

THE MOTET IN ENGLAND
IN THE FOURTEENTH CENTURY

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ABSTRACT

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The history of polyphonic music in late medieval England is difficult to reconstruct on account of the paucity of intact sources, the concomitant lack of a substantial number of complete pieces, and the difficulty with which the surviving repertoire can be associated with any specific institutions or social milieu. Nonetheless, there are significant scattered remains, and this study endeavors to examine in detail one important genre, the motet, in light of all surviving music, placing a great deal of weight on the analysis of fragments. The evidence suggests that the motet was cultivated for the larger abbeys and monastic cathedrals, primarily Benedictine, Cistercian, and Augustinian houses. It was a sacred genre, and in typical larger collections there was probably provision of a motet for all major feasts of the Temporale and Sanctorale, though the precise role of the motet in the liturgy, whether as an interpolation or as a direct substitute for ritual plainchant, is not yet established.

The thesis is organized in four large chapters and two

appendices. Chapter One discusses the validity of the temporal limits imposed on the thesis (ca.1300-1400), the problems of the definition of the motet genre and its function, and the problem of establishing a chronology for sources and individual pieces. Chapter Two establishes a typology for motet structures, demonstrating that the English intensely cultivate a few clear archetypes for motet form in the earlier part of the century, producing pieces of high musical interest and fascinating detail, and showing also that indigenous features were not entirely eradicated under French influence in the latter half of the century. The third chapter reviews the notational systems that developed in England in the 14th century, both in relationship to earlier English mensural notations and also to contemporaneous continental systems. The fourth chapter discusses features of the motet texts, concentrating on subject matter, sources and models for text language, and certain aspects of versification. A lengthy first appendix contains critical reports, texts, and transcriptions for most of the 14th-century repertoire; a short second appendix lists the 13th-century English motet repertoire with two transcriptions.

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PREFACE

The present study was inaugurated in a graduate seminar at Columbia University in the Spring term of 1976, under the direction of Ernest Sanders, that was devoted to editing the motets of 14th-century English provenance. The seminar's transcriptions form the nucleus of this work. Revised and augmented by the present author (at the time simply extending the work of the seminar), they were shared with Professor Frank Ll. Harrison during the final stages of his preparation of Motets of English Provenance, Polyphonic Music of the Fourteenth Century, XV (Paris and Monaco, 1980). Professor Harrison invited me to be responsible for editing and translating the texts of the 36 motets in that volume. This was accomplished over the spring and summer months of 1978, assisted in part by a travel grant from Columbia University that allowed me to spend June through August of that year in England. Research undertaken then convinced me that though a dissertation based solely on the complete motets was not viable, incorporation of the fragments provided sufficient range for a thesis, and a dissertation proposal on that basis was accepted by Columbia in the fall of 1978.

I would like to acknowledge a number of individuals and institutions who have helped me during my research and writing. Primary among them are Ernest Sanders, my faculty adviser, and Leeman Perkins, also of the faculty of the Department of Music, Columbia University, who read and criticized drafts of the manuscript. Frank Ll. Harrison, Margaret Bent, Roger Wibberley, Roger Bowers, Anthony Pryer, and Bruce Barker-Benfield have been generous with help, encouragement, and information. Andrew Wathey and Susan Rankin generously shared with me very recent manuscript discoveries (BERc 55 and Lic 52) that it has been possible to incorporate only in part into the following.

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revised versions of material that has appeared in their publications. Lastly, I would like to thank my wife Laura for her patience and encouragement, suggestions and criticisms, and cheerful help in getting the work done.

This book is dedicated to my parents.

A NOTE TO THE READER

Bibliographic references in the footnotes are made by short titles; for fuller information please consult the Bibliography. Manuscript sigla are used throughout according to the form of citation in RISM B/IV/3-4 and The New Grove Dictionary.

The 13th- and 14th-century custom was to identify a piece by the incipit of its duplum, but this practice will not be followed here. Rather, the incipit of the triplum will be used here for identification, unless it is missing. In that case the duplum incipit will be cited; in its absence the first legible words of the uppermost surviving part will be used. A finding list of motets, arranged alphabetically by incipit, is given at the beginning of the Appendices to this study. A list of abbreviations commonly used in this study can also be found there.

CHAPTER I

BASIC ISSUES

Introduction

The motet was the most actively cultivated genre of polyphonic music in France and England from the first decades of the 13th century to the middle years of the 14th, when it gave over that role in France to the polyphonic chanson and in England to Mass Ordinary settings. On the continent Paris was the major center of compositional activity, though motets were composed in outlying regions as well. Parisian motets are found in collections assembled in locations all across Western Europe, from Spain to the British Isles and Poland. Integral motet codices, plus numerous fragments, have held the attention of scholars on the continental repertoire since the late 19th century. They have been surveyed, catalogued, edited, and analyzed extensively. As is the case with French and Italian polyphonic secular song of the 14th century, the contents of most continental motet sources have been transcribed in at least two modern editions.

The contributions of musicians working in areas peripheral to the Parisian cultural orbit are only imperfectly

recognized. This has led in particular to a serious under-estimation of the independence and importance of compositional activity in England; this neglect continues to the present day in such broad surveys as Richard Hoppin's recent Medieval Music.¹ The fact that English music has languished in relative obscurity is in part due to the vagaries of musicological scholarship but also (and not coincidentally) due to the lack of sizeable integral manuscripts, the anonymity of English composers, and the apparent diversity and obscurity of their working environments. Since the Second World War a number of scholars have made important contributions to the study of the late medieval English motet, most prominently Jacques Handschin, Luther Dittmer, Ernst Apfel, Ernest Sanders, and Frank Ll. Harrison.² The most extended treatment has been that by Sanders in his 1963 dissertation, "English Medieval Polyphony," and subsequent 1967 survey, "The Medieval Motet."

This study takes Sanders's work as a point of departure, and concerns itself with the motets in circulation in England in the 14th century. These compositions are diverse in form, style, and origin, yet form a reasonable corpus for

¹This textbook was published in 1978. See its Chapter 20, pp.502-508 and Chapter 14, pp.346-47.

²See especially Handschin, "Sumer Canon;" Dittmer, Worcester Fragments (hereafter cited as MSD 2 to avoid confusion between the book and the source(s) of the same name); Apfel, Studien and its later offshoots, most importantly Grundlagen; Harrison, Music in Medieval Britain, "Ars Nova," and PMFC XV.

study on account of important features they hold in common. Most were composed in England and are distinct in many ways from contemporaneous continental pieces. Those insular motets that date from ca.1300 to ca.1340 or 1350 form a relatively closed and homogeneous body that is as a whole from a slightly more recent generation of composers than the motets of the 7th and 8th fascicles of F-MO. They are contemporary with the more advanced motets of F-Pn 146 (the Roman de Fauvel), the bulk of the motets attributable to Philippe de Vitry, and the early motets of Guillaume de Machaut. The line of development they continue, however, is insular in its antecedents, richer in its variety of formal approaches than continental practice, more reflective on the whole of the versification of the texts set to music, and innovative in notation and in numerical control of phrase lengths. At the same time it is conservative both in its cultivation of an idiomatic harmonic language and in its surface rhythmic activity.

The later part of the repertoire, dating from mid-century to ca.1400, contains many more imported continental pieces, some given new texts to suit English preferences in that regard, and includes insular pieces with varied approaches to reconciling continental notation and style with local practice. The English and the French knew each other's music, as is testified to by the theoretical tradition as well as the musical sources. The degree of influ-

ence exerted by each culture on the other on account of contact between them is an issue on which scholars have come to very different general conclusions. Bent has written that "the indigenous English repertory between the Worcester Fragments and Old Hall has no demonstrable continental links, and seems to have remained quite separate in style, techniques, and notation until the very late 14th century."³ Sanders, on the other hand, has written: "it would appear that no indigenous English motet techniques were maintained beyond the middle of the century."⁴ The present study, especially the information brought forward in Chapter Two, hopes to help fill the gap in our knowledge, sketching out a middle ground between these two disparate summary positions.

The dimensions of the repertoire under consideration can only be approximately stated. Adopting for the moment a rather broad definition of what constitutes a motet, there are about 30 sources to be dealt with, containing about 120 motets. Sixty-odd of these are complete or completable, and there is a similar number of fragments; about 100 of the total are English and the rest are of probable foreign authorship.⁵ Because of the nature and condition of the

³Bent, "Preliminary Assessment," p.65; see also her elaboration of this point in "Transmission," pp.65-67.

⁴He goes on to say, "Yet our knowledge is unfortunately far too fragmentary to permit any definite conclusions." Sanders, "England: From the Beginning," p.289.

⁵Here are some similarly approximate figures for comparison: from 13th-century England, more than 80 motets; from

present manuscript remains (pastedowns, flyleaves, covers for documents, and the like) many of the so-called complete motets actually require extensive restoration of music and texts if they are to be studied and performed. At the same time, many of the fragments are integral folios with one or more whole voice parts (due to the cantus collateralis layout in the original manuscript) and hence may be profitably investigated for information about the motet's length, form, style, and subject matter. Incorporation of information on the fragments makes possible a much clearer view of the genre than is available from the complete motets alone. In many of the categories established in the course of this study there are instances where only one or two (or even no) complete examples survive.

The first tasks of this research have been bibliographical and philological, i.e. controlling all the available source materials' and establishing accurate readings of the notes and texts of all the musical remains. This prelimi-

13th-century continental Europe, about 500; from 14th-century continental sources, more than 140.

'The motets are relatively easy to bring under exhaustive bibliographic control thanks to the existence of the Repertoire international des sources musicales (hereafter RISM), and to the cooperation between scholars in sharing the news of new discoveries that have come to light since. Lefferts and Bent, "New Sources," provides a review of all relevant items that have come to light between the publication of the RISM volumes (B/IV/1 in 1966 and B/IV/2 in 1969) and late 1981. To the time of this writing (1983), three more important sources have come to my attention: BERc 55, L1c 52, and F-TO 925. On these, see the critical reports in Appendix I.

nary work is reflected in the musical contents of the appendices of this study, as well as in some contributions to volumes XV-XVII of Polyphonic Music of the Fourteenth Century (hereafter PMFC). The other products of this research are embodied in Chapters Two through Four: a comprehensive typology of the motets' formal structures and compositional techniques; an assessment of the notations used in the motets in light of English and continental notational systems of the 13th and 14th centuries; and discussion of text content and versification. The remainder of this chapter will review certain issues involving boundaries and definition of the motet genre, problems of chronology and style, and some observations on the motet sources.

Boundaries and Definition of the Motet as Genre

Defining the repertoire for this study involves problems in the setting of both generic and temporal limits. Genre definition involves fundamental questions about both compositional approach and function, and for that reason it will be dealt with first. To begin with, it will be useful to recall the canonical description of the motet as it was cultivated on the continent in the later 13th and early 14th centuries. It was then, as a rule, a composition with two upper voices, each having its own text, over a tenor cantus firmus that is the lowest of the three by range and is fashioned by the rhythmic patterning and repetition of a

melisma drawn from responsorial psalmody (or from elsewhere in the corpus of plainchant). In England there are, in addition to such motets built on a cantus firmus, motets built over a pes, a voice of tenor function that is either freely composed or perhaps drawn from the popular sphere, often featuring strict or varied *ostinati*.⁷

In addition to the pes motet a3 the English also wrote freely composed motets a4 with two lower voices sharing tenor function. These free motets may be monotextual and have conductus-like melismatic preludes, interludes, and postludes. What seems to make them motets in English eyes -- what is essential to the character of the motet -- is the stratification of function, range, melodic material, and to a lesser degree, rhythmic activity, between those voices that are texted, hence in the foreground of the composition, and that voice (or voices) never texted and serving as a

⁷We speak of these motets as being freely composed, in the sense that they are free of a Gregorian tenor. The "popularity" of the style of the pes tenors is of course hypothetical, but plausible on account of their tonal closure, phrase regularity, and repetitiveness. For examples of dance-like tenors see Sanders, "Die Rolle," pp.43-44. Some pes tenors bear a text or text incipit. In later motets, the use of the term pes to identify the tenor may hide a cantus firmus identified in another source. For instance, the "Pes de pro beati" in WF, 70 is in fact the Gregorian tenor "Pro patribus," and the "Tenor de Regina" in Ob 652, 3 is the plainsong "Regina celi letare." In general, however, terms such as "Pes de" or "Tenor de" indicate that the tenor is non-Gregorian. See, for example, the "Tenor de Excelsus" of Onc 362, 6 or the "Tenor de Dulciflua" of WF, 41. The term "pes" is mainly found in 13th century sources; the reference to the "Pes de Alma mater" in BERC 55, 1, referring to what seems to be an untexted rondeau, is an interesting exception.

structural skeleton or foundation.'

The motet on a cantus firmus has a kinship to another English genre, the troped chant setting, that was cultivated extensively in the 13th and early 14th centuries. In these chant settings the tenor, whether laid out in patterned rhythms, in irregular rhythms, or simply as a series of even longs, is a single statement of a plainsong or some well-defined subsection of a chant, such as the soloist's portion of a responsorial chant. The parts composed above it bear text troping the words of the chant. These new words are often artfully written and aligned so that the syllables of the tenor text are articulated simultaneously in all three voices. Table 1 lists 13th- and 14th-century English troped chant settings.'

Troped chant settings are very similar in technique and source layout to motets, though they are distinguishable from motets by a number of features: there is no repetition

*For more on this markedly uncontinental approach to the motet, see the discussion of voice-exchange motets in Chapter Two.

'This table augments the lists of Sanders in "Medieval Polyphony," Chapter IIB, especially pp.124-25. The division by century is made to correspond with a similar division of motets, and is in some respects artificial -- for one, the same liturgical categories figure in both parts of the Table, and further, some of the items in the 14th-century list are among those motets that for stylistic reasons can be considered the very earliest in the later repertoire.

There is, incidentally, a marked similarity between the categories of liturgical item cultivated in troped chant settings and those used for the mostly later repertoire of English discant: Mass Ordinary items, some Mass Propers, Office responsories. See the contents of PMFC XVI.

TABLE 1

ENGLISH TROPED CHANT SETTINGS

13th-CenturyIntroit

Salve sancta parens-T.Salve sancta parens	WF, 9; Ob 60,1
Salve mater-T.Sancta parens	WF, 64
Hac die nobili-T.Gaudeamus omnes	Ob 60, 2

Kyrie

Christe lux mundi-T.Kyrie (Orbis factor)	WF, 1
Lux et gloria-T.Kyrie (Lux et origo)	WF, 2; Ccl, 2
Kyrie fons pietatis-T.Kyrie(Fons bonitatis)	WF, 29; Ob 60,9
O paraclite regens-T.Kyrie (Rex virginum)	Ccl, 1
Virgo mater salvatoris-T.Kyrie	Cfm, 1

Gloria

Rex omnium lucifluum-T. Regnum tuum	Ob 60,11;LoHa,1,2
Decus virginitatis-T.Salve virgo(Regnum)	WF, 33
Spiritus et alme-T.	US-Cu, 5
Spiritus procedens	WF, 43

Gradual

Benedicta.Virgo Dei	WF, 80a
Benedicta Domina	WF, 3
Beata supernorum-T.Benedicta.Virgo Dei	WF, 26
Virgo paris-T.Virgo Dei genitrix	WF, 14
Virgo decora-T.Virgo Dei genitrix	Osa1/2; Ob 14, 8

Tract

Gaude Maria virgo-T.Gaude Maria	WF, 35
---------------------------------	--------

Offertory

Felix namque Maria	WF, 4
--------------------	-------

Table 1, cont.

Alleluia (for LoHa items, see Chapter 4, Table 26)

Ave maris stella Y. Hodie Maria virgo	Cjc 1, 8/8a
A laudanda legione Y. Ave Maria	Cjc 1, 9
Alleluya Christo iubilemus Y. Dies sanctifi.	Ob 400, 1
Alleluya clare decet Y. P(ost partum?)	Ob 400, 2
Adoremus ergo natum Y. Vidimus stellam	Ob 400, 3
Ave sanctitatis speculum	Ob 400, 4
Ave Maria plena gracia Y. Assumpta est(?)	Ob 400, 5
Y. Post partum virgo	Ob 400, 6
Ave magnifica Y. Post partum virgo	Ob 400, H;WF, 19
Ave maria ave mater Y. Nativitas gloriose	Ob 400, I
Y. In conspectu angelorum	Ob 400, K
Alleluya dulci cum armonia Y. Fit leo fit Leon.	Ob 400, L
Alleluya musica canamus Y. Hic Franciscus	Ob 400, M
Y. Fulget dies	Ob 400, N
Alleluya canite Y. Pascha nostrum	WF, 27
Alme iam ad gaudia Y. Per te Dei genitrix	WF, 28
Y. Gaude virgo gaude	WF, 45
Alleluya psallat Y. Virga iesse floruit	WF, 46
Y. Letabitur iustus	WF, 49
Gaude plaude Y. Judicabunt sancti	WF, 50
Y. Fulgebunt iusti	WF, 51
Alme veneremur diei Y. Justi epulemur	WF, 52
Y. O laus sanctorum	WF, 54
Alleluya moduletur Syon Y. Veni mater gracie	WF, 55
Ave magnifica Maria Y. Dulcis Maria(?)	WF, 56
Y. Regis celorum mater	WF, 57
Y. Nativitas gloriose	WF, 81

Sanctus

Sanctus Tro. Unus tamen est divinus	WF, 58
Sanctus Tro. Adonay genitor	WF, 59
Sanctus Tro. Deus ens ingenitus	WF, 60
Sanctus Tro. Et eternus Deus	WF, 61
Sanctus Tro. Ex quo omnia pater	WF, 62
Sanctus Tro. Et eternus Deus	WF, 77

Responsory

O Judea et Jerusalem	Ob 60. 3/4
Descendit de celis	Ob 400, 7
Descendit de celis	Ob 400, 8

Table 1, cont.

Antiphon verse

Crucifixum Dominum-T.Crucifixum in carne WF, 96

Prose

Inviolata integra-T.Inviolata integra WF, 42

Sursum corda WF, 63

Related settings

Nunc dimittis Cjc 23, a
 Speciosa facta Cjc 23, b
 Quis queso Cjc 23, c
 Crucifixus surrexit. Dicant nunc Iudei Cjc 23, d

14th-Century (Whole-Chant Settings Written in Parts)Introit

Salve sancta virgula-T.Salve sancta parens Ob 652, 4

Kyrie

Virgo mater salvatoris-T.Kyrie Cfm, 1

Gloria

Regnum sine termino-T.Regnum tuum WF, 80
 Regi regum enarrare-T.Regnum tuum Onc 362, 12
 Rex visibilium-T.Regnum tuum Ob 7, 3

Gradual

Trinitatem veneremur-T.Benedicite Lbm 24198, 5

Alleluia

Alta canunt-T.Alleluia pascha nostrum (?) Onc 362, 8
 Alleluya rex piaculum (?) TAcro 3182, 2
 Astra transcendit-T.Alleluya y.Assumpta est LIc 52, 2

Table 1, cont.

Responsory

Ianuam quam clauserat-T. Iacet granum Onc 362, 1

Antiphon

Rosa delectabilis-T.Regali ex progenie Onc 362, 18
 Doleo super te-T. Rex autem David Cgc 512, 7
 Ave miles-T. Ave rex gentis Ob 7, 7
 Parata paradisi porta-T. Paradisi porta Lpro 2/261, 1

Hymn

Veni creator spiritus-T. Veni creator Ccc 65, 1
 Jhesu redemptor-T. Jhesu redemptor (4x) Cfm, 2

Prose

Salve cleri-T. Sospitati dedit egros Ob 81, 4

Sequence

Balaam de quo-T.Epiphaniam (2 verses) Onc 362, 4
 Jhesu fili-T. Jhesu fili virginis DRc 20, 3

Psalm tone

Quare fremuerunt-T.(2x) Lbm 1210, 9

Benedicamus Domino

Beatus vir-T. (2x) Lwa 12185, 3
 Humane lingue-T.(2x) Lbm 40011B, 17

Table 1, cont.

Settings of non-liturgical, integral tunesFrench-texted tenors

Ade finit-T. A definement (3x)	Cnc 362, 7
Caligo terre-T. Mariounette	Onc 362, 9
Solaris ardor-T. Mariounette	Onc 362, 10
Triumphat hodie-T. Trop est fol	Lbm 24198, 7
Herodis in atrio-T. Hey hure lure (3x)	DRc 20, 1
Deus creator-T. Doucement (3x)	Ob 7, 14
Alma mater-Tenor de Alma mater	BERc 55, 1

Latin devotional lyrics

Civitas nusquam-T. Cibus esurientum	Onc 362, 5
Froncentibus-T. Floret	Ob 7, 6
Barrabas dimittitur-T. Babilonis flumina	BERc 55, 4
Laus honor vendito-T. Laus honor Christo	Cpc 228, 3

Some unidentified tenors, probably integral tunes or whole chants

Inter choros-T.	WF, 79
Patrie pacis-T.	Cgc 512, 12
O dira mens-T.	F-Pn 23190, 4
Maria diceris-Soli fines-T.	US-SM 19914, 3
Augustine par angelis-T. Summe presul (3x)	Ob D.6, 2
Triumphus patet-T. (3x)	Lbm 1210, 2
Mulier magni meriti-T. (peslike, 3x)	Cgc 512, 1
Orto sole serene-T. (peslike, 4x)	Cgc 512, 9

of tenor color; liturgical specificity is clear and contextuality assumed for the performance of the setting; the melody and syntax of the chant determine most features of overall form; and the text is closely allied to that of the tenor.¹⁰

However, by the early 14th century the line between the two genres often becomes hard to draw. Just as in the conductus and rondellus genres, there is an apparent hybridization (or perhaps better, a convergence) of features of chant settings with those of the motet. This is particularly true in regard to text, where it is impossible to draw a neat line of demarcation between simple assonance and a tropic relationship, loose or close, between upper voices and the tenor. (For more on the aural relationships between texts, see Chapter Four.) Troped chant settings often show isoperiodicity of phrase structure, either established for an entire piece, as in Salve mater (WF, 64), or interrupted at sectional boundaries, as in the Cjc 23 fragments. The tenor may be irregularly rhythmicized in order to properly support such a phrase structure, as in Ianuam quam clauserat, and texts of troped chant settings such as the one just named

¹⁰One might also add that most 13th-century English troped chant settings appear to have been copied in gatherings of such pieces, rather than simply mixed with motets. See, for example, WF, Lbm 979 (LoHa), Ob 60, and Ob 400. Fourteenth century polyphonic tropers such as Ob 14, Ob 384, and similar items also lack motets.

may abandon a close relationship with chant text to incorporate instead a regular verse structure.

Further blurring the distinction between genres are those compositions in which a whole chant is repeated either in part or in its entirety. For instance, the hymn used as the tenor of Jhesu redemptor is stated four times, the antiphon used as the tenor of Parata paradisi porta is stated one-and-four-fifths times, and the Benedicamus melody of Beatus vir is stated twice. (These and other instances are noted in Table 1.) Moreover, one finds single statements of French-texted tunes as tenors, multiple statements of integral tunes with Latin texts, and single or multiple statements of unidentified tenors that appear to be whole chants or integral tunes. To draw a generic distinction between chant settings and motets on the basis of the number of repetitions of a melodic color seems arbitrary. So does the judgement that if a melody set once in its entirety is Gregorian the piece is a chant setting, while if it is not plainsong, the piece is a motet. In light of these ambiguities, and in consideration of the fact that 14th-century sources do not appear to discriminate between whole chant settings and motets, the 14th-century whole chant settings listed above in Table 1, along with the settings of integral tunes, are considered as motets for the purposes of this study.

The Function of the Motet

The problem of genre definition also involves the issue of the function of the motet. Here we must confront the most unsettling gap in the present account of the motet in England, our knowledge about its compositional milieu and performance contexts. Little hard evidence of any sort connects the repertoire to the personnel and routines of the musical establishments that must have sung it. Except within very broad limits we do not know where the motets were written, or for whom, how widely they were disseminated, and through what means, where and when they were performed, or by whom, how long they remained in circulation, or when or for what reasons they were eventually discarded.

On the continent, at least in Parisian circles, the motet became in the early 13th century a sort of aristocratic chamber music for an educated elite at court, among the clergy, friars, and monks, and at the university. This is clear from the subject matter of vernacular and Latin texts, the independent circulation of some texts, the general contents of manuscripts containing motets, and references to motets in specialized writing on music and other literature.¹¹ In England, on the other hand, it would seem that until the late 14th century the motet, along with all other polyphony, was cultivated by and for the larger monas-

¹¹See, for instance, the remarks by Rokseth, *Polyphonies*, vol. IV, pp.240-45, those by Harrison in the "Introduction" to PMFC V, or those by Besseler in "Studien II," pp.184-87.

teries and monastic cathedrals¹² as a genre of liturgical or devotional polyphony.

This is the conclusion drawn by examination of the evidence on provenance that is drawn from the manuscript sources. However, due to the parlous state of the sources, one can only speculate about the degree to which the present remains are a representative sampling of the kinds of sources in which the motet repertoire was likely to be found. By an ironic twist of fate, the materials at our disposal today are almost without exception the refuse from books already discarded in the 14th and 15th centuries and only preserved as a by-product of bookbinding at such active scriptoria as the one at Worcester. If a book of polyphonic music escaped the consequences of the stylistic or generic obsolescence of its contents, then it was probably lost during the destruction or dispersal of monastic libraries at the Dissolution, or in later Protestant purges. Furthermore, the 14th-century materials we have tend to reflect patterns of medieval library preservation in general (e.g.,

¹²See especially Bent, "Transmission," pp.72-75 and the recent review by Harrison in the "Introduction" to EECM 26, pp.xi-xvi. Hohler, in "Reflections," is strongly opposed to this conclusion, and he argues instead that one ought to consider the universities and London, especially the court, as centers of composition and transmission. The distinction between the consumers and producers of motets is an important one to make, and indeed there is little proof that these motets were written at, and circulated from, the large rural monasteries. However, taking into account the evidence of text content (for which see immediately below and also Chapter Four), a monastic origin for the repertoire seems to be the most defensible hypothesis at present.

as from the Benedictine houses at Bury St. Edmunds, Durham, and Worcester), as can be seen by comparing data in Neil Ker's study of surviving-books from medieval English libraries with Margaret Bent's listing by determinable provenance of English music sources from the late 13th century to about 1400.¹³ Only when much more archival work has been done on all late medieval English musical establishments capable of singing polyphony will we know whether the important musical centers are well represented in the extant sources.

While manuscript provenance points to the monasteries, Harrison's pioneering work in Music in Medieval Britain stresses the likelihood of a new and predominating role for secular foundations in the cultivation of polyphony by the later 14th century. This observation has been followed up by Roger Bowers in an exhaustive survey of non-monastic choral institutions in the English church from 1340 to 1540.¹⁴ A similar treatment of monastic choirs would be a highly desirable complement. It is possible that the stylistic shift toward continental models and the importation of con-

¹³Bent, "Transmission," pp.73-74; Ker, Medieval Libraries. The new data in Lefferts and Bent, "New Sources," only reinforces this picture.

¹⁴See Harrison, Music in Medieval Britain, pp.17-38; 156-77. Bowers's work reached preliminary form in his East Anglia thesis, "Choral Institutions," and an expanded treatment has been announced for publication by Cambridge University Press. Bent ("Transmission," p.72) points out the contradiction in the emphasis of Harrison and Bowers on this swing from monastic to secular while the manuscript provenance of sources remains resolutely monastic.

tinental repertoire around and after mid-century, as well as the relatively smaller number of motets surviving from this later period, can be explained by the modelling of the repertoire of the new foundations, especially aristocratic chapels, along French lines. Perhaps, too, if this shift took place, there was a concomitant shift in the functional role of the motet, affecting above all the numbers of motets kept in an active repertoire and the frequency with which any motet might be sung.

In general the texts suggest an ecclesiastical milieu and a liturgical or devotional function for the motet. Most can readily be associated with a specific feast day of the church year, and some concern saints who are particularly associated with monasticism, such as St. Benedict, St. Augustine, or St. Martin of Tours. (A few additional scattered textual references also point to the cloister.) We know little more about when in the daily round of services a motet may have been sung (at Mass, in the Offices, during processions, after Compline, at Votive services or Memorials, etc.) or where (from the pulpitum, in choir, in the chapter house, cloister, or refectory, etc.), and to what degree the performance context was fixed at all comparable institutions or may have varied with locale and order.

One approach to the question of liturgical placement is straightforwardly contextual. A motet (presumably like a troped chant setting) might have been performed in exactly

that location in the liturgy from which its cantus firmus (or text) is derived, serving as a substitute for a ritual genre of plainsong.¹⁵ This is an initially attractive thesis, but not without its problems. For instance, it fails to account for any of the free pieces, or motets with non-Gregorian tenors. Further, because of the diversity of Gregorian sources of tenors, the motet cannot be associated categorically with one or even a small number of liturgical contexts.¹⁶ Also, very few liturgical texts are set literally in motet style; other genres, discant and cantilena, exist for the setting of purely liturgical texts.

Approaching the problem in another way, one can gain insight into possible places for motets to be performed in the liturgy by canvassing service books for references to places where (and occasions when) polyphony was permitted. Harrison has done pioneering work in this area as well, in an important chapter of Music in Medieval Britain ("The

¹⁵Harrison, in the Introduction to EECM 26 (pp.xvi-xvii), distinguishes between ritual and non-ritual genres of chant and polyphony. The ritual class of plainsongs includes those that are "essential and integral to the service concerned."

¹⁶See Gordon Anderson, "Responsory Chants," for a statistical overview of tenor sources for continental motets. He excludes English pieces with the remark (p.119) that their tenors would form part of the substance of a later article, which did not come out (to the best of my knowledge) before his untimely death. A further problem is that it may not be possible to identify a tenor with a single context, as there may be no way to decide which of its multiple functions in the liturgy is primary. See Balaam or Ianuam quam for two motets with tenors that have multiple uses in the liturgy.

Polyphony of the Liturgy: 1100-1400"). He finds specifications for polyphony used both as a direct substitute for ritual items and as a non-ritual interpolation, "which is nevertheless liturgical when used in a service."¹⁷ An exhaustive search of all the relevant materials (a well-defined but daunting task) would certainly seem to be called for. The survey ought to be broadened to include the identification of all the kinds of supplementary materials, monophonic as well as polyphonic, that appear in English sources as accretions to (or substitutes for) the standard chants and texts of the liturgy. Along the same lines, it would also be useful to know what monophonic genres were still being newly composed in England in the 13th and 14th centuries. These data would help to clarify for the music historian the degree of flexibility and accommodation of the liturgy to all new forms, presumably including the motet. It is unfortunate that there is nothing comparable to the services for the Feast of the Circumcision at Beauvais that would provide for any English institution so much concrete evidence about the inclusion of new material into the Mass and Offices.¹⁸

¹⁷Harrison, Introduction to EECM 26, p.xvi.

¹⁸See Wulf Arlt, Ein Festofficium aus Beauvais and Ruth Steiner, "Mass I, 5: Two Medieval Masses; later developments." See also the comments on liturgical placement in Lefferts, "Simon de Montfort," pp.210-213, especially the remarks on the possible use of a motet in a Memorial. A memorial is a short service performed at the close of Lauds or Vespers; it consists of an antiphon, versicle, and col-

Harrison has proposed a neat, plausible distinction between free and cantus firmus items, specifying a narrow range of performance contexts that can account for both as non-ritual, but liturgical polyphony. He hypothesizes that as a rule the polytextual cantus firmus motet with tenor based on a Mass chant was sung at Mass by soloists in the pulpitum, perhaps even with the accompaniment of the organ, "to break the silence of the priest's silently spoken Canon of the Mass, after the Sanctus but before the Elevation."¹ Motets might also be Deo gratias substitutes at Mass (but not in the Office) in response to the Deacon's "Ite." Free pieces, including conductus, rondellus, and voice-exchange motets on a pes were sung in the Office in choir as unaccompanied Benedicamus substitutes ("cantus in loco Benedicamus") at the end of Lauds or Vespers. Less commonly, motets on a tenor might be Benedicamus substitutes in the Office, in the event they are based on Office chants or have the

lect dedicated to some saint or the BVM. It is a perfect example of a frequently performed service that is outside of the normal round of Mass and Office, and that might well be a performance context for a motet. (Parata paradisi porta sets a BVM antiphon for Memorials of Our Lady during Eastertide.) Motets might also have been used to augment a repertoire of rhymed proses for Matins, rhymed Offertories for Mass, or non-psalmodic rhymed antiphons for Offices, processions, and other devotional services.

¹See Harrison, "Introduction" to PMFC XVI. This thesis grew out of Harrison's theory of clausula function, as expressed in Music in Medieval Britain, pp.123-28, and elaborated elsewhere, including in his contribution to a roundtable at the IMS Congress in 1974 (KB Salzburg II, pp.69-70); "Benedicamus, Conductus, Carol," pp.35-40; and the Introduction to EECM 26, pp.xvi-xviii.

words Benedicamus Domino incorporated at the end of their text(s).

Harrison's theory, though perhaps more satisfactory than the contextual approach, lacks a convincing mass of direct evidence to back it up and so remains in a kind of scholarly limbo, as yet unproven but unable to be dismissed. Two pillars underlying the historical basis of the theory, his conjectures on clausula and conductus function, have been attacked recently by specialists.²⁰ The theory is also vulnerable to an objection already raised for the contextual theory. That is, there is no sign that there ever was any systematic recourse to a particular category of chant for motet tenors, nor any sign that any repertoire indicated a consistent performance context by concentration on motets with either Mass tenors or Office tenors to the exclusion

²⁰Students of the clausula such as Norman Smith ("The Clausula of the Notre Dame School," pp.84-92), Jurg Stenzl (Die vierzig Clausulae, pp.166-69), and Rudolph Flotzinger (Der Discantussatz im Magnus Liber, pp.63-66) have taken pains to indicate the conjectural nature of Harrison's theories. In their studies, Stenzl and Flotzinger propose a number of alternative theories.

Sarah Fuller, in her work on St. Martial polyphony ("Aquitanian Polyphony," pp.27-34), demands recognition of the separate ritual functions of versus and Benedicamus verse-trope, rejecting the interchangeability of conductus and Benedicamus versus. While acknowledging the conversion of some conductus to a Benedicamus function, she does not accept that there was a replacement of the latter by the former in the 13th century. The conductus, indeed, has other, more frequently encountered and readily identifiable functions, especially in processions and as a preface or benediction before a reading (while at the same time reading terminations, like Benedicamus terminations, are rare).

of the other.²¹

The appearance of Deo gratias motets in the Machaut Mass, the Missa Tournai, the Fountains fragments, Old Hall, and Bent's reconstructed choirbook, and the location of motets in general at the end of Old Hall, suggest that the motet both on the continent and in later 14th-century England was primarily associated with the Mass. On account of where they have been added, Bent calls the second layer of motets in Old Hall "sanctus sequels."²² A number of the earlier 14th-century English motets (Ave miles, Beatus vir, and Zorobabel abigo) incorporate some form of "Benedicamus Domino" into their texts. This evidence does give some support to a part of Harrison's thesis. Yet in terms of the whole, the numbers of motets which can be so singled out on the basis of text content is small, thus indicating their exceptional nature rather than that theirs was an exclusive, primary, or even typical function of all motets. This problem cannot be pursued to any firm conclusion in the present study.²³ However, it should be observed that Harrison's dis-

²¹This objection rests on the assumption that if the motet were liturgical there would be systematic coverage of major feasts by a specific corpus of motets. One might expect the possibility that in some corpus all the motet tenors would be from, say Graduals, or, at the very least, that they would all be used in the same place in the liturgy.

²²Bent, "Old Hall MS."

²³The problem of motet function is not limited to the 14th-century English motet, but rather is a subject of continuing debate and research for continental repertoires,

inction between free and cantus firmus pieces, which was followed in the division of material between PMFC XV and XVI, will not be followed here. The motet repertoire will be considered separately from the conductus and rondellus repertoires, but no generic distinction on the basis of function will be made between free and cantus firmus motets, or between monotextual and polytextual motets, in the English corpus.

Temporal Limits

In regard to the temporal limits placed on this study, fairly reasonable musical boundaries exist at either end of the 14th century, though they could have been transcended in both directions to encompass a broader repertoire dating from around 1250 to 1450 or so. Though there are many characteristic features and continuous lines of development that link the 13th- and 14th-century English motets, there is at the same time a marked shift in the notation, musical style, technical forms and procedures, subject matter, and relation of word to music in English polyphony around 1290-1300. This shift, triggered in all probability by exposure to Franconian and Petronian notational and stylistic develop-

especially of the 15th and 16th centuries. A recent article by Cummings, "Toward an Interpretation of the Sixteenth-Century Motet," is an excellent treatment of the issue. He has collected evidence which tends to support the conclusion that the motet was used mostly at Mass (as what he prefers to call a "paraliturgical" insertion) to accompany ritual action, especially at the Offertory.

ments on the continent, provides a distinct terminus. As defined by the musical sources, the 13th-century repertoire extends mainly up through the Worcester fragments and slightly later related sources, which are excluded here save for a few 14th-century palimpsests entered into the earlier material.²⁴

The later boundary is set towards 1400 by the nine motets in Old Hall (five from the first layer and four later additions) and those in roughly contemporary or slightly later sources, such as the motets in Bent's reconstructed manuscript,²⁵ Sandon's Canterbury fragment Cant 3,²⁶ and other motets by Dunstable and his generation, all of which are excluded. Those few motets from English sources with concordances in the first layer of Old Hall (namely Lbm 40011B and Omc 266/268), as well as those from a source (US-Wc 14) one of whose motets may be by a composer repre-

²⁴See Chapter Three, Table 19, for a list of sources of 13th-century English polyphony, and Appendix II for a list of 13th-century English motets. Some motets of probable 13th-century origin survive in later sources, and are considered along with more advanced pieces in this study. A few sources in Franconian notation are regarded as of the 13th-century including, in particular, Lwa 33327.

²⁵See Bent, "A Reconstructed Choirbook." An updated account of this source will be provided by Bent in a forthcoming memorial volume for Gordon Anderson edited by Luther Dittmer. A new leaf, in the possession of Sotheby's as of this writing, contains concordances to the last two motets in Old Hall.

²⁶Sandon, "Fragments of Medieval Polyphony," pp.41-44. This source had a motet by Dunstable on John the Baptist (Preco prehemencie) and another (Ave miles triumphalis) that is possibly on St. Bartholomew.

sented in the first layer of Old Hall (Rowlard), are included, however. This later terminus is a stylistic juncture at the point when isorhythmic technique in the motet turns to tripartite and quadripartite structures marked by sectional changes of mensuration and complex diminution schemes. There is also the adoption of minor prolation and of iambic minim-semibreve motion under major prolation, as well as the introduction of complex syncopations and displaced rhythms on several levels of mensural organization, including the simultaneous juxtaposition of voices in different mensurations (with minim equivalency).

Chronology and Style

Within the termini established at both ends of the century, a loose chronology of sources and pieces can be established that is anchored by few firm dates. This relative chronology is rather elastic and can be stretched or bunched to fill the era in question continuously, if not totally uniformly, with the repertoire that we have at hand. In regard to the earlier end of the era, Hohler has observed accurately, if a little acerbically, "I have not noticed in the literature any indication of the kind of evidence which entitles a musicological connoisseur to distinguish the notation of 1295 from that of 1301."²⁷ At the other end of the century, Andrew Hughes has discussed possible dates for

²⁷Hohler, "Reflections," p.30.

an Old Hall motet that vary by over 30 years.²⁸ The discrepancy in suggested dates for the composition of the motet Sub arturo plebs reaches 50 years.²⁹ In light of the general lack of external evidence on which to base absolute dates for individual motets and sources, no piece-by-piece chronology of the motet corpus will be attempted here. It will be useful, however, to outline the basic premises for the relative chronology of sources, motet types, and occasionally, individual pieces that underlies this study.

The manuscript sources offer evidence whose value has not yet been fully realized. A detailed paleographical and codicological survey of the motet manuscript fragments, involving review by experts in various archival sciences, remains to be undertaken.³⁰ We need careful assessments of the age and provenance of the contents and the manufacture of the present parent (or "host") manuscripts, and of their bindings. The musical leaves themselves must be assessed for the implicit size of the uncutdown musical manuscripts from which they came, for their ruling and layout, for the

²⁸Hughes, "Reappraisal," pp.105-106, discussing En Katherine solennia. See also Chapter 2, p.171 below. Dates for this motet vary according to the occasion for which it is presumed to have been written. Hughes takes the position: "I do not think an event other than the Saint's Feast Day necessary for the motet."

²⁹Bent, "Transmission," pp.70-72. Trowell has proposed that the motet was written in 1358, but it has features in common with the motets of the second layer of Old Hall, written ca.1415.

³⁰Sanders makes this point in "Sources."

TABLE 2

 THE SOURCES: PROVENANCE AND ESTIMATED AGE

14th-Century Insular Motet Sources:

BERc 55	Yorkshire(household accounts)
Ccc 65	(Worcester?(RISM); Benedictine)
Cfm	Coxford; Augustinian
Cgc 512	Norwich; Benedictine
Cpc 228	-----
CAC 128/2	-----
DRC 20	Durham; Benedictine
Llc 52	-----
Lbm 1210	(Cistercian(Harrison))
Lbm 24198	St. Thomas, Dublin; Augustinian
Lbm 28550	Robertsbridge; Cistercian
Lbm 40011B	Fountains; Cistercian
Lbm 40011B*	Fountains; Cistercian
Lli 146	-----
Lpro 2/261	Thurgarton; Augustinian
Lwa 12185	Surrey (household accounts)
Ob D.6	Deventry; Cluniac/Benedictine
Ob 7	Bury St. Edmunds; Benedictine
Ob 81	-----
Ob 143	-----
Ob 594	-----
Ob 652	-----
Omc 266/268	-----
Onc 57	Christ Church, Canterbury; Benedictine
Onc 362	(London (Mohler); Canterbury (Lefferts))
TAcro 3182	-----
WP	Worcester; Benedictine
Yc	Shouldham; Gilbertine
US-NYpm 978	(a royal chapel (Harrison))
US-PRu 119A	Revesby; Cistercian
US-SM 19914	St. Osyth; Augustinian
US-Wc 14	-----

Many of the assignments are made on dubious grounds; those with no external evidence to support them are given in parentheses.

Table 2, cont.

Rough Chronology of the Sources:

<u>Circa 1300-1330</u>	<u>Harrison</u> <u>PMPC "Ars Nova"</u>	<u>Sanders</u>	<u>Concordances</u>
Lbm 400113*			Ob 652; Lbm 24198
Ob 652			Lbm 24198 & 400113
Onc 362	1 ca.1320	1	Lbm 24198; P-MO; WF
Lbm 24198	4	3	Onc 362: US-PRu
Ob D.6			
US-PRu 119A			
WF			
CAC 128/2			
Ob 61	2 ca.1330	2	DRc 20
Onc 57			
<hr/>			
<u>Circa 1330-1360</u>			
Lpro 2/261			
Cfm			
Ob 7 (front)	5 ca.1340	4	DRc 20; BERc 55
Ob 594			Ob 7
Cpc 228		6	Cgc 512; Lbm 1210
Yc			Lbm 1210
Lbm 1210	3		Cpc 228; Yc
Cgc 512	6 ca.1336-55	7	DRc 20; Cpc 228
DRc 20 (front)	7 ca.1350-60	8	Cgc 512; Ob 7;
			Ob 81; BERc 55
Lwa 12185		5	
BERc 55			DRc 20; Ob 7
Lbm 28550			
Lic 52			
Ccc 65		9	
TAcro 3182			
Lli 146			
<hr/>			
<u>Circa 1360-1380</u>			
Ob 7 (rear)	(5)		
DRc 20 (rear)	(7)		
US-SM 19914			
Ob 143			
US-NYpm 978			
Omc 266/268			
<hr/>			
<u>Circa 1380-1400</u>			
Lbm 400113	8		
US-Wc 14			

characteristics of their music and text hands, and for what all this can possibly tell us about their ages. In a general way the paleography of text and music hands is well understood by musicologists in a broad historical framework. The paleographer is often inclined, however, to defer to the musicologist's familiarity with musical style in any joint effort at coming up with a fairly refined date for a source. As a consequence, it must be recognized that we lack the tools to distinguish a later copy of a repertoire from a version whose compilation may be closer to the date of composition.³¹ We in general do not (or cannot, in this situation) make this distinction strongly enough, and hence must be vague not only about the origins of a repertoire but also about the span of time it may have been in circulation.

Table 2 presents the sources for the motet in England in the 14th century, listed first alphabetically by sigla, with an indication of provenance, and then in roughly chronological order.³² Similar, less inclusive, results are pub-

³¹Note Mark Everist's assessment of the date of Cjc 23 in Lefferts and Bent, "New Sources," p.312. Page size, text hand, and the appearance of music and decoration suggest a date in the second half of the century, but the notation "need be no later than c.1300."

³²This Table includes all known sources except (i) references to motets mentioned by English theorists or by theorists copied and known in England, but not found in an insular music source (mainly, if not exclusively, citations of continental pieces). (ii) The Bridport, Guild Archives fragment, which is a "ghost reference" cited by H. Davey in History of English Music, p.31 and picked up by Ludwig in

lished by Harrison (in "Ars Nova" and again, implicitly, by the ordering of material in PMFC XV) and Sanders ("English Polyphony," p.438). This table is provided as a reference point for the remarks on the ages of pieces and sources that will be made from time to time in the following pages. The dates represent informed guesses, for the most part,³³ and are not to be understood as being as firm and objective as they might seem to be on account of the specificity suggested by this sort of listing.

A second source of evidence on chronology is the evolution of notational forms and mensural organization, along with intimately correlated style features: the range of rhythmic units employed and the rhythmic units used for declamation. (For a survey on the motet repertoire according to these features, see Chapter Three, in particular Table 14.) Again, this is an evolution whose broad outlines are well understood but whose details are not secure enough to

Repertorium I, ii, pp.677-78 but no longer locatable. See Ian Bent, "Polyphonic Verbum Bonum," p.229. There is reported to have been some music for two voices plus a part labelled "Tenor de A toute hure." (iii) Another English "ghost," which was in fact seen and referred to by Wolf in HNK I, p.286 and received a further mention by Ludwig in "Die Quellen," p.192, note. This source consisted of fly-leaves from a Wolfenbuttel codex (Helmstadt 499) of Scottish provenance; they were already missing when Ludwig wrote in 1923.

³³Harrison discusses in "Ars Nova," pp.68-70 the evidence that Cgc 512 may have been copied some time during the years 1325-1336 and have stayed in use at least until about 1355. Such evidence is practically unique among the sources in question here.

provide guideposts for an absolute chronology. A logical resource for chronology would be a comparison between continental and English practice. The "conservative attitude towards the rhythmic surface of the music"³⁴ in early 14th-century England, along with native innovations in notation and a concentration on formal rather than notational inventiveness, make direct comparison with the continent only that much more difficult in this regard.

Comparative style analysis gives us a number of other yardsticks for musical differentiation along stylistic gradients that may be taken as roughly equivalent to chronological or evolutionary gradients. It will be useful to take up a number of these features for review with regard to the English motet repertoire.

Range

Range is one of the critical parameters for control of counterpoint in vocal polyphony; it is governed both by purely compositional considerations and by the make-up of the performing forces for which the piece is intended. Aspects of range as an element of style include (1) the total range spanned by a motet, (2) the range of the polyphonic framework, i.e. the average width of counterpoint between the outermost parts, (3) the ambitus of individual parts and the degree of stratification or overlap between

³⁴Alejandro Planchart, "The Ars Nova and Renaissance," p.157.

parts, and (4) the location of the overall range within the Odonian gamut and with respect to the final of the motet. For late medieval polyphony, one can say in general that total range, the width of counterpoint, the ambitus of individual voices, and the tendency towards stratification of ranges are all increasing. In the early 13th century the overall range is usually no more than an octave to a tenth, with a fifth to an octave for the average width of counterpoint. By the end of the century the total range increases to a twelfth or a thirteenth, with an octave as the usual width of counterpoint. In the continental repertoire this remains the norm throughout the 14th century, though in exceptional cases, such as a few of the Petronian motets of the first decades, and in later examples, in particular some isorhythmic motets a4, a fifteenth or sixteenth is reached.

Roger Bowers has shown through an "analysis of a large proportion of English sacred music surviving from the period c1350-1450 (some 400 movements)" that "two octaves emerges as the normal practical working limit of overall compass."³⁵ In fact, however, English motets of the first half of the century already frequently exploit a tonal range of around two octaves. They comprise perhaps the first polyphonic repertoire to do so consistently. For a list of these mot-

³⁵Bowers, "Performing Pitch," p.22. His data are included in Table 3 below. Bowers further observes that the double octave is regularly exceeded, in English polyphony at any rate, only beginning ca.1460.

ets ordered by ascertainable total range, see Table 3. In those of widest range, the average width of counterpoint often exceeds an octave, frequently touching a tenth or twelfth. As with all such stylistic features, one cannot make very fine chronological distinctions on this basis. Nonetheless, there is a striking contrast between motets that date from perhaps the 1260s and 1270s (such as those in US-PRu 119B, Cjc 138, Cjec 5 or D-Gu 220) and those of sixty or seventy years later, such as the duet motets of Lbm 1210 or DRC 20. On the earlier side are motets with overall ranges of a ninth to an eleventh, with an average width of counterpoint of only a fifth, and voices almost completely sharing the whole range, with much voice-crossing.³⁶ The duet motets have an overall range of a fifteenth or sixteenth, with individual part ranges of as much as a tenth, eleventh, or thirteenth, without voice-crossing in partwriting. The average width of counterpoint is an octave, but there is a great diversity of interval content in the outer-voice framework (from sixths to twelfths), rather than the consistency seen in the earlier motets.³⁷

³⁶See Lefferts, "Simon de Montfort," p.220.

³⁷On the basis of this kind of comparison, it can be argued strictly from considerations of range that at least one motet in the 14th-century repertoire, Trinitatem veneremur (Lbm 24198, 5) is of earlier origin: its overall range is only a tenth, with part ranges of a 9th, 8th, 10th, and 7th. Every voice at some time assumes the role of the lowest sounding part, and there is considerable voice crossing.

TABLE 3

COMPARATIVE DATA ON OVERALL RANGE

<u>Source</u>	<u>Range</u> (#/%)								<u>Sample Size</u>	
	9 th	10 th	11 th	12 th	13 th	14 th	15 th	16 th	17 th	
PMFC XIV	6 19	3 9	7 22	8 25	4 12	4 12				32
F-MO 7&8 fasc.	1 1	22 24	22 24	36 40	8 9	2 2				91
F-Pn 146 & de Vitry			2 7	6 22	10 37	6 22	3 11			27
Machaut			1 4	4 16	13 54	4 16	2 8			24
PMFC V				7 21	18 55	3 9	3 9	2 6		33
CMM 39				1 7	8 53	3 20	1 7	1 7	1 7	15
14th-C. insular	1 1			6 8	15 21	21 30	19 27	8 11	1 1	71
14th-C. continental in England				1 4	14 61	3 13	5 22			23
Bowers data	(-30- 8)			113 28	120 30	103 26	27 7	5 1		398

Table 3, cont.

14th-Century Insular Motets
By Determinable Overall Range

10th Trinitatem veneremur

11th -----

12th Ade finit
 Civitas nusquam
 Herodis in pretorio
 Iam nubes
 Suffragiose

Regina iam discubuit?

13th Alma mater
 Candens crescit
 Excelsus in numine
 Fusa cum silentio
 Ianuam quam clauserat
 O homo
 O pater
 Petrum cephas
 Salve cleri
 Triumphat hodie

Triumphus patet
 Tu civium
 Inter usitata

Detentos a demonibus?
 Venit sponsa de Libano?

14th A solis-Ovet mundus
 Balaam de quo
 Caligo terre
 De flore martirum
 Solaris ardor
 Suspiria merentis
 Thomas gemma
 Virgo Maria
 Cuius de manibus

Alta canunt?
 Augustine par angelis?
 Beatus vir?
 Inter choros?
 Quid rimari?
 O crux vale?
 Parata paradisi porta?
 Regi regum?
 Regnum sine termino?
 Veni creator?
 Viri Galilei?

Laus honor?

15th A solis ortus
 Astra transcendit
 Ave miles
 Barrabas dimittitur
 Doleo super te
 Frondentibus florentibus
 Hostis Herodes
 Mulier magni meriti
 Orto sole
 Patrie pacis

Quare fremuerunt
 Regne de pite
 Rosa delectabilis
 Rota versatilis
 Virgo mater salvatoris
 Virgo sancta Katerina
 Assunt Augustini?
 Radix Iesse?
 Zorobabel abigo?

Table 3, cont.

16th	Jesu fili	Baptizas parentes?
	Rex visibilium	Hac a valle?
	Te domina	Lux refulget?
	Zelo tui	Salve sancta?

17th Jesu redemptor

14th-Century Continental Motets
in Insular Sources

12th Firmissime fidem

13th	Amer amours	Alme pater?
	Apta caro	Maria diceris-Soli fines?
	Domine quis	Parce piscatoribus?
	L'amoreuse flour	Virginalis concio?
	Mon chant	Nec Herodis?
	Musicorum collegio	
	Omnis terra	
	Pura plaeens	
	Tribum quem	

14th	Ad lacrimas	O vos omnes?
	Rex Karole	

15th	Deus creator (Eng.?)
	Humane lingue (Eng.?)

Vos quid
O canenda
Inter amenitatis

Four-Part Writing

Three-voice part-writing is a universal norm from the late 12th through the mid-15th century. In Notre Dame polyphony there is a small number of organa, conductus, and clausulae a4; the motet a4 is cultivated for a short time in the early 13th century, as represented by the collection of such pieces in the second fascicle of F-MO. Resurgence of four-voice writing on the continent comes over a hundred years later, in the 1330s, with the later motets of de Vitry and Machaut. On the other hand, the English cultivate four-voice writing particularly in the motet a4 throughout the later 13th and early 14th centuries with a distinct upturn in output in the later period.³⁸ As a percentage of the surviving repertoire, motets a4 make up a more significant part of the 14th-century corpus than of the 13th-century corpus, although they never come to predominate, going from about 20% of the 13th-century number to about 40% of the 14th-century number.

If the motet a3 in its normal scoring (tenor plus textured duplum and triplum) is represented texturally as 2+1, then one possible scoring for the motet a4 is 3+1, representing the inclusion of an additional textured upper part.

³⁸The emergence of writing in four real parts, with special emphasis on the English contribution, has been discussed by Ernst Apfel in "Über den vierstimmigen Satz," and "Zur Entstehung des realen vierstimmigen Satzes in England."

(The term for the fourth part is, straightforwardly, quadruplum.)'' This is the scoring of early French motets a4 and also of a small number of English examples, mostly of the 13th century. Another possible scoring for the motet a4 is 2+2, which indicates that there are two texted and two untexted parts.⁴⁰ The fourth voice in such pieces is low in range like the tenor and has a clearly subordinate, tenor-like function. In some motets it is the equivalent of the later-14th-century continental contratenor, which accompanies the tenor cantus firmus, filling in counterpoint above or below the tenor as necessary and serving as the lowest sounding voice whenever the tenor rests. Its role is an essential one and the part cannot simply be omitted in order to lighten the texture, but it is usually not patterned rhythmically the way the tenor is, and may be more active. This is the kind of fourth voice found, for example, in isoperiodic motets such as Petrum cephas and Ianuam quam clauderat. The latter motet is found in Onc 362 with a fifth voice, labelled "Tenor per se de Iacet granum," that is the earliest known example of a solus tenor. It combines the

³⁹Rubrics in Lwa 33327 refer to the motets a3 and a4 as "triplices" and "quadruplices" respectively. This one source has eight of the fourteen 13th-century motets a4.

⁴⁰Two 13th-century English compositions a3 survive in a scoring which could similarly be designated 1+2. These are O debilis (WF, 73) whose supporting parts are labelled "Pes" and "Primus Pes"; and Senator regis curie (WF, 11 and D-Gu 220, 2), whose supporting parts are labelled "Primus Pes" and "Secundus Pes" in WF, and "Pes" and "ii" in D-Gu 220.

lines of tenor and quartus cantus, reducing their counterpoint to a single part of equivalent function that can be used in their place to allow a performance of the motet a3 instead of a4.

In other English motets a4, especially in the large-scale free compositions with voice exchange, the role of the fourth voice in a 2+2 texture is slightly different. Here the two lower parts are almost entirely equivalent. They may have identical ranges and rhythmic activity, and share melodic material through exchange. Often this form of two-voice substructure (with or without exchange) is effectively only a single voice, with fragmentation of the lower part into two through hocket. (See the tenors of Candens crescit and O pater in Figure 1.) In other motets such as Rota versatilis the two lower voices may have slightly differentiated ranges and fixed harmonic functions. The effective texture in these motets a4 is, in any event, mostly in three real parts, with only occasional bars of true four-part writing. Extensive use of imperfect consonances facilitates four-part writing by making more consonant pitches available, especially in an increased contrapuntal field, but fully independent four-part counterpoint cannot be sustained for any substantial length of time because of the homogeneity of rhythmic motion in all voices, coupled as it often is to parallel motion.⁴¹

⁴¹Parallel counterpoint in imperfect consonances permits

Candens crescit, voices III and IV, bars 1-40O Pater excellentissime, voices III and IV, bars 1-5:FIG. 1: The Tenors of Candens Crescit and O Pater

It is tempting to see an effort to distinguish between

fluent partwriting with rapid harmonic motion a3, but not a4. Partwriting in compositions a3 may be fairly continuous, or may itself be broken up in hoquet fragmentation, as for instance in Triumphat hodie or Salve cleri. (Sanders, "English Polyphony" p. 197, has singled out the style of the second of these two motets as comparable to the stile brise of the 17th-century French clavecinists.) This transparent style of writing, already remarked upon by Levy, "New Material," p.231, is also a mark of late conductus-rondellus writing ca. 1300, as in Fulget celestis (WF, 31 and Onc 362, 16).

the various possibilities for scoring in a 2+2 texture in the terminology used to label the lower parts in English motets a4. The evidence has been assembled in Table 4. There is too little of it to draw firm conclusions. One attractive interpretation is that the terms "Tenor" and "Quartus cantus" are used when these voices are stratified by range and/or function, and that the terms "Primus tenor" and "Secundus tenor" are used when the two parts are a perfectly equivalent pair. On the other hand, it may be that "Quartus cantus" is the earlier designation and "Secundus tenor" the later. However, the use of both kinds of terminology in concordances of Candens crescit suggests that the different modes of nomenclature were equivalent, simply reflecting what are perhaps regional preferences.⁴²

The form of the final cadence provides one interesting measure of style change among the motets a4. The earliest either cadence awkwardly to an 8-5 sonority with doubling, or else cadence to an 8-5-3 sonority. The triadic final is seen in the following pieces:

⁴²We can be more certain that the terms "Pes" or "Pes de" and "Tenor" or "Tenor de" usually mean the same thing, i.e. a non-Gregorian tenor, and that the distinction between them is basically chronological, pes being the earlier term. But there are exceptions to both of these generalizations. (See note 7 above.)

TABLE 4
ENGLISH MOTETS A4

13th Century:

3 + 1

O nobilis nativitas
O quam glorifica
Pro beati Pauli (I)
Pro beati Pauli (II)
Spirans odor
(Sancta parens)

2 + 2

Ave miles de cuius
Campanis cum cymbalis
Dona celi factor
In odore
Loquelis archangeli
O mors moreris
Opem nobis O Thoma
Super te ierusalem
Virtutum spolia
(Sumer canon)

14th Century:

3 + 1

Inter choros
Orto sole
Solaris ardor
Trinitatem veneremur

2+2, cont.

Maria mole pressa
O crux vale
O homo de pulvere
O pater
Orto sole
Peregrina moror
Petrum cephas
Quid rimari cogitas
Regi regum enarrare
Regina iam discubuit
Regnum sine termino
Rota versatilis

2+2

A solis-Ovet mundus
Absorbet oris-Recita
Alta canunt
Apello cesarem
Assunt Augustini
Augustine par angelis
Ave miles

Salve cleri
Salve sancta virgula
Thomas gemma
Triumphat hodie
Tu civium
Ut recreentur
Veni creator
Venit sponsa
Virgo Maria
Viri Galilei
Zorobabel abigo

Candens crescit
Cuius de manibus
Detentos a demonibus
Flos regalis
Hac a valle
Hostis Herodes
Ianuam quam clauserat
Inter choros
Laus honor
Lingua peregrina
Lux refulget

Table 4, cont.

Insular Terminology for Lower Voices in Motets a4Quartus Cantus

Ave miles de cuius
 Dona celi factor
 Loquelis archangeli
 O mors moreris
 Opem nobis O Thoma

Candens crescit
 Hostis Herodes
 Ianuam quam clauserat
 O homo de pulvere
 Petrum cephas

Quadruplum

Alta canunt

Quatruplex

Ovet mundus

Quadri^livium

Cuius de manibus

Primus Tenor & Secundus Tenormotet:

Candens crescit
 Quid rimari cogitas
 Flos regalis
 Super te ierusalem
 Nec Herodis ferocitas

Thomas gemma

Ut recreentur celitus
 Detentos a demonibus
 Ave miles
 Salve cleri

textless lower part
 in Ccc 8, 3a

Textless lower part
 in Lwa 12185, 5a

surviving part names:

Tenor primus
 Tenor primus
 (Conditor) Kyrie. Tenor primus
 Kyrie Seconde.
 Primus tenor
 Primus tenor

P(rimus tenor)
 Secundus tenor

Secundus tenor
 Secundo tenore
 Tenor ii
 ii

Primus

Tenor secundus

Contratenerem

Humane lingue

Sumer canon	Lbm 978, 5	F-final
Pro beati Pauli	WF, 70	C-final
Super te Ierusalem	WF, 95	F-final
Loquelis archangeli	WF, 18=66	F-final
Campanis cum cymbalis	Ob 60, 13	F-final
O homo de pulvere	Onc 362, 17	D-final

These all appear exclusively in 13th-century sources with the exception of O homo, which argues for an early date of composition for this piece.⁴³ Later motets a4 cadence either to 8-5 or to the more progressive 12-8-5.⁴⁴ Scarcely any English motets a3 cadence to 12-8, a final sonority which is significantly more common among 14th-century continental motets a3. It is, at any rate, safely to be regarded as more progressive than a close on 8-5.⁴⁵

⁴³The editions of O homo in PMFC XV and the Oxford Anthology both modify the "Quartus de O homo" in order to cadence to an 8-5 without the third. I do not approve of this editorial decision, but it is true that O homo, the only one of these pieces built on a cantus firmus, is also the only one to cadence to an 8-5-3 whose third (D-F) is minor, which may have caused the editors to edit it out. Note also that the concordance of Pro beati Pauli in Lwa 33327 ends differently and, presumably, not on a full triad. See the critical report in PMFC XIV.

⁴⁴The four-voice motets Virgo Maria and Tu civium from Cgc 512, and A solis-Ovet and Hostis Herodes from Ob 81, do not indicate exactly how their final cadence is to be voiced, but the cadences probably move to 8-5, either a4 with doubling or simply a3.

⁴⁵Barrabas dimittitur and Deus creator are the only English motets a3 to cadence to 12-8; Orto sole (with its added voice), Cuius de manibus, Regne de pite, and Humane lingue, are the only English examples of motets a4 cadencing to

In addition to an observation on how pieces end, it can be useful to observe how pieces begin. Most motets a3 begin on an 8-5 sonority, and most(all?) motets a4 do likewise, either by doubling or by resting in one voice (usually the duplum or the second lowest part). This convention is abandoned in a small number of 14th-century English examples: Zelo tui and Doleo super te both begin with the triplum briefly unaccompanied; Jhesu redemptor begins the opposite way, with tenor and duplum only; and Petrum cephas begins with triplum and quartus cantus only, in what may be a gesture towards a continental-style introitus.

Finally, an important guide to relative chronology is offered by the handling of imperfect consonances in contrapuntal interval combinations. The English preference for a full, rich sonority of thirds, sixths, and tenths in their polyphonic writing is a marked feature of insular style from the early 13th century on. One can observe in both motet and cantilena repertoires an evolution from the use of 5-3 sonorities to more progressive 6-3 and 10-5 sonorities, along with an increasing use of a more diverse vocabulary of interval combinations such as 8-6, 10-6, 10-8, 12-8, and 12-10. This can be correlated with a contrapuntal grammar in which they appear with increasing frequency in chains of parallel imperfect intervals, moving in quickening note val-

12-8-5. Comparable numbers drawn from PMFC V are 6 motets a3 (nos. 3, 7, 11, 12, 29, 30) and 10 motets a4 (nos. 2, 4, 6, 9a, 20, 24, 25, 26, 27, 28) out of a total of 34.

ues. In particular, with regard to the motet Harrison has observed the phenomenon he calls "pre-cadential protofaburden." This is found in some relatively early 14th-century motets where three voices move in semibreve values while the tenor rests. In later motets there emerges the texture Harrison calls "protofaburden-parlando," with longer chains of 6-3s.⁴⁶ This parallelism finds a direct counterpart in the writing of cantilenas, and as with the cantilena, becomes less of a feature later in the century, when the full English sonorities are used in a more varied contrapuntal environment.⁴⁷

⁴⁶Harrison, "Introduction" and "Notes on Transcription and Performance" in PMFC XV, and "Ars Nova," p.72.

⁴⁷See especially Sanders, "Cantilena and Discant," pp.10-23.

CHAPTER II

TYPOLOGY OF MOTET STRUCTURES

Introduction

Large-scale features of design are of particular interest in the study of the 14th-century motet in England. Since a motet is as much constructed as composed it will normally have both audible form and inaudible order,¹ an architectural plan, based on elementary principles, that dictates for each motet an overall shape and internal details of phrasing and counterpoint (some immediately perceptible and others only revealing themselves to the patient student). The most striking feature of English motets in terms of compositional procedure is that their musical structures are limited to variations on a small number of recognizable models, or formal archetypes. Surviving motets and fragments are particular realizations of these types, each individualized through specific ways of handling cantus firmus, text, and the numerical proportions of phrase lengths and sections. These consistent methods of approach, though few, are in fact more diverse than those found in continental motets from contemporaneous sources.²

¹Manfred Bukofzer, Music in the Baroque Era, pp.365-69.

In an examination of the structure of any motet the tenor must be taken as the point of departure. One reads the motet "from the bottom up," observing the tenor's patterns of rhythmic and melodic repetition and then looking to the other voices for correspondences in musical phrase structures and counterpoint. The most basic subdivision among motet types followed here distinguishes between two structural or compositional categories: 1) isomelism, where musical repetitions in the tenor are accompanied by repetition of musical material in the upper voices, and 2) periodicity (in particular, isoperiodicity) of phrase structures in two or more voices.³

³Sanders, "Motet," pp.550-54, classifies continental motets of the late Ars Antiqua into three types: the Petronian motet, the Latin double motet, and the French accompanied-song-style motet. None of these shows the kinds of distinctly defined and recurrent structural plans that characterize the English output. Günther, "Fourteenth-Century Motet," makes a typology for the isorhythmic motet by distinguishing between unipartite, bipartite, and multipartite designs (pp.29, 41-42), following Bessler, "Studien II," p.219.

³Consideration of text structure (i.e. versification) is secondary in this initial approach to typology, although it can be of critical interest to observe whether the text structure is independent of the musical phrase structure or whether they, to some degree, have isomorphic features, and whether in either case the resulting versification is regular or irregular. Some motet types normally accommodate regular texts, and it is probable that this consideration influenced the choice of motet type to be composed in individual instances. See the section on versification in Chapter Four.

Among the motets categorized as isomelic are those exhibiting strict and varied voice exchange, strophic repeat with variation, and refrains. In many of these motets it is apparent that composition actually proceeded "from the top down," with a loosely patterned (or non-patterned) tenor that was freely composed or else disposed ad hoc so as to support a tuneful textured voice with symmetrical melodic periods. As a result most isomelic motets are markedly sectional or have prominent strophic features. They are built out of a series of well-defined musical units with clearly articulated boundaries corresponding to textual strophes, and melodic variation is an important stylistic feature, especially in the freely composed pieces. One of the most vigorous and distinctive of these indigenous motet types is the motet a4 with five sections of voice exchange followed by a coda.

The motets with periodic phrase structures are designed to express simple numerical schemes through interlocking musical phrases of rationally controlled length. Periods of these phrases may be uniform throughout a motet, or may be mixed in various ways. Especially in isoperiodic motets, a rhythmic module defined by the phrase beginnings and endings may replicate itself several times in the course of the motet, thus defining a sectional structure that is audible, but conceptually the periodic motets must be regarded as through-composed; theirs is a musical fabric without sharp

internal divisions articulated by cadences observed in all parts, and textual strophes overlap. A particularly clear-cut type of periodic motet is the isoperiodic duet motet with medius cantus. The isomelic and periodic categories are not mutually exclusive, as will be seen in a number of examples, but the distinction between them is generally useful.⁴

The typology reveals that a rather chaotic collection of whole compositions and fragments from many sources can be assembled into rational categories accommodating practically all the extant material. That this is possible suggests that although the great bulk of the repertoire is lost (and with it, undoubtedly many fascinating and original motets), we can get a sense of its range, its variety, and the consistency of its compositional techniques from those we have. In the following pages the various motet types will be described with some examination of the shared or unique fea-

⁴This typology is based on one by Sanders, who divides the English 14th-century motets into those exhibiting voice-exchange, variation, or isoperiodicity, and comments on a number of interesting hybrids. (See Sanders, "English Polyphony," Chapter III, pp.192-263 and the later discussions derived from it in "Motet," pp.538-50 and "England: From the Beginning," pp.283-89.) The divisions made here are roughly the same, though no single category of the present classification corresponds to the variation type of Sanders, "the successor to the ostinato pes-motet of the 13th century." (Sanders, "England: From the Beginning," p.287.) Rather, the motets on "ostinati and varied ostinati which are freely invented (or perhaps borrowed from popular sources)" are grouped with cantus firmus motets of similar isomelic structure, such as varied voice exchange, strophic repeat, or refrain types.

tures of the motets falling under each heading, and with some mention of those motets that depart to some extent in their stylistic and formal relationships from the more clearly defined types.

Isomelic Motets

Motets With Strict Voice Exchange

The 13th Century

The most important group of isomelic motets is that in which exact voice exchange occurs over a repeating tenor. A significant number of these pieces survives in late 13th and early 14th-century sources, and they show a continuity of approach to motet design over the entire period (perhaps ca.1270-1330). Independent compositions built on a succession of periods of voice exchange may be free or possess a cantus firmus, and may be either monotextual or polytextual. Those which are both free and monotextual lack both of the essential criteria of the motet as it developed on the continent, namely polytextuality and a rhythmically patterned cantus prius factus as tenor. For this reason Harrison regards them instead as rondellus-conductus, and sees in such a cantus-firmus-based voice-exchange piece as Ave miles a hybridization or fusion of the techniques of rondellus-conductus and motet; therefore he labels it a rondellus-

motet.⁵ However, there is evidence that in the usage of English musicians voice exchange compositions on a pes (freely composed tenor) were regarded as motets rather than as a species of conductus.⁶ Terminology such as "rondellus-motet," in its suggestion that norms have been contravened or boundaries crossed in the fashioning of a piece, conveys the common background of both rondellus and voice-exchange techniques in England but blurs the important technical difference between rondellus and motet, or between conductus and motet. This distinction needs to be made with clarity precisely because of "the close stylistic relationship that unites conductus, rondellus, and freely composed motet in the English repertoire of the thirteenth century."⁷

Voice exchange (Stimmtausch) occurs when two voices alternately present the same music over a double-versicle tenor. In a rondellus, all voices begin together and proceed through periods of exchange. The rota, a related musical phenomenon, is a round canon at the unison in which all voices participate.⁸ One could conceivably describe voice

⁵ See, among other places, Harrison, NOHM III, pp.88-94, where Balaam is called a rondellus-motet, Salve cleri is called a conductus-motet with rondellus technique, and Ovet mundus is called a rondellus-conductus.

⁶See Sanders, "English Polyphony," pp.103-104, n.74 and "Tonal Aspects," p.24, n.38.

⁷Sanders, "English Polyphony," p.122, summarizing Chapter IIA (pp.78-122), which is devoted to an investigation of this relationship.

⁸Harrison (in "Rota and Rondellus," p.101) insists on a

<u>Voice-Exchange</u>	<u>Rondellus</u>		
a b	<u>a2</u>	<u>a3</u>	<u>a4</u>
b a	ab	abc	abcd
x x	ba	cab	dabc
		bca	cdab
			bcda

<u>Rota</u>				
a	b	c	d	. . .
	a	b	c	d . . .
		a	b	c d . . .

FIG. 2: Voice Exchange, Rondellus, and Rota

further distinction beyond one of performance practice in discriminating rota from rondellus, arguing that "[in] a rota...some or all of the phrases of its melody extend over at least two units of interchange, while in the rondellus each phrase is the same length as the unit." This distinction is not observed here, and I take the only two true rotas in the repertoire to be the Sumer Canon (Lbm 978, 5, edited, among other places, in PMFC XIV, 4a) and Munda Maria (WF, 21, edited in PMFC XIV, 35). The Sumer Canon imposes a rota on an ostinato pes and for that reason can be regarded as a kind of voice-exchange motet. Barry Cooper plausibly argues that a similar situation obtained in Salve Symon (Cic, 5). For this reason both have been listed as motets

exchange as a rondellus in two parts imposed on a repeating tenor. However, a true rondellus is a self-contained entity whose counterpoint is complete in and of itself, so the application of the term in cases where "voice-exchange" would be more apt seems a misnomer.'

Rondellus and voice-exchange techniques in 13th-century English compositions¹⁰ occur in conductus, tropic chant settings of alleluias, independent voice-exchange motets, and independent rondelli. These are listed in Table 5. In each category the pieces have been listed in an order representing a chronology based on style features. The style criteria include range (increasing overall span, width of counterpoint, and width during rondellus section), units of declamation (from longs to longs and paired breves and

in Table 1 below. (See Cooper, "A Thirteenth-Century Canon," and Lefferts, "Simon de Montfort.")

'The only medieval authority who applies the term rondellus to compositions a3 such as in Figure 2 is Walter Odington, who provides an example, Ave mater Domini, included in Table 5. See Dittmer, "Beitrage," pp.29-33, and see also Eggebrecht, "Rondellus," Falck, "Rondellus, Canon, and Related Types," and Sanders, "Communication." Bent, in "Rota versatilis," observes the kinship of rota and rondellus implied by the text and form of Rota versatilis, inspired by the legend of Katherine and the wheel. Despite this testimony I would still insist on the distinction between rondellus and voice-exchange, and not use the term "rondellus" or "rondellus-motet" to describe Rota.

¹⁰The following deals with pieces a3. There exists one conductus a2 with a rondellus section, namely Karitatis (Omecc, 2). (See Dom A.Hughes in NOHM II, p.377.) Examples fitting our definition of an independent rondellus a2 include Salve mater salvatoris (Ob 343, 1) (edited in PMFC XIV, 6) and two better known pieces cited by Harrison in "Rota and Rondellus," pp. 98-100, the "voice-exchange hymn"

finally to longs and breves in alternation), manuscript layout (in score or parts), and notation (from premensural notation to English mensural notation and finally to Franco-
nian notation).

The parallels in the evolution of rondellus and voice-exchange techniques are clear. It is probable that both have their origin in the constructivist techniques of contrapuntal invention found in conductus caudae. Most voice-exchange and rondellus passages, when not melismatic, bear a single text, in one voice at a time. Rare instances of simultaneous texting of all voices in typical conductus fashion are seen in Salve mater (two-thirds of a rondellus section), and Salve rosa florum and Equitas in curia (voice-exchange passages). Like conductus, the independent rondelli and voice-exchange motets often have melismatic preludes, interludes, and postludes. Like motets in general, the independent rondelli and the later conductus and conductus-rondellus are written in parts, and Fulget celestis curie even has the simultaneous declamation of two different texts.¹¹ No later examples of rondellus a3 survive;

Nunc sancte nobis and the Benedicamus trope Ad cantus leticie, for both of which Harrison suggests a possible British origin. (On these two compositions, see also RISM B/IV/1, p.15.)

¹¹As the tables show, it is not possible to distinguish conductus from rondellus on the basis that the former is always notated in score, the latter in parts. When such compositions are written in parts, all the parts are texted. This is probably as good a place as any to note one isolated example that shows what is best described as a polytextual

TABLE 5

 RONDELLUS AND VOICE-EXCHANGE IN 13TH-CENTURY ENGLISH MUSIC

Rondellus

1) in conductus ("conductus-rondellus"): score/parts

Integra inviolata	<u>Ob 489</u> , 3	*
Salve mater gracie-Salve	<u>Ob 489</u> , 1b/2;	*
mater misericordie	<u>Ob 591</u> , 3	
Flos regalis	<u>Ob 489</u> , 1	*
O laudanda virginitas	<u>Ob 591</u> , 1	*
Amor patris	WF, 20	*
De supernis sedibus	WF, 5	*
Quem trina polluit	WF, 69; <u>Du</u> , 1	*
In excelsis gloria	WF, 93; <u>US-Cu</u> , 4	*
Karisma conserat	<u>Onc 362</u> , 14	*
Regis aula	<u>US-PRu 119A</u> , 1;	*
	<u>Lbm 24198</u> , 3	

2) in organal settings of Alleluias, where ascertainable:

Gaude plaude	WF, 50
Alleluia Christo	<u>Ob 400</u> , 1
Alleluia clare decet	" 2
Adoremus ergo natum	" 3
Ave sanctitati	" 4
Ave Maria plena	" 5
Alleluia ave Maria	" I
.....	" K
Alleluia dulci cum	" L
Alleluia musica canamus	" M

3) in independent rondellus (and "rondellus-motets") in parts:

Kyrie rex Marie	<u>Ob 497</u> , 2 (in score)
Ave virgo mater	WF, 25
Munda Maria mater	WF, 21 (rota)
O venie vena	WF, 13 (motet+rondellus)
Orbis pium	<u>US-Cu</u> , 8 " "
...ha mundi gloria	<u>Ob 60</u> , 7
...sine macula	<u>Ob 60</u> , 8
Ave mater Domini	<u>Ccc 410</u> (Odington ex.in
Stella maris	<u>US-Cu</u> , 6 score)
Christi cara mater	<u>US-Cu</u> , 10
Gaudeat ecclesia	WF, 94
Fulget celestis curia	WF, 31;
	<u>Onc 362</u> , 16

Table 5, cont.

Voice Exchange

1) in conductus:

written in score/parts

Salve virgo tonantis	<u>Ob 3</u> , 3	*
...angelorum agmina	WF, 90	*
Ave credens baiulo	<u>Ob 257</u> , 4	*
Salve rosa florum	WF, 92	*
....	WF, 107	*
Regina regnans	WF, 89	*
Equitas in curia	<u>Cgc 820</u> , 1	*
Sanctorum gloria laus	<u>Onc 362</u> , 21	*

2) in organal settings of Alleluias, where ascertainable:

Ave magnifica	WF, 19 = WF, 56 = <u>Ob 400</u> , H
(= Alle psallite)	(= <u>F-MO</u> , 8.339)
Alleluya psallat	WF, 46
Alme veneremur	WF, 52
Alleluya moduletur	WF, 55
Re(gis)	WF, 57
Alleluya Christo	<u>Ob 400</u> , 1

3) in independent motets:

Virgo regalis	WF, 12
Sumer canen	<u>Lbm 978</u> , 5 (rota on pes)
Salve Symon	<u>Cjec 5</u> , 7 (canon on pes?)
Sanctorum omnium	WF, 23
Sol in nube tegitur	WF, 17
Puellare gremium	WF, 76
Alleluia celica rite	<u>US-PRu 119A</u> , 3
Loquelis archangeli	WF, 18 = WF, 66
O quam glorifica	WF, 10
Patris superni	<u>US-Cu</u> , 7
Tota pulchra es	<u>US-PRu 119A</u> , 2
Quam admirabilis	WF, 16
Dulciflua	WF, 41

The conductus do not include pieces from continental sources that Falck suggests might be English.

Some of the conductus-rondellus have voice-exchange caudae.

the abandonment of this technique is undoubtedly due to the progressive expansion of range that had taken individual voice parts to a 12th (in Fulget celestis) or a 14th (in Regis aula), representing an extreme upper limit on the practical range demanded of singers in 13th- or 14th-century polyphony. It seems reasonable to postulate that the progressive tendency toward four-voice writing in English polyphony found the functionally stratified voice-exchange motet better suited for development than the equal-voiced rondellus.¹² Further, another innovation, adoption of cantus-firmus technique in voice-exchange motets, was simultaneous with the widespread extension of free composition to motets a4 through the replacement of the pes by a two-voice supporting substructure. Voice-exchange motets a4 may be successors to the rondellus but they are linear descendants of the exchange motet a3.

Before any discussion of 14th-century motets with voice exchange, it may be well to demonstrate the facture of such compositions in the 13th century, so as to clarify points of continuity and contrast. Two later 13th-century voice-exchange motets, strikingly similar to each other in design,

conductus written in parts. This is Salve fenestra vitrea (WF, 34).

¹²The sectional structures and isoperiodicity of phrase design in the motets may owe much to the phrase structures of the more elaborate rondelli.

illustrate the earlier motet's features. They are Quam admirabilis (WF, 16) and Dulciflua (WF, 41).¹³ In both motets, a conductus-like melismatic prelude and postlude frame four sections of texted exchange; each has a freely composed tenor whose repetition scheme may be diagrammed as xxy AA BB CC DD z, where exchange occurs over each double versicle and capital letters represent texted sections. In numerical terms, the two motets are proportioned as follows:

Quam admirabilis

131L = 2(16L)+4L+2(10L)+2(10L)+2(12L)+2(12L)+7L

Dulciflua

122L = 2(14L)+5L+2(8L) +2(12L)+2(8L) +2(12L)+7L

xx y AA BB CC DD z

Quam admirabilis has a single text, each of whose four stanzas is sung and then repeated, while Dulciflua has a single text of eight brief stanzas arranged in four pairs, so each section sets one pair without any textual repetition from one voice to the other; the subject matter in both cases is the BVM. Finally, each of these two motets is notated in a variant of English mensural notation. Dulciflua has the

¹³These two are edited in Dittmer, MSD 2, 16 and 41, and in Sanders, PMFC XIV, nos. 53 and 55. Two other 13th-century motets, Virgo regalis (WF, 12) and Loquelis archangeli (WF, 18=66), also have four sections of exchange followed by a coda.

paired breves of alternate third mode while Quam admirabilis has binary longs and breves with an unusual proliferation of semibreves.¹⁴

The 14th Century

The manuscript Onc 362 contains a pivotal repertoire in the apparent evolution of the voice exchange motet, namely two surviving intermediaries between the corpus of voice-exchange motets a3 in English mensural notation and the later motets a4 in Franconian notation. These are Balaam de quo and Excelsus. Both are a3 but in Franconian notation; indeed, in Balaam there is declamation and hocketing in semibreves.¹⁵ Excelsus is constructed on a freely composed pes that is identified in the manuscript as "Tenor de Excelsus." Balaam, on the other hand, is built on a cantus firmus. It is the first exchange motet surviving in England to have this feature¹⁶ and, as in later examples, its text tropes the chant verses. In regard to the handling of text, Balaam is single texted, repeats the verses on exchange, and has a coda to the first texted section where both upper voices declaim together (on "exhibit stella"); Excelsus has two

¹⁴For more on these notations, see Chapter Three.

¹⁵Its notation is similar to that of Triumphat hodie, a voice-exchange motet a4 in the same manuscript.

¹⁶An earlier French motet on the same tenor, spoofing English drinkers of good ale, has voice-exchange features. See Hare hare hie Godalier-Goudalier on bien-T.Balaam (D-W2, fol. 197v-198v).

TABLE 6

14TH-CENTURY VOICE EXCHANGE MOTETS

Voice-Exchange Motets a³

Balaam de quo
Excelsus in numine

Five-Section Motets a⁴ with Coda

Ave miles
Cuius de manibus
O pater excellentissime
Triumphat hodie
Salve cleri

Quid rimari cogitas
Viri Galilei
(Rota versatilis)

Large-Scale Sectional Voice-Exchange Motets a⁴

A solis ortus-Ovet mundus
Hostis Herodes impie
Rota versatilis
Absorbet oris faucibus

Varied Voice Exchange

Virgo Maria
Tu civium

Thomas gemma
Te domina

Regnum sine termino
Alta canunt

O homo de pulvere
Barrabas dimittitur

different texts identical in versification that are heard alternately, except at the end of each half of the motet where, in brief codas, they are heard simultaneously.

Formally, these motets are the last of an old bipartite design also seen in Sol in nube, Alleluia celica rite, and Tota pulchra.¹⁷ They are divided by a central cadence and double bar into two slightly unbalanced halves, and begin with a melismatic prelude. Each half of Balaam ends with an elaborate textless cauda, while each half of Excelsus ends with a texted coda, as has just been mentioned. The numerical proportions and tenor design of these motets may be represented as follows:¹⁸

Excelsus 90L = 14L+2(8L)+2(8L)+5L/ +2(8L)+2(8L)+7L

 x AA BB C DD EE F

Balaam 108L = 4(5L+5L+4L)/ +4(4L+4L+5L)

 aab AAB aab aab CDE CDE cde cde

¹⁷In Onc 362 the motets Civitas nusquam and Alta canunt are also bipartite.

¹⁸The phrases of Balaam are elided; the numbers shown here represent musical units rather than, strictly speaking, phrase lengths.

Both motets are of high musical interest, Excelsus for its lyrical melodies and Balaam for the way in which both the internal repetitions and restatement of the Epiphaniam chant are exploited to construct a form of substantial complexity using a technique that Dalglish calls "hocket variation."¹

From the similarities in design shown by the pairs of voice-exchange motets just discussed it is clear that their composers were working to create uniquely individualized interpretations of a conventional design or common archetype for voice-exchange motets.² The 14th-century exchange motets³ generally follow one of two such models with much the same kind of fidelity. In idealized form these are (i) a motet with five sections of exchange in which exchange occurs between every successive pair of musical phrases, over a two-voice supporting substructure that itself is undergoing a coincident exchange, followed by a coda; (ii) a motet with four sections of exchange, in which exchange does not occur after every musical phrase (corresponding to a few verses or a stanza of poetry), but rather after a longer, self-contained unit of four musical phrases (corresponding to a pair of four-line stanzas or to four three-line stanzas), over a two-voice substructure that repeats without exchange. These possibilities may be diagrammed as below

¹See Dalglish, "Variation," and "Hocket." Dalglish has a full analysis of Balaam in "Hocket," pp.353-59. I do not agree that his analysis shows it necessary to regard the second half of Balaam ("Huic ut placuit") as an independent composition.

for a single period of exchange:

(i)	(ii)
a1 B-	a1 a2 a3 a4 B-----
B- a2	B----- a1 a2 a3 a4
X- Y-	X----- X-----
Y- X-	Y----- Y-----

Here a1, a2 etc. bear text; B, X, Y do not. As the diagrams show, text is not repeated in the first type but is repeated in the second type. A single five-section motet, O pater excellentissime, occupies an intermediate formal position between the alternatives just given. Each of its five sections maybe represented as:

a1 a2 B----	or in more detail	a1 a'2 B B'
B---- a1 a2		B B' a1 a'2
X---- X----		X Y' X Y'
Y---- Y----		Y X' Y X''

with a coda that may have had the form:

a1 b2'
 B A'
 X Y'
 Y X'

In order to see to what degree motets of the first type adhere to a norm of five sections of exchange followed by a

coda, some data on these motets are given in Table 7, which will serve as a point of departure for a number of observations. First, all the motets except Quid rimari and Viri Galilei have five sections of exchange, and all save for Salve cleri (and Rota versatilis) have a coda. In three (Ave miles, Cuius de manibus, and Quid rimari) this coda is melismatic, while in three others (O pater, Viri Galilei, and Triumphat hodie) it is texted.²⁰ Both upper parts of Triumphat hodie were apparently underlaid with text throughout.²¹ In all the others a single text is sung without repetition, the upper parts alternating in the singing of consecutive stanzas. Saints, rather than the BVM, predominate as subject matter.

The presence of a cantus firmus in half the compositions affects tonality and the numerical proportions between sections. All the pieces on a chant tenor are tonally closed compositions with a D final, while those that are free have either a C or F final.²² The cantus firmus for

²⁰Justification for the assertion that these texted sections are 'codas' is not hard to find. In O pater and Viri Galilei they are formally and textually anomalous. In the case of Triumphat hodie, the coda is defined by the handling of the tenor, which exhausts its French text and proceeds through a final double period (AA) in hocket between the two lower parts.

²¹I say apparently because one upper part has not survived. However, the voice that remains is through-texted, and it interacted with the lost voice by singing the syllables of several words in hocket alternation.

²²The two motets on F, O pater and Quid rimari, are remarkably similar in melodic style and in the dovetailing

TABLE 7

 DIMENSIONS OF FIVE-SECTION VOICE-EXCHANGE MOTETS

<u>Motet</u>	<u>Subject</u>	<u>Final</u>	<u>cf?</u>	<u>Range</u>	<u>Total Length/Phrase lengths</u>
Ave miles	St Edmund	D	cf	15th	96L = 2(15L)+2(5L)+2(8L)+2(9L)+2(9L)+5L
Cuius de manibus	BVM	C	free	14th	95L = 2(12L)+2(6L) +2(7L)+2(8L)+2(11L)+7L
O pater	St Bartholomew	F	free	13th	152L = 2(12L)+2(14L)+2(14L)+2(16L)+2(14L)+10L(2x5L?)
Triumphat hodie	St Lawrence	D	cf	13th	73L = 2(7L)+2(4L)+2(7L)+2(4L)+2(7L)+14L(2x7L)
Salve cleri	St Nicholas	D	cf	13th	124L = 2(14L)+2(13L)+2(12L)+2(12L)+2(12L)
<hr/>					
Quid rimari	BVM	F	free	14th	72L = 2(12L)+2(5L)+2(8L)+2(8L)+7L
Viri Galilei	Ascension	F	free	14th	100L = 2(8L)+2(8L)+2(8L)+2(8L)+2(8L)+2(8L)+4L
Rota versatilis	St Katherine	C	free	14th	336L = 2(54L)+2(38L)+2(18L)+2(40L)+2(27L)

Phrase lengths do not always add up to the total length, when there is overlapping. Actual, not elided phrase lengths are given above. But for instance, the first section of Ave miles is actually 29L = 14L + 15L (two elided 15L phrases); the first section of Quid rimari is 23L = 11L+12L; and the first section of Salve cleri is 26L = 2(13L), i.e. two elided 14L phrases.

Salve cleri is the St Nicholas prose Sospitati dedit egros, whose double versicles underly four sections of exchange and set eight stanzas of text, which paraphrase and expand upon the corresponding verses of the prose. The first section is free, lacking any apparent cantus firmus or prior model for its text, and is constructed in two overlapping 14L phrases. The other sections are identical in length aside from the second, which lengthens the duration of the first syllable, thus adding a bar to the phrase. Triumphat hodie is built on a secular French tenor (Trop est fol) whose repetitive musical form, AA BB AA BB AA, is also conveniently designed for exchange, and dictates the alternation of 7L and 4L units. The motet's texted coda is built on one further statement of the first part of the tenor, AA, with elaborate hocketing between the lower voices. The tenor of Ave miles, on the other hand, has no repetitive structure of its own, and as a result is divided in a fairly arbitrary fashion. The lengths of the sections of this motet, like those of Cuius de manibus, Quid rimari, and also to some extent Rota versatilis (but not O pater), seem governed by a scheme whereby the first section is the longest, the second is the shortest, and the following sections grow slowly in length. O pater, by contrast, is designed as an arch form with the

of the two lower parts in a simple hocket (see Chapter One, Figure 1).

longest section towards the middle.

One exceptional motet fragment, Viri Galilei, is best described in conjunction with the five-section voice-exchange motets. It has a unique approach to voice-exchange construction a4, with six sections followed by a texted coda. Only one of its two lower parts survives. This voice is designed as a series of double versicles that are themselves repeated, i.e. AA BB CC CC AA BB D. The surviving upper part makes good counterpoint with itself if exchange is assumed within each section (AA, etc.), hence counterpoint a3 is restorable, and the reconstruction of a fourth (lower) part is straightforward. The composition can be said to mix the techniques of voice exchange and varied strophic repetition. Tenor melodies A, B, and C are closely related and share their final two bars as a refrain; hence the composition as a whole is a series of variations. The text has a complementary design. It consists of five variations or paraphrases on a text that is finally heard in its original form only in the sixth (final) section; this text, familiar from the Ascension Day liturgy, is there set in full save for its final two Alleluias, which have been appropriated for the short coda.

Large-Scale Sectional Voice Exchange

The large-scale sectional voice-exchange motets are another distinct type. There are four or five of them

extant, a number that depends upon whether one regards A solis ortus (Ob 81, 1) and Ovet mundus (Ob 81, 2) as one motet or two (while granting that the fragment Absorbet oris-T.Recita formosa (Lbm 40011B*, 1*/6*) should be classified with this group). These motets have lengths approximately double those of the pieces discussed so far. Each section sets four musical phrases in long, balanced melodies of great individuality and distinction that are interrelated either as pairs, with ouvert and clos cadences, or by recurring patterns of declamation, cadential figures, and similar melodic contours. All sections close with a short melismatic "turn-around" or linking figure that effects a transition either into a repetition or on to the next period. The two lower voices have overlapping but stratified (rather than identical) ranges, with the designation "Tenor" reserved for the lowest voice, which usually sounds the root of all 8-5 harmonies. The "Quartus cantus" (or "Quadruplex" in Ovet mundus) lies, on average, a fifth above. Rather than write these two voices out twice in full their repetition is indicated by the rubric "Recita" at the end of each section.

The proposition that the archetypal form of these motets has four sections is not easy to justify, given the few examples of this type and the fact that only one of these, Hostis Herodes, incontrovertibly has four sections. But something can be said in its favor. One must first of all

account for the fact that there are five sections in Rota versatilis. By comparison with Hostis Herodes in regard to the length, mensuration, and declamation of each section, the first section of Rota stands out; it is unusual in notation and by far the longest. I propose that Rota has been composed with an extra section in accordance with the "five-fold" convention for voice-exchange motets discussed above. It can be said to reflect two archetypes.²³

If taken as one motet, A solis ortus and Ovet mundus would have the same number of sections, with roughly the same features and dimensions, as Hostis Herodes or sections two through five of Rota versatilis. They survive on adjoining openings of Ob 81 and are followed immediately by Hostis Herodes. It is tempting to propose that this source preserves two adjacent large-scale motets (in different layouts, as will be discussed), one on Christmas followed by one on Epiphany.²⁴ The evidence suggesting that A solis and Ovet are a single extended work is first of all stylistic:

²³Other motets do exist with a fivefold structure. These include Suspiria merentis, whose refrain is sung five times; Candens crescit, which has an overall five section form defined by the rondo-like recurrence of a refrain (ABABA); and Thomas gemma, which can be analyzed as an irregularly proportioned five-section form framed by a short introduction and a coda and subdivided by a hocketing refrain. (See Figure 5.) In none of the motets in which "5" plays a role is there an obvious symbolical meaning.

²⁴The idea of associating A solis and Ovet was proposed by Margaret Bent in "Rota versatilis," p. 76. My discussion here is indebted to the observations and arguments she makes there.

they are structural twins; their notation and part-ranges are the same and they have similar clefs; they share tenor contours, melodic motives, and second-mode rhythms. In regard to harmony, all the large-scale voice exchange motets have similar "pes harmony," with a very limited tonal vocabulary based on tonic and supertonic chords. Rota is a closed tonal unit on C with a significant amount of motion to Bb; Hostis Herodes opens on D and closes on C, with sectional cadences on C; A solis and Ovet both open on D, with the former closing on D and the latter on C. A final cadence to D for A solis is uncharacteristic of free compositions, which usually end on F, C, or G. Thus A solis taken alone is abnormal in this regard, while as one piece, A solis/Ovet would have the nearly the same tonal characteristics as Hostis Herodes.

The use of hymn paraphrase in A solis and Hostis Herodes also bears on the present question. In each of these compositions the opening stanza of the hymn beginning with the same words is paraphrased in the opening two stanzas of the motet text. Further, both motets quote the opening melodic phrase of their respective hymn tunes in the initial bars of the top voice, as can be seen from Figure 3. These well known hymns for Christmas and Epiphany are closely related. Both texts were originally drawn from a single source, the ancient acrostic hymn on Christ's life by C. Sedulius (d. ca.450) and the tunes most commonly associ-

The image displays two musical examples comparing Motet and Hymn incipits. Each example consists of two staves: the top staff is labeled 'Motet:' and the bottom staff is labeled 'Hymn:'. Both staves use a treble clef and a key signature of one sharp (F#).

Example 1:
 Motet: A so-lis or-tus car-di-ne
 Hymn: A so-lis or-tus car-di-ne, et us-que ter-re

Example 2:
 Motet: Ho-stis He-ro-dés im-pi-e
 Hymn: Ho-stis He-ro-des im-pi-e, Chri-stum

FIG. 3: Comparison of Hymn and Motet Incipits

ated with them are identical except in their respective opening phrases. Melodic quotation in the motets therefore occurs precisely and exclusively where the two hymns differ. In light of these circumstances the lack of any hymn quotation in Ovet mundus can be taken to indicate that it is not an independent piece.

The conclusion that Ovet mundus is just a subsection of A solis also follows, perhaps more strongly, from an examination of texts. The verses for Hostis Herodes are a free expansion of the hymn stanza, telling the Epiphany story of Herod and the Wise Men based on the account in Matthew 2:1-12. There are shifts in the narrative viewpoint every two stanzas and a striking use of direct discourse as Herod raves in stanzas three and four. Together A solis ortus and Ovet mundus tell the Christmas story in similar fashion, freely expanding their hymn stanza following the account in Luke 2. Here, too, there are shifts in the narrative viewpoint corresponding to the four sections of the motet and a use of direct discourse in the second section. Parallels in versification also tend to associate A solis with Ovet. All these arguments taken together suggest that Ovet is not the second of three similar motets but rather the second half of A solis ortus, a motet that together with Hostis Herodes forms a Christmas-Epiphany pair with similar form and dimensions for each member.

The foregoing does not establish that A solis and Ovet are unsatisfactory if sung independently. (Were they sung at different times on Christmas Day?) Indeed, their manuscript layout, covering an entire opening per piece, speaks rather strongly for their separate identities, granted the extreme rarity in English sources of a motet being copied

into more than a single opening.²³ Nothing in Ob 81 suggests the necessity of a page turn from one opening to the next, either in layout, ornamentation of initials, or rubrics. The following does, however, need to be considered. Hostis Herodes fits on a single manuscript opening because it has been written out in a different format than is used for A solis/Ovet. In its layout no repetition or voice exchange is explicitly called for; rather, the music for each section is written out once, with voice I singing the text part in the first and third sections and voice II singing the text part in the second and fourth sections. Though there is no indication in the source, this format can be regarded as a method of condensing the full layout of the voice-exchange composition, either for an abbreviated performance or merely in order to save space. Such an hypothesis is given credence by the transmission of Rota versatilis. In two sources Rota was apparently written out in full (Ob 652 and Lbm 40011B*) while in a third (Lbm 24198) it was presented in the same "condensed" format as we find for Hostis. Perhaps in view of the unusual length of A solis/Ovet the Ob 81 scribe took some economies in the layout of a second example rather than dispose similar works in the same way.

The dimensions of these motets and the phrasing in the text part are given for comparison in Table 8.

²³For isolated instances, see O spes et salus in Ob 60, fol.104-104v, or troped chant settings of Kyries such as Virgo mater salvatoris, Cfm, fol.1-1v. Bent makes this point in "Rota versatilis," p. 76.

TABLE 8

 DIMENSIONS OF LARGE-SCALE VOICE-EXCHANGE MOTETS

A solis ortus-Ovet mundus

	Section length	Doubled (in perfect L)	Phrases
1.	44L	88L	12 12 10 10 L
2.	72B (36 imp.L)	48L	18 18 18 18 B
3.	36L	72L	9 9 9 9 L
4.	72B (36 imp.L)	48L	18 18 18 18 B +6B
	+6B "turnaround"	+2L	
	total:	258L	

Hostis Herodes

1.	44L	88L	12 12 10 10 L
2.	60B (30 imp.L)	40L	12 12 18 18 B
3.	34L	68L	8 9 8 9 L
4.	72B (36 imp.L)	48L	18 18 18 18 B
	-4B "turnaround"		
	total:	244L (-4B)	

Rota versatilis

1.	54L (27 x 2L)	108L	?
2.	38L	76L	10 10 8 10 L
3.	54B (18L?27L?)	36L	12 14 13 15 B
4.	40L	80L	10 10 10 10 L
5.	54B (27 imp.L)	36L	14 14 14 12 B
	total:	336L	

Table 8, cont.

Remarks: In A solis-Ovet, the 6B "turnaround" links the statements of the final section; it is sung once and stands outside of the regular 72B phrase structure. The linking "turnaround" in the last section of Hostis Herodes falls within the 72B phrasing; possibly the final long may be considered to hold through the number of B required at the end in order to complete the number structure.

For totals, all numbers have been converted to their equivalent in perfect longs.

Motets with Varied Voice Exchange

The Caius Motets

Virgo Maria and Tu civium are virtually twin compositions, the first on Mary and the second on St Peter, that appear as consecutive motets in Cgc 512. Virgo Maria is laid out across a single opening in two lengthy voice-parts, each of which occupies one page. From these, two other voices are to be realized by singers beginning half way through the parts at a point marked in each by an asterisk. In Tu civium four voice-parts are written out one after the other with only a double bar to separate each from the next. Virgo Maria has presumably been performed in its entirety when all singers have sung both halves of the part they began. A similar performance with exchange between pairs of voices can be presumed by analogy for Tu civium. Hence both are motets a4 (2+2) and can be diagrammed formally by the simple voice-exchange scheme

ab
ba
cd
dc

Performance of either as a true rondellus, presumably following the form

abcd
badc
cdab
dcba

or something similar, is precluded by a number of factors: the layout of Virgo Maria, the overall range that would be demanded of the singer, and the careful stratification of the voices into two pairs by range, texting, and features of counterpoint. In these respects they are much like the other voice-exchange motets examined above except that here all four voices bear text. These two motets are surely the least conventionally "motet-like" in the repertoire.²⁴

The Caius motets share many features beyond their formal structure, including length (twice 70L for Virgo Maria and twice 72L for Tu civium), the same binary mensuration, and a G-final. There are interesting differences, however, in their tonal language. Virgo Maria has a strong secondary emphasis on C and stresses that pitch's sub- and supertonic harmonies, including their colorful superposition in a sonority of three stacked thirds: Bb-D-F-A. Tu civium lies

²⁴Harrison considers them to be conductus-related free settings, which is why they appear in PMFC XVI rather than in XV. Sanders, "English Polyphony," p.92, speaks of them as elaborate rondelli, a designation about which Apfel complains in Grundlagen, pp.93-94. Like rondelli they are texted in all parts, but unlike rondelli, all voices do not sing all music or all text. Rather, all parts apparently are meant to sound their differing texts simultaneously. Texting, in fact, highlights the individuality (and interaction) of all the parts here, a motet-like trait quite opposite in conception from the highlighting of a single melodic line, which is the function of text in the rondellus. Historically speaking, one could see them as furthering the tendency of Fulget celestic curie or of the two "conductus motets" in US-Cu to introduce polytextuality into a context that had traditionally lacked it. (The motets in US-Cu with sections in voice exchange (no.7) and rondellus (no. 8) are "conductus-motets" because their upper parts have the same text, while their tenors bear a different text.)

approximately a third higher in overall range than Virgo Maria and emphasizes harmonies secondary to G on subtonic F and confinal D, including a sustained pedal on D.²⁷

The texts of these motets make little sense if taken out of their musical context. Wibberley attempts to explain their chaotic character by making the assumption that regular poetry has been randomly distributed across the polyphony. In the case of Virgo Maria he has been able to extract several Marian poems from the motet's four texts by tracing rhymes and verses linearly through all four voices. His attempt ultimately accounts for almost every word, but the poems so extracted are not particularly convincing on their own merits, and it is not comforting to have to suggest they were distributed across the lines of the motet without any rational method.²⁸ Rather, it seems more probable that what is provided as text for these motets was written to fit a finished composition and was designed to underline and emphasize musical interrelationships between the voices of the motet. The kaleidoscopic nature of the musical fabric, with an ever-changing texture of melodic duets in thirds and sixths, hocketing between pairs of voices, voice exchange on several rhythmic levels, larger structural

²⁷This is an instance where modal terminology seems an apt way to characterize tonal features of, and distinctions between, medieval polyphonic compositions. Virgo Maria may be associated with the 8th mode, and Tu civium with the 7th mode.

²⁸R. Wibberley, "English Polyphonic Music," pp. 145-49.

repetitions, and recurring melodic tags, accommodates a similarly varied verbal play between the voices of the motet through the use of assonance, echo-rhymes, textual hocketing, homo-declamatory patter, and varied text-exchange paralleling musical voice exchange. The lack of balanced phrases and regular periodicity in the music forestalls the use of conventional poetry. The result is a harmonious tapestry for the ear, the audible appearance of order and structural interrelationship from moment to moment without any clear controlling design.

The musical periods in Virgo Maria and Tu civium may be approximately represented as in Figure 4.

Almost all the periods are 4L units or multiples of 2L units, with some overlapping.² The high degree of repetition and variation in each motet is immediately apparent. In Virgo Maria the 'a' section functions as an introduction of 8L. At the structural midpoint (46-49) there is a shift from a strong secondary harmonic emphasis on D, the supertonic of C, to Bb, the subtonic. Section 'd' and its variations feature extensive patter duet.

In Tu civium the first 19L are an introduction somewhat independent of what follows. At 'b' there is a duet similar to passages in Virgo Maria. The letters r and r" stand for

²Harrison, in PMFC XVI, bars the double long in these pieces. Edited that way, identical figures often recur in different halves of the bar. My numbers in Figure 4 count single longs.

Virgo Maria

b.1-8	8L	a	Intro.
9-13	5	b	X (16 + 12 = 28L)
14-21	8	c	
22-24	3	b''	
25-28	4	d	
29-32	4	d'	
33-36	4	d''	Y (13 + 16 = 29L)
37-41	5	b'	
42-49	8	c'	
50-53	4	e	
54-57	4	e'	
58-61	4	e''	
62-65	4	e'	
66-70	5	d'''	Coda
Repeat in full.			

Tu civium

b. 1-4	4L	a	} Intro.
5-8	4	b	
9-15	7	c	
16-19	4	a'	
20-25	6	d	} X
26-29	4	rr'	
30-35	6	e	} Y
36-39	4	a'	
40-45	6	e	} Y'
46-49	4	a'	
50-55	6	d'	} X'
55-58	3	r'	
59-64	6	d''	} X''
65-70	6	f	
71-72	2	r'	} Coda
Repeat in full.			

FIG. 4: Formal Design in the Twin Caius Motets

a musical tag that recurs as a refrain. There are lengthy pedal points on D and then on G at d and d', respectively; hocket sections occur at e. The use of repetitive two-bar cells is seen first at c, which is constructed in pairs of phrases, i.e. 9-10,11-12; 13,14; 15-16,17-18. The last pair overlaps the repeat of 'a'. At f, following the procedure seen at c and also in the counterpoint over the preceding pedal points, the figure picked up from 64-65 is spun out in similar 2L units.

In both Caius motets voice exchange is not merely a feature of performance practice, but integral to the contrapuntal texture throughout. See, for example, sections e and e' in Virgo Maria (50-53, 53-57, 61-65) or the e sections of Tu civium (30-3, 40-48). Among the various melodic and rhythmic turns held in common by these motets, one is particularly prominent, the patter figure in Virgo Maria that is also the refrain tag in Tu civium. The Caius exchange motets show how freely varied voice exchange, in the medium of the limited English pes harmony, becomes the road to considerable structural complexity and display of formal artifice.

Other Varied Voice Exchange

Two further motets have interesting additive structures based on varied voice exchange within a static pes harmony.

These are Thomas gemma (a4) and Te domina (a3). The construction of Thomas gemma is at one time strict and quite free, well-determined and yet curiously irrational. The motet works even more rigorously than Virgo Maria or Tu civium in four-bar units.³⁰ These correspond to statements of three different versions of a four-bar pes,³¹ which themselves undergo some variation during the course of the motet. There are twenty-nine four-bar units in all, arranged roughly as five sections framed by hocketing refrains and bounded by an introduction and a coda. The musical materials are structured as in Figure 5. There is clearly an intentional formal structure here (justifying such a diagram), and a varied re-use of distinct yet related materials, rather than merely the stringing together of recurring formulas.

In this diagram x represents the hocket sections built on a variant of B. The other small letters represent text-bearing melody, and lines drawn between them indicate exchange of text. Clearly, melodic material and versions of the pes occur together (a,d,e with B; b,e,f with C; c with A) though there is not necessarily melodic voice-exchange

³⁰Four bars represent either four longs or four double longs, depending on which of the two versions of the notation of Thomas gemma is referred to. See Chapter Three, pp. 276-78.

³¹Dalglish's analysis, in "The Use of Variation," pp.46-47, distinguishes only two, not three, forms of the tenor. Levy first called attention to the ostinato and variation techniques in Thomas gemma, in "New Material," p.230.

when the pes immediately repeats (for example, units 11-12) and textual exchange between voices does not always correspond to melodic voice-exchange (for example, units 3-4 and 4-5). Two points of articulation in this structure (one would hesitate to call either a structural midpoint) are defined after the third hocket unit. One occurs at unit 14, where the role of first partner in textual and melodic exchange passes from voice II to voice I, making a division of the whole motet into 13 + 16 units. Two units later, at the textual midpoint, the predominant rhyme changes from "-ate" to "-atus," making a division of the whole into 15 + 14 units.

	x	a	b	c	x	d	e	x	e'	d'	c	x	a'	x	b	c	x	
A'	x	a	b	c	x	d	e	x	e'	d'	c	x	a'	x	b	c	x	
B'	B	C	C	A	B''	B'	A	B	B	B''	C	C	B	B	A	B''	B	B

Or more schematically:

Intro/R/i/R/ii/R/iii/R/iv/R/v/R/Coda

where R is a hocketing refrain over B''.

FIG. 5: Musical Structure of Thomas Gemma

As in the Caius motets, the problems of prosody and sense in the texts of Thomas gemma are inseparable from the nature of the musical texture. The exchange structure and hocketing must be taken into account, and further, it must be recognized that when a voice relinquishes the dominant melodic role, the text it proceeds to sing is likewise subordinate. Hohler reacts to the resulting language by saying, "The piece is frivolous; it can never have made much sense. The upper voice looks like a farsing of a poem in honour of S. Thomas of Canterbury (though if it is, I have never met the poem) but the second voice is really plain nonsense. It is verbiage designed to carry music."³² He is perhaps a bit harsh on the second text, which seems no better or worse than the first. Layout of the texts in parallel vertical columns (see Figure 6) clarifies their verse structure.³³ Two primary texts emerge which are regular in rhyme, syllable count, and stress (8p6p); they divide into 10 pairs of lines framed by introductory and concluding verses. Subordinate words are indented to the right of each column, and the hocketing words are interlocked in the middle of the page.³⁴ The change in end rhyme can be seen to

³²Hohler, "Reflections," p.31.

³³This layout is indebted to one arrived at by Alexander Blachly and W.T.H.Jackson for the notes to the record None-such H-71292.

³⁴I am using "primary" and "subordinate" here to characterize the role of the musical phrase bearing this text, not to suggest that there is an original text and insertions. The

divide the text neatly in half.

The foregoing analysis of text and music describes features of Thomas gemma without suggesting the compositional strategy by which the composer originally arrived at its form. There seems no familiar procedure at work here. It is possible to see a loose five-section form with introduction and coda, but it is not clear why twenty-nine has been used as the total number of units, and no simple number structure is apparent.

Te domina presents a similar problem in determining the compositional procedure underlying an unusual motet and in making sense of the text's versification and language. Like Thomas gemma, Te domina is built in periods of varied voice exchange on a repeated tenor color. The tenor lacks any strict rhythmic pattern, so it never repeats in symmetrical units over which exact exchange could take place. It has irregular groups of longs and long-rests and none of the four-and-a-half statements of the color is exactly like any other in rhythm; the color itself also differs slightly in each restatement, though the variation usually amounts only to a difference in the number of times a pitch might be repeated. Above the tenor the upper voices take turns (six times apiece) in the role of the predominant melodic texted voice. As in Thomas gemma, the subordinate voice is lower

full text of each voice must be regarded as having its own continuity.

FIG. 6: Text Structure in Thomas Gemma

Figure 6

PRIMARY TEXT I	HOCKET	PRIMARY TEXT II
Thomas gemma Cantuarie		Thomas cesus in Doveria
	primula	
	emulo	
	fide pro tuenda	
	lesus	
	cesus in	a divina repentina
	ecclesia	mira caritate
a divina repentina		fulgens
mira caritate		
	fulgens	matutina vespertina
matutina vespertina		lucis increate
lucis increate		gratia
	rivulo	
	gratia	
	patulo	
	late	
tibi nova		sublimaris curia manens
reparate		in eternitate
sublimaris curia regis		patris
pro fidelitate		
tua		a ruina repentina
a ruina leti bina		per te liberate
per te liberate		sunt sane
sunt a fece		tu doctrina medicina
et ab amaro		serva sanitatem
	malo	
	tremulo	
	frivolo	
	sub dolo	
a sentina serpentina		purga
gentes expiate		
et a viciis		a sentina serpentina
		gentes expiate

Figure 6, cont.

singularis nuncuparis
gratia ditatus

super

hinc perfectos et electos
tu es sublimatus

Romulo

rivulo

tremulo

madido

pie sanans
egros
preciosis (et) generosis
gemmae tumultus
aureis

modulo

stimulo

tumulo

primulo

cum decore vel honore
pie laureatus

in celis

inter cives celicos
digne veneratus

Thoma

nunc pro

populo

querulo

stimulo

celo

tempestatis caritate
fervida rogatus.

dirige

singularis nuncuparis
gratia ditatus

super

Remo atque

tu per sanctos et electos
pie sublimatus

merito

peris in ecclesia
decora tumultus

de sancto

in honore et decore
pie laureatus

gaudiis

inter cives celicos
summe veneratus

sine fine

manens tam beatus.

in pitch and often rests, but carries text. However, no verse structure with regular rhymes and line lengths emerges when the text is laid out in accordance with the musical design; this is because phrases are not regular in length or declamatory rhythms.³⁵ The two voices share much melodic material, as explained below, but the voice exchange is in the first place an alternation of roles between the upper parts without necessarily any immediate repetition of text or melody. (See Figure 7.)

The tenor melody, a pes-like ostinato, has not been identified as a Gregorian cantus firmus. In fact, pitch repetitions aside, it is closely related to the pes tenors of two 13th-century English motets, Sol in nube (WF, 17) and Tota pulchra (US-PRu 119, A2), and to the tenor of Thomas gemma as well. This suggests the likelihood that its origin is non-Gregorian. A very high degree of isomelodic linkage coordinates the tenor and upper parts; i.e. certain melodic figures consistently recur against the same tenor elements. These melodic figures may be seen as entirely derived from two archetypal melodic arches, the first (ab) rising from C to C1 and falling back to G, the second (cd) rising from D to D1 and falling back to F. If the tenor color is broken

³⁵Primary and secondary texts are determined in this figure by according primary status to text sung to continuous melodic phrases, especially versions of the archetypal melodic arches to be discussed shortly.

FIG. 7: Text Structure in Te Domina

PRIMARY TEXT I	HOCKET	PRIMARY TEXT II
Te domina regina pariendo protulit virgo sola paritura sine semine laus patrie celestis		Te domina Maria Iesse virgula tu germina protinus odorifera profers redolencia
nitens sidus in ethere in caligine mundi sine crimine		0 florigera delens et obprobria a malicia avaricia sola deputata subdolis
nos serva domina celi rosario privilegium 0 flos odor		decore superasti lilia purpurea modulancium et carmina et
lucens nitore vario mater honoris flos genus		primula per tibi data nato nata privilegia
virgineum pia sublimia		coronata 0
	consilia viola per imperia convivia visita da solacia	
	ignaros reos per	via previa nostra post exterminia
	secula funeris criminalia	
peregregia rosa demere		fata 0
	predilecta candidata	tripudiorum dulcis materia laudis immemoria preconizata
	piacula miseris poli luminis	
loca nos in gloria.		nobis succure Maria.

into six short segments then ab is associated with i-ii and iv-v, while cd is associated with ii-iii and v-vi (the melodic cadences to F). From these essentials we can generate a map of the typical counterpoint over a single statement of the tenor color and compare it to the more complex and varied treatment of the components of the archetypal melodies in the finished motet. (See Figure 8 for examples.)

Te domina is extraordinary in its degree of melodic recurrence and motivic play, and remarkable in its adaptation of an apparent cantus prius factus to this approach. Certainly composition of this motet was simultaneous in all parts, rather than a process of successive addition of voices to a predetermined patterned tenor. The text here is an afterthought -- poetry for music, whose assonances reflect rather than generate the larger form, though declamation may have played a role in determining local rhythmic features.

There are a few remaining cantus firmus motets with voice exchange that do not fall neatly into any of the preceding categories since they do not have large-scale, multiple double-versicle design in the tenor or the comprehensive reliance on voice exchange seen thus far. In Regnum sine termino, for instance, exact voice exchange occurs twice, in those sections defined by the two melodic double versicles

FIG. 8: Musical Elements of Te Domina

Figure 8

I. the tenor (5 colores, A-E)

i ii iii iv v vi
 A B C D E

II. related tenors

WF, 17 Sol in nube
 US-PRu 119, A2 Tota pulchra
 Thomas zennra

Figure 8, cont.

examples of melodic arches ab and cd:

The image displays six staves of handwritten musical notation, each illustrating a melodic arch. The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together. Brackets above the staves indicate the melodic arches. The examples are labeled as follows:

- Staff 1: Labeled 'a' and 'b' with brackets. The arch 'a' spans the first four measures, and 'b' spans the next four measures. The label 'b. 30-35' is written to the right.
- Staff 2: Labeled 'b. 67-72' to the right.
- Staff 3: Labeled 'b. 14-21' to the right.
- Staff 4: Labeled 'c' and 'd' with brackets. The arch 'c' spans the first four measures, and 'd' spans the next four measures. The label 'b. 48-54' is written to the right.
- Staff 5: Labeled 'b. 21-30' to the right.
- Staff 6: Labeled 'b. 72-78' to the right.

Figure 8, cont.

Typical use of melodic material over one tenor statement:

Upper	
Voices:	| a b a' b' b' c d a b b' c d |
Tenor:	| (i) (ii) (iii) (iv) (v) (vi) |

Actual pattern of use in Te Domina:

I : In	a' b'	c d d'		d a' b'		a' d'	c d	||	H	b' b' c d	H	a' b' b'		
II: In	a b b'		a b b' b' b'	c d	a' b	a' b		||	b' b' c d		b' c d	a' b		H b d'
T : A			B		C				D					E

I = voice I

II = voice II

T = tenor

In = introduction

H = hocket section

embedded in its tenor, the Gloria prosula Regnum tuum solidum (shaped A BB CC D). In Alta canunt, a fragmentary motet whose tenor is lost, the counterpoint of the surviving textured voice with the extant Quadruplum, and the amount of melodic repetition in each, suggest that the original motet was constructed in loose periods of strophic repetition and varied voice exchange. Since the text tropes Alleluia Pascha Nostrum, the chant melody was probably the cantus firmus; the melodic repetition inherent in the Alleluia melody probably determined the motet's contrapuntal structure, but in this case just how the chant may have been disposed is not clear. O homo considera and Barrabas dimittitur will be discussed below.

Strophic Repeat With Variation

In reference to the 13th-century English motet repertoire Sanders has noted that "almost all of the pedes of the freely composed motets without Stimmtausch also exhibit features of repetition, some with variation, some without."³ Examples from the 14th-century repertoire, among motets built on a cantus firmus, show a predilection for isomelic exploitation of tenor repetition to have continued.

³ Sanders, "English Polyphony," pp.104-105. The US-Cu motet fragments 1-2 and 3, built on cantus firmi, are good further examples. Varied, rather than exact, voice exchange is seen in several 13th-century English motets, including O quam glorifica and Tota pulchra. See also the motets recently discovered in F-TO 925 by Gordon Anderson.

TABLE 9

MOTETS EXHIBITING STROPHIC REPEAT WITH VARIATION

Varied Voice Exchange

	<u>No. of tenor repetitions</u>
O homo considera	3x (Filie Jerusalem)
Barrabas dimittitur	3 & 1/3 x (Babilonis)

Strophic Repeat with Variation

Ade finit	3x (A definement)
Rex omnipotencie	2x (?)
Solaris ardor	ABBA (Mariounette douche)
Alma mater	ABAAABAB (rondeau)
De flore martirum	2x (Ave rex gentis)
Deus creator omnium	3x (Doucement)
Doleo super te	2x (Rex autem)
Duodeno sydere	3x (?)
Laus honor	2x (Laus honor Christo)
Mulier magni meriti	3x (pes)
Nos orphanos erige	3 & 1/3 x (Veni creator)
Princeps apostolice	2x (?)
Civitas nusquam	1 & 1/4 (Cibus esurientum)
Parata paradisi porta	1 & 4/5 x (Paradisi porta)

 (Motets with similar tenor layout,
 and declamation on semibreves,
 without marked strophic repeat)

Froncentibus	3x (Floret)
Triumphus patet	3x (?)
Herodis in atrio	3x (He hure lure)
Caligo terre	ABBA (Mariounette douche)

Strophic repeat with variation is one of the most common features of an important group of motets distinguished by a tenor (usually an integral, non-Gregorian tune) that is stated two or three times in its entirety.³⁷ The sources of these tenors are quite varied, and include French chansons (A definement d'este, Hey hure lure, Mariounette douche), Latin devotional songs (Babilonis flumina, Cibus esurientum, Floret, Laus honor) and pes-like free melodies (in Mulier magni meriti or Orto sole).

In the case of two motets, O homo considera and Barrabas dimittitur, a threefold statement of the tenor underlies varied voice exchange. The second section of each is a freely varied version of the first, with exchange between upper parts; the third section is freer yet in counterpoint but is fundamentally a strophic variation upon the first. The exchange is more literal in O homo considera, and further, within its tenor there is one near-exact restatement of melody that is matched to voice exchange embedded within each of the three larger sections. Barrabas has a looser relationship between sections. In particular, the third

³⁷Two fragments without surviving tenor, Duodeno sidere and Princeps apostolice, can be shown to have had tenors stated three and two times, respectively.

Exceptions to the number of repetitions of the tenor occur in Orto sole, which sets four statements of its tenor, and in Civitas nusquam, which shows strophic repeat of counterpoint only over the last few bars, where the opening music is repeated upon repeat of the first few notes of the tenor.

introduces new material, including dramatic oscillations on the words "hely lamazabathani" and a rise in tessitura with canonic imitation at "hinc clamavit."

Phrase design in motets with strophic repetition usually overlaps the sectional boundaries so that repetitions of counterpoint are embedded in the fabric of the piece rather than clearly articulated for emphasis, as they would be in a strict voice exchange motet. As a result, periodic phrase structures are not precluded if the tenor is appropriately patterned. The three motets of this type in long-breve notation, Ade finit, Solaris ardor, and Rex omnipotentie, each have a slightly different sort of periodicity in phrase design.³⁴

A number of the complete motets with strophic repetition have attracted comment in the literature for their high amount of reiterated material. For instance, Dalglish describes De flore as a variation motet with isomelic features; Sanders analyzes Mulier magni meriti as a paired strophic variation with refrain; and Sanders (following Handschin) observes how the melodic repetition in the cantus firmus of Doleo super te allows the construction of a motet whose second half is a close variation upon the first

³⁴Solaris ardor is basically isoperiodic on a module of 9L, Ade finit has mixed periodicity, and Rex omnipotentie has a phrase structure that repeats identically over the second tenor statement. For further discussion of these varieties of periodicity, see below in the section on this kind of phrase structure.

half.³³ Two fragments, Laus honor, and Nos orphanos, are further clear examples that show the high degree of literal repetition found in this type of motet. (See Figure 9.)

Refrain Motets

The motets discussed so far in this chapter consist of a number of discrete sections whose lengths are related by simple musical relationships or numerical proportions. Only in some of the motets exhibiting strophic repeat with variation do periodic phrase structures interlock voices in patterns that tend to obliterate clearly defined sections (though here there is repetition in the unit length of the period). Otherwise, the motets may be viewed as built up linearly in blocks of counterpoint arranged in series. Given this sectional construction, it is not surprising to find instances where refrains are used to define or clarify structure. There are refrains or refrain-like effects in several motets already discussed, including a hocket refrain in Thomas gemma, the repetition of material at the end of the sections of Mulier magni meriti, and the little recurring tag in Tu civium.⁴⁰ Four further examples, two of them very fragmentary, clearly show the exploitation of a distinct textual and musical refrain in which both elements are

³³Handschin's pithy comment ("Sumer Canon II," p.90): "Thus isorhythmicity is confounded with isomelodicity."

⁴⁰See also Viri Galilei and Templum eya, or the recurring tag phrase "O Maria" in the 13th-century voice-exchange motet Dulciflua.

FIG. 9: Strophic Repeat in Laus Honor and Nos Orphanos

Figure 9

Strophic Repeat in Laus Honor: Voice I doubled back on itself over a single statement of the tenor (ABAA form).

Cpc 228, 3

Laus honor - T. Laus honor Christo

5

B

10

15

20

Figure 9, cont.

Strophic Repeat in Nos Orphanos: Comparison of consecutive 30B units, here laid out in 10B Segments corresponding to tenor taleae.

Strophic repeat with variation in Lwa 12185, 4

b.1-10 = 31-40 = 61-70 = 91-98



b.11-20 = 41-50 = 71-80



b.21-30 = 51-60 = 81-90



stable and distinguished in melody and versification from the more varied periods they punctuate.⁴¹ One of these motets, Candens crescit, has first mode rhythms with declamation on long and breve; the others, Suspiria merentis, Rogativam potuit, and Surgere iam est hora, are all in second mode with breve-semibreve declamation.

TABLE 10

REFRAIN MOTETS

Candens crescit: ABABA

= axax' bb'x bb'x' etc. (voice II)

Suspiria merentis: AR BR CR DR ER

= aa' rr' bb' rr' cc' rr' dede rr' fg rr'

Rogativam potuit:R AA R

=rr' ab ab rr'

Surgere iam est: AR BR CR

= aa' r bb' r cc' r (r = xx'y)

⁴¹These English refrain motets are not related to the French motet with embedded refrain lines, the so-called motet ente. (See Hoppin, Medieval Music, pp.338-40, and van den Boogaard, Rondeaux et refrains, esp. pp.299-312.)

Though both upper voices of Candens crescit are texted, this motet must be considered a polyphonic setting of the tune in voice II, "Candens lilium columbina," that gives the whole piece its shape and drive. Overall, this musical shape is a rondo-like ABABA, with the second B slightly varying the first in its opening bars and the second and third A bearing the same text, hence functioning as an explicit refrain. The tune in voice II divides musically into two pairs of ouvert and clos phrases. In A, each phrase of the pair is 8L in length and subdivides in half, so that A can be represented as ax ax'. The B section is articulated as two 12L phrases, each of which consists of three 4L sub-phrases, so that B can be represented as bb'x bb'x'. The ouvert and clos motives (x and x') are the same in A and B. Voice I provides a counterpoint to voice II in the same register, with overlapping phrases. The irregularities of musical phrase in voice I, and chains of identical rhymes in its text, make clear that it was conceived after voice II, as a complement to it. Beneath all this, voices III and IV together create the texture of a single supporting part through a constant alternation of short motives in hocket-like fashion. (See Figure 1 in Chapter One.)

Suspiria merentis is the only other refrain motet that survives complete. It is built over a cantus firmus that is a varied ostinato of six pitches. Each of its five sections is built on a pair (or in the case of the fourth section,

Candens crescit refrain melody (voice II):

Ad te cla-mant cun-cti re- i cum in-dul-gen-ci-a
ut vi-ta-lis re-qui-e- i fru-an-tur ve-ni-a.

Suspiria merentis refrain melody (voice I):

Spi-ri-tus al-me tu- os re-ge-re di- gna- re
pre-mat o- nus fa-mu- los ne nos se- cu- la- re.

Rogativam potuit refrain melody:

Er- go te-me- re ho-mo e-vi- ta- ris di- scu-ci- o-ni- bus
ut vi-is il-lu-da- ris in- na- tu-ra-li- bus.

FIG. 10: Refrain Motet Double-Versicle Melodies

two pairs) of phrases arranged melodically as ouvert and clos, followed by the refrain, which is likewise an ouvert and clos pair. Every section has parallel phrases in the upper parts and ends with the same cadential pattern and chiming '-are' rhyme in voice I. The literal recurrence of the refrain has been taken advantage of by the scribe of Cgc 512, who wrote it out in full only once in the manuscript. Subsequent repetitions are indicated in each voice part by a textual cue that is set off by strokes: //Spiritus alme// Seculare// or //Sancte spiritus//tedia// and further indicated by a sign (in the staff above) resembling a Greek letter pi or a doubled t in the cursive script of the text hand.

Two motet fragments have strong similarities in paired-phrase design and melodic facture to the pieces just reviewed. Rogativam potuit is preserved on a page from a musical rotulus now folded into Ob 652. Only a little more than half (the second half) of a single voice remains, including two statements of the refrain and the intervening section. As in Suspiria and Candens, the refrain is composed of a melodic double versicle with ouvert and clos phrase endings. The structure of the surviving section (from "Deus ecce") is similar in design to, though larger in scale than, the fourth section of Suspiria (from "Cur id a quo"). The text of this section of Suspiria has four-line

stanzas that are set as four 3L musical phrases of fourteen syllables each, paired in couplets AB AB as mentioned above. In Rogativam, however, there is twice the amount of text: four four-line stanzas, which are set to four 6L phrases of thirty-two syllables each, related as AB A'B'. Unfortunately no tenor for Rogativam survives, but it must have had a repeating structure like that of the tenor for Suspiria.

Just as there are both free and cantus-firmus-based voice-exchange motets, so there exists a fragment of one remarkable refrain motet built on a Gregorian melisma. This fragment is Surgere iam est hora, and its tenor is Surge et illuminare, the opening melisma of the verse of the Epiphany gradual Omnes de Saba. The cantus firmus is an appropriate one to have chosen on account of its internal repetition: there is a melodic double versicle on "Surge" that is followed by a ten-note extension on "illuminare." (See Figure 11.)

This color must be stated three times in all, though only the second two statements are preserved. In each statement the double versicles are given a different internally repeating rhythm while the extension is repeated identically, thereby laying the groundwork for a refrain structure resulting in the overall form AA'R BB'R CC'R. This design is mirrored in the duplum, which is carefully crafted so that its musical and textual repetitions overlap the tenor's and its own musical phrase boundaries while at the same time

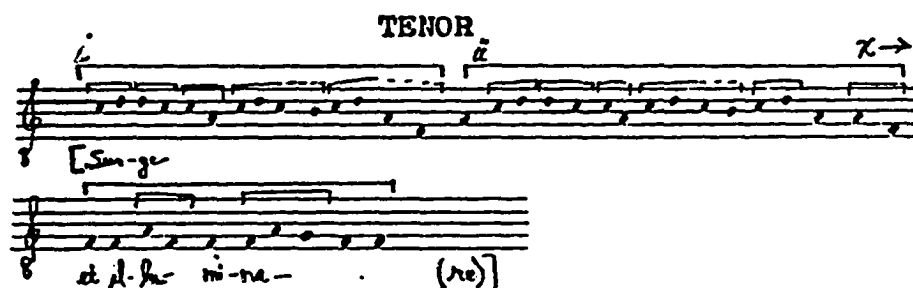


FIG. 11: The Melisma on "Surge et Illuminare"

parallel verses of the poem are set to parallel musical lines. The rhythmic variations in the tenor have a correspondence in the varying versification and increasing length of stanzas in the duplum text, with a consequent acceleration in the rate of declamation from the first through the third section. It is likely that the missing triplum had repetitions of text and music that directly coincided with its musical phrase structure, though doubtless these were not precisely coincident with those of either duplum or tenor. It is worth noting, too, that the refrain in the duplum is itself a mini-AA'B setting.

I suggested above that Candens is a polyphonic setting of the tune carried by voice II, but there is nothing to indicate that this tune had a prior existence. Do the polyphonic refrains of Suspiria, Rogativam, and Surgere preserve pre-existent tunes? It seems unlikely, given the compositional constraints apparent in each motet, though impossible to rule out. The melodic style in the refrains is certainly close to what we commonly regard as a popular, even dance-like idiom, and it definitely colors the melodic style of the other parts in these motets. It is testimony to the vitality of the insular motet that it could produce forms of such transparent charm and ingenuity.

Motets with Periodic Phrase Structures

Periodicity refers to a regularly recurring element; when the term is used in regard to the motet that element is a musical phrase length. Many of the motets already discussed in this chapter, including those with strongly defined sectional or "strophic" form such as the motets with strict voice exchange or the refrain motets, have features of periodic phrase structure. Periodicity may be found in one or more voices of a motet, usually (but not always) including the tenor. In a part with periodicity, phrase lengths may vary in some predetermined way, but more usually they are equal. If the same period is repeated uniformly in two or more voices of a motet, then these voices (and the motet as a whole) are characterized as "isoperiodic."

TABLE 11
ISOPERIODIC MOTETS

<u>Motets (by increasing size of module)</u>	<u>Module (in L)</u>	<u>Number of Periods</u>	<u>Length (+final L or a coda)</u>
<u>Isoperiodic in long and breve</u>			
Vas exstas	7	10	70
Regi regum (wc)	7	12	84
Ianuam quam clauserat (wc)	8	14	112
Petrum cephas	9	12	108
Templum eya	9	8	72
Lux refulget	9;6;4	10;2;3	90;12;12
Virgo sancta Katerina	9	10	90
Solaris ardor (wc)	9	6	54
Jhesu redemptor	10	8	80
Ut recreentur	10;12	8;7	80+4;84+10
Inter choros (wc)	12	5	60+4
Veni creator (wc)	12(2x6)	9½(19)	114+1
Salve sancta virgula (wc)	12	3	36+20
Rex sanctorum	12	6	72
Dei preco	14(2x7)	4(8)	56
Maria mole pressa	15	6	90+1

Isoperiodic in breve and semibreve

Duet motets with medius cantus

Rosa delectabilis	4	15	60
Jesu fili	4	16	64
A solis ortus	4	12½	50
Fusa cum silentio	8(2x4)	7½(14½)	58
Zelo tui lingueo	8	16½	130
Quare fremuerunt	8	12	96

(see also Jhesu redemptor, Vas exstas, and
Dei preco from among those in l and b)

Others isoperiodic in breve and semibreve

Rex visibilium (wc)	4	9	36
Suffragiose	2	21	42
Iam nubes	4	11	44+1

Table 11, cont.

OTHER PERIODICITYMixed periodicity

<u>Motet</u>	<u>Periods of Upper Parts; Tenor</u>
Ade finit	13, 11, 9; 4
Detentos a demonibus	17; 7
Regina iam discubuit	17; 5
Venit sponsa de Libano	17; 11
Parata paradisi porta	6, 8, 9, 12, 13; 14
De flore martirum	9, 6, 2, 4, 8; 7
(Iam nubes	4; 9)

Sub-divided module periodicity (see Figure 16)

Mulier magni meriti
 Princeps apostolice
 Orto sole

Beatus vir

KEY: (wc) signifies that the motet is a whole-chant setting. The Length column under Isoperiodic motets indicates that there is usually a whole number of modules set, and that the number scheme usually incorporates the final long.

Where the periods of the motet voices differ, one may speak of "mixed periodicity." In such a situation there may be occasion to speak of a double structure if a voice seems to have sufficient independence from the tenor in melody and phrase design to suggest that it is a cantus prius factus. It is useful to distinguish a third type of periodicity, "subdivided-module periodicity," in which the repeating module is not itself one single long phrase, but rather is made up of a number of shorter phrases of mixed periodicity; this more elaborate modular structure may be interrupted or reset so as to replicate exactly over restatements of the tenor pattern, rather than continuing from the beginning of the motet to the end.

Isoperiodic motets are the most numerous and clearly defined class of periodic motets in the English repertoire. In a typical case an adjustment is made to the lengths of the initial phrase in each voice so as to stagger or displace subsequent phrases, in order to avoid strictly parallel phrases in two or more parts. This offset is made up at the very end of the motet by a compensating increase or reduction in the length of the last phrase in each part. For instance, if the length of the period is $5L$, then the phrases of the voices in a motet a_3 might be laid out as follows:

7+5+5+.....+5+3L

6+5+5+.....+5+4L

5+5+5+.....+5+5L

This creates a module of phrases and phrase rests of the unit length that replicates itself strophically throughout the composition. The module may be rigorously isorhythmic as well but in fact seldom is.⁴² Usually, however, it is isodeclamatory. That is, the motet's phrases are all identical in declamatory patterning; one may speak of a "declamation profile" that is constant whatever the variety in melismatic subdivision of the regular units of declamation. As a consequence, isoperiodic motets normally have poetic texts with regular verse structures, which are paired in length and versification. In fact regular poetry is associated generally with periodicity and balanced phrase structures; isoperiodicity is merely an important example of this. Granting that the composition of an isoperiodic motet involves the coordination of regularly versified texts with a rigidly constructed numerical phrase scheme, a composer could conceivably begin to work with either the determination of a preferred modular number or the choice of a con-

⁴²For the clearest available discussion of the meaning of isoperiodicity, with reference to many of the motets to be discussed below, see Sanders, "Motet," pp.543-46. Isoperiodicity is not unknown among 13th-century motets, but is not nearly so often encountered as in the later repertoire, and is more frequent by far in England than on the continent in the earlier period. There is a noticeable lack of such phrase structuring in the newer Latin double motets of the Roman de Fauvel.

ventional versification scheme as a starting point. Given a modular number and uniform declamation in some pattern, versification is dictated. Given a poem (or any predetermined verse pattern) and a declamation pattern, the modular number is dictated.

Motets Isoperiodic on Long and Breve

A clear generic subdivision among isoperiodic motets in the English repertoire occurs between those that have declamation on the long and breve and those that have declamation on the breve and semibreve. Within each of these subdivisions there is a single predominant type: for the former, motets with broadly patterned tenor (similar to Petrum cephas), and for the latter, duet motets with medius cantus (similar to Jesu fili).

In the Petrum cephas type, the phrase rests in the textured voices, and often even more strikingly, the pattern of notes and rests in the tenor, make a distinctive visual configuration in the manuscript source. (See Figure 12.) This orthography is especially characteristic of the motets with large modular numbers. Variations in texture and the rhythmicization and patterning of the tenor in these pieces are in large part due to the fact that a high proportion of whole chants are set this way, with all the problems inherent in trying to accommodate the chant to the modular scheme. The evidence suggests a possible line of develop-

ment: first, motets with three isoperiodic texted voices over a tenor moving strictly in longs (3+1), such as the late 13th-century tropic chant setting Salve mater (WF, 64)⁴³ or the Worcester palimpsest Inter choros; second, motets in which the tenor is more active, but not isoperiodic, such as Ianuam quam clauserat or Salve sancta virgula; third, motets in which the tenor articulates the basic modular number but is not yet isorhythmic, such as Regi regum; fourth, motets in which the tenor is organized in a succession of identical rhythmic taleae, especially in longs, and long and breve rests.

Petrum cephas is a typical example of this last stage. It is in four voices, three of which (the two texted upper parts and the tenor) are isoperiodic; the Quartus cantus does not participate in the numerical scheme. The modular number of this motet is 9, articulated in the upper parts as eight longs followed by a long rest and in the tenor as four long-rests followed by five longs. Each texted phrase sets fourteen syllables, comprising two verses of a four-line stanza with syllable and accent pattern 8686pp.⁴⁴ The even syllable count with pp stress usually invites treatment with an upbeat (anacrusis). Here the pick-up has been stretched

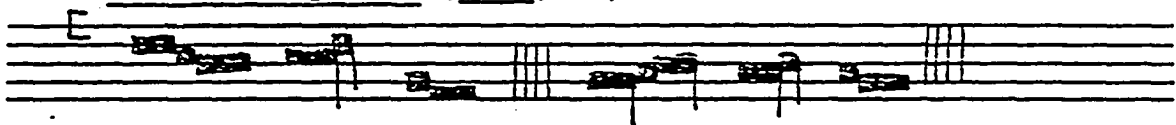
⁴³All three texted parts articulate 11 as eight longs followed by three long-rests (usually setting fifteen syllables per phrase) over a tenor moving in longs.

⁴⁴That is, a fourteen-syllable long line with rhyme and caesura regularly falling after eight syllables and a proparoxytonic (i.e. antepenultimate) final stress accent.

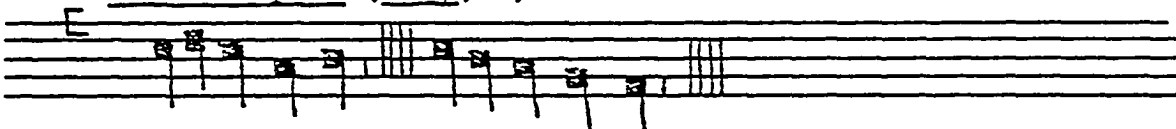
Veni creator spiritus (Ccc 65, 2)



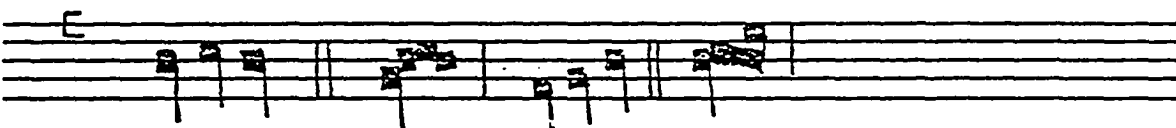
Maria mole pressa (Ob 7, 1a)



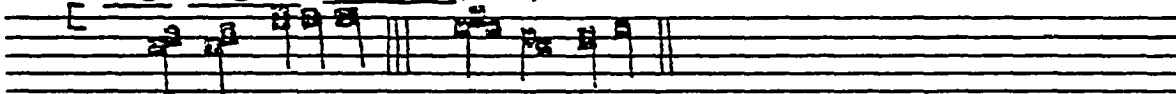
Petrus cephas (Ob 7, 2)



Lux refulget (Ob 7, 4)



Regi regum (Onc 362, 12)



Rosa delectabilis (Onc 362, 18)

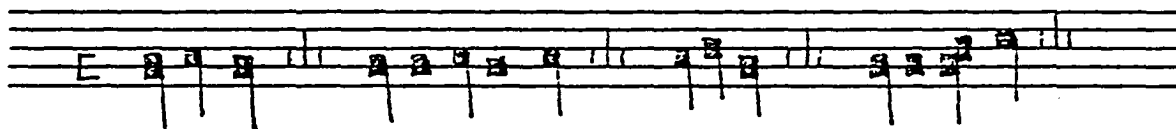
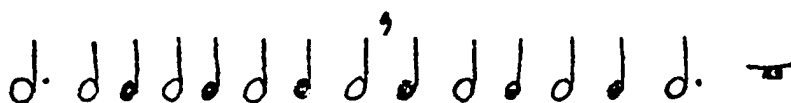


FIG. 12: Orthography of Isoperiodic Tenors

(See also Fig. 15)

to a full bar:



The first duplum phrase is offset from that of the triplum by seven bars of rest -- its poem is, as a result, shorter than that of the triplum by one couplet -- and the tenor is made to overlap with the triplum after three bars of rest. Since the tenor pattern itself begins with four bars of rest, the result is that the triplum sings an entire texted phrase supported only by the Quartus cantus before the other two voices enter together. The effect is similar to that of the introitus that prefaces several isorhythmic motets by de Vitry and Machaut. This staggered pattern of entrances also (perhaps not merely incidentally) serves the purpose of creating tonal unity in Petrus cephas, which the cantus firmus does not provide, by allowing the piece to begin and end on D, whereas the cantus firmus begins on F.⁴⁵

While most of the other motets of this type have similar design in four voices with regular declamation, two are a3: Virgo sancta and Jhesu redemptor, and in both of these the declamation lapses into breve and semibreve values.

⁴⁵On the English propensity to manipulate a cantus firmus to provide tonal unity in a composition, see Sanders, "Tonal Aspects," pp.31-34. See also the Critical Report on Veni creator for another probable example.

Virgo sancta parallels the acceleration of activity in its tenor with quickened declamation, and Jhesu redemptor accommodates a text "too long" for its phrase module through recourse to bursts of declamation on semibreve values, though without recurrent patterning. In Lux refulget, a fragment of a motet a4, there is also a speeding up of declamation as a result of the quickening of the tenor rhythms, which is strictly controlled by successive sesquialtera proportions (9:6:4) in the length of the modular unit.

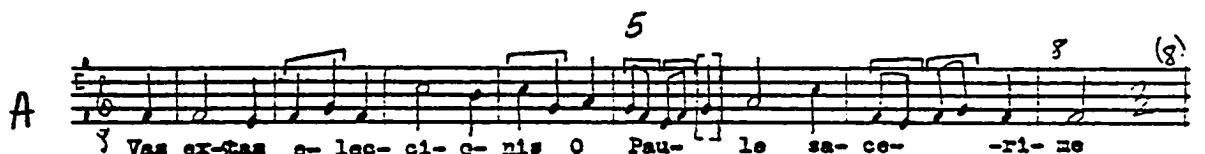
In general, isoperiodic motets show no prominent isomelic features because of the changing relationship of the isoperiodic module to the tenor color. However, there are some interesting exceptions. Solaris ardor, which is basically isoperiodic in a module of 9L, is built on a virelai (musically ABBAA); as has been mentioned above, strophic repetition of counterpoint marks the recurrence of each of the two melodic ideas A and B. Two isolated motet voices, Vas exstas and Dei preco, have features of range and melodic cadencing that suggest they survive from motets in which they were the lowest voice. They show not only the typical displacement of the modular unit found in single voices drawn from motets of isoperiodic design, but also unusual isomelic features. (See Figure 13.)

The ten phrases of Vas exstas are related melodically according to the scheme AA' BB' CC' DEFG (capital letters represent phrases setting two lines of poetry). Phrases A'

FIG. 13: Isoperiodic Voices with Isomelic Features

Figure 13

Vas exstas (Cpc 228, 1)

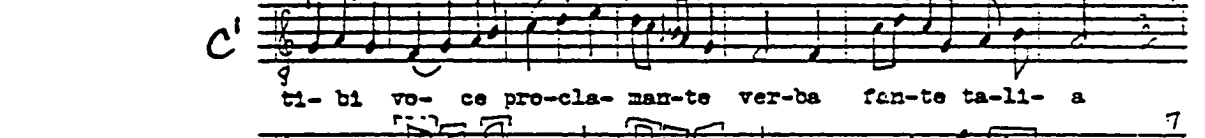
A  5 8 (8)
Vas ex-stas e- lec- ci- o- nis O Pau- le sa- ce- -ri- me

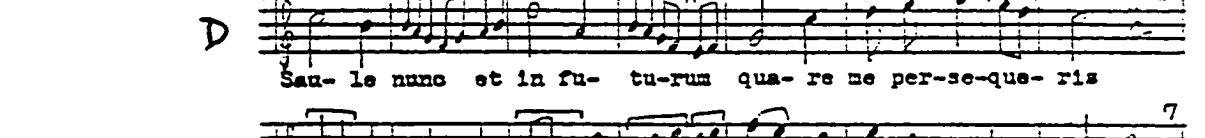
A'  10 15 (7)
car- ne li- cet le- si- o- nis ic-tus sen- tis in-ti- me

B  20 7
per-se- quen-do gen-tem mag-nus Chris-ti pri- us fu-e- rat

B'  25 7
mi- tis e- ras ve- lud ag-nus post quan-do co-ru-e- ras


C  30 7
lu- ce cir- ca te mi- can-te de ce- li pro-vin-ci-a

C'  35 7
ti- bi vo- ce pro-cla- man-te ver-ba fan-te ta-li- a

D  40 7
Sau- le nunc et in fu- tu- rum qua- re me per-se- que- ris

E  45 7
ad cal- car est ti- bi du- rum si re- cal- ci- tra- ve- ris

F  50 7
ci- vi- ta- tem in- gre- di fes- ti- na tu ve- lo- ci- ter

G  55 6
see gaudi te dedi con-vertere per-hen-ni- ter.

Templum eya salomonis Ob 7, 9

A TEM-PLUM e- -ya sa-lo-mo-nis in su-per-ne re-gi-o-nis po-lo re-no-va-tur X

A PLE-NUM pe-tris pre-ci-o-sis mu-rum spis-sis spe-ci-o-sis re-e-di-fi-ca-tur Y

B IN-TUS oe-drus et ci-pres-sus li-ba-num et la-pis pres-sus o-pe-re pa-ra-tur X'

B IN-TUS co-lump-ne que tra-bes si-tu-a-tur neo-que la-bes il-lic in du-a-tur Y

C FO-RIS san-cta ci-vi-tas ie-ru-sa-lem per se-mi-tas fit no-va pla-te-a-rum X''

C FO-RIS sil-ve oam-pi pra-ca pu-te-i fon-tes et la-ca sunt lo-ca lim-pha-rum Y

D I-BI splen-det sol se-re-nus ob quem est po-lus a-me-nus cum spe-ra stel-la-rum X'''

E(c) I-BI per-du-can-tur sur-sum post hu-ius a-go-nis cur-sum ad id tem-plum ca-rum Y

Figure 13, cont.

Figure 13, cont.

DRE 20, 5..

Del prece

 $\frac{1}{2}$

Dei prece De-i pre-co fit ba-

(3)

5 10 (7)

-pti-sta mun-dus quo non fert ma-lo-rem qui con-ce-ptus

15 (7)

est in i-sta val-le pro-pter mun-di mo-rem hic

20 (7)

car-nem do-cet de-te-sta-ri set ad pe-ni-ten-ci-

25 30 (7)

-am or-ta-ri cu-rat quos cu-pit sal-va-ri nes-

35 (7)

-si-as tan-dem qui pu-ta-tur ab He-ro-de de-col-

and B share a common cadence figure, and so do B' and C. This in a sense ties together the first six phrases as a unit. D and E share a similar rhythmic figure at the cadence which is new, and this figure is picked up again at phrase G. The break between C' and D reflects the sense of the text, but not its versification, which remains the same.** Dei preco, isoperiodic in 14L units, reveals itself to be constructed in smaller 7L units, each of which is a variation on a common melody.

Templum eya Salomonis is an isolated triplum with a regular periodic phrase structure in eight 9L phrases, and impressive features of melodic correspondence and recurrence. The eight phrases define four pairs of melodic double versicles: AxAy BxBy CxCy DxEy, where x and y are ouvert and clos cadential figures of length 4L that repeat (x in varied form, y literally) as refrains. The musical phrases are isodeclamatory, with one text stanza per phrase and an articulation of the melodic line into three segments by caesuras following the three verses of each stanza and their internal rhyme. Paralleling the melodic double versicles is a pairing of the stanzas by initial word ("intus", "foris", "ibi"). In effect, the motet text, written like a sequence, is set like a sequence; it mirrors its text musically to

**The break between the first six and final four phrases corresponds to a shift in narrative in the text, moving to direct discourse (the Lord addressing Paul).

produce a hybrid with strict isoperiodicity whose isomelic features give it a close affinity to the refrain motets.

Finally, there is Ut recreentur celitus, which shows isoperiodicity in units of 10L for the first of its two sections and units of 12L for the second. This bipartite construction, with a coda at the end of each half, is unlike that of any other isoperiodic motet, but rather recalls features of other freely composed motets a4(2+2). Ut recreentur demonstrates features of melodic repetition between alternate musical phrases (corresponding to alternate verses of text), but there does not seem to have been any consistent and strongly marked strophic repeat, nor do the adjacent phrases suggest any possibility for voice exchange. Because we lack the means to complete any of the fragments just described, they must remain tantalizing reminders of the creativity possible within the confines of isoperiodic phrase structures in the English motet.

The Duet Motets with Medius Cantus

In motets whose main units of declamation are the breve and semibreve the increase in syllabic subdivision of the long leads to shorter phrases (as measured in longs) and to an increase in the variety of declamation patterns for the text. The most important and numerous group of isoperiodic motets with such declamation are the duet motets with medius

cantus.⁴⁷ These are motets a3 in which a pair of texted voices of equivalent rhythmic activity and equal ambitus, lying an octave apart, encloses a cantus firmus that is in effect the middle voice of the three. Duet motets usually have a wide ambitus for each texted voice (a tenth or an eleventh) and for the motet as a whole (two octaves or more). They are, with the single exception of Quare fremuerunt, bitextual, and feature rapid semibreve pattern where the outer voices utter text syllables homorhythmically in a counterpoint that often becomes simply a chain of parallel imperfect consonances, the style Harrison has dubbed "proto-faburden-parlando."⁴⁸ This parallel counterpoint is usually at the sixth. The most frequent isoperiodic module for these motets is one of 4L.

⁴⁷The term medius cantus makes just a single appearance in a motet source: the tenor of Fusa cum silentio in DRc 20 is identified as Medius cantus. Manere. It simply means middle voice. (Manuscript layout normally puts a medius cantus, like any other tenor, at the bottom of the page.) Medius cantus, as used in DRc 20, has an equivalent in the vernacular English term mean, which was used to designate the middle voice in a composition a3 (as the second term in the constellation treble/mean/burden) in many late-Medieval vernacular English texts. (See the references collected by Trowell, "Faburden," pp.32-36, on the basis of which he argues that the terminology is applicable to a popular repertoire of improvised singing a3 in parallel harmonies that was the probable origin for 14th-century English cantilena and cantilena-style writing.) Treble, by comparison, is the English equivalent of triplex or triplex cantus, the term used, for instance, to identify the top part in a discant setting a3 of Angelus ad Virginem in Cu 710.

⁴⁸Harrison, "Ars Nova," p.72, and his "Introduction" and "Notes on Transcription and Performance" for PMFC XV.

A number of motets and fragments prefigure what we may regard as the archetypal duet motet. First, a small number of other motets have a tenor that is either a middle voice by range or else shares its range with the duplum. Among pieces in long-breve declamation, for instance, Regina celestium has a medius cantus (the tenor Regina celi letare, arranged in 4L phrases) but lacks any evident periodicity in the surviving texted voice. Two isolated voice parts just cited previously for certain isomelic features, Dei preco and Vas extas, are most likely the lowest parts from two duet motets with medius cantus in long-breve declamation.⁴⁹

Among motets with breve-semibreve declamation and a medius cantus, there are examples ranging from Fusa cum silentio, with its narrow range of only a 13th and texted outer voices that are not equal in activity,⁵⁰ to those whose outer voices are equally active but not regularly patterned with synchronized parlando, such as Jhesu redemp-

⁴⁹A number of other motets share tenor range with a lower texted part without exploiting this feature in the fashion of the duet motets. These include Ade finit, Caligo terre, Doleo super te, Orto sole, Patrie pacis, Regina celestium, Solaris ardor, Surgere iam est, Trinitatem veneremur.

⁵⁰The lower texted voice of Fusa is in long-breve declamation while the upper part has breve-semibreve declamation, so the two texts are not of the same length and are sung at different rates. Melismatic breves and semibreves in the lower part do, however, often move in sixths and tenths with the upper voice.

⁵¹Jhesu redemptor has a module of 10L (that is, an odd multiple of 2L). In respect to the length of the module,

tor,⁵¹ A solis ortus, or Civitas nusquam,⁵² to motets such as Jesu fili, Rosa delectabilis, and Quare fremuerunt, with regularly recurring passages of semibreve pater in duo.

Jesu fili and Rosa delectabilis, in particular, show the strong impress of a common archetype. They both have an underlying mensuration in first mode and their overall lengths and numerical structures are closely related:

Jesu fili	Rosa delectabilis
I 64L = 5L + 13(4L) + 7L	60L = 5L + 12(4L) + 7L
II = 16(4L)	= 15(4L)
III = 6L + 13(4L) + 6L	= 6L + 12(4L) + 6L

In each the initial displacement established between the outer parts is 1L, so phrases of 4L overlap by 3L. It is where the parts coincide that declamation patterns are synchronized. This has been arranged to occur in both works so that the most rapid parlando is performed by the texted voices over the last two longs of the tenor phrase, espe-

and also the declamatory style (mostly on long and breve), it is in a sense intermediate between long-breve and breve-semibreve isoperiodic motets (and akin to Vas exstas and Dei preco).

⁵²Civitas nusquam has a total span of only a twelfth with outer voices a fifth apart in range. It lacks any isoperiodic phrase structure, and occasionally engages in parallel counterpoint at the fifth, though counterpoint at the sixth is more common. All of this suggests that it may be an older motet than the others under consideration here.

cially while the tenor rests. The respective duet patterns may be seen in Figure 14.

Jesu fili

tenor:  etc.



Rosa delectabilis

tenor:  etc.



FIG. 14: Duet motet parlando patterns

In both of these motets the text in the upper voice of the duo is laid out so that verse and stanza endings correspond to musical phrase endings, while in the lower part musical phrase endings cut through the verses. At the end of each motet a line of verse has been added to the final stanza in order to stretch the last musical phrase into a sort of coda. The climactic effect is heightened in Jesu fili by having both voices sing the same text, "Reum munda nunc vicio." This technique of highlighting the text was

also used several bars earlier on an equally significant line, "da mihi quod sicio."

Quare fremuerunt stretches the duet concept in both music and text to its practical limit. Here a single poem is sung simultaneously by both voices throughout with additional troping in the lower voice that provides musical continuity when the upper voice has a rest.⁵³ Patter declamation in semibreves occurs where the tenor rests (for two bars each time) and elsewhere as necessary in order to accommodate all the words provided in this case. The text, unusually favored here since it may be heard with a clarity and emphasis not normally possible in an isoperiodic motet, is an extraordinary poetic tour de force in which the incipits of Psalms 2-12 are quoted in sequence and embedded in a regular poetic matrix.

The tenor of Quare fremuerunt is also noteworthy. It does not have one of the simple tenor patterns of the other duet motets but rather is broadly patterned in longs, triple

⁵³In Regne de pite there is also simultaneous declamation of a single text throughout; one of the voices occasionally drops out for a few bars. Systematic parlando in duo beyond that seen in the duet motets is rare but not unknown; it can be heard in the second half of the DRC 20 version of Orto sole (the one a4), in the Cgc 512 motets Virgo Maria and Tu civium, on the final phrase of Doleo super te, in the refrain motet Suspiria merentis, and in the upper two parts of Trinitatem veneremur. Probably there were also duet passages in Parata paradisi porta. It is interesting to see that in Mulier magni meriti, by contrast, increasingly lengthy bursts of semibreve declamation are not exploited for any prominent homorhythmic passagework between texted parts.

longs (here uniquely indicated by a three over the note head),⁵⁴ and long rests, much in the style of the tenors of the motets like Petrum cephas. Appropriately, given the use of Psalms in the motet text, the tenor color is the incipit of a Psalm or Magnificat tone. It has been disposed in three rhythmic taleae of 8L (6L followed by 2L rests). In performance this tenor must be sung four times in all -- forward, backward, forward, backward -- to form a double palindrome. Retrograde performance is signalled by the last four pitches written out in the manuscript, which are a mirror image of the third talea, and further by the initial rests, which are not sung when the tenor is read forward (the motet does not start with rests in the tenor) but are necessary to complete the retrograde taleae.⁵⁵ (See Figure 15.)

The stylistic parallel between the duet motets and English discant settings has been noticed by a number of scholars.⁵⁶ In a typical example of discant a3 the cantus firmus

⁵⁴Bukofzer, SMRM, p.97, cites examples of 15th-century English music manuscripts where alteration is indicated by the numeral 2 below the affected pitch.

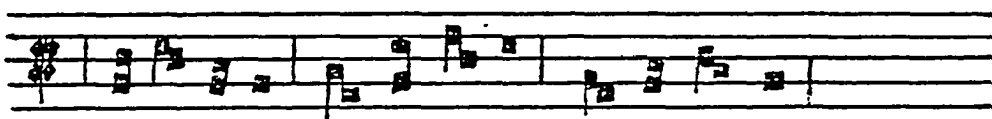
⁵⁵The tenor of Inter usitata also must be sung in retrograde (though this is conveniently explained in a verbal canon) and similarly provides rests at the beginning.

⁵⁶Harrison, in NOHM III, p.86, remarks that "this practice {of placing a tenor in the middle voice} is of some interest in view of its regular adoption in English discant after ca. 1350 for ritual plainsong settings." See also Sanders, "Die Rolle," p.45; idem, "Motet," p.544; and Apfel, Grundlagen, Chapter IIh, pp.133-35.

Tenor of Quare fremuerunt (Lbm 1210, 9)



Tenor of Inter usitata (Omc 266/268, 2)



Hoc ter cantetur medio retro gradietur.

FIG. 15: Tenors of Quare Fremuerunt and Inter Usitata

in the middle voice moves in even breves while the outer voices move around it in breves or shorter values in mainly homorhythmic patterns. Note values in the discant settings are reduced by a factor of two from those that appear in the duet motets (tenor motion in breves rather than in longs, with subdivision into semibreves and minims rather than into breves and semibreves) but the similarity in texture is obvious. Comparison is also apt between duet motets and the only two cantilenas that have Petronian-style syllabic semibreves and homodeclamatory patter (in each case without any consistent grouping of breves into longs). These are Ave

celi regina and Salamonis inclita.⁵⁷ Salamonis is in three voices, with a predominance of contrapuntal motion in parallel six-three harmonies during semibreve pater passages. Ave celi is in two voices that often move together in parallel sixths. Its layout in both of its sources suggests the addition of a third (middle) voice.⁵⁸ In regard to the chronology of discant, cantilena, and duet motet it seems simplest to suppose that motets such as Jesu fili and Quare fremuerunt are roughly contemporaneous with cantilenas like Ave celi regina and Salamonis inclita and that these predate the bulk of the English discant settings.⁵⁹

A few fragments, including Beatus vir, Zorobabel abigo, and Radix Iesse, the first two of which use progressive insular notations, and the third, French Ars Nova notation,

⁵⁷Ave celi regina is Cqc 512, 11 = Cpc 228, 5 and Salamonis inclita is Cqc 512, 10 = US-NYpm 978, 9. They will be edited in PMFC XVII.

⁵⁸In Cqc 512 this cantilena was mostly written out on two staves in score, but on one system it was written out on three, with the middle staff left blank. In Cpc 228 it was written out entirely in two-stave systems, but it is followed on the same page by a separate voice part that in fact is a middle voice for the first half of the piece. This third voice does not provide continuous enrichment of the texture, but rather supplements the harmony only at cadences in the outer voices and rests while the text parts engage in their most extended spurts of homorhythmic pater.

A similar empty staff has been left throughout the Ob D.6 copy of the cantilena Missus Gabriel, and the cantus firmus has been written out separately from the two outer parts of two discant items in score found in US-NYpm 978, 6 and 13.

⁵⁹Alma mater is of the same generation as the duet motets and cantilenas named above. It is of interest to note that in it the words "notulis modulis dulcissimis" are set to

may be related to the duet motet tradition. The best case can be made for Beatus vir, where the tenor, a medius cantus, and the lowest voice of a motet a3 survive. Accelerated declamation while the tenor is silent very well may have been paralleled in the missing upper part.⁶⁰ It is of interest to note that in general the duet motets appear in the later English motet collections such as Lbm 1210, DRC 20, and Lwa 12185. In addition, Rosa delectabilis is a palimpsest in the earlier Onc 362, and is written in a "progressive" notation. Thus the duet motets appear to be among the most "progressive" of all the insular motet types of the first half of the century. They are further distinguished by their subject matter, which turns away from the more familiar motet subjects (such as Mary, saints, and feast days of the church year) towards Jesus and devotional topics.⁶¹

parallel motion in semibreves, albeit parallel fourths over a stationary tenor.

⁶⁰The tenor of Beatus vir uses red coloration to imperfect the long and breve, and the motet has a phrase scheme of mixed periodicity that is adjusted for exact repetition over the second tenor talea. Both of these are features of isorhythmic French motets of the second quarter of the 14th century and suggest in this case a probable French Ars Nova influence.

⁶¹By contrast, among the motets isoperiodic in long and breve there is a marked prevalence of motets on saints.

Other Motets Isoperiodic in B and S

Aside from the duet motets and fragments just mentioned, there are a few other strictly isoperiodic motets with declamation on breve and semibreve. Three of them, Rex visibilium, Iam nubes, and Suffragiose virgini, share an important formal trait: phrase displacement has been arranged to produce overlap by exactly one half of the modular number (4L for the first two and 2L for the third). This permits exact rhythmic exchange between the upper parts within each module: the underlying tenor pattern is either invariable (Iam) or varies only slightly (Rex and Suffragiose) between the two halves of the module. As a result there is exact isorhythmic repetition between periodic modules in addition to isoperiodicity. (In this line of development isoperiodicity is necessarily prior to isorhythm.)

Rex visibilium carries out this design over just the first three quarters of the motet. It uses its tenor, the low-lying whole chant of the Gloria prosula Regnum tuum solidum (shaped ABBCCD), as the starting point for a structure that in several ways is very similar to that of a duet motet with medius cantus. Over phrases A BB of the tenor (28L=8L+2(10L)) the composer has fashioned an isoperiodic structure with declamation in overlapping chains of paired semibreves. Tenor phrases CC D are compressed into eight bars, with an interruption of the isoperiodic phrase scheme and, simultaneously, abandonment of the previous regularly patterned declamation.

$$\begin{aligned}
 \text{Rex visibilium} \quad 36L &= 1L + 7(4L) + 3L + 4L \\
 &= 3L + 7(4L) + 2L + 1L + 2L \\
 &= 8L + 2(10L) + 8L = 14(2L) + 8L
 \end{aligned}$$

Iam nubes is isoperiodic over the middle three of five 9L periods with a textless cauda over the first and a more irregular scheme over the last, when the text gives up the succession of lines beginning "iam".

$$\begin{aligned}
 \text{Iam nubes} \quad 45L &= 4L + 3L + 7(4L) + 2(3L) + 4L \\
 &= 2L + 3L + 7(4L) + 3L + 4L + 5L \\
 &= 5(9L)
 \end{aligned}$$

In Suffragiose, although the long is perfect the initial displacement in the phrase scheme is 2B; after this beginning, however, the module is 2L (6B) with near rhythmic identity of the first 3B with the second 3B, and strict isorhythm between successive modules.

$$\text{Suffragiose} \quad 42L = 2B + 20(2L) + 4B$$

Other Periodicity

Motets with other kinds of periodic phrase schemes are fewer in number. Of those with mixed periodicity, Ade finit and Parata paradisi porta are probably most characteristic. Ade finit has a triplum with phrases of 11L and 13L and a duplum with phrases of 9L, while the tenor moves in units of 4L. Triplum and tenor coincide, as a result, every 24L, the length of the tenor prior to repetition, and there is a marked degree of strophic repetition of counterpoint over each of the following two tenor statements. In Parata paradisi porta, the tenor proceeds in units of 14L while the textured voice has phrases of 6,8,9,12, or 13L, for each of which there is a corresponding fixed declamation pattern and number of syllables (16,25,26,31, and 35, respectively).² Both Ade finit and Parata paradisi porta have what will be called here "long-line" verse, in which lengthy lines of fixed syllable count and end rhyme span the musical phrase without marked metrical pulse or subdivision by internal rhyme or caesura.

The third form of periodic phrase construction mentioned at the beginning of this section, "subdivided-module periodicity," is seen among the English motets in three pieces from Cgc 512: Mulier magni meriti, Princeps apostolice, and Orto sole. The only other clear instance is found in a motet from Lwa 12185, Beatus vir. (See Figure 16.) It

²See Lefferts and Bent, "New Sources," pp.334-37.

is also the kind of periodicity seen in many continental isorhythmic motets. Unipartite isorhythmic motets are usually simple isoperiodic motets with an elaborate scheme of mixed periodicity used to articulate phrases within the rather long module. Bipartite isorhythmic motets usually function similarly, except that two such isoperiodic schemes are used, with a "joint" between them. Adjustments are made to the numerical scheme not simply at the beginning and the end, but also at the boundary between diminished and undiminished sections.⁶³

Other Insular Motet Types

Motets with Varied Rhythmic Patterning of the Tenor

There are fragments of four motets a4 which are similar enough to each other to suggest that they are of a motet type now represented by no surviving complete motets. Their most distinctive feature is the rhythmic variation found in the tenor, whose taleae are mostly 4L units (or occasionally, other multiples of 2L units), in which a rhythmic figure is introduced and repeated a few times, and then cast off in favor of a new pattern. In Apello cesarem and Flos

⁶³The development toward such fully worked out and consistent number schemes in isorhythmic motets can be observed in the motets of Philippe de Vitry from the 1320s and 1330s, following the chronology proposed by Sanders in "Early Motets," especially pp.36-37. These kinds of schemes are found in all the fully isorhythmic motets of Machaut, which most likely are indebted in this respect to de Vitry. The English motets surely date from the same time period; the possibility of an English influence on the French is taken up below, pp.155ff.

Mulier magni meriti (Cgc 512, 1)

$$\begin{aligned}
 \text{I} \quad 54L &= \underline{3 + (6+3) + (6+4) + (5+4) + (5+2) + 4 + (3+2) + 4 + 3} L \\
 \text{II} \quad &= \underline{7 + (2+7) + (2+7) + (2+7) + (2+3) + 6 + 3 + 6} L \\
 \text{III} \quad &= 3(9+9)L = 3(18L)
 \end{aligned}$$

Princeps apostolice (Cgc 512, 2; DRc 20, 4)

$$\text{I} \quad 52L = \underline{6 + 3(5) + (5+1) + 5 + 4(5)} L$$

Orto sole serene (Cgc 512, 9; DRc 20, 7)

$$\begin{aligned}
 \text{I} \quad 60L &= \underline{4+4+4+(3+4)+4+4+(3+4)+4+4+(3+4)+4+4+3} L \\
 \text{II} \quad &= \underline{1+4+5+3+(2+1)+5+4+3+(2+1)+4+1+3+4+1+(1+1)+5+7+2} L \\
 \text{III} \quad &= 4(3+4+4+4)L = 4(15L)
 \end{aligned}$$

Beatus vir (Lwa 12185, 3)

$$\begin{aligned}
 \text{I(Tenor)} \quad 92B &= 2(46B) = 2(2 \left[2(6B) + 8B \right] + 6B) \\
 \text{II} \quad &= \underline{3B+2(13B)+7B + (10+3)B + 2(13B)+7B+10B}
 \end{aligned}$$

In these diagrams, parentheses () enclose a musical phrase whose length has been subdivided to clarify how the phrase schemes overlap tenor taleae, yet in fact replicate the same pattern of phrase and phrase rest over each talea. Since these elaborate patterns of mixed periodicity may shift from talea to talea, absolute phrase lengths may appear irregular and obscure these patterns.

FIG. 16: Examples of Subdivided-Module Periodicity

regalis this change in tenor rhythm coincides approximately with repetition of the melodic color. This may also be the case in Lingua peregrina, judging from the part of the tenor that survives. In Peregrina moror, however, there are only two statements of a very long tenor color, and these are subdivided into roughly equivalent sections by internal shifts in tenor pattern as can be seen in Figure 17. Another feature held in common by all four is their second mode mensuration. The two palimpsests from the Worcester fragments, Lingua peregrina and Peregrina moror, exhibit what Dittmer calls larga-longa notation (for a further explanation of which, see Chapter Three).

The surviving texted parts to these four fragments are not strictly periodic in phrase design, and their texts show a significant degree of irregularity in versification, although rhyme and some regular recurrence of syllable count help to define stanzas. There is actually, however, a high degree of coordination between the tenor and the texted voice. The upper part often matches or interlaces with the tenor rhythm and aligns its verses with the 4L units of the tenor. Most text lines are declaimed in one of the regular patterns that fits into 4L with declamation on long and breve (or can be explained in terms of a recognizable deviation from such a pattern if syllables are missing), and major text divisions (stanzas or groups of stanzas) coincide with shifts in tenor rhythm (see Figure 17).

TABLE 12

OTHER INSULAR MOTET TYPES

Motets With Varied Rhythmic Patterning of the Tenor
(Especially in units of 4L)

Lingua peregrina
 Peregrina moror
 Apello cesarem
 Flos regalis

(Other motets with rhythmically varied taleae that are discussed elsewhere include:

Virgo sancta Katerina
 Suspiria merentis
 Surgere iam est hora
 Lux refulget
 Te Domina
 Suffragiose)

Petronian-Style Motets with Stratified Levels of Activity

Inter amenitatis
 Frondentibus florentibus
 Rosa mundi purissima
 Triumphus patet hodie

Patrie pacis
 Caligo terre
 Herodis in atrio

(Two fragments with some evidence of strophic repetition might also be assigned here:

Duodeno sydere
 Princeps apostolice)

The Remainder

O crux vale
 Augustine par angelis
 Si lingua lota
 Trinitatem veneremur
 Virgo mater salvatoris
 Hac a valle

In Apello cesarem and Lingua peregrina, rests in the surviving vocal line sometimes appear to fall outside of the 4L framework. Under these circumstances it cannot be said for certain just how the final motet design was settled on, that is, whether it was the execution of some rigid scheme that was predetermined or whether as composition proceeded some influence may have been exerted by the phrase demands of the upper parts. Peregrina moror may represent the former case, and Apello cesarem the latter. In the case of Lingua peregrina it is possible that those extra rests act to displace that voice in a periodic phrase structure that would have been perfectly regular in the missing triplum.

Four other motets are distinguished by rhythmic variation in the tenor. Three have already been discussed. They are the refrain motets Suspiria merentis and Surgere iam est, and the variation motet Te domina. The fourth, Virgo sancta Katerina, is, for purposes of classification, best regarded as isoperiodic. It takes as its tenor five statements of the Agmina melisma. Each statement is patterned by the repetition of a different short rhythmic phrase; from the first to the last of these there is an acceleration in rhythmic values, from longs to breves and then to semi-breves. The tenor rhythms "infect" the upper voices so that there is a parallel acceleration in the rate of declamation, but the upper voices are cast in considerably longer periods

FIG. 17: Rhythmically Varied Tenor Taleae

Figure 17, cont.

Flos regalis

1 1 d	1 d	d.	2 ~~1~~
1 1 d	d.	1 ~~1~~	2 ~~1~~
2 d	d.	2 d	d.
2 d	2 d	1 d	d.

Apello cesarem (a sample of tenor patterns, all repeated at least once; not all are in even multiples of longs)

| d. | d. | d. | ~~1~~ | d. | 1 d | 6L
 | d. | ~~1~~ | d. | 1 d | 1 ~~1~~ | d. | d. | 1 d | d. | 9L
 | d. | 1 d | d. | 3L
 | 1 d | d. | ~~1~~ | d. | 4L
 | 1 d | 1 ~~1~~ | 2L

 | d. | d. | d. 2 | d. | d. | d. 2 | d. | d. 2 | 8L
 | d. | d. | d. | d. 2 | d. | d. 2 | d. | ~~1~~ | 8L

than those of the tenor, and in fact are initially isoperiodic in units of 9L while the tenor moves in 3L units, then temporarily in units of 8L while the tenor moves in 2L units. It is noteworthy that the texts of Virgo sancta Katerina are regular and paired in versification, suggesting that they were created for a strictly isoperiodic composition.

Petronian motets

Of the remaining early-14th-century motets, the most significant group consists of motets in the style of Petrus de Cruce, with a sharp stratification of activity between a fast-moving triplum engaged in the virtuoso declamation of a prose-like text, a slower moving duplum with considerably less text, and an unpatterned, or very simply patterned tenor. "This is the style of the majority of the newest motets in the Roman de Fauvel, for instance, although it should be noted that the Fauvel motets mostly set regular texts, while as a rule irregular phrases and lack of rhythmic patterning, coupled to syllabic declamation, result in irregularly versified texts in Petronian motets. Inter amenitatis, found in Fauvel as well as in an English source,

"Stratification of rhythmic activity does not necessarily imply stratification of range between triplum and duplum. In a number of Petronian motets triplum and duplum ranges overlap almost entirely, and the duplum frequently sounds over the triplum. Caligo terre and Triumphat hodie are clear examples.

is typical in its lack of regular phrase and verse structures. Rosa mundi, Triumphus patet, and Frondentibus florentibus are equally amorphous in musical facture.

Given the English predilection for pattern and structure in the motet, it is not surprising to see how few motets and fragments there are of this type. However, declamation in chains of semibreves has made its influence felt in well-defined motet types such as the refrain motets, motets with strophic repeat, the duet motets with medius cantus, and some of the motets with unusual periodicity (such as the three from Cgc 512: Mulier, Orto sole, and Princeps).

Among those insular motets with stratification of activity are three with noteworthy elements of periodicity: Caligo terre, Patrie pacis, and Herodis in pretorio. Patrie pacis has rigidly patterned semibreve declamation in the triplum and a melodious duplum with balanced phrase structure in long-breve declamation. The tunefulness of the duplum suggests that it is a single statement of a pre-existent melody. This might account for the shortness of the motet as a whole, and also for the layout of the (unidentified) tenor, which moves in an uninterrupted series of eighteen undifferentiated longs (perhaps composed this way simply to support the duplum). Caligo uses the virelai "Mariounette douche" (the same tune found as the tenor of Solaris ardor) in the duplum and has a lowest written part (called "Tenor" in the manuscript) that is regularly patterned in rhythm

without any repeating melodic color. It was evidently freely composed as a contrapuntal support to the actual cantus prius factus. The triplum is more irregular in phrasing (though it sets a regular text); the resulting three-voice counterpoint is sometimes awkward. Clumsy partwriting is also a feature of Herodis in pretorio. Here both tenor and duplum have highly repetitious melodic designs. The tenor, a French chanson in the form AAB, is stated three times to yield the overall shape AAB AAB AAB. The duplum has a series of double versicles with ouvert and clos cadences, suggesting that it, too, is a tune. Its form is AA' x BB' CC' DD' EE' y. The elements x and y in this diagram were probably fabricated to help fit the duplum to the tenor (and the tenor itself may have been modified slightly from its monophonic form to help accommodate the duplum). The added triplum, like that in Caligo, does not have regular patterning, and again, as in Caligo, the counterpoint must be judged inexpert. In particular, the two lower voices do not fit well against one another.

The Remainder

The remainder of the earlier 14th-century motets, mostly showing distinctively insular features of design, resist accommodation in the foregoing taxonomy. Of these, three deserve to be singled out for attention: O crux vale, Augustine par angelis, and Hac a valle. O crux is a two-voice torso of what must have been a freely composed motet

a4 (2+2) with the careful phrasing and melodic facture, sectional structure with coda, and sectionally-bounded changes of mensuration characteristic of the large-scale voice-exchange motets. However, though it exhibits some isomelic features in its second section, it shows no features of voice-exchange.⁵ Augustine par angelis, like O crux, survives as two voices of a four-voice original. Its counterpoint shows parallel sixths and open tenths that indicate the characteristic English harmony of the original, but there is no repetition of counterpoint corresponding to the threefold statement of the tenor, nor is there any hint of voice exchange despite the fact that the texted part alternates cum and sine littera passages (the text could be alternate stanzas of a larger poem). Hac a valle consists of one whole voice and part of a second (most likely voices I and III of a motet a4) that engage extensively in parallel counterpoint, mostly at the fifth or sixth. The second voice bears less text but is just as rhythmically active as the first, and both have quite wide ranges. It seems there was at least one other rhythmically active (upper) part, but the nature and level of rhythmic activity of the tenor appear to be impossible to judge. The "progressive" notation and counterpoint of this fragment (typical of all the

⁵Viri Galilei or Ut recreentur, in some sense analogous free compositions a4, lie closer to recognizable norms for voice-exchange or isoperiodic compositions, respectively. See also Candens crescit, whose sectional structure has affinities to these large-scale free pieces.

motets in its source, Lwa 12185) suggest it is one of the newest motets in the earlier 14th-century corpus.

The Later 14th Century

Ob 7 and DRc 20 Rear Leaves

When considering the later 14th-century motets in England the question of French influence on notation, musical style and form is primary, both with regard to chronology and the direction of influence. There can be no doubt that English musicians were fully aware of the continental innovations of the musical Ars Nova by about 1350, for the author of the Quatuor Principalia shows full knowledge of continental developments, and in particular an admiration for Philippe de Vitry and a familiarity with his motets.‘‘ (On this basis the introduction of the minim in England is usually taken to be ca.1350.)‘’ Of course French motet style was already pressing against the native English musical idiom much earlier, as the insular examples of Petronian motets testify. As Levy has observed, "For a period around the beginning of the 14th century the well-developed English motet type represented (by Thomas gemma) must have held its own against an advancing French influence." Levy further posits that the sectional voice-exchange style of Ave miles

‘‘This treatise (CS IV, pp.201-98) cites the de Vitry motets Cum statua and Vos quid, which are dated by Sanders to the 1330s ("Early Motets," p.37). Vos quid appears in the English source DRc 20.

‘‘See for instance Harrison, "Ars Nova," p.69.

and the isoperiodic design of Petrum cephas "would seem to represent a slightly later English conception of motet construction -- a conception more rigid, more strongly influenced by French isorhythmic procedures."⁶ More recently Sanders has argued for a position 180 degrees from that of Levy. Believing that "isoperiodicity is the English road to isorhythm,"⁷ he observes that a relative chronology of the development of large-scale sectional forms and isoperiodic phrase structures in English motets, in comparison to the evolution of these features in the motets of de Vitry, suggests the strong possibility of direct English influence on this innovative French musician.⁸

Whatever the relative strength and direction of formative influence over the first third of the century or so, it is clear that few French pieces entered the English repertoire, or vice versa.⁹ This situation changes, however.

⁶Levy, "New Material," pp.230-31. See also Wibberley, "English Polyphonic Music," Chapter III: The Assimilation of Continental Trends.

⁷Sanders, "English Polyphony," p.234.

⁸Sanders, "Motet," pp.559-62 and "Vitry, Philippe de," pp.26-7. (Strophic is an appropriate term if there is a close correspondence between large textual subdivisions and the musical sections.) Sanders suggests a line of influence from the sectional or strophic English motets to Philippe de Vitry, in addition to the influence of isoperiodicity on isorhythmic design.

⁹Bent, "Transmission," pp. 66-67, raises the possibility that the motets of Onc 362, Lbm 24198, and DRC 20 that have French-texted tenors are French in origin. I think there are good musical reasons (as the analyses in this chapter hope to show) as well as circumstantial ones, for taking

TABLE 13

LATER 14TH-CENTURY MOTETS IN ENGLAND

IsorhythmicUnipartite

Amer amours DRc 20, 11
 Ad lacrimas " 12
 L'amoreuse " 16
 Apta caro " 18
 Mon chant " 19

Tribum quem Lbm 28550, 5
 Alme pater Lbm 40011B, 18
 Rex Karole US-Wc 14, 3

(?Deus creator Ob 7, 14)

(Inter usitata Omc 266/268,
 2)

Bipartite

Omnis terra Ob 7, 12
 Domine quis " 16
 Pura placens " 15
 Parce piscatoribus " 17

Virginalis concio DRc 20, 10
 Vos quid " 13
 O vos omnes " 14
 O canenda vulgo " 15
 Musicorum collegio " 17

Firmissime fidem Lbm 28550, 4
 Humane lingue Lbm 40011B, 17
 Nec Herodis Ob 143, 1

(Regne de pite Ob 143, 3)

undetermined

Deus compaignons US-Wc 14, 4

In ore te laudancium US-SM 19914, 1
 Maria diceris-Soli fines " 3

Insular motets with Non-Isorhythmic Features

Cuius de manbus Ob 7, 11 (voice exchange)
 Deus creator " 14 (strophic repeat)

Regne de pite Ob 143, 3 (bipartite)

Baptizas parentes Omc 266/268, 1
 Inter usitata " 2
 Flos anglorum " 3

Radix Iesse Ccc 65, 3

Ancilla Domini Lli 146, 6
 Geret et regem TAcro 3182, 1
 Rex piaculum " 2

Two possibly English motets in continental sources

Sub arturo plebs
 O dira nacio

The mature French Ars Nova style is of great influence on English music from mid-century on, and the English repertoire comes to contain French pieces. It seems quite likely that the influx of motets represented by such collections as the rear leaves of Ob 7 and DRC 20 is in large part the result of many occasions for English exposure to recent French music on account of the activities of the 100 Years War. Not only were minstrels and domestic chapels of the English aristocracy brought over to France, but French chapels made the reverse trip across the channel with captured noblemen being held for ransom. The most important of all such occasions may well have been the period of captivity of the king of France, John the Good, who remained in England from 1357-60 with his domestic court chapel.⁷²

these pieces to be English in origin. This position is strengthened by the musical characteristics of the (mainly late-13th-century) motets with French tenors found by Anderson in F-TO 925, which all look distinctly English rather than continental in form, counterpoint, and harmonic language.

⁷²See Craig Wright, Music at the Court of Burgundy, pp.11-18 for details of the documented musical activity associated with this involuntary sojourn. Wright makes the intriguing suggestion that the keyboard intabulations of two de Vitry motets in the Robertsbridge codex (Lbm 28550, 4 and 5) may be linked with John's captivity in England and his interest in organ music (*ibid*, p.16, n.29). Wright also cites (p.28) a later occasion when in Tournai four Englishmen sang a motet for young king Charles VI.

The reference in the text of the triplum of DRC 20, 10 to a "J. Anglici" who sings in a "curia gallicorum" with six Frenchmen and Flemings indicates another way in which an Englishman might come into contact with French polyphony around mid-century (see the section on "External References"

The bulk of the Ars-Nova-style motets surviving from 14th-century England, most of them with continental concordances and of probable continental origin, are found in two sources, the rear flyleaves of Ob 7 (six motets) and DRc 20 (ten motets).⁷³ In both manuscripts there are front flyleaves preserving insular motets in very different hands, and no incontrovertible links can be made between front and rear collections. The probability is strongest in both cases, however, that front and rear leaves were simply drawn from different gatherings of their dismembered parent codices. Both sets of rear flyleaves are written in what appear to be English text hands⁷⁴ and show at least one characteristic English trait in their notation, the form of the perfect semibreve rest.⁷⁵ Hence they were copied in England. In regard to text content, the DRc 20 motets "document ... for the first time the importation unchanged of

in Chapter Four).

⁷³For more discussion of Ob 7, see Lefferts, "Motet," and for more on DRc 20, see Harrison, "Ars Nova." While it is beyond doubt that the Ob 7 motets were compiled for (and perhaps at) Bury St. Edmunds, Nicholas Sandon has recently reminded us (in "Mary, Meditation, Monks and Music," p.55, n.21) that there is no hard evidence for the origin of the DRc 20 motets at Durham. Nor, for that matter, is it necessary that they were used there, given that the host manuscript was donated to the cathedral priory by Prior Wessington in the mid-15th century. We clearly need to know more about the age and provenance of the binding than is reported in the musicological literature.

⁷⁴According to Margaret Bent (private communication).

⁷⁵See Chapter Three, pp.306ff.

secular motets into Britain, where no indigenous examples survive,"⁷⁶ but all of the Ob 7 motets are sacred in subject matter. In at least one case (Ob 7, 16) and possibly in others the sacred texts of Ob 7 replace secular French love poetry.⁷⁷

Harrison dates the Ob 7 leaves to ca.1340 and puts the DRC 20 collection in the decade ca.1350-60.⁷⁸ These dates are plausible, perhaps even slightly late, estimates for the age of the Ars Nova musical repertoires; they may be ten to twenty years too early for the ages of the sources themselves. If one judges by the ages estimated for the most important continental manuscripts containing concordances to the repertoire of these English leaves, dates of copying in the 1360s or 1370s seem probable. Ivrea (I-IV) is now thought to have been copied after 1365, with additions into the 1370s, either for the papal court in Avignon or for the court of Gaston Febus, count of Foix (1343-1391).⁷⁹ Tremoille (F-Pn 23190) was copied in 1376, probably at the court of Charles V of France, by the king's first chaplain, Michael de Fontain.⁸⁰ Ivrea and Tremoille have a strong

⁷⁶Harrison, PMFC V, p.ix.

⁷⁷See Chapter Four, p.402.

⁷⁸Harrison, "Ars Nova," p.69.

⁷⁹See RISM B/IV/2, pp.282-83 and Gunther, "Sources."

⁸⁰See RISM B/IV/2, pp.205-206 and Craig Wright, Music at the Court of Burgundy, pp.148-58.

affinity (29 concordances, mostly motets) and are clearly central sources of the repertoire of the greatest centers of the cultivation of polyphony in the French cultural orbit. The rear leaves of DRC 20 have seven motets with concordances and of these, six (nos. 11, 13, 15, 16, 18, 19) are in both Ivrea and Tremoille, so in all likelihood DRC 20 was once a comparable central (English) repository of Ars Nova polyphony. Ob 7 has a similar relationship to the continental sources, although with fewer concordances (no.15 is in Tremoille, while no.16 is in both Tremoille and Ivrea).⁸¹

Stylistic comparison suggests that most of the unica in the two English sources are also of continental origin. Omnis terra (Ob 7, 12) and Musicorum collegio (DRC 20, 17) are bipartite isorhythmic motets a3 with diminution by one half, notated in tempus imperfectum maior, with a range of a 13th. In this respect they are just like Pura placens (Ob 7, 15), Domine guis (Ob 7, 16) and other motets in Ivrea and by Machaut.⁸² Parce piscatoribus (Ob 7, 17), Virginalis concio (DRC 20, 10), and O vos omnes (DRC 20, 14) are motets a4 with similar design features.⁸³ The piece Nec Herodis feroc-

⁸¹Bessler reports that no.15 was the first motet in a continental source of French Ars Nova polyphony now lost (*Studien I*, p.184.) There is no compelling reason to assume English authorship for any of the motets that have continental concordances, though Harrison (*NOHM III*, p.99) suggests an English origin for the unicum Nec Herodis ferocitas.

⁸²See the motets from Ivrea edited as PMFC V, nos.7, 8, 11, 13, 32 and Machaut motets 2, 3, 4, 7, 10, 18.

⁸³The two Durham unica both have a prefatory introitus,

itas (Ob 143, 1), from a fragmentary insular source roughly contemporary with Ob 7 and DRc 20, also belongs with this group. These four are comparable in approach to Vos quid admiramini (DRc 20, 13) and O canenda vulgo (DRc-20, 15), both motets by Philippe de Vitry, and to other motets by de Vitry and Machaut.**

The only traces of an English origin for the motets in the rear leaves of DRc 20 are in no.10: the duplum text ("Virginalis concio") appears also as the duplum text of a later motet by Bittering found in the Old Hall manuscript, En Katherine solennia-Virginalis concio-T.Sponsus amat sponsum (Lbm 57950, 145). The missing but restorable tenor of the same Durham motet ("Virgo sancta katerina") is used as a point of departure for a number of earlier English motet texts on Katherine but does not seem ever to have been used as a source of text or tenor for polyphony on the continent (judging from a perusal of the text indices in RISM B/IV).

though.

**The tenor and contratenor of Virginalis concio apparently had different mensural organizations on the modus level. This feature, together with the presence of an introitus and a four-voice texture, relate this motet particularly to Machaut motets 5, 21, and 23. In addition to the motets by de Vitry named above in the text, Impudenter circuivi (I-IV, 6) is of similar construction. See also Nostris lumen (B-Br 19606, 9) and PMFC V, nos. 2, 24, 27.

Ernest Sanders has remarked on the evident skill of composition in O vos omnes and Ad lacrimas flentis and suggests because of their proximity to motets in DRc 20 and F-CH 260 known to be by de Vitry that they may be of his authorship. (Private communication.)

The situation in the rear leaves of Ob 7 is quite different, though. Two unica, Cuius de manibus (Ob 7, 11) and Deus creator (Ob 7, 14), are quite likely to be either of English origin or else written under strong English influence. The first of these has already been listed without particular comment in the foregoing typology as a five-section voice-exchange motet a4 (2+2) with coda. It is virtually a twin to Ave miles in terms of structure. They have the same number of voices, the same overall length, the same comparative lengths of sections, similarly melismatic codas, and probably the same manner of texting continuously in successive paired stanzas of a single text. Two significant differences exist. First, Cuius de manibus is a free composition rather than one based on a cantus firmus (such as Ave miles), and second, it is notated in tempus imperfectum maior rather than in Franconian notation. The similarity of structure suggests that Cuius de manibus was deliberately modelled on the earlier Ave miles.

It is reasonable to turn the tables and ask whether Cuius de manibus shows any particularly English compositional features aside from gross aspects of form and structure. In fact, though it does not exhibit the smooth rhythmic flow, careful regard for declamation, neat phrasing, and tuneful melodic facture of the other motets of its type, it does have distinctive, and typically English, harmonic and local contrapuntal detail. To begin with, like most freely

composed English motets, it is a tonally closed composition, here with a final on C, and has counterpoint that elaborates a very limited harmonic vocabulary. There is essentially just root motion by step from harmonies on C (and occasionally on E) to harmonies a step away on Bb or D -- the English supertonic and subtonic "pes harmony" so familiar from the Sumer canon and many other compositions.⁵⁵ The composition opens on a 10-8-5 sonority and frequent use of imperfect consonances is the norm, including extensive motion a3 in parallel 6-3 and 10-5 sonorities. One sees the constant employment of voice exchange not just as a formal device on the level of the section, but also on the most local scale between paired voices to animate a static harmonic environment. On the other hand, the elastic rhythms, alternating sustained motion in breves with lively stretches of semi-breves and minims, along with the occasional harsh dissonances in the four-part writing (characteristic and most prominent during the final cadence) indicate some indebtedness to the continental Ars nova idiom.⁵⁶

Deus creator is the other motet from the Ars Nova gathering of Ob 7 that demands consideration as an insular product. A description of this motet must begin with its tenor,

⁵⁵See Sanders, "English Polyphony," pp.92-93.

⁵⁶The nearest equivalent to the style of Cuius de manibus in the wider English repertoire are the marvelous four-voice Deo gratias (US-NYpm 978, 9) and the Alleluia Nativitas (Ccc 65, 1).

which is fully equivalent to the upper voices in its degree of rhythmic activity, with motion predominantly in semi-breves and minims and without any striking rhythmic patterning (apart from the short rhythmic sequence of bars 25-32) or internal melodic repetition. The tenor is stated in full three times, suggesting a relationship with unipartite isorhythmic motets, but Deus creator lacks the regularity and numerical coordination of phrase structure found in unipartite motets of mid-century:

$$\begin{aligned} 102B &= 4(9B) + 8B + 2(9B) + 12B + 28B \\ &= 4B + 2(10B) + 2(7B) + 8B + 10B + 9B + 13B + 24B \\ &= 3(16B + 18B) = 3(34B) \end{aligned}$$

(All triplum phrases begin on a downbeat; all duplum phrases, save for the first, on an upbeat.)

The tenor of Deus creator is texted in Ob 7 with the lines

Doucement me reconforte
cele qui mon cuer ad pris.

This text is known from other sources as a couplet used by a trouvère, Watriquet de Couvin (active as a minstrel in the 1320s and 1330s), to compose a fatras.⁸⁷ Watriquet impro-

⁸⁷A fatras is a short strophe of eleven lines with rhyme scheme AAB AAB BABAB that begins with the first line of a given couplet and ends with its second line. See Lambert C. Porter, La Fatrasie et Le Fatras (Paris, 1960). On Watriquet see Porter, La Fatrasie, pp.149-59, and for a full list

vised the fatras to the above distich in competition with another trouvère before Philip, the king of France (most likely Philip VI, who ruled 1328-50). Another couplet on which he composed a fatras runs as follows:

Presidentes in thronis seculi
sunt hodie dolus et rapina.

These lines, the only Latin couplet he ever used for such a purpose, also occur as the incipit of the triplum of a motet in the Roman de Fauvel.¹¹

The relationship between the couplet Doucement and the music of the motet Deus creator is not entirely clear. Is the tenor an ornamented version of a simpler monophonic setting of the couplet or the longer fatras, or could it be taken from a polyphonic setting of either of these? Could the motet itself in fact be a sacred contrafact of a musical setting made for one or the other? A recent discovery sheds some light on these questions. Charles Brewer has found a polyphonic setting of yet another couplet associated with

of all such French couplets, see van den Boogaard, Rondeaux et refrains (Paris, 1969). Doucement is published in Porter as no. 2, p.149, and is no.618 (Fatr. 14) in van den Boogaard.

¹¹This couplet is no.26 in Porter, p.157. The reference was first noticed by Ludwig, according to Dahnk, L'Heresie, pp.11-12. The motet is F-Pn 146, 4 (written prior to 1316). For the use of the fatras and fatrasie in 15th-century musical settings, see Rika Maniates, "Combinative Techniques," pp.49-52.

Watriquet:'''

Amis loial vous ay trouvé
c'est drois qu'a vous me rende prise.

The setting (PL-WRu I.Q.411, 2) has the following features of present significance: it is in three voices, of which only the second bears text; the declamation is irregular and very melismatic; the setting is not tonally closed and there appears to be no cantus firmus, although the lowest voice moves in a lower range and with slower note values than those shared by the two upper parts; finally, the setting is written in tempus imperfectum maior and is divided into two sections, of 22 and 19 breves, by a single central cadence in all voices followed by rests and a double bar.

On the evidence of this new find, it seems likely that the tenor of Deus creator was drawn from a polyphonic setting of the couplet Doucement, similar to that of Amis loial, which was also tonally open, divided into two sections (of 16 and 18 breves), melismatic in declamation, and written in tempus perfectum maior. The second, text-bearing voice was probably the one borrowed, and was likely transposed down to its present pitch level to serve as the motet

'''I wish to thank Dr. Brewer for sharing with me a transcription of Amis loial and a typescript copy of an article by him on its source, PL-WRu I.Q.411, entitled "A Fourteenth-Century Polyphonic Manuscript Rediscovered." The couplet is published in Porter as no.11, p.152 and is no.121 (Fatr. 131) in van den Boogaard, Rondeaux et refrains.

tenor.'°

Several features of this motet indicate English influence. The use of a French tenor supporting Latin upper parts, while uncommon on the continent, is not rare in England. The assonance of Deus-Doucement also suggests English tastes, as does the fact that the two upper parts take as their point of departure the initia of the two most famous Kyrie tropes in the Salisbury rite. However, these points are weakened somewhat by the irregularity of versification in the two texts and the manner in which they extend a short way into the concluding hocket, which suggest that they might be substitutes for another, perhaps secular French, pair of texts.

More telling are certain features of style. A three-fold statement of the tenor is relatively uncommon among continental unipartite isorhythmic motets, which usually favor four, five, or six taleae.¹¹ The layout here recalls more strongly the English motets with strophic variation over a non-Gregorian tenor. Indeed, tenor repetition in

[°]There are strong reasons, primarily the repetitions of the tenor and the lack of sharp internal divisions reflecting the two lines of the distich, for disqualifying the motet in its entirety as a candidate for the original setting of the couplet.

¹¹The motet has a number of unusual, if not necessarily English, features. One can mention the wide range (a 15th), the paired ranges of the upper parts (c-dd), the relatively infrequently encountered mensuration (tempus perfectum maior), and the wide final cadential sonority (12-8 rather than 8-5, approached by a 10-6).

Deus creator is associated with considerable repetition of counterpoint, including exchange between the upper parts. Further, the tenor is rhythmically integrated with the upper parts, which tend to move homorhythmically with it in semi-breves and minims. When one or another part rests, the remaining two move in parallel thirds, sixths, or tenths; when all three parts move together the counterpoint often is in parallel 6-3, 10-5, 10-6, 10-8, or 12-10 harmonies. This reliance on parallel imperfect intervals has no continental equivalent, and in fact compares less with the parallel part-writing in duet motets (for instance) than with the expanded sonorities and part-writing of the later cantilenas in such sources as US-NYpm 978, Occ 144, or LEcl 6120.

On balance the factors just enumerated suggest that Deus creator is either the work of an English composer or has been modelled on 14th-century insular style features and motet practice. The presence of both Cuius de manibus and Deus creator in a gathering with four motets typical of continental Ars Nova developments is of great significance. It means we cannot any longer hold that "the indigenous English repertory between the Worcester Fragments and Old Hall has no demonstrable continental links, and seems to have remained quite separate in style, techniques, and notation until the very late 14th century."² Rather, a picture of a

²Bent, "Preliminary Assessment," p.65. (I have already quoted her to this effect above, p.4.)

more complex interaction, or English response to continental developments in roughly mid-century, is indicated.

English Isorhythm

There is no significant body of isorhythmic compositions surviving in English sources after the rear leaves of Ob 7 and DRc 20 until the Old Hall manuscript a half a century later. Hence it is difficult to write the history of the English assimilation of continental isorhythmic techniques.' The isorhythmic motets and settings of the Gloria and Credo found in the first layer of Old Hall themselves show a wide range of technique (and most probably of age as well) and may span most of the stylistic distance traversed in this era. A conservative benchmark for the native style in isorhythmic (hence "motet-style") mass movements is established by such similar pieces as the Credo by Pennard in Old Hall (Lbm 57950, 89), a Gloria (also by Pennard?) in the Fountains fragments (Lbm 40011B, 1), and a Gloria in a Bodleian Library source (Ob 384, 2). The first two of these have been published in modern editions,' but the third, an

'For remarks on this problem, see Harrison in NOHM III, pp.99-100 and Hughes, "Reappraisal," pp.125-26. We are equally in the dark about, for instance, the canonic technique that appears so skillfully in Old Hall, especially in the compositions of Pycard. Two recent finds have begun to remedy this ignorance. Nicholas Sandon has found a chace-like canonic Salve regina in a Durham manuscript, now Lbm Royal 7.A.vi (fol. 35v-36), and Ernest Sanders has found a caccia-like canonic Gloria in US-NYpm 978, 14. See Sandon, "Mary, Meditations, Monks and Music," and PMFC XVII.

'Hughes and Bent, Old Hall, no. 89; Marrocco and Sandon,

incomplete piece, has not and therefore a transcription is offered here as Figure 18.

The piece is bipartite, with diminution by one half in the melismatic "Amen" section. There are two colores and six taleae, with strict isorhythm in all voices and a distinctive phrase-by-phrase alternation of text between the upper parts. The mensuration is tempus imperfectum maior, with straightforward and uncomplicated rhythms.⁵⁵ Hence it is not at all far removed from the later motets of Ob 7 and DRC 20. The Old Hall motet En Katherine solennia (Lbm 57950, 147) is representative of a more advanced style seen in Old Hall. It is tripartite, with successive diminution of the tenor in the ratio 3:2:1, and has a rhythmic character marked by a great deal of syncopation, as well as the simultaneous use of conflicting mensurations (with minim equivalency).

What of those few pieces from other sources that are believed to have been written in the latter half of the century? Those from US-SM 19914 are too fragmentary to be of much help, especially in light of the fact that a successful transcription of Maria diceris-Soli fines-T. has not yet

Medieval Music, no. 65. (See also the Gloria by Tye in Old Hall, no. 19.)

⁵⁵(The use of the ligature shapes of Robertus de Brunham in the tenor and contratenor parts is discussed below in Chapter Three in the section "Breve-Semibreve Notation.") The duplum has been erased and written over, so that it is impossible to read, even with the aid of ultraviolet light.

FIG. 18: The Isorhythmic Gloria in Ob 384

Figure 18

Ob 384, 2 Gloria

Handwritten musical score for Ob 384, 2 Gloria. The score is written on ten staves, organized into three systems of four staves each. The first system (staves 1-4) contains the vocal part for the first voice (Soprano/Alto) and the piano accompaniment. The second system (staves 5-8) contains the vocal part for the Tenor secundus and the piano accompaniment. The third system (staves 9-12) contains the vocal part for the Tenor secundus and the piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

[Et in terra posho-mi-ni-bus bo-ne vo-lu-n-ta-tis.

Eraude pie pater

Tenor secundus

Gra-ti-as a-gi-mus tibi ppter an-glo-ri-am tu-am.

Do-mi-ne fi-li uni-geni-te Je-su Chri-ste

Figure 18, cont.

Handwritten musical score for Figure 18, continuing from the previous page. The score is written on three systems of staves, each containing a vocal line and two piano accompaniment staves. The lyrics are in Latin.

System 1 (Measures 42-48):

Vocal line: Qui tol-lis peccata mun-di mis-e-re-re no-bis.

System 2 (Measures 54-60):

Vocal line: Qui se-des ad dex-te-ra-mis-e-re-re no-bis.

System 3 (Measures 66-72):

Vocal line: Tu so-lus al-bi-si-mus Je-su Chri-ste.

Figure 18., cont..

Handwritten musical score for Figure 18, continued. The score is written on three systems, each consisting of a grand staff (treble and bass clefs). The first system is marked "A-" and contains measures 78 and 84. The second system contains measures 90 and 96. The third system contains measures 102 and 108, and includes the text "[men]" and "(Fine)".

been made. US-Wc 14 contains fragments of at least two isorhythmic motets, one of which, Rex Karole, has concordances in the Chantilly and Strassbourg manuscripts, and can be dated to the reign of Charles V of France (1364-1380). Gunther suggests the date may be refined to late 1375 on account of the political situation to which the text refers. The motets in this source are certainly French in origin.”
Lbm 40011B, a source with close ties to Old Hall, preserves two motets that tell us a little more, Humane lingue and Alme pater. The former shows the smooth rhythmic and melodic character of the stylistically advanced pieces in minor prolation and incorporates a sophisticated proportional diminution scheme.” Alme pater, a fragment, is a motet that may be dated through textual references (if these are being correctly interpreted) to the year 1384 or shortly thereafter, and so contribute valuable and scarce evidence for the chronology of style change.” It is a large-scale unipartite isorhythmic motet with introitus, probably not

“It ought to be noted here that the Strassbourg source attributes Rex Carole to Phillipus Royllart, who may be tenuously associated with the otherwise unknown Rowland who contributed a Gloria to Old Hall (no. 29) that also survives in Lbm 40011B, 2. See Gunther, The Motets of Chantilly and Modena, p.xxxi.

”Its choice of tenor and use of the cauda hirundinis tend to confirm its English origin. (See the Critical Report.)

”On the text of this motet, see the section “External References” in Chapter Four.

composed on a cantus firmus, with coloration in both surviving parts that in the upper one produces recurring passages of lively syncopation.

Another isorhythmic motet of possible English provenance is nominally outside the scope of this study because it is not found in any insular sources: Sub arturo plebs. The texts of this motet name many English musicians, including the motet's composer (and probable text author), J. Alanus. Much has been written about this well-known and controversial piece.¹⁰⁰ Suffice it to say here that Brian Trowell's dating to 1358 is less plausible on grounds of musical style than Bent's suggestion of a date in the early 1370s,¹⁰¹ a decade also targeted by Roger Bowers's recent archival work and reading of the verse.¹⁰² Sub arturo plebs would be relatively advanced in that time frame as well, given its tripartite structure, complex scheme of successive diminutions, and frequent syncopations.¹⁰³

¹⁰⁰For a brief introduction to this piece, see the Critical Report provided in Appendix I, and especially see Trowell, "A Fourteenth-Century Ceremonial Motet," Bent, "Transmission," and Bent, "Two Fourteenth-Century Motets."

¹⁰¹Bent suggests the compositional milieu was the circle of Edward, the Black Prince, in Aquitaine (hence presumably no later than 1371, when he returned to England for the last time).

¹⁰²Private communication.

¹⁰³See Gunther, "The 14th-Century Motet and its Development," and The Motets of the Manuscripts Chantilly and Modena, pp. vii, li-lil.

The Indigenous Tradition

Are there traces of a surviving indigenous tradition of motet composition in the same era as these later isorhythmic motets? Indeed, there are a few, most of which are unfortunately so fragmentary that very little can be said about them. These include two from TAcro 3182, two from Omc 266/268, and Radix Iesse (Ccc 65, 3), which may possibly be a fragment of a duet motet with medius cantus. However, about two motets much more can be said. Inter usitata is the second and most recoverable of the three motet fragments in Omc 266/268, and it is the only one written in a typical Ars Nova notation. Its tenor moves in breves and longs according to a simple second mode pattern. A written instruction, or canon, specifies that the tenor be sung three times with the second statement in retrograde: "Hoc ter cantetur medio retro gradietur." Such canons are a feature of the tenors of many motets and motet-style mass movements of the late 14th and early 15th centuries and figure prominently in Old Hall. This canon is a very simple instruction, however, which suggests that the composition is either earlier than those in Old Hall or from a less sophisticated compositional milieu. The tenor is framed by rests of two breves. If the whole were to be repeated literally, then at the juncture of the first and second, or second and third, statements of the tenor there would be four breve rests. Transcription reveals that only two are required,

however; the set of rests belongs only at the end of each tenor statement, filling in a long-perfection after a breve. The initial rests are only necessary to be sung after the retrograde statement. However, since this requires that the tenor be notated with rests at the beginning, the upper two voices have also been given two breves worth of rest to start off with, so the entire motet begins (and incidentally, ends) with a moment of silence, a very curious situation indeed. Inter usitata is not quite regular in its structure of mixed periodicity; the tenor phrases are in 12B units and the triplum is periodic in 16B units, while the duplum has 15B and 14B phrases. Nonetheless, the texts of triplum and duplum are paired in length and versification. This is not normally the relationship between texts of an isorhythmic continental motet but is typical of insular isoperiodic motets. A further markedly insular trait of this motet is its counterpoint, which features a great deal of note-against-note writing in parallel thirds and fifths, most conspicuously in the brief duet passages spanning rests in the tenor.

Regne de pité is another example of the apparent cross-fertilization of English and continental motet practice. It is preserved in Ob 143 in the same music hand as a fragment of an isorhythmic motet a4 (Nec Herodis ferocitas) and an Agnus Dei setting in score that is known from an earlier 14th-century English source, Ob 55. Regne de pité is

unusual in a number of respects. First, it is monotextual; the upper voices sing (either homorhythmically, or separately) four stanzas of a widely preserved Old French poem attributed to Rutebeuf, following this poem's Anglo-Norman text tradition (see the Critical Report). This unusual treatment of text is unknown in continental motet repertoires but has precedents in the English repertoire, most immediately recalling the duet motet Quare fremuerunt.

The motet is divided into two parts with the proportional relationship of 2:3, which is the durational relationship of breves under the mensurations in each section, tempus imperfectum maior and tempus perfectum maior, respectively. Two lines are omitted from the second stanza of the original poem to provide 30 lines (rather than 32), which are divided by the structural midpoint into 12 and 18 lines, hence in the same proportion as the motet as a whole. The tenor is only written out once, in tempus imperfectum. After it is sung through it must be read in retrograde with a change in mensuration paralleling that of the other parts. This is not specified in the manuscript, so performers must be guided by the instruction implicit in the last line of the text; that is, the tenor must be "besturné de vois et d'entendement," just as EVA becomes AVE. Regulation of the motet structure by proportion is not solely an English trait, but handled in this unique manner and with the unique method of text presentation, it can be taken as evidence for English authorship.

Several technical features of notation and counterpoint help to strengthen this surmise. In Regne de pitié there is the use of the signum rotundum in all parts to indicate the change of mensuration and the use of the cauda hirundinis to indicate the alteration of unligated semibreves under tempus perfectum. Perhaps most significantly, under tempus perfectum the first of two, rather than the second of two, semibreves must be altered in a binary c.o.p. ligature, a distinctively insular convention. Finally, although the amount of dissonance is high for an English piece, the amount of parallel motion in thirds and 6-3 harmonies is additional evidence for English authorship.

One final piece must be brought into consideration in this chapter. The motet O dira nacio, like Sub arturo plebs, is not a "motet in England;" it survives uniquely in the Tremoille manuscript, one of only four pieces to be preserved along with the index to this once impressive collection. The suggestion that O dira nacio is English has not to my knowledge been previously made, but deserves consideration. Text, form, and musical style all differ from the style and procedures of those motets named in the Tremoille index that are known through concordances, such as those found in DRC 20. Bessler has commented that the "conductus-like" phrasing of its upper parts points to an earlier date of composition.¹⁰³ Of course that description might

¹⁰³Bessler, "Studien II," pp.190-91.

also be said to suggest the motet is not French in origin. To begin with, the text is on Thomas; most likely Thomas of Canterbury is meant, though here his bowels, not brains, are slashed. The two poems are stanzaic and paired in length and versification. The motet is built on an unidentified whole chant with a single internal melodic repetition in its color. This tenor is laid out in longs and long rests without any strict rhythmic patterning. The form of the motet is sectional, in twelve blocks of counterpoint defined by successive two-line units of the triplum text. The most frequent of the declamation patterns for these verses (a) and the most common alternative (b) are given in Figure 19. (The duplum text is usually declaimed simultaneously in the same pattern.)

The form of the motet may be diagrammed as follows:

A B A A C A B C A' A' A C.

The A sections are built on the declamation pattern (a) in both texted parts. Section B also uses (a) in both parts, though successively rather than simultaneously. Section C uses pattern (b) or some modification of it. The guiding principle behind this form seems to be variation, articulated through the text "from the top down."

a) 12-syllable pattern:



b) 6-syllable pattern:



(the transcription in the critical report is marked off in sections to show how these patterns operate in practice.)

FIG. 19: 12 and 6-Syllable Patterns in *O dira nacio*

The mensuration of the motet is binary, with few minims (none set to a syllable), melismatic groups of binary ligatures cum opposita proprietate, and declamation on long, breve, and semibreve. This is similar to the mensuration of Tu civium, Virgo Maria, or Te domina. The piece contains numerous imperfect consonances, including 5-3 harmonies and much parallel motion in thirds and 6ths between the upper voices, especially in the rapid semibreve duet passages of the A sections when the tenor rests. All of the above

points suggest the likelihood of the motet's English authorship. However, the identification of the chant used as the cantus firmus and confirmation that Thomas is the English saint are imperative if the question of origin is to be settled with any finality. Nonetheless, the kinship of O dira nacio in form and style to the three English 'variation' motets cited above (or to Thomas gemma, to name another), suggests that the Tremoille motet came out of the same compositional milieu at about the same time as, or only a little later than, these pieces.

Summary

In summary, the English motet flourished in the early 14th century, carrying on an indigenous musical tradition capable of influencing continental directions in composition, especially through the impact that isoperiodicity and large-scale sectional structures may have had on de Vitry and his generation. A good number of distinct and persistent motet types were explored by English composers, including those using strict and varied voice exchange, strophic repeat with variation, refrains, and periodicity in many guises. Variation emerges as one of the most important means of compositional exploitation of musical ideas and structures. The particular directions in which the motet developed in the second half of the century are harder to follow, but what evidence there is suggests the native

traits were not wholly erased, and that despite a taste for French notation there was not a capitulation in all quarters to French motet techniques.

CHAPTER III

MOTET NOTATIONS

Introduction

The motets under consideration in this study were composed in an era in which musical notation was undergoing considerable change as new forms of mensural organization were being explored and codified in the late 13th and early 14th centuries. This evolution of note forms and metrical structures has long been a primary interest of musicologists working on the late medieval polyphonic repertoires of France and Italy. The notation of English polyphony in the same era has until recently however, been terra incognita.¹ This lack of attention has been remedied by a few important contributions, most notably Ernest Sanders's "Duple Rhythm and Alternate Third Mode in the 13th Century," and Margaret Bent's "A Preliminary Assessment of the Independence of English Trecento Notations."² Thirteenth-century English nota-

¹There is near total neglect of the subject in Apel, The Notation of Polyphonic Music (hereafter NPM) except for the brief remarks on p.243. Parrish, Notation, has a number of relevant plates (XXXII-XXXIII, XLIII, XLIV), but does not discuss with any insight their peculiarly insular features.

²The following presentation is indebted to the work of both of these scholars, deriving some measure of novelty and independence from the fact that most issues will be raised here from the point of view of the motet. I would like to

tional practices are marginally better known, especially due to the controversy over the rhythmic interpretation of the so-called English mensural notation (EMN) in the Sumer Canon and the Worcester fragments. This chapter will be prefaced with a short review of earlier practices in order to establish the background for a number of 14th-century insular conventions and also to clarify one important means of drawing the boundary line between 13th and 14th-century motets and sources from England.

Writings on music by Englishmen are a significant source of reference for the notations to be discussed here, primarily the treatises of Walter Odington,³ Robertus de Handlo,⁴ Johannes Hanboys,⁵ and the anonymous author of the

acknowledge the benefit of hearing a later presentation by Professor Bent on the same subject in a lecture delivered at Columbia University in 1977 entitled "A View of Early Ars Nova Notations and their Relationship to the English Tradition." In addition, see her brief survey in "Notation III, 3," section vi in The New Grove.

³CS I, pp.182-250; ed. by Hammond in CSM 14; there is a translation of Part VI by Huff.

⁴CS I, pp.383-403; there is a translation by Dittmer (not without its problems) in Robert of Handlo. The explicit of the treatise dates the work to 1326.

⁵CS I, pp.403-448. Hanboys is usually taken to be a 15th-century compiler (as for example by Hughes in "Hanboys" and by Wibberley in "Notation," p.xx) but Bent considers his treatise to be a work of the later 14th century, dating dating him to ca.1375? in "Notation," p.368. The treatises of Handlo and Hanboys are closely related; most of the former is incorporated in the latter. Thomas Walker, who is editing both for the Corpus Scriptorum Musicae (CSM), has kindly shared with me in advance of publication his conclusion that

Quatuor Principalia.⁶ They have long been available in the editions by Coussemaker and have been valued for their information about French practices from Franco to Philippe de Vitry. The fragmentary state of the English repertoire and the relative paucity of known sources until after the Second World War have made it difficult to evaluate and utilize these writers' comments on purely insular figures and practices.⁷ Empirical evidence of the sources and the testimony of the theorists are complementary and, as will be made clear below, only when they are brought together do many points made by the latter become clarified.

A study primarily devoted to the motets is a reasonable base from which to launch a discussion of 14th-century English notations because they span such a diverse range of notational practices. Table 14 is the focal point for this chapter. It groups the motets into large categories by features of notation, mensuration, and declamation; that is, the range of available symbols used to write the music down, the metrical organization of rhythmic values, and the primary durational units normally associated with a syllable of

the authors are in fact one and the same individual, and that the name Hanboys is merely a scribal corruption of Handlo. The later redaction, Hanboys, is reorganized and differs in many points of content, so it will be useful to refer to each treatise separately in this chapter.

⁶CS IV, pp.200-298; fourth chapter also in CS III, pp.334-64 (Anon.I). The compilation dates to 1351.

⁷In this light, the work of Wolf in GMN and HNK is worthy of respect.

TABLE 14

NOTATION, MENSURATION, AND DECLAMATION IN THE MOTET

KEY: m2,m3 indicate melismatic semibreve duplets or triplets.
 s2,s3 " syllabic " " " "
 parentheses indicate the rare appearance of the semibreve group so designated.
 an asterisk * indicates that a motet appears in more than one place in the TABLE.
 An attempt has been made to put motets into an order indicative of increasing use of semibreves and increasing amount of subdivision of the breve. First and second mode columns are roughly aligned horizontally.
 underlining indicates the use of stems to differentiate semibreves in motets of Group 2(i) and 2(ii).

Group 1: l and b are primary units of declamation, with ornamental s in melismatic duplets or triplets (m2 or m3).

□□		□□	
Absorbet oris - Recita	m2	O homo considera	(m2)
*Alta canunt			
*Apello cesarem		Flos regalis	m2
Detentos a demonibus		Ade finit perpete	
Januam quam clauserat		*Apello cesarem	
Hostis Herodes impie		*O crux vale	
O pater excellentissime		*Ut recreentur celitus	
Quid rimari cogitas		Veni creator spiritus	
Regi regum enarrare		*A solis - Ovet	+(m3)
Regina iam discubuit	+(m3)	*Hostis Herodes impie	
*Rota versatilis		*Rota versatilis	
*Ut recreentur celitus			
Venit sponsa de Libano	↓		
Excelsus in numine	(m3)		
Thomas gemma	(m2,m3)		
Petrum cephas	m2(m3)	*Lux refulget	m2(m3)
Salve sancta parens			
Salve cleri			
Rex omnipotencie	↓		
Barabbas dimittitur	(m2)m3		
*O crux vale	m2,m3	*Virgo sancta Katerina	m2,m3
Rex sanctorum			
Inter choros			
Candens crescit			
*Virgo sancta Katerina	↓		

Table 14, cont.

Group 2: Addition of s as unit of declamation alongside l and b, with (i) up to 3 s per b or 9 per l, with dots of division; (ii) syllabic s in groups of 4 or more per b.

(i) 90	99		
Genitricem personantes	(s2)		
Regnum sine termino	(s2)m2		
Sol-arīs ardor	(s2)m2(m3)		
Si lingua lota	"		
Virgo mater salvatoris	(s2)m2,m3		
Regina celestium	"		
Hostium ob amorem	"		
Dei preco	(s2)m2-4		
Iam nubes	(s2)m2-5		
Maria mole pressa	s2,m2	Suffragiose	s2
Vas exstas eleccionis	s2,m2(m3)	Zelo tui	s2,m2
Ave miles	"	Doleo super te	"
Triumphat hodie	"	Parata paradisi	"
Balaam	s2,m2,m3	Fusa cum silentio	s2,m2(m3)
Trinitatem	"	Templum eya	"
Jhesu redemptor	"	*Alta canunt	"
*Lux refulget	s2,m2,m3,(m4)		
*Virgo sancta	s2(s3),m2,m3	Suspiria merentis	s2(s3)
Katerina	+(m5)	Rex visibilium	s2(s3)m2,m3
Jhesu fili	s2,s3,m2 (4)	Rogativam potuit	s2,s3,m2
Quare fremuerunt	"	Surgere iam est	s2,s3,m2,m4
Viri Galilei	s2,s3,m2,m3	A solis ortus	s2,s3,m2,m3(m4)
Patrie pacis	"		
Civitas nusquam	" +(m4)		
Alma mater	"		
Caligo terre	s2,s3,m2-5		
De flore	s2,s3,m2-6		
<hr/>			
(ii)			
Inter amenitatis	s2-4;m2,m3	Orto sole	s2-4;m2
Mulier magni	s2-4;m2	Duodeno sydere	s2-4;m2,m3
Frondeñtibuś	s2-4;m2-4	Princeps aposto-	s2-4;m2-4
Laus honor	s2-5	lice	
[Rosa delectabilis	s2-4;m2-5]	Herodis in atrio	s2-4
Rosa mundi	s2-6;m2,m3(4)	Flos anglorum	s2-6
		Beatus vir	s2-9
		Triumphus patet	s2-9
		Hac a valle	s2-9
<hr/>			
(for bracketed items[], see also Group 3)			

Table 14, cont.

Group 3: Innovative Insular Notations

(i) Circle-Stem notational complex

Hac a valle (notation of Garlandia)
 Beatus vir (notation of Doncastre)

Firmissime fidem (intabulation)
 Tribum quem (intabulation)

Astra transcendit
 Rosa delectabilis

(Triumphus patet)

(ii) Ternary Breve-Semibreve notation

Ancilla Domini
 Assunt Augustini
 Baptizas parentes
 Geret et regem
 Nos orphanos
 Rosa delectabilis
 Thomas gemma (WF version)
 Zorobabel abigo
 (Flos anglorum)

(iii) Forms of Binary Mensuration

(a) larga-longa notation

Lingua peregrina
 Peregrina moror
 *Rota versatilis
 Thomas gemma (long-breve version)

(b) binary long (and breve)

Augustine par angelis	m2
Te domina	m2,s2
Tu civium	m2,m ⁴ ,s2
Virgo Maria	m2,(m3),s2,s ⁴
O dira nacio	m2,(m3),s2
*A solis-Ovet	m2,m3,s2
*Hcstis Herodes	"
*Rota versatilis	"
*O crux vale	"

Table 14, cont.

Group 4: Ars Nova mensurations (all tempus imperfectum maior unless otherwise indicated)

Virginalis concio	<u>DRC 20</u> , 10		
Amer amours	"	11	
Ad lacrimas	"	12	
Vos quid	"	13	
O vos omnes	"	14	
O canenda	"	15	
L'amoreuse flour	"	16	
Musicorum collegio	"	17	
Apta caro	"	18	⊙
Mon chant	"	19	⊙
Cuius de manibus	<u>Ob 7</u> , 11		
Omnis terra	"	12	
Deus creator	"	14	⊙
Parfundement	"	15	
Domine quis	"	16	
Parce piscatoribus	"	17	
In ore te laudancium	<u>US-SM 19914</u> , 1		
Maria diceris-Soli fines	"	3	⊙
Radix Iesse	<u>Ccc 65</u> , 3		⊙
Nec Herodis ferocitas	<u>Ob 143</u> , 1		
Regne de pite	"	3	⊙ ⊙
Rex Karole	<u>US-Wc 14</u> , 3		0
Deus compaignons	"	4	
Inter usitata	<u>Omc 266/268</u> , 2		
Flos anglorum	"	3	⊙ 7 = □♦.□♦.□♦
Rex piaculum	<u>TAcro 3182</u> , 2		
Humane lingue	<u>Lbm 40011B</u> , 17		0
Alme pater	"	18	

text. The critical distinction between Groups 1, 2i, and 2ii is the use of syllabic semibreves (none in Group 1, s2 and s3 (duplets and triplets) in Group 2i, and more than s3 in Group 2ii), with a further gradation of pieces by the number of melismatic semibreves providing ornamental subdivision of the breve (from m2 to m6).^{*} Groups 3 and 4 list the motets with more innovative insular notations and those from later in the 14th century that exhibit French Ars Nova notation and mensurations. There are multiple entries for a number of motets, in particular for those with sectional change of mensuration or those of Group 2ii with innovative notations (entered also in Group 3). A touch of the arbitrary inevitably enters into a categorization of this sort, for instance in the judgement as to whether m3 are rare, or in the fact that a single m3 in the midst of prevalent m2 is sufficient to shift a motet's location; the use of stems on semibreves is also not taken into account in Groups 2i and 2ii (though stemming is indicated where present by underlining motet sigla).

^{*}The letters s and m will be used here not to stand for semibreve and minim, but to indicate syllabic or melismatic groups of semibreves. The terms duplets and triplets will be used as shorthand for groups of two or three semibreves per breve (s2, m2; s3, m3), with no implication that the subdivision of the breve is into smaller values equal to each other.

This means of tabulation was suggested by the approach of Frank Harrison to his discussion of "Division of the Brevis" in the Introduction to PMFC XV. There he arranged his 36 motets into six groups differentiated by the division of the breve into two or three semibreves, the use of dots of division to clarify breve groups and the use of stems to clarify rhythm, the appearance of rapid parlando in semibreves, and the appearance of major prolation (see Table 15).

TABLE 15

NOTATIONAL GROUPINGS FOLLOWING HARRISON IN PMFC XV

<u>Group</u>	<u>Characteristics</u>	<u>Motets (PMFC XV numbers)</u>
i	only m2,s2	1,4,9,14,16,27,36
ii	6 and 0	22, 23, 24, 29, 34, 35
iii	m2,s2 with rare m3,s3	11, 18, 20, 30, 32
iv	s2(s3) with m2-5 and the use of the dot	2, 6, 7, 8, 15, 17
v	parlando, with dot	3, 5, 13, 19, 26, 28, 31
vi	use of stems	10, 12, 21, 25, 33

Harrison's total sample was small; this has led him on the one hand to put together disparate items in the same group (as Group i, where nos. 14 and 16 use dots of division and also have an imperfect long while no. 36 is in typical French Ars Nova tempus perfectum minor) and on the other make a distinction (the separation of Groups i and iii) that

is perhaps too fine.' (It is a distinction necessary for Harrison on account of his rhythmic interpretation of semi-breve groups, which will be discussed below.) Nonetheless Harrison's sensitivity to the problems of notation and rhythm has been a valuable impetus to the assembly of the data in Table 14, which amplifies Harrison's approach without in large measure contradicting it.

In the broadest view the notational development implicit in the organization of Table 14 is chronological. However, it would be simplistic to merely equate the age of any motet with the age of its notation, which provides at best only an earlier terminus. Not all the motets in Groups 1 or 2i are necessarily older than those in Groups 2ii, 3, or 4. Insular composers do not seem to possess the preoccupation with the codification of notation and mensuration that is the hallmark of the early French Ars Nova period. The English were notationally conservative, because notation and syllabic declamation on long and breve or breve and semi-breve were adequate for the kinds of musical forms and text setting they apparently were preoccupied with instead. In terms of sheer numbers, motets in Franconian notation predominate over those that are more innovative. Widespread adoption of Ars Nova mensurations after mid-century in motet and cantilena is probably coincident with the relinquishment

'To quibble over another small point, motet no.30 (put by Harrison in Group iii) is not really m2(m3); in fact m2 are rare in this piece, and m3 common.

of a close text-music relationship in both genres, and the abandonment of the cultivation of archetypes for motet construction that had persisted for several generations.

Three further tables will form a coda to this introduction. The first of these, Table 16, lists separately all those motets that exhibit changes in mensural organization.

TABLE 16
MOTETS WITH SHIFTS IN MENSURATION

<u>Motet</u>	<u>Division of the long</u>
Rota versatilis	1st→2nd→binary→1st/2nd→binary
A solis-Ovet	2nd→binary → 2nd→binary
Hostis Herodes	2nd→binary →1st → binary
O crux vale	2nd → 1st → binary→1st
Ut recreentur celitus	2nd → 1st
Apello cesarem	2nd → 1st
Alta canunt	2nd → 1st
Lux refulget	2nd → 1st
Virgo sancta Katerina	1st→2nd→(accel. in 1st)
(Regne de pité)	<u>tempus imperfectum</u> → <u>tempus perfectum</u>

These shifts are, except in Virgo sancta Katerina, coterminous with structural or formal boundaries. Virgo sancta temporarily intermingles second mode rhythms in a first mode context. This is done more systematically in the fourth section (Katerina spe) of Rota versatilis, where there is

alternation of first and second mode between every phrase or half phrase. Elsewhere the mingling of modes is seen only in passing details of rhythm, such as in the opening phrase of Vas exstas, the patterning of the tenor of Suspiria merentis (second mode, with one first mode section), or in the rest-writing at the ends of phrases in Parata paradisi porta (where the cadence normally falls on a breve followed by a two-breve rest, but in one instance falls on an imperfect long followed by a single breve rest). Occasionally a motet may show a shift in rhythm and patterning of declamation within the bounds of a single overall mensuration. Orto sole provides the best large-scale example of that kind of shift, in this case from semibreve duplets and breves to semibreve quadruplets, triplets, and breves after its structural midpoint (i.e. in effect from Group 2i to 2ii in Table 14).

In regard to the use of stems on semibreves, see Table 14 and also Table 17. They appear in Group 2i only in two Ob 7 motets, Templum eya salomonis and De flore martirum.¹⁰ Noteworthy is the fact that stems are not used to clarify the rhythm of the groups of four and five melismatic semibreves that occasionally appear in other motets of Group 2. Stems are the rule within Groups 2ii, 3i, and 3ii; within

¹⁰Stems were added to the motets in the front leaves of Ob 7 by a later hand or hands. None appear to be the work of the original scribe(s). This activity may have been confined to a single gathering of the original book. (See Leferts, "Motet," pp.58-59.)

Group 2ii only Rosa mundi and Inter amenitatis lack them. A rough chronological development is apparent among those sources with at least occasional use of more than three semibreves per breve. The motets in Onc 362, Ob 652, and Lbm 24198 lack stems. In a later group similarly related among themselves by concordances -- Cb 228, Cqc 512, Ob 7 (front leaves), and DRC 20 (front leaves), there is stemming.¹¹ Lbm 1210 and Lwa 12185 preserve examples of more elaborate and innovative insular practices, which are to be discussed further below.

Finally, Table 18 provides an overview of the cantilena repertoire grouped according to the same features as the motets. The cantilena repertoire sets poetry; it is in that respect related to the motet, whose means of setting verse are sometimes similar. For that reason the comparison afforded by Tables 14 and 18 is instructive. The predominance of first-mode over second-mode rhythmic patterning noticeable in the motets is even more striking in the cantilenas. This is evident not just in Groups 1 and 2i, but also, more emphatically, in Group 3, where breve-semibreve declamation is the rule and semibreve-breve rhythms are

¹¹Stems are added to Ob 7, but they are apparently original in Cqc 512, and are both original and more extensive in DRC 20. Harrison, in the "Notes on Transcription and Performance" for PMFC XV, sees no chronological development among the sources of motets with stems (his group vi), but he is led astray in this regard by failing to take into consideration that Rosa delectabilis (with stems) is a palimpsest much younger than the rest of the contents of Onc 362.

TABLE 17

MOTETS WITH MORE THAN 3S PER B, AND MOTETS WITH STEMS, BY
MANUSCRIPT

Motets of Groups 1 and 2 with more than 3 s per b, without stems, listed by manuscript.

Rosa mundi	<u>Lbm 24198</u> , 2
Surgere iam est	" 4
A solis ortus	<u>Lwa 12185</u> , 5
Lux refulget	<u>Ob 7</u> , 4
Regina celestium	<u>Ob 652</u> , 3
Civitas nusquam	<u>Onc 362</u> , 5
Caligo terre	9
Virgo sancta Katerina	11
Iam nubes	15
Inter amenitatis	<u>Yc</u> , 2

Motets with stems, listed by source.

Mulier magni meriti	<u>Cgc 512</u> , 1
Princeps apostolice	" 2
Laus honor vendito	<u>Cpc 228</u> , 3
Herodis in atrio	<u>DRc 20</u> , 1
Princeps apostolice	" 4
Dei preco	" 5
Orto sole	" 7
Jesu fili	" 3
Triumphus patet	<u>Lbm 1210</u> , 2
Beatus vir	<u>Lwa 12185</u> , 3
Hac a valle	" 2
Duodeno sydere	<u>Ob 7</u> , 5
Frondentibus	" 6
De flore martirum	" 8
Templum eya	" 9
Frondentibus	<u>Ob 594</u> , 1
Rosa delectabilis	<u>Onc 362</u> , 18

rarely encountered. The fact that Group 2ii and all other Group 3 categories are well supplied with motets but not cantilenas is indicative of the degree to which the cantilena is associated with regular declamation patterns, which are relatively rare in pieces in which there is rapid declamation on chains of semibreves. The two cantilenas in Group 2ii are exceptional pieces that don't have regularly and uniformly versified texts, but rather set varied pairs of stanzas to correspondingly varied musical double versicles. In fact, in neither Salamonis inclita nor Ave celi regina is there a consistent organization of breves into perfect longs.¹²

In both long-breve and breve-semibreve cantilenas the form can be understood as generated from the poetry through a consistent declamation scheme. Form is in that sense additive; hence the lack of a maximodus level of organization in long-breve pieces and of a modus level of organization in breve-semibreve pieces. One wonders why the two forms of "long-short" musical rhythm are then both necessary. The answer may lie in the ability to introduce melismatic elaboration in long-breve notation (breve-semibreve notation would have to introduce the minim) or of the more frequent use in breve-semibreve notation of declamation on

¹²See the discussion of these pieces in relation to the duet motets in Chapter Two.

TABLE 18

MENSURATION AND DECLAMATION IN THE CANTILENA

<p><u>Group 1</u> long-breve declamation □□ Ab ora summa nuncius <u>Lbm 1210,14</u>; <u>Cjc 84,1</u>. Ad rose titulum <u>Cgc 512, 13b</u> Ave caro Christi <u>Cgc 512, 13a</u> Decora facie <u>Cb 228, 6</u> *Grata iuvenula <u>WF, 109</u> In rosa primula <u>Lbm 1210, 12</u>; <u>Cjc 84, 4</u> Lucerna syderis <u>Cjc 84, 3</u> Mater Christi nobilis <u>Cgc 334,4</u> Missus Gabriel de celis <u>Ob D.6,1</u> Psallens flecte <u>Cjc 84, 2</u> Veni mi dilecte <u>Lbm 1210, 3</u> Virga Dei generosa <u>Cgc 334, 9</u></p>	<p>□□ Astrorum altitudinem <u>Lbm 38651, 3</u> Gaude virgo mater <u>Lbm 3132,1</u> (textless) <u>Cfw, 4</u></p>
<p><u>Group 2</u> breve-semibreve declamation □□ (i) Ave mater summi regis <u>LEcl 6120,7</u> Gemma nitens <u>Cgc 512, 14</u> *Grata iuvenula <u>WF, 109</u> Virgo salvavit <u>Lbm 1210,7</u> (ii) lack consistent modus level of organization Ave celi regina <u>Cgc 512, 11</u>; <u>Cb 228, 7/8</u> Salamonis inclita <u>Cgc 512,10</u>; <u>US-NYpm 978, 5</u></p>	<p>□□ Arbor Ade veteris <u>Lbm 1210,4</u></p>
<p><u>Group 3</u> ternary breve-semibreve notation (some have minims*)</p> <p>A magnifica misericordia <u>Ob D.R.3*, 10/11</u> Beata es Maria <u>B-Br 266, 6</u> filio Dei. <u>Ob D.R.3*, 9</u> Includimur nube caliginosa <u>Cgc 334, 6 etc.</u> *Jhesu Christe rex <u>GLcro 678, 2</u> *Letetur celi curia <u>GLcro 678, 1</u> Maria virgo (?) <u>Ob D.R.3*, 13</u> merenti modo scicienti <u>WF, 82</u> Mutato modo geniture <u>B-Br 266, 5 etc.</u> numinis et rivos doleo <u>Lbm 38651,2</u> O ceteris preamabilis <u>Cgc 334, 8</u> Salve mirifica virgo <u>Ob D.R.3*, 7 etc.</u> Salve virgo singularis <u>Lbm 38651, 1 etc.</u></p>	

Group 3 (cont.)

Table 18, cont.

....solvisti criminis Ob D.R.3*, 8
 Stella maris illustrans Cgc 334, 7
 *Vincti presepio (from Christi messis) LEcl 6120, 11
 Virgini Marie Cu 16, 1
 *Virgo decora Ob 14, 8

Group 4 Ars Nova mensurations

Singularis laudis digna	<u>US-NYpm 978</u> , 1; <u>Ob 144</u> , 1	⊙
Gaude virgo immaculata	2	C
Regem regum collaudemus	3	⊙ C O
Generosa iesse plantula	4	⊙ C ⊙
Ut arbatum folium	11	⊙ C C
...frangens evanuit/ Jhesus nobis aperuit	<u>LEcl 6120</u> , 1/2	C[C]
Ave mundi rosa	5	C
Hic quomodo seduxerat	9	C
Christi messis	11	C[O]C
Que est ista	<u>Ob 144</u> , 2	C[O]C
Fulgens stella	3	[⊙][O]C
...quod	4	[⊙]
...quod na rogaveris	5	C
Robur castis	6	C
[O Mari]a laude	<u>Lbm 57950(OH)</u> , 41	C O
....venie	42	C
....et propitia	45	⊙ C
Pia mater salvatoris	46	⊙
Salve porta paradisi	54	C C O
Stella celi	55	C
...transfer nos	<u>Cgc 230/116</u> , 1	C
Virgo vernans velud	2	C
De spineto nata rosa	<u>BERc 55</u> , 3	C

Frangens evanuit-Jhesus nobis (LEcl 6120, 1/2) may have a section in a type of insular circle-stem notation. See p.000.

Certain of the examples of tempus perfectum in Group 4, such as in Christi messis (LEcl 6120, 11: section "Vincti presepio") or in Fulgens stella (Ob 144, 3) retrain traits of insular breve-semibreve notation.

the perfect breve (corresponding to the less commonly used perfect long). Certainly in a broad historical overview the breve-semibreve notation can be seen as supplanting the older long-breve values, which we can observe whether we know the reason or not.

Later pieces in Ars Nova mensuration are quite common, reflecting the flourishing of compositional activity in the cantilena genre to the very end of the 14th century. These later compositions, many with sectional changes of mensuration, have a text-music relationship less closely bound to patterning of declamation than the earlier pieces. Here declamation may be syllabic on the breve, regular only on a verse/stanza-to-phrase/section basis, or coordinate poetry to form without a neat isomorphism in structure (see the section "Versification" in Chapter Four).

13th-Century English Mensural Notations

The notational practices in 13th-century English polyphony have not been much studied in comparison with continental notations (the pre-modal and modal systems of the Notre Dame era, the early mensural polyphony of the first half of the 13th century, Franconian notation). The English go their own way in matters of notation. This is clear from the musical sources, and also from the oft-cited testimony

of a reporter of the 1270s, the Englishman Anonymous IV.¹³ Early work in the field was done by Bukofzer, Levy, and Handschin, culminating in the editions and articles of the late 1950s by Dittmer.¹⁴ This body of work was addressed and corrected in a seminal article by Ernest Sanders, "Duple Rhythm." More recent contributions are the dissertation by Roger Wibberley (1976), now summarized in the introduction to EECM 26, and the edition of most of the recoverable pieces by Sanders in PMFC XIV (1979).

Two notational styles must be distinguished in early English practice. The most important uses a rhomb (lozenge) to represent the breve; this notation is often referred to simply as English mensural notation (EMN). In the other style the breve is square, hence identical in appearance to the continental variety. Square-breve notation may follow continental precepts in its intended rhythmic realization, or it may embody rhythmic characteristics similar to those of rhomboid-breve notation. Table 19 lists all English sources of 13th-century polyphony classified according to the style(s) of notation they exhibit and the approximate age(s) of their repertoire. It is difficult to say how old the rhomboid breve convention is, but it goes back as far as

¹³The statements of Anon. IV on the peculiarities of English practice are quoted, among other places, in Wibberley's contribution on notation in the Introduction to EECM 26.

¹⁴See especially Bukofzer, "Sumer Canon: a Revision," Handschin, "Sumer Canon," Levy, "New Material," and Dittmer, "The Dating and the Notation of the Worcester Fragments."

the early 13th century. The oldest sources, marked (A), mostly use Notre-Dame-style non-mensural notation. Here declamation tends to fall exclusively on the long. Most breves are melismatic and hence either found in ligatures or as part of coniunctura figures. In consequence few single breves or pairs of free breves occur. In the later conductus and conductus-motets of group (A), long-breve and long-breve-breve patterns begin to appear, and in these pieces the breve is always rhomboid. In group (B) sources most of the notation is EMN. A few sources use the square breve, mostly in continental fashion except within the Worcester fragments, Ob 60, and US-Cu. The youngest sources, group (C), mainly use the square breve in Franconian fashion.

The idiomatic insular use of the breve (rhomb or square) can be separated into three categories.¹⁵ They are (1) an alternation of single longs with single breves; (2) an alternation of single longs with pairs of breves; and (3) a succession of notationally undifferentiated breves (chains of paired breves). Most compositions show one type of notational idiom exclusively. A small number show predominantly one type while occasionally exhibiting features of another, and in some there is a distinct shift, usually after an internal division, from one type to another (see Table 20).

¹⁵Wibberley, "English Polyphonic Music," p.63.

TABLE 19

SOURCES OF 13TH-CENTURY ENGLISH POLYPHONY

<u>Sources by Sigla</u>	<u>Sources by Age (and by sigla within)</u>	<u>Notation (1,2,3,4) (see KEY)</u>
Ccc 8	<u>A. Prior to 1260</u>	<u>C. ca.1280-1300</u>
Ccl	Cgc 803 1	Ccl 4
Cgc 803-	Cjec 1 2	Lwa 33327 4
Cgc 820	Ctc 2	Ob 60 2,3,4
Cjc 138	Cu 29 1	WF 1,2,3,4
Cjec 1	CAC 128/1 1(2)	US-Cu 2,3
Cjec 5	Lbm XXI 1	US-PRu 119 2,4
Ctc	Lbm 248 1	F-TO 925 4
Cu 29	Lbm 978 1,2	
CAC 128/1	Lbm 1580 1	
	Lbm 5958 (1)2	
DRu	Llp 457 1(2)	<u>KEY:</u>
	Ob 3 1	Notation-
Lbm XVIII	Ob 18 1	1 = non-mensural,
Lbm XXI	Ob 59 2	Notre-Dame type
Lbm 29	Ob 257 1	2 = EMN with rhombs
Lbm 248	Ob 343 1	3 = EMN with square
Lbm 978	Ob 497 (1)2	breve
Lbm 1580	Ob 1225 1	4 = Franconian
Lbm 3132	Omec 2	
Lbm 5958	Owc 1	
Llp 457	WF 1,2	
Lwa 33327	F-Pn 25408 1,2	parentheses show
		some traces of the
Ob 3	<u>B. ca.1260-1280</u>	enclosed notation.
Ob 18	Ccc 8 4	Some source <u>sigla</u>
Ob 19	Cgc 820 2	cover fragments of
Ob 25	Cjc 138 2	more than one early
Ob 59	Cjec 5 2	collection.
Ob 60	DRu 2	
Ob 139	Lbm XVIII 2	
Ob 257	Lbm 29 2	
Ob 343	Lbm 3132 4	
Ob 400	Lbm 5958 2	
Ob 489	Ob 25 2	
Ob 497	Ob 60 2,3,4	
Ob 591	Ob 139 (1)2	
Ob 1225	Ob 400 2	
Omec	Ob 489 (1)2	
Owc	Ob 497 1,2	
WF	Ob 591 (1)2	
D-Gu	WF 1,2	
F-TO 925	D-Gu 2	
F-Pn 25408	US-PRu 119 2,4	
US-Cu		
US-PRu 119		

TABLE 20

13TH-CENTURY PIECES WITH CHANGE OF NOTATIONAL IDIOM

Pieces in EMN

Felix namque Maria	WF, 4	Alt.3rd → 1st
Gaude Maria plaude	WF, 35	" → "
Fons ortorum	WF, 30	" → "
Equitas in curia	Cgc 820, 1	" → "
Virgo parís filium	WF, 14	1st → Alt.3rd

Pieces in Franconian
Notation

Kyrie (Orbis factor)	WF, 1	1st → 2nd
Kyrie (Fons bonitatis)	WF, 29	2nd → 1st
Beata supernorum	WF, 26	1st → accel.
Alma iam ad gaudia	WF, 28	" → "
Gloria: Spiritus et alme	Ob 60, 12	1st → binary

These notational idioms can be used to express several different mensurations. Compositions with notation of the first type, mainly alternating longs and breves, specify first or second mode unambiguously. Square-breve pieces in first mode are rare and, along with square-breve second mode pieces, occur mainly in the newest 13th-century sources (in continental notation). Rhomboid-breve pieces in first mode are very numerous; mostly conductus motets and troped chant

settings, they make up the single largest subset of pieces in EMN. Rhomboid-breve pieces in second mode (breve-long) are, by contrast, extremely rare. Only three are known: Nobili precinitur (Lbm 5958, 1, an anglicized version of a continental motet also preserved in F-MO, 4.67), Fulgens stella (WF, 74, an early piece with primitive two-voice counterpoint and a notation dependent on context and consistency of declamation for its rhythmic interpretation), and O spes et salus (Ob 60, 15 [fol. 104-104v], a fragment of a lengthy motet with a very highly developed form of EMN).¹⁴

Compositions of the second type, with paired breves, may potentially indicate third mode, alternate third mode, or a binary third mode. Sanders has argued convincingly for an interpretation of paired English breves (and also, in some contexts, paired square breves) in trochaic rhythm, demonstrating the historical predominance of alternate third mode in the music of 13th-century England. He has further demonstrated that notation of the third type, chains of undifferentiated breves, ought to be read as a succession of trochaic pairs. In his analysis only a few pieces must be singled out, primarily because of the complicating factor of the semibreve, for binary treatment of the long.

¹⁴See transcriptions of the latter two in Appendix II. On O spes et salus see also Lefferts and Bent, "New Sources," pp.338-42. Fulgens stella arguably has a first-mode ligature pattern, but features of declamation (in particular, the location of fractio), and the slant of the note heads (interpreted following Wibberley's hypothesis as described below) point to second mode.

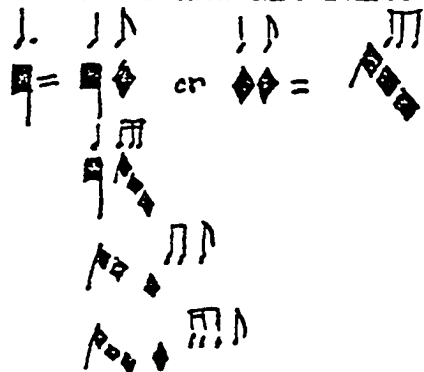
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FIG. 20: Morphology of EMN

Figure 20

Simple Figures:

1st mode and alternate 3rd mode



2nd mode



The semibreve stem is sometimes used to indicate syllabic declamation, as follows:

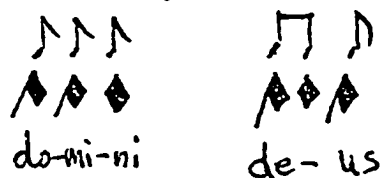
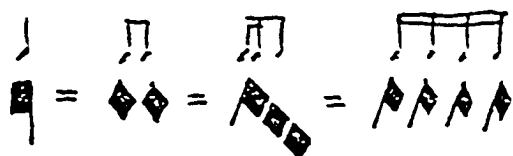
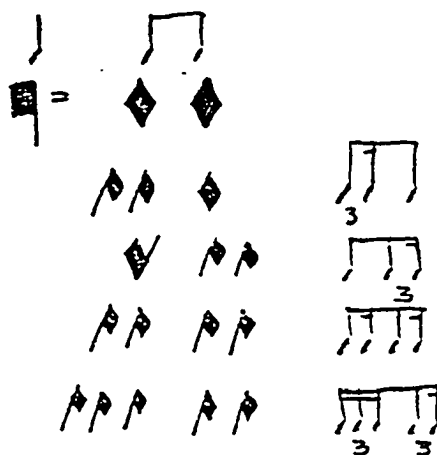
Binary Mensuration in US-CuBinary Long and Ternary Breve in Quam admirabilis (WF, 16)

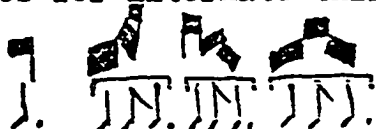
Figure 20, cont.

Examples of the calligraphical distinction observed by Wibberley (see EECM 26, xxiv-xxv):

single long and breve



ligatures for alternate third mode



ligatures for binary third mode



Wibberley's contribution to our understanding of EMN has been to call attention to the noticeable slant given note-heads in most of the sources of EMN, so that square note-heads on longs and in ligatures become rhomb-like parallelograms with a distinct axis of orientation off the horizontal. It is Wibberley's thesis that this calligraphical feature of English scribal music hands is meant to facilitate the recognition of, and distinction between, long and breve, or between breve and altered breve, in binary and ternary ligatures. The longer value is indicated by slanting the note-head in the direction of melodic motion and the shorter value is indicated by slanting the note-head in the direction perpendicular to the direction of melodic motion. By these means it is possible to indicate distinctions between third mode, alternate third mode, and binary third mode.¹⁷

¹⁷See Wibberley, "English Polyphonic Music," pp.61-134 (esp. 61-106), and "Notation," pp.xxv, and see also Figure 20. Presumably the singer, having established the mensuration by inspection of the most heavily ligated voice (usually the tenor) could apply it to his own part by the principle of *convenientia modorum* (see Sanders, "Duple Rhythm," p.266 and Wibberley, "English Polyphonic Music," p.66; both borrow the term from Anonymous VII in CS I, p.379).

Wibberley's hypothesis confirms Sanders's conclusions (against Dittmer's) in most instances. (Wibberley does not consider WF, 14.) No compositions in EMN use regular third mode, for instance. Candidates for duple rhythm according to Sanders include WF, 14, 15, 16, 17 (in EMN); WF, 32 (square breve); US-Cu 3, 5, 8, 9 (in EMN); and US-Cu 1, 6, 7, 10 (square breve). Wibberley argues that the following additional pieces have binary subdivision of the long: WF, 18=66, 24, 25, 95. Using his test, Wibberley further con-

Some basic morphological features of EMN are given in Figure 20, and some comparison between notations in examples where a piece survives both in EMN and in square-breve notation are given in Figure 21. Both Sanders, in "Duple Rhythm," and Wibberley, in "English Polyphonic Music," have demonstrated the usefulness of these comparisons in establishing the idiosyncratic features of EMN. Particularly interesting in EMN is the use of the semibreve form (especially in syllabic declamation) and the so-called English *coniunctura*, which may replace the value of a long, imperfect long (altered breve), or regular breve. From among the small number of pieces that exist in both notational states two are instructive to single out for comment, Salve sancta parens, a troped chant setting, and Regis aula, a conductus-rondellus.

Two notational figures are of special interest in Salve sancta. First, chains of rhomboid breves, and some successions of longs and breves in alternation, translate into chains of square breves. The English *coniunctura*, when it

curs with Sanders's transcription of the Ob 139 monophonic dance in ternary longs (see "Duple Rhythm," pp.289-91) but argues that the original notation of the Sumer canon indicated binary longs, and he supports Bukofzer's interpretation of Veni mater gracie (Lbm 29, 1) in duple meter (Wibberley, "English Polyphonic Music," p.72; Bukofzer, *NOHM* III, p.112).

Where note-head slant is pronounced Wibberley's conjectures are compelling, but where note-heads are rectangular and parallel with the staves the argument is not as strong. One needs somehow to establish that the scribe knew the slant convention and deliberately chose to write square instead of slanted note heads.

Repertoire:

Salve sancta parens	WF, 9 = <u>Ob 60</u> , 1
Regis aula	US-PRu <u>119A</u> , 1 = <u>Lbm 24198</u> , 3
Senator regis curie	WF, 11 = <u>D-Gu</u> , 2
Opem nobis	Cjec <u>5</u> , 1 = <u>D-Gu</u> , 1/5
Gloria	WF, 88 = <u>Ob 60</u> , 10

Ave gloriosa mater	<u>Lbm 978, 4 = F-MO, 4.53</u>
Amor veint	<u>Lbm XVIII, 1 = F-MO, 2.23</u>
Au queer	<u>Ob 139, 3 = F-MO, 7.260</u>
Nobili precinitur	<u>Lbm 5958, 1 = F-MO, 4.67</u>

Super te Ierusalem WF, 95 = $\frac{F-MO}{4}$, 4.68
In odore Qb 497, 5 = F-MO, 4.70

Pro beati Pauli WF, 70 = Lwa 33327, 4

Salve sancta parens

sancta parens

WF ♣ = ♣♦ = ♣♦♦ = ♣♦♦♦ = ♣♦♦♦♦ = ♣♦♦♦♦♦ = ♣♦♦♦♦♦♦ = ♣♦♦♦♦♦♦♦

Ob 60 ♣ = ♣♦ = ♣♦♦ = ♣♦♦♦ = ♣♦♦♦♦ = ♣♦♦♦♦♦ = ♣♦♦♦♦♦♦ = ♣♦♦♦♦♦♦♦

WF ♯ ♯ ♯ ♯ ... ♯ ♯ ♯ ♯
Ob 60 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯
 ex te Christe natus pro nobis passus

Gloria

WF 1 = 1000
Ob 60 2 = 1000

Regio aula





US-PRu  and 
Lbm  []

FIG. 21: Comparisons of Pieces in Two Notational States

stands in the place of a perfect long, is replaced by a ternary ligature c.o.p. sine perfectione. The stem on the first rhomb of the coniunctura indicates that it and the following rhomb are semibreves, each taking half the value of an altered breve (hence equal to the third breve in duration). The ternary c.o.p. translates this meaning directly into a continental symbol, though without the rhythmic interpretation normally associated with it. This ternary c.o.p. stands in the place of three equal regular breves, not two. (The conversion of the Gloria, WF, 88, in EMN into the square breve version of Ob 60, 10 translates the coniunctura literally into two semibreves followed by a breve.)^{1*}

Regis aula mostly converts longs and rhombs unproblematically into longs and square breves. It is instructive to see the differences in ligature shapes here, because the unconventional use of the c.o.p. is reinforced. In EMN a binary ligature cum-sine is read 2+1; in Franconian notation the same rhythm must be indicated by a ligature sine-sine. A ternary ligature cum-cum, similarly, is read 2+1+2(or 3) in EMN, where in Franconian notation it would normally be

^{1*}In Campanis cum cymbalis (Ob 60, 13) the ternary c.o.p. sine perfectione is likewise best interpreted as breve-breve-breve, as Sanders has done in the edition for PMFC XIV (no.59). Though this piece has no surviving version in EMN, the rhythmic interpretation of the ligature must be predicated on EMN practice.

read 1+2+2(or 3). In the English notational idiom the first of two breves is interpreted as the longer in these ligatures, hence, the necessity to turn to the c.o.p. shape to represent a ligature incorporating three equal breves.

Conclusion

A comprehensive survey of the 13th-century English repertoire from the point of view of notation is still needed, growing out of the work that has been accomplished in this area to date. A morphogenesis of EMN, with particular emphasis on the semibreve, the English coniunctura, and the forms of ligatures (particularly the c.o.p.) is a top priority. Generic as well as chronological differences need to be explored. Motets, in particular, because of their syllabic style and correspondences of verse and musical phrase, bear the burden of the most elaborate notations and the "complicating factor" of the semibreve. The longevity of the notation needs to be established, as does the full implication of its norm of trochaic rendition of paired breves for 14th-century English notations (a point to be returned to shortly below).

Franconian Notation and the Semibreve

The notation of the majority of the motets under consideration in this study is Franconian. That is, according to our conventional understanding it follows the prescriptions codified ca. 1280 by a certain Franco of Cologne in

his Ars Cantus mensurabilis.¹ Early 14th-century English motets and cantilenae account for a significant part of the surviving Franconian corpus. Continental sources embodying its principles are relatively small in number, especially by comparison to the number of modal and early mensural sources of 13th-century French polyphony.

Franconian notation is fully mensural, with a relatively fixed rhythmical value for each notational symbol that is subject to modification through rules governing alteration and imperfection in only a limited number of contexts. The system has the inherent potential to erase all modal traits. Franco refers to this new freedom in the following way: "Observe also that the modes may run together in a single discant, for through perfections all are reduced to one. Nor need one attempt to determine the mode to which such a discant belongs, although it may be said to belong to the one in which it chiefly or frequently remains."²

¹See Franconis de Colonia Ars Cantus Mensurabilis, ed. Gilbert Reaney and Andre Gilles, and the earlier edition in CS I, pp.117-136. There is a translation of the latter by Oliver Strunk in Source Readings, pp.139-59.

The dating of Franco's treatise is controversial. Wolf Frobenius recently proposed the date 1280 in "Zur Datierung von Francos Ars Cantus Mensurabilis." This date has been accepted, at least in principle, by most scholars but not by all. Some still argue for the traditional date about twenty years earlier; see for instance Anderson, "Review," pp.454-55 and Levy, "Organum Duplum," p.184.

²Strunk, SR, p.151; CSM 14, pp.58-9.

The strongest force working to undo Ars Antiqua notational practice was the increasing amount of brevia subdivision, especially by syllabic semibreves.²¹ Franco never discusses chains of semibreves occupying the duration of more than two regular breves. Since in his system a breve may be divided into two or three semibreves, the duration of two breves may be filled by four, five, or six semibreves, grouped 2+2, 3+2, 2+3, or 3+3. Franco's rules allow, though nowhere demonstrate, the division of a perfect (ternary) long into as many as nine minor (syllabic) semibreves, with the groupings clarified as necessary by the use of the divisio modi.²² As most widely disseminated, Franco's practice was modified by Petrus de Cruce, who introduced a dot or punctus in the place of Franco's divisio, and used this dot

²¹To my knowledge only Petrus le Viser makes an explicit distinction between melismatic and syllabic values. However, the distinction is important; syllabic, rather than melismatic, subdivision of the breve is the critical parameter. Further, all examples showing the manner of Franco, as well as those showing the slightly later manner of Petrus de Cruce, use syllabic semibreves.

²²Handlo, in speaking of Franco, says chains of semibreves in the Franconian system are to be interpreted 2+2+2+...+2+3 (unless clarified by the use of the divisio, presumably). See CS I, pp.387-88. In Franco's treatise, and in the discussion by Hanboys (CS I, p.424), it would seem that the opposite procedure ought to hold, i.e. that because semibreves stand in much the same relation to breves as breves to longs, one ought to group chains of semibreves by threes. This of course leads to a problem if one is left over, for that is impermissible. Hence Handlo probably reports Franco's intention.

Nonetheless, through the use of the divisio modi a great variety in semibreve patterns is apparently possible. This conclusion stands in opposition to the analysis of Willi Apel (NPM, p.318), who says "the greatest shortcoming

consistently to distinguish all breve groups, which was necessary because Petrus also permitted more than three (four to seven) semibreves per breve.

An underlying modal subdivision of the perfect long is clearly evident in the motets of Groups 1 and 2 (and in some of those in Group 3 as well); only in a very few pieces can the modes be said to be "run together," even briefly, in a single discant. An important point can be made about subdivision of the breve based on the evidence of the motet repertoire. This subdivision, whether highly patterned rhythmically or not, and whether syllabic or melismatic, tends to reflect the underlying modal foot of first or second mode by the frequency of location of the fractio, which falls most commonly at the beginning of the long part of the foot in each perfection. In first mode, the first breve is most likely to be divided, then (as the weight of examples shows) the third, and lastly the second. The most frequent subdivision of first mode is given in Figure 22, example 1. This a pattern so common that Lambertus accorded it a separate number in his expanded categorization of the rhythmic modes.²³ In the second mode the second breve is most fre-

of Franco's system was the lack of rhythmic variety in the realm of small values."

²³The rhythmic modes of Lambertus are printed in CS I, pp.279-81. They are discussed by Gordon Anderson in "Magister Lambertus and Nine Rhythmic Modes." On mode six, the above pattern, see especially p.67 and note 41.

Anticipating the problem of rhythmic interpretation of these semibreves, it should be noted that Anderson raises

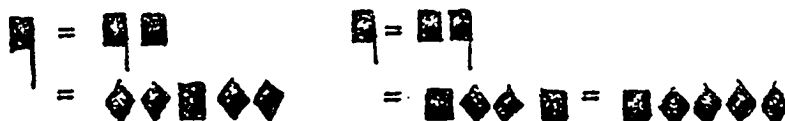
FIG. 22: Subdivision of the Breve

Figure 22

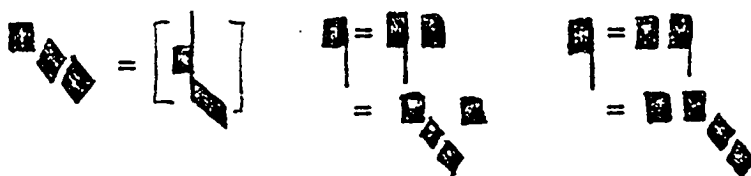
Example 1:



Example 2:



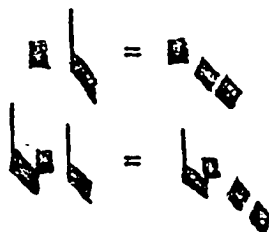
Example 3:



Example 4:

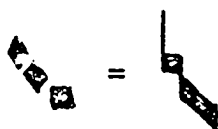
Virgo sancta Katerina
(b.69)

Ovet mundus
(b.36)

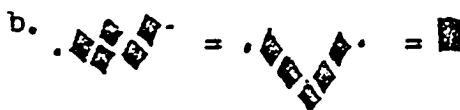


Example 5:

Ade finit



Example 6:



Example 7: unusual use of free (unligated) syllabic and melismatic semibreves.

a. Systematically recurring patterns at the cadence

Jesu redemptor: (13/14 cadences)

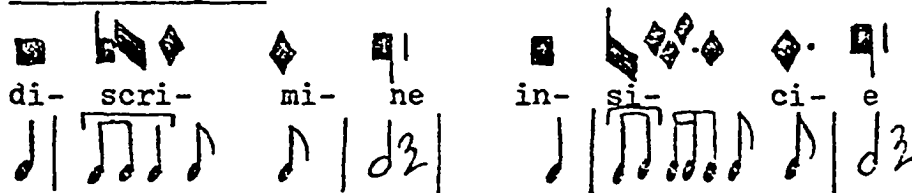
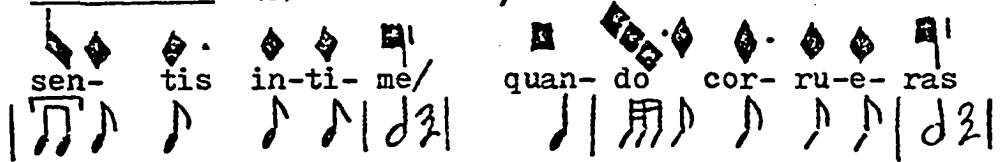
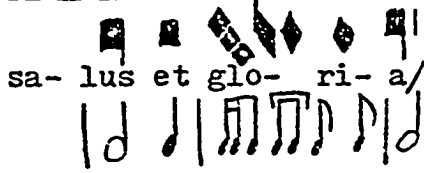
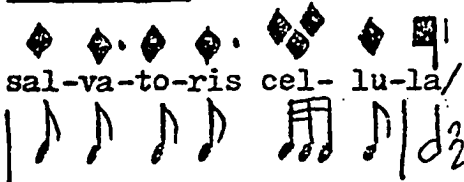
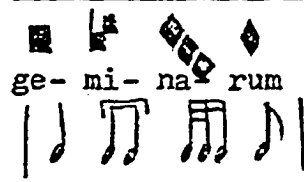
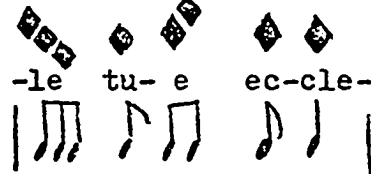
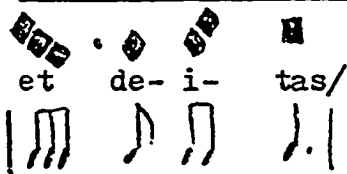
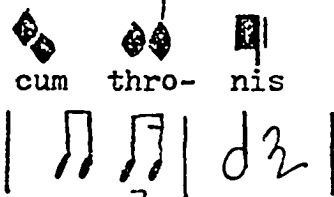
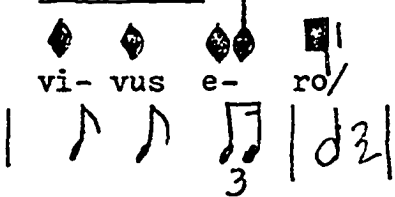
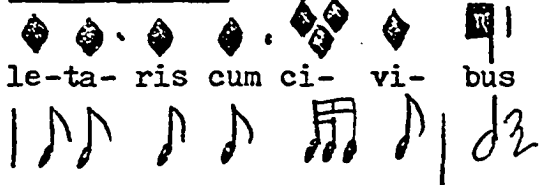


Figure 22, cont.

Example 7a, cont.

Vas exstas: (5/10 cadences)

Example 7 b.: Occasional occurrences of unusual combinations of free semibreves.

0 crux valeSurgere iam estRosa mundiRegina celestiumTrinitatem veneremurJesu filiLux refulget

quently the one divided, then the third, and lastly the first. (Note that first and second modes differ in whether the imperfect long is fully subdivided before the breve or not.) Characteristic further subdivisions of first and second mode are given in Figure 22, example 2.

The one important exception to the commonly encountered subdivisions just described involves the use of the three-note descending coniunctura figure given in Figure 22, example 3. This replaces the value of two breves, or more specifically, replaces the imperfect long at the beginning of the perfection in first mode or in the middle of the perfection in second mode (with few exceptions). Its usual interpretation in the present repertoire is just as it looks, i.e. as a breve followed by two semibreves; in essence it functions as a notational symbol in place of the awkward ternary ligature whose first element would have to be a breve and second element a binary ligature c.o.p. There is occasional corroborative evidence for the bss interpretation when contrapuntal parallelism in another voice, or repetition of what must be intended as the same rhythm, associates this figure with a breve followed by a free-standing c.o.p.

the possibility that the semibreves are equal, but in my opinion Lambertus offers no justification for this interpretation. In fact, if anything this notation corresponds with Petrus le Viser's mos lascivus, in which the interpretation of semibreves is explicitly Franconian, i.e. unequal.

(See, for instance, example 4.)²⁴ This figure is more common in second mode than in first mode; this can produce a mixture of two forms of fractio rather than one consistent pattern in motets with this rhythmic underpinning.

Another context in which free (i.e. unligated) semi-breves are sung melismatically involves coniunctura-like figures of three to six semibreves in the space of a breve. The descending figure given in Figure 22, example 6a, is by far the most common and almost invariably replaces the last breve of a perfection after an imperfect long in first mode. Similar figures include those cited in example 6b. Much less common are those occasions when one or more of the semibreves replacing a breve are sung syllabically while the remainder are sung melismatically with a preceding or fol-

²⁴This may seem obvious, but in fact there is a controversy in the musicological literature over the interpretation of this symbol, which may at certain times and places have been intended to be read as ssb (i.e. as a substitute for a descending ternary c.o.p., or looked at another way, moving from shorter to longer values, as one would evaluate a coniunctura in Notre Dame modal notation; this ssb reading may be correct for most appearances of this figure in the old corpus of F-MO, i.e. fascicles 2-6). See Johannes Wolf, *GMN* I, p.52 and the review of *GMN* by Ludwig in *SIMG* 6, p.627. Wolf interprets the figure as bss, while Ludwig interprets it as ssb. See also Apel, *NPM*, pp.297 and 304, and Parrish, *Notation*, p.136. Further evidence in favor of the interpretation as bss in the English motet repertoire includes: (i) the fact that in Lux refulget the descending ternary c.o.p. and this figure are both used, so they presumably do not both represent ssb. (ii) In Ade finit (Onc) the figure given in example 5 is used twice (bars 14 and 63), while otherwise all such figures are represented by ternary descending c.o.p. ligatures. The figure ssb appears even more frequently in the newly discovered concordance to Ade finit in F-TO 925, where it again is clearly interchangeable with the c.o.p.

lowing syllable. This is indicated where it happens by very careful spacing of notational symbols. It is a regular feature of patterning at the approach to cadences in Jhesu redemptor and Vas exstas, and appears unsystematically elsewhere. In contrast to the coniunctura figures, the free semibreves sung here do not emphasize descending melodic motion; instead, there may be pitch repetition or disjunct motion up or down. See Figure 22, example 7.²⁵

Rhythmic Interpretation of Semibreve Groups

Problems in the interpretation of Franconian and Petronian notation involve the intended rhythms for semibreve duplets, triplets, and larger groups subdividing a breve. English notational styles and mensural practice in the 14th century raise many questions concerning the proper rhythmic interpretation of semibreves and introduce several systems (some showing continental influence) for wholly or partially eliminating the ambiguity concerning their duration. This evidence will be considered below. First, however, the following discussion will briefly review some theoretical treatments of the semibreve in the 13th and 14th centuries and consider what has been said in the scholarly literature about English practices and their relationship both to earlier insular and to contemporaneous continental handling of

²⁵The kind of notation of free semibreves described here is especially characteristic of the notation of the more modern items in the Roman de Fauvel and the chansons of Jehannot de Lescurel found in F-Pn 146.

these rhythmic problems.

In Franconian notation, as we have seen, groups of two or three semibreves may replace the durational value of a breve, and no free-standing single semibreves are possible. Some sources show the use of only duplets or triplets, while others may divide the breve both ways in the course of a piece. The most fundamental question regarding the rhythmic value of these semibreves is whether two are equal and three are not, or vice versa.²⁶ In the theory not yet reflecting the mensural practice of Franco's generation paired semibreves are specified as equal and three as unequal (1+1+2). This is the position taken by Amerus and Dietricus, as well as by the retrospective testimony of Odington.²⁷ The unequivocal insistence of Franco and his generation that paired semibreves be unequal can be regarded as "a deliberate deviation" from the earlier tradition,²⁸ one that extends the relationships between long and breve to operate in much the

²⁶It is never the case that two are equal (each a half of a breve) and that three are equal (each a third of a breve) in the same piece. This point will be returned to below.

²⁷See Bent, "Notation III, 3" and Apel, NPM, p.296. Amerus ref. is in CSM 25, pp.99-100; Dietricus is mentioned in Apel, NPM, p.296, note 1; for the reference in Odington, see CSM 14, pp.138-39 (CS I, p.245) and see also Huff, "A Translation," p.9. In addition to theoretical testimony, the name itself can be taken to mean "half a breve" (however, see Apel, *ibid.*). In the sources of the early to mid-13th century groups of two semibreves are more common than groups of three semibreves and syllabic semibreves are rare (see Apel, *ibid.*).

²⁸Apel, NPM, p.296. Its adoption can by no means be regarded uncritically as universal, however.

same way between breve and semibreve. This innovation is tied to another, the systematic use of declamation on the semibreve.

The specifically Franconian doctrine, widely disseminated, often copied, and carrying great authority, teaches that when the (ternary) breve is replaced by two semibreves, the first is minor and the second is major (1+2), and if by three, then all are equal minor semibreves. A few theoretical sources transmit an alternative rule concerning unequal paired semibreves in the same context, permitting the first to be major and the second to be minor (2+1). These sources include the following:

(1) from the treatise of Magister Lambertus (Coussemaker's Pseudo-Aristotle):

De recta brevese ipsamque in duas diminuit partes non equales vel in tres tantummodo equales et indivisibiles, quarum prima pars duarum semibrevis minor appellatur, secunda vero major, et e converso. (CS I, p.272)

(speaking of a binary c.o.p. ligature)....est ligatura duarum figurarumprima autem minor semibrevis dicitur, secunda major, vel e converso.(CS I, p.274)

(2) from the 1279 treatise of the St. Emmeram anonymous (ed. Sowa), who reports on the doctrine of Lambertus concerning the binary c.o.p. ligature, in order to take issue with it:

et si inequales, utrum minus frustrum debeat precedere et maius sussequi necessario aut pro voluntate mutua et converso, sicut quam plures asserere sunt reperti. Deinde utrum pro maiore brevi in equipollentis possint supponere sicut quidam in

suis artibus assuere non formidant, dicentes de ea (here lb above is quoted). (Sowa, p.48.)

quidam dicunt in illa figura minorem semibreve precedere et maiorem sussequi vel penitus e converso pro mutua cantantium voluntate. Et isti opinioni videtur maxima pars canentium adherere. Unde Magister Lambertus de tali figura dicit (quoting lb above). (Sowa, p.51)

(3) from the Ars Nova of Philippe de Vitry:

Minimum tempus posuit Franco. Unde notandum est secundum Magistrum Franconem...(quod) minimum tempus non est nisi tres continens semibreves, quae quidem adeo sunt strictae quod amplius dividi non possunt, nisi per semiminimas dividantur. Unde notandum quod, quando aliquis cantus temporis perfecti reperitur ubi non nisi tres continentur semibreves pro uno tempore, secundum minimum tempus pronuntiari debent (si sint quatuor, primae duae semiminimae, nisi aliter signentur).

Item sciendum est quod, quando pro isto minimo tempore duae ponuntur semibreves, prima maior debet esse et nunquam secunda, nisi signetur, licet secundum artem veterem superius probaverimus quod secunda debet esse maior...(CSM 8, p.29).

(4) from an anonymous 14th-century Compendium Musicae Mensurabilis Artis Antiquae:

Item quodcumque due semibreves pro recta brevi inveniuntur in unisono, id est in eadem linea vel in eodem spatio, ad voluntatem cantantis possunt fieri prima vel secunda maior; sed quando in diversis tonis inveniuntur, secundum maiorem concordantiam debet prima vel secunda semibrevis maior pronuntiari. (CSM 15, p.69.)

(5) From the Regula of Robertus de Handlo:

(in regard to binary ligatures) si tractus autem ascendens, qui causat oppositam proprietatem, fiat curtus, tunc in hac obliquitate sine ligatura maior semibrevis minorem precedit, ut hic patet: (example follows; CS I, p.394).

Quando due semibreves similes sunt in conjunctione, prima erit minor, alia major, ut supra in exemplo tertie huius rubrice. Nisi tractum obliquuum sit impedimentum, et tunc erit semibrevis dissimilitudo, et fiet prima major, altera minor, ut hic: (example follows; CS I, p.396).

(6) from the Quatuor Principalia:

Dividebat enim Franco longam in tres breves et brevem in tres semibreves, sed non minus quam in duas semibreves, quarum prima maior, secunda minor semibrevis ab eo nominatur, vel e contrario. (CS IV, p.257; CS III, p.337.)

These examples hardly constitute proof of a vigorous tradition running counter to Franco's. Lambert is attacked by the St.Emmeram anonymous; the author of the Quatuor Principalia may have in mind a different notational context² from the one in question here; the anonymous citation links the mensural choice to consonance; Handlo describes unusual note-shapes whose precise shapes are uncertain (but undoubtedly rarely, if ever, used); and de Vitry explicitly acknowledges Franco's way as the old way ("secundum artem veterem"). Nevertheless the possibility of reading a pair of semibreves as 2+1 rather than as 1+2 has some authority, and we must be open to the possibility that in certain otherwise "Franconian" repertoires or in certain musical centers (say, English) trochaism might be the norm.

²That context is what I will call breve-semibreve notation. See the section devoted to this notation below.

We must now ask if there is any justification for interpreting paired semibreve duplets as equal (hence, for a binary breve) in the period of years between Franco and the codification of tempus imperfectum in de Vitry's Ars Nova. Certainly we can theorize that the Franconian doctrine was not universally adopted, so that somewhere the binary breve may have continued to be the norm. However, only scattered theoretical evidence supports binary subdivision of the breve, and it is important to note that these citations refer to contexts where the long is also binary.³⁰ For instance, Odington probably intends equal subdivision of the breve in remarks on binary versions of third and fourth mode, and the same association seems to be made in a discussion of these modes by Anonymous IV.³¹ In the mos mediocris of Petrus le Viser, as Handlo reports it, "due semibreves equales sunt, et tres inequales, et quatuor equales, et quinque inequales."³² It is not easy to grasp the distinc-

³⁰The evidence has been reviewed by Sanders in "Duple Rhythm," pp.250-62, on which the following summary relies. Amerus, an Englishman writing in Italy in 1271, also describes a notational system with a binary long and binary breve. See Amerus's treatise, and the discussion in Gallo, La teoria della notazione in Italia, pp.13-17.

³¹Odington's further statement that "Alii...dividunt...breve in duas semibreves et raro in tres" might be stretched to imply that some divide the breve into two equal semibreves, but this moves securely into the realm of conjecture. (See note 27, p.226 above.) On Anonymous IV, see CS I, pp.361-62 and Sanders, "Duple Rhythm," pp.257-60.

³²CS I, p.338.

tions made by Petrus le Viser or to associate his teaching with any surviving repertoire. The mos mediocris, it seems, encompasses two states of notation within its presumed medium tempo:

(i) with longs, semilongs, breves, and semibreves; the semibreves (2-5 per breve) are performed as above (two equal, etc.) and are melismatic.

(ii) without longs, i.e. with only semilongs, breves, and semibreves (2-5 per breve); semibreves are syllabic in groups of two or three, melismatic in groups of four and five, with rhythms as above (two equal, etc.).

In addition to the recognition of a binary breve, applicable to both (i) and (ii), it is likely that the restriction to semilongs (i.e. imperfect longs, worth two regular breves) in (ii) also defines the binary character of the modus (i.e. that there are only duple, never triple, groups of breves or the equivalent). It seems that for Petrus the perfect long in mos mediocris would make the tempo too slow if there were syllabic semibreves. Hence only in (i) would there be binary breves as a level of subdivision of the perfect (ternary) long. These references are in general unhelpful about Franconian contexts, then.³³

We need further to ask what theorists say about the rhythmic subdivision of the breve by four or more semibreves, as an alternative guide to the binary or ternary

³³See Sanders, "Duple Rhythm," pp.250-56 and the modification to his explication of Petrus in "Petrus le Viser"; see also Bent, "Rota versatilis," pp.83-84 and scattered remarks in her critical commentaries at the end of the article.

character of the breve. They are, in fact, of very little help. Petrus de Cruce, following Franconian precepts, interprets semibreve duplets unequally (1+2) and triplets equally; it is unclear from the testimony of our main reporter, Jacques of Liege, just how four through seven semibreves per breve were intended to be sung by Petrus.³⁴ Petrus le Viser is similarly silent on the exact means of rhythmic interpretation of his unequal groups of three or five semibreves per breve in the mos mediocris.

Walter Odington is more helpful. He explains that when a ternary breve is divided into four parts the first two are equal and twice as long as the last two.³⁵ (See Figure 23, example a.) This specifies that fractio is applied at the end of the major semibreve, the longer part of the foot. The same is true in de Vitry's specification for minimum

³⁴Modern scholars can have diametrically opposed views. Sanders, for instance, argues that the small semibreves must have been sung in a style of free virtuoso declamation, as fast as possible and hence for all practical purposes, equal. Bent, on the other hand, assumes the faster semibreves of Petrus to be unequal according to one of the systems later codified. The positions of both are to be found in separate articles in The New Grove Dictionary. For Sanders, see "Petrus de Cruce," pp.598-99, and for Bent, see "Notation III, 3," p.364.

See CSM 3/7, pp.37-8, 84-86, 89-90 (CS II, pp.401-402, 428-29). These passages by Jacques de Liege have been read to mean that for Petrus just as three are equal, so are four, five, six, or seven. In fact, however, "equales" only directly modifies "tres." Harrison, in the Introduction to PMFC XV, incorrectly reports that in the practice of Petrus de Cruce both duplets and triplets subdivide the breve equally.

³⁵See CSM 14, pp.129; Huff, p.10.

tempus perfectum, where the order of major and minor semibreve is reversed, along with the specified location for subdivision.³⁴ By contrast, in Vitry's tempus imperfectum maius four semibreves are interpreted as two pairs. (See Figure 23, examples b and c.) Later 14th-century theorists tend to follow de Vitry in their interpretation of four semibreves under tempus perfectum, including Theodorus de Campo (CS III, p.185), who interprets them in one of two ways, as in example d, at the pleasure of the singer, and the Anonymous IV of CS III (CS III, p.378), who interprets them as in example e. In both cases the location of the fractio indicates that semibreve duplets would be read unequally as 2+1.

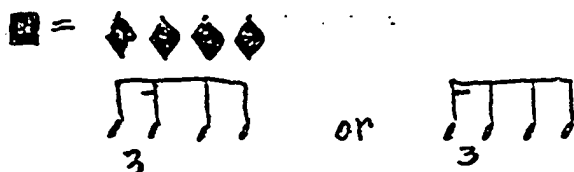
It is clear that in order to have firm criteria for the interpretation of semibreve groups one must know the character of the breve (binary or ternary) and the conventions in effect both for uneven duplets and for interpreting brevial subdivision by four or more semibreves. The theorists report a range of possibilities for what to do, but their immediate relevance to any particular motet or motet source is open to challenge. If stems are present to clarify semibreve conventions, then one may interpret from them the character of the breve, on the basis of the location of the fractio. When stems are absent, one needs to make a few informed assumptions about possible rhythmic readings. We could assume that the rhythms specified in de Vitry's Ars

³⁴See CSM 8, p.29 (quoted above, p.228).

a. Walter Odington

b. de Vitry, minimum tempus perfectumc. de Vitry, tempus imperfectum maius

d. Theodorus de Campo



e. Anon. IV (CS III)

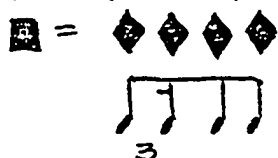


FIG. 23: Rhythmic Conventions for Groups of Four Semibreves

Nova for tempus imperfectum and perfectum codify the unwritten conventions of the rhythmic language that had developed rapidly after the innovations of Petrus de Cruce. There may, of course, have been less widely favored alternative rhythmic idioms that he rejected (or was unaware of), and of course Vitry's teaching and compositions may have been an influential point of departure rather than a codification of popular trends.

One argument that has been brought forward in recent years by scholars concerned with the rhythmic interpretation of semibreves in the English repertoire is the assertion that there is a strong English preference for trochaic rendition of paired semibreves in the late 13th and early 14th centuries. Sanders states that "it is likely that, contrary to Franconian practice, the English method of alteration (2+1) was applied to the semibreve in at least some English compositions of the time," and he cites some instances, including a number of pieces in which "the binary ligature cum opposita proprietate must be read 2+1."³⁷ Bent concurs and cites examples that cause her to propose "that trochaic interpretation of semibreve pairs might be taken much further than the cases noted by Sanders."³⁸ Wibberley reaffirms this point of view, arguing that for "those [notations]

³⁷Sanders, "Duple Rhythm," pp.275, n.134 and p.276.

³⁸Bent, "Preliminary Assessment," p.67.

employing Petronian methods in which the semibreves are notationally undifferentiated....the traditional English preference for trochaically conceived rhythms" ought to be favored in the interpretation of semibreves, for "it hardly seems likely that a short-lived period of Petronian notation should have witnessed such a fundamental change in attitude towards performance as to admit the use of iambically conceived rhythms to any great extent."''

This position rests on certain assumptions and a particular body of evidence, both of which demand closer scrutiny. Sanders established firmly that there was indeed an English method of alteration in the 13th century, in which pairs of breves (rhombs or squares) must be read 2+1. There is no necessary reason for this relationship to devolve upon paired semibreves after the adoption of Franconian notation. One can, of course, hypothesize about the logic or rationale that might have prompted such a transfer of rhythmic performance practice down one notational level. The Franconian system extends the relation between long and breve to that between breve and semibreve in several respects, including the interpretation of the second of a pair of the smaller values as the longer of the two. Following similar logic, some English musicians may have adopted a practice whereby, on account of the fact that traditionally the longer of two

''Wibberley, contribution on "Notations," in the Introduction to EECM 26, p.xxvi.

paired breves was the first, this relationship devolved upon the pair of semibreves. On the other hand, we know of no explicit English antipathy for iambic rhythms, there are exceptional examples of EMN in second mode (as well as binary rhythms, of course), and it seems perfectly reasonable to expect that if the English adopted features of continental notational practice, one of the rhythmic idioms they could well have taken up was the iambic interpretation of semibreve pairs. There is no reason to assume a priori that because English mensural notation interprets paired breves trochaically that they also follow this convention for semibreves.*°

The evidence cited by Sanders and Bent compels us to make an important distinction. They have not, in fact, proven that this trochaic preference applies to paired semibreves within a Franconian context. That problem remains open for the moment. Rather, they have shown evidence that the trochaic reading of paired semibreves applies to a small subset (those pieces with paired semibreves) of a class of compositions in what I shall call breve-semibreve notation

*°My concern in stressing this point is to make clear that any large-scale generalization about English rhythmic preferences ought to be made on the basis of data collected separately for each clearly distinguishable kind of notation. In fact, to anticipate the conclusions that will emerge below, I do agree that there seems to be a large-scale avoidance (or disregard) of a rhythmic category common across the channel, i.e. iambs, in English music of the 13th and 14th centuries. This must be a conclusion, though, not a presumption.

(Group 3iii in the tables on mensuration and declamation), a notation that will be discussed in detail shortly.⁴¹ This sharpens the focus but at the same time narrows the field within which their evidence lies and within which their conclusions apply.

Harrison has also recently written on the problem of "the division of the brevis" in relation to the English motet repertoire. Regarding semibreve duplets he argues that "where a motet has only duple subdivision of the brevis....no ambiguity about division of the brevis arises" and "the assumption is made here that subdivision is in notes of equal length." Further, "there is some warrant in the theoretical literature for unequal subdivision [but] in practice, however, this principle seems inapplicable in virtually all of the motets [of PMFC XV] to which it might be considered relevant."⁴² As a result he concludes not only that for those motets in which syllabic and melismatic duplets prevail they should be equal, but also that in those in which syllabic and melismatic triplets occur (frequently

⁴¹In his argument Wibberley cites as evidence the Worcester version of Thomas gemma which is actually in the paired semibreve type of breve-semibreve notation, not a version of Franconian. He also cites the cantilena Salamonis inclita, a piece not relevant to his argument because the trochaic rhythms designated by a later source for it apply on a different level (subdivision of the perfect semibreve rather than subdivision of the perfect breve) than the one at issue either in his discussion or the present one. See EECM 26, p.xxvi.

⁴²Harrison, "Notes on Transcription and Performance" in the Introduction to PMFC XV.

or infrequently), the duple or triple subdivision is always into notes of equal length (one half or one third of a breve, respectively). Both of these positions are subject to criticism. On the strength of the theoretical tradition outlined above, few modern scholars would follow Harrison in rejecting "the underlying axiom...that the brevis is perfect, and hence all its subdivisions must be related to a basic triple subdivision" just because a composition has only semibreve duplets.⁴³ Moreover, it does not ever seem to have been acceptable to the 13th- and 14th-century theorists (continental or English) on whom we rely that both semibreve duplets and triplets could divide the breve equally in the same piece.⁴⁴ Harrison does not raise the issue of the rhythm of semibreve duplets in those pieces in which he interprets them unequally; they are all transcribed iambically (1+2) with no reference to the school of thought that credits the possibility of a transcription trochaically

⁴³I'm not totally unsympathetic to this view, as an editor. But to justify such flexibility, one has to examine pieces one at a time, asking of each if it reflects stylistic conventions simpler than, earlier than, or at least -- different than -- those of the motets for which we normally judge Franconian precepts to be applicable.

⁴⁴These are the grounds for the most telling criticism of the methods of transcription used by Rokseth (and more recently, Tischler) for F-MO, as well as for Harrison in PMFC XV. (In all cases, when editing it seems the best policy to amend inconsistency when spotted. Harrison's policy, by contrast, is to assume inconsistency is intentional, and so he leaves unmodified certain inconsistent rhythmic details in Mulier magni meriti, De flore martirum, and Rosa delectabilis, for example, a decision I find particularly unsatisfactory for these pieces.)




(2+1).

Evidence of the Musical Sources

Empirical evidence provided by the English motets suggests the diversity of solutions available for the interpretation of semibreves in Franconian and Petronian contexts, including the anti-Franconian, trochaic interpretation of semibreve duplets. Contrapuntal evidence is perhaps the hardest to find and the most ambiguous in its analysis. To cite one example, Civitas nusquam conditur provides a number of instances (eleven in all) where two semibreves in one voice are put against three in another. In only a small number of these does it seem to make any difference to the counterpoint whether the major semibreve is assumed to be the first or second of a pair; where it matters, the reading is better when the larger is first (arguing for 2+1 against 1+1+1, although a binary interpretation, 2+2 against 1+1+2, is not ruled out). The syllabic semibreve groups of Figure 22, example 7, also suggest, in their distribution of notes, the intended rhythm of semibreve pairs. In most cases (Trinitatem veneremur being a distinct exception) the rhythm suggested is again anti-Franconian (2+1). Not just the groupings of notes, but also the melodic shapes they outline, can suggest the underlying subdivision. This is particularly noticeable where repeated notes are found. In Assunt Augustini or Alma mater, for example, repeated notes

are always the first two of an s3 or m3 group, suggesting that they subdivide a 2+1 figure. In the more progressive notation of the Roman de Fauvel, to cite a continental counterpart, repeated notes in s4 or m4 groups are either the first two or last two, suggesting the subdivision 2+1+1 or 1+1+2 of a binary breve. Most motets fail to provide these kinds of clues, however.⁴⁵

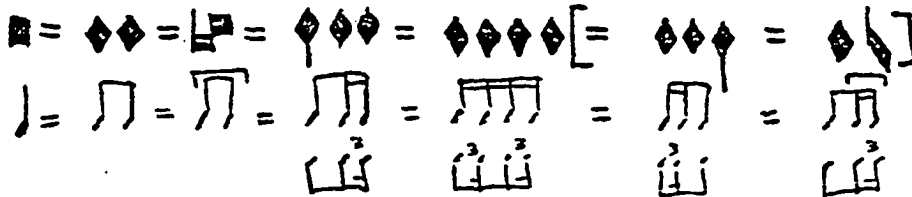
Semibreve stems clarify to a very important degree the problems inherent in the evaluation of semibreve groups. In the simplest case, the stem either ascends or descends from the center of the semibreve. The stem descending from a note-head lengthens value, normally identifying the major semibreve. An ascending stem shortens value, normally identifying the semibrevis minima, or smallest value. In contexts where stems are used it may be the case that all notational symbols have single, fixed values, or on the other hand, that (as in Figure 23, example b) certain relationships still have to be understood by some convention. Although the most dramatic use of semibreves is in bursts of

⁴⁵As Bent notes ("Preliminary Assessment," p.70), where there are hocketing semibreves the possibility exists for clarifying the subdivision of the breve through an examination of the rests. This can be seen, for instance, in the careful rest-writing in the "In seculum" hockets of a continental source, the Bamberg codex. However, in the English motets, results of an examination of rest-writing are wholly ambiguous. For instance, where there are hocketing semibreves in Triumphat hodie and Balaam de quo, the scribe of Onc 362 shows a preference for the form  whether in pre- or post-semibreve position. (The scribe of Lbm 24198 seems to prefer  and  to some degree.)

from five to seven or nine syllabic notes in the space of a breve, the most important expansion of Franconian practice, in terms of frequency of appearance, is the consistent use of four syllabic semibreves per breve. In the English motets (as in Fauvel) this is accompanied by the use of the downstemmed semibreve in almost every instance. (See Figure 24.)

In these examples the breve is clearly binary, i.e. the larger two semibreves are equal, although ambiguity remains in the rhythm of the four smaller semibreves. Some evidence suggests that the latter are unequal according to the convention specified by de Vitry in the *Ars Nova* for groups of two to four semibreves under tempus imperfectum maior. The evidence consists of a number of bits and pieces all pointing in the same direction: (1) in the motet Dei preco one semibreve triplet has an upward stem on the third rather than a downward stem on the first, presumably with equivalent meaning; (2) the Ob 598 version of Frondentibus florentibus uses the downward stem exclusively but the Ob 7 version, which originally had no stems, has had upward stems specifying de Vitry's rhythms entered by a later hand; (3) the motet Inter amenitatis, with groups of two to four syllabic semibreves, is not stemmed in Yc but is given de Vitry's rhythms by upward stems in I-TR 87, a much later source; (4) the cantilena Salamonis inclita, stemless in Cgc 512, is given de Vitry's rhythms by stems in US-NYpm 978, a

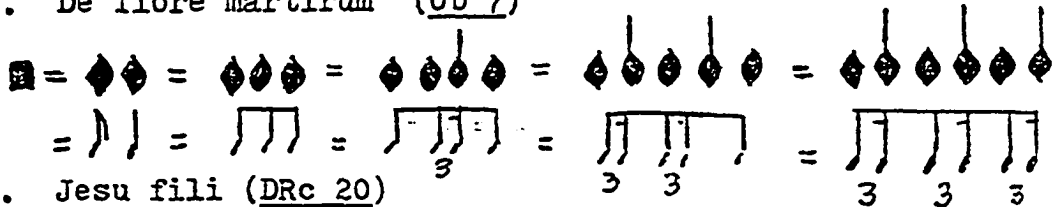
- a. Dei preco (DRc 20)
 Duodeno sydere (Cb 7)
 Frondentibus (Ob 598, but not Ob 7)
 Mulier magni meriti (Cgc 512)
 Orto sole (DRc 20, but not in Cgc 512)
 Princeps apostolice (Cgc 512 and DRc 20)



- b. Templum eya salomonis (Ob 7)



- c. De flore martirum (Ob 7)



- d. Jesu fili (DRc 20)



- e. Laus honor vendito (Ob 7)



FIG. 24: Stemming Practices in the English Motets

later source; (5) the motet Herodis in atrio, with two to four syllabic semibreves per breve, has stemming following de Vitry in the hand of the original music scribe of DRc 20. The cumulative impact of this evidence is to suggest that in any English composition with two to four syllabic semibreves per breve the breve is binary and each major semibreve is ternary (with pairs of minor semibreves read 2+1). This would apply, arguably, to the Cgc 512 version of Orto sole or the original Ob 7 version of Fron dentibus, with later stems understood as a clarification, not modification of original intent.⁴⁴ It must be observed, however, that the English stemming patterns are slightly less limited than de Vitry's (note the occasional position of the major semibreve as the last of three, and the appearance --admittedly, rare-- of the binary c.o.p. ligature in place of a major semibreve).

Other methods of stemming occasionally found among the motets specify a ternary breve, with either Franconian or anti-Franconian handling of semibreve duplets, in a few individual cases. In Templum eya Salomonis the downstemmed

⁴⁴The problem is one we have already encountered. Are these rhythms a modernization of the original? Were groups of s4 under a binary breve never equal for the young de Vitry and his generation, as they could be for Petrus le Viser? There are some grounds for the possible interpretation of groups of s4 as equal in English sources, if the instances just cited are taken as representative of the simplest forms of circle-stem notation. (See Group D(i) in Figure 25 below.)

semibreve is used to specify the 1+2 rhythm of duplets (Figure 24). In De flore martirum the upward stems on semibreves, more or less following the precepts of de Vitry for tempus perfectum maior, confirm by their pattern of fractio the iambic reading of duplets (Figure 24). In Jesu fili, on the other hand, two short passages (see Figures 23 and 24) unequivocally indicate the anti-Franconian reading of duplets. Finally, the use of downstems in Laus honor vendito should be noted for the record; the rhythms intended are not easy to interpret, but because there are no stems on either groups of two or three, two are probably unequal and three equal. The location of fractio, in the interpretation offered in Figure 24, may possibly indicate the trochaic reading of duplets.

Some of the motets of Group 2ii show distinctive, innovative, and, in some cases, apparently insular stemming practices. Of these, only Rosa delectabilis is in first mode. The others are in the second mode and may be considered examples of the second-mode tendency toward fractio. Two adopt for their subdivision of the breve the Ars Nova mensurations of de Vitry; in Herodis in atrio, tempus imperfectum maior, and in Flos anglorum inclitus, tempus perfectum maior. The others show features of notations associated with insular 14th-century repertoires and will be discussed below.

A Notational Complex

A good number of 14th-century English compositions can usefully be thought of as belonging to a single notational complex, unified by (1) the use of a dot (or punctus) to set off breve groups, (2) the use of the downward stem to mark the major semibreve, (3) either the use of a small circle (the signum rotundum) or else minim stems to designate smaller values, and (4) the appearance of certain characteristic rhythmic patterns. The compositions included in this notational complex are listed in Table 21, where they are arranged first by source and then by the primary and secondary divisions of the breve.

The roughly equivalent French or Italian mensuration is indicated for purposes of orientation. In some of these pieces the smaller values are rarely used, in others they are pervasive.

Bent has suggested that "If four was considered the basic Italian division of the breve and six the French, the English was nine."⁴⁷ This is certainly the case if one begins with theoretical testimony, which when describing insular techniques for breve subdivision concentrates almost exclusively on the ternary breve and semibreve. The extension of breve-subdivision from 7 to 9, the invention of the downstemmed major semibreve, and the use of a small circle to mark off the thirds of a ternary breve are all credited

⁴⁷Bent, "Notation III, 3," p.368.

TABLE 21

THE CIRCLE-STEM NOTATIONAL COMPLEX

a) BY SOURCE

<u>Drc 11</u> , 1	Kyrie Cuthberte
<u>Cgc 334</u> , 8	O ceteris preamabilis
<u>Lic 52</u> , 2	Astra descendit
<u>Lbm 1210</u> , 3	Veni mi dilecte
5	Et in terra
6	Kyria christifera
7	Virgo salvavit
8	O lux beata
<u>Lbm 28550</u> , 1	(Dance)
2	(Estampie)
3	(Estampie)
4	Firmissime fidem
5	Tribum quem
6	Flos vernalis
<u>Lwa 12185</u> , 2	Hac a valle
4	Beatus vir
<u>Onc 362</u> , 18	Rosa delectabilis
<u>Berkeley Castle</u>	
<u>Muniments</u>	Benedicta es celorum

(LEcl VR 6120, 1/2 Frangens evanuit
 is a possible candidate for inclusion.
 Its mensurations would be classified
 in Groups C and D(ii).)

Table 21, cont.

b) BY MENSURAL PRACTICE (* indicates listing in two groups)

Group A

Lwa 12185, 2
Lwa 12185, 4

	o	↓	↓
✓	✓		
✓	✓		

tempus perfectum maior
 novenaria
 9/8

Group B

Cgc 334, 8
Lbm 1210, 8
Lbm 28550, 2
Onc 362, 18

	✓	
	✓	
	✓	✓
	✓	

tempus perfectum minor
 senaria perfecta
 3/4

Group C

DRc 11, 1*
Lbm 28550, 4
 " 5
 " 6*

✓		✓
	✓	✓
	✓	✓
	✓	✓

tempus imperfectum maior
 senaria imperfecta
 6/8

Group D

(i)

Lbm 1210, 7
Lbm 28550, 1

	✓	
	✓	

tempus imperfectum minor
 4/8

quaternaria

(Hanboys: curta mensura?)

(ii)

DRc 11, 1*
Llc 52, 2
Lbm 1210, 3
 " 5
 " 6
Lbm 28550, 3
 " 6*

✓	✓	✓
✓	✓	✓
	✓	✓
✓	✓	
✓	✓	✓
	✓	✓
	✓	✓
	✓	✓

8/16

octonaria

(Hanboys: longa mensura?)

Berkeley castle

by Robertus de Handlo to a certain Johannes de Garlandia (whose nationality and further identity are unknown, although he is not to be confused with an earlier theorist of the same name).⁴⁴

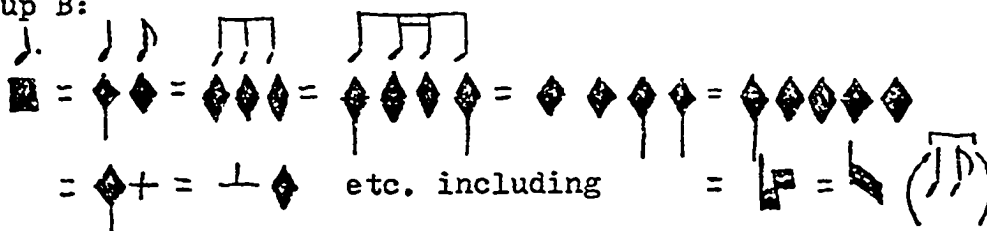
One motet fragment, Hac a valle, survives in a purely Garlandian notational idiom. (See Figure 25, Group A.) In it the breve is divided into 2 to 9 syllabic semibreves by a system of notation in which breve units are set off by solid dots, ternary subdivisions of the breve are set off by small circles, the major semibreve, worth two-thirds of a breve is a rhomb with a downstem, and all smaller values are simple rhombs, whose values must be determined from context. The minor semibreve is worth one-third of a breve, the minorata is worth two-ninths of a breve, and the minima is worth one-ninth of a breve. The minima always precedes the minorata where two rhombs stand in place of the minor semibreve, establishing a predisposition toward iambic rhythms on this smallest level.

⁴⁴Handlo, CS I, 388-90, 396, 398; Hanboys, CS I, pp.424-25. This Johannes de Garlandia is a different individual from the Johannes de Garlandia who was an important mid-13th-century continental theorist. (Neither musician is to be confused with the well-known 13th-century Parisian scholastic author.) The later musician, this shadowy Garlandia "the younger," must have been an important figure around 1300, working after Franco and Petrus de Cruce (and probably after Petrus le Viser) but before Admetus de Aureliano (CS I, 397-98) and probably before de Vitry's Ars Nova (in any case, before the 1326 date of Handlo). See Bent, "Preliminary Assessment," p.75, note 6, and Sanders, "Duple Rhythm," p.253ff.

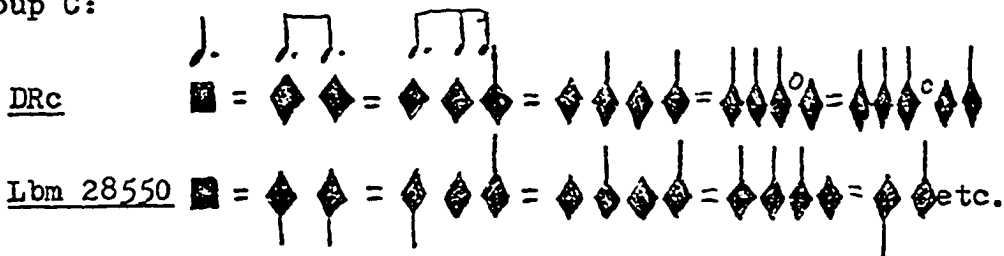
FIG. 25: Circle-Stem Notation in Practice

Figure 25, cont.

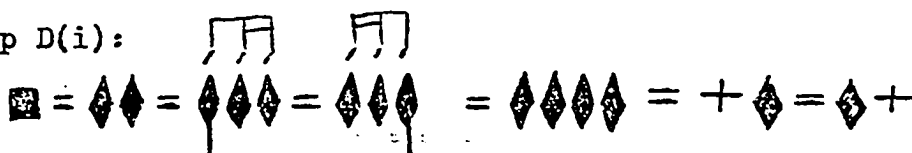
Group B:



Group C:

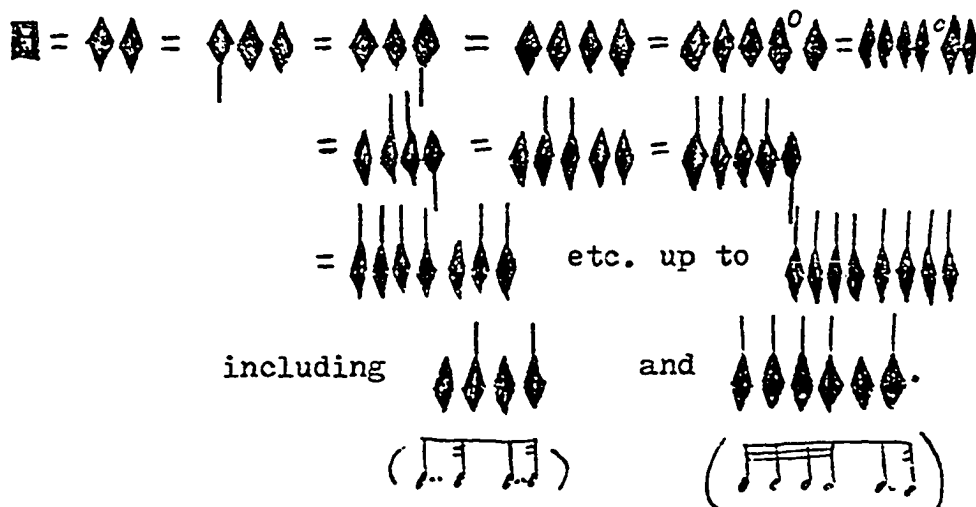


Group D(i):



Outside of Lbm 1210 and Lbm 28550, notation D(i) is also found in a small number of 14th-century English motets, mostly in sources Cgc 512 and DRc 20. See Figure 24.

Group D(ii):



The only other piece clearly exhibiting a ninefold division of the breve is another motet fragment, Beatus vir, which uses the notational system attributed by Hanboys to the otherwise unknown W.de Doncastre.⁴⁹ (See again Figure 25, Group A.) This system is very similar to Garlandia's in its resultant rhythms. However, the minor, minorata, and minima are distinguished by individualized note shapes, and the customary division of the minor semibreve places the minorata before the minima, thus introducing a trochaic rather than iambic rhythm on that level.⁵⁰ Beatus vir also introduces the semiminima in effect (by using four minimae in the place of a minor semibreve),⁵¹ and introduces red coloration into both the tenor and texted voice to signal a recurring shift from perfect to imperfect modus and tempus. When the modus is perfect an underlying second-mode foot is discernable, defined by the position of rests and full breves. When minim values are employed, the ternary or binary subdivision of the breve is clarified by the use of

⁴⁹CS I, p.427. The notation is mentioned by J. Wolf in HNK I, p.271. Dittmer's transcription of this motet, accompanying a facsimile of it in his edition of Handlo, is not entirely reliable in its readings of rhythms and of text. See Dittmer, Robert of Handlo, p.21 (facs.) and pp.22-24 (transcription).

⁵⁰Notice the similarity in shape between the minorata and the shape described by Handlo for the major semibreve. CS I, p.396; quoted above on pp.228-29.

⁵¹Some ambiguity remains in the rhythm of these groups of 4M.

the signum rotundum. In many respects, therefore, the notation is clearly an advance on Garlandia, and in all likelihood has felt French Ars Nova influence.

The rhythmic patterns characteristic of the other groups of the notational complex are listed in Figure 25, Groups B, C, and D. The circle makes its only other appearance where the breve is binary, in Groups C and D. In the first line of Group D(ii) the utility of the circle is clear, though in fact there is one characteristic rhythm that cannot be notated without using minim stems. In Group C the circle is clearly superfluous,⁵² and Bent has very reasonably proposed as an historical process that "increasing use of minim stems eventually made the circle redundant and it died out."⁵³

Relevant theoretical description of duple divisions, as they appear in Group D, are confined to a single reference by Hanboys to curta and Longa mensura, terms that apply when the breve is divided into four or eight equal minor semi-breves.⁵⁴ When there are only four, as in Group D(i), one is naturally faced with the problem of deciding whether they are equal, or else must be read unequally following some

⁵²Similar superfluous use of the circle could have been quoted from the Kyrie Cuthberte in citations under Group D(ii).

⁵³Bent, "Preliminary Assessment," p.69.

⁵⁴See CS I, p.415 and the discussion of these terms in the section of this chapter on binary mensurations, below.

rule, such as those of de Vitry. When seen in association with the other breve divisions of this notational complex, such as appear in the two main sources of this notation, Lbm 1210 and Lbm 28550, it seems appropriate to take them as related to Group D(ii) as curta mensura is related to longa mensura, and hence -- equal. However, the same use of the downstemmed semibreve and two to four syllabic semibreves per breve also occurs in a number of motets discussed above, whose source contexts and concordances rather strongly raise the possibility of an unequal interpretation.⁵⁵

It is clear that in only a few examples, mainly the motets and the Kyrie Cuthberte, is the use of these small note values essential, i.e. integral to the conception of the piece (for instance, because of syllabic declamation or essential contrapuntal motion on these values). In the rest, the subdivision has a specifically ornamental character. In three instances, the two motets by Philippe de Vitry intabulated in the Robertsbridge codex Firmissime fidem and Tribum quem (Lbm 28550, 3 and 4), and the Kyria christifera, an unornamented version exists with which the present version may be compared. In the case of the motets, the added rhythmic figuration leaves the basic contrapuntal structure intact,⁵⁶ while in the Kyria, long-perfections

⁵⁵See above, pp.241-44 and Figure 24.

⁵⁶See the comparative editions published by Apel in CEKM 1.

have been pulled out of shape by the perhaps overenthusiastic addition of extra breves of pre-cadential filigree.⁵⁷ (See Figure 26.)

The remaining pieces exhibit rhythmic elaboration and diminution applied to compositions apparently also originating in simple long-breve and breve-semibreve notations.⁵⁸ As in the homorhythmic "protofaburden" of the English duet motets, or of the similar activity in the outer voices of ornamented English discant settings written in Ars Nova mensurations, the ornamentation here is mainly neighbor-note motion and sequential figuration in parallel sixths or six-threes.

This notational complex provides a securely English context for the mensural notation of the right hand in the Robertsbridge intabulations, whose apparent mix of French and Italian features has intrigued musicologists in the past. The association of this notational complex with instrumental music prompts the thought that the ornamental breve division might be at least partly instrumental in origin or character. Precedents in the vocal repertoire (motets and discant) have just been mentioned, but the virtuoso degree of

⁵⁷The dotted barlines in the Figure are meant to draw attention to the fact that the subdivisions seem to group more naturally into 2B than into 3B units.

⁵⁸For instance, Veni mi dilecte and Virgo salvavit are cantilenas that move basically in long-breve notation, O lux beata is an ornamented form of an English discant setting of a hymn and moves in ternary breve-semibreve notation, and the Lbm 1210 Gloria, lacking a consistent modus level of organization, basically has an ornamented form of binary breve-semibreve notation.

The image displays two systems of musical notation for a piece titled 'Kyria Christifera'. Each system consists of a piano accompaniment (left) and a vocal line (right). The piano part is written for three staves (treble, middle, and bass clefs). The vocal part is written on a single staff. The first system is labeled 'Ob 14, 5' and the second system is labeled 'Lbm 1210, 6'. The lyrics are 'quo fe- cun- da- tur, e- ley- - son.' and 'quo fe- cun- da- tur e- -ley- -son.'.

Ob 14, 5

quo fe- cun- da- tur, e- ley- - son.

Lbm 1210, 6

quo fe- cun- da- tur e- -ley- -son.

FIG. 26: Versions of the Kyria Christifera

diminution involved in the most elaborate of these settings is perhaps modelled on an instrumental technique. The high degree of chromaticism employed in the Robertsbridge items, is very likely also a sign of an instrumental idiom.⁵ If so, it is even more interesting to point out that it is fully matched by the extravagant use of accidentals (producing dramatic departures from diatonicism) in the Kyrie cuthberte and the cantilena Stella maris (Cgc 334, 7).

On the basis of the sources we have, it would seem that this notational complex, and its associated ornamental style, flourished in England through the second and third quarters of the 14th century. It would have been current in the 1350s when, according to a suggestion made by Craig Wright, the Robertsbridge codex music might have been assembled for the pleasure of the French king John the Good, who was captive in England from 1357-1360.⁶ And it may even be the case that we have here written examples of the kind of florid singing with "small breaking" that Wycliffe and his followers single out again and again in their castigations of church music over the last third of the century.⁷

⁵See the remarks by Ernest Sanders in the preface to PMFC XVII.

⁶See Chapter Two, p.158.

⁷For some of these statements, see Trowell, "Faburden -- New Sources, New Evidence," pp.39-40 and his notes.

The Notation of Triumphus patet

Triumphus patet exhibits note shapes in its triplum similar to some described by Hanboys (see Figure 27). The varied and apparently inconsistent use of these shapes does not correspond to any of the practices cited by Hanboys or any other 14th-century theorist. Figure 27 details some of the configurations in which note shapes appear in Triumphus patet.

Each configuration has the duration of a breve. (In transcription, the breve has been assumed to be perfect, but this is by no means proven.) It is clear, at the very least, that most semibreve shapes can adopt more than one value. Due to the near illegibility of the unique manuscript source, stems are hard to see and dots are hard to distinguish from dirt flecks. (Dots may possibly be used to subdivide some configurations as well as define breve units, though the latter is evidently their main function.) The correspondence between certain configurations given on the left and their counterparts on the right suggests, further, that the notation is not entirely consistent, and it certainly resists a fully consistent solution in transcription. Harrison, who devotes a paragraph to this notation in the introduction to PMFC XV, concludes fairly that "though the rhythmic layout of the tenor and duplum (given an assumption about the perfection or imperfection of the brevis) provides







FIG. 27: Configurations Equalling a Breve
in Triumphus patet

Figure 27













Hanboys (moderns)

Ancients: Trowell Doncastre






Garlandia

imperfect breve 
 perfect semibreve 
 imperfect semibreve 
 minor 
 semiminor 
 minima 

semibrevis maior
 semibrevis minor
 semibr.minorata
 semibr. minima

Triumphus patet (in presumed order of size from large to small)

 (or possibly )   

Notational constellations equalling a breve in Triumphus:

(horizontal alignment suggests some possible equivalencies)













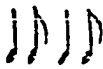

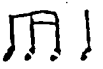








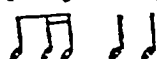
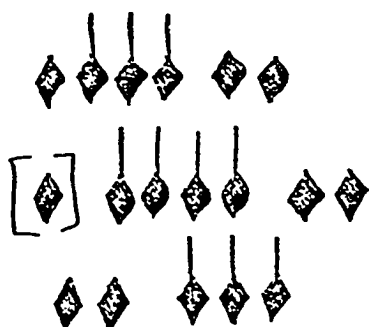
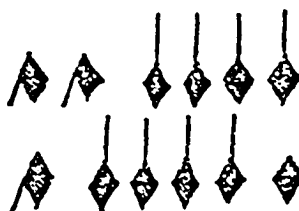
			
			
			
			
			
			
			
			
			
			

Figure 27, cont.



a reasonably firm substructure, the details of the mensural rationale of the triplum must remain somewhat pragmatic."²

The Signum Rotundum

It will be useful to take a moment to explain the signum rotundum further. The little circle (signum rotundum, figura rotunda, parvulum circulum) has a variety of distinct uses in the theoretical and musical sources of late medieval England.³ In roughly increasing order of significance these are as follows: (1) The circle (actually the sign 0) is used as a vide symbol or asterisk in the Ob 652 version of Rota versatilis to correct a scribal error (the RISM entry for Ob 652, and Wibberley in EECM 26, incorrectly call this a mensuration sign). (2) The circle indicates the pitch to which a plica must resolve in the music examples of Lbm Royal 12.c.vi, fol. 53v. (3) For some unknown purpose the circle is frequently placed over notes in the upper (mensurally notated) line of the compositions in the Robertsbridge codex (Lbm 28550). It may perhaps be a sign calling for some sort of ornamentation. (4) The circle is used to indicate a change of mensuration in O crux vale, Rota versa-

²PMFC XV, p.xiv. Triumphus patet also provides an example of the use of the brevis erecta, whose appearances in practical sources always correspond to innovative insular stemming practices.

³Bent discusses uses 1, 3, 5, and 6 in "Rota versatilis," pp.79-80. See also Wolf, HNK, p.268.

tilis, and Regne de pite. Change of mode is coincident with change of section in these motets except in section four of Rota versatilis, where the change of mode from first to second between individual phrases is indicated this way.⁴⁴ (5) In Walter Odington's treatise, the circle replaces the divisio modi in its function of separating breve groups when (a) there are four to six semibreves per breve, or (b) when there are semibreve hockets where the divisio might be mistaken for a rest.⁴⁵ (6) Finally, the circle may be used to mark off each third of a ternary breve or each half of a binary breve, as was just seen in Beatus vir and Hac a valle. This is the use of the circle credited in Handlo and Hanboys to Johannes de Garlandia.

Breve-Semibreve Notation

The notational complex discussed above originates in patterns of breve subdivision within a long-breve context, introducing smaller note values into the Franconian long-

⁴⁴In O pater the circle is used as a kind of signum congruencie at the ends of sections. In one source of Rota versatilis, Lbm 40011B*, a small dot placed over the first note of the section is used instead of the circle. In two instances, Hostis Herodes and the Robertsbridge codex intabulation Flos vernalis, three or four circles arranged vertically in the place of a staff division mark a sectional and mensural change. Though I would emphasize the role of the circle in mensural, not merely sectional demarcation, Bent, for example, interprets the latter as the primary meaning.

⁴⁵CSM 14, pp.128-9, 145; Huff, p.10. Odington's practice is not seen in Lbm 1210 (contrary to Sanders, "Duple Rhythm," p.235, n.13); rather, the use of the circle in this source is as in (6) above.

perfection (and then later, apparently, introducing the style of sub̄division into other mensurations). The next 14th-century insular notation to be discussed stands in a very different relationship to the Franconian tradition. This is breve-semibreve notation. From the table at the head of this chapter it can be seen that there are seven motets categorized as in breve-semibreve notation (Group 3iii). This notation is, however, much more commonly found in the cantilena and discant repertoires. Therefore its main features will be dealt with from the point of view of this central corpus and the motets will be returned to briefly for discussion at the end of this section.

There are two forms of English breve-semibreve notation, one in which the breve is ternary, which is very common, and one in which the breve is binary, which rarely occurs.⁶⁶ The following discussion will focus on the first kind. This notation is in many respects identical to the tempus perfectum of de Vitry, but certain notational and rhythmic idiosyncracies reveal it to be an independent, if closely related, system.

⁶⁶The binary-breve version is seen in some free cantilena-style settings of the Gloria, such as Lbm XXIV, 1 and Lbm 40725, 1. It is used in the Gloria, Lbm 1210, 5, with rhythmic diminution as in Group D(ii) of the notational complex just discussed. Further, it occurs as a contrast to ternary breve-semibreve notation in a number of pieces such as the Gloria, Lbm 38651, 6, and the troped Gloria in DRC, Communar's Cartulary.

The fundamental unit of ternary breve-semibreve notation is the breve itself, which is shaped like a square. The next-smaller value, two-thirds of the ternary breve, is the major semibreve. In ten pieces, surviving in a total of eight different sources, this note value is shaped like a rhomb, or in other words like a normal semibreve.⁶⁷ (See Table 22. In two of the pieces it is occasionally given a downstem.) The minor semibreve, worth one-third of a breve, also uses this shape. Thus the alternation of major and minor semibreves produces a chain of notationally undifferentiated semibreve pairs. Sanders and Bent must be credited with establishing that these paired semibreves are read trochaically (2+1), or in other words, with the major always preceding the minor semibreve.⁶⁸ Hence one can legitimately

⁶⁷That total of eight sources includes the very fragmentary concordance of Mutato modo in Lbm 38651. There are very few free pairs of semibreves in Spiritus et alme. O lux beata and Rosa delectabilis are examples of breve-semibreve notation ornamented according to Group B practice in the notational complex described above.

⁶⁸Sanders, "Duple Rhythm, pp.275-76 and Bent, "Preliminary Assessment," pp.66-69. Their arguments and evidence include the following. (1) It is reasonable to assume that the different notational states in which the cantilena Includimur nube caliginosa and the motet Thomas gemma have been preserved, represent the same rhythms, thus equating paired semibreves with square breve and semibreve in Includimur and paired semibreves with long and breve in Thomas. (2) When there are ornamental figures in one or more sources of a piece, these may indicate through spacing or the use of stems the underlying binary or ternary character of the breve and its prevailing mode of subdivision. For instance, concordances of the cantilena Mutato modo geniture indicate in a number of small details that the breve is ternary and its customary subdivision is 2+1. (3) Pieces may yield other empirical evidence such as the use of the binary

speak of an English preference for trochaic rhythms that is evident in 13th-century English mensural notation, in at least some of the pieces written in the nominally continental-style notation adopted at the end of the 13th century, and in the ternary breve-semibreve notation employed for much of the 14th century.

The paired-semibreve version of ternary breve-semibreve notation certainly predates the adoption in England of one of the most important novelties of de Vitry's *Ars Nova*, namely the imperfect breve and its concomitant free-standing single semibreve. These introduce the capacity for transferring to the relationship between the breve and semibreve all the relationships existing between long and breve under the Franconian system. Under this French influence, the square replaces the rhomb as the form of the major semibreve. As the author of the Quatuor principalia put it around mid-century, "maior autem semibrevis pro tanto dicitur, quia duas minores includit, et figurari debet ut brevis

c.o.p. ligature in contexts requiring it to be read 2+1.
 (4) There is some small amount of theoretical testimony indicating the possibility of a trochaic interpretation of paired semibreves, mainly the statement in the Quatuor Principalia just referred to above. (5) There is a 13th-century predilection for trochaic rendition of paired rhomboid breves, and this may devolve upon these paired rhomboid semibreves (though it must be clarified that the context here is not Franconian). To these I would add a sixth, namely (6) that there are strong stylistic similarities between breve-semibreve pieces (with or without paired semibreves) and compositions in similar styles and genres written one level of notation higher, in longs and breves. I will elaborate on this point shortly below.

TABLE 22

PIECES IN THE PAIRED-SEMIBREVE VERSION OF TERNARY
BREVE-SEMIBREVE NOTATION

<u>B-Br 266</u> , 2	Spiritus et alme
" 5	Mutato modo geniture
" 6	Beata es Maria
<u>Cgc 334</u> , 5	Mutato modo geniture
" 6	Includimur nube caliginosa
" 7	Stella maris illustrans
" 8	O ceteris preamabilis
<u>Cgc 512</u> , 8	Mutato modo geniture
<u>Lbm 1210</u> , 8	O lux beata
<u>Ob 20</u> , fols.35,34(WF, 67)	Thomas gemma
<u>Onc 362</u> , 18	Rosa delectabilis
<u>WOc 68</u> , frag.xix(WF, 82)	...merenti modo

recta, quia equipollet brevi imperfecte."⁶⁶ It is in this fashion that breve-semibreve notation is found in the majority of 14th-century English sources. One piece, the cantilena Includimur nube caliginosa, is preserved in both versions, and the famous Angelus ad virginem settings in the Dublin troper show evidence of having been copied, using the square form of the major semibreve, from an exemplar in paired rhombs.⁶⁷

⁶⁶CS IV, p.257; CS III, p.337.

⁶⁷John Stevens describes the notation of Angelus ad virginem in the polyphonic settings of the Dublin Troper as

The range of note values is usually restricted to those three just described (perfect breve, major semibreve, minor semibreve), with no longs except as final longs and few or no minims. Ornamental figures occasionally may introduce more than three minor semibreves per breve, especially at cadences. When this happens, the rhythmic interpretation may be clarified through the judicious spacing of note heads or the use of upward or downward stems; the implied subdivision of the minor semibreve in most cases is ternary.⁷¹

There is usually no binary or ternary modus, i.e. no regular metrical grouping of breves by two or three, except in a few motets where breve-semibreve notation is introduced into a Franconian long-perfection as the means of division of the breve.⁷² On the other hand, other kinds of rhythmic organization on the phrase level often generate consistent larger

simply "full black mensural....perhaps late fourteenth to early fifteenth century," but this is not sufficient, nor entirely accurate, in my view. See Stevens's description in Cambridge Music Manuscripts, ed. Fenlon, p.81. For more on the Angelus settings, see below.

⁷¹To anticipate a point, if the evolutionary hypothesis concerning the halving of values that I propose below holds, then perhaps the semibreves are ternary because their larger equivalent, the Franconian breve, is ternary.

Incidentally, tempus perfectum is very much less common than tempus imperfectum on the continent in the 14th century, as can be seen, for example, by a perusal of the works of Machaut or the motets of PMFC V. The reverse is true of breve-semibreve notations in England; perhaps this is so because, on the larger level, the binary long is less common than the ternary long in *Ars Antiqua* sources.

⁷²See especially the use of ternary breve-semibreve notation in motets, discussed below.

groupings of breves, such as the groups of five and ten seen in the cantilena Mutato modo geniture.⁷³

Two discant settings of the Latin song Angelus ad virginem found in the Dublin Troper (Cu 710) will serve as an introduction to some of the idiosyncracies of breve-semibreve notation. The notation of rhythm in this setting has been commented on by Bukofzer, Sanders, and Bent.⁷⁴ Here the breve is perfect and is subdivided either 2+1 (square-rhomb) or 1+1+1. The binary c.o.p. ligature occurs in two contexts. It either ligates the first two of three minor semibreves (i.e. taking the value of the major semibreve or altered breve) or it stands in place of the full perfect breve. Distinguishing between these contexts is a simple matter. The first is unambiguous in its rhythmic interpretation but the second is problematic. How can we identify which of the two elements in the ligature is the larger value?

In a transcription of the first stanza of the Angelus setting, Bukofzer chose to render the rhythms of the ambiguous c.o.p. ligatures trochaically, with the remark that "the unorthodox rhythmic interpretation of the ligature...is sug-

⁷³Just as one would not expect to see a maximodus level of organization in a long-breve cantilena, so one does not expect to see a modus level of organization in a breve-semibreve piece. In both cases construction is essentially additive, perfection by perfection. (See my remark above, p.200 in regard to cantilenas.)

⁷⁴Bukofzer, NOHM III, pp.115-17; Sanders, "Duple Rhythm," p.276; and Bent, "Preliminary Assessment," p.68.

gested by the context and by the middle voice at 'tu porta.'⁷⁵ Bent points out that there is a curious piece of supporting evidence in the second stanza of the Angelus setting. Here the ligature in the lowest voice at 'Dominum' is an unusual step-wise descending form of the binary c.o.p. ligature with the cauda hirundinis attached to the second breve. (This symbol indicates which value is the larger; for more on the cauda see below, pp.280-82.) The cauda, she posits, reinforces (and clarifies) the intended rhythmic interpretation of this ligature, which is iambic (1+2), suggesting thereby that the c.o.p. ligatures normally are trochaic.⁷⁶ There is additional internal evidence for this conclusion further along at 'tu porta.' Here the scribe began to copy out the tune in the middle voice as if for the fifth, rather than for the sixth and final phrase of the melody. The error was noticed and the incorrect pitches circled for deletion. At this point the scribe wrote two successive breve-perfections in which 2+1 rhythms were notated by paired semibreves, the first of which was given a downstem. This inconsistency in notation suggests that the exemplar from which the scribe copied was written in paired-semibreve notation in which the first of the pair,

⁷⁵NOHM III, p.116. It should be added that the top voice at 'conciplies' supports his decision as well.

⁷⁶"Preliminary Assessment," p.68. Her argument is somewhat obscured there by the misprint "trochaic" for "iambic" five lines up from the bottom of the page.

whether free or in ligature, was the larger value.

Under the conventions just seen in Angelus ad virginem the binary c.o.p. ligature can have two different rhythmic meanings depending on context. It may either stand in place of the major semibreve (rhythmic value $2=1+1$) or replace the ternary breve, standing for two semibreves, the first of which is major and the second, minor (rhythmic value $3=2+1$). A ternary c.o.p. ligature without perfection (s-s-b) must, as a result, be understood normally as having the value of two ternary breves ($6=2+1+3$). (See Figure 28, example a.)

a. English Mensural | Franconian | Ternary Breve-Sb

2+1			
1+1+1			
1+1+1			no equivalent, normally
2+1+3			

b. Hypothetical Derivation of an Abnormal Interpretation of the Ternary c.o.p.

				→				
2+1	2+1	1+1+1	1+1+1		2+1	2+1	1+1+1	1+1+1

FIG. 28: Parallels in Ligature Formation

In two exceptional cases, this note shape is used to ligate three minor semibreves. In the first, a free setting of the Marian sequence Virginis Marie laudes (Cu 16, 1), this inference is drawn by comparison of the different notations of two otherwise identical cadences at the ends of both halves of a written-out musical double versicle, on the words "plasma ex te nascentis" and "manet Iudea." (See Figure 29.)



FIG. 29: Notational Variation in Virginis Marie Laudes

This unconventional reading is most likely also intended for the pre-cadential ligatures in the Latin-texted Kyrie Ob 14, 1. There is a parallel here in musical content

to the counterpoint of free semibreves at the cadence in stylistically similar Kyries in breve-semibreve notation, and also a strong parallel to cantilena-style free pieces in long-breve notation, such as the unornamented form of the Kyria christifera (Ob 14, 5). The latter has a strong resemblance to the other Ob 14 Kyries in counterpoint and rhythm, but is notated one level of values higher, with pre-cadential, stepwise-descending 6-3s written with ternary cum-sine (b-b-b) ligatures.⁷⁷ (See Figure 30.)

In general there is a parallel between the role of the ligatures in breve-semibreve notation and those used in the paired-square-breve form of 13th-century English mensural notation, as shown in Figure 28, Example a. The ternary c.o.p. is used in the square-breve version of EMN to ligate three equal values, the first two of which are conceptually semibreves (dividing the larger breve) though they have the same value as the third note, which is a breve. There is no normal means of ligating three semibreves in breve-semibreve notation. In order to explain the unusual use of the c.o.p. in the two special cases just mentioned (Virginis Marie

⁷⁷There are many stylistically similar pieces in long-breve notation with few or no semibreves, flowing conjunct melodies in stepwise sequential melodic descent, counterpoint in parallel six-threes tempered by occasional eight-fives and cadences to eight-fives. See, for example, Beata viscera (WF, 91), Spiritus procedens (Onc 362, 13), and Ob 14, 6, etc.), and the DRC 8 Latin-texted Kyries. These are representative of the late 13th- and early 14th-century generation of conductus, rondellus, and cantilena-style compositions.

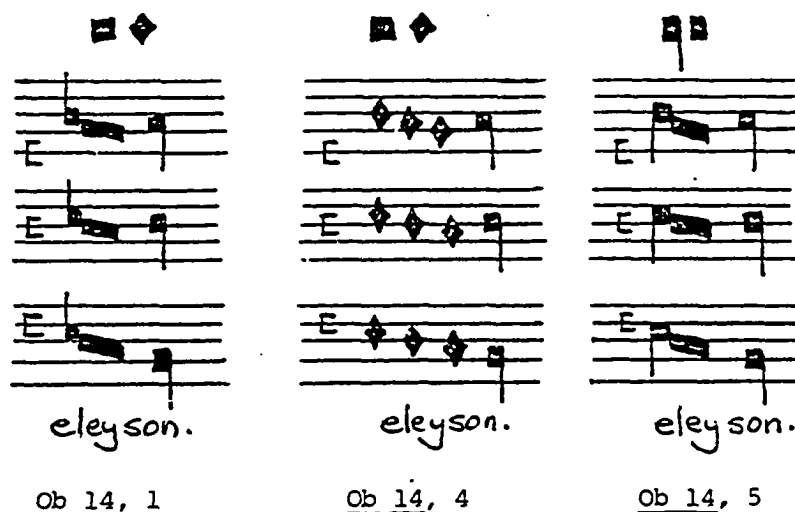


FIG. 30: Cadences in Three Latin-Texted Kyries

laudes and the Ob 14 Kyrie), it seems reasonable to propose a correlation with long-breve note shapes, in which an exact halving of values is indicated by the use of the upward tractus. This hypothetical rationale is shown in Figure 28, Example b. It is offered as a means of explaining only the two special cases; the logic of Example a is posited as the normal situation.

These observations suggest the following line of speculation: the introduction of breve-semibreve notation in England might have come about as a result of the decision to begin to write certain kinds of pieces (most notably at

first, cantilenas and cantilena-style free settings) down one level of notation from their previously accustomed values, preserving the characteristic trochaic rhythms of these genres in new note shapes. This proposed relationship of long-breve to breve-semibreve notation would be the clearest manifestation of a general shift to shorter values for which there remain other pieces of evidence. To cite but one instance: the English discant setting of Mater ora filium exists in two notational states, an earlier version in longs and a later version in breves,^{7*} as can be seen in Figure 31.

Two further examples speak directly to the question of the emergence of breve-semibreve notation. The first is the well-known motet Thomas gemma, which survives in two sources in long-breve notation and in a third source in the early paired-semibreve version of breve-semibreve notation.⁷⁷ A

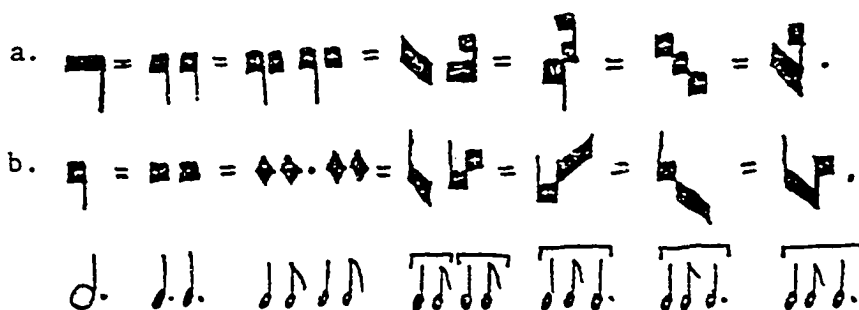
^{7*}Though long goes to breve, s-s-b goes to s-s-b in this example. Discant pieces move from cantus-firmus motion in longs to motion in breves early in the 14th century, and from breves to semibreves late in the century. For an example of this later, further shift to shorter values, see the setting of Alma redemptoris mater in Occ 144, 7 (edited in PMFC XVII), and other examples in Old Hall.

⁷⁷Sanders and Bent both argue (Sanders, critical report to Thomas gemma in PMFC XIV, 61; Bent, "Preliminary Assessment," p.69 and also p.75, note 8) that the long-breve version might be a later notational clarification of the paired semibreves of Thomas, and further, it might be later because of the desire to introduce ornamental rhythmic subdivision on the semibreve level found in the long-breve versions, which would be impossible to accommodate in the breve-semibreve notation. In addition, Sanders has remarked that the necessity of reading paired semibreves unequally in the breve-semibreve version corresponds to the tradition of

The Two Notational States of
Mater Ora filium



The Two Notational States of
Thomas gemma



- a. long-breve version in Cgc 512, 6; US-PRu 119, A4
- b. breve-semibreve version is palimpsest in
Ob 20, fols. 35, 34 (WF, 67)

FIG. 31: Mater Ora Filium and Thomas Gemma

comparison of note-shapes, especially ligatures, shows the kinds of correlations proposed above.

A second example is the composition Virgo decora, which has a rather unusual and illuminating history. It originated as a polytextual troped chant setting of Virgo Dei genitrix (the verse of the Marian Gradual Benedicta et venerabilis), written in parts and notated in the long-plus-rhomboid-breve version of EMN. It was probably composed late in the third quarter of the 13th century.*° The later version (in Ob 14, a source that has figured large in this entire discussion) has undergone a generic transformation into a cantilena by putting the parts in score, texting all voices with the words of the duplum, and cutting all note values in half. See Figure 32.

13th-century EMN in its handling of paired rhomboid breves (PMFC XIV, 61 -- critical report).

Of course one might also say that long-breve notation is vulnerable to rhythmic elaboration, and the long-breve original may have been simpler in rhythmic character. One can also point out an analogous relationship, both stylistic and notational, between cantilenas in long-breve and breve-semibreve notation, observing their basic equivalency except in regard to ornamental subdivision (and to some extent, in declamation on the longest perfect value --more frequent on perfect breve than on perfect long). I will argue shortly that the mensuration of Thomas gemma is fundamentally a binary one, and that the long-breve notation is best regarded as a "duplex long-long" version used to write rhythms unavailable on a purely long-breve level without a binary long, which in effect is the version we have in breves and semibreves.

*°It is probably identical to a composition listed early in the LoHa (Lbm 978) index. For an edition of both versions, see PMFC XVII.

Ob 25, 1/2



Ob 14, 8



FIG. 32: The Two Notational States of Virgo Decora

If there were any intermediaries in this evolution they have not come to light; in any event, the association of EMN, and of the cantilena, with breve-semibreve notation is revealing.

Given that there were strong conventions in at least some English circles for the anti-Franconian interpretation of paired semibreves, it is little wonder that attempts would be made to invent unambiguous new notational symbols specifying the authentic Franconian doctrine. (English theoretical sources are among the best witnesses for Franco, after all.) According to Hanboys, this is precisely the

contribution of Frater Robertus de Brunham, who originated the use of new forms of the binary c.o.p. ligature to specify alteration of the second of two ligated semibreves, and introduced the swallow's tail, or cauda hirundinis, as a further tool to clarify the rhythms of paired semibreves, whether free or in ligature.¹¹ Hanboys and the author of the Quatuor principalia, as good Franconians, are offended by the introduction of these means of indicating alteration,¹² but the practicality of Brunham's notational devices caused their use to survive a few academic criticisms.

Brunham's ligature shapes are given in Figure 33, example a. They are obviously closely related to familiar binary ligatures with propriety and perfection -- the *podatus* and the *clivis* -- except for the addition of an upward

¹¹If Hanboys's ascription is correct, Brother Robert is clearly a major figure in the development of mid-14th-century English music. Brunham is one of these shadowy figures whose activities need to be dated and localized. He is identified as a friar by Hanboys (CS I, p.477) and by a Trinity College copy of the musical treatise Declatio, there attributed to Frater Robertus de Brunham but elsewhere usually associated with the name of Torkesey (Cambridge, Trinity College, MS O.9.29, fols. 53v and 94). See CSM 12, p.36 and note 8. On Brunham, see also Bent, "Preliminary Assessment," pp.68, 70.

Brunham's devices are introduced in Hanboys's section devoted to the semibreve practices of the moderns, as opposed to those of the ancients. Brunham probably was active in the years 1330-1350 or so. One other innovation credited to Brunham, some special forms for perfect long, breve, and semibreve rests, appears in many 14th-century English sources. See below, pp.306-307 and Figure 40.

¹²Hanboys writes "Ergo vitiose assignatur alteratio, quando assignatur per duos tractulos, et potest assignari per punctus." See CS I, p.432; for the Quatuor principalia, see CS IV, p.271 (CS III, p.349).

stem on the left hand side. These ligatures appear in four musical sources.³³ In one instance, in the diminution section of the tenor and contratenor of a bipartite isorhythmic Gloria in Ob 384 (Ob 384, 2), they occur as the notational shapes directly corresponding to the undiminished binary ligatures just named, thus lending some credibility to the hypothesis brought forward for the English view of the meaning of the upward tractus. See Figure 33, example b.

The use of the cauda hirundinis is much more widespread. Its function is to label the major semibreve, or in the words of Hanboys, to assign alteration "per duos tractulos ad similitudinem caude hirundinis" (that is, by a sign in the shape of a swallow's tail).³⁴ Hanboys's examples of Brunham's device, given in Figure 33, show it attached to both free and ligated semibreves, always to signal the alteration of the second of two, or in other words to clarify by special means the normal Franconian convention. In actual practice, as tabulated in Table 23, it not only marks the second of two free semibreves, but may indicate the alteration of either the first or second of two ligated sem-

³³Cu 710, 1 (Angelus ad virginem); Ob 384, 2 (Gloria); TAcro 3184, 2 (Magnificat); and Occ 144, 3 (Fulgens stella). Two other appearances are worthy only of a footnote: in US-PRu 103, 3 (Salve regina) the descending form is used in I:107 against the normal oblique descending form in a parallel part, and in LEcl 6120, 1/2 (Frangens evanuit) a Brunham shape appears at the final cadence in voice I, probably representing some attempt at a rhythmic readjustment to a problematic spot in the piece.

³⁴CS I, p.432.



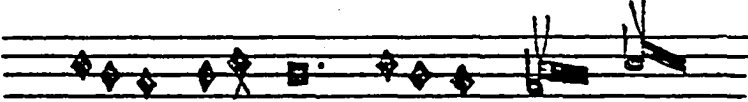



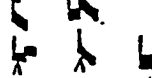






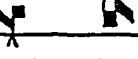

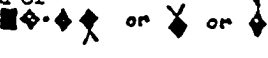


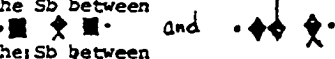




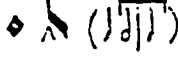
- a. Brunham's Ligature Shapes

Lbm 8866, fol. 178v
(CS I. p. 431)
- b. Ligature Shapes in the Gloria, Ob 384, 2

- c. Hanboys's Examples of the Use of
Brunham's Cauda Hirundinis

- Lbm 8866, fol. 178v (CS I, p. 432)

FIG. 33: Brunham's Ligature Shapes, etc.

ibreves. In later 14th-century sources the cauda is used, independent of its original context and function, to alter a semibreve between two imperfect breves in tempus perfectum maior, to alter a semibreve between two minims, and to alter minims.

TABLE 23

EXAMPLES OF THE CAUDA HIRUNDINIS IN PRACTICE

<u>Item</u>	<u>Source</u>	<u>Context</u>
Latin-texted Kyrie	<u>Ob 14</u> , 1	to alter the first of two ligated Sb: 
Latin-texted Kyrie	<u>Ob 14</u> , 4	
Gloria	<u>Lbm XXIV</u> , 2	
Alma redemptoris	<u>Ob 27</u> , 2	
Sanctus	<u>NWcro 299</u> , 8	
Gloria	<u>DRc Comm.Cart.</u> , 1	
Gloria laus honor	<u>WF</u> , frag. xix(82a)	
Angelus ad virginem	<u>Cu 710</u> , 2	to alter the second of two ligated Sb: 
Fulgens stella	<u>Occ 144</u> , 3	(once) 
Frangens evanuit	<u>LEcl 6120</u> , 1/2	(mistake) 
Credo	<u>US-NYom 978</u> , 8	(once) 
Kyrie	<u>I-Pisa</u> , 1	
Singularis laudis	<u>Occ 144</u> , 1	to alter the first or second of two ligated Sb: 
Numinis et rivos	<u>Lbm 38651</u> , 2	to alter the second of two single Sb: 
Christi messis	<u>LEcl 6120</u> , 11	
Humane lingue	<u>Lbm 40011B</u> , 17	
Regne de pite	<u>Ob 143</u> , 3	to alter the Sb between two B: 
Agnus	<u>Ob 143</u> , 1	to alter the Sb between two M: 
Gloria	<u>Ob 384</u> , 1	to alter one M in pairs of M: 
Gloria	<u>Ob 384</u> , 2	
Gloria	<u>Ob 384</u> , 3	
Credo	<u>Lbm 40011B</u> , 15	

Motets in Breve-Semibreve Notation

The motets using breve-semibreve notation are a varied lot. Thomas gemma has been discussed above. Ancilla Domini and Et reget gencium are similar in versification and apparent lack of regular patterning of declamation; they tantalize by the thought that they may represent an important direction for motet composition later in the century, but are too fragmentary to allow of further comment. Zorobabel abigo and Nos orphanos are more substantial fragments, and put breve-semibreve notation to work in more varied textures than those found in discant and cantilena pieces; this is most noticeable in their diverse configurations of semibreves and rests. In Zorobabel not a single breve-perfection is filled by three consecutive semibreves in any one voice-part. This is achieved, rather, by hocket between the surviving parts. It is also noteworthy that the rhythms of Zorobabel are consistently iambic (semibreve-breve). In Baptizas parentes, Assunt Augustini, and Rosa delectabilis the long is perfect and rhythmic activity defines a first-mode underpinning. In the latter the notation is a rhythmically ornamented version of paired-semibreve writing, with downstems added in the idioms of the notational complex described above (this motet is most similar to the hymn setting O lux from Lbm 1210 in respect to its notation). In the first, breve-semibreve motion predominates, with decla-

mation falling in irregular fashion on long, breve, and semibreve values. See Figure 34.

Ternary breve-semibreve notation is found in cantilenas, free cantilena-style settings, discant settings of plainchants, and motets -- in other words, all the major genres of polyphonic music cultivated in 14th-century England -- and seems to have been in use over about the same time period as circle-stem notation, i.e. the middle two quarters of the century. Some traces might arguably be said to remain in Old Hall.⁵⁵ The dividing line between insular practice and Ars Nova practice is elusive where the ternary breve (and square form of the major semibreve) is concerned. Hence the list of sources of this notation, offered as Table 24, is provisional and to a certain extent tentative.

Tempus perfectum, maior or minor, is best recognized by (1) the extensive use of minims in patterned and sequential rhythmic figuration, (2) when the minim is used consistently as a unit of declamation, or (3) when sectional changes of mensuration introduce other Ars Nova prolations.⁵⁶ The simi-

⁵⁵I have in mind a discant setting of Sarum Agnus 9 that survives in both Old Hall (Lbm 57950, 134) and the Fountains fragments (Lbm 40011B, 14). Figures written in the ternary-breve section of this piece as breve-plus-semibreve (2+1) in Fountains appear in c.o.p. ligatures in Old Hall. These are read 1+2 in the edition of Bent and Hughes. Their decision is based on the prevailing rhythmic language and conventions of the manuscript, but it does seem to be the case that an anti-Franconian reading of the ligatures, following the rhythms designated in Fountains, would improve the counterpoint in at least two spots.

⁵⁶Margaret Bent also stresses the importance of the vio-

Zorobabel abigo

$$\blacksquare = \blacklozenge \blacksquare = + \blacksquare = \blacklozenge \text{I} = \blacklozenge + \blacklozenge = \blacklozenge \blacklozenge + = + \blacklozenge +$$

Baptizas parentes

$$\blacksquare = \blacksquare \blacksquare \quad \blacksquare = \blacksquare \blacklozenge = \blacklozenge \blacklozenge \blacklozenge$$

Flos anglorum inclitus

$$\blacksquare = \blacksquare \blacksquare \quad \blacksquare = \blacksquare \blacklozenge = \blacklozenge \blacklozenge \blacklozenge = \blacksquare \blacklozenge \blacklozenge = \blacklozenge \blacklozenge \blacklozenge \blacklozenge$$

Nos orphanos

$$\blacksquare = \blacksquare \blacklozenge = \blacklozenge \blacklozenge \blacklozenge = \text{I} \blacklozenge = \blacklozenge + \blacklozenge = + \blacklozenge \blacklozenge$$

Assunt Augustini

$$\begin{aligned} \blacksquare &= \blacksquare \blacksquare \quad \blacksquare = \blacksquare \blacklozenge = \blacklozenge \blacklozenge \blacklozenge = \blacksquare + = \text{I} \blacklozenge = + \blacklozenge + \\ &= \blacklozenge + \blacklozenge = \text{L} \blacksquare = \text{L} \end{aligned}$$

FIG. 34: Breve-Semibreve Notation in the Motets

TABLE 24

SOURCES OF BREVE-SEMIBREVE NOTATION

B-Br 266	GB-Lli 146
GB- <u>Cgc 334</u>	
<u>Cgc 512</u>	<u>Lic 52</u>
<u>Cu 16</u>	
<u>Cu 710</u>	
<u>Drc Communars Cartulary</u>	
<u>GLcro 678</u>	
<u>LEcl 6120</u>	
<u>Lbm XXIV</u>	
<u>Lbm 1210</u>	
<u>Lbm 38651</u>	
<u>NWcro 299</u>	
<u>Ob D.R. 3*</u>	
<u>Ob 14</u>	
<u>Ob 27</u>	
<u>Ob 55</u>	
<u>Ob 60</u>	
<u>Occ 144</u>	
<u>Omc 266/268</u>	
WF	
I- <u>Pisa</u>	
I- <u>Fol</u>	
I-GR 197	
US-NYpm 978	

larity (and compatibility) of English and French notational

lation, or hesitancy to violate the similis ante similem rule. (Private communication.)

Sectional changes of mensuration do not always prove the intent to use Ars Nova prolations exclusively, as is seen by the pieces cited above in note 66 that alternate ternary and binary breve-semibreve notation. The cantilena Francens evanuit (LEcl VR 6120, 1/2) moves between an apparent tempus imperfectum maior (perhaps a version of circle-stem notation Group C) and longa mensura (Group D(ii)).

style seems to have led to a gradual merger for all practical purposes, especially through a proliferation of minims. There are examples where an English ternary breve-semibreve piece has accumulated enough minims in a late source to look continental, which can be seen as either under French influence, or perhaps merely reflecting the English taste, probably in part improvisational at its roots, for making settings more florid.⁸⁷

Inevitably some ambiguity remains, especially in the interpretation of c.o.p. ligatures. Here context can often suggest a solution, for example if melismatic c.o.p. ligatures are mixed with melismatic breve-semibreve motion, suggesting the Franconian (semibreve-breve) interpretation for the ligatures. There are any number of English pieces in basically continental notation that exhibit some English notational traits. For example, in the tempus perfectum maior section of the motet Regne de pite, the cauda hirundinis makes an appearance and binary c.o.p. ligatures must be read trochaically, indicating the tenacity of certain aspects of this English tradition.

Binary Mensuration

Binary mensuration of the long and breve is rare in 13th-century polyphony, and is scarcely mentioned by theorists describing Ars Antiqua practices, as we have seen

⁸⁷See the Kyrie with concordances in Ob 14, Ob 55, and NWcro 299.

above. In the early 14th century it becomes more common in musical sources both on the continent (witness the motets with binary longs in the Roman de Fauvel) and in England (as testified to especially by the motets of Group 3iv). The purpose of the following section is to discuss the rhythmic organization of those English motets with duple rhythm on one or more levels.

Only one English theorist, Hanboys, has directly relevant material. His treatise systematically discusses the use of eight species of simple figures that are used in mensural music. These are the larga, duplex longa, longa, brevis, semibrevis, minor, semiminor, and minima.⁸⁸ For each he provides an extensive presentation of its ligated and unligated shapes, the range of rhythmic values it can adopt, the notational configurations in which it can appear, and the other figures with which it can be mixed. The combinations and permutations of binary and ternary subdivision possible in Hanboys's system are considerable. At the extremes are the all duple or all triple mensurations, the cases of the larga imperfecta ex omnibus imperfectis and the opposite, the larga perfecta ex omnibus perfectis. Mensurations are characterized for Hanboys not only by the hierarchy of mensural organization but also by the range and frequency of occurrence of note values. Only a few consecutive simple

⁸⁸See CS I, p.404-405. By contrast, for Franco just three simple figures sufficed: longa, brevis, and semibrevis.

figures in his descending series can be found together in any one voice-part.''

Much of Hanboys's treatise can be taken as scholastic system building, especially his exhaustive treatment of the very largest and smallest simple figures. In practice, the largest notated value used as the basis for metrical and rhythmical organization in the motets is the double long, but it occasionally occurs in contexts that demonstrate Hanboys's work to be grounded in more than mere speculation.'° Two motet fragments found among the 14th-century palimpsests in the Worcester fragments, Lingua peregrina and Peregrina moror, (WF, 44 and 47), are written using just three note forms: double long, long, and breve. Dittmer found the appearance of double longs and longs in the tenors (and the restriction to occasional double longs, single longs, and breves in the surviving upper parts) so distinctive that he coined for these pieces the label "larga-longa notation."''

''The concept that not all rhythmic values can be found together in one voice is not new in Hanboys's formulation. Handlo, for instance, qualified the use of the long by making it clear that longs cannot be associated with the very smallest values, minimae and minoratae, and he closed his discussion relative to this point with the following remark: "Patet igitur que note cum quibus haberi possunt." (CS I, p.391).

°The largest note value found in the repertoire is the triple long used in the tenor of Quare fremuerunt, the smallest the 1/18th of a breve found in the lowest voice of Beatus vir.

''Dittmer, MSD 2, p.42 (in the critical notes to WF, 47) and in "The Dating and the Notation of the Worcester Fragments," p.6. In this article he wrongly includes WF, 48

It should be noted here that the "larga-longa" appellation has no medieval authority behind it, and an assertion by Dittmer that larga-longa notation is "discussed by R.Handlo and J.Hanboys" is in fact rather misleading.² Dittmer follows the 14th-century English theorist Torkesey and his school in using the name larga for the value known elsewhere as the maxima or duplex longa. It is the middle element in the trio largissima, larga, longa.³ Handlo never uses the word larga, referring instead only to the duplex longa, which has the value of two simple longs (i.e. six breves).⁴ This figure may stand by itself or be used in ligatures, and it may be imperfected to the value of five tempora (breves) by a preceding or following breve or breve-rest. Hanboys does refer to the larga, as we have seen. It is the largest in the trio larga, duplex longa, longa. In his system the larga cannot be ligated ("et simplex est, quia ligari non potest"), and it contains from nine to four longs.⁵ The larga perfecta contains three double longs, each of which, curiously enough, consists of

(written in the same hand as WF, 44 and 47) with the others in larga-longa notation.

²Dittmer, "The Dating and the Notation," p.6.

³See CSM 12, p.25.

⁴The Quatuor principalia also only refers to the duplex longa. (Incidentally, Handlo also acknowledges an "immeasurably long" long for the tenors of organa.)

⁵CS I, p.405.

three (not two) perfect longs. The duplex longa, in turn, may consist of between nine breves (three perfect longs) and four breves (two imperfect longs). When it contains six breves (two perfect or three imperfect longs) it corresponds to the duplex longa of Handlo and to the notational figure we have been discussing above. Hence, the notation of Lingua peregrina might better be called duplex longa-longa notation. Although it arises out of the sorts of mensural organization implicit in Hanboys, it is not singled out for special mention there.

About "larga-longa" notation as it is used in practice in the Worcester fragments, the following observation must be made. The large note values have been employed to create a mensuration with two levels of binary and one level of ternary organization (double longs by twos, longs by twos, breves by threes). The archaic look of the notation is misleading. These large values are undoubtedly used to evade the problems inherent in the establishment of the same metrical hierarchy with smaller note values (introducing paired semibreves or even minims while employing declamation that regularly falls on the smallest available rhythmic units).'' The mensuration is akin to modus imperfectus, tem-

''The larger values are conveniently well-determined and customarily available as units of declamation. One avoids the binary long and breve on the next level down, or the use of the minim as a unit of declamation two levels down. Further, the rhythms of the longs and breves in the Worcester pieces follow second mode patterns; on the minim level the equivalent to these iambic rhythms was rarely seen until

pus imperfectum, prolatio maior notated two full levels higher than the note values of de Vitry's prolation.

The two Worcester pieces have a second-mode subdivision of the long; two further examples of larga-longa notation exhibit first mode subdivision instead. These are the "long-breve" version of Thomas gemma and the first section of Rota versatilis.' We have seen in Chapter Two that Thomas is rigidly structured in 4L units that are divisible throughout into two 2L units. As in the Worcester pieces, rhythmic subdivision falls more often on the first two than on the second two longs -- here most frequently setting a line of six syllables with penultimate (paroxytonic) accent, as in Figure 35.

The breve-semibreve version expresses these rhythms down one level in the metrical hierarchy, introducing a binary long, and paired semibreves that must be read trochaically. The first section of Rota versatilis has an unambiguous organization throughout into units of two longs each; in the two lower voices these are mostly filled by double longs or the equivalent rests. Further grouping into four-long units is fairly natural, though one assumes it would be

after mid-century (it is one of the progressive traits in the later works of Machaut).

' This section of Rota has one ornamental c.o.p., and there are ornamental semibreve duplets and triplets in Thomas. These intrusions of semibreves may be considered accidental rather than essential to the basic character of the mensuration of these motets.

Most common in Thomas gemma:



In the Thomas gemma hockets:



FIG. 35: Declamatory Patterns for 6pp Lines

better defined if the upper voices had survived in full. This section ultimately sacrifices regularity of mensuration in 4L groupings to a larger proportional scheme that requires it to have a total of 54 longs (a number not evenly divisible by four); probably the "missing" bars are at the very end.** Declamation would have been mainly on double longs and longs, and the whole section stands in a kind of

**In the final section of Rota the very last phrase rest is suppressed in order to make four 7L phrases total 27L instead of 28L. The final phrase probably cadenced to a double long in the last two bars of the section, trimming the phrase by the normal following bars of rest. If this is so, the section was probably 56 longs (2x28), and the phrase structure might have been something like 16L+12L+14L+14L (with truncation of the last phrase to 12L).

augmented notation with respect to the sections that follow.

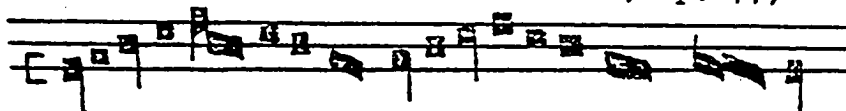
It is probably on account of the mensural and rhythmic organization of this section of Rota versatilis that the incipit of the top voice survives at all. It exists in an example quoted by Handlo to show notational figures and rhythmic values that may appropriately occur together, specifically illustrating the following remark: "Breves vero cum longis duplicibus misceri possunt, cum semibrevis etiam et obliquis, ut hic patet."'' The musical example that follows is obviously corrupt in our one source, and Bent sees a problem in associating it with the statement just quoted, to which it is supposed to pertain.¹⁰⁰ However it is possible to suggest a few plausible amendments to the incipit that bring it closer to a condition relevant to Handlo's remark, and at the same time allow it to fit more easily into the surviving lower parts than Bent's proposed alterations (see Figure 36).

A number of other motets show some of the features of longa-larga notation without the restriction in the range of note values used and the organization of mensuration and declamation around a succession of paired duplex longa durations. These include Regnum sine termino, Flos regalis, Inter choras, and the Caius twin motets Virgo Maria and Tu

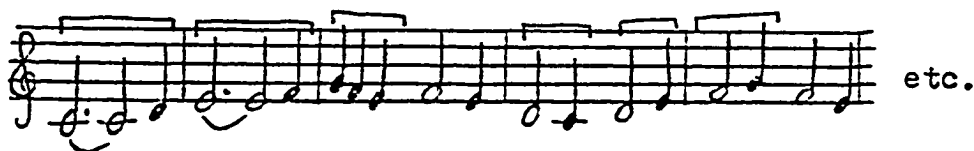
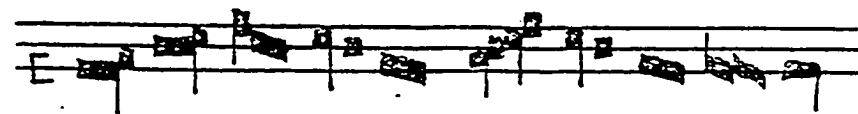
''CS I, p.391; Lbm 4909, p.8 (fol. 4v).

¹⁰⁰Bent, "Rota versatilis," pp.76-78. I am indebted to her article for drawing my attention to this quotation.

Incipit of Rota versatilis in Lbm 4909, p.8 (fol. 4v):
 (see also Bent, "Rota versatilis," p. 77)



Hypothetical original:



See also Appendix I, p. 622.

FIG. 36: Incipit of Rota Versatilis

civium. One case worth examining more closely is the second section of Q crux vale. Like the first section of this motet, the second is exactly 34L in length and nearly regular in periodicity (9L+8L+8L+9L instead of 4x9L in the first section, and 12L+12L+10L instead of 3x12L in the second). The first two 12L phrases of the latter are articulated into three 4L subphrases by motion in longs and breves on the odd-numbered bars and in semibreves on the even-numbered bars. Not only are the two 12L phrases equivalent in rhyth-

mic organization but they have important isomelic correspondences (see Figure 37). The necessity of cutting short the third phrase in order to reach exactly 34L probably resulted in its lack of any corresponding pattern.

Motets with a ternary long and binary breve have been dealt with above in the discussion of stemming practice, and to some degree in the discussion of circle-stem notations. The motets exhibiting binary mensuration of the long present a familiar problem in the rhythmic interpretation of the breve and semibreve. In Hanboys's discussion of the imperfect long ("longa imperfecta duorum temporum") he does not explicitly consider the situation where it consists of two perfect breves, but he does make reference to the imperfect long that consists of two imperfect breves with a total value of four semibreves ("longa valet....quatuor semibre- vium quando constat de duabus brevibus imperfectis").¹⁰¹ In his music example illustrating this situation the semibreves are ternary (see Figure 38, from Lbm 8866).

In a later passage, Hanboys "gives two possibilities for imperfect breves where the semibreve is also imperfect, namely curta mensura, in which the breve contains four min-ims, and longa mensura where it contains eight."¹⁰² Curta

¹⁰¹CS I, p.415; Lbm 8866, fol. 70v.

¹⁰²Bent, "Preliminary Assessment," p.69. The Latin is as follows (from CS I, p.428): "Si sit de semibreui imperfecta, distinguendum est an sit de curta mensura: quatuor equales pro brevi, vel de longa mensura: videlicet octo equales pro brevi."

O crux vale, section 2: bars 35-46 and 47-58

The musical score is presented in two systems. The first system consists of three staves labeled A, B, and C, corresponding to bars 35-46. The second system consists of four staves labeled A', B', C', and C', corresponding to bars 47-58. The notation is in 9/8 time. The first system is marked with a double bar line at the end of staff C. The second system is marked with a double bar line at the end of staff C'.

Note that B and B' are most nearly alike. A and A' or C and C' differ because the first 12L are tonally closed on the pitch C, while the second 12L are tonally closed on the pitch D. Note also the means of articulation of each 4L into 2x2L.

FIG. 37: Isomelic correspondences in *O crux*

CS I, p.415b (Lbm 8866, fol. 70v):

longa valet....quatuor semibrevium....quando constat de duabus
brevibus imperfectis:



FIG. 38: Example of Imperfect Long and Breve

and longa mensura may be the terms applicable to the forms of binary division of the breve seen above in the circle-stem notational complex. They certainly have a close kinship with quaternaria and octonaria in the Italian Trecento system of notation. Unfortunately no way to distinguish them from other possible kinds of binary division of the breve is given by Hanboys.

There is a great deal of variation in the subdivision of breve and semibreve in pieces with a binary long. In Augustine par angelis semibreves are rare, never syllabic

and appear only as ligated duplets. Rhythmic equality for these duplets seems a reasonable assumption. In O dira nacio there are many chains of paired semibreves. In those few instances where the breve is divided by three, the final one has been given an upward minim stem, thus clarifying at one stroke that the breve is binary and the semibreve is ternary. Hence, the running semibreve duplets are all equal. The same conclusion also seems to be the most plausible for Te domina, where only semibreve duplets are written. In this case, however, the possibility that paired semibreves are read unequally (trochaically?) cannot be entirely ruled out. In Tu civium and Virgo Maria the subdivision of the breve into two and four semibreves (with rare triplets in the latter) makes clear that the larger semibreves are equal. It seems most likely that we have here an example of an all-binary mensuration, perhaps even an example of curta mensura, but again the possibility of the inequality of the smallest semibreves cannot be ruled out.

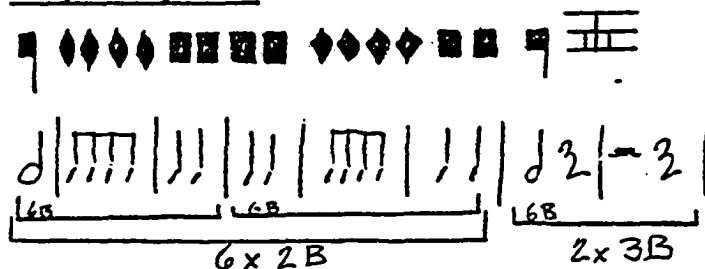
The final group of motets exhibiting features of binary mensuration of the long and breve are the large-scale voice-exchange motets with sectional changes of mensuration, i.e. Rota versatilis, A solis-Ovet, and Hostis Herodes, along with the stylistically related free composition O crux vale. Each has one or two sections where motion in longs and breves is replaced by motion in breves and semibreves with a shift to the smaller units for declamation. In the

final section of Rota (Virgo perduxerat) and in the third section of O crux the mensuration is clearly binary on the level of the long.¹⁰³ In A solis-Ovet and Hostis Herodes the mensural organization is more complex, and some evidence speaks for the possibility of a ternary long in the even-numbered sections. The situation is as follows. In sections two and four of these pieces the phrase structures span 12 or 18 breves, articulated as either two or three 6B subphrases. Ambiguity arises in the interpretation of the 6B units as two perfect longs or three imperfect longs. Most evidence favors a binary long, including the melodic facture, rhythmic patterning, textual syntax, placement of harmonic change and internal cadences, and the writing of ligatures and rests (the latter, with some exceptions to be noted, are all written as single breve rests). All this is contradicted, however, by the rest-writing in the melismatic interludes that occur at the ends of the sections in question in A solis-Ovet and after each of the 18B phrases in the relevant sections of Hostis Herodes. Here the alternation of long and breve rests clearly indicates that the long is ternary (see Figure 39).

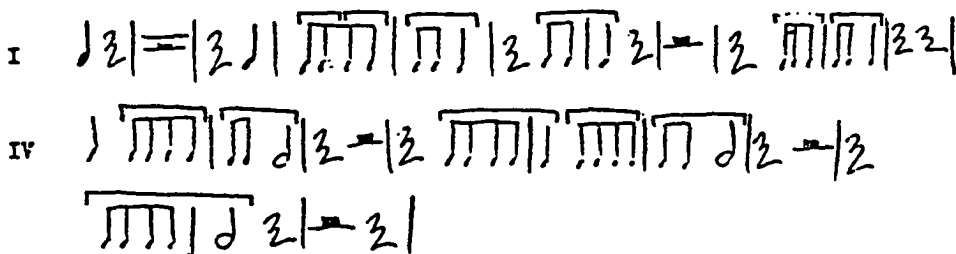
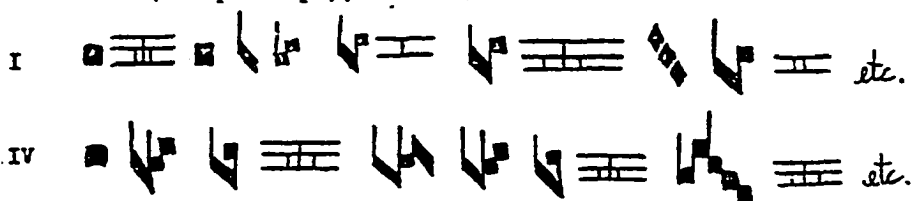
Further contradictory configurations of long and breve rests appear in the untexted voices during the second section of Hostis (Hic princeps). In the lower two parts they

¹⁰³This is so despite the phrase structures in O crux, which are in some sense ternary in their groupings of breves. See the critical report.

18B phrase pattern



Section 2 (Hic princeps), voices I and IV:



Comment: In voice I, grouping into 3B units would split the imperfect-long rests while in voice IV, grouping into 2B or 4B units would have the same effect. Note that in IV the rests sometimes articulate a B-L pattern, and sometimes a L-B pattern. The rest-constellation |||| seems to be preferred by the scribe without any intended significance for the mensuration. One can observe that beginning with a breve avoids the problem of the implied perfection of longs under the similis ante similem rule.

FIG. 39: Rest-Writing in Hostis Herodes

support a ternary reading of the long, but in the top voice they support a binary reading. Hence, I am inclined to see the rest-writing as accidental (perhaps scribal whim or the mistaken grouping of single breve rests into imperfect long rests) rather than essential to the character of the mensuration, which rests on 6B subphrases that are to be understood normally as consisting of three binary longs.¹⁰⁴

The third section of Rota versatilis (Rota Katerine) is problematic in another way. Here no two phrases are of the same length; the first two, moreover, contain an even number of breves while the second two consist of an odd number of breves ($54B = 12B+14B+13B+15B$). Together they cover the four consecutive whole numbers 12-15.¹⁰⁵ No declamatory pattern repeats on the phrase level. As a result, there is not much to recommend an interpretation in binary longs over one in ternary longs. One can point out that the signum rotundum indicates a mensural shift at the start of this section, that the rests are single breve rests grouped by twos (once, six are grouped by threes in Lbm 24198), and that the binary interpretation causes the form of the first two phrase end-

¹⁰⁴In PMFC XVI, Harrison transcribes the last section of Ovet mundus in three-half time (three two-four bars), and transcribes the two sections of Hostis Herodes in three-quarter time.

¹⁰⁵There is here the same kind of circularity that Bent sees in the lengths of verse in each new stanza (i.e. 12, 13, 11, 15, 14); see "Rota versatilis," pp.84-85.

ings to be the same (likewise for the second two), which would not be the case in a ternary reading.¹⁰⁶

The method of division of the breve needs to be addressed in these motets. In all of them declamation is syllabic on semibreve duplets and melismatic on semibreve triplets. The frequency of appearance of triplets varies within motets from section to section quite markedly, and also from motet to motet; they are considerably more numerous in Q crux vale than in the others. As Bent has put it in regard to Rota versatilis: "Firm criteria for the interpretation of these semibreve groups are lacking."¹⁰⁷ She opts to render all semibreve duplets unevenly (2+1) in that piece. Given the characteristically insular form and counterpoint of these free compositions, the use of this insular method of breve subdivision seems plausible for all. As far as the relationship of note values under changing mensurations in these sectional pieces is concerned, breve equivalency is incontrovertibly indicated. The shift in declamation and rate of general motion is therefore quite marked from section to section.

¹⁰⁶It might be argued that the ternary long on the last syllable of the fourth phrase and the subsequent ternary long rest strengthen the case for an interpretation in ternary longs.

¹⁰⁷Bent, "Rota versatilis," p.66; see also pp.83-84.

Other Insular Notational Peculiarities

The Brevis Erecta

The brevis erecta is a form of the breve that is notated with an ascending left-hand tractus; in fact, it looks most like a plicated brevis ascendens that has lost its right-hand tractus. There are theoretical references to this note shape in Handlo and Hanboys, who also report on the longa erecta.¹⁰⁸ Its use is to signal the temporary chromatic alteration of the note in question up a half-step.¹⁰⁹ In practice it is found on the pitches F and C, raising them to F# and C# as the leading tones to G and D in melodic cadences. The brevis erecta is relatively rare in surviving musical sources, and because it can be so easily mistaken for a misformed brevis plicata it may be that some awkward or otherwise inexplicable use of plicas on the leading tones of cadences (particularly in the discant and cantilena repertoires) may be a result of scribal confusion between the two symbols. The brevis erecta is unmistakably used in the motet repertoire only in Tu civium (Cgc 512, 4)

¹⁰⁸See the discussion of this note form in Bent, "Preliminary Assessment," pp.73-74, with reference to the definitions of Handlo (CS I, p.383) and the nearly identical ones in Hanboys (CS I, pp.413, 417). Bent notes that the only other references to longe and breves erecte are in the London version of de Vitry's *Ars Nova* (CSM 18, pp. 77-78), where "it may have been introduced into the text by an English compiler" (Bent, p.73).

¹⁰⁹"longe....vocantur erecte quia ubicunque inveniuntur per semitonum eriguntur" (Handlo, CS I, p.383).

and Triumphus patet (Lbm 1210, 2). Its appearance in conjunction with varied insular notational practices in these and other sources is striking.¹¹⁰

The Notation of Rests

Hanboys attributes the use of a distinctive constellation of rest shapes to Robertus de Brunham. A few of these are given also by other theorists, mainly English, and it would seem that their use is confined to English sources.¹¹¹ Brunham's form of the perfect long rest (for which, see Figure 40) is used in the motet Veni creator spiritus (Ccc 65, 2), which comes from an English source all of whose other pieces are written in Ars Nova notation. Canvassing the later 14th-century motets from England that have a perfect breve produces interesting results. Among the motets in breve-semibreve notation only the Taunton fragment Geret et regem uses the distinctive form of the perfect breve rest.¹¹² The number of motets in tempus perfectum maior is

¹¹⁰Sources in which the brevis erecta is found include Lpro 23, Lbm 1210, Ob 384, and Ob 60. Bent reports finding other examples in non-motet items of Ob 14 and B-Br 266 (Bent, p.76, note 32).

¹¹¹On the use of rests, see in general Bent, "Preliminary Assessment," pp.70-71. For Brunham's rests in particular, see CS I, p.447. Johannes Wolf has made a comparative chart of rest shapes (GMN I, pp.88-89; HNK I, p.336) from which it can be seen, for instance, that Anonymous VI in CS III, p.402, presents the same series of rests as Brunham. Wolf's chart shows that certain of the series, in particular those for the perfect semibreve, imperfect semibreve, and minim, are also given elsewhere, for instance by Hanboys and in the Quatuor principalia.

small in Ob 7 and DRc 20, but significantly, the English rest-forms do appear, helping to establish that the rear leaves of these sources were copied in England. Deus creator (Ob 7, 14) is particularly rich in the variety of rests that it uses, but Apta caro (DRc 20, 18) and Mon chant (DRc 20, 19) also provide examples, especially of the distinctive perfect breve rest. Regne de pite does not use the latter, but does employ the forms of the perfect semibreve, imperfect semibreve, and minim rests. These distinct forms are used as late as two English sources in void notation, Lbm 40011B (with two motets), and Cu 5943.¹¹³ (See Figure 40).

Summary

Taking the motet repertoire as a point of departure, it has been possible to establish a great deal about English notational practices in the 14th century. First, it is demonstrable that an English preference for the trochaic interpretation of undifferentiated paired semibreves holds both in Franconian ("ancient") and breve-semibreve ("modern") contexts, though not to the exclusion of iambic practice in some pieces.

¹¹²Thomas gemma does not use any of the distinctive rest forms. Nos orphanos and Zorobabel, the only other motets in breve-semibreve notation that have considerable rest-writing, never rest for the duration of a perfect breve. Their forms for the imperfect breve rest and perfect semibreve rest correspond to those of Brunham.

¹¹³See Bukofzer, *SMRM*, pp.97-98 where he remarks on the distinctly English rest writing in Lbm 40011B, and see also Bent, "Preliminary Assessment," pp.70-71.

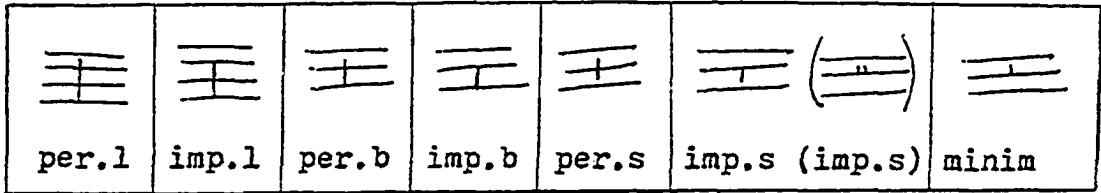


FIG. 40: Rest Shapes

Certain shadowy individuals named by Handlo and Hanboys, including Johannes Garlandia, W. de Doncastre, and Frater Robertus de Brunham, emerge as important innovators. Brunham, in particular, according to Hanboys, is responsible for the cauda hirundinis, special forms for rests, and special forms for c.o.p. ligatures. Though these are castigated by Hanboys and the author of the Quatuor principalia, they are found in many of the musical sources, testifying to their utility.

Insular notations have similarities to French practices and to Italian practices; the extent of influence and its direction is unclear. In general, however, the English notations show sufficient individuality and idiosyncracies

to be regarded as individual responses to notational problems along lines of development parallel to those of the continental musical cultures. All are responding to the same crisis, the need to codify the kind of subdivision of the breve into four and more syllabic values inaugurated by Petrus de Cruce. French notational practices eventually are adopted in England, with assimilation of certain features of insular practice where possible, and an adherence to others (rest-writing in tempus perfectum maior, for instance).

The time of greatest innovation in English notational practice was certainly the first half of the century, probably mostly in the second quarter, roughly between the completion of Handlo's essay (1326) and the compilation of the Quatuor principalia (1351), which already knows of, and complains about, the practices that Hanboys will link with the name of Robertus de Brunham. The most interesting motet source from the point of view of notation is Lwa 12185, with examples in the notations of Garlandia and Doncastre, a piece in breve-semibreve notation, and two others in Franconian and Petronian style.

A certain conservativeness in notation and rhythm evident in motets of the first quarter of the century is a result of an English preoccupation with musical forms and text setting that were possible using Franconian and Petronian notation. Widespread adoption of Ars Nova mensurations after mid-century, especially noticeable in the cantilena

and motet, is coincident with the relinquishment of a close text-music relationship in both, and the abandonment of the cultivation of archetypes for motet construction that had persisted for several generations. Milestones in the assimilation of French practice are the introduction of the imperfect breve and the single semibreve in tempus perfectum, the minim, and eventually, the flagged semiminim.

In summary, then, the vigorous musical life of 14th-century England spawned not only distinctive genres of polyphony, and very individual performance practices, but also indigenous notational systems that yielded only gradually to the encroachment of the French Ars Nova prolations over the course of the century. Despite the fact that there are important superficial resemblances to French and Italian practice in the English approach, we are wisely cautioned by Bent against too readily seeing a foreign influence of any sort here. All three music cultures evolved notational and mensural systems in the late 13th and early 14th centuries in response to nearly the same sets of circumstances. Without a single unified theoretical system propounded by a Guido Frater or Marchettus, a de Vitry or Muris, the English explore several lines of notational development, and we must struggle to piece together a picture of these diverse musical practices from the notoriously fragmentary English sources and the few relevant references that the theorists leave us. The notations dealt with in this chapter, espe-

cially the circle-stem notational complex and breve-semibreve notation -- those that survived longest in use -- testify to the vitality, individuality, and continuity of approaches to musical notation in late medieval England.

CHAPTER IV

THE TEXTS OF THE MOTETS

Introduction

The texts of the motets in the English repertoire constitute a relatively minor corpus of Latin poetry and heightened prose that is devoted almost exclusively to religious topics.¹ The motet is normally polytextual, so most complete compositions have a pair of texts with varying degrees of affinity in subject matter, length, and versification. Just as the polyphonic motet may be looked upon as a composite of melodies, so it may be considered a composite of texts, a polyphony of lyrics.² And just as music is expressed in number and sound, with numerus represented in the succession of melodic and harmonic pitch relationships, and in mensural structure and larger formal proportions as well, so the texts are governed by number (in syllable count and caesura, lengths of lines and stanzas, variety of stan-

¹Vernacular texts (Middle English or Anglo-Norman) are exceptional in the English repertoire, surviving in one example each: the later 13th-century Worldes blisce and the later 14th-century Regne de pit  . See below in the section "Vernacular Texts." Secular texts are confined to the imported continental motets that have not been provided with sacred Latin contrafacts.

²See Clarkson, "On the Nature of Medieval Song," Chapter III: The Lyric Structure of the Fourteenth-Century Motet.

zaic and strophic patterns) and sound (rhyme, assonance and alliteration, accent). As literary products of the late Middle Ages whose form and language are shaped by musical constraints and requirements as well as literary conventions, the texts -- though mainly of unknown authorship and poorly understood provenance -- perhaps deserve more attention than they have received until now.

The neglect of the texts of motets is not limited to the present repertoire, which has been virtually inaccessible even to specialists. Hendrik Van der Werf has recently made a call for more scholarly attention to the French texts of the well-known Montpellier codex, noting "it is still not known in what circles the [Parisian] motet, as a literary genre, originated." He goes on to observe that this ignorance extends to the Latin motets of the same manuscript, and that their contents, scrutinized for particular emphases, choices of words, and figures of speech, "may point to a certain period in the history of religion, devotion, or theology."³ This holds equally well for the Latin texts of the English motets, which will require such expert scrutiny if they are to be brought out of isolation into a concrete literary and historical environment.⁴

³Van der Werf, "Review," pp.201-202.

⁴Hohler, in "Reflections," has recently made a stimulating foray in this direction. Rigg, in Editing Medieval Texts, "Medieval Latin," pp.113-16, makes some telling comments on the amount of unstudied Latin poetry in late medieval British anthologies. Until this material is better

The texts of the motets are given in the Appendix with some brief annotations and bibliographic information. In view of the unsatisfactory condition of many of the sources and the rarity of concordances, there is no way to present definitive editions (even for those texts edited for publication in PMFC). The present chapter will serve to introduce the texts through a survey of general features of subject matter, content, and versification. Some consideration will be given to other repertoires of verse and music, with special emphasis on the 13th-century English motet and the devotional lyric.

Motet Subject Matter

The subject matter of the English motet falls into a narrow range of categories whose orientation is religious.⁵ There is a heavy concentration on the lives of familiar saints, the Virgin Mary, and the greatest feasts of the

controlled, and until we have a better picture of the genres of liturgical Latin poetry actively being written in the 14th century (sequences, rhymed Offices, and the like), the motet texts will necessarily have to be viewed quite narrowly.

⁵The contents of the texts of a polytextual English motet almost never address their subject matter in exactly the same way, but on the other hand almost never show the sharp differences in subject matter occasionally encountered in continental motets. Petrum cephas is typical in this regard, with a triplum citing New Testament stories of Peter's calling, his naming, and his designation as keeper of the keys, while the duplum refers to later events and legends, most specifically Peter's encounter with the magician Simon Magus. Trinitatem veneremur is an untypical instance where the various texts sound different themes (all appropriate in an address to God, however).

church year -- in effect, the highest ranking feasts of the Sanctorale and Temporale. See Table 25.

TABLE 25

SUBJECT MATTER OF MOTETS IN ENGLAND

	<u>Saints</u>	<u>BVM</u>	<u>Feasts</u>	<u>Other</u>	<u>Total</u>
Numbers	39	35	24	25	123
%	32	28	20	20	100%

<u>Other</u> =	<u>God/Jesus</u>	<u>Admonitory</u>	<u>Secular</u>	<u>Problem</u>
	9	5	8	3

These numbers represent the entire repertoire, including imported motets. Excluding the latter (mostly from the rear leaves of DRC 20) the subject matter would be all religious. This emphasis on the sacred is apparent in the surviving contents of the most substantial collections of motet fragments from the first half of the century, which are given in Figure 41.

In view of the topical coverage and specific content of these texts, and the nature of those institutions known to have supported polyphony before the rise of the collegiate and aristocratic chapels, it seems most probable that the

Lwa 33327

BVM
 Christmas
 Easter
 Peter and Paul
 Pentecost
 Thomas
 Edward
 Nicholas

Cgc 512

Katherine
 Common of Apostles
 BVM
 Peter
 Holy Spirit (Pentecost)
 Thomas
 Jonathan and Absolon
 BVM
 BVM

DRc 20 (front leaves)

Holy Innocents
 contrition
 Jesus
 Common of Apostles
 John the Baptist
 Easter
 BVM

Lwa 12185

Ascension
 Nicholas
 Trinity
 Michael
 Christmas

Ob 7 (front leaves)

Mary Magdalene
 penitence
 Peter
 God
 Benedict
 Andrew
 Easter
 Edmund
 Edmund
 Dedication of Church
 Easter

Lbm 40011B*

Katherine
 Margaret
 Katherine (?)
 William

FIG. 41: Contents of Selected Motet Sources

texts are essentially liturgical rather than devotional, leaving open the question of where in the specific ritual of daily services the motet might have found a place. This raises the question how securely we can fix the occasion(s) in the church year for which a motet may have been intended.

Many texts, readily identifiable as to subject, are not so specific in content that they are appropriate for a single day only; the correspondence between subject matter and liturgical calendar is not always explicit. However, most can be assigned to a particular feast through some reference or other in the language of the text. Two sets of motet fragments, Onc 362 and Lbm 24198, still bear legible marginal rubrics that identify each item, e.g. "de sancto Edwardo." (See Figure 42). This style of rubrication, familiar from liturgical books, suggests that these two motet collections were intended as resources to be drawn upon for the celebration of certain feasts. In neither, though, were the motets in calendrical order according to the liturgical year. In Lbm 24198 we happen to know the order was alphabetical instead.

Some evidence allows an estimate to be made of the size and means of organization of 13th- and 14th-century English collections. From the 13th century, fragments in Lbm 5958 are from an alphabetically organized codex (items from B survive, two of which are numbered X and XII); the famous Harleian index (Lbm 978(LoHa) fols.160v-161) preserves textual incipits for 164 items in a lost codex that was arranged by musical genre (see below); Ccc 8 has paginations up to 558; Dittmer's Worcester Volume I has foliations up to cxxxviii; Lwa 33327 has headings for "quadruplices" and "triplices." From the 14th century, Onc 362 has foliations

Onc 362: rubric entire on one margin (on verso if motet laid out across an opening)

<u>motet</u>	<u>rubric</u>	<u>original foliation</u>
Ianuam	de sancto Thomas cantuarie	LXX ^V
Triumphat	de sancto Laurencio	LXXI ^V
Civitas	de sancto Edwardo	LXXVI ^V
Excelsus	de sancto Thoma cantuarie	LXXVII
Ade finit	de resurrectione	LXXVII ^V
Solaris	de sancto (Augustino)	LXXXII
Fulget*	de sancto Petro	LXXXVIII ^V
Sanctorum*	(too worn to read)	XC

Lbm 24198: rubric usually split between verso and recto

Rota versatilis	(de sancta) Katerina	(R) VI
Rosa mundi	de sancta (Maria)	R (VII or VIII?)
Regis aula*	de sancta (Maria)	
Trinitatem	de sancta Trinitate	T II
Te domina	de sancta Maria	T (III or IV?)
Triumphat	de sancto (Laurencio)	

KEY: an asterisk * indicates a non-motet item
R&T under Lbm 24198 are alphabetical headings

FIG. 42: Rubrics in Lbm 24198 and Onc 362

up to xc; Ccc 65 has foliations up to c; Lic 52 and Ob 652 may come from alphabetically arranged collections; and Lbm 24198 (an alphabetically arranged codex with items extant from R,S,T) has numerations for each letter implying either eight compositions per letter, or eight pages per letter. A book with 100 or more compositions may reasonably be extra-

polated.'

What we can tell of motet codices from the extant fragments suggests that the majority were devoted exclusively (or primarily) to motets. Some, such as Ccc 8, were large anthologies of several hundred pieces. Others, perhaps the majority, were reasonable working collections of perhaps 60-100 pieces. Some sources were certainly smaller than that, with fewer pieces. A number were, for instance, rotuli (Ob 652, Lpro 261, and BE 55 are the only ones identified as such to date.)' Some sources mix motets with discant and cantilena settings; these are mainly from later in the century. In a few cases motets were entered onto blank pages of a book (Yc) or entered into what amounts to a commonplace book of music and other materials (Cgc 512, which may for that reason represent a "complete" collection).

'See Bent, "Rota versatilis," p.67. Harrison's assertion ("Ars Nova," p.80, n.l.) that two items in the rear leaves of DRC 20 are numbered is incorrect. However, the front and rear leaves of Ob 7 and DRC 20 indicate by their contrasts in repertoire that the collections from which they came were probably grouped stylistically; further, the front leaves of Ob 7 may have grouped insular motets by features of form and structure. See Lefferts, "Motet," pp.58-60.

Incidentally, the earliest continental motet collections were arranged either in liturgical order by cantus firmus, or alphabetically. Fascicles 2-6 of F-MO (a large anthology) group motets systematically according to the number of voices, method of texting, and text language. Within each fascicle, however, the rationale for ordering is not clear.

'For Ob 652, see Bent, "Rota versatilis," pp.81-82; for Lpro 2/261, see the report by Lefferts and Bowers in Lefferts and Bent, "New Sources," p.334; and for the Berkeley castle rotulus (BERC 55) see the forthcoming report by Wathey.

From the earlier to the later 14th century there may also be an historical trend away from large working collections (60-100 motets) to smaller collections (on the order of 10 to 15). If this is eventually verifiable, then it probably reflects either a change in motet function, a change in the institutions cultivating the motet, or both.

In regard to a medium-size motet collection, such as that implied by the foliations of Onc 362, a certain disorderliness, from a functional point of view, does not necessarily speak against the hypothesis of a liturgical function for its motets. It could merely indicate that convenience of access to any specific piece was either not a high priority or not considered a problem. (Of course, most of these collections would have had indices.) Also, this attitude toward organization may be indicative of the transitory nature of the collection in the contemporary view, if it were seen as a fluid body of material subject to additions or deletions in part or in whole over a relatively short time span. By contrast, a chant book transmitted a rather stable repertoire and could be expected to serve, if well made and conveniently organized, for a very long time.

The failure of even a single English motet collection of any size to survive in full* deprives us of ready means by which to determine the normal number of motets in such a

*With the possible exception of Cgc 512, which has the character of a commonplace book, as just noted above.

book, the usual distribution of subject matter, and their internal order (if in fact there were norms for any of these). The lack of an integral collection is made up in part by the survival in Lbm 978 (LoHa) of the index to a now lost book of English polyphony from the later 13th century (ca. 1290). The primary contents of this lost codex consisted of a series of 37 Alleluias, 38 conductus, and 81 motets. See Table 26 below.'

The Alleluias form a series of feasts from the Sanctorale and Temporale running in chronological order from Christmas to December 6 (St Nicholas), hence spanning the church year and conveniently defining for some institution¹⁰ those occasions on which festal polyphony was provided at Mass. Whether the conductus and motets that follow were music for Mass or Office, it seems reasonable that they pro-

⁹The contents of this index have been printed in Ludwig, Repertorium I,1, pp.270-76, and Wibberley, "English Polyphonic Music," pp.179-81. Holschneider, Die Organa von Winchester, pp.48-53, tabulates the Alleluias only. See also Sanders, "Sources, English." Table 26 does not indicate those pieces in the index for which there survive possible concordances, of which there are only a few.

¹⁰In his discussion of LoHa, Hohler ("Reflections," pp.13-14) observes that the Alleluias ought to define very precisely the provenance of the index, but tracing though surviving liturgical books has not yet been successful in locating a concordant series. Other evidence suggests the institution may have been Reading abbey (though Hohler raises some cogent objections to this), and the Alleluia cycle identical to that one known to have been composed by one W. de Wycombe. See Sanders, "Wycombe, W de."

Incidentally, Hohler ("Reflections," p.16) asserts that the heading in LoHa that reads "postea Rx W.de Wic" may not refer to the Alleluias, as is usually assumed.

TABLE 26

THE LOHA INDEX

 Ord. .li. W. de Wint. (Ordo libri W. de Winton)

1.1	Spiritus et alme. Rd de Burg. (Robert Burgate)		
1.2	Rex omnium lucifluum.i.regnum tuum solidum		
1.3	Item Regnum tuum solidum		
1.4	Virgo decora. Virgo dei genitrix		BVM
1.5	All. Virginis inviolate. Virga Iesse		"
1.6	All. Gaude mundi domina. Gaude virgo		"
1.7	All. Salve virgo domini. Salve virgo		"
1.8	All. Virga ferax		"
2.1	All. Dies sanctificatus	Dec. 25	Christmas
2.2	All. Video celos apertos	Dec. 26	St Steven
2.3	All. Hic est discipulus	Dec. 27	St John, Ap.
2.4	All. Te martirum	Dec. 28	Holy Innocents
2.5	All. Gloria et honore	Dec. 29	St Thomas
2.6	All. Multiphar(iam)	Dec. 31	Circumcision
2.7	All. Vidimus stellam	Jan. 6	Epiphany
2.8	All. Adorabo	Feb. 2	Purification
2.9	Item All. Adorabo	"	" or 8ve
2.10	All. Pascha nostrum		Easter
2.11	Item Pascha nostrum		"
2.12	All. Dulce lignum	May 3	Inv. Holy Cross
2.13	All. Ascendens Christus		Ascension
2.14	Item Ascendens Christus		" or Sun. in 8ve
2.15	All. Paraclitus		Pentecost
2.16	All. Benedictus es Domine		Trinity
2.17	All. Inter natos	June 24	Nat.of St John Bapt.
2.18	All. Tu es Simon Bariona	June 29	Sts Peter and Paul
2.19	All. Non vos me elegistis	July 25	St James
2.20	All. Levita Laurencius	Aug. 10	St Lawrence
2.21	All. Hodie Maria virgo	Aug. 15	Assumption
2.22	All. Nativitas gloriose	Sept. 8	Nativity of BVM
2.23	All. In conspectu	Sept. 29	St Michael
2.24	All. Judicabunt	Nov. 1	All Saints
2.25	All. Hic Martinus	Nov. 11	St Martin
2.26	All. Veni electa	Nov. 25	St Katherine
2.27	All. Dilexit Andrean	Nov. 30	St Andrew
2.28	All. Tumba Sancti Nicholai	Dec. 6	St Nicholas
2.29	All. Justus germinabit	"	"
2.30	All. Ave Maria		BVM
2.31	All. Salve virgo		"
2.32	All. Gaude virgo		"
2.33	All. Porta Syon		"
2.34	All. Ora pro nobis		"
2.35	All. Virga Iesse		"
2.36	All. Dilexit Mariam		"
2.37	All. Salve decus		"

Table 26, cont.

3 Conductus

3.1	Veni creator spiritus	Pentecost
3.2	In celesti ierarchia	St Dominic, apost.
3.3	Dulcis ave femina	
3.4	Mater Christi quem pavisti	
3.5	Miles Christi qui vestisti	Edmund/Edward?
3.6	Katerina progenie	Katherine
3.7	Andreas celici	Andrew
3.8	Dux Andrea	Andrew
3.9	Ave caro Christi	Easter
3.10	Veni sancte spiritus	Pentecost
3.11	Mundo salus oritur	
3.12	Gaudet celi letantur populi	
3.13	Vox iocunda	
3.14	Gaude virgo vas pudicie	
3.15	Virgo pudicie	
3.16	Salvatori sit gloria	
3.17	De radice sentium	
3.18	Castitatis culmine	
3.19	Salve sola solis cella	
3.20	Regina misericordie	
3.21	Ave Maria laus tibi quia	
3.22	Salve decus castitatis	
3.23	Adorna Syon thalamum	Jesus
3.24	Letentur omnium corda	
3.25	Felix Magdalene	Mary Magdalene
3.26	Benedicta sit regina	
3.27	Corpora sanctorum	martyr
3.28	Rex sedet in solio	
3.29	Zacharie filius	John the Baptist
3.30	Hodie letitiam	
3.31	Pastor gregis Anglici	Thomas
3.32	Salve Thomas flos	Thomas
3.33	Ecce virgo iam complete	
3.34	Ympni novi nunc intonent	
3.35	Concipis affata	
3.36	Rorant celi	
3.37	O castitatis liliu	virgin or BVM
3.38	Resurrexit Dominus	Easter

Table 26, cont.

4	Moteti cum una littera et duplici nota	
4.1	Gloriemur crucis in preconio	
4.2	Mundialis glorie	
4.3	Salve virgo que salvasti	
4.4	Reges Tharsis et insule	Epiphany
4.5	Radix Iesse	
4.6	Nimis honorati sunt	Com.of Apostles
4.7	Omnis sexus gaudeat	
4.8	Ave pater inclite	saint?
4.9	Christi miles rex Edmundus	Edmund
4.10	Zelo crucis innocens	
4.11	Veritatis vere testis	
4.12	Ad gloriam deice	
4.13	Homo quam ingratus	
5	Moteti cum duplici littera	
5.1	Quem non capit	
5.2	Super te Ierusalem	
5.3	Precipue mihi dant	
5.4	Presul ave flos presulum	Nicholas
5.5	De stirpe Davitica	
5.6	Plausit sterilis	
5.7	Sancte Dei preciose	Steven
5.8	Anima mea liquefacta est	
5.9	Descendi in ortum meum	
5.10	O felicem genitricem	
5.11	Mira federa	
5.12	Salve gemma virginum	
5.13	O Maria vas mundicie	
5.14	Maria laudis materia	
5.15	Benedicta sis lucerna	
5.16	In Domino gaudeat	Easter
5.17	Epulemur et letemur	Easter
5.18	Resurgente salvatore	Easter
6	Item moteti cum duplici nota	
6.1	Claro paschali	Easter
6.2	Mira virtus Petri	Peter

Table 26, cont.

7	Item cum duplici littera	
7.1	In sanctis est mirabilis	saint
7.2	In te martir patuit	Martyr
7.3	Salvatoris est effecta	
7.4	Virgo Jesum preter morem	
7.5	Quod in rubo Moyses	
7.6	Intrat Noe portat iusticiam	
7.7	Regis summi glorie	
7.8	Benedicta sit regina	(3.26)
7.9	O regina misericordie	(3.20)
7.10	Turtur innocencie	
7.11	Salve decus virginum	
7.12	Veni creator spiritus	Pentecost
7.13	Qui mortalia	
7.14	Mulierum flos Maria	
7.15	Spiritus spirat ubi vult	Pentecost
7.16	O Iudee nepharie	Easter
7.17	Ave Maria gracia plena	
7.18	Gaude virgo concipiens	
7.19	de costa dormientis	
7.20	Benedictus sit sincerus	
7.21	Eterne rex glorie	Jesus
7.22	Zacharie par helie	Jesus/John the
7.23	Ysaïas ut notavit	Jesus Baptist
7.24	Salve stella matutina	
7.25	Nostris Christe melis	
7.26	Virgo sancta Katerina	Katherine
7.27	Katerina lex divina	Katherine
7.28	Clericorum sanctitate	Katherine
7.29	Salve gemma confessorum	Nicholas
7.30	Gaude gemma virginum	
7.31	Salve mater salvatoris	
7.32	In honorem summi Dei	
7.33	O sanitas languencium	
7.34	Felix illa curia	
7.35	Rex auctor misericordie	Jesus
7.36	Christum Dei filium	Jesus
7.37	Zacheus publicanorum	Jesus
7.38	O martir egregie	martyr
7.39	Gaude virgo mater Christi	
7.40	Ad gracie matris obsequia	
7.41	Auctor pacis	
7.42	Virgo pura pariens	
7.43	Roma felix decorata	Peter
7.44	Cives apostolici	apostle
7.45	Te Dominum clamat angelicus	Michael
7.46	Sanctorum meritis	martyr
7.47	Ecclesie vox hodie	
7.48	Rex omnipotens die hodierna	Jesus

vided a repertoire to draw from on the same occasions, if not in fact more often. A few of the motets in the index can be identified with surviving compositions, but the greater number are unfortunately known only through their LoHa incipit, which means some ambiguity must inevitably remain in the determination of their subject matter. Nonetheless it is clear that Marian subjects predominate, as the BVM can be associated with over half the incipits.¹¹ A fair number of the remainder are on saints.

We need to ask to what degree we can learn about the typical subject matter of a single motet collection from the surviving corpus. On the basis of two assumptions: (1) that the make-up of most contemporaneous motet collections was basically the same and (2) that the survival of motets is basically random, the surviving specimens as a group ought to constitute a reasonable approximation of the contents of a motet codex in regard to distribution of subject matter. In fact, the correlation between subject matter coverage in the LoHa index and surviving motets is gratifying. If the 13th-century motets are canvassed for their subject matter, we find 50% on the BVM and nearly all the rest devoted to Jesus or the saints.¹²

¹¹Among the Alleluias, by contrast, only about a third (12/37) of the total are Marian.

¹²As Sanders has noted in regard to a more limited sample of 13th-century pieces, when only the free compositions of

In the early 14th-century repertoire, Marian motets drop from 50% to nearer 25% of the total number, with an increase in the proportion of motets on saints, and a particularly large increase in the number of motets assignable to particular feasts of the Temporale, such as those for Trinity Sunday, the Exaltation of the Holy Cross, or Ascension.¹³ Christmas, Easter, and Pentecost, though well represented, do not have as many motets as might be expected from their importance in the liturgical year (though Marian motets on the Annunciation and Nativity augment the number for Christmas). Perhaps it is the wealth of ritual unique to these feasts that precludes a larger number of motets; the more elaborate the liturgy, the less necessity there was for its augmentation with this form of polyphony, if we restrict motets to liturgical functions. Hence a single motet might suffice for either Christmas Day or Easter Sunday, just as one would suffice on the feast of St Lawrence or John the Baptist.¹⁴ Though the emphasis on Mary remains considerable,

the Worcester fragments are considered, the percentage of Marian pieces becomes still higher, reaching two-thirds. See Sanders, "English Polyphony," p.104, note 76; for the percentage he calculates on cantus firmus items, see *ibid.*, pp.125-126.

¹³If the slight shift in subject matter is real, rather than merely a fiction of faulty data, then there may be some historical (liturgical) reason for it, but I can propose none.

¹⁴Again, this piece of evidence, if that is what it is, may be telling us something about the role of the motet in the liturgy.

the drop in the percentage of motets devoted to her is significant. It is possible that the composition of Marian cantilena settings affected the total number of new Marian motets being composed, not replacing the motet directly but substituting a different form of polyphony for the celebration of her feasts.

Table 27 provides a systematic listing of the 14th-century motets by subject, beginning with a calendrical series from Christmas through Advent, in parallel with the ordering of the LoHa Alleluias (i.e. with an interruption after the Purification of the BVM for the movable feasts of the Easter season). The list has been augmented by the inclusion of relevant 13th-century items (which have been bracketed, and given an asterisk * if they are not motets) in order to give as complete a picture as present knowledge permits of the saints for whom polyphony survives in England through the early 14th century. Where subject matter is not explicit about the particular occasion of use (as in some compositions in honor of a saint, for instance) the motet has been placed in the highest possible feast (and when a name might apply to a number of saints, the most likely identity has been adopted). Marian motets, and others whose subject matter is not readily assignable to any date in the church year, are separately listed afterwards.

The motets on Mary are mainly less specific in their content than those on saints. Most cannot be clearly asso-

TABLE 27

SYSTEMATIC LISTING OF MOTETS BY SUBJECT MATTER

Motets of the Temporale and Sanctiorale

Date	Occasion	
Dec. 25	Christmas <u>LoHa</u> , 2.1	A solis-Salvator A solis-Ovet mundus Rogativam potuit (O nobilis nativitas) (In excelsis gloria* and BVM motets "de nativitate"
Dec. 26	St Steven <u>LoHa</u> , 2.2	(Sancte Dei pretiose <u>LoHa</u> , 5.7)
Dec. 27	St John, Ap. <u>LoHa</u> , 2.3	
Dec. 28	Holy Innocents <u>LoHa</u> , 2.4	Herodis in pretorio
Dec. 29	St Thomas of Canterbury <u>LoHa</u> , 2.5	Excelsus in numine Ianuam quam clauserat O dira nacio Thomas gemma (Open nobis) (O mores perditos) (Pastor gregis anglici <u>LoHa</u> , 3.31) (Salve Thomas flos <u>LoHa</u> , 3.32)
Dec. 31	Circumcision <u>LoHa</u> , 2.6	
Jan. 6	Epiphany <u>LoHa</u> , 2.7	Balaam de quo Hostis Herodes Surgere iam est (Reges Tharsis et insule <u>LoHa</u> , 4.4)
Jan. 25	Conv. of St Paul	Vas exstas eleccionis
Feb. 2	BVM Purification <u>LoHa</u> , 2.8; 2.9	
Mar. 21	St Benedict	Lux refulget monachorum
Apr. 29	St Peter of Verona	(O decus predicantium)

Table 27, cont.

Easter <u>LoHa</u> , 2.10;2.11	Ade finit perpete Alta canunt assistentes Barrabas dimittitur Froncentibus florentibus Parata paradisi porta (+BVM) Laus honor vendito (+Holy Cross?) Maria mole pressa (+Mary Magd.) (O mors moreris) (Ave caro Christi <u>LoHa</u> , 3.9*) (Resurrexit Dominus <u>LoHa</u> , 3.38*) (In Domino gaudeat <u>LoHa</u> , 5.16) (Epulemur et letemur <u>LoHa</u> , 5.17) (Resurgente salvatore <u>LoHa</u> , 5.18) (Claro paschali <u>LoHa</u> , 6.1) (O Iudee nepharie <u>LoHa</u> , 7.16)
Ascension <u>LoHa</u> , 2.13; 2.14	Viri Galilei
Pentecost <u>LoHa</u> , 2.15	Suspiria merentis Ut recreentur spiritus Veni creator spiritus (Domine celestis rex) (Dona celi factor) (Veni sancte spiritus <u>LoHa</u> , 3.10*) (Veni creator spiritus <u>LoHa</u> , 3.1*) (Veni creator spiritus <u>LoHa</u> , 7.12)
Trinity <u>LoHa</u> , 2.16	Beatus vir Deus creator omnium Firmissime fidem Trinitatem veneremur
May 3 Invention of the Holy Cross (Exalt.Sept.14) <u>LoHa</u> , 2.12	O crux vale Triumphus patet hodie Laus honor? (+ Easter)
May 26 St Augustine of Canterbury	Solaris ardor Augustine par angelis
June 8 St William of York	Hostium ob amorem
June 15 St Eadburga	(Virgo regalis fidei)
June 24 Nat.John Bapt. (Decap.Aug.29) <u>LoHa</u> , 2.17	Dei preco (Zacharie filius <u>LoHa</u> , 3.29*) (Zacharie par helie <u>LoHa</u> , 7.22)

Table 27, cont.

June 29	St Peter and Paul <u>LoHa</u> , 2.18	Petrum cephas Tu civium (Fulget celestis* (Quem trina polluit* (Pro beati Pauli) (Pro beati Pauli) (Tu capud ecclesie) (Mira virtus Petri <u>LoHa</u> , 6.2) (Roma felix decorata <u>LoHa</u> , 7.43)
June 30	Commemoration of St Paul	Vas exstas? (+Conversion) Inter usitata? (+BVM) (O spes et salus?)(+BVM)
July 20	St Margaret	Absorbet oris-Recita (Virgo vernans velud rosa*
July 22	Mary Magdalene	Maria mole pressa (+Easter) (Felix Magdalene <u>LoHa</u> , 3.25*
July 25	St James <u>LoHa</u> , 2.19	Parce piscatoribus Nec Herodis ferocitas (Senator regis curie)
Aug. 4	Simon de Montfort	(Miles Christi gloriose) (Salve Symon Montisfortis)
Aug. 5	St Dominic	(In celesti ierarchia <u>LoHa</u> , 3.2*
Aug. 10	St Lawrence <u>LoHa</u> , 2.20	Triumphat hodie Christi
Aug. 15	BVM Assumption <u>LoHa</u> , 2.21	
Aug. 20	St Bernard	Detentos a demonibus Regina iam discubuit Venit sponsa de Libano
Aug. 24	St. Bartholomew	O pater excellentissime (O sancte Bartholomee)
Aug. 28	St Augustine of Hippo	Assunt Augustini Jhesu redemptor omnium
Sept. 8	BVM Nativity <u>LoHa</u> , 2.22	
Sept. 29	St Michael <u>LoHa</u> , 2.23	Nos orphanos erige (Te Domine laudat)
Oct. 4	St Francis	(Alleluia. Hic Franciscus*

Table 27, cont.

Oct. 13	St Edward, K and Conf.	Civitas nusquam (Ave miles de cuius)
Nov. 1	All Saints <u>LoHa</u> , 2.24	
Nov. 3	St Winifred of Shrewsbury	Inter choros paradisicolarum
Nov. 6	St Leonard	(Alleluia. Fit leo fit Leonardus*
Nov. 11	St Martin <u>LoHa</u> , 2.25	Baptizas parentes
Nov. 20	St Edmund of East Anglia	Ave miles celestis De flore martirum Flos anglorum inclitus (Christi miles rex Edmundus <u>LoHa</u> , 4.9)
Nov. 25	St Katherine <u>LoHa</u> , 2.26	Flos regalis Mulier magni meriti Rota versatilis Virginalis concio Virgo sancta Katerina (O laudanda virginitas* (Virgo...manet lux) (Virgo regalis fidei) (Virgo sancta Katerina) (Katerina progenie <u>LoHa</u> , 3.6* (Virgo sancta Katerina <u>LoHa</u> , 7.26) (Katerina lex divina <u>LoHa</u> , 7.27) (Clericorum sanctitate? <u>LoHa</u> , 7.28)
Nov. 30	St Andrew <u>LoHa</u> , 2.27	Duodeno sydere (In odore) (Andreas celici <u>LoHa</u> , 3.7* (Dux Andrea <u>LoHa</u> , 3.8*
Dec. 3	St Barbara	(Barbara simplex animo)
Dec. 6	St Nicholas <u>LoHa</u> , 2.28; 2.29	Hac a valle Salve cleri (Psallat chorus) (Salve gemma confessorum) (Sospitati dedit) (Presul ave flos presulum <u>LoHa</u> , 5.4) (Salve gemma confessorum <u>LoHa</u> , 7.29)

Table 27, cont.

Motets to the BVMAnnunciation/Nativity of Christ:

Ancilla Domini
 Candens crescit
 Geret et Regem
 Orto sole
 Quid rimari
 Zelo tui

Nativity of the BVM (September 8th)

Caligo terre
 Iam nubes
 Rosa delectabilis

Assumption (August 15th)

Alma mater	
Astra transcendit	
Detentos a demonibus	(and St Bernard, Aug. 20th)
Regina iam discubuit	"
Venit sponsa de Libano	"

Other exceptional texts

Virgo mater salvatoris	--troped chant setting of Kyrie
Suffragiose virgini	--setting of Marian legenda
Soli fines-Maria	--mention of Carmelites
Inter usitata	--about Immaculate Conception; St Paul
Parata paradisi porta	--for BVM memorials during Eastertide

General texts to the BVM

Ad lacrimas flentis
 Apta caro plumis
 Ave prolem parienti
 Cuius de manibus
 Lingua peregrina
 Peregrina moror
 Pura placens
 Patrie pacis
 Radix Iesse
 Regina celestium
 Regne de pite
 Rex omnipotencie
 Rosa mundi
 Salve sancta virgula
 Si lingua lota

Te domina
 Virgo Maria
 Vos quid admiramini

Table 27, cont.

Common of Apostles (some specific Apostle?)

Princeps apostolice

Dedication of a Church

Templum eya

Jesus or God

Domine quis
 In ore te laudancium
 Humane lingue
 Jhesu fili Dei
 Omnis terra
 Quare fremuerunt

Regi regum enarrare
 Regnum sine termino
 Rex invictissime

Contrition or Admonition

Apello cesarem
 Fusa cum silentio
 Inter amenitatis
 O homo considera
 Zorobabel abigo

Secular

Amer amours
 Alme pater
 L'amoureuse flour
 Mon chant
 O canenda vulgo
 Musicorum collégio
 Tribum quem
 (Sub arturo plebs)

Problems

O vos omnes (dedication, admonition, or secular?)
 Rex piaculum (tropic chant setting of Alleluia?)
 Doleo super te (liturgical or non-liturgical?)

-
- KEY: i) Fully bracketed items are 13th-century motets.
 ii) Items marked by an open bracket and asterisk (* are non-motet pieces of polyphony.
 iii) Two items under St Katherine, and two under St Nicholas, may in fact be identical.

ciated with any particular Marian feast, but rather are very general in nature. Some were presumably votive motets, just as there were votive sequences. A number of these more general Marian texts are primarily catalogues of her epithets. As it is put in Regne de pite, 'mult as des noms': many are her names. She is the re-embodiment of Judith and Esther, the antithesis of Eve, the withered branch that flowered, a sweet remedy, a healer, guide along the path to Heaven, a blossom surpassing all others in fragrance and appearance, and so on. Rosa mundi, Te domina, and Virgo Maria show how easily this cataloguing is adaptable to situations in which musical considerations such as variable phrase structures and declamation call for irregular texting.

Some motets on Mary are clearly most appropriate for the Annunciation and the Christmas season, or Easter. Three, all from Onc 362, are specifically for her Nativity on September 8th. One, Inter usitata, is on her Immaculate Conception, and in this motet (as well as in the 13th-century motet O spes et salus) her name is linked with that of St Paul. In two or three more (the motets of CAC 128/2) she is associated with St Bernard, whose feast day (August 20th) falls within the octave of her Assumption (August 15th).

The most remarkable BVM texts in terms of subject matter are those of Suffragiose virgini, which narrate two

Marian legenda in verse. The texts are hard to read, but appear to be miracles of Our Lady similar in approach to the sorts of tales told in prose or verse in a multitude of later Medieval sources, both in Latin and the vernacular.¹⁵ Collections of such exempla and fabulae proliferated rapidly in the later Middle Ages, so much so that they are roughly comparable in quantity even to that other popular genre, saints' lives. No search has yet found a concordance to either story set in the motet.

Determining subject matter is normally not a problem, but some decisions are unavoidably interpretive and consequently arbitrary to some degree. Two motets whose assignment to Trinity Sunday is fairly certain show the sort of analysis that is occasionally required for a decision on classification by subject matter. Deus creator has as the incipits of its two texts the initial lines of two of the best known Latin-texted Kyries in later medieval England, Deus creator omnium and Rex genitor. Both have the often-encountered Trinitarian format, whereby the first three acclamations concern God the Father, the second three God the Son, and the final three God the Holy Spirit. The motet triplum in fact deals with the three persons of the Trinity, though not in the specific language or content of the Kyrie text, while the duplum deals exclusively with the life of

¹⁵See for example the Stella maris of John of Garland, Les Miracles de Nostre Dame of Gautier de Coinci, or the Cantigas de Santa Maria compiled for Alphonso X of Spain.

Christ, from His conception to His ascension. Both motet texts are thus, in their own ways, appropriate to Trinity Sunday, though no internal reference explicitly and unambiguously calls for the use of the motet on that day. The assignment of Beatus vir to Trinity Sunday is even more hypothetical. It is suggested by text content ("unum in trinitate sed trinum in unitate"), but since only one text survives, doubts can still be entertained. An association with Trinity Sunday is strengthened, though, by the following: many Proper chants for Trinity begin with some version of a blessing for the Lord, for instance "Benedicta sit Deus," "Benedictus es Domine," or "Benedicimus Deum." and the like. The tenor of Beatus vir is perhaps the most familiar such formula, "Benedicamus Domino." The duplum is assonant with this tenor, and it is likely that the missing triplum was also assonant, perhaps even through the citation of some blessing formula. Hence the entire motet, resonant with verbal associations to Trinity chants, would have been especially apt for performance that day.¹⁶

Another miscellaneous class of pieces that presents difficulty in liturgical assignment is that small number about the moral conduct of life grouped together in Table 27

¹⁶The motet might have served as an elaborate Benedicamus Domino substitute for Trinity Sunday. However, given the obvious striving for assonance in the texts of all parts in many motets, one might argue that its use as a Benedicamus substitute is not inevitable, since the blessing formula is so frequently encountered in the liturgy of this feast.

under the heading "Contrition or Admonition."¹⁷ On account of its tenor, one late-13th-century example of this textual genre has been assigned elsewhere in the table. This is O mores perditos-O gravis confusio-T.Opem nobis, which has been placed on the feast of St. Thomas of Canterbury. Its tenor is a well known chant from that Thomas's office, and the texts appear to be suitable moral commentary for his commemoration. This kind of assignment, based in the first place on the source of the tenor, is less convincing in cases such as those presented by Apello cesarem and Fusa cum silentio. Their tenors are drawn from Graduals for Christmas and St. John's Day (Dec. 27th), respectively, but are traditional cantus firmi very frequently used for the tenors of motets from the days of the earliest clausula and motet repertoires of Notre Dame. The very popularity of these tenors calls into question the direct association of motet and feast on their account; neither are the subjects of the motets obviously suitable.¹⁸

¹⁷Rokseth notes the difficulty with this topic in her discussion of the texts of the F-MO motets. Rokseth, Polyphonies IV, p.231.

¹⁸Fusa cum silentio deals with a theme common to the friars' preaching handbooks, the too-noisy prayer or oratio clamorosa. "Non vox sed votum, non musica cordula sed cor, Non clamor sed amor sonat in aure Dei" or "Deus non verborum sed cordis est auditor" are examples of the pithy way the sentiment might be stated. See Siegfried Wenzel, "Fasciculus Morum," p.232. It may be that in the homiletic motet texts we see the influence of the friars; perhaps it is significant in this regard that there are so few of this type.

Only three motets are truly inscrutable. Too much of the text of the second item in TAcro 3182 is illegible to allow determination of subject matter, beyond the fact that the piece is probably a tropic chant setting of an Alleluia. O vos omnes is the duplum text of an imported motet, and the tone of cynical, secular complaint against the worldliness of the church is closer to that adopted by de Vitry, for instance, than to the stance of any insular motet text (save perhaps those of Trinitatem veneremur). It is impossible to say whether the lost triplum may have had more political overtones or conversely, that it spoke in more friendly fashion of the dedication of some church building, an occasion that might have called forth a musical sermon with elements of both chastising and rejoicing.

The third problematic piece, Doleo super te, presents a different sort of dilemma, for both of its texts are preserved, perfectly legible, and are, in fact, well known. They are ultimately derived from the Bible, but the composer's more immediate source was two antiphons for the Magnificat drawn from a series provided for a stretch of Sundays after Trinity.¹ (The motet's cantus firmus is also drawn from one of these two antiphons.) The texts describe David grieving for his son Absolon and for Jonathan. The use of antiphons for two different occasions seems a barrier to

¹These are the Sundays when the Matins lessons are read from the book of Kings, the so-called Hist.Reg. period. See Brev.Sar. I, p.mclxxii.

liturgical employment and Sanders claims "there can be little doubt that the motet is unliturgical."²⁰

Two further motet fragments, each merely an isolated voice (Templum eya Salomonis and Princeps apostolice), provide further interesting testimony on the subject matter orientation of the English motet. They suggest that there might be such a thing as a motet belonging to the Common of Time or of Saints and made Proper to suit the needs of individual institutions and their calendars. The text of Templum eya Salomonis makes the traditional association of the new celestial Jerusalem with Solomon's Temple. This tradition further associates both of these with the Christian sanctuary on earth, particularly (and most familiarly) in the words of the dedication rite.²¹ Double-versicle couplings of melodies with text stanzas in the surviving part are strikingly suggestive of the sequence tradition. One sequence, in particular, which functions "in dedicatione ecclesie," may have been a direct source of influence: Rex Salomon fecit templum.²² Its seventh stanza, emphasizing the

²⁰Sanders, "Motet," p.548. It may be that the Biblical figures in these motet texts are meant to stand for contemporary persons; if so, the composer's intended referential or allegorical meaning is obscure. Perhaps, like some sequences, the motet could be sung "in dominicis diebus per estatem." This is the rubric in the Dublin Troper, Cu 710, for the sequences Quicumque vult salvus and Voce iubilantes. The topical specificity of Doleo does seem, I grant, insufficiently neutral to be suited for most Sundays.

²¹See von Simson, Gothic Cathedral, p.8, 11, 134, and elsewhere for a discussion of this tradition.

trinity:

sed tres partes sunt in templo
trinitatis sub exemplo
ima summa media

may have inspired the threefold "intus, foris, ibi" device that so markedly structures the Templum eya text. A dedication poem by Walter of Chatillon that begins:

Templum veri Salomonis
dedicatur hodie
Deus trinus in personis
unius essentie

has a striking resemblance to Templum eya in its opening line, but the motet text and Walter's poem do not prove to be any more closely related. The poem, in fact, is much more closely dependent on the sequence than the motet text is.²²

Given these associations it is likely that the motet was in fact meant for performance in celebration of the anniversary of the dedication of a church, one of the feasts of highest rank in its calendar. Since the provenance of its motet collection is Bury St Edmunds, the festivities

²²See AH 55, p.35(no.31).

²³See Karl Strecker, Die Gedichte Walters von Chatillon, I, no. 9, pp.13-14. Strecker's critical notes examine the relationship of Templum veri to Rex Salomon fecit.

were probably in honor of the Bury cathedral itself. It may never be known whether the motet was written initially for Bury or whether instead it was borrowed and altered to be suitable, or whether indeed its missing text may have been so general in reference that it was suitable for any number of institutions. There are motets extant that show how this last possibility might work. The most unequivocal example is the 13th-century motet Virgo regalis fidei, which is more or less appropriate for any Virgin-Martyr with a four-syllable name. In its single source the name provided is Katerina, but a marginal note provides for the substitution of Eadburga.²⁴ Jhesu redemptor is a more hypothetical case. The language of its two texts is very general, being made proper to St. Augustine solely in two paired stanzas (six lines out of twenty-five) of the duplum. With a minimum of emendation the motet could be made usable by a skilled rhymester for any feast de communi unius confessoris or in natali unius confessoris. This possibility is lent some additional credence by the function of the motet tenor, Jhesu redemptor omnium, which in the Use of Salisbury, and presumably elsewhere, was the hymn for the Common of a Confessor.²⁵

²⁴This motet (WF, 12) has been edited by Dittmer in MSD 2, no.12 and by Sanders in PMFC XIV, no. 51. Hohler, in "Reflections," pp.24-25, points out the insuitability of the text for the non-martyred Eadburga.

²⁵See Bowers on Cfm in Lefferts and Bent, "New Sources," pp.289-91.

The fragment Princeps apostolice further fuels the speculation that some motets may have been composed for a rather broad spectrum of feasts by a textual orientation towards the Common of Saints rather than the Proper of Saints. The surviving text names all the apostles, with a brief description or capsule comment on the evangelizing activity or martyrdom of each. This topic was a favorite one; many such texts may be found under the rubric 'Common of Apostles' in the Analecta Hymnica.²⁶ Princeps apostolice is in fact clearly modelled on one of these, the sequence Alleluia nunc decantet, which is classified as "in die unius apostoli" in the Sarum Missal and given the rubric "in festis plurimorum apostolorum" in the Hereford Missal.²⁷ Correspondences between motet text and sequence are close:

²⁶See under the Latin equivalents of this subject heading in the Register. Two such texts appear in Lbm 978 on fols. 10v-11, between the motet Ave gloriosa mater and the Sumer Canon. They are Felix sanctorum and Petrus Romanis reseravit.

²⁷Dickinson, Missale Sarum, pp.661*-663*; Henderson, Missale Herefordense, pp.370-71; Chevalier, Repertorium, no. 815.

Motet	Sequence
Indis vite dogmata	Bartholomeus dat
dat Bartholomeus	Indis vite dogmata
Thomam fossam lancea	Thomas confossus lancea
Indi contestantur	cursum consummat in India

These similarities suggest the motet was suitable for performance on the same occasions as the sequence, that is, on those feasts of one or more Apostles where the rubrics for the sequence at Mass direct one to the Commune Sanctorum. In the Use of Salisbury this included James and Philip (May 1), Barnabas (June 11), James (July 25), Bartholomew (August 24), Symon and Thaddeus or Jude (October 28), and Thomas (December 21). The loss of one text for this motet prevents any more certain determination. Some of the saints just named have one or more motets in the surviving repertoire.

The Saints

Long-established and internationally popular saints appearing as the subjects of motets include Peter, Nicholas, Lawrence, Katherine, Thomas of Canterbury, and various of the Apostles. They are joined by saints of the religious and monastic orders, such as Benedict,²⁰ Augustine, and Mar-

²⁰The text on Benedict in Ob 7 is an interesting one. It makes direct reference to poverty, chastity, and abstinence, the three primary vows of the monastic vocation.

tin of Tours,²⁹ and British saints of varying degrees of renown, such as Edmund of East Anglia, Edward (King and Confessor), William of York, Augustine of Canterbury, and two minor Anglo-Saxon women, Eadburga and Wenefreda.

As was argued above, if no mechanism can be postulated that would skew the distribution of subject matter, then chance survival ought to have insured a reliable spread of subjects, favoring the preservation of motets on the more common and highly ranked saints of the church (represented in most collections with one or more pieces) over those dedicated to more local figures.³⁰ This is pretty well born out, as Table 27 demonstrates, especially by the numbers of motets on Thomas, Katherine, and Nicholas.³¹

²⁹Martin is one of the figureheads of the monastic movement. The texts on him in Omc 266/268 make references that clearly point to his association with monasticism, including a reference to a "chorus monachorum" (see the Critical Report).

³⁰This argument presupposes that the collections being discarded were of a medium size (60-100 items) rather than small, selective samplings of the available repertoire in circulation.

³¹Hohler, in "Reflections," p.32, singles out these three saints as not particularly monastic, thus cautioning against the view that the motets are of monastic provenance. But his argument carries no weight, because these are among the very most popular saints in all of Western Christendom, as can be seen, for instance, by a casual perusal of the Register of the Analecta Hymnica. They are as highly ranked in the monastic Benedictine calendars of medieval England (see Wormald, English Benedictine Calendars after 1100, and the calendar of the Worcester antiphonal in Paleographie Musicale, 12, for instance) as in the calendars of the secular rites of Salisbury, Hereford, or York.

A medium-sized motet collection with a distribution of subject matter equivalent to that suggested by the 14th-century remains would be not unlike a sequentiary in size and topical coverage, a comparison that will be useful to pursue. To begin with, a sequence repertoire, like the LoHa Alleluia series, defines a certain body of feasts that might require motets. In terms of liturgical coverage, there is a direct congruence between the saints and holidays for which a sequence is provided, and feasts of highest rank (in both secular and monastic calendars). In both the sequence and motet repertoires, concordances between surviving sources are high in number; most of the repertoire was held in common by many institutions, with only a few pieces of local origin or pertaining to a local saint. In addition, as was discussed above, there are pieces for the Common of Saints and for the Proper of Time (such as for the anniversary of the dedication of a church).

There is also a correspondence in the provision of many additional pieces for the BVM. In terms of numbers, the Hereford Missal contains 79 sequences, of which 14 (18%) are Marian. The Dublin Troper contains 75 sequences in its first series, of which 10 (13%) are Marian; in addition, 42 more Marian sequences appear in a second series.

As in these sequentiaries, some of the motet sources have more than one motet on a saint. In the case of the motets this might be explained in part simply as the preser-

vation of popular pieces from an earlier repertoire when the present source was compiled. But of course, the more highly ranked saints might have more pieces because they have more feasts requiring adornment with a sequence or motet.

Saints can tell us something important about provenance. Provision for local saints and holidays in an otherwise normative liturgical calendar can often pinpoint very securely the specific institution for which that calendar was intended. Since few local saints are honored by the very highest rank of feast, a collection of sequences or motets containing a piece dedicated to a relatively minor figure can therefore reasonably be assigned its provenance. As things stand, the lack of extensive and readily available comparative data limits the effectiveness (though not the potential) of the motet data.³² Usually it is merely confirmatory, if nonetheless illuminating. For instance, it is certainly appropriate to find a motet on William of York in a manuscript (Lbm 40011B*) associated with Fountains Abbey. Cfm can be shown with a high degree of probability to have

³²Hohler (writing in "Reflections,") has an enviable control over medieval English liturgical books, and discusses problems in the determination of provenance with information on subject matter drawn from sequence collections. But though some English sequence repertoires are widely available for study (such as those in the Salisbury, Hereford, and York missals), there is little published analysis of them. See, for instance, Messenger, "Hymns and Sequences of the Sarum Rite." Recently, the leading expert on the hymns and hymnaries of medieval England, Helmut Gneuss, has made a call for sequence work comparable to the work he has done on the cycle of hymns (see Gneuss, "Hymns," pp.416-17).

come from an Augustinian house at Coxford, and it contains a motet on Augustine of Hippo, Jhesu redemptor. But the motet on Augustine in Llc 52 has not helped to trace a provenance for this source. Another positive set of circumstances involves Ob 7, whose musical leaves are bound in a book known to have been in the library of Bury St. Edmunds in the 13th and 14th centuries. These leaves have two motets on Edmund and one on Benedict. However, in another instance, no proof has emerged that the distinctive constellation of motets on Edmund, the BVM and Paul, and St. Martin of Tours found in Omc 266/268 must also point to Bury.

In regard to the Anglo-Saxon women, Hohler tackles evidence that at first sight is nearly unassailable, by arguing that we cannot take for granted the identification of Eadburga with the Pershore saint (June 15)) and of Wenefreda with the Shrewsbury saint (Nov. 3), thus challenging their natural association with Worcester.³³ His arguments are a refreshing challenge to received thinking, but do not always survive the test of Occam's razor. A final example, Onc 362, has two motets on Thomas of Canterbury and a third on Augustine of Canterbury (the latter is not primarily a motet on Gregory, as Hohler would have it). Surely, for lack of more concrete external information, a Canterbury provenance, at Christ Church or St. Augustine's, must be held more plausible than Hohler's proposal for a London origin. Clearly,

³³Hohler, "Reflections," pp.24-30.

more work needs to be done on the origin and transmission of the motets, taking into account the role of the towns and especially the university, but the weight of evidence derived from subject matter points firmly to the large rural Benedictine and Augustinian houses as the consumers, and therefore likely the points of origin of these motets.

External References in the Motet Texts

In general the English motets do not refer to the current events of their day, and therefore cannot be placed in an historical context that way. A few instances may be cited from the 13th-century repertoire, in none of which do we have an "occasional" piece that contradicts the essentially religious and cloistered nature of the motet genre.³⁴ The early 14th-century repertoire includes just two relatively overt contemporary references. Thomas gemma celebrates the monk Thomas of Dover, martyred in 1295,³⁵ and the stylistically archaic Trinitatem veneremur alludes in its duplum to the depredations of "rex et papa." This is probably a reference to the dissatisfaction of the clergy over taxation and the loss of prerogatives to king and pope during the reign of Henry III, a dissatisfaction so profound that it was one of the leading causes of the Baron's

³⁴See Lefferts, "Simon de Montfort," p.203.

³⁵See Levy, "New Material," p.224.

Revolt.³⁶ The complaints against the corruption of the church in Petrum cephas, or of the struggle of a good man against his enemies in Apello cesarem seem more stereotyped.

Among the later 14th-century motets are some, mostly of continental origin, or at least with Ars Nova styling, that make fairly specific references to the contemporary scene. Musicorum collegio is one of a number of "musician motets" that we know of.³⁷ From the contents of the text it would appear that it is a salutation from the author to a musical chapel he has visited; the function is even responsible for the choice of tenor: 'avete' (greetings). The triplum names the seven individuals of the collegium. They are Hugo, Robert of Huy, Johannes, Nicholas, J. Pallart, J. Anglici, and Stephen. The duplum makes reference to the triplum's musicians in the following manner: 'vidi septemquorum nomina sunt scripta tripli pagina'. No chapel records yet searched preserve this group of names. It can be said, however, that the "curia gallicorum" to which they belong is not the royal French court,³⁸ but may possibly be another

³⁶See Lefferts, "Simon de Montfort," pp.206-209. I do not see Trinitatem as a product of the 1260s, but perhaps of the 1280s or 1290s, however.

³⁷For the others, see Harrison's editions and tabulation of the names of the musicians cited, in PMFC V. See also Bent, "Two Fourteenth-Century Motets In Praise of Music." Besseler, "Ars Antiqua," col.687 mentions six motets of the late 13th-century that name musicians, and texts of Italian Trecento polyphony also occasionally name musicians.

³⁸Professor Craig Wright of Yale University graciously checked this for me in his archival data; see also Wright,

aristocratic chapel. Perhaps an English connection can be construed from the presence of 'Joe the Englishman' in the choir. Several historical details in the text are of interest. First, the choir is said to perform the Lady Mass four times a month; this is probably a reference to the Saturday Lady Mass, which was part of the commemorative office for the Virgin on that day.³ Further, the music of this chapel is described as in three parts that avoid the vice of dissonance. This is an apt description of English cantilena and discant styles, and in fact much of the repertoire in these styles was intended for Marian services. Certainly, though, the description fits conservative conductus-style (simultaneous-style) continental mass music as well,⁴ so there is not necessarily a reference to purely English practices here.

Another "musician motet" has a much more explicit tie to England. This is Sub arturo plebs, whose triplum names and praises fourteen English musicians; the duplum gives a potted history of music, mentions the motet's composer J. Alanus by name, and explains the proper mensural interpretation of the tenor. The similarities between the texts of

Music at the Court of Burgundy. Incidentally, the royal court would probably have been identified as the "curia francorum" rather than "gallicorum."

³Harrison, MMB, pp. 77-81.

⁴Stablein-Harder, Mass Music in France (MSD 7), pp. 17-18.

Sub Arturo plebs and Musicorum collegio, which are striking, indicate a common tradition for this topos: the triplum gives a catalogue of musicians, while the author speaks in the duplum in more learned and recondite language.

The subject matter of Alme pater is difficult to pin down in detail due to ambiguities in its language. Apparently the text has to do with the problems of the Papacy and the control of Naples in the years immediately following the Great Schism (late 1370s-1380s). The pope referred to in the text could either be Urban VI, the Roman pope to whom England was allied, or Clement VII, the Avignon pope allied with the French. The poem seems to make the most sense if the pope is assumed to be Urban. In that case, the events referred to are likely those of 1384, when Charles of Durazzo (who had taken Naples from its Queen Joanna for Urban in 1381-2) turned against his pope. Urban's campaign to establish control over Naples failed and he was besieged for many months by Charles in a castle at Nocerno (Luceria Christianorum). The English cardinal Adam Easton was a member of Urban's party during this ordeal, and English attention to the siege would naturally have been as intense as medieval lines of communication allowed.⁴¹ It is difficult to imagine a composer in the Avignon or French royal circles setting the text; it is equally difficult to believe that it

⁴¹For two standard narratives of these events, see Ludwig Pastor, The History of the Popes, I, pp.134-38, and Mandell Creighton, A History of the Papacy, I, pp.85-97.

could have been written in Italy in a style so foreign to that distinctive musical culture. The possibility must be considered, then, that the work is English--that such musical knowledge and skill, in imitation of French models, was possessed by some English composers, probably in the employ of aristocratic chapels, in the 1380s.⁴²

Two final texts from the later 14th-century motets make unconventional references that may prove to be of significance for the purpose of establishing provenance. First, Inter usitata refers not just to the BVM, but also to St Paul and a "nouvelle structure." This slim piece of evidence may point to a specific institution with important new construction in the general time period we are concerned with, but no identification can be proposed here. Finally, the Marian text Maria diceris (US-SM 19914, 3) refers to Mary as "carmeli flosculus." This appellation is not unusual, but a further line, "iam carmelitis porrigetis manum," reemphasizes the association with Carmel and prompts the suggestion that the poem is a specifically Carmelite song of praise to Mary. The Carmelite friars were an order "de Beata Virgine" and they are well known (on the continent) for their cultivation of music from the mid-14th century on. One of the central events in this order's early history occurred in

⁴²Contrafacture cannot be wholly ruled out, especially since the text may be defective, or may not have been set in full (one stanza appears to be incomplete and the fit of text to isorhythmic structure is clumsy).

13th-century England where, according to tradition, Simon Stock had the vision in which Mary gave the scapular to the order.⁴³ The bestowal of this distinctive cloak of office may be referred to in lines 19-20 of Maria diceris: "sub tuo quando clamide te{ don}ans hiis solamina." The identification of the tenor of this motet some day may provide more information about the music's provenance.⁴⁴

Other Repertoires

For some perspective on the significance of the distribution of subject matter in 14th-century English motets, comparison with other repertoires of Latin motets and sacred literature is illuminating. Earlier and later motets in England are a natural starting point for such an examination. It has already been argued that the 13th-century English motet is similar in its range of topics, although oriented more towards the BVM. Motets from the later part of the next century are not as homogeneous a body as those from earlier in the 1300s but do in fact retain a religious orientation. This is evident, for example, in the three motets of Omc 266/268, which reflect insular notations and styles

⁴³See Smet, "Carmelites," and Staring, "Simon Stock" in the New Catholic Encyclopedia. Wibberley, "English Polyphonic Music," pp.151-57, suggests an association of Simon Stock and the Carmelites with the texts of the motet Virgo Maria.

⁴⁴The manuscript in which this motet appears as a fly-leaf, US-SM 19914, has associations with the Augustinian house of St. Osyth, but no evident Carmelite connections.

in addition to subject matter.

Three early 15th-century English motet collections are still devoted to a variety of sacred subjects. The motets preserved in Old Hall (Lbm 57950) have topics including St. Thomas of Canterbury, St. Katherine, St. George (two motets), the BVM, and Pentecost. There are also two Deo gratias substitutes. Margaret Bent has assembled scraps of a codex that, if reconstructed, would be comparable to Old Hall in size and contents.⁴⁵ Some eight motets can be counted among the fragments. Loss of text makes identification of the subject matter tentative in almost every case, but evidently they include motets on the Holy Innocents (or other young martyrs), St. Nicholas, a confessor, a musician or musical subject (possibly sacred, and the topic of two items), and Edward (either the recent king or traditional English saint),⁴⁶ as well as the same two Deo gratias substitutes that appear in Old Hall. A third repertoire consists of the twelve surviving isorhythmic motets of John Dunstaple, which include six on saints: St. Alban, St. Michael, St. Germanus, St. Anne, St. John the Baptist, and St. Katherine. Three further motets are on the BVM, two are on Pentecost, and one survives untexted.⁴⁷

⁴⁵Bent, "A Lost English Choirbook;" see also Chapter One, p.26.

⁴⁶For the text fragments see Bent, "A Lost English Choirbook," p.262.

⁴⁷See Bukofzer, John Dunstable Complete Works, and Bent,

Not much need be said here about the texts of the English cantilenas. These are almost exclusively devoted to the BVM. Exceptions include a setting of a sequence for St. Margaret in Cgc 230, pieces on Jesus in LEcl 6120 and GLcro 678, and two settings that mention Edward III in US-NYpm 978.

Continental Motets

In Parisian music circles ca. 1200 Latin was the language of the motet as it first developed out of the the discant clausula. The earliest motet texts bore strong assonant and tropic relationships to the text of their tenors, but they soon began to "depart altogether from the tenor's words and their connotations;" a vogue for the use of French texts instead of Latin, a radical innovation of around 1215, led to the dominance of the genre by secular lyrics "by the third decade of the century."⁴ However, "the intrusion of the vernacular was a French specialty, [and] elsewhere -- including, surely, large areas of France -- Latin as well as some degree of tropic textual relationship between the Tenor and the upper part(s) were generally retained."⁴

Dunstaple. Dunstaple's works also include two non-isorhythmic motets, on St.Katherine and the Holy Cross. The surviving motets of Leonel Power are by contrast all non-isorhythmic and Marian, setting the texts of votive antiphons. This emphasis on Mary is in fact the direction taken by the English motet in the 15th century, culminating in such collections as the Eton choirbook.

⁴Sanders, "Motet," p.532.

In her discussion of the texts of F-MO, Rokseth identified four categories that together encompass the themes of nearly all the 13th-century Latin motets, distinguishing those that comment on the major feasts of the Christian year, those devoted to the Virgin Mary, those that concern the corruption of morals of the clergy, and those that give moral advice for the conduct of life.⁵⁰ In F-MO about three-fourths of the Latin texts (86/117) are devoted to Mary, with the remainder divided fairly evenly between those about feasts (texts of nos. 60, 70, 306, 310, 331, 340-341), the clergy (texts of nos. 37, 52, 286, 287) and moral conduct (texts of nos. 47, 65, 264, 328). Significantly, the latter three categories contain motets believed by scholars to be of non-Parisian origin.⁵¹

Hans Tischler has published various statistical surveys of the subject matter of the continental Latin-texted motets of the 13th century. He identifies four similar categories as primary: Mary, Jesus, other Holy Persons, and various religious subjects and criticism⁵² -- and summarizes the

⁴⁹Sanders, "Peripheral Polyphony," p.277.

⁵⁰Rokseth, Polyphonies IV, pp.227-31.

⁵¹All of those identified with feasts of the Christian calendar have been identified by Sanders as English (70, 340-41) or peripheral (60), or have been identified by Tischler as belonging outside of the central stylistic group. See Sanders, "Peripheral Polyphony," and Tischler, preface to his new edition of F-MO. See also Sanders, "Motet," p.533 on the "peripheral" Latin double motets.

⁵²See Hans Tischler, "Classicism and Romanticism in

trends in text-content from the very earliest days of the motet as follows:⁵³

The main balance shifts from an emphasis on Jesus to one on Mary as early as about 1210; and Mary's predominance becomes nearly exclusive at the end of the century. Other holy persons are addressed less and less often as time goes on. Religious subjects, on the other hand, particularly moral sermons and criticisms, regain ground in the last decades of the century after a total eclipse during the mid-century.

This summary encompasses a diverse range of sources, and in its generality tends to obscure regional differences. However, a perception of geographical variation in motet-text preference sharpens the outlines of these trends in Tischler's most recent essay.⁵⁴ Significantly, for several non-Parisian manuscripts he observes that the proportion of Marian texts drops in relation to those concerning moral sermons, scriptural verses and stories, various feasts, and Jesus.

In the early 14th century the trend in Parisian circles was back to the use of Latin in motet texts. Trouvere-related secular love poetry was abandoned for political or polemical texts with strong overtones of the admonitio, especially in the motets of the Roman de Fauvel and in the

13th-century Music," "Intellectual Trends in 13th-century Paris as Reflected in the Texts of Motets," and "Latin Texts in the Early Motet Collections: Relationships and Perspectives."

⁵³ "Intellectual Trends," p.6.

⁵⁴ "Latin Texts in the Early Motet Collections."

output of de Vitry.⁵⁵ Texts of a purely religious nature are few. With regard to the themes treated in its texts, then, the English motet may be sharply distinguished from the Latin motets written within the Parisian orbit in the 13th and 14th centuries. It has, instead, affinities with "peripheral" sources. However, an important distinction remains there as well, in the relative preponderance of texts on saints and feasts in England over those on homiletic topics, and the relative inhospitality of English sources to Parisian music.

The Carol and the Devotional Lyric

The question of subject matter cannot be left without some comparison of the motet with contemporaneous repertoires of short religious lyric verse such as the carol and the devotional poem. The carol thrived in England in both Latin and the vernacular. Though its history as a polyphonic musical genre belongs primarily to the 15th century, texts in carol form⁵⁶ are traceable back at least as far as the early 14th century. From their inception they were meant for singing, and some monophonic tunes for carols survive. Greene has published approximately 500 carol poems in

⁵⁵Sanders, "Motet," pp.556-57 and "The Early Motets of Philippe de Vitry," with references in the latter to the extensive earlier literature.

⁵⁶The carol usually consists of a burden alternating with uniform stanzas (commonly rhymed aaab).

English,⁵⁷ while Stevens has published over 130 musical settings, mostly polyphonic, of carols in English and Latin.⁵⁸ Since carols were written over a span of 200 years any classification by subject matter, such as the order of presentation in Greene, must be approached with some caution as a basis for generalization; nonetheless the broad outlines are clear and transcend any relative fluctuations in the popularity of topics. Carols treating events of the Christmas season from Advent through Epiphany, and carols on the Virgin and Child or on the Annunciation (which are of course both appropriate to Christmas) far outweigh any other topics. Though the carol is by no means associated exclusively with the Christmas season, it appears to have been conceived most frequently as such. There is a distinct lack of emphasis on the next important liturgical season, Easter: "until the early Tudor period, English carols on themes of the Passion and Resurrection are very rare."⁵⁹ Harrison's tabulation of the subjects treated in three 15th-century polyphonic carol manuscripts makes this point clearly.⁶⁰

What[ever] kind of institution they may have been used in, at least three of these [carol] sources have a presumably complete carol repertoire for

⁵⁷R.L.Greene, The Early English Carols, 2nd ed.

⁵⁸J.Stevens, Medieval Carols and Early Tudor Songs and Carols.

⁵⁹Stevens, "Roundtable on the Carol," p.298.

⁶⁰See Harrison's contribution to Stevens, "Roundtable on the Carol," pp.302-303.

their particular place. In the Ritson manuscript there is written beside all but one of its 44 carols the day or content for which it was intended. Applying this information by analogy to the carols in the Selden and Egerton manuscripts -- with Ritson a total of about 105 carols including concordances -- the following occasions and subjects appear to be represented:

Christmas Day (in die nativitas)	22
St.Stephen's Day (December 26th)	2
St.John's Day (December 27th)	4
Holy Innocents' Day (December 28th)	4
St.Thomas of Canterbury's (December 29th)	3
The Circumcision (January 1st)	2
Epiphany (January 6th)	8
de nativitate, (which [Harrison takes] to mean suitable over the whole season of 12 days)	32
The Virgin Mary	4
St.George (April 23rd)	1

Those shown as ad libitum in Ritson, which divide into four categories:

a) Moral	14
b) Convivial	1
c) Nationalistic	5
d) Agricultural-Ritual	1

total 103

A 14th-century repertoire closely related to the carol is the group of sixty Latin hymns preserved in the Red Book of Ossory.¹ These were written sometime during the period 1320-60 by the English Franciscan Richard Ledrede, Bishop of

¹These hymns have been edited three times recently by different scholars: R.L.Greene, The Lyrics of the Red Book of Ossory (Oxford, 1974); E.Colledge, The Latin Poems of Richard Ledrede, O.F.M. (Toronto, 1974); and Th.Stemmler, The Latin Hymns of Richard Ledrede (Mannheim, 1975). Stemmler could, to a certain extent, take into account the editions of Greene and Colledge. An important critical review of all three editions, by A.G.Rigg, appears in Medium Aevum 46(1977), pp.269-78. None of the editions is wholly satisfactory, though each has particular strengths.

Ossory, for his clerics to sing in place of secular lyrics with more worldly sentiments. All but one of the poems is stanzaic and over half exhibit the burden and verse structure of the carol. The assignment of the first four poems to a specific feast is given by rubrics:

Cantilena de nativitate Domini

Alia cantilena de eodem festo

De eodem festo

De eodem festo

Though the rubrics then cease, it is clear that there is at least a rough ordering of all the contents in accordance with the liturgical calendar, beginning with Christmas, proceeding to Easter, and then going on to more miscellaneous subjects, in particular the BVM. Greene enumerates 25 songs on the Nativity and Christmas season, 11 on Easter and the Resurrection, 1 on the Annunciation, and 23 more diverse pieces.⁶² Colledge's count includes 13 on Christmas and 10 on Epiphany, 10 on Easter, 8 on the BVM, 5 on Christ, and 2 on the Holy Spirit.⁶³ The varying totals reflect the ambiguity inevitably encountered in such subject matter; most of the poetry on the Virgin is suitable for Christmas, for instance. In my opinion 29 texts can be counted for the Christmas season and perhaps 15 more for Easter. However, the rest of the poems -- on God, Jesus, Mary, or some more

⁶²Greene, The Lyrics, p.v.

⁶³Colledge, Latin Poems, p.xli.

general moral topic -- are less specifically tied to single occasions.

Greene has remarked on the unusually high emphasis on Easter in the poems of the Red Book, by comparison with the English carol.⁴⁴ Otherwise the two types of verse are remarkably similar and equally distinct from the motet in the coverage of subject matter, in verse form, and presumably, in performance context.⁴⁵ A well known marginal entry that appears in the Red Book after the first four hymns sheds some light on their origin:⁴⁶

Nota: Attende, lector, quod Episcopus Ossoriensis fecit istas cantilenas pro vicariis Ecclesie Cathedralis, sacerdotibus, et clericis suis, ad cantandum in magnis festis et solaciis, ne guttera eorum et ora Deo sanctificata polluantur cantilenis teatralibus, turpibus et secularibus; et cum sint cantatores, provideant sibi de notis convenientibus secundum quod dictamina requirunt.

This is a remarkable testament not only to the kinds of songs a cleric might sing (or be asked not to sing), but also to the times of year when such clerics might be most inclined to raise their voices in song. Ledrede specifies that his verses are "for singing on the great feast days and

⁴⁴Greene, The Lyrics, p.6.

⁴⁵Performance context is one of the sources of greatest controversy among students of the carol. See Stevens, "Roundtable," esp. pp.285-86.

⁴⁶It has often been printed, most recently in Colledge and Greene, *ops.cits.* Greene (p.xxvii) remarks on the similarity to a note given with the musical settings of the Libre Vermell, (E-MO 1). On this source, see RISM B/IV/2, pp.99-102.

at times of recreation." For twelve of the sixty hymns the scribe has noted an incipit of vernacular verse that presumably identifies the secular tune to which the Latin text was to be sung (and on whose versification the Latin lines were presumably modelled). One must wonder whether these were precisely the tunes with objectionable lyrics to which Ledrede refers. In any event, impromptu singing on occasions of communal conviviality, especially on the most joyous and music-filled holidays of the Christian year, was apparently seen by Ledrede as an opportunity to check ribaldry and instill a little devotion in his clerics.

Devotional poetry flourished concurrently in Latin, Anglo-Norman, and English during the 13th and 14th centuries. New developments in the vernacular lyric, particularly in English poetry during the latter half of the 13th century, may be understood as deriving from and parallel to the Latin tradition.⁶⁷ English lyrics, now thought to be almost exclusively the product of clerics, at least before 1350 or so, came mainly from the pens of Franciscans.⁶⁸ The intended audience for their devotional verse was primarily an uneducated laity; the poet sought to capture the listener's attention through a simple, even humble style and pow-

⁶⁷D.L.Jeffrey, The Early English Lyric and Franciscan Spirituality, p.17.

⁶⁸See R.H.Robbins, "The Authors of the Middle English Religious Lyrics," and Jeffrey, The Early English Lyric. For a very recent contribution on this question, see Christopher Page, "Angelus ad virginem."

erful visual imagery, and strove to evoke an immediate, personal response. The tone is intense and subjective, infused with affective piety and direct emotion that is aimed at stimulating or renewing a simple, unquestioning faith and evoking contrition and repentance. Jeffrey emphasizes that "the performance context of certain varieties of Middle English lyric" was in preaching evangelical sermons to the populace; the typical poem might even be said to be "a gospel song."⁷

The Latin motet, by contrast, is less intimate, more objective and more formal. Except for those few texts of contrition or admonition, the motet seldom exhibits a sermon-like stance with man rather than God as the intended recipient of its message. There is, however, a little common ground between the devotional Latin lyric and motet texts.⁷⁰ For instance, excerpts of the Dulcis Jhesu Memoria were set polyphonically at least half a dozen times in the

⁷Jeffrey, The Early English Lyric, pp.184 and 214, respectively.

⁷⁰On the important relation of the two vernacular motet texts, Worldes blisce and Regne de pite, to Franciscans and the devotional literature, see below in the section "Vernacular Texts." However, as I have already pointed out in Lef-ferts, "Simon de Montfort," p.213, the scarcity of insular motets setting Middle English in the late 13th and early 14th centuries can be given a direct explanation: Middle English lyrics and motet composition do not overlap because they represent the creative activity of two distinct spheres, the cloister and the parish church, and were destined by their authors, friars and monks, for very different audiences and occasions.

13th century on the continent and in England.⁷¹ St. Bernard, the beloved central figure of Cistercian and Franciscan devotion, is memorialized in polyphonic settings of hymn texts from a widely known rhymed office in his honor.⁷² The Franciscan St. Bonaventure is associated with the English motet repertoire as well, through the use of the refrain stanza Laus honor Christo from his famous office on the Holy Cross,⁷³ In passione Domini, as the tenor of Laus honor vendito. The language of the surviving text of this motet, and the very similar language in another, Barrabas dimittitur, are closer than that of any other insular Latin motet to the kind of intense concentration on the passion of Christ that characterizes the most familiar devotional poetry.⁷⁴

⁷¹One setting survives in the Worcester fragments (WF, 75). On the popularity and significance of Dulcis Jhesu Memoria, see Raby, Christian Latin Poetry, pp.329-31.

⁷²See the texts of the motets of CAC 128/2. The office is printed in AH 52, p.132.

⁷³See AH 50, pp.568-71, and Raby, Christian Latin Poetry, p.424.

⁷⁴The use of hymns as a source of texts is another area of common ground. (The Franciscans showed a keen interest in translating favorite hymns into English.) However, motet texts are in general not as heavily dependent on hymns as are, for example, the carols, many of which incorporate Latin lines or phrases drawn from hymns. On the carol and the hymn, see especially Greene, The Early English Carol, 2nd ed., pp.lxxxii, lxxxv-xciv. Concerning the hymn and the motet, see Tables 28 and 30 below.

Text Contents: Sources and Models

Content and language of these texts is not an issue wholly separable from subject matter, as the foregoing has repeatedly demonstrated. Here I would like to make a general characterization of text contents and draw together some more specific observations about the sources and models for their language. In broadest terms, the motet lyrics are texts of praise and prayer. Some are simple prayers directed heavenward to God the Father, the Son, or the Holy Spirit, or sent through Mary or one of the saints as intercessor, for the wellbeing of the church or for individual salvation. The motet may speak of a saint or the significance of an occasion in the church year. These two approaches may be combined in a bipartite text that begins in expository fashion and then closes with a prayer, or a call for rejoicing or giving praise (for instance, put concisely-- "Christ is risen; let us rejoice"). Most often encountered is an ages-old tripartite form beginning with an invocation, following with a longer central section (the enumeration of complaints, the recounting of a saint's miracles, etc.), and closing with a petition for mercy or redress of grievances. The texts of the 13th-century English motet O sancte Bartholomee, given in Figure 43, provide two classic examples of such a three-part form.

The admonitory homily directed to an earthly audience is infrequently encountered. Nor is it usual to see a text

Typical tripartite text divisions indicated by i,ii,iii

1	[O sancte Bartholomee plebs fidelis hodie gratulatur et letatur per te dux ecclesie	O sancte Bartholomee plebs devota dignas tue laudes dat memorie
ii	[Per te niger demon piger templi querens[nimum] est probatus et ligatus Domini per angelum quem salvator vite dator misit per providentiam ad monstrandum sublimandum divinam potentiam tu pro lege coram rege predicans in Indiam fidem rectam et perfectam passus es supplicium hic te iussit qui combussit [carcerem iniurie] verberari decollari extra muros curie.	ydola que destruxisti sinagogam confudisti plenam ydolatrie rex Astriges condolebat Deum suum quem colebat viliter corruiere factum suum baptizatum sequentem Dei mandatum et cum eo vivere hic te iussit verberari per tortorem decollari diro cum supplicio set invictus permansisti regem victumque vicisti insigni martirio.
iii	[Dei cultor et instructor nostre vere fidei te rogamus ne pereamus Eve matris filii.	Dei cultor et instructor nostre vere fidei te rogamus ne pereamus Eve matris filii.

[Pes]: Bartholomee miseris nobis succurre te petentibus.

FIG. 43: Texts of O Sancte Bartholomee
(Cjc 138, 3)

that is cast as an individual's personalized statement of faith or contrition. The narrative voice is usually a communal one; the collective first person nos is much more common than the first person singular ego.⁷⁵ A few texts are enlivened by the dramatic gesture of direct discourse, most often used during the narration of some story taken from the New Testament. (See Table 29.)

While direct internal references to who is singing a motet are hard to find, references to musical performance are fairly frequent in the opening or closing verses. The participants are, however, usually specified only in the most general and commonplace terms:

psallat ergo plebs ovando	Ade finit
consonent omnia alleluia	Frondentibus
iubilando promat ecclesia sacra	
gaudia de virgine melliflua Maria	Orto sole
ergo pontifici solvant preconia	
clerus et layci cum diligencia	Salve cleri

⁷⁵Ego is heard, for instance, in the two texts of Zorobabel abigo and the duplum text of Zelo tui, beginning "Reor nescia quit sit sapiencia." The latter text seems to make the speaker a woman. See the editions of this text in PMFC XV and the remarks by Harrison in the Introduction to EECM 26, p.xiv-xv, along with my comments in the Critical Report.

modulamina per totum celica
 canunt hodie colegia
 gaude dicencia

Tu civium

Laudes extollens martiris
 chorus hic letabundus
 salvatur nexu sceleris
 ut Deo fiat mundus.

De flore

Praise and rejoicing are the main themes of the foregoing quotations, to which a few more examples mentioning music but not participants can be added, including:

Ideo Christum colimus
 laudamus modulis musicis
 pro tot beneficiis.

Laus honor

adorant cum notulis modulis dulcissimis
 et canticis organicis plurimis. Alma mater
 preconia laudum
 cum melodia canora
 celebrant hodie.

Tu civium

Ipsam vocemus iugiter
 suspiriis suaviter
 per vocis laudem carminis.

Jhesu redemptor

Some of these sorts of references invoke all Christian folk as participants in song; others refer just to the church, or to clerics and laymen, or more specifically to a choir:

"nostri chorus ordinis" (Ob 7, 4) or "musicorum collegium" (DRC 20, 17). A most tantalizing reference of this type is to the "chorus monachorum" mentioned in the badly preserved lower part of Baptizas parentes. One further petition for aid makes a subtle reference to monks:

Hinc rogamus precibus

ut serves a malis

circumseptos menibus

curie claustralis.

Parce piscatoribus

(Therefore we beseech in our prayers
that you may save from evils
those encircled by the walls
of the cloister-garth.)

An overt acknowledgement of narrative function is often expressed in the texts, underlining an account of a saint's life and death, miracles, or familiar emblems. Such statements include the following:

De flore martirum canamus hodie De flore

tabitam vivam legimus ex eius titulis Petrum cephas

multiplex miraculum te canit hodie Salve cleri

mult as des noms en prophetie Regne de pite

and the impetus behind them all is expressed clearly in

facta fidem firmant relatui

Ave miles.

That is, these facts are intended, in their retelling, to strengthen faith.⁷⁶ The lyrics make a lively tapestry akin to the stained glass, carvings, wall hangings, paintings, and inscriptions with which the interiors and exteriors of churches were ornamented. The reference to "titulis" in the line from Petrum cephas is instructive in this regard. A "titulus" was in medieval usage a religious or moral verse, sometimes used in public inscriptions as a caption, i.e. a written accompaniment to illustrations on altars, walls, or windows, and the like. English motets similarly keep alive and renew the Christian stories.

The motet texts are indebted for their language to many different sources; they are rarely original in thought or expression. At the same time, few texts are borrowed in their entirety from other sources. Rather, they are mostly written specifically for the motet with which they are now found. The medieval author accepted and utilized traditional genres, topics, and idioms in the fashioning of a sacred text. He sought to say again what had already been said before. It was not originality that was prized but rather a demonstrable grasp of conventional means to a common end, emphasizing familiarity and continuity in text and expression. As a consequence for the motet, its texts are

⁷⁶The level of detail in a typical motet text is comparable to that of a sequence, in other words, more explicit and extended than any other liturgical item except for the vastly larger-scaled lessons at Matins.

rich in "allusions to and manipulations of" familiar liturgical and Biblical passages."⁷ Manipulation takes place by two basic processes: (1) expansion through tropic elaboration, paraphrase, and variation, or (2) contraction through what one might call a "lyrical abridgement" of material.⁸

The few directly borrowed texts are listed in Table 28. Most are from hymns, taking over several stanzas intact. In the cases of Ut recreentur and A solis-Salvator, hymn text is used as a framework for additional verses, alternating either pairs of lines or individual lines with newly written material. (In at least three other motets, Caligo terre, A solis/Ovet, and Hostis Herodes, a single stanza of a hymn, not an entire text, is used similarly.)

Another point worthy of comment is that two pairs of motet texts that are set elsewhere turn up in Onc 362 in motets that are among the most archaic preserved in that source. The Onc 362 setting of O homo-O homo is probably not much later than the 13th-century English setting in Lbm

⁷The quotation is from Colledge's description (Latin poems, p.1) of the Latin lyrics of the Red Book of Ossory, which are richly annotated for such references in his edition. (See his discussion of them on pp.xliv-lix.) Incidentally, as is discussed by both R.L.Greene and Colledge, eight of the Red Book poems (nos.48-55) are derived from a single longer Latin poem, "De Maria Virgine," known from 14th-century English sources. See, for instance, Greene, The Lyrics, pp.vi-viii.

⁸This term was suggested to me by Prof.Peter Dembowski, University of Chicago, in a discussion of his work on saints' lives.

TABLE 28
DIRECTLY BORROWED TEXTS

Motet:Text:Devotional poetry

Radix Iesse
Regne de pite
Candens crescit

Ortum floris
Regne de pite
Candens lilium columbina(?)

Motet texts

O homo considera
Iam nubes

O homo-O homo
Iam-Iam

Antiphon

Doleo super te

Doleo super te
Rex autem David

Hymn

Veni creator spiritus
Ut recreentur spiritus
Augustine par angelis
Detentos a demonibus
Regina iam discubuit
Venit sponsa de Libano
A solis-Salvator

Veni creator spiritus
Ut recreentur spiritus
Augustine par angelis
Bernardus doctor inclitus
Iam regina discubuit
Iam regina discubuit
A solis ortus & Salvator mundi

For less extensive quotations, especially of
hymn texts, see Table 30.

5958, and the settings of Iam nubes-Iam nubes are comparable in age and technique. (They handle the "Iam" exclamation in very similar fashion.)

Motets with exact Biblical quotations or very near paraphrases embedded in their texts are listed in Table 29. No claim for completeness in this regard is made. The New Testament passages are mainly drawn from the Gospels, and the Old Testament passages mainly come from the Psalms. Systematic quotation is taken farthest in Quare fremuerunt, where the incipits of Psalms 2-12 are embedded in a poetic matrix so constructed that they not only make sense but contribute to a rhyme scheme as well. The allusions in the triplum of Civitas nusquam and the duplum of Fusa cum silentio to parables from Matthew are examples of the use of familiar Biblical passages in a slightly less "sophisticated" fashion. Of course the proximate source for Biblical language may be the liturgy, as is the case with the motet Doleo super te. In a different approach, the language of Excelsus in numine is infused with phraseology and imagery taken from Luke via the Benedictus at Lauds.

The condensation or abridgement of material is most apparent in texts on saints, which tend to cover similar ground in similar language in every text on the same individual. This is due to the fact that the same sources are drawn upon every time such texts are written, using the

TABLE 29

USE OF BIBLICAL QUOTATION OR PARAPHRASE

Motet: Biblical ref.:

N.T. Texts on saints

Civitas nusquam	Matthew 5:14-15; 14-30
Dei prece	Matthew 11:11; 14:1-12
Excelsus	Luke 1:68-79; Psalms 4:4, 7
Maria mole pressa	Matthew 28:1-10, etc.
Petrus cephas	Matthew 4:19-20; 16:18-19
Vas exstas	Acts 9:15-16; 26:14

Christmas and Eastertide

A solis-Ovet mundus	Luke 2
Hostis Herodes	Matthew 2:1-12
Herodis in pretorio	Matthew 2:13-18;
Barrabas dimittitur	Matthew 27:46; John 19:28
Laus honor vendito	Matthew 27:46
Viri Galilei	Acts 1:11

Admonitory/ Secular

Fusa cum (Labem lavat)	Matthew 25:1-12
Omnis terra(Habenti)	Matthew 13:12; Isaiah 61:11
Muscorum collegio(In templo)	Revelation 1:12-2:1
Inter amenitatis	Matthew 12:25

O.T. Doleo super te	2nd Samuel 1:22, 26; 18:33
Herodis in atrio	Isaiah 1:6; Proverbs 1:17
Quare fremuerunt	Psalms 2-12 (incipits)
Omnis terra	Psalms 103(104)
Domine quis habitabit	Psalms 14(15)
Beatus vir	Psalms 1, etc. (a familiar incipit)
O vos omnes	Lamentations 1:12

Where there is a more proximate source in the liturgy, this has been noted in the critical report.

familiar language of saints' lives and of the liturgy: sequences and proses, antiphons and responsories, and Matins lessons.⁷ Texts for Katherine are often taken from the antiphons and responsories of her rhymed office (in particular the chants Virgo sancta Katerina and Virgo flagellatur), or as in the motet Mulier magni meriti, from her legenda. The pair of Marian stories abbreviated in Suffragiose virgini provide a similar example; as was mentioned above, they are probably drawn from the vast stock of such tales, condensed and versified in order to be accommodated to the medium of the motet.

A number of examples will show some of the kinds of textual manipulation of sources and models discoverable in the motet corpus; some of these have been noted above in this chapter or in Chapter Two. The two large-scale voice-exchange motets A solis-Ovet and Hostis Herodes quote and then paraphrase both text and melody of hymns for Christmas and Epiphany. Princeps apostolice has been modelled directly on the sequence Alleluya nunc decantet. Stanzas of Salve cleri paraphrase successive verses of the St. Nicholas prose Sospitati dedit egros. Viri Galilei is constructed

⁷The Sarum Breviary is a convenient source for legenda, in the Matins lessons, but I am not sure how stable these were, and hence to what degree they reflect a 14th-century reading. One has recourse to other versions of these lives in the Acta sanctorum, the Legenda Aurea of Jacob de Voragine, or the Nova legenda angliae edited by Horstmann, for instance, for basic comparative work.

textually as a series of variations on the familiar Ascension Day text that is quoted as its last stanza. Domine quis habitabit expands on the language and imagery of a psalm. In the case of Barrabas dimittitur the language of the upper parts is indebted to a Matins responsory for Good Friday. The incipit of Zelo tui ("Zelo tui langueo virgo regia") is identical to the explicit of a famous poem by Richard Rolle of Hampole. The relationship (if any) of the motet text(s) to the Yorkshire mystic is unknown.*° Table 30 gives these textual relationships along with a few that have been discovered but not listed or discussed above.

Assonance

The motets setting whole chants usually show a strong tropic relationship to their tenors throughout the texts of the upper voices; in the weaker cases this may be expressed just through quotation at the beginning and end of the motet. A relationship weaker still, yet distinctive, links incipits of the several texts of a motet by the same word or word-root, consonant-vowel cluster, or merely the same con-

*°Richard Rolle (d.1349) was a hermit and holy man associated at the end of his life with the Cistercian nunnery of St Mary at Hampole near Doncastre in Yorkshire. His main literary contribution was to the mystical tradition of devotional prose in the vernacular. The Canticum amoris, a 38-stanza poem to the BVM in Latin, is probably a very early work; its incipit ("Zelo tui langueo virgo speciosa") is nearly identical to its explicit ("Zelo tui langueo virgo regia"), which is shared with the motet. See Hope Emily Allen, Writings Ascribed to Richard Rolle, pp.89-93 and Raby, The Oxford Book of Medieval Latin Verse, no.290, pp.442-48.

TABLE 30

OTHER DISCOVERED TEXTUAL RELATIONSHIPS

<u>Motet:</u>	<u>Text:</u>
	<u>Sequence</u>
Princeps apostolice Templum eya O crux vale	Alleluya clare decet Rex Salomon fecit Salve crux sancta
	<u>Antiphon</u>
Orto sole (O virga Iesse) Virgo sancta Katerina	O radix Iesse qui stas Virgo sancta Katerina
	<u>Responsory</u>
Barrabas dimittitur	Barrabas latro
	<u>Metrical litany</u>
Rex sanctorum angelorum	Rex sanctorum
	<u>Hymn</u>
Humane lingue Caligo terre A solis-Ovet mundus Hostis Herodes Ave miles Jhesu redemptor	O gloriosa domina Nox et tenebre et nubila A solis ortus Hostis Herodes impie Deus tuorum militum Jhesu redemptor omnium

sonant. This relationship I will call by the name assonance, using this word in its most general sense (i.e. likeness/similarity/correspondence or resemblance of sounds in words or syllables).^{*1} Assonance at the beginning and end of

^{*1}Assonance has a more technical meaning (i.e. the partial rhyme of stressed vowels only, or the simple repetition of vowel sounds) which is narrower than the sense in which I will be using the term.

a motet text is a device common to the very earliest European motets on account of their tropic relationship to the tenor, but is seen less and less in the course of the 13th century outside of England. Its numerous occurrences in later 13th- and 14th-century English motets testifies to a particularly English preoccupation with the motet as a complex of interrelated texts.²²

A typical example of an English motet with texts linked by assonance and subject matter to the tenor is Petrum cephas-Petrus pastor-T.Petre(amas me). In some instances the tenor seems to have inspired assonance, or was chosen out of the desire for assonance, without any particular regard for relationship in content. This is likely the case in such combinations as Barrabas-Barrabas-T.Babilonis flumina or Frondentibus florentibus- T.Floret.²³ Three examples

²²One could make the argument that an English origin for (or influence on) the DRc 20 motet Virgo sancta-Virginalis concio is possible on account of the deliberate assonance apparent in the texts.

The later 13th-century motets of Lwa 33327 demonstrate the last vestiges of a text relationship not seen in the later repertoire, the incorporation of the tenor text into the last line of duplum and triplum. For instance, the tenor of Lwa 33327, 5 (Dona celi) is Docebit, and the duplum ends "qui nos prudencie et iusticie vias docebit." The tenor of Lwa 33327, 7 (Ave miles) is Ablue, and the duplum ends "dona nobis prospera et scelera abluere."

²³The expression of lamentation in the psalm paraphrase implied by the incipit Babilonis flumina might be considered appropriate to Good Friday, however. Similarly, Floret sounds as if it might be the incipit of some spring song (such as those in the Carmina Burana) so if there was no immediate connection to Easter, at least the imagery of flowering and renewal would be appropriate.

using French secular ditties as tenors give clearer evidence for the severing of sound and sense: Ade finit-Ade finit-T.A definement d'este, Triumphat hodie-T.Trop est fol, and Herodis-Herodis-T.Hey hure lure.

In one motet, Trinitatem-Trinitas-Trinitatis, there is emphatic reiteration of the word Trinity over an appropriate, but non-assonant, chant for Trinity Sunday. In general, though, it is rare to find no assonance relating the texts to the tenor. This may merely indicate that the tenor is freely composed, as in Candens-Candens, Te domina-Te domina, or Thomas-Thomas. Where a tenor is unidentified, as in Mulier-Multum, Orto sole-Origo viri-O virga, or Suffragiose-Summopere, or where it is missing, as in Inter choros-Invictis or Hac a valle-Hostem vicit, because the probability of intended assonance is high,⁸⁴ it can occasionally be of help in finding a missing tenor to underlay or in discovering a tenor's identity (these are the situations for Iam-Iam and Surgere-T.Surge et illuminare, for instance).⁸⁵

⁸⁴In Mulier or Orto sole the pes-like tenors, if taken from some popular stock of melodies instead of being newly composed, might (like Floret or Babilonis flumina) actually have some appropriate textual incipit that was intended to be recognized, but which simply was not recorded in any surviving source.

⁸⁵Reliance on assonance can help to correct text readings, as in the case of the duplum of Civitas-Cives-T.Cibus, which reads Tu es in Onc 362, or in the duplum of Orto sole-Origo viri-O virga, which simply reads virga in both sources (see the Critical Report).

Some mention ought to be made of the phenomenon of alliteration in individual motet texts. It is most noticeable in long-line verse, which lacks fairly regular metrical accents, and in the heightened prose of the more irregularly versified lyrics. Alliteration is most common in the first line of a text, or is at least sustained for a longer stretch there (for example: "Parata paradisi porta proto-plausto patuit/ Que nutu creatoris omnia creantis claruit," or "Multum viget virtus marcet viciū"). Within the body of a text it is likely to be seen only for a word or two; like echo rhymes, it enhances the sonic qualities of the text while allowing the author greater flexibility than regular verse in adapting words to rhythms of breves and semibreves (for example, from Rosa mundi purissima: cuncta pellens pericula/ per secula salutis/ unda virtutis viola/ febrem fugans fervorie).

Vernacular Texts

Medieval Latin was the preeminent language of the English motet; its near-exclusive use in the repertoire (instead of either Middle English or Anglo-Norman) is a significant feature of the genre, as has already been mentioned. In general, avoidance of the vernacular was a feature of the motet outside a narrow but prolific Parisian orbit. There are few pieces with Germanic texts, for

instance, or Provencal.⁶⁶ Nonetheless, each music culture may have had its own reasons for the stance it took with regard to the use of its native language(s). The strong English preference for Latin-texted motets is stated directly in the testimony of a late-14th-century witness:⁶⁷

Practicus insignis gallicus sub gallicis hemus
hunc discantavit cantum sed post reformavit latini
lingua anglis sepius fit amena reddendo deo gra-
tias.

The active, distinguished Frenchman composed this song on French melodies but after he revised it with the Latin language it is more often made sweet to the English, reciting Deo gratias.

One can suggest two reasons for this predilection: (1) Latin was the preferred medium for the presentation of the sacred subject matter dealt with by English motets, and (2) it was the appropriate language for the context in which they were usually performed. The surviving examples of the motet using the vernacular help shed some light on these suggestions.

The appearance of vernacular lyrics in motet tenors is a phenomenon associated with the increasing proportion of non-Gregorian tenors in continental motets of the generation

⁶⁶See Zaslav, "Music in Provence."

⁶⁷These lines occur at the end of the text of the duplum of a motet in Old Hall (Lbm 57950, 146) that was intended as a Deo gratias substitute. The French composer referred to may be Mayshuet. See Hughes and Bent, The Old Hall Manuscript, I, 2, pp.419-423; Bent, "Transmission," pp.66-67; and Hughes, "Reappraisal," pp.104-5. A new source of this text (see Chapter One, p.26) reads "angelis" instead of "anglis," thus significantly altering the impact of the statement.

represented by the seventh and eighth fascicles of the Montpellier codex.⁸⁸ Propriety was apparently not offended by the juxtaposition of the sacred with the secular (sometimes perhaps even obscene) sentiments of these lyrics.⁸⁹ A single Middle English tenor has come down to us, in a motet from the third quarter of the 13th century, Veni mater gracie-T.Dou way Robin.⁹⁰ This tenor is a short but closed tune, perhaps a refrain, that is repeated thirteen times as a kind of pes, and seems to have no referential meaning with regard to the text of the surviving upper part. Its use is in fact quite similar to that of the Latin-texted pes in an English motet of similar age, O sancte Bartholomee-O sancte Bartholomee-T.O Bartholomee miseris whose origin is likewise clearly not Gregorian.⁹¹

French-texted tenors are a richer source of vernacular lyrics and melodies that are neither liturgical nor courtly. The five that occur in the 14th-century repertoire were

⁸⁸See Rokseth, Polyphonies IV, p.158 and Gennrich, Bibliographie, p.112.

⁸⁹See the critical report and text edition in PMFC XV for Herodis in atrio whose tenor, Hey hure lure, is an interesting, if controversial example.

⁹⁰See Levy, "New Material," p.225; Bukofzer, NOHM III, pp.111-12; Dobson and Harrison, Medieval English Songs, no. 18; and the forthcoming edition by this author in PMFC XVII.

⁹¹As was mentioned in Chapter One, it may be that at least some of the pes tenors of the 13th-century motet repertoire and some of the pes-like tuneful, untexted tenors of the 14th-century repertoire are unidentified melodies drawn from popular sources.

listed above in Chapter One, Table 1. The majority of these, four motets utilizing three different French tenors, are from Onc 362, and they are roughly contemporary with the later Montpellier motets.²² The tenors of these five motets are all intact tunes (though there may have been some tampering with the end of Hey hure lure), but only two -- Hey hure lure and Trop est fol -- preserve more than just a textual incipit.²³ None of the four melodies is known elsewhere. Mariounette douche is clearly a virelai (form ABBA). Hey hure lure is ballad-like (form AAB), Trop est fol is a rondeau-like AABBAABBA, and A definement has the form A B1 B2 C1 B2 C2 (perhaps to be read overall as a kind of A B1 B2 bar structure).²⁴

Use of the vernacular is even more infrequent in upper parts than in tenors. Middle English is found in just one extant motet, Worldes blisce. The work is transmitted solely in an unusual source, Ccc 8,²⁵ whose leaves and bind-

²²Herodis in atrio, though from a later source (DRc 20) and written with minim stems, is similar to Caligo terre in many features of style (as noted in Chapter Two) and probably was composed at about the same time.

²³A full text is found elsewhere for A definement d'este lerray. The poem is a strophic pastourelle. (See the Critical Report.)

²⁴The use of the fatras, Doucement, as the tenor of the Ob 7 motet Deus creator, was discussed above in Chapter Two. In this context it would be negligent not to mention the tenor of Alma mater (BERc 55, 1), which is textless but in the form of a rondeau, i.e. ABAAABAB.

²⁵See RISM B/IV/1, pp.451-53. On Worldes blisce, see Bukofzer, "The First Motet With English Words," and NOHM

ing stubs of music are the scraps from a manuscript that once ran to several hundred folios. Its surviving contents show a remarkably wide range of musical genres, including a number of French motets in parts (some known from the Montpellier codex), settings in score of both English and French texts, and textless three-voice clausulae. This was a remarkably diverse anthology rather than a homogeneous collection of motets.

Worldes blisce survives in two parts and may possibly be complete a2, an assumption not contradicted by its counterpoint. If this is so, then the unusually thin texture may represent the deliberate avoidance of polytextuality in the interest of the clear presentation of a single poem. The text, which is in the mainstream of the devotional lyric (judging from its graphic description of the suffering of "sweet Jesus" on the cross), exists in part in a much later source, Franciscan friar John Grimestone's commonplace book of sermon materials, dated 1372.''

III, p.111; the motet has been edited recently by Dobson and Harrison for Medieval English Songs, no.17, and by the present author for PMFC XVII.

'This book is National Library of Scotland, Advocates' Library, MS 18.7.21. The excerpt is found on fol.124. See Wilson, A Descriptive Index, no. 200, and the notes to the forthcoming edition of Worldes blisce in PMFC XVII. Grimestone's book is also an early source for vernacular carol texts. See Greene, Early English Carols, 2nd ed., p.cliv.

French texts on both sacred and secular subjects are not unknown in the 13th-century English motet repertoire,⁷⁷ but are distinctly more uncommon in the 14th-century repertoire. Surviving examples, all from later in the century, are almost all from imported isorhythmic motets; most are found in the rear leaves of DRC 20. An isolated part in another source, Deus compaignons de cleremunde (US-Wc 14, 3), bears text that is bilingual, alternating French and Latin. Reaney judges it to be of North-East French origin.⁷⁸ A further text, Parfundement plure, is from Pura placens, a motet for which there are traces of continental sources, so the text is most likely of continental origin. Since the references to it cite only the duplum incipit, it is impossible to say whether the triplum's Latin text is original or a contrafact. It is just possible, therefore, that the triplum is in fact an English replacement for secular French verses. Speaking for this is the sacred subject matter, the high degree of alliteration in the first line, and the assonance of the two text incipits (the tenor has not been identified). It should be noted that the duplum can be read either in reference to the BVM or as a courtly reproach to some contemporary lady of virtue. Its references

⁷⁷See the thirteenth-century motets listed in Appendix II, including Ave gloriosa mater (Duce creature), Au queer, En averil, etc. as well as the juxtaposition of English and Anglo-Norman in monophonic collections such as Lbm Arundel 248.

⁷⁸See RISM B/IV/2, pp.371-72.

are not so explicitly secular that it would have been necessary to make a substitution for it.

With a final example of French lyrics in the motet circumstances are different and we are on firmer ground. The motet in question is Regne de pite, which occupies a position in the repertoire curiously similar to that of Worldes blisce, though it was written perhaps seventy-five years later. Regne is no contrafact. The motet was designed as a setting of the single text it bears, and this text has an independent tradition of transmission that is associated with Franciscans and devotional poetry.

The text of Regne de pite comprises four stanzas of a 26-stanza poem known as Les neuf joies Nostre Dame or Li diz proprietez Nostre Dame that is customarily attributed to the 13th-century poet Rutebeuf.¹⁰⁰ The stanzas used in the motet are I-II and XIX-XX of the widespread version in Old French. However, they also occur as stanzas I-IV in the version of the poem transmitted in a small group of Anglo-Norman sources with which Ob 143 must be included. At least one of the Anglo-Norman sources has important Franciscan connection-- Lbm Add 46919 (olim Phillipps MS 8336), which belonged to the friar William Herebert (d.1333). In this collection the poem is falsely attributed to the Anglo-Norman friar Nicholas Bozon (or Bohun).¹⁰⁰ Perhaps the unusual

¹⁰⁰See the literature cited in the Critical Report.

¹⁰⁰On Bohun, see Colledge, Latin Poems, p.xxxv.

collection of items in Ob 143 will prove to have Franciscan associations.¹⁰¹ It is worth noting, in any event, that the stanzas of this text that were used for the motet suit the world of the motet more closely than the world of private devotion. Mary is not cuddling the Christ child and singing him a lullaby, taking him to the temple or greeting the Magi. Nor is she lamenting at the cross or tomb. Rather, her epithets are Biblical and theological.

Versification

The relationship of text and music in the medieval motet is in its nature fundamentally quantitative, not qualitative. Whether a text is taken and set to music, or a piece is composed and then given a newly fashioned text, the affective character that the text may possess will not be reflected in the setting, nor will musical word-painting illustrate individual words or images in special fashion.¹⁰² Rather, the musical lines of a motet are an abstract, neutral vehicle for the delivery of the words, and the relationship of one to the other will be concerned with questions of declamation, syntax, and structure. And here the potential interplay of word accents and naturalistic speech

¹⁰¹Most distinctive in Ob 143, besides Regne de pité, are two settings in English discant of unusual chants, O benigne redemptor and the Alleluia. Hic est vere martir. See the edition of these pieces in PMFC XVI.

¹⁰²Some 14th-century pieces, in particular the later French "realistic" virolais, explore illustrative, especially onomatopoeic effects.

rhythms with melodic accent, metrical accent, or rhythmic accent is not normally a consideration either. A motet "presents" a text or texts, but does not "project" them, or read the way an actor would in naturalistic way; rather, a verse form is set out.

In describing the word-music relationship one needs to deal with three aspects that are interdependent variables: text structure, the style of declamation, and musical form. Texts may be regular or irregular in structure, lying somewhere on the continuum between regular verse and flat prose. Regular verse is constructed by means of versification schemes normal for the rhymed, accentual, strophic Latin poetry of the Later Middle Ages.¹⁰³ Irregular texts show a variable degree of heightening of the prose by the use of assonance, alliteration, echo rhyme, and end rhyme, the placement of stress accent and caesura, and the recurrence of uniform line lengths, defining stanzaic structures. A composer may begin with the decision to set a certain text (a poem or an irregular text such as that of an antiphon or Mass Ordinary movement), or be constrained by the musical fabric of a piece just composed to add a text of a certain structure.

¹⁰³For a list of such schemes, see Dag Norberg, Introduction, pp.216-17. One can speak of a motet of varied versification, as in the refrain motets or Rota versatilis, where successive stanzas or pairs of stanzas differ in verse design.

The predominance of regularly versified texts in the early 14th-century English motet confirms in a general way a process from irregular to regular texts that was for continental motets in Latin "the historical trend in motet verse structure for over a century."¹⁰⁴ However, the nearly exclusive appearance of regularly versified texts in the most modern Latin motets of the Roman de Fauvel, or in the Latin motets of de Vitry and Machaut, is not paralleled in England, where it is often in the most "progressive" motets that one finds irregular verse.

Characterizing the style of declamation in any given piece involves a number of considerations. To start with, declamation may be syllabic or melismatic from pitch to pitch. More significant is whether declamation is syllabic in consistent rhythmic units. In the latter case, declamation might be isochronic on the long or the breve, or proceed in alternating units (typically, longs and breves, or breves and semibreves), with or without ornamental, melismatic subdivision of these values. Instead of regular patterning of declamation in one or two units of declamation, there may be lengthier patterns that incorporate more syllables before replicating (especially common when declamation is on breve and semibreve), where the pattern may repeat every bar or two bars, or from one musical phrase to the

¹⁰⁴Anderson, "The Motets of La Clayette," p.6; see pp. 6-7 of his article for a statistical survey. See also Sanders, "Motet," p. 514.

next. One may find regular declamation of an irregular text, or the opposite -- irregular declamation of a regular text.

- Lastly one must examine the musical fabric itself, in particular its sectional divisions and phrase structure, but also on a more local level its variety of rhythmic surface features, for the degree to which they can accommodate a regular text. In the English motet of the early 14th century two trends are apparent. On the one hand motet structures present a regular text in a regular setting (for instance, the isoperiodic motets with long -breve declamation), and on the other some are texted syllabically "after the fact," resulting in an irregular text that may nonetheless be isomorphic with the musical structure, as a function of the fit of syllables to note values at the lowest level, and have a coordination of textual syntax on a higher level with the musical morphology of phrase or section.

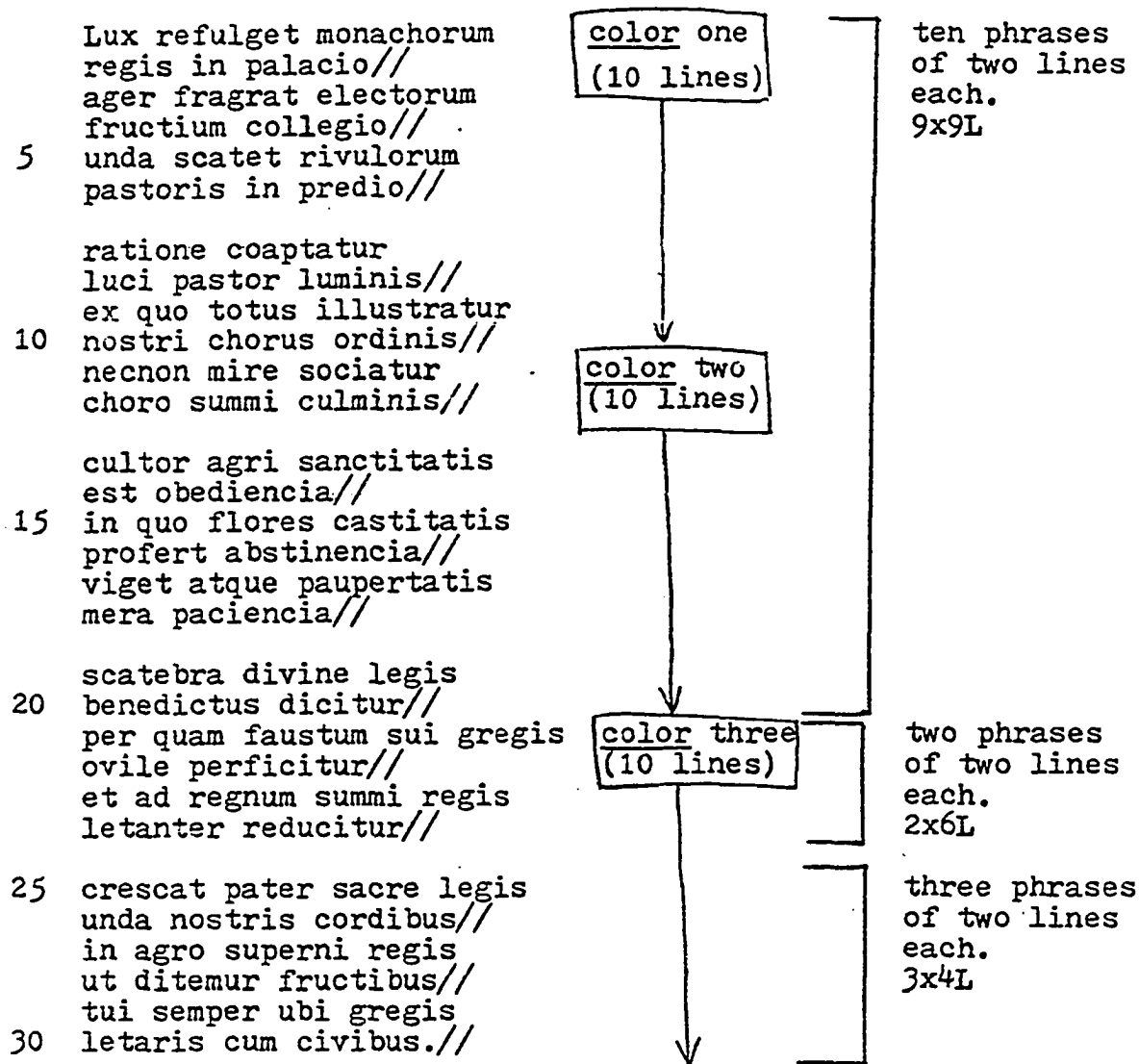
The degree of correspondence or equivalence of text and musical structures -- whether these are entirely autonomous or there is an isomorphism (i.e., direct parallel in structure) between the two -- is an interesting parameter to examine. In rare cases one may find no equivalence at all. More commonly there is at least the association of a unit of text (line, couplet, stanza) with a musical phrase or section. When the syntactical or verse units correspond directly in length to the musical sections or phrases, a

relationship usually effected through syllabic and/or regularly patterned declamation, then one can speak of isomorphism with a fixed and predictable correlation (the degree of precision depends on declamation).

The most obvious relationship, as has been said already, is that between regular musical structures and regular poetry, as for example in Lux refulget (see Figure 44). A number of instances where regular poems are set with lesser, varying degrees of equivalency will show the kind of variation likely to be encountered. Radix Iesse has an equivalence of stanza to musical phrase, but phrases are irregular in length and declamation is also irregular; the situation is similar though not taken to such an extreme, in Virgo sancta Katerina. In A solis ortus and Princeps apostolice phrase lengths are regular but details of declamatory rhythm vary. In Mulier magni meriti, Hac a valle, (triplum) and Beatus vir syllabic declamation sets up an isomorphism between text and music. Varied phrasing and variable rhythmic detail lead to small-scale irregularities. The prose texts are articulated by end-rhyme, alliteration, and the like, and syntactical units so demarcated are coincident with musical boundaries. Here parallel formations in musical construction lead to parallel formations in text that are noticeable even without precise regularity. (See Mulier in Figure 44).

FIG. 44: Poetry and Structure in Lux Refulget and Mulier
magni meriti

Figure 44



color one
(10 lines)

color two
(10 lines)

color three
(10 lines)

ten phrases
of two lines
each.
9x9L

two phrases
of two lines
each.
2x6L

three phrases
of two lines
each.
3x4L

9L phrase

6L phrase

4L phrase

15 phrases

Figure 44, cont.

		Syll.	Musical Phrase and Sub-phrase	Paired Strophe
	Mulier magni meriti//	8	3L(6 syll.)	A
	iubar Alexandrie	7)		3L+6L
	arguit Maxencium	7)		32 syll.
	sine misericordia	8)		
5	perse--quentem	4)	9L(33 syll.)	A'
	Christianum populum//	7)	14+19	
				37 syll.
	dum fidem ecclesie	7)		
	odit sacre falsum	6)		
10	coli iussit ydolum	7)		
	sed virgo gracilis	6)		
	Cate--rina	4)	10L(37 syll.)	B
	ydolis contraria//	7)	20+17	4L+5L
				36 syll.
	Christi legem tenuit	7)		
	docuit et habuit	7)		
15	in memoria	5)		
	unde Maxencius	6)		
	furi--bundus	4)	9L(35 syll.)	B'
	evitat talia//	6)	19+16	
				36 syll.
	O virgo candida	6)		
20	fulgida graciosa	7)		
	linque hunc errorem	6)		
	et Deo nostro	5)	7L(29 syll.)	
	prebe favo--rem//	5)	19+10	C
				2+3+4L
				33 syll.
25	aut retores ab omni mundi	9)		
	climate parabo	6)		
	tuum ad honorem//	6)	4L(21 syll.)	
	quos convertibat	5)		
	Christo dantes hono--rem//	7)	5L(12 syll.)	C'
30	post machinatam totam rotam	9)		28 syll.
	in incredulorum	6)		
	vertendo dolorem//	6)	4L(21 syll.)	
	martiris fert florem.//	6	3L(6 syll.)	

The way the text has been laid out in lines, syllable count looks quite irregular. Counting larger groups of words by following the subphrases and phrases reveals more consistency. So does counting the syllables in each musical strophe; there are slight variations in declamation in the first and third pairs (A and C) but in B there is strict regularity.

The relationship of word to music can be described by the same principles in the 14th-century continental-style isorhythmic motet. The phrase structures of these motets are periodic, usually in fairly elaborate schemes with mixed periodicity. Essentially, though, they may be regarded in the large as fairly simple strophic structures with a high potential for correspondingly simply isomorphic textual structures. As a rule this happens in practice.¹⁰⁵ Both triplum and duplum are normally regular in versification but differ in length and verse structure. The triplum text is longer and organized into a number of stanzas. The duplum is considerably shorter, and often consists of a single stanza with uniform line length and rhyme. (The two texts of Pura placens are a typical pair in these regards.) This is a direct result of the typical phrase patterns, in which the triplum is normally constructed with more (shorter) phrases and the duplum has fewer (longer) phrases. The amount of text is directly proportional to the number of phrases. Hence the customary difference in length (and corresponding difference in declamation, which must be consid-

¹⁰⁵The versification of the 14th-century isorhythmic motet has been explored in detail by Clarkson in "On the Nature of Medieval Song," and the relationship of word to music has been examined by a number of writers, most notably by Günther in "Das Wort-Ton-Problem" and by Reichardt in "Das Verhältnis zwischen musikalischer und textlicher Struktur."

erably more rapid in the triplum).¹⁰⁶

The degree of equivalence between text and music can vary from distant to close in a voice of an isorhythmic motet. Two examples taken from Ob 7 show some of the variation found in practice. (See Figure 45.) The triplum text of Parce piscatoribus is written in six eight-line stanzas that are linked in a complex rhyme scheme (stanzas I and VI by one rhyme, stanzas II and III by both rhymes used, stanzas III to VI by one rhyme (la/ra), and stanzas II to V by the final vowel sound 'a'). As the figure shows, the coordination of this text to the numerical phrase scheme and 2:1 proportional diminution are only approximate. Phrase endings fall regularly within the first four stanzas but do not coincide with stanza breaks, and constantly shift position in regard to stanza structure in the diminution section.

In Domine guis, on the other hand, there is an elaborate versification scheme (not quite entirely regular in details of syllable count) that stands in very close equivalence to the musical phrase scheme. Here phrases end con-

¹⁰⁶This differentiation of duplum and triplum by amount of text and rapidity of declamation was characteristic of the motet from its earliest days and reaffirmed in the stratified motet of the early 14th century, though not always expressed with such rigidly worked out logic as in the isorhythmic motet. It is interesting to note, by contrast, that the English isoperiodic motets tend to have equivalent texts. In cases where only a single texted voice of an isorhythmic motet survives, the distinction between text structures makes the identification of a voice as a triplum or duplum straightforward (so, for instance, one can say immediately that Nec Herodis ferocitas, or O vos omnes are duplum parts, and Parce piscatoribus is a triplum).

FIG. 45: Relation of Isorhythm to Text in Two Ob 7 Motets

Figure 45

	Parce piscatoribus Jacobe piscator cunctis animantibus plausum dat creator hiis anni//temporibus hoc novit viator// sed retis sodalibus non est consolator	7pp 6p 7pp 6p etc.	21B 8B	First Part 1 2
8	virent arma patula herbis cooperta fragrant prata singula floribus reserta// nemus dat umbracula foliis operta// contra solis spicula ne gravent reperta		16B 8B	3
16	undique sunt pabula bestiis comperta scitienti pocula dant uberta// cantat avis garula in melos diserta// plausu sed reticula sola fit incerta		16B 8B	4
24	sunt amena tempora tuis peregrinis Jacobe sed impera ne cadent ruinis// parari nam scelera gentibus//vulpinis assolent et funera nimis dare finis		16B 5B	Second Part i
32	O quanta miracula pandes//tuis servis Jacobe per secula// nexibus et nervis refercis ergastula vinctis a protervis nulla nocent vincula// Jacobe catervis		8B 4B 8B	ii
40	hinc rogamus precibus// ut serves a malis circumseptos menibus curie claustralis// et solvas a nexibus cete//furialis nam cis spretis retibus fugimus sub alis//		4B 8B 4B 10B	iii iv
48				

Figure 45, cont.

		Musical Phrases	
6	Domine quis habitabit aut quis te digne laudabit	[8p 8p]	First 1 Part
	in tuo sanctissimo tabernaculo	[12pp]	
12	quod operatus est sine quovis auxilio//	[14pp]	16B
	aut quis est qui requiescet// et nunquam senescet//	[8p 6p]	4B 3B
18	in arduo tui cacumine montis excelsi	[15p]	
	in quo habitare ipse te crevisti//	[12p]	11B
24	Domine hic habitabit// et digne laudabit//	[8p 6p]	4B 3B
	qui iuste ingreditur ullis sine maculis	[7pp 7pp]	
30	minime qui leditur pravitatis iaculis//	[7pp 7pp]	11B
	et qui semper operatur// atque delectatur//	[8p 6p]	4B 3B
36	facere iusticiam modernis temporibus	[7pp 7pp]	
	dignus est leticiam capere cum civibus//	[7pp 7pp]	11B
27	qui verum in corde fatur et non adulatur	[8p 6p]	
	habebit tabernaculum//	[8pp]	8B
33	qui malum non operatur montem hic lucratur	[8p 6p]	
	sanctum et habitaculum//	[8pp]	9B
36	Domine glorie rex eterne lucisque superne	[8p 6p]	
	nos mundes a piaculo//	[8pp]	9B
36	et da sic gratiam operari ut tecum letari	[10p 6p]	
	possimus in tuo sancto tabernaculo.	[13pp]	12B
			Second i Part
			ii
			iii
			iv

sistently at line and stanza endings, and there is a distinct shift in versification at the diminution section. The short phrases of 4B and 3B in the first section are articulated by rhyming couplets, and the last stanza (lines 34-36) is extended in syllable count to fit the final musical phrase, which is extended from 9B to 12B.

The tenor of Domine quis ("Concupisco," i.e. "I desire") is manifestly more appropriate to the French texts that survive with the music of this motet in continental sources than to its Latin texts in Ob 7, which are surely contrafacted. Whoever wrote the Latin, most probably an Englishman, was intimately familiar with the structure of the motet and took it into careful account in his shaping of the poetry. (This was not, as comparison reveals, simply a matter of mimicking the versification of the French, which though carefully tailored to the motet itself sacrifices the last detail of correspondence to a more regular verse structure.) It has been remarked already¹⁰⁷ that there is good testimony for the English propensity to retext continental compositions. Other motets from Ob 7 (especially Domine quis, but also Parce piscatoribus and Omnis terra) may be contrafacts of motets that originally had secular French texts. Until the texts of these motets have been fully understood and their tenors all identified (or until conti-

¹⁰⁷See above, p.383.

mental concordances emerge), it will be difficult to say whether the motets are compositions by Englishmen (writing in continental style), contrafacts made palatable for English tastes, or directly imported continental Latin motets.

Table 31 summarizes some features of versification in the texts of the English motets. Its broadest subdivision of texts is into those that are regular and those that are irregular in versification. Where a regular text is mixed in versification, the various stanzas are entered separately. The next subdivision is according to the standard units of declamation, and here separate entries are also made when a uniformly versified text undergoes acceleration to a faster pace of declamation. Finally, texts are grouped by verse form, and an observation is made of the prevailing rhythmic mode of the setting.¹⁰⁸

In the rhymed, accentual, stanzaic Latin poetry of the later Middle Ages the primary formal features of the individual line are the number of syllables and the stress accent at the end of each verse. The stress accent in Table 31 has been designated by p (standing for paroxytonic, the penultimate falling or feminine accent) or by pp (proparoxytonic, the antipenultimate accent).¹⁰⁹ As the texts are ana-

¹⁰⁸The multiple citation of certain motets means the list cannot be used uncritically to tally, for example, the simple number of regular or irregular texts or settings.

¹⁰⁹With a pp stress there may be a secondary stress on the final syllable, but the masculine accent is not a critical feature of this sort of Latin verse.

TABLE 31
VERSIFICATION IN MOTET TEXTS

I. Regular Poems

- A. Set regularly on ong and breve
 - a. even pp/ odd p (iambic)
 - b. odd pp/ even p (trochaic)
 - c. long-line verse
- B. Set regularly on breve and semibreve
 - a. iambic
 - b. trochaic
 - c. long-line
- C. Set irregularly on long and breve
- D. Set irregularly on breve and semibreve

KEY: an asterisk * indicates that rather than having a pick-up, the extra syllable is handled in some other fashion, usually by being absorbed into an accelerated declamation pattern or stretched to a whole bar. Texts linked by a vertical line come from the same motet.

- A. Set regularly on long and breve
 - a. even pp/ odd p (iambic)

4x8pp

Absorbet oris faucibus	1st mode with pick-up
Detentos a demonibus	" "
Regina iam discubuit	" "
Venit sponsa de Libano	" "
| Solaris ardor romuli	" "
| Gregorius sol seculi	" "
| Petre tua navicula	" "
Virgo materque filia	1st mode*
A solis ortus (Ob 81)	2nd mode with pick-up
Veni creator spiritus eximie	" "
Hostis Herodes impie	1st and 2nd mode with
Ut recreentur spiritus	" " pick-up and *

Table 31, cont.

I. A. a., cont.2x8pp7p (=15p)

Deus tuorum militum	1st mode*
---------------------	-----------

8686pp

| Petrum cephas	1st mode with pick-up
| Petrus pastor	" "
Virgo materque filia	1st mode*

6666pp (rhythmical asclepiads)

Rota versatilis	1st mode . (*?)
Regi regum	1st mode with pick-up
Salve cleri	" "
Maria mole pressa	1st mode with pick-up and*

10pp (= 4p+6pp)

Ave miles	1st mode with irreg.accel.
-----------	----------------------------

9p (or 3x9=27p)

Dei preco	1st mode with pick-up
-----------	-----------------------

I. A. b. even p/ odd pp (trochaic)13, 11, 9pp

O pater excellentissime	1st mode
-------------------------	----------

9997pp

Ave miles	1st mode with irreg.accel.
-----------	----------------------------

4x8p (+10p, 8p)

Dei preco	1st mode
-----------	----------

2x8p7pp (=15pp)

Absorbet oris faucibus	1st mode
Regi regum enarrare	"
Vas exstas eleccionis	"

Alta canunt assistentes	2nd mode
Lux refulget monachorum	"
Ovet mundus letabundus	"

| Virgo sancta katerina	1st and 2nd modes
| De spineto rosa	" "
Katerina spe (Rota versatilis)	" "

Table 31, cont.

I. A. b., cont.8p8p7pp (Victorine sequence)

|Virgo sancta katerina	1st and 2nd modes
|De spineto rosa	" "
Maria mole pressa	1st mode
Rex sanctorum angelorum	"

8686p

|Thomas gemma	1st mode
|Thomas cesus	"

2x8p5pp (=13pp)

0 crux vale	2nd mode
-------------	----------

2x7pp6p

|Excelsus in numine	1st mode
|Benedictus Dominus	"
Herodis in atrio	2nd mode
Orbis dominacio(Rota versat.)	"

2x76pp (=13pp)

Salve cleri speculum	1st mode
|Ianuam quam clauserat	"
|Iacintus in saltibus	"

776pp

Deus tuorum militum	1st mode*
Salve sancta virgula	"

777pp

Quid rimari cogitas	1st mode
|Fusa cum silentio	2nd mode
|Labem lavat	"

2x75pp

|Zelo tui languet	2nd mode
|Reor nescia	

77557pp

Patria gaudencium	1st mode
-------------------	----------

Table 31, cont.

I. B. b. even p/ odd pp (trochaic)2x8p7pp

|Jesu fili	1st mode
|Jesu lumen	"
Lux refulget	2nd mode

8p8p7pp

A solis-Ovet mundus	binary 1 and b
Balaam de quo	1st mode

8p8p6p

Templum eya Salomonis	2nd mode
-----------------------	----------

2x7pp8pp (=15pp)

|Rosa delectabilis	1st mode
|Regalis exoritur	"

2x7p8pp

Vas exstas eleccionis (one stanza)	1st mode
---------------------------------------	----------

7776pp, 2x8p7pp

Surgere iam est	2nd mode
-----------------	----------

I. B. c. long-line verse31, 26, 25, 16pp

Parata paradisi porta	2nd mode
-----------------------	----------

24pp

Viri Galilei	1st mode
--------------	----------

11p11p11p10pp, 988pp

Orto sole serene	2nd mode
------------------	----------

8p8p14pp

Surgere iam est	2nd mode
-----------------	----------

Table 31, cont.

I. A. b., cont.7557557pp

Rex omnipotencie	1st mode
------------------	----------

7pp7pp6p

Maria mole pressa	1st mode
-------------------	----------

8p6pp8p5pp, 7pp7pp6pp/5pp

Candens liliū columbina	1st mode
-------------------------	----------

I. A. c. long-line verse26p, 21p, 17p

|Ade finit perpete	2nd mode
|Ade finit misere	"

10pp+8p

|Inter choros	1st mode
|Invictis pueris	"

I. B. Regular poems set regularly on breve and semibreve

a. even pp/ odd p (iambic)

4x8pp

Patrie pacis lucide	1st mode
|Suffragiose virgini	"
|Summopere sanctam	"

Hostis Herodes impie	binary 1 and b
----------------------	----------------

2x68pp

Virgo perduxerat(Rota versat.)binary 1 and b

6pp

|Rex visibilium	2nd mode
|Rex invictissime	"
Huic ut placuit(Balaam)	1st mode
|O dira nacio	binary 1 and b
|Mens in nequicia	" "

I. C. Regular poems set irregularly on long and breve76pp

O crux arbor(0 crux vale) 1st mode

10pp

Ave miles 1st mode (some declam. on s)

4x8pp

Augustine par angelis binary long

I. D. Regular poems set irregularly on l, b, and s.a. even pp/ odd p (iambic)3x or 4x8pp

|Jhesu redemptor	1st mode with pick-up
|Jhesu labentes	" "
|A solis ortus	2nd mode
|Salvator mundi	"
Rogativam potuit	"
Caligo terre	1st mode

4x or 5x6pp

De flore martirum	1st mode
Maria mole pressa	"

4p4p4p6pp

O beata decorata (0 crux) binary l and b

I. D. b. even p/ oddpp (trochaic)7pp6p

Princeps apostolice 2nd mode

2x6p5pp

Rota Katerine (Rota versatilis) binary l and b

I. D. c. long-line verse18, 17, 14, 13p

Suspiria merentis 2nd mode

17pp, 12pp, 10pp

Meroris stimulo 2nd mode

lyzed here (and given in Appendix I), line breaks are usually defined not just by rhyme but by the caesura.¹¹⁰ This reveals the poetic structure of the text at a glance, with the disadvantage that it de-emphasizes the longer unit of verse, regarded as the proper line by many analysts,¹¹¹ that corresponds to the musical phrase (for instance, 15pp=8p7pp). The term "long-line verse" is introduced here to cover those few texts whose line length, corresponding to the musical phrase, is not regularly articulated into smaller units (e.g., the 35-syllable lines of Parata paradisi porta).

A line of verse that has an even number of syllables and pp stress (even pp) or an odd number of syllables and p stress (odd p) may in fact possess a regular iambic stress pattern (weak-strong). Similarly, a line of odd pp or even p may possess a regular trochaic stress pattern (strong-weak). It will be useful to use iambic and trochaic as a shorthand for these combinations of accent and syllable count, but in the use of this metrical terminology some caution must be exercised for two reasons. First, the strictly regular recurrence of metrical feet is seldom rigorously

¹¹⁰This tendency to break up long verses has not been taken to its limit; for instance, 8 p is frequently made up of 2x4 p, but these smallest constituents have not been noted.

¹¹¹To cite just two, Crocker, "Sequence, (i), 9," and Stablein, "Hymnus B, II."

adhered to in a line of medieval Latin poetry, and the modern reader must beware the imposition of a "bounce" on the text where it is not present. Second, the possibility exists of confusion with the long-breve and breve-long divisions of the perfect long (sometimes referred to as trochaic and iambic rhythms -- long-short and short-long), which (as we shall see below) do not correlate with trochaic and iambic verse in the relation of musical declamation to poetic rhythm.

From Table 31 a number of observations and generalizations can be made. To begin with, pp lines are more common than p lines and trochaic verse (even p or odd pp) is more common than iambic (even pp or odd p). Though second mode is less common overall than first mode, it appears with about the same frequency in settings of trochaic and iambic verse. The most significant means of musical differentiation between these verse types is the association of iambic verse with upbeat phrase beginnings and of trochaic verse with downbeat patterns. The differentiation of p from pp stress accent is effected by different formulas for cadential rhythms at the end of the line. (See Figure 46).

Modifications to the alternation of long and breve as units of declamation most often occur in the stereotyped extension of the penultimate (stressed) syllable in a p line and the extension of the pick-up in iambic verse to a full bar anacrusis. Alternatively, the pick-up may be absorbed

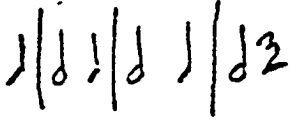
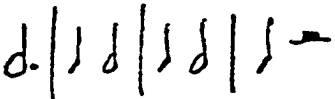
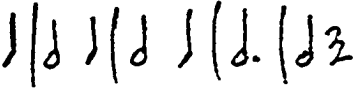
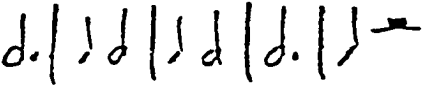
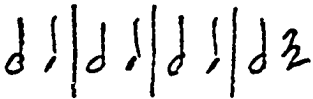
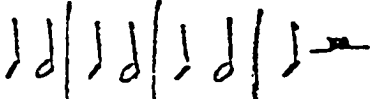
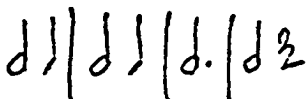
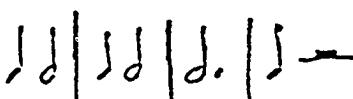
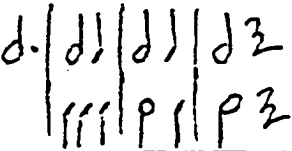
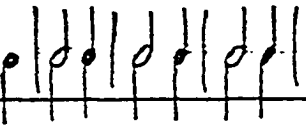
NORM	1st Mode	2nd Mode
"iambic"		
even pp		
odd p		
"trochaic"		
odd pp		
even p		
VARIANTS		
even pp		
even p odd p		

FIG. 46: Formulas for the Handling of P and PP Lines

into the first full bar, now containing three breves rather than an imperfect long and a breve. This is perhaps the simplest example of the type of accommodation that must be made when the musical phrase is shorter than the length required for regular declamation of the verse on long and breve. Such a situation demands acceleration of declamation to breves or to breves and semibreves, which may be patterned or fitted in ad hoc. For instance, this quickening is handled as an opportunity for patterning in Templum eya and Parata paradisi porta, but is dealt with more inconsistently in Jhesu redemptor. In another sort of case, the varying lengths of the sections of exchange in Ave miles provide an opportunity for setting in different ways the 4p6pp=10pp line, with occasional recourse to semibreve declamation. Candens crescit shows a similarly unrigorous regard for exact patterning. In its duplum the verse is often in excess of the declamatory norm by one syllable. The musical phrase provides an ideal pattern for verse of 8p5pp=13pp per line with a refrain of 7pp7pp5pp, but often the lines are 9696 886, requiring the subdivision of the imperfect long into two breves somewhere in the phrase.

One of the most interesting questions for the student of later medieval music is the relation between musical declamation and poetic rhythm for regularly versified texts. The most common verse forms include the hymn stanza (4x8pp)

and lines of 6pp¹¹² among the iambic types, and the Victorine-sequence form 2x8p7pp among the trochaic types.¹¹³ Table 31 shows that verse forms in this repertoire were handled in various ways. The 4x8pp strophe, for example, is regularly set in long and breve or breve and semibreve values, and also occurs irregularly set in breve and semibreve. The mensurations of these settings include first mode, second mode, and binary meter. Lines of 6pp receive similarly diverse treatment. However, if one looks solely at the regular poems regularly set in long and breve units, familiar conventions for the metrical patterning of common verse types emerge, which are summarized, for lines of 6 or 7 syllables, in Figure 46.

Conclusion

The conclusion of this chapter is an appropriate point to bring this survey of the motet in England to a close, because I believe it is through further work on the texts and the issues they raise that substantial progress can be made in relating these pieces to the musical life and social history of 14th-century England. This is not to deny that

¹¹²Knapp, "Musical Declamation," is mainly concerned with this verse form.

¹¹³It should be mentioned here that the 2x7pp6p "Vagantenzeile" is not particularly common, and that the refrain texts are not in carol form. To the best of my understanding I see no classical meters. Virtuoso exercises in versification (such as in the 13th-century English motet Lwa 33327, 1) don't make an appearance.

more research is needed into issues of chronology and style, or that the sources need re-examination, or that notational developments in England and on the continent need more careful study. The most underdeveloped areas of research, however, involve the institutions that performed the motet, and the ritual which it adorned. The role of the Franciscans and Dominicans, and of the universities, deliberately underplayed in this study, will be critical to a future understanding of the origins and paths of circulation of this music. Finally, we will need to look more closely into the patterns of survival for evidence as to whether there was a shift in the use of the motet over the course of the 14th century, and if so, whether the rise of new choral institutions and their liturgies played any role in this trend.

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APPENDICES

Introduction

It is an unfortunate but unavoidable state of affairs that the musical materials necessary for the study of the motets found in the 14th-century English repertoire are spread between such a wide range of modern sources including, in addition to this thesis, PMFC I, V, XIV, XV, XVI, and XVII. Provision here of all relevant pieces would have led to the unchecked growth of already substantial Appendices. As a result, while critical reports have been provided for each motet or fragment, transcriptions have been added (with few exceptions) only for those pieces not now or soon to be available in modern editions. Texts are, however, added here for all the motets save for those few (mainly from the rear leaves of DRc 20) that seem to be of definite continental origin and that have been edited by A.G. Rigg for Frank Harrison's edition of Motets of French Provenance in PMFC V.

The critical reports vary in their level of detail, depending on the one hand on how substantial a piece of music survives (hence how much one can say about it), and on the other hand whether there exist other modern editions with substantial commentary. The fullest reports include not only source information, but also a bibliography of the literature on a piece (editions, facsimiles, commentary,

recordings); observations on the cantus firmus, formal design, text, and notation; and general remarks on features of interest not otherwise covered.

A few motet sources are briefly discussed before presenting the critical reports on their content. In general, however, the reader can rely on the appropriate volumes of RISM, the Lefferts and Bent, "New Sources" article, and other literature cited in individual critical reports for a description of the sources themselves. A number of corrections to RISM inventories are made in Appendix I, mostly without any particular attention being drawn to them. Corrections to motets already edited for PMFC XV are occasionally offered; these changes are cited in the form adopted for the critical reports in that volume.

The texts have been laid out to reveal the verse scheme, or in the case of freer prose-like texts, the lines corresponding to musical phrases and half phrases. Manuscript punctuation has not been recorded, and the punctuation used here has been kept to a minimum. In general, there has been an effort to retain the original orthography, though some standardization has been introduced (and noted), especially in texts that were edited for PMFC XV. Abbreviations and contractions have been expanded without notice, and a distinction has been made in most cases between C and T, and between U and V. Most remarks concerning the text are presented with it, but sometimes additional remarks can be found with the critical report, which usually only notes the subject matter.

The transcriptions mainly adopt the convention that the long is written as a half note, the breve as a quarter note, and the semibreve as an eighth note. In a small number of motets with extensive division of the breve and semibreve, a different level of reduction is adopted where the breve is written as a half note, the semibreve as a quarter note, and the minim as an eighth note. Varied solutions have been adopted for the rhythmic interpretation of groups of semibreves, mostly as suggested by context in each individual case.

Two "finding lists" provide the necessary means of access to Appendix I. The first arranges the motets alphabetically by the incipits of their short titles, with a reference to the primary source under which the critical report has been entered. The second presents the motets by source, in an alphabetical arrangement by RISM-style sigla. This is the order of presentation followed in Appendix I, and so the second list serves as its detailed table of contents. Both lists have been annotated for quick reference with an indication whether a transcription of the motet is available in a volume of PMFC or is provided in the Appendix.

<u>MOTET</u> (short title)	<u>SOURCE</u>	<u>TRANSC.</u>
A solis ortus	Ob 81, 1	XVI, 94
A solis ortus	<u>Lwa 12185</u> , 5	A
Absorbet oris	<u>Lbm 40011B*</u> , 1*	A
Ad lacrimas	<u>DRc 20</u> , 12	XV, 34
Ade finit	<u>Onc 362</u> , 7	XV, 4
Alma mater	<u>BERc 55</u> , 1	A
Alme pater	<u>Lbm 40011B</u> , 18	A
Alta canunt	<u>Onc 362</u> , 8	A
Amer amours	<u>DRc 20</u> , 18	V, 19
Ancilla Domini	<u>Lli 146</u> , 6	A
Apello cesarem	<u>Onc 362</u> , 1	A
Apta caro	<u>DRc 20</u> , 18	V, 4
Assunt Augustini	<u>Lic 52</u> , 3	A
Astra transcendit	<u>Lic 52</u> , 2	A
Augustine par angelis	Ob D.6, 2	A
Ave miles celestis	Ob 7, 7	XV, 20
Ave prolem parienti	<u>Lic 52</u> , 1	-
Balaam de quo	<u>Onc 362</u> , 4	XV, 2
Baptizas parentes	<u>Omc 266/268</u> , 1	A
Barrabas dimittitur	<u>BERc 55</u> , 1	XV, 32
Beatus vir	<u>Lwa 12185</u> , 3	A
Caligo terre	<u>Onc 362</u> , 9	XV, 5
Candens crescit	<u>Cpc 228</u> , 4	XIV, 60
Civitas nusquam	<u>Onc 362</u> , 5	XV, 3
Cuius de manibus	Ob 7, 11	XVI, 103
De flore martirum	Ob 7, 8	XV, 21
Dei preco	<u>DRc 20</u> , 5	A
Detentos a demonibus	<u>CAC 128/2</u> , 1	A
Deus compaignons	<u>US-Wc 14</u> , 3	-
Deus creator	Ob 7, 14	XV, 23
Diex coment	<u>Lpro 2/261</u> , 2	-
Doleo super te	<u>Cgc 512</u> , 7	XV, 27
Domine quis	Ob 7, 16	V, 16a
Duodeno sydere	Ob 7, 5	A
Excelsus in numine	<u>Onc 362</u> , 6	XVI, 99
Firmissime fidem	<u>Lbm 28550</u> , 4	I, 30
Flos anglorum	<u>Omc 266/268</u> , 3	A
Flos regalis	<u>Lbm 40011B*</u> , 2*	A
Frondentibus	Ob 7, 6	-
Fusa cum silentio	<u>DRc 20</u> , 2	XV, 30
Genitricem personantes	<u>Lbm 40011B*</u> , 3*	A
Geret et regem	<u>Tacro 3182</u> , 1	A

Hac a valle	<u>Lwa 12185</u> , 2	A
Herodis in pretorio	<u>DRc 20</u> , 1	XV, 29+A
Hostis Herodes impie	<u>Ob 81</u> , 3	XVI, 96
Hostium ob amorem	<u>Lbm 40011B*</u> , 5*	A
Humane lingue	<u>Lbm 40011B</u> , 17	XV, 36
Iam nubes	<u>Onc 362</u> , 15	XV, 8
Ianuam quam clauserat	<u>Onc 362</u> , 2	XV, 1
Jesu fili Dei patris	<u>DRc 20</u> , 3	XV, 31
Jhesu redemptor omnium	<u>Cfm</u> , 2	XVII
Ille suy	<u>US-Wc 14</u> , 1	-
In ore te laudancium	<u>US-SM 19914</u> , 1	A
Inter amenitatis	<u>Yc</u> , 2	I, 22+A
Inter choros	<u>WF</u> , 79	XIV, App.26
Inter usitata	<u>Omc 266/268</u> , 2	XVII
L'amoreuse flour	<u>DRc 20</u> , 16	V, 21
Laus honor	<u>Cpc 228</u> , 3	A
Lingua peregrina	<u>WF</u> , 44	A
Lux refulget	<u>Ob 7</u> , 4	A
Maria diceris	<u>US-SM 19914</u> , 3a	A
Maria mole pressa	<u>Ob 7</u> , 1a	A
Mon chant	<u>DRc 20</u> , 19	V, 15
Mulier magni meriti	<u>Cgc 512</u> , 1	XV, 25
Musicorum collegio	<u>DRc 20</u> , 17	XV, 35
Nec Herodis ferocitas	<u>Ob 143</u> , 1	A
Nos orphanos erige	<u>Lwa 12185</u> , 4	A
O canenda vulgo	<u>DRc 20</u> , 15	I, 14
O crux vale	<u>Onc 57</u> , 2	A
O dira nacio	<u>F-Pn 23190</u> , 4	XVII+A
O homo de pulvere	<u>Onc 362</u> , 17	XV, 9
O pater excellentissime	<u>Onc 57</u> , 1	A
O vos omnes	<u>DRc 20</u> , 14	A
Omnis terra	<u>Ob 7</u> , 12	XV, 22
Orto sole	<u>Cgc 512</u> , 9	XV, 33
Ovet mundus	<u>Ob 81</u> , 2	XVI, 95
Parata paradisi porta	<u>Lpro 2/261</u> , 1	A
Parce piscatoribus	<u>Ob 7</u> , 17	A
Patrie pacis	<u>Cgc 512</u> , 12	XV, 28
Peregrina moror	<u>WF</u> , 47	A
Petrum cephas	<u>Ob 7</u> , 2	XV, 18
Princeps apostolice	<u>Cgc 512</u> , 2	A
Pura placens	<u>Ob 7</u> , 15	XV, 24
Quare fremuerunt	<u>Lbm 1210</u> , 9	XV, 13
Quid rimari cogitas	<u>CAC 128/2</u> , 2	A

Radix Iesse	<u>Ccc 65, 3</u>	A
Recita formosa	<u>Lbm 40011B*, 6*</u>	A
Regi regum enarrare	<u>Onc 362, 12</u>	A
Regina celestium	<u>Ob 652, 3</u>	A
Regina iam discubuit	<u>CAC 128/2, 3</u>	A
Regne de pit�	<u>Ob 143, 3</u>	XVII
Regnum sine termino	<u>WF, 80</u>	A
Rex Karole	<u>US-Wc 14, 4</u>	V, 26
Rex omnipotencie	<u>WF, 48</u>	A
Rex piaculum	<u>TAcro 3182, 2</u>	A
Rex sanctorum	<u>Ob 652, 2</u>	A
Rex visibilium	<u>Ob 7, 3</u>	XV, 19
Rogativam potuit	<u>Ob 652, 5</u>	A
Rosa delectabilis	<u>Onc 362, 18</u>	XV, 10.
Rosa mundi	<u>Lbm 24198, 2</u>	A
Rota versatilis	<u>Lbm 24198, 1</u>	A
Salve cleri	<u>Ob 81, 4</u>	XV, 11
Salve sancta virgula	<u>Ob 652, 4</u>	A
Si lingua lota	<u>US-PRu 119A, 5</u>	A
Solaris ardor	<u>Onc 362, 10</u>	XV, 6
Soli fines	<u>US-SM 19914, 3b</u>	A
Sub arturo plebs	<u>F-CH 564, 111</u>	V, 31
Suffragiose virgini	<u>Cfm, 3</u>	XVII
Surgere iam est	<u>Lbm 24198, 4</u>	A
Suspiria merentis	<u>Cgc 512, 5</u>	XV, 26
Te domina	<u>Lbm 24198, 6</u>	XV, 16
Templum eya	<u>Ob 7, 9</u>	A
Thomas gemma	<u>Cgc 512, 6</u>	XIV, 61
Tribum quem	<u>Lbm 28550, 5</u>	I, 27
Trinitatem veneremur	<u>Lbm 24198, 5</u>	XV, 15
Triumphat hodie	<u>Lbm 24198, 7</u>	XV, 17
Triumphus patet	<u>Lbm 1210, 2</u>	XV, 12+A
Tu civium	<u>Cgc 512, 4</u>	XVI, 98+A
Ut recreentur	<u>WF, 78</u>	A
Vas exstas	<u>Cpc 228, 1</u>	A
Veni creator	<u>Ccc 65, 2</u>	A
Venit sponsa	<u>CAC 128/2, 4</u>	A
Virginalis concio	<u>DRc 20, 10</u>	A
Virgo Maria	<u>Cgc 512, 3</u>	XVI, 97+A
Virgo mater salvatoris	<u>Cfm, 1</u>	XVII
Virgo sancta Katerina	<u>Onc 362, 11</u>	XV, 7
Viri Galilei	<u>Lwa 21285, 1</u>	A
Vos quid admiramini	<u>DRc 20, 13</u>	I, 7

Zelo tui lingueo
Zorobabel abigo

Lbm 1210, 13
Ob 7, 1b

XV, 14
A

The following may belong together (see Critical Reports for details):

- | | |
|--|----------------------------|
| 1) A solis ortus - Ovet mundus | <u>Ob 81</u> , 1/2 |
| 2) Absorbet oris - Recita formosa | <u>Lbm 40011B*</u> , 1*/6* |
| 3) Genitricem personantes - Hostium
ab amorem | <u>Lbm 40011B*</u> , 3*/5* |
| 4) Maria diceris - Soli fines | <u>US-SM 19914</u> , 3a/3b |
| 5) Regina iam discubuit - Venit sponsa | <u>CAC 128/2</u> , 3/4 |

<u>Source</u>	<u>Transcription in PMFC or Appendix (A)</u>
GB- <u>BERc 55</u>	
1 Alma mater	A
4 Barrabas dimittitur	XV, 32
<u>Ccc 65</u>	
2 Veni creator	A
3 Radix Iesse	A
<u>Cfm</u>	
1 Virgo mater salvatoris	XVII
2 Jhesu redemptor	XVII
3 Suffragiose virgini	XVII
<u>Cgc 512</u>	
1 Mulier magni meriti	XV, 25
2 Princeps apostolice	A
3 Virgo Maria	XVI, 97 (and A)
4 Tu civium	XVI, 98 (and A)
5 Suspiria merentis	XV, 26
6 Thomas gemma	XIV, 61
7 Doleo super te	XV, 27
9 Orto sole	XV, 33
12 Patrie pacis	XV, 28
<u>Cpc 228</u>	
1 Vas exstas	A
2 Virgo Maria (see <u>Cgc 512</u> , 3)	
3 Laus honor	A
4 Candens crescit	XIV, 60
<u>CAC 128/2</u>	
1 Detentos a demonibus	A
2 Quid rimari cogitas	A
3 Regina iam discubuit	A
4 Venit sponsa	A
<u>DRc 20</u>	
1 Herodis in pretorio	XV, 29 (and A)
2 Fusa cum silentio	XV, 30
3 Jesu fili Dei	XV, 31
4 Princeps apostolice (see <u>Cgc 512</u> , 2)	
5 Dei preco	A
6 Barrabas dimittitur (see <u>BERc 55</u> , 4)	
7 Orto sole (see <u>Cgc 512</u> , 9)	

DRC 20 (cont.)

10	Virginalis concio	A
11	Amer amours	V, 19
12	Ad lacrimas	XV, 34
13	Vos quid admiramini	I, 7
14	O vos omnes	A
15	O canenda vulgo	I, 14
16	L'amoreuse flour	V, 21
17	Musicorum collegio	XV, 35
18	Apta caro	V, 4
19	Mon chant	V, 15

Lic 52

1	Ave prolem parienti	- -
2	Astra transcendit	A
3	Assunt Augustini	A

Lbm 1210

2	Triumphus patet	XV, 12(and A)
9	Quare fremuerunt	XV, 13
13	Zelo tui	XV, 14

Lbm 24198

1	Rota versatilis	A
2	Rosa mundi	A
4	Surgere iam est	A
5	Trinitatem veneremur	XV, 15
6	Te domina	XV, 16
7	Triumphat hodie	XV, 17

Lbm 28550

4	Firmissime fidem	I, 30
5	Tribum quem	I, 27

Lbm 40011B

17	Humane lingue	XV, 36
18	Alme pater	A

Lbm 40011B*

1*	Absorbet oris	A
2*	Flos regalis	A
3*	Genitricem personantes	A
4*	Rota versatilis (see <u>Lbm 24198</u> , 1)	
5*	Hostium ob amorem	A
6*	Recita formosa	A

Lli 146

6	Ancilla Domini	A
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Lpro 2/261

1	Parata paradisi porta	A
2	Diex coment	--

Lwa 12185

1	Viri Galilei	A
2	Hac a valle	A
3	Beatus vir	A
4	Nos orphanos	A
5	A solis ortus	A

Ob D.6

2	Augustine par angelis	A
---	-----------------------	---

Ob 7

1a	Maria mole pressa	A
1b	Zorobabel abigo	A
2	Petrum cephas	XV, 18
3	Rex visibilium	XV, 19
4	Lux refulget	A
5	Duodeno sydere	A
6	Frondentibus	--
7	Ave miles	XV, 20
8	De flore martirum	XV, 21
9	Templum eya Salomonis	A
10	Barrabas dimittitur (see <u>BERc 55, 4</u>)	
11	Cuius de manibus	XVI, 103
12	Omnis terra	XV, 22
14	Deus creator	XV, 23
15	Pura placens	XV, 24
16	Domine quis	V, 16a
17	Parce piscatoribus	A

Ob 81

1	A solis ortus	XVI, 94
2	Ovet mundus	XVI, 95
3	Hostis Herodes	XVI, 96
4	Salve cleri	XV, 11
5	Fusa cum silentio (see <u>DRc 20, 2</u>)	

Ob 143

1	Nec Herodis ferocitas	A
3	Regne de pit�	XVII

Ob 594

1	Frondentibus (see <u>Ob 7, 6</u>)	
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Ob 652

1	Rota versatilis (see <u>Lbm 24198, 1</u>)	
2	Rex sanctorum	A
3	Regina celestium	A
4	Salve sancta virgula	A
5	Rogativam potuit	A
6	Benedicamus Domino	A

Omc 266/268

1	Baptizas parentes	A
2	Inter usitata	XVII
3	Flos anglorum inclitus	A

Onc 57

1	O pater excellentissime	A
2	O crux vale	A

Onc 362

1	Apello cesarem	A
2	Ianuam quam clauserat	XV, 1
3	Triumphat hodie (see <u>Lbm 24198</u> , 7)	
4	Balaam de quo	XV, 2
5	Civitas nusquam	XV, 3
6	Excelsus in numine	XVI, 99
7	Ade finit	XV, 4
8	Alta canunt	A
9	Caligo terre	XV, 5
10	Solaris ardor	XV, 6
11	Virgo sancta Katerina	XV, 7
12	Regi regum enarrare	A
15	Iam nubes	XV, 8
17	O homo de pulvere	XV, 9
18	Rosa delectabilis	XV, 10
19	Jube domine	XVI
20	Jube domine	XVI

TAcro 3182

1	Geret et regem	A
2	Rex piaculum	A

WF

44	Lingua peregrina	A
47	Peregrina moror	A
48	Rex omnipotencie	A
53	Candens crescit (see <u>Cpc 228</u> , 4)	
67	Thomas gemma (see <u>Cgc 512</u> , 6)	
78	Ut recreentur	A
79	Inter choros	XIV, app. 26
80	Regnum sine termino	A

Yc

2	Inter amenitatis	I, 22 (and A)
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US-NYpm 978

12	Candens crescit (see <u>Cpc 228</u> , 4)	
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US-PRu 119A

4	Thomas gemma (see <u>Cgc 512</u> , 6)	
5	Si lingua lota	A

US-SM 19914

445

1 In ore te laudancium
2 textless
3a Maria diceris
3b Soli fines

A
A
A
A

US-Wc 14

1 Ille suy
3 Deus compaignons
4 Rex Karole

- -
- -
V, 26

F-CH 564

111 Sub arturo plebs

V, 31

F-Pn 23190

4 O dira nacio

XVII (and A)

COMMONLY USED ABBREVIATIONS

AH	<u>Analecta Hymnica.</u>
AS	<u>Frere, Antiphonale Sarisburiense.</u>
CEKM I	<u>Apel, Corpus of Early Keyboard Music, I.</u>
CMM 39	<u>Günther, The Motets of the Manuscripts Chantilly.</u>
CS	<u>Cousse-maker, Corpus Scriptorum.</u>
CSM	<u>American Institute of Musicology: Corpus Scriptorum Musicae. (see under individual authors)</u>
EBM	<u>Stainer, Early Bodleian Music.</u>
EECM 26	<u>Harrison and Wibberley, Manuscripts.</u>
EEH	<u>Wooldridge, Early English Harmony.</u>
GS	<u>Frere, Graduale Sarisburiense.</u>
MSD 2	<u>Dittmer, The Worcester Fragments.</u>
NOHM	<u>New Oxford History of Music (see under individual authors)</u>
PMFC I	<u>Schrade, The Works of Philippe de Vitry.</u>
PMFC V	<u>Harrison, Motets of French Provenance.</u>
PMFC XIV	<u>Sanders, English Music of the Thirteenth and Early Fourteenth Centuries.</u>
PMFC XV	<u>Harrison, Motets of English Provenance.</u>
PMFC XVI	<u>Harrison, Sanders, and Lefferts. English Music for</u>
-XVII	<u>Mass and Offices.</u>
TECM I	<u>Stevens, Treasury of English Church Music, I.</u>
WMH	<u>Hughes, Worcester Medieval Harmony.</u>

I, II, III, IV in context usually refer to the voice-parts of a motet, counting from the top down.

s,m syllabic or melismatic semibreves.

l, b, s refer to long, breve, and semibreve in the critical commentary; L and B are used in number schemes.

APPENDIX I

Critical Reports, Texts,
Transcriptions

BERc 55

Berkeley Castle, Muniments, Select Roll 55 (BERc 55) was identified as a source of 14th-century English polyphony by Andrew Wathey in 1981. It is a rotulus with weekly household accounts for an aristocratic Yorkshire family in the years 1302/03. Four musical items have been added on the reverse, including two motets. Andrew Wathey and William Summers have kindly shared information about this source with me. I understand Wathey is preparing a report about it for publication.

Alma mater digna virgula
Ante thorum virginis
Tenor de Alma mater et Ante thorum

Source: BERc 55, first musical item.

Literature: I.H. Jeayes, Descriptive Catalogue of the Charters and Muniments in the Possession of Lord Fitzhardinge at Berkeley Castle (Bristol, 1892).

C.f.: identified just by the rubric given above, and by a rubric under an erased statement of the tenor that was begun below voice I: "Pes de Alma mater et de Ante thorum." The designation "Tenor" or "pes" in any case apparently hides a short rondeau with the traditional alternation of musical elements AB A'A' AB AB.

Form: very high degree of strophic repetition following the tenor, with some variation; high degree of assonance throughout between texts, along with parallelism of melodic phrasing and declamatory rhythms. Semibreve duplets read 2+1.

Text: on the Assumption of the BVM.

BERc 55, 1 Alma mater digna I and II

Alma mater digna virgula
 ex styrpe regia nobili de iesse
 viri sancti veteri prosapia
 plaude virgo deo angelus carissima
 5 humilitas docilis
 te matrem Dominum fecit fieri.
 Hec est que venit de Libano
 flos campi et nemorum arborum pulcherrima
 castissima domina suavis
 10 nunc mater miseris miserearis
 surge ad filium Dominum nostrum
 impetra bravium propicium
 pro culpe veteri in die memoranda
 respice clara virgo filia David
 15 genitrix Domini regis eterni
 que sedes in solio splendido
 gemmis floribus coronata
 ad hanc vallem flebilem
 ubi debent? vestri famuli subditi mediante
 20 de gracia vestra solita
 supplicantes corde simplici cum ordo divini?
 puris meditationibus
 memores nostri effici dignemini
 et post hanc finem?
 25 collocare nos in patriam glorie.

Ante thorum virginis
 omnis milicia celica supernorum
 beatorum civium f--te? assistunt
 atque venerabili splendida
 5 facie vestibus decoris
 indicta venustissimus
 assumpta sedentem cum filio
 adorant cum notulis modulis dulcissimis
 et canticis organis plurimis.
 10 que eya vale genitrix Domini
 virgo ac gravida puerpera
 altissimum unicum parvulum tuum
 lacte proprio fovisti virgineo
 gaude quod te dicit ysaie vaticinium
 15 parere a lede? natum omnia regentem
 sydera super celica lidere?
 et aula pudicicie manentem
 et clausa fertilis singulis
 languentibus petentibus
 20 veram medelam atque tutelam
 prebens prospicius? sexumque femineum
 protegens supplicans unigenito filio
 ut redemptos servulos
 celesti reconciliet patrie.

BERc 55, 1 Alma mater-Ante thorum

I Alma Al- ma ma- ter dig-na vir-gu- la ex

II Ante An- te tho-rum vir- gi- nis om-

III A

Tenor de Alma mater et Ante thorum

5

styr-pe re- gi- a no- bi- li de Ies- se vi-ri san-cti veteri prosapi-

-nis mi-li- ci- a ce- li- ca su-per-no- rum be-a- to-rum civium ()

10

-a plau- de vir- go De-o an-ge-lus ca-ris-si- ma hu-mi-li-

te as-sis- tunt at- que ve-ne-ra-bi-li splen- di- da fa-ci-e

B

15

-tas do-ci-lis te ma- trem Do- mi- ni fe- cit fi- e- ri.

ve- sti- bus de- co- ris in- di-cta ve- nu- stis- si- mus As-

A'

20

Hec est que ve- nit de Li- ba- no flos cam- pi et

- sump- ta se- den- tem cum fi- li- o a- do- rant cum

ne- mo- rum ar- bo- rum pul- cher- ri- ma ca- stis- si- ma do- mi- na su- a-

no- tu- lis mo- du- lis dul- cis- si- mis et can- ti- cis or- ga- nis plu- ri-

25

-vis. Nunc ma- ter mi-se-ris miserearis sur-ge
-mis que e- ya val-le ge-ni-trix do-mi-ni vir-go

A'

30

ad fi-li-um Do-mi-num no- strum im- pe-tra bra-vi-um pro-pi-ci-
et gra-vi-da pu-er-pe- ra al- tis-si-mum u- ni-cum par-vu-lum

35

-um pro cul-pa ve- te- ri in di- e me- mo-ran- da re- spi-ce
tu- um lac-te pro-pri-o fo-vi- sti vir-gi-ne- -o gau-de quod te

A

cla-ra vir-go fi-li-a Da-vid ge-ni-trix Do-mi-ni re-gis e-
di-cit Y-sa-i-e va-ti-ci-ni-um pa-re-re a-le-de

40

-ter-ni que se-des in so-li-o splen-di-do gem-mis flo-ri-bus co-ro-na-
na-tum om-ni-a re-gen-tem sy-de-ra su-per ce-li-ca-li-de-

B

45

-ta. Ad hanc val-lem fle-bi-lem u-bi de-bent ve-stri
-re et au-la pu-di-ci-ci-e ma-nen-tem et clau-sa

50

fa-mu-li sub-di-ti me-di-an-tes de gra-ci-a ve-stra so-li-
fer-ti-lis sin-gu-lis lan-guen-ti-bus pe-ten-ti-bus ve-ram me-de-

A

-ta sup-pli-can-tes cor-de sim-pli-ci cum or-do di-vi-ni
-lam at-que tu-te-lam pre-bens pro-spi-ci-us sexum-que fe-mi-ne-

B

55

pu-ris me-di-ta-ci-o-ni-bus me-mo-res no-stri ef-fi-ces di-gne-mi-
-um pro re-gens sup-pli-cans u-ni-ge-ni-to fi-li-o ut re-

B

60

-ni et post hanc fi-nem col-lo-ca-re nos in pa-tri-am

dem-ptos ser-vu-los ce-le-sti re-con-ci-li-et

glo-ri-e.

pa-tri-e.

Barrabas dimittitur dignus
Barrabas dimittitur inmerito
T. Babilonis flumina

455

Source: BERc 55, no. 4; Drc 20, fol. 3 (RISM no. 6);
Ob 7, fol. VI^v (RISM no. 10), voices II and III only.

Literature: Ed. in PMFC XV, 32 and in Wibberley,
"English Polyphonic Music," pp. 364-368. Facs. in EECM 26,
pl. 153 (Drc) and pl. 53 (Ob). Harrison, "Ars Nova," pp. 82-
83; forthcoming report on BERc by Andrew Wathey.

C.f.: Non-Gregorian. Called 'Pes de Barrabas dimittitur'
in BERc; identified in Drc as 'Babilonis flumina;' unlabelled
in Ob 7. The Latin incipit probably derives from a setting of
a rhymed version of Psalm 137. Sung three-and-a-third times.

Form: motet a3 with varied voice exchange and strophic
repeat with variation; irregular mixed periodicity.

I 60L = 7+3+4+4+4+4+8+4+8+4+4+6 L

II = 2+6+8+8+4+4+8+4+8+4+4 L

III = 20(3L) = 3(3(6L)) + 6L

The varied exchange between sections one and two is straight-
forward. In the third tenor statement the restatement of the
first period is very free; striking are the rising and falling
fifths in b. 37 and 39, which may be an attempt at affectively
setting Christ's last words on the cross, and the direct
canonic imitation between voices I and II at b. 47-51 and
49-53, and b. 52-55, 53-57, and 55-58. The leap of a seventh
to 'clamans' in II, b. 32-33 may also be deliberately affective.

Text: on Christ's Passion, similar to the text of Laus
honor (Cpc 228,3).

Remarks: For a voice-exchange motet the range (a 15th)

is wide and the counterpoint, with its intervals of 12ths and 10ths, is also wide.. Though notation and declamation are conservative,, the final cadence moves to a progressive 12-8 harmony.

BERc 55, 4
DRc 20, 6
Ob 7, 10 (II only)

Barrabas dimittitur

I

Barrabas dimittitur
 dignus patibulo
 et Iudaico
 Christus cum obprobrio

5 ceditur illudatur
 facie conspuatur
 sub Pilato Poncio

traditur affligitur
 10 diro crucis suspendio
 latronum in medio

cernitur contempnitur
 cuncta creans ex nichilo
 hinc clamavit sicio

15 sic gravi moritur
 monte Calvarie
 suspirio.

II

Barrabas dimittitur
 inmerito

reus cum efficitur
 quod nam probat sedicio
 5 et Christus occiditur
 nevo carens omnimodo

ceditur conspuatur
 clavisque confoditur

clamans inquit heloy
 10 hely lama zabathani

mox in cruce moritur
 morte cuius ilico
 genus Ade redimitur

15 ipsi laus igitur
 et iubilacio.

13 John 19:28

8 BERc: configitur
 9-10 Matthew 27:46
 15 BERc: Christo laus ergo

These texts expand on the language of a Matins responsory for Good Friday, Barabas latro dimittitur et innocens Christus occiditur (Brev.Sar. I, p.dccxci; AS, pl.226). The motet text Laus honor vendito (Cpc 228, 3) is in part quite similar.

Veni creator
T. Veni creator

Source: Ccc 65, fol. 135v (RISM no. 2).

Literature: Facs. in EECM 26, pl. 106. Sanders, "English Polyphony," pp. 223-24. Fenlon, Manuscripts, p.76-7.


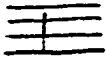

C.f.: whole chant setting of the Pentecost hymn Veni creator spiritus; melody is more melismatic than version in LU, p.885 and has been extended by three notes to provide tonal closure for the motet on F rather than on the chant final, G.

Form: triplum and tenor of an isoperiodic motet a⁴ (2+2) with broadly patterned tenor:

I 115L = 8(12L) + 19L

II = 1L + 19(6L)

Text: sets five stanzas of the Pentecost hymn, with an additional four syllables added to each odd-numbered line to provide successive couplets (except for the last) with 20 syllables, set regularly in 12L phrases; the final stanza is set to the last, 19L, phrase.

Notation: mensuration sign  in front of both voices; if interpreted (as seems reasonable) as specifying tempus imperfectum maior, its only practical effect is to clarify that the breve is binary, so paired semibreves are equal. Perfect-long rests are written in the manner described by Robertus de Brunham, i.e.  rather than . See Chapter 3, pp. 306ff.

Remarks: overall range at least E-dd, perhaps D-dd.

Ccc 65, 2

Veni creator spiritus-

Veni creator spiritus eximie
 mentes tuorum visita
 imple superna gracia mirifice
 que tu creasti pectora

5 qui paraclitus diceris egregius
 donum Dei altissimi
 fons vivus ignis caritas flameolus
 et spiritalis unctio

tu septiformis munere karismatum
 10 dextre Dei tu digitus
 tu rite promisso patris credencium
 sermone ditans guttera

accende lumen sensibus ut luceant
 infunde amorem cordibus
 15 infirma nostri corporis ut pareant
 virtute firmans perpetim

hostem repellas longius a subditis
 pacemque dones protinus
 ductore sic te previo
 20 vitemus omne noxium.

The Pentecost hymn, amplified by four syllables
 at the end of each odd-numbered line except the last.

5 paclitus

9-10 kar¹smat⁷ (inserted above munere dextre)

19 sit

1/3

Ccc 65, 2

Veni creator-T. Veni creator

Veni creator

Ve- ni cre- a- tor spi- ri- tus e- xi- mi- e men-

[T. Veni creator spiritus]

10 15

-tes tu- o- rum vi- si- ta im- ple su- per- na gra- ci- a ni-

20 25

-ri- fi- ce que tu cre- a- sti pec- to- ra qui pa- ra- cli- tus

30 35

di- ce- ris e- gre- gi- us do- num De- i al- tis- si- mi fons vi- vus-

2/4

40 45

ig- nis ca- ri- tas fla- me- o- lus et spi- ri- ta- lis un- cti- o

This system contains measures 40 to 45. The melody is written on a single staff with a treble clef and a key signature of one flat. It features various note values including eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are printed below the staff. The piano accompaniment is shown on a grand staff (treble and bass clefs) with whole and half notes.

50 55

tu sep- ti- for- mis mu- ne- re ka- ris- ma- te dex- tre De- i tu di- gi-

This system contains measures 50 to 55. The melody continues on the same staff, with lyrics printed below. The piano accompaniment continues on the grand staff.

60 65

-tus tu ri- te pro- mis- so pa- tris cre- den- ci- um ser- mo- ne

This system contains measures 60 to 65. The melody continues on the same staff, with lyrics printed below. The piano accompaniment continues on the grand staff.

70 75

di- tans gut- te- ra ac- cen- de lu- men sen- si- bus ut lu- ce-

This system contains measures 70 to 75. The melody continues on the same staff, with lyrics printed below. The piano accompaniment continues on the grand staff.

80

85

-ant in- fun- de a- mo-rem cor- di- bus in- fir- ma no- stri cor-po-

90

95

-ris ut pa- re- ant vir- tu- te fir- mans per- pe- tim ho- stem re-

100

105

-pel- las lon- gi- us a sub- di- tis pa- cem- que do- nes pro- ti- nus duc-

110

114

-to- re- sic te pre- vi- o vi- te- mus om- ne no- xi- um.

Radix Iesse

Source: Ccc 65, fol. 136 (RISM no. 3).

Literature: Facs. in EECM 26, pl. 107 and Fenlon, Cambridge Music Manuscripts, p.76. Fenlon, op.cit., p.77.

C.f.: none survives; perhaps it was related to the melody with which the text is found in Cu Hh.vi.11 (see below in remarks on Text).

Form: an isolated voice-part whose range and style of melodic cadencing suggest it is the lowest voice of a motet, possibly a duet motet with medius cantus. The motet is not tonally closed, and the frequent sounding of low Bb is remarkable. There is considerable small-scale melodic and rhythmic repetition, especially of those figures noted on the third page of the transcription. These, along with the phrase lengths, indicate a regular grouping of three breves into a perfect long, and help to justify the insertion of a rest at bar 105. Phrase lengths are mainly in multiples of 3B, but are not entirely regular, especially in the second half.

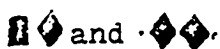
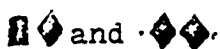
$$120B = 18 + 12 + 9 + 15 + 13 + 20 + 18 + 8 + 7$$

$$\left[\overset{\sim}{=} 18 + 12 + 9 + 15 + 12 + 21 + 18 + 15 \right]$$

The text divides the part after bar 67 ($120 \overset{\sim}{=} 66 + 54$).

Text: to the BVM, topically appropriate for the Annunciation and Christmas season. The verses set here are the third and final stanza of Ortum floris, a poem found in Cambridge University Library, MS Hh.vi. 11, fol.69v-70, where it is set to a monophonic tune. Very probably the motet set stanzas 1 and 2 of this poem in a missing upper voice. The

text is listed in Chevalier as both 31387 and 39809, and is edited from the unique source in both AH 20, pp.51-52 and AH 45b, pp.23-24. Ortum floris is also listed in Gordon Anderson, "Notre Dame and Related Conductus -- A Catalogue Raisonné," as no. L81. It is discussed in Gennrich, Die Kontrafaktur im Liedschaffen, pp.21 and 76-78, where reference is given to a musical concordance with Provençal text, Quant voi née (Milan, Bibl. Ambrosiana, MS R71 sup., fol. 143; Rayn. 534). Gennrich gives a comparative transcription of the settings on pp.229-30. The following pages of this report provide a full transcription of Ortum floris.

Notation: tempus perfectum maior with few minims. The note heads are carefully spaced for declamation. As noted above, the long is probably perfect. Most minim activity falls on the third breve of a perfection, though this is not invariably the case. The rhythms  and  are both written, so it seems that paired semibreves probably ought to be read unequally in the order 1+2.

Remarks: overall range may have been as great as Bb-bb^b.

Ccc 65, 3

Radix Iesse

	Radix Iesse pullulat in messe messem esse novimus expresse		Plebs fidelis careat querelis mors crudelis 25 fugit plenis velis
5	non deleri set impleri quod erat nescesse venter gerit quod mox erit		non invitus est unitus vestris parentelis per quem fructus
10	manifestans res se	30	mortis ictus est cum suis delis
	caro Deum operit nec pudorem deserit		patris unigenitus sumpsit carnis habitus
	set asserit nil interit	35	divinitus O inclitus sermo Gabrielis est auditus redimitus
15	virginis ob esse mortem terit mortem serit legem sic implesse iam non erit	40	salutis medelis sit sopitus redimitus
20	timor perit Eve mors transgresse.		Deo laus in celis.

The third and concluding stanzas of a poem, Ortum floris, found in Cambridge University Library, Hh.VI.11, fol.69v-70 set to a monophonic tune. Text ed.: AH 20, p.51-2. Ed. of the musical setting given on the following two pages.

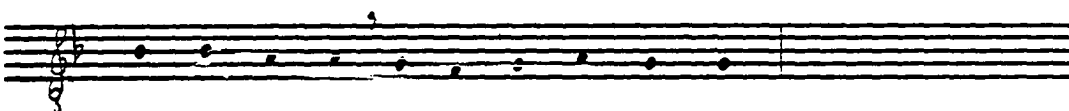
2	<u>Ccc 65</u> : in mense
9	qua erit
13	assit
26	plenus
34	divinutus

ORTUM FLORIS

Cambridge, University Library, Hh.VI.11. fol.69v-70



1. Or- tum flo- ris con- ci- nat laus o- ris-
2. Ex- ar- de- scit ru- bus nec ta- be- scit
3. Ra- dix ies- se pul- lu- lat in mes- se
4. Plebs fi- de- lis ca- re- at que- re- lis



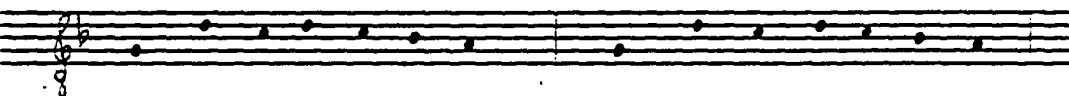
vas dul- co- ris mi- ri flos o- do- ris
 vir- ga cre- scit Aa- ron et fron- de- scit
 mes- sem es- se no- vi- mus ex- pres- se
 mors cru- de- lis fu- git ple- nis ve- lis



flos e- ta- tis no- vi- ta- tis ra- di- us splen- do- ris
 a- la- thi- a ca- nit qui- a sen- sus ob- tu- me- scit
 non de- le- vit sed ex- ple- vit quod e- rat ne- sces- se
 non in- vi- tus sed u- ni- tus no- stris pa- ren- te- lis



de Be- a- tis ce- li pra- tis ver- nans in his o- ris.
 dum Ma- ri- a ma- ter pi- a par- tu pa- rem ne- scit.
 ven- ter ge- rit quod mor- e- rit ma- ni- fe- stans res se.
 per quem stric- tus mor- tis ic- tus est cum su- is te- lis.



O- dor ti- ni- a- ma- tis	vas ple- num a- ro- ma- tis
Pa- trem pa- rit fi- li- a	na- tu- re con- tra- ri- a
Ca- ro De- um o- pe- rit	nec pu- d- rem de- se- rit
Pa- tris u- ni- ge- ni- tus	sump- sit car- nis ha- bi- tus



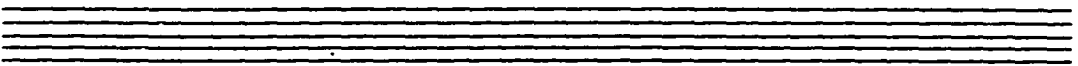
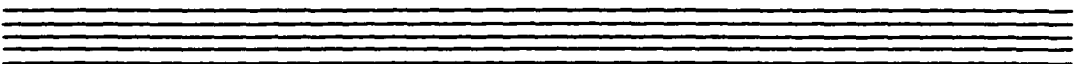
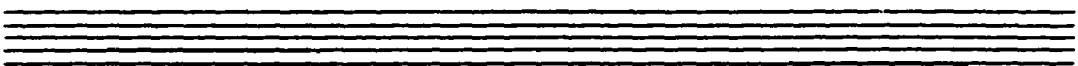
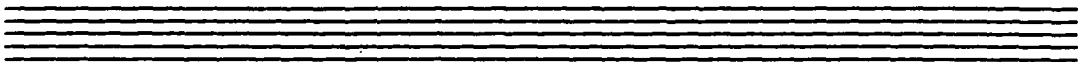
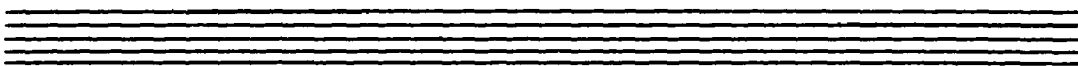
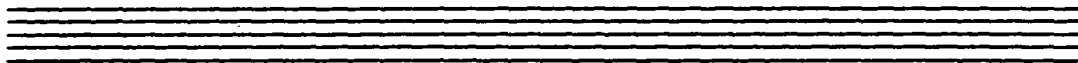
fon- tis- ma- tis bap- tis- ma- tis un- da pu- ri- o- ris
 sunt ta- li- a sed gra- ti- a ce- ci- tas de- cre- scit
 sed as- se- rit nil in- te- rit vir- gi- nis ob es- se
 di- vi- ni- tus dum in- cli- tus ser- mo Ga- bri- e- lis



fir- ma ra- tis nau- fra- ga- tis fluc- ti- bus er- ro- ris
 o- me- ly- a pro- phe- ti- a pre- sen- ti pa- te- scit
 mor- tem te- rit mor- tem fe- rit le- gem sic im- ples- se
 est au- di- tus re- di- mi- tus sa- lu- tis me- de- lis



da- tur na- tis E- ve gra- tis or- tus re- damp- to- ris.
 Y. sa- y- a te- ste vi- a le- gis in- no- te- scit.
 iam non e- rit ti- mor pe- rit E- ve mors trans- gres- se.
 sic so- pi- tus cul- pe ri- tus De- o laus in ce- lis.



Cor 65, 3

Radix Iesse

 $\frac{1}{3}$

Radix iesse Ra- -dir ies- se pul- lu- lat in mes- se

mes- sem es- se no- vi- mus ex- pres- se non de- le- -ri

set im- ple- ri quod e- rat ne- scas- se ven- -ter ge-

-rit quod [mor] e- rit ma-ni-fe-stans res se ca- ro De- um

o- pe- rit nec pu- do- rem de- se- rit set as-s[e- r]it nil in- te- rit

vir- gi- nis ob es- se mor- tam te- rit mor- tam se- rit

60 65 $\frac{2}{3}$

le-gem sic im-ple-sse iam non e- rit ti- mor pe- rit E-ve mors trans-gres-

-se, Plebs fi- de- lis ca-re-at que-re-lis mors cru- de- lis fu-git

75 80 ple- nis ve- lis non in- vi- tus est u- ni- tus ve- stris pa- ren-

85 90 -te- -lis per quem fruc- tus mor- tis ic- tus est cum su- is

95 de- lis pa- tris u- ni- ge- ni- tus sump- sit car- nis ha- bi- tus di-

100 105 -vi-ni-tus o in- cli- tus ser- mo Ga-bri-e- lis est au- di- tus re- di-

三

120

De-o laus in ce-lis.

A handwritten musical score on a five-line staff. The notation is in a single system, starting with a treble clef. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics 'De-o laus in ce-lis.' are written below the staff, aligned with the notes. The number '120' is written above the staff at the beginning of the line.

Most common rhythmic figures:

The image shows a single staff of music with several measures of handwritten notation. The notation includes quarter notes, eighth notes, and sixteenth notes, with some measures containing rests or specific rhythmic patterns. The staff is drawn with five lines, and the notes are written in a simple, hand-drawn style.

Melodic "cadence figures"

This melodic motion most often drives to the first breve of a perfection.

Virgo mater salvatoris
 Virgo pia vite via
 T. (Kyrie)

Source: Cfm, fol. 1-1v (no. 1).

Literature: Ed. in PMFC XVII. Facs. in EECM 26, pl. 143-144. Lefferts and Bent, "New Sources," pp.286-89.

C.f.: unlabelled in the MS; whole chant setting of a Kyrie melody (related to Vat XII ("Pater cuncta") and also to Sarum 22) whose present version is found only in insular sources (see, for instance, Paris, Bibliotheque de L'Arsenal, MS 135, fol. 233v).

Form: motetlike troped chant setting, in 9 sections with considerable contrapuntal repetition following the repetitions in the chant melody; similar in approach to, though perhaps slightly later in date of composition than, troped Kyrie settings found in the Worcester fragments and concordant sources (see PMFC XIV, App. 21 and Lefferts and Bent, "New Sources," pp.277-281).

Text: Kyrie trope addressing Father, Son, Holy Ghost, and the Virgin Mary; unlike the other known troped Kyrie settings, this one does not expand upon a Latin text already associated with the plainchant, so far as we know at present.

Cfm., 1

Virgo mater salvatoris - I

Virgo mater salvatoris
flos salutis et decoris
nimia eleyson.

5 Jhesu fili creatoris
curie superioris
matris precibus eleyson.

Virginalis pater prolis
redemptis cruore nobis
pie eleyson.

10 Rex ingenite
matris virginie
effectus prescius eleyson.

15 Fons misericordie
iudex venturi seculi piissime
eleyson.

Sanctorum summe gracie
pia prece virginis Marie
eleyson.

20 O paraclite
largitor venie
facture proprie
eleyson.

25 Virginis alme puerpere
proles atque deice
prece matris Marie
eleyson.

30 Lator nove iusticie
princeps celestis patrie
dux et rector superne leticie.
Pater glorie
O fili Marie
Jhesu nobis pie
eleyson.

Cfm., 1

Virgo mater salvatoris - II

- Virgo pia
vite via
a malis tuos
tuere servos
5 eleyson.
- Celi dominatrix
orbis imperatrix
delictorumque cunctorum
expurgatrix
eleyson.
- 10 Verbo credens Gabrielis
angeli missi de celis
pie eleyson.
- Virgo plena gracie
remedium dans indulgencie
15 eleyson.
- Cuius puerperium
nostre delet obprobrium
tristicie eleyson.
- Vere vena venie
20 fons misericordie
datrix indulgencie
eleyson.
- Maria letare
pulcra tam preclare
25 nostri memorare
eleyson.
- Tu refecta gaudio assidue
in celi palacio nobis plausus provide
eleyson.
- 30 Nos erepta de gena draconis herebi
nos tua virtute
protegas et foveas pie.
Tua pietate et virginitate
fac ne privemur a te
35 Maria eleyson.

Jhesu redemptor omnium
 T. Jhesu redemptor omnium
 Jhesu labentes respice

Source: Cfm, fol. 2 (no. 2).

Literature: Ed. in PMFC XVII. Facs. in EECM 26, pl.145; Fenlon, Cambridge Music Manuscripts, p.71. Lefferts and Bent, "New Sources," pp.289-91; Fenlon, op.cit., p.72.

C.f.: hymn for the Common of a Confessor; written once, to be sung four times in full.

Form: isoperiodic duet motet a3 with medius cantus; declamation mostly on longs and breves.

I 80L = 1L + 7(10L) + 9L
 II = 4(20L) = 4(4(5L))
 III = 12L + 7(10L) + 8L

Text: to Jesus and St. Augustine of Hippo.

Remarks: unusually wide range of voice parts; I and II span a 10th and an 11th, respectively, and the motet spans a 17th overall.

Acceleration of declamation in the middle of a musical phrase is relatively unpatterned in Jhesu redemptor, where 24 syllables (3x8pp) must be compressed into the space that would accommodate only 19 syllables if regularly declaimed on long and breve.

Cfm, 2

Jhesu redemptor - I and II

Jhesu redemptor omnium
labencium fidelium
dire necis discrimine

5 qui merito fastigium
per primi patris viciū
amiserint leticie.

Cotidie dilabatur
quamplurimu[m] illuditur
periculis inficie

10 diversis et affligitur
amurca mens inficitur
in hac valle miserie.

Mundus caro demonia
immensa movent prelia
15 cubilibus fragilium

ergo prece persedula
suspirat omnis anima
plum querens remedium.

Adire decet Dominum
20 vota videns labilium
natum de matre virgine

reducat quicquid devium
ut det celi palacium
et sanctos patres querere.

8 MS hole
9 insicie

Jhesu labentes respice
videndo reos corrige
sue fave mesticie
in hac die leticie

clementius libamine
cuius natale colere
munus volentis suscipe.

Augustini laudabilis
doctoris extat abilis
virtus claret sciencie

per avium viantibus
effundens et errantibus
causam quam hausit avide.

Ipsū vocemus iugiter
suspiriis suaviter
per vocis laudem carminis

ut ipse Deum invocet
iniquam causam revocet
de noxiis acerrimis.

Nos servulosque leviget
merentes penam indiget
erga regem victorie

salutis simus memores
et ut celi participes
sanctorum patrum glorie.

2 peravium viantibus written
and cancelled
7 colere written before
suscipe(but no notes)
19 acriminis?
9 dortoris

Suffragiose virgini
Summopere sanctam Mariam
T.

Source: Cfm, fol. 2v (no. 3).

Literature: Ed. in PMFC XVII. Facs. in EECM 26,
pl.146. Lefferts and Bent, "New Sources," pp.291-94.

C.f.: unidentified, probably a chant melisma; stated
seven times with, with a constantly shifting relationship to
the isorhythmic talea.

Form: isoperiodic, with strict isorhythmic repetition
of a module of 2L (= 6B). See Chapter 2, pp.140-41.

Text: miracles of the BVM, in large part illegible to
to heavy wear. See Chapter 4, pp.335-36.

Cfm. 3

Suffragiose virgini - I

Suffragiose virgini
 quidam Marie clericus
 devotus erat 2[]pum
 set [] ianus lubricus

5 provisum acsi iudicem
 hic quidam vite rapitur
 []nit proprio
 dampnose pone traditur

10 regina ait iudici
 hunc dona michi clericum
 ut mei unus g[]
 [] ait habe miserum

15 si ut hac nre corrigat
 ut illa dicat clerico
 ne tibi penis a[]pat
 te corrigere relinquo

20 hic alapere vigilans
 religionem peciit
 quamdiu vixit predicans
 sancte Marie memorans
 prese[]iit.

Text whole but badly worn.

Cf., 3

Suffragiose virgini - II

- Su[m]mopere
 sanctam Mariam clericus
 quidam bo[]rit
 qui domos agros opida
 5 [] opes habuit

 quem coegere nubere
 ut se et [] geret
 [] sui iagere
 quod cum et ipse faceret

 10 oranti sibi []
 virgo Maria paruit
 qui infundi []ido
 seri erras et arguit

 15 racur ait aliam
 proposci isti feminam
 amor en vite marcuit
 [] coluit

 sed gra ex rade impera
 a agr ens et habitum
 20 religionis induit
 [].

Text whole but badly worn.

Mulier magni meriti
Multum viget virtus
T.

Source: Cgc 512, fol. 246v-247 (RISM no. 1).

Literature: Ed. in PMFC XV, 25 and in Wibberley, "English Polyphonic Music," pp. 263-267. Facs. in EECM 26, pl. 120-121; dipl. facs. in Apfel, Studien II, pp. 66-67. Apfel, Studien I, p. 29; Harrison, "Ars Nova," p. 75; Sanders, "English Polyphony," pp. 201-203; idem, "Tonal Aspects," pp. 24-26; idem, "England: From the Beginning," p. 288.

C.f.: free; a tuneful double versicle pes with ouvert and clos cadences, in two 9L phrases; stated three times.

Form: paired strophic variation with quasi-refrain over the final five notes of the tenor's clos cadence:

AA'x BB'x CC'x.

Loose periodicity on a module of 9L as a result of periodic phrase scheme with adjustment for exact repetition within each paired strophe:

$$\begin{aligned} \text{I} \quad 54\text{L} &= \underline{3} + \underline{(6+3)} + \underline{(6+4)} + \underline{(5+4)} + \underline{(5+2)} + \underline{4} + \underline{(3+2)} + \underline{4+3\text{L}} \\ &= (3+9+10+9+7+4+5+4+3)\text{L} \end{aligned}$$

$$\begin{aligned} \text{II} \quad &= \underline{7} + \underline{(2+7)} + \underline{(2+7)} + \underline{(2+7)} + \underline{(2+3)} + \underline{6+3+6\text{L}} \\ &= (7+9+9+9+5+9+6)\text{L} \end{aligned}$$

$$\text{III} \quad = 3(18\text{L}) = 3(9+9)\text{L}$$

Text: to St. Katherine, in language similar to that of her legend as printed in, for example, Brev. Sar.

Notation: down-stemmed major semibreve and dots of division; see Chapter 3, pp. 242-44. PMFC XV edition does

not resolve the occasional rhythmic conflicts in s groups, and treats occasional group of 3 s without down-stem differently from those with such stems.

Remarks: acceleration to faster rhythmic values and rise in tessitura as motet progresses; very little homorhythmic patter on s, though. Harrison has observed ("Ars Nova," pp.75-76) that Mulier magni meriti and another Cgc 512 motet, Suspiria merentis (no. 5), share in common a distinctive melodic device -- falling fifths in semibreves, generating melodic-rhythmic activity within a single harmony. Similar rocking fifths can be seen in Barrabas dimittitur (BERc 55, 4) in breves.

Cgc 512, 1

Mulier magni meriti - I

Mulier magni meriti

iubar Alexandrie
arguit Maxencium
sine misericordia
5 persequentem
Christianum populum

dum fidem ecclesie
odit sacre falsum
coli iussit ydolum
10 sed virgo gracilis
Caterina
ydolis contraria

Christi legem tenuit
docuit et habuit
15 in memoria
unde Maxencius
furibundus
evitat talia

O virgo candida
20 fulgida graciosa
linque hunc errorem
et Deo nostro
prebe favorem

aut retores ab omni mundi
25 climate parabo
tuum ad honorem

quos convertibat
Christo dantes honorem

post machinatam totam rotam
30 in incredulorum
vertendo dolorem

martiris fert florem.

This layout, following the musical phrases, attempts to show the verse structure as well. The end rhymes -um, -ia, and -rem provide some definition, although the switch from the first to the second occurs in the middle of a phrase.

Cgc 512, 1

Mulier magni meriti - II

Multum viget virtus marcet viciū

dum Caterina parvipendit Maxencium

dum convertibat eius coniugem

atque duceū Porphirium

5 a furia

ac disputando vicit rethorum

tam validum consorcium

scientia

dum rotas fregit

10 quasque peregit

gens malivola Dei amica

pudica quam regis inimica

Maxencia celica faciens terrestria

non sapit

15 hinc benivola nimphala

gravida gaudia

in poli patria

iam capit.

2 four syllables missing in this line

Princeps apostolice

Source: Cgc 512, fol. 247v (RISM no. 2); DRc 20, fol. 2v (RISM no. 4).

Literature: Facs. in EECM 26, pl. 142 (Cgc); pl. 152 (DRc).

Form: isolated triplum of a motet a3 with stratification of rhythmic activity; although tenor is lost, repetition of phrase scheme and melodic material after 26L indicates it was stated twice. Periodic phrase scheme with adjustment for repetition exactly over each tenor statement: $52L = 2(26L) = 6L + 3(5L) + 6L + 5(5L)$, in other words $2(6L + 4(5L))$ with an adjustment of the 5th and 6th phrases in order to overlap across the point of repetition in the tenor, presumably to bridge rests there in that voice.

Text: for the Common of Apostles, related to the sequence Alleluya nunc decantet for that feast. See Chapter 4, pp. 343-44.

Notation: both sources use down-stemmed semibreve on the first of groups of three s. See Chapter 3, pp. 242-44.

Remarks: This edition basically follows the readings of DRc 20 in notes and text.

Cgc 512, 2
Drc 20, 4

Princeps apostolice

Princeps apostolice
 turme per Neronem
 poli stat in apice
 crucis per agonem

This ed. follows Drc;
 variants in Cgc 512:

- 5 Paulus doctor gentium
 in urbe Romana
 decollatus meruit
 celorum archana
- 10 cultor crucis sedulus
 triumphat Andreas
 quem misit incredulus
 ad celos Egeas
- 15 Iacobum Iudayca
 gens vexit in altum
 Iacobo malicia
 dat Herodis saltum
- 20 Philippus incredulos
 in fide firmavit
 Iohannem convivio
 Christus invitavit
- mundum liquit flebilem
 ministrans Matheus
 et illius sanguinis
 Hirtacus est reus
- 25 Thomam fessum lancea
 Indi contestantur
 Symon Iudas laurea
 pariter ornantur
- 30 Indis vite dogmata
 dat Bartholomeus
 set Mathiam sublimat
 sorte sua Deus
- 35 Barnabas martyrio
 hanc vitam peregit
 hos de mundi finibus
 rex Christus elegit
- 40 per hos nos salvificet
 rex qui cuncta regit
 qui per horum dogmata
 dispersos collegit.

- 1 apostolorum
 7 decolatus
 13 Iudaica
 15 Iacobum
 16 Herodes
 17 incredulas
 22 minister
 24 Irtacus
 27 Simon
 28 periter
 29 urbe (for vite)
 31 sublevat
 32 decus
 33 martirio
 37-40 rubbed away.

DRe: 20, 4; Cgc 512, 2

Princeps apostolice

1/2

Prin- ceps a- po- sto- li- ce tur- me per Ne- ro-

5



-nem po-li stat in a-pi- ce cru- cis per a- go- nem


Pau-lus doc-tor gen-ti-um in ur-be Ro-ma-na de-col-la-tus me-ru-

10



-it ce-lo-rum ar-cha-na cul-tor cru-cis se-du-

15



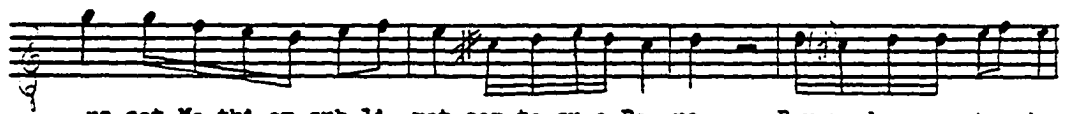
-lus tri-um-phat An-dre-as quem mi-sit in-cre-du-lus ad ce-los E-ge-

-as Ia-co-bum iu-da-y- ca gens ve-xit in al-

2/3

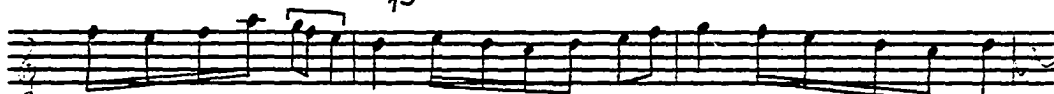


40



-us set Ma-thi-am sub-li- mat sor-te su-a De- us Bar-na-bas mar-ty-ri-o

45



hanc vi-tam per-e- -git hos de mun-di fi-ni- bus rex Chri-stus e- le-



-git per hos nos sal-vi-fi- cet rex qui cun-cta re-

50



-git qui per ho-rum dog-ma- ta di-sper-sos col-le- git.



Virgo Maria
 O stella marina
 Virgo Maria
 Flos genuit

Source: Cgc 512, fol. 248^V-249 (RISM no. 3); Cpc 228, fol. i^V (RISM no. 2) preserves I and II only.

Literature: Ed. in PMFC XVI, 97 and in Wibberley, "English Polyphonic Music," pp. 268-274. Facs. in EECM 26, pl. 122-23 (Cgc) and pl. 203 (Cpc); dipl. facs. in Apfel, Studien II, pp. 68-69. Apfel, Studien I, p. 29; Harrison, "Ars Nova," pp. 76-77; Sanders, "English Polyphony," pp. 92, 197.

Form: free setting; repeat of whole with voice exchange within upper and lower pairs of voices; more complex internal structure. See Chapter 2, pp. 79-84.

Text: to the BVM.

Notation: binary long and breve; probable binary semibreve.

Cgc 512, 3;
Cpc 228, 2

Virgo Maria - I and II

Virgo Maria patrem parit filia
 O privilegia omnipotentis nova gracia
 benigna regina
 O sola mater superavit alma lilia
 5 protulit eya mira paritura puerperia
 lacte proprio Dei filium dulcis lactavit
 vale Maria mater pia nova medicina
 flos sine spina sola piscina
 nos a O stella
 10 et vite via melodia porrige divina
 post exilia.

O stella marina
 nos a ruina et fecis storia
 stella matutina carina supina
 15 reis nova medicina
 vina spina exules
 repentina protege ruina regina
 peregrina nos sentina
 flos spina divina presidia
 20 regina piscina flos matutina
 vite sentina
 de Maria matre pia sola peregrina
 a ruina marina
 carina resina
 25 de vite rosa primaria.

There is hocketing between the texts of lines
 9 and 23. Together they read:

[protege] nos a ruina O stella marina.

4 Cgc 512: suspiravit
 10 for via, an abbreviation ma (=mea?)
 12 stella written twice

- Virgo Maria flos divina
 filia Domini eximia
 O mater pura paritura filiis
 date nova sine fine
 5 supplices a repentina
 protege ruina flos divina
 Maria mater pia regina filia
 vite via melodia
 mater paritura
 10 summum regem et per legem
 Domini natum per beatum
 qui carina supina
 ventrem Christum.
- Flos genuit regina qui tenuit
 15 omnium incarnatum Dominum rerum
 et solidum et verbum celum splendidum
 sola mater superavit alma liliū
 protulisti eya mira paritura puerperium
 dudum iacet in profundum
 20 ergo laudemus ovando cum letabundo
 gaudio iubilo concio fervet in preconio
 virgo mater loca nato celi solio.

8 for via, an abbreviation ma (=mea?)

Vir-go Ma-ri-a pa-trem pa-rat fi-li-a o pri-vi-stel-la ma-ri-na

Vir-go Il-la-ri-a flos di-vi-na fi-li-a do-mi-ni

Flos ge-nu-it re-gi-na qui te-na-it om-ni-a

-le-gi-a Em-pi-po-ten-tis no-va gra-ci-a be-nes a-nu-i-na et fe-cis So-ci-a stel-la ma-tu-ti-na

-pi ex-i-mi-a c ma-ter -um in-car-na-tum do-mi-num re-rum et so-li-

20 25

-na re-gi-na

ca-ri-na su-pi-na re-is no-va me-di-ci-na

vi-na spi-na

pu-ra pa-ri-tu-ra fi-li-is

da-te no-va si-ne fi-ne

-um et ver-bum ce-lum splen-di-dum

so-la ma-ter su-per-a-vit al-ra

b' d

30

fi-li-a

ex-u-les

sup-pli-ces a

fi-li-um

pro-tu-lit

re-pen-ti-na

re-pen-ti-na

pro-te-ge-ra-i-na

pro-tu-lis-ti

e-ya mi-ra pa-ri-tu-ra puer-

d d''

35 45 45

-pe-ri-a lac-te pro-pri-o de-i fi-li-um
pe-re-gri-na nos sen-ti-na flos spi-na di-vi-na pre-si-di-a
Ma-ri-a ma-ter pi-a re-gi-na fi-li-a
-pe-ri-um du-dum ia-cet in pro-fun-dum er-

50

dul-ci lac-ta-vit va-le Ma-ri-a ma-ter pi-a no-va me-di-ci-na flos si-ne
re-gi-na pis-ci-na flos ma-tu-ti-na vi-ta sen-ti-na de Ma-ri-a
-te me-a me-lo-di-a ma-ter pa-ri-tu-ra sum-mum
-ge-lu-de-mus o-va-n-do Cum le-ta-bun-do qua-di-

55

60

4/4 94

spi - na so - la pis - ci - na ros a o stei - la et vi - te re - a re - di - z
ma - tre pi - a so - la pe - re - gri - na a ra - i - na ma - ri - ma ce - ri - na
re - gem et per le - gem de - mi - ni na - tum per be - a - tum qui ca - ri -
o in - bi - lo con - ci - o fer - ret in pre - co - ni - o

e'' e'

65

70

pr - ri - ge di - vi - na post ex - i - li - a
re - si - na de vi - te ro - sa pri - ma - ri - a
- na su - pi - na ven - trem Chri - stum
vir - go ma - ter lo - ca na - to ce - li so - li - o

e'

Tu civium
O cuius vita
Tu celestium
Congaudens

Source: Cgc 512, fol. 252v-253 (RISM no. 4).

Literature: Ed. in PMFC XVI, 98 and in Wibberley, "English Polyphonic Music," pp. 275-281. Facs. in EECM 26, pl. 124-125; dipl. facs. in Apfel, Studien II, pp. 70-71. Apfel, Studien I, pp. 20ff, 29, 52; Sanders, "English Polyphony," p. 92.

Form: as in Virgo Maria, above; see Chapter 2, pp.79ff.

Text: to St. Peter.

Notation: as in Virgo Maria, above.

Cgc 512, 4

Tu civium - I and II

- Tu civium primas
 per imperium summi celestium patris
 tu apostolorum princeps es
 sancte Simon
 5 fundamentum per te crescit
 documentum donanti fidei
 sancte Simon
 Bariona Christo cognominaris
 in gracia tua memoria
 10 iocundetur agmina
 super te corroborata fide catholica
 neque quod qui de nichilo pro me
 que que creavit non revelavit
 mundum qui reconciliavit.
- 15 O cuius vita fulsit ita mira gracia
 per unigenitum exora filium
 supera regentem regem
 glorificatum domina
 sed ipse tibi ne celat sua pater
 20 sacra nova misteria se revelat
 sed de futura super ecclesiam nostram
 et idem glorificatur
 pater fulgida
 fons milicie
 25 cum leticia
 de crimina
 modulamina per totum celica
 canunt hodie colegia
 gaude dicencia.

Cgc 512, 4

Tu civium - III and IV

- Tu celestium primas civium
 Simon
 tu apostolorum omnium es princeps
 Petre sancte
 5 te crescit solidum
 per petre fundamentum
 et documentum Christi
 tu Bariona cognominaris
 gracia in tua memoria hinc.
- 10 Congaudens
 super te fundata agmina celestia
 confinia per te fruata
 in fide catholica
 ubi preconia laudum
 15 cum melodia canora
 celebrant solempnia
 Simon sancte pro nobis implora
 regentem sublimia prebe solacia
 lumina sublimina
 20 quo angelica conregnant.

6-7 needs another syllable for good text underlay
 8-9 five syllables missing between these lines

9 gracia problematic
 12 fruata problematic

GCE 512, 4

TU CIVIUM PRIMAS

Handwritten musical score for 'TU CIVIUM PRIMAS'. The score is written on four staves. The first staff is for the vocal line, with lyrics 'Tu civium' and 'Tu ci-vi-um pri-mas'. The second staff is for the bass line, with lyrics 'Darius' and 'cu-rus vi-ta ful-sit i-ta mi-ra gra-ci-'. The third staff is for the tenor line, with lyrics 'Tu ce' and 'Tu ce-les-ti-um'. The fourth staff is for the piano accompaniment, with lyrics 'Congaudens' and 'Con-gau-dens su-per te fun-dita g-mi-na ce-les-ti-'. The score includes a key signature of one sharp (F#) and a time signature of 1/4. There are measures numbered 5 and 10.

Continuation of the handwritten musical score for 'TU CIVIUM PRIMAS'. The score is written on four staves. The first staff is for the vocal line, with lyrics 'per in-pe-ri-um' and 'sum-mi ce-les-ti-um pa-tris'. The second staff is for the bass line, with lyrics 'per u-ni-ge-ni-tum ex-o-ra' and 'fi-li-um su-pera-re'. The third staff is for the tenor line, with lyrics 'pri-mas ci-vi-um Si-mon tu a-pos-to-lo-rum om-ni-um'. The fourth staff is for the piano accompaniment, with lyrics 'a con-fi-ni-a per te fru-a-ta in fi-de ca-tho-li-ca'. The score includes a key signature of one sharp (F#) and a time signature of 1/4. There are measures numbered 10 and 15.

2/4

20 25

tu a-pos-to-lo-rum prin-ceps om-ni-um es san-cte Si-mon fun-du-
 -gen-tem re-gem glo-ri-fi-ca-tum do-mi-na
 es prin-ceps Pe-tre
 u-bi pre-co-ni-a lau-dum

30 35

-mon-tum per te crescit do-cu-men-tum de-nan-ti fi-de-i
 sed Chri-ste ti-bi ne ce-lat su-a pa-ter sac-ra no-va mi-ste-ria se re-ve-
 san-cte te crescit so-li-dum per Pe-tre
 cum me-lo-di-a ca-no-ra ce-le-brant so-lemp-ni-

44 45

san-cte Si-mon Ba-ri-o-na Chri-sto cog-no-mi-na-ris in gra-cia tua me-
 -lat sed de fu-tu-ra su-per ec-cle-si-am no-stram et
 fun-da-men-tum et do-cu-men-tum
 -a Si-mon san-cte pro no-bis im-pio-ra re-gen-

e a'

a... 50 55

-no-r-a io-cun-de tur ag-mi-na su-per te cor-ro-bo-ra-ta
 i-dem glo-ri-fi-ca-tur pa-ter ful-gi-da fons mi-li-ci-e cum le-ti-ci-a
 Chri-sti tu Ba-ri-o-na
 -tum sub-li-mi-a pre-be-so-la-ci-a

a' p'

4/4

60 65

fi-de ca-tho-li-ae nec-que quod qui de ni-chi-lo pro me que-que cre-a-vit non re-re-
de cri-mi-na mo-du-la-mi-na per to-tum ce-li-ca ca-nunt ho-
cog- no- mi- na- ris
lu-mi-na sub-li-mi-na que an-ge-li-ca con-reg-nant

sf *f*

70

ta-vit mun-dum qui re-con-ci-li-a-vit
di-e co-le-gi-a gau-de di-cer-ci-a
gra-tia in tu-a me-mo-ri-a hinc

sf

Suspiria merentis
Meroris stimulo
T.

Source: Cgc 512, fol. 253v-254 (RISM no. 5).

Literature: Ed. in PMFC XV, 26; Sanders, "Tonal Aspects," pp. 28-30; and in Wibberley, "English Polyphonic Music," pp. 282-288. Facs. in EECM 26, pl. 126-127; dipl. facs. in Apfel, Studien II, pp. 72-73. Apfel, Studien I, p. 29; Harrison, "Ars Nova," p. 76; Sanders, "English Polyphony," pp. 209-13, 215; idem, "Tonal Aspects," pp. 26-27; idem, "England: From the Beginning," pp. 287-88.

C.f.: six-pitch series (DGFCDC) stated 19 times; this ostinato recurs each time in one of four rhythmic configurations (abcd) repeated thus:

aa bb aa bb cc bb dd bb d bb.

Form: 5-refrain form with simple periodicity; melodic repeat with ouvert and clos cadences over double tenor statements. Sanders calls it a variation motet.

Text: to the Holy Spirit at Pentecost.

Remarks: refrain only written out once in each voice; see Chapter 2, pp. 109-111. See also the remarks on Mulier magni meriti (Cgc 512, 1) above.

Suspiria merentis
 anime nociva moderare
 ne res amare mentis
 intime cor faciat errare.

5 Spiritus alme tuos
 regere dignare
 premat onus famulos
 ne nos seculare.

10 De fonte vanitatis
 amare solent
 opes emanare
 que bone delicatis
 in vita patent
 mortuis amare.

15 Spiritus alme ne nos seculare.

20 Honor in hora preterit
 scis qui degerare
 raroque cui deperit
 scitur remeare.

Spiritus alme ne nos seculare.

30 Cur id a quo deluditur
 tantum adamatur
 a quo nemo reficitur
 cum possideatur
 nec minus ecce moritur
 hic qui dominatur
 quam in rosa qui nascitur
 atque famulatur.

35 Spiritus alme ne nos seculare.

40 Nemini unquam accidit
 ortus salutare
 effluit atque refluit
 quasi magnum mare.

Spiritus alme ne nos seculare.

20 scit

Meroris stimulo
fessus eiulo
dire lanceor
fides in exilio
5 cum obprobrio
lugiet amor.

Sancte spiritus
fer remedia
ne spem penitus
10 tollant tedia.

Capit adulacio
sine dubio
meri premia
laudat simulacio
15 cum mendacio
bleso vicia.

Sancte spiritus tollant tedia.

21 Pater enim moritur
ignominia
heres nunc conqueritur
nova talia.

25 Sancte spiritus tollant tedia.

Sunt fallacia
30 queque secularia
cuique labilia
vaga [et] varia
transitoria
sunt eo debilia
35 nulli fidelia
immo flebilis.

Sancte spiritus tollant tedia.

41 Quem seculare
decus sequitur
tandem amare
plus eo labitur.

45 Sancte spiritus tollant tedia.

15 dum

Thomas gemma cantuarie
 Thomas cesus in doveria
 Primus tenor
 Secundus tenor

Source: Cgc 512, fol. 254v-255 (RISM no. 6); US-PRu 119, frag. A, fols. 4, 3v, 2, 5v (RISM no. A4); Ob 20, fol. 35, 34v (RISM no. 67 = WF,67), I and IV only.

Literature: Ed. in PMFC XIV, 61; Dittmer, MSD 2, 67; Levy, "New Material," pp. 234-39; Stevens, Music in Honour of St. Thomas, 6; Wibberley, "English Polyphonic Music," pp. 289-301. Facs. in EECM 26, pl. 128-129 (Cgc), pl. 210-211 (US-PRu), pl. 212 (Ob 20); Dittmer, Oxford Liturgical D 20, pp. 43-44. Apfel, Studien I, p. 52; Dalglish, "Variation," pp. 46-47; Dittmer, MSD 2, pp. 46-47; Harrison, MMB, pp. 144-145; idem, "Ars Nova," p. 77; Hughes, WMH, p. 105; Levy, "New Material," pp. 224, 228, 230; Sanders, "English Polyphony," pp. 207-209; Stevens, "St. Thomas," pp. 341-342. Recorded on discs Experiences Anonymes EA-0024 and Nonesuch H-71292.

Form: motet a4 (2+2) in periods of varied voice-exchange punctuated by a refrain, an "ostinato variation" as Dalglish puts it. See Chapter 2, pp. 85-86.

Text: on St. Thomas of Dover (martyred 1295) and St. Thomas of Canterbury; on its versification see Chapter 2, pp. 87-88. For a full list of variants see the PMFC XIV text ed. (printed in the rear of PMFC XV).

Notation: long-breve notation in Cgc 512 and US-PRU 119; breve-semibreve notation (with paired semibreves) in Ob 20. See Chapter 3, pp. 276-78.

Remarks: the designations P [rimus tenor] and [S]ecundus tenor are found only in Ob 20.

Cgc 512, 6;
WF, 67;
US-PRu 119A, 4

Thomas gemma - I and II

Thomas gemma Cantuarie
 primula
 fide pro tuenda
 cesus in ecclesia
 5 a divina repentina
 mira caritate
 fulgens
 matutina vespertina
 lucis increate
 10 gratia
 late
 tibi nova reparate
 sublimaris curia regis
 pro fidelitate
 15 tua
 a ruina leti bina
 per te liberate
 sunt a fece
 et ab amaro
 20 malo
 frivolo
 a sentina serpentina
 gentes expiate
 et a viciis
 25 singularis nuncuparis
 gratia ditatus
 super
 hinc perfectos et electos
 tu es sublimatus
 30 rivulo
 madido
 pie sanans egros
 preciosis generosis
 gemmis tumulatus
 35 aureis
 modulo
 tumulo
 cum decore vel honore
 pie laureatus
 40 in celis
 inter cives celicos
 digne veneratus
 Thoma
 nunc pro
 45 populo
 stimulo
 tempestatis caritate
 fervida rogatus.

Thomas cesus in Doveria
 emulo
 lesus
 a divina repentina
 mira caritate
 fulgens
 matutina vespertina
 lucis increate
 gratia
 rivulo
 patulo
 sublimaris curia manens
 in eternitate
 patris
 a ruina repentina
 per te liberate
 sunt sane
 tu doctrina medicina
 serva sanitatem
 tremulo
 sub dolo
 purga
 a sentina serpentina
 gentes expiate
 dirige
 singularis nuncuparis
 gratia ditatus
 super Remo atque
 Romulo
 tremulo
 tu per sanctos et electos
 pie sublimatus
 merito
 peris in ecclesia
 decora tumulatus
 stimulo
 primulo
 de sancto
 in honore et decore
 pie laureatus
 gaudiis
 inter cives celicos
 summe veneratus
 querulo
 celo
 sine fine manens
 tam beatus.

Doleo super te
Absalon fili mi
T.

Source: Cgc 512, fol. 255v (RISM no. 7).

Literature: Ed. in PMFC XV,27; Handschin, "Sumer Canon II," pp. 89-90; Wibberley, "English Polyphonic Music," pp. 302-305. Facs. in EECM 26, pl. 130. Apfel, Studien I, p. 29; Handschin, op.cit., pp.88-91; Sanders, "English Polyphony," pp. 204-207; idem, "Motet," pp. 547-549.

C.f.: lowest voice, patterned 2(4(4L)) with two colores, is actually free. The duplum consists of a transposed and rhythmicized version of the second half of the antiphon Rex autem David (AS, pl. 297), which has the musical shape ABC A'B.

Form: motet with strophic repeat and variation, exploiting the varied repeat in the cantus prius factus in the duplum. At the end of the second half (where the chant breaks off) there is a texted coda with homorhythmic declamation (mostly in unison) of similar texts in the upper parts.

Text: setting of the words from two Magnificat antiphons; the liturgical function of this motet (if any) is unknown; Sanders, "English Polyphony," p. 204 regards it as unliturgical. Note that both texts are direct speech.

Remarks: the duplum is often the highest voice by range, and is only slightly less active rhythmically than the triplum; further, it cadences to the octave over the final at the end, while the triplum takes the fifth. There is often an unusually wide distance between the upper parts and the pseudo-tenor (for instance, a 15-12 harmony in bar 12).

I

Doleo super te frater mi Ionatha
 amabilis valde super amorem mulierum.
 Sicut mater unicum amat filium
 ita te diligebam.

- 5 Sagitta Ionathe nunquam abiit retrorsum
 nec declinavit eius clipeus a bello,
 et hasta sua non est aversa.
 Plangit Davit Ionathan carissimum.

II

- 10 Absolon filii mi
 filii mi Absolon
 quis mihi det ut ego moriar pro te,
 filii mi Absolon.
 Plangit Davit Absolon pulcherrimum.

The final lines as written here have been exchanged between texts. The MS is apparently in error, and not just in a substitution of one name for the other, because Absolon's most famous attribute was his beauty. (See 2nd Samuel 14:25.) Hence there was a transposition of entire lines.

The origin of these texts is the Old Testament. Lines 1-7 are from 2nd Samuel 1:26 and 22, and lines 9-12 are from 2nd Samuel 18:33. Their proximate source however, is the antiphonal (AS, pl. 296-7), where Doleo super te and Rex autem (of which lines 9-12 are the second half) are antiphons at first Vespers of the eighth and tenth Sundays after Trinity if Hist.Reg. lasts that long. (That is, these are Saturday Magnificat antiphons when the historia at Matins is the Hist.Reg., during the summer months. Rex autem is always sung at the end of the Hist.Reg. period.) See Brev.Sar. I, p. mclxxii.

Orto sole serene
 Origo viri
 O Virga Iesse
 Tenor

Source: Cgc 512, fol. 256-257 (RISM no. 9), voices I, III, IV; DRc 20, fol. 3v-4 (RISM no. 7), all four parts.

Literature: Ed. in PMFC XV, 33 (DRc); Wibberley, "English Polyphonic Music," pp. 309-315 (Cgc) and pp. 369-376 (DRc); transc. in Sanders, "English Polyphony," pp. 244-248 (Cgc). Facs. in EECM 26, pl. 132-133 (Cgc); pl. 154-155 (DRc); dipl. facs. in Apfel, Studien II, pp. 74-75 (Cgc). Apfel, Studien I, p. 30; Harrison, "Ars Nova," pp. 83-84; Sanders, "English Polyphony," pp. 242-243.

C.f.: free; tuneful pes with four phrases, stated four times.

Form: essentially a motet a3 with stratified activity, to which DRc 20 adds a fourth voice (Origo viri). Original three parts basically periodic, with adjustment for exact repetition over each tenor statement:

$$\begin{aligned}
 \text{I} \quad 60\text{L} &= \underline{4+4+4+(\underline{3+4})+4+4+(\underline{3+4})+4+4+(\underline{3+4})+4+4+3} = 3(4\text{L}) + 3(7+4+4)\text{L} + 3\text{L} \\
 \text{III} &= \underline{1+4+5+3+(\underline{2+1})+5+4+3+(\underline{2+1})+4+1+3+4+1+(\underline{1+1})+5+7+2} \\
 \text{IV} &= 4(3+4+4+4)\text{L} = 4(15\text{L})
 \end{aligned}$$

The added voice in DRc does not participate in this phrase scheme. A structural division into two halves is articulated by a shift to faster units of declamation in third tenor statement. See Chapter 2, pp. 142-43 and Figure 16.

Text: to the BVM at Christmas time. The incipit of voice III in DRc is "Virga Iesse" and "virga" is the first word visible in Cgc; Wibberley makes the plausible suggestion

that the incipit was originally "O virga Iesse" in Cgc. This is an attractive suggestion not merely because it restores assonance but also because it would bring the incipit closer to its likely model, the Advent antiphon beginning "O Radix Jesse, qui stas in signum populorum".

Notation: downstemmed major semibreve is used on first of groups of three s in DRc; not used in Cgc.

Remarks: original motet a3 had "progressive" 10-5 sonorities and nearly no homorhythmic patter. Added voice written homorhythmically now with I, now with III, often rather crude in counterpoint, with parallel octaves and fifths. Its text is also rather crudely written.

Cgc 512, 9
DRC 20, 7

Orto sole - I

Orto sole serene novitatis
 fugit foras formator falsitatis
 virgo parit virtute malestatis
 ave Maria mater gracie

5 que genuisti fontem bonitatis
 custodi nos a fece feditatis
 a vinculo mundane vanitatis
 ne polluat auctor nequicie.

10 Iam caritas in exilio
 veritas in consilio
 cum silencio queritur

nam equitas in iudicio
 puritas in eloquio
 cum tristitia primitur

15 nunc fides procul a patria
 falsitasque iniuria
 residet in dominio

cupiditas et invidia
 permanet in perfidia
 20 caret eger auxilio

copula maligna manet
 undique noverca nocet
 iugiter in periculo

25 sed sacra disciplina docet
 resecare corda iubet
 a malicie iaculo

viriliter relinque viam
 colubri vanam gloriam
 fraus heretica deperit

30 per vere virginis gratiam
 celi gloria patuit.

3 Cgc 512: magestatis
 16 falsitas et iniuria
 24 [se]t
 27-29 badly rubbed

DRe 20, 7

Orto sole - II

Origo viri iam propalatus
 quando verbum incarnatus
 quod a prophetis iam prefatus
 palam patet non celatus
 5 quando virginem sit affatus
 Gabriel qui destinatus

ave virgo plena gracie
 ad quem humiliter sic refert illa
 parvula Ihesu Christi sum ancilla.

10 Iam vena venie
 in hoc federe premitur
 a vinculo iam tristicie
 genus Ade redimitur
 per Christum qui iam nascitur

15 frons Golie iam frangitur
 petra David dum cutitur
 limpida diffunditur

Pharao iam fallitur
 Egyptusque submergitur
 20 livor ledens iam leditur
 mersis in profundo

iam Israel ab Egypciis
 liber ludet in gaudiis
 qui diu dudum coluit

25 Abraham iam promissio
 optinetur in gaudio
 lacte melle gusta fluit

manna de celo pluit
 quod diu non latuit
 30 figurarum velamine

ut celi regi placuit
 cunctis oculis patuit
 ex matre pura virgine.

17 diffundere
 29 quid

This voice, not in Cgc 512, is a later addition to the motet. Hence its roughness in versification.

Cgc 512, 9
Drc 20, 7

Orto sole - III

- (0) virga Iesse
 que stas insignum clemencie
 tu rosa rubicunda
 matrona mundicie
 5 virgo fecunda
 salutis nuncius
 secreti conscius salutatur virginem
 dicendo paries Deum et hominem.
- 0 res miranda
 10 quod virgo pura permanet et peperit
 iam corona de synagoga ruit
 laudari fides catholica meruit
 sic antiqui serpentis capud
 conteritur cum miseria
 15 iubilando promat ecclesia sacra
 gaudia de virgine melliflua Maria.

1 Related to the incipit for the 'Great O antiphon' of
 19 December: O radix Iesse, qui stas insignum populorum.

7 Cgc 512: concius

11 sinagoga

13-14 The image of the snake being crushed is from
 Genesis 3:15.

16 Cgc 512: melliflua

Source: Cgc 512, fol. 259v (RISM no. 12).

Literature: Ed. in PMFC XV, 28 and in Wibberley,
"English Polyphonic Music," pp. 328-330. Facs. in EECM 26,
pl. 138 and dipl. facs. in Apfel, Studien II, p. 76.
Apfel, Studien I, p.30 and Sanders, "English Polyphony,"
p. 217.

C.f.: unidentified, apparently a whole chant; perhaps
freely composed, with cantus prius factus in voice II.

Form: stratification of activity, perhaps with double
structure (see Chapter 2, pp.151-53):

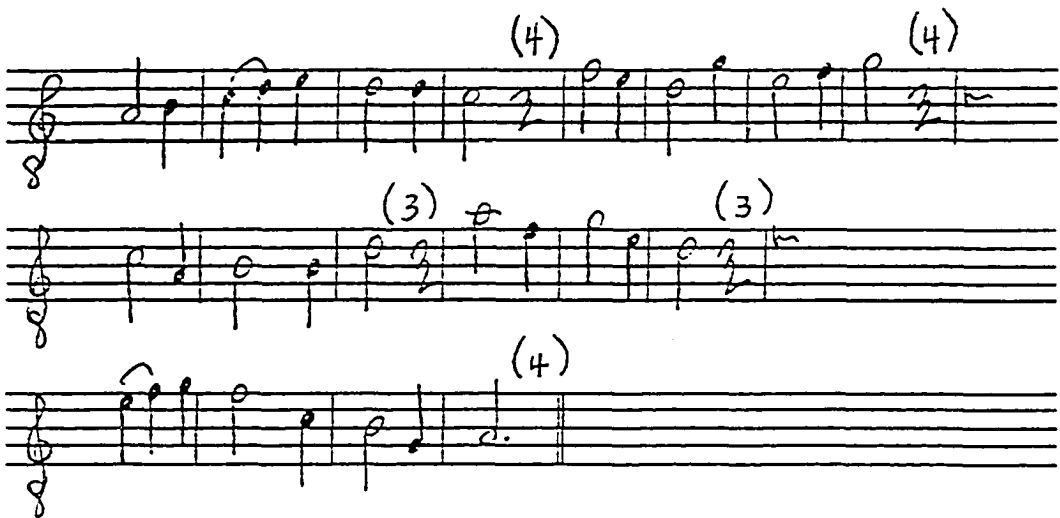
I 18L = 3+3+3+3+6L

II = 4+4+3+3+4L

III = 18L

Text: to the BVM.

Remarks: The possible "tune" in voice II is given below.



Cgc 512, 12

Patrie pacis - I and II

Patrie pacis lucide
gubernatrix et domina
pio iuva precamine
nos et deleas crimina

5 mater misericordie
sume vota fragilium
ad te clamantes erige
quibus dona consilium

10 ut te iuvante scandere
summum valeamus palacium
ubi beata manes genitrix
tuum proprium ante filium.

Patria gaudencium
cum regina gaudeat
que fidelium
corda sublevat
5 ad supernum filium.

Vas exstas eleccionis

Source: Cpc 228, fol. i (RISM no. 1).

Form: a lowest voice by range and form of melodic cadence; isoperiodic, perhaps from a duet motet a3 with medius cantus in long-breve declamation: $70L = 8L + 8(7L) + 6L$. Phrases tend to be paired either by musical rhyme at the incipit or at the cadence, producing the design:

AA'BB'CC'DEFG,

with A'B and B'C sharing identical cadences.

Text: the conversion of St. Paul; final two stanzas (phrases DEFG, the ones not linked) have direct speech, and last stanza changes versification, with acceleration to breve-semibreve declamation on final couplet.

Remarks: there is a problem at the beginning of this voice: either it begins in second mode (obscuring the melodic similarity with the second phrase and conflicting with the predominant mode, which is the first) or it begins in first mode with a pick-up (preserving the melodic correspondence at the expense of awkward declamation and the assumption of an error in the copy at "O Paule").

The language of Acts 9 used in this motet is also drawn on extensively for the services on January 25; it is likely that the missing cantus firmus of this motet was taken from a setting for that day, perhaps even of the words "vas eleccionis" or "tu es vas eleccionis".

Cpc 228, 1 Vas exstas eleccionis

Vas exstas eleccionis
O Paule sacerime
carne licet lesionis
ictus sentis intime

5 persequendo gentem magnus
Christi prius fueras
mitis eras velud agnus
post quando corrueras

10 luce circa te micante
de celi provincia
tibi voce proclamante
verba fante talia

15 Saule nunc et in futurum
quare me persequeris
ad calcar est tibi durum
si recalcitraveris

20 civitatem ingredi
festina tu velociter
mee genti te dedi
convertere perhenniter.

The story of Paul's conversion, told in Acts 9:1-22, 22:4-16, and 26:9-18. More specifically, text lines 1-4 correspond to 9:15-16 and lines 13-16 correspond to 26:14.

Cpc 228, 1:

Vas exstas eleccionis

 $\frac{1}{2}$ [illegible]

20

per- se- quen- do gen- tem mag- nus Chri- sti pri- us fu- e- rat mi- tis

e- ras ve- lud ag- nus post quan- do co-ru-e- ras lu- ce cir- ca

te mi-can-te de ce-li pro-vin-ci-a ti-bi vo-ce pro-cla-man-te

ver- ba fan- te ta- li- a Sau- le nunc et in fu- tu- rum qua- re

50 55

ne per-se-que-ris . ad cal-car est ti-bi du-rum si re-cal-ci-tra-ve-

60

-ris oi-vi-ta-tem in-gre-di fe-sti-na tu ve-lo-ci-ter

65 70

no-e gen-ti te de-di con-ver-te-re per-hen-ni-ter.

first phrase,
literal reading:

Vas exstas eleccionis

Vas ex-stas e-lec-ci-o-nis O Pau-le sa-ce-ri-me

alternative reading:

?

Vas ex-stas e-lec-ci-o-nis O Pau-le sa-ce-ri-me

second phrase:

car-ne li-cet le-si-o-nis i-ctus sen-tis in-ti-me

Laus hōnor vendito
T. Laus honor Christo

Source: Cpc 228, fol. ii (RISM no. 3).

Literature: Sanders, "English Polyphony," pp. 240-242,
with transc.

C.f.: hymn stanza that serves as refrain in St.
Bonaventura's office on the Holy Cross, In passione Domini,
sung twice. (See AH 50, p. 568.)

Form: surviving parts are probably triplum and tenor of
a motet a4 (2+2) with strophic repeat and variation:
 $42L = 2(21L)$.

Text: for Easter.

Notation: up to 5 syllabic semibreves per breve, with
the use of the downstemmed semibreve.

Remarks: Sanders observed the correspondences between
counterpoint over the first and second tenor statements.
Superposition of the second over the first (Chapter 2, Fig.
9) shows the high degree of repetition, and also occasion-
ally the way in which the missing part must have interwoven
with the present voice. Further there is repetition of
counterpoint within each tenor statement over similar tenor
phrases. A fourth voice is necessary for contrapuntal
reasons (unsupported fourths).

Cpc 228, 3

Laus honor vendito

Laus honor vendito
 sit Christo regi summa Domino
 iubilacio qui nascitur ex virgine
 sacra purissima castissima puellula
 5 modo mistico et non usitato
 similis per singula
 fit nostre fragilitati vicio
 set non maculatur
 traditur ceditur
 10 et facie conspuitur
 a Pilato flagellatur
 Barabas latro dimittitur
 et Christus rex glorie crucifigitur
 innocens agnus morte condempnatur
 15 heloy clamat lama zabathani
 et post clamavit Christus sicio
 voce languida clamans expiravit
 sanguine nos redimens
 vitam veram largiens
 20 morte triumphavit
 ideo Christum colimus
 laudamus modulis musicis
 pro tot beneficiis.

5 meo (Here interpreted as an incorrect expansion of the abbreviated form for modo, i.e. mō.)

The text begins as a variation and expansion on the text of the motet tenor:

Laus honor Christo vendito
 et sine causa prodito
 passem mortem pro populo
 in aspero patibulo.

This is the last stanza of the Matins hymn from Bonaventura's office on the Holy Cross. It becomes the refrain for verses at the succeeding offices. See In passione Domini in AF 50, pp.568-571.

Lines 9-17 recall the language of Barabas dimittitur (DRc 20, 6), and lines 21-23 recall a similar formula in Zelo tui (Lbm 1210, 13).

1/4

Cpe 228, 3

Laus honor vendito-T. Laus honor Christo

Laus honor vendito Laus ho- nor ven-di-to sit Chri-sto re-gi sum-ma

Laus honor xp̄i Laus ho- nor Chri- sto ven- di- to

A

5 Do-mi-no iu-bi-la-ci-o qui na-sci-tur ex vir-gi-ne sa- cra pu-
et si- ne cau- sa pro- di-

10 -ris-si-ma ca-stis-si-ma pu-el-lu- la mo-do mi-sti-co et non u-si-ta-to
-to pas-

3/4

15

si-mi-lis per sin-gu-la fit no-stre fra-gi-li-ta-ti
-sem mor-tem pro po-pu-lo

vi-ci-e set non ma-cu-la-tur tra-di-tur ce-di-tur et
in a-spe-ro pa-ti-bu-

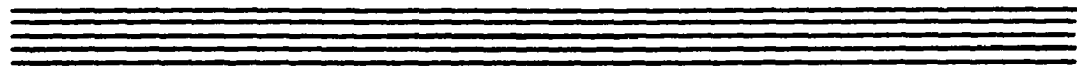
20

fa-ci-e con-spu-i-tur a Pi-la-to fla-gel-la-tur Bar-ra-bas la-tro di-
-lo:
B

25

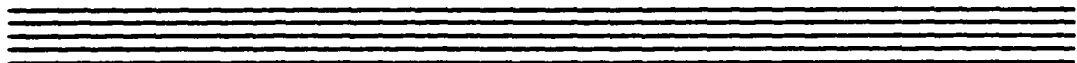
-mit-ti-tur et Chri-stus rex glo-ri-e cru-ci-fi-gi-tur in-no-cens

a-gnus mor-te con-dem-pna-tur he-lo-y cla-mat la-ma-za-ha-ta-ni et



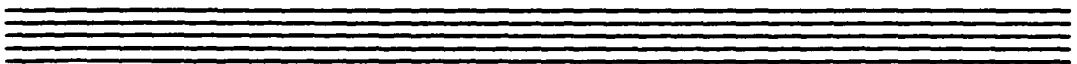
30

post cla-ma-vit Chri-stus si-ci- o vo-ca lan-gui-da cla-mans expira-vit

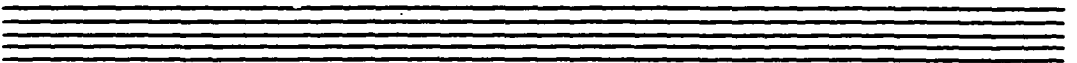


35

san-gui-ne nos re-di-mens vi-tam ve-ram lar-gi-ens mor-te tri-um-pha-



-vit i-de-o Chri-stum co-li-mus lau-da-mus mo-du-lis mu-si-cis



4/4

40

Handwritten musical score for the first system. The system consists of two staves. The top staff is in treble clef and contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is in bass clef and contains a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The lyrics "pro tot be-ne-fi-ci-is." are written below the top staff, with a bracket under "be-ne-fi-ci" and a period at the end. The system ends with a double bar line.

pro tot be-ne-fi-ci-is.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

Candens crescit lilium
 Candens lilium columbina
 Tenor primus
 Quartus cantus

Source: Cpc 228, fol. iiv (RISM no. 4); Ob 20 (WF), fol. 28v (RISM no. 53); US-NYpm 978, fol. 7v-8 (no. 12).

Literature: Ed. in PMFC XIV, 60; MSD 2 (WF), 53; and TECM I, 8. Facs. in EECM 26, pl. 192-193 (US-NYpm), pl. 204 (Cpc), pl. 205 (Ob 20). Apfel, Studien I, p. 53; Dittmer, MSD 2 (WF), p. 43; Hughes, WMH, p. 94; and Sanders, "English Polyphony," pp. 214-216.

C.f.: motet apparently free, but voice II likely a cantus prius factus.

Form: motet a4 (2+2) in rondo or refrain form; in voice II sections have paired strains with ouvert and clos cadences and this is reflected in the other voices.

AA' BCC' BCC' AA' DCC' DCC' AA'

96L = 16 + 12 + 12 + 16 + 12 + 12 + 16L

Voice I acts as a filler part that sustains melodic activity; its text is fairly irregular. Voices III and IV function in effect as a single supporting harmonic part. See Chapter One, Figure 1 and Chapter Two, Figure 10.

Text: to the BVM.

Cpc 228, 4;
US-NYpm 978, 12;
WF, 53

Candens crescit - I

5 Candens crescit liliū
 virginale gremium
 mundo profert filium
 creatorem omnium
 regem regnancium

ut Ade debitum
 quod per pomum vetitum
 erat olim subditum
 per serpentis monitum

10 redimeretur precioso regis sanguine
 et ut Adam abstraheret de tetra voragine
 patriarchas et prophetas natos ex semine

ut vita celica
 redderetur pristinis pace magnifica

15 ideo psallamus hodie
 canticum leticie
 de rege glorie

20 ut in celorum acie
 fruamur requie
 sine carie.

Full critical report in ed. for PMFC XIV, 60.

US-NYpm 978, 12
WF, 53

Candens crescit - II

Candens liliū columbina
fons nostri generis
rosa crescens sine spina
mater diceris

5 ave regina virginum
pariens Christum Dominum
dulcis est initus

tu lumen es luminum
et salvatrix hominum
10 dulcis est exitus.

Ad te clamant cuncti rei
cum indulgentia
ut vitalis requiei
fruantur venia.

15 Tuum natum precibus
rogites simplicibus
ut vite gloria

concedantur omnibus
tibi servitutibus
20 sua gratia.

Ad te clamant venia.

Full critical report in ed. for PMFC XIV, 60.

CAC 128/2

This source was first brought to light by Nick Sandon in "Fragments of Medieval Polyphony at Canterbury Cathedral," pp. 39-44; he designated it Cant 2. Two important additions can be made to his remarks there. First, items 1,3, and 4 have well-known and often anthologized texts on St. Bernard that also concern the Assumption of the BVM, within whose octave (Aug. 15-22) his feast falls (Aug. 20). Second, the one item not about Bernard is a four-section voice exchange motet a⁴ with coda, apparently for the BVM (item 2).

Items 3 and 4 are linked by consecutive text, setting at least six consecutive verses of a hymn for St. Bernard. The untexted voice surviving for each of these motets has a rubric, reading "...s de primo puncto" and "...de secundo puncto" respectively. Sandon suggests, plausibly, that the missing words in each case are "Quartus cantus;" another alternative might be "Tenor primus" or "Tenor secundus". However, "de primo puncto" and "de secundo puncto" also suggest the possibility that what is found here is a motet in two parts (the "primus" and "secundus punctus") setting one text.

In all probability the Bernard motets are all a⁴ (2+2). The counterpoint made by the surviving voices and the rubric "[sec]undo tenore" in the lower voice of the first piece point to an accompaniment by two untexted lower parts. Some counterpoint in the last piece might call for another upper part. A missing upper voice and lower part may, as Sandon notes, have been either on facing pages or in an adjacent column on

the same page, now very much cut down. (It is not entirely ruled out, however, that these are pieces with a single texted voice and two supporting parts.)

The reconstructible counterpoint of the pieces on St. Bernard seems similar to that of the cantilenae in long-breve notation, with generally conjunct melodic lines and frequent parallel motion in 6-3 harmonies. Since, in addition, these motets show uniform declamation and regular periodicity of phrase structure, they seem at least a stylistic generation later than the motets of Lwa 33327 with which Sandon compared them. (I would like to thank Dr. Sandon for the opportunity to go over my transcriptions of this source with him.)

Detentos a demonibus
Secundo tenore

Source: CAC 128/2, recto (no. 1).

Form: probably a free composition; the surviving parts show mixed periodicity:

I 51L = 2(17L) + 16L

II = 3L + 6L + 6(7L)

Remarks: the text on St. Bernard is the final third of a longer poem; perhaps this motet is the final third of a larger setting of this hymn, Bernardus doctor inclitus. (See the relationship suggested below between nos. 3 and 4.)

If there was a second upper part, now missing, it may have set more of the text from this hymn.

CAc 128/2, 1

Detentos a demonibus

[Det]entos a demonibus
 sanat morbes languencium
 curat confert dolen[tibus]
magnum salu[tis gaudium

5 vita vivit feliciter
 Maria cum chris[tifera
 cum qua degust]at dulciter
eterna Christi munera

summe Deus potencie
 10 ti[b]i sit laus et gloria
 da p]ost cursum miserie
beata nobis gaudia.

This text to St Bernard of Clairvaux and the BVM is the last three stanzas of a nine-stanza hymn, in which every fourth line is itself the incipit of a well known hymn. Listed in Chev. 2473; ed. in AE 52, pp.131-133 and Mone III, p.233 : Bernardus doctor inclitus.

Cant 2, 1

Detentos a demonibus - ...undo tenore

1/2

ento a [De- t]en- tos a de- mo- ni- bus sa- nat mor- bes lan-

undo tenore

-gus- ci- um cu- rat con- fert do- len- [ti- bus mag- num sa- lu-] tis

gau- di- um. vi- ta vi- vit fe- li- ci- ter Ma- ri- a cum Chri-

s[ti- fe- ra cum qua de- gu- st]at dul- ci- ter e- ter- na Chri- sti

$\frac{3}{2}$

35 40

mu- ne- ra. sum- me De- us po- ten- ci- e ti- [bi sit laus et

45 50

glo- ri- a da post cur- sum mi- se- ri- e be- a- ta no- bis gau- di-

a.

Quid rimari cogitas
Tenor primus

Source: CAc 128/2, recto (no. 2).

Form: Triplum and first tenor of a four-section voice-exchange motet a⁴ (2+2) with melismatic coda; counterpoint is mostly restorable from these two parts.

72L = (11+12)L + 2(5L) + 2(8L) + 2(8L) + 7L.

Text: to the BVM.

Regina iam discubuit
....de primo puncto

Source: CAc 128/2, verso (no. 3).

Form: probably a free composition; the surviving parts show mixed periodicity:

I 68L (?) = 4(17L)

II = 13(5L) + 3L

Remarks: possibly the first part of a larger composition with the piece that follows, setting the hymn to Bernard and the BVM that begins (in most sources) Iam regina discubuit.

Venit sponsa de Libano
....de secundo puncto

Source: CAc 128/2, verso (no. 4).

Form: apparent mixed periodicity of phrase structure.

I 33L (?) = 17L + 16L

II = 3(11L)

Remarks: may be a continuation (secundus punctus) of the motet above, as its text is a direct continuation of the same hymn.

CAC 128/2, 2

Quid rimari cogitas

[Q]uid rimari cogitas
modum quo virginitas
gaudet puerperio

ascit....edat....

a.....a frustra conatur
humana ratio

cre...solm....at suspicio.

Cant 2. 2

Quid rimari cogitas - Tenor primus

1/3

Handwritten musical score for Cant 2. 2, featuring a Tenor Primus part. The score is written on ten staves with lyrics in Latin. It includes measure numbers 5, 10, 15, 20, and 25, and section markers I and II. The lyrics are: '[Q]uid ri-ma-ri co-gi-tas mo-dum quo vir-gi-ni-tas gau-det pu-er-pe-ri-o. [Text] A-scit[]e-dat[]'.

Handwritten musical score for a choir, featuring multiple staves and lyrics. The score is divided into sections marked with Roman numerals and measure numbers.

Section III: Measures 30 to 35. The lyrics are:]-a fru-stra co-

Section IV: Measures 40 to 45. The lyrics are: -na-tur hu-ma-na ra-ci-o.

Section V: Measures 50 to 55. The lyrics are: Cre? sola? -at su-

The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations like "2/3" in the top right corner and "Text" in brackets.

Handwritten musical score on page 538. The score consists of ten staves. The first staff has a treble clef and a key signature of one flat. It contains the lyrics "-spi- ci- o." and is marked with "60" and "65". The second staff has a bass clef and contains the word "Text" in a box. The third staff has a treble clef and contains a "70" marking. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The score ends with a double bar line and a repeat sign.

CAC 128/2, 3

Regina iam discubuit

[Regi]na iam discubuit
 sedens post unigenitum
 nardus odorem trib[uit
 Bernardus t]radens spiritum

5 dulcis regine gustui
 fructu[s sui suavitas
 d]ulcis eius olfactui
 nardi Bernardi sanctitas

10 cum esset [in accubitu
 fru]ctus saporem tribuit
 cum esset in occubitu
 nardus odorem optu[it

15 ille dulcis accubi]tus
 propter saporem glorie
 iste dulcis occubitus
 propter odo[rem gracie].

CAC 128/2, 4

Venit sponsa

[Venit sponsa de Li]bano
 coronanda divinitus
 ut Bernardus de clibano
 veniret sancti sp[iritus

5 que est ista progrediens]
 velud aurora rutilans
 quis est iste transiliens
 montes sanctis coniu[bilans]..

These texts to St Bernard of Clairvaux and the BVM together set six consecutive stanzas of a longer hymn; since Venit is a fragment, perhaps eight stanzas may have been set. Also, these two motets may possibly be one, divided into a primus punctus and a secundus punctus. Listed in Chev. 9365; ed. in AH 52, pp.131-133 and Mone III, pp.233-34; Iam regina discubuit.

Cant 2, 3

Regina iam discubuit - ...s. de primo puncto.

1/2

5

[Re- gi]- na iam dis- cu- bu- it se- dens post u- ni-

10

-ge- ni- tum nar- dus o- do- rem tri- b[u- it Ber- nar- dus t]ra- dens

15 20

spi- ri- tum. dul- cis re- gi- ne gu- stu- i fruc- tu[s su- i su-

25 30

-a- vi- tas d[ul- cis e- ius ol- fac- tu- i nar- di Ber- nar- di san- cti-

35 40

-tas. cum es- set [in oc- cu- bi- tu fru]c- tus sa- po- ram tri- bu-

45 50

-it cum es- set in oc- cu- bi- tu nar- dus o- do- ram op- tu- [it

55

il- le dul- cis oc- cu- bi-] tus prop- ter sa- po- ram glo- ri- e i-

60 65

-ste dul- cis oc- cu- bi- tus prop- ter o- do- [ram gra- ci- e.]

Cant 2, 4

Venit sponsa de Libano -de secundo puncto.

[Ve- nit spon- sa de Li-] ba- no co- ro- nan- da di- vi- ni-

-tus ut Ber- nar- dus de oli- ba- no ve- ni- ret san- cti spi- ri- tus:

que est i- sta pro- gre- di- ens] ve- lud au- ro- ra ru- ti- lans quis-

est i- sta tran- si- li- ens mon- tes san- ctis con-iu- [ti- lans.]

Herodis in pretorio
 Herodis in atrio
 T. Hey hure lure

Source: DRC 20, fol. 1 (RISM no. 1).

Literature: Ed. in PMFC XV, 29 and in Wibberley, "English Polyphonic Music," pp. 353-57. Facs. in EECM 26, pl. 149. Harrison, "Ars Nova," p.78.

C.f.: a little French ditty whose rather obscure lyrics are most likely either onomatopoetic nonsense (Harrison, op. cit.) or perhaps obscene (a suggestion of the present author in his edition of the text for PMFC XV, where "hung" is a misprint for "hug"). For onomatopoetic refrains, see van den Boogaard, Rondeaux et refrains, pp. 260-62.

Form: motet a3 with stratified levels of activity; apparently constructed by adding the duplum, likely a modified cantus prius factus with melodic shape

AA'xBB"CC"DD"EE"y,

over three statements of the tenor, and then writing a triplum.

I 51L = 2(8L) + 4L + 5L + 4L + 10L + 5L + 7L

II = 2(6L) + 4L + 4(2(4L)) + 3L

III = 3(6+6+5)L = 3(17L)

Text: for Holy Innocents Day, Dec. 28th.

Notation: duplum and triplum have signature F# throughout; stemming on semibreves is in the hand of the original scribe and follows de Vitry. The G-tonality with signature F# is also seen in Suffragiose virgini (Cfm, 4). See the remarks by Bowers in Lefferts and Bent, "New Sources," p. 293.

Remarks: the transcription that follows is meant as a complement to the edition in PMFC XV; by the use of a familiar level of reduction (perfect long equals dotted half note), this version shows more clearly the organization of the motet and its clumsy counterpoint. (The rhythms specified by the semibreve stems in the MS are here simplified.) What emerges is a rather awkward, early Petronian-style piece not unlike Caligo terre (Onc 362, 9). Note the repetition of motivic material in the triplum (e.g. bars 3,6,11, 24, and etc.) and the high degree of dissonance (e.g. 30, 47, and etc.).

The final word of the tenor text, "moy," is not underlaid to the music in DRC 20; rather, it has been added at the foot of the page. Harrison attributes this to a scribal oversight, and restores it to the tenor melody in his PMFC edition. The possibility must be raised, however, that the omission was deliberate, in which case it probably indicates that the original tune was modified slightly in order to be accommodated to the polyphonic context (perhaps to a pre-existing tune in the duplum).

DRC 20, 1

Herodis in pretorio

 $\frac{1}{2}$

Handwritten musical score for "Herodis in pretorio". The score is written on a 12-staff system, with measures numbered 5, 10, 15, 20, 25, and 30. The key signature is one sharp (F#). The score includes various musical notations, including notes, rests, and accidentals. Section markers A, A', B, B', C, C', and D are placed above specific measures. The bottom of the page features a logo for "Pascantino" and text indicating it is a student pad.

Handwritten musical score on a student pad. The score is written on the first two systems of the pad. The first system contains measures 35 to 45. The second system contains measures 46 to 50. The music is written in treble and bass staves with a key signature of one sharp (F#). Measure numbers 35, 40, 45, and 50 are written above the staves. Chord symbols D', E, and E' are written above the staves. The notation includes various note values, rests, and accidentals. The third system of the pad is empty.

Fusa cum silentio
T. Medius cantus. Manere.
Laben lavat criminis

Source: DRc 20, fol. 1v (RISM no.2); Ob 81, fol. 2v
(RISM no. 5).

Literature: Ed. in PMFC XV, 30 and in Wibberley,
"English Polyphonic Music," pp. 258-262. Facs. in EECM 26,
pl. 150 (DRc) and pl. 68 (Ob81); dipl. facs. in Apfel,
Studien II, pp. 64-65 (Ob 81). Apfel, Studien I, p.29;
Harrison, NOHM III, p.91; idem, "Ars Nova," p.79 and
Sanders, "English Polyphony," pp. 222-223.

C.f.: labelled 'medius cantus' in DRc. It is the melisma on 'manere' from the verse of the gradual for the feast of St. John the Apostle/Evangelist, December 27th; sung almost $2\frac{1}{2}$ times. (Untitled in Ob 81.)

Form: duet motet a3 with medius cantus; periodic in modules of 8,4,2.

I 58L = 7L + 5(8L) + 11L
II = 29(2L) = 2(24L) + 10L
III = 1L + 13(4L) + 5L

Text: homiletic; decries the 'oratio clamorosa.'

Remarks: the texts are not of the same length and are sung at unequal rates, with regular long-breve declamation in the lower texted part and irregular declamation on long, breve, semibreve in the upper. Perhaps an early example of a duet motet. If so, that may explain why it was transmitted with the remark about the tenor.

Variants to PMFC XV ed.: declamation in III: 6-8 ought to have rhythm b l - b l - b l - b.

DRc 20, 2;
Ob 81, 5

Fusa cum silencio - I

Fusa cum silencio
grata fit devocio
qui flet ante Dominum

5 clamosa vota despicit
cum affectus deficit
labia non elicit
vota videns hominum

10 imprimens aculeum
quod si cor et lapideum
pungat penitencia

largis current ymbribus
spero cum gemitibus
fletus stillicidia

15 O felices lacrimae
quibus sentit anime
dolor refrigeria

20 fiat ut ergo sapida
rigetur omnis arida
lacrimis oracio
oret et contricio

homo nunc considera
quod hic quevis opera
leta sub principio

25 dolor tandem terminat
et quod luctus seminat
metet exultacio.

3 DRc 20: que
11 Ob 81: currunt imbribus
16 effrigeria
18 rigure
21 nam
22 carnis (for quevis)

The homiletic strain in this text is reminiscent of
O homo (Onc 362, 17), esp. at line 21. Line 18 recalls
a verse from Veni sancti spiritus: riga quod est aridum.

DRe 20, 2;
Ob 81, 5

Fusa cum silencio - II

Labem lavat criminis
 in conspectu numinis
 lacrimarum copia

5 quam pura contricio
 profert seu devocio
 cordis secretaria

surge miser anima
 qui offendis numina
 protrahendo terminum

10 cave ne stes fatua
 lampade cum vacua
 prestolando Dominum

clauso pulsans ostio
 audias hoc triste nescio.

1 Ob 81: lavat repeated and cancelled
 2 muneris
 7-9 surge miser anima
 offendas ne numina
 protrahendo crimina

13 hostio
 14 ut tristis

Lines 10-14 are drawn from Matthew 25:1-12.

Jesu fili
 T. Jhesu fili virginis. rex celestis agminis.
 Jesu lumen

Source: DRc 20, fol. 2 (RISM no. 3).

Literature: Ed. in PMFC XV, 31 and in Wibberley, "English Polyphonic Music," pp.358-363. Facs. in EECM 26, pl. 151. Harrison, "Ars Nova," pp.79, 82.

C.f.: unidentified; the text underlaid to the tenor is identical to the initial two lines of a Latin devotional sequence found uniquely in Cu 710, fol.123 (p.178), and Harrison has shown that there is some melodic similarity between the sequence melody and the motet tenor. It is highly implausible that the c.f. was derived directly from the sequence tune by some drastic reshaping; the relationship is certainly more indirect. The tenor is written out once and must be sung twice, except for the omission of the last two 4L phrases the second time.

Form: Duet motet with medius cantus, very similar in phrase structure to Rosa delectabilis (Onc 362, 18). See Chapter 2, pp. 133-35.

Text: prayer to Jesus.

DRe 20, 3

Jesu fili - I and II

	Jesu fili Dei patris iudicum equissime nate virginis et matris virginum mundissime	Jesu lumen veritatis candor eterne lucis vitam prebens sanitatis tuis virtute crucis
5	tu [et] iudex equitatis sol atque iusticie conqueror ob feritatis vim atque malicie	forma vere pietatis conqueror ecce tibi tenet hic vim potestatis licitum esse sibi
10	ensi dona mundiali iudici non prebeo aut si modo casuali quandoque non placeo	sicut viri probitatis perdere quos vult eos mundi iudex in peccatis solvere plane reos
15	nichil licet ergo mali fecerim aut facio tantum ipse me penali feriet iudicio	heu cum paxque reproborum prevalet aspicio ad te ubi spes iustorum figura quo nescio
20	versa vice speciali munera si dedero prevalebo causa tali in hoc quod desidero	crevit Deus tu deorum omnium nulla latent te que facta perversorum lucide tibi patent
25	ne thesauro temporali quo cum hic caruero pena premat immortal quamdiu vivus ero ab hac vita set letali liber abire spero	tantum finis hos florere mundi gaudere bonis atque cetera torquere president cum thronis sic hoc malum vix cavere valet quis ubi donis
30	coniunctor O boni mali da mihi quod sicio innocentique finali parces in iudicio	Ihesu cordium scrutator da mihi quod sicio cum sis iustus pacis dator in tuo iudicio
	reum munda nunc vicio.	reum munda nunc vicio.

21 flore

The two texts are linked not only by shared lines 28 and 31 but also by rhymes, including the -cio rhyme that marks the middle and end of the poem (dividing it into 16+15 lines).

Dei preco

Source: DRC 20, fol. 3 (RISM no. 5).

Literature: Facs. in EECM 26, pl. 153.

Form: a lowest voice by range and form of melodic cadence; perhaps from a duet motet with medius cantus a3 in long-breve declamation. Isoperiodic with a module of 148

$$56L = 17L + 14L + 14L + 11L.$$

The transcription has been laid out not only to make evident the phrase structure, but also to reveal the melodic module of 7L that subdivides the phrases ($56L = 3L + 7(7L) + 4L$).

Each 7L unit is a variation upon the same melodic scheme, with which the tenor repetitions were perhaps coordinated. Notable features of this voice part include rather inconsistent declamation, which tends to end a p line with the rhythm $\text{d} \downarrow$ rather than $\text{d} \downarrow \text{d} \downarrow$, recurrence of a melodic figure ssbb (EFGF), and the fact that running semibreves always fall on the fourth bar of each 7L unit.

Text: on John the Baptist and his beheading.

Notation: use of the downstemmed semibreve, and one occurrence of the upstemmed semibreve on the fourth note (E) of b. 28. This $(\text{d} \downarrow \text{d} \downarrow)$ may be an alternative for $\text{d} \downarrow \text{d} \downarrow$, indicating that the semibreves ought to be transcribed with the rhythms of de Vitry.

DRc 20, 5

Dei prece

Dei prece fit baptista
 mundus quo non fert maiorem
 qui conceptus est in ista
 valle propter mundi morem

- 5 hic carnem docet detestari
 sed ad penitenciam ortari
 curat quos cupit salvari

- Messias tandem qui putatur
 ab Herode decollatur
 10 saltatrici sic capud id datur

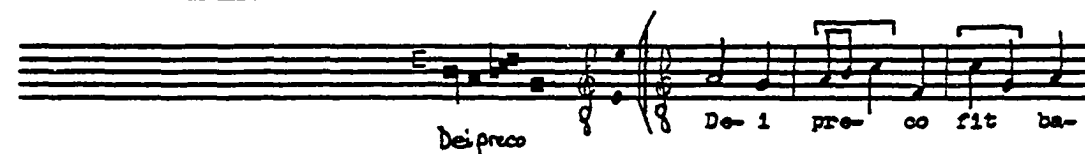
te pie deprecamur Christe
 nos salve prece nos baptiste.

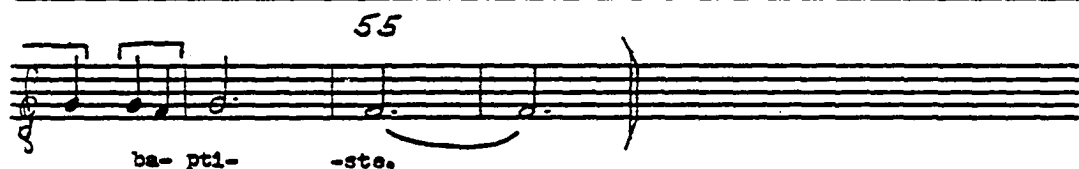
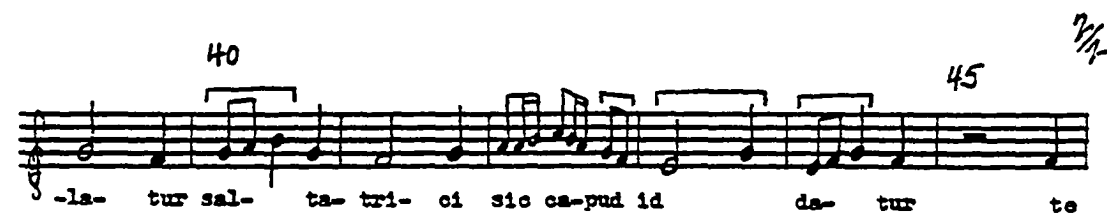
1-4 Matthew 11:11
 8-10 Matthew 14:1-12

Deo 20, 5..

Dei prece

1/2





[Virgo sancta Katerina]

Virginalis concio

[T. Virgo sancta Katerina]

Contratenor. de Virgo sancta Katerina.

Source: DRc 20, fol. 336* (RISM no. 10), voices II and IV only.

Literature: Facs. in EECM 26, pl.157. Harrison, "Ars Nova," p. 77.

C.f.: none survives, but the St. Katherine antiphon Virgo sancta Katerina (AS, pl. W) is suggested as a likely candidate by the wording of the contratenor, and in fact it can be made to fit well (see transcription).

Form: surviving parts are the duplum and contratenor of a bipartite panisorhythmic motet a4 with introitus, coda, and diminution by one half; two colores and 8 taleae.

$$126B = 7(18B)$$

$$I = ?$$

$$II = 3B + 16B + 7(9B) + 6B + 3(9B) + 11B$$

$$III = 13B + 4(12+6)B + 4(6+3)B + 5B \quad (\text{reconstr.})$$

$$IV = 13B + 9B + 3(18B) + 14B + 4(9B)$$

Text: to St. Katherine, Nov. 25. The text in voice I presumed to begin with the words 'Virgo sancta Katerina' on the basis of the wording of the contratenor. 'Virginalis concio' survives elsewhere as the text of the duplum of a motet by Byttering in the Old Hall manuscript, En Katherine solemnia-Virginalis concio- T.Sponsus Amat sponsum (Lbm 57950, 145), which may have been written for the wedding of Henry V and Catherine of France in 1420. See Hughes "Old Hall, A Reappraisal," pp. 105-106, for a discussion of dating problems.

Notation: contratenor is in modus perfectum (tempus perfectum in diminution) with second mode rhythms; the tenor, as reconstructed, is in maximodus perfectum, modus imperfectum (modus perfectum, tempus imperfectum upon diminution).

DRe 20, 10
 [Lbm 57950, 145]

Virginalis concio

Virginalis concio
 virgini canonice

martirum constancia
 martirem concinite

5 que martirum et virginum
 constancia in bravium

floruit prevaluit
 et vigit astancia

10 versucia deleta
 en athleta sine meta

regni solio
 gaudet cum Dei filio

15 O Katerina stabilis fide
 laudabilis progenie
 amabilis in specie
 nos amari collaudari
 iuva Dei facie.

Ed. in CMM 46^I, pp.415-418 and 46^{III}, p.43
 from Lbm(the Old Hall manuscript). See this
 edition for a full report on variants.

DRe 20, 10

Virginalis concio-Contratenor de Virgo Sancta Katerina

1/5

[ENTROITUS] 5

Virginalis Vir- gi- -na-lis con-ci-

Contratenor. Contratenor. de Virgo sancta Katerina.

[Virgo sancta Katerina] 10

-o vir-gi-num ca- no- ni- ce mar- ti- rum con-

15 20 I #

-stan- ci-a mar-ti- rem con-cin-ni- te que

1/5

15 30

mar-ti-rum et vir-gi-num

35 40

con- stan-ci-a in bra- vi- um flo-

45 50

-ru- it pre- va- lu- it et vi- gu- it a-

III

7/5

55 60

-stan- ci- a ver- -su-ci-a de- le-

This system contains measures 55 to 60. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are "-stan- ci- a ver- -su-ci-a de- le-". The music is in 7/5 time, with a key signature of one flat. Measure 55 starts with a vocal entry on a dotted half note. The piano accompaniment consists of eighth notes in the right hand and dotted half notes in the left hand. Measure 60 ends with a vocal phrase on a dotted half note.

65 70

-ta en ath- le-ta si-ne me- ta

IV

This system contains measures 65 to 70. It features three staves. The lyrics are "-ta en ath- le-ta si-ne me- ta". The music continues in 7/5 time. Measure 65 has a vocal entry on a dotted half note. The piano accompaniment consists of eighth notes in the right hand and dotted half notes in the left hand. Measure 70 ends with a vocal phrase on a dotted half note. A section marker "IV" is placed below the piano staff between measures 65 and 70.

75 80 85

reg- -ni so-li- o gau- det

This system contains measures 75 to 85. It features three staves. The lyrics are "reg- -ni so-li- o gau- det". The music continues in 7/5 time. Measure 75 has a vocal entry on a dotted half note. The piano accompaniment consists of eighth notes in the right hand and dotted half notes in the left hand. Measure 85 ends with a vocal phrase on a dotted half note.

4/5

90 95

cum De-i fi-li-o o Ka-to-ri-na sta-bi-

iB ii

100

-lis fi-de lau-da-bi-lis pro-

iii

105 110

-ge-ni-e a-ma-bi-lis in spe-ci-e nos a-

iv

115 120 [CODA]

-ma- ri col- lau- da- -ri vi-va De- i fa- ci-

125

-e-

Amer amours est la choison
 Durement au cueor
 T. Dolor meus.

Source: DRC 20, fol. 336* (RISM no. 11), part of I and
 all of II and III.

I-IV, fol. 56v-57 (RISM no. 72).

F-Pn 67, fol. 67 (RISM no.1).

F-Pn 23190 (Trem), index vii.

Literature: Ed. in PMFC V, 19. Facs. in EECM 26, pl.
 157.

Form: unipartite isorhythmic motet a3 with introitus,
 two colores and six taleae.

$$120B = 12B + 6(18B)$$

$$I = 32B + 2B + 4(16+2)B + 14B$$

$$II = 12B + 21B + 4(18B) + 15B$$

$$III = 12B + 6(6+12)B$$

Text: Courtly French love poetry.

Ad lacrimas flentis
O speculum spericum
T. Dulcis virgo tenor.

Source: DRc 20, fol. 336*v-337 (RISM no. 12), and
CH-Fc 260, fol. 86 (RISM no.2).

Literature: Ed. in PMFC XV, 34. Facs. in EECM 26,
pl. 158 (DRc). Harrison, "Ars Nova," p 84; Sanders, "Motet,"
pp. 549-50; and Zwick, "Deux motets inédits."

C.f.: the verse of an Alleluia to the BVM found in
F-Pa 135, fol. 209. This is an English source, but c.f. is
not listed in GS indices.

Form: unipartite isorhythmic motet; 3 colores and 6
taleae. Just prior to the restatement of each talea voice
I splits into two parts for one musical phrase, then re-
unites. In the following number scheme the split phrase is
indicated by an apostrophe:

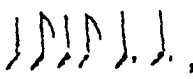
I $108B = 16B + 2(9'+9)B + (10'+8)B + (10'+10)B$

II $= 20B + 4(18B) + 16B$

III $= 6(18B) = 6(6+12)B$

The form is further articulated by the use of hocketing
and change of phrase length in voice I for taleae five and
six, and also by the rhyme scheme and stanzaic structure of
the texts, which tend to articulate three larger sections of
two taleae each.

Text: to the BVM.

Remarks: There is patterning of declamation ,
and voice-exchange or imitation when the part splits: "the
periodic twinning of the Triplum is marked by initial Stimmtausch
or some other imitative device"(Sanders, "Motet," p. 549).

DRe 20, 12;
CH-Fc 260, 2

Ad lacrimas flentis - I and II

- | | | | |
|----|---|----|--|
| | Ad lacrimas flentis
dolorem ferentis
virgo solita propere | | O speculum spericum
speculum perfeccionis
speculum veridicum
O speculum racionis |
| 5 | casumque cadentis
flere dolore currere
mestumque querentis
sensus tuos convertere | 5 | speculum obnubilans
excessu transnaturali
O speculum rutilans
virtute semper equali |
| 10 | virgo salvatorem
et compositorem
mater nos amicabilem

atque creatorem
nostrum parens perutilem
mundique factorem
dans nobis ineffabilem | 10 | O speculum solitum
quod inquinat demonstrare
tanquam carnem spiritum
Maria nos speculari. |
| 15 | O virgo beata
summi collocata
patris mater et filia

nati Deo grata
cuius diffusa gratia | | |
| 20 | proprie vocata
ipsa misericordia

O virgo superna
perfecta eterna
sic quod Lucifero prior | | |
| 25 | occasum lucerna
nesciens luce clarior

virgo cuius iura
non novit natura
nec ratio fragilior | | |
| 30 | virgo pure pura
puritateque purior

solum nos dignare
tuas decantare
laudes O cunctis dignior. | | |

Vos quid admiramini Philippe de Vitry
 Gratissima virginis species
 Tenor. de Vos Quid admiramini (Gaude gloriosa)
 Contratenor. de Vos quid admiramini

Source: DRc 20, fol. 336*v-337 (RISM no. 13).

I-IV, fol. 8v-9 (RISM no. 13).

B-Ba 758, fol. 67 bis^v (RISM no. 4).

F-CA 1328, fol. 11 (RISM no. 47).

F-Pn 23190 (Trem), index xxiii.

Literature: Ed. in PMFC I, de Vitry no. 7 and in
 Oxford Anthology, 58. Facs. in EECM 26, pl. 59.

Form: bipartite isorhythmic motet a4 with 2 colores:

162B = 6(15B) + 8(9B) (idealized)

I 157B = 18B + 11B + 19B + 11B + 19B + 14B + 3(18B) + 11B

II = 21B + 30B + 30B + 13B + 3(18B) + 9B

III = 5(5+10)B + (5+11)B + 7(9B) + 3B

IV = 2B + 5(15B) + 13B + 7(4+5)B + 4B

Text: to the BVM; critical edition in Dronke,
Medieval Latin, ii, pp. 406-410.

Remarks: written in the 1330s.

O vos omnes
Introitus tenoris. Locus iste. tenor.

Source: DRC 20, fol. 337v (RISM no. 14).

Literature: Facs. in EECM 26, pl. 160.

C.f.: beginning of the Gradual for the Dedication of a Church; see for example GS pl. 175 or LU 1251.

Form: duplum and tenor of a bipartite isorhythmic motet a⁴ with melismatic introitus (labelled 'Introitus tenoris.') and diminution by one half (melismatic). The introitus has four colores and four taleae, while the main body of the motet has a tenor of two colores and eight taleae.

$$180B = 4(18B) + 4(18B) + 4(9B)$$

$$\text{I} \quad = [10B + 36B + 18B + 8B] [20B + 2(18B) + 16B] [8B + 2(9B) + 10B]$$

$$\text{II} \quad = 4(8+6+4)B + 4(5+13)B + \frac{1}{2}(4(5+13)B)$$

Text: complaint on the present state of the church.

DRe 20, 14

O vos omnes

O vos omnes quibus est aditus
huius loci profecto cognitus

et calicis ipsius pocula
iam libastis hic tabernacula

5 ne figatis sacius agite
vela nostra ventis exponite

vale dato loco qui loculos
sic emungit omnes et singulos

10 iam emunctis petatis propria
non querentes more dispendia

que non vacat multis periculis
et prorsus est exosa loculis

locus iste labores adicit
innumeros et curas allicit

15 habendi fervorum inestuat
plena replet vacua vacuat.

9 emuncti
15 hunc habendi fervorum inestuat

1 O vos omnes = Lamentations of Jeremiah 1:12

13 locus iste = incipit of the motet tenor, from the
Gradual for the Dedication of a Church

1/3

DRe 20, 14

O vos omnes - Locus iste. Tenor.

0 5 10

Introitus tenoris. Locus

Introitus tenoris. 1a

15 20

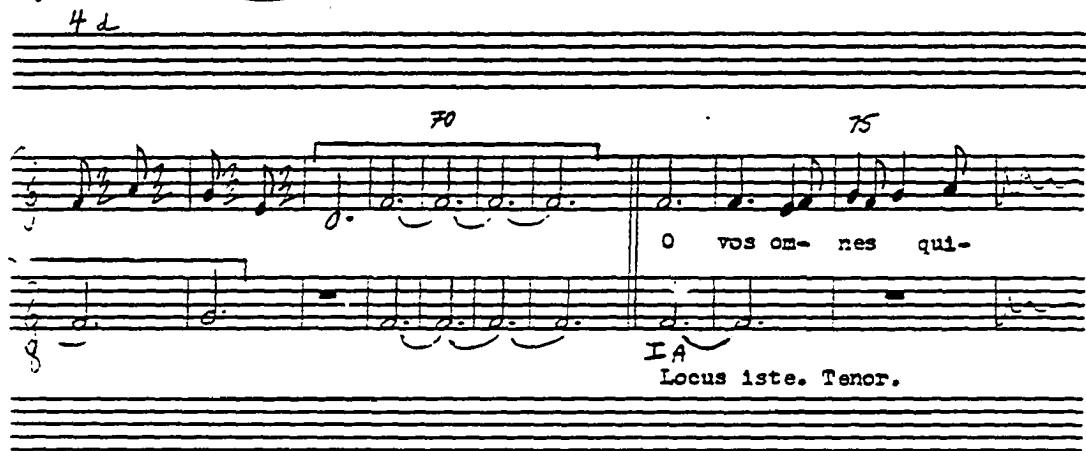
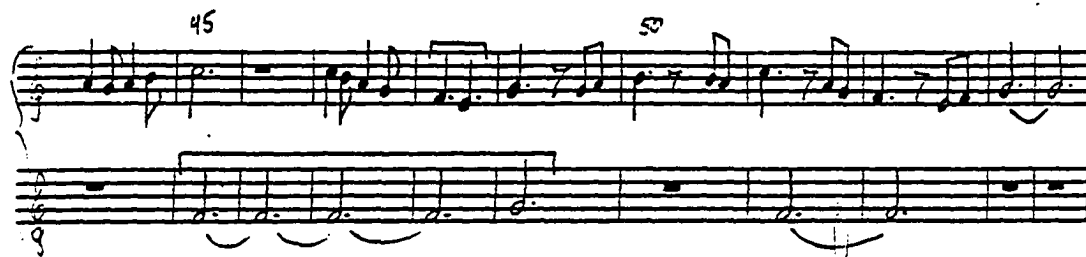
25 30

35 40

2b

3c

7/5



$\frac{3}{5}$

85 90

ca-li-cis ip-si-us po-cu-la iam li-ba-stis hic ta-ber-na-cu-la

II

95

ne fi-ga-tis sa-ci-us a-gi-te ve-la no-stra ven-tis

105 105

ex-po-ni-te va-le da-to lo-co qui lo-cu-los sic e-mun-git om-

110

-nes et sin-gu-los iam e-munc-tis pe-ta-tis pro-pri-

III

H/5

115

120



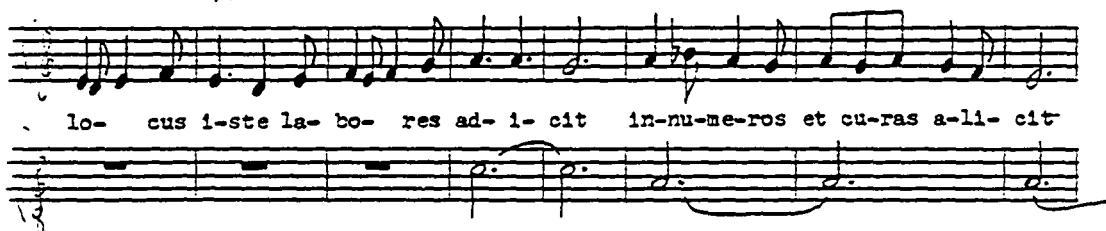
125



II

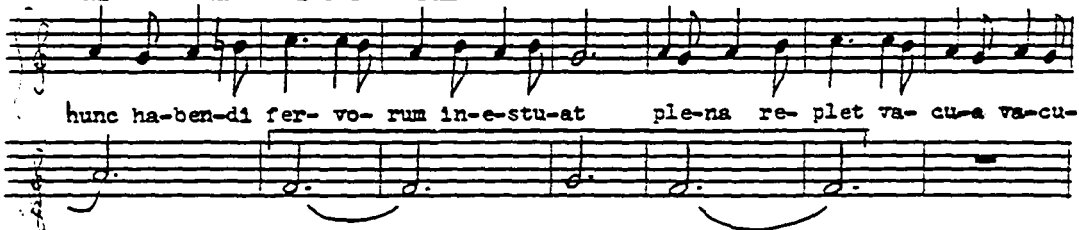
130

135



ha- ben- di fer-vo-rum

140



$\frac{5}{5}$

145 150

-at.

i B



155 160

ii



165 170

iii



175 180

iv



O canenda vulgo
 Rex quem metrorum
 Rex regum. Tenor.
 Contratenor

Source: DRC 20, fol. 337v (RISM no. 15), voices II and
 III only.

I-IV, fol. 55 (RISM no. 69).

CH-Fc 260, fol. 86v (RISM no. 3).

F-Pn 2444, fol. 48v (RISM no. 2).

F-Fn 23190 (Trem), index no. xx.

Literature: Ed. in PMFC I, 14 with variant report in
 PMFC V, p. 207. Facs. in EECM 26: pl. 160 (DRC 20).

Form: Bipartite isoperiodic motet with diminution by
 one half. Three colores and 12 taleae. Diminution section
 melismatic with hocket.

$$120B = 8(12B) + 4(6B)$$

$$I = 14B + 6(12B) + 9B + 3(6B) + 7B$$

$$II = 15B + 6(12B) + 9B + 4(6B)$$

$$III = 8(6+6)B + 4(3+3)B$$

$$IV = 1B + 7(3+9)B + 3B + 8B + 4(6B)$$

Text: In praise of Robert of Anjou (1278-1343), King
 of Naples and Sicily.

Remarks: written in the 1330s.

L'amoreuse flour
 En l'estat d'amere
 T. Sicut fenum arui

Source: DRc 20, fol. 338 (RISM no. 16), I only.

I-IV, fol. 59v-60 (RISM no. 75).

F-Pn 23190 (Trem), index xvi.

Literature: Ed. in PMFC V, 21. Facs. in EECM 26, pl.

161.

Form: unipartite isorhythmic motet a3 with two colores
 and six taleae.

$$144B = 6(24B)$$

$$I = (11+15)B + 4(9+15)B + 9B + 13B$$

$$II = 4B + 5(10+14)B + (10+10)B$$

$$III = 6(7+10+7)B$$

Text: Courtly French love poetry.

Musicorum collegio
In templo Dei posita
Avete. Tenor.

Source: DRe 20, fol. 338v-339 (RISM no. 17).

Literature: Ed. in PMFC XV, 35. Facs. in EECM 26, pl. 162-163. Harrison, "Ars Nova," p. 85.

Form: bipartite isorhythmic motet with diminution by one half; two colores and eight taleae.

$$144B = 4(24B) + 4(12B)$$

$$I = 7B + 3(4+7+13)B + (4+7+12)B + 3(12B) + 6B$$

$$II = 8B + 3(4+8+12)B + (4+8+8)B + 3(12B) + 8B$$

$$III = 4(10+5+9)B + \frac{1}{2}(4(10+5+9)B)$$

Text: musicians motet, naming seven members of a French chapel; the names are not otherwise traceable at present. (See Chapter 4, pp. 350-51.) The duplum plays on the number seven with images drawn from Revelation 1:12-2:1. One of the men is Robert of Huy, which is a Belgian town ca. 25km southwest of Liege.

	Musicorum collegio		In templo Dei posita
	in curia degencium		miro modo composita
	Gallicorum zelo pio		
	Dei tantum zelancium		vidi septem candelabra
5	in sancto desiderio		quorum nemo cum dolabra
	Christi matris officium		
	quater in mense previo	5	nec quisque ferri genere
	Hugone quem propiciū		unum posset incidere
	largum quoque cunctis scio		
10	Robertum fidum socium		cum silice horum quia
	huic adiungens de Hoyo		inpressit in materia
	Johannem et Nichasium		
	.J. speciali socio		formam celestis opifex
	dicto Pallart quem previum	10	summus sculptor et artifex
15	cordetenus inspicio		
	.J. Anglici largum pium		ambulans horum medio
	circumscribere nescio		cum bis acuto gladio
	Stephanoque sit gaudium		
	hiis salus et devocio		septem gerens in dextera
20	cum crescant ac obsequium		stellas ut inter cetera
	actoris qui servicio		
	se totum subdit omnium	15	testatur Apocalipsis
	O quanta delectacio		sic ego spero de ipsis
	horum simul canencium		
25	O mira modulacio		que vidi quorum nomina
	sonorum musicalium		sunt scripta tripli pagina.
	O dulcis altercacio		
	acutorum et gravium		
	mediorumque vicio		
30	discordie carencium		
	Christus pro cuius proprio		
	zelo canunt salarium		
	det eis ut consorcio		
	iugantur celi civium.		

Apta caro plumis
 Flos virginum
 T. Alma redemptoris mater

Source: DRC 20, fol. 338v-339 (RISM no. 18). Complete
 a3, without contratenor found in some
 sources.

I-IV, fol. 5v-6 (RISM no. 7).

F-CA 1328, fols. 1v, 17 (RISM nos. 2a and 37).

F-CH 564, fol. 60v-61 (RISM no. 101).

F-Pn 23190 (Trem), index xxii.

I-MOe 5.24 (olim 568), fol. 18v-19 (RISM no. 29).

Literature: Ed. in PMFC V, 4 and in CMM 39, 3. Facs.
 in EECM 26, pl. 162-163 (DRC 20).

Form: unipartite isorhythmic motet a3 with introitus;
 two colores and three taleae.

$$90B = 9B + 3(27B)$$

$$I = (3+12)B + 2(13+14)B + (13+8)B$$

$$II = (17+15+3)B + (9+15+3)B + (9+15+4)B$$

$$III = 9B + 3(27B)$$

Text: to the BVM.

Mon chant en plaint
 Qui dolereus
 T. Tristis est anima mea

Source: DRc 20, fol. 339 (RISM no. 19), voice I only.

I-IV, fol. 22v-23 (RISM no. 37).

F-Pn 23190 (Trem), index xliii.

Literature: Ed. in PMFC V, 15. Facs. in EECM 26, pl. 164.

Form: unipartite isorhythmic motet a3; three colores and five taleae.

120B = 5(24B) (idealized)

I 115B = 25+3(24)+18B = (8+3+10+4) + 3(7+3+10+4) + (7+3+8)B

II = 20+3(24)+23B = (9+3+8) + 3(13+3+8) + (13+3+7)B

III = 4(24) + 19B = 4(10+2+2+9) + (10+3+2+4)B

Text: Courtly French love poetry.

LIc 52 consists of binding strips and flyleaves taken from Lincoln, Library of the Dean and Chapter, MS 52 when this volume was rebound in 1977. One leaf and ten strips together constitute most of one bifolium (the center of a gathering) from a volume of 14th-century English polyphony. A report on this source by Dr. Susan Rankin, Emmanuel College, Cambridge, will appear in Early Music History 3 (forthcoming in early 1984). Dr. Rankin generously made photocopies of the musical fragments, and eventually a copy of her report, available to me. The fact that all pieces begin with A is noteworthy, suggesting an alphabetically ordered music manuscript.

Ave prolem parienti

Source: LIc 52, fol. 1r (item no. 1).

Remarks: fragment of one or two voices of a composition a3 or a4 dedicated to the BVM and notated in tempus imperfectum maior.

Lic 52, 1

Ave prolem parienti

(A)ve prolem parienti
 et post partum permanenti
 virgini clausa porta

Psalle matre complimenti
 hoste ()dum redimenti
 prole gracie orta.

Lux refulsit micans genti
 umbra mortis considenti
 an.....

The fragments IN FR1 and IN FR2, which may belong with
Lic 52, 1 or 2, read as follows:

fecundata celi sacrati....
 salva pudicitia filiumque paris
 Maria novo more creatorem.....
 Gaude.....

tua gracia. O reina confer nunc
 se.... a ne seducat fallacia
 pe... orum medicina ad celi....

Astra transcendit
T. Alleluya assumpta est
Astrorum celsitudinem

Source: Lic 52, fol. 1v-2 (item no. 2).

C.f.: the soloist's portions of the Alleluya Assumpta est Maria, not as found in the Liber Usualis (p.1603) but closely following the reading in GS, pl.195.

Form: troped whole-chant setting a3 with bipartite division following the Alleluya/verse form of the chant. The layout is as a duet motet with medius cantus, including a regularly patterned tenor and some periodicity in phrase structure:

I 58L = 6L + 8L +

II = 20L + 38L = (5L + 3(4L) + 3L) + (7(5L) + 3L)

III = (10L + 10L) + (7L + 5L + 6L + 4(5L))

Notation: circle-stem notation, with minim stems and at least one appearance of the cauda hirundinis (I:11); see Chapter 3, pp. 246ff.

Text: tropic to the chant and designed mainly as a series of salutations to Mary. As Susan Rankin has observed, the duplum begins in language very similar to that of a fragmentary cantilena found in Lbm 38651, fol. 2 (RISM no. 3):

Cantilena

Astrorum altitudinem
totamque poli aciem
transcendit virgo regia.

Iuxta sedem propaginem
immensam plenitudinem
.....

Motet

Astrorum celsitudinem
omnemque celi aciem
David concendit filia.

Sedet iuxta trinitatem
ob inmensam castitatem
in regis gloria.

Remarks: the final two tenor taleae are not written out in the MS; a custos on the pitch C has been taken in the present transcription to indicate a return to the beginning of the verse of the c.f., an apparently successful solution. The signature Bb in III appears in the first two staves of the MS only; its use as a signature throughout is editorial. Note that almost all breves are plicated, the significance of which is not clear.

LIIc 52, 2 Astra transcendit I and III

I

(A)stra transcendit hodie
 Maria tota puchra puella inclita
 sacrata utero quamvis? sine macula.

- 5 Ave tutrix optima
 Maria mundi domina
 deserta transcendens esse

III

(A)strorum celsitudinem
 omnemque celi aciem
 David concendit filia.

- 5 Sedet iuxta trinitatem
 ob immensam castitatem
 in regis gloria.

Ave leta pue(lla)

 voce consona canamus Alleluya.

- 10 Assumpta hac a valle misera
 coronatur hec deco(rata m)ater nostra
 sine mora Maria corpore et anima regina celica.

- Ave Maria deliciis plen(a)
 (vi)te via virgo speciosa cella vivaria
 15 reis fer remedia.

Ave salutifera ad portum ductrix
 stel(la m)aris fulgida
 Maria spes lapsorum semper inclita.

- 20 Ave casta domina
 celi ianua cuntis patula
 nob(is e)rrantibus esto propicia. deviantibus?

Ave lege figurata
 per prophetas predicata
 clara Iesse virgula.

- 25 Ave stirps ()tica mater beata
 virgas inter alias
 florens velut rosula.

- Ave Maria assumpta hodie
 () corp(ore?) sive tempore
 30 turba cum angelica
 hoc vere plebs catholica. crede?

1/4

Llc 52, 2

Astra transcendit

I
Stra
A-stra tran-scen-dit ho-di-e Ma-

II

III
Strep
A-stro-rum cel-si-tu-di-nem om-

-ri-a to-ta pul-chra pu-el-la in-cli-ta sa-cra-ta u-te-

-nem-que ce-li a-ci-em da-vid

5

-ro quam-vis si-ne ma-cu-la. A-ve tu-trix op-ti-ma

o-sten-dit fi-li-a. Se-det iux-ta tri-ni-ta-

Ma-ri-a mun-di do-mi-na de-ser-ta tran-scen-dens es-se (

-tem ob in-men-sam ca-sti-ta-tem in re-gis glo-ri-

-a. A-ve le-ta pu-e(l-la.....

lost from this point.

) vo-ce con-

20

-so- na ca-na-mus al-le- lu- ya. As- sum- ta hac a val-le mi- se-

-ra co-ro-na- tur hec de-co- (ra-ta m)a-ter no- stra si- ne mo- ra

25

Ma- ri-a cor- po- re et a-ni-ma re-gi- na ce- li- -ca.

4/7

A- ve Ma- ri- a de- li-ci- is ple- n(a

30

vi)- te vi-a vir-go spe-ci-o-sa cel-la vi-va-ri- a re-is fer re- me- di-

a. A- ve sa- lu- ti- fe-

35

-ra ad por-tum duc-trix stel-l(a m)a-ris ful-gi-

5/7

-da Ma-ri-a spes lap-so-rum sem-per in-cli-ta.

A-ve ca-sta do-mi-na ce-li ia-nu-a cun-tis pa-tu-

-la no- (bis) -an-ti-bus e-sto pro-pi-ci-us.

A-ve le-ge fi-gu-ra-ta per pro-phe-tas pre-di-ca-ta

6/7

cla- ra ies- se vir-gu- la. A- ve stirps

50

()-ti-ca ma- ter be- a-ta vir-gas in- ter a- li- as

flo- rens ve- lut ro-su- la. A- ve Ma-ri- a

55

as-sum-pta ho-di-e [] si-ve tem-po-

7/7

Handwritten musical notation on a staff. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The lyrics are written below the staff.

-re tur-ba cum a:- ge-li- ca hoc ve- re plebs ca- tho- li- ca.

Assunt Augustini
T.

Source: Llc 52, fol. 2v (item no. 3).

Remarks: voices I and III of a motet or motet-like setting a⁴ (2+2), written in English ternary breve-semibreve notation. Its subject is St. Augustine. The form is bipartite, suggesting that the piece might be a setting of a chant like the Alleluia and verse of Llc 52, 2.

60L = 12L + 48L (= 5(12L)), with a final long in addition. There is some musical rhyme that suggests a care was taken with form that is not now revealed by the phrase structure. For instance, the first 12L section has the same melodic figure in bars 1-2 and 7-8; bars 37-38 and 54-55 also have very similar melodic figures in both parts. No regular interval(s) of systematically repeating counterpoint have been discovered, however. Note the hocketing in semibreves that must have been a remarkable feature of the lower two parts.

Lic 52, 3 Assunt Augustini

(A)ssunt augustini leta solempnia
 instantque celici viri festalia
 laude multiplici plaudent ecclesia
 plaudent angelici chori in gloria.

5 Pius salvator seculi
 preconem mundo celicum
 P.....

 10
 mente profecit sedula
 plenus virtutum graciis
 tandem virum canonicum
 pe(a)mpliori munere
 15 auget in apostolicum
 set non hoc sumpto tendere

 paupertatis ascen(den)s culmina
 dempto prius mundano pulvere
 clamat mundi detestans crimina
 20 mindus? ir() peccatis sceleris
 frangit hostes fugat agmina
 omne malum premens periculi
 nulla sa() frangunt discrimina
 hostis vitam linquentem seculi
 25 rege pater hinc diligentius
 quos n() hostis hic tempta forcus.

Lic 52, 3

Assunt Augustini

1/4

Sunt As- sunt au- gu- sti- ni le- ta so- lemp- ni- a/

5 in-stant- que ce- li- ci vi-ri fe- sta- li- a/ lau- de mul- ti- pli- ci

10 plau- dat ec- cle- si- a/ plau- dunt an- ge- li- ci cho- ri

15 in glo- ri- a.// Pi- us sal- va- tor se- cu- li/pre- co- nem

2/4

20

mun- do ce- li- cum

25

men- te pro- fe- cit se- du- la/

30

ple- nus vir- tu- tum gra- ci- is/ tan- dem vi- rum ca- no-

ni- cum/ pe()m- pli- o- ri mu- ne- re/ au- get in



3/4

35

Handwritten musical notation for measures 35-39. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: a-po-sto-li-cum/ sed non hoc sum - pto ten-de-re/

40

Handwritten musical notation for measures 40-43. The melody continues on a single staff with a treble clef and a key signature of one flat. The lyrics are: pau-per-ta-tis a-scen-(den)s cul-mi-na/ tem-pto pri-us mun-

Handwritten musical notation for measures 44-46. The melody continues on a single staff with a treble clef and a key signature of one flat. The lyrics are: -da-no pul-ve-re./ cla-mat mun-di de-

45

Handwritten musical notation for measures 47-50. The melody continues on a single staff with a treble clef and a key signature of one flat. The lyrics are: -te-stans cri-mi-na min-dus ir-() pec-ca-tis sce-le-ris

4/4

50

fran- git ho- stes fu- gat ag- mi- na/om- ne ma- lum pre- mens pe- ri-

-cu- li/ nul- la sa- () fran- gunt di- scri- mi- na/ ho- stis

55

vi- tam lin- quen- tem se- cu- li/ re- ge pa- ter hinc di- li-

60

-gen- ti- us/quos n() ho- stis hic tem- pta for- ci- us./

Triumphus patet hodie
genuflectere
 T.

Source: Lbm 1210, fol. 1v-1* (RISM no. 2).

Literature: Ed. in PMFC XV, 12. Facs. in EECW 26, pl. 24-25. This thesis provides a transcription which differs from PMFC in its rhythmic interpretation of some difficult bars in the triplum.

C.f.: unidentified 19L melody, sung three times; carefully shaped rhythmically into two 6L and one 7L phrase. Harrison views it as an 18L melody which is modified in the third talea.

Form: stratified motet a3 with rapidly sung upper voice and two voices of nearly equal, slower rhythmic activity. No regular patterns of phrasing or declamation. The duplum appears to be a well shaped melody with melodic sequences, some repetition, and a carefully controlled use of its range.

I 57L = 5+6+10+8+6+8+5+9 L
 II = 4+2+3+5+4+4+3+6+6+4+6+5+5 L
 III = 3(19L) = 3(6+6+7)L

Text: to the Holy Cross. Duplum text in PMFC is editorial.

Notation: see Chapter 3, pp.259-63.

Remarks: seems most similar in approach to DRc 20, 1 (Herodis in atrio). Though transcription has $\blacksquare = \text{half note}$, phrases in both upper parts follow second mode pattern at cadences, i.e. $\left| \blacksquare \text{ } \text{F} \right| = \left| \text{half note} \text{ } \text{a} \cdot \text{a} \right|$.

Lbm 1210, 2

Triumphus patet - I

Triumphus patet hodie leticie vexillo victoriosi
 principis//
 tela nequicie sunt dirupta diri (cru)cus truculenti
 ferocis haberetur irradiante festo venerabili cuius
 exaltacionis.//

5 Ergo gaude et in (la)ude eximie plaude
 tu qui mirifico misterio redemptus es crucis
 in vigore potentis Dei devota canti(ca p)ange mire
 dulcedinis.//

Crux es via iam regalis ad gaudia
 crux patrona semita secura glorie
 10 ()stis terra in effluxis imperialis sanguinis.//
 Crux mundi navis in diluculo nos fiduciales
 custodiens (es ad) partum ductrix salutare.//
 Crux fidelis es unica fiducie
 spes omnibus in tribulacionibus
 15 scutum clipeus et (arm)a viriliter valide contra
 seva iacula
 muniens nos terribilia.//

Arbor O decorata prole regia abilis (et) venerabilis
 decens florigeraque prebens poma salutifera ha//
 quis digna preconia ne laudabili(a in) caligine
 20 tibi canere valet sed ut in res suppetum
 hinc tripudiando iubilo leticie celice
 (et) mellifluo cantico dulcia voce varia
 canimus cum anima.//

There are problems in reading and making sense of this text. In the layout above, // indicates the end of a musical phrase.

10 before terra a three-syllable word
 23 latters visible but difficult to make into words

Lbm 1210, 2

Triumphus patet - II

.... genuflectere
et summo opere
devotas sibi laudes deprimere
in hoc munere stude pro littere
5 et a p[]
miles sit resurgere et spernere
minas satanicas scandere
sedens in ethere et illuc quiescere.

About one-third of this text has been lost from
the beginning. The hole at line 5 is of five syllables.

1/8

Lbr 1210, 2

Triumphus patet hodie

5

Triumphus Tri- um- phus pa- tet ho-di- e le- ti-

Al

-ci- e va- xil- lo vic-to-ri-o-si prin- ci- pis

te- -la ne-qui-ci-e sunt di-ru-pta di- ri [cru]- cis tru-cu-len-ti fe-

ii

$\frac{2}{8}$

25

-ro-cis ha-be-r[]e-tur ir-ra-di-an-te fe-sto ve-ne-ra-bi-li cu-ius

This block contains the musical notation for measures 25 through 28. It features a vocal line with lyrics and piano accompaniment on two staves. The lyrics are: -ro-cis ha-be-r[]e-tur ir-ra-di-an-te fe-sto ve-ne-ra-bi-li cu-ius.

30

35

ex-al-ta-ci-o-nis er-go gau-de et in [la]u-de

This block contains the musical notation for measures 30 through 35. It features a vocal line with lyrics and piano accompaniment on two staves. The lyrics are: ex-al-ta-ci-o-nis er-go gau-de et in [la]u-de.

iii

40

45

ex-i-mi-e plau-de tu qui mi-ri-fi-co mi-ste-ri-o re-

This block contains the musical notation for measures 40 through 45. It features a vocal line with lyrics and piano accompaniment on two staves. The lyrics are: ex-i-mi-e plau-de tu qui mi-ri-fi-co mi-ste-ri-o re-.

3/8

50

-dem- -ptus es cru- cis in vi- go- re po- ten- tis

55

60

De- i de- vo- ta can- ti- [ca p]an- ge mi- re dul- ce- di- nis.

] ge- -nu- -fle- -cto- re

Bi

65

70

Cru- x es vi- a- iam re- ga- lis ad gau- di- a cru- x pa- tro-

et sum- mo o- pe-

4/8

75

Ms: p 80

-na se-mi-ta se-cu-ra glo-ri-e []-stis ter-ra in ef-flu-xis

-re

de-vo-tas si-

ii

85

90

im-pe-ri-a-lis san-gui-nis

-bi lau-

-des de-pri-me-

iii

95

-vis in di-lu-cu-lo nos fi-du-ci-a-les

-re

in hoc

iii

100 105

-ens [es ad] por- tum duc- trix sa- lu- ta- re
mu- ne- -re stu- -de pro

This system contains measures 100 to 105. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are: "-ens [es ad] por- tum duc- trix sa- lu- ta- re" on the top staff, "mu- ne- -re stu- -de pro" on the middle staff, and no lyrics on the bottom staff. The music is in 5/8 time.

110

Cru- x fi- de- lis es u- ni- ca fi- du- ci- e spes o- mni- bus
lit- te- -re et a

This system contains measures 110 to 115. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are: "Cru- x fi- de- lis es u- ni- ca fi- du- ci- e spes o- mni- bus" on the top staff, "lit- te- -re et a" on the middle staff, and no lyrics on the bottom staff. The music is in 5/8 time.

115 120

in tri- bu- la- ci- o- ni- bus scu- tum cli- pe- us et [ar-
p[Ci

This system contains measures 115 to 120. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are: "in tri- bu- la- ci- o- ni- bus scu- tum cli- pe- us et [ar-" on the top staff, "p[" on the middle staff, and "Ci" on the bottom staff. The music is in 5/8 time.

6/8

125

-m]a vi-ri-li-ter va-li-de con- tra se-va ia-cu-la mu-ni-
mi- les

130

-ens nos ter-ri-bi-li-a. Ar- bor O de- co- ra-
sit re- sur- ge-

135

-ta pro-le re-gi-a a- bi- lis [et] ve-ne-ra-bi-lis de- cens
-re et sper- -ne-

ii

140

flo-ri-ge-ra-que pre-bens po-mo sa-lu-ti-fe-ra Ha
-re mi-nas

145

quis di-gna pre-co-ni-a ne lau-da-bi-li- [a in] ca-li-gi-ne
sa-ta- -ni-cas

150

155

ti-bi ca-ne-re va-let sed ut in res sup-pe-tum
scan-de -re

iii

160

hinc tri-pu-di-an- do iu- bi-lo le-ti-ci-e ce-li-ce [et] mel- li- flu-
se- dens in e- -tho- -re

165

-o can- ti- co dul- ci-a vo-ce va-ri-a ca-ni-mus cum a- ni-
et il- -luc qui- -e- -sce-

170

-ma..
-re..

Quare fremuerunt gentes

T.

Quare fremuerunt gentes

Source: Lbm 1210, fol. 140v-141 (RISM no. 9).

Literature: Ed. in PMFC XV, 13. Facs. in EECM 26, pl. 32-33; dipl. facs. in Apfel Studien II, pp. 76-78. Apfel, Studien I, p. 30 and Sanders, "English Polyphony," pp. 234-38 with partial transcription.

C.f.: tone for the psalm Quare fremuerunt as sung with the antiphon Dominum dixit ad me on Christmas Day at First Mass, according to Harrison in PMFC XV, citing a Cistercian Gradual, Paris, BN lat.n.a. 2605, fol. 27. Another interpretation must be considered. The c.f. is a palindrome, and up to the point of reversal it is identical to the beginning of the 8th Magnificat tone in the Use of Sarum. (See Walter H. Frere, The Use of Sarum II, p. lxxi.) Explanation as a palindrome accounts for why the c.f. is not written out in full and why it begins with seemingly unnecessary rests (necessary for the retrograde statement), a technique seen also in the tenor of Inter usitata (Omc 266/268, 3). See Chapter 2, Fig. 15 and pp.178-79.

Form: duet motet with medius cantus, isoperiodic in a module of 8L; either 2 or 4 tenor statements (see above).

$$\text{I} \quad 96\text{L} = 10\text{L} + 10(8\text{L}) + 6\text{L}$$

$$\text{II} \quad = 12(8\text{L})$$

$$\text{III} \quad = 5\text{L} + 6\text{L} + 10(8\text{L}) + 5\text{L}$$

Text: incipits of psalms 2-12 embedded in a poetic matrix; single text shared by both voices and declaimed simultaneously, except when one or the other rests. At these points text varies slightly between voices.

Notation: a small 3 written over each longa triplex in tenor. See Chapter 2, Figure 15.

Variants to PMFC XV ed.: Bar 51-55 rhythm awry.

Should read:

Handwritten musical score for a hymn, featuring three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

System 1:
Vocal: -ris si gra-vo--rum ob-la-tran-ci--um do-mi-
Piano: Accompaniment line with notes and rests.

System 2:
Vocal: -ris si gra-vo-rum ob-la-tran-ci-um ms-lig-nan-ci-um nos do-mi-
Piano: Accompaniment line with notes and rests.

System 3:
Vocal: -ne di-fan-ci--um lin-quas do-mi-ne ne in fu--ro-re tu-o ar-gu-as ne
Piano: Accompaniment line with notes and rests.

At the bottom of the page, there is a small logo and the text "MANUSCRIPT PAPER".

- I 1 [Q]uare fremuerunt gentes
[Q]uare fremuerunt gentes
2 insane quorum fiunt mentes
insane quorum fiunt mentes
3 et populi meditati sunt inania plurima?
et populi meditati sunt [inani]a plurima?
- II 4 Quibus persequentes
Quibus persequentes
Quibus maliciose
5 opprimunt innocentes.
opprimunt innocentes.
6 Heu ! ad id parati feruntur insania pes[sima.]
Heu ! ad id parati fer[untur in]saniam pessima.
- III 7 O Deus sanctissime,
O Deus sanctissime,
8 cunctis piissime,
cunctis piissime,
9 Domine, quid multiplicati sunt qui tribulant me !
Domine, quid multiplicati sunt qui tribu[lant] me !
- IV 10 Christe potentissime
Christe potentissime
Christe, precor humillime,
11 [rex] et mitissime,
rex et mitissime,
12 succurre suplici, veni et libera me,
succurre suplici, veni et libera me,
- V 13 ut id verum senciam,
ut per t[uam cle]menciam, verum senciam,
14 ac psallere valeam.
et [p]sallere valeam.
15 [Cum inv]ocarem exaudi vi me Deus iusticie,
Cum invocarem exaudi vi me Deus iusticie,
- VI 16 ne sperneris deprecationem pauperis,
ne ipso Iesu sperneris depre[cacionem] pauperis,
17 sed verba mea auribus [perci]pe, Domine,
sed verba mea auribus perci]pe, Domine,
18 tu parcens miseris,
tu parcens miseris,

- VII 19 si gravorum oblatrancium
si gravorum oblatrancium malignancium nos
20 Domine difancium linquas.
Do[mine difancium] linquas:
21 Domine, ne in furore [tuo a]rguas me.
Domine, ne in furore tuo arguas me.
- VIII 22 Me nituntur emuli
Me nituntur emuli
Me mali nituntur emuli fere catuli
23 devorare malivoli.
devorare malivol[i].
24 Domine Deus meus, in te speravi, salva me.
Domine] Deus meus, in te speravi, salva me.
- IX 25 [Tuere] supplicem me misericorditer,
Tuere, rogo iugiter, supplicem me misericorditer,
26 Domine Dominus noster,
Domine Dominus noster,
27 et confitebor tibi rex.
et confitebor tibi [rex.]
- X 28 De remedio non diffido,
De remedio pro tanto iam tedio non diffido,
29 sed in [Domino c]onfido,
sed in Domino confido,
30 quia meditatio mea est eius lex.
quia meditatio mea est eius lex,
- XI 31 Salvum me fac, Domine,
Eruens ab homine [salvum] me fac, Domine,
32 nequicies gravamine
nequicies gravamine
33 nimio spiritus tibi [Deo supplicat.]
nimio spiritus tibi Deo supplicat, et te orat :
- XII 34 Usquequo, Domine,
Usquequo, Domine,
35 oblivisceris me in finem ?
oblivisceris me in finem ?]

Zelo tui langueo
T.
Reor nescia

Source: Lbm 1210, fol. 142v-143 (RISM no. 13) and Yc, fol. 10v (no. 1), I and II only.

Literature: Ed. in PMFC XV, 14. Facs. in EECM 26, pl. 36-37 (Lbm) and pl. 213 (Yc); dipl. facs. in Apfel, Studien II, pp. 78-81 (Lbm). Apfel, Studien I, p. 30; Harrison, EECM 26, pp.xiv-xv; Lefferts and Bent, "New Sources," pp. 359-60; Sanders, "English Polyphony," pp. 231-34; idem, "Motet," pp. 544-46.

C.f.: unidentified; sung four times.

Form: duet motet with medius cantus; isoperiodic in a module of 8L, with a rhythmic caesura in the third or fourth bar of each 8L phrase, thus articulating it as 3+4+1 or 4+3+1. The unaccompanied beginning is unusual -- the tenor has 2L of rest, and voice III has 4L of rest. For another instance, see Doleo super te (Cgc 512, 7).

I 130L = 15(8L) + 10L

II = 2L + 32(4L)

III = 4L + 15(8L) + 6L

Text: to the BVM; the incipit of the triplum is identical to the final line of a poem by Richard Rolle, the Canticum Amoris. (See Chapter Four, p. 378 and note 80).

On the basis of a translation provided by this author for PMFC XV, it would seem that the motet expresses the thoughts of a woman. In EECM 26, Harrison argues from this that the motet provides further evidence for the nunnish provenance

of Yc, and further, that it establishes that nuns sang motets. One could add, in addition, that on account of Rolle's association with the Cistercian nunnery of Hampole the possibility must be entertained that the motet was originally composed for or by the Yorkshire nuns.

However, this author now reads the texts slightly differently, with the result that they no longer seem to support the above speculations. What I now believe to be a more sensible punctuation and reading of syntax for the last lines of the triplum is as follows:

non meroris
a miseria
sentiret remedium.

(but for Mary, we sinners) would not
feel relief from
the misery of sorrow.

Ergo, David
cara filia,
que laudum preconia
tibi condecet
apte dici
ob tot beneficia.

Therefore, dear daughter
of David,
may it be that the praises of praises
are rightly fitting to be said to you
for all those kindnesses.

And as for the duplum text, it seems to begin with direct speech on the part of Eve, then move into a narrative of the result of her crime, which is the main topic of the triplum also. Direct discourse is not unknown in the motet texts, nor is this the unique instance where a woman speaks (see lines 22-29 of Maria mole pressa (Ob 7, 1a) where the words are from Mary Magdalene). Hence I do not see the absolute necessity of associating the texts of Zelo tui with nuns.

Remarks: unusually wide range (a 16th), with wide ambitus of the outer voices (an 11th and a 13th).

Lbm 1210, 13;
Yc, 1

Zelo tui langueo - I

[Z]elo tui langueo
virgo regia
sed non valeo
promere preconia

5 sicut decet
laudabilia
quia non sufficio
O miseria
patris Ade
10 gravisque transgressio

qui cibaria
tot amena
possedit pro libito
et non licuit
15 vosci nisi verito

Yc: quia

Lbm: sed nec

Lbm: nescivisti nescio

pomo Deo
per quod intulit
grave preiudicium
inde gaudium
20 perdidit et
fugit in exilium
a quo licitum
redire non fuit
ad locum perditum

25 sed miserie
iugum hic sustinuit
et suos dampnoso
crimine
condempnari meruit

Lbm: ign[]

Lbm: q̄ (for et)

Lbm: condempnare

30 heu angaria
nisi puerperium
tuum ferret
virgo regia
dampnatis subsidium
35 non meroris
a miseria
sentiret remedium

Lbm: feret .

Lbm: dampnantis

Lbm: sentirent

ergo David
cara filia
40 que laudum preconia
tibi concedent
apte dici
ob tot beneficia.

Lbm: condocent

Lbm: ad

- [R]eor nescia
 quid sit sapiencia
 laus et gloria
 mundialis
 5 omnisque leticia
 [mag]na solvere
 gratis bene[f]icia
- virgin[is] que
 tot[a] ubera
 10 ingnara solacio
 abstulit per
 sua merita
 homini de medio
 nam pro vicio
 15 electus de
 parad[isi] gaudio
 primus genitor
 mansit in exilio
 privatus grandi
 20 dominio
 pauper et iam subito
 cum hac que p[ree]st
 inmerito
 mesto flevit animo
- 25 he[c] miserie
 committatur
 quam a []ro lacrimae
 et angustie
 tristi nocent undique
 30 nisi mater gracie
 protulisset
 fas misericordie
 reos utique
 sors ligaret
 35 perhennis tristitie
 sed sol gracie
 oritur ex
 sidere leticie
 sic de carcere
 40 fecit vinctos surgere
 carta data
 vite glorie.

perhaps in meritoperhaps he[u]

a...ro is either 3-syll.
 word, or a plus 2-syll.

perhaps vas is meant

MS: si

Both texts mix five and seven-syllable lines, mostly rhyming, with four-syllable lines, mostly unrhymed. The latter have been slightly indented.

Rota versatilis
 Rota versatilis
 T.
 Q.C.

Source: Lbm Royal 12.C.vi, entry in a 15th-century index;

"Modus componendi rotam versatilem".

Lbm 4909, fol. 4v (p.8), incipit of I only.

Lbm 24198, fol. 132 (RISM no. 1), II and IV only.

Lbm 40011B*, 4*, I and III only, fragmentary.

Ob 652, fol. i, ii^v, 69, 70v (RISM no. 1), II
 and IV, fragmentary.

Literature: Transcribed, with facsimiles and extensive discussion of all the sources, in Bent, "Rota versatilis;" see also Bent, Fountains Fragments. Facs. in EECM 26, pl. 1 (Lbm 24198); pl.208-209 (Ob 652). Sanders, "England: From the Beginning," p.289, and "Motet," pp.546-47.

Form: large-scale voice exchange motet a⁴ (2+2) in five sections of varying length and mensuration. See Chapter 2, pp.70ff. , and Chapter 3, pp.300ff . Due to the fragmentary nature of the surviving materials, only sections III and V can be fully reconstructed. See the "map" of surviving parts on the next page. Sanders observes that if one takes the long in section III as ternary and in section V as binary, then the numerical proportions between the sections as measured in longs (108:76:36:80:54) stand very nearly in the simpler numerical proportions 12:8:4:9:6 (or in other words, 108:72:36:81:54).

Text: on St. Katherine. Trans. by R.Bowers in Bent, "Rota."

Remarks: the citation of the incipit of this motet in

the treatise of Robertus de Handlo (Lbm 4909) provides a terminus of 1326 for composition, which accords well with Sanders's judgement that the motet could have been composed no later than the first two decades of the 14th century.

The present transcription provides alternate versions of section III, one barred as if the long were ternary, the other as if it were binary. The immediately following page indicates graphically how much of Rota is preserved in each major source.

Rota versatilis Orbis dominatio Rota Katerine Katerina spe Virgo perduxerat

Composite (idealized rubrics; cross-hatching indicates loss)

I	text		text		text		text		text	
II		text		text		text		text		text
III	cue	Recita	cue	Recita	cue	Recita	cue	Recita	cue	Recita
IV	cue	Recita	cue	Recita	cue	Recita	cue	Recita	cue	Recita

Lbm 24198 (cross-hatching indicates what survives)

I										
II										
III										
IV										

Lbm 40011B* (cross-hatching indicates what survives)

I										
II										
III										
IV										

Obo 652 (cross-hatching indicates what survives)

I										
III										
III										
IV										

Lbm 24198, 1;
etc.

Rota versatilis

Rota versatilis
rubens versucia

....
....
....
....
....
....

5

Orbis dominacio
10 vertitur in rota
eius et elacio
quasi gleba vota
virginis oratio
potenti devota
15 rotam vertit odio
que se perit tota.

Rota Katerine
fit sevissima
rota mundi bine
20 fraudis pessima
clause patent fine
sub nequissima
verse sunt ruine
in potissima.

25 Katerina spe divina
tormentum devicerat
ut certantes disputantes
sola iam concluderat
in ardore flatus rore
30 clericos consulerat
et amore suo more
Christo laudes solverat.

Virgo perduxerat
reginam et Porphyrium
35 quibus promiserat
perhennis vite gaudium
postquam oraverat
seve subit martyrium
lac emanaverat
40 virgo poscit palacium.

Lbm 24198 contains 9-16; 25-40
Lbm 400113 contains 17-24
Ob 652 contains 16-40
Lbm 4909 contains 1-2

A full critical report
is available in Bent,
"Rota versatilis."

1/2

Ltn 24198, 1

Rota versatilis

Handwritten musical score for 'Rota versatilis'. The score is written on four staves (I, II, III, IV) and includes a vocal line with lyrics. The music is in 2/4 time, indicated by the '1/2' symbol in the top right. The score is divided into measures, with measure numbers 15, 20, 25, 30, and 35 marked above the staves. The lyrics are: 'Rota versatilis. Ro-ta ver-sa-ti-lis ru-bens ver-su-ci-a'. The score includes various musical notations such as notes, rests, and bar lines.

I Rota versatilis

II Rota versatilis.

III Rota versatilis

IV Rota versatilis

15 20

-su- ci- -a

25 30 35

Handwritten musical score for piano, measures 40 to 80. The score is written on four staves (treble and bass clefs, with a grand staff bracket on the left). The tempo is marked $\frac{2}{12}$ in the top right corner. The measures are numbered 40, 45, 50, 55, 60, 65, 70, 75, and 80. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex melodic and harmonic structure.

$\frac{3}{12}$

Handwritten musical score for piano, measures 85-105. The score is written on three staves (treble, middle, and bass clefs) and includes a grand staff system. The time signature is $\frac{3}{12}$. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system covers measures 85 to 95, with measure numbers 85, 90, and 95 written above the staff. The second system covers measures 100 to 105, with measure numbers 100 and 105 written above the staff. The third system is empty. The fourth system is empty. The fifth system is empty. The sixth system is empty. The seventh system is empty. The eighth system is empty. The ninth system is empty. The tenth system is empty. The eleventh system is empty. The twelfth system is empty. The thirteenth system is empty. The fourteenth system is empty. The fifteenth system is empty. The sixteenth system is empty. The seventeenth system is empty. The eighteenth system is empty. The nineteenth system is empty. The twentieth system is empty. The twenty-first system is empty. The twenty-second system is empty. The twenty-third system is empty. The twenty-fourth system is empty. The twenty-fifth system is empty. The twenty-sixth system is empty. The twenty-seventh system is empty. The twenty-eighth system is empty. The twenty-ninth system is empty. The thirtieth system is empty. The thirty-first system is empty. The thirty-second system is empty. The thirty-third system is empty. The thirty-fourth system is empty. The thirty-fifth system is empty. The thirty-sixth system is empty. The thirty-seventh system is empty. The thirty-eighth system is empty. The thirty-ninth system is empty. The fortieth system is empty. The forty-first system is empty. The forty-second system is empty. The forty-third system is empty. The forty-fourth system is empty. The forty-fifth system is empty. The forty-sixth system is empty. The forty-seventh system is empty. The forty-eighth system is empty. The forty-ninth system is empty. The fiftieth system is empty. The fifty-first system is empty. The fifty-second system is empty. The fifty-third system is empty. The fifty-fourth system is empty. The fifty-fifth system is empty. The fifty-sixth system is empty. The fifty-seventh system is empty. The fifty-eighth system is empty. The fifty-ninth system is empty. The sixtieth system is empty. The sixty-first system is empty. The sixty-second system is empty. The sixty-third system is empty. The sixty-fourth system is empty. The sixty-fifth system is empty. The sixty-sixth system is empty. The sixty-seventh system is empty. The sixty-eighth system is empty. The sixty-ninth system is empty. The seventieth system is empty. The seventy-first system is empty. The seventy-second system is empty. The seventy-third system is empty. The seventy-fourth system is empty. The seventy-fifth system is empty. The seventy-sixth system is empty. The seventy-seventh system is empty. The seventy-eighth system is empty. The seventy-ninth system is empty. The eightieth system is empty. The eighty-first system is empty. The eighty-second system is empty. The eighty-third system is empty. The eighty-fourth system is empty. The eighty-fifth system is empty. The eighty-sixth system is empty. The eighty-seventh system is empty. The eighty-eighth system is empty. The eighty-ninth system is empty. The ninetieth system is empty. The ninety-first system is empty. The ninety-second system is empty. The ninety-third system is empty. The ninety-fourth system is empty. The ninety-fifth system is empty. The ninety-sixth system is empty. The ninety-seventh system is empty. The ninety-eighth system is empty. The ninety-ninth system is empty. The hundredth system is empty.

Or- bis do- mi- na- ci- o ver- ti- tur in ro- ta o- ius et e-

[Orbis dominatio]

Orbis dominatio

This system contains measures 110 to 120. It features a vocal line with lyrics and two piano accompaniment staves. Measure numbers 110, 115, and 120 are marked above the vocal staff. The lyrics are 'Or- bis do- mi- na- ci- o ver- ti- tur in ro- ta o- ius et e-'. A bracket labeled '[Orbis dominatio]' spans measures 110-114. The label 'Orbis dominatio' appears below the piano staves at the start of measure 110.

-la- ci- o qua- si gle- ba vo- ta vir- gi- nis o- ra- ti- o

This system contains measures 125 to 130. It features a vocal line with lyrics and two piano accompaniment staves. Measure numbers 125 and 130 are marked above the vocal staff. The lyrics are '-la- ci- o qua- si gle- ba vo- ta vir- gi- nis o- ra- ti- o'.

po- ten- ti de- vo- ta ro- tam ver- tit o- di- o que se pe-rit to- ta.

This system contains measures 135 to 140. It features a vocal line with lyrics and two piano accompaniment staves. Measure numbers 135 and 140 are marked above the vocal staff. The lyrics are 'po- ten- ti de- vo- ta ro- tam ver- tit o- di- o que se pe-rit to- ta.'

$\frac{5}{12}$

145 150 155

Or- bis do- mi- na- ti- o ver- ti- tur in ro- ta e- ius et e-

160 165 170

- la- ci- o qua- si gle- ba vo- ta vir- gi- nis o- ra- ci- o po- ten-

175 180

- ti de- vo- ta ro- tam ver- tit o- di- o que se pe- rit to- ta.

$\frac{62}{12}$

Ro- ta Ka-te- ri- ne fit se- vis- si- ma ro- ta mun- di bi- ne frau-dis

pes- si- ma clau- se pa- tent fi- ne sub ne- quis- si- ma

ver- se sunt ru- i- ne in po- tis- si- ma.

6/8

185 190

Ro- ta Ka- te- ri- ne fit se- vis- si- ma ro- ta mun- di bi- ne frau-

Rota Katerine

195 Rota Katerine 200 205

dis- po- si- ma clau- se pa- tent fi- ne sub ne- quis- si- ma ver- se sunt

210 215

ru- i- ne in po- tis- si- ma.

Rota Ka- te- ri- ne fit se- vis-

7/12

110 125

-si- ma ro- ta mun- di bi- ne frau- dis pes- si- ma clau- se pa- tent fi-

130 135

-ne sub ne- quis- si- ma ver- se sunt ru- i- ne in po- tis- si- ma.

240 245

Ka- te- ri- na spe di- vi- na tor- men- tum de- vi- ce- rat

Katerina [spe]

Katerina spe

250 255

ut cer- tan- tes di- spu- tan- tes so- la iam con- clu- se- rat

260 265

in ar- do- re fla- tus ro- re cle- ri- cos con- su- le- rat

270 275

et a- mo- re su- o mo- re Chri- sto lau- des sol- ve- rat.

280 285

Ka-te-ri-na spe-di-vi-na tor-men-tum de-vi-ce-rat

290 295

ut cer-tan-tes di-spu-tan-tes so-la iam con-clu-se-rat

300 305

in ar-do-re fla-tus ro-re cle-ri-cos con-su-le-rat

et a-mo-re su-o mo-re Chri-sto lau-des sol-ve-rat.

This system contains measures 30 to 315. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with a 4-measure rest in measure 315.

Vir-go per-du-xe-rat re-gi-nam et Por-phy-ri-um qui-bus pro-mis-se-
Virgo perduxerat

This system contains measures 320 to 325. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with a 4-measure rest in measure 325.

-rat per-hen-nis vi-te gau-di-um post-quam o-ra-ve-rat se-

This system contains measures 330 to 335. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with a 4-measure rest in measure 335.

The musical score is written for three systems, each featuring a vocal line (soprano and alto) and a piano accompaniment (right and left hands). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the vocal lines.

System 1:

340

-ve su-bit mar-ty-ri-um lac e-ma-na-ve-rat vir-go pos-cit pa-

System 2:

345

-la-ci-um

Vir-go per-du-xe-rat re-gi-nam et Por-phy-ri-um qui-

System 3:

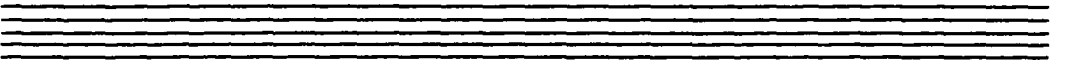
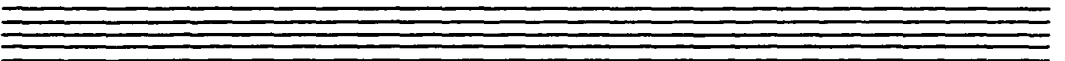
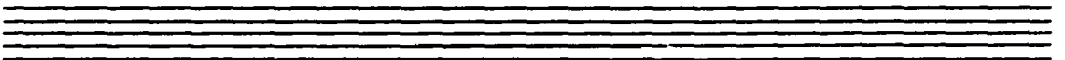
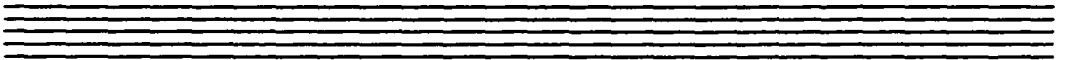
355

360

-bus pro-mis-se-rat per-hen-nis vi-te gau-di-um post-quam o-ra-ve-

Handwritten musical score for the first system, measures 36 to 37. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The lyrics are: -rat se- ve su-bit mar- ty- ri- um. lac e-ma- na- ve- rat vir- go poscit pa-

Handwritten musical score for the second system, measures 38 to 39. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The lyrics are: -la- ci- um.



Rosa mundi purissima

Source: Lbm 24198, fol. 132v (RISM no. 2).

Literature: Facs. in EECM 26, pl. 2.

Form: isolated triplum of a motet a3 with stratification of rhythmic activity; has irregular phrase structure and no readily apparent repetition of melodic material to indicate tenor structure:

71L (72L?) = 5+6+4+3+4+5+3+3+4+6+5+8+3+6+2+4(5?) L

Text: to the BVM.

Notation: groups of up to six syllabic semibreves per breve, with no stems; the rhythmic solution in the transcription is purely editorial.

Remarks: 13 of 16 phrases cadence to F.

Lbm 24198, 2

Rosa mundi

- Rosa mundi purissima Maria
 flos odoris leticia cordis
 fugans nebulas sereno nube
 decoris in tristitia
 5 qui sedent hii tibi currunt
 ob viam salvatoris cellulae
 sancti boni hinc acerini pastoris
 meroris ob remediae
- 10 rosa vernula purpurea
 vestis sublimis regia
 celestis et imperatoria
 per quam redemptio
 salvat a framea
 clade funerea
 15 timoris et doloris
 cessant gravia
 regis stola coloris rubea gemmea
- 20 rosa florum salutifera
 vinea fructifera
 de qua manet hec viscera
 que culpe sanat ulcera
 saporis dulcedine
 felici moderamine
 medela langori
 25 cuncta pellens pericula
 per secula salutis
 unda virtutis viola
 febrem fugans fervorie
 atque spiritum nequicie
 30 furoris extinguens caloris noxia
 mira temperantia pietate et gracia
- paradisi virgula
 regis eterni glorie
 mater et filia
 35 tu supremo iudici
 reos reconsilia
 preces funde pro tua familia
 que specie superas rosam
 flore violam et odore lilia.
- 7 hīracīllū (5 syllables)
 20 fūcera

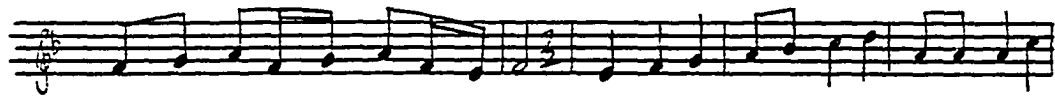
Lbm 24198, 2

Rosa mundi purissima

1/3



2/3



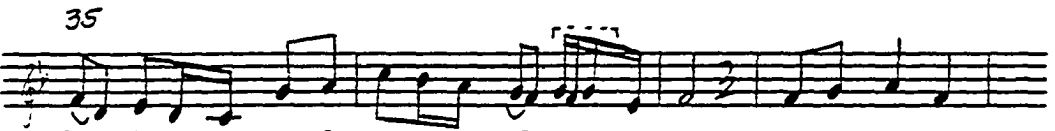
-demp-ti-o sal-vat a fra-me-a cla-de fu-ne-re-a ti-mo-ris et do-



-lo-ris ces-sant gra-vi-a re-gis sto-la co-lo-ris ru-be-a gem-me-



-a ro-sa flo-rum sa-lu-ti-fe-ra vi-ne-a fruc-ti-fe-ra de qua ma-nus



hec vi-sce-ra que cul-pe sa-nat ul-ce-ra sa-po-ris dul-



-ce-di-ne fe-li-ci-mo-de-ra-mi-ne mo-de-la lan-go-ri



cun-cta pel-lens pe-ri-cu-la per se-cu-la sa-lu-tis un-

Surgere iam est hora
T. Surge et illuminare

Source: Lbm 24198, fol 133 (RISM no. 4).

Literature: Facs. in EECM 26, pl. 3.

C.f.: incomplete and unidentified in the MS; three rhythmically varied statements (only the latter two of which are preserved) of the beginning of the verse, Surge et illuminare, of the Epiphany Gradual, Omnes de saba. The first statement has been reconstructed by analogy with the following two in the present edition.

Form: refrain motet with double-versicle melodic facture. See Chapter 2, pp. 104-114.

Text: likely for Epiphany; mixed in versification; increasing length of stanzas leads to accelerating pace of declamation.

Remarks: Item 4a is an isolated fragment which does not seem to belong with Surgere and may possibly be part of an untexted voice of a motet now lost with the facing page to fol. 133.

Lbm 24198, 4

Surgere iam est hora

Surgere

iam est hora libere

peccati de funere

ubi iacuimur

4 iacuimus

5 idiote temere
noxatur detegitur
lumen nobis edere
iam dies sequitur.

6 de tegitur

10 Novus oritur sol de sidere
dum lucet apprehendere
curre propere pro vite munere.

15 Reserata celi porta
vite luce reis orta
ne protrahas excutere
deinde onere
inte reverti orto
cui reminissere

15 te inde?

20 nobilem hereditatem
gratis et utilitate[m]
cur homo vis anitere
cito regredere
seculo gressu veritatis
in itinere.

20 an ittere

Novus oritur vite munere.

26 curie

30 Venit ecce Deus homo
virginis ab utero
pro salute miserorum
abiat de cetero

tam erroris quam meroris
omnis hospitatio
invitavit peccatores
Dei miseratio

35 vir unus si commissisque
omnia piacula
que commissa sunt ubique
per omnia secula

40 et si rite peniteret
ore corde et opere
preparatus Deus esset
debita dimittere.

Novus oritur vite munere.

44 licet

Lbm 24198, 4

Surgere iam est hora - T. Surge et illuminare

5
Sur-ge-re iam est ho-ra li-be-re pec-ca-ti de fu-ne-re

10
u-bi ia-cu-i-mur i-di-o-te te-me-re nox-a-tur de re-gi-tur lu-

15
men no-bis e-de-re iam di-es se-qui-tur NO-VUS O-RI-TUR SOL DE SI-DE-

20
RE DUM LU-CET AP-PRE-HEN-DE-RE CUR-RE PRO-PE-RE PRO VI-TE MU-NE-

25
RE Re-se-ra-ta ce-li por-ta vi-te lu-ce re-is or-ta ne pro-tra-has

30
ex-cu-te-re de-in-de o-ne-re in te re-ver-ti or-to cu-i re-mi-nis-se-

35

A L

R

B i

40

45

re no-bi-lem he-re-di-ta-tem gra-tis et u-ti-li-ta-te[m] our ho-mo vis

an-i-te-re ci-to re-gre-de-re se-cu-ro gres-su ve-ri-ta-tis in i-ti-ne-

re NO-VUS O-RI-TUR SOL DE SI-DE-RE DUM LU-CET AP-PRE-HEN-DE-

RE CUR-RE PRO-PE-RE PRO VI-TE MU-NE-RE Ve-nit ec-ce De-us ho-mo

vir-gi-nis ab u-te-ro pro sa-lu-te mi-se-ro-rum ab-i-at de ce-te-ro

tam er-ro-ris quam me-ro-ris om-nis ho-si-ta-ci-o in-vi-ta-vit pec-ca-to-

75

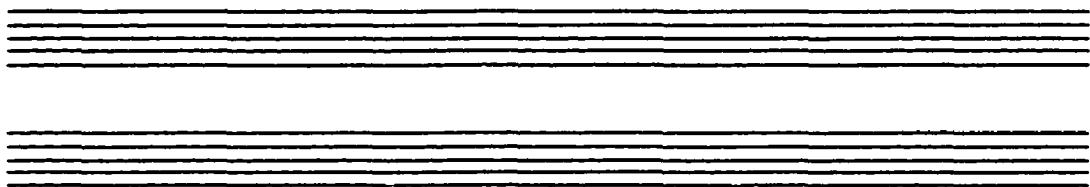
res De-i mi-se-ra-ti-o vir u-nus si com-mis-sis- que om-ni-a pi-a-cu-

la que com-mis-sa sunt u-bi-que per om-ni-a se-cu-la et si ri-te pe-ni-

te-ret o-re cor-de et o-pe-re pre-pa-ra-tus De-us es- set de-bi-ta di-

mit-te-re NO-VUS O-RI- TUR SOL DE SI-DE- RE DUM LU-CET AP-PRE- HEN-DE-

RE CUR-RE PRO-PE- RE PRO VI-TE MU-NE-RE.



Trinitatem veneremur
 Trinitas et deitas
 Trinitatis vox
 T. Benedicite Deum celi

Source: Lbm 24198, fol. 133v, 1 (RISM no. 5).

Literature: Ed. in PMFC XV, 15. Facs. in EECM 26, pl. 4-5. Apfel, Studien I, p. 30.


C.f.: unidentified in the MS; whole chant setting of the verse, Benedicite Deum celi, of the Gradual for Trinity Sunday, Benedictus es Domine. Due to its ambitus, the c.f. is not always the lowest sounding voice.

Form: fairly irregular phrase structure:

- I 48L = 18L + 8L + 8L + 4L + 10L
 II = 10L + 18L + 10L + 10L
 III = 2L + 4L + 4L + 6L + 14L + 12L + 6L
 IV = 12(4L)

Noteworthy is the fact that all phrases are in multiples of 2L. Voices I and II generally paired in parallel declamation on breve and semibreve values. As in such stratified motets, voice III has a well-crafted melodic profile.

Text: for the Holy Trinity ("de sancta trinitate"); reference is made to depredations of "rex et papa."

Notation: rhythms  and counterpoint at several places of 2 s in one part against 3 s in another suggest:

•  =  or .

Variants to PMFC XV ed.: III: 21 Lsss (E EDC); 22 ss b sss (DCBCBA). II: 39 ss [b] (EE E).

Lbm 24198, 5

Trinitatem veneremur - I and II

- Trinitatem veneremur
 unitateque letemur
 in honore summi patris
 virginis et sue matris
 5 in omnipotentis Dei nomine
 catholice ecclesie [can]one
 tibi dico magistro Domine
 preciosi sanguinis
 quem proprii in flumine
 10 ablueras previus acmine
 cuius amplo filio
 mirabili cotidie
 colligis et eligis homine[s]
 genui[t] te latitudine
 15 in amoris robore
 consolidans et federe
 legali tua pia dulcedine.

11 ampla

- Trinitas et deitas
 atque divinitas
 altissima Domine
 curam sedulam adibe
 5 tue ecclesie
 rex et papa novo more
 versa vice student alte
 servituti per tributū
 exessuram et usuram
 10 hanc subicere quam impie
 et nullus sit
 qui audeat resistere
 quam undique concurrunt bestie
 sed in il[la pro]tege
 15 hanc pietate tua late
 respice sparsam per orbem
 qualiter die sive nocte
 pi[um aux]ilium consiliumque
 conterendi pretaxatam putatam
 20 superbie nos avaricie.

17 nine-syll. line, hard to read; may end sine noxie.

Lbm 24198, 5 Trinitatem veneremur - III

Trinitatis vox fons ecclesie
 hic solempnia sit hodie
 iustus humilis (cultu vite eximie)
 et laudibus optineat egregie
 ut fidelium ut lilium
 devocio congerminet fiducie
 vivat ut in trono glorie.

- 3 MS hard to read; emendation offered by E.H.Sanders.
 What can be read looks like nolea a^{meo}. Perhaps
 these are two four-syllable words rhyming with
et laudibus optineat, reading something like:

__-__-__e-a a-mer-e-at.

Te domina regina
Te domina Maria
T.

Source: Lbm 24198, fol. 133v,1 (RISM no. 6).

Literature: Ed. in PMFC XV, 16. Facs. in EECM 26,
pl. 4-5.

C.f.: varied version of a pes-like tenor found in the
13th-century English repertoire. See Chapter 2, Figure 8.

Form: motet a3 built on loose periods of varied voice
exchange, double-texted throughout. See Chapter 2, pp.88-95.

Text: to the BVM ("de Sancta Maria.")

Notation: binary long and breve.

Remarks: wide range (16th) and ambitus of individual
voices (12th and 10th). Harrison in PMFC XV calls it a dia-
logue motet.

Te domina regina
 pariendo protulit virgo
 sola paritura sine semine
 laus patrie celestis
 5 nitens sidus in ethere
 in caligine mundi sine crimine
 nos serva domina
 celi rosario privilegium
 O flos odor
 10 lucens nitore vario
 mater honoris
 flos g[en]us virgineum
 pia sublimia
 consilia per imperia
 15 visita ignaros reos
 per secula criminalia
 peregregia rosa demere
 predilecta candidata piacula
 poli luminis
 20 loca nos in gloria.

4 pare
 14 inperia

Te domina Maria
 Iesse virgula
 tu germina protinus
 odorifera
 profers redolencia
 O florigera
 delens et obprobria
 a malicia avaricia
 sola deputata
 subdolis
 de[cor]e superasti
 lilia purpurea
 modulancium et carmina et
 primula per tibi data
 nato nata privilegia
 coronata
 O viola convivia
 da solacia via previa
 nostra post exterminia
 funeris fata
 O tripudiorum
 dulcis materia
 laudis immemoria
 preconizata
 miseris nobis
 succurre Mar(ia).

7 deleis

Triumphat hodie ..

•••••
Trop est fol
Si que la nuit

Source: Lbm 24198, fol. 1v (RISM no. 7) voices I and III only and Onc 362, fol. 85v (RISM no. 3) voices I and IV only.

Literature: Ed. in PMFC XV, 17; partial ed. in Sanders, "England: From the Beginning," pp. 284-86; partial ed. in History of Music in Sound, II, pp. 58-60. Facs. in EECM 26, pl. 6 (Lbm) and Pl. 83 (Onc); dipl facs. in Apfel, Studien II, p. 42. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 71; Dom A. Hughes, NOHM II, pp. 398-99, 403; Sanders, "English Polyphony," pp. 195-197. Recorded on disc RCA LM-6015, the History of Music in Sound, II.

C.f.: French chanson, divided between two lower voices. Its musical form AA BB AA BB AA was readily adaptable to this division, phrase by phrase. Harrison suggests a virelai as the original poetic type (see his critical notes in PMFC XV).

Form: motet a⁴ in five sections of voice exchange followed by a hocketing coda over the c.f. The motet is incomplete in both its sources but between them the entire two-voice supporting substructure and one of the two upper voices can be re-assembled. The missing upper part can mostly be reconstructed through varied voice exchange with the surviving one; it is demanded by MS layout, the hocketing counterpoint and a textual hocket, and the implausibility of a 1 + 2 texture in such a piece -- with so many other surviving examples a⁴.

Text: to St. Lawrence ("de sancto Laurencio").

Original probably continuously double-texted throughout.

Sanders suggests missing voice begins with some form of "tropaeum."

Lbm 24198, 7;
Onc 362, 3

Triumphat hodie

- Triumphat hodie Christi miles mire
 Laurencius sublime residens in astris
 cum sanctis
 iam splendide letatur laureatus Olimpo
 5 ho[no]rifi[ce] miri[fi]ce
 se mundum devicit Decium martir eximius
 hinc illuditur Valerianus prefectus
 fremens nequam furibundus ac sevisissimus
 O miranda grandisque constancia huius martiris
 10 pro Christi nomine certantis
 dum affligitur et diversis suppliciis torquetur
 quanto gravius atteritur
 tanto firmitus in fide stat et constancius
 Nos ergo subleva nos vivifica nos
 15 iustifica nos salvifica nos
 martir almiflue
 hic qui deprimitur peccati sarcina
 vivat tuis almis precibus.

- 1 Lbm: mere
 3 Onc: sanctis omitted
 5 Onc: ho*ri*fi*mi*ri*ce
 Lbm: syllables omitted without asterisks. Words would
 be completed through hocketing with lost part.
 7 Onc: Valerius
 12 quando
 14 sulleva
 16-17 peccati sarcina in vacuis almis precibus
 17 Lbm: viva

Lbm 24198, 7;
Onc 362, 3

Triumphat hodie - Tenor

Trop est fol ky me bayle
 sa femme en garde atant
 si qe la nuit nus preigne
 un poi loinz de la gent

5 Diex encombrie de mari
 he ke n'este any

Trop avet fet qui fole
 que vus demurez tant
 et tu le fras ke sage
 10 de fer le maintenant

Par un dymayne une matyn
 la plus bele q'unkes vi

a ly prys companie
 son mary se repent
 15 mes il ne quidoit mye
 ke ieo l'amasse tant.

7 fol

On account of voice exchange, this text is distributed
 between the two sources as follows:

Lbm: 1-2, 5, 7-8, 11, 13-14

Onc: 3-4, 6, 9-10, 12, 15-16.

The tag Trop est fou is written in Onc at the repeat of
 tune in the final hocket section.

Firmissime fidem teneamus
 Adesto sancta trinitas
 T. Alleluya Benedictus

Philippe de Vitry

Source: Lbm 28550, fol. 43v-44 (RISM no. 4), tablature.

F-Pn 146, fol. 43-43v (RISM no. 29).

B-Br 19606, rotulus (RISM no. 4).

Literature: Ed. in PMFC I, 30 (F-Pn); Apel, CEKM I, 4;
 Wooldridge, EEH II, pp. 96-100. Facs. in EEH I, pl. 43-44.

Form: two colores and sixteen taleae with mensural
 diminution (not exact) to one third and corresponding
 shortening of phrase lengths.

I 96L = 6+9+9+12+9+8+14+7+7+7+5+3 L

II = 12+9+9+12+18+19+7+5+5 L

III = 8(9L) + 8(3L)

Text: for the Holy Trinity.

Notation: originally modus and tempus imperfectum, with
 minor prolation (Apel) or major prolation (Schrade in PMFC).
 Version of Lbm 28550 is apparent intabulation, probably for
 keyboard, using notational symbols for mensural upper line
 that reflect English practice. See Chapter 3, pp.246ff.

Remarks: Sanders, "Vitry, Philippe de," sets date of
 composition no later than mid-1314.

Tribum quem non abhorruit
 Quoniam secta latronum
 T. Merito hec patimur

Philippe de Vitry

Source: Lbm 28550, fol. 44-44v (RISM no. 5), in tablature.

F-Pn 146, fol. 41v-42 (RISM no. 26).

F-Sm 222, fol. 71 (RISM no. 115).

B-Br 19606, rotulus (RISM no. 3).

D-Mbs Kastner D IV, ad 31.

D-Mbs Clm 5362.

D-ROu 100, fol. 43 (RISM no. 2).

Literature: Ed. in EEH II, pp.101-105; Apel, CEKM I, 5 (both after Lbm 28550); ed. in PMFC I, 27 (after F-Pn 146). Facs. in EEH I, pl. 44-45; Besseler and Gülke, Schriftbild, pl. 18a-b (both after Lbm 28550). Sanders, "Early Motets," p.27.

Form: isoperiödic motet (in effect, an unipartite isorhythmic motet) with introitus of 6L; two colores and twelve taleae.

I 78L = 9L + 2(12+12)L + 12L + 9L

II = 3L + 12L + 2(11+13)L + 15L

III = 6L + 12(6L) = 6L + 3(24L)

Text: comment on the French political situation, suggesting date of composition shortly after April, 1315.

Notation: See comments on motet above.

Humane lingue organis
 Supplicem voces percipe
 Tenor
 Contratenerem
 Solus tenor et cantetur pro Deo gratias

Source: Lbm 40011B, fol. 14 (RISM no. 17).

Literature: Ed. in PMFC XV, 36. Facs. in Bent, Fountains Fragments; dipl. facs. in Apfel, Studien II, pp.121-22. Bukofzer, SMRM, p. 91, 110-11; Harrison, NOHM III, pp.105-106; Hughes, "Reappraisal," pp.104-105 and 125-26; Sanders, "Motet," pp.565-66; Bent, "Transmission," p. 78.

C.f.: whole chant sung twice; the remark given with the Solus tenor indicates that it is a Deo gratias, and in fact it is identical to the third melody for Benedicamus Domino in GS, pl. 19*.

Form: bipartite isorhythmic motet a⁴ (2+2) with diminution in the ratio 8:3 (result of 3:1 under 0 and 2:1 under C); 2 colores and 4 taleae. No periodic phrase structure.

$$44B = 2(16B) + 2(6B)$$

Text: prayer to God; a Deo gratias substitute.

Notation: tempus perfectum, prolatio minor (0) in the upper voices; alternation of tempus perfectum and imperfectum in tenor and contratenor, with the use of mensuration signs and coloration; there is the use of the cauda hircundinis in voice I to alter a semibreve. Bukofzer notes several features of this motet that may show the scribe's unfamiliarity with certain conventions of isorhythmic treatment. (See also Bent, "Transmission.")

Remarks: Hughes thinks Humane lingue is French, in the French tradition of Deo gratias substitutes, such as are represented by the last two motets in Old Hall (nos.146 and 147). Sanders thinks it is English, on account of its interesting proportional relationships.

Lbm 40011B, 17

Humane lingue I and II

Humane lingue organis
 preces fundamus virgini
 quem sanctus parens numine
 Jhesum donavit miseris

5 quod Eva tristis abstulit
 reddidit alvo germine
 sacro agente flamine
 mortuis vitam optulit

10 laudes atonoma sine
 ei demus et gracias.

3 ought to be quam
 5-6 quotes a Marian hymn beginning O gloriosa domina or
O gloriosa virginum. The hymn lines are: quod Eva
tristis abstulit, tu reddis alvo germine.
 9 ~~claudes~~

Supplicum voces percipe
 Deus solio glorie
 transacte quia memoriale
 nos semper

5 protege hanc ab hostibus
 tuam sanctam ecclesiam
 ut truculentam rabiem
 compescat sacris manibus
 expecta ut faciat gracias.

9 facias?

There seems an attempt in both texts to fashion 8-syll., four-line hymn stanzas rhyming abba. If so, lines 1-4 of the second text may be faulty.

Alme pater pastor vere
Tenor de Alme pater

Source: Lbm 40011B, fol. 14v (RISM no. 18).

Literature: Facs. in Bent, Fountains Abbey. Bent, "Transmission," p.82, n.54; Bukofzer, SMRM, pp.91, 111; Andrew Hughes, "English Sacred Music," II, 2, p.29.

C.f.: apparently free; no evident color; it is just within the realm of possibility that the surviving lower part is in actuality a free contratenor.

Form: probably triplum and tenor of an unipartite isorhythmic motet a4 (2+2) with introitus; three taleae.

$181B = 11B + 2(57B) + 56B.$

In each tenor talea

$57B = 5(3B) + 15(2B) + 12B.$

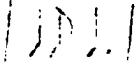
Over the first part of each talea coloration makes the long perfect; then it reverts to imperfect, and there is hocketing (melismatic) over the last 12B each time.

Text: refers to events surrounding the Papacy during the early 1380s; see Chapter 4, pp. 352-53.

For the present version of the text this writer would like to acknowledge the help of Prof. W.T.H.Jackson of Columbia University, Prof. Margaret Bent, who shared a version she worked on with Peter Dronke, and Andrew Hughes (op.cit. above) who acknowledges the help of D.H.Turner in preparing the version found in his Oxford thesis.

Notation: void, with the use of black coloration.

Remarks: Bukofzer suggests the possibility of canon in the introitus, with a second entrance after 6B. This motet

shows a high degree of compositional control over local detail, not just by the hocketing and the nervous rhythms of the upper voice (introduced through coloration) that recur in each talea, but also by the rhythm  that ends many phrases, the stepwise movement shared between the extant voices (as in bars 109-112), the frequent melodic recurrences in the lower voice, and by the interesting use of thirds between these two parts.

Alme pater pastor vere
Christicolarum omnium
porte diu doluere
mentes nostrorum omnium

5 []isera turcibus
sustulisti tam perversa
heu captivarum manibus
Neepolitani nobiles

10 quos diligebas tantum
heu non fuerunt nobiles

ulcissi tuum munere
egena illorum atria
repleveras innumere
ingrata tua patria

15 dudum Christi[]lacrimis
nostre sunt uncte facies
quod te dum malos comprimis
atrox obcedit acies

20 intra suos vidit muros
omni cantanda feria
casus diu pati dueros
te flebiles Luceria.

5 trucibus?

1/6

Lbm 40011B, 16

Alme pater - Tenor de Alme pater

Alme pater

Al- me pa- ter pa- stor ve- re Chri- sti-

Tenor de Alme pater

-co- la- rum om- ni- um

I

20 25

por- te di- u- do- lu- e- re nos- stro-

30

-rum om- ni- um [-] i- se- ra

35 40

Two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The melody in the top staff starts at measure 35 and ends at measure 40. The lyrics 'tur-ci-bus su-stu-li-sti' are written below the top staff, aligned with the notes.

tur-ci-bus su-stu-li-sti

45 50

Two staves of music. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The melody in the top staff starts at measure 45 and ends at measure 50. The lyrics 'tam per-ver-sa heu cap-ti-' are written below the top staff, aligned with the notes.

tam per-ver-sa heu cap-ti-

55

Two staves of music. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The melody in the top staff starts at measure 55 and ends at measure 60. The lyrics '-va-rum ma-ni-bus Ne-e po-li-ta-ni no-bi-les' are written below the top staff, aligned with the notes.

-va-rum ma-ni-bus Ne-e po-li-ta-ni no-bi-les

60 65

Two staves of music. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The melody in the top staff starts at measure 60 and ends at measure 65. The lyrics are not visible in this block.

$\frac{3}{4}$

70 75

Handwritten musical score for measures 70-75. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 71. The bottom staff is in bass clef with a key signature of one flat, containing a bass line with dotted half notes and half notes.

II

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one flat.

80 85

quos di- li- ge- bas tan- tum heu non fu- e- runt no-bi-les

Handwritten musical score for measures 80-85. The top staff continues the melody from the previous system. The bottom staff contains the bass line. The lyrics "quos di- li- ge- bas tan- tum heu non fu- e- runt no-bi-les" are written below the top staff, aligned with the notes.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one flat.

90

ul- -cis-si tu- -um mu-ne-re

Handwritten musical score for measures 90-95. The top staff continues the melody. The bottom staff contains the bass line. The lyrics "ul- -cis-si tu- -um mu-ne-re" are written below the top staff, aligned with the notes.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one flat.

95 100

e- ge- na il- lo-

Handwritten musical score for measures 95-100. The top staff continues the melody. The bottom staff contains the bass line. The lyrics "e- ge- na il- lo-" are written below the top staff, aligned with the notes.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one flat.

105 110

-rum a-tri-a re-ple-ve-ras in-nu-me-re in-gra-ta tu-

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/6 time. Measures 105 and 110 are marked above the staves. The lyrics are written below the staves.

115

-a pa-tri-a

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/6 time. Measure 115 is marked above the staves. The lyrics are written below the staves.

120 125

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/6 time. Measures 120 and 125 are marked above the staves.

III

130 135

du- dum Chri- sti- [] la-

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/6 time. Measures 130 and 135 are marked above the staves. The lyrics are written below the staves.

140

145



150

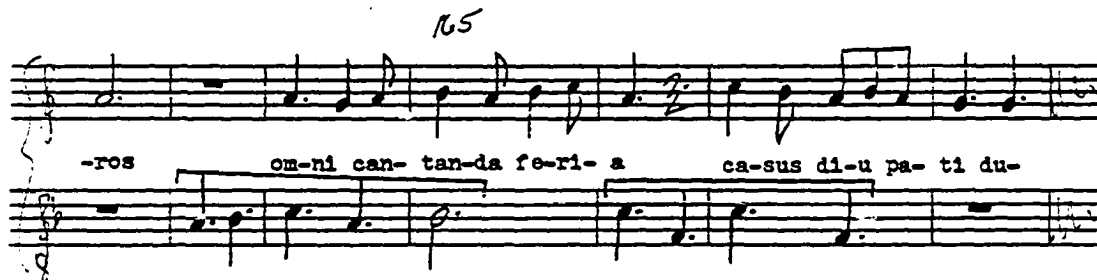


155

160



165



$\frac{6}{6}$

170 175

-ros te fle-bi- les Lu-ce-ri- a.

180

Lbm 40011B*

Lbm 40011B, the so-called Fountains fragments, consists of six pages of music from a paper manuscript of the late 14th or early 15th century and eight small parchment strips from a manuscript of early 14th-century English motets. I propose to distinguish parchment from paper by using an asterisk to designate the parchment as Lbm 40011B*. The eight strips are not unrelated, but rather fit together to form larger fragments in the manner in which they have been bound on individual pages by the British Library, as follows:

ITEM	FRAGMENT	STRIPS
1*...absorbet cris faucibus	A	1,2,3/a,b,c
2*...flos regalis triumphalis	A ^v	1,2,3/d,e,f
3*...genitricem personantes	B	4,5/g,h
4* Rota versatilis	B ^v ,C ^v	4,5,6,7/i,k,n,o
5*...hostium ob amorem	C	6,7/l,m
6*...recita formosa	D	8/p
blank staves	D ^v	8

The original dimensions of a page (for twelve five-line staves of music) may be roughly estimated as:

page:	30 x 24	cm
music block:	24 x 18	cm
staff gauge:	1.2-1.3	cm

Further associations can be made between the fragments.

B and C are linked immediately by item 4*. It is possible they are from a single leaf with C cut from near the top and B cut from approximately the middle. If that is so, then

items 3* and 5* could be two voices of another motet, a possibility strengthened by the fact they are similar in notation, declamation, and irregularity of versification.

Fragments A and D are linked by music hand and ink, the use of red rubrics, and the occurrence of erasures that emend the notation. Possibly they were cut from the same page, with A above D. Since item 2* is the end of a piece it is perfectly within reason to find D^V blank beneath it. This juxtaposition naturally suggests that items 1* and 6* form a single composition.

Literature: Margaret Bent, The Fountains Fragments (in press) will have facsimiles and descriptions of this source; see also idem, "Rota versatilis," pp. 71-74, which has facsimiles of B^V and C^V. The entry in RISM B/IV/4 on the parchment strips of Lbm 40011B is unsatisfactory.

....absorbet oris
....recita formosa

Source: Lbm 40011B*, 1*/6*.

Form: most probably triplum and tenor of a motet a⁴ (2+2) with large-scale sectional voice exchange along the lines of Rota versatilis or Hostis Herodes. The extant poetry indicates that each section had two four-verse strophes, with differing versification schemes for each section. The text clearly comes to its conclusion before the last sine littera section of the upper part, so we can judge that (i) the text would have been repeated and (ii) the extant voice is the triplum rather than the duplum.

Text: to St. Margaret. The extant rubrics in the lower part, "recita formosa" and "recita christiana," probably preserve the first word of two missing stanzas of text for her. Margaret not named, but text based on her legends.

...flos regalis
Conditor Kyrie. Tenor primus
Kyrie seconde

Source: Lbm 40011B*, 2*.

C.f.: four statements of the first acclamation of Conditor Kyrie. The beginning of the rubric for the "tenor primus" is illegible, but may have read "Conditor." However, the cantus firmus is in fact located in the "Kyrie seconde."

Form: fragments of the duplum and the two lower supporting voices of a motet a⁴ (2+2) with rhythmic patterning of the tenor in repeated and varied 4L units.

Text: to St. Katherine?

...hostium ob amorem
...genitricem personantes

Source: Lbm 40011B*, 5*/3*.

Form: If from the same page, then judging from the layout of item 4*, 5* ought to appear above 3*. This puts a voice of lower range above a voice of higher range, suggesting that perhaps these voices aren't from the same piece. Item 3* begins with text and moves into a melismatic section. The alternation of cum and sine littera may indicate voice exchange, or perhaps merely the start of another voice. In the left margins of both 3* and 5* there are tails of initials now cut off. In the case of 3* this was apparently an A.

Text: in 5*, to St. William, likely William of York.

Lbm 40011B*, 1*

absorbet oris faucibus

....

....

....

absorbet oris faucibus

sed crux tam invincibilis

crevit miris intentibus

qua draco divisibilis

5 tacet sub nympha pedibus

virgo sancte venustatis

servas crucis precium

extra portas civitatis

patitur martirium

10 preces egit pietatis
 pro statu peccantium
 et per palmam dum beatiss
 optinet consorcium.

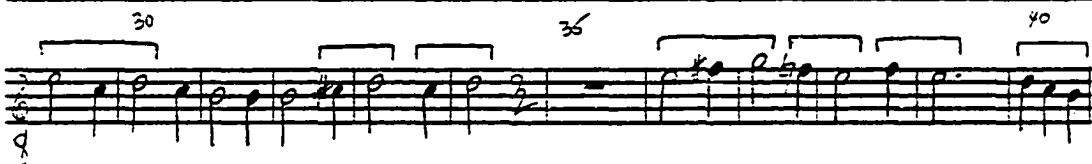
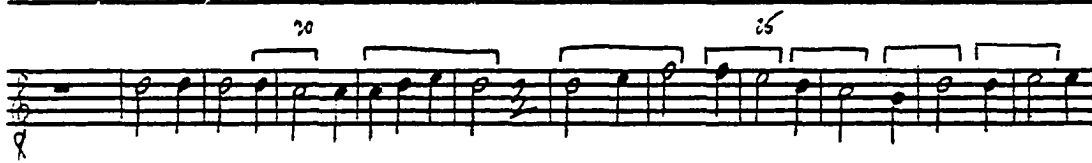
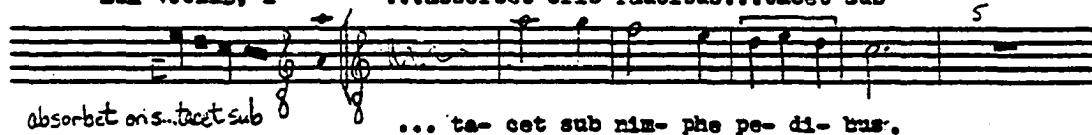
3 crevit nuris trentibus? (lacks a syll.)

5 nyphe

1/2

Lbm 400115, 1*

...absorbet oris faucibus...tacet sub



2/2

60

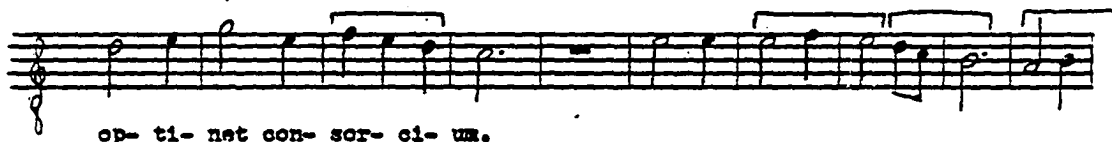
65



pi- e- ta- tis pro sta- tu pec- can- ci- um et per pal- mam cum be- a- tis

70

75



op- ti- net con- sor- ci- um.

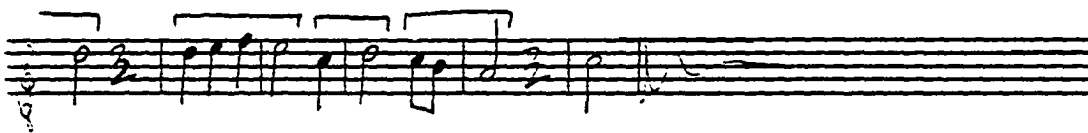
80

85

90



95



Lbm 40011B*, 2*

flos regalis

....

flos regalis triumphalis
honorum catholicorum

dum mortis in hora
magistra doctorum
pro nobis implora
puella decora
rege anglorum.

5

About one quarter of the text survives.

$\frac{1}{3}$

Lbm 40011B, 2*

....flos regalis ... implora

....flos regalis... implora

[] Kyrie. Tenor primus

[Conditor] Kyrie. Tenor primus

Kyrie seconde

(IA) Kyrie seconde

10 15

II

20 25

(B)

$\frac{2}{3}$

30 35 40

©

45 50

©

55 60

©

65 70

©

3/3

75 90

im- plo- ra pu- el- la de- co- ra re- ge an- glo- rum.

Lbm 40011B*, 3*

genitricem personantes

.....ium
genitricem personantes
melodias canticum
ob gaudium
5 quo glorificavit seculum
Christe
dum sacrificavit sponsum
et paravit sibi
ecclesiam fidelium
ob vite premium.

5 Christum ?

Lbm 40011B, 3*

...genitricem personantes

1

5

Lbm 40011B*, 5*

.....hostium
ob amorem regis altissimi
divinitus iam devicisti seculum.

5 O sydus aureum
tu Willelme
vas eburneum
almifluum oleum
infirmis stillas
cuius preconium
10 longe diffunditur
per orbis spatium.

Clangat ergo turba
gen.....

gencium ?

Lbn 40011B, 5*

...hostium ob amorem...almifluum oleum

1/

5

ū almi flūū ...eburne- um al- mi- flu- um o- le-

10

-um in- fir- mis stil- las cu- ius pre-co- ni- um lon-

15

-ge dif- fun- di- tur per or- bis spa- ci- um clan- gat

20 25

er- go tur- ba gen- [ci- um

30 35

]

40

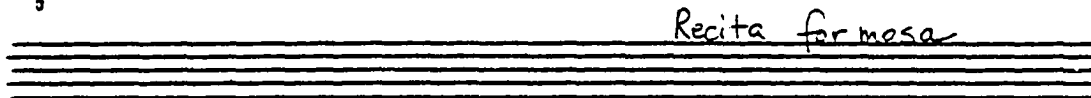
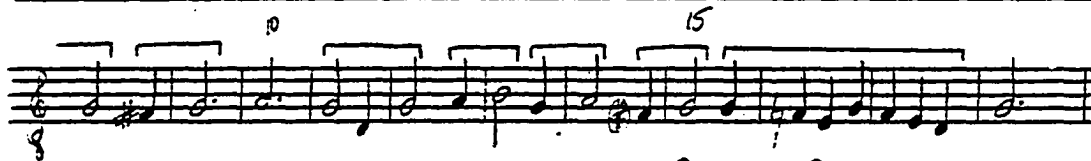
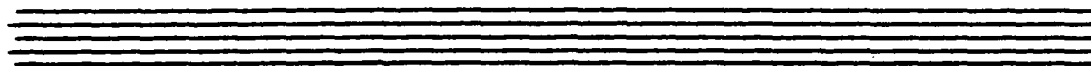
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Lbm 40011B, 6*

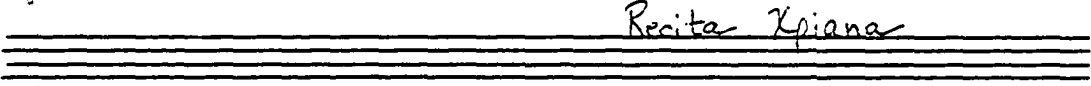
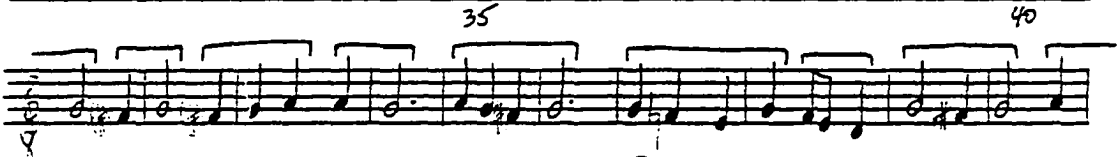
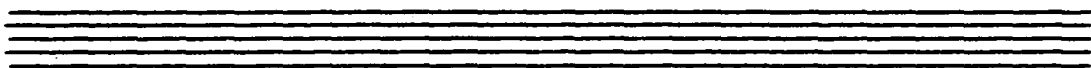
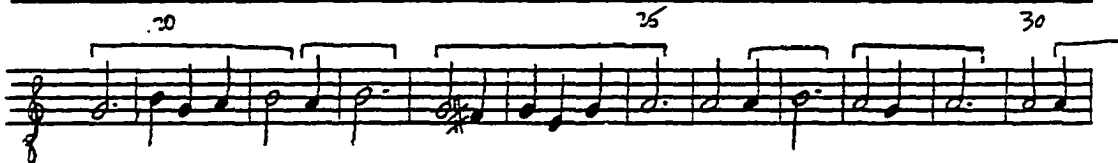
recita formosa

5

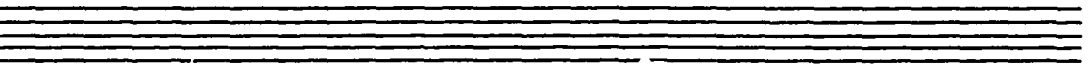
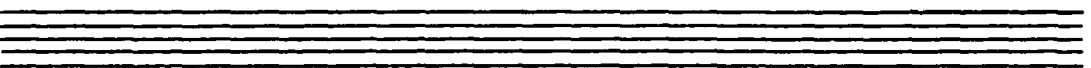
1/1



Recita formosa



Recita xpiana



Ancilla Domini

Source: Lli 146, fol. Bv (no. 6).

Literature: Lefferts and Bent, "New Sources," pp.329-32
with facsimile.

Form: isolated single voice, presumably of a motet.

Text: to the BVM

Notation: English ternary breve-semibreve notation; the present transcription bars every three breves after an initial breve pick-up but there is no telling whether this could be plausibly maintained for the whole piece.

Remarks: in versification, declamation, and notation this fragment is most similar in appearance to Geret et regem (TAcro 3182, 2).

L11 146, 6

Ancilla Domini

5 Ancilla Domini
formam notabilem
prestabat homini
set cunctis utilem
divino nomini
separans humilem

complete surviving portion of longer text.

Lli 146, 6 Ancilla Domini 5

An-cil-la Do-mi-ni for-mam no-ta-bi-lem

10 15

pre-sta-bat ho-mi-ni set cun-ctis u-ti-lem di-vi-no no-mi-ni

20

se-pa-rans hu-mi-lem. [

Parata paradisi porta
T. Paradisi porta

Source: Lpro 2/261, fol. i^v (recto of music leaf; no. 1).

Literature: Lefferts and Bent, "New Sources," pp. 332-37, with facsimile.

C.f.: whole chant setting of an antiphon for memorials of the BVM at Easter (see AS, pl. 252); stated one- and four-fifths times.

Form: duplum and tenor of a motet with mixed periodicity, showing some small amount of clear repetition and variation of counterpoint on restatement of the tenor. Probably there was homorhythmic patter on semibreves between the surviving texted voice and the lost triplum. The wide range suggests a motet a⁴, but the counterpoint of the surviving voices never implies a missing lower part.

I 126L = 4(6L) + 2(12 + 8)L + 2(13 + 9 + 8)L + 2L (final long)

II = 9(14L)

Text: tropic expansion on the antiphon text, in long-line verse with elaborately patterned declamation. See Lefferts and Bent, op. cit. and Chapter 2, p.142. There is noteworthy alliteration in the opening lines.

Lpro 2/261, 1

Parata paradisi porta

Parata paradisi porta prothoplausto patuit
 que nutu creatoris omnia creantis claruit
 [fra]grancie suavitatem prebuit
 cum cuncta Deus in primordio creata statuit

- 5 Sed istius prothoparentis ob debitum []mansit
 omnibus tandem viventibus humanitus
 quos vipera mordax pomi fructu vetiti
 detraxit arte [in]hibito
 en illius feroci contagio terrestris paradisi
 10 latens liber hinc sopitaris introitus:
 sic exulis Eve [] vitant in exilium
 de tanto voluptatis libito

- Sed misericordia regis altitonantis affuit Ade
 no[] propicia suavi gracia
 15 cum de Iesse ramis folium vitale crescens et florescens
 protulit mundo celitus:
 qu[] presignatum vertitur in virgulam
 florentem sanctitatis copia

- Hec est sola davitica nimphula celicola servu[la]
 20 [ar]changeli repleta sacro flatu nobis previa
 de qua rex nascitur procedens homo sine viri commercio
 re[dimit] nos penitus
 taliter per virginem Mariam iterum
 fit patefacta ianua. Alleluia.

This text is tropic to a Marian antiphon for the
 Paschal season (AS, pl.252):

Paradisi porta per Evam cunctis clausa est
 et per Mariam virginem iterum patefacta est.
 Alleluia.

Lpro 261, 1

Parata paradisi porta-T.Paradisi porta per Evan

1/5

Parata paradisi

Pa- ra- ta pa- ra- di- si por- ta pro- tho- plau- sto pa- tu-

Paradisi porta

(A) Pa- -ra-

it que mu- tu cre- a- to- ris om- ni- a cre- an- tis cla- ru- it

-di- -si por- -ta

15

[] -gran- ci- e su- a- vi- ta- tem pre- bu- it cum cun- ta De- us in pri-

per E- -van [cun-

20

25

-mor- di- o cre- a- ta sta- tu- it sed i- sti- us pro- tho pa- ren- tis ob

-ctis clau- -sa est

2/5

30

de-bi-tum [] man-sit om-ni-bus tan-dem vi-ven-ti-bus hu-ma-ni-

et

35 40

-tus quos vi-pe-ra mor-dax po-mi fruc-tu ve-ti-ti de-trax-hit

per Ma-ri-am vir-gi-nem

45

ar-te [] -hi-bi-to en il-li-us fe-ro-ci con-ta-gi-o ter-

1-te-rum

50 55

-re-stris pa-ra-di-si la-tens li-ber hinc so-pi-ta-ris in-tro-i-tus

pa-to-fac-ta

3/5

60

sic e-xu-lis E-ve [] vi-tant in e-xi-li-um de tan-to vo-lup-ta-tis-
est al-

65 70

li-bi-to sed mi-se-ri-cor-di-a-re-gis al-ti-to-nan-tis-
-le- -lu- -is-]

75

af-fu-it A-de no-[] pro-pi-ci-a su-a-vi gra-ci-a cum de ies-
Be

80

-se ra-mis fo-li-um vi-ta-le cre-scens et flo-re-scens pro-tu-lit mun-

4/5

85 90

-do ce-li-tus qu[] pre-sig-na-tus ver-ti-tur in vir-gu-lam flo-

95

-ren-tem san-cti-ta-tis co-pi-a hec est so-la da-vi-ti-ca nim-phu-

105

-la ce-li-co-la ser-vu-[la a]-chan-ge-li re-ple-ta sa-cro fla-tu

110

no-bis pre-vi-a de qua rex na-sci-tur pro-ce-dens ho-mo si-ne vi-

5/5

115

-ri com-mer-ci-o re- [] nos pe-ni-tus ta-li-ter per vir-gi-

120

-nem Ma-ri-am i-te-rum fit pa-te-fac-ta ia-nu-a al-le-lu-ia.

T. Diex coment

Source: Lpro 2/261, fol. i (verso of music leaf, no. 2).

Literature: as for no. 1.

C.f.: only text incipit legible; unidentified.

Remarks: page carefully erased of music; ultraviolet illumination reveals only stray staff lines, note heads and stems. Only the tenor rubric is visible to the naked eye.

Viri galilei
T.

Source: Lwa 12185, fol. 1 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 169.

Form: motet probably free, a⁴ (2+2), in sections of voice exchange that repeat strophically with variation followed by a coda: AA BB CC CC AA BB D.

$$100L = 6(2(8L)) + 4L$$

Transcription reconstructs voice I through exchange and adds a hypothetical voice IV. Last two bars of each eight-bar section identical, acting as a refrain.

Text: on Ascention; six strophes, the first five all variations on the sixth, which is from the liturgy.

Lwa 12185, 1

Viri Galilei

Viri Galilei quid nos admiramini
 ascendenti sone geminacio
 tubarum resonancium cum tripudio.

- 5 Viri Galilei quid nos admiramini
 en hic ascendens Dominus cum gaudio
 mundi scadit cum patris privilegio.

Viri Galilei quid nos admiramini
 en ascendens passionis vinculo
 nos ianit a []tem piaculo.

- 10 Viri Galilei quid nos admiramini
 en hic ascendens humane cum signaculo
 nos [] in crucis patibulo.

- Viri Galilei quid nos admiramini
 en ascendens ad patris dexteram
 15 sedens ad implevit iam prophetica literam.

Viri Galilei quid nos admiramini
 quemadmodum hunc vidistis ascendentem
 ita veniet Alleluya. Alleluya. Alleluya.

6 mundi scadit ?
 9, 12 badly rubbed

8 pascionis

Lines 16-18 are the basis for this text. They come from the liturgy for Ascension, where they are used in the Introit and elsewhere. Their ultimate source is Acts 1:11.

Lwa 12185, 1

Viri Galilei

1/6

I

5

Vi- ri Ga- li- le- i

10

quid nos ad-mi-ra-mi-ni a- scen- den- ti so-net ge-mi-na-ci- o tu-

15

II

-ba- rum re-so-nan-ci- um cum tri- pu- di- o.

20 25

Vi- ri Ga- li- le- i quid nos ad-mi-ra-mi-ni en hic a-

30

-scen- dens Do-mi- nus cum gau- di- o mun- di sca- dit cum pa- tris pri-

III 35

-vi- le- gi- o. Vi- ri Ga- li- le- i

$\frac{3}{6}$

40

quid nos ad-mi-ra-mi-ni en a- scen- dens pas-si- o-nis vin-cu-

45

-lo nos ia-nit a [] pi- a- cu- lo.

50

IV

55

Vi- ri Ga- li- le- i quid nos ad-mi-ra-mi-ni en hic a- scen-dens hu-

60

65

-ma-ne cum sig-na-cu-lo nos [] in cru-cis pa-ti-bu-lo.

70

Vi-ri Ga-li-le-i quid nos ad-mi-ra-mi-ni

75

en a-scen-dens ad pa-tris dex-te-ram se-dens ad im-ple-vit iam pro-

80 **II** 85

phe-ti- cam li-te- ram. Vi- ri Ga- li-

-le- i quid nos ad-mi-ra-mi-ni que- mad- mo- dum hunc vi-

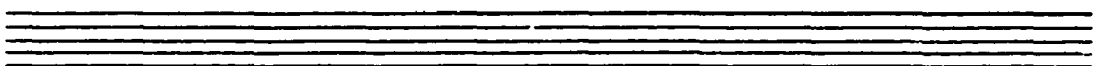
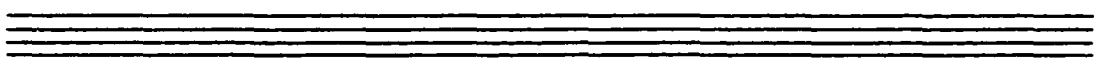
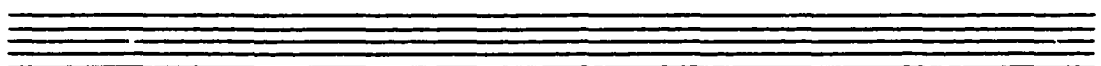
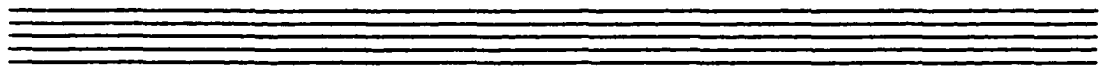
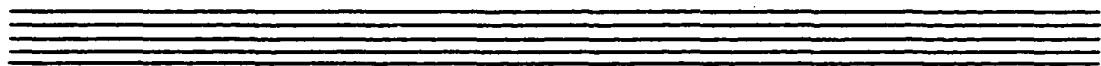
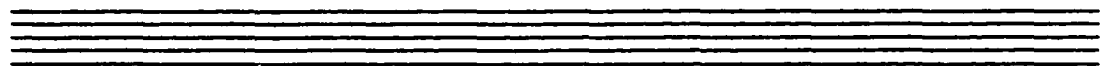
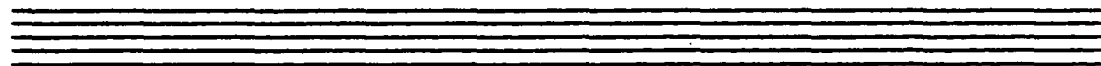
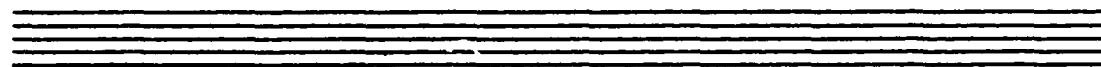
90

-di- stis a- scen- den- tem i-ta ve-ni- et al- le- lu- ya.

95

100

Al-le-lu-ya. Al-le-lu-ya.



Hac a valle lacrimosa
Hostem vicit crucis signaculo

Source: Lwa 12185, fol. 1v (RISM no. 2).

Literature: Facs. in EECM 26, pl.170-171; Bent, "Preliminary Assessment," p.81.

Form: The present transcription bars the breve, but as staff divisions drawn after every third breve reveal, the underlying mensuration is second mode. The upper voice has periodicity of phrase structure; not counting the final long, and normalizing a slight irregularity in the fourth and fifth phrases (13 and 14 breves, rather than 12 and 15, respectively), that structure is:

$$40L = 24L + 16L = (6+4+5+4+5)L + (4+4+4+4)L$$

The lower voice is not so regular.

Text: on St. Nicholas. Text stanzas have some internal alliteration and rhyme, and are mostly linked by "ibus" end rhyme. Stanzas are prosish, but there is some tendency toward 15-syllable line lengths.

Notation: only known example of the notation of Johannes de Garlandia as described by Robertus de Handlo. See Chapter 3, p.249.

Remarks: Hard to say whether motet was c.f. or free; two voices span a very wide range (a 16th) with wide individual ranges (a 10th and an 11th, respectively), suggesting the motet was probably a4. Parallel motion on smallest semibreves in 5ths, 6ths (most frequent), 8ves, and 10ths. At least one more rhythmically active voice seems called for, which could be an upper part, if there were a slower moving tenor to underlie the occasional fourths that appear now.

Lwa 12185, 2

Hac a valle - I

- [H]ac a valle lacrimosa
 confessor inclitus urbis mirensis eripitur
 et per angelos laudibus variis honoratur
 pius pudicus et humilis Nicholaus
 5 pastor clemens antistes nobilis
- Filie Ierusalem unanimiter hodie
 tripudiant mire ex celum capud mirifice
 quo caret carie felix leniens famulis
- 10 qui nos almis precibus coram distructo iudice
 poscentes presidia omnes muabit per secula
 beatus [] similis ortus rex illustri prosapia
 mille viret virtutibus
- Honor ave sacerdotum dilectis amabilis
 velud puer Ionathas gentibus cunctis affabilis
 15 modo locatur celestibus
- Omnibus spiritis delectis []bus stantique
 Christi []o te subiciens hic conamine
 spernens laciniam semper servans pudiciciam
 corde et corpore votis omnibus
- 20 Ex tua sacrum oleum manat sanans languidos
 O angelis compar prophetis sanctis et apostolis
 presulum gemma iunctus celi civibus
- Letare iugiter hodie mater ecclesia
 de tanto presule
 25 sibi occurrens variis laudibus
- Ave et gaude beate Nicholae
 pacis sedens in culmine inclite
 hic vivens mitissime nos erue a luctibus
- 30 Precibus devotis nec non altisonis petimus
 salva quos nosci famulos a fluctibus
 maris et periculis iacentibus
 nos tuis precibus iungens celestibus.

11 two syll. hole
 16 " " " ; sptis
 17 " " " (s...o?)

Lwa 12185, 2

Hac a valle - II

Hostem vicit
 crucis signaculo
 qui nos redemit
 cruoris precio

5 et lavit a crimine
 Jhesus salvator seculi
 regnans in ethere
 natus ex mire virgine

10 hic sanctis elegit et preelegit
 hodie Ade dicavit
 in celi culmine

Nicholae presule
 pium modestum nobilem
 sanctum castum asta.....

12 possibly: [...]victorie presule[m]

About one half of this text is lost.

Lwa 12185, 2

Hac a valle-Hostem vicit

1/6

5

Ao a valle [H]ac a val- le la-cri-mo-sa con-fes-sor in-cli-tus
Hostem vicit Ho- stem vi- cit

ur-bis mi-ren-sis e-ri-pi-tur et per an-ge-los lau-di-bus va-ri-is ho-no-ra-
cru- cis sig- na- cu-

10

-tur pi-us pu-di-cus et hu-mi- lis Mi-cho-la- us pas-tor cle-mens antistes-
-lo qui nos re- de- mit

15 20

no- bi- lis fi- li-e ie-ru-sa-lem
cru- o- -ris pre-ci- o et la-

2/6

u-na-ni-mi-ter ho-di-e tri-pu-di-ant mi-re ex ce-lum ca-pud mi-ri-fi-
-vit a cri-mi-ne Je-sus sal-va-tor se-cu-

15 30
-ce quo ca-ret ca-ri-e fe-lix le-ni-ens fa-mu-lis
-li reg-nans in e-the-re na-tus ex mire vir-gi-

35
qui nos al-mis pre-ci-bus co-ram di-scer-to iu-di-ce poscentes presidia
-ne hic sanctos e-le-git

om-nes mu-a-bit per sa-cu-la be-a-tus [] si-mi-lis or-tus
et per-e-le-git

3/6

45

40

rex il-lu-stri pro-sa-pi-a mil-le vi-ret vir-tu-ti-bus

ho-di-e A-de di-ca-vit in celi culmine []

50

ho-nor a-ve sa-cer-do-tum di-lec-tis a-ma-bi-lis velud puer Ionathas

vic-to-ri-e pre-su-le

55

gen-ti-bus cun-ctis af-fa-bi-lis mo-do lo-ca-tur ce-le-sti-bus

pi-um mo-de-stum

60

om-ni-bus spi-ri-tis de-lec-tis []-bus stan-ti-

no-bi-lem

4/6

65

-que Chri-sti []-o te su-bi-ci-ens hic co-na-mi-ne sper-nens laciniam

san-ctum ce-stum a-sta-....

70

sem-per ser-vans pu-di-ci-ci-am cor-de et cor-po-re vo-tis om-ni-bus

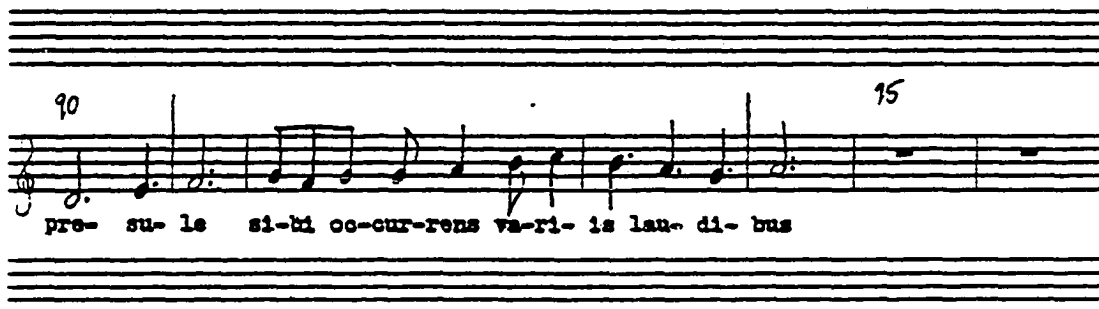
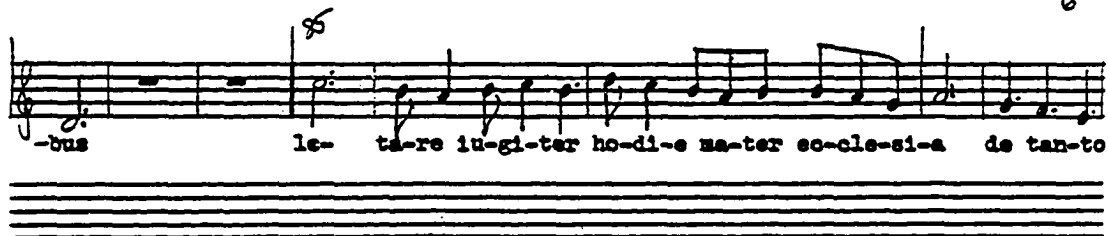
75

ex tu-a sa-crum o-le-um ma-nat sa-nans lan-gui-dos o an-ge-lis com-par

80

pro-phe-tis san-ctis et a-po-sto-lis pre-su-lum gem-ma iun-ctus ce-li ci-vi-

5/6

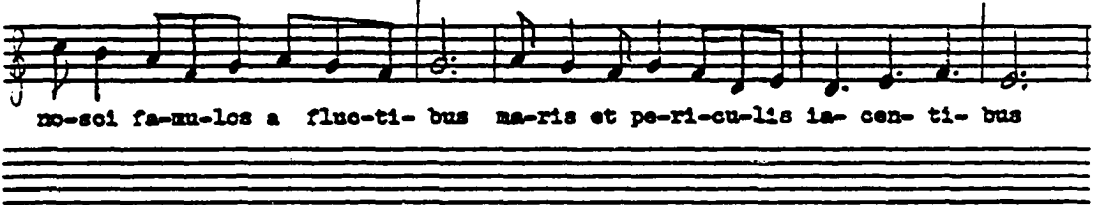


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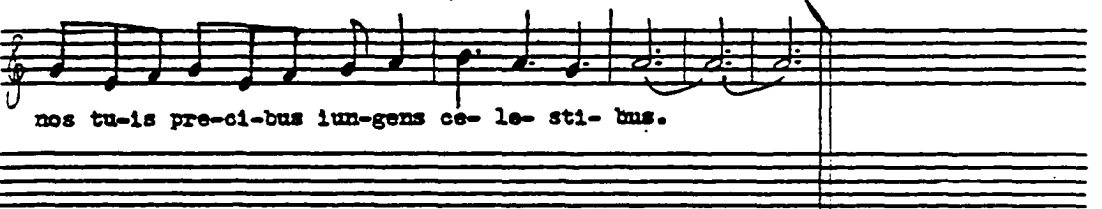
110



115



120



T.(Benedicamus Domino)
Beatus vir

Source: Lwa 12185, fol. 2 (RISM no. 3).

Literature: Facs. in EECM 26, pl. 172-173; Dittmer, Robert de Handlo, p.21 (there is also an edition on pp.22-24 but it is unreliable). Sanders, "English Polyphony," p.251.

C.f.: unlabelled in the MS; it is a Benedicamus Domino melody (see, for instance, Manchester, John Rylands Library, Lat. 24, fol.14, col. 2, staff 17). The whole chant is sung twice.

Form: tenor and lowest voice of a duet motet a3 with medius cantus; periodic phrase structure in breves, with complex mixed periodicity, repeating exactly over each talea.

$$\text{I} \quad 92\text{B} = 2(46\text{B}) = 2(20 + 20 + 6)\text{B} = 2(2[2(6\text{B}) + 8\text{B}] + 6\text{B})$$

$$\text{II} \quad = \underline{3\text{B} + 2(13\text{B}) + 7\text{B} + (10+3)\text{B}} + \underline{2(13\text{B}) + 7\text{B} + 10\text{B}}$$

Text: for Trinity Sunday.

Notation: only known example of the notation of W. de Doncastre as described by Hanboys. See Chapter 3, pp.253-54. Long and breve are normally both perfect, with the underlying scheme of second mode; red coloration is used in both parts to imperfect the long and breve.

Remarks: range may originally have been a 15th or even a 16th (Bb-cc) overall. In the transcription, plain tailless s are presumed to need tails in the following instances: III 55,5/ 66,5/ 78,6.

Lwa 12185, 3

Beatus vir

Beatus vir

- qui regum et hominum
 adorant sapienter
 Dominum et regem regnancium
 5 quem decet honor laus et iubilatio caste

 cum ingenti solacio
 laus fit tibi et exultatio
 cui superna phallanx angelica

 cum voce consona
 10 canit cum tripudio

 ovando mirifice
 recolunt virtutes omnes celice
 et iubilant agmina supra celestia

 sanctorum omnium
 15 martirum confessorum atque virginum
 patrem natumque cum sancto spiritu
 Deum unum in trinitate

 honorant merito mirifice
 trinum sed predicant in unitate cotidie
 20 preterea varia mundi machina

 aves volantes
 pisces atque pecora

 et vos omnes iubilo
 Benedicamus Domino.

This layout is designed to show the text according to the musical phrase structure; the lines 2-13 correspond to lines 14-24.

1 'Beatus vir' is the incipit of many psalms.

Lwa 12185, 3

[]-T.(Benedicamus Domino)-Beatus vir

I

II

III

Beatus vir

Be- a- tus vir

qui re- gum et

5

[Benedicamus Domino]

ho-mi-nus a-do-rant sa-pi-en- ter Do-mi-nus et re-gem reg-nan-ci-um quem

de- cet ho- nor laus et iu-bi-la-ci-o ca- ste cum

10

15

in- gen- ti so- la- ci- o laus fit ti-bi et e- xul- ta- ti- o cu- i

20

7

25 30

su-per-na phal-lanx an-ge-li-ca cum vo-ce con-so-na

35 40

ca-nit cum tri-pu-di-o o-van-do mi-ri-fi-

45

-ce re-co-lunt vir-tu-tes om-nes ce-li-ce et iu-bi-lant

50

ag-ni-na su-pra ce-le-sti-a san-cto-rum om-ni-um

55

mar- ti-rum con-fes-so- rum at-que vir-gi-num pa-trem na-

60

-tum-que cum san-cto spi-ri-tu De-um u-num in tri-ni-ta-te

65

ho- -no- rant me-ri-to mi-ri-fi- ce tri-num sed pre-di-cant in

70

75

u-ni-ta-te co-ti-di-e pre- te- re- a va-ri-a mun-di ma-chi- na

4/4

a- ves vo- lan- tes pis- ses at- que pe- co- ra et

vos om- ni iu- bi- le Be- ne- di- ca- mus Do- mi- no.

Nos orphanos erige
T. (Veni creator spiritus)

Source: Lwa 12185, fol. 2 (RISM no. 4).

Literature: Facs. in EECM 26, pl. 172-173; Dittmer,
Robert de Handlo, p. 21.

C.f.: unlabelled in the MS; RISM correctly identifies
as the familiar melody for the hymn Veni creator spiritus,
though the RISM incipit incorrectly reads F3 clef as C3.

Form: lower two voices of a motet a3 (or possibly a4)
exhibiting strophic repeat with variation; ten taleae and
three- and one-third colores. $98B = 3(30B) + 8B$, with
Bars 1-30 = 31-60 = 61-90; 1-8 = = 91-98. See Fig. 9.

Text: to St. Michael.

Notation: English ternary breve-semibreve notation;
no perfect-breve rests, but the forms for imperfect-breve
rest and perfect-semibreve rest correspond to those of Brun-
ham. See Chapter 3, pp. 306-7. Tenor uses red coloration
to imperfect the long; see also the use of coloration in
Beatus vir.

Lwa 12185, 4

Nos orphanos

Nos orphanos erige
 Michael archangele
 dele lepram lese
 peccatricis anime
 5 medela mistica gracie
 sanantis sanctissime
 die dextere
 terre vires invidiosi
 falsarii sathara apostate
 10 tuo scuto inpugnabili
 pie principes angelice
 poli milicie
 porro pro flagiciis
 que commissimus temerarie
 15 nos minime sinas succumbere
 que venerit iskyros arguere
 in sua sero celsitudine
 quam ob quilibet peremptorie
 par[]
 20 ne filios Ade deseras
 in illo quos discrimine.

14 commissimus

19 hole of about 9 syll.

1/3

Lwa 12185, 4

Nos orphanos erige-T.Veni creator

Nos orphanos

Nos or-pha- nos e-ri- ge Mi-cha-el arch-an-ge

A: [Veni creator]

-le de-le le- pram le- se pec-ca-tri-cis a-ni-

-me me-de-la mi-sti-ca gra-ci-e sa-nan-tis san-ctis-si-

-me di-e dex-te-re ter-re vi-res in- vi-di-o-si

B:

35 40

fal-sa-ri- i sa-tha-ne a-po-sta-te tu-e scu-to

ii

45 50

in-pu-gna-bi-li pi-e prin-ci-pes an-ge-li-ce po-li mi-li-ci-e

iii

55 60

por-ro pro fla-gi-ci-is que com-mi-si-mus te-me-ra-ri-e

Ci

65 70

nos mi-ni-me si-nas suc-cum-be-re que ve-ne-rit is-ky-ros ar-gu-e

ii

3/3

75

80

-re in su-a se-ro cel-si-tu-di-ne quam ob qui-li-bet pe-rem-

85

90

to-ri-e par- [] ne fi-li-os

III

Di

95

A- de de-se-ras in il-lo quos di-scri-mi-ne.

A solis ortus cardine

T.

Salvator mundi Domine

Source: Lwa 12185, fol. 2v (RISM no. 5).

Literature: Facs. in EECM 26, pl. 174.

C.f.: not extant. See remarks.

Form: isoperiodic duet motet with medius cantus, on module of 4L.

I 50L = 2L + 12(4L)

II = ?

III = 3L + 11(4L) + 3L .

Text: for Christmas; troping of two Christmas hymns.

Remarks: Additional voice at bottom of the page, labelled 'Tenor secundus' does not belong to this motet. True c.f., not extant, probably a hymn tune or some other appropriate seasonal melody, laid out in a simple second-mode rhythm of longs and breves.

Lwa 12185, 5

A solis ortus - I and II

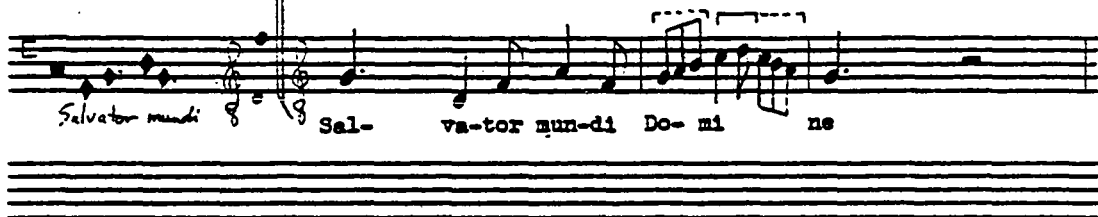
	A solis ortus cardine insigne lumen splendidit et usque terre litem lucem calorem prebuit	Salvator mundi Domine nacens de pura virgine qui nos salvasti hodie ab hostibus perfidie
5	Christum canamus principem ecclesie catholice natum Maria virgine turbe collaudant celice	in hac nocte nos protege tu deviantes corrige et salva omni tempore tuo redemptos funere
10	beatus auctor seculi mestus misertus populi servile corpus induit mortalis et aperuit	adesto nunc propicius Christe redemptor Israel et parce suplicantibus qui diceris Emanuel
15	nec carne carnem liberans a serpentinis faucibus ne perderet quos condidit mortis obedit nexibus	tu dele nostra crimina virtute tui numinis tu tenebras illumina splendore tui luminis
20	caste parentis viscera replevit sanctus alitus celestis intrat gracia mundum musa divinitus	ne mentem sompnus oprimat fac nos in bono vigiles nec hostis nos surripiat tui qui sumus pugiles
	venter puellae baiulat quod dictum est oraculo secreta que non noverat homo patent in stabulo.	nec ullis caro petimus hosti causante perdita cum maculetur sordibus in via mundi lubrica.

Odd-numbered lines quote three stanzas of a well-known Christmas hymn in each text.

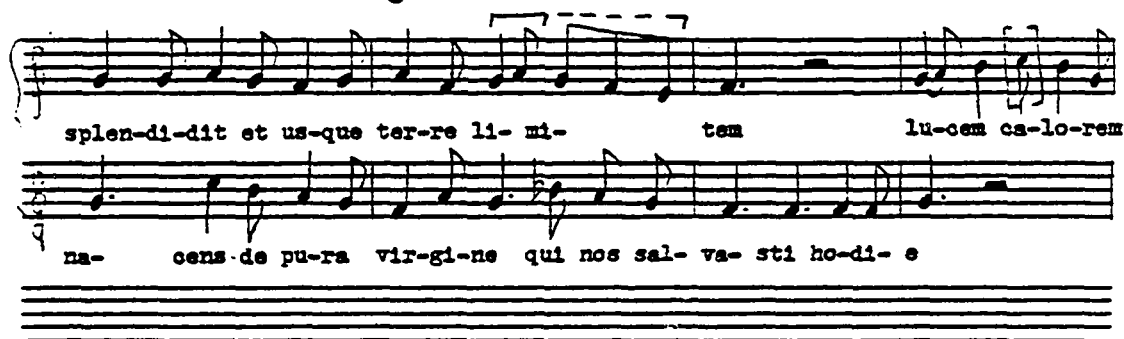
1/4

Lwa 12185, 5

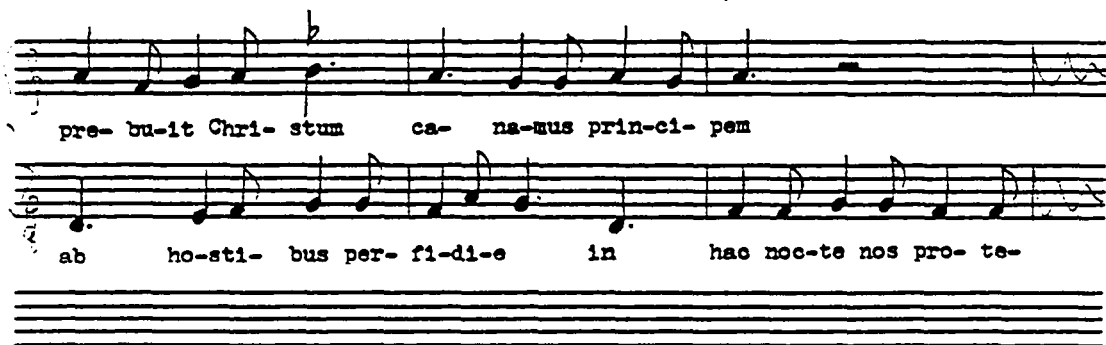
A solis ortus-Salvator mundi



5



10



2/4

15

tur- be col-lau-dant ce-li- ce be-a- tus auc-tor se-cu- li
-re tu o re-dem-tos fu-ne-re a-des-to nunc pro-pi-ci-

20

me- stus mi-ser-tus po-pu-li ser-vi- le cor-pus in-du- it
-us Chri- ste re-dem-tor Is-ra-el et pace supplicanti-

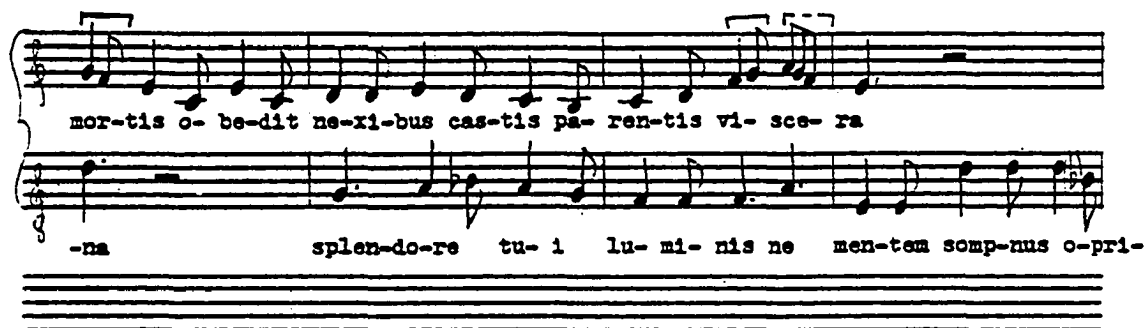
25

mor- ta-lis et ap- pe-ru- it nec car-ne car-nem li- be- rans
-bus qui di-ce- ris E- ma- nu- el tu de-le no-stra cri-mi-

30

a ser-pen-ti-nis fau-ci-bus ne per-de- ret quos con-di- dit
-na vir- tu-te tu- i nu-mi-nis tu te-ne- bras il-lu-mi-

34



mor-tis o-be-dit ne-xi-bus cas-tis pa-ren-tis vi-sce-ra
-na splen-do-re tu-i lu-mi-nis ne men-tem somp-nus o-pri-

35



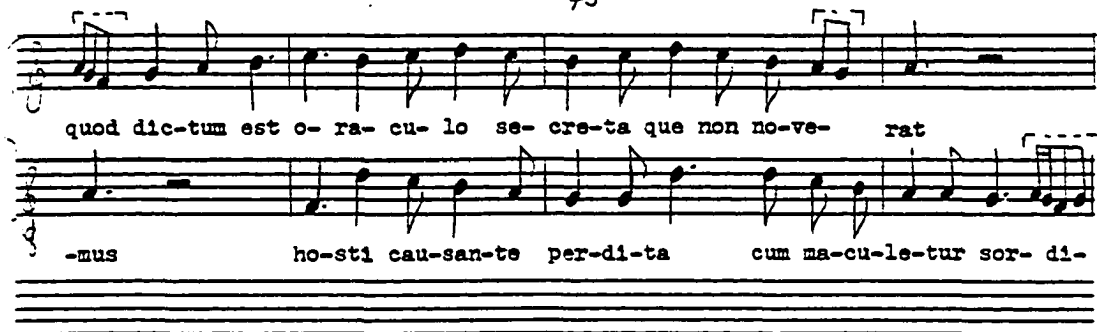
re-ple-vit san-ctus a-li-tus ce-le-stis in-trat gra-ci-a
-mat fac nos in bo-no vi-gi-les nec hostis nos suripi-

40



mun-dum mu-sa di-vi-ni-tus ven-ter pu-el-le ba-iu-lat
-at tu-i qui su-mus pu-gi-les nec ul-lis ca-ro pe-ti-

45



quod dic-tum est o-ra-cu-lo se-cre-ta que non no-ve-rat
-mus ho-sti cau-san-te per-di-ta cum ma-cu-le-tur sor-di-

$\frac{4}{4}$

50

ho- mo pa- tet in sta- bu- lo.

-bus in vi-a mun-di lu-bri-ca.

Augustine par angelis

T. Summe presul Augustine certus cantus. triplex.

Source: Ob D.6, fol. 11 (RISM no. 2).

Literature: Facs. in EECM 26, pl. 45. Hughes, "New Italian and English Sources," pp.174-75.

C.f.: an unidentified tune laid out in 59 even longs followed by a long-rest; these 60L are to be sung three times ("triplex," as the rubric indicates); "certus cantus" most likely simply indicates that this is the given voice on which the motet was constructed. Possibly this tenor is taken from a monophonic setting of the text beginning "Summe presul Augustine," but it is more likely that this verse is simply the incipit of the missing triplum. Another possibility is that the melody is a fairly neumatic hymn tune associated with some other hymn for Augustine. (See the remarks under Text below.)

Form: duplum and tenor of a motet a⁴ (2+2); the two missing voices may be inferred by the range (a 1⁴th overall, often sounding a 10th or 12th) and counterpoint (with many imperfect intervals and occasional unsupported fourths) of the two surviving parts. The harmony of the original must have been very rich -- very English. Alternation of cum and sine littera sections in the texted voice also points to the loss of an upper part, though there is no apparent use of voice-exchange or periodic phrase structure.

Text: to St. Augustine of Canterbury; it also survives in a 1⁴th-century hymnal from St. Augustine's, Canter-

bury (Cambridge, St. John's College MS 262, fol. 74v and ff.), where it is the second of three hymns to the local saint. I owe this reference to P.M. Korhammer, "The Origin of the Bosworth Psalter," p.178. Though the hymns are all listed in M.R. James's Descriptive Catalogue (Cambridge, 1913), p.304, they cannot be found by me in any standard reference (Chevalier, Walther, or the Analecta Hymnica). Korhammer quotes only the first stanza, and the discovery of the textual concordance came to late in the preparation of this thesis to be able to say anything significant about the relationship of its version of the text to the motet's.

This motet was copied into empty pages of a 14th-century cartulary preserving late 13th-century charters of the chapel of St. Mary at the Cluniac priory of St. Augustine's, Daven-try (which was apparently functioning by the 13th century as a free Benedictine house with a close relationship to the Benedictine priory at Coventry not far away). One can only wonder at the relationship of the motet to Canterbury, and at its presence at a house dedicated to the "other" Augustine. It is not excluded at present that the point of origin of the hymn is as a motet text.

Notation: binary mensuration of the long and breve; though the counterpoint moves mainly in longs, there seems to be no higher-level organization of these values.

Ob D.6, 2

Augustine par angelis

Augustine par angelis
 consors datus apostolis
 coequalis martiribus
 non inpar confessoribus

5 audi preces rogantium
 clemenciam poscencium
 ut inpetres auxilium
 et conferas presidium

10 fessor reatus sarcina
 dextra salutis alleva
 posscens reis remedium
 salutisque subsidium

sit unitati gloria
 sit trinitati gracia
 15 laus claritatis potencia
 per infinita secula.

Concordance of text only (not examined) in Cambridge,
St John's College, MS 262, fol. 74v. Is the motet text
 half of a longer poem? alternate stanzas?

Ob. D. 6, 2

Augustine par angelis-T. Summe presul Augustine

1/3

Summe presul

Summe presul Augustine certus cantus. triplex.

An-gu-sti-ne par an-ge-lis con-sors da-tus a- po- sto- lis

co-e qua-lis mar- ti-ri- bus non in- par con-fes-so-ri- bus

2/3

49:47

70

au-di pre-ces ro-gan-ci-um cle-men-ci-am po-scen-ci-um ut in-pe-

80

90

-tres au-xi-li-um et con-fe-ras pre-si-di-um

100

110

120

fes-sos re-a-tus sar-ci-na dex-tra sa-lu-tis al-le-va

3/8

130

po- scens re- is re-me-di-um sa- lu- tis- que sub- si-di- um

140 150

sit u-ni- ta-ti

160

glo-ri- a sit tri-ni- ta-ti gra-ci- a laus cla-ri- tas po- ten-ci- a

170 180

per in-fi- ni- ta se-cu- la.

Maria mole pressa
T.

Source: Ob 7, fol. III (RISM no. 1a).

Literature: Facs. in EECM 26, pl. 46.

C.f.: unidentified; sung three times.

Form: duplum and part of tenor survive from isoperiodic motet a⁴ (2+2) with broadly patterned tenor; module is 15L, only loosely expressed in the phrase structure of the upper part; final long is not part of the scheme.

I 90L = 15L + 17L + 30L + 13L + 15L

II = 3(30L) = 6(15L)

Text: on Mary Magdalene and Easter.

Remarks: some small amount of strophic repeat of counterpoint; irregular declamation of a fairly regularly versified text, not coordinated with phrase structures. (Two three-line stanzas frame six four-line stanzas; the sixth of these differs in versification from the preceding five.) RISM incorrectly identified the two voices at the base of the leaf (see item Ob 7, 1b) as part of this motet.

Ob 7, 1a

Maria mole pressa

Maria
mole pressa criminum
penitendo Dominum
quesivit arden[ter]

5 peccatrix properit
ut querat medicum
in domo Simonis
invenit Dominum

10 prostrata corruit
tristis
ad pedes regios
deflendo fortiter
errores pristinos

15 rigavit lacrimis
Christi vestigia
elecit Dominus
septem demonia

20 amor iusticie
tulit presidia
firma spes venie
non cessit vacua

25 ista fit Domini
surgentis nuncia
prima discipulis
dicens alleluia

princeps potens
de mortis vinculis
iam surrexit
vidi quem oculis

30 hinc surgentes properate
Galileam visitate
nos procedit Dominus.

16 doanis

This text makes the traditional association with Mary Magdalene of Luke 7:37-8 and 8:2, and then brings in the Gospel narrative of her participation in the Resurrection, as in Matthew 28:1-10 or Mark 16:1-8.

Ob 7, la

Maria mole pressa - T.

1/3

5

Maria Ma-ri-a mo-le pres-sa cri-mi-num pe-ni-

10 15

-ten-do Do-mi-num que-si-vit ar-den-[ter] pec-ca-trix

20

pro-pe-rit ut que-rat me-di-cum in do-mo Si-mo-nis in-ve-nit

25 30

Do-mi-num pro-stra-ta cor-ru-it tri-stis ad pe-des re-gi-os

0:

2/3

35

de- fien- do for- ti- ter er- ro- res pri- sti- nos ri- ga- vit la- cri- mas Chri-

40

45

- sti ve- sti- gi- a e- ie- cit Do- mi- nus sep- tem de- mo- ni- a

50

55

a- mor iu- sti- ci- e tu- lit pre- si- di- a fir- ma spes ve- ni- e non

60

65

ces- sit va- cu- a i- sta fit Do- mi- ni sur- gen- tes nun- ci-

70

3/3

-a pri-ma di-sci-pu-lis di-cens al-le-lu-ia prin-ceps po-tens-

75

80

de mor-tis vin-cu-lis iam sur-rex-it vi-di quem o-cu-

85

-lis hinc sur-gen-tes pro-pe-ra-te Ga-li-le-am vi-si-ta-te nos pro-

90

-ce-dit Do-mi-nus.

Zorobabel abigo
Zorobabel actibus

Source: Ob 7, fol. III (RISM no. 1b).

Literature: Facs. in EECM 26, pl. 46.

Form: Width of counterpoint, hocketing, and occasional unsupported fourths suggest a motet a⁴ with another voice in each range. Possibly c.f. was medius cantus, probably a Benedicamus Domino melody, judging from the incorporation of a variant on this formula at the end of the text.

Fair amount of repetition of melodic material. Compare:

1-4 = 39-42

5-7 = 10-12 = 29-31 = 49-51

16-20 = 24-28

(7-10) = 33-36 = 51-54

Text: prayer.

Notation: breve-semibreve; unusual in its 1 + 2 subdivision of the breve.

Remarks: RISM incorrectly identifies these two voices as part of item 1a.

Ob 7, 1b

Zorobabel - I and II

Zorobabel abigo clam palam
 et abicio illecebras amodo
 et iam per omnia
 non illi soli licet
 5 lacum stricto me
 concito mere vere
 hic etiam subicio
 qui sacro tamque santo nato
 non peperit proprio
 10 sane []ne pro populo
 peperam perduto
 morsu pro pestifero.

Zorobabel actibus
 abrenuncio que
 cominus abicio
 studia nepharia abigo
 5 nempe soli Domino
 placere cupio
 cui semper deservire
 iam desidero
 patrem adoro ac imploro
 10 pro pa[]io
 decantans tripudians
 in gaudio
 nam quamdiu fuero
 benedicam Domino.

10 six-syllable line: paradisio?
 patrimonio?

Ob 7, 1b

Zorobabel abigo-Zorobabel actibus

1/2

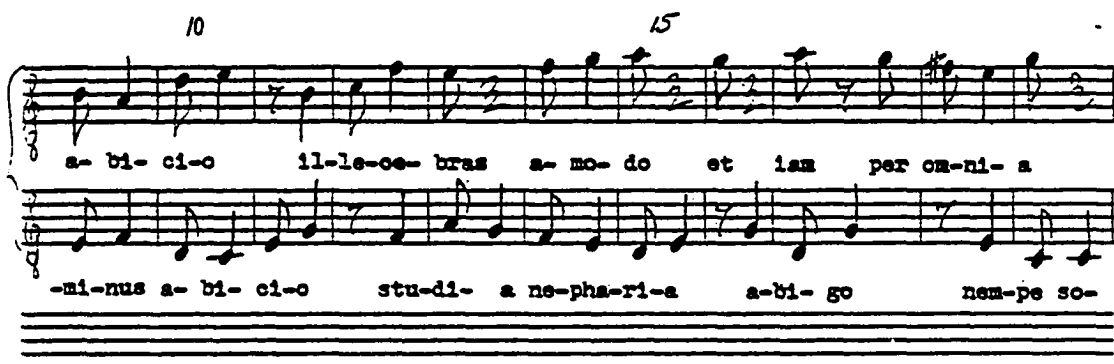
5



Zorobabel Zo-ro-ba-bel a-bi-go clam pa-lam et

Zorobabel Zo-ro-ba-bel ac-ti-bus ab-re-nun-ci-o que co-

10 15



a-bi-ci-o il-le-ce-bras a-mo-do et iam per om-ni-a

-mi-nus a-bi-ci-o stu-di-a ne-pha-ri-a a-bi-go nem-pe so-

20 25 #



non il-li so-li li-cet la-cum stric-to me con-ci-to me-re ve

-li Do-mi-no pla-ce-re cu-pi-o cu-i sem-per de-

30 35



-re hic e-ti-am su-bi-ci-o qui sa-cro tam-que san-cto na-to

-ser-vi-re iam de-si-de-ro pa-trem a-do-ra-re im-plo-ro pro

40 45 $\frac{7}{8}$

non pe-pe-rit pro-pri-o sa-ne [a-ne pro po-pu-lo per-pe-ram
pa-[a-o de-can-tans tri-pu-di-ans in gau-di-o nam quam-

50 55

per-di-to mor-su pro pe-sti-fe-ro.
-di-u fu-e-ro Be-ne-di-can Do-mi-no.

Petrum cephas ecclesie
 Petrus pastor potissimus
 T. Petre
 Quartus cantus

Source: Ob 7, fol. IIIv-IV (RISM no. 2).

Literature: Ed. in PMFC XV, 18 and in EBM II, pp. 24-31. Facs. in EECM 26, pl. 47-48 and in EBM I, pl. X-XI. Apfel, Studien I, p. 30; Harrison, NOHM III, pp. 93-94; Lefferts, "Motet," p. 74, n.7; Levy, "New Material," p. 231; Reese, MMA, p. 404; Sanders, "English Polyphony," pp. 219-220; idem, "Motet," p. 544; idem, "England: From the Beginning," p. 286.

C.f.: the opening melisma, on "Petre," from the responsory Petre amas me; stated four times (PMFC incorrectly states that there are only two colores).

Form: isoperiodic motet with broadly patterned tenor and rhythmic module of 9L; see Chapter 2, pp. 119-22.

I 108L = 12(9L)
 II = 7L + 10(9L) + 11L
 III = 10L + 10(9L) + 8L
 IV = irregular

Text: to St. Peter.

Remarks: important early use of "precadential protofaburden" while tenor rests.

Ob 7, 2

Petrum cephas - I and II

Petrum cephas ecclesie
lanxantem rethia
elegit rex clementie
linquentem omnia

Petrus pastor potissimus
fulsit miraculis
tabitam vivam legimus
ex eius titulis

5 veni Petre me sequere
nam captor hominum
fies qui soles capere
tot modos piscium

umbra sanavit languidos
felicis corporis
multos traxhit incredulos
a via sceleris

10 Petrus a petra diceris
quod fide stabilis
eo quod sis pre ceteris
bono durabilis

destruxit artes magicas
viri malefici
dicentis se in celicas
sedes iam conspici

15 regni celestis clavium
custos efficeris
celo terraue solvitur
quicquid tu solveris

petre pastor eximie
propter hec munera
que tibi dator graciae
dedit et cetera

20 tibi Petre conquerimur
pastor ecclesie
quod hostis arte fallimur
plena fallacie

ora pro grege iugiter
quem soles pascere
ne queat hunc crudeliter
dens lupi ledere

pastorum sedes occupant
heu mercenarii
plures ut gregi noceant
sunt lupo socii.

pastores pigri latitant
lupo nolunt resistere.

10 a reference to Simon Magus

5-16 Matthew 4:19-20; 16:18-19

Rex visibilium
 Rex invictissime
 T. Regnum tuum solidum

Source: Ob 7, fol. IIIv-IV (RISM no. 3).

Literature: Ed. in PMFC XV, 19. Facs. in EECM 26, pl. 47-48 and EBM I, pl. X-XI. Apfel, Studien I, p. 30 and Lefferts, "Motet," pp. 59-60.

C.f.: whole chant setting of the Regnum prosula for the Gloria. MS has the full text underlaid, though highly abbreviated.

Form: essentially isoperiodic on a module of 4L over the first 28L, then more irregular to the end. Tenor's melodic design is ABBCCD, and regularity falls over ABB; with CCD the tenor melody is compressed into fewer bars on faster note values.

I	36L = 1L + 7(4L) + 3L + 4L
II	= 3L + 7(4L) + 2L + 1L + 2L
III	= 14(2L) + 8L = 8L + 2(10L) + 8L
	A BB CCD

Text: prayer to God, along the same lines as the Gloria prosula.

Remarks: range of a 16th; tenor talea not consistent on 4L throughout because patterning is coordinated with melodic repetition in the tenor. In general, this motet has attributes of a duet motet with medius cantus except for range of tenor.

Variants to PMFC XV ed.: III: 17 ought to be identical to 7, b ss b (CDGD).

Ob 7, 3

Rex visibilium - I and II

	Rex visibilium invisibilium		Rex invictissime regnorum omnium princeps milicie celorum civium
	creator luminum plasmator hominum	5	de celo suscipe vota mortalium
5	vota peccantium ad te clamantium		creator hominis vita vivencium clementer aspice
	devota suscipe de cordis adipe	10	de sede glorie nostram miseriam
10	psallentes aspice de celi culmine		O rex clemencie tu mores corrige vitamque dirige
	rex invictissime tu mentes renova superna gracia sancto que flamine	15	pacis per semitam
15	qui regis omnia sanctorum agmina iudex iusticie	20	qui finis omnium es et principium Deus Emmanuel da pacis premium in eternum.
	corda fragilium tu sursum subleva		
20	mentes errantium inspira gracia	14	mentesque?
	statum considera te collaudantium potens in prelio		
25	rex regum omnium.		

These two texts have a slight tropic relationship
with the Gloria prosula used as tenor:

Regnum tuum solidum
O rex glorie
qui es splendor ac sponsus ecclesie
quam decorasti tuo quoque precioso sanguine
hanc rege semper piissime
qui es fons misericordie
permanebit in eternum.

Lux refulget monachorum
T.

Source: Ob 7, fol. IVv (RISM no. 4).

Literature: Facs. in EECM 26, pl. 49. Lefferts,
"Motet," p.60.

C.f.: unidentified; disposed in three and one-fifth
colores.

Form: triplum and tenor of isoperiodic motet a⁴ with
three different modules:

$$114L = 90L + 2(12L) \quad .$$

$$I \quad = 10L + 8(9L) + 8L + 2(6L) + 3(4L)$$

$$II \quad = 8L + 9(9L) + 6(2L) + 3(3L) + 4L = 90 + 12 + 12$$

The first 90L set two colores and two-thirds of the text (20 lines). The remaining one-third of the text (10 lines) is declaimed more rapidly, on breves and semibreves, in the final 2⁴ bars. A shift from second to first mode, along with a marked acceleration of declamation (in two stages) and a rise in tessitura of the texted voice create an effect similar to diminution in an isorhythmic motet, with a strong sense of climax.

Text: on St. Benedict and his rule.

Remarks: range of a 16th. Use of C1 with ⁴ above.

Ob 7, 4

Lux refulget monachorum

- Lux refulget monachorum
regis in palacio
ager fragrat electorum
fructium collegio
5 unda scatet rivulorum
pastoris in predio
- ratione coaptatur
luci pastor luminis
ex quo totus illustratur
10 nostri chorus ordinis
necnon mire sociatur
choro summi culminis
- cultor agri sanctitatis
est obediencia
15 in quo flores castitatis
profert abstinencia
viget atque paupertatis
mera paciencia
- scatebra divine legis
20 benedictus dicitur
per quam faustum sui gregis
ovile perficitur
et ad regnum summi regis
letanter reducitur
- 25 crescat pater sacre legis
unda nostris cordibus
in agro superni regis
ut ditemur fructibus
tui semper ubi gregis
30 letaris cum civibus.

$\frac{1}{4}$

Ob 7, 4

Lux refulget monachorum

Lux refulget

Lux re-ful-get mo-na-cho-rum re-gis in pa-la-ti-o

10 15

-o a-ger fra-grat e-lec-to-rum fruc-ti-um col-le-gi-o

20 25

un-da sca-tet ri-vu-lo-rum pa-sto-ris in pra-di-o

30 35

ra-ti-o-ne co-ap-ta-tur lu-ci pa-stor lu-mi-nis ex quo

40

45

2/4

Handwritten musical score for measures 40-45. The music is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

to- tus il- lu- stra- tur no- stri cho- rus or- di- nis nec non

50

55

Handwritten musical score for measures 50-55. The music is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

mi- re so- ci- a- tur cho- ro sum- mi cul- ti- nis cul- tor a- gri

(B)

60

65

Handwritten musical score for measures 60-65. The music is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

san- cti- ta- tis est o- be- di- en- ci- a in quo flo- res ca- sti-

70

75

Handwritten musical score for measures 70-75. The music is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff.

ta- tis pro- fert ab- sti- nen- ci- a vi- get at- que pau- per-

3/4

80 85

-ta- tis me- ra pa- ci- en- ci- a sca- te- bra di- vi- ne le- gis

90

be- de- di -ctus di- ci- tur per quam fau- stus su- i gre- gis

95 100

o- vi- le per- fi- ci- tur et ad reg- num sum- mi re- gis

le- tan- ter re- du- ci- tur cre- scat pa- ter sa- cre le- gis

105

 $\frac{4}{4}$

Handwritten musical notation for measures 105-109. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: un-da no-stris cor-di-bus in a-gro su-per-ni re-gis. The notation includes various note values, rests, and a repeat sign at the end of measure 109.

un-da no-stris cor-di-bus in a-gro su-per-ni re-gis

110

Handwritten musical notation for measures 110-114. The melody continues on the same staff. The lyrics are: ut-di-te-mur fruc-ti-bus tu-i sem-per u-bi gre-gis. The notation includes various note values, rests, and a repeat sign at the end of measure 114.

ut-di-te-mur fruc-ti-bus tu-i sem-per u-bi gre-gis

D

Handwritten musical notation for measures 115-119. The melody continues on the same staff. The lyrics are: le-ta-ris cum ci-vi-bus. The notation includes various note values, rests, and a repeat sign at the end of measure 119.

le-ta-ris cum ci-vi-bus.

Duodeno sydere

Source: Ob 7, fol. V (RISM no. 5).

Literature: Facs. in EECM 26, pl. 50.

Form: isolated triplum, probably of a motet a3 with stratification of rhythmic activity; some periodicity on the phrase level but no patterning of declamation (or replication of phrases over the tenor).

$$63L = 4(6L) + 7L + 5L + 5L + 9L + 5L + 8L$$

By examination of the melody and its permissible counterpoint, it is fairly certain that the tenor was 21L and stated three times.

Text: on St. Andrew and the Apostles.

Notation: downstemmed semibreve on the first of groups of 3 s.

Remarks: second mode underlies, as evidenced by the subdivisions of the breve and the rest writing at phrase ends. Wide range of an 11th with use of C1 with $\frac{4}{7}$ above.

Ob 7, 5

Duodeno sydere

Duodeno sydere
 micat miro munere
 dyadema glorie

5 cuius victorie
 primus Andreas est in acie
 nunc grandum gracie
 fert apostolice vere

10 Christi copule
 datur navicule
 renuncians reticule
 simul et marine

notificat de nomine
 docens Deum in homine
 hominibus Achaye

15 dum auribus Egee propere
 valide voce suasit credere
 crucifixum colere
 furit infeste

20 O quam modeste movente
 equali teste tradente
 qualiter ex ordine

O primi parentis opere
 fit mors sed honorifice

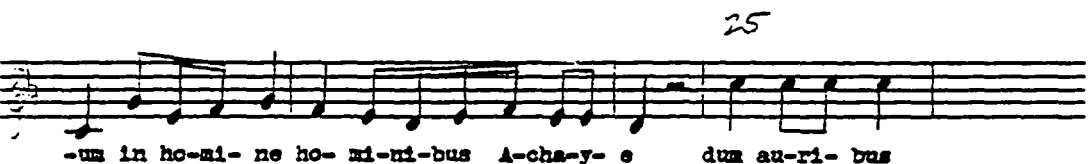
25 Christo mirifice
 mundo salus fit magnifice
 dum salutifere
 crucis sic et agni cruore
 fatur lucide
 qualis est mistice que munere

30 O reprobanda rabie
 tam temere tyrannice
 crucis pensus est in stipite

35 in equali ordine
 divino docens populo
 curat biduo proponere
 pendendo patule
 intime regere
 velit nos et exime.

Op. 7. 5

Duodeno sydere micat

 $\frac{1}{3}$ 



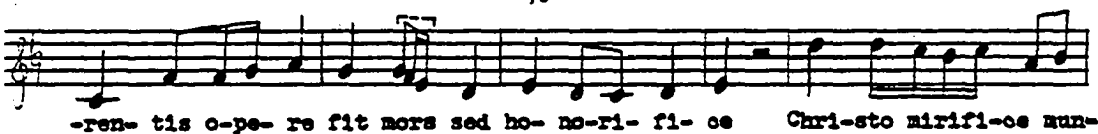
30



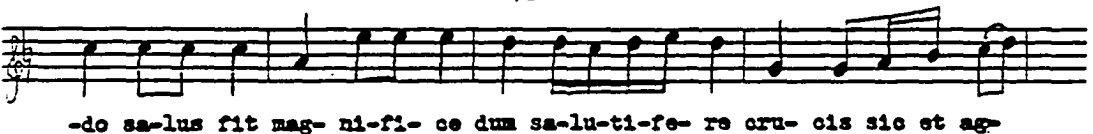
35



40

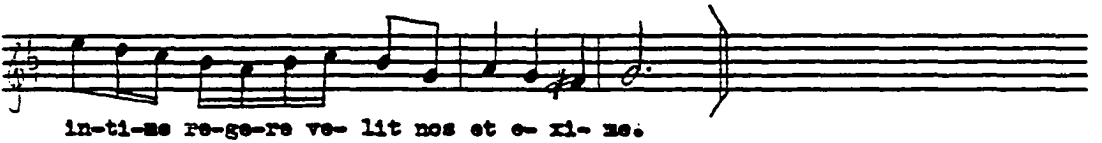


45



50





.... alleluya
 Frondentibus florentibus
 T. Floret

Source: Ob 7, fol. V (RISM no. 6), voices II and III only; Ob 594, front board (no. 1), a badly worn mirror image of all three voices.

Literature: Facs. in EECM 26, pl. 50 (Ob 7); facs. and transcription in Lefferts and Bent, "New Sources," pp. 342-47.

C.f.: identified only by the textual incipit "Floret" that is found in Ob 7. The melody, so far untraced, is certainly non-Gregorian, with tuneful balanced phrases (4 phrases of 5L each) and a degree of rhythmic ornamentation that suggest its possible derivation from a polyphonic setting, perhaps of a cantilena beginning with "Floret." Sung three times.

Form: motet with stratified levels of activity, lacking regular phrase structure; a small degree of varied strophic repeat is evident in the duplum alone.

Text: on Easter. The duplum text has had fairly wide distribution following its appearance in the Bodleian Quarterly Record 5 (1926), pp.22-23. See S. Gaselee, The Oxford Book of Medieval Latin Verse (Oxford, 1928), no. 73; F.J.E. Raby, The Oxford Book of Medieval Latin Verse (Oxford, 1959), no. 275; H. Spitzmüller, Poésie latine chrétienne du moyen age (Bruges, 1971), p.1404. Presumably for better scansion, the Oxford publications amend line 5 to begin "surgens die tercia."

Ob 7, 6

Frondentibus florentibus

Frondentibus florentibus silvis sentibus
congaudet philomena voce plena
precinentibus populis pasche presentibus
signa sunt amena mortis perit pena
5 die tertia surgens confregit fortis infera
eya surge lauda nam alauda
merula monedula cuncta volucra
secula futura canunt aurea
fulgida fructifera consonent omnia
10 alleluia.

Ave miles celestis
 Ave rex patrone
 T. Ave rex gentis
 Tenor ii

Source: Cb 7, fol. Vv-VI (RISM no. 7).

Literature: Ed. in PMFC XV, 20; Bukofzer, SMRM, pp. 30-33; Stevens, TECM, 15; partial ed. in Besseler, Musik des Mittelalters, p. 172; Reese, MMA, pp. 401-403. Facs. in EECM 26, pl. 51-52. Apfel, Studien I, p. 30; Bukofzer, SMRM, pp. 23-29; Harrison, MMB, p. 146; Sanders, "English Polyphony," pp. 199-201; idem, "Motet," p. 543. Recorded on disc EMI and Odeon CSD 3504 (HMV CSD 3504).

C.f.: whole chant setting of the Magnificat antiphon at first Vespers on the feast of St. Edmund; first psalm tone with second term.

Form: five-section voice exchange motet a⁴ with coda.

Text: to St. Edmund.

Remarks: paired stanzas sung successively in all sections but the second, which is the shortest and therefore divides a single stanza between the parts.

Ob 7. 7

Ave miles

Ave miles celestis curie
 quem decorat honor victorie
 vivis Deo fruens requie
 more celicolarum

5 ave rex patrone patrie
 matutina lux Saxonie
 lucens nobis in meridie
 sidus Angligenarum

10 iam letaris
 cum civibus superis
 martir Edmundae
 floris pre ceteris

15 plebem tuam
 nec tamen deseris
 quam devotam
 tibi cognoveris

20 claudis gressum
 prece restituis
 lepras sanas
 captivos eruis

facta fidem
 firmant relatui
 ceci vident
 resurgunt mortui

25 hostes arces
 iusto iudicio
 servis parcis
 corde propicio

30 tanti regis
 fulti suffragio
 benedicamus
 devote Domino

35 fac nobis martir
 in vite termino
 dignas laudes
 referre Domino.

17-24 Edmund fulfills the works of the predicted Messiah,
 just as Jesus did. See Matthew 11:2-5 or Luke 4:18-19,
 with reference to Isaiah 29:18-19, 35:5-6, 61:1.

De flore martirum
 Deus tuorum militum
 T. Ave rex gentis

Source: Ob 7, fol. Vv-VI (RISM no. 8).

Literature: Ed. in PMFC XV, 21 and in Bukofzer, SMRM, pp. 29-30. Facs. in EECM 26, pl. 51-52. Apfel, Studien I, p. 31; Bukofzer, SMRM, pp. 20-23; Dalglish, "Variation," pp. 40-41; Harrison, MMB, p. 146; Dom A. Hughes, NOHM II, p. 396; Sanders, "English Polyphony," pp. 214-215, 216.

Recorded on disc Experiences Anonymes EA-0024.

C.f.: same antiphon as in motet above, in two colores, each of three taleae; first 30 pitches of antiphon, not w.c.

Form: strophic repeat with variation, and some periodicity on a module of 8L:

I 42L = (9+6+2+6+2+9+2+6)L

II = (4+4+8+8+8+10)L

III = 2(21L) = 2(3(7L))

(Compare b. 1-3 with 22-24/ v. II in each half/vx

Text: to St. Edmund.

Ob 7. 8

De flore martirum - I and II

	De flore martirum modum milicie quam pleno vulnerum canamus hodie 5 voce dulcedinis		Deus tuorum militum prefulget flos Edmundus quacumque pandit ambitum mundi sinus rotundus
	corone triplicis qui privilegium fert palman martiris fert munus regium 10 decusque virginis	5	laudes extollens martiris chorus hic letabundus salvatur nexu sceleris ut Deo fiat mundus
	vestis virginea cruore tingitur potestas regia lupo committitur 15 miro regimine	10	care Christe veniam conservulis precaminum confer et gloriam.
	Edmundus virginem simul amplectitur regem et martirem sic trinus dicitur 20 in trino nomine	4	rotundum
	hic suis famulis succurrat gracia et nos a maculis mundet mundicia.	9	Christi

The Duplum text begins as a paraphrase of the hymn Deus tuorum militum, which is sometimes sung in a version beginning melodically like the antiphon used as this motet's tenor, Ave rex gentis. See Bukofzer, SMRM, p.21 and Sanders Diss., p.214, n.54.

Templum eya Salomonis

Source: Ob 7, fol. VIv (RISM no. 9).

Literature: Facs. in EECM 26, pl. 53. Lefferts, "Motet," p. 60.

Form: isolated triplum with isoperiodic phrase structure; phrases paired as double versicles with ouvert and clos cadences, the latter cadence pattern recurring identically as a refrain. See Chapter 2, Figure 13.

Ax'Ay Bx''By Cx'''Cy Dx''''Dy

72L = 8(9L)

Text: the New Jerusalem; see Chapter 4, pp. 340-42.

Notation: second mode, with the second of each pair of semibreves receiving a downstem.

Templum eya Salomonis
in superne regionis
polo renovatur

- 5 plenum petris preciosis
murum spissis speciosis
reedificatur

intus cedrus et cipressus
libanum et lapis pressus
opere paratur

- 10 intus columpneque trabes
situatur necque labes
illic induatur

- foris sancta civitas
Ierusalem per semitas
15 fit nova platearum

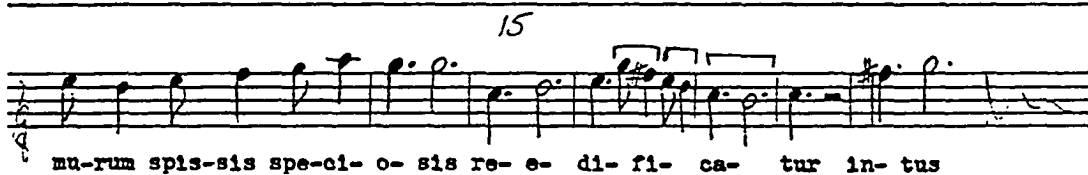
foris silve campi praca
putei fontes et laca
sunt loca limpharum

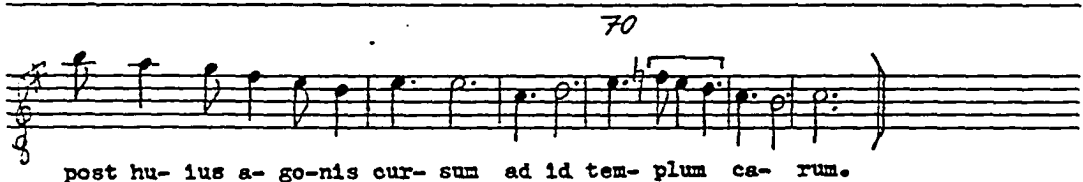
- 20 ibi splendet sol serenus
ob quem est polus amenus
cum spera stellarum

ibi perducantur sursum
post huius agonis cursum
ad id templum carum.

Ob 7, 9

Templum eya Salomonis





Cuius de manibus
 Quadr[]ivium

Source: Ob 7, fol. 266 (RISM no. 11).

Literature: Ed. in PMFC XVI: 103 and in Lefferts,
 "Motet," pp. 67-72. Facs. in EECM 26, pl. 54. Lefferts,
 "Motet," pp. 61-65.

Form: five-section voice exchange motet a⁴ with coda:

95B = 2(12B) + 2(6B) + 2(7B) + 2(8B) + 2(11B) + 7B.

Text: nearly illegible; to the BVM?

Notation: tempus imperfectum, prolatio maior.

Remarks: The page is so badly rubbed that it obviously was once the outer leaf in its parent music book or else once the outer leaf in the binding of some MS, perhaps the present one. The surviving voices are the second and fourth; from them almost all the counterpoint a⁴ can be reconstructed through voice exchange. The name of the fourth voice reads something like 'Quadri ivium,' apparently longer than the word 'quadrivium' by at least a few minim strokes (a letter or so).

Ob 7, 11

Cuius de manibus

	[Cuius de manibus	6
	[]tus []m et illa	7
	[non] fedantur viscera.	7
	[]eris host[]nes Domini.	10
5	Nobis procura	5
	civium iura	5
	d[]si thur[a]	5
	melioro virginis.	6
	Nemo quod abire	6
10	cupit que audire	6
	id quod [fec]undatur.	6
	Mappa sub qua invelaris	8
	rego [] et claris aris	8
	ad duc [] nos	5
15	quo asperos	4
	athanatos	4
	dat petentibus.	5

10 q, or æ

This text is very badly rubbed.

Omnis terra
Habenti dabitur
Tenor

Source: Ob 7, fol. 266v-267 (RISM no. 12).

Literature: Ed. in PMFC XV, 22. Facs. in EECM 26, pl. 55-56. Apfel, Studien I, p. 31; Harrison, MMB, pp. 148-149; Hughes, "Reappraisal," p. 125.

C.f.: unidentified; Hughes suggests the tenor is "In omnem" (presumably "In omnem terram," a phrase from Psalm 18:5 and Romans 10:18), but no chant with that incipit has yet been found to match.

Form: bipartite isorhythmic motet with diminution by one half; two colores and nine taleae.

$$162 B = 108B + 54B$$

$$I = (29 + 48 + 24 + 11)B + 3(12B) + 14B$$

$$II = (28 + 3(24) + 13)B + 3(2 + 10)B + (2 + 11)B$$

$$III = 4\frac{1}{2}(24B) + \frac{1}{2}(4\frac{1}{2}(24B))$$

Text: the triplum and duplum stand in strong contrast; the triplum praises God in language that recalls Genesis and may be a paraphrase of Psalm 103(104), which tells a creation story; the duplum apparently launches an attack upon the flourishing of evil men in this world to the detriment of the righteous.

Ob 7, 12

Omnis terra - I

- [O]mnis terra colere conetur
 Deum verum regentem omnia
 cuius dono taliter repletur
 quod fert fructum proditque seminam
 5 germinat herbas floresque pandit
 nemus quod late frondes expandit
 nutritque terra sata semina
 de quibus crescit perampla seges
 que suo pascit tempore greges
 10 que regi summo dant obsequia
 varia ferentes ovamina
 eius implorantes levamina
 profert terra viventes arbores
 longas latas novas et veteres
 15 plumbum ferrum aurum et argentum
 nutrit viros et omne iumentum
 fenum et herbam confert bestiis
 feris in sili dat alimentum
 nobis dat excam rerum consciis
 20 quodcumque bladum atque frumentum
 hec fer^t cunctis quod vis nutrimentum
 sed Deus t rebus incrementum
- ergo non invita voce voto
 debito rex omnium laudetur
 25 cuius rex nimio terra iam repletur
 laudemus et nos iugum [ferentes]
 sancti pariter Deum vivaciter
 corde cum devoto vivamus
 ut feliciter fastu quovis
 30 remote sine mora
 precemur regentem omnium
 tempus habemus hic sufficiens
 nequando moriemur nostra opera
 ad duos tractemus lucens nesciens
 35 sed ad lumen levemur indeficiens.

All lines through 22 are of ten syllables. The indicated break corresponds to the diminution section of the motet.

The text may be read as a paraphrase of Psalm 103(104).

Ob 7, 12

Omnis terra - II

Habenti dabitur
 et habundabit
 nec habundabitur
 nec quicquam dabit
 5 set quod acquiritur
 mal vallabit
 dum mente primitur
 cubitis stabit
 in aqua labitur
 10 semper et abiit
 sic idem uritur
 nec redundabit

 ideo stupeo
 nam Simonem video
 15 quod non pontificabit

 et probus reprobis
 omnibus non duobus
 solum pronus stabit

 igitur spernitur
 20 quod in psalmo scribitur
 iustus germinabit.

1-4 Matthew 13:12

21 This line is from Isaiah 61:11. It is not found
 in the Psalter, where in fact the closest equivalent
 is Psalm 91:13: Justus ut palma florebit.

Deus creator omnium
Rex genitor ingenite
T. Doucement me reconforte

773

Source: Ob 7, fol. 267v-268 (RISM no. 14).

Literature: Ed. in PMFC XV, 23; partial ed. in EBM II, pp. 32-36. Facs. in EECM 26, pl. 57-58 and in EBM, pl. XII-XIII. Apfel, Studien I, p. 31; Brewer, "A Fourteenth-Century Polyphonic Manuscript," p. 10 and Lefferts, "Motet," p. 61.

C.f.: Probably taken from a polyphonic setting of a fatras distich. See Chapter 2, pp. 165ff. and Brewer, op.cit. Sung three times in full.

Form: strophic repeat with variation and exchange; there is hocket over the third tenor statement. See Chapter 2, pp. 164-69.

I 102B = 6(9B) + 8B + 12B + 28B

II = 4B + 2(10B) + 2(7B) + 8B + 10B + 9B + 13B + 24B

III = 3(34B) = 3(16 + 18)B

Text: on Jesus and the Holy Trinity.

Notation: tempus perfectum maior.

Remarks: Notable rhythmic integration of tenor and upper voices; marked repetition of counterpoint over first two tenor statements, including exchange between upper parts; passages where the tenor moves in semibreves and minims call forth parallel thirds, sixths, and six-three sonorities.

Ob 7, 14

Deus creator omnium - I and II

Deus creator omnium
sine fine principium
pater connectens filium
et spiritum paraclitum

Rex genitor ingenite
proles matris unice
votis voce carmine
te laudamus Domine

5 patris sapiencia
bona fiunt omnia
filii clemencia
remictuntur vicia
paracliti gracia
10 dantur vite premia

5 de supernis descendisti
quod non erat assumpsisti
nec quod erat amisisti
sic tu nasci voluisti

quicquid pater operatur
ad hoc filius inclinatur
spiritus sanctus imitatur
illud idem pariter

10 circumcidi baptizari
tribus magis adorari
et in templo presentari
legem complevesti

15 tres persone sunt vocate
nulla pro diversitate
nam in sola deitate
consistunt equaliter

15 fame siti frigore
corpus afflixisti
carnem mundum spernere
tuos docuisti

20 absit omnis dubitas
assit omnis equalitas
quod personarum trinitas
indivisa fit unitas

20 probra spicta verbera
tinctus pertulisti
tandem necis vulnera
que non meruisti

25 O lux inextinguibilis
fides inseparabilis
pietas ineffabilis
amore desiderabilis

ad infernum pervexisti
motus misericordia
et captivos eduxisti
de penali curia

30 prebe lumen carentibus
auge fidem fidelibus
medelam fer peccantibus
infunde zelum cordibus

25 victor mortis surrexisti
propria potencia
et multis apparuisti
testante ecclesia

colere non sufficimus
te digne nec possumus
verum dimicte quesumus
mala que commisimus

30 post hec celos ascendisti
relinquens terrestria
semper manens ut fuisti
rex regum in gloria.

35 Deus pater Deus fili
Deus alme spiritus
in die iudicii
sis nobis propicius.

1 incipit of a Kyrie trope.
See GS, pl.2*.

1 incipit of a Kyrie trope.
See GS, pl.1*.

25 surexisti
30 terestria

Pura placens
Parfundement plure
Tenor

Source: Ob 7, fol. 268v-269 (RISM no. 15);

F-Pn 23190 (Trem), index, xliv; also known to be the first motet in a manuscript of French motets now lost, for which see Besseler, "Studien I," p.184.

Literature: Ed. in PMFC XV, 24; partial ed. in EBM II, pp. 36-40. Facs. in EECM 26, pl. 59-60 and EBM I, pl. XIV_XV. Apfel, Studien I, p. 31; Besseler, "Studien I," p. 184 and p.222, n.1; idem, "Studien II," p.239.

C.f.: unidentified.

Form: bipartite siorhythmic motet a3 with diminution by one half; four colores and six taleae:

$$135B = 90B + 45B$$

$$I = ((6+6+3+13+3)+(5+6+3+13+3)+(5+6+3+13))+(10+2(15)+7)B$$

$$II = (16+16)B + 2(14+16)B + 2(15B) + 13B$$

$$III = 3(5+9+16)B + \frac{1}{2}(3(5+9+16)B) = 3(30B) + 3(15B)$$

Text: to the BVM; triplum in Latin and duplum in French.

Pura placens pulchra pia
quis laudabit te Maria
vel qua laude hic in via
nullus nostra in natura

5 cedit ymaginativa
mens omnis est defectiva
lingua et inexpressiva
cuncta nostra transis iura

10 quis scit est quantus vel qualis
decor tuus corporalis
est erit nec erat talis
infra speram passivorum

15 omnis decor tibi favit
Euclides te mensuravit
et Pimalion formavit
dulcis decens doctrix morum

20 natura dedit colorem
Zephirus confert odorem
super omnes fecit florem
te creator creature

sonus dulcis tibi datur
Orpheus unde frustratur
excellentem quem miratur
Pluto raptam reddens iure

25 omnis decor muliebris
videntem clam vexat crebris
motibus pravis et febris
excepta te sola pura

30 tu delectaris videntes
constantes tenere mentes
aliud non inquirentes
fruuntur tua figura.

8 nostra repeated
12 passiorum
15 apimalion
22 frustatur
27 ut
30 tenera

Parfundement plure Absolon
le poil de son chief e Iason

plaint de sa toyson la colur
e le solail ad grant dolour

5 q'il ad perdu de sa clarté
Hester regard humilité

e la simpleté de regard
e Helain de l'autre part

10 tenue de honte sa fason
en Katerine pert resonn

e sens n'estut able maintens
quant cele surement que ie veie

a parfaite fors sulement
qu'ele ne daigne nulement

15 ne face de long temps par desir
son plus loal ame languir.

1-2 2nd Samuel 18:9

8 parte

9 tenre

10 e

15 me

16 languur

Domine quis habitabit
De veri cordis adipe
T. Concupisco

Source: Ob 7, fol. 268v-269 (RISM no.16), Latin texts.

I-IV, fol. 25v-26 (RISM no. 40), French texts.

F-CA 1328, fol. 17v-18 (RISM no. 40), " .

F-Pn 23190 (Trem), index, xvi, " .

Literature: Ed. in PMFC V, 16 and 16a; partial ed. in EBM II, pp.40-43. Facs. in EECM 26, pl. 59-60; EBM I, pl. XIV-XV.

Form: bipartite isorhythmic motet a3 with diminution by one half; four colores and eight taleae:

$$108B = 72B + 36B$$

$$I = 16B + 3(4+3+11)B + 8B + 2(9B) + 12B$$

$$II = 4B + 3(18B) + 16B + 3(9B) + 7B$$

$$III = 4(1+5+12)B + \frac{1}{2}(4(1+5+12))B = 4(18B) + 4(9B)$$

Text: Ob 7 version has Latin texts to God and Jesus, paraphrasing Psalms and assonant slightly to one another; continental sources preserve courtly French love poetry with the incipits "Se paour d'umble" and "Diex tan desir." Evidently the French texts are original, for the tenor ("Concupisco," meaning "I lust") was evidently selected with their sentiments in mind. (The source of the tenor is the verse of a Matins respond for St. Agnes, Omnipotens ado-randa.)

Ob 7, 16

Domine quis habitabit - I and II

	Domine quis habitabit aut quis te digne laudabit in tuo sanctissimo tabernaculo		De veri cordis adipe preces benigne suscipe O Jhesu benigne
5	quod operatus est sine quovis auxilio	5	fac laudes quas hic provimus ut melius iam nominis tui sint condigne
	aut quis est qui requiescet et nunquam senescet in arduo tui cacumine montis excelsi in quo habitare ipse te crevisti		in terra sumus fragiles et ad peccata labiles inimico duce
10		10	nisi iuves celeriter ad tenebras nos acriter rapiet de luce
	Domine hic habitabit et digne laudabit qui iuste ingreditur ullis sine maculis minime qui leditur pravitatis iaculis		ergo ne differas tuum consilium
15		15	rogamus conferas nobis auxilium
	et qui semper operatur atque delectatur facere iusticiam modernis temporibus dignus est leticiam capere cum civibus		et hostis auferas artes nequicie ne nos ad tenebras ducat tristicie.
20		20	
	qui verum in corde fatur et non adulatur habebit tabernaculum	4	ut
25		6	tibi fuit
	qui malum non operatur montem hic lucratur sanctum et habitaculum	15	confers
30		19	tenebs
	Domine glorie rex eterne lucisque superne nos mundes a piaculo		
	et da sic gratiam operari ut tecum letari possimus in tuo sancto tabernaculo.		
35			

5 es
32 lucis qui

The text basically tropes Psalm 14(15).

Parce piscatoribus
T. Relictis retibus

Source: Ob 7, fol. 269v (RISM no. 17).

Literature: Facs. in EECM 26, pl. 61.

C.f.: unidentified; the textual incipit in Ob 7, found in Matthew 4:20 and 4:22, suggests a source in the liturgy for St. James or St. Andrew.

Form: triplum and tenor of a bipartite isorhythmic motet a4 with diminution by one half; eight taleae and two colores.

$$144B = 96B + 48B$$

$$I = (21+8)B + 2(16+8)B + (16+5)B + 3(8+4)B + 10B$$

$$II = 4(12+12)B + \frac{1}{2}(4(12+12))B = 4(24B) + 4(12B)$$

Text: on St. James (see also Ob 143, 1 and see below).

Remarks: The triplum reads sms in bars 61-62; this has been corrected to ssb by comparison with the rhythm of this voice at the same point in the other taleae. There is an interesting discrepancy in rhythm between the first two and second two undiminished taleae: breves in bars 22 and 46 against longs in bars 70-71 and 94-95. These longs contradict the prevailing coordination of breves and longs in the triplum with the longs and double longs in the tenor.

The text defect in line 20 (bars 66-68) may be related to the rhythmic problem found in bars 61-62; if so, this would suggest the problem was present when the music was originally texted. The relation of text to tenor incipit speaks against the possibility of contrafacture. For an implicit reference to monasticism in the text, see Chapter Four, p.371.

Ob 7, 17

Parce piscatoribus

[P]arce piscatoribus-			
Jacobe piscator			
cunctis animantibus		25	sunt amena tempora
plausum dat creator			tuis peregrinis
5	hiis anni temporibus		Jacobe sed impera
	hoc novit viator		ne cadent ruinis
	sed recis sodalibus		
	non est consolator	30	parari nam scelera
			gentibus vulpinis
	virent arma patula		assolent et funera
10	herbis cooperta		nimis dare finis
	fragrant prata singula		
	floribus reserta	35	O quanta miracula
			pandes tuis servis
	nemus dat umbracula		Jacobe per secula
	foliis operta		nexibus et nervis
15	contra solis spicula		
	ne gravent reperta		refercis ergastula
			vinctis a protervis
	undique sunt pabula	40	nulla nocent vincula
	bestiis comperta		Jacobi catervis-
	scitienti pocula		
20	dant uberta		hinc rogamus precibus-
			ut serves a malis
	cantat avis garula		circumseptos menibus
	in melos diserta		curie claustralis
	plausu sed reticula	45	et solvas a nexibus
	sola fit incerta		cete furialis
			nam cis spretis retibus
			fugimus sub alis.

20 imperfect by two syllables; declamation in the motet is syllabic at this point, so it would seem that the defect is deliberate.

1/5

Ob 7, 17

Parce piscatoribus - T. Relictis retibus

arce piscatori bus [Par- -ce pis- ca-to ri- bus Ja-

Relictis retibus

IA

-ce be pi- sca- tor eun- ctis a-ni-man-ti- bus plan-

-sum dat cre- a-tor his an- ni tem- po- ri- bus

hoc no-vit vi-a- tor sed re- cis so- -da-li-bus non est

II

25

35 40

con- -so- la- tor vi- ret ar- ma pa- tu- la her- bis co- o- per- ta fra- grant

45

pra- ta sin- gu- la flo- ri- bus re- ser- ta ne- mus dat um- bra- cu-

50 55

- la fo- li- is o- per- ta con- tra so- lis spi- cu- la ne

III

60

gra- vent re- -per- ta un- di- que sunt pa- -bu- -la

65

be-sti-is con- -per-ta sci-ti-en- ti po- cu- la dant u-ber- ta

70

75

can- -tat a-vis ga-ru- la in me-los di-ser- ta plau- -su

IV

80

85

sed re-ti-cu-la so- la fit in- cer- ta sunt a-me-na tem- po- ra tu- is

90

pe- re- gri- nis Ja- co- be sed im- pe- ra ne ca- dent ru- i- nis

4/5

95

pa- -ra-ri nam sce-le-ra gen-ti-bus vul-pi-nis as-

la

100

-so-lent et fu-ne-ra ni-mis da-re fi-nis O quan-ta

105

110

mi-ra-cu-la pan-des tu-is ser-vis Ja-co-be per se-cu-la

ii

115

ne-xi-bus et ner-vis re-fer-tis er-ga-stu-la vin-ctis a pro-

5/5

120

-ter-vis nul-la no-cent vin-cu-la Ja-co-be ca-ter-vis hinc

125

ro-ga-mus pre-ci-bus ut ser-ves a ma-lis cir-cum-sep-tos me-ni-

130

-bus cu-ri-e clau-stra-lis et sol-vas a ne-ri-bus ce-te

iv

135

140

fu-ri-a-lis nam eis spre-tis re-ci-bus fu-gi-mus sub a-lis.

A solis ortus cardine
Tenor

Source: Ob 81, fol. 1 (RISM no. 1).

Literature: Ed. in PMFC XVI, 94. Facs. in EECM 26, pl. 62. Bent, "Rota versatilis," pp. 74-76; Harrison, NOHM III, pp. 89-91.

C.f.: motet is free; hymn paraphrase in the opening bars of the upper voice; see Chapter 2, p.73 and Figure 3.

Form: large scale sectional voice exchange a⁴ (2+2); a second upper part recoverable through exchange, and possible to recompose a 'Quartus cantus' modelled on those of other motets of this type.

Text: on Christmas; paraphrases hymn following Luke 2.

Remarks: may be first part of a larger composition including Ob 81, 2; see Chapter 2, pp.72-76.

Ovet mundus
 Ovet mundus
 Tenor
 Quadruplex

Source: Ob 81, fol. 1v and 44 (RISM no. 2).

Literature: Ed. in PMFC XVI, 95; Wibberley, "English Polyphonic Music," pp. 239-44; Wulstan, Three Medieval Conductus. Facs. in EECM 26, pl. 63-64; dipl. facs. in Apfel, Studien II, pp.52-56. Apfel, Studien I, p.29; Bent, "Rota versatilis," pp.74-76; Harrison, MMB, pp.146-147; idem, NOHM III, pp.89-90; idem, "Ars Nova," p. 74; Dom A. Hughes, NOHM II, pp.395-96; Sanders, "English Polyphony," pp.102-103.

Form: large-scale sectional voice-exchange motet a4 (2+2). See Chapter 2, pp. 70ff.

Text: on Christmas. See comments under A solis ortus (Ob 81, 1).

Remarks: may form the second half of a longer motet, with Ob 81, 1. See Chapter 2, pp. 72-76.

Ob 81, 1 and 2

A solis ortus/Ovet Mundus

A solis ortus cardine
 latentem phebes sperula
 a cristallino culmine
 stellata domo patula

5 [ad] usque soli limitem
 fretum ether per secula
 flat canat natum militem
 canens canentum copula

10 quid pastores perpendistis
 dicite quidnam vidistis
 nocte gallicinio
 angelum mox descendentem
 vidimus et concinnentem
 Deo iubilatio

15 pacem cecinit in celis
 et in terris suis melis
 dixit eya nacio
 salvatorem dat astutum
 natum pannis involutum
 20 missum in presepio

ovet mundus letabundus
 timpanizans carmine
 cum fecundus puer mundus
 nascitur ex virgine

25 vis nature carens iure
 disputare desine
 ros in rure pluit pure
 ros rus et fit semine

ante partum virgo mansit
 30 mater cuius natus transit
 diri leti medium
 fuerat et huius venter
 virginalis quam decenter
 post id puerperium

35 inquirendo nemo querat
 qualiter hec mater erat
 virgo lactans filium
 sed tacendo firme credat
 quod querendo lingua fedat
 40 fidei misterium.

28 This verse occurs once with femine and
 once with semine.

Hostis Herodes impie
 Hic princeps
 Tenor etc.
 Quartus cantus etc.

Source: Ob 81, fol. 44v-45 (RISM no. 3).

Literature: Ed. in PMFC XVI, 96; Wibberley, "English Polyphonic Music," pp. 245-257; Wulstan, Three Medieval Conductus. Facs. in EECM 26, pl. 65-66; dipl. facs. in Apfel, Studien II, pp. 57-60. Apfel, Studien I, p. 29; Bent, "Rota versatilis," pp. 68-70, 76; Harrison, NOHM III, pp. 90-91; idem, "Ars Nova," p. 74; Dom A. Hughes, NOHM II, pp. 395-397; Sanders, "English Polyphony, " pp. 102-103.

C.f.: motet is free but hymn paraphrase in the first bars of top voice; see Chapter 2, p. 73 and Figure 3.

Form: large scale sectional voice exchange motet a⁴ (2+2); written in shortened form. (See version of Rota versatilis in Lbm 24198.)

Text: on Epiphany; expands on hymn following Matthew 2:1-12.

Remarks: See chapter 2, pp. 70ff. The irregular pattern of declamation of the very first phrase ("Hostis Herodes impie") by comparison with the third ("quid Christum times hodie") is a result of the use of chant paraphrase in the former.

Ob 81, 3

Hostis Herodes

Hostis Herodes imple
tyranne frendens dentibus
quid Christum times hodie
venire cum natalibus

- 5 non eripit mortalia
natus ex matre virgine
set regna dat celestia
reis cum regimine
- 10 hic princeps ubi nascitur
rex Iudeorum parvulus
numquid me maior dicitur
rex novus hic puerulus
- 15 numquid regni dominium
a me tollet hic regulus
prius nearum finium
natos occidam sedulus
- 20 stellam Magi quam viderant
secuti sunt silencio
hec pergit hii perrexerant
gavisi magno gaudio
- stat sidus et intraverant
domum matrem cum filio
virgineam invenerant
peracto puerperio
- 25 aurum puer ut fieret
rex offert primus hodie
thus ut mortalem cerneret
hunc rex secundus hodie
- 30 mirram ut hunc quis ungeret
sepultum trinus hodie
ne quis Herodem quereret
horum vox sonat hodie.

Salve cleri speculum
 Salve iubar presulum
 T. Sospitati dedit egros
 T.ii.

Source: Ob 81, fol. 45v and 2 (RISM no. 4).

Literature: Ed. in PMFC XV, 11 and Wulstan, Three Medieval Conductus. Facs. in EECM 26, pl. 67-68; dipl. facs. in Apfel, Studien II, pp. 61-64. Apfel, Studien I, p. 29; Harrison, NOHM III, pp. 91-93; idem, "Ars Nova," p. 74; idem, "Rota and Rondellus," p. 103; Sanders, "English Polyphony," pp. 197-198; idem, "Motet," p. 543; idem, "England: From the Beginning," pp. 283-284.

C.f.: unidentified in the MS; it is the prose for St. Nicholas, Sospitati dedit egros, set as a whole chant.

Form: five-section voice exchange motet a4 (2+2) with c.f. (but no coda). The motet exploits the double versicle structure of the original chant for the voice exchange. The first section of the motet, however, is free.

Text: to St. Nicholas, troping the eight stanzas of the prose Sospitati dedit egros (AS, pl. 360).

Remarks: Sanders likens the texture of this motet to 'stile brise'. (See Sanders, "English Polyphony," p. 197 and idem, "England: From the Beginning," p. 284.) Note also that stanzas 7 and 8, as given here and as edited in PMFC XV, have been reversed from their order in the ms.

Ob 81, 4

Salve cleri

Salve cleri speculum
antistes inclite
salve sanans seculum
plebs pia pangite

5 salve iubar presulum
pastor eximie
multiplex miraculum
te canit hodie

10 sospes a tumulo
turba languencium
redit cum iubilo
canens preconium

[Sospitati dedit egros
olei perfusio

15 naute miraculo
vitant naufragium
poscentes famulo
Christi presidium

Nicholaus naufragantum
affuit presidio

20 revixit mortuus
iacens in bivio
quem presul strenuus
curat subsidio

relevavit a defunctis
defunctum in bivio

baptismum cupiunt
plures increduli
medelam senciunt
voventes presuli

baptizatur auri viso
Iudeus indicio

25 O quanta sonuit
laus et devocio
cum far non minuit
tanta largicio

O quam probat sanctum Dei
farris augmentatio

30 vas quod absorbuit
mare cum filio
patri comparuit
sine dispendio

vas in mari mersum patri
redditur cum filio

35 ergo pontifici
solvant preconia
clerus et layci
cum diligencia

ergo laudes Nicholao
concinat hec concio

40 nam regni celici
Dei clemencia
nos per hunc effici
det cives patria.

nam qui corde poscit illum
propulsato vicio

sospes regreditur.]

nec Herodis ferocitas
Primus tenor

Source: Ob 143, fol. 1 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 70 and EBM I, pl.

XVI. Harrison, NOHM III, p. 99.

C.f.: unidentified. Note insular designation as "Primus."

Form: Tenor and duplum of a bipartite panisorhythmic motet a⁴ with diminution by one half; diminution section is melismatic, with hocketing; two colores and eight taleae.

II 120B = (6+11)B + 3(9+11)B + 3B + 40B

III = 4(20B) + $\frac{1}{2}$ (4(20B) = 80B + 40B

Text: to St. James (see Ob 7, 17).

Remarks: Harrison credits this fragment with being an instance of the English adoption of isorhythm. It is possible that the c.f. voice is missing, and that the "Primus tenor" is in fact a contratenor.

Ob 143, 1

nec Herodis ferocitas

.....
cio
 nec Herodis ferocitas

5 errore plena devie
 unius prece vel precio
 qua omnis vanitas

potuerunt pervertere
 te sancte Jacobe vere
 namque maior est caritas

10 Herodis ergo gladio
 laureatus martirio
 in altissimis habitas.

Ob 143. 1

....nec Herodis ferocitas - Primus tenor.

 $\frac{1}{b}$

Citas ex ore
 Primus tenor.
 I A

15]....nec Herodis

25 fero- ci- -tas er-ro- re ple- na de vi- o
 II

35 u- ni-us pre-ce vel pre-ci- o qua on-
 III

2/3

45 50

-nis va-ni-tas po-tu- e-runt per-ver-te-re

This system contains measures 45 to 50. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: -nis va-ni-tas po-tu- e-runt per-ver-te-re. Measure 45 starts with a half note G4, followed by eighth notes A4, Bb4, and C5. Measure 46 has eighth notes D5, E5, F5, and G5. Measure 47 has a half note G5, followed by a quarter rest. Measure 48 has a half note F5, followed by a quarter rest. Measure 49 has a half note E5, followed by a quarter rest. Measure 50 has a half note D5, followed by a quarter rest.

55 60

te san-cte Ja-co-ba-be ve-re nam-que

This system contains measures 55 to 60. The melody continues on the same staff. Measure 55 starts with a half note G4, followed by eighth notes A4, Bb4, and C5. Measure 56 has eighth notes D5, E5, F5, and G5. Measure 57 has a half note G5, followed by a quarter rest. Measure 58 has a half note F5, followed by a quarter rest. Measure 59 has a half note E5, followed by a quarter rest. Measure 60 has a half note D5, followed by a quarter rest.

IV

65 70

ma-lor est ca-ri-tas He-ro-dis er-go gla-di-o

This system contains measures 65 to 70. The melody continues on the same staff. Measure 65 starts with a half note G4, followed by eighth notes A4, Bb4, and C5. Measure 66 has eighth notes D5, E5, F5, and G5. Measure 67 has a half note G5, followed by a quarter rest. Measure 68 has a half note F5, followed by a quarter rest. Measure 69 has a half note E5, followed by a quarter rest. Measure 70 has a half note D5, followed by a quarter rest.

75

lau-re-a-tus mar-ti-ri-o in al-tis-

This system contains measures 75 to 80. The melody continues on the same staff. Measure 75 starts with a half note G4, followed by eighth notes A4, Bb4, and C5. Measure 76 has eighth notes D5, E5, F5, and G5. Measure 77 has a half note G5, followed by a quarter rest. Measure 78 has a half note F5, followed by a quarter rest. Measure 79 has a half note E5, followed by a quarter rest. Measure 80 has a half note D5, followed by a quarter rest.

$\frac{3}{8}$

80

85

Handwritten musical score for measures 80-85. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The lyrics "-si- nis ha-bi-tas." are written under the first two measures. Measure 80 contains a whole note in the treble and a half note in the bass. Measure 81 contains a whole note in the treble and a half note in the bass. Measure 82 contains a whole note in the treble and a half note in the bass. Measure 83 contains a whole note in the treble and a half note in the bass. Measure 84 contains a whole note in the treble and a half note in the bass. Measure 85 contains a whole note in the treble and a half note in the bass. The bass line has a handwritten "i B" below it.

90

95

Handwritten musical score for measures 90-95. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. Measure 90 contains a whole note in the treble and a half note in the bass. Measure 91 contains a whole note in the treble and a half note in the bass. Measure 92 contains a whole note in the treble and a half note in the bass. Measure 93 contains a whole note in the treble and a half note in the bass. Measure 94 contains a whole note in the treble and a half note in the bass. Measure 95 contains a whole note in the treble and a half note in the bass. The bass line has a handwritten "ii" below it.

100

105

Handwritten musical score for measures 100-105. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. Measure 100 contains a whole note in the treble and a half note in the bass. Measure 101 contains a whole note in the treble and a half note in the bass. Measure 102 contains a whole note in the treble and a half note in the bass. Measure 103 contains a whole note in the treble and a half note in the bass. Measure 104 contains a whole note in the treble and a half note in the bass. Measure 105 contains a whole note in the treble and a half note in the bass. The bass line has a handwritten "iii" below it.

110

115

120

Handwritten musical score for measures 110-120. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. Measure 110 contains a whole note in the treble and a half note in the bass. Measure 111 contains a whole note in the treble and a half note in the bass. Measure 112 contains a whole note in the treble and a half note in the bass. Measure 113 contains a whole note in the treble and a half note in the bass. Measure 114 contains a whole note in the treble and a half note in the bass. Measure 115 contains a whole note in the treble and a half note in the bass. Measure 116 contains a whole note in the treble and a half note in the bass. Measure 117 contains a whole note in the treble and a half note in the bass. Measure 118 contains a whole note in the treble and a half note in the bass. Measure 119 contains a whole note in the treble and a half note in the bass. Measure 120 contains a whole note in the treble and a half note in the bass. The bass line has a handwritten "iv" below it.

Regne de Pité
 Regne de Pité
 Tenor de Regne de pité
 Ct.

Source: Ob 143, fol. 1v-2 (RISM no. 3).

Literature: Ed. in PMFC XVII; partial ed. in EBM II, pp. 47-48. Facs. in EECM 26, pl. 71-72; EBM I, pl. XVII-XVIII; and Mustanoja, "Les neuf joies," following p. 8.

C.f.: motet apparently free.

Form: bipartite motet with change in mensuration from tempus imperfectum to tempus perfectum. Tenor is sung twice, the second time in retrograde.

Text: to the BVM. The text comprises four stanzas of a 26-stanza poem known as Les neuf joies Nostre Dame or Li diz des proprietéz Nostre Dame attributed to Rutebeuf. These stanzas are I-II and XIX-XX in the widespread version in Old French, but occur as stanzas I-IV in a small group of Anglo-Norman sources (including Ob 143). The present edition attempts to represent its single source with only minimal changes. Minor orthographical variants between I and II (e.g. Ester/ Hester, seisi/seysy) have not been recorded; q̇ has been taken as qi or qe depending on context and the reading of other sources.

The first two lines of the second stanza of the original poem are omitted in the motet text. This provides 30 lines to be set, which are divided by the structural midpoint of the motet into two unequal parts of 12 and 18 lines, which stand in the proportion 2:3 just as do the relative lengths of the musical sections on account of the change in mensuration

upon repeat of the tenor.

Listed: Långfors, Les incipits (Paris, 1917), pp. 346-47.

Editions: E. Faral and J. Bastin, Oeuvres completes de Rutebeuf, 2vols. (Paris, 1959-60), vol. 2, no. XLIX, pp. 247-52. See also T.F. Mustanoja, "Les neuf joies Nostre Dame, a poem attributed to Rutebeuf," in Suomalainen tiedeakatemia. Toimituksia. Annales Academie Scientiarum Fennicae, Ser. B, vol. 73, no. 4 (Helsinki, 1952), a 90-page monograph with edition.

Notation: use of cauda hirundinis, signum rotundum for change of mensuration, trochaic reading of binary c.o.p. ligature. (Bipartite structure of 15th-century English mass movements tends to be $\text{C} \rightarrow \text{C}$; here change of mensuration is $\text{C} \rightarrow \text{O} .$)

Ob 143. 3

Regne de pité

- Regne de pité Marie
 en qi deité pure et clere
 a mortalité se marie
 [tu es virge et] file et mere
 5 virge enfantant le frut de vie
 file tun fi[l]z mere tun pere
 mult as des noms en prophetie
 si n'ad nul qi n'eit mestere

 tu es virge secche florie
 10 duce remedie de mort amer[e]
 tu es Hester qi se humilie
 tu es Iudit qui bel se pere
 Amal en pert la seignurie
 et Olofernus le compere

 15 maldite fu femme et blamé
 qi ne out frut anxienement
 metz unques ne fus esponsée
 en vouas a Deux qi ne ment
 qe ta virginité gardé
 20 li seroit enterement
 ceo fu ton primer vou vowé
 mult te vent de grant ardemement

 tantost te fu grace doné
 de garder ton vou purement
 25 ton corps ton quer et ta pensé
 seisi Deux ad se proprement
 en ce qe tu fus salué
 vout il mostrer apertement
 qe tu es Eva la besturné
 30 de vois et d'entendement.

17 fut
 20 sevoit

The first four stanzas of the Anglo-Norman version
 of a widely preserved poem attributed to Rutebeuf.
 See Critical Report.

Ob 652

On this source see Bent, "Rota versatilis," pp. 70-71 and 81-82.

Rex sanctorum angelorum

Source: Ob 652, fol. i, iiv (RISM no. 2).

Literature: Facs. in EECM 26, pl. 209.

Form: isoperiodic phrase structure; 72L = 6(12L)

Text: begins as the incipit of a metrical litany from the Easter Liturgy; see GS, pl. 114-115.

Regina celestium
Tenor de regina

Source: Ob 652, fol. i^v-2 (RISM no. 3).

C.f.: identified in MS as above; actually 21 notes of Regina celi letare, sung three times.

Form: lower two voices of a motet a3 with medius cantus exhibiting no periodic phrase structure and irregular declamation.

Salve sancta virgula
T. Salve sancta parens

Source: Ob 652, fol. i^v-2 (RISM no. 4).

C.f.: whole chant setting of the BVM introit.

Form: triplum and tenor of a motet originally a4(?), with isoperiodicity in texted part only.

$$56L = 3(4+8)L + (4+7+9)L$$

Ob 652, 2

Rex sanctorum angelorum

Rex sanctorum angelorum
 princeps et archangelorum
 resurrexit hodie

5 claustra frangens infernorum
 vincens vim demo[nio]rum
 brachio potencie

traxit animas reorum
 Ade culpa perditorum
 de lacu miserie

10 quas ad loca gaudiorum .
 intus turmas beatorum
 perduxit invenie

hodie rex humanatur
 et triumpho principatur
 15 vite vive veritas

ut ab omnibus noscatur
 et per cunctis diligatur
 ipsa summa deitas.

1 Incipit of a metrical litany from the Easter liturgy;
 see GS, pl.114-5.


Ob 652, 2

Rex sanctorum

Rex sanctorum
 Rex san-cto-rum an-ge-lo-rum prin-ceps et a-po-sto-
 -lo-rum re-su-re-xit ho-di-e cla-u-stra fran-gens in-fer-no-rum
 vin-cens vim de-mo-ni-o-rum bra-chi-o po-ten-ci-e tra-xit
 a-ni-mas re-o-rum A-de-cul-pa per-di-to-rum de-la-cu-mi-se-ri-
 -e quas ad lo-ca gau-di-o-rum in-tus tur-mas be-a-to-rum per-du-
 -xit in-ve-ni-e ho-di-e rex hu-ma-na-tur et tri-um-pha prin-ci-

60

-pa- tur vi- te vi- ve ve- ri- tas ut ab om- ni- bus no- sca- tur

65  70

et per o-m-ni-s di-li-ga-tur ip-sa sum-ma de-i-tas.

[illegible][illegible]

[illegible]

Ob 652, 3

Regina celestium

Regina celestium
 et domina reginarum omnium
 mater egregie
 tu divina gracia
 5 plena p[]a.

O felix anima
 electa Deo femina
 O dilecta pre omnibus
 O felix mundus meritum
 10 parentis solvens debitum
 prole pia
 gemina geminarum
 optima.

Decorata virtutibus
 15 nam odoris suavitas
 claritas et caritas
 de moribus
 ornat ut verus floribus
 odor regis remedia
 20 dat et decor leticia
 sed caritas rogantibus
 dat omnia.

8 dilcam

11-13 prole pia gemina
 geminarum optima

1/2

Ob 652, 3

Regina celestium-Tenor de regina(Regina celi letare)

Tenor de regina

Regina celestium... O felix

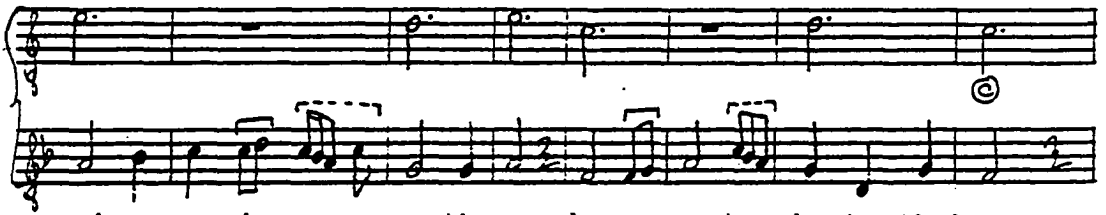
O fe-lix a-ni-ma e-lec-ta De-

-o fe-mi-na O di-lec-ta pre om-ni-bus O fe-lix mun-dus

me-ri-tum pa-ren-tis sol-vens de-bi-tum pro-le pi-a ge-

$\frac{3}{2}$

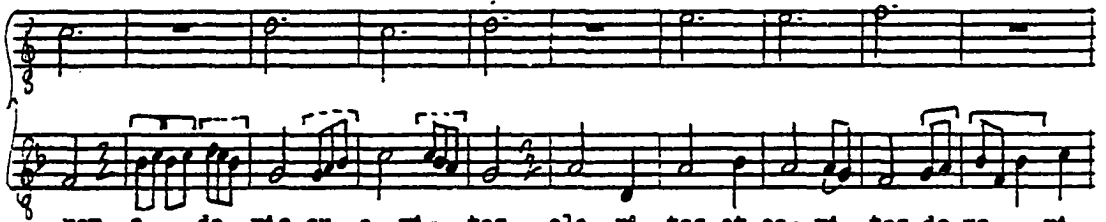
50



-mi- na ge- mi- na- rum op- ti- ma de- co- ra- ta vir- tu- ti- bus

55

60



nam o- do- ris su- a- vi- tas cla- ri- tas et ca- ri- tas de mo- ri-

65

70



-bus or- nat ut ve- rus flo- ri- bus o- dor re- gis re- me- di- a

75

80



dat et de- cor le- ti- ci- a sed ca- ri- tas ro- gan- ti- bus dat om- ni- a

Ob 652, 4

Salve sancta virgula

Salve sancta virgula
 pura De[i] celica
 Christum concipiens

5 salve celi ianua
 stella maris splendida
 casta parturiens

salve cuius filius
 dedit lucem gentibus
 surgens de funere

10 hinc [] standis sidera
 tu supra celestia
 collocens lumine

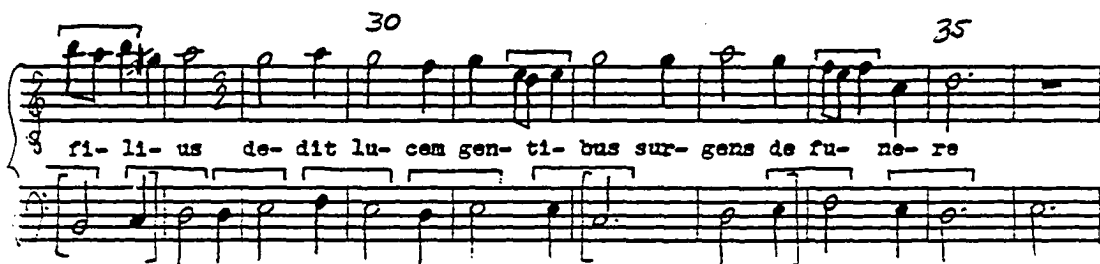
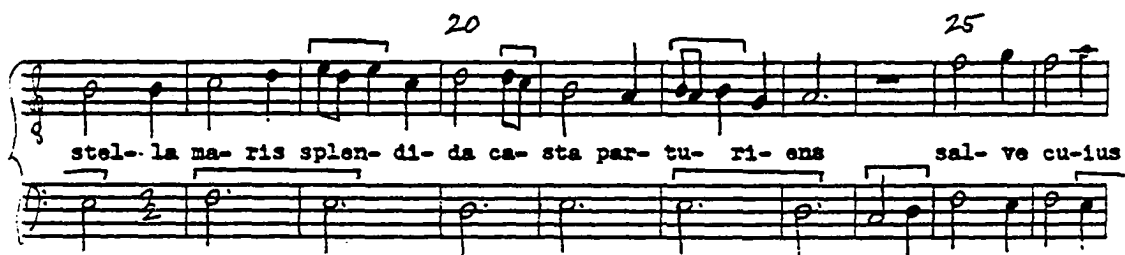
quo mater orphanorum
 cernis regem seculorum.

1 sanncta
 2 cellica

Text is slightly tropic to the motet tenor,
 the BVM introit Salve sancta parens.

Ob 652, 4

Salve sancta virgula-T. Salve sancta parens



40 45

hino[] stan- dis si- de- ra tu su- pra ce- le- sti- a col- lo- cens

50 55

lu- mi- na quo ma- ter or- pha- no- rum cer- nis re- gem se- cu- lo- rum.

....rogativam potuit

Source: Ob 652, fol. 69v-70 (RISM no. 5).

Form: fragment of a refrain motet with melodic repetition in verse section: R AB A'B' R. See Chap. 2, pp.104-114.

Text: apparently on Christmas.

Remarks: Part of a decorative initial is still visible in the margin of the upper left hand corner of the page, which has been trimmed along the top and right hand borders. Based on the visible spacing of surviving music and text, one can estimate that three staves of music and two lines of text are lost, translating into four musical phrases and three stanzas of text. If this is correct, then either the refrain was stated only twice (VVVV R VVVV R) or else the organization of the first verse section was different from that of the second, perhaps even allowing for an initial statement of the refrain (R VVVV R VVVV R, or R VV R VVVV R).

Benedicamus Domino

Source: Ob 652, fol. 69v-70 (RISM no. 6).

Remarks: not a motet, but a fragmentary two-voice free setting of the Benedicamus Domino, with a style of counterpoint familiar from free settings -- much parallel motion in six-three harmonies.

Ob 652, 5

rogativam potuit

....

....

....

rogativam potuit

quare nova facere
 concede prevaluit
 illique noxa carere
 5 natum pura par[uit].

Ergo temere homo evitatis
 discucionibus
 ut viis illudatis
 in naturalibus.

10 Deus ecce quadr[]ti
 modo creavit hominem
 Adam humo de supplici
 fecit inde viraginem

Ade de costa lateris
 15 tercio et ordi[ne]
 fecit ignara feminis
 virum de pura virgine

quarto modo communiter
 ut palam patet hodie
 20 non minus mirabiliter
 [ut] liqueat cotidie

quod nil ei difficile
 nostra debes summopere
 cuncta cui possibile
 25 de nichilo sic agere.

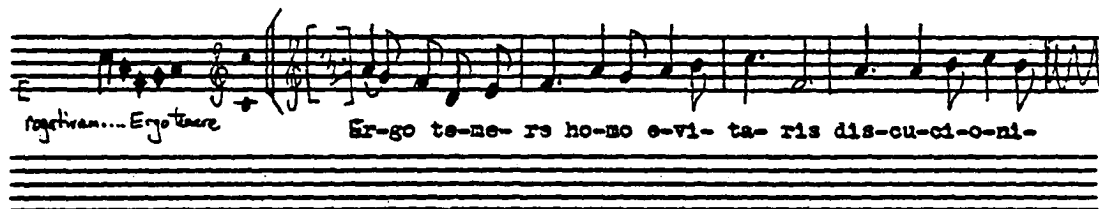
Ergo temere in naturalibus.

Probable that two and three-quarters stanzas are missing.
 Problem with versification of earlier stanzas: 8787 or
 7777?

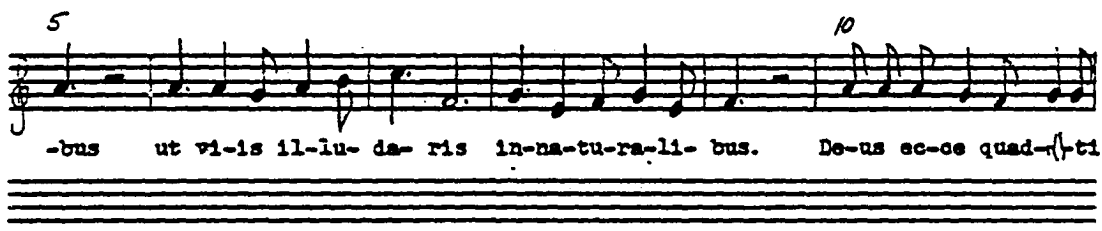
4 carure

Ob 652, 5

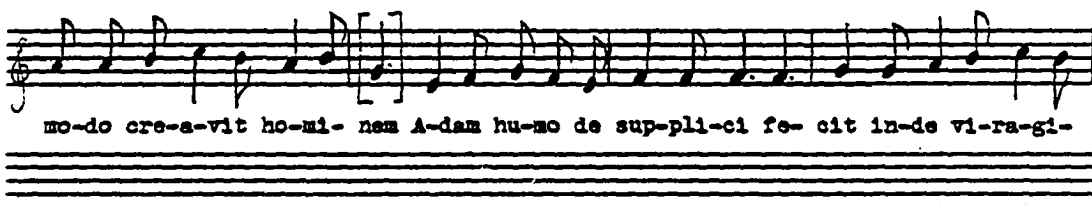
....rogativam potuit....ergo temere



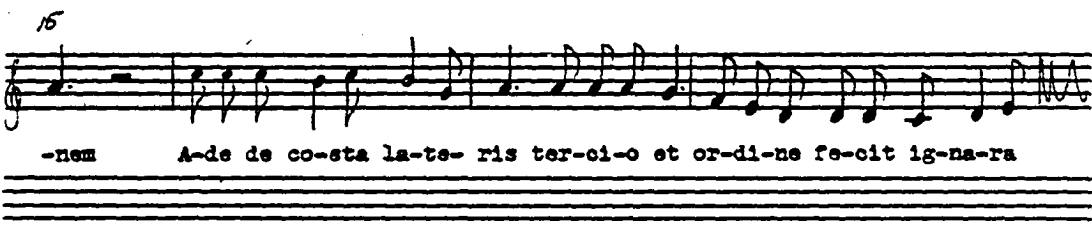
rogativam.... Ergo temere. Er-go te-ne-re ho-mo e-vi-ta-ris dis-cu-ci-o-ni-



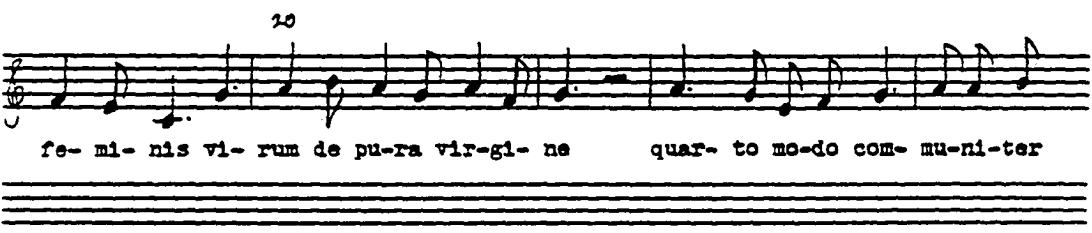
-bus ut vi-is il-lu-da-ris in-na-tu-ra-li-bus. De-us ec-ce quad-(ti



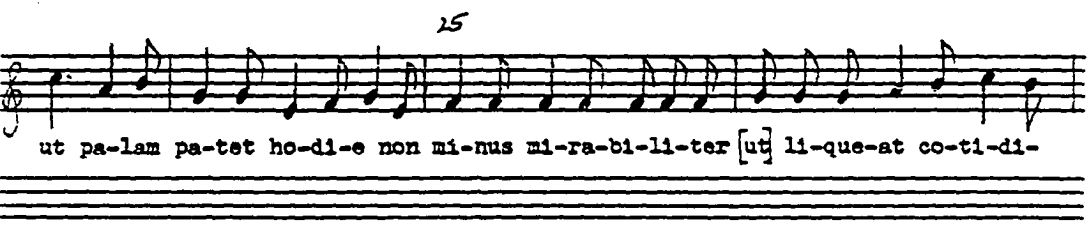
mo-do cre-a-vit ho-mi-nem A-dam hu-mo-de sup-pli-ci fe-cit in-de vi-ra-gi-



-nem A-de de co-sta la-te-ris ter-ci-o et or-di-ne fe-cit ig-na-ra



fe-mi-nis vi-rum de pu-ra vir-gi-ne quar-to mo-do com-mu-ni-ter



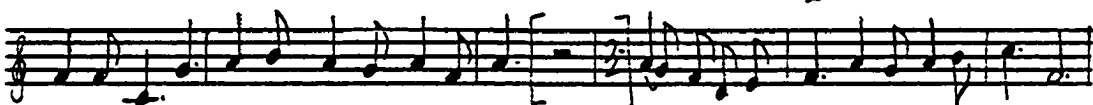
ut pa-lam pa-tet ho-di-e non mi-nus mi-ra-bi-li-ter [ut] li-que-at co-ti-di-

30



-e quod nil e-i di-fi-ci- le no-stre de-bes sum- mo-pe-re eun-cta cu-i pos-

35

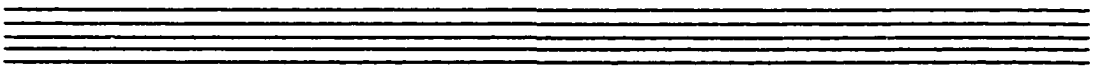
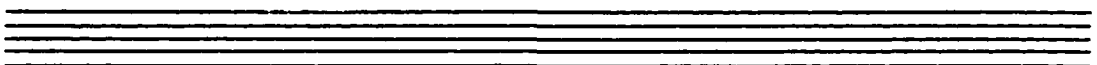
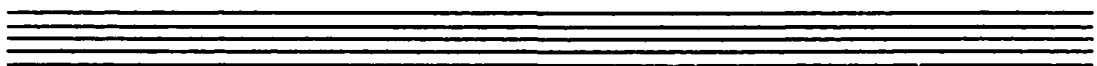
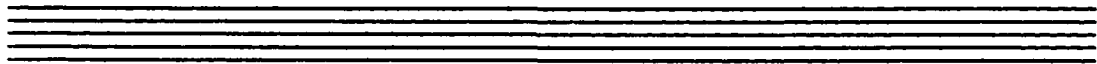
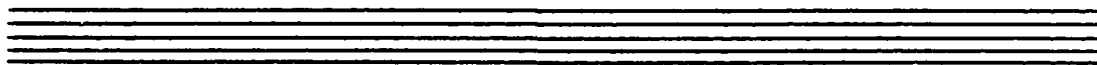
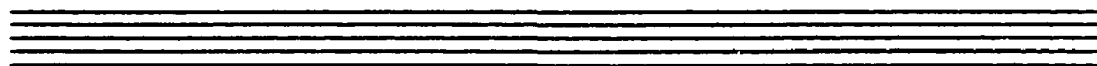


-si-bi-le de ni-chi-lo sic a-ge- re. Er-go te-me- re ho-mo e-vi- ta-ris

40



dis-cu-ci-o-ni- bus ut vi-is il-lu- da- ris in-na-tu-ra-li- bus.



Ob 652. 6

Benedicamus Domino

5

Benedica

Benedica-

Benedica

Benedica-

10

15

20

25

-mus

[-mus]

30

35

(40)

Do-

[Do-

(45)

(50)

-mi-no.

Baptizas parentes
Sacer presul

Source: Omc 268, fol. 26v (RISM no. 1).

Form: fragmentary remains of two voices; RISM suggests they are perhaps from different pieces, but the texts and differing clefs indicate they are likely an upper and lower part from the same motet. I have not been able to join them.

Text: to St. Martin of Tours. I'd like to thank Profs. Peter Dembowski, Nancy Helmbold, Braxton Ross, and Howard Brown (all of the University of Chicago) for help and encouragement as I wrestled with this identification. The texts mention the most famous incidents in his career (including the struggle between the citizens of Tours and Poitiers over his body) and emphasize Martin as a figurehead of monasticism, in particular by mention of Abraham (traditionally the Biblical father of monastic movements), by reference to the "chorus monachorum," and by reference to Martin himself as "neophitus primus."

Notation: first mode, with ternary breve-semibreve notation as the means of subdivision, and no minims.

Remarks: Trowell's remark (in "A Fourteenth-Century Ceremonial Motet," p.74) that Omc 268 preserves fragments of two isorhythmic motets, has been repeated by Sanders (in "Medieval English Polyphony," p.262). There seem, in fact, to be bits of three motets, and it is likely that none is, strictly speaking, isorhythmic.

Omc 266/268, 1

Baptizas parentes - I and II

	....den.....		...sacer presul...
	.....ine		...abrahe.....
	..o..catholicorum		.....sinus nullus
	....dor ruine		.....s
5	....obvans....	5	gestibus supremus
	.....os in fine		
	baptizas parentes		nucus hic brachus
	Dei cum virtute		.....contem
	obviantem larvam		obiureli commer[ciam]
10	[]dis cum salute	10	fecit globus ignem
	tuis provi votis		.....respuit
	requiescunt tute		cesaris miliciam
			ut fortis defendat
	trium mortuorum		[ecc]lesiam nostram
	eras []itator	15	p.....arunt
15	neophitus primus		chorus monachorum
	celle speculator		superstes ut.....
	flentis alternatus		....etor sis.....
	trinus colli lator		
			10 respirat?
	[]certant cives		
20	turonum pictorum		
	sacrum petunt corpus		
	tutele suorum		
	sed hoc per fe[]ram		
	traxit gens priorum.		
25	O Martine fulgens in gloria		
	nobis tua assint subsidia.		

Both texts trimmed and badly worn.

11 proni?

22 suarum

23 ...rum?

Omo 266/268, 1

Baptizas parentes

1/2

Dei cumos in fine. Hap-ti-zas pa-ren-tes De-i cum
vir-tu-te ob in-an-tem lar-vamdis cum sa-lu-te tu-is

pro- vi no- tis re-qui-e-scunt tu- te. Tri- um mor-tu-o-rum e-ras

i-ta-tor ne- o- phi- tus pri- mus cel-le spe- cu- la-

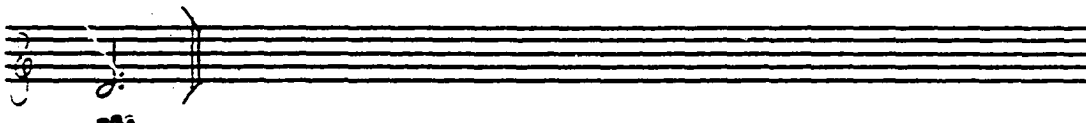
-tor flen-tis al-ter- na- tus tri-nus col-li la- tor.

cer- tant ci-ves tu-ro-num pic- to- rum sa- crum pe-tunt cor-pus tutule

su- o-rum se[] hoc per fe- []-ram tra-xit gens pri- o- rum.

$\frac{2}{2}$ 

O Mar-ti- ne ful- gens in glo-ri- a no- bis tu-a as- sint sub- si- di-

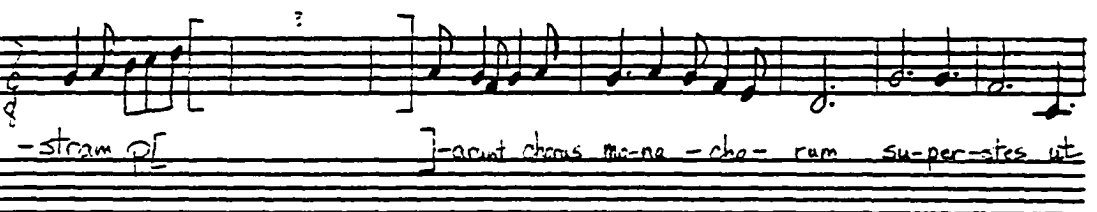
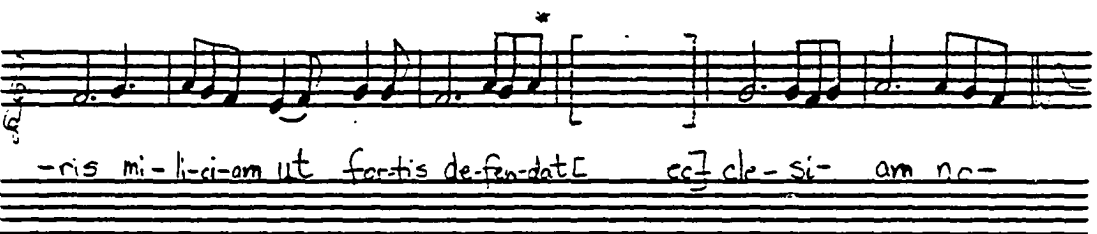
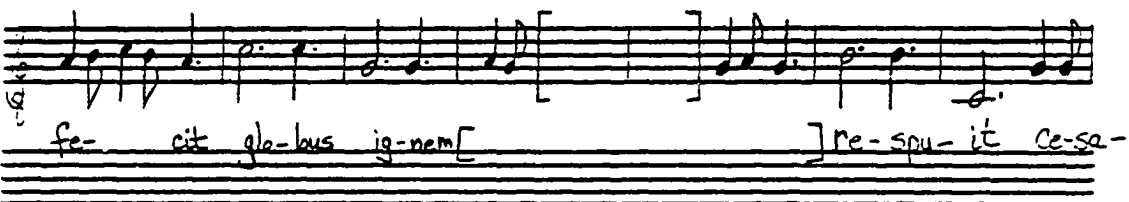
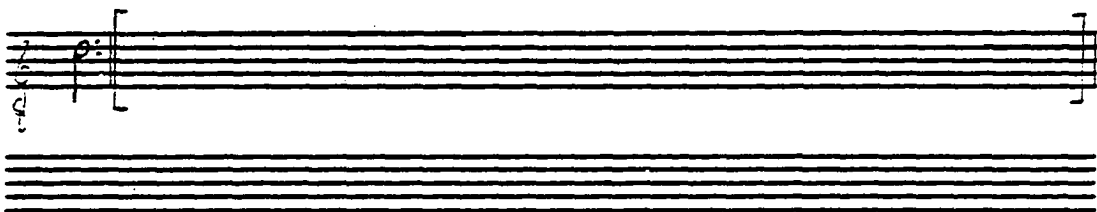
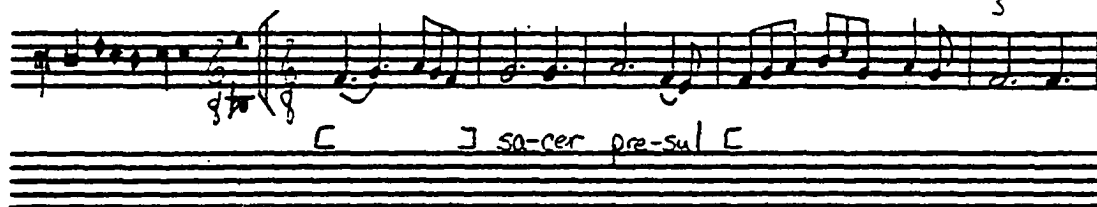


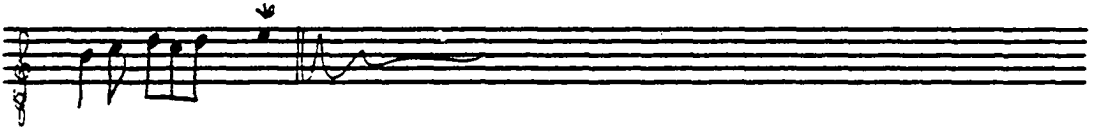
-a

Omc 266/268, 1

....sacer presul

1/2



2/4

Inter usitata
 Inter tot et tales
 T.

Source: Omc 266/268, fols. 26v, 26 respectively (RISM no. 2).

Literature: Ed. in PMFC XVII.

C.f.: unidentified; rubric instructs performance: "Hic ter cantetur medio retro gradietur." See Figure 15.

Form: some periodicity of phrase structure:

I $110B = 2B + 5(16B) + 19B + 7B + 2B$

II $= 2B + 2(15 + 14)B + 16B + 15B + 17B + 2B$

III $= 3(36B) + 2B$

See Chapter 2, pp.178-79.

Text: to the BVM, perhaps BVM Immaculate Conception.
 See Chapter 4, p.353.

Inter usitata
 novum quid cantemus
 quia nova grata
 frequenter habemus
 5 cons[tanter] psallamus

sed ad opus cuius
 Domine tam pure
 sancti Pauli huius
 10 novelle structu[re]
 simulque dicamus

salve sancta parens
 summe graciola
 salve labe carens
 15 sum[me] virtuosa
 eya sine tali

tu predestinata
 tu mater excepta
 quamvis Eve nata
 20 [sed] tamen concepta
 in originali

nullaque mortalis
 in te culpa ruit
 nulla n[on] alis]
 25 in te culpa fuit
 tota sancta nata

postque devenisti
 tam mire formosa
 quod r[ati]o
 30 [ost]endit
 [ost]endit
 [ost]endit

[ost]endit
 [ost]endit
 35 [ost]endit

Inter tot et tales
 tu virgo benigna
 inter mundiales
 es inventa digna
 Dominum portare

hinc annunciata
 es proles divina
 tibi obiecta
 celorum regina
 in conclavi dare

hinc es ex te nata
 te clausa manente
 hinc purificata
 es in tua gente
 ex humilitate

hinc es exaltata
 super omnes celos
 hinc glorificata
 super omne melos
 ex congruitate

ibi coronaris
 regina celorum
 ibi gloriaris
 cetu beatorum
 sed vis alto iure

quam quivis illor[um]
 nam hoc meruisti
 cum Deum deorum
 [virgo] peperisti
 ultra vis nature

illum mater bona
 pro nobis implora
 [speram] nobis dona
 iam in mortis hora
 vite pro future.

31-32 both six syll.

20 congruitate
 35 hard to read

Flos anglorum inclitus
nobilis festum colentes

Source: Omc 266/268, fols. 26v, 26 respectively (RISM
 no. 3).

Form: perhaps periodic phrase structures in breves:

I 12B + 30B + ...

II 6B + 9B + 9B + 15B + ...

Text: to St. Edmund.

Notation: tempus perfectum maior, with a perfect long
 subdivided according to second mode.

Omc 266/268, 3

Flos anglorum inclitus - I and II

Flos anglorum inclitus
 rex Eadmundus nobilis
 ex stirpe progenitus
 regia puepne []
 5 [] levit spiritus
 sanctus ab infanci[a]
 [] erat catholicus
 et omnibus affabilis
 sed mater sanctus capt[]
 10

patitur
 cum civius et ob.....

[] nobilis
 festum colentes tu fove
 qui es semper nobilis
 cum Eadmundus munere
 5 adesto tuis famulis
 et manum tuam po[]
 tuis []pnus
 gaudeant perpetue
 O sancte []turum
 10 qui posses []ibus
 ut rosa sicut lilium
 fulges cum

1/2

Omer 266/268, 3

Flos anglorum inclitus

5

Flos anglorum inclitus rex Eadmundus

10

no-bi-lis ex stir-pe pro-ge-ni-tus
no-bi-lis fe-stum coe-len-tes tu fo-ve qui es sem-

15

re-gi-a pu-er[i] le-vit spi-ri-tus
-per no-bi-lis cum Ead-mun-dus mu-ne-re

20

25

san-ctus ab in-fan-ti- [a]]e-rat ca-tho-li-
a-de-sto tu-is fa-mu-lis et

v/v

30

-cus et om-ni-bus af-fa-bi-lis sed ma-ter
ma-num tu-am-po- [tu- is]nus gau-de-ant per-pe-tu- e

35

san-ctus cap- [O san-cte [-tu-rum qui pos- ses []n-ti-bus ut ro-sa si-cut li-li-

40

]pa-ti-tur cum ci-vi-us et ob
-um ful-ges cum

O pater excellentissime
T.

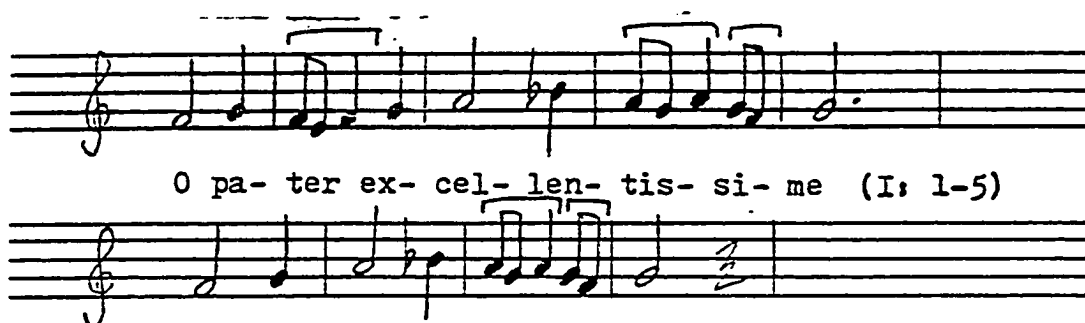
Source: Onc 57, fol. 1 (no. 1).

Literature: Partial transc. in Wibberley, "English Polyphonic Music," pp. 185-189. Facs. in EECM 26, pl. 78. Lefferts and Bent, "New Sources"; Wibberley, op.cit., pp. 182-184.

Form: torso of a five section voice exchange motet a⁴ (2+2), with texted coda that possibly also uses voice exchange. Most of the counterpoint for this motet can be reconstructed from the two surviving parts, which are the duplum and second tenor. Formally this motet occupies an intermediate position between those motets of phrase by phrase exchange and those with larger sectional exchanges. See Chapter 2, pp. 66ff.

Text: only the second half of each stanza survives; the events of the Bartholomew legend are recognizable because of a reference to Polimius, an important figure in the saint's legend.

Remarks: Very similar to Quid rimari in melodic idiom and handling of the lower voices; notice the correspondence of incipits:



O pa- ter ex- cel- len- tis- si- me (I: 1-5)

Quid ri- ma- ri co- gi- tas (I: 1-4)

Onc 57: 1

O pater excellentissime

....

....

O pater excellentissime
Christi miles clementissime

5

....

tu comparebas mane Polimio
rogans hunc et clauso dicens hostia

10

....

cur cum tantis gemmis me quesieras
et tot vestes mihi preparaveras

....

....

15 qui terrena querunt hiis sunt necessaria
et deorum redolunt qui ydolatria

....

....

20 post rex baptizatus est Polimius
cum tota domo uxor et filius

....

et nos ducas ad celi gaudia.

One 57, 1

O pater excellentissime

 $\frac{1}{6}$

0 5 10 15 20

0 pa- ter ex- cel- len-

-tis- si- me Chri- sti mi- les cle- men- tis- si- me

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8, indicated by the '1/6' symbol in the top right corner. The score is divided into measures by vertical bar lines. Measure numbers 0, 5, 10, 15, and 20 are marked above the staff. The lyrics are written below the staff, aligned with the notes. The text 'O pater excellentissime' is split across measures, with '0 pa- ter ex- cel- len-' appearing around measure 15 and '-tis- si- me Chri- sti mi- les cle- men- tis- si- me' appearing around measure 20. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some performance instructions like '0---' and '1' written below the staff.

2/16

25 \flat \flat 30

35 \flat 40 45 //

Tu com- pa- re- bas ma- ne Po- li- mi- o

50

Ro- gans hunc et clau- so di- cens ho- sti- o

Detailed description: This is a musical score for a piece in 2/16 time. It consists of multiple staves, likely for a vocal line and a piano accompaniment. The score includes measures numbered 25, 30, 35, 40, 45, and 50. There are two flats in the key signature. The lyrics are in Latin: 'Tu com- pa- re- bas ma- ne Po- li- mi- o' and 'Ro- gans hunc et clau- so di- cens ho- sti- o'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

$\frac{3}{16}$

55 60

65 70

1

Cur cum tan- tis gem- mis me que- si- e- ras

75 80

et tot ve- stes mi- hi pre- pa- ra- ve- ras

Handwritten musical score for a Latin hymn, featuring four systems of staves. The score includes lyrics in Latin and measure numbers 85, 90, 95, 100, 105, and 110.

85 90

95 100

qui ter- re- na que- runt hiis sunt ne- ces- sa- ri- a

105 110

et de- o- rum re- do- lunt qui y- do- la- tri- a

5/6

115 120

Musical score for measures 115-120. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains a melodic line with various note values and rests. The second staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note pattern. The third and fourth staves are empty, likely for other instruments or voices.

125 130

Post rex bap- ti- za- tus est Po- li- mi- us

Musical score for measures 125-130. The top staff continues the vocal line. The second staff continues the piano accompaniment. The third and fourth staves are empty.

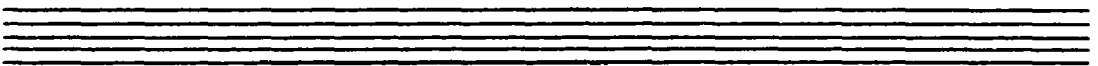
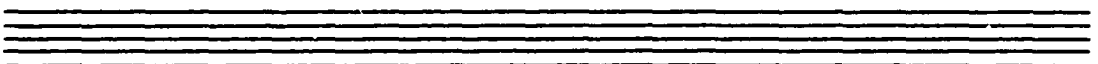
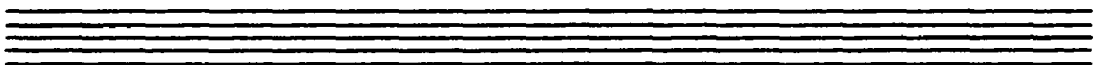
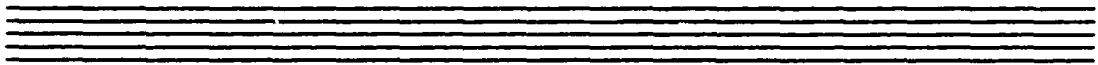
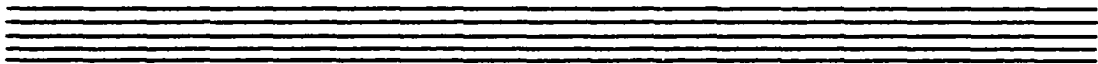
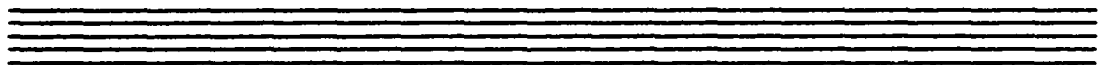
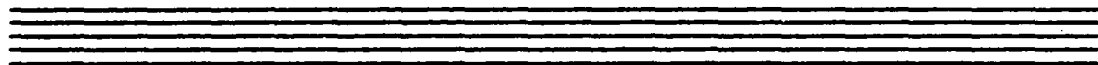
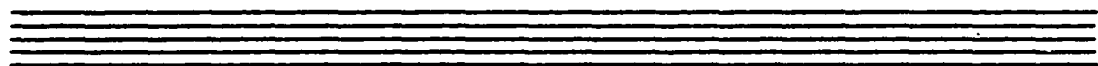
135 140

cum to- ta do- mo u- xor et fi- li- us

Musical score for measures 135-140. The top staff continues the vocal line. The second staff continues the piano accompaniment. The third and fourth staves are empty.

6/8

et nos du- cas ad ce- li gau- di- a.



O crux vale
T.

Source: Onc 57, fol. 1v (no. 2).

Literature: Facs. in EECM 26, pl. 79. Lefferts and Bent, "New Sources," pp.352-53; Wibberley, "English Polyphonic Music," pp. 182-84.

Form: motet a⁴ (2+2) in three large sections of contrasting length, mensuration, and text versification, followed by a brief texted coda; two voices, probably the tripulum and "Tenor primus," survive. See Chapter 2, pp.153-54.

<u>Section</u>	<u>Length</u>	<u>Mensuration</u>	<u>Phrases</u>
1	34L	2nd mode	9L 8L 8L 9L
2	34L	1st mode	12L 12L 10L
3	41L(82B)	Binary	15 18 17 12 20B
Coda	5L	1st mode	

Note that the first and second sections are identical in length (34L). The first two phrases of the second section, each 12L, are articulated into three 4L subphrases. There is motion in longs and breves in the odd-numbered bars and motion in semibreves in the even-numbered bars. Further, there are isomelic correspondences between these 12L phrases, especially between the middle 4L. See Chapter 3, pp.296-98 and Figure 37. The necessity of cutting short the final phrase (10L instead of 12L) in order to reach exactly 34L, probably caused this phrase to stand outside of the relationship set up between the 12L phrases.

The third section, with its binary long and extensive declamation on chains of paired semibreves, along with

its irregular phrasing, poses a puzzle. Its numerical structure stands in no apparent relation to the 34L (102B) of the first two sections. There also seems to be no larger grouping of binary longs, or of breves, disguised within the prevailing motion of either surviving voice.

Text: to the Holy Cross, quoting in its final line the last line of a sequence to the Holy Cross, Salve crux sancta.

Remarks: There is the use of the signum rotundum at the end of each section (except between the third and the coda) in both voices. Some extra notes have been omitted in the transcription in the lower part between bars 111 and 112 (lss AAB).

The piece appears to be freely composed, with tonal closure on C, a heavy emphasis on supertonic D, and a final cadence to a 12-8-5 harmony. Identical melismatic tags link sections 1-2 and 2-3, and a variation of this refrain tag links section 3 to the coda. Declamation and phrase structure are not entirely regular (with real consistency only in the first section), but the musical phrases are carefully shaped melodically and suggest a composition composed "from the top down." Judging by the fact that the surviving upper part is texted throughout, it seems likely that the motet was polytextual. There is no sign of sectional voice exchange, though in rhythmic, harmonic, melodic, and formal style 0 crux is most closely related to large-scale sectional voice-exchange compositions such as Rota versatilis, and to other free compositions a4.

One 57, 2

O crux vale

[0] crux vale speciale
mundi gaudium
dans virtutis et salutis
privilegium

5 vite lignum pacis signum
porta glorie
mundi florem et datorem
ferens gracie.

10 O crux arbor nobilis
salus et gloria
dulcis dilectabilis
fragrans ut lilia
flos immarcessibilis
transcendens omnia.

15 O beata decorata dedicata
cruoris precio
mors prostratur vita datur spes firmatur
novo commercio
sic deletur et terretur dum torquetur
20 hostis ambicio

O crux bona nobis dona
frui gaudio
quo letatur coronatur gloriatur
mater cum filio.

25 Cui laus sit in evum.

25 Quotes the final line of the sequence Salve crux
sancta (Missale Herfordensis, p.255).

Org 57, 2

O crux vale - T.

5

1/4

crux vale

[O] crux va- le spe- ci- a- le mun- di gau- di-

10

15

-um dans vir- tu- tis et sa- lu- tis pri- vi- le- gi- um

20

25

vi- te lig- num pa- cis sig- num por- ta glo- ri- e mun- di flo-

30

35

-rem et da- to- rem fe- rens gra- ci- e.

0 crux ar-

i

40

45

3/4

-bor no- bi- lis sa- lus et glo- ri- a Dul- cis

ü ü i

50

55

di- leo- ta- bi- lis fra- grans ut li- li- a

ü ü

60

65

flos im- mar- ces- si- bi- lis tran- scen- dens om- ni- a.

70

75

be- a- ta de- co- ra- ta de- di- ca- ta cru- ci- o mors

90

 $\frac{3}{4}$

pro-stra-tur vi-ta da-tur spes fir-ma-tur no-vo com-mer-ci-o

95

90

sio de-le-tur et ter-re-tur dum tor-que-tur ho-stis am-bi-ci-o

95

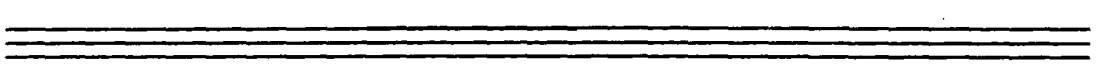
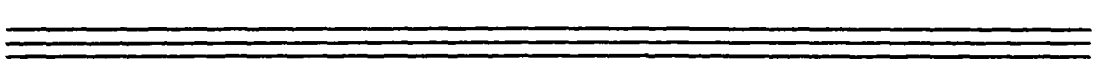
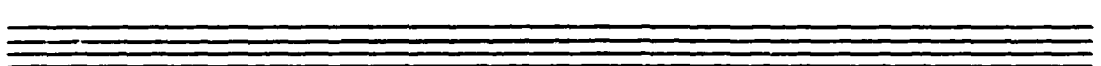
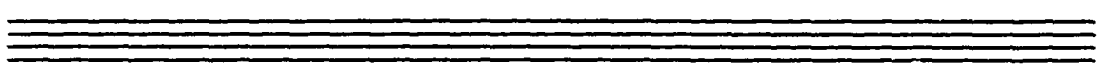
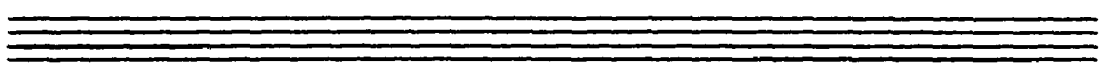
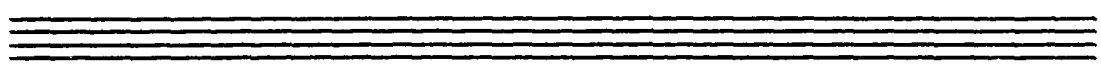
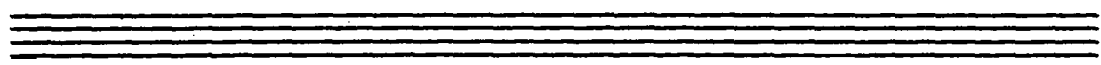
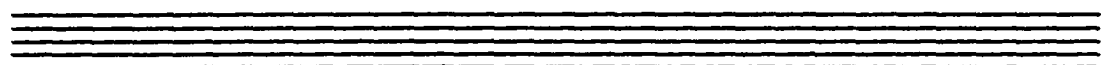
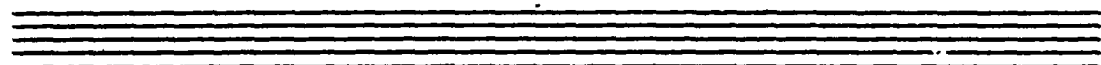
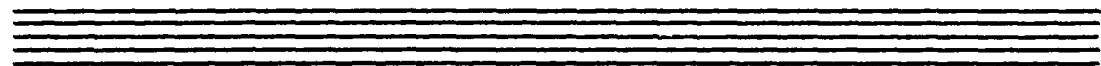
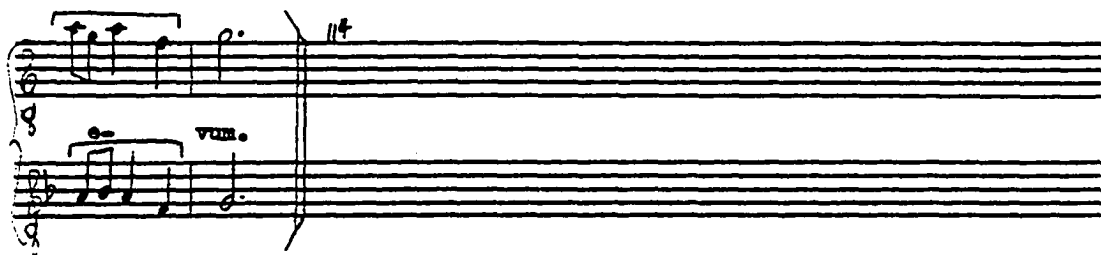
100

O crux bo-na no-bis do-na fru-i gau-di-o quo le-ta-tur co-ro

105

109

-na-tur glo-ri-a-tur ma-ter cum fi-li-o cu-i laus Sit in

$\frac{4}{4}$ 

Apello cesarem
T. Omnes

Source: Onc 362, fol. 84 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 80. Harrison, NOHM
III, p. 84.

C.f.: the often-used neuma from the Gradual for
Christmas, Viderunt omnes. Fourteen statements of the
Omnes color, ten in second mode and four in first mode.

Form: Duplum and tenor of a motet a⁴ with varied
rhythmic patterning of the tenor color; no regular periodicity
of musical phrases. (See Chapter 2, pp.143-151).

Text: on the persecution of a good man.

Ones. 362, 1

Apello cesarem

Apello cesarem
qui non habet comparem
in iudicio
nam sepe sedicio

5 viris bone fidei
 ab his qui ydonei
 patent in iudicio
 clam infunditur

10 est bilinguis hodie
 omnis homo patrie
 pene quibus loquitur

 quod si forte fuerit
 tamen unus innocens
 qui fidem voluerit
15 et nulli malum inferens
 et donis non corumpitur

 hunc trecim dabunt agmine
 denso servi sathane
 dicentes nec sic decet vivere
20 virum qui mundo fruitur

 si perseveraverit
 in voluntate pristina
 circumventus hic erit
 dolosa statim machina
25 et ei sic fierit
 pro fide tribulacio
 pro pace persecucio.

Ono 361, 1

Apello cesarem - T. Omnes

Apello cesarem A-pel-lo ce-sa-rem qui non ha-bet com-pa-rem

Omnes A

in iu-di-ci-o nam se-pe se-di-ci-o vi-ris ho-ne-fi-de-i

B

ab his qui y-do-ne-i pe-tent in iu-di-ci-o clam in-fun-di-tur

C D

est bi-linguis ho-di-e om-nis ho-mo pa-tri-e pe-ne qui-bus

E

$\frac{3}{4}$

45 50

lo-qui-tur quod si for-te fu-e-rit ta-men u-nus in-no-cens

F

55 60

qui fi-dem ve-lu-e-rit et nul-li ma-lum in-fe-rens et do-nis

G

H

65 70

non co-rum-pi-tur hunc tre-cis da-bunt ag-ni-ne den-so ser-vi

I

J

75 80

sa-tha-ne di-cen-tes nec sic de-cet vi-ve-re vi-rum qui mun-do

K

$\frac{3}{3}$

85

90

fru- i- tur si per- se- ve- ra- ve- rit in vo- lun- ta- te pri- sti- na

The first system of music contains measures 85 to 90. It features a vocal line with a treble clef and a piano accompaniment with a bass clef. The time signature is 3/3. The lyrics are written below the vocal line. A 'C' time signature change is indicated at the end of measure 90.

95

100

cir- cum- ven- tus hic e- rit do- lo- sa sta- tin ma- chi- na et e- i sic

The second system of music contains measures 95 to 100. It continues the vocal and piano parts. A 'M' time signature change is indicated at the end of measure 100.

105

110

fi- e- rit pro fi- de tri- bu- la- ci- o pro pa- ce per- se- cu- ci- o.

The third system of music contains measures 105 to 110. It continues the vocal and piano parts. A 'N' time signature change is indicated at the end of measure 110.

Ianuam quam clauserat
 Iacintus in saltibus
 T. Iacet granum
 Quartus cantus
 Tenor per se de Iacet granum

Source: Onc 362, fol. 84v-85 (RISM no. 2).

Literature: Ed. in PMFC XV, 1 and in Stevens, Music in Honour of St. Thomas, #8. Facs. in EECM 26, pl. 81-82; dipl. facs. in Apfel, Studien II, pp. 39-41. Apfel, Studien I, p. 28. Harrison, NOHM III, pp. 84-87; idem, "Ars Nova," pp. 70-71; Sanders, "English Polyphony," pp. 218-219; idem, "Motet," p. 543. Stevens, "St. Thomas," pp. 329-331. Recorded on disc Nonesuch H-71292.

C.f.: whole chant setting of respond used at Matins and in procession at First Vespers on Feast of St. Thomas.

Form: isoperiodic phrase construction in two upper voices over unpatterned tenor and quartus cantus.

I 112L = 14(8L)

II = 3L + 9L + 11(8L) + 7L + 5L

Text: to St. Thomas of Canterbury ("de sanctè Thoma Cantuarie").

Remarks: earliest known example of a solus tenor combining functions of tenor and quartus cantus, thus reducing texture from a4 to a3.

Onc 362, 2

Ianuam quam clauserat - I and II

Ianuam quam clauserat
fructus edulium
sacro Thome reserat
dirum martirium

Iacintus in saltibus
puer perimitur
de cuius cineribus
flos rubens oritur

5 Thomas carnem domuit
crebro ieiunio
aspero conpescuit
hanc clam cicillio

Thomas diris ictibus
in templo moritur
de cuius vulneribus
sanguis dilabatur

10 exulans recinuit
cordis in scrinio
Christum pro quo corruit
tandem martirio

fragrare flos assolet
velud aromata
Thome fama redolet
orbis per climata

15 regressus occubuit
matris in gremio
paradisum meruit
cruoris precio

iacinti duricia
ferro non sculpitur
Thomeque constancia
morte non flectitur

20 indulgent facinori
lictiores Domini
non parcentes tempori
loco vel ordini

milites deseuiunt
crebro convicio
pastorem percuciant
in gregis medio

qui devotis mentibus
Thome confugiunt
de suis erratibus
medelam senciunt

cerebrum excuciant
hostili gladio
quod scelus perficiunt
ferali studio

25 veneremur laudibus
Thome memoriam
nostris pro sceleribus
poscentes veniam.

Christus Dei filius
sit nobis propicius
per Thome merita.

1 iacinctus
3 cuis
13 iacincti

Balaam de quo
Balaam de quo
T. Balaam

Source: Onc 362, fol. 86 (RISM no. 4), voice II only;
F-MO, fol. 392v-393v (written as separate motets, RISM
nos.323/324; Rokseth nos. 340/341).

Literature: Ed. in PMFC XV, 2; Rokseth, Polyphonies,
III, pp.258-62; Stevens TECM I, 5; Tischler, Montpellier,
III/6-7, pp. 224-27. Facs. in EECM 26, pl. 84 (Onc);
Rokseth, *ibid.*, I, fol. 392v-393v (F-MO); dipl. facs. of
the second half in Apel, NPM, facs. 63. Apel, NPM, p.315;
Bukofzer, SMRM, pp.24-25; Dalglish, "Hocket," pp.353-59
with very full references to other analyses on p.353, notes
24-28; Harrison, MMB, pp.133-34; *idem*, NOHM III, p.93; *idem*,
"Ars Nova," p.71; Handschin, "Sumer Canon II," pp.73-74;
Sanders, "English Polyphony," pp.193-95; *idem*, "Motet,"
p.542; *idem*, "England: From the Beginning," p.283.
Recorded on disc Nonesuch H-71308.

C.f.: verses four and five of the Epiphany sequence
Epiphaniam Domino. Denis Stevens assumes that a performance
of this motet would embed the motet within the sequence at
Mass. He observes in the liner notes for the Nonesuch record
that "a noted missal of the Sarum Use (Paris, Bibliothèque
de L'Arsenal (F-Pa 135)) gives a clear clue to the perfor-
mance of this work by starting the sequence in plainsong no-
tation, changing to measured notation for the verses cited
above, and then changing back again when they come to an
end. The two troped verses enshrine the customary repeat of
the melody on the vowel 'a'." [See F-Pa 135, fol.240v, col.1.]

Harrison points out, however, that in the Use of Salisbury the melody of the Balaam verses was used for the Benedicamus Domino Alleluia at Offices of Epiphany, citing the Missale Sarum (ed. Dickinson (1861-63)), col. 85, note:

"Et cantus huius versus Balaam dicatur super Benedicamus cum Alleluia ad utrasque vespervas et ad matutinas secundum usum Sarum Ecclesie." Hence the choice of c.f. makes this piece suitable for use in the Office as a Benedicamus substitute rather than as a motet for use at Mass. (Harrison, "Ars Nova," p.71 and note 8; idem; NOHM III, p.93 and note 1.)

Form: bipartite voice-exchange motet with single text, repeated on exchange; the two sections are written as separate motets in F-MO. See Chapter 2, pp.62-65.

dcf hgf'jif"ijf"	x y z w
cde ghe'ije"jif"	y x w z
AAB AAB AAB AAB	C C C C

Text: for Epiphany; tropic expansion on the language of the sequence verses used as the tenor.

Remarks: Dalglish calls the motet a "hocket variation," demonstrating in "Hocket" that the melismatic hocket sections in each half are variations on their respective texted sections. Dalglish wrongly describes voice I as "omitted" from Onc 362 ("Hocket," pp.358-59).

Onc 362, 4;
F-MO, 323/324

Balaam de quo

Balaam de quo vaticinans
 iam de Iacob nova micans
 orbi lumen inchoans
 [rutilans]exhibit stella.

- 5 Huic ut placuit
 tres magi mistica
 virtute triplici
 portabant munera
 ipsum mirifice
 10 regem dicencia
 Deum et hominem
 mira potencia.

1 F-MO reads: Balaam inquit vaticinans

4 word not in Onc taken from F-MO

2-4 Numbers 24:17

This text paraphrases strophes four and five of the
 Epiphany sequence Epiphaniam Domino:

Balaam de quo vaticinans
 exhibit ex Iacob rutilans
 inquit stella
 et confriget ducum agmina
 regionis Moab maxima
 potentia.

Huic magi munera
 deferunt preclara
 aurum simul thus et myrrham
 thure Deum predicant
 auro regem magnum
 hominem mortalem myrrha.

Civitas nusquam
T. Cibus esurientum
Cives celestis

Source: Onc 362, fol. 86v-87 (RISM no. 5).

Literature: Ed. in PMFC XV, 3 and in Stevens, TECM, 17.
Facs. in EECM 26, pl. 85-86; dipl. facs. in Apfel, Studien II, pp. 42-43. Apfel, Studien I, p. 28; Harrison, "Ars Nova," pp. 71-72; Sanders, "English Polyphony," pp. 250-251.


Recorded on disc Experiences Anonymes EA-0024.

C.f.: unidentified; reads 'Cibus esurientum, salus languentum, solamen dolentum.'

Form: bipartite duet motet with medius cantus and some varied repeat of counterpoint over return of tenor; no periodic phrase structure, and two unequal halves defined by cadences in all parts. Tenor is patterned:

$50L = 24L + 26L = (4+6+4+6+4)L + (6+4+6+4+6)L$, with the first ten bars identical to the last ten.

Text: to St. Edward ("de sancto Edwardo").

Notation: counterpoint of 2 s against 3 s suggests trochaic reading:  (See b. 2, 8, 16, 18, 24, 32, 35, 38, 47).

Remarks: parallel counterpoint of outer voices mostly in 6ths with some non-cadential parallel 5ths.

Onc 362, 5

Civitas nusquam - I and II

Civitas nusquam conditur
 que supra montem excelsum ponitur
 neque lucerna rutilans
 accenditur et absconditur sub modio
 5 set in sublimi candelabro figitur
 tribuat ut lucem caliginoso populo
 quoniam qui caret lumine
 nescit quo tendat itinere
 an si vadat utiliter
 10 aut si deviet nequiter.

Sicque patent et rutilant
 Edwardi nec latitant
 vite mores et dogmata quamplurima.
 plebi carenti lumine vere salutis
 15 prebuit lucem sapientie atque clemencie
 et de talentis sibi commissis a Domino
 veluti famulus optimus
 respondet in centuplo
 et ideo sibi conceditur gloria
 20 quo nunquam deficiet leticia
 per infinita secula.

1-5 Matthew 5:14-15
 16-18 Matthew 25:14-30

Cives celestis curie
 leti fiunt hodie
 expectando Edwardi presenciam
 recepturi cum sanctis leticiam
 5 quia consonat et redolet melius
 iunctura bonorum merito
 hic et in futuro seculo.

Dulcis est adunacio
 quam dulce contubernium
 10 in sublimi palacio
 coram rege celestium
 ubi Edwardus hodie
 sublimatur ad gaudium
 precibus cuius perducamur
 15 ad eorum consorcium
 quo manebunt in perpetuum.

1 tu es (for cives)
 7 est (for et)

Excelsus in numine
Benedictus Dominus
Tenor de Excelsus

Source: Onc 362, fol. 86v-87 (RISM no. 6).

Literature: Ed. in PMFC XVI, 99; Oxford Anthology: Medieval Music, 48; Stevens, Music in Honour of St. Thomas, no. 7. Facs. in EECM 26, pl. 86; dipl. facs. in Apfel, Studien II, pp. 44-45. Apfel, Studien I, p. 28; Kohler, "Reflections," p. 31; Sanders, "English Polyphony," p.102; Stevens, "St. Thomas," pp.342-43. Recorded on disc Peters PLE 115.

C.f.: a pes-like free part in melodic double versicles; labelled "Tenor de Excelsus."

Form: bipartite voice-exchange motet a3 with melismatic prelude and texted coda, with double text sung alternately. See Chapter 2, pp.64-65.

Text: on St. Thomas of Canterbury ("de sancto Thoma cantuarie"). Hohler suggested in "Reflections" that the motet was originally conceived not for Becket but for the occasion of the canonization of Thomas of Hereford (1320). However, in private correspondence with this author he has withdrawn that suggestion.

Remarks: unusual tonality for the English motet repertoire in general and for free pieces in particular (a transposed D-tonality on G with B^b). Fairly "open" counterpoint with extensive use of rests to lighten the texture.

Onc 362, 6

Excelsus in numine - I and II

I

Excelsus in numine
 sue potestatis
 vultus sui lumine
 nobis consignatis
 5 oriens eluxit

et per Thomam presulem
 suum confessorem
 nostrum quamvis exulem
 a se per errorem
 10 in viam reduxit.

2 tue
 10 exule

II

Benedictus Dominus
 universitatis
 qui nos nichilominus
 sue claritatis
 15 radio lustravit

et sanctum superius
 Thomam nominatum
 Anglie propicius
 dans in advocatum
 20 sic mirificavit.

Mr. Christopher Hohler kindly shared with me the following:

I, 3-5 quote Psalm 4:7 Signatum est super nos lumen
 vultus tui Domine.

II, 6-10 quote Psalm 4:4 mirificavit Dominus sanctum suum.

In addition the texts contain echoes of the language of
 the Benedictus at Lauds (Luke 1: 68-79), including:

Benedictus Dominus	- Benedictus Dominus Deus Israel
eluxit, radio lustravit	- illuminare his qui
in viam reduxit	- ad dirigendos pedes nostros
	in viam pacis

Ade finit perpete
 Ade finit misere
 T. A definement d'esté lerray

Source: Onc 362, fol. 87v (RISM no. 7); F-TO 925, fol. 166r (no. 8).

Literature: Ed. in PMFC XV, 4. Facs. in EECM 26, pl. 87 (Onc); dipl. facs. in Apfel, Studien, II, pp. 45-46 (Onc). Apfel, Studien, I, p. 28; Caldwell, "Letter to the Editor," pp. 384-85; Harrison, "Ars Nova," p. 73; idem, NCHM III, p. 86; Sanders, "English Polyphony," pp. 220-21; idem, "Motet," p. 532. Recorded on disc Experiences Anonymes EA-0024. See also Anderson, "New Sources," on F-TO.

C.f.: identified in Onc with the incipit given above, and in F-TO by the shorter version "A definement." Caldwell, op.cit., draws attention to the fact that "the vernacular poem associated with the tenor of (this motet) has been located in the Bodleian MS Douce 308 (fol. 209), as the fourteenth item in the fourth section, devoted to pastorelles." He cites some relevant literature, to which one can add Robert Linker White, A Bibliography of Old French Lyrics (1979), which anticipates Caldwell in the association of the poem with the motet (see no. 265-8). The melodic shape of the c.f. is a simple

ab b'c b'c' (= abb').

Form: strophic repeat with variation built on three statements of the tenor, and incorporating a phrase structure with mixed periodicity:

I 72L = (13 + 11)L + 2(11 + 13)L

II = 8(9L)

III = 3(24L) = 3(6(4L))

The two lower voices share the same range, with the duplum generally beneath the tenor when the tenor is in the upper fourth of its range. There is a remarkably high degree of motivic economy and repetition both within each strophe, matching the melodic repetitions in the tenor, and between strophes. For example, see I: 1-4 = 25-28 = 49-52, or II: 56-60 = 64-68.

Text: on the Resurrection ("de resurrectione").

Remarks: the F-T0 version is preferable in a number of small divergences from the readings of Onc: F-T0 is not quite complete, however -- voice I begins only with 42,2.

Onc 362, 7
F-TO 925, 8

Ade finit perpete - I and II

Ade finit perpete
 nephas parentis noxie
 passo pro nobis
 pio plasmatore

5 Christo rege Nazareno
 Iesu crucifixo
 Iudaico furore

agno miti inmolato
 innocenti morti dato
 10 triumphatore

qui resurgens hodie
 nobis patefecit
 regnum poli patrie
 nobili victore

15 exultemus decantemus
 in qua pascha nostrum
 catholico clamore

instat enim iubilei
 dies eterne requiei
 20 resurgente redemptore.

14 victorie (Onc)
F-To begins with line 12.

Ade finit misere
 delictum a titubans dolore
 totum genus temere
 nostrum iam perierat plangore
 5 paradisi diu clausa
 porta patet grandi dulcore
 mundi semper pro salute
 populi passo salvatore
 qui pro nobis moriendo
 10 effuso roseo cruore
 pendens crucis patibulo
 rumpens yma mirando more
 resurrexit hodie a mortuis
 inmenso vigore
 15 psallat ergo plebs ovando
 pascha nostrum novo clangore.

Alta canunt assistentes
 Quadruplum

Source: Onc 362, fol. 88 (RISM no. 8).

Literature: Facs. in EECM 26, pl. 88.

C.f.: none extant, but possible that motet set whole chant of the Alleluia Pascha Nostrum.

Form: duplum and quadruplum of a motet a⁴ with strophic repetition and varied voice exchange; motet is bipartite, with change of mensuration (after a central cadence) from second mode to first mode. The design of the motet may be represented in terms of section lengths and melodic/contrapuntal relationships as follows:

$$126L = 53L + 73L$$

$$\left\{ \begin{array}{l} 53L = 3L + 2(8L) + 2(8L) + (8+9)L + 1L \\ \quad \quad \quad x \quad \quad AA' \quad \quad BB' \quad \quad CC' \\ 73L = (8+10)L + 2(9L) + 2(12L) + 12L + 1L \\ \quad \quad \quad DD' \quad \quad EE' \quad \quad FF' \quad \quad F'' \end{array} \right.$$

Text: text is tropic expansion on the Alleluia; the sectional break falls between the Alleluia and the verse, and this is made manifest by means of assonance: Alta....miseria/
Pascha no....immolatus est.

Ono 362, 8

Alta canunt assistentes

Alta canunt assistentes
 cuncti carmen nobile
 felix festum
 nobis adest hodie

5 lumen vite
 patribus apparuit
 quos caligo
 tenebrosa tenuit

10 pro delicto
 prothopatrīs noxio
 dum filius altissimi
 mundi pro solacio

moritur et solvitur
 gelu salvatio
 15 debita
 de miseria.

Pascha nobile
 ecclesia fidelium
 colat voto cordis toto
 20 rerum quo creator omnium

labilibus pro famulis
 ob culpam dampnabilibus
 interiit

transacta die tertia
 25 sua virtute propria
 confracta mortis vinculo
 redit de baratro

surgens se monstrat primitus
 Marie de qua spiritus
 30 septem elecerat imundos

duos reddit discipulos
 presencia iocundos
 magistri qui defleuerat
 dum immolatus est.

Text tropic to Alleluia Pascha Nostrum.

Omo 362, 8

Alta canunt - Quadruplum

1/5

Alta canunt

Quadruplum

A

5

Al- (al)-ta ca-nunt as-sis-ten- -te eun-cti car-

10

A'

15

-nem no-bi-le fe-lix fe-stum no-bis ad-est ho-di-

B

20

-e lu-men vi-to pa-tri-bus ap-pa-ru-it quos ca-

25

B'

30



35

C

40



C'

45



50



3/5

55 60

Pa-scha no-bi-le co-cle-si-a fi-de-li-um

65 70

co-lat vo-to cor-dis to-to re-rum quo cre-a-tor om-ni-um la-

75 80

-bi-li-bus pro fa-mu-lis ob cul-pam damp-na-bi-li-bus in-te-ri-

85

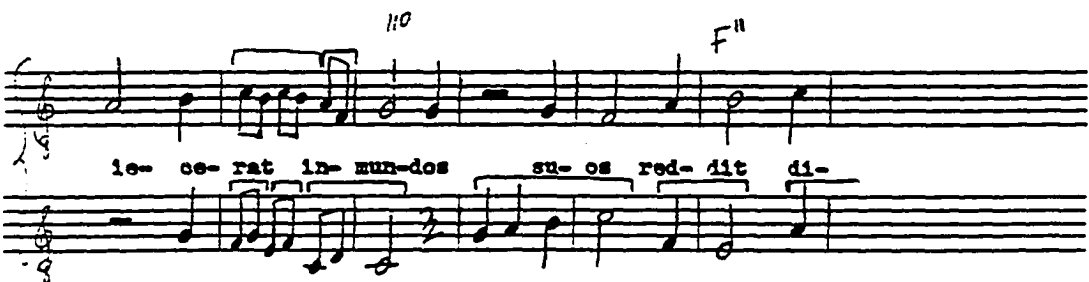
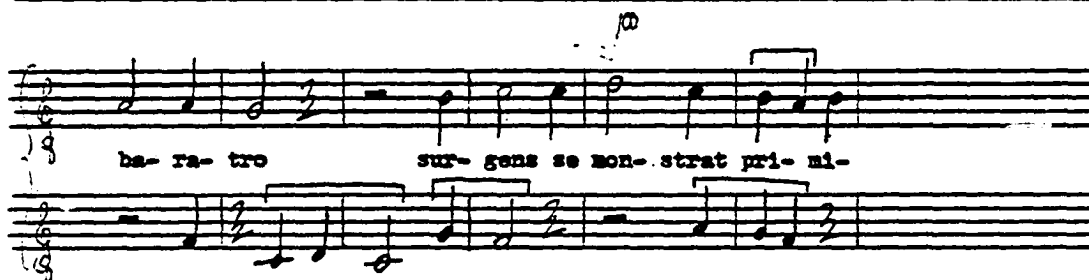
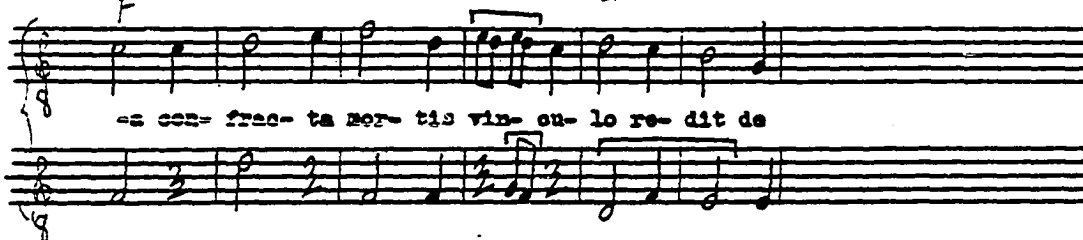
-it trans-ac-ta di-e ter-ci-a su-a vir-tu-te pro-pri-

4/5

90

F

95



5/5

115 120

-sci- pu- los pre- sen- ci- a io- cum- dos ma- gi- stri qui de- fle- ve-

125

-rat cum in- mo- la- tus est.

Caligo terre scinditur
 Virgo mater et filia
 Tenor

Source: Onc 362, fol. 88v (RISM no. 9).

Literature: Ed. in PMFC XV,5; Oxford Anthology: Medieval Music, 49. Facs. in EECM 26, pl. 89; dipl. facs. in Apfel, Studien II, pp. 46-47. Apfel, Studien I, p. 28; Harrison, NOHM III, p. 86; idem, "Ars Nova," p.73. Recorded on disc Peters PLE 115. Caldwell, "Review," pp.469-70.

C.f.: voice labelled tenor is actually free; there is, however, a c.f. disguised in voice II. It is a setting of a French virelai, Mariounette douche, which is also used as the tenor of Onc 362, 10, where the French incipit may be found.

Form: stratified motet without regular phrase structure in triplum.

I 49L = 5 + 6 + 8 + 4 + 5 + 4 + 7 + 5 + 5L

II = (7+4)L + 2(4+4)L + 2(7+4)L

III = 3(4L) + 12(3L) + 1L

Text: to the BVM; duplum follows the shape of the virelai; text is declaimed roughly at 4-5L per couplet. Caldwell, in "Review," observes that lines 1-2, 5-6 of the triplum quote the second stanza of the Prudentius hymn Nox et tenebrae et nubila (AH 50, pp.23-24), transforming "a hymn for day-break into one for Christmas." The only change is the substitution of "partu" for "vultu" in line 6 of the motet text. Line 9 of the triplum ("in partu pure virginis") suggests the motet is appropriate not just for Christmas and the birth of Christ, but also for the birth of Mary earlier in Advent.

One 362, 9

Caligo terre - I and II

Caligo terre scinditur
 percussa solis spiculo
 dum sol ex stella nascitur
 in fidei diluculo

5 rebusque iam color redit
 partu nitentis sideris
 quarum decorem polluit
 peccatum Ade veteris

10 in partu pure virginis
 nox nitet instar luminis
 nox affluit deliciis
 palatis celi gaudiis

per viscera virginea
 fit vallis fletus mellea
 15 laudantes canunt vigiles
 gaudere iubent flebiles

insompnes lustrat claritas
 luctantes docet veritas
 sancte Marie gremium
 20 vas est horum magnalium.

Virgo materque filia
 regis altissimi
 mestis fit remedia

5 lacera consciencia
 facile sic illabatur
 ad frivola labencia
 quo laqueata rapitur

anima sic illudatur
 a famula propria
 10 sine providencia

in te virgo diffunditur
 omnis potencia
 hic audi suspiria.

Solaris ardor Romuli
 Gregorius scilicet seculi
 Petre tua navicula
 T. Mariounette douche

Source: Onc 362, fol. 89 (RISM no. 10).

Literature: Ed. in PMFC XV, 6 and in History of Music in Sound II, pp. 61-64. Facs. in EECM 26, pl. 90. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 73; Dom A. Hughes, NOHM II, p. 403; Sanders, "English Polyphony," p. 221; idem, "Motet," p. 544. Recorded on disc RCA LM-6015 (History of Music in Sound II).

C.f.: Mariounette douche, a French virolai also used as the c.f. of Onc 362, 9; here transposed down a fifth from the previous version. Only text incipit given.

Form: isoperiodic in a module of 9L, with some strophic repeat of counterpoint on repeat of phrases of the tenor, which has the melodic shape ABBA.

- I $54L = 10L + 4(9L) + 8L$
- II $= 14L + 4(9L) + 4L$
- III $= 8L + 3(9L) + 2(5L) + 9L$
- IV $= 12L + 2(9L) + 2(12L)$

Text: on St. Augustine and Canterbury.

Onc 362, 10

Solaris ardor - I and II

Solaris ardor Romuli
 solvit gelu Britannie
 mundana corda populi
 a scoria resanie

5 cometa cum signifera
 dum lucem moderancie
 dedere dena sidera
 quater in ortu Cancie

10 que tenebras perfidie
 demere flamme fidei
 quocumque fluctus hodie
 claudent Anglos equorei.

3 mundano

7 The forty monks, companions of St Augustine.

10 flammæ

Gregorius sol seculi
 Iovem de cancro Romuli
 misit in libram Anglie
 de medio qui populi
 5 tulit lunam perfidie

zodiaci per singula
 transit signa tripharie
 lucescens sine macula
 decursoque summarie

10 cursu se finxit firmiter
 mensurum eternaliter
 in gradu Cantuarie.

11 mansurum

Onc-362, 10

Solaris ardor - III

Petre tua navicula
vacillat aliquociens
resultat set pericula
post plurima multociens

5 in insula Britannie
fides olim convaluit
timore sed vesanie
gentilis diu latuit

10 sequacem per Gregorium
tuum pati consulitur
per Augustinum monachum
et fidei reducitur.

Listed in Chev. 41983.

Virgo sancta Katerina
De spineto
T. Agmina

Source: Onc 362, fol. 89v, 82 (RISM no. 11).

Literature: Ed. in PMFC XV, 7. Facs. in EECM 26, pl. 91-92; dipl. facs. in Apfel, Studien II, pp. 48-49. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 70; idem, NOHM III, p. 84; Sanders, "English Polyphony," pp. 248-250.

C.f.: neuma from the St. Katherine responsory Virgo flagellatur. This color sung in five rhythmically varied statements. (29L + 20L + 17L + 11L + 13L)

Form: Begins isoperiodically on a module of 9L (90L=10(9L)), shifts to a module of 8L, and then becomes mixed and slightly irregular in periodicity in upper parts; this inconsistency on account of shifting modular numbers and irregular periods in tenor, whose quickening note values in successive periods are mirrored in a shift from long-breve to breve-semibreve declamation in the upper voices.

I 90L = 3(9L) + 2(8L) + 5L + 8L + 5L + 7L + 4L + 7L + 11L
II = 2L + 3(9L) + 3(8L) + 10L + 9L + 8L + 10L
III = 9(3L) + 4L + 9(2L) + 5L + 3(4L) + 5L + 2(4L) + 2(3L)+5L

Text: to St. Katherine; rubric no longer visible.

The texts are regular and so versified as to have the configuration that would be expected of an isoperiodic motet.

Variants to PMFC XV ed.: III: 50-52 lb bbb 1 (CB AFG F)/
57-58 lb 1 (FG F).

Onc 362, 11

Virgo sancta Katerina - I and II

	Virgo sancta Katerina gemma nitens Grecie orta veteri de spina ro[sa fragrans] graciae		De spineto rosa crescit inter rampos Grecie stimulata non palescit tribulo perfidie
5	generosa palatina clare flos prosapie qui parentes rex regina gr[andis] excellencie	5	laceratur dum fatore fragrans flos prudencie gens respirat ex odore floris Alexandrie
10	pupa vergit ad divina dans se clerimonie ultra morem[femina]rum fit magistra licterarum fidei catholice	10	de floreto flos regali Katerina nascitur ritu gencium dampnali spreto fidem sequitur
15	vicit rethores Persarum g[erens bases] Galliarum artis in rethorice victi cedunt quinquageni qui putantu[r esse] pleni luminis sapiencie	15	tecta scuto puritatis ense cincta castitatis saluteque Gallie iura sexus et etatis vincens nephas dignitatis arguit cesaree
20	igni dantur ut urantur hos non ledit hiis [concedit] ignis set Uranie spiritus sacri rore madente graciae.	20	fide rethorum robusta facta choors non adusta moritur incendio demum cedit et Augusta fitque martir post angusta cesa cum Porfirio.

16 etates

These texts owe much of their language to the rhymed offices for Katherine (see AS, pl.V-Z; Brev.Sar III,

Regi regum enarrare
T. Regnum tuum

Source: Onc 362, fol. 82v (RISM no. 12).

Literature: Facs. in EECM 26, pl. 93.

C.f.: whole chant setting of the Gloria prosula;
double versicle structure of the c.f. is ignored in the
setting.

Form: triplum and tenor of an isoperiodic motet a^4 (2+2)
with module of 7L; in order to accommodate the whole chant,
tenor caleae are isoperiodic but not isorhythmic.

I $84L = 9L + 8(7L) + 13L + 6L$

II $= 12(7L)$

Text: a prayer to God; tropic to the tenor text.

Ono 362, 12

Regi regum enarrare

[R]egi regum enarrare
 inquit lingua gloriam
 qui nichil fruitur
 preter le[ticiam]

5 [sedens]illis
 in summo solio
 cui mirabilis
 assistat concio

10 milia[]ior]
 []ur] civium
 sole lucidior
 quorum est omnium

contexta fimbriis
 [] purea
 15 ornatus capitis
 corona aurea

administrancium
 novem or[]

[]s] dirigitur
 20 qui sacris cantibus
 regem glorificant
 excellentissimum

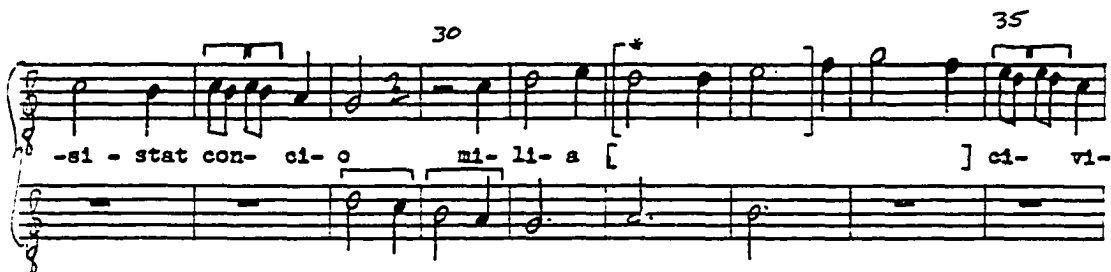
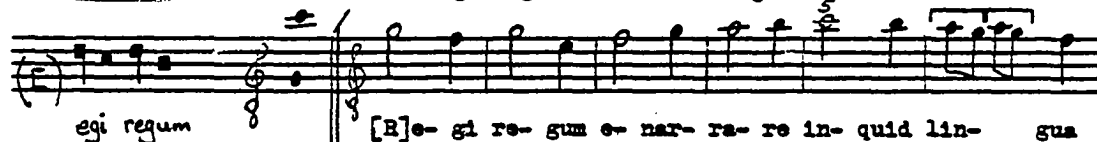
[]us
 est in eternum.

Text is trimmed slightly, and badly rubbed. It is tropic
 to the tenor, the Gloria prosula Regnum tuum solidum.

One 362, 12

Regi regum enarrare-T. Regnum tuum

1/3



40 $\frac{4}{3}$ 45

-um se-le lu-ci-di-or quo-rum est om-ni-um con-tex-ta

⑥

50 55

fin-bri-is] pu-re-a or-na-tus ca-pi-tis co-ro-na

③

60 65

au-re-a ad-mi-ni-stran-ci-um no-ven or-

③

70

] di-ri-gi-tur qui sa-oris can-ti-bus re-gem glo-ri-fi-cant ex-

75 3/3

-cel- len- tis- si- mum] est in e- ter- num.

①

Iam nubes dissolvitur
 Iam novum sidus oritur
 T. Iam lucis orto sidere

Source: Onc 362, fol. 83 (RISM no. 15), voices

I and II only.

Literature: Ed. in PMFC XV, 8. Facs. in EECM 26, pl.94.
 Handschin, "Sumer Canon II," pp.75-76.

C.f.: The tenor for this motet does not survive in Onc. It was first identified by Mr. Paul Hawkshaw in a seminar at Columbia University. He, like Handschin, reconstructed a contrapuntally acceptable voice under the upper parts, which was then recognized as the familiar tune of the hymn Iam lucis orto sidere, stated two-and-a-half times.

Form: Isoperiodic in a module of 4L over the middle three of five tenor periods of 9L, with a textless cauda over the first tenor period and a more irregular scheme over the last:

I 45L = (4L + 3L) + 7(4L) + (3L + 3L + 4L)
 II = (2L + 3L + 4L) + 6(4L) + (3L + 4L + 5L)
 III = 5(9L)

Text: To the BVM on her Nativity; see also under Remarks.

Remarks: There is another 13th-century motet that shares the same pair of texts, but has different music: it appears, among other places, as F-MO, 258 (Rokseth no. 275). RISM B/IV/1 incorrectly reports that the Onc piece is merely a variant of the F-MO motet. This curious error is transmitted in recent editions of the F-MO piece. Tischler, The Montpellier Codex,

Recent Researches in the Music of the Middle Ages and Early Renaissance, vol. 2, p.lxv, wrongly indicates the Onc motet as a direct concordance, and further suggests that the Onc piece was not considered by Rokseth. Gordon Anderson, in The Las Huelgas Manuscript, vol. 2, p.xxxv (in the notes to no. 34), also wrongly claims that the Onc piece is a direct concordance to the second piece.

The two motets setting the same pair of texts are, however, remarkably similar in formal design and stylization of declamation around the repeated word "iam"; one may well have been modelled on the other. The continental piece has a tenor consisting of two statements of Solem iusticie. Roughly the middle half of the motet is isoperiodic, with a textless cauda over the first quarter and a more irregular scheme over the last quarter:

$$\text{I} \quad 40\text{L} = 2\text{L} + 7(4\text{L}) + 3\text{L} + 2\text{L} + 2(3\text{L})$$

$$\text{II} \quad = 8(4\text{L}) + 4(2\text{L})$$

$$\text{III} \quad = 20(2\text{L})$$

In both motets, modules of 4L have been counted with the hocket over the last 2L of each unit.

Whatever the direction of influence (and relative ages), it seems probable that the Onc motet is English in origin, on the basis of its appearance in an English source, the assonance of its tenor text with the upper parts, some strophic repeat of counterpoint with varied voice exchange on repeat of the tenor (as for instance, bars 13-14 compared with 31-32), and its tonal closure.

One 362, 15

Iam nubes - I and II

Iam nubes dissolvitur
 iam patet galaxia
 iam flos de spina rumpitur
 iam oritur Maria
 5 iam verum lumen cernitur
 iam demonstratur via
 iam pro nobis pia
 exorta Maria
 perfruamur gloria.

2 galaxias
 3 Rok: ex
 8 Rok: exoret; AH: exorat
 9 Rok and AH: ut fruamur

Iam novum sidus oritur
 iam patet galaxia
 iam ex Iudea nascitur
 iam oritur Maria
 5 iam nobis celum panditur
 iam det nobis gaudia
 in celi curia
 Christus cuius filia
 ac mater es Maria.

3 nascitur
 5 AH: enim (for celum)
 9 Rok and AH: et

These paired texts have a concordance in a continental
 motet edited by Rokseth in Polyphonies du XIII^e siecle
 (Paris, 1935-48), III, no.275. They are also listed in
Chev. 38325 and edited in AH 45b, p.45.

O homo de pulvere
 O homo considera
 Quartus cantus de O homo
 Filie ierusalem, tenor de O homo

Source: Onc 362, fol. 83v,90 (RISM no. 17).

Literature: Ed. in PMFC XV,9; Oxford Anthology: Medieval Music, 50. Facs. in EECM 26, pl. 95-96; dipl. facs. in Apfel, Studien II, pp. 37-38. Apfel, Studien I, p. 27; Harrison, "Ars Nova," p. 70; Sanders, "English Polyphony," pp. 192-193; idem, "England: From the Beginning," p. 283; idem, "Motet," pp. 541-542. Recorded on disc Peters PLE 115.

C.f.: beginning of the solo portion of a respond for the feast of a martyr or confessor.

Form: varied voice exchange over three tenor statements, with no periodic phrase structure (Oxford Anthology incorrectly labels as "isorhythmic"):

b a' b''
 a b' a''
 x x' x''
 y y y

and within each of the three sections there is a near-literal restatement of melody in the tenor to which there is corresponding voice exchange:

b	=	...c...d...
a		...d...c...
x		...v...v'...
y		...w...w'...

See bars 8-12/16-20; 35-39/43-47/62-66/70-74.

Text: homiletic; has a concordance in a 13th-century English motet, Lbm 5958, 2 (Ed. in PMFC XIV, 79; text ed. in PMFC XV).

Remarks: Narrow range (a 13th), narrow width of

counterpoint (rarely exceeding an octave), lack of regular phrase structure, irregular declamation on longs or longs and breves, and triadic final harmony all point to a date of composition in the later 13th century. (Both published editions misleadingly amend the final note in the Quartus cantus from an F to an A. Several 13th-century English motets ^{a4} have a third in the final harmony, however. See Chapter One, p.46 and note 43.)

Onc 362, 17

O homo considera - I and II

O homo considera
 que vite labilis gloria
 dat compendia
 cuius natura
 5 foveat fragilia
 nunc floret nunc deficit
 refert et inania
 nunc gaudet nunc meret
 sero dat stabilia
 10 cum sit cui delicata
 promit vicia
 linque rogo talia
 Christique vestigia
 conanter sequere
 15 querens celica
 videre gaudia.

3 Lbm: [co]mpendia
 6 flores; Lbm: floret
 7 Lbm: reserat inania
 8 Lbm: nunc gau[d]et et nunc meret
 10 tui; Lbm: cui cum sit delicata
 13 Christi vestigia; Lbm: [Christ]ique

O homo de pulvere
 surge propere
 et Iesum amplectere
 corde verbis opere
 5 qui pro tuis culpis aspere
 cesus et se funeri
 volens subdere
 te redemit libere
 caritate mera
 10 ergo miser gradere
 in eius itinere
 cuncta mala desere
 et sic stude vivere
 ut queas gaudere.

14 Lbm: ut gaudere

These paired texts have a concordance in a 13th-century
 English motet, Lbm 5958, 2 (edited by E.H.Sanders in
PMFC XIV, no.79). Listed in Chev. 41870-71 and in
GennB 212a/212b.

Rosa delectabilis
 Regalis exoritur
 T. Regali ex progenie

Source: Onc 362, fol. 90v-91 (RISM no. 18); palimpsest over erased music that is now unreadable even under ultra-violet illumination.

Literature: Ed. in PMFC XV, 10. Facs. in EECM 26, pl. 97-98; dipl. facs. in Apfel, Studien II, pp. 50-52. Apfel, Studien I, p. 28; Harrison, NOHM III, pp. 87-88; idem, "Ars Nova," p. 73; Sanders, "English Polyphony," pp. 239-240; idem, "Motet," p. 546.

C.f.: antiphon for the Nativity of the BVM, laid out once as a whole chant.

Form: duet motet with medius cantus; see Chapter 2, pp. 133-35.

Text: to the BVM.

Notation: first mode, with elaborate subdivision of the breve using insular circle-stem notation; see Chapter 3, pp. 245, 284. Edition in PMFC lacks rhythmic consistency and accuracy.

	[R]osa delectabilis spina carens exoritur regina prenobilis hec culpa carens nascitur	[R]egalis exoritur mater decoris anima naturalis tollitur honoris amicitia
5	hec que Iesse virgula de radice progreditur ex stirpe virguncula David est que producitur	nova caro cernitur emendata resurgere tali et suboritur cuncta regens impendere
10	hec luna formosior ut aurora progreditur sole speciosior materiali cernitur	terre vita redditur Eve salus in gracia nobis ac refunditur eius pax excellencia
15	eius est amabilis et graciosae facies fit illa terribilis velud astrorum acies	rex turbatur emitur qui vitam orbi dederat falso Iuda traditur pacem reus omiserat
20	exorta conspicitur ex regali progenie virgo que dinoscitur reis spes alma venie	presta tuos excipe regina tuis emulis conclamantes accipe nos tibi vitam servulis
	castis Dei filium hec concepit visceribus quem pudoris liliū servans lactat uberibus	des viam laudantibus et cunctis te egregia regina orantibus bina enim remedia
25	via deviantibus precor amore filii sis virgo peccantibus culpaque disperantibus pia mater auxilium.	tribuas egentibus peccato penitentibus ut qui culpa miseri sunt hii pena sint liberi fineque cives celici.
3	regina carens prenobilis	14 vita
27	scis	15 traditus

Jube Domine benedicere (2 settings)

Source: Onc 362, fol. 90v-91 (RISM nos. 19 and 20).

Remarks: Not motets, but edited here in order to provide alternative transcriptions to those of PMFC XVI.

One 362, 19

Jube, Domine, silencium

[Ju- be, Do- mi- ne, si- len- ci- um in au- ri- bus]

[Ju- be, Do- mi- ne, si- len- ci- um in au- ri- bus]

[Ju- be, Do- mi- ne, si- len- ci- um in au- ri- bus]

5 10

au- di- en- ci- um, ut pos- sint in- tel- li- ge- re

au- di- en- ci- um, ut pos- sint in- tel- li- ge- re

au- di- en- ci- um, ut pos- sint in- tel- li- ge- re

15

et tu be- ne- di- ce- re. #

et tu be- ne- di- ce- re. #

et tu be- ne- di- ce- re. #

Omne 362, 20

Jube, Domine, silentium

5

[Ju-be, Do-mi-ne, si-len-ci-um in au-ri-bus au-di-en-

[Ju-be, Do-mi-ne, si-len-ci-um in au-ri-bus au-di-en-

rit. Ju-be, [Do-mi-ne, si-len-ci-um in au-ri-bus] au-d[i-en-

10

-ci-um, ut pos-sint in-tel-li-ge-re et tu

-ci-um, ut pos-sint in-tel-li-ge-re et tu

-ci-um], ut p[os-sint in-tel-li-ge-re et tu]

15

be-ne-di-ce-re.]

be-ne-di-ce-re.]

be-ne-di-ce-re.]

....geret et regem gencium

Source: Tacro 3182, fol. B (no. 2).

Literature: Facs. in EECM 26, pl. 201. Lefferts and Bent, "New Sources," pp.354-356.

Form: very fragmentary voice of a motet, probably duplum; regularly versified text but irregular declamation and no apparent regular phrase structure.

Notation: breve-semibreve notation with a few melismatic minims; transcribed here with breve as half note.

Remarks: similar in appearance to Ancilla Domini, Lli 146, no.6.

TAcro 3182, 1*

geret et regem

.....
 geret
 et regem gencium
 et gaude
 nis
 5 gracia Dominum
 conceptum iam ...
 et
 vide et habuit
 ex patris munere numine?

10 dum tu concipies
 de sacro flamine
 et virgo pareres
 tu sine semine

15 ergo nos mitettur
 Domini filius
 patris quem dixerat
 celestis nuncius

20 Hester qui diceris
 fuendo veniam
 fac nati regeret
 tuam familiam

et sic nos curre(ret)
 per mundi stadium
 ut celi
 25

25 illegible, but the end of the text is here.

TAcro 3182,

...geret et regem gencium....vide et habuit

1/2

Vide et

....vi- de et ha- bui- it ex pa- tris mu- ne- re

10

3

15

dum tu con- ci- pi- es de sa- cro fla- mi- ne et vir- go pa- re- res tu

10

3

3

15

si- ne se- mi- ne er- go nos mi- et- tur Do- mi- ni

30

35

fi- li- us pa- tris quem di- xe- rat ce- le- -stis

40

45

3 3 3

nun- ci- us He- ster qui di- ce- ris fu- en- -do ve- ni- am

50

55

fac na- ti re- ge- ret tu- am fa- mi- li- -am et sic

$\frac{3}{4}$

60

65



....rex piaculum homo

Source: TAcro 3182, fol. BV (no. 4).

Literature: Facs. in EECM 26, pl. 202. Lefferts and Bent, "New Sources."

Form: very fragmentary voice of a polyphonic composition, not clearly a motet. Possibly a setting of an Alleluia (judging from the first legible text) of which there remains most of the verse, in one part. The setting alternates cum and sine littera sections and has a very wide range (a 13th, a-f''), which suggests this voice might be made to combine with itself in counterpoint through voice exchange. Professor Paul Doe (University of Exeter) generously shared this observation and his discovery of parts which indeed do fit, and graciously allowed me to reproduce his solution in this Appendix. In the transcription bars 52-73 have been entered under bars 29-50, joining a section without text to a section with text.

Notation: tempus imperfectum maior.

TAcro 3182, 2*

rex piaculum

[Al]leluya. rex piaculum homo ora...machinum
celum cessa infera-

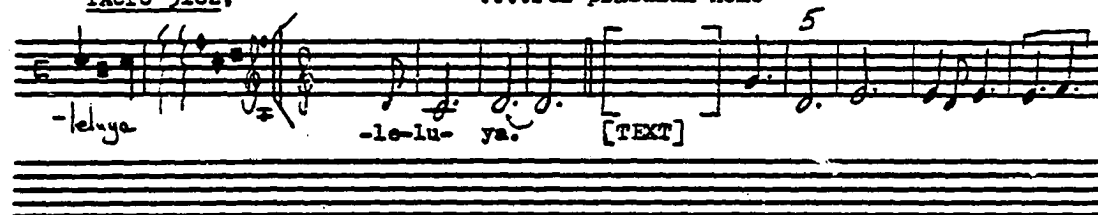
....pro suo crimina clemens audi [sus]piria O tue salus

Two lines of text visible; only partially legible.

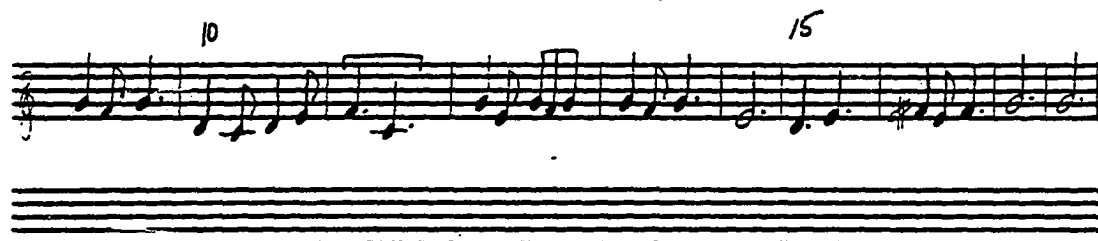
$\frac{1}{2}$

Tacro 3182.

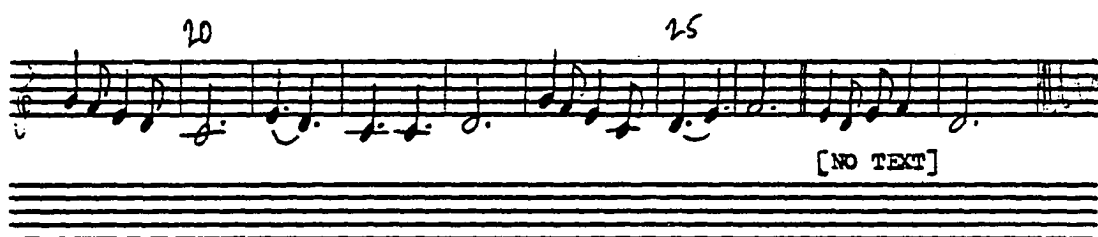
....rex piaculum homo



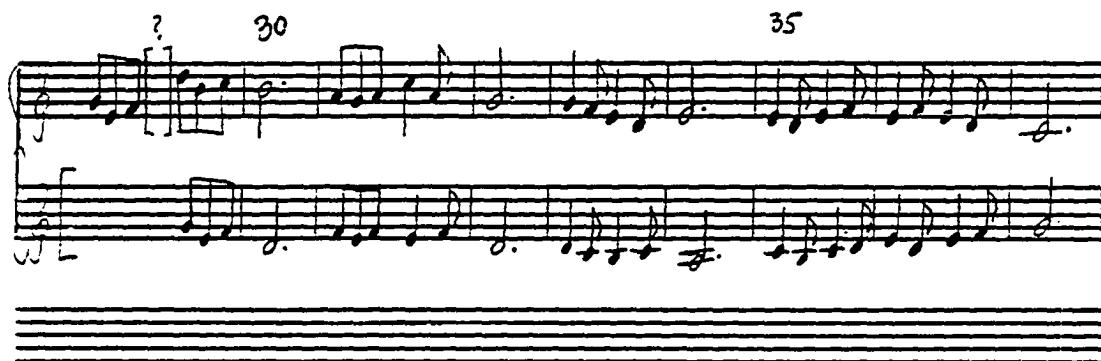
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. Below the staff, the lyrics "-le-ya" are written under the first two notes, and "-le-lu- ya." under the next four. A bracket labeled "[TEXT]" spans the next four measures. A measure number "5" is written above the staff at the end of the first system.



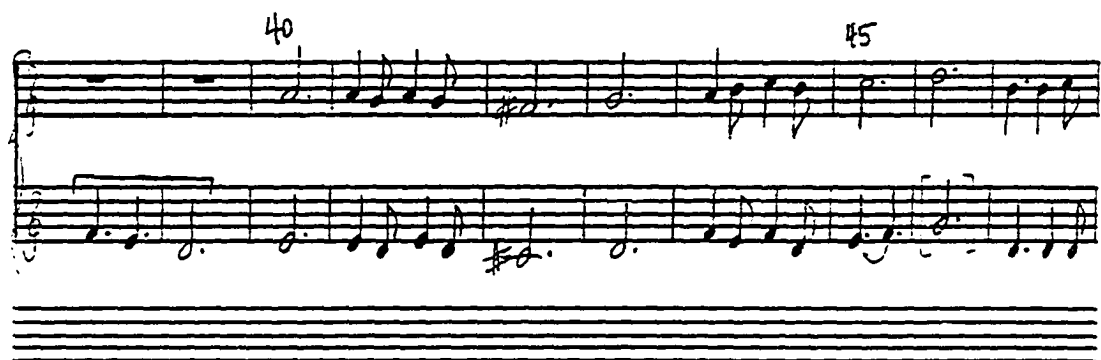
Handwritten musical notation on a single staff. It continues the melody from the previous staff. Measure numbers "10" and "15" are written above the staff. The notation includes various note values and rests.



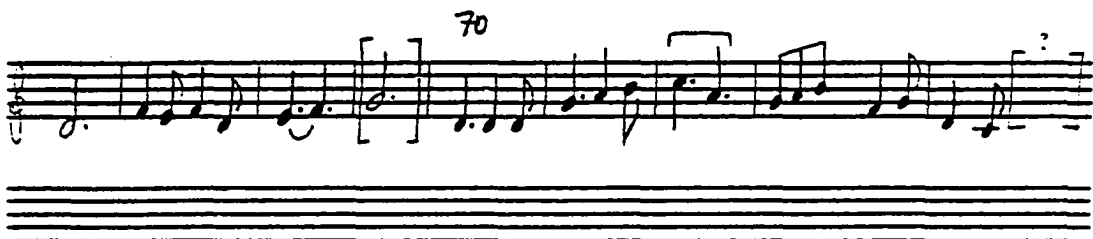
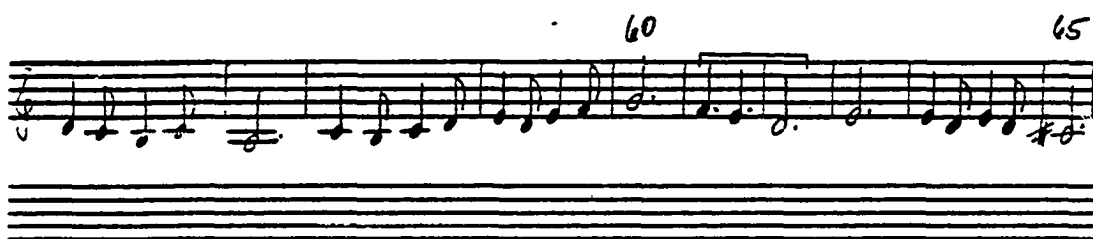
Handwritten musical notation on a single staff. Measure numbers "20" and "25" are written above the staff. The notation includes various note values and rests. A bracket labeled "[NO TEXT]" is placed below the staff at the end of the system.



Handwritten musical notation on a single staff. Measure numbers "30" and "35" are written above the staff. A question mark "?" is written above the staff at the beginning of the system. The notation includes various note values and rests.



Handwritten musical notation on a single staff. Measure numbers "40" and "45" are written above the staff. The notation includes various note values and rests.

$\frac{2}{2}$ 

Lingua peregrina
T. Laqueus

Source: Ob 20 (WF), fol. 25 (RISM no. 44) = WF, 44.

Literature: Ed. in Dittmer, MSD 2, 44. Facs. in Dittmer, Oxford, Latin Liturgical D 20, p. 38. WMH, p.67.

C.f.: neuma from the beginning of the verse of the Gradual for martyrs, Anima nostra, on the word "Laqueus." The tune is melodically interesting, with an embedded double versicle; it is apparently stated 5 times in all.

Form: triplum (duplum?) and tenor of a motet a3 (a4?) with varied rhythmic patterning of the tenor in repeated taleae of 4L. (See Chapter Two, pp.143ff.) The upper voice has phrases of 4 and 8L, cadencing in the third bar of a 4L unit if there is antipenultimate stress on the last word; if the stress is penultimate, then a feminine cadence with longs in the third and fourth bars is found. Occasionally there is a rest of 1L that is outside of this 4L structuring (as in bars 5, 18, 35, 68, 101, 138, 150); hence, there cannot be complete sincronization of this upper part with the tenor throughout. Dittmer's solution for placement of the tenor makes some implausible dissonances (as in bars 139, 141, 156) but no better solution can be offered here to make it fit.

Text: prayer to the BVM.

Notation: larga-longa notation, on which see Chapter Three, pp.290ff.

Remarks: palimpsest added over erased music, in the same hand that added WF, 47 and WF, 48.

WF, 44

Lingua peregrina

	[L]ingua peregrina te laudare nescio ut amore sicio celica regina	35	nulla spiritalis []alis fit occasio
5	metus ne respicias note i[] []etum ut exaudias animum inclina	40	que reo noceltur quin tua delebtur deprecatio
10	misero mederi bene prebales a pena tueri reum assoles		penitens si fuerit revertum et oderit se non quo de [] []re vicio
	tibi [] []eat filius	45	ergo mater []tere privilegio gentis dato misere pro remedio
15	pro quo vis orare diligentius		regia sceptri grata natum ora []
	viri non ne concepisti sine semine	50	[] tibi pandens ubera ut et pater sua pandat vulnera
20	libera que peperisti a gravamine []aluisti et in homine		ut nato propicius nostra tollat scelera.
	pura sine crimine semper remansisti		
25	quis si te rogaverit desperare poterit in angaria		
	soli [] ceteris creatoris disteris		
30	plena gratia		
	nostra sis advocata defendere parata nos a miseria		

WF, 44

Lingua peregrina/T.Laqueus

5

1/6

Lingua peregrina

Lin- gua pe- re- gri- na te lau- da- re

Laqueus

no- sci- o ut a- no- re si- ci- o ce- li- ca re- gi- na-

me- tus ne re- spi- ci- as no- te i[]e- tum

3/6

30 35

ut ex- au- di- as a- ni- mam in- cli- na mi- se- ro me- de- ri

40 45 50

be- ne pre- va- les a pe- na tu- e- ri re- um as- so- les

55 60

ti- bi []e- at fi- li- us pro quo vis o- ra- re

65 70

di- li- gen- ti- us vi- ri non ne con- ce- pi- sti si- na se- mi-

75 80 85 $\frac{3}{6}$

-ne li-be-ra que pe-pe-ri-sti a gra-va-mi-ne

90 95

s]al-vi-sti et in ho-mi-ne pu-ra si-ne ori-mi-ne

100 105

sem-per re-man-si-sti quis si te ro-ga-ve-rit des-pe-ra-re

110 115

po-te-rit in an-ga-ri-a so-li [] ce-te-ris cre-a-to-ris

4/6

120 125 130

di- ste- ris ple- na gra- ti- a no- stra sis ad- vo- ca- ta de-

135 140

fen- de- re pa- ra- ta nos a mi- se- ri- a mul- la spi- ri- ta- lis

A

145 150

-a- lis fit oc- ca- si- o que re- o no- cel- tur

155 160 165

quin tu- a de- leb- tur de- pre- ca- ti- o pe- ni- tens si fu- e- rit

5/6

170 175

re- ver- tum et o- de- rit se non quo de [] re vi- ti- o

B

180 185 190

er- go na- ter [] te- re pri- vi- le- gi- o gen- tis da- to mi- se- re

195 200

pro re- me- di- o re- gi- a scep- tri gra- ta natum o- ra [] ?

205 210

] ti- bi? pan- dens u- be- ra ut et pa- ter su- a pan- dat vul- ne- ra

215 220 6/6

ut na- to pro- pi- ci- us no- stra tol- lat sce- le- ra.

(c)

Lagacius A

Lagacius

A

B

B

Peregrina moror
T.

Source: W0c 68, frag. xxxv, fol. 1^v (RISM no. 47).

Literature: Ed. in Dittmer, MSD 2, 47. Facs. in Dittmer, Worcester Add. 68, p.70. Dittmer, MSD 2, pp.42-43; WMH, pp.67, 98.

C.f.: unidentified; two statements of a lengthy color with embedded double versicles, melodic shape ABCCD, that is probably the neuma from a responsorial chant.

Form: ?triplum and tenor of a motet ?a3 with varied rhythmic patterning of the tenor in taleae of 4L. In these 4L units the third and fourth longs are often replaced by a double long. In the upper part there is further articulation of the 4L units in synchronization with the tenor, especially by introducing a double long, two perfect longs, or a perfect long followed by long rest for the third and fourth longs of each unit. This defines a strict binary mensural organization on two successive levels above the long. It may be the case that the missing upper voice was set out of phase with the surviving voice and tenor, in much the same way that one finds in Lingua peregrina (WF, 44).

Text: prayer to the BVM.

Notation: larga-longa; see Chapter 3, pp. 290ff.

Remarks: palimpsest over erased music, in the same hand that added WF,44 and WF, 48.

WF, 47

Peregrina moror

Peregrina moror
 errans in patria
 amara cogor
 dare suspiria

5 tot patior
 mala fateor
 quod effudior

carnea r[ui]na
 te aggredior
 10 celica regina
 quia crucior

me iubantem
 mater erige
 in viam errantem
 15 bonam dirige

caro me [ascer]int
 nunc discerint
 mala propria

vana exulantur
 20 []antur
 et demonia

virgo venerabilis
 mater O mirabilis
 me[] miserabilis

25 tu memora
 auxiliare

in pura genuisti
 viri sine semine
 partus que discrimine
 30 solis peperisti
 Deum et hominem

a reatu tristi
 et a crimine
 libera me mortis
 35 in examine

ne dignum
 me dampnamine
 privet hora sortis
 d[] lumi[ne].

MF, 47

[] / Peregrina mover / [Tenor]

1/4

Peregrina Pe-re gri-na mo-ror ar-rans in pa-tri-

5 10 15

Ai ii

-a a-na-ra co-gor la-re su-spi-ri-a tot pa-ti-or na-

15 20 25 30 35

ii iv /i

-la fa-te-or quod ef-fu-di-or car-na-a ri] na te ag-gre-di-

40 45 50

ii ii iv v

55 60 65 $\frac{3}{4}$

-or ce-li-ca-re-gi-na qui-a cru-ci-or me iu-ban-tem ma-ter

vi vii / i

70 75 80

e-ri-ge in vi-am er-ran-tem bo-nam di-ri-ge ca-ro ne []int

85 90 95

nunc dis-ce-rint ma-la pro-pri-a va-na ex-u-lan-tur []an-tur

ii

3/4

et de-mo-ni-a vir-go ve-ne-ra-bi-lis ma-ter O mi-ra-bi-lis

/i B i ä i

ma-] mi-se-ra-bi-lis tu [] re-mo-ra-an-ti-li-a-re in pu-ra

v /i ü ü /

ge-nu-i-sti vi-ri si-ne se-mi-ne par-tus que di-scri-mi-ne so-lis

/i ii iü

4/4

150 155 160

pe- pe- ri- sti de- um et ho- mi- nem a re- a- tu tri- sti et a cri- mi- ne

i ü ü iv

165 170 175

li- be- ra- ne mor- tis in ex- a- mi- ne ne dig- num ne damp- na- mi- ne

v i ü i

180

pri- vet ho- ra sor- tis d[]lu-mi[ne]

ü

Rex omnipotencie

Source: W0c 68, frag. xxxv, fol. i^v (RISM no. 48);
photofacs. in Ob 20, fol. 26v = WF, 48.

Literature: Ed. in Dittmer, MSD 2, 48. Facs. in idem,
Worcester Add. 68, p. 70. Dittmer, MSD 2, p. 43; WMH, p.101.

Form: isolated voice, perhaps the triplum of a motet
exhibiting strophic repeat with only slight variation;
regular periodicity of phrase structure:

$$48L = 2(4+3+3+4+3+3+4)L = 2(24L)$$

Text: prayer to Jesus and Mary.

Remarks: Uses C1 clef with b on B above throughout.
Palimpsest over erased music, in the same hand that added
WF, 44 and WF, 47.

WF, 48

Rex omnipotencie

Rex omnipotencie
 matris precibus
 sue mitibus

5 ree det familie
 dona venie
 et leticie

quam expectant hodie

10 signum indulgencie
 [et] clemencie
 de celestibus

sibi m[] sedibus
 mater patrie
 regem glorie

ora pro petentibus.

MS badly worn and much is hard to read:

4 r(ec)edet?

11 Dittmer reads mittit but it appears an m is followed
 by just four strokes, with no sign of abbreviation.

12 patrie?

WP., 48

Rex omnipotencie

Rex o-mni-po-ten-ci-e ma-tris pre-ci-bus

su-e mi-ti-bus re-e det fa-mu-li-e do-na ve-ni-

-e et le-ti-ci-e quam ex-pec-tant ho-di-e

Si-gnum in-dul-gen-ci-e [et] cle-men-ci-e

de ce-le-sti-bus si-bi m[] se-di-bus ma-ter pa-tri-

-e re-gem glo-ri-e o-ra pro pe-ten-ti-bus.

Ut recreentur celitus
Secundus tenor

Source: W0c 68, frag. xii, fol. 1 (RISM no. 78) WF, 78.

Literature: Ed. in Dittmer, MSD 2, 78. Facs. in Floyer and Hamilton, Catalogue, frontispiece. Dittme., MSD 2, p. 58; WMH, p. 105.

Form: duplum and second tenor of a bipartite motet a⁴ (2+2) with isoperiodic phrase structure, and a change of mensuration and modular number in the second half; each half ends with a textless coda. Motet was probably free.

$$178L = (80L + 4L) + (90L + 4L)$$

$$I = 8(10L) + 4L + 6(12L) + 22L \quad (+5L+6L+5L)$$

$$II = (5+6)L + (4+6)L + 8L + 3(6+4)L + 2(10L) + 5L + 6L + 6(12L) \rightarrow$$

Melodic resemblances, especially between alternate phrases, suggest some sort of varied strophic repeat. In each half, unsupported fourths calling for a second lower part occur in exactly the same place in each phrase (fourth and fifth bars in the first half; first and second bars in the second half).

Text: extant voice quotes stanzas 1-2, 5-6 of hymn Veni creator spiritus as third and fourth lines of each stanza; missing voice may either have sung the same as lines one and two of each stanzas, or even more likely, the missing verses of the hymn, so that the entire hymn was sung through.

Remarks: palimpsest over erased music.

WF, 78

Ut recreentur

Ut recreentur celitus
 in te corda reposita
 veni creator spiritus
 mentes tuorum visita

5 de mundi carnis vicia
 vel hostis fedant corpora
 imple superna gracia
 que tu creasti pectora

10 sis consolatrum miseris
 cordis thesaurus optimi
 qui paraclitus diceris
 donum Dei altissimi

15 purgetur pro te pravitas
 et peccatorum punctio
 fons vivus ignis caritas
 et spiritalis unctio.

20 Tu nobis sis propicius
 et omnis pestis eminus
 hostem repellas longius
 pacemque dones protinus

completo cursus stadio
 comprehendamus bravium
 ductore sic te previo
 vitemus omne noxium

25 qui se nobis fecit fratrem
 tante reis remedium
 per te sciamus da patrem
 noscamus atque filium

30 inter patrem et genitum
 ut amorem procedere
 te utriusque spiritum
 credamus omni tempore.

1 Some read ut recreatur
 9 consolatorum

The last two lines of each stanza quote consecutively from the Pentecost hymn Veni creator spiritus. Stanzas 1-2 are used in the first half, and stanzas 5-6 are used in the second half. Missing text may have used 3-4 and 7-8.

WF, 78

Ut recreentur celitus - Secundus tenor

1/3

Ut recreentur

Ut re-cre-en-tur ce-li-tus in te-cor-da-re-

Secundus tenor

10 15

-po-si-ta ve-ni cre-a-tor spi-ri-tus men-tes tu-o-rum

20 25

vi-si-ta de-mun-di car-nis vi-ci-a vel ho-stis fa-dant

30 35

cor-po-ra im-ple su-per-na gra-ti-a que tu cre-a-sti

40

45

3/5

pec-to-ra sis con-so-la-trum mi-se-ris cor-dis the-sau-rus

50

55

op-ti-mi qui pa-ra-eli-tus di-ce-ris do-mus De-i al-

60

65

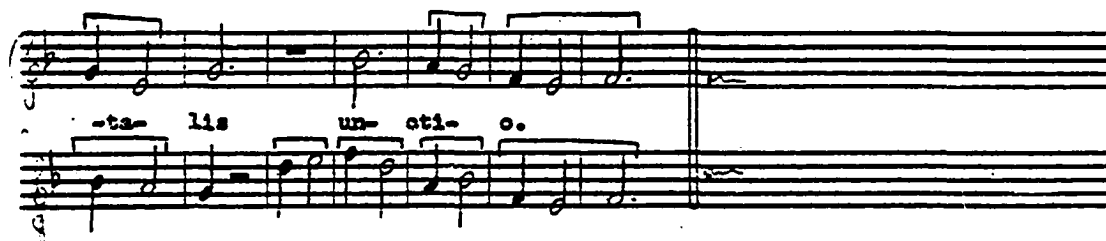
-tis-si-mi pur-ge-tur pro-te-pra-vi-tas et pec-ca-to-rum

70

75

pun-cti-o fons vi-vus ig-nis ca-ri-tas et spi-ri-

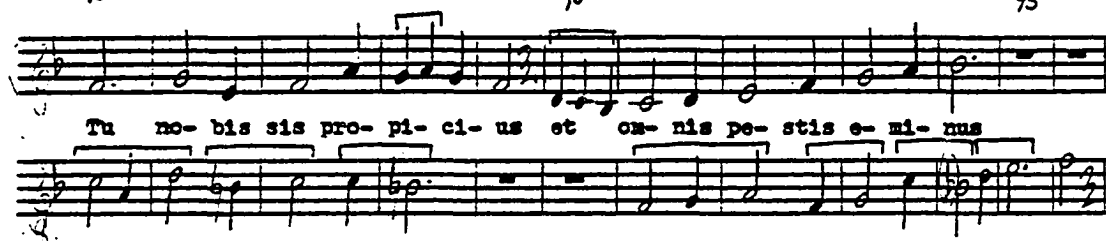
80



85

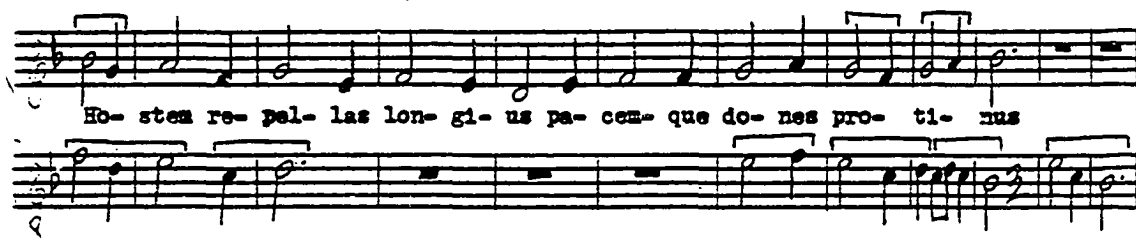
90

95



100

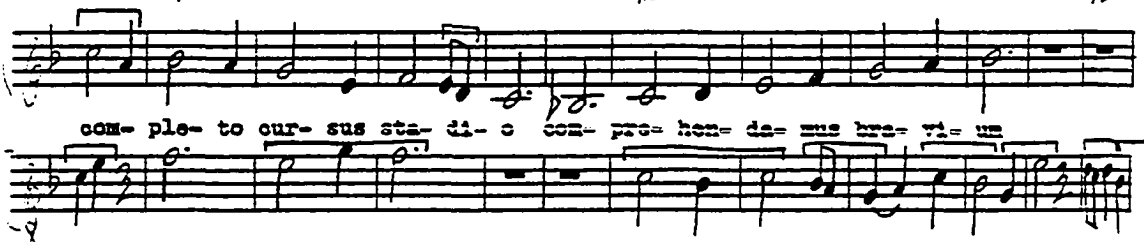
105



110

115

120



125 130

Duo- to- re sic te pre- vi- o vi- te- mus om- ne no- ri- um

135 140

qui se no- bis fe- cit fra- trem tan- te re- is re- me- di- um

145 150 155

per te sci- a- mus da pa- trem no- sca- mus at- que fi- li- um

160 165

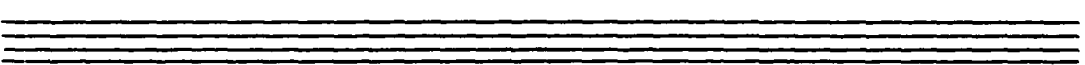
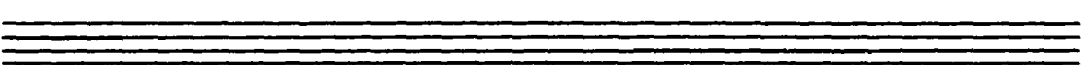
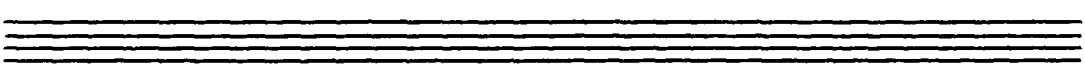
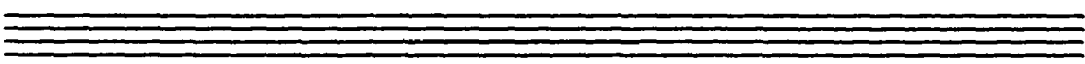
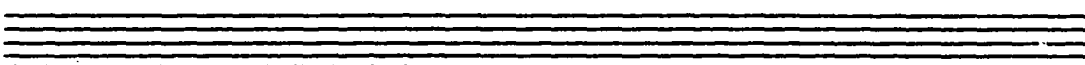
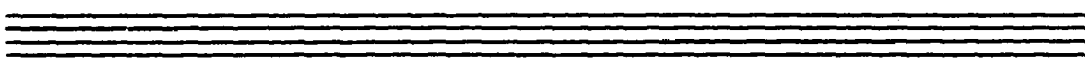
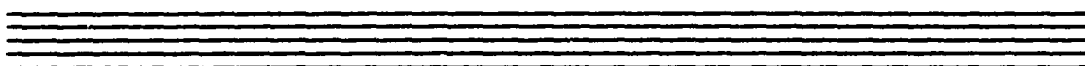
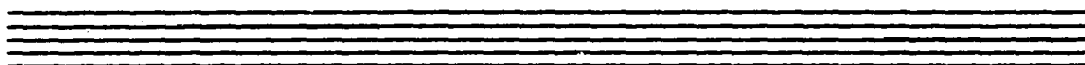
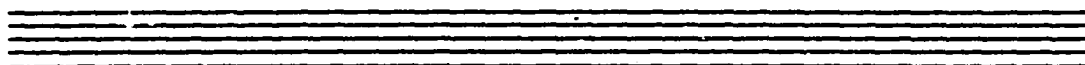
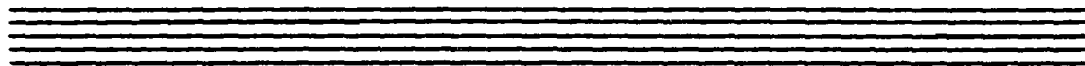
in- ter pa- trem et ge- ni- tum ut a- no- rem pro- ce- de- re te u- tri-

170

175

 $\frac{5}{5}$

Handwritten musical score for two staves, measures 170-175. The music is in 5/5 time. The lyrics are: -us- que spi- ri- tum cre- da- mus om- ni tem- po- re.



Inter choros paradisiolarum
Invictis pueris inter flammis

Source: W0c 68, frag. xii, fol. 1v (RISM no. 79) = WF,79.

Literature: Ed. in PMFC XIV, App. 26; Dittmer, MSD 2, 79.
Facs. in Dittmer, Worcester Add. 68, p. 27. Dittmer, MSD 2,
p. 58; Sanders, "English Polyphony," pp. 225-230 with transc.;
WMH, p. 94. Hohler, "Reflections," pp. 29-30.

C.f.: none survives; Sanders ed. provides reconstruction
which makes it appear to be whole chant setting, with no
melodic recurrence.

Form: two voices of an isoperiodic motet a⁴ (3+1) with
module of 12L; Sanders reconstructs the scheme as follows
(added voices in brackets):

$$\begin{aligned}
 &[\quad 64L = 4(12L) + 16L \quad] \\
 \text{I} &= 8L + 4(12L) + 8L \\
 \text{II} &= 4L + 5(12L) \\
 &[\quad = 2L4L + 5(12L) \quad] \\
 &\quad \quad 2L + 15(4L) + 2L]
 \end{aligned}$$

Text: to St. Winifred (presumably the one whose relics
are at Shrewsbury and whose feast is November 3, but note the
doubts raised by Hohler, "Reflections," pp.29-30).

Remarks: palimpsest over erased music. In the 10pp lines
of text, the extension of the pick-up to a full bar anacrusis
has been displaced to the third syllable, as a rule, for pattern-
ing of declamation.

WF, 79

Inter choros - I and II

I

Inter choros paradisiolarum

qui perhenni ludunt leticia
 virgo plaudis Wenefreda
 nulla cedit mundi mesticia
 5 quo perhennis est ruina

O quam benigna est commutatio
 pro gaudio momenti
 s[]is sit exaltatio
 sempiterni testamenti

10 quo virgo letaris
 atque gloriaris.

8 Sanders suggests sospitalis. MS looks like
spret()gis.

II

Invictis

pueris inter flammis ignium
 qui calorem nescierunt
 coequaris spine carnalium
 5 ardore dun non leserunt

te in primo []
 nec in choro []
 [] set cuncta []
 fragrans flos virginitatis

10 [] sonaris
 virginibus cum quibus
 honoraris.

6 six syllables

7 four "

8 four and three syllables

10 four syllables

Regnum sine termino
T. Regnum tuum solidum

Source: W0c 68, frag. xii, fol. 1v (RISM no. 80)= WF,80.

Literature: Ed. in Dittmer, MSD 2, 80. Facs. in Dittmer, Worcester Add. 68, p. 27. Dittmer, MSD 2, p. 59; Sanders, "English Polyphony," p. 225 and n. 72; WMH, p. 41.

C.f.: whole chant setting of the Gloria prosula; text is partially underlaid, perhaps not intended to be sung.

Form: duplum and tenor of a motet a⁴ (2+2) with sectional structure defined by melodic form of the c.f. (ABBCCD) with rhythmic repetition in tenor accompanied by voice exchange in the upper parts over BB and CC.

$$88L = 16L + 2(22L) + 2(9L) + 10L$$

The transcription here restores most of the missing music.

Text: a prayer to God, tropic to the prosula text.

Remarks: palimpsest over erased music. Rhythm and handling of declamation suggest units of two longs are mensural feature, with inconsistency only in two 9L units of section CC.

WF, 80

Regnum sine termino

Regnum sine termino
 manent in solacio
 ubi sancti habitant

5 triumphale meritum
 possident cum canticum
 omnipotenti iubilant

nos qui in valle fiebili
 vexamur contentibili
 calamitatis stimulo

10 rogemus regem glorie
 locum dare letitie
 fantes sub breve modulo

qui misericordie
 fons es et vena venie
 15 parce peccanti populo

in eternum.

Text is tropic to the gloria prosula Regnum tuum;
 underlaid in tenor:

Regnum tuum solidum
 O rex glorie qui es splendor [ac sponsus] ecclesie
 quam decorasti tuo [quoque precioso] sanguine
 hanc rege [semper piissime]
 qui es [fons] misericordie
 permanebit in eternum.

C [Regnum sine termino/[Gaudete Cantus]/Regnum tuum solidum

$\frac{1}{4}$

WF, 80

Regnum sine termino ma-nent in so-la-ci-Reg-num tu-um

(A)

u-bi san-cti ha-bi-tant tri-um-pha-le me-ri-tum pos-si-li-dum rex glo-ri-

(B)

2/4

-dent cum can-ti- cum om- ni- po- ten-ti iu- bi- lant nos qui
-e qui es splen- dar [ac spon- sus]

in val- le fle- bi- li vex- a- mur con- tem- ti- bi- li
ec- cle- sie (B) quam de- co- ra- sti tu - o

3/4

50 55

Ca- la-mi- ta-tis sti-mu- lo ro- ge-mus re-gem glo-ri- e lo-cum da-re le-
[quo- que pre- ci - o - so] sanguine,

60 65 70

ti-ci- e fan- tes sub bre-ve mo- du- lo qui mi-se- ri-
Hanc re-ge[semper pi- is- si - me] Qui es[fons]
(c) (c)

4/4

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "-cor-di- e fons es et ve- na ve-ni- e". The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics: "par- ce pec- can-ti po- pu-". The fourth staff is a piano accompaniment line with lyrics: "mi- se- ri- cor-di- e". There is a measure rest in the fourth staff. The time signature is 4/4.

-cor-di- e fons es et ve- na ve-ni- e par- ce pec- can-ti po- pu-
mi- se- ri- cor-di- e (D) per- ma- -ne-

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "-lo in e- ter- -num.". The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics: "-lo in e- ter- -num.". The fourth staff is a piano accompaniment line. The time signature is 4/4.

-lo in e- ter- -num.
-lo in e- ter- -num.

Empty musical staves for the third system, consisting of four staves.

Inter amenitatis tripudia
 O livor anxie
 T. Revertenti

Source: Yc, fol. 19v (no. 2), voice I only.

F-Pn 146, fol. 21v (RISM no. 21), voices I and III only (in this source, the Roman de Fauvel, the index lists this motet under "Notez a tenures sanz trebles").

I-TR 87, fol. 231v-232 (no. 177)

F-Pn 23190 (Trem), index xxxi.

Literature: Ed. in PMFC I, 22 (F-Pn 146) and in Rudolph von Ficker, Sieben Trienter Codices: geistliche und weltliche Motetten (Trienter Codices VI), DTÖ, Jg. XL, 76 (Graz, 1960), p. 1 (after I-TR 87). Facs. in EECM 26, pl. 213 (Yc) and facsimile editions of the Roman de Fauvel and Trent codices. Lefferts and Bent, "New Sources," pp. 358-61.

C.f.: from the Matins responsory Revertenti Abraham, GS pl. 142, disposed in three colores and eight ordines.

Form: motet a3 with stratification of rhythmic activity and no regular phrase structure; phrase endings inconsistent with either first or second mode.

Text: see Dahnk. L'Heresie, pp. 104ff.

Remarks: transcription here is a reading of Yc with duplum and tenor added from I-TR 87 to provide a version of entire motet in modern notation (edition in PMFC I after F-Pn 146 is a2; Von Ficker edition after I-TR 87 is a diplomatic transcription).

Yc, 2;
F-Pn 146, 22;
I-TR 87, 177

Inter amenitatis - I

[In]ter amenitatis tripudia
 continuo virentis aulida fece carnea
 diruta Zabulique dirupta seva machina
 5 [liv]oris nuncii de gloria
 se foveant mutua
 per innumera militis in aula
 regie celestis agmina

sic poli climata [se]rena
 sacro iubilo nitens plena

10 non ita sub aeris
 limite vivitur
 nam alter alterius
 honore teritur

libentius [extr]aneo
 15 quam cui subditur
 et non advertitur
 quod divisum regnum
 desolabitur.

- 1 TR: iter
- 2 TR: aule defecit; Pn: olida
- 3 TR: directa, diruta; Pn: durita
- 4 TR: merita; Yc: vicii (both for nuncii)
- 5 Pn: se refovent (also in TR)
- 6 TR: in tua; Yc: milites
- 7 TR: agminis
- 8 TR: leta (for poli)
- 9 Pn and TR: renitent
- 11 Pn and TR: vincitur
- 15 Yc: civi
- 16 TR: avertitur

17-18 Matthew 12:25

O livor anxie
quid niteris
quid hominem insequeris
nam quod potestas
5 parere non patitur
fomite te nascitur
quam sepe decidencia
iugo tolle premitur
quod nec si penituerit
10 nunquam revelabitur.

Yo, 2

Inter amenitatis-O livor-T.Revertenti

 $\frac{1}{3}$

Inter amenitatis [In-] ter a-me-ni-ta-tis tri-pu-di-a con-ti-nu-
[O] li- -vor an- -xi-e
A Revertenti

5
-o vi-ren-tis au-li-da fe-ce car-ne-a di-ru-ta Za-bu-li-que
quid mi-te- quid ho- -mi-

10
di- rup-ta se-va ma-chi-na [li- v]o-ris nun-ci- i de glo- ri-a
-nam in- -se- -que- ris nam quod

3/3

se fo-vent mu-tu- a per in-nu-me- ra mi-li-tis in au- la re-
 po- -te- -stas pa- -re- re non pa- ti- tur

(B)

15

-gi- e ce- le- stis ag-mi-na sic po-li cli-ma-ta [se-] re- na sa-cro iu-bi-
 fo-mi-tem te na- -sci- tur quam se-pe

(C)

20

-lo ni-tens ple- na non i- ta sub a-e- ris li-mi-te vi-vi-tur nam al-
 de- -ci- den- -ci- -a iu- go

(C)

15

 $\frac{3}{4}$

-ter al- te- ri- us ho- no- re te- ri- tur li- ben- ci- us [ex- tr]a- ne- o
tol- -le pre- mi- tur quod nec sic pe- ni- -tu-

30

quam cu- i sub- di- tur et non ad- ver- ti- tur quod di-
-e- -rit nun- -quam re- -ve-

-vi- sum reg- num de- so- la- bi- tur.
-la- -bi- -tur.

F-TO 925

This source was brought to public attention in a 1982 article by Gordon Anderson, "New Sources of Mediaeval Music." I would agree with his conclusion that the music on its fly-leaves is English in origin and probably dates from the late 13th or early 14th centuries; my inclination would be to place the repertoire in the late 13th century, therefore not strictly speaking within the bounds set for this thesis. Anderson's report is cursory; a fuller discussion of F-TO is desirable but will not be undertaken here. The editions of music that accompany Anderson's article are very poorly done -- clearly, they were prepared from rough copy; it would seem that at his death he had only been able to provide finished editions and translations of the Latin texts. Unfortunately these editions were not used to correct the text underlaid to the transcriptions, and there are obvious music errors of an elementary sort as well, which a quick glance at photographs of the source is sufficient to correct.

F-TO has part or all of nine visible motets. More music may survive under the pastedowns. One of these (no. 8), has a concordance to OnC 362: Ade finit-Ade finit. In addition, there are visible the remnants of three additional tenors, which for convenience may be called nos. 1b, 3b, and 7b. The last of these is not noted by Anderson. No. 1b, labelled according to Anderson with the rubric "Si j'avoie", may be related somehow to the tenor of no. 7, which is labelled "Se j'ovoie a plaignant."

Si lingua lota
Mors amar....

Source: US-PRu 119, fol. 5v and 2 (RISM no. A5).

Literature: Partial facs. in EECM 26, pl. 212. Levy, "New Material," p. 225.

Form: two fragmentary voices of a motet; no evident regularity of phrase structure but some clear melodic repetition in the triplum, as in b.10-15 = 38-43 = (24)- 29 and b.5-9 = 49-52 = 20-22.

Text: to the BVM; the "Mors" incipit implies Easter.

Remarks: the piece has rhythmic subdivision of the breve in idiomatic figures typical of early 14th-century English music; combined with the fact that it is on the same leaf as Thomas gemma, it would seem reasonable to classify here as 14th-century. Possibly, though, the errors in rhythmic notation (square breves instead of a long and a breve, occasionally) may point to an origin in EMN, with a conversion to longs and breves from paired rhombs not entirely successfully carried out.

One motet fragment in F-TO (Mons Olivarum-Mors amara, F-TO 925, 5) begins similarly in the duplum text, but there is no musical correspondence.

US-PRu 119A, 5

Si lingua lota - I and II

[S]i lingua lota fuerit
 aqua misericordie
 proferre labra poterunt
 suavius memorie

5 tue sancte que deceant
 regina regni glorie
 celestis iubilante
 tot agmina milicie

10 ha virgo regia
 tua me gloria
 in letificat
 mestificat
 et angaria

fessa sunt.....

[M]ors amare....
 ...O crux...su...
 mors ama....

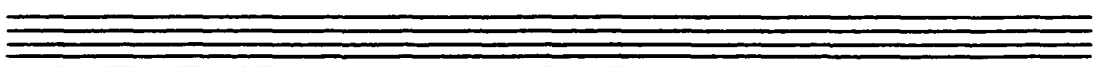
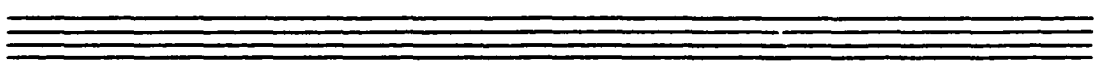
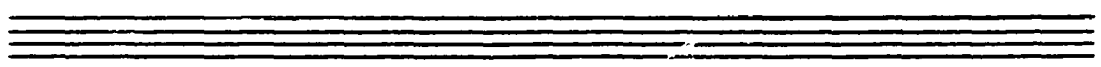
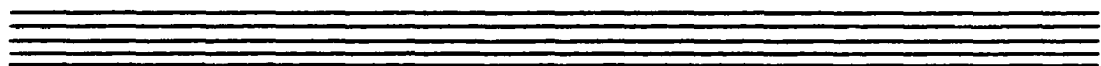
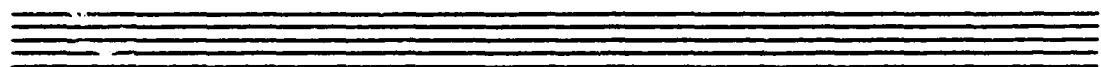
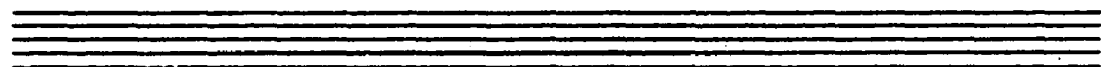
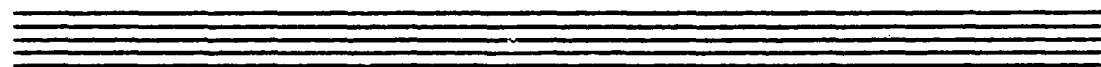
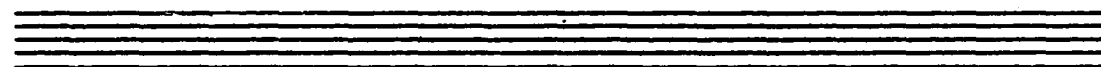
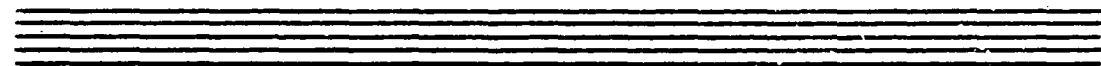
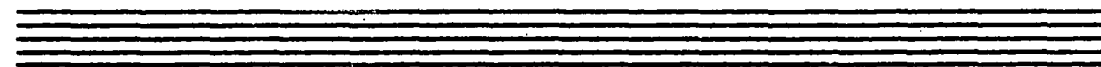
 ..castis.....

US-PRu 119, 45

Si lingua lota - Mors:

1/2

[S]i lin- gua lo- ta fu- e- rit a- qua mi-
 [M]ors a- mer... Mors
 - se- ri- cor- di- e pro- fer- re la- bra po- te- runt su- a- vi- us me-
 - mo- ri- e. tu- e san- cte que de- ce- ant re- gi- na re- gi glo- ri-
 - e ce- le- stis iu- bi- lan- te tot ag- mi- na mi- li- ci- e. Ha vir- go
 re- gi- a tu- a me glo- ri- a in le- ti- fi- cat me- sti- fi- cat
 que an- ga- ri- a fes- sa sunt

$\frac{2}{2}$ 

In ore te laudancium

Source: US-SM 19914, fol. 1 (RISM no. 1).

Form: isolated voice of a motet. Judging by its range and text, a duplum; no evident periodic phrase structure.

Text: prayer to Jesus.

Textless

Source: US-SM 19914, fol. 1 (RISM no. 2).

Form: Not a motet. RISM incorrectly states that there is a single voice here. In fact there are two parts making a crude but complete composition in two 15B sections in tempus perfectum maior. Discant setting of c.f.?

US-SM 19914, 1

In ore te laudancium

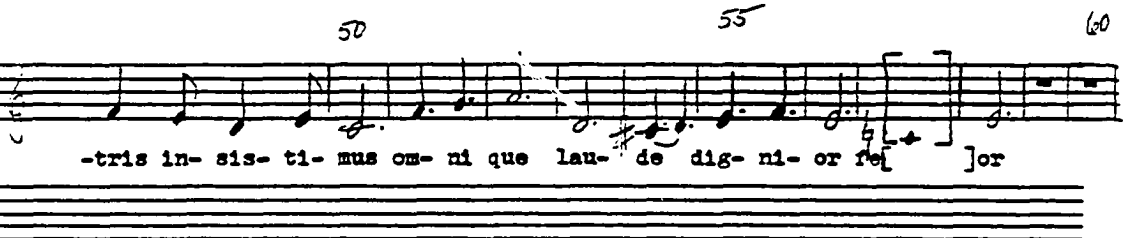
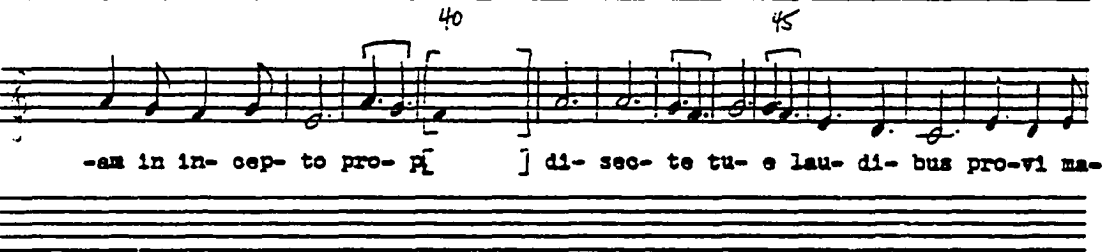
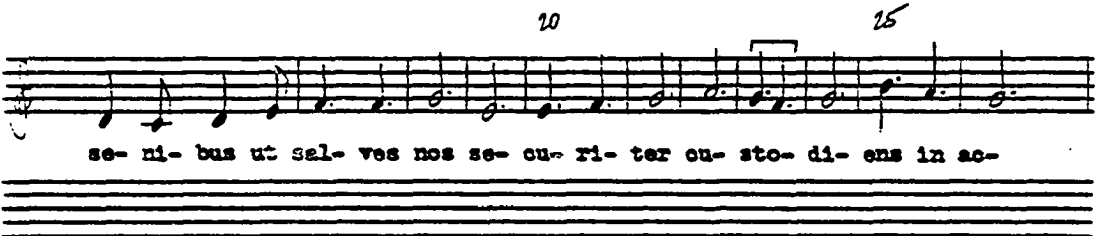
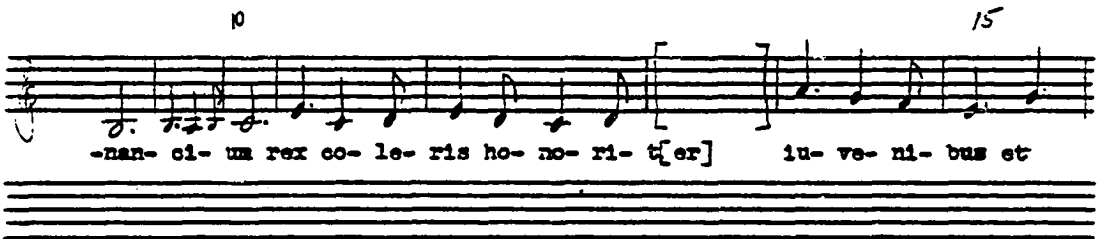
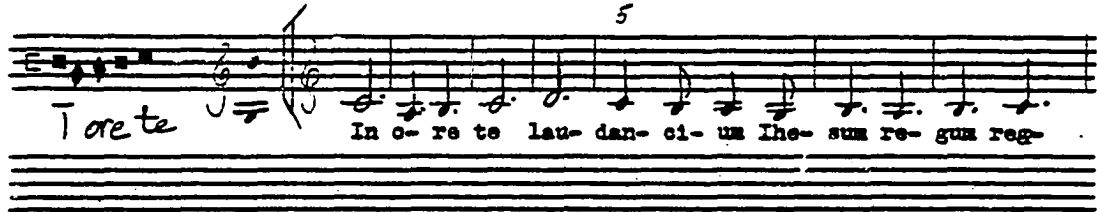
In ore te laudancium
 Ihesum regum regnancium
 rex coleris honorit[er]
 iuvenibus et senibus
 5 ut salves nos securiter
 custodiens in acti[bus]
 donec perseveranciam
 perfectamque constanciam
 in incepto prop[er]
 10 disecte tue laudibus
 provi matris insistimus
 omni que laude dignior
 fe[ci]or
 placere [] vigimus
 15 tibi quod matri promimus
 nam can[er] cum coniungimus
 quod poscimus iam annue
 et finem bonum tribue.

Thanks to C.W.Dutschke, Assistant Curator, Medieval
 manuscripts, at the Huntington Library for assistance
 reading this text.

US-SM 19914, 1

In ore te laudantium

1/2



2/2

65



US-SM 19914, 2

[Textless]

5



10

15



20



Maria diceris mater
Soli fines ex gracia
T.

Source: US-SM 19914, fol. 1v-2 (RISM no. 3).

Literature: Dom A. Hughes, NOHM II, pp. 391-392.

C.f.: unidentified, probably a whole chant setting of a melisma having embedded double versicle, with overall shape AAB.

Form: If RISM is correct, the US-SM 19914 bifolium is the center of a gathering and these voices belong together. Problems arise in transcription, however, which is why the parts are written out separately in the Appendix. The tenor has been read on the assumption that the red notation imperfects the longs, creating a tenor with the total length of 80B. The two upper voices run ca. 75 and ca. 70B in transcription. Since they show little sign of regular phrase structures, it may be that phrase-defining (and voice-lengthening) rests were trimmed off in the cropping of outer margins of this bifolium.

Text: triplum text, Maria diceris, has reference to Carmelites. See Chapter 4, pp.353-54.

US-SM 19914, 3

Maria diceris

[Mar]ia diceris
 mater amabilis
 flos nostri generis
 salve culpabilis

- 5 pur[a] benedicta
 stella maris sole amicta
 carmeli flosculus
 stella prop[ter] nobilitatem
 mesti cordis iubilus
- 10 expande stella radios
 chorus itarum oculos
 expellens ab hiis omnia nocumina

- olim servos et incolas
 [n]os ibi tuos assecclas
 15 cognoveras protexeras
 et pie visitaveras

- [et] laude tua sedulos
 repereras o domina
 sub tuo quando clamide
 20 te [don]and hiis solamina

iam carmelitis
 porrigetis manum
 et hos pro

US-SM 19914, 3

Soli fines

Soli fines ex gracia
 rident per orbis spacia
 perfusi roris celici
 flo[s] ducunt pulchros specie
 5 quos optant quique medici

odos est confortab[ilis]
 factum sanum generans
 cordi fit delectabilis
 sensus sanando recre[ans]
 10 []tior
 cunctis terrarum floribus
 patet delectabilior
 olfactui suavior

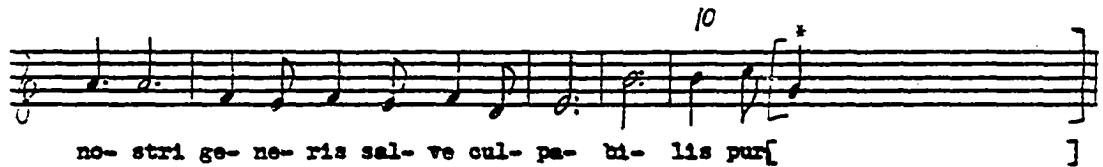
[tu] es virgo pulcherima
 15 virginibus nobilior
 mater Christi mirifica

odor [re]plet deliciis
 predictis odoriferis
 defendens a versuciis
 20 amphisiens a viciis
 serves nitis serviciis
 flos carior pre ceteris.

US-SM 19914, 3

Maria diceris mater

1/2



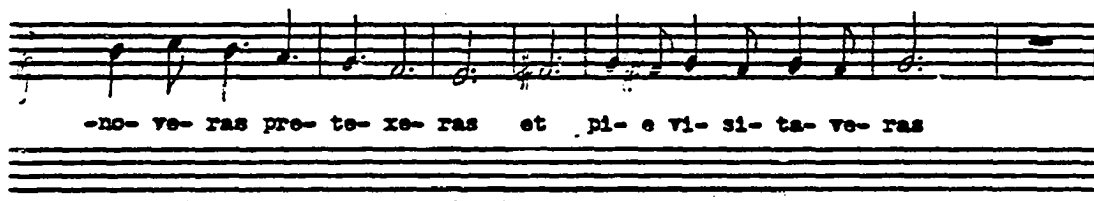
35

40

42

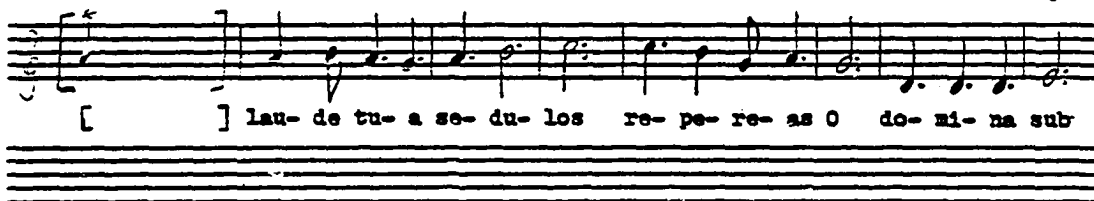


45



50

55

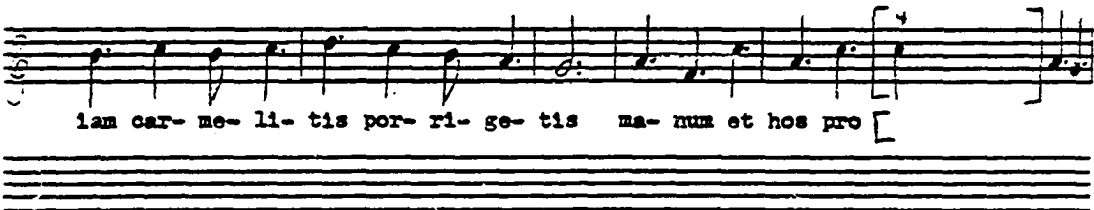


a d. l. l. E

3 60



65



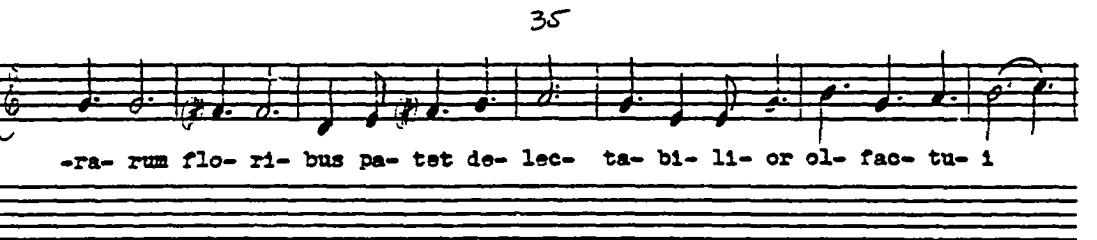
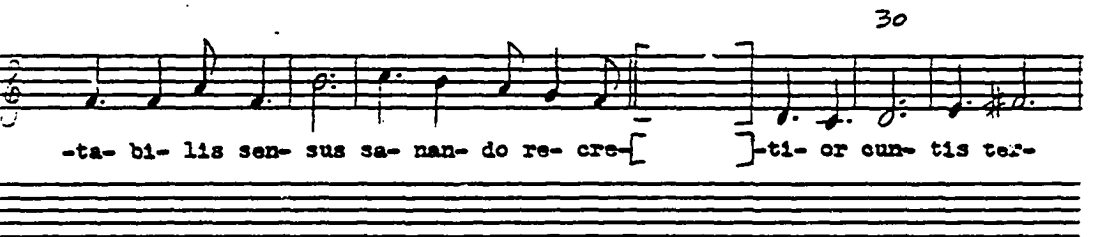
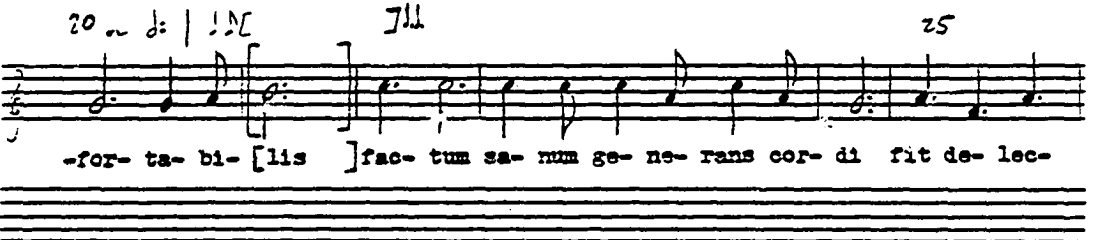
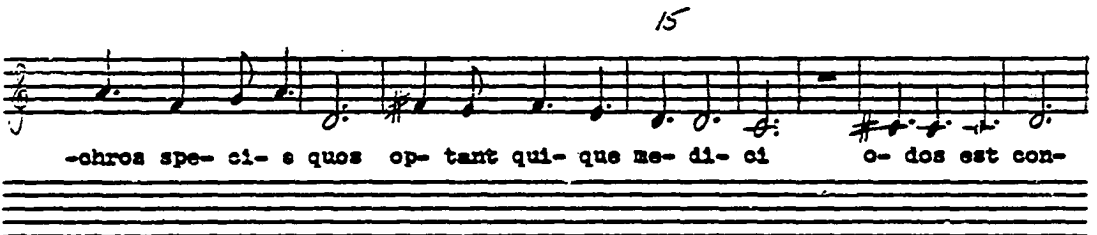
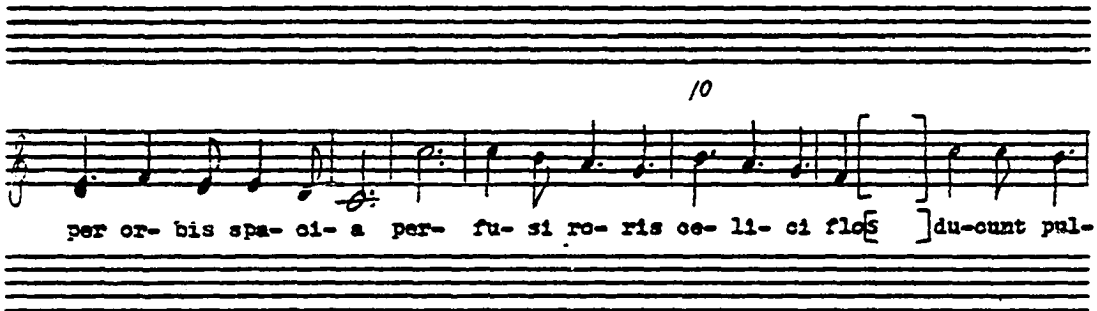
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75



US-SM 19914. 3

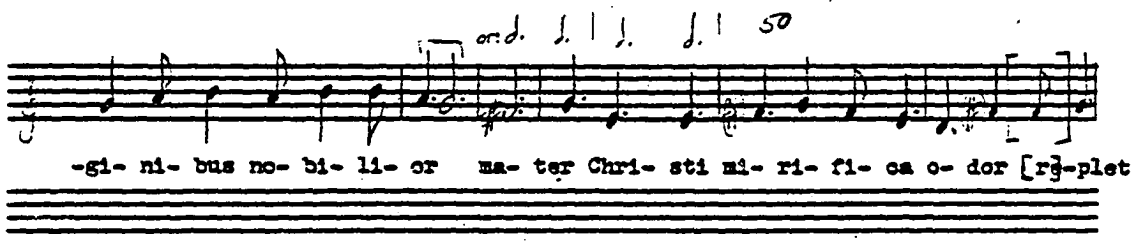
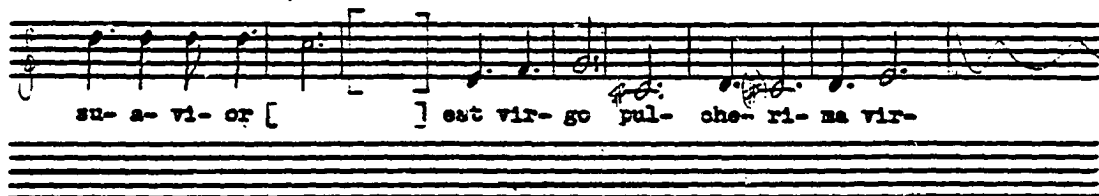
Soli fines ex gracia

 $\frac{1}{2}$ 

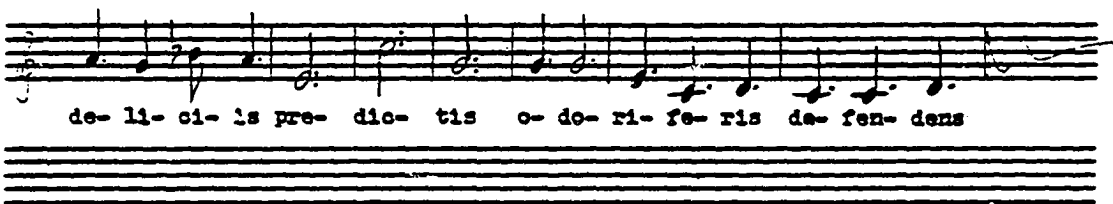
2/2

40

45



55

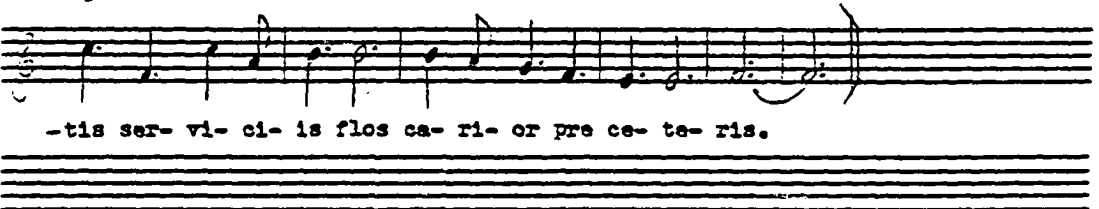


60



65

70



Tenor for US-SM 19914, 3

Handwritten musical notation for Tenor for US-SM 19914, 3. The notation consists of eight staves. The first four staves contain musical notes with stems and beams, indicating a melody. The fifth and sixth staves contain rests and notes, suggesting a harmonic accompaniment. The seventh and eighth staves contain rests and notes, continuing the melody. The notation is written in a style that appears to be a transcription of a handwritten score.

$$4(12) + 4(8) = 80B$$

US-Wc 14 consists of two flyleaves of music taken from a 14th-century manuscript on the laws of England by John Britton. This book has an original English binding of the 14th century (the Library of Congress recently verified this for me), and as Reaney observes in RISM B/IV/2, p.371: "It is clear that the music was with the principal manuscript from the beginning." I have not had the opportunity to examine the music of these flyleaves, but from the RISM entry it would appear that their contents are continental in origin. Günther flatly states in "Sources, MS, VII, 3" that US-Wc 14 is French. The music clearly circulated in England, but I can say nothing at present about the possibility that the music was copied by English scribes.

Three of the four items in US-Wc 14 are of interest here. On fol. 1 is, according to RISM, a "single voice part sporadically underlaid with a Latin text, which is not easily legible." This voice is cleffed C5 and may possibly be the lower voice of a motet. It is not further incorporated into the present study. On fol. 2 is, again according to RISM, "6 staves of an isolated motet part, alternately in French and Latin," and Reaney says "the bilingual motet... suggests North-Eastern French origin." This voice is cleffed C3 (suggesting it might be a duplum) and begins "Deus compaignons de Cleremunde." For a critical report on the last item, the motet Rex Karole, the the following page. If this motet dates from ca.1375, as Günther argues, then the host manuscript and binding must be of the very late 14th century.

Rex Karole Iohannis genite
 Leticie pacis concordie
 Contratenor
 Tenor (Virgo prius ac posterius)
 Solus Tenor

Philippus Royllart

Source: US-Wc 14, fol.2v (RISM no.4); fragment of II.

F-CH 564, fol.65v-66 (RISM no.106); I,II,III,V.

F-Sm 222, fol. 7v (RISM no.10); I,IV,V with
 ascription to Royllart.

Literature: Ed. in PMFC V, 26 and CMM 39, 5. Günther,
 "The Fourteenth-Century Motet," pp.39, 44.

C.f.: last section of the Marian antiphon Alma redemptoris
 mater, sung twice.

Form: unipartite isorhythmic motet a4 with introitus;
 five taleae and two colores.

I 160B = 10B + 18B + 4(28B) + 20B

II = 5B + 19B + 4(28B) + 24B

III = 18B + 5B + 4(28B) + 25B (28 = 6 + 5 + 17)

IV = 18B + 4(28B) + 30B (28 = 4 + 10 + 14)

Very stylized formally, with hocket over the last 10B of every
 28B tenor talea and a double long in all parts at the beginning
 of each section.

Text: Dedicated to Charles V, King of France (1364-1380)
 and to the BVM. Günther argues (CMM 39, pp.xxix-xxxi) for a
 date of composition in 1375, possibly originating at the French
 royal court; the motet may have been introduced to the English
 during negotiations with the French at Bruges in the winter
 of 1375/76.

Sub Arturo plebs vallata
 Fons citharizantium
 T. In omnem terram exivit sonus
 eorum et in fines orbis

J. Alanus

Source: F-CH 564 (Chantilly), fol. 70v-71 (RISM no. 111).

I-Bc Q15, fol. 225v-226 and 342v (no.218).

Literature: Ed. in PMFC V, 31; CMM 39, 12; Bent, Two Fourteenth Century Motets in Praise of Music, pp.1-7; Rudolph von Ficker, Sieben Trienter Codices, pp.9-11; Günther, "Das Wort-Ton Problem," pp.169-74. Facs. in Wolf, Musikalische Schriffttafeln, pl.30-31 and Gennrich, Abriss der Mensuralnotation, pl.xviii a and b (both are facs. of F-CH 564). Bent, "Transmission," pp.70-72; Günther, "The 14th-Century Motet," pp.38-45; idem, "Das Wort-Ton Problem," pp.169ff.; Trowell, "A Fourteenth-Century Ceremonial Motet;" and Carapetyan, "A Fourteenth-Century Florentine Treatise," pp.89, 91.

Form: tripartite isorhythmic motet a3 with sectional diminution in the ratio 9:6:4 and broad phrase structures in the same length as the taleae; three colores and nine taleae.

$152B = 72B + 48B + 32B = 3(24B) + 3(16B) + 3(64M)$

Text: a "musicians motet;" see Chapter 2, pp.177 and Chapter 4, pp.351-52. Trowell, Günther, Bent all discuss.

Remarks: The tenor is cited in an Italian vernacular music treatise of the late 14th century. See Carapetyan, op. cit., and his edition of the treatise, Notitia del valore delle note del canto misurato (AIM: CSM 5, 1957).

O dira nacio
Mens in nequicia
Tenor

Source: F-Pn 23190 (Tremouille), fol. 2v (RISM no. 4).
Listed as ix in the original index.

Literature: Ed. in PMFC XVII. Facs. in Droz and Thibaut,
"Un Chansonnier de Philippe le Bon." Besseler, "Studien II,"
pp.188, 190-91.

C.f.: setting of an unidentified whole chant with embedded
double versicle.

Form: sectional structure defined by declamation patterns
in the triplum; see Chapter 2, pp. 181-84.

Text: on Thomas (presumably Thomas of Canterbury); text is
fairly corrupt.

Notation: tempus imperfectum maior, with very few minims,
and imperfect modus.

Remarks: As Besseler observes, this is by all appearances
one of the most old-fashioned pieces contained in Tremouille,
and it suggests to him the style of the Fauvel era. The fact
that it sets a whole chant, has an imperfect long and breve,
and extensively exploits imperfect consonances, suggests its
kinship with a Fauvel motet like Quoniam novi-Heu fortuna-
T. Heu me (F-Pn 146, fol. 30; RISM no.24), though O dira nacio
does not have the latter's Petronian semibreves. The same
musical features just named, along with the subject matter,
use of duet passages and patterned declamation, and general
avoidance of three or more semibreves per breve (even melismati-
cally), suggest the possibility of English authorship.

F-Pn 23190 (Trem), 4

O dira nacio - I and II

O dira nacio
 peior quam vipera
 gallorum concio
 fallax pestifera

Mens in nequicia
 ponens concilium
 prima gens impia
 nocens innoxium

5 dum Thome gladio
 discindis viscera
 thema ledicas
 confundes aspera

cedis et nescia
 quod agis precium
 Thomas de famia
 transfert ad gaudium

10 dum agnum laceras
 lupinis dentibus
 inferni prosperas
 te dare fletibus

ut scelus defleat
 te ipsum corripe
 nec celum videas
 nec vultum detege

15 sanguis quem suderas
 sine criminibus
 exclamat ad Deum
 piis gemitibus

in cerram lateas
 in terram corruere
 sperne delicias
 sci vitam comede

20 diebus omnibus
 fac penitenciam
 et sanctis precibus
 pulsa clemenciam

si nichil deleas
 quod male feceris
 fecundo quam prius
 plus Deum noveris

mestis clamoribus
 deposce veniam
 ne contra te Deus
 ducet sentenciam.

sed sic peniteas
 nephandi sceleris
 te Thome caritas
 solvet ab inferis.

7 lacks a syllable

16 scivitam? scitutam?

O dira nacio/Mens in nequicia/Tenor

¾

F - Serr, 4

I
O di-ra O di-ra na-ci-o pei-or quam vi-pe-ra gal-lo-

II
Mens in Mens in no-qui-ci-a po-nens con-si-li-um pri-ma

III
Tenor

A

B

I
-rum con-ci-o fal-lax pes-ti-fe-ra dum

II
gens im-pi-a no-cens in-no-xi-um

III

A

I
Tho-ne gla-di-o di-scin-dis vi-sce-ra the-ma

II
ce-dis et ne-sci-a quod a-gis pre-ci-um Tho-mas de

III

A

35 20

le-di-cas con-fun-des a-spe-ra dum ag-num la-ce-ras
fa-mi-a trans-fert ad gau-di-um ut sce-lus de-fle-at

35 40

lu-pi-nis den-ti-bus in-fer-ni pro-spe-ras te
te ip-sum cor-ri-pe nec ce-lum Vi-de-as nec

45

da-re fle-ti-bus san-guis quem Su-de-ras si-ne cri-mi-ni-
vul-tum de-te-ge in cer-ram

B

da-re fle-ti-bus san-guis quem Su-de-ras si-ne cri-mi-ni-
vul-tum de-te-ge in cer-ram

74

50 *b* 55

-bus ex- cla- mat ad de- um pi- -is
la- te- as in ter- ram cor- ru- e sper- ne de- li- ce- as sci vi-

60

re- mi- ti- bus di- e- bus om- ni- bus fac pe- ni- ten- ci- am
tam co- re- de si ni- chil de- le- as que ma- le fe- ce- ris

65 70

et sanc- tis pre- ci- bus pul- sa cle- men- ci- am mes- tis cla-
fe- cun- do quam pri- us plus De- um no- ve- ris sed sic pe-

A *A*

et sanc- tis pre- ci- bus pul- sa cle- men- ci- am mes- tis cla-
fe- cun- do quam pri- us plus De- um no- ve- ris sed sic pe-

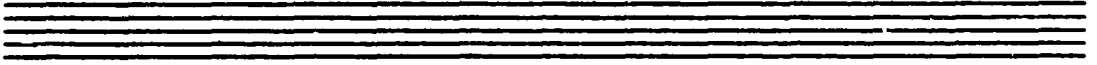
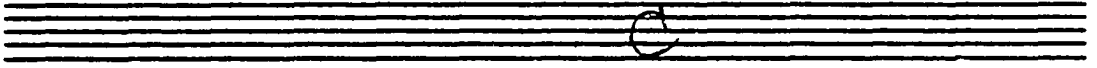
4/4

75

8

mo-ri-bus de-po-sce ve-ni-am ne con-tra te De-
-ni-te-as ne-phan-di sce-le-ris te Tho-me ca-ri-

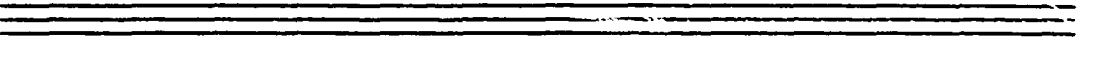
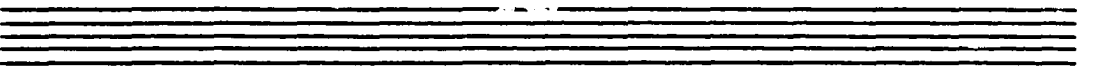
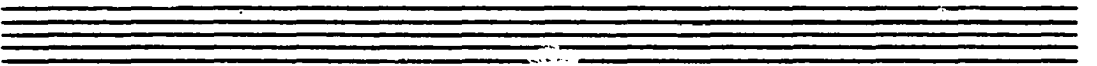
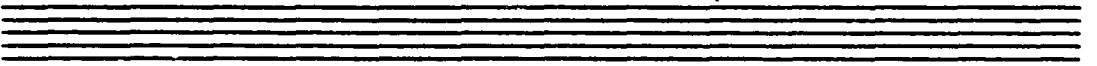
This block contains the musical notation for measures 75 through 80. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a left hand with a steady eighth-note bass line and a right hand with a more active melody. The lyrics are: "mo-ri-bus de-po-sce ve-ni-am ne con-tra te De- -ni-te-as ne-phan-di sce-le-ris te Tho-me ca-ri-". Measure 75 is marked with a '75' and measure 80 with an '8'. The time signature is 4/4.



95

-us du-cet sen-ten-ci-am.
-tas sol-ves ab in-fe-ris.

This block contains the musical notation for measures 95 through 100. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with a steady eighth-note bass line and a more active melody in the right hand. The lyrics are: "-us du-cet sen-ten-ci-am. -tas sol-ves ab in-fe-ris.". Measure 95 is marked with a '95'. The time signature is 4/4.



APPENDIX II

13th-Century English Motet Repertoire

<u>MOTET</u>	<u>SOURCES</u>
...a quo fecundata ...archangelorum quam	<u>Cjec 5, 3</u>
A superna paranymphus	<u>D-Gu, 4</u>
** Ade costa dormientis T.	<u>Lbm 978, 7.19</u> <u>F-Pn 146, 20</u>
[Alleluia celica rite] Alleluia celica rite T.[Pes]	<u>US-PRu 119, A3</u>
* Amor veint tout fors Au tens d'este ke cil T. Et gaudebit	<u>Lbm XVIII, 1</u> <u>F-MO, 2.23(15)</u>
* Au queer ay un maus Ja ne mi repentiray T. Jolietement my teent	<u>Ob 139, 3</u> <u>F-MO, 7.260 (243)</u>
* Ave gloriosa mater (Duce) Ave gloriosa mater (Duce) T. Ave gloriosa [Domino]	<u>Lbm 978, 4</u> <u>Ob 72, 2</u> <u>F-MO, 4.53 (44)</u> etc.
Ave miles de cuius Ave miles O Edwarde Quartus cantus Tenor. Ablue	<u>Lwa 33327, 7</u>
** Ave parens Ad gracie T. Ave Maria	<u>Lbm 978, 7.40</u> <u>F-MO, 4.69 (60)</u>
Barbara simplex animo Barbara simplex animo Tenor[Hodierne lux diei]	<u>US-Cu, 9</u>
Benedicta domina	<u>WF, 3</u>
** Benigna celi regina Beata es Maria T. Veritatem	<u>F-MO, 4.71 (62)</u>
Campanis cum cymbalis Honoremus dominam T. Campanis [Primus Pes] T. Honoremus[Secundus Pes]	<u>Ob 60, 13</u>

MOTETSOURCES

Conditio nature defuit
[O natio nephandi]
T.[Pes]

WF, 65

Creatoris gratia/O Maria
vas mundicie
T.[Agmina]

US-Cu, 1/2

[Domine celestis rex]
Dona celi factor
Quartus cantus
Tenor. Doce

Lwa 33327, 5

Dona celi . factor
T.

US-Cu, 3

Dulciflua tua memoria
Precipue michi cat
Tenor de Dulciflua[pes]

WF, 41
Lbm 978, 5.3

Dulcis Jesu memoria
Pes de Dulcis Jesu memoria

WF, 75

En averil al tens
O christi clemencie
T.

Cjc 138, 2

Eterne virgo memorie
Eterna virgo mater
T.[Pes]

WF, 15

....ex te verbum nunc

WF, 8

Fons ortorum riga morum
Pes

WF, 30

[Fulgens stella]
Pes de Fulgens stella

WF, 74

In odore [In odorem]
Gracia viam[In odoris]
[Quartus cantus]
T. In odorem

Ob 497, 5
F-MO, 4.70 (61)

** Jhesu dator venie
Zelus familie
Tenor

F-Pn 146, 32

Loquelis archangeli
Quartus cantus

WF, 18/66

- * Mellis stilla
T. Mellis stilla[Domino]
- Miles Christi gloriose
Plorate cives Anglie
[Pes]
- * Nobili precinitur
Flos de virga nascitur
T. Proles Marie virginis
- O debilis O flebilis
Pes super O debilis
Primus Pes super O debilis
- O decus predicantium
T.[Agmina]
- O homo considera
O homo de pulvere
T.[In seculum]
- O Maria singularis
T.
- O Maria stella maris
Jhesu fili summi patris
T.[Pes]
- [O mores perditos]...
 agant inferi
... calbatio o gravis
 confusio
T. [O]pem [nobis]
- O mors moreris
O vita vera
Quartus cantus
Tenor. Mors
- O nobilis nativitas
O mira dei misericordia
O decus virginem
Tenor. Apparuit
- O quam glorifica
O quam beata domina
O quam felix femina
T.[Pes]
- O regina celestis
O regina celestis
- Ob 18, 1
F-MO, 4.40 (32)
- Cjc 138, 4
- Lbm 5958, 1
F-MO, 4.67 (58)
- WF, 73
- WF, 37
- Lbm 5958, 2
- Ctc, 6
- Ob 497, 9
- D-Gu, 1/5
Cjec 5, 1
- Lwa 33327, 3
- Lwa 33327, 2
- WF, 10
- WF, 22

C regina glorie T.[Pes]	<u>WF</u> , 36
C sancte Bartholomee O sancte Bartholomee T. O Bartholomee[Pes?]	<u>Cjc 138</u> , 3
O spes et salus ...de virgo semper T.	<u>Ob 60</u> , fol. 104-104v
O venie vena T. Illumina...Ter	<u>WF</u> , 13
....omnipotencia	<u>WF</u> , 24
Opem nobis O Thoma Salve Thoma virga Quartus cantus Tenor. Pastor cesus	<u>Lwa 33327</u> , 6
Pro beati Pauli O pastor patris O preclara patrie Pes de Pro beati Pauli [T. Pro patribus]	<u>WF</u> , 70 <u>Lwa 33327</u> , 4
Pro beati Pauli O pastor patris O preclara T.[Pes]	<u>WF</u> , 40
....profero in te rex	<u>WF</u> , 38
Prolis eterne genitor Psallat mater gracie Pes super Prolis et Psallat	<u>WF</u> , 6
Psallat choros in novo Eximie pater egregie T. Aptatur	<u>Lwa 33327</u> , 8 <u>F-MO</u> , 4.60 (51) etc.
Puellare gremium Purissima mater Pes super Puellare et Purissima	<u>WF</u> , 76
Quam admirabilis Quam admirabilis Pes	<u>WF</u> , 16
Quatuor ex partibus	<u>Ob 60</u> , 14

MOTETSOURCES

Quem non capit
[Quem non capit]
Pes super Quem non capit

WF, 7
Lbm 978, 5.1

....salvatoris
T.

Ob 25, 3

Salve gemma confessorum

WF, 39
Lbm 978, 7.29

** Salve mater misericordie
Salve regina misericordie
T. Flos filius

F-MO, 4.72 (63)

[Salve simonis quia hic]
Salve Symon Montisfortis
Tenor de Salve simonis
quia hic[Pes]

Cjec 5, 7

Sanctorum omnium
T.[Pes]

WF, 23

Senator regis curie
Primus Pes (Pes)
Secundus Pes (ii)

WF, 11
D-Gu, 2

Sol in nube tegitur
[]
Pes

WF, 17

Sospitati dedit egros

Cjec 5, 8a

...ferno cum timore
...per te fides
Spirans odor
T. Kyrie

Lwa 33327, 1

Sub...scit
O...libate
T.[Pes]

US-PRu 119, B2

Super te ierusalem
Sed fulsit virginitas
Primus tenor
T. Dominus

WF, 95
Lbm 978, 5.2
F-MO, 4.68 (59)

Te Domine laudat
Te Dominum clamat
Pes super de Te Domine et
de Te Dominum

WF, 71

MOTETSOURCES

Tota pulchra es
Anima mea liquefacta
T.[Pes]

US-PRu 119, A2
Lbm 978, 5.8

Trahis suspirium
Mordax detractio
T.[Epiphanium Domino]

F-Pn 25408, 1

Tu capud ecclesie
Tu es Petrus a petra
T.[Veritatem]

DRu, 2

Veni mater gracie
T. Dou way Robin [Pes?]

Lbm 29, 1
US-PRu 119, B1

Virginis Marie
Salve gemma virginum
Pes super Virginis Marie
et Salve gemma
[T. Veritatem]

WF, 72
Lbm 978, 5.12

* Virgo decus castitatis
T. []

Ob 72, 5
F-MO, 4.58 (49)

[Virgo flagellatur]...
manet lux celica

Cjec 5,2

Virgo regalis
[Virgo regalis]
Pes

WF, 12

Virgo sancta Katerina
...recolat ecclesia
T.[Pes]

WF, 32

...virtutum spolia
...virtutum spolia
[Quartus cantus]
T. [Et confitebor]

Ctc, 4

Worldes blisce
T. [Benedicamus Domino]

Ccc 8, 2

COMMENTARY

- 1) Brackets are used to enclose information not in the sources.
- 2) An asterisk * in the left margin indicates a motet of continental origin that survives in an English source.

Two asterisks ** mark motets of probable English origin that survive only in a continental source.

- 3) This list is conservative, and attempts to exclude all tropic chant settings (for which see Chapter One, Table 1). Also, it omits some of the candidates for English origin that have been brought forward by Handschin, Tischler, Dittmer, and Apfel from among motets in continental repertoires.
- 4) Other exclusa include the following:
 - a) Patris superni (US-Cu, ?) and Orbis pium (US-Cu, 8).
 - b) Most of the items in the Lbm 978 (LoHa) index, for a full listing of which see Chapter Four, Table 26. When references to the index are made here, they may be recognized by the index number, with its dot (i.e. 7.32, etc.).
 - c) Salve fenestra vitrea (WF, 34), for a comment on which see Chapter Two, note 11, and items under WF palimpsests.
 - d) The voice-exchange motets in tropic Alleluia settings, including F-MO, 8.339 = WF, 56 = WF, 19.
 - e) At least the following additional fragments and newly uncovered items, most of which are English in origin, although a few are continental pieces found in English sources:

Ccc 8, binding strips
Cjec 5, 4,5,6,8
Cjc 138, 1
Ctc 1,2,3,5,7

Lbm 3132, 2,3,4,5,6
Lbm 5958, 4,5,6,7

Ob 25, 2a, 4
Ob 72, 4,7
Omec 1,2

D-Gu, 3

US-PRu 119, C items

F-TO 925, 1,2,3,4,5,6,7,9

WF, 74

Fulgens stella

Fulgens stella ...

....

(roughly the first half of the poem is lost)

....

quiquid homo gescit
reconsilias.

Ut palme natura
(es) tuam statura
tu mamilla pura
es sine quassura.

Tua membra plura
redolent ut thura
eburdencium.
Gaudia ventura
nobis per mansura
salus gentium.

Lampas oculorum
gemma lapillorum
est color tuorum
auro capillorum.

Decor brachiorum
forma digitorum
ut sol rutilant.
Tutrix pupillorum
chori angelorum
tibi iubilant.

Tua pulchritudo
est nam rectitudo
colli longitudo
cordis latitudo.

Boni plenitudo
Dei fortitudo
tibi mittitur.
Hunc versum concludo
in hoc verbo ludo
quod Ave dicitur.

[Fulgens stella]....quiquid homo/Pes de fulgens stella

WE, 74

I

II

travala

Pes de fulgens stella

①

5

10

②

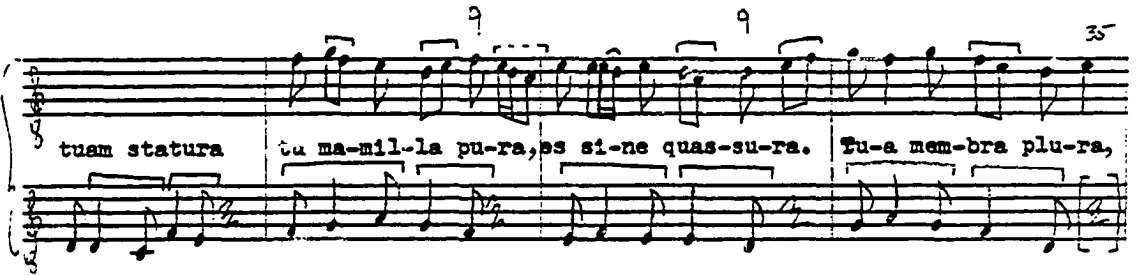
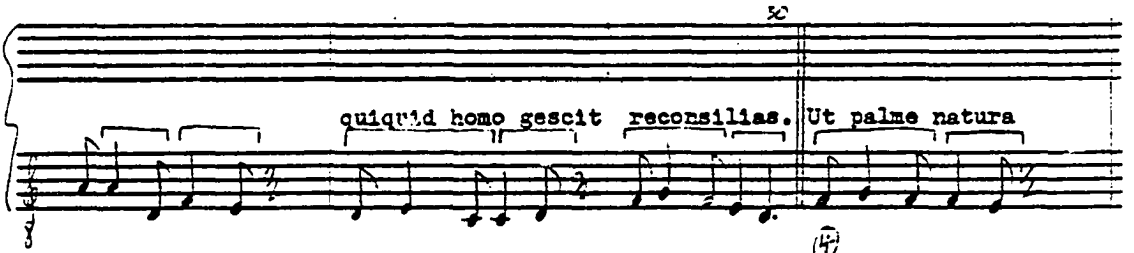
15

20

③

Δ

2/4



40

sa-lus gen-ti-um. Lam-pas o-cu-lo-rum, gem-ma la-pi-lo-rum, est co-lor tu-o-rum,

⑤

45

au-ro ca-pi-lo-rum. De-cor bra-chi-o-rum, for-ma di-gi-to-rum, ut sol ru-ti-lant

⑥

50

Tu-trix pu-pi-lo-rum, cho-ri an-ge-lo-rum, ti-bi iu-bi-lant. Tu-a pul-chri-tu-do,

⑦

55

est nam rec-ti-tu-do, col-li lon-gi-tu-do, cor-dis la-ti-tu-do. So-ni pie-ni-tu-do,

⑧

4.
4

De-i for-ti-tu-do, ti-bi mit-ti-tur. Hunc ver-sum con-clu-do, in hoc ver-bo lu-do,

quod, a-ve di- ci- tur.

Ob 60, fol.104-104v

.....

 de virgo semper pura 7p

 celi scandens culmina 7pp
 supra celi agmina 7pp
 collocata digna domina 9pp
 nostra sume carmina 7pp

 et propitius
 servulis
 funde precamina 6pp
 ut senciamus
 tua iuvamina 6pp

 gaude nato coronata 8p
 pia celi regina 7p
 gaudia nobis optata 8p
 dulcis mater propina. 7p

about two-thirds of
 text missing.

O spes et salus hominum 8pp

sanctitatis

 qua crucifixus subito 8pp
 clavis claritatis 6p
 mundus qui paulo subito 8pp
 crux est mundo gratis. 6p

 Saule satis ad veniam
 quondam graciose
 paulum doce clemenciam
 per hoc notum pro se

 ut consequamur gloriam
 precis preciose
 que nos ducat ad patriam
 ubi quisque pro se.

about 5 stanzas missing.

Ob 60. fol.104-104v

O spes et salus-....de virgo semper-T.

1/3

Cuculipes O spes et sa- lus ho-mi- num

de virgo

10 15

san-cti-ta- tis qua cru- ci- fi- xus su- bi- to cla- vis

20 25

cla- ri- ta- tis mun- dus qui Pau- lo su- bi- to crux est mun- do gra-

de vir- go sem- per pu- ra ce- li scan- dens cul- mi- na

1/3

30

35

-tis Sau-le sa-tis ad ve-ni-am quon-dam gra-ci-o-se Pau-lum
su-pra cæ-li æ-mi-na col-lo-ca-ta dig-na do-mi-na no-stra su-

40

45

do-ce clem-en-ti-am per hoc no-tum pro se ut con-se-qua-mur
ne car-mi-na et pro-pi-ti-us ser-vu-lis fun-de pre-ca-mi-na ut sen-ci-a-

50

55

glo-ri-am pre-cis pre-ci-o-se que
nus tu-a iu-va-mi-na gau-de na-to co-ro-na-ta pi-a cæ-li

66 65

nos du- cat ad pa- tri- am u- bi quis-que pro-
re- gi- na gau- di- a no- bis op- ta- ta dul- cis ma- ter pro- pi-

(65)

se.
-na.
o.