## THE MOTET IN THIRTEENTH CENTURY FRANCE

by

## HANS TISCHLER

(first volume)

# A Dissertation

Presented to the Faculty of the Graduate School

# of Yale University

in Candidacy for the Degree of

Doctor of Philosophy

#### ABSTRACT

The purpose of this thesis is to give an historical analysis of the earliest motets. These compositions, covering a period of from approximately 1190 to approximately 1240, are contained in the following manuscripts:

Wolfenbuettel 677, olim Helmstadt 628; Florence Bibl.Med.Laur.Pl.XXIX,1; Wolfenbuettel 1206, olim Helmstadt 1099.

The motets contained in these manuscripts have been completely transcribed from photostatic copies here for the first time.

Our research has been based chiefly on these transcriptions, and has been carried on from two aspects, viz. style criticism and historical development. To this end we make use of two classifications, one crossing the other: (1) One is given by the manuscripts themselves which roughly indicate large groups of motets, belonging to several successive periods. (2) The other one is furnished us by the styles of the compositions. We then proceed to divide our task into single problems, each of which is judged according to these classifications. In this way we are able to gather piece by piece additional information about the various classes of motets. The historical background given in the first chapters, as well as frequent references to it, enable the reader to integrate these single items into one complete conception of the development of the early motet, which is reviewed in the last chapter.

Our research also leads us to the solution of various problems, indirectly connected with the motet, viz. problems of transcription, the problem of accurately placing persons and manuscripts of the time, and the problem of the social background of the early motet, all summarized in our last chapter. This is to express my gratitude to Dr. Leo Schrade, professor of musicology at Yale University, under whose supervision this dissertation has been written. His many suggestions have aided in the arrangement of the material as well as in the correction of many details.

I wish further to thank Dr. Robert Chapman Bates, professor of French at Yale University, for his suggestions concerning the punctuation, emendation, and dialectical traits in the French motets.

# TABLE OF CONTENTS

CHAPTER	FIRST PART	P.	AGE
I.	THE HISTORY OF THE RESEARCH AND OUR PROBLEM		ı
	The history of the research		l
	Our problem		6
II.	POLYPHONIC MUSIC IN THE FIRST CENTURIES OF		
	WESTERN CULTURE		9
	The development up to the school of Notre 1	Dame	9
	The evolution of the species		11
	The establishment of one central form th	he	
	motet		14
	The rise of national styles		19
III.	DEFINITIONS OF THE MOTET		22
	Organum and discant		22
	Cantilena and rondellus		23
	The motet according to Franco		26
*	The conductus		29
,	The definitions of the Discantus positio		
	vulgaris		30
	Johannes de Grocheo		32
	Walter Ödington		33

PAGE CHAPTER 35 IV. THE CREATION OF THE MOTET . . . . . Leonin and the earliest discant clausulae . 35 Perotin and the later discant clausulae . . 38 Tropes, hymns, and sequences, and their influence on the motet . . . 40 The organa tripla and quadrupla . . . . . . 42 The work and life of Perotin . . . . . . 44 Post-Perotinian organa and the manuscript ÷. 53 St. Victor . . . . . . . . . 62 v. THE MODI . . . . . . . . . . . . . 62 The modi . . . . . . . . . . . 69 Franco's theory of the modes . . 71 The origin of the modes . . . . 74 Special problems . . . . . . . . THE TRANSCRIPTION OF PREMENSURAL MOTETS . . . VI. 78 The problem of rhythm . . . . . 78 The transcription of the note values . . . 82 Splittings of the mode and the plica . . . 86 The rhythmic transcription of the plica . . 88 The melodic transcription of the plica . . 91 The "tangendo disiunctim" group . . . . . 99 The vertical line . . . . . . . . . . . . . . . 102

R P.	AGE
THE UPPER PARTS OF THE MOTET	107
The composition of a motet	107
The ambitus	110
The melodic outline	112
The melodic construction	114
Motets in organum style	118
Classification of two-part motets	119
Class I	120
Class II	122
Class III	127
Class IV	130
Class V	135
Class VI	143
Conclusions as to the development	145
Classification of three and four-part motets	150
Conclusions	154
Classification of double and triple motets	157
Early double motets	158
Conservative and "social" double motets	161
Modernistic double motets	164
Table of classification of all motets	168
	THE UPPER PARTS OF THE MOTET

HAPTE	R	PAGE
VIII.	THE TENOR	. 174
	The melodic qualities of the tenor	. 174
	The modal arrangement of the tenor	. 180
	Special problems	188
IX.	THE INTERRELATIONSHIP OF THE PARTS	, 191
	The adjustment of length and its influence	
	on the tenor	. 191
	The influence of the texts	196
	The relationship of the modes	. 199
	The relationship between the phrases of the	Ð
	upper parts and those of the tenor	. 203
	The rest between two tenor developments .	. 208
	The ambitus of the parts with respect to .	
	each other	. 211
	The interchange of parts	. 212
x.	HARMONY AND ORNAMENTATION	. 215
	Consonances and dissonances	215
4 4	The two consonance styles	. 217
	Dissonances on weak beats	222
	Dissonances on main beats	. 224
	Dissonances in compositions more than two	
	parts	. 230

1

iv

THAPTER	R	PAGE
	The cadence	232
	Melismatic ornaments	236
	The influence of the Church modes	244
XI.	THE TEXTS	247
*	Latin texts and the trope technique	248
	The subject matter of the Latin texts	252
	The rhyming in the Latin texts	258
	Editions and text transmission of the	
	Latin texts	263
	French texts and their versification	264
	The rhythmic conception of the French texts	
	and the "social" motets	268
	Strophic forms within the French texts .	271
	The subject matter of the French texts .	277
	Geographical clues and the poets	281
XII.	THE PRACTICE OF PERFORMANCE	284
	Voice categories in use during the thir-	
	teenth century	284
	Some hints about musical interpretation .	288
	The use of instruments	290
III.	SUMMARY	297

SECOND PART	PAGE
ANNOTATIONS TO THE USE OF THE BIBLIOGRAPHY	305
BIBLIOGRAPHY	306
PUBLICATIONS OF MOTET COMPOSITIONS UP TO 1400	316
ANNOTATIONS TO THE USE OF THE TRANSCRIPTIONS AND THE	
NOTES PERTAINING TO THE INDIVIDUAL MOTETS	317
MANUSCRIPTS WHICH CONTAIN MOTETS	323
NOTES PERTAINING TO THE MANUSCRIPT WOLFENBUETTEL 677	327
NOTES PERTAINING TO THE MANUSCRIPT FLORENCE BIEL.MED	
LAUR.P1.XXIX,1	329
NOTES PERTAINING TO THE MANUSCRIPT WOLFENBUETTEL 120	6 344

vi

FIRST PART

#### CHAPTER I

THE HISTORY OF RESEARCH AND OUR PROBLEM

The twelfth and thirteenth centuries form one of the most brilliant periods of the history of the Western world, which we are accustomed to admire for its achievements in architecture, literature, philosophy, society, and religion; but we are not accustomed to think of the brilliant development in polyphonic music that went in hand in hand with these achievements. The reasons for this failure are simple. Firstly, we can appreciate all the greatness of the above named fields, while we have still to perform yeomen service in order to arrive at an equally great appreciation of the music of the period. Secondly, most of the sources in other fields have been known and studied for a long time, whereas. in music we are just beginning to unearth the most important ones -- the greater number not yet being available to the majority of students.

The great music of this period was completely forgotten in the first half of the fifteenth century, and from that time on until the late eighteenth century it was not even referred to. We owe the first fragments of information to the efforts of Abbot Martin Gerbert in the latter part of the eighteenth century. Among many other Latin treatises on music from the entire period of monastic culture<sup>1</sup>, he printed one of the most important tracts on thirteenth century polyphony. Franco of Cologne, the author of this tract, called "Ars cantus mensurabilis", thus became the outstanding figure of the period, and after Gerbert his name was associated with it. Music histories spoke of the "period of Franco of Cologne" for about one hundred and fifty years.<sup>2</sup>

This early investigation did not, however, prompt further research. Scholars of the first half of the nineteenth century were busy studying other unknown periods and reviving the music of the sixteenth century and the Gregorian chant. It was in the third quarter of the nineteenth century that Edmond de Coussemaker, on the basis of long studies, threw light on the music of the thirteenth century. He not only published almost all important treatises relating to this period known to date<sup>3</sup>, but he was also the first to try his hand at the transcription of an extensive group of compositions of the thirteenth century. These transcriptions were, for about forty years, the only

1 Scriptores ecclesiastici de musica, 1784. 2 Or of that of the two Francos of Cologne and Paris, because the manuscript used by Gerbert calls the author Franco of Paris, while other manuscripts call him Franco of Cologne.

3 Mainly in the first volume of his Scriptorum de musica medii aevii nova series, 1869-76, which also includes a better version of Francos "Ars cantus mensurabilis".

practical source for most scholars who wished to study the music of this period. These pieces, fifty in number, taken from the largest and most beautiful manuscript of the time (Mo), were published as an appendix to Coussemaker's <u>L'art</u> <u>harmonique aux XIIe et XIIIe siecles</u>, Paris 1865.

Though many conclusions, Coussemaker drew from the limited practical material at his disposal, coupled with the erroneous datings of the treatises, common to most scholars well into the nineteen hundreds, had later to be revised, his gigantic work pointed a clear path to the attainment of knowledge. Soon many students turned to the study of the monodic music of the troubadours, trouvères, and minnesingers. However, it took a long time for extensive research in the field of polyphonic music to get under way. After Coussemaker Gustav Jakobsthal<sup>1</sup> and Guido Adler<sup>2</sup> made important contributions to the study of the theory of the period, which was comprehensively covered by Hugo Riemann<sup>3</sup>.

But the study of polyphonic music gained momentum only through the research of the classical philologist Wilhelm Meyer. This scholar had obtained knowledge of a very

1001	1 Mensuralnotenschrift des 12. und 13. Jahrhunderts,
1011.	2 Die Wiederholung und Nachahmung in der Mehrstimmig-
keit,	VfMW II, 1886, 271-346. 3 Geschichte der Musiktheorie im 919. Jahrhundert.
Leipzi	18 1898, partial translation into English: Raymond Haggh: History of Kuse
Theory ,	Univ. of Nebraska Press, Lincola, Neb. 1962.

beautiful and copious manuscript at Florence (F), which contained much Latin poetry. He made a thorough study of this codex, and in 1898 he discovered the origin of the most important species of thirteenth century polyphonic music -- the motet. The following year, spurred by this discovery, Friedrich Ludwig, one of the greatest musicfundamental ologists, began his tremendous research work in this field. Simultaneously Johannes Wolf brought to light and edited another important thirteenth-century tract, that of Johannes de Grocheol, and took up the study of the musical notation of the time. A third scholar, H. E. Wooldridge, author of the first volume of the Oxford History of Music, 1902, treated thirteenth-century music extensively for the first time in the twentieth century, and also published a number of pieces from F in facsimile and transcription.

Most publications of the first decade of the twentieth century continued to be unsatisfactory because of false perspectives and lack of practical sources. Only Friedrich Ludwig and his students, who were able to utilize the enormous knowledge and the extensive collection of manuscripts and copies of manuscripts their teacher had brought together, made real progress. In his modesty Ludwig permitted his pupil,

1 Die Musiklehre des Johannes de Grocheo, SIMG I, 1899, 65-130.

Pierre Aubry, to take the lead in publications. In a large number of excellent studies, Aubry did pioneer work in several fields of medieval music. His greatest contribution was the first complete edition of a thirteenth-century manuscript in facsimile and transcription. | This publication. too, remained the only one of its kind for a long time .--The real basis for all further studies in the field of twelfth and thirteenth century polyphonic music was the publication of Ludwig's Repertorium organorum recentioris et motetorum vetustissimi stili, Halle a. S. 1910 -- the result of his painstaking and thorough investigations. Unfortunately, the second volume of this important work, though completed by Ludwig, was never published, and thus the book has remained incomplete, a victim of the general indifference to the subject at this time. It took almost twenty years before its importance was recognized.

The first world war interrupted research in this field. When it was resumed in the nineteen-twenties, mostly those scholars whom Ludwig himself had trained carried on the work. First H. Besseler discussed the motet from about 1250 to 1380<sup>2</sup>;

1 Cent Motets du XIIIe siecle, Paris 1908, 3 Vols. 2 Studien Zur Musik des Mittelchters, AfMW VII, 1925, 167-252; AfMW VIII, 1926, 137-258.

then others followed suit: Higini Angles (published Hu in 1938<sup>1</sup>); Ivonne Rokseth (published Mo in 1936-39<sup>2</sup>); Heinrich Husmann (published motets of Ma in 1937<sup>3</sup>); Georg Kuhlmann (published fascicle 6 of Mo in 1938<sup>4</sup>); Friedrich Gennrich; Jacques Handschin; Eduard Groeninger (studied the conducti<sup>5</sup>); Hans Spanke (elucidated questions of text and form). These are only a few of a large number of contributors. We see that the study of our period, aside from lonely pioneer deeds, has made real and steady progress only in the last twenty years,

All major publications of practical music refer to the motet from around 1230 onward, i.e. to such manuscripts as were written in a notation which clearly indicates the rhythmical value of each note, in the so-called mensural notation. Yet there is a group of earlier manuscripts which were examined by Ludwig and called Notre Dame manuscripts; they contain music of the period from about 1160 to 1240, and are written in a notation which frequently offers great difficulties in transcription. These manuscripts are written in part in the so-called model notation, in part in a form which

1 El Codex musical de Las Huelgas, Barcelona 1931, 3 Vols. 2 Polyphonies du XIIIe Siecle, Paris 1936-39, 4 Vols. 3 Die Motetten der Madrider Handschrift etc., AfMF II, 1937, 173-184. 4 Die zweistimmigen französischen Motetten des Kodex Montpellier, Wüstzburg 1938, 2 Vols. 5 Repertoire Untersuchungen zum mehrstimmigen Notre Dame Conductus, Kösin 1939.

stands between modal and mensural notation. This latter part comprises two groups of compositions with poetic texts -conducti and motets. This paper attempts to fill a gap by publishing and investigating the motets of the three chief manuscripts of this period -- W1, F, W2. Many of these motets have been transcribed previously, since they also appear in the above mentioned manuscripts in mensural notation which have already been published. But no detailed and comprehensive study of the earliest motets was possible, unless it were based on the complete transcriptions of these works. These early motets belong to the period of about 1190 to around 1240. Up to the present the development of polyphonic music within this time has only been roughly outlined. In confining ourselves to this period, we believe we have been able to furnish a clear picture of the development of the motet in its earliest stages.

In this paper we follow Ludwig's <u>Repertorium</u> in many points. His abbreviations, his numbering of the motets, fascicles, and folios are taken over with only minor changes which do not alter his arrangement. In order to insure uniformity of nomenclature, it would be desirable that all scholars did likewise. As the situation is to-day, we often find the same motet discussed, each time referred to by a different number, or folio, or manuscript abbreviation --

features that make the study unnecessarily confusing. We have chosen to refer to each motet by the manuscript and folio, which apparently preserve the oldest version. (We deviate from this rule only in the discussion of the texts.) A list in the appendix contains the key to the abbreviations of manuscripts.

#### CHAPTER II

# POLYPHONIC MUSIC IN THE FIRST CENTURIES OF WESTERN CULTURE

When we seek to determine the birth of Western culture, the year one thousand presents a convenient date. After centuries without tangible progress, perhaps even of retrogression, the whole of Western Europe suddenly seems to awaken at this time. As it appears to the observer of to-day, literature, music, arts, philosophy, science, and political systems begin to take shape rapidly. A formless mass of people become organized into a social system. And this movement gains momentum in the twelfth century, reaches a brilliant climax in the thirteenth, and a crisis in all branches of human activities in the fourteenth century.

Simultaneously with the new culture, polyphonic music was born. Flemish monks experimented with polyphony as early as the ninth and tenth centuries. But these experiments can be dismissed as embryonic in comparison with the sudden outburst of polyphonic music in the eleventh century, of which the Winchester Troper provides not the sole, but the most impressive evidence. A great cultural development starts simultaneously in Spain, England, Normandy, Northern France, and Provence. Provence, to-day Southern and South-western France, acquired the leading role shortly before eleven hundred, and retained it for the first two-thirds of the twelfth century. Consequently, our most important sources of polyphonic music of the period originate from the monastery St. Martial at Limoges, one of the most famous religious centers of this time.<sup>1</sup>

Hand in hand with the stabilization and delimitation of political units (states, provinces), social classes, and forms of art immediately after the first crusade, polyphonic music likewise received the characteristics of a stabilized art, capable of development. Part music, previously more or less fluid in its form and style, began to acquire distinct shape. In the St. Martial manuscripts the organum, up to and throughout the time of the St. Martial school the name for all part music, shows, at times, various portions, composed in definite styles, later known as organum proprie sumptum or organum purum and as discant clausula. Besides, we find here the first monodic and polyphonic conducti, still called versi, and the first attempts at trope-like wording of upper parts above a liturgical tenor, a technique which became, in the next century, the central form of polyphonic music ---

l Capital of the old province of Limousin, to-day in the department Haute-Vienne, Limoges lay on one of the main routes from Northern Europe and Flanders to the South, particularly Spain.

the motet. As we see, this development is one tending toward variety, brought about by the process of deliberate assignment of certain musical techniques to certain functions of the compositions.

About 1160 Northem France acquired cultural supremacy. Its capital, Paris, became the metropolis of the civilized Western world. The heart of Paris, in turn, was the cathedral of Notre Dame and its school system, out of which grew the University. This latter became the seat of European learning, especially of philosophy -- including natural science and theology. The head of the Western feudal system, the King of France, resided at Paris, and his authority and military as well as economic power grew steadily in spite of some severe reverses. It is not surprising that Paris also became the center of polyphonic music. The masters of Notre Dame, in fact, created a music which was not only great in itself, but also was the basis for a brilliant development in the two following centuries.

In the latter part of the twelfth century the tendency toward a branching out of all human activities reached its climax. The powers of the various feudal lords and of the Church came to a clearly defined status. In literature several well defined and distinct species were created.

Philosophers explored all departments of human knowledge and arrived at their first great results: the delimitation of the various sciences and their respective definitions. Romanesque and Gothic architecture flourished side by side. Music likewise found specific forms and styles out of the beginnings at St. Martial. The new composition of Gregorian chant melodies, hitherto almost the only important musical activity, came slowly to a standstill. In its place four garitualis species took definite shape, viz. popular and courtly monody, ather liturgical and non-liturgical polyphony. Within each of these species several distinct forms were created. Popular monody - reardle, round, -- is almost exclusively traceable through literary sources. Courtly monody - troubadours and fused m later trouveres, -- based their musical forms on their poetical forms.1 Liturgical polyphony, called by the generic term comparlo organum, shows the sub-species of organum duplum (purum), copula, organum triplum and quadruplum, discant clausula, and motet. (The last of these, however, has a peculiar position which we The following types constitute shall explain in due course.) Non-liturgical polyphony comprises conductus duplex, triplex, and quadruplex cum cauda and cantrilling; sine cauda, and hoquetus (ochetus) in its various sub-species. In addition, there are several species of non-liturgical

1 See Fr. Gennrich, <u>Grundriss</u> einer Formenlehre des mittelalterlichen Liedes, Halle a. S. 1932, 2 Vols.

non-courtly monodic music: conductus simplex cum and sine cauda;<sup>1</sup> of liturgical monody: hymns, sequences, versi, and tropes; and finally some instrumental dance forms.

The greatest difference between the monodic and polyphonic species lies in their formal structure. The forms of monodic compositions are usually based on the repetition of one or more a number of short phrases according to certain schemes, while the polyphonic compositions receive their formal structure from the succession of long sections, which in themselves donot show the elements of schematic order or repetition. Thus polyphonie the strophic texts of the conducti lead, in the polyphonic conducti sine cauda, to the repetition of the same music in each stanza, but without repetitions in the body of the stanza expressedure found also in a fait number of monodie songs itself. The polyphonic conductio cum cauda are usually arand many lines within the stange are separated ranged in such a way that each stanza is severed from the preceding one by a textless melism, the so-called cauda. In the organa the form results from their liturgical function. being divided into several clearly divided sectionsand phonic the polyphonic portions, alternating with monodic portions of Gregorian chant. Whether or not there are also rhythmicat and melodical differences between the monodic and polyphonic species, has still to be investigated.

The other countries of Western Europe were mostly

I In spite of the identical name of these songs and the polyphonic conductiv, these two species are different from each other in several important features. recipients of these developments. Spain seems to have contributed to the polyphonic repertoire, as the codex Ma  $\frac{1}{2}(m^{100})$ , proves, but its style was that of the Notre-Dame composers. Culturally the most influential and independent country, apart from France, was England. With respect to polyphonic music this statement is borne out by the codex W<sub>1</sub>. England, moreover, seems to have added several ideas and characteristics of its own to the metropolitan Parisian development, besides taking up the achievements of Notre Dame.

After the turn of the century, the rapid development in many directions gave way to a great unifying, all-embracing systemization in though, art, society, and politics, which characterizes the climax of the early era of Western culture in the thirteenth century. This trend is shown by many events. In the battle of Bouvines (1214) Philipp Augustus established his equality with the German Emperor and his supremacy over the English King and all other feudal barons. Most Western countries were steeped in long wars from that time on. The Emperor Fought continuously in Italy; Southern France was destroyed by the war against the Albigenses; and England's strength was sapped by civil war. Only the Northern and Central parts of France enjoyed peace. In these regions the French King increased his power, and, as we see it togday, established a moderate monarchyin which

all classes -- the clergy, the barons, the burghers, and the King -- attained, at least for a time, a state of equilibrium. At the same time, the philosophers welded the diverse findings of the preceding centuries into one great logical system, scholasticism, in which each section of human knowledge was individually developed, though all were interrelated and made to conform to each other. Gothic architecture prevailed over other styles.

Music also underwent a like trend toward the unification of disparate elements and the elimination of several species in favor of one. And this central species of polyphonic music was the motet. Born out of the organum around 1190, it was at first regarded by musicians as merely one which seems to have form among others. The motet, in this first stage, approxended sporth after imately up to around 1200, was strictly liturgical. It was post on nothing but a discant section, whose upper, parts received a new text, which explained the liturgical function of the composition; and it was used as a variation of the discant section within the organum during the service. But then a break with tradition was effected. The liturgical Latin texts of the motet were replaced by new French ones. At Someof first, these new texts were still religious, but soon the French motets acquired the whole range of possible secular while Latin texts contrined in a mostly religious in at least serious vein , contents, Moreover, the music of the old discant sections

15

coordination

Indeed, the process seems to have reversed theif and, by omitting the tests, from some moters, new discant dansular was soon dropped in favor of new compositions., The other wereadded to the repentory, polyphonic species, died out shortly after. The conductus Together with was retained longest; it lasted throughout the first half of the thirteenth century, but soon lost its importance as eneof the chief species. Thus toward the middle of the century the motet became the central form of thirteenth century polywere now phony. In it several individual voices are, welded together, harmome according to a system which is extensively described by the theorists of the period. Its basis is the tenor, a liturgical melody which is reinterpreted with respect to rhythm and phrases by the motet composer. In the theory of the modes the rhythms used by the musiciand were brought into a system, with the aim of achieving a complete and logical enumeration of orrather matric all rhythmical possibilities.

These traits find their counterparts in art, philosophy, and politics of the time. In all fields system, logic, and mathematical clearness are the chief factors. Aristotle and the Bible are supreme authorities. As every motet is based on a dignified liturgical tune, so all philosophical research is based on these two authorities. Their words, however, receive new and individual interpretations. We spoke of the ordering integration of all human activities in an all-embracing system; This tendency is reflected by the combination into

one unit of the individual voices of the motet. The individual, however, has an inherent value and possesses inborn rights, which must be maintained, be it in a state, city, or family. The grouping of individuals is held to be good only in so far as each retains his freedom and individuality. Theoretically, and sometimes in practice, serfdom was abandoned because enslavement was regarded as an infringement on the natural right of every man to enjoy freedom. Thus we understand the reason why the thirteenth-century motet could not include a merely accompanying part. It would have been contrary to the attitude of the period to conceive of a part without individuality.<sup>1</sup>

1 In this and the preceding paragraphs some important ideas of Maurice de Wulf's Philosophy and Civilization in the Middle Ages, Princeton University Press, 1922, are embodied. Some of them are illustrated by the following quotations from this book, which are chosen because they represent the essence of some of this author's main thoughts. "The fundamental teaching of thirteenth-century metaphysics -- nihil est praeter individuum" [p.237, footnote). "There is one fundamental characteristic, appearing in the scientific classification and the scholastic philosophy, which is found everywhere; I mean the tendency toward unity. The need of ordering everything in accordance with principles of unity and stability . . . "(p.100). "The group exists only for the benefit of its individuals "(p.228). "Sciendum est autem, quod hoc totum, quod est civilis multitudo vel domestica familia, habet solam unitatem ordinis, secundum quam non est aliquid simpliciter unum" (from Thomas Aquinas' Ethic. Nicom., p.234, footnote). During the reign of Louis IX in France the Western world reached the equilibrium of which we have been speaking. At that time a system had been effected which permitated all /~ human activities and which was focussed in the metropolis of culture -- Paris. The greater the distance from Paris, the less complete was the balance, the less great were political, spiritual, and artistical accomplishments. All achievements seemed to emanate from this center. Paris was another Athens after seventeen hundred years. This moment of balance and unification seems to occur in each culture only once, if at all. Afterwards the balance is disturbed and is shattered. The wonderful unity and centralization of culture is dissolved into several distinct tendencies. New centers emerge and each pursues a slighty divergent aspect of life, which divergence becomes more pronounced as time goes on.

The inability of England, Germany, and Italy throughout the greater part of the thirteenth century to create, or even actively participate in cultural developments, is reflected in the political unrest in these countries at this time. These countries were even slow in adopting French achievements. Only a very few French motets found their way to these countries and still fewer attempts at independent motet composition are recorded. Only Spain, culturally under French influence, enjoyed prosperity during this period. It

seems that motets were composed there continuously together with organa and conducti. The only source we have discovered to-date, however, is Hu, which was written in the early fourteenth century, but which contains compositions dating from the end of the twelfth century onward. The repertoire of Hu consists partly of French compositions, partly of Spanish pieces imitating the French style.

Suddenly during the last decades of the thirteenth century, all Western countries ceased hostilities. A generation of strong rulers arose: Philippe le Bel in France, Edward I in England, Rudolph von Hapsburg in Germany. Under these changed conditions, both England and the Empire reentered the field of cultural production, and commenced to use polyphony. Both countries began under the influence of the French motet, but each soon arrived at a style of its own. It is once more interesting to observe the simultaneity of musical, political, and philosophical mator developments. In the musical manuscripts there appears a distinct break with the balance and unity of the motet, and with its dependence on liturgical melodies. This break must have taken place just about 1200, at which time Louis IX died. A time of floundering and of insecurity appears to have followed. Composers tried old and new styles, they experimented with fertile and sterile ideas. The unity of

the development is lost. The approaching crisis, repressed for the moment by strong rulers in the field of politics, is reflected in this **experimentation**. Similar forebodings of a crisis suddenly appear in philosophy. In these very years Latin Averroism and Neoplatonism bring confusion into the scholastic system.

The crisis begins toward the end of the reign of Philippe le Bel. Once again England and Germany experience the beginning of a crisis at the same time (1310-15). This is the moment when in music likewise a complete break with the past occurs. Philippe de Vitry is the outstanding figure of this revolution in music which is initiated with the battle cry of "Ars Nova". And his successor Guillaume de Machaut brings the ars nova to its perfection. This new style is still the most important international influence in music. But England, Italy, and Germany find styles of their own, utilizing earlier and contemporary French techniques. We suddenly see many different forms spring up. The motet loses its central importance. It remains the most artistic and monumental form, but it loses its place as the most popular entertainment of educated circles. The ballade in France, the madrigal, caccia, and ballata in Italy, the tropes in England, take the foreground. All these developments go hand in hand with the downfall of the political

supremacy of the French and the decline of feudalism in the catastrophe of the Hundred Years' War. The arts, literature, philosophy, and music undergo a period of aridness and rigidity at the close of the fourteenth century. The new impetus for the development of Western culture comes from the English and the Burgundians in the fifteenth century.

## CHAPTER III

### DEFINITIONS OF THE MOTET

In the preceding chapter we have given a cursory description of the development of polyphonic music up to the latter part of the fourteenth century. From this description it became clear that, together with all other fields of human activities, music reached a climax during the thirteenth century. The general trend toward unification in this century found its musical expression in the motet, which for some time was the only cultivated form of polyphonic music. Let us now see how the theorists of the period defined and characterized this species.

Polyphonic music of the twelfth and thirteenth centuries generally comprised two styles, both of which were developed out of the earliest polyphonic compositions, called *though other names were also used sometimes.* by a generic term <u>organum</u>, Polyphonic music could be composed in such a way that one voice was rhythmically well defined while the other was not; though a generic term for this technique was not in use, the name <u>organum</u> in a restricted sense was usually associated with it.in the thirteenth century. <sup>()</sup> Or, in a polyphonic composition, both parts could be rhythmically defined; this technique was usually called <u>discantus</u>. Both terms were used also to indicate specific musical structures, and in this sense, their applications may overlap the above given meanings. We are interested chiefly in the discantus style here, since the motet is its most important species.

Franco in his "Ars cantus mensurabilis" (about 1260) gives us the following brief, but comprehensive, definition of all species of discantus:1

"Discantus autem aut fit cum littera aut sine; et cum littera hoc est dupliciter: cum eadem vel cum diversis. Cum eadem littera fit discantus in cantilenis, rondellis et cantu aliquo ecclesiastico. Cum diversis litteris fit discantus ut in motetis, qui habent triplum vel tenorem, quia tenor cuidam littere equipollet. Cum littera et sine fit discantus in conductis et discantu aliquo ecclesiastico, qui improprie organum appellatur . . in omnibus allis primo accipitur cantus aliquis prius factus, qui tenor dicitur . . In conductis vero non sic, sed fiunt ab eodem cantus et discantus."

When we analyze these definitions, we must keep in mind the fact that they were written at a time when the concerned species had already gone through an almost century long development. In fact, we have no theorists who would describe the early motet. -- What are the musical species which Franco names in the quoted passage?

() Firstly, he states that cantilene and rondelli, as

1 Coussemaker, Scriptores I, 130 a-b.

well as some liturgical music, were sung polyphonically, exception rondelle (i.e. rounds), all parts singing the same text, and we may add, simultaneouslyl, i.e. in a style essentially note against note with added ornamental notes here and there. Let us find out more about these species. In the treatise of Johannes Grocheo, 1200) gives more information which was written (about 1280, we hear about the cantilena. Johannes classifies the music into musica vulgaris, musica composita mensurata, and musica ecclesiastica.2 The musica vulgaris (secular monody) comprises the more elaborate forms pleasing of the cantus (courtly monody), and the simpler ones of the cantilena (popular monody). The text of a cantilena consists of refrains (refractoria or responsoria), which appear at least at its beginning and end, and the text proper (additaconsists of mentum), which is nothing but certain conventional phrases put into verse and rhyme schemes. After the text is so says Groches, established, it is set to music.

The cantilena comprises four sub-species, all of which show the above named characteristics. (1) <u>Cantilena rotunda</u> or <u>rotundellus</u>, which is identical with our modern round. In the <u>rotundellus</u> the <u>additamentum</u> had to rhyme with the

I For the non-simultaneous delivery of the same text in compositions was developed only in the fourteenth century. 2 Wolf, Grocheo, 95 ff.

refrain.<sup>1</sup> ( $\beta$ ) The second form of the cantilena is called <u>stantipes</u> by Johannes. It may contain several verses, which may or may not rhyme with the refrain. The refrain remains the same in all verses. (3) The <u>ductia</u> is a quick choral song, which may also contain several verses in which the <u>additamenta</u> may or may not rhyme with the fixed refrain. Both the stantipes and the ductia may also, especially at festivals, be accompanied by instruments, preferably the vielle. In both forms the <u>additamentum</u> together with the refrain are called versus.<sup>2</sup> (4) About the fourth and lowest form of this group we know nothing but its name, <u>cantus insertus</u> or cantilena excitata.

The simple forms of the cantilena, as explained by Johannes de Grocheo, lend themselves easily to a polyphonic setting note-against-note. It is doubtful, however, whether Franco refers to these forms, when he speaks of the cantilena. For Anonymus I.<sup>3</sup>, following Franco's definitions closely, says: "ut in cantilenis scillicet rondellis". And <u>rondellus</u> means,

I Johannes adds that these pieces were especially favored in Normandy, where they were performed at festivals by young men and women. This is interesting because Normandy was part of the English Empire. English practice was unknown to Grocheo. His special reference to Normandy may therefore point to English practice, and may thus present evidence for the origin of the round in England.

called stantipes and ductia; their difference has only recently been planselly explained 3 Coussemaker, Scriptores I, 302 . in a "Communication" to JAMS 27(1974), 367-369, by Siegmund Levarie.

as Franco and his followers use the term, not our round, but the well known refrain form of the courtly rondeau. This form was indeed polyphonically composed, as we know by Adam de la Halle, are contemporary with extant and Athough our earliest example, is several decades later than Franco's treatise . Used in this sense, the cantilena would phong belong to courtly monody rather than to popular monody. The apparent contradiction between the meanings of the word cantilena, as used by Johannes de Grocheo on the one hand, and by Franco on the other, is explained by the use of this term by other theorists to designate any kind of secular songs. The only form of courtly monody that lends itself easily to polyphonical treatment, with the same text sung simultaneously in all parts, is the rondeau. Cantilena, apparently referring to other compositions in Franco's definition. seems therefore to include some forms of popular monody.

(2) The next term Franco uses is <u>cantus aliquis ecclesi-</u> <u>asticus</u>. What he means by this term, is not clear. Presumtroped, ably he refers here to hymns, sequences, and similar songs.

(3) The next sentence of Franco's passage contains several technical terms which require explanations. <u>Tenor</u> is, in the thirteenth century, the lowest part, viz. in the notation, & though not necessarily sounding the lowest notes at all times in a composition. It is, in the great majority of compositions,
the first to be determined. By virtue of this fact, which implies its arrangement with respect to rhythm and length. It is also counted as a toxied part, are to francou the tenor becomes the basis for the entire composition.) The form Motetus has threefold significance. Firstly, it means the of a discant section. text which is added to the second part (duplum), Secondly, the duplum changed its name to motetus because of the new text. Finally, the whole composition received its name from this voice. In other books we also find the word spelled "motellus", "mothetus", or in French "motet". Triof a composition in any species. plum refers to the third part, Quadruplum, though not mentioned here, is a frequent term, denoting the fourth part.2

The clause "qui habent triplum vel tenorem" requires an explanation. Unless the "vel" is incorrectly written for "et", this clause implies that there were motets without both triplum and tenor, i.e. monodic motets. We do find that many earlier and contemporary novels mention motets in connection with monodical songs. This fact may find its explanation

1 Rokseth's use of the term "double" for motetus is wrong. When she tries to justify it (Polyphonies IV, 14), she can only show that the second part of a conductus, organum, or hoquetus was called "duplum".

2 The "ut" in this sentence of Franco's definition may be misleading. We do not know any other form of this period to which the definition can apply. The motet is, moreover, the only form which is referred to as "cum. litteris diversis" in treatises.

in the use of the word motet with the meaning of refrain.<sup>1</sup> Mowever, the manuscripts give us many examples of motets without tenors, which appear with their tenors in other manuscripts. We may conclude therefore that the singing of motets without tenors was not unusual.<sup>2</sup> This theory seems also to be supported by the miniature at the beginning of the second motet fascitle of W<sub>2</sub>, on which only one singer is shown - in this connection probably executing a two part motet.<sup>3</sup> -- Yet the next clause teaches us that even if the

1 Ludwig, Adler's Handbuch I, 239.

2 A passage in the "Speculum Musice" by James of Lieges has often been interpreted as indicating that the parts of motets may be sung independently (see e.g. Handschin, Modaltheorie 78). A But this interpretation cannot be upheld Though suchaperwhen the context in which this passage stands is considered, practice is We read (Coussemaker, Scriptores II, 386a): "Quis enim sine tenore discantat, quis sine fundamento edificat?" A little bonce out by the sources, later (ibid. 386b): "Possunt autem voces discantus ad voces comparari tenoris, cum quibus debent concordare; et tunc talis cantus discantus dicitur; vel possunt per se considerari, non per respectum ad voces tenoris, et ut simul dicuntur cum illis, sed divisim successive una post aliam, cum aliquis per se cantat motetum aliquem, triplum vel quadruplum sine tenore et tunc absolute. Tales voces rationem cantus habent; et eodem modo dicendum est de vocibus tenoris, ut ad voces comparantur discantus et simul cum illi dicuntur vel ut per se et divisim decantatur." This passage does not refer to the actual independent use of the parts, but it only stresses the important fact, that all parts must (a) be related to each other polyphonically, and (b) yet be composed as though they were independent melodies. Each part must have "rationem cantus", i.e. must have its individuality. 3 Handschin, Zur Geschichte der Lehre vom Organum 10.

finds support for this idea in the miniature at the teriming of the 2nd motet fasciele of W2. But this seems to be a doubtful interpretation of that preture. motet possesses a tenor, its definition needs an amendment. For a two part motet has two texts,only "quia tenor cuidam littere equipollet". The tenor may not really be a text, but it is, at any rate, regarded as such. This fact is borne out by the great majority of the motets, in which the represented over one or a few syllables only. Yet these few syllables have to be counted as a text, though in most instances even they are not sung; for the tenor melody was often played on an instrument.

(4) Conductivs (also called conductus or conducta) are composed "cum littera et sine". The "sine" refers to the of stangers caudae, textless melisms at the beginning and end, and between formed in lines stanzas of the text, About half of the conduction we know has such caudae. Such melismatic passages also occur in "discantus aliquis ecclesiasticus, qui improprie organum appellatur". in conductus style or semular Benedicanuus-Douino settings. This probably refers to tropes, -- The definition goes on to say that only in the conductive the tenor is composed by the composer of the entire work. According to Walter Odington, however(an. (300), it may also be pre-existent; but it seems never to have been taken from liturgical sources. In all other species the tenor is pre-existent, Øbviously it is taken from popular and courtly monodical melodies for the composition of

1 Coussemaker, Scriptores I, 247a.

polyphonic cantilenae and rondelli, and from liturgical sources for the composition of liturgical pieces. In motets the tenor is taken from liturgical sources in the great majority of instances, and always from pre-existent sources throughout the thirteenth century, fexcepting a handful of instances which either foreshadow the fourteenth century, or in which a tenor from a liturgical source is who added to a finished melody of courtly character.

We have used Franco's definition, because it is representative of the thirteenth century. It is repeated in many treatises that deal with the motet within the succeeding one hundred years. But let us now consider some other definitions as well. to be considered :

The very short but important treatise "Discantus positio vulgaris", which is included in Hieronymus' de Moravia large compilation, called "Tractatus de musica"1, enumerates the following species: <u>organum duplex</u>, otherwise known as organum purum; <u>organum purum</u>, whose definition refers to the discant clausula style<sup>2</sup>; <u>conductus</u>; <u>mothetus</u>; <u>ochetus.<sup>3</sup></u> Then the treatise proceeds to give definitions

1 Published in Cserba, Simon M., Der Musiktraktat des Hieronymus Moravia, O. P. 1935, and Coussemaker, Scriptores I. 2 In the preceding paragraphs the author defines the "discantus purus" and uses this term merely to designate the second part.

3 Cserba 192, and Coussemaker, Scriptores I, 96a.

for some of these species. "Conductus est super unum metrum multiplex consonans cantus, qui etiam secundarias recipit consonantias." -- A conductus is a polyphonic composition set to one poetic text (in all parts), which may also employ imperfect consonances.1 -- "Mothetus est super determinatas notas firmi cantus mensuratas sive ultra mensuram diversus in notis, diversus in prosis multiplex consonans cantus." -consisting of a voice A motet is a polyphonic composition, set above rhythmically defined tenor notes of voices that differ in notes and text (from the tenor)." The words "mensuratas sive ultra mensuram" terror refer to the theory of modes, meaning alternating notes of the auto one and two counts, and a succession of notes of three counts respectively. The plural "voices" may raise doubt as to its correctness. Yet we know from actual music that even among the earliest motets there are many that use three and four perts. -- "Ochetus est super tenorem uniusculusque modi motetorum absque prosa diversus et consonans cantus."2 -- An hoquet is a composition of a different and consonant textless part above a tenor in one of the motet modes.

It is interesting to note the shift of emphasis between

1 Whenever the theorists write about consonance and dissonance, or concordance and discordance, they refer to the strong beats, making it clear that weak beats may well be dissonant.

2 Coussemaker, Scriptores I, 97a.

the definitions of this tract and those of Franco. The Discantus positio vulgaris is called the oldest tract on discant by Hieronymus, and the examples it quotes would fix the approximate date of this treatise around 1235;40. The emphasis is here laid on the modally arranged tenor and the consonance between the parts. While these were the important problems to be solved at the time this tract was written, a quarter of a century later, in Franco's time, they had become basic features of musical composition. The earlier unmeasured forms, against which the Discantus positio vulgaris had still to delimit the forms of discant, had become obsolete in the time of the <u>Ars cantus mensurabilis</u>.

Johannes' de Grocheo's definition of the motet adds a defail. little more to our knowledge. He says:<sup>1</sup> "Motetus est cantus ex pluribus compositus, habens plura dictamina vel multimodam discretionem syllabarum . . . " -- A motet is a composition of several parts with several texts or varied arrangements of syllables. The last words -- if the "vel" means "or" and not just "and" -- may be interpreted to mean that the rule requiring a text for each voice, i.e. technically the complete independence of parts, had taken on a new meaning at this time (about 1280). They could be taken to mean that the same

1 Wolf, Grocheo 106.

text might be used (in the upper parts), but not in simultaneous delivery. We know indeed several examples of motets which show the same text, alternately taken up by the motetus a technique called "Stimmitausch" or voice sychange, and triplum, and these pieces are contemporary with Johannes.1 This was a very important step in the development of the motet, which seems to have been brought about by the influence English of the conductus. The principle of the composition of several individual voices set to a single text was adopted in many Mass movements fourteenth-sentury forms -- chace, madrigal, liturgical music -and in the fifteenth century was finally taken up under the old name -- motet. This second conception of the motet was prepared by the English motet of the fourteenth century, which brought not of a motor the texts intever closer relationship.2

Walter Odington's definition of the motetus as "motus brevis cantilene"<sup>3</sup> is a word definition, as is the case in his para-ethymological explanation of the conductus on the preceding page: "plures cantus decori conducti".<sup>4</sup> [The words "motus brevis" may refer to the brevity of motets in contrast to with the lengthy organa and conductions whose definitions precede that of the motet.<sup>4</sup>] Allthe theoretical writings of

1 Mo 7,300; 8,339; 340; 341. 2 Also the examples quoted in footnote one of this page seem to be English compositions. 3 Coussemaker, Scriptores I, 246a. 4 According to Dr. Leo Schrade.

the fourteenth century either repeat Franco's definition, and then often do not even bother to change his wording, or they treat the definition of the motet in this paraethymological way.

And now let us sum up all the fragments of information that we were able to gather from the theorists. The as many a three are voice parts. motet has several texts; it may consist of tenor and motetus, (as well as a quadruplum) or of these two and a triplum; the tenor is taken from a pre-existent source and is counted as a text (Franco). The tenor is arranged in a modal pattern; the main beats of all parts must be consonant! (Discantus positio vulgaris). We see that the picture which the theorists draw of the motet is extremely general. It is necessary to examine the actual music for more detailed information.

# 1 This rule will be qualified in chapter ten.

I The exceptions to this rule, the so-called conductus motets, will be discussed bolow. They had disappeared from musical practice by the time of these treatises and one therefore mentioned morohere.

#### CHAPTER IV

# THE CREATION OF THE MOTET

During the time of the great development of culture at Paris in the last decades of the reign of Louis VII (1152-90) a great musician worked at Notre Dame. We know a point conductus as well as (Leo, Leoninus) that his name was Leonin, and that he composed polyphonic A i.e. for the Mass and the major office hours. These compositions were assembled music for the liturgies of the high festivals, and compiled Kumm on the Manustiter Organic de Gradali of Antphonarie "An it in a book which was briefly referred to as "Magnus Liber". ese compositions This book came into existence about 1160-70, and had the adding to plennic historical function of replacing the monodic Gregorian liturgy with a polyphonic repertoire of recognized worth. Technically Leonin's work was one of selecting styles and carefully distinguishing between them. His two main batche and anything attraction styles were those of the organum purum and discant, In the former the notes of the Gregorian tune -- the tenor -- to mostly laid out as irregularly which the new voice was added, were drawn out to long organ pedal points, while the upper part consisted of rich melisms in a a style known as proceeding reinement and the state rather free rhythm, Yet where the Gregorian tune itself was he adopted highly melismatic, another technique had to be adopted, because otherwise the organum would have become unduly long. Leonin therefore arranged the tenor notes of these sections in such a way that they followed each other more quickly and regularly. The tenor acquired definite rhythm. The upper

part was thereby forced to adopt strict rhythm as well. This style was called discant, and was at first applied to sections, so called <u>clausulae</u> or <u>puncta</u>, of organa only.

Leonin's discant sections vary greatly in length. They may comprise only four to six measures, or may grow to a full length of twenty to forty measures. In the great majority of examples the tenor is arranged in a series of single notes (simplices) divided into regular or irregular groups by small vertical lines. (This arrangement is abbreviated sg according to Ludwig, Repertorium.) The simplices may stand for longae (1.) or for duplices longae (c). 1 Many discant clausulae with sg arrangement use the simplices consistently in either of these two ways. In others both kinds of simplices are mixed. These mixed arrangements occur at first apparently without any attempt to set a style, but seem to have been instrumental in bringing about the idea of combining the two note values in a regular order. Thus simple patterns were formed which were repeated throughout an entire clausulae. The simplest of these patterns is ... d. . The grouping line, following the duplex longa, now slowly acquired the value of a rest.<sup>2</sup> The regular progression of three longae and a longa

1 See also Handschin, Zur Leonin--Perotin Frage, ZfMW XIV, 1932, 320. 2 Michalitschke, Studien zur, Entstehung und Fruehentwicklung der Mensuralnotation, ZfMW XII, 1930, 264f.

rest was also written as a ligatura ternaria with rest 60 have simply 3/.) (This pattern is abbreviated 3 11/ according to Ludwig, Restundard pertorium.) The second, pattern, possibly still evolved by Leonin, was a little less simple: d. d. d. d. d. . Later this pattern appears under the form two simplices, rest, ligatura ternaria, rest (abbreviated 2 si/ 3 li/) d. d. s. J. d. d. s. Tn early compositions which use this pattern the lines often retain only their function as group indicators and are thus not set regularly. Especially often are they omitted after the two simplices. Sometimes also, in clausulae of Leoninian character, the tenor shows singular arrangements of simplices intermingled with ligatures at irregular intervals, without the recurrence of regular patterns.1

Leonin thus composed the first thoroughly rhythmical meliamatic music. His innovation encouraged him to undertake another great task. He standardized the note forms; and with his music his new square notes soon were adopted all/over the West. Moreover, he selected a few simple ligatures, and by using them in certain fixed combinations, he was able to and oppla passages and to suggest that of the more family organal sections express the rhythm of his discant compositions. He thereby created the first musical notation with a definite rhythmical connotation.

1 See Ludwig, Repertorium 21.

37

metric or

Leonin's strength still lay in the organum-purum style; He was called "optimus organista" by the Anonymus IV. (9) But his great musical accomplishments were taken up by Perotin, who was, according to the same author, the master of the discant style. Perotin belonged to the generation of King Philipp Augustus (1179-1223), a generation imbued with a will to order this and control. It is with this attitude that our master revised the Magnus Liber. Many portions of organum purum were short-- ---measured ened or replaced by new strictly rhythmical sections. The discant sections of only a few measures were often eliminated, so were most of those with duplices longae progressions or irregularly mixed series of longae and duplices longae in the Many tenor.1 All such sections were composed in full length, of 20-40 measures in transcription. longal or irranlarly mixed note The old tenor arrangement in series of simplices was

retained in many of the newly composed discant clausulae, especially in those that belonged to the officium. But of the whole number of discant compositions by Perotin and his school (judged by only about twenty-five per cent show this arrangement. ? substantial daugulal in F)

1 While Ludwig believed that W1 3 and 4 were composed entirely by Leonin (Repertorium 21), Schmidt and Handschin have since modified this theory. Stylistical differences within the sections of single organa led to the supposition that we have apprecent here already partly Perotin's work before us (Schmidt, Zur Melo-diebildung 134). These findings, combined with the fact that this manuscript is of British origin, admit of the interpretation that these fascicles represent the first stage of Perotin's revision of the Magnus Liber as sung in England. The compositions may therefore include a number of British traits, and perhaps there are even some British compositions among them (Handschin, Zur Leonin-Perotin Frage 320).

2 Ludwig, Repertorium 30f and 75f.

38

VALUES

a) CSIp. 341

The other seventy-five per cent use various rhythmical patterns. With the prevalence of tenor patterns new problems came to the fore. The balancing of these ever recurrigtinate ostinato ring phrases in the tenor and the phrases of the upper part could now be arrived at in several ways.

## The tenor could have:

- (1) one pattern throughout, while the melody of the tenor was presented only once;
- (2) one pattern throughout, while its melody was presented several times, and each time the conclusion of the melody coincided with the end of a rhythmical pattern:
- (3) one pattern throughout, while its melody was presented several times, and the conclusion of the melody did not nutrelways coincide with the end of the rhythmical pattern; usually
- (4) several patterns, the start of the new pattern coinciding with the beginning of a melodic repetition.

## The duplum could have:

- (1) phrases of equal length throughout;
- succeeding each other (2) phrases of various lengths, standing in regular order and thus serving as elements of form;
- (3) phrases of various lengths without any regularity.

Each of the first four arrangements could be combined with each of the other three. Coincidence of phrase endings of both parts, or the overlapping of phrases could be the

result. Either of these possibilities could be carried through an entire clausula, or both could be combined. Since many of these discant sections later were adapted will be found as motets, we shall find the same techniques, there. In the proper place we shall then give accurate information will be given about the relative importance of these techniques.

It was the idea of the trope that inspired the transformation of the discant clausula into the motet: for a syllabic text, which was a paraphrase of the liturgical piece from which the tenor was taken, was added to the duplum. Sometimes a third or even fourth part were added, and sung conductus-like to the same lest, with or without the tenor, note against note, to this voice, now called motetus, These are the so-called three-part and four-part, motets. A The al setting idea of paraphrasing the tenor text of an organum, in the triad duplum had already been taken up at St. Martial. We find هن there a Benedicamus Domino paraphrased by the text "Stirps Yesser1 and Aand a similar organum set to a Benedicamus Domino and Tring Domino when melody with the trope texts "Humane prolis" in the duplum, "(No. 3-4).

l In St.M., f 60v; St.M., f 166v; Eng.102 f 12; Prag. Literature: Ludwig, Quellen 186f; Handschin, Ursprung 191f; Handschin, Die Schweiz welche sang 121f; Gastoue, Three centuries 53. Music published in: Gastoue, Collection des maitres poliphonistes; Handschin, Ursprung 196 ff. Jammers 2 In St.M.2 f 70. Literature: Ludwig, Adler's Mandbuch 178; Handschin, Ursprung 192f. The best name for these pieces is perhaps tropical organa. other Mrs. [cf. Nos. 5,6, 10, 26, A fews Two more examples of this species are found in F and four 94-97) in Ma and W2. We are also reminded of this technique by Allogether they pieces in Cambridge and Innebruck. But these examples do early not even amount to two per cent of the number of, motets extant From composed during the twelfth and thirteenth centuries. And though they afford a sidelight on the origin of the motet, one o we are justified in calling the discant clausula the parent of the motet.

Beside the idea of the trope, that of hymns and sequences, and generally of liturgical and religious songs, influenced the motet at its birth and intermittently throughout the thirteenth and fourteenth centuries. Especially among the earliest motets and later in the English motets of the late thirteenth and fourteenth centuries do we find a the Virgini very large number of hymnic pieces dedicated to St. Mary, or Jesus, or other Saints. A great number of motets include quotations, almost exclusively poetical, from hymns, sequences, and antiphones. A considerable number of them are outright tropes of such texts. The following pieces even take entire hymms for their texts: (1) Mo 4.68 triplum plus motetus; (2) Ba No.110, identical with Flor.122 No.9; with different music in Oxf. Worc. XIII No.8; (3) LoD No.57; with different music partly in Flor.212 No.9; (4) Fauv Mg 21 motetus; the

beginning of this text reappears at the end of Flor.212 No.9, but is set to different music; (5) IV No.53 motetus; (6) IV No.54, motetus. A sequence text is used in (7) Eng. No.19. Mary antiphones are used in (8) Mo 4,72 motetus, with its anellio trope in the triplum; (9) ArsA No.8 triplum, with its trope in the motetus; (10) and (12) Mo 7,285 triplum and motetus. No. 228-1 and The offertorium Ave Maria is used in (13) Florals Ho.10. And several verses from the Song of Songs are used in (14) and (15) Mo 7.282 triplum and motetus. -- In order to complete this list of entire pre-existent Latin texts used in motets up to about 1400, we give the following instances of conductus texts incorporated in motets: (15) Mo 8,326 motetus; this text is preserved as a conductus in F and also as a trope of a Mary antiphone in other manuscripts; (1%) Fauv M2 2; (18),(19), and (20) Fauv M3 5 quadruplum, triplum, and motetus; (20) Fauv Mg 17 triplum plus motetus.

Not only did Perotin's revision of the <u>Magnus Liber</u> give birth to the most important species of polyphonic music during the thirteenth century, but this great master was also responsible for another important innovation -- the composition 3- and 4 part composition of organa tripla and quadrupla. A number of these compositions are directly attributed to Perotin by theorists of the period, especially by the Anonymus IV. Modern scholars have enlarged

this list, basing their conjecture on style criticism. It may be good to give the list of this master's works as far as they are known.

We can definitely credit him, according to the testimony of the Anonymus IV, with the following compositions:

the quadrupla	"Viderunt omnes" F f 1
	"Sederunt (principes)" F f 4
the tripla	"Alleluya Mativitas" W1 f 10
	"Alleluya Bosui adiutorium" F f 36
conduct is cum	"Salvatoris hodie" W1 f 95 (3 parts)
cauda	"Dum sigillum" F f 344 (2 parts)
	"Beata viscera" F f 422 (1 part)
	D Ita

According to modern research we may also attribute to him the following pieces: may also be attributed to him t

the tripla	"Alleluya lies sanctificatus" W1 f 631
ed agen	"Alleluya Pascha nostrum" W1 f 912
	"Stirps Yesse" F f 26v3
	"Virgo" Mo f 64
	5 Benedicamus Domino F f 40v-44v5

According to Ludwig<sup>6</sup> and Rokseth<sup>7</sup> the quadruplum clausula "Mors" F f 7v may also be his, but we shall probably have to reject this opinion.8 Moreover, Rokseth tentatively attributes all tripla found in the manuscripts F and Mo to him.9 But this is highly improbable, because some of the tripla

a second to be a contraction to active of	1	Ludwig,	Repertorium	229	2	Ibid.	37	
---	---	---------	-------------	-----	---	-------	----	--

- 3 Rokseth, Polyphonies 43.---4 Ibid. 56. 5 Handschin, Zur Geschichte von Notre Dame 6. 6 Adler's Handbuch 223.-- 7 Polyphonies 77.
- 8 See chapter seven.

9 Polyphonies 56 ff, basing herself on a rather vague statement of the Anonymus IV in Coussemaker, Scriptores I, 342a.

a) Q. CS T 342

seem to be of other than French origin, and there is no reason to believe that Perotin was the only man who composed organa tripla, especially since the ones included in St.V. cannot possibly be attributed to him.

The fact that we know that the two above listed organa quadrupla are compositions of Perotin, plus the fact that four-part singing at Notre Dame is first mentioned in two which refer to the very feasts edicts of Bishop Eude or Odo (1196-1208), of 1198 and 1199, which these works afford us the only definite dates about Perotin's life. These meager data were apparently broadened by findings of Gastoue and Handschin. The former discovered that in the preserved books of Notre Dame the name of one Petrus Succentor appears several times during the period in which Perotin may have (Pierre) lived. Perotinus being a diminutive form of Petrus, and succentor being the title of a musical official of the church, Gastoue tentatively identified this Petrus Succentor with Perotin. Handschin then gave a complete list of the documents in which Petrus Succentor is mentioned, together with their complete transcripts. 1 All these documents relate to the period from 1208 to 1238. Petrus Succentor is also mentioned there in connection with one Johannes de Grevia, brother of

1 Handschin, Zur Geschichte von Notre Dame 10 ff. My andele

Philippe de Grève. This latter appears in most histories of medieval Latin literature as identical with a chancellor of the Church of Paris, who lived from about 1170 to 1236, and was one of the greatest poets of his time. Some motets, based on Perotinian discant clausulae, and many conduction, among them Perotin's "Beata viscera", have texts written by this poet. The obvious connection between Petrus Succentor, Johannes de Grevia, and Philippe de Grève therefore raised the identification of Perotin with Petrus Succentor from a hypothesis to a theory.

But unfortunately this theory is not strongly supported by the facts. To take the last argument first, there were two Philippes. The one was Philippe de Grève, son of Philippe, and canonicus of Notre Dame from 1182 on; in his later years he was dean of Sens and died in 1220. The other was Philippe le Chancelier, son of Gautier de Chambellan, and canonicus of Notre Dame from 1217 to 1236. The latter was a poet, and he was always called Philippe le Chancelier in the manuscripts, never de Grève.<sup>1</sup> Consequently, the fact that Petrus Succentor and Johannes de Grevia are mentioned together does not prove any connection between Petrus Succentor and the poet Philippe.

1 See H. Meylan, Les "Questions" de Philippe le Chancelier, l'école des Qartes, 1927, 89-94; Rokseth, Polyphonies 227.

Moreover, according to Rokseth the office of the succentor was too high to permit its holder being publicly called by a diminutive name, Perotinus. The high officers of Notre Dame, whose records are still fully preserved, are: bishop; chancellor (both outside and above the chapter proper); doyen; cantor (inspector of schools); three archdiacons; succentor, (choir director); cancellarius, (in charge of liturgical books without music). There were, besides, a number of minor dignitaries among whom was the magister cantus, who was teacher of the choir and, except for high holidays, also its conductor. He was the best trained musician among all the officials. Usually he acquired this office after having served as a choir boy for a long time. As such Peter may well have been called Perotin, retaining this name throughout his life. Unfortunately the capitulary registers for the minor officers of Notre Dame up to 1326 are lost. Thus we can only surmise the existence of this Petrus magister cantus, but cannot prove it.

We have therefore to rely on conjecture and speculation if we want to fix Perotin's lifetime. The only dates relating to Perotin, that are more or less certain, are 1198 and 1199. Without any other proof Bokseth sets the dates for his life at about 1170/75-1220/30.<sup>1</sup> These dates

1 Polyphonies 50 f.

are, however, unsatisfactory for several reasons. The master would have been about twenty-three to twenty-eight years of age at the time when he composed his famous quadrupla, a rather youthful age at which to achieve one's masterpieces. Moreover, it is historically impossible that his great reform work in the Magnus Liber should not have preceded the composition of the organa tripla and quadrupla. Perotin must have developed the rhythmic modes to a high degree in the two-part discant pieces first in order to enable him to handle them so skillfully in the organa tripla and quadrupla. The tremendous work of rationalization as evidenced by the stabilization and systematization of rhythm must have taken considerable time. It also must have followed the collection of Leonin's Magnus Liber without too great a delay; for Perotin's revision of this book is a direct sequence of Leonin's work. This revision may therefore have taken place in the decade 1180-90. This time is also made plausible by the fact that it is the first decade of the reign of Philipp Augustus, when intellectualism and power politics pushed piety and peaceableness into the background. If this date is right, Perotin must have been born at the latest around 1160 and could well have been a personal pupil of Leonin's.

In the following decade the development of discant

composition apparently branched out into two main roads of progress. One aimed at more complicated tenor patterns, the other at three-part composition. The latter marked the next important step of Perotin and his school. Three-part singing was known to people before Perotin. We hear e.g. that parts of the mass were performed in this way at Mont St. Michel in Normandy around 1170.1 Even before this time St. Martial seems to have known three-part composition.<sup>2</sup> The Codex Calixtinus, written about 1140 in Santiago de Compostella in Spain, also contains a piece which shows three parts.3 Three-part improvization was probably known at Notre Dame, too. Since we know that the great quadrupla were composed 7-1200, in 1198 and 1199. we must assume that real composition in for a few years before. three parts was practiced at Notre Dame at least from 1190 Rokseth even thinks that Perotin tried his hand at fouron. part organa as early as that.4 If her dates were right, Perotin would have been fifteen to twenty years old at that But this time. Moreover, the assumption that four-part pieces were

1 In "Le Roman de St. Michel" by Guillaume de St. Pair, see Rokseth, Polyphonies 40f.

2 Handschin, Ueber fruehes und spaetes Mittelalter 150. 3 Peter Wagner, however, in "Der Codex Calixtinus, asserts that this composition, the conductus "Congaudeant Catholici", does not actually consist of three parts, but represents two two-part versions of the same song. This assertion, however, is none too convincing according to Dr. Leo Schrade.

4 Polyphonies 43. 4. I.e., accepto her, at are 15-20/ of Rolo 43.

composed as early as 1190 is unnecessary because we have no record of any organa quadrupla beside Perotin's two masterpieces and the clausula "Mors". It is therefore probable, or at least possible, that no other quadrupla were composed at all.

The first real compositions in three parts must have been compositions with equal rhythm in at least two or all three parts, similar to three-part improvizations, before rhythmical individuality of all parts could be attained. We are now thinking of three-part conducti sine caude, and also of two-part discant clausulae that were enlarged by a triplum, composed note against note to the duplum. Several such enlarged organa are known to us. In addition, the above mentioned three-part motets with only one new text reflect this practice. We know that the composition of such motets must have bar was discontinued shortly after 1200, since none of the treatises written from about 1230 on mentions them, while the twopart motets are extensively discussed. Thus must of these motets must have come into existence between 1190 and 1200. In this decade Perotin must also have invented his new style of the combination of three individual parts in organa tripla, especially in the discant sections contained therein, as well as in the caudae of three-part conducti.

This technique led to the quadrupla which probably were

49

there is

preceded by compositions with rhythmically equal motion in at least three or all four voices, - We refer here to the three four-part conducti without caudae and the two old four-part motets with but one new text which have reached us in,F and W1 respectively. These pieces may also be described as conservative compositions of a time posterior to Perotin's quadrupla. But the probability is that at least the two motets belong to the same time as the three-part motets contemporary with mentioned above, i.e. either shortly before or shortly after the quadrupla, but without having been influenced by them. Even if these five pieces preceded the quadrupla, they can only be called preludes to them, experiments which prove that at the time there was a general tendency toward four-part composition. But it was left to the creative genins of Perotin to solve the problem of the composition of four melodically and rhythmically individual parts in his organa quadrupla, especially in the discant sections contained therein; the mornatele Anonymus IV calls these quadrupla compositions "cum abundantia colorum armonice artis" therefore.1

These quadrupla are towering achievements, They ornament the highest festivals. "Viderunt omnes" is the Christmas gradual, "Sederunt" is the St. Stephens gradual, composed and

1 Coussemaker, Scriptores I, 342a.

performed probably at first in 1198 and 1199 respectively. The clausula "Mors" is taken from the Easter alleluya. We have already made it clear that they were possibly the only pieces of their kind. Also the Anonymus IV testifies to this fact when he says, speaking of the various books in use at Notre Dame: "Pro maiori parte totius artis huius (viz. of the organum quadruplum) habeatis ipsa (viz. "Viderunt" and "Sederunt") in usu cum quibusdam aliis."1 Also the vague "quibusdam" which he does not use in relation with any of the other species he subsequently enumerates points to this fact. Probably the author did not recollect how many more such compositions were contained in the book. (fascicle) of quadrupla he had seen, but knew only that there could not have been many of them. The book that he may have used was possibly the one written by William of Fauquemberg, a copy of a book of Notre Dame which was part of the library of St. Paul's cathedral in London in 1245.2 -- If we accept Perotin's birth date as at the latest around 1160, he would have composed his quadrupla at approximately forty years of age, which seems nearer to probability than twenty-three to twenty-eight.

If Perotin revised the Magnus Liber about 1180-90, the motet must have sprung into existence or -- if we consider the

<sup>1</sup> Coussemaker, Scriptores I, 360a. 2 Rokseth, Polyphonies 86.

made at Aun few experiments of the school of St. Martial -- taken up at Notre Dame in the succeeding decade. Soon after the turn of the century it became the most important musical species. Now it is very strange that Perotin's name, though mentioned by several theorists, all of whom are contemporary with the period in which the motet flourished, and most of whom discuss the motet, appears always in connection with the organum or conductus, but nowhere in connection with the motets. And yet it is obvious that many of his discant compositions reach us in the form of motets. If he had taken an important part in the development of the motet, the absence of his name in connection therewith would be hard to account for. And indeed, this fact has caused considerable speculation among those who accepted 1238 as the year of Perotin's death. Rokseth's date, 1220/30, does not throw any better light on the subject. Nothing prevents us, however, after rejecting the identify of Perotinus Magnus with Petrus Succentor, to assume that the great composer died shortly after 1200, probably between 1200 and 1205. In this case, he would only have seen the development of the threepart motets, not considered by the theorists as typical examples of the species of the motet, and of the earliest, strictly liturgical two-part motets, based entirely on discant

clausulae and consequently not the creative work of composers, but that of poets. The great movement of the newly composed and typical motet (i.e. the motet in which each part has a text of its own) sets in only shortly after 1200, and thus we can explain the omission of Perotin's name in connection worth if to eastly explained therewith. As we have shown in previous paragraphs, 1160 is the latest possible date of his birth; and thus Perotin's probable life dates appear to be 1155/60-1200/05. -- <sup>fn</sup>

We said that the elaboration of the tenor patterns became the second main pursuit of the organum composers in the last decade of the twelfth century. Ludwig has shown this process very clearly.<sup>1</sup> On the basis of his statiftics it becomes obvious that W1 contains the pieces of the earliest style, F 3 and 4 follow next, then W2, and finally the supplementary clausulae of F 5 and 6. In all these places the number of different tenor arrangements, which probably was already established by Perotin, always remains the same -- aside from single exceptions.<sup>2</sup> But the importance of the early tenor

1 Repertorium 174 and passim. Ludwig's listings are somewhat misleading, because he counts such organum purum sections as appear later in discant style among the discant clausulae, and, on the other hand, he fails to list the small discant sections of Leonin's style. But also the elimination, not only the addition, of discant clausulae in the Perotin period are important for the understanding of the development.

2 An especially amazing instance is the clausula F No.36 whose tenor melody is the chant tune read backwards; according of to Ludwig, Repertorium 80.

patterns gradually diminished, while that of the more modern ones grew. The composers of Notre Dame thus did not go beyond the style set by Perotin. The whole organum composition consequently stagnated there in the first decade; of h the thirteenth century.

There has reached us, however, a collection of organa and discant clausulae in a manuscript called after the name of the monastery where it was preserved, but not necessarily written, St. Victor (B.N.lat.15139, olim St. Victor 813). The sixth fascicle of this manuscript contains the famous forty melisms, as Ludwig called them, the first two in three parts, the rest in two. These forty pieces look technically like supplementary discant clausulae or organa. They follow each other almost exactly in the order of the festivals of the Church year. There are, however, several common characteristics to these forty compositions which differentiate them from the Notre Dame clausulae. Many of them show complicated new tenor arrangements, partly far in advance of any Perotinian tenors.1 Almost all of them show the text beginnings of French motets, that use the same music, written above or in the margin beside the beginning of the respective clausulae. The syllable bars which generally indicate the end of the syllables in the Notre Dame organa do not appear in

1 Ludwig, Repertorium 85f.

the melisms of St.V.<sup>1</sup> The dupla show lack of any form, melodically or motivically.<sup>2</sup> The phrases are either stereotyped or completely irregular. There also appears several times a new extra-liturgical (?) tenor, "Fiat".<sup>3</sup>

Various theories have been formed with respect to this fascicle. Ludwig is very cautious about the interpretation of these melisms. According to him there are two possibilities. Either they are ordinary discant clausulae. that served as prototypes of many French motets, whose text beginnings were added to the clausulae by a music lover; or they are instrumental pieces, either transcribed from organa or from the quoted motets.4 The second alternative was given because of the absence of the syllable bars which seemed to Ludwig to exclude vocal liturgical performance. and by the addition of the beginnings of the French motets. The common stylistic traits of these pieces led Ludwig to the belief that one ingenious composer of Philipp Augustus' time (i.e. up to 1223) must have composed most of them and added some from other sources.<sup>5</sup> While this latter statement goes well with the assumption that the melisms are nothing

1 Ludwig, Repertorium 49.

2 Kuhlmann I 50; but there are exceptions to this.

- 3 Ludwig, Repertorium 144.
- 4 Ibid. 144.
- 5 One of them also appears in F No.130.

but portions of organa, the uniformity of style cannot be so easily accounted for if these pieces are merely transcriptions of various current compositions, for such a mixed repertoire would necessarily show a divergence of styles. Ludwig therefore prefers to accept the first theory as being more plausible. Husmann also arrives at the date given by Ludwig, stating that the forty melisms must have preceded the motets of W2 which he puts at about 1200-40/50 in accordance with Ludwig.<sup>1</sup> Rokseth holds a different view and believes that these pieces are the work of a monk who wanted to refresh the liturgical repertoire with transcriptions of current motets.<sup>2</sup> She thereby saves herself the need for proving that these compositions were not intended for instrumental performance. The main question is thus: are the melisms of St.V. models for, or transcriptions of motets?

In order to solve this question, we again resort to Mare are large the actual music. We find rather great divergences between the melisms and the motets that use the same music. Comparing such motets, as far as they are contained in W2, with their melismatic versions, we find, from the limited material at our disposal, that the latter prove to be simpler and better in all instances: In W2 4,61 and St.V. No.22 respectively

> 1 Die Motetten der Madrider Handschrift 174. 2 Polyphonies 70f.

the tenor, and with it the motetus, show a different main beat in measure six: W2, St.V. The latter is correct, as the liturgical melody proves. Also the tenor version of measures thirteen to fourteen of this piece is wrong in W2 and correct in St.V.: W2 TIME, St.V. Moreover, the second mode of St.V. is much better than the first mode used in W2. - In W2 4,67 and St.V. No.6, measure Shree differs slightly:  $M_1$ 

so does measure nineteen, identical with measure thirty-six: St.N. St.N. St.N. St.N. In both instances St.V. is better. -- Similarly W2 4,34 and St.V. No.24 show in measure twelve the following divergence: St.N. St.N. St.V. In this instance Mo 5,97 W\_

confirms the version St.V. But in the last measure of the tenor both Mo and W<sub>2</sub> are inadequate, while St.V. shows the correct version there: W<sub>2</sub> Mo This evidence seems to point to the correctness of Ludwig's first alternative.<sup>1</sup>

I We have chosen only such examples as show actual variance in versions, one of which can be proved as being correct. Many other discrepancies between W2 and St.V. can be accounted for, if we assume that W2 is a secondary copy, transmitting inaccuracies of the scribe. Since these inaccuracies do not constitute different versions, we have not discussed them here.

Further evidence that supports this view is the fact that the percentage of compositions in the first mode is much higher among the French motets based on St.V. melisms than among the newly composed French motets. In W2 4 there are forty motets, that are, as far as we know, newly composed French motets. Exactly fifty per cent of these show the second or related modes, and the other fifty per cent show the first and related modes. Of the sixteen French motets based on St.V. clausulae only three (and if we count W2 4,61 mentioned above, four), i.e. eighteen and three quarter (twenty-five) per cent show the second mode, while the other thirteen (twelve), i.e. eighty-one and one quarter (seventyfive) per cent show the first mode. As we shall see in chapter seven, there was a tendency toward increasing the importance of the second mode in these later motets. It would be strange indeed if a modernistically inclined compiler had chosen so onesidedly the conservative pieces among the current French motets in order to reduce them to instrumental pieces or organa.

We shall therefore follow Ludwig's preferred opinion here. The majority of the evidence points to these pieces as being original discant clausulae, partly composed and partly compiled by a group of musicians not very close to Notre Dame and not very long after Perotin's fertile period. Beside

the stylistic criteria we have one more clue to the date of the composition of these melisms. Some of the motets based on St.V. melisms include text lines which reappear in well known novels of the period, so-called refrains. These novels are:

Roman de Galeran (c.1200), quoted in W2 3,19 (St.V. No.2) Guillaume de Dole (c.1212/13), quoted in W2 4.67 (St.V. No.6) Roman de la Violette (c.1229), quoted in N No.58 (St.V. No.13) Prison d'Amours (c.1270), quoted in N No.52 (St.V. No.34) Traduction d'Ovide (c.1280), quoted in W2 3,15 (St.V. No.1) of such books the in ordinarily such dates do not help us to determine the date of the quotations or the composition of the motets, because, refrains may live on for fifty to eighty years: Since they express general phases of social life, they can be applied to many different situations and can reappear in many books. Some of the above listed refrains also reappear in books other than those quoted. The time of these latter, however, cannot be accurately ascertained, nor can the date of the many more refrains, that appear in the motets under our consideration, be established. viz. Roman de Galeran (c. 1200) and Guillaume de Dale (c. 1712), The first two of the quoted books, however, are exceptions in so far as they are the earliest ones to use such refrains; so their author, Jehan Renart, informs us. The refrains used in them were created by this post especially for these books, and are Kumin. consequently we know their dates. It happens that the earliest of these refrains is so specific that its inclusion in the

motet, must mean that this latter was written while the novel was very fashionable, viz., probably between 1200 and 1210.<sup>1</sup> This in turn means that the St.V. clausula No.2 cannot have been written later than 1210. According to our general outline of the development of the motet, it is about this time that the French motet begins to flourish. We have already seen that those French motets which are based on St.V. melisms must belong to the early part of this period, since they retain the conservative first mode to a large extent. The probable time of the composition of these clausulae is thus 1200-1215.

No.144-1

After this time the organum was still sung, but new compositions seem not to have been forthcoming, i.e. unless the few organa in fascicles 4 and 5 of St.V. are of a later date. Ludwig puts them in the decade 1240/50, because they appear in connection with several conducti that refer to this time. But this is not convincing proof. The collector may have put them there without regard to their comparative ages when he copied the pieces from various sources. Throughout the thirteenth century the repertoire of the Leonin and Perotin periods was used. Possibly some new works were

I This refrain refers to a definite situation and could therefore not become applicable to general use: "Ie vois as noces mon ami, Plus dolente de moi n'i va."

added for some special occasions. These works were conservative in style and did not add anything of importance to the technique of composition. Late in the thirteenth century and again in the fourteenth the use of the old organum is confirmed by several references.<sup>1</sup> In 1408, however, the discant, in the sense of organum, was forbidden for liturgical use in the cathedral of Notre Dame, and continued to be admissible in singing practice only.<sup>2</sup>

Since the motet was born out of the discant section, it took over the strict rhythm from it. This rhythm, systematically tabulated in its possible variations in the theory of the modes, is the chief feature of the discantclausula style. We shall therefore new turn to a brief survey of the theory of the modes; and in chapter six we shall then discuss the changes in the application of the modal notation will be discant which were brought about by the transformation of the discant clausulae into motets. This changed modal notation was employed throughout the early stages of the motet, until a new musical style gained expression in a new notation -- the mensural notation.

> 1 Handschin, Zur Geschichte von Notre Dame 12 ff. 2 Ibid. 54.

#### CHAPTER V

THE MODES & the Transcription of Premensural Motots.

The theory of the modes has been thoroughly discussed by Friedrich Ludwig<sup>1</sup>, Kuhlmann<sup>2</sup>, Michalitschke<sup>3</sup>, Sowa<sup>4</sup>, and Jakobsthal<sup>5</sup>, Thus we shall confine ourselves here to a brief summary, is needed here

Thing is A modus is a reiterated rhythmical pattern. Let us see how the theorists of the period define it. Garlandia says: "Modus est cognitio soni in acuitate et gravitate secundum longitudinem et brevitatem." -- Modus is the perception of a tone, whether high or low, with respect to its length and brevity. -- On the same page he says: "Modus communis est, qui versatur circa omnem longitudinem et brevitatem omnium sonorum. Modus proprius est, qui versatur circa sex modos antiquos." -- The mode in general is the one which is concerned with length and brevity of all tones. The mode in particular ushat is the one which is concerned with the six old modes. --There were then six rhythmical patterns, and they were regarded as old already at the time when Garlandia wrote this treatise.

1 Repertorium 45 ff. -- 2 I, 99 ff. --3 Studien and Theorie des Modus, 1923. -- 4 Zur Weiterentwicklung. --5 Die Mensuralnotenschrift des 12. und 13. Jahrhunderts, 1871. 6 This scholar was born in England about 1190, studied and taught in Paris 1210-32, and then in Toulouse and again in Paris, and died after 1252. He wrote this treatise between 1230 and 1250.
And since Garlandia associates the modus proprius with the organum, this passage testifies to the fact that at this time the organum was regarded as an antiquated form, and model shythm was

TABLE OF THE MODES

Series	Pattern	Rhythm	Name
A	12	I FT MI FT 11	first mode
MJ MI	27	FT FT 1 [FT Fs1	second mode
1 A.	1. 21	1. NI II NIII. s.1	third mode
1 ·····(•)	51 1.	NI. 181.1	fourth mode
A I OF 9 9 91	1. 1.	J. J. H. s.   or J.J	fifth mode
N.n	m	ויזן זותז ת	sixth mode

1 In the following table the ligature is designated in the transcription by a square bracket above the notes. The dots signify that the ligature after which they are written may be repeated ad libitum.

We see that these series are so devised that after a number of repetitions of the modal pattern one more note is level added, that concludes the phrase with a note value analogous. to the one that opens the given pattern. This arrangement, motor phrases. called modus perfectus, is employed in almost all instances in our motets. There are only a few phrases in the second mode that omit this last note, an arrangement called modus imperfectus. When within a phrase, i.e. between two rests, the modal pattern occurs only once completely, the medieval length theorists refer to this phrase as the first ordo of the given mode; when the complete pattern occurs two, three, four, etc. times, they speak of it as the second, third, fourth, etc. of the .. mode. ordo. In the fifth mode the ligature form is only applicable to the first ordo. The second ordo requires five simplices. the third seven, etc. -- The value here transcribed as lis called longa perfecta, the value transcribed as . brevis recta. The value transcribed as ! is called longa imperfecta in the first and second modes and brevis altera in the third and fourth modes. -- In further discussions we shall refer to the still be referred to members of the modal pattern, as beats, and call the one that opens the pattern, the strong beat, and the other or others, as weak or secondary beats.

Johannes de Garlandia also mentions an irregular mode with the rhythm 1. I.M. ..... TML... which we find in music

tion anotherings out the those electricity

written as follows: ..... . . . Since this form of writing is the same as that of the third mode, only the context of a passage in this notation can determine the rhythmic interpretation. (We are referring here to the relationship of modes and the interrelationship of parts which will be discussed in chapter nine.) . Strangely enough, the only other theorist to and garlandia's student, mention this irregular mode is also an Englishman, the Anonymus IV (Coussemaker, Scriptores T), who adds that it was especially used by the English. Whether this justifies our drawing any conclusion about the British origin of organa that use this mode, has yet to be examined. The same author, whose treatise is largely an elaboration on Garlandia and was written about 12751, enumerates several more irregular modes. Two of them have the rhythm 1.1 Mill and MI. Ins. . The others are modifications of the various modes in actual performance, a today Known device we now refer to as tempo rubato.

Ligatures in these modal series must not be broken up but for these two reasons, either when unisoni have to be written, or when the notes must be sung to different text syllables.<sup>2</sup> In this latter case usually a short vertical line,

1 The author mentions King Henry (III), died 1272, as deceased, but he cannot have written his treatise much later, because he does not know of the musical developments that took place in the last decades of the thirteenth century.

while

2 Garlandia writes in this respect: "Alia regula est, quod nunquam debet poni simplex vel non ligata, ubi potest poni ligata vel composita." (Coussemaker, <u>Scriptores</u> 103a.)

called <u>divisio</u> syllaborum, separates the members of the group, in Manua.

A further change in the modal pattern is effected when normally single beats are dissolved into several notes. This is called <u>fraction modorum</u>. These dissolutions are indicated by the insertion in the modal series of ligatures that contain more notes than the regular pattern termer, end, or quinaria may thus replace a binaria). Such long<sup>4</sup> ligatures contain the same time value as the ligatures replaced by them.<sup>1</sup> The larger number of notes contained in them, as compared with the number of notes in the normal ligatures replaced by them, has to be divided among the regular beats. The rhythmic execution of these additional notes is at times doubtful, but is usually regulated by consonants or motiviced logic.

The ligature is often replaced by another group figure, called <u>conjunctura</u>, especially in a fractio modor rum. This figure consists of a row of diamond-shaped notes starting with one of the following note forms:  $\P, \bullet, \bullet$ . Though Garlandia gives examples for both ascending and descending conjuncturae, only the latter are found in

1 There are, however, also longer ligatures that do not replace normal ligatures in this simple way, and demand special treatment.

ofter's pound. actual music, Ligatures and conjunctures are mostly identical in their rhythmical meaning, but the diamondshaped notes, called currentes1, seem sometimes to indicate the way in which the greater number of notes of a fractio modorum has to be divided among the beats, an indication which cannot easily be gleaned from a ligature. The currentes are used for two purposes in this function: either they indicate those notes which together split one beat, e.g. . . . . . or they mean that the square note with which they start takes on the value of a longa perfecta, and the notes written as currentes fill the next longa perfecta value, e.g. 1. . The latter form is especially frequent in F. [In this respect we disagree with Ludwig who holds that ligatures and conjunctures are absolutely identical.2

The splitting of the mode is often effected by a

## CST, 3400-6, ReAn

1 The currentes are also called elmuahym and elmuarifa by the Anonymus IV. The Arabian origin of these words was once believed to point to an Arabian influence on Western music. But Handschin (Zur Leonin-Perotin Frage 321) proved that both words, in correct Arabian "al ma"luma" and "al ma"rufa", mean "the known thing", and were used in the Arabian influence, quite natural around 1275, can be claimed, but it is of a literary and not of a musical kind. the terms to 2 Besprechung der "Geschichte der Mensuralnotation" and "dur weldfoures 627.

special note form, the nota plicata. The plica is a small line, attached to the right edge of a square note (resely a rhemborid one) in an upward or downward direction. It signifies melodically a step from the note to which it is attached in the direction indicated by the line, and rhythmically a fractional value of this note.<sup>1</sup>

The mode may lose some more of its rigidity by interspersed simplices of the value of longae. This is the opposite of the fractio moderum in that these longae combine two or three beats of the normal modal progression in one note. It is called <u>extensive mode</u>

In addition to the variously shaped figures for single notes and note groups, the vertical line is used in the modal notation, as follows: (1) it may be employed as divisio syllaborum, as explained above; (2) it may, indicate the simultaneity of notes of several parts; (3) it may mark phrase endings, including its function as group indicator, as discussed in chapter four; (4) most frequently it will mean a rest. This rest has to be variously transcribed as 7, 5, or 5, depending on the mode and context. Most theorists give the rule that the rest equals the penultimate note of the phrase; however, this holds true

1 See chapter six for more detailed information.

only for the first, second, and fifth modes. More generally it represents the value that is necessary for the completion of the <u>pes</u>. The pes has the length of one longa-perfecta value, called <u>perfectio</u>, in the first, second, and sixth modes, and the length of two perfectiones in the other three modes. The theorists of the period recognize this difference clearly, but use various terms to express it. We usually adopt Garlandia's terms, <u>modi recti</u> and <u>modi</u> <u>obliqui</u> respectively, are wantly employed.

The system of the six modes is already expounded by the earliest treatise on mensurable music, the Discantus positio vulgaris, written in the decade 1230/40. Garlandia indicates, not only by calling them "modi antiqui", but with the following direct statement, that the conception of the modes began to change in his time. He writes: "Sed aliqui volunt, quod quintus noster modus sit primus ommium."<sup>1</sup> While he rejects this view, Franco, about twenty five years later (around 1260), expounds the theory of the modes on this basis. Garlandia's fifth mode becomes mode number one, while his first mode is reduced to a mere by-form of this mode, so that Franco, and with him most of the other theorists, only count five modes. This new

1 Coussemaker, Scriptores I, 98a,

system is the expression of a new conception which has lost contact with the organum and the modal patterns as a vital medium of expression. He declares: "Nota. quod in uno solo discantu omnes modi ad unum reducuntur."---In a single piece of discant all modes may occur because by means of the perfectiones (i.e. the common unit of progression, the three-eighths pes) all modes can be reduced to one (common time). -- The mode was an essential metric characteristic of the organum, and its rhythmic impulse dominated long sections thereof. A change of mode within one section would have destroyed the unifermity of compos-of family of models - 1,5,6 and 2,3,44) 5,6, respectively -ition; for each mode, was, different in nature. In Franco's time this basic conception of the modes was lost. A changeable, individual rhythm was adopted. From the different modes the three-eighths perfectio was abstracted. Instead of six different rhythmic patterns one general meter became the basis of composition. It is certainly to the point to refer again to the trend toward diversification in the latter part of the twelfth century which led to the establishment of the six modes, and the trend coordination toward unification in the thirteenth century, as manifested by Franco's teachings.

1 Coussemaker, Scriptores I, 127b.

Our music proves that the six modes were the basis of the organum in Perotin's time. Were they all created at the same time? And if not, in which succession were they created? Did any factor, extraneous to music, influence their adoption?

Let us answer the last question first, for if that it can be settled, we could proceed with our discussion on a safe historical basis. Spanke believes that the model rhythm was present in Provençal poetry from 1100 on, and possibly still earlier in Latin poetry. According to him it was initiated by the school of St. Martial, and with the poetry of this school became known all over Western Europe.1 Ficker also takes this view, and even asserts that the modes were at first created in poetry and only later taken up by musicians.<sup>2</sup> Kuhlmann takes a different position. According to him the system of the six modes was established after music had at first used the first mode only. Later the second and sixth modes were added, and the latest were the third and fourth modes, which may have been taken over from the troubadours.<sup>3</sup> Sowa disregards all practical evidence and states that the third, fourth, and fifth modes

1 Beziehungen<sup>Sp RB</sup>zwischen romanischer und mittellateinischer Lyrik 195. 2 Formprobleme 204. Fiff 3 Op. cit. I, 136.

came into existence as late as 1205.1 Finally Besseler asserts that poetry did not influence the adoption of the modes in music, but that the modal rhythm was created simultaneously in poetry and music.2

Most of these scholars believe in at least a connection between the modal rhythm in music and poetry. There are, however, a number of scholars who take an opposite view. Hugo Riemann, Jean Beck (in his edition of the Chansonnier de Cange, 1927), and recently Handschin<sup>3</sup> believe that the modal system was not generally applied to troubadour poetry. If that is so, the opinions quoted above cannot be maintained. The few examples of mensurally written troubadour melodies, all of which show modal rhythm, and on which Beck at first based his model interpretation of troubadour songs under Ludwig's influence4, cannot be regarded as full evidence; for late as the codification of these pieces took place, the modes may have been applied to them under the influence of modal music. These few songs do not permit of any conclusions about earlier troubadour songs and their

1 Zur Weiterentwicklung 423.

9	Stud	ion	TT	140
5	Duu	LOU		TESS

- 3 Was brachte die Notre-Dame Schule Neues? 553. 4 See Die Melodien der Troubadours, 1908.

rhythmic interpretation. There can be no reasonable doubt, however, that in most instances the rhythm of these songs was indeed one that we could describe as first or second mode; for the syllabic melodies of trochaic and iambic songs will easily adopt these rhythms.

But whether we do, or do not, accept the generic modal interpretation of twelfth century poetry, our problem is not brought nearer to its solution. The modal system, as we known it from practical and theoretical sources, was essentially created for polyphonic and One assume melismatic music. We can reasonably believe that model rhythm was an entirely musical development, springing poind and unfolding fully in the from the rationalistic character of the Perotin gener-2 not One We do not need to ascribe the creation of the ation. as such modes, to any field outside of music, though metric rhythun must have

Since no theorist gives us an authoritative view account of on the relative age of the modes, we have to turn to the music for information. We find that the stylistically earliest discant clausulae, probably composed by Leonin and his school, viz. those with tenors arranged in a series of longae, show the first mode in the duplum almost without exception. The next mode in the order of age seems to have been the third. We shall see that it appears

only in a few of the earliest motets, and drops out almost completely in slightly later pieces, probably soon after 1200. The second mode came in either at the same time as a contrast rhythm to the first mode, or possibly somewhat later as a product of dissolution of the third mode<sup>1</sup>. A little later the sixth mode was added to the others.<sup>2</sup> The fourth mode was probably the latest to be formulated. It was a by-product of the second and third modes, which was adopted as a basic pattern for the purely intellectual reason of forming a contrast pattern to the third mode.

There are some special problems which we may briefly discuss because they have a bearing on the motets. In the second mode the last note of a phrase is invariably a brevis, and the rest is twice as long. Later manuscripts often write such final notes as longae which take on the meaning of holds or ritardandi. According to Michalitschke the rest of the second mode was developed in the discant clausula.<sup>3</sup> Originally, he believes, the final ternaria of the second mode was sung: N. . Only the rationalization of the discant style established the rule that the rest

2 Ludwig (Repertorium 51) believes that the sixth mode was developed in the motet only, which would make it the latest of the modes. There are, however, examples of its use in discant sections of early style. 3 Studien 264f.

<sup>1</sup> According to Dr. Leo Schrade,

should equal the penultimate note, thus making it here a longa rest. This brought about the only exception among the ligatures: for all ligatures excepting the final ternaria of the second mode end with a value at least as large as, or larger than, all other single notes constituting the ligatures. The rule about the rest in the second mode is confirmed by the Anonymus VII who says: "In isto secundo modo omnes pause sunt longe." The second may be mode was also used to represent what we would call a first mode with an upbeat, especially in courtly monody also in many motets. and only very rarely in polyphonic compositions. - of The third mode, according to Odington, prompted the inclusion of longae within phrases of the duplum or motetus.2 This can be disproved by the Notre Dame organa of the earliest style which show longae within the phrases of the duplum before the third mode was used at all. The fourth mode is very infrequently used, and may well be taken as a third mode with upbeat in most instances, as Kuhlmann proposes." As a consequence of the fusion of the two shorter beats of the third and fourth modes into one long beat we sometimes find a binaria which has to be

> 1 Coussemaker, Scriptores I, 378b. 2 Ibid.241a. 3 Op. cit. II, 245.

transcribed J.J. . The sixth mode is mostly used as a by-form of the second mode and is then transcribed [ ]; occurs but we also find it used as a by-form of the first mode, as follows: MF. In the former case the phrase ends with a brevis and is followed by a longa rest as in the second mode; In the latter case we have a longa as the last note, followed by a brevis rest.2

The last important question is how to treat the splittings of the breve which we encounter in ligatures. It is strange that all early theorists, including Franco and his school, fail to mention the older practice of the bisection of the brevis, which must have been the standard practice with respect to the organum as well as the early Latin motet. These theorists were too involved in the developments that took place in their own time to be concerned about the past. The first men who show any interest in historical facts seem to have been the English students Anonymus IV and Odington. It is the latter who states: "Brevis vero apud priores resoluta est in duas semibreves; apud modernos aliquando in tres, aliquando in duas; cum autem in duas, dicitur prima minor As the second and thurde clautes indicate, et secunda maior."<sup>3</sup> The first sentence must mean: With

1 See also Michalitschke, Studien 264. 2 See our table of the modes; also loc. cit.; of the Table of modes, 3 Coussemaker, Scriptores I, 235b.

the older masters the brevis was resolved into two equal semibreves, as the second part of the quotation indicates. A corroboration comes from the Anonymus VII: "Quotienscumque tres notule in primo modo ponuntur pro una longa, prime due valent unam brevem et ultima valet tunc sicut due precedentes."1 We therefore adopt the same method of semibreve transcription for organa and early motets as Ludwig and Kuhlmann did, transcribing them as equal halves of the breve.2 The persistent transcription of the semibreves in triplets, used by Coussemaker, Aubry, Wolf, and Sowa, leads to thoroughly awkward and unmusical. to the time around 1200 rhythm. This is, because they apply statements of theorists, subuch that refer to the middle of the thirteenth century, to the time around 1200.

1 Coussemaker, Scriptores I, 378b. 2 Op. cit. I, 104 ff.

## CHAPTER VI

## THE TRANSCRIPTION OF PREMENSURAL MOTETS

The modes which had played such an important role in the organum retained their full significance in the early motets. There is, however, one important difference: modal notation is essentially a notation of hereas melismatic music, while the motet is intrinsically a form of syllabic singing. The ligatures, so important for the indication of the rhythmical values in melismatic music, have to be broken up into single notes in the upper parts of essentially motets, since each note is sung to a text syllable of its own. AThe traditional ligatures are only used in the very rare instances where melismatic passages occur in the motets. Ligatures may well appear, but only with omaments; the function of splitting a single beat into several notes, so that all notes of the ligature together have the value of the single beat replaced by them. The difference between the modal notation in organa and the notation used in the early motets -- the premensural or square normally notation -- is consequently, that what appears there as a ternaria, is written here in three detached notes; a binaria is dissolved into two notes, a quaternaria into four.

The Our problem is therefore, how to determine the rhythm of these detached notes. The solution of this problem is easy in those many instances where the motet related to either is based on a discant clausula, or reappears in a later manuscript in mensural notation. The former indicates the rhythm by modal means, the latter by variously shaped note forms for various rhythmical values. In fact, one hundred and thirty-seven out of the one hundred and eighty-one musically different motet settings contained in our three manuscripts are also found in one or both of these groups of manuscripts. These many examples show us that usually, though by no means always, the poetical accents coincide with the main beats of the music.1 This rule, though admitting many variations, affords important indications for the rhythm in premensural motets.

The tenor gives us one further indication with respect to the interpretation of rhythm. When it shows a clear first, second, or third mode, the upper parts will almost always be in the same mode. Since tenors in sixth mode throughout and in fourth mode do not occur, we are left in doubt about the mode of the upper parts almost

I Besseler (Studien II, 151) and Kuhlmann (op. cit. I, 155) state too generally that in the early motet meter and rhythm always coincide.

only when the tenor is in fifth mode. In this case we orparts arrive at the mode of the upper part by the method of exclusion. In the third mode every third syllable of the text shows a decided accent. Since this is quite rare, the third mode is easily discovered. Besides, it shows very few. if any, ligatures. The second mode can be taken for granted if ligatures occur consistently on unaccented proportionabely amour syllables.1 It also occurs more frequently in French than Latin pieces. Since the sixth mode is used only very rarely, and the fourth and fifth almost not at all, we are practically always justified in choosing the first mode where neither second nor third modes are indicated by the mentioned features. normally

If the mode is once established, it cannot be changed any more within the piece. It can only be varied by the splittings and fusions of which we have already heard. There are only very few exceptions to this rule. Thus No.68 So F 2,37 changes from the sixth to the first mode in the second portion of the composition. A singular case is the change from the first to the second mode in the final No.73, melism of two measures in F 2,43, a change which reminds us of the close proximity of this motet to the organum,

1 See Ludwig, Repertorium 53.

where final cadenzas frequently switch from the first to the second mode. In spite of the fact that such changes do not otherwise occur in thirteenth-century motets, the theorists discuss them extensively, explaining how rests and divisiones modi may bring them about. But these changes seem to have been used only in monodic songs throughout the century.<sup>1</sup> Franco's examples for such changes<sup>2</sup>, apparently taken from motets, seem to represent a theorist's whim rather than actual practice; for otherwise some such works would have reached us.

The last important evidence, that supports the transcription of premensural motets is the fact that the main beats are usually consonant in all parts. Motive relations may also serve as clues. In some pieces the scribes tried to clarify some rhythmice? irregularities by lengthening notes that should be sung as longae perfectae or duplices longae. But they were usually not consistent in this procedure, nor did they write many pieces in this fashion. Very often such lengthened notes appear as penultimae or ultimae in any part, in the sense of eur modern riterdando. We shall transcribe such notes aubut former bet

1 Ludwig, in Adler's Handbuch 213, and Angles, Musica a Catalunya, 352-362. 2 Coussemaker, Scriptores I, 120f and 126f. with holds ~ .1

With the hints we gather from all these sources, plausible we are usually able to arrive at a correct transcription extent only of such motets as reach us in premensural notation only, unless the manuscript is defective. In this case we need a second version of the composition for an emendation. If the defective motet is a unicum, its transcription must remain problematical or even insolvable. Several of the 61 musical unica among the forty-four motets in our manuscripts, that appear only in premensural notation and have no melismatic sources, are of this kind.

The next problem that confronts us is how to transcribe the longs and the brevis. Many scholars, among them Ludwig, Aubry, Angles, Handschin, Kuhlmann, transcribe the longs perfects as a dotted half note and the brevis accordingly as a quarter note. Rokseth transcribes them as dotted quarter and eighth notes respectively in most instances. Which is better?

Besseler has interpreted the change of tempo which took place in various periods from the beginning of the thirteenth century on.<sup>2</sup> The metronome figures given by

1 Ludwig, <u>Repertorium</u> 352 and Kuhlmann, <u>op. cit.</u> I, 99f. 2 <u>Studien</u> II, 214; see also Coussemaker, <u>Scripto-</u> res I, 388b f and <u>ibid</u>. II, 400b.

Besseler relate to measuring units of medium speed, which or dotted quarter one we usually associate with the quarter, note of medium speed, or the dotted quarter note. Now the measuring unit in the Leoninian organum purum seems to have been the brevis; but for this species used many splittings of the mode: and in order to enable the singer to execute all these quick somewhat notes clearly, the tempo had to be taken quite slowly. This view seems also to be supported by the reference in the Discentus positio vulgaris to the longa of three beats as being "ultra mensuram", while only a note of one beat, viz. a brevis.or of two beats is called "mensurata".1 longa Our quarter note is the right transcription for the brevis of the organum purum therefore. As soon as the new discant style gained prominence, these splittings were mustly abandoned to a great extent. The old slow tempo of the basic values must have been abandoned as a matter of course. As the brevis had formerly furnished the count, so this was now supplied by the perfectio. This is probably the meaning of the passage from Odington which has led to so much discussion and misinterpretation2: "Longa autem apud priores organistas duo tantum habuit tempora, sic in

beat

1 See chapter three for complete quotation. (p 31) 2 Handschin, Was brachte die Notre-Dame Schule Neues? 548; Handschin, Zur Notre-Dame Rhythmik 389; Michalitschke, Zur Frage der Longa 103. metris; sed postea ad perfectionem dicitur, ut sit trium temporum . . , diciturque longa huiusmodi perfecta. Illa vero, que tantum duo habet tempora, dicitur imperfecta." Thus in the discant compositions quarter and eighth notes have to be chosen for the transcription of longa and brevis.

Another reasoning leads to the same result. Ludwig already found it convenient to combine two perfectiones to form one modern measure. This is not only psychologically good because it supports our perception of the phrases, but it is also historically justified, for the earliest tenor patterns -- 3 21/ and 2 st/3 Hi/, both in fifth mode .-- as well as the tenors arranged in series of duplices longae or in third mode all call for this arrangement. On the basis of a three-quarter note value produces for the perfectio we arrive here, at six-fourthe, and in some less frequent instances even at nine-fourths measures. We are not accustomed to think in these measurements, and feel uncomfortable in them. Six-eighths centainly and nine-eighth# measures are therefore preferable. In

1 Coussemaker, Scriptores I, 235b. Odington is the only author who, in speaking of the longa imperfecta and perfecta, indicates that the acceptance of the two note values, referred to by these terms, marks two successive stages of the historical development.

fact, the tenor pattern 2-si/3 11/ in fifth mode loses all its rhythmical intensity if written in half and whole for In the early motifs are thousand best transcribed notes. We must therefore transcribe longae, always as (dotted) wuarter notes .(with dot) in works of this type.

The somewhat later French two-part motets and double motets again use splittings extensively. necessitating a slowing down of the tempo. But still six-eights and nineeighths, or, if the phrases are irregular, three-eights continue to be measures are, historically and psychologically correct. In the latter part of the century, however, i.e. in the generations of Franco and Pierre de la Croix, the motet experienced a further drop in tempo. In these later motets the transcription of the longs as a half note is again therefore correct, as Besseler's table indicates. But now the somethines newst three-fourths measure should be generally employed, because offen the phrases are mostly too irregular to be grouped in sixfourths or nine-fourths measures. And since we prefer three-fourths measures to three-eights measures, both historical and psychological reasons support our view.1

The transcription of the longa as a quarter note is

1 Rokseth has apparently tried to follow these principles in the <u>Bolyphonies</u>. But her task was rather a complicated one since Mo includes motets from the entire thirteenth century, which **may** accounts for some inconsistencies. Q: Intro to Ti Mo generally applicable to the motets of our three manusoripts. Only in a few instances irregular phrasing will necessitate a change between three-eighths, six-eighths, and nine-eighths measures. In such cases we shall be guided by musical or poetical logic, or both.

We have had occasion to refer to the splittings of the mode. They are written in two ways, either as plicae or as ligaturae and conjuncturae. Both have rhythmical and melodical functions (which will be discussed in chapter  $\frac{8}{100}$ ), and both involve rhythmical and melodical problems of transcription which must be discussed here.

Much has been written about the plica, because it is neither definite in pitch nor in rhythm, and, besides, contains a hint about the practice of performance. It is a exter sould on the last of a note, which indicates another note that is to be sung after the note to which this line is attached (the main note). The note indicated by the line (plica note) ascends if the line is drawn upward from the main note, and descends if the line is drawn downward. The name "plica" means a fold, and apparently describes the figure of the nota plicata (a single note with plica) as it appears in our manuscripts: h,h,h,r. The plica can, however, also be attached to

the last note of a ligatura or conjunctura. discant clausala

In the organum the plica served as a means of temporarily changing the mode. By attaching a plica to the binaria of the first or second modes throughout a passage the form of the modal series was retained, and yet a temporary change to the sixth mode resulted. This way of writing saved time as Elias Selomonis explains1. and undoubtedly many plicae in motets are due to this expedient (not the saving of space, as Rokseth has it in Polyphonies 12, was the concern of the scribes of such gorgeous manuscripts as Mo). But since the plica implied a variety of tone production in singing, and was not fixed justifiedly. melodically in the organum, Walter Odington objects to this usage of the plica, with justification.2 Among the theorists of the period Magister Lambertus gives the clearest description of the plica: "Plica nihil aliud est. quam signum dividens sonum in sono diverso per diversas vocum distantias tam ascendendo quam descendendo; videlicet per semitonium et tonum, per semiditonium et ditonium, et per diatessaron et diapente . . . (Plica longa perfecta) habet omnem potestatem, regulam et naturam, quam habet

1 Gerbert, Scriptores III, 55. 2 Coussemaker, Scriptores I, 245b.

perfecta longa, nisi quod in corpore duo tempora tenet et unum in membris. Fit autem plica in voce per compositionem epiglotti cum repercussione gutturis subtiliter inclusa."---The plica is nothing but a sign dividing a (single) note into two notes of variable distance, whether ascending or descending, i.e. forming minor or major seconds, minor or major thirds, or fourths, or fifths . . . (The longa value. perfecta with plica) has the same efficacy, rule, and character as applied to the longa perfecta (without plica). only that here the main note has two (of the three) time units, while the plica note has one. The plica, moreover, is vocally performed with a closing of the epiglottis together with a subtile repercussion of the larynx.

The matter of the rhythmicsa value of the plica. touched upon in the second portion of this quotation, is not sufficiently explained by Lambertus. He considers only the longa perfects and the longa imperfects plicata. According to him the former has to be transcribed 1 ? and the latter St .2 All other theorists who write about this

<sup>1</sup> Coussemaker, Scriptores I, 273a. here 2 The plica note will be indicated throughout this paper by a full note, representing the plica note in its rhythmical and melodical value, but distinguished from other notes by an oblique line through its stem. All figures comprising several notes in a compound group -whether by way of plicae, ligaturae, or conjuncturae -- will be marked by square brackets, unless the notes can be connected by common enc-eighth or one-sixteenth bars, creaternes.

matter treat it in the same general manner. Yet practical examples cast doubt on this transcription of the longa perfects plicats within the second and third modes:<sup>1</sup>



These examples prove that we have to transcribe the longa perfects plicats in the second and third modes M. Gener- *Hausfore*, *note should receive* ally, we give the plica, the value which it would receive if it were written out as a full note connected with the main note in the form of a ligatura. Thus a binaria or note plicata, replacing a long perfect in the first mode, is transcribed M, or M; a ternaria or binaria plicata M, or MM; a quaternaria or ternaria plicata MM, or MM; a quinaria or quaternaria plicata MM or MMM; a senaria or quinaria plicata MMM or MMM; a ternaria or nota plicata can either mean  $M^{\gamma}$  and  $M^{\gamma}$ , or, as mensural versions seem to prove, the binaria may indicate there a final appoggiatura of the following form:  $M^{\gamma}$ . A binaria or nota plicata,

1 In the examples given in this chapter m. stands for measure, mot. for motetus, tr. for triplum.

replacing a longa perfects within the second mode, is transcribed N or N; a ternaria usually means AI, while a binaria plicata means IT , but in some instances ternariae stand for binariae plicatae and are then transcribed IT ; the quaternaria may at times mean TI ; otherwise the rules for transcription given in connection with the first mode apply equally to the second mode. A binaria or nota plicata, replacing a longa imperfecta or brevis altera, is transcribed I or F; a ternaria or binaria plicata TI or Ti; a quaternaria or ternaria plicata TTI or TT: . A binaria or nota plicata, replacing a brevis recta, is transcribed I or F; a ternaria or binaria plicata II or T; the normal brevis of the second mode, seems, however, to be extended to the value of a longa perfecta at phrase endings when represented by a ligatura. The rules which apply to the second mode, also apply to the third and fourth modes. The fifth and sixth modes are akin either to the first or to the second mode in this respect.

Most of these rules can be based on theoretical statements, as e.g. those of the Anonymus VII : "Quotienscumque tres notule in primo modo ponuntur pro una longa (sc. imperfecta), prime due valent unam brevem et ultima

valet tunc sicut due precedentes . . . Quando due note ponuntur pro una longa (sc. imperfecta), equaliter sive uniformiter dici debent tam in primo modo quam in secundo."1 -- "In isto tertio modo . . ., si vero tres vel quatuor inveniantur pro duabus brevibus, ultima valet duo tempora et totum residuum non valet nisi unum."2 The "vel quatuor" in the last quotation shows that the Anonymus lived at a later time when the tripartition of Those and the breve began to replace its bisection. We have scattered instances of this trend in some French motets of W2. But the general rhythmical tripartition of the breve seems to have been accepted only in the middle of the thirteenth century, i.e. at a period subsequent to the one under our consideration.

The first sentence of Magister Lambertus' definition seems to make any melodic transcription of plicae problematic; for how are we to know whether the plica represents a second, third, fourth, or fifth? Moreover, the theorists do not agree among themselves with respect to the melodical meaning of the plicae. That is, all seem to agree that a plica, which is sung either between

> 1 Coussemaker, Scriptores 378b. 2 Ibid. 379a.

two notes of equal pitch or between two notes separated from each other by a third, denotes melodically a step of a second. But for the other varieties of the plica different rules are given. The Anonymus Naples propounds e.g. the following rules:1 = to " to; - to; - to; Marchettus of Padua, however, wants this figure performed in the following way: . Wolf tries to prove by examples taken from actual compositions, that the plica could signify thirds, fourths, or fifths.2 His examples are, however, not convincing. Some of them, e.g. example eleven, have no bearing on the question, some even contradict the statements of the Anonymus, e.g. example eight. The composition quoted therein reaches us in two manuscripts showing the following parallel: Again Rokseth claims the existence of this type of plica, but gives only one example which is found in a tenor version of N.3 In this manuscript all tenors are written carelessly and often incorrectly;4 besides, the replacement of by by in a well known tenor proves nothing. So Garlandia gives us among his examples twice the tenor "Fiat", once in full notes throughout<sup>5</sup> and then with

- 4 See Ludwig, Repertorium 287. 5 Coussemaker, Scriptores I, 180b.

<sup>1</sup> Wolf, Geschichte der Mensural-Notation 49f. 2 Loc. cit.

<sup>3</sup> Polyphonies 13.

plicael, proving, that even if the note following the plica is farther away from the main note than a third, the plica may represent a second: 2 Kuhlo believes that a plica between two notes farther distant from each neighbor other than a third indicates the by-note of the second note.2 With respect to the plica preceding a note which is a second away from the main note in the same direction as the plica. Kuhlo, and with him Kuhlmann, accept the rules of the Anonymus Naples. They generally transcribe it, however, as neighbor the by-note of the note which follows the plica: and the respectively. Yet Kuhlmann himself has to admit exceptions to this rule on the basis of various versions of musical passages.<sup>3</sup> Even his best example is not consistent, and is therefore no proof. It is again a plica within a well known tenor, and, as above, we have to reject such instances as evidence.

Other definitions of the plica do not throw light on these questions. Garlandia<sup>4</sup> and Anonymus I<sup>5</sup> -- the treatise thus listed is identical with the fourth part (Quartum Principale) of Simon Tunstede's "Quatuor Principalia" (Coussemaker, Scriptores IV), written about

<sup>1</sup> Coussemaker, Scriptores I, 181a. 2 Ueber melodische Verzierungen.

<sup>3</sup> Op. cit. footnote 74, page 110. 4 Coussemaker, Scriptores I, 100a.

<sup>5</sup> Coussemaker, Scriptores III, 337a.

1355 -- as well as all the intervening theorists only state generally that the plica is a branching off from, or a splitting of, one tone, indicated by a single figure. We must therefore have recourse to practical examples. The two distinct problems are: (a) How is the plica to be transcribed when the nota plicata is followed by a note, which is a second away from it in the same direction as the plica note? (b) How is the plica to be transcribed when the nota plicata is followed by a note, which is more than a third away from it in the same direction as the plica note?

The following examples constitute a complete list of all instances concerning these two points, that are found in fascicles two and three of W2, as far as the motets therein contained could be compared with versions in other manuscripts.<sup>1</sup>



1 For the sake of references to these examples hereinafter given, notes that are consonant with the tenor are marked with a superscribed x, and this in turn is bracketed when the tenor has a rest and the consonance refers to the tenor note, sounded previous to this rest.

95 7 Ex.6 Wy f 59v m.29 W2 2,23 51 6 (7) Ex.7 W2 2.26 m.65/66 6117 W2 f 75v 21212 10 Ex.8 Fflm.19 W2 2,39a Ex.9 W1 f 3v) m.220/1 W2 2,39d N... f 4 (over tenor "NET) Ex.10 W1 f 58 ) m.1 (W2 2,42 M W2 1 75v) (W2 4,21 TROT मित्रा ते Ex.11 W2 3,16 m.9/10 (W2 2,45) (Mo 2,22) of mot. (Mo 5,145 Ex.12 W2 3,16) m.15/16 Mo 2,22) of mot. BI W2 2,45 1 L Ex.13 Mo 5,124 m.10 111 (W2 2,72 of mot. (W2 4,23 Ex.14 W2 4,23 ) m.14 11 HI Mo 5,124) of mot. W2 2,72 Ex.15 W2 4,23 ) m.26 31 SU W2 2,72 Mo 5,124) of mot. Ex.16 W2 4,53 m.8/9 \$17 11 W2 2,78 Ex.17 W2 2,79 ) m.3/4 11.12 W2 4,27 661 Mo 6,244) Ex.18 Mo 3,36 m.69/70 (F 2,40/41 of tr. (W2 3,2 Ex.19 Mo 5,116 m.10 of tr. ALL ALL W2 3,7 Ex.20 Mo 5,110 m.4 of mot. ALL LIS 7 = W2 3,14 Ex.21 W2 3,20 ) m.15 Mo 2,25 64 81 OFF 19 Ba No.11) of tr. (b) (W2 1,6) (Ma 6,6)  $\langle \mathbf{x} \rangle$ × 4. Ex.22 W2 2.8 m.55 (X W2 4,82 (W1 f 53

Ex.23	W2 2,9 ) m.55 Mo 4,57) of mot.		Ba No.45	
Ex.24	F 1,26 ) m.67 Mo 4,57) of mot.		W2 2,9	
Ex.25	W1 f 59v) m.17 and F f 131v) m.21	<u><u></u></u>	W2 2,23	
Ex.26	F f 151 m.89	AT FEE	(W1 No.1 (W2 2,39	
Ex.27	F f 4 m.50/51		W2 2,390	â, MÎ
Ex.28	W1 f 3v m.208/9		(W2 2,39d (F f 4 ) (over ten	or "MI")
Ex.29	Mo 5,135) m.47 F f 174v) of mot.	AT VES	(W2 2,43 (Mo 3,42	2 the
Ex.30	W2 2,59) m.4	2 31 7	Ba No.87	AT BETTE
	W2 3,5 ) of mot.	3		3
Ex.31	W2 3,5 ) of mot. W2 4,79 m.7/8		(W2 2,66 (Mo 6,220	
Ex.31 Ex.32	W2 3,5 ) of mot. W2 4,79 m.7/8 W2 4,23 m.25		(W2 2,66 (Mo 6,220) (W2 2,72 (Mo 5,124)	
Ex.31 Ex.32 Ex.33	W2 3,5 ) of mot. W2 4,79 m.7/8 W2 4,23 m.25 W2 3,7 m.3/4 of mot.		(W2 2,66 (Mo 6,220 (W2 2,72 (Mo 5,124 Mo 5,116	
Ex.31 Ex.32 Ex.33 Ex.34	W2 3,5 ) of mot. W2 4,79 m.7/8 W2 4,23 m.7/8 W2 4,23 m.25 W2 3,7 m.3/4 of mot. W2 3,9 m.20/21 of tr.		(W2 2,66 (Mo 6,220) (W2 2,72 (Mo 5,124 Mo 5,116 Mo 5,136	
Ex.31 Ex.32 Ex.33 Ex.34 Ex.35	W <sub>2</sub> 3,5 ) of mot. W <sub>2</sub> 4,79 m.7/8 W <sub>2</sub> 4,23 m.25 W <sub>2</sub> 3,7 m.3/4 of mot. W <sub>2</sub> 3,9 m.20/21 of tr. W <sub>2</sub> 3,13 ) m.5 of tr. F 2,33/34)		(W2 2,66 (Mo 6,220) (W2 2,72 (Mo 5,124 Mo 5,116 Mo 5,136 F f 11	
Ex.31 Ex.32 Ex.33 Ex.34 Ex.35 Ex.36	W <sub>2</sub> 3,5 ) of mot. W <sub>2</sub> 4,79 m.7/8 W <sub>2</sub> 4,23 m.25 W <sub>2</sub> 3,7 m.3/4 of mot. W <sub>2</sub> 3,9 m.20/21 of tr. W <sub>2</sub> 3,13 ) m.5 of tr. F 2,33/34) W <sub>2</sub> 3,13 m.16 of tr.		(W2 2,66 (Mo 6,220) (W2 2,72 (Mo 5,124 Mo 5,116 Mo 5,136 F f 11 Mo 2,21	
Ex.31 Ex.32 Ex.33 Ex.34 Ex.35 Ex.36 Ex.36	W <sub>2</sub> 3,5 ) of mot. W <sub>2</sub> 4,79 m.7/8 W <sub>2</sub> 4,23 m.7/8 W <sub>2</sub> 3,7 m.3/4 of mot. W <sub>2</sub> 3,9 m.20/21 of tr. W <sub>2</sub> 3,13 ) m.5 of tr. F 2,33/34) W <sub>2</sub> 3,13 m.16 of tr. W <sub>2</sub> 3,15 m.10 of mot.		(W2 2,66 (Mo 6,220) (W2 2,72 (Mo 5,124 Mo 5,116 Mo 5,136 F f 11 Mo 2,21 St.V. No.	
Ex.31 Ex.32 Ex.33 Ex.34 Ex.35 Ex.36 Ex.36 Ex.37 Ex.38	W <sub>2</sub> 3,5 ) of mot. W <sub>2</sub> 4,79 m.7/8 W <sub>2</sub> 4,23 m.7/8 W <sub>2</sub> 4,23 m.25 W <sub>2</sub> 3,7 m.3/4 of mot. W <sub>2</sub> 3,9 m.20/21 of tr. W <sub>2</sub> 3,13 ) m.5 of tr. F 2,33/34) W <sub>2</sub> 3,15 m.16 of tr. W <sub>2</sub> 3,15 m.10 of mot. W <sub>2</sub> 3,17 m.5 of mot.		<pre>{W2 2,66 (Mo 6,220) {W2 2,72 (Mo 5,124 Mo 5,124 Mo 5,136 F f 11 Mo 2,21 St.V. No. Mo 5,90</pre>	
Ex.31 Ex.32 Ex.33 Ex.34 Ex.35 Ex.36 Ex.37 Ex.38 Ex.39	W <sub>2</sub> 3,5 ) of mot. W <sub>2</sub> 4,79 m.7/8 W <sub>2</sub> 4,23 m.7/8 W <sub>2</sub> 4,23 m.25 W <sub>2</sub> 3,7 m.3/4 of mot. W <sub>2</sub> 3,9 m.20/21 of tr. W <sub>2</sub> 3,13 ) m.5 of tr. F 2,33/34) W <sub>2</sub> 3,13 m.16 of tr. W <sub>2</sub> 3,17 m.5 of mot. W <sub>2</sub> 3,17 m.16 of tr.		(W2 2,66 (Mo 6,220) (W2 2,72 (Mo 5,124 Mo 5,124 Mo 5,136 F f 11 Mo 2,21 St.V. No. Mo 5,90 Mo 5,90	

Of these thirty-seven examples only five, viz. examples 5, 8, 9, 27, and 28, would support the tenets of Wolf, Kuhlo, Kuhlmann, and Rokseth. Example 5 is probably due to an error of the scribe who wanted first of all to economize time; and because he obviously mistook the E of his archetype for an F, he felt justified in writing a plica. The other four examples are derived from Perotin's quadrupla. Possibly these are also due to a desire to save time; the pieces were so well known that, as in the well known tenors, the correct interval was recognized in spite of the plica. It is also possible that at an earlier time plicae could replace larger intervals, and that they therefore occur here. F, e.g., shows a small number of examples of such plicae, but it contains a greater number of examples to the contrary.

The other thirty-two examples, however, prove that it is always safest to transcribe such plicae with a plica note a second away from the main note in the period under consideration; for the one example among the thirtythreedrawn from motets in discant technique, that would contradict us, is of rather doubtful **Falue**.

The same result is obtained when we examine those instances where the main note and the note following the plice form a descending melody while the plica ascends.

or visa versa. Other versions in which such passages appear written out in ligatures invariably prove that the plica note never ascends or descends farther from the main note than a second. We must therefore conclude that the only correct transcription of the plica in any connection is to transcribe the plica note as an ascending or descending second from the main note. Theoretical rules to the contrary can only be the expression of the authors' pecular tastes.<sup>1</sup>

Our examples reveal several important features. We see that, what appears in one manuscript as a nota plicata, may appear in another as a nota simplex. We are frequently tempted to believe that the simplex was the original note, and that a plica was later added to it to smooth out the melodical outline with a passing or changing note. Example 22 is good proof of this. The original progression in the discant clausula of W1 is modified in the earliest motet version of this piece (in three parts) in order to accommodate, the text; (a) (W<sub>2</sub> 1,6; Ma 6,6). Then the large interval is to some extent filled in by a plica in the later two-part version: (b) (W<sub>2</sub> 2,8). Finally, we notice that the

1 See also Ludwig, Besprechung der "Geschichte der Mensuralnotation" 626f.
reverse develops: the nota plicata is dropped in favor of a single note which, however, takes, in the latest of the that of the French 2-p motet, versions, the place of the former plica note: (s) (W2 4,82). In many cases it is impossible to establish such a clear series of stages, because some of the stages are lost. It may then be doubtful which was the earlier If e.g. the stage (b) were missing from our the above version. were not known, one may series, and we did not know the discant version, we could get the impression that the missing version may have looked as follows: (d) which is a very common plica practice. In this case (c) would be the earliest stage. But sometimes both (b) and (d) are preserved, and a decision as to their relative ages is well nigh impossible.

When such a process takes place in a nota plicata the extent on a main beat, and our version preserves only a simplex instead, it sometimes happens that not the concordant note but rather the discordant one appears in the manuscript. Since we emend such places wherever another version has a better reading, we should also seems to be justified in emending such places in motets of which no other version has been preserved, and in reestablishing the concordance.

There is another figure with a plica which needs rhythmical and melodical clarification: In examples 4, 11, 12, 18, and 38 we encounter a plica that is attached

to the last of two notes of equal pitch sung to one syllable. These two notes are written closely together. "tangendo disjunctim" according to the Anonymus IV: " or " .3 This figure, when replacing a longa perfecta, is transcribed by Coussemaker and Wolf as follows: It's how how how to the a simple auto plicata: by Wooldridge T, and by Gennrich it. Gennrich adopts Ludwig's opinion that this figure is absolutely equivalent to a single nota plicata.1 Finally, Kuhlmann believes that these forms indicate a trill.<sup>2</sup> His argument is that they occur especially often at phrase beginnings, on antepenultimate, penultimate, or ultimate beats, the places where, according to Hieronymus of Moravia, trills ("flores") are employed. This argument cannot, however, be upheld since Hieronymus speaks only of plain chant in the passages concerned, We cannot transfer such techniques from the plain chant to polyphony. Moreover, Hieronymus speaks so precisely about these embellishments because there are no signs in plain-chant notation to indicate them. Finally, there is no theoretical evidence to support Kuhlmann's hypothesis.

The transcription of this figure, as given by Coussemaker and Wolf, is proved to be wrong by the few

> 1 In Adler's Handbuch 252. -- 2 Op. cit. I, 111f. 3 CS I 17-359a.

examples, given above, and by a great number of other purallal voisiono. examples, contained in our manuscripts. Wooldridge's method does not even indicate where plicae stand in the manuscripts, and must therefore be entirely rejected. Also Ludwig's and Gennrich's method is not quite accurate, because it fails to show the varieties of the singing practice of the period, indicated by the nota plicata and the tangendo disjunctim group respectively. This group probably stands for a finesse of singing in which one tone is divided into two separate enunciations, and is then connected to the next tone by way of a gliding sound. In shoned be used. our transcriptions, we therefore use the form IT, , which probably reflects most faithfully the originally intended practice of performance. When this figure stands for a it is best duplex longa in the first mode we transcribed it 1.15 , and in the second and third modes, I.N . When it stands for note value of 2 a long imperfecta or brevis altera it means IT, when surell it represents a brevis reeta it means The But this last figure is very difficult to perform, and so Kuhlmann suggested that it be taken as a sign for lengthening.1 This suggestion is quite acceptable. at times.

. We have already discussed the rhythmical meaning

1 Op. cit. I, 174.

has been previously discurred, their of the ligatures and conjunctures, whose only difference with respect to rhythmical interpretation has been 4 mentioned in chapter five. Melodically they are clear and need no further explanation.

a further The vertical line presents still enother problem. were discussed We discussed its original functions in chapter five; but some of these functions lose their meaning in the motet, and some others are added. We have heard, e.g., that in the 8.9.5 organa such lines separate the notes which are sung to different syllables of the tenor. These lines still very frequently appear in the motet tenors of our manuscripts, and sometimes lines in the upper parts will correspond to them after the fashion of the organum, without indicating rests. However, such lines are already often omitted in fascilles the motets of W2. In later manuscripts they are dropped almost entirely, since they lost their significance in the French motets. # It is even questionable whether they retained their original meaning in the early Latin motets. It is true, we find in many instances the tenor syllables still carefully written beneath the notes to which they were sung in plain chant, but more often some of these syllables are omitted, or all stand at the beginning of the tenor melody, or partly at its beginning and partly at its

end, regardless of their original place. We have there-In math fore written all tenor words, at the beginning of the tenor in full, unless the manuscript seemed to call for the vocal performance after the original fashion of the organum.

Furthermore, it is a question whether all lines, that could stand for rests, do actually denote them. In many instances they seem merely to indicate that one or two preceding notes are longae perfectae in an otherwise regular first or second mode. In such places a rest would frequently interrupt the flow of the melody; and we find that the discant sources of such pieces often show no rests in the corresponding places, the rhythmical value of the irregular longae perfectae being expressed Smillarley, by means of the modal notation. We also find that among several versions of a motet one may show such lines where another omits them. We have therefore often mane flerefore best indicated or commas indicated such lines by small bars above the staff rather being than transcribed them as rests. And we adopted the same applies procedure, in those frequent instances where such lines stand in places where they cannot mean rests at all, viz. in the middle of perfectiones (between a strong and a weak beat) or after a weak beat. Where these lines are

not due to errors, they indicate phrase endings, whether musical or poetical.

Sometimes double bars appear in the manuscripts. They may mean either [1]: [-], or [1]; [; [1], or finally [1.1]; []; i.e. they may signify a sort of syncopation. The last instance proves that the contemporaries considered the rest at the beginning of a unit of two perfectiones to be something extraordinary; for while they feel compelled to although indicate this effect by a double bar, actually a single Such line would be sufficient. These double bars are already found in the organa having the same functions.

Finally we have to discuss the line that follows a plica at phrase endings. Psychologically and technically the plica is a gliding tone, leading from one tone to the next without interruption. There is, however, a possibility that sometimes a rest intervenes between the plica note and the one succeeding it, a technical device, reminding us of the interrupted portamenti used by the Italian operation stars of today. This seems to have been the desired effect in a comparatively small number of instances, especially where the group  $|\cdot|$  has the value of a duplex longa, ending a phrase as follows: f(x). When, however, the nota plicata has the value of one longa, especially on the second main beat of a measure, the line after it is probably only a phrasing indication, and be we shall transcribed this figure accordingly  $1 \dots \overline{N}$ , or  $1 \dots \overline{N}$ , the bar again appearing above the staff.

A last general word on the writing of these manuscripts. We find in them slight differences of notation. Each scribe has his own peculiarities, and even one and the same scribe may vary the form of his notation without meaning to indicate a different interpretation. The rules and the general character of the notation are fairly uniform, though, as far as motets are concerned. In our edition all such divergences will be considered. in footnotes as seem to constitute different musical

## performance.

One point of the transcription could not be treated exhaustively in this paper. because it needs further work in the organum and conductus. It is the question of accidentals. These are only casually written in most motets. Only rarely does F show a B flat and a B natural in one piece. The comparison of several versions often shows that accidentals are only missing in some of them. The accidental mostly stands at the beginning of a line, or at least not immediately before the note to which it belongs.1 Thus the question remains, open whether it also applies to the notes of the same pitch that follow in the same line. We have given in our transcriptions a key signature to those parts which show the accidental in at least the majority of instances. Otherwise the accidentals are connected with single notes. Footnotes warn of deviations or different versions. In no case have we added or omitted any accidentals; but we feel that for practical performances the question of accidentals needs further research.

I Probably because in the organum the writing in ligatures prevented the accidental from being written directly in front of the note to which it belonged (according to Dr. Leo Schrade).

## CHAPTER VII

## THE UPPER PARTS OF THE MOTET

It is time to a Melodic Style We now turn our attention to the motet itself: The composition of its various parts, separately and in their interrelationship, is our problem. Of all the theorists of the period Garlandia treats the pertinent questions most extensively and thoroughly. From his discussion, which includes all forms and styles of music, we take only those passages which concern the discant, including the motet, are quested below. Moreover, we have to break up his continuous treatment end. Moreover, we have to break up his continuous treatment end. Moreover, its individual thoughts separately and in a somewhat different order.

He begins: "Discantus est aliquorum diversorum cantuum consonantia secundum modum et secundum equipollentis equipollentiam . . "I Here Garlandia speaks of two parts only. As we learn in the following sentence, the tenor is called "Primus cantus", and the duplum or motetus is called "equipollens", and a few lines later "secundus cantus". These names show clearly that the tenor was not only considered to be the most important part, but also that it was the earliest to be determined; for the second

1 Coussemaker, Scriptores I, 106b.

part is equipollens, i.e. it depends on the tenor and must be rhythmically related to, and of equal length with it. We spoke at length about this feature, viz. that the was treated we enjavely tenor is the basis of the composition, in chapter three 2 and footnote one of that chapter. It may be in point here to repeat part of this note, wherein we quoted James of is sucted Lieges as saying: "Quis enim sine tenore discantat, quis sine fundamento edificat?" -- Anonymus VII states similarly: "Tenor est fundamentum motelli et dignior pars." 1---And James of Lieges goes on to say: "Discantus igitur a tenore dependet, ab eo regulari debet, cum ipso concordare habet, non discordare." The overwhelming majority of the thirteenth-century motets adhered to these rules. In cerly mices fact, there are only very few that suggest the possibility that their tenors may have been added, after the composition of the moteti had been completed.

The last quotation elaborates on the idea which Garlandia intended to convey with the word "equipollens". If the tenor is the basis of the composition, it follows that the upper parts have to comply with it harmonically and rhythmically. This problem became an important subject of contemporary theory. Garlandia states the issues in

1 Coussemaker, Scriptores I, 379b.

question clearly and concisely in the following passage:

"Et sciendum est, quod a parte primi (sc.tenoris) tria sunt consideranda, scilicet sonus, ordinatio et modus . . . Similiter eadem a parte secundi consideranda sunt. Propterea primus et secundus in tribus sunt considerandi, scilicet in numero, in modo et in concordantia."1

In the surceeding sentences he explains these terms; and we learn, that in each part (1) melody, (2) phrases, and (3) rhythm have to be well planned. When combining two parts the composer has furthermore to consider (4) the equality of length in both parts, (5) the combination of modes in the two parts, and (6) good harmony between the voices.

Garlandia and all his contemporaries start a discussion of discant quite naturally always with the basis of the composition -- the tenor. We, however, must start a style-critical study with the upper parts; for in these parts not only the modal rhythm, but also the melody is created by the composer in whose style we are interested. Thus we can become acquainted with the musical ideas of the period only by the analysis of the upper parts. We shall therefore discuss at first Garlandia's first three is a the analysis of the upper parts.

1 Coussemaker, Scriptores I, 106b.

1. Melody ) ××× stresses The first point, melody, means that each upper part must have a good tune, so that it can be sung independentdemand ly with satisfactory effect. This, is supported by other theorists, e.g. by the Anonymus II: "Requiritur cantuum pulchritudo."1 And in Walter Odington we reads "Et maxime visendus est medius cantus, ut per se sit decorus."2 In his time the double motet was the standard form in which and in it the triplum was always the leading part and melodically refers to well rounded; The "medius cantus" therefore means the motetus. Since this passage states that the middle part must have a good melody, it again confirms the fact that all upper parts must be melodically invented.

In examining the contributing factors to a good melody we find four major groups of problems that have to be dealth with. They are as follows: the ambitus; the melodic / character; the formal aspects; and the question of ornamentation. (The last of these, ornamentation, is partly connected with principles of consonance and will therefore be treated in the chapter on harmony.)

The ambitus of the parts has three aspects, viz. the ambitus of the entire musical scale used in motets; the ambitus of the individual part; and the ambitus of the

1 Coussemaker, Scriptores I, 311b. 2 Coussemaker, Scriptores I, 248a.

(The last of these will be disanced in ch. 7.) parts in relation to each other. A - The normal ambitus of the musical scale in our motets is A to c2. Only once, in the tenor of W2 3,8, does the lowest note of the system, G or gamma-ut as it was called by the contemporaries, appear. Otherwise the composers use all diatonic notes of this compass plus the B flat. Occasionally E flat and F sharp occur, so that the musical scale comprises twenty (plus four) notes beside the G. (In a few later motets of Mo we also find the d2.)

With respect to the ambitus of the single part we there seems to be could find only one theoretical statement, and this one relating to the organum purum rather than to the discant. made This statement is taken from Odington: "Singuli voces per se tropum non excedant, scilicet decimam vocem vel cum semitonio undecimam."1 Occasionally we find the ambitus of the organum purum extended up to the twelfth, however. In conducti this compass may even be exceeded.<sup>2</sup> In our motets the upper limit is the twelfth, which is found only in F 2.46 and the quadruplum of F 2.5-6 ("Mors" motet). Even the eleventh is very rare and occurs only in W2 2.34; 4.57; 4.64; and in both triplum and motetus of 3.8. --

1 Coussemaker, Scriptores I, 246b. 2 Rokseth (Polyphonies 45) states that the conductus "Deus misertus hominis" in F f 8v has an ambitus of c-bflat, but none of the 4 parts spans more than a minor 10th,

The ambitus of the parts with relation to each other will be discussed in chapter nine.

amathatasta Pit is

In the discant pieces and motets the steady modal rhythm brings about a unified melodical outline, common to most such compositions. Generally their upper parts proceed step by step with occasional skips of thirds and fourths. Larger intervals occur only rarely; e.g. we find twice a skip of a ninth in the course of phrases. Once it occurs in one of the earliest motets, in fact the only motet which is based on a discant clausula from the Magnus Liber version of W1 (F 2,22); and once it occurs in a later French motet (W2 4,24). The task of the composer seems to have been to create a smooth line. In contrast to courtly monody the discant does not require absolute novelty of invention. Composers therefore frequently used certain motives which are common to many pieces. Entire motets consist of a succession of such common motives as HULL MARE In his discussion of the "color" Garlandia gives as the first type the "color in ordinatione".1 His examples of this type of color add two more such common motives to our this

1 Coussemaker, Scriptores I, 115b.

list and differences. Some of our above-given examples, in turn, especially numbers five and near the seven, belong to the color in ordinatione which we understand as a technique of melodic flexibility, and which often leads to small sequences. The general tendency of the phrase in these early motets and discant compositions is either to descend or to circle around a center, as is also indicated by our examples.

These features are especially characteristic of the earliest motets. In somewhat later Latin, and especially in French two-part motets the composers begin to seek greater originality of melodic thought. Yet since the upper parts of the motet must be related to the tenor with respect to their main beats, melodic invention can never be so free in motets as it is in courtly monody. In these later pieces the common motives, discussed above, are dropped. Ascending phrases become more frequent. The bare modal outline of the earlier compositions is smoothed out by splittings of the model beats.

Garlandia's third point, rhythm, has been amply treated in chapters five and six. All motets are strictly with reard to the enunciation of syllables. modal But the rhythm can be varied by way of splittings or fusions. Especially common in the early motets is the conclusion of phrases by two longae the first of which is stressed. This as well as other rhythmics? variations are usually connected with the construction of phrases, however. And so we turn to this highly important point --Garlandia's second.

In Perotin's revision of the organa pure of the Magnus Liber the balanced arrangement of phrases can already be observed. We find groups of three, five, six, or eight measures, but most frequently groups of four. These groups usually manifest ideas of design.1 It appears at times as though each phrase were elaborating a little more on a some certain basic motivic material, exposed in the first phrase. At other places the phrases contain complementary rhythmical a song-like motives, resulting in shythmiced balance. Then again we we find, melodical phrase arrangements in antecedent and consequence, the latter furnishing a melodical completion to leed) the former. In discant compositions and motets the phrases are often of corresponding lengths throughout a piece. They thus serve to establish the individuality of the upper part, as they often contrast in rhythm or length, or both, with the phrases of the tenor.<sup>2</sup> Since the same rhythm pervades all

1 See also Handschin, <u>Zur Notre-Dame Rhythmik</u> 386 ff. 2 This is one of the techniques of arranging the upper parts above the basis of the composition -- the tenor. See chapter nine.

of them, they do not, show the technique of elaborating on basic material; for this technique generally starts with shorter and slower phrases (e.g. in fifth mode), and goes on to longer and quicker ones (e.g. in first, second, or sixth mode, after irregular first or third modes). Phrase arrangements in antecedent and consequence are comparatively rare, since the melody is not any more freely developed as it was in the organum, but is dependent on the tenor. Repetitions of phrases above similar or different tenor portions and rhythmical similarities are thus the chief techniques that determine the formation of phrases in the motet.

often

The Parisian motet composers seem to have preferred a variety to repetition of melodic phrases. There are only a few motets formed throughout by means of this latter device. And as time goes on, even the use of a few repetitions within a piece loses favor. Garlandia explains melodic repetitions as the fourth point of his "color".<sup>1</sup> The same meaning of color reappears in Odington's statement: "Excusatur discordia, ut in motetis coloratis, quum scilicet super certum tenorem aliqua pars cantilene iteratur."<sup>2</sup> And he gives as an example part of

1 See also Adler, Die Wiederholung und Nachahmung 273 ff. 2 Coussemaker, Scriptores I, 246a. Mo 5,108. Garlandia elaborates further on this technique: "Pone colores loco sonorum proportionaliter ignotorum, et quanto magis colores tanto sonus erit magis notus; et si fuerit notus, erit placens. Item loco coloris in regione cuiuslibet pone cantilenam notam. copulam vel punctum, vel descensum vel ascensum alicuius instrumenti, vel clausam lay."1 This is an extremely important passage for many reasons. It informs us which techniques were used to make a new motet melody appealing to audiences. This could be do done, acoording to Garlandia, by introducing (a) repetitions of portions of the new motet melody itself; (b) portions of other well known melodies -- and through the apposition "copulam vel punctum" Garlandia makes it clear that he refers here to a melody from a piece of the polyphonic repertoire (organum, conductus, or motet); (c) runs; (d) sections of a lay, meaning melodies from the monodic repertoire, so-called refrains. This passage is the only one in the entire theoretical literature of the thirteenth century that refers to the inclusions of refrains or that of passages from the polyphonic repertoire in the motet. The only other theorist who writes about refrains is Johannes de Grocheo, but he only treats the courtly and popular refrain forms; he therefore does not mention the

1 Coussemaker, Scriptores I, 117a.

inclusion of refrains and portions from the polyphonic repertoire in new motet compositions.

We see, there are two kinds of phrase repetitions: firstly, melodic repetitions within one part, and secondly, repetitions of phrases from other compositions, which we dewould call quotations. The melodic repetitions are especially frequent in the early motets. How much the technique of quoting from the polyphonic repertoire was employed, cannot be judged yet, since too little material is available. Possibly those common motives we discussed above are what Garlandia alludes to. If so, this technique would also be characteristic of the early motets. The inclusion of refrains, on the other hand, is one of the main characteristics of many later motets.

The second basic element of phrase formation, viz. rhythm, accomplishes two distinct purposes. First it creates similarities among phrases. These similarities are usually brought about by a characteristic variation of the modal pattern at the end of phrases, that otherwise run in straight modal rhythm. This technique was especially favored in early motets, but is of little importance. Much more important is the second function of rhythm, which consists in giving rhythmical proportions to the phrase lengths(e.g. 4-4-3-4-4-3). This principle of construction is found in many early and later motets.

In the following classification of melody types within the motets we shall begin, with such pieces as include melodic repetitions, which will be divided into three classes, then turn, to such as show rhythmics? construction, and finally treat, the motets with refrains. A group of motets which do not belong to any of these classes will conclude this analysis.

But before we discuss these classes we wish to treat briefly six motets contained in our manuscripts, which are not composed in discant style and are therefore excluded from our classification. These motets are: F f 250; F 1,16; and W2 2,39a-d. The last four pieces are the only ones among all known motets that show rhythmically independent upper parts and yet only one text for all of them. All six works show much motive technique and repetitions of phrases in the same and in various parts. Among them The four Perotinian works (Wg 2, 39a-d, all in four parts) are certainly greatly superior to the other two pieces, beth (in three parts), which are quite dull in their regular progression in two-measure phrases. F f 250 shows many repetitions in either or both parts, sometimes leading to part interchange, but this devise is apparently not applied intentionally. The frequent use of commonplace

motives makes the piece still duller, since an orderly arrangement of the repetitions is not discernible. F 1,16 shows similar traits, but is much more varied in its invention, and relieves the uniformity of its two-measure above a tenor faid out in series of longer. phrases by the inclusion of two discant sections, A discussion of the Perotinian pieces is not necessary here, since they have been sufficiently discussed elsewhere.<sup>1</sup>

Among the early motets those in two parts are most best some numerous. We will therefore use them as a basis of our study of the melody types. Some of the motets, however. which appear in two parts in our manuscript are apparently only the result of reduction from three-part, four-part. double, or triple motets. Excluding all these, there remain exactly one hundred and twenty different two-part motet compositions. In classifying these motets we must distinguish among the following groups: (1) such motets as are based on discant compositions from one of the three Notre Dame manuscripts that contain discant compositions, viz. W1. F. and W2; (2) such Latin motets as lack discant sources and are apparently newly composed, and therefore somewhat later; and (3) those French motets which are either newly composed, or whose melismatic versions are

1 See Ficker, <u>Perotinus Magnus</u>; Ludwig in Adler's Handbuch 227 ff; Schneider, <u>Zur Satztechnik der Notre-Dame</u> Schule.

contained in St.V. In our six classes of melody types we shall always refer to these three divisions. (The Latin two-part motets are contained in the second motet fascicles of F and W2, and the French ones in the fourth motet fascicle of W2.)

<u>CLASS I:</u> <u>Irregular melodic repetitions</u>, often of several phrases throughout a motet. To this class belong the moteti of 7 early motets (6 in first mode, 1 in fifth); 4 new Latin pieces (3 in first, 1 in third); and 2 new French motets (in second). They are: (a) F 2,3; 8; 10; 17; 25; 28 (first mode); F 2,15 (fifth); (b) F 2,42; W<sub>2</sub> 2,16; 76 (first); W<sub>2</sub> 2,57 (third); (c) W<sub>2</sub> 4,7; 11 (second).

Several of these pieces have interesting forms. No.47 F 2,15,e.g., shows virtually the same melodic material presentations of its two tenor developments. But since developments have different, patterns, the second part of the motetus is a sort of variation of the first part., -- F 2,10 reveals a similar idea. We may almost call it a passacaglia in that, though different above the two tenor developments, the melodic material is similarly arranged in two corresponding portions:

 $\frac{a:a^{1} - a:x - a:x - b}{m} - \frac{b_{1} - b:x - x:x - x:x}{m} - \frac{c:d}{n} - \frac{c:d}{n}$   $\frac{e:e^{1} - e:e^{1} - x:f - f}{m} - \frac{f^{1} - f:g - g^{1}:x - b:b_{2}}{m} - \frac{c:d}{n}$ 

(In these analyses letters of the beginning of the alphabet indicate phrases that are repeated, and x indicates such phrases as are not repeated; letters from the middle of the alphabet together with underscoring indicate tenor phrases. Numbers written to the right of and above letters denote slight variations of the phrases; numbers written to the right of and below letters denote transpositions of phrases. Each letter in the motetus stands for two measures, unless a number directly above the letters states otherwise. The phus sign colon means that the phrases, indicated by the letters between which the colon appears, form one larger unit.)

Another very similar arrangement is that of 
$$W_2$$
 2,16:  

$$\underline{a:a_1 - x - x - b:c:d}_{m} = \underline{a:a_2 - 34}_{m} + \underbrace{\begin{array}{c}3 & 3 \\ 4 & 3 & 3 \\ 5 & - x - b:c:d\end{array}}_{m}$$

The last two quoted motets approach the form of strophic songs. Both end each of their two portions with the same phrase as if it were a burden. A very similar technique was used in the German two-part motets, most of which were composed during the fourteenth century.

F 2,42 is an example of a most multifarious use of phrases:

a:b-a:x:c - d:e-d:x-c1 - f:x-f:e;c1<sup>1</sup> - g:g1<sup>1</sup>=g:x - 
$$\frac{3}{2}$$
:  
m  
h: $\frac{42}{2}$  - b1<sup>1</sup>-i:x-x-h<sup>1</sup>:x - j:x -i: $\frac{3}{2}$ - $\frac{3}{2}$ - $\frac{3}{1}$ <sup>1</sup> -  $\frac{3}{1}$ -x:e<sup>3</sup>- $\frac{3}{2}$ <sup>2</sup>  
m

F 2,25 includes, beside melodic repetition, also two phrases of hoquet which correspond to each other. The analysis gives the following picture;

$$\frac{a:x-a:x-x-x-b:b^{1}-c}{m} = \frac{a-x-x-d^{1}-x-c}{m}$$

We find here again the quasi-burden over the end of each of

the two tenor developments. Otherwise the two portions of this motet are different from each other. The first shows only four-measure groups with melodic repetitions, the second has irregular phrases with the hoquet d and d<sup>1</sup> as the only formal element, splitting this portion into two almost equal parts.

The most amazing example of formal regularity, and Note the only example of complete form in this class is F 2,28. It is arranged in (modern) rondo form:

a-b-a-c-a-d - al-c-al-c-al-cll-al - b-a-cl-a-c-f -- el-a2-g

The last group is a melismatic cauda, sung to the word Dominus, which paraphrases the tenor.

<u>CLASS II</u>: <u>Parallel melodic phrases</u>. A number of pieces of class one could also be put into this class. But while there the central idea consisted in taking up, here and there, some phrases, which only accidentally led to immediate repetitions, the examples of class two embrace all those motets in which the composers apparently employed immediate phrase repetitions (parallelisms) as the main. element of form. In many examples the clearest, and in some the only parallelism is that of the two initial phrases. On the other hand, But we even find some motots that consist entirely of such repetitions; in others one portion is appetitively arranged, the other only parally so. And there are several individual formulations. To this class belong 9 early motets (7 in first mode, 2 in sixth); 3 new Latin pieces (in first); and 4 new French motets (3 in first, 1 in second). They are: (a) F 2,11; 12; 16; 22; 45;  $W_2$  2,77;  $W_2$  4,53 (first mode); F 2,4;  $W_2$  4,1 (sixth); (b)  $W_2$  2,44; 51; 84 (first); (c)  $W_2$  4,14; 24; 49 (first);  $W_2$  4,10 (second).

Some of these pieces also contain some features of class one. F 2,45, e.g., repeats several phrases irregularly in the course of the piece, but its outstanding feature is the parallelism of the first two eight-measure groups:

## $\underline{a-x-a-b} - \underline{a-c-x:b} - \underline{d-x} - \underline{e-x-x-e^{1}-d:c-c^{1}:b-x}$

F 2,4 interjects a short phrase between the members of the parallelism. This happens quite frequently, but our interjection is interesting because it is a variation of the preceding phrase. Still another such varying interjection (e<sup>1</sup>) interrupts the regular four-measure phrases of this motet:

a:b-c:d:d1<sup>1</sup> - a:b-c:d - x:e-e<sup>1</sup> - c1<sup>1</sup>:a1<sup>1</sup> - x:x-d1<sup>2</sup> The similarities of c1<sup>1</sup>, a1<sup>1</sup>, and d1<sup>2</sup> to c, a, and d may be merely coincidental, since these phrases are of the type of the aforementioned common motives. But since we have in this motet several definitely planned repetitions, these, too, are probably intentionally incorporated into the piece.

W<sub>2</sub> 4,1 does not content itself with an initial repetition:  $\frac{3}{4}$ -b-b-x-x-x-c-c. Each of the parallels is arranged in the form of an antecedent and a consequence, ending in a half and full cadence respectively. Through this arrangement this motet acquires almost complete form. As a matter of fact, the only other examples of complete form among the early motets beside F 2,28 (in class one) are found in this class: F 2,11 is arranged: a-a1-b-b1--c-c-d:e-d:e, whereby the first two repetitions occur on different steps of the scale; and F 2,12 has the form:  $a-a-a_1-a_1-b-b-c-c-c_1-c_2^1-c_2^1-c_3^2-c_1$ . Again the same phrases reappear several times on different steps while their slight variations emphasize the parallelisms. (Each phrase consists of one measure of three perfectiones.)

Courtly monody seems to have given a new impulse to the motet with respect to initial parallelism and complete form. This seems to be borne out by several traits: In several instances not only the motetus, but also the tenor is drawn into the repetitions. The structure of the pieces in question is generally very simple. In two of these motets a pre-existent refrain furnishes the melody for the recurrent phrases. The character of the texts and the brevity of the compositions also support the view of trouvere influence. The only motets of our manuscripts that start with upbeats, W2 2,51 and W2 4,14, belong to this group, and, as we know, such a beginning is frequently present in courtly monody. Pessibly some of these motets were actually composed by trouveres.

The best example of initial parallelism (with an interjection) is the short motet Wg 4,24; a-x-a-x-x. Another one, Wg 4,10, uses a refrain which consists of an antecedent and a consequence which only differ in their endings. The antecedent starts, and the consequence concludes the motetus. Not only is this refrain used, but the second phrase of the motetus is melodically identical with the consequence of the refrain (with only a slight change), and the two initial phrases are immediately repeated, too: a:al-a:al-x:x-x:x-x:al. (Among regular twomeasure phrases only the last refrain line contains two and one-half measures.)

The four motets with complete form are W<sub>2</sub> 2,51; 84; W<sub>2</sub> 4,14; 49. Of these the two Latin pieces are unica, and all but W<sub>2</sub> 2,84 are defective to some extent. Moreover, they are very conservative in that all but W<sub>2</sub> 2,51 have their tenors arranged in series of longae, and all

are in first mode. This concurs with the theory that the pieces may have been composed by trouveres; for these singer-poets of courtly monody would not possess the training and experience, nor the attitude toward polyphony, necessary for the composition of modernistic motets. The only motets, definitely known to be compositions of such a poet, are those of Adam de la Halle, and they too, are extremely conservative. The two Latin pieces are probably contrafacta of original French pieces. But even if they are original Latin motets, they still could be compositions of trouvères, since these poets sometimes wrote in Latin. In all four pieces the tenor melodies are divided into several portions, each of which is repeated individually; and these are the only examples of such a treatment of liturgical melodies among our motets.

The simplest forms are those of the two Latin motets: W2 2,51 --  $\underline{a:b-a:b-c:d-c:d}$  (?); W2 2,84 -- $\frac{2\frac{1}{3}}{2} = \frac{2\frac{1}{3}}{3} = \frac{3}{2} = \frac{3}{2}$ 

W<sub>2</sub> 4,14 shows the structure;  $\frac{3}{2} - \frac{21}{3} - \frac{3}{2} - \frac{$ 

in a contracted form in the body of the motet:  $\frac{a:b}{m} - \frac{a:b}{m} - \frac{1}{0} \frac{1}{2} \frac{1}$ 

CLASS III: Motive technique. In this class it is not the repetition of entire phrases that attracts our attention, but the taking up of portions thereof (one or two measures long), which we may calle motives. In the early motets some of the aforementioned common motives are often thus repeated. While many motets discussed in the other classes include some repeated motives of this or another sort, the pieces treated in this class use this device deliberately as the most important factor contributing to the logic of the melody.

To this class belong ll early motets (6<sup>1</sup>/<sub>2</sub> in first mode, 1 in second, 2 in third, 1<sup>1</sup>/<sub>2</sub> in sixth ); 3 new Latin pieces (2 in first, 1 in second); and 8 new French motets (3 in first, 4 in second, 1 in third). They are: (a) F 2,20; 23; 29; half of 57; 39; W<sub>2</sub> 4,8; 68 (first mode); F 2,9 (second); W<sub>2</sub> 2,24; 55 (third); F 2,26; half of 37 (sixth); (b) W<sub>2</sub> 2,30; 54 (first); W<sub>2</sub> 2,71 (second); (c) W<sub>2</sub> 4,41; 60; 83 (first); W<sub>2</sub> 4,54; 81; 85; 89 (second); W<sub>2</sub> 4,43 (third).

There are two forms of motive technique. The first consists in connecting phrases by making the end of one

phrase the beginning of the following one. This device is used especially in connection with the third mode, and is frequently combined with the technique of the sequence. A typical example is W<sub>2</sub> 2,55, whose measureby-measure analysis is as follows:

a:a1: $b^{2} - b1^{1}$ :x: $b^{2} - c:b1^{1} - b1^{1} - b2^{2}:a2^{1}:b2^{1} - b2^{2}:a2^{1}:b2^{1} - b2^{2}:a2^{2}:b2^{1} - b1^{1}:a2^{2}:a2^{1} - a1^{2} - a2^{2} - x:a2^{2}:x^{2}$ 

We see that, apart from the last phrase, all phrases continue with the motive with which the preceding phrase closes, and that this motive may start on a different step of the scale each time. This technique is very interesting. It facilitates the singing of such melodies and assists the performer in memorizing the melody. We therefore find it very frequently as an additional feature of melodic beauty.

The second form of motive technique is more obvious, because the same motive opens a number of phrases, helping the listener to become more familiar with the melody.  $W_2$  2,54 is a good example of this:

a: $x^2$  - b:x - c:d - bl:d<sub>1</sub> - c:x-a:x - x- $b^2$ - $b_1^{1/2}$  - dl:x - dl: $x^{2/2}$ Another example is furnished by W<sub>2</sub> 2,24 (from here on we return to the two-measure analysis):

a:b - a<sup>1</sup>:x - a<sup>2</sup>:b - c: $\hat{x}$  - c<sup>1</sup>:x - a<sup>1</sup>: $\hat{x}$  - d:e - d:x a<sup>3</sup>:e<sub>1</sub> -  $\hat{x}$  -  $\hat{x}$  The manipulation of motives becomes very intricate in  $W_2$  4,60, also employing parallelisms and sequences. Moreover, the motet ends with a refrain (indicated by brackets):

a:b - a<sup>1</sup>:b1 - c - c1:x;x:d:d1 - d:e - f:f<sup>1</sup> - g:g<sup>1</sup>:x -- d2<sup>1</sup>:d1:d3<sup>2</sup>:d4<sup>2</sup>:d5<sup>3</sup> - c1:x : c2:x - (h:h:x)

But the most interesting of all motets of this class is  $W_2$  4,41:

 $(x-a)-b:c - d-d_1-e:c - d^1-d^2-b:c^1 - a_1-e:c^1 - d^1-a_1^1:$ : $(a^2:x^{\frac{1}{2}})$ 

The bracketed initial and closing phrases seem to form one pre-existent refrain. Besides, we find a parallelism in the beginnings of the second and third longer units, and a sort of burden which concludes the first four of the five longer units. We might be tempted to refer to the structure of this motet as being a troubadour song form: A-A-B, surrounded by a split refrain, each of whose two portions is connected to the song form by two short phrases. The artificiality of this form is exceptional among all motets as is also the tenor of this piece, which, on the one hand, is not traceable to any liturgical melody, and, on the other, has probably the longest melody of all tenors on record.

The last two examples of this class, because of the regularity of their phrases, bring us up to class four.

Both employ a rich motive technique, however, and are therefore discussed here. W2 4,68 consists throughout of groups of two small phrases, indicated by commas in the following analysis:

x:x,:x:x, - a:x,:x:c, - b:a1, :a1:b,:a1:c1, -

- b1:x,:x:c, - b11:x,:b21:x,:x:x,

In this motet again three of the larger units, viz. units two, three, and four, conclude with the same motive after the fashion of a burden. -- In F 2,29 phrases two, three, and four sound almost like a rhythmical sequence, while phrases seven and eight, and phrases nine and ten form melodic sequences. The cauda which finishes the discant clausula in the version of F f 87v takes up the rhythm of the phrases two to four and combines it with a melodic sequence.

<u>CLASS IV:</u> <u>Rhythmicsi patterns</u>. In our historical Survey it was stated chapters we have heard that the motet expresses the ultimate in rationalization in music. This passion for control and order seizes upon mathematical proportion as an instrument. These forces, in turn, are expressed (a) in the rhythm within the phrase, (b) in the Errangement of phrases according to the number of measures, and finally (c) in the combination of such a rationalistically arranged part with another part, also arranged in accordance with a rationalistic principle. The mathematical logic, though an extra-musical element, is a very positive and constructive feature in this music, and must not be the subject of adverse criticism.

(a) Rhythm within the phrase may be treated motivically and may in this way create the impression of form. Very many motets display this device, but it does not constitute a sufficiently distinctive stylistic element to warrant a lengthy discussion; (see above). -- (c) The interrelationship of the parts will be taken up in chapter 7 nine in full. But some of its aspects contribute to Hwo our classification and have therefore found their treat--(b) Df ment in this section. Our main interest is, however, is concentrated on the second of the above named principles. This class therefore chiefly comprises those motets in which the length of the various phrases is used as the principal element of the construction of the motetus.

To this class belong: 7 early motets (5 in first mode, 2 in second); 6 new Latin pieces (5 in first, 1 in second); and 14 new French motets (7 in first, 6 in second, 1 in third). They are: (a) F 2,21; 32; 36; 38; W<sub>2</sub> 4,45 (first mode); F 2,19; W<sub>2</sub> 4,72 (second); (b) F 2,31; 43; 46; W<sub>2</sub> 2,53; 81 (first); F 2,30 (second); (c) W<sub>2</sub> 2,80; W<sub>2</sub> 4,17; 61; 66; 71; 73; 76;(first); W<sub>2</sub> 4,12; 27; 50; 52; 80; 86 (second); W2 4,74 (third).

are employed We find several techniques, in these pieces. Some are listed here because of their rhythmic motives, which often, e.g. in W2 4,73, go hand in hand with melodic motives. We shall find below that there are quite a number of motets that prove this affinity between classes Nov. 73 mil 245 three and four. -- F 2,43 is unique in that it is characterized by the singular feature of melismatic twomeasure phrases, which, inserted as they are after lines six, eight, eleven, and twelve, serve as a means of punctuation. A final melism of six measures concludes this number. Because of this extraordinary arrangement we have classified this motet here, notwithstanding the fact that it contains traits of classes one and two. ---Many motets, also among those already discussed in other classes, are arranged in such a way that the whole, or almost the whole motetus has phrases of equal length, usually of two measures, which may be combined to make four-measure groups. The tenors of these motets usually display one-or two-measure patterns, so that the phrase endings of both parts coincide. This marked rhythmical effect cannot be judged to be a deficiency of invention, Such but is rather a stylistic device. This arrangements is are usually accompanied by rhythmics? parallelism of phrases,

such on This is proved by the frequent formation of successive N'5. 120, 180, 189, and 190 . four-measure groups, e.g. in W2 2,53; W2 4,50; 61; 66; The patterning becomes even clearer with the and of and still better by some slight variations, as e.g. the insertion of two successive three-measure phrases in Norlos and 361. W2 4,27. @Sometimes the principle of equal phrases is more artificially applied to a motetus above a tenor with a pattern of an odd number of perfectiones, three or five, so that constant divergences between the phrases of the No 62: two parts result. An excellent example is F 2,30: 21-21-21-21-21-2-11-2-2-2-2-31. Here m1 has phrases of 11 m9 m measures and mg such of only 1 measure. This change also prompts a change in the rhythmics? arrangement of the motetus. The la-measure phrase in the middle of the piece colores. not only bridges the rest between the two tenor developments, but also brings about the constant overlapping of the two-measure phrases of the second half of the motetus No-201 over the phrases of the tenor. In W2 4,80 the motetus changes the otherwise regular phrase arrangement above the second tenor development, although the tenor proceeds throughout in a two-measure pattern: 1:2 : 1-2 - 1-2 - 4 -- 1-2-2-2:2-2. A one-measure phrase opens the second half, as thought the arrangement of the first half were going to be continued, but then the two-measure phrases

smooth out the rhythm. A very striking arrangement is finally that of W<sub>2</sub> 4,76, in which phrases of equal length continue through the whole motet above a tenor with a pattern of  $1:1\frac{1}{2}$  measures:  $2:2 - 2:2 - 2-2 - 2\frac{1}{2}$ . In addition to the regularity of phrases, the fourth, sixth, seventh, and minth phrases start with the same melodic motive, and all start with the same rhythmicg2 motive.

There is another important form of the technique of bhrace the rhythmical arrangement of phreses. This form consists in interspersing, between phrases of equal length, several phrases of different length at more or less regular intervals, so that larger units of several phrases emerge. And these larger units give a well balanced structure to the whole piece. The last phrase, however, frequently stands independently as a sort of coda. Such arrangements are most frequent where the phrases of the motetus are of equal length with, or of multiple length of the phrases of the tenor, especially where the latter contain an even number of perfectiones: e.g. F 2,21: 4-4-4-6 - 4-4-4-6 -- 4-3-2-2-6 - 2-2-2-2-2-2-7; or F 2,32: 2-2-4 - 2-2-4 -- 2:4 - 2-2:2 - 3; or F 2,36: 21-2-2 - 21-2-2 - 21-2 -- 21-2-2. But sometimes such a structure is even found in motets with tenor patterns that contain an odd number of perfectiones. So F 2,31 has a tenor of 12-measure phrases,
beginning and ending with one one-measure phrase. The motetus is arranged in the following way: 2-2 - 2-2 -- 2-2 -  $2\frac{1}{2}$ -2-2 -  $2\frac{1}{2}$ -2-2+ - 2. Above a similarly arranged tenor W<sub>2</sub> 4,86 furnishes us this interesting structure:  $1\frac{1}{2}$ - $1\frac{1}{2}$ - $1\frac{1}{2}$  - 2-2-1 - 2-2-1 - 2: $2\frac{1}{2}$ .

Such a rhythmic phrase arrangement is, at times, not carried through an entire motet. Most frequently in such instances a parallelism of phrases will appear in the  $10 \times 127$ beginning only, e.g. in W<sub>2</sub> 2,81: 3-3 - 3-3 - 2-1 $\frac{1}{2}$ -2-3-2 $\frac{1}{2}$ -4. When such parallel phrases acquire a great length, we almost have the impression of anasong form A-A-B. This becomes  $10 \times 227 \times 1227$ especially clear in W<sub>2</sub> 4,12 and 52 with their respective schemes:  $2\frac{1}{2}$ -2:2-2:2 -  $2\frac{1}{2}$ -2:2-2:2 - 2:2-2:2-3 and 2:2:2-2 - 2:2:2-2 - 2:3-2. It may well be that is such reweal arrangements we have another influence of courtly monody before-us.

<u>CLASS V: Motets with refrains</u>. According to will be a series of a musical line together with a text, which appears in one of our French motets as well as elsewhere, wiz. in another motet, or in any work of French literature. Such lines may be proverbs, or stereotyped sayings, mostly dealing with love. Latin motets sometimes quote from the Scriptures, hymns, or other sources; but these lines are

merely called quotations. They rarely have musical connotations and therefore de not concern us here. French in motets 7 1.8. quotations, -- refrains, -- , on the other hand, seem in most instances to be both musically and poetically pre-existent. The greatest number of refrains are originally parts of works of courtly monody -- chansons. A fair number also romans most here p. 13751+Fn.1 seems to originate in nevels. That the text is the most important element of a refrain, is proved by the fact that also it may reappear set to different melodies. There are, e.g., several refrains whose melodic line is part of a discant clausula.; According to Rokseth this admits of three possible explanations: either a well known tune was incorporated into the clausula; or part of the clausula became to popular phony that it intruded into compositions of courtly monody; or finally, the text poet was responsible for joining to the text phrase clausula melody a well known refrain after having droppedits original tune, and the refrain was thence used with According to Rokseth the last of these its new melody. Nos. 78 and 194 alternatives applies to Mo 6,236 and 241.1 Ludwig has even pointed to an interesting example where the same refrain appears in two different clausulae, 4 mary

1 Polyphonies 209. 2 Repertorium 363; the end of Mo 6,236 (based on the melism F f 88v) reappears at the end of N No.64 (based on St.V. No.21). No.3047

40 p. 136 When refrains are inserted in novels, they are often introduced by words like: "And then they sang the following motet", though the refrain did not necessarily originate in a motet; The word "motet" is here, used synonymously with song. Some such refrains, however, were really converted into motets, by the addition of a tenor.<sup>1</sup>

What interests us here, is how these fefrains are embodied in the motets. According to our definition we find them only in French motets, and here almost exclusively among the newly composed pieces. We know only a few motets based on discant clausulae of F or St.V. with refrains. The refrains may occur anywhere in the motet, and one motet may several include two or three of them. In most instances, however, a refrain concludes the composition. The text poets here letting a and there justify the appearance of a refrain by introducwhether ing characters in their poems to sing it. This may occur at the end or in the body of the motet. Finally, a refrain also may be split into two or three portions, one of which while another portion may be heard in the body of the work opens and one of which concludes the motet, a technique

1 We also know a number of Latin contrafacta of French refrains; see Gennrich, Lateinische Kontrafakta 202; and Ant. Thomas, "Refrains français" in Melanges linguistiques offerts a M.A.Jeanroy, Paris, 1928, 497. known as "motet ente".

Taking into consideration only the two-part motets, we find that in six early motets refrains are worked in, and that of the fifty-six newly composed French motets not less than thirty-six make use of one or several of them. We are only concerned here with the last mentioned. Some of them have been previously treated and are therefore marked by quotation marks in the following list. This class comprises the motets: W2 2,80"; W2 4,3; 9; 14"; 19; 23; 25; 32; 33a; 34; 40; 41"; 49; 51; 55; 56; 57; 60"; 67; 75; 78 (first mode); W2 4,2; 10"; 12; 26; 33b; 35; 47; 54"; 79; 85"; 86"; 89" (second); W2 4,42 (third); W2 4,39 (fourth); W2 4,69 (sixth). The early motets in which refrains are incorporated are F 2,36; W2 4,53; 68; 70; 88 (first mode); F 2,9 (second). W2 4,88 is a unicum in that it uses a small discant clausula to accommodate an entire refrain, and we shall therefore treat it together with the later French motets.

Of these thirty-seven motets fifteen conclude with a refrain. They are  $W_2$  4,3; 23; 25; 32; 34; 47; 49"; 54"; 56; 57; 60"; 69; 75; 79; 86". Of these fifteen motets five are based on St.V. clausulae:  $W_2$  4,23; 25; 34; 56; and 57. One piece,  $W_2$  4,19, shows even two refrains, one in the body of the piece and one at the end. In three further motets the refrain is sung by a character of the poem, in W2 4,51 at the end; in W2 4,40 in the body of the piece; and in W2 4,51 two different singers introduce two refrains, one in the body of the piece and one at the end. Two further pieces, viz. Wg 4,12 and 85, start with a refrain.

There are a small number of motets in the thirteenth century that are nothing but refrains. Some of them are single refrains, and some others are composed of a number of refrains, which latter are called "centi". To the former belong four of our motets. One of them, W2 4,39, is apparently the refrain of a courtly rondeau. Its tenor may well have been added to the refrain rather than having served as the basis for the composition. It is arranged in the very unusual fourth mode. -- W2 4,33b seems to be another example in which the tenor was added to a pre-existent tune. -- Very interesting is W2 4,42, because it seems to preserve the formula of the "moulin" game, 1 Its tenor may have been pre-existent, but possibly it, too, was added to the refrain. It is normally organized and repeated. Yet the corrupted transmission of the tenor words (OM-SUS according to Ludwig, or OM-ETUS as I read) and of the tenor melody seems to point toward its extra-liturgical

1 See Kuhlmann, op. cit. II, 243; and Rokseth, Polyphonies 287.

origin, however. -- The only piece which is based on a to discant clausula (over the tenor "OMNES") is W<sub>2</sub> 4,88. This seems to be a refrain. At a later time it was prefixed by two measures, set to the text "VIDERUNT", and enlarged by a triplum and a quadruplum, with the purpose of making light of Perotin's organum quadruplum "Viderunt omnes".

Two further motets are centi.  $W_2^{N_0}$  4,33a has twelve refrains above an irregularly arranged tenor, making the transcription problematic. W2 4,78 has seven refrains above an equally irregular tenor. These two pieces afford furnish us the best material for a study of the melodic structure They show We find that refrains may be of various of refrains. lengths, and composed of from one to four phrases. When they contain more than two phrases, some of these latter No. 199, are usually motivically connected; e.g. W2 4,78 No.1 is formed a-a-a-b; No.2 a-b-b-c; No.6 a-b-b. In some refrains, that consist of two phrases, these two are only No. 168) different with respect to their endings, e.g. W2 4,33a Nos.1 and 3.

The remaining ten motets are motets entes. We said that such pieces split one pre-existent refrain. But it seems that two or three independent refrains were also used to produce the effect of the motet ente. As in the above mentioned simple refrain motets, we also find here

some pieces whose refrain melody is originally part of a clausula. Since larger refrains usually contain melodic affinities among their phrases, such a relation together with textual hints may give us a clue to the discovery of motets entes even where the refrain is not known to us from any other source. In order not to complicate the are here listed picture, we list these probable motets entes, together with the definitely established ones without further differentiation. Our ten pieces are W2 2,80; W2 4.2; 9; 10"; 14"; 26; 35; 41"; 67; 89"; of which W2 4,35 and 67 are based on St.V. clausulae. The last named piece and W2 4,9 are examples of threefold refrains. In W2 4,67 we see clearly how the text poet avails himself of motivically related phrases of the melismatic archetype to accomplish his refrain. We also find such motivical relations among the phrases of the refrains in all of the other nine motets with the exception of W2 2,80 and W2 4,14. We cannot see any melodic connection between the phrases of the refrain of Wg 4,35 either, in spite of Kuhlmann's assertion to this effect; 1 is therefore doubtful whether he is justified in classifying this piece as a motet ente on the basis of this assertion. For textual reasons the

1 Op. cit. I, 79.

last three lines can be safely called a refrain, however.

In the last paragraphs we have become acquainted with the first attempts to arrive at form through the use of refrains. This idea originated in courtly monody. where entire songs used refrains as a basis for form. Such refrain forms are rondeaus, virelais, and ballades. Their respective schemes, though slightly varying at times, are in the main as follows: (A-B)-A-A-a-b-A-B; (A-B)-C-C-a-b-A-B; A-B-c-c-d-A-B; the capital letters indicating the refrains. At a slightly later period these forms invaded the motet as well, either by transference of entire trouvere compositions, to the polyphonic repertoire, or by composition of original motets analogous to them. Even entire chansons, in which the presence of refrains is the only structural element, were sometimes incorporated in motets. While these latter and rondeaus were mostly employed as moteti, virelais and ballades were almost exclusively confined to the tenors, replacing liturgical melodies. The following figures for the known examples of the direct influence of courtly monody on the motet (except for mere refrains) sum up the entire number contained in the repertoire up to about the death of Guillaume de Machaut. It must be remembered, however, that the number of motets entes covers probable, as well as definitely

established pieces of this category, and also a great number of pieces of which only the texts are extant.

We know on the whole 118 motets entes: 8 moteti are single refrains, at least some of them originally rondeau refrains; 9 rondeaux are used as tenors; 16 other rondeaux as moteti, one of them (Mo 5,169) being a Provencal piece; only one virelai is used as a motetus in Mo 5,161; 9 others appear as tenors; so do 4 ballades. 2 entire chansons are the moteti of Mo 7,296 and Tu No.17. 3 centi are used as tenors in Mo 7,280; Mo 8,319; and NC No.3. 10 more centi appear as moteti; one of them, entirely without music and in Latin (Stuttg. f 77v), reminds us that the cento technique was also employed in conducti. Another cento (Cambridge) contains partly French and partly Latin quotations. The other 8 are the moteti of MuA No.10; W2 4,33a; 78; Mo 6,178; N No.44; Mo 5.77; Iv No.78; MeV No.6. Finally, the second portion of the triplum of Mo 2,23 is composed of a series of refrains.

<u>CLASS VI</u>: <u>Principle of variety</u>. To this class belong all those motets which do not show any attempt at repetitive form. Again this must not be interpreted as a deficiency of such pieces; too many motets lack repetition. If the number of motets actually treated here

is not very large, this is due to the fact that most motets of class five belong here as well, if it were not for the refrains. We include here: ll early motets (7 in first mode, 4 in second); 3 new Latin pieces (2 in first, 1 in second); and 2 new French motets (in first). They are: (a) F 2,13; 18; 35; W<sub>2</sub> 2,31; 34; W<sub>2</sub> 4,15; 70 (first mode); F 2,7; 24; W<sub>2</sub> 2,63; W<sub>2</sub> 4,90 (second); (b) F 2,27; 44 (first); W<sub>2</sub> 2,2 (second); (c) W<sub>2</sub> 4,18; 44 (first).

Among these motets there are several different related groups. Some are very early clausula' motets with irregularity in all phrases and the greatest variety of rhythm and melody. They were apparently composed before pattern the desire for order in Perotin's generation had 10,50 . attained its height. Such pieces are: F 2,18; 27; 35; 44; and W2 2,34. Then there are those moteti which just form counterpoints to the tenors either in corresponding or in overlapped phrases, or both, apparently somewhat later, Amous since they bear the impress of Perotin's style. A The motets x Nos. 58, 112,176 × ... alluded to are: W2 2,31; 63; W2 4,44; 70; 90. A few pieces contain some motivical or rhythmical repetitions, without giving them much prominence, however. Finally, in some compositions the counterpoint of the motetus contrasts rhythmically with the tenor. Such motets are akin to those

listed in class four. The best examples are probably: 158 Pie. 43 Nov. 40, 56, F 2,7; 24; and W2 4,15. In F 2,7 the beginning of the motetus is arranged in two four-measure units within each of which the rests between the phrases of the first tenor presentation Color development are bridged, while above the second tenor development its phrases are coincident and equal in length No. 56 with those of the tenor. In F 2.24 the irregular overlapping is carried through the entire piece except for three places, two of which mark the ends of the two tenor presentations developments, and thus seem to have a structural function. No. 158 In W2 4,15 again all phrases overlap but for one; and at this point a character of the poem begins to sing a constitutes song which possibly is a group of two refrains. The again coincident phrase ending therefore appears, to be structurally significant again. --

In our enumeration we added the modes because the ratio of frequency of their occurance throws light on the development of the motet. The modes appear in the moteti as follows: in the early motets we have  $32\frac{1}{2}$  times the first mode (71 per cent.), 7 times the second mode (15 per cent.), twice the third mode ( $4\frac{1}{2}$  per cent.), once the fifth mode (2 per cent.), and  $3\frac{1}{2}$  times the sixth mode ( $7\frac{1}{2}$  per cent.). In the new Latin motets the first mode appears  $14\frac{1}{2}$  times ( $76\frac{1}{2}$  per cent.), the second mode

3 times (16 per cent.), the third mode once (5 per cent.), and the sixth mode one-half time (22 per cent.). Finally, the new French motets show the first mode 31 times (561 per cent.), the second mode 19 times (342 per cent.), the third mode 3 times (52 per cent.), the fourth and sixth modes each once (31 per cent.). We see, the new Latin motets adhere to the discant tradition, and we shall therefore consider clausula motets and new Latin pieces as forming one single group here. The new French motets, however, break away from the tradition. The main change takes place in the ratio of the appearances of the first and second modes. Both modes together are used in about hinety per cent. of the early as well as of the later motets. But the proportion of their respective appearances of almost five to one in the earlier group changes to about eight to five in the later group. Though still in favor of the first mode, this latter proportion seems to indicate the fact that the later French motetz lean more toward the second mode than the earlier group which consists mostly of Latin pieces. In fact, this proportion turns still more in favor of the second mode in the next period in which French is almost exclusively used. This supports our view, that the second mode, though not entirely devoted to the French, is yet more akin to it

than to the Latin. Thus the reason while changes from first to second mode, or more rarely from second to first, occur in various versions of some discant clausulae and their motet offsprings, seems to be the use of one or the other of these languages. Ludwig's suggestion<sup>1</sup> that such changes may be occasioned by influences of French and Provencal melodies respectively can probably not be maintained.

If we make a chart of the use of the modes in the six classes of motets in the various age groups, we discover a few more interesting facts.

	EA	RLY	MOT	ETS		NEW LATIN			NEW	FRENCH		MOTETS	
MODES:	1	2	3	5	6	1	2	3	1	2	3	4	6
CLASSES					-				an and the set			19 miles	
I	6			1	1.1	3		1		2	1.1		
II	7(1)	1.1			2	3	1.0		3(2)	1(1	)		
III	61(1	1)1()	1)2		1금	2	1		3(2)	4(2	)1		
. IV	5(1)	2			~	5	1		7(1)	6(2	11		
V	1(4)	(	LĴ						16(5)	6(5	11	1	1
VI	7(1)	4				2	1		2			1	1.

(The bracketed numbers in classes two, three, four, and six of the early motets indicate those pieces which, because of the text refrain that was added to them, became pseudomembers of the fifth class; their sum total appears as a bracketed number in class five. In class five of the new French motets the bracketed numbers indicate how many pieces belong melodically to one of the other classes; and the other bracketed numbers show how many of these pieces belong to the respective class.)

We see that Besseler's statement<sup>2</sup> that the early

1 Repertorium 24. 2 Studien II, 147. motet does not concern itself with form problems is incorrect; for we find numerous attempts to form the melody through repetitions of various kinds. The chief change in the later two-part motets lies in the introduction of pre-existent refrains as elements of form. We have found them in forty-one of our pieces; two more motets with complete form, discussed in class three, can be traced back to the influence of courtly refrain forms. If we compare this figure, 43, with the total figures of twopart motets treated here, that is 46 clausula motets, 19 new Latin, and 55 new French motets, this figure is very high. The proportionate number of these pieces grows still higher in the succeeding period, reflected especially by Mo 6, N(R), D, and Cg. In these manuscripts the early motets drop out more and more, and the repertoire of the later two-part motet, now almost exclusively French, is enlarged mostly by pieces with refrains.

Our table proves that classes one and two are dying out. Only classes three and four maintain their witality in the later French motets, while class six is absorbed by class five. The new French pieces of class five still show great conservatism in the use of

the modes. The composers apparently felt that one innovation at a time was sufficient. Either they included refrains -- then they retained the first mode, or they turned to the second mode -- then they retained the older techniques of melodic structure. The two-part motet had therewith fulfilled its historical mission. It was left to a new species of the motet, the French double motet, to tread new paths of progress.

Our division of the motets into early motets, based on discant clausulae, new Latin motets, and new French motets is not entirely safe. It may be that only the loss of manuscripts, that contained the melismatic versions or the French prototypes with refrains, prompts us to classify some Latin motets as newly composed. Or a similar loss of the melismatic parallels may give us the impression that a French motet is newly composed, while actually it is an No. 126 early motet. A good example in our list is W2 2,80. This is probably a contrafactum of the motetus of the French double motet Mo. 5.104; for this latter contains many refrains through which it is related to other pieces, and is motivically related to the triplum of the same motet; two features that would probably not be present if the Latin version had been the original. We have therefore listed this piece with the French motets.

In spite of this inevitable shortcoming of our the above division, our procedure is still the safest and the best. The divisions Kuhlmann proposes passim, basing them on what he believes to be a more or less modern style, hatswell control be accepted; for we must base a classification on the paleographical facts revealed by the manuscripts to determine the age of the style rather than the other way around. Moreover, when we compare such complicated motets as Wg 4,72 and 90, both based on discant clausulae, with pieces like Wg 4,24; 51; 55; and 74, which are all refrain motets and (with the above mentioned reservation) surely later pieces, we would probably misjudge their comparative dates, if we rely on their techniques.

The above analysis is confirmed by the findings within our analysis is confirmed by the findings within the rest of the motets of our manuscripts, the early conductor three-part motets with only one new text, on the one hand, and the double motets, on the other.

We have already treated six three- and four-part motets above. There remain thirty to be discussed. They are: W1 Nos.1 to 6; F 1,2; 5; 9; 10; 11; 13; 18; 19; 21; 22; 24; 25; 26; W2 1,12; 15 (first mode); F 1,4; 12; 15; 17 (second); F 1,1; 14; 20; 23; W2 1,5 (third).

Of our thirty motets at least three are of a later date than the others, viz. F 1,24; 25; and 26. None of

them is based on a Notre Dame clausula. The first has its archetype in a St.V. melism, and its tenor is not one of the Notre Dame repertoire. The oldest text of F 1,26 is by Guillaume d'Auvergne (died 1248). In contrast to most of the other pieces all three motets are very popular throughout the thirteenth century. Possibly also F 1,17, very popular in a later period, as well as F 1,15 and the unicum W2 1,5, none of which have melismatic prototypes, are of a later date. This would reduce the number of the probable early pieces to twenty-four, with the ratio 18 (first mode) to 2 (second) to 4 (third).

What are the melody types of these thirty pieces? It seems to be characteristic that all the pieces in second and third mode belong to classes three, four, or six. Only one of them, F 1,4, contains a melodic repetition which, like a burden, concludes the two portions of the composition, determined by the two tenor developments. This burden is very characteristic, and with a small change it becomes a passage of hoquet in the versions of Wg 2,35 and Ba (No.44). The hoquet may have been been part of the original composition since it appears in the clausula version of W<sub>1</sub> (No.20 (f 50v). 30The remaining twenty-one motets in first mode are more varied. To class one belong: W1 No.2; No.3 tr.; <sup>12</sup> F 1,2; 19 mot.; 21 mot.; 22; 25. As this list indicates, the melodic repetitions in various parts of one motet are independent from each other. A good example of this is F 1,19. While its triplum belongs to class six, its motetus employs a very rich melodic technique, made still more interesting by the syncopated rhythm of some of the repetitions:

5-4-4-6-61-4-4-22:31:2:41-4-4-2:2-2-2:11 The only motet In which the melodic repetitions of some parts are dependent on those in another is W1 No.2. At the same time this motet is an amazing example of complete form. Of all our motets it furnishes the only instance of immediate threefold repetition, in the way of a kyrie trope. While the motetus shows this strange feature, the upper parts follow its repetitions to some extent, once using part interchange instead of repetition. Another very rare feature of this motet is a long closing melism. Other traits, viz. that all phrases are two measures long, and that the tenor abandons its 3 11/ pattern for a series of longae in the middle of the piece, seem to prove that the original composition must be quite old. The analysis of this motet is as follows: (h is a rhythmic motive only):

152

Nall

o ol 
$$k-1 = n-nl-n^2$$
 o  
 $j-jl-jl^2 = k-l-k = m-nl-m^2$   $jl^2$   
 $a-b-a = c-cl-c^2 = d-d-d = e-e = e = f = c^3 - bl-g =$   
 $= \frac{h-h-i-cl-b}{cauda}$ 

In none of the three-part motets are there features of class two. Of the class three type are:  $W_1$  No.1; 3 mot.; F 1,13 mot. and tr.2 (version  $W_2$  1,6). To class four belong:  $W_1$  No.6 and F 1,9, of which the former is extraordinary in that the first five larger phrases as well as others conclude with the same rhythmical motive. This motive, otherwise found almost exclusively in melismatic compositions, seems to suggest a non-Parisian origin of the motet version. The following is the analysis of the rhythmical motives, equal to both motetus and triplum ( all phrases are two measures long):

 $a:b - a:b - a^{1}:b - a:b - a^{1}:b - c - a:d$ 

A number of motets combine traits of classes three and four. They are: F 1,5, an excellent example of structural and motivical rhythm combined, whereby the rhythmical motives are given a similar melodic outline several times; F 1,10; 11; 18; W<sub>2</sub> 1,15. And finally, class six comprises: W<sub>1</sub> No.4; No.5; F 1,13 tr.1 (and also the melismatic triplum of F f 45v, not used in any extant motet); 19 tr.; 21 tr.; 24; 26; W<sub>2</sub> 1, 12.

Let us again tabulate these listings, whereby not the entire motets, but rather each part is treated individually. Since we list 2 early four-part and 22 early three-part motets, as well as 6 later three-part motets (always minus the tenors), and since, moreover, one of the early three-part motets has two different tripla, we have 51 early motet parts and 12 later ones.

EAR	LY M	OTE	TS	LA	TER	MO	PETS
MODES:	1	2	3	1	2	3	
CLASSES							
I	10	2		2		(Car)	11
II							
III	6		1	5	2		
IV	4						
V							
VI	9	2	1	4	2	2	
III+IV	10		6		2		

The absence of motets of class two in this list seems to support our view that melodic parallelism is due to some extraneous influences, which may in the later motets have been the influence of courtly monody, but may need another explanation for the earlier works, based on discant clausulae. This absence results in a reduction of the proportion of motets with melodic repetitions to such with other techniques in comparison with the proportion between these techniques in the early two-part motets. We also observe that classes one and three are proportionately reduced. If these motets are really older than the two-part motets, this would

indicate that the leaning toward melodic repetitions was growing when they were composed, reached its climax in the early two-part pieces, and then petered out.

The rhythmical motive is employed more prominently in the three-part motets than in those of two parts. This may be an indication of the earlier date of the three-part motets; for it links them to the style of the organum, where such motives often appear. In addition, their early date seems to be further emphasized by the fact that, beyond the appearance of uniform two-measure phrases, we cannot detect any structural rhythm in these pieces; for structural rhythm, i.e. the use of shorter and longer phrases in a regular order for the purpose of form is one of the most important achievements of the rationalistic age of Perotin, and is a modernistic feature in his period.

The proportion of the three modes in the threepart motets is 70 per cent. to 13 per cent. to 17 per cent.; and if we exclude the later pieces, 75 per cent. to 8 per cent. to 17 per cent. The use of the first mode overshadows that of the second here still more than in the two-part motets. It is interesting to note the comparative importance of the third mode, which, together

with the prominence of the first, would further indicate that these pieces are at least as old as the early twopart motets, if not older. When we refer to such comparative dates, we must remember that the two-part clausulae on which most of these motets are based had been composed prior to their transformation into either two- or threepart motets. The discussion at hand concerns the time when this conversion took place, rather than that when the original clausular was composed.)

If in the three-part motets preference was given to older or more conservative clausulae than in the twopart pieces, this can only be interpreted in two ways: Either there were two circles of composers, the one above all concerned with the composition of three-part motets, the other with that of two-part pieces. In this case the but former may have been very conservative and may well have existed at a later period. Or both species were composed by the same composers, but the three-part motets somewhat earlier than the two-part motets. The second alternative seems to have greater support. Firstly, nothing bears out the assumption of two different circles; as has been stated previously, secondly. we have heard that the three-part motets died out at Paris shortly after 1200. There may be among them a few later, conservative pieces, but the great majority

of them must have received their motet form and the additional triplum (and quadruplum) in the decade 1190 to 1200, a date which would agree with the general trend toward three-part composition (see chapter four).

The absence of the fourth and fifth modes is of little significance. The fourth never occurs in threepart nor double motets, the fifth only very rarely. Only the absence of the sixth mode may again point to the early date of these motets. It appears especially in later pieces, and, though certainly in use during, and probably before) the last decade of the twelfth century, was possibly regarded to be too modernistic to be applied to these three-part motets.

If this analysis is correct, and if we takes the twothe motet as the pivot of our style criticism of the early motet, we must expect to find in the double motets a development of all these traits into the opposite direction. It is again advisable to distinguish between earlier and later compositions. The earlier group comprises all those motets which derive their music partly from a two-part clausula, or entirely from a three-part clausula or early three-part motet. Out of the motets we have just treated there grew a number of double motets. The change simply consisted in inventing a second text to fit the motet --

mo

a contrafactum. This contrafactum was then sung in one part while the original text was retained in the other. In several instances all three stages of this transmutation have reached us. Examples of such early double motets are Not 20, 27, 28, 34, 66, 94, HI contained in the families of F 1,10; 17; 18; Wg 1,15. Such These double motets are probably the result of a reactionary tendency to counteract the modernistic French double motets. This development seems to have taken place some time after the collection of our manuscripts, for they do not contain compositions of this kind.

All those double motets which are contained in our •manuscripts and are derived from melismatic sources utilize such three-part compositions as have rhythmically independent upper parts, or add an independent triplum to a two-part clausula. They are: F 2,5/6; 33/34; 40/41; W<sub>2</sub> 3,1 (first mode); W<sub>2</sub> 3,12 (second); W<sub>2</sub> 2,70 (third). Of these F 2,5/6 is merely a reduction of the only Latin triple motet of the thirteenth century, preserved in Mo 2, 35, based on the four-part clausula "Mors". We shall therefore treat all its three upper parts here. (One more double motet, W<sub>2</sub> 3,6, has its two-part archetype in F. But because of its conservatism it seems rather to belong to the next group of double motets to be discussed.)

In three of the thirteen voices under consideration

there appear melodic repetitions. In W<sub>2</sub> 3,1 measures 53-58 are immediately repeated in both the motetus and triplum; and in F 2,33/34 measures 7-8 of the motetus reappear in measures 11-12. But none can be classified under classes one or two. Nor is there any pure example of class three. F 2,40/41 triplum and both motetus and triplum of W<sub>2</sub> 3,1 make use of some motive technique, however, and all three parts of F 2,5/6 have to be classified under classes three+four; F 2,40/41 belongs to class six with both parts. All others belong to class four, because of their rhythmical phrase arrangements.

The design of the compositions is often very difficult to put into general terms. As a rule the phrases are planned in such a way that their endings do not coincide. The simplest arrangement is that of  $W_2$  3,1 in which the upper parts have phrases of equal length, but varying rhythm. The piece opens with a sequence in the motetus, and then proceeds in both upper parts in four-measure phrases whose endings coincide with the phrase endings of the tenor. Above the beginning of the second tenor development, however, a three-measure phrases constantly overlap those of the tenor, until the last

phrase of three measures equalizes all parts. -- W<sub>2</sub> 3,12 presents a particularly interesting arrangement. The tenor proceeds in groups of 1+1½ measures, while the motetus, (mt counting the last phrase) with one exception, consists of two-measure phrases. The triplum is apparently without design, but a scrutiny discloses the same phrase arrangement above either tenor measuration development: (again the phrase final phrase):

Three of these motets have tenor arrangements which rank among the most progressive ones used in the early No. 39, we lated to the thirteenth century. One of these pieces is F 2,5/6, which and its unique T pattern suggests that its ministe may indicate that the clausula "Mors", was composed somewhat later than the quadrupla definitely known to have written been composed by Perotin. The fact that this quadruplum or derived from mean was converted into, a triple motet , while the Perotinian quadrupla were only given one text for all upper parts. also points toward its later, possibly post-Perotinian date. If so, it was probably composed shortly after smellt was abviously inspired by his another perhaps the Perotin's death, within the first decade of the thirteenth NO. 65 31 century. -- The tenor of F 2,33/34 is arranged in groups No. 138 of 12 measures each; for W2 3,12 see above. There is no

reason to believe, however, that the music of these pieces was composed after the turn of the century. -- The absence No. 137 of a two-part motet version of W<sub>2</sub> 2,70 seems to indicate that the original two-part clausula was transformed into a motet quite late, and probably immediately into a double motet, enhanced by a new triplum. -- Presumably the No. 71 (C) latest of the thirteen parts is the triplum of F 2,40/41. Possibly even the two-part clausula on which this motet is based is of a late date, as it is the only Notre-Dame clausula also included in St.V.

It is obviously very difficult to give accurate dates. But the discussion in the preceding paragraphs seems to lead to the conclusion that the music of these earliest known double motets was composed between 1190 and 1210, and probably not in the early years of this period because the style is rather intricate. The oldest motet versions of these works can be placed between 1200 and 1220 to the best of our knowledge.

The double motets without prototypes in the melismatic Notre Dame repertoire again fall into two distinct style groups. One may be called classistic or conservative. The motets of this style pursue the old technique of the three-part motets, triplum and motetus having the same rhythm and the same phrase lengths.

They are supposedly due in part to the same tendency to which we ascribed a similar group of motets above. The other group is best called modernistic. In the motets of this group each part goes its own way, the triplum gradually gaining a dominant place in the work.

To the former group belong: W2 3,4; 7; 15; 19; 1517 22 first mode); W2 3,6; 9; 20 triplum; 23 (second); W2 3,20 motetus (fifth). In spite of their apparent simplicity most of these pieces betray their proximity to the modernistic French two-part motets. Nos.7: 15: and 19 are based on St.V. clausulae. Nos.22 and 23 have partly, and Nos.15 and 19 entirely modern tenor arrangements. Five moteti include refrains; those of Nos.9 and 19 end with refrains, and those of Nos.6; 15; and 23 are motets entes. Possibly the triplum of No.6 also ends with a refrain. 1 Of all the double motets that are based on melismatic compositions only W2 3.6 shows this technique. We therefore discuss this motet in this group, as it is probably due to the same classistic trend as the other motets contained in it, while the fact that both of its parts include refrains points to a slightly later date than the one at which the motets of the preceding group were produced.

1 See Rokseth, Polyphonies 267.

what is best Some of the motets of this group are so-called "social" motets. Their texts describe phases of lowerclass life, and this description prompts a conservative setting of the music. Possibly this simple style of indicates composition is due to the fact that a sort of lowerclass minstrels or perhaps students of the University may have composed these pieces with the idea of singing them along with their companions at social gatherings. Some of these works also Of our group only the social motets amploy melodic prominently. Neil31 repetitions, No.4 reveals interchange of parts: a:b:c - d:e:f - x : g:h:i - j-k-l - x:x d-e+f - a:b:c - x : j:k:l - g:h-i : x:x 144 nostetus, followed by No.19 shows, typical initial parallelism in the triplum. the motetus including, beside this one, another paral-and the pastourelle - triplan lelism immediately afterwards; Since this part also also presents a parallelism at the start. has a refrain, we have to classify it jointly under classes mot three and five. -- The triplum of No.20 is formed by contains both phones melodic and motiviest relations:  $13_{a:b1} - b:x - b:x - x^{1}:b^{2} - b_{1}:a_{1}$ Nollito No.21 also contains numerous melodic repetitions in both parts. Apparently an equal group was meant to conclude the motetus sections which correspond to the two tenor presentations. developments. These pieces thus form a stylistically the modernistic No. 130 distinct group to which also No.3, belongs . (see modernistic double motets).

We can classify under class one: No.20 triplum (second); under class two: No.4; 19 triplum (first); under class four: No.22 (first); 23 triplum (second); 20 motetus (fifth); under class five: No.15 motetus; 19 motetus (first; the latter also under class two); 9 motetus; 23 motetus (second); under class six: No.7; 15 triplum<sup>1</sup>(first); 9 triplum (second).

The earliest French triple motet, No.18, is technically a mean between this group and the outright modernistic double motets. Its motetus is in second mode, its quadruplum partly in second and partly in sixth, and its triplum in sixth throughout. Both the quadruplum and motetus make use of motive technique. The phrase endings of each part coincide with those of the tenor. Otherwise they are so arranged that after a common introductory phrase of three measures there follow four phrases common to motetus and quadruplum while the triplum overlaps, then four phrases common to triplum and motetus while the quadruplum overlaps. At the end of this latter group of phrases all parts meet in a rest for the second time. Counting the phrase preceding this rest as the first common phrase of

1 The triplum of No.15 has, however, the same phrase above the two portions of the refrain of the motetus.

There then remain seven motets, probably the latest of all in our three manuscripts, which, to the best of our knowledge, should be placed between 1220 and 1240. They are: W2 3.3 motetus; 5; 14 (first mode); W2 3.8; 10 motetus and part of triplum; 17; W2 4,36+20 (second); W2 3,3 triplum; 10 part of triplum (sixth); and finally W2 3,16+W2 4,31 (first mode), a triple motet whose motetus and quadruplum were apparently planned in W2 3,16; but the latter voice was erroneously omitted. The triplum follows in W2 4.31. All parts appear together in Mo 2.22. Probably the triplum was composed independently of the other parts and only later combined with them. This is tim Tr also indicated by the fact that it appears in still another manuscript (Ars 3101) as an independent motet. The double motet W2 4,36+20 also requires comment. Here we seem to have a similar case as in the triple motet just discussed. The motetus and triplum apparently were independent numbers at first, and were only later combined in the form which appears in Mo 5,133. Passages

like measures 9-10, or dissonances as in measures 12 and 16 seem to demand this explanation. Nevertheless we shall treat these two motets here because, owing to their origin through such combination, they throw an interesting sidelight on the development of the double motets.

W2 3,3 is another social motet. It is also the first recorded motet to take over an entire pre-existent song, This first attempt is a complete success. The repeated cry of the candy man in the motetus is manipulated so cleverly that the six equal lines which stand between its two utterances constantly overlap the triplum phrases. The triplum itself is a dancing song of which only the first verse is extant. A second verse set to the same tune was probably meant to stand above the

Otherwise we can classify under class one:  $W_2$  3, 17 motetus; under class two:  $W_2$  3,5 triplum; under class four:  $W_2$  3,14 triplum; under class five:  $W_2$  3,5 motetus; 8 triplum;  $W_2$  4,36+20 motetus (all of which conclude with refrains); as well as  $W_2$  3,10 motetus and probably also triplum (motets entes); under class six:  $W_2$  3,8 motetus; 14 motetus; 17 triplum;  $W_2$  4,36+20 triplum.

Below is one more and last chart for the twenty double motets, two three-part triple motets (one of which,

W2 3,21, is too defective to be treated here), and three four-part triplum motets in our manuscripts:

	1	EARLY	T	CONS	ERV	ATIVE	MODERNISTIC			
MODES:	1	2	3	1	2	5	1	2	6	
CLASSES I II	9			<u>4</u> (1	) <sup>1</sup>		1	1	1	
IV VI III+IV	4(1)	1)2 1)	2	2 1 3	)4 1	1	I ma	1(12) 11:11:11:11:11:11:11:11:11:11:11:11:11:	1)1 2)1 1)1	

(The underlined figures refer to social songs. The bracketed figures indicate that parts which are listed under other classes also belong to class five.)

We see that the development verifies our previous statements, viz. that the third mode drops out while the second and sixth modes are on the increase. The ratio between the appearances of the first and second modes changes from 9 to 2 in the early pieces to 10 to 7 in the conservative ones to 8 to 9 in the modernistic double motets. The melodic and motivical techniques lose their importance still further, in fact, they appear almost only in the social songs. A complete list of all our motets with their class and modes will orientate the reader in subsequent discussions.

E	ARLY	LAT	IN (C	LAUS	JULA	MOTETS	ATD .	NEW	LATIN MOTH			rs
CLASSES	1	2	3	4	5	6	1	2	3	4	5	6
F 2, 3	1	e										
7		0				12						
8	1											
9			12		122					940		
10	1									•		
12		1										
13		-				1						
15	5											
16	1	1										
18	+					1						
19				2								
20			1									
. 22				1								
23		8	1									
24			-			2						
. 25	1											
26			6									1
28	1											-
29			1									
30										2		
32				1						T		
35				-		6						
36				12	122							
37			1+6									
30			1	+								
42			-				1+6					
43									1	1		-
44												1
40	1.1									1		

			LAT:	IN T	10-P	ART MO	TETS			•		
EA	RLY I	LATIN	(C)	LAUSI	JLA)	MOTE	13	NEW	LAT	IN M	OTET	S
CLASSES	1	2	3	4	0	6	Ŧ	2	3	4	5	6
16							1					~
24			3									
30									1			
34	3					1						
44						*		1				
51								1				
53										1		
55			3						T			
57			0				3					
63						2	-					
71									2			
76							1					
81	1									1		
. 84								1		-		
W22, 80	-	60	~				*	~~		-	- 1	
W.4, 1		6								-		
2 2											2	
3							2				T	
8			1				~					
9	•		्ततः								1	
10								22			\$2	
12							6			12	12	
14								31		2~	11	
15						1		-		-		
17										1		
18											1	T
23											î	
24								1				
25	,										1	
26										2	23	
67										**		
36		79									1	

EARI	LY FF	RENCH	(CI	LAUSU	LAJ	MOTETS		NEW F	RENC	H MC	TETS	1
LASSES	1	2	3	4	5	6	1	2	3	4	5	6
*24,33a 33b 34 35 39 40								*			121241	
41 42									\$ <b>1</b>		計 3	
43									3			2
45				1							0	-
49								₿1		2	21	
51										2	1	
53		<sub>늘</sub> 1			늷				10	~	10	
55 56									30		1	
57 60											1	
66 67										i	1	
68			<b>늘</b> 1		<b>늘1</b>						6	
70					· 월1	31				1		
72 73 74				82	198				┣ 출Ⅰ	121		
7576										1	1	
78 79										-	12	
80 81									.2	2		2
83 85 86									1 122	122	1222	
88 89					1	2+6			122		122	


					TH	IREE-	PAR	r mor	FTS					
CLA	SSE	3	1	EA	RLY 1	IOTEI 4	s <sub>5</sub>	6	1	LAT	reg	MOTEI 4	rs <sub>5</sub>	6
F 1	,10	m.		74							22			
	17	m.									~			2
	-	t.			1.	1.								2
	18	m.			章1 王1	計								
	19	me	1		87	2-								
		t.						1		4				
	20	m.			13	13					18			
	21	5 . m	1		含3	23								
	41	t.	*					1						
	22	m.	1					-						
		t.	1	18										
	23	m.			23 19	13								
	24	<b>U</b> .			20	30								1
	~2	t.												ī
	25	m.							1					
		t.							1					
	26	m.												1
W-1	, 5	m.												3
2		t.												3
	12	m.					1							
	15	t.			11	17	1							
	10	m.			1	11								
			1.1	TAD	DOL	BLE	AND	TRIP	LE M	OTETS	3 MO	DERNI	GTT	1
CLA	SSE	3	3	4	5 6	3 1	2	4 5	6	1	2	3	4	5 6
F 2	,5-	5 m.	- T	: 1	34		en Dennis					Contraction of the second		
		t	· ]]	計	1									
	33.	- m	2	11	11									
	-34	4 t.		ĩ	3-									
	40	- m			1	L								
	40	-												
117 6	-4	1 t.												

			TRAD	TV	COL	14413	MIND	11	TAIDT	12 18	IOT IS	10	ODUDI	TOM	-	
CT ASSTS		×	N	5		1	GVIU 1	A	ETAN	V A		PIL O	ODER:	ALST.	LC	
W 3 1	m	2			-	4	6	4	0	0	-	6	3	4	D	0
	+	14	ī													
3	10.	1.04	-								1					
-	÷										a					
4	m.						1				0					
-	t.						î		1							
5							-			1.4					1	
	t.											1			-	
6	m								2			*				
•	t.								2							
7	ma								~	1						
	t.									ĩ				-		
8	ma									-					-121	2
	t.														2	-
9	me								2						~	-
	t.								-	2						
10	m.	4												12	12	
	t.													6	2+6	
12	m.		2	20												
	t.		2													
14	m.															1
1	t.													1		000
15	m.								1							
	t.									1						
16:	m.														1	1
4,3	lt.														1	1
	q.														1	3.
17	m.										2					
	t.															2
18	m.												12	122	12	
	t.													6	-	
	q.											1	246	12+6	5	
19	m.						늺		- hl							
	t.						1									
20	m.							5								
	t.					2										
21	m.					?										
	t.					?		-								
22	m.							1								
	t.				.4)			1	-							
23	m.							-	2							
	t.							2								
W24,36+	mo														2	
+20	τ.			-									-		The second	2

## CHAPTER VIEL

## THE TENOR

into The classification of the melodic types of the frame early motet; will serve as the groundwork for our further It now is necessary to discussions. We can now turn to the basis of the motet --It will be the tenor. We remember that Garlandia mentioned that which three points must be taken into consideration in the arrangement of each part, viz. melody, phrases, and rhythm. One may Let us therefore proceed in accordance with this statement, here with tegand to was dorre 5 as we did in chapter seven in connection with the upper a. melody parts. Goolandia's

The mention of the first of these points, with respect te the tenor has aroused some discussion among modern scholars, whether the melodic qualities of the tenors, as Gregorian chant tunes, did, or did not, influence the formation of their phrases, i.e. the modal patterns to which these melodies are subjected in the discant style. Kuhlmann<sup>1</sup> finds some support for an affirmative answer to this question in the following statement of the Anonymus IV: "Sume troporum unum certum, prout puncta vel soni vel meli in gradali plenius iungantur et pone in pergamena exempla: deinde subsequenter fac alium ordinem punctorum.

1 Op. cit. I, 16.

nisi ille ordo fuerit sufficiens, secundum quod melius pertinet in modo."1 Yet the Anonymus fails to make any reference to melodic treatment whatsoever. It is therefore very uncertain whether he means that the experiments are to determine the best way of fitting the melody to appropriate phrases, or simply to determine which pattern will most easily absorb the number of notes of the melody. Equally inconclusive are the quotations from Anonymus VII2 and Johannes de Grocheo<sup>3</sup>, Kuhlmann gives.

One We must therefore look into the music for an Hus answer to our question. Ludwig already remarked that some Indeed, it is a tenors seem to prefer certain arrangements.4 In fact, that some of the most frequently used tenor melodies reveal such a tendency. But we finds that each of the melodies that seem to prefer a certain arrangement also appears in This would suggest that other arrangements. , The predominant use of a particular pattern seems therefore to be caused by the fact that Perotin, or another influential master, had chosen this particular formation, and that his solution was accepted as authoritative by later composers. Deviations from it can be explained as the products of composers who were

1 Coussemaker, Scriptores I, 328b. 2 Coussemaker, Scriptores I, 379b. 3 Wolf, Grocheo 109.

- 4 Repertorium 87.

<sup>×</sup> CF. W. Apel, "Mathematics and Music i the Middle Ages", Atts del III Convigue di Studi, Toda, 1913 (195-165), 158ff.

went either, ignorant of the established arrangement, or did not accept it as authoritative. To quote only one, the most frequently used of all tenors, "In Seculum" from the Easter gradual:1 We know forty-five different motet comarethurwn positions above this tenor (apart from different text as well as 10 additional discart clausulae. versions of some of them), A few show either irregular grouping or no grouping at all -- series of simplices -and in some others various tenor developments are treated semenabely individually, and are therefore figured individually in the chart below. (Four of the forty-five pieces were not d a securey available to the writer.) The result, is that, beside the or unpatterned various treatments of the melody in the irregular arrangements, we find the melody grouped in phrases of

3	notes	in	215in	stanc	es
4	11	25	24	. 11	
5	11	17	105	- 11	
6		12	12	=	*
7		**	48		3
8	**	=	21	. 17	\$

The prependerance of the ternary grouping is evident, but it cannot be maintained that it was the melody that caused automore of the selection of this grouping. Furthermore, within each most of the groups of quaternary, quinary, and septenary phrases (ment from p. 174.) we find several different solutions, so that each time different notes of the melody are treated as main beats.

1 M 13 according to Ludwig, <u>Repertorium</u>, of the orhide on In seculum" by L.A. Dittutor in MGG. Besides, most of these groups contain arrangements in the first, second, third, and fifth modes. The oldest pattern to which we find this melody subjected is indeed the ternary pattern in the fifth mode. It appears in a discant clausula which is possibly a Perotinian composition (W1 f patterns 90v). And this simplest of arrangements, based on authorprobably ity, is therefore used most frequently.

Kuhlmann, suggests that the predilection for this tenor may be caused by its simple melody, resembling a liturgical recitative with an accentus gravis at the end.1 The melody is indeed one of the finest of the tenor repertoire. But this fact is probably one of the minor reasons for its popularity. The most important reasons may well be however, is that the melody is part of the liturgy of one of the most prominent feasts, and the words sung to it express faith in God and His mercy: "Confitemini Domino. quoniam bonus; quoniam in seculum misericordia eius." shuft to and 161 171 1 1 1 1 1 1 1 12.178 30

The affirmative solution of our question, whether or not the melody played any considerable part in the modal arrangement of the Gregorian tunes in the tenors of discant compositions and motets, apparently receives support from Kuhlmann's research. He states that most endings -- and,

1 Op. cit. I, 27.

Finally

to a less degree, beginnings -- of tenor phrases seem to (formay be added) be made on the finalis -- and on the co-finalis, we may add -- i.e. those tones which conclude a plain chant and modulity thereby determine its tonality.<sup>1</sup> But he admits that there are final endings which have nothing to do with the endings of the preceding phrases; he calls them suprise endings with a coda effect.<sup>2</sup>

Is this a proof, however? These melodies are chant taken from the psalmody. They must therefore belong to one of the church modes, though sometimes the modal characteristics may be indiscernible, because these small portions of the chant, always taken from highly melismatic sections, Nevertheless may not suffice to establish the mode clearly. This, in turn, means that the tenors will mostly have one or two modal notes around which the melody revolves. Since these central all notes are sung more frequently than the others, they must in any anaugureut, necessarily also appear more frequently on main beats, and on more frequently beginnings and endings of the tenor phrases, than other notes in any arrangement. The melody of "In Seculum", e.g., h frank 177

1 Op. cit. I, 20. 2 Op. cit. I, 21f; end he feels that he must for this reason oppose Aribo's statement (Gerbert, Scriptores II, 251b), viz. that the melodic mode of a tune has to be judged entirely by the closing note. Yet Aribo deals with entire chant tunes, not with sections taken from them almost at random, as are most of our tenors. Thus there is no contradiction between Aribo's Statement and these endings. is clearly in the fifth church mode and contains within its thirty-four notes 7 A, 5 B, 14 C, 3 D, 1 E, 1 F, 3 G. The C will of necessity occur most frequently at phrase endings, regardless of the arrangement chosen.

There then remains no support to the positive view. Moreover, we remember that in many motets the tenor is repeated several times, and frequently, when the number of notes contained in the melody is not divisible by the number of notes contained in the modal pattern, the new presentation tenor development starts in the middle of a pattern. color In this case, in each development the accents fall on different notes. This together with the arguments given above, forced us to reject Kuhlmann's opinion1 that tenor rhythms are chosen with the intention of bringing the melodic qualities of the chant tune best into relief, or even to recreate a better melody and bring about motivical relations. When the Gregorian tune was treated as a tenor of a discant composition or motet, it inevitably lost its continuity and therewith the elementary logic of a melody. In other words, it became simply a scaffolding part, quite in keeping

with the general In fact, Kuhlmann comes around to our view when tendenty of chant during the period he explains the relationship of the parts (Garlandia's to luse its utality There point four). He admits here? that not problems of harmony and time who "Jolam chant."

1 Op. cit. I, 41. - 2 Op. cit. I, 88.

179

I usert in 6.170

but rather of form are sought to be solved in this music. These form problems are according to him: (a) the mathematical solution of a motetus above a certain length of tenor, including the accommodation of pre-existent moteti such as reframe 7 or of pre-existent portions thereof (see chapter nine); (b) the arrangement of the tenor, including the change of its pattern as well as the overlapping of modal pattern and meledie-repetition, which has just been referred to (see also chapter four). 5. Rhythm and Ordo.

Garlandia's points two and three (phrases and rhythm) with respect to the tenor have aroused still further controversy. Where do these rhythms and these short phrases have their origin? This question has already been discussed in chapter five, and so it will not be necessary to cover it here again in full. However, strange as it may seem, the question of the origin of the modi appears to some observers to differ from that of the origin of the modal tenor. While they seek the origin of the modi in Latin, Provençal, and French courtly literature, they believe that popular music inspired the modal tenor. Kuhlmann, e.g., thinks that the tenor rhythm shows the influence of dance and march music<sup>1</sup>, a thought expressed by others as well.

One explanation will suffice for both theories. We

1 Op. cit. I, 85 ff.

have already made our position clear in chapter two. We feel that the modal rhythm, modal pattern, change of pattern, and overlapping form a mathematical-logical process, springing from the scholastic atmosphere of the cultured classes. No literary nor popular influences. nor considerations of melody are needed to elucidate the origin of these techniques. The mere fact that we may feel such influences at work when we sing this music is Nor io not conclusive. A The tenor is not mechanically arranged as Ficker asserts1. He is closer to the point when he adds that the Gothic spirit and rationalism here conquer matter and melody. But the musicians of the Gothic period did not enjoy mechanical division. Individualism, personal interpretation of authorities, the establishment of logical relations between various forces are the basic traits of the time. The regularity of the pattern only served to express a certain tendency or individuality in one part. A part so arranged is interesting to the artist only if another individually treated voice can be brought into a certain contrasting, and yet balanced, relation to it. It is the idea of such relationship that scholastic philosophy brings to the height of perfection. It is this idea that underlies the structure of thirteenth-

1 Formprobleme 205f.

century society, politics, and art.

Let us now list the tenor arrangements in the various classes of motets. We again combine the early and new Latin two-part motets; and in the three-part and double motets we combine classes one and two, three and four, and five and six respectively. (The index numbers indicate the mode of the arrangement.)

EARLY AN	D NEW LAT	IN TWO.	-PART MOT	TETS			
CLASSES:	I	II	III .	IV	V	VI	
ARRANGEMENT							
d1	1.1.2		2		-	1	
sg (longae)	1	5	to a	-	1	12	
3 11/5	2+3/2	2	3	3		4	
2 si/ 3 li/5	4+3/2	2	3			1	
3 11/1		1	1含	1章		1	
2 si/ 3 li/1	1	1	2	22		-	
3 11/2				2		2	
2 s1/ 3 11/2		1	1	w.		T	
si 3 11/3			1				
si 3 11 3 11/3			Т	0			
3 11 2 11/	. /			2		T	
3 11/ 3 11 2 1	1/						
S1/ 0 11/1							
81/011211/	* /		1			7	
0 11 0 11 6 1	1/		2			2	
3 14/ 9 14 3 1	4/					~	
01/311/01	1/			1			
at/ 2 14 3 14/	1			2			
2 4/ 2 14 5 1	1/						
2 11 3 11 01/	-/			1			
N TT O TT 071				-			

On comparison we find that classes one and two are related to each other, so are classes four and six. Class three stands in the middle between the two groups, a position it had also in chapter seven, when it showed affinity partly to melodic and partly to rhythmical arrangements. Classes one and two use, on the whole, simple patterns of two, four, or eight perfectiones only, consisting of only either three or five notes. In class three we already encounter quaternary and septenary patterns some of which contain five and six perfectiones. Classes four and six contain still more of these modernistic patterns of four, six, and eight notes, stretching over three and five perfectiones.

	THREE	-PART MO		CISTONA T		
CLASSES:	I+II1	IIII	VI	I	III	VI
ARRANGEMENTS						1
3 <sup>5</sup> 11/5 2 si/ 3 11/5	5 3	3 4	12 12 12	1		i
$2 \frac{11}{3} \frac{11}{3} \frac{11}{1}$	1		1			1
2 si/3 li/2 si 3 li/3.	1	3				-
3 1i 2 1i/ si/ 2 1i 3 1i/			1		1	

On the whole these listings confirm our findings in the early two-part motets.

The more complicated tenor arrangements of the new French two-part motets testify clearly to their later date:

1 We include here the two pieces of class three which are akin to the melodic arrangements, viz. F 1,13 and 14.

NEW FRENCH TWO-PART MOTETS								
CLASSES:	I	II	III	IV	V	VI		
ARRANGEMENTS			and the state	1				
ai				1	1.0/0	0.10		
3 11/-		Э	2	T	142/2	2/3		
2 91/3 11/-	1.15			1	646/0			
3 11/-	1		~	11	A=1/3	10		
2 si/13 li/1			-	i	1			
3 11/0	2/3		2	2	+2/2+1/	3		
2 si/3 li/2	1	1.63	102	4	1			
si 3 li/3								
si 3 li 3 li/3			1					
3 11 2 11/			1		2/2			
3 11 2 11 2 11/	,			1	5			
3 11/ 3 11 8 11	1				2			
2 14	1				2			
3 11 2 11 2 11					1			
2 11 2 11					\$			
2 11 2 11/	to an a start of							
si/ 3 11/1						1/3		
si/ 3 li 2 li/				1				
2 si/ 3 li 2 li	/			1	1			
2 11 3 11/				1				
2 11 2 11 3 11/	1	1			1			
01/ 011 011	1				21	Т		
si/ 2 11 3 11/			*		2			
2 si/ 2 11 3 11	1	4						
3 11					2/3			
4 11/6	1/3					*		
free			1		1			
irregular					3			

The interest in the earliest arrangements declines here considerably, with the exception of the simplices arrangement, which appears 7.2/2.2/3 times. This tenor arrangement remained popular throughout the thirteenth century. But while its popularity in the early motets, where this arrangement is always combined with the first

mode in the upper parts, is apparently due to its proximity to the chant, the longa series is now used rather as the simplest way of arranging the tenor, and is also combined with the second mode in the upper parts. We come across patterns which cover one, two, three, four, or five perfectiones in various ways, the short ones decidedly predominating. If we compare these patterns with the older patterns which usually cover four or eight perfectiones, we see that the trend swings toward quicker and more varied rhythms.

In a few instances an important development of the future is foreshadowed in these tenors, a development which, in the fourteenth century, leads to the formation of large rhythmical units in the tenor. These are deliberately used to form contrasts to the melodic units of the same part, and both are repeated independently from each other. (This technique has been called isorhythm by Ludwig.) In this respect W<sub>2</sub> 4,75 and 81 are especially interesting. The latter, however, shows some irregularities in the notation of the tenor. Fossibly the scribe was not sure about the tenor pattern of this piece and made a mistake which turned a regular pattern 3 1i/2 1i 2 1i 3 1i/ into an isorhythmical arrangement, spread over the two tenor developments in the form 2 1i 2 1i 3 1i/2 1i 3 1i/2 1i 3 1i/3 1i/.

Yet the parallel version of this motet in R No.5 shows the same arrangement, and so it may have been preserved correctly. However, even if the first of these patterns had been originally intended, it would be quite unusual, as this pattern covers six perfectiones. It occurs only once more, but in the first mode, viz. in the second development of W2 4,67. This motet, in turn, based on a St.V. Clausula, shows in its first tenor development a singular pattern of eight perfectiones in uninterrupted first mode (see above). Both these patterns are late offshoots of the early tenor arrangements, and do not point to the future. W2 4,75, on the other hand is a typical precursor of isorhythm. Here again the complicated pattern baffled our scribe, and we find the notation of the tenor quite confused. Only by conjecture plus the help of the other version of this motet in Mo 6,225 was it possible to put it into order. The tenor melody is arranged very interestingly: m (notes 1-19) - m (without note 2) - n (notes 20-25, omitting a note of the original melody at the beginning) - n (plus notes 26-27) - n (20-25) - n (20-27). Over these sixty-five notes the artist spread the following pattern five times, leaving the last one uncompleted: 2 si/ 4 li 3 li/ 3 li 2 li/ -- 1.17 IMMIT, MINT. The difference between this and other

patterns of eight perfectiones is that it is individually conceived, and constructed of several distinct rhythmical motives, both basic elements of isorhythmic tenors.

Let us finally inspect the double and triple motets with respect to their tenor patterns:

		DOUBLE	AND	TRIP	LE 1	MOTETS	MOI	NTONTON!	TC
CLASSES :	I	III+IV	VI	I+II	IV	V+VI	I+II	III+IV	V+VI
ARRANGEMENTS al				1	-	1. A.	1 /4		
3 11/5	1			1		Li astra	1/3		
2 si/ 3 li/5 3 li/1		1	1		1.10	1	1	1	
$2 \frac{31}{3} \frac{11}{1}$					12	î	1		1
2 si/ 3 li/2 3 li 2 li/		1			102 -102			2	
3 11/ 3 11 2 11/ si/ 3 11/1		1					2/3		
2 11 3 117 2 11 2 11 3 11/					10				1
si/ 2 li 3 li/ si/ 3 li/5		1				1			
si/ 3 li/75 si 5 li/ 3 li 2 li 2 li/		H2				` <u>1</u>			
irregular				1		95			

We see that those motets we called conservative because of their equal phrases in both upper parts compensate for this conservatism with greater intricacy of tenor arrangements. On the whole, these early double motets do not take up the most modernistic tenor arrangements, worked out in the two-part motets. The only addition to the

patterns we already encountered is found in W<sub>2</sub> 3,7: si 5 li/ 3 li 2 li 2 li/ -- 11 MIR 7 MIR 7, the first pattern that contains seven perfectiones. The intricacy of a tenor pattern is thus no safe indication of age and can only be used as an additional, not as a primary indication.

The patterns (as) listed here are usually carried hrowsthen through an entire piece, or at least through one development of the tenor melody. Slight deviations from the pattern, mostly in the form of several longae, may occur (Men they secure elsewhere, the interplanties are induced in Table 2.) at beginnings and endings of developments. When the tenor is repeated, it is usually repeated in its entirety, but here again beginnings and endings may be somewhat irregular in that at either or both a few unrepeated notes may occur. Grassian The melody itself, however, often includes partial repetitions. While the tenor pattern is frequently changed when or partially the tenor melody is completely repeated, this never occurs in that repetitions, We have thus referred to the former as developments, and have distinguished them from mere repetitions.

alione

The tenor melody is usually developed not more than twice. The first motets that include three tenor developments are the later three-part motets F 1,24; 25; and 26; the other motets with three developments are

W2 3,5; W2 4,7; 18; 23; 35. We find two early and one later motets, however, that contain four tenor developments: F 2,38; W2 2,55; W2 4,57, while only one motet has five: W1 No.1 which actually consists of four clausulae over the same tenor, the last of which contains two tenor developments. Motets with one and two tenor developments are about equally frequent in both early and later compositions.

The modal pattern may change in each development, but does so only in about twenty-two per cent. of the possible instances, equally in early and later motets. Half of these are changes toward a quicker rhythm, half such toward a slower one, also about equally distributed between early and later pieces. But since the tenor patterns of the later motets are, on the whole, quicker in rhythm than those of the earlier ones, the later motets are shorter on the average.

Within a development changes of the pattern occur only rarely, usually in the form of several consecutive longae, inserted among the reiterations of an otherwise concisely formed pattern. There are a few interesting examples, however, where different parts of one tenor development are treated like different developments.  $W_2$  4,71, e.g., has a tenor arranged melodically a-a-b with the respective patterns 3  $H/_1 - 3 H/_1 - 2^{1/3} H/_1$ . The tenor of

No. 167 Wg 4,32 has the melodic form a-a-b-b treated throughout in the pattern 3 12/1 so that each melodic section ends simultaneously with a pattern. While this is not conclus-No. 192 ive, the same tenor melody is used in Wg 4,68, and is there arranged in the respective patterns 3 21/1 --3 21/1 -- 2 si/ 3 21/2 21/2 -- 2 si/ 3 12 2 21/2.

An additional feature, whose meaning we discussed above, is that the end of a tenor development need not coincide with the end of a pattern. The result is that either melodically and/or deptimically they overlap; and we find this feature in about eleven per cent. of the possible instances among the early motets and in about twenty per cent. of the possible instances among the later motets.

## CHAPTER IX

THE INTERRELATIONSHIP OF THE PARTS.

lealt with Chapters seven and eight have given us the rules. techniques, and styles which were used in the composition of the single parts of motets. New problems confronted the composers when it came to the coordination of these various parts in one composition. These problems are presented by Garlandia in his points (4), equality of thelength of all parts; (5), combination of the modes between polyphonic ensemble This diaster will the different parts; and (6), good harmony.1 We shall then 4 and 5, print (6) discuss proceed to take up these points, leaving the last one for Alt. a. Equality of Length our next chapter.

Equality of length of all parts is not so self-explanatory as may seem at first glance. The voices were not composed simultaneously. Moreover, the phrases of the various parts do not coincide in length nor, as point five will show, do they always proceed in the same rhythm. It was a real problem to join several voice; and, though the tenor had a predetermined number of notes, many changes in the tenor melodies became necessary to accommodate the new parts.

In the motet this fact took on a new significance;

1 See beginning of chapter seven. (p. 109).

for after it had become independent of the discant clausulae, texts seem often to have encouraged the composition of motets rather than to have been added to already existing pieces of music. Neither the single words nor the general mood of a text had any influence on the music the les (excepting perhaps some popular influence in social songs). nearly always But the verse scheme, mostly the meter, and always the number of syllables influenced the musical composition. This is probably the reason why the musicians had to experiment with the tenor melodies, as Anonymus IV describes it in the passage quoted at the beginning of chapter eight. [4 p. 174f] FUST, Hume +Gé It was a mathematical problem to find out the approximate number of measures necessary to accommodate a given text; approximate, because the meter admitted varieties of rhythmical interpretation (see chapter eleven). These varieties afterwards helped to adjust the upper parts, by shortening or lengthening them, to the desired exact dimensions. Secondly, the composer determined the mode to Having settled these for issues, which the text seemed best suited. That done, he apparently selected a tenor melody and then set out to find the best way of arranging it. This experimentation finds its expression in the treatment of the tenor melodies.

Let us return to our "In-Seculum" melody. The

following motet families: Ma 5,12 (first development); Wg 2,16; 34; Wg 3,23 (second development); Wg 4,9 (first development); 19 ( second development); 50; LoC No.8; Mo 5,85; 87 (second development); 102 (first development); 107; 118; 120 (second development); 133 (second development); 134 (first development); 162; 178; 197; Mo 6,218 (second development); 230; Mo 8,324.

On the other hand, the following omissions and repetitions of notes take place:

Note	1 is omitted in Ba No.12 (second development):
	a 1.8 are omitted in We 4.9 (second development).
	1 20 22 24 one on the at We 2 10 ond W. A 0
	1,05,05,02 are omresed in we o,10 and we the
	(second development);
34	1,33 are omitted in Ba No.12 (first development);
u	1,34 are omitted and note 31 repeated in W2 4,2
	(first development);
11	7.8.29 are omitted in Mo 5.138;
11	7.8.33 are omitted in Mo 6.207 (second development):
11	19.32.33.34 are omitted in We 4.26 (first develop-
	ment):
	33 is omitted in W. 2 66 and W. 3 23 (first devel-
	opmonti.
	The and thed and note 00 menosted in Mo E 174
	55 is omitted and note 28 repeated in Mo 5,154
	(second development);
	s 33,34 are omitted in W2 4,55 (first development);
	s 34 is omitted in Mo 5,120 (first development) and
	Mo 5,133 (first development);
Note	1 is repeated in We 4.55 (second development):
2228-	Mo 5/163; and No 5/166;
-	30 is repeated (2) in/We A 19 (first development):
	23 is managed in Wa 5 10 (gesond development).
	die 4 96 / concert demolerment Livite 5 OF / Pinet
	Vag 4,20 (second development); PO 5,87 (lirst
	development); 102 (second development); Mc 6,218
	(first development); 223; and Mo 8,336 (second
	development);
11	33 is repeated, note 27 omitted, and a note added

33 is repeated, note 27 omitted, and a note added between notes 25 and 26 in Mo 8;536 (first development); Notes 1-3,4-6,9-11,12-14,15-17,18-20,21-23,24-26, 27-29,30-32,33 are repeated, and notes 7-8 are omitted in Mo 5,207 (first development); " 8,9,20,28,29,30 are changed in Hu No.119. (Ten more motets could not be studied in this respect.) These changes of melodies, small as they are in most instances, played an important part in bringing about the

desired length. Another factor contributing to the achievement of suitable length is, of course, the repetition of the melody. We have motets over this tenor which show the melody either once, twice, or three times. In some instances only certain portions of the melody are repeated, other portions, in turn, may be dropped entirely.

Besides the melodic changes irregularities in the modal patterns of the tenor serve the same purpose:

In W<sub>2</sub> 4,9 the tenor closes, after a series of 3 li 2 li/ groups, with one group of 3 li 2 li 2 li/; In W<sub>2</sub> 4,19 the first tenor development concludes a series of 3 li 2 li/ groups with 3 li/ 2 si/, and the second development in simplices has twice an irregular 3 li; in Mo 5,120 the tenor has within its second development of the pattern si 3 li/ suddenly si/ si/ (according to Rokseth's reconstruction); in Mo 5,197 the tenor starts with 3 li/ and goes on with regular groups of 2 li 3 li/ in the first development. Entirely irregular are Mo 5,138 and 178; W<sub>2</sub> 4,26 is so irregular that even the scribe did not know how to write it.

Very often the last notes of the tenor are lengthened to longae regardless of the pattern.

When we sum up all these devices and add to them the

possible application of different patterns to various tenor developments, and, more generally, the application of different modes to many of these patterns, we clearly see that the tenor melody "In Seculum" could be used for motets whose lengths vary from as few as ten to as many as sixty-four measures. All this proves the usefulness of the tenor technique and the elasticity of the conception of authority as exemplified by the manifold interpretations of this Gregorian tune.

In a number of instances, however, the composers did not prepare a new tenor arrangement . After having established the approximate length of the motet, they just took a tenor in an accepted arrangement, which fitted this length more or less, and adjusted the upper parts here and there. This explains why a number of motets use the same tenor arrangement, and are accordingly of the same length. A second explanation of this phenomenon is, of course, that such may have been pieces were composed musically first, and that the text was later added to them. But, though in the early stage of the motet this was certainly the most important, if not the only reason for the appearance of motets of equal length, later instances. it does nevertheless not cover all such cases. If two motets, originally composed independently over the same lay-out tenor, happened to harmonize, it became possible to combine

them to form works of a larger number of voices than the constituent motets had. Two such examples appear in chap-5 NOS 141 ter seven; W2 3,16+W2 4,31 and W2 4,36+20. Other effects of the technique of adjusting the upper parts to the tenor, or visa versa, will be studied in connection with the 10 texts, in chapter twelve.

It is possible

We are able to study some direct influences of the texts on the tenors in connection with the refrains. In this case, the problem is complicated by the fact that not only the text, but often also the tune of the refrain had to be accommodated. But basically there is not much difference between the two problems. In such works we also clearly see that the text could not have been added to a pre-existent composition, but that the musical composition must have followed that of the text; for otherwise the refrain melody could not possibly appear in the particular must face are, some exceptions.) the set

It is amazing how deftly the composers incorporate the refrains in their motet compositions. Two-thirds of the refrain motets do not reveal any irregularity on account of the refrains. The greatest freedom of tenor arrangements, on the other hand, is found in centified and in with Nes. single refrains) in the form of motets (W2 4,33a; 33b; 78). No 160 Among the other pieces W2 4,19 furnishes the crudest

example. The first refrain (measures 9-12) causes the color, dissolution of the last pattern of the first tenor developen one version ment, and the second refrain (measures 24-27) forces three changes upon the otherwise regular longa series of the color and the anothering of the melody retes in the other estantimension . second development. These latter irregularities were toomuch for the scribe, and he continued to write simplices, indicating the irregularities only by lines. -- The insertion of one or two longae at the close of tenor presentations developments affords a welcome vehicle for the disposal of extra length caused by a refrain, e.g. in  $W_2$  4,3; 10; 23. Such longue have been mentioned before, We have several times referred to such longae. Usually final only such notes of the tenor melody as do not fit any more But, when it into the pattern are written in this way. becomes necessary to accommodate a refrain, sometimes the last regular tenor pattern is dissolved into longae as well, NS, 204 and 173 e.g. in W2 4,40; 85 (here the scribe erroneously wrote 3/11/ instead of the necessary 3-si/). In W2 4,5% the last tenor pattern is intact, but is preceded by four irregular longae; more correctly the other versions replace the final postern also by longae, When the refrain necessitates the shortening of the tenor, the last notes of the latter are quickened in rhythm. No. 154) In W2 4,9, e.g., the regular pattern of the second development is 3 14 2 14/. The two notes of the melody which are left over from the series of regular patterns would normally be written as longae, but here they enlarge the last pattern

to 3 M 2 M 2 M/, in order to suit the refrain. In W<sub>2</sub> 4, 55 a last note remaining from the series of the regular pattern 3 M/5, which would normally follow as si/ after the rest of the last pattern, is here combined with the latter to form 4 si/.)

In several other motets the insertion of the refrain leads to the repetition of a part of the tenor, as in W<sub>2</sub> 4, 179,14732; 49; 75. In these instances the partial tenor repetition serves as the basis for the refrain. In W<sub>2</sub> 4,14 the melody of the two portions of the refrain forms, with the aid of repetitions, the whole motetus. This motet is therefore the only one in which the composer could reiterate parts of the tenor melody without making these repetitions the basis of the refrain.

The upper parts sometimes also show the influence of the incorporated refrain. So many refrains, start with an upbeat. This upbeat is easily accommodated in the body of the motet, but when a motet starts with such a refrain, data yery unusual in this species, oddly enough, it starts with an upbeat. The only examples of such a beginning among our motets are  $W_2$  4,14 and the Latin motet  $W_2$  2,51. The latter piece shows other similarities to the former also, and this fact suggests that this motet is the contrafactum of a lost French motet ente.<sup>1</sup>

1 See also chapter seven under class two (p. 123ff?)

All other motets of our manuscripts begin simulateneously No. 11, 33, and 129, in all parts, with the exception of F 1,23; Wg 1,8; Wg 3,1, in all of which the tenor starts with a duplex longa rest. Nearly All our motets also end simultaneously in all parts on the last main beat (apart from final ligatures), i.e. they all end in perfect mode. There are only three exceptions of imperfect mode, in which the upper part or parts do have one syllable after the last main beat, on which the tenor ends. They are W2 3,9; W2 4,35 and 89. The first two of these motets conclude with established refrains which produce this feature. For this reason we feel that W2 4, 89 must also have a refrain at the end. -- In other instances the refrain is the only, or one of very few phrases of irregular length in the voice in which it is incorporated, e.g. in W, 4,34, where the phrase that precedes the refrain 

We see that there is real substance in Garlandia's point four. It was indeed a problem to adjust the lengths of the various parts of the motet to each other. Not less important is his point five. The relationship of the modes used in the different parts of a motet prompts a long discussion by this theorist, as well as by most others, as to which modes may be used simultaneously in various parts.

Briefly, there are two principles involved: firstly, only related modes may be used in parts of one motet; secondly, a lower part does not move more quickly than a higher part, and, with the exception of the moteti of the early three-part and conservative double motets, usually moves more slowly. There are very few exceptions to these rules.

Though both principles are observed throughout the thirteenth-century motet, the theorists also discuss all being not applied to moto, other possible combinations which, as mere theoretical one of constructions, need not concern as here. From the second principle it is clear that we shall find the sixth mode only very rarely in the tenor, and most frequently in the this observation triplum; which is supported by Odington's statement: Conversela "Tertius vero cantus frequenter fit in sexto modo."1, The fifth mode will conversely be found very frequently in the tenor, but only very rarely in upper parts. In fact, the early of our motets only the moteti of F 2,15 and W2 3,20 show Frame No.49, the Truthum of No.145, and parts of Frame No.47, the Truthum of No.145, and parts of A it. The other modes are about equally frequent in all parts. In speaking of a motet it may therefore easily happen that it becomes necessary to say that the tenor has this mode, the motetus that, and the triplum yet another. In order to simplify musical language in this respect. the Anonymus VII proposes therefore: "Motetus, culuscumque

1 Coussemaker, Scriptores I, 248a.

modi sit, debet iudicari de eodem modo, de quo est tenor."1

The first principle consists of the following rules about the relationship of the modes. The first mode can be related to the fifth and sixth modes. The second mode can be related to the third, fourth. fifth, and sixth modes. The first and second modes must therefore never be used pronouncements in various parts in spite of the theoretical which seem to refer primarily to scular menophony. constructions of Garlandia2 and others. The fifth and sixth modes, on the other hand, can be combined with any of the other modes. Only Odington excepts the sixth mode, stating that a motetus in sixth mode demands the same mode in the tenor.3 This rule is only theoretical, however, as is proved by the fact that the sixth mode appears in a few number of moteti, but only in three small sections of tenors. (4 Table p. 182?) No. 152 W2 4,7 has the sixth mode in the first tenor development. The fenors of the somewhat later Nec. 16312 and 171 and W2 4,23 and 35 in their last developments. And the Nos. [1446], 287, 296, and 311 use the 6th mode throughingt, and the terror patterns Moteti show first mode in W, 4,23, and second in the other of Nos. 134(1), 288a, 289, 308(1), 329(2), and 342 include perfections in 6th mode, two motets.

We see that a tenor arrangement in first, second, or third mode will determine the mode of the upper parts Thus to a great extent. So out of all fifty pieces with tenors

- 1 Coussemaker, Scriptores I, 379b. 2 Coussemaker, Scriptores I, 108a f. 3 Coussemaker, Scriptores I, 248a.

in first mode only one and one-half have upper parts that and partly bartly (Nos. 222, 391) are not in first but, in sixth mode, Among the thirty-nine motets which have tenors in second mode there are only moteri five four whose upper parts are not arranged in the second but (Nos. 58, 143, 149, 193, 294) and one in 5th mule (2196). in the sixth mode. In the five motets with tenors in third mode the upper parts invariably show the third mode. The only remaining tenor mode is the fifth. 1 Of the seventysix tenors in fifth mode four and one-half consist of series of duplices longae; in the upper parts which correspond to these tenors the first mode appears one and one-half times, the second mode one-half time, the third mode twice. and the fifth mode one-half time. The other seventy-one and one-half tenors include the following arrangements, viz. series of longae, 3 11/5, and 2 si/ 3 li/5, all of which either appear throughout an entire piece. or only change to one of the other two arrangements. The upper parts of the piecesto which these tenors belong are fifty-eight and one-half times in first mode, three and one-half times in second, five and one-half times in third, once in fourth, once in fifth, and one and two-half times in sixth mode. (In

two

moleti

I The three tenor sections in sixth mode, found among our motets and mentioned above, are portions of tenors, which in the other developments show either first or second modes; they are therefore not listed separately.

this enumeration F 2,46; Wg 3,21; Wg 4,33a; 33b; 78; and the six motets in organum style are not figured in for obvious reasons.)

Two more important problems of the interrelationship between the upper parts and the tenor have to be discussed: (1) In which relation do the upper parts stand to the tenor phrases? (2) How are they treated above presentations the place where two tenor developments follow each other?

The first of these problems has been dealt with in chapter seven, especially in connection with class four. There are generally two ways in which the upper parts can be set above, and related to, the tenor phrases. They may either follow the tenor phrase by phrase, or they may be opposed to it in a more or less independent rhythmical

arrangement of their own. Each of the two methods can be executed in various ways. In the first case the tenor pattern may constantly serve as the basis of equally long of equal or whole numbered multiple length phrases, in the upper parts. This is especially true of the motets with the tenor patterns 3 11/5 and 2 si/ 3 11/5. In many of them the upper parts have phrases of two, four, or six measures throughout; the longer phrases are mostly or fourcompounds of two-measure phrases, and alternate with single two-measure units. This technique inevitably results in the coincidence of the rests of the upper parts with those In this respect we observe that it is of of the tenor. concedent no concern whether the rest of the tenor concludes an entire pattern or not; in the pattern 8 si7, 3 11/ either of the two rests may be used to correspond with a rest in the upper parts. e. ....

The upper parts may also follow the tenor phrase by phrase in contrast. This second chief technique within this method of composition consists in constantly bridging the tenor rest with the upper parts. Frequently the two techniques mentioned in this and the preceding paragraphs, are used in one and the same motet, viz. the one above the first tenor development and the other above the second. one according to the other. Such a change of technique is simply effected by adding a single measure in the tenor or upper parts, or by shortening one phrase of the upper parts by one or a half measure.

The other method of attacking the problem of correlating the parts is to create rhythmically independent phrases in the upper voices. This can also be done chiefly in two ways. Either the phrases of the upper parts have a rhythmical phrase arrangement (see class four in chapter seven) without regard to the tenor phrases; this technique may result either in coincidence with, or in the bridging of, the rests of the tenor, but usually brings about a combination of the two. Or secondly, the phrases of the upper parts are of various irregular lengths, ranging from one to twelve measures; here, too, the result is most often a combination of coinciding and bridging phrase endings. Combinations of these two techniques, as well as combinations of the two major methods can be observed in single motets.

All these techniques were used from the earliest time onward without an appreciable change of their importance in relation to each other. There is one exception, however; we have heard that the number of the early tenor patterns, viz. 3 14/5 and 2 si/ 3 11/5, was reduced

in the later motets, and that, instead, patterns containing an odd number of perfectiones were favored; This change resulted in a decrease of the use of arrangements of the upper parts in two-measure phrases which correspond with the tenor phrases. On the other hand, a slight increase of overlapping phrases seems to be noticeable. in class five. It is one of the modernistic features of this class, and is due rather to the individual treatment of the parts than to the deliberate effort to create rhythmical contrast between the upper parts and the tenor. Overlapping becomes especially prominent in the modernistic double motets. The composers' aim seems to be there to keep the music going constantly without a general pause. Usually the phrases of the motetus as well as of the triplum overlap those of the tenor. But even in instances where the rests of the motetus coincide with those of the tenor No.136, throughout, e.g. in W, 3,10, or for the most part, the triplum will bridge, all rests, The triplum is almost always the most independent part, with the exception of the populas No 130. arly inspired motet, W2 3,3, in which the triplum rests coincide with those of the tenor thoughout, while the motetus bridges all of them, with a repeated upbeat pattern.

While the form of the technique does not change in the later pieces, its inner meaning does. To begin with,
## metric

im the early motets the measuring unit is usually given by the tenor, and the upper parts conform to it more or less. Im the later motets, especially those whose tenor patterns Ausually the motions acquites contain an odd number of perfectiones, the upper parts, take ... predeminance and established is the metric stindard in of the work ; on greater importance, giving the motet the measuring unit, and the triplan and the tenor only acts as a rhythmical counterpoints to them, e.g. in W2 4,40 and 41. In many such motets, that do not show regularity of phrase length in the upper part or parts, ine measures containing either 2 in 3 perfections, changes of time signature are therefore necessary in ourmodern transcriptions, in spite of the regularity of the here tenor patterns. Slightly posterior to the period which we ed, in facts discuss, the perfectio frequently becomes the only possible measure unit throughout a motet.1

I Kuhlmann puts more emphasis on these techniques than they warrant. In basing his differentiation of styles on these techniques, he is forced to classify over fifty per cent. of the motets under his consideration outside of defined classifications. The generalizations at which he arrives from the limited material at his command, are also inaccurate in several instances. He asserts, e.g. (op. cit. I, 66), that uninterrupted coincidence of rests ("homoperiodicity" as he has it) is only found in motets whose tenors show patterns of four or eight perfectiones. On the other hand, he assures us that independent rhythmical arrangements of the upper parts ("biperiodicity") occur only above tenors whose patterns contain an uneven number of perfectiones. But both of these statements are disproved by several examples, the former e.g. by W<sub>2</sub> 2,55; W<sub>2</sub> 4,79, the latter e.g. by F.2,22; 36; "He also states elsewhere (op. cit. I, 69) that phrases of 5,7,or 9 perfectiones are unusual in all periods of the motet, and only the result of experimentation. Suck phrases are, however, not at all unusual. Most pieces with phrases of 2,3,5,7,9,10,11, 12 perfectiones belong to our class six. In others they often serve to create rhythmical parallels (see class four in chapter 5). seven].

## d. Treatment of the Color ke 308

is presented some . three on repeats a c In a motet whose tenor goes through several developcolor or repetition was apparently section ments, the beginning of each development, is felt to be of special import. This is evidenced by the fact that the rest presentation or section mest one between the end of one and the beginning of the following HORE WE development, which we shall refer to for convenience as often Toolottan pres "development rest", is frequently specially treated. Upper parts, whose rests coincide with those of the tenor throughout an entire motet, will often show a sudden change for Calor several phrases in order to bridge the development rest -even moteti with two-and four-measure phrases and coinciding rests throughout may bridge the development rest with a four-measure phrase. Other pieces with overlapping phrases throughout may have their only coinciding rest at at this juncture (and possibly another one before a closing has been shown refrain, as we have seen in chapter seven). It is therefore necessary to examine the application of these two possibilities.

In the early motets, classes one and two seem to lean toward the unbridged development rest, while in the other classes bridging occurs more frequently. In all classes of the three-part motets, on the other hand, we find the bridged development rest greatly favored, so that the contrary situation in classes one and two of the twopart motets may only be accidental. In the other groups

of motets there is no difference among the classes in this respect, either. In all of them the development rest is more frequently bridged than not. It is always bridged in the modernistic double motets. In W2 3,3; 10; 14; 16 one part pauses above the development rest, while the other or others form the bridge. In W2 3,5; 8; 17; W2 4,36+20 both upper parts bridge that rest. The only piece among them that has no complete tenor repetition is Wg 3,18. The analysis of this motet, given in chapter seven, reveals that there is a general rest before the beginning of the partial tenor repetition. The fact that this oldest original triple motet, as well as half of the conservative double motets, show the general rest. perhaps indicates that this is the earlier of the two techniques, and was recognized as such by the conservative composers. Nothing else, however, points to this technique as particularly early. It could be explained as having come into use naturally when several originally independent discant clausulae over the same tenor were combined to form one motet, as in Wy No.1; F 1,19; and W2 4,68. But this explanation does not receive enough support from the few examples at hand.

It is interesting to note that tenors in fifth mode display a decided leaning toward the unbridged development

rest in the early two-part motets, but reverse this inclination in all other groups. Tenors in first mode give preference to the bridged development rest in all groups and classes. Tenors in second mode seem to have no preference, except in the modernistic double motets, where they decidedly favor bridging. The few tenors in third mode also reveal a tendency toward bridged development rests. We give a list of our findings for the orientation of the reader:

MODES:	5th		1:	lst		2nd		3rd	
	b.	ub	s p	ub	b	nb	b	ub	
Early three-part motets	9	4	3	0	0	1	2	0	
Later three-part motets	2	4	0	0	0	1	0	0	
Early two-part motets	7	12	14	4	4	2	3	1	
Early double motets	2	2	1	0	1	0	0	0	
Conservative double motets	1	0	1	1	1	2	0	0	
Later two-part motets	6	1	17	7	12	3	0	0	
Modernistic double motets	0	0	5	0	5	1	0	0	

On the basis of this evidence the bridging or not <u>celet</u> bridging of the development rest cannot be taken as a clue relative toward the date, though the general pause may have been regarded as a conservative feature by the contemporaries. When the general pause occurs above a tenor in fifth mode, however, it furnishes supplementary evidence of an early date or of a conservative tendency. It also appears that Kuhlmann's statement<sup>3</sup> that no discant clausula of F has a

1 b stands for bridged development rest.

2 ub stands for unbridged development rest.

3 Op. cit. I, 41.

bridged, and no St.V. clausula an unbridged development rest, is erroneous in both parts. (e) Relative Ambitus & Voice Exchange

Another problem worth considering is the ambitus of various parts with respect to each other.1 Generally the higher the part the higher is its embitus. This is invariably true of the motetus in comparison with the tenor. The triplum is usually higher than the motetus, or at least not lower, but rather of a smaller range. The few quadrupla are somewhat higher than the tripla, or not lower. In several very early motets, close to the organum, this is not always so. In some of them the ambitus of the upper parts is the same as that of the tenor, viz. in W1 No.1 No 10, Tr. M. No 30, Tr. M. triplum; F f 250; F 1.20; and also in W2 2,62. In others they even go below the lowest notes of the tenor, so in Nos-39, 94-97 all five motets based on the organa quadrupla, viz. F 2,5/6 Nos. 54, 149 and W2 2.39a-d, and also in F 2,22 and W2 4,1. In three such early works higher upper parts have a lower ambitus than lower upper parts: in W1 No.1 the triplum and quadruplum are both lower than the motetus; and in the oldest No.143 original triple motet, W2 3,18, the quadruplum is lower than the triplum. These few examples are all we find in our manuscripts. They do not support Kuhlmann's assertion

1 For the discussion of the ambitus within the single parts see chapter seven. 5 ( p. 110 ff )

that the distance between the parts grows in later clausula motets;<sup>1</sup> for most of the organum sources here concerned are very late compositions of this type. Nor can the examples be adduced as evidence that newly composed motets have a tendency toward increasing the distance of the parts, because other early works based on melismatic compositions show large distances. Moreover, we find that in still later motets (in Mo) the triplum has, at times, a lower ambitus than the motetus.

Also the actual distance of the parts at any given moment does not grow with the passage of time. Although the only metets, that have no octave intervals at all (on main beats), are six early motets, viz. F 2,4; 7; 8; 15; 37; and 44, we find the largest intervals in other early motets. There are tenths or elevenths in F 2,29; 39;  $W_2$  4,53; in the newly composed Latin motets F 2,42;  $W_2$  2,2; and in the new French motets  $W_2$  2,80;  $W_2$  4,12; 18; 23; 40; 47; 60; 69. The only twelfths are found in F 2,39 and  $W_2$  2,2.

Our last point centers around the interrelationship between the upper parts only, viz. the interchange of voices. Garlandia treats this technique in connection

1 Op. cit. I, 115 and 118.

with his fourth species of "color", as a repetition of phrases in different parts, and he gives us the following example:

		2)		#
NA	NICS	10. 800	R. N.	1

The only other theorist to discuss this device is another Englishman, Walter Odington, who treats it in connection with his species of the "rondellus", a form which consists entirely in interchange of parts.3 Many other theorists mention the "color", however, and possibly part interchange is tacitly included under this term by some of them also. Usually an interchange of parts will bring the same contrapuntal phrase twice without interruption as in Garlandia's No.8 example. Of this type are the passages W1 No.2 measures No. 17, m. 13-14; No.335m. 11-14 15-18; W1 No.3 measures 14-17; F 1,2 measures 17-20; and No.13 W2 3,4 measures 1-12 and 15-26. In addition, all six motets in organum style include this device, though the interchange does not always follow immediately after the statement of the phrase. -- These occurances of voice interchange have been variously treated as the earliest precursors of the canon and fugue techniqes.4 Even more interesting in this respect are passages of imitation in

1 Coussemaker, <u>Scriptores</u> I, 116a. 2 In Coussemaker, <u>Scriptores</u> this note is written as a B. 3 Coussemaker, <u>Scriptores</u> I, 246b f. 4 Especially in Mueller-Blattau, <u>Grundriss einer</u> Geschichte der Fuge, Kassel 1931, 6 ff.

No.32 F 1,22 which become real canon in measures 58-60 in the version of  $W_2$  1,2:

E A V

## CHAPTER X

HARMONY AND ORNAMENTATION

It is finite to a Consenses and Dimonante We now turn to Garlandia's sixth and last point -good harmony. The rules about consonance and dissonance were generally accepted in the thirteenth century as they had been established in the organum. Unison, fourth, fifth, and octave were considered to be pure consonances by most theorists. The fourth was not consonant enough, however, to start or end a piece, apart from rare exceptions. Yet only the last writer on music of this period, James of Liéges, gives the rule that the fourth should better stand above a fifth than immediately above the tenor.<sup>1</sup> This shows that it his time the fifth had definitely gained the recognition as the chief consonance over the fourth.

Each treatise presents the rules from a slightly different angle, though.<sup>2</sup> The <u>Discantus positio vulgaris</u> considers only unison, fifth, and octave as consonant. Johannes de Garlandia classifies the concordances in perfect, viz. unison and octave, medium, viz. fourth and fifth, and imperfect ones, viz. the thirds; and the discordances in imperfect, viz. major sixth and minor seventh,

1 Coussemaker, Scriptores II, 392a ff. 2 For an extensive treatment see Riemann, Geschichte der Musiktheorie, Ch. 6. medium, viz. major second and minor sixth, and perfect ones, viz. minor second, tritonus, and major seventh.1 Franco classifies the concordances in the same way as Garlandia, but divides the discordances only into imperfect, viz. major second . major sixth, and minor seventh, and perfect ones.<sup>2</sup> Those of the theorists. however, who adhere to the Pythagorean doctrine, reject the thirds as consonances, e.g. Johannes de Grocheo<sup>3</sup>. and it is mainly the thirds that are the object of controversy among the theorists.

Among the modern scholars, too, there has been some controversy about the employment and origin of the consonant thirds in thirteenth-century music. Riemann believes that the thirds were introduced into art music through the influence of the parallel third which seems to have been characteristic of Welsh music. According to him English musicians brought the parallel third to France.4 In opposition to this view, Kuhlmann asserted that the thirds were slowly adopted through their use as passing harmonies on secondary beats.5 There can be no doubt that the thirds were used in this way. Not only

- 1 Coussemaker, <u>Scriptores</u> I, 104b-105b. 2 Coussemaker, <u>Scriptores</u> I, 129a-b. 3 Wolf, Johannes de Grocheo 80. 4 Geschichte der Musiktheorie 109f; Haggh (brand.) p.9 5 Op. cit. 1, 117.

does the music testify to such use, but it is also described in a number of treatises, among them the Discentus positio vulgaris. There is considerable difference, between however, whether an interval is used in passing on a secondary beat, which may also carry a dissonance, or whether it occurs on main beats, in a way that proves that it was considered to be a consonance. The consonant third seems to have come in use in Paris at a definite time, and probably possibly through foreign (English?) influence. It was used mainly in organa tripla, some two-part discant pieces, Clausule-related and the early motets. On the other hand, composers of the organa pura do not appear to have appreciated the consonant third yet, and in the later French two-part motets its popularity definitely diminishes again.

We find the consonant third had two distinct applications. The first of these is perhaps best called the contrapuntal third. It is connected with the principle of contrary motion, stressing the fifth as the chief interval, and serves as an intermediary between it and the unison, or visa versa. Three-part and double motets which employ frequent also this technique frequently contain parallel fourths between the upper parts. -- The other technique is that of the Successive are frequent harmonic third. Here we frequently observe parallel thirds. pronumently used on main beacts above the lowest tone and I a Instead of the fifth the fourth is stressed as the consonance,

In three-part and double motets the upper parts frequently run in parallels of thirds, which have the advantage of being in a position of crossing each other in a stepwise progression, giving the appearance of contrary motion but the sound of consecutive thirds.

What is Let us investigate the relative importance of these techniques in the two-part motets. There are four ways in which the fifth, on the one hand, and the third together and with the fourth, on the other, could be used. In one group of motets, which seems to represent a purely French but somewhat conservative style, the third is used very The propertion of both to fifth are used. little, and the fourthAvery rarely. Both thirds and fourths amount to no more than one to six together would aggregate about ten per cent. of the number of fifths at the most. In the most typical, contral style; used in the late two-part and double motets. Here the thirds and fourths are admitted, the fifth remaining The approximate properties is between land 3 to 5. the chief consonance, however. Thirds and fourths together number about twenty to sixty per cent. of the total of fifths. A comparatively small group of motets, about eighteen per proportions of about 3 to 4 cent. of all those under consideration, show between eighty up to a numerical equality between and one hundred per cent. thirds and fourths in proportion and to the number of fifths. These pieces occupy an intercentral style mediate position between the modern French and the last of the four groups, in which thirds and fourths predominate.

This last harmonic style is clearly linked to pieces with melodic technique. Of the thirteen pieces in class one. eight are composed in this style: F 2.8; 10; 15; 17; W2 2,16; 57; 76; W2 4,11. They are joined by F 2,11; 12; W2 2,77; and W2 4,24 in class two; F 2,9 in class three; W2 4,71 in class four; F 2,18 and W2 2,63 in class six. This small group of thirteen early and three late motets indicate the tendency to eliminate this style. The third of our groups balances this drop in the use of thirds and fourths somewhat, as it includes ten early and eleven late motets. The first group, motets with conservative consonance style, comprises eleven early and twelve later pieces. The largest group is the second with thirty early and twenty-three late motets. The treatment of the consonances in these latter compositions becomes the standard for the succeeding period. (Seven pieces remain unclassified for various reasons.) \_\_\_\_

It is very interesting to see that among the threepart and double motets only the former use the thirds and fourths as predominant intervals. While this usage gradually diminished in the two-part motets, which were continually composed, the lapse of time between the composition of the three-part motets and that of the double motets accounts for the contrast between these groups in

this respect. Even among the later three-part motets we do not find an example of predominance of thirds and fourths. Only the motet family based on the quadruplum "Mors" has to be excepted from our general statement with regard to the double motets. In all parts of this composition, F 2,5/6, thirds and fourths predominate. This is equally true of the three and four-part motets:  $W_1$  Nos. 1; 3; 4; 6; F 1,12;  $W_2$  1,15, the last one based on a composition by Perotin; and also of the tripla of F 1,5; 15 (triplum two, of the version  $W_2$  1,6); 21; 23; and of the motetus of F 1,19. A number of these pieces have another feature which is not found elsewhere in our motets, viz. that the triplum seems to be composed without regard to the tenor, and only with respect to the motetus.

The group which uses the fifth solely or almost exclusively is small. It comprises F 1,10 triplum; 18 motetus; 20; 23 motetus; and of the later three-part motets F 1,24 and possibly F 1,26. The largest number of parts shows the proponderant but not exclusive use of the fifth.

Among the early double motets only W2 2,70 resorts to the conservative style in which the fifth is almost exclusively used; F 2,5/6 with its preponderant thirdsand fourths has already been excepted. For the conservative

double motets the number of parts adhering to the exclusiveness and predominance of the fifth respectively is seven to eleven, as against three to seventeen in the modernistic double motets. The higher proportion of the former style among the conservative motets possibly indicates that it was considered to be classical by a certain group of conservative musicians between 1210 and 1230/40. The significant fact is that the thirds and fourths are completely dropped as predominant consonances in the latest motets of our manuscripts. Rokseth's contention<sup>1</sup> that the third did not gain in importance during the thirteenth century is therefore supported by our research, which, however, is limited to the early part of this century. By the same token, Kuhlmann's opposite assertion is disproved.<sup>2</sup>

Kuhlmann also asserts that the sixth is used on secondary beats between the fifth and octave.<sup>3</sup> This is indeed already frequent in the discant clausulae. On the other hand, the sixth is about equally rare on main beats in early and later motets. It is therefore no indication of date as far as we can see.<sup>4</sup> We can also

<sup>1</sup> Polyphonies 216.

<sup>2</sup> Op. cit. I, 116f; the dupla of St.V. clausulae do not show any more thirds than other late pieces, either; as against Kuhlmann, ibid. 119f.

<sup>3</sup> Ibid. 117.

<sup>4</sup> As against Kuhlmann, ibid. 118.

plainly see that in spite of the frequent use of the sixth on weak beats throughout the thirteenth century,  $\mathcal{J}_{A}^{(M)}$  it did not acquire the recognition as a consonance. It did not acquire the recognition as a consonance. The sixth remains a strict dissonance in art music, and the Anonymus IV calls it vile; but he admits that people do use it. He is probably referring here especially to the English; for owing to a wave of English influence, the sixth was introduced as a consonance in the fourteenth century.<sup>1</sup>

We now know which intervals the contemporaries Pussing form the accepted as consonances. But where in a composition are dissonances allowed? The Discantus positio vulgaris permits the sounding of thirds, between the fifth and the unison, and of sevenths, between the fifth and the octave, as connecting consonances on weak beats.<sup>2</sup> Weak beats thus may be discordant. Garlandia reaffirms this in general<sup>3</sup>, and adds that a secondary beat may be either consonant or disconant, but in such a way "ut habeat ordinationem suam cum sono anteposito et postposito et per viam alicuius coloris, sive fuerit in eadem voce sive in diversis."<sup>4</sup> This

1 The Anonymus V describes the new style of singing in consecutive sixths, starting and concluding with the octave as the "totus generalis modus cantandi"; Coussemaker, Scriptores I. 366a-b.

2 Coussemaker, Scriptores I, 95a-b. 3 Coussemaker, Scriptores I, 116a. 4 Coussemaker, Scriptores I, 117a. 5 CSI, 359.

means that chords on secondary beats may be dissonant when turning neighbor, resulting from passing, changing, free passing, or free neighbor changing notes between notes of their own part or any two parts, or when resulting from either the repetition of the preceding note, or from the anticipation of the succeeding one in their own or in any other part. These rules are more liberal than those of many subsequent centuries. They are not curbed by any contrapuntal consideration.either. Each part is free to pursue its own neighbor, passing or changing or repeating dissonance, without regard to any other voice. The result is that frequently the harshest dissonances occur on secondary beats throughout the twelfth and thirteenth centuries.

Franco, however, does make a limitation: "Omnis imperfecta discordantia ante concordantiam bene concordat."1 He wishes to exclude the perfect discordances. At a later time these finesses became part and parcel of the technique; and Walter Odington therefore only says: "Brevis quecumque sita ante longam, etsi discordet, non vituperatur."<sup>2</sup>

In our early motets, there are a number of pieces in which the secondary beats are very carefully treated. Frequently the weak beats show no more discordances than

1 Coussemaker, Scriptores I, 130a. 2 Coussemaker, Scriptores I, 246a.

the main beats. Only in comparatively few pieces is a lack of care in this respect, observed, and then only sporadically, so that wrong transmission of splittings or just mistakes may be the reason for such dissonances. Most important often among dissonances which occur on weak beats, are passages of contrary motion. Of these the most frequent is perhaps 3-2-11-3-5, whereby the lower part forms a "color" with the upper part by sounding the third. On the whole, good harmony on secondary beats is very carefully observed in both early and later motets.

More important, however, is the fact that dissonances were allowed on main beats also. Garlandia states: "Came, quod fit in impari, debet concordari . . . , si sit in primo vel secundo vel tertio modo. Sed duo puncti sumentur hie pro uno et aliquabdo unus corum ponitur in discordantiam propter colorem musice; et hie primus vel secundus. Et hoe bene permittitur ab auctoribus primis et licentiatur."<sup>1</sup> Franco is less explicit: "In omnibus modis utendum est semper concordantiis in principio perfectionis, licet sit longe, brevis wel semibrevis."<sup>2</sup> Indeed we find many dissonances, on main beats. Most of them are well planned "propter colorem musice", find a resolution or are heard in other logical

> 1 Coussemaker, Scriptores I, 107a. 2 Coussemaker, Scriptores I, 132b.

## connections.

most Kuhlmann has treated this subject more extensively than all others, 1 He fails, however, to classify the dissonances as syllabic and melismatic dissonances. We shall at first speak about the former, and differentiate between suspensions, and other discords. The suspension, as we understand it, needs a resolution into a consonance. It is employed as a stimulating factor before anyone of and needs a resolution to it. Nor141 the consonances. In F 2,8 measures 23, 25, and 51, e.g., we find 1-1 and 2-1, in W2 2.76 measure 14 there occurs the suspension 1-1, and in measures 4 and 8 1-1, while measures 9 and 14 use the already quoted suspension 1-d; F 2,21 shows in measure 46 1-1 and in measure 50 1-1; 2-2 1-2 appears, e.g., in F 2,9 measure 22. The progression 2-1-2 is quite frequent as a cadence formula in new French motets, but it also appears in the body of such pieces. The most amazing example of the suspension technique is, however, furnished by F 1,12; within its forty-five perfectiones we find seven times the suspension 1-1, once 1-1, and once 1-1.

Dissonances may also appear on main beats without having the function of suspensions. A group of examples

1 Op. cit. I, 115 ff.

seems to anticipate the note which forms the consonance on the next main beat. This anticipation, if it is dissonant, is usually treated like an suspension, resolving itself, stepwise into a consonance (but not necessarily) on the weak beat, i.e. between the anticipating and the anticipated notes. Yet this resolution is mostly ascending in contrast to the more usual descending resolution of an approvalation suspension. So we find in F 2,3 measure 51-52 the pro-8-9-10-9 gression: 1-3 - 5; or in F 2,43 measures 41-42: 5-6-7-8-7 1 - 2 - 3. Such progressions seem to be rather characteristic of later pieces, however. We find them in 2-3-4-2 W2 4,10 measures 20-21: 1 - 2 ; W2 4,12 measures 10-11: 9-10-9 1 - 2; W2 4,40 measures 15-16: 1 - 2; W2 4,52 measures 9-10-9 10-11 and 21-22: 3 - 1; W2 4,60 measures 53-54: 3 - 1. More characteristic of the earlier motets is a type

of dissonance which is introduced and resolved stepwise, preferably in contrary motion. Examples of this type are the following passages. F 2,10 measure 51-52: 6-3-4; F 2,44 measures 11-12: 5-4-5; W<sub>2</sub> 2,63 measures 10-11: 1-3-2-3-4-5. Usually such passages of contrary motion are covered up by melismatic splittings in later motets. Yet we find the following passages in W<sub>2</sub> 4,80 measures 21-22: 2 - 1 - 3,, and in W<sub>2</sub> 4,85 measures 14-15: 5-4-3-2-1

A further reason for the occurance of dissonances colones on main beats are the "flores". As Garlandia states, colores flores, i.e. motivical or melodic repetitions," may be partly dissonant. Since such repetitions occur mostly clausula-related in early motets, this type of discordance is mainly found there. Two examples out of many may suffice here. No.75 F 2.45 starts with two phrases whose antecedents (measidentical ures 1-2 and 5-6 respectively) are equal. It is interesting how the composer evaded a change of the melody in these antecedents by concluding them with A-G, the first time above F in the tenor, the second time above G, so that at neighber first the G of the motetus is a dissonant changing note, approgramma and then the A as suspension. The repetition of another 2 dimmanues, first motive in measures 31-32 and 33-34 again results in, a sixth and then in a seventh.

In spite of the fact that most dissonances can be explained by the above rules, there are quite a few instances where none of these rules apply, and yet a dissonance appears. In these instances we have the alternative of interpreting the appearance of the dissonance as springing from an erroneous abbreviation of melismatic divisions of the mode on the part of the scribe, or of surmising that the composers thought that a change to a 1) Of above p. 116 ; CS. T. 115,117

dissonance was good in some cases, because it made for greater variety. All possible dissonances -- seconds. sixths, and sevenths, occur in this way, i.e. without HOWENERS apparent justification. The sixth, when leading to a consonance on the next main beat in contrary motion (disregarding the intervening weak beat), seems to have permussible niterval been considered a consonance, in passages like 2 - 1 (in eig. 19-20, No.53 ,  $W_2 = \frac{19}{2}$ , and  $W_2 = \frac{19}{2}$ , and  $W_2 = \frac{35}{30}$  or 1 = 2 (in 35-36 No.201, No. 151 W2 2,63 measure 4; W2 4,55 measure 37; and W2 4,80 measure 134. No.244, m. 24). One We also encounter; several dissonances which are Somethies freely introduced, by means of skips. They may be resolved amorgiaturas like ordinary suspensions or may continue in skips. Such instances are found, in F 2,20 measure 27; W2 2,63 measure No172, m.6 No.20 17; (seconds); Wg 4,59 measure 6; W2 4,73 measure 15 (sixths); W2 4.85 has four such dissonances in its first six measures, all seconds, which, however, may be errors, but the writer could not study the only other version of this motet, N No.13, there is in order to verify the pertinent passages. -- Finally, we also No-158 encounter the freely introduced seventh. In W2 4,15 measure No. 186 15 17 and in W2 4.56 measure 2 the seventh proceeds to a sixth, which latter therefore seems here to acquire the position of a relative consonance in comparison with the No:175, howevers In W2 4,42 measure 13, the seventh remains seventh.

unresolved; it is followed by a sixth on the weak beat, and then by another dissonance, a second, on the next main beat. There are two more examples of such dissonances, singular in that they use the tenor, at least partly, to provide the resolution: F 2,24 measure 1312, eg.shows  $1-2^{-6}$ , and in W2 2,57 measure 27 we find a rather crude example of how the composer tried to accommodate a note of the liturgical melody which did not fit well into the chosen pattern; this leads to 1-2.

General conclusions cannot be drawn from the few instances of syllabic dissonances. The contrapuntal setting of both early and later motets is at least as careful with respect to the main beats as we found it to be with respect to secondary beats. Dissonances are used only occasionally, either as stimulating variations of harmony or as the result of Flores, as a melodic feature.<sup>1</sup> In the former case they are only rarely introduced in a free manner or left without a proper resolution, because they are harmonic phenomena. In the latter they do not need a special preparation nor a resolution, because they are logical parts of melodic passages and have no harmonic implication.

1 This difference is not explained by any theorist of the time.

The preceding puragraphs were mostly devoted to the two-part motets. In motets of three or four parts normally such two-part compositions invariably formed the nucleus, though there 2-p versions are not always extant. To the 2 part setting, to which, according to Garlandia, each new voice had to be added in such a way that it was consonant with this nucleus. Franco is more precise: "Qui triplum . . . quadruplum vel quintuplum facere voluit, accipiat vel respiciat prius factos, ut, si cum uno discordat, cum aliis in concordantiis habeatur."1 The only relaxation of rules about dissonances and consonances on this account is taught by the Anonymus IV.2 He declares that. when in a quadruplum a full chord is sound, e.g. C-E-G-C. the resulting sixth (E-C) is permitted, and the fact that the chord is nevertheless consonant is regarded by him as "valde mirabile". Perhaps the Anonymus I also throws some light on our problem when he says: "Tonus cum diapason habet bonam concordiam, maxime cum in medio profertur diapente; et fit hec consonantia ex duabus diapente."3 either something is missing between the two pronouncements, or, It seems that, in order to interpret this statement correctly, it is necessary to read the two sentences in reverse order. The author apparently takes the position that the combination of two consonances must also be consonant. If this

1 Coussemaker, Scriptores I, 132b. 2 Coussemaker, Scriptores I, 360a. 3 Coussemaker, Scriptores I, 301b.

theory had been generally accepted, many disonances could be explained. But this seems not to have been the case.

Franco's viewpoint was apparently accepted by most composers. The following table lists all disonances that result when we proceed according to his rule in a It aldo three-part composition. Thus we set above or below a another rule consonant interval a tone which is consonant with only one of the previously fixed tones, the sixth being treated as a dissonance, of course.

This really formidable list of dissonances becomes still larger when we accept a fourth part on top of such discords and on top of harmonies of three tones. These to be love, we represented by harmony) latter, however, shrink to a single one, viz. the triad, if we except the chords in which two or three tones stand in unison, or more than two tones are discordant with each other. We can imagine that Franco's rule became absurd if composers accepted it at its face value and one interval allowed more than two notes to be dissonant. No pieces composed in accordance with this rule have been handed down, either, although the technique of a few motets

charlet

Several of the syllabic dissonances exemplified above are used in final and medial cadences. At this early time the final chord was already being specially treated. Even before the earlier the recognition of its significance can be observed in the organum. The cadences used in the various classes

1 Coussemaker, Scriptores II, 386b.

<sup>2</sup> Rokseth (Polyphonies 215) seeks support for the explanation of dissonances in Garlandia's statement that "quadruplum cum tribus sibi associatis ab aliquibus dupler cantus nuncupatur, quia duo invicem nunc cum uno, nunc cum reliquo audientibus, tanquam esset duplex discantus, per-cipitur." (Coussemaker, <u>Scriptores</u> I, 117a) But this passage has nothing to do with Hour problem. It only describes the effect of an instrumental quadruplum of which, according to Garlandia's statements on the preceding pages, the upper two parts play between the octave and double octave, while the two lower parts play between the lowest notes and their octave. From her findings that W2"3,18 shows many discords she concludes, moreover, that only the single parts were heard in their linear progression, not the vertical whole. Besseler also uses such instances to substantiate his argument that this music is meant for performers only, not for listeners. But this is disproved by theorists as well as by our research. Furthermore, W2 3,18 does not have too many discords. This idea is artainly a better explanation and generally sorrect; for who could meaningfully listen to several texts, offen in 2 languages, at the same time? Nevertheless, organa, conductus, trouvere songs, and 2-p motors most certainly were addressed to listening andiences at least at times. This is implicit in their social functions.

of motets therefore cast another light on the style of our pieces. The two-part motets in classes one and two display a great predilection toward ending in a unison, and less often in the fifth. Classes four and five prefer the octave and the fifth to the unison. Classes three and five use all endings about equally often. ---These closing intervals are almost never reached in parallel motion.1 Covered parallels are frequent, however. Very frequent endings are e.g. 2 - 1 and 9-8-7-{6-5-6-7-}8 2 - { - }1; fourteen early and nine later motets end in one or the other of these formulae. Another very large group concludes with 1 - 2; we count fifteen such cadences among the early motets and nine among the later ones. Six early and three later pieces use the formula 2 - 1. Various cadences which stress the third as the penultimate interval seem to be more characteristic of the later pieces than of the earlier ones. The third is used preferably in these two ways: 2-1-2 or 3-2-1-2; six early and ten later motets use such cadences. Still another way of arriving at the final unison is characteristic of the later motet. It employs a suspension of a second in various ways: 2-1-2 or 1 - or 1-2. We find such cadences only once among the early motets, viz. in

1 As against Rokseth, Polyphonies 217.

W2 2,30, but twelve times among the later ones. There are, besides, several other ways of preparing the final consonance that are used in the two-part motets, both early and later, here and there.

In all three and four-part and double motets only unison, fifth, and octave are admitted as final intervals. The only exceptions are the second triplum of F 1,13 in W2 1,6 which closes in a third (so that it becomes probable that the two last perfectiones of the triplum are written a third too low) and both motetus and triplum of W1 No.1. There are but two early motets all of whose parts meet in the unison in the final cadence -- W1 Nos.4 and 6. When we divide the other cadences into such as end with an octave, those which end with a fifth, and finally those that show fifth and octave, we find that the first variety occurs only in three-part motets. The later works turn especially toward the third of these cadence chords, indicating a trend toward greater fullness of sound. The early three and four-part motets have the following ratio between the three endings: 5 to 11 (?) to 5; the interrogation point stands for W2 1,12 whose triplum is partly lost. The six motets in organum style all conclude with the third of the specified chords. In the later three-part motets the ratio is 1 to 1 to 4(?); the

interrogation point stands for F 1,26 whose triplum is partly lost. And the ratios for the early, conservative, and modernistic double motets are respectively: 0 to 3 to 3; 0 to 2 to 7; and 0 to 3 to 6. W<sub>2</sub> 3,21 is too defective to be judged. At least part of the closing section of the motetus seems to be missing. The cadence was probably one of the third variety, since tenor and triplum conclude with a fourth.

These final consonances are arrived at in many different ways. The tenor is usually arranged in such a way that it closes descending in stepwise progression. Apart from melismatic splittings, the penultimate harmony, leading to the final chord consisting of fifth and octave, is most frequently made up of a third and sixth moving in contrary direction to the tenor as follows: 4 - 5 and 2-4-5. These formulae become very frequent later in the thirteenth and in the fourteenth centuries. Of the 5 to 4 to 3 to 7 to 6 cadences (in the order: early three-part, later three-part, early double, conservative double, modernistic double motets) of the third kind not less than 2 to 1 to 2 to 5 to 4 make use of this formula in one or another form, often embellished by suspensions, retardations, etc. And this number proves the popularity of this formula as early as the beginning of the thirteenth century. In addition, the later the works

are the more suspensions occur in the cadences before any

of the main consonances, viz. unison, fifth, or octave. As has been shown above,

Many of the syllabic dissonances are subsumed under Garlandia's "color", i.e. under the ornaments. The most frequent kind of ornamentation, however, is of the melismatic type. We have discussed the ligatures, conjunctures, were discussed and plicae, at great length in chapter six, and accompanied them with a great number of examples, to which we shall the discussion there Asell have occasion to refer. But while we confined ourselves there to the problems of transcription of these figures, ed with regard to a there we must now discuss theufunctions of these splittings of the mode. Many theorists expound the rules of the use of such ornaments. Handschin has given an impressive list of old and modern treatises on this subject. 1 But we gain the maight comes given in the H clearest view from the music itself. Our examples have shown proved that in two versions of one composition a plica is

Hamp <u>l Zur Frage der melodischen Paraphrasierung im</u> <u>Mittelalter 52lf: Hucbald (Gerbert, Scriptores I, 150);</u> <u>Aribo (ibid.II, 212); Manuel Bryennius; Bellermann Anonymus;</u> Discantus positio vulgaris (Coussemaker, <u>Scriptores I, 95f);</u> Johannes de Garlandia (ibid.I, 115 and 164f); Hieronymus de Moravia (ibid.I, 89 ff); Anonymus II (ibid. I, 312 ff); Anonymus IV (ibid. I, 358 and 363); Anonymus VII (ibid. I, 382); Johannes de Muris (ibid. III, 62); Carra de Vaux, Les penseurs d'Islam IV, 368; Riemann, Handbuch der Musikgeschichte II,120 (first edition); Lach, <u>Melopoele 175f; H. Mueller,</u> <u>Hucbald's...Schriften 32; Reimann in VfMW V, 384 ff and</u> 3887. See also Tisculer, Ligahres, Maine, often replaced by a ligature in one place, while in another the ligature is replaced by a plica -- mere local differences. Nevertheless, the fact that one version uses ligatures prependerantly while another leans toward plicae may be a sign of the later date of the first of these; for the process of the elimination of the plica goes on throughout the thirteenth century. When the semitrevis became the melodic counterpart of syllables in the French tripla, theorists held that the plica dould not be applied to this small note value.<sup>1</sup> Later the plica was also eliminated from larger values and generally replaced by ligatures.<sup>2</sup> In this way the rhythmical and melodic ambiguity of the plica was abolished. This development proves that ligature and plica have the same musical functions.<sup>A</sup> We shall therefore treat them here together.

The rhythmical function of these melismatic figures Mas already been discussed in chapter six. Splitting the beats of the mode serves as an enlivening and ornamenting factor. It introduces considerable varieties of rhythms, medal pulse would but these are only varieties of the basic rhythm in the by the procession little calable flag after the single. early motet, and do not contribute anything new. The only device that adds anything really new to modal rhythm is

1 See Petrus Picardus, Coussemaker, <u>Scriptores</u> I, 137b. 2 See Theodoricus de Campo, Coussemaker, <u>Scriptores</u> III, 190b.

to digress momentarily, is, the hoquet. It is interesting to see that the longest passage in this technique seems to be derived from ligaturae, by omitting the main beats of modal binariae (see No. 14 W2 2,35 and F 1.4, discussed in chapter seven). We also Nos 47, 57, 234,240, and of course 99. ... is also find the hoquet incorporated in F 2,15 and 25. A variety of it, in which the motetus pauses for a whole perfectio, utters two syllables within the following perfectio, and Nes, 56, 62, 142. then again pauses for a perfectio, appears in F 2,24; 30; and W2 3,17 motetus. Another variety of rhythm, probably related to the hoquetus technique, consists in pausing for an entire perfectio and then starting a continuous No:1298.145, phrase. This device occurs in F 2,27; W2 3,1 motetus; and 20 motetus. In all these instances, the motetus pauses for the first perfectio of a measuring unit of two perfectiones and comes in again on the second half of the unit. which gives it the hoquet character.

The melodic functions of ornamental note groups are much more manifold. No can classify them in three t n turning t n (and suspensions). groups: passing notes, changing notes, and appoggiature, Passing notes are very common. Binariae and notae

plicatee usually fill a third stepwise, descending in the greater number of examples. I Somestimes also three or

1 See chapter six, examples 2, 11, 12, 17, 19, 20, 31, 32, 33, 34, 36, and 37.

These also are many four ornamental passing notes are used. The group (b) of our examples in chapter six gives instances of partial passing, moreover, i.e. passages in which two main beats follow each other in an interval larger than a third, which interval is filled in only partially by passing notes. withing Changing notes are also very frequent. Binariae and notae plicatae especially often furnish the common twoming or unaccented meighton torse changing note, between two notes of equal pitch, both as-Elsablere there occurs mordent and inverted mordent like ternarial. Injung cending and descending. But the free changing, note also appears as a by-note either of the first or the second of the pitches note between which the ornamental note stands. The notation of the latter is possible almost exclusively in shown ligatures, as we proved in chapter six; In the great turnine 200. 31 majority of instances, however, the free changing note is maighter true pitch the by-note of the note it follows. It appears mostly as an ascending ornamental note between two stepwise an echapple. descending main notes, A It is less often used in the opposite direction or between two skipping main notes. A group of three ornamental notes of which the first two frequently represented by the tangendo disinstein group with plica, are of the same pitch, often perform the same function. th often turning A combination of passing and changing notes, occurs in the form: meighbor tones With the aid of added by-notes these ornaments

slide plus frill

often take the form of a shake, mordent, or turn. These

richer ornaments are not essential members of the melody, as the following examples from the same measures of various motet versions prove. No. 133 (W2 3,6) W2 5,6 m.14-15 of mot. Mo 4,59 m.15 of tr. Mo 5,89 H will be tan that The additional ornamental notes can be added in front of, or after the original ornament, as we see.

The appoggiatura is commonly used. The first note of this ornament is a discordance which is resolved into a concordence by the second of its constituent notes; resolution This latter note may also be written as a plica. Both ascending and descending appoggiature are used, the latter more frequently, though. 2 In several instances the appoggiatura is not resolved stepwise, but e.g. 7-5. Such instances lend themselves easily to a combination with passing notes, resulting in twofold appoggiature, e.g. 7-6-5. Very interesting are such forms where the appogturning ton giatura is combined with either passing or changing notes in such a way that the concordance is the second of three These combinations appear quite frequently in all notes. forms:

1 See also example 31 in chapter six. 2 See chapter six, examples 6, 7, 11, 12, 13, 17, 23, 26, 32.

There is one o We come to the last important point concerning to has been clinin. the ornaments. We have seen that the ornaments may change their appearance in various versions. They may even go further than that. The same ornamental notes may embellish one beat in one version, and may be combined with a neighboring beat in another version. Consequently an ornament which appears to be an appoggiatura in one version may appear as a passing or changing note in another. This procedure frequently results in a change of the notes which constitute the main beats. A few examples out of a great number may serve to illustrate this point: NEITT Mo 6,201 W2 4.45 m.97 Noilb W2 1,4) m. 10 of mot. (R 1.6 4,27 Ma W1 f 10798 f 717 NO.24 W1 1,10) m.30 of mot. We ſ 53v W2 1,17) Norteb W2 4,56 m.14 St.V.No.27 W2 4,56 m.24#25 St.V.No.27 Me. 3 W2 2,13 m. 49-52 W1 1 53V Wo 4.37

See also examples 17 and 23 in chapter six, in which a change from an appoggiature to a passing note or visa versa is effected, as is also the case in the first

example above, taken from  $W_2$  4,56. A large number of such conversions within a few measures are given in the last example above.

In the later motets the melismatic ornaments greatly increase in number and in richness. In proportion to the number of perfectiones the number of ornaments approximates fifteen to twenty-five per cent. in the early. motets. Only a few pieces, viz. sixteen, concentrated in classes four and six, show between fifty and one hundred per cent. ornaments. The melisms comprise in the large majority of instances only two notes. All this is reversed in the later motets. Here only in ten pieces do the ornaments accrue to less than fifty per cent., while many others have around one hundred and fifty per cent. and more. And these ornaments very frequently contain three to four notes. The second beat of the second mode is especially embellished by such rich ornamentation. Various versions, one French and one Latin, indicate the trend clearly. Almost invariably the French version will contain more melisms. This is the beginning of the process of dissolution of the modal patterns through ornamentation. The essential differences between the rhythmical characters of the six modes are thereby greatly reduced. This development is reflected by Franco's new formulation
of the model theory, as discussed in chapter five. These ornamental notes soon obtain equal importance with the beats of the mode. Composers began to use these quick and the sould be added to the the sould be mode syllabically, which resulted in the style of quick declamation in the motet of the Franconian period. This development is also clearly discernible in the three-part and double motets. None of the early three-part motets has more than twenty-five per cent. of ornaments (in proportion to the number of perfectiones), and this percentage increases with each of the groups, and is largest in the modernistic double motets. The greatest number of ornaments is always found in motets in the second mode, and their number grows simultaneously with that of the ornaments.

While most of the forms of melismatic ornaments, especially all simpler ones, already appear in the organa, the more complicated combinations among the three groups we mentioned seem to be characteristic of the motet. It is also in the motet that the feeling develops that these figures are indeed ornamental, that is non-essential parts of the melody. Consequently such mobile ornaments, such these as we observed in the group of examples given above, are also characteristic of the motet. Chapter six has given us an inkling of the difficulty of writing down with

accuracy such very rich ornamentation in modal notation. One great difficulty was eliminated in the early motet, in that at least the arrangement of the beats became clear. But soon the inclination toward ornamentation necessitated the adoption of a new notation. This new notation enabled the musicians to accurately fix the rhythm of such ornammetre accurately fix the rhythm of such ornammetre accurately fix the rhythm of the new style of quick declamation in the French tripla, which style evolved from these ornaments. Thus together with the new style of the French double motet the mensural notation made its appearance toward the middle of the thirteenth century.

The last problem that we have to discuss is the scale structure in the motet. According to Johannes de Grocheol the Church modes do not regulate the motet. In chapter eight we have shown that the tenors can only rarely be clearly attributed to one of the modes. It is mere coincidence therefore when an upper part seems to conform to the apparent mode of the tenor in its ambitus. The Church modes had been instrumental in creating a musical abstract, viz. a scale of half and whole tones in which transpositions were possible. Beyond that they lost

1 Wolf, Johannes de Grocheo 115.

# as overall organizing factors

all importance, in the polyphonic art music of the thirteenth and fourteenth centuries.

A look at the following list of motets, based on the often quoted tenor "In Seculum", will convince the reader that there is no general relation between the compass of the upper parts and the mode of the tenor. Since this tenor itself has a high ambitus, the upper parts are limited with respect to their range because, was as we have proved in chapter nine, the upper parts almost lie always stand higher than the tenor. If we had chosen a tenor with a low ambitus, we would find a still greater variety of compasses in this list.

		1	MOTET	TENOR ambitus	MOTETUS ambitus	TRIPLUM	QUADRUPLUM ambitus	First and last notes
5	99	Ma	5,12	f-e-	g-a	g-a	8-0	c /c ,c /f ,g /f
6	113	W2	2,16	f-e <sup>1</sup>	g-a	c'-c2		11/01 F'/F'
5	116		34	f-el	8-02	1	- 1	S1/f1
6	.136		3,10	c-a	$f - g^{\perp}(B_b)$	1-2-3-9	f-R'	f1/c1,c1/f1,c'/f'
1	170		23	1-01	D-02	04-CC		er/cr,cc/cr
8	150		4, 2	fg-e-	g-a-			C1/C1
9	154		9	1-01	8-04			01/01
0	160		19	r-e-	g-a-(B)			0-/0-
12	163		26	I-e-	0-01	e al		81/11 ·// ·/
15	180		50	I-e-	5-52	3-9.		
14	105		55	fal	quel			al/al
in	2.21	Mo	79	feel	8-02	21-22		al/al al/fl
27	315	MO	5 85	fal	b-02	heal		e2/e1 e1/e1
10	235		87	feel	1202	b-d2		g1/f1.c2/c1
20	225		102	f-el	f-al	c1-c2		el/cl.el/fl
30	**		107	f-el	a-al	b-al		c1/81.11/61
31			118	f-el	c1-c2	g-g]		g1/f1.01/c1
32			120	f-el	g-g1	01 02		c1/c1,g1/f1
1	161		133	f-el	bbc2	bac2	ť	c2/c1,g1/c1

				TENOR	MOTETUS	TRIPLUM	First and
		. 1	MOTET	ambitus	ambitus	ambitus	last notes
18	234	Mo	5,134	1-e-	C1-08	g-al	g1/f1,g1/c1
17	231		138	f-el	b-gl	a-al	_c1/c1,g1/c1
32			162	f-el	b-c2	c1-c2 k	1/c1,c2/f1
34			163	f-el	d1-c2	g-bl	g1/c2,c1/c1
35			166	f-el	c1-c2	d1-c2	g1/f1,c2/c2
36	1.35	31.1	6,178	f-el	g-gl		g1/c1
28	416		197	f-el	g-al		cl/cl
34			207	f-el	g-al		cl/cl
1	8/		218	r-el	g-al		g1/c1
38			223	f-el	a-c2		c1/c1
39			230	f-el	g-al		f1/c1
40			8,324	f-el	a-02	b-02	g1/c1,c2/f1
40			336	f-el	g-a1()	ol-al p	] c1/c1,g1/f1
407		Ha	No.4	f-gl	b-c2	d1-d2	g1/c1,c2/f1
96	2	Ba	No.12 '	f-el	g-al	g-al	c1/c1,g1/f1
40		Hu	No.119	g-el	a-al	b-al	c1/g1,g1/d1
3	101			f-e!	f-9'		f1/f1
2.0	267			f-e,	6-62		21/01
21	268			g-e	c'-c2		801101
27	2 278			₽-e	f-ct		1/2/
23	3 282			e-a	a-f'		cl'/c'
2.4	303			Č.	+-91		allal
25	329			f-e'	a-a		elist
-24	331	-		+-E	+-a:	- 2	d/ E/, c/g'
+14	1	10	1 41	+-e'	a-c-	a-cy	Se lat 10
4	5 .	MU	0015	fe',	t-a,	2	1/11 /2/1
4	7	Ma	+ 345X 1	2	a - a	6 - 0 -	C. T. 151C

## CHAPTER XI

### THE TEXTS

the early The poetic part of our motets cannot be treated study this exhaustively in this paper; Such treatment would be the task of a philologist. In fact, the majority of the poetuo Latin pieces and all French ones have been previously -1.248.1.2 published. A In spite of the work of expert philologists, faulty, their punctuation questionable. however, many readings still remain veiled. There are two main reasons for this. Firstly, the texts are often very badly transmitted; words and even entire phrases are sometimes omitted, and in a few instances the poems nearly philological are in hopeless disorder. Secondly, in, all these publichas been ations the music was disregarded as a factor contributing to the establishment of the text. We concern ourselves only with the second of these reasons in our corrections. Other emendations follow previous philological publications. In the Latin motets various readings are often preserved in various versions and also, though less often, in French The Consultate Edition has attempsted + texts. We have tried to select the best readings, but WERE corrections may be necessary in many dubious instances. may be found in Sarty For the listings of publications of texts we refer to Ludwig, Repertorium passim. Since 1910 only very few of the texts have been published or re-edited, aside from

those contained in Mo, R, and Fauv, so that Ludwig's listings are still nearly complete.

A convenient division for the following comments scoral humbred each presents itself, for there are about an equal number of connected with freedry mults. Latin and French texts in our manuscripts. We shall therefore treat at first of the Latin, and then of the separately, in this order the French texts, In both sections our main concern will be the subject matter of these poems, and their versification, and how these points contribute to our understanding of the early motet.

# (a) Latin texts

We count one hundred and thirty-two Latin motet texts in our three manuscripts<sup>1</sup> to which we add the quadruplum text of Mo 2,35 (F 2,5/6). Of these, one hundred, i.e. seventy-five per cent., elaborate in one or another way on the feast to which the tenor word belongs.<sup>2</sup> We may refer to these pieces as <u>tropical motets</u>. The other thirty-three pieces are all of religious character, though

1 One of them, viz. F 2,46, is incomplete. 2 The tenor melody is in some instances used for different words from the liturgy of the same or different festivals. In such cases the scribe often chose one of the interchangeable words without paying too much attention to their relation to the upper parts. The text of the upper parts may then give us a clue as to which tenor word was originally intended. We have always attempted in our In the transcriptions to give, what seemed to the the right tenor designation.

it is

not strictly liturgical, because they have no connection with the context of the tenor. Sixteen of these texts belong to newly composed motets, fourteen to clausula motets, and three are later contrafacta of early motets. Among the tropical motets only thirty-six are not based on discant clausulae (including four based on the guadruplum "Mors" which we classified as a later piece). fifty-seven are texts of clausula motets, and six later contrafacta of early motets.1 Though we see that .on the whole, the later pieces tend more away from the trope idea, the tradition is still strong enough to inspire the poets to compose sixty-nine per cent. of the texts to these later pieces and of the contrafacta of French motets in the trope technique. The rest, though consisting partly of contrafacta of secular French motets, keep within the religious boundaries of the earlier Latin motets.

The genuine trope exerted its influence on the poets, prompting them to take up the words or syllables of the tenor in the text at important places. These places are particularly the beginning and the end. Usually these words are worked into the context, sometimes

<sup>1</sup> The two versions of W1 No.1 were probably composed independently, and both are therefore listed as early motets. W2 2,40 remains unclassified because its music has not reached us.

preceded by a word when they stand at the beginning, or followed by one when they stand at the end. The word or syllable need not be used in the same sense in which the tenor uses it. The important point is the equality of sound. Of the one hundred tropical pieces twenty-three use this device in the beginning, twenty at the end, and twenty-one at both beginning and end. Since the tenor is usually only a small fragment of a gradual, alleluya verse, or responsorium, tropical texts often base themselves more broadly on the contents of the entire liturgical text rather than on this small fragment. In such instances other words of the liturgical text than the tenor word itself are used as tropical references. One motet (already counted among those with a tropical beginning) ends, and fifteen pieces start this way (five of them were already listed among those that paraphrase the tenor at their conclusions). Twenty-six elready counted and four additional as yet uncounted texts use tropical references in the body of the text, moreover. To sum up this paragraph: not less than seventy-eight tropical motets actually take up words of the tenor text.

The extremely high percentage with which this trope technique invaded the Latin motet had its reverberations in non-tropical Latin as well as French texts. So out of the thirty-three non-tropical Latin texts two begin with the tenor word and five end with it. In these as well as in a number of other pieces the tenor word may be quoted as a matter of routine without being incorporated into the text. The text either begins after the tenor quotation independently, or closes befor such a quotation.

The idea of the trope is followed up in some of our earliest motets in which the tenor contains a number of words in such a way that, whenever a new syllable is sung in the tenor, the upper parts will take up this syllable simultaneously at the beginning or ending of the line, or outside of context. As long as the particular tenor syllable is sung, moreover, all lines of the motetus text will rhyme with it. Such motets are F f 250; F 1,16; W<sub>2</sub> 2,39a-d. W<sub>2</sub> 2,34 and F 1,21 rhyme most of the lines to the vowels of the tenor syllables. Others, e.g. W<sub>1</sub> No.6 (first stanza); W<sub>2</sub> 2,39; and 66 rhyme to the vowel of the one syllable of which their tenors consist. In many instances at least the first few lines do so.

The relationship between the tenor and the new texts can take on a number of different forms; e.g., above a tenor which belongs to the feast of Nativity, it is about equally appropriate to sing the glory of Mary and her immaculate conception, an enormously popular theme of our

texts, treated from all possible angles; as it is to sing about the happenings at Jesus' birth; or about the significance of Jesus' later deeds; about God Father's power to transfigure himself into the human body; or to admonish the believers to follow Jesus' example; to preach hope with reference to Jesus' redeeming deeds; etc. This being so, and the poets having enough freedom of selfexpression, it is interesting to examine what kind of poems actually constitute the repertoire, and how the repertoire changed with the progress of time.

Let us at first list the main subjects. Mary heads the list with forty-two poems in her honor. Then follow God Father with fourteen poems, Jesus with twelve, Stephen with five, the Spirit with four, John the Baptist with three, John the Evangelist and the Magi each with two, Catherine with one. The remaining forty-eight texts do not refer to, or at least do not address, one of these or other individual persons.

It is to be noted that, apart from a few descriptions of feasts connected with Jesus, all pieces which address or glorify Jesus, the Spirit, or Stephen are included in F, Ma, or W1. But none of the pieces which are only preserved in W2 and later manuscripts treat these

subjects. Such texts are found in F 1,15; 16; F 2,2 (Wg 1,12); 38, all of which are prayers to the Holy Spirit to teach the right way of living. W1 No.5; F 1,5; 9; F 2,28; 39 expound the significance of feasts in conection with the glorification of Jesus; the latter point is especially taken up in F 1,12; F 2,7; 16; 29; 37, which explain Jesus' significance more generally; one of them, viz. F 2,16, as well as F 2,3; and 44 are in the form of prayers for help and redemption. The numbers which are connected with the person of Stephen only expound his fate, and draw some general morals from it. They are W2 2,39c-d; W1 No.6; F 2,36; W2 2,69 (F 2,36). The last of these texts is singular in W2. The fact that it paraphrases the tenor throughout and rhymes throughout with the tenor syllables, as well as its subject matter suggest even an earlier date for this version than for the one in F. however.

Texts dedicated to the other Saints are also found in later manuscripts. John Baptist is the subject of F 1,17; F 2,32; W<sub>2</sub> 2,40; the Magi are treated in W<sub>2</sub> 2,39a; 80; John Evangelist in W<sub>2</sub> 2,39 (W<sub>1</sub> No.1); 61; and Catherine in F 1,24. The last one is a glorification of the Saint, while the others explain more or less simply the significance

of the persons involved. The interest for God Father and His functions also remains alive in the slightly later texts of W<sub>2</sub>. F f 250; F 2,14; W<sub>2</sub> 2,54 explain His significance; W<sub>1</sub> Nos.3 and 4; W<sub>2</sub> 1,5; W<sub>2</sub> 2,72; and 73 glorify Him; F 2,12 and 18 praise His power; W<sub>2</sub> 2,67 is a thanksgiving song; and F 2,25; W<sub>2</sub> 2,11; and 66 are pleas for His support.

All these subjects are only rarely treated in the later motets in France. God Father as the person to whom thanks are due and to whom prayers are addressed is more frequently the subject of English texts. Various Saints are also the subjects of English texts here and there. During the thirteenth century in France Jesus is addressed only rarely, usually in connection with Mary. It is Mary whose popularity grows constantly. Later in the century she is almost the only one of the holy persons to be glorified or addressed, and, as time goes on, she is addressed with increasing familiarity. All personal troubles are confided in her and her aid is constantly solicited. The immaculate conception, an important point of scholastic controversy, and settled only in the course of the thirteenth century, is almost invariably mentioned, alluded to, or broadly treated in the poems dedicated to her. In our manuscripts the following Latin texts treat this subject:

F 2,13; 19; 33/34; 35; W<sub>2</sub> 2,58 (F 2,44); W<sub>2</sub> 3,12 triplum explain Mary's function in connection with feasts dedicated to her; F 1,21; F 2,30; 31; 45; W<sub>2</sub> 2,50; 51; 57; 74a (F 2, 40/41); 75; 82 are prayers to her; F 1,10; 17; 19; F 2,8; 10; 23; 46; W<sub>2</sub> 2,3 (F 2,33/34); 21 (F 1,10); 31; 45; 46; 65 (F 1,17); 78 are glorifications; and W<sub>1</sub> No.1; F 1,18; 25; W<sub>2</sub> 1,9 (F 1,18); W<sub>2</sub> 2,2; 24; 68; 70a-b; 76; 77 are glorifications with a prayer included.

Needless to say that the number of texts which do not treat holy persons is also on the increase in W2. We have here various groups of subjects, some of which are very interesting. The largest number of them is strictly religious. Hope for the believers is held out in F 1,23; F 2,5/6; 15; 20; 21; W2 2,62 (F 2,25); 71. Admonition is meted out to shun the pleasures of this world, the sins, and to adopt faith and virtue instead, in W1 No.2; F 1,13; 14; 20; 22; F 2,1; 4; 17; 22; 27; 43; Wg 2,16; 36 (F 2,17); 44; 74b (F 2,40/41); 81; 84. The last of these is a curious little poem trying to persuade the Jews to adopt Christianity, a very important point of contemporary papal policy: In 1216, at the fourth Lateran council, Pope Innocence III proclaimed the most stringent laws against the Jews. The musical form of this piece has already been treated. Since the text supports our findings, viz. that this motet is of

a rather late date because its form is influenced by the French motets, we can place it fairly accurately into the year 1216. A further number of pieces comment on the feasts for which they are intended, partly in joyful mood, as in F 1,2; W<sub>2</sub> 2,34; 39b; 55; 59; 79; partly describing the horrors of pain and death which, however, can be overcome by divine grace, as do F 1,4; 11; W<sub>2</sub> 2,37 (F 2,5/6); 63. A sort of vow of good intentions is F 1,1.

There remain ten texts which are not directly related to religious practice. The most interesting group comprises W2 2,25; 30; and 53. They all describe the lives and endeavors of the adherents of the mendicant orders. The first piece refers directly to the Franciscans. The other two texts may have been composed by Dominicans or Franciscans. All three are musically later pieces. They may well have been composed in 1217 or shortly after, since both orders began to spread around that year. All three motets are treated very cleverly as tropical motets. The other seven texts seem to originate in the same circle of poets. One of them, viz. F 1,26, was written by the bishop of Paris, Guillaume d'Auvergne, who, though not himself belonging to one of these orders, sympathized with them. This text criticizes the clergy vigorously; so do F 2,40/41 triplum and W2 2.83 (F 2.32). The clergy is praised, on the other

hand, in F 2,24 (in form of a tropical motet) and in F 2, 40/41 motetus. Finally, governmental and clerical justice are criticized in strong terms in F 2,9 and 42.

The texts show a very clear development of the taste and afford us a new means of dating motets. Of all groups of texts only those addressed to God Father and Mary, as well as the religious and critical motets include non-tropical pieces, viz. 3, 15, 9, and 6 respectively. We see that theyform the highest percentage in the last group and the next lower in the Mary motets, proving the larger distance of these texts from the earliest motets. These non-tropical pieces are respectively F 2,11; 12; W<sub>2</sub> 2,73; -- W<sub>1</sub> No.1; F 1,10; F 2,31; 45; W<sub>2</sub> 2,24; 45; 50; 51; 57; 68; 70a-b; 74a and b (F 2,40/41); 75; 77; -- F 1,20; F 2,1; 4; 22; 27; 43; W<sub>2</sub> 2,16; 62 (F 2,25); -- F 1,26; F 2,9; 40/41; 42; W<sub>2</sub> 2,63 (F 2,32).

Again if we survey the number of pieces in each group which are no longer based on discant clausulae, we find that there are none among the motets dedicated to Stephen and only one in each of the other groups (six altogether) with the exception of the following: God Father -- six; Mary -- twenty; religious motets -- fourteen; critical motets -- seven. This is exactly the same ratio as that of the enumeration of non-tropical motets in the

preceding paragraph. Since only sixteen of these fiftythree later pieces have also non-tropical texts, out of a total of thirty-three non-tropical poems, these are really two distinct series of facts, which establish clearly the trend of interest among well trained clergymen between 1190 and 1220. From strictly liturgical and religious matters the interest swings toward occupation with political and organizational problems. Within religious subjects the thoughts veer from Jesus to Mary.

We have not tried to associate any of our text groups with any one of the six stylistic classes. There is no relationship between text and music in this sense. It may be possible that a philological investiation could arrive at a differentiation of poetic styles which would coincide with the classes of musical styles. But this need not be so; for the same music was certainly sung in various places, and consequently the texts may not always have been composed at the same place where the music was composed. This is especially true of the contrafacta which are often of a poetic style different from that of the original poems, though some one faithful translations.

The strong conservatism which pervades the subject matter of all Latin texts is also evidenced by their versification. It is not necessary to enter here into a

discussion of meters; nor is it necessary to discuss the way in which these meters are associated with certain musical rhythms because we can explain all such relations can be explained by two general rules, which, however, are in no way conected with the meter. They are: (1) the musical accent. normally i.e. the main beat, must coincide with an accented syllable (not a long syllable, for the principle of quantity does not pertain to our poetry); (2) the last note before a rest must carry the last syllable of the line, i.e. it must normally carry a rhyme. The basis of both rules is the fact that when the model Species smensel, were the text was usually added to the music. Only in very few meer instances among the Latin pieces does the text seem to \_d therefore probably preceded have preceded, or at least influenced, musical compositions, sich works 128 Nos. 119 as, e.g. especially in W2 2,51 and 84. But these numbers may well where be contrafacta of lost French motets, in which the texts mostly preceded the music, and may thus only appear to have influenced the music because they are such good imitations models. of these French motets.

Both rules must be supplemented. Unaccented syllables are allowed to fall on main beats if the immediately preceding or following syllable, or both, are accented and also fall on the main beat. This is only possible if at least two longae follow each other. To give an example: "Gaudium" is normally represented by the rhythms i Nic. Dif, a life,

but may also be sung 1. 1. N, or N1. 10, or finally WANNE TALL, or The second rule does not prohibit the use of rhymes in the body of phrases. For this reason the endings of lines are indicated in a number of M55 motets by dots in the text, especially in F, or by lines in the music in places where they cannot mean rests.

Exceptions to these rules are very rare. Sometimes or fleating a sort of suspended accent brings about the misplacement stresses of accents in the body of a long line. This is perfectly legitimate, especially in the second mode, where the weak beat is the longer one. Suspended accents or one of the devices of lengthening syllables mentioned above are quite frequently used to adjust rhymes. Especially is the oftrepeated word "Maria" made to correspond to rhymes of the 133-2 mol201-2, type "omnia", e.g. in W2 2,46; 82, etc., although actually of course these 2 dayme suffables are also equated in other words." it is of the "pia" type; There are a few places, however, where we really find incongruities between word and tone. Such crude passages do not necessarily mean that the poem was a contrafactum of a text which fitted the music better: them betoken It would seem, however, that such second-rate productions courses came father from the pen of people who did not possess the ability to compose original words to a piece of music, but needed an already existing text from which to get their ideas.

Usually all lines of the poems rhyme. Exceptions to

this are especially frequent in the last line when it quites takes up the tenor word. We find unrhymed syllables otherwise only sporadically. The rhyme always concerns two syllables; Every rhyme, whether feminine or masculine ('. or .'), always begins with the vowel of the penultimate syllable, and is also always exact. The latter thypes of three syllables ('. '), which seems to be much more natural to the Latin language than the monosyllabic rhyme.

With the single exception of the word "Maria" the impossibility of rhyming equally written but differently stressed terminations is usually strictly observed. Possibly No. 9-1) 23 37 20 the exceptions to this rule in W1 No.1, lines 15 and 18, 32 45 47 48 38 44 and 33, 40 and 41, 42 and 43(?), and 62 and 63, are due to a foreign influence. The only other exceptions to the 1055-1 principles of rhyming, as given above, appear in F 2,23 and 74-2 W2 2,58. The former rhymes . . . escit, . . . escit, . . . escit, . . . essit, . . . essit, . . . exit, . . . exit, . . exit. This looks like assonance, and the half lines (v.8,10,12) Long lines are very frequently split by rhymes within, e.g. in No.55-1, 3 (= Gius 3-5): within one line the uses be, or between two lines, in No 55-1, long ae/ 110 14/013 A Bines 6-7(688-11)? 1 -1 - 141 b/. Such short lines occur especially in the third and sixth modes. Quite often the

terminations of these partial lines furnish the rhymes for N=-55-1 apparently rhymeless long lines. As above mentioned, these this also in the client lines \$ 10,12. pertial lines use; assonance, in F 2,23: lines 4 and 5 rhyme ... dicat, ... tiam; and lines 6-8 rhyme ... tie, .... tie, ... mine. Assonance would normally indicate No. 55 a very early date. But though the music to which this peem is set is comparatively early, it does not seem to be of an earlier date than many other pieces we discussed; the text would therefore seem to have been composed in the same period as the other Latin motets, but by a very conservative No: 74,2 poet. -- W2 2,58, on the other hand, gives an example of a later rhyming technique, probably influenced by the French motet texts. The rich masculine rhymes are frequently dropped. Lines 1 and 2 rhyme sydere. . . . hodie: lines 5-8 ethera, . . . gloria, . . . gratia, . . . perpetua; lines 9 and 11 capere, . . . ventre; lines 10 and 12 potuit. . . . protulit. were

Serch

but also textually formed like a kyrie trope: ab-ab-ab -- c-c-c - d-d-d - c-c-f - g. The only other rhyming finesse used in these motets is the rhyme order a-b-b-a molime for four successive lines, especially also partial lines. This rhyme order mostly occurs at the beginning of a another of the mynuing att. piece. -- The play upon words is a frequent artifice, In the two newer texts F 2,27 and W2 2,45 such paragrammatic inversions pervade the entire piece. -- We only know the only a few are kumon! Nos. 9-2, 21-1, 34-1, 44-47, and 272, pessibly able Nos, 36-3, 2N-1, and 265-2; No. 36-1 is by the texts of F 1,11 and 24; and Guillaume d'Auvergne that and of F 1,26. Non 69-3 by Adam de Ca Bassel,

The most important publications of our motet texts Migningare: Flacius, <u>Varia doctorum</u> . . . <u>poemata</u>, Basle, 1557, in which W<sub>1</sub> and W<sub>2</sub> were used, but not completely. Some texts of W<sub>1</sub> and F are contained in Franc. Jos. Mone, <u>Hymmi</u> <u>Latini</u>, Freiburg, 1854. The texts of these two manuscripts were almost completely edited in Dreves & Blume, <u>Analecta</u> <u>instri</u>! <u>hymnica</u>, especially in volumes XXI and XLIX. A — The text transmission of W<sub>1</sub> is quite good, with the exception of No.2, which does not make sense.! The same can be said <u>about</u> a number of texts in W<sub>2</sub> which are defective to such a

1 Neither the learned editors of the <u>Analecta</u> <u>hymnica</u>, nor scholars whose assistance the writer sought were able to correct the obviously defective transmission of this poem.

# is very doubtful

degree that their emendation seems hopeless, unless we find a better second version. Many mistakes are the result of omissions or incorrect readings on the part of the scribe. The transmission of F is much better. Large divergencies between the manuscripts are rare. Words are sometimes changed, however. The only exception where one version shows one line more than the other is F 2,29 and W2 2,33, and F seems to preserve the better version.

## (b) French texts

Of our three manuscripts only W2 contains French texts. We count a grand total of one hundred and thirty-seven such poems, including the two French tenor texts of W2 3,20 and 21. And to these we add the erroneously omitted quadruplum text of W2 3,16+4,31 (from Mo 5,145) and the Provenceal text "Al cor ai une alegrance", W2 3,2 motetus, so that we have to treat one hundred and thirty-nine French texts.<sup>1</sup> All these

I Ludwig only counts one hundred and thirty-five texts because he does not include the lost quadruplum text of W<sub>2</sub> 3, 16+4,31, nor the two motets in two languages, viz. the French-Provencal number W<sub>2</sub> 3,2 and the Latin-French motet W<sub>2</sub> 3,12. --Beside the one mentioned Provencal motet text, which has reached us only in this manuscript while the music of this very popular motet reappears in many manuscripts with various French and Latin texts, only five more are known to have survived. They are: "Molt m'abellist l'amourous" in H 1; N 12; Mo 5,109; and Cl 5/6 motetus; "Emi, emi Marotele m'ocies" and "Emi, emi Marotele sage" in Mo 5,159 triplum and motetus; "Li jalous par tout" and "Tuit cil qui sunt enamourat" in Mo 5,169 triplum and motetus; triplum only in N 101 (f 218v); motetus only in B.N. frc.25,532 f 334 (Cour de Paradis, line 400); identical music with Latin texts in Mo 4,64.

texts have been published before, many of them in various places. They can all be conveniently found in two works, however, except for W<sub>2</sub> 4,63 which appears in Bartsch, <u>Romanzen und Pastorellen</u>, 235. These two works are G. Raynaud, <u>Recueil de Motets francais</u>, 1881/1883, in which our manuscript is not used, and in A. Stimming, <u>Die altfranzoesischen Motette</u>, 1906, where all texts of W<sub>2</sub>, not published up to that time, are edited.

In Raynaud, <u>Recueil</u>, our texts show frequent distortions due to differences in transmission. The deviations in the transmission of French motets are much greater than those in the Latin ones. As an example we Notyday, give W2 1,13 line 17 ff and the version of these passages as printed in <u>Raynaud</u>, <u>Recueil</u> II, 41, according to Cl, may serve as an idensitation. La crine a sorete, Conges nul peintor Ne fist fame si portrete Con cele por cui je chant. Dext, je l'aim tant,

N'i puis durert; Bien sai, q'el m'ocirra Dex! n'i le dura, Ne puis endurer Les mals dont je morraria, Ne fu tainte ne paintour Nule chose n'est portraite Com celessor qui je chant. Dexi, je l'aim tant, N'i puis dureri; Bien sai que mourra(i)m'ecotra. Diexi, que li dira(i)? Ne puis endurer Les maus que soufferz ai, ja,

Such common divergences can only be accounted for by faulty memory; for they are not errors caused by poorly written archetypes or by mistakes in copying. These songs were sung in many different places, and the singers, all Reblemen and gentlewomen, trained to compose poetry themapparently at times selves, may have, supplanted some of the words and lines with new ones, quickly made up to fill gaps of memory, or perhaps to improve the text, or, display their skill. Besides, there also occur mere lapses of writing. All these reasons plus the disregard of the music cause many mistakes in beth Gated above. of the above mentioned works, which we shall try to elim-

> Tout ert plaisant et de bele faiture, @Pa icel tons n'avoit ongés nature (instead of: n'avoit ongés natúré)

Similarly No72-2,v, 27-Or,  $W_2$  4,6 lines 21-22 are partly sung to long notes while the text, on the contrary, would demand quicker notes:

(instead of: Car li plus riche et li plus poissant) (vont mes tel vie menant; (vont mes tel vie menant;)

The poets mostly associate the words well with the music, using musically irregular places to equalize the length Na 123-3 offers W2 4,43 gives us a very ingenious example of poetic lines. of versification, at the same time making use of this idea: Je vos salu, Dame, selone mon savoir. Si m'en doi douloir. (3) (2)(2) (2) (2) Mal ai, por voir, En ce siecle vescu. (2) Porte de salu, 10 (2) Pen sai biende voir, 12) 5 Sans vostre escu (2.) Et povez valoir, Comme mere Jesu: N'avrai je mes vaincu; A vos esponir avoir (27 (2) (3)(3) Boen confort et vertu. 15 (2) Only one line in this poen, v. 5, makes use of the floating accent. When we compare this poem with the one written to the 1. No. 123-2, one same music, viz. W2 4,38, we perceive how differently the same music could be treated by a lesser poet. While one poet will evade the issue by inserting "o, o, o" over a series Na 57-3 of long notes, see e.g. W2 4,48, another one will use them to equalize the rhythmic proportions of various lines, e.g. No 194, V.18-191 Z1 li respont maintenant (4) W2 4,70 lines 16-17: En chanta nt : V.22-23 La bele as jouz vers, rianz, (4) Au cors gent, (4) lines 21-22: Yet another will just count the syllables and not care too thus in No. 188, V, A-27, much how they will fit the music; So he composes the very regular (except flu lactore) does not in such regular following lines to a music which goes in groups of two rhyththroughout ! mie units (perfectiones); viz. in W2 4,60 lines 14-22: (4) Mes ypocrisie, (4) Rois n'aime mie (3) 900 aven en die,
(3) Marne riche vie;
(4) cuile et énvie est au desus. (4) Chevalerie; , (4) Roume clergie (2) Ne prise mie, (4) Fors gant mes tier en a.

But on the whole it is almost axiomatic that the poetic rhythm will conform to the musical rhythm. In some instances the text is even the only clue to the rhythmic This poetry reveals transcription of the music. There is a definite rhythmic conception in this poetry. The counting of syllables, set forth by most scholars of medieval French as the only principle of versification, fails to explain forms like the No. 123-3 one of W2 4.43 given above, which is only one of many examples. In counting the syllables of lines 1-6 and 9-13 shows we get the following alignment: 4-7-5-5-6-5 and 5-4-6-4-6. But the poet's intention was to create lines of equal metric length; each line consists of two phythmic units, and that is what counts. We may argued that it is just the music that results in this arrangement. Yet if this kind of rhythmic versification had not been current in the thirteenth century, poetry and music could not have been linked in this way to the satisfaction of artists and audiences.

That rhythm is indeed one of the basic conceptions of thirteenth-century poetry, is proved by the social songs, which show very strict, and yet sometimes interesting rhythm. Marketas No. 145 In the triplum of W2 3,20, e.g., two lines invariably form one unit; The first line is always trochaic and the second anapaestic. No doubt, the latter could have been composed in iambic rhythm as well. But this is beside the point; the

moter

quantitative, absolute proceedy has no influence on this ascentral poetry. A qualitative, rhythmic system, working with of this pettry. stresses, is the suspended accents, seems to be its basis. The term "foot" is therefore avoided here and replaced by the term "rhythwork, No.145-3, 11 metric tropleron mic unit". The motetus of this number shows a clear spondaic arrangement in which lines 1 and 3, each of seven (or 5 syllables with ferrinine endings), syllables, and lines 2 and 4, each of six syllables, are very naturally equalized to four rhythmie units each. (Somewhat foreshorked) due to harmonic meds, vit causes, vis-6 to be shifted so that all accents fall on Triplum: A la cheminee -- Zh mois froit de janvier Mettus Vueill la char salée, -- Les chapóns gras mangier, Dame bien paree, -- Chanter et renvoisier, C'est ce di m'agrée; -- Boens vins a remuer, gler feu sans fumée, -- Les des et le tablier Sans tencier. motrie Sans tencier. Motetus: Mout, sont vallant, cil de Gant, Flein de cortoisie, Implum Large et cortois déspendant Et de riche vie S'en ont li aver mout grant, Envie. Nos, 130, 131, 144,146, The other social motets, viz. W2 3,3; 4; 19; and 175,283,284,785, 382-1, W2 4,42 show the same feature. Simple rhythmic structure, Nos 130-1, No.145 like that of the motetus of W2 3,20, is found in W2 3,3 131, 144-1, 284, and 352-1 (for the next part); some of these and Nos. 130-2 motetus; 4; and 19; the other two voices, viz. W2 3,3 triplum 175 and W2 4,42, tend to arrive at a regular number of rhythmic units in lines of unequal length. (The transcription of No. 146 is uncertain.) almost double In all social motets the texts of motetus and and must of them exhibit a ansaturative conductus like setting, triplum are closely related, In W2 5,3 a dancing song is coupled with the cry of the cake vendor who sells his wares

at social dances. The others belong to the conservative No: 145 motets. Wg 3,20 is the first attempt at a three-part - International triple motet: The liturgical tenor is humorously paratruskersy phrased in French words of a drinking song; the motetus praises consterns moletus laughs at the stately gentlemen of Ghent, and the triplum To this mitterns ofly version of Mo adds two love songs and thereby addieves the earliest sings of wine, women, and song. In W2 3,21 the tenor is quadruple motet. also similarly worded, while both upper parts describe the probably of shidents , No.144 customs at the dinner table of the rich. (In W2 3,19 the motetus pokes fun at an old woman who marries, while the not a social topic ; but triplum sings a pastourelle, A The two texts are trope-like connected through their similar beginnings: "A la vile" and No. 131 "De la vile", In W2 3,4 the triplum satirizes the Scotch wine drinkers, while the motetus does the same with the "Englissemen".

double Munorfill the other conservative, motets also pursue thously confirming special ways of adding texts to the music, which proves that the musical technique of these pieces was recognized Drie as something special by the contemporaries. We even get: they work some hints that it was considered to be classistic or egy - Nos. 354, 93, 134, 140, 147, and 5, Several conservative. Four of the motets, Avis: W2 3,7; 9; 15; and 370 texts 22 arrange the triplum and motetus, as stanzas of one poem, with having the same rhynes in both parts. The other two, viz. 133 148 W2 3,6 and 23, also have closely related texts in both parts, namely poems with similar expressions of love. The

latter even plays upon a word in the two initial lines, reminiscent of the trope: "Chascun dit qe je <u>foloie</u>" and "Se j'ai ame <u>folement</u>". In W<sub>2</sub> 3,5 still more conservative features seem to imitate English style characteristics.

Returning to the versification of our motets, we must say that it is very good. Those pieces which are set to music of earlier style, of the type that is not formed in phrases of any regularity, cannot but follow with the text in the same way. But where the music permits regular formations, or where the music and the text are newly composed, and perhaps together, we find that the lineswill metri contain an equal number of rhythmic units, or at least several such lines will follow each other until another pegins group of lines of equal length comes in. Sometimes shorter or longer lines are inserted for artistic reasons, however. Turo a sometimes This is the case when the last line is made longer to No. 145-1 allow for a more determined ending, as,e.g., in W2 3,20 give a poem (see above). Sometimes such longer lines mark out a definite No. 123-3 form for the poom, as, e.g., in W2 4,43 (see above), where the longer line 7 marks the end of the first part, and the together with the serves to corresponding line 14 concludes the second part, which the only other forger line opens the 2nd section. letter is accentuated by a final cadenza in line 15; In the this way our poom receives a two-part form of two almost equal stanzas with the functional verse design: ab-ab-ab-c -

Such stanza-like arrangements within the nonstrophically conceived motets are not infrequent. One of No. 195 many examples is furnished by W2 4,71, which is also stands out significant because of its extremely fine rhyming scheme. A further feature of this number leads us back to the discussed above; fore feis is done with theard equalization of lines of different length by taking advantage of irregular longae perfectae in the music (see lines 10 and 13, 11 and 12). This motet text shows the chanson form A-A-B:

> Cant froidure tret a fin Contre la seison d'esté, Q'oisiaus chantent de cuer fin, Qi en doulor ont esté,

Levee est par un matin Marot, s'a Robin trové, Ø1 li proie, a chief enclin; "Béls, alons en cé vert pre,

S'abatrons la rosée; Souz ce pin, Irons,s'il vous vient a gré." "Jé n'i ós áler, Róbin, Trop sui de vous blasméé."

The rhyme scheme abab-abab-cabbac was not recognized by consult Raynaud, for he did not correctly interpret the music, which

1 This very beautiful poem is completely ruined in Stimming's edition, because there lines 8 and 14 are both split into two lines. gives here, as in many other places, the clue to versification.

Short lines may also serve the purpose of marking

out such stanza-like arrangements. A fine example of this song No.38-1 again have an a-a-b former" is the religious number W<sub>2</sub> 4,84, which also proves that

these portions may be of slightly different lengths:

Biau sire Dex de porral devenir, de chascun jor veons le mont mourir A si grant tort?

Vez la la mort di nos ames guerir? Vez la la mort di nos vient assallir! ear leissons tout, si pensóns de fouir, Alons en fort

Ners Jesu Crist qi por nos veut morir. Bien le devonse ce servise merir, Autrement nos soumes mort.

One or two such stanza-like formations occur frequently in forms which otherwise are undivided.

While the longer lines usually occur only at endings, the short lines also play an important role in the body of the texts. In most instances they have an invigorating effect, and are used by the poets in various ways, two of which may be exemplified here. Short lines, as we understand them here, are those that contain two or sometimes three rhythmic units, as opposed to the usual four or more.

1 Again Stimming's edition obscures the form of this poem by splitting line 5 into two.

the

The first of these devices consists in the alternation of short and long lines. This is quite frequent, though only a few times running throughout an entire poem.  $N_{2}^{0}/(36-1)$ A good example is  $W_2$  3,10 motetus:1

> Ma leiaute m'a nuisi Vers amors Var un régard de celi, di tor jorz Est lies de més doulors, Sanz merci. Tartarins m'en vénéperont, dar Deus en pri, de hastivement vendront Frés de ci. Lás, de pensai dant l'amai dant la vi? Bien m'a honni tal Més cuers, dant ondes a li s'abondoná. Li douz regars de la béle Trápy m'é. m'écorré.

Another way of using the contrast of long and short lines is the formation of a group of four lines, either long-short-long-short or short-long-short-long, with the rhymes a-b-b-a; or short-long-long-short with the rhymes a-b-a-b. These arrangements are very attractive. To be sure, we find the same rhyme schemesalso with equally long lines; put here the moment of surprise that the lines of unequal, rather than those of equal lengthere paired by rhymes, adds greatly to the effect. Among several examples

1 By splitting line 11 into three lines Raynaud veils this scheme.

No.163-1 of the first of these combinations we quote W2 4,23 lines 1-4; may be quote!

> Amor, di tant m'a greve ft pou meri. M'envoia derre merci Mout a passe;

The second arrangement is evidenced by the last lines (9-12) No.153 (v. 10-13)) of W2 4,8, which are, however, somewhat irregular; for each is longer of the first two lines has one beat more than the corresponding lines 12 and 18:

> "O,o,o, Robin ja perdrai,/ ~ Se t'aidé n'ai,/més aigniaus, Ge, j'ai/si biaus, Més un péri sont trop gai!"/

The / indicates the line arrangement of the edition. of Stimming. This arrangement, in itself quite possible, is proved to be wrong by the music;<sup>9</sup> for the syllable "n'ai" cannot qualify as a rhyme, as it falls on an unstressed beat. And among the other accented syllables only "aigniaus" and "biaus" can rhyme. The correct, and much finer versification, given above, emerges naturally. I the third arrangement. No. 134-1,2 finelly, is found, in lines 12-15 of W2 3,7 triplum and motetus:

Triplum:

Me maintenant Le convient de moi partir. N'ondes més si vrai amant Ne vi fallir

Motetus:

Més nepondant; Tróp i ai mis por ganchir. Je commençai en croisant A moi trägir,

# There has been

We have had occasion to refer to many errors in the previous editions of our texts, which we were able to can let correct with the aid of the transcription of the music. Most of these mistakes are due to the wish of the editors to treat every word that rhymes with another one as a real rhyme, i.e. as the final word of a line. Very often, however, these words crop up incidentally, or are merely intended to enhance the attractiveness of the texts by emes rhymes and assonances within, Only in a few special instances do we really find successions of short lines. No.24-2 In W2 4,37, e.g., the quick succession of short lines is ivo. especially effectual. And the music adds greatly to the effect by not separating the lines, but rather collecting eight of them at a time into one larger unit. The entire poem may follow here because of its interesting structure. Two chanson forms divide the whole piece: A-A-B - C-C-D. the following The first part has a rhyming scheme as follows: abab-eded--defer. The second part of the poem contains the short lines which are indicated by /2 in the following analysis of the rhymes, and all of its rhymes differ from those in the first part:2

1 The splitting of line 11 into two in Stimming's edition again clouds the form somewhat.

2 Here Stimming obscures the true scheme by combining lines 25 and 25 into one line.

a/2 b/2 b/2 c/2 c/2 d/2 d/2 a/2 c/2 a/2 c/2 a/2 c a/2 a/2 c/2 a e e f

This piece is a contrafactum of a Latin text, and shows bad manifecta V. and poor shythm in V.23 and rhythm in lines 677, 82423, and 30+31, and also additional rhythmic units in lines 8, 9, and 27, as well as a contraction in line, 6.

Dame qe j'aim Com fins amis.		be liamor	15
A vous me claim,		Ne vous veint	2.0
De mon cuer, qi m'as	mis	Bonement, Malement	
. In tel prison.	5	Sui sorpris	20
bont ja n'itrai		Et espris	20
se par vos non.	,	Par folor.	
Ainz cuit, qe g'i	morrai;	Las, souvent	
Ja secours n'en	avrai	Pleing et plor	25
pe vous, de j'aim ta	nt, 10	for la grant	20
De ce grief torment,	101	de tout ades sent.	CHA
Qu ne puis méstre co	nroi;	Mas a tort,	
		In chantant,	30
·		far vos améz ma i	nort 830
		Bien le vois	
		Et saide vos ioi	

¢e iert a ennui.

In their subject matter these poems give a fair cross section of the trends of the time. The huge majority -one hundred and eighteen of the one hundred and thirty-nine texts -- deal with love in one or another way. Several motives vary this old theme: there is the praise of the beloved one or affirmation of the singer's love (thirty-three

pieces: W2 1,17; W2 3,2 motetus; 5 motetus; 6 triplum; 8 triplum; 13 motetus; 15 triplum and motetus; 17 triplum and motetus; W2 4,3; 4; 7; 9; 10; 11; 17; 18; 19; 22; 25; 30; 34; 39; 40; 54; 56; 61; 64; 67; 85; 89; 90); we have entreaties to grant favor (nineteen pieces: W2 3,1 triplum; 6 motetus; 7 triplum and motetus; 9 triplum and motetus; 16 triplum and motetus; 18 quadruplum and motetus; 23 triplum; W2 4,5; 35; 36; 51; 68; 77; 79; 86); then we find the inevitable complaints about the "maus d'amer" or the unresponsiveness of the lady (twenty pieces: W2 3,5 triplum; 10 triplum and motetus; 22 triplum and motetus; W2 4,12; 16; 23; 27; 29; 32; 37; 41; 44; 52; 72; 74; 81; 82; 88); four songs start with a description of spring as the season of love (W2 1,13; W2 3,12 motetus; 13 triplum; W2 4,66); this motive also occurs in a number of other songs (e.g. in W2 3.2 triplum; W2 4,16; 29; 68; 70; 71; 72); autumn is described only twice in songs of complaints (W2 3,22 triplum and motetus); spring is also chosen twice as a contrast to the unsatisfied love of the poet (W2 4,16; 72); three songs speaks specifically of the longing for the beloved one (W. 3,8 motetus; W2 4,50; 57); five poems praise love in general (W2 3,14 triplum and motetus; W2 4,2; 33b; 53); two warn against too constant a love (Wg 3,11 triplum and
motetus); and three are generally directed against love (Wg 1,16; Wg 3,23 motetus; Wg 4,26).

Two further important motives are the shepherd motive -- the poems describing the love of Marot, Marion, Amelot, Robin, Godefroi, Ragnault (pastourelle) -- and the en-route motive -- the passing knight who falls in love. To the former belong nine pieces, viz. W2 3.19 triplum; W2 4,8; 15; 20; 38; 48; 70; 71; 75. To the latter we attribute fourteen pieces, viz. W2 5,1 motetus; 2 triplum; 18 triplum; W2 4,21; 24; 46; 47; 49; 55; 63; 69; 73; 80; 87. The girls give a rather good account of themselves in these poems: eight out of the fourteen protestations of love at first sight are rejected by them on the ground that they already have a lover and wish to remain faithful to him. -- Only four songs deal with the feminine side of the problem in various ways, viz. Wo 4,14; 31; 45; 76. --And finally we have two refrain centi, dealing with various phases of love, viz. W2 4,33a; 78.

The remaining twenty-one numbers comprise three groups: (a) social songs (twelve pieces: Wg 3,3 triplum and motetus; 4 triplum and motetus; 19 motetus; 20 triplum, motetus, and tenor; 21 triplum, motetus, and tenor; Wg 4,42), toasts to good food, drinking, singing, and dancing; (b) songs

of religious character, one an admonition ( $W_2$  4,84), and five addressed to Mary ( $W_2$  1,14;  $W_2$  4,1; 43; 59; 83); (c) songs criticising morals (three pieces:  $W_2$  4,6; 13; 60) turn passionately on Chivalry, Church, and bad morals and effemination in general.

Here as in the Latin pieces it is interesting to observe the shifting of the poetic interest. The largest percentage of motets based on clausulae is found among the religious pieces and in the motets of pastourelle character. They are still partly connected with the tradition of the Latin motets. The interest soon turns to pure love songs, howefer, which are almost exclusively connected with new music. These pieces form the main group of motet texts in the double motets, too, throughout the first half of the century. For a short time another development opens a new field of interest which soon again loses its importance: the social songs, almost all set to conservative double motet compositions, which belong to the same time as the latest two-part and earliest modernistic double motets.

All religious motets still make use of the trope technique, either as outright tropes ( $W_2$  1,14;  $W_2$  4,83; 84) or at least by taking up the tenor word at the beginning or

end, or both. In the complete break of the texts with their original function in the motet, these devices of paraphrase also disappear. It seems to be only coincidental when a tenor word is apparently alluded to in the beginning of a French motet, e.g. in W2 4,27; 29; 40; 49; 86; 90; or at an ending, e.g. in W2 4,7. The reference to the tenor word at the beginning of a piece is used humorously, however. In this way it is employed in W2 5,4 motetus; 20 tenor; 21 triplum, motetus, and tenor; and in the later version of W2 4,88 (in Mo) in all four parts. The two tenors of W2 3, 20 and 21 are the earliest ones with a French text that have reached us. Consequently these motets are the earliest three-part triple motets we have. In later three-part triple motets the tenors are always taken from original French secular songs. Our two examples still use liturgical melodies, paraphrasing them in a quaint way.

Georgraphical clues as to the origin of the motets are negligible. One song speaks of English and Norman people and the related triplum of Scotchmen, another one of Rhenish and French wines. The cities of Ghent, Arraz, Tornai, Blangi, and Paris are mentioned once each, Paris also a second time together with St. Germain.

We know the names of only a few of the authors of

our texts, viz. Richard de Fournival for W2 4,3 and 14; Li Moine de St. Denis for W2 4,32; Gautier de Dargies for W2 4,61; Ernoul le Viel for W2 4,63; Robert de Rains for W2 4,72; Moniot d'Arraz for three lines of W2 4,85. The dates of these men, as far as they are known, are somewhere trouveres involved between 1180 and 1240. These poets, may not have composed the poems to the respective musical compositions themselves. Cronica report, however. As Salimbene's chronicals prove, someone else may have realized their suitability to fit a given music, or may have composed a melody to the given poem. The life dates of these poets therefore furnish neither termini ante quem nor post quem for the complete motet compositions. Nor can the geographic origin of the composition of the text furnish any clue to that of the composition of the music, and visa versa.

From this argument we see that the few dialectic traits found in our poems cannot assist us much in this respect, either. A number of poems point to Burgundy by reason of the fact that they use the verbal ending " . . . ot" in the third person sing. impf. ind., e.g. in W<sub>2</sub> 4,15; outside of W<sub>2</sub> 3,2 motetus, we find only once a Provenceal form, viz. "esprignaz" in W<sub>2</sub> 4,70; if the short form "el" for "ele" is indicative of Western France, this trait may help us in

283 .

# No.24-3

some other numbers, e.g. in W<sub>2</sub> 1,17; the Picardic contraction of the ending " . . iee" to " . . ie" also appears  $N_{N'}(^{32-l}, \dots, ^{202})$ in a few pieces, e.g. in W<sub>2</sub> 3,5 motetus and W<sub>2</sub> 4,81. On the whole, we get very little information from this source; for, as we heard, eighty-five per cent. of the poems deal with love and use more or less the same few words over and over again. And just these few often used words must, by that time, have attained nationwide uniformity in France through the influence of courtly poetry.

### CHAPTER XII

### THE PRACTICE OF FERFORMANCE

Whether we see our motets in the original or modern notation, we always feel the lack of one important indicis always missing from these motes, ation, namely that of the type of performers for whom thise works were music was intended. Even the theorists do not enlighten us very much on this point. Only occasionally do they aften give hints which throw light on it, and then they refer to the organum in most instances. We shall therefore include will therefore termeluded the organum, in the discussion which follows. is centam; We are sure of one thing: much of what we know of thirteenth-century music was performed vocally. For this reason we shall at first assemble some information on who sang these compositions, will be assembled first. applied to solvisic actions of chant, Parnerson The organum was originally a soloistic art, Each part was, sung by one organista; The choral portions of the chant service and office were sung by the choir. This practice is described by Elias Salomonis, priest at St. Astier en Perigord, who wrote his treatise in 1274.1 While Elias assigns each part to one singer only, James of Lieges admits

1 Gerbert, Scriptores III, 57b ff.

several singers: "Nihil enim prohibet in duobus cantibus simul esse cantantes plures tam in tenore quam in discantu."1 Although practice But, James' statements do not necessarily reflect the custom of Notre Dame. 150 years carlier, it is difficult to imagine how a migle singer could have coped with the long-held tenor tones of the organa. Later in the century the soloists frequently turned to the falsetto technique. Already Gautier de Coincy in his "Miracles de Notre Dame" says that the high, clear tone is most beautiful. This work was written about 1230, and Cronica (1282-88). Salimbene supports this view in his chronicles of the year In his Opens Tertium (1267), however, 1247. Twenty years later we hear Roger Bacon deplores the use of the falsetto as unmanly. He refers to it as having come into use only recently in contrast to the [q. Ropo 218(F)!] dignified manly singing of olden times. It is therefore doubtful whether Gautier and Salimbene already refer to the falsetto.

Besides the normal male voices and the falsetto singers, boys' choirs were employed. According to Rokseth these boys sang the monodic alleluya<sup>2</sup> and also the tenors of organa, when the upper parts were sung by falsetto singers; If the tenor part had too low an ambitus, the men's choir (elerici chori), supported the boys. To avoid this

> 1 Coussemaker, Scriptores II, 386a. 2 Polyphonies 47.

expedient some organa may have been transposed.1

Women also sang, and although they were not taught how to read and write music, they even performed the difficult motets, learning them by rote. The nunneries employed cantrices for this purpose. There has reached us a two-part singing exercise for nuns, in Hu No.183.<sup>2</sup> The women, like the men, tried to sing as high as possible.<sup>3</sup> In the thirteenth century the female singers did not play an important role; In the fourteenth century, however, we hear of them as well as of ballerinas in the service of various courts, and of performances with purely female or mixed ensembles.<sup>4</sup>

Though we know of all these types of voices, we downing have no idea which pieces they sang. Some scholars maintain that the high ambitus of a piece indicates that it was sung by high voices, and that a low ambitus was intended for low voices. Besseler, e.g., concludes from such indications in many compositions, especially of the fourteenth century, that they were sung by falsetto singers or by natural male

1.Rokseth, Polyphonies 49. 2 Rokseth, Les femmes musiciennes 477f and 479. 3 Rokseth, Polyphonies 47; but possibly this does not refer to the actual pitch but rather to the shrillness of tone production, according to Dr. Leo Schrade. 4 Rokseth, Les femmes musiciennes 474f.

voices respectively. There is, however, a small number of compositions which have been handed down in various transpositions, transpositions by a fourth or fifth being most frequent. In these instances we usually find the accidare usually houser, entals, added where necessary. On the whole, very few hasbeen standed carling accidentals occur in the manuscripts, as we heard, and yet the scale structure of the various pieces is quite different. This seems to support Rokseth's view that clef and ambitus were only chosen with regard to the most comfortable way of writing a melody, i.e. of bringing the entire melody within the staff (auxiliary lines were practically unknown), and to avoid accidentals as much as possible. Consequently the Seem to ambitus does not, indicate whether female, male, boys', or falsetto voices were required.1

inderd

Elias Salomanis describes the duties of the conductor:<sup>2</sup> He had to see to it that all voices started simultaneously. He beat the perfectio with his hand, and all had to follow his "tactus". It was his duty to train the singers to listen to each other when singing. This was very important because they had to supply the right accidentals which the books often failed to show them. He

> 1 Rokseth, Les femmes musiciennes 479. 2 Gerbert, Scriptores III, 57 ff.

probably also supervised the correct modulations of voice, or what we would call to-day musical interpretation. Miss give

This leads us to a second problem. There are no indications in our manuscripts as to musical interpretation. All we can do is to assemble the scattered references concerning it from the theoretical treatises and other literary sources.

referring to organimy

Odington gives the rule: "(Duplum) . . . est cantandum leniter et subtiliter . . . , tenor autem tremule teneatur."1 The word "tremule" probably means what we a call vibrato; It seems to be identical with the second kind of "florificatio vocis" of Garlandia2, and the way the "longa florificata, prout utitur in organo puro" was performed according to the Anonymus IV . The application of the latter was left to the singer's taste, for two equally written figures may be differently interpreted, once with and once without florificatio. The Anonymus IV gives the following

example:3

which must be transcribed, according to his explanation, ichrata 11.5. 1575 as follows: The first time the "tangendo disjunctim" written notes

1 Coussemaker, Scriptores I, 246b. 2 Coussemaker, Scriptores I, 115b. 3 Coussemaker, Scriptores I, 358b; the Anonymus gives all his examples only in words, e.g. d longa, b brevis, etc.

stand "pro longa florificata", the second time "sine florificatione cum elongatione". This can be taken as a support of Kuhlmann's suggestion that the tangendo disiunctim plicatae indicate lengthening, although this passage refers to the organum and not to the discant, and, moreover, omits the plica. -- The plica itself indicates another specialty of vocal performance, as we heard in chapter six.

The forte and piano is taught by Garlandia: "Nobilitatio soni est augmentatio eiusdem (sc.vocis) vel diminutio per modum superbie. In augmentatione, ut melius videatur; in grossitudine, ut bene audiatur; in fictione, ut melius appetatur; in dimissione, ut semper recurvetur."1

The last part of this quotation seems to allude to a technique which was of importance in the organum purum. In discussing this species Franco says: "Sed si discordantia venerit (sc. in duplo), tenor taceat vel se in concordantiam fingat."2 And he gives the following example:

The F of the tenor goes to E, in order to sound an octave with the duplum. From the following example it is easy to see that the tenor need never go out of its way more than formus a year oth a whole tone to reach an interval that is consonant with the

1 Coussemaker, Scriptores I, 116a. 2 Coussemaker, Scriptores I, 135a.

2 - 22 duplum: It seems that this passage which also appears in a number of other treatises, has to be interpreted as meaning that, wherever a half-tone step sufficed to reach a consonance, the tenor could go out of its way; but where a whole tone was needed for this purpose, the tenor would just cease to sing as long as the duplum was dissonant. This interpretation is based on the usage of the word "fingere" in music theory of the time, e.g. in "musica ficta", always referring to half-tone alterations; A whole tone could not be "Teigned" without attracting too much attention, either, it served. As the word "fingere" indicates, these changes of tenor tones are not written down in the manuscripts; They are entrusted to the skill of the singer, for their actual fixation would have caused alterations in the tenor melody. However, there is no reason to doubt the application of Franco's rule, since it is repeated, though not so extensively treated, by several other theorists.

290

As

We now turn our attention to the use of instruments, it is We know that instruments were played in church, 1 although

1 Especially the vielle and the organ, according to Rokseth, Polyphonies 218. But Handschin believes that the organ was technically not advanced enough to be played in church (<u>Die Rolle der Nationen</u> 40) and he finds no references to the use of the organ at Notre Dame before about 1400 (<u>Zur</u> <u>Geschichte von Notre Dame 537</u>). It appears clear that up to about the mid-18th curbury the organ was inexpable of playing moderately fast passages of polyphonic ones, though it could well have been employed to play in import the tenans of organa is monodiscant passages. nobody describes their participation in the liturgical action. But we have records of several men whe strenuously opposed this usage, and desired to exclude the instruments from church. Petrus Cantor (at Notre Dame 1184 to 1197), Roger Bacon (in his <u>Opus Tertium</u>, 1267), and James of Lieges (about 1330) belong to these authors.<sup>1</sup>

About the employment of instruments in secular music there is more information available, romans we are better informed, because many novels and poems of the time mention it. Fritz Bruecker gives lists of quotations of musical instruments and ensembles in use with shepherds and knights.<sup>2</sup> These lists give us a good picture of the certain color of ensembles used for specific purposes. But they are not too general to be applicable to the performance of organa There is or motets. We have very little information about the way there is motets were performed; and what we do have pertains mostly here to a later period than the one, under consideration, and the early consequently may not apply to our motets. passage is formed

This is what we find in the "Roman de la Rose"

(about 1270):<sup>3</sup> Orgues i r'a bien maniables, A une sole main portables, Ou il meismes soufle et touche Et chante avec a pleine bouche Motes o treble et teneure.

This shows us the practice of singing one part while playing

1 See Rokseth, Polyphonies 218f. 2 Die Blasinstrumente in der altfranzoesischen Literatur, 1926, 73 ff and 75 ff. 3 Cue fn suffrage the others on a portative organ. In 1330 the arch priest Juan Riz writes, with respect to the thirteenth-century

motet: Con sonajas de asofar fasen dulce sonete Los organos y disen chanzones e motete.

Here, too, the organ accompanies the singer, and thus mixed vocal and instrumental performance must have been known in the thirteenth century.<sup>1</sup>

Indeed the tenors of the French two-part and double motets seem to have been performed instrumentally from the inception of this species. The liturgical designations of the tenor melodies are mostly carelessly written in the the mill-century manuscripts, especially in those of a slightly later date than the Notre-Dame manuscripts. They often contain mistakes or are omitted entirely. Moreover, the more complicated the were they in tenor patterns became, the less vocal character they had. Later in the century we get a few direct hints to the effect that at least some tenors were meant for instrumental performance, for some original instrumental tunes are converted into motet tenors (one Chose Loyset, and three Choses Tassin). Instrumental preludes to motets seem also to have been used according to the general statement of Johannes de Grocheo: "Bonus autem artifex in viella ommem cantum et cantilenam et

1 The Quotations are taken from Handschin, Ueber Estampie und Sequenz 10.

allowing

omnem formam musicalem generaliter introducit."1

Less clear are the statements of Magister Lambertus and Elias Salomonis respectively: "Omnis cantus, qualitercunque fuerit diversificatus ad extremitatem. etiam in modum vielle congrue per illam possit declarari."2 "In viella et similibus in quinque chordis totus cantus potest rendition compleri."3 They seem to indicate the complete transcrip-There is tion of vocal compositions for instruments. We have only practice one practical proof of such a transcriptions in the thirteenth century, viz. that of the hoquet "In Seculum" in Robertsenidge Ba Nos.104 and 106. In the famous manuscript, London fumishes B.M. Add. 28,850 we find evidence of this usage in the early contanna fourteenth century: It gives us transcriptions for the organ of two well known motets of the young Philippe de Vitry and one, the original of which is apparently lost.

We have still less information about original instrumental compositions of polyphonic music.<sup>4</sup> In speaking of organa tripla and quadrupla Garlandia says: "Situs proprius quadrupli in triplici diapason et infra . . . vix in opere ponitur nisi in instrumentis."<sup>5</sup> Several times he

- 1 Wolf, Johannes de Grocheo 97.
- 2 Coussemaker, Scriptores I, 269a.
- 3 Gerbert, Scriptores III, 26a. phone

4 For the use of instruments in monodic music see the quotations from Johannes de Grocheo in chapter three. 5 Coussemaker, Scriptores T. 116b: a few lines later

5 Coussemaker, Scriptores I, 116b; a few lines later he explains the "situs proprius", see chapter nine.

stresses the fact that the human voice cannot sing in extremely high registers, and that instruments alone can be used there. It remains unclear whether he refers to vocal compositions with accessory instruments in higher octaves or to purely instrumental compositions. Perhaps the next quotation throws some light on this question: "Et sic tale quadruplum cum tribus sibi associatis . . . tanquam esset duplex discentus, percipitur, tantum instrumentis maxime completis."1 Garlandia speaks here of the effect of a fourpart composition whose upper two parts have their ambitus between the duple and triple octave, and whose lower two parts have a range up to the duple octave. But he explains that stim a vocal performance of such compositions the higher two parts would also be sung in the same octaves as the lower two parts. The effect of two pairs of voices, which can only ("tantum") be produced when instruments play the parts in their "situs proprius", would be lost in this case. This explanation would therefore lead to the assumption that, aside from the vocal quadrupla, there were similar compositions which were played on instruments only.2

<sup>1</sup> Coussemaker, Scriptores I, 117a. a mixed vocal and instrumental performance of organa quadrupla, the lower parts being sung and the upper parts played on in-struments. But then she contradicts this explanation herself, in the statement that the Church did not permit instruments to replace voices, but only to reinforce them (Bolyphonics 44). Notwithstanding this she states later (ibid.218) that instrum-ents did substitute for voices.

Another species which seems to have been performed frequently on instruments was the hoquetus. We have, Be contains beside the versions of "In Seculum", five more instrumental hoqueti in Ba Nos.102, 103, 105, 107, and 108.<sup>1</sup> A sidelight on the performance of such pieces is given by Garlandia. In discussing the hoquetus he says: "Etiste modus sumitur i.e. recondensative instruments, flaiolis."<sup>2</sup> Flutes were thus favored in connection with hoqueti.

The most favored of all instruments were the organ and the vielle, which we also encountered in connection with the performance of motets. They were the only instruments that could produce the entire ambitus of the music of the period. The outstanding artistic instrument was the

1 One of them, viz. No.105, is called "In Seculum Viellatoris". This does not mean that this piece was intended for playing on vielles, as some have explained, but it may be a parallel to the title of Nos.107 and 108, viz. "In Seculum d'Amiens". As this title probably indicates that the pieces were composed by a master at, or at least of, Amiens, so the aforementioned title may imply that the composer of the number was a famous vielle player, by virtue of which fact he was nicknamed "viellator". The most probable bearer of such a name would be a minstrel, whose task it was to accompany singers on various instrument. The most famous of the contemporary minstrels was Tassin, who is mentioned by Johannes de Grocheo (Wolf, op. cit. 99); he was a minstrel in the service of Philippe le Bel in 1288, and his music was so well liked that at least three of his dance tunes were used as motet tenors in Mo 7,270; 292; 294. If we were permitted a guess as to the composer of Ba No.105, our choice would therefore be Tassin.

2 Coussemaker, Scriptores I, 116b; Garlandia describes the hoquetus as a sub-species of the copula.

vielle. With its five strings, tuned to d-G-g-dl-dl or d-G-g-dl-gl, it had a compass from G to al or G to d<sup>2</sup>, i.e. two to two and one-half octaves, just the range of unly our motets.

### CHAPTER XIII

### SUMMARY

We have now come to the end of our detailed survey covering the first five decades of the development of the early motet. In the following pages we shall briefly sum up the major results of this investigation.

We have seen how a number of musical styles, crystallized into various species, is, in the last decade of the twelfth century, enlarged by a new species -- the motet. The motet is based on one of the previously existprobably in the last decade of the 12th c. ing styles, viz. that of the discant clausula. The only marked change is the more or less syllabic text which is thursula added to previously melistmatic compositions. of this style. These earliest motets all have Latin texts which bear the stamp of the origin of the motet in that they all pertain to religion, and, in the majority of examples, more specifically to the feast to whose liturgy the piece, or at least its tenor, originally belonged. These early motets are follow a phytim anylog strictly modal, and do not have much ornamentation. The tenor patterns are simple and, in the great majority of In the upper parts the first instances, in the fifth mode. mode, often modified by the insertion of longae perfectae, prevails. A number of very early motets have irregular

phrase arrangements. But the greater number of motets based on clausulae reveal the Perotinian influence by the rhythmical balance of phrases. A large group of them lean toward melodic repetitions, These pieces also display a tendency toward the use of the third and fourth as important consonances.

first and

Later, perhaps in the second decades of the thirteenth century, the texts begin to take up important religious problems existing at that time: Mary's immaculate conception, the formation of the mendicant orders, the corruption of the clergy, etc. The musicians together with the authors of such texts break away from tradition. They no longer rely on old compositions of the Perotinian school, but nevertheless retain its style.

From about the middle of the first decade of the century the French language begins to make inroads into the motet. It first makes its appearance in contrafacta of Latin motets, but soon gains in importance in newly composed pieces. While still favoring the religious and serious texts in the beginning, the French motets, soon turn toward the very fashionable motive of the pastourelle. And together the quotetion from other French motets. Some of these refrains are only text quotations, set to music which originates from a discant clausula. But soon the

smetmes WERE text as well as, the music of refrains are more and more frequently utilized in the motet. At the same time love becomes the dominant theme of the motet. The Latin spread to provincial France and to other countries. motet meanwhile drops almost completely out of sight. formulation In these later French motets the musical composition reflects the of the motetus sometimes carries out the structural idea trouvère - ballade, rondeau, and virolai of repetitive, forms under the influence of courtly monody. This idea reappears in some motets which either were survived originally composed with a Latin text or have reached us only in this form because their French archetypes are lost. On the whole, however, the musical style of these · later two-part motets turns away from melodic repetition; rlythmic structure and working with short motives prevails. and, At the same time, the fifth is generally adopted as the dominant consonance. The principle of variety and contrast seems to regulate these compositions. The tenor loses its significance as the measuring rod and firm and the mitteries becomes the chief trucheral part, on the one hand, the terror rhythmic basis of the composition. , Its patterns are quickened and become more intricate, while, on the other hand, the frequency of tenor arrangements in equally the loss of rhythine long notes throughout is the first sign of a tendency a tendency that and structural energy by toward the simplification of the tenor, which gains momentum in the latter part of the century. The rigidity of the modes is smoothed out by many splittings, and these melismatic ornaments result in a general trend of the modes to

diminish their essential differences and to more or less merge. At the same time the second mode gains a position equally important with that of the first. These developments occupy about the second and third decades of the thirteenth century.

The early part of the development of the Latin two-part motet was accompanied by that of the three and four-part motets with one new text for all parts above the tenor. These upper parts show, what we call, conductus and were apparently often performed as brue conductes, iterative technique, moving principally note against note. This where the performent of the latin two-part motet type of motet died out, before the Latin two-part motet was surpassed in importance by the French motet, probably in the first decade of the thirteenth century. The only attempt to retain it and to carry it over into the French motet is evidenced by the presence of five such French three-part motets in W2 (1,13-17), all contrafacta of Latin pieces.

Greater artists had meanwhile begun to turn to organa tripla, and to add to each of their upper parts an individual text, therewith creating the double motet. They soon also started to compose new Latin double motets in the style of organa tripla. But this was just at the time when the French language prevailed in the motet, and

consequently the new French motet style with its refrains took the lead here, too. After a brief preparatory stage, when it existed in the form of contrafacta, the new French double motet gets under way probably in the decade 1220's to 1850. A sign of the early date of the collection of such the bed motet facelle of motets in W2 3 is the large percentage of pieces contained conservatively therein that are composed in the musical style of the early three-part motets with conductus technique in the upper parts. This technique diminishes in importance very soon afterwards when the unchallenged Feign of the French double motet begins, probably in the decade 1230's to 1240.

But it is just this type of motet which throws the most interesting light on the development. The earliest motets were certainly the compositions of clergymen both musically and poetically, as they are based on discant clausulae and have religion as their subjects. In the French two-part motets the influence of the trouvères, i.e. of the secular nobility, predominates, as the subject matter proves. It is the conservative double motets that witness the fact that the motet must have become, for a short time, a popular entertainment of burghers and students. But soon the motet withdrew again into the sphere of high art music and became almost exclusively an occupation of a very much

the securlarized clergy. This trend is evidenced by our modernistic double motets. Here purely musical problems are solved. The style of quick declamation is developed out of the richly ornamented French two-part motet style. Aside from the finesses of the refrain technique, the arrangement of phrases is the chief concern of the composers. It is possible the seguence of with We were able to calculate these developments very some assurance. nearly accurately, in spite of the fact that we had only are Known. a few dates at our command. These dates are: (a) the date of Perotin's quadrupla, viz. 1198 and 1199, which helped or disappearance from the musical scene, us to determine this master's death, which probably occurred or late around between 1200 and 1205, while in his middle, forties. Furthermore, it helped us to place the period of the revision of the Magnus Liber and the composition of the Perotinian discant clausulae int the decade of 1180 sto 1190. The appears to be quadruplum clausula "Mors", which is, according to our to be according to be a research, post-Perotinian but not later than the St.V. after with his quadreysta, melisms, appeared to belong to the years immediately subactive period. sequent to Perotin's death. The St.V. melisms themselves were, according to our findings, probably composed between 1200 and 1215. -- (b) Of the four major Notre Dame manusme cripts F contains the latest conductus to which we can assign a definite date, namely 1236. Since none of the Notre-

Dame conducti is as advanced in style as the conducti of he. St.V, of the period 1244 to 1248, we can safely concluded in or shortly after that the assemblage of F was finished about the year This NATE We could further conclude that the motets in our 1236. manuscripts, as well as in Ma, must also have been composed up to about this year. We thus established a period of about fifty years, viz. 1190 to 1236, in which the above reviewed developments must have taken place. This period was also verified by all the ascertainable dates of poets whose texts appear in our motets, and it accords with the associations adduced by the in our French pieces. -- (c) The date of the decline of the Latin two-part motet and of the increasing influence was of the French motet on the Latin, which we deduced from paleographic technical evidence, was corroborated particularly by the . a consuding) three texts which refer to the mendicant orders, and the one which refers to the Jewish question, (W2 2,25; 30; 53; and. decade before about 1215 24), which we could place in the years 1216 and 1217 or shortly thereafter.

Such is the development of the earliest motet as it presents itself on the basis of a specialized study as well as in its relation to the general historical process. The following chart may serve to illustrate the chronological development of the early motet as summarized in the preceding pages.

....-1190-1195-1200-1205-1210-1215-1220-1225-1230-1235-1240-1245-1250

Motets in organum style

Three and four-part motets

Latin two-part motets

French two-part motets

Latin double motets

Conservative double motets

-----

Modernistic double motets

Francoman double motet



SECOND PART

## AMMOTATIONS TO THE USE OF THE BIBLIOGRAPHY

The following bibliography names all publications which have a direct bearing on the music under our consideration. Such books as contain additional information on the period or later developments in music, although many of them have been studied by the writer, have been omitted here, as have been dictionaries and music histories that have been consulted. Such works as were not available to the writer and yet seem to concern the field of our studies have been marked with an asterisk.

The list is arranged alphabetically according to the names of the authors. Within the works of each author chronological order has been observed. The following abbreviations of periodicals have been used:

AfMF ..... Archiv fuer Musikforschung

ATIM ..... Archiv fuer Musikwissenschaft

IMG ..... Internationale Musikgesellschaft

KMJB .....Kirchenmusikalisches Jahrbuch

SIMG ..... Sammelbaende der IMG

VfMW .....Vierteljahrschrift fuer Musikwissenschaft
ZFJL .....Zeitschrift fuer franzoesische Sprache und
Literetur
ZfMW .....Zeitschrift fuer Musikwissenschaft
ZfRPh.....Seitschrift fuer romanische Philologie
ZING .....Zeitschrift der IMG

- ADLER, Guido. <u>Die Wiederholung und Nachahmung in der</u> Mehrstimmigkeit. VfMW II, 1886, p.271-346.
- ANGLES, Higini. <u>Cantors und Ministrers in den Diensten</u> <u>der Koenige von Katalonien-Aragonien im 14. Jahr-</u> <u>hundert.</u> Bericht ueber den musikwissenschaftlichen Kongress in Basel 1924; Leipzig 1925, p.56-66.
  - -- Die mehrstimmige Musik in Spanien vor dem 15. Jahrhundert. Beethoven Zentenarfeier, Wien 1927, Kongressbericht, p.158-163.
- APPEL, Carl. <u>Die Singweisen Bernarts</u> de <u>Ventadorn</u>. Beihefte zur ZfRPh LXXXI, 1934.
- AUBRY, Pierre. La chanson populaire dans les textes musicaux du moyen age. Revue Musicale, 1904.
  - -- Iter Hispanicum. SIMG VIII, 1907, pp.337;517.
  - -- La rythmique musicale des Troubadours et Trouveres. Revue Musicale, 1907.
  - -- ( GASTOUE). <u>Recherches sur les</u> "<u>Tenors</u>" <u>latins</u> <u>dans les motets du XIIIe siecle</u>. Paris 1907. \*
  - -- <u>Recherches sur les "Tenors" français dans les</u> motets du XIIIe siecle. Paris 1907.
  - -- Refrains et rondeaux du XIIIe siecle. Riemann-Festschrift, Leipzig 1909, p.213-229.
- BECK, Jean. <u>Die Melodien der Troubadours</u>. Strasbourg 1908.
- BECKER, Philipp August. Die Anfaenge der romanischen Verskunst. ZFSL LIV, 1930, pp.282;385. LVI, 1932, p.450.
- BESSELER, Heinrich. Musik des Mittelalters in der Hamburger Musikhalle. ZfMW VII,1924, p.42-54.
  - -- <u>Studien zur Musik des Mittelalters</u>. AfMW VII, 1925, p.167-252; VIII, 1926, p.137-258.
  - -- Friedrich Ludwig +. ZfMW XIII, 1930, p.83-91.

- BRUECKER, Fritz. <u>Die Blasinstrumente in der altfranzoesi-</u> schen Literatur. Giessener Beitraege zur romanischen Philologie, Heft XIX, 1926.
- BUKOFZER, Manfred. The first Motet with English Words. Music & Letters XVII, 1936, p.225-233.
- COUSSEMAKER, Edmond de. <u>Histoire de l'harmonie au moyen</u> age. Paris 1852.
  - -- <u>Scriptorum de musica medii aevi nova series.</u> Paris 1864-76, 4 vols.
  - -- L'art harmonique aux XIIe et XIIIe siecles. Paris
- DREVES, G. & BLUME, C. Analecta hymnica. 1886-1922.
- ELLINWOOD, Leonhard. The Conductus. Musical Quarterly XXVII, 1941, p.165-204.
- FARAL, Edmond. La pastourelle. Romania XLIX, 1923, p.204-259.
- FICKER, Rudolf. Formprobleme der mittelalterlichen Musik. ZfMW VII, 1924, p.195-213.
  - -- Die Musik des Mittelalters und ihre Beziehungen zum Geistesleben. Deutsche Vierteljahrschrift fuer Literaturwissenschaft und Geistesgeschichte III, 1925, p.501-535.
  - -- Polyphonic Music of the Gothic Period. Musical Quarterly XV, 1929, p.483-505.
  - -- Perotinus, <u>Organum Quadruplum</u> <u>Sederunt</u> <u>Principes</u>. Universal Edition, Wien 1930.
- GASTOUE, Amede. Three Centuries of French Medieval Music. Musical Quarterly III, 1917, p.173-188.
  - -- Les primitifs de la musique francaise. Paris 1922.
  - -- Documents nouvelles musicologiques. Revue de Musicologie 1937, p.53-60.

- GENNRICH, Friedrich. Die Musik als Hilfswissenschaft der romanischen Philologie. ZfRPh XXXIX, 1918, p.330-361.
  - -- Zur Rhythmik des altprovenzalischen und altfranzoesischen Liedverses. ZFSL XLVI, 1919, p.205-226.
  - -- Die beiden neuesten Bibliographien altfranzoesischer und altprovenzalischer Lieder. ZfRPh XLI, p.289-346.
  - Rondeaux, Virelais und Balladen. Gesellschaft fuer romanische Literatur, XLIII, XLVII, Dresden 1921,1927.
  - Das Frankfurter Fragment einer altfranzoesischen Liederhandschrift. ZfRPh XLII, 1922, p.726-740.
  - -- Zu den Liedern des Canon de Bethune. ZfRPh XLII, 1922, p.231-241.
  - -- <u>Sieben altfranzoesische Melodien zu mittelhoch-</u> deutschen Minneliedern. ZfMM VII, 1924, p.65-98.
  - -- Trouverelieder und Motettenrepertoire. ZfMW IX, 1926, pp.8-39, 65-85.
  - -- Die altfranzoesische Liederhandschrift London, B.M. Egerton 274. ZfRPh XLV, 1926, p.402-444.
  - -- Zur Musikinstrumentenkunde der Machautzeit. ZTMW IX, 1927, p.513-517.
  - -- Internationale mittelalterliche Melodien.ZfMW XI, 1929, pp.259-296, 321-348.
  - -- Lateinische Kontrafakta altfranzoesischer Lieder. ZfRPh L, 1930, p.187-207.
- GERBERT, Martin. Scriptores ecclesiastici de musica. 1784, 3 vols.
- HANDSCHIN, Jaques. Eine wenig beachtete Stilrichtung innerhalb der mittelalterlichen Mehrstimmigkeit. Schweizerisches Jahrbuch fuer Musikwissenschaft I, 1924, p.56-75.

- HANDSCHIN, Jaques. Was brachte die Notre-Dame Schule Neues? ZfMW VI, 1924, p.545-558.
  - -- Zu den Quellen der Motetten aeltesten Stiles. AfMM VI, 1924, p.247-248.
  - -- <u>Ueber den Ursprung der Motette</u>. Bericht ueber den musikwissenschaftlichen Kongress in Basel 1924, Leipzig 1925.
  - -- Zur Notre-Dame Rhythmik. ZfMN VII, 1925, p.386-
  - -- Auffuchrungen mittelalterlicher Musik in Zuerich, Bern und Basel. ZfMW X, 1927, p.8-22.
  - -- Zur Geschichte der Lehre vom Organum. ZfMW VIII, 1926, p.321-341.
  - -- Ueber fruehes und spactes Mittelalter. Beethoven Zentenarfeier, Wien 1927.
  - Ueber Voraussetzungen, sowie Fruch- und Hochbluete der mittelalterlichen Mehrstimmigkeit. Schweizerisches Jahrbuch fuer Musikwissenschaft II, 1927, p.5-42.
  - -- Zur Frage der melodischen Paraphrasierung im Mittelalter. ZrMW X, 1928, p.513-559.
  - -- Ueber Estampie und Sequenz. ZfMW XII, 1929, p.1-20; XIII, 1931, p. 113-132.
  - -- Gregorianisch-Polyphones aus der Handschrift Paris, B.N.1at. 15/29. Kirchenmusikalisches Jahrbuch 25, 1930, p.50-76.
  - --- Angelomontana Polyphonića. Schweizerisches Jahrbuch fucr Musikwissenschaft III, 1928, p.64-96.
  - -- Die Rolle der Nationen in der mittelalterlichen Musikgeschichte. Schweizerisches Jahrbuch fuer Musikwissenschaft V. 1931, p.1-42.
  - Worcester Mediaeval Harmony, ZfMW XIV, 1931, p.54-61.

- HANDSCHIN, Jaques. Zur <u>Geschichte von Notre Dame</u>. Acta Musicologica IV, 1932, p.5-17.
  - -- Zur Leonin Perotin Frage. ZfMW XIV, 1932, p.319-321.
  - A Monument of English Medieval Polyphony. The Musical Times, 1932, p.510-512, 1933, p.697-704.
  - Die Schweiz, welche sang. Festschrift fuer Karl Nef, Basle 1933, p.102-133.
  - -- Erfordensia. Acta Musicologica VI, 1934, p.97-110.
    - Die Modaltheorie und Carl Appels Ausgabe der Gesaenge von Bernart de Ventadorn. Medium Aevum IV, 1935, p.69-82.
- HUGHES, Dom Anselm. The Origins of Harmony, Musical Quarterly XXIV, 1938, p.176-184.
- HUSMANN, Heinrich. Die Motetten der Madrider Handschrift. AfMF II, 1937, p.173-184.
- JAKOBSTHAL, Gustav. Die Mensuralnotenschrift des zwoelften und dreizehnten Jahrhunderts. Berlin 1871.
- KOLLER, Oswald. Der Lieder Kodex von Montpellier. VfMW IV, 1888, p.1-82; VI, 1990, p.242-267.
- KOSSMANN. Ein Fragment einer neuen altfranzoesischen Motettenhandschrift (Fragment Herenthals). ZfMW VIII, 1925, p.193-195.
- KROMOLICKI, Joseph. Die "Practica Artis Musicae" des Amerus. Diss., Berlin 1909.\*
- KUHLMANN, Georg. <u>Die zweistimmigen franzoesischen Motetten</u> <u>des Kodex Montpellier, Faculte de medecine H 196.</u> Wuerzburg 1938, 2 vols.
- KUHLO, Franz. Ueber melodische Verzierungen in der Tonkunst. Diss. Charlottenburg 1896.\*
- KURTH, Ernst. Kritische Bemerkungen zum V. Kapitel der "Ars cantus mensurabilis" des Franko von Koeln. Kirchenmusikalisches Jahrbuch XXI, 1908, p.39-47.

- LUDWIG, Friedrich. Die 50 Beispiele Coussemakers aus der Handschrift von Montpellier. SIMG V, 1904, p.177-224.
  - -- Besprechung der "Geschichte der Mensuralnotation" von J. Wolf. SIMG VI, 1905, p.597-641.
  - -- Studien ueber die Geschichte der mehrstimmigen Musik im Mittelalter. Kirchenmusikalisches Jahrbuch XIX, 1905, p.1-16.
  - -- Ueber die Entstehung und die erste Entwicklung der lateinischen und franzoesischen Motette in musikalischer Beziehung. SIMG VII, 1906, p.514-528.
  - Die mehrstimmigen Werke der Handschrift Engelberg 314. Kirchenmusikalisches Jahrbuch XXI, 1908, p.48-61.
  - -- Die liturgischen Organa Leonins und Perotins. Riemann-Festschrift, Leipzig 1909, p.200-213.
  - -- Die mehrstimmige Musik des 11. und 12. Jahrhunderts. Bericht ueber den III. Kongress der internationalen Musikgesellschaft 1909, Wien 1910, p.101-108.
  - -- Repertorium organorum recentioris et motetorum vetustissimi stili. Halle a.S. 1910, 2 vols. (only one printed).
  - -- Zur modalen Interpretation von Melodien des 12. und 13. Jahrhunderts, ZIMG XI, 1910, p.379-382.
  - -- Perotinus Magnus. AfMW III, 1921, p.361-370.
  - -- Die Quellen der Motetten aelteren Stils. AfMW V, 1923, p.185-222; p.273-315.
  - -- <u>Musik des Mittelalters in der Badischen Kunst.</u> ZfMW V, 1923, p.434-460.
  - -- Nochmals "Zu den liturgischen Organa". AfMN VI, 1924, p.245-246.
  - -- Die mehrstimmige Messe des 14. Jahrhunderts. AfMW VII, 1925, p.417-435.

- LUDWIG, Friedrich. Versuch einer Uebertragung der Motetten Herenthels, Nr. 4 und 5. ZfMW VIII, 1925, p.196-200.
  - -- Die geistliche nichtliturgische, weltliche einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts. In Adlers Mandbuch der Musikgeschichte, 2.Auflage 1930, p.157-295.
  - -- <u>Ueber den Entstehungsort der grossen 'Notre-Dame</u> Handschriften". Studien zur Musikgeschichte, Festschrift fuer G. Adler 1930, p.45-49.
- MICHALITSCHKE, Anton Maria. Theorie des Modus. Regensburg 1923. \*
  - -- Zur Frage der Longa in der Mensuraltheorie des 13. Jahrhunderts. Zfim VIII, 1926, p. 103-109.
  - -- Studien zur Entstehung und Fruehentwicklung der Mensuralnotation. ZTMW XII, 1930, p.257-279.
- MOSER, Hans Joachim. Zu Ventadorns Melodien. ZfMW XVI, 1934, p.142-151.
- MUEILER, Hermann. Zum Texte der Musiklehre des Johannes de Grocheo. SIMG IV, 1902, p.361-368.
- NIEMANN, Walter. Die abweichende Bedeutung der Ligaturen in der Mensuraltheorie der Zeit vor Johannes de Garlandia. Publikationen der JMG VI. 1902.
- RAYNAUD, Gaston. Recueil de motets francais des XIIe et XIIIe siecles. Paris 1881, 1883, 2 vols.
- RIEMANN, Hugo. <u>Geschichte der Musiktheorie im 9. 19</u>. Jahrhundert. Leipzig 1898.
- ROHLOFF, Ernst. Studien zum Musiktraktat des Joh. de Grocheo. Leipzig 1930.
- ROCKSETH, Yvonne. <u>Le contrepoint double vers 1248</u>. Melanges de musicologie offerts a M.L. de la Laurencie, Paris 1933, p.5-13.
- ROCKSETH, Yvonne. Les fermes musiciennes du XIIe au XIVe siecle. Romania LXI, 1935, p.464-480.
  - -- Polyphonies du XIIIe siecle, vol. 4. Paris 1939.
- SCHMIDT, Helmut. Zur Melodiebildung Leonins und Perotins. Zimw XIV, 1931, p.129-134.
  - -- Die drei- und vierstimmigen Organa. Kassel 1933.
- SCHNEIDER, Marius. Zur Satztechnik der Notre-Dame Schule. Zimw XIV, 1932, p.398-409.
- SOWA, Heinrich. Ein anonymer glossierter Musiktraktat 1279. Kassel 1930, Koenigsberger Studien zur Musikwissenschaft, vol.9.\*
  - -- Zur Weiterentwicklung der modalen Rhythmik. ZfMW
- SPANKE, Hans. Das lateinische Rondeau. ZFSL LIII, 1929, p.113-148.
  - -- Rezension zu Beck, Les Chansonniers etc. ZFSL LII, 1929, p.165-183.
  - -- Romanische und mittellateinische Formen in der Metrik von Minnesangs Fruchling. ZfRPh XLIX, 1929, p.191-235.
  - -- Studien zur Geschichte des altfranzoesischen Liedes. Herrigs Archiv CLVI, 1929, p.66-79.
  - -- Das Mosburger Graduale. ZfRPh L, 1930, p.582-595.
  - -- Tanzmusik in der Kirche des Mittelalters. Neuphilol. Mitteilungen XXXI, 1930, p.143-170.
  - -- <u>St. Martial Studien</u>. ZFSL LIV, 1930, pp.282-317, 385-422; LVI, 1932, p.450-478.
  - -- Der Codex Buranus als Liederbuch. ZIMW XIII, 1931, p.241-251.
  - -- Volkstuemliches in der altfranzoesischen Lyrik. ZfRPh LIII, 1933, p.258-286.

- SPANKE, Hans. Beziehungen zwischen romanischer und mittellateinischer Lyrik. Berlin 1936, Abhandlungen der Ges. d. Wissensch. zu Goettingen, philol.-hist. Klasse 3.Folge, 18.
- STENGEL, E. Der Strophenausgang in den aeltesten franzoesischen Balladen etc. ZFSL XVIII, 1896, p.85-114.
- STICHTENOTH, Friedrich. Die Melodien der Laudenhandschriften, Cortona, Libr. pubbl. 91 und Florenz, Mgl. II, I, 122. Diss. Goettingen 1923. \*
- STILMING, Albert. Die altfranzoesischen Motette der Bamberger Handschrift. Gesellschaft fuer romanische Literatur vol. 13, Dresden 1906.
- VERRIER, Paul. Le vers francais. Paris 1931/32, 3 vols.
  - -- Quelle est l'origine du vers francais? Annales de l'Universite de Paris VII, 1932, p.520; VIII,1933, pp.122;320;452; XI, 1936, p.427.
  - -- <u>La "Chanson de Notre Dame" de Gautier de Coincy.</u> Romania LIX, 1933, p.497-519.
  - -- Le rondeau et formes analogues. Neuphilologische Mitteilungen XXXIV, 1933, p.102-125.
  - -- Questions de metrique francaise. ZFSL LVIII, 1934, p.425-436.
- WAGNER, Peter. Zu den liturgischen Organa. AfMW VI, 1924, p.54-57.
- WOLF, Johannes. Anonymi cuiusdam Codex Brasiliensis. VfMW IX, 1893, p.408-417.
  - -- Beitraege zur Geschichte der Musik des 14. Jahrhunderts. KNJB XIV, 1899, p.1-31.
  - -- Die Musiklehre des Johannes de Grocheo. SIMG 1, 1899, p.65-130.
  - -- Geschichte der Mensuralnotation 1250-1460. Breitkopf und Haertel, Leipzig 1904.
  - -- Die Melodien der Troubadours, Eine Besprechung der Beckschen Publikation. ZIMG X, 1908, p.129-133.

- WOLF, Johannes. Ein anonymer Musiktraktat aus der ersten Zeit der "Ars nova". KMJB XXI, 1908, p.33-38.
  - -- Pierre Aubryt. ZIMG XII, 1910, p.13-15.
  - -- Handbuch der Notationskunde. Breitkopf und Haertel, Leipzig 1913, 2 vols.
  - -- Early English Musical Theorists. Musical Quarterly XXV, 1939, p.420-429.

------

HOOLDRIDGE. The Polyphonic Period. Vol.1 of Oxford History of Music, Oxford 1902.

#### FUBLICATIONS OF MOTET COMPOSITIONS UP TO 1400

#### (a) Entire Manuscripts

- Ba AUBRY, Pierre. <u>Cent motets du XIIIe siecle</u>. Paris 1908, 3 vols.
- Cg BECK, Jean. Le Chansonnier Cange. 1927, 2 vols.
- Fau AUBRY, Pierre. Le Roman du Fauvel. 1907 (facsimile).
- Ha COUSSEMAKER, Edmond de. <u>Oeuvres completes du trou-</u> vere Adam de la Halle. 1872.
- Hu ANGLES, Higini. El Codex musical de Las Huelgas. 1931, 3 vols.
- Mach LUDWIG, Friedrich. <u>Guillaume de Machaut</u>, <u>Musikali-</u> sche Werke vol.3. 1929.
- Mo ROCKSETH, Yvonne. Polyphonies du XIIIe siecle. Paris 1935-39, vol.1-3.
- R BECK, Jean. Le Manuscript du Roi. 1938, 2 vols.
- Wi BAXTER, J.H. An Old St.Andrew's Music Manuscript. 1931 (facsimile).

#### (b) Large Collections

- Apt CASTOUE, Amede. Le manuscript de musique du Tresor d'Apt, excerpts. Paris 1936.
- EEH WOOLDRIDGE, H.E. & HUGHES, D.A. Early English Harmony. 1897, 1913, 2 vols.
- Ma HUSMANN, Heinrich. Die Motetten der Madrider Handschrift. Afhw II, 1937, p.173-184.
- No 6 KUHIMANN, Georg. Die zweistinnigen franzoesischen Motetten des Kodex Montpellier. Wuerzburg 1938, 2 vols.

COUSSEMAKER, E.d. L'art harmonique aux XIIe et XIIIe siecles (from Mo). Paris 1865.

WOLF, J. Musikalische Schrifttafeln. 1923 (facsimiles).

# ANNOTATIONS TO THE USE OF THE TRANSCRIPTIONS AND THE NOTES PERTAINING TO THE INDIVIDUAL MOTETS

The second volume of this thesis contains he transcriptions of all the motets transmitted in the manuscripts W1, F, and W2. Since most of these compositions appear several times in these manuscripts, we have in each case assembled all parallel versions in one place, viz. in such a way that the probably earliest motet version is given in full in the lowest staves, while in the others all those divergences are entered which are found in the remaining versions. In so doing, we have only taken into consideration the three quoted manuscripts, with the exception of a few instances, where further versions seemed to be of particular interest .-- At the beginning of each piece full references appear above each staff, indicating the version or versions entered therein. Motet versions appear with number and folio quotation, the latter being carried throughout the piece. For melismatic versions only the folio. on which they begin, is quoted, while the numbers given to many of them by Ludwig are given in the notes on the individual motets below. In all staves, but those which contain the chief version, the notes with their

stems drawn upward belong to the version at first named above the particular staff, those with stems drawn downward to th second named version. (Only in a few instances have we put a third version on the same staff, also with stems downward, differentiating it from the second one by references to the manuscript in which it is preserved.)

We have not given small divergences of texts, believing that this would have complicated the picture unnecessarily. The text of the earliest version is written above the tenor, or below the motetus, of the chief version. The other texts appear invariably underneath the staff in which their musical version is given, aside from a few pieces in which one text appears above the particular staff and one below, the former text belonging to the version first named above the staff, the latter to the one second named. If doubt should arise as to which of two named versions a text belongs, we remind the reader that the Latin texts are found in W1; F 1; F 2; W2 1,1-12; and W2 2; and the French texts in W2 1,13-17; W2 3; and . W2 4 .-- Those words or syllables which paraphrase the tenor are underscored. The refrains of French motets are indicated by waving lines. In writing the texts we have unified the orthography somewhat. In the Latin texts we have

replaced the "c" which almost always stands for the assibilated "t" in our manuscripts by "t". We have omitted the "h" which appears after the "J" of Jesus, because it confuses the modern reader. (It is a remnant of the Greek eta, misunderstood by the medieval scribes: .) In the French texts we have invariably written "i" in keeping with the manuscripts, without ever replacing it by "j". On the other hand, we have always written "q" and dropped the "u" which follows it in about fifty per cent. of the instances in our manuscripts. In addition, we have emended words according to previous publications without further designation. Omissions in the texts are indicated by square brackets.

In our transcriptions we have marked a number of small divergences in the manuscripts by numbers followed by brackets to which the footnotes in the following lists correspond. Emendations in the chief version are either made in accordance with the other versions contained in our manuscripts, or the source of the correction is given in, or selfevident from, the following lists. The word "emendation" without further reference advises of the fact that conjecture forms the only basis of the particular correction.

In the second volume, i.e. the transcriptions, we have arranged the works according to their species, so that the

motets in organum style are the first; then follow in order the early four and three-part motets, the Latin two-part, French two-part, and the double and triple motets. Within each species the motets are arranged in the order in which they appear in the manuscripts. In the following annotations to the single works, however, we have kept the order of their appearance in the manuscripts throughout. Bracketed page references beneath the motet designations facilitate the use of the second volume. In the annotations we have only treated those motets in full that also appear as chief versions in our transcriptions. These numbers are underscored, while the other numbers are complemented by a reference "see . . . ", indicating the place where full annotations of the piece are given.

Along with each motet all its parallel versions are mentioned. In doing so, we make use of the abbreviations which appear in the complete list of manuscripts which contain motets of the repertoire of the thirteenth century as well as pieces of the "ars nova" style of the fourteenth century up to the death of Guillaume de Machaut, which list is given below. (The manuscripts preserving Machaut's music are fully quoted in Ludwig's edition of Machaut's works, second volume, and are therefore not given here.) The text of the version which is given as chief version in our

transcriptions is also that of all other versions with the exceptions of those which are followed by asterisks. Each new text is designated by an asterisk, the text being further identified by its incipit only when it is not contained in our manuscripts. In further parallel versions the asterisks after the motet designation correspond in number to the asterisks indicating one of the previously quoted texts (or sometimes a text which appears in full in the second volume and which is quoted subsequently only). Quadruplum, triplum, and motetus texts of one motet are always written above each other, the motetus being the lowest and the quadruplum the highest, and are further indicated by open brackets in front of the text quotations.

Other abbreviations are:

А	•	•	٠	•	٠	•	•	•	Antiphonale
AN	1.		•	•					Antiphonale Monasticum
<b>d</b> S									Coussemaker, Scriptores
r	•	•	•	•	•			•	folio
fe	190	•			•	•	•		fascicle
FI		•	•	•	•	•		•	footnotes
GE	ŝ.,	•	•	•	•	•	•	•	Friedich Gennrich, Rondeaux, Virelais und Balladen; the number following CE refers to the number which a refrain has been given in the second volume of that work.

GReesess	0	Graduale Romanum		
(incipit only).	•	of this number only the incipit of the text is preserved.		
melism	•	melismatic archetypes; if not further qualified, in two parts.		
Pr	•	Processionale Monasticum		
quot	•	quotations		
R	•	Responsoriale		
T	•	Tenor		
(text only)	•	of this number only the text is		

Whenever two or more capital letters, standing for musical notes, are hyphenated, this is indicative of a ligature. An oblique stroke through such a letter indicates a plice note. MANUSCRIPTS WHICH CONTAIN MOTETS (composed up to about the death of Guillaume de Machaut)

```
Admont 638
Apt
Arras fragment
Ars.....Paris Arsenal 5198
Ars 3101....Paris Arsenal 3101
ArsA.....Paris Arsenal 135
ArsB......Paris Arsenal 3517-18
ArsC.....Paris Arsenal 8521 (texts only)
Ba..... Bamberg Ed. IV.6
BarcA.....Barcelona B.M. 853
BarcC.....Barcelona B.M. 946
Basle B.XI.8
Be.....Berlin mus.40.580
Berlin Stadtbibl. lat. 80225
Bern 389
Besa.....Besancon Bib.Episc.I.716 (incipits only)
Bol.....Bologna Liceo music. Q 11
Boul.....Boulogne sue Mer Bibl.munic.148
Br.....Brussels Bibl.Roy.19,606
Breslau U.B.I.40466
             571
B.N.frc.
 (Paris)
             846
             847
           1:050 nouv.acqu. (Clairambault)
           1,591
           2,193
          12,581
12,786
          20,050 (St.Germain)
          22,928
          24,406
25:408
25,532
B.N.lat.11,411 (Paris)
Ca ..... Cambrai Bibl. munic. 410
CaB ..... Cambrai Bibl.munic.1328
Cambridge U.L.Add. 36,881 - Ff I.17
Carm.Bur. . Munich lat.4660
Cg ..... Paris B.N.fre.845 (Cange)
Ch ..... Chantilly, Musee Conde 1047
```

Cl ..... Paris Arsenal 6361 (La Clayette) (texts only) Colmar 352 Cott.fragm. London B.M. Cott.Fr.XXIX D ..... Oxford Bodl. Douce 308 Da ..... Darmstadt 3317, 3471-72 Da ..... Darmstadt 521 (texts only) Da 2777 ... Darmstadt 2777 Dijon 525 Dijon 526 E.Mus.7 ... Oxford Bodl.E.Mus.7 Eng ..... Engelberg 324 Eng 102 ... Engelberg 102 Erfurt .... Erfurt Stadtbibl. Folio 169 Erlangen 458 F ..... Florence Bibl. Med.Laur. Pl.XXIX,1 Fauv..... Paris B.N.frc. 146 (Fauvel) Flor.122... Florence Naz.II; I; 122 Flor.212... Florence Naz.II, I, 212 Graz U.B. II. 756 H ..... Fragment Herenthals at Louvain Ha ..... Paris B.N.25566 (La Valliere, Adam de la Halle) Harl. 5958. London B.M. Harl. 5958 Hohenfurt 65 Innsbruck 451 IV ..... Ivrea Kaernten Stiftsbibl. 27, 20, 25 Lambeth Palace 522, London Lille Bibl.munic.397 LoA ..... London B.M. Egerton 2615 LoB ..... London B.M.Egerton 274 LoC ..... London B.M.Add. 30;091 LoD ..... London B.M.Add. 27,630 LoHa ..... London B.M.Harl. 978 London B.M.Add. 28,850 (organ) London B.M.Vesp.A XVIII Luebeck 17

Ma..... Madrid Bibl. Nac. 20,486 = Hh 167 Mach ..... Machaut manuscripts Magd.Coll., Oxford Magd.Coll.100 Maz..... Paris Bibl.Mazarine 307 MeV ...., Manuscript McVeagh Metz Bibl.munic.535 Mo ..... Montpellier Fac.de Med. H 196 Modena AR 4 MuA ..... Munich Stadtbibl.fragm.mus.4775 + fragm.Joh.Wolf MuB ..... Munich Stadtbibl. lat. 16,444 MuC ..... Munich Stadtbibl.lat.5539 MuD ..... Munich germ. 716 Munich mus. 3223 N ..... Paris B.N. frc. 12,615 (Noailles) NO ..... Oxford New College Library 362 Oxf. ..... Oxford Bodl.Douce 139 Oxf.Add. .. Oxford Bodl. 30,151 = Add.A 44 Oxf.Bodl... Oxford Bodl.862 Oxford Corpus Christi College Ms.8 oxf.Rawl... Oxford Bodl.Rawlinson C 510 (texts only) Oxf-Wore .. Worcester Add.68 f IX + XII + XIII + XX + London B.M.Add.25.031 + Auct.F 1 3 + Worcester Add.68 f X + XI + XXVIII + XXXI Pic. ..... Paris B.N. Pic. 67 f 67 Prag ..... Prague U.B.XII.E 15a Ps ..... Paris B.N. lat. 11, 266 (Pseudo-Aristotle) R ..... Paris B.N.frc.844 (Roy) Reg ..... Rome Bibl. Vat. Reg. lat. 1543 Ricc ..... Florence Ricc. 2757 (Cheval de Fust) st.Florian XI 587 St.Gallen Stiftsbibl. No.383 St.M.1 .... Paris B.N. lat. 1139 (St. Martial) St.M.2 .... Paris B.N. lat. 3719 (St. Martial) St.M.3 .... Paris B.N.lat.3549 (St.Martial) St.V. .... Paris B.N.lat.15139 (St.Victor) Siena H.X. 36 Stuttgart Hauptbibl. I. Ascet. 95 Tortosa Capitulary Library C 97 Tournai IV. Trem ..... Codex La Tremouille, Chateau Serraut

Trier Stadtbibl.322 Trin.Coll...Cambridge Trinity College 0.21 Tu ..... Turin Bibl.Reale vari 42

V ..... Rome Bibl.Vat.Reg.1490

W1 ..... Wolfenbuettel 677 (olim Helmstaat 628) W2 ..... Wolfenbuettel 1206 (olim Helmstaat 1099) Wilhering Abbey IX.40 Wore ..... Worcester Add.68 f XVIII

\*\*\*\*\*\*\* \*\*\*\*\*\*\*\*

and a set of a

#### WOLFENBUETTEL 677

W1 No.1 (fasc.2, f 13) - F f 235; in three parts: LoA f (p.22) 74v; LoA f 92; Ma 5,11; in two parts: W22.39\*; melism: W1 Nos.16-19; F Nos.42+44+43+45; W2f 83 (=W1 No.16).

The Latin text \* is by Philippe le Chancelier. T: St.John Evangelist gradual, December 27. GR 39.

FN: (1) Tenor missing in W, No.1, supplied by W 2,39 where the initial M of manere is missing. In Wof 83 the tenor is that of 1.1. 11. . (M 50). In

Il - 11

Wif 50 and F f 151 each of the first four tenor repetitions shows the tenor word .-- (2) Missing in W22,39.--(3)E in W1 No.1.--(4)Missing in W1f 50.--(5)Missing in F f I51.--(6)This tenor development stands in place of the next one in F f 151 .-- (7) This tenor development stands in place of the preceding one in F f 151.

No.2 (fasc.8,f 81) - F f 230v; in two parts: Stuttgart f 30v; 0xf.Rawl. (text only); melism: W1 No.57; F No.101. (p.26)

T: Easter Sunday alleluya, GR 222. FN: (1) Tenor missing in W, No.2 .-- (2) Missing in F f 230v -- (3) Missing in W2 No.2 -- (4) A in F f 230v ---(5)W1 No.2 shows here two extra notes: G-F.--(6) Missing in W1 f 57 .--- (7) Missing in F f 158 .--- (8) F f 158 and F f 230v write a line .--- Wy No. 57 writes no flat .-- (10)F f 230v writes F .-- (11) Missing in F f 230v.

<u>No.3</u> (fasc.9,f 107) - F 1,6; Ma 4,27; W<sub>2</sub> 1,4; W<sub>2</sub> 1,16\*; p.28) in two parts: W<sub>2</sub> 2,4a; W<sub>2</sub> 4,58\*; Hu No.131; melism: F f 108V; W<sub>2</sub> f 7Iv. (p.28)

T: Easter gradual, GR 221 FN: (I)Tenor missing in W1 No.3.--(2)E in W1 No.3.--(3) Missing in  $W_2$  1.4.--(L) $W_2$  1.16 has here an extra C.--(5) From here the tenor of  $W_2$  1.16 is in disorder. -- (6) In the margin of W2 2,4a stands the beginning of the French text "Mult est fous".-- (7) Missing in W2 2.4a .-- (8) In W2 2.4a only the first three measures of the tenor follow the motetus immediately. The

entire tenor for W<sub>2</sub> 2.4a and b follows the latter. However, measures 12-13 and 22 are missing from the portion which belongs to W<sub>2</sub> 2.4a and the "tenor syllable "QUO" belonging to 4b is erroneously written under the beginning of the second tenor development of W<sub>2</sub> 2.4a.--(9)Missing in W<sub>2</sub> 4.58.--(10)W 4.58 has here an extra E instead of the rest.--(11)Missing in F 1.6.--(12)F f 108v writes a flat in front of the F.--(13)Missing in F f 108v.

No.4 (fase:9,f 107) - F 1,7; Ma 4,28; in two parts: W<sub>2</sub> (p.30) 2,4'b; melism: F f 108v; W f 71v. <u>T: Easter gradual, GR 221.</u>

FN: (I)Tenor missing in W1 No.4.--(2)Missing in W1 No.4.--(3)Missing in W2 2,4b.--(4)W2 2,4b writes 1 "QUONIAM".

 $\begin{array}{c} \underline{\text{No.5}} & (\text{fasc.9,f 107v}) - F 1.8; &_2 1.11; \text{ in two parts;} \\ \hline (p.31) & \text{Tortosa f 140v; } &_2 2.7; \text{ melism: } &_1 \text{ No.54;} \\ & F f 109; &_2 f 72. \end{array}$ 

T: Easter Sunday alleluya, GR 222. FN: (I)Tenor missing in W No.5.--(2)Missing in W<sub>1</sub> No.5.--(3)A third too low in W. No.5.--(4)W. No.5 has here a G.--(5)Missing in W<sub>2</sub> 1,11.--(6)Here W<sub>2</sub> 1,11 shows III C and W<sub>2</sub> 2,7

(7) Here W. 2.7 shows over the erroneous crossed out duplication of the word "mortis" an extra  $E_{*}$ --(8) F f 109 shows a line ---(9) Missing in F f 109.

No.6 (fasc.9,f 115) - F 1,3; Ma 6,10; in two parts:MuA (p.33) 18 (23 according to Ludwig); Oxf.Rawl.(text only); Oxf.Add.f 79v (text only); melism: W1 No.15; F f 101v.

T: St.Stephen gradual, December 26, GR 36. FN: (1)Tenor missing in W1 No.6.--(2)W1 No.6 has here E.--(3)Missing in W1 No.6.

#### FLORENCE BIBL.MED.LAUR.PL.XXIX,1

- F f 230v see W1 No.2
  - f 235 see W1 No.1
  - f 250 unicum

T: Saints' Feasts, second sollemn vesper, A 59\*; AM 1245.

FN: (1) As the rhyme of the motetus and the comparison with the chant tune proves, the syllable "MI" has to stand here.--(2) The manuscript has the syllable "MI" here.

F 1, 1 - Ma 4,21; W2 1,8; in two parts: W2 2,1; melism: (p.34) W1 NO.35; F NO.9.

T: Christmas responsorium, December 25, R 59; Pr 27.

FN: (1)Missing in F 1,1:-(2)Missing in W<sub>2</sub> 2,1.--(3) From here on F 1,1 shows B flat.--(4)From here on W<sub>2</sub> 2,1 shows B flat.--(5)Tenor is missing in W<sub>2</sub> 1,8. --(6)From here on W<sub>2</sub> 1,8 shows B flat.---(7)Here W<sub>2</sub> 2,1 shows tars.

2 - Ma 6,11; in two parts: W2 2,32; melism: W1 M0.2; (p.35) F No.66.

T: Christmas responsorium, December 25, R 59; Pr 27.

FN: (1) Tenor is called "TANQUAM" in W. 2.32.--(2) F 1.2 has no B flat.--(3)W1 ligates D-E-C-D.--(4) Here F shows a B flat, probably only for the B following four measures later.--(5) In F the tenor is written here .--(6)W1 ligates D-F-D-E.

3 - see W1 No.6

 4 - in two parts: Ma 6.4; W, 2.35; quot: Franco,
 (p.36) Anonymus II, Munich Anonymus (MuC), Petrus Picardus, Handlo, Doc.V, Doc.VI; with new triplum: F 1, (4)

Ba 44: (Chorus innocentium\*; Ca 5/6(\* Bes 6 (\* (incipits only); (text of F 1.4 (text of F 1,4

melian: W1 No.20; F f 105; W2 f 68. T: Innocents' gradual, December 28.

FN: (1)F erroneously begins to sing the syllable "BETH" at the beginning of the second measure .-- (2) F 1,4 and all organal versions have a syllable bar here.--(3) Missing in W2 2,35.--(4)B flat is pres-cribed in this portion of W2 2,35 only.--(5)B flat is prescribed in this portion of F 1,4 only .-- (6) Incorrect bar in  $W_1$  .-- (7) Incorrect quaternaria in  $W_1$  .-- (8)  $W_2$  2,35 shows here the note A and its text syllable "in" repeated on the verso page.--(9)W2 2, 35 has here incorrectly A-C-E F-G.--(10)W2 2,35 shows no B flat.---(11)F f 105 shows a line.--(12)F f 105 has no flat.

- melism: F No.66. (p.38) T: Purification gradual, February 2. FN: (1) From here on F 1,5 shows B flat.

- see W1 No.3 6
- see Wy No.4 7
- see W, No.5 8

- in two parts: N 32 (R 9) Hui matin\*; melism:

(p.39) triplum W. f 87v; F I 24, "CR 222. T: Easter Sunday alleluya, CR 222. FN: (I)Missing in F 1,9.--(2)F 1,9 writes incorrectly in W1. in Wy.

- Mo 4,63 (text of F 1,10; in two parts: Ma 4, 10 (p.40)

25\*; W<sub>2</sub> 2,21\*; nelisn: triplum W<sub>1</sub> f 88; F f 24; W<sub>2</sub> f 23; in two parts: F f 109v; W<sub>2</sub> f 72v.

T: Easter Sunday alleluya, GR 222. TN: (1) Missing in W. 2,21.--(2) Double bars in W.---(3) Missing in W.2.2(4) From here on W. 2,21 shows B flat.--(5) W. 2,21 ligates D-C.--(6) F<sup>2</sup>f 24 writes no flat here.--(7) F f 24 writes B flat from here on.--(8) Missing in F f 24 .-- (9) F f 109v shows no flat here. F 1, 11 - in two parts: W2 2,49\*; Tortosa.f.140\*;MuB 151\*; (p.42) Oxf.Add.f 129 (text only); melism: W1 No.56; F No.104.

T: Easter Sunday alleluya, GR 222.

FN: (I)From here on F 1,11 shows B flat,--(2)Missing in W<sub>2</sub> 2,49.-()

12 - in two parts: W<sub>2</sub> 2,48; MuA 26 ....dont mestier\* (p.43) (beginning is missing); MuA 27; MuA 28 Celi semita\*\*; melism: F No.122.

T: Ascension alleluya, May 22, GR 265. FN: (1)F has here C D.--(2)F has here B.

13 - in two parts: Ma 6,6; W<sub>2</sub> 2,8; W<sub>2</sub> 4,82\*; Carm. Bur. 4 (text only); with new triplum(1): W<sub>2</sub> 1,6; melism: W<sub>1</sub> No.23; F f 116v; new triplum(2): F f 45v.

T: Ascension alleluya, second Sunday after May 22, GR 268.

FN: (1) From here on F 1,13 shows B flat.--(2) With lengthened notes in F 1,13;--(3) Missing in W<sub>2</sub> 4,82. --(4) From here on W<sub>2</sub> 1,6 shows B flat.--(5) Missing in W<sub>2</sub> 1,6.--(6) Missing in W<sub>2</sub> 2,8.--(7) From here on W<sub>2</sub> 4,82 shows B flat.--(8) Here W<sub>1</sub> shows a B flat.--(9) Here W<sub>1</sub> shows a B natural.--(10) F shows an extra note A.--(11) W<sub>2</sub> 1,6 is one third too low.--(12) Here W<sub>2</sub> 4,82 shows an extra G-F.--(13) W<sub>2</sub> 4,82 shows no syllable bars in tenor.--(14) Missing in F f 45v.--(15) F f 116v shows no flat.--(16) F f 116v shows B flat.from here on.--(17) Missing in F f 116v.

14 - W2 1.10; W2 1.17\*; in two parts: W2 2.13; W2 4. (p.47) 37\*\*; M0 3.47; melism: W2 No.25; F No.136. T: Whitsuntide alleluya.

FN: (1)"Hodie perlustra" is written one line too low in  $W_2$  1,10 and  $W_2$  1,17; otherwise all versions spread the tenor words in organum fashion.--(2)Missing in  $W_2$  1,17.--(3)Missing in F 1,14.--(4)Missing in  $W_2$  4,37.--(5) $W_1$  f 53v,  $W_2$  1,10,  $W_2$  1,17,  $W_2$  2,13 ligate C-A.--(6) $W_1$  f 53v ligates incorrectly E F-G D-F E-D.--(7)F f 162v shows a line.--(8) $W_1$ f 53v shows a line.

15 - in two parts: W<sub>2</sub> 2,27; MuA 36. (p.50) <u>T:</u> Whitsuntide alleluya. FN:(1)Missing in W<sub>2</sub> 2,27. F 1, 16 - LoA f 69; LoA f 84v. (p.3) <u>T:</u> Whitsuntide alleluya, GR 272.

FN: Small waves indicate that the respective letters are in capitals in F 1,16.--(1)The lines of F 1,16 are shown where dissonances with the upper parts make a rest probable.--(2)This note is written farther to the right in F 1, 16.However, the regularity of the rhythm makes it probable that this is the right place for the note.--(3)Missing in F 1,16.---(4)This syllable stands under the following note, but the motetus text proves that this is its original place.--(5)This note is written farther to the left but can only be meant to stand here.--(6)F 1,16 writes only C.--(7)F 1,16 writes

17 - Ba 60 (\* ;Mo 5,83(Sovent me fait\*\*\*\*; (p.51) (Mulierum hodie\*\*\* (\*\* in two parts:W<sub>2</sub> 2,65\*; W<sub>2</sub> 4,5\*\*; N 37 (R 14)\*\*; Hu 113\*\*\*.The French text \*\* ends with a refrain which reappears in Prison d'Amours - GE 872. FN: (1)F 1,17 writes only "MULIE".--(2)Missing in W<sub>2</sub> 2,65.--(3)W<sub>2</sub> 2,65 and W<sub>2</sub> 4,5 show no B flat.--(4) W<sub>2</sub> 2,65 writes D-E-C D and W<sub>2</sub> 4,5 D-E-C-D. T: St.John Baptist alleluya, June 24.

18 - W2 1,9\*; MuB 9 (text of F 1,18; in two parts: W2 (p.52)

2,18\*; W, 2,64; W, 4,87\*\*; quot: Garlandia; melism:W, No.29; F f 123.

T: Assumption gradual, August.15, GR (98). FN: (1)Missing in W: 4,87.--(2)Missing in W: 2,18.--(3)Missing in W: 1,9.--(4)Missing in W: 2,64.--(5) Missing in W: 1,54.--(6)Here W: 2,64 shows an extra D and the repetition of the word "virgo".--(7)Missing in F 1,18 because of a hole in the parchment. --(8)W: 4,87 ligates F-G A.--(9)W: 2,64 shows an extra F.

<u>19</u> - in two parts: Ma 6,7; W<sub>2</sub> 2,56; MuC 20; with new (p.54) triplum: Mo 3,44 (Qant Fepaire\*; Bes 23 (text of F 1,19 (\* (incipits only); melism: W<sub>1</sub> Nos. (text of F 1,19 75-76; F f 126. T: Assumption alleluya, August 15. F 1,(19)

FN: (1)W, 2,56 and W f 59 write "REGNAT".--(2)W, f 59 does not light here.--(3)Missing in W, 2,6. --(4)Missing in W, 2,56.--(5)Missing in W, T 59. --(6)F 1,19 is here paled out and seems to show a C rather than a D.--(7)The rests are erased in F 1, 19.--(8)Missing in F 1, 19.--(9)W, 2,6 lightes B-A G.

(p.56) 5; Oxf.Rawl. (text only); with new triplum: Ba No.7 (depositum creditum"; melism: F No.173.

(text of F 1,20

T: Assumption alleluya, August 15. FN: (1) $W_2$  2,20 writes"REGNAT" while  $W_2$  1,7 writes "REGNA.AT".--(2)Missing in  $W_2$  2,20.--(3)F 1, 20 is a third too low.--(4)Missing in F 1, 20.--(5) $W_2$ 1,7 shows a bar here.--(6) $W_2$  1, 7 shows a double bar here.--(7) $W_2$  2,20 shows a bar here.--(8)The tenor repetition is missing in  $W_2$  2,20.--(9)F f 167 shows an extra G.

21 - Ma 4,22; melism: W1 No.78; F No.167. (p.57) <u>T:</u> Assumption alleluya, August 15. FN:(1)F f 166v and W1 f 59 show a line.--(2)W1 f 59 writes "RECHAT".

22 - W<sub>2</sub> 1,2; in two parts: W<sub>2</sub> 2,28; Fauv f 9 (mon-(p.58) odic); meliam: triplum F f 46. T: Popes' Confessors' alleluya.

FN: (I)F 1.22 shows B flat from here on.-(2)Missing in W<sub>2</sub> 2.28.--(3)W<sub>2</sub> 2.28 shows Bflat here.--(4)W<sub>2</sub> 2.28 lacks B flat again.--(5)Missing in W<sub>2</sub> 1.2.--(6)F 1.22 has here an E.--(7)F 1.22 has here a D.--(8)W<sub>2</sub> 1.22 is a third too high.--(9)W<sub>2</sub> 1.2 and W<sub>2</sub> 2.28 show no bar.--(10)W<sub>2</sub> 2.28 writes erroneously D-F F.--(11)W<sub>2</sub> 2.28 writes A-G and afterwards the syllable "VI-".--(12)The scribe of F f 46 wrote the following six measures erroneously in the order 3-4-1-2-3-4 instead of 1-2-3-4-1-2.

23 - in two parts: W<sub>2</sub> 2,29;LoHa 7,47 (? incipit only); (p.60) with new triplum: Ma 4,23 (Ecclesie vox\*; melism (Ecclesie vox\*

N, No.102; F f 141.

T: Confessors' alleluya, commune doctorum, GR(41).

F 1, (23)

FN: (1)W<sub>2</sub> 2,29 shows B flat from here on.--(2)Missing in W<sub>2</sub> 2,29:--(3)W<sub>2</sub> 2,29 shows no B flat from here on.-2(4)W<sub>2</sub> 2,29 and F f 141 show a bar here. --(5)W<sub>2</sub> 2,29 ligates C-D-F F.--(6)W<sub>2</sub> 2,29 writes "ET FLOREBIT".--(7)W<sub>2</sub> 2,29 writes E.

24 - W<sub>2</sub> 1,1; W<sub>2</sub> 1,13\*; LoA f 91; Hu 89 (a fourth (p.61) lower); Cambridge; in two parts: R f 199b L'autrier cuidai\*\*; LoB 19; with new triplum (1):Ba 6 (Agmina militie\*\*\*; Cl 28/9 (text of F 1, 24)

(De la virge\*\*\*\*; with new triplum (2): quot:

Odington and Handlo (Agmina militie\*\*\*\*\*; (text of F 1, 24

melism: St.V.No.40.

T: St.Catherine alleluya. November 25. FN: (1) Missing in W<sub>2</sub> 1, 13.--(2) From here on F 1, 24 shows a B flat.--(3) Missing in W<sub>2</sub> 1,1.--(4) Missing in F 1, 24.--(5) F 1,24 and W<sub>2</sub> 1,13 do not ligate here.--(6) W<sub>2</sub> 1,1 writes here:  $\frac{1}{2}$   $\frac{1}$ 

25 - W<sub>2</sub> 1,3; W<sub>2</sub> 1,14\*\*\*; in two parts: ArsB 3; Ca 4; (p.63) ArsA 2; Erfurt (fragmentary); quot: Anonymus IX (CS III), Discantus positio vulgaris, Anonymus III, Petrus Picardus, Doc.V, Handlo; with new triplum(1):Hu 104a (text of F 1,25; with new (text of F 1,25; with new (text of F 1,25; with new (text of F 1,25; text of F 1,25; kith new (text of F 1,25; kith new) (text of F 1,25; kith new)

Da 2 (\* ; Bes 21 (\* (text of F 1, 25 (incipits only); quot: Franco, Magister Lambertus, Anonymus IX (CS III); with new triplum(3): Hu No.137 (0 Maria \*\*

(text of F 1, 25

T: Assumtion gradual, August 15, GR 561. FN:(I)F 1, 25 writes only "VERITA".--(2)From here on F 1, 25 shows no B flat.--(3)W2\_1, 14 has here an extra D.--(4)W2 1, 14 writes G G-F. F 1, 26 - in two parts: W2 2,9; Hu 140; with new triplum: (p.64) Mo 4,57 (In salvatoris\*; Ba 45 (\* (text of F 1, 26) (text of F 1,26) LoB 25/26 (\*

#### (text of F 1, 26

T: Assumption gradual, August 15, GR 561. FN:(1)F 1, 26 ligates B-C-D-D-E(plica) because two syllables of the text are missing.--(2)F 1, 26 and  $W_2$  2,9 ligate B-A-G because two syllables of the text are missing:"unitas" instead of "universitas". --(3) $W_2$  2,9 writes "IN VERITATE".--(4)Tenor entirely missing in F 1, 26; also in  $W_2$  2, 9 large portions of the tenor are missing.--(5)Missing in  $W_2$  2,9.--(6)Missing in F 1,26.--(7)The rest is missing in F 1, 26; the remaining portion of the motetus is supplied by  $W_2$  2,9.

F 2, 1 - see W2 3,1

2 see Wo 1,12

3 - Ma 6, 25; W2 2,26; meliam: W1 No.26; F f 118v; (p.72) W2 f 75.

T: Whitsunday alleluya.

FN: (1)F 2,3 writes only "DOCE".--(2)F 2,3 writes here a natural.--(3)W<sub>2</sub> f 75 shows no flat here.--(4) This tenor group is repeated in W<sub>2</sub> 2,26.--(5)W<sub>2</sub> 2, 26 writes a D here.--(6)W<sub>2</sub> 2,26, W<sub>2</sub> f 75, W<sub>1</sub> f 53v, F f 118v show a line.

4 - Ma 6,3; W<sub>2</sub> 2,12; Oxf.Rawl.(text only); W<sub>2</sub> 4,84\*; (p.73) melism: F f lllv possibly a reduced three-part motet.

T: Easter alleluya.

FN: (1)W<sub>2</sub> 2,12 and W<sub>2</sub> 4,84 write "ET TENUERUMT".--(2)Missing in W<sub>2</sub> 4,84.--(3)W<sub>2</sub> 4,84 shows a line.--(4)Missing in W<sub>2</sub> 2,12.--(5)W<sub>2</sub> 2,12 shows a line.

5/6 - W<sub>2</sub> 2,38b/a; Ba 61; Bes 10 (incipits only); with (p.145) quadruplum: Mo 2,35; in two parts: Ma 4,24; W<sub>2</sub> 2,37\*; meliam: quadruplum "Mors" W<sub>1</sub> f 6v; F f 7v; Ma f 21; W<sub>2</sub> f 5. T: Easter alleluya, GR 249. FN: (1)Mo 2.35 writes "mors morsu".--(2)Mo 2.35 writes second mode.--(3)Mo 2.35 writes no flat.--(4)W<sub>2</sub> f.5 shows no flat in the motetus.--(5)Mo 2. 35 writes --(6)Mo 2.35 writes a brevis.--(7)F 2.5/6 shows here no flat.--(8)Missing in W<sub>2</sub> 2. 38.--(9)W<sub>2</sub> 2.38 (motetus) has no flat.--(10)W<sub>2</sub> 2.37 shows no flat here.--(11)The tenor is missing in both W<sub>2</sub> 2.37 and W<sub>2</sub> 2.38; both motets show frequently, though not consistently, lengthened notes where longae are sung; neither of the motets show any special rest sign for the three perfection rests of the motetus.--(12)Mo 2.35 and F 2.5/6 write no flat for the tenor nor do F f 7v and W<sub>2</sub> f 5.--(13) Missing in W<sub>1</sub> f.6v#fLyRest missing in W<sub>1</sub> f 6v.

7 - melism: W, No.63; F No.123. (p.74) <u>T: Ascension alleluya, May 22,</u> FN:(I)Tenor syllable missing in F 2,7.--(2)Missing in F f 161.

8 - W<sub>2</sub> 2,47 (text only); melism: F No.121.
(p.75) <u>T</u>: Ascension alleluya, May 22.
FN: (I)Music completely missing in W<sub>2</sub> 2,47.-(2)
W<sub>2</sub> 2,47 writes "TATEM".--(3)Missing in F 2,8.--(4)Missing in W<sub>2</sub> 2,47.--(5)Missing in F 160v.

9 - W2 4,63\*; R f 102v a\*; melism:triplum F f 11. (p.76) The French text \* is by Ernoul le Viel and ends with a refrain - GE 1066.

T:Assumption gradual, August 15, GR (98). FN:(I)F 2,9 writes F.--(2)Missing in  $W_2$  4,63.-f3)F f 11 shows no flat from here on.--(4) $W_2$  4,63 shows here an additional phrase

10 - W<sub>2</sub> 2,15; melism: W<sub>1</sub> No.30; F No.171. (p.77) <u>T</u>: Assumption alleluya, August 15. FN:(1)W<sub>2</sub> 2,15 writes "REGINA".--(2)W<sub>2</sub> 2,15 shows an extra F.--(3)Missing in W<sub>2</sub> 2,15.

11 - melism: F No.106. (p.78) T: Assumption alleluya, August 15.

12 - melism: W1 No.77; F No.165. (p.79) <u>T:</u> Assumption alleluya, August 15. FN:(1)Missing in F f 166. F 2. 13 - W2 2.41; melism: F f 76v; W2 f 52. (p.79) T: Nativity responsorium, December 25. FN:(1)W2 2.41 write "AD NUTUM".

14 see W2 1,15.

15 - W<sub>2</sub> 2,10; melism: W<sub>1</sub> No.90; F f 138. (p.80) T: Martyrs' Confessors' alleluya. FN:(1)F 2,15 writes "SPERA", W<sub>2</sub> 2,10 writes "ET SPERANT".--(2)F 2,15 writes A.--(3)Line is not shown in W<sub>2</sub> 2,10.--(4)Missing in W<sub>2</sub> 2,10.--(5)W<sub>2</sub> 2,10 prefixes the tenor with

## EP IT SIP IT SIP IT SIP IT SIP IT SIP P P P IS I

(6) Missing in W<sub>1</sub> f 60v.--(7)F f 138 writes double bar.--(8) Missing in F f 138.

16 - W<sub>2</sub> 2,19; melism: W<sub>1</sub> No.96; F f 139v; W<sub>2</sub> f 70v. (p.80) <u>T</u>: Popes' Confessors' alleluya. FN:(1)W<sub>2</sub> 2,19 omits tenor words; W<sub>1</sub> f 61 writes "TORIUM"; W<sub>2</sub> f 70v writes "RA".--(2)This line is not written in W<sub>2</sub> 2,19 and W<sub>2</sub> f 70v.--(3)Missing in W<sub>2</sub> 2,19.

17 - W<sub>2</sub> 2,23; W<sub>2</sub> 2,36\*; melism: W<sub>1</sub> No.81; F f 131v. (p.81) T: All Saints gradual, November, 1, GR 596. FN:(1)F 2,17 omits tenor syllable; W<sub>2</sub> 2,23 and W<sub>2</sub> 2,36 write only "TES".--(2)F 2,17 writes A.--(3) W<sub>2</sub> 2,23 and W<sub>2</sub> 2,36 write a rest here.--(4)W<sub>2</sub> 2,23 shows wrong text version which is partly taken care of by this splitting:

in De-o ve - ro o - pe-ri-bus (5)Missing in W<sub>2</sub> 2,23.--(6)W<sub>2</sub> 2,23 shows a line.--(7)W<sub>2</sub> 2,23 shows no flat.--(8)W<sub>2</sub> 2,23 writes W<sub>2</sub> 2,36 writes (10)Missing in W<sub>2</sub> 2,36.--(11)W<sub>2</sub> 2,36 writes a line. --(12)W<sub>2</sub> 2,36 writes E.--(13)Omitted in W<sub>1</sub> f 59v.--(14)W<sub>1</sub> f 59v and F f 131v write a line.

18 - melism: F No. 185.

(p.32) T: Several Martyrs' gradual, GR (22). FN:(1)F 2,18 writes only "DO" and F f 168v writes "DOMINE".--(2)F f 168v writes no natural.--(3)Missing in F f 168v.--(4)F f 168v shows a line. F 2, 19 - W2 2,14; melism: F f 141v; Wg f 85v. (p.82) T: ?

FN: (I)W2 2,14 writes only "QUIA CONCUPIVIT", F 2,19 writes here only "QUIA CONCUPI" .-- (2)F 2,19 writes here "VIT".--(3)F 2,19 writes here "REX".--(4)F 2,19 writes 21i 21i 2si, so does F f 141v.--(5)F 2,19 writes A.--(6)Missing in W2 2,14.--(7)W2 2,14 writes B.

20 " W2 2,43; Hu 90; with triplum: No 3,42 (Qant (p.83) (Qant florist\* ; No 5,135 (\* (Non orphanum\*\* (E (El moi de\*\*\*

Ba 67 (\* ; Bes 22 (\* (\* (incipits only); meliam: (\*\* (lost entirely)

F No.246; quot: Magister Lambertus".

T: Ascension alleluya, second Sunday after May

22, GR 268. FN:(1)F 2.20 has an extra B here.--(2)Missing in W2 2.43.--(3)W2 2.43 has no flat here.--(4)F f 174v writes F.--- (5) Missing in F f 174v.--- (6) F f 174v writes a line.

21 - melism: F No. 283.

(p.84) T: Popes' Confessors' alleluya.

FN: (1)F f 177v shows a line .-- (2)F 2,21 writes "ET "EXAIPAVI".

22 - melism: W1 f 35; W1 f,45; F f 116; W2 f 74. (p.85) T: Ascension alleluya, May 22, GR 265. FN: [1] W1 f 45 writes "NA" .-- (2) W2 f 74 writes a line. -- (3)F f 116 writes a line.

23 - W2 2,42; W2 4,21\*; Hu 114; melism: W1 No.65;

(p.85) F f 120v; W<sub>2</sub> f 75v. T: St.John Baptist alleluya, June 24. FN: (I)W<sub>1</sub> f 58, W<sub>2</sub> 2,42, W<sub>2</sub> 4, 21 write "MULIERUM". --(2)W<sub>1</sub> f 58, W<sub>2</sub> f 75v, F f 120v show a line.--(3) Missing in W<sub>2</sub> 2,42.--(4)W<sub>1</sub> f 58 and F f 120v write .--(5)There is no natural in W<sub>2</sub> 2,42, but the flat is not shown any more from here on. In W 2 4.21 the flat is continued till the end .-- (6) Missing in W2 4,21.--(7)W2 2,42 and W2 4,21 show no flat in the tenor.--(8)W2 2,42 and W2 4,21 write D.

- Mo 6,211: Travaillie du mau\*; melism: F f 139v: 24 (p.86) W2 f 71; W2 f 83v.

F 2. (24)

FN: (1)Double bar.--(2)F f 139v and W2 f 83v write "TA".--(3)W2 f 83v writes here the only B flat.

25 - Ma 6,16; W<sub>2</sub> 2,62\*; W<sub>2</sub> 4,48\*\*; ArsB 12\*\*\*(monod-(p.87) ie); B.N.fre.22928 f 158b\*\*\*(monodie); with

with triplum and new tenor:Hu No.83; melism: triplum W<sub>1</sub> f 12; F f 42v; W<sub>2</sub> f 29. Possibly a reduced three-part motet.

T: Saints' Feasts, second solemn vesper, A 59\*; AM 1245.

FN: (1)Missing in W<sub>2</sub> 2,62.--(2)Missing in W<sub>2</sub> 4,48.--(3)Missing in W<sub>1</sub>  $f^2$ 12.--(4)W<sub>1</sub> f 12vand F  $f^2$ 42v write a line.--(5)Missing in W<sub>2</sub> f 29.--(6)This neasure is repeated in W<sub>2</sub> f 29.--(7)Missing in F f 42v.

26 - Mo 6,240: Mout soloie\*; Da 521 (text only); (p.90) melism: F No.105.

T: Easter Sunday alleluya, GR 222. FN: (I)Missing in F 2,26.--(2)F 2,26 writes (3)From here on Kuhlmann's transcription is wrong. --(4)F f 158v writes

27 - unicum

(P.90) T: St:Andreas alleluya, November 30, GR 369f. FN:(I)F 2,27 writes G; corrected according to the chant.--(2)F 2,27 writes F; corrected according to the chant.

28 - MuA 7 (19 according to Ludwig); melism: W1 (p.91) No.5; F No.26; W2 f 63.

<u>T:</u> Christmas gradual, December 25, GR 33. FN: (I)W<sub>2</sub> f 63 and W<sub>1</sub> f 49 show no flat.--(2)W<sub>2</sub> f 63 and W<sub>1</sub> f 49 show no natural.--(3)W<sub>1</sub> f 49 writes here a flat.--(4)W<sub>1</sub> f 49 writes here no flat.--(5)W<sub>1</sub> f 49 writes here <u>fri</u>.--(6)F f 149 writes G.

29 - W. 2,33; melism: F f 76; F f 87v; W<sub>2</sub> f 51v. (p.92) <u>T</u> Sollemn Feasts, first vesper, A 59; AM 1244. FN: [1]Rest of motetus and entire tenor is missing in W<sub>2</sub> 2,33; only the text is written out.--(2)Missing in F f 87v.--(3)Probable version of W<sub>2</sub> 2,33.--(4)F f 76 and F 2,29 write "SANCTO", F f 87v writes "DOMINO" and W<sub>2</sub> 2,33 writes "DO".

340

F 2, 30 - unicum

(p.93) T: Assumption gradual, August 15, GR 561. FN:(I)Added, apparently missing in F 2,30.--(2) Double bar in F 2,30.

31 - unioum

(p.93) <u>T:</u> Ascension alleluya, second Sunday after May 22, GR 268.

FN: (1)F 2,31 writes G-F; emendation according to chant tune.

32 - W2 2,83\*; W2 4,13\*\*; Mo 6,185\*\*; LoC 5\*\*; quot (p.94) Franco: Arida frondescit\*\*\*; Fauv M2 6,\*; with triplum: Ba 26 (Qant vient\*\*\*\*; Mo 7, 274

(\*\*\*\*\*; Bes 28 (\*\*\*\* (incipits only); meliam F (\*\* (\*\*

No.148.

T: St.John Baptist alleluya, June 24. FN:(I)W2 2,83 and W2 4,13 write "JOHANNE".--(2) F 2,32 writes F.--(3)F 2,32 writes A.--14)Missing in W2 2,83.--(5)W2 2,83 writes D and W2 4,13 writes the last note together with the preceding notes in a quaternaria.

33/34 - W2 3,13 (\*; N 35/36 (\*; Ba 97 (p.148) (\*\*

森岸

(Castrum pudicitie\*\*\*; Hu 126 (\*\*\*; with qua-(Virgo viget\*\*\*\* druplum: Mo 2,21 (Plus bele\*\*\*\*\*;

\*\*

Cl 31/33 (\*\*\*\*\* (texts only; in two parts:

W 2,3\*\*\*\*\*; LoC 2\*\*\*\*\*\*; Bol f 8\*\*\*\*; Ca 12\*\*; Ca 12a\*\*\*\*; D 4\*\* (text only); quot Franco \*\*\*\*; melism: triplum F f 11.

The French text \*\* ends with a refrain whose music reappears in V f 119v as a ballet of Guy d'Amiens - GE 95.

T: Nativity Pesponsorium, December 25, Pr 185ff. FN: (1)F 2,33/34 and F f 11 write only "FLOS FILIUS E". --(2)F 2,33/34 and F f 11 write simplices C,D;  $W_2$ 2,3 writes C-D.--(3) $W_2$  2,3 writes in margin: (Ligutrier ioir.--(4)Missing in  $W_2$  3,13.--(4) $W_2$  3,13 shows here a double bar. F 2. 35 - with triplum: MuB 6 (....nubit numini\* (p.95) (text of F 2.35 to new music

(beginning of text is missing; this triplum is sung to the melody of F 2,35); melism: F f 65; F No.1; W<sub>2</sub> f 47.

T: Christmas responsorium, December 25, AM 1183. FN: (I)Missing in W f 47...(2) Missing on F f 147. --(3)Missing in F f 65.

4,30.--(3) $W_2$  4,30 ligates 21i 31i/.--(4) $W_2$  2,69 ligates 21i<sup>2</sup>31i/.--(5)Missing in  $W_2$  2,69.--(6)F f 151 has a flat in the first line until at (7) no flat is shown any more in F f 151.

<u>37</u> - melism: F f 110. (p.96) <u>T:</u> Tuesday after Easter Communio, GR 223f.

Ba No.39 (Dame de valour\*\*\*\*\*; Mo 7,281(\*\*\*\*\*\*; (\*\* (\*\* Tu No.6 (\*\*\*\*\*\*; melism: F No.141.

Vers 6 of the French triplum(2)\*\*\*\*\* is a refrain, reappearing in works by Jehans Erart and Gillebert de Berneville - GE 106. The Latin text \* is a contrafactum of the French text\*\*, com-

posed by Adam de Basseia.

T: Whitsuntide alleluya, GR 272. FN: (1)F f 163v shows no flat from here on.

39 - Da 521 (text only); melism: F No.102. (p.98) T: Easter Sunday alleluya, GR 222. FN:(I)F 2,39 writes an extra E.--(2)Missing in F 2, 39.--(3)F 2,39 shows no flat here. F 2,40/41- Ma 6, 16/17 (triplum text of F 40/41; (p.149)

W2 3,2 (\*\* ; Mo 3,36 (\*\*; Cl 42 (\*\*(text only); (\* in two parts: W 2,74a\*\*\*\*; W2 2 74b\*\*\*\*\*; LoC 7\*; ArsB 8\*? Hu 93\*; B.N.fre.2193\* (text only); Bes 9 (incipit only); quot: Magister Lambertus \*, Anonymus VII \*; melism: F No.130; St.V.No.15.

T: Ascension alleluya, second Sunday after May GR 268.

FN: (1)F 2,40/41 writes E.--(2)F 2,40/41 writes E.--(3)F 2,40/41 writes lengthened note .-- (4)F 2,40/41 writes F.-- (5) The first tenor pattern SET GAU-DE-

is written after the triplum of F 2;40/41.--(6)Mis-sing in W2 3,2.--(7)Missing in W2 2,74a.--(8)Missing in W<sub>2</sub> 2,74b.--(9)W<sub>2</sub> 2,74b shows fiere a bar.--(10) W<sub>2</sub> 3,2 writes --(11)W<sub>2</sub> 3,2 shows no flat.--(12) Missing in F f 161v.---(13)F f 161v shows a line. Scon-ter ne pen-

<u>42</u> - W<sub>2</sub> 4,6\*; Mo 3,50. (p.99) <u>T</u>: Christmas gradual, December 25, GR 33. FN:(1)F 2,42 writes only "DO".--(2)Missing in F 2, 42.---(3)F 2,42 writes C-D-F.---(4)F 2,42 writes B.--(5) Missing in W2 4,6.--(6)W2 4,6 shows an extra D. --(7)W 4,6 shows two extra D.--(8)W2 4,6 writes one tone too high; emendation according to Mo 3,50 .-- (9) W 4.6 writes a third too low -- (10)W 4.6 writes B<sup>2</sup>--(11)W 4.6 writes no flat here -- (12)W 4.6 writes G .--- (13)W, 4,6 writes E .--- (14)W, 4,6 writes F.

- unicum.

(p.101) T: Assumption gradual, August 15, GR (98). FN:(1)F 2,43 writes apparently one third too low; emendation.

(p.101) TT Innocents' gradual, Commune plurimorum Marty-

FN: (1)W2 2,58 is written a fifth higher and thus without B flat.--(2)F 2,44 omits the tenor word and W, 2,58 writes "LIBERASTI".--(3) Missing in W2 2,58.



Of this the first tenor development takes up notes 1-18, 22,23,25;x,26,x,26; the second dovelopment reads: 1-4,4-6,6-8,8+9,9-12,12-14;14-16,16-17,17, 17;18,20,20,21,23-25,25,x,26,27,x,29.

(p.102) T: Nativity responsorium, December 25, Pr - melism: F f 88v. 185 ff.

FN: (1)F f SSv writes "DO" .-- (2) Missing in F f SSv.

(p.103) - unicum.

F

FN: (1)F 2,46 writes a third too high .-- (2) The rest of the motetus and the tenor are missing.

#### WOLFENBUETTEL 1206

- W2 1, 1 see F 1,24
  - 2 see F 1,22
  - 3 see F 1,25
  - 4 see Wy No.3
  - 5 unicum

(p.66) T: Sollemn Feasts, first vesper, A 59; AM 1244. FN:(I)W<sub>2</sub> 1,5 writes G.--(2)Missing in W<sub>2</sub> 1,5.--(3) W<sub>2</sub> 1,5 writes "EIUS", but since the same melody is also used for the word "DOMINO" and the text seems to trope this tenor, the word "EIUS" apparently is a mistake.--(4)W<sub>2</sub> 1,5 writes C.--(5)This E is probably a mistake and should be a D.

- 6 see F 1,13
- 7 see F 1,20
- 8 see F 1,1
- 9 see F,1,18
- 10 see F 1,14
- 11 see W, No.5

12 - in two parts: F 2,2; MuA 34 Selone le mal\*; (p.67) MuA 35; melism: W, No.27; F No.138. T: Whitsuntide alleluya.

FN: (1)W<sub>2</sub> 1,12 writes B C.--(2)Missing in W<sub>2</sub> 1,12.--(3)Rest is missing in W<sub>2</sub> 1,12; the remaining portion of the motetus is supplied from F 2,2.--(4)Tenor entirely missing in W<sub>2</sub> 1,12.--(5)F 2,2 writes only "DOCE".--(6)F 2,2 shows a B natural here.--(7)W<sub>1</sub> 53v writes here .--(8)W<sub>1</sub> f 53v writes here F.--(9)W<sub>1</sub> f 53v writes here .--(10)Missing in F f 163.

-----

all white it is

13 See F 1,24

## W2 1, 14 see F 1,25

15 - Wore. (Ex semine\*; Mo 4,62 (Ex semine\*\*; .80) Ba 29 (\*\*; Hu 128 (\*\*; in two parts: W<sub>2</sub> 2,5\*; (p.80) W2 4,46\*\*\*; W2 4,77; melism: triplum by Perotin: W2 f 11; F f 32; W2 f 16v; W2 f 18v; W2 f 20v; Mo f 11; in two parts: F f 129v. T: Nativity alleluya, October 7, GR 585. FN: (I)W2 f 18v writes "PROSA LUTE(TO)" and W2 f 20v "ET DOMÍNA (BUNFUR)".--(2)W<sub>2</sub> 1,15 is a third too high.--(3)W<sub>2</sub> 1,15 shows an  $\mathbb{E}_{\cdot}$ --(4)W<sub>2</sub> 1,15 shows a D.--(5)Missing in W<sub>1</sub> f 11.--(6)Missing in W<sub>2</sub> 4,77. --(7)Missing in W<sub>2</sub> 2,5.--(8)Here W<sub>2</sub> 1,15 shows a C.--(9)W<sub>2</sub> 1,15 shows here  $\mathbb{E}_{\cdot}$ -F.--(10)Missing in F 2,14.--(11)Missing in W2 2,46.--(12)Lengthened note in W2 2,46.--(13)Wore. could be checked only up to here. -- (14)W<sub>1</sub> f 11, W<sub>2</sub> f 16v, W<sub>2</sub> f 18v, W<sub>2</sub> f 20v, F f 32, F f 129v, and Mö f 11 end the discant section here .-- (15) Triplum and motetus change

places in Hu No.128 .-- (16) Mo 4.62 writes here a longa .-- (17)F f 32 and F f 129v show a line.

16 see W, No.3

17 see F 1,14

## W2 2, 1 see F 1,1

2 - W2 2,52; W2 4,16\*; W2 4,65\*.

T: Assumption gradual, August 15, GR (98). FN: (I)Missing in W<sub>2</sub> 2,2.--(2)W<sub>2</sub> 2,52 writes "VIRGO" and W<sub>2</sub> 4,16 writes "DOMINO".--(3)W<sub>2</sub> 2,2 writes a third too high.--(4)W<sub>2</sub> 2,2 writes no flat.--(5)In the margin of W<sub>2</sub> 2,2 stands"Qant voi la rose".--(6)W<sub>2</sub> 4,16 writes F  $\hat{G}/$ .

3 see F 2,33/34

4a see W1 No.3

4b see Wy No.4

346

## W2 2, 5 see W2 1,15

6	see	F	1,19	
7	see	W,	No.5	

8 see F 1,13

9 see F 1,26

10 see F 2,15

11 see W2 3,1

12 see F 2,4

13 see F 1,14

14 see F 2,19

15 see F 2,10

16 - Boul 1; with new triplum: Mo 4,65 (Si vere vis\*. (p.103) (text of W 2,16

T: Easter gradual, GR 221. FN:(1)In the margin of  $W_2$  2,16 stands "Qant nest la flor en pre"; this beginning should stand at  $W_2$  2, 16. 16.--(2)Missing in  $W_2$  2,16.

- 17 see W2 3,12
- 18 seeF 1,18
- 19 see F 2,16
- 20 see F 1,20
- 21 see F 1,10

(22 - Conductus "Beata viscera" by Perotin)

23 see F 2,17

24 - W<sub>2</sub>2,24: Laiu tent en mai \*(marginal note only); with triplum:No.122 (0 Maria decus \*\*; melism: (text of W<sub>2</sub>2,24) F No.72. ₩2 2, (24)

T: Purification alleluya, in dedicatione Ecclesie, February 2, GR (73).

FN: (1) In the margin of W2 2,24 stands "Laiu tent en mai" .-- (2)W2 2,24 writes --- (3)W2 2,24

writes "ET CONFITEBOR" .-- (4) W2 2,24 writes B .-- (5) F f 154v shows a line.

see W2 3,9 25

26 see F 2,3

see F ,15 27

- see F 1,22 28
- 29 see F 1,23

30 - unicum

(p.103) T: Confessors' alleluya, commune doctorum, GR FN: (1)W<sub>2</sub> 2,30 writes F G A (simplices).--(2)W<sub>2</sub> 2,

31 - W2 4,29\*; LoC 3\*; with triplum: Mo 5,111 (p.105) (Amours mi font\*;; Cl 70/71 (\*\* (text only); ( 3/4

melism: F No.163.

T: Nativity responsorium, December.25, Pr 185 ff. FN: (1)W<sub>2</sub> 2,31 writes G.--(2)Missing in W<sub>2</sub> 2,31.--(3)W<sub>2</sub> 2,31 writes an extra G.--(4)Missing in F 166. (5)F<sup>2</sup>166 writes only F.--(6)W<sub>2</sub> 4,29 writes

at the ond .-- (7) Missing in W2 2,34.

32 see F 1,2

33 see F 2,29

34 - W<sub>2</sub> 2,60; Da 521 (text only); melism: F No.91. (p.106) <u>T</u>: Easter gradual, GR 221. FN:(1)W<sub>2</sub> 2,34 and W<sub>2</sub> 2,60 write a flat in front of the F.--(2)Missing in W<sub>2</sub> 2,60.--(3)F f 157 shows a line.--(4) Missing in Wo 2,34.

35 see F 1,4

W2 2, 36 see F 2,17

- 37 see F 2,5/6
- 38 see F 2,5/6
- 39 see W, No.1

39a- Da 521 (text only); with triplum and quadruplum: (p.5) Ma 2,1(lost); melism: quadruplum by Perotin; F f 1; Ma f 13v; LoA f 79. T: Christmas gradual, December 25, GR 33.

T: Christmas gradual, December 25, GR 33. FN: (1)Tenor missing in  $W_2$ .--(2)Missing in  $W_2$ .--(3)With lengthened note form in  $W_2$ .--(4)Missing in F.

39b- Da 521 (text only); with triplum and quadruplum: (p.7) Ma 2.2 (lost); melian: quadruplum by Perotin; F f lv; Ma f 13v; LoA f 79.

T: Christmas gradual, December 25, GR 33. FN: (1)Tenor missing in W2.--(2)F has here

--(3) With lengthened note in W2 .--(4) Missing in F. --(5) One third too high.

39c- Graz f 185; with triplum and quadruplum: Ma 2, (p.10) 3 (fragmentary); melism: quadruplum by Perotin W. f 3v: F f 4: Na f 17.

W<sub>1</sub> f 3v; F f 4; Ma f 17. T: St.Stephen gradual, December 26, GR 36. FN: (I)Tenor missing in W<sub>2</sub> 2,39c.--(2)Missing in W<sub>2</sub> 2,39c.--(3)With lengthened note form in W<sub>2</sub> 2,39c.--(4)Here W<sub>1</sub> f 3v shows a flat.--(5)W<sub>1</sub> f 3v shows here C A.--(6)W<sub>1</sub> f 3v is ligated incorrectly: D C-D C.--(7)Missing In W<sub>1</sub>.--(8)Missing in F f 4.--(9)F ligates B-C D-B-C.--(10)F shows here a finis punctorum; the following two measures may well be transscribed as one: --(11)In W<sub>1</sub> the following 4 notes are Written in one lig-



--(11) In W<sub>1</sub> the following 4 notes are written in one ligature.--(12)W<sub>1</sub> ligates F G-A. --(13) F has here E.--(14)W<sub>1</sub> ligates B-A-B-G-A and F ligates B-A-B-G A.--(15)W<sub>1</sub> ligates A-B-C-B-D.--(16)MIssing in F.--(17)W<sub>1</sub> ligates G-A-B-A-C.--(18) F has here a flat.
W2 2, 39d- with triplum and quadruplum: Ma 2,4; melism: (p.13) quadruplum by Perotin W1 f 4v; F f 5; Ma f 17; W2 f 1.

W2 f 1. T: St.Stephen gradual, December 26, GR 36. FN: (I)Tenor missing in W2 2,39d.--(2)Missing in W2 2,39d.--(3)W1 shows here

flat throughout.--(5)W<sub>2</sub> 2,39d shows lengthened note form.--(6)W<sub>2</sub> shows B flat throughout.--(7) Here all manuscripts show an E flat.--(8)W<sub>2</sub> shows here a double bar for the rest.--(9)W<sub>1</sub> shows here a G.--(10)Missing in W<sub>1</sub> .--(11)W<sub>1</sub> writes simplices G F.--(12)W<sub>2</sub> ligates B C-D.--(13)F and W<sub>2</sub> ligate C-A B.--(14)F and W<sub>2</sub> ligate C-B D D.--(15)F has here 17.--(16)Missing in W<sub>2</sub>.--(17)W<sub>1</sub> ligates G-F A. --(18)W<sub>2</sub> ligates G-B A.--(19)W<sub>2</sub> ligates C-D-B.--(20)W<sub>2</sub> ligates G-F A-G-B.--(21)W<sub>2</sub> writes 17.--(22) W<sub>1</sub> writes 17.--(23)W<sub>1</sub> ligates D-C.--(24)F writes 17.--(25)W<sub>2</sub> ligates in second mode.--(26)F ligates B A-B.--(27)F ligates in second mode.--(28)The versions of F and W<sub>2</sub> as well as the failure of W<sub>2</sub> 2, 39d to show a lengthened note for this A may mean that the following three measures were also sung:

111

This would fit the motet text much better.But in this case the two notes with x would show the lengthered form in W<sub>2</sub> 2, 39d, which they do not.

(29)W1 shows here a finis punctorum.---(30)Missing in F. =- (31) W1 ligates D-C --- (32) W1 ligates the following three notes .-- (33) W1 shows a guaternaria. -- (34)F shows a quaternaria -- (35)W2 shows a quaternaria, -- (36) W2 shows J. MIL. FTU. ST .--- (37)F and W2 ligate A-G .-- (38)W1 shows F here .-- (39)W2 has here no finis punctorum. -- (40)F and W2 have the tenor note A here already -- (41)W1 ligates G-A --(42) The ligature form of this measure in W1, F, W2 seems to indicate the rhythm I'THI. I , but the consonances as well as the lengthened form of the first note in W2 2,39d justify our transcription. -- (43)W1 ligates the two following measures in second mode .-- (44)W1 ligates G-F .-- (45)W2 ligates D-E F.--(46)W, has here F-G.--(47)W2 has here 1 13 El 1" .--- (48)W, ligates D-E.--- (49)

(FN) (49)F and Wo write the following 16 measures in second mode. -- (50) W2 ligates C-D-E-D-E. -- (51) This tenor note is written three measures later in F and one measure later in W2. Comparison with the tenor notes over the syllable "IE" seems to establish the version of W1 as right .-- (52)W1 is a third too high for the following six measures.-- (53)W2 ligates F-G-B-G-A.--(54)W2 ligates D-E-F-D-E.--(55) The syllable "US" is written two measures later in Wo 2,39d .-- (56) This bar is missing in Wo. In Wy the Bar and syllable "US" are written one and one half measures later. In W2 2,39d the syllable "US" is written two measures later .-- (57) W2 ligates C-B-C .-- (58)W2 ligates A-C-B-C- D .-- (59)F shows here a finis punctorum.

40 - unicum without notes:

Mulierum Natus est maior natus hodie; Hic est sydus syderun, Quem sol iustitie Misit ut luciferum, Hic est prophetie Patrum iubar veterum, Hic precursor gratie Hune diugnant puerum Christus sanctificare, Matris uterum Dum vult storilem fecondare Testis venit operum Agnum digito monstrare Et mundatoren scelerun In lavacro mundare.

T: Mulierum, St.John Baptist alleluya, June 24.

- see F 2,13 41
- see F 2,23 12
- 43 see F 2,20

(p.107) T: ?

FI: (1) The tenor melody is written twice but cannot be fitted to the beginning of the mototus .-- (2) This phrase is added as an emendation.

W2 2, 45 - see W2 3,16

46 see W2 3,0 47 see F 2,8 48 see F 1,12 49 see F 1,11 50 see W2 4,54

51 - unicum

(p.107) T: Nativity responsorium, December 25, Pr 185 ff. FN: (1) Probably missing; emendation. It is very difficult to emend this motet. According to the the remarks made in chapter seven this piece seems to be influenced by trouvere poetry, and we have therefore emended the motetus as well as the tenor in accordance with this assumption. But, though our emendation is the best we can suggest, we do not believe that it represents the original intention of the composer.

see W2 2,2 52

53 - unicum .

(p.108) T: Sollenn Feasts, first vesper, A 59; AM 1244. FN:(1)Missing in W2 2,53; emendation.--(2)W2 2,53 writes E-D; emendation.--(3)The last four measures seen to have been planned without tenor; for the chant tune ends, where the tenor concludes.

(p.108) T: Sollenn Feasts, first vesper, A 59; AM 1244. FN: (1)W2 2,54 writes one tone too high .-- (2)W2 2,54 only writes G-F .-- (3) This note seems to have a descending plica in W2 2,54 .-- (4) This note is missing in both  $W_2$  2,54 and  $W_2$  4,64; emendation.--(5) Missing in  $W_2$  4,64.--(6)  $W_2$  4,64 shows an extra note B and an extra word "mort" .-

55 - W2 4,59\*; LoD 63; melism: F No.76. (p.109) T: Easter gradual, GR 221. FN: (1) Missing in W2 2,55.--(2) W2 2,55 ligates 3 li si/ .-- (3) W2 2,55 shows no flat.-- (4) F f 155

351

W2 2, (55)

(FN)(4)writes C-A-G-A/ A/.--(5)F f 155 writes "HEC DI".--(6)Missing in W2 4,59.

56 see F 1,19

(p.109) T: Epiphany gradual, January 6, GR 52. FN: (1) This passage is written at the end of the motetus; but a cross which refers to a similar cross at the beginning of the motetus indicates that the passage has to be inserted there .--(2)W2 2,57 only writes "RE" .-- (3) Missing in W2 2,57; emendation.

10.05		-	-		
58	600	- 34"	2	1.1.	
10	000	1.00	Pu g	1 4944	

- 59 .see W2 3,5
- see W2 2,34 60
- 61 see No 3,17
- 62 soe F 2,25

63 - Wo 4,4\*; Wo 4,28\*; melism: F f 112v. (p.110) Ti Easter alleluya, GR 249.

FN: (1)W2 2,63 writes E.--(2)W2 2,63 writes an extra note F and an extra word "sunt".--(3)Missing in W<sub>2</sub> 2,63.--(4)W<sub>2</sub> 2,63 shows no flat.--(5)F f 112v writes an extra G.--(6)Missing in F f 112v.--(7) F f 112v writes E.--(8) Missing in  $W_2$  4,4.--(9)  $W_2$  4,4 and  $W_2$  4,28 write C.--(10) Missing in Wo 4,28 -- (11) Wo 4,28 writes an extra E.

64	see	F	1,18	

- 65 500 F 1,17
- 66 . see W2 4.79
- 67 see W2 4,86
- 68 see W2 4,1
- 69 see F 2,36

W2 2, 70 - W2 3,11 (\*; Ba 76 (Tu decus\*\*\* (p.153) (\*\*; Ba 76 (Tu decus\*\*\* (O Maria beata\*\*\*\* Da 9 (\*\*\* ; Tu 19 (\* ; with quadruplum: Mo 2,19 (Qi la vaudroit\*\*\*\*\*; Cl 34/36 (非外水水水: (\*\* 冰水 in two parts: LoC 1 0 Maria decus\*\*\*\*\*\*\* MuB 14 (text only); Boul 3\*\*\*\*\*; quot: Magister Lambertus\*\*\*\*; Doc.VI\*\*\*\*; Erfurt\*\*\*\*. T: Easter Sunday alleluya, GR 222. FN: (I)W2 2,70 writes E.--(2)W2 2,70 writes D.--(3)Missing in W2 2,70.--(4)W2 2,70 writes C.--(5)W2 3,11 shows a bar. (p.III) T: Martyrs' Confessors' alleluya. W1:(1)Missing in W2 2,71.--(2)Missing in both W2 2;71 and W2 4,22; emendation.--(3)Missing in W2 4,22.--(4)W2 4,22 concludes with: (5) W2 4,22 writes "SPERABIT". 72 see W2 4,23 73 Sec W2 4,57 74a see F 2,40/41 74b see F 2,40/41 75 see W2 4,7 76 - unicum; contains assonances with W2 4,66. (p.III) T: Nativity responsorium, December 25, Pr 185 ff. FN: (1) Missing in W2 2,76; emendation. (p.111) T: Easter gradual, GR 221. FN: (1)W2 2,77 writes only "DOMINO" .-- (2)W2 2,77 writes an extra .-- (3) Missing in F f 156. 78 see W2 4.53 79 see W2 4,27

353

W2 2, 80 - with triplum: No 5,104 (En non Dieu\*; Ba 80 (\* . (Qant voi\*\*)

The French text \*\* is a motet ente, whose refrain reappears in the reverse order of lines in the triplum \* and also as the refrain of Mo 2,24 mot., at the end of MuA 23 (14 according to Ludwig) and Mo 5,96 tr., and in line 10 of Mo 5,142 tr. T: Christmas alleluya, December 25, GR 34. FN:(1)W<sub>2</sub> 2,80 writes "ETUS" while the melody is actually that of "E(ius in o)RIEN".--(2)W<sub>2</sub> 2,80 writes A G C D.--(3)Missing in W2 2,80.

81 - unicum

(p.II2) T: Ascension alleluya, second Sunday after May 22, GR 268. FN:(1)Missing in W2 2,81; emendation.--(2)W2 2,81

writes an extra A.

82 see W2 4,80

83 see F 2.32

84 - unicum

(p.II2) T: Christmas gradual, December 25, GR 33. FN:(I)W2 2,64 writes "OMMES".

W2 3, 1 - Mo 5,95; Ba 62 (tr. text of W2 3,1; Cl 58 (p.154) (tr. text of W2 3,1 (text only); in two parts:

(\* (lost) F 2,1\*; Ma 6,14\*; W2 2,11\*; melism: triplum

W<sub>1</sub> f 91; F f 45. T: St. Andreas alleluya, November 30, GR 369f. FN:(1)W<sub>2</sub> 3,1 writes a double bar.--(2)Missing in W<sub>2</sub> 3,1.--(3)W<sub>2</sub> 3,1 and W<sub>2</sub> 2,11 write C.--(4)W<sub>2</sub> 3,1 writes A.--(5)W<sub>2</sub> 3,1 writes B.--(6)W<sub>2</sub> 3,1 writes D.--(7)Missing in W<sub>1</sub> f 91.--(8)W<sub>1</sub> f 91 writes a double bar.--(9)W<sub>1</sub> f 91 and W<sub>2</sub> 2,11 write G-A-C.--(10)W<sub>1</sub> f,91, F f 45, and F 2,1 write E C.--(11) F f 45 and F 2,1 write a double bar.--(12)In F f 45 the clef of this staff is written one line too low.--(13)F f 45 writes a bar.--(14)Missing in F f 45.--(15)F 2,1 writes a bar.--(16)Missing in W<sub>2</sub> 2,11.--(17)W<sub>2</sub> 2,11 writes D. --(18)W 2,11 writes E C/.

## W2 3, 2 - see F 2,40/41

3 - unicum (p.158) T: Sollemn Feasts; first vesper, A 59; AM 1244. FN:(I)Missing in W2 3,3; emendation.

4 - N 7/8; Bes 35 (incipits only); in two parts: (p.159) LoC 12 Balaam prophetanti\*. T: Epiphany sequence, January 6. FN:(1)Missing in W2 3,4; emendation.

5 - Mo 5,88; Ba 67 (Salve virgo\*; Cl 16/17 (texts (p.160) (Sicut solis\*\*

only); in two parts: W<sub>2</sub> 2,59\*\*\*; N 38(R 15). The motetus concludes with a refrain which reappears in W<sub>2</sub> 4;33a No.3 - GE 751. T: Easter gradual, GR 221.

FN: (1) W<sub>2</sub> 3.5 writes E; emended according to No 5.88.--(2) W<sub>2</sub> 3.5 writes F; emended according to No 5.88.--(3) Missing in W<sub>2</sub> 3.5.--(4) In W<sub>2</sub> 2.59 the clef of the first staff is written a third too high.

6 - Mo 5,69; Ba 89; Ps 5; Mo 4,59 (Fons misericordie\*; (p,161) (In celesti curia\*\*

Da 5 (\*; Cl 20/21 (texts only); in two parts:

W<sub>2</sub> 2,46\*\*\*; H 9; N 4(R 4); D 2 (text only); melism: F No.150.

The motetus concludes with a refrain which reappears in "Complainte d'Amour - GE 1095, and it seems also to begin with a refrain, making the piece a motet ente.-The triplum probably concludes with a refrain, see also Rokseth, Polyphonies 267.

T: Peter-Paul gradual, June 29, GR 512 and 369. FN:(1) The rest of the tenor is missing in W2 2,46.--(2) Missing in W2 3,6.--(3) The flat is missing in W2 3,6.--(4) The flat is missing in W2 2,46.--

(5)F f 164v writes "PATRI".--(6)Missing in F f 164v. --(7)F f 164v writes .--(8)F f 164v writes C.

7 - Mo 5,116; melian: St.V. No.14.

(p.162) T: Ascension alleluya, second Sunday after May 22, GR 268.

FN: (1) Missing in W<sub>2</sub> 3,7.--(2) W<sub>2</sub> 3,7 writes an extra note A.--(3) W<sub>2</sub> 3,7 writes G-F-G-F.--(4) W<sub>2</sub> 3,7 writes here F.--(5) W<sub>2</sub> 3,7 writes G-F-E G-A.--(6) W<sub>2</sub> 3,7 writes G F. - Mo 5,149; N 79/80; Ba 16.

 $W_2$  3, 8 - Mo 5,149; N 79/80; Ba 16. (p.163) The triplum concludes with a refrain which reappears at the end of W2 4,69 - GE 159. T: Easter gradual, Thursday after Easter, GR 233.

FN: (1) Missing in W2 3,8.--(2) W2 3,8 writes an extra G/.--(3) W2 3,8 writes C.--(4) W2 3,8 writes 3 11 2 11/.--(5)W2 3.8 writes B.--(6)W2 3.8 writes 3 11 2 s1/.--(7)W2 3.8 only writes "HIC FACTUS" .

- Ma 1,3 (\*; Mo 5,136; in two parts: W2 2,25\*. (p.164)

The motetus concludes with a refrain which which reappears at the end of Mo 5.132 tr. T: Doctores gradual, GR (39)f.

FN: (I)W2 3,9 writes D.--(2)W2 3,9 only writes E.--(3)W2 3,9 ligates 5 li.--(4)W2 3,9 ligates 3 li 2 li. --(5)Both W2 3,9 and W2 2,25 write A: emended accord-ing to Mo 5,136.--(6)Missing in W2 3,9.--(7)Missing in W2 2,25.--(8)W2 2,25 ligates 3 li 2 li.--(9)W2 3,9 shows no flat.

10 - Ba 64; Bes 43 (incipits only); with triplum as (p.105) quadruplum and new triplum: Mo 2,28 ( (tr. text of W2 3,10; Cl 59/61 (tr. text of W2 3,10; (Trop ai lone\*

(mot. text of W2 3,10 in two parts: N 22. (mot. text of W2 3,10

The motetus is a motet ente; the text of lines 1+2+part of 15 reappears in the first and penultimate lines of Mo 5,176 tr.; line 15 reappears in D 45 (text only); line 1 reappears in "Traduction d'Ovide" - GE 21 .- The triplum seems to be a motet ente as well.

T: Easter gradual, GR 221.

FN: (1)W2 3,10 writes "IN SECULUM" .-- (2) Missing in Wo 3,10; emended according to No 2,28 .-- (3) Ba 64 has a musically corrector version than either W2 3,10 or No 2,28 which, however, does not fit the text: --- (4) W2 3,10 writes: --- (5) Ba 64

writes: .-- (6)Ba 64 writes: .--

(7) The flat is missing in  $W_2$  3,10.--(8) We adopt the version of Ba 64; both  $W_2$  3,10 and Mo 2,28 appear to be incorrect:

## W2 3, 11 see W2 2,70

12 - MuB (Tamquam agnus\* ; Ba 88 (\* (p.166) (tr. text of W<sub>2</sub> 3,12 (tr. text of W<sub>2</sub> 3,12; with quadruplum: Mo 2,31 (Qi voudroit\*\* ; Cl 12/13 (Deboinerement\*\*\* (mot. text of W<sub>2</sub> 3,12 (\*\* (text only); molism: (tr. text of W<sub>2</sub> 3,12 (lost) (mot. text of W<sub>2</sub> 3,12 (text only) triplum F f lov.

T: Christmas responsorium, December 25, R 59; Pr 27. FN:(1)W2 3,12 writes "TANQUAM".--(2)Missing in W2 3,12; --(3)The beginning of the tr. text: "Qant nest la flor en la pre" was meant to be written in the margin beside the beginning of W2 2,17, but stands incorroctly in the margin beside the beginning of W2 2,16 on f 153v. --(4)W2 3,12 writes no flat here.--(5)W2 3,12 ligates 3 11 2 11.--(6)W2 3,12 writes B.--(7)Missing in W2 2,17. --(6)W2 2,17 writes no flat here.--(9)W2 2,17 ligates 3 11 2 11.--(10)W2 2,17 writes A-B-C-D.--(11)W2 2,17 writes: ---(12)Missing in F f lov.---(13)F f lov ligates 3 11 2 11.--(14)F f lov writes simplices A G F.--(15)The duplum of F f lov is missing because the triplum was erroneously written in the staff above the tenor, so that the third staff remained empty.

13 see F 2,33/34

14 - Mo 5,110; Ba 4 (Celi Domina\*; Da 7 (\*; Cl 18/19 (Ave virgo\*\* (\*\* (texts only); in two parts: ArsB 2\*\*; N 14 Novellement m'a\*\*\*. The Latin text \* reappears in Fauv M<sub>3</sub> 19 tr. T: Alleluya of the third Sunday after Whit-Sunday. FN: (1)Missing in W<sub>2</sub> 3,14.--(2)W<sub>2</sub> 3,14 writes B.--(3)W<sub>2</sub> 3,14 writes E.

15 - Ba 28; Hu 118 (Laus tibi salus\*; Reg 2 (\*?; (p.168) (Laus tibi virgo\*\* (\*\*?) with quadruplum: Mo 2,29 (Dieus mout\*\*\* (tr. text of W2 3,15 (mot. text of W2 3,15) in two parts: D 14 (text only); melism: triplum St.V. No.1. The motetus is a motet ente whose refrain reappears in "Traduction d'Ovide" - GE 362. T: Assumption gradual, August 15, GR 561. FN: (I)Missing in W2 3,15.--(2)W2 3,15 writes "ET SUPER".

16 + W2 4,31 - Mo 2,22; Cl 81/83; only quadruplum
(p.169) and motetus: Mo 5,145; Ba 41; triplum only:
 Ars 3101 f 5v; motetus only: W2 2,45\*; D 4,56
 (text only); melism: St.V.No.28.
 The end of the quadruplum is a refrain which

reappears at the end of N 10; Mo 2,30 qua - GE 1248 (see also GE 826 and 262).

The end of the triplum is a refrain - GE 439. T: Nativity responsorium, December 25, Pr 185 ff. FN: (I) The quadruplum was probably intended to be the triplum in  $W_2$  3,16; however, the motetus text is erroneously written in the space left for the triplum and thus the notes of the triplum are missing entirely.--(2) Missing in  $W_2$  3,16.--(3) $W_2$  3,16 writes  $M_2$  3,16 omits the tenor word.--

(5)Rest of the tenor is missing in  $W_2$  3,16.--(6) Rest missing in  $W_2$  2,45; this rest is also missing in  $W_2$  3,16, and the whole passage is missing in Mo 5,145. Ba No.41 gives our version. The splitting of the first perfectio of the following measure in  $W_2$ 2,45 makes the following transcription possible:

17 - Mo 5,90; Cl 44/45 (texts only); in two parts: (p.170) MuA 22 (13 according to Ludwig); W<sub>2</sub> 2,61\*.

T: St.John Evangelist gradual, December 27, GR 39.

FN: (1) These are the only B flats written in W<sub>2</sub> 3,17. --(2) Missing in W<sub>2</sub> 3,17.--(3)W<sub>2</sub> 3,17 and W<sub>2</sub> 2,61 show double bars.--(4)W<sub>2</sub> 3,17 and W<sub>2</sub> 2,61 write simplices (ritardando).--(5) From here on W<sub>2</sub> 2,61 shows no flat.

18 - N 16/18; Mo 2,32; Cl 39/41 (texts only); only (p.171) quadruplum and motetus: MuB 10 (\* ?; in three (\*\* ?

parts: H 2/3; triplum only: W2 4,62.

W2 3,(18)

The motetus is a motet ente whose refrain reappears in "Salus d'Amours" - GE 980. T: Confessors' alleluya, Commune doctorum,

GR (41).

FN: (1) Missing in W<sub>2</sub> 3, 18.--(2) W<sub>2</sub> 3, 18 writes C.--(3) W<sub>2</sub> 3, 18 writes C.--(4) W<sub>2</sub> 3, 18 writes A.--(5) W<sub>2</sub> 3, 18 writes G C B.--(6) W<sub>2</sub> 3, 18 writes F.--(7) W<sub>2</sub> 3, 18 writes C D.--(8) W<sub>2</sub> 3, 18 writes D.--(9) W<sub>2</sub> 3, 18 writes B.--(10) W<sub>2</sub> 3, 18 writes C A.--(11) W<sub>2</sub> 3, 18 writes E.--(12) W<sub>2</sub> 3, 18 writes the last two measures of the motetus a third too low.--(13) Missing in W<sub>2</sub> 4,62.--(14) Tenor is missing entirely in W<sub>2</sub> 4,62.--(15) W<sub>2</sub> 3, 18 only writes "IUSTUS".-This oldest triple motet shows many mistakes. The corrections 2-7 and 11-12 are taken from the version Mo 2,32 which in turn needs some corrections from W<sub>2</sub> 3,18. Both these versions and, according to Rockseth, also N show the mistakes S-10, however, which, I believe, must be errors and be corrected accordingly.

19 - N 40/41 (R 17/18); Mo 4,61 (In mari miserie\*; (p.173) (Genma pudicitie\*\*

triplum only: Fauv M2 4 \*; melism: triplum St. V.No.2.

The end of the motetus is a refrain which reappears in the "Roman de Galeran" - GE 59. <u>T:</u> St.John Evangelist gradual, December 27, GR 39.

FN: (1) Missing in W<sub>2</sub> 3, 19.--(2)W<sub>2</sub> 3, 19 writes one tone too high.--(3)W<sub>2</sub> 3, 19 writes G.--(4)W<sub>2</sub> 3, 19 writes "NE".--(5)W<sub>2</sub> 3, 19 writes an additional F.--(6)W<sub>2</sub> 3, 19 writes F.--(7)W<sub>2</sub> 3, 19 writes D.

20 - with quadruplum, triplum as motetus and motetus (p.174) as triplum: Mo 2,25: (Chancounete va \* (Ainc voir \*\* (triplum text of W<sub>2</sub> 3,20) with quadruplum as triplum and triplum as mo-

tetus: Ba 11 [\* (triplum text of W2 3,20

T: Assumption gradual, August 15, GR 561. FN: (1)Missing in W<sub>2</sub> 3,20.--(2)Not written in W<sub>2</sub> 3, 20.--(3)No flat written in W<sub>2</sub> 3,20. W2 3, 21 - unicum

(p.175) T: St.Stephen gradual, December 26, GR 36. FN:(1)This notet is too defective to give a solution.--(2)Not shown in W2 3,21.

22 - Mo 5,127; Cl 7/8 (texts only).

(p.176) T: Nativity responsorium, December 25, Fr 185 ff. FN:(1)Missing in W<sub>2</sub> 3,22.--(2)W<sub>2</sub> 3,22 writes only "FLOS FILIUS".--(3)This measure is replaced by three measures in W<sub>2</sub> 3,22:

23 - Cl 54/55 (texts only); in two parts: N 23 (p.177) triplum text of W2 3,23.

The motetus is a motet ente: line 1 - line 11; line 12 reappears at the end of N 60; entire refrain reappears in N 54, lines 1-2, in "Cour de Paradis" - GE 433.

T: Easter gradual, GR 221.

FN: (1)Missing in  $W_2$  3,23.--(2)This line of the manuscript is corrupt.--(3) $W_2$  3,23 writes 3 li 4 li/.--(4) $W_2$  3,23 writes B.--(5) $W_2$  3,23 writes 3 li 2 si 2 li/.--(6) $W_2$  3,23 writes 3 li 2 li 2 li.

W2 4, 1 - W2 2,68\*; Mo 6,189; melism: F No.61; W2 f 68v. (p.114) T: Epiphany gradual, January 6, GR 52. FN:(1)In both the organal versions of F and W2 the

tenor starts:

## 8 ET 1L- LU-MI-NA-

Bars in the duplum correspond to the syllable bars of the tenor.--(2)W<sub>2</sub> 2,68 shows here a syllable "se" and inserts an extra note C two beats later to acconmodate this syllable.--(3)W<sub>2</sub> 2,68 shows here a B flat.--(4)W<sub>2</sub> f 68v shows no flat until at (5) it writes the flat.

2 - 10 6,181.

(p.115) This is probably a motet ente.

T: Easter gradual, GR 221. FN: (I) $W_2$  4,2 writes "IN SE" at the beginning and "CULUM" at the end.--(2)This measure of the tenor is missing in Mo 6,181. Rockseth emends the tenor incorrectly.

4. 3 - Ars 5198 p.224; Cg f 108v b; B.N.frc.846 f (p.115) 31a; B.N.frc.847 f 64a; Modena AR 4,4 W2 40

(written 1245); Hu 109: Et florebit lilium \* (without tenor); Bern 389 (text only). The text is composed by Richard de Fournival and has seven stanzas in some of the manuscripts. The end is a refrain which reappears in "Prison d'Amours".

T: Confessors' alleluya, Commune doctorum, GR (41).

FN: (1) Missing in W. .-- (2) Here another additional C is written .-- (3) The text and consonance relations seen to prompt us to believe that this measure is meant to read:

4 see W5 2,63

S00 F 1,17 5

see F 2.42 6

7 - H 10; W, 2,75\*; Mo 6,216; N.6 (R 6). (p.115) T: St.John Baptist alleluya, June 24. FN: (1)Wo 2,75 ligates the last tenor mode: E-C D. and

8 - melism: F 1 89.

(p.116) T: Sollern Feasts, first vesper, A 59; AM 1244.

9 - N 19. (P.117) This is a motet ente whose refrain reappears in D 10 and is quoted by Anonymus IV. T: Easter gradual, GR 221.

10 - H 7; Mo 6,209; N 2 (R 2).

(p.117) This is a motet ente whose refrain reappears in "Salus d'Amours" - GE 505. T: ?

FN: (1) W2 has here only D, but Mo 6,209 proves our transcription to be right .--- (2) Mo 6,209 shows here

parallelism to the place two measures later: G-E-G. -- (4) Wo is here one tone too low .-- (5) The tenor of Mo shows here an F.---(6) W 2ligates A-G-F A-B-A-G/ G-F-G G-F G-A.--(7) Mo 6,209 writes here

## W2 4, 11 - Mo 6,193. (p.118) T: Easter gradual, GR 221.

12 - LoC 11 Hac in die\*; with triplum: No 5,92 (He Dieus de\*\* ; Ba 63 (\*\* (text of W2 4,12 Tu 31 (\*\* (text of W2 4,12 ; Cl 52/53 (\*\* (text of W2 4,12 (text of W2 4,12 (texts only); Bes 39 (\*\* (incipits (text of W, 4,12 only); with triplum as motetus and motetus as triplum: MuB 4 (\* (Spes vite\*\*\*

Line 1 is a refrain which reappears in Mo 8,312 mot line 5.

T: Dedication responsorium. FN: (1) Missing in W2 .-- (2) Here W2 shows two extra notes C D .--- (3) Here Wo shows A A G instead of AGA.

13 see F 2,32

H 6; N 1 (R 1: text only); B.N.fre.20050 (text

(p.II3) only); V f 68v. This text is composed by Richard de Fournival. "Cour d'Amour" and "Roman de la Poire" -GE 1239. T: ?

FN: (1)W2 4,14 writes an additional A to an additional syllable "tout" .-- (2) W, 4,14 writes here an additional F as the repetition of this tenor phrase proves.

15 - N 74; melism: F No.462. (p.II9) T: Whitsuntide alleluya.

FN: (1)F f 184v shows a line .-- (2) Missing in W2 4, 15 .-- (3) From here on missing in F f 184v .-- (4) Here the tenor shows an unerased F before the G in the impossible ligature form . The G proves to be

right by the second development of the tenor .---(5)Emendation for

16 see W2 2,2

17 - with triplum: Mo 5,105 (Rien no puet\* (text of W2 4,17 (p.119)

W2 4, (17)

T: Corpus Christi gradual, June 12, GR 294. FN: (1) Missing in W2 4,17 .-- (2) W2 4,17 writes "APERIS TU".--(3)W2 4,17 writes G-F.--(4)W2 4,17 writes A-G.--(5)W2 4,17 inserts here: 18 - with triplum: Cl 3/4 (Mout leiaument\* (texts (text of W2 4,18 only). (p.120) T: Assumption gradual, August 15, GR (98). FN:(1)W2 4,18 shows no rest; emendation. 19 - Mo 6,232; V f 74v (text only). (p.120) This motet includes two rofrains: lines 5-6 reappear in W2 4.33a No.4 and Mo 5.117 tr. lines 20-21; see GE 748; lines 13-15 reappear in W2 4,78 No.1, in "Guillaume de Dole", and in "Roman de la poire" - GE 620 and 622. T: Easter gradual, GR 221. FN: (1)W2 4,19 writes this passage one tone too low.--(2)W2 4,19 ligates 2 11 3 11/.--(3)Missing in  $W_2$  4,19.--(4) $W_2$  4,19 writes an extra A.--(5)Emendation of  $W_2$  4,19 which writes A C.--(6) Emendation of W2 4,19 which writes A C G .--The emendations under (5) and (6) are indicated in Mo 6,232 by lines as follows: \$3. Jele's ele'e' 12 61. 1. 13 20+36 - Mo 5,133 (p.178) The motetus ends with a refrain which also concludes No 3,39 tr. T: Easter gradual, GR 221. FN: (1)W2 4,20 writes F .-- (2)W2 4,20 writes F .--(3) Missing in W2 4,36 .-- (5) W2 4,36 writes C G G F. 21 see F 2,23 22 soe W2 2,71

23 - Ma 6,18 Veni vena\*; W2 2,73\*\*; MuB 12\*\*; (p.120) MuB 13\*; Hu 86\*; D 19 (text only); with triplum: Mo 5,124 (Desconfortes\*\*\*; (text of W2 4,23) melism: St.V. No.25. The end is probably a refrain. T: Alleluya of the third Sunday after Whit-Sunday. W2 4, (23)

FN: (1) W<sub>2</sub> 2,72 is written a fourth lower.--(2) Both W<sub>2</sub> 4,23 and W<sub>2</sub> 2,72 show a double bar.--(3) W<sub>2</sub> 2,72 writes "ET IN FINES".--(4) Missing in W<sub>2</sub> 4,23.--(5) W<sub>2</sub> 4,23 writes simplices.--(6) Missing in W<sub>2</sub> 2,72.

(p.121) T: ?

FN: (1)W2 4,24 shows no rest; emendation.

25 - B.N.fre.l2,581 (text only); with triplum: (p.I22) Mo 5,93 (A ce q'on\*; Ba 15 (\* (text of  $W_2$  4,25 (text of  $W_2$  4,25; Cl 56/57 (\* (texts only); (text of  $W_2$  4,25; meliam: St.V. No.38. The end is a refrain which reappears in  $W_2$  4,33a No.5 and with a similar text in Tu 30 tr. line 4, see GE 901.

T: Popes' Confessors' alleluya. FN: (I) $W_2$  4,25 writes D=C.--(2)Missing in  $W_2$  4,25.--(3)One tone too high in  $W_2$  4,25.--(4) $W_2$  4,25 writes "ET EXALTAVI".--(5) $W_2$  4,25 writes C-D-A-C.

26 - Mo 6,249. (p.122) This seems to be a motet ente. T: Easter gradual, GR 221. FN:(1)Missing in W2 4,26.

27 - W<sub>2</sub> 2,79\*; Mo 6,244; Ars 3101 f 5 (text only).
(p.122) Ti ?
FN:(1)W<sub>2</sub> 4,27 writes:
CORDE".--(2)W<sub>2</sub> 4,27 writes "IN
CORDE".--(3)W<sub>2</sub> 2,79 shows no flat.--(4)Missing in
W<sub>2</sub> 2,79.--(5)W<sub>2</sub> 4,27 writes an extra syllable "mon"
and two extra notes A.--(6)Missing in W<sub>2</sub> 4,27.
28 see W<sub>2</sub> 2,63
29 see W<sub>2</sub> 2,31

- 30 see F 2,36
- 31 see W2 3,16

W2 4, 32 - Mo 6,183; R f 168; N f 61v; D 30 (text only); (p.123) This text is composed by Li Moine de St. Denis. It concludes with a refrain which reappears in "Lai d'Aristote" - GE 976.

T: Easter alleluya, May 3, GR 468. FN: (I)Missing in W2 4,32.--(2)W2 4,32 writes:

33a- N 91.

(p.124) This is a refrain cento of twelve refrains. No.1 reappears at the end of W2 4,30; N 89; and in Mo 5,138 tr. line 2 - GE 9. No.3 reappears at the end of W2 3,5 mot. - GE 751. No.4 reappears in W2 4,19 lines 5-6 and Mo 5,117 tr. lines 20-21; see GE 748. No.5 concludes W2 4,25; see GE 901. No.6 see GE 750. No.8 reappears at the end of Mo 6,239 and N 76 and in "Roman de la Violette" - GE 1036 and 1058. No.9 reappears at the end of Mo 6,202 and N 52 and in N 44 No.1 and "Prison d'Amours" - GE 306. No.11 reappears somewhat changed at the end of Mo 5,98 mot. and H 5 and in Gautier de Coincy and "Prison d' Amours"; see GE 437. No.12 concludes N 87. T: Assumption alleluya, August 15.

FN:(1)-(9) In W2 4,33a the tenor syllable is written where in our transcription the number corresponding to the number of the footnote is given; emendations according to the chant.--(10) Missing in W2 4,33a; emendation.--(11) This passage is written a third too high in W2 4,33a; emended according to the chant.

33b- N 65(R 35).

(p.125) This is a single refrain.

T: Assumption alleluya, August 15. FN: When we read the bars in measures one and five of the tenor as divisiones syllabarum as we have to in  $W_2$  4,33a, the second transcription in first mode results. The figuration of the motetus, however, indicates the second mode strongly and demands the first transcription. This is possibly a singular case in which a motetus in second mode has a tenor in first. This would give the most satisfactory solution.--(1)W2 4,33b writes a double bar.

34 - N 86; with triplum: Mo 5,97 (Renvoisiement\*; (p.125) (text of W2 4,34

melian: St.V. No.24.

W2 4, (34)

This motet concludes with a refrain which reappears in Mo 5,148 tr. line 9, and whose text concludes Mo 5,162 tr.

T: Alleluya of the thirs Sunday after Whit-Sunday.

FN: (1) Mo 5,97 as well as St.V. No.24 are written a fourth higher.--(2) W2 4,34 has here an unerased erroneous C as well.--(3) W2 4,34 writes:

35 - Mo 6,188; N 42(R 19); melism: St.V. No.35. (p.125) This motet is probably a motet ente.

T: Easter alleluya, May 3, GR 468.

FN: (1) One tone too high in  $W_2$  4,35.--(2) $W_2$  4,35 writes a double bar.--(3) Missing in  $W_2$  4,35.--(4) $W_2$  4,35 writes A.

36 see W2 4,20

37 see F 1,14

38 see W2 4,43

39 - Mo 6,248

(p.126) This is a rondeau refrain - GE 1274. T: Easter alleluya.

FN: (1) Missing in W2 4,39.

40 - Mo 6,191

(p.126) This motet includes a refrain which reappears in "Roman de la Poire - GE 277. T: ? FN:(I)W<sub>2</sub> 4,40 ligates 2 li 3 li/.--(2)W<sub>2</sub> 4,40 ligates si 3 li si/.

41 - Mo 6.187

(p.126) This is probably a motet ente.

T: ? FN:(1)W<sub>2</sub> 4,41 writes "DO NO" and Mo 6,187 writes "OMNES"; emendation.--(2)Missing in W<sub>2</sub> 4,41.--(3)W 4,41 writes 2 li 3 li/.--(4)Mo 6,187 writes E.--(5)Mo 6,187 writes D.

42 - Mo 6,252

(p.127) This is probably the sing-song used for the "moulin" game.

T: ?

Wo 4, (42)

FN: (1) This pattern is written E C D in both Mo 6, 252 and W2 4,42, but our emendation seems to be necessary .-- (2) Missing in W2 4,42.-- (3) W2 4,42 writes D.---(4)W2 4,42 writes simplices FE D.---

(p.127) T: Epiphany gradual, January 6, GR 52. FN: (1)W2 4,43 writes an additional C .--- (2) Missing in W2 4,43 .-- (3) W2 4,43 writes

-- (4) W2 4,43 writes no flat here. -- (5) W2 4,38 writes no flat here .-- (6) Missing in W2 4,38 .-- (7) From here on the tenor of W2 4,38 is Wrong;

- V f llov; V f 25v (text only); melism: St.V. (p.128) No.19. 7: ?

FN: (1)W2 4,44 ligates 3 li 2 li/.--(2)W2 4,44 ligates si 3 li si/ .-- (3) Missing in W2 4,44.

45 - Mo 6,201; melism: F No.131.

(p.128) T: Ascension alleluya, second Sunday after May 22, GR 268.

FN: (1)  $W_2$  4,45 writes an additional B.--(2)  $W_2$  4,45 writes --- (3) W2 4,45 shows no flat here. --- (4) W2 4,45 ligates 5 11/ .-- (5) Missing in W2 4,45 ---(6)F f 162 shows a line .--- (7) Missing in F f 162 .---(8)F f 162 writes "EF GAUDE".

46 see W2 1,15

7 - 10 6,203.

(p.129) This motet ends with a refrain which is also used by Gilles de Vinier - GE 96. T: Easter Sunday alleluya, GR 222.

FN: (1) Missing in W2 4,47.

see F 2,25 48

49 - Mo 6,184; N 34 (R 11).

(p.130) This motet seems to end with a refrain, see also Rockseth, Polyphonies IV, p.280. T: Easter gradual, GR 221.

W2 4, (49) FN: (1)W2 4,49 writes the following two tenor phrases three times: The tenor may well be meant to read m-n-m-n-m. 50 - Metz 10 (f 170); with triplum: Mo 5,132 (p.130) (Trop fu li \* (text of W2 4,50 . T: Easter gradual, GR 221. 51 - unicum (p.130) This motet seems to end with a refrain, see also Stimming, op. cit. T: Sollemn feasts, first vesper, A 59; AM 1244. FN: (1)W2 4,51 writes "DO" .-- (2) Missing in W2 4,57 and emended according to the chant tune .-- (3) Rest of tenor missing in W2 4,51; emended. 52 - Mo 6,186 (p.131) T: Easter Sunday alleluya, GR 222. FN:(1)From here on W<sub>2</sub> 4,52 omits the B flat.---(2) W<sub>2</sub> 4,52 writes F-G-F.--(3)Missing in W<sub>2</sub> 4,52. - W2 2,78\*; Mo 6,194; melism: F No.156. (p.131) The end of this motet seems to be a refrain, see also Raynaud, op. cit. and Rockseth, Polyphonies 281. T: Assumption gradual, August 15, GR (98): FN: (I) Missing in W, 4,53.--(2) Missing in W, 2,78. (p.132) (Psallat vox\*\*; Ba 55 (La bele estoile\*\*\*; (text of W2 4,54 (\* Mo 8,345 (\*\*\* ; with Triplum and (text of W2 4,54 quadruplum: Mo 2,20<sup>2</sup> (Celui de qi\*\*\*\*; (text of W2 4,54 This motet ends with a refrain which also concludes N 47. T: St.John Baptist alleluya, June 24. FN: (I)Missing in  $W_2$  4,54.--(2)Missing in  $W_2$  2,50.--  $W_2$  4,54 writes C.--(3) $W_2$  4,54 writes C.--(4) $W_2$  4,54 writes D.--(5) $W_2$  4,54 writes this passage one tone too high.--(6) $W_2$  4,54 writes an extra D.--(7) $W_2$  2,50 writes a line .-- (8) W2 4,54 and W2 2,50 write "JOHAMNE".

368

W<sub>2</sub> 4, <u>55</u> - unicum (p.132) This motet seems to conclude with a refrain, see also Stimming, op.cit.

T: Easter gradual, GR 221. FN: (1)W2 4,55 writes D; emendation.--(2)W2 4,55 writes A; emendation .-- (3) Rest missing in W2 4,55; emendation .--- (4) This C looks as though it had a descending plica, which does, however, not conform with the chant tune and is therefore not shown in the transcription.

56 - melism: St.V.No.27.

(p.133) This motet seems to end with a refrain, see also Stimming, op.cit.

> T: Nativity responsorium, December 25, Pr 185 185 ff.

FN: (1) Missing in W2 4,56 .-- (2) One tone too low in W2 4,56.

-W2 2,73\*; Mo 6,192; N 81; D 20 (text only); (p.133) melism: St.V.No.18.

This motet seems to end with a refrain. T: ?

FN: (1)W<sub>2</sub> 2,73 and W<sub>2</sub> 4,57 ligate 2 li 2 li si/.--(2)W<sub>2</sub> 4,57 ligate si 3 li si/.--(3)Missing in W<sub>5</sub> 4, 57.--(4)W<sub>2</sub> 4,57 writes here .---(5)Missing in W<sub>2</sub> 2,73. in W2 2,73. in W2

see Wy No.3 58

see W2 2,55 59

60 - MUA 30

(p.134) This motet seems to conclude with a refrain. T: Whitsuntide alleluya.

FN: (1) Missing in W<sub>2</sub> 4,60; emendation.---(2)W<sub>2</sub> 4,60 writes A; emendation.

61 - V f 17v (text only); melism: St.V.No.22. (p.134) This text is composed by Gautier de Dargies. T: St.John Baptist alleluya, June 24. FN: (I)W2 4,61 writes "JOHAMNE" .-- (2)W2 4,61 writes G; emended according to St.V.No.22, see chapter IV. -- (3)W2, 4,61 shows an additional A .-- (4)W2 4,61 writes to St.V No.22, see chapter IV. St.V. No.22 shows the second mode which is better than the first as shown in W2.

W2 4, 62 see W2 3,18

63 see F 2,9

64 see W. 2,54

65 see W2 2,2

66 - unicum

(p.135) This motet includes some assonances with W2 2,76.

T: Nativity responsorium, December 25, Pr 185 ff.

FN: (1) Missing in W2 4,66; emendation.--(2)W2 4,66 shows an additional F.--(3)W2 4,66 shows an ad-only "FLOS".

67 - melism: St.V No.6.

(r.135) This is a motet ente whose refrain appears in

"Guillaume de Dole".- GE 557+826. T: Easter Sunday alleluya, GR 222. FN: (1)Missing in W. 4,67.-(2)St.V.No.6 shows the better reading

flat here .-- (4) W, 4,67 writes C.

68 - D 22 (text only); melism: F No.59-60. (p.135) This motet seems to end with a refrain. T: Epiphany gradual, January 6, GR 52.

FN: (I)W 4,68 writes G.--(2)Missing in W 4,68.--(3) W2 4,68 shows an extra C.--(4)W2 4,68 writes "SUR-GE" and F f 152y writes "GE ET ILLUMINARE".--(5)F f 152v writes **41671**.--(6)F f 152v ligates 3 si 2 li/.--(7)Missing in F f 152v.

69 - unicum

(p.136) This motet ends with a refrain which reappears at the end of W2 3,8 tr. - GE 159.

T: Assumption gradual, August 15, GR (98). FN: (1) Missing in  $W_2$  4,69; emendation. --- (2) Apparent-ly one tone too low in  $W_2$  4,69; emendation.

70 - Mo 6,241; N 31; melism: F No.208. (p.136) This motet seems to include a refrain, see also Rockseth, Polyphonies IV, 286.

W2 4, (70)

T: Easter alleluya. FN: (I) Missing in W2 4,70.

(p.137) <u>T:</u> Easter gredual, GR 221.

FN: (1)W2 4,71 writes only "DOMINO" .-- (2) Possibly a descending plica is attached to this note .--- (3) Missing in W2 4,71.--(4) W2 4,71 writes

72 - Ars 5198 p.190; Cg f 91a; B.N.frc.847 f 72v a; (p.138) B.N.frc.1050 f 135a; with triplum: No 5,121 (En mai gant \*; Cl 30+47 (\* (text of W2 4,72) (text of W2 4,72 (texts only); with triplum as motetus and motetus as triplum: Mo 5,151 (text of W2 4,72;

melism: F No.106. This text is composed by Robert de Rains. T: Easter Sunday alleluya, GR 222. FN: (1)W2 4,72 writes one tone too high .-- (2)Missing in W2 4,72.--(3) Missing in F f 158v.--(4) F f 158v writes ordinary simplex.

(p.138) T: Easter Sunday alleluya, GR 222. IN: (1) Missing in W2 4,73; emendation.

- D 15 (text only); with triplum: MuB 17 (p.139) (Audi pater \* ; Ba 9 (\* ; (0 Maria regina\* (\*\* T: GR 23.

(p.139) This motet ends with a refrain which reappears in "Traduction d'Ovide" - GE 422, 424.

T: St. John Baptist alleluya, June 24. FN: (I)W2 4.75 writes one tone too low.--(2)W2 4.75 writes .-- (3)W2 4,75 writes #JO-

HANE" .-- (4) W2 4,75 writes F-E-D/D-F A-G/E-C-D .--(5) W2 4,75 Writes 5 11/.

76 - unicum

(p.139) T: Whitsuntide alleluya.

FN: (1)W2 4,76 writes only "DOCHBIT"; emendation ac-

W2 4, (76)

(FN) cording to the chant tune.--(2) $W_2$  4,76 apparently writes one tone too high; emendation.--(3) $W_2$  4,76 apparently writes a third too high; emendation.--(4)Missing in  $W_2$  4,76; emendation.--(5) $W_2$  4,76 writes 2 li 3 li/.--(6) $W_2$  4,76 writes a B flat at the beginning of the first line; but since no B occurs in this line, we have omitted the flat altogether.--(7) $W_2$  4,76 writes simplices F E.

77 see W2 1,15

78 - MuA 17 (22 according to Ludwig)

(p.140) This is a refrain cento of seven refrains. No.1 concludes W<sub>2</sub> 4,19 in a contracted form and reappears in "Guillaume de Dole" and "Roman de la Poire" - GE 620 and 622. The text of No.4 reappears at the end of Mo 5,131 mot. - GE 293. No.5 reappears in "Lai d'Aristote" and "Roman de la Violette" - GE 969. T: Christmas gradual, December 25, GR 33. FN: (I)W<sub>2</sub> 4,78 only writes "DO".--(2)Missing in W<sub>2</sub> 4,78; emendation.--(3)W<sub>2</sub> 4,78 shows an extra D. ---(4)Mo 5,131 is written a fourth lower.---(5) W<sub>2</sub> 4,78 writes: .....; emended according to the chant tune.

79 - W2 2,66\*; Mo 6,220; N 85; melism: St.V. No.5. (p.141) This motet ends with a refrain - GE 695. T: Easter gradual; GR 221.

FN: (1) Missing in W2 4,79.--(2)W2 4,79 writes:

(4)W<sub>2</sub> 4,79 ligates si 3 li si/.--(5)Missing in W<sub>2</sub> 2,66.--(6)Both W<sub>2</sub> 4,79 and W<sub>2</sub> 2,66 ligate si 2 li 2 li/.--(7)W<sub>2</sub> 2,66 writes B-A-C G G F.

80 - W2 2,82

(p.121) T: Assumption gradual, August 15, GR (98). FN:(1)Missing in W2 4,80.--(2)W2 4,80 writes "VITAM".--(3)W2 4,80 writes F.--(4)W2 4,80 writes G.--(5)Missing in W2 2,82.--(6)W2 2,82 shows no flat here.--(7)W2 2,82 shows a flat here.

81 - MuA 33; H 8; N 5(R 5). (p.142) T: Whitsuntide alleluya. W2 4, 82 see F 1,13

83 - unicum

(p.142) T: Assumption gradual, August 15, GR (98).

84 see F 2,4

85 - N 13

(p.142) This motet starts with a quotation from Moniot d'Arras.

T: Nativity responsorium, December 25, Pr.185 ff. FN:(1)Missing in  $W_2$  4,85; emendation.--(2) $W_2$  4,85 writes F; emendation according to the chant tune.---(3) $W_2$  4,85 writes D-F-E; emendation.

. 86 - W2 2,67\*

(p.143) T: Ascension alleluya, second Sunday after May 22, GR 268.

FN: (1) Missing in W<sub>2</sub> 4,86.--(2) This is possibly: (3) W<sub>2</sub> 4,86 shows no flat.--(4) W<sub>2</sub> 2,67 inserts here the word "opere" and two extra notes D B.--(5) W<sub>2</sub> 2,67 writes F G/ A-G-A/.--(6) W<sub>2</sub> 2,67 writes  $5 \, 11/.--$ (7) W<sub>2</sub> 2,67 writes 3 si/.--(8) W<sub>2</sub> 2,67 shows no B flat.

87 see T 1,18

88 - MuA 3; with triplum and quadruplum: Mo 2,26 (p.143) (Viderund par pou ; melism: W1 No.63; F f 100v; (Viderunt par peu\* F No.19.

(Viderunt par peu\*\*

This motet seems to be a refrain.

T: Christmas gradual, December 25, GR 33. FN: (1)Missing in F f 100v and F f 148v.--(2)W<sub>1</sub> f 49 and F f 148v show a line.--(3)Missing in W<sub>1</sub> f 49.--(4)W<sub>2</sub> 4,88 writes "OMNES".--(5)W<sub>1</sub> f 49 shows no flat.

89 - Ma 6,20 Gaude chorus\*; N 15; ArsB 9; Hu 85\* (p.143) (with a third part intended); with triplum (1): Mo 5,128 (J'ai si bien\*\*; with triplum (2): (text of W2 4,89 Mo 3,39 (Povre secors ai\*\*\*; Ba 36 (\*\*\*; (\* Cl 87/88 (\*\*\* (texts only); quot: (text of W2 4,89 Doc.VI (Gaude chorus\*\*\*\*; Disc.pos.vulg.\*; W2 4, (89)

Magister Lambertus\*\*\*; Franco\*\*\*; Petrus Picardus\*; Anonymus II (CS I); Munich Anonymus (MuC). This motet seems to be a motet ente.

T: Easter alleluya.

FN:(1)W2 4,89 writes: .--(2)Missing in W2 4,89.

90 - Mo 6,182; melism: F No.14.

(p.114) T: Christmas responsorium, December 25, R 59; Pr 27.

FN: (1) Missing in W<sub>2</sub> 4,90.--(2)W<sub>2</sub> 4,90 writes only "TAN".--(3)W<sub>2</sub> 4,90 writes one tone too low.--(4) Rest of tenor is missing in W<sub>2</sub> 4,90.--(5)W<sub>2</sub> 4,90 writes E.--(6) Missing in F f 148.--(7)F f 148 writes  $\frac{1}{2}$