

Wissenschaftliche Abhandlungen
Band XXXIII

Musicological Studies
Vol. XXXIII

The Notre Dame Conductus: A Study of the Repertory

by

Robert Falck



Institute of Mediaeval Music, Ltd.
Institut de Musique Médiévale, S.A.
Institut für Mittelalterliche Musikforschung, GmbH

—
Henryville—Ottawa—Binningen

—
1981

TABLE OF CONTENTS

Preface	i
Chapter I	
<i>The Conductus Repertory</i>	1
Chapter II	
<i>The Three-Part Repertory</i>	10
<i>The Unique and Peripheral Repertory</i>	13
<i>The Central Repertory—F-5 and W1</i>	33
Chapter III	
<i>The Two-Part Repertory</i>	67
<i>The Unique and Peripheral Repertory—F-7</i>	72
<i>The English Repertory—W1 and F-7</i>	89
<i>The Central Repertory</i>	96
Chapter IV	
<i>The Monophonic Repertory</i>	103
<i>The Unique and Peripheral Repertory</i>	105
<i>Philippe the Chancellor—F-10, LoB and Praha</i>	110
<i>F-10 and Da</i>	115
<i>The Central Repertory</i>	119
<i>The Rondellus</i>	123
Bibliography	130
Catalogue	
<i>Introduction</i>	138
<i>List of Sources</i>	140
<i>Tables</i>	153
<i>Individual Compositions</i>	178

TABLE OF TRANSCRIPTIONS

Example 1	18
Example 2	20
Example 3	25
Example 4	29
Example 5	30
Example 6	39
Example 7	48
Example 8	50
Example 9	51
Example 10	52
Example 11	57
Example 12	61
Example 13	73
Example 14	76
Example 15	78
Example 16	80
Example 17	82
Example 18	86
Example 19	88
Example 20	93
Example 21	94
Example 22	98
Example 23	107
Example 24	108
Example 25	112
Example 26	115

Register of Tables

Table 1	5
Table 2	13
Table 3	15
Table 4	16
Table 5	33
Table 6	35
Table 7	36
Table 8	37
Table 9	39
Table 10a & b	47
Table 11	72
Table 12	75
Table 13	85
Table 14	89
Table 15	90
Table 16	91
Table 17	96
Table 18	100
Table 19	105
Table 20	106
Table 21	122
Table 22	127

PREFACE

In the present work, I have tried to accomplish two things. The first of these, embodied in the catalogue of individual compositions and the concordance tables for the larger sources, has been to provide a comprehensive reference tool for the whole repertory. Thus in some sense, this is a revised and up-dated version of Eduard Gröninger's *Repertoire-Untersuchungen zum mehrstimmigen Notre-Dame Conductus*, which is now over thirty years old and understandably out of date in many respects. This has certainly been one of my aims, although I have also expanded the scope of the coverage to include monophonic pieces as well as some smaller polyphonic repertories peripheral to the Notre Dame tradition.

The second aim which has been pursued in the following pages has been to show that this repertory, as it has been transmitted to us, is far from being a unified one. By studying concordance patterns, it has been possible to isolate a number of smaller repertories within each of the larger repertories, and to arrive at a fairly good estimate of the rôle in each repertory played by the *Magnus liber* and the Notre Dame school. Although the extents and limits of the various layers in the larger collections remain ill-defined in many cases, in others they emerge with startling clarity. In addition to manuscript concordances, other kinds of evidence have been used in defining the smaller repertories. Texts which refer to contemporary persons and/or events, as well as texts attributed to authors whose activities may be dated, have been helpful. Chronological patterns, as opposed to precise dating, are often suggested by musical and textual borrowing both within the repertory and from sources outside the repertory. Finally, the internal evidence of the music itself, embodied in a number of more or less prominent stylistic traits, has often confirmed groupings which have been arrived at by the examination of purely external evidence. As a result, this study also attempts to review the surprisingly broad range of compositional practice represented in this repertory, and to reëmphasize the diversity of musical styles which the conductus represents.

The term «repertory», which is found on virtually every one of the following pages, may be understood in a variety of ways. On the simplest level, a repertory is the stock of musical pieces (plays, recitations, dances, card tricks) which an individual performer has at his command and can reproduce on demand. On another level, we may use the term to characterize a larger group of compositions of the same general type from a given period or locality. This kind of repertory may, as in the present case, be limited to one source or a group of related sources. A repertory may also be simply a collection of things which represents nothing more than the tastes or the judgment of the collector. The repertory which is the object of this study is largely of the second type. That is, it

is limited to a particular kind of piece found in a particular group of related sources, but the many decisions which had to be made in arriving at this collection of 390 pieces mean that personal judgments on the part of the collector have also played a rôle in shaping it. Concealed within this repertory, however, are other, smaller repertories, which may be of the first type. That is they may be local collections which were gathered together at a time when composition in the genre had virtually ceased, much in the way large collections of Trouvère songs were assembled in the late 13th century representing composers from a period as much as a century in length.

I refer frequently in the course of this study to the «compiler» or even the «editor» of the Florence manuscript. The Florence manuscript is virtually a *Summa* of contemporary musical practice, monophonic as well as polyphonic, and by investigating this anonymous «compiler» (or «compilers»), I wish to pay tribute to the industry of those who assembled this vast compendium. This manuscript is nearly twice the size of Wolfenbüttel 677 and is the largest source of Notre Dame polyphony, and without it, our knowledge of music in the 12th and early 13th centuries would be much less complete than it is.

Since the subject of rhythmic transcription has been studiously avoided in this study, a word about the transcriptions which appear here is in order. In the first place, I have tried to avoid basing conclusions on one particular interpretation or another of the *sine litera* notation. For that reason, I have concentrated more on the melismatic conductus, and even on excerpted melismata, where the transcription of the clearly modal ligatures is less controversial. In other cases, however, I have not avoided the issue where a transcription of a syllabic section or an entire piece was called for. These transcriptions, as well as the others, are all based on principles which are well-known, and need not be repeated here. The point I wish to make is that the problem is not one of notation, but of interpretation of how the music should sound. While correct solutions to individual pieces have been found by various other means, the problem of pre-mensural syllabic notation in general will never be solved in anything like a comprehensive way. That being so, any rhythmic transcription of a conductus can never be more than a theory, but a theory about the music itself, not just about the notation. Perhaps it would be appropriate to say that it is an analysis of the individual composition, based on the considered judgment of the transcriber about how a particular piece works as a piece of music. This is the spirit in which the transcriptions in this volume are offered.

* * * * *

The initial research on this project was done under a Fulbright grant, and subsequently aided by University of Toronto research grants. A grant from the Canada Council was of material assistance in the final preparation of the manuscript. I would like to express my thanks to all of these organizations, without whose help this study would never have been completed. I take this opportunity as well to acknowledge the guidance and wise counsel of my teachers. In particular, I should like to thank Kenneth Levy, who introduced me to mediaeval music and nurtured my early interest in this field, Heinrich Husmann, whose experience and advice were invaluable in helping me to define the limits of this study, and Leo Treitler, who guided the final stages of this study when it was presented as a doctoral dissertation at Brandeis University. Needless to say, their sound advice was not always heeded, and any errors of judgment are entirely my own.

CHAPTER I

The Conductus Repertory

Before proceeding to the dissection and examination of its various parts, the basis for selecting the 390 pieces which make up the repertory should be briefly examined. This much may be stated simply. The conductus collections in the four large Notre Dame manuscripts (*F*, *W1*, *W2*, and *Ma*) account for the bulk of the repertory, just as they did for Gröninger.¹ While Gröninger limited his inquiry to the polyphonic conductus in these sources, I have included the monophonic conductus and the monophonic *rondellus* found both in *F* and in *LoB*. No special justification is required for extending the range of coverage in this way, and it is possible to show that, while the monophonic conductus is a separate tradition in many ways, it is also part of the most central tradition of the Notre Dame conductus.

In addition, several polyphonic conductus have been included which are not preserved in the central Notre Dame sources. These are the relatively small number of *unica* from *Hu*, *Mo*, and *LoB*, as well as the somewhat more substantial repertory from *StV*. It was precisely here that grey areas were encountered, and many difficult decisions had to be made. I will cite one example. After several changes of heart, I have included five unique monophonic conductus from *Hu*, although they are not only in a much later hand, but are written on leaves which were apparently not even part of the manuscript in its original state. (See the concordance table for *Hu-2*, *infra*.) Although I would have been justified in excluding them on those grounds, *Hu* is an important source for the repertory as a whole, and is one of the few collections of monophonic conductus with notation outside *F*. Thus these *unica* are recorded in the catalogue, and appear in the concordance chart, though they are not mentioned again in subsequent chapters. On the other hand, the many sources which preserve only isolated pieces from the repertory often contain much other musical material as well. To include all of this additional material would obviously make the repertory unmanageably large, but even here there were some difficult decisions. The main criteria for inclusion were the character of the source, the character of the pieces, and how closely the source is related to the central tradition.

Within the central polyphonic tradition, there are several pieces which Gröninger omits because they are motets, even though they are preserved

¹ *Rep.* In this and in subsequent references, short titles refer to those used in the bibliography. For manuscript *sigla*, see the catalogue of sources.

within the conductus collections, usually without their tenors. In the three-part repertory, these pieces are:

	<i>Cat. No.</i>
«Beate nos adhibe»	44
«Latex silice»	190
«Serena virginum»	323

The first of these is an *unicum* of the 6th fascicle of *F*, where it is preserved with the three-part conductus.² The two remaining pieces, however, are both preserved in *W1* without their tenors (i. e., as three-part conductus) and in *F* with their tenors (i. e., as four-part motets), but with the three-part conductus. There can be no question that the motet is the original form in these two cases, since each derives from a clausula source. The question which must be asked is whether such a clear distinction was made between conductus and motet at the time when this repertory came into existence. Since *W1* preserves no real motets (i. e., with their tenors), it is no surprise that in that source we find no special fascicle for them. It is clear that the motet was not a part of the main corpus of Notre Dame music, and equally clear that the conductus was. Anonymous IV does not mention the motet among the types found in the *Magnus liber*, and he makes only one fleeting reference to the motet.³ Nevertheless, we find pieces which are certainly motets associated with the conductus repertory. It may be that the motet was originally just a sub-species of the kind of discant composition we are calling conductus. While this type was not common during the period when the conductus repertory was being formed, it later became the dominant type, and thus an independent genre.

The same may be said about the four three-part motets which are preserved in *W1* as two-part conductus:

«Deo confitemini»	87
«Gaudet devotio»	140
«Laudes referat»	191
«Qui servare puberem»	285

² In this and in similar cases, the reader is referred to the catalogue of individual compositions for documentation which is not presented in the text. Occasional footnotes provide reminders to do so in subsequent chapters, but as a rule, any mention of an individual composition, whether by name or number, should be understood as a reference to the catalogue.

³ Reckow, *Anon. 4*, vol. I, 55.

The only difference in this case is that the first three of these appear as a unified collection near the beginning of the two-part conductus fascicle in *W1* (*W1* 1-9). The compiler of *W1* 1-9 seems to have been aware of the special nature of these pieces, but he nevertheless included them with the conductus.

That the distinction between conductus and motet was not entirely clear is further suggested by «Ave gloriosa mater salvatoris» (27). This piece is preserved as a conductus in *W2*, and elsewhere as a motet. In this case, as well as in the others outlined above, our knowledge of what the conductus was around 1200 would be much less complete if these pieces were not included.

Several other pieces from the repertory include motet versions in their family trees. In these cases, though, it is clear they were adapted as motets only later, and often only the text is used in the new setting.

1 part repertory

«Anima iugu lacrima»	15
«Quomodo cantabimus»	296

2 part repertory

«Beate virginis»	43
«Scrutator alme»	319
«Mundus a mundicia»	212

3 part repertory

»Quare fremuerunt gentes»	278
---------------------------	-----

Only one of these requires special comment beyond what may be found in the catalogue. «Anima iugi lacrima» is related to the idea of the motet in two ways. It is derived from the cauda of the polyphonic conductus «Relegentur ab area» (304), and is thus a «motet» in the sense that it is a text set to a preëxistent melisma. Secondly, Schrade has speculated that one source for this piece may be interpreted as a three-part, triple motet. It is Schrade's contention that the three strophes of this monophonic song may be combined as a three-part, polytextual composition. Whether or not this is the case, «Anima iugi», as well as the other pieces in the list above, demonstrate that the lines between conductus and motet are not always clear.

The term «conductus» must be used with a certain amount of caution in connection with this repertory. Few of the pieces in this repertory are specifically named as «conductus» in contemporary sources. In fact, two of the conductus-motets discussed above are called «Prosa» in such sources. The following list shows the pieces from the repertory which are identified by a generic name either in theoretical sources or in rubrics:

Conductus		Prosa	
«Beata viscera»	42	«Homo vide»	164
«Crucifigat omnes»	70	«Latex silice»	190
«Novus annus hodie»	227	«Mundus a mundicia»	212
«Salvatoris hodie»	315	«O qui fontem»	243
«Dum sigillum»	100	«Veneris prosperis»	359
«Hac in die»	150		
«Orientes partibus»	255	Planctus	
«Relegentur ab area»	304	«Pange melos»	258
«Pater noster»	266		
«Quod promisit»	295	Versus	
		«Porta salutis ave»	269

Since only seventeen pieces out of our repertory of 390 are identified with a generic name, this cannot be an important criterion for the selection of the repertory to be studied. «Conductus» produces the longest list by far, however, so that while many of the pieces in the repertory must be regarded as motets, *rondeaux*, sequences, and settings of non-rhythmic liturgical texts, the term conductus is retained for the entire repertory. Since «conductus» does not imply any special form or compositional procedure, as «motet», «rondeau», and «sequence» certainly do, it may be taken as a very general term which, by the 13th century at least, does not imply any special liturgical function.

The designation «Notre Dame» must also be used with caution. By the evidence of Anonymous IV, this Paris church has given its name to a period in music history perhaps half a century in length. How much of the music contained in the «Notre Dame» manuscripts actually originated there, or even in Paris, is difficult to answer conclusively. For the liturgical genres, Husmann has

shown convincingly that Notre Dame was not the only Paris church which contributed to the repertory.⁴ One of the primary aims of the present work is to show that the same thing is true of the conductus, though the liturgical clues used by Husmann to identify specific locations are lacking for the conductus. A number of conductus texts which refer to contemporary persons and events can, however, not only be dated with some precision, but their place of origin may also be determined with some certainty. This evidence is summarized in Table 1, with the year of composition in the left column, and the place of origin in the columns to the right. These are arranged from left to right according to their distance from Paris. Doubtful cases are indicated by a question mark in parentheses. (The last piece on the list merely refers to the reign of Philippe Augustus without naming a specific event.)

Table 1

	Paris	Rheims	Orléans	Champagne	Bourges	England	León
1170	-	-	-	-	-	181(?), 228	-
1175-1182	-	-	-	-	-	229(?)	-
1179	366	-	-	-	-	-	-
1181	-	-	-	253	-	-	-
1186	14,105	-	-	-	-	-	-
1187	365(?)	-	-	-	-	-	-
1188	-	-	-	-	-	-	331
1189	70(?)	-	-	-	-	178, 298	-
1192	-	352	-	-	-	96	-
1197	104	-	-	-	-	-	-
1198	267	-	-	169	-	-	-
1208	61	-	-	-	-	-	-
1209	-	-	-	-	232, 300	-	-
1210	308(?)	-	-	-	-	-	-
1223	12,41,53(?),241	-	-	-	-	-	-
1224	82	-	-	-	-	-	-
1226	136	-	-	-	-	-	-
1236	-	-	25	-	-	-	-
1244	320(?)	-	-	-	-	-	-
(1179-1223)	215(?)	-	-	-	-	-	-)

4 See Husmann, "Origins" and "Enlargement".

Clearly Paris dominates this group, and all of the other places combined contribute fewer pieces to the list than Paris. To this list, we may add those pieces mentioned by Anonymous IV (cat. nos. 42, 100, 150, 304, 315), which must be Parisian as well, though dating remains uncertain. The poems attributed to Philippe the Chancellor must be Parisian as well. Discussion of the size of Philippe's contribution to the repertory will be postponed until Chapter IV, where a case will be made for drastically reducing that contribution. Nevertheless, slightly less than 10% of the repertory may be definitely traced to Paris, whereas less than half as many pieces are traceable to other places. Detailed examination of the individual repertories will show, however, that England's contribution is undoubtedly greater than Table 1 would indicate, and that the rôle of Spain, while less clearly defined, is likewise important. «Notre Dame School» remains a useful label, if employed with the proper qualifying restrictions, and «Parisian School» would encompass a larger proportion of the repertory, though by no means all of it.

While it is not the purpose of the present study to investigate the function, liturgical or otherwise, of the conductus, a few general remarks on the subject are appropriate here. In addition to the topical pieces listed in Table 1, there are several other broad categories which center around a particular feast, season, or liturgical function.

Included in the repertory are three settings of the *Benedicamus domino* formula (47-49), and the conductus-motet «Beate nos adhibe» which has a *Benedicamus domino* melody in the tenor. In addition, there are twelve polyphonic conductus which conclude with a setting of *Benedicamus domino*. Of the ten two-part conductus employing the formula, two (cat. nos. 187 and 246) vary the words to fit the prevailing rhyme scheme, and in one (66) the *Benedicamus domino* appears in only one source.⁵ Only two three-part pieces conclude with *Benedicamus domino* (195 and 214), and both employ the same musical setting.

In some cases, the phrase *Benedicamus domino* fits naturally into the prevailing rhyme and rhythmic scheme of the poem to which it is attached, and in other instances it does not. In five of the twelve conductus named (51, 58, 66, 89, 195), it does not fit the prevailing scheme. In order to fit, the prevailing scheme must include eight-syllable lines and an «-o» rhyme. «Ista dies celebrari» (189), for instance, concludes as follows:

voce purgati pectoris
de sorde fedi corporis
regni carentis termino
Benedicamus domino

⁵ The remaining two-part pieces are catalogue nos. 51, 58, 89, 139, 146, 183, and 303.

This indicates that, while some poems are designed originally to accommodate the formula, it may be added to virtually any poem, thus converting it into a *Benedicamus domino* substitute. The potential number of such pieces is thus very large, but there are several pieces which fit the conditions outlined, although there is no *Benedicamus domino* setting attached to them as they have been preserved. There are three such poems in the two-part repertory (8, 266, 360) and two in the monophonic repertory (112 and 223), all ending with an eight-syllable line in «-o» as the rhyming syllable. «Adest annus iubileus» (8), for instance, may be completed in the following way:

Finalis enim operis
causa servatur calculo
[Benedicamus domino]

This short list of pieces could be extended by making assonance of the final syllable the only test, and not insisting on a consistent number of syllables as well. Closer study of the texts could also reveal more complex rhyme and rhythmic schemes which would accommodate *Benedicamus domino*. It must be emphasized, though, that in practice *Benedicamus domino* may be appended even where it is entirely «dissonant» to the prevailing rhyme and rhythmic scheme.

It is curious that of the twelve pieces which conclude with *Benedicamus domino*, only two are in three parts, and these share the same musical setting. On the other hand, all three of the independent settings are in three parts.⁶ While all three could be sung independently, it is equally possible that they were intended as «substitute *clausulae*» to be appended *ad libitum* to any three-part piece in the repertory. One indication that this may be true is provided by «O felix bituria» (232), which has «borrowed» part of one of these *Benedicamus domino* settings for its final *cauda*, but without the words. The principle of assonance is at work in this case as well, though the syllable count is wrong and the rhyme imperfect. The last four lines are shown below:

Tibi preces inclite
pro me funde christo
ut sub recto tramite
cursu curam isto
[Benedicamus domino]

⁶ They are independent not only in the sense that they are not attached to any other piece, but also because they are not based on any Gregorian melody. It is the latter circumstance which qualifies them for membership in this repertory.

Several other large groups of pieces are associated with particular occasions: sixty-two are for the Advent and Christmas season (15% of the repertory), forty-three for Easter (11%), thirty-nine in praise of the Virgin (10%), and four each for Pentecost and the New Year. Sixteen pieces are in praise of various other saints as follows: St. Nicholas (6), St. Thomas of Canterbury (3), St. Stephen (2) and St. Anthony, St. Bernard, St. Denis, St. Catherine, and St. Francis one each. The largest single category, however, is not defined liturgically, but is nevertheless a distinctive group. These are the moralizing poems of the *admonitio* type, which are directed at the clergy as well as the ordinary sinner. As Steiner has pointed out, many of these are close in spirit to the contemporary sermon.⁷ There are at least seventy-five such pieces, or nearly 20% of the repertory.

It must be emphasized that pieces from all of these larger classes are found in both the polyphonic and monophonic repertories, and that no manuscript contains more of them than any other. For the purposes of this study, liturgical appropriateness or extra-liturgical use is not of central importance. There is no evidence to suggest that any of the conductus collections were put together with any consistent concern for liturgical ordering. Beyond the topical pieces, the *Benedicamus domino* substitutes and the handful of settings of liturgical texts, the question of how and when most of this music was used remains open.

* * * * *

The three chapters which follow deal with the three, two, and one-part repertories in turn, and while this may seem to be an arbitrary approach, there are good reasons for supposing that this is the proper one. The first of these is directly related to the sources. Every manuscript which contains any substantial number of conductus invariably separates them in just this way. Furthermore, the only theorist who describes this repertory at all is careful to divide it into «Tertium volumen... de conductis triplicibus», and «... volumen de duplicibus conductus...», etc.⁸

While the central sources are common to the polyphonic and monophonic repertories, peripheral sources for each are often quite different. This reinforces the practicality of the procedure adopted here, and indicates that there are real differences in the dispersion of the various repertories. There is much common ground, of course, and in some cases it is not altogether clear whether pieces preserved in versions with differing numbers of voices belonged originally to one repertory or another. One aim of the chapters which follow has been to discover how deep the differences among the various repertories go, and

7 Steiner, "Latin Songs".

8 Reckow, *Anon.* 4, vol. I, 82.

how these differences may be explained.

While Gröninger does comment occasionally on concordance patterns, the present study concentrates almost exclusively on this problem. The basic assumption of this study is that order within a manuscript or fascicle and the concordance pattern for the same pieces in other manuscripts are both significant unless shown to be otherwise. In other words, if a group of pieces which are similar in style consistently appears together in two or more manuscripts, we can assume that this group of pieces had a common origin both chronologically and geographically. If one member of this hypothetical group refers to persons or events which may be dated, this date and place may also be suggested for the remaining pieces in the group. Musical borrowing has in turn been called upon to suggest chronological relationships among various layers of the same repertories, or between central and more peripheral repertories. «Central» always means Paris or, more specifically, the *Magnus liber*, which is considered «more central». «Peripheral» is any tradition which points away from the *Magnus liber* and Paris. It must be pointed out that «peripheral» is not synonymous with «late», and therefore «derivative». There are strong indications that in England there was a vigorous and independent tradition of conductus composition which is at least contemporary with the *Magnus liber* tradition, and the *StV* repertory may also include an early layer representing a distinctive tradition.

Several analytical-descriptive terms are used frequently, both in the text and in the catalogue. The most important of these are «melismatic» and «syllabic», which correspond to the 13th-century categories «cum caudis» and «sine caudis».⁹ While this distinction is an important one, there are grey areas between the very florid melismatic conductus and the simple, usually short, syllabic ones. Thus pieces are described as being more or less richly melismatic, or primarily syllabic with brief cadential flourishes, while the general categories «melismatic» and «syllabic» have been retained without qualification for larger groups of pieces where this distinction is obvious and stylistically important.¹⁰ As larger categories «melismatic» and «syllabic» are important not only as stylistic traits, but had a decisive influence on the internal structure of the larger conductus collections. Gröninger viewed the structure of the large collections almost exclusively from this point of view, and there is no question that this distinction is of great importance. Of far greater importance for our knowledge of the diffusion of the newer musical styles in the 13th century is the recognition that the large collections are also anthologies representing various times and places.

9 *loco citato*.

10 For further clarification of these and other descriptive terms, see the introduction to the catalogues, p. 138-140.

CHAPTER II

The Three-Part Repertory

Of the three major subdivisions of the larger repertory, the three-part group is the smallest. Seventy-five pieces, or not quite 20% of the total repertory of 390 pieces, will be considered as belonging to this group. All of the sixty-one pieces in the sixth fascicle of *F* are included in this group. With the three-part *Benedicamus domino* (49) from the second fascicle, *F* transmits a total of sixty-two from this repertory. *W1* contributes the next highest number with twenty-one, of which seventeen are in the eighth fascicle and four in the second fascicle. *W2* is next with ten pieces, all from the third fascicle. *Hu*, *LoA*, *CbJ1*, *MüB*, *Ma*, *LoB*, *Châlons*, and *Da3471* represent the principal remaining concordances for this repertory, though they often transmit versions of the pieces in fewer than three parts. Standing somewhat outside this repertory are the five pieces from *StV*, three from *Mo*, and two from *Tu*. In addition to these sources, several manuscripts, including *OxR*, *OxAdd*, and *Stutt*, preserve texts from the three-part repertory without their music.

Because it preserves the largest share of the repertory, it seems most logical to begin with the sixth fascicle of *F*. Gröninger has already pointed out that *F-6* seems to be divided into distinct sections according to the musical principles laid down by Anonymous IV.¹ That is, the fascicle begins with a group of nineteen elaborate pieces «habentes caudis» (including both of the three-part conductus mentioned by Anonymous IV), which is followed by a group of twenty-six (twenty-eight by my count) syllabic pieces «sine caudis», and closes with another group of eleven (fourteen by my count) more elaborate pieces. He has also noted that, while the pieces in the first group are those most consistently transmitted in other Notre Dame sources, those of the final group are either *unica* or are found only in peripheral (i.e., other than «Notre Dame») sources. Gröninger's division of the fascicle would look something like this:²

- I. folio 201-223^v (nos. 1-19)
- II. folio 223^v-241^v (nos. 20-47)
- III. folio 241^v-254^v (nos. 48-61)

¹ *Rep.*, p. 28-29. For the pertinent passage in Anonymous IV, see Reckow, *Anon.* 4, I, 82.

² Note that the numbers used here for pieces within the fascicle differ from those used by Gröninger.

The only outward sign of division which can be seen in *F-6* is that which occurs between folio 217^v and 218. An entire system is left blank at the bottom of 217^v so that the next piece («Ortus summi», *F-6*, 14) begins on a fresh leaf. There are reasons for thinking that this did not happen by chance. At several other places in the fascicle, new pieces do begin at the bottom of a page (e.g., f. 219^v, 223^v, etc.). When the scribe (or «editor»?) of *F* decided to indulge in the luxury of leaving an entire system blank, he probably had a reason for doing so. Without attempting to give a final answer to the question here, we can note that the piece which ends on f. 217^v («Ortu regis», *F-6*, 13) is the last of a series of five very elaborate pieces which begin in three parts and end (in *F-7*) in two parts. We further note that *F-6*, 14 is the first of the unique pieces in the fascicle. This is an important clue to the structure of the fascicle, and will be discussed in more detail below.

Several smaller repertories may be distinguished which do not always conform to the divisions of the fascicle suggested by Gröninger. The opening group of thirteen pieces is that most closely associated with the «Magnus liber», although one piece («O felix bituria», *F-6*, 8) does not seem to belong, and in fact is more closely associated with the *StV* collection.

The outward division of the fascicle preceding «Ortus summi» (*F-6*, 14) marks the beginning of a second collection which completes the larger opening group of melismatic conductus extending to «Verbum pater exhibit» (*F-6*, 19). Except for «Veni creator spiritus» (*F-6*, 7), all of the examples of «syllabic-melismatic identity» in the three-part repertory are found in this second group (*F-6*, 14, 17, 18), thus setting it off from the first stylistically. An important clue to the provenance of this repertory is provided by «Veri solis presentia» (*F-6*, 18). This is a substitute text for «Mater patris» (207), a piece which is found only in Spanish sources (*Ma*, *Hu*) as a polyphonic conductus. With the Parisian (= «Magnus liber») and *StV* repertories, this is the third local repertory which may be tentatively discerned within the larger anthology *F*.

The third collection of melismatic pieces is that which closes *F-6*. This is Gröninger's third division of the fascicle, and includes the only direct contrafactum of a *StV* conductus («Stella serena», *F-6*, 57), as well as one of two topical pieces in the fascicle («De rupta rupecula», *F-6*, 53). The relatively late date of «De rupta» (1224), in addition to the likelihood that «Stella serena» is a late contrafactum, suggests that this group is the most recent of the three. Concordance patterns for this group are so inconclusive, though, that it hardly qualifies as a unified repertory. It seems most likely that this is simply a miscellany of pieces gathered together from various sources and added by the compiler as a kind of appendix. The presence of two pieces added to the fascicle by a later hand (*F-6*, 60 & 61) reinforces this impression, and may indicate that the «collecting» for this appendix went on over a considerable period and was never

really finished.³ It is difficult to speculate about the origin of the unique pieces in this group, but at least one («Beata nos adhibe», *F-6*, 58) must be old. There may be other older pieces among them as well but it is equally likely that they were written at about the same time as the manuscript was assembled.⁴

The syllabic pieces in the fascicle may likewise be divided into smaller repertoires. The most central of these seems to be that which extends from «Veri floris sub figura» (*F-6*, 30) to «O Maria virginei» (*F-6*, 41), although this group contains two *unica* («Nemo sane spreverit», *F-6*, 31 and «Legis in volumine», *F-6*, 38). Concordances with *W1-8* suggest, however, that this group may extend back to the beginning of Gröinger's second division of the fascicle (i.e., to *F-6*, 20). The three unique pieces within this group («Quid frustra consumeris», *F-6*, 27; «Flos in monte cernitur», *F-6*, 28; «Veris ad imperia», *F-6*, 29) could then be regarded as later additions to an older repertoire. Two of these pieces (*F-6*, 27 and 29) are *contrafacta* of vernacular songs and one other *unicum* within this group (*F-6*, 38) is modeled on one of these *contrafacta*. Comparison with the *contrafacta* in *W1* suggests that the borrowing of vernacular melodies was a local matter, so that we may suppose that the five *unica* mentioned above were inserted into the central repertoire by the compiler of *F*⁵.

The remaining syllabic group («Non livoris ex rancoris», *F-6*, 42 to «Ve proclamat clericorum» *F-6*, 47) is, like the melismatic collection which follows it, a miscellany of *unica* and pieces from scattered sources, many of them apparently late. Once again, there is nothing which argues for considering this a unified repertoire, and the compiler of the fascicle is again shown to be a zealous collector of the most diverse kinds of pieces.

With this broad survey of the three-part repertoire, we may now proceed to a more detailed examination of its various smaller groups. Beginning with the repertoire unique to *F-6*, we shall examine each of the various groupings which may be isolated by concordance patterns.

3 *F-6*, 61 is incomplete, and thus fol. 154^r has a number of blank staves. The remaining two leaves (fols. 255-256) are missing, and it seems likely that they were blank as well.

4 The most recent dating of the manuscript puts it just about mid-century, or «... between 1245 and 1255». (Baltzer, «Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript», *Journal of the American Musicological Society*, XXV (1972), p. 15).

5 For a discussion of the *contrafacta* in *W1*, see below, p. 56.

The Unique and Peripheral Repertory

Of the sixty-one pieces in *F-6*, no fewer than sixteen are unique to that source. Three of these are *contrafacta* of Trouvère or Troubadour songs (*F-6*, 27, 29, 47), and three are *contrafacta* of other Latin conductus *F-6*, 18, 38, 57).

Table 2

F-6	Cat. no.	F-6	Cat. no.	F-6	Cat. no.	F-6	Cat. no.
14	257	29	373	47	357	55	217
18	370	31	215	50	5	56	340
27	286	38	193	51	125	57	339
28	128	42	222	54	37	58	44

As noted above, *contrafacta* based on vernacular melodies would seem to have been a local matter, so that it is no surprise to find the three such pieces from *F-6* among the *unica*. Of the three pieces which are related to other Latin conductus, one (*F-6*, 38) derives ultimately from the same source since it quotes the beginning of a conductus which is itself a *contrafactum* of a Troubadour melody. The two remaining cases are somewhat more complex and deserve special treatment here.

«Veri solis presentia» (*F-6*, 18) has already been discussed in considerable detail by Bukofzer, who felt that it was the model for the *contrafactum* «Mater patris» (cat. no. 207).⁶ The view taken here is that the opposite was the case. Although this evidence has been set forth elsewhere, it may be reviewed briefly here.⁷ Bukofzer's only reason for asserting the priority of «Veri solis» was that it seemed to him to fit the rhythm of the music better. While this may be the case, it does not prove that «Mater patris» is the *contrafactum*. The latter text is very likely an older one, which is preserved in a number of divergent monophonic settings in liturgical sources.⁸ It is thus difficult to imagine a pre-existent text («Mater patris») being set to the pre-existent music of «Veri solis», and thus much more satisfactory to assume that «Mater patris» is the original and «Veri solis» the *contrafactum*.

6 «Interrelations», p. 95-100.

7 Falck, «St. Victor», p. 316.

8 See the catalogue for details.

Both Bukofzer and Husmann⁹ have observed that «Veri solis» is one of the handful of conductus in which a melisma repeats the music of a previous syllabic phrase. In addition, Husmann has found two brief, but altogether convincing examples of syllabic-melismatic identity in «Ave maris stella» *F-6*, 17), which immediately precedes «Veri solis» in *F-6*.¹⁰ This was pointed out by Bukofzer, who also noted that «Ave maris stella» immediately precedes «Mater patris» in *Hu*. We may add here that «Ave maris» and «Mater patris» stand in the same order in *Ma-5*, though they do not follow one another directly in that collection. «Mater patris» (= «Veri solis») and «Ave maris» thus appear to be part of a small repertory of pieces which share a very special musical trait, and are closely associated with one another in three sources, two of which are of Spanish origin.

«Veri solis», then, is not really «unique» to *F-6* at all, but is simply a substitute text, whose origin may be very close to the compilers of *F*. Whether the musical identity of syllabic and melismatic passages may now be identified as a «Spanish trait» is difficult to decide conclusively. The two remaining examples of syllabic-melismatic identity in the three-part repertory are not found in any of the Spanish sources, but neither are they cases of the same kind. In the case of «Veni creator spiritus» (*F-6*, 7), the identity is restricted to a single phrase and is not literal, so that the intention of the composer is an open question.¹¹ «Ortus summi peracto gaudio» (*F-6*, 14) is an altogether different sort of case, and will be examined in detail below.¹²

The other *contrafactum* in Table 2 is «Stella serena» (*F-6*, 57), which provides one of the few clues we have that the conductus repertories of *F* and *StV* are not so isolated as has been generally supposed.¹³ Unlike «Veri solis», however, it provides no clue to the internal organization of the fascicle. As noted above, the part of the fascicle where «Stella serena» is found seems to be a miscellaneous collection of pieces from a variety of sources. We can only speculate about the reasons for using substitute texts in these two cases. It would seem that local tradition is represented in these substitutions, and the fact that each is unique in *F-6* may suggest that their tradition was not an old one at the time when they were recorded in that collection. Whatever the motives of the compiler in using the substitute texts may have been, they have until now successfully obscured connections among the three repertories which they represent.

9 «Rhythmik», p. 19-20

10 «Rhythmik», p. 11.

11 Husmann, «Das System», p. 38.

12 See below, p. 36-37.

13 See the catalogue no. 339 and Falck, «St. Victor».

The composition of *F-6* begins to emerge somewhat more clearly when we add to our list of *unica* those pieces which are found there and in manuscripts not central to the Notre-Dame tradition. Including the *Benedicamus domino* (49) from the second fascicle, there are sixteen such pieces.

Table 3

F-6	Cat. no.	OxR	Stutt	Châlons	Praha	Fauv	Other
15	227	-	-	-	-	-	Sens
22	119	35	-	-	-	-	CB; CbJ1
23	73	28	-	-	-	-	W ₁ -9
26	180	-	-	-	-	9	-
43	143	-	-	3	14	-	-
44	39	-	11	-	15	-	MúC
45	212	-	-	-	13	1	LoB; P8433
46	236	-	14	-	-	-	Miss. Abrincense; CivLVI
48	36	-	-	-	-	-	Heid
49	248	-	-	-	-	-	LoD
52	278	-	-	-	-	2	-
53	82	-	-	4	-	-	-
59	111	-	-	-	-	-	St.Omer; Char; P4880; Graz409
60	260	-	-	-	-	-	Hu-2
61	326	-	-	-	-	-	Da3471
-	49	-	-	-	-	-	F, fol. 47 ^v ; Hu, fol. 25 ^v

Gröninger's third division of the fascicle (48-61) is now entirely accounted for. Of his second group (20-47), fourteen, or just over half, are contained in Tables 2 and 3.

Five manuscripts are represented in Table 3 with more than one concordance, and three of these are primarily or exclusively text sources (*OxR*, *Stutt*, *Praha*). Of these, *OxR* is the most important, transmitting a total of forty-two texts from the larger conductus repertory.¹⁴ Only two of the fourteen three-part pieces preserved in *OxR* are found in Table 3, however. We note, though, that they appear consecutively in *F-6* and are nearer the beginning of the fascicle. Of the five three-part pieces preserved in *Stutt*, two are found here, and once again are in close proximity to one another in *F-6*. In addition, three of the four three-part pieces whose texts are transmitted in *Praha* are found here in a closed group. Finally, we may note that concordances with both *Stutt* and *Praha* are found within the group bound by *F-6*, 42 & 47, which seems to be a distinct sub-division, if not a repertory, within the fascicle.

14 Gröninger's listing of the contents of *OxR* (*Rep.*, 26-28) needs correction not only in the order of pieces, but also in the rubrics. See Chapter III, p. 96, note 24.

More interesting is the presence of three concordances from *Fauv*. This is the most «modern» source preserving a large segment of the conductus repertory (in some cases with newly composed music). Twenty-one conductus texts are found in *Fauv*, of which the three in Table 3 are the only ones from the three-part repertory. The *Châlons* fragment preserves four pieces from the larger repertory, three of which are in three parts. Two of the latter are found in Table 3, and the third («O Maria virginiei» *F-6*, 41) is nearby in the fascicle.

The only other manuscript appearing in Table 3 which may provide a clue to the structure of *F-6* is *CbJ1*. Its first folio preserves four three-part conductus, which appear in *F-6* in slightly jumbled order (*F-6*, 24, 25, 21, and 22).

All of the evidence suggested by the concordances from Table 3 seems to point to a division of the fascicle after *F-6*, 25. In addition to the heavier concentration of unique pieces and pieces preserved otherwise only in peripheral sources (i.e., Tables 2 & 3), this impression is also reinforced by the concordance patterns shown in Table 3. That is, sources transmitting the largest number of pieces from Table 3 (*Stutt*, *Praha*, *Châlons*, *Fauv*) are confined to the group following *F-6*, 25, while at least one source (*CbJ1*) tends to confirm the unity of the group up to *F-6*, 25. The implication of this would seem to be that the most central repertory is confined to the early part of *F-6*, and that everything after *F-6*, 25 is more or less peripheral. This latter group is not completely represented in Tables 2 and 3, however, and the remaining pieces are shown in Table 4.

Table 4

F-6	Cat. no.	W ₁ -8	W ₂ -3	OxR	Hu-1	Ma-6	Stutt	W ₂ -7	Other
30	369	(2,3)	6	36	-	5	3	-	StGA (1); Lo 524; Char (1); P4880 (4); Tort (2)
32	148	9	-	34	-	-	-	-	-
33	228	-	-	-	3	8	-	-	-
34	190	15	-	19	-	-	6	-	-
35	70	10	10	24	2	-	5, 7	1	CbJ1 (7); CB (12)
36	261	-	-	30	4	1	-	-	Graz 409 (6)
37	188	17	5	25	-	6	-	4	-
39	287	11	8	23	-	-	-	-	-
40	323	-	-	-	-	-	-	-	W ₁ -2,1; LoA (7)
41	237	-	9	-	-	-	-	-	MúA; Châlons (2); LoB (2); Praha (15)

If we compare Table 4 with those pieces after *F-6*, 26 in Table 3, we find that while concordances in *Stutt*, *Châlons*, etc. do seem to relate the two groups, the most striking thing about Table 4 is the independence of this collection from

that of Tables 2 and 3. We further observe that this is nearly a closed collection within *F-6*. The large number of concordances for all members of this group, including a number of central sources, indicates that we are dealing with another layer of the repertory altogether. We next observe that all of the pieces following the last one in Table 4 are to be found among the unique pieces or those transmitted only in peripheral sources (i. e., Tables 2 and 3). In fact, «O Maria virginiei» (*F-6*, 41) is saved by its inclusion in *W2-3* from membership in this group, though its presence in *Châlons*, *Praha*, and *LoB* suggest that it may be more closely related to the repertory of Table 3 in spite of *W2*. In any case, those pieces following *F-6*, 41 clearly form a group separate from the preceding ones in the fascicle.

This division cuts across the lines suggested by Gröninger's groupings according to musical types, since his third group begins with *F-6*, 48. In spite of the fact that this closing group is not made up entirely of melismatic pieces, we may conveniently divide the larger group at *F-6*, 48.¹⁵ This group is evenly divided into seven *unica* (including «Stella serena», *F-6*, 57) and seven which are contained only in peripheral sources. A look at Table 3 reveals that only one of the seven is represented by more than one concordance, and no manuscript appears more than once in the table.

All of the syllabic pieces within this primarily melismatic collection are interesting in one way or another. «O vera, o pia, o gemma» (*F-6*, 49) is a unique example within this repertory of a prosula.¹⁶ It is a polyphonic setting of the final melisma from the Offertory «Recordare, Virgo Mater». This melisma is on the words «da nobis», which seem to have provided the cue for the rhyme scheme. Without the evidence of the Offertory melody, we would assume that this is a sequence, with its double versicles set to repeated melodic phrases.

«Excitatur caritas» (*F-6*, 59) is of special interest because it is ascribed in three sources to Walther of Châtillon, who died *circa* 1190.¹⁷ This gives us a rather early date *ante quem* for this song, and suggests that not all of the pieces in this group are late ones.

«Beatis nos adhibe» (*F-6*, 58) is another unique type within this repertory which requires special comment here. This is a peculiar mixture of motet and *Benedicamus domino* trope, and for this reason is not included among the conductus by either Gröninger or Ludwig. Its score notation, though, which looks more like a three-part organum than anything else, as well as its inclusion in the fascicle reserved for three-part conductus, should suggest that this is, at

15 These are strictly syllabic («O vera, o pia», *F-6*, 49; «Stephani sollempnia», *F-6*, 56; «Excitatur caritas», *F-6*, 59), and one a unique type («Beatis nos adhibe», *F-6*, 58).

16 See example 1 and Anderson, «Offertorium».

17 See *ALH II*, p. 122 ff. One other song in *St. Omer* («Ver pacis aperit») refers to the coronation of Philippe Augustus of France in 1179.

Example 1 (F, fol. 242')

1. O ve - ra o pi - a o gem - ma splen - di - da
2. O vi - a li - be - ra ma - ri - a li - be - ra

3. a vi - a de - vi - a nos al - ma de - vi - a
4. fac pu - ra o - pe - ra o - mni - a pur - pu - ra

5. nos sa - na ne nos - tra su - bi - ta ru - i - na
6. sit ac - ta per ac - ta in au - la re - gi - a

7. da ve - ra o sum - ma gau - di - a no - - - - -bis.

least, a very unusual kind of motet. The other motets which are included in *F-6* («*Latex silice*», 190; «*Serena virginum*», 323) are four-part motets, both of which are found in *W1* without their tenors as three-part conductus. They are taken over into *F-6* among the three-part conductus and their tenors are added separately at the end of the piece in typical motet fashion. If «*Beatis nos adhibe*» were a case of this kind, we should expect to find it among the two-part conductus, with its tenor added separately. That this is not so should arouse sufficient suspicion to consider other explanations,

Although musically like a motet, this piece is not really a motet in the sense that other pieces in the same manuscript are motets. The tenor, unlike other motet tenors, is not derived from a melisma, but from a syllabic chant, as in organum.¹⁸ Like other organa, including organal *Benedicamus domino* settings, it contains a clausula on «Do», which we should be forced to call a motet within a motet! Since the upper voices are texted, however, there would be even less justification for including it among the three-part organa than among the motets. It must therefore have seemed more logical to the compiler of *F* to include this piece among the less strictly defined category of conductus, especially given the close association of conductus and «*Benedicamus domino*».¹⁹

Of the melismatic compositions in this group, one can be dated more precisely. «*De rupta rupecula*» (*F-6*, 53) refers to the seizure of La Rochelle by Louis VII of France in 1224. As this is the only topical (i.e., datable) composition in this group, and is furthermore representative of a fairly common formal type, we shall take a somewhat closer look at it here.²⁰

The text in *F-6* is divided into three strophes of 12 seven syllable lines each, rhyming in groups of three as «aab, ccd,...», etc. The strophic organization is clearly indicated by large capital letters at the beginning of each strophe, and further underlined by brief melismata at the end of strophes one and three, and at the beginning of strophe two. The most characteristic thing about this form, however, is that each of the three strophes is set to entirely different music. Hans Spanke describes this type as a «strophic sequence»,²¹ and suggests that alternate strophes to each of those preserved in *F* have been lost. This conjecture is strikingly confirmed by the two additional strophes found in the recently discovered *Châlons Ms*, where the musical form for the five strophes is AA BB C. Strophic sequences of this kind are common enough in *F-6*: «*Trine vocis*

18 For similar pieces outside this repertory, see Handschin, «Über den Ursprung der Motette», *Bericht über den musikwissenschaftlichen Kongreß in Basel* (1924).

19 The motet «*Veni doctor*» (*F*, fol. 390^v) is a «trope-motet» of exactly the same kind, but the compiler of *F* recorded it among the three-part motets. See *LR*, p. 105.

20 See Example 2.

21 *Bez.*, p. 87.

Example 2 (F, fol. 245-247)

1. De rup-ta ru-pe-cu-la gra-ta flu-unt po-cu-la cir-re
 2. ad cir-re-um ver-ti-cem ni-sa bac-chi co-li-cem

pro-pi-nat ni-sa (2) ru-pe mi-tit ex-ci-ga

de-o sa-pi-en-ti-e de-us pla-cet co-pi-e phe-bus

ba-cho le-ta-tur ni-chil con-gru-en-ti-us quam quod sic pa-

ri-si-us in par-na-sum mu-ta-

tur Pi-

[Pi]-cta-vo-rum y-do-lum non ex-pa-vit ca-ro-lum

et tre-mit lu-do-vi-cum damp-nat ci-vem sub-do-lem

(1) [] missing in Ms

de - ser - to - rum dis - co - lum ac - cu - sat — sa - va - ri - cum

di - cens cas - trum no - bi - le for - te fir - mum — fer - ti - le quid po - tu - it —

ti - mere — cas - trum nul - li si - mi - le fe - cit ex - pug - na - bi - le

vari - e - tas pan - the - re Terra — bac - chi fran - ci - a

mo - y - sis est an - gli - a — quid de ru - pe — vi - no - sa

a - ti - net ad an - gli - a flu - unt hec ad fran - ci - am ad hanc ru - pes

a - quo - sa quid quod ip - sa ma - ri - a li - mi - tant con - fi - ni - a

mag - num cha - os — fir - ma - tur an - gli - e cer - vi - si - a

tripudio» (F-6, 5), six strophes, whose musical form is AAB CCD; «Veni creator spiritus» (F-6, 7), five strophes, musically AA BB C; «O felix bituria» (F-6, 8), five strophes, musically AA BB C. There are no other pieces in the group under discussion which are constructed in this way, but one is similar in that it sets succeeding strophes, of quite varied construction, to new music. This is «Nicholai presulis» (F-6, 55), whose three strophes are treated musically in the manner of a *lai*.²²

22 See Example 3.

These two pieces also provide a good starting point for a study of the melismata in this group. Beginning with the three melismata of «De rupta rupecula», we can point to the tendency toward periodic construction in all of them. If we look for a moment only at the tenor, the first melisma (m. 24-29) seems to be made up of two one-measure phrases and one four-measure phrase. In the second melisma (m. 30-33), the periodic construction extends even to the pitches used, and a clear antecedent-consequent phrase of four measures results. The final melisma (m. 88-97) is the most extended and shows most clearly the tendency toward periodic construction. Still confining our observations to the tenor, we find two four-measure phrases and a two-measure cadential extension at the end. The first of these phrases is a clear antecedent-consequent, with alternately open and closed cadences. The next four measures retain the open-closed sequence of cadences, though the melody is not so obviously complementary.

Moving to the other voices in the final melisma, we see that the duplum moves in parallel rhythm with the tenor up to the antepenultimate measure, and that repetitions in the tenor are echoed by similar repetitions in the duplum. In the first four measures, however, the triplum is quite independent rhythmically, and its phrasing joins the first two two-measure phrases into a unified period of four measures. Turning back to the first melisma (m. 24-29), we see that this time it is the tenor and triplum which are in parallel rhythm, with the duplum «echoing» the latter at the half measure. The only case of parallel rhythm in all three parts is in the second melisma (m. 30-33), though even here the duplum is somewhat independent.

The six other melismatic pieces in this group may be compared to the above example.²³ To begin with the most conservative example, both of the

Example 3 (F, fol. 248-9)

(1) Ms a third lower

23 «Parens patris natique filia» (F-6,60) and «Si membrana esset celum» (F-6,61) are later additions and will not be considered here.

mo - du - lis le - ti - ti - e so - ne - mus ver - si - bus al - mis - so - nis

di - em de - co - re - mus vo - ci - bus al - tis - so - nis in - ten - ti fes - ti -

ne - mus In tan - to na - ta - li - ti - o pa - trum do - cet tra -

di - ti - o ut cum so - net in gau - di - o fi - de - li - um de - vo - ti - o

est er - go su - per - sti - ti - o va - ca - re a tri - pu - di - o Nunc

[Nunc] i - gi - tur vis - to - rum su - a - vi - tas can - to - rum
per - tym - pa - num et cho - rum et om - ne mu - si - co - rum
ge - nus in - stru - men - to - rum psal - lat de - o de - o - [rum]

50 55
rum

brief melismata in «Nicholai presulis» (m. 32-37 and 43-53) proceed exclusively in parallel rhythm. Here there are no obvious antecedent-consequent relationships as in «De rupta rupeculam, and phrase lengths, at least in the final melisma, seem to be less regular as well.

Other pieces in this group have melismata which are more ambitious in every way. The longest *cauda* within the present group is «Stella serena» *F-6*, 57 = «Ave Maria»), which extends to thirty-four measure²⁴ The most remarkable thing about this *cauda* is that it proceeds exclusively in pairs of antecedent-consequent phrases which are invariably four measures in length. This parallelism extends to all parts, even though duplum and triplum are occasionally independent within the phrase. The next longest *cauda* contrasts with this one in every way. This is the final *cauda* of «Ave salus hominum» (*F-6*, 54), which is twenty-six measures long. Heinrich Husmann has already commented on this melisma and published a transcription of it.²⁵ Husmann's interest was motivated primarily by the frequent occurrence of phrases, in the first mode, beginning on the upbeat, as well as by some rare instances of hocket. For the present purpose, it suffices to point out the almost total lack of regular division into two and four-measure phrases, as well as the complete absence of parallel phrasing between even two of the three parts.

Moving now to the small group of syllabic pieces from *F-6*, 42 to 47, we see (Tables 2 and 3) that the group begins and ends with an *unicum* and that *Stutt* and *Praha* are the only manuscripts appearing twice in the concordances for this repertory. These concordances have already been commented upon in connection with Table 3, and it should be reemphasized here that the *Châlons* and *Fauv* concordances tend to link this repertory with the following. Thus the identity of this group as separate «repertory» is not assured, though its musical character as well as its concordances do not point to important differences from that which follows in *F-6*.

24 See the catalogue for published transcriptions.

25 Husmann, «Das System», p. 27.

Example 4

(a) (F, fol. 240)

1. A - ve vir - go vir - gi - num ver - bi car - nis cel - la
2. in sa - lu - tem no - mi - num stil - lans lac et mel - la

(b) (F, fol. 241)

Ve pro-cla - met cle - ri - co - rum pau - pe - rum e - le - gi - a

cum om - ni - o vir - tus mo - rem vil - es - cat ex - a - mi - na

One member of this group («Ve proclamet clericorum», *F-6*, 47) is derived from a Trouvère song, not one is datable, and all preserve a single strophe, even in cases where other sources preserve more than one. Only one of the pieces («Non livoris ex rancore», *F-6*, 42) has a tenor melody which is entirely through-composed. Within the remaining six pieces, we discover two attitudes toward the handling of tenor melodies which contain internal repeats. Example 4 shows the beginnings of two pieces from this group whose tenor

melodies are cast in the familiar AB AB pattern.²⁶ In (a) the upper parts are repeated exactly following the form of the tenor voice, while in (b) the duplum and triplum are, except for coincidental similarities at cadence points, obviously varied. One other piece («Gedeonis area», *F-6*, 43) follows the procedure shown in (a), while two others («Mundus a mundicia», *F-6*, 45; «O lilium

Example 5 (F, fol. 218)

26 (a) «Ave virgo virginum», *F-6*, 44;
 (b) «Ve proclamet clericorum», *F-6*, 47.

convallium», *F-6*, 46) fall somewhere between (a) and (b). That is, repeats in the tenor melody are accompanied by varied repeats in the duplum and triplum.

A second group of syllabic pieces almost equal in size to the above rounds out our discussion of Tables 2 and 3. Confining the discussion to those pieces following *F-6*, 26, we are left with five pieces, all of them unique (*F-6*, 27, 28, 29, 31, 38). Although *F-6*, 26 should itself be included here, the presence of three small melismata puts it outside the syllabic category under discussion here.

Two of these five pieces are *contrafacta* of Trouvère songs («Quid frustra consumeris», *F-6*, 27; «Veris ad imperiam», *F-6*, 29), and a third («Legis in volumine», *F-6*, 38) is based on a piece from the present group («Veris ad imperia»). With the exception of «Veris ad imperia», where voice exchange is employed in the upper parts through much of the piece, all tenor melodies with internal repeats are treated as in Example 4, (b). While there is nothing about the musical style of these two small groups of syllabic pieces which would prevent considering them as a single group, their manuscript tradition and their separation in *F-6* by the repertory shown in Table 4 would seem to indicate that their sources are different.

It remains to comment on the repertory represented by Table 4. As noted above, concordances for this group seem to indicate that this is an altogether different layer of the three-part repertory. Two pieces which may be approximately dated²⁷ and two motets of the most archaic variety²⁸ suggest that this group, if a unified repertory, is older than the pieces surrounding it. Three *contrafacta* from this repertory also serve to emphasize the separation of this repertory. Although one («Parit preter morem», *F-6*, 36) is modeled on a Trouvère song, two others are derived from quite diverse sources. «Crucifigat omnes» (*F-6*, 35) is a text set to the final melisma of the two-part conductus «Quod promisit ab eterno» (295), and «Isayas cecinit» (*F-6*, 37) is a *contrafactum* of the celebrated sequence «Letabundus». Thus, in spite of musical similarities to the syllabic pieces surrounding it, the character of this collection would appear to set it apart.

We have now seen a fairly wide range of musical types within the repertory represented by Tables 2 and 3. Beginning with the melismatic pieces, we can make the following tentative observations on the basis of this sample.

The most conservative example was «Nicolai presulis», one of half-a-dozen pieces for St. Nicholas in the larger repertory. With its relationship to the

27 «Veri floris sub figura» (*F-6*, 30) is attributed either to Walter of Châtillon (fl. c. 1190), or to Herrad of Landsberg (*Hortus deliciarum*, c. 1180). «Novus milles sequitur» (*F-6*, 33) refers to the death of Thomas Becket, 1170.

28 «Latex silice» (*F-6*, 34); «Serena virginum» (*F-6*, 40).

secular *lai*, this piece seems closer than any in the present group to a more popular spirit. The only comparable piece within this group is «Stephani sollemnia», which follows immediately after «Nicholai presulis» in the fascicle.

The two most elaborate pieces considered thus far are both closer to the liturgy than those mentioned in the previous paragraph. «Stella serena» is a substitute text for the liturgical «Ave Maria», so that its music is probably liturgical in intent, though unrelated to any Gregorian melody. «Ave salus hominum» is a Paschal text, but its final line («Ave maris stella») refers directly to the most famous of Marian hymns. It is noteworthy that of seven extended melismata, four are on the word «ave», and the final *cauda* (discussed above) is on the word «stella». In this case, there are still six lines out of a total of twelve without a melisma. In «Stella serena», however, only two lines out of seven are free of melismata, and even these are so elaborate that we can scarcely separate «melismatic» from «syllabic» parts.

These pieces may be compared to the contemporary motet. Thus the *cauda* to «Nicholai presulis» is like the older single motet, with all voices (except the tenor) declaiming the same text in parallel rhythm. «Ave salus hominum», on the other hand, suggests the later double, or triple motet, with its musical and textual polyphony. In such a case, the disparity between the syllabic and melismatic sections is particularly striking. The syllabic sections, given the natural limitations of conductus style, could never achieve the textual richness of the melismata. In the «Ave Maria» (= «Stella serena») setting, the problem is circumvented somewhat in that the syllabic parts are reduced to a minimum and composed almost as elaborately as the melismata themselves. Perhaps the absence of a rhythmic text freed the composer from the obligation to compose simple and straightforward syllabic sections. Ultimately, this disparity between melismatic and syllabic sections may have contributed to the demise of the conductus as a major genre after the middle of the 13th century. The polytextual motet seems to have been the ideal solution to the problem of setting a text without sacrificing the richer texture possible for the conductus only in the wordless sections.

In the syllabic, primarily strophic settings seen to this point, a number of trends may be noted. Perhaps most striking is the extreme contrast between the very elaborate settings closest to the liturgy and the simple, almost popular style of many of the syllabic settings. This contrast is further underscored by the presence of a number of melodies borrowed from the vernacular song repertoires. This is the first suggestion that the three-part repertory is perhaps more closely related to monophonic, specifically popular style than the two-part repertory, where the more elaborate, melismatic style dominates almost completely. This will be developed more fully in subsequent chapters,²⁹ but for

29 See Chapter IV, p. 128.

the present we may note a similar tendency in the works of Adam de la Halle. In his lyric settings, it is precisely the more popular *rondeau* which is set in three parts.

Two attitudes toward the setting in three parts of either borrowed or newly composed melodies have also been noted here. While the syllabic sections of the melismatic conductus are most commonly through-composed («De rupta rupecula» is a notable exception), the tenor melodies of the syllabic pieces are usually cast in some «form», commonly involving the repetition of the initial pair of melodic phrases. Given such a tenor melody, the polyphonic composer may either let each repetition in the melody be accompanied by a repetition in the other parts, or he may vary the repeats. The latter procedure gives an entirely new dimension to the relationship of verse and music. While a melody with a repeating form may reflect adequately the rhyme and metric scheme of the poem which it sets to music, its one-dimensionality is incapable of reflecting the progressive content of the poem. With one or two additional voices at his disposal, the composer of polyphonic conductus can achieve the variety of content with unity of form accessible previously only to the poet.

The Central Repertory

F-6 and W1

We may now turn to that part of the repertory preserved in two or more of the central Notre Dame sources. Let us begin with the source generally conceded to contain the oldest repertory; *W1* transmits twenty-two three-part pieces in its second and eighth fascicles. *W1-8* is the largest with nineteen, eighteen of which are in three parts (See the concordance chart for *W1-8*) The exception is the first piece in the fascicle («Porta salutis ave» 269) where a staff has been provided for the third part, but left blank.³⁰

The contents of *W1-8* will be described briefly here, using essentially the same method employed for *F-6*. Thus, we may begin with those pieces which are either unique or preserved otherwise only in peripheral sources. This produces a small and highly unified group of syllabic conductus, containing no concordances with other polyphonic sources.

Table 5

<i>W1-8</i>	Cat. no.	Other
12	200	F-11,5; LoB (20)
13	277	OxR (27); OxAdd (9); Graz 258
14	122	-

30 The only other musical source is in two parts. See the catalogue for details.

It will be seen that the only manuscripts appearing in this table, other than *W1*, are either monophonic (*F-11*; *LoB*) or text sources (*OxR*; *OxAdd*; *Graz* 258). This small group is unified in the following ways: 1) The pieces are entered in order in *W1-8*. 2) As noted, they occur in no other polyphonic sources. Two of the three are also preserved in monophonic versions. In the case of «Luto carens et letare» (*W1-8* 12), this is simply the same text with the tenor melody as found in *W1-8*, but «Purgator criminum» (*W1-8* 13) is somewhat more complex. In addition to a second three-part conductus («Procrans odium», 274) and a monophonic conductus («Suspirat spiritus», 344) there are two Trouvère songs, all of which use the same melody.³¹ Two of the three pieces in Table 5 are strophic songs. Although only one strophe is preserved for «Festa Ianuaria» (*W1-8*, 14), this does not rule out the possibility that other strophes belonging to the poem have not been recorded in *W1*. This argument is somewhat weakened by the fact that the compiler of *W1* is generally quite conscientious about entering additional strophes for strophic poems (more conscientious than the compiler of *F*), but this is by no means always the case. 4) All three pieces are based on tenor melodies with clear formal structures. In each case, a repetition in the tenor is accompanied by repetition in the upper parts, although this repetition, particularly in «Festa Ianuaria» (*W1-8*, 14), is rarely literal. «Luto carens» (*W1-8* 12) is of particular interest as the only *rondeau* in the polyphonic repertory. Since «Festa Ianuaria» preserves a single strophe and is unique to *W1*, we can only speculate about its poetic form and its origins. We can observe, however, that its presence in *F-11* as a monophonic song would cause no comment, since its structure is not unlike many pieces from that collection.³²

This group is not exactly parallel to any of the smaller collections within *F-6* which have been reviewed above. Looking back to Table 3, we see that *LoB* and *OxR* are the only concordances that the two groups have in common. The only other clue is the presence in the *W1-8* group of a Trouvère song, which would link this group most clearly to Table 2. This reconfirms the observation that in both of the largest collections of three-part conductus, those pieces which are derived from Trouvère songs are found in a single, unified group within the fascicle, and that such pieces are mutually exclusive in the two collections. (We may also note that there are no pieces in *W2* or *Ma* which are related to vernacular song.) It seems that Latin *contrafacta* or vernacular songs were a local matter, always outside the main repertory of freely composed conductus.

31 See the catalogue for pertinent literature.

32 See particularly *F-11*, 31, 32, 34, and 40.

Proceeding to the repertory common to *W1-8*, *F-6*, and peripheral sources, we get a group of eight pieces, shown in Table 6. In this table, the closer relationship of *OxR* to *W1-8* than to *F-6* is striking. Precisely at the point where the *OxR* concordances break off, there are two missing leaves in *W1-8*. This has already been described by Ludwig,³³ but bears repeating here since much depends on its correct understanding and interpretation.

Table 6

<i>W1-8</i>	Cat. no.	<i>F-6</i>	<i>OxR</i>	<i>CbJ1</i>	Other
6	270	6	33	6	-
7	351	5	31	-	-
8	368	19	32	-	-
9	148	32	34	-	Stutt (6)
15	190	34	19	-	<i>W1-2,4</i>
16	195	21	26	4	-
18	135	16	-	5	-
19	232	8	-	-	-

As Ludwig noted, there is a break in the old foliation (used exclusively by Ludwig) between fol. 82 and 85, and an attempt has been made to correct the 85 and make it 83. The piece which begins on fol. 82^v («Isayas cecinit», *W1-8*, 17) is complete, but fol. 85 begins in the middle of the second (of three) strophes of «Fulget Nicholas» (*W1-8*, 18). We may therefore assume that at least one, and probably both of the missing leaves contained notation. Candidates to fill these missing leaves must, I believe, be sought among those pieces in *F-6* which are either unique or found otherwise only in peripheral sources.

Before we review these candidates, peculiarities in the manuscript tradition for «Fulget Nicholas» ought to be mentioned. As noted, it begins in *W1-8* midway through the second strophe. It is curious that fol. 220^v in *F-6* begins with precisely the same word as *W1*, fol. 85. The only other source for «Fulget Nicholas», *CbJ1*, is a fragment and preserves only the final strophe. «Fulget» is preceded in *CbJ1* by «Leniter ex merito» (*W1-8*, 16; *F-5*, 21) and «Fas et nefas» (*F-6*, 22). Thus «Fas et nefas» becomes an excellent candidate to fill one of the missing leaves. «Cum animadverterem» (*F-6*, 23), which follows «Fas et nefas» in *F-6* and is not found in *W1-8*, might be considered as well. The presence of «Cum animadverterem» in *OxR* further strengthens this hypothesis, though its transmission as a two-part conductus in *W1-9* would

33 *LR*, p. 39.

argue against its candidacy. Even if we accept both «Fas et nefas» and «Cum animadverterem», they alone would not fill the missing leaves. Looking now at «Isayas cecinit» (*W1-8*, 17), which precedes «Fulget» in the present state of *W1-8*, we see that it precedes an *unicum* in *F-6*. Thus «Legis in volumine» (*F-6*, 38) could be considered to fill the missing page between «Isayas cecinit» and «Fas et nefas». This hypothetical solution is shown in Table 7. (Suggested solutions are bracketed. «Old» folio numbers are shown in the left hand column.)

Table 7

Folio	W ₁ -8	Cat. no.	F-6	OxR	CbJ1	Other
81	15	190	34	19	-	-
81 ^v	16	195	21	26	4	W ₁ -2,4
82 ^v	17	188	37	25	-	Ma-6,6; W ₂ -3,5
83	-	193	38	-	-	-
83 ^v	-	119	22	35	3	CB (4); Cb202; Fulda C11; Lyon 623
84	-	73	23	28	-	W ₁ -9,26
84 ^v -85	18	135	16	-	5	-

A second solution brings us back to our concern about the unique pieces near the beginning of *F-6*, and in particular to the absence of two of the three examples of pieces containing examples of syllabic-melismatic identity in *W1-8*. Of these three pieces, only «Ave maris stella virgo» (*F-6*, 17) is found in *W1-8*, though it does not appear in Table 6.³⁴ The question, then, is whether «Ortus summi» (*F-6*, 14) and «Veris solis» (*F-6*, 18) were on the missing leaves in *W1-8*. Of these three pieces, only «Ortus summi» has not been discussed in the literature.

«Ortus summi» differs from the known examples of syllabic-melismatic identity in two important respects. As shown in Example 5, the music in question first appears as a melisma and again immediately following with the text «eya et eya...», whereas a melisma repeats a previous texted passage in the other cases. Furthermore, the tenor melody remains in the tenor in both versions here, whereas it moves to another voice in the other cases. One has the impression in «Veris solis» and «Ave maris stella», both of which are ambitious compositions with serious devotional texts, that the voice exchanges are in-

34 See Table 9, p. 39.

tended to disguise the syllabic-melismatic identity, or at least to make it less obvious. «Ortus summi» on the other hand, is more in the popular spirit of «Stephani sollempnia» (*F-6*, 56), another conductus for St. Stephen. In fact, «Ortus summi» is strophic, a type which is unusual enough among the melismatic conductus, and has a refrain, which is unique among the melismatic pieces. The refrain begins at the place shown in the example with *neya et eyam*, and the melisma seems to act as a preparation, and to function much in the same way as the initial refrain of a *rondeau*. It is therefore not surprising that there is no attempt here to disguise the syllabic-melismatic identity, since apparently this identity was intended to be easily perceived as a clue to the rhythm of the following refrain.

A reasonable case may be made for including «Ortus summi» in the missing leaves of *W1-8*. «Fulget Nicholaus» is immediately preceded in *F-6* by «Novus annus hodie», which is not found in *W1-8*. «Novus annus» is, in turn, preceded in *F-6* by «Ortus summi». These two pieces would be enough to fill the missing leaves.

«Veris solis» would be much more difficult to justify as a candidate for the missing leaves. There is nothing in the manuscript tradition of either «Veris solis» or its model «Mater patris» which would justify its inclusion in *W1-8* beyond its proximity to «Ave maris stella» (*W1-8*, 2) in *Ma* and *Hu*. Since the missing leaves in *W1-8* would not be enough to include the two pieces suggested above in addition to «Veris solis», Table 8 seems to be the best alternative hypothesis.

Table 8

Folio	W ₁ -8	Cat. no.	F-6	CbJ1	OxR	Other
81	15	190	34	-	19	-
81 ^v	16	195	21	4	26	W ₁ -2,4
82 ^v	17	188	37	-	25	Ma-6,6; W ₂ -3,5
83	-	257	14	-	-	-
83 ^v	-	227	15	-	-	Sens
84 ^v -85	18	135	16	5	-	-

This solution puts «Ortus summi» in a position similar to that which it occupies in *F-6*. As noted, «Ortus summi» is clearly separated in *F-6* from the opening group of melismatic conductus, and, if Table 8 is the correct solution, it would be the first of a new group of melismatic conductus in *W1-8*. Another, quite unrelated circumstance involving «Ortus summi» offers a very different

explanation for the division of *F-6* and possibly *W1-8* precisely at this point. Ludwig has already commented on a marginal note in *F-6* at the end of the piece previous to «Ortus summi». ³⁵ The rubric «Veri hyemps etc. Quere infra», referring to the final strophe of «Ortus regis» (*F-6*, 13), which is in two parts and is thus found in *F-7*, has obviously been added by a later hand. The rubric «De sanctis» at the top of the next page (i. e., at the beginning of «Ortus summi»), not mentioned by Ludwig, appears to be in the same late hand. This rubric would seem to indicate that whoever added it was aware of, or was trying to discover, a liturgical order in the fascicle. While it is true that none of the pieces which precede this rubric in *F-6* could be considered «de sanctis», and that several which follow it certainly are (e. g., «Fulget Nicholas» in *F-6* and *W1-8* «Ave maris stella» in *F-6*), neither the «de tempore» nor the «de sanctis» sections of *F-6* show any internal ordering according to feasts.

As far concordance patterns are concerned, there seems to be no way of choosing between the hypothetical solutions suggested in Tables 7 and 8. Another way of approaching the problem would be to consider how the suggested pieces fit into *W1-8* from a musical standpoint. In other words, if *W1-8*, like *F-6*, consistently groups pieces of one type (e. g., melismatic or syllabic), this may provide a clue as to which of the suggested hypotheses is the correct one. The key to the problem seems to be «Fulget Nicholas». Although it appears in *F-6* among the large opening group of melismatic pieces, it is, in fact, strictly syllabic. That *F-6* does not include it among the syllabic pieces may be explained by the fact that it is the only syllabic example in the three-part repertory of three-strophe, strophic sequence type, and suggests that the presence or absence of melismata alone is not the sole criterion for classification into musical types. If we choose to consider «Fulget Nicholas» as a syllabic piece, which it certainly is in the literal sense, we must conclude that Table 7 is the more likely hypothesis, since it continues the syllabic group which extends from *W1-8*, 9 to 17. If we choose to think of «Fulget» as «melismatic» following *F-6*, then Table 8 would be the most likely guess.

We have seen that manuscript evidence can be presented in favor of either interpretation, so perhaps the fact that «Cum animadverterem» is already found in two parts in *W1-9* tips the balance in favor of Table 8. This latter solution has the advantage of shedding light on the structure of both *F-6* and *W1-8*, and rescues «Ortus summi» and «Novus annus» from the ranks of the unique and peripheral repertory of *F-6*. If Table 8 is the correct hypothesis, there are two separate repertories of melismatic conductus clearly discernable in *W1-8* and the early part of *F-6*.

The remaining repertory form *W1-8* comprises those pieces common to *F-6*, *W2*, and *Ma* in addition to scattered concordances in other manuscripts.

Table 9

<i>W1-8</i>	Cat. no.	<i>F-6</i>	<i>W2-3</i>	<i>W2-7</i>	<i>Ma-5</i>	Hu	<i>OxR</i>	Stutt	LoA	CB	Other
2	34	17	-	-	5	2,9	-	-	-	-	-
3	271	9	-	-	7	-	-	-	3	-	<i>W2-6,1</i>
4	94	3	2	-	6	-	-	8	4	15	-
5	79	4	-	-	10	-	-	5; 7	-	-	-
10	70	35	10	1	-	1,2	24	-	-	12	-
11	287	39	8	-	-	-	23	-	-	-	-
17	188	37	5	4	-	-	25	-	-	-	<i>Ma-6,6</i>

As shown in Table 9, this group includes seven pieces, with four melismatic and three syllabic pieces. Besides *F-6*, the sources whose concordances most clearly reflect this division are *Ma-5* and *OxR*. Comparison with Tables 6 and even 5 shows the importance of *OxR* unifying the syllabic group from *W1-8*, 10 to 17 much more than their dispersment over three separate tables here would suggest. Excepting the unique repertory of Table 5, comparison of this same group with *F-6* shows a highly unified group which extends back to *W1-8*, 9. Thus *W1-8* does show the same kind of organization into syllabic and melismatic sections observed in *F-6*. The melismatic group which opens the fascicle (excluding *W1-8*, 1) is equally unified, but does cut across suggested boundaries in its concordances with *F-6*.

The two pieces which round out *W1-8* (18 & 19) do not seem to fit into either of the two groups described above. In the case of «Fulget Nicholas» (*W1-8*, 18), this may be explained by the missing leaves in the manuscript as discussed above. For «O felix bituria» (*W1-8*, 19), however, no such explanation is available, and a closer examination of this highly interesting piece must be included here. (See Example 6)

Example 6 (F, fol. 209-210')

The image shows a musical score for Example 6, consisting of three staves. The top staff is in a soprano clef (C1), the middle in an alto clef (C3), and the bottom in a bass clef (C2). The music is written in square neumes on a four-line staff. Below the staves, the lyrics are written: 'o [O] fe -'. There is a square box containing the number '3' above the first measure of the top staff.

lix bi - tu - ri - a ca - put ac - qui - ta - ni - e

In

[In] qua vi - git glo - ri - e lux et splen - dor gal - li - e

in qua splen - dit gra - ti - a

Chri - sti re - gis glo - ri - e qui su - a clemen - ti -

a per - vi - dit ec - cle - si - a

Per

50 [Per] hunc — mors con-te - ri -

55 tur pre - mi - tor na - tu - ra dum lux ce - cis red - di -

60 tur dum lu - cent ob - scu - ra dum ac -

65 tus re - gre - di - tur per - dit su - a vi - ta quod de -

70 us pro - se - qui - tur me - li - or — na - tu - ra Mun - dus —

75 hic a cri - mi - ne vi - xit et in mun - do ho - no - -

80 res a lu - mi - ne sa - lu - ta - vit mun - do —

85 cor - de vi - xit mu - ne - re mun - dus in pro - fun - do

(1) Missing in Ms. Supplied from W1, fol. 80.

90

non sub - mer - sus re - mi - ge chri - sto fu - it fun - do ti - bi

95

pre - ces in - cli - te per me fun - do chris - to ut sub

105

rec - to tra - mi - te cur - su cur - ram is - - -

110

to

115

120

(2)

125

130

(3)

(2) From here to the end a third higher in Ms.

(3) Ligature gf(=ed) in Ms.

«O felix bituria» is the only datable composition in *W1-8*. In spite of the fact that its order number in *F-6* would lead us to think that it should have appeared earlier in *W1-8*, it is clearly separated from the other eighteen pieces in the latter source. Following «Fulget Nicholaus», we find two three-part organa before «O felix», which is followed in turn by still more organa and tropes. The compiler of *W1* has told us quite plainly that «O felix» does not belong to the main repertory represented in the fascicle, and in fact its inclusion appears to be an afterthought.

If the inclusion of «O felix» in *W1-8* is literally an «afterthought», we might speculate that it is the most recent piece in the collection. That is, we could argue that the repertory of *W1-8*, 2 to 18 originated prior to 1209. In addition, the event commemorated in «O felix» puts it outside Paris, and we may have manuscript evidence here of both a chronological and a geographical layering of the fascicle. The connection of «O felix» with the *StV* repertory has been documented by the author elsewhere, so that details of that connection may be omitted here.³⁶ The most important point here is that this connection further differentiates «O felix» from the main repertory of *F-6* and *W1-8*.

At this point, a word about the small repertory transmitted in *W1-2* is in order (See the concordance table for *W1-2*, *infra*.) With the exception of the *Benedicamus domino* cauda attached to «Leniter ex merito» (*W1-2*, 4), all four of the pieces in this collection are syllabic. While concordances with *F-6* and *OxR* in particular suggest that this repertory is closely related to the main syllabic repertory of *W1-8*, the presence of «Leniter ex merito» in variant versions in both collections seems to speak against any direct relationship. The close relationship of this small collection with the central repertory of organa in *W1-2* suggests that this group is no less central than *W1-8*, but may represent a different chronological stage in the development of the repertory. The presence of «Serena virginum» (*W1-2*, 1) and «Veri floris sub figura» (*W1-2*, 3) suggest that *W1-2* may represent an earlier stage than *W1-8*.

We may now proceed to the remaining repertory from *F-6*. Table 10 is divided into two parts to show the division of this repertory into melismatic (a) and syllabic (b) conductus. The unifying factor in Table 10a is that its members, with one exception, are all found in all of the central Notre Dame sources *F*, *W1*, *W2*, and *Ma*. The only other source with more than one piece is *LoA*, which is represented by six of its eight conductus. The sixth fascicle of *W2*, the only fascicle devoted entirely to three-part pieces, is represented here by four of its five melismatic pieces. Similarly *Ma-5*, which preserves three-part pieces in reduced (two-part) form, contributes seven of its eleven pieces to this group.

36 See the catalogue and Falck, «St. Victor».

Tables 10a and 10b

a)								
F-6	Cat. no.	W ₁ -8	W ₁ -9	W ₂ -3	W ₂ -6	Ma-5	LoA	Other
1	315	-	1	1	-	4	2	-
2	304	-	2	3	-	2	5	OxAdd (13)
3	94	4	-	2	-	6	4	Stutt (8); CB (15)
7	361	-	-	4	-	-	-	-
9	271	3	-	-	1	7	3	-
10	214	-	3	-	3	1	-	-
11	349	-	4	-	11	3	6	Heid (6)
12	265	-	35	-	9	8	-	-
13	256	-	39	-	5	(4,9)	-	-

b)					
F-6	Cat. no.	Ma-6	CbJ1	OxR	Other
24	274	2	1	-	CB (1); M ^u C (3)
25	327	4	2	29	-

Of great importance in fixing the historical character of this group is the fact that both of the three-part conductus mentioned by Anonymous IV are found here. «Salvatoris hodie» (*F-6*, 1) is mentioned twice, once as the work of Perotin, and once, together with «Relegentur ab area» (*F-6*, 2), as an example of «conductus triplicibus caudas habentibus» from the third book of the *Magnus liber*.³⁷ It seems most appropriate to center our discussion on these two pieces.

The first thing which strikes us about these pieces is that both begin in three parts and end in two parts. Only three other conductus are constructed in this way, and all three are found in Table 10a. (*F-6*, 10, 11, 13) «Salvatoris hodie» has five strophes of varying construction and is through-composed. This is a form which has already been encountered in these pages, although here there are five different musical sections rather than three as in «De rupta rupecula», «O felix bituria» etc. There is no initial melisma, but each line ends with a long melisma. In the three-part sections of the piece, the longest melismata come after strophes one and three. These are transcribed in Example 7.

37 Reckow, *Anon.* 4, I,46 and 82.

Example 7 (F, fol. 201-202)

a)

[candi-]da -

10

15

20

(1)

tur

Detailed description: This block contains the first system of musical notation for Example 7a, spanning measures 1 to 25. It consists of four staves. The top staff is the vocal line, with lyrics [candi-]da - and measure numbers 5, 10, 15, and 20. The bottom three staves are for the piano accompaniment. Measure 20 contains a first ending bracket labeled (1). The word 'tur' is written below the piano part at the end of the system.

(1) Missing in Ms.

b)

25

ve -

30

35

40

Detailed description: This block contains the second system of musical notation for Example 7b, spanning measures 25 to 45. It consists of four staves. The top staff is the vocal line, with measure numbers 25, 30, 35, and 40. The bottom three staves are for the piano accompaniment. The word 've -' is written below the piano part at the beginning of the system.



Here one is struck by the transparency of the texture as compared to melismatic sections encountered thus far. The melisma «candidatur» especially recalls similar passages from organa more than any of the conductus discussed earlier. The excerpt shown in Example 8 from the four-part setting of the Gradual «Viderunt», also ascribed by Anonymous IV to Perotin, may be compared to the above. (The tenor is omitted in the example.) In all three of the excerpts shown

Example 8 (F, fol. 1)



in Examples 7 and 8, we note the persistence of short, reiterated figures and more frequent rests, which allow individual voices to stand out. Another result of this more transparent texture is that individual voices frequently retreat into the background and function as accompaniment. The opening melisma of «Relegentur ab aera», shown in Example 9, is even more like the excerpt from «Viderunt».

Example 9 (F, fol. 202')

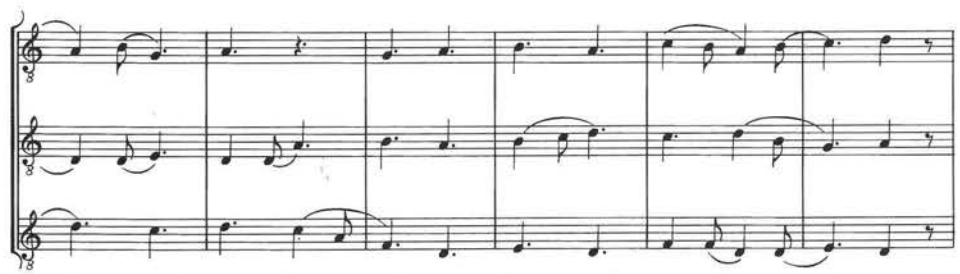
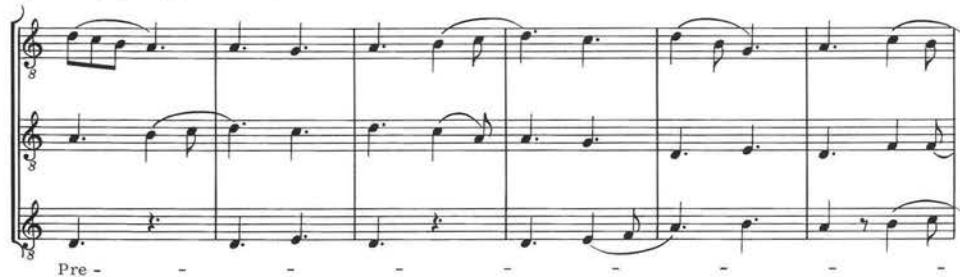




Other pieces from this group show the same characteristic use of short, reiterated figures. Shown in Example 10 are: 1) the initial melisma from «Presul nostri temporis» (F-6, 9); 2) the initial melisma of «Naturas deus regulis» (F-6, 10); 3) the initial melisma of «Transgressus legem domini» (F-6, 11); 4) the same from «Pater noster» (F-6, 12); and 5) an internal melisma from «Ortu regis evanescit» (F-6, 13). In all of these excerpts, we see not only a similarity of

Example 10

(10 a) (W1, fol. 65)



(10 b) (F, fol. 211)



(10 c) (F, fol. 214)



System 1 of musical notation on page 54, consisting of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music consists of eighth and sixteenth notes with various rests and ties.

System 2 of musical notation on page 54, consisting of three staves. The notation continues with similar rhythmic patterns and melodic lines across the three staves.

System 3 of musical notation on page 54, consisting of three staves. The music continues with a mix of eighth and sixteenth notes.

System 4 of musical notation on page 54, consisting of three staves. The system concludes with a double bar line.

(10 d) (F, fol. 215)

System 1 of musical notation on page 55, consisting of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music begins with a vocal line in the top staff, indicated by the text 'Pa -' below it.

System 2 of musical notation on page 55, consisting of three staves. The vocal line continues in the top staff, with the rest of the system providing accompaniment.

System 3 of musical notation on page 55, consisting of three staves. The music continues with a mix of eighth and sixteenth notes.

(10 e) (F, fol. 216)

System 1 of musical notation on page 55, consisting of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music begins with a vocal line in the top staff, indicated by the text 'Pa -' below it.

method, but also recurring figures and combinations of figures. Particularly striking is the three-note «simplex group» which moves to its lower (or upper) second and returns. This is frequently combined with a descending figure in quicker notes. We may compare «Viderunt» (*passim*) with «Relegentur» (*passim*), «Presul nostri» (m. 1-8), «Naturas» (m. 1-2), «Transgressus» (m. 1-20, where the three-note figure is slightly different), «Pater noster» (m. 1-9) and «Ortu regis» (*passim*, where the descending figure is replaced by the figure in tenor and triplum in m. 3, etc.)

All of these pieces, which are united not only by their position and isolation in *F*, but also by the stylistic traits discussed above, may have been written either by the same man or spring from the same circle of musicians. Since the name of Perotin has already been associated with one of them, we may speculate that all of the pieces in Table 10a are the work of that master. It now seems clear that the division of the fascicle after «Ortu regis» (*F*-6, 13) is intended to set off this collection (i.e., the *Magnus liber*) from the rest of the fascicle. The fact that other pieces obviously not belonging to this layer (i.e., «O felix») have intruded into the select circle in *F*-6 may indicate that *W1* does preserve the oldest tradition for the repertory, though its arrangement is less obviously systematic than in *F*.

Less can be said about the pieces in Table 10b. Two pieces hardly qualify as a «repertory», and the only helpful concordances are *OxR* and *CbJ1*, which link these two pieces closely with those around them in *F*-6.³⁸ «Procrans odium» (*F*-6, 24) uses the same tenor melody as «Purgator crimium» (*W1*-8, 13), but the upper voices of each are entirely unrelated. Husmann assumes that «Procrans» is the earliest polyphonic version because of the voice exchanges between tenor and triplum in the opening measures. The two-part setting of the same melody which accompanies Gautier de Coinci's «Amours dont sui espris» (R. 1546) in one source is identical with the lower voices of «Purgator». «Purgator», in turn, found its way into *OxR*, where it is recorded in close proximity to «Si mundus viveret» (*F*-6, 25). We have seen that other pieces in *F*-6 which are not found in the other central sources («Veri solis», «Stella serena») may well be *contrafacta*, so perhaps «Procrans odium» is as well. Perhaps Gautier de Coinci chose the «Purgator» version simply because it was the only polyphonic setting of the melody then in existence.

To conclude this study of the three-part repertory, a few words on the unique *StV* repertory are in order. *StV* preserves four three-part conductus, including the discant style *Benedicamus domino* (47). Of the three remaining pieces, two are elaborate melismatic pieces. Both «Quis imponet terminum»

Example 11 (StV, fol. 278-279)

5
Quis

10
[Quis] im - po - net ter - mi-num lau - di - bus ma - ri - e

15
qui mi - se - ri - cor - di - e nul - li clau - dit si - - num

Fre - quen - te - tur de - bi - ta laus ad e - ius thro - num qui - a sui me -

38 See Table 3, p. 15 and the accompanying discussion.

20

mo - ri - um — nan - quam est o - bli - ta

Musical score for measures 20-24, featuring three staves (treble, alto, and bass clefs) with Latin lyrics.

25

Musical score for measures 25-29, featuring three staves (treble, alto, and bass clefs).

30

Sem - per e - ius ha - be - am — lau - dem in hoc o - re

Musical score for measures 30-34, featuring three staves (treble, alto, and bass clefs) with Latin lyrics.

35

Musical score for measures 35-39, featuring three staves (treble, alto, and bass clefs).

40

et in om - ne tem - po-re

Musical score for measures 40-44, featuring three staves (treble, alto, and bass clefs) with Latin lyrics.

45

Be - ne - di - cam e - am

Musical score for measures 45-49, featuring three staves (treble, alto, and bass clefs) with Latin lyrics.

50

Musical score for measures 50-54, featuring three staves (treble, alto, and bass clefs).

55

Musical score for measures 55-59, featuring three staves (treble, alto, and bass clefs).

Musical score for measures 65-70. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 65 is marked with a box containing the number 65. The music features a mix of eighth and quarter notes with some rests.

Musical score for measures 70-75. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 70 is marked with a box containing the number 70. The music continues with similar rhythmic patterns.

Musical score for measures 75-80. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 75 is marked with a box containing the number 75, and measure 80 is marked with a box containing the number 80. The music concludes with a final cadence.

Example 12 (StV, fol. 279-280')

Musical score for measures 5-10. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 5 is marked with a box containing the number 5. The lyrics "Ma" are written below the vocal line.

Musical score for measures 10-15. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 10 is marked with a box containing the number 10. The lyrics continue with "ri" below the vocal line.

Musical score for measures 15-20. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 15 is marked with a box containing the number 15. The lyrics "[Ma-] ri - e" are written below the vocal line.

Musical score for measures 20-25. The score consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). Measure 20 is marked with a box containing the number 20, and measure 25 is marked with a box containing the number 25. The lyrics "et glo - ri - am ta - ce - re ne - que - o nec ha - be - o" are written below the vocal line.

di - cen - di — co - pi - am iu - xta ma - ter i - am os me-um a -

pe - ri - am sit do - mi - nus im - ple - - -

- - - - - tor

Sed — de - i vis - ti - ci - am — e - nar - ra - re ve - tor qui — pec - ca - tis —

im - pe - tor quid — er - go tor - pe - o re - cu - ram ad — ma - ri - am

cer - tus qui - a ve - ni - am — in — ve - ni - am su - per quo val - de

le - - - tor Nam

[Nam] de pec - ca - to me - o seu lan - gue -

o seu sum-mus su-per e-o me vo-cat ius-tus pre-

cor in si-nu vir-gi-ne - o - Ihe - sus - re - pe - ri-am qui me -

di - ceus et rhe -

thor -

(289) and «Marie qui graciam» (206) are cast in the familiar strophic sequence form discussed earlier in connection with «De rupta rupecula». «Quis imponet» is most like «De rupta» and «O felix bituria» in that its first strophe employs a repeating tenor melody, which is not the usual procedure in the more elaborate melismatic conductus.³⁹ While «O felix» begins ABAB, «De rupta» begins ABCABC and «Quis imponet» ABCA. Another point of similarity among the three is that there is a change of mode in the final melisma. In each case, there is a change from the first rhythmic mode to either the second or the third. Although the final *cauda* of «Quis imponet» is comparable to «O felix» in length, its parallel phrasing and more consistent second-mode patterns seem to relate it more closely to «De rupta rupecula». The final melisma of «Marie qui graciam», though shorter than any of the three pieces mentioned here, is, with its invertible counterpoint, the most interesting of them all.⁴⁰

* * * * *

Within this relatively small repertory of three-part conductus, a number of layers may be distinguished. Perhaps most surprising is the relative ease with which the *Magnus liber* repertory may be isolated from the rest, at least as far as the more elaborate melismatic conductus are concerned. (See Table 10a). There would seem to be a central repertory of syllabic pieces as well, though its outlines are far less clear and, most importantly, there is no direct evidence to connect this repertory to Notre Dame and the *Magnus liber* as described by Anonymous IV. There is, however, indirect evidence through the two four-part motets which appear in the central repertory of syllabic conductus, both of which are derived from discant *clausulae* which are part of the central Notre Dame repertory.⁴¹ This repertory is represented by *W1-2*, the syllabic pieces from *W1-8* which are not *unica* (see Tables 6 & 9) and the main syllabic repertory of *F-6* (see Table 4).

A second, smaller repertory of melismatic pieces has also been uncovered here. Again, its outlines are far from clear, and it appears that it has become intermingled with the Notre Dame repertory to some extent in the later sources (e.g., «O felix bituria»). This repertory is most clearly discernible in *F-6*, though if our hypothesis concerning the missing leaves in *W1-8* is correct, it was originally part of that source as well. (See Tables 2, 3, 6, 7, and 8 and the accompanying discussion.) This repertory is characterized by stylistic traits such as syllabic-melismatic identity and a manuscript tradition which points to places

39 See examples 3, 11, and 12.

40 Falck, «St. Victor», p. 324-325.

41 «Latex silice» and «Serena virginum». See *LR*, p. 99.

outside Paris. The Spanish sources *Hu* and *Ma* are important in identifying the provenance of this repertory, though relationships to the peripheral *StV* repertory indicate that it would be an oversimplification to identify this repertory as specifically «Spanish».

Finally, a substantial number of pieces, confined largely to the latter part of *F-6*, seem to belong to no identifiable repertory. These are the unique pieces from *F-6* and those which are otherwise transmitted only in scattered sources peripheral to the principal Notre Dame tradition. (See Tables 2 & 3 and the accompanying discussion.) In some cases, concordances indicate that smaller repertories, which may be local ones, have been collected by the «editor» of *F* for his large anthology, but the evidence is too sketchy to identify any of these with any certainty. It does seem clear, however, that the three-part repertory in *W1* represents a much narrower spectrum of types which are confined to a smaller group of sources, while *F* transmits a very extensive compendium of types from a widely scattered group of sources. This confirms once again that *F* transmits the repertory at a later stage than *W1*, regardless of when the two manuscripts were actually written.

A final point concerning the interdependence of sources must be made here. In the discussion of the missing leaves in *W1-8* (see Tables 7 & 8), we have worked from the assumption that both *F* and *W1* were copied from one or more older sources which are now lost. While it would be a futile exercise to attempt to construct a complete *stemma* for even one of the smaller repertories outlined here, it is clear that such an assumption is unavoidable. It is equally clear that none of the collections reviewed here were put together without regard for systematic classification. While this has long been recognized, what is perhaps new is the suggestion that geographical and/or chronological layers are present in the larger collections, and that these result from the collection of smaller repertories. While the outlines of such layers are not so clearly discernible in the three-part repertory, this suggestion is more convincingly demonstrable in the two-part repertory and, especially, the one-part repertory.

CHAPTER III

The Two-Part Repertory

The second largest of the repertories under consideration is the two-part repertory, which consists of 151 pieces. Once again, *F* dominates with 125 pieces, or slightly more than 82% of the repertory.¹ The second largest collection is *W1-9* with 82 pieces, 77 of which are in two parts.² Since there are no missing leaves in *W1-9*, unlike the fascicles transmitting both the one-part and the three-part repertories, we get a better idea of the extent of the conductus repertory originally contained in the manuscript. Seven of the two-part conductus in *W1-9* will be regarded as *unica*, although four of these are motets preserved without their tenors. Since all of these pieces are preserved in other sources with their tenors as motets, they are «unique» in *W1-9* only in their manner of preservation.

The next largest collection is found in the 3rd, 4th, and 6th fascicles of *Ma*. Of the 43 pieces found in this source, only three are unique. The others, with one exception, are found in *F-7* and, with two exceptions, in *W1-9* as well. (See the concordance tables for *Ma*, *infra*).

Fascicles six and seven of *W2* preserve 21 two-part pieces, five of which are the same three-plus-two-part pieces listed in footnote 1. In *W2*, however, these pieces are recorded entirely in two parts. Thus, *W2* transmits only 16 pieces from the two-part repertory, all but two of which are found in *F-7*. While the repertory of *W2-6* is also found in *W1-9*, that of *W2-7* is less heavily represented in *W1*. Similarly, *W2-6* belongs to the group preserved in *Ma*, while *W2-7* does not. The two pieces in *W2* which are not preserved in the main conductus repertory are found in *W2-7*. These are the motet «Ave gloriosa mater salvatoris» (27) and the well-known sequence «Verbum bonum et suave» (367), both of which are included in the present study only by virtue of their presence in the conductus repertory of *W2*. (See the concordance table for *W2*, *infra*).

1 The seventh fascicle of *F* actually contains 130 separate compositions, which are numbered consecutively in the present study. Five of these, however, are merely the final sections of pieces which began in three parts in *F-6*. Thus *F-7,20* = *F-6,10* (214); *F-7,21* = *F-6,2* (304); *F-7,22* = *F-6,11* (349); *F-7,37* = *F-6,1* (315); *F-7,38* = *F-6,13* (256). These two-part sections are not given separate entries in the catalogue of individual compositions.

2 Once again, the exceptions are those pieces listed in note 1. In *W1-9*, however, these pieces are not split up, but are complete in one place.

Other sources which transmit larger segments of the two-part repertory are: *StV*, with ten unique pieces; *Hu*, with seven, four of which are unique; *OxR*, with 20 texts of two-part conductus; *CbJl*, with seven; *OAI7*, with five; *OxAdd*, with six, texts only; *Heid*, with four; *StGA*, with six; *Fauv*, with seven; *Stutt*, with three. In addition, several other sources transmit one or two numbers from the repertory. It will be observed that the sources which preserve this repertory are, by and large, the same ones which were encountered in connection with the three-part repertory. While this is, of course, what one would expect, we shall see that this is not the case for the monophonic repertory.

We may begin our inquiry once again with the largest collection. Ludwig distinguishes seven gatherings with *F-7* as follows: ³

- I. f. 263-278^v (nos. 1-13)
- II. f. 279-294^v (nos. 13bis-26)
- III. f. 295-310^v (nos. 26bis-41)
- IV. f. 311-332^v (nos. 41bis-73)
- V. f. 333-346^v (nos. 73bis-86)
- VI. f. 347-364^v (nos. 86bis-122)
- VII. f. 365-380^v (nos. 122bis-130)

Several leaves in *F-7* do not contain notation. At the end of the fascicle, f. 375-380^v have been left blank, and earlier f. 367-370^v are also blank. Like *F-6*, then, this may be an «open-ended» collection which was never completed. The «miscellaneous» character of the pieces which conclude *F-7* reinforces this impression just as for *F-6*. All of the gatherings of *F-7*, except the first, begin and end in the middle of a piece, so that they offer little help in discovering the internal organization of the collection.

Another external sign of division is the placement of four historiated initials which are scattered fairly evenly throughout the fascicle.

- I. f. 263 (no. 1)
- II. f. 299 (no. 31)
- III. f. 336 (no. 77)
- IV. f. 349 (no. 88)

If we regard these as being more than random decoration, they divide the fascicle into four groups of 30, 46, 11, and 43 pieces respectively.

³ *LR*, p. 100.

Gröninger has suggested a division of the fascicle according to musical types. ⁴ By applying the criteria of melismatic against syllabic, strophic against through-composed, Gröninger finds no fewer than thirteen divisions:

- I. nos. 1-19 (melismatic)
- II. nos. 20-22 (see note 1)
- III. nos. 23-30 (melismatic)
- IV. nos. 31-36 (melismatic)
- V. nos. 37-38 (see note 1)
- VI. nos. 39-47 (through-composed, syllabic)
- VII. nos. 48-62 (strophic, syllabic)
- VIII. nos. 63-76 (melismatic, one strophe)
- IX. nos. 77-87 (melismatic)
- X. nos. 88-109 (strophic, syllabic)
- XI. nos. 110-118 (melismatic)
- XII. nos. 119-121 (syllabic)
- XIII. nos. 122-130 (melismatic)

Gröninger notes the coincidence of historiated initials with his groups IV, IX, and X, and refers to group VII as the beginning of the second part of the fascicle.

Turning now to the other large collection, we may begin with Ludwig's division of *W1-9* into gatherings.

Here again, all but four of the ten gatherings begin in the middle of a piece, so that this division is probably not very useful in sorting out the repertory. There are, however, some indications that the lay-out of the gatherings was a purposeful one. The fourth gathering begins with «Austro terris influente» (26), which also is the first piece in Gröninger's fourth group in *F-7*, and is one of the four pieces with illuminated initials in *F-7*.

- I. f. 86-93^v (nos. 1-4)
- II. f. 94-101^v (nos. 4bis-15)
- III. f. 102-111^v (nos. 16-33)
- IV. f. 112-119^v (nos. 34-40)
- V. f. 120-127^v (nos. 40bis-46)
- VI. f. 126-135^v (nos. 46bis-54)
- VII. f. 136-143^v (nos. 55-62)
- VIII. f. 144-151^v (nos. 62bis-68)
- IX. f. 152-159^v (nos. 68bis-76)
- X. f. 160-167^v (nos. 76bis-82)

⁴ *Rep.*, p. 39-41.

⁵ *LR*, p. 40. Note that folio numbers in this study are the modern ones, while Ludwig invariably cites the old foliation.

While *WI-9* contains no historiated initials, some pieces are distinguished by more elaborately decorated initials than others. Although these decorations are scattered rather indiscriminately through the fascicle, even to the point of giving the second or third strophe of a piece a more elaborate initial than the first, two pieces have initials which extend the length of the left-hand border. These are «Salvatoris hodie» (315), which opens the fascicle, and «Ave Maria» (29), which opens the seventh gathering, both of which are among the handful of conductus mentioned by Anonymous IV.

If we apply Gröninger's methods to *WI-9*, the fascicle may be divided as follows according to musical types.

- I. nos. 1-6 (melismatic)
- II. nos. 7-15 (syllabic, mostly strophic)
- III. nos. 16-19 (melismatic)
- IV. nos. 20-22 (syllabic)
- V. nos. 23-24 (melismatic)
- VI. nos. 25-33 (syllabic)
- VII. nos. 34-82 (melismatic)

Although the distribution of the repertory is carried out somewhat differently in *WI-9* than it is in *F-7*, the principle that the more elaborate pieces precede the less elaborate is still at work here. The distribution of the repertory in *WI-9* shows even more clearly than that for *F-7* the predominance of elaborate melismatic pieces. Only about one-quarter of *WI-9* is syllabic, whereas almost half of *F-6* (i.e., the three-part repertory) is made up of syllabic pieces. This is probably the single most important stylistic trait which distinguishes the two and three-part repertories.

Although Gröninger's division of *F-7* into musical types is a useful guide to the source, it does not take into account the various smaller repertories which have been combined in this large anthology. The categories «syllabic» and «melismatic» have undoubtedly influenced the composition of the fascicle, but the disposition of the smaller repertories which have been gathered together has been the most important factor in shaping the collection.

While the division of *F-7* into gatherings is of no help, concordance patterns show that the four historiated initials have been strategically placed at the beginnings of four separate collections, at least two of which are central. The first of these collections (nos. 1-30) is found almost entirely in *WI-9* and *Ma-3*. Those not found in all three sources (nos. 24-30) are unique in *F-7* or are found in *WI-9*. This group is made up entirely of melismatic, highly elaborate pieces, with no topical pieces or contrafacta among them. This is the central, *Magnus*

liber repertory, and, as in *F-6*, stands at the beginning of the fascicle. The pieces in this group which are not found in all three central sources seem to have been appended by the compiler of *F*, as only one of them («Genitus divinitus», *F-7*, 24) appears in more than two sources.

The repertory which begins with the illuminated initial at *F-7*, 31 is a large one, probably made up of at least two strands. The heart of the repertory is that common to *F-7*, *WI-9*, and *Ma-4*, and includes only melismatic pieces. The most central part of this repertory extends beyond *F-7*, 38, and becomes less and less well-defined through the 40's. After *F-7*, 50, unique and peripheral pieces occur with increasing frequency, and it is not until *F-7*, 63 that concordances with *Ma-4* reappear. Most of the syllabic and strophic pieces in the fascicle occur between *F-7*, 39 and 62. The melismatic group which begins at *F-7*, 63 seems to be largely peripheral, and in fact ends with more *unica*. It is in this group that the first topical compositions occur.

The collection which begins with a new initial at *F-7*, 77 is made up of the most elaborate kind of melismatic conductus. The principal concordances for this group are *Ma-4* and *CbJI*, the latter being represented by five of its seven two-part conductus. The topical compositions in this group («Regi regum omnium», *F-7*, 79; «Anni favor iubilei», *F-7*, 87) are the only ones in the two-part repertory which refer to events after 1200, which may mean that this group represents the latest phase in the history of the two-part, melismatic conductus.

This small collection is followed by the remaining 43 compositions in the fascicle, beginning with an illuminated initial at *F-7*, 88. These are predominantly *unica* (20 pieces), peripheral (10 pieces), or found otherwise only in *WI-9* and peripheral sources (11 pieces). Included in this final group are the only contrafacta in the entire repertory and scattered topical pieces. These topical pieces («In occasu sideris», *F-7*, 92; «Pange melos lacrimosum», *F-7*, 93; «Ver pacis aperit» *F-7*, 104) are all earlier than those in the preceding group, so that a chronological ordering of *F-7* does not seem indicated. The prominence of the early gatherings of *WI-9* and *OxR* among the concordances suggests that this may be an «insular» repertory. The outlines of this hypothetical English repertory may be seen only vaguely in *F-7*, but emerge more clearly in *WI-9* and will be dealt with in more detail below. Following *F-7*, 105 (the last concordance with *WI-9*), we find a miscellaneous collection of unique and peripheral pieces similar to the one encountered at the end of *F-6*.

The composition of *F-7* shows four, or possibly five separate repertories, each of which has a core of central compositions as well as a number of more peripheral or unique pieces which have accumulated or been added by the compiler of *F*. The first two repertories are melismatic (nos. 1-31 and 32-76) and are closest to Paris and the *Magnus liber*. The second and largest of these repertories may be made up of two different strands, the second of which begins

at *F*-6, 63. The third collection (nos. 77-87) is a later repertory which may be peripheral. The final part of the fascicle (nos. 88-130) begins with what appears to be an English collection and concludes with a miscellany whose chronological and geographical position is difficult to assess. What sources there are suggest French origin, however, and a late date would be difficult to disprove, particularly for the unique pieces.

The relationship between *F*-7 and *W1*-9 does not appear to be particularly close on the whole, or at any rate not so close as the relationship between *F*-6 and *W1*-8. Virtually everything in *W1*-9 is found in *F*-7 as well, but the way in which the repertory is arranged in each source shows that *W1*-9 represents an independent tradition. In general, the central repertories of *F*-7 are found later in *W1*-9, and the earlier gatherings of *W1*-9 are devoted to the hypothetical English repertory. That the *W1*-9 tradition may be the older one is suggested by its smaller size and its less systematic arrangement. It is also significant that neither of the pieces from *F*-7 which refer to events after 1200 are found in *W1*-9. The presence of four tenorless motets, all of which are relegated to the first motet fascicle in *F*, also suggests an earlier stage.

The Unique and Peripheral Repertory - *F*-7

Just as in the three-part and one-part repertories, *F* contains a substantial number of *unica* among its two-part conductus. Table 11 lists these 35 pieces, which represent approximately 29% of the repertory. This compares favorably with *F*-6, in which 26% are unique, but is a slightly lower percentage than *F*-10, which has 33% *unica*. As with the three-part repertory, *unica* are concentrated more heavily near the end of the fascicle. If we compare Table 11 to the four-fold division of the fascicle proposed above, we see that the first group (nos. 1-30) contains only two unique pieces, and these occur toward the end of the collection. The second group (nos. 31-76) contains twelve unique pieces, which are again concentrated more heavily at the end. The smaller third group (nos. 77-87) has only two unique pieces, and the final, miscellaneous collection (nos. 88-130) has the largest concentration of *unica* with nineteen.

Table 11

<i>F</i> -7	Cat. no.	<i>F</i> -7	Cat. no.	<i>F</i> -7	Cat. no.	<i>F</i> -7	Cat. no.	<i>F</i> -7	Cat. no.
25	305	61	107	79	300	110	54	124	38
28	86	62	177	81	183	113	199	125	126
39	185	70	115	101	187	115	51	126	198
50	220	71	268	102	202	117	146	127	40
55	154	72	55	106	161	118	93	128	33
57	297	75	204	107	235	119	151	129	63
58	385	76	341	109	131	123	46	130	58

Example 13

(13 a) (*F*, fol. 356)

(13 b) (*F*, fol. 355)

(1) Ms. a

The repertory common to *F-7* and a number of peripheral sources is substantially smaller than the unique group from the same collection, and also accounts for a smaller proportion of the fascicle than the parallel group from *F-6*.⁶ As in Table 11, these pieces occur late in the fascicle for the most part, and tend to bunch up toward the end. Returning to the suggested four-fold division of the fascicle, we see that two pieces are added to the second group (nos. 45, 59), one to the third (87), and eleven to the fourth (nos. 91 to 122). Comparing the unique and peripheral pieces in each division, we see that group one has the lowest percentage, with two out of thirty or approximately 6.5%. The second group has nine out of forty-six for approximately 20%, the third three out of eleven for about 27%, and the fourth thirty out of forty-three for slightly more than 70%.

Turning now to a comparison of Table 12 with the parallel three-part repertory (Table 3), we note a broad agreement among the manuscript sources found in the two tables. Perhaps the most striking point of agreement is the prominence in both repertories of *Fauv*, which, as pointed out earlier, is the latest source preserving a substantial portion of the conductus repertory. The only other sources represented by more than one piece from each repertory are *OxR* and *Praha*, although a higher percentage of the total two-part repertory from *OxR* is found here than in the parallel three-part repertory.⁷ Other manuscripts which appear in both tables are *CB*, *Châlons*, *CbJ1*, *W1*, and *St. Omer*. If we compare Tables 3 and 12 with the parallel monophonic repertory (Table 20), we see that *OxR* and *CB* are the only sources which preserve pieces from all three repertories. The pattern of manuscript preservation for both the two- and the three-part repertories is remarkably similar, but differs strikingly from the sources which transmit the monophonic repertory.

⁶ See Table 3, p. 15 and the accompanying discussion.

⁷ In the three-part repertory, two of sixteen pieces from *OxR* are found in this group, while four of twenty-two from the two-part repertory are found in Table 12. The percentage for the two-part repertory is increased if we eliminate two pieces from *OxR* which are not really two-part conductus. "Latex silice" (*OxR* 19) is a three-part conductus (or a four-part motet), and "Deus misertus" (*OxR* 20) is a four-part conductus. The presence of the latter in the "two-part" section of *OxR* may, however, indicate that it was originally a two-part piece which was converted in *F* to create a four-part conductus collection to parallel the four-part *organa* and *clausulae*. These curious four-part pieces make little musical sense as recorded in *F*.

Table 12

F-7	Cat. no.	OxR	Fauv	OxAdd	Praha	CB	Other
45	313	-	-	-	-	-	W ₁ ; ZúC58
59	384	-	5	18	-	-	-
87	16	-	-	-	-	-	CbJ1
91	155	2	3	17	-	-	-
94	247	21	4	-	-	2	-
97	359	13	-	-	-	-	-
100	221	16	-	-	-	-	-
104	366	-	-	8	-	-	StGA; St.Omer; V3342
108	387	-	-	-	-	8	-
111	57	-	-	-	16	-	Ars526
112	65	-	8	-	-	-	-
114	360	-	-	-	-	-	Graz 409
120	35	-	-	-	-	-	ArsB; Limoges
122	301	-	-	-	17	-	Châlons

Of the fourteen pieces shown in Table 12, eight are syllabic.⁸ This is a remarkably high percentage seen in the context of the whole two-part repertory, in which melismatic pieces are clearly predominant. Here again, we may draw a parallel to the corresponding three-part repertory, which is likewise dominated by syllabic pieces. If we add the syllabic pieces from Table 11, we have a total of fourteen syllabic pieces altogether from the unique and peripheral repertory.⁹ The most concentrated group of syllabic pieces are those from *F-7*, 91 to 109. Of these, four (*F-7*, 91, 94, 97, 100) have through-composed tenor melodies, and three (*F-7*, 101, 104, 108) have repeating tenor melodies. Of those with repeating tenor melodies, two («Ver pacis aperit», *F-7*, 144; «Vite perditte», *F-7*, 108) are contrafacta of vernacular songs. In both cases, repeats in the borrowed melody are set to varied added voices. (See Example 13) «Involutus in erroris» (*F-7*, 101) has a formal structure which is less straight-forward than the other two and introduces only minor variants into the duplum when a melodic phrase is repeated.

Of the remaining syllabic pieces, «Hac in die salutari» (*F-7*, 119) is of special interest and deserves to be discussed in more detail. (See Example 14). It is through-composed and, as transmitted in *F*, has one strophe. The «hoc in an.... hoc in anno» refrain, however, would suggest that additional strophes may have belonged to the song originally. If this is correct, it would be difficult to deter-

⁸ These are *F-7*, 59, 91, 94, 97, 100, 104, 108, 120.

⁹ *F-7*, 70, 81, 101, 109, 119, and 127 from Table 11 are syllabic. Although "Frater en iordanus" (*F-7*, 109) is preserved without notation, the way in which the text is written would not permit the inclusion of melismata.

Example 14 (F, fol. 363')

Hac in die salutaris memento-plausere-novari
no-vus-anus-circulari ductu re-novatus mo-vetanus
suscitarigaudi-um re-natus hoc in an hoc in an
hoc in an hoc in an hoc in an no vox sonora
sol-vat ora sine-mora hoc in an hoc in an hoc in an
hoc in an hoc in an hoc in an hoc in an no

mine how much of the piece is refrain without the additional strophes. If we regard everything which follows the first «hoc in an» as refrain, over half of the piece is refrain. If we regard the lines «vox sonora, solvat ora, sine mora» as part of the verse. «hoc in an» becomes an internal and end refrain, strongly reminiscent of the *rondeau*. It is, of course, impossible to demonstrate convincingly that this piece, even with its postulated extra strophes, is some kind of *rondeau*. The through-composed music, in fact, speaks decisively against such a possibility. The content of the poem, however, puts it into a category which can only be characterized as popular. Such pieces are found not only among the monophonic *rondeaux* of *F-11*, but among the three-part conductus as well. They are, however, extremely rare in the two-part repertory.

Not only is «Hac in die» an unusual type within this repertory, but its «refrain» and the musical handling of it are unique in the entire repertory under study in these pages. Firstly, text repetition of any kind is virtually unknown in this period. The kind of rhetorical emphasis which can be achieved by the repetition of key words or phrases is a primary expressive device of later music, and quite foreign to this style. With the exception of the exclamation «eya», which occasionally occurs as a refrain or part of a refrain, this is the only instance in this repertory of a musical setting of what could be described as «nonsense syllables». Even more unusual is the shortening of the phrase («hoc in anno») into ever smaller parts which are repeated in such a way that only their sound remains. The musical treatment of these syllables is remarkably similar in that a single motive (tenor, m. 14; duplum, m. 23) is either repeated in sequence, or later reduced to two notes just as the words «hoc in an» are reduced to «hoc in» (m. 28). It is clear that a musical pattern takes precedence over the sense of the text, and that almost any combination of four syllables would have served the purpose. A nearly parallel case is «Pater noster» (265), in which the final *cauda* is set to numerous repetitions of the single word «amen». While obviously similar to «Hac in die», this «amen» *cauda* does not show the same close relationship between the treatment of the text syllables and its musical composition. The «amen» *cauda* is an interesting curiosity and no more, whereas the present instance provides us with a rare glimpse into the relationship of words and music, in that the requirements of the musical phrase, both tonally and rhythmically, determine what shall be done with the words.

Turning now to the melismatic pieces, we may begin with an example from the first group. Example 15 shows the melismata which close each of the three strophes of «Dei sapientia» (*F-7*, 28). It is characteristic of both this example and of «Renovantur veterum» (*F-7*, 25) that the two parts move in parallel rhythm and that the phrasing is parallel as well. The exception to this general rule is the final melisma of «Dei sapientia», shown as «c» in the example. Here, the tenor phrases in the following way: 2 m. plus 1 m., 4 m., 2 m.

Example 15 (F, fol. 295'-296')

(15 a)

[texu -]

(15 b)

it

[celi -]

ta

[celi -]

tus

plus 1 m., 6 m. The two larger periods, seven and nine measures respectively, are also related melodically, the second being a transposition of the first to the lower second. The extra measures in the second period (6 m. replacing 4 m.) may be explained by the necessity to end on *d* rather than *c*, and such «cadential extensions» are altogether typical of conductus melismata. As may be seen in the example, the duplum phrases against the tenor within the larger periods, but always coincides with it at important structural points. The melodic parallelism of the tenor in the two larger periods is not reflected so clearly in the duplum either, and we may conclude that the tenor is the structurally important voice. Finally, we may note that this final melisma is typically longer and more ambitious than the other two, and is in a different rhythmic mode. These characteristics have already been noted in connection with the three-part repertory, and this represents another point of stylistic similarity.

The other melismata («a» and «b») are remarkably similar in design and, to a certain extent, content as well. In both cases, the rhythm and phrasing of the two parts is almost entirely parallel, and both are constructed in two- and four-measure phrases. Example «b» is interesting in that it uses melodic sequence, just as the final melisma did. The four-measure tenor pattern is repeated first a third below the original pitch level, and then a fourth below. In each case, the first half is transposed literally, but the second half is varied, thus adding an antecedent-consequent feeling to the sequential treatment. Like the tenor, the duplum is literally transposed at each repetition of the pattern, but it is not always transposed the same distance or in the same direction. In the first two statements of the pattern, the duplum begins a third below the tenor, and the two voices cadence at the unison. In the last statement, however, the duplum begins a third above the tenor, and the voices cadence at the fifth. This, then, is a modest example of what must be described as invertible, or double counterpoint at the 5th. It is clear that this effect is not accidental, and is, in fact, an almost inevitable consequence of the overriding importance of the third as the most prominent vertical interval in the three examples shown. We may note that in none of the melismata do the voices ever diverge by more than a perfect fifth, and that the majority of the cadences converge on the unison. In such a restricted range, the third, in fact, is really the only viable harmonic (or vertical) interval.

For the second division of the fascicle, we choose the strophic song «Nobilitas animi» (F-7, 50), the initial and final melismata of which are shown in Example 16. Here again, we see predominantly parallel rhythm and phrasing, as well as a clearly periodic phrase structure. The two melismata shown are of a strikingly different character. In the opening melisma («a»), we see an expansion of the range, in which the octave and the fifth are the operative intervals, rather than the fifth and the third as in the previous example. While the

Example 16 (F, fol. 317-317^v)

(16 a)

(16 b)

recurring *f-g* in the tenor does create something like an antecedent-consequent phrase structure, this is not nearly so pronounced as in the final melisma («b»). The latter is yet another example of the *estampie* type, in which paired repetition is combined with open and closed cadences. Here, phrasing and rhythm are invariably symmetrical, and the two voices are always in parallel rhythm. The four four-measure phrases do not even admit the typical two-measure extension of the final cadence. In this case, the paired repetitions of the tenor are not reflected in the duplum, which adds variety to the rather stiff pattern presented by the principal voice.

As a completely contrasting example from the same group, we may look at «Pia mater gratie» (*F-7*, 71), which is transcribed completely in Example 17. In contrast to the foregoing examples, which were really syllabic pieces with occasional melismata, the syllabic sections in «Pia mater» occupy less than one quarter of the piece. This is typical of a certain kind of conductus already encountered in the three-part repertory. Short texts, which need not necessarily be rhymed poetry (e.g., «Ave Maria» or «Benedicamus domino»), are given extremely elaborate musical settings in which the balance between syllabic and melismatic sections shifts from the former to the latter. In this case, six short lines of rather perfunctory verse are literally swallowed up by melismata of twenty-eight, thirty, and thirty-one measures respectively. Also typical of this genre is the freedom and exuberance of the melismata. Parallel phrasing is very much the exception here, and overlapping phrases the rule. In the opening melisma (m. 1-28), the only simultaneous cadence in both voices is at m. 4, which sets these measures off as a kind of introductory intonation. From m. 5, the voices consistently overlap, and there are even successive entries which begin imitatively. It is worth noting that the cadence which finally comes in m. 25-26 is precisely the same in both voices as the one in m. 3-4.

Beginning in m. 16, we find in the duplum an approximately scalewise ascent from *f* to *f'* and back again within four measures. This same motion is repeated, though not literally imitated, by the tenor in m. 18-21. This contrasts sharply with the normally quite restricted range of texted melodies, and is in fact quite rare even in melismatic passages. Two- and four-measure phrases, which were clearly the rule in the preceding examples, are prominent here as well, but their periodic effect is all but nullified by overlapping phrases. Looking at the eight-measure phrase beginning in m. 5, we see that both tenor and duplum have two four-measure phrases, which are alternately feminine and masculine rhythmically, but the effect is nullified because the duplum begins its phrase a half measure after the tenor. Throughout the piece, the absence of parallel phrasing, antecedent-consequent relationships, and four-square phrasing, seem to indicate that the tenor voice does not have the primary importance which it did in the previous examples. Except for cadential flourishes, where the voices

Example 17 (F, fol. 331-331')

5
Pi - - - - -

10

15

20

25
[Pi] - - - - - a - - - - - ma - ter - - gra - ti -

30

33
e - - - - - pi - a - - - - - ve - na - - - - - ve - ni - - - - - e - - - - - pi - a

40
re - gis - fi - li - - - a

45

50

55

60

65

70
o - re - gi glo - ri - - - e

ser - vos tu - os ho - di - e ser - pi - e re - con -

ci - li -

75 80 85 90 95 100 105 110

revert to their traditional rôles as tenor and duplum, they are absolutely equal in importance.

In the large final group from *F-7*, «Homo per potentiam» (*F-7*, 106) may exemplify another kind of melismatic conductus. Like the syllabic pieces nearby in the fascicle, «Homo per potentiam» employs a repeating tenor melody, but does so in a way which is unlike the syllabic pieces and much more subtle. (See Example 18). The brief initial melisma seems to provide the impetus for virtually every one of the following lines. An isolated measure at the beginning is followed by a two-measure phrase which begins *b flat-a-g* in the tenor. The first three lines of the poem follow this scheme faithfully, although each cadences differently. Line four («filium per sequitur») begins again on the *b-flat*, but ascends to *d* rather than descending to *g*. The masculine two-measure phrase is maintained, but the isolated measure (m. 1, 6, 9) is eliminated. Line five (= line seven) is the furthest departure from the initial motive, and line six repeats line four. Lines eight through ten, which, except for the final note, share the same tenor melody, return to the falling fourth of the initial melisma, but in a new rhythmic form. Thus, eight of the ten lines in this brief piece are related by a common initial motive, which is first announced as a melisma. While this is not a case of «syllabic-melismatic» identity, it is unusual for the close relationship of melismatic and syllabic sections.

Before proceeding to the central repertory, we may consider three small groups of pieces common to *F-7*, *W2-7*, *Hu-2*, and *Ma* respectively.

Table 13

a)			
F-7	Cat. no.	W ₂ -7	Other
54	299	7	-
99	252	9	OxR (15); Fauv (12); P1544
121	153	2	-
b)			
F-7	Cat. no.	Ma-4	
56	132	1	
69	13	18	
c)			
F-7	Cat. no.	Hu-2	
67	336	5	
68	66	4	
85	100	8	

Example 18 (F, fol. 355')

Ho - - - - - [Ho -] mo per po - ten - ti - am - - - - -

si - mi - lis ef - fi - ci - tur - - - - - pa - tri per pru -

den - ti - am fi - li - um per se - qui - tur - - - - - per be - ni - gam - - - - -

spi - ri - tam se - qui - tur pa - ra - cli - tum - - - - - quam cum sit - - - - - be -

nig - ni - tas - - - - - rec - tas do - cet se - mi - tas - - - - - mo - res dans - - - - - dul -

ce - di - nem vi - te rec - ti - tu - di - nem - - - - -

Only in Table 13a are more than two sources represented, two of which (*OxR*, *Fauv*) were prominent in Table 12. Like the repertory in Table 12, this small group of pieces is predominantly syllabic. Since this small *W2-7* repertory fits very conveniently into the concordance pattern of Table 12, we can consider the two groups of pieces to represent essentially the same tradition.

The two pieces common to *F-7* and *Ma-4* are both from the second large group of *F-7*, and one («Frater iam prospicias», *F-7*, 56) is syllabic. The other is a setting of the Marian antiphon «Alma redemptoris mater» (*F-7*, 69). This is the first instance encountered in the present repertory of the phenomenon of syllabic-melismatic identity, which was discussed at some length in connection with the three-part repertory. (See Example 19). «Alma redemptoris mater» is not a case of literal correspondence, but the initial gesture of an ascending *g*-major triad is too striking to overlook.

Each of the three pieces common to *F-7* and *Hu-2* is extraordinary in some way. «Soli nitorem equori» (*F-7*, 67) has attracted some attention not only as an example of syllabic-melismatic identity, but also for its canonic initial melisma and the two internal melismata which are both repeated at the end in «augmentation». ¹⁰ Most interesting in this context is the proximity of «Soli nitorem» to «Alma redemptoris mater» in *F-7*, and the presence of each in Spanish sources. As in the three-part repertory, the phenomenon of syllabic-melismatic identity is associated with Spanish sources.

In our discussion of the second large division of *F-7*, the feeling was expressed that at least two strands are present between nos. 31 and 76, the second beginning around *F-7*, 63. This «strand» may now be identified as Spanish, exemplified by the pieces with syllabic-melismatic identity.

«Columbe simplicitas» (*F-7*, 68), which is part of the same strand, and is one of two examples of «hidden clausula» in *F-7*. ¹¹ Its presence in this hypothetical Spanish group might suggest that hiding *clausulae* was a Spanish pastime as well, but this is not born out in the sources for other examples of this phenomenon.

«Dum sigillum» (*F-7*, 85) belongs in the small third group (*F-7*, 77 to 87) and is attributed by Anonymous IV to Perotin. It is puzzling to find this piece buried so deep within the fascicle, when «Salvatoris hodie» stands at the beginning of virtually every collection in which it is found. Equally curious is the absence of «Dum sigillum» from all but one of the central sources. Of the remaining two-part conductus mentioned by Anonymous IV, two («Ave Maria», *F-7*, 18 and «Pater noster commiserans», *F-7*, 13) are found at the begin-

¹⁰ See the catalogue for details and pertinent literature.

¹¹ «Deus creator omnium» (*F-7*, 3) is the only other example from *F-7*. «Adiuva nos, deus» is unique in *W1-9*, and «Jerusalem accipitur» is unique in *StV*.

ning of the fascicle among the central repertory. The third («Hac in die rege nato», *F-7*, 73) is recorded later, but there are good historical reasons for this. All of them, however, are recorded in both *F* and *W1* at least, and the first two in other sources as well. The picture is thus much more complex than in the three-part repertory, where both of the three-part pieces mentioned by Anonymous IV were found at the beginning of an identifiable group of pieces. In this case, any speculation that the four two-part conductus named are part of an identifiable repertory which may be tentatively attributed to Perotin would be very much out of place. Two possible interpretations are suggested by this discrepancy between the two- and three- part repertories. The easiest is to assume simply that Anonymous IV was mistaken in attributing «Dum sigillum» to Perotin. Tempting as this solution is, it really raises more questions than it answers. When Anonymous IV names individual pieces from the conductus repertory, he is invariably talking about the *Magnus liber* which contained all of them and, of course, others. The question of Perotin's authorship is thus less crucial than the importance of the *Magnus liber* as a whole in the conductus repertory. If all four of the two-part conductus named above were part of the *Magnus liber* collection, why is this not reflected in any source, as it most certainly was for the three-part pieces named by Anonymous IV?

The second possible interpretation is that «Dum sigillum» is by Perotin as Anonymous IV tells us, and that the others were also part of the *Magnus liber*, but that they do not have the central importance for the two-part conductus that the three-part pieces had. It will be recalled that virtually all of the pieces attributed by Anonymous IV to Perotin are three-part or even four-part compositions. The significance of «Dum sigillum» may be that Perotin's contribution to the two-part conductus repertory of the *Magnus liber* came relatively late, and is thus not so important as his contribution to the newer and more complex three-part style.

Example 19 (F, fol. 329)

Al - - - - -

[Al-] - ma re - dem - pto - ris - ma - ter

The English Repertory

W1-9 and F-7

The two-part repertory differs from the others under consideration in that it is preserved in two very large collections (*F-7*, *W1-9*) and a third very substantial one (*Ma*). While there are a number of unique and peripheral pieces in *F-7*, neither *Ma* nor *W1-9* has a significant number of pieces not found in the principal sources. As noted at the beginning of this chapter, *W1-9* preserves 82 pieces, 77 of which are in two parts. Of these, four are motets and three are unique.

Table 14

<i>W1-9</i>	Cat. no.
13	244
33	328
54	9

No general tendencies may be deduced from this handful of pieces, which are scattered throughout the fascicle. Two of the three pieces on the list are strophic songs of modest proportions, each with brief melismatic passages. Both «O quotiens volui» (*W1-9*, 13) and «Si quis amat» (*W1-9*, 33) are similar in length as well as in general type to «Homo per potentiam», discussed above. «O quotiens volui» is followed in *W1-9* by two topical compositions, both of which refer to events in England in the 1180's.¹² «Si quis amat» is likewise located near two more topical compositions, one of which refers to English events.¹³ This is the hypothetical English repertory suggested earlier in this chapter, and which will be discussed more fully below. The point to be made here is that two of the three *unica* in *W1-9* occur in the midst of this repertory.

¹² These are «Eclipsim patitur» (*W1-9*, 14), composed on the death of Geoffry of Brittany in 1186, and «Redit etas aurea» (*W1-9*, 15), for the coronation of Richard Coeur de Lion, 1189.

¹³ «In occasu sideris» (*W1-9*, 25) is for Richard Coeur de Lion or the death of Henry II, 1189, and «Pange melos» (*W1-9*, 30) is for the death of Frederick Barbarosa in 1190.

«Aduva nos deus» (*W1-9,54*) is another example of a conductus which contains a hidden clausula. It is unlike the other examples of this phenomenon in that 1) it does not hide the clausula in a *Benedicamus domino* cauda, and 2) does not hide the clausula in its final melisma.¹⁴ Rare as this phenomenon is, it does not seem to be characteristic of one «school» or locale, as isolated examples are associated with the central repertory as well as other, more or less peripheral repertories.¹⁵

Of the remaining 70 pieces in *W1-9*, eleven are found only in *F-7* and *W1-9*. It will be noted that there was no such category in the three-part repertory, and this in fact is the largest group of pieces found exclusively in only two sources. These are listed in Table 15, using the order of *W1-9* as the base.

Table 15

<i>W1-9</i>	Cat. no.	<i>F-7</i>
6	209	78
14	105	60
23	312	52
37	307	30
63	197	26
66	281	47
72	322	40
75	335	27
77	330	29
78	337	41
81	1	48
82	150	73

The presence of such a group of works in only two sources might lead us to speculate that it is probably a unified repertory with a limited circulation. A glance at Table 15, however, shows that this group of pieces is unified in neither source, and that the correspondence of order numbers in the two sources is almost completely negative. In *F-7*, they are found entirely in the first (nos. 1-30) and second (nos. 31-76) large groups, and are thus somewhat more concentrated than in *W1-9*. In *W1-9*, however, there is a clearer tendency towards greater concentration at the end of the fascicle.

Musically, this group is made up entirely of melismatic pieces, all but four (*W1-9,6, 14, 23, 81*) being the strophic sequence type with two, or most typically three strophes. The final piece in Table 15 calls for comment here. «Hac in die rege nato» (*W1-9,82*) has been known for almost three-quarters of a century, and to describe its peculiarities here would be superfluous.¹⁶ What

14 See the catalogue for details.
 15 See p. 87, note 11.
 16 See the catalogue for pertinent literature.

interests us here is that it stands at the very end of *W1-9*, so that all of the fifteen two-part conductus cited in it precede it in the manuscript.¹⁷ Although it is far from the end in *F-7*, the pieces it cites nevertheless precede it in the fascicle.¹⁸ This is at least one concrete indication of chronological layers in both of these large collections.

Table 16 shows the eighteen pieces common to *W1-9, F-7* and peripheral sources, including *W2-7*.¹⁹ Whereas Table 15 is concentrated more toward the end of *W1-9*, the opposite is true of Table 16, where all but five are confined to the first half of the fascicle. Again, there is little correspondence between order numbers in *W1-9* and *F-7*, but some tendencies may be noted. In the first and largest group extending from *W1-9, 10* to 32, all but three are found in the fourth group of *F-7* (nos. 88-130). For the last five pieces in Table 16, it is the first, and particularly the second group in *F-7* which are represented.

Table 16

<i>W1-9</i>	Cat. no.	<i>F-7</i>	OxR	StGA	ZúC58	<i>W2-7</i>	Other
10	20	88	6	-	-	-	-
11	354	90	4	-	-	-	-
12	69	49	-	-	2	-	-
15	298	53	8	-	-	-	Fauv (6)
20	324	95	10	-	-	6	-
22	147	89	1	-	-	-	Ma-6,3
24	83	51	3	-	-	-	-
25	178	92	9	-	-	-	-
27	224	105	-	-	-	-	MúUB156 (2); Graz409 (4)
29	108	96	11	-	-	-	-

17 Listed in the order in which they are cited in «Hac in die», these are catalogue nos. 149, 133, 201, 26, 43, 167, 139, 276, 313, 89, 192, 134, and 80. Only no. 313 is not in *W1-9*, but does appear elsewhere in the manuscript.

18 All of the pieces listed in note 17 appear in the first or second of the large groups in *F-7*, (*F-7,1, 3, 4, 8, 16, 17, 19* and 31, 32, 34, 35, 42, 43, 44, 45). These groups have already been identified as the most central. In *W1-9*, they are less concentrated but are all found subsequent to the proposed English repertory. (*W1-9,34, 40, 42, 46, 47, 49, 50, 51, 61, 62, 64, 65, 69, 70*).

19 See Table 13a, p. 85 and the accompanying discussion.

30	258	93	12	-	-	-	-
31	302	98	14	-	-	8	-
32	334	103	-	5	-	-	OxAdd (14); St.Omer; P4880 (1); Graz409 (2)
50	80	34	22	-	6	-	-
70	192	43	-	1	-	-	-
71	225	36	-	4	5	-	-
73	383	46	-	-	-	-	OW591 (3)
74	144	24	-	-	-	-	CbJ1 (12)

The most outstanding characteristic of this group of pieces is the high incidence of syllabic pieces. Of the large opening group (to *W1-9,32*), five are strictly syllabic (nos. 10, 20, 22, 25, 27), seven have brief melismata (nos. 11, 12, 15, 29, 30, 31, 32) and one (no. 24) has initial and final melismata. With one exception (no. 10), all are strophic settings. «Sol sub nube latuit» (*W1-9,32*) is the only piece in this group which is a contrafactum, and its brief final melisma is something not found in the French original.²⁰ In fact, all of the seven pieces in this group with brief melismatic *caudæ* are simple strophic songs. Although no models exist for them, the *caudæ* make the impression of added elements which are in no case prominent or important elements in the piece.

The topical pieces in this group have been mentioned above, where it was noted that they all refer to events in the decade 1180-1190, and three refer to events in England. This, then, is the English repertory, which may now be examined in more detail.

The boundaries of this repertory are clearly marked in the manuscript. Following the opening group of four three-plus-two-part pieces (fols. 86-94^v), there are three organal *Benedicamus domino* settings (fols. 94^v-95^v). These are followed by a fifth conductus on fols. 95^v-96^v («Gloria in excelsis deo») and another organal *Benedicamus domino* setting with a trope (fols. 96^v-97). A new collection of two-part conductus begins with an illuminated initial on fol. 97^v, which would appear to be the beginning of the real two-part conductus fascicle. The piece which opens this fascicle («Monstruosis fluctibus», *W1-9,6*) is found in Table 15, and so may well be the beginning of our English collection. This is followed, however, by three of the four tenorless motets which are preserved in *W1-9*, all of which are transmitted in *F* near the beginning of the first motet fascicle.²¹ It would be difficult to postulate an English origin for these pieces, but an «English» repertory need not be confined to pieces actually composed in

²⁰ See the catalogue for details. It is also an instance of syllabic-melismatic identity outside the Spanish sources.

²¹ These are «Deo confitemini», «Laudes referat», and «Gaudet devotio».

Example 20 (F, fol. 334)

Nul - li be - ne - fi - ci - um jus - te pe - ni -

tu - di - nis am - pu - ta - tur nul - li ma - ius

vi - ti - um quam in - gra - ti - tu - di - nis im -

pu - ta - tor er - go pre - sul con - fi - tens es - to ve - re pe - ni - tens

qui - a nil con - fes - si - o - la - vat cui con - tri - ti - o - de - ne - gra -

tur

Example 21 (W1, fol. 99)

Ar - ti - um dig - ni - tas que pri - mum vi - gu - it

mo - der - ne vi - ti - o doctri - ne vi - lu - it que tot in -

vol - ve - ris ver - bo - rum difflu - it tot cir - cu - it

quod se des - ti - tu - it et ni - chil cer - tum con - stru - it (1) Ms B

England. «Artium dignitas» (W1-9, 10) opens a new series of conductus, which continues virtually unbroken to «Si quis amat» (W1-9, 33) on fol. 111.²² We may add that «Artium dignitas» is one of four pieces in *F*-7 (no. 88) which is distinguished by an historiated initial and stands at the beginning of the last large group. It may be that, correctly or incorrectly, the compiler of *F* regarded this as the first of the English collection, and thus placed it at the head of this final group.

Following this on fol. 111^v, there is a troped *Agnus dei* setting which appears to be incomplete. The fourth gathering of the fascicle begins on fol. 112 with «Austro terris influente», a widely circulated piece which also opens the second large repertory in *F*-7 (nos. 31-76). This, then, is another layer of the repertory altogether, and the English collection is clearly set off from what precedes and follows by troped settings of Ordinary chants.

²² A fourth motet is likewise included in this group. «Qui servare puberem» (W1-9,21) is, like those listed in note 21, found near the beginning of the first motet fascicle in *F*.

Of the 24 conductus within this collection, all but five are found in Tables 14, 15, and 16. That is, they have a limited circulation outside *W1*. In fact, the only manuscript which preserves a large segment of the repertory except for *F*, is *OxR*, which tends to support the idea that this is an English collection. That the collection is an early one has already been suggested by the dates of its topical compositions. «Sol sube nube latuit» (W1-9,32) is by Walter of Châtillon, who probably died around 1190, so that this piece is at least as old as the topical pieces. Furthermore, Walter was himself in England in the service of Henry II until about 1170, and thus may have written this poem in England before that date.

Another piece which may refer to events in England is likewise found in this collection, though it does not appear in Table 16. «Nulli beneficium» (W1-9,28) probably refers to Geoffry, natural son of Henry II, and his term as Bishop of Lincoln from 1175-1182.²³ It thus fits into the period postulated for this repertory, and further confirms its English character. The first of its three strophes is shown in Example 20. Musically, this is an instructive example of the imaginative handling of a repeating tenor melody. The first four lines of the poem (see m. 1-20) are set melodically in the tenor as ABAB, with the duplum presenting a clear contrast to each repetition. Looking first at the «A» lines (m. 1 and 11), we see that the duplum in m. 11 is an inexact transposition of the duplum at m. 1. The same is true of the duplum counterpoint to the «B» lines as well (m. 5 and 15), but a closer look at m. 6 reveals that the duplum virtually repeats the tenor melody of m. 1-3. Thus there is an incipient voice exchange here with a new counterpoint in the tenor which is yet another transposition of the duplum at m. 1 and 11. It is also worth noting that the cadence at m. 29-30 is the same as the cadence from m. 9-10, but is followed in this case by a brief melisma. The principal interest of this example is its almost systematic exploration of counterpoint by contrary motion at various intervals, including at least an incipient example of voice exchange.

To look at one more example from this repertory, the first of three strophes of «Artium dignitas» (W1-9,10) employs voice exchange in a much more pervasive, but still casual way. (See Example 21) Again, the first four lines are melodically ABAB, though here there is no attempt to vary the duplum. The first five lines (to m. 10) all cadence in exactly the same way as a result of the constant exchanging of variants of the combination of voices heard in the first measure. Even the varied cadence in m. 12 results from transposing one of these motives to the lower fifth in the duplum and varying the final note of the other in the tenor.

²³ See the catalogue for pertinent literature.

The prominence of *OxR* in Table 16 seems to confirm that it is an English collection, and it has been characterized in these pages as a late source, though no substantial evidence for that contention has been offered. The political compositions in this group offer an interesting test since *OxR* has a rubric for each of them describing their contents. For «Redit etas aurea» (*W1-9,15*) and «In occasu sideris» (*W1-9,25*), both of which allude to the coronation of Richard Cœur de Lion in 1189, *OxR* merely says that the poems are «Cuiusdam commendatio» in the first case and «Item alia commendatio» in the second.²⁴ For «Pange melos lacrimosum» (*W1-9,30*), which is a lament on the death of Frederick Barbarossa in 1190, *OxR* says only «Planctus cuiusdam». Can it be that a scribe recording these poems was unaware of the events or persons alluded to if the manuscript was written a short time after these events? Historical memory is notoriously short in the middle ages, but Richard Cœur de Lion had already become a semi-legendary figure in the later middle ages. Whatever the reason for the seemingly incomplete rubrics in *OxR*, it seems certain that they were not written under the immediate impression of the events of the 1180's.

The Central Repertory

The initial group of pieces from *F-7* (nos. 1-30) has been characterized as the most central repertory, with some unique and peripheral pieces appended toward the end of the collection. The bulk of this repertory is shown in Table 17, which is confined to those pieces transmitted in *F-7*, *W1-9* and *Ma-3*.

Table 17

F-7	Cat. no.	W ₁₋₉	Ma-3	W ₂₋₆	OA17	OxR	Heid	OxAdd	Other
1	133	40	1	12	-	-	-	-	Stutt (13); Bero
2	152	43	8	-	-	-	-	-	-
3	89	42	4	-	-	-	-	-	-
4	276	62	2	-	4	5	1	-	-
5	372	45	5	-	-	18	-	-	-
6	23	44	7	-	-	-	-	-	-
7	184	38	15	-	1	-	-	25	-
8	167	61	11	-	2	-	-	-	-
9	194	48	13	-	-	-	-	-	-
10	189	76	17	-	-	-	-	-	OW591 (2)
11	67	36	10	-	3	-	-	-	-
12	303	60	3	-	-	-	-	-	-

²⁴ This issue has long been obscured by Gröninger's entirely spurious addition of "Versus in coronationem Ricardi I" to each of these rubrics. Quite aside from the fact that this formula does not appear in the manuscript, the rubrics would make little sense if it did.

13	266	56	9	-	5	-	-	-	-
14	306	53	12	-	-	-	-	-	-
15	309	58	18	-	-	-	-	-	-
16	139	46	6	4	-	-	-	-	-
17	43	47	16	-	-	-	3	-	(Mo; P18571; Lo22604)
18	29	55	19	10	-	-	2	-	-
19	134	51	14	-	-	-	-	-	-
23	243	67	20	-	-	17	-	-	-
74	229	28	21	-	-	-	-	19	Fauv; CB
82	11	80	22	-	-	-	-	-	CbJ1 (15)

Two things are striking about this table at first glance. First, there is an unbroken series from *F-7*, 1 to 19. This series extends, in fact, to *F-7,23*, since the intervening pieces are accounted for in other ways.²⁵ Secondly, we may note that the entire contents of *Ma-3* are found in this table. While the correlation of order numbers between *F-7* and *Ma-3* is somewhat jumbled, there is sufficient agreement to warrant the assumption that the two collections are related.

The same collection appears complete in *W1-9*, though it does not form a unified group. With one exception, however, this repertory is recorded in *W1-9* following the English repertory, and is most concentrated in the leaves which immediately follow that repertory. On the whole, though, *W1-9* seems to represent a different tradition in which this Parisian repertory is not divided into layers as it is in *F* and *Ma*.

Among the additional sources in Table 17, one has not been encountered at all, and another only once before. Both *Heid* and *OA17* are fragments. The entire contents of *OA17* are shown in Table 17, as are three of four two-part conductus from *Heid*. Both of these smaller collections are included in the first twenty pieces, thus further isolating the last two. The same is true for the concordances with *W2-6* and *OxR*.

The musical character of this collection presents a highly unified picture. With two exceptions (*F-7*, 14, 82), all are of the strophic sequence type, and are highly elaborate examples of the type. The first strophe of «Hec est dies triumphalis» (*F-7,2*) may represent this group. (Example 22) Comparing the melismata in this example with those in the parallel three-part repertory, we find the same characteristic use of a more rhythmically active voice set against single notes punctuated by rests. While the final melisma is like the more regular, periodic style seen in other two-part examples, its tenor does begin to behave more like the tenor in organal settings seven measures from the end. It is also characteristic that melismata are not confined to the beginnings and endings of lines, but may also come at other points as in the first line. Both lines one

²⁵ See above, note 1 and the concordance table for *F-7*.

and five begin with melismata, but in each case the composer has taken care to preserve the characteristic alternation of weak and strong cadences already inherent in the poem. Otherwise there is no suggestion of melodic form, antecedent-consequent relationships or, indeed, recurring features of any kind.

Example 22 (F, fol. 264-265)

(1) Hec est di - es
tri - um - pha - lis (2) mun - do gra - ta per - di -
to (3) dans so - la - men nos - tris ma - lis (4) hos - te
iu - go sub - di - to (5) hec est

de - o spe - ci - a - lis (6) tan - to ni - tens

me - ri - to (7) quod pec - ca - ti fit fi -

na - lis (8) ma - li ma - lo ir - ri - [to] -

(1) -

- to

(1) Ms a step lower.

The presence of two of the four pieces mentioned by Anonymous IV (*F-7*, 13, 18) further supports the notion that this is the most central repertory. This would be more satisfactory if all four were found here, and if they were as prominently placed as those he names from the parallel three-part repertory. It may be no more than chance that the pieces he chose to cite from this repertory are less prominently placed than those from the three-part repertory, and other reasons have been suggested for the absence of two of them from this group.

If this repertory is indeed parallel to the central three-part repertory, this should be reflected in the concordance patterns for each. A comparison of Table 17 with Table 10a (p. 47) shows that besides *F*, *W1*, and *Ma*, the presence in both of *W2-6* provides an important link between them. In the three-part repertory, *LoA*, which preserves only three-part pieces, seems to be the counterpart to *OAI7*, which preserves only two-part pieces. All of the sources which preserve single compositions in Table 10a are found in Table 17 as well. It seems clear that this central repertory of both two and three-part pieces had a common origin which is reflected in a common manuscript tradition. The transmission of both kinds of pieces together in several collections (*W2-6*, *W1-9*, *Heid*) may, in fact, represent the original state of the repertory better than the systematic collecting and classifying of a source such as *F*.

The remaining repertory is that shared by *F-7*, *W1-9*, and *Ma-4*. There are fifteen such pieces, all of them again melismatic, and none dateable.

Table 18

F-7	Cat. no.	W ₁ -9	Ma-4	W ₂ -6	CbJ1	Hu-2	Stutt	StGA	Engel	Other
31	26	34	3	6	-	-	2	-	2	Heid (4); ZúC58 (4)
32	295	49	6	8	-	2	4	-	-	-
33	203	41	4	-	-	-	-	-	-	-
35	127	69	5	-	-	3	-	2	1	-
42	149	64	7	-	-	-	-	3	-	-
44	201	65	8	-	-	-	-	-	-	-
63	106	57	12	-	-	-	-	-	-	-
64	319	59	13	-	-	-	-	-	-	Fauv (23)
65	137	17	14	-	-	-	-	-	-	-
66	68	16	20	-	-	-	-	-	-	-
77	85	68	10	2	14	-	-	-	-	CB (10)
80	109	19	11	-	-	-	-	-	-	-
83	145	5	15	-	13	-	-	-	-	-
84	343	79	16	7	-	11	-	-	-	OxMag
86	230	18	17	-	10	-	-	-	-	-

Table 18 does not present us with the unbroken series from *F-7* which we found in Table 17, nor does it include all of the pieces from *Ma-4*. Although the series from *F-7* is not a continuous one, there is nevertheless a rough correlation of order numbers between it and *Ma-4*. Once again, *W1-9* represents an independent tradition, and is even less concentrated than the repertory from Table 17. The missing pieces from the English repertory are found here (*W1-9*, 16, 17, 18, 19), all of which appear in *F-7* between nos. 65 and 96. Among the sources which link Tables 17 and 18 beyond the central ones, *W2-6* is the most important.

Two of the four pieces distinguished by historiated initials in *F-7* are found here. The first of these is «Austro terris influente» (*F-7*, 31), which is one of a handful of pieces which was the source of a monophonic conductus.²⁶ «Quod promisit» (*F-7*, 32) is also the source of a monophonic conductus derived from its final melisma, and we may speculate that the compiler of *F* was aware of these special characteristics and used them as a basis for grouping the repertory.

The second piece from Table 18 distinguished by an historiated initial is «Deduc syon uberrimas» (*F-7*, 77), and it too is related by musical borrowing to another piece in the conductus repertory. In this case, however, there is reason to think that the borrowing took place in the opposite direction.²⁷

Returning to the cento «Hac in die rege nato» (*F-7*, 73), we note that thirteen of the fifteen conductus quoted there are found in Tables 17 and 18. Furthermore, they are found in two distinct groups, one of which encompasses the pieces from *F-7*, 1 to 19, the other from *F-7*, 31 to 45.²⁸ These are the two repertories which emerge most clearly in Tables 17 and 18. This shows clearly that these are the oldest segments of the repertory, and also the most central, though Table 17 would seem to be the closest to the genuine *Magnus liber* repertory. It shows also that these repertories were in existence at the time when «Hac in die rege nato» was composed, and are thus older than the pieces recorded later in *F-7*.

The two-part repertory is revealed to be somewhat more complex than the three-part repertory, and probably represents an older tradition. We have noted that there is a distinctly English tradition for the two-part conductus, though no indications of a substantial English contribution were found for the three-part repertory. It is not necessary to assume that all of the pieces in this English repertory are English in origin, though it is safe to assume that the bulk of it is. This English repertory is an early one, extending possibly to a period as

26 See the catalogue for details. This will be discussed in more detail in Chapter IV.

27 See Falck, «St. Victor».

28 See above, p. 91, note 18.

early as the 1160's or 1170's, and would seem to have little or no direct connection with the specifically Parisian, or *Magnus liber* repertory. From the few examples seen here, we see that the two musical styles are similar in many respects, but each has individual characteristics which distinguish it from the other.

The conformation of *F-7* is a complex one, and the four historiated initials have been seen to be significant in deciphering its organization. That these initials are more than mere decoration has been confirmed time and again by concordance patterns uncovered here. It is curious, and perhaps no more than that, that two of these pieces (*F-7*, 31 and 77) also happen to be pieces which are related by borrowing to other repertories. «Deduc syon uberrimas» (*F-7*, 77), in fact, provides the only concrete link between this repertory and that of *StV*. If I am correct in supposing that the opening melisma of «Deduc syon» is borrowed from that of the *StV* «Benedicamus domino» (47), this would support the theory that this segment of *F-7* is more recent than the repertories of Tables 17 and 18.

As in the last chapter, the uncomfortable necessity of assuming that there are older sources for all of these repertories must be confronted. The theory put forward in connection with both the two and the three-part repertories that a late source like *F* records the older, most central repertory first and then fills it out with peripheral, and, in most cases, later pieces, is surprisingly confirmed by the pattern revealed by the conductus quoted in «Hac in die rege nato». In order to explain this curious cento, it is absolutely necessary to postulate a source which contained the pieces quoted by its composer. This source may, indeed, have contained no other pieces and it is even possible that it was the *Magnus liber* itself.

CHAPTER IV

The Monophonic Repertory

The largest of the three major divisions of the repertory is the monophonic repertory with 160 pieces. Of these, 143, or nearly 90% are transmitted in the tenth and eleventh fascicles of *F*. The largest single collection is *F-10*, with 83 pieces. *F-11* preserves 60 pieces, most of them in some kind of *rondeau* form, and is thus a special collection which will be considered separately. Other sources which contain notation are: *LoB*, with 20 monophonic conductus out of a total of 22 conductus in the manuscript; *Hu* and *Fauv* with eleven each; *Tours* with sixteen *rondeaux*, all preserved in *F-11* as well; *Sab* and *P8433* with four; *MüA* and *W1-10* with three; and *StV* with two. Two text manuscripts are of crucial importance for this repertory: *Da* transmits 26 pieces and *OxAdd* 22. Other text sources are *Praha*, with eleven pieces and *CB* with seven.

As with the polyphonic repertories, our inquiry begins most logically with the largest collection. The tenth fascicle of *F* has three gatherings as follows:

- I. fol. 415-430^v (nos. 1-37)
- II. fol. 431-446^v (nos. 38-74)
- III. fol. 447-462^v (nos. 75-83)

Again the final gathering is not filled in, as *F-10*, 83 ends on fol. 451^v and is followed by ten blank leaves. Turning to the method employed by Gröninger, we search in vain for a clear division of the fascicle into syllabic and melismatic groups. There are, however, some general tendencies. (See the concordance table for *F-10*, *infra*). The clearest groups are found near the end of the fascicle, where we find an unbroken series of melismatic pieces from no. 63 to 74. A collection of primarily syllabic pieces coincides with the third gathering from no. 75 to 83. At the beginning of the fascicle, a group of melismatic pieces can be made out, conforming to the principle already observed in the polyphonic repertories that the more elaborate pieces precede the less elaborate. This opening group extends to *F-10*, 14, and is followed by a mixed group, in which melismatic pieces predominate, extending to *F-10*, 51. We may therefore tentatively divide the fascicle into the following five groups:

- I. nos. 1-14 (melismatic)
- II. nos. 15-51 (mixed)
- III. nos. 52-62 (syllabic)
- IV. nos. 63-74 (melismatic)
- V. nos. 75-83 (syllabic)

A much clearer division of the fascicle seems to be that based on concordances, which divides the repertory into two unequal groups of 51 and 32 pieces respectively. These groups are based on concordances with *Da* in the case of the first and largest group, and on concordances with *LoB* for the second group. While these are the key sources, others also reflect this division.

The group from *F-10*, 1 to 51 coincides exactly with the first two of our five stylistic groups. The most prominent concordances for this group are *Da* and *OxAdd*, both of which are text sources. There are twelve topical pieces, which become more frequent toward the end and almost completely dominate the last ten pieces in the group.¹ The events referred to in these pieces range over a period nearly fifty years in length, from the 1180's to the 1230's. All of the pieces which refer to events more recent than 1200 are confined to the group from *F-10*, 41 to 51, though the earliest in this group is from the 1180's as well. This would appear to be a special collection devoted to political or topical compositions, and the sparse concordances for this group outside *F-10* suggest that it was put together by the compiler of *F*. There are only four topical pieces in the group *F-10*, 1 to 40, all referring to events prior to 1200, two of them in England. That the earlier part of *F-10*, is older than the «political» collection is also suggested by the fact that four poems in this earlier group have been attributed to Walter of Châtillon, who died probably around 1190.² In addition, the one monophonic conductus ascribed by Anonymous IV to Perotin is also in this collection («Beata viscera», *F-10*, 14), and we may fairly surmise that this is the *Magnus liber* portion of the monophonic repertory. The lack of substantial musical concordances for this repertory makes it more difficult to define than it was for the polyphonic repertories, and I think it unlikely that the topical pieces could be considered as part of the *Magnus liber*. The complete absence of *contrafacta* for this group is a trait which it shares with the parallel polyphonic repertories.

In the second and smaller of the two large groups in the fascicle, we find three divisions according to musical style including 23 pieces from the second gathering and the entire third gathering. The first subdivision (*F-10*, 52 to 62) is a collection of pieces by Philippe the Chancellor. These are all syllabic songs, several of which are *contrafacta*. While three pieces within this collection are not attributed to Philippe, there is little doubt that this is what the collection represents.³ The principal concordances for this group are *LoB*, and *Praha*

1 *F-10*, 2, 9, 12, 33, 41, 42, 44, 46, 48, 49, 50, and 51.

2 These are "In hoc ortus occidente" (*F-10*, 5), "Beata viscera" (*F-10*, 14), "Dum medium silentium" (*F-10*, 15), and "Quid ultra tibi facere" (*F-10*, 17). All have been attributed to Philippe the Chancellor as well, but on balance the evidence appears to favor Walter. (See below, p. 116).

3 *F-10*, 55, 58, and 60 are nowhere attributed to Philippe.

which, as developed below, are the only genuine collections of Philippe's work.

The remainder of the fascicle may be divided into melismatic (nos. 63 to 74) and predominantly syllabic (nos. 75 to 83) pieces. Lack of concordances (16 of 21 are unique), and the wide range of dates for the two topical pieces (1188 and 1223) suggest that this is a miscellaneous collection rather than a separate repertory, and is thus similar to the collections at the end of *F-6* and *F-7*. The few *contrafacta* are confined to the third gathering, which also contains two or possibly more additional pieces by Philippe the Chancellor.

The Unique and Peripheral Repertory

The question of which sources are central and which peripheral for the monophonic repertory cannot be answered in the way it was answered for the polyphonic repertories. Of the central Notre-Dame sources, only *F* and *WI* include monophonic collections to parallel the polyphonic repertories. For the monophonic repertory, then, anything which is not in either *Da*, *OxAdd*, *LoB*, or *Praha* will be considered peripheral. This gives a very different meaning to the notion of «central», as two of these sources do not contain notation, and the only links between *LoB* and the *Magnus liber* are a handful of motets which derive from the main tradition of the Notre-Dame clausula. There are, however, indirect links between the central repertory and the traditions represented by both the *Da* and the *LoB* repertories. For the *Da* repertory, it has already been noted that the presence of Perotin's «Beata viscera» in this collection suggests that this is the most central collection. The *LoB* collection of the works of Philippe the Chancellor places that collection in Paris at a time later than the *Magnus liber* and related to it through musical borrowing.

There are 28 *unica* in *F-10*, or just over one-third of the collection. As in the polyphonic repertories, *unica* tend to be more frequent toward the end:

Table 19

F-10	Cat. no.	F-10	Cat. no.	F-10	Cat. no.	F-10	Cat. no.
9	96	38	102	63	347	71	238
12	14	39	74	64	179	72	129
20	45	41	352	65	18	76	364
23	283	50	12	66	371	77	241
33	104	51	64	68	157	78	7
34	262	58	237	69	158	79	338
36	386	60	25	70	325	83	331

Looking at this table from the point of view of the two-fold division of the fascicle, we see that sixteen of the thirty-two pieces which make up the second group are unique, whereas only twelve of the fifty-one from the first group are found in Table 19. Among the seven topical pieces in Table 19, there is a tendency toward a chronological order from older to more recent pieces, but this is not altogether consistent.⁴ The most striking inconsistency is «Sol eclipsim patitur» (*F-10*, 88), written on the death of King Ferdinand of León in 1188. Since all of the other datable events referred to in this repertory are in Paris or England, this final piece in the fascicle seems out of place in more ways than one. It is also richly melismatic, which does not fit the general musical character of the third gathering, and may thus be the first in a new series of more elaborate pieces, the remainder of which was not entered, even though the blank leaves which follow it have been ruled to accommodate musical notation. Once again, the collecting zeal of the compiler of *F* is apparent. It would be rash to conclude that the fascicle has been assembled in historical order on the basis of the datable pieces, but, as for the polyphonic repertory, it would appear that the oldest repertory is given the place of honor at the beginning of the fascicle. While a large part of the miscellaneous collection which is at the end of the manuscript is no doubt late, the evidence of «Sol eclipsim patitur» proves that this is not true of all of it.

Several pieces are transmitted in *F-10* and peripheral sources. Of the seven pieces shown in Table 20, only two are preserved in more than one source outside *F-10*, and no source appears more than once in the table. As for the *unica*, these pieces are more concentrated at the end of the fascicle. Most of these pieces are syllabic, and there is one *contrafactum* based on a polyphonic conductus.⁵

Table 20

F-10	Cat. no.	Other
16	98	OxR (41)
35	10	Cb17 (1)
45	15	Cl 370
55	97	Châlons (2)
59	71	Sab (3); seven others (see Catalogue)
73	163	ArsB (2)
74	2	CB (14); Lo384, f. 233 ^v

4 *F-10*, 9 (1192), 12 (1189), 33 (1197), 41 (1192), 51 (1233), 77 (1223), and 88 (1188).

5 «Anima iugi lacrimi» (*F-10*, 45).

Looking now at the musical character of the unique and peripheral repertory, we may begin by looking at the melismatic type. «Divina providentia» (*F-10*, 9) is in the now familiar strophic sequence form, with alternate strophes for each of three musical sections. There are brief melismata at the beginning of the first and at the end of the third sections. Eight other pieces from this repertory are through composed pieces in three sections, but none has the extra strophes of «Divina providentia». Two are syllabic examples of this type (*F-10*, 59, 60), and three are topical pieces (*F-10*, 50, 51, 78). The remaining examples (*F-10*, 64, 66, 67) are melismatic, though none of the melismata reaches the length of the polyphonic examples. A few samples from these melismata may be compared to those seen so far. (See Example 23). The opening and closing melismata of «Divina providentia» (*F-10*, 9) are the longest and most complex, and the opening melisma from «In paupertatis predio» (*F-10*, 64) is the shortest and simplest. In spite of their brevity, these examples do exhibit some of the characteristics found in the polyphonic melismata: periodic construction, antecedent-consequent relationships and a preference for two and four-measure phrases.

Example 23 (F, fol. 419^v)

(23 a)

(23 b)

(23 c) (F, fol. 443)

A second formal type, essentially like the first, is through-composed, but contains either more or, most often, fewer than three sections. There are seven pieces of this type (*F-10*, 12, 63, 65, 68, 74, 83), all of them melismatic, though *F-10*, 74 has only a very brief initial melisma. Two of these are topical compositions (nos. 12, 83), and two in honor of various saints. «Terit Bernardus terrea» (*F-10*, 63) and «Aque vive dat fluentia» (*F-10*, 65), together with «In paupertatis predio» (*F-10*, 64), form a small but well defined *de sanctis* group within the

Example 24 (F, fol. 431')

(1) Tur- - - - -mas ar- - - - ment Chri-sti-co-las _____
 (2) de-vo- - - te _____ sy- - - - on _____ fi-li - e (3) ce-thu-sci-ent _____ ce-li - co-las
 (4) tri-um- - -phan-tis _____ mi-li-ti- - - e (5) in-sur- - - - -gant _____ ig-no- - mi-ni- - e _____
 (6) ma- - - - - tris _____ flen- - - - tis _____ ec-cle-si - e _____
 (7) que _____ con- - cus- - - sa _____ bar- - - - ba- - - ri- - - e (8) per-ni- - - ti- - - e _____
 (9) lan- - - guet oc-ci-so _____ pre-si-de _____ (10) pro- - - - - di-to- - - - - ris
 ty-ran- - - - ni-de _____ (11) et per-fi - de _____ (12) gen- - tis _____ mer - sa _____
 dis-cri- - - mi- - ne _____ (13) in hac mun- - - - - di vo-ra- - - gi- - - - ne _____
 (14) mem-bris- - que _____ mu-ti - la- - - ta (15) cla- - - - - mat vin- - - - di-ca
 do- - - mi- - - - ne (16) cla- - - - - mat _____ re-pre-sa san-gui- - ne (17) na-to-rum _____
 et _____ con-ta-mi - - ne (18) mor- - - - tis con- - - - - ta-mi- - - - - na- - - - - ta

(19) nun _____ quam ta - lis _____ ge-mi-ne _____ (20) vi - - - - tis _____ in-e - bri - - - -
 -a- - - - ta (22) li - - - - cet _____ me ihe-ro-so - - - li-mis a - cer - - - - ri-mis
 (23) pressuris et quam _____ plu-ri - mis (24) plagis _____ u- bi-que gen - - ti - um (25) gen-ti - li-um _____
 (26) per - - cel-lat _____ per-se-cu - - - ti-o _____ (27) de- cli - nans _____ ta-men ob- vi - um
 (28) nau-fra - gi - um tran - si - li - - - o (29) quod e - mi-net cer- ta-mi - - num (30) et ad por-tus _____
 re-fu - - gi - um (31) re - - fu - - gi - - - o (32) sed cum im-pendo la- - - - bi - o
 (33) lac- - - - tans _____ pal- - pat _____ per-di-ti - o (34) de-co-lo-ra- - - ta ni - - mi-o
 (35) frau - - - - dis _____ tra - dor _____ mar-ti-ri - o (36) con- - - si - li - o (37) quem _____
 sa-tha-ne sa-tel-li - - - tum (38) et ve-li - tum (39) con-di - ta _____ fel - - - le _____ fic-ti - - - o
 (40) pre-ri - pu - it _____ de me-di - - - o (41) cu-ius ut _____ so-lis _____ ra - - - di-o (42) et li _____
 - li - o (43) con - val - li - - um le-o-di-um (44) pre - ful - - - sit _____ ponti - fi - - - ci - - o _____

fascicle. The lives of the saints in question fall either just before (Bernard of Clairvaux, 1091-1153: *F-10*, 63) or during (Francis of Assisi, 1182-1228: *F-10*, 64 and Anthony of Padua, 1195-1231; *F-10*, 65) the period in which most of this repertory was composed.

A third type has a single strophe, and may be syllabic as well as melismatic. There are seven of these (*F-10*, 33, 39, 41, 70, 71, 72, 73), two of which are topical pieces (nos. 33, 41). With the exception of «Turmas arment christicolas» (*F-10*, 41), all are modest in size and very like those already examined. Because «Turmas arment» is unlike any other piece in the repertory, we shall take a closer look at it here. (See Example 24).

Unlike most of the other transcriptions appended to this study, no attempt has been made to interpret the rhythm of this piece. Modal transcription, even in the fifth mode, is entirely out of the question. Neither the melismatic nor the syllabic sections, if indeed we can speak of «syllabic» sections, will bear a modal transcription. Even the poem, though fairly consistently constructed in eight and four-syllable lines, seems to be through composed and suggests no internal divisions into strophes. The music is, as we should expect, through-composed, though some melodic motives do recur and some lines seem related to one another. There is no apparent design in this, though, and individual lines do not have the distinctive melodic character which most of this repertory betrays. The way in which motives are repeated recalls the centonate structure of much plainsong, and the fact that cadences do not even correspond to line-ends in every case reinforces the impression that this piece is from a very different musical world than the rest of the repertory. While this is an unusual piece by any standard, it is in fact just the most extreme example of a general tendency to be found in many of the monophonic conductus. There is, in fact, scarcely a melismatic piece in *F-10* which lends itself to «smooth» modal transcription.⁶

Philippe the Chancellor

F-10, LoB and Praha

LoB is important not only as the second largest collection of monophonic conductus with notation, but as the only collection of the works of Philippe the Chancellor with notation.

⁶ Steiner ("Latin Songs", p. 69) has also drawn attention to this tendency, and concludes that "... for many works... the transcriber will find it virtually impossible to arrive at a modal rhythm which makes sense...."

Of the 22 pieces from *LoB* which are included in the larger repertory, two are in two parts (nos. 2 and 16) and five are *rondeaux* (nos. 18-22), which will be commented upon in connection with *F-11*. (See the concordance tables for *LoB* and *Praha*). This leaves fifteen monophonic conductus, nine of which are found in *F-10*.

Without exception, the monophonic pieces in *LoB* are syllabic or mildly neumatic in style. No fewer than nine of these are simple strophic songs,⁷ and four employ melodic repetition of pairs of lines in the manner of the *prosa* or the *lai*.⁸ Another prominent feature of this collection is that over half are *contrafacta* of vernacular songs or texts set to preëxistent music from the polyphonic conductus repertory.⁹ This is a very high percentage indeed, particularly when compared to *F-10*, which has only nine *contrafacta* among its 83 pieces, and six of these are from *LoB*. Thus, *LoB* would seem to be a very special kind of collection of songs which are musically unpretentious and closely related to current vernacular song. Looking at the concordance table, we see that concordances with *F-10* form an almost closed collection from *F-10*, 52 to 62. «Clavus clavo retunditur» (*F-10*, 51) immediately precedes this collection in *F*, and may well be Philippe's work as well. In the chronicle of Alberich of Trois-Fontaines, we find the following entry under the year 1233: «The holy nail at St. Denis was lost and miraculously found again, and Philippe, Chancellor of Paris, wrote an excellent account of the miracles and circumstances surrounding its rediscovery.»¹⁰ While our song is not named in this account, other writers have not hesitated to make this connection, and its presence in *F* among a collection of the Chancellor's authentic works would lend weight to the attribution.¹¹ «Cruce de te volo conqueri» (*F-10*, 59), which is elsewhere identified as a work of Philippe the Chancellor, is also found within this collection in *F*.

For a number of pieces in *LoB*, we have confirming attributions from other sources. Including *Praha*, which attributes its entire contents to Philippe, his authorship is confirmed for ten of the fifteen pieces in *LoB*.¹² The only doubtful case among the pieces discussed here is «Cruce de te volo conqueri», which is ascribed variously to Bernard of Clairvaux and Jacapone da Todi in

⁷ *LoB* 4, 6-10, 13, 14, 15.

⁸ *LoB* 1, 3, 5, 11.

⁹ *LoB* 6, 7, 8, 9, 11, 12, and 15.

¹⁰ "Albrici monachi Triumfontium Chronica", *Monumenta Germaniæ Historica, Scriptorum Tomus XXIII* (Hannover, 1874), p. 931. "De sancto clavo apud sanctum Dyonisium perditus et iterum reinvento mirabiliter et de miraculo et contingentibus circa hanc reinventionem gestis scripsit optimam narrationem magister Philippus cancellarius Parisiensis".

¹¹ See the catalogue for pertinent literature.

¹² The following pieces are attributed to Philippe outside *LoB*: nos. 1, 3, 4, 5, 6, 7, 11, 12, 14, and 15.

Example 25


[(a) F, fol. 300; (b) LoB, fol. 36]

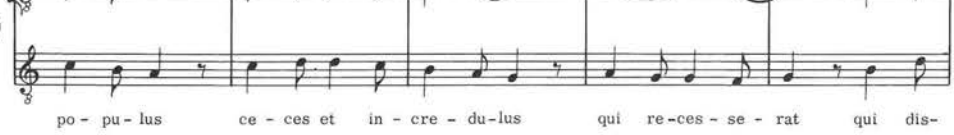
a) 

b) 


Mi - nor na - tu fi - li - i

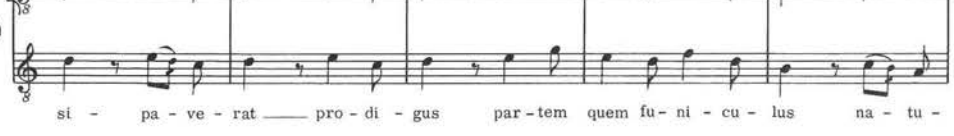
Mi - nor na - tu fi - li - us est gen - ti - les

a) 


b) 

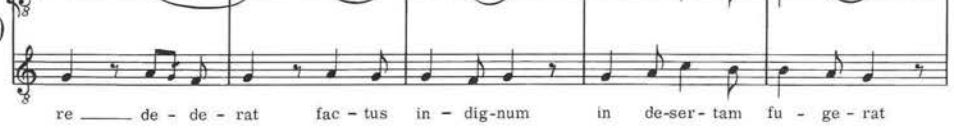
po - pu - lus ce - ces et in - cre - du - lus qui re - ces - se - rat qui dis -

a) 


b) 

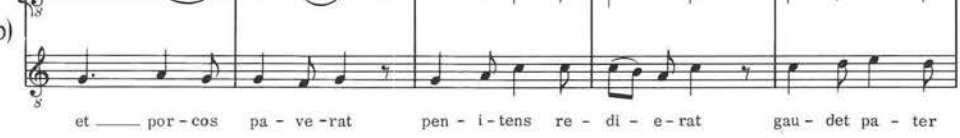
si - pa - ve - rat — pro - di - gus par - tem quem fu - ni - cu - lus na - tu -

a) 


b) 


re — de - de - rat fac - tus in - dig - num in de - ser - tam fu - ge - rat

a) 


b) 


et — por - cos pa - ve - rat pen - i - tens re - di - e - rat gau - det pa - ter

a) 


b) 


se - du - lus qui - a par - vu - lus in am - ple - xam ve - ne - rat per - di -

a) 

b) 

tus qui pe - ri - e - rat ec - ce red - di - tus sa - gi - na - tus ce - di -

a) 

b) 

tur — vi - tu - lus di - gi - tus in - se - ri - tur an - nu - lus do - let

two very late (15th-century) sources. Perhaps the numerical superiority of the sources which attribute this piece to the Chancellor, the late date of the conflicting attributions and the circumstantial evidence of its place in *F* all tip the balance in favor of Philippe in this case. There are, however, no other conflicting attributions, and none at all among the pieces transmitted in *LoB*.

Of the *contrafacta* in *LoB*, only one requires special comment here. «Minor natu filius» (*LoB*, 12) is one more example of a type previously represented only by «Bulla fulminante» (*LoB* 14). That is, both the music and the textual cue are taken from the *cauda* of a polyphonic conductus. The source for «Minor natu filius» is the two-part conductus «Austro terris influente», which is preserved in all of the central sources and has already been discussed in Chapter 3.¹³ Aside from a handful of minor variants in their musical texts, the only difference between the monophonic song and its model is that the genitive «filii» of the model is changed to the nominative «filius» of the *contrafactum*. (See Example 25). When we note that «Minor natu filius», «Bulla fulminante» and «Veste nuptuali» all occur in close proximity to one another in *Praha*, *F-10*, and *LoB*, we can speculate that this was a genre which was recognized as such in the 13th century. «Associa tecum in patria» is also associated with two or more of these pieces in *Praha* and *F-10*, and may be a piece of this kind as well. Since

13 See above, p. 101. The discovery of the source has also been made independently by Gordon Anderson. (See Anderson, «Symbolism»).

all of these pieces are attributed to Philippe the Chancellor, and no analogous examples are known, we may assume that this was his personal innovation.¹⁴

«Minor natu filius» is of further interest because of its notation in *LoB*. Both «Minor natu» and «Ave gloriosa» (*LoB* 1) are written at least partly in mensural notation, but whereas the notation of «Ave gloriosa» seems to have been tampered with at a later date, «Minor natu» was mensural in its original state. Most interesting is the fact that the mensural notation in *LoB* begins only with the words «est gentiles», which is precisely where the modal ligatures begin in the polyphonic model. It is tempting to think that the scribe of *LoB* knew the polyphonic source of «Minor natu», and attempted to transcribe the modal notation of the original into mensural notation. He doesn't get full marks for his work, though, because he goes wrong at «qui dispaverat» (See Example 26). The passage in mensural notation continues only to the bottom of fol. 36, and breaks off at the point shown in Example 26. Perhaps it was his uncertainty which led the scribe to abandon his transcribing effort when he turned the page to continue on fol. 36 *verso*.

Example 26 (LoB, fol. 36)

(*F*, fol. 300)

F-10 and *Da*

The third large collection whose contents are attributed to Philippe the Chancellor is represented by the two leaves of *Da*, which transmit 26 pieces from the monophonic conductus repertory. (See the concordance table for *Da*.)¹⁵ If we compare the contents of *Da* with the contents of *LoB* and *Praha*, we note first

14 «Crucifigat omnes» and «Anima iugi lacrimi» are similarly based on polyphonic conductus, but the presence instances are unique in that the cue for both words and music is derived from the polyphonic source.

15 For a discussion of the remaining contents of *Da*, see Husmann, «Sab», p. 14-15.

of all that they contain no common pieces. If *Da*, *LoB*, and *Praha* are indeed collections of the Chancellor's works, it is odd, if nothing else, that they should preserve completely different repertoires. The second circumstance which arouses suspicion is the rubric in *Da* which introduces the collection: «*Ista sunt dictamina cancellarii parisiensis.*» That is, in contrast to the rubrics in *LoB* and *Praha*, Philippe is not named explicitly as the Chancellor of Paris whose works follow.¹⁶

Returning to the concordance charts for *Da* and *LoB*, we note that, aside from *F-10*, only *Fauv*, *CB*, *Sab* and *MüA* transmit pieces from both repertoires. However, a greater number of sources (*P8433*, *OxAdd*, *Hu-2*, *ZüC58*, *OxR*, *Char*, *W1-10*, *F-6*) reflect the essential separateness of the two repertoires almost as clearly as *Da* and *LoB*. As already noted, *F-10* also reflects this division, although it contains the bulk of each repertoire.

In our discussion of *LoB*, it was noted that a number of pieces from that collection are also attributed to Philippe in other sources, thus tending to confirm the impression that *LoB* is a genuine collection of the Chancellor's works. There are no such confirming attributions for *Da*, and in fact four pieces are attributed to Walter of Châtillon in other sources.¹⁷ There are thus several reasons for doubting the authenticity of *Da* as a genuine collection of Philippe's works, and for asserting that the tradition of *LoB* and *Praha* is the only genuine one.¹⁸

The repertoire of *LoB* has been characterized here as syllabic, primarily strophic songs of various kinds, with a high percentage of *contrafacta* among them. There are no *contrafacta* in *Da*, and many of the songs are of the most elaborate melismatic kind. Thus, the differences among the collections extend to questions of musical style as well as provenance. That *Da* preserves many of the pieces which stand at the beginning of *F-10* suggests that this is closer to the *Magnus liber* repertoire. This is confirmed by the presence in both *Da* and *F-10* of two of the three monophonic conductus from *W1-10*, and by the presence in each of «*Beata viscera*», the only monophonic conductus named by Anonymous IV and attributed by him to Perotin.

Although it now seems clear that the entire contents of *Da* cannot be attributed to Philippe, it may be possible to save at least part of the collection for the Chancellor. None of the pieces attributed to Walter of Châtillon is found in

16 The rubric in *Praha* is «*Carmina Philippi Parisiensis cancelarii sacre theologie doctoris viri sollempnissimi*» (See Anderson, «*Orbiter Dicta*», p. 361).

17 See above, p. 104, note 2.

18 This is not the first time the issue has been raised. Both Wilmart («*Gaultier*») and Strecker («*Walter*») pointed out the conflicting attributions, and more recently Handschin («*Conductus*») has raised the issue. Steiner (*F-X*, p. 10-16) reviews all of the literature on the subject, but reserves judgment on the issues.

sources which transmit pieces from both *Da* and *LoB*, and all of them are found near the beginning of *F-10*.¹⁹ This is an indication that *Da*, like *F-10*, may be made up of layers, and is thus not so unified a collection as *LoB* seems to be. There may, therefore, be some justification for supposing that the rubric in *Da* refers to only a part of the collection. If the four doubtful pieces formed a more or less closed collection in *Da*, this would be an easier position to defend. They are, however, found at the beginning (*Da* 3), middle (*Da* 10, 11), and end (*Da* 25) of the collection. The inescapable conclusion seems to be that now that the authenticity of *Da* has been questioned, none of its texts may be safely attributed to Philippe without confirmation from another source.

If the poems in *Da* are not by Philippe, how may we account for the rubric? There are two possible explanations, the first of which would be that Philippe was the Chancellor intended, but that the attribution is simply false. The second possible solution assumes that the Chancellor in the rubric is real, and that the poems in *Da* are really his work.

Philippe was neither the first nor the last Chancellor of Paris. Over thirty names associated with that office from the 10th to the 15th centuries have been preserved in documents of various kinds.²⁰ Among those who held the office from the middle of the 12th to the middle of the 13th century, there are four men who are known beyond references to them in chronicles and official documents.

Odo de Castro Radulphi (Châteauroux) was Chancellor of Paris from 1238 to 1244, when he became a Cardinal. He later took part in the 6th Crusade, and was the author of sermons and minor theological works.²¹ He must, I think, be ruled out as a candidate for the author of the *Da* works because he is not known to have been a poet, and at least one work in *Da* («*Venit Ihesus in propria*», *Da* 22) is probably too early.

Petrus Manducator, or Peter Comester, was Chancellor from 1168 to 1178. He is the author of the respected *Historia scholastica*, as well as sermons and a treatise *De sacramentis*.²² Though no poetry is attributed to him, he was in Paris at the time of the founding of the cathedral of Notre Dame.

Petrus Pictavensis, or Peter of Poitiers, who succeeded Peter Comestor as professor of theology in Paris when the latter took the position as Chancellor in 1169, was the most famous student of Peter Lombard. He became Chancellor in

19 See p. 104, note 2. In *F-10*, these pieces are nos. 5, 14, 15, and 17.

20 The principal source is B. Guérard, *Cartulaire de l'Église de Notre Dame de Paris*, 4 vols. (Paris, 1850). Others are mentioned in the chronicle of Alberich of Trois-Fontaines cite on p. 111, note 10.

21 *Lexikon für Theologie und Kirche*, vol. VII (Freiburg i/Br., 1962), column 1100.

22 Henri Weisweiler, *Maître Simon et son groupe De sacramentis* (Louvain/Leuven, 1937) Appendice: Raymond M. Martin, «*Pierre le Mangeur. De Sacramentis*».

1193 and died in Paris in 1205 after a career stretching over forty years in that city.²³

The last candidate to be considered is less well known than either Peter Comestor or Peter of Poitiers. Prepositinus Cremonensis was Chancellor of Paris from 1206 to 1210, and was the author of minor theological works and an influential *Summa de Officiis*. While there are no indications that any of the other Chancellors reviewed here were active as poets, there are a few verses attributed to Prepositinus. While these are little more than rhymed bits of conventional wisdom, they do make Prepositinus the most likely candidate for the Chancellor named in the *Da* rubric.²⁴

Tempting as it would be to add a new name to the short list of people associated with the Notre Dame conductus, such an hypothesis is not without its difficulties. It is clear that even Prepositinus cannot have been the author of all of the poems in *Da*. Aside from those attributed to Walter of Châtillon, at least one («Beata nobis gaudia», *Da* 23) must be ruled out as being too late. While the possibility that Philippe was not the only Chancellor of Paris who contributed to this repertory cannot be absolutely ruled out, the evidence for the other candidates put forth here is not very persuasive to say the least.

There is another way out, however, which is not only simpler but, to this writer, more convincing. This solution is based on the assumption that the rubricator of *Da* has simply made an error, and that he did indeed believe that the collection before him was by Philippe. We must not judge our scribe too harshly though, because apparently the illuminator (or the «editor») of *F* made the same error. The poem which opens both *F-10* and the *Da* collection is «Homo natus ad laborem, tui status, tui morem», and the historiated initial in *F* shows a man working in a field with a large bird hovering over him. Baltzer has observed that the bird seems out of place as an illustration of this text, but that it would be entirely appropriate for «Homo natus ad laborem, et avis ad volantum», which is found in the *LoB* collection of Philippe's works. Baltzer concludes that «... the artist either thought he was illustrating this latter text or simply copied a prototype that did so.»²⁵

This provides us with the missing piece needed to complete the puzzle. The compiler of *F*, confusing the two poems, illustrated «Homo natus... tui status» inappropriately. The compiler of *Da*, making the same error, attributed

23 Philip S. Moore, *The Works of Peter of Poitiers. Publications in Medieval Studies, I* (Notre Dame, Indiana, 1937).

24 Georges Lacombe, *La Vie et les Œuvres de Prévostin. Bibliothèque Thomiste, XI*, Le Saulchoir (Kain), 1927. Lacombe characterizes Prepositinus as a «... versificateur et non poète» (p. 71).

25 «Thirteenth Century Illuminated Manuscripts and the Date of the Florence Manuscript», *Journal of the American Musicological Society*, XXV (1972), p. 12.

the entire collection to the author of «Homo natus... et avis». Apparently, both drew upon closely related sources in which «Homo natus... tui status» stood at the beginning. Whether or not the confusion of the two poems originated with these prototypes or with the compilers of *F* and *Da* cannot be ascertained since these sources are apparently lost. The fact that both made the same rather unusual error would, however, suggest a common source for the confusion. It may be that even the compiler of *LoB* was uncertain about «Homo natus... et avis», so that he added it to his edition of Philippe's works as a kind of appendix.

Deprived of the *Da* repertory, Philippe's stature both as a poet and as an important historical reference point for the Notre Dame school shrinks considerably. Most regrettable, perhaps, is that «Beata viscera» may no longer be ascribed to Philippe with any assurance, though Walter of Châtillon is certainly no less worthy a collaborator for Perotin. Philippe's musical and poetic activity must now be seen in an altered, though perhaps more clearly focused light. The monophonic conductus which may now be attributed to him are predominantly syllabic, musically unpretentious ones, as opposed to the highly elaborate, melismatic style which predominates in the early gatherings of *F-10*. The high percentage of *contrafacta* among the genuine works suggests a comparison with Philippe's contemporary Gautier de Coinci, whose works, though in French, rely heavily on melodies borrowed from vernacular song. Both, it seems, were skillful parodists, who specialized in turning secular melodies to sacred, or at least devotional, purposes. On the other hand, the few motets attributed to Philippe in *LoB* and elsewhere, as well as his *contrafacta* based on polyphonic conductus, suggest a thorough familiarity with the most sophisticated kinds of music of his day.²⁶ Both the motets and the *contrafacta* of melismatic *caudæ* represent the same kind of musical activity, and suggest that Philippe is still important to the music historian for the part he played in adapting the rhythmic discant style of the Notre Dame school to poetic texts.

The Central Repertory

It has already been pointed out that the notion of a central repertory must be approached in a different way for the monophonic conductus than it was for the polyphonic collections. We simply do not possess large, parallel collections with both words and music as we do for the polyphonic repertories. Nevertheless, several sources do transmit both monophonic and polyphonic conductus, and both of the principal Notre Dame sources—*F* and *W1*—do have separate monophonic collections. The largest extant collections outside of *F-10*,

26 «Agmina milicie» and «Lacqueus conteritur» are found in *LoB*. «Homo quam sit pura» is attributed to Philippe by Salimbene. See *LR*, p. 243-255.

however, are text manuscripts, the most important being *Da* and *OxAdd*. While the texts of polyphonic conductus are occasionally transmitted without music (e.g., *OxR*), this is an exceptional circumstance, whereas for the monophonic conductus it is virtually the rule. Another characteristic thing about the monophonic repertory is that we know the authors of a great many more of them than was the case for the polyphonic repertory. Even though it now seems clear that Philippe the Chancellor's contribution to this repertory is smaller than has been supposed, nearly a quarter of the 83 pieces in *F-10* may be attributed with varying degrees of certainty to men like Philippe and Walter of Châtillon. All of this seems to indicate that, for the later 13th century at least, the monophonic conductus was more a literary than a musical genre. This is suggested not only by the large text collections which ignore the music, but also to some degree by the pieces from this repertory preserved in *Fauv*. In that source, only the texts are used for the most part, and are provided with new music. The most extreme case of musical transformation is «Quomodo cantabimus» (*F-10*, 25), which in *Fauv* becomes a three-part, double motet.

Whatever the attitude of later generations, it is clear that the monophonic conductus was part of the Notre Dame conductus tradition in general, and perhaps part of the *Magnus liber* as well. Anonymous IV does not say that the *Magnus liber* included a «book» of monophonic conductus in addition to the «books» of polyphonic conductus, but in an enumeration of the kinds of pieces composed by Perotin, he does mention the «conductus simplex», and names «Beata viscera» (*F-10*, 14) as an example of the genre.²⁷ In searching for this central collection, our attention is naturally directed toward the beginning of *F-10*, and indeed we find that «Beata viscera» does stand near the beginning of the collection. In the introduction to this repertory, we identified the collection *F-10*, 1 to 40 as being a separate group, or at least separate from what follows. It is within this segment of *F-10*, then, that we are most likely to find this central repertory.

Looking at the concordance table for *F-10*, we see that concordances are most numerous for the group extending to about *F-10*, 32. *Da* and *OxAdd* are the most prominent sources here, but *Hu-2*, *OxR*, and a number of smaller collections are also important. Beginning somewhere around *F-10*, 40, concordances become more numerous again after having dropped off sharply through the *F-10*, 30's. This is a parallel situation to that observed in the polyphonic repertories. That is, a central repertory, extending to about *F-10*, 30 is followed by a number of unique (see Table 19) and peripheral pieces (see Table 20), and this repertory is succeeded by a new layer, etc.

27 Reckow, *Anon. 4*, I,46.

An important clue to the central repertory is the presence of two concordances with *W1-10* at a point just before concordances with all sources begin to dwindle. As Ludwig has pointed out, only half of the original tenth fascicle of *W1* has been preserved. Of the surviving half (= old foliation 185-192), only fol. 185 and most of folio 185^v actually transmit monophonic conductus, the remainder of the fascicle having been filled out with *Sanctus* and *Agnus dei* tropes.²⁸ Thus, eight leaves (= old foliation, 177-184) are missing, at least some of which contained monophonic conductus. If all or most of these leaves did contain monophonic conductus, a reconstruction of them would probably be nearly equivalent to the elusive central repertory.

Of the three pieces which remain, the first («Quomodo cantabimus») is incomplete. As in the three-part repertory, where there was a similar *lacuna* in *W1*, there are correspondences between it and *F* in the purely spatial lay-out of the individual page. Looking at fol. 168 (= old fol. 185), we see that the portion of «Quomodo cantabimus» which remains requires four lines, or four staves of notation. Turning to the same piece in *F-10* (fol. 425^v-426), we see that the music requires exactly the same number of staves as in *W1*. Furthermore, individual lines begin and end with the same words in each source. The same thing is true in the case of «Ve mundo a scandalis» (*W1-10*, 2; *F-10*, 27), which requires ten staves for its execution in each source. The line for line correspondence extends in this case only to the end of the first strophe. Since the extra strophes are not recorded in *W1* for this piece, the scribe is free to begin the next musical section at the end of the line, rather than beginning on a new system as in *F* (at «Ve quorum notis alitur»). Nevertheless, the fact that these pieces require the same number of staves in each source will be very helpful in reconstructing the missing leaves in *W1-10*.

If we begin with *F-10*, 24 and work backwards toward the beginning of the fascicle, fitting the number of systems required for each piece into the corresponding space in the missing leaves of *W1*, we find that *F-10*, 5 to 24 fit precisely into the space available. There is, however, no reason to assume that *W1* contained precisely these pieces. It is likely that it contained most, though not all, of the pieces from *F-10*, 1 to 24, but there seems to be no sound basis for deciding which to include and which to eliminate.

If we compare the texts in *Da* with those in *F-10*, we find that there is no case in which *Da* has a more complete text than *F-10*. Of the twenty-six poems recorded in *Da*, seventeen do not contain the extra strophes which are found in *F-10*, and all of these occur up to *F-10*, 31.²⁹ Of the nine cases in which *Da* and *F-10* preserve the same text, all but one occur after *F-10*, 31.³⁰ Since both *Da*

28 See *LR*, p. 41-42.

29 *Da* 1-3, 6-16, 20-21, and 24-25.

30 *Da* 4-5, 16-19, 22-23, and 26.

and *W1-10* appear to transmit incomplete texts, the best candidates to fill the missing leaves of *W1-10* may be those pieces from *Da* which have fewer strophes than in *F-10*. Filling the missing leaves as suggested, we find that all of this repertory fits comfortably in the space available, leaving room in addition for all of the *Da* concordances up to *F-10*, 31. Calculated line by line, there would still be space left over in *W1-10* for two *unica* from the early part of *F-10* which refer to English events. These would not be part of the hypothetical central repertory, however, and they are added in brackets in Table 21.

Table 21

<i>W1-10</i>	Cat. no.	<i>F-10</i>	<i>Da</i>	<i>OxAdd</i>	<i>Hu</i>	<i>ZüC58</i>	<i>Fauv</i>	<i>OxR</i>	<i>Char</i>	Other
-	160	1	1	20	17	3	-	-	-	-
-	19	3	2	5	-	-	19	-	-	CB
-	174	5	3	-	23	-	-	-	-	Cb17
-	130	6	8	1; 16	16	7	-	-	-	-
-	[96	9	-	-	-	-	-	-	-	-]
-	6	10	4	+	19	-	-	-	-	Sab; Brussels
-	381	11	15	-	-	-	-	-	-	MúA
-	[14	12	-	-	-	-	-	-	-	-]
-	333	13	24	15	-	-	-	-	-	-
-	42	14	10	-	-	-	-	39	2	W ₂ ; StGA; Bol; Troyes
-	99	15	25	10	-	-	-	40	-	-
-	98	16	-	-	-	-	-	41	-	-
-	288	17	11	24	-	-	-	-	3	-
-	355	18	13	2	-	-	7	-	-	-
-	376	19	12	3; 21	-	-	-	42	-	CB
-	118	24	16	-	-	-	-	-	-	-
1	296	25	21	-	-	-	22	-	-	-
-	113	26	14	-	-	-	-	-	-	-
2	356	27	6	-	14	-	-	-	-	Tours
-	292	28	7	-	-	-	11	-	-	-
-	234	30	9	-	-	-	16	-	-	-
-	293	31	20	-	-	-	-	-	-	-

This table must be understood not only as an hypothetical reconstruction of the missing leaves of *W1-10*, but as a reconstruction of the central repertory as transmitted primarily in *F-10* and *Da*. The only piece which has been added beyond those which meet the criteria set forth in the preceding paragraph is *F-10*, 16. This is one of the four monophonic conductus transmitted in *OxR*, which, since it is not in *Da*, would not have been included here based on the criteria proposed for this repertory. Experience with the polyphonic repertories has shown that *OxR* represents a central tradition, and is particularly closely related to *W1-10*. It is significant that the small collection in *OxR* begins with «Beata viscera».

This reconstruction of *W1-10* remains, of course, an hypothesis. Experience from the polyphonic repertories, and particularly the two-part repertory, has shown that the tradition represented by *W1* is quite independent of the *F* tradition. Nevertheless, there is general agreement between *F* and *W1* as to the composition of the central polyphonic repertories, and it is reasonable to expect that the same would be true of the monophonic repertory as well.

Reconstructed in this way, the central repertory includes none of the topical compositions found in the early part of *F-10*. This again has a parallel in the polyphonic repertories, where such topical compositions seemed to be outside the *Magnus liber* tradition. The four topical pieces within the early section of *F-10* which represents the central repertory all refer to events of the 1180's and 1190's.³¹ While this suggests an early date for the early part of the *F-10* repertory in general, it does not establish an early date for the repertory of Table 21 specifically. There are other indications, however, that this repertory is an old one. The first of these indications is the presence in Table 21 of four poems attributed to Walter of Châtillon.³² If these poems are by Walter, they would be at least as old as the 1180's, and possibly even older. Another indication that this is an old repertory are the concordances with *ZüC58*, a manuscript which was put together toward the end of the 12th century. Both of the monophonic conductus from *ZüC58* are included in Table 21, and both occur very near the beginning of *F-10*. This suggests that there is a general attempt in *F-10* to put at least the principal collections into chronological order. The older, central repertory, representing the generation of Walter of Châtillon³³ comes first, and the later, but still important collection of the works of Philippe the Chancellor occupies the second position. These are really the only two cohesive repertories which it is possible to isolate in *F-10*, the rest of the fascicle having been drawn from various traditions by the compiler of the manuscript.

The Rondellus

The 11th and last fascicle of *F* transmits 60 monophonic songs, 48 of which are *unica*, and most of which employ some variety of internal and end refrain. Because of the prevalence of this poetic-musical form, this collection is usually known as the «rondellus fascicle» in the literature, although none of the

31 These are «Omnis in lacrimae» (*F-10*,2), «Divina providentia» (*F-10*,9), «Anglia planctus iter» (*F-10*,12) and «Eclipsim passus tociens» (*F-10*,33).

32 See above, p. 104, note 2.

33 Could this be the generation of Perotin as well? The association of Perotin with Philippe the Chancellor through «Beata viscera» has long been considered a useful tool in dating the activities of the former. If Walter is the author, speculation about Perotin's life may once again have to be revised in favor of an earlier date.

pieces in it is referred to as a *rondellus* either in *F* or elsewhere. Since 50 of the 60 songs in this collection are cast in eight-line, ten-line, or, more commonly, six-line *rondeau* form, the term does seem an appropriate designation for the collection. It is clear, moreover, that the term *rondellus* was used in a more general sense for any «round» refrain song in the 13th and 14th centuries, so that we should have no hesitation in calling songs *rondelli* which do not correspond to the later, narrower formal scheme.³⁴

As a very simple example of the *rondellus*, «Salve virgo virginum» (*F-11*, 47) is transcribed in Example 27. This will also serve as a reference point for the more unusual forms discussed below. «Salve virgo virginum» is unusual only in that it inserts an extra half verse between the full refrain and the full verse, extending the eight-line *rondeau* to ten lines: AB AA AA ab AB. Only the first strophe is shown in the example.

Of the ten songs which depart the most from the *rondeau* in the narrower sense, four employ end refrains. In all but one of these four, however, the refrain is based wholly or partly on melodic material heard in the verse. The formal schemes of these are shown below:

F-11

57 «Nicholæ presulum»
ab AB' AB'

58 «Gaudeat ecclesia»
aab A'A'B'

59 «Nicholaus pontifex»
abab cc AB'

None of these songs is a *rondellus* in the narrow sense, but they are nevertheless «round» not only because of the refrain, but also because they employ two, or at the most three, phrases of melody which continually recur, though sometimes in varied form. In fact, they resemble the *rotouenge* more than the strict *rondeau*, though perhaps the former would be included in the more general meaning of *rondellus/rondeau*. The remaining end-refrain song is similar, but has a new melody for the refrain:

34 See Reckow, "Rondellus-rondeau-rot", *Handwörterbuch der musikalischen Terminologie* (1972). Reckow notes that, among other things, *rondellus* is an ".... übergeordeter Terminus.... der andere ‚runde‘ Liedformen wie ballade und virelai einschließen kann". (p. 1).

49 «Ecce mundi gaudium»
aaa'b CD

Six songs have no refrain at all. Two of these again depend heavily on the repetition of a few phrases of melody, so that in spite of the absence of refrains, they are not out of place stylistically:

45 «In rerum principio»
a a' (etc., for 16 pairs of lines.)

46 «Gaude syon devoto gaudio»
aaa bb

«O summi regis mater» (*F-11*, 56) does not have a refrain which recurs from one strophe to the next, but each strophe is constructed in such a way that there are internal repetitions of both words and music. This piece cannot be adequately represented by letters, and is transcribed in Example 28. (Only the first three strophes are shown.) This is clearly related to the idea of the internal and end refrain, and its constantly reiterated musical phrases make it musically round as well. «In hoc statu gratie» (*F-11*, 50) is nearly through composed, and departs from the idea of «roundness» more completely than any reviewed so far:

ab cc'

Both «O quanto consilio» (*F-11*, 54) and «Leto leta concio» (*F-11*, 53) are completely or nearly through-composed. While «O quanto consilio» does contain one repeated musical phrase, both it and «Leto leta concio» are «round» in an altogether different sense. Both, in fact, are round canons, as I have shown elsewhere.³⁵ Without discussing these pieces in detail here, I should point out the clues which led me to suspect that there was more to these pieces than meets

35 Falck, "Rondellus". One relevant fact concerning "Leto leta concio" was overlooked there. In the *Hortus deliciarum*, the exclamations "hac die", "gratie", "vox sonnet", and "venie" were all replaced by the single French phrase "ci noel". This is not only a kind of internal refrain, but supports the notion that these three-syllable lines are exclamations, separate from the longer lines which they follow. Furthermore, in a four-part performance, "ci noel" would be sung simultaneously by all of the voices. (See Falck, «Comments and Issues», *Journal of the American Musicological Society*, XXXII [1979] p. 167-169.)

the eye. First, no additional text is recorded for these pieces beyond that which appears with notation. Only one other piece in the collection has no extra strophes («Ut jam cesset», (*F-11*, 33), and although space was provided for them, neither the extra strophes nor the melody were entered for some reason.

Example 27 (F, fol. 469')

(1, 4, 6, 9) Sal - ve vir - go vir - gi - num (2, 10) sal - ve sanc - ta pa - rens
 (3) ge - nu - i - sti fi - li - um
 (5) cre - a - to - rum om - ni - um
 (7) qui re - git im - pe - ri - um (8) om - ni la - be ca - rens

Example 28 (F, fol. 470')

(1a) O sum - mi re - gis ma - ter in - cli - ta
 (2a) O vir - go vir - go vi - ri ne - sci - a

(1b) O sum - mi re - gis ma - ter ma - ter in - cli - ta
 (2b) O vir - go vir - go vir - go vi - ri ne - sci - a

[3. O et post partum virgo
 integra
 o virgo virgo virgo
 virgo integra
 integra
 virgo integra.]

(1c) in - cli - ta
 (2c) ne - sci - a

(1d) ma - ter in - cli - ta
 (2d) vi - ri ne - sci - a

The second, and more important clue, was the «cue» which directs the singer back to the beginning of the piece in both «Leto leta concio» and «O quanto consilio». This is probably the only way in which the scribe of *F* could indicate that these pieces were canons short of adding a lengthy explanation. With these round canons, *F-11* presents a very comprehensive view of «round» musical and poetic forms, and suggests that there may indeed be some relationship between the formal meaning of *rondellus* and the later meaning as voice exchange.

A study of concordance patterns for this repertory yields very little helpful information, but some general observations may be made nevertheless. (See the concordance tables for *F-11* and *LoB* 18-22). We can note first that concordances with *Tours* are more frequent at the beginning of *F-11*, occurring only sporadically after *F-11*, 25, and breaking off altogether after *F-11*, 47. The exceptional pieces from *F-11* which were discussed in the preceding paragraphs all occur in this latter part of the fascicle (*F-11*, 45 to 60), and none occurs in *Tours*. Thus, *Tours* appears to be a more conservative collection, and the compiler of *F* once again shows himself to be a zealous collector of musical curiosities. Other concordances reveal no patterns, though their diversity suggests that this is not a unified repertory. The small *LoB* collection is nearly, but not completely independent. «Luto carens et latere» (*F-11*, 6) occurs not only in *LoB*, but also in *WI-8* in three parts, which establishes a connection with the main conductus repertory. It also reminds us that several pieces outside *F-11* use refrains in a variety of ways. These are listed in Table 22 according to the number of parts, with the rhyme and metric schemata given for each.

Table 22

1 pt.	
Cat. no.	
45	8 abba cdeedc AABB
76	8aa7b 8bb7b 8BB7B
98	8abbc6d8d4d7d 6ABBCC
99	8abababab CC
42	6abababab CDCD
110	7a'ba'ba'ba'b CC
234	10a'ba'bbbb C'C
250	7abba4c7caaa3d4c 7D4E7D4EFFF3D
262	6abababab 7ABAB
283	8a4a8bccd 3eb BABCD
2 pt.	
105	6abababab C10C
224	6aabbab 4C
334	7abababab 5A'7B5A'7B

3 pt.

77	7aa4B 7c4b7c 4B
227	aab ccb dbdb db cbeb F GGGGGG
	7 6 76 86 7 676
225	7aaaa5B
257	10aaa 7B6A7AA
373	7aaaa6aa3a 5B3B

It is not surprising that the monophonic repertory should yield the largest number of refrain poems, but they are invariably longer and more complex than those in *F-11*, and are nearly all elaborate, melismatic pieces. More surprising is the fact that the three-part repertory contains more refrain pieces than the two-part repertory. It is also in the three-part repertory that we find the only examples of internal refrain. «Custodi nos, Domine» (77), while not a *rondeau* in the strict sense, has an internally repeated phrase which may be a refrain. (Only one strophe is preserved). «Ortus summi» (255) has already been discussed as an example of an «internal refrain» which is purely musical.³⁶ «Veris ad imperia» (373) has no internal refrain, but, like «Custodi nos», has voice exchange in the upper parts.

The most striking thing about the polyphonic pieces in Table 22 is that with one notable exception («Eclipsim patitur» 105), they are popular in spirit and are associated with the popular feasts. The monophonic pieces, on the other hand, are all of a more serious and musically ambitious nature. The conclusion must be that, while there was a sufficiently large number of such pieces in one part to justify a special collection (i.e., *F-11*), the smaller number of polyphonic pieces of this kind were simply recorded within the main collections. For the compiler of *F*, the *rondellus* seems to have been regarded as simply another kind of conductus.³⁷ It is significant also that certain kinds of three-part conductus are closer in spirit and in fact (e. g., «Luto carens et latere») to *F-11* than the two-part repertory. The three-part *rondeaux* of Adam de la Halle likewise suggest this same connection, and it is probably no coincidence that he chose the *rondeau* for polyphonic setting rather than the musically more diffuse varieties of monophonic *chanson*.

36 See Chapter II, p. 36-37.

37 See Reckow, «Rondellus-rondeau-rotas», *Handwörterbuch der musikalischen Terminologie* (1972), p. 3.

The monophonic conductus repertory represents a tradition which differs from that of the polyphonic conductus in some important ways. Concordance patterns suggest that the polyphonic repertories are a unified tradition, while the sources which transmit the monophonic repertory are largely different ones. There is common ground between the two traditions, however, including a number of examples of pieces which are transmitted in both monophonic and polyphonic versions. These are the exceptions, though, and the sources which reflect this common tradition are less numerous than those which point to a divergence of the traditions. Interest in the polyphonic conductus was largely musical, so that the newer forms of polyphony in the late 13th and 14th centuries completely eclipsed the older genres. The larger number of exclusively textual sources indicates that interest in the polyphonic conductus was literary as well. Probably the personal reputation of Philippe the Chancellor, both as a poet and as a theologian, is at least partly responsible for this. There are certainly more late mediæval sources which transmit his poems, or poems regarded as his, than any other poetry from this repertory. Beyond this, traces of his work survive even into the 16th century. Not only was his *Summa super psalterium* printed in Paris in 1523³⁸ but his poem «Cum sit omnes caro fenum» was included in the *Piae cantiones* of 1582. The old melody was not used, however, and it is unlikely that the compilers of the *Piae cantiones* were even aware of the identity of its author.

38 J.-B. Schneyer, *Die Sittenkritik in den Predigen Philipps des Kanzlers* (Münster, 1963), p. 1, note 1.

BIBLIOGRAPHY

The following list is alphabetized according to the short titles used in the catalogues and in the body of the text. This corresponds to the author's name in most cases, but there are exceptions to this rule. Only editions containing transcription and commentary are listed here. Facsimile editions will be found in the catalogue of sources under the individual manuscript.

- AH* Dreves, Guido Maria and Clemens Blume, *Analecta hymnica medii aevi*. 55 vols. Leipzig, 1886-1932.
- ALH* Szöverffy, Joseph. *Die Annalen der lateinischen Hymnendichtung*. 2 vols. Berlin, 1964.
- Anderson
"Obiter dicta"
"Offertorium"
Anderson, Gordon A. «Thirteenth-Century Conductus: Obiter Dicta». *The Musical Quarterly*, LVIII (1972), p. 349-364.
Anderson, Gordon A. «A Troped Offertorium-Conductus of the 13th Century», *Journal of the American Musicological Society*, XXIV (1971), p. 96-100.
- Anglès,
Huelgas
Aubry
"Chant"
"Refrains"
"Refraims"
Anglès, Higini. *El Còdex musical de Las Huelgas*. 3 vols. Madrid, 1931.
Aubry, Pierre. «Un Chant historique latin du XIII^e siècle», *Le Mercure Musicale*, I (1905), p. 423-434.
Aubry, Pierre. *Iter hispanicum*. Paris, 1908.
Aubry, Pierre. *Cent Motets du XIII^e siècle*. 3 vols. Paris, 1908.
Aubry, Pierre. «Refrains et rondeaux du XIII^e siècle», *Riemann-Festschrift* (Leipzig, 1909), p. 213.
Aubry, Pierre. *La Rhythmique musicale des troubadours et des trouvères*, Paris, 1907.
- Auda,
Les Motets
Auda, Antoine. *Les Motets wallons*. 2 vols. Brussels, n. d. [c. 1955]
Baltzer, Rebecca A. «Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript», *Journal of the American Musicological Society*, XXV (1972), p. 1-18.

Bessler,
Musik des M. u. R.

Bukofzer
"Interrelations"

Chailley,
"Châlons"

Gautier

Corbin,
Essai

Dahnk,
Fauvel

Delisle,
"Discours"

Dittmer,
CS

Dreves,
Jahrtausend

Einstein,
Beispielsammlung

Ellinwood,
"Conductus"

Falck,
"Rondellus"

"St. Victor"

Bessler, Heinrich. *Die Musik des Mittelalters und der Renaissance. Handbuch der Musikwissenschaft*, ed. by Ernst Bücken. Potsdam, 1931.

Bukofzer, Manfred. «Interrelations between Conductus and Clausula», *Annales Musicologiques*, I (1953), p. 65-103.

Cantus varii romano-seraphici. Tournai/Dornijk, 1902.

Chailley, Jacques. «Fragments d'un nouveau manuscrit d'Ars Antiqua à Châlons sur Marne». In *Memoriam Jacques Handschin* (Strasbourg, 1962), p. 140-149.

Chailley, Jacques. *Les Chansons de la Vierge de Gautier de Coinci*. Publications de la Société Française de Musicologie, XV (Paris, 1959).

Corbin, Solange. *Essai sur la musique religieuse portugaise au moyen âge*. Paris, 1952.

Dahnk, Émile, *L'Hérésie de Fauvel*. Leipzig and Paris, 1935.

Delisle, Leopold. «Discours». *Annuaire-Bulletin de la Société de l'Histoire de France*, XXII (1885), p. 82-139.

Dittmer, Luther. *A Central Source of Notre-Dame Polyphony*. Brooklyn, 1959.

Dreves, Guido Maria and Clemens Blume. *Ein Jahrtausend lateinischer Hymnendichtung*. Leipzig, 1909.

Einstein, Alfred. *Beispielsammlung zur Musikgeschichte*, Stuttgart, 1930. (also in *A Short History of Music*, New York, 1947).

Ellinwood, Leonard. «The Conductus». *The Musical Quarterly*, XXVII (1941), p. 165-204.

Falck, Robert. «Rondellus, Canon and Related Types before 1300», *Journal of the American Musicological Society*, XXV (1972), p. 38-57.

Falck, Robert. «New Light on the Polypionic Conductus Repertory in the St. Victor

- Manuscript», *Journal of the American Musicological Society*, XXIII (1970), p. 315-326.
- “Zwei Lieder” Falck, Robert. «Zwei Lieder Philipps des Kanzlers und ihre Vorbilder», *Archiv für Musikwissenschaft*, XXIV (1967), p. 81-98.
- Flindell, E. Fred. «Syllabic Notation and Change of Mode», *Acta Musicologica*, XXVIII (1967), p. 21-33.
- Fuller, Sara. «Hidden Polyphony—A Reappraisal», *Journal of the American Musicological Society*, XXIV (1971), p. 169-192.
- Geering, Arnold. *Die organa und mehrstimmigen conductus in den Handschriften des deutschen Sprachgebietes vom 13.-16. Jahrhundert*. Bern, 1952.
- Gennrich, Friedrich. *Die Kontrafaktur im Liedschaffen des Mittelalters*. Langen bei Frankfurt, 1965.
- Formenlehre Gennrich, Friedrich. *Grundriß einer Formenlehre des mittelalterlichen Liedes*. Halle a/S, 1932.
- Lat. Liedkontr. Gennrich, Friedrich. *Lateinische Liedkontrafaktur*. Darmstadt, 1956.
- “Melodien” Gennrich, Friedrich. «Internationale mittelalterliche Melodien», *Zeitschrift für Musikwissenschaft*, XI (1928-1929), p. 259-269 and 321-348.
- “Perotin” Gennrich, Friedrich. «Perotins Beata Viscera und die ‚Modaltheorie‘», *Die Musikforschung*, I (1948), p. 225-241.
- Rondeau Gennrich, Friedrich. *Rondeaux, Virelais und Balladen*. 2 vols., Dresden, 1921; Göttingen, 1927.
- Wimpfener Gennrich, Friedrich. *Die Wimpfener Fragmente*. Darmstadt, 1958.
- Gleason, Harold. *Examples of Music before 1400*. rev. ed. New York, 1945.
- Gröninger, Eduard. *Repertoire-Untersuchungen zum mehrstimmigen Notre Dame-Conductus*. Cologne, 1939.

- HAM Davidson, Archibald T. and Willi Apel. *Historical Anthology of Music*. 2 vols., Cambridge (Massachusetts), 1950.
- Handschin, Jacques. «Conductus-Spicilegien», *Archiv für Musikwissenschaft*, IX (1952), p. 101-119.
- “Conductus-rhythmik” Handschin, Jacques. «Zur Frage der Conductus-Rhythmik», *Acta Musicologica*, XXIV (1952), p. 113-130.
- MGG Handschin, Jacques. «Conductus». *Die Musik in Geschichte und Gegenwart*, Vol. 2 (1953).
- “Monument” Handschin, Jacques. «A Monument of English Polyphony», *The Musical Times*, LXXIII-LXXIV (1932-1933), p. 510-513 and 697-704.
- “Notizen” Handschin, Jacques. «Notizen über die Notre Dame-Conductus», *Bericht über den musikwissenschaftlichen Kongreß Leipzig*, (1925), p. 209.
- “Notre-Dame” Handschin, Jacques. «Was brachte die Notre Dame-Schule Neues?», *Zeitschrift für Musikwissenschaft*, VI (1924), p. 545.
- “Paraphrasierung” Handschin, Jacques. «Zur Frage der melodischen Paraphrasierung», *Zeitschrift für Musikwissenschaft*, X (1928), p. 513-532.
- “Schweiz” Handschin, Jacques. «Die Schweiz, welche sang». *Festschrift Karl Nef zum 60. Geburtstag* (1933), 102-133.
- Haréau, B. *Notices et extraits de quelques manuscrits latins de la Bibliothèque Nationale*, Vol. I, Paris, 1890.
- Harrison, Frank, Ll. «Benedicamus Domino, Conductus, Carol: A Newly Discovered Source», *Acta Musicologica*, XXXVII (1965) p. 35-48.
- Harrison, Frank Ll. *Music in Medieval Britain*. London, 1958.
- Hilka-Schumann, Alfons and Otto Schumann, *Carmina Burana*. Vol. I,1 *Die moralisch-satirischen Dichtungen*. Heidelberg, 1930.

- Hughes,
WMH
Husmann,
"Enlargement"

Die mit. Mehrst.

Organa

"Origin"

"Rhythmik"

"Sab"

"Silbenzählung"

"Das System"

"Trouvères"

Knapp,
"Two Conductus"
- Hughes, Dom Anselm. *Worcester Mediaeval Harmony*, London, 1928.
- Husmann, Heinrich. «The Enlargement of the *Magnus liber organi* at the Paris Churches S^t Germain l'Auxerrois and S^{te} Geneviève-du-Mont», *Journal of the American Musicological Society*, XVI (1963), p. 173-204.
- Husmann, Heinrich. *Die mittelalterliche Mehrstimmigkeit*, Das Musikwerk, IX Cologne, 1959.
- Husmann, Heinrich. *Die drei- und vierstimmigen Notre Dame-organa*. Leipzig, 1940 (Reprint Hildesheim, 1967)
- Husmann, Heinrich. «The Origin and Destination of the *Magnus liber organi*», *The Musical Quarterly*, XLIX (1963), p. 311-330.
- Husmann, Heinrich. «Zur Grundlegung der musikalischen Rhythmik des mittelalterlichen Liedes», *Archiv für Musikwissenschaft*, IX (1952), p. 3-26.
- Husmann, Heinrich. «Ein Faszikel Notre Dame-Kompositionen auf Texte des Pariser Kanzlers in einer Dominikaner-Handschrift», *Archiv für Musikwissenschaft*, XXIV (1967), p. 1-23.
- Husmann, Heinrich. «Das Prinzip der Silbenzählung im Lied des zentralen Mittelalters», *Die Musikforschung*, VI (1953), p. 8-23.
- Husmann, Heinrich. «Das System der modalen Rhythmik», *Archiv für Musikwissenschaft*, XI (1954), p. 1-38.
- Husmann, Heinrich. «Zur Rhythmik des Trouvèresgesangs», *Die Musikforschung*, V (1952), p. 110-131.
- Knapp, Janet. E. «*Quid tu vides, Jeremia: Two Conductus in One*», *Journal of the American Musicological Society*, XVI (1963), p. 212-220.

- 35 Conductus

LR

Ludwig,
HdM

"Quellen"

Luzarche,
Office
Madan,
"Chansons"

Summary Catalogue

Meyer,
Arundel

GA

Milchsack

MOM

NOH II
- Knapp, Janet. E. *35 Conductus. Collegium Musicum*, VI. New Haven, 1965.
- Ludwig, Friedrich. *Repertorium organorum recentioris et motetorum vetustissimi stili*, Vol. I,1 Halle a/S, 1910 (2nd ed., edited by Luther Dittmer, Hildesheim and New York, 1964).
- Ludwig, Friedrich. «Die geistlich nichtliturgische und weltliche einstimmige Musik des Mittelalters bis zum Ausgang des 15. Jahrhunderts.» *Handbuch der Musikgeschichte*, ed. by Guido Adler (Frankfurt a/M, 1924), p. 127-250.
- Ludwig, Friedrich. «Die Quellen der Motette ältesten Stils», *Archiv für Musikwissenschaft*, V (1923), p. 185-222 and 273-315.
- Luzarche, V. *Office de Pâques*. Tours, 1856.
- Madan, Falconer. «Chansons latines du XIII^e siècle». *Bibliothèque de l'École des Chartes*, XLVI (1885), p. 582-585.
- Madan, Falconer. *A Summary Catalogue of Western Manuscripts at the Bodleian Library*. 6 Vols. Oxford, 1922-1953.
- Mari, Giovanni. *I Trattati medievali di ritmica latina*. Milan, 1899. (Reprint Bologna, n. d.).
- Meyer, Wilhelm. *Die Arundel Sammlung mittellateinischer Lieder*. Berlin, 1908. (Reprint Darmstadt, 1970).
- Meyer, Wilhelm. *Gesammelte Abhandlungen*. 2 vols. Berlin, 1905.
- Milchsack, Gustav. *Hymno et Sequentiae*. n. p., 1886.
- Parrish, Carl and John F. Ohl. *Masterpieces of Music before 1750*. New York, 1951.
- Hughes, Dom Anselm, ed. *Early Medieval Music up to 1300*. New Oxford History of Music, II. London, 1954.

- OHI Wooldridge, H. E. *The Polyphonic Period*. (Part I) Oxford History of Music, Vol. I, London, 1901.
- Oxford Raby, F. J. E. *The Oxford Book of Medieval Latin Verse*. Oxford, 1959.
- R Spanke, Hans. *G. Raynauds Bibliographie des altfranzösischen Liedes*. Vol. I, Leiden, 1955.
- Reaney, RISM Reaney, Gilbert. *Manuscripts of Polyphonic Music, 11th-Early 14th Centuries*. RISM Vol. IV, 1. Munich and Duisburg, 1966.
- Reckow, Anon. 4 Reckow, Fritz. *Der Musiktraktat des Anonymus 4. Teil I: Edition*. Wiesbaden, 1967.
- Reese, MME Reese, Gustave. *Music in the Middle Ages*. New York, 1940.
- Rokseth, "Contrepoint" Rokseth, Yvonne. «Le Contrepoint double vers 1248». *Mélanges de Musicologie offerts à M. Lionel de la Laurencie* (1933), p. 5-13.
- "Danses" Rokseth, Yvonne. «Danses cléricales du XIII^e siècle». *Mélanges 1945 des Publications de la Faculté des Lettres de Strasbourg*, 106, p. 93-126.
- Polyphonies Rokseth, Yvonne. *Polyphonies du XIII^e siècle*. 4 Vols., Paris, 1935-1939.
- Schering, GMB Schering, Arnold. *Geschichte der Musik in Beispielen*. Leipzig, 1931.
- Schrade, De scientia Polyphonic Schrade, Leo. *De scientia musicae studia atque orationes*. Basel, 1965.
- Schrade, Leo. *Polyphonic Music of the 14th Century*. 4 Vols., Monaco, 1956.
- Spanke, Bez. Spanke, Hans. *Beziehungen zwischen romanischer und mittellateinischer Lyrik*. Berlin, 1936.
- Spanke, Hans. «Das Mosburger Graduale». *Zeitschrift für romanische Philologie*, L (1930), p. 582-595.
- "Rondeau" Spanke, Hans. «Das lateinische Rondeau», *Zeitschrift für französische Sprache und Literatur*, LIII (1930), p. 113-148.

- "Stuttgart" Spanke, Hans. «Die Stuttgarter Handschrift H. B. I. Ascet. 95.» *Zeitschrift für deutsches Altertum*, LXVIII (1931), p. 79-88.
- Steiner, F-X Steiner, Ruth. «Some Monophonic Latin Songs of the Tenth Fascicle of the Manuscript Florence, Biblioteca Laurenziana, *Pluteus 29.1*». Unpublished doctoral dissertation, Catholic University, 1963.
- "Latin Songs" Steiner, Ruth. «Some Monophonic Latin Songs Composed Around 1200», *The Musical Quarterly*, LII (1966), p. 56-70.
- Strecker, Walter Strecker, Karl. *Die Gedichte Walters von Châtillon*. I (Berlin, 1925), II (Heidelberg, 1929).
- Stenzl, Jürg. «Eine unbekannte Notre Dame-Quelle» *Die Musikforschung* 26 (1973), p. 311-321.
- Thurston, W¹ Thurston, Ethel. «The Conductus Compositions in the Manuscript Wolfenbüttel 1206». 2 Vols. Unpublished doctoral dissertation, New York University, 1952.
- Tischler, "English Traits" Tischler, Hans. «English Traits in the Early Thirteenth-Century Motet», *The Musical Quarterly*, XXX (1944), p. 458-476.
- "Motet" Tischler, Hans. «The Motet in Thirteenth-Century France». Unpublished doctoral dissertation, Yale University, 1942.
- Ursprung, Otto. *Die katholische Kirchenmusik in Handbuch der Musikwissenschaft*, ed. by Ernst Bücken, Potsdam, 1931.
- Villetard, Office Villetard, Henri. *Office de Pierre de Corbeil*. Paris, 1907.
- Waddell, Lyrics Waddell, Helen. *Medieval Latin Lyrics*. London, 1933.
- Wilmart, "Gaultier" Wilmart, A. «Poèmes de Gaultier de Châtillon dans un manuscrit de Charleville», *Revue bénédictine*, XLIX (1937), p. 121-169 and 322-365.

INTRODUCTION

The catalogues which follow present the entire repertory from two different points of view. The first of these lists the one-hundred manuscript and printed sources for the repertory in alphabetical order based on the *sigla* used to identify them elsewhere in this study. The *sigla* employed conform where possible to those used in Reaney, RISM, and those sources not listed by Reaney have been abbreviated according to the model provided by him. Sources which contribute only single numbers to the repertory (e. g., «Barcelona»), have not been provided with *sigla*.

The *siglum* for each source is followed by an estimated dating if this information is available in the literature. The full bibliographic entry for the source follows on the line below. On the next line, at least one item of pertinent secondary literature has been cited. In most cases, a single reference to Reaney, RISM or to *LR* has been considered sufficient. In many cases, works cited under this rubric constitute the author's only authority for the sources in question. Complete editions of the source, either in facsimile, transcription (or both) are cited next. The character of the edition is indicated in parentheses following the title.

The last item in each catalogue entry lists the pieces which are found in each source. These are listed in every case by a reference to the catalogue of individual compositions, using the numbers which refer to individual pieces throughout this study. In cases where numbers indicating order within a source have been assigned, these are given in parentheses preceding the catalogue number. For ten of the largest and most important sources, complete concordance tables have been compiled. In these cases, a reference to the concordance tables, which follow the main catalogue, replaces the list of compositions.

The second catalogue follows the concordance tables. Here, the individual compositions are listed in alphabetical order from 1 to 390. In determining alphabetical order, we have followed the orthography of the sources in most cases. The second line in each catalogue entry contains the following information: (1) The number of parts, indicated as «1 part», etc. In cases where a piece is preserved with varying numbers of voices, the version which is regarded as the original one is given first, and the others follow in parentheses. A fairly straightforward case of this kind is «Beata viscera» (42), which is preserved in one part in several sources, but also in two parts in a single late source. (*Bol*). Here, the monophonic version has been regarded as the original one, and the two-part version as a later arrangement. At the other extreme is «Ave virgo virginum verbi» (39), which is preserved in three-, two-, and one-part versions. In this case, it is not altogether obvious which is the

original version, so that all three are listed without parentheses. Finally, there is a special class of pieces which are in three parts at the beginning, but which change to two parts at some point. These are described as «3 & 2 part». (2) The next item attempts to characterize each piece briefly according to certain basic formal and musical traits. Each of these characterizations consists of a pair of abbreviations. Those used in the first position are: Os = one strophe; S = strophic; Tc = through-composed; — = a text which is not written in regular rhymed, rhythmic verse. This designation is reserved for the prose liturgical texts for the most part, but other texts represent borderline cases. (See «Associa tecum in patria», 22; «Turmas arment christocolas», 352; «Stella serena luminis», 339; etc.) In the second position, the following abbreviations are used: M = melismatic; S = syllabic, when it occurs in the second position. Thus, the first symbol characterizes the text and its musical treatment, while the second describes the music itself. Although there are eight possible combinations using these symbols, only seven in fact occur as there is no category «—S». (3) After this characterization, the number of strophes preserved in all sources is given in parenthesis. A «double strophe» is essentially the same as a double versicle, and is the principal earmark of the strophic sequence. Liturgical texts are identified as such in place of the number of strophes, and for some texts (e. g., «Associa tecum in patria») only the number of lines in the poem is given, since a division of these lines into strophes would be difficult to justify. For the motets, the number of the motet according to Ludwig's system is also given in parentheses.

The next entry lists the manuscript sources for each piece. For each source, the *siglum* is followed by the folio number and, where appropriate, the order number within the source or the fascicle and number in parentheses. Rubrics which accompany individual pieces in some sources are given in full following the parentheses. If a source preserves fewer than the total number of strophes found in all sources, this is noted next. Sources which preserve versions of a piece which have a greater or lesser number of voices than the source regarded as the primary version are identified, as are sources which preserve no notation. Such information is, however, not noted for the following major sources which preserve only texts: *Da*, *OxAdd*, *OxR*, and *Praha*.

Under the next entries, publications of the texts and music are cited, as well as pertinent literature pertaining to individual pieces. Under the last-named rubric, references to publications which, like the present one, are merely catalogues, have not been included. Thus, there are no references here to Reaney, RISM or to that portion of Gröninger, *Rep.* which contains the concordance tables.

Finally, noteworthy features of individual pieces are given, with references to pertinent literature where appropriate. «Noteworthy features» include *Benedicamus domino* caudæ, borrowed clausulæ, *contrafactum* relations-

hips and datable events referred to in the poems. (For the later, all citations are from Delisle, «Discours» unless otherwise noted.) For the handful of poems whose authors are known, this information together with its source is provided as the last entry.

List of Sources

ArsA (13th century)

Paris, Bibliothèque de l'Arsenal, 135
Literature: Anglès, *Huelgas*, I, p. 240
207

ArsB (13th century)

Paris, Bibliothèque de l'Arsenal, 3517-3518
Literature: Reaney, *RISM*, p. 371-373
(1) 35 (2) 163 (3) 27

Ars526

Paris, Bibliothèque de l'Arsenal, 526 Lat. 1
Literature: Gröninger, *Rep.*, p. 133
57

As (13th-century)

Assisi, Biblioteca comunale, 695
Literature: Reaney, *RISM*, p. 606-608
367

Ba (late 13th century)

Bamberg, Staatliche Bibliothek, Lit. 115
Literature: Reaney, *RISM*, p. 56-74
Edition: Aubry, *Motets* (facsimile and transcription)
27, 90

Barcelona, Biblioteca de Catalunya, 705 (14th century)

Literature: Anglès, *Huelgas*, I, p. 240
207

Barcelona, Biblioteca de Catalunya, 911 (15th century)

Literature: Anglès, *Huelgas*, I, p. 240
207

Basel, Universitäts Bibliothek, XI 8 (14th century)

Literature: Handschin, "Schweiz"
28

Bergamo, Biblioteca Civica Δ.7.15 (15th century)

Literature: *LR*, p. 248
71

Beromünster (13th century)

Literature: Handschin, "Schweiz"; Geering, *Organa*, p. 7
133

Bol (14th century)

Bologna, Biblioteca G. B. Martini, Q 11
Literature: Reaney, *RISM*, p. 608-609
42

Brussels, Bibliothèque Royale, II 2556 (13th century)

Literature: Anglès, *Huelgas*, I, p. 346
6

CB (c. 1300)

München, Bayerische Staatsbibliothek, Clm 4660
Literature: Hilka-Schumann

Edition: Bernard Bischoff, ed., *Carmina Burana: facsimile reproduction of the manuscript Clm 4660 and Clm 4660a*, Brooklyn, 1967. (facsimile)
(1) 274 (2) 247 (3) 56 (4) 119 (5) 376 (6) 6 (7) 50 (8) 387 (9) 223 (10) 85 (11) 229 (12) 70 (13) 250 (14) 2 (15) 94 (16) 53 (17) 231 (18) 19

Cb17 (12th century)

Cambridge, University Library, Ff.i.17
Literature: Reaney, *RISM*, p. 485-486
(1) 10 (2) 174 (3) 250

Cb202

Cambridge, Corpus Christi College, 202
Literature: Gröninger, *Rep.*, p. 97
119

CbJ1 (late 13th century)

Cambridge, Jesus College, QB 1

Literature: Reaney, *RISM*, p. 473-476
(1) 274 (2) 327 (3) 119 (4) 195 (5) 135 (6) 270 (7) 70 (8), (9) motets
(10) 230 (11) 1 (12) 144 (13) 145 (14) 85 (15) 11 (16) 16

Châlons (1225-1250)

Châlons-sur-Marne, Archives, 3J.250
Literature: Chailley, "Châlons"
(1) 301 (2) 97 (3) 239 (4) 143 (5) 82

Char (late 12th century)

Charleville, Bibliothèque, 190
Literature: Wilmart, "Gaultier"
(1) 369 (2) 42 (3) 288 (4) 111

Chartres 341 (14th century)

Chartres, Bibliothèque municipale, 341 (destroyed, 1944)
Literature: *LR*, p. 256
71, 164

CivLVI (15th-16th centuries)

Cividale, Museo Archeologico, Codex LVI
Literature: Lewis Lockwood, "New Sources of Medieval and Renaissance Polyphony" (Paper presented to the Annual Meeting of the American Musicological Society, Washington, D. C., 29th December 1965)
(1) 236 (2) 27 (3) 367

Cl (13th century)

Paris, Bibliothèque Nationale, nouv. acq. frç. 13521
Literature: Reaney, *RISM*, p. 436-445
15

Da (late 13th century)

Darmstadt, Hessische Landes- und Hochschulbibliothek, 2777
Literature: *LR*, p. 263
(see concordance table, p. 161)

Da3471 (14th century)

Darmstadt, Hessische Landes- und Hochschulbibliothek, 3471
Literature: Reaney, *RISM*, p. 75-79
Edition: Gennrich, *Wimpfener* (facsimile and transcription)
27, 90, 326

Douai90 (12th century)

Douai, Bibliothèque municipale, 90
Literature: Reaney, *RISM*, p. 267-268
367

Douai274 (12th century)

Douai, Bibliothèque municipale, 274
Literature: Reaney, *RISM*, p. 268
367

Douai385

Douai, Bibliothèque municipale, 385
Literature: *ALH*, II, p. 152-153
110

Engel (13th century)

Engelberg, Klosterbibliothek, 102
Literature: Handschin, "Schweiz"
(1) 127 (2) 26

F (mid-13th century)

Florence, Biblioteca Laurenziana, Pluteus 29.1
Literature: *LR*, p. 57-124; Reaney, *RISM*, p. 610-788; Baltzer, "Florence"
Edition: Luther Dittmer, ed., *Facsimile Reproduction of the Manuscript, Firenze, Biblioteca mediceo-laurenziana, Pluteo 29.1*, 2 vols., Brooklyn, 1966-1967 (facsimile)
(see concordance tables *F-6*, *F-7*, *F-10*, *F-11*, p. 153, 156, 162, 165)

Fauv (early 14th century)

Paris, Bibliothèque nationale, frç. 146 ("Roman de Fauvel")
Literature: Dahnk, *Fauvel*
Edition: Pierre Aubry, *Le Roman de Fauvel*, Paris, 1907 (facsimile); Schrade, *Polyphony* (partial transcription)
(1) 212 (2) 278 (3) 155 (4) 247 (5) 384 (6) 298 (7) 355 (8) 65 (9) 180
(10) 61 (11) 292 (12) 252 (13) 229 (14) 308 (15) 358 (16) 234 (17) 186
(18) 375 (19) 19 (20) 240 (21) 162 (22) 296 (23) 319

Fl II,I,212

Florence, Biblioteca nazionale centrale, II, I, 212
Literature: *LR*, p. 258
28

FuldaC11

Literature: Gröninger, *Rep.*, p. 97
119

Graz258

Graz, Universitätsbibliothek, 258
Literature: Anderson, "Obiter Dicta", p. 355-356
277, 367

Graz409

Graz, Universitätsbibliothek, 409
Literature: Anderson, "Obiter Dicta", p. 356-359
(1) 360 (2) 334 (3) 190 (4) 224 (5) 111 (6) 261 (7) 323

Heid (late 13th century)

Heidelberg, Universitätsbibliothek, 2588
Literature: Gröninger, *Rep.*, p. 19-20; Reaney, *RISM*, p. 84-85
(1) 276 (2) 29 (3) 43 (4) 26 (5) 36 (6) 349

Hortus deliciarum (c. 1180)

Strasbourg, Bibliothèque nationale et universitaire (destroyed by fire,
1870)
Literature: Reaney, *RISM*, p. 449; *ALH*, II, p. 142 ff
196, 369

Hu (c. 1300)

Burgos, Monasterio de Las Huelgas
Literature: Reaney, *RISM*, p. 210-237
Edition: Anglès, *Huelgas* (facsimile and transcription)
(see concordance table p. 166,)

Innsbruck457 (14th century)

Innsbruck, Universitätsbibliothek, 457
Literature: *LR*, p. 236
255

Limoges (14th century)

Limoges, Bibliothèque municipale, 2 (17)
Literature: Reaney, *RISM*, p. 270-272; *LR*, p. 13
28, 3, 367

LoA (13th century)

London, British Library, Egerton 2615
Literature: Reaney, *RISM*, p. 501-505; *LR*, p. 229-242
(1) 255 (2) 315 (3) 271 (4) 94 (5) 304 (6) 349 (7) 323

LoB (13th century)

London, British Library, Egerton 274
Literature: Reaney, *RISM*, p. 496-498; *LR*, p. 243-262
(see concordance table, p.167)

LoD (15th century)

London, British Library, Add. 27630
Literature: Geering, *Organa*, p. 14
248

Lo384 (late 14th century)

London, British Library, Arundel 384
Literature: Wilhelm Meyer, *Die Arundel- Sammlung mittellateinischer
Lieder*, Göttingen, 1908
Edition: Meyer, *Arundel*, (texts)
2

Lo524 (13th-14th centuries)

London, British Library, Harley 524
Literature: Reaney, *RISM*, p. 504
369

Lo22604

London, British Library, Add. 22604
Literature: Gröninger, *Rep.*, p. 111
43

LoHa (late 13th century)

London, British Library, Harley 978
Literature: Reaney, *RISM*, p. 505-508; *LR*, p. 267-278
27, 28

LoHa3627

London, British Library, Harley, 3627
Literature: Hilka-Schumann, p. 54-56
223

Lyon623

Lyon, Bibliothèque municipale, 623
Literature: Gröninger, *Rep.*, p. 97
119

Ma (13th century)

Madrid, Biblioteca nacional, 20486
Literature: Reaney, *RISM*, p. 244-256; *LR*, p. 125-138
Edition: Luther Dittmer, ed., *Facsimile Reproduction of the Manuscript Madrid 20486*, Brooklyn, 1957 (facsimile)
(see concordance tables *Ma-3*, *Ma-4*, *Ma-5*, *Ma-6*, p. 168-169)

Madrid, Biblioteca nacional, 2N4 (13th century)

Literature: *LR*, p. 248
291

Mo (late 13th century)

Montpellier, Faculté de Médecine, H 196
Literature: Reaney, *RISM*, p. 272-369
Edition: Rokseth, *Polyphonies* (facsimile and transcription)
27, 43, 90, 91

Missale Abrincense (Rouen, 1505)

Literature: *AH* 49, 331
207, 236

MüA (13th century)

Munich, Bayrische Staatsbibliothek, gallo-rom. 42
Literature: Reaney, *RISM*, p. 87-93
Edition: Dittmer, *CS* (facsimile and transcription)
239, 267, 285, 375, 381

MüC (14th-15th centuries)

Munich, Bayrische Staatsbibliothek, lat. 5539
Literature: Geering, *Organa*, p. 12
(1) 90 (2) 39 (3) 274 (4) 27

Mü675 (15th century)

Munich, Bayrische Staatsbibliothek, lat. 675
Literature: *LR*, p. 248
71

Mü14343 (14th century)

Munich, Bayrische Staatsbibliothek, lat. 14343
Literature: *LR*, p. 248
291

Mü23286 (14th-15th centuries)

Munich, Bayrische Staatsbibliothek, lat. 23286
Literature: *LR*, p. 236
255

Mü UB156 (15th century)

Munich, Universitätsbibliothek, 156
Literature: Spanke, "Das Mosburger Graduale"
(1), 141 (2) 224

OA17 (13th century)

Oxford, Bodleian Library, Auct. VI Q.3.17
Literature: Reaney, *RISM*, p. 527
(1) 184 (2) 167 (3) 67 (4) 276 (5) 266

OCC497 (13th century)

Oxford, Bodleian Library, Corpus Christi College, 497
Literature: Reaney, *RISM*, p. 582-586
290

OW591 (13th century)

Oxford, Bodleian Library, Wood 591
Literature: Reaney, *RISM*, p. 578-579
(1) 43 (2) 189 (3) 383

OxAdd (early 13th century)

Oxford, Bodleian Library, Add. 44
Literature: *LR*, p. 322-323; Madan, "Chansons"; Madan, *Summary Catalogue* no. 30151
(see concordance table, p. 170)

OxBod (c. 1300)

Oxford, Bodleian Library, Bodley 57
Literature: Hilka-Schumann, p. 54-56; Madan, *Summary Catalogue* no. 2004
223

Oxford, Bodleian Library, Laud. Misc. 507
Literature: Anglès, *Huelgas*, I, p. 340
207

OxMag
Oxford, Magdellan College, 100
Literature: Anglès, *Huelgas*, I, p. 342
343

OxR (13th century)
Oxford, Bodleian Library, Rawlinson C 510
Literature: *LR*, p. 323-324; Gröninger, *Rep.*, p. 26-28
(see concordance table, p. 172)

P559 (15th century)
Paris, Bibliothèque nationale, it. 559
Literature: *LR*, p. 248
71

P673
Paris, Bibliothèque nationale, lat. 673
Literature: *LR*, p. 248
71

P1139 (14th century)
Paris, Bibliothèque nationale, lat. 1139
Literature: Anglès, *Huelgas*, I, p. 340
207

P1544
Paris, Bibliothèque nationale, nouv. acq. lat. 1544
Literature: *LR*, p. 248
252, 291

P2193
Paris, Bibliothèque nationale, frç. 2193
Literature: *LR*, p. 257
375

P3718
Paris, Bibliothèque nationale, lat. 3718
Literature: *LR*, p. 248
291

P4880 (early 13th century)
Paris, Bibliothèque nationale, lat. 4880
Literature: Wilmart, "Gaultier"
(1) 334 (2) 174 (3) 111 (4) 369

P8207
Paris, Bibliothèque nationale, lat. 8207
Literature: Haréau, *Notices*
212

P8433 (13th century)
Paris, Bibliothèque nationale, lat. 8433
Literature: *LR*, p. 257
(1) 156 (2) 164 (3) 291 (4) 212

P11867
Paris, Bibliothèque nationale, lat. 11867
Literature: *LR*, p. 248
291

P13252 (12th century)
Paris, Bibliothèque nationale, lat. 13252
Literature: Anglès, *Huelgas*, I, p. 340
207

P18571
Paris, Bibliothèque nationale, lat. 18571
Literature: Gröninger, *Rep.*, p. 111
43

P24541
Paris, Bibliothèque nationale, nouv. acq. frç. 24541
Literature: *LR*, p. 248
28

Porto, Biblioteca municipal, 368
Literature: Corbin, *Éssai*, p. 363
207

Praha (early 14th century)
Prague, Chramovní Knihovna, NVIII

Literature: Anderson, "Obiter Dicta", p. 361-364
(See concordance table, p. 171)

R344

Rome, Biblioteca Vaticana, Reg. 344
Literature: LR, p. 328
250

R3342

Rome, Biblioteca Vaticana, lat. 3342
Literature: Gröninger, *Rep.*, p. 131
366

Sab (late 13th century)

Rome, Santa Sabina, XIV L
Literature: Husmann, "Sab"
(1) 164 (2) 156 (3) 71 (4) 291 (5) 6 (6) 356 (7) 76

Sens (early 13th century)

Sens, Bibliothèque de la Ville, 46
Literature: Villetard, *Office*
Edition: Villetard, *Office*
(1) 255 (2) 90 (3) 227

So (13th century)

Solothurn, Zentralbibliothek, Cod. S 231
Literature: Stenzel, "Solothurner Fragmente" (with facsimile)
(1) 29 (2) 23 (3) 303 (4) 127 (5) 80 (6) 203

StGA (13th century)

Sankt-Gallen, Stiftsbibliothek, 383
Literature: Reaney, *RISM*, p. 53-55: *AH* 20, 25
(1) 192 (2) 127 (3) 149 (4) 225 (5) 334 (6) 272 (7) 366 (8) 42 (9) 369

StGI377 (13th century)

Sankt-Gallen, Stiftsbibliothek, 1377
Literature: Handschin, "Schweiz"
110

St. Omer

St. Omer, Bibliothèque municipale, 351
Literature: Strecker, *Walter*, I
334, 366

Stutt (13th century)

Stuttgart, Landesbibliothek, HB I Asc. 95
Literature: Spanke, "Stuttgart"
(1) 367 (2) 6 j)3) 369 (4) 295 (5) 70 (6) 190 (7) 70 (8) 94 (9) 53 (10)
94 (11) 39 (12) 110 (13) 133 (14) 236

StV (13th century)

Paris, Bibliothèque nationale, lat. 15139
Literature: Reaney, *RISM*, p. 420-436; *LR*, p. 139-156
Edition: Ethel Thurston, *The Music in the St. Victor Manuscript*,
Toronto, 1959 (facsimile)

Fasc.	1	2	3	4
	(1) 294	(1) 136	(1) 348	(1) 289
	(2) 186	(2) 320	(2) 75	(2) 20
	(3) 30	(3) 279	(3) 21	(3) 47
		(4) 246	(4) 168	(4) 77
		(5) 205	(5) 280	

Tort (14th century)

Tortosa, Biblioteca de la Catedral, C 97
Literature: Reaney, *RISM*, p. 256-257
140, 369

Tours

Tours, Bibliothèque municipale, 927
Literature: Spanke, "Rondeau"; Luzarche, *Office*
(1) 318 (2) 210 (3) 120 (4) 34 (5) 173 (6) 226 (7) 390 (8) 273 (9) 389
(10) 81 (11) 52 (12) 272 (13) 263 (14) 356 (15) 72 (16) 382

Tours136 (13th century)

Tours, Bibliothèque municipale, 136
Literature: *LR*, p. 248
291

Tours348 (15th century)

Tours, Bibliothèque municipale, 348
Literature: *LR*, p. 248
71

Troyes (12th-14th centuries)

Troyes, Bibliothèque municipale, 990

Literature: *LR*, p. 124

42

Tu (c. 1300)

Turin, Biblioteca nazionale, Vari 42

Literature: Reaney, *RISM*, p. 801-807

Edition: Auda, *Les Motets* (facsimile and transcription)

90, 91, 259

W1 (13th century)

Wolfenbüttel, Herzog-August- Bibliothek, 628

Literature: Reaney, *RISM*, p. 98-171; *LR*, p. 7-56

Edition: J. H. Baxter, *An Old St. Andrews Music Book*, London, 1931

(facsimile)

(See concordance tables W1-2, W1-8, W1-9, W1-10, p. 173-176)

W2 (13th century)

Wolfenbüttel, Herzog-August- Bibliothek, 1099

Literature: Reaney, *RISM*, p. 171-205; *LR*, p. 157-221; Thurston, *W2*

Edition: Luther Dittmer, ed., *Facsimile Edition of the Manuscript Wolfenbüttel 1099 (1206)*, Brooklyn, 1960 (facsimile); Thurston, *W2* (transcription)

(See concordance tables W2-3, W2-6, W2-7, p. 177)

Wien883 (14th-15th centuries)

Vienna, Nationalbibliothek, 883

Literature: *LR*, p. 248

71

ZüC58 (late 12th century)

Zürich, Stadtbibliothek, C 58/275

Literature: Handschin, "Conductus", p. 111-112

(1) 313 (2) 69 (3) 160 (4) 26 (5) 225 (6) 80 (7) 130

F-6	Cat. no.	W ₁ -8	W ₁ -9	W ₁ -2	W ₂ -3	W ₂ -6	Ma-5	Ma-6	Hu	LoA	Stutt	OxR	CbJ1	Praha	Châlons	Other
1	315	-	1	-	1	-	4	-	-	2	-	-	-	-	-	OxAdd
2	304	-	3	-	3	-	2	-	-	5	-	-	-	-	-	CB
3	94	4	2	-	2	-	6	-	-	4	8; 10	-	-	-	-	-
4	79	5	-	-	-	-	10	-	-	-	-	-	-	-	-	-
5	351	7	-	-	-	-	-	-	-	-	-	31	-	-	-	-
6	270	6	-	-	-	-	-	-	-	-	-	33	6	-	-	-
7	361	-	4	-	4	-	-	-	-	-	-	-	-	-	-	-
8	232	19	-	-	-	-	-	-	-	-	-	-	-	-	-	-
9	271	3	-	-	-	1	7	-	-	3	-	-	-	-	-	-
10	214	-	3	-	-	3	1	-	-	-	-	-	-	-	-	Heid
11	349	-	4	-	-	11	3	-	-	6	-	-	-	-	-	Ma-4,9
12	265	-	35	-	-	9	8	-	-	-	-	-	-	-	-	Sens
13	256	-	39	-	-	5	-	-	-	-	-	-	-	-	-	-
14	257	-	-	-	-	-	-	-	-	-	-	-	5	-	-	-
15	227	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
16	135	18	-	-	-	-	-	-	-	-	-	-	-	-	-	-
17	34	2	-	-	-	-	5	2,9	-	-	-	-	-	-	-	-
18	370	8	-	-	-	-	-	-	-	-	-	-	-	-	-	-
19	368	8	-	-	-	-	-	-	-	-	32	-	-	-	-	CB
20	56	-	-	2	-	-	-	-	-	-	37	-	-	-	-	-
21	195	16	-	4	-	-	-	-	-	-	26	4	-	-	-	-
22	119	-	-	-	-	-	-	-	-	-	35	3	-	-	-	CB; Cb202; FuidaC11; Lyon623
23	73	-	26	-	-	-	-	-	-	-	28	-	-	-	-	MúC; CB
24	274	-	-	-	-	-	-	2	-	-	-	1	-	-	-	-
25	327	-	-	-	-	-	-	4	-	-	29	2	-	-	-	Fauv
26	180	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

F-6	Cat. no.	W ₁ -8	W ₁ -9	W ₁ -2	W ₂ -3	W ₂ -6	Ma-5	Ma-6	Hu	LoA	Stutt	OxR	CbJ1	Praha	Châlons	Other
27	286	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
28	128	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
29	373	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
30	369	-	-	3	6	-	-	5	-	-	3	36	-	-	-	StGA; Lo524; Tort; Char; P4880; Hortus
31	215	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
32	148	9	-	-	-	-	-	-	-	-	-	34	-	-	-	-
33	228	-	-	-	-	-	-	8	1,3	-	-	-	-	-	-	-
34	190	15	-	-	-	-	-	-	-	-	6	19	-	-	-	Graz409
35	70	10	-	-	10	-	-	-	1,2	-	7	24	7	-	-	W ₂ -7; CB
36	261	-	-	-	-	-	-	1	1,4	-	-	30	-	-	-	Graz409
37	188	17	-	-	5	-	-	6	-	-	-	25	-	-	-	W ₂ -7
38	193	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
39	287	11	-	-	8	-	-	-	-	-	-	23	-	-	-	-
40	323	-	-	1	-	-	11	-	-	7	-	-	-	-	-	Graz409
41	239	-	-	-	9	-	-	-	-	-	-	-	-	12	3	LoB; MúA
42	222	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
43	143	-	-	-	-	-	-	-	-	-	-	-	-	14	4	-
44	39	-	-	-	-	-	-	-	-	-	11	-	-	15	-	MúC
45	212	-	-	-	-	-	-	-	-	-	-	-	-	13	-	LoB; Fauv; P8433; P8207
46	236	-	-	-	-	-	-	-	-	-	14	-	-	-	-	Miss. Abrin.; CivLVI
47	357	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
48	36	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Heid
49	248	-	-	-	-	-	-	-	-	-	-	-	-	-	-	LoD
50	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
51	125	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
52	278	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Fauv
53	82	-	-	-	-	-	-	-	-	-	-	-	-	-	5	-
54	37	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

55	217	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
56	340	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
57	339	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
58	44	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
59	111	-	-	-	-	-	-	-	-	-	-	-	-	-	-	St.Omer; Char; Graz409
60	260	-	-	-	-	-	-	-	2,6	-	-	-	-	-	-	-
61	326	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Da3471

F-6	Cat. no.	W ₁ -8	W ₁ -9	W ₁ -2	W ₂ -3	W ₂ -6	Ma-5	Ma-6	Hu	LoA	Stutt	OxR	CbJ1	Praha	Châlons	Other
-----	----------	-------------------	-------------------	-------------------	-------------------	-------------------	------	------	----	-----	-------	-----	------	-------	---------	-------

F-7

F-7	Cat. no.	W ₁ -9	W ₂ -6	Ma-3	Ma-4	Hu	Heid	StGA	OxAdd	Stutt	OA17	ZfC58	OW591	CbJ1	OxR	Other
1	133	40	12	1	-	-	-	-	-	13	-	-	-	-	-	Bero
2	152	43	-	8	-	-	-	-	-	-	-	-	-	-	-	-
3	89	42	-	4	-	-	-	-	-	-	-	-	-	-	-	-
4	276	62	-	2	-	-	1	-	-	-	4	-	-	-	5	-
5	372	45	-	5	-	-	-	-	-	-	-	-	-	-	18	-
6	23	44	-	7	-	-	-	-	-	-	-	-	-	-	-	-
7	184	38	-	15	-	-	-	-	25	-	1	-	-	-	-	-
8	167	61	-	11	-	-	-	-	-	-	2	-	-	-	-	-
9	194	48	-	13	-	-	-	-	-	-	-	-	-	-	-	-
10	189	76	-	17	-	-	-	-	-	-	-	-	2	-	-	-
11	67	36	-	10	-	-	-	-	-	-	3	-	-	-	-	-
12	303	60	-	3	-	-	-	-	-	-	-	-	-	-	-	-
13	266	56	-	9	-	-	-	-	-	-	5	-	-	-	-	-
14	306	53	-	12	-	-	-	-	-	-	-	-	-	-	-	-
15	309	58	-	18	-	-	-	-	-	-	-	-	-	-	-	-
16	139	46	4	6	-	-	-	-	-	-	-	-	-	-	-	-
17	43	47	-	16	-	-	3	-	-	-	-	-	1	-	-	Lo22604; P18571; Mo
18	29	55	10	19	-	-	2	-	-	-	-	-	-	-	-	So (1)
19	134	51	-	14	-	-	-	-	-	-	-	-	-	-	-	-
20-22																(See Chapter III, note 1.)
23	243	67	-	20	-	-	-	-	-	-	-	-	-	-	17	-
24	144	74	-	-	-	-	-	-	-	-	-	-	-	12	-	-
25	305	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
26	197	63	-	-	-	-	-	-	-	-	-	-	-	-	-	-
27	335	75	-	-	-	-	-	-	-	-	-	-	-	-	-	-
28	86	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
29	330	77	-	-	-	-	-	-	-	-	-	-	-	-	-	-
30	307	37	-	-	-	-	-	-	-	-	-	-	-	-	-	-
31	26	34	6	-	3	-	4	-	-	2	-	4	-	-	-	Engel (2)
32	295	49	8	-	6	2,2	-	-	-	4	-	-	-	-	-	-
33	203	41	-	-	4	-	-	-	-	-	-	-	-	-	-	-
34	80	50	-	-	-	-	-	-	-	-	-	6	-	-	22	So (5)
35	127	69	-	-	5	2,3	-	2	-	-	-	-	-	-	-	Engel (1)
36	225	71	-	-	-	-	-	4	-	-	-	5	-	-	-	-
37-38																(See Chapter III, note 1.)
39	185	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
40	322	72	-	-	-	-	-	-	-	-	-	-	-	-	-	-
41	337	78	-	-	-	-	-	-	-	-	-	-	-	-	-	-
42	149	64	-	-	7	-	-	3	-	-	-	-	-	-	-	-
43	192	70	-	-	-	-	-	1	-	-	-	-	-	-	-	-
44	201	65	-	-	8	-	-	-	-	-	-	-	-	-	-	-
45	313	-	-	-	-	-	-	-	-	-	-	1	-	-	-	W ₁ 54
46	383	73	-	-	-	-	-	-	-	-	-	-	3	-	-	-
47	281	66	-	-	-	-	-	-	-	-	-	-	-	-	-	-
48	1	52; 81	-	-	-	-	-	-	-	-	-	-	-	11	-	-
49	69	12	-	-	-	-	-	-	-	-	-	2	-	-	-	-
50	220	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
51	83	24	-	-	-	-	-	-	-	-	-	-	-	-	3	-
52	312	23	-	-	-	-	-	-	-	-	-	-	-	-	-	-
53	298	15	-	-	-	-	-	-	-	6	-	-	-	-	8	-
54	299	-	-	-	-	-	-	-	-	-	-	-	-	-	-	W ₂ -7,7
55	154	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
56	132	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
57	297	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
58	385	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
59	384	-	-	-	-	-	-	-	18	-	5	-	-	-	-	-

156

157

F-7 Cat. no. W₁-9 W₂-6 Ma-3 Ma-4 Hu Heid StGA OxAdd Stutt Fauv ZúC58 OW591 CbJ1 OxR Other

091

119	151	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
120	35	-	-	-	-	-	-	-	-	-	-	-	-	-	-	ArsB; Limoges
121	153	-	-	-	-	-	-	-	-	-	-	-	-	-	-	W ₂ -7,2
122	301	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Châlons (1); Praha
123	46	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
124	38	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
125	126	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
126	198	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
127	40	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
128	33	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
129	63	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
130	58	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Da

161

Da	Cat. no.	F-10	OxAdd	CB	Fauv	Hu-2	Sab	ZúC58	W ₁ -10	OxR	Char	Other
1	160	1	20	-	-	17	-	3	-	-	-	-
2	19	3	5	18	19	-	-	-	-	-	-	-
3	174	5	-	-	-	23	-	-	-	-	-	Cb17 (2); P4880 (2)
4	6	10	*+	6	-	19; 21	5	-	-	-	-	Brussels, Bibl. roy.
5	50	37	4	7	-	13	-	-	-	-	-	-
6	356	27	-	-	-	14	6	-	2	-	-	Tours (14)
7	292	28	-	-	11	-	-	-	-	-	-	-
8	130	6	1; 16	-	-	16	-	7	-	-	-	-
9	234	30	-	-	16	-	-	-	-	-	-	-
10	42	14	-	-	-	-	-	-	-	39	2	W ₂ 156; StGA (8); Bol;
11	288	17	24	-	-	-	-	-	-	-	3	Troyes
12	376	19	3; 21	5	-	-	-	-	-	42	-	-
13	355	18	2	-	7	-	-	-	-	-	-	-
14	113	26	-	-	-	-	-	-	-	-	-	-
15	381	11	-	-	-	-	-	-	-	-	-	MúA
16	118	24	-	-	-	-	-	-	-	-	-	-
17	162	32	-	-	21	-	-	-	-	-	-	-
18	308	49	-	-	14	-	-	-	-	-	-	-
19	329	40	-	-	-	-	-	-	-	-	-	-
20	293	31	-	-	-	-	-	-	-	-	-	-
21	296	25	-	-	22	-	-	-	1	-	-	-
22	365	42	-	-	-	-	-	-	-	-	-	-
23	41	44	-	-	-	-	-	-	-	-	-	-
24	333	13	15	-	-	-	-	-	-	-	-	-
25	99	15	10	-	-	-	-	-	-	40	-	-
26	61	48	-	-	10	-	-	-	-	-	-	-

(* In the table of contents only)

F-10	Cat. no.	Da	OxAdd	LoB	Hu-2	CB	Fauv	OxR	Sab	P8433	Cb17	Char	StGA	Praha	Other
1	160	1	20	-	17	-	-	-	-	-	-	-	-	-	ZúC58 (3)
2	253	-	26	-	-	-	-	-	-	-	-	-	-	-	-
3	19	2	5	-	-	18	19	-	-	-	-	-	-	-	-
4	250	-	12	-	-	13	-	-	-	-	3	-	-	-	R344
5	168	3	-	-	23	-	-	-	-	-	2	-	-	-	P4880
6	130	8	1; 16	-	16	-	-	-	-	-	-	-	-	-	ZúC58 (7)
7	112	-	27	-	-	-	-	-	-	-	-	-	-	-	-
8	321	-	28	-	-	-	-	-	-	-	-	-	-	-	-
9	96	-	-	-	-	-	-	-	-	-	-	-	-	-	-
10	6	4	*	-	19	6	-	-	5	-	-	-	-	-	Brussels, Bibl. roy.
11	381	15	-	-	-	-	-	-	-	-	-	-	-	-	MúA
12	14	-	-	-	-	-	-	-	-	-	-	-	-	-	-
13	333	24	15	-	-	-	-	-	-	-	-	-	-	-	-
14	42	10	-	-	-	-	-	39	-	-	-	2	8	-	W ₂ 156; Bol; Troyes
15	99	25	10	-	-	-	-	40	-	-	-	-	-	-	-
16	98	-	-	-	-	-	-	41	-	-	-	-	-	-	-
17	288	11	24	-	-	-	-	-	-	-	-	3	-	-	-
18	355	13	2	-	-	-	7	-	-	-	-	-	-	-	-
19	376	12	3; 21	-	-	5	-	42	-	-	-	-	-	-	-
20	45	-	-	-	-	-	-	-	-	-	-	-	-	-	-
21	231	-	6	-	-	17	-	-	-	-	-	-	-	-	-
22	284	-	23	-	-	-	-	-	-	-	-	-	-	-	-
23	283	-	-	-	-	-	-	-	-	-	-	-	-	-	-
24	118	16	-	-	-	-	-	-	-	-	-	-	-	-	-
25	296	21	-	-	-	-	22	-	-	-	-	-	-	-	W ₁ -10 (1)
26	113	14	-	-	-	-	-	-	-	-	-	-	-	-	-
27	356	6	-	-	14	-	-	-	-	-	-	-	-	-	Tours (14); W ₁ -10 (2)
28	292	7	-	-	-	-	11	-	-	-	-	-	-	-	-

(* In the table of contents only.)

29	176	-	11	-	-	-	-	-	-	-	-	-	-	-	-
30	234	9	-	-	-	-	16	-	-	-	-	-	-	-	-
31	293	20	-	-	-	-	-	-	-	-	-	-	-	-	-
32	162	17	-	-	-	-	21	-	-	-	-	-	-	-	-
33	104	-	-	-	-	-	-	-	-	-	-	-	-	-	-
34	262	-	-	-	-	-	-	-	-	-	-	-	-	-	-
35	10	-	-	-	-	-	-	-	-	-	1	-	-	-	-
36	386	-	-	-	-	-	-	-	-	-	-	-	-	-	-
37	50	5	4	-	13	7	-	-	-	-	-	-	-	-	-
38	102	-	-	-	-	-	-	-	-	-	-	-	-	-	-
39	74	-	-	-	-	-	-	-	-	-	-	-	-	-	-
40	329	19	-	-	-	-	-	-	-	-	-	-	-	-	-
41	352	-	-	-	-	-	-	-	-	-	-	-	-	-	-
42	365	22	-	-	-	-	-	-	-	-	-	-	-	-	-
43	358	-	22	-	-	-	15	-	-	-	-	-	-	-	-
44	41	23	-	-	-	-	-	-	-	-	-	-	-	-	-
45	15	-	-	-	-	-	-	-	-	-	-	-	-	-	Cl
46	188	-	30	-	-	-	-	-	-	-	-	-	-	-	-
47	223	-	7	-	-	9	-	-	-	-	-	-	-	-	OxBod57; LoHa3672
48	61	26	-	-	-	-	10	-	-	-	-	-	-	-	-
49	308	18	-	-	-	-	14	-	-	-	-	-	-	-	-
50	12	-	-	-	-	-	-	-	-	-	-	-	-	-	-
51	64	-	-	-	-	-	-	-	-	-	-	-	-	-	-
52	291	-	-	7	-	-	-	-	4	3	-	-	-	-	Six others (see catalogue)
53	164	-	-	4	-	-	-	-	1	2	-	-	-	6	Chartres 341
54	219	-	-	8	-	-	-	-	-	-	-	-	-	-	-
55	97	-	-	-	-	-	-	-	-	-	-	-	-	-	Châlons (2)
56	156	-	-	6	-	-	-	-	2	1	-	-	-	5	-
57	240	-	-	5	-	-	20	-	-	-	-	-	-	8	-
58	237	-	-	-	-	-	-	-	-	-	-	-	-	-	-
59	71	-	-	-	-	-	-	-	3	-	-	-	-	-	Seven others (see catalogue)

F-10	Cat. no.	Da	OxAdd	LoB	Hu-2	CB	Fauv	OxR	Sab	P8433	Cb17	Char	StGA	Praha	Other
60	25	-	-	-	-	-	-	-	-	-	-	-	-	-	-
61	267	-	-	9	-	-	-	-	-	-	-	-	-	-	MúA
62	375	-	-	11	-	18	-	-	-	-	-	-	-	11	MúA; P2193
63	347	-	-	-	-	-	-	-	-	-	-	-	-	-	-
64	179	-	-	-	-	-	-	-	-	-	-	-	-	-	-
65	18	-	-	-	-	-	-	-	-	-	-	-	-	-	-
66	371	-	-	-	-	-	-	-	-	-	-	-	-	-	-
67	110	-	29	-	-	-	-	-	-	-	-	-	-	-	Stutt (12); Douai385; StG1377
68	157	-	-	-	-	-	-	-	-	-	-	-	-	-	-
69	158	-	-	-	-	-	-	-	-	-	-	-	-	-	-
70	325	-	-	-	-	-	-	-	-	-	-	-	-	-	-
71	238	-	-	-	-	-	-	-	-	-	-	-	-	-	-
72	129	-	-	-	-	-	-	-	-	-	-	-	-	-	-
73	163	-	-	-	-	-	-	-	-	-	-	-	-	-	ArsB (2)
74	2	-	-	-	14	-	-	-	-	-	-	-	-	-	Lo384
75	28	-	-	1	-	-	-	-	-	-	-	-	-	9	LoHa; FII.I.212; Limoges; P24541; Basel XI 8
76	364	-	-	-	-	-	-	-	-	-	-	-	-	-	-
77	241	-	-	-	-	-	-	-	-	-	-	-	-	-	-
78	7	-	-	-	-	-	-	-	-	-	-	-	-	-	-
79	388	-	-	-	-	-	-	-	-	-	-	-	-	-	-
80	22	-	-	-	-	-	-	-	-	-	-	-	-	1	-
81	377	-	-	-	-	-	-	-	-	-	-	-	-	4	-
82	208	-	-	12	-	-	-	-	-	-	-	-	-	2	-
83	331	-	-	-	-	-	-	-	-	-	-	-	-	-	-

F-11				F-11			
F-11	Cat. no.	Tours	Other	F-11	Cat. no.	Tours	Other
1	81	10	-	31	88	-	-
2	120	3	-	32	272	12	StGA (6)
3	84	-	-	33	353	-	-
4	173	5	-	34	17	-	-
5	124	-	-	35	171	-	-
6	200	-	LoB (20); W ₁ -8,12	36	114	-	-
7	389	9	-	37	374	-	-
8	4	-	-	38	60	-	-
9	210	2	-	39	378	-	-
10	172	-	-	40	103	-	-
11	311	4	-	41	226	6	-
12	211	-	-	42	166	-	-
13	117	-	-	43	275	-	-
14	59	-	-	44	52	11	-
15	380	-	-	45	182	-	-
16	251	-	-	46	138	-	-
17	123	-	-	47	218	1	-
18	62	-	-	48	32	-	-
19	3	-	-	49	101	-	-
20	390	7	-	50	175	-	-
21	273	8	-	51	345	-	-
22	72	15	-	52	314	-	-
23	95	-	-	53	196	-	Hortus deliciarum
24	382	16	-	54	242	-	-
25	263	13	-	55	165	-	-
26	142	-	-	56	245	-	-
27	350	-	-	57	216	-	-
28	282	-	-	58	141	-	MÚUB156
29	264	-	-	59	218	-	-
30	249	-	-	60	116	-	-

Hu-1											
Hu-1	Cat. no.	W ₁ -8	W ₂ -3	W ₂ -7	Ma-6	OxR	Stutt	CbJ1	CB	F-6	Graz409
1	342	-	-	-	-	-	-	-	-	-	-
2	70	10	10	1	-	24	7	7	12	35	-
3	228	-	-	-	8	-	-	-	-	33	-
4	261	-	-	-	1	30	-	-	-	36	6

Hu-2

a) 2 and 3 part

Hu-2	Cat. no.	F-7	F-6	W ₁ -9	W ₁ -8	W ₂ -6	Ma-4	M-5	Other
1	78	-	-	-	-	-	-	-	-
2	295	32	-	49	-	8	6	-	Stutt (4)
3	127	35	-	69	-	-	5	-	StGA (2); Engel (1)
4	66	68	-	-	-	-	-	-	-
5	336	67	-	-	-	-	-	-	-
6	260	-	60	-	-	-	-	-	-
7	233	-	-	-	-	-	-	-	-
8	100	85	-	-	-	-	-	-	-
9	34	-	17	-	2	-	-	5	-
10	207	-	-	-	-	-	-	9	(see catalogue)
11	343	84	-	79	-	7	16	-	OxMag
12	31	-	-	-	-	-	-	-	-

b) 1 part

Hu-2	Cat. no.	F-10	Da	OxAdd	Sab	CB	ZúC58	Other
13	50	37	5	4	-	7	-	-
14	356	27	6	-	6	-	-	Tours (14); W ₁ -10 (2)
15	362	-	-	-	-	-	-	-
16	130	6	8	1	-	-	7	-
17	160	1	1	20	-	-	3	-
18	170	-	-	-	-	-	-	-
19	6	10	4	*-	5	6	-	Brussels, Bibl. Roy.
20	310	-	-	-	-	-	-	-
21	6	10	4	*-	5	6	-	Brussels, Bibl. Roy.
22	254	-	-	-	-	-	-	-
23	174	5	3	-	-	-	-	Cb17 (2); P4880 (2)
24	24	-	-	-	-	-	-	-

(* In the table of contents only)

LoB									
LoB	Cat. no.	F-10	Praha	Sab	P8433	Fauv	MúA	Other	
1	28	75	9	-	-	-	-	LoHa; Fl II,I,212; Limoges; P24541; Basel XI 8	
2	239	-	12	-	-	-	1 ^V ,6	W ₂ -3,9; Châlons (2); F-6 (41)	
3	186	-	10	-	-	17	-	StV-1,2	
4	164	53	6	1	2	-	-	Chartres341	
5	240	57	8	-	-	20	-	-	
6	156	56	5	2	1	-	-	-	
7	291	52	-	4	3	-	-	P3718; P11867; P1544; Tours136; Mú14343; Madrid, Bibl. nacional	
8	219	54	-	-	-	-	-	-	
9	267	61	-	-	-	-	4	-	
10	76	-	-	7	-	-	-	Piæ cantiones	
11	375	62	11	-	-	18	1	P2193	
12	208	82	2	-	-	-	-	-	
13	388	-	-	-	-	-	-	-	
14	53	-	3	-	-	-	-	CB (16); Stutt (9)	
15	344	-	7	-	-	-	-	-	
16	212	-	13	-	4	1	-	P8207; F-6 (45)	
17	159	-	-	-	-	-	-	-	
18	121	-	-	-	-	-	-	-	
19	332	-	-	-	-	-	-	-	
20	200	-	-	-	-	-	-	W ₁ -8,12; F-11,6	
21	346	-	-	-	-	-	-	-	
22	363	-	-	-	-	-	-	-	

Ma-3

Ma-3	Cat. no.	F-7	W ₁ -9	W ₂ -6	Heid	OA17	OxR	OW591	Other
1	133	1	40	12	-	-	-	-	Stutt (13); Bero
2	276	4	62	-	1	4	5	-	-
3	303	12	60	-	-	-	-	-	-
4	89	3	42	-	-	-	-	-	-
5	372	5	45	-	-	-	18	-	-
6	139	16	46	4	-	-	-	-	-
7	23	6	44	-	-	-	-	-	-
8	152	2	43	-	-	-	-	-	-
9	266	13	56	-	-	5	-	-	-
10	67	11	36	-	-	3	-	-	-
11	167	8	61	-	-	2	-	-	-
12	306	14	53	-	-	-	-	-	-
13	194	9	48	-	-	-	-	-	-
14	134	19	51	-	-	-	-	-	-
15	184	7	38	-	-	1	-	-	OxAdd
16	43	17	47	-	3	-	-	1	Lo26604; P18571; Mo
17	189	10	76	-	-	-	-	2	-
18	309	15	58	-	-	-	-	-	-
19	29	18	55	10	2	-	-	-	-
20	243	23	67	-	-	-	17	-	-
21	229	74	28	-	-	-	-	-	Fauv (13); CB; OxAdd
22	11	82	80	-	-	-	-	-	CbJ1 (15)

Ma-4

Ma-4	Cat. no.	F-7	W ₁ -9	W ₂ -6	Hu-2	StGA	CbJ1	Engel	Other
1	132	56	-	-	-	-	-	-	-
2	8	-	-	-	-	-	-	-	-
3	26	31	34	6	-	-	-	2	Heid (4); ZúC58; Stutt
4	203	33	41	-	-	-	-	-	-
5	127	35	69	-	3	2	-	1	-
6	295	32	49	8	2	-	-	-	Stutt (4)
7	149	42	64	-	-	3	-	-	-
8	201	44	65	-	-	-	-	-	-
9	256	38	39	5	-	-	-	-	F-6,13
10	85	77	68	2	-	-	14	-	CB (10)
11	109	80	19	-	-	-	-	-	-
12	106	63	57	-	-	-	-	-	-
13	319	64	59	-	-	-	-	-	Fauv (23)
14	137	65	17	-	-	-	-	-	-
15	145	83	5	-	-	-	13	-	-
16	343	84	79	7	11	-	-	-	OxMag
17	230	86	18	-	-	-	10	-	-
18	13	69	-	-	-	-	-	-	-
19	316	-	-	-	-	-	-	-	-
20	68	66	16	-	-	-	-	-	-

Ma-5

Ma-5	Cat. no.	F-6	W ₁ -9	W ₁ -8	W ₂ -6	W ₂ -3	LoA	Hu-2	Other
1	214	10	3	-	3	-	-	-	-
2	304	2	2	-	-	3	5	-	OxAdd (13)
3	349	11	4	-	11	-	6	-	Heid (6)
4	315	1	1	-	-	1	2	-	-
5	34	17	-	2	-	-	-	9	-
6	94	3	-	4	-	2	4	-	CB (15); Stutt (8)
7	271	9	-	3	1	-	3	-	-
8	265	12	35	-	9	-	-	-	-
9	207	-	-	-	-	-	-	10	(see catalogue)
10	79	4	-	5	-	-	-	-	-
11	323	40	-	-	-	-	7	-	W ₁ -2,1; Graz409

Ma-6

Ma-6	Cat. no.	F-6	W ₂ -3	Hu-1	CbJ1	OxR	Other
1	261	36	-	4	-	30	Graz409
2	274	24	-	-	1	-	CB (1); MúC
3	147	-	-	-	-	1	F-7,89; W ₁ -9,22
4	327	25	-	-	2	29	-
5	369	30	6	-	-	36	W ₁ -2,3; Lo524; Stutt (3); Char (1); StGA (9); Tort (2); P4880 (4); Hortus deliciarum
6	188	37	5	-	-	25	W ₁ -8,17
7	317	-	-	-	-	-	-
8	228	33	-	3	-	-	-

OxAdd												
OxAdd	Cat. no.	F-10	F-7	W ₁ -9	Da	Hu-2	OxR	Fauv	CB	StGA	ZÚC58	Other
1	130	6	-	-	8	16	-	-	-	-	7	-
2	355	18	-	-	13	-	-	7	-	-	-	-
3	376	19	-	-	12	-	42	-	5	-	-	-
4	50	37	-	-	5	13	-	-	7	-	-	-
5	19	3	-	-	2	-	-	19	18	-	-	-
6	231	21	-	-	-	-	-	-	17	-	-	-
7	223	47	-	-	-	-	-	-	9	-	-	OxBod57;
8	366	-	104	-	-	-	-	-	-	7	-	LoHa3672
9	277	-	-	-	-	-	27	-	-	-	-	St.Omer;
10	99	15	-	-	25	-	40	-	-	-	-	R3342
11	176	29	-	-	-	-	-	-	-	-	-	W ₁ -8,13;
12	250	4	-	-	-	-	-	-	13	-	-	Graz258
13	304	-	-	2	-	-	-	-	-	-	-	-
14	334	-	103	32	-	-	-	-	-	5	-	Cb17 (3);
15	333	13	-	-	24	-	-	-	-	-	-	R344
16 (= 1)												F-6,2;
17	155	-	91	-	-	-	2	3	-	-	-	W ₂ -3,3;
18	384	-	59	-	-	-	-	5	-	-	-	Ma-5,2;
19	229	-	74	28	-	-	-	13	11	-	-	LoA (5)
20	160	1	-	-	1	17	-	-	-	-	-	St.Omer;
21 (= 3)												P4880 (1);
22	358	43	-	-	-	-	-	15	-	-	-	Graz409
23	284	22	-	-	-	-	-	-	-	-	-	-
24	288	17	-	-	11	-	-	-	-	-	-	-
25	184	-	7	38	-	-	-	-	-	-	-	Char (3)
26	253	2	-	-	-	-	-	-	-	-	-	Ma-3,15;
27	112	7	-	-	-	-	-	-	-	-	-	OA17 (1)
28	321	8	-	-	-	-	-	-	-	-	-	-
29	110	67	-	-	-	-	-	-	-	-	-	-
30	169	46	-	-	-	-	-	-	-	-	-	Stutt (12);
-	6											Douai385;
												StG1377
												-

(In table of contents of OxAdd)

Praha														
Praha	Cat. no.	F-10	LoB	Stutt	CB	P8433	Sab	Fauv	F-6	Châlons	F-7	Other		
1	22	80	-	-	-	-	-	-	-	-	-	-		
2	208	82	12	-	-	-	-	-	-	-	-	-		
3	53	-	14	9	16	-	-	-	-	-	-	F, f. 204		
4	377	81	-	-	-	-	-	-	-	-	-	-		
5	156	56	6	-	-	1	2	-	-	-	-	-		
6	164	53	4	-	-	-	1	-	-	-	-	Chartres		
7	344	-	15	-	-	-	-	-	-	-	-	-		
8	240	57	5	-	-	-	-	20	-	-	-	-		
9	28	75	1	-	-	-	-	-	-	-	-	LoHa;		
10	186	-	3	-	-	-	-	17	-	-	-	Fl II,212;		
11	375	62	11	-	-	-	-	18	-	-	-	Limoges;		
12	239	-	2	-	-	-	-	-	41	3	-	P24541;		
13	212	-	16	-	-	4	-	1	45	-	-	BaselXI		
14	143	-	-	-	-	-	-	-	43	4	-	-		
15	39	-	-	-	11	-	-	-	44	-	-	MúA		
16	57	-	-	-	-	-	-	-	-	-	111	MúC		
17	301	-	-	-	-	-	-	-	-	5	122	Ars526		

OxR							
a) 2 part							
OxR	Cat. no.	F-7	W ₁ -9	Ma-3	W ₂ -7	Fauv	Other
1	147	89	22	-	-	8	Ma-6,3
2	155	91	-	-	-	3	OxAdd (17)
3	83	51	24	-	-	-	-
4	354	90	11	-	-	-	-
5	276	4	62	2	-	-	OA17 (4); Heid (1)
6	20	88	10	-	-	-	-
7	269	116	-	-	-	-	W ₁ -8,1
8	298	53	15	-	-	6	-
9	178	92	25	-	-	-	-
10	324	95	20	-	6	-	-
11	108	96	29	-	-	-	-
12	258	93	30	-	-	-	-
13	359	97	-	-	-	-	-
14	302	98	31	-	8	-	-
15	252	99	-	-	9	12	P1544
16	221	100	-	-	-	-	-
17	243	23	67	20	-	-	-
18	372	5	45	5	-	-	-
19	190	-	-	-	-	-	F-6,34; W ₁ -8,15; Stutt; Graz409
20	92	-	-	-	-	-	F f. 8 ^V
21	247	94	-	-	-	4	CB (2)
22	80	34	50	-	-	-	ZüC58

OxR										
b) 3 part										
OxR	Cat. no.	F-6	W ₁ -8	W ₂ -3	W ₂ -7	Ma-6	CbJ1	Hu-1	CB	Other
23	287	39	11	8	-	-	-	-	-	-
24	70	35	10	10	1	-	7	2	12	Stutt (5; 7)
25	188	37	17	5	4	6	-	-	-	-
26	195	21	16	-	-	-	4	-	-	W ₁ -2,4
27	277	-	13	-	-	-	-	-	-	OxAdd (9); Graz258
28	73	23	-	-	-	-	-	-	-	W ₁ -9,26
29	327	25	-	-	-	4	2	-	-	-
30	261	36	-	-	-	1	-	4	-	Graz409
31	351	5	7	-	-	-	-	-	-	-
32	368	19	8	-	-	-	-	-	-	-
33	270	6	6	-	-	-	6	-	-	-
34	148	32	9	-	-	-	-	-	-	-
35	119	22	-	-	-	-	3	-	4	Cb202; FuldaC11; Lyon623
36	369	30	-	6	-	5	-	-	-	StGA (9); Lo524; P4880 (1); Tort; W ₁ -2,3; Hortus deliciarum
37	56	20	-	-	-	-	-	-	3	W ₁ -2,2
38	285	-	-	-	-	-	-	-	-	W ₁ -9,21; F f. 381 ^V ; Ma 128; OxAdd; MúA

OxR						
c) 1 part						
OxR	Cat. no.	F-10	Da	StGA	OxAdd	Other
39	42	14	10	8	-	Char (2); Bol; Troyes; W ₂ 156
40	99	15	25	-	10	-
41	98	16	-	-	-	-
42	376	19	12	-	3; 21	CB (5)

W ₁ -2									
W ₁ -2	Cat. no.	F-6	W ₂ -3	Ma-5	Ma-6	LoA	OxR	CbJ1	Other
1	323	40	-	11	-	7	-	-	Graz409
2	56	20	-	-	-	-	37	-	CB (3)
3	369	30	6	-	5	-	36	-	StGA (9); Stutt (3); Lo524; Char (1); P4880 (4); Hortus deliciarum
4	195	21	-	-	-	-	26	4	W ₁ -8,16

W ₁ -8										
W ₁ -8	Cat. no.	F-6	W ₂ -3	Ma-5	Ma-6	LoA	Stutt	OxR	CbJ1	Other
1	269	-	-	-	-	-	-	7	-	F-7,116
2	34	17	-	5	-	-	-	-	-	Hu-2,9
3	271	9	-	7	-	3	-	-	-	W ₂ -6,1
4	94	3	2	6	-	4	8; 10	-	-	CB (15)
5	79	4	-	10	-	-	-	-	-	-
6	270	6	-	-	-	-	-	33	6	-
7	351	5	-	-	-	-	-	31	-	-
8	368	19	-	-	-	-	-	32	-	-
9	148	32	-	-	-	-	-	34	-	-
10	70	35	10	-	-	-	5; 7	24	7	W ₂ -7,1; Hu-1,2; CB
11	287	39	8	-	-	-	-	23	-	-
12	200	-	-	-	-	-	-	-	-	F-11,6; LoB (20)
13	277	-	-	-	-	-	-	27	-	OxAdd; Graz258
14	122	-	-	-	-	-	-	-	-	-
15	190	34	-	-	-	-	-	6	19	Graz409
16	195	21	-	-	-	-	-	26	4	W ₁ -2,4
17	188	37	5	-	6	-	-	25	-	-
18	135	16	-	-	-	-	-	-	5	-
19	232	8	-	-	-	-	-	-	-	-

W₁-9

W ₁ -9	Cat. no.	F-7	F-6	W ₂ -6	Ma-3	Ma-4	Ma-5	StGA	CbJ1	ZúC58	OA17	OW591	OxR	Heid	Other
1	315	-	1	-	-	-	4	2	-	-	-	-	-	-	W ₂ -3,1
2	304	-	2	-	-	-	2	5	-	-	-	-	-	-	W ₂ -3,3; OxAdd (13)
3	214	-	10	3	-	-	1	-	-	-	-	-	-	-	-
4	349	-	11	11	-	-	3	6	-	-	-	-	-	6	-
5	145	83	-	-	-	15	-	-	13	-	-	-	-	-	-
6	209	78	-	-	-	-	-	-	-	-	-	-	-	-	-
7	87	-	-	-	-	-	-	-	-	-	-	-	-	-	F 383; W ₂ 126; Ma 106
8	191	-	-	-	-	-	-	-	-	-	-	-	-	-	F 383 ^V ; W ₂ 146; Ma 106 ^V
9	140	-	-	-	-	-	-	-	-	-	-	-	-	-	F 383 ^V ; W ₂ 136 ^V ; Tort
10	20	88	-	-	-	-	-	-	-	-	-	-	6	-	-
11	354	90	-	-	-	-	-	-	-	-	-	-	4	-	-
12	69	49	-	-	-	-	-	-	-	2	-	-	-	-	-
13	244	-	-	-	-	-	-	-	-	-	-	-	-	-	-
14	105	60	-	-	-	-	-	-	-	-	-	-	-	-	-
15	298	53	-	-	-	-	-	-	-	-	-	-	8	-	Fauv (6)
16	68	66	-	-	-	20	-	-	-	-	-	-	-	-	-
17	137	65	-	-	-	14	-	-	-	-	-	-	-	-	-
18	230	86	-	-	-	17	-	-	10	-	-	-	-	-	-
19	109	80	-	-	-	11	-	-	-	-	-	-	-	-	-
20	324	95	-	-	-	-	-	-	-	-	-	-	10	-	W ₂ -7,6
21	285	-	-	-	-	-	-	-	-	-	-	-	38	-	F 381 ^V ; Ma 128; MúA; OxAdd
22	147	89	-	-	-	-	-	-	-	-	-	-	1	-	Ma-6,3
23	312	52	-	-	-	-	-	-	-	-	-	-	-	-	-
24	83	51	-	-	-	-	-	-	-	-	-	-	3	-	-

174

25	178	92	-	-	-	-	-	-	-	-	-	-	9	-	-
26	73	-	23	-	-	-	-	-	-	-	-	-	28	-	-
27	224	105	-	-	-	-	-	-	-	-	-	-	-	-	MúUB156; Graz409
28	229	74	-	-	21	-	-	-	-	-	-	-	-	-	OxAdd (19); Fauv (13); CB (11)
29	108	96	-	-	-	-	-	-	-	-	-	-	11	-	-
30	258	93	-	-	-	-	-	-	-	-	-	-	12	-	-
31	302	98	-	-	-	-	-	-	-	-	-	-	14	-	W ₂ -7,8
32	334	103	-	-	-	-	-	5	-	-	-	-	-	-	OxAdd; Graz409; St.Omer; P4880
33	328	-	-	-	-	-	-	-	-	-	-	-	-	-	-
34	26	31	-	6	-	3	-	-	-	4	-	-	-	4	Stutt (2); Engel (2)
35	265	-	12	9	-	-	8	-	-	-	-	-	-	-	-
36	67	11	-	-	10	-	-	-	-	-	3	-	-	-	-
37	307	30	-	-	-	-	-	-	-	-	-	-	-	-	-
38	184	7	-	-	15	-	-	-	-	-	1	-	-	-	OxAdd (25)
39	256	-	13	5	-	9	-	-	-	-	-	-	-	-	-
40	133	1	-	12	1	-	-	-	-	-	-	-	-	-	Stutt (13); Bero
41	203	33	-	-	-	4	-	-	-	-	-	-	-	-	-
42	89	3	-	-	4	-	-	-	-	-	-	-	-	-	-
43	152	2	-	-	8	-	-	-	-	-	-	-	-	-	-
44	23	6	-	-	7	-	-	-	-	-	-	-	-	-	-
45	372	5	-	-	5	-	-	-	-	-	-	-	18	-	-
46	139	16	-	4	6	-	-	-	-	-	-	-	-	-	-
47	43	17	-	-	16	-	-	-	-	-	-	1	-	3	P18571; Mo; Lo22604
48	194	9	-	-	13	-	-	-	-	-	-	-	-	-	-
49	295	32	-	8	-	6	-	-	-	-	-	-	-	-	Hu-2,2; Stutt (4)
50	80	34	-	-	-	-	-	-	-	6	-	-	22	-	-
51	134	19	-	-	14	-	-	-	-	-	-	-	-	-	-

175

W ₁ -9	Cat. no.	F-7	F-6	W ₂ -6	Ma-3	Ma-4	Ma-5	StGA	CbJ1	ZúC58	OA17	OW591	OxR	Heid	Other
-------------------	----------	-----	-----	-------------------	------	------	------	------	------	-------	------	-------	-----	------	-------

W ₁ -9	Cat. no.	F-7	F-6	W ₂ -6	Ma-3	Ma-4	Ma-5	StGA	CbJ1	ZúC58	OA17	OW591	OxR	Heid	Other
52	1	48							11						W ₁ -9,81
53	306	14		12											
54	9														
55	29	18		10										2	
56	266	13		9						5					
57	106	63			12										
58	309	15		18											Fauv (23)
59	319	64			13										
60	303	12		3						2					
61	167	8		11											
62	276	4		2						4				5	1
63	197	26													
64	149	42				7									
65	201	44				8									
66	281	47													
67	243	23		20										17	
68	85	77		2		10			14						CB (10)
69	127	35				5		2							Hu-2,3; Engel (1)
70	192	43					1								
71	225	36					4			5					
72	322	40													
73	383	46													
74	144	24							12						
75	335	27													
76	183	10													
77	330	29													
78	337	41													
79	343	84				16									Hu-2,11; OxMag
80	11	82		7											
81	1	48		22					15						W ₁ -9,52
82	150	73							11						

W ₂ -3										
W ₂ -3	Cat. no.	F-6	W ₁ -8	W ₁ -9	Ma-5	LoA	Stutt	OxR	W ₂ -7	Other
1	315	1	-	1	4	2	-	-	-	-
2	94	3	4	-	6	4	8; 10	-	-	CB (15)
3	304	2	-	2	2	5	-	-	-	OxAdd (13)
4	361	7	-	-	-	-	-	-	-	-
5	188	37	17	-	-	-	-	25	4	Ma-6,6
6	369	30	-	-	-	-	3	-	-	W ₁ -2,3; Lo524; StGA (9); Char (1); P4880 (4); Tort; Hortus deliciarum OCC497
7	290	-	-	-	-	-	-	-	-	-
8	287	39	11	-	-	-	-	23	-	-
9	239	41	-	-	-	-	-	-	-	LoB (2); MúA; Praha; Châlons (3)
10	70	35	10	-	-	-	5; 7	24	1	Hu-1,2; CB (12); CbJ1 (7)

W ₂ -6											
W ₂ -6	Cat. no.	F-7	F-6	W ₁ -9	Ma-3	Ma-4	Ma-5	Stutt	Heid	LoA	Other
1	271	-	9	-	-	-	7	-	-	3	W ₁ -8,3
2	85	77	-	68	-	10	-	-	-	-	CbJ1 (14); CB (10)
3	214	-	10	3	-	-	1	-	-	-	-
4	139	16	-	46	6	-	-	-	-	-	-
5	256	-	13	39	-	9	-	-	-	-	-
6	26	31	-	34	-	3	-	2	4	-	ZúC58 (4); Engel (2)
7	343	84	-	79	-	16	-	-	-	-	Hu-2,11; OxMag
8	295	32	-	49	-	6	-	4	-	-	Hu-2,2
9	265	-	12	35	-	-	8	-	-	-	-
10	29	18	-	55	19	-	-	-	2	-	-
11	349	-	11	4	-	-	3	-	6	6	-
12	133	1	-	40	1	-	-	13	-	-	Bero

W ₂ -7										
W ₂ -7	Cat. no.	F-7	W ₁ -8	F-6	OxR	W ₂ -3	W ₁ -9	Other		
1	70	-	10	35	24	10	-	-	-	CbJ1 (7); CB (12); Stutt; Hu-1
2	153	121	-	-	-	-	-	-	-	-
3	27	-	-	-	-	-	-	-	-	(see catalogue)
4	188	-	17	37	25	5	-	-	-	Ma-6,6
5	367	-	-	-	-	-	-	-	-	(see catalogue)
6	324	95	-	-	10	-	20	-	-	-
7	299	54	-	-	-	-	-	-	-	-
8	302	98	-	-	14	-	31	-	-	-
9	252	99	-	-	15	-	-	-	-	Fauv (7); P1544

Individual Compositions

1. A deserto veniens

2 parts, SM (3 strophes)
F 316^v (7-48); *WI* 134-134^v (9,52) 1 strophe, *WI* 165-165^v (9,81) 2 strophes; *CbJl*, f. B-B' (11)
Text: *AH* 21, 158; Milchsack nos. 196 & 223
Husmann («Rhythmik», p. 26) cites the correspondence of syllabic and melismatic sections in the *F* version.
The *F*-7 version is like the *WI*-9, 81 version, but the *WI*-9, 52 version is quite different, although it is the same text.

2. A globo veteri

1 part, TcS (5 double strophes)
F 446^v (10,74) Strophes 1a2a3a4a; *CB* (14) complete, text only; *Lo384* 233^v
Text: Hilka-Schumann, p. 31-33; Meyer, *Die Arundelsammlung*, p. 13-14
Music: Steiner; *F-X*, p. 214

3. A sinu patris mittitur

1 part, SS (3 strophes)
F 465^v (11,19)
Text: *AH* 21, 45
Music: Rokseth, «Dances», p. 122, no. 19

4. A solis ortus cardine

1 part, SS (4 strophes)
F 464 (11,8)
Text: *AH* 21, 40
Music: Rokseth, «Dances», p. 120, no. 8
Literature: Spanke, «Rondeau», p. 115

5. A solis ortus cardine

3 parts, OsM
F 242^v-243^v (6,50)
Text: *AH* 20, 37

6. Ad cor tuum revertere

1 part, TcM (4 strophes)
F 420; (10,10); *Da* (4); *Hu* 161^v (2,19) strophe 4, 167 (2,21) strophe 3; *Sab* 141 (5); *CB* 3 (6); Brussels, Bibl. roy. II 2556, f. 193^v; *OxAdd* (table of contents)
Text: *AH* 21, 104; Hilka-Schumann, p. 45-46; *Oxford*, p. 417
Music: Anglès, *Huelgas*, III, p. 380, no. 158; p. 387, no. 168; Steiner, *F-X*, p. 179
Literature: Husmann, «Sab», p. 13-15; Anglès, *Huelgas*, I, pp. 346-354
Attributed to Philippe the Chancellor in *Da*.

7. Ad honores et honera

1 part, TcM (3 strophes)
F 449 (10,78)
Text: *AH* 21, 138
Music: Steiner, *F-X*, p. 114-119

8. Adest annus iubileus

2 parts, TcM (3 strophes)
Ma 67^v-69 (4,2)
Text: *AH* 20, 80

9. Adiuva nos deus

2 parts, -M (Liturgical text)
WI 135^v (9,54)
Melisma on the word «libera» agrees with the melisma on the word «libera(ti)» from the Gradual «Anima nostra», itself (the melisma) used for a clausula. (Bukofzer, «Interrelations», pp. 72-74.)

10. Adulari nesciens

1 part, SS (3 strophes)
F 429^v (10,35); *Cb17*, f. 1 (1)
Text: *AH* 21, 124
Literature: Spanke, *Bez.*, p. 151

11. Age penitentiam

2 parts, OsM

F 340^v-341 (7,82); *WI* 164^v-165 (9,80); *Ma* 65-65^v (3,22); *CbJl*, F-F^v (15)

Text: Milchsack no. 222

12. Alabastrum frangitur

1 part, TcM (3 strophes)

F 436 (10,50)

Text: *AH* 21, 175

Music: Steiner, *F-X*, p. 205

Literature: Spanke, *Bez.*, p. 87

On the death of Philippe Augustus, King of France, 1223.

13. Alma redemptoris mater

2 parts, -M (Liturgical text)

F 329-330 (7,69); *Ma* 99-100 (4,18)

Text: *AH* 50, 317

Music: Knapp, *35 Conductus*, p. 101.

Syllabic-melismatic relationship between initial melisma and following phrase.

14. Anglia plactus itera

1 part, TcM (2 strophes)

F 421^v (10,12)

Text: *AH* 21, 177

For Geoffrey, Duke of Brittany, either 1186 or 1189.

15. Anima iugi lacrima

1 part, TcS (3 strophes)

F 433^v (10,45); *Cl*, 370

Text: *AH* 21, 197

Music: Schrade, *De Scientia*, pp. 212-237.

Literature: Husmann, «Das System». Derived from the cauda of «Relegentur ab area» (304).

16. Anni favor iubilei

2 parts, TcM (3 strophes)

F 347^v-349 (7,87); *CbJl*, f. F^v-H (16)

Text: *AH* 21, 166

Call to war against the Albigensians, 1209-1229.

17. Annus renascitur

1 part, SS (3 strophes)

F 468 (11,34)

Text: *AH* 20, 91

Music: Rokseth, «Danses», p. 123

Literature: Spanke, «Rondeau», p. 119.

18. Aque vive dat fluenta

1 part, TcM (4 strophes)

F 443 (10,65)

Text: *AH* 21, 64

For St. Anthony of Padua, 1195-1231.

19. Aristippe quamvis sero

1 part, TcS (4 double strophes)

F 416 (10,3); *Da* (2); *OxAdd* 63 (5); *CB* 83 (18); *Fauv* 29 (19) strophe 4 only, different melody

Text: *AH* 21, 152; Dahnk, *Fauvel*, p. 161-163 (65)

Music: Steiner, *F-X* p. 164

Literature: Spanke, *Bez.*, p. 85

Attributed to Philippe the Chancellor in *Da*.

20. Artium dignitas

2 parts, TcS (3 strophes)

F 349-349^v (7,88); *WI* 99-99^v (9,10); *OxR* 8 (6) «De hiis qui usurpant artium dignitatem»

Text: *AH* 21, 161; Milchsack no. 151.

21. Assitricem sedium dei sapienciam

2 parts, TcS (4 strophes, various)

StV 271^v (3,3)

Literature: Rokseth, «Le Contrepoint», p. 6.

Refers to the 6th Crusade to Egypt in 1248 according to Rokseth.

22. Associa tecum in patria

1 part, TcS (56 lines)

F 450 (10,80); *Praha*, f. 37^v (1)

Text: *AH* 21, 194

Attributed to Philippe the Chancellor in *Praha*.

23. Auctor vite virgine

2 parts, TcM (3 strophes, various)

F 270^v-271^v (7,6); *W1* 125-126 (9,44); *Ma* 38^v-40 (3,7); *So A'* (2)

Text: Milchsack no. 188

24. Audi pontus, audi tellus

1 part, TcM

Hu 167^v (2,24)

Music: Anglès, *Huelgas*, III, p. 381, no. 161.

Literature: Anglès, *Huelgas*, I, p. 347.

25. Aurelianus civitas

1 part, TcS (3 double strophes)

F 439^v (10,60)

Text: *AH* 21, 182

Rioting in Orléans, 1236.

26. Austro terris influente

2 parts, 1 part, TcM (3 strophes)

F 299^v-300 (7,31); *W1* 112-113 (9,34); *W2* 104^v-107^v (6,6); *Ma* 69-71 (4,3); *Heid* 3-3^v (4), 1-2 strophes missing; *Stutt* 25^v-26 (2) 1 part, *ZüC58*, 148 (4); *Engel*, f. 150^v (2) 1 part

Text: *AH* 20, 79 Milchsack no. 178; Thurston, *W2*, I, p. 114

Music: Thurston, *W2*, II, 172

Literature: Spanke, *Bez.*, p. 150 (Refers to R. 1011 and «Ortu regis evanescit», no. 256); Handschin, «Conductus», p. 112.

«Minor natu filius» (208) derived from the melismatic cauda.

27. Ave gloriosa mater salvatoris (Motet [804])

2 parts, TcS (4 strophes)

W2 140-141 (7,3); *Da3471*, VIII^a verso (fragment);—Motet versions: *MüC* 74-75 (4); *Mo* 89^v-93; *Hu* 100^v-101; *LoHa* 9^v-10; *Ba* 1-2; *OL72* 161^v; *ArsB* 117 (3); *CivLVI* 252^v (2)

Text: *AH* 21, 184; Thurston, *W2* I, p. 138

Music: Thurston, *W2*, II, p. 282; Anglès, *Huelgas*, III, p. 182, no. 101

Literature: *LR*, p. 180; Ludwig, «Quellen», 275; Anglès, *Huelgas*, I, p. 259

See Gennrich, *Die Wimpener Fragmente*, no. 18, for a diplomatic edition and partial reconstruction.

28. Ave gloriosa virginum regina

1 part, TcS (16 double versicles)

F 447 (10,75); *LoB* 3 (1); *LoHa* 7-8^v; *FIII,I,212* 90; *Limoges*, 282; *BaselXI8* 151 «Conductus cancellarii parisiensis» (text only); *Praha* 38 (9)

Text: *AH* 10, 89

Music: Husmann, «Silbenzählung», p. 19

Literature: Spanke, *Bez.*, p. 86; *LR*, p. 258, *ALH* II, p. 195

See also R. 1020, 1695, 2060.

Attributed to Philippe the Chancellor in *LoB* and *Praha*.

29. Ave maria gratia plena

2 parts, -M (Liturgical text)
F 284^v-285 (7,18); *W1* 136-136^v (9,55); *W2* 114^v-115^v (6,10); *Ma* 59^v-60 (3,19); *Heid* 2-2^v (2); *So* A-A^v (1)
Music: Knapp, *35 Conductus*, p. 81; Thurston, *W2* II, p. 239
Mentioned by Anonymous IV (Reckow, *Anon.* 4, I, p. 82).

30. Ave Maria gratia plena

3 parts, -M (liturgical text)
StV 259-259^v (1,3)
Music: Husmann, *Die mit. Mehrst.*, p. 32-33
Music identical with «Stella serena luminis» (339).

31. Ave Maria gratia plena

2 parts, -M (liturgical text)
Hu 151^v-152^v (2,12)
Music: Anglès, *Huelgas*, III, p. 373, no. 156
Final melisma is the same as the final melisma of «Mater patris» (207) = «Veris solis presentia»(370).

32. Ave Maria virgo virginum

1 part, SS (3 strophes)
F 469^v (11,48)
Text: *AH* 21, 208; Spanke, «Rondeau», p. 120-121
Music: Rokseth, «Danses», p. 124
Literature: Spanke, «Rondeau», p. 120-121.

33. Ave maris stella ave

2 parts, OsM
F 373 (7,128)
Text: *AH* 21, 142.

34. Ave maris stella virgo

3 parts (2 parts), OsM
F 221-221^v (6,17) 3 parts; *W1* 64-65 (8,2) 3 parts; *Ma* 113-114 (5,5) 2 parts; *Hu* 145-147 (2,9) 3 parts
Text: Milchsack no. 123
Music: Knapp, *35 Conductus*, p. 25; Anglès, *Huelgas*, III, p. 342, no. 153
Literature: Husmann, «Rhythmik», p. 11-13; Anglès, *Huelgas*, I, p. 339
Husmann, «Rhythmik», p. 11-13 cites an instance of syllabic-melismatic identity.

35. Ave nobilis venerabilis

2 parts, SS (3 strophes)
F 363^v-364 (7,126); *ArsB* (1); *Limoges* 282^v
Text: *AH* 20, 174
Literature: Spanke, *Bez.*, p. 91.

36. Ave presul gloriose

3 parts, OsM
F 241^v-242^v (6,48); *Heid* 3^v-4 (5)

37. Ave salus hominum

3 parts, TcM (2 strophes)
F 247-248 (6,54)
Text: *AH* 20, 212
Literature: Husmann, «Das System», p. 27 (partial transcription).

38. Ave tuos benedic

2 parts, OsM
F 366-366^v (7,124)

39. Ave virgo virginum verbi

3 parts, 2 parts, 1 part, SS (3 strophes)
F 240-240^v (6,44); *MüC* (2); *Stutt* 42^v (11) 1 part; *Praha*, 38^v (15)
Text: *AH* 20, 210
Attributed to Philippe the Chancellor in *Praha*.

40. Baculi sollempnia

2 parts, OsS
F 372^v-373 (7,127)
Music: Knapp, *35 Conductus*, p. 131.

41. Beata nobis gaudia

1 part, -M
F 433^v (10,44); *Da* (23)
Text: *AH* 21, 176
Music: Schrade, «Political», p. 56; Husmann, «Das System», p. 22
Attributed to Philippe the Chancellor in *Da*; for the coronation of Louis VIII of France, 1223.

42. Beata viscera

1 part (2 parts), SS, (7 strophes)
F 422 (10,14); *W2* 156; *StGA* 174^v; *Da* (10); *OxR* 19 (39); *Troyes* 112^v;
Char 159 (2); *Bol* 5-5^v
Text: *AH* 20, 148; Thurston, *W2*, I, p. 163; Wilmart, *Gaultier*, pp. 159-160
Music: Thurston, *W2*, II, 309; Ludwig, *HdM*, p. 187; *HAM* I, no. 17c; Gennrich, «Perotin», p. 225-241; Gleason, *Examples*, p. 7
Literature: Spanke, *Bez.*, p. 38; *ALH* II, p. 123; Reckow, *Anon.* 4, I, p. 46; Gennrich, «Perotin», *passim*.
See also R. 12,83.
Anonymous 4 calls this a «*Conductus simplex*» by Perotin.
Attributed to Philippe the Chancellor in *Da*, and to Walter of Châtillon in *Char*.

43. Beate virginis

2 parts, TcM (3 strophes)
F 283^v-284^v (7-17); *W1* 128^v-129^v (9,47); *Ma* 54^v-56 (3,16); *Heid* 2^v (3) (end inc.); *Lo22604*; *P18571*; *Mo* 376^v (motet; no musical relationship); *OW591*, 4-4^v (1)
Text: *AH* 20, 79; Milchsack no. 191
Literature: Spanke, *Bez.*, p. 37.

44. Beatis nos adhibe (Motet [761])

3 parts, TcS
F 350-352 (6,58)
Text: *AH* 21, 88
Music: Tischler, *Motet*, II, p. 1
Literature: *LR*, p. 100; Meyer, *GA II*, p. 338.

45. Beatus qui non abiit

1 part, SS (5 strophes)
F 424 (10,20)
Text: *AH* 21, 121
Music: Steiner, *F-X*, p. 47.

46. Beatus servus sapiens

2 parts, -M (22 lines)
F 365-366 (7,123)

47. Benedicamus domino

3 parts, -M (liturgical text)
StV 280^v-281 (4,3)
Music: Falck, «St. Victor», pp. 318-320
Tenor and duplum of the first half of the opening melisma are the same as the opening melisma of the two-part «*Deduc syon uberimas*» (85). Final melisma identical in all parts with the final melisma of «*O felix bituria*» (232) (Falck, «St. Victor», pp. 318-320).

48. Benedicamus domino

3 parts, -M (liturgical text)
Mo 4^v
Music: Rokseth, *Polyphonies*, vol. 2, no. 2.

49. Benedicamus domino

3 parts, -M (liturgical text)
F 47^v (end incomplete); *Hu* 25^v
Music: Anglès, *Huelgas*, III, no. 40; Gennrich, *Formenlehre*, p. 88; Husmann, *Organa*, p. 132.

50. Bonum est confidere

1 part, TcM (3 strophes, various)
F 430 (10,37); *Hu* 157-157^v (2,13); *Da* (5); *OxAdd* 62^v (4) «Despe
ponenda in domino. et de die iudicii»; *CB* 3 (7) text only
Text: *AH* 21, 122; Hilka-Schumann, p. 46-48 (2 strophes); Dreves,
Jahrtausend, II, p. 433; *Oxford*, p. 426
Music: Anglès, *Huelgas*, III, no. 162 (strophe 1 only)
Attributed to Philippe the Chancellor in *Da*.

51. Brevi carne deitas

2 parts, TcM (2 strophes)
F 361-361^v (7,115)
«Benedicamus domino» cauda does not belong to the poem.

52. Breves dies hominis

1 part, SS (9 strophes)
F 469 (11,44); *Tours* (11)
Text: *AH* 21, 95; Luzarche, «Office», no. 30
Music: Rokseth, «Danses», no. 44
Literature: Spanke, «Rondeau», p. 120.

53. Bulla fulminante

1 part, SS (4 strophes)
LoB 38^v (14) «De curia romana»; *Stutt* 31^v (9); *CB* 54 (16); *F* 204 (text
only; following «Dic Christi veritas»); *Praha* 37^v (3)
Text: *AH* 21, 126; Hilka-Schumann, p. 218-220; Dreves, *Jahrtausend*, I,
p. 306; *Oxford*, p. 382
Derived from the cauda of «Dic Christi veritas» (94); see the latter for
literature and transcriptions; in *Stutt*, *F*, and *CB* found together with «Dic
Christi veritas»; attributed to Philippe the Chancellor in *LoB* and *Praha*;
probably composed 1223 (Handschin, «Conductus» p. 107).

54. .Caput in caudam vertitur

2 parts, OsM
F 356^v-357 (7,110)

55. Celorum porta

2 parts, OsM
F 331^v-332 (7,72)
Music: Knapp, 35 *Conductus*, p. 105.

56. Celum non animum

3 parts, SS (5 strophes)
F 223^v-224 (6;20) 1 strophe; *WI* 11-11^v (2,2), 1 strophe; *OxR* 18 (37) «De
stabilitate» ; *CB* 48 (3)
Text: *AH* 21, 133; Milchsack no. 257; Hilka-Schumann, p. 33-34
Music: Knapp, 35 *Conductus*, p. 32.

57. Centrum capit circulus

2 parts, TcM (2 strophes)
F 357-358 (7,111); *Ars* 526, 378 (Text only, with the author's name);
Praha 38^v (16)
Text: *AH* 20, 88; Dreves, *Jahrtausend*, I, p. 302
Literature: *LR*, p. 248; Spanke, *Bez.*, p. 31; *ALH* II, p. 196, 202
Attributed to Philippe the Chancellor in *Praha* and by Salimbene (*LR*, p.
248).

58. Christi miles

2 parts, TcM (4 strophes)
F 373^v-374^v (7,130)
Text: *AH* 21, 90
«Benedicamus domino» cauda does not belong to the poem.

59. Christo psallat ecclesia

1 part, SS (3 strophes)
F 464^v (11,14)
Text: *AH* 21, 43
Music: *AH* 20, 212, no. VI; *HAM* 17^b; Bessler, *Die Musik des Mittele-
alters und der Renaissance*, p. 117, Beispiel 74; Rokseth, «Danses», p. 121
Literature: Spanke, «Rondeau», p. 116.

60. Christo sit laus in celestibus

1 part, SS (3 strophes)
F 468 (11,38)
Text: *AH* 20, 93
Music: Rokseth, «Dances», no. 38
Literature: Spanke, «Rondeau», p. 119.

61. Christus assistens pontiphex

1 part, OsM
F 435^v (10,48); *Da* (26); *Fauv* 6 (10)
Text: *AH* 5, 535; Dahnk, *Fauvel*, p. 40-43; *Oxford*, p. 376
Music: Steiner, *F-X*, p. 199
Literature: N. Fickermann, «Ein neues Bischofslied Philipps de Grève»,
Ehrengabe für Karl Strecker, 1931, p. 37-44
Installation of Peter of Nemours as Bishop of Paris, 1208; attributed to
Philippe the Chancellor in *Da*.

62. Christus patris gratie

1 part, SS (5 strophes)
F 465^v (11,18)
Text: *AH* 21, 45
Music: Rokseth, «Dances», no. 18
Literature: Spanke, «Rondeau», p. 117.

63. Circa mundi verperam

2 parts, TcS (2 strophes)
F 373-373^v (7,129)
Music: Knapp, *35 Conductus*, p. 132.

64. Clavus clavo retunditur

1 part, TcM (3 strophes)
F 437 (10,51)
Text: *AH* 21, 169
Literature: Aubry, «Chant» (includes a transcription)
Loss and refinding of the holy nail of the Abbey of St. Denis, 1233.

65. Clavus pungens

2 parts, (1 part), TcM (5 strophes)
F 358-359^v (7,112); *Fauv* 5 (8) 1 part
Text: *AH* 21, 22; Dahnk, *Fauvel*, p. 32-33.

66. Columbe simplicitas

2 parts, OsM
F 328^v-329 (7,68); *Hu* 137-138 (2,4)
Text: *AH* 21, 138 (as the second strophe of «Soli nitorem»)
Music: Anglès, *Huelgas*, III, p. 320, no. 148
«Benedicamus domino» cauda, found only in *F*, «... must be an optional
addition». (Bukofzer, «Interrelations», p. 77); tenor does not agree with any
known Gregorian «Benedicamus Domino», but is a melisma on
«(Domi)ne» from the Gradual «Sederunt principes»; identical in both voices
with a known clausula on *Ne*; (Bukofzer «Interrelations», p. 78); also as a motet
(= conductus) «Qui servare puberem» (285).

67. Condimentum nostre spei

2 parts, TcM (2 strophes)
F 276-277 (7,11); *WI* 114-115 (9,36); *Ma* 45-47 (3,10); *OAI7* 2-2^v (3)
incomplete
Text: *AH* 20, 108; Milchsack no. 179
Music: Knapp, *35 Conductus*, p. 64
Literature: Spanke, *Bez.*, p. 70.

68. Consequens antecedente

2 parts, OsM
F 327-327^v (7,66); *WI* 102-102^v (9,16); *Ma* 101-102 (4,20)
Text: Milchsack no. 158
Music: Knapp, *35 Conductus*, p. 98.

69. Cortex occidit littere

2 parts, SS (5 strophes)
F 316^v-317 (7,49); *WI* 100-101^v (9,12); *ZüC58* 147^v (2)
Text: *AH* 20, 41; Milchsack no. 153
Literature: Handschin, «Conductus», p. 112; Spanke, *Bez.*, p. 152.

70. Crucifigat omnes

3 parts, 2 parts, (1 part), SS (5 strophes)

F 231^v-232 (6,35) 3 parts; *W1* 71-72^v (8,10) 3 parts; *W2* 46^v (3,10) 3 parts incomplete, 138^v-139^v (7,1) 2 parts; *Hu* 97-97^v (1,2) 2 parts; *CbJ1* 1 (7); *OxR* 13-14 (24) «De effectu crucifixionis Jesu Christi»; *Stutt* 31 (7) only «Si quis in hoc ortem», the fifth strophe; *CB* 13 (12) five strophes.

Text: *AH* 21, 161; Milchsack no. 131; Thurston, *W2*, I, p. 81; Hilka-Schumann, p. 92-94

Music: Thurston, *W2*, II, p. 81; Husmann, «Das System», p. 13; Knapp, *35 Conductus*, p. 42; Gennrich, *Formenlehre*, p. 180-181; Anglès, *Huelgas*, p. 174, no. 97

Husmann («Das System», p. 11) shows that this is derived from the final cauda of «Quod promisit ab eterno» (295); in *Stutt* «Si quis in hoc ortem» (strophe 5) is called «Conductum» and follows immediately on «Olim fuit», which is the third strophe of «Quod promisit».

W1 contains two unique strophes.

According to Hilka-Schumann (p. 97-99), this was a summons to the third crusade, 1189.

71. Crux de te volo conqueri

1 part, TcS (10 strophes)

F 439 (10,58) strophes 1, 3, 5; *Sab* 139 (3) strophes 1-10; *Wien833* 79^v «Cancellarius Philippus»; *Chartres341* 29; *P673*; *Mü675* 123; *Tours348* 225; *P559*; Bergamo, Bibl. Civica Δ. 7.15

Text: *AH* 21, 20; Dreves, *Jahrtausend*, I, pp. 303-304; *Oxford*, p. 385

Literature: *LR*, p. 248; Spanke, *Bez.*, p. 85; Husmann, «Sab», pp. 12-13; *ALH* II, p. 78, 196 f, 202

Ascribed to Philippe the Chancellor in *Wien833* and by Salimbene (see *LR*, p. 248); ascribed to Bernard of Clairvaux in *Tours348* and Jacopone in Bergamo, Bibl. Civ. Δ. 7.15

72. Culpe purgator veteris

1 part, SS (5 strophes)

F 466 (11,22); *Tours* (15)

Text: *AH* 21, 109; Luzarche, «Office», no. 34

Music: Rokseth, «Danses», no. 22.

73. Cum animadverterem

3 parts, 2 parts, SS (5 strophes)

F 225^v-226 (6,23) 3 parts; *W1* 108-108^v (9,26) 2 parts; *OxR* 15 (28) «Ut animadverteramus que bona sunt et que mala»

Text: *AH* 21, 109; Milchsack no. 168; *Oxford*, p. 419.

74. Cum omne quod componitur

1 part, OsM

F 431 (10,39)

Text: *AH* 20, 31

Music: Steiner, *F-X* p. 196.

75. Cum sint difficilia

2 parts, TcM (3 strophes)

StV 227^v (3,2)

Initial melisma in the first mode is repeated at the end in the second mode; (Bukofzer «Interrelations», p. 91-92).

Refers to the 6th Crusade to Egypt in 1248 according to Rokseth («Le Contrepoint», p. 6).

76. Cum sit omnis caro fenum

1 part, SS (5 strophes) Refrain

LoB 27^v (10); *Sab* 143^v (7); *Piae Cantiones* (1582), no. XXXVIII

Text: *AH* 21, 95; Dreves, *Jahrtausend*, I, p. 305

Music: *AH* 21, 214

Literature: Husmann, «Sab», p. 16-17; *ALH* II, p. 77, 442

Attributed to Philippe the Chancellor in *LoB*.

77. Custodi nos, Domine

3 parts, OsS Refrain

StV 281-281^v (4,4)

Music: *OH I*, p. 112-114.

78. Da castitatis thalamo

2 parts, OsM

Hu 131-131^v (2,1)

Music: Anglès, *Huelgas*, III, p. 306, no. 145; *MOM*, p. 31-32.

79. De monte lapis scinditur

3 parts, (2 parts), OsM

F 204-204^v (6,4) 3 parts; *WI* 66^v-67^v (8,5) 3 parts; *Ma* 119-119^v (5,10) 2 parts

Text: Milchsack no., 126.

80. De nature fracto iure

2 parts, TcM (3 strophes)

F 303^v-304^v (7,34); *WI* 131^v-132^v (9,50); *ZüC58* 148 (6); *OxR* 13 (22)
«Item de partu beate virginis»; *So B'* (5)

Text: *AH* 20, 78; Milchsack no. 194

Literature: Handschin, «Conductus», p. 112.

81. De patre principio

1 part, SS (5 strophes)

F 463 (1,1); *Tours* (10)

Text: *AH* 21, 37; Luzarche, «Office» no. 29

Music: Rokseth, «Dances», no. 1; Aubry, *La Rhythmique*, p. 27.

Literature: Spanke, «Rondeau», p. 115.

82. De rupta rupecula

3 parts, TcM (2 double strophes, 1 single strophe)

F 245-247 (6,53) 3 strophes; *Châlons* 16^v-18 (5) 5 strophes

Text: *AH* 21, 183

Literature: Spanke, *Bez.*, p. 87; Chailley, «Châlons» p. 141-142, 149

Refers to the battle of La Rochelle, 1224.

83. Debet se circumspicere

2 parts, SM (4 strophes)

F 317^v-318 (7,51); *WI* 107^v (9,24); *OxR* 7 (3) «De modo dandi, qualiter dandum est»

Text: *AH* 21, 159; Milchsack no. 166

Music: Husmann, «Das System», p. 33.

84. Decet vox letitie

1 part, SS (4 strophes)

F 463 (11,3)

Text: *AH* 21, 37

Music: Rokseth, «Dances», no. 3

Literature: Spanke, «Rondeau», p. 115.

85. Deduc Syon uberrimas

2 parts, TcM (3 strophes)

F 336-337 (7,77); *WI* 150^v-152 (9,68); *Ma* 83-85^v (4,10); *W2* 93-96 (6,2); *CbJ1 D^v-F* (14); *CB* 50 (10)

Text: *AH* 21, 142; Milchsack no. 210; Hilka-Schumann, p. 56-57; Thurston, *W2*, II, p. 98

The opening melisma derived from the lower two parts of the «Be-» melisma of «Benedicamus domino»; (Falck, «St. Victor»).

86. Dei sapientia

2 parts, TcM (3 strophes)

F 295^v-296 (7,28)

Text: *AH* 20, 80

Literature: Spanke, *Bez.*, p. 30.

87. Deo confitemini (Motet [131])

2 parts, (3 parts with tenor), OsS

WI 98 (9,7); *F* 383 (as motet); *W2* 126 (as motet); *W2* 146 (as motet); *Ma* 106 (as motet)

Text: Milchsack no. 149

Music: Tischler, *Motet*, vol. II, p. 28

Literature: *LR*, p. 40, 104.

88. Descende celitus

1 part, SS (3 strophes)

F 467^v (11,31)

Text: *AH* 21, 55

Music: Rokseth, «Danses», no. 31

Literature: Spanke, «Rondeau», p. 118.

89. Deus creator omnium

2 parts, TcM (3 strophes)

F 266, 267^v, 267, 266^v (7,3); *WI* 122^v-123^v (9,42); *Ma* 32^v-35 (3,4)

Text: *AH* 20, 38

In *F*-7, «Puer nobis» (276) is interlarded with «Deus creator».

«Benedicamus domino» cauda based on a Gregorian melody (*Antiphonale Romanum*, p. 48; Ludwig's *Benedicamus domino* no. 1), but unrelated to clausulae on this tenor; (Bukofzer, «Interrelations», p. 75-77).

90. Deus in adiutorium

3 parts, SS (3 strophes)

Mo 1; *Ba* 62^v; *Tu* no. 2; *MüC* 31^v (1); *Da*347 I^v (1); *Sens* 1^v (2) 1 part

Text: *AH* 20, 218; Villetard, *Office*, p. 87

Music: Rokseth, *Polyphonies*, II, no. 1; Auda, *Les Motets*, no. 2; Villetard, *Office*, p. 131

Nos. 90 and 91 are settings of the same poem.

91. Deus in adiutorium

3 parts, SM (3 strophes)

Mo 350; *Tu* no. 3

Text: *AH* 20, 218; Villetard, *Office*, p. 87

Music: Rokseth, *Polyphonies*, III, no. 303; Auda, *Les Motets*, no. 3

Nos. 91 and 90 are settings of the same poem; music begins the same as «Parce virgo» (259).

92. Deus misertus

4 parts, SS (3 strophes)

F 8^v; *OxR* 12 (20) «De miseratione divina erga genus humanum»

Text: *AH* 20, 69.

93. Deus pacis et dilectionis

2 parts, OsM

F 363 (7,118)

Music: Knapp, *35 Conductus*, p. 129.

94. Dic Christi veritas

3 parts, (2 parts, 1 part), SM (3 strophes)

F 203^v-204^v (6,3) 3 parts; *WI* 66-66^v (8,4) 3 parts; *W2* 33-34^v (3,2) 3 parts; *Ma* 114-115 (5,6) 2 parts; *LoA* 88^v (4) 3 parts; *Stutt* 31^v-32 (8,10) 1 part; *CB* 54 (15)

Text: *AH* 21, 125; Thurston, *W2* I, p. 31; Hilka-Schumann, p. 216-218; Milchsack no. 125; Waddell, *Lyrics*, p. 204

Music: Handschin, «Notre Dame- Schule», p. 554; Thurston, *W2* II, p. 19; *AH* 21, 216 («Bulla fulminante»); Husmann, *Die mittelalterliche Mehrstimmigkeit*, p. 34-35, 62 («Bulla fulminante»)

See also «Bulla fulminante» (53) which is derived from the cauda of «Dic Christi veritas».

95. Dies salutis oritur

1 part, SS (2 strophes)

F 466 (11,23)

Text: *AH* 21, 47

Music: Rokseth, «Danses», no. 23

Literature: Spanke, «Rondeau», p. 117.

96. Divina providentia

1 part, TcS (3 double strophes)

F 419^v (10,9)

Text: *AH* 21, 174

Music: Steiner, *F-X*, p. 175

For the regency of William of Longchamp in England, 1190-1192.

97. Dogmatum falsas species

1 part, OsS

F 438 (10,55); *Châlons* 7-7^v (2)

Text: *AH* 21, 149

Music: Steiner, *F-X*, p. 129.

98. Dum medium silentium componit

1 part, SS (4 strophes) Refrain
F 422^v (10,16); *OxR* 20 (41) «De missione verbi dei incarnandi»
Text: *AH* 20, 39.

99. Dum medium silentium teneret

1 part, SS (6 strophes) Refrain
F 422^v (10,15); *Da* (25); *OxAdd* 65 (10); *OxR* 19^v (40) «Qualis de tenebris
historie processit sol iusticie»
Text: *AH* 20, 38
Literature: Spanke, *Bez.*, p. 35, 97; Handschin, «*Conductus*», p. 113;
ALH II, p. 123, 126
Strecker (*Walter*, II, p. 49) shows that this was part of a longer poem of
Walter of Châtillon («*In domino confido*») which was written around 1174;
attributed to Philippe the Chancellor in *Da*.

100. Dum sigillum

2 parts, TcM (2 strophes)
F 344-346 (7,85); *Hu* 143-144^v (2,8)
Text: *AH* 20, 88
Music: Knapp, *35 Conductus*, p. 109; Anglès, *Huelgas*, III, p. 337, no.
152; *OH I*, p. 272-291
Literature: Reckow, *Anon. 4*, Band I, p. 46; Spanke, *Bez.*, p. 114
Attributed to Perotin by Anonymous IV (see Reckow, *Anon. 4*, Band I, p.
46).

101. Ecce mundi gaudium

1 part, SS (6 strophes)
F 470 (11,49)
Text: *AH* 20, 95
Music: Gennrich, *Lat. Liedkontra.*, I, 14; II, 18; Rokseth, «*Dances*», p. 49
Literature: Spanke, *Bez.*, p. 58, 114; Spanke, «*Rondeau*», p. 121
See also R. 1233.

102. Ecce mundus moritur

1 part, OsS
F 431 (10,38)

103. Ecce tempus gaudii

1 part, SS (3 strophes)
F 468^v (11,40)
Text: *AH* 20, 93
Music: Rokseth, «*Dances*», no. 40
Literature: Spanke, «*Rondeau*», p. 119.

104. Eclipsim passus tociens

1 part, OsM
F 429 (10,33)
Text: *AH* 21, 172
Music: Steiner, *F-X*, p. 194
On the death of Peter the Chanter, 1197.

105. Eclipsim patitur

2 parts, SM (4 strophes) Refrain
F 322^v-323 (7,60); *W1* 101 (9,14)
Text: *AH* 21, 179; Milchsack no. 155
Music: *AH* 21, 179
Literature: Spanke, *Bez.*, p. 38
On the death of Geoffrey, Duke of Brittany, 1186.

106. Ego reus confiteor

2 parts, OsM
F 324-325 (7,63); *W1* 138^v-139^v (9,57); *Ma* 87-89 (4,12)
Text: Milchsack no. 159.

107. Eterno serviet

2 parts, OsM
F 323-323^v (7,61)
Music: Knapp, *35 Conductus*, p. 96.

108. Ex creata non creatus

2 parts, SS (4 strophes)
F 352-352^v (7,96); *WI* 109^v-110 (9,29); *OxR* 9^v (11) «De effectu et modo incarnationis Christi»
Text: *AH* 20, 50; Milchsack no. 173
Literature: Spanke, *Bez.*, p. 70.

109. Ex oliva remensium

2 parts, TcM (3 strophes)
F 338^v-339^v (7,80); *WI* 105-105^v (9,19); *Ma* 85^v-87 (4,11)
Text: Milchsack no. 161.

110. Exceptivam actionem

1 part, SM (7 strophes) Refrain
F 444 (10,67); *Stutt* 68 (12); *OxAdd* 138^v (29); *Douai* 385; *St.G1377* p. 21
(fragment)
Text: *AH* 20, 42; Dreves, *Jahrtausend*, I, p. 186
Literature: *ALH II*, p. 152-153; Handschin, «Schweiz»
Attributed to Alan of Lille in *Douai* 385.

111. Excitatur caritas

3 parts, SS (5 strophes)
F 252-252^v (6,59); *St.Omer* 16; *Char* 159^v (4); *P4880* 84^v (3); *Graz409* 71
(5) text
Text: Strecker, *Walter*, I, p. 12-13; Wilmart, *Gautier*, p. 131, 356
Music: Knapp, *35 Conductus*, p. 52
Attributed to Walter of Châtillon in *St.Omer* and *Char*.

112. Excuset que vim intulit

1 part, TcS (3 double strophes)
F 419 (10,7); *OxAdd* 130^v (27)
Text: *AH* 21, 137
Literature: Spanke, *Bez.*, p. 34
Initial melisma the same as that in «Olim sudor» (250).

113. Excudere de pulvere

1 part, SS (3 strophes)
F 426 (10,26); *Da* (14)
Text: *AH* 21, 105
Attributed to Philippe the Chancellor in *Da*.

114. Exultemus sobrie

1 part, SS (3 strophes)
F 468 (11,36)
Text: *AH* 20, 92
Music: Rokseth, «Dances», no. 36; Falck, «Rondellus», p. 47
Literature: Spanke, «Rondeau», p. 119.

115. Exultemus socii

2 parts, TcS (2 strophes)
F 330-331 (7,70)

116. Exultet hec contio

1 part, SS (4 strophes)
F 471^v (11,60)
Text: *AH* 21, 86
Music: Rokseth, «Dances», no. 60
Literature: Spanke, «Rondeau», p. 123.

117. Exultet plebs fidelium

1 part, SS (4 strophes)
F 464^v (11,13)
Text: *AH* 21, 42
Music: Rokseth, «Dances», no. 13; *AH* 21, 212
Literature: Spanke, «Rondeau», p. 116.

118. Exurge dormis, Domine

1 part, OsS

F 425^v (10,24); *Da* (16)

Text: *AH* 50, 535

Music: Steiner, *F-X*, p. 192

Attributed to Philippe the Chancellor in *Da*.

119. Fas et nefas ambulat

3 parts, SS (5 strophes)

F 225-225^v (6,22) 1 strophe; *CbJ1* 1^v (3); *CB* 1 (4); *OxR* 17^v (35) «De prodigo et avaro»; *FuldaC11* f. 329; *Lyon623* 142; *Cb202* 71

Text: *AH* 21, 160; Hilka-Schumann, p. 37-39; Waddell, *Lyrics*, p. 200

Literature: Spanke, *Bez.*, p. 43.

120. Felix dies

1 parts, SS (3 strophes)

F 463 (11,2); *Tours* (3)

Text: *AH* 21, 37; Luzarche, «Office», no. 8

Music: Rokseth, «Dances», no. 2; Aubry, *Iter hispanicum*, p. 46

Literature: Spanke, «Rondeau», p. 115.

121. Festa dies agitur

1 part, SS (3 strophes)

LoB 47 (18)

Text: *AH* 20, 89

Literature: Spanke, «Rondeau», p. 123.

122. Festa ianuarua

3 parts, OsS

WI 73^v (8,14)

Text: Milchsack no. 166

Music: Ursprung, *Die katholische Kirchenmusik*, p. 125-126, Beispiel 44.

123. Fidelium sonet vox sobria

1 part, SS (5 strophes)

F 465 (11,17)

Text: *AH* 21, 44

Music: Rokseth, «Dances», no. 17

Literature: Spanke, «Rondeau», p. 117

Mentioned in a Besançon Ms around 1400 (Rokseth, «Dances», p. 97-98).

124. Filii calvarie

1 part, SS (3 strophes)

F 463^v (11,5)

Text: *AH* 21, 38

Music: Rokseth, «Dances», no. 5

Literature: *ALH II*, p. 195; Spanke, «Rondeau», p. 115.

125. Flebiles et miseri

3 parts, OsM

F 244-244^v (6,51).

126. Floret ortus virginalis

2 parts, OsS

F 371-371^v (7,125)

127. Flos de spina procreatur

2 parts, TcM (5 strophes)

F 304^v-305^v (7,35); *WI* 152-153 (9,69); *Ma* 74^v-76 (4,5); *Hu* 134-136^v (2,3); *St.G A* p. 138-142 (2); *Engel* 13 (1) text only; *So B-B'* (4)

Text: *AH* 20, 122; Milchsack no. 211

Music: Anglès, *Huelgas*, III, p. 33, no. 147.

128. Flos in monte cernitur

3 parts, SS (2 strophes)

F 228-228^v (6,28)

129. Fons preclusus sub torpore

1 part, OsM
F 446 (10,72)
Music: Steiner, *F-X*, p. 212.

130. Fontis in rivulum

1 part, TcM (2 double strophes, 2 single strophes)
F 418 (10,6); *Hu* 158^v (2,16); *Da* (8) strophes 1^a, 2^a, 3, 4; *OxAdd* 62 (1),
123^v (16); *ZüC58* 148 (7)
Text: *AH* 21, 146
Music: Anglès, *Huelgas*, III, p. 385; no. 165 (strophe 1 only)
Attributed to Philippe the Chancellor in *Da*.

131. Frater en iordanus

2 parts (music missing), OsS
F 356-356^v (7,109)
Text: Spanke, «Rondeau», p. 140.

132. Frater iam prospicias

2 parts, TcS (34 lines)
F 320-321 (7,56); *Ma* 66^v-67^v (4,1)
Text: *AH* 21, 200.

133. Fraude ceca desolato

2 parts, TcM (3 strophes)
F 263-264^v (7,1); *WI* 118^v-121 (9,40); *W2* 119-122^v (6,12); *Ma* 25-27^v
(3,1); *Stutt* 71 (13); *Beromünster* 66^v
Text: *AH* 20, 72; Milchsack no. 183; Thurston *W2*, I, p. 130
Music: Thurston *W2*, II, p. 212
Literature: Handschin, «Schweiz».

134. Fulget in propatulo

2 parts, TcM (3 strophes)
F 285-286 (7,19); *WI* 133-134^v (9,51); *Ma* 51-52^v (3,14)
Text: *AH* 20, 71; Milchsack no. 195
Literature: Spanke, *Bez.*, p. 149.

135. Fulget Nicholaus

3 parts, TcS (3 strophes)
F 219^v-220 (6,16); *WI* 76 (8,18) incomplete, last strophe only; *CbJ1* 1 (5)
Text: *AH* 21, 86; Milchsack no. 139 («fragmentum»)
Literature: Spanke, *Bez.*, p. 87.

136. Gaude felix francia

2 parts, TcM
StV 160-161 (2,1)
Music: Schrade, «Political», p. 57
Literature: Meyer, *GA II*, p. 332-334; Schrade, «Political», p. 57.
For the coronation of Louis IX of France, 1226; Meyer, (*GA II*, p. 332-334) says it is the same year as «Scysma mendacis» (320) and thus the anniversary of the coronation; Schrade («Political», p. 19) thinks that it was composed for the coronation.

137. Gaude presul in Domino

2 parts, OsM
F 326-327 (7,65); *WI* 102^v-103^v (9,17); *Ma* 90^v-92 (4,14)
Text: Milchsack no. 159.

138. Gaude syon devoto gaudio

1 part, SS (3 strophes)
F 469^v (11,46)
Text: *AH* 21, 51
Music: Rokseth, «Danses», no. 46
Literature: Spanke, «Rondeau», p. 120.

139. Gaude virgo virginum

2 parts, TcM (4 strophes)
F 282^v-283^v (7,16); *WI* 127^v-128^v (9,46); *W2* 99-101^v (6,4); *Ma* 37-38^v
(3,6)
Text: Milchsack no. 190; Thurston *W2*, I, p. 107
Music: Thurston, *W2*, II, p. 141
Concludes with «Benedicamus domino».

140. Gaudeat devotio (Motet [215])

3 parts, (3 parts with tenor), OsS
W1 98^v-99 (9,9); *F* 383^v (as motet); *W2* 131^v (as motet), *W2* 148 (as motet); *Tort* 140^v
Text: Milchsack no. 150
Music: Tischler, *Motet*, II, p. 31
Literature: *LR*, p. 104.

141. Gaudeat ecclesia

1 part, SS (5 strophes)
F 471 (11,58); *Mü UB* 156, 233^v (1) «De nativitate Domino cantio prima»
Text: *AH* 21, 87
Music: Rokseth, «Dances», no. 58
Literature: Spanke, «Rondeau», p. 122.

142. Gaudeat hic concio

1 part, SS (4 strophes)
F 466^v (11,26)
Text: *AH* 21, 49 (as «In acqui convivio»)
Music: Rokseth, «Dances», p. 26
Literature: Spanke, «Rondeau», p. 118.

143. Gedeonis area

3 parts, OsS
F 239^v-240 (6,43); *Châlons* 15^v-16 (4); *Praha* 38^v (14)
Music: Knapp, *35 Conductus*, p. 46
Attributed to Philippe the Chancellor in *Praha*.

144. Genitus divinitus

2 parts, TcM (3 strophes)
F 291-292 (7,24); *W1* 158-159 (9,174); *CbJI B^v* (12) incomplete at the end
Text: *AH* 20, 70; Milchsack no. 217.

145. Gloria in excelsis deo redemptori meo

2 parts, TcM (4 strophes)
F 341-342^v (7,83); *W1* 95^v-96^v (9,5); *Ma* 92-94 (4,15); *CbJI C-D* (13)
Text: Milchsack no. 146

146. Gloria sit soli deo

2 parts, OsM
F 362^v-363 (7,117)
«Benedicamus domino» cauda is part of the poem.

147. Gratuletur populus

2 parts, (1 part), SS (4 strophes)
F 349^v-350 (7,89); *W1* 106^v-107 (9,22); *Ma* 125^v-126 (6,3) 1 part; *OxR* 6^v
(1) «De illesa virginitate beate virginis parturientis»
Text: *AH* 20, 46; Milchsack no. 164
Music: *AH* 20, 248 (after *Ma*).

148. Hac in anni ianua

3 parts, SS (5 strophes)
F 229^v-230 (6,32); *W1* 71 (8,9); *OxR* 17 (34) «Ut vetutibus renovemur anno renovato»
Text: *AH* 20, 130; Milchsack no. 130; Dreves, *Jahrtausend*, II, p. 33
Music: Knapp, *35 Conductus*, p. 38; *HAM* I, no. 39; Gleason, *Examples*, p. 49-50.

149. Hac in die Gedeonis

2 parts, TcM (3 strophes)
F 311-311^v (7,42); *W1* 146^v-147^v (9,64); *Ma* 78-79 (4,7); *StG A*, p. 162-164
(3)
Text: Milchsack no. 206.

150. Hac in die rege nato

2 parts, TcM (2 strophes)
F 332-333^v (7,73); *W1* 165^v-167; (9,82)
Text: *AH* 20, 123; Milchsack no. 224
Literature: Ludwig, *HdM*, p. 223 (partial transcription); *LR*, p. 102;
Meyer, *GA II*, p. 320; Reckow, *Anon. 4*, I, p. 82 («conductis habentibus caudas»)
Text is a cento of several conductus incipits, and is described by *Ano-*
nymous IV as such; only the first reference, to «Hac in die Gedeonis»(149), is a
musical quote; (see the literature cited above).

151. Hac in die salutari

2 parts, OsS Refrain
F 363^v (7,119)
The final cauda is based on the formula «hoc in an, hoc in an, hoc in, hoc
in, hoc in anno».

152. Hec est dies triumphalis

2 parts, TcM (3 strophes)
F 264^v-266 (7,2); *W1* 124-125 (9,43); *Ma* 40-42 (3,8)
Text: *AH* 21, 33; Milchsack no. 187.

153. Helysei manubrio

2 parts, OsS
F 364 (7,121); *W2* 139^v-140 (7,2)
Text: Thurston, *W2*, I, p. 134
Music: Thurston, *W2*, II, p. 280.

154. Heu he heu quam subditis

2 parts, OsM
F 319^v-320 (7,55)

155. Heu quo progreditur

2 parts (1 part), SS (4 strophes)
F 350^v (7,91); *OxADD* 126 (17); *OxR* 7 (2) «De pontificibus officium
suum usurpantibus»; *Fauv* 2 (3) 1 part, text different after the first strophe
Text: *AH* 21, 147; Dahnk, *Fauvel*, p. 15-16
Literature: Spanke, *Bez.*, p. 37.

156. Homo considera

1 part, SS (3 strophes)
F 438 (10,56); *LoB* 22^v (6) «De miseria hominis»; *P8433* 45^v (1); *Sab* 137
(2); *Praha* 38 (5)
Text: *AH* 21, 93
Music: Gennrich, *Lat. Liedkontr.*, I, p. 12, II, p. 16; Gennrich, *DK*, p.
226; Husmann, «Sab», p. 9-12; *AH* 21, 218
Attributed to Philippe the Chancellor in *LoB* and *Praha*; see also R.
7,922, 935.

157. Homo cur degeneras

1 part, TcM (2 strophes)
F 444 (10,68)
Text: *AH* 21, 99.

158. Homo cur properas

1 part, TcM (3 strophes)
F 444^v (10,69)
Text: *AH* 21, 162.

159. Homo natus ad laborem et avis

1 part, OsS
LoB 42 (17)
Text: *AH* 21, 197
Attributed to Philippe the Chancellor in *LoB*.

160. Homo natus ad laborem tui status

1 part, TcM (3 double strophes)
F 415 (10,1); *Hu* 158^v, *Hul* 58^v, (2,17) 1 strophe; *Da* (1) strophes 1^a, 2^a, 3^a;
OxAdd 127 (20); *ZüC58* 147^v (3)
Text: *AH* 21, 115
Music: Steiner, *F-X*, p. 160; Anglès, *Huelgas*, III, p. 386, no. 166 (strophe
1)
Literature: Spanke, *Bez.*, p. 85; Handschin, «Conductus», p. 112
Attributed to Philippe the Chancellor in *Da*.

161. Homo per potentiam

2 parts, OsS
F 355^v (7,106).

162. Homo qui semper moreris

1 part, SS (4 strophes)
F 428^v-429 (10,32); *Da* (17); *Fauv* 29^v (21) «Favelle qui iam moreris»,
strophes 1 and 3 only, music different.
Text: *AH* 21, 98; Dahnk, *Fauvel*, p. 168-170
Literature: Spanke, *Bez.*, p. 153
Attributed to Philippe the Chancellor in *Da*.

163. Homo qui te scis pulverem

1 part, OsM
F 446 (10,73); *ArsB* 144 (2)
Literature: *ALH II*, p. 189.

164. Homo vide que pro te patior

1 part, SS (3 strophes)
F 437^v (10,53); *LoB* 20 (4) «Angaria christi in crucem»; *P8433* 45^v (2);
Chartres341 p. 14 «Prosa Philippi Cancellarii Parisiensis» (Ms destroyed, 1944);
Sab 134 (1); *Praha* 38 (6)
Text: *AH* 21, 18
Music: *AH* 21, 117
Literature: Husmann, «Sab», p. 5-6; *ALH II*, p. 77
Attributed to Philippe the Chancellor in *LoB* and *Praha*.

165. Jam lucis

1 part, SS (2 strophes)
F 470^v (11,55)
Text: Spanke, «Rondeau», p. 122
Music: Rokseth, «Danses», no. 55
Literature: Spanke, «Rondeau», p. 122.

166. Jam ver aperit

1 part, SS (3 strophes)
F 469 (11,42)
Text: *AH* 20, 94
Music: Rokseth, «Danses», no. 42
Literature: Spanke, «Rondeau», p. 119.

167. Jam vetus litera

2 parts, TcM (2 strophes)
F 272^v-273^v (7,8); *WI* 142-143 (9,61); *Ma* 47-48^v (3,11); *OAI7* 1-1^v (2)
Text: *AH* 20, 87; Milchsack no. 203
Music: Knapp, *35 Conductus*, p. 59.

168. Jerusalem accipitur

2 parts, TcM (3 strophes)
StV 274-275^v (3,4)

The first half of the concluding «Benedicamus domino» cauda is based on «Eius» of «Domino», no. 29 of the *StV* clausulae (f. 291); the second half is based on the tenor (now in the duplum) «Fiat», no. 20 of the *StV* collection; (Bukofzer, «Interrelations», p. 83 ff).

According to Rokseth («Le Contrepoint», p. 6), this refers to the 6th crusade to Egypt in 1248.

169. Jerusalem, Jerusalem

1 part, TcS (4 strophes)
F 434 (10,46); *OxAdd* 139 (30)
Text: *AH* 21, 181

On the death of Henry, Count of Champagne (1197) and his mother (1198).

170. Jeus clementissime

1 part, OsS
Hu 161 (2,18)
Music: Anglès, *Huelgas*, III, p. 387, no. 167.

171. Illuxit lux

1 part, SS (3 strophes)

F 468 (11,35)

Text: *AH* 20, 91

Music: Rokseth, «Dances», no. 35

Literature: Spanke, «Rondeau», p. 119.

172. In domino confidite

1 part, SS (6 strophes)

F 464 (11,10)

Text: *AH* 21, 41

Music: Rokseth, «Dances», no. 10

Literature: Spanke, «Rondeau», p. 116.

173. In hac die dei

1 part, SS (8 strophes)

F 463 (11,4); *Tours* (5)

Text: *AH* 21, 38; Luzarche, «Office», no. 10

Music: Rokseth, «Dances», no. 4

Literature: Spanke, «Rondeau», p. 115

This was sung «... à Sainte-Madelaine de Besançon pour la dernière fois en 1737»; (Rokseth, «Dances», p. 98).

174. In hoc ortus occidente

1 part, SM (3 double strophes)

F 417^v (10,5); *Hu* 167-167^v (2,23); *Cb17* 298^v (2); *Da* (3) strophes 1^a, 2^a, 3^a; *P4880* 84 (2)

Text: *AH* 20, 53; Wilmart, «Gautier», p. 348 (2 extra strophes printed); Dreves, *Jahrtausend*, I, p. 303.

Music: Anglès, *Huelgas*, III, p. 381, no. 160

Literature: Spanke, *Bez.*, p. 85; *AHL II*, p. 123

Attributed to Philippe the Chancellor in *Da*, and to Walter of Châtillon in *P4880*.

175. In hoc statu gratie

1 part, SS (5 strophes)

F 470 (11,50)

Text: *AH* 20, 95

Music: Rokseth, «Dances», no. 50; Gennrich, *Lat. Liedkontr.*, I, p. 15, II, p. 18

Literature: Spanke, «Rondeau», p. 121

See also R. 292 and 1908.

176. In nova fert animus

1 part, OsM

F 427^v (10,29); *OxAdd* 65^v (11)

177. In nova fert animus

2 part, OsS

F 323^v-324 (7,62)

Text: *AH* 20, 32

178. In occasu sideris

2 parts, SS (3 strophes)

F 350^v-351 (7,92); *WI* 108 (9,25); *OxR* 9 (9) «Item alia commendatio»

Text: *AH* 21, 178; Milchsack no. 167

For the death of Henry II of England or the coronation of Richard the Lion Hearted, 1189.

179. In paupertatis predio

1 part, TcS (3 strophes)

F 443 (10,64)

Text: *AH* 21, 68

In praise of St. Francis of Assisi, 1182-1226.

180. In precio precium

3 parts (1 part), SM (2 strophes)

F 227-227^v (6,26); *Fauv* 5 (9) 1 part, 1 strophe.

Text: Dahnk, *Fauvel*, p. 34-35.

181. In Rama sonat gemitus

1 part, OsS

WI 168^v (10,3)

Text: Milchsack no. 228

Music: Ellinwood, «Conductus», p. 194.

182. In rerum principio

1 part, SS (4 strophes)

F 469 (11,45)

Text: *AH* 21, 60

Music: Rokseth, «Dances», no. 45

Literature: Spanke, *Bez.*, p. 151; Spanke, «Rondeau», p. 120.

183. In ripa ligeris

2 parts, TcS (5 double strophes)

F 339-340^v (7,81)

Text: *AH* 21, 182

In praise of the city of Tours.

184. In rosa vernat lilium

2 parts, TcM (3 strophes)

F 271^v-272^v (7,7); *WI* 116-117 (9,38); *Ma* 52^v-54^v (3,15); *OAI7* 1 (1) incomplete; *OxAdd* 130 (25)

Text: *AH* 20, 69; Milchsack no. 181; Dreves, *Jahrtausend*, II, p. 26.

185. In terram Christus expuit

2 parts, SS (3 double strophes)

F 308-308^v (7,39)

Text: *AH* 20, 127

Literature: Spanke, *Bez.*, p. 86.

186. In membra singula

1 part, TcS (15 double strophes, 2 triple strophes)

LoB 12 (3); «Disputatio membrorum» *StV* 255^v-258 (1,2); *Fauv* 14 (17); *Praha* 38-38^v (10)

Text: *AH* 21, 116; Dahnk, *Fauvel*, p. 81-86

Literature: Spanke, *Bez.*, p. 85; *LR*, p. 251; Husmann, «Rhythmik», p. 9-10

Attributed to Philippe the Chancellor in *LoB*, *Praha*, and by Salimbene (See *LR*, p. 251).

187. Involutus in erroris

2 parts, OsS

F 353^v-354 (7,101).

188. Isayas cecinit

3 parts (2 parts), TcS (4 strophes)

F 223^v (6,37); *WI* 75^v (8,17); *Ma* 130-130^v (6,6) 2 parts; *W2* 39-39^v (3,5) beginning incomplete; *W2* 141 (7,4) 2 parts; *OxR* 14 (25) «De nativitate Jesu Christi»

Text: *AH* 20, 54; Milchsack no. 138; Thurston, *W2*, I, p. 52

Music: Thurston, *W2*, II, p. 51.

Literature: Spanke, *Bez.*, p. 91; Bukofzer, «Interrelations», p. 71

Derived, words and music, from the fifth stanza of the sequence «Leta-bundus» (*Variae preces*, p. 70-71) according to Bukofzer, «Interrelations», p. 71.

189. Ista dies celebrari

2 parts, TcM (5 strophes)

F 274^v-276 (7,10); *WI* 159-160^v (9,76); *Ma* 56-57^v (3,17); *OW591* 4, 3^v, 3 (2)

Text: *AH* 20, 127

«Benedicamus domino» cauda belongs to the poem.

190. Latex silice (Motet [228])

3 parts (4 parts with tenor), SS (2 strophes)

F 230^v-231 (6,34); *WI* 74-74^v (8,15); *Stutt* 30^v (6) 1 part; *OxR* 11^v (19) «Prosa de passione dominica»; *Graz409* I^v (3) text

Text: *AH* 21, 17; Milchsack no. 136

Music: Tischler, *Motet*, II, p. 26

Literature: Spanke, *Bez.*, p. 91

Only *F* preserves it with its tenor; the clausula source does not include the final brief melisma.

191. Laudes referat (Motet [140])

2 parts (3 parts with tenor), TcS

WI 98-98^v (9,8); *F* 383^v (as motet); *Ma* 106 (as motet); *W2* 146 (as motet)

Music: Tischler, *Motet*, II, p. 30.

192. Legem dedit olim deus

2 parts, TcM (4 strophes)

F 312-312^v (7,43); *WI* 153^v-154 (9,70); *StGA* p. 135-138 (1)

Text: *AH* 20, 112; Milchsack no. 212

Music: Knapp, *35 Conductus*, p. 89.

193. Legis in volumine

3 parts, OsS

F 234-234^v (6,38)

Quotes the beginning, in all three parts, of «Veris ad imperia» (373), (Bukofzer, «Interrelations», p. 69-70).

194. Lene spirat spiritus

2 parts, TcM (3 strophes)

F 273^v-274^v (7,9); *WI* 129^v-130 (9,48); *Ma* 49^v-51 (3,13)

Text: Milchsack no. 192.

195. Leniter ex merito

3 parts, SS (4 strophes)

F 224^v-225 (6,21); *WI* 12-12^v (2,4); 74^v-75 (8,16); *CbJI* 1^v (4) beginning only; *OxR* 14^v (26) «Ut a peccatis nostris convertamur»

Text: *AH* 21, 107; Milchsack no. 137

«Benedicamus domino» cauda (found only in the *WI*-2, 4 version) identical with the three-part «Benedicamus domino» cauda of «Naturas deus regulis» (214); (Bukofzer, «Interrelations», p. 79-81, including a transcription of the cauda in question); for further remarks see «Naturas deus regulis» (214).

196. Leto leta concio

1 part, OsS

F 470^v (11,53); *Hortus deliciarum*

Text: Spanke, «Rondeau», p. 120

Music: Rokseth, «Danses», no. 53; Falck, «Rondellus», p. 44

Literature: Spanke, «Rondeau», p. 120; Falck, «Rondellus», p. 44

May be read as a four-part round canon (Falck, «Rondellus», p. 44).

197. Lex honus importabile

2 parts, TcM (3 strophes)

F 293^v-295 (7,26); *WI* 145-146^v (9,63)

Text: *AH* 20, 76; Milchsack no. 205.

198. Librum clausum et signatum

2 parts, TcM (2 strophes)

F 371^v-372^v (7,126).

199. Luget Rachel iterum

2 parts, TcM (2 strophes)

F 359^v-360 (7,113).

200. Luto carens et latere

1 part (3 parts), SS (7 strophes)

F 463^v (11,6); *WI* 73 (8,12) 3 parts, 1 strophe; *LoB* 48 (20) 3 strophes

Text: *AH* 21, 39; Milchsack no. 133; *Oxford* p. 423

Music: Rokseth, «Danses», no. 6; Ellinwood, «Conductus», p. 191-192 (after *WI*); Aubry, «Refrains», p. 276

201. Lux illuxit gratiosa

2 parts, TcM (3 strophes)

F 313-314 (7,44); *WI* 147^v-148 (9,65); *Ma* 79^v-80^v (4,8)

Text: *AH* 20, 95; Milchsack no. 207.

202. Luxuriant animi

2 parts, SS (2 strophes)

F 354-354^v (7,102)

Text: *AH* 21, 104

Literature: Spanke, *Bez.*, p. 151

203. Magnificat anima mea

2 parts, TcM (6 strophes)

F 301^v-303^v (7,33); *WI* 120^v-122 (9,41); *Ma* 71-74^v (4,4) *So II'* (6)

Text: *AH* 20, 62; Milchsack nos. 184 and 185.

204. Manna mentis

2 parts, OsM
F 335-335^v (7,75).

205. Maria, stella maris

2 parts, OsM
StV 266^v-267 (2,5)

According to Rokseth («Le Contrepoint», p. 6) this refers to the 6th crusade to Egypt, 1248.

206. Marie qui graciam

3 parts, TcM (3 strophes)
StV 279-280^v (4,2)

The final melisma is written in invertible counterpoint for two of the voices, with a third free voice; (Falck, «St. Victor», p. 324-325, including a transcription of the melisma).

207. Mater patris et filia

3 parts (2 parts), OsM
Hu 147-150 (2,10); *Ma* 117^v-118^v (5,9) 2 parts; *P13252*; *P1139* 130; *P1339* 11^v; Barcelona, Bibl. de Catalunya 911, 169^v; Barcelona, Bibl. de Catalunya 705, 81; Oxford, Bodleian Library, *Laud. Misc. 507*; *ArsA* 209^v; Porto, Bibl. munic. 368; *Missale Abricense* (Rouen, 1505); *Harmonices Musices Odhecaton*, 67^v

Text: *AH* 49, 331; *AH* 46, 202; Legg, *The Sarum Missal*, p. 361, note 3

Music: Anglès, *Huelgas*, III, p. 355, no. 154; *Cantus varii romano-seraphici*, p. 343 (after *P1339*); Hewitt, *Odhecaton*, p. 147 (Brumel motet after *Odhecaton*)

Literature: Bukofzer, «Interrelations», p. 95-100; Husmann, «Rhythmik», p. 19; Handschin, «Conductus-rhythmik», p. 124; Corbin, *Essai*, p. 363; Hewitt, *Odhecaton*, p. 157; Falck, «St. Victor», p. 36.

Bukofzer, «Interrelations», p. 95-100, observes that the music is the same as that for «Veri solis presentia» (370); he concluded that «Mater patris» was the *contrafactum*, though this seems unlikely; Husmann, «Rhythmik», p. 19, has found a case of syllabic-melodic identity, but it is not literal; see also «Ave Maria» (31), which is also related musically to «Mater patris».

Only *Hu* and *Ma* transmit the same music; all other settings are completely independent musically.

208. Minor natu filius

1 part, OsS (28 lines)
F 450^v (10,82); *LoB* 36, (12) «De filio prodigo»; *Praha* 37^v (2)
 Text: *AH* 21, 196

Music: Steiner, *F-X*, p. 217

Music identical with the melismatic cauda of «Austro terris» (26); Steiner's transcription, p. 217, needs correction to conform to the polyphonic source.

Attributed to Philippe the Chancellor in *LoB* and *Praha*.

209. Monstruosis fluctibus

2 parts, OsM
F 337-337^v (7,78); *WI* 97^v-98 (9,6)
 Text: Milchsack no. 148.

210. Mors vite propitia

1 part, SS (6 strophes)
F 464 (11,9); *Tours* (2)
 Text: *AH* 21, 40; Luzarche, «Office», no. 6
 Literature: Spanke, «Rondeau», p. 116.

211. Mundi princeps ejicitur

1 part, SS (5 strophes)
F 464^v (11,12)
 Text: *AH* 21, 42
 Music: Rokseth, «Danses», no. 12
 Literature: Spanke, «Rondeau», p. 116.

212. Mundus a mundicia

3 parts (2 parts, 1 part), SS (9 strophes)
F 240^v (6,45); *LoB* 41 (16) 2 parts, «De prelati»; *P8433* 46 (4) 1 part; *Fauv* 1 (1) 1 parts, motet; *P8207* 13^v «Unde Philippus cancellarius Parisiensis in prosa quam fecit Mundus a munditia Dictus per contraria»; *Praha* 38^v (13)

Text: *AH* 21, 144

Music: Knapp, *35 Conductus*, p. 44; *AH* 21, 218 (after *P8433*); Schrade, *Polyphonic*, I, p. 3 (after *Fauv*)

Attributed to Philippe the Chancellor in *LoB* and *Praha*.

213. Mundus vergens in defectum

4 parts, SS (2 strophes)

F 9

Text: *AH* 21, 184

Music: *AH* 21, 207.

214. Naturas deus regulis

3 and 2 parts, TcM (3 strophes)

F 211^v-213^v (6,10) strophes 1-2; *F* 268^v-287^v (7,20) strophe 3; *W1* 89^v-92 (9,3) strophes 1-3; *Ma* 107-109^v (5,1) strophes 1-2, in 2 parts; *W2* 96-99 (6,3) strophes 1-2, in 2 parts

Text: *AH* 20, 44; Milchsack no. 143 and 154; Thurston, *W2*, II, p. 103

Music: Thurston, *W*, II, p. 109

«Benedicamus domino» cauda based on the tenor «Go» of the Gradual «Benedicta et venerabilis» (M 32); (Bukofzer, «Interrelations», p. 79); in *F*-6, the «Benedicamus domino» appears twice; once in three parts after strophe 2 and once in two parts after strophe 3; the same clausula is also found with the conductus «Leniter ex merito».

215. Nemo sane spreverit

3 parts, SS (3 strophes)

F 229^v (6,31)

Music: Handschin, «Notizen», p. 216

The text refers to Philippe Augustus (reigned 1179-1223).

216. Nicholae presulum

1 part, SS (5 strophes)

F 471 (11,57)

Text: *AH* 21, 88

Music: Rokseth, «Dances», no. 57

Literature: Spanke, «Rondeau», p. 122.

217. Nicholai presulis

3 parts, TcM (3 strophes)

F 248-249 (6,55)

Text: *AH* 21, 85

Literature: Spanke, *Bez.*, p. 89.

218. Nicholaus pontifex

1 part, SS (3 strophes)

F 471 (11,59)

Text: *AH* 21, 87

Music: Rokseth, «Dances», no. 59

Literature: Spanke, «Rondeau», p. 122-123.

219. Nitimur in vetitum

1 part, SS (5 strophes)

F 438 (11,54); *LoB* 25^v (8) «De reprehensione hominis»

Text: *AH* 21, 131; *Oxford* p. 391

Music: Falck, «Zwei Lieder», p. 95

Literature: Falck, «Zwei Lieder», *passim*

See also R. 1559, 1609, and «Pater sancte» (267), to which «Nitimur» is related.

Attributed to Philippe the Chancellor in *LoB*.

220. Nobilitas animi

2 parts, SM (2 strophes)

F 317-317^v

Text: *AH* 21, 131.

221. Non habes auditum

2 parts, OsS

F 353-353^v (7,100); *OxR* 11 (16) «Quod des ut accipias»

222. Non livoris ex rancore

3 parts, OsS

F 239^v (6,42).

223. Non te lusise pudeat

1 part, SS (7 strophes)

F 435 (10,47); *OxAdd* 63^v (7); *CB* 5 (9); *OxBod* 57 66^v «Documenta clericorum Stephani de Lanketon»; *LoHa* 3672, 19^v

Text: *AH* 21, 140; Hilka-Schumann, p. 54-56

Music: Steiner, *F-X*, p. 42.

224. Nove geniture

2 parts, SS (5 strophes)
F 355 (7,105); *WI* 108^v (9,27); MüUB156 234 (2) «De nat. Domini»;
*Graz*409 1 (4) text
 Text: *AH* 20, 63; Milchsack no. 169
 Music: Knapp, 35 *Conductus*, p. 119
 Literature: Spanke, «Das Mosburger Graduale»; *ALH II*, p. 339.

225. Novum sibi texuit

2 parts, TcM (3 strophes)
F 306-307 (7,36); *WI* 154-155^v (9,71); *StGA* p. 165-169 (4); *ZüC*58 148
 (5)
 Text: *AH* 21, 34; Milchsack nos. 213 and 214
 Literature: Handschin, «Conductus», p. 112.

226. Novum ver oritur

1 part, SS (3 strophes)
F 468^v (11,41); *Tours* (6)
 Text: *AH* 20, 94; Luzarche, «Office», no. 25
 Music: Rokseth, «Danses», no. 41
 Literature: Spanke, «Rondeau», p. 119.

227. Novus annus hodie

3 parts (1 part), TcS (2 strophes) Refrain
F 218^v-219^v (6,15); *Sens* 26^v-27 (3) 1 part, «Conductus ad Bacularium»
 Text: *AH* 20, 238; Villetard, *Office*, p. 184
 Music: Villetard, *Office*, p. 121.

228. Novus miles sequitur

3 parts (2 parts), SS (3 strophes)
F 230-230^v (6,33); *Ma* 139-139^v (6,8) 2 parts; *Hu* 101^v (1,3) 2 parts
 Text: *AH* 21, 90
 Music: Knapp, 35 *Conductus*, p. 40; Anglès, *Huelgas*, III, p. 187;
 Gleason, *Examples*, p. 43
 On the death of Thomas Beckett, 1170.

229. Nulli beneficium

2 parts (1 part), TcS (3 double strophes)
F 334-335 (7,74); *WI* 108^v-109 (9,28); *Ma* 63-65 (3,21); *OxAdd* 127 (19)
 «Bonum consilium ut episcopus sit vere peniten»; *Fauv* 7^v (13) 1 part; *CB* 6 (11)
 text only
 Text: *AH* 21, 139; Milchsack nos. 170 and 171; Hilka-Schumann, p.
 58-59; Dahnk, *Fauvel*, p. 50-53
 Literature: Spanke, *Bez.*, p. 87
 Handschin («Monument», p. LXXVI) speculates that this poem refers to
 Geoffrey, natural son of Henry II, and to his term as Bishop of Lincoln between
 1175-1182.

230. O crux, ave spes unica

2 part, TcM (3 strophes)
F 346-347^v (7,86); *WI* 103^v-105 (9,18); *Ma* 97-99 (4,17); *CbJI* A-A^v (10)
 Text: *AH* 21, 22; Milchsack no. 160.

231. O curas hominum

1 part, SS (3 strophes)
F 424^v (10,21); *OxAdd* 63 (6); *CB* 83 (17)
 Text: *AH* 21, 151
 Music: Steiner, *F-X*, p. 185.

232. O felix bituria

3 parts, TcM (2 double strophes, 1 single strophe)
F 209-210^v (6,8); *WI* 79-81 (8,19) strophes 1^a, 2^a, 3
 Text: *AH* 21, 171; Milchsack no. 140
 Literature: Spanke, *Bez.*, p. 88
 On the death of Guillaume, Archbishop of Bourges, 1209.
 The final melisma on «isTO» is borrowed from the «DO» melisma of
 «Benedicamus domino» (47); (Falck, «St. Victor», p. 321-343, including a
 transcription of the melisma).

233. O gloriosa dei genitrix

2 parts, TcM

Hu 140^v-142^v (2,7)

Music: Anglès, *Huelgas*, III, p. 331, no. 151

Literature: Anglès, *Huelgas*, I, p. 336.

234. O labilis sortis humane status

1 part, SS (2 double strophes, 1 single strophe) Refrain

F 427^v-428 (10,30); *Da* (9) strophes 1^a, 2^a, 3 (but see note, below); *Fauv* 11

(16) melody different

Text: *AH* 21, 97; Dahnk, *Fauvel*, p. 69-71

Literature: Spanke, *Bez.*, p. 85

In *Da*, the first half of strophe 2^a is combined with the latter half of strophe 3.

Attributed to Philippe the Chancellor in *Da*.

235. O levis aurula

2 parts, SS (2 strophes)

F 355^v-356 (7,107)

Text: *AH* 21, 20.

236. O lilium convallium

3 parts, OsS

F 241 (6,46); *Stutt* 76 (14) 2 parts; *Missale Abricense* (Rouen, 1505);

CIV LVI 250^v (1) 2 parts

Text: *AH* 49, 331

Music: Fuller, «Hidden Polyphony», p. 186-187 (after *Stutt*)

Literature: Spanke, *Bez.*, p. 100; Fuller, «Hidden Polyphony», p. 186-187.

237. O Maria, o felix puerpera

1 part, OsS

F 439 (10,58)

Text: *AH* 45^b, 65

Literature: Chailley, *Gautier*, p. 55

See also R. 617^a.

238. O Maria, stella maris

1 part, OsS (Refrain?)

F 445^v (10,71).

239. O Maria virginei

3 parts (2 parts), TcS (15 double strophes)

F 237^v-239 (6,41); *W2* 43-46 (3,9); Châlons 10^v-14 (3); *LoB* 7^v (2) 2 parts;

MüA *D1* 1^v and 6; *Praha* 38^v (12)

Text: *AH* 20, 141

Music: Dittmer, *CS*, p. 264; *AH* 20, 243 (after *LoB*)

Literature: Spanke, *Bez.*, p. 86

Attributed to Philippe the Chancellor in *LoB* and *Praha*.

240. O mens cogita

1 part, TcS (9 strophes)

F 438 (10,57); *LoB* 20^v (5); *Fauv* 29 (20); *Praha* 38 (8)

Text: *AH* 21, 97; Dahnk, *Fauvel*, p. 164

Literature: Spanke, *Bez.*, p. 86

Attributed to Philippe the Chancellor in *LoB* and *Praha*.

241. O mors que mordet omnia

1 part, TcM (3 strophes)

F 448^v (10,77)

Text: *AH* 21, 176

Literature: Spanke, *Bez.*, p. 87

On the death of Philippe Augustus, 1223.

242. O quanto consilio

1 part, OsS

F 470^v (11,54)

Text: *AH* 20, 210

Music: Rokseth, «Danses», no. 54; Falck, «Rondellus», p. 44

Literature: Spanke, «Rondeau», p. 121-122; Falck, «Rondellus», p. 44

May be read as a two-part canon (Falck, «Rondellus», p. 44).

243. O qui fontem gratie

2 parts, TcM (3 strophes)
F 289^v-291 (7,23); *WI* 149-150^v (9,67); *OxR* 11 (17) «Prosa de muneribus
datis et dandis quid conferunt»; *Ma* 60^v-63 (3,20)
Text: *AH* 21, 53.

244. O quotiens volui

2 parts, SM (2 strophes)
WI 100^v-101 (9,13)
Text: *AH* 21, 19; Milchsack no. 154.

245. O summi regis

1 part, SS (4 strophes)
F 470^v (11,56)
Text: Spanke, «Rondeau», p. 122
Music: Rokseth, «Dances», no. 56
Literature: Spanke, «Rondeau», p. 122.

246. O tocius asie gloria

2-parts, OsM
SiV 266-266^v (2,4)
Rokseth («Le Contrepoint», p. 6) associates this poem with the 6th
crusade to Egypt, 1248.
«Benedicamus dominum» (sic) cauda seems to belong to the poem.

247. O varium fortune lubricum

2 parts (1 part), SS (7 strophes)
F 351^v (7,94); *OxR* 12-12^v (21) «De mutabilitate fortune» ; *Faux* 3^v (4) 1
part
Text: *AH* 21, 102; Dahnk, *Fauvel*

248. O vera, o pia, o gemma

3 parts (2 parts), SS (3 double strophes, 1 single strophe)
F 242^v (6,49); *LoD* 36^v, 2 parts
Text: *AH* 49, 322
Music: Anderson, «Offertorium», p. 97-99
Tenor melody is borrowed from the melisma «da [nobis]» of the Offer-
tory «Recordare Virgo Mater» (Handschin, *Die Musik in Geschichte und*
Gegenwart, III, column 1617); see also Anderson, «Offertorium», p. 97-99.

249. Offerat ecclesia

1 part, SS (5 strophes)
F 467^v (11,30)
Text: *AH* 21, 5
Music: Rokseth, «Dances», no. 30
Literature: Spanke, «Rondeau», p. 118.

250. Olim sudor herculis

1 part, TcS (4 double strophes) Refrain
F 417 (10,4); *OxAdd* 70 (12); *Cb17* 300 (3); *CB* 23^v (13); *R344* 36
Text: *AH* 21, 154; Hilka-Schumann, p. 23-26; *Oxford*, p. 420
Music: Steiner, *F-X*, p. 170
Literature: Spanke, *Bez.*, p. 87
Initial melisma musically identical with that of «Excuset que vim» (112)
(Bukofzer, «Interrelations», p. 58, note 3).

251. Omnes gentes plaudite

1 part, SS (3 strophes)
F 465 (11,16)
Text: *AH* 21, 43
Music: Rokseth, «Dances», no. 16; *AH* 21, 213
Literature: Spanke, «Rondeau», p. 116-117.

252. Omni pene curie

2 parts (1 part), SS (5 strophes)
F 353 (7,99) 1 strophe; *W2* 144^v (7,9) notation missing; *Fauv* 7^v (12) strophes 1 and 4, 1 part; *OxR* 10 (15) «De iniuriis a iudicibus modernis factis»; *P1544* 86^v, text only
Text: *AH* 21, 150; Thurston, *W2* I, p. 157; Dahnk, *Fauvel*, p. 47-50
Music: Thurston, *W2*, II, p. 306; Gennrich, *Lat. Liedkontr.*, I, p. 19, II, p. 23
Literature: Spanke, *Bez.*, p. 31
Strecker (*Walther*, II, p. 110) publishes this as strophes 7-11 of a longer poem by Gautier de Châtillon; see this for sources for the longer poem.

253. Omnis in lacrimas

1 part, TcS (3 double strophes)
F 415^v (10,2); *OxAdd* 130 (26)
Text: *AH* 21, 180
Literature: Spanke, *Bez.*, p. 87
On the death of Henry I, Count of Champagne, 1187.

254. Omnium in te, Christe

1 part, OsM
Hu 167 (2,22)
Music: Anglès, *Huelgas*, III, p. 380, no. 159.

255. Orientis partibus

3 parts (1 part), SS (7 strophes)
LoA 43 (1) «Conductus subdiaconi ad epistulam»; *Sens* 1 (1) 1 part; *Innsbruck* 457 77^v, 1 part; *Mü23286* 31
Text: *AH* 20, 217; Villetard, *Office*, p. 86; Dreves, *Jahrtausend*, II, p. 38; *Oxford*, p. 307
Music: *NOH* II, p. 321-322; *HAM* no. 17^a; Ellinwood, «Conductus», p. 189; Villetard, *Office*, p. 168.

256. Ortu regis evanescit

3 and 2 parts, TcM (3 strophes)
F 216-217^v (6,13) strophes 1-2; *F* 307^v-308 (7,38) strophe 3; *W1* 117-118^v (9,39) strophes 1-3, 2 parts; *W2* 101^v-104^v (6,5) strophes 1-3, 2 parts; *Ma* 81-83 (4,9) strophes 1-3, 2 parts
Text: *AH* 21, 74; Milchsack no. 182; Thurston, *W2*, I, p. 110
Music: Thurston, *W2*, II, p. 154
Literature: Spanke, *Bez.*, p. 150.

257. Ortus summi peracto gaudio

3 parts, SM (4 strophes) Refrain
F 218-218^v (6,14)
Text: *AH* 21, 88
Music: Knapp, *35 Conductus*, p. 22
An internal melisma anticipates the music of the following refrain.

258. Pange melos lacrimosum

2 parts, SS (4 strophes)
F 351-351^v (7,93); *W1* 110-110^v (9,30); *OxR* 10 (12) «Planctus cuiusdam»
Text: *AH* 21, 130; Milchsack no. 174
On the death of Frederick Barbarosa, 1190.

259. Parce virgo spes reorum

3 parts, TcM (4 strophes)
Tu (1); *Piae Cantiones* (1580), no. LXX
Text: *AH* 20, 169; Dreves, *Jahrtausend*, II, p. 286-287
Music: Auda, *Les Motets*, no. 1
Music begins the same as «Deus in adiutorium» (91).

260. Parens patris natique filia

3 parts (2 parts), OsM
Hu 139^v-140^v (2,6) 2 parts; *F* 252^v (6,60) 3 parts, music only
Music: Anglès, *Huelgas*, III, p. 328, no. 150
See Bukofzer, «Interrelations», p. 74, note 2 for the observation that *F* and *Hu* have the same music.

261. Parit preter morem

3 parts (2 parts), SS (2 strophes)
F 232-233 (6,36); *Ma* 123-124 (6,1) 2 parts; *Hu* 103^v-104^v (1,4) 2 parts;
OxR 16 (3) «De partu beate virginis Mariae» ; *Graz* 409 72 (6) text only
Text: *AH* 20, 64
Music: Anglès, *Huelgas*, III, p. 193, no. 105; Gennrich, *Lat. Liedkontr.*, I,
p. 6, II, p. 7, 14; Husmann, «Trouvères», p. 117
Literature: Spanke, *Bez.*, p. 91; Anglès, *Huelgas*, I, p. 266
See also R. 1760.

262. Partus semiferos

1 part, SS (3 strophes) Refrain
F 429-429^v (10,34)
Text: *AH* 21, 129
Literature: Spanke, *Bez.*, p. 38.

263. Passionis emuli

1 part, S- (8 strophes)
F 466^v (11,25) text only; *Tours* (13)
Text: *AH* 21, 48; Luzarche, «Office», no. 32.

264. Pater creator omnium

1 part, SS (5 strophes)
F 467 (11,29)
Text: *AH* 20, 89
Music: Rokseth, «Danses», no. 29
Literature: Spanke, «Rondeau», p. 118.

265. Pater noster

3 parts (2 parts), -M (liturgical text)
F 125-126 (6,12) 3 parts; *WI* 113^v-114 (9,35) 2 parts; *W2* 112^v-114^v (6,9) 2
parts; *Ma* 116-117^v (5,8) 2 parts
Music: Thurston, *W2*, II, p. 225; Ellinwood, «Conductus», p. 200-204
Literature: *LR*, p. 41, 99, 133, 175.

266. Pater noster commiserans

2 parts, TcM (3 strophes)
F 278^v-280 (7,13); *WI* 136-138^v (9,56); *Ma* 42-45 (3,9); *OAI7* 3 (5)
incomplete
Text: *AH* 20, 73; Milchsack no. 198
Music: Knapp, *35 Conductus*, p. 70; Handschin, «Paraphrasierung» p.
19; *OH I*, p. 253-271
Literature: Reckow, *Anon. 4*, Band I, p. 82
Cited by Anonymous 4 under «duplicibus conductis habentibus
caudas» (Reckow, *Anon. 4*, Band I, p. 82.

267. Pater sancte dictus Lotharius

1 part, SS (4 strophes)
F 440 (10,61); *LoB* 26^v (9) «De innocentio pontifico»; *MüA*, Complex D,
no. 4
Text: *AH* 21, 173
Music: *AH* 21, 215; Gennrich, *Lat. Liedkontr.*, I, p. 12, II, p. 17; Genn-
rich, *DK*, p. 222; Dittmer, *CS*, p. 265; Falck, «Zwei Liewder», p. 95
Literature: Spanke, *Bez.*, p. 100, 154; Falck, «Zwei Lieder», *passim*
For the installation of Pope Innocent III, 1198.
See also R. 719 and «Nitimur in vetitum» (219), which is related to «Pater
sancte».
Attributed to Philippe the Chancellor in *LoB*.

268. Pia mater gratie

2 parts, OsM
F 331-331^v (7,71).

269. Porta salutis ave

2 parts, OsM
F 361^v-362^v (7,116); *WI* 63-64 (8,1); *OxR* 8 (7) «Versus de beata virgine»
Text: Milchsack no. 122
Music: Knapp, *35 Conductus*, p. 124
Found in *WI* among the 3-part repertory; three staves have been
provided, but the uppermost one left blank.

270. Premii dilatio

3 parts, OsM
F 206^v-207^v (6,6); *W1* 67^v-68^v (8,6); *OxR* 17 (33) «De dilatione premii»;
CbJ1 1 (6) incomplete at the beginning
Text: Milchsack no. 127

271. Presul nostri temporis

3 parts (2 parts), OsM
F 211-211^v (6,9); *W1* 65-65^v (8,3); *W2* 92-93 (6,1) 2 parts; *Ma* 115-116
(5,7) 2 parts; *LoA* 87^v (3) 3 parts
Text: Milchsack no. 124; Thurston, *W2*, I, p. 96
Music: Thurston, *W2*, II, p. 90; Husmann, «Das System», p. 35.

272. Procedentis puero

1 part, SS (4 strophes)
F 467^v (11,32); *StGA* p. 172 (6) 1 strophe in common, 5 others different;
Tours (12)
Text: *AH* 20, 90; Luzarche, «Office», no. 31
Music: Rokseth, «Dances», no. 32; *AH* 20, 250 (after *StGA*)
Literature: Spanke, «Rondeau», p. 118.

273. Processit in capite

1 part, SS (7 strophes)
F 466 (11,21); *Tours* (8)
Text: *AH* 21, 46; Luzarche, «Office», no. 18
Music: Rokseth, «Dances», no. 21; Gennrich, *Formenlehre*, p. 68
Literature: Spanke, «Rondeau», p. 117.

274. Procuans odium

3 parts (2 parts), SS (2 strophes)
F 226-226^v (6,24); *Ma* 124-124^v (6,2) 2 parts; *CbJ1* 1 (1) incomplete;
MüC 38 (3) strophe 1, 2 parts and strophe 2, 1 part; *CB* 47 (1) text only
Text: *AH* 21, 123; Hilka-Schumann, p. 29
Music: Knapp, *35 Conductus*, p. 34; Gennrich, «Melodien», p. 334;
Gennrich, *Lat. Liedkontr.*, I, p. 4 and II, p. 6; Gennrich, *DK*, p. 220; Husmann,
«Trouvères», p. 124-125

Literature: Spanke, *Bez.*, p. 39; Husmann, «Trouvères», p. 124-125
Tenor melody identical with «Purgator crimum» (277) and «Suspirat
spiritus» (344); see also R. 1545, 1546.

275. Psallite regi glorie

1 part, SS (3 strophes)
F 469 (11,43)
Text: *AH* 20, 95
Music: Rokseth, «Dances», no. 43
Literature: Spanke, «Rondeau», p. 119.

276. Puer nobis est natus

2 parts, TcM (3 strophes)
F 266^v and 268-269^v (7,4); *W1* 143^v-145 (9,62); *Ma* 27^v-30^v (3,2); *Heid* 1-2
(1) incomplete; *OAI7* 3 (4) incomplete; *OxR* 7^v (5) «De verbo dei humanato»
Text: *AH* 20, 68; Milchsack no. 204
Literature: Spanke, *Bez.*, p. 72
In *F-7*, the leaves have gotten out of order, so that «Deus creator»(89) is
interlarded with «Puer nobis».

277. Purgator crimum

3 parts, SS (5 strophes)
W1 73-75^v (8,13); *OxR* 15 (27) «De adventu nostri mediatoris»; *OxAdd*
65 (9); *Graz258* 2^v text only
Text: *AH* 20, 48; Milchsack no. 134
Music: Gennrich, «Melodien», p. 336; Husmann, «Trouvères», p.
123-124
Literature: Spanke, *Bez.*, p. 39; Husmann, «Trouvères», p. 123-124
Tenor melody identical with «Procuans odium» (274) and «Suspirat
spiritus» (344); see also R. 1545, 1546.

278. Quare fremuerunt gentes

3 parts, OsM
F 244^v-245 (6,52); *Fauv* 1 (2) 2 part motet, no musical relationship
Text: Dahnk, *Fauvel*, p. 9-10.

279. Quasi stella matutina

2 parts, TcM (5 strophes)

StV 263^v-266 (2,3)

According to Rokseth («Le Contrepoint», p. 6), this refers to the 6th crusade to Egypt, 1248.

280. Queris quid me moveat

2 parts, TcM (3 strophes)

StV 275^v-277 (3,5)

According to Rokseth («Le Contrepoint», p. 6), this refers to the 6th Crusade to Egypt, 1248.

281. Qui de Sabba veniunt

2 parts, TcM (2 strophes)

F 315^v-316 (7,47); *WI* 148^v-149 (9,66)

Text: Milchsack no. 208.

282. Qui pro nobis mori nos respuit

1 part, SS (6 strophes)

F 467 (11,28)

Text: *AH* 21, 50

Music: Rokseth, «Dances», p. 28

Literature: Spanke, «Rondeau», p. 118.

283. Qui seminant in lacrimis

1 part, SS (3 strophes) Refrain

F 425-425^v (10,23)

Text: *AH* 21, 119

Music: Steiner, *F-X*, p. 189.

284. Qui seminant in oculis

1 part, SS (2 strophes)

F 424^v-425 (10,22); *OxAdd* 128^v (23)

Text: *AH* 21, 152; *Oxford*, p., 425

Music: Steiner, *F-X*, p. 187.

285. Qui servare puberem (Motet [59])

2 parts (3 parts with tenor), SS (3 strophes)

WI 106-106^v (9,21); *F* 381^v (with tenor as motet); *Ma* 128 (as motet); *OxAdd* 79^v; *OxR* 18^v (38); *MüA*, Complex A, no. 20 (as motet)

Text: Milchsack no. 163

Music: Tischler, *Motet* vol. II, p. 33; Dittmer, *CS*, p. 163.

286. Quid frustra consumeris

3 parts, OsS

F 227^v-228 (6,27)

Music: Gennrich, *Lat. Liedkopntr.*, I, p. 2, II, p. 4

See also R. 738.

287. Quid tu vides Jeremia

3 parts, SS (3 strophes)

F 234^v-235 (6,39); *WI* 72-72^v (8,11); *W2* 42-43 (3,8); *OxR* 13^v (23) «De prophetatione Nativitatis Ihesu D. N.»

Text: *AH* 20, 53; Milchsack no. 132; Thurston, *W2*, I, p. 67

Music: Knapp, «Two Conductus», p. 220; Ellinwood, «Conductus», p. 194-196; Thurston, *W2*, II, p. 63

Literature: Spanke, *Bez.*, p. 91; Knapp, «Two Conductus»

288. Quid ultra tibi facere

1 part, SS (8 strophes)

F 423 (10,17); *Da* (11); *OxAdd* 129^v (24); *Char* 159^v (3)

Text: *AH* 21, 141; Wilmart, *Gautier*, p. 131; *Oxford*, p. 383

Literature: Spanke, *Bez.*, p. 150; *ALH* II, p. 123, 126

Attributed to Philippe the Chancellor in *Da*, and to Walter of Châtillon in *Char* (Wilmart, *Gautier*)

289. Quis imponet terminum

3 parts, TcM (3 strophes)

StV 278-279 (4,1)

«Benedicam eam» cauda seems to belong to the poem.

290. Quis tibi Christe meritas

3 parts, SM (4 strophes)

W2 40^v-42 (3,7); *OCC497* 4^v-5^v

Text: *AH* 49, 220; Thurston, *W2*, I, p. 64

Music: Thurston, *W2*, II, p. 57; Schering, *GMB*, p. 8.

291. Quisquis cordis et oculi

1 part, SS (7 strophes)

F 437^v (10,52); *LoB* 24^v (24^v (7) «Disputatio cordis et oculi»); *Sab* 140 (4);

P8433 45^v-46 (3); *P3718*; *P11867*; *P1544*; *Tours136* 127^v; Madrid, Bibl. nat. 2N4; *Mü14343* 155

Text: *AH* 21, 114; Dreves, *Jahrtausend*, I, p. 304-305; *Oxford*, p. 389

Music: Gennrich, «Melodien», p. 322; Gennrich, *Lat. Liedkontr.*, I, 11 and II, 16; Gennrich, *DK*, p. 216; *AH* 21, 216

Literature: Spanke, *Bez.*, p. 34; Husmann, «Sab», p. 13

See also R. 349, 365, 1934 and «Quan ve la lauzeta mover» (= R. 1799).

Attributed to Philippe the Chancellor in *LoB* and by Salimbene (*LR*, p. 248-249).

292. Quo me vertam nescio

1 part, TcS (2 double strophes, 1 single strophe)

F 426^v (10,28); *Da* (7) strophes 1^a 2^a 3; *Fauv* 6 (11)

Text: *AH* 21, 143; Dahnk, *Fauvel*, p. 43-45

Literature: Spanke, *Bez.*, p. 85

Attributed to Philippe the Chancellor in *Da*.

293. Quo vadis, quo progredieris

1 part, SS (7 strophes)

F 428^v (10,31); *Da* (20)

Text: *AH* 21, 107

Attributed to Philippe the Chancellor in *Da*.

294. Quod iude murmurmacio

1 part, TcM (3 double strophes)

StV 255-255^v (1,1).

295. Quod promisit

2 parts (1 part), TcM (3 strophes)

F 300^v-301 (7,32); *WI* 130^v-131^v (9,49); *W2* 111-112^v (6,8); *Ma* 76^v-78 (4,6); *Hu* 132-134 (2,2); *Stutt* 30^v (4) strophe 3 («Olim fuit») only

Text: *AH* 20, 83; Milchsack no. 193; Thurston, *W2*, I, p. 122

Music: Knapp, *35 Conductus*, p. 85; Anglès, *Huelgas*, III, p. 307, no. 146; Thurston, *W2*, II, p. 207

Final melisma is the source of «Crucifigat omnes» (70); see this for further comment.

296. Quomodo cantabimus

1 part, SM (3 strophes) Refrain

F 425^v-426 (10,25); *WI* 168 (1,11) incomplete; *Da* (21) 1 strophe; *Fauv* 32

(22) strophes 1 and 2 as motetus and triplum of a motet, music different

Text: *AH* 21, 165; Milchsack no. 226; Dahnk, *Fauvel*, p. 176-177

Attributed to Philippe the Chancellor in *Da*

See Schrade, *Polyphonic*, I, p. 51-53 for a transcription of the *Fauv* version.

297. Quot vite successibus

2 parts, OsS

F 321-321^v (7,57).

298. Redit etas aurea

2 parts, SS (4 strophes)

F 318^v-319 (7,53); *WI* 101^v (9,15); *OxR* 8^v (8) «Cuiusdam commendatio»; *Fauv* 4^v (6) with the text «Floret fex favella», music the same

Text: *AH* 21, 177; Milchsack no. 156 and 157; Dahnk, *Fauvel*, p. 29-30

Music: Einstein, *Beispielsammlung*, Ex. 6, p. 4 (= Einstein, *Short History of Music*, p. 260, Ex. 6)

Literature: Spanke, *Bez.*, p. 43

For the coronation of Richard, Coeur-de-Lion, 1189.

299. Rege mentem et ordina

2 parts, OsM

F 319-319^v (7,54); *W2* 143^v-144 (7,7)

Text: Thurston, *W2*, I, p. 153

Music: Husmann, *Die mit. Mehrst.*, p. 36; Thurston, *W2*, II, p. 302

Literature: Husmann, «Rhythmik», p. 21

Husmann «Rhythmik» p. 21, cites a case of syllabic-melismatic identity in this piece which is not literal.

300. Regi regum omnium

2 part, TcM (3 strophes)

F 337^v-338 (7,79)

Text: *AH* 21, 172

On the death of Guillaume, Archbishop of Bourges, 1209.

301. Regis decus et regine

2 parts, TcM (2 strophes)

F 364^v-365 (7,122); *Châlons* 5 (1) incomplete; *Praha* 38^v (17)

Attributed to Philippe the Chancellor in *Praha*.

302. Regum dei vim patitur

2 parts, SS (4 strophes)

F 352^v-353 (7,98); *W1* 110^v (9,31); *W2* 114-114^v (7,8); *OxR* 10^v (14) «De triplici inimico nos infestante»

Text: *AH* 21, 114; Milchsack no. 175; Thurston *W2*, I, p. 155

Music: Thurston, *W2*, II, p. 304.

303. Relegata vetustae

2 parts, TcM (3 strophe)

F 277-278^v (7,12); *W1* 141-142 (9,60); *Ma* 30^v-32^v (3,3) *So* I-I^v (3)

Text: *AH* 21, 34; Milchsack no. 202

«Benedicamus domino» cauda.

304. Relegentur an area

3 and 2 parts, TcM (3 strophes)

F 202^v-203^v (6,2) strophe 1. 287^v-288^v (7,21) strophes 2 and 3; *W1* 87^v-89 (9,2) 3 strophes, 3 and 2 parts; *W2* 34^v-36 (3,3) 1 strophe, 3 parts; *Ma* 109^v-110^v (5,2) 1 strophe, 2 parts; *LoA* 89^v (5) 1 strophe, 3 parts; *OxAdd* 80 (13)

Text: *AH* 20, 85; Milchsack no. 142; Thurston, *W2*, I, p. 43

Music: Thurston, *W2*, II, p. 25; Knapp, *35 Conductus*, p. 11

Literature: Reckow, *Anon. 4*, Band I, p. 82

Cited by Anonymous 4 (Reckow, *Anon. 4*, Band I, p. 82) under «conductis triplicibus caudas habentibus»

«Anima iugi lacrimi» (15) derived from the melismatic cauda.

305. Revovantur veterum

2 parts, TcM (3 strophes)

F 292-293 (7,25)

Text: *AH* 20, 84.

306. Resurgente domino

2 parts, OsM

F 280^v-281 (7,14); *W1* 134^v-135 (9,53); *Ma* 48^v-49^v (3,12)

Text: Milchsack no. 197.

307. Rex et pater omnium

2 parts, TcM (3 strophes)

F 297^v-298 (7,30); *W1* 115-116 (9,37)

Text: *AH* 20, 82; Milchsack no. 180

Music: Gennrich, *Formenlehre*, p. 257.

308. Rex et sacerdos prefuit

1 part, TcS (3 strophes)

F 435^v-436 (10,49); *Da* (18); *Fauv* 7^v (14) strophe 1 the same, strophes 2 and 3 different

Text: *AH* 21, 173; Dahnk, *Fauvel*, p. 53-54

Music: Steiner, *F-X*, p. 201

Dispute between Pope Innocent III and Emperor Otto IV, ca. 1210.

309. Rex eterne glorie

2 parts, TcM (2 strophes)
F 281-282 (7,15); *WI* 139^v-140; (9,58); *Ma* 58-59 (3,18)
Text: Milchsack no. 200
«Benedicamus domino» cauda appears only in *F*.

310. Rex obiit et labitur castellae

1 part, OsM
Hu 161^v, 159 (2,20)
Music: Anglès, *Huelgas*, III, p. 388, no. 169
Literature: Anglès, *Huelgas*, I, p. 354.

311. Rex omnipotentie

1 part, SS (7 strophes)
F 464 (11,11); *Tours* (4)
Text: *AH* 21, 41; Luzarche, «Office», no. 9
Music: Rokseth, «Danses», no. 11
Literature: Spanke, «Rondeau», p. 116.

312. Roma gaudens iubila

2 parts, OsM
F 318-318^v (7,52); *WI* 107-107^v (9,23)
Text: Milchsack no. 165
Music: *HAM* I, p. 41; Reese, *MME*, p. 309-310.

313. Rose nodum reserat

2 parts, TcM (2 strophes)
F 314-314^v (7,45); *WI* 54-54^v; *ZüC58* 147^v (1)
Text: *AH* 20, 89; Milchsack no. 259; Dreves, *Jahrtausend*, II, p. 27
Literature: Handschin, «Conductus», p. 112.

314. Salva nos, stella maris

1 part, SS (3 strophes)
F 470 (11,52)
Text: *AH* 20, 209; Spanke, «Rondeau», p. 121
Music: Rokseth, «Danses», no. 52
Literature: Spanke, *Bez.*, p. 109; Spanke, «Rondeau», p. 121.

315. Salvatoris hodie

3 and 2 parts, TcM (5 strophes)
F 201-202^v (6,1), strophes 1-3; 307-307^v (7,37) strophes 4-5; *WI* 86-87^v (9,1) 5 strophes; *W2* 31-33 (3,1) 3 strophes; *Ma* 111^v-113 (5,4) 3 strophes, 2 parts; *LoA* 86^v (2) 3 strophes.
Text: Milchsack no. 1; Thurston, *W2*, I, p. 29
Music: *OHI*, p. 293-303; Knapp, *35 Conductus*, p. 1; Thurston, *W2*, II, p. 1
Literature: Reckow, *Anon. 4*, Band I, p. 46, 82
Mentioned by Anonymous 4 under the works composed by Perotin («triplices conductus», Reckow, *Anon. 4*, p. 46) and again under the «conductis triplicibus caudas habentibus» (Reckow, p. 82).

316. Salve sancta parens enixa

2 parts, -M (liturgical text)
Ma 100^v-101 (4,19).

317. Salve sancta parens patrie

2 parts, OsM
Ma 138-139 (6,7).

318. Salve virgo virginum

1 part, SS (3 strophes)
F 469^v (11,47); *Tours* (1)
Text: *AH* 20, 209; Luzarche, «Office», no. 2
Music: Rokseth, «Danses», no. 47
Literature: Spanke, *Bez.*, p. 114; Spanke, «Rondeau», p. 120.

319. *Scrutator alme cordium*

2 parts, OsM
F 325-326 (7,64); *W1* 140^v-141 (9,59); *Ma* 89-90 (4,13); *Fauv* 43^v (23) as a motet, music different
Text: Milchsack no. 201; Dahnk, *Fauvel*
See Schrade, *Polyphonic*, I, p. 69 for a transcription of the *Fauv* version.

320. *Scysma mendacis grecie*

2 parts, TcM (3 strophes)
StV 262-263^v (2,2)
Literature: Meyer, *GA II*, p. 332-334; *LR*, p. 141
Refers to the flight of Pope Innocent IV before Emperor Frederick II to France, 1244 (Meyer, *GA II*, p. 332-334).

321. *Sede syon in pulvere*

1 part, TcS (3 double strophes)
F 419^v (10,8); *OxAdd* 131 (28)
Text: *AH* 21, 164
Literature: Spanke, *Bez.*, p. 88.

322. *Seminavit grecia*

2 parts, TcM (3 strophes)
F 309-310 (7,40); *W1* 155^v-157 (9,72)
Text: *AH* 21, 67; Milchsack no. 215.

323. *Serena virginum* (Motet [69])

3 parts (4 parts with tenor; 2 parts), TcS (Motet [69])
W1 9 (2,1); *F* 235-237^v (6,40) with tenor; *Ma* 119^v-122^v (5,11) 2 parts;
LoA 92 (7) 3 parts, with tenor; *Graz* 409 72 (7) text only
Text: *AH* 21, 191; Milchsack no. 256
Music: Tischler, *Motet*, II, p. 22
Literature: *NOH II*, p. 363-367 (with a partial transcription); Tischler, «English Traits», p. 470-471.

324. *Si deus est animus*

2 parts, SS (5 strophes)
F 352 (7,95); *W1* 105^v-106 (9,20); *W2* 143-143^v (7,6); *OxR* 9^v (10) «De incarnatione Christi et integrate beate agnus»
Text: *AH* 20, 49; Milchsack no. 162; Thurston, *W2*, I, p. 149
Music: Knapp, *35 Conductus*, p. 120; Thurston, *W2*, II, p. 300.

325. *Si gloriari liceat*

1 part, OsM
F 445^v (10,70)

326. *Si membrana esset celum*

3 parts, -M
F 254 (6,61) music only; *Da3471 V* incomplete
Literature: *LR*, p. 100; Rokseth, *Polyphonies*, IV, p. 188; Bukofzer, «Interrelations», p. 73
Melisma on «celum» derived (i. e., the tenor) from the Kyrie trope «Celum creans», which is also the tenor of the motet «Adies sunt» (*Mo*, no. 293); the rhythm of the tenor is the same in each case, but the duplum and triplum are unrelated (Bukofzer, «Interrelations», p. 73).
See Gennrich, *Die Wimpfener Fragmente*, no. 12 for a diplomatic edition and partial reconstruction.

327. *Si mundus viveret*

3 parts (2 parts), SS (4 strophes)
F 226^v-227 (6,25); *Ma* 127^v-128 (6,4) 2 parts; *CbJ1* 1 (2); *OxR* 15^v (29)
«De effectu mundane pecunie»
Text: *AH* 21, 149
Literature: Spanke, *Bez.*, p. 38, 100; Husmann, «Rhythmik», p. 24-25 (partial transcription).

328. *Si quis amat*

2 parts, SS (3 strophes)
W1 111 (9,33)
Text: Milchsack no. 186.

329. Si vis vere frui luce

1 part, TcS (3 strophes)
F 431 (10,40); *Da* (19)
Text: *AH* 50, 534; Dreves, *Jahrtausend*, I, p. 302
Literature: *ALH II*, p. 192, 194
Attributed to Philippe the Chancellor in *Da*.

330. Sine matre genitus

2 parts, TcM (2 strophes)
F 296^v-297^v (7,29); *WI* 160^v-162 (9,77)
Text: Milchsack no. 219.

331. Sol eclipsim patitur

1 part, TcM (2 strophes)
F 451 (10,83)
Text: *AH* 21, 179
Literature: Spanke, *Bez.*, p. 87
On the death of Ferdinand II, King of León, 1188.

332. Sol est in meridie

1 part, SS (2 strophes)
LoB 47^v (19)
Text: *AH* 20, 212.

333. Sol oritur in sydere

1 part, SM (3 strophes)
F 422 (10,13); *Da* (24); *OxAdd* 80 (15)
Text: *AH* 20, 82
Music: *HAM I*, no. 17^d
Attributed to Philippe the Chancellor in *Da*.

334. Sol sub nube latuit

2 parts, SS (7 strophes)
F 354^v-355 (7,103); *WI* 110^v-111 (9,32); *StGA* p. 169-172 (5); *OxAdd* 80^v (14); *StOmer* 20; *P4880* 83 (1); *Graz409 I* (2) text only
Text: *AH* 20, 40; Milchsack no. 176; Strecker, *Walther*, I, p. 61-64; Willmart, *Gaultier*, p. 348; Dreves, *Jahrtausend*, II, p. 24
Music: Knapp, *35 Conductus*, p. 122; Gennrich, *Lat. Liedkontr.*, I, 8 and II, 11; Ellinwood, «Conductus», p. 192-193
Literature: Spanke, *Bez.*, p. 32, 97; Husmann, «Trouvères», p. 113-114
The final melisma repeats the music of the preceding syllabic phrase (Husmann, «Trouvères», p. 113-114).
Attributed to Walter of Châtillon in *StOmer* and *P4880*.

335. Sole brevem iani lucem

2 parts, TcM (3 strophes)
F 295-295^v (7,27); *WI* 159-159^v (9,75)
Text: Milchsack no. 218.

336. Soli nitorem equori

2 parts, OsM
F 327-328^v (7,67); *Hu* 138-139^v (2,5)
Text: *AH* 21, 138
Music: Anglès, *Huelgas*, III, p. 324, no. 149
One melisma is used twice, first in the 1st rhythmic mode and subsequently in the 5th rhythmic mode; in addition, it repeats the music of an earlier syllabic section (Bukofzer, «Interrelations», p. 94 ff; Husmann, «Rhythmik», p. 15-16).

337. Sonnet vox ecclesie

2 parts, TcM (3 strophes)
F 310-311 (7,41); *WI* 162-162^v (9,78)
Text: *AH* 21, 81; Milchsack no. 220
Literature: Spanke, *Bez.*, p. 43.

338. Stella maris lux ignaris

1 part, OsS
F 449^v (10,79).

339. Stella serena luminis

3 parts, OsM

F 249^v-250 (6,57)

Music: Knapp, *35 Conductus*, p. 47

Music identical with «Ave Maria» (30); (see notes to Knapp, *35 Conductus*, p. 47); see also Falck, «St. Victor», p. 316-317.

340. Stephani sollemonia

3 parts, OsS

F 249-249^v (6,56)

Music: Falck, «Rondellus», p. 51-52.

341. Superne lux glorie

2 parts, OsM

F 335^v (7,76).

342. Surexit de tumolo

2 parts, OsM

Hu 93-93^v (1,1)

Music: Anglès, *Huelgas*, III, p. 156, no. 91

Literature: Anglès, *Huelgas*, I, p. 250.

343. Sursum corda elevate

2 parts, TcM (3 strophes)

F 342^v-344 (7,84); *W1* 163-163^v (9,79); *W2* 107^v-110 (6,7); *Ma* 94-96^v (4,16); *Hu* 150^v-151^v (2,11) strophe 3 (Ergo agnus) only; *OxMag* 1, beginning of strophe 1 only

Text: Thurston, *W2*, I, p. 117; Milchsack no. 221

Music: Anglès, *Huelgas*, III, p. 365, no. 155; Hughes, *WMH*, p. 43 (after *OxMag*); Thurston, *W2*, II, p. 186

Syllabic passage is repeated, though not literally, as a melisma (Husmann, «Rhythmik», p. 14); Husmann also points out the incipient Preface-Sanctus-Agnus trope character of the piece.

344. Suspirat spiritus

1 part, SS (8 strophes)

LoB 39^v (15); *Praha* 38 (7)

Text: *AH* 21, 110

Music: Gennrich, *Lat. Liedkontr.*, I, 17 and II, 19; Gennrich, *DK*, p. 220

Literature: Spanke, *Bez.*, p. 37

Music identical with the tenor of «Procrucians odium» (274) and «Purgator crimium» (277); see also R. 1545, 1546.

Attributed to Philippe the Chancellor in *LoB* and *Praha*.

345. Tempus adest gratie

1 part, SS (4 strophes)

F 470 (11,51)

Text: *AH* 21, 51

Music: Rokseth, «Danses», no. 51

Literature: Spanke, «Rondeau», p. 121.

346. Tempus est gratie

1 part, OsS

LoB 48^v (21)

Text: *AH* 20, 31.

347. Terit Bernardus terrea

1 part, TcS (3 strophes)

F 442^v (10,63)

Text: *AH* 21, 65

Music: Steiner, *F-X*, p. 209

For St. Bernard of Clairvaux (1091-1153).

348. Transfetasse legitur

2 parts, TcM (4 strophes)

StV 269 (3,1)

According to Rokseth («Le Contrepoint», p. 6), this refers to the 6th Crusade to Egypt, 1248.

349. Transgressus legem domini

3 and 2 parts, TcM (3 strophes)
F 214-214^v (6,11) strophe 1; *F* 288^v-289^v (7,22) strophes 2-3; *W1* 92^v-94^v (9,4); *W2* 116-119 (6,11) strophes 1-3, 2 parts; *Ma* 110-111^v (5,3) strophe 1, 2 parts; *LoA* 90 (6); *Heid* 4-6^v (6) strophes 1-3, 3 parts, final melisma 2 parts
Text: *AH* 21, 81; Thurston, *W2*, I, p. 127
Music: Thurston, *W2*, II, p. 243.

350. Transite sion filie

1 part, S- (8 strophes)
F 467 (11,27) text only
Text: *AH* 21, 49
Literature: Spanke, «Rondeau», p. 118.

351. Trine vocis tripudio

3 parts, TcM (strophes 1^a 1^b 2 3^a 3^b 4)
F 205-206^v (6,5); *W1* 68^v-70 (8,7) strophes 1^a 2 3^a 4; *OxR* 16^v (31) «Ut oris voci vox cordis consonet», strophe 1^a 2
Text: *AH* 21, 148; Milchsack no. 128
Literature: Spanke, *Bez.*, p. 34, 88.

352. Turmas arment chisticolas

1 part, TcS (44 lines)
F 431^v (10,41)
Text: *AH* 21, 175
On the death of Albert of Louvain, Archbishop of Liège, assassinated at Rheims, 1192.

353. Ut jam cesset

1 part, Os-
F 467^v (11,33) text only
Literature: Spanke, «Rondeau», p. 119.

354. Ut non ponam os in celum

2 parts, SS (4 strophes)
F 350-350^v (7,90); *W1* 100 (9,11); *OxR* 7^v (4) «Quales debent esse, qui volunt pre esse»
Text: *AH* 21, 136; Milchsack no. 152
Music: *AH* 21, 211; Handschin, «Conductus-Rhythmik», p. 126
Literature: Husmann, «Rhythmik», p. 22; Spanke, *Bez.*, p. 70
Husmann, «Rhythmik», p. 22, finds an example of syllabic-melismatic identity which is not a literal one.

355. Vanitas vanitatum

1 part, SM (3 strophes)
F 423-423^v (10,18); *Da* (13); *OxAdd* 62 (2); *Fauv* 4^v (7)
Text: *AH* 21, 100; Dahnk, *Fauvel*, p. 30-32
Attributed to Philippe the Chancellor in *Da*.

356. Ve mundo a scandalis

1 part, TcM (3 double strophes)
F 426 (10,27); *W1* 168 (10,2) strophes 1^a 2^a 3^a only; *Hu* 157^v-158 (2,14) strophe 1 only; *Sab* 142 (6); *Da* (6) strophes 1^a 2^a 3^a only; *Tours* (14) text only
Text: *AH* 21, 148; Milchsack no. 227
Music: Anglès, *Huelgas*, III, p. 384, no. 163 (strophe 1^a); Steiner, *F-X*, p. 102 (strophe 1^a); Husmann, «Sab», p. 15 (Str. 1^a)
Literature: Spanke, *Bez.*, p. 85; Husmann «Sab», p. 15-16
Attributed to Philippe the Chancellor in *Da*
Cited in the *Ars Rhythmica* of John of Garland; (see Giovanni Mari, *I Trattati medievali di ritmica latina*, [Milan, 1899; reprinted Bologna, n. d.], p. 38).

357. Ve proclamet clericorum

3 parts, OsS
F 241-241^v (6,47)
Music: Gennrich, *Lat. Liedkontr.*, I, I and II, 3
See also R. 665.

358. Vehemens indignatio

1 part, TcS (3 strophes)

F 433 (10,43); *OxAdd* 128 (22); *Fauv* 8 (15), 3 double strophes

Text: *AH* 21, 147; Dahnk, *Fauvel*, p. 55-56

Literature: Spanke, *Bez.*, p. 153.

359. Veneris prosperis

2 parts, SS (4 strophes)

F 352 (7,97); *OxR* 10 (13) «Prosa de Iaciviis inventitus»

Text: *AH* 21, 158

Music: Husmann, *Die mit. Mehrst.*, p. 37

Literature: Spanke, *Bez.*, p. 158.

360. Veni creator spiritus

2 parts, TcM (5 strophes)

F 360-361 (7,114); *Graz409* 1 (1) text only

Text: *AH* 21, 56

Literature: Spanke, *Bez.*, p. 87.

361. Veni creator spiritus, spiritus recreator

3 parts, TcM (2 double strophes, 1 single strophe)

F 207^v-209 (6,7); *W2* 36-38^v (3,4) strophes 1^a 2^a 3 only

Text: *AH* 21, 52; Thurston, *W2*, I, p. 48

Music: Thurston, *W2*, II, p. 42

Literature: Spanke, *Bez.*, p. 87

Husmann («Das System», p. 38) finds an example of syllabic-melismatic identity here which is not literal.

362. Veni redemptor gentium

1 part, SM (4 strophes)

Hu 158 (2,15)

Text: *AH* 21, 55

Music: Anglès, *Huelgas*, III, p. 384, no. 164

Literature: Anglès, *Huelgas*, I, p. 352.

363. Veni sancte spiritus, spes omnium

1 part, SS (2 strophes)

LoB 49 (22)

Text: *AH* 21, 56

Literature: Spanke, *Bez.*, p. 109; Spanke, «Rondeau», p. 123

Music identical with «A ma dame ai mis mon cuer» (Gennrich, *Rondeaux*, II, p. 97).

364. Veni sancte spiritus, veni lumen

1 part, OsS

F 448 (10,76).

365. Venit Ihesus in propria

1 part, OsS

F 432^v (10,42); *Da* (22)

Text: *AH* 21, 164

Attributed to Philippe the Chancellor in *Da*

On the fall of Jerusalem, 1187.

366. Ver pacis aperit

2 parts, SS (5 strophes)

F 355 (7,104) strophes 1-2; *StGA* 173 (7) strophes 1-3; *OxAdd* 64 (8) strophes 1-5; *StOmer* 19^v strophes 1-5; *R3342* 114^v strophes 1-5

Text: *AH* 20, 86; Strecker, *Walter*, I, p. 55-58

Music: *AH* 20, 247 (after *StGA*); Gennrich, «Melodien», p. 342; Gennrich, *DK*, p. 221; Gennrich, *Lat. Liedkontr.*, I, 9 and II, 12-13; Husmann, «Trouvères»; p. 129; Besseler, *Die Musik des Mittelalters und der Renaissance*, p. 107

Literature: Spanke, *Bez.*, p. 38; *ALH* II, p. 125

On the coronation of Philippe Augustus, 1179

F and *StGA* transmit different melodies.

See also R. 1924.

Attributed to Walter of Châtillon in *StOmer*.

367. Verbum bonum et suave

2 parts, TcS (6 double strophes)

W2 141^v-143 (7,5); *W1* 191^v-192 (11th fasc.); *Hu* 36^v-38; *Stutt* 10^v (1); *Limoges* 234^v; *Douai90* 178; *Douai274* 1; *As* 238; *CivLVI* 327^v (3); *Graz258* 2; *Graz409* 273

Text: Milchsack no. 246; Thurston, *W2*, I, p. 143; Dreves, *Jahrtausend*, II, p. 269; *Oxford*, p. 161

Music: Husmann, *Die mit. Mehrst.*, p. 18; Gennrich, *Formenlehre*, p. 128-130; *OH I*, p. 107-109; *Variae Preces*, p. 97 (1 part); Anglès, *Huelgas*, III, p. 76, no. 54

Literature: *LR*, p. 14; Anglès, *Huelgas*, I, p. 183.

368. Verbum pater exhibuit

3 parts, SM (6 strophes)

F 223-223^v (6,19); *W1* 70-70^v (8,8); *OxR* 16^v (32) «De effectu incarnationis Iesu Christi»

Text: *AH* 20, 47; Milchsack no. 129

Music: Knapp, *35 Conductus*, p. 29

Literature: Spanke, *Bez.*, p. 152.

369. Veri floris sub figura

3 parts (2 parts, 1 part), SS (5 strophes)

F 229-229^v (6,30); *W1* 11^v-12 (2,3); *W2* 39^v-40 (3,6); *Lo524* 63, 2 parts; *Ma* 129^v-130 (6,5) 2 parts; *Stutt* 29^v-30 (3) 1 part; *StGA* p. 175 (9) 1 part; *OxR* 17^v (36) «Commendatio cuiusdam nobilis viri»; *Tort* 81^v 2 parts; *Char* 158^v (1); *P4480* 84^v (4); *Hortus Deliciarum*

Text: *AH* 20, 40; Milchsack no. 258; Thurston, *W2*, I, p. 59; Willmart, «Gautier», p. 147-148

Music: *OH I*, p. 309 (after *Lo524*); Wooldridge, *EEH*, p. 31; *AH* 20, 249 (after *StGA*); *NOH* II, p. 330-332 (all sources); Thurston, *W2*, II, p. 55

Literature: Spanke, *Bez.*, p. 70; Willmart, «Gautier», p. 130; *ALH* II, p. 123-124

Attributed to Walter of Châtillon in *Char* and *P4880*, and to Herrad of Landsperg in *Hortus Deliciarum*.

370. Veri solis presentia

3 parts, OsM

F 222-223 (6,18)

Literature: Gröninger, *Rep.*, p. 32-34; Bukofzer, «Interrelations», p. 98 ff.; Falck, «St. Victor», p. 316

Music identical to «Mater patris» (207); see this for further commentary.

371. Veri solis radius lucerna

1 part, TcS (3 strophes)

F 443^v (10,66)

Text: *AH* 20, 85.

372. Veri vitis germine

2 parts, TcM (3 strophes)

F 269^v-270 (7,5); *W1* 126-127^v (9,45); *Ma* 35-37 (3,5); *OxR* 11^v (18) «De parte beate virginis»

Text: *AH* 20, 85; Milchsack no. 189

Music: Knapp, *35 Conductus*, p. 53

Literature: Spanke, *Bez.*, p. 150.

373. Veris ad imperia

3 parts, SS (2 strophes) Refrain

F 228^v-229 (6,29)

Text: *AH* 21, 36; *Oxford*, p. 417

Music: Knapp, *35 Conductus*, p. 36; Gennrich, *Formenlehre*, p. 85 (with «A l'entrada de tens clar»); Gennrich, *Lat. Liedkontr.*, I, 7 and II, 10; Falck, «Rondellus», p. 49-50

Tenor melody identical with the Troubadour song «A l'entrada de tens clar» (Gennrich, *Formenlehre*, p. 85).

374. Veris principium

1 part, SS (3 strophes)

F 468 (11,37)

Text: *AH* 20, 92

Music: Rokseth, «Danses», p. 37

Literature: Spanke, «Rondeau», p. 119.

375. Veritas equitas

1 part, TcS (13 double strophes)
F 440^v (10,62); *LoB* 28^v (11) «De prelati»; *MüA*, Complex D, no. 1; *Fauv* 22 (18); *P2193* 17 (text only); *Praha* 38^v (11)
 Text: *AH* 21, 127; Dahnk, *Fauvel*, p. 107-112
 Music: Dittmer, *CS*, p. 238
 Literature: Spanke, *Bez.*, p. 86; *LR*, p. 257
 See also R. 192.
 Attributed to Philippe the Chancellor in *LoB* and *Praha*.

376. Veritas veritatem

1 part, SM (3 strophes)
F 423^v (10,19); *Da* (12); *OxAdd* 62^v (3) «De Christi misericordia et potencia», 127 (21); «Quod peccatum ade omnia condusit sub peccato et contra mala exempla prelatorum»; *OxR* 20 (42); *CB* 2 (5) text only
 Text: *AH* 21, 120; Hilka-Schumann, p. 40-42; Waddell, *Lyrics*, p. 208
 Attributed to Philippe the Chancellor in *Da*.

377. Veste nuptuali

1 part, OsS
F 450^v (10,81); *Praha* 37^v-38 (4)
 Text: *AH* 21, 200
 Music is identical with «Bulla fulminante» (53), and is undoubtedly a *contrafactum* of the latter.
 Attributed to Philippe the Chancellor in *Praha*.

378. Veterem memorem pellite

1 part, SS (3 strophes)
F 468^v (11,39)
 Text: *AH* 20, 92
 Music: Rokseth, «Dances», no. 39
 Literature: «Rondeau», p. 119.

379. Vetus abit litera

4 parts, SS (3 strophes)
F 10-10^v
 Text: *AH* 20, 86
 Music: *OH I*, p. 304-307
 Literature: Spanke, *Bez.*, p. 150.

380. Vetus purgans facinus

1 part, SS (3 strophes)
F 465 (11,15)
 Text: *AH* 21, 43
 Music: Rokseth, «Dances», no. 15; *AH* 21, 212
 Literature: Spanke, «Rondeau», p. 116.

381. Vide quo fastu rumperis

1 part, SS (4 strophes)
F 421^v (10,11); *Da* (15); *MüA*, Complex E, no. 1
 Text: *AH* 21, 159
 Music: Dittmer, *CS*, p. 268
 Literature: Spanke, *Bez.*, p. 34
 Attributed to Philippe the Chancellor in *Da*.

382. Vineam meam plantavi

1 part, SS (6 strophes)
F 466^v (11,24); *Tours* (16)
 Text: *AH* 21, 47; Luzarche, «Office», no. 35
 Music: Rokseth, «Dances», no. 24
 Literature: Spanke, «Rondeau», p. 117.

383. Virga Iesse regio

2 parts, TcM (3 strophes)
F 314^v-315 (7,46); *WI* 157-158 (9,73); *OW591* 3 (3) incomplete
 Text: Milchsack no. 216

384. Virtus moritur

2 parts (1 part), OsS
F 322-322^v (7,59); *OxAdd* 126 (18); *Fauv* 3^v (5) 1 part
 Text: Dahnk, *Fauvel*, p. 25-26.

385. Virtutum thronus frangitur

2 parts, OsM
F 321^v-322 (7,58)
 Music: Knapp, *35 Conductus*, p. 93.

386. Vitam duxi iucundam sub amore

1 part, SS (3 strophes)
F 429^v-430 (10,36)
Text: *AH* 21, 156
Music: Husmann, «Das System», p. 23
Literature: Spanke, *Bez.*, p. 154.

387. Vite perditte me legi

2 parts, SS (9 strophes)
F 356 (7,108) 1 strophe; *CB* 4 (8)
Text: *AH* 21, 113; Hilka-Schumann, p. 51-52
Literature: Spanke, *Bez.*, p. 96, 149
See also R. 41 and «Per dan que d'amor m'avenga», which is transcribed in Gennrich, *Formenlehre*, p. 210-211.

388. Vitia virtutibus

1 part, SS (25 strophes)
LoB 37^v (13)
Text: *AH* 21, 118
Music: *AH* 21, 217
Attributed to Philippe the Chancellor in *LoB*.

389. Vivere que tribuit

1 part, SS (6 strophes)
F 463^v (11,7); *Tours* (9)
Text: *AH* 21, 39; Luzarche, «Office», no. 27
Music: Rokseth, «Danses», no. 7
Literature: Spanke, «Rondeau», p. 116.

390. Vocis tripudio

1 part, SS (2 strophes)
F 465^v (11,20); *Tours* (7)
Text: *AH* 21, 46; Luzarche, «Office», no. 19
Music: Rokseth, «Danses», no. 20
Literature: Spanke, «Rondeau», p. 117.

VERÖFFENTLICHUNGEN

Unsere Buch-Veröffentlichungen umfassen vier Reihen:

1. Die *Veröffentlichungen mittelalterlicher Musikhandschriften* bieten hauptsächlich Faksimiledrucke wichtiger musikalischer Codices und Fragmentensammlungen mit Einleitung oder Kommentar in deutscher und englischer Sprache.
2. Die *Musical Theorists in Translation* bringen Übersetzungen in die englische Sprache, ggf. mit Gegenüberstellung des Urtextes, nebst Kommentar, wichtiger musikalischer Lehrschriften.
3. Die *Gesamtausgaben* drucken in Übertragung die musikalischen Werke eines Komponisten [I = Faugues, II/1-3 = Rener, III/1-14 = Goudimel, IV/1-5 = Cabezón]. Das Kommentar erfolgt in deutscher und englischer, sowie teilweise in französischer Sprache.
4. Die *Wissenschaftlichen Abhandlungen* bieten Studien über musikwissenschaftliche Themen, die in einer, ggf. in mehreren der Hauptsprachen der Musikwissenschaft verfasst sind.

Wir empfehlen den Bibliotheken Dauerbestellungen für einzelne bzw. für alle vier Haupt-Reihen einzurichten. Nicht gewünschte Titel können zurückgegeben werden.

PUBLICATIONS

Our Book-Publications are arranged in four series:

1. The *Publications of Medieval Musical Manuscripts* present facsimile reproductions of important musical codices and collections of fragments with an introduction or commentary in English and German.
2. The *Musical Theorists in Translation* offer English translations often with the parallel original text with commentary of important treatises on music.
3. The *Collected Works* present modern critical editions of the musical works of a composer [I = Faugues, II/1-3 = Rener, III/1-15 = Goudimel, IV/1-5 = Cabezón]. The commentary is in English and German, often also in French.
4. The *Musicological Studies* offer essays and larger studies of musicological topics in one or more of the major languages.

We should like to recommend that librarians establish standing orders for one or more of our series. Books not wanted may be returned.

Institute of Mediaeval Music, Ltd.
Post Office Box 295
Henryville, Pa. USA-18332

Institut de Musique Médiévale, S.A.
Case postale 6439, Succursale «J»
Ottawa (Ont.) K2A 3Y5

Institut für Mittelalterliche Musikforschung, GmbH
Melchtalstraße 11
CH-4102 Binningen

UNSERE VERÖFFENTLICHUNGEN
OUR PUBLICATIONS

Veröffentlichungen Mittelalterlicher Musikhandschriften
Publications of Mediæval Musical Manuscripts

Vol. I	Madrid 20486	vergriffen
Vol. II	Wolfenbüttel 1099 Helmst. (1206)	DM 200
Vol. III	Eine zentrale Quelle der Notre Dame- Musik	DM 60
Vol. IV	Paris, nouv. acq. frç. 13531	DM 30
Vol. V	Worcester, Add 68	DM 36
Vol. VI	Oxford, lat. liturg. d 20	DM 48
Vol. VII	Opera omnia Faugues	DM 60
Vol. VIII	Sevilla, 5-I-43 & Paris n. a. frç. 4379	DM 72
Vol. IX	Carmina burana	vergriffen
Vol. X	Firenze, Pluteo 29,1 (Pars I ^a)	DM 160
Vol. XI	Firenze, Pluteo 29,1 (Pars II ^a)	DM 160
Vol. XII.	Dijon, Bibliothèque Publique, Ms. 517	DM 190
Vol. XIII	Nan Kivell Collection, Canberra	DM 75

Musical Theorists in Translation

Vol. I	Anonymous IV	vergriffen
Vol. II	Robert de Handlo	DM 28
Vol. III	Nivers, <i>Treatise on the Composition of Music</i>	vergriffen
Vol. IV	Huygens, <i>Use and Nonuse of the Organ</i>	vergriffen
Vol. V	Bernier, <i>Principles of Composition</i>	vergriffen
Vol. VI	Loulié, <i>Elements or Principles of Music</i>	DM 50
Vol. VII	Bacilly, <i>A Commentary upon the Art of Proper Singing</i>	DM 100
Vol. VIII	<i>Ad organum faciendum</i>	DM 40
Vol. IX	Michel Corrette & Flute Playing in the 18th Century	DM 40
Vol. X	Johann Turmair, <i>Musicæ Rudimenta</i>	DM 70
Vol. XI	Mignot de la Voye, <i>Treatise on Music</i>	DM 40

Die Preise verstehen sich in DM; andere sind Richtpreise. Official prices are in German Marks.

Gesamtausgaben
Collected Works

Vol. I	Faugues (<i>Gesamtausgabe, Collected Works</i>)	DM 60
Vol. II/1	A. Renier, I: <i>The Motets</i>	vergriffen
Vol. II/2	A. Renier, II, <i>The Magnificats</i>	DM 100
Vol. III/1	Goudimel, <i>Psalm Motets</i> Vol. I	DM 60
Vol. III/2	Goudimel, <i>Psalm Motets</i> Vol. II	DM 60
Vol. III/3	Goudimel, <i>Psalm Motets</i> Vol. III	DM 60
Vol. III/4	Goudimel, <i>Psalm Motets</i> Vol. IV	DM 60
Vol. III/5	Goudimel, <i>Psalm Motets</i> Vol. V	DM 60
Vol. III/6	Goudimel, <i>Psalm Motets</i> Vol. VI	DM 60
Vol. III/7	Goudimel, <i>Psalm Motets</i> Vol. VII	DM 60
Vol. III/8	Goudimel, <i>Psalm Motets</i> Vol. VIII	DM 60
Vol. III/9	Goudimel, <i>150 Psalms of 1564/1565 ("Jaqui")</i>	DM 60
Vol. III/10	Goudimel, <i>150 Psalms of 1568/1580 ("St-André")</i>	DM 120
Vol. III/11	Goudimel, <i>Latin Motets and Magnificats</i>	DM 60
Vol. III/12	Goudimel, <i>The Masses</i>	DM 120
Vol. III/13	Goudimel, <i>Chansons & Odes</i>	DM 120
Vol. IV/1	Cabezón, I: <i>Duos, Kyries, Variations</i>	DM 64
Vol. IV/2	Cabezón, II: <i>27 Tientos</i>	DM 64
Vol. IV/3	Cabezón, III: <i>Versos y Fugas</i>	DM 64
Vol. V	N. de Radom (<i>Gesamtausgabe, Collected Works</i>)	DM 80
Vol. VI/1	Caron, I: <i>3 Masses</i>	DM 100
Vol. VI/2	Caron, II: <i>2 Masses & Chansons</i>	DM 100
Vol. VII/1a	Merula, Vol. I - <i>Partitura</i>	DM 120
Vol. VII/1b	Merula, Vol. I - <i>Voci strumentali</i>	DM 90
Vol. VII/2a	Merula, Vol. II - <i>Partitura</i>	DM 120
Vol. VII/3a	Merula, Vol. IV, 1 ^a parte - <i>Partitura</i>	DM 120
Vol. VII/4a	Merula, Vol. IV, 2 ^a parte - <i>Partitura</i>	DM 120
Vol. VII/2b-4b	Merula, Vol. II & IV - <i>Voci strumentali</i>	DM 150
Vol. VIII/1	Galliculus, I: <i>3 Messen</i>	DM 95
Vol. IX/1	du Caurroy, I: <i>Fantasies à 3-6 parties</i>	DM 95
Vol. X/5	Notre-Dame & Related Conductus, V: <i>2pt Conductus</i>	DM 90
Vol. XI/1	Antoine de Févin, I: <i>4 Messen</i>	DM 100
Vol. X/3	Notre-Dame, <i>2pt Conductus, 4 & 3 central sources</i>	DM 140
Vol. X/6	Notre-Dame, <i>1pt Conductus, Fasc. X, Florence</i>	DM 140
Vol. X/8	Notre-Dame, <i>1pt Conductus, Latin Rondeaux</i>	DM 90

Wissenschaftliche Abhandlungen
Musicological Studies

Vol. I	L. Dittmer, <i>The Worcester Music Fragments</i>	vergriffen
Vol. II	G. Schuetze, <i>An Introduction to Faugues</i>	DM 42
Vol. III	E. Trumble, <i>Fauxbourdon, an Historical Survey, I</i>	DM 30
Vol. IV	L. Spiess, <i>Historical Musicology</i>	vergriffen
Vol. V	S. Levarie, <i>Fundamentals of Harmony</i>	DM 7,80
Vol. VI	E. Southern, <i>The Buxheim Organ Book</i>	DM 60
Vol. VII	F. Ludwig, <i>Repertorium organorum, Band I,1</i>	vergriffen
Vol. VIII	C. Jacobs, <i>Tempo Notation in Renaissance Spain</i>	DM 40
Vol. IX	E. Thomson, <i>An Introduction to Caron</i>	vergriffen
Vol. X	H. Tischler, <i>Structural Analysis... Mozart's Piano Concertos</i>	DM 72
Vol. XI	V. Mattfeld, <i>Georg Rhaw's Publications for Vespers</i>	DM 60
Vol. XII	E. Borroff, <i>Introduction to E-C Jacquet de la Guerre</i>	DM 48
Vol. XIII	F-J Smith, <i>The Speculum Musicae of Jac. Leodensis, I</i> ..	DM 24
Vol. XIV	J. Travis, <i>Miscellanea Musica Celtica</i>	DM 40
Vol. XV	C. W. Brockett, <i>Antiphons... of the Mozarabic Rite</i>	DM 120
Vol. XVI	F. Crane, <i>Materials... 15th-Century Basse Danse</i>	DM 60
Vol. XVII	F. Ludwig, <i>Repertorium organorum, Band II</i>	DM 80
Vol. XVIII	A. A. Moorefield, <i>An Introduction to Galliculus</i>	DM 48
Vol. XIX	H. Orenstein, <i>Die Refrainformen im Chans. de l'Arsenal</i> ..	DM 80
Vol. XX	R. Rasch, <i>J. de Garlandia en de voor-franconische notatie</i>	DM 80
Vol. XXI/1	Marshall, <i>Crecquillon I: Introduction</i>	DM 60
Vol. XXI/2	Marshall, <i>Crecquillon II: Opus sacrarum cantionum</i>	DM 80
Vol. XXI/3	Marshall, <i>Crecquillon III: Sammeldrucke</i>	DM 80
Vol. XXI/4	Marshall, <i>Crecquillon IV: Handschriften</i>	DM 80
Vol. XXII	F-J Smith, <i>The Speculum Musicae of Jac. Leodiensis, II</i>	DM 100
Vol. XXIII/1	I. J. Katz, <i>Judeo-Spanish Ballads from Jerusalem I: Text</i>	DM 100
Vol. XXIII/2	I. J. Katz, <i>Judeo-Spanish Ballads from Jerusalem II: Music</i>	DM 100
Vol. XXIV/1	G. Anderson, <i>Latin Compositions...., I: Text</i>	DM 100
Vol. XXIV/2	G. Anderson, <i>Latin Compositions...., II: Music</i>	DM 100
Vol. XXV	J-M Bonhôte, <i>Samuel Mareschal - Melodiae Suaves</i>	DM 12
Vol. XXVI	F. Ludwig, <i>Repertorium organorum...., band I,2</i>	DM 200
Vol. XXVII/1	A. Atlas, <i>The Cappella Giulia Chansonnier, I: Commentary</i>	DM 110
Vol. XXVII/2	A. Atlas, <i>The Cappella Giulia Chansonnier, II: Music</i>	DM 90
Vol. XXVIII	C. Wright, <i>Music at the Court of Burgundy, 1364-1419</i> ..	DM 160
Vol. XXIX	S. Levarie & E. Levy, <i>A Dictionary of Musical Morphology</i>	DM 240
Vol. XXX/1	N. van Deusen, <i>Music at Nevers Cathedral, I: Commentary</i>	DM 100
Vol. XXX/2	N. van Deusen, <i>Music at Nevers Cathedral. II: Edition</i>	DM 100

THE INSTITUTE OF MEDIÆVAL MUSIC, LTD.