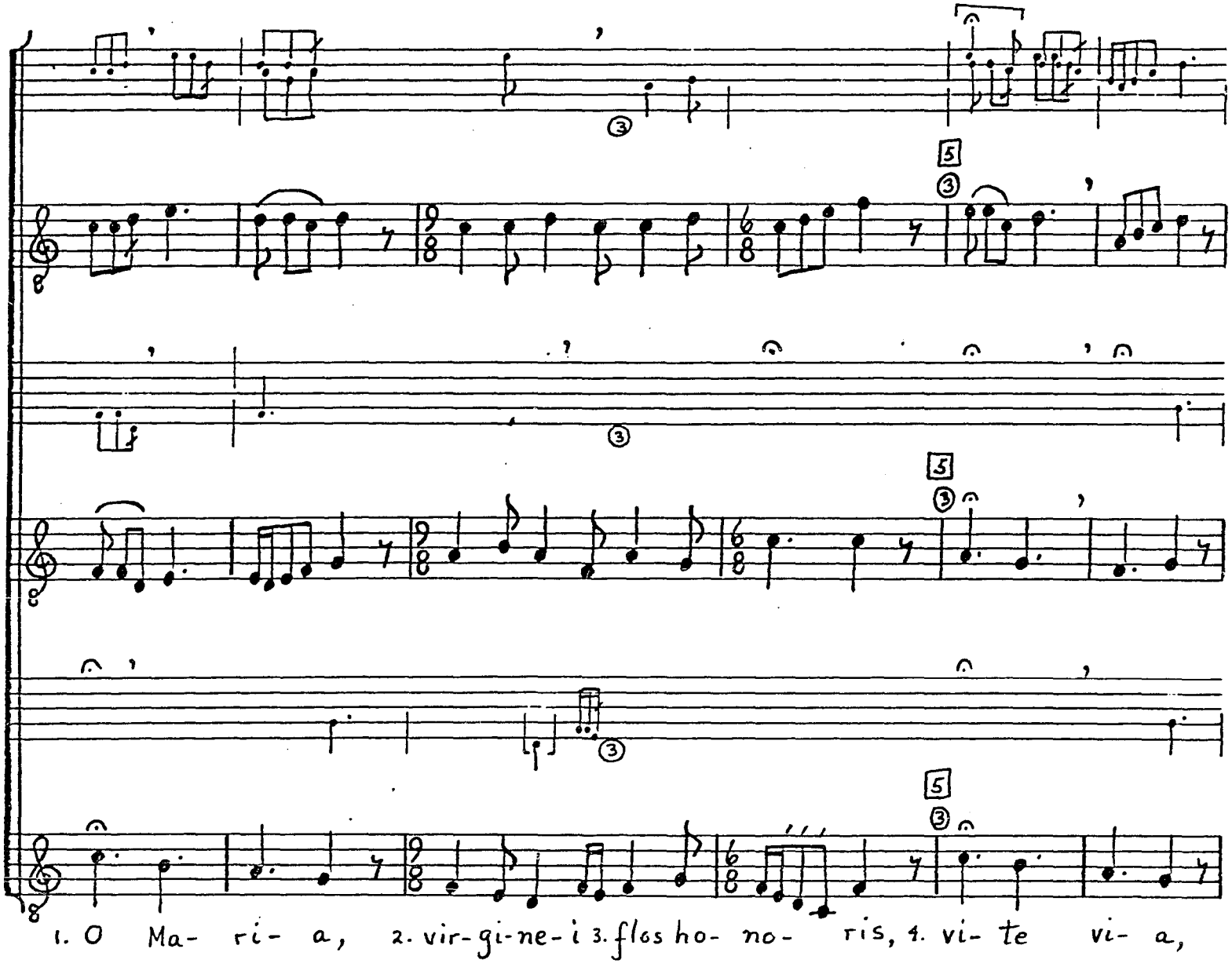
[3]Version in W_1, Triplum, m. 23--f in W_1.

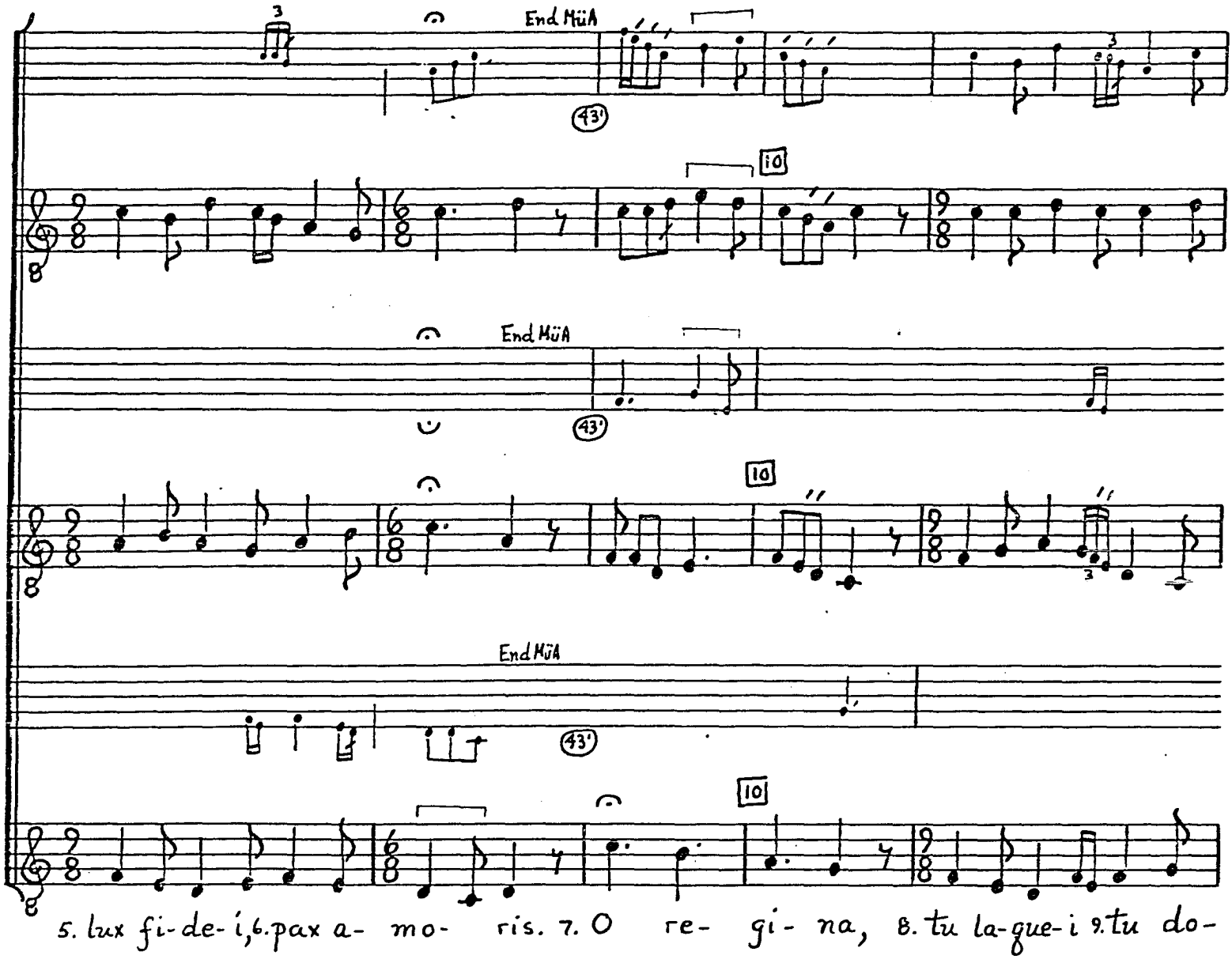
O MARIA VIRGINEI (Philip the Chancellor) (E 14)

Sources
F 237v-239v; W_2 43-46; MuA 5v (frag.);
Chalons 10; LoB 7v (a2)

Prague N. 8 #16

Editions
AH 20, 141


W2
F
W2
F
W2
F
1. O Ma- ri- a, 2. vir-gi-ne-i 3. flos ho- no- ris, 4. vi- te vi- a,



5. lux fi-de-i, 6. pax a- mo- ris. 7. O re- gi- na, 8. tu la-que-i 9. tu do-

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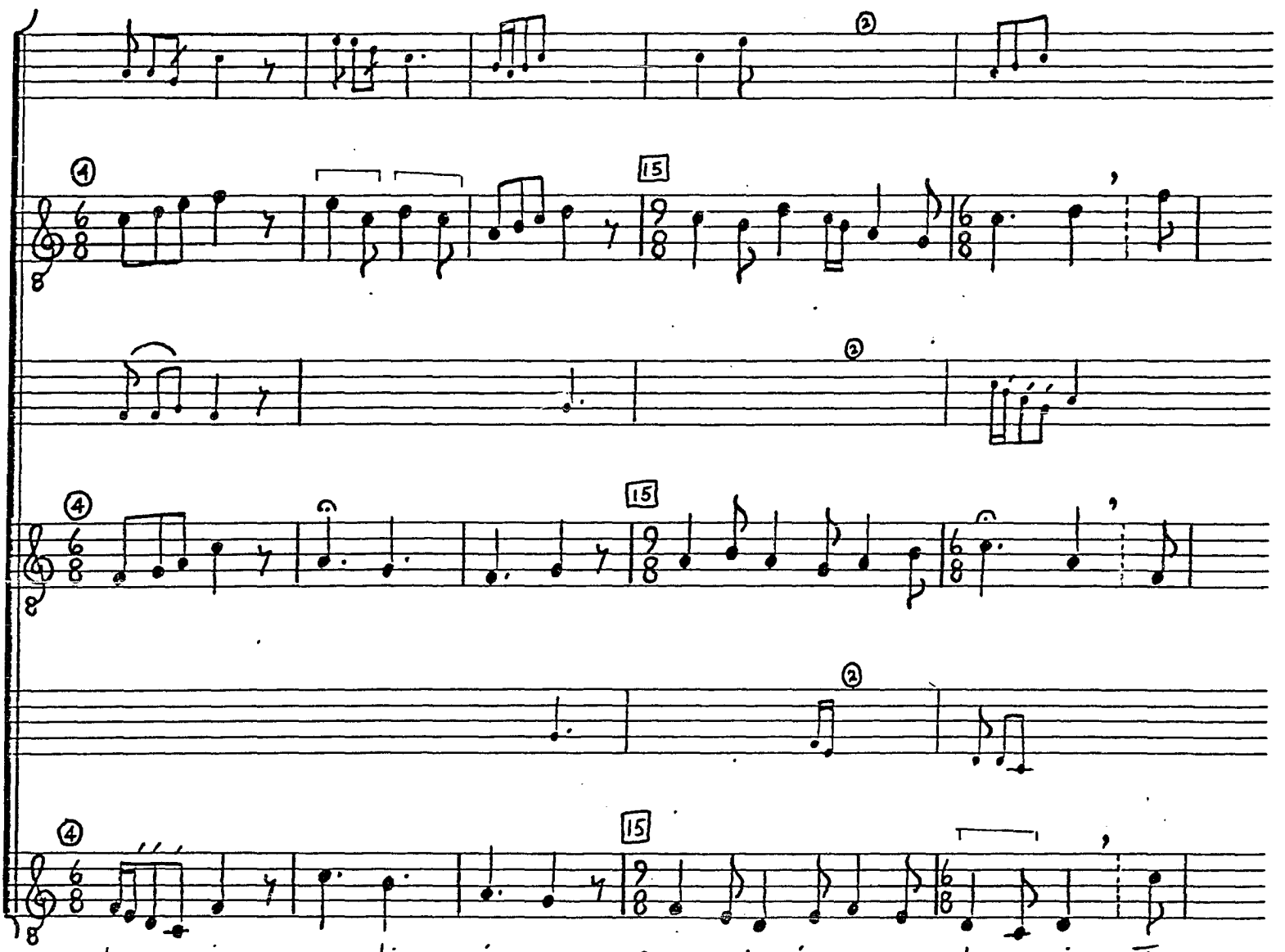

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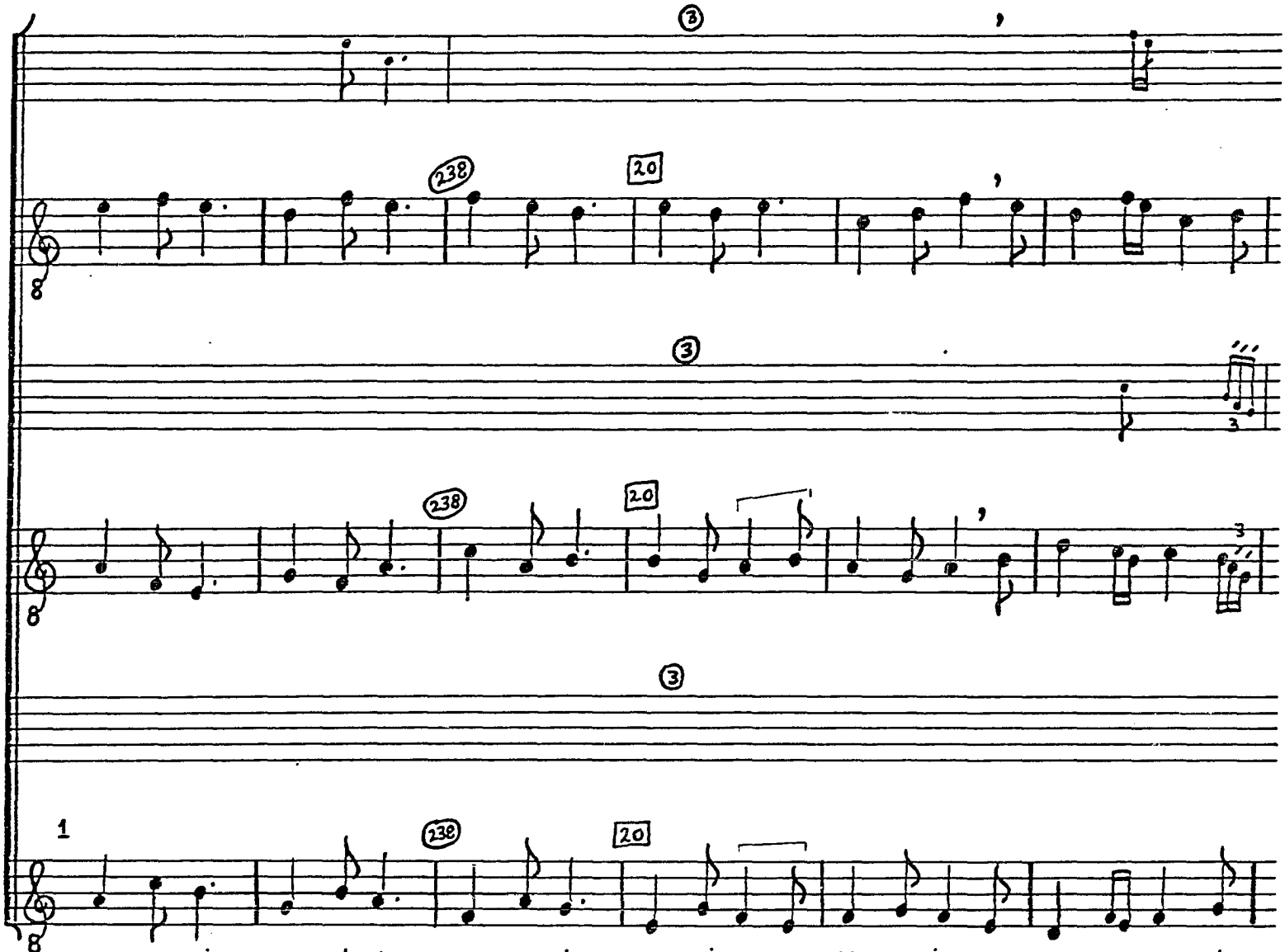

vul-ne-ris 14. me-de-lam re-pe-ris, 15. e- gris ef- fi-ce-ris 16. o- le- um un-cti-

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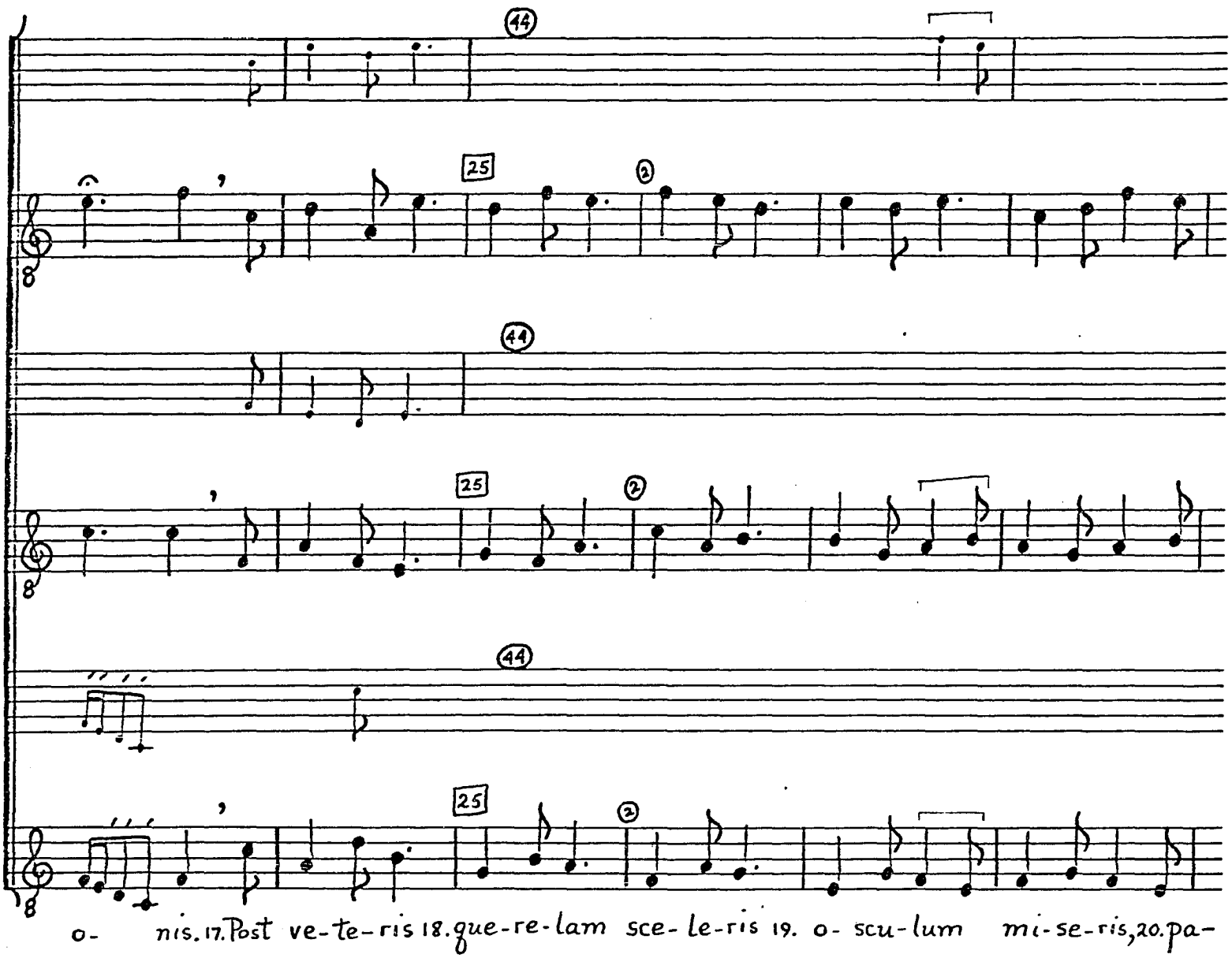

o- nis. 17. Post ve-te-ris 18. que-re-lam sce-le-ris 19. o- scu-lum mi-se-ris, 20. pa-

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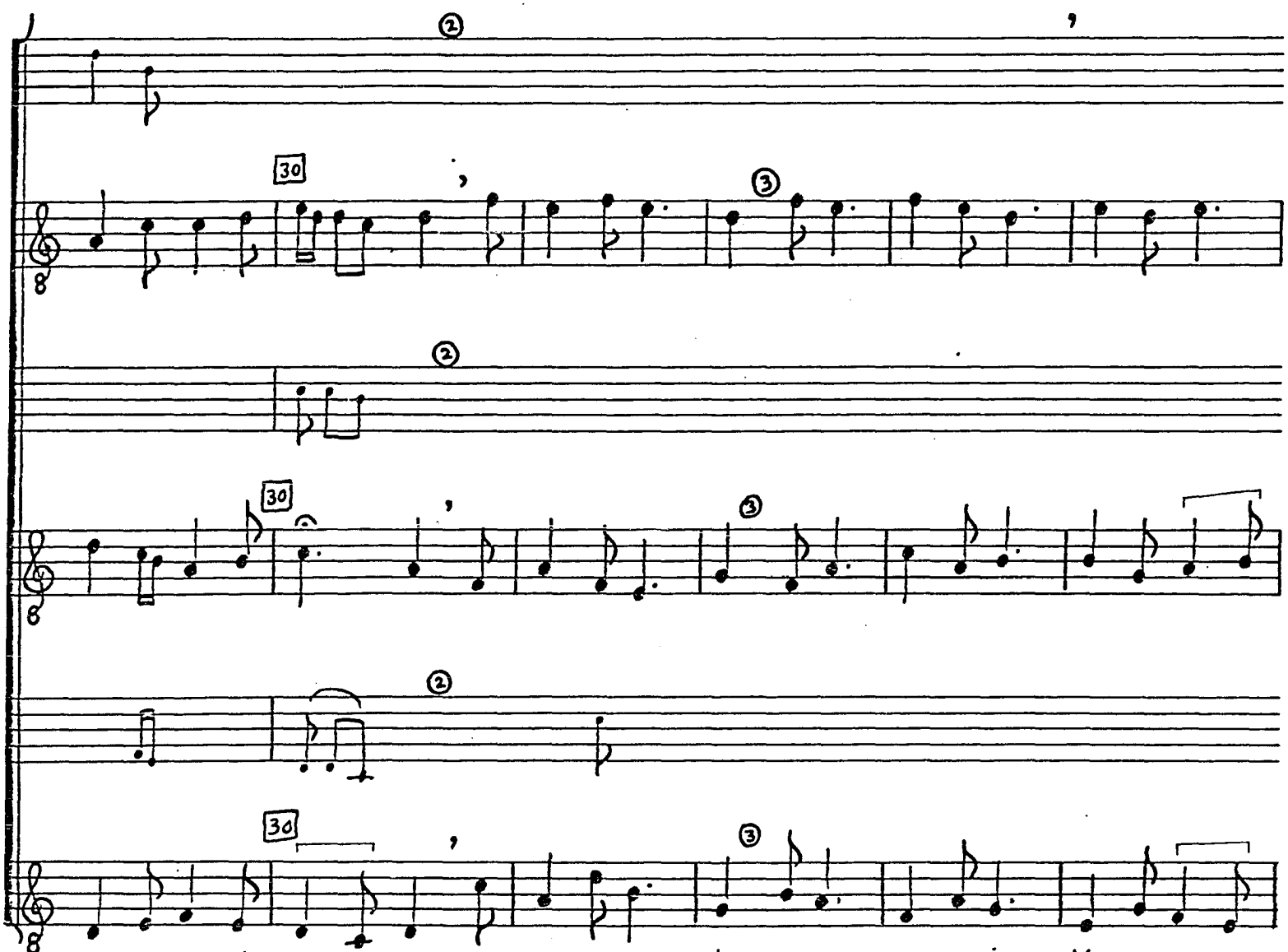

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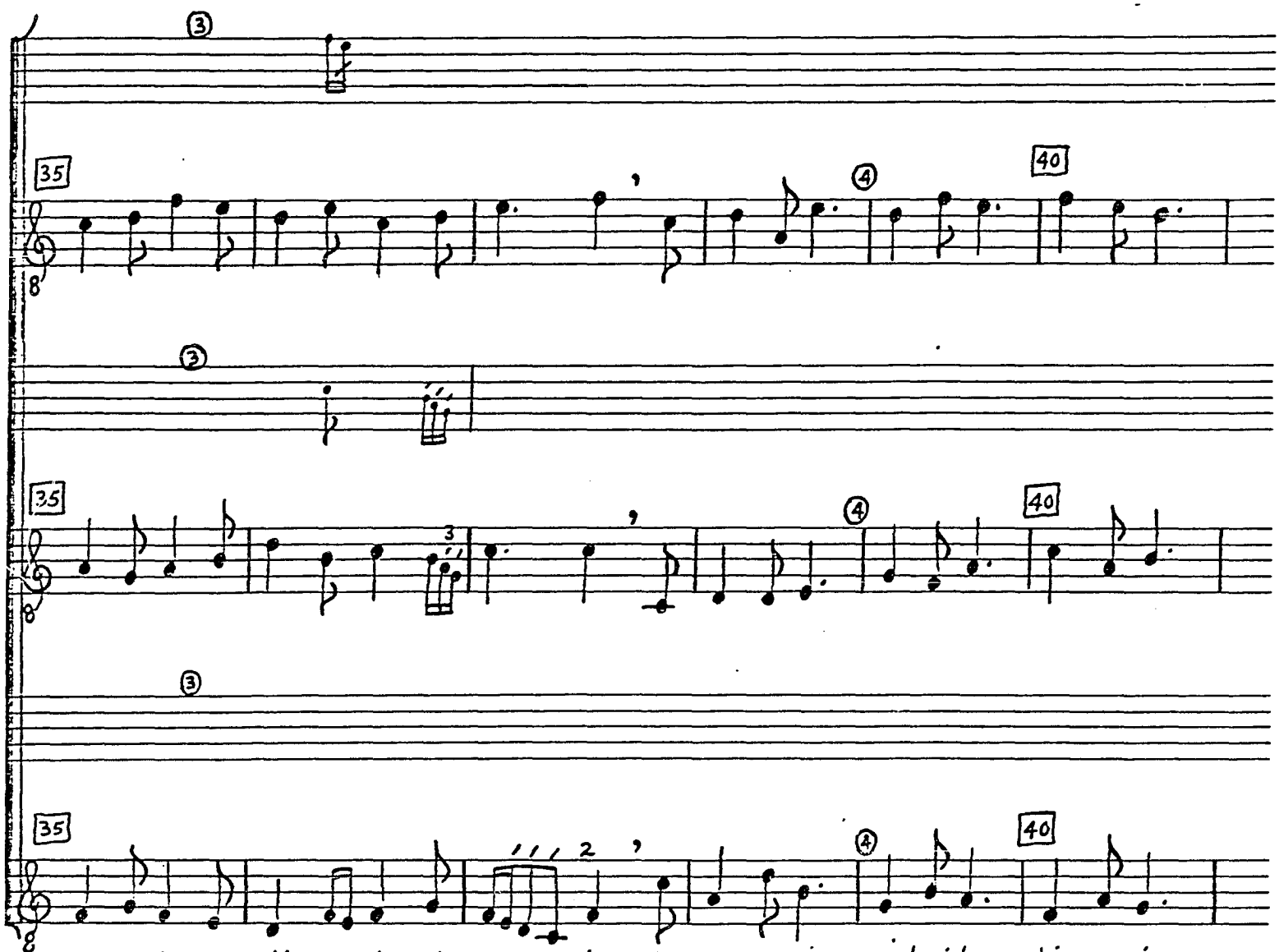

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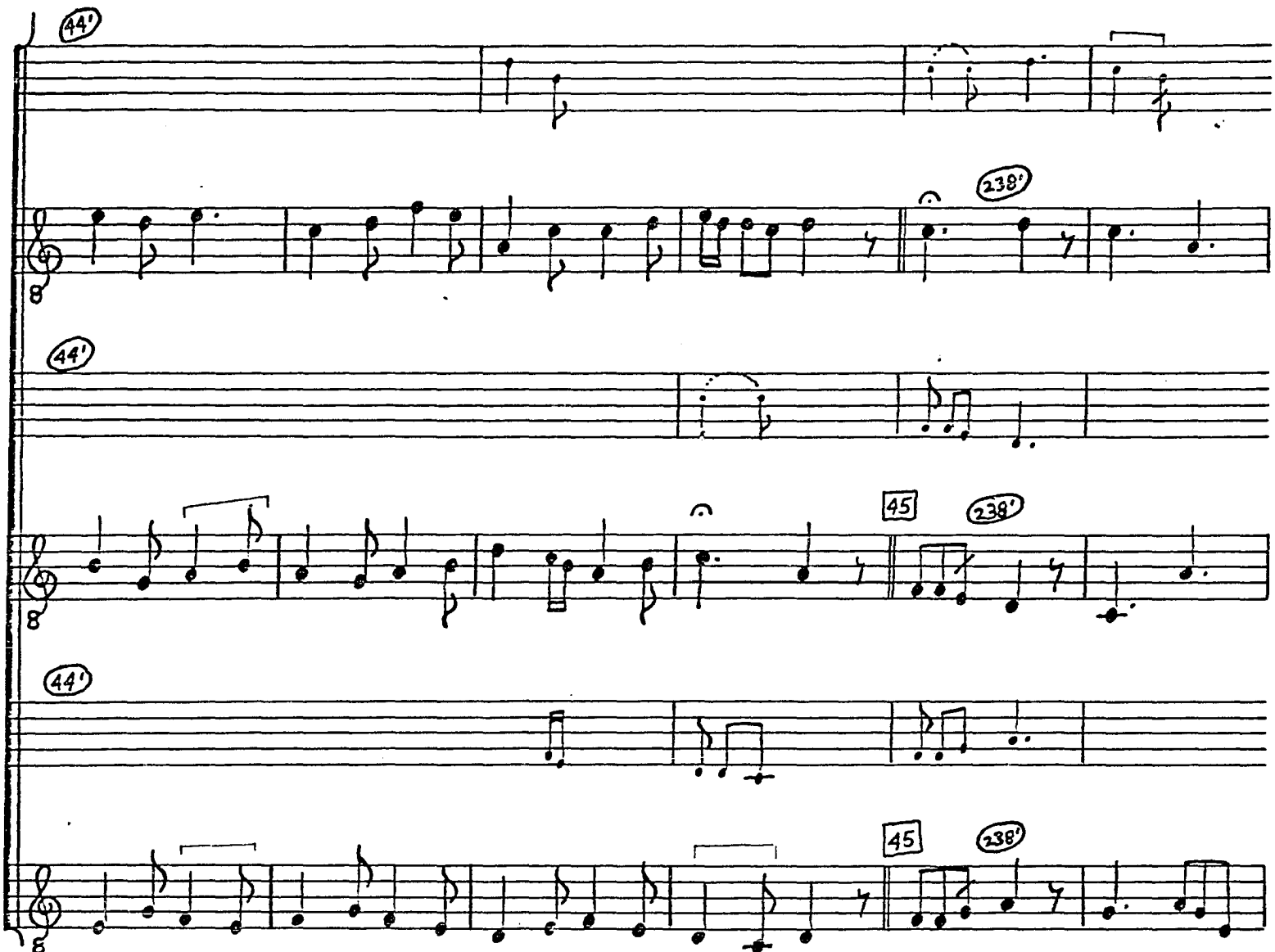

27. so- la pre ce- te- ris 28. po- ti- or es. in do- nis. 29. Tu mors in- fe-

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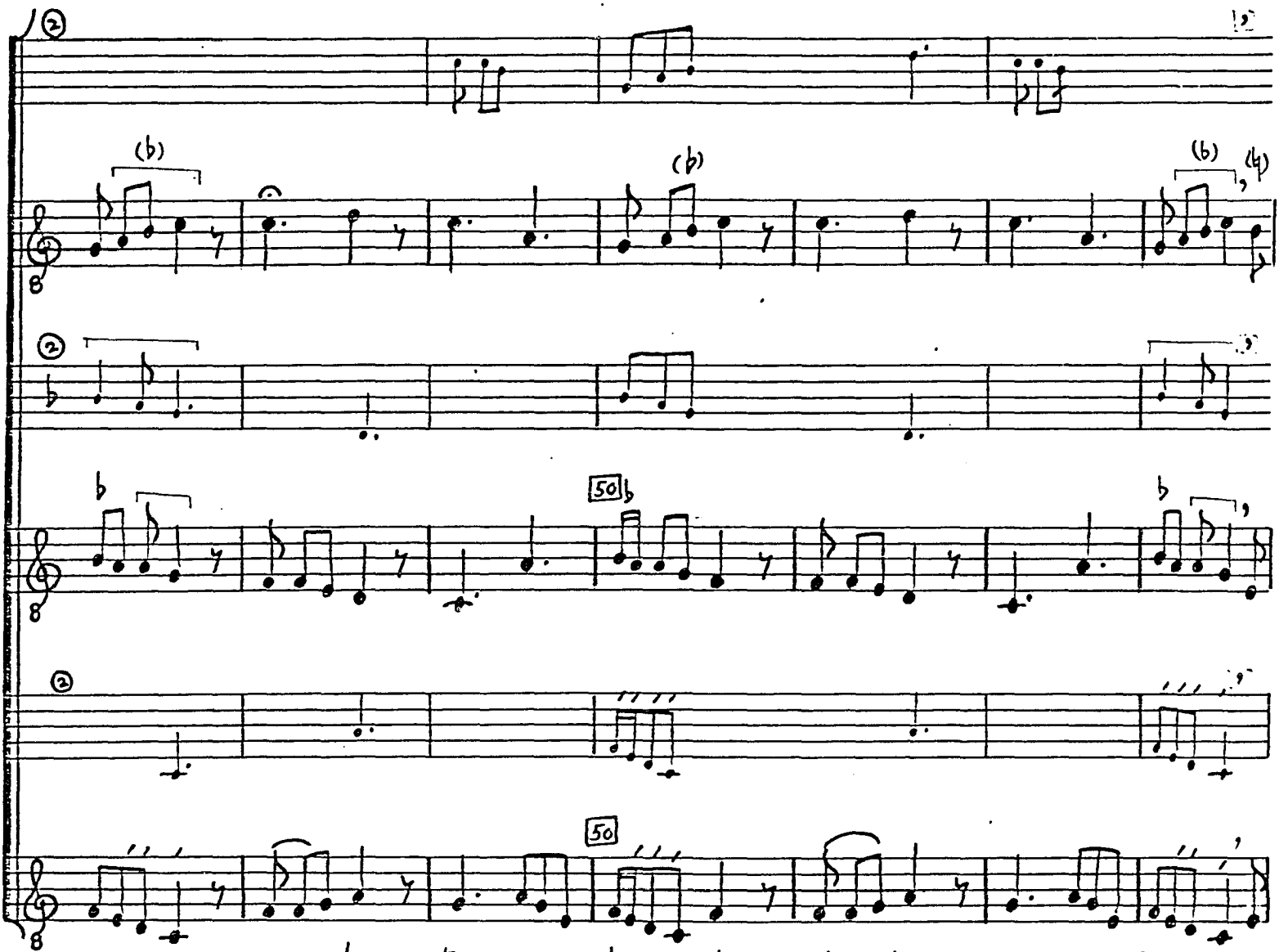

CRESTLINE No. 9947
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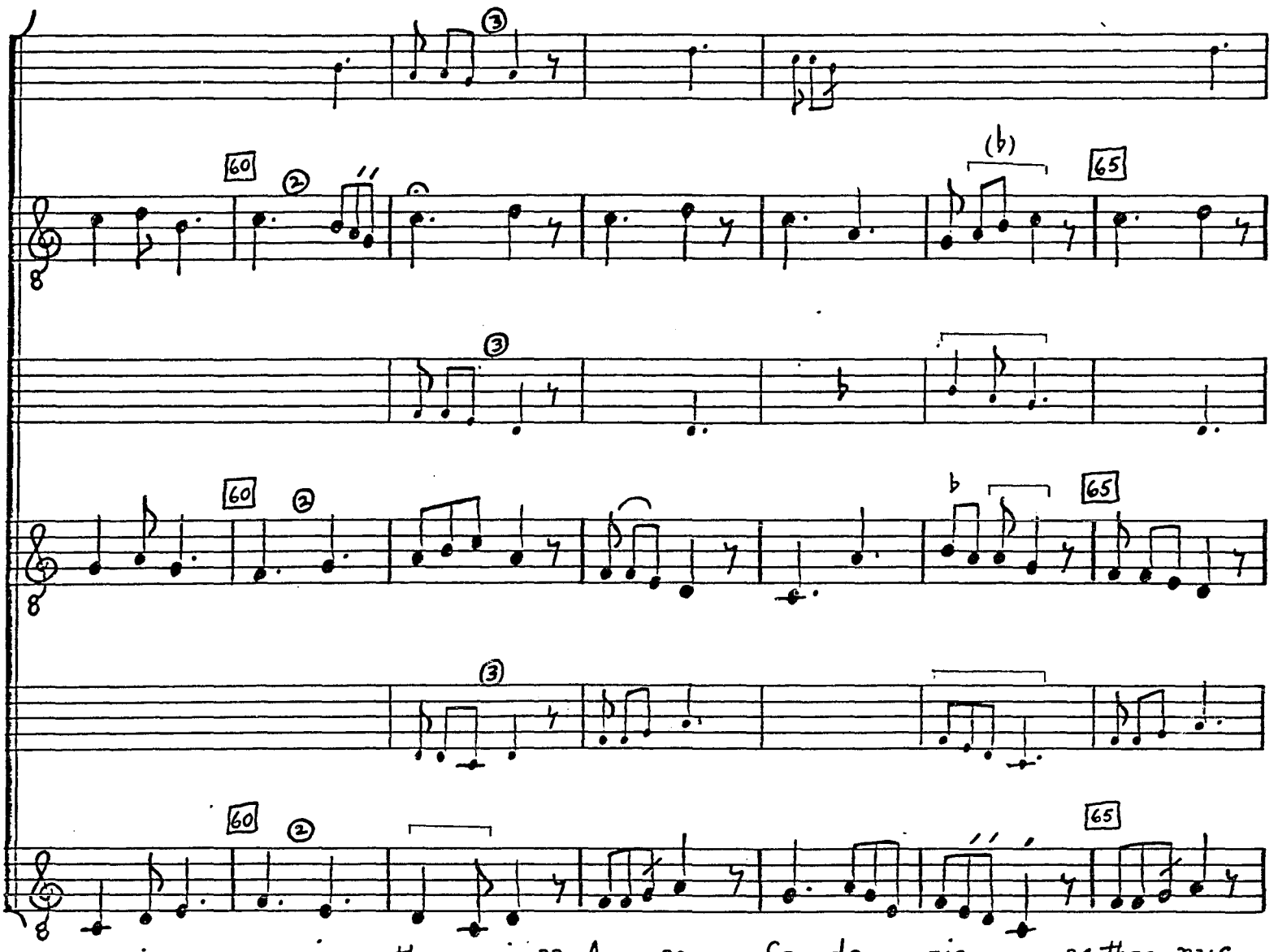

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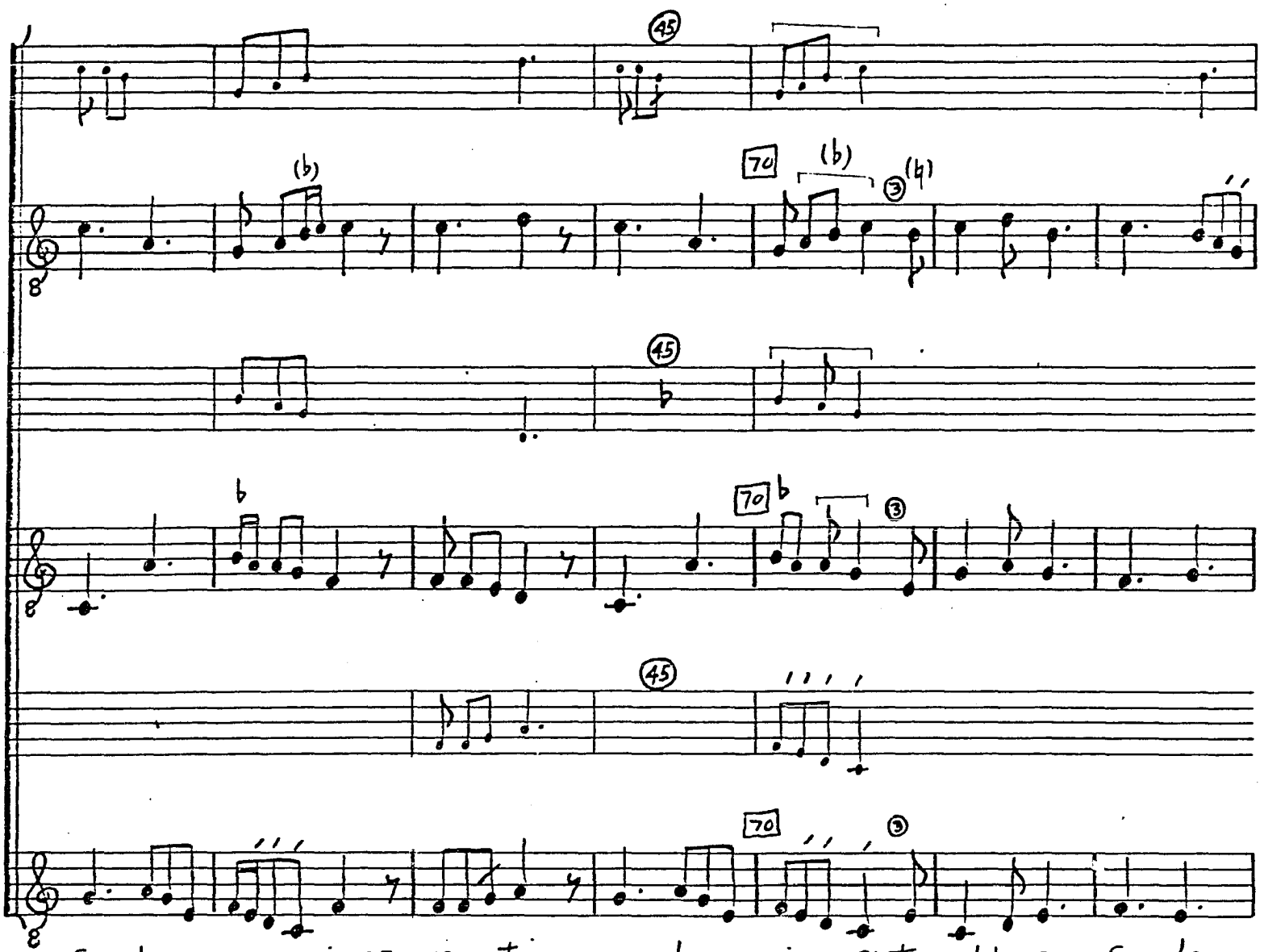

Sa- lo- mo- nis, 35. ve- stis po- de- ris, 36. tu vel-lus es Ge- de-

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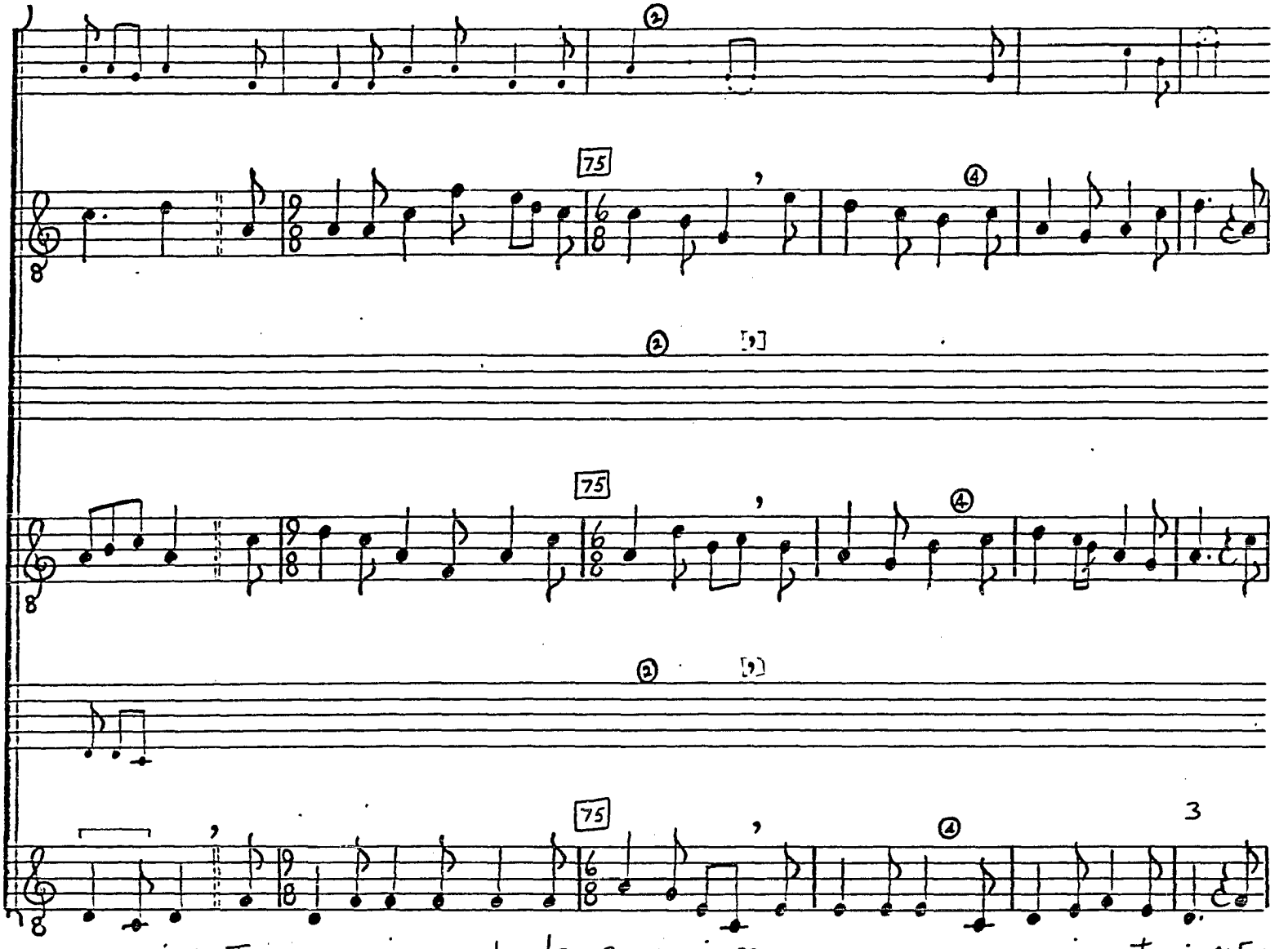

o- nis. 37. Tu ge-ne-ris 38. pro-les de- ge-ne-ris, 39. re- ge-ne-ras 40. ge-nus in po-ste-ris. 41. Ex

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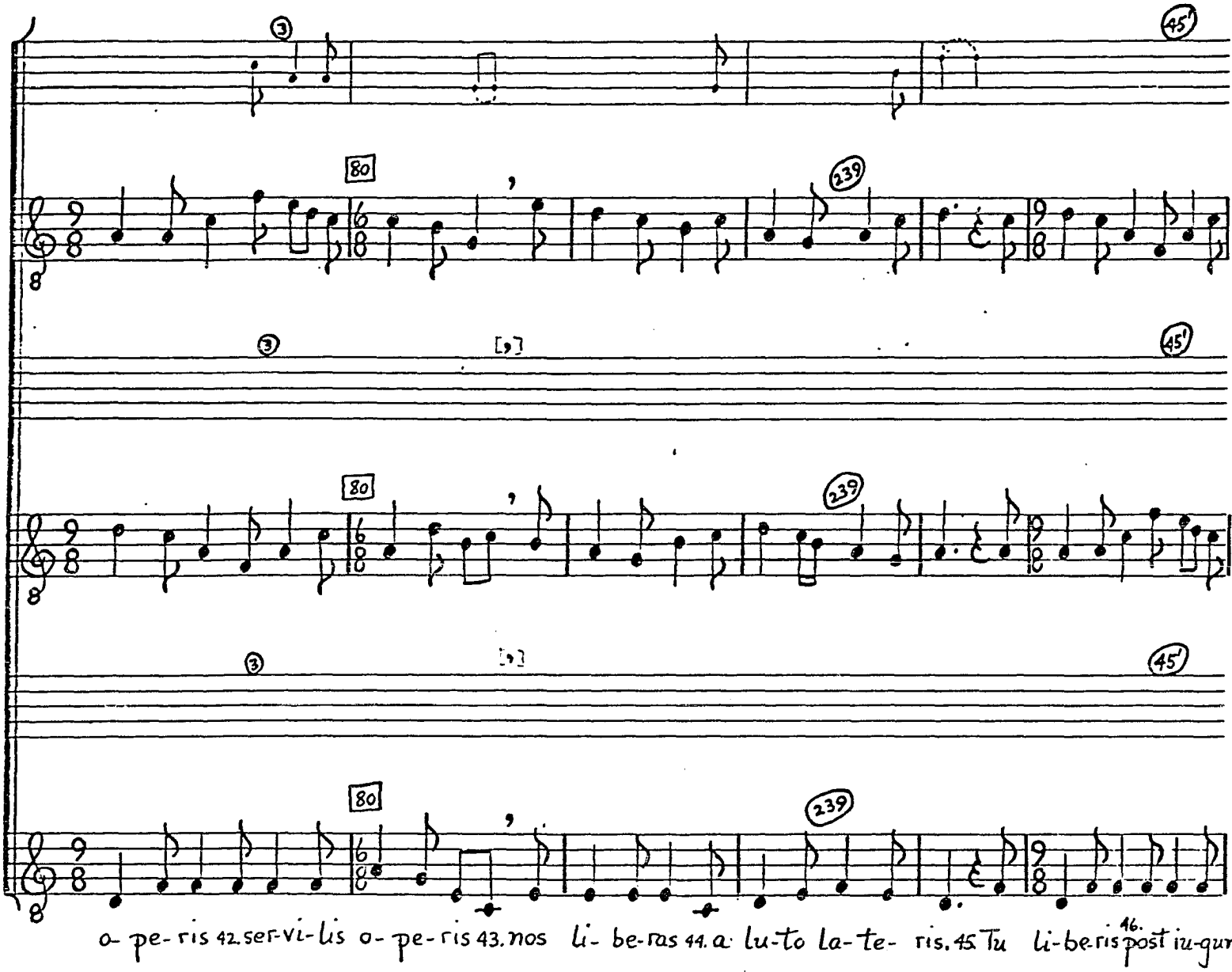
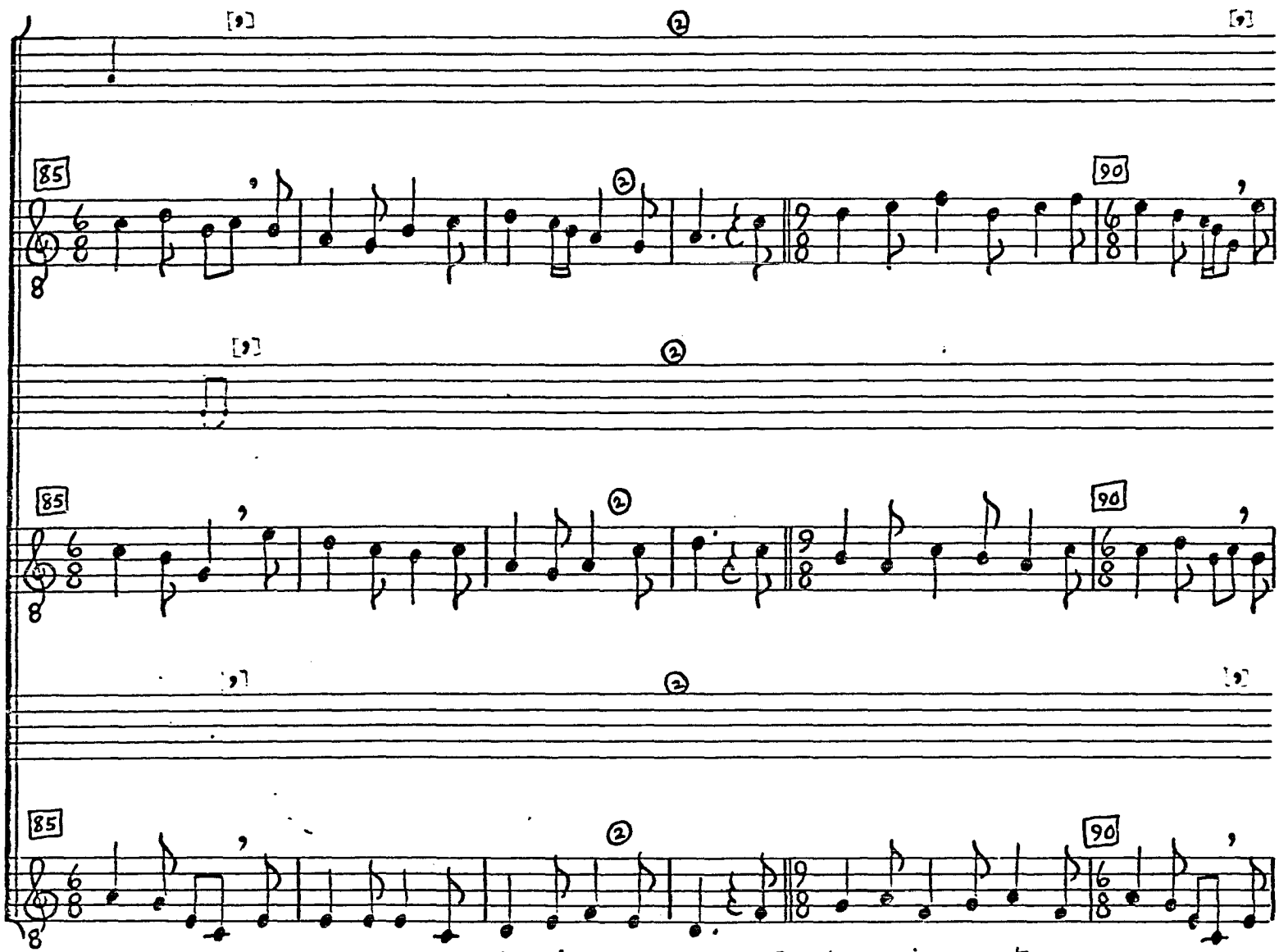

o- pe- ris 42. ser- vi- lis o- pe- ris 43. nos li- be- ras 44. a lu- to la- te- ris. 45 Tu li- be- ris 46. post iu- gum



o- ne- ris 47. spem re-se-ras 48. e-ter-ni mu-ne- ris. 49. Tar-ta-re- i 50. ca-te-nas car-ce-ris 51. com-

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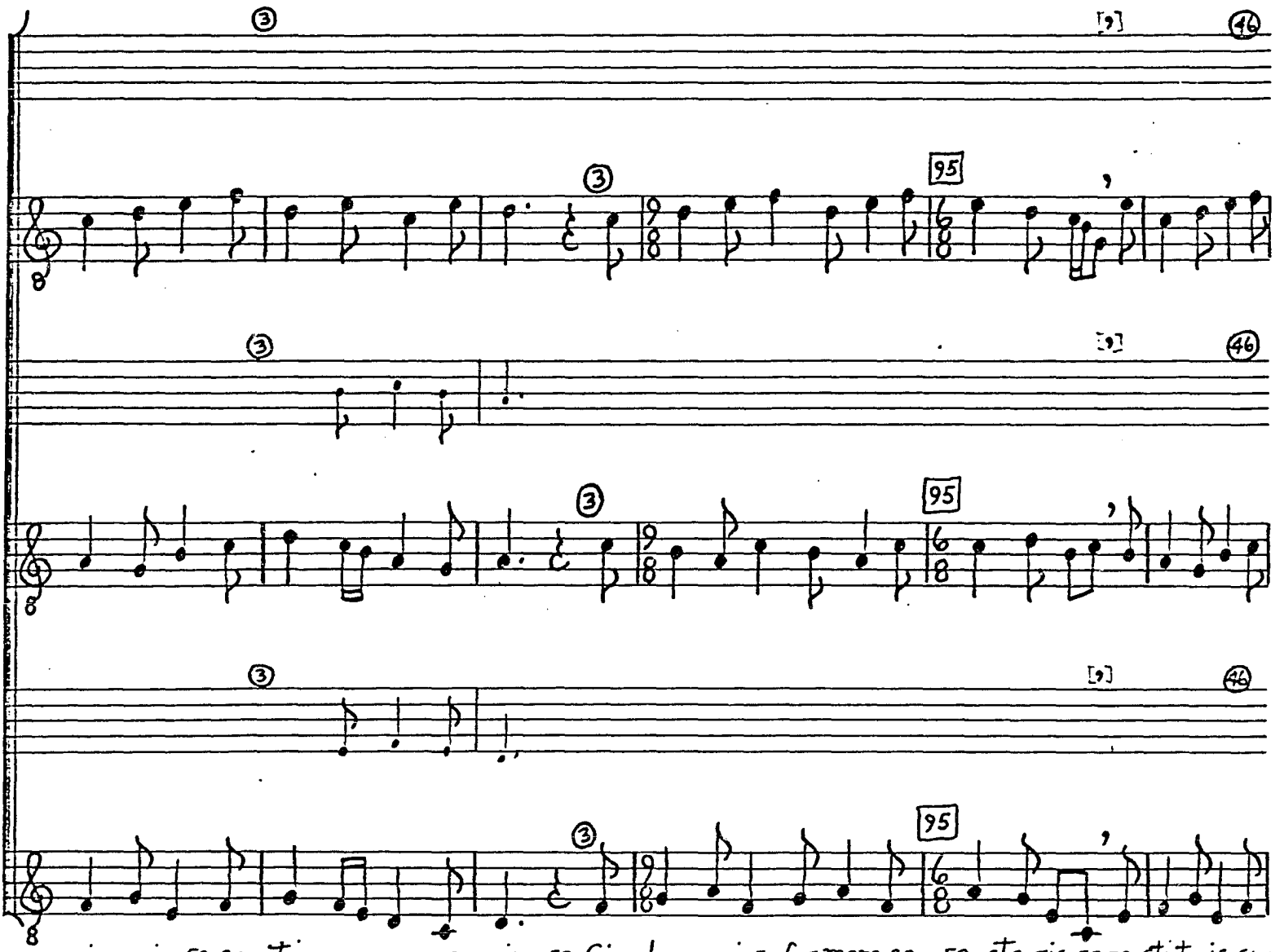

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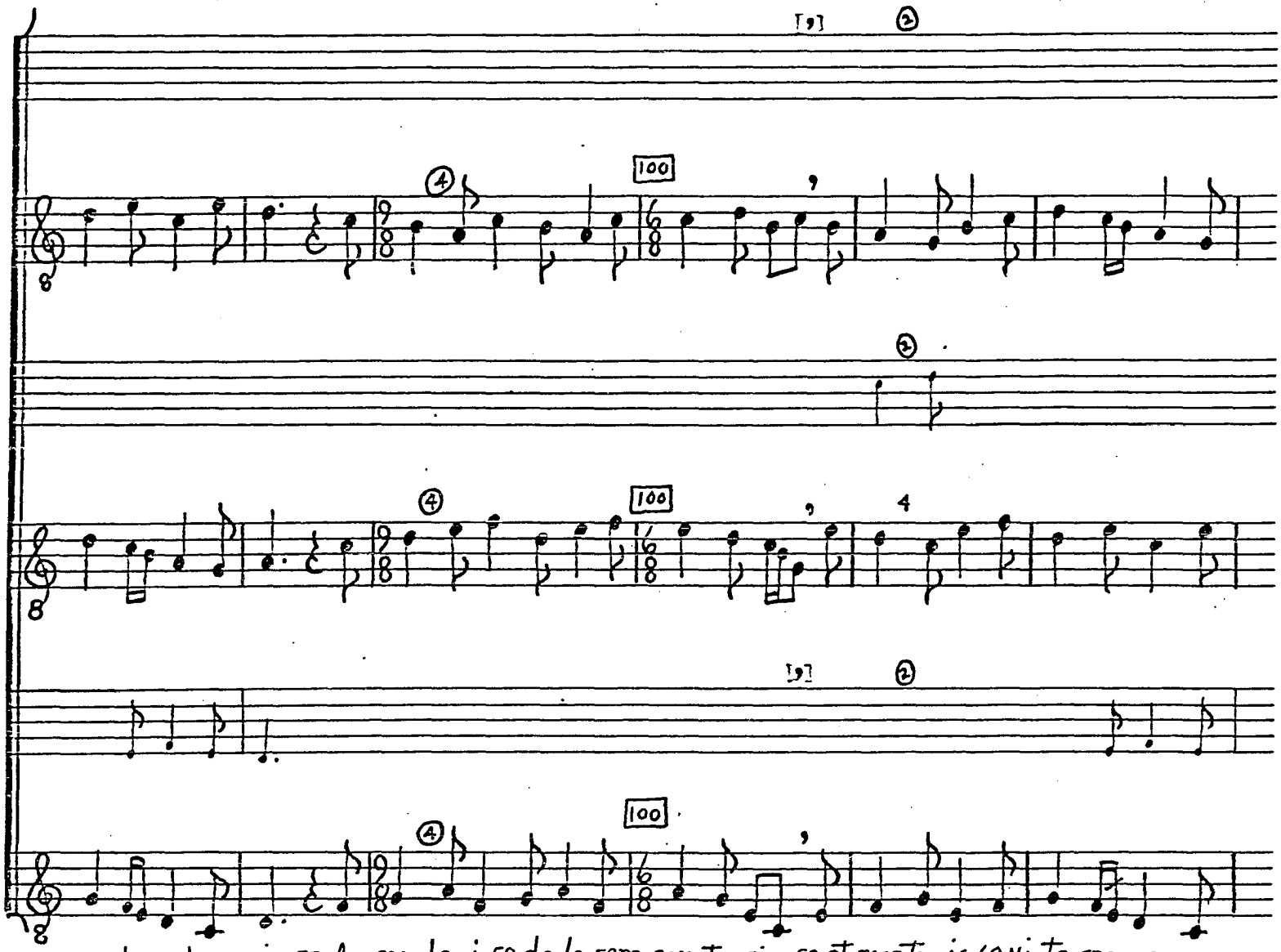

sor-de pul-ve-ris. 57. A- cu-le- i 58. do-lo-rem con-te-ris 59. et mor-tu-is 60. vi-te spem a-pe-

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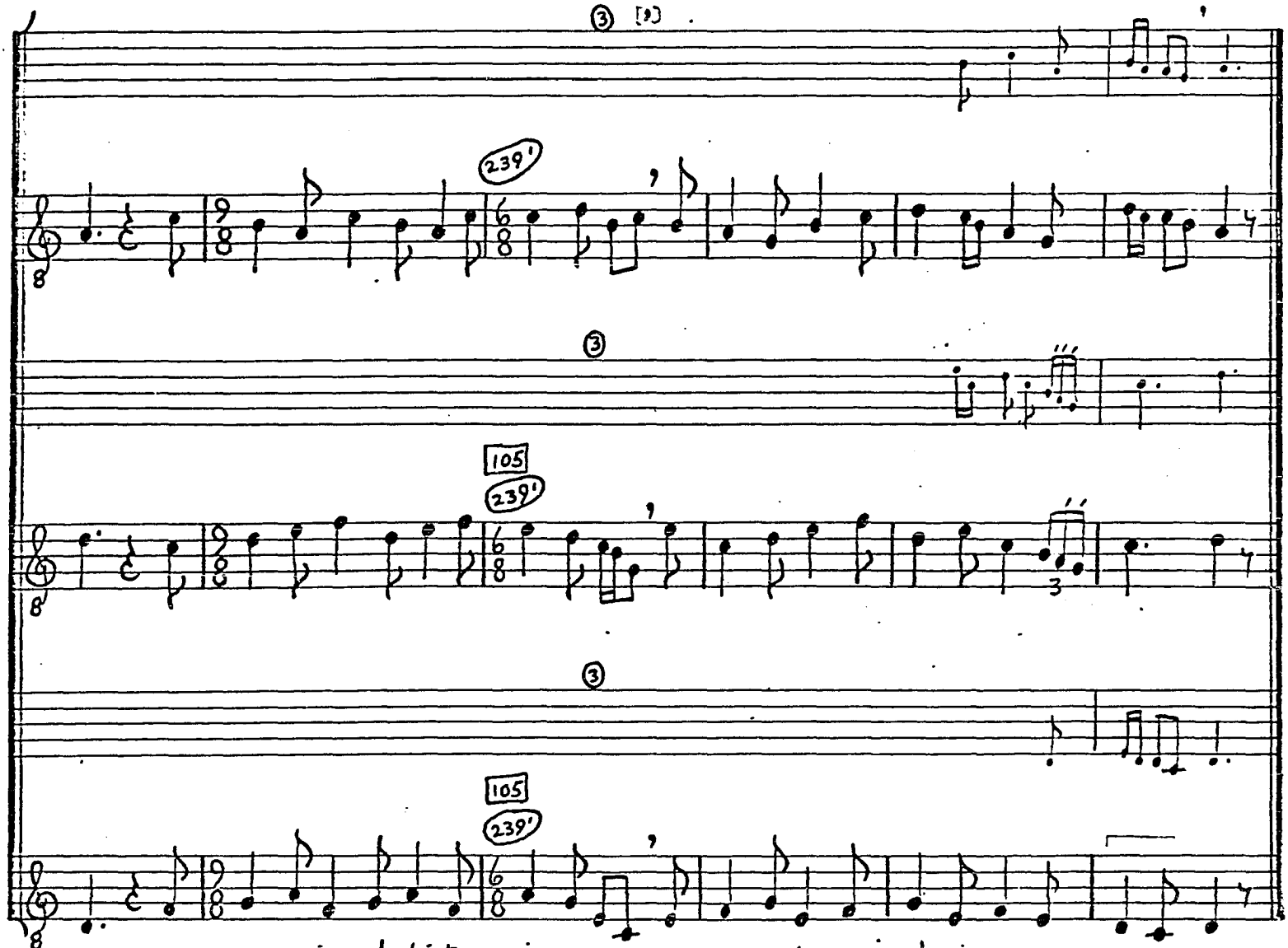

ris. 61. Fu- ne-re-i 62. de-bi-tum ci-ne-ris 63. non ex-u-is 64. in-du-is-que co- ro- nis.

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NOTES

[1]Tenor, m. 17--Cf. mm. 24, 31, and 38.

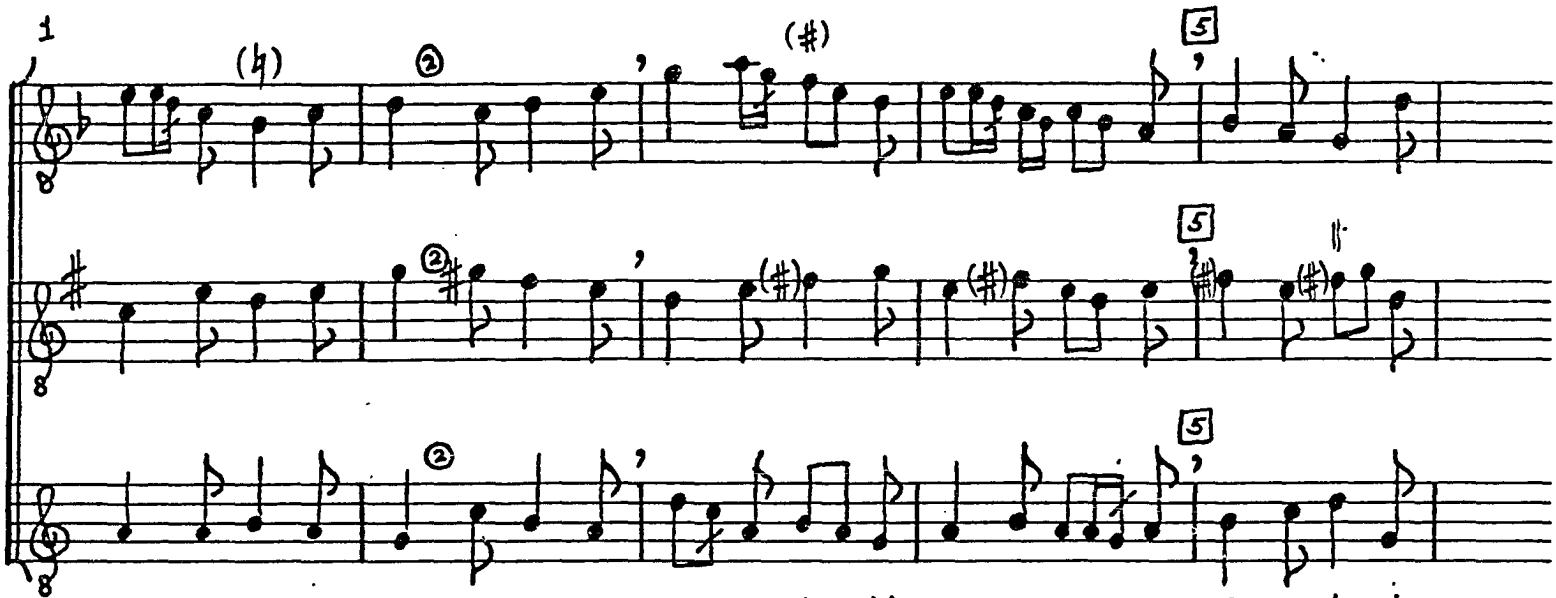
[2]Tenor, m. 37--D in F.

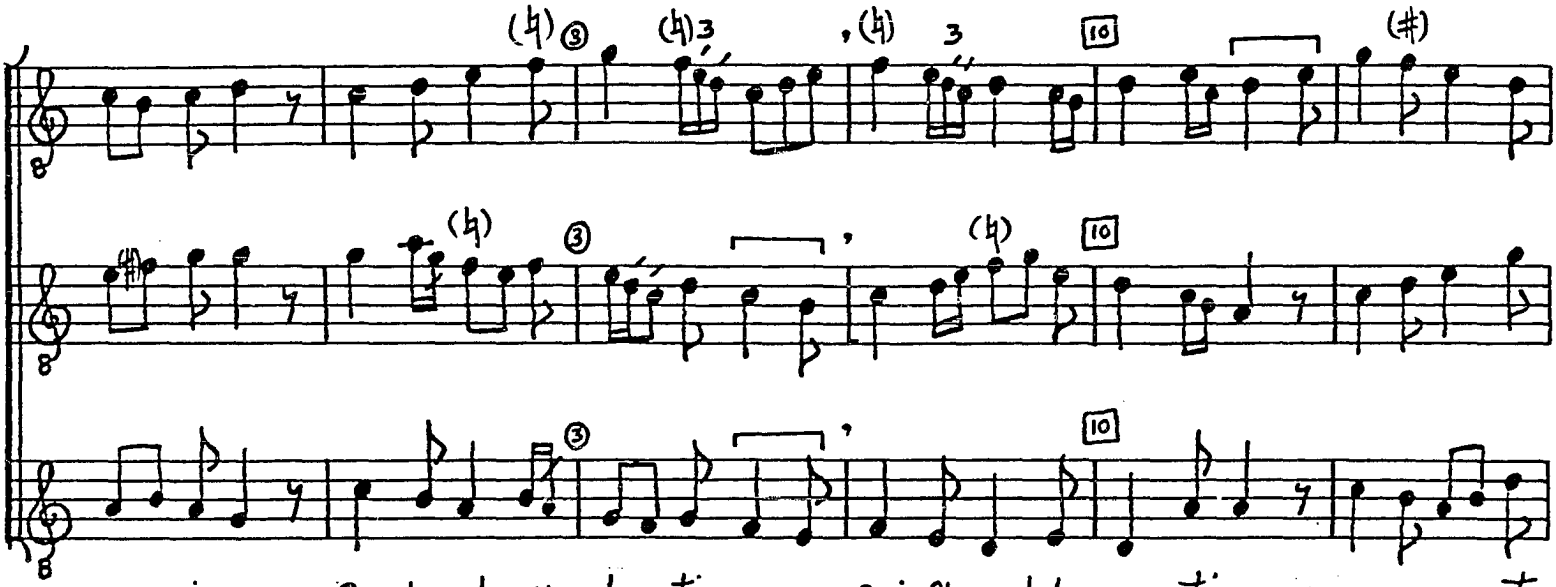
[3]M. 78--It is probable that this and the following phrases should end with a longa imperfecta. However the result is somewhat breathless in effect and it is very possible that the final note and the pause were treated rather freely in performance.

[4]Duplum, m. 101--Sic in F; the pitches are reversed and should read c-d. Cf. Triplum, m. 96.

NON LIVORIS EX RANCORE (F 14)

Sources
F 239v





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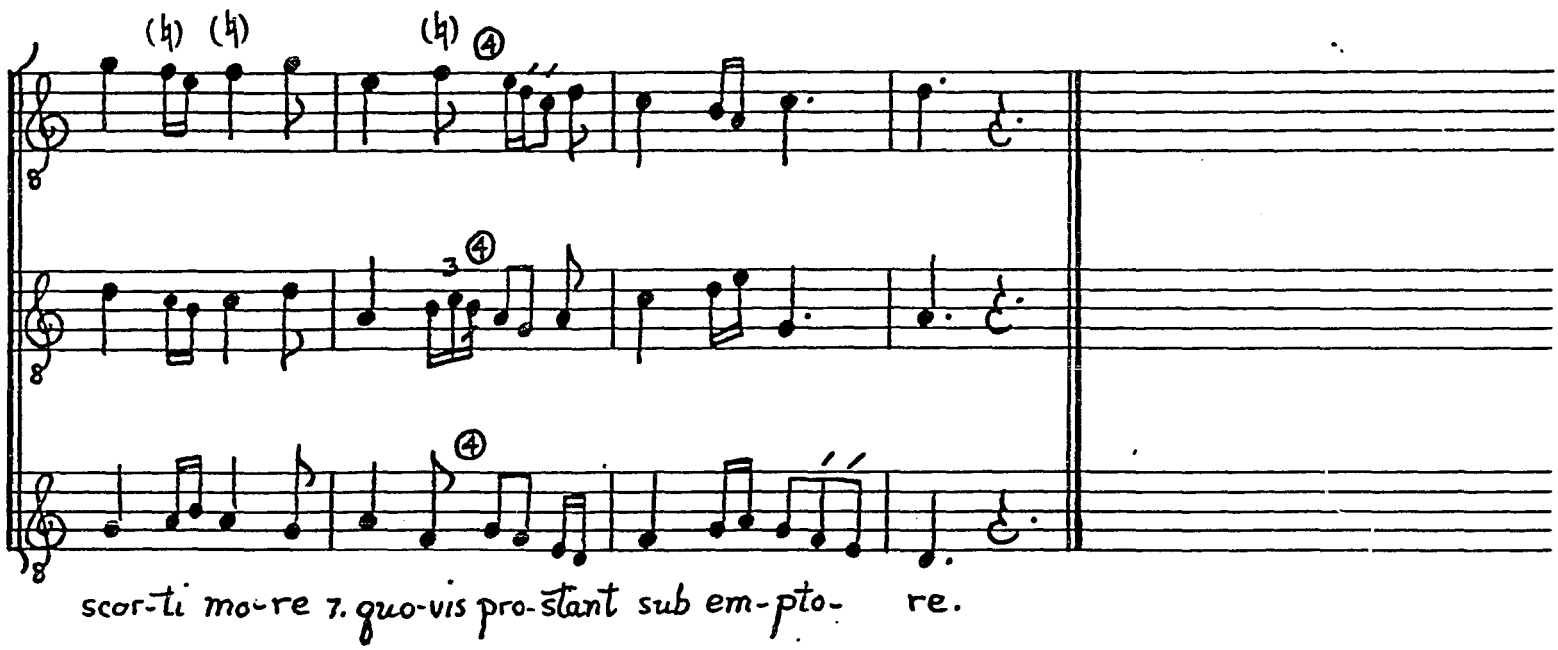

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NOTES

[1]M. 1--For the problem of these accidentals see Vol. I. pp. 50-52.

GEDEONIS AREA (F 15)

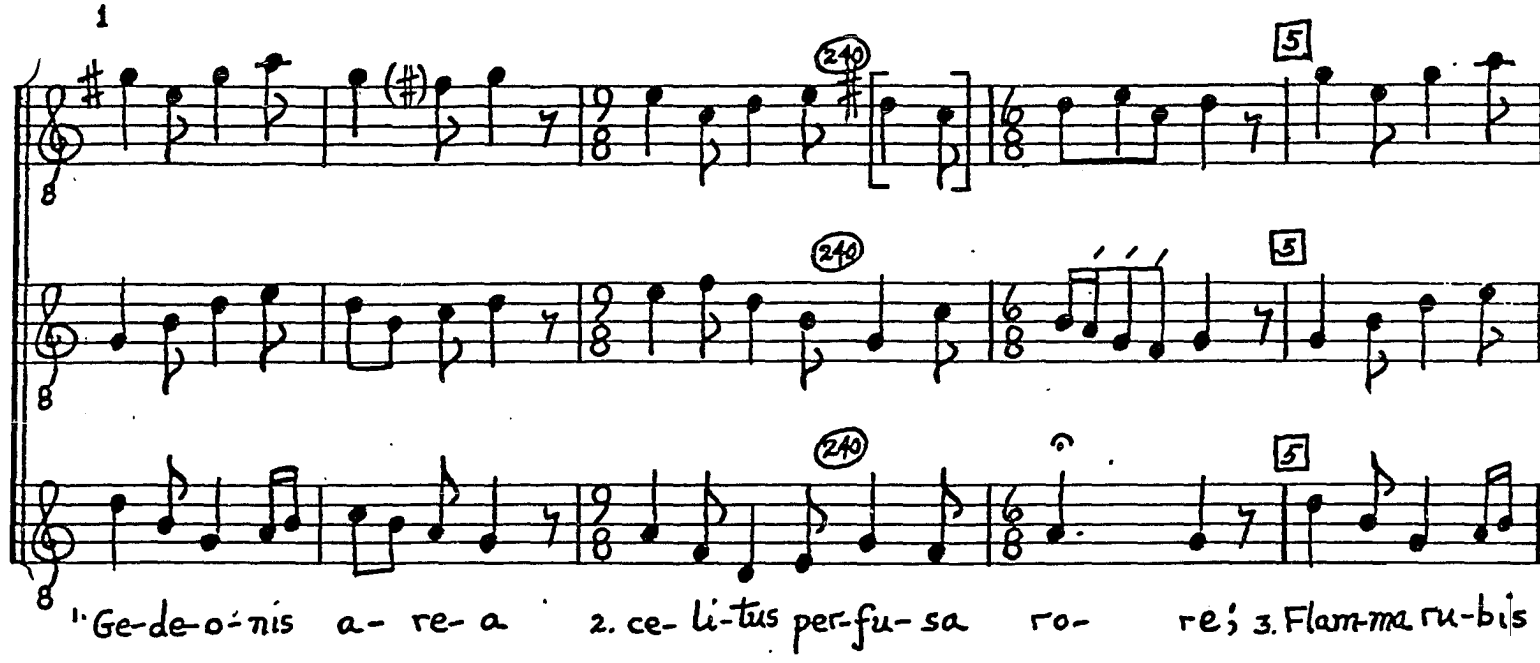
Sources

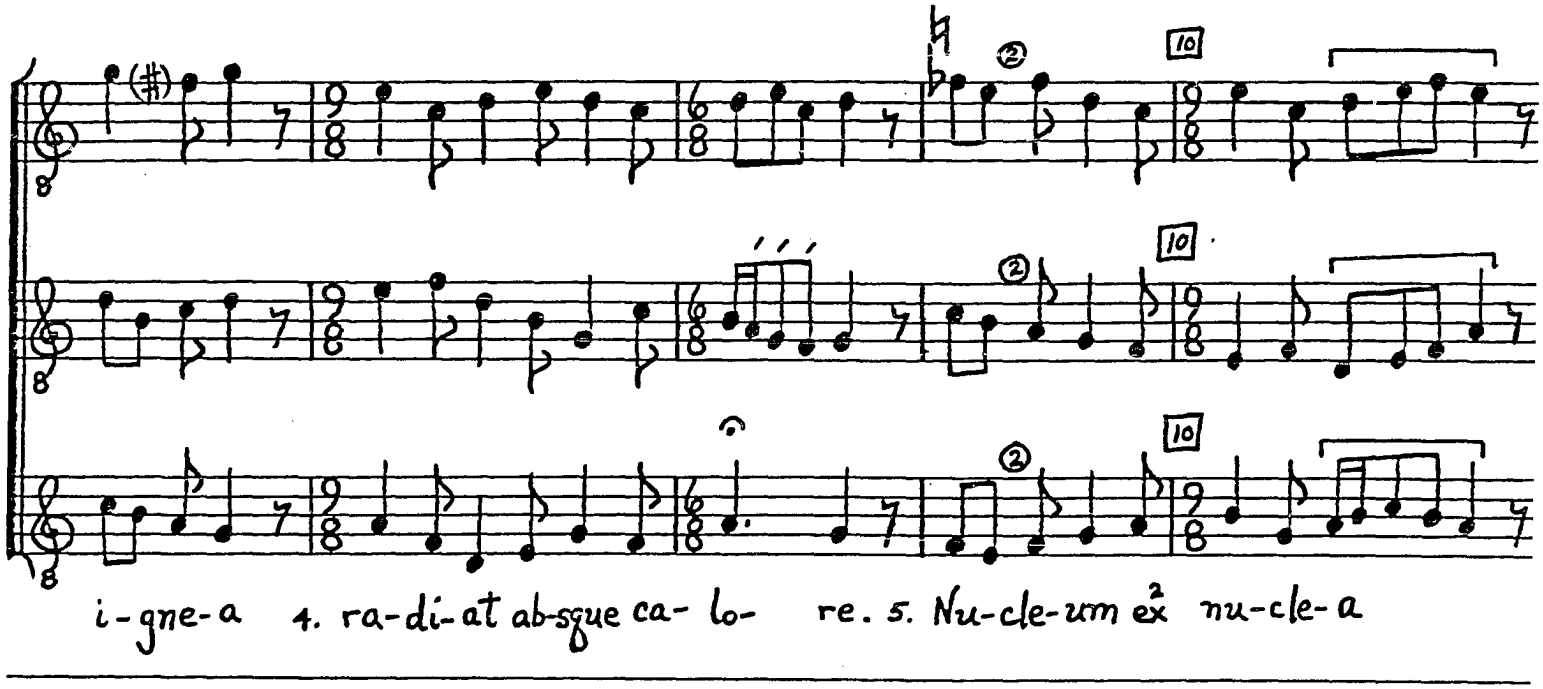
F 239v-240; Chalons 15v

Prague N. 8 #18

Editions

Knapp, 35 Conductus, p. 46





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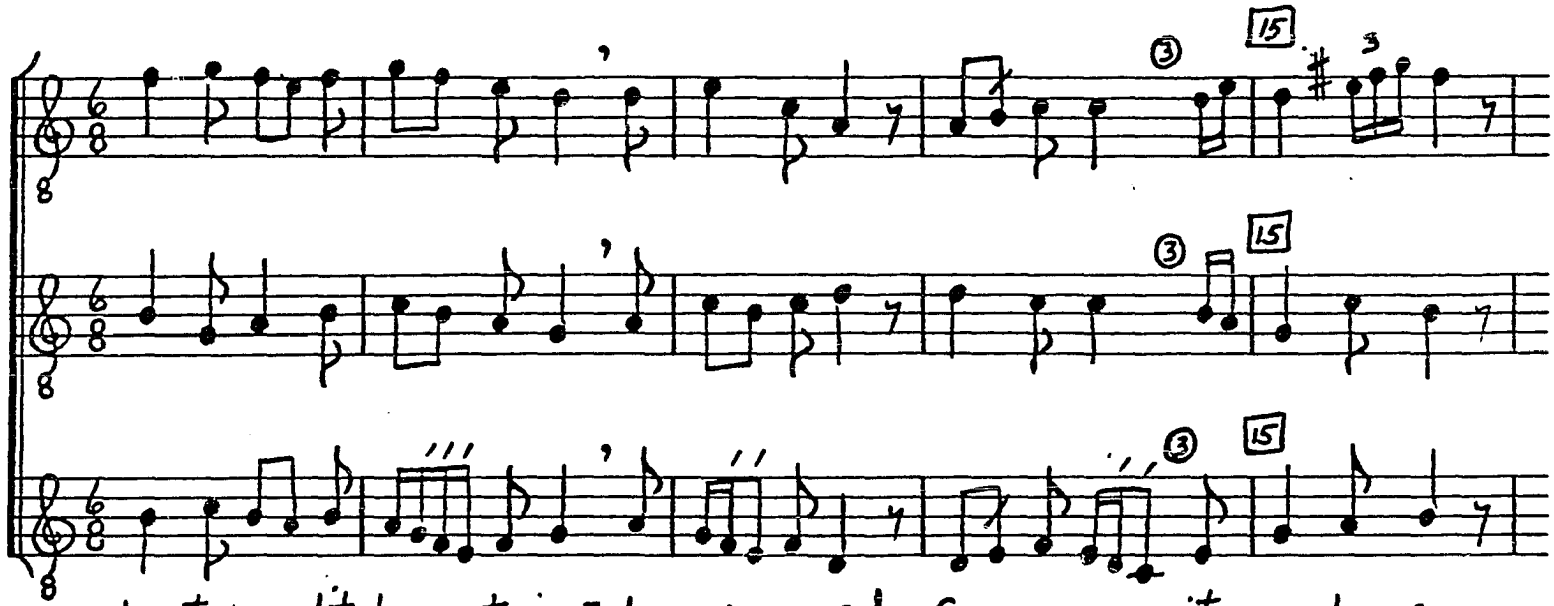
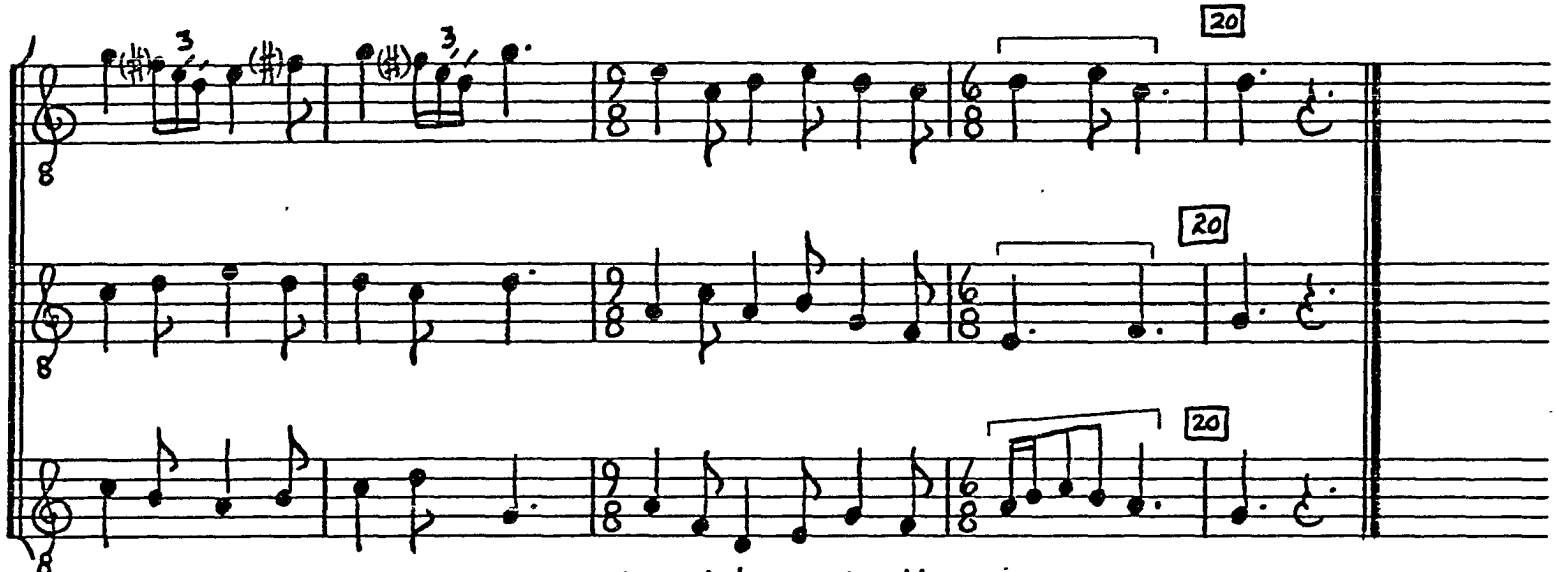


6. te-sta pro-dit lu- te-a. 7. Lux au- re-a! 8. Gra-num ex- it pa- le- a,



9. o- le- a-stris o- le- a, 10. li-qui-tur pe-tra li- quo- re.

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2. Virga vernat arida,
  Exerit fructum cum flore;
Virgo verbo gravida
  Peperit salvo pudore.
O Iudea perfida,
Litteram elucida,
  O stolida.
Veritas est liquida
Floris lex visitanda (?)
. . . . intus sapore.

NOTES

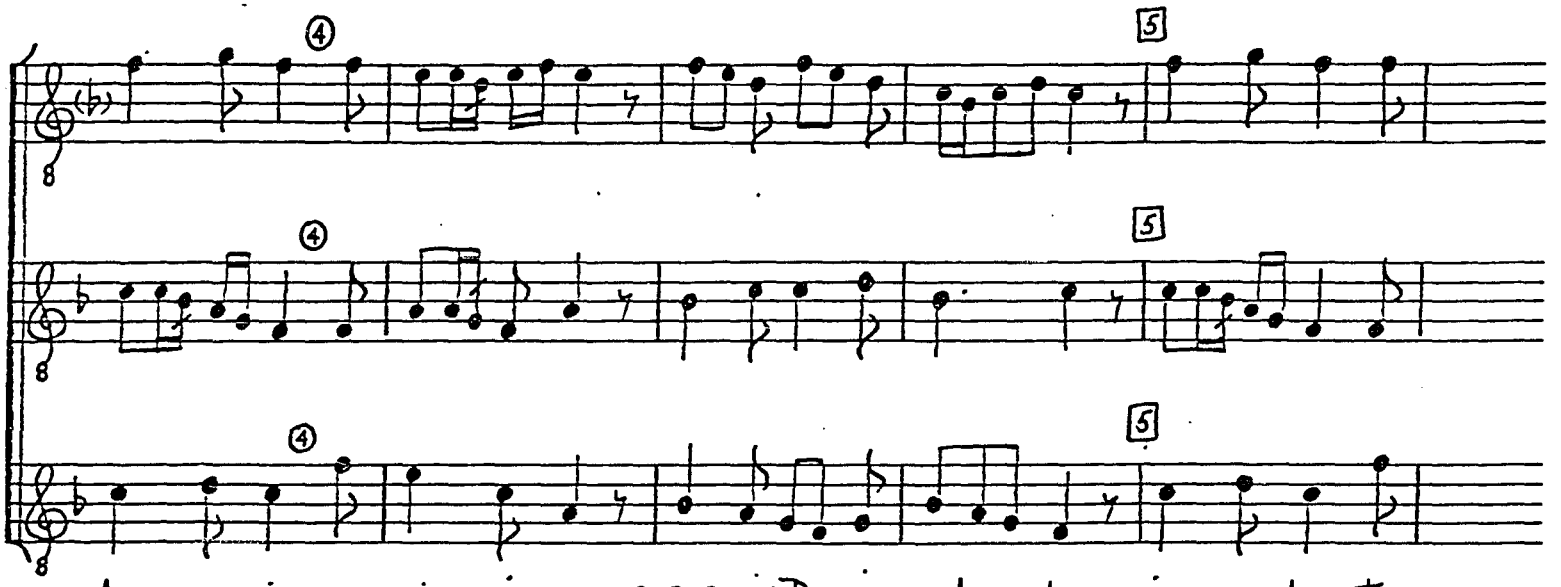
[1]Text--Only one strophe in F.

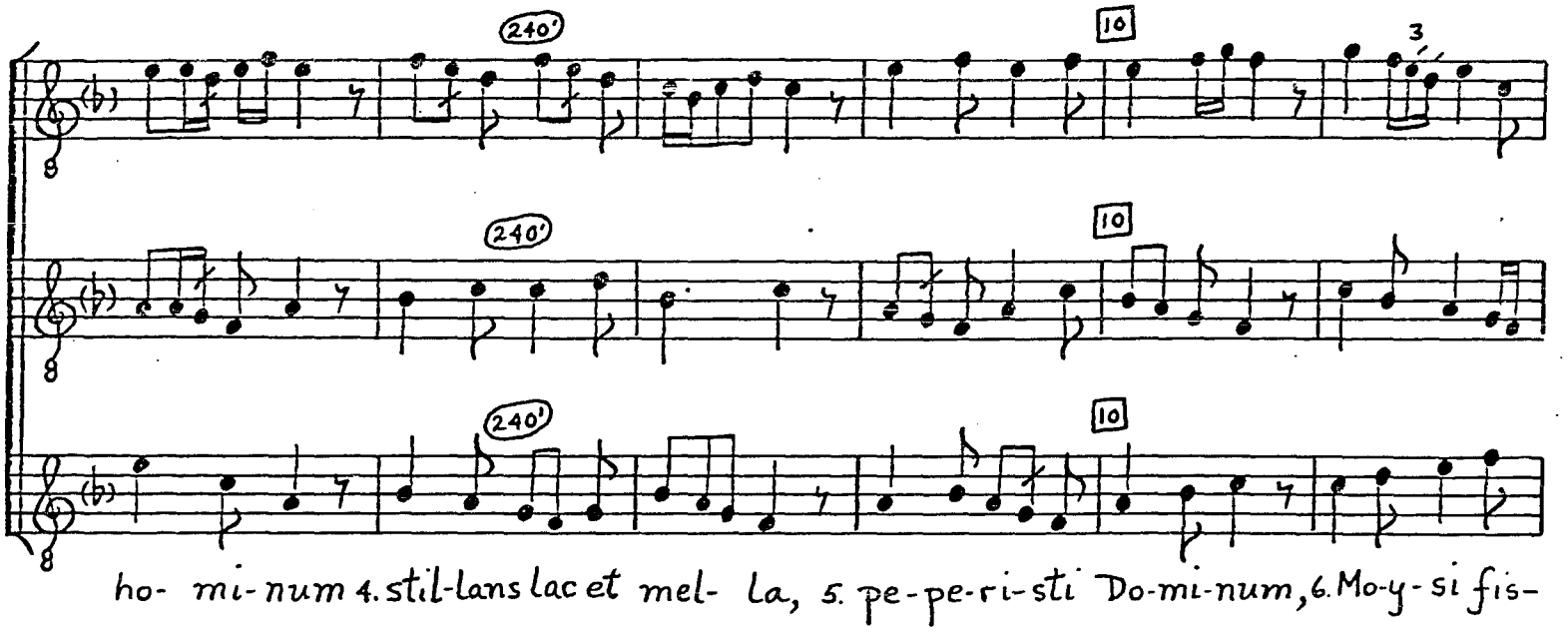
[2]Text, m. 9--et in F.

AVE VIRGO VIRGINUM (F 16)

Sources
F 240r-v; MüC 33 (a2); Stutt 42v (a1)

Editions
AH 20, 210





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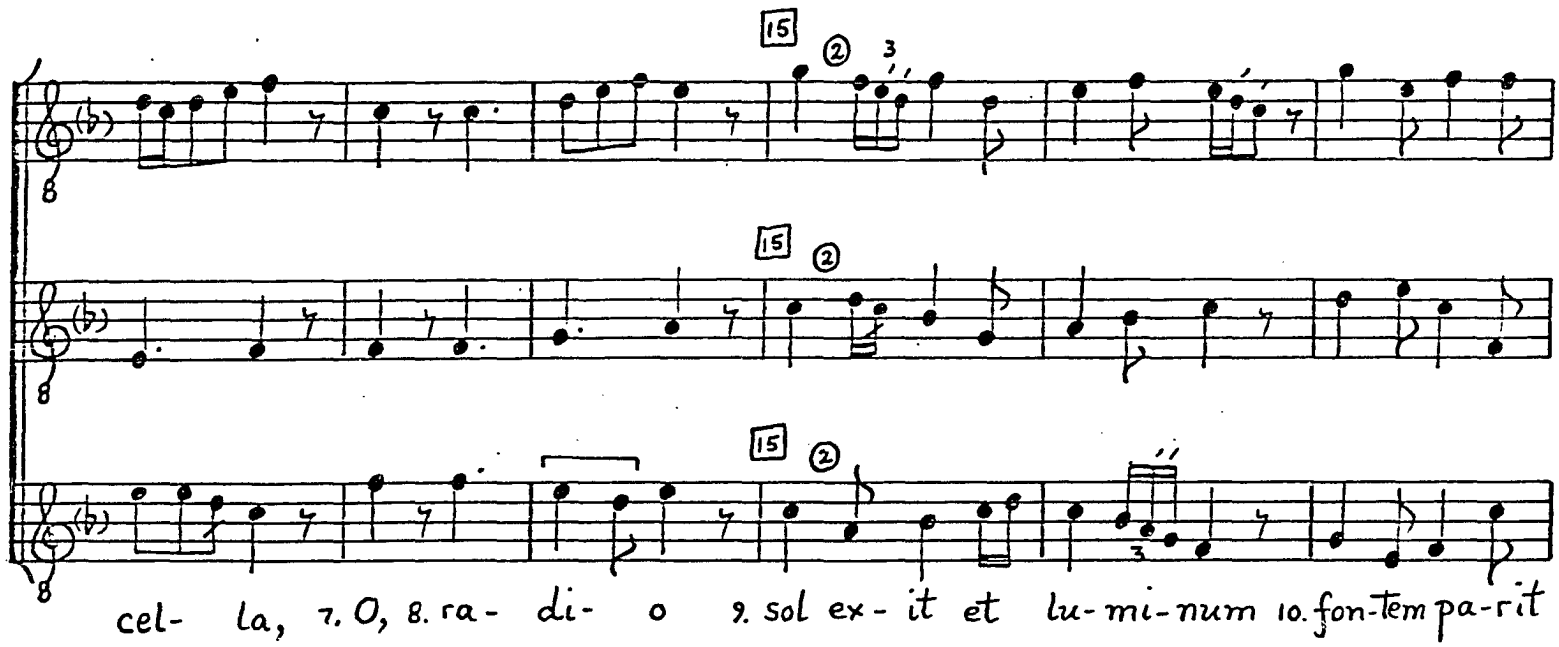

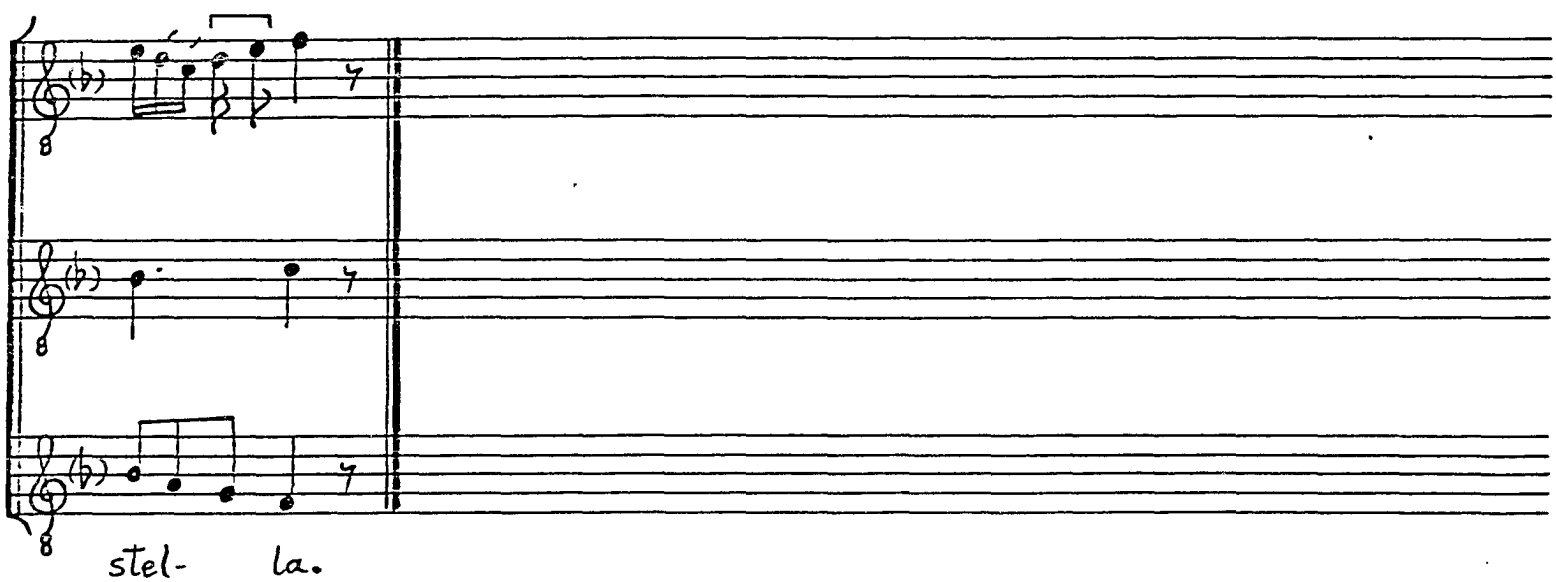

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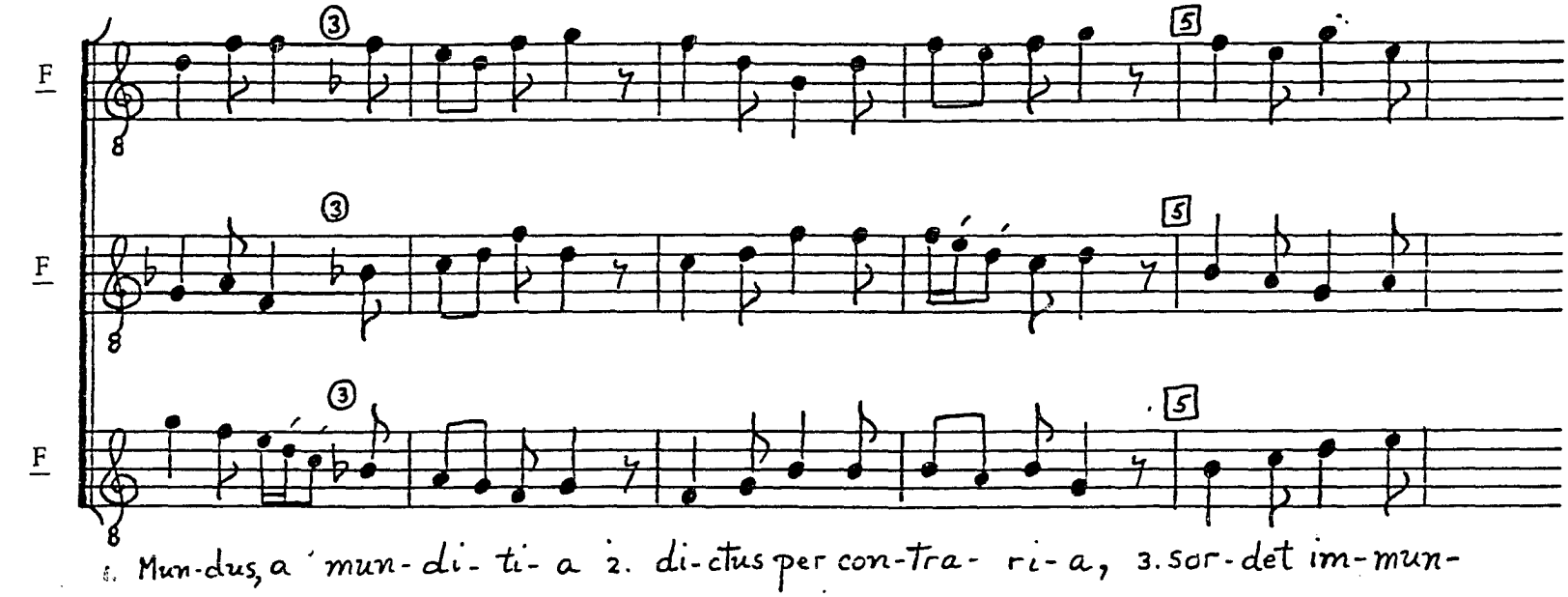
2. Ave, plena gratia,
Caput zabulonis
Contrivisti, spolia
Reparas predonis,
Rorans celi pluvia,
Vellus Gedeonis,
O,
Filio
Tu nos reconcilia,
Mater Salomonis.

3. Virgo, tu Mosaice
Rubus visionis,
De te fluxit latice
Fons redemptionis,
Quos redemit calice
Christus passionis,
O,
Gaudio
Induat vivifice
Resurrectionis.

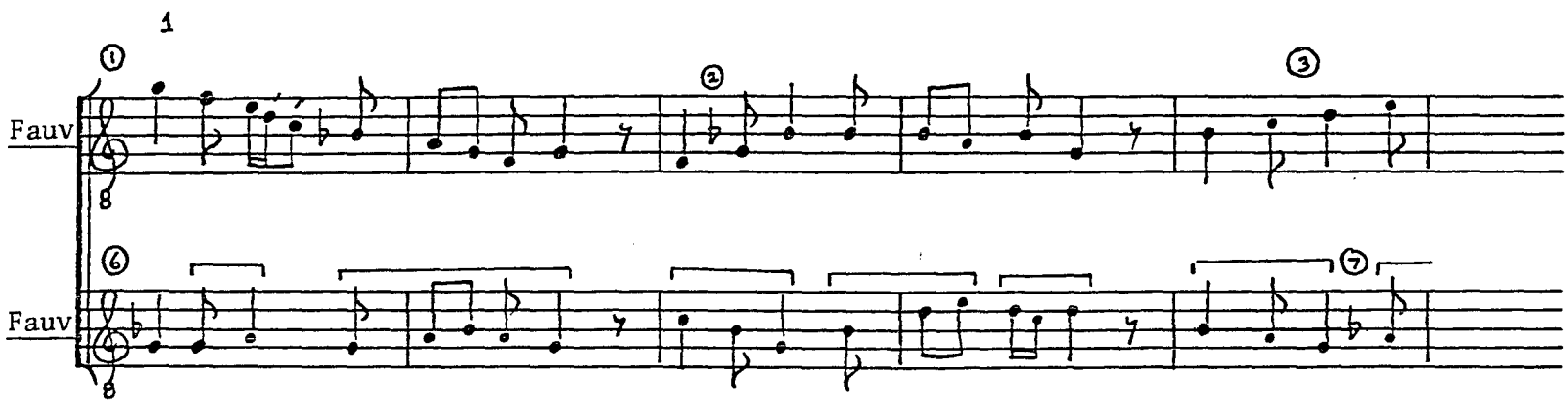
MUNDUS A MUNDITIA (Philip the Chancellor) (F 17)

Sources
F 240v; LoB 41 (a2); Paris 8433 46 (a1); Fauv 1
Prague N. 8 #17; Paris 8207 13v
Cf. P 293.18 (rhythmic form)

Editions
Knapp, 35 Conductus, p. 44
Flacius #26
AH 21, 144



1. Mun-dus, a mun-di- ti- a 2. di-ctus per con-tra- ri- a, 3. sor-det im-mun-



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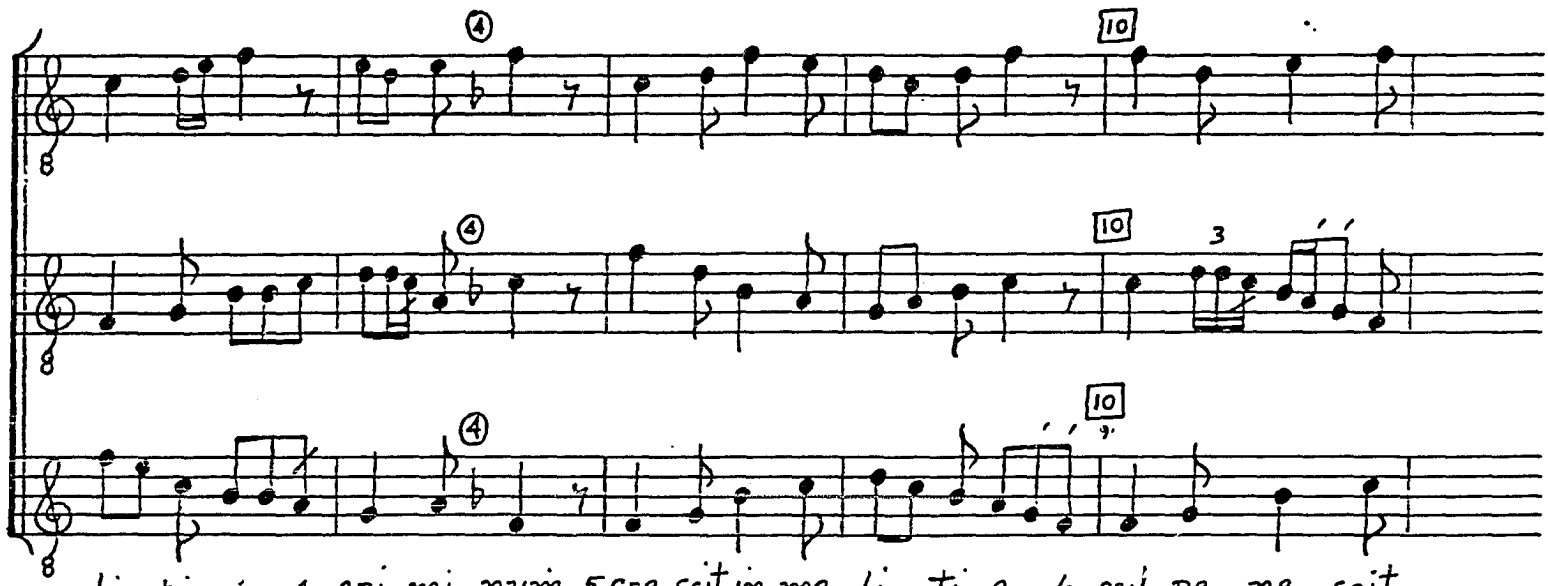

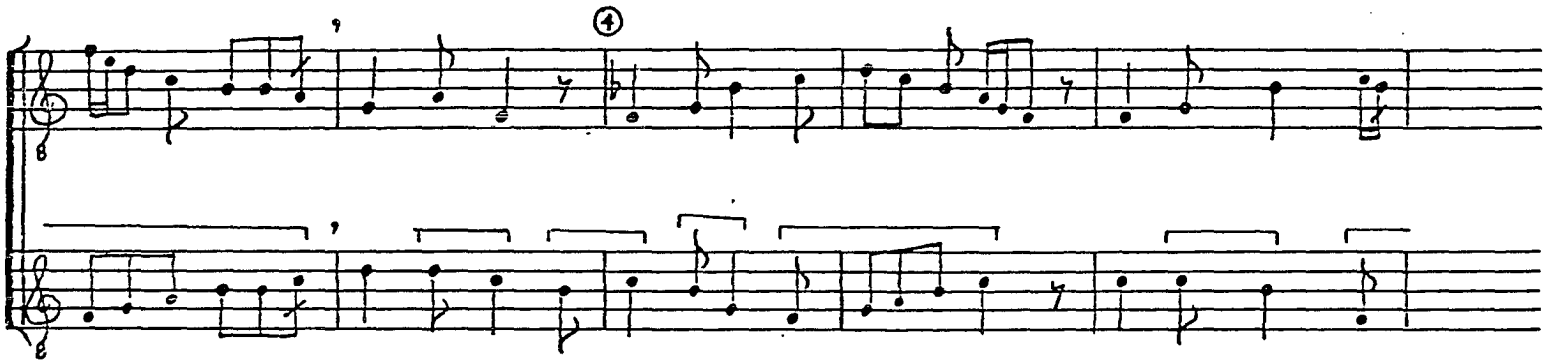

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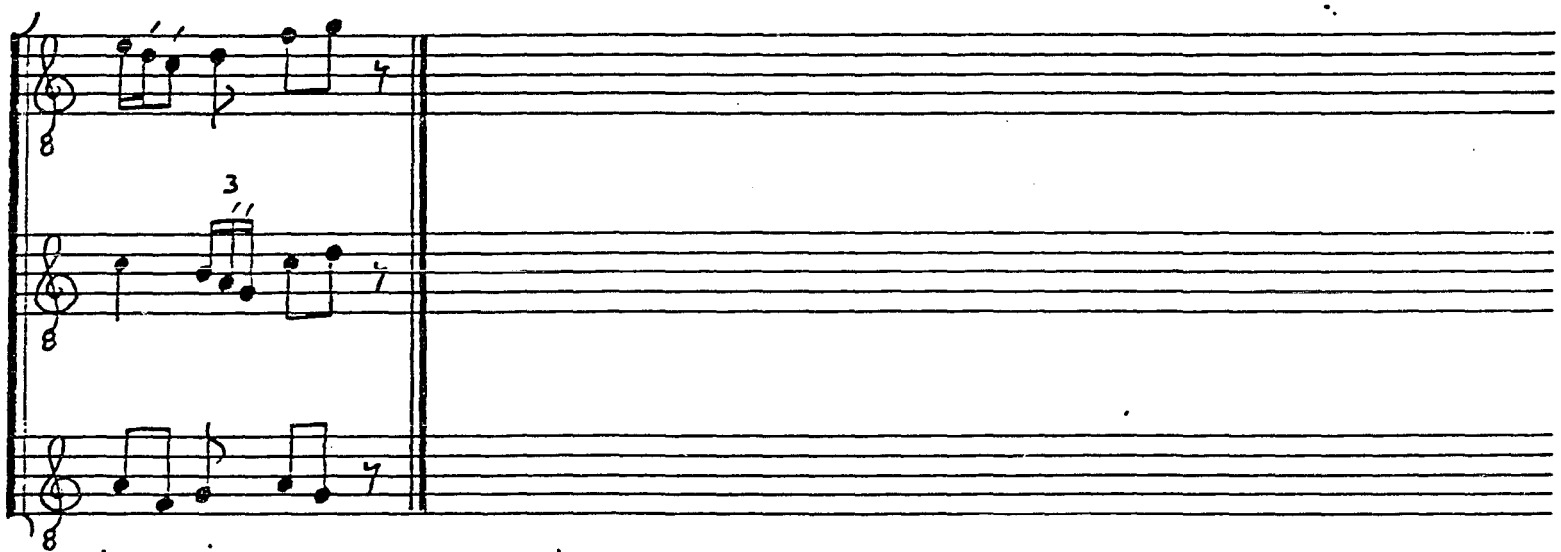

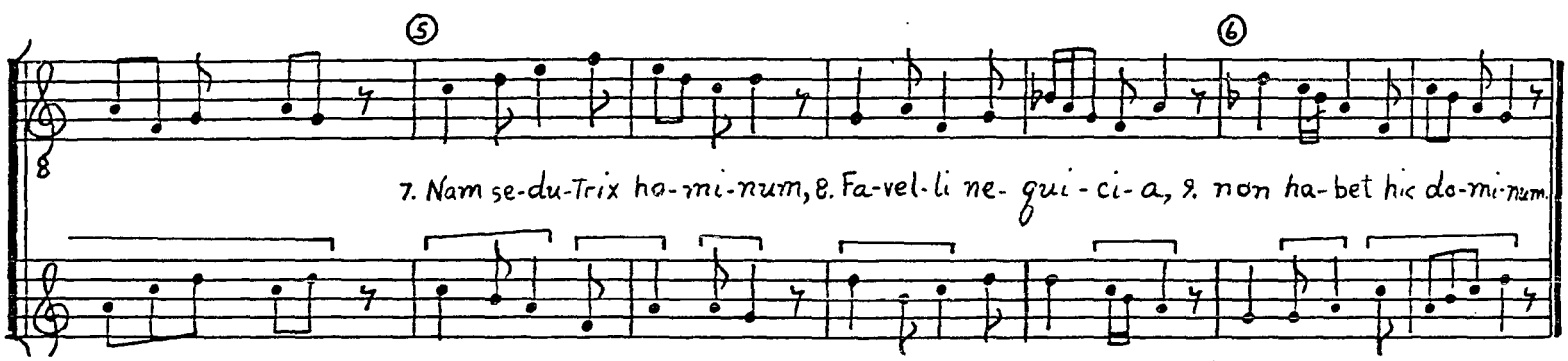

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2. Omnis immunditie
Cleris fons est hodie,
Capita malitie
Presules,
Nec tot pestis varie
Monstra vidit Hercules.

3. Sordium spurcitia
Currit ad declivia,
Presulum flagitia
Plangite,
Quia fluunt vitia
Ad membra de capite.

4. Ubi nunc iustitia
Ubi sanctimonia?
Perit in astutia
Veritas,
Duplex est malitia
Simulata equitas.

5. Sola simulatio
Gaudet privilegio,
Simultatis bivio
Currite,
Fictionis studio
Prevalent ypocrite.

6. Nunc prece, nunc pretio,
Nunc vi fit intrusio,
Divitum conditio
Potior,
Preminet officio
Ditior, non dignior.

7. Ceca fit provisio,
Ceci sedent solio.
Ut cecorum regio.
Francia,
Habitu privatio
Prestat in ecclesia.

8. Nihil prodest mathesis,
Nil logos, nil poesis,
Aurum plus quam fronesis
Ponderat,
Nisi trahat Lachesis,
Clotho frustra ponderat.

9. Simonie laqueum,
Spoliorum puteum,
Falsitatis Proteum
Fugite
Nec talentum plumbeum
Auro plus appendite.

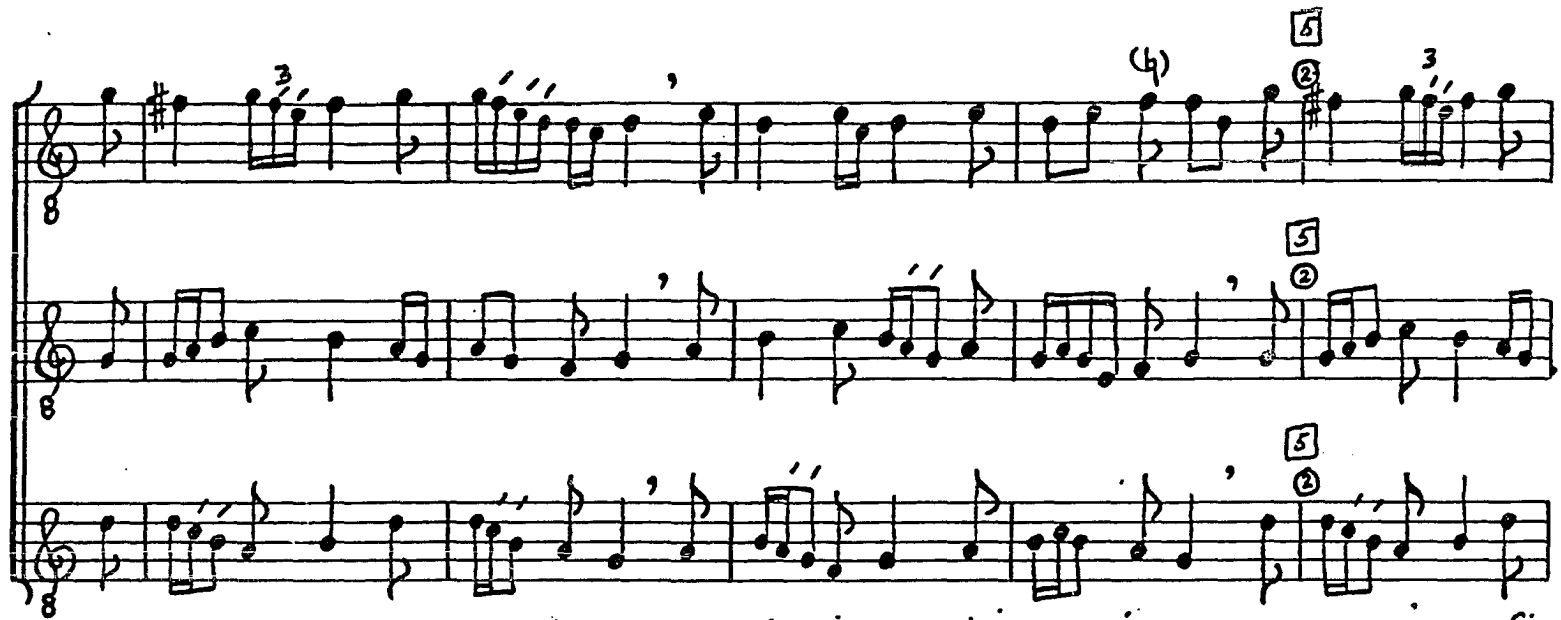
NOTES

[1] Fauv lists this piece and Quare fremuerunt gentes among the motets yet neither shows characteristics of the motet. Rather both pieces are related to the fourteenth-century polyphonic chanson.

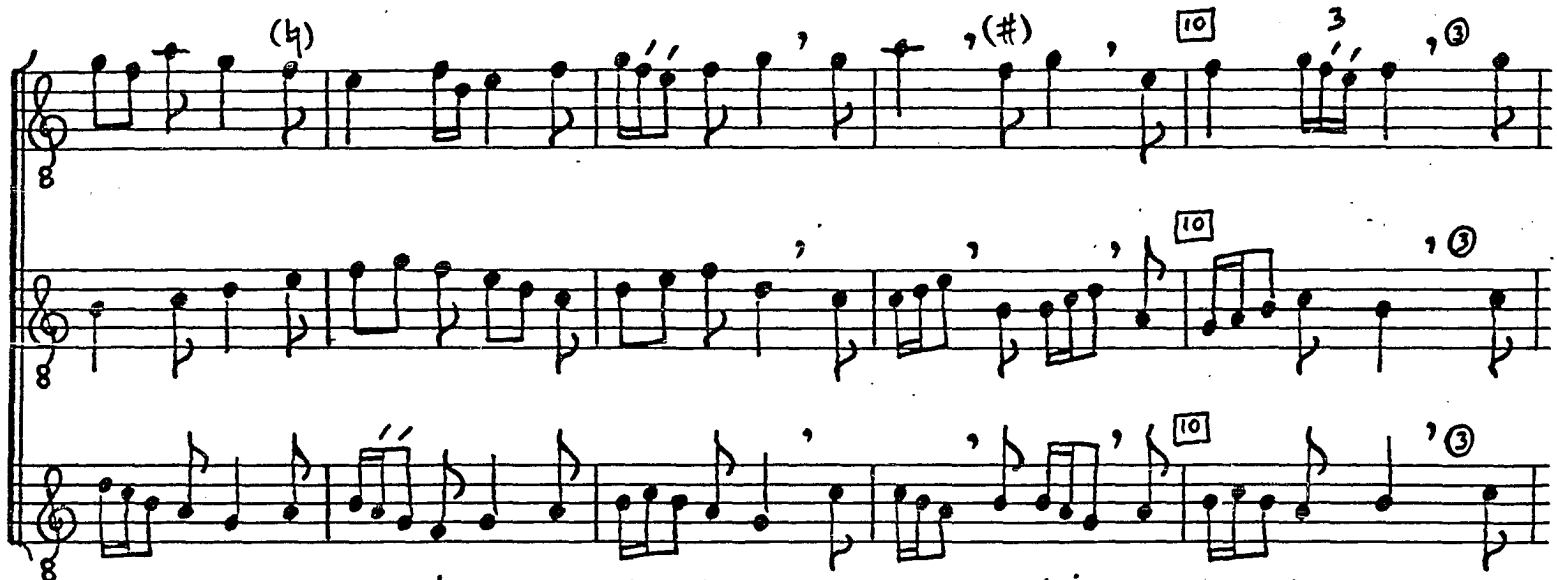
O LILIUM CONVALLIUM (F 18)

Sources
F 241; Civ LVI 252 (a2); Stutt 76 (a2)
Missale Abrincense (Rouen, 1505)

Editions
AH 49, 331



1a. O li- li- um con- val- li-um, flos vir-gi-num, stirps re- gi- a, 1b. spes o- mni-um fi-



de- li-um, lux lu-mi-num, o fi- li- a, 2a. e- vae ma-tri con- tra- ri- a, 2b. a

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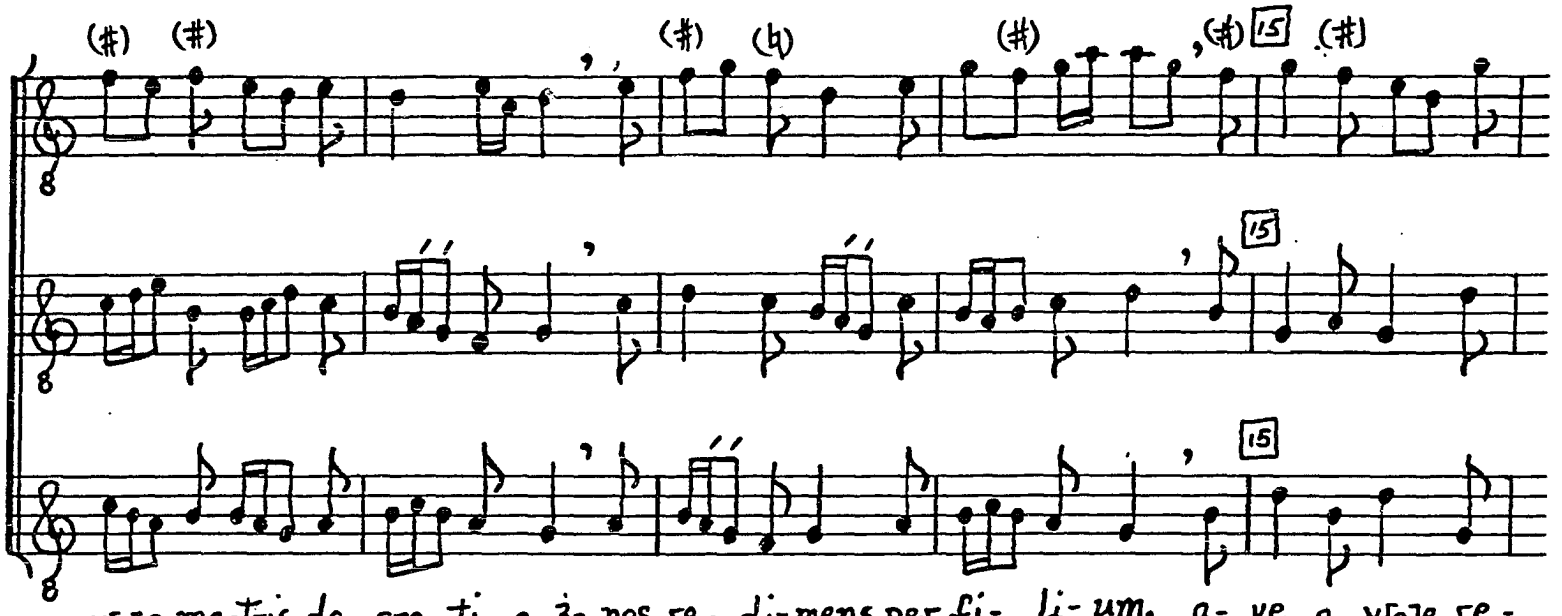

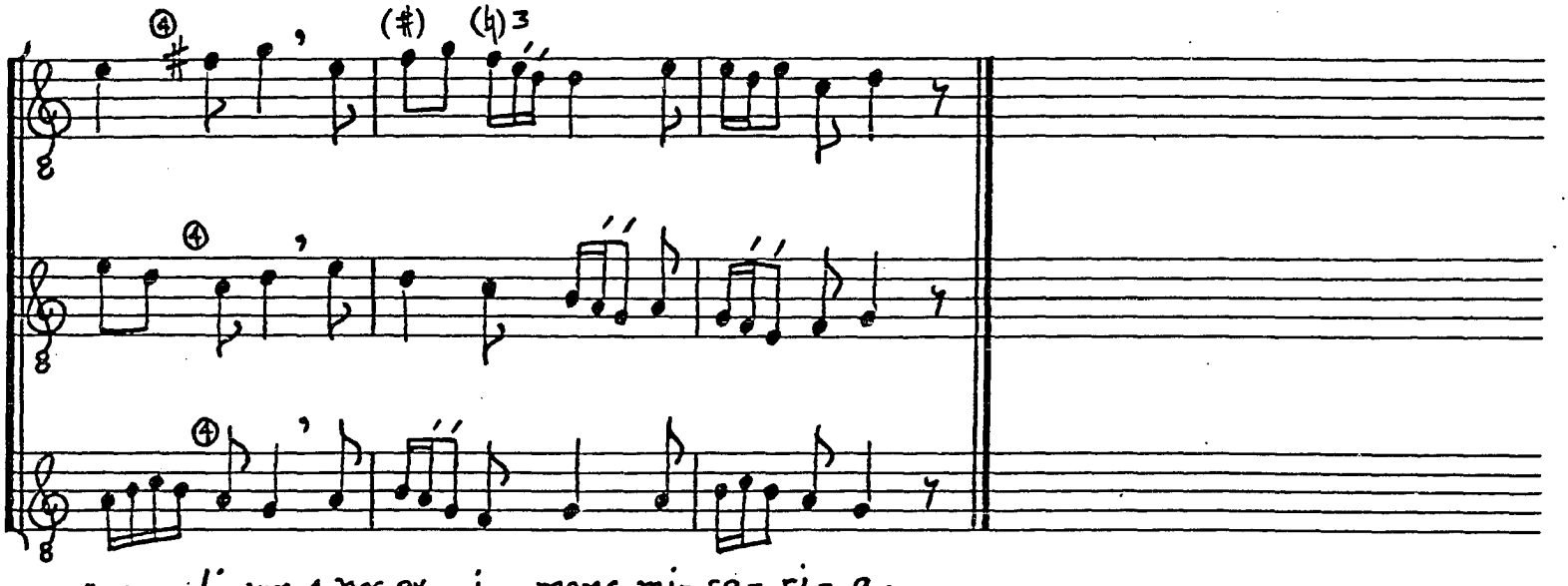

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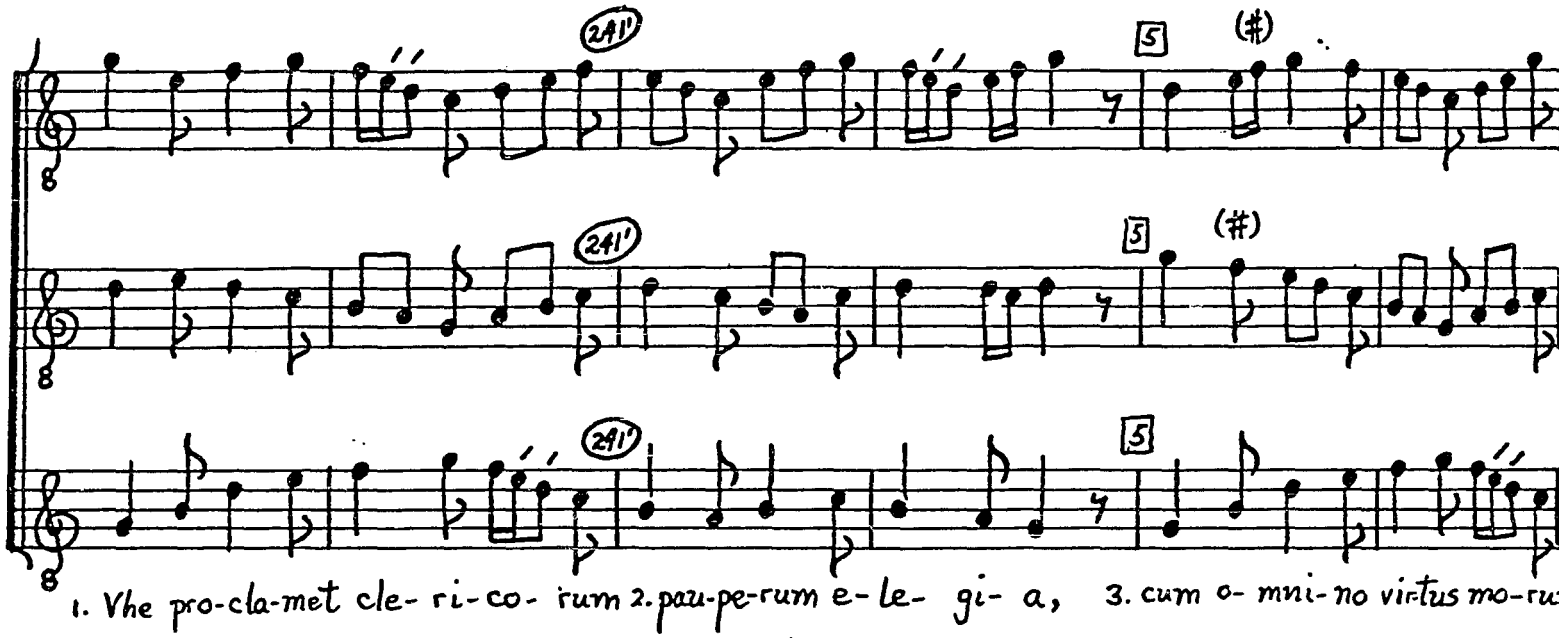
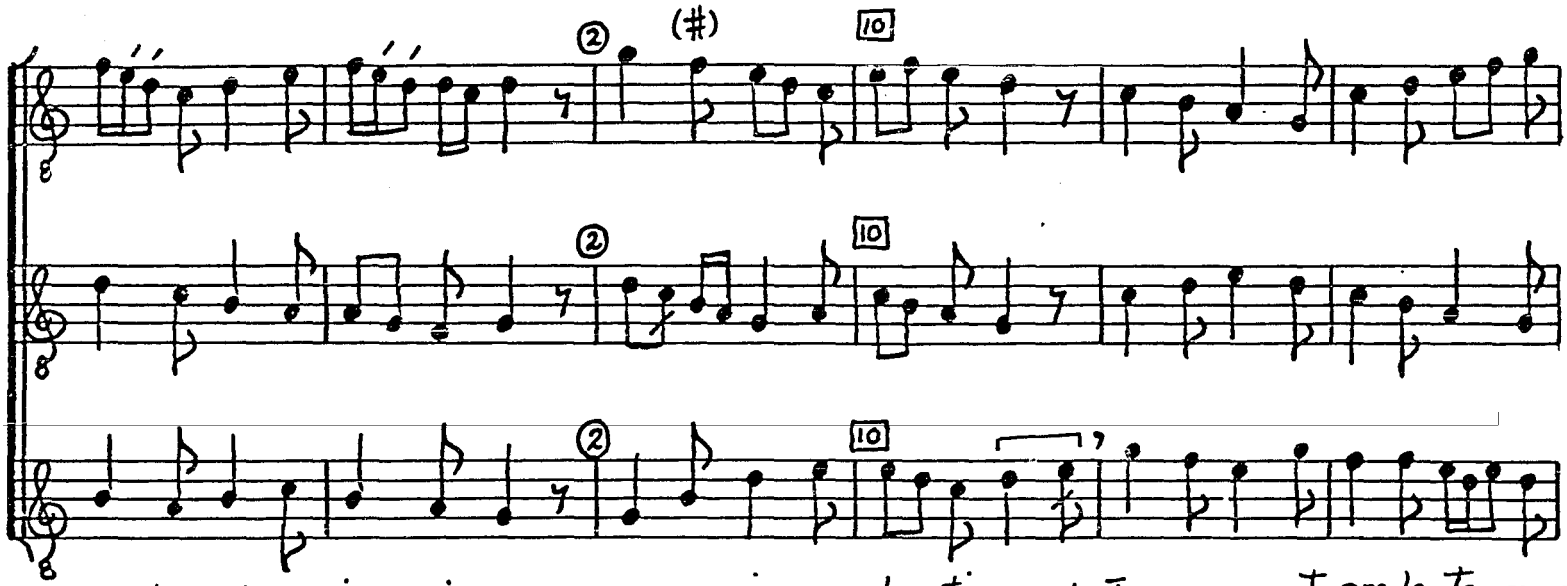
VHE PROCLAMET CLERICORUM (F 19)

Sources
F 241r-v
SR 665



1. Vhe pro-cla-met cle- ri-co- rum 2. pau-pe-rum e-le- gi- a, 3. cum o- mni- no vir-tus mo-rum



4. vi- le-scat ex- i- mi- a 5. pau-pe- ris pru- den-ti- a. 6. In con-spe-ctu pre-la-to- rum

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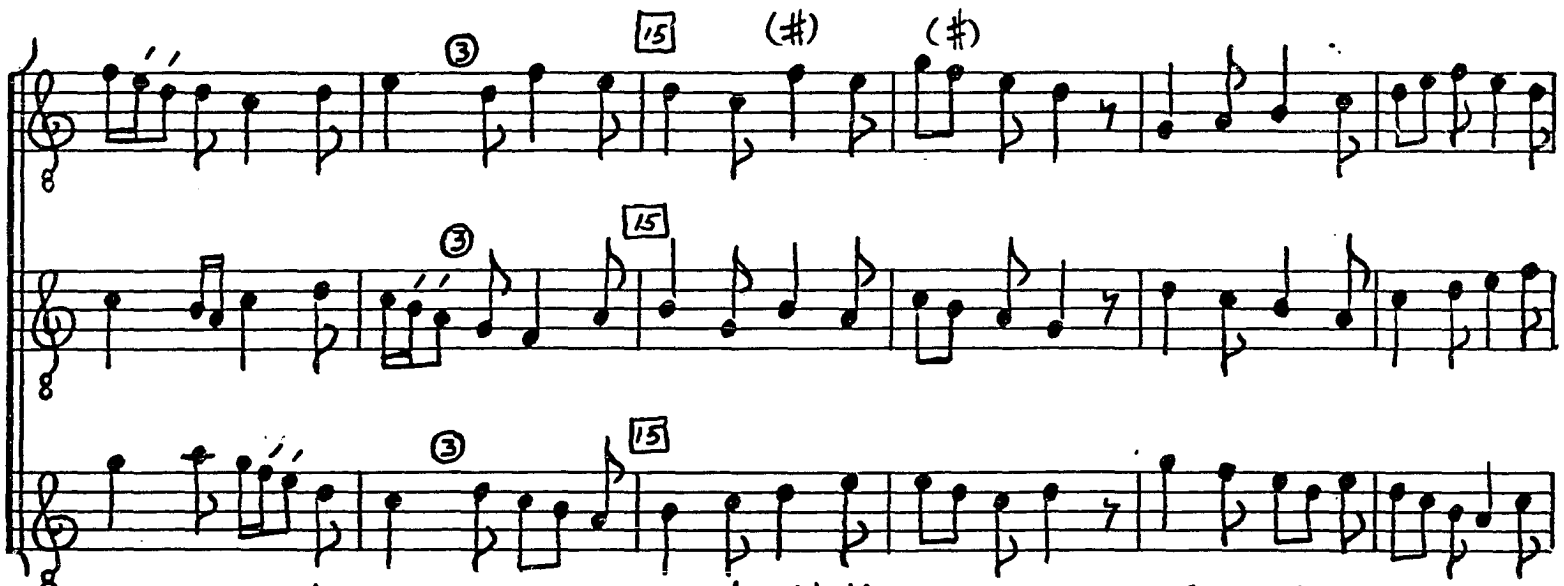

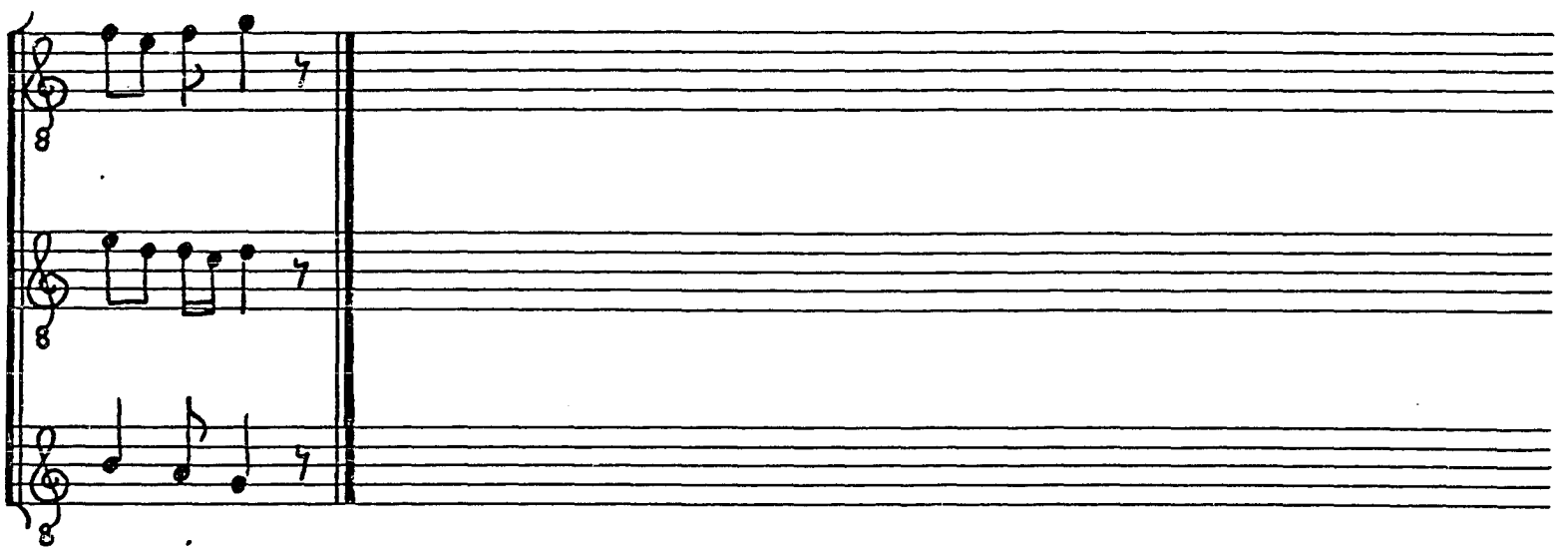

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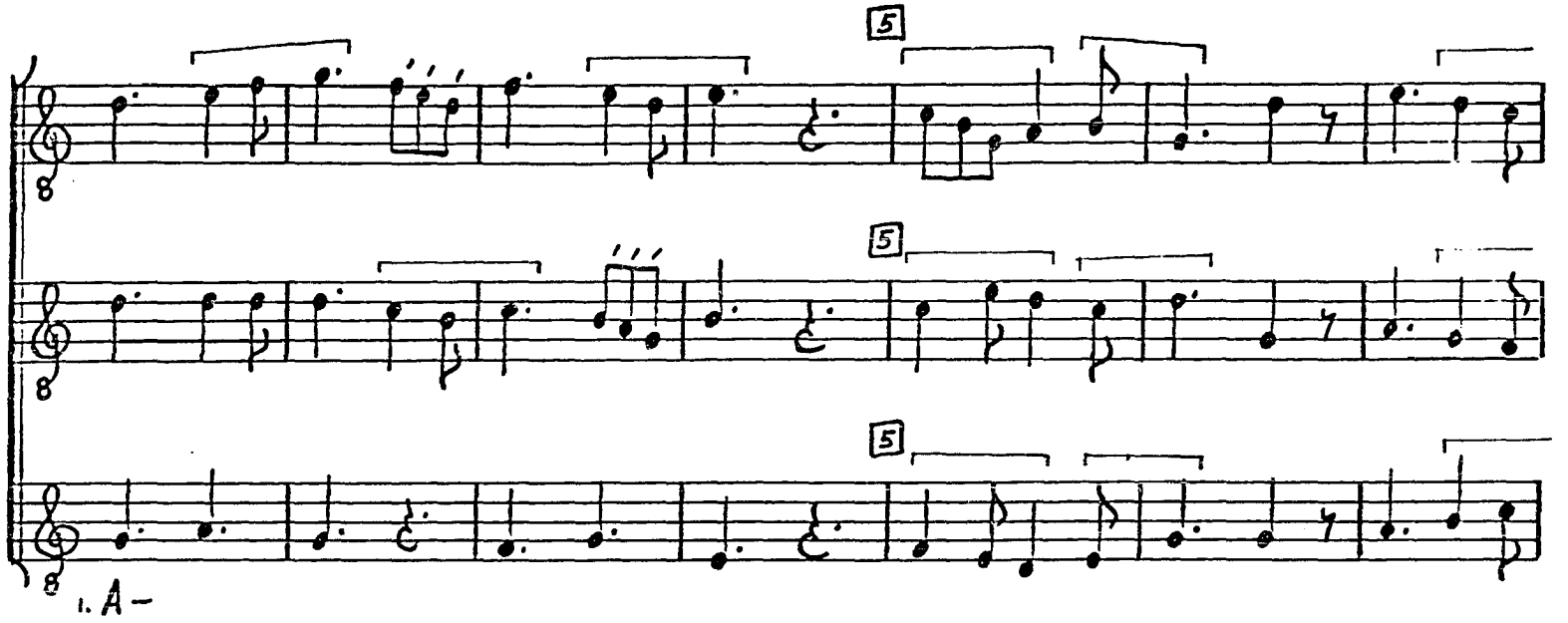
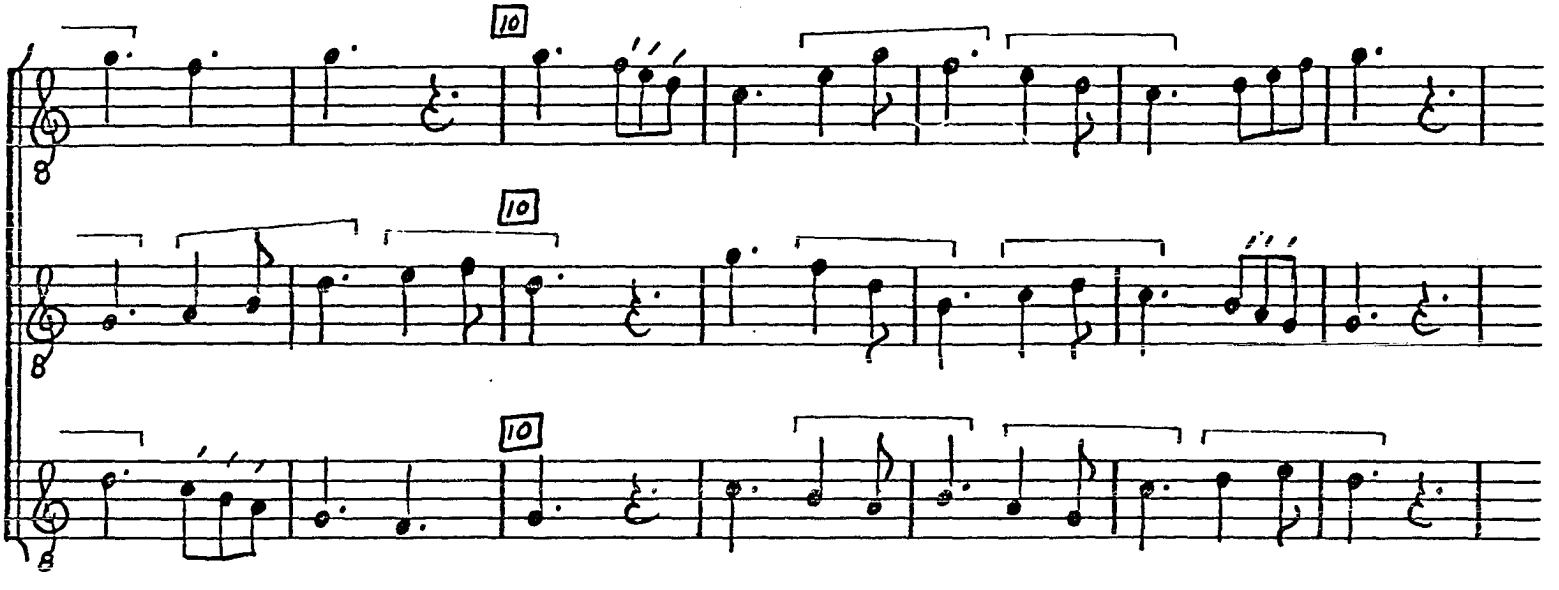
AVE PRESUL GLORIOSE (F 20)

Sources
F 241v-242v; Heid 3v





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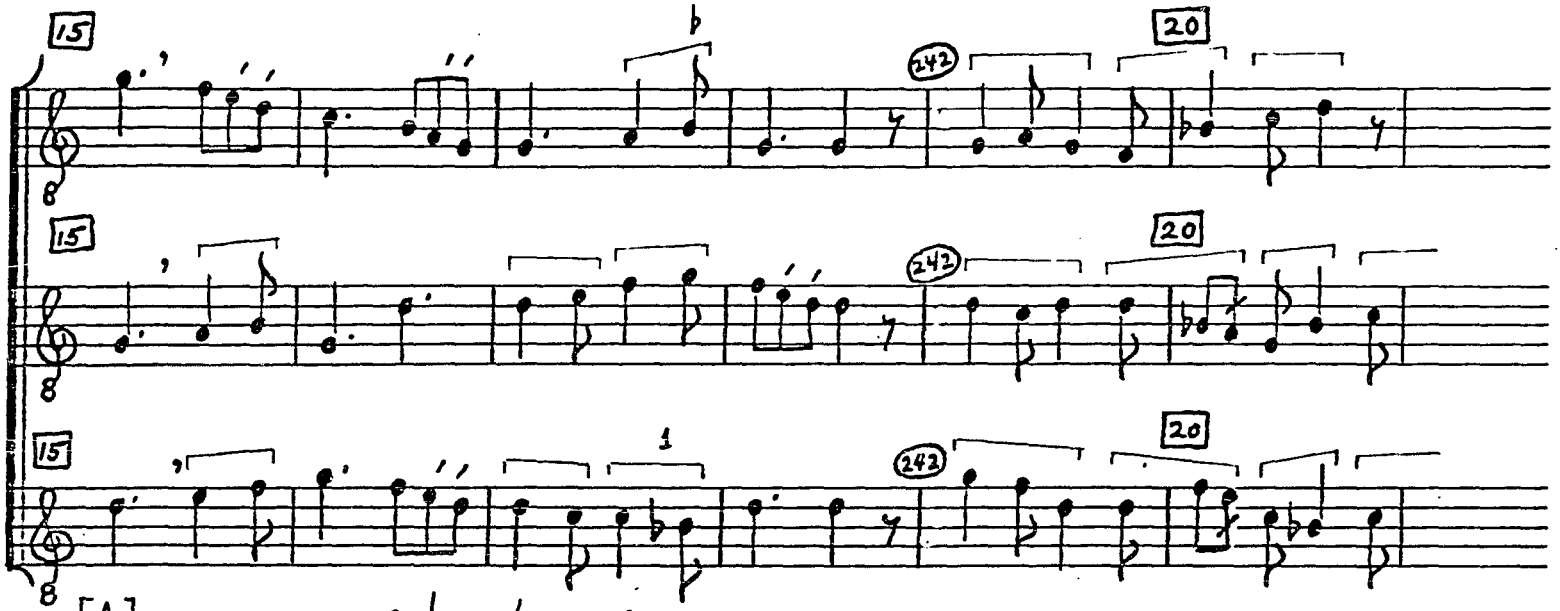

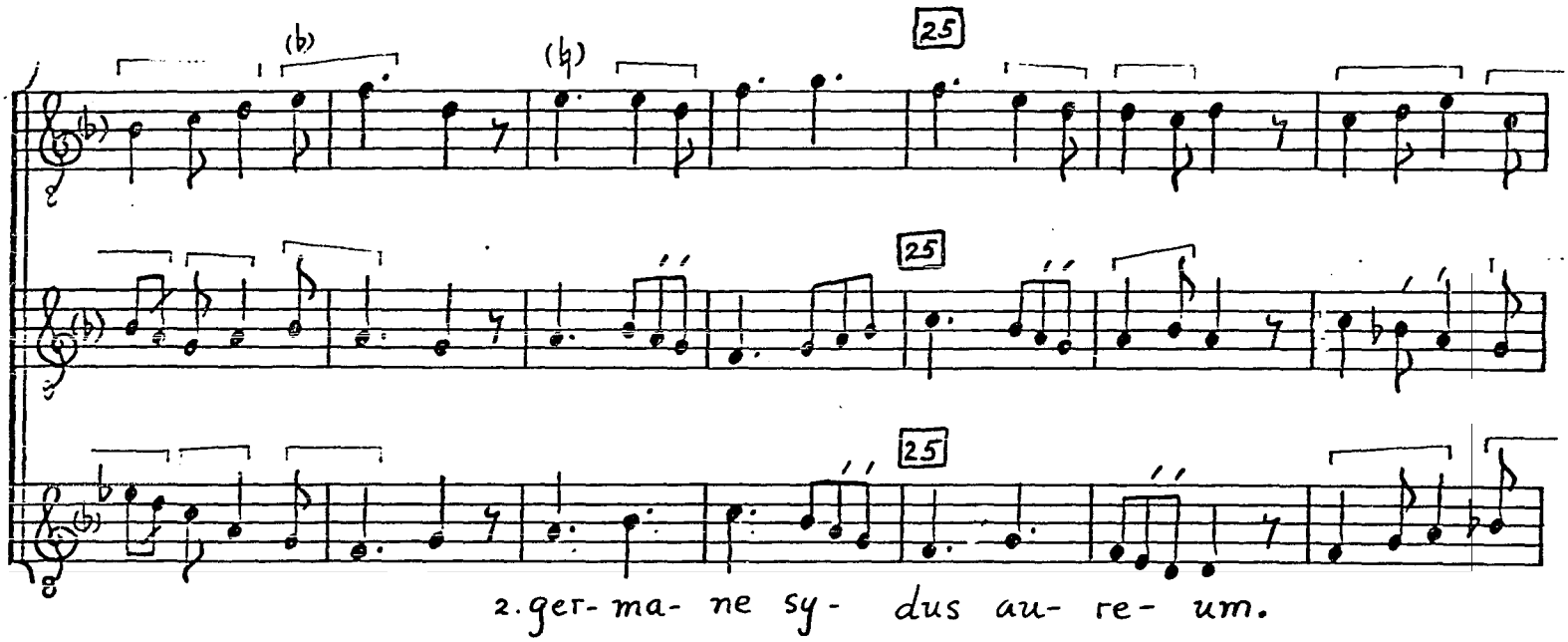

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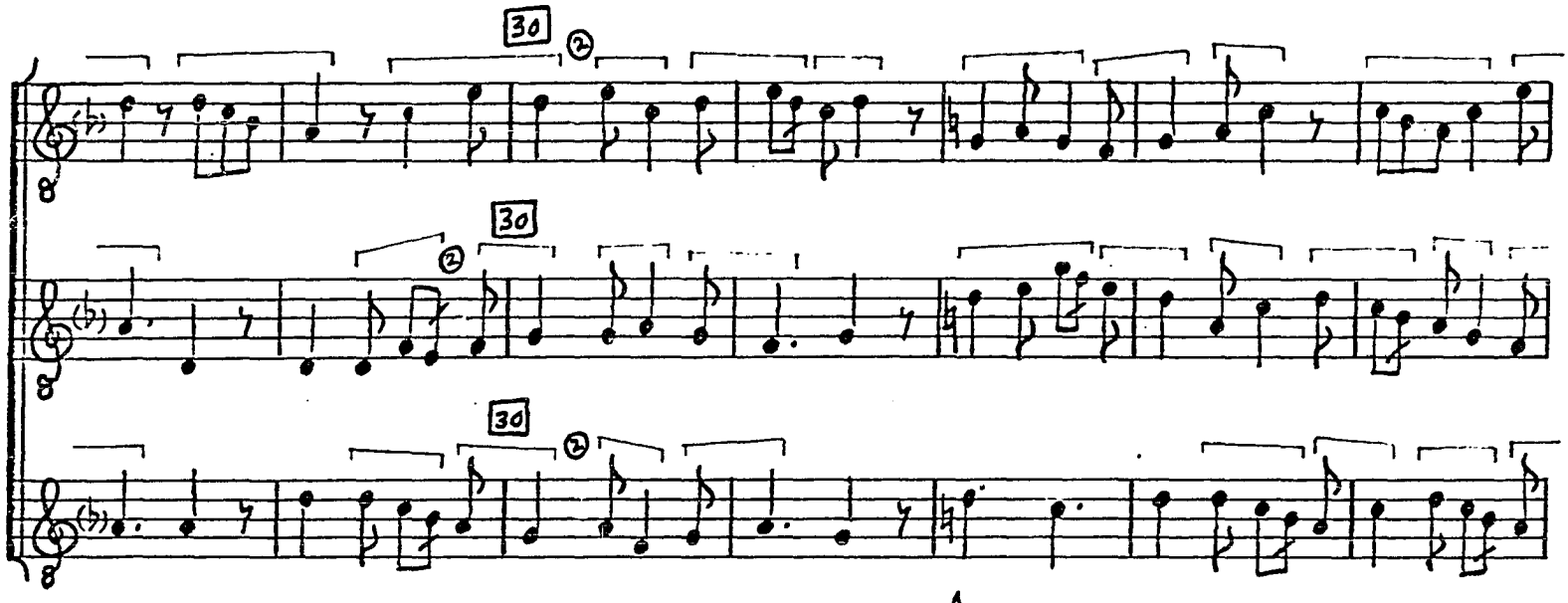
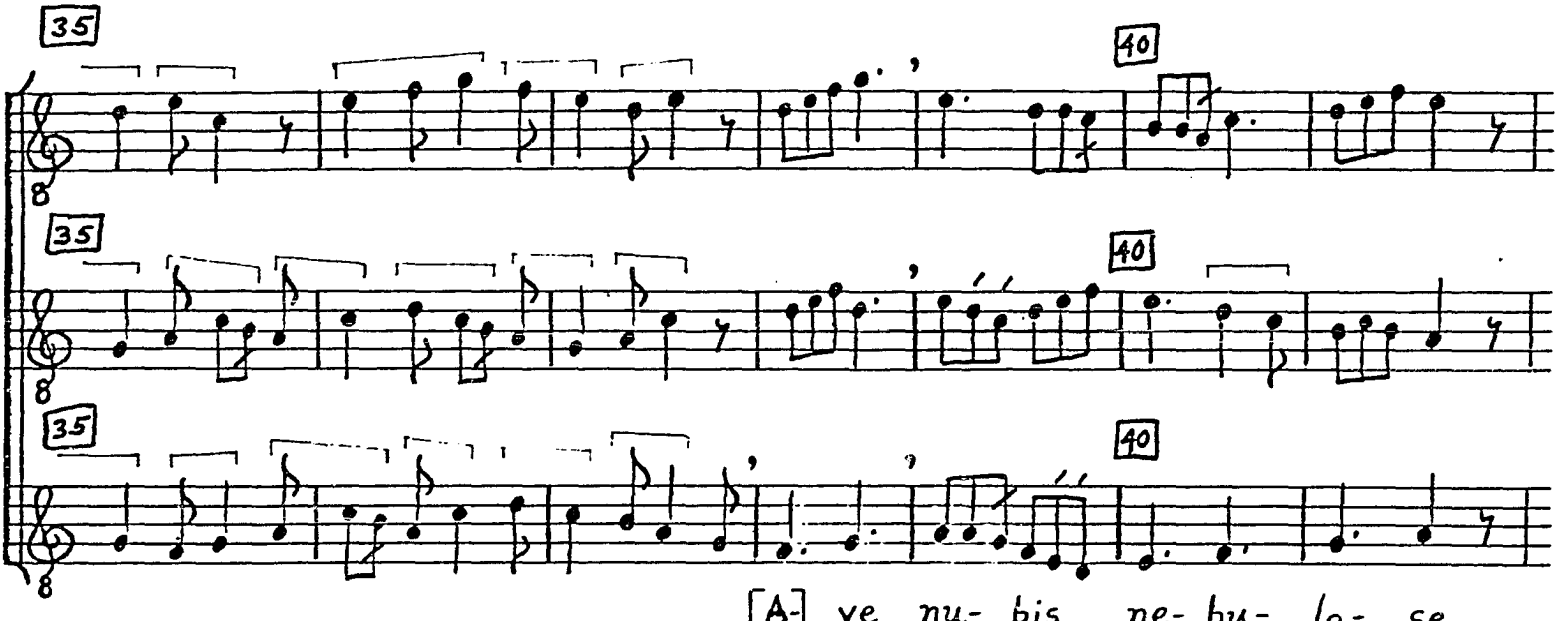


3. A-



[A-] ve nu- bis ne- bu- lo- se

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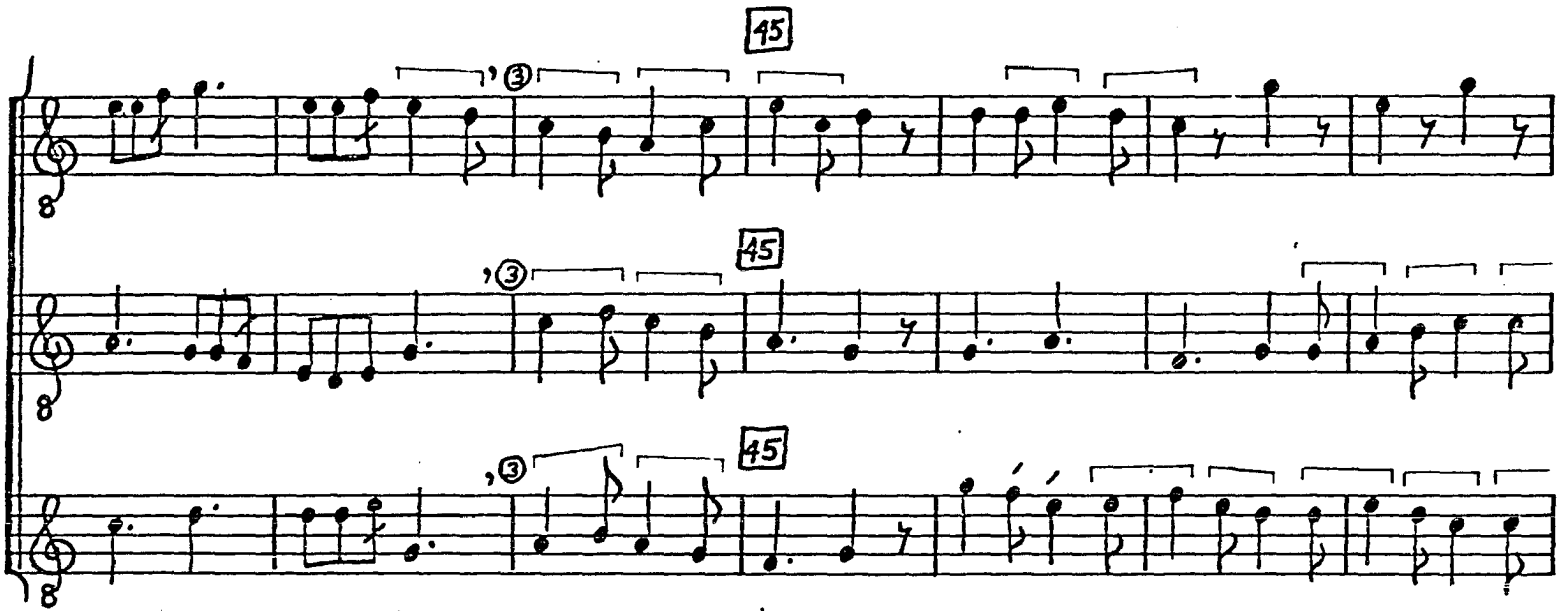

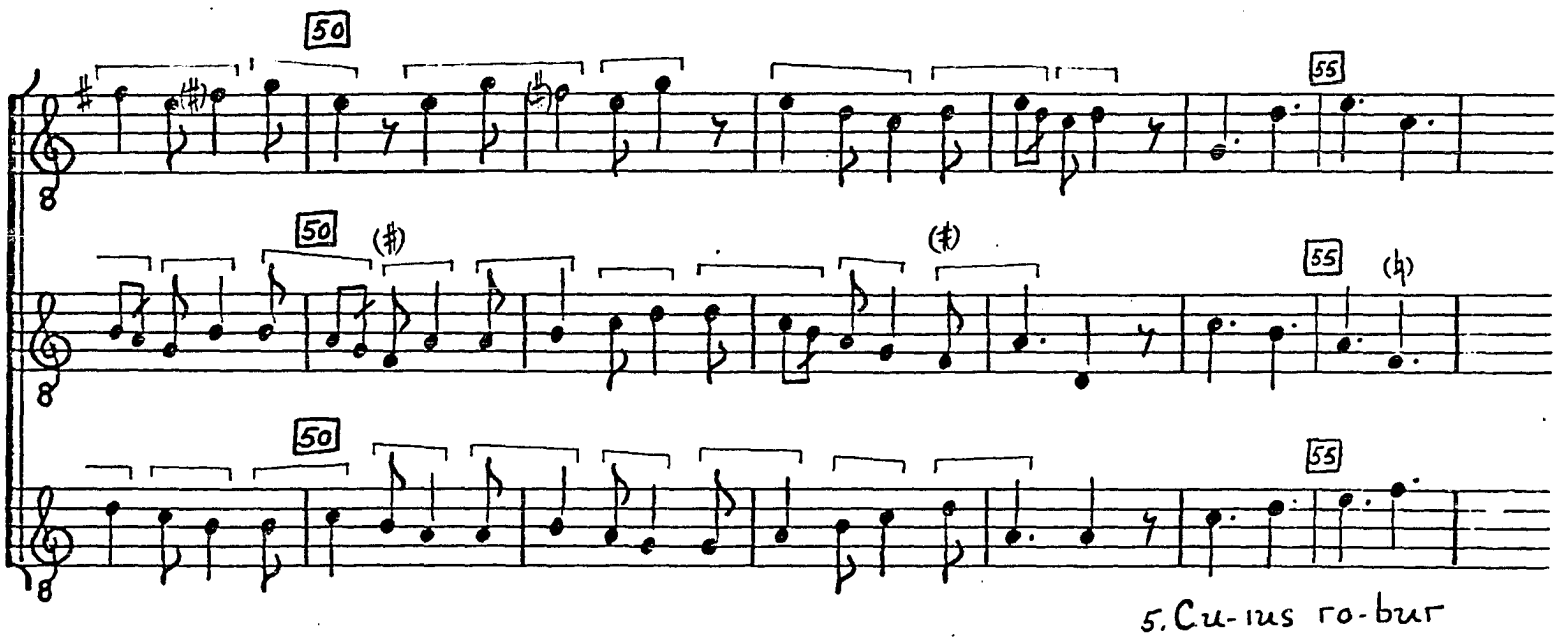

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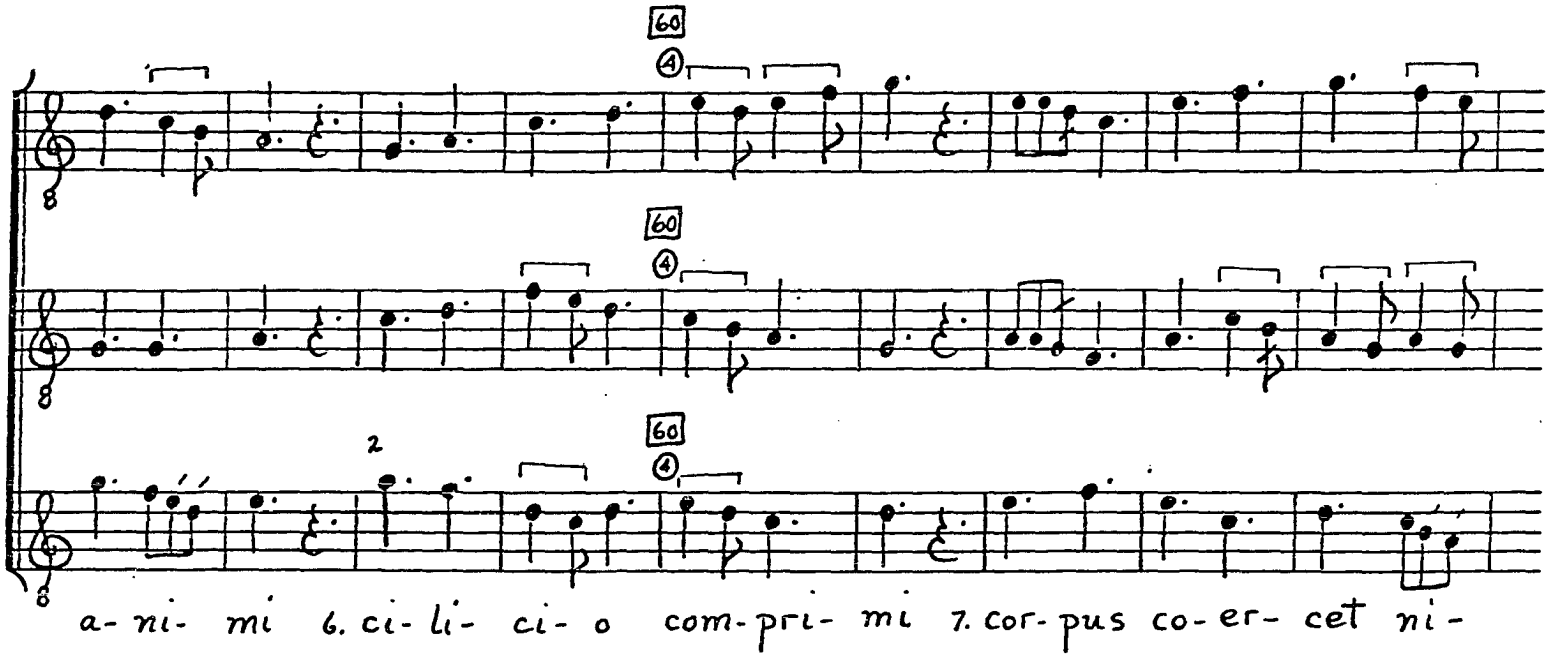

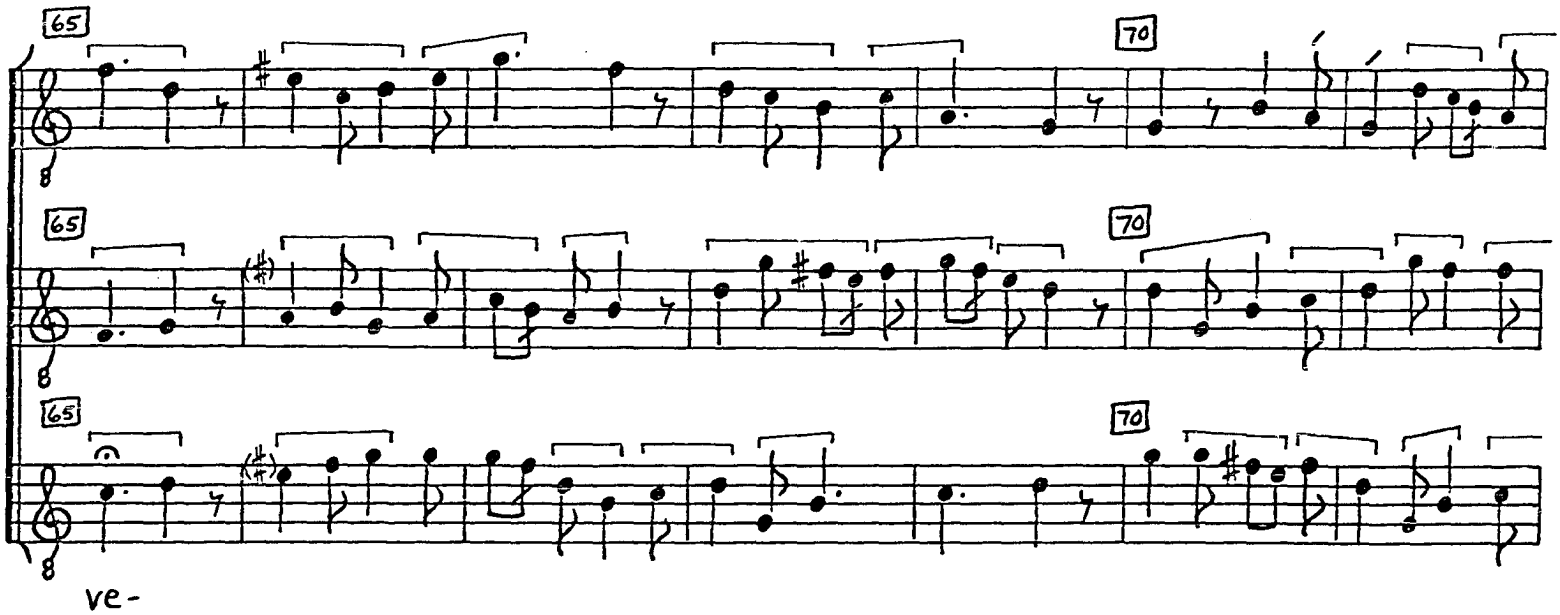

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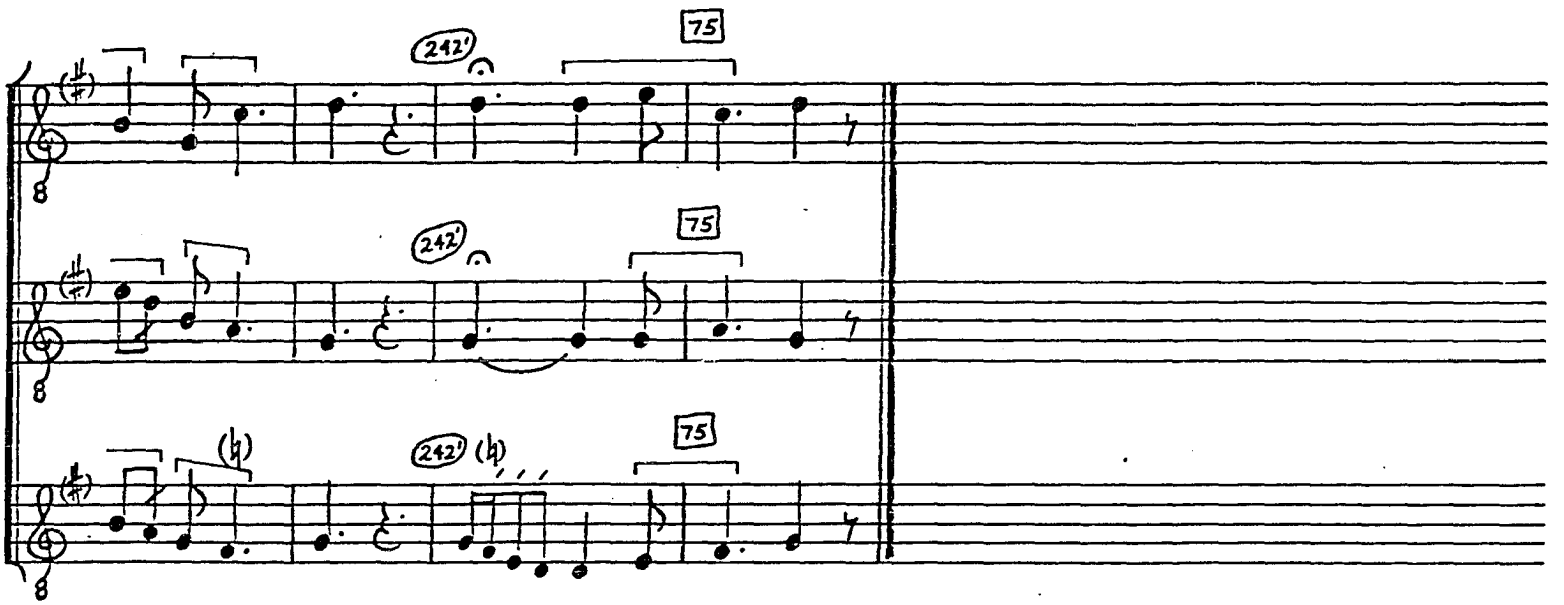

um.

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NOTES

[1]Tenor, E. 17--This accidental may be merely cautionary, warning the singer of the up-coming shift to b-fa.

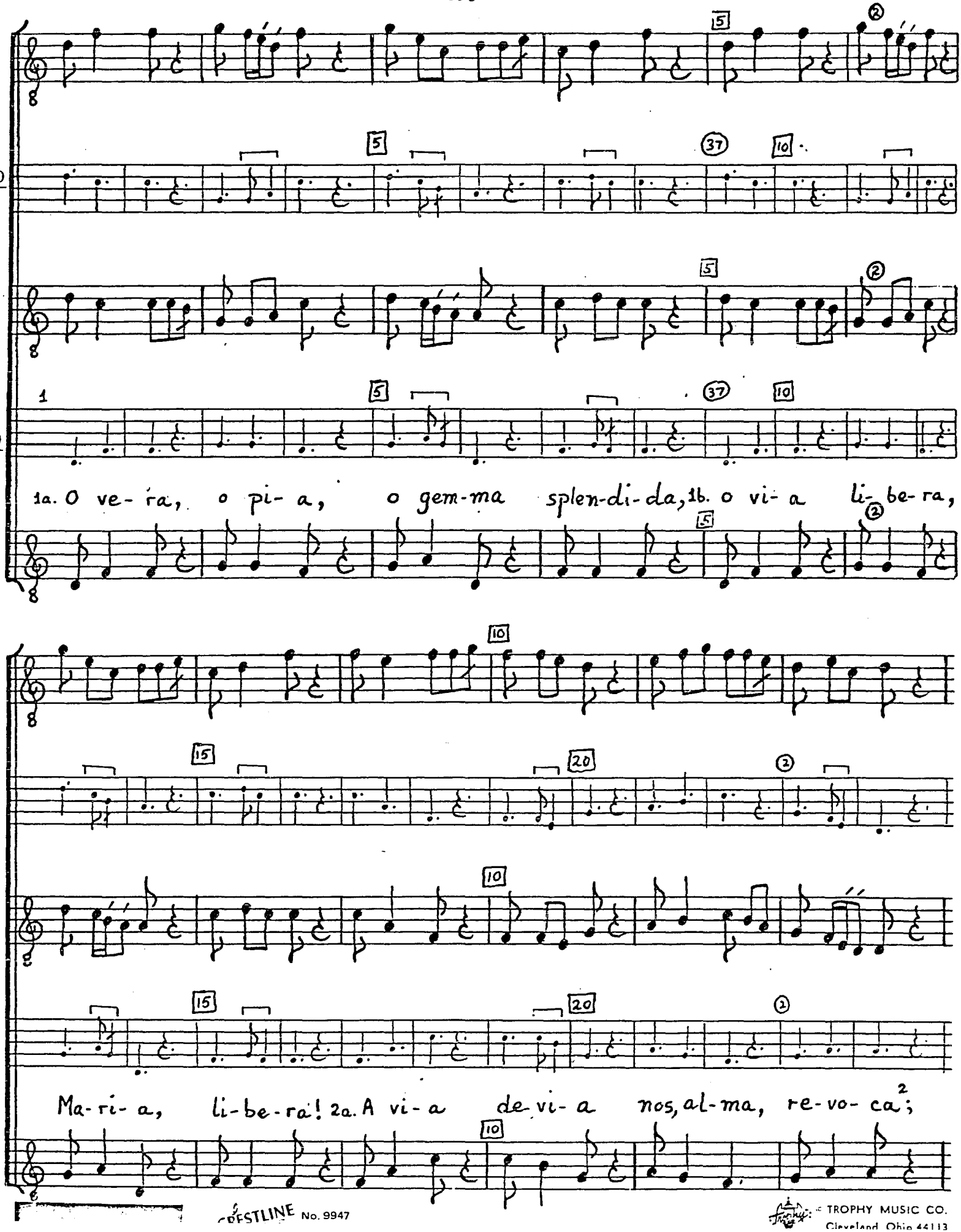
[2]Tenor, m. 58--f-e in F.

O VERA, O PIA (F 21)

Sources
F 242v; LoD 36v-37 (a2); Klosterneuberg 588 226 (a1); Dublin Trinity College MS 100 (L.1.12) 3v (a1)

Cf. Offertory Recordare, Virgo Mater--
LU 1557, 1637

Editions
AH 49, 322


F
LoD
F
LoD
F
1a. O ve- ra, o pi- a, o gem-ma splen-di-da, 1b. o vi- a li- be- ra,
Ma- ri- a, li- be- ra! 2a. A vi- a de- vi- a nos, al- ma, re- vo- ca;
2
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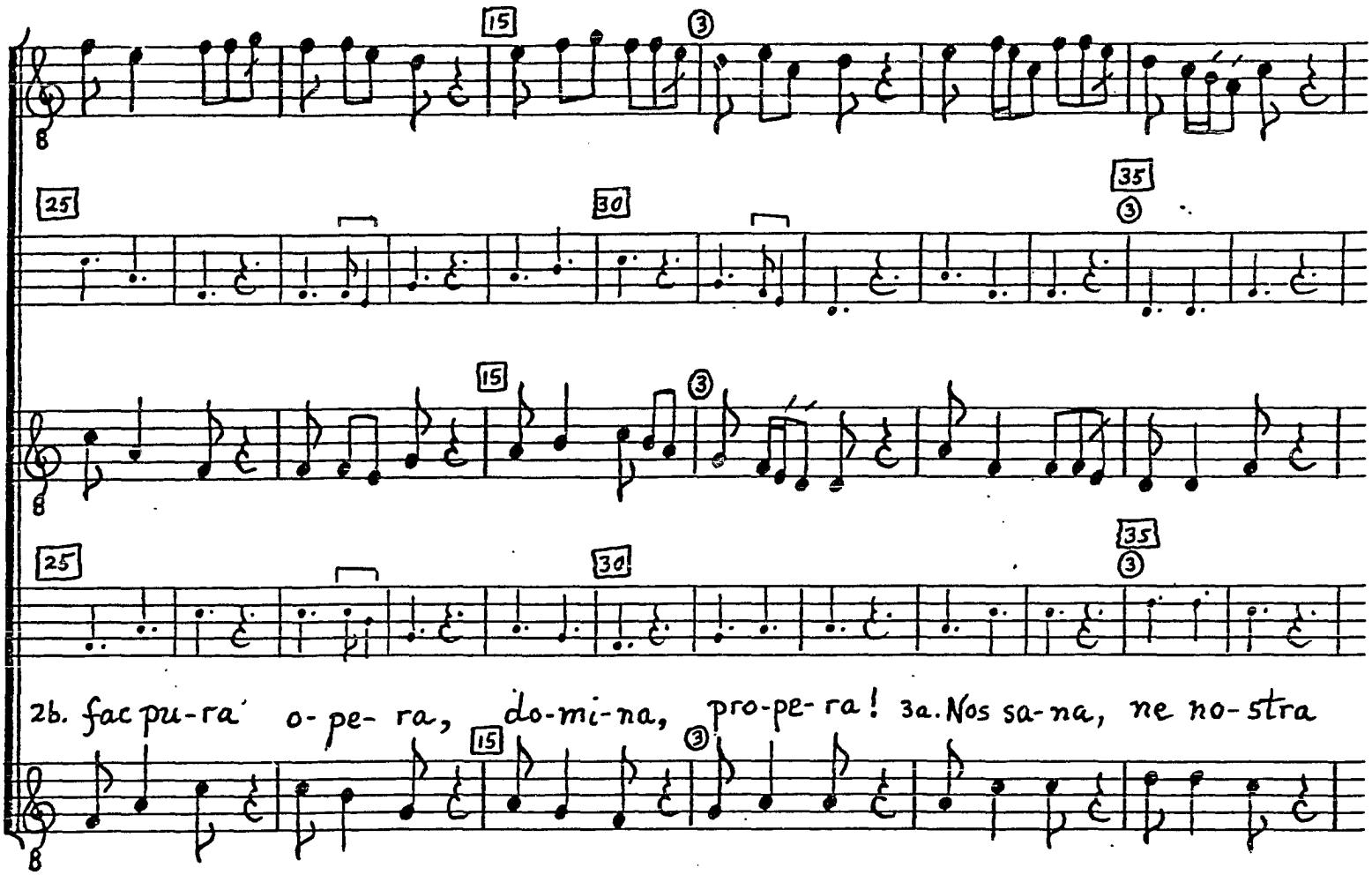
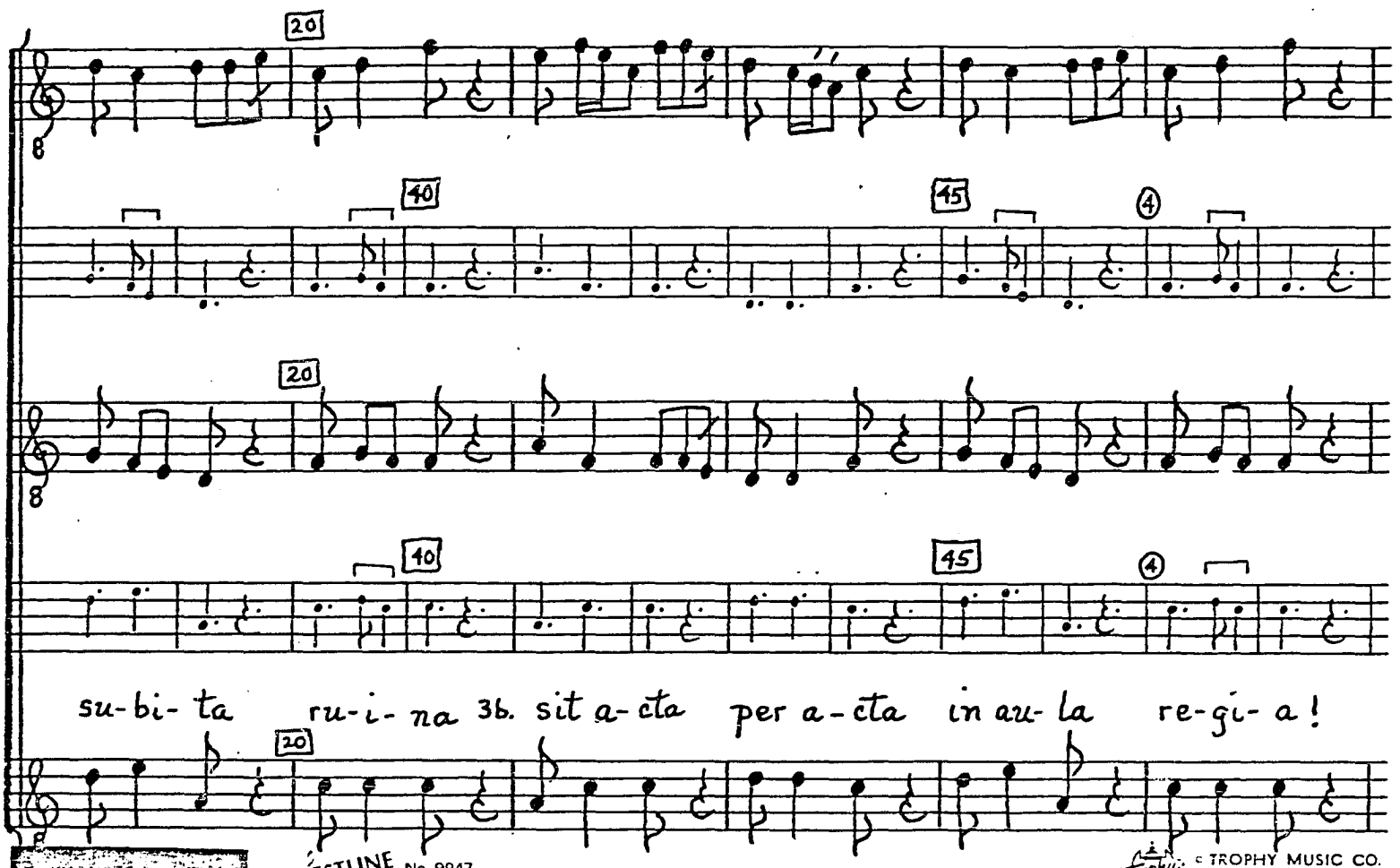


2b. fac pu-ra' o-pe- ra, do-mi-na, pro-pe-ra! 3a. Nos sa-na, ne no-stra



su-bi- ta ru-i- na 3b. sit a-cta per a-cta in au- la re-gi- a!

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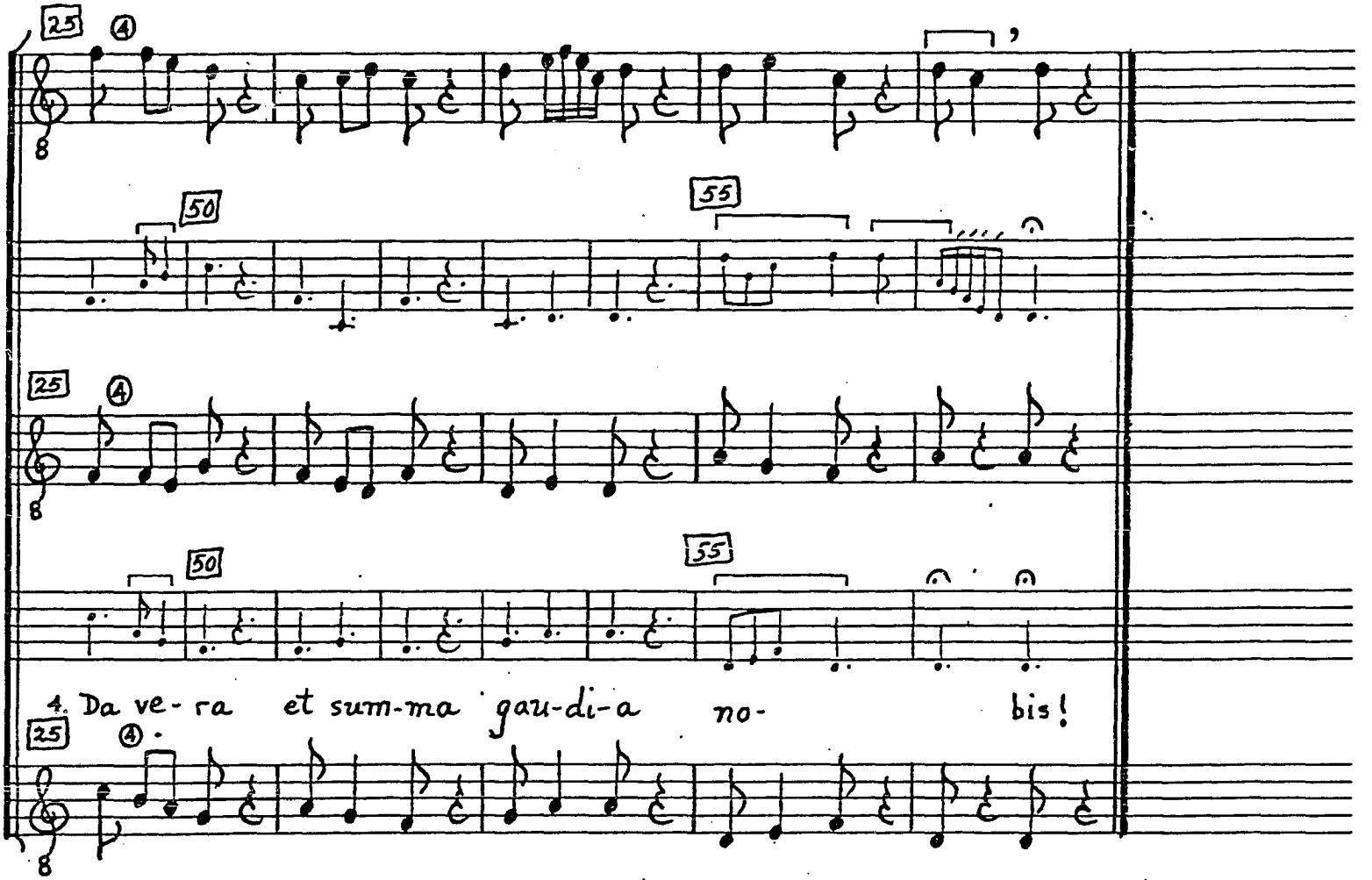

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NOTES

[1]The preservation of this piece in fifth mode in LoD casts doubt on the second-mode reading of this and all similar conductus. Further complicating the problem is the fact that the three tenor notes in F over no(bis) (m. 55), which would have been ligated in mode two, are not. It is difficult, however, not to view the regular placement of ligatures an indicator of the relative lengths of syllables. The questions, then, are:

1) Is there some reason why this piece should have been preserved in the fifth mode while other similar conductus might still use the second mode?

2) Why are the notes in m. 55 not ligated in F if mode two is in use?

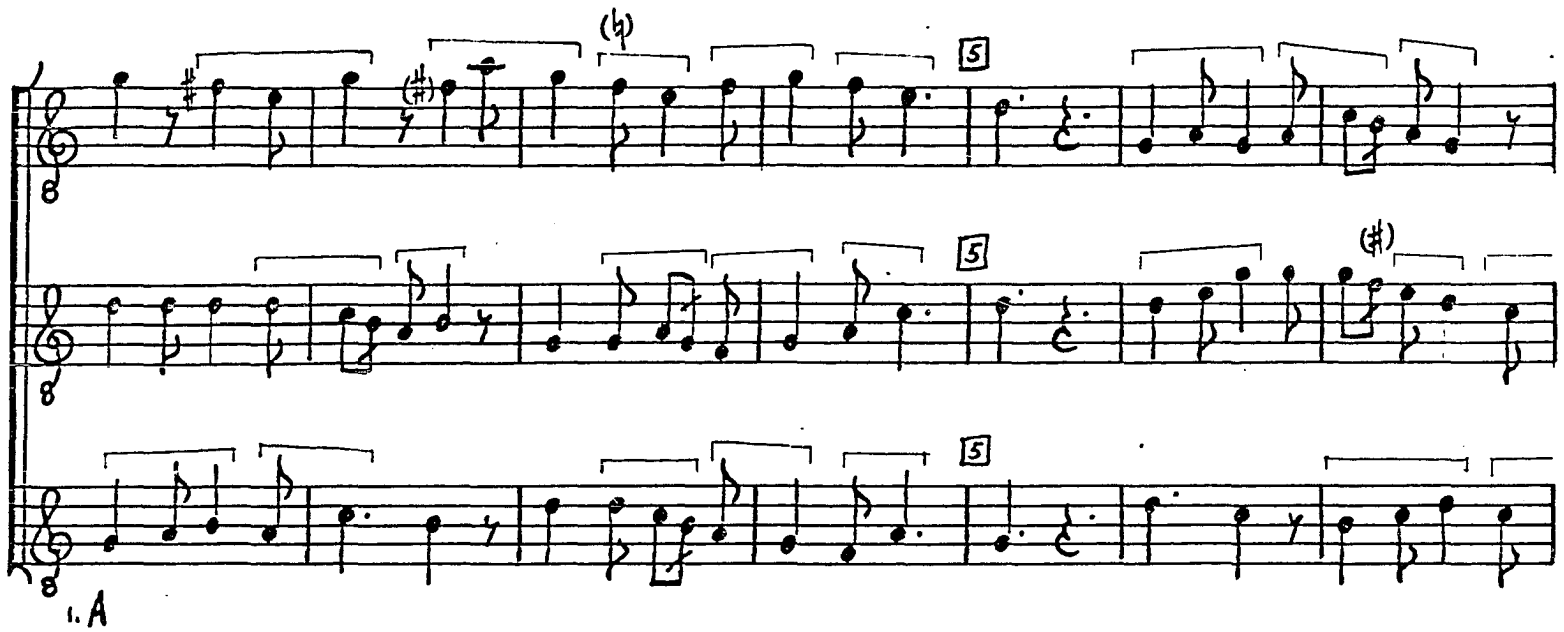
The first question may be answered by pointing out that the tenor is a plainsong melody, and that plainsong was sung in long notes of equal length in the thirteenth century. The Discantus positio vulgaris states that "omnes note plane musice sunt longe et ultra mensuram, eo quod mensuram trium temporum continent" (CS I, 95-- All notes of plainsong are long and beyond measurement, because they contain three pulses). Furthermore, it is known from the St.-Emmeram Anon. that singers employed modal transmutation to change the rhythm of the fifth mode to that of the second. Consequently this piece may have been performed in either mode depending on the taste of the singers. The second question may be answered by considering the relation of the tenor to the plainsong melody and by noting the form of the conductus. The three notes in question form a bridge to the remainder of the chant and may have been sung as longae, although these notes are ligated in LoD. In addition these notes are independent of the form of the conductus (aabba'a'), emphasized by a double bar in LoD.

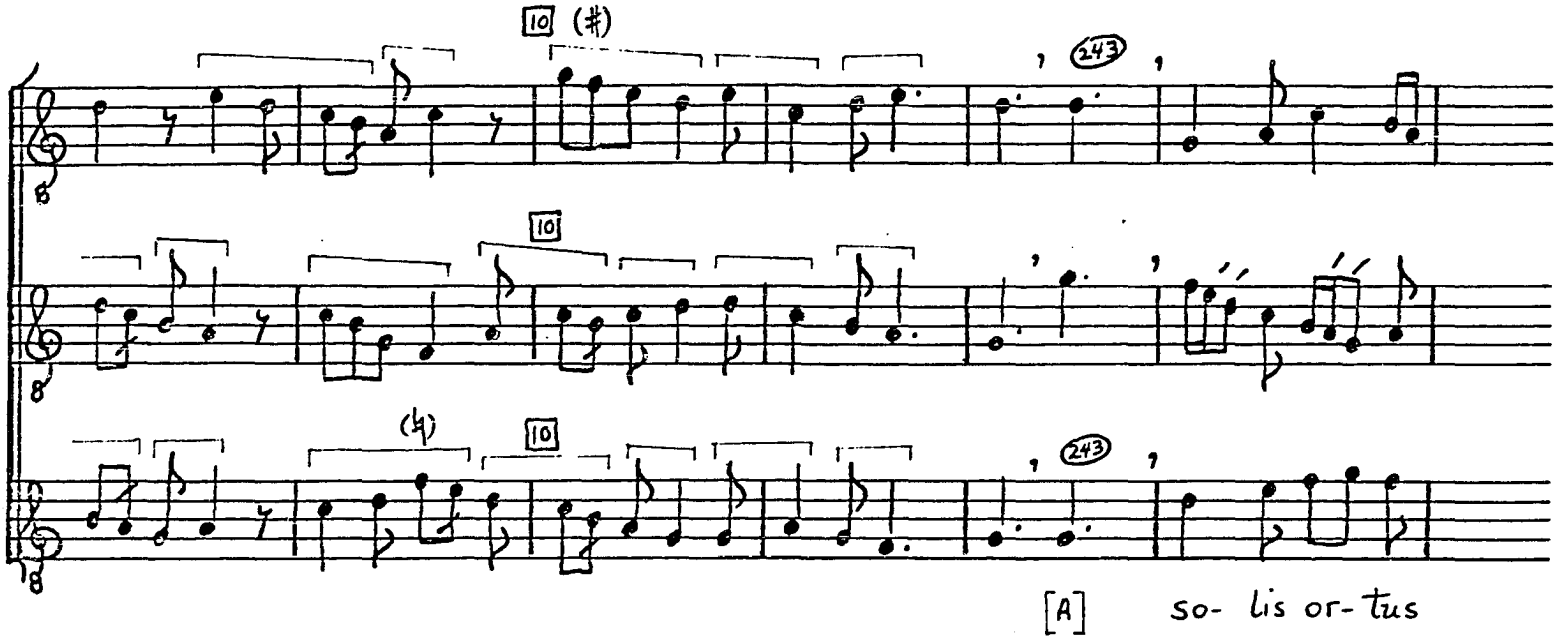
[2]Text, m. 12--devia in F and LoD.

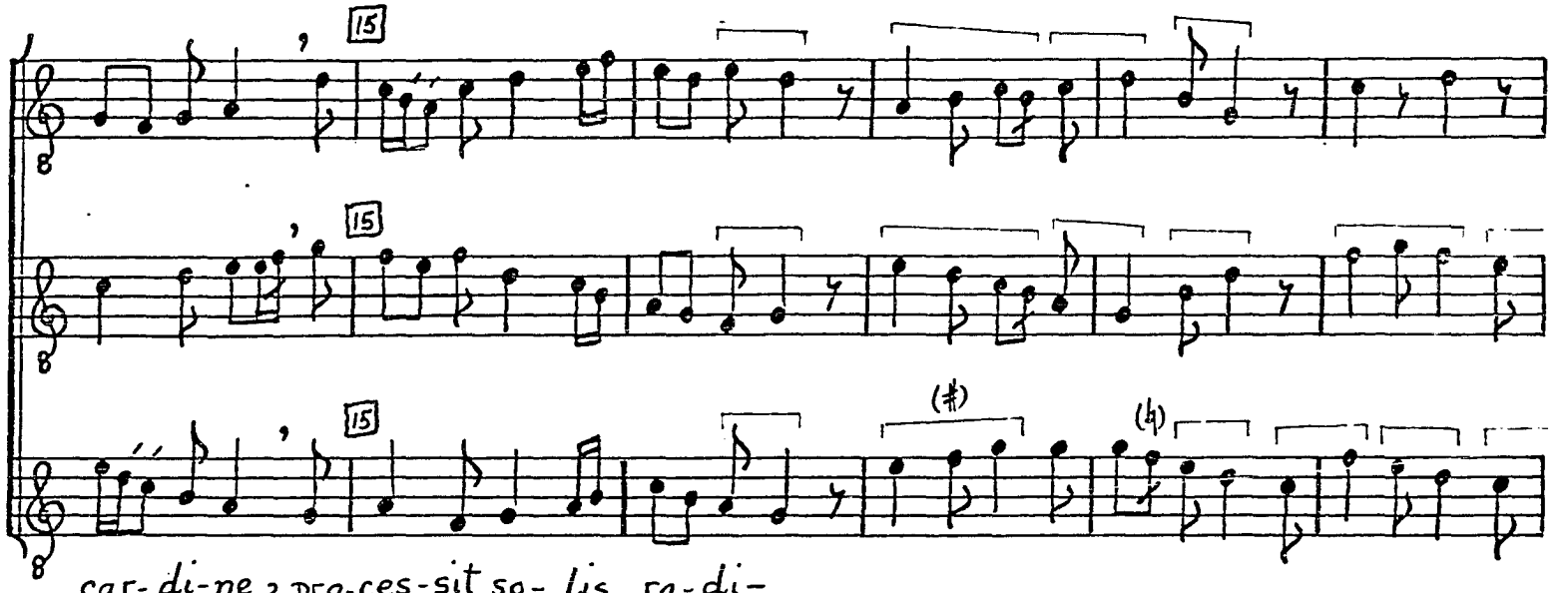
A SOLIS ORTUS CARDINE (F 22)

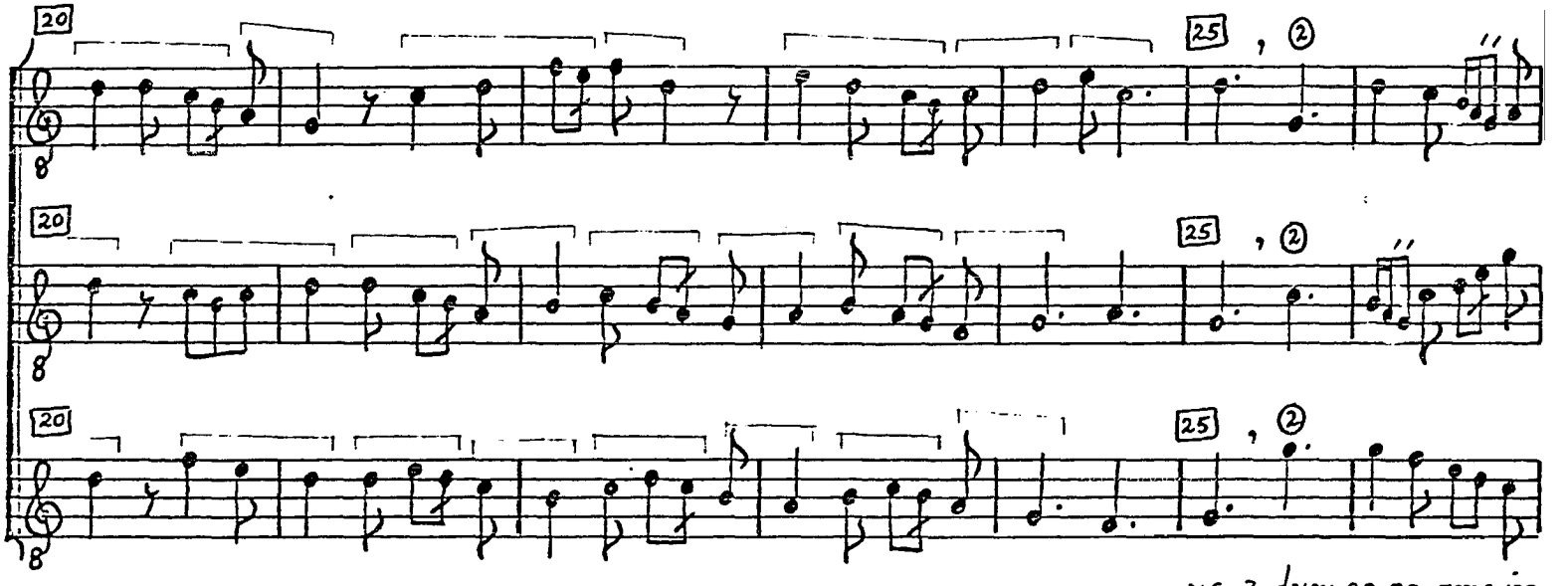
Sources
F 242v-243v

Editions
Flacius #'s 85, 86
AH 20, 37


1. A


[A] so- lis or- tus





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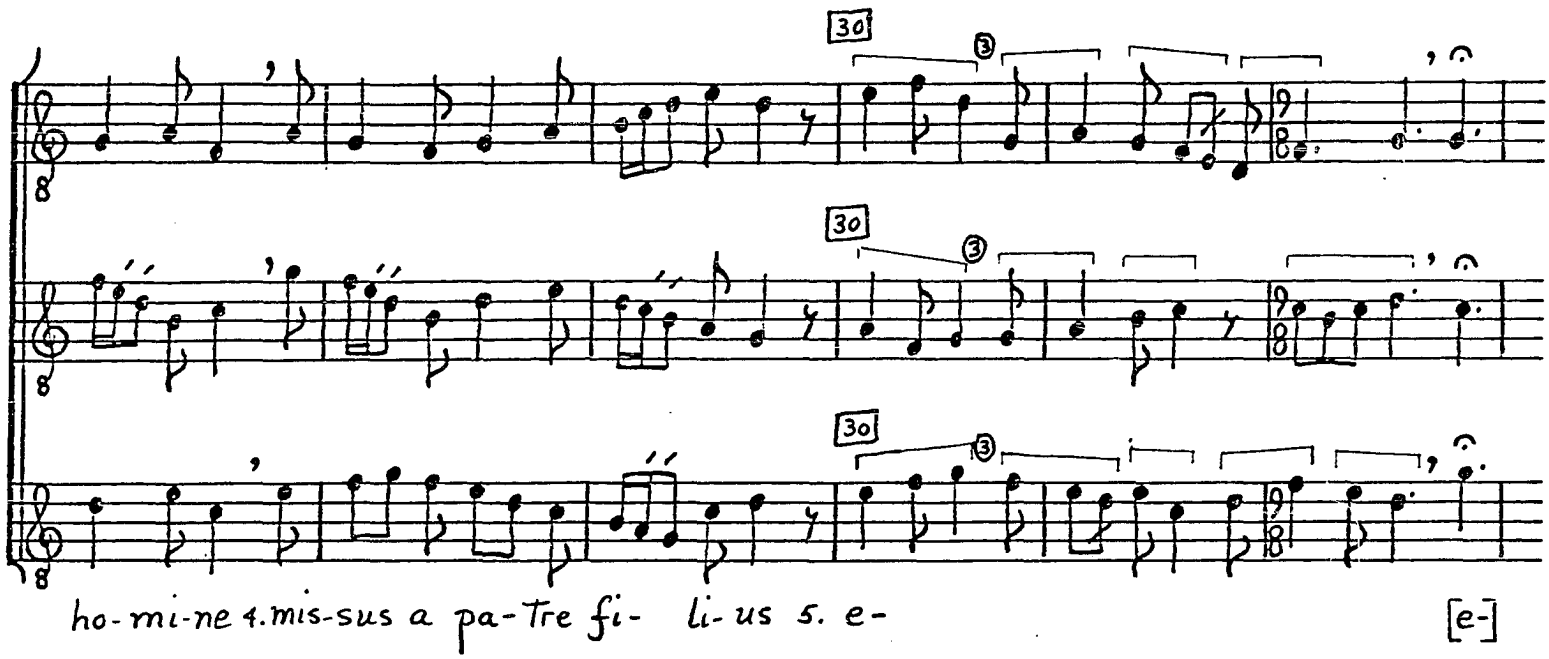
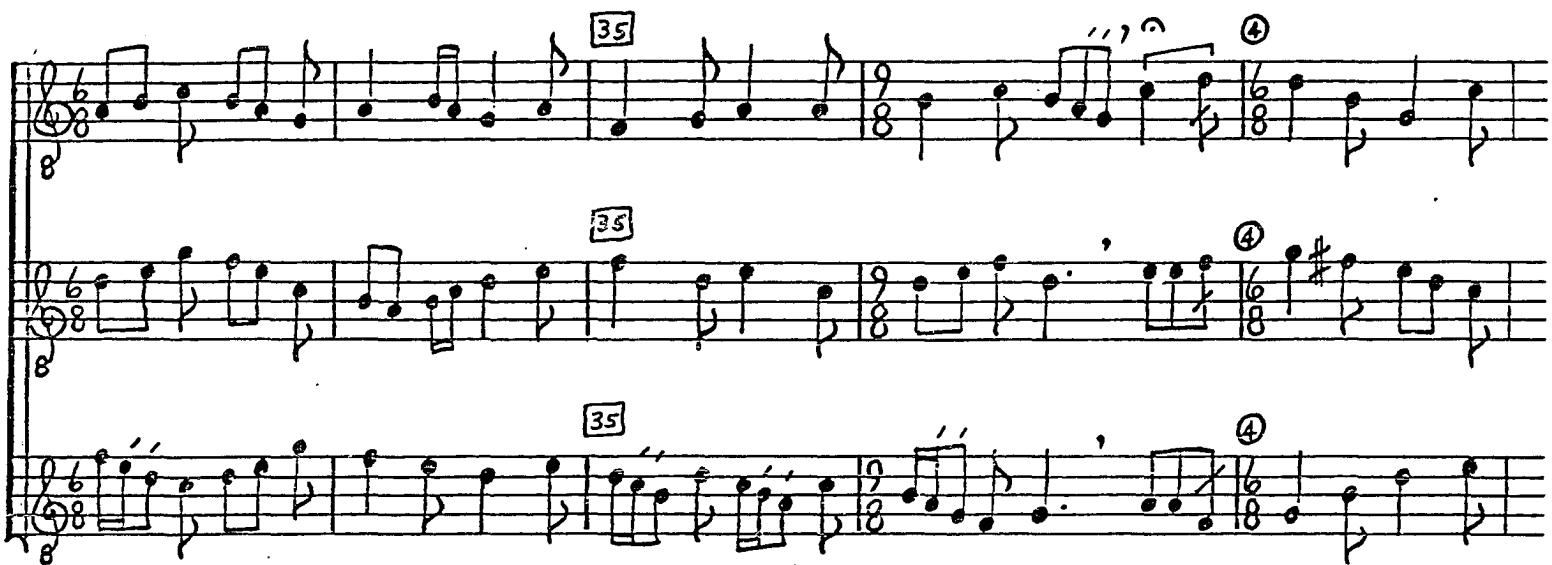
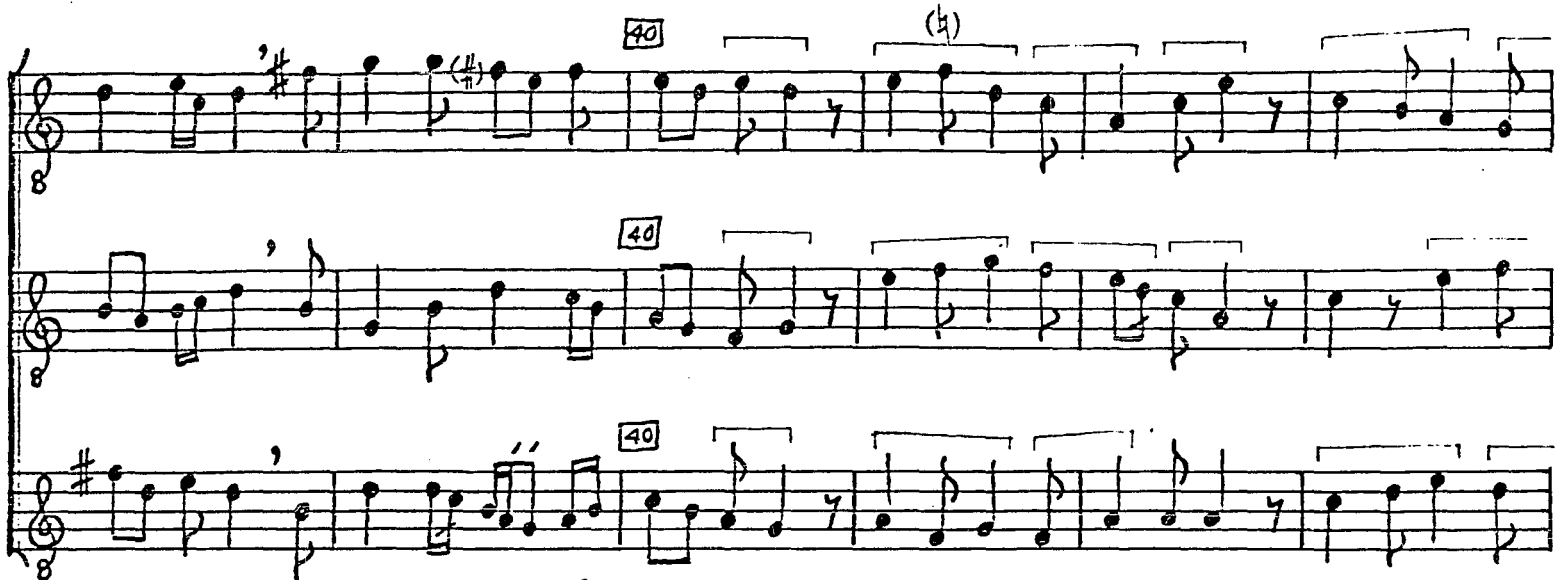
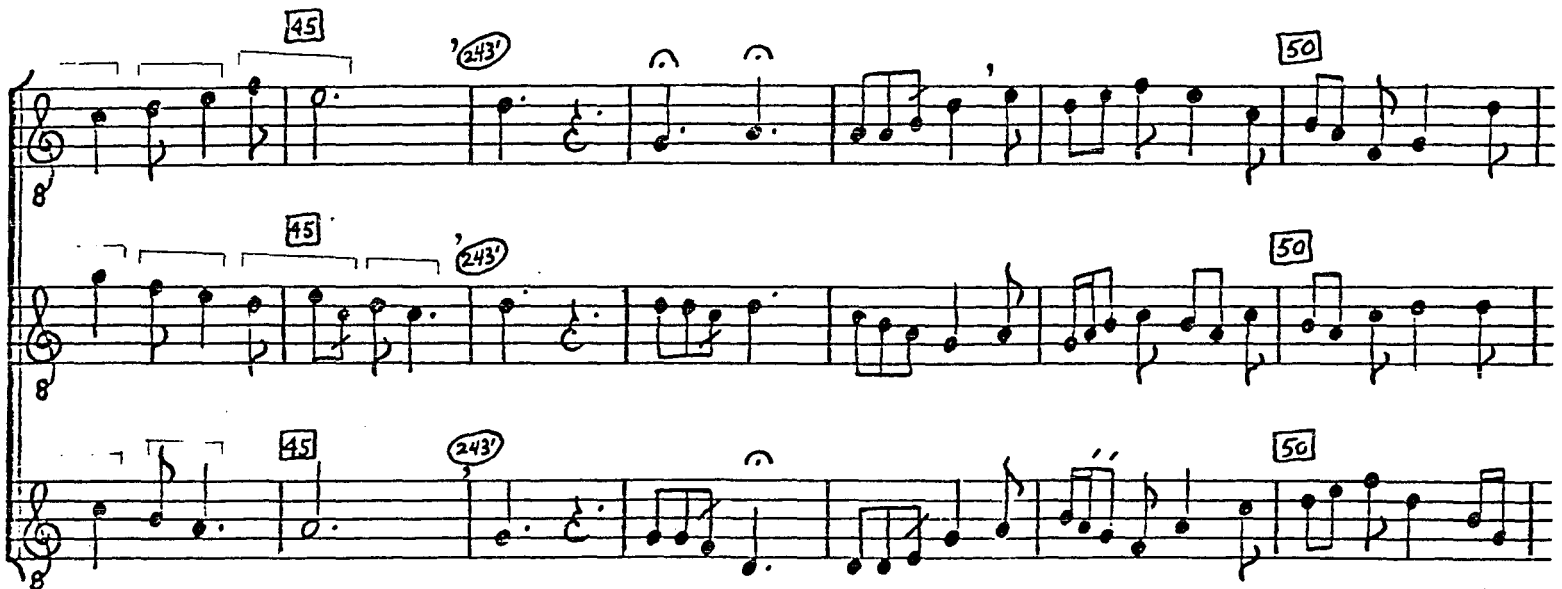

30
3
ho-mi-ne 4. mis-sus a pa-tre fi- li-us 5. e-
[e-]


35
4
le-git si- ne se-mi-ne 6. vir-go na-sci de vir- gi-ne, 7. et stans in-ter nos





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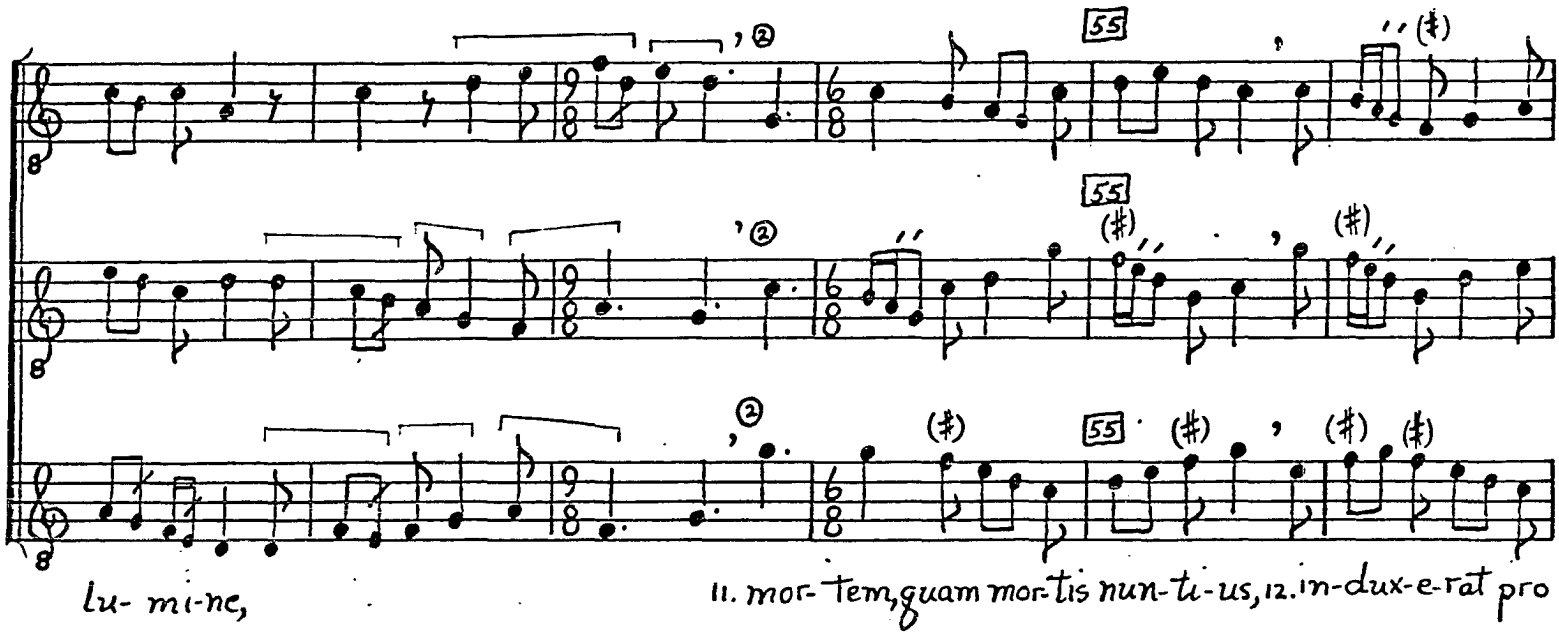

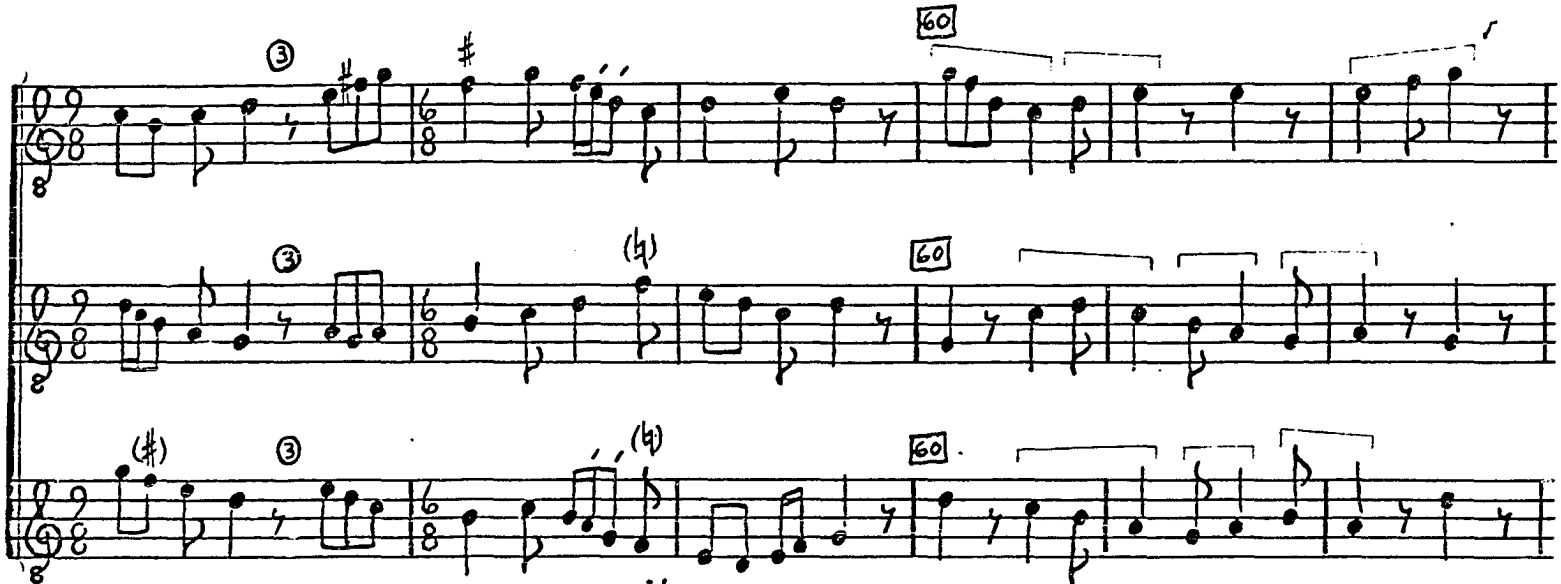

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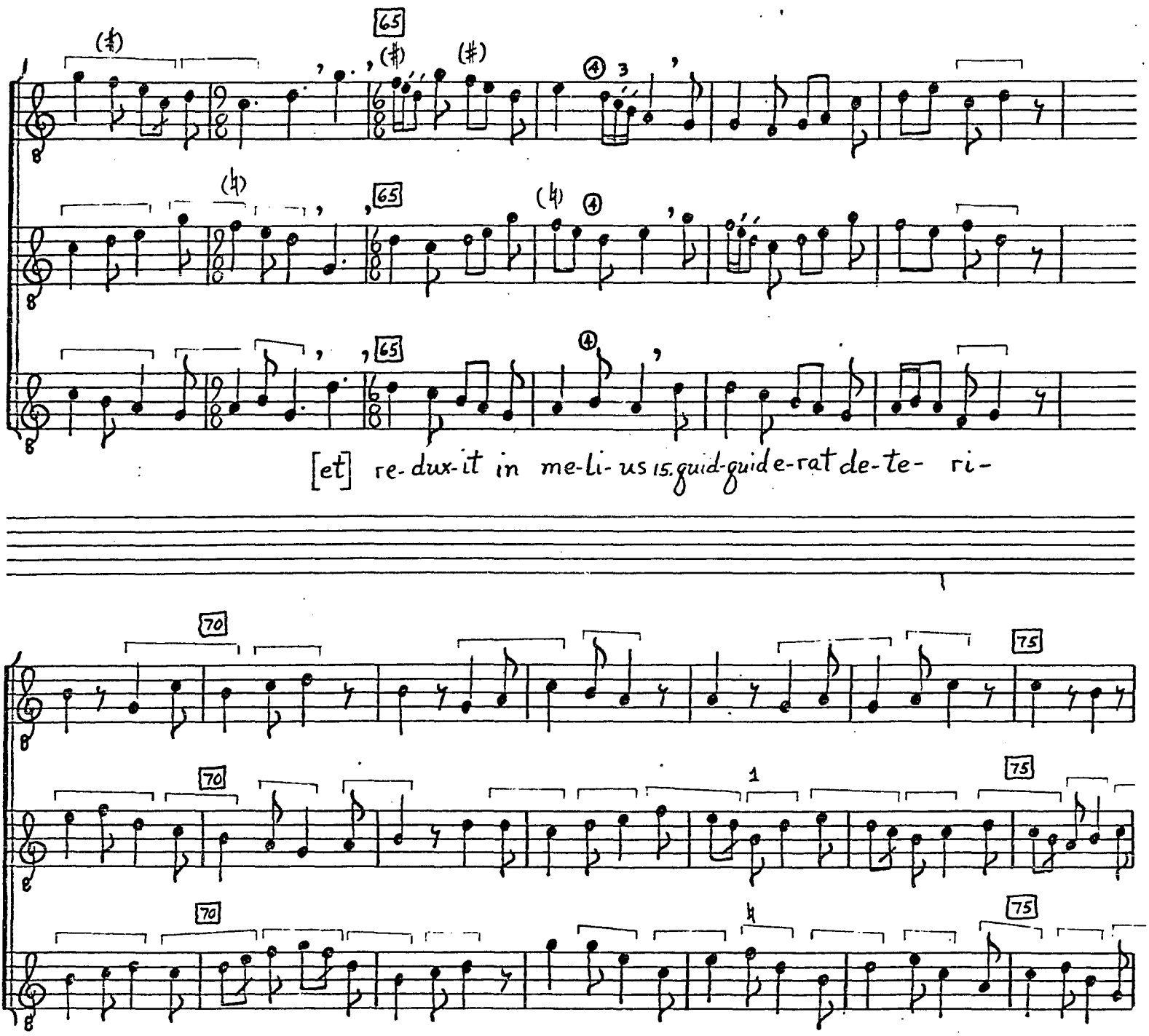

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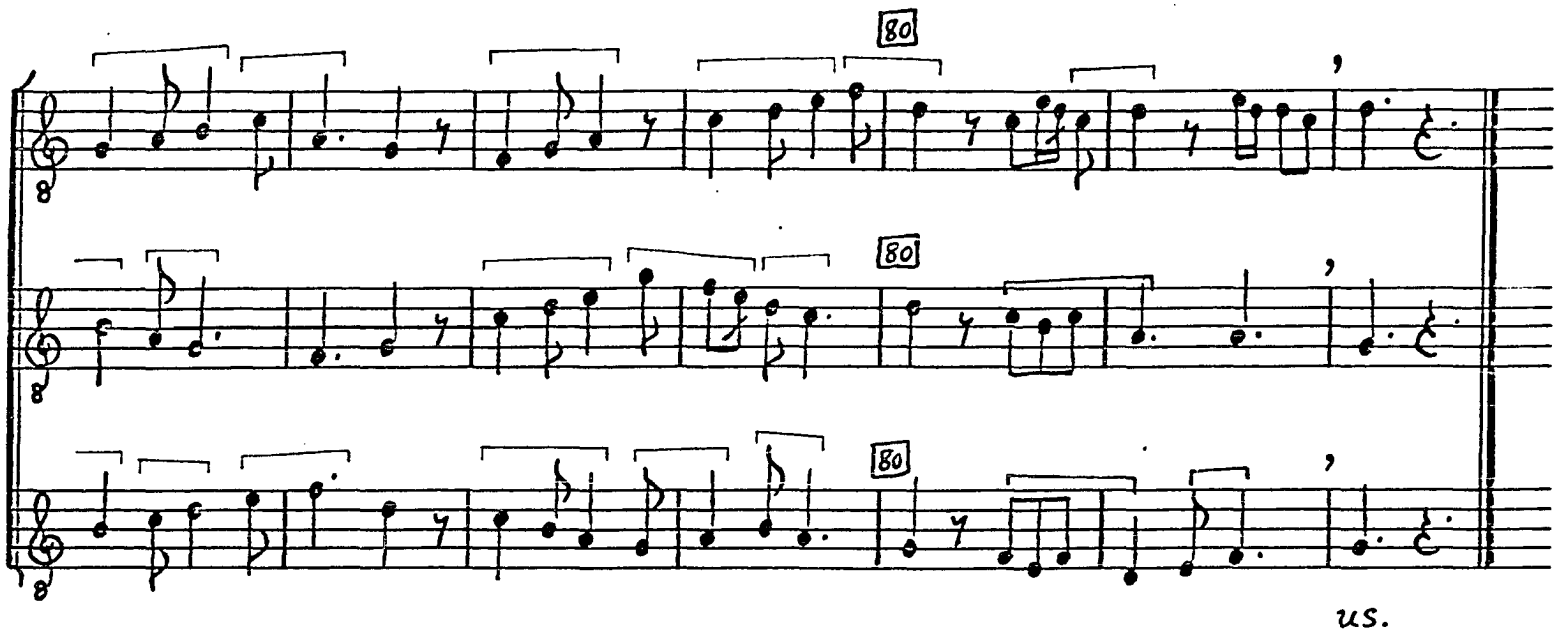

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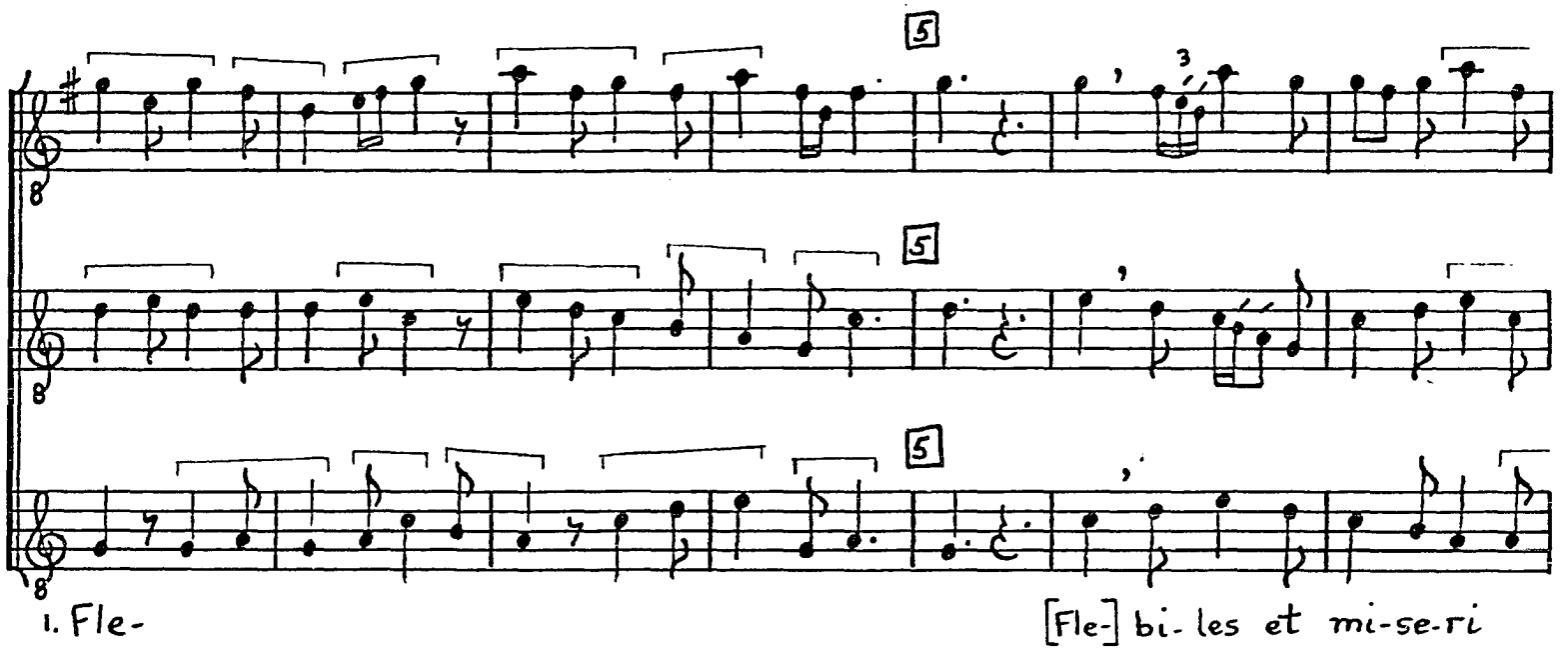
NOTES

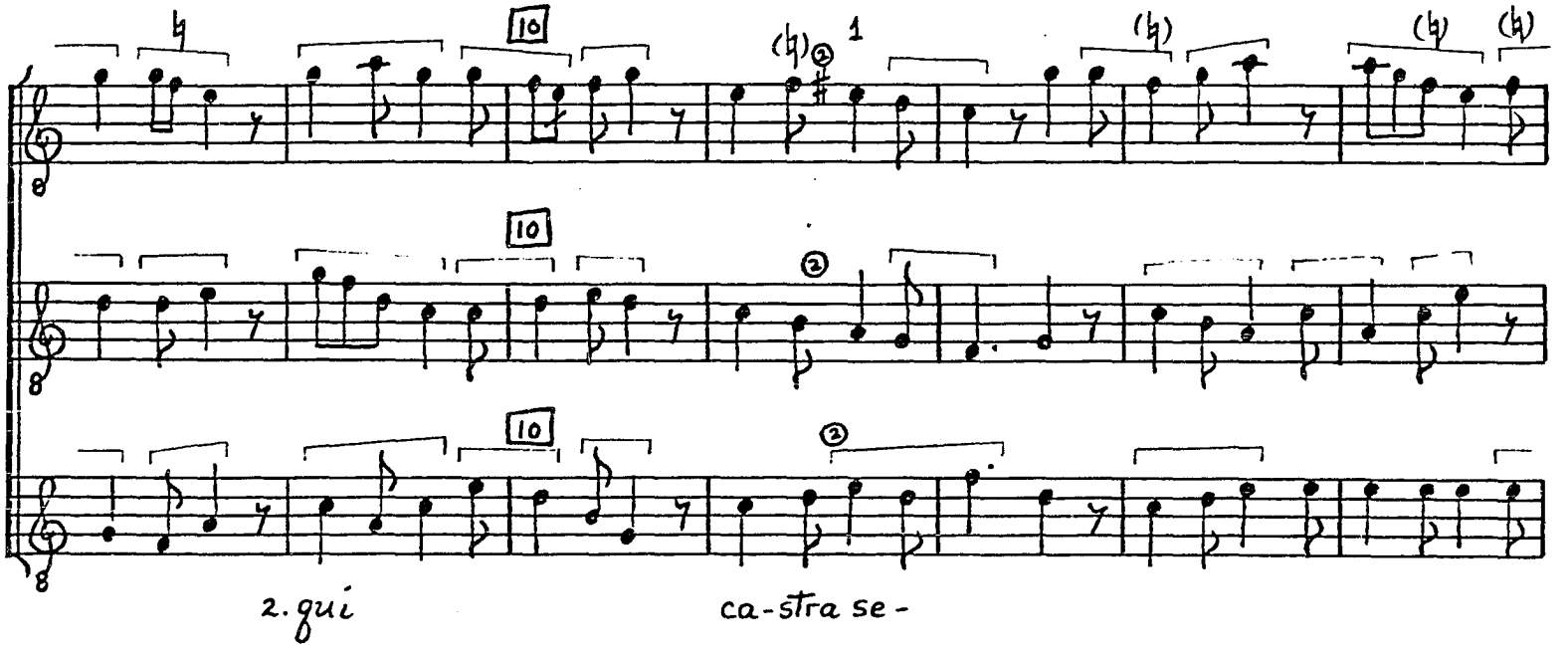
[1]Duplum, m. 73--In order to establish a melodic sequence a c should be sung, but b is used in F.

FLEBILES ET MISERI (F 23)

Sources
F 244 r-v

Editions
Flacius #83





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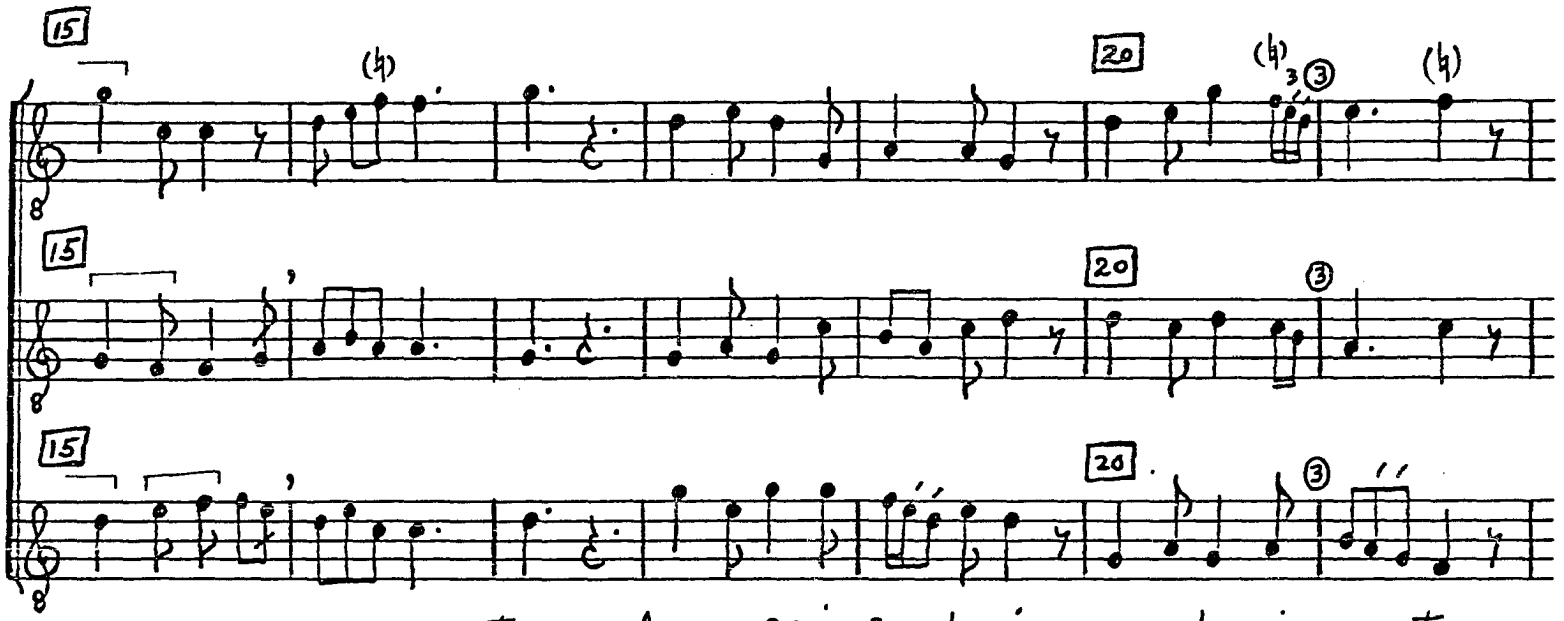
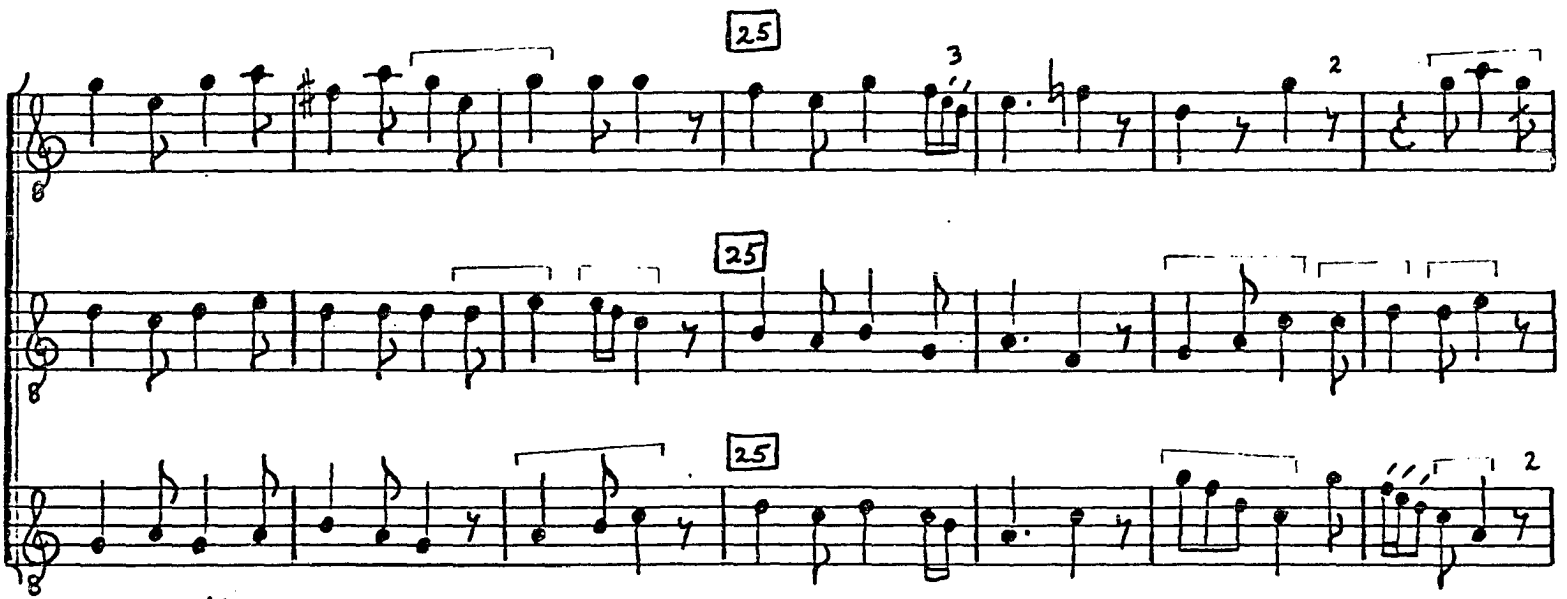


cun- tur. 3. An-nos e-nim sce- le-ri 4. su-os lar-gi- un- tur.



5. Sic-que di-es pro-spe-ri 6. si- bi men-ti- un-tur. 7. Quod

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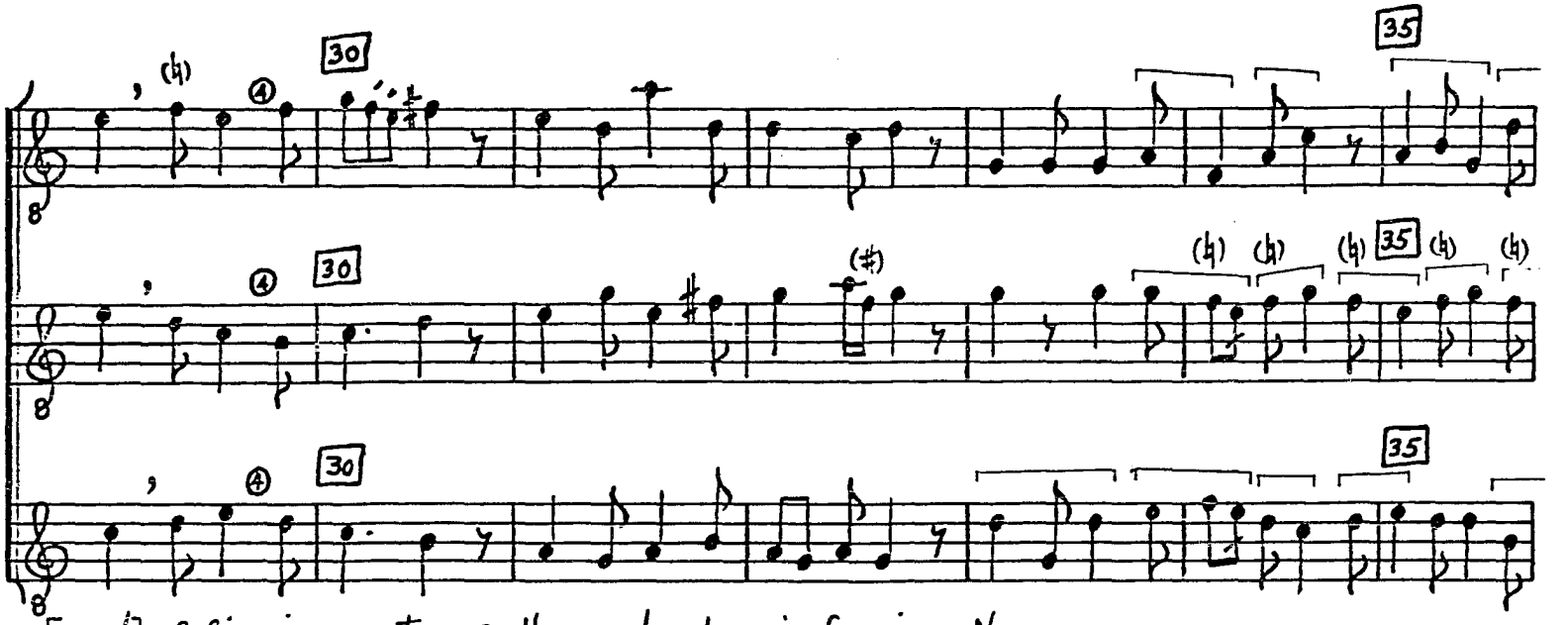

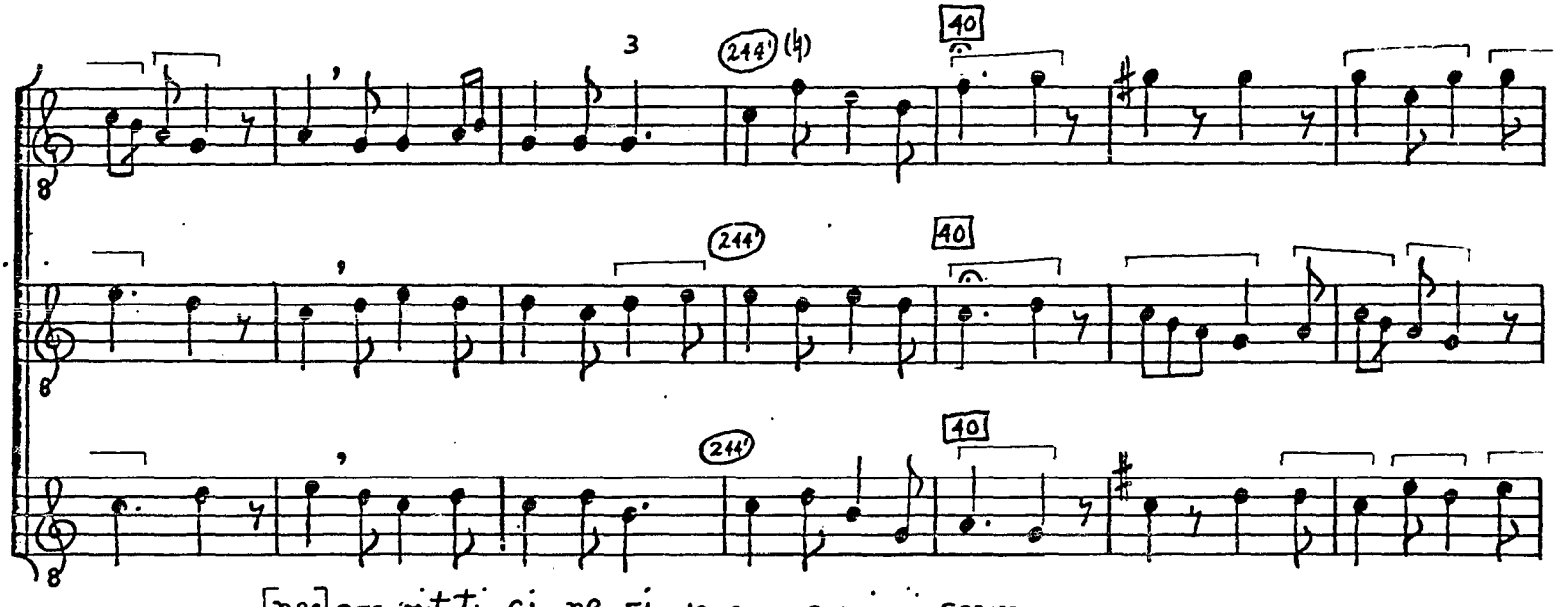

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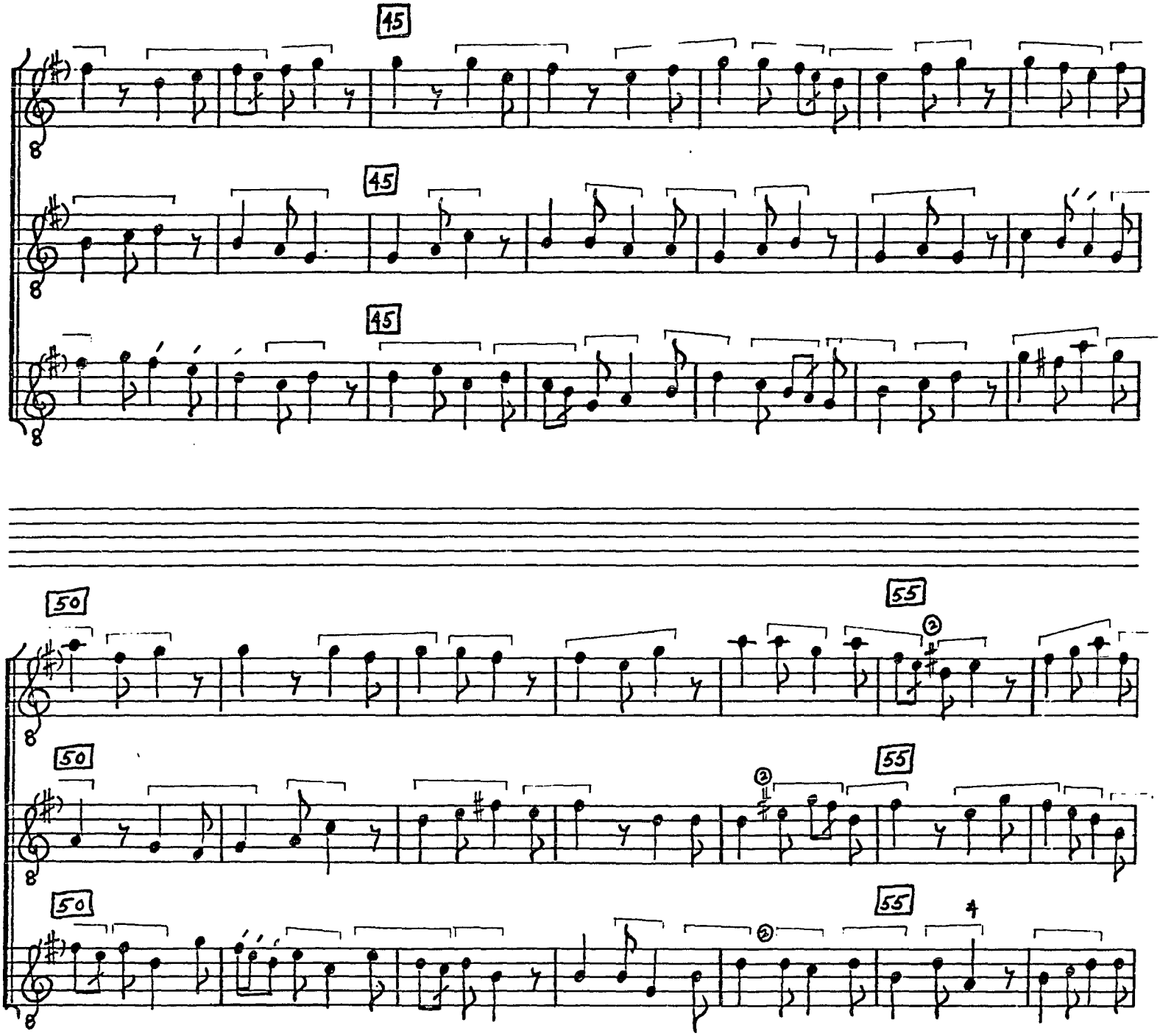

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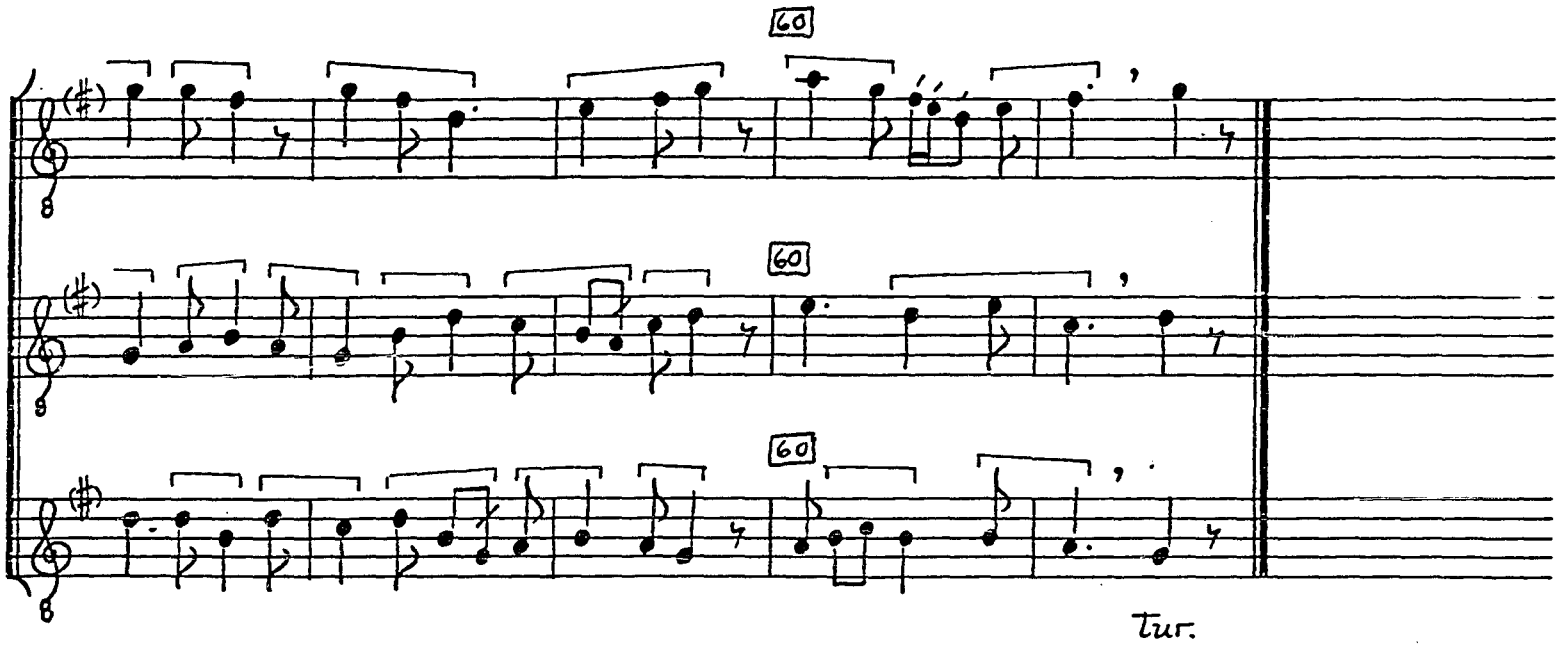

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NOTES

[1]Triplum, m. 11--The sharp indicates the transposition of the standard gamut up a fifth, with the point of oscillation now at f-fa-mi. In fact f in the next eleven measures needs to be sung as fa. In this transcription all f's should be sung as f# unless an editorial accidental indicates otherwise.

[2]Triplum, m. 27; Tenor, m. 28--Double pauses in F.

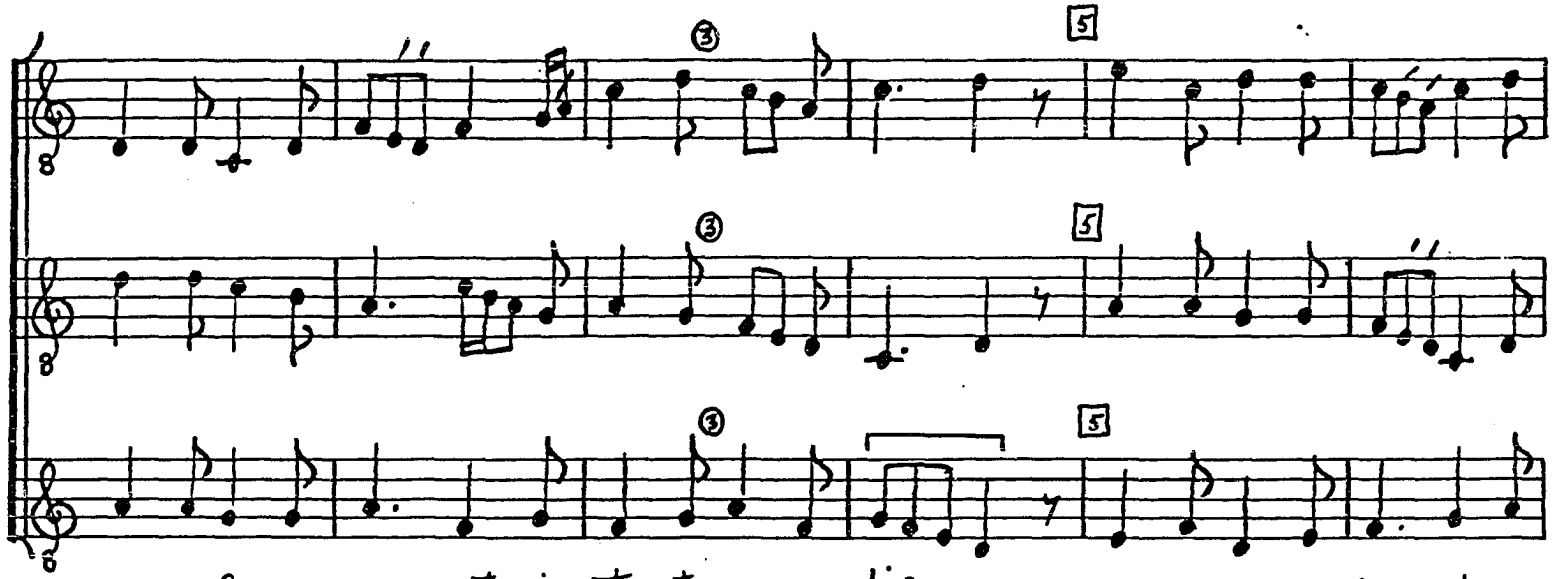
[3]Triplum, m. 38--a in F.

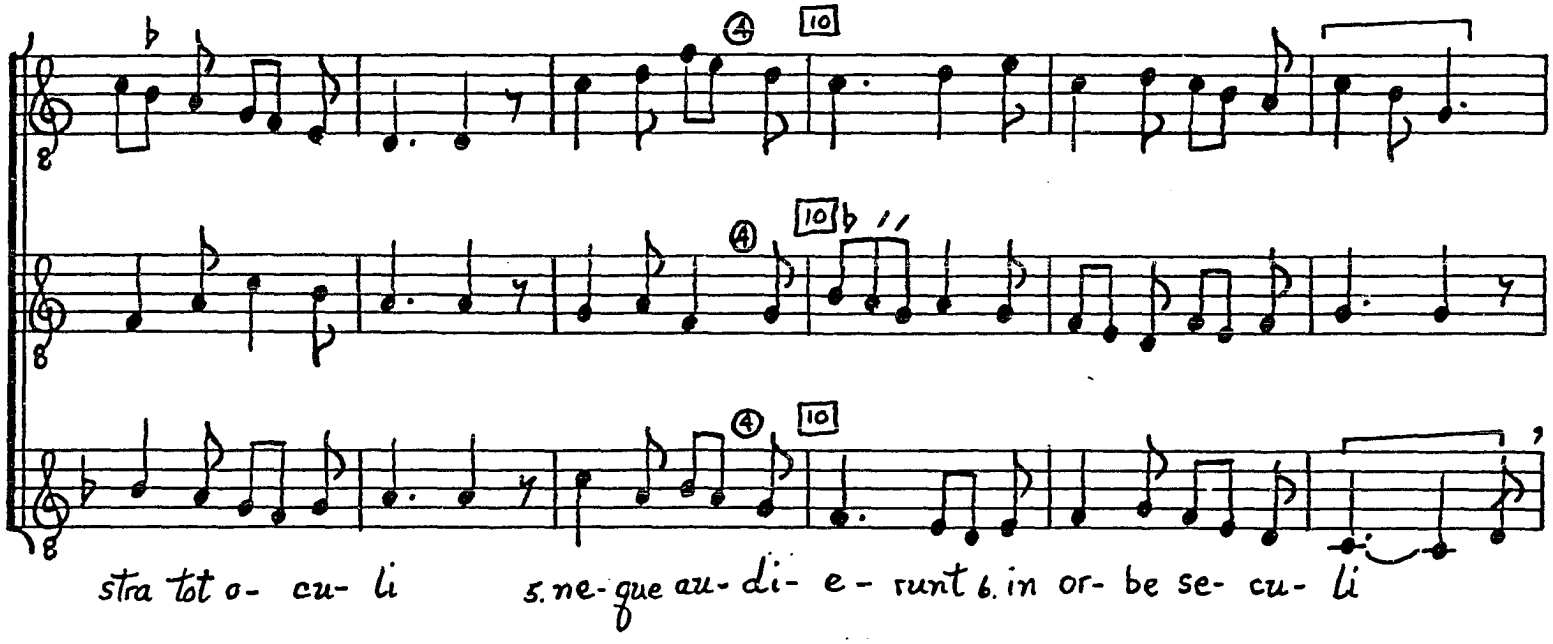
[4]Tenor, m. 55--G in F.

QUARE FREMUERUNT GENTES (F 24)

Sources
F 244v-245; Fauv 1 (different music)

Editions
Flacius #15
Dahnk, Fauvel, p. 9





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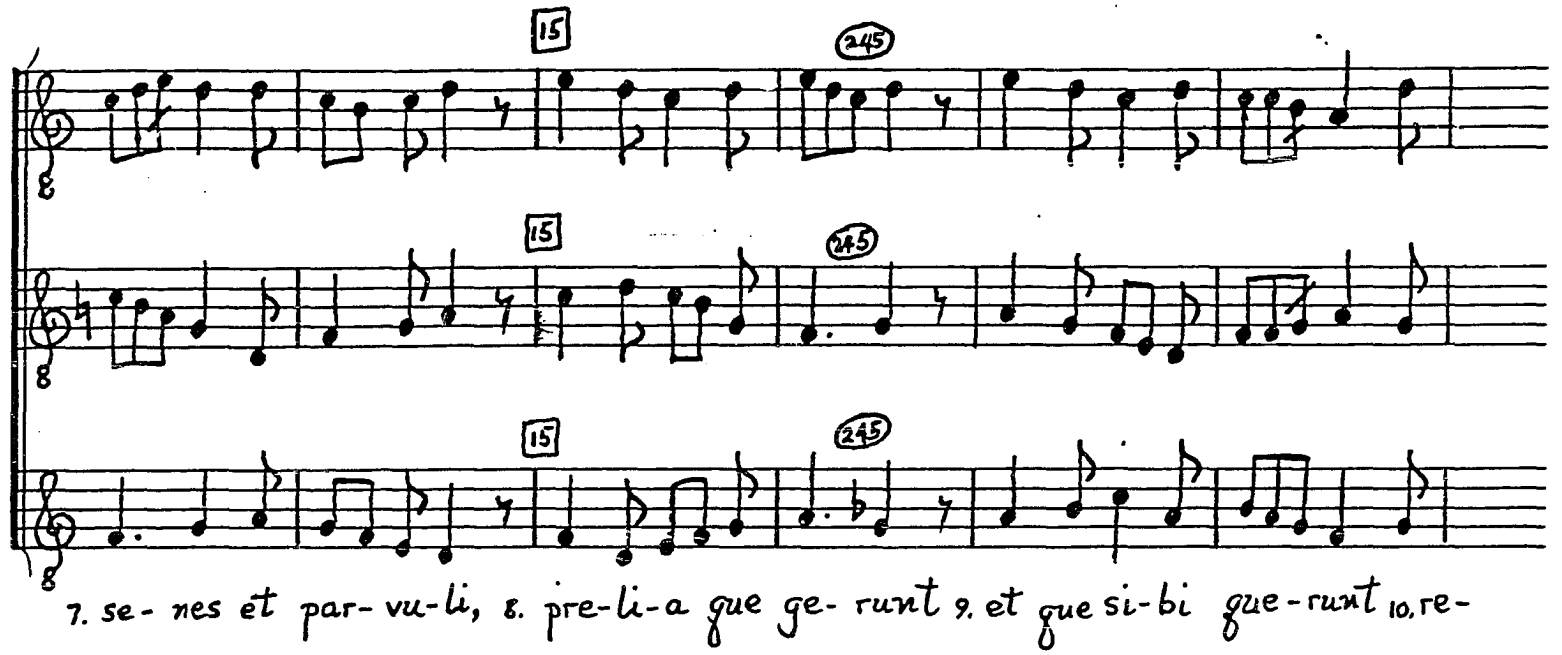
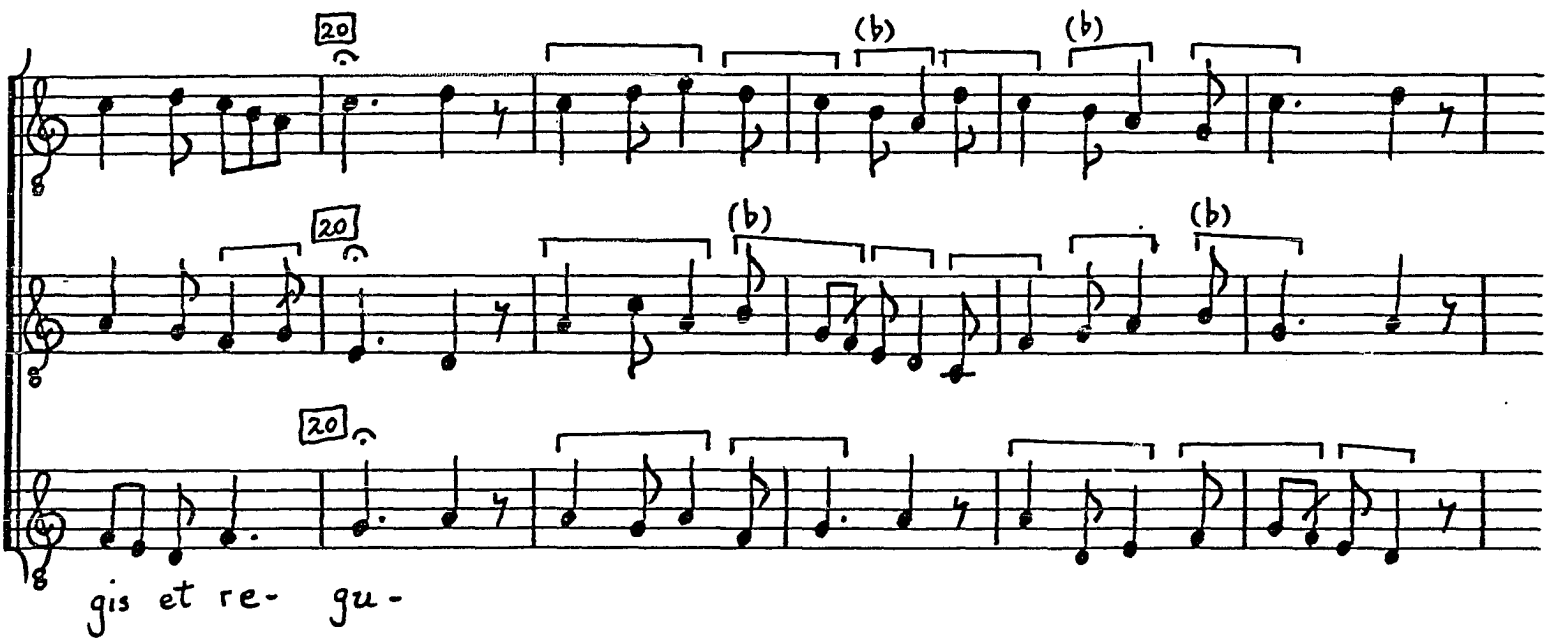


7. se- nes et par- vu-li, 8. pre-li-a que ge- runt 9. et que si-bi que-runt 10. re-



gis et re- gu-

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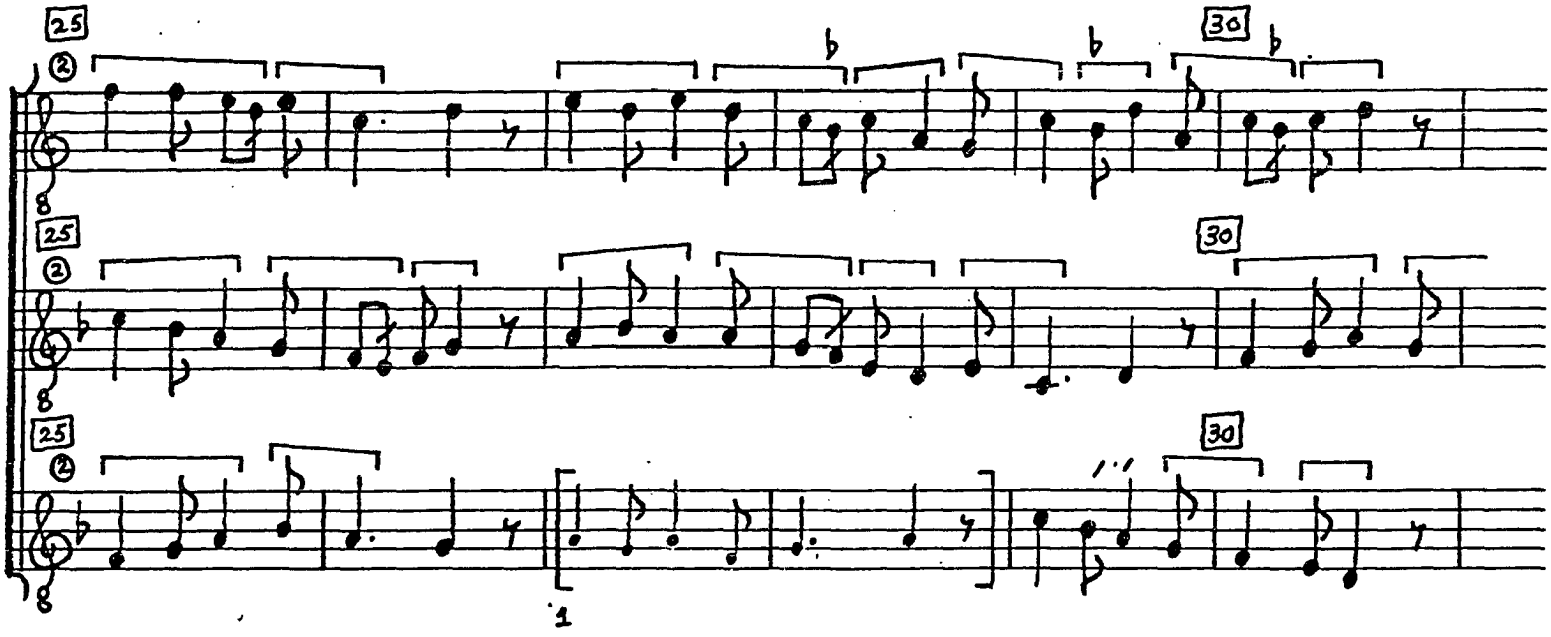

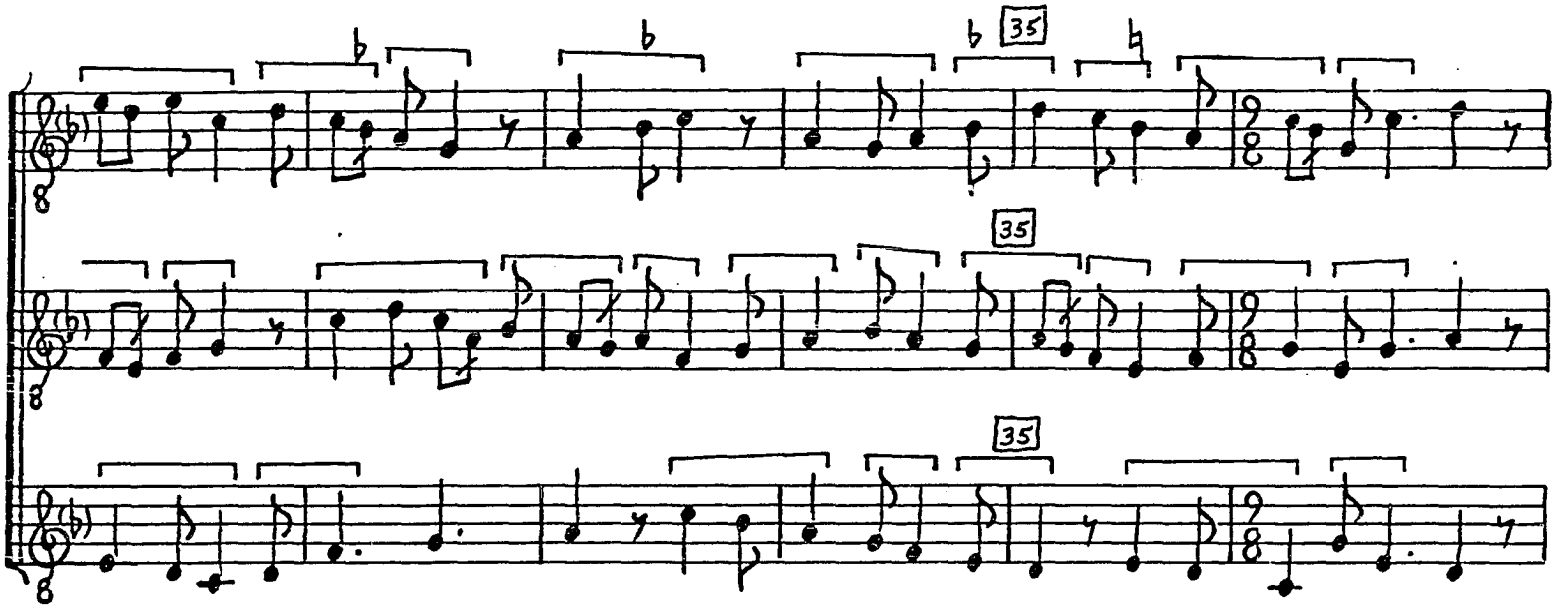

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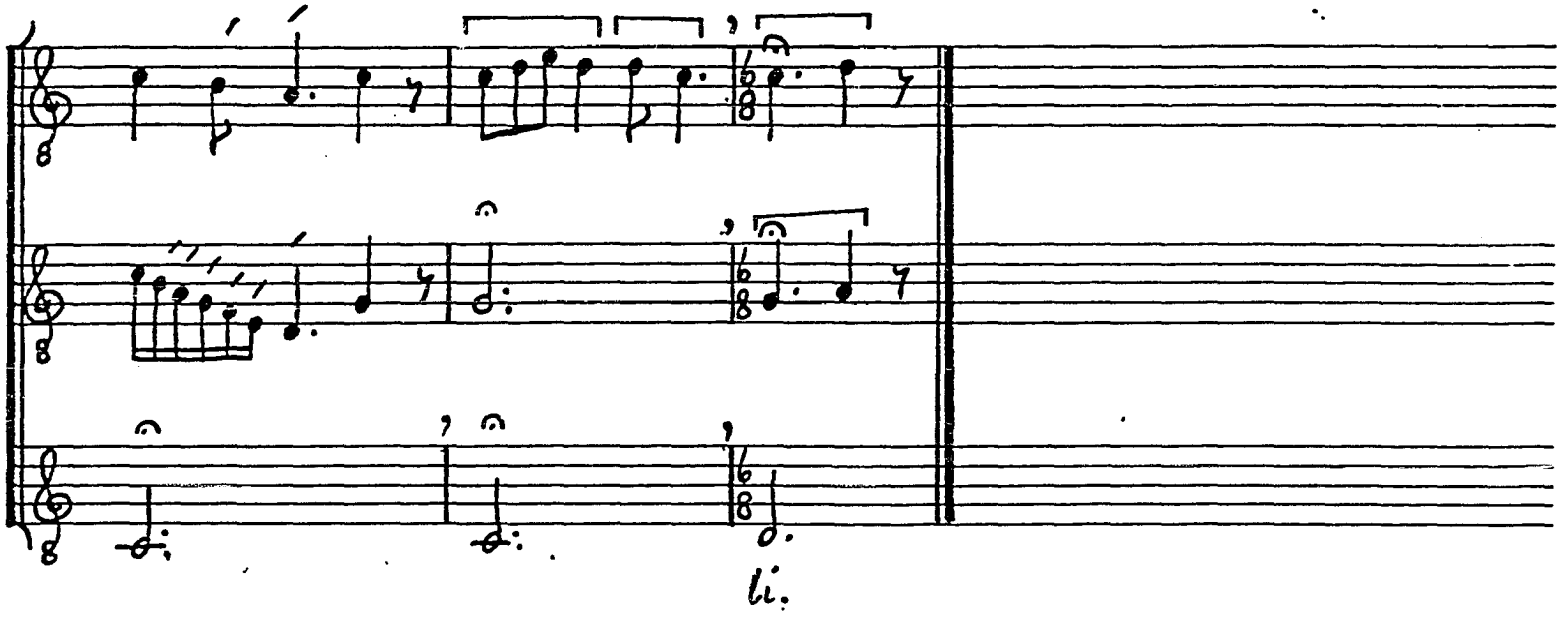

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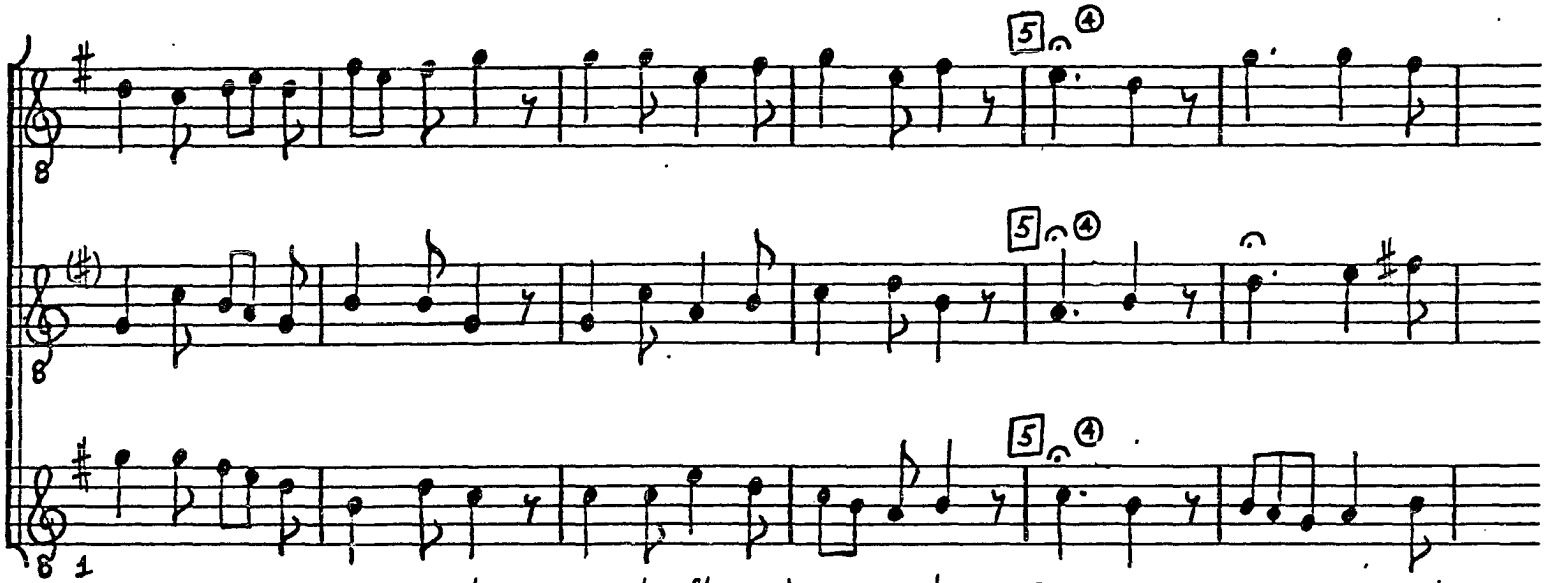
NOTES

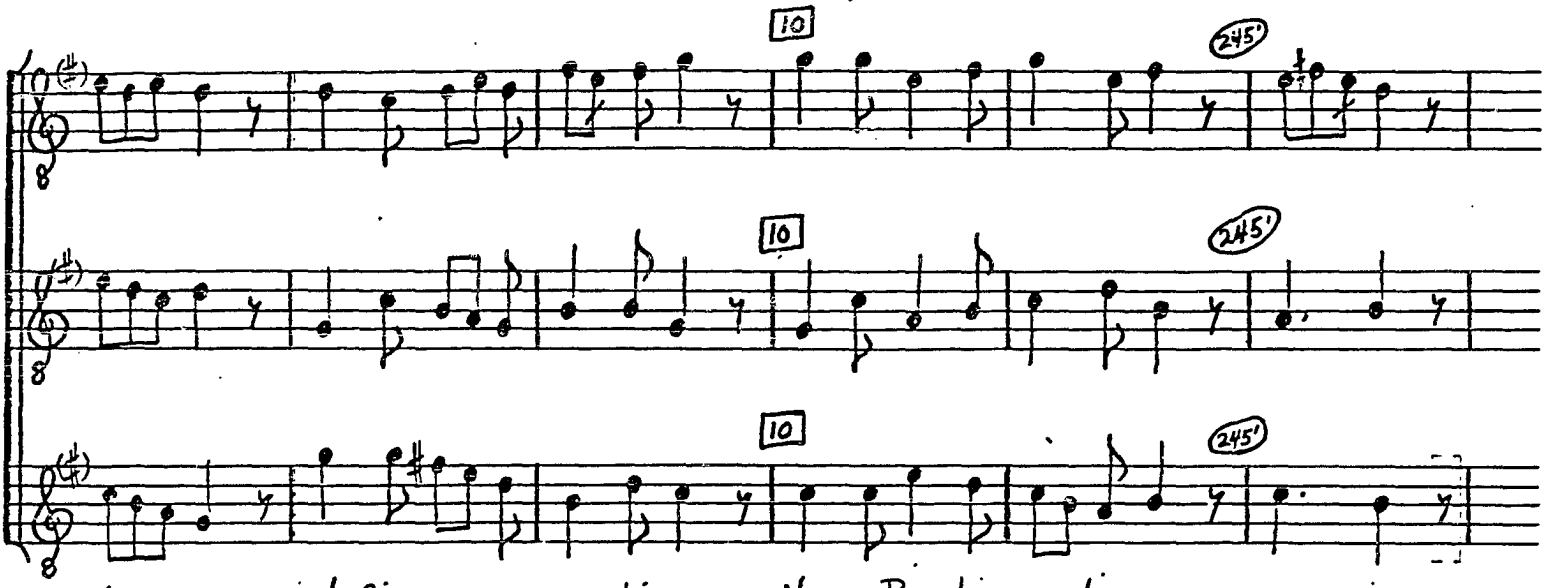
[1]Tenor, mm. 27-28--This ordo missing in F; it has been supplied from mm. 21-22.

DE RUPTA RUPECULA (F 25)

Sources
F 245-247, Châlons 16v

Editions
AH 21, 183





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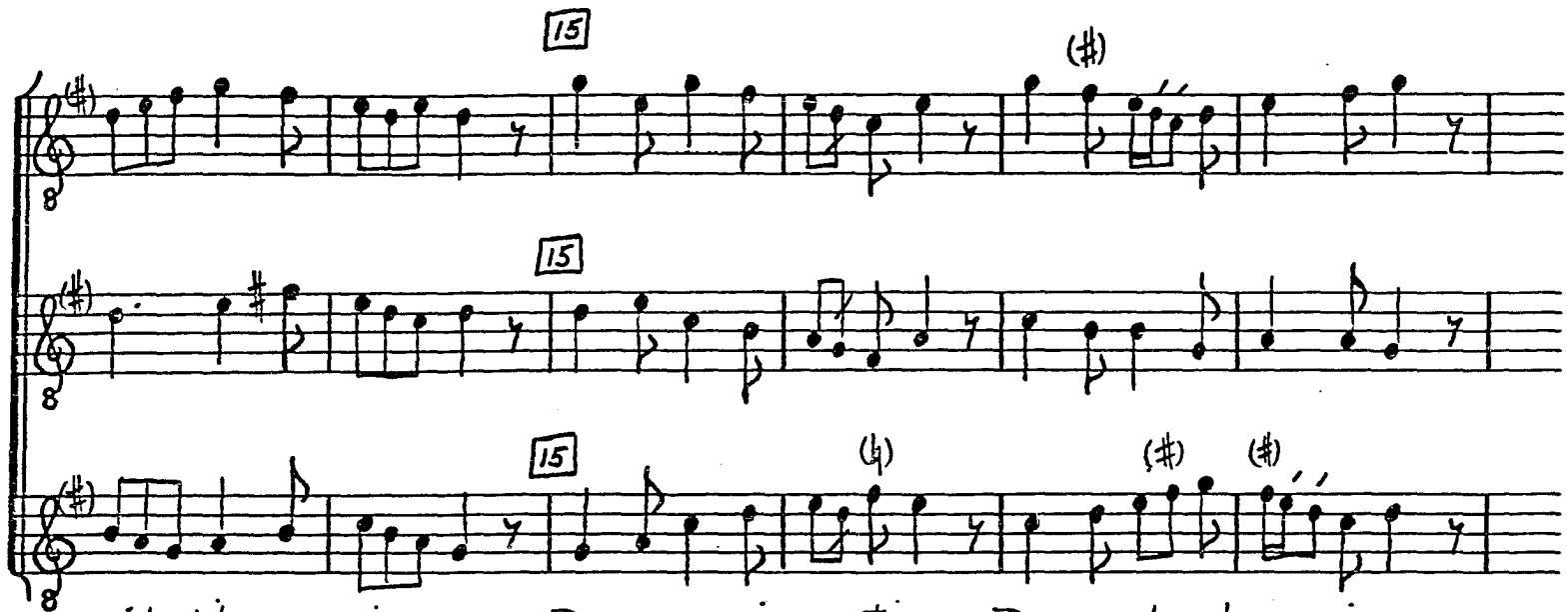

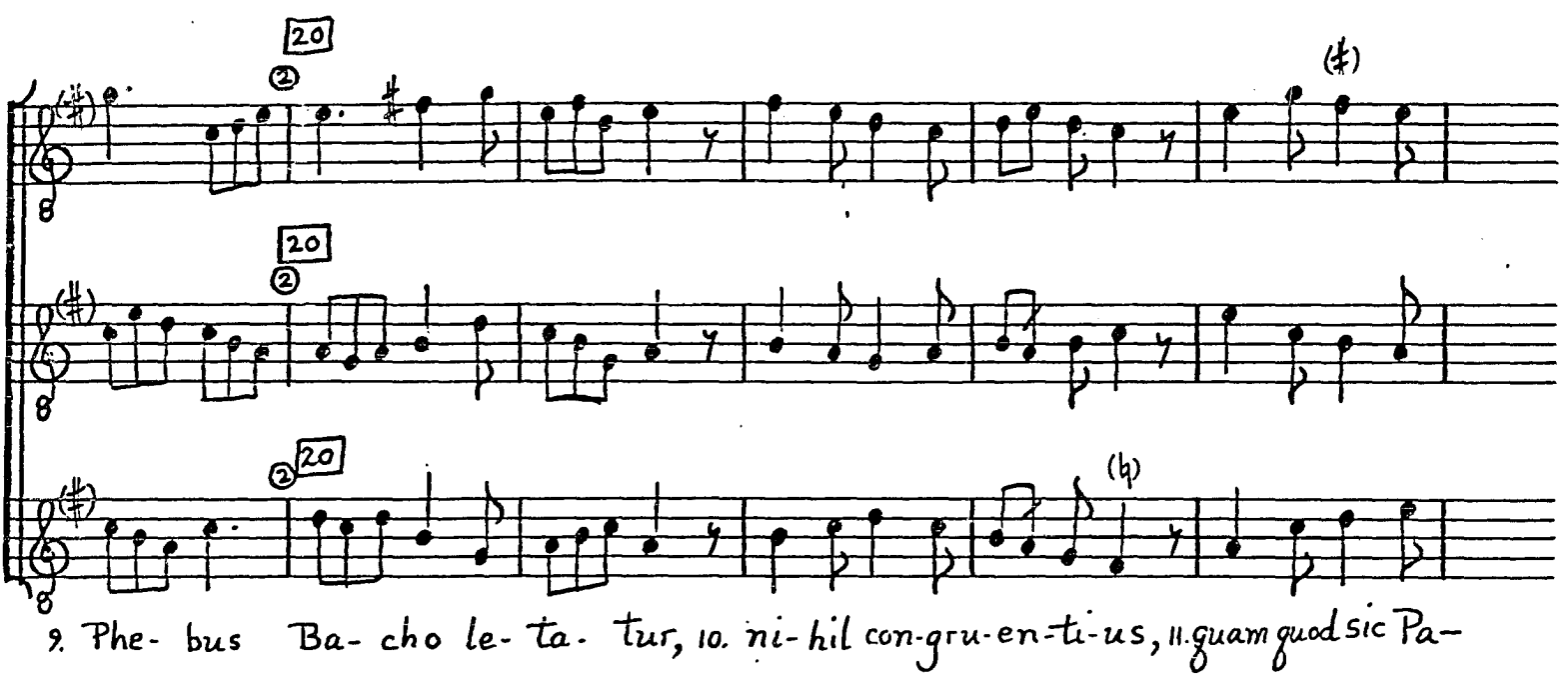

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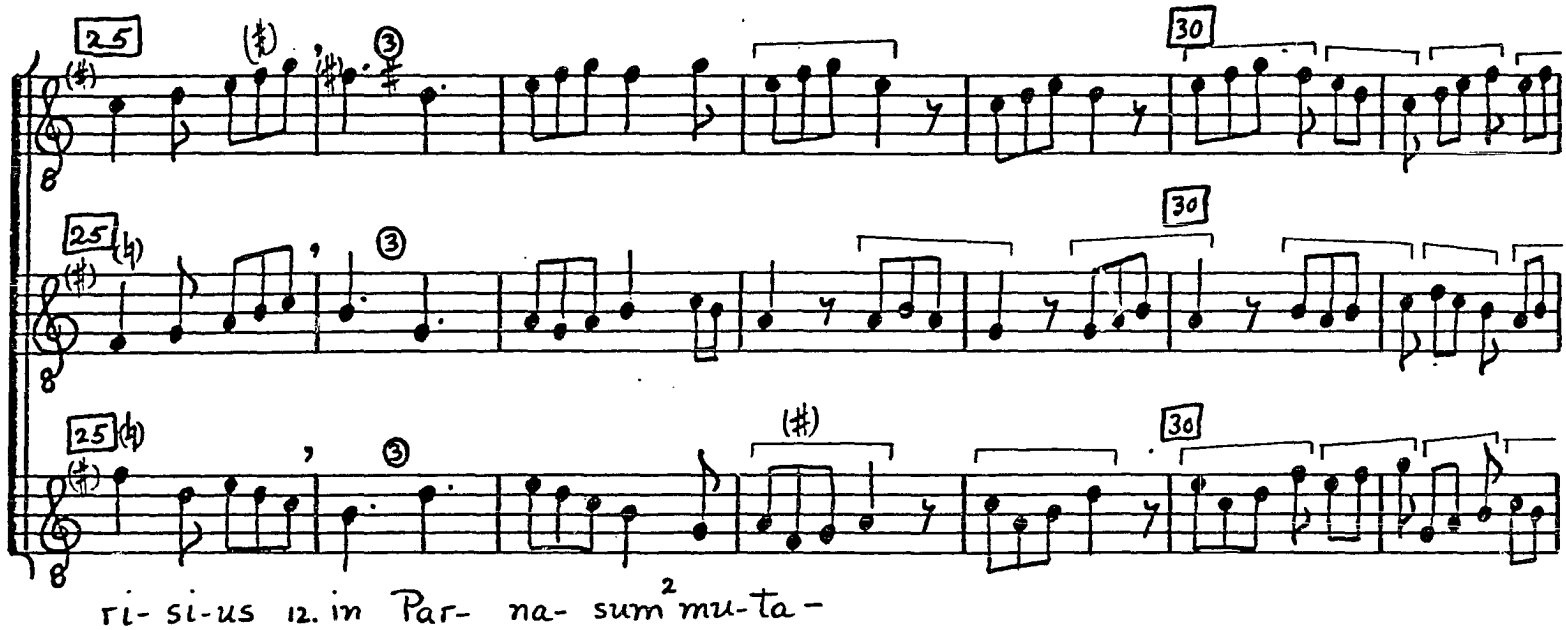

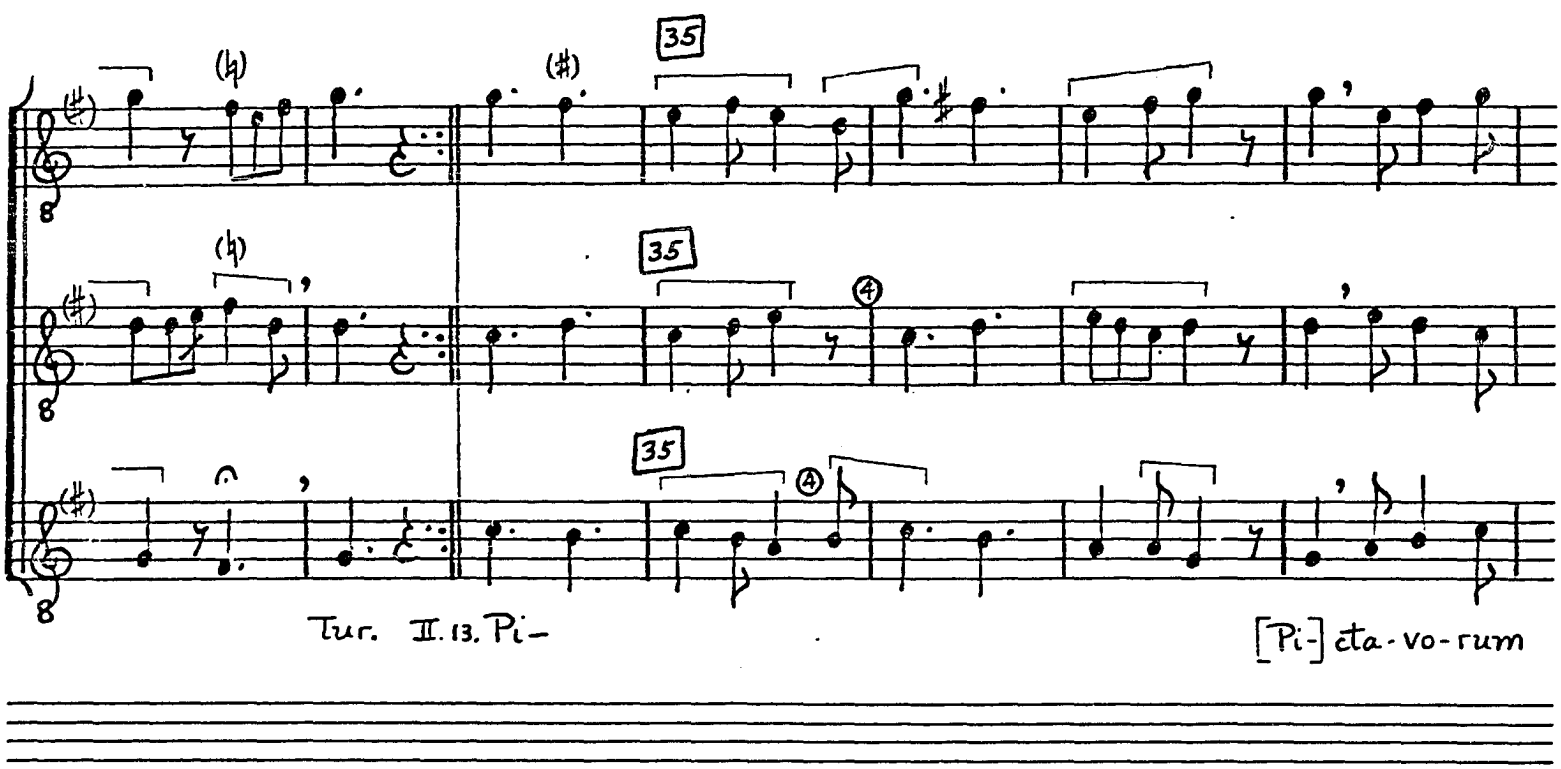

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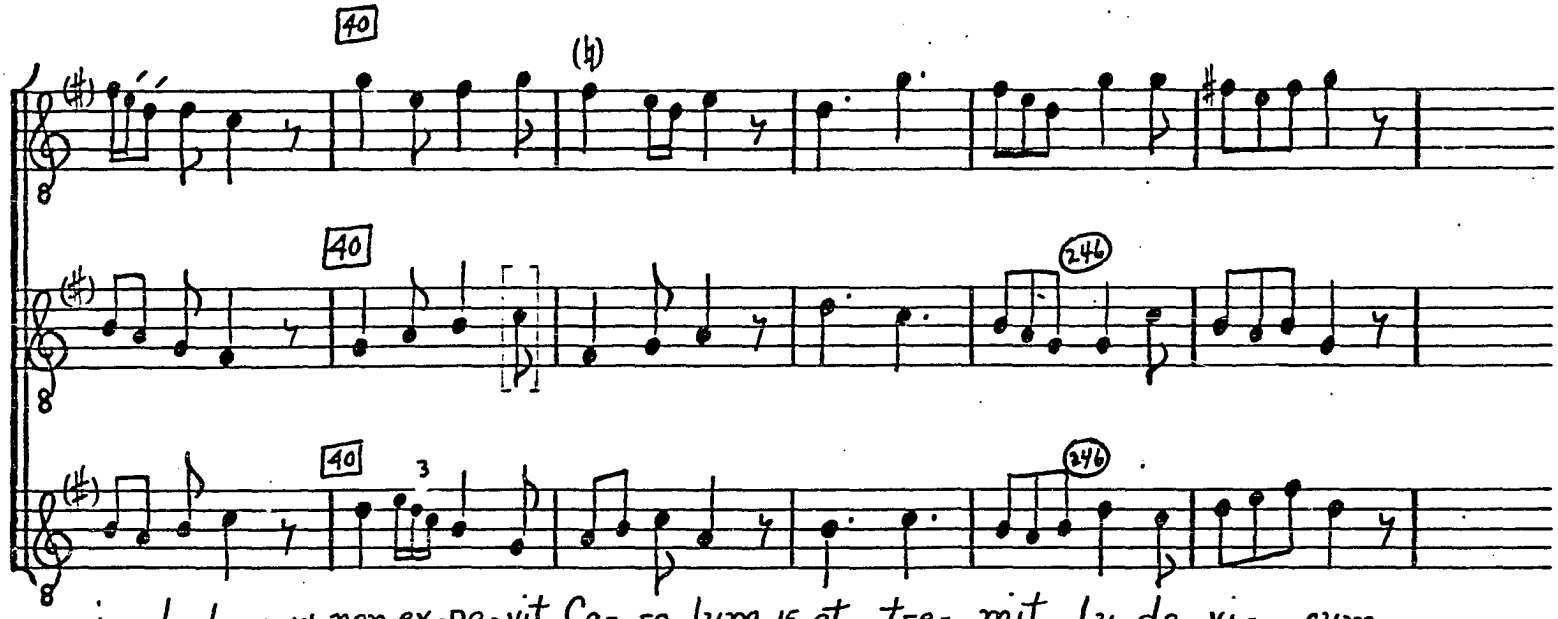
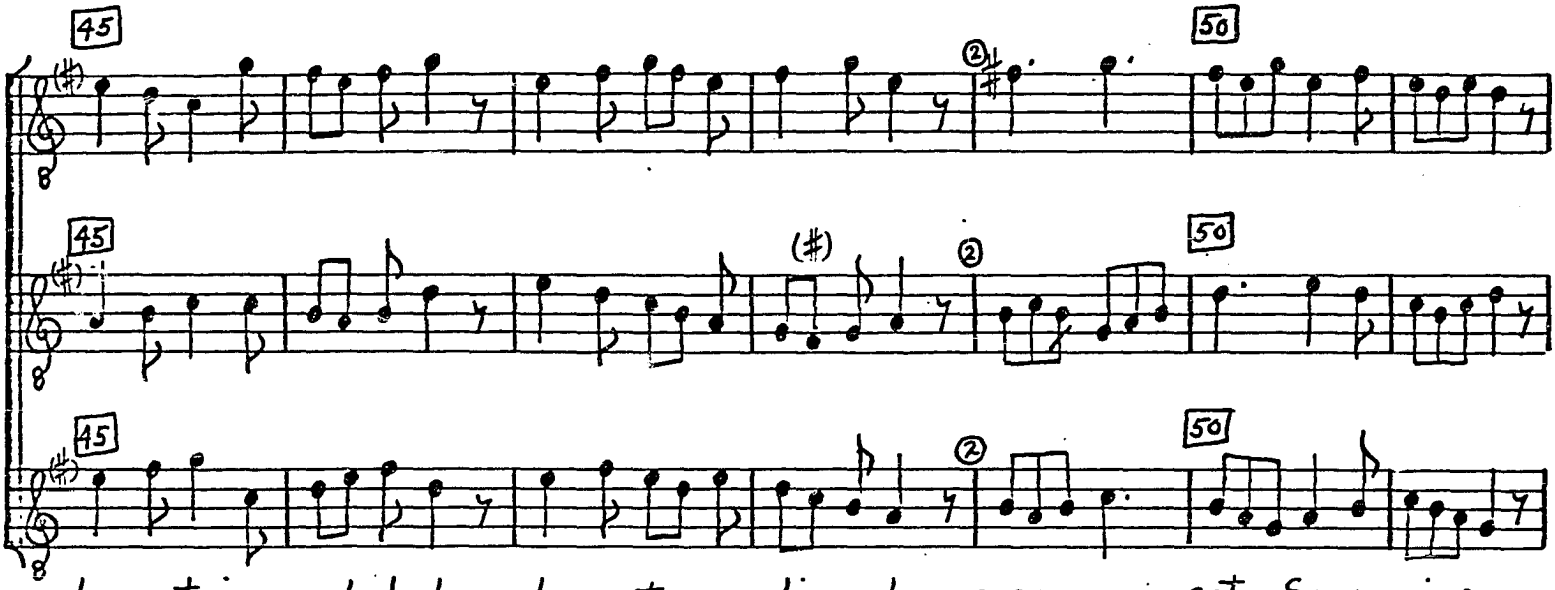


i- do-lum 14. non ex-pa-vit Ca- ro-lum 15. et tre- mit Lu-do- vi- cum,



16. dam-pnat ci-vem sub-do-lum, 17. de-ser-to-rem di-sco-lum, 18. ac- cu- sat Sa-va-ri- cum,

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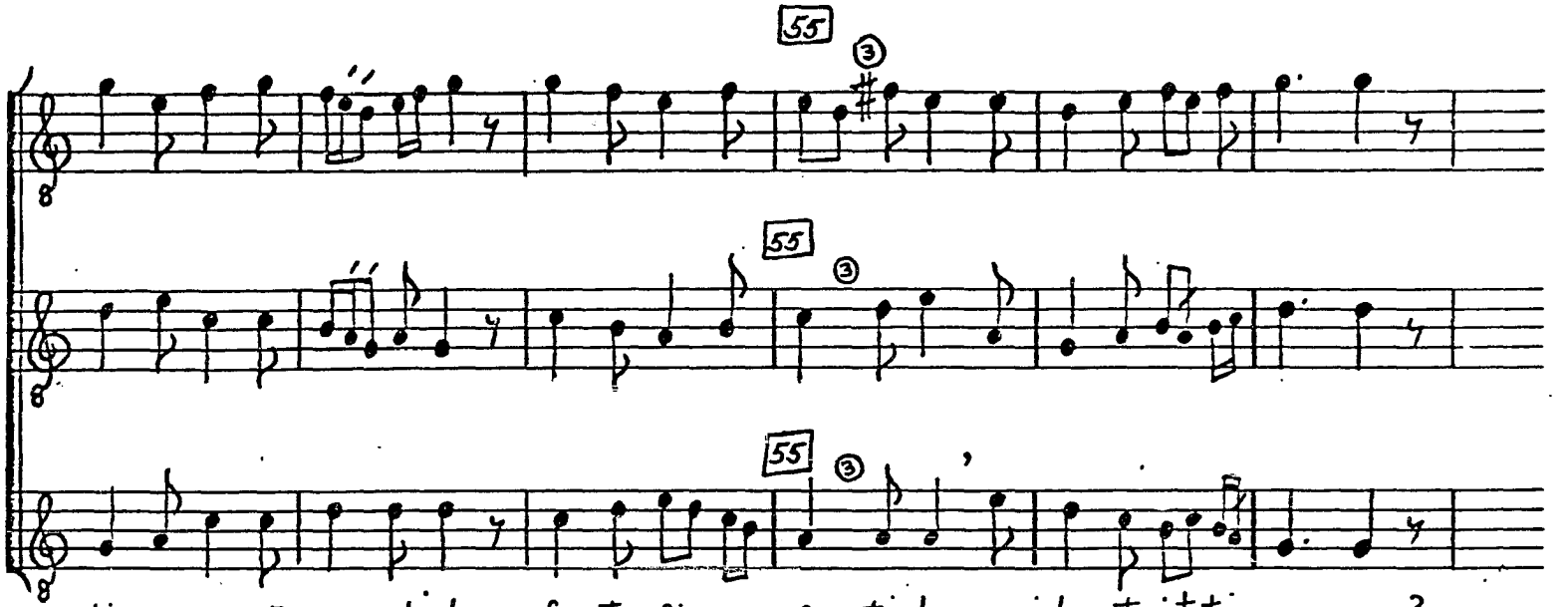
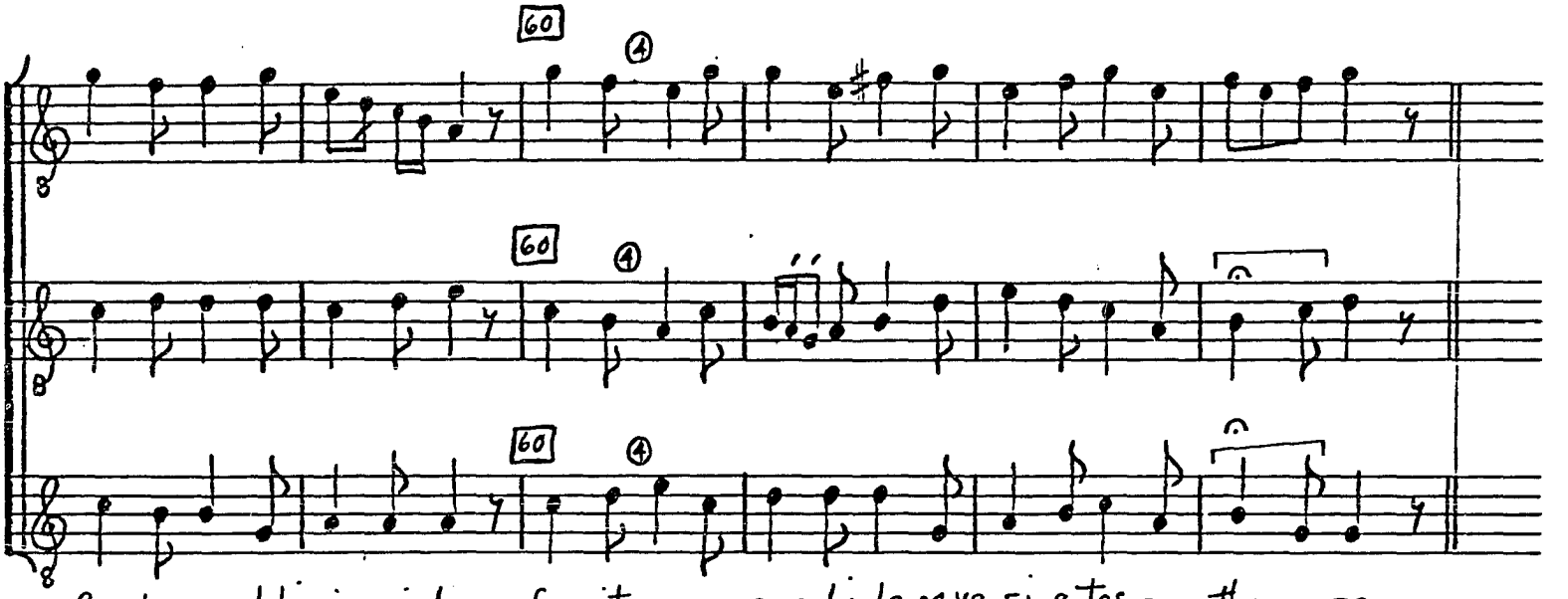


19. di-cens, ca-strum no-bi-le, 20. for-te, fir-mum, fer-ti-le 21. quid po-tu-it ti-me-re?



22. Ca-strum nul-li si-mi-le 23 fe-cit ex-pu-gna-bi-le 24. va-ri-e-tas pan-the-re.

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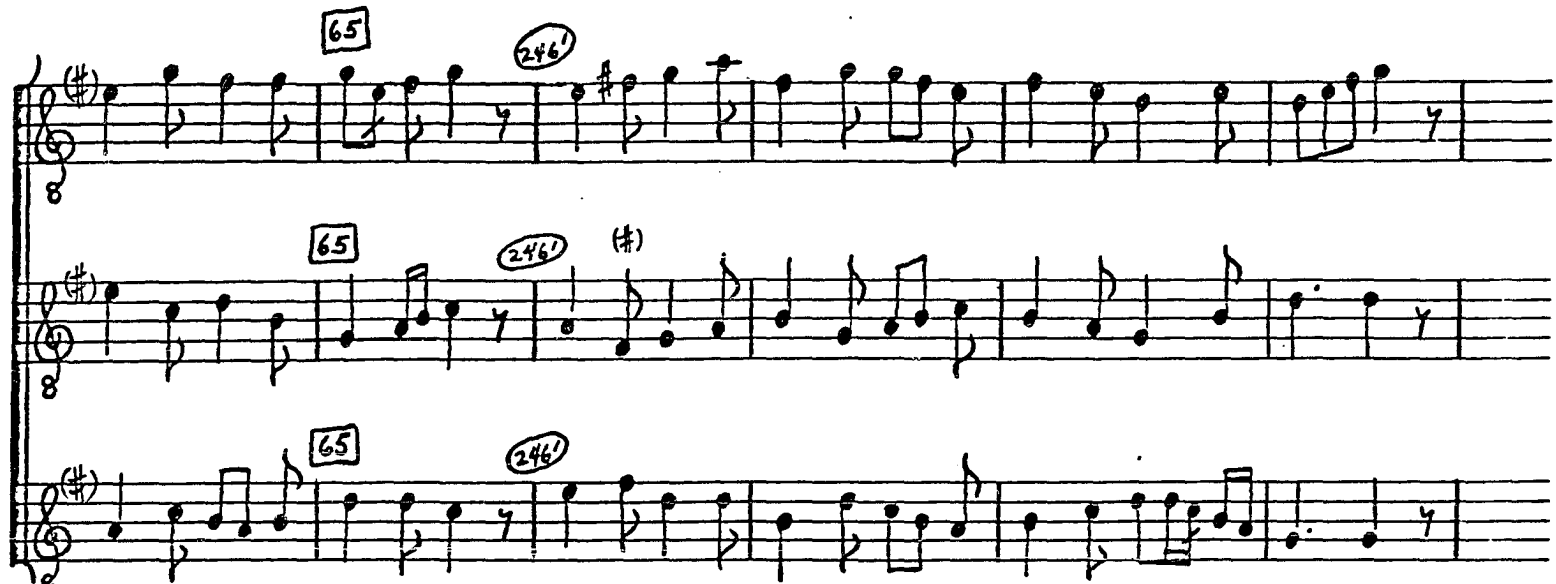
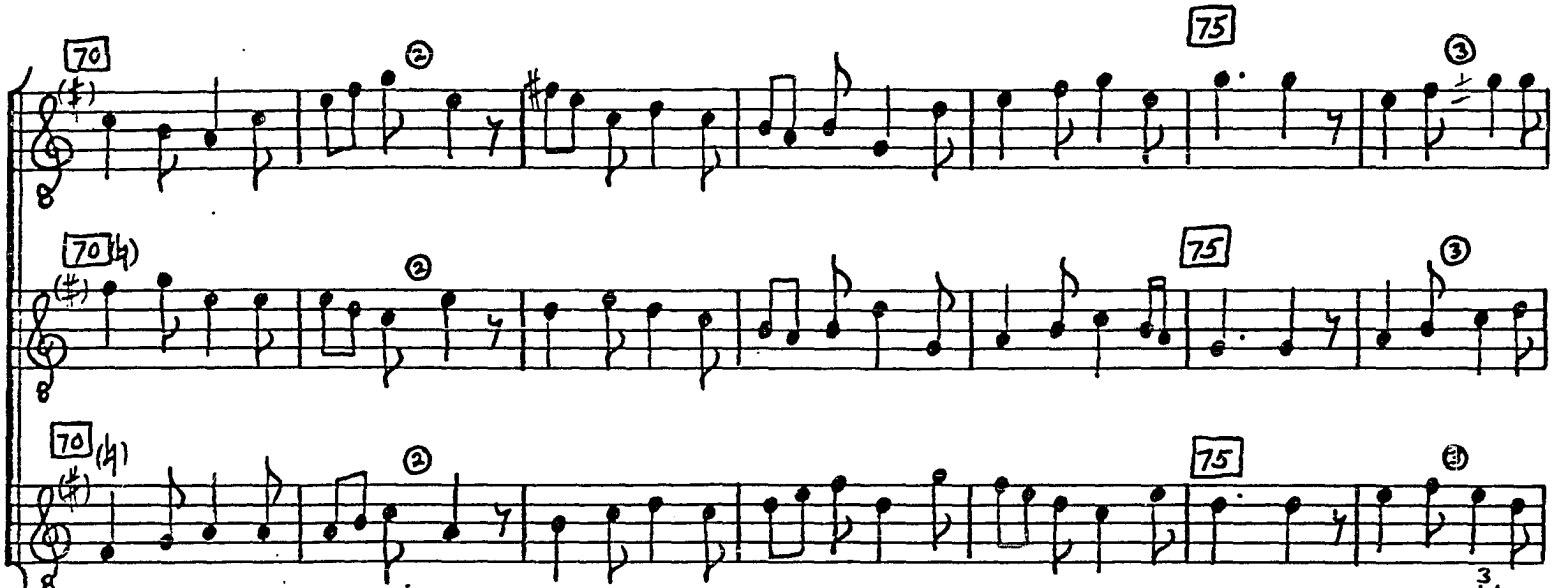


III 25. Ter-ra Ba-chi Fran-ci-a, 26. Mo-y-sis est An-gli-a; 27. quid de ru-pe vi- no- sa



28. at-ti-net ad An-gli-am? 29. Flu-at hec ad Fran-ci-am, 30. ad hanc ru-pes a-guo-sa. 31. Quid quod ip-sa

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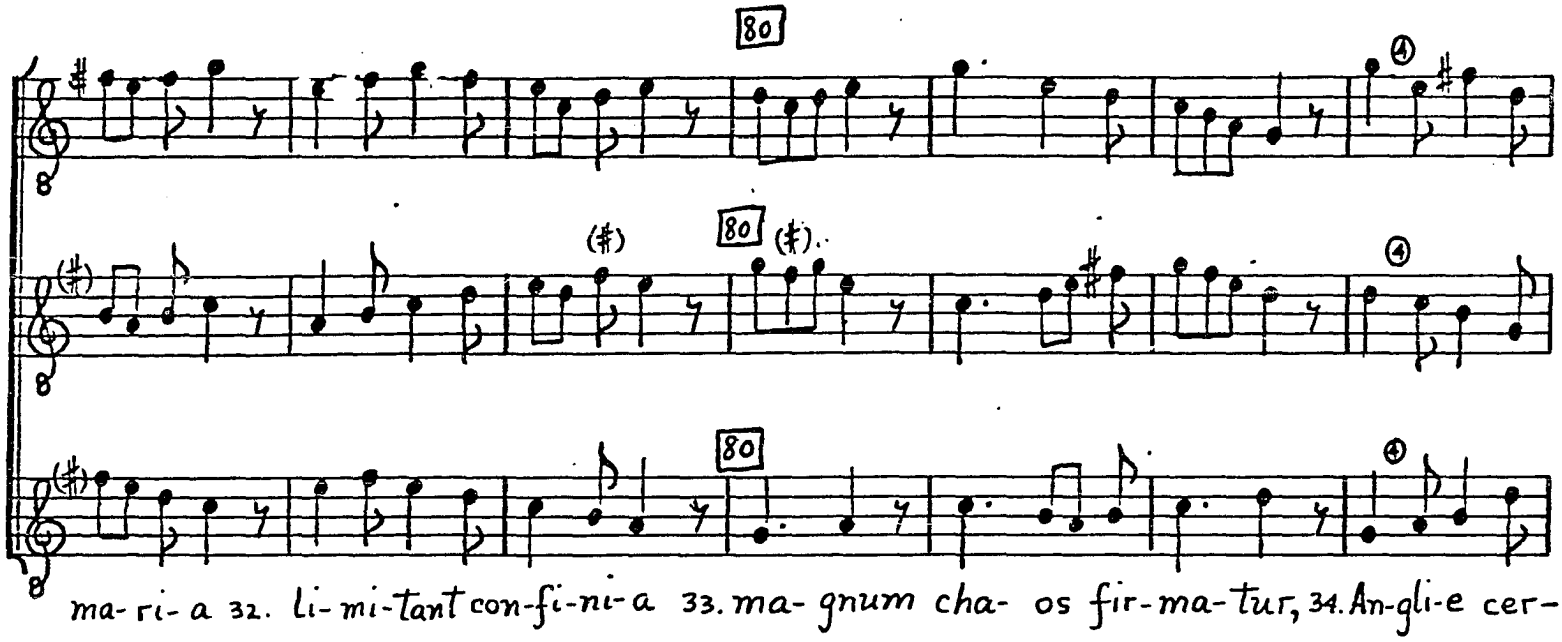

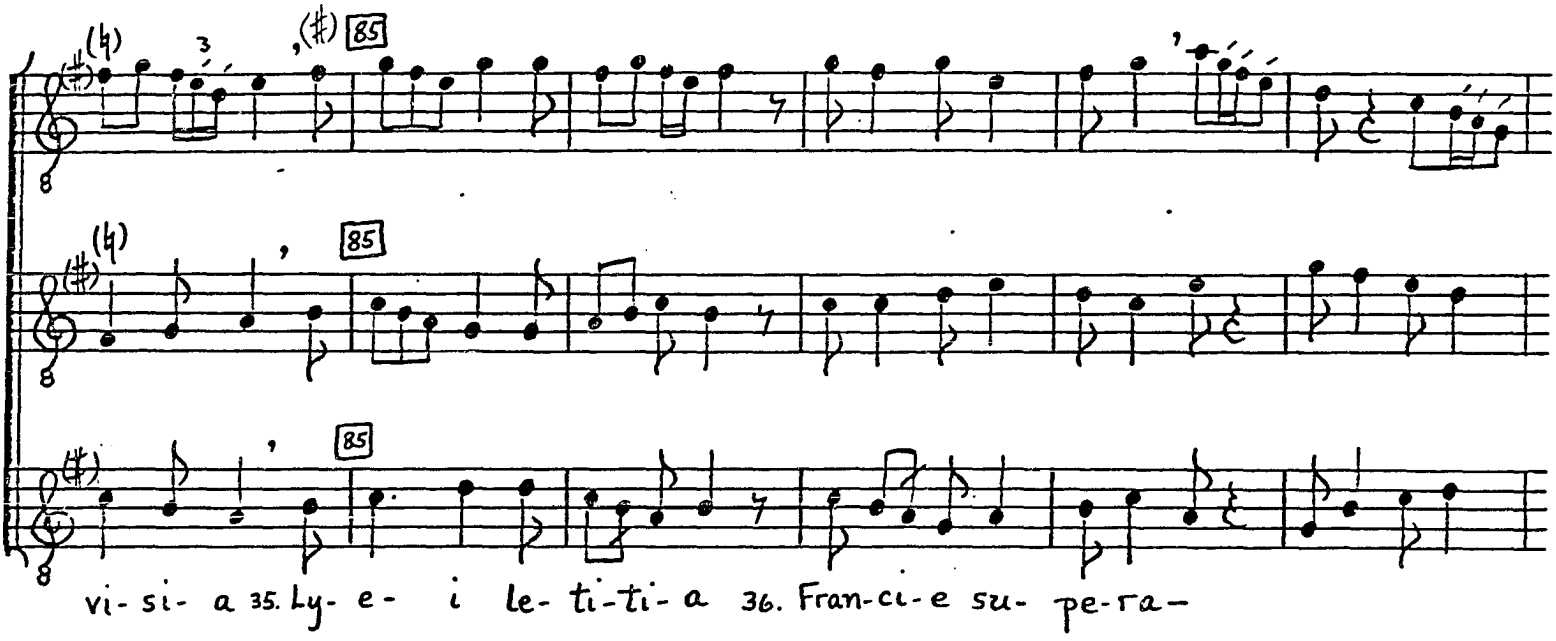

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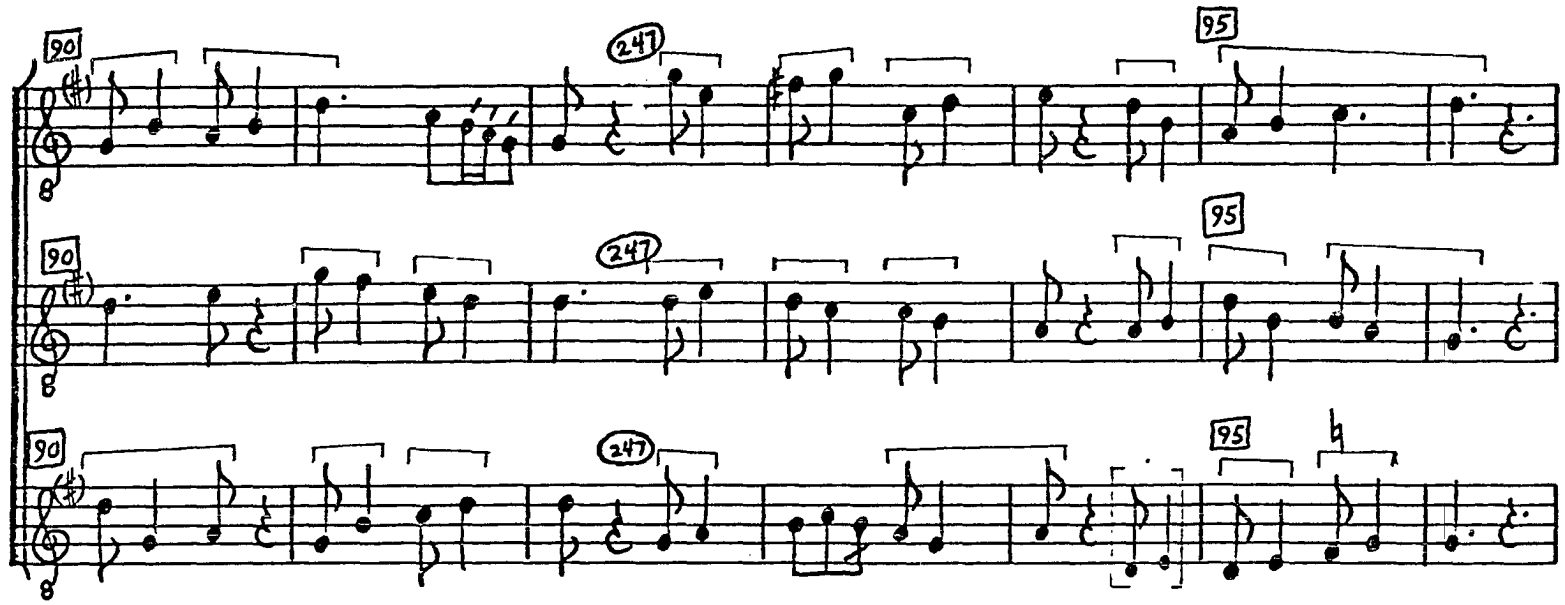

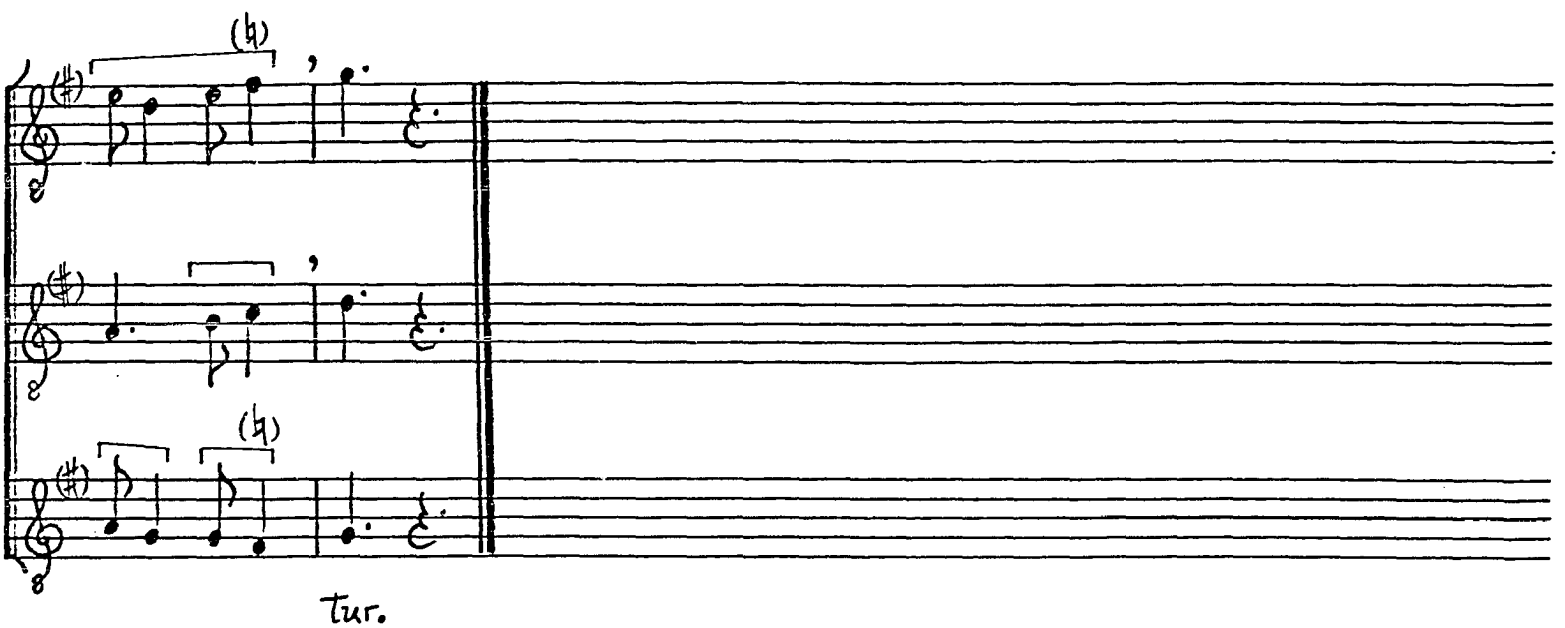

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NOTES

[1]The text from the Châlons manuscript was unavailable for the prsent study.

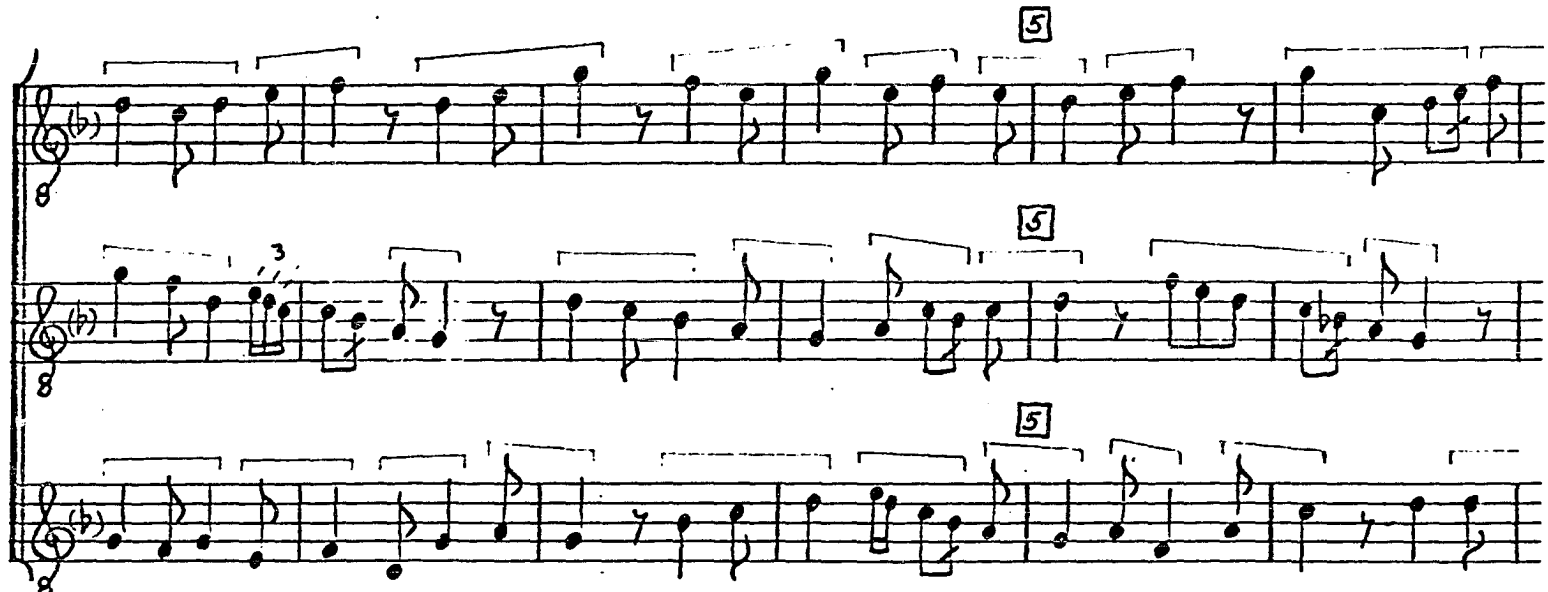
[2]Text, mm. 26-27--Parnassium in AH.

[3]Text, m. 76--Quidquid in AH.

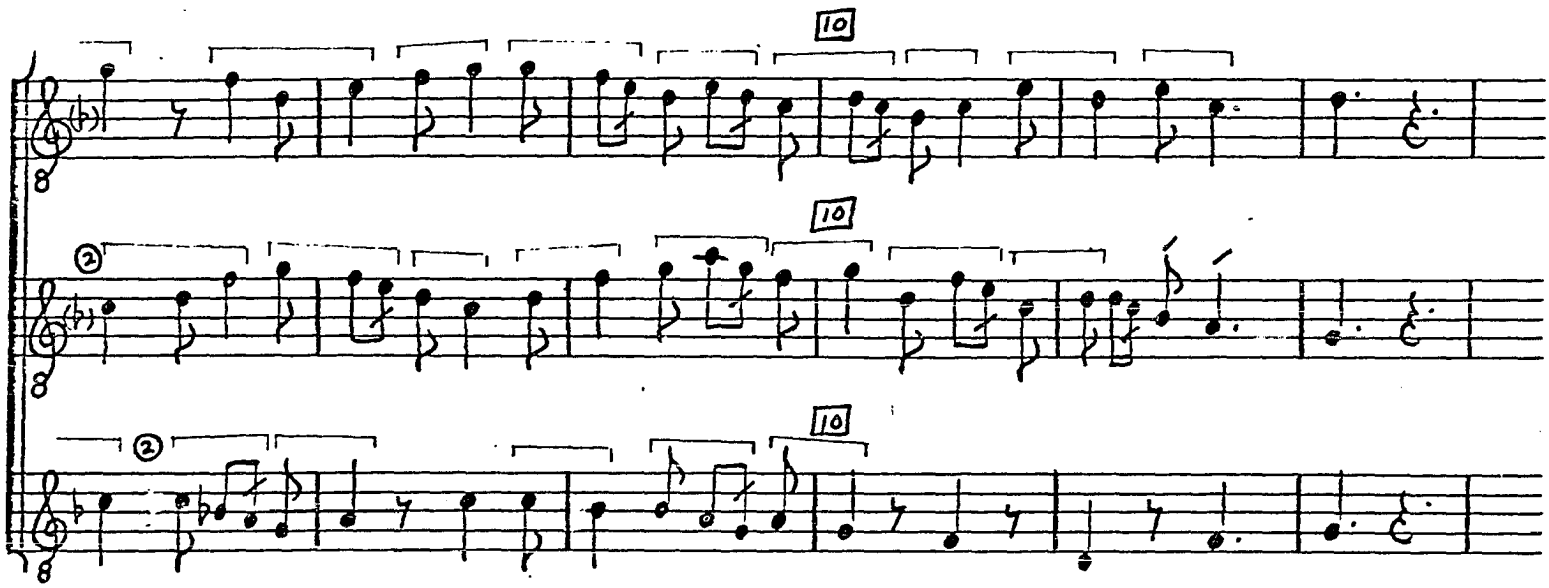
AVE SALUS HOMINUM (F 26)

Sources
F 247-248

Editions
AH 20, 212



1. A-



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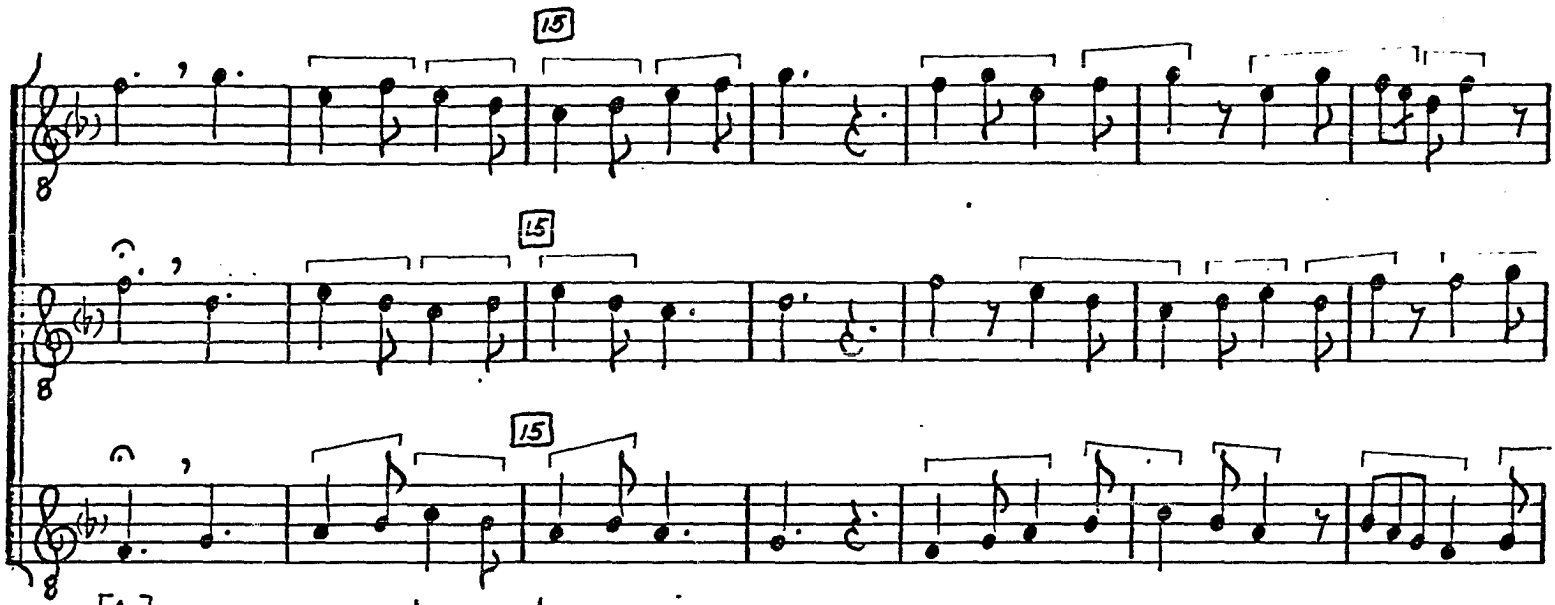

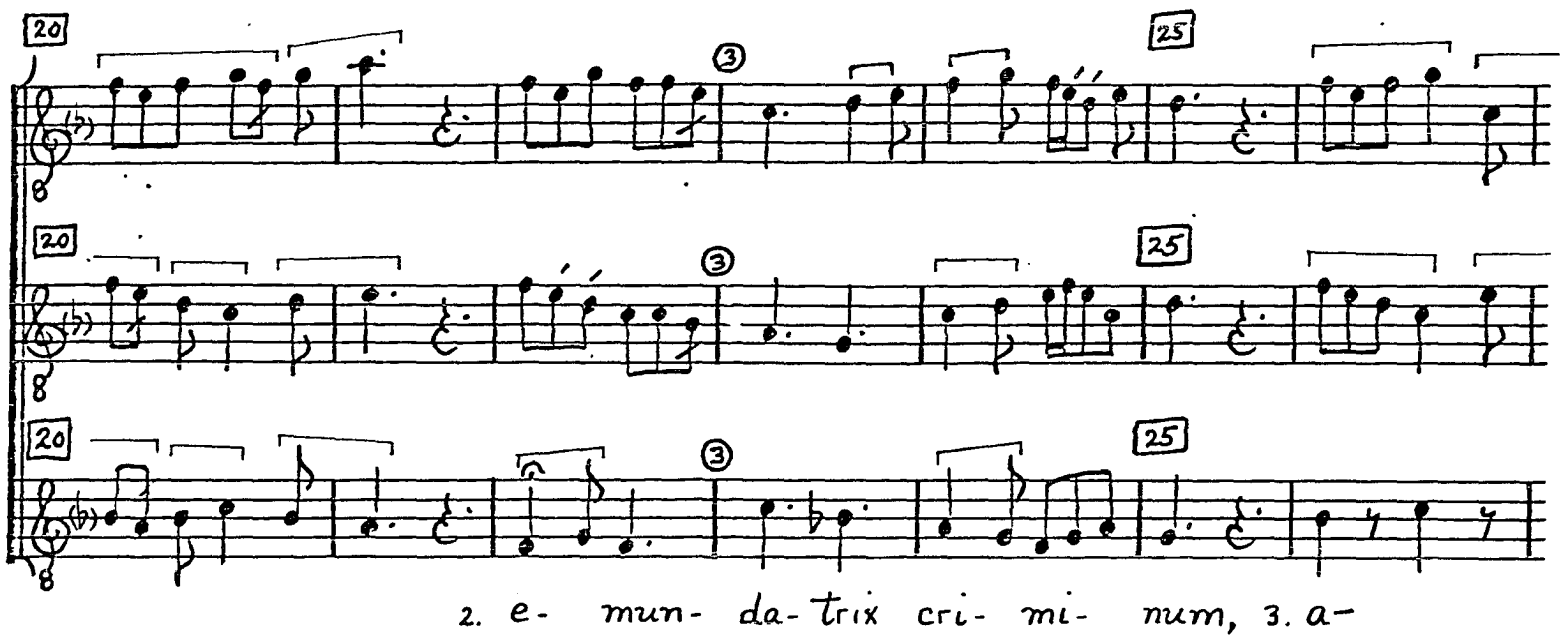

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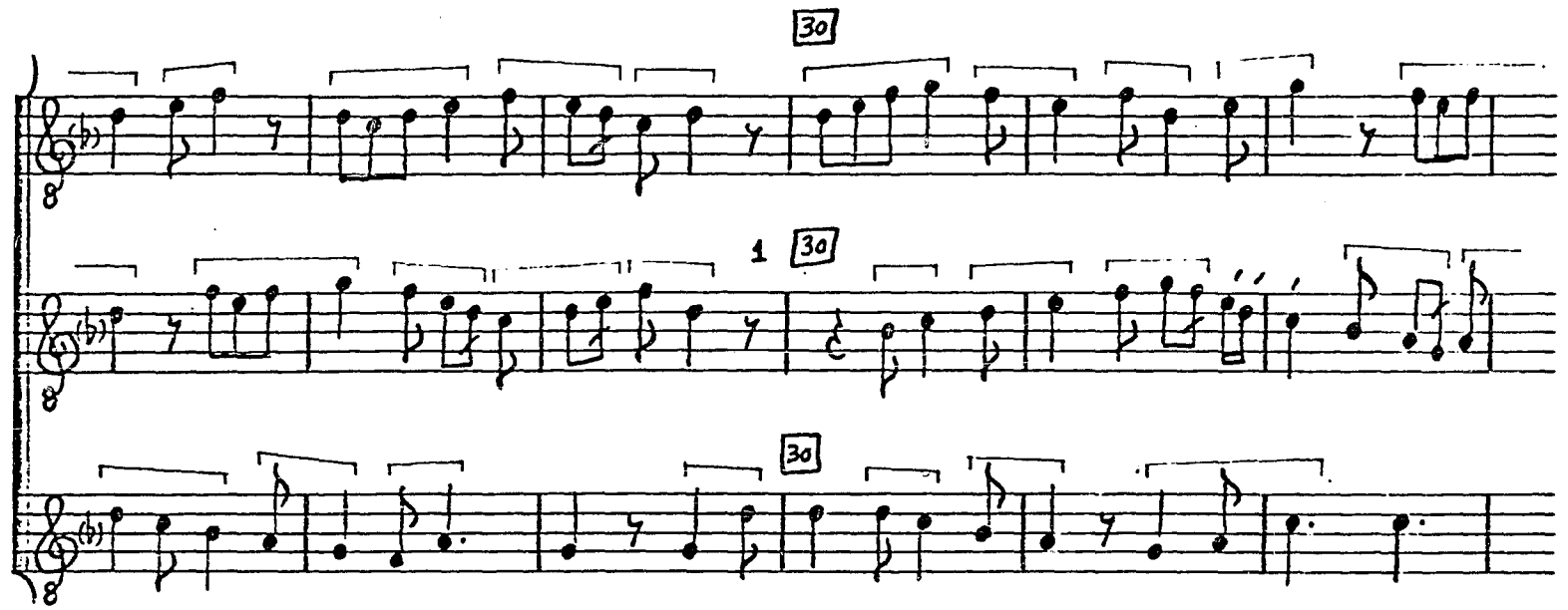

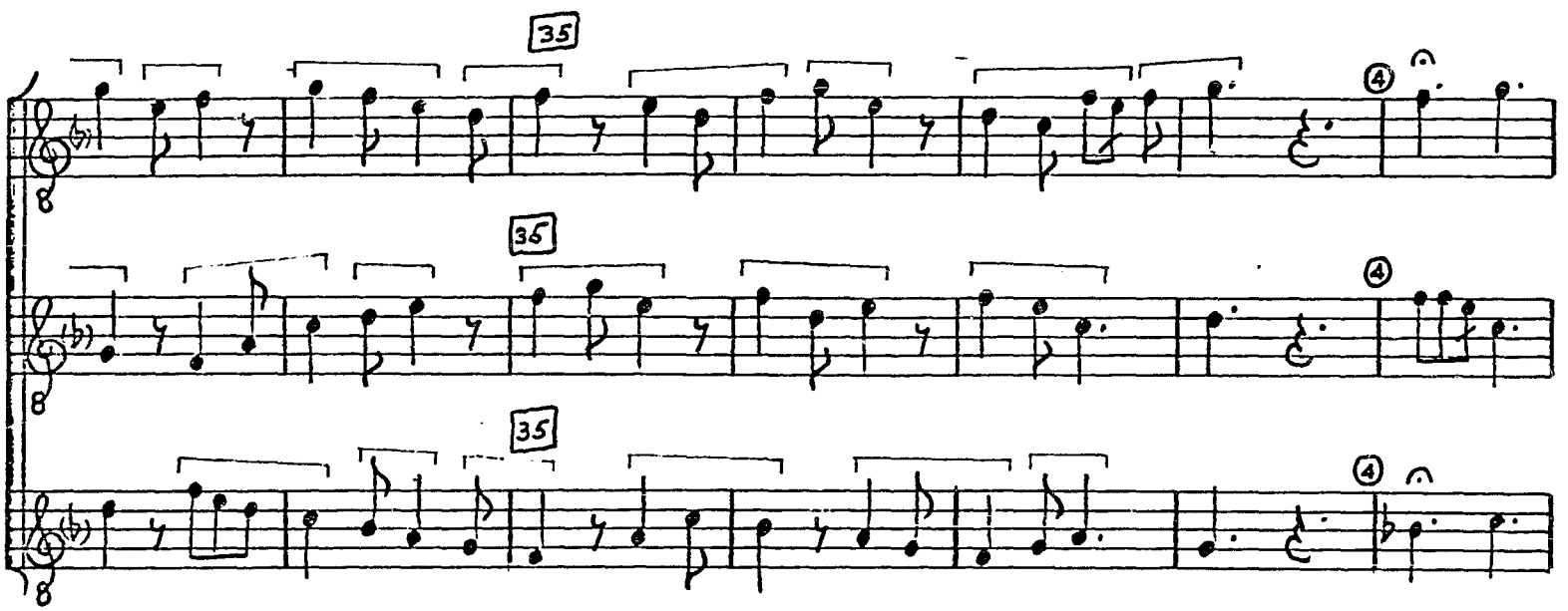

[a-] ve,

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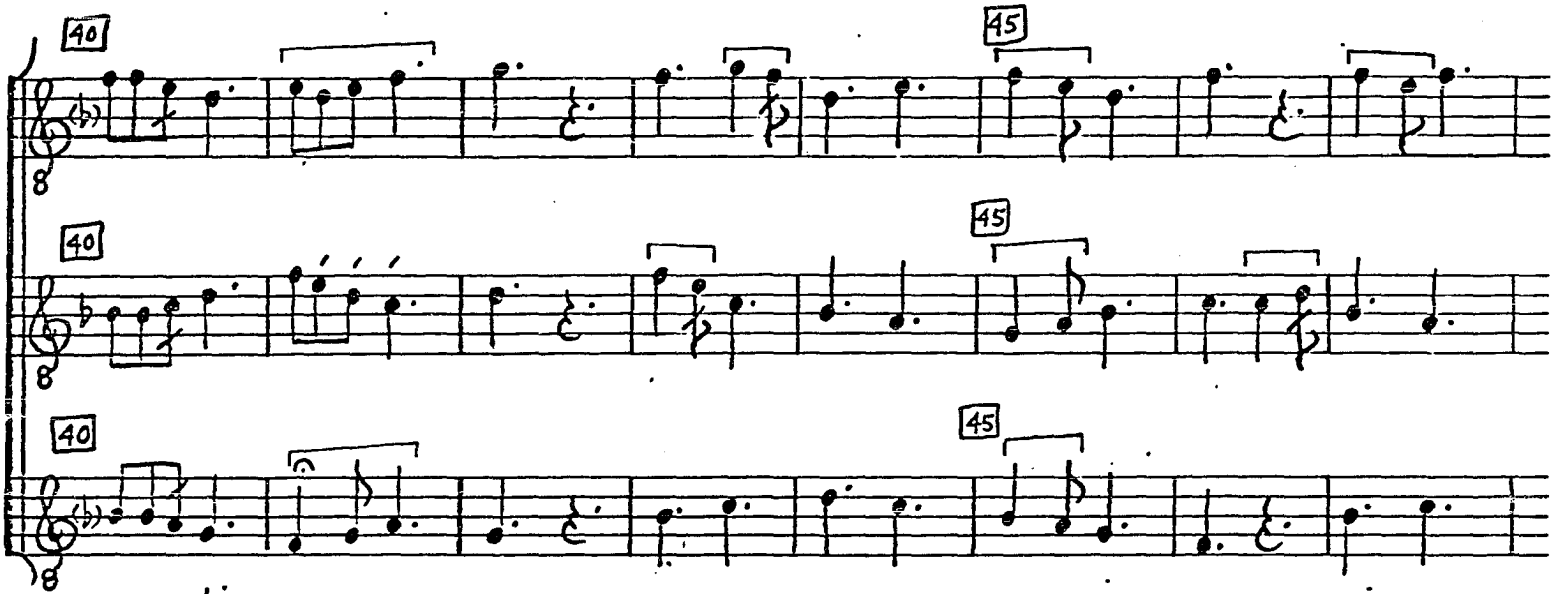
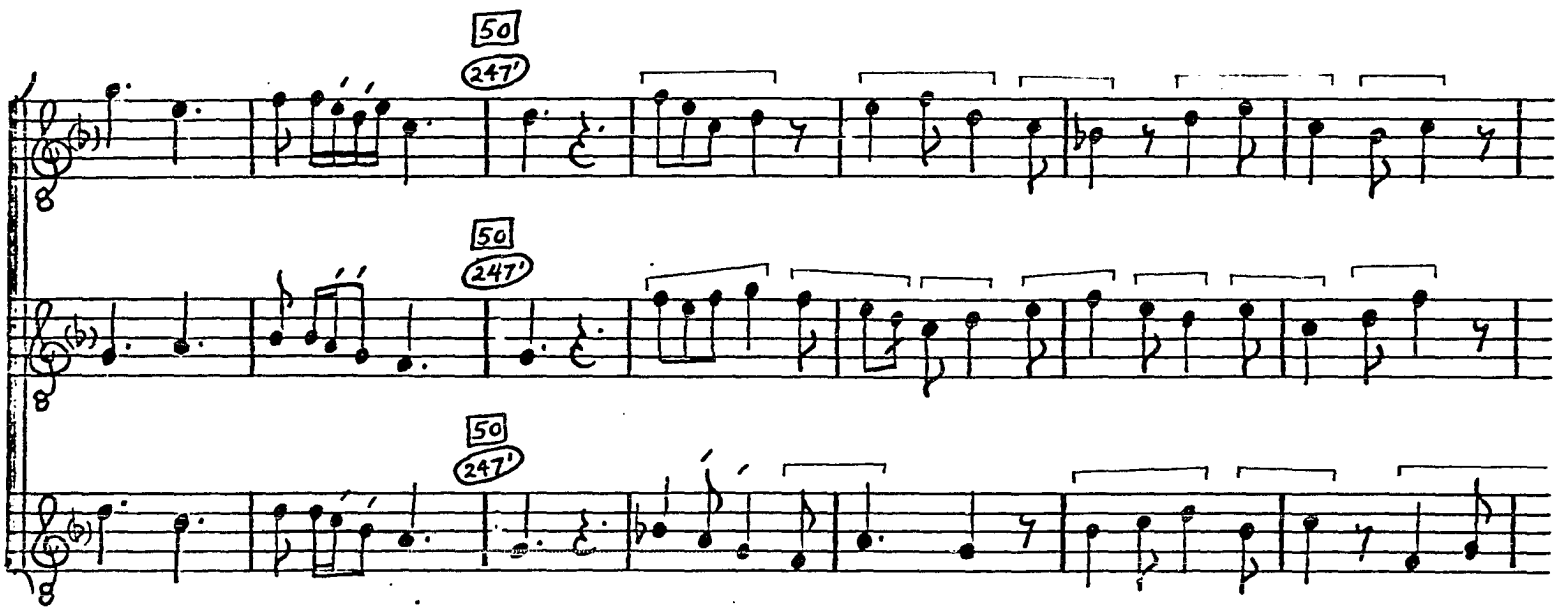


mun-di cu- ra, 4. a- ve se-men re- gi- um, 5. mi-se-



ris re- fu- gi- um,

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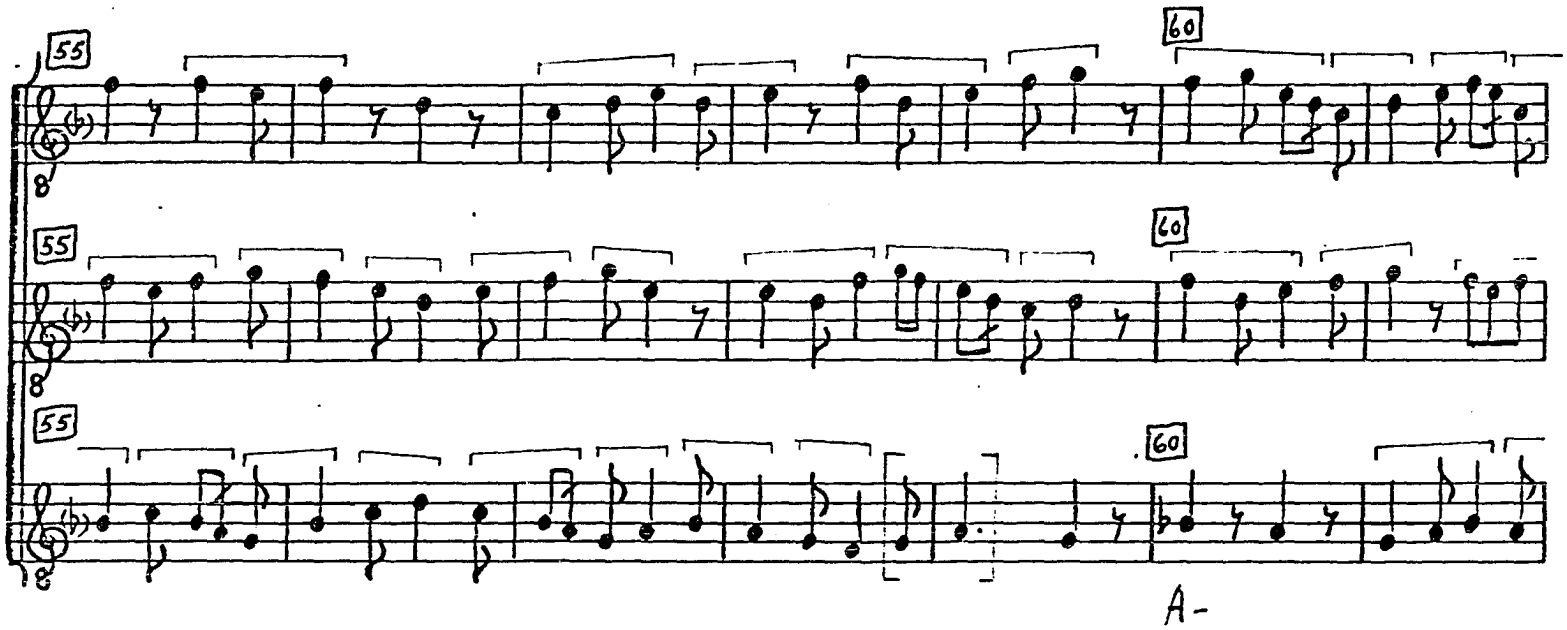
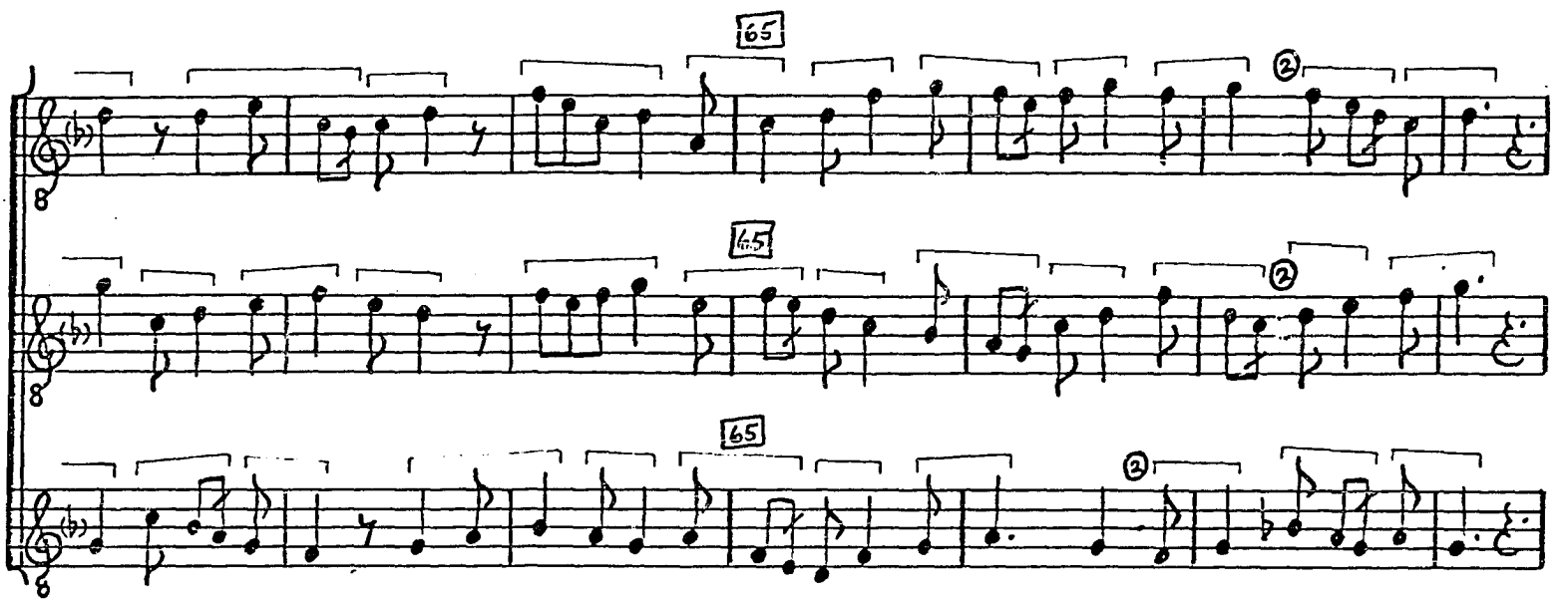


A-



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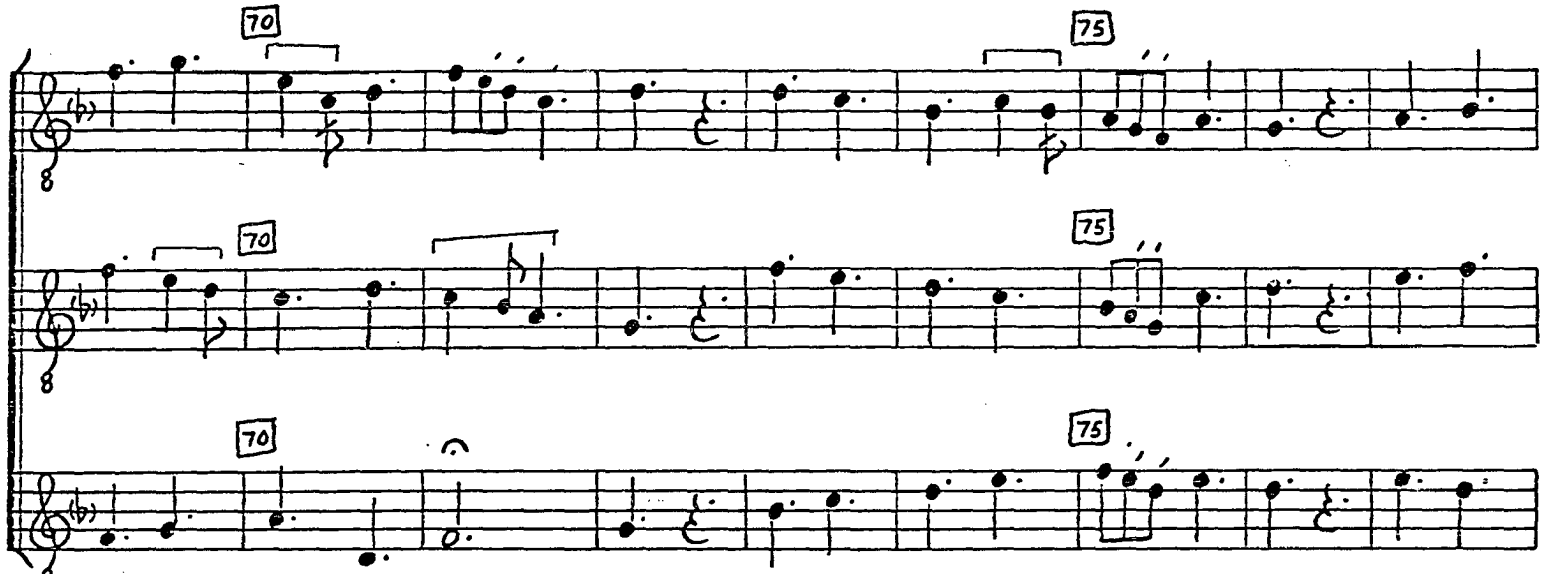
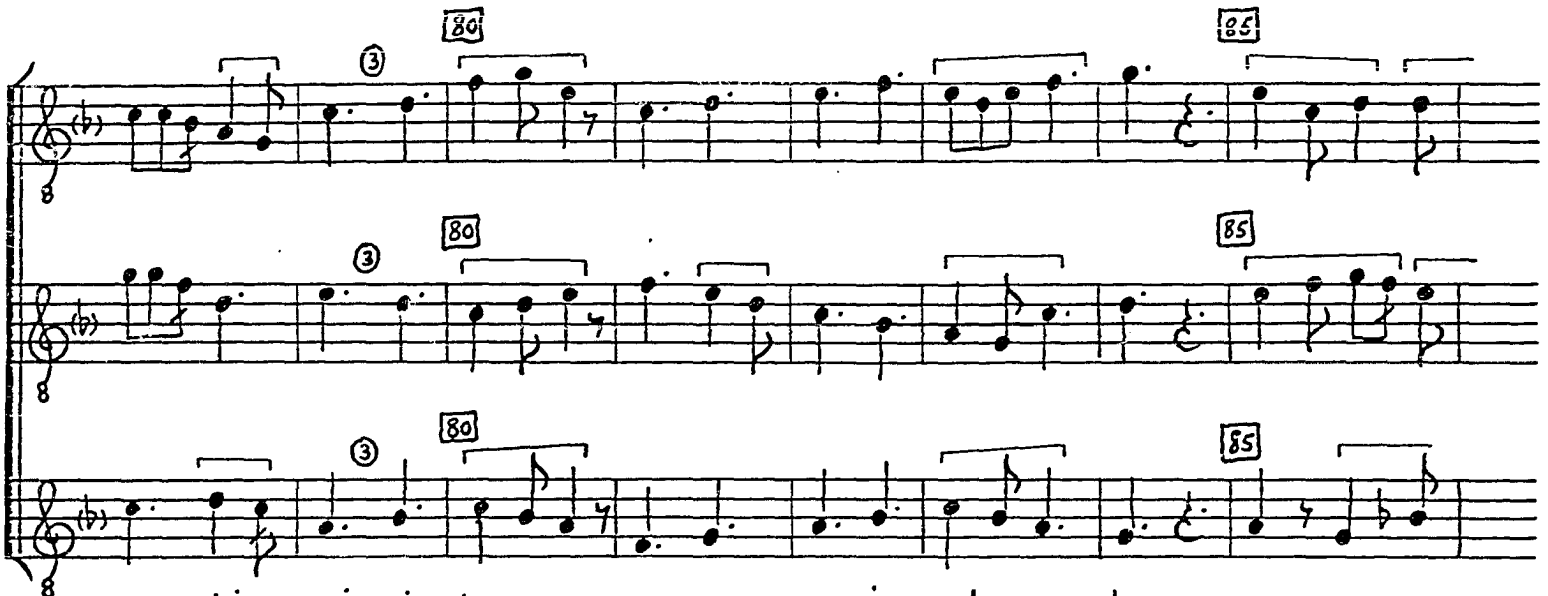


6. a- ve, vir- go pu- ra. II 7. A- ve, fu- sa ce- li- tus 8. ro- re



san- cti spi- ri- tus 9. a- ve, De- i cel- la,

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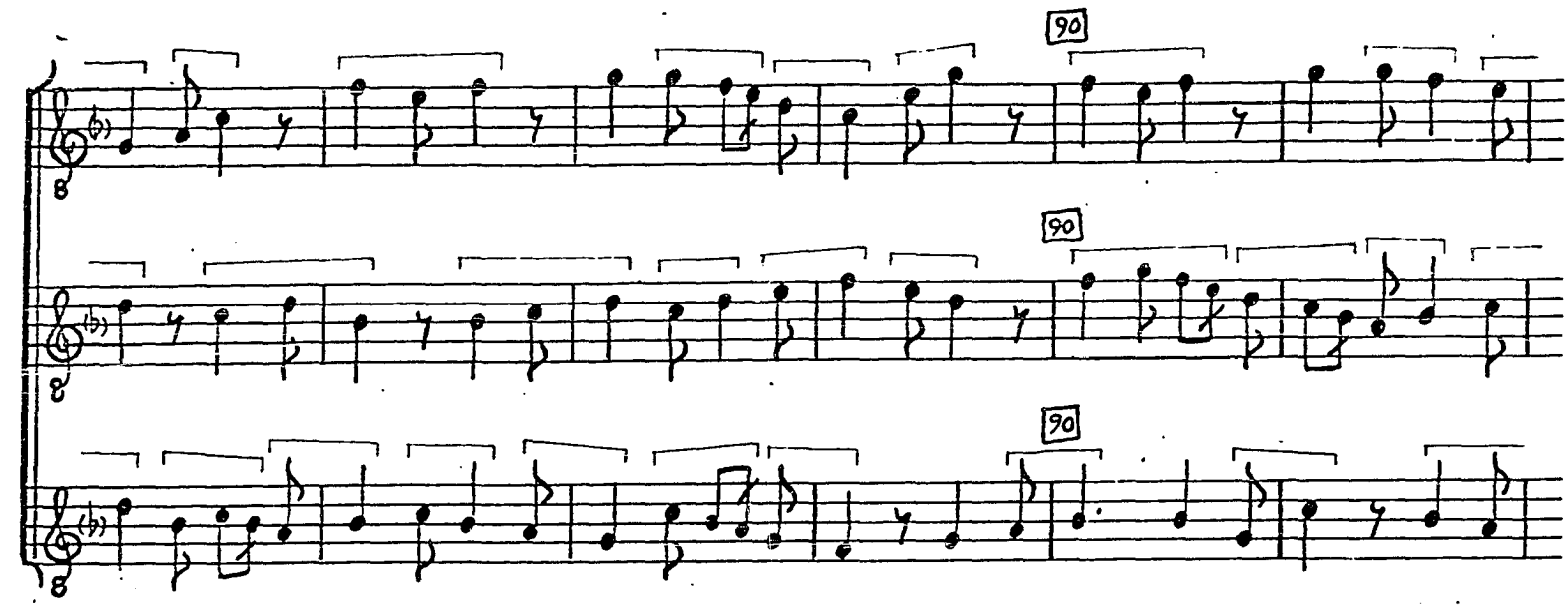

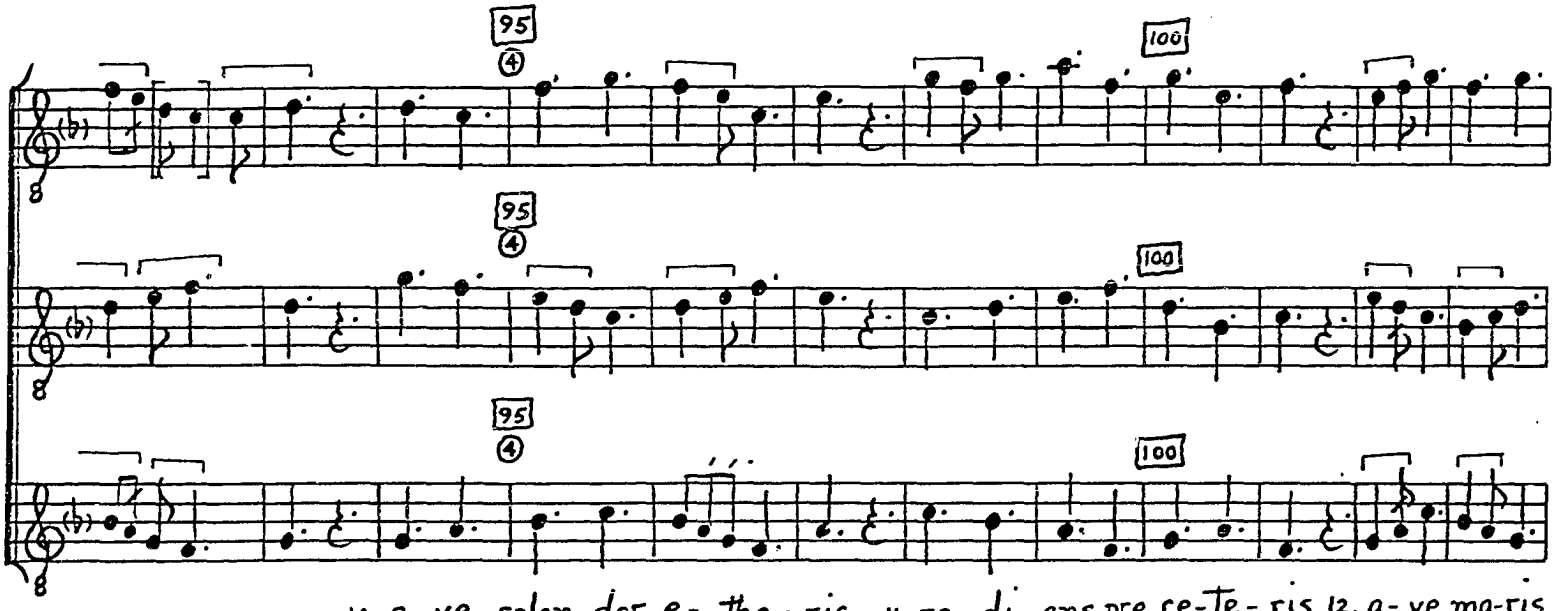

10. a- ve, splen-dor e- the- ris, 11. ra- di- ans pre ce-te- ris 12. a- ve, ma-ris

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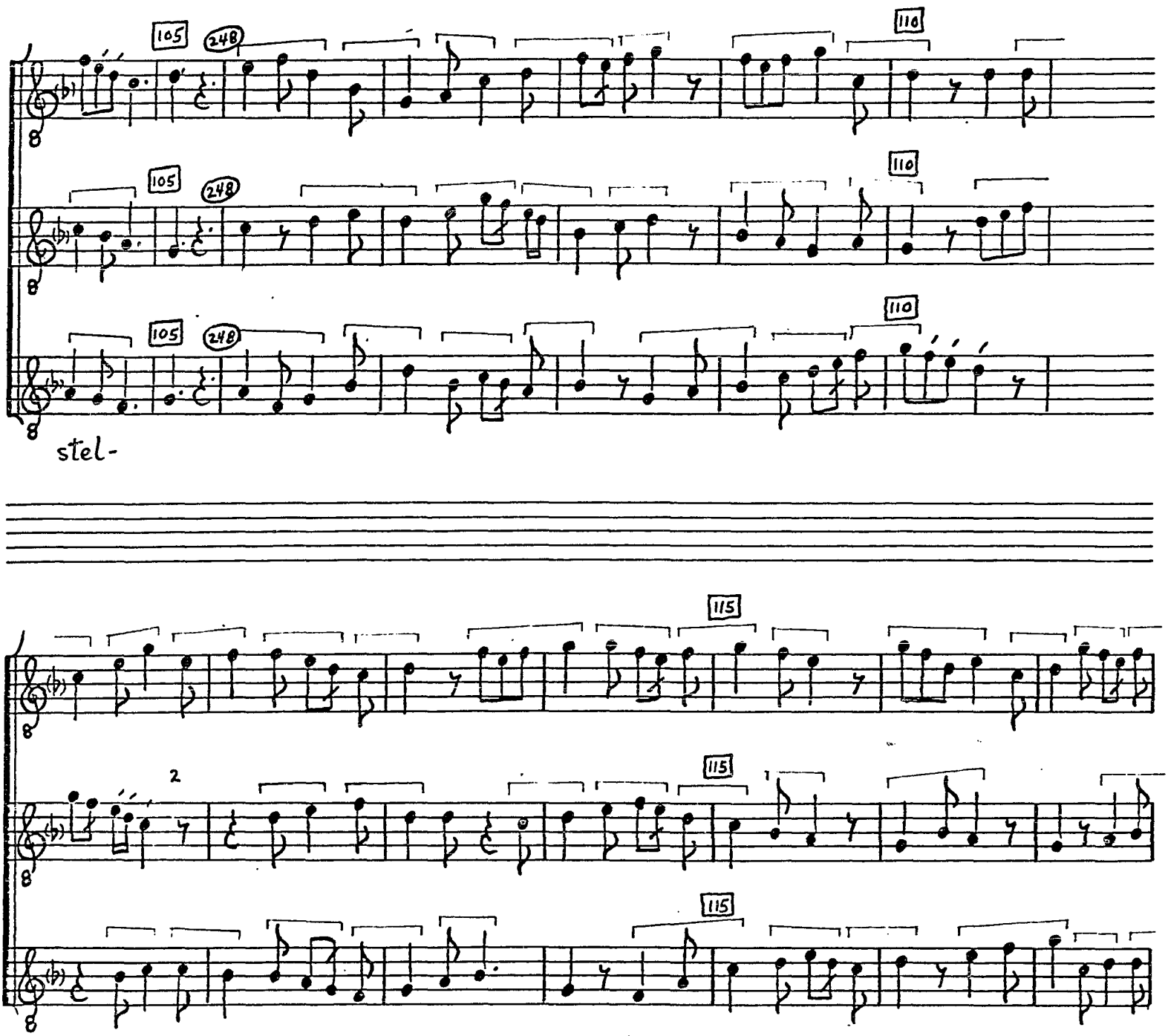

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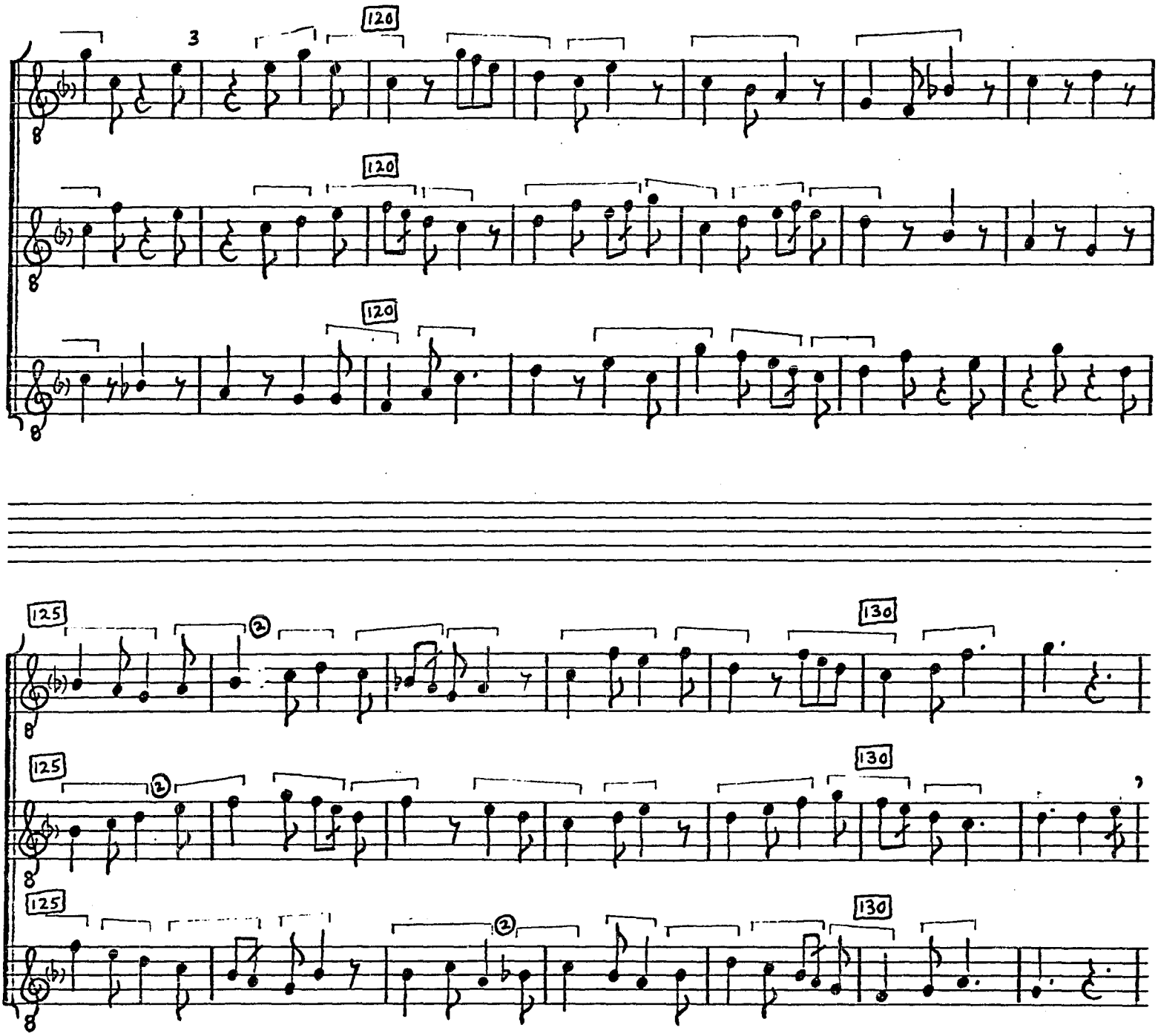

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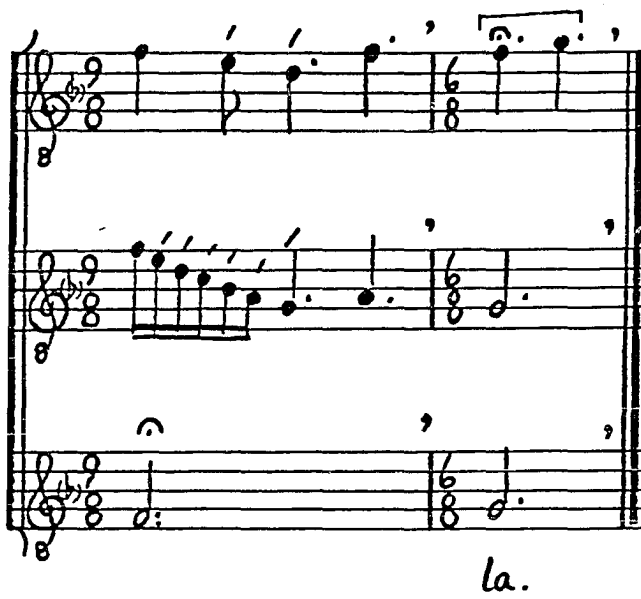

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NOTES

[1]Duplum, mm. 29-30--Widely spaced double pause in F.

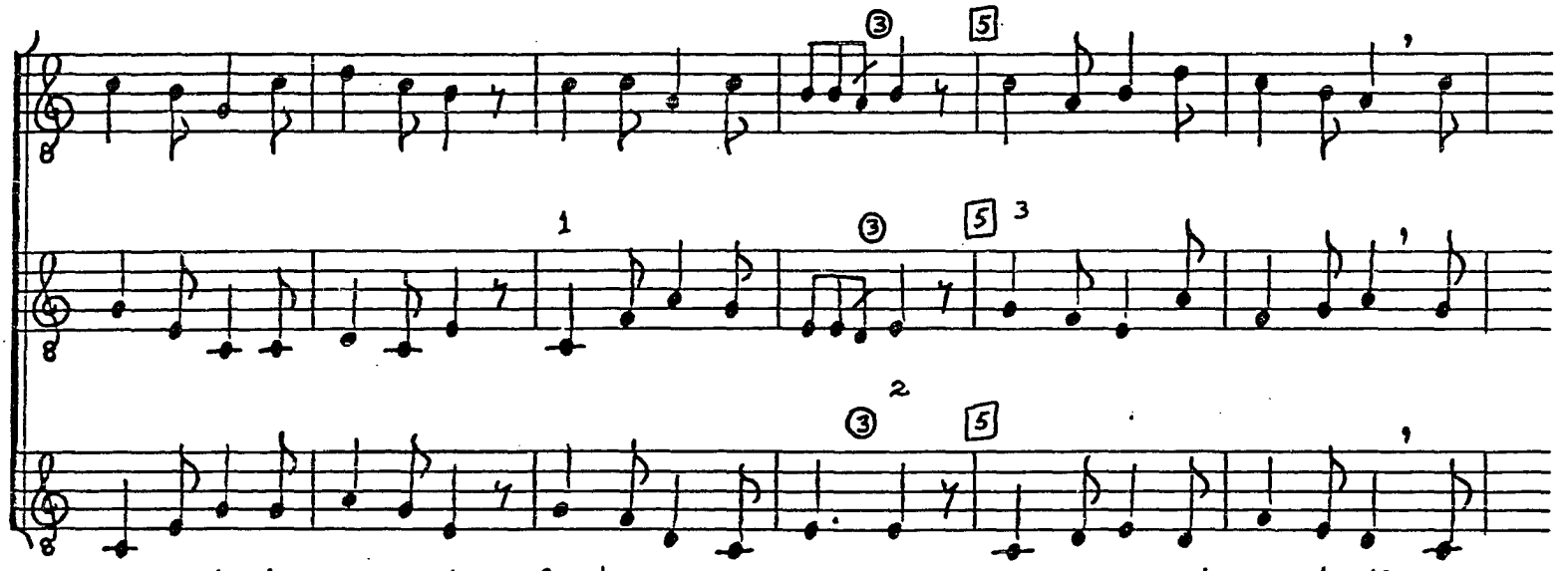
[2]Tenor, mm. 110-111; Duplum, m. 111--Double pauses in F.

[3]Triplum, m. 118--d in F.

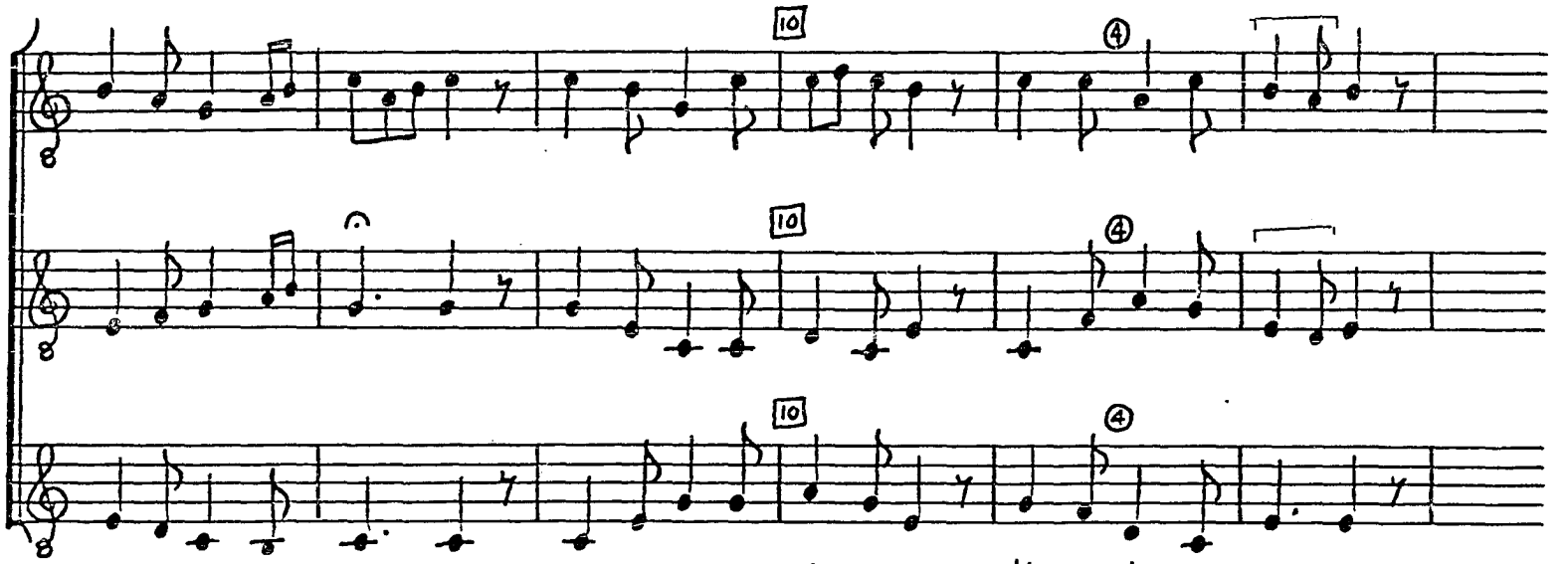
NICHOLAI PRESULIS (F 27)

Sources
F 248-249

Editions
AH 21, 85



1. Ni-cho-la-i pre-su-lis 2. fe-stum ce-le-bre- mus, 3. con-cre-pan-do mo-du-lis 4. le-



ti-ti-e so- ne- mus, 5. ver-si-bus al-mis-so-nis, 6. di-em de-co- re- mus,

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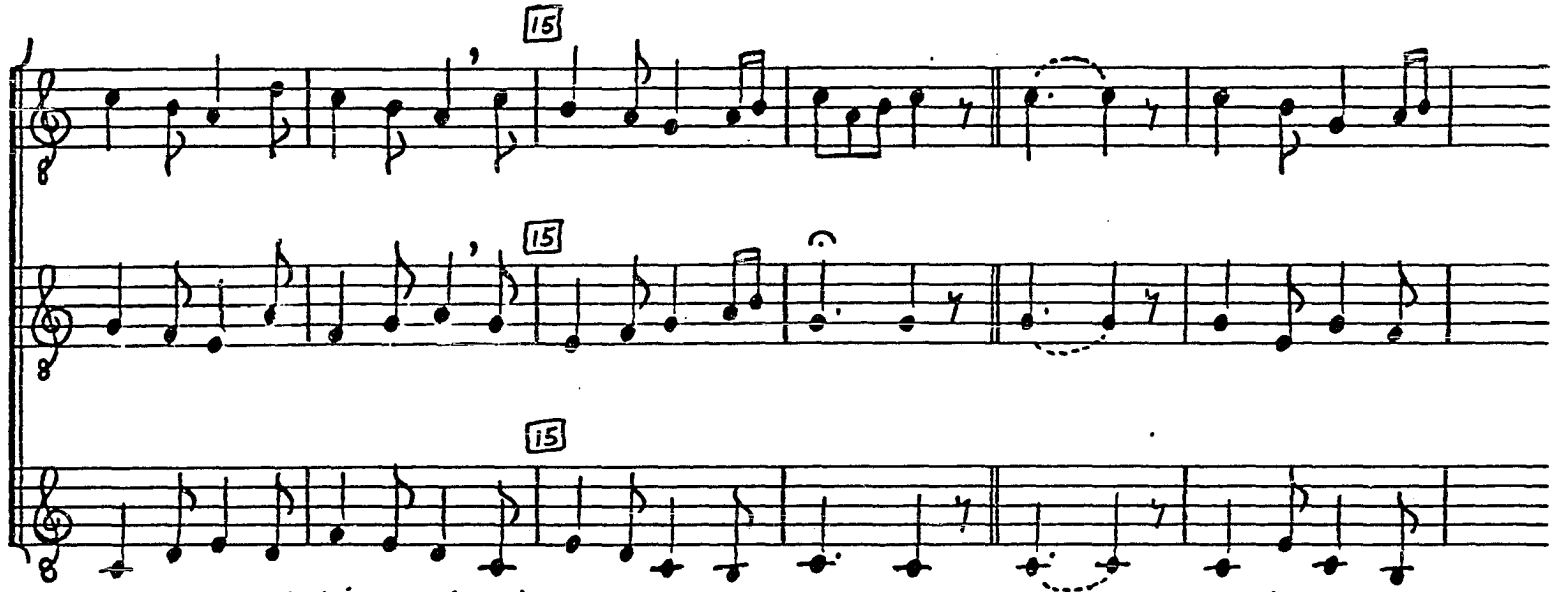
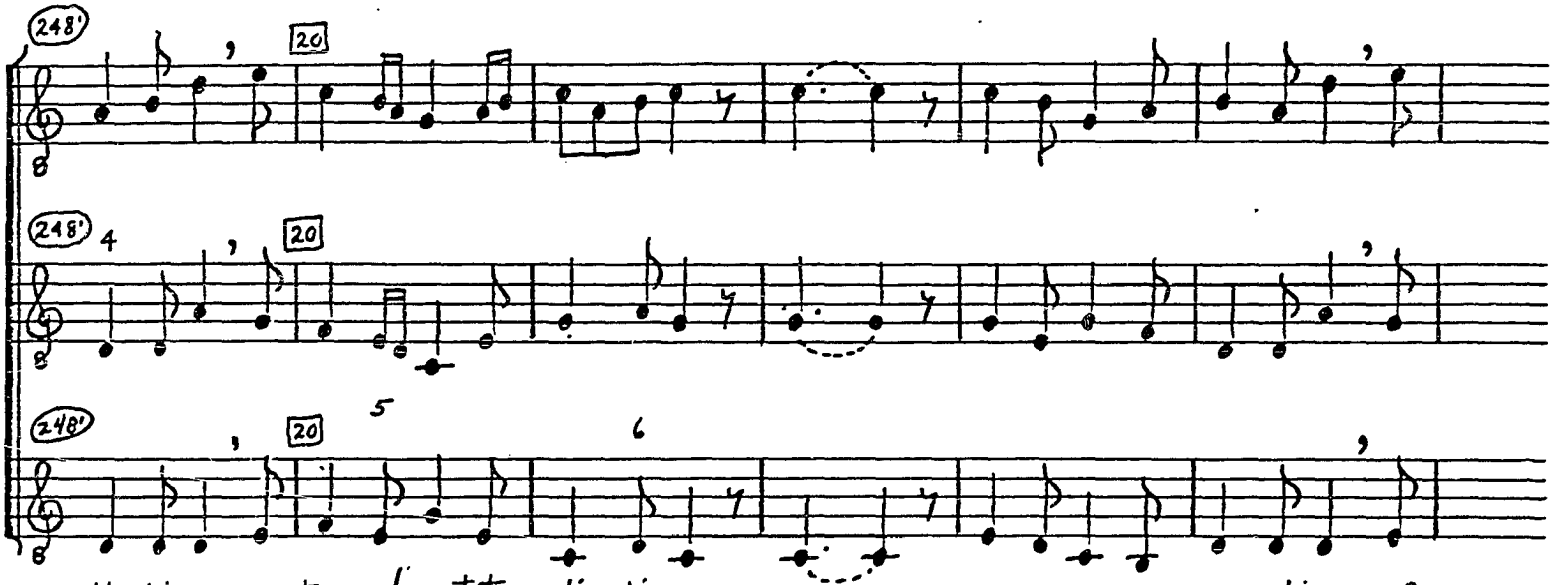


7. vo-ci-bus al-tis-so-nis 8. in-ten-ti fe-sti-ne- mus. II 9. In tan-to na-ta-



li-ti-o 10. pa-trum do-cet tra-di-ti-o, 11. ut con-so-net in gau-di-o 12. fi-

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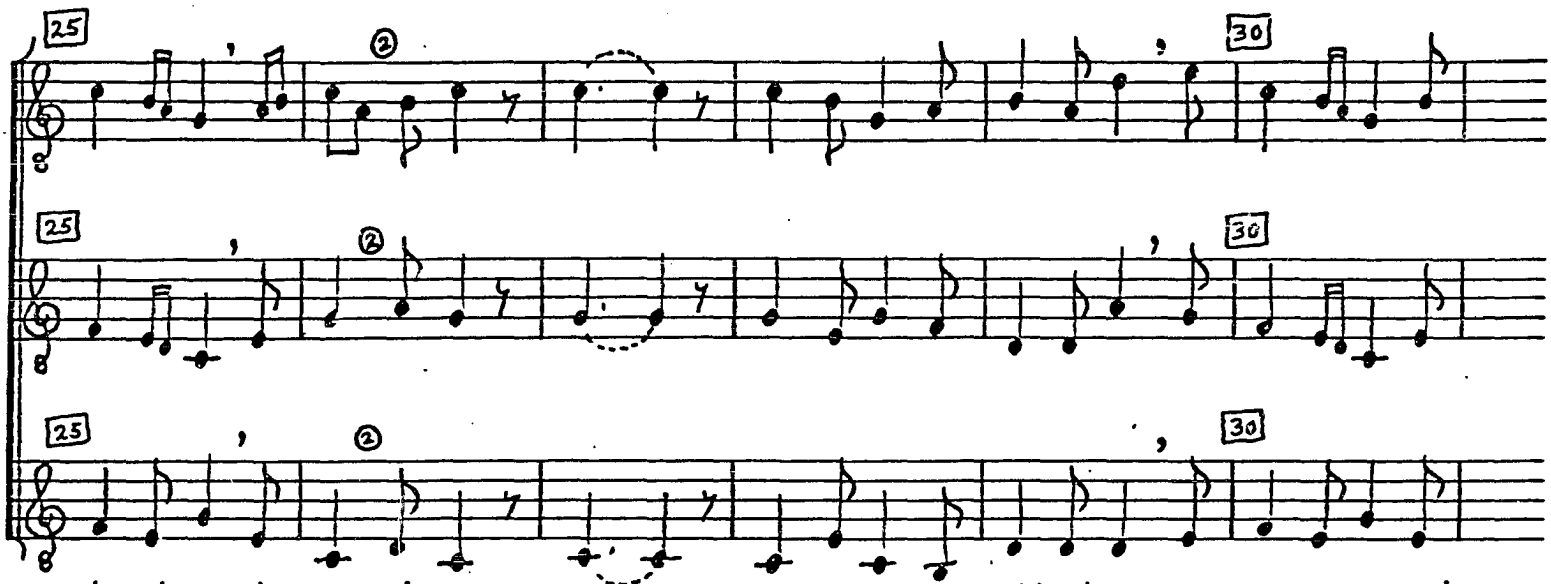
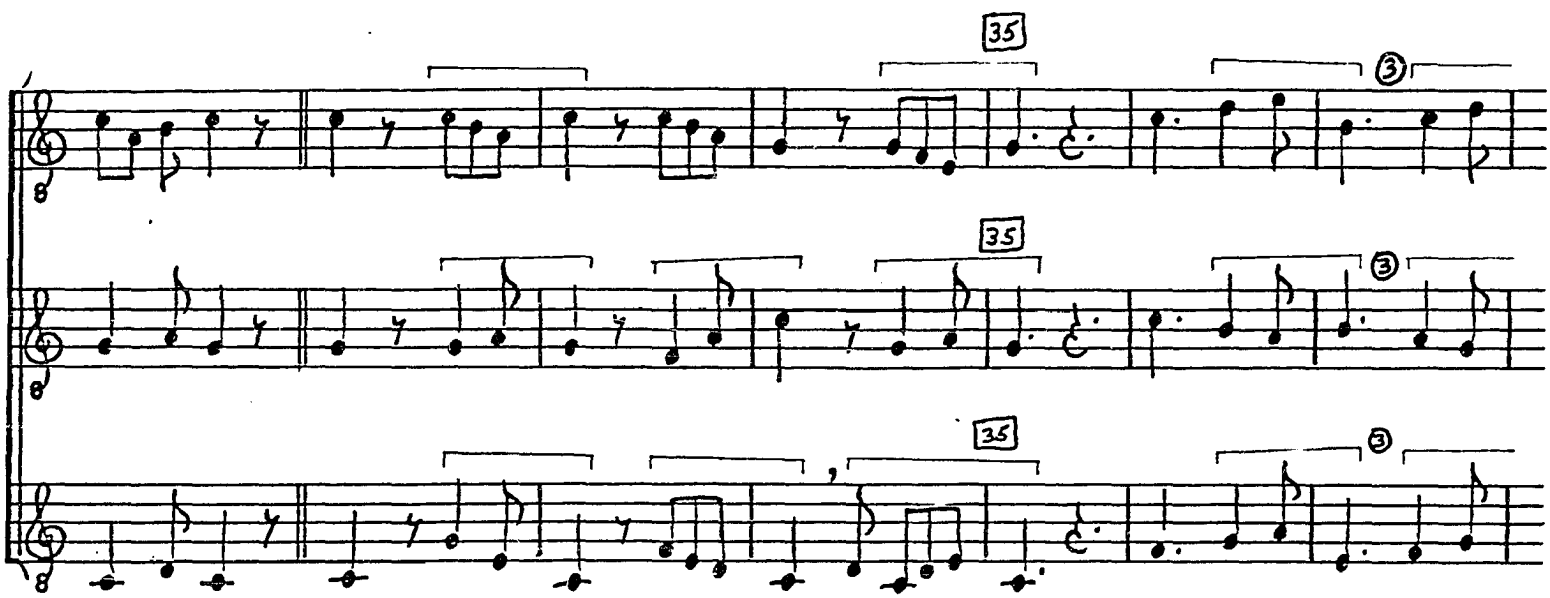


de-li-um de- vo-ti- o, 13. est er-go su-per- sti-ti- o, 14. va-ca-re a tri-



pu-di- o. III 15. Nunc

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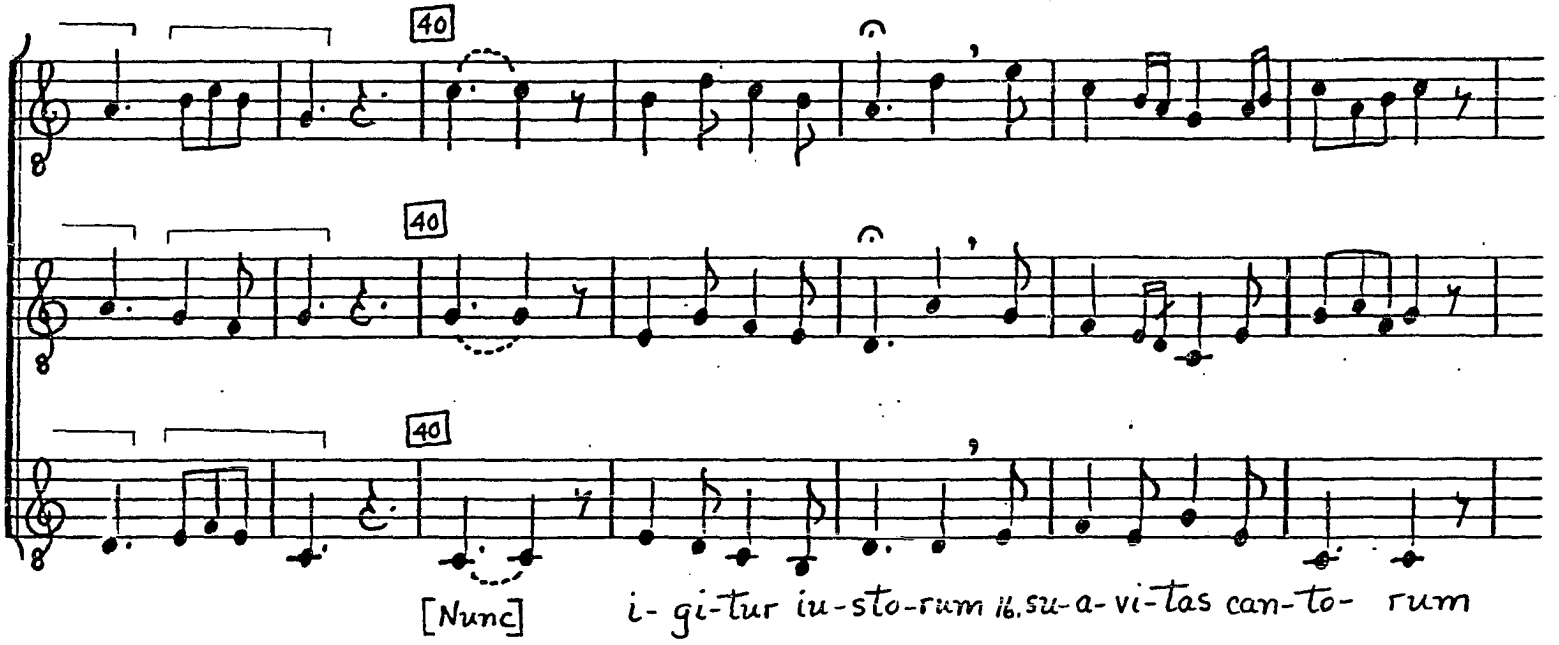

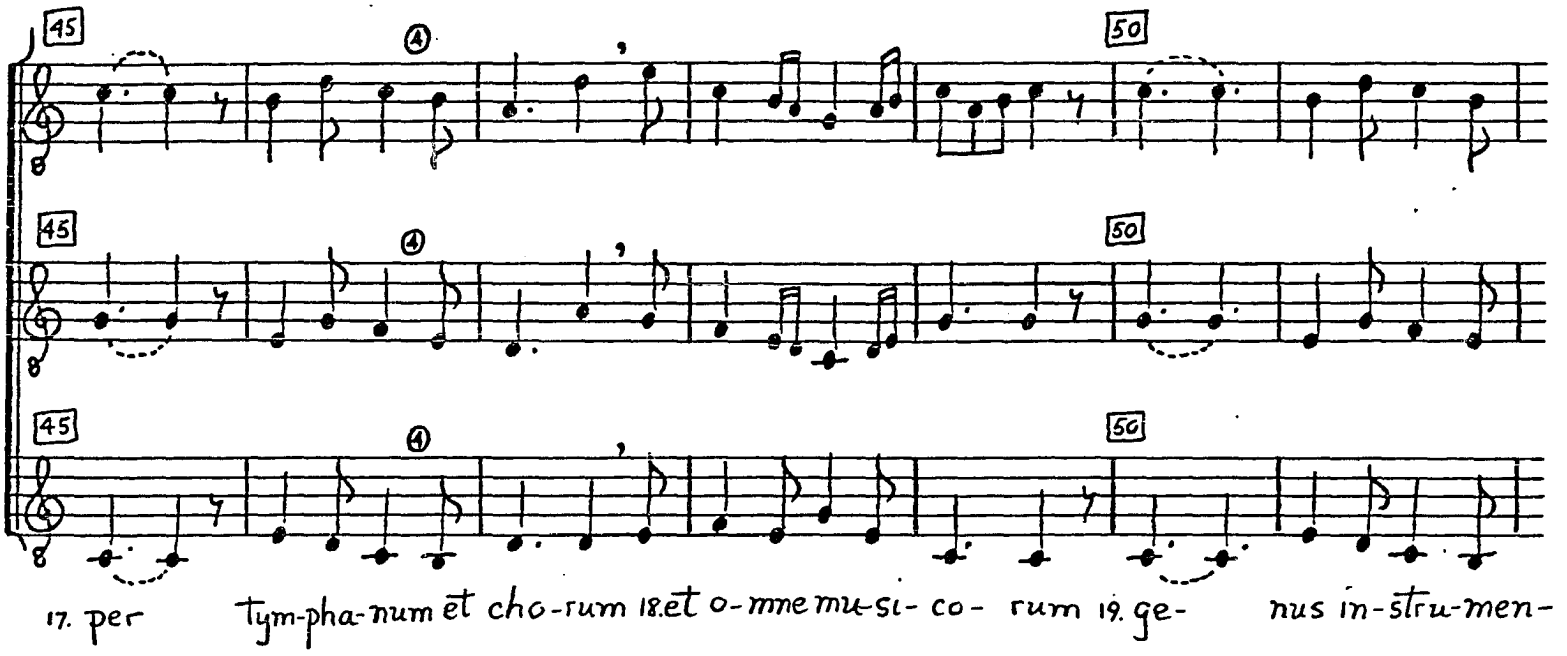

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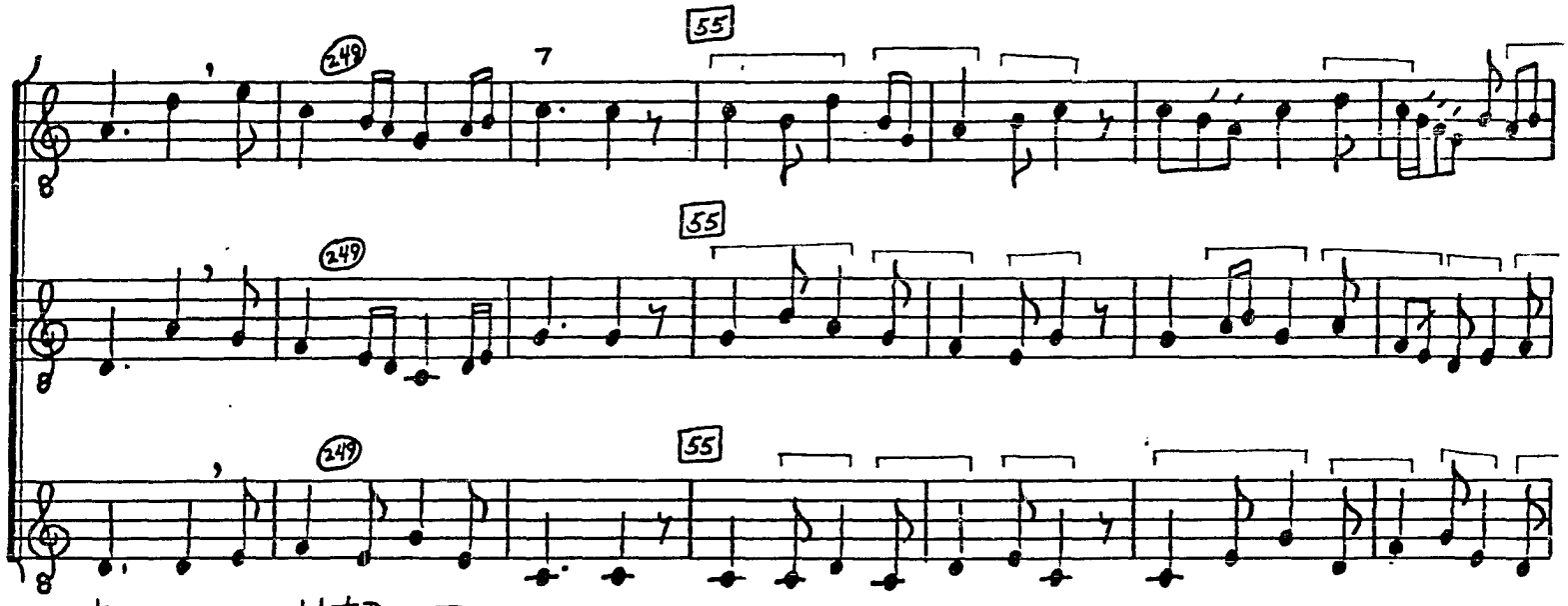
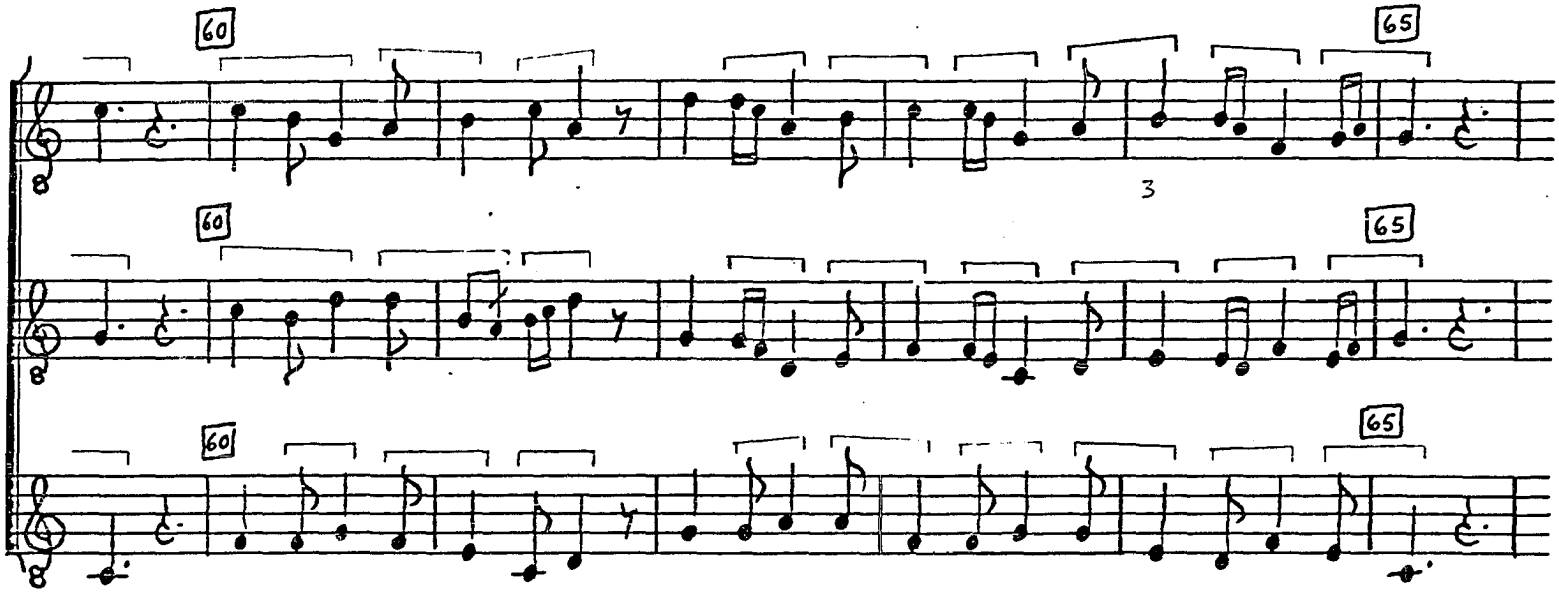


to- rum 20. psal-lat De-o De- o-



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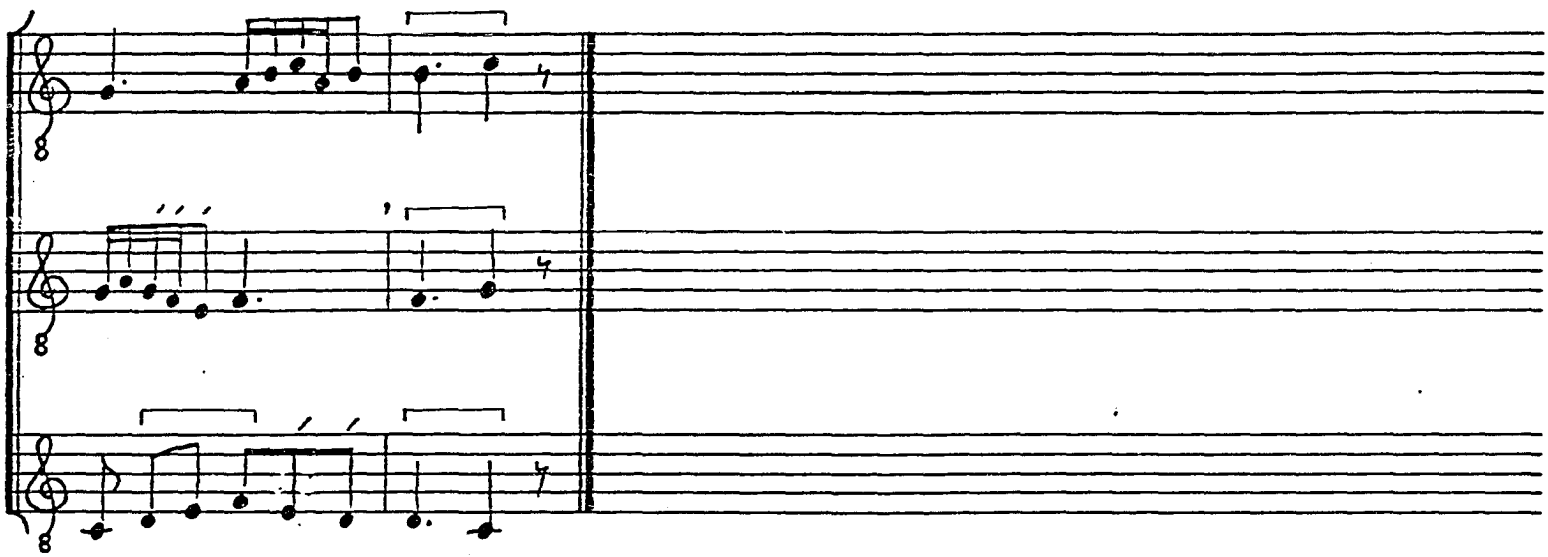

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NOTES

[1]Duplum, m. 3--D in F.

[2]M. 4 et seq.--Every other phrase ends with ▪▪ on the last syllable, even those phrases with ▬ on the penultimate syllable.

[3]Duplum, m. 5--E-D-C in F.

[4]Duplum, m. 19--E in F.

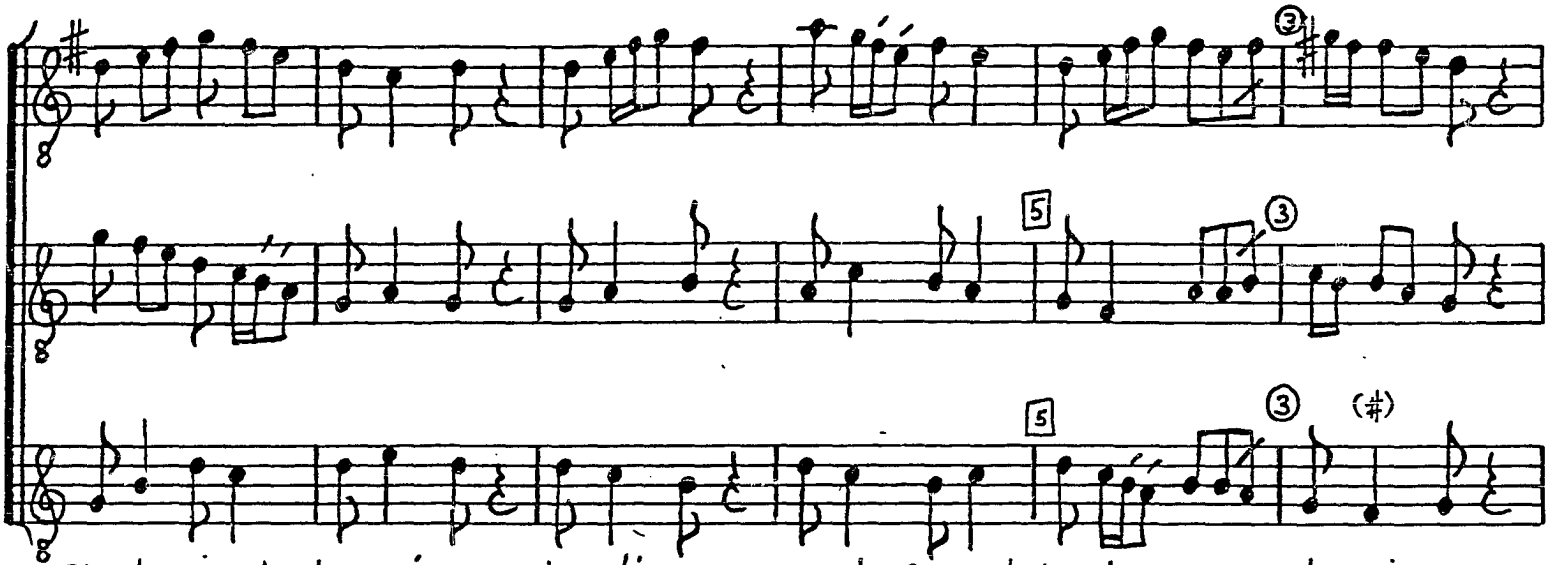
[5]Tenor, m. 20--D in F.

[6]Tenor, m. 21--C in F.

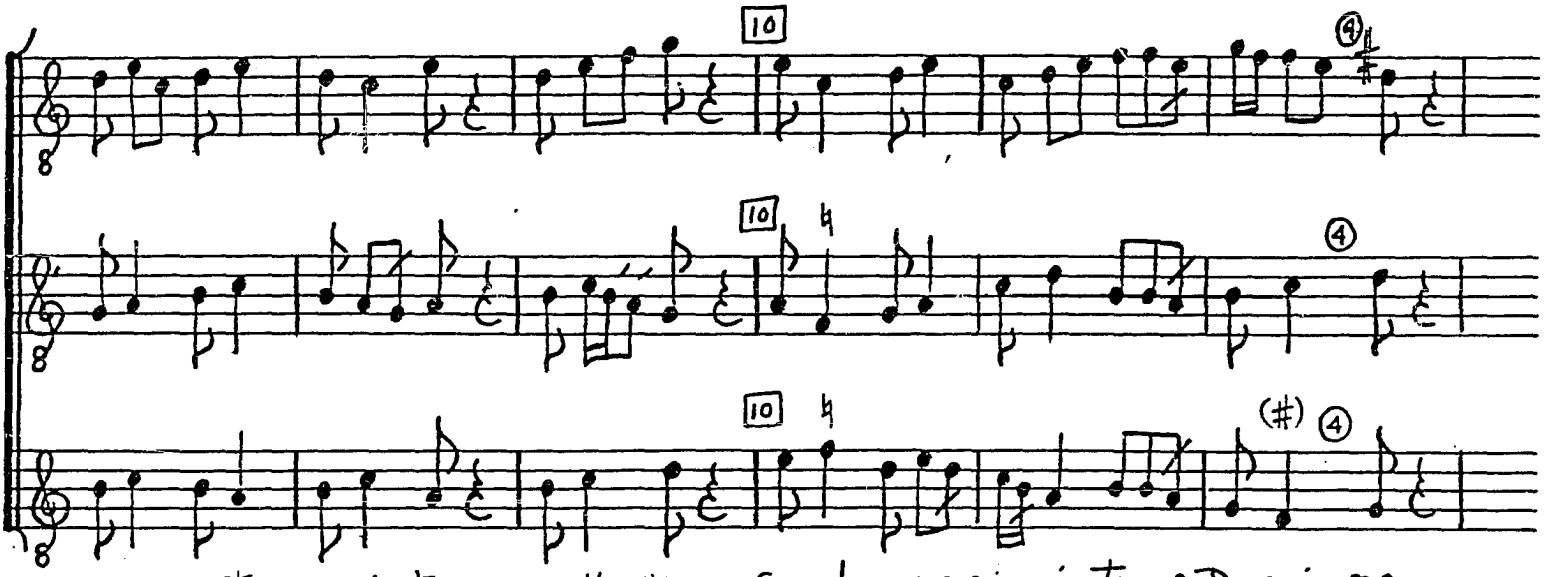
[7]Triplum, m. 54--Two d's in F.

STEPHANI SOLLEMPNIA (F 28)

Sources
F 249r-v



1. Ste-pha-ni sa- lem-pni-a 2. gau-di-a 3. mun-do fe-rant ho-di- e 4. glo-ri- e.



5. Di- es fe-stus a-gi- tur, 6. co-li- tur: 7. Gau-de-a-mus i- gi- tur 8. Do-mi- no,

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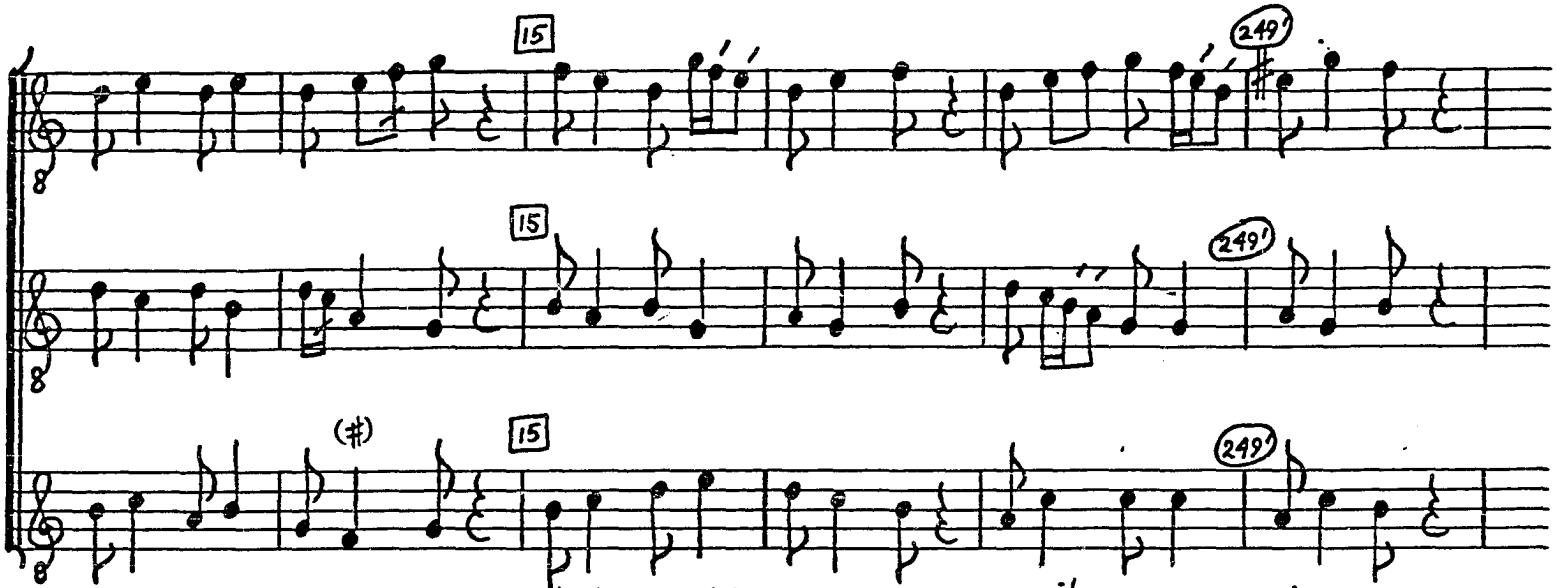
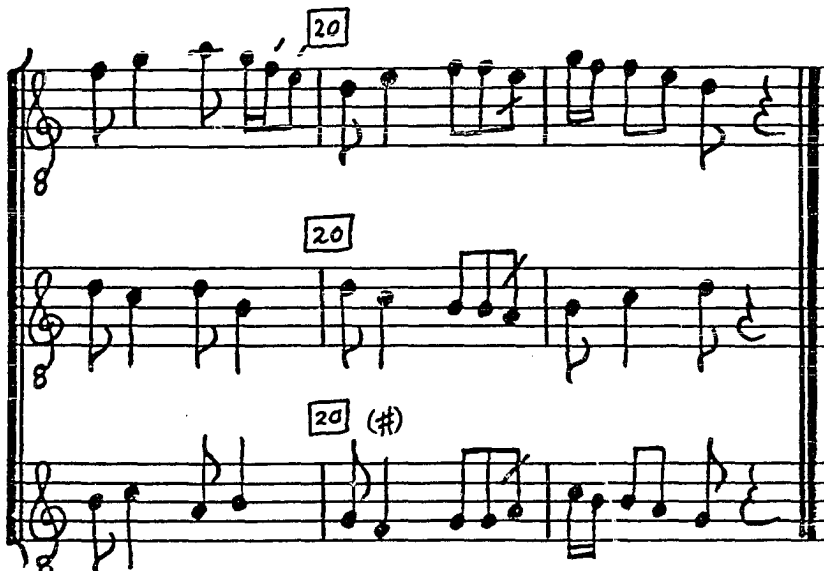


9. re-gi si-ne ter-mi-no, 10. qui de mor-tis car-ce-re 11. ve-nit ser-vos sol-ve-re,



12. ce-li pan-dens a-di-tum 13. ab-di-tum.

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STELLA SERENA (F 29)

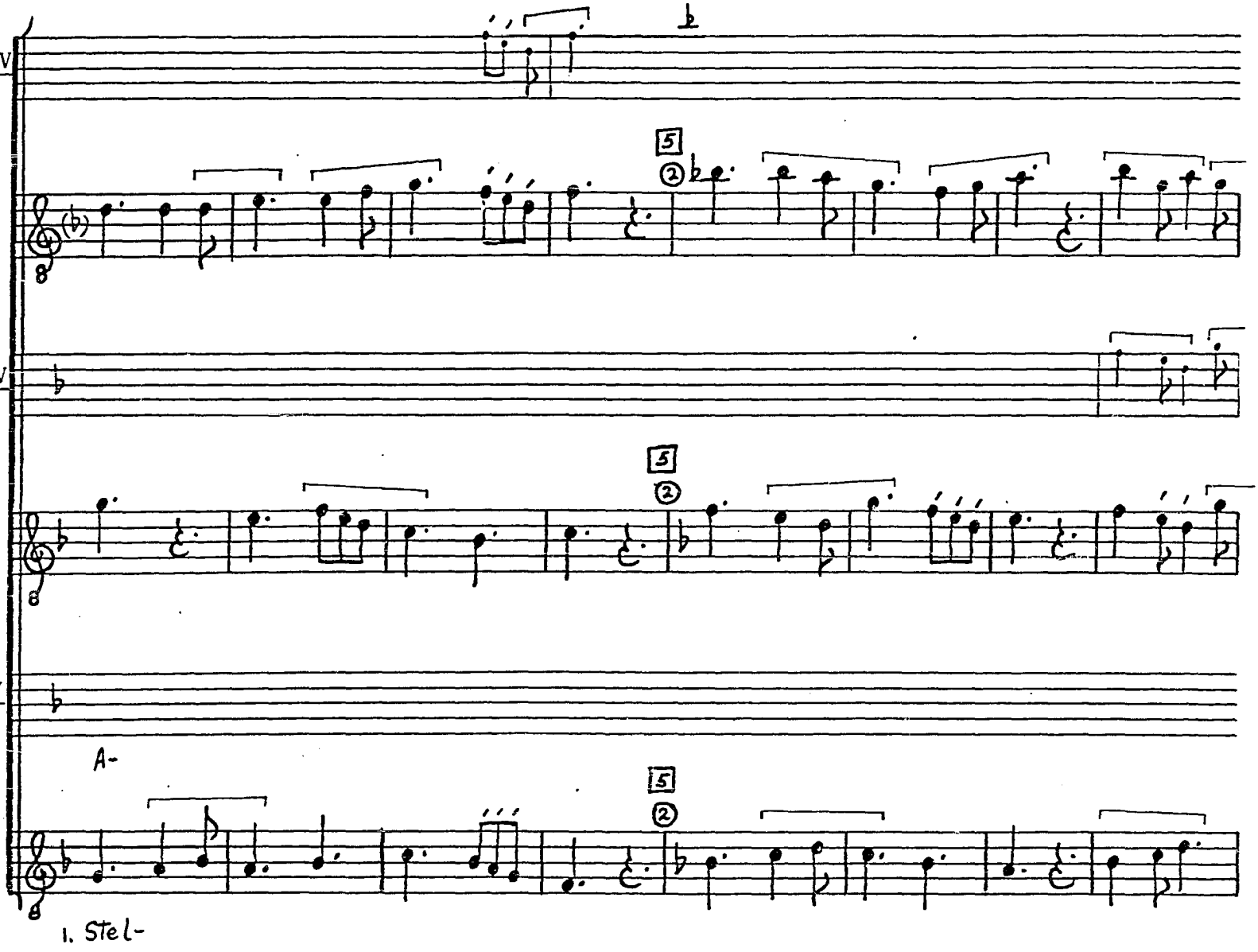
Sources
F 249v-250

Editions
Knapp, 35 Conductus, p. 47

AVE MARIA GRATIA PLENA (O 4)

Sources
StV 259r-v

Editions
Husmann, Die mittelalterliche Mehrstimmigkeit, p. 32



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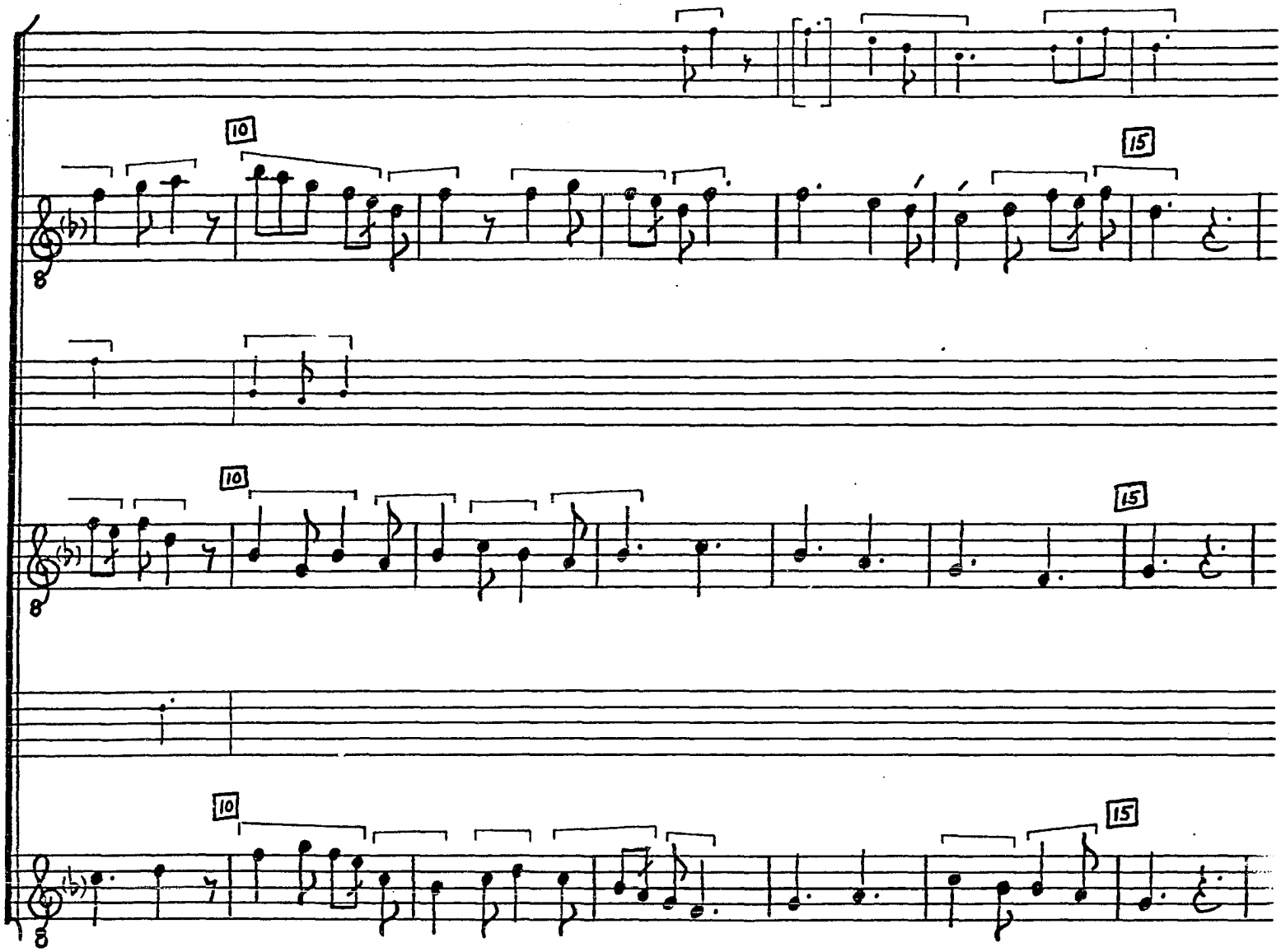

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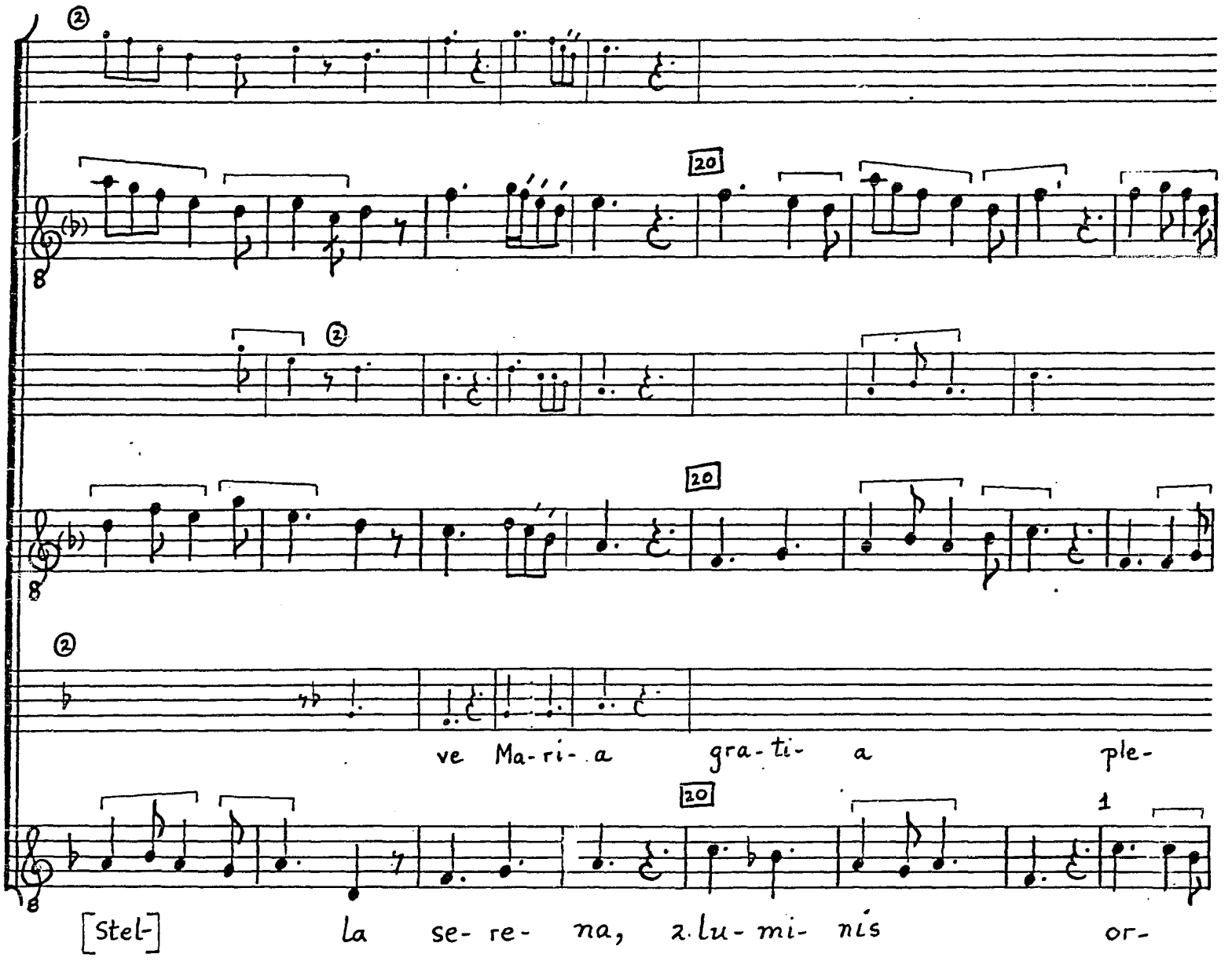

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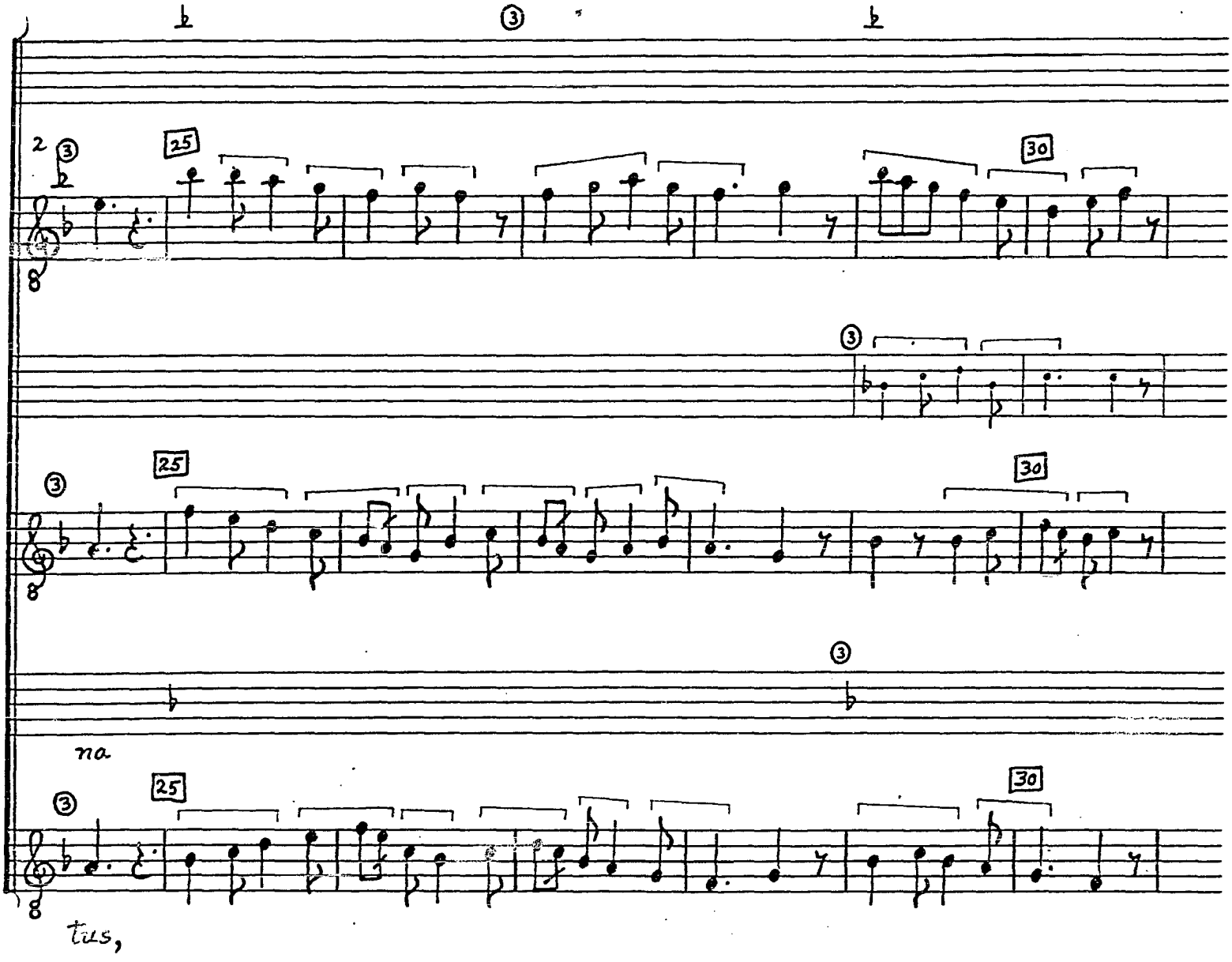

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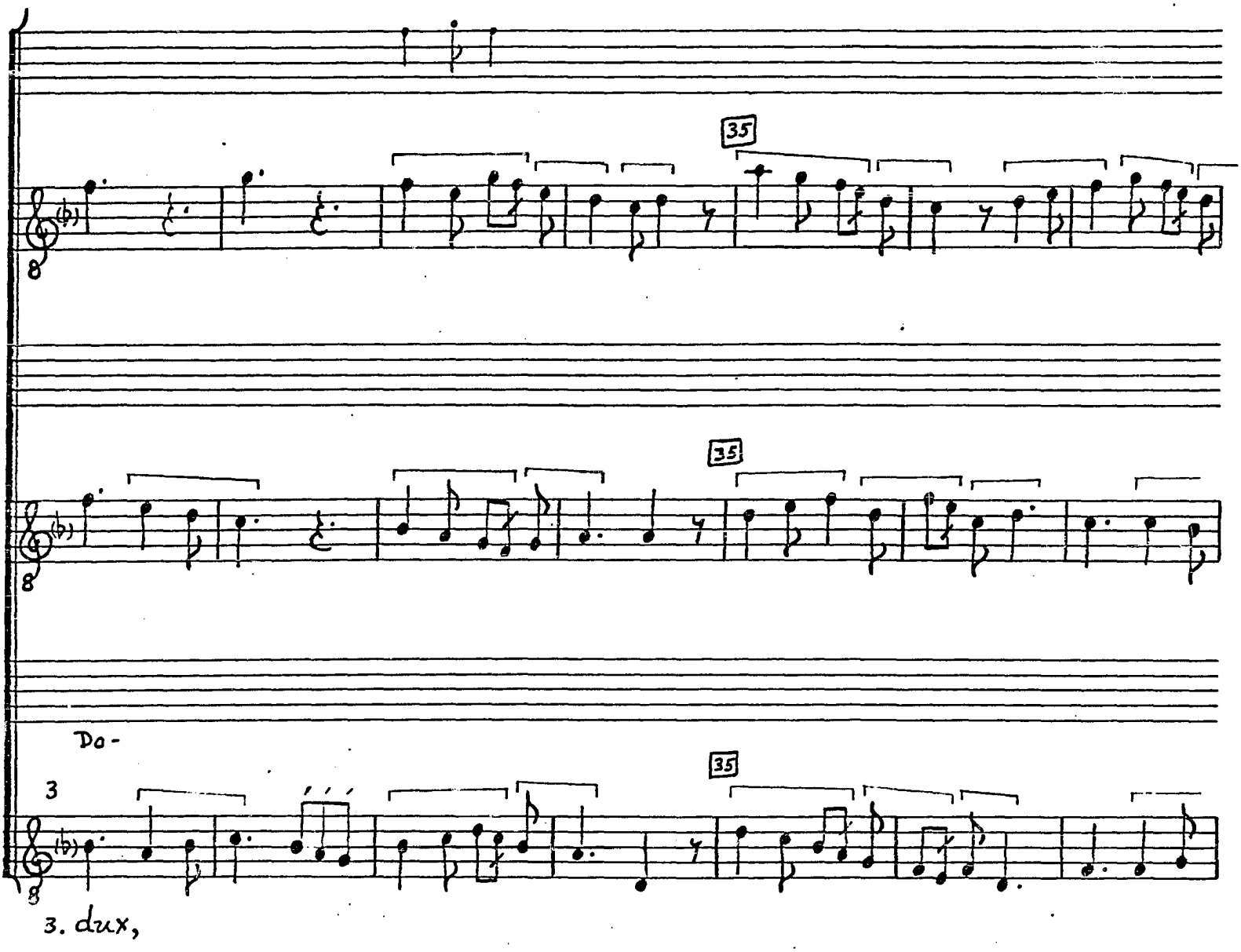

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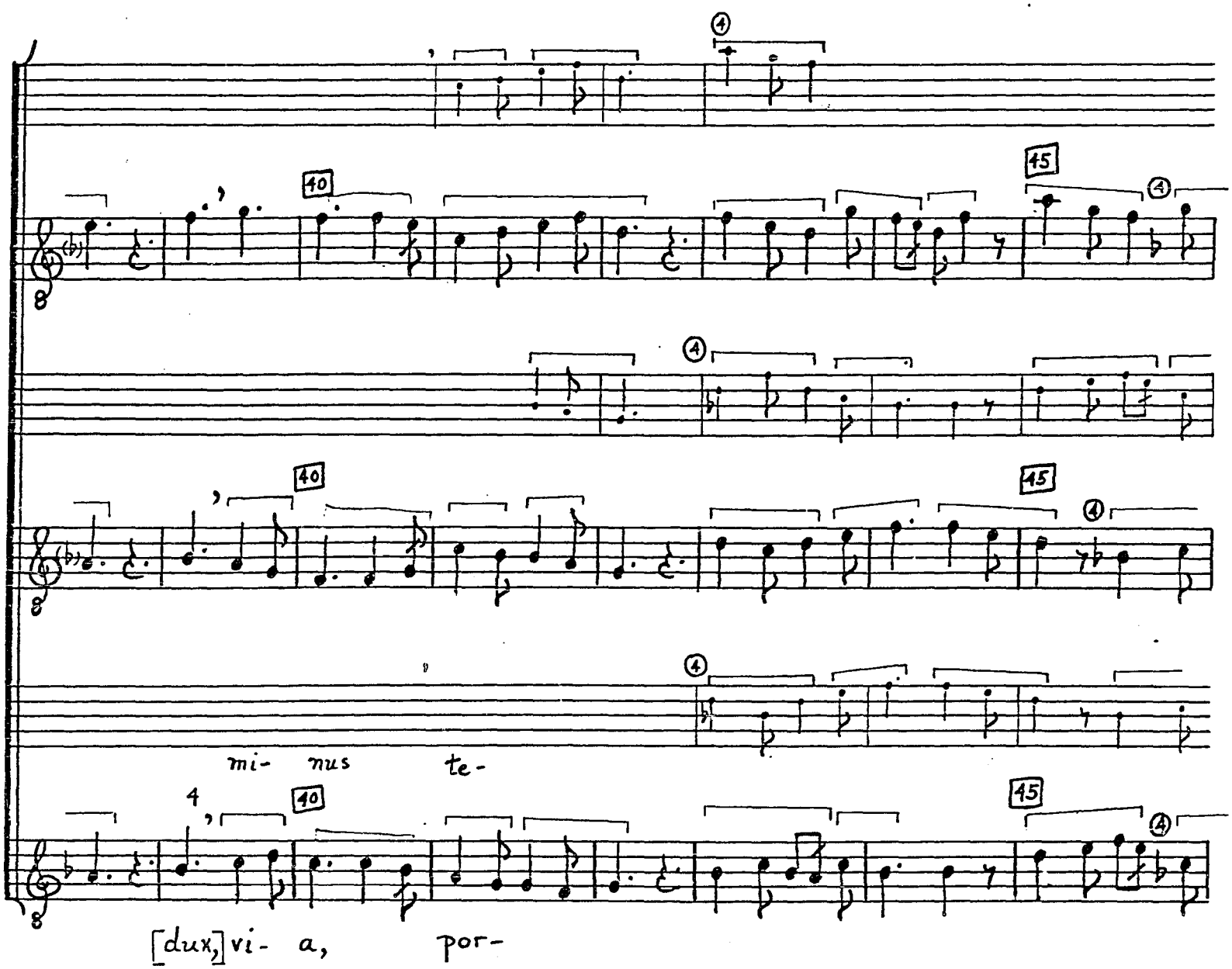

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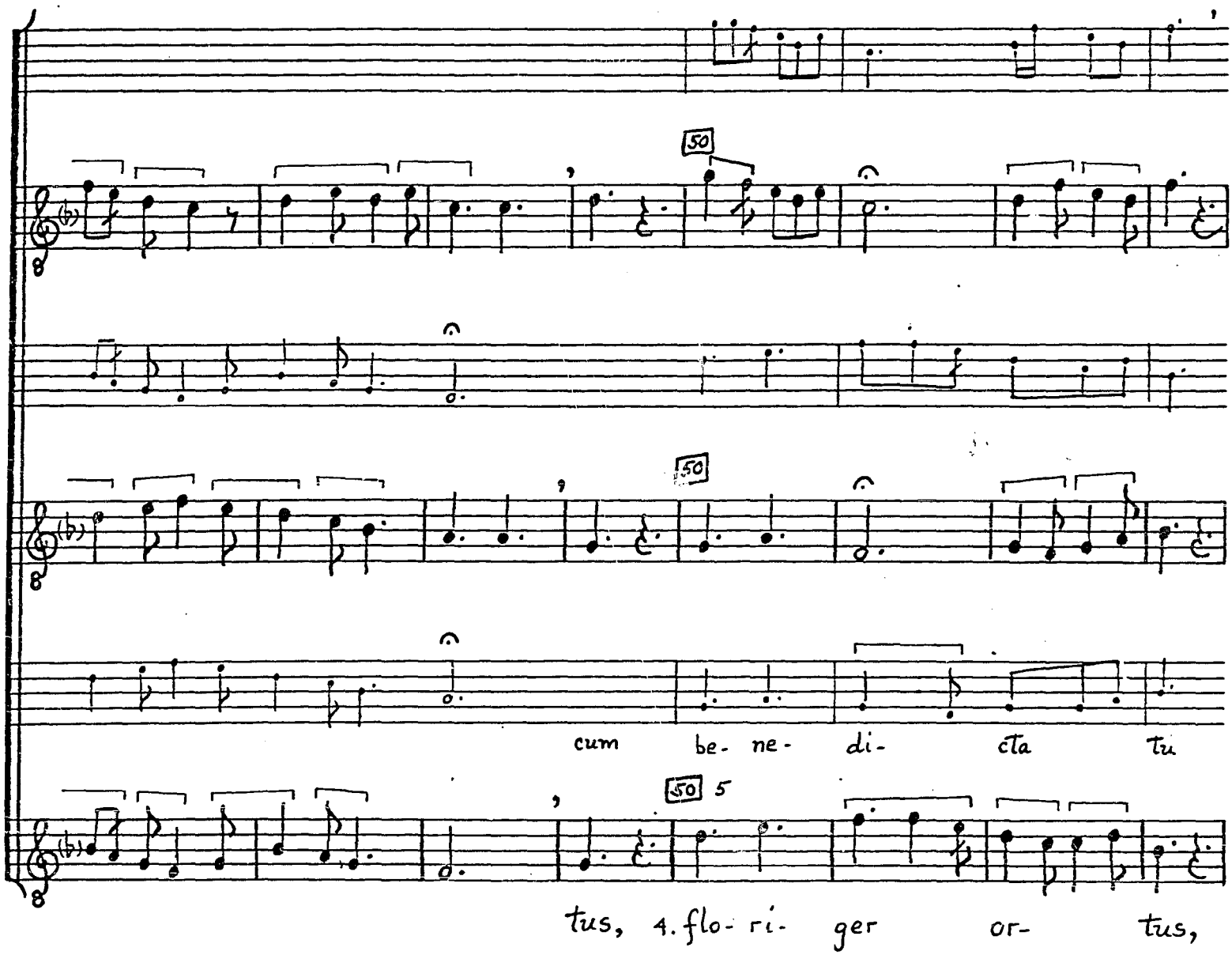

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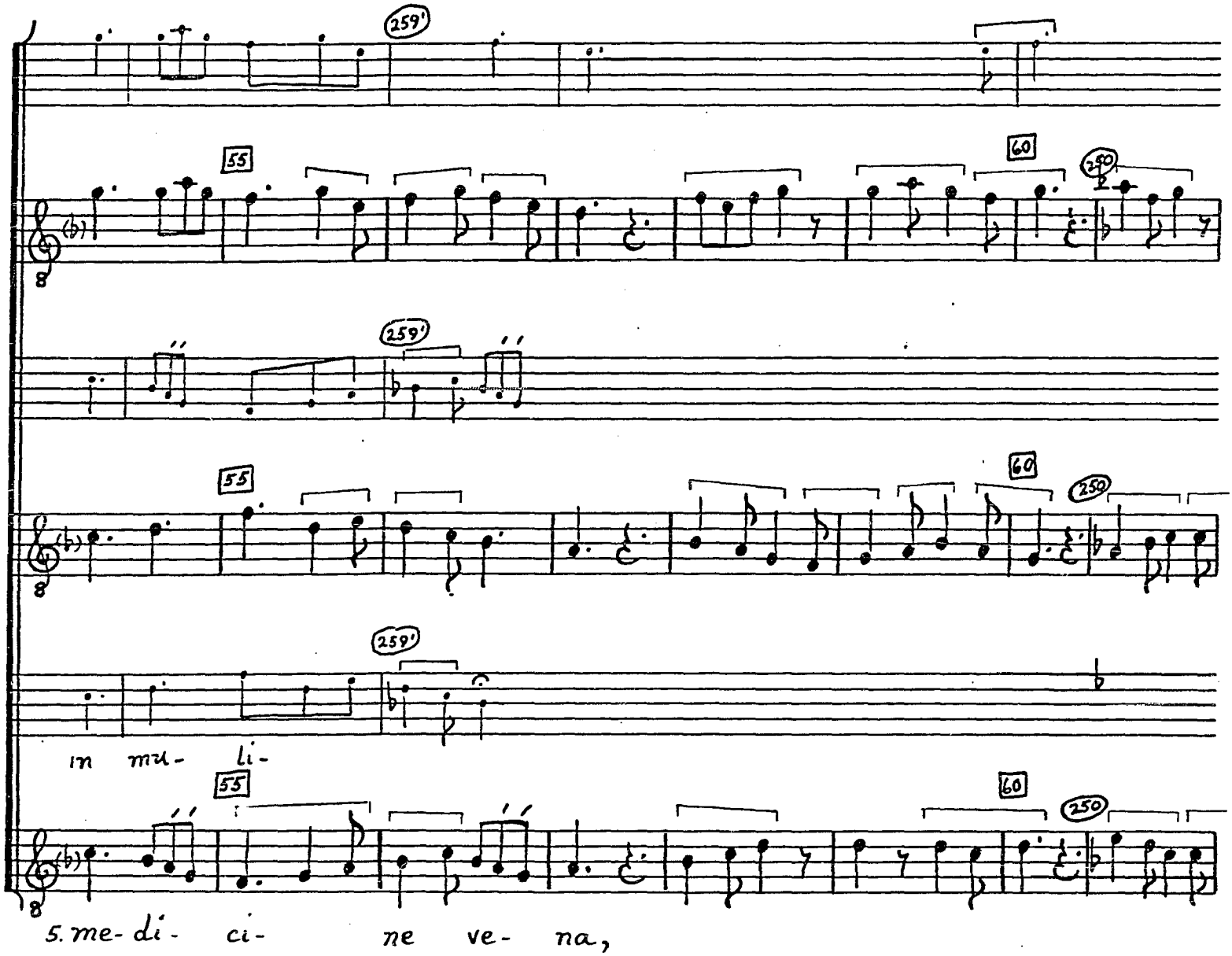

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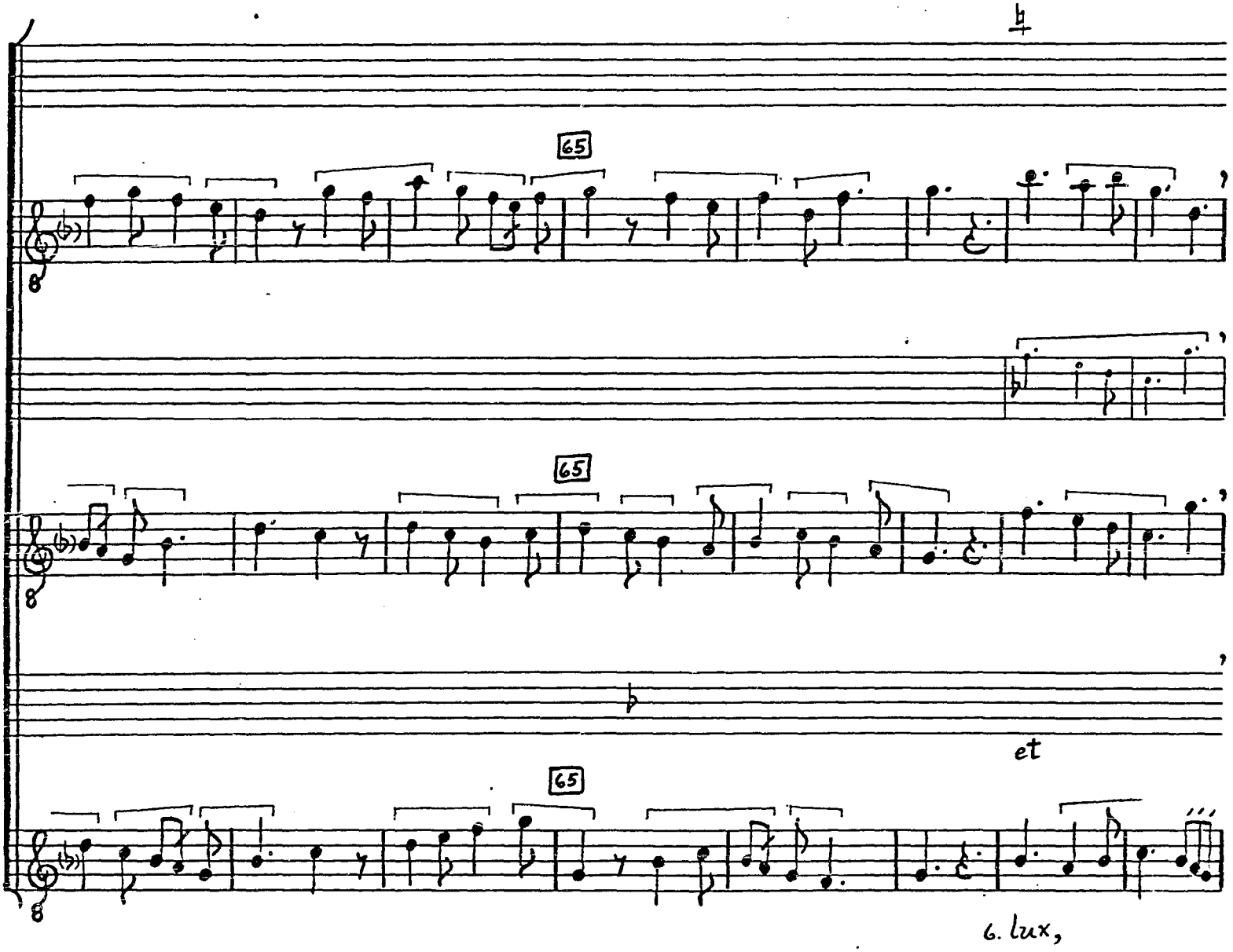

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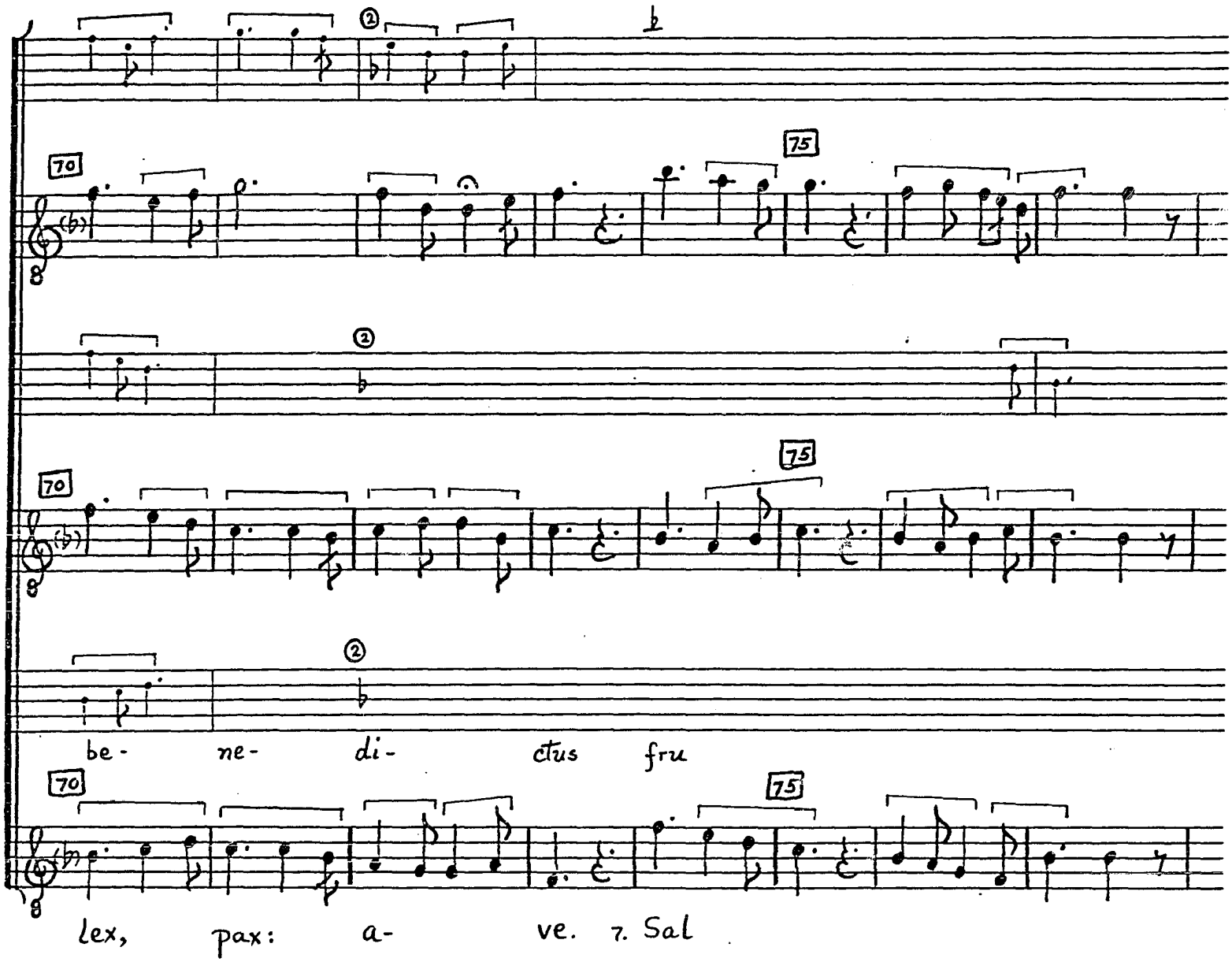

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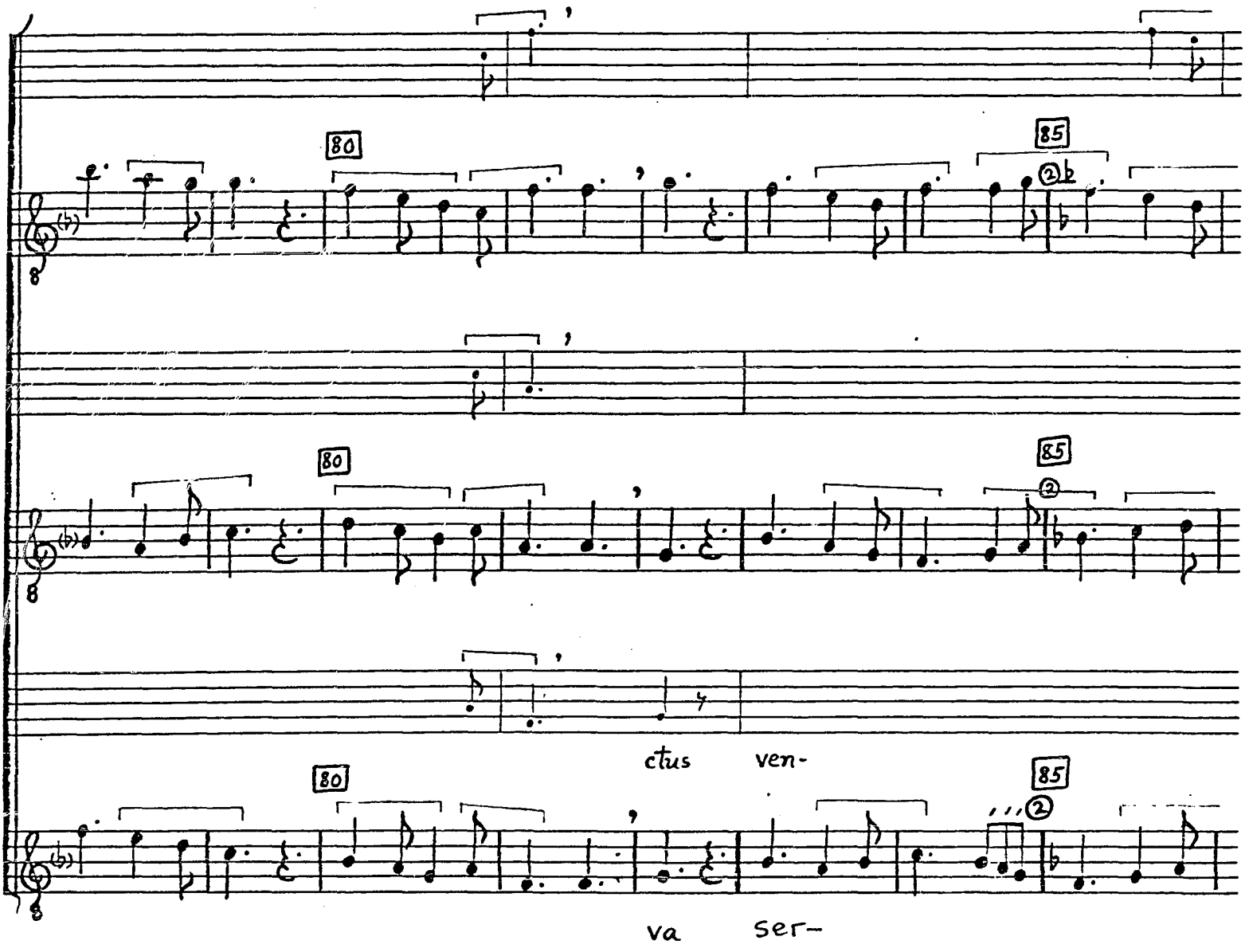

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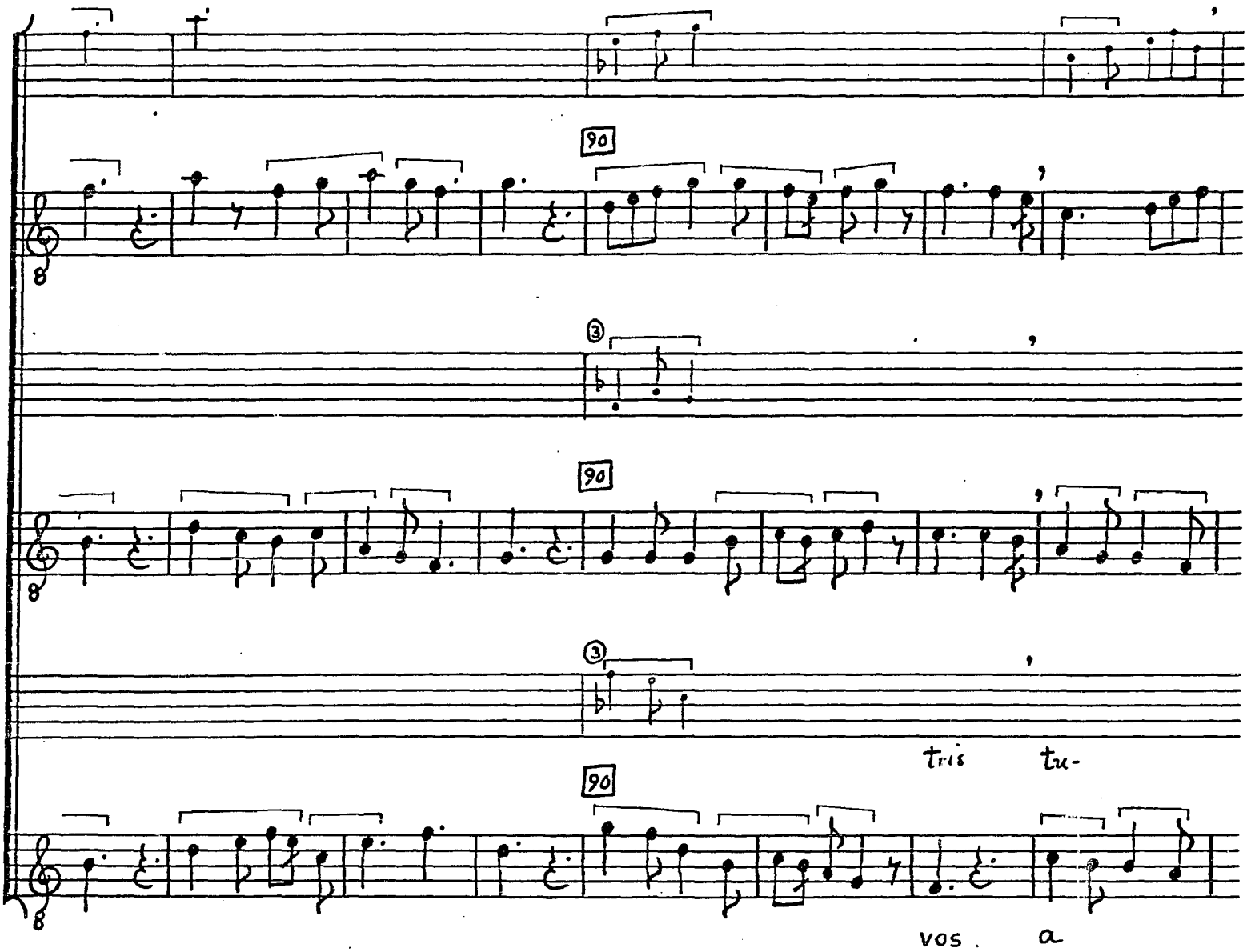

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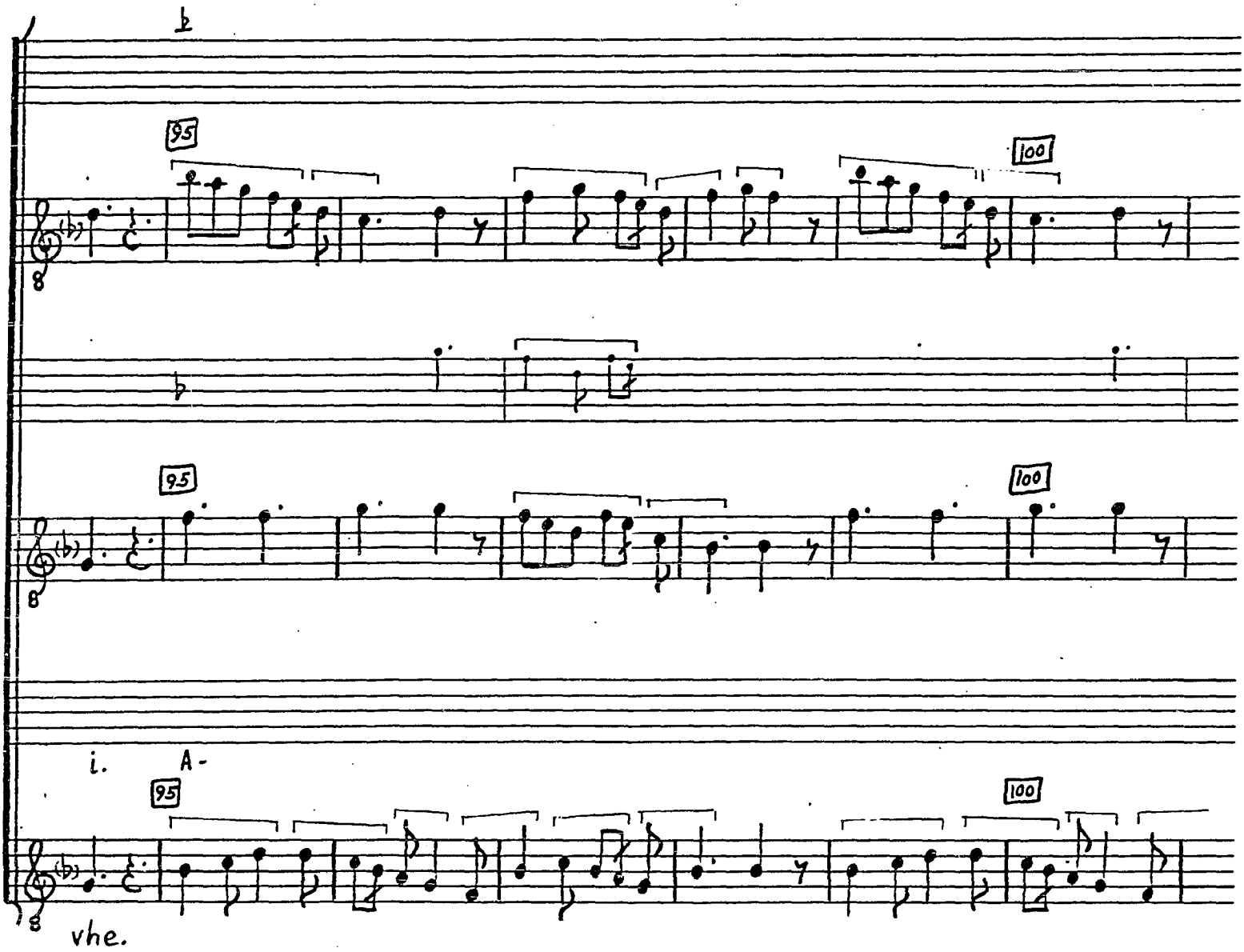

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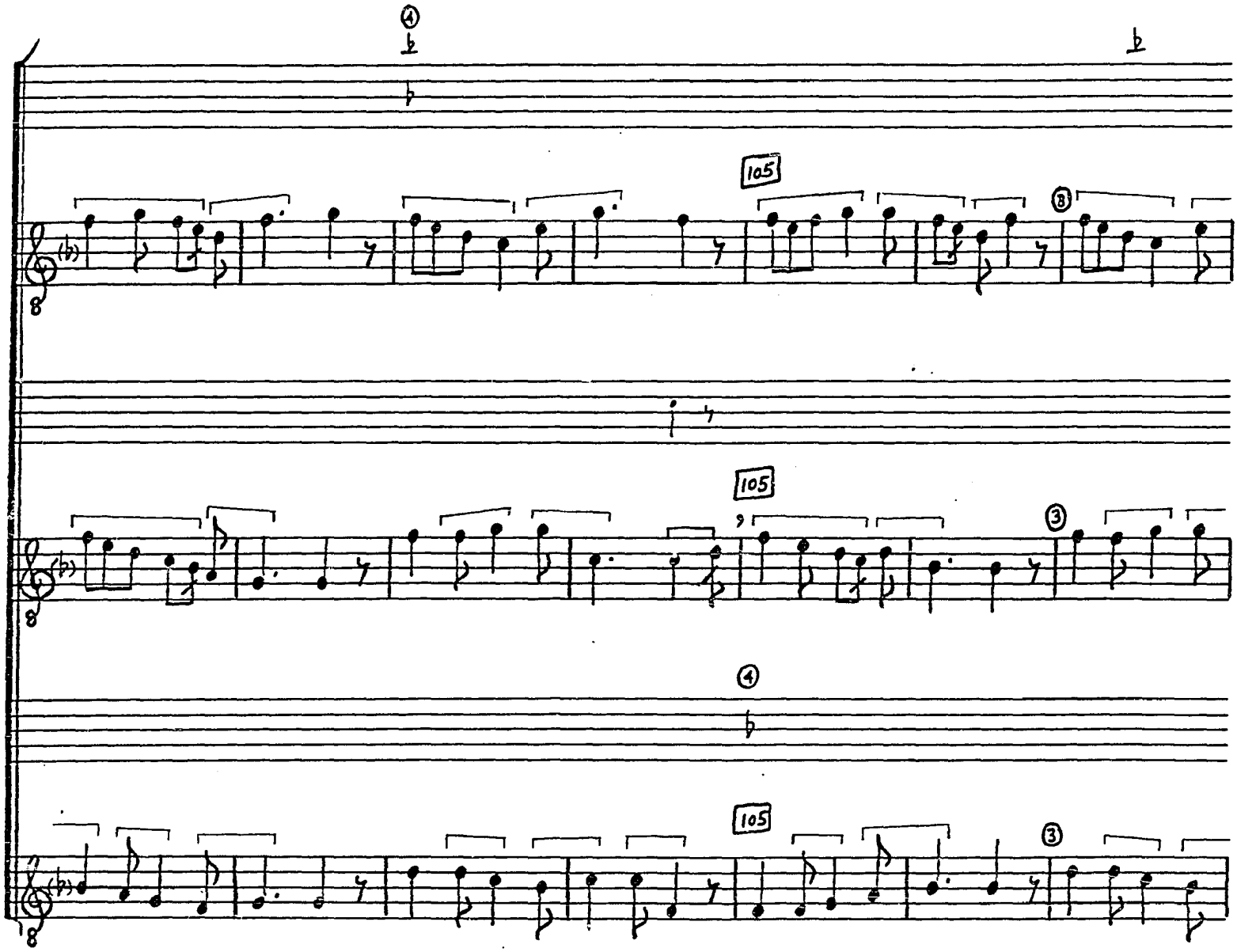

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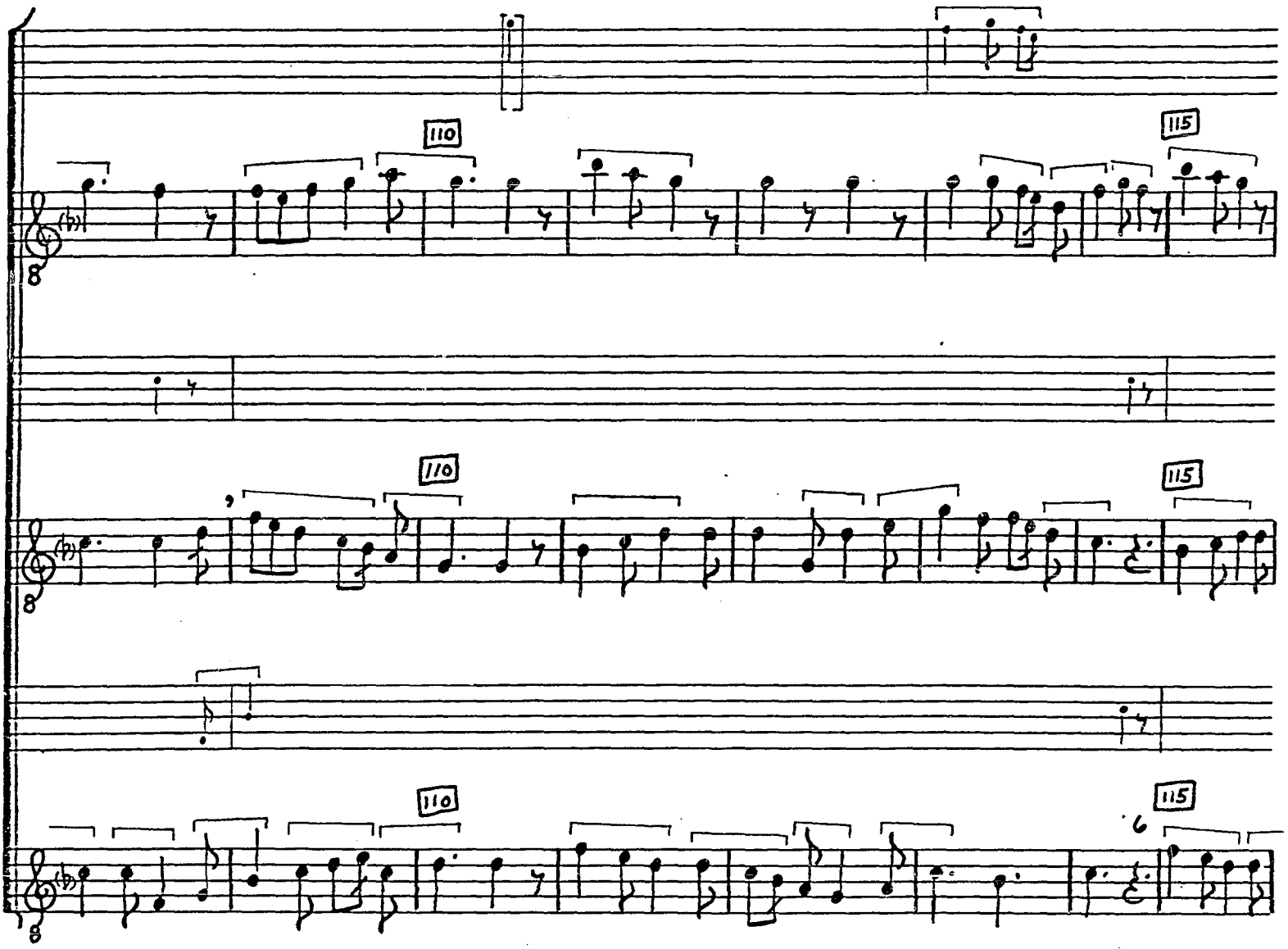

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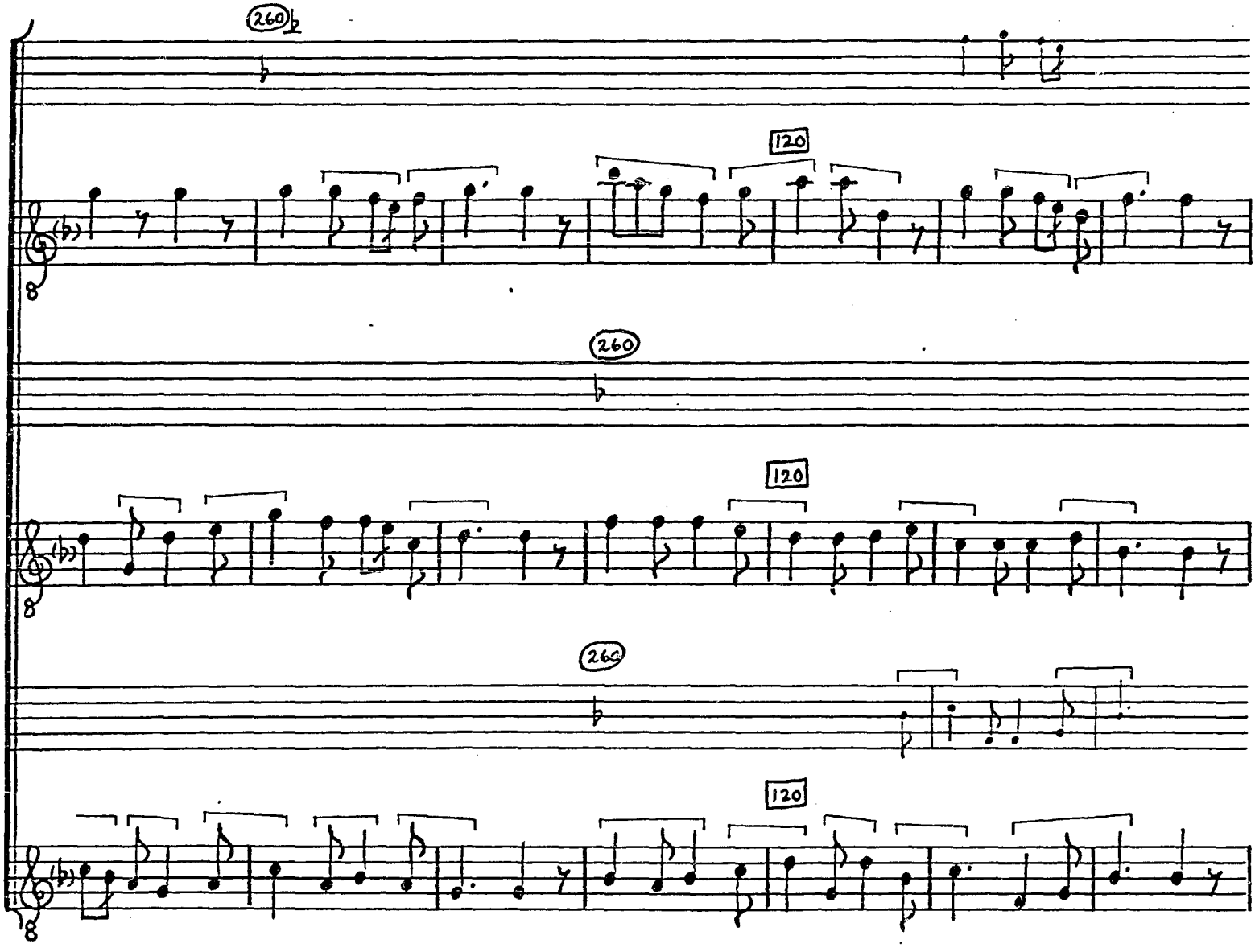
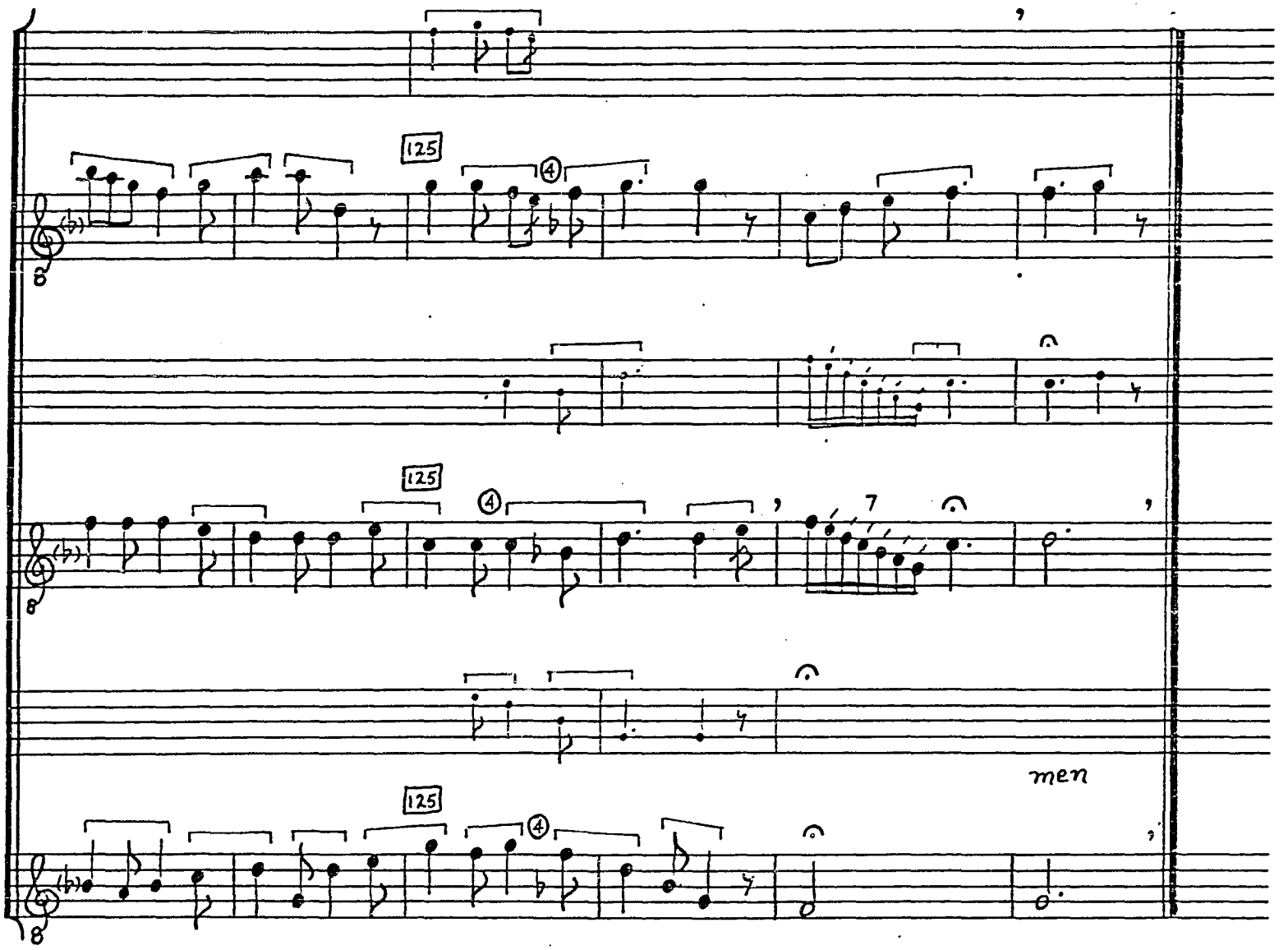

260
120
260
120
260
120



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NOTES

[1]Mm. 23-24--Cf. mm. 37-38.

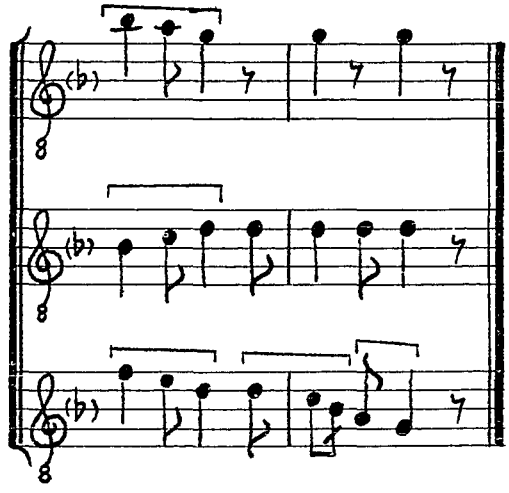
[2]Triplum, m. 24--g in F.

[3]Tenor, mm. 30-31--Cf. mm. 68-69 and mm. 83-84.

[4]Tenor, mm. 39-42--Cf. mm. 70-73.

[5]Mm. 50-57--The transcription follows the accentual pattern of the text in F, a pattern not shared by the text in StV. The enlarged note heads in F indicate that some alteration in the rhythm of the text has been made.

[6]M. 114--StV inserts the following betweeen mm. 114 and 115.

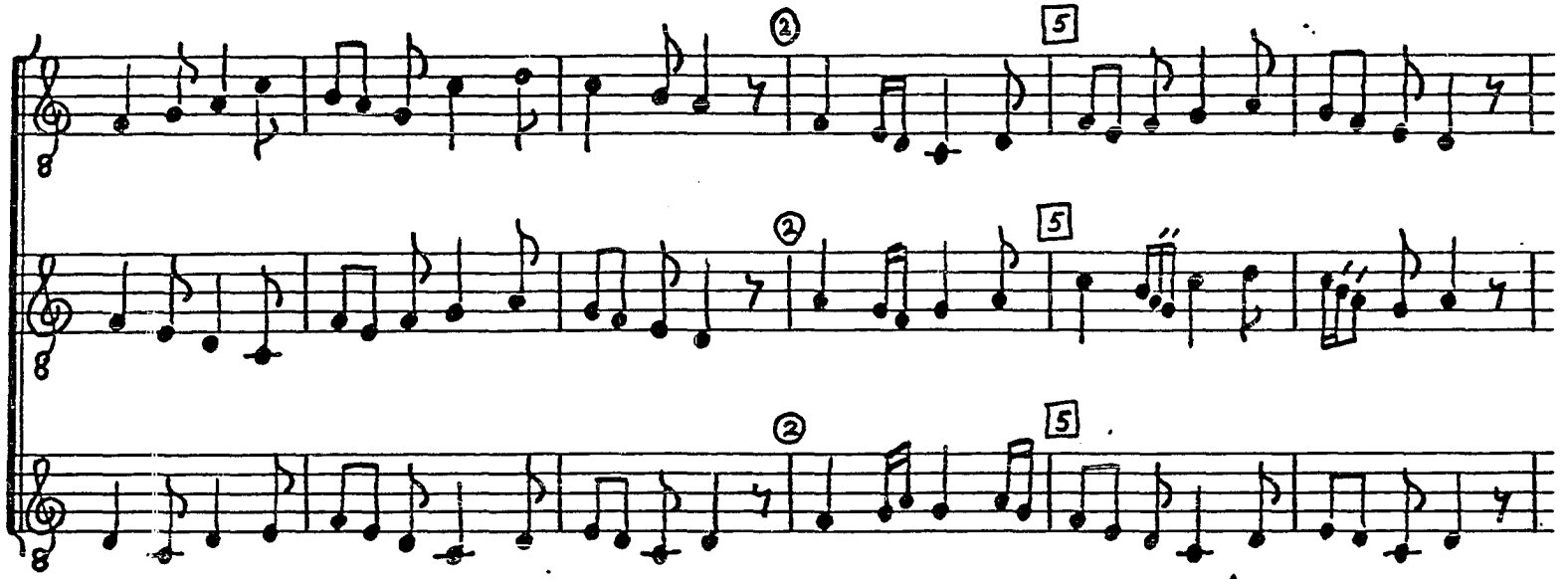


EXCITATUR CARITAS IN IERICO

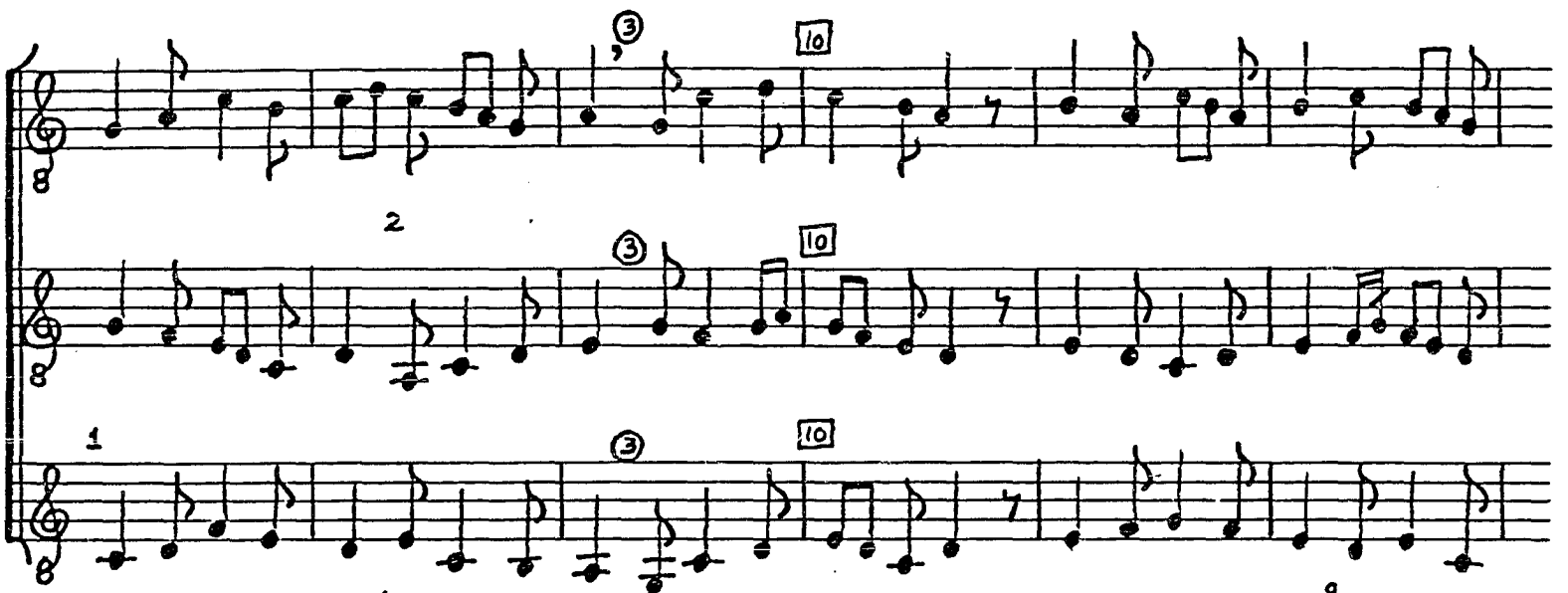
(Walter of Châtillon) (F 30)

Sources
F 252r-v
St. Omer 16; Paris 4880 84v; Char 159v

Editions
Knapp, 35 Conductus, p. 52
Strecker, Walter von Châtillon, p. 12



1. Ex-ci-ta-tur ca-ri-tas2in Ie- ri-co. 3. Fac-ta est plu-ra-li-tas[4] in u- ni-co.



5. Ia-cob e-xu- lat,[6] et pul- lu- lat[7] fi-des in gen-ti-bus. 8. La-pis tol- li-tur,[9] fons o- ri-

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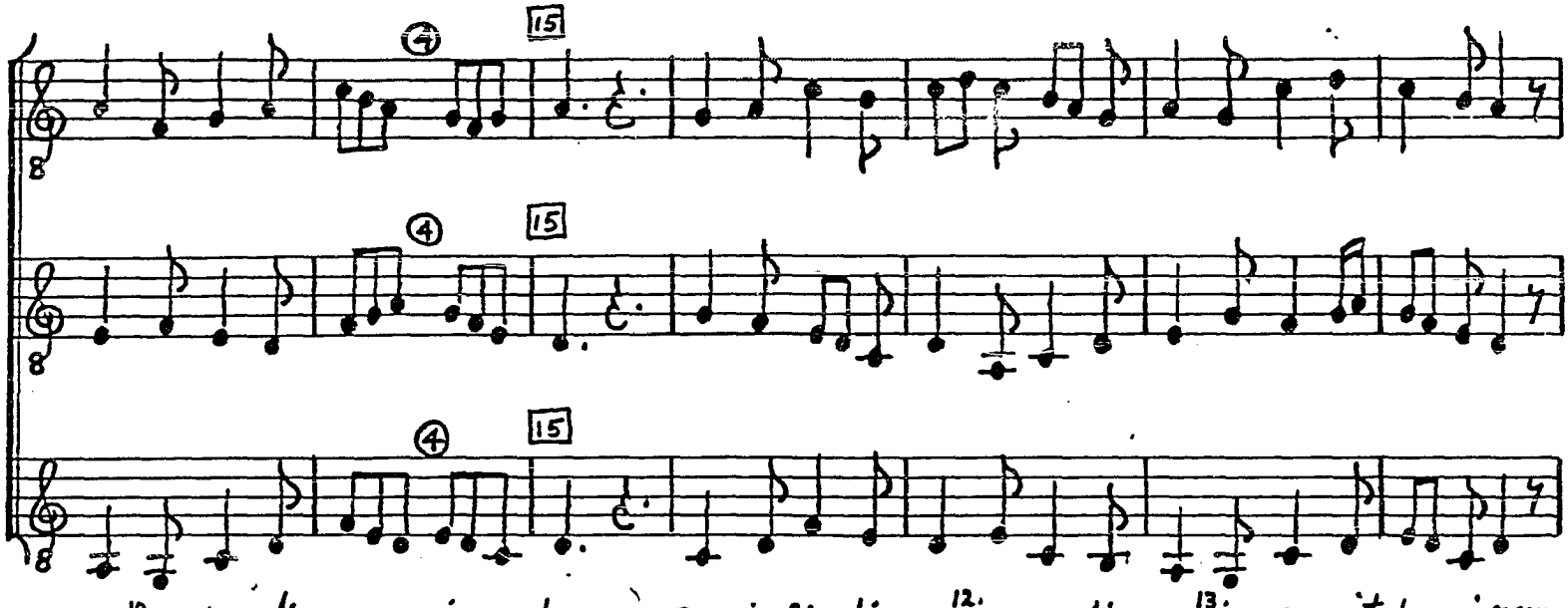
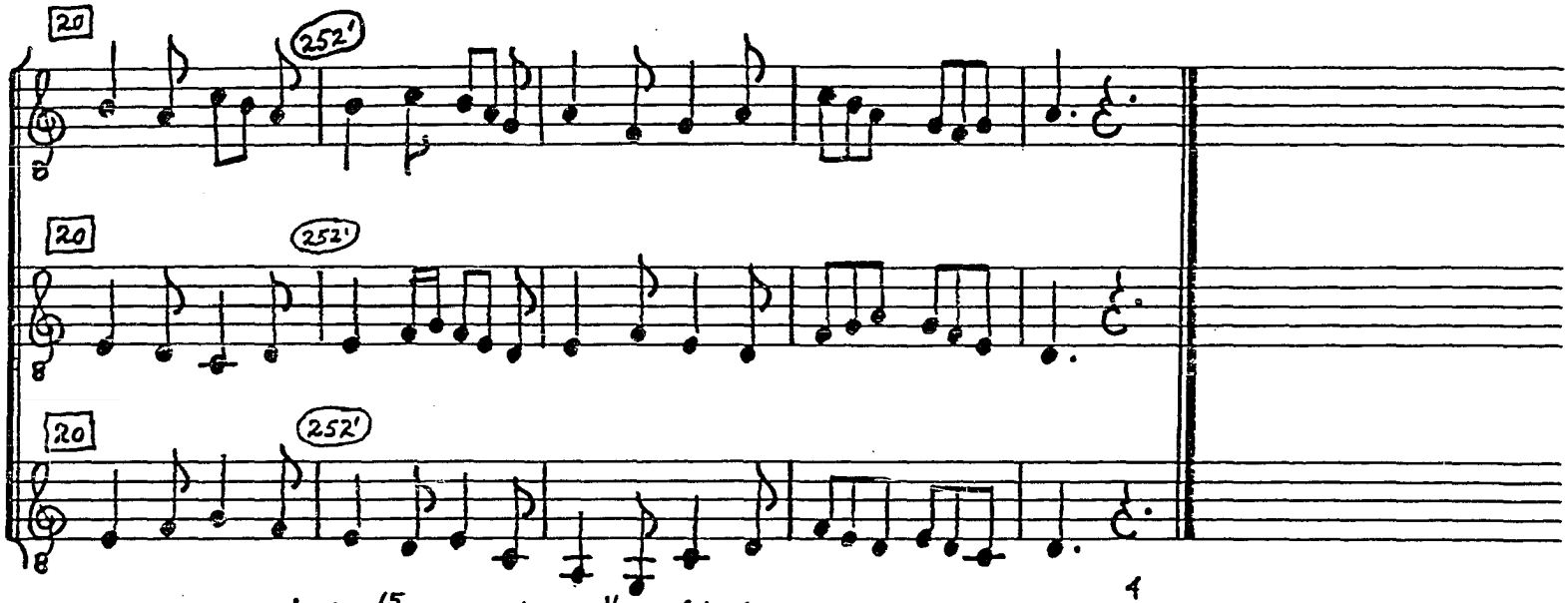


tur[10] po-tan-dis gre- gi- bus. ||. De- i fi- li- us,[12] non a- li- us,[13] as- su-mit ho-mi-nem.



14. Im-brem spi-ri-tus[15] pa-ra-cly-tus[16] plu-it in vir- gi- nem.

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1. Excitatur caritas
In Yerico.
Facta est pluralitas
In unico.
Iacob exulat,
Et pullulat
Fides in gentibus.
Lapis tollitur,
Fons oritur
Potandis gregibus.

2. Novus cultor credicus
Est vinee,
Oleaster insitus
Est olee.
Ficus sterilis
Immobilis
In legis area,
Manna reicit,
Nec elicit
Granum de palea.

3. Quos serpentis perimit
Fraus emuli,
Saginati redimit
Mors vituli.
Dei filius,
Non alius,
Assumit hominem.
Ymbrem spiritus
Paraclytus
Pluit in virginem.

4. Ergo sacro flamini
Sacrarium,
Speciale Domini
Triclinium,
Natum postules,
Ut exules
Restauret patris,
Quos incarcerat
Et lacerat
Vallis miseris.

NOTES

[1]Tenor, m. 77--Pitches of the Duplum are erroneously duplicated for the first five syllables of the line.

[2]Duplum, mm. 8-9--D-C-D-E-G in F.

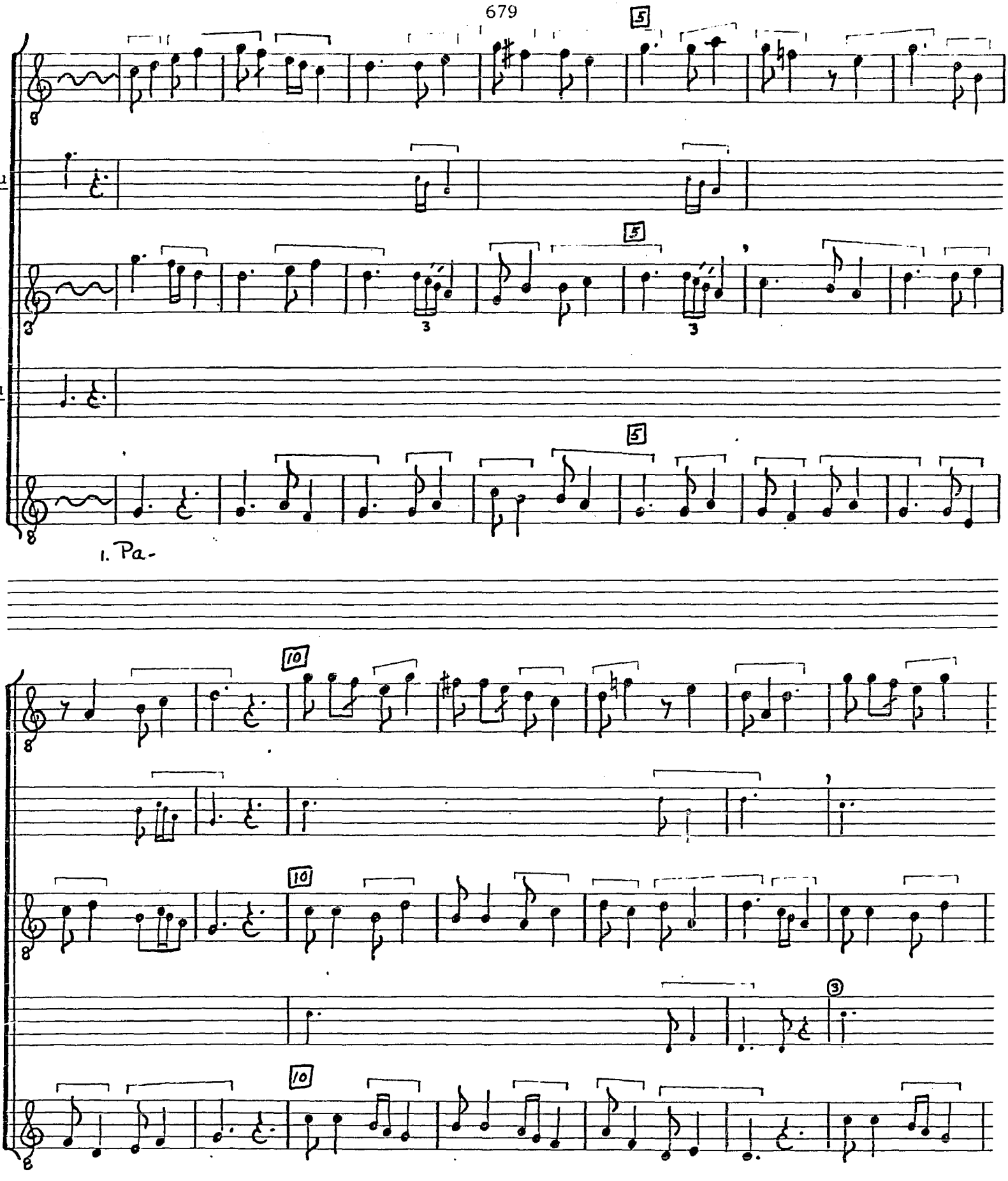
[3]Text, m. 21--divinitus in F.

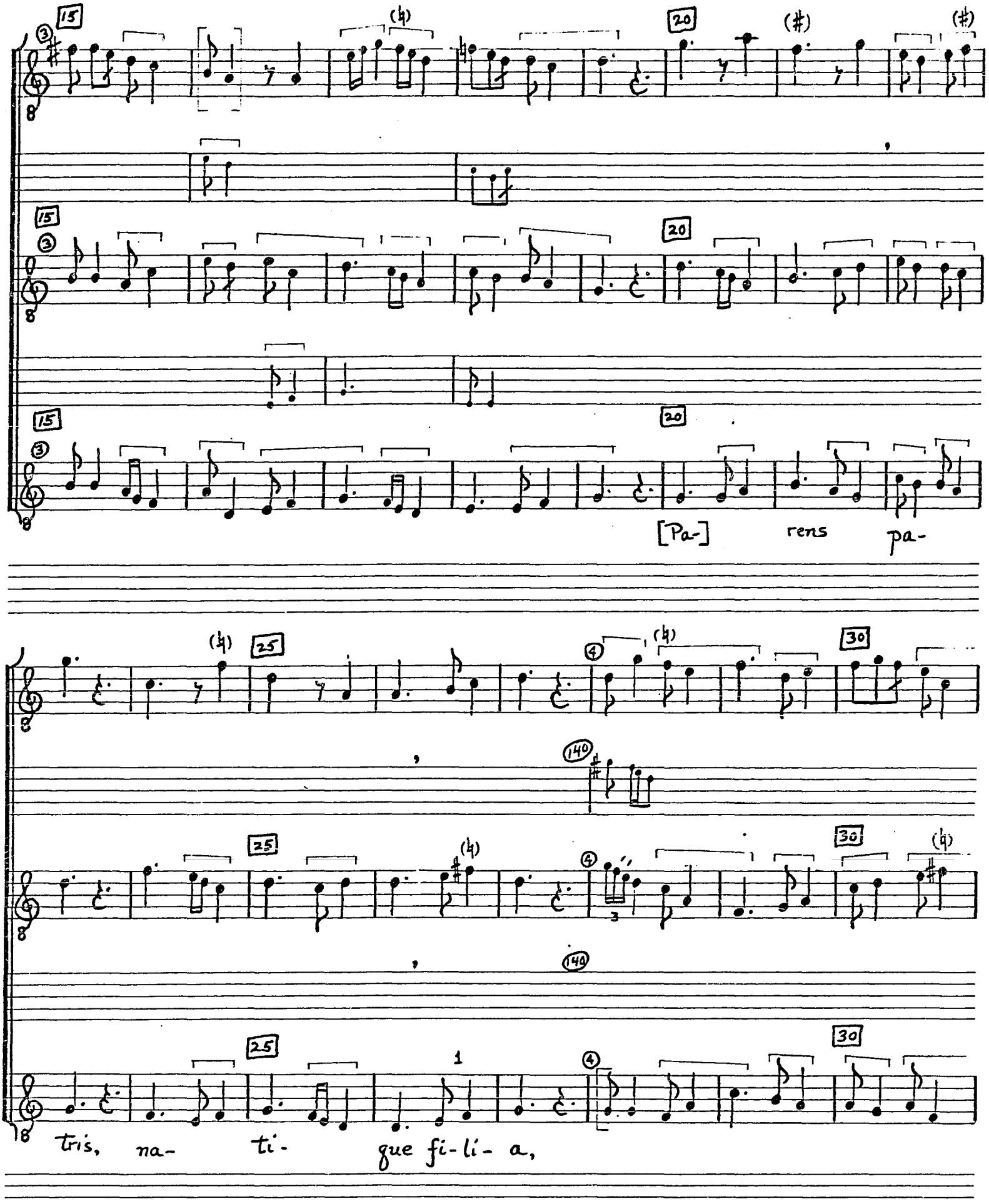
[4]While Walter's poem is strophic containing four stanzas, the setting in F uses only stanza one and the last six lines of stanza three. As the repetition of the music to these lines shows, all stanzas may be easily underlaid to mm. 1-15.

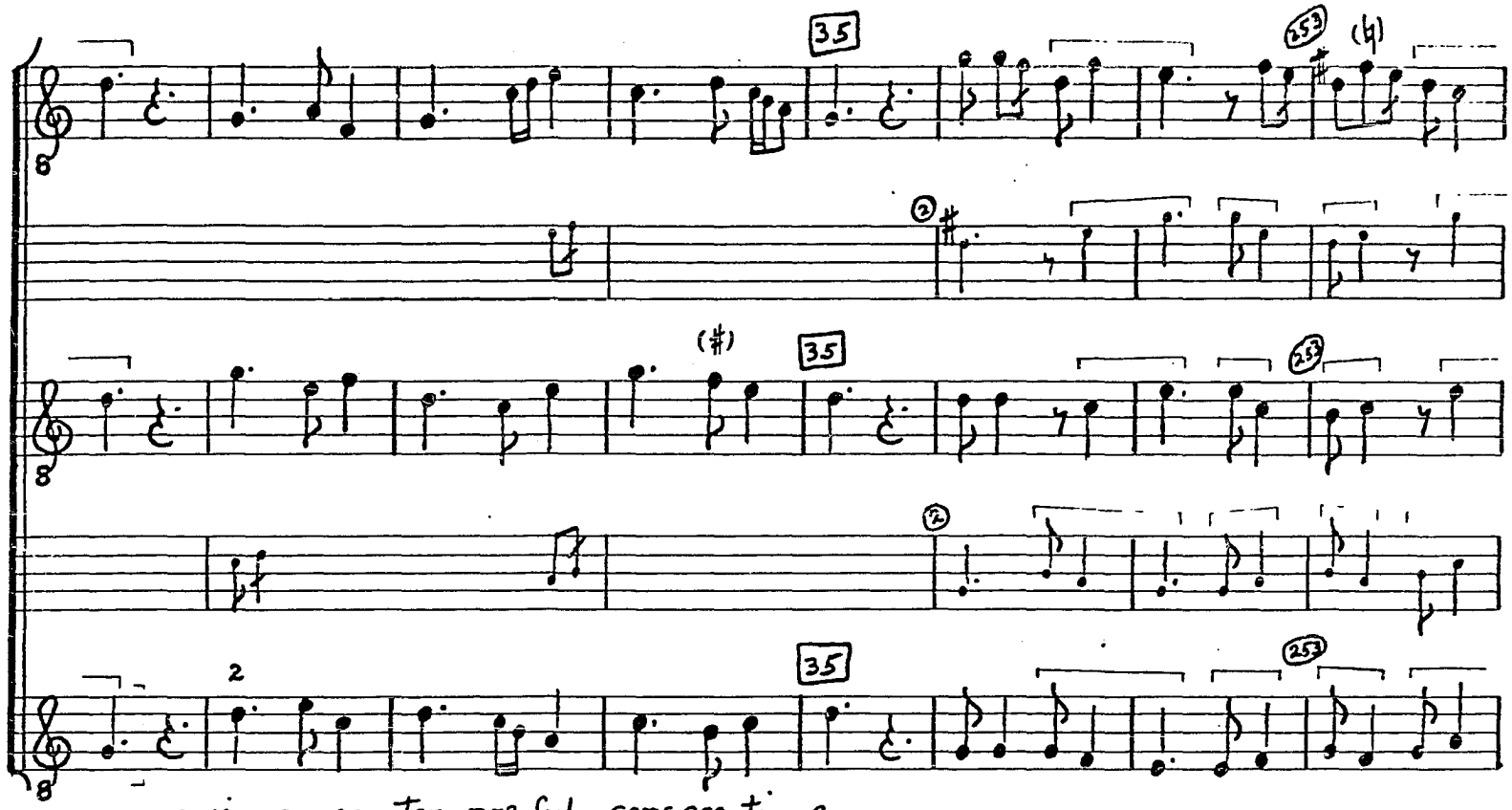
PARENS PATRIS NATIQUE FILIA (F 31)

Sources
F 252v-254 (textless); Hu 139v-140v (a2)

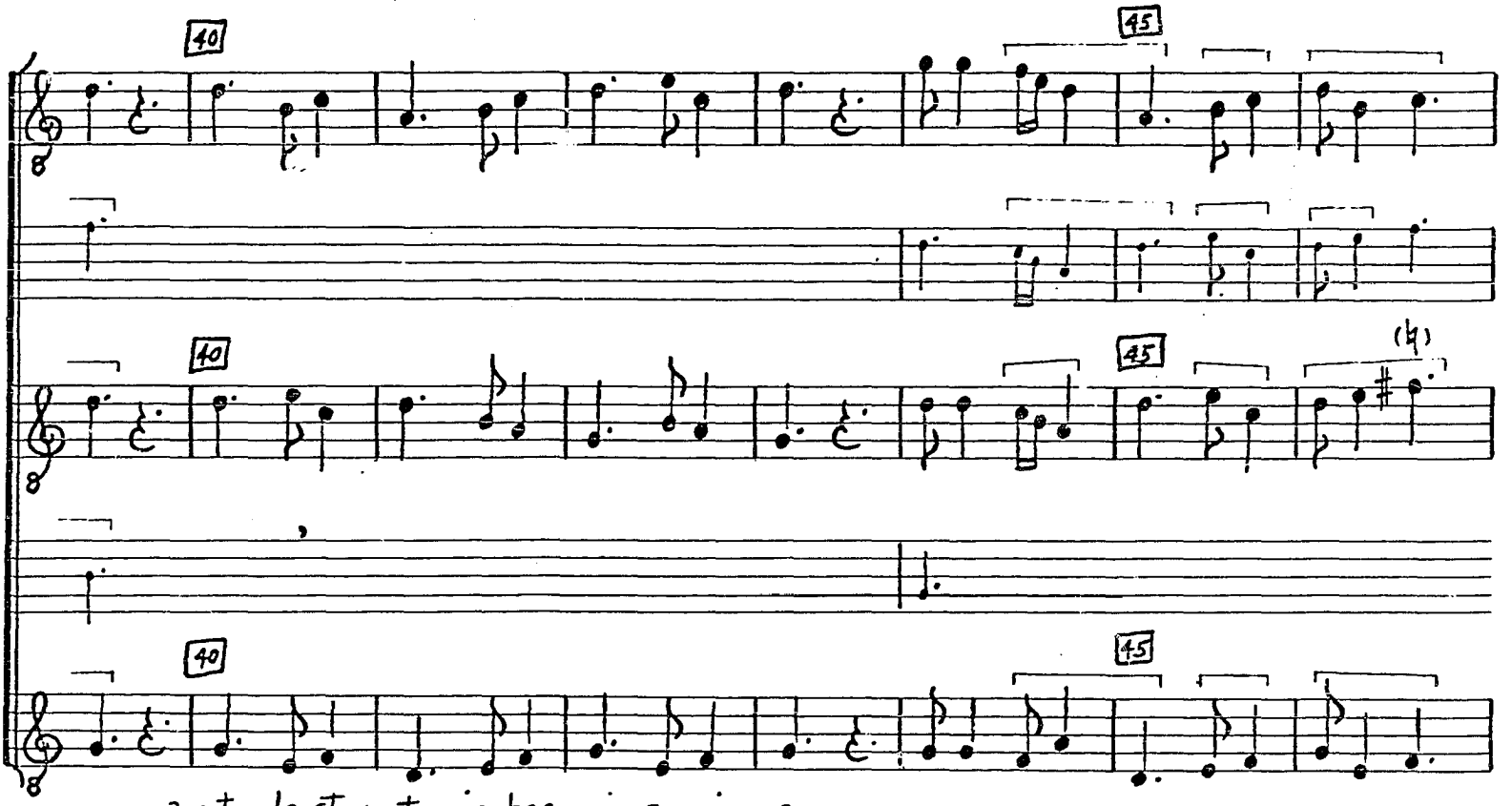
Editions
Anglés, Las Huelgas, III, p. 328


F
Hu
F
Hu
F
1. Pa-

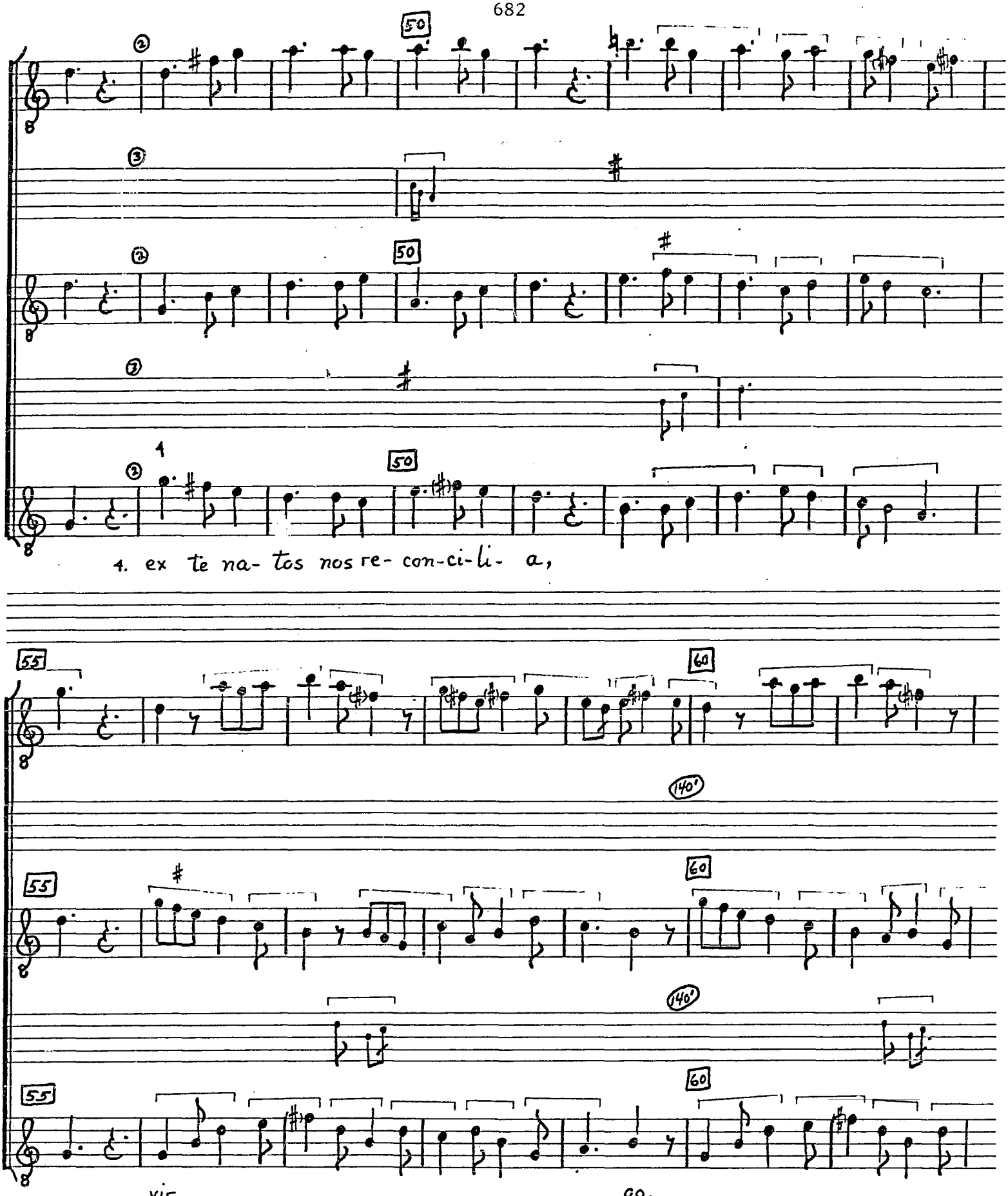

15
20
[Pa-]
rens
pa-
25
30
140
tris, na- ti- que fi-li- a,

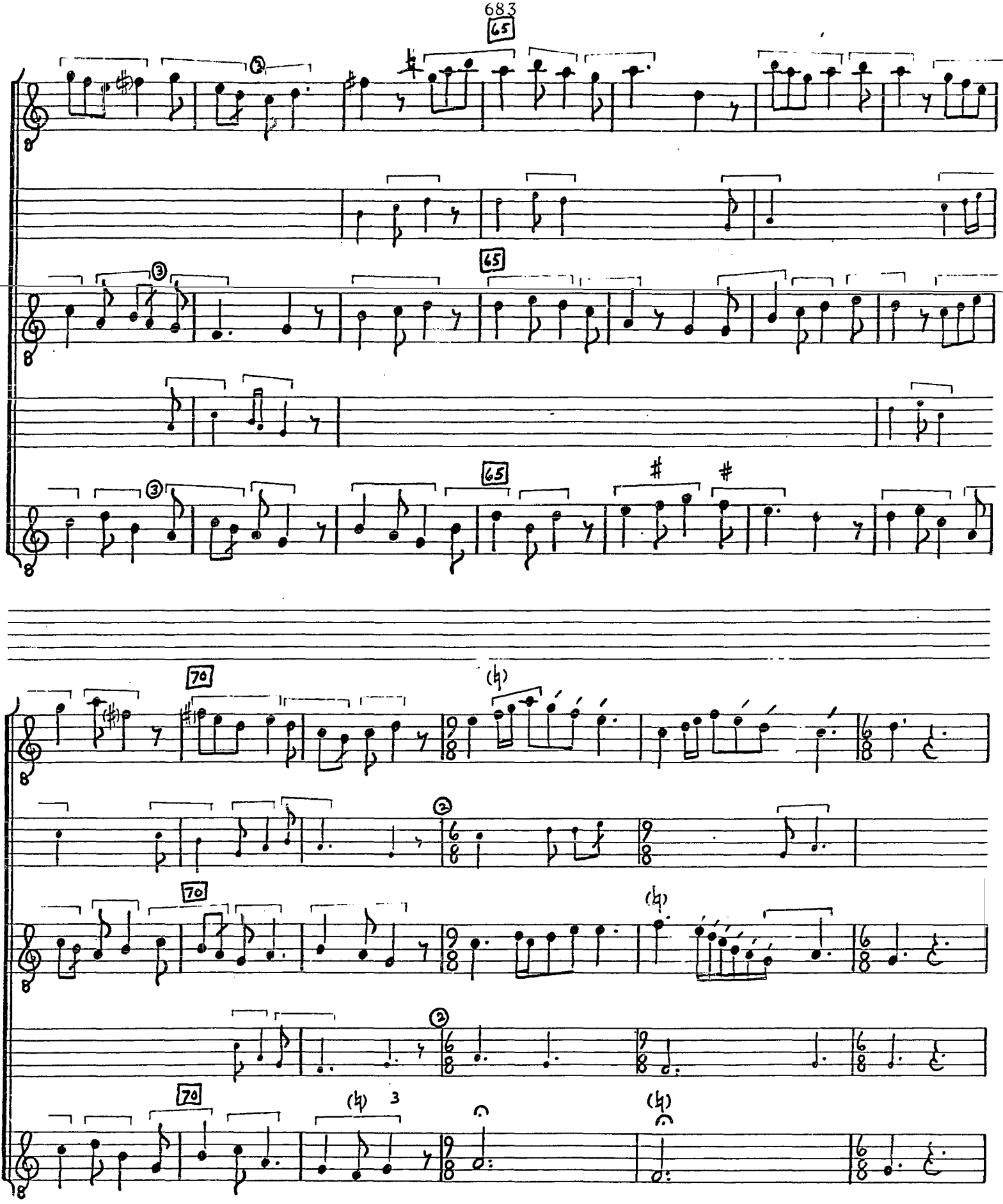


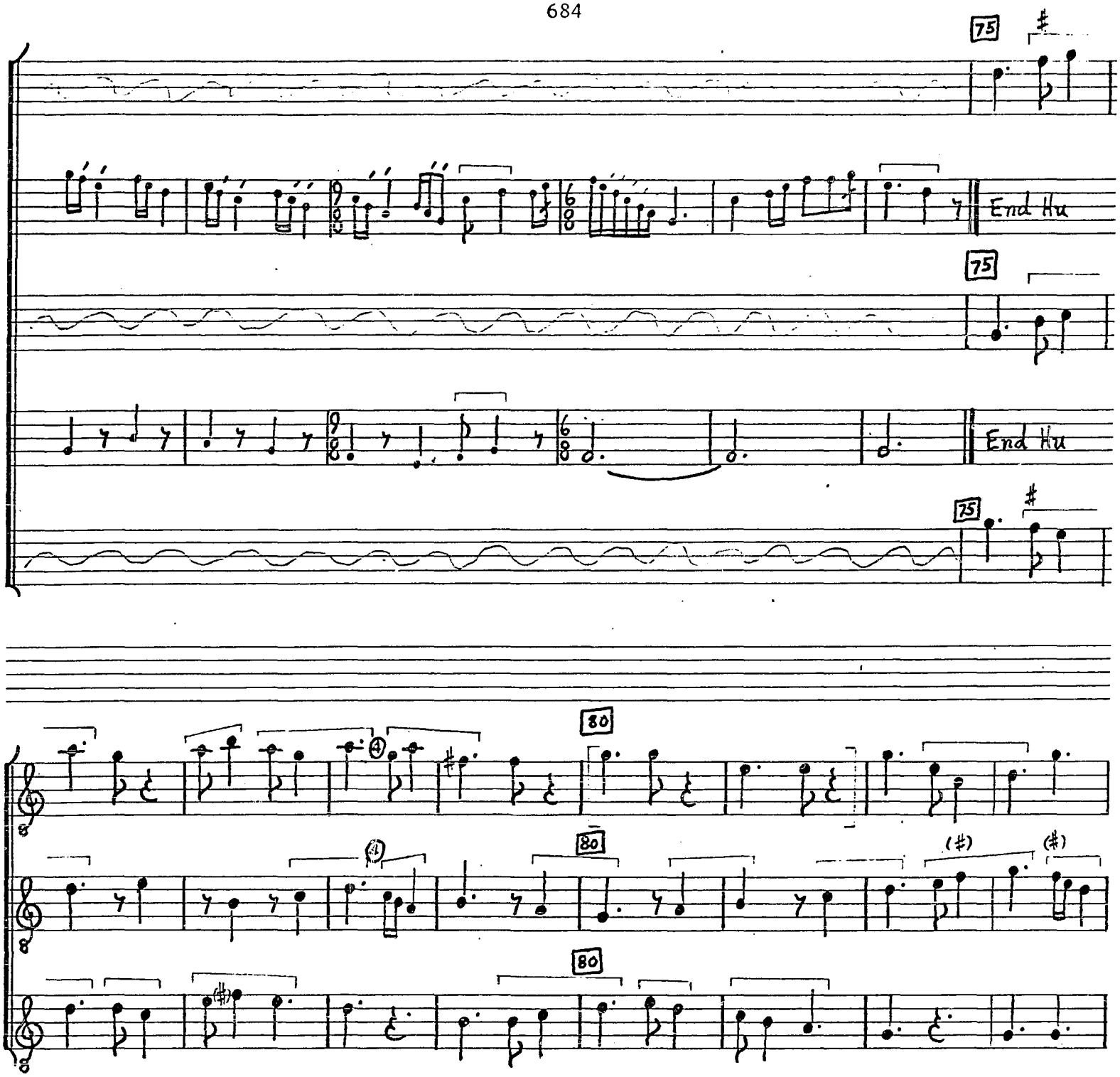
2. vir- go ma- ter, pre-ful- gens gra-ti- a,

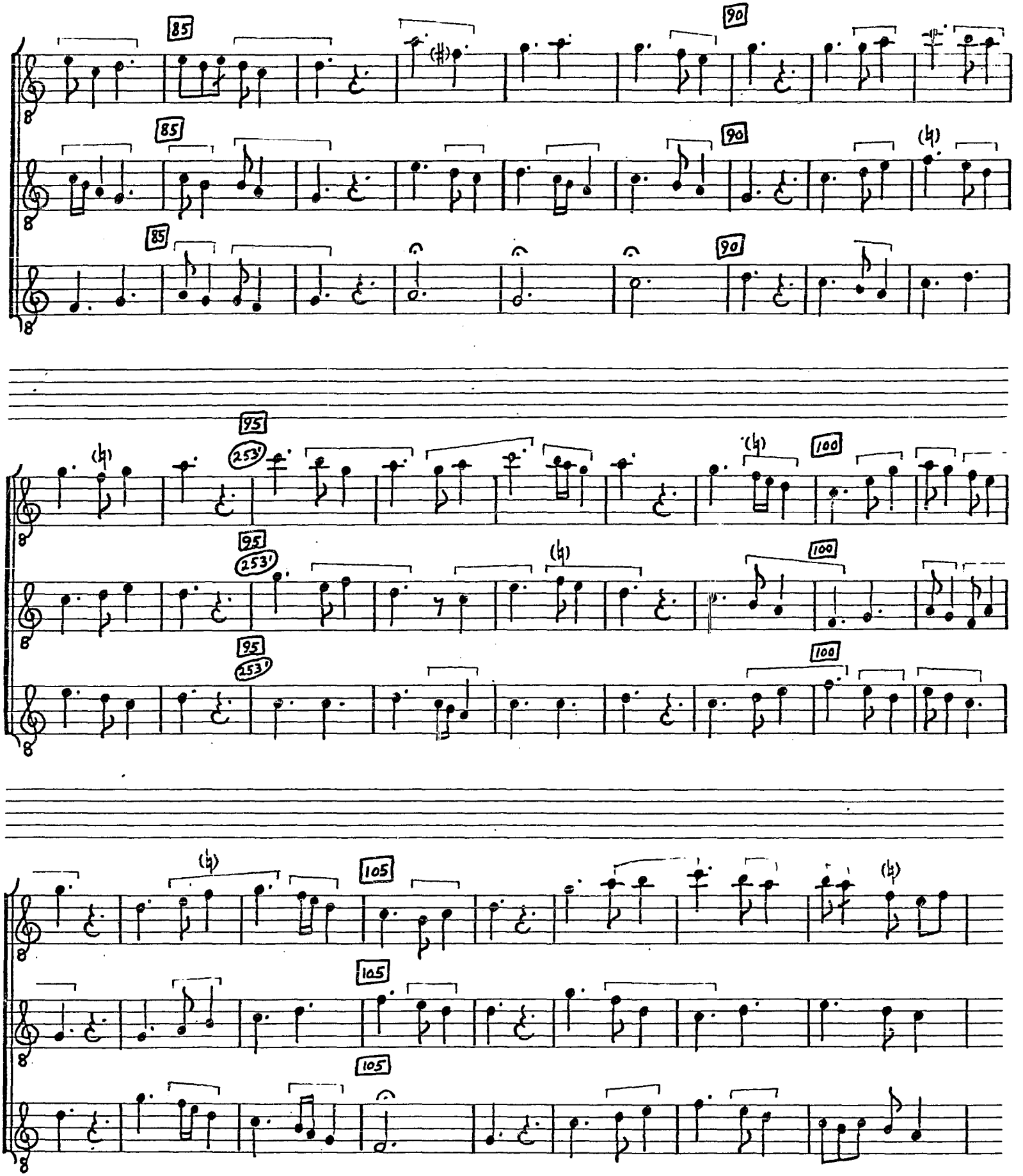


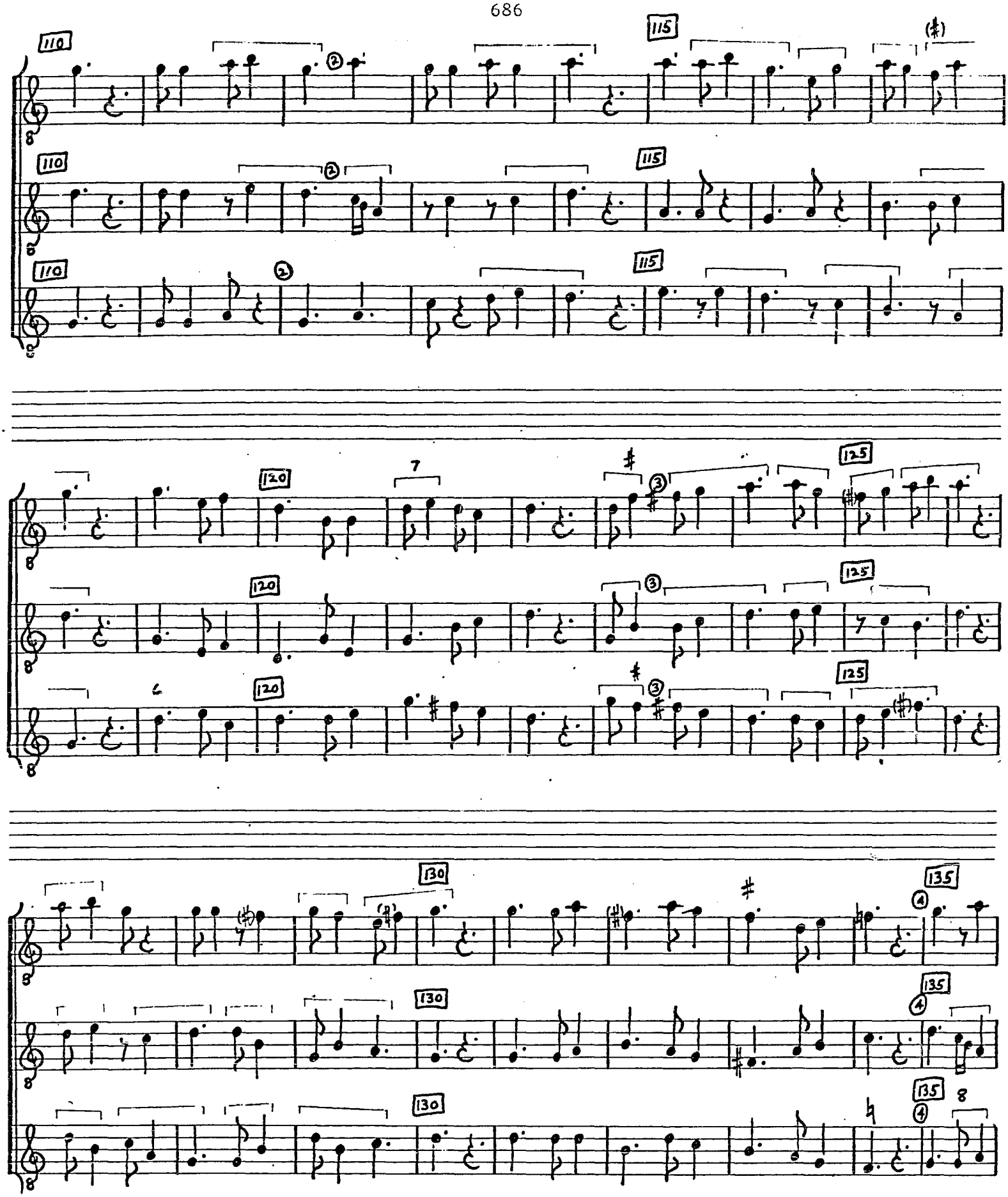
3. ut de-stru-ctos in hac mi- se-ri- a

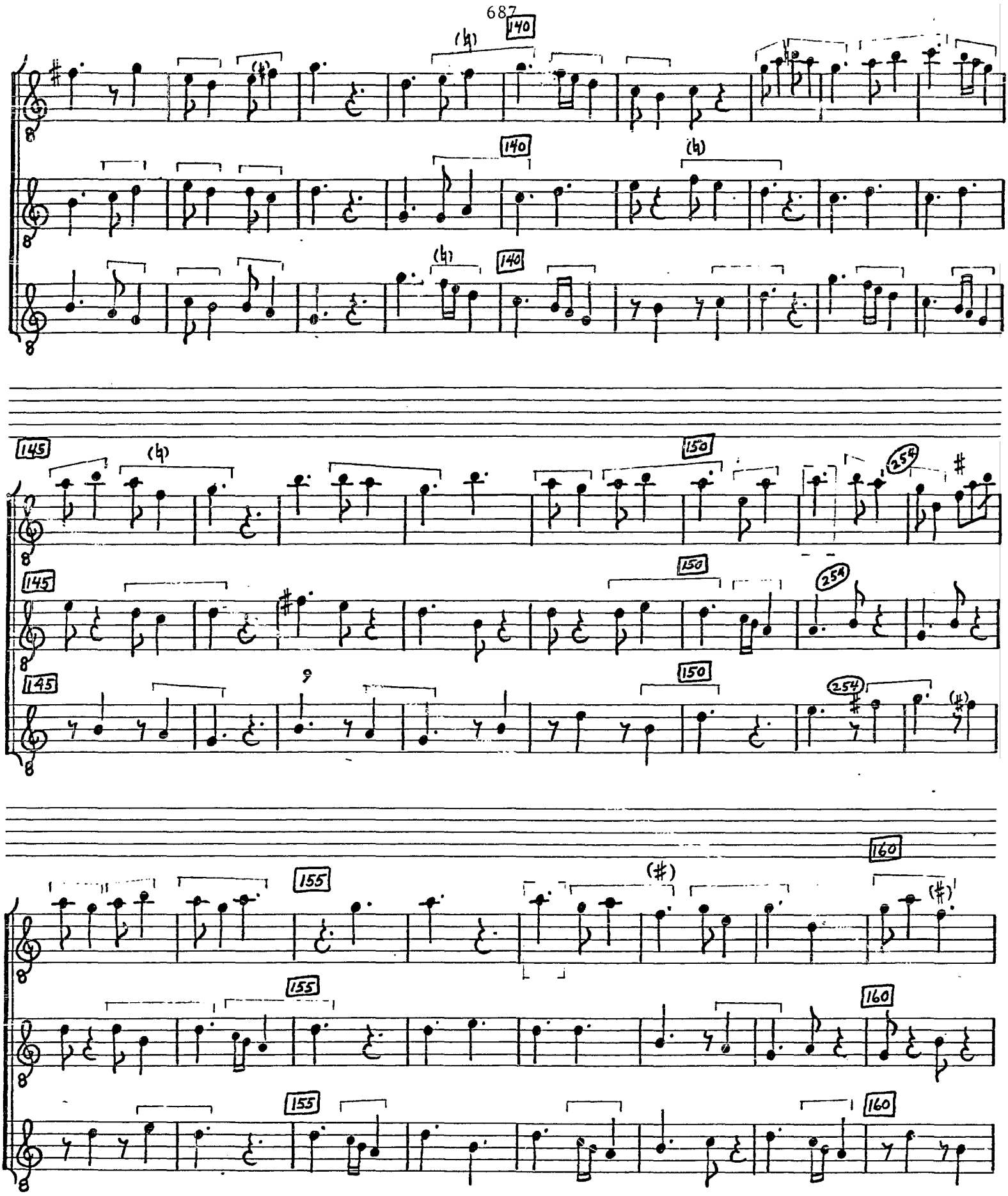

50
50
50
1
4. ex te na- tos nos re- con-ci-li- a,
55
60
140'
55
60
140'
55
60
vir
go.

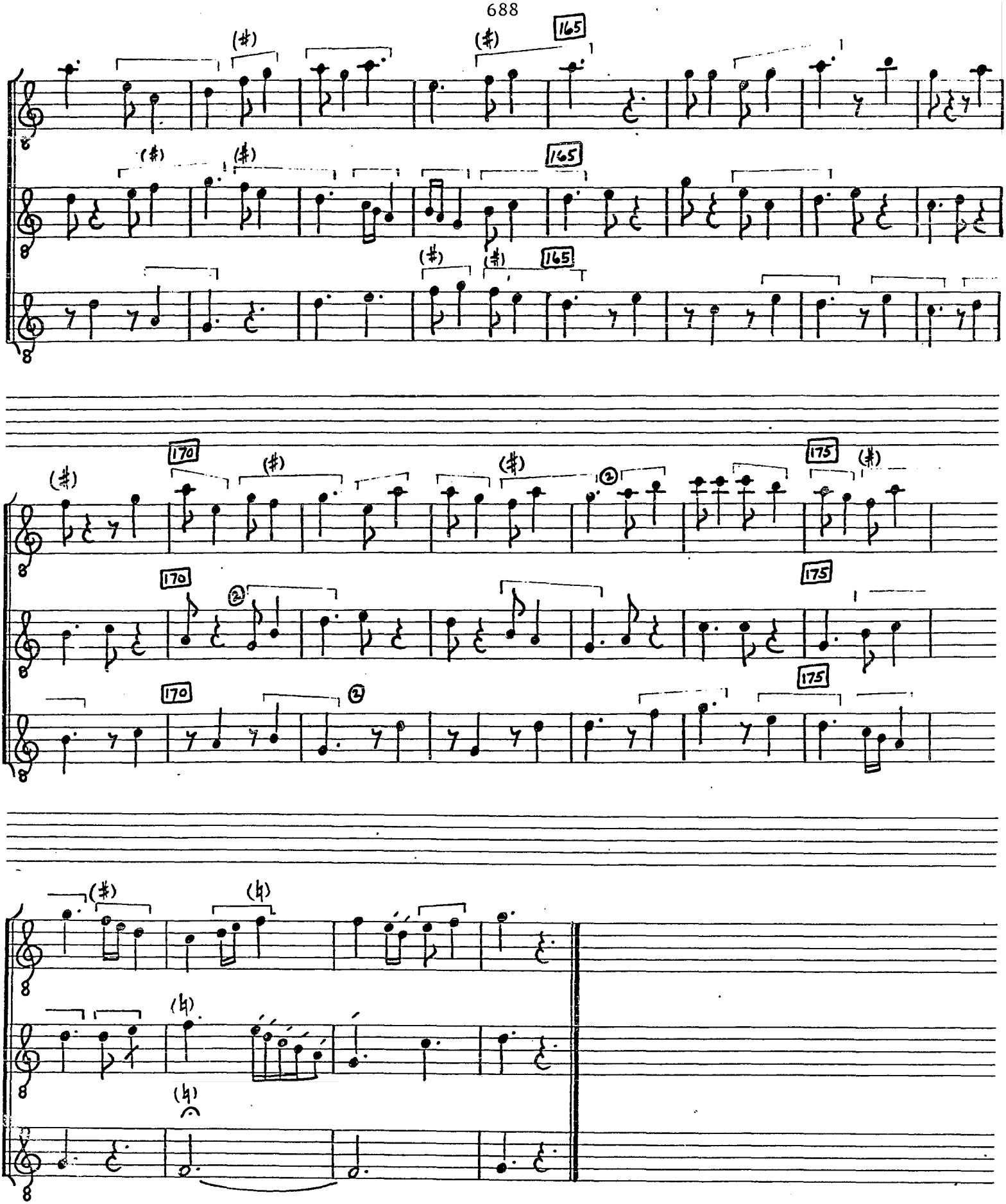

65
65
65
70
70
70
(4)
(4)
(4)
3


75
End Hu
75
End Hu
75
80
80
80
(#)
(#)


85
90
95
253'
100
105


110
115
110
115
110
115
120
125
120
125
120
125
130
135
130
135
130
135


140
145
150
155
160
254


165
170
175

NOTES

[1]Tenor, m. 26--Two longae in Hu.

[2]Tenor, m. 32--Clef missing in F and on the wrong line in Hu.

[3]M. 71--Long pauses in F and Hu.

[4]Mm. 48-55--Cf. mm. 75-82.

[5]The text to mm. 91-94, 107-110, 119-122, and 131-138 is not preserved.

[6]Mm. 119-122-- Cf. mm. 32-35 and 40-43.

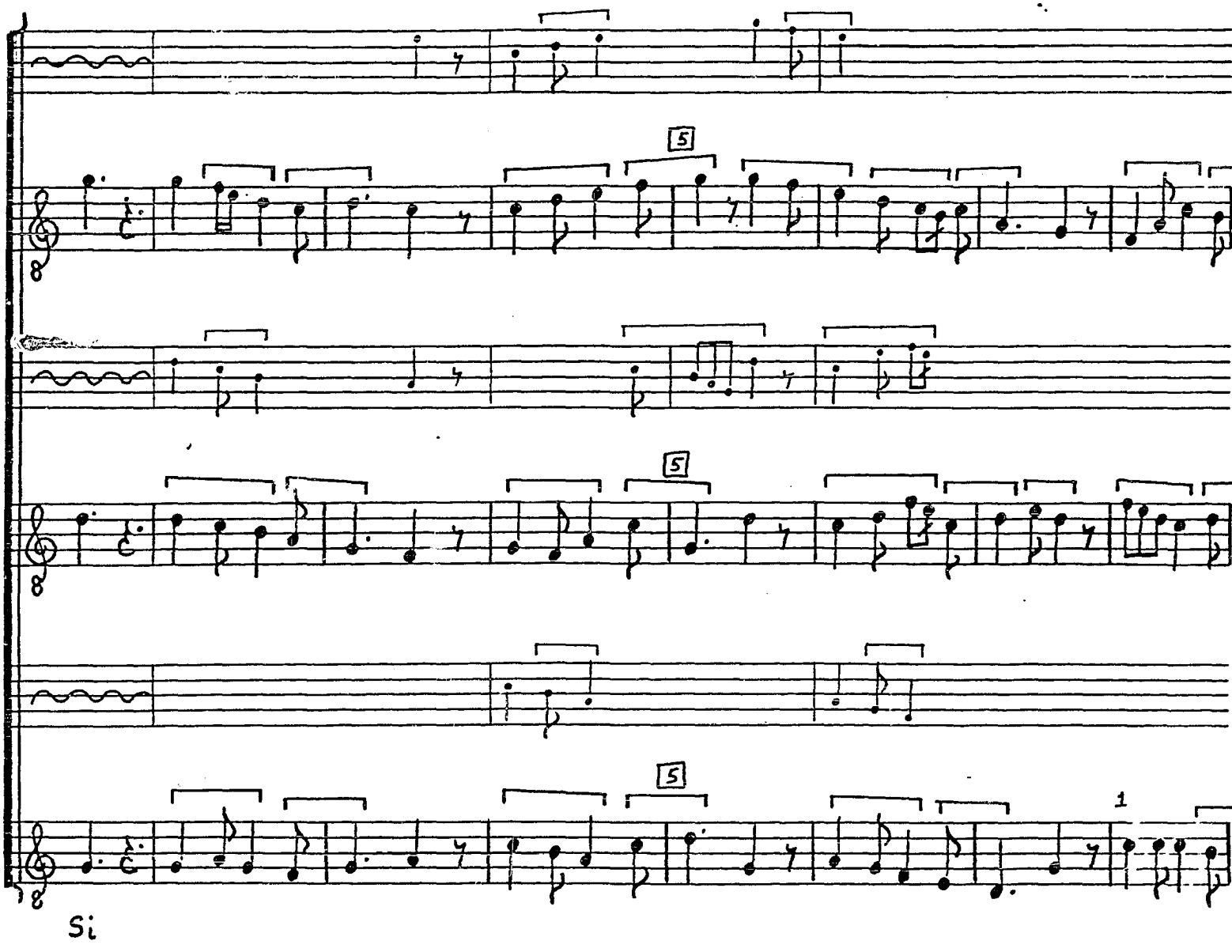
[7]Triplum, m. 121-- in F.

[8]Mm. 135-38--Cf. mm. 20-23.

[9]Mm. 147-154--See Vol. I, pp. 207-09.

SI MEMBRANA ESSET CELUM (F 32)

Sources
F 254r-v (textless, frag.); Da V-VI (frag.)



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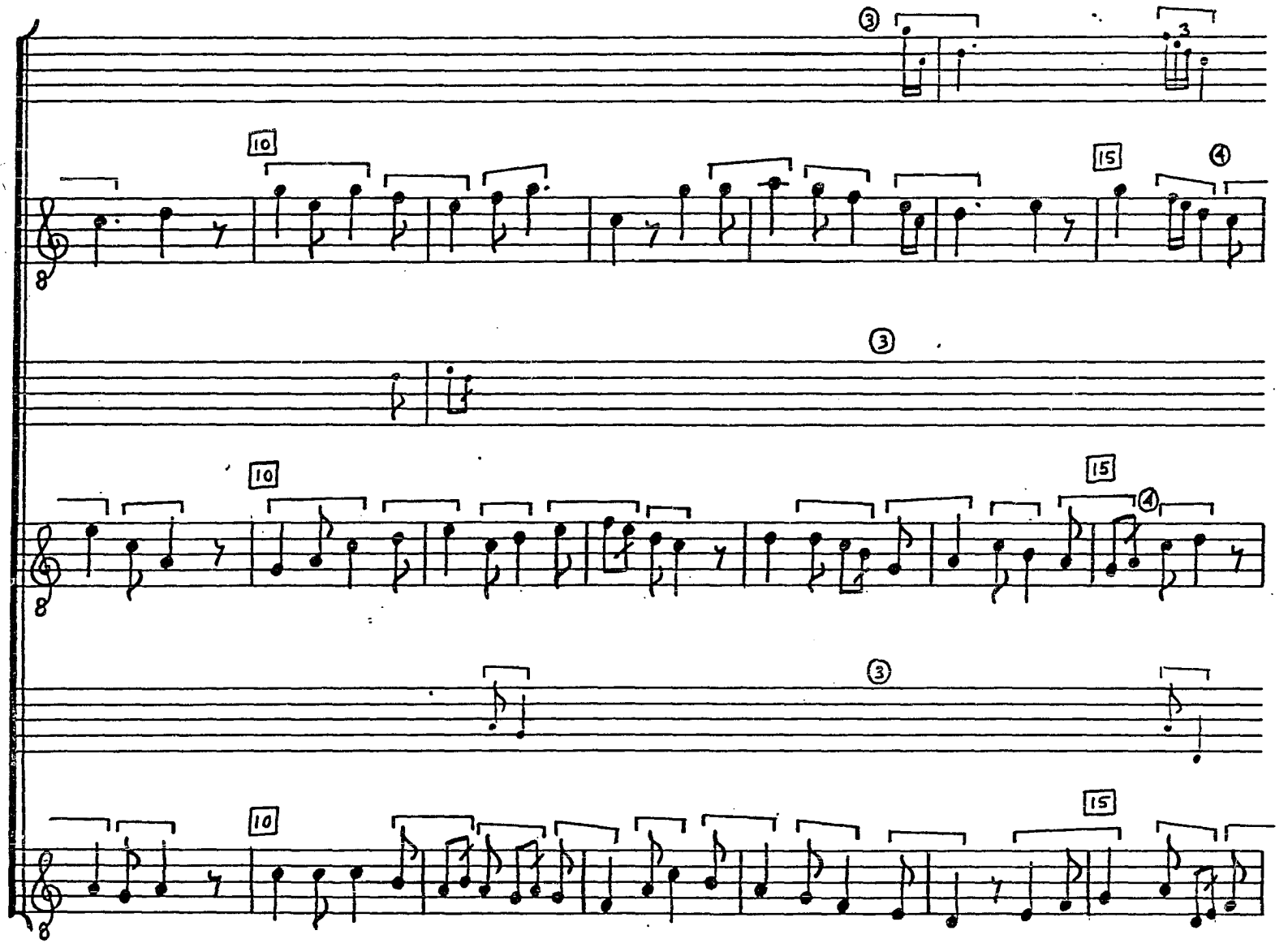

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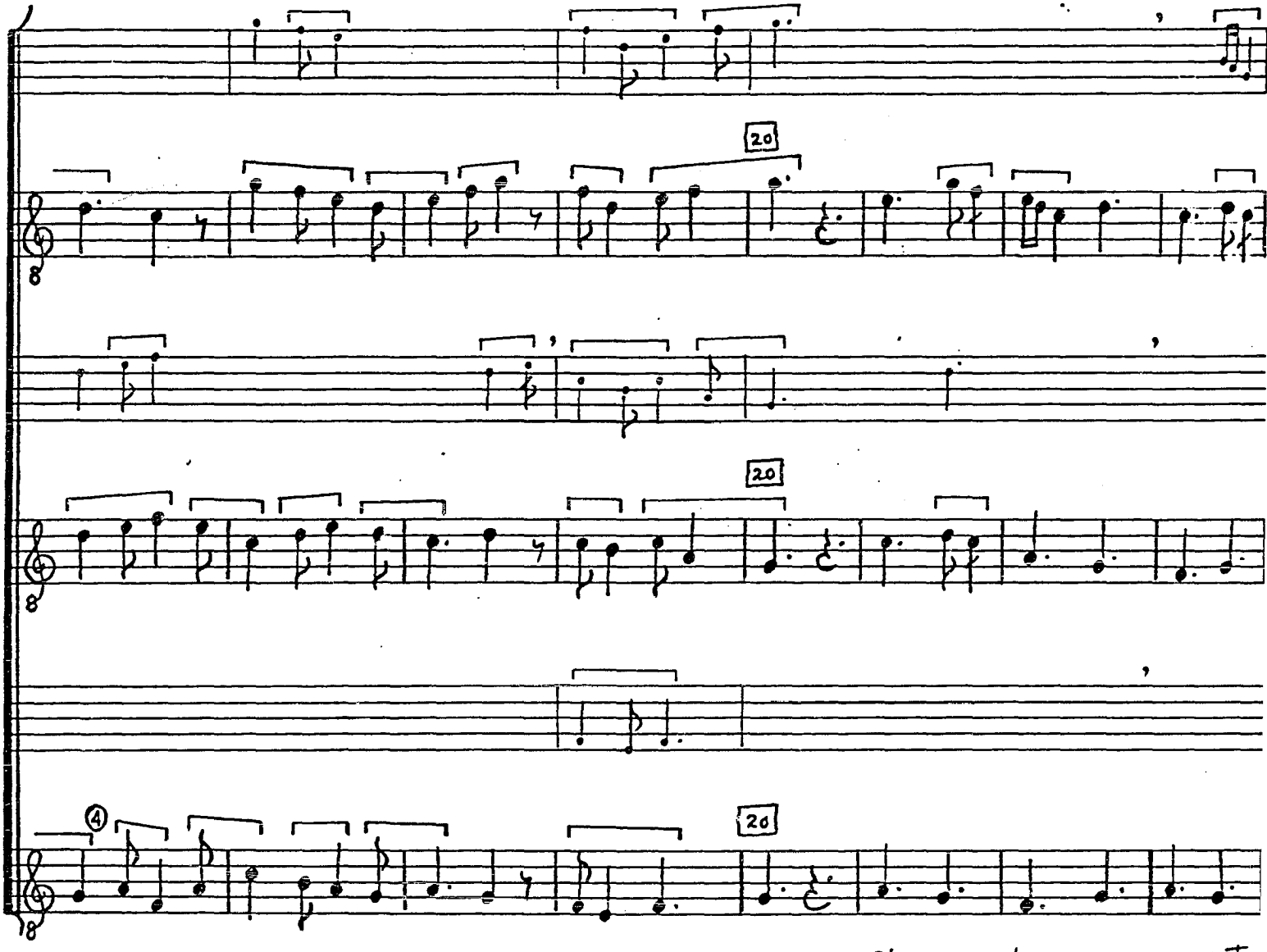

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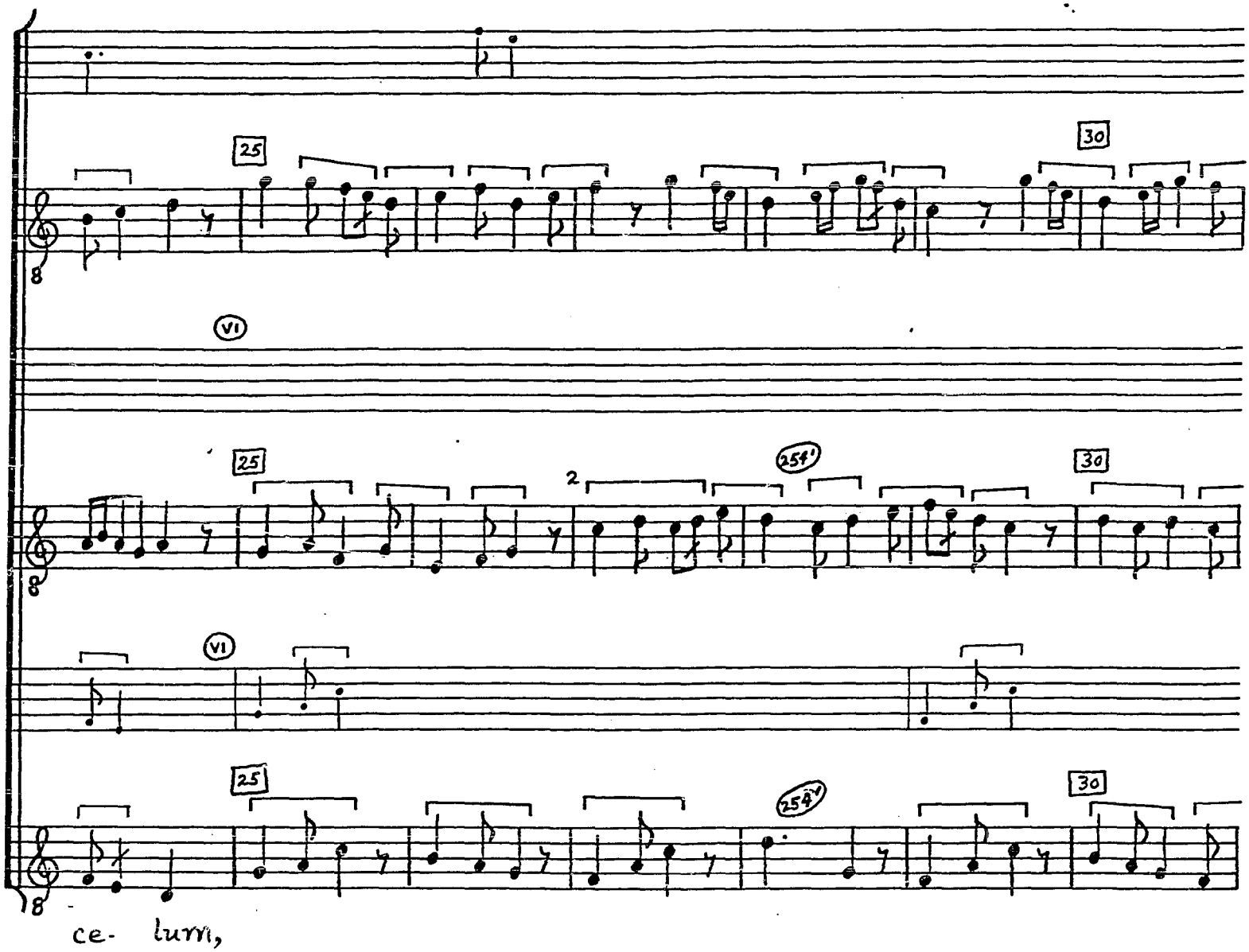

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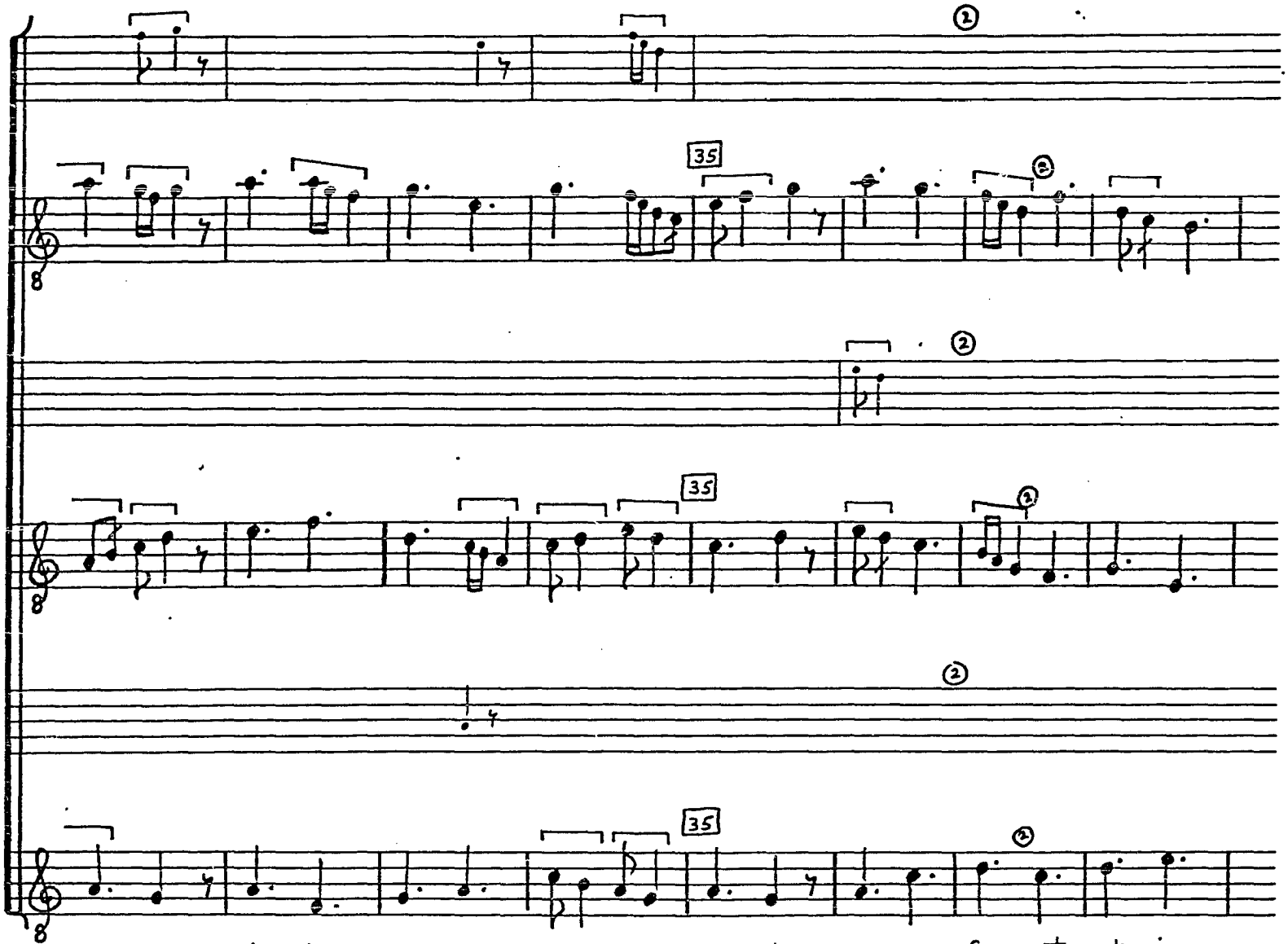

2. to-ta ter-ra a-tra-men-tum, 3. ma-re fo-ret ut in

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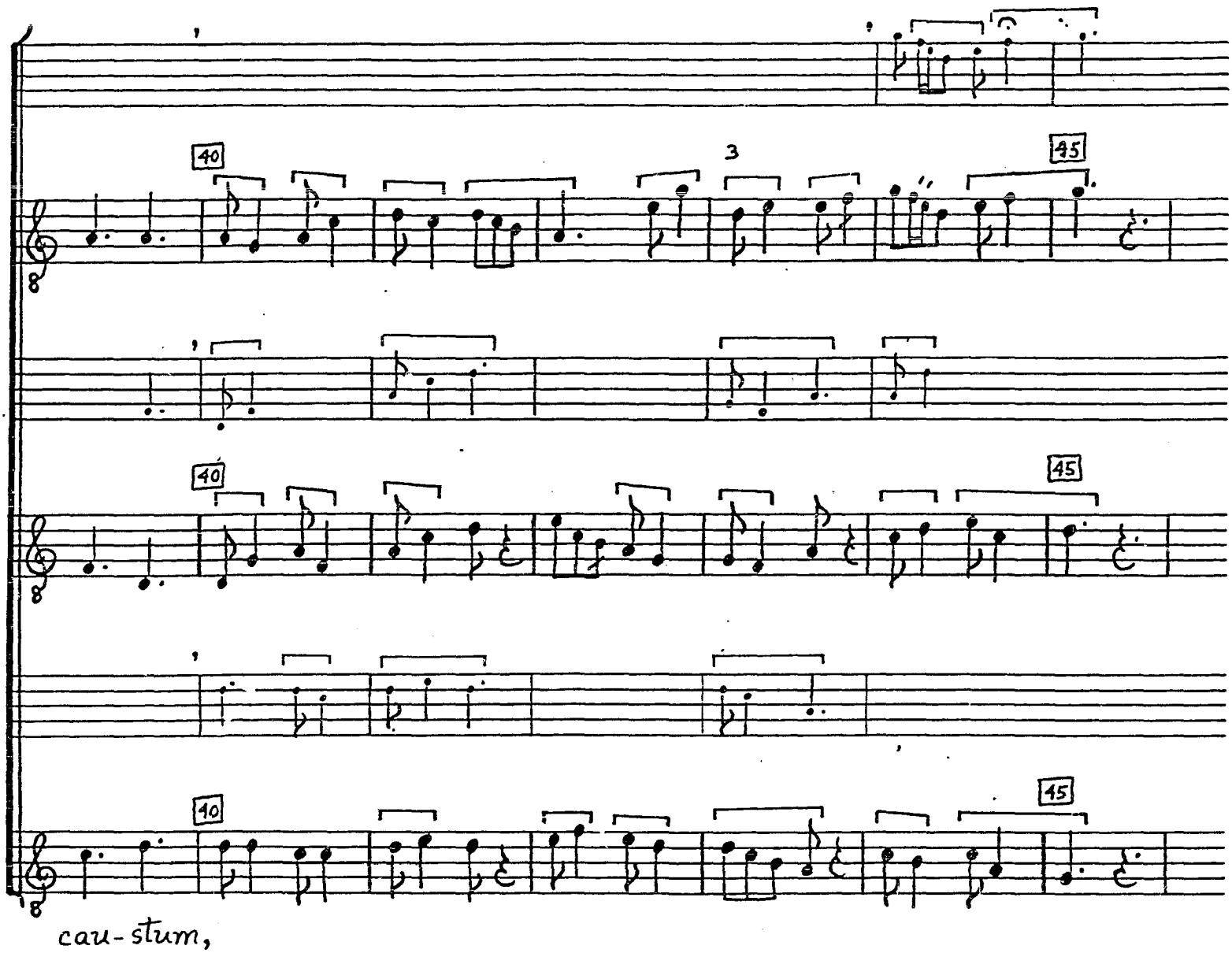

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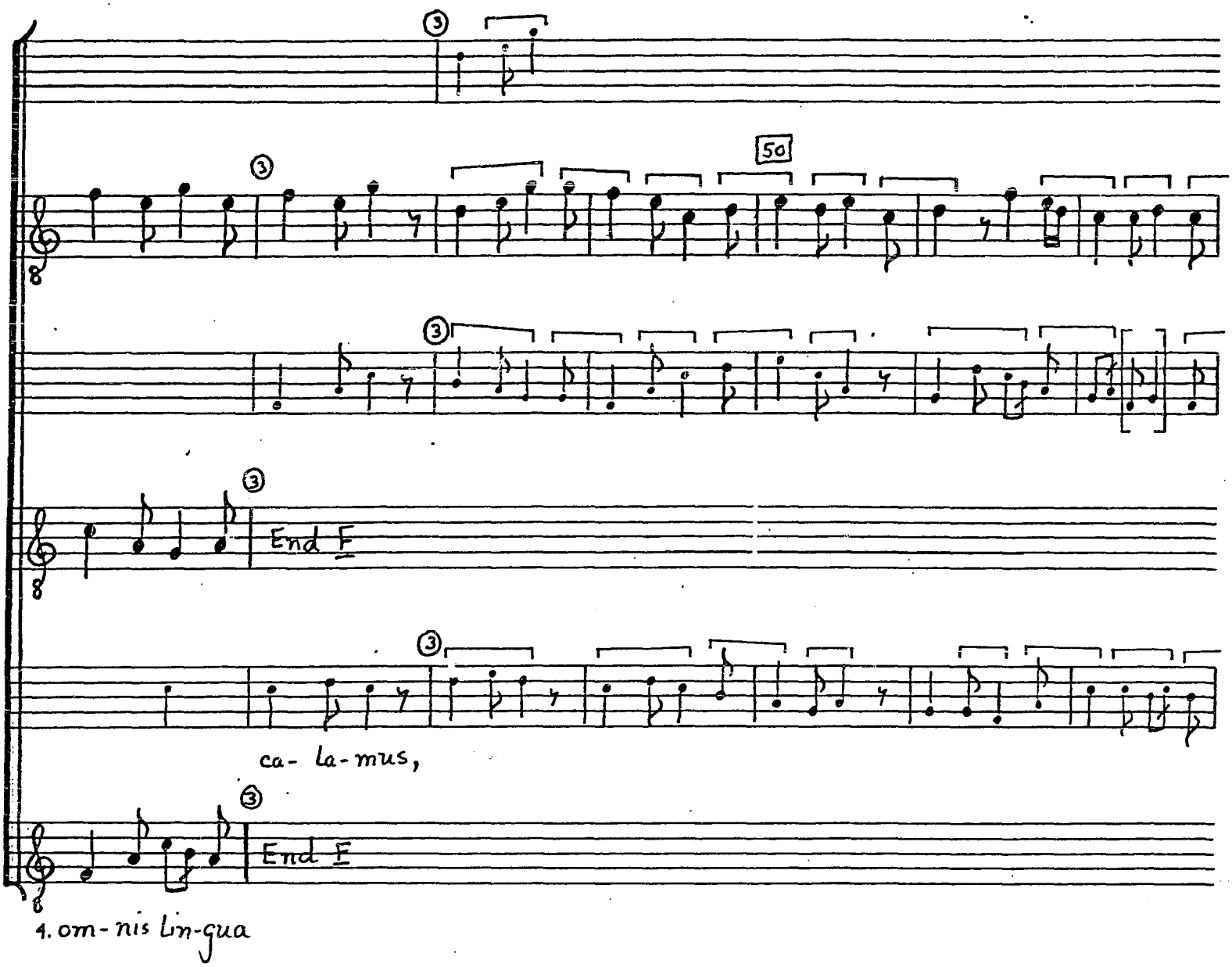

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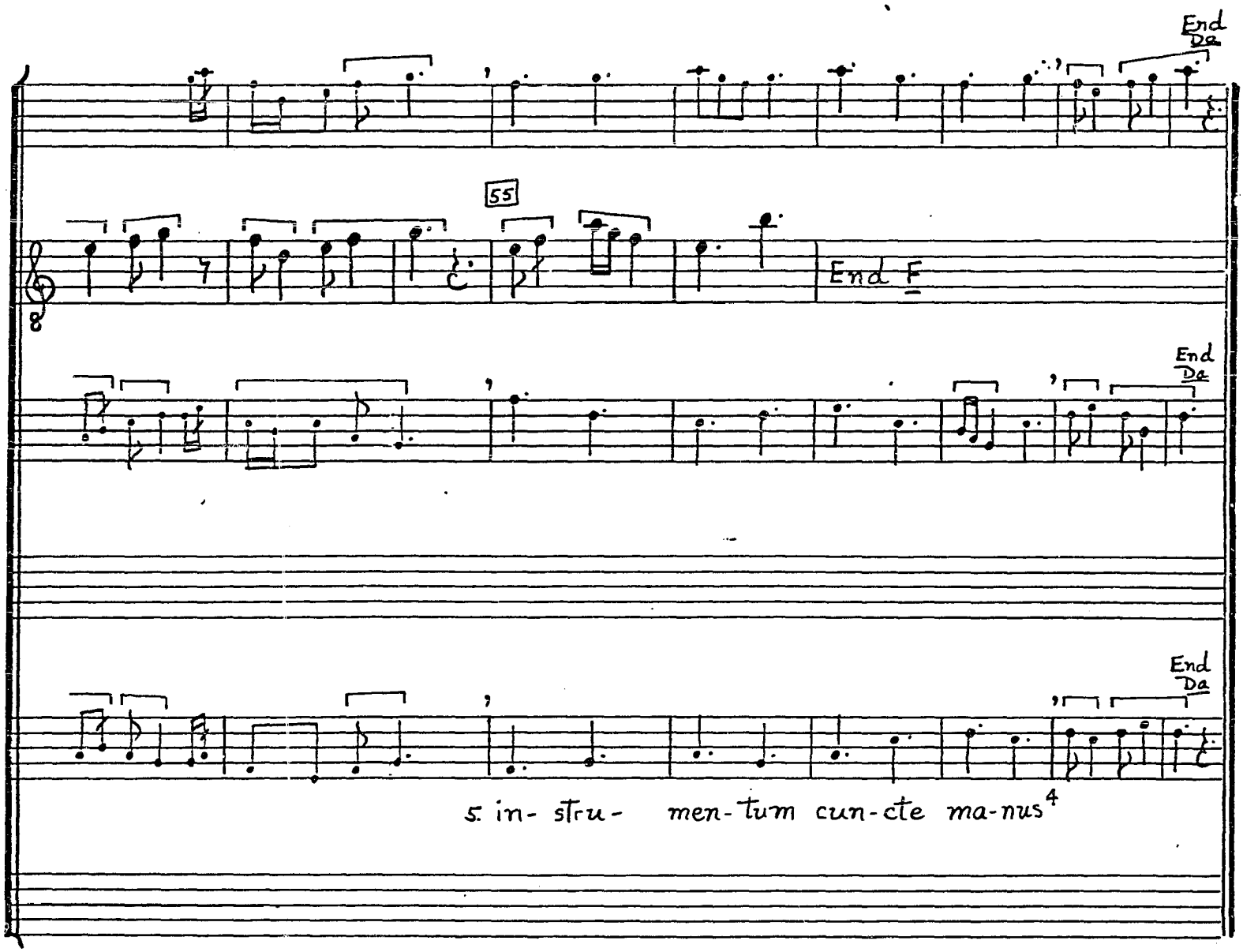

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NOTES

[1]Tenor, mm. 8-9--Missing in F.

[2]Duplum, mm. 27-29--Third too low in F.

[3]Triplum, m. 43--  d-e-f in F.

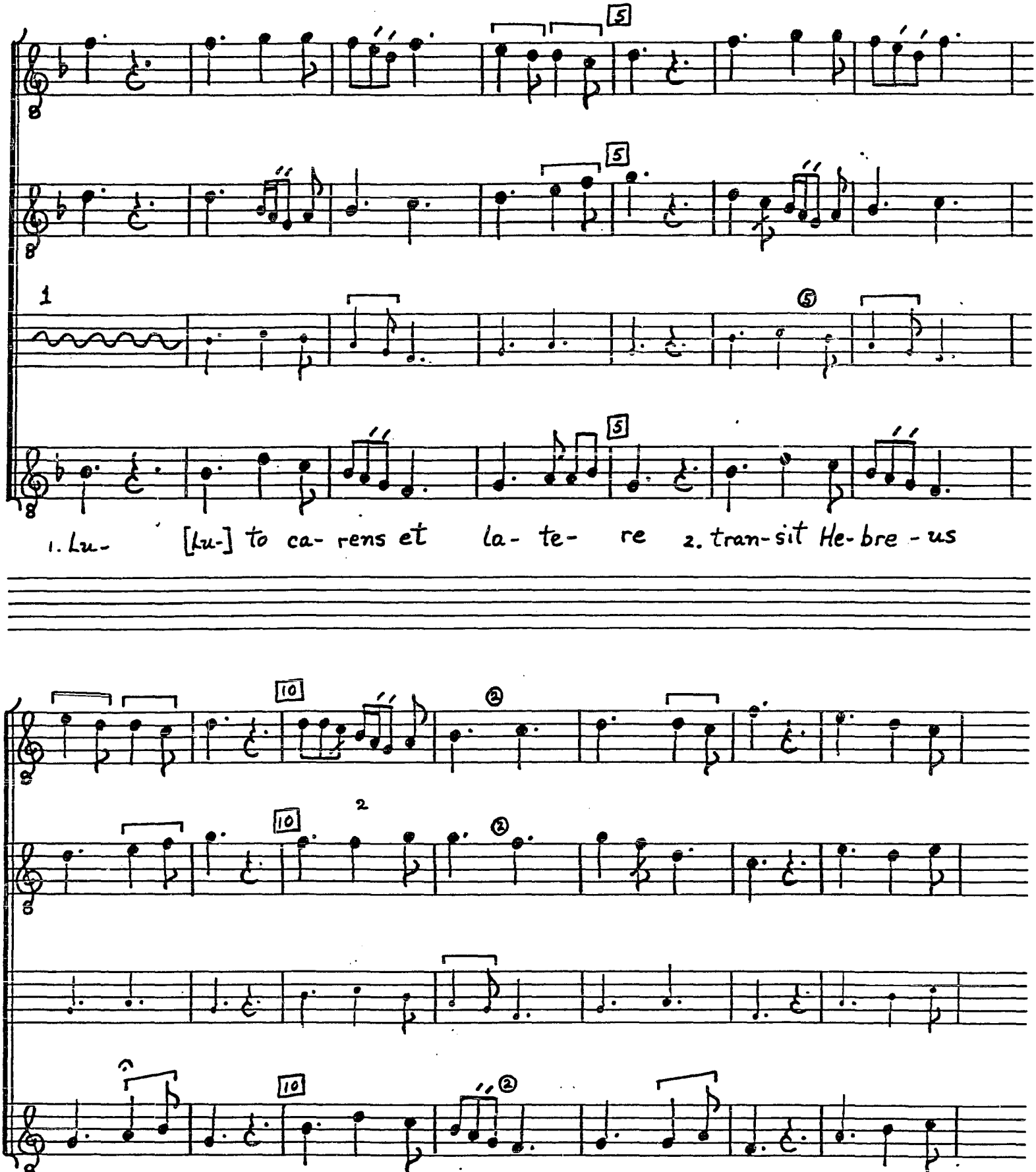
[4]The text to lines 6 through 8 is not preserved with music. These lines read:

Et non cessarent scribere,
Non possent exprimere
Laudes virginis Marie!

LUTO CARENS ET LATERE (F 1)

Sources
F 463v (a1); W_1 73 LoB 48 (a1);
Bordeaux 283 134v (a1); Tours 18v (without music)

Editions
AH 21, 39



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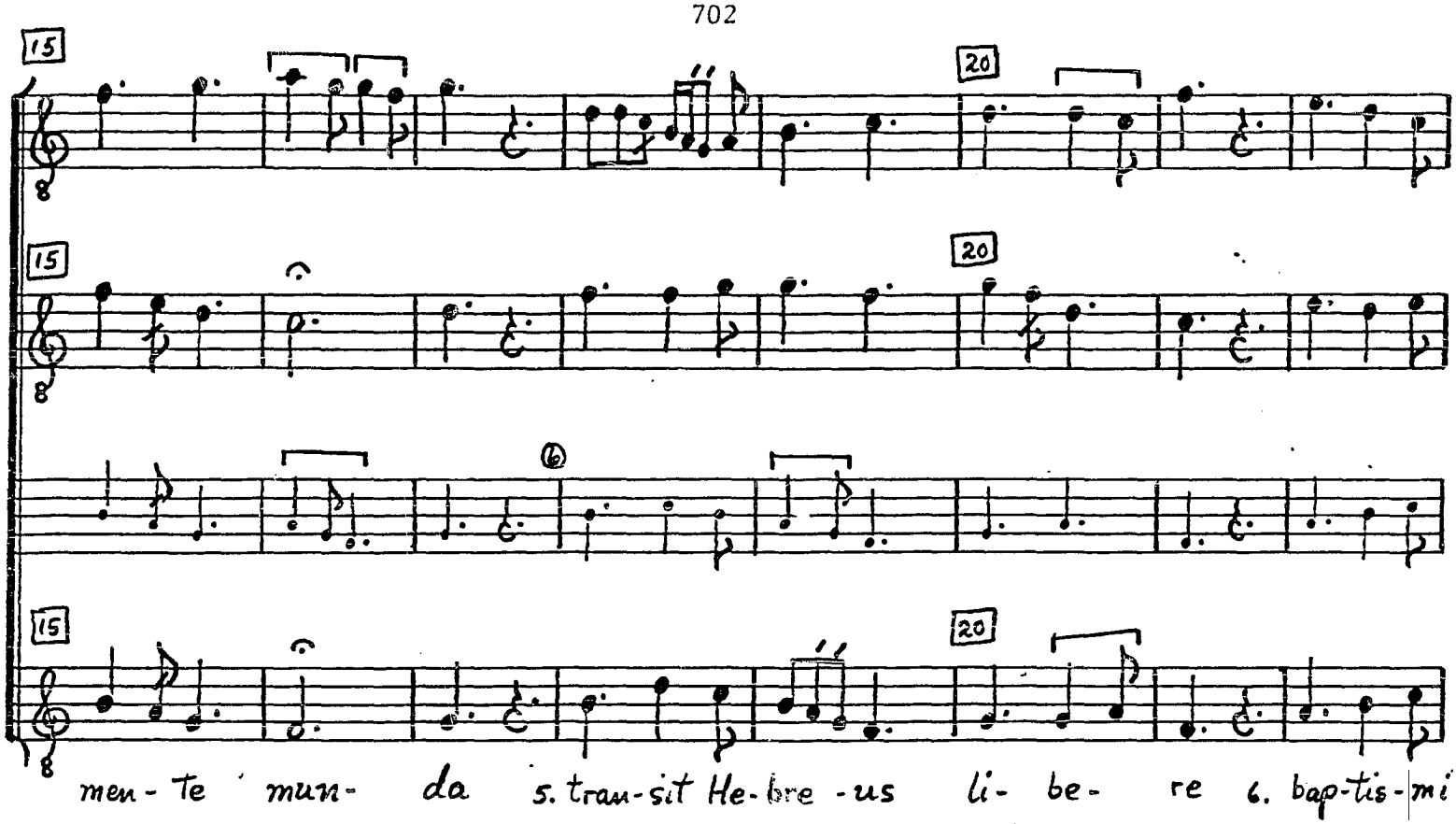

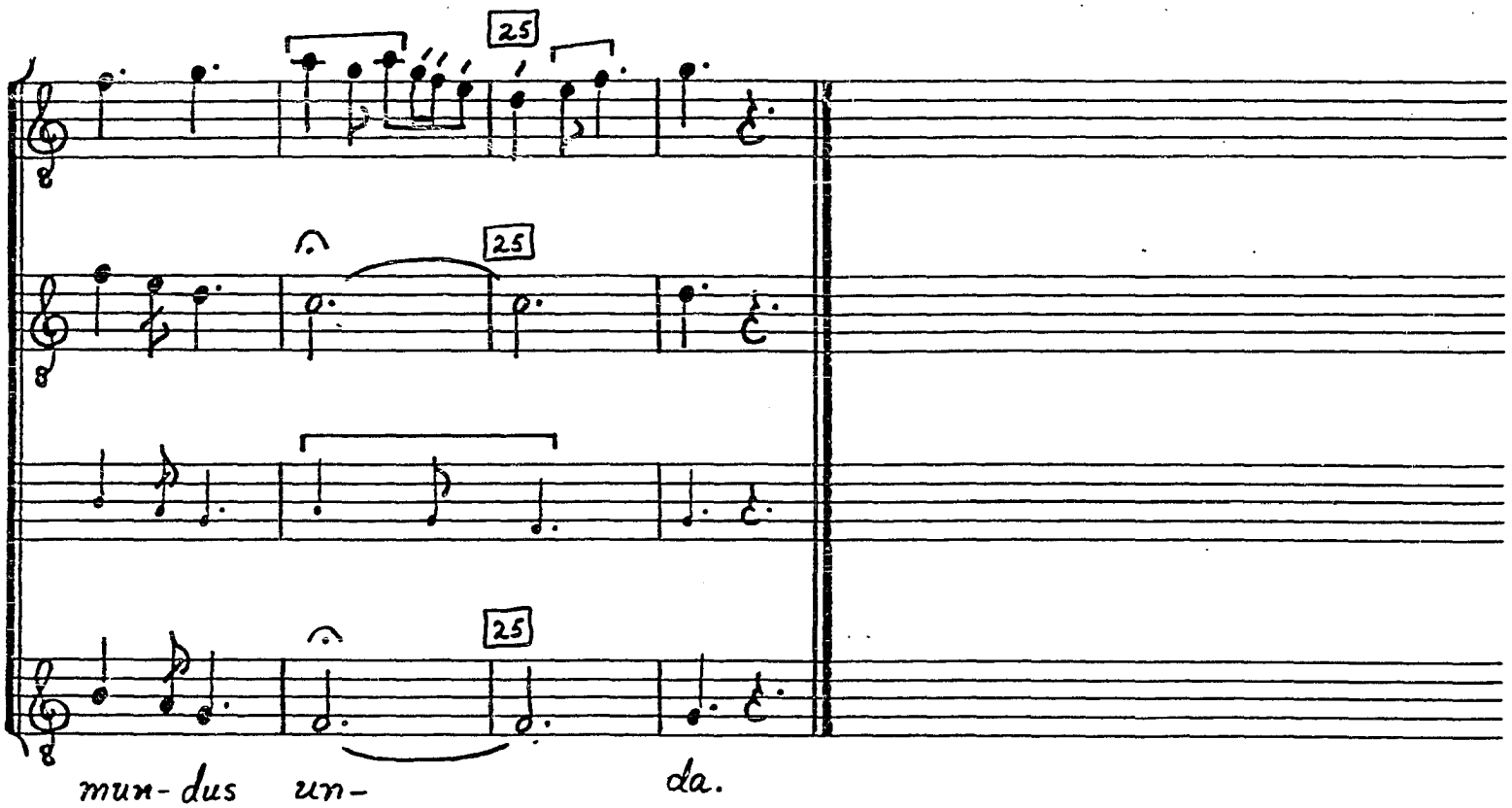

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2. Servus liber ab opere
Transit Hebreus libere,
Culpe recluso carcere;
In sicco mente munda
Transit Hebreus libere
Baptismi mundus unda.

3. Mare dum videt cedere,
Transit Hebreus libere,
Mergens sequentes temere;
In sicco mente munda
Transit Hebreus libere
Baptismi mundus unda.

4. Agnus occisus vespere,
Transit Hebreus libere,
Culpe solvit ab onere;
In sicco mente munda
Transit Hebreus libere
Baptismi mundus unda.

5. Joseph cisternam claudere,
Transit Hebreus libere,
Christum nequit mors premere;
In sicco mente munda
Transit Hebreus libere
Baptismi mundus unda.

6. Ergo sepulto scelere,
Transit Hebreus libere,
Christum sequamur opere;
In sicco mente munda
Transit Hebreus libere
Baptismi mundus unda.

7. Ut cum Christo resurgere,
Transit Hebreus libere,
Prestet ad sedem dextere;
In sicco mente munda
Transit Hebreus libere
Baptismi mundus unda.

NOTES

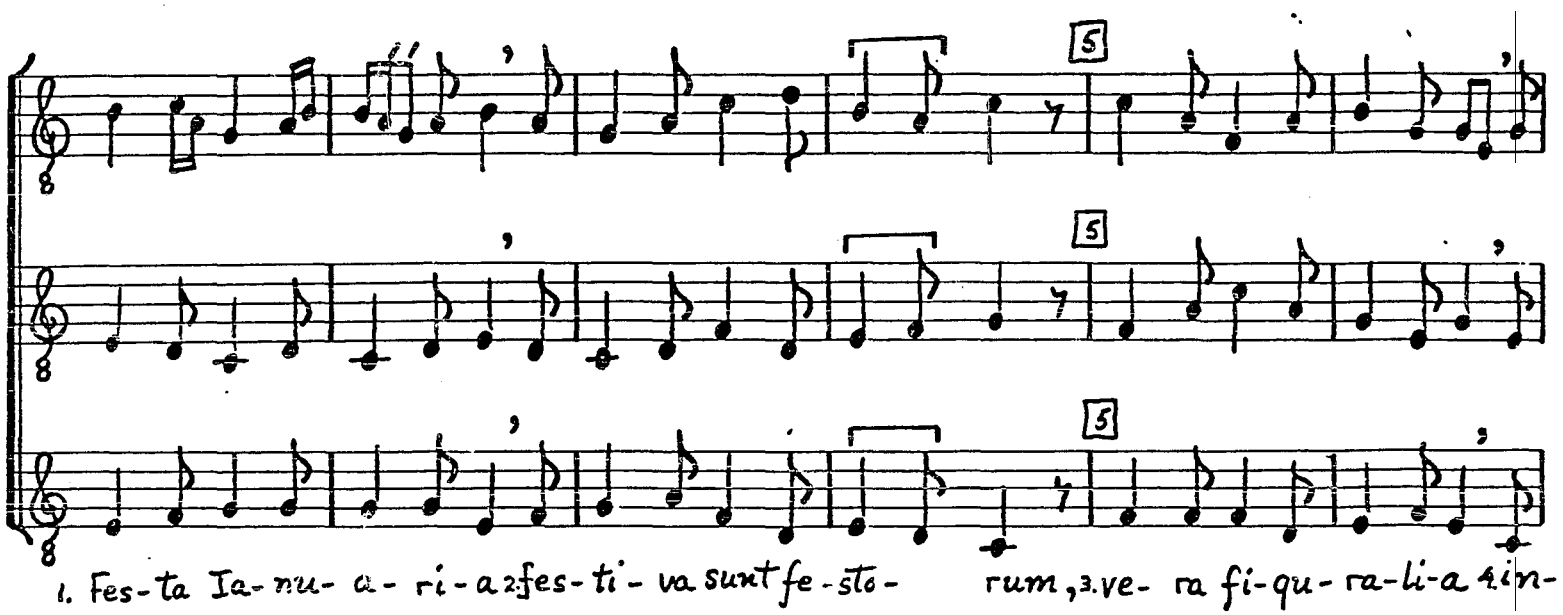
[1]M. 1--The lack of a flat in F may be explained by the fact that the entire tenor melody lies within the soft hexachord (F-d). Since mutation was not made except when necessary, that is, when the melodic range exceeded a major sixth, it is possible that the accidental would have been sung despite its absence in F. On the other hand this may be an instance of modal change from Tetrardus in F to Protus on G in W_1.

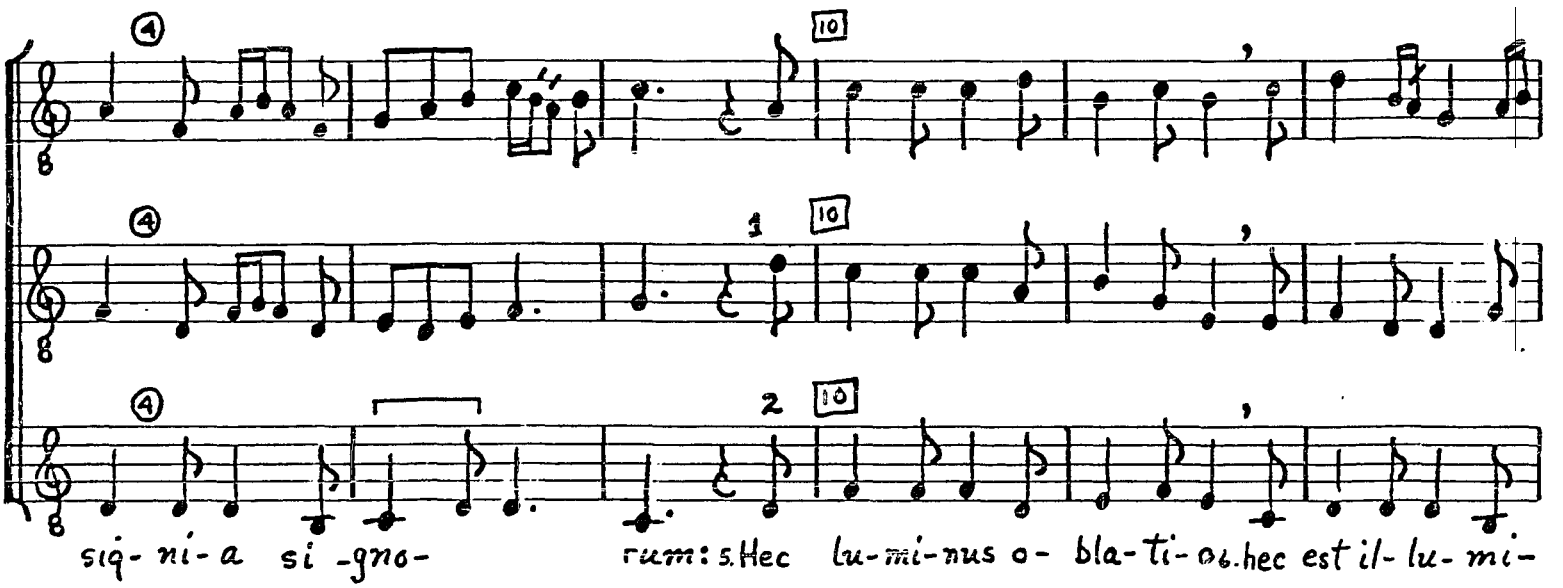
[2]Duplum, m. 10--Perhaps the second note should be changed to a g to conform with the Triplum in mm. 2 and 6. The f has been retained because of its repetition in m. 18.

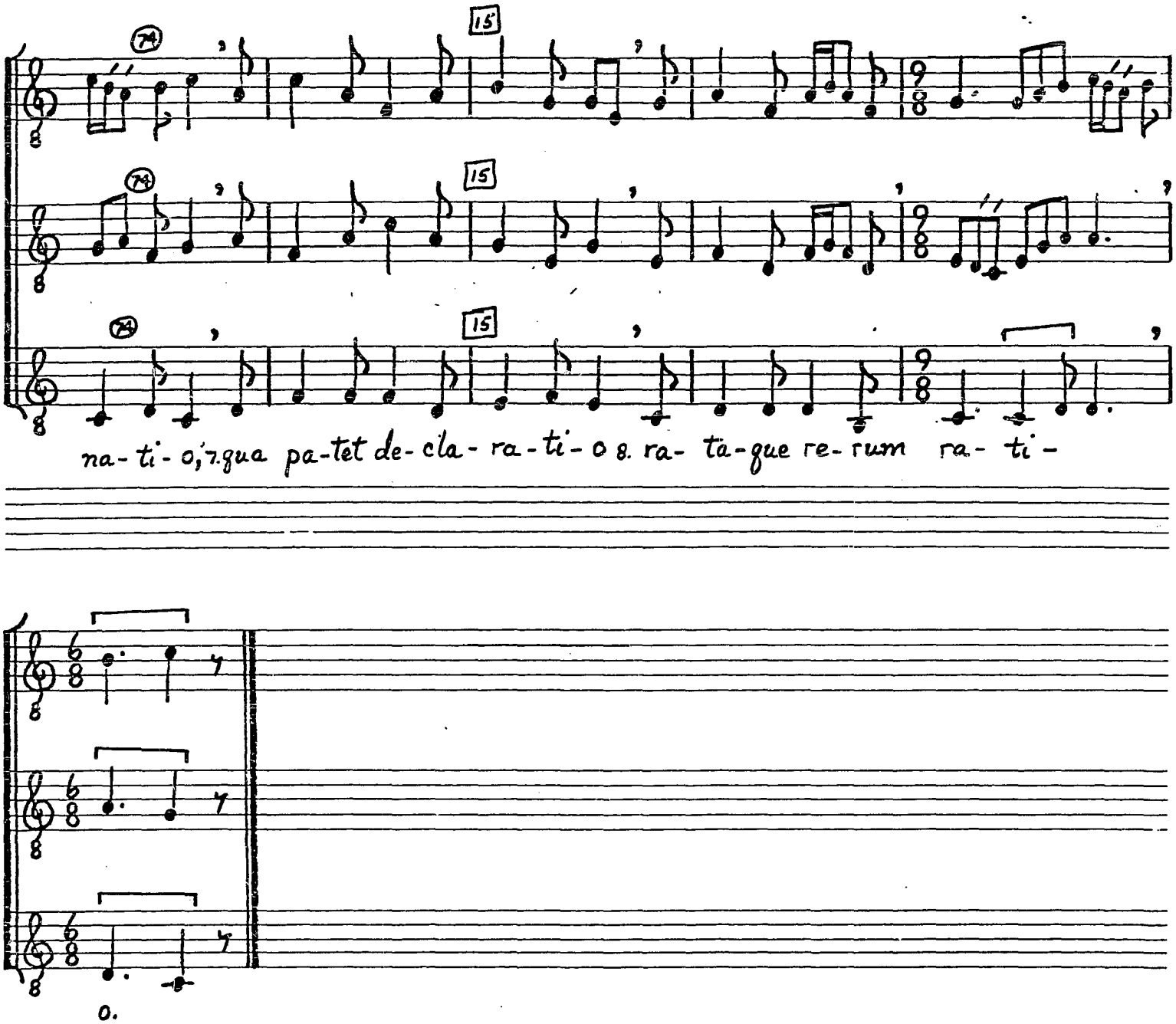
FESTA IANUARIA (F 3)

Sources
W_1 73v

Editions
Milchsack #135


1. Fes-ta Ia-nu- a- ri-a 2.fes-ti- va sunt fe-sto- rum, 3.ve- ra fi-qu- ra-li-a 4.in-


sig- ni- a si -gno- rum: 5.Hec lu-mi-nus o- bla-ti- o 6.hec est il- lu- mi-


74
15
74
15
74
15
na- ti- o, 7. qua pa-tet de- cla- ra- ti- o 8. ra- ta- que re- rum ra- ti-
o.

NOTES

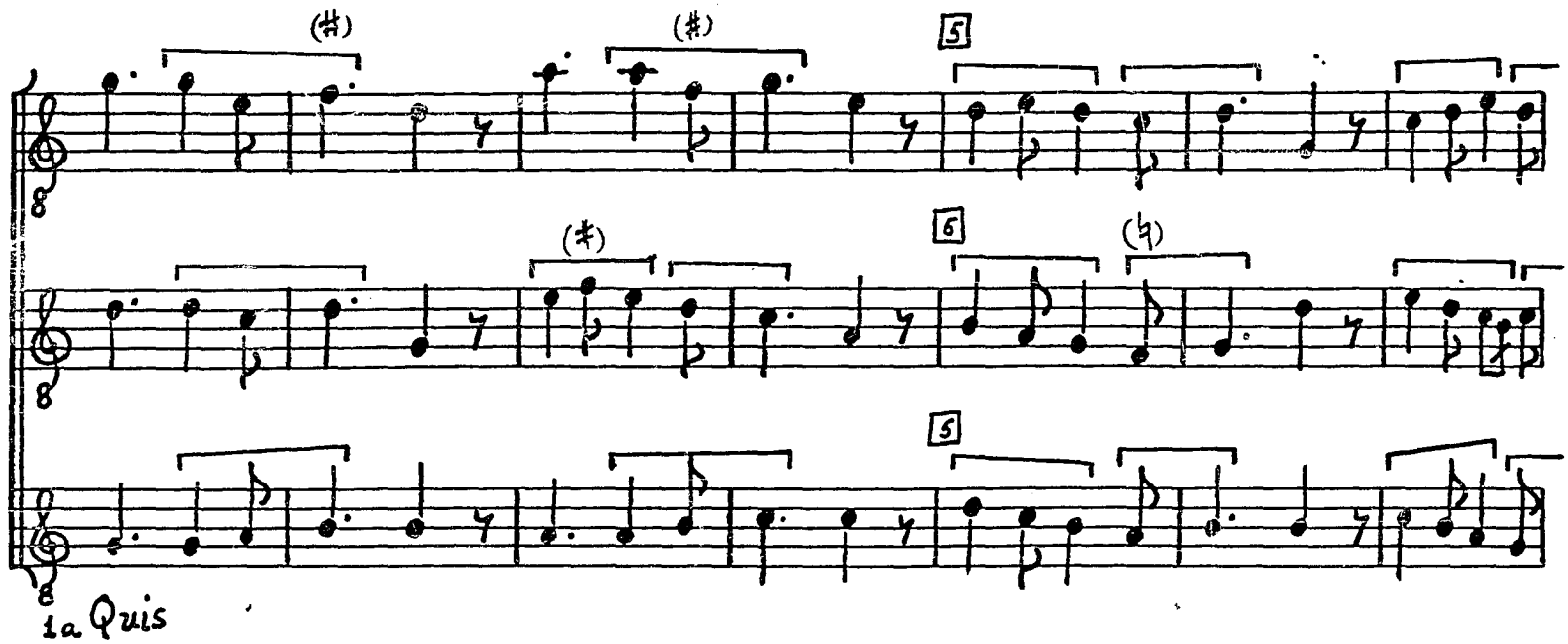
[1]D. m. 9--e in W_1.

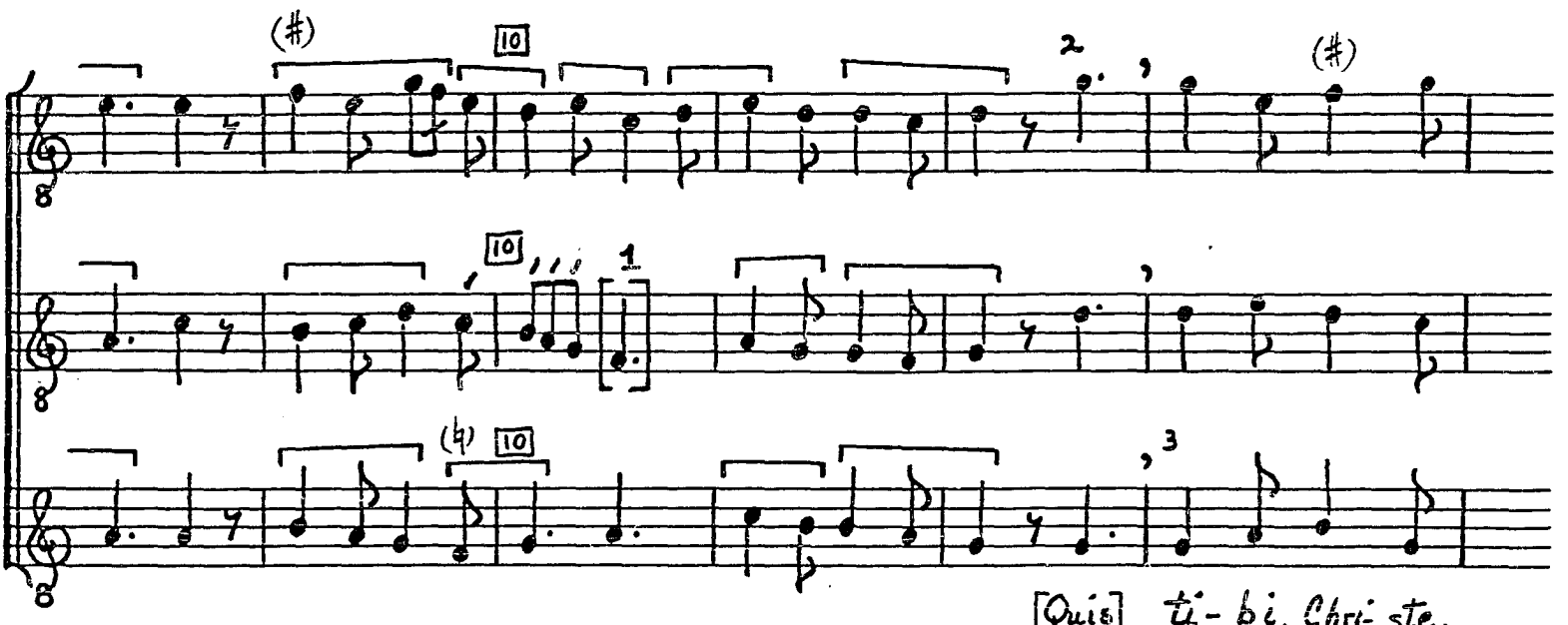
[2]T. m. 9--Third too low in W_1 until end of folio. The first letter of the word "Hec" is decorated, strengthening the assumption that a longa pause separates the two sections.

QUIS TIBI CHRISTE MERITAS (F 33)

Sources
W_2 40v-42; OCCC 497 4v

Editions
Schering, Geschichte der Musik in Beispielen, p. 8
Flacius #29
AH 49, 220





Chri-

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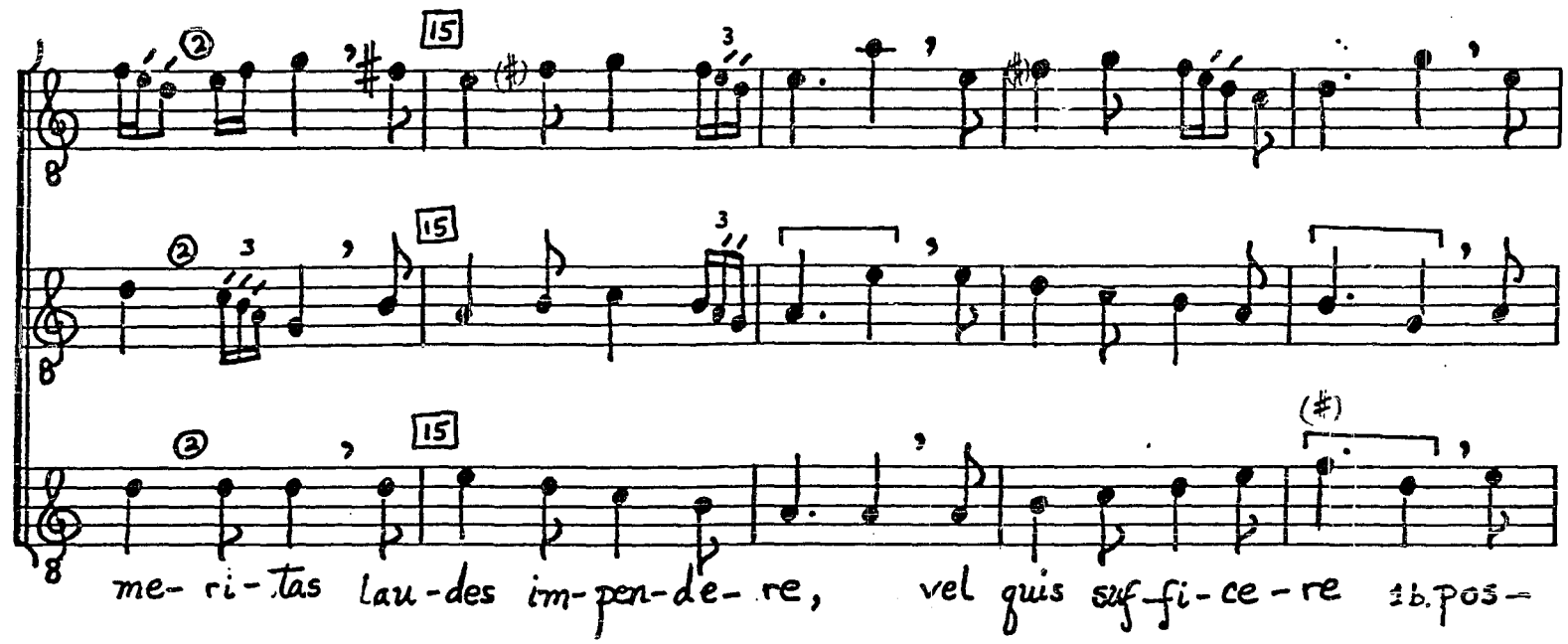

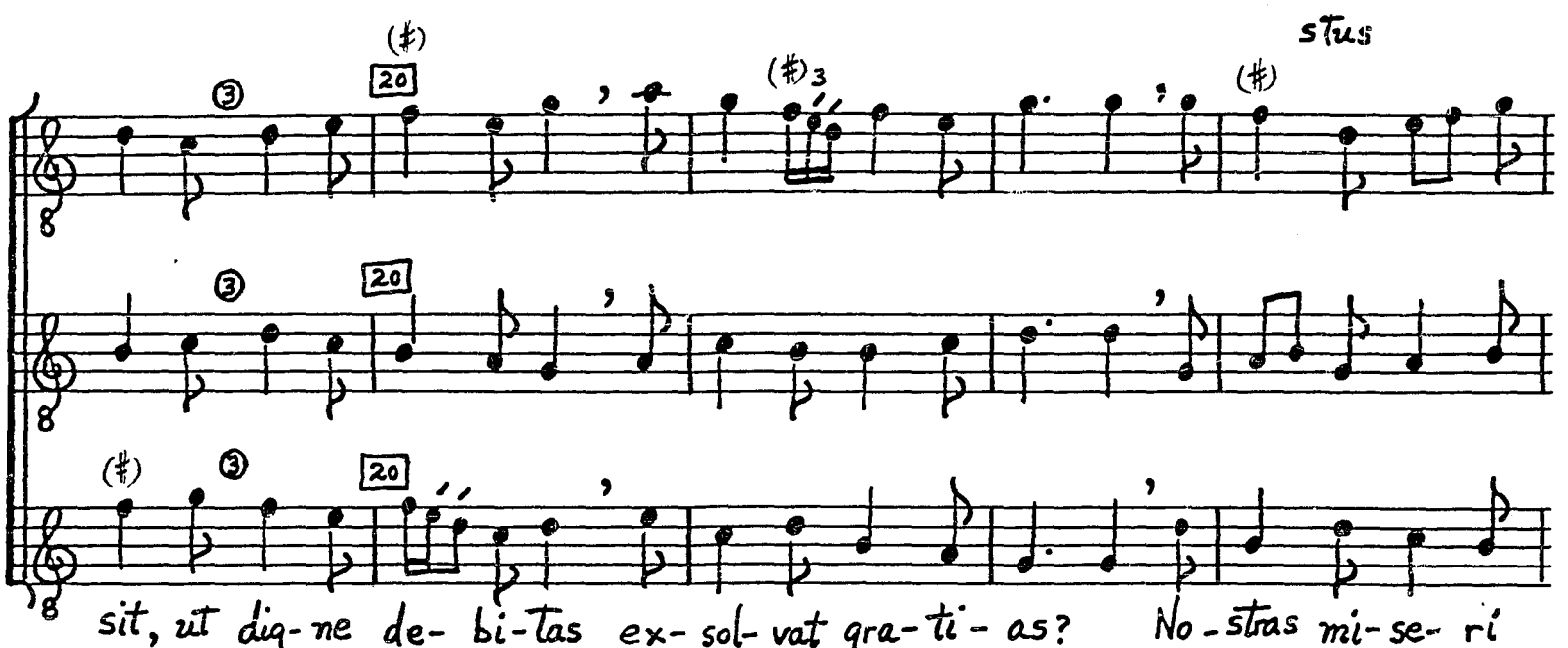

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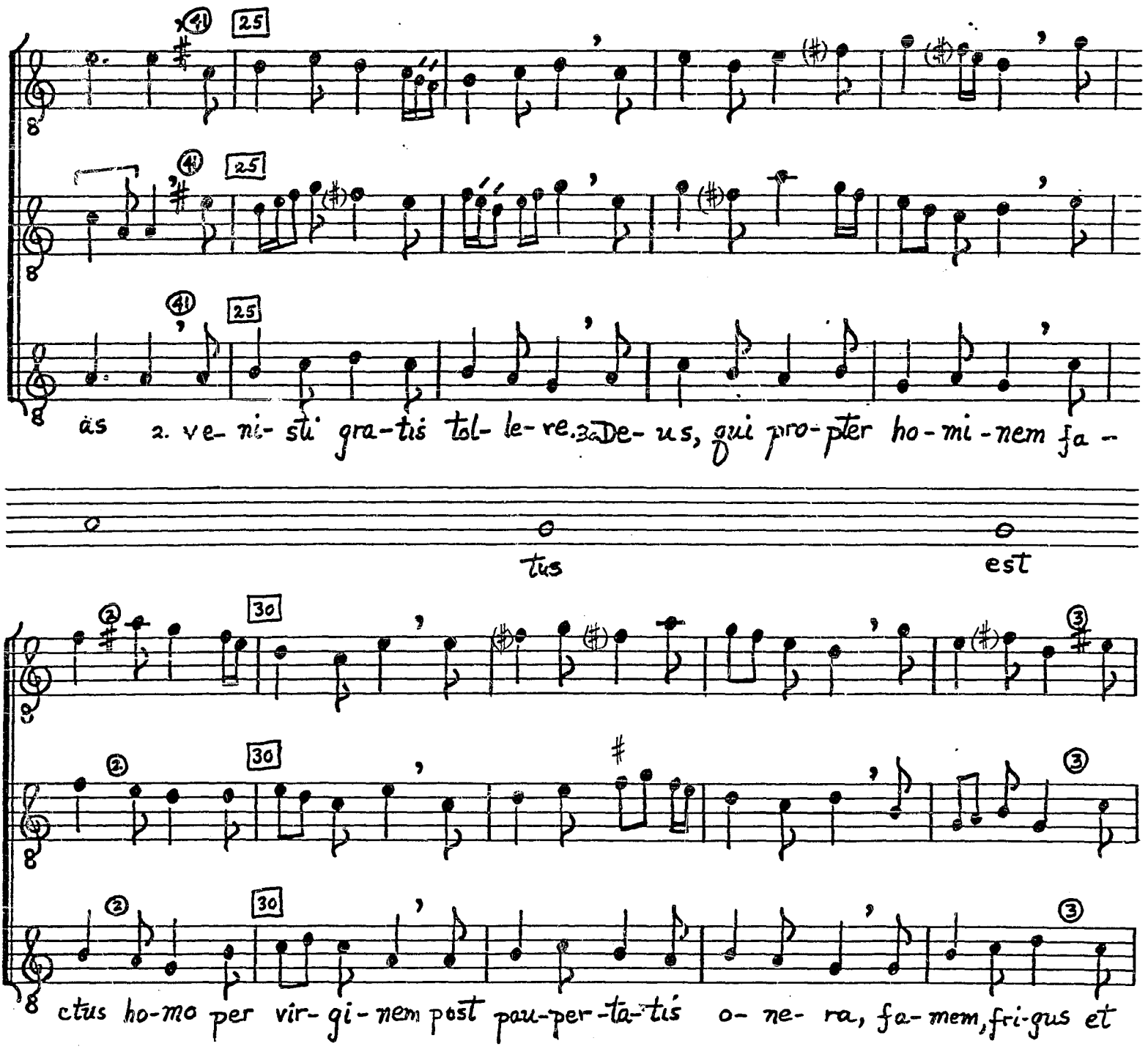

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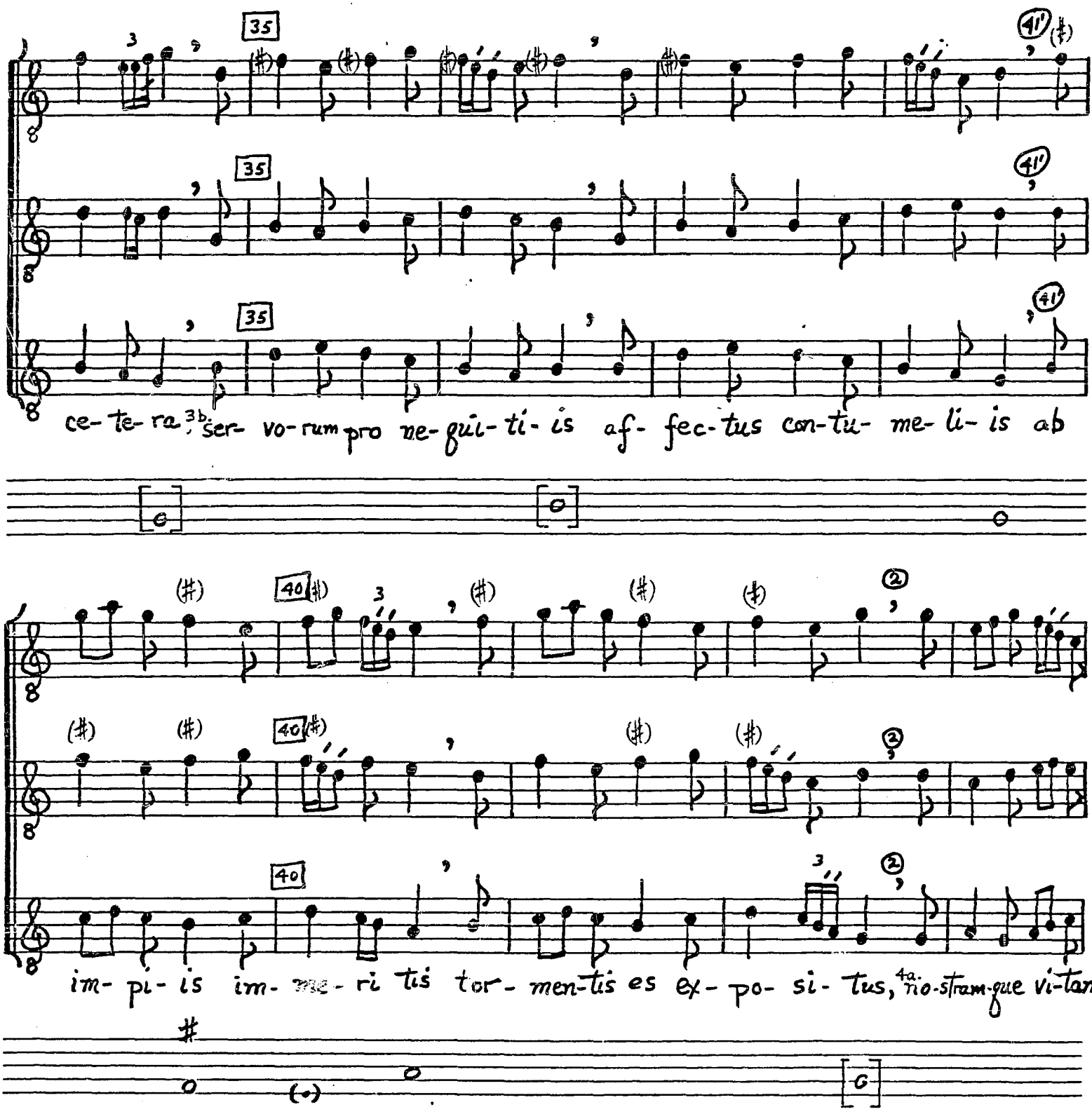

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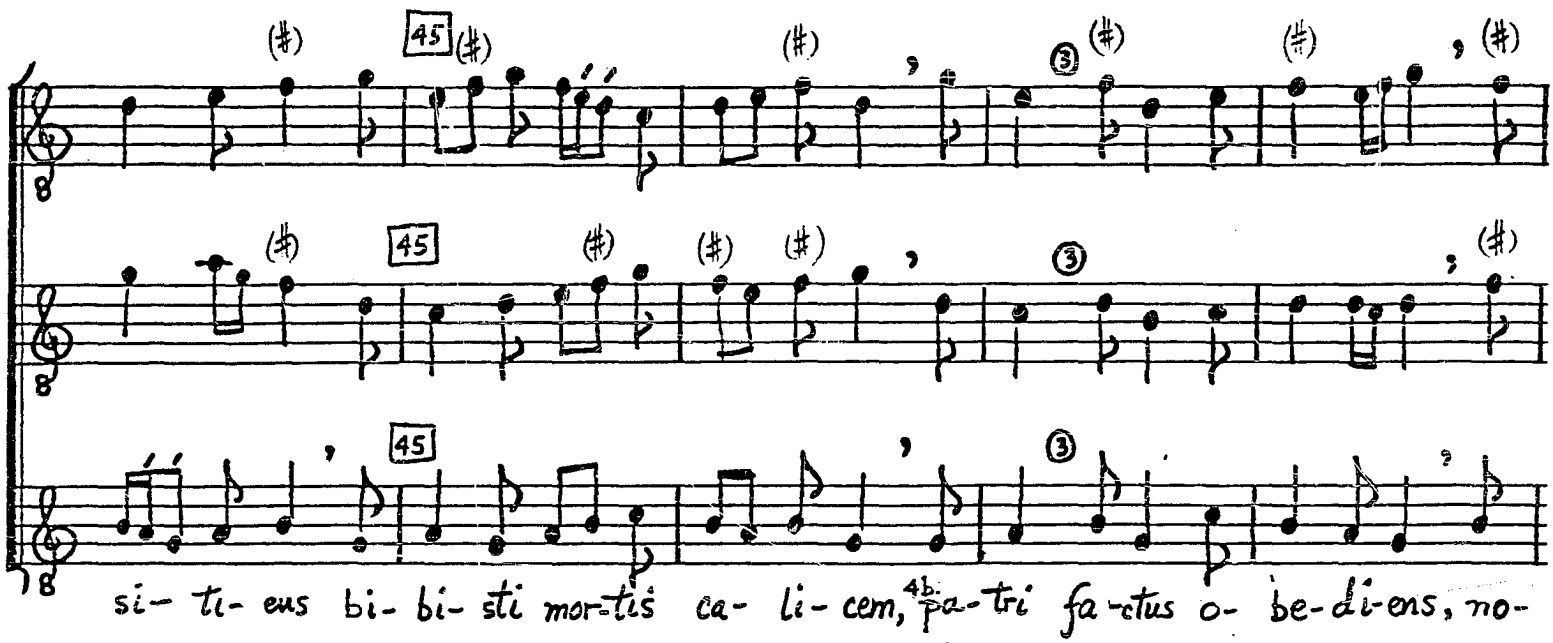

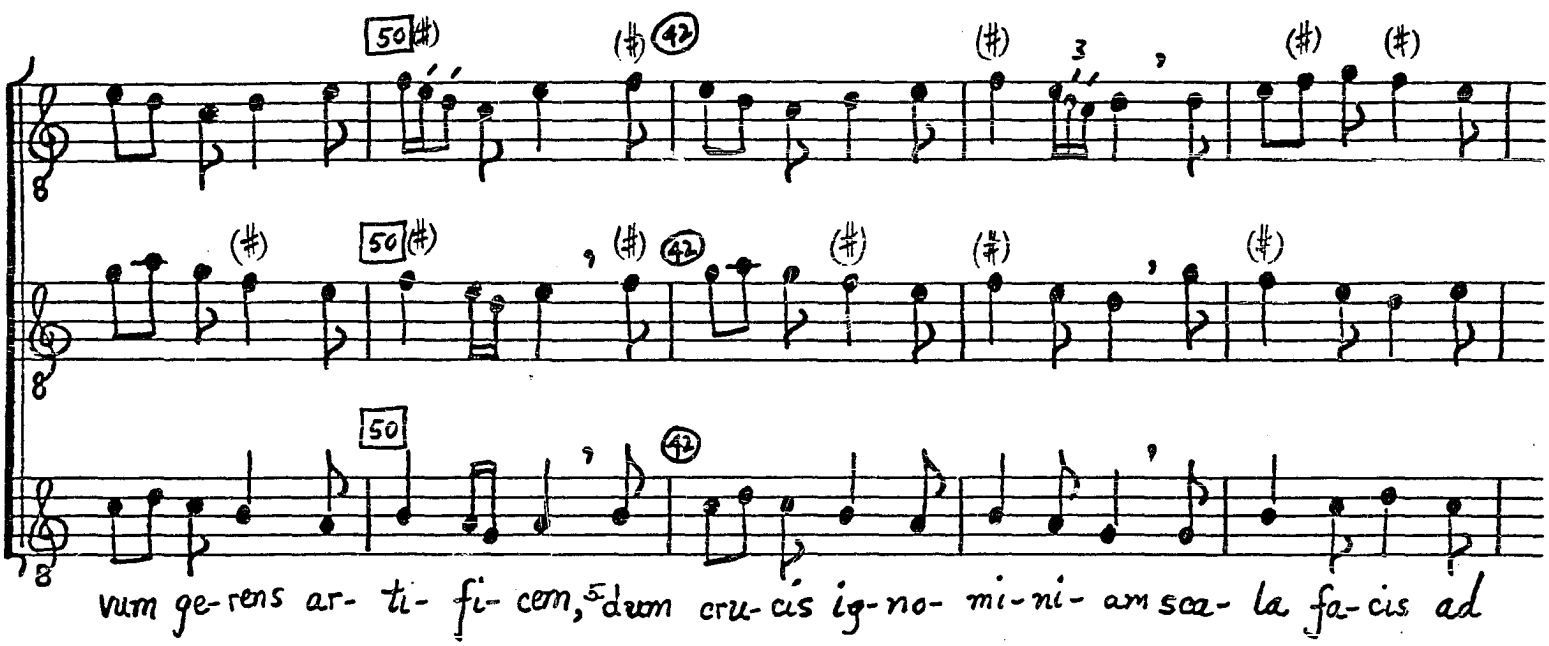

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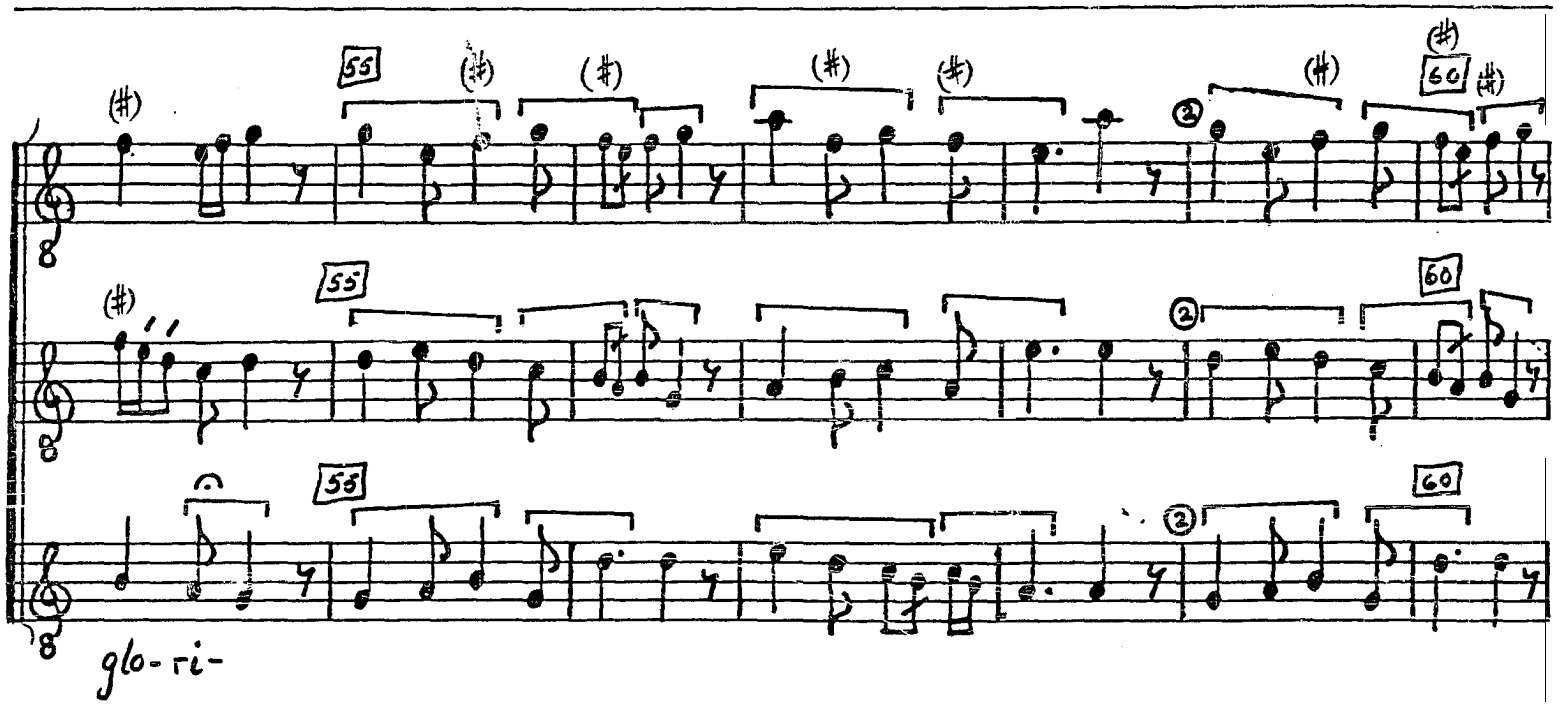

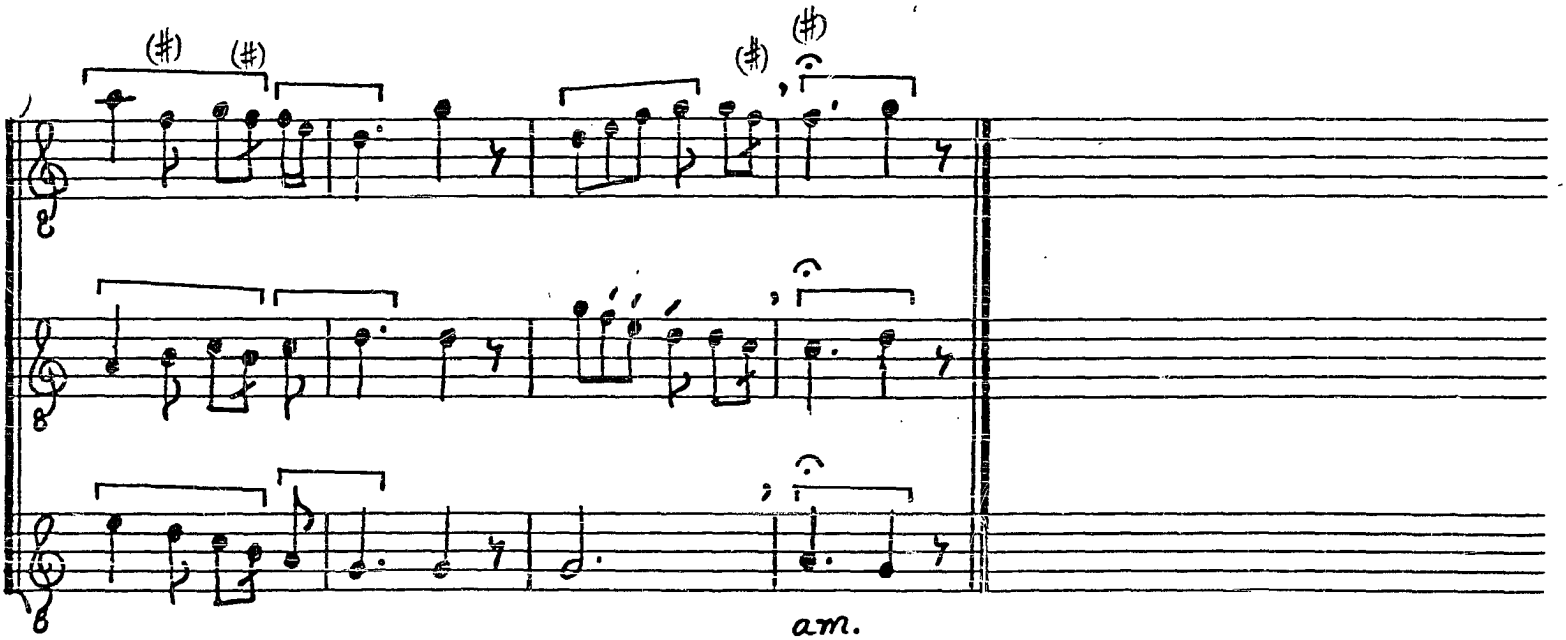

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NOTES

[1]Duplum, m. 10--currentes end on G in W_2.

[2]Triplum, m. 12--Extra g in W_2.

[3]Mm. 13-16--Syllabic/melismatic identity with mm. 55-58 of final cauda.

[4]AH lists the text of this conductus in its collection of tropes to Graduals, suggesting as the source the Gradual Christus factus est for the solemn evening Mass of Holy Thursday (LU, 669). The Gradual is in mode five, Tritus authenticus, with a large number of b-flats, while the conductus is in Tetrardus on G with a large number of f-sharps either indicated or required. If the Gradual is transposed to the pitch level of the conductus it will be noticed that there are many correspondences between the phrase cadences of the conductus and the pitches of the chant. Furtheremore, the conductus as it appears in W_2 looks on the page substantially the same as the upper parts of Beatis nos adhibe (F, f. 250-252), a piece which may be described as an organal motet. Using Beatis nos adhibe as a model, I have attempted to coordinate the pitches of the Gradual Christus factus est with the phrases of the conductus. The chant pitches are made to correspond, in most cases, with the final notes of the conductus phrases. In adapting the chant to the conductus one pitch had to be suppressed, while four had to be added. The suppressed pitch is enclosed in parentheses and the added pitches are bracketed. Accidentals above the chant pitches are those that result from the transposition.