

APPENDICES

Introduction

It is an unfortunate but unavoidable state of affairs that the musical materials necessary for the study of the motets found in the 14th-century English repertoire are spread between such a wide range of modern sources including, in addition to this thesis, PMFC I, V, XIV, XV, XVI, and XVII. Provision here of all relevant pieces would have led to the unchecked growth of already substantial Appendices. As a result, while critical reports have been provided for each motet or fragment, transcriptions have been added (with few exceptions) only for those pieces not now or soon to be available in modern editions. Texts are, however, added here for all the motets save for those few (mainly from the rear leaves of DRc 20) that seem to be of definite continental origin and that have been edited by A.G. Rigg for Frank Harrison's edition of Motets of French Provenance in PMFC V.

The critical reports vary in their level of detail, depending on the one hand on how substantial a piece of music survives (hence how much one can say about it), and on the other hand whether there exist other modern editions with substantial commentary. The fullest reports include not only source information, but also a bibliography of the literature on a piece (editions, facsimiles, commentary,

recordings); observations on the cantus firmus, formal design, text, and notation; and general remarks on features of interest not otherwise covered. ⁴³⁵

A few motet sources are briefly discussed before presenting the critical reports on their content. In general, however, the reader can rely on the appropriate volumes of RISM, the Lefferts and Bent, "New Sources" article, and other literature cited in individual critical reports for a description of the sources themselves. A number of corrections to RISM inventories are made in Appendix I, mostly without any particular attention being drawn to them. Corrections to motets already edited for PMFC XV are occasionally offered; these changes are cited in the form adopted for the critical reports in that volume.

The texts have been laid out to reveal the verse scheme, or in the case of freer prose-like texts, the lines corresponding to musical phrases and half phrases. Manuscript punctuation has not been recorded, and the punctuation used here has been kept to a minimum. In general, there has been an effort to retain the original orthography, though some standardization has been introduced (and noted), especially in texts that were edited for PMFC XV. Abbreviations and contractions have been expanded without notice, and a distinction has been made in most cases between C and T, and between U and V. Most remarks concerning the text are presented with it, but sometimes additional remarks can be found with the critical report, which usually only notes the subject matter.

The transcriptions mainly adopt the convention that the long is written as a half note, the breve as a quarter note, and the semibreve as an eighth note. In a small number of motets with extensive division of the breve and semibreve, a different level of reduction is adopted where the breve is written as a half note, the semibreve as a quarter note, and the minim as an eighth note. Varied solutions have been adopted for the rhythmic interpretation of groups of semibreves, mostly as suggested by context in each individual case.

Two "finding lists" provide the necessary means of access to Appendix I. The first arranges the motets alphabetically by the incipits of their short titles, with a reference to the primary source under which the critical report has been entered. The second presents the motets by source, in an alphabetical arrangement by RISM-style sigla. This is the order of presentation followed in Appendix I, and so the second list serves as its detailed table of contents. Both lists have been annotated for quick reference with an indication whether a transcription of the motet is available in a volume of PMFC or is provided in the Appendix.

<u>MOTET</u> (short title)	<u>SOURCE</u>	<u>TRANSC.</u>
A solis ortus	<u>Ob 81, 1</u>	XVI, 94
A solis ortus	<u>Lwa 12185, 5</u>	A
Absorbet oris	<u>Lbm 40011B*, 1*</u>	A
Ad lacrimas	<u>DRc 20, 12</u>	XV, 34
Ade finit	<u>Onc 362, 7</u>	XV, 4
Alma mater	<u>BERc 55, 1</u>	A
Alme pater	<u>Lbm 40011B, 18</u>	A
Alta canunt	<u>Onc 362, 8</u>	A
Amer amours	<u>DRc 20, 18</u>	V, 19
Ancilla Domini	<u>Lli 146, 6</u>	A
Apello cesarem	<u>Onc 362, 1</u>	A
Apta caro	<u>DRc 20, 18</u>	V, 4
Assunt Augustini	<u>Lic 52, 3</u>	A
Astra transcendit	<u>Lic 52, 2</u>	A
Augustine par angelis	<u>Ob D.6, 2</u>	A
Ave miles celestis	<u>Ob 7, 7</u>	XV, 20
Ave prolem parienti	<u>Lic 52, 1</u>	-
Balaam de quo	<u>Onc 362, 4</u>	XV, 2
Baptizas parentes	<u>Onc 266/268, 1</u>	A
Barrabas dimittitur	<u>BERc 55, 1</u>	XV, 32
Beatus vir	<u>Lwa 12185, 3</u>	A
Caligo terre	<u>Onc 362, 9</u>	XV, 5
Candens crescit	<u>Cpc 228, 4</u>	XIV, 60
Civitas nusquam	<u>Onc 362, 5</u>	XV, 3
Cuius de manibus	<u>Ob 7, 11</u>	XVI, 103
De flore martirum	<u>Ob 7, 8</u>	XV, 21
Dei prece	<u>DRc 20, 5</u>	A
Detentos a demonibus	<u>CAC 128/2, 1</u>	A
Deus compaignons	<u>US-wc 14, 3</u>	-
Deus creator	<u>Ob 7, 14</u>	XV, 23
Diex coment	<u>Lpro 2/261, 2</u>	-
Doleo super te	<u>Cgc 512, 7</u>	XV, 27
Domine quis	<u>Ob 7, 16</u>	V, 16a
Duodeno sydere	<u>Ob 7, 5</u>	A
Excelsus in numine	<u>Onc 362, 6</u>	XVI, 99
Firmissime fidem	<u>Lbm 28550, 4</u>	I, 30
Flos anglorum	<u>Onc 266/268, 3</u>	A
Flos regalis	<u>Lbm 40011B*, 2*</u>	A
Frondentibus	<u>Ob 7, 6</u>	-
Fusa cum silentio	<u>DRc 20, 2</u>	XV, 30
Genitricem personantes	<u>Lbm 40011B*, 3*</u>	A
Geret et regem	<u>TAcro 3182, 1</u>	A

Hac a valle	<u>Lwa 12185</u> , 2	A
Herodis in pretorio	<u>DRc 20</u> , 1	XV, 29+A
Hostis Herodes impie	<u>Ob 81</u> , 3	XVI, 96
Hostium ob amorem	<u>Lbm 40011B*</u> , 5*	A
Humane lingue	<u>Lbm 40011B</u> , 17	XV, 36
Iam nubes	<u>Onc 362</u> , 15	XV, 8
Ianuam quam clauserat	<u>Onc 362</u> , 2	XV, 1
Jesu fili Dei patris	<u>DRc 20</u> , 3	XV, 31
Jhesu redemptor omnium	<u>Cfm</u> , 2	XVII
Ille suy	<u>US-wc 14</u> , 1	-
In ore te laudancium	<u>US-SM 19914</u> , 1	A
Inter amenitatis	<u>Yc</u> , 2	I, 22+A
Inter choros	<u>WF</u> , 79	XIV, App.26
Inter usitata	<u>Omc 266/268</u> , 2	XVII
L'amoreuse flour	<u>DRc 20</u> , 16	V, 21
Laus honor	<u>Cpc 228</u> , 3	A
Lingua peregrina	<u>WF</u> , 44	A
Lux refulget	<u>Ob 7</u> , 4	A
Maria diceris	<u>US-SM 19914</u> , 3a	A
Maria mole pressa	<u>Ob 7</u> , 1a	A
Mon chant	<u>DRc 20</u> , 19	V, 15
Mulier magni meriti	<u>Cgc 512</u> , 1	XV, 25
Musicorum collegio	<u>DRc 20</u> , 17	XV, 35
Nec Herodis ferocitas	<u>Ob 143</u> , 1	A
Nos orphanos erige	<u>Lwa 12185</u> , 4	A
O canenda vulgo	<u>DRc 20</u> , 15	I, 14
O crux vale	<u>Onc 57</u> , 2	A
O dira nacio	<u>F-Pn 23190</u> , 4	XVII+A
O homo de pulvere	<u>Onc 362</u> , 17	XV, 9
O pater excellentissime	<u>Onc 57</u> , 1	A
O vos omnes	<u>DRc 20</u> , 14	A
Omnis terra	<u>Ob 7</u> , 12	XV, 22
Orto sole	<u>Cgc 512</u> , 9	XV, 33
Ovet mundus	<u>Ob 81</u> , 2	XVI, 95
Parata paradisi porta	<u>Lpro 2/261</u> , 1	A
Parce piscatoribus	<u>Ob 7</u> , 17	A
Patrie pacis	<u>Cgc 512</u> , 12	XV, 28
Peregrina moror	<u>WF</u> , 47	A
Petrum cephas	<u>Ob 7</u> , 2	XV, 18
Princeps apostolice	<u>Cgc 512</u> , 2	A
Pura placens	<u>Ob 7</u> , 15	XV, 24
Quare fremuerunt	<u>Lbm 1210</u> , 9	XV, 13
Quid rimari cogitas	<u>Cac 128/2</u> , 2	A

Radix Iesse	<u>Ccc 65, 3</u>	A
Recita formosa	<u>Lbm 40011B*, 6*</u>	A
Regi regum enarrare	<u>Onc 362, 12</u>	A
Regina celestium	<u>Ob 652, 3</u>	A
Regina iam discubuit	<u>CAC 128/2, 3</u>	A
Regne de pité	<u>Ob 143, 3</u>	XVII
Regnum sine termino	<u>WF, 80</u>	A
Rex Karole	<u>US-Wc 14, 4</u>	V, 26
Rex omnipotencie	<u>WF, 48</u>	A
Rex piaculum	<u>Tacro 3182, 2</u>	A
Rex sanctorum	<u>Ob 652, 2</u>	A
Rex visibilium	<u>Ob 7, 3</u>	XV, 19
Rogativam potuit	<u>Ob 652, 5</u>	A
Rosa delectabilis	<u>Onc 362, 18</u>	XV, 10.
Rosa mundi	<u>Lbm 24198, 2</u>	A
Rota versatilis	<u>Lbm 24198, 1</u>	A
Salve cleri	<u>Ob 81, 4</u>	XV, 11
Salve sancta virgula	<u>Ob 652, 4</u>	A
Si lingua lota	<u>US-PRu 119A, 5</u>	A
Solaris ardor	<u>Onc 362, 10</u>	XV, 6
Soli fines	<u>US-SM 19914, 3b</u>	A
Sub arturo plebs	<u>F-CH 564, 111</u>	V, 31
Suffragiose virgini	<u>Cfm, 3</u>	XVII
Surgere iam est	<u>Lbm 24198, 4</u>	A
Suspiria merentis	<u>Cgc 512, 5</u>	XV, 26
Te domina	<u>Lbm 24198, 6</u>	XV, 16
Templum eya	<u>Ob 7, 9</u>	A
Thomas gemma	<u>Cgc 512, 6</u>	XIV, 61
Tribum quem	<u>Lbm 28550, 5</u>	I, 27
Trinitatem veneremur	<u>Lbm 24198, 5</u>	XV, 15
Triumphat hodie	<u>Lbm 24198, 7</u>	XV, 17
Triumphus patet	<u>Lbm 1210, 2</u>	XV, 12+A
Tu civium	<u>Cgc 512, 4</u>	XVI, 98+A
Ut recreentur	<u>WF, 78</u>	A
Vas exstas	<u>Cpc 228, 1</u>	A
Veni creator	<u>Ccc 65, 2</u>	A
Venit sponsa	<u>CAC 128/2, 4</u>	A
Virginalis concio	<u>DRc 20, 10</u>	A
Virgo Maria	<u>Cgc 512, 3</u>	XVI, 97+A
Virgo mater salvatoris	<u>Cfm, 1</u>	XVII
Virgo sancta Katerina	<u>Onc 362, 11</u>	XV, 7
Viri Galilei	<u>Lwa 21285, 1</u>	A
Vos quid admiramini	<u>DRc 20, 13</u>	I, 7

Zelo tui languet
Zorobabel abigo

Lbm 1210, 13
Ob 7, 1b

XV, 14
A

The following may belong together (see Critical Reports for details):

- | | |
|--|---------------------------|
| 1) A solis ortus - Ovet mundus | <u>Ob 81, 1/2</u> |
| 2) Absorbet oris - Recita formosa | <u>Lbm 40011B*, 1*/6*</u> |
| 3) Genitricem personantes - Hostium
ab amorem | <u>Lbm 40011B*, 3*/5*</u> |
| 4) Maria diceris - Soli fines | <u>US-SM 19914, 3a/3b</u> |
| 5) Regina iam discubuit - Venit sponsa | <u>CAC 128/2, 3/4</u> |

THE MOTET REPERTOIRE BY SOURCE

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<u>Source</u>	<u>Transcription in PMFC or Appendix (A)</u>
<u>GB- BERc 55</u>	
1 Alma mater	A
4 Barrabas dimittitur	XV, 32
<u>Ccc 65</u>	
2 Veni creator	A
3 Radix Iesse	A
<u>Cfm</u>	
1 Virgo mater salvatoris	XVII
2 Jhesu redemptor	XVII
3 Suffragiose virgini	XVII
<u>Cgc 512</u>	
1 Mulier magni meriti	XV, 25
2 Princeps apostolice	A
3 Virgo Maria	XVI, 97 (and A)
4 Tu civium	XVI, 98 (and A)
5 Suspiria merentis	XV, 26
6 Thomas gemma	XIV, 61
7 Doleo super te	XV, 27
9 Orto sole	XV, 33
12 Patrie pacis	XV, 28
<u>Cpc 228</u>	
1 Vas exstas	A
2 Virgo Maria (see <u>Cgc 512, 3</u>)	A
3 Laus honor	A
4 Candens crescit	XIV, 60
<u>CAc 128/2</u>	
1 Detentos a demonibus	A
2 Quid rimari cogitas	A
3 Regina iam discubuit	A
4 Venit sponsa	A
<u>DRc 20</u>	
1 Herodis in pretorio	XV, 29 (and A)
2 Fusa cum silentio	XV, 30
3 Jesu fili Dei	XV, 31
4 Princeps apostolice (see <u>Cgc 512,2</u>)	
5 Dei preco	A
6 Barrabas dimittitur (see <u>BERc 55, 4</u>)	
7 Orto sole (see <u>Cgc 512, 9</u>)	

DRe 20 (cont.)

10	Virginalis concio	A
11	Amer amours	V, 19
12	Ad lacrimas	XV, 34
13	Vos quid admiramini	I, 7
14	O vos omnes	A
15	O canenda vulgo	I, 14
16	L'amoreuse flour	V, 21
17	Musicorum collegio	XV, 35
18	Apta caro	V, 4
19	Mon chant	V, 15

Lic 52

1	Ave prolem parienti	- -
2	Astra transcendit	A
3	Assunt Augustini	A

Lbm 1210

2	Triumphus patet	XV, 12(and A)
9	Quare fremuerunt	XV, 13
13	Zelo tui	XV, 14

Lbm 24198

1	Rota versatilis	A
2	Rosa mundi	A
4	Surgere iam est	A
5	Trinitatem veneremur	XV, 15
6	Te domina	XV, 16
7	Triumphat hodie	XV, 17

Lbm 28550

4	Firmissime fidem	I, 30
5	Tribum quem	I, 27

Lbm 40011B

17	Humane lingue	XV, 36
18	Alme pater	A

Lbm 40011B*

1*	Absorbet oris	A
2*	Flos regalis	A
3*	Genitricem personantes	A
4*	Rota versatilis (see <u>Lbm 24198</u> , 1)	
5*	Hostium ob amorem	A
6*	Recita formosa	A

Lli 146

6	Ancilla Domini	A
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Lpro 2/261

- | | | |
|---|-----------------------|----|
| 1 | Parata paradisi porta | A |
| 2 | Diex coment | -- |

Lwa 12185

- | | | |
|---|---------------|---|
| 1 | Viri Galilei | A |
| 2 | Hac a valle | A |
| 3 | Beatus vir | A |
| 4 | Nos orphanos | A |
| 5 | A solis ortus | A |

Ob D.6

- | | | |
|---|-----------------------|---|
| 2 | Augustine par angelis | A |
|---|-----------------------|---|

Ob 7

- | | | |
|----|--|----------|
| 1a | Maria mole pressa | A |
| 1b | Zorobabel abigo | A |
| 2 | Petrum cephas | XV, 18 |
| 3 | Rex visibilium | XV, 19 |
| 4 | Lux refulget | A |
| 5 | Duodeno sydere | A |
| 6 | Frondentibus | -- |
| 7 | Ave miles | XV, 20 |
| 8 | De flore martirum | XV, 21 |
| 9 | Templum eya Salomonis | A |
| 10 | Barrabas dimittitur (see <u>BERc 55, 4</u>) | |
| 11 | Cuius de manibus | XVI, 103 |
| 12 | Omnis terra | XV, 22 |
| 14 | Deus creator | XV, 23 |
| 15 | Pura placens | XV, 24 |
| 16 | Domine quis | V, 16a |
| 17 | Parce piscatoribus | A |

Ob 81

- | | | |
|---|---|---------|
| 1 | A solis ortus | XVI, 94 |
| 2 | Ovet mundus | XVI, 95 |
| 3 | Hostis Herodes | XVI, 96 |
| 4 | Salve cleri | XV, 11 |
| 5 | Fusa cum silentio (see <u>DRc 20, 2</u>) | |

Ob 143

- | | | |
|---|-----------------------|------|
| 1 | Nec Herodis ferocitas | A |
| 3 | Regne de pité | XVII |

Ob 594

- | | | |
|---|------------------------------------|--|
| 1 | Frondentibus (see <u>Ob 7, 6</u>) | |
|---|------------------------------------|--|

Ob 652

- | | | |
|---|--|---|
| 1 | Rota versatilis (see <u>Lbm 24198, 1</u>) | |
| 2 | Rex sanctorum | A |
| 3 | Regina celestium | A |
| 4 | Salve sancta virgula | A |
| 5 | Rogativam potuit | A |
| 6 | Benedicamus Domino | A |

Onc 266/268

1	Baptizas parentes	A
2	Inter usitata	XVII
3	Flos anglorum inclitus	A

Onc 57

1	O pater excellentissime	A
2	O crux vale	A

Onc 362

1	Apello cesarem	A
2	Ianuam quam clauserat	XV, 1
3	Triumphat hodie (see <u>Lbm 24198</u> , 7)	
4	Balaam de quo	XV, 2
5	Civitas nusquam	XV, 3
6	Excelsus in numine	XVI, 99
7	Ade finit	XV, 4
8	Alta canunt	A
9	Caligo terre	XV, 5
10	Solaris ardor	XV, 6
11	Virgo sancta Katerina	XV, 7
12	Regi regum enarrare	A
15	Iam nubes	XV, 8
17	O homo de pulvere	XV, 9
18	Rosa delectabilis	XV, 10
19	Jube domine	XVI
20	Jube domine	XVI

TAcro 3182

1	Geret et regem	A
2	Rex piaculum	A

WF

44	Lingua peregrina	A
47	Peregrina moror	A
48	Rex omnipotencie	A
53	Candens crescit (see <u>Cpc 228</u> , 4)	
67	Thomas gemma (see <u>Cgc 512</u> , 6)	
78	Ut recreentur	A
79	Inter choros	XIV, app. 26
80	Regnum sine termino	A

Yc

2	Inter amenitatis	I, 22 (and A)
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US-NYpm 978

12	Candens crescit (see <u>Cpc 228</u> , 4)	
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US-PRu 119A

4	Thomas gemma (see <u>Cgc 512</u> , 6)	
5	Si lingua lota	A

US-SM 19914

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1	In ore te laudancium	A
2	textless	A
3a	Maria diceris	A
3b	Soli fines	A

US-Wc 14

1	Ille suy	- -
3	Deus compaignons	- -
4	Rex Karole	V, 26

F-CH 564

111	Sub arturo plebs	V, 31
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F-Pn 23190

4	O dira nacio	XVII (and A)
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COMMONLY USED ABBREVIATIONS

AH	<u>Analecta Hymnica.</u>
AS	Frere, <u>Antiphonale Sarisburiense.</u>
CEKM I	Apel, <u>Corpus of Early Keyboard Music, I.</u>
CMM 39	Günther, <u>The Motets of the Manuscripts Chantilly.</u>
CS	Coussemaeker, <u>Corpus Scriptorum.</u>
CSM	American Institute of Musicology: <u>Corpus Scriptorum Musicae.</u> (see under individual authors)
EBM	Stainer, <u>Early Bodleian Music.</u>
EECM 26	Harrison and Wibberley, <u>Manuscripts.</u>
EEH	Wooldridge, <u>Early English Harmony.</u>
GS	Frere, <u>Graduale Sarisburiense.</u>
MSD 2	Dittmer, <u>The Worcester Fragments.</u>
NOHM	<u>New Oxford History of Music</u> (see under individual authors)
PMFC I	Schrade, <u>The Works of Philippe de Vitry.</u>
PMFC V	Harrison, <u>Motets of French Provenance.</u>
PMFC XIV	Sanders, <u>English Music of the Thirteenth and Early Fourteenth Centuries.</u>
PMFC XV	Harrison, <u>Motets of English Provenance.</u>
PMFC XVI	Harrison, Sanders, and Lefferts. <u>English Music for</u>
-XVII	<u>Mass and Offices.</u>
TECM I	Stevens, <u>Treasury of English Church Music, I.</u>
WMH	Hughes, <u>Worcester Medieval Harmony.</u>

I, II, III, IV in context usually refer to the voice-parts of a motet, counting from the top down.

s,m syllabic or melismatic semibreves.

l, b, s refer to long, breve, and semibreve in the critical commentary; L and B are used in number schemes.

APPENDIX I

Critical Reports, Texts,
Transcriptions

BERc 55

Berkeley Castle, Muniments, Select Roll 55 (BERc 55) was identified as a source of 14th-century English polyphony by Andrew Wathey in 1981. It is a rotulus with weekly household accounts for an aristocratic Yorkshire family in the years 1302/03. Four musical items have been added on the reverse, including two motets. Andrew Wathey and William Summers have kindly shared information about this source with me. I understand Wathey is preparing a report about it for publication.

Alma mater digna virgula
 Ante thorum virginis
 Tenor de Alma mater et Ante thorum

Source: BERc 55, first musical item.

Literature: I.H. Jeayes, Descriptive Catalogue of the Charters and Muniments in the Possession of Lord Fitzhardinge at Berkeley Castle (Bristol, 1892).

C.f.: identified just by the rubric given above, and by a rubric under an erased statement of the tenor that was begun below voice I: "Pes de Alma mater et de Ante thorum." The designation "Tenor" or "pes" in any case apparently hides a short rondeau with the traditional alternation of musical elements AB A'A' AB AB.

Form: very high degree of strophic repetition following the tenor, with some variation; high degree of assonance throughout between texts, along with parallelism of melodic phrasing and declamatory rhythms. Semibreve duplets read 2+1.

Text: on the Assumption of the BVM.

BERc 55, 1 Alma mater digna I and II

Alma mater digna virgula
 ex styrpe regia nobili de iesse
 viri sancti veteri prosapia
 plaude virgo deo angelus carissima
 5 humilitas docilis
 te matrem Dominum fecit fieri.
 Hec est que venit de Libano
 flos campi et nemorum arborum pulcherrima
 castissima domina suavis
 10 nunc mater miseris miserearis
 surge ad filium Dominum nostrum
 impetra bravium propicium
 pro culpe veteri in die memoranda
 respice clara virgo filia David
 15 genitrix Domini regis eterni
 que sedes in solio splendido
 gemmis floribus coronata
 ad hanc vallem flebilem
 ubi debent? vestri famuli subditi mediante
 20 de gracia vestra solita
 supplicantes corde simplici cum ordo divini?
 puris meditationibus
 memores nostri effici dignemini
 et post hanc finem?
 25 collocare nos in patriam glorie.

Ante thorum virginis
 omnis milicia celica supernorum
 beatorum civium f--te? assistunt
 atque venerabili splendida
 5 facie vestibus decoris
 indicta venustissimus
 assumpta sedentem cum filio
 adorant cum notulis modulis dulcissimis
 et canticis organis plurimis.
 10 que eya vale genitrix Domini
 virgo ac gravida puerpera
 altissimum unicum parvulum tuum
 lacte proprio fovisti virgineo
 gaude quod te dicit ysaie vaticinium
 15 parere a lede? natum omnia regentem
 sydera super celica lidere?
 et aula pudicie manentem
 et clausa fertilis singulis
 languentibus petentibus
 20 veram medelam atque tutelam
 prebens prospicius? sexumque femineum
 protegens supplicans unigenito filio
 ut redemptos servulos
 celesti reconciliet patrie.

BERc 55, 1 Alma mater-Ante thorum

I Alma Al- ma ma- ter dig-na vir-gu- la ex

II Ante An- te tho-rum vir- gi- nis om-

III A

Tenor de Alma mater et Ante thorum

5

styr-pe re- gi- a no- bi- li de Ies- se vi-ri san-cti veteri prosapi-

-nis mi-li- ci- a ce- li- ca su-per-no- rum be-a- to- rum civium ()

10

-a plau- de vir- go De-o an-ge- lus ca- ris- si- ma hu- mi- li-

te as- sis- tunt at- que ve- ne- ra- bi- li splen- di- da fa- ci- e

B

15

-tas do-ci-lis te ma-trem Do-mi-ni fe-cit fi-e-ri.
 ve-sti-bus de-co-ris in-di-cta ve-nu-stis-si-mus As-

A'

20

Hec est que ve-nit de Li-ba-no flos cam-pi et
 -sump-ta se-den-tem cum fi-li-o a-do-rant cum

ne-mo-rum ar-bo-rum pul-cher-ri-ma ca-stis-si-ma do-mi-na su-a-
 no-tu-lis mo-du-lis dul-cis-si-mis et can-ti-cis or-ga-nis plu-ri-

25

-vis. Nunc ma-ter mi-se-ris miserearis sur-ge
-mis que e-ya val-le ge-ni-trix do-mi-ni vir-go

A'

30

ad fi-li-um Do-mi-num no-strum im-pe-tra bra-vi-um pro-pi-ci-
et gra-vi-da pu-er-pe-ra al-tis-si-mum u-ni-cum par-vu-lum

35

-um pro cul-pa ve-te-ri in di-e me-mo-ran-da re-spi-ce
tu-um lac-te pro-pri-o fo-vi-sti vir-gi-ne-o gau-de quod te

A

cla-ra vir-go fi-li-a Da-vid ge-ni-trix Do-mi-ni re-gis e-
di-cit Y-sa-i-e va-ti-ci-ni-um pa-re-re a le-de

40

ter-ni que se-des in so-li-o splen-di-do gem-mis flo-ri-bus co-ro-na-
na-tum om-ni-a re-gen-tem sy-de-ra su-per ce-li-ca li-de-

B

45

-ta. Ad hanc val-lem fle-bi-lem u-bi de-bent ve-stri
-re et au-la pu-di-ci-ci-e ma-nen-tem et clau-sa

50

fa-mu-li sub-di-ti me-di-an-tes de gra-ci-a ve-stra so-li-
fer-ti-lis sin-gu-lis lan-guen-ti-bus pe-ten-ti-bus ve-ram me-de-

A

-ta sup-pli-can-tes cor-de sim-pli-ci cum or-do di-vi-ni
-lam at-que tu-te-lam pre-bens pro-spi-ci-us sexum-que fe-mi-ne-

A

55

pu-ris me-di-ta-ci-o-ni-bus me-mo-res no-stri ef-fi-ces di-gne-mi-
-um pro re-gens sup-pli-cans u-ni-ge-ni-to fi-li-o ut re-

B

60

-ni et post hanc fi-nem col-lo- ca-re nos in pa-tri-am
dem- ptos ser- vu- los ce- -le-sti re-con- ci-li- et

glo- ri- e.
pa- tri- e.

Barrabas dimittitur dignus
Barrabas dimittitur inmerito
T. Babilonis flumina

455

Source: BERc 55, no. 4; DRC 20, fol. 3 (RISM no. 6);
Ob 7, fol. VI^V (RISM no. 10), voices II and III only.

Literature: Ed. in PMFC XV, 32 and in Wibberley,
"English Polyphonic Music," pp. 364-368. Facs. in EECM 26,
pl. 153 (DRC) and pl. 53 (Ob). Harrison, "Ars Nova," pp. 82-
83; forthcoming report on BERc by Andrew Wathey.

C.f.: Non-Gregorian. Called 'Pes de Barrabas dimittitur'
in BERc; identified in DRC as 'Babilonis flumina;' unlabelled
in Ob 7. The Latin incipit probably derives from a setting of
a rhymed version of Psalm 137. Sung three-and-a-third times.

Form: motet a3 with varied voice exchange and strophic
repeat with variation; irregular mixed periodicity.

I 60L = 7+3+4+4+4+4+4+8+4+8+4+4+6 L

II = 2+6+8+8+4+4+8+4+8+4+4 L

III = 20(3L) = 3(3(6L)) + 6L

The varied exchange between sections one and two is straight-
forward. In the third tenor statement the restatement of the
first period is very free; striking are the rising and falling
fifths in b. 37 and 39, which may be an attempt at affectively
setting Christ's last words on the cross, and the direct
canonic imitation between voices I and II at b. 47-51 and
49-53, and b. 52-55, 53-57, and 55-58. The leap of a seventh
to 'clamans' in II, b. 32-33 may also be deliberately affective.

Text: on Christ's Passion, similar to the text of Laus
honor (Cpc 228,3).

Remarks: For a voice-exchange motet the range (a 15th)

is wide and the counterpoint, with its intervals of 12ths and ⁴⁵⁶ 10ths, is also wide. Though notation and declamation are conservative, the final cadence moves to a progressive 12-8 harmony.

BERc 55, 4
DRc 20, 6
Ob 7, 10 (II only)

Barrabas dimittitur

I	II
Barrabas dimittitur dignus patibulo et Iudaico Christus cum obprobrio	Barrabas dimittitur inmerito
5 ceditur illudatur facie conspuatur sub Pilato Poncio	5 reus cum efficitur quod nam probat sedicio et Christus occiditur nevo carens omnimodo
10 traditur affligitur diro crucis suspendio latronum im medio	ceditur conspuatur clavisque confoditur
cernitur contempnitur cuncta creans ex nichilo hinc clamavit sicio	10 clamans inquit heloy hely lama zabathani
15 sic gravi moritur monte Calvarie suspirio.	mox in cruce moritur morte cuius ilico genus Ade redimitur
	15 ipsi laus igitur et iubilacio.
13 John 19:28	8 <u>BERc</u> : configitur 9-10 Matthew 27:46 15 <u>BERc</u> : Christo laus ergo

These texts expand on the language of a Matins responsory for Good Friday, Barabas latro dimittitur et innocens Christus occiditur (Brev.Sar. I, p.dccxci; AS, pl.226). The motet text Laus honor vendito (Cpc 228, 3) is in part quite similar.

Veni creator
T. Veni creator

Source: Ccc 65, fol. 135v (RISM no. 2).

Literature: Facs. in EECM 26, pl. 106. Sanders, "English Polyphony," pp. 223-24. Fenlon, Manuscripts, p.76-7.


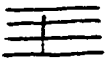

C.f.: whole chant setting of the Pentecost hymn Veni creator spiritus; melody is more melismatic than version in LU, p.885 and has been extended by three notes to provide tonal closure for the motet on F rather than on the chant final, G.

Form: triplum and tenor of an isoperiodic motet a⁴ (2+2) with broadly patterned tenor:

I 115L = 8(12L) + 19L

II = 1L + 19(6L)

Text: sets five stanzas of the Pentecost hymn, with an additional four syllables added to each odd-numbered line to provide successive couplets (except for the last) with 20 syllables, set regularly in 12L phrases; the final stanza is set to the last, 19L, phrase.

Notation: mensuration sign  in front of both voices; if interpreted (as seems reasonable) as specifying tempus imperfectum maior, its only practical effect is to clarify that the breve is binary, so paired semibreves are equal. Perfect-long rests are written in the manner described by Robertus de Brunham, i.e.  rather than . See Chapter 3, pp.306ff.

Remarks: overall range at least E-dd, perhaps D-dd.

Ccc 65, 2

Veni creator spiritus-

Veni creator spiritus eximie
 mentes tuorum visita
 imple superna gracia mirifice
 que tu creasti pectora

5 qui paraclitus diceris egregius
 donum Dei altissimi
 fons vivus ignis caritas flameolus
 et spiritalis unctio

10 tu septiformis munere karismatum
 dextre Dei tu digitus
 tu rite promisso patris credencium
 sermone ditans guttera

15 accende lumen sensibus ut luceant
 infunde amorem cordibus
 infirma nostri corporis ut pareant
 virtute firmans perpetim

hostem repellas longius a subditis
 pacemque dones protinus
 ductore sic te previo

20 vitemus omne noxium.

The Pentecost hymn, amplified by four syllables
 at the end of each odd-numbered line except the last.

5 paclitus

9-10 kar¹smat⁷ (inserted above munere dextre)

19 sit

1/3

Ccc 65, 2

Veni creator-T. Veni creator

Veni creator

Ve- ni cre- a- tor spi- ri- tus e- xi- mi- o nen-

[T. Veni creator spiritus]

-tes tu- o- rum vi- si- ta in- ple su- per- na gra- ci- a mi-

-ri- fi- ce que tu cre- a- sti pec- to- ra qui pa- ra- cli- tus

di- ce- ris e- gre- gi- us do- num De- i al- tis- si- mi fons vi- vus-

2/17

40 45

ig- nis ca- ri- tas fla- me- o- lus et spi- ri- ta- lis un- cti- o

50 55

tu sep- ti- for- mis mu- ne- re ka- ris- ma- te dex- tre De- i tu di- gi-

60 65

-tus tu ri- te pro- mis- so pa- tris cre- den- ci- um ser- mo- ne

70 75

di- tans gut- te- ra ac- cen- de lu- men sen- si- bus ut lu- ce-

80 95

-ant in- fun- de a- mo-rem cor- di- bus in- fir- ma no- stri cor-po-

90 95

-ris ut pa- re- ant vir- tu- te fir- mans per- pe- tim ho- stem re-

100 105

-pel- las lon- gi- us a sub- di- tis pa- cem- que do- nes pro- ti- nus duc-

110 114

-to- re- sic te pre- vi- o vi- te- mus om- ne no- xi- um.

Radix Iesse

Source: Ccc 65, fol. 136 (RISM no. 3).

Literature: Facs. in EECM 26, pl. 107 and Fenlon, Cambridge Music Manuscripts, p.76. Fenlon, op.cit., p.77.

C.f.: none survives; perhaps it was related to the melody with which the text is found in Cu Hh.vi.11 (see below in remarks on Text).

Form: an isolated voice-part whose range and style of melodic cadencing suggest it is the lowest voice of a motet, possibly a duet motet with medius cantus. The motet is not tonally closed, and the frequent sounding of low Bb is remarkable. There is considerable small-scale melodic and rhythmic repetition, especially of those figures noted on the third page of the transcription. These, along with the phrase lengths, indicate a regular grouping of three breves into a perfect long, and help to justify the insertion of a rest at bar 105. Phrase lengths are mainly in multiples of 3B, but are not entirely regular, especially in the second half.

$$120B = 18 + 12 + 9 + 15 + 13 + 20 + 18 + 8 + 7$$

$$\left[\overset{N}{=} 18 + 12 + 9 + 15 + 12 + 21 + 18 + 15 \right]$$

The text divides the part after bar 67 ($120 \overset{N}{=} 66 + 54$).

Text: to the BVM, topically appropriate for the Annunciation and Christmas season. The verses set here are the third and final stanza of Ortum floris, a poem found in Cambridge University Library, MS Hh.vi. 11, fol.69v-70, where it is set to a monophonic tune. Very probably the motet set stanzas 1 and 2 of this poem in a missing upper voice. The

text is listed in Chevalier as both 31387 and 39809, and is edited from the unique source in both AH 20, pp.51-52 and AH 45b, pp.23-24. Ortum floris is also listed in Gordon Anderson, "Notre Dame and Related Conductus -- A Catalogue Raisonné," as no. L81. It is discussed in Gennrich, Die Kontrafaktur im Liedschaffen, pp.21 and 76-78, where reference is given to a musical concordance with Provençal text, Quant voi née (Milan, Bibl. Ambrosiana, MS R71 sup., fol. 143; Rayn. 534). Gennrich gives a comparative transcription of the settings on pp.229-30. The following pages of this report provide a full transcription of Ortum floris.

Notation: tempus perfectum maior with few minims. The note heads are carefully spaced for declamation. As noted above, the long is probably perfect. Most minim activity falls on the third breve of a perfection, though this is not invariably the case. The rhythms $\text{♩} \text{♩}$ and $\text{♩} \text{♩}$ are both written, so it seems that paired semibreves probably ought to be read unequally in the order 1+2.

Remarks: overall range may have been as great as Bb-bb^b.

Ccc 65, 3

Radix Iesse

	Radix Iesse pullulat in messe messem esse novimus expresse		Plebs fidelis careat querelis mors crudelis 25 fugit plenis velis
5	non deleri set impleri quod erat nescesse venter gerit quod mox erit		non invitus est unitus vestris parentelis per quem fructus
10	manifestans res se caro Deum operit nec pudorem deserit	30	mortis ictus est cum suis delis patris unigenitus sumpsit carnis habitus
	set asserit nil interit		divinitus
15	virginis ob esse mortem terit mortem serit legem sic implesse iam non erit	35	O inclitus sermo Gabrielis est auditus redimitus salutis medelis
20	timor perit Eve mors transgresse.	40	sit sopitus redimitus Deo laus in celis.

The third and concluding stanzas of a poem, Ortum floris, found in Cambridge University Library, Hh.VI.11, fol.69v-70 set to a monophonic tune. Text ed.: AH 20, p.51-2. Ed. of the musical setting given on the following two pages.

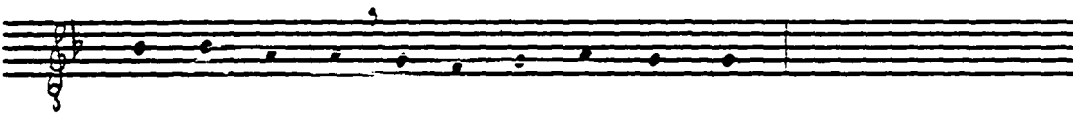
2	<u>Ccc 65</u> : in mense
9	qua erit
13	assit
26	plenus
34	divinutus

ORTUM FLORIS

Cambridge, University Library, Hh.VI.11, fol.69v-70



1. Or- tum flo- ris con- ci- nat laus o- ris-
2. Ex- ar- de- scit ru- bus nec ta- be- scit
3. Ra- dix Ies- se pul- lu- lat in mes- se
4. Plebs fi- de- lis ca- re- at que- re- lis



vas dul- co- ris mi- ri flos o- do- ris
vir- ga cre- scit Aa- ron et fron- da- scit
mes- sem es- se no- vi- mus ex- pres- se
mors cru- de- lis fu- git ple- nis ve- lis



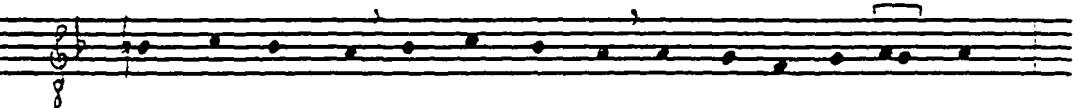
flos e- ta- tis no- vi- ta- tis ra- di- us splen- do- ris
a- la- thi- a ca- nit qui- a sen- sus ob- tu- me- scit
non de- le- vit sed ex- ple- vit quod e- rat ne- sces- se
non in- vi- tus sed u- ni- tus no- stris pa- ren- te- lis



de be- a- tis ce- li pra- tis ver- nans in his o- ris.
dum Ma- ri- a ma- ter pi- a par- tu pa- rem ne- scit.
ven- ter ge- rit quod mor- rit ma- ni- fe- stans res se.
per quem stric- tus mor- tis ic- tus est cum su- is te- lis.



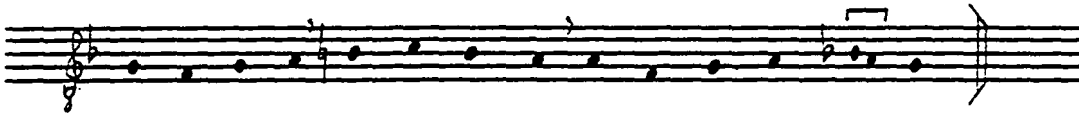
O- dor ti- ni- a- ma- tis	vas ple- num a- ro- ma- tis
Pa- trem pa- rit fi- li- a	na- tu- re con- tra- ri- a
Ca- ro De- um o- pe- rit	nec pu- do- rem de- se- rit
Pa- tris u- ni- ge- ni- tus	sump- sit car- nis ha- bi- tus



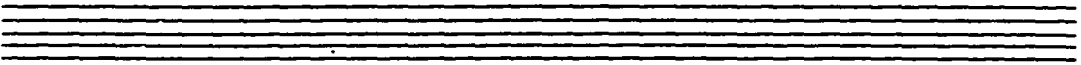
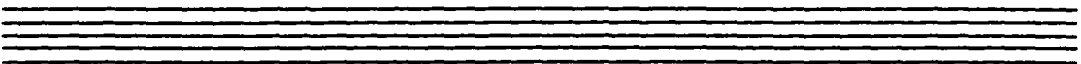
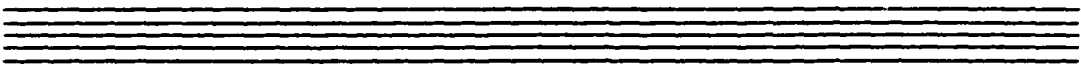
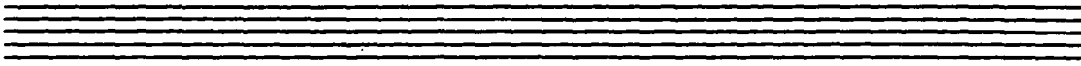
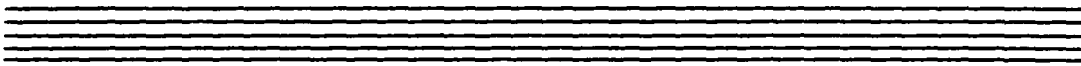
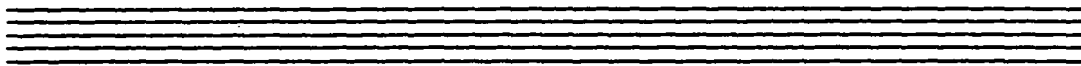
fon- tis- ma- tis bap- tis- ma- tis un- da pu- ri- o- ris
sunt ta- li- a sed gra- ti- a ce- ci- tas de- cre- scit
sed as- se- rit nil in- te- rit vir- gi- nis ob es- se
di- vi- ni- tus dum in- cli- tus ser- mo Ga- bri- e- lis



fir- ma ra- tis nau- fra- ga- tis fluc- ti- bus er- ro- ris
 o- me- ly- a pro- phe- ti- a pre- sen- ti pa- te- scit
 mor- tem te- rit mor- tem fe- rit le- gem sic im- ples- se
 est au- di- tus re- di- mi- tus sa- lu- tis me- de- lis



da- tur na- tis E- ve gra- tis or- tus re- damp- to- ris.
 Y. sa- y- a te- ste vi- a le- gis in- no- te- scit.
 iam non e- rit ti- mor pe- rit E- ve mors trans- gres- se.
 sic so- pi- tus cul- pe ri- tus De- o laus in ce- lis.



Cor 65, 3 Radix Iesse $\frac{1}{3}$

Radix iesse Ra- -dir ies- se pul- lu- lat in nes- se

mes- sem es- se no- vi- mus ex- pres- se non de- le- -ri

set im- ple- ri quod e- rat ne- sces- se ven- -ter ge-

-rit quod [mox] e- rit ma- ni- fe- stans res se ca- ro De- um

o- pe- rit nec pu- do- rem de- se- rit set as- s[e- r]it nil in- te- rit

vir- gi- nis ob es- se mor- tem te- rit mor- tem se- rit

60 65 $\frac{2}{3}$

le-gea sic im-ple-se iam non e-rit ti-mor pe-rit E-ve mors trans-gres-

70

-se. Plebs fi-de-lis ca-re-at que-re-lis mors cru-de-lis fu-git

75 80

ple-nis ve-lis non in-vi-tus est u-ni-tus ve-stris pa-ren-

85 90

-te-lis per quem fruc-tus mor-tis ic-tus est cum su-is

95

de-lis pa-tris u-ni-ge-ni-tus sump-sit car-nis ha-bi-tus di-

100 105

-vi-ni-tus o in-cli-tus ser-mo Ga-bri-e-lis est au-di-tus re-di-

$\frac{3}{2}$

110 115

-mi- tus sa- lu- tis me- de- lis sit so- pi- tus re- di- mi- tus

120

De- o laus in ce- lis.

Most common rhythmic figures:

Melodic "cadence figures"

This melodic motion most often drives to the first breve of a perfection.

Virgo mater salvatoris
Virgo pia vite via
T. (Kyrie)

Source: Cfm, fol. 1-1v (no. 1).

Literature: Ed. in PMFC XVII. Facs. in EECM 26,
pl. 143-144. Lefferts and Bent, "New Sources," pp.286-89.

C.f.: unlabelled in the MS; whole chant setting of a
Kyrie melody (related to Vat XII ("Pater cuncta") and also
to Sarum 22) whose present version is found only in insular
sources (see, for instance, Paris, Bibliotheque de L'Arsenal,
MS 135, fol. 233v).

Form: motetlike troped chant setting, in 9 sections with
considerable contrapuntal repetition following the repetitions
in the chant melody; similar in approach to, though perhaps
slightly later in date of composition than, troped Kyrie
settings found in the Worcester fragments and concordant
sources (see PMFC XIV, App. 21 and Lefferts and Bent, "New
Sources," pp.277-281).

Text: Kyrie trope addressing Father, Son, Holy Ghost,
and the Virgin Mary; unlike the other known troped Kyrie
settings, this one does not expand upon a Latin text already
associated with the plainchant, so far as we know at present.

Cfm, 1

Virgo mater salvatoris - I

Virgo mater salvatoris
 flos salutis et decoris
 nimie eleyson.

5 Jhesu filii creatoris
 curie superioris
 matris precibus eleyson.

Virginalis pater prolis
 redemptis cruore nobis
 pie eleyson.

10 Rex ingenite
 matris virginiee
 effectus prescius eleyson.

15 Fons misericordie
 iudex venturi seculi piissime
 eleyson.

Sanctorum summe gracie
 pia prece virginis Marie
 eleyson.

20 O paraclite
 largitor venie
 facture proprie
 eleyson.

25 Virginis alme puerpere
 proles atque deice
 prece matris Marie
 eleyson.

30 Lator nove iusticie
 princeps celestis patrie
 dux et rector superne leticie.
 Pater glorie
 O filii Marie
 Jhesu nobis pie
 eleyson.

Cfm, 1

Virgo mater salvatoris - II

- 5 Virgo pia
vite via
a malis tuos
tuere servos
eleyson.
- Celi dominatrix
orbis imperatrix
delictorumque cunctorum
expurgatrix
eleyson.
- 10 Verbo credens Gabrielis
angeli missi de celis
pie eleyson.
- 15 Virgo plena gracie
remedium dans indulgentie
eleyson.
- Cuius puerperium
nostre dalet obprobrium
tristicie eleyson.
- 20 Vere vena venie
fons misericordie
datrix indulgentie
eleyson.
- 25 Maria letare
pulcra tam preclare
nostri memorare
eleyson.
- Tu refecta gaudio assidue
in celi palacio nobis plausus provide
eleyson.
- 30 Nos erepta de gena draconis herebi
nos tua virtute
protegas et foveas pie.
Tua pietate et virginitate
fac ne privemur a te
- 35 Maria eleyson.

Jhesu redemptor omnium
 T. Jhesu redemptor omnium
 Jhesu labentes respice

Source: Cfm, fol. 2 (no. 2).

Literature: Ed. in PMFC XVII. Facs. in EECM 26, pl.145; Fenlon, Cambridge Music Manuscripts, p.71. Lefferts and Bent, "New Sources," pp.289-91; Fenlon, op.cit., p.72.

C.f.: hymn for the Common of a Confessor; written once, to be sung four times in full.

Form: isoperiodic duet motet a3 with medius cantus; declamation mostly on longs and breves.

I 80L = 1L + 7(10L) + 9L

II = 4(20L) = 4(4(5L))

III = 12L + 7(10L) + 8L

Text: to Jesus and St. Augustine of Hippo.

Remarks: unusually wide range of voice parts; I and II span a 10th and an 11th, respectively, and the motet spans a 17th overall.

Acceleration of declamation in the middle of a musical phrase is relatively unpatterned in Jhesu redemptor, where 24 syllables (3x8pp) must be compressed into the space that would accommodate only 19 syllables if regularly declaimed on long and breve.

Cfm, 2

Jhesu redemptor - I and II

	Jhesu redemptor omnium labencium fidelium dire necis discrimine	Jhesu labentes respice videndo reos corrige sue fave mesticie in hac die leticie
5	qui merito fastigium per primi patris vicium amiserint leticie.	clementius libamine cuius natale colere munus volentis suscipe.
	Cotidie dilabatur quamplurimu[m] illudatur periculis inficie	Augustini laudabilis doctoris extat abilis virtus claret sciencie
10	diversis et affligitur amurca mens inficitur in hac valle miserie.	per avium viantibus effundens et errantibus causam quam hausit avide.
15	Mundus caro demonia immensa movent prelia cubilibus fragillum	Ipsum vocemus iugiter suspiriis suaviter per vocis laudem carminis
	ergo prece persedula suspirat omnis anima pium querens remedium.	ut ipse Deum invocet iniquam causam revocet de noxiis acerrimis.
20	Adire decet Dominum vota videns labilium natum de matre virgine	Nos servulosque leviget merentes penam indiget erga regem victorie
	reducat quicquid devium ut det celi palacium et sanctos patres querere.	salutis simus memores et ut celi participes sanctorum patrum glorie.
8	MS hole	2 <u>peravium viantibus</u> written and cancelled
9	insicie	7 <u>colere</u> written before <u>suscipe</u> (but no notes)
		19 <u>acriminis?</u>
		9 dortoris

Suffragiose virgini
Summopere sanctam Mariam
T.

Source: Cfm, fol. 2v (no. 3).

Literature: Ed. in PMFC XVII. Facs. in EECM 26,
pl.146. Lefferts and Bent, "New Sources," pp.291-94.

C.f.: unidentified, probably a chant melisma; stated
seven times with, with a constantly shifting relationship to
the isorhythmic talea.

Form: isoperiodic, with strict isorhythmic repetition
of a module of 2L (= 6B). See Chapter 2, pp.140-41.

Text: miracles of the BVM, in large part illegible to
to heavy wear. See Chapter 4, pp.335-36.

Cfm. 3

Suffragiose virgini - I

Suffragiose virgini
 quidam Marie clericus
 devotus erat 2[]pum
 set [] ianus lubricus

5 provisum acsi iudicem
 hic quidam vite rapitur
 []nit proprio
 dampnose pone traditur

10 regina ait iudici
 hunc dona michi clericum
 ut mei unus g[]
 [] ait habe miserum

15 si ut hac nre corrigat
 ut illa dicat clerico
 ne tibi penis a[]pat
 te corrigere relinquo

20 hic alapere vigilans
 religionem peciit
 quamdiu vixit predicans
 sancte Marie memorans
 prese[]iit.

Text whole but badly worn.

Cfm. 3

Suffragiose virgini - II

- Su[m]mopere
 sanctam Mariam clericus
 quidam bo[]rit
 5 qui domos agros opida
 [] opes habuit

 quem coegere nubere
 ut se et [] geret
 [] sui iagere
 quod cum et ipse faceret

 10 oranti sibi []
 virgo Maria paruit
 qui infundi []ido
 seri erras et arguit

 15 racur ait aliam
 proposci isti feminam
 amor en vite marcuit
 [] coluit

 20 sed gra ex rade impera
 a agr ens et habitum
 religionis induit
 [].

Text whole but badly worn.

Mulier magni meriti
Multum viget virtus
T.

Source: Ggc 512, fol. 246v-247 (RISM no. 1).

Literature: Ed. in PMFC XV, 25 and in Wibberley, "English Polyphonic Music," pp. 263-267. Facs. in EECM 26, pl. 120-121; dipl. facs. in Apfel, Studien II, pp. 66-67. Apfel, Studien I, p. 29; Harrison, "Ars Nova," p. 75; Sanders, "English Polyphony," pp. 201-203; idem, "Tonal Aspects," pp. 24-26; idem, "England: From the Beginning," p. 288.

C.f.: free; a tuneful double versicle pes with ouvert and clos cadences, in two 9L phrases; stated three times.

Form: paired strophic variation with quasi-refrain over the final five notes of the tenor's clos cadence:

AA'x BB'x CC'x.

Loose periodicity on a module of 9L as a result of periodic phrase scheme with adjustment for exact repetition within each paired strophe:

$$\begin{aligned} \text{I} \quad 54L &= \underline{3} + \underline{(6+3)} + \underline{(6+4)} + \underline{(5+4)} + \underline{(5+2)} + \underline{4} + \underline{(3+2)} + \underline{4} + \underline{3L} \\ &= (3+9+10+9+7+4+5+4+3)L \end{aligned}$$

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

$$\text{III} \quad = 3(18L) = 3(9+9)L$$

Text: to St. Katherine, in language similar to that of her legend as printed in, for example, Brev. Sar.

Notation: down-stemmed major semibreve and dots of division; see Chapter 3, pp. 242-44. PMFC XV edition does

not resolve the occasional rhythmic conflicts in s groups, and treats occasional group of 3 s without down-stem differently from those with such stems.

Remarks: acceleration to faster rhythmic values and rise in tessitura as motet progresses; very little homorhythmic patten on s, though. Harrison has observed ("Ars Nova," pp.75-76) that Mulier magni meriti and another Cgc 512 motet, Suspiria merentis (no. 5), share in common a distinctive melodic device -- falling fifths in semibreves, generating melodic-rhythmic activity within a single harmony. Similar rocking fifths can be seen in Barrabas dimittitur (BERc 55, 4) in breves.

Cgc 512, 1

Mulier magni meriti - I

Mulier magni meriti

iubar Alexandrie
 arguit Maxencium
 sine misericordia
 5 persequentem
 Christianum populum

dum fidem ecclesie
 odit sacre falsum
 coli iussit ydolum
 10 sed virgo gracilis
 Caterina
 ydolis contraria

Christi legem tenuit
 docuit et habuit
 15 in memoria
 unde Maxencius
 furibundus
 evitat talia

O virgo candida
 20 fulgida graciosa
 linque hunc errorem
 et Deo nostro
 prebe favorem

aut retores ab omni mundi
 25 climate parabo
 tuum ad honorem

quos convertebat
 Christo dantes honorem

post machinatam totam rotam
 30 in incredulorum
 vertendo dolorem

martiris fert florem.

This layout, following the musical phrases, attempts
 to show the verse structure as well. The end rhymes
 -um, -ia, and -rem provide some definition, although
 the switch from the first to the second occurs in the
 middle of a phrase.

Cgc 512, 1

Mulier magni meriti - II

Multum viget virtus marcet vicium

dum Caterina parvipendit Maxencium

dum convertebat eius coniugem

atque ducem Porphirium

5 a furia

ac disputando vicit rethorum

tam validum consorcium

scientia

dum rotas fregit

10 quasque peregit

gens malivola Dei amica

pudica quam regis inimica

Maxencia celica faciens terrestria

non sapit

15 hinc benivola nimphala

gravida gaudia

in poli patria

iam capit.

2 four syllables missing in this line

Princeps apostolice

Source: Cgc 512, fol. 247v (RISM no. 2); Drc 20, fol. 2v (RISM no. 4).

Literature: Facs. in EECM 26, pl. 142 (Cgc); pl. 152 (Drc).

Form: isolated triplum of a motet a3 with stratification of rhythmic activity; although tenor is lost, repetition of phrase scheme and melodic material after 26L indicates it was stated twice. Periodic phrase scheme with adjustment for repetition exactly over each tenor statement: $52L = 2(26L) = 6L + 3(5L) + 6L + 5(5L)$, in other words $2(6L + 4(5L))$ with an adjustment of the 5th and 6th phrases in order to overlap across the point of repetition in the tenor, presumably to bridge rests there in that voice.

Text: for the Common of Apostles, related to the sequence Alleluya nunc decantet for that feast. See Chapter 4, pp. 343-44.

Notation: both sources use down-stemmed semibreve on the first of groups of three s. See Chapter 3, pp. 242-44.

Remarks: This edition basically follows the readings of Drc 20 in notes and text.

Cgc 512, 2
Drc 20, 4

Princeps apostolice

Princeps apostolice
turme per Neronem
poli stat in apice
crucis per agonem

This ed. follows Drc;
variants in Cgc 512:

5 Paulus doctor gentium
in urbe Romana
decollatus meruit
celorum archana

1 apostolorum
7 decolatus
13 Iudaica
15 Iacobum

10 cultor crucis sedulus
triumphat Andreas
quem misit incredulus
ad celos Egeas

16 Herodes
17 incredulas
22 minister
24 Irtacus

15 Iacobum Iudayca
gens vexit in altum
Iacobo malicia
dat Herodis saltum

27 Simon
28 periter
29 urbe (for vite)
31 sublevat
32 decus
33 martirio

20 Philippus incredulos
in fide firmavit
Iohannem convivio
Christus invitavit

37-40 rubbed away.

mundum liquit flebilem
ministrans Matheus
et illius sanguinis
Hirtacus est reus

25 Thomam fossam lancea
Indi contestantur
Symon Iudas laurea
pariter ornantur

30 Indis vite dogmata
dat Bartholomeus
set Mathiam sublimat
sorte sua Deus

35 Barnabas martyrio
hanc vitam peregit
hos de mundi finibus
rex Christus elegit

40 per hos nos salvificet
rex qui cuncta regit
qui per horum dogmata
dispersos collegit.

1/3

DRe 20, 4; Cac 512, 2

Princeps apostolice



Princeps Prin- ceps a- po- sto- li- ce tur- ne per Ne- ro-



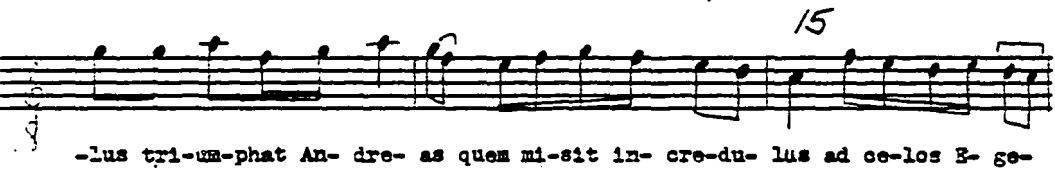
-nem po- li stat in a- pi- ce cru- cis per a- go- nem



Pau- lus doc- tor gen- ti- um in ur- be Ro- ma- na de- col- la- tus ne- ru-



-it ce- lo- rum ar- cha- na cul- tor cru- cis se- du-



-lus tri- um- phat An- dre- as quem mi- sit in- cre- du- lus ad ce- los E- ge-



-as Ia- co- bum iu- da- y- ca gens ve- xit in al-



3/3

40

-us set Ma-thi-am sub-li- mat sor-te su-a De- us Bar-na-bas mar-ty-ri-o

45

hanc vi-tam per-e- git hos de mun-di fi-ni- bus rex Chri-stus e- le-

-git per hos nos sal-vi-fi- cet rex qui cun-cta re-

50

-git qui per ho-rum dog-ma- ta di-sper-sos col-le- git.

Virgo Maria
 O stella marina
 Virgo Maria
 Flos genuit

Source: Cgc 512, fol. 248^v-249 (RISM no. 3); Cpc 228, fol. i^v (RISM no. 2) preserves I and II only.

Literature: Ed. in PMFC XVI, 97 and in Wibberley, "English Polyphonic Music," pp. 268-274. Facs. in EECM 26, pl. 122-23 (Cgc) and pl. 203 (Cpc); dipl. facs. in Apfel, Studien II, pp. 68-69. Apfel, Studien I, p. 29; Harrison, "Ars Nova," pp. 76-77; Sanders, "English Polyphony," pp. 92, 197.

Form: free setting; repeat of whole with voice exchange within upper and lower pairs of voices; more complex internal structure. See Chapter 2, pp. 79-84.

Text: to the BVM.

Notation: binary long and breve; probable binary semibreve.

Cgc 512, 3;
Cpc 228, 2

Virgo Maria - I and II

Virgo Maria patrem parit filia
O privilegia omnipotentis nova gracia
benigna regina
O sola mater superavit alma lilia
5 protulit eya mira paritura puerperia
lacte proprio Dei filium dulcis lactavit
vale Maria mater pia nova medicina
flos sine spina sola piscina
nos a O stella
10 et vite via melodia porrige divina
post exilia.

O stella marina
nos a ruina et fecis storia
stella matutina carina supina
15 reis nova medicina
vina spina exules
repentina protege ruina regina
peregrina nos sentina
flos spina divina presidia
20 regina piscina flos matutina
vite sentina
de Maria matre pia sola peregrina
a ruina marina
carina resina
25 de vite rosa primaria.

There is hocketing between the texts of lines
9 and 23. Together they read:

[protege] nos a ruina O stella marina.

4 Cgc 512: suspiravit
10 for via, an abbreviation ma (=mea?)
12 stella written twice

Cgc 512, 3

Virgo Maria - III and IV

- Virgo Maria flos divina
 filia Domini eximia
 O mater pura paritura filiis
 date nova sine fine
 5 supplices a repentina
 protege ruina flos divina
 Maria mater pia regina filia
 vite via melodia
 mater paritura
 10 summum regem et per legem
 Domini natum per beatum
 qui carina supina
 ventrem Christum.
- Flos genuit regina qui tenuit
 15 omnium incarnatum Dominum rerum
 et solidum et verbum celum splendidum
 sola mater superavit alma liliū
 protulisti eya mira paritura puerperium
 dudum iacet in profundum
 20 ergo laudemus ovando cum letabundo
 gaudio iubilo concio fervet in preconio
 virgo mater loca nato celi solio.

8 for via, an abbreviation ma (= mea?)

VIRGO MARIA

Virgo Vir-go Ma-ri-a pa-trem pa-rit fi-li-a o pri-vi-
 stel-la ma-ri-na
 Vir-go Ma-ri-a flos di-vi-na fi-li-a do-mi-
 Flos ge-nu-it re-gi-na qui tenet om-ni-

10 15
 -le- gi-a Em-ni-po-ten-tis no-va-gra-ci-a be-
 nes a-nu-n-tia et fe-cis so-ri-a stel-la ma-tu-ti-na
 -ri ex-i-mi-at o ma-ter
 -um in-car-na-tum do-mi-num re-rum et so-li-

20 25

-ng-na re-gi-na
ca-ri-na su-pi-na re-is no-va me-di-ci-na
vi-na spi-na
pu-ra pa-ri-tu-ra fi-li-is
da-te no-va si-ne fi-ne
-dum et ver-bum ce-lum splen-di-dum
so-la ma-ter su-per-a-vit di-ra

30

fi-li-a
pro-tu-lit eye mi-ra pa-ri-tu-ra per-er-
ex-u-les re-pen-ti-na pro-te-ge ru-i-na re-gi-na
sup-pli-ces a re-pen-ti-na pro-te-ge ru-i-na flos di-vi-na
fi-li-um
pro-tu-lis-ti eye mi-ra pa-ri-tu-ra per-er-



493
3/4

35

45

45

-pe-ri-a lac-te pro-pri-o de-i fi-li-um
 pe-re-gri-na nos sen-ti-na flos spi-na di-vi-na pre-si-di-a
 Ma-ri-a ma-ter pi-a re-gi-na fi-li-a
 -pe-ri-um du-dum ia-cet in pro-fun-dum er-

50

dul-ci lac-ta-vit va-le Ma-ri-a ma-ter pi-a no-va me-di-ci-na flos si-ne
 re-gi-na pis-ci-na flos ma-tu-ti-na vi-ta sen-ti-na de-i a-ri-a
 -te me-a me-lo-di-a ma-ter pa-ri-tu-ra sum-mum
 -ge lo-de-mus o-van-dio Cum le-ta-bun-do ex-di-

55

60

4/4 494

spi - na so - la pis - ci - na rus a o stei - la et ti - te me - a me - lo - di - z
 ma - tro pi - a so - la pe - re - gri - na e ra - i - na ma - ri - na ce - ri - na
 re - gem et per le - gem do - mi - ni na - tum per be - a - tum qui ce - ri -
 o ia - bi - lo con - ci - o fer - yet in pre - ca - ni - o

65

70

pr - ni - ge di - vi - na post ex - i - li - a
 re - si - na de - vi - te ro - sa pri - ma - ri - a
 - na su - pi - na ven - trem Chri - stum
 vir - go ma - ter lo - ca na - to ce - li so - li - o

Tu civium
O cuius vita
Tu celestium
Congaudens

Source: Cgc 512, fol. 252v-253 (RISM no. 4).

Literature: Ed. in PMFC XVI, 98 and in Wibberley, "English Polyphonic Music," pp. 275-281. Facs. in EECM 26, pl. 124-125; dipl. facs. in Apfel, Studien II, pp. 70-71. Apfel, Studien I, pp. 20ff, 29, 52; Sanders, "English Polyphony," p. 92.

Form: as in Virgo Maria, above; see Chapter 2, pp.79ff.

Text: to St. Peter.

Notation: as in Virgo Maria, above.

Cgc 512, 4

Tu civium - I and II

Tu civium primas
 per imperium summi celestium patris
 tu apostolorum princeps es
 sancte Simon
 5 fundamentum per te crescit
 documentum donanti fidei
 sancte Simon
 Bariona Christo cognominaris
 in gracia tua memoria
 10 iocundetur agmina
 super te corroborata fide catholica
 neque quod qui de nichilo pro me
 que que creavit non revelavit
 mundum qui reconciliavit.

15 O cuius vita fulsit ita mira gracia
 per unigenitum exora filium
 supera regentem regem
 glorificatum domina
 sed ipse tibi ne celat sua pater
 20 sacra nova misteria se revelat
 sed de futura super ecclesiam nostram
 et idem glorificatur
 pater fulgida
 fons milicie
 25 cum leticia
 de crimina
 modulamina per totum celica
 canunt hodie colegia
 gaude dicencia.

Cgc 512, 4

Tu civium - III and IV

Tu celestium primas civium
 Simon
 tu apostolorum omnium es princeps
 Petre sancte
 5 te crescit solidum
 per petre fundamentum
 et documentum Christi
 tu Bariona cognominaris
 gracia in tua memoria hinc.

10 Congaudens
 super te fundata agmina celestia
 confinia per te fruata
 in fide catholica
 ubi preconia laudum
 15 cum melodia canora
 celebrant solempnia
 Simon sancte pro nobis implora
 regentem sublimia prebe solacia
 lumina sublimina
 20 quo angelica conregnant.

6-7 needs another syllable for good text underlay
 8-9 five syllables missing between these lines

9 gracia problematic
 12 fruata problematic

GRC 512, 4

TU CIVIUM PRIMAS

Musical score for the first system of 'TU CIVIUM PRIMAS'. It consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with 'Tu civium' and continues with 'Tu ci-vi-um pri-mas'. The Alto part has 'Datus' and 'cu-rus vi-ta ful-sit i-ta mira gra-ci-'. The Tenor part has 'Tu ce' and 'Tu ce-les-ti-um'. The Bass part has 'Com-pan-dans' and 'su-per te fun-di-ta om-ni-na ce-les-ti-'. There are rehearsal marks 'a' and 'b' at the bottom of the system.

Musical score for the second system of 'TU CIVIUM PRIMAS'. It consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano part begins with 'per im-pe-ri-um' and continues with 'sum-mi ce-les-ti-um pa-tris'. The Alto part has 'per uni-ge-ni-tum ex-o-ra' and 'fi-li-um su-pera re-'. The Tenor part has 'pri-mas ci-vi-um Si-men tu a-pos-to-lo-rum om-ni-um'. The Bass part has 'a con-fi-ni-a per te fru-a-ta in fi-de ca-tho-li-ca'. There are rehearsal marks 'c' and 'a'' at the bottom of the system.

2/4

20 25

tu a-pos-to-lo-rum prin-ceps om-ni-um es san-cte Si-mon fun-da-
 -gen-tem re-gem glo-ri-fi-ca-tum do-mi-na
 es prin-ceps Pe-tre
 u-bi pre-co-ni-a lau-dum

30 # 35

-men-tum per te crescit do-cu-men-tum de-nan-ti fi-de-i
 sed Chri-ste ti-bi ne ce-lat su-a pa-ter sac-ra no-va mi-steri-a se re-ve-
 san-cta te crescit so-li-dum per Pe-tre
 cun me-lo-di-a ca-no-re ce-le-brant so-lenp-ni-

40 45

san-cte Si-mon Ba-ri-o-na Chri-sto cog-no-mi-na-ris in gra-ci-a tua me-
 -lat sed de fu-tu-ra su-per ec-cle-si-am no-stram et do-cu-men-tum
 fun- da-men-tum et do-cu-men-tum
 -a Si-mon san-cte pro no-bis im-pio-ra re-gen-

50 55

-no-ri-a io-cun-de-tur ag-mi-na su-per te cor-ro-to-ra-ta
 i-dem glo-ri-fi-ca-tur pa-ter ful-gi-da fons mi-li-ci-e cum le-bi-ci-a
 Chri-sti tu Ba-ri-o-na -na
 -tum sub-li-mi-a pre-be-so-la-ci-a



4/4

60 25

fi-de ca-tho-li-ca nec-que quod qui de ni-chi-lo pro-me que-que cre-a-vit non re-re-
 de cri-mi-na mo-du-la-mi-na per to-tum ce-li-ca ca-nunt ho-
 cog-no-mi-na-ris
 lu-mi-na sub-li-mi-na que an-ge-li-ca con-reg-nant

d f

70

ta-nt mun-dum qui re-con-ci-li-a-vit
 di-e co-le-gi-a gau-de di-cen-ci-a
 gr-a-ti-a in tu-a me-mo-ri-a hinc

p

Suspiria merentis
 Meroris stimulo
 T.

Source: Cgc 512, fol. 253v-254 (RISM no. 5).

Literature: Ed. in PMFC XV, 26; Sanders, "Tonal Aspects," pp. 28-30; and in Wibberley, "English Polyphonic Music," pp. 282-288. Facs. in EECM 26, pl. 126-127; dipl. facs. in Apfel, Studien II, pp. 72-73. Apfel, Studien I, p. 29; Harrison, "Ars Nova," p. 76; Sanders, "English Polyphony," pp. 209-13, 215; idem, "Tonal Aspects," pp. 26-27; idem, "England: From the Beginning," pp. 287-88.

C.f.: six-pitch series (DGF CDC) stated 19 times; this ostinato recurs each time in one of four rhythmic configurations (abcd) repeated thus:

aa bb aa bb cc bb dd bb d bb.

Form: 5-refrain form with simple periodicity; melodic repeat with ouvert and clos cadences over double tenor statements. Sanders calls it a variation motet.

Text: to the Holy Spirit at Pentecost.

Remarks: refrain only written out once in each voice; see Chapter 2, pp. 109-111. See also the remarks on Mulier magni meriti (Cgc 512, 1) above.

Cgc 512, 5

Suspiria merentis - I

Suspiria merentis
 anime nociva moderare
 ne res amare mentis
 intime cor faciat errare.

5 Spiritus alme tuos
 regere dignare
 premat onus famulos
 ne nos seculare.

10 De fonte vanitatis
 amare solent
 opes emanare
 que bone delicatis
 in vita patent
 mortuis amare.

15 Spiritus alme ne nos seculare.

20 Honor in hora preterit
 scis qui degerare
 raroque cui deperit
 scitur remeare.

Spiritus alme ne nos seculare.

30 Cur id a quo deluditur
 tantum adamatur
 a quo nemo reficitur
 cum possideatur
 nec minus ecce moritur
 hic qui dominatur
 quam in rosa qui nascitur
 atque famulatur.

35 Spiritus alme ne nos seculare.

40 Nemini unquam accidit
 ortus salutare
 effluit atque refluit
 quasi magnum mare.

Spiritus alme ne nos seculare.

20 scit

Cgc 512, 5

Suspiria merentis - II

Meroris stimulo
fessus eiulo
dire lanceor
fides in exilio
5 cum obprobrio
lugiet amor.

Sancte spiritus
fer remedia
ne spem penitus
10 tollant tedia.

Capit adulacio
sine dubio
meri premia
laudat simulacio
15 cum mendacio
bleso vicia.

Sancte spiritus tollant tedia.

21 Pater enim moritur
ignominia
heres nunc conqueritur
nova talia.

25 Sancte spiritus tollant tedia.

Sunt fallacia
30 queque secularia
cuique labilia
vaga [et] varia
transitoria
sunt eo debilia
35 nulli fidelia
immo flebilis.

Sancte spiritus tollant tedia.

41 Quem seculare
decus sequitur
tandem amare
plus eo labitur.

45 Sancte spiritus tollant tedia.

15 dum

Thomas gemma cantuarie
 Thomas cesus in doveria
 Primus tenor
 Secundus tenor

Source: Cgc 512, fol. 254v-255 (RISM no. 6); US-PRU 119, frag. A, fols. 4, 3v, 2, 5v (RISM no. A4); Ob 20, fol. 35, 34v (RISM no. 67 = WF,67), I and IV only.

Literature: Ed. in PMFC XIV, 61; Dittmer, MSD 2, 67; Levy, "New Material," pp. 234-39; Stevens, Music in Honour of St. Thomas, 6; Wibberley, "English Polyphonic Music," pp. 289-301. Facs. in EECM 26, pl. 128-129 (Cgc), pl. 210-211 (US-PRU), pl. 212 (Ob 20); Dittmer, Oxford Liturgical D 20, pp. 43-44. Apfel, Studien I, p. 52; Dalglish, "Variation," pp. 46-47; Dittmer, MSD 2, pp. 46-47; Harrison, MMB, pp. 144-145; idem, "Ars Nova," p. 77; Hughes, WMH, p. 105; Levy, "New Material," pp. 224, 228, 230; Sanders, "English Polyphony," pp. 207-209; Stevens, "St. Thomas," pp. 341-342. Recorded on discs Experiences Anonymes EA-0024 and Nonesuch H-71292.

Form: motet a4 (2+2) in periods of varied voice-exchange punctuated by a refrain, an "ostinato variation" as Dalglish puts it. See Chapter 2, pp. 85-86.

Text: on St. Thomas of Dover (martyred 1295) and St. Thomas of Canterbury; on its versification see Chapter 2, pp. 87-88. For a full list of variants see the PMFC XIV text ed. (printed in the rear of PMFC XV).

Notation: long-breve notation in Cgc 512 and US-PRU 119; breve-semibreve notation (with paired semibreves) in Ob 20. See Chapter 3, pp. 276-78.

Remarks: the designations P [rimus tenor] and [S]ecundus tenor are found only in Ob 20.

Cgc 512, 6;
WF, 67;
US-PRu 119A, 4

Thomas gemma - I and II

<p>Thomas gemma Cantuarie primula fide pro tuenda cesus in ecclesia 5 a divina repentina mira caritate fulgens matutina vespertina lucis increate 10 gratia late tibi nova reparate sublimaris curia regis pro fidelitate 15 tua a ruina leti bina per te liberate sunt a fece et ab amaro 20 malo frivolo a sentina serpentina gentes expiate et a viciis 25 singularis nuncuparis gratia ditatus super hinc perfectos et electos tu es sublimatus 30 rivulo madido pie sanans egros preciosis generosis gemmis tumulatus 35 aureis modulo tumulo cum decore vel honore pie laureatus 40 in celis inter cives celicos digne veneratus Thoma nunc pro 45 populo stimulo tempestatis caritate fervida rogatus.</p>	<p>Thomas cesus in Doveria emulo lesus a divina repentina mira caritate fulgens matutina vespertina lucis increate gratia rivulo patulo sublimaris curia manens in eternitate patris a ruina repentina per te liberate sunt sane tu doctrina medicina serva sanitatem tremulo sub dolo purga a sentina serpentina gentes expiate dirige singularis nuncuparis gratia ditatus super Remo atque Romulo tremulo tu per sanctos et electos pie sublimatus merito peris in ecclesia decora tumulatus stimulo primulo de sancto in honore et decore pie laureatus gaudiis inter cives celicos summe veneratus querulo celo sine fine manens tam beatus.</p>
--	---

Doleo super te
Absalon fili mi
T.

Source: Ggc 512, fol. 255v (RISM no. 7).

Literature: Ed. in PMFC XV,27; Handschin, "Sumer Canon II," pp. 89-90; Wibberley, "English Polyphonic Music," pp. 302-305. Facs. in EECM 26, pl. 130. Apfel, Studien I, p. 29; Handschin, op.cit., pp.88-91; Sanders, "English Polyphony," pp. 204-207; idem, "Motet," pp. 547-549.

C.f.: lowest voice, patterned 2(4(4L)) with two colores, is actually free. The duplum consists of a transposed and rhythmicized version of the second half of the antiphon Rex autem David (AS, pl. 297), which has the musical shape ABC A'B.

Form: motet with strophic repeat and variation, exploiting the varied repeat in the cantus prius factus in the duplum. At the end of the second half (where the chant breaks off) there is a texted coda with homorhythmic declamation (mostly in unison) of similar texts in the upper parts.

Text: setting of the words from two Magnificat antiphons; the liturgical function of this motet (if any) is unknown; Sanders, "English Polyphony," p. 204 regards it as unliturgical. Note that both texts are direct speech.

Remarks: the duplum is often the highest voice by range, and is only slightly less active rhythmically than the triplum; further, it cadences to the octave over the final at the end, while the triplum takes the fifth. There is often an unusually wide distance between the upper parts and the pseudo-tenor (for instance, a 15-12 harmony in bar 12).

Cgc 512, 7

Doleo super te - I and II

I

Doleo super te frater mi Ionatha
 amabilis valde super amorem mulierum.
 Sicut mater unicum amat filium
 ita te diligebam.

- 5 Sagitta Ionathe nunquam abiit retrorsum
 nec declinavit eius clipeus a bello,
 et hasta sua non est aversa.
 Plangit Davit Ionathan carissimum.

II

- 10 Absolon filii mi
 filii mi Absolon
 quis mihi det ut ego moriar pro te,
 filii mi Absolon.
 Plangit Davit Absolon pulcherrimum.

The final lines as written here have been exchanged between texts. The MS is apparently in error, and not just in a substitution of one name for the other, because Absolon's most famous attribute was his beauty. (See 2nd Samuel 14:25.) Hence there was a transposition of entire lines.

The origin of these texts is the Old Testament. Lines 1-7 are from 2nd Samuel 1:26 and 22, and lines 9-12 are from 2nd Samuel 18:33. Their proximate source however, is the antiphonal (AS, pl. 296-7), where Doleo super te and Rex autem (of which lines 9-12 are the second half) are antiphons at first Vespers of the eighth and tenth Sundays after Trinity if Hist.Reg. lasts that long. (That is, these are Saturday Magnificat antiphons when the historia at Matins is the Hist.Reg., during the summer months. Rex autem is always sung at the end of the Hist.Reg. period.) See Brev.Sar. I, p. mclxxii.

Orto sole serene
 Origo viri
 O Virga Iesse
 Tenor

Source: Cgc 512, fol. 256-257 (RISM no. 9), voices I, III, IV; DRc 20, fol. 3v-4 (RISM no. 7), all four parts.

Literature: Ed. in PMFC XV, 33 (DRc); Wibberley, "English Polyphonic Music," pp. 309-315 (Cgc) and pp. 369-376 (DRc); transc. in Sanders, "English Polyphony," pp. 244-248 (Cgc). Facs. in EECM 26, pl. 132-133 (Cgc); pl. 154-155 (DRc); dipl. facs. in Apfel, Studien II, pp. 74-75 (Cgc). Apfel, Studien I, p. 30; Harrison, "Ars Nova," pp. 83-84; Sanders, "English Polyphony," pp. 242-243.

C.f.: free; tuneful pes with four phrases, stated four times.

Form: essentially a motet a3 with stratified activity, to which DRc 20 adds a fourth voice (Origo viri). Original three parts basically periodic, with adjustment for exact repetition over each tenor statement:

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

The added voice in DRc does not participate in this phrase scheme. A structural division into two halves is articulated by a shift to faster units of declamation in third tenor statement. See Chapter 2, pp. 142-43 and Figure 16.

Text: to the BVM at Christmas time. The incipit of voice III in DRc is "Virga Iesse" and "virga" is the first word visible in Cgc; Wibberley makes the plausible suggestion

that the incipit was originally "O virga Iesse" in Cgc. This is an attractive suggestion not merely because it restores assonance but also because it would bring the incipit closer to its likely model, the Advent antiphon beginning "O Radix Jesse, qui stas in signum populorum".

Notation: downstemmed major semibreve is used on first of groups of three s in Drc; not used in Cgc.

Remarks: original motet a3 had "progressive" 10-5 sonorities and nearly no homorhythmic patter. Added voice written homorhythmically now with I, now with III, often rather crude in counterpoint, with parallel octaves and fifths. Its text is also rather crudely written.

Cgc 512, 9
DRc 20, 7

Orto sole - I

Orto sole serene novitatis
fugit foras formator falsitatis
virgo parit virtute malestatis
ave Maria mater gracie

5 que genuisti fontem bonitatis
custodi nos a fece feditatis
a vinculo mundane vanitatis
ne polluat auctor nequicie.

10 Iam caritas in exilio
veritas in consilio
cum silencio queritur

nam equitas in iudicio
puritas in eloquio
cum tristitia primitur

15 nunc fides procul a patria
falsitasque iniuria
residet in dominio

20 cupiditas et invidia
permanet in perfidia
caret eger auxilio

copula maligna manet
undique noverca nocet
iugiter in periculo

25 sed sacra disciplina docet
resecare corda iubet
a malicie iaculo

viriliter relinque viam
colubri vanam gloriam
fraus heretica deperit

30 per vere virginis gratiam
celi gloria patuit.

3 Cgc 512: magestatis
16 falsitas et iniuria
24 [se]t
27-29 badly rubbed

DRe 20, 7

Orto sole - II

Origo viri iam propalatus
 quando verbum incarnatus
 quod a prophetis iam prefatus
 palam patet non celatus
 5 quando virginem sit affatus
 Gabriel qui destinatus

ave virgo plena gracie
 ad quem humiliter sic refert illa
 parvula Ihesu Christi sum ancilla.

10 Iam vena venie
 in hoc federe premitur
 a vinculo iam tristicie
 genus Ade redimitur
 per Christum qui iam nascitur

15 frons Golie iam frangitur
 petra David dum cutitur
 limpida diffunditur

Pharao iam fallitur
 Egyptusque submergitur
 20 livor ledens iam leditur
 mersis in profundo

iam Israel ab Egypciis
 liber ludet in gaudiis
 qui diu dudum coluit

25 Abraham iam promissio
 optinetur in gaudio
 lacte melle gusta fluit

manna de celo pluit
 quod diu non latuit
 30 figurarum velamine

ut celi regi placuit
 cunctis oculis patuit
 ex matre pura virgine.

17 diffundere
 29 quid

This voice, not in Cgc 512, is a later addition to the motet. Hence its roughness in versification.

Ggc 512, 9
DRc 20, 7

Orto sole - III

- (0) virga Iesse
que stas insignum clemencie
tu rosa rubicunda
matrona mundicie
5 virgo fecunda
salutis nuncius
secreti conscius salutatur virginem
dicendo paries Deum et hominem.
- 0 res miranda
10 quod virgo pura permanet et peperit
iam corona de synagoga ruit
laudari fides catholica meruit
sic antiqui serpentis capud
conteritur cum miseria
15 iubilando promat ecclesia sacra
gaudia de virgine melliflua Maria.

1 Related to the incipit for the 'Great O antiphon' of
19 December: O radix Iesse, qui stas insignum populorum.

7 Ggc 512: concius

11 sinagoga

13-14 The image of the snake being crushed is from
Genesis 3:15.

16 Ggc 512: melliflua

Patrie pacis
Patria gaudencium .
T.

514

Source: Cgc 512, fol. 259v (RISM no. 12).

Literature: Ed. in PMFC XV, 28. and in Wibberley,
"English Polyphonic Music," pp. 328-330. Facs. in EECM 26,
pl. 138 and dipl. facs. in Apfel, Studien II, p. 76.
Apfel, Studien I, p.30 and Sanders, "English Polyphony,"
p. 217.

C.f.: unidentified, apparently a whole chant; perhaps
freely composed, with cantus prius factus in voice II.

Form: stratification of activity, perhaps with double
structure. (see Chapter 2, pp.151-53):

I 18L = 3+3+3+3+6L

II = 4+4+3+3+4L

III = 18L

Text: to the BVM.

Remarks: The possible "tune" in voice II is given below.

Handwritten musical notation for three staves. The first staff has two groups of four notes marked with '(4)'. The second staff has two groups of three notes marked with '(3)'. The third staff has one group of four notes marked with '(4)'. The notation is in a single system with three staves, each starting with a treble clef and a common time signature.

Cgc 512, 12

Patrie pacis - I and II

Patrie pacis lucide
 gubernatrix et domina
 pio iuva precamine
 nos et deleas crimina

5 mater misericordie
 sume vota fragilium
 ad te clamantes erige
 quibus dona consilium

10 ut te iuvante scandere
 summum valeamus palacium
 ubi beata manes genitrix
 tuum proprium ante filium.

Patria gaudencium
 cum regina gaudeat
 que fidelium
 corda sublevat
 5 ad supernum filium.

Vas exstas eleccionis

Source: Cpc 228, fol. i (RISM no. 1).

Form: a lowest voice by range and form of melodic cadence; isoperiodic, perhaps from a duet motet a3 with medius cantus in long-breve declamation: $70L = 8L + 8(7L) + 6L$. Phrases tend to be paired either by musical rhyme at the incipit or at the cadence, producing the design:

AA'BB'CC'DEFG,

with A'B and B'C sharing identical cadences.

Text: the conversion of St. Paul; final two stanzas (phrases DEFG, the ones not linked) have direct speech, and last stanza changes versification, with acceleration to breve-semibreve declamation on final couplet.

Remarks: there is a problem at the beginning of this voice: either it begins in second mode (obscuring the melodic similarity with the second phrase and conflicting with the predominant mode, which is the first) or it begins in first mode with a pick-up (preserving the melodic correspondence at the expense of awkward declamation and the assumption of an error in the copy at "O Paule").

The language of Acts 9 used in this motet is also drawn on extensively for the services on January 25; it is likely that the missing cantus firmus of this motet was taken from a setting for that day, perhaps even of the words "vas eleccionis" or "tu es vas eleccionis".

Cpc 228, 1 Vas exstas eleccionis

Vas exstas eleccionis
 O Paule sacerime
 carne licet lesionis
 ictus sentis intime

5 persequendo gentem magnus
 Christi prius fueras
 mitis eras velud agnus
 post quando corrueras

10 luce circa te micante
 de celi provincia
 tibi voce proclamante
 verba fante talia

15 Saule nunc et in futurum
 quare me persequeris
 ad calcar est tibi durum
 si recalcitraveris

20 civitatem ingredi
 festina tu velociter
 mee genti te dedi
 convertere perhenniter.

The story of Paul's conversion, told in Acts 9:1-22, 22:4-16, and 26:9-18. More specifically, text lines 1-4 correspond to 9:15-16 and lines 13-16 correspond to 26:14.

Op. 228, 1

Vas exstas eleccionis

1/4

Vas exstas
Vas ex-stas e- lec- ci- o- nis O Pau- le sa- ce- -ri-

-no car- ne li- cet le- si- o- nis in- tus sen- tis in- ti- me

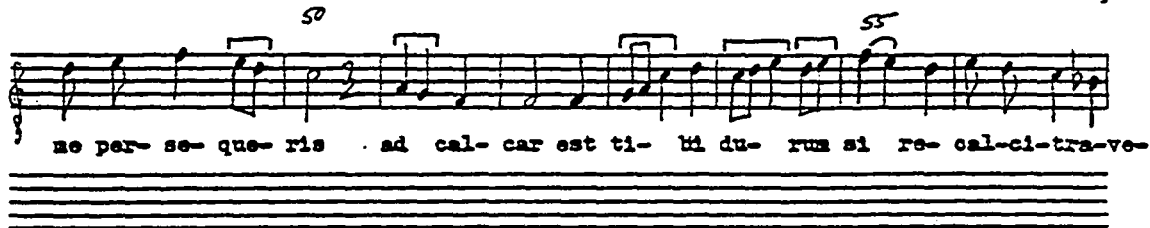
per- se- quen- do gen- tes mag- nus Chri- sti pri- us fu- e- rat mi- tis

e- ras ve- lud ag- nus post quan- do co- ru- e- ras lu- ce cir- ca

te mi- can- te de ce- li pro- vin- ci- a ti- bi vo- ce pro- cla- man- te

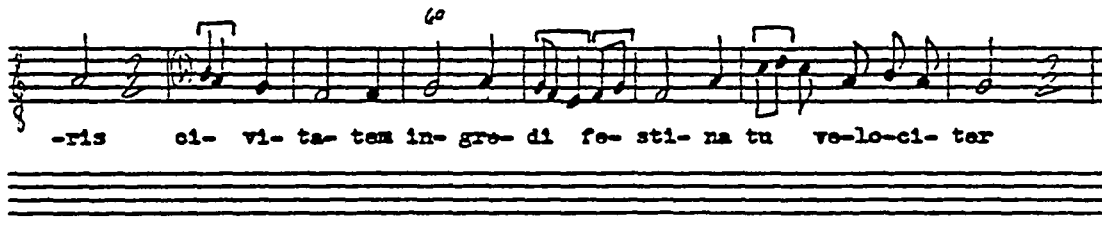
ver- ba fan- te ta- li- a Sau- le nunc et in fu- tu- rum qua- re

50 55



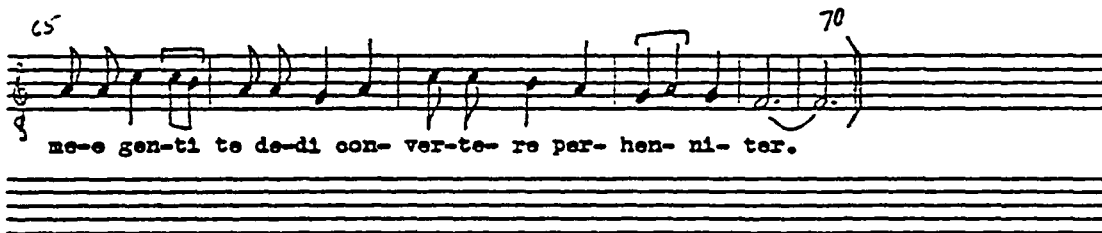
ne per-se-que-ris ad cal-car est ti-mi du-rum si re-cal-ci-tra-ve-

60



-ris ci-vi-ta-tem in-gre-di fe-sti-na tu vo-lo-ci-ter

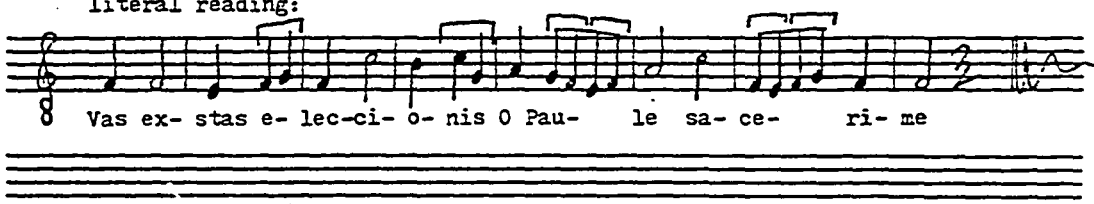
65 70



me-e gen-ti te de-di con-ver-te-re per-hen-ni-ter.

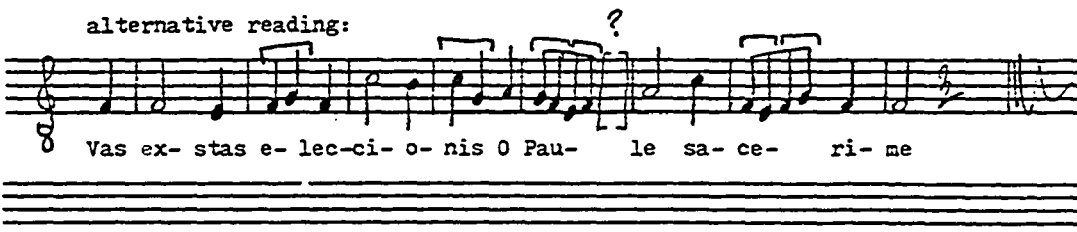
first phrase,
literal reading:

Vas exstas eleccionis



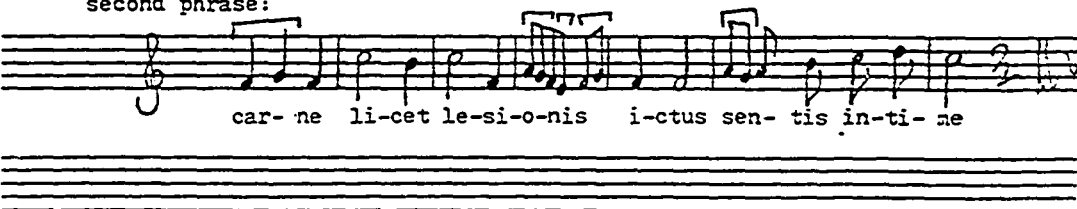
Vas ex-stas e-lec-ci-o-nis O Pau-le sa-ce-ri-me

alternative reading:



Vas ex-stas e-lec-ci-o-nis O Pau-le sa-ce-ri-me

second phrase:



car-ne li-cet le-si-o-nis i-ctus sen-tis in-ti-me

Laus honor vendito
T. Laus honor Christo

Source: Cpc 228, fol. ii (RISM no. 3).

Literature: Sanders, "English Polyphony," pp. 240-242,
with transc.

C.f.: hymn stanza that serves as refrain in St.
Bonaventura's office on the Holy Cross, In passione Domini,
sung twice. (See AH 50, p. 568.)

Form: surviving parts are probably triplum and tenor of
a motet a⁴ (2+2) with strophic repeat and variation:

42L = 2(21L).

Text: for Easter.

Notation: up to 5 syllabic semibreves per breve, with
the use of the downstemmed semibreve.

Remarks: Sanders observed the correspondences between
counterpoint over the first and second tenor statements.
Superposition of the second over the first (Chapter 2, Fig.
9) shows the high degree of repetition, and also occasion-
ally the way in which the missing part must have interwoven
with the present voice. Further there is repetition of
counterpoint within each tenor statement over similar tenor
phrases. A fourth voice is necessary for contrapuntal
reasons (unsupported fourths).

Cpc 228, 3

Laus honor vendito

Laus honor vendito
 sit Christo regi summa Domino
 iubilacio qui nascitur ex virgine
 sacra purissima castissima puellula
 5 modo mistico et non usitato
 similis per singula
 fit nostre fragilitati vicio
 set non maculatur
 traditur ceditur
 10 et facie conspuitur
 a Pilato flagellatur
 Barabas latro dimittitur
 et Christus rex glorie crucifigitur
 innocens agnus morte condempnatur
 15 heloy clamat lama zabathani
 et post clamavit Christus sicio
 voce languida clamans expiravit
 sanguine nos redimens
 vitam veram largiens
 20 morte triumphavit
 ideo Christum colimus
 laudamus modulis musicis
 pro tot beneficiis.

5 meo (Here interpreted as an incorrect expansion of the abbreviated form for modo, i.e. m̄ō.)

The text begins as a variation and expansion on the text of the motet tenor:

Laus honor Christo vendito
 et sine causa prodito
 passem mortem pro populo
 in aspero patibulo.

This is the last stanza of the Matins hymn from Bonaventura's office on the Holy Cross. It becomes the refrain for verses at the succeeding offices. See In passione Domini in AF 50, pp.568-571.

Lines 9-17 recall the language of Barrabas dimittitur (DRc 20, 6), and lines 21-23 recall a similar formula in Zelo tui (Lbm 1210, 13).

1/4

Cps 228, 3.

Laus honor vendito-T. Laus honor Christo

Laus honor vendito Laus ho- nor ven-di-to sit Chri-sto re-gi sum-ma

Laus honor xpisti Laus ho- nor Chri- sto ven- di- to

A

5
Do-mi-no iu-bi-la-ci-o qui na-sci-tur ex vir-gi-ne sa- cra pu-
et si- ne cau- sa pro- di-

10
-ris-si-ma ca-stis-si-ma pu-el-lu- la mo-do mi-sti-co et non u-si-ta-to
-to pas-

3/4

15



si-mi-lis per sin-gu-la fit no-stre fra-gi-li-ta-ti
-sem mor-tem pro po-pu-lo



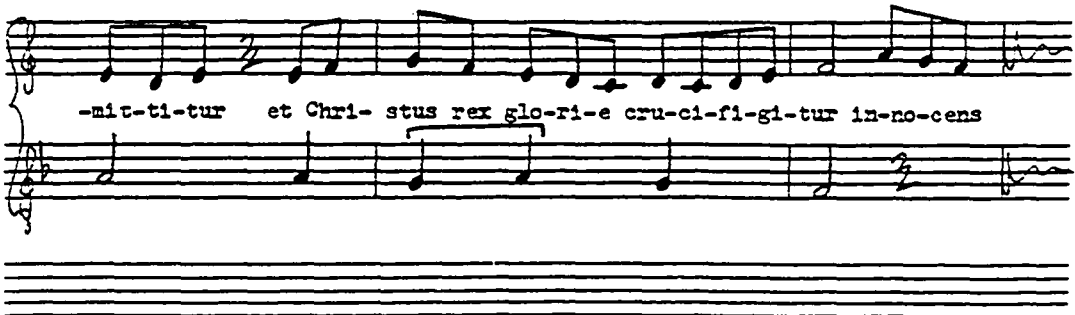
vi-ci-e set non ma-cu-la-tur tra-di-tur ce-di-tur et
in a-spe-ro pa-ti-bu-

20



fa-ci-e con-spu-i-tur a Pi-la-to fla-gel-la-tur Bar-ra-bas la-tro di-
-lo: B

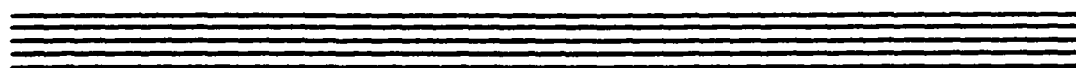
25



-mit-ti-tur et Chri-stus rex glo-ri-e cru-ci-fi-gi-tur in-no-cens

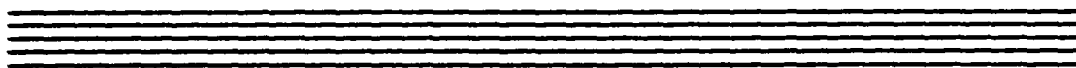
3/4

a-gnus mor-te con-dem-pna-tur he-lo-y cla-mat la-ma-za-ba-ta-ni et



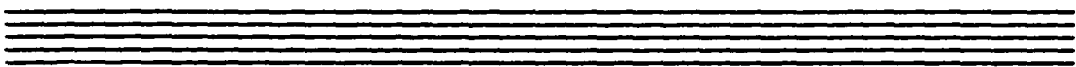
30

post cla-ma-vit Chri-stus si-ci- o vo-ce lan-gui-da cla-mans expira-vit

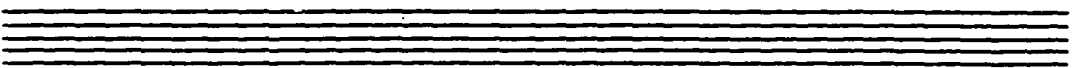


35

san-gui-ne nos re-di-mens vi-tam ve-ram lar-gi-ens mor-te tri-um-pha-



-vit i-de-o Chri-stum co-li-mus lau-da-mus mo-du-lis mu-si-cis



4/4

40

pro tot be-ne-fi-ci-is.

Candens crescit liliū
 Candens liliū columbina
 Tenor primus
 Quartus cantus

Source: Cpc 228, fol. iiv (RISM no. 4); Ob 20 (WF), fol. 28v (RISM no. 53); US-NYpm 978, fol. 7v-8 (no. 12).

Literature: Ed. in PMFC XIV, 60; MSD 2 (WF), 53; and TECM I, 8. Facs. in EECM 26, pl. 192-193 (US-NYpm), pl. 204 (Cpc), pl. 205 (Ob 20). Apfel, Studien I, p. 53; Dittmer, MSD 2 (WF), p. 43; Hughes, WMH, p. 94; and Sanders, "English Polyphony," pp. 214-216.

C.f.: motet apparently free, but voice II likely a cantus prius factus.

Form: motet a₄ (2+2) in rondo or refrain form; in voice II sections have paired strains with ouvert and clos cadences and this is reflected in the other voices.

AA' BCC' BCC' AA' DCC' DCC' AA'

96L = 16+ 12 + 12 + 16+ 12 + 12 + 16L

Voice I acts as a filler part that sustains melodic activity; its text is fairly irregular. Voices III and IV function in effect as a single supporting harmonic part. See Chapter One, Figure 1 and Chapter Two, Figure 10.

Text: to the BVM.

Cpc 228, 4; Candens crescit - I
US-NYpm 978, 12;
WF, 53

Candens crescit liliū
 virginale gremium
 mundo profert filium
 creatorem omnium
 5 regem regnancium

ut Ade debitum
 quod per pomum vetitum
 erat olim subditum
 per serpentis monitum

10 redimeretur precioso regis sanguine
 et ut Adam abstraheret de tetra voragine
 patriarchas et prophetas natos ex semine

ut vita celica
 redderetur pristinis pace magnifica

15 ideo psallamus hodie
 canticum leticie
 de rege glorie

ut in celorum acie
 fruamur requie
 20 sine carie.

Full critical report in ed. for PMFC XIV, 60.

US-NYpm 978, 12
WF, 53

Candens crescit - II

Candens liliū columbina
 fons nostri generis
 rosa crescens sine spina
 mater diceris

5 ave regina virginum
 pariens Christum ^hominum
 dulcis est initus

tu lumen es luminum
 et salvatrix hominum
 10 dulcis est exitus.

Ad te clamant cuncti rei
 cum indulgentia
 ut vitalis requiei
 fruantur venia.

15 Tuum natum precibus
 rogites simplicibus
 ut vite gloria

concedantur omnibus
 tibi servitutibus
 20 sua gratia.

Ad te clamant venia.

Full critical report in ed. for FMFC XIV, 60.

CAC 128/2

This source was first brought to light by Nick Sandon in "Fragments of Medieval Polyphony at Canterbury Cathedral," pp. 39-44; he designated it Cant 2. Two important additions can be made to his remarks there. First, items 1,3, and 4 have well-known and often anthologized texts on St. Bernard that also concern the Assumption of the BVM, within whose octave (Aug. 15-22) his feast falls (Aug. 20). Second, the one item not about Bernard is a four-section voice exchange motet a4 with coda, apparently for the BVM (item 2).

Items 3 and 4 are linked by consecutive text, setting at least six consecutive verses of a hymn for St. Bernard. The untexted voice surviving for each of these motets has a rubric, reading "...s de primo puncto" and "...de secundo puncto" respectively. Sandon suggests, plausibly, that the missing words in each case are "Quartus cantus;" another alternative might be "Tenor primus" or "Tenor secundus". However, "de primo puncto" and "de secundo puncto" also suggest the possibility that what is found here is a motet in two parts (the "primus" and "secundus punctus") setting one text.

In all probability the Bernard motets are all a4 (2+2). The counterpoint made by the surviving voices and the rubric "[sec]undo tenore" in the lower voice of the first piece point to an accompaniment by two untexted lower parts. Some counterpoint in the last piece might call for another upper part. A missing upper voice and lower part may, as Sandon notes, have been either on facing pages or in an adjacent column on

the same page, now very much cut down. (It is not entirely ruled out, however, that these are pieces with a single texted voice and two supporting parts.)

The reconstructible counterpoint of the pieces on St. Bernard seems similar to that of the cantilenae in long-breve notation, with generally conjunct melodic lines and frequent parallel motion in 6-3 harmonies. Since, in addition, these motets show uniform declamation and regular periodicity of phrase structure, they seem at least a stylistic generation later than the motets of Lwa 33327 with which Sandon compared them. (I would like to thank Dr. Sandon for the opportunity to go over my transcriptions of this source with him.)

Detentos a demonibus
Secundo tenore

Source: CAC 128/2, recto (no. 1).

Form: probably a free composition; the surviving parts show mixed periodicity:

I 51L = 2(17L) + 16L

II = 3L + 6L + 6(7L)

Remarks: the text on St. Bernard is the final third of a longer poem; perhaps this motet is the final third of a larger setting of this hymn, Bernardus doctor inclitus. (See the relationship suggested below between nos. 3 and 4.)
If there was a second upper part, now missing, it may have set more of the text from this hymn.

CAC 128/2, 1

Detentos a demonibus

[Det]entos a demonibus
 sanat morbes languencium
 curat confert dolen[tibus]
magnum salu]tis gaudium

5 vita vivit feliciter
 Maria cum chris[tifera
 cum qua degust]at dulciter
eterna Christi munera

10 summe Deus potencie
 ti]bi sit laus et gloria
 da p]ost cursum miserie
beata nobis gaudia.

This text to St Bernard of Clairvaux and the EVM is the last three stanzas of a nine-stanza hymn, in which every fourth line is itself the incipit of a well known hymn. Listed in Chev. 2473; ed. in AE 52, pp.131-133 and Mone III, p.233 : Bernardus doctor inclitus.

Cant 2, 1 Detentos a demonibus - ...undo tenore 1/4

ento a [De- t]en- tos a de- mo- ni- bus sa- nat mor- bes lan-

undo tenore

- guen- ci- um cu- rat con- fert do- len- [ti- bus mag- num sa- lu-] tis

gau- di- um. vi- ta vi- vit fe- li- ci- ter Ma- ri- a cum Chri-

s[ti- fe- ra cum qua de- gu- st]at dul- ci- ter e- ter- na Chri- sti

35 40 $\frac{3}{4}$

mu- ne- ra. sum- me De- us po- ten- ci- e ti- [bi sit laus et

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'mu- ne- ra. sum- me De- us po- ten- ci- e ti- [bi sit laus et'. The bottom staff is a piano accompaniment. Measure numbers 35 and 40 are marked above the vocal line. A time signature of 3/4 is written in the upper right corner of the system.

45 50

glo- ri- a da post our- sum mi- se- ri- e be- a- ta no- bis gau- di-

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'glo- ri- a da post our- sum mi- se- ri- e be- a- ta no- bis gau- di-'. The bottom staff is a piano accompaniment. Measure numbers 45 and 50 are marked above the vocal line.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line and the bottom staff is a piano accompaniment. The music concludes with a double bar line and repeat signs.

Quid rimari cogitas
Tenor primus

Source: CAC 128/2, recto (no. 2).

Form: Triplum and first tenor of a four-section voice-exchange motet a⁴ (2+2) with melismatic coda; counterpoint is mostly restorable from these two parts.

72L = (11+12)L + 2(5L) + 2(8L) + 2(8L) + 7L.

Text: to the BVM.

Regina iam discubuit
....de primo puncto

Source: CAC 128/2, verso (no. 3).

Form: probably a free composition; the surviving parts show mixed periodicity:

I 68L (?) = 4(17L)

II = 13(5L) + 3L

Remarks: possibly the first part of a larger composition with the piece that follows, setting the hymn to Bernard and the BVM that begins (in most sources) Iam regina discubuit.

Venit sponsa de Libano
....de secundo puncto

Source: CAC 128/2, verso (no. 4).

Form: apparent mixed periodicity of phrase structure.

I 33L (?) = 17L + 16L

II = 3(11L)

Remarks: may be a continuation (secundus punctus) of the motet above, as its text is a direct continuation of the same hymn.

CAc 128/2, 2

Quid rimari cogitas

[Q]uid rimari cogitas
modum quo virginitas
gaudet puerperio

ascit....edat....

a.....a frustra conatur
humana racio

cre...solm....at suspicio.

Cant. 2. 2

Quid rimari cogitas - Tenor primus

1/3

[Q]uid Rimari

[Q]uid ri-na-ri co-gi-tas no-dum quo vir-gi-ni-

or primus

-tas gau-det pu-er-pe-ri-o.

[Text

A-scit[]e-dat[]

I

5

10

15

II

20

25

2/4

30 III 35 ?

]-a. fru-stra co-

[Text]

40 45

-na-tur hu-ma-na ra-ci-o.

[Text]

IV 50 55

Cre? sola? -at su-

Detailed description: This is a musical score for voice and piano. It consists of four systems of staves. The first system has a vocal line and piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system continues the vocal line with lyrics and piano accompaniment. The fourth system continues the vocal line with lyrics and piano accompaniment. Measure numbers 30, 35, 40, 45, 50, and 55 are marked above the staves. Roman numerals III and IV are placed above the staves. The lyrics are:]-a. fru-stra co-, -na-tur hu-ma-na ra-ci-o., Cre? sola?, -at su-. There are some handwritten annotations, including a question mark and a double slash at the end of the fourth system.

Handwritten musical score on page 538. The score consists of several staves. The top staff is a vocal line with lyrics: "-spi- oi- o." Above this staff are tempo markings "60" and "65", and a time signature of $\frac{3}{3}$. Below the vocal line are piano accompaniment staves. One of the piano staves has a bracketed section labeled "Text". The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten annotations and a double slash at the end of a section.

CAC 128/2, 3

Regina iam discubuit

[Regi]na iam discubuit
 sedens post unigenitum
 nardus odorem trib[uit
 Bernardus t]radens spiritum

5 dulcis regine gustui
 fructu[s sui suavitas
 d]ulcis eius olfactui
 nardi Bernardi sanctitas

10 cum esset [in accubitu
 fru]ctus saporem tribuit
 cum esset in occubitu
 nardus odorem optu[it

15 ille dulcis accubi]tus
 propter saporem glorie
 iste dulcis occubitus
 propter odo[rem gracie].

CAC 128/2, 4

Venit sponsa

[Venit sponsa de Li]bano
 coronanda divinitus
 ut Bernardus de clibano
 veniret sancti sp[iritus

5 que est ista progrediens]
 velud aurora rutilans
 quis est iste transiliens
 montes sanctis coniu[bilans].

These texts to St Bernard of Clairvaux and the BVM together set six consecutive stanzas of a longer hymn; since Venit is a fragment, perhaps eight stanzas may have been set. Also, these two motets may possibly be one, divided into a primus punctus and a secundus punctus. Listed in hev. 9365; ed. in AH 52, pp.131-133 and Mone III, pp.233-34; Iam regina discubuit.

Cant 2, 3

Regina iam discubuit - ...s. de primo puncto.

k

5

[Re- gi]- na iam dis- cu- bu- it se- dens post u- ni-

10

-ge- ni- tum nar- dus o- do- rem tri- bu- it Ber- nar- dus tra- dens

15 20

spi- ri- tum. dul- cis re- gi- ne gu- stu- i fruc- tu's su- i su-

25 30

-a- vi- tas dul- cis e- ius ol- fac- tu- i nar- di Ber- nar- di san- cti-

35

40

mf

-tas. cum es- set [in ac- cu- bi- tu fru]c- tus sa- po- rum tri- bu-

45

50

-it cum es- set in oc- cu- bi- tu nar- dus o- do- rum op- tu- [it

55

il- le dul- cis ac- cu- bi-] tus prop- ter sa- po- rum glo- ri- e i-

60

65

-ste dul- cis oc- cu- bi- tus prop- ter o- do- [rum gra- ci- e.]

Cant 2, 4

Venit sponsa de Libano -de secundo puncto.

[Ve- nit spon- sa de Li-] ba- no co- ro- nan- da di- vi- ni-

-tus ut Ber- nar- dus de oli- ba- no ve- ni- ret san- cti sp[ir]i- ri- tus:

que est i- sta pro- gre- di- ens] ve- lud au- ro- ra ru- ti- lans quis-

est i- sta tran- si- li- ens mon- tes san- ctis con-iu- [ti- lans.]

Herodis in pretorio
 Herodis in atrio
 T. Hey hure lure

Source: DRC 20, fol. 1 (RISM no. 1).

Literature: Ed. in PMFC XV, 29 and in Wibberley, "English Polyphonic Music," pp. 353-57. Facs. in EECM 26, pl. 149. Harrison, "Ars Nova," p.78.

C.f.: a little French ditty whose rather obscure lyrics are most likely either onomatopoetic nonsense (Harrison, op. cit.) or perhaps obscene (a suggestion of the present author in his edition of the text for PMFC XV, where "hung" is a misprint for "hug"). For onomatopoetic refrains, see van den Boogaard, Rondeaux et refrains, pp. 260-62.

Form: motet a3 with stratified levels of activity; apparently constructed by adding the duplum, likely a modified cantus prius factus with melodic shape

AA"xBB"CC"DD"EE"y,

over three statements of the tenor, and then writing a triplum.

I 51L = 2(8L) + 4L + 5L + 4L + 10L + 5L + 7L

II = 2(6L) + 4L + 4(2(4L)) + 3L

III = 3(6+6+5)L = 3(17L)

Text: for Holy Innocents Day, Dec. 28th.

Notation: duplum and triplum have signature F# throughout; stemming on semibreves is in the hand of the original scribe and follows de Vitry. The G-tonality with signature F# is also seen in Suffragiose virgini (Cfm, 4). See the remarks by Bowers in Lefferts and Bent, "New Sources," p. 293.

Remarks: the transcription that follows is meant as a complement to the edition in PMFC XV; by the use of a familiar level of reduction (perfect long equals dotted half note), this version shows more clearly the organization of the motet and its clumsy counterpoint. (The rhythms specified by the semibreve stems in the MS are here simplified.) What emerges is a rather awkward, early Petronian-style piece not unlike Caligo terre (Onc 362, 9). Note the repetition of motivic material in the triplum (e.g. bars 3,6,11, 24, and etc.) and the high degree of dissonance (e.g. 30, 47, and etc.).

The final word of the tenor text, "moy," is not underlaid to the music in DRC 20; rather, it has been added at the foot of the page. Harrison attributes this to a scribal oversight, and restores it to the tenor melody in his PMFC edition. The possibility must be raised, however, that the omission was deliberate, in which case it probably indicates that the original tune was modified slightly in order to be accommodated to the polyphonic context (perhaps to a pre-existing tune in the duplum).

DRc 20, 1

Herodis in pretorio

$\frac{1}{2}$

5 10 15 20 25

A A' B B' C C' D

I II

2/2

35 40 45

D' E E'

III

50

Fusa cum silentio
 T. Medius cantus. Manere.
 Laben lavat criminis

Source: DRC 20, fol. 1v (RISM no.2); Ob 81, fol. 2v
 (RISM no. 5).

Literature: Ed. in PMFC XV, 30 and in Wibberley,
 "English Polyphonic Music," pp. 258-262. Facs. in EECM 26,
 pl. 150 (DRC) and pl. 68 (Ob81); dipl. facs. in Apfel,
Studien II, pp. 64-65 (Ob 81). Apfel, Studien I, p.29;
 Harrison, NOHM III, p.91; idem, "Ars Nova," p.79 and
 Sanders, "English Polyphony," pp. 222-223.

C.f.: labelled 'medius cantus' in DRC. It is the melisma on 'manere' from the verse of the gradual for the feast of St. John the Apostle/Evangelist, December 27th; sung almost 2½ times. (Untitled in Ob 81.)

Form: duet motet a3 with medius cantus; periodic in modules of 8,4,2.

I 58L = 7L + 5(8L) + 11L
 II = 29(2L) = 2(24L) + 10L
 III = 1L + 13(4L) + 5L

Text: homiletic; decries the 'oratio clamorosa.'

Remarks: the texts are not of the same length and are sung at unequal rates, with regular long-breve declamation in the lower texted part and irregular declamation on long, breve, semibreve in the upper. Perhaps an early example of a duet motet. If so, that may explain why it was transmitted with the remark about the tenor.

Variants to PMFC XV ed.: declamation in III: 6-8 ought to have rhythm b l - b l - b l - b.

DRc 20, 2;
Ob 81, 5

Fusa cum silencio - I

Fusa cum silencio
grata fit devocio
qui flet ante Dominum

5 clamosa vota despicit
cum affectus deficit
labia non elicit
vota videns hominum

10 imprimens aculeum
quod si cor et lapideum
pungat penitencia

largis current ymbribus
spero cum gemitibus
fletus stillicidia

15 O felices lacrimae
quibus sentit anime
dolor refrigeria

20 fiat ut ergo sapida
rigetur omnis arida
lacrimis oratio
oret et contritio

homo nunc considera
quod hic quevis opera
leta sub principio

25 dolor tandem terminat
et quod luctus seminat
metet exultatio.

3 DRc 20: que
11 Ob 81 : currunt imbribus
16 effrigeria
18 rigure
21 nam
22 carnis (for quevis)

The homiletic strain in this text is reminiscent of
O homo (Onc 362, 17), esp. at line 21. Line 18 recalls
a verse from Veni sancti spiritus: riga quod est aridum.

DRe 20, 2;
Ob 81, 5

Fusa cum silencio - II

Labem lavat criminis
in conspectu numinis
lacrimarum copia

5 quam pura contritio
profert seu devotio
cordis secretaria

surge miser anima
qui offendis numina
protrahendo terminum

10 cave ne stes fatua
lampade cum vacua
prestolando Dominum

clauso pulsans ostio
audias hoc triste nescio.

1 Ob 81: lavat repeated and cancelled

2 muneris

7-9 surge miser anima
offendas ne numina
protrahendo crimina

13 hostio

14 ut tristis

Lines 10-14 are drawn from Matthew 25:1-12.

Jesu fili
 T. Jhesu fili virginis. rex celestis agminis.
 Jesu lumen

Source: DRc 20, fol. 2 (RISM no. 3).

Literature: Ed. in PMFC XV, 31 and in Wibberley, "English Polyphonic Music," pp.358-363. Facs. in EECM 26, pl. 151. Harrison, "Ars Nova," pp.79, 82.

C.f.: unidentified; the text underlaid to the tenor is identical to the initial two lines of a Latin devotional sequence found uniquely in Cu 710, fol.123 (p.178), and Harrison has shown that there is some melodic similarity between the sequence melody and the motet tenor. It is highly implausible that the c.f. was derived directly from the sequence tune by some drastic reshaping; the relationship is certainly more indirect. The tenor is written out once and must be sung twice, except for the omission of the last two 4L phrases the second time.

Form: Duet motet with medius cantus, very similar in phrase structure to Rosa delectabilis (Onc 362, 18). See Chapter 2, pp. 133-35.

Text: prayer to Jesus.

DRc 20, 3

Jesu fili - I and II

	Jesu fili Dei patris iudicum equissime nate virginis et matris virginum mundissime	Jesu lumen veritatis candor eterne lucis vitam prebens sanitatis tuis virtute crucis
5	tu [et] iudex equitatis sol atque iusticie conqueror ob feritatis vim atque malicie	forma vere pietatis conqueror ecce tibi tenet hic vim potestatis licitum esse sibi
10	ensi dona mundiali iudici non prebeo aut si modo casuali quandoque non placeo	sicut viri probitatis perdere quos vult eos mundi iudex in peccatis solvere plane reos
15	nichil licet ergo mali fecerim aut facio tantum ipse me penali feriet iudicio	heu cum paxque reproborum prevalet aspicio ad te ubi spes iustorum figura quo nescio
20	versa vice speciali munera si dedero prevalebo causa tali in hoc quod desidero	crevit Deus tu deorum omnium nulla latent te que facta perversorum lucide tibi patent
25	ne thesauro temporali quo cum hic caruero pena premat immortal quamdiu vivus ero ab hac vita set letali liber abire spero	tantum finis hos florere mundi gaudere bonis atque cetera torquere president cum thronis sic hoc malum vix cavere valet quis ubi donis
30	coniunctor O boni mali da mihi quod sicio innocentique finali parces in iudicio	Ihesu cordium scrutator da mihi quod sicio cum sis iustus pacis dator in tuo iudicio
	reum munda nunc vicio.	reum munda nunc vicio.

21 flore

The two texts are linked not only by shared lines 28 and 31 but also by rhymes, including the -cio rhyme that marks the middle and end of the poem (dividing it into 16+15 lines).

Dei prece

Source: DRC 20, fol. 3 (RISM no. 5).

Literature: Facs. in EECM 26, pl. 153.

Form: a lowest voice by range and form of melodic cadence; perhaps from a duet motet with medius cantus a3 in long-breve declamation. Isoperiodic with a module of 14 $\frac{3}{4}$

$$56L = 17L + 14L + 14L + 11L.$$

The transcription has been laid out not only to make evident the phrase structure, but also to reveal the melodic module of 7L that subdivides the phrases ($56L = 3L + 7(7L) + 4L$).

Each 7L unit is a variation upon the same melodic scheme, with which the tenor repetitions were perhaps coordinated. Notable features of this voice part include rather inconsistent declamation, which tends to end a p line with the rhythm $\text{d} \text{d}$ rather than $\text{d} \text{d} \text{d}$, recurrence of a melodic figure ssbb (EFGF), and the fact that running semibreves always fall on the fourth bar of each 7L unit.

Text: on John the Baptist and his beheading.

Notation: use of the downstemmed semibreve, and one occurrence of the upstemmed semibreve on the fourth note (E) of b. 28. This (ooo) may be an alternative for poo , indicating that the semibreves ought to be transcribed with the rhythms of de Vitry.

DRe 20, 5

Dei prece

Dei prece fit baptista
mundus quo non fert maiorem
qui conceptus est in ista
valle propter mundi morem

5 hic carnem docet detestari
sed ad penitenciam ortari
curat quos cupit salvari

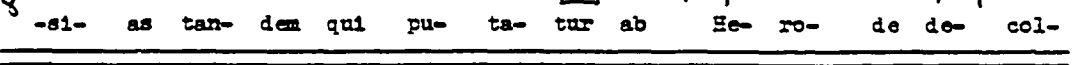
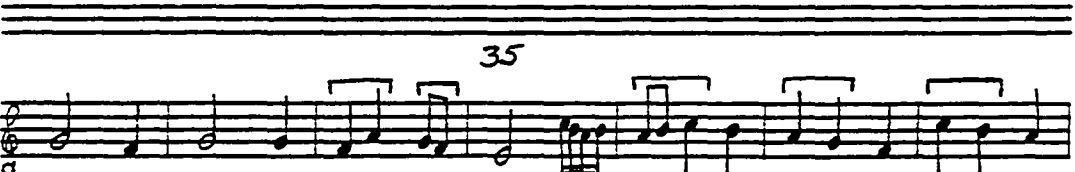
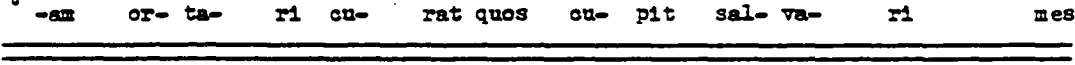
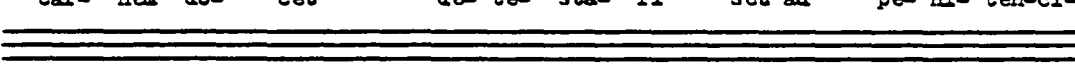
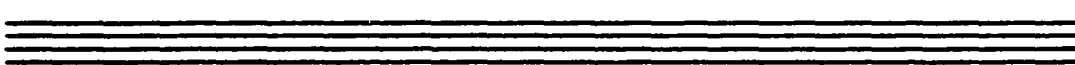
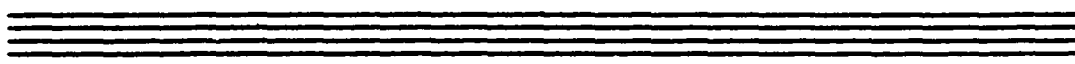
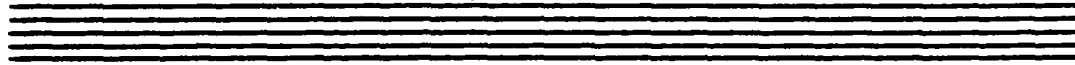
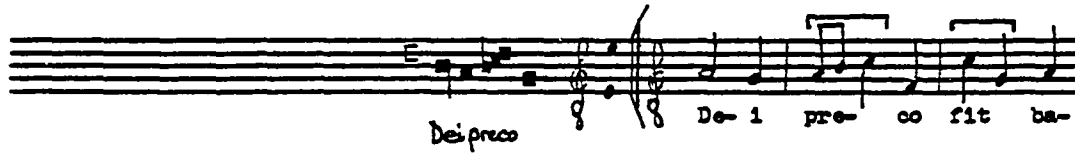
Messias tandem qui putatur
ab Herode decollatur
10 saltatrici sic capud id datur

te pie deprecamur Christe
nos salve prece nos baptiste.

1-4 Matthew 11:11
8-10 Matthew 14:1-12

DHR 20, 5.

Dei prece

 $\frac{1}{2}$ 

40 45 *2/4*

-la- tur sal- ta- tri- ci sic ca-pud id da- tur te

50

pi- o de- pre- ca- mur Chri- ste nos sal- va pre- ce nos

55

ba- pti- -ste.

Empty musical staves follow.

[Virgo sancta Katerina]
 Virginalis concio
 [T. Virgo sancta Katerina]
 Contratenor. de Virgo sancta Katerina.

Source: DRc 20, fol. 336* (RISM no. 10), voices II and IV only.

Literature: Facs. in EECM 26, pl.157. Harrison, "Ars Nova," p. 77.

C.f.: none survives, but the St. Katherine antiphon Virgo sancta Katerina (AS, pl. W) is suggested as a likely candidate by the wording of the contratenor, and in fact it can be made to fit well (see transcription).

Form: surviving parts are the duplum and contratenor of a bipartite panisorhythmic motet a^4 with introitus, coda, and diminution by one half; two colores and 8 taleae.

$$126B = 7(18B)$$

$$I = ?$$

$$II = 3B + 16B + 7(9B) + 6B + 3(9B) + 11B$$

$$III = 13B + 4(12+6)B + 4(6+3)B + 5B \quad (\text{reconstr.})$$

$$IV = 13B + 9B + 3(18B) + 14B + 4(9B)$$

Text: to St. Katherine, Nov. 25. The text in voice I presumed to begin with the words 'Virgo sancta Katerina' on the basis of the wording of the contratenor. 'Virginalis concio' survives elsewhere as the text of the duplum of a motet by Byttering in the Old Hall manuscript, En Katherine solemnia-Virginalis concio- T.Sponsus Amat sponsum (Lbm 57950, 145), which may have been written for the wedding of Henry V and Catherine of France in 1420. See Hughes "Old Hall, A Reappraisal," pp. 105-106, for a discussion of dating problems.

Notation: contratenor is in modus perfectum (tempus perfectum in diminution) with second mode rhythms; the tenor, as reconstructed, is in maximodus perfectum, modus imperfectum (modus perfectum, tempus imperfectum upon diminution).

DRe 20, 10
 [Lbm 57950, 145]

Virginalis concio

Virginalis concio
 virgini canonice

martirum constancia
 martirem concinite

5 que martirum et virginum
 constancia in bravium

floruit prevaluit
 et viguit astancia

10 versucia deleta
 en athleta sine meta

regni solio
 gaudet cum Dei filio

15 O Katerina stabilis fide
 laudabilis progenie
 amabilis in specie
 nos amari collaudari
 iuva Dei facie.

Ed. in CMM 46¹, pp.415-418 and 46^{III}, p.43
 from Lbm(the Old Hall manuscript). See this
 edition for a full report on variants.

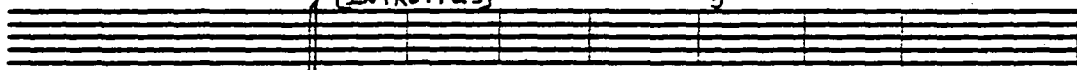
DRc 20, 10

Virginalis concio-Contratenor de Virgo Sancta Katerina

1/5

[ENTROITUS]

5



Virginalis

Vir- gi- -na-lis con-ci-



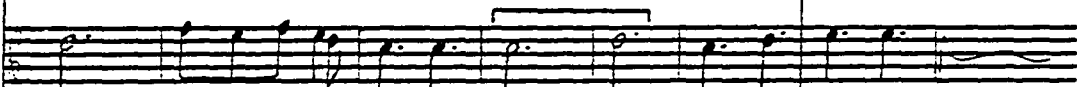
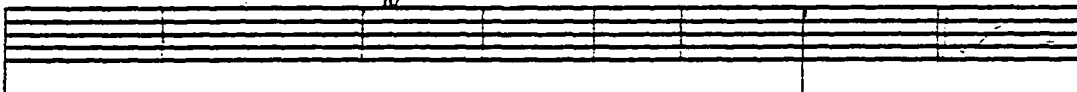
Contratenor.

Contratenor. de Virgo sancta Katerina.

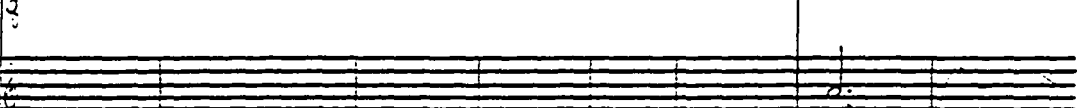
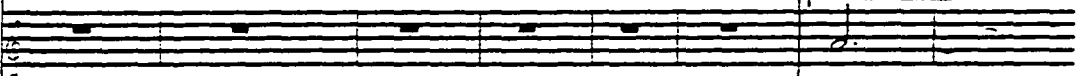


[Virgo sancta Katerina]

10



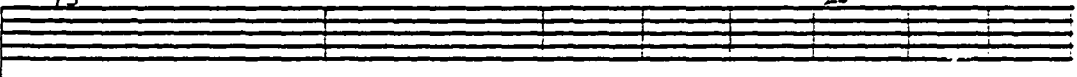
-o vir-gi-num ca-no-ni-ce mar-ti-rum con-



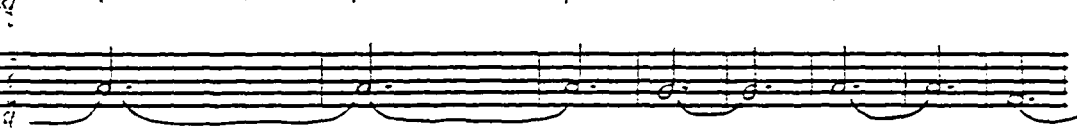
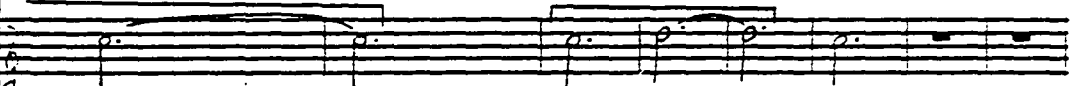
I A

15

20



-stan-cia mar-ti-rem con-cin-ni-te que



1/5

15 30

mar-ti- rum et vir- gi- num

This system contains the first two systems of music for measures 15 to 30. The top staff is a vocal line with lyrics 'mar-ti- rum et vir- gi- num'. The middle and bottom staves are piano accompaniment. The music is in a 3/4 time signature. Measure numbers 15 and 30 are written above the staff.

35 40

con- stan-ci- a in bra- vi- um flo-

This system contains the second two systems of music for measures 35 to 40. The top staff is a vocal line with lyrics 'con- stan-ci- a in bra- vi- um flo-'. The middle and bottom staves are piano accompaniment. Measure numbers 35 and 40 are written above the staff.

45 50

-ru- it pre- va- lu- it et vi- gu- it a-

This system contains the third two systems of music for measures 45 to 50. The top staff is a vocal line with lyrics '-ru- it pre- va- lu- it et vi- gu- it a-'. The middle and bottom staves are piano accompaniment. Measure numbers 45 and 50 are written above the staff. The system ends with a double bar line and the Roman numeral 'III' below the staff.

7/5

55 60

-stan- ci- a ver- -su- ci- a de- le-

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. Measure numbers 55 and 60 are indicated above the staves.

65 70

-ta en ath- le- ta si- ne me- ta

IV

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. Measure numbers 65 and 70 are indicated above the staves. A Roman numeral 'IV' is written below the bottom staff.

75 80 85

reg- -ni so- li- o gau- det

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. Measure numbers 75, 80, and 85 are indicated above the staves.

4/5

90 95

cum De-i fi-li- o o Ka- te- ri- -na sta-bi-

LB ii

105

-lis fi- de lau- da- bi- -lis pro-

iii

105 110

-ge- ni- e a- ma- bi- lis in spe- ci- -e nos a-

nsic iv

5/5

115

120

[CODA]

Musical score for measures 115-120. The score consists of four staves. The top staff is a vocal line with lyrics: "-ma- ri col- lau- da- -ri vi-va De- i fa- ci-". Above the vocal line, there is a bracket labeled "ms: C" covering measures 118-120. The second staff is a piano accompaniment line. The third and fourth staves are empty.

125

Musical score for measures 125-130. The score consists of four staves. The top staff is a vocal line with lyrics: "-e.". Above the vocal line, there is a bracket. The second staff is a piano accompaniment line. The third and fourth staves are empty.

Five empty musical staves, likely for additional instruments or parts.

Amer amours est la choison
 Durement au cueor
 T. Dolor meus.

Source: DRc 20, fol. 336* (RISM no. 11), part of I and
 all of II and III.

I-IV, fol. 56v-57 (RISM no. 72).

F-Pn 67, fol. 67 (RISM no.1).

F-Pn 23190 (Trem), index vii.

Literature: Ed. in PMFC V, 19. Facs. in EECM 26, pl.
 157.

Form: unipartite isorhythmic motet a3 with introitus,
 two colores and six taleae.

120B = 12B + 6(18B)

I = 32B + 2B + 4(16+2)B + 14B

II = 12B + 21B + 4(18B) + 15B

III = 12B + 6(6+12)B

Text: Courtly French love poetry.

Ad lacrimas flentis
 O speculum spericum
 T. Dulcis virgo tenor.

Source: DRC 20, fol. 336*v-337 (RISM no. 12), and
CH-Fc 260, fol. 86 (RISM no.2).

Literature: Ed. in PMFC XV, 34. Facs. in EECM 26,
 pl. 158 (DRC). Harrison, "Ars Nova," p 84; Sanders, "Motet,"
 pp. 549-50; and Zwick, "Deux motets inédits."

C.f.: the verse of an Alleluia to the BVM found in
F-Pa 135, fol. 209. This is an English source, but c.f. is
 not listed in GS indices.

Form: unipartite isorhythmic motet; 3 colores and 6
taleae. Just prior to the restatement of each talea voice
 I splits into two parts for one musical phrase, then re-
 unites. In the following number scheme the split phrase is
 indicated by an apostrophe:

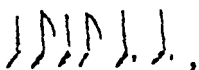
I 108B = 16B + 2(9'+9)B + (10'+8)B + (10'+10)B

II = 20B + 4(18B) + 16B

III = 6(18B) = 6(6+12)B

The form is further articulated by the use of hocketing
 and change of phrase length in voice I for taleae five and
 six, and also by the rhyme scheme and stanzaic structure of
 the texts, which tend to articulate three larger sections of
 two taleae each.

Text: to the BVM.

Remarks: There is patterning of declamation ,
 and voice-exchange or imitation when the part splits: "the
 periodic twinning of the Triplum is marked by initial Stimmtausch
 or some other imitative device" (Sanders, "Motet," p. 549).

DRe 20, 12;
CH-Fc 260, 2

Ad lacrimas flentis - I and II

	Ad lacrimas flentis dolorem ferentis virgo solita propere		O speculum spericum speculum perfeccionis speculum veridicum O speculum racionis
5	casumque cadentis flere dolore currere mestumque querentis sensus tuos convertere	5	speculum obnubilans excessu transnaturali O speculum rutilans virtute semper equali
10	virgo salvatorem et compositorem mater nos amicabilem	10	O speculum solitum quod inquinat demonstrare tanquam carnem spiritum Maria nos speculari.
	atque creatorem nostrum parens perutilem mundique factorem dans nobis ineffabilem		
15	O virgo beata summi collocata patris mater et filia		
20	nati Deo grata cuius diffusa gratia proprie vocata ipsa misericordia		
	O virgo superna perfecta eterna sic quod Lucifero prior		
25	occasum lucerna nesciens luce clarior		
	virgo cuius iura non novit natura nec ratio fragilior		
30	virgo pure pura puritateque purior		
	solum nos dignare tuas decantare laudes O cunctis dignior.		

Vos quid admiramini Philippe de Vitry
 Gratissima virginis species
 Tenor. de Vos Quid admiramini (Gaude gloriosa)
 Contratenor. de Vos quid admiramini

Source: DRC 20, fol. 336*v-337 (RISM no. 13).

I-IV, fol. 8v-9 (RISM no. 13).

B-Ba 758, fol. 67 bis^v (RISM no. 4).

F-CA 1328, fol. 11 (RISM no. 47).

F-Pn 23190 (Trem), index xxiii.

Literature: Ed. in PMFC I, de Vitry no. 7 and in
 Oxford Anthology, 58. Facs. in EECM 26, pl. 59.

Form: bipartite isorhythmic motet a4 with 2 colores:

162B = 6(15B) + 8(9B) (idealized)

I 157B = 18B + 11B + 19B + 11B + 19B + 14B + 3(18B) + 11B

II = 21B + 30B + 30B + 13B + 3(18B) + 9B

III = 5(5+10)B + (5+11)B + 7(9B) + 3B

IV = 2B + 5(15B) + 13B + 7(4+5)B + 4B

Text: to the BVM; critical edition in Dronke,
Medieval Latin, ii, pp. 406-410.

Remarks: written in the 1330s.

O vos omnes
Introitus tenoris. Locus iste. tenor.

Source: DRC 20, fol. 337v (RISM no. 14).

Literature: Facs. in EECM 26, pl. 160.

C.f.: beginning of the Gradual for the Dedication of a Church; see for example GS pl. 175 or LU 1251.

Form: duplum and tenor of a bipartite isorhythmic motet a^4 with melismatic introitus (labelled 'Introitus tenoris.') and diminution by one half (melismatic). The introitus has four colores and four taleae, while the main body of the motet has a tenor of two colores and eight taleae.

$$180B = 4(18B) + 4(18B) + 4(9B)$$

$$I \quad = [10B+36B+18B+8B] + [20B+2(18B)+16B] + [8B+2(9B)+10B]$$

$$II \quad = 4(8+6+4)B + 4(5+13)B + \frac{1}{2}(4(5+13)B)$$

Text: complaint on the present state of the church.

DRe 20, 14

O vos omnes

O vos omnes quibus est aditus
huius loci profecto cognitus

et calicis ipsius pocula
iam libastis hic tabernacula

5 ne figatis sacius agite
vela nostra ventis exponite

vale dato loco qui loculos
sic emungit omnes et singulos

10 iam emunctis petatis propria
non querentes more dispendia

que non vacat multis periculis
et prorsus est exosa loculis

locus iste labores adicit
innumeros et curas allicit

15 habendi fervorum inestuat
plena replet vacua vacuat.

9 emuncti

15 hunc habendi fervorum inestuat

1 O vos omnes = Lamentations of Jeremiah 1:12

13 locus iste = incipit of the motet tenor, from the
Gradual for the Dedication of a Church

DRc 20, 14

O vos omnes - Locus iste. Tenor.

$\frac{1}{5}$

Musical notation for measures 0-10. The top staff shows a melodic line with a treble clef and a common time signature. The bottom staff shows a bass line with a common time signature. Measure numbers 0, 5, and 10 are indicated. The text "Introitus tenoris. Locus" is written below the first staff, and "Introitus tenoris. 1 a." is written below the second staff.

Musical notation for measures 15-20. The top staff shows a melodic line with a treble clef and a common time signature. The bottom staff shows a bass line with a common time signature. Measure numbers 15 and 20 are indicated. The text "2 b" is written below the second staff.

Musical notation for measures 25-30. The top staff shows a melodic line with a treble clef and a common time signature. The bottom staff shows a bass line with a common time signature. Measure numbers 25 and 30 are indicated.

Musical notation for measures 35-40. The top staff shows a melodic line with a treble clef and a common time signature. The bottom staff shows a bass line with a common time signature. Measure numbers 35 and 40 are indicated. The text "3 c" is written below the second staff.

7/5

45

Musical notation for measures 45-54. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with dotted notes and rests. The system concludes with a double bar line.

55 60 65

Musical notation for measures 55-64. The top staff contains a melodic line. The bottom staff contains a bass line with dotted notes and rests. The system concludes with a double bar line.

70 75

Musical notation for measures 70-79. The top staff contains a melodic line. The bottom staff contains a bass line with dotted notes and rests. The system concludes with a double bar line.

O vos om- nes qui-

IA
Locus iste. Tenor.

80

Musical notation for measures 80-89. The top staff contains a melodic line. The bottom staff contains a bass line with dotted notes and rests. The system concludes with a double bar line.

bus est a-di-tus hu- ius lo- ci pro- fec-to cog-ni-tus et

$\frac{3}{5}$

85

90

ca-li-cis ip-si-us po-cu-la iam li-ba-stis hic ta-ber-na-cu-la

II

95

ne fi-ga-tis sa-ci-us a-gi-te ve-la no-stra ven-tis

100

105

ex-po-ni-te va-le da-to lo-co qui lo-cu-los sic e-mun-git om-

110

nes et sin-gu-los iam e-munc-tis pe-ta-tis pro-pri-

III

4/5

115

120

-a non que-ren- tes mo-re di- spen- di- a que non va-

125

-cat mul-tis pe- ri- cu-lis et pror- sus est ex- o-sa lo-cu- lis

II

130

135

lo- cus i-ste la- bo- res ad- i- cit in-nu-me-ros et cu-ras a-li- cit

ha- ben- di fer-vo-rum

140

hunc ha-ben-di fer- vo- rum in-e-stu-at ple-na re- plet va- cu-a va-cu-

$\frac{5}{5}$

145 150

-at.

i B

This system contains two staves of music. The upper staff features a melodic line with various rhythmic values and slurs, with measure numbers 145 and 150 indicated above. The lower staff provides a bass line with notes and rests, including the instruction 'i B' below the first few measures. A fermata is placed over the final measure of the system.

155 160

ii

This system contains two staves of music. The upper staff continues the melodic line with measure numbers 155 and 160. The lower staff continues the bass line with the instruction 'ii' below the first few measures. A fermata is placed over the final measure of the system.

165 170

iii

This system contains two staves of music. The upper staff continues the melodic line with measure numbers 165 and 170. The lower staff continues the bass line with the instruction 'iii' below the first few measures. A fermata is placed over the final measure of the system.

175 180

iv

This system contains two staves of music. The upper staff continues the melodic line with measure numbers 175 and 180. The lower staff continues the bass line with the instruction 'iv' below the first few measures. A fermata is placed over the final measure of the system.

O canenda vulgo
 Rex quem metrorum
 Rex regum. Tenor.
 Contratenor

Source: Drc 20, fol. 337v (RISM no. 15), voices II and
 III only.

I-IV, fol. 55 (RISM no. 69).

CH-Fc 260, fol. 86v (RISM no.3).

F-Pn 2444, fol. 48v (RISM no. 2).

F-Pn 23190 (Trem), index no. xx.

Literature: Ed. in PMFC I, 14 with variant report in
 PMFC V, p. 207. Facs. in EECM 26: pl. 160 (Drc 20).

Form: Bipartite isoperiodic motet with diminution by
 one half. Three colores and 12 taleae. Diminution section
 melismatic with hoquet.

$$120B = 8(12B) + 4(6B)$$

$$I = 14B + 6(12B) + 9B + 3(6B) + 7B$$

$$II = 15B + 6(12B) + 9B + 4(6B)$$

$$III = 8(6+6)B + 4(3+3)B$$

$$IV = 1B + 7(3+9)B + 3B + 8B + 4(6B)$$

Text: In praise of Robert of Anjou (1278-1343), King
 of Naples and Sicily.

Remarks: written in the 1330s.

L'amoreuse flour
 En l'estat d'amere
 T. Sicut fenum arui

Source: DRc 20, fol. 338 (RISM no. 16), I only.

I-IV, fol. 59v-60 (RISM no. 75).

F-Pn 23190 (Trem), index xvi.

Literature: Ed. in PMFC V, 21. Facs. in EECM 26, pl.

161.

Form: unipartite isorhythmic motet a3 with two colores
 and six taleae.

144B = 6(24B)

I = (11+15)B + 4(9+15)B + 9B + 13B

II = 4B + 5(10+14)B + (10+10)B

III = 6(7+10+7)B

Text: Courtly French love poetry.

Musicorum collegio
 In templo Dei posita
 Avete. Tenor.

Source: DRC 20, fol. 338v-339 (RISM no. 17).

Literature: Ed. in PMFC XV, 35. Facs. in EECM 26, pl. 162-163. Harrison, "Ars Nova," p. 85.

Form: bipartite isorhythmic motet with diminution by one half; two colores and eight taleae.

$$144B = 4(24B) + 4(12B)$$

$$I = 7B + 3(4+7+13)B + (4+7+12)B + 3(12B) + 6B$$

$$II = 8B + 3(4+8+12)B + (4+8+8)B + 3(12B) + 8B$$

$$III = 4(10+5+9)B + \frac{1}{2}(4(10+5+9)B)$$

Text: musicians motet, naming seven members of a French chapel; the names are not otherwise traceable at present. (See Chapter 4, pp. 350-51.) The duplum plays on the number seven with images drawn from Revelation 1:12-2:1. One of the men is Robert of Huy, which is a Belgian town ca. 25km southwest of Liege.

	Musicorum collegio		In templo Dei posita
	in curia degencium		miro modo composita
	Gallicorum zelo pio		
	Dei tantum zelancium		vidi septem candelabra
5	in sancto desiderio		quorum nemo cum dolabra
	Christi matris officium		
	quater in mense previo	5	nec quisque ferri genere
	Hugone quem propicium		unum posset incidere
	largum quoque cunctis scio		
10	Robertum fidum socium		cum silice horum quia
	huic adiungens de Hoyo		inpressit in materia
	Johannem et Nichasium		
	.J. speciali socio		formam celestis opifex
	dicto Pallart quem previum	10	summus sculptor et artifex
15	cordetenus inspicio		
	.J. Anglici largum piium		ambulans horum medio
	circumscribere nescio		cum bis acuto gladio
	Stephanoque sit gaudium		
	hiis salus et devocio		septem gerens in dextera
20	cum crescant ac obsequium		stellas ut inter cetera
	actoris qui servicio		
	se totum subdit omnium	15	testatur Apocalipsis
	O quanta delectacio		sic ego spero de ipsis
	horum simul canencium		
25	O mira modulacio		que vidi quorum nomina
	sonorum musicalium		sunt scripta tripli pagina.
	O dulcis altercacio		
	acutorum et gravium		
	mediorumque vicio		
30	discordie carencium		
	Christus pro cuius proprio		
	zelo canunt salarium		
	det eis ut consorcio		
	iugantur celi civium.		

Apta caro plumis
 Flos virginum
 T. Alma redemptoris mater

Source: DRC 20, fol. 338v-339 (RISM no. 18). Complete
 a3, without contratenor found in some
 sources.

I-IV, fol. 5v-6 (RISM no. 7).

F-CA 1328, fols. 1v, 17 (RISM nos. 2a and 37).

F-CH 564, fol. 60v-61 (RISM no. 101).

F-Pn 23190 (Trem), index xxii.

I-MOe 5.24 (olim 568), fol. 18v-19 (RISM no. 29).

Literature: Ed. in PMFC V, 4 and in CMM 39, 3. Facs.
 in EECM 26, pl. 162-163 (DRC 20).

Form: unipartite isorhythmic motet a3 with introitus;
 two colores and three taleae.

90B = 9B + 3(27B)

I = (3+12)B + 2(13+14)B + (13+8)B

II = (17+15+3)B + (9+15+ 3)B + (9+15+4)B

III = 9B + 3(27B)

Text: to the BVM.

Mon chant en plaint
 Qui dolereus
 T. Tristis est anima mea

Source: DRC 20, fol. 339 (RISM no. 19), voice I only.

I-IV, fol. 22v-23 (RISM no. 37).

F-Pn 23190 (Trem), index xliii.

Literature: Ed. in PMFC V, 15. Facs. in EECM 26, pl.
 164.

Form: unipartite isorhythmic motet a3; three colores
 and five taleae.

120B = 5(24B) (idealized)

I 115B = 25+3(24)+18B = (8+3+10+4) +3(7+3+10+4) + (7+3+8)B

II = 20+3(24)+23B = (9+3+8) + 3(13+3+8) + (13+3+7)B

III = 4(24) + 19B = 4(10+2+2+9) + (10+3+2+4)B

Text: Courtly French love poetry.

Lic 52 consists of binding strips and flyleaves taken from Lincoln, Library of the Dean and Chapter, MS 52 when this volume was rebound in 1977. One leaf and ten strips together constitute most of one bifolium (the center of a gathering) from a volume of 14th-century English polyphony. A report on this source by Dr. Susan Rankin, Emmanuel College, Cambridge, will appear in Early Music History 3 (forthcoming in early 1984). Dr. Rankin generously made photocopies of the musical fragments, and eventually a copy of her report, available to me. The fact that all pieces begin with A is noteworthy, suggesting an alphabetically ordered music manuscript.

Ave prolem parienti

Source: Lic 52, fol. 1r (item no. 1).

Remarks: fragment of one or two voices of a composition a3 or a4 dedicated to the BVM and notated in tempus imperfectum maior.

Lic 52, 1 Ave prolem parienti

(A)ve prolem parienti
et post partum permanenti
virgini clausa porta

Psalle matre complimenti
hoste ()dum redimenti
prole gratie orta.

Lux refulsit micans genti
umbra mortis considenti
an.....

The fragments IN FR1 and IN FR2, which may belong with
Lic 52, 1 or 2, read as follows:

fecundata celi sacrati....
salva pudicitia filiumque parisi
Maria novo more creatorem.....
Gaude.....

tua gratia. O reina confer nunc
se.... a ne seducat fallacia
pe... orum medicina ad celi....

Astra transcendit
T. Alleluya assumpta est
Astrorum celsitudinem

Source: Lic 52, fol. 1v-2 (item no. 2).

C.f.: the soloist's portions of the Alleluya Assumpta est Maria, not as found in the Liber Usualis (p.1603) but closely following the reading in GS, pl.195.

Form: troped whole-chant setting a3 with bipartite division following the Alleluya/verse form of the chant. The layout is as a duet motet with medius cantus, including a regularly patterned tenor and some periodicity in phrase structure:

I 58L = 6L + 8L +

II = 20L + 38L = (5L + 3(4L) + 3L) + (7(5L) + 3L)

III = (10L + 10L) + (7L + 5L + 6L + 4(5L))

Notation: circle-stem notation, with minim stems and at least one appearance of the cauda hirundinis (I:11); see Chapter 3, pp. 246ff.

Text: tropic to the chant and designed mainly as a series of salutations to Mary. As Susan Rankin has observed, the duplum begins in language very similar to that of a fragmentary cantilena found in Lbm 38651, fol. 2 (RISM no. 3):

Cantilena

Astrorum altitudinem
totamque poli aciem
transcedit virgo regia.

Iuxta sedem propaginem
immensam plenitudinem
.....

Motet

Astrorum celsitudinem
omnemque celi aciem
David concendit filia.

Sedet iuxta trinitatem
ob inmensam castitatem
in regis gloria.

Remarks: the final two tenor taleae are not written out in the MS; a custos on the pitch C has been taken in the present transcription to indicate a return to the beginning of the verse of the c.f., an apparently successful solution. The signature Bb in III appears in the first two staves of the MS only; its use as a signature throughout is editorial. Note that almost all breves are plicated, the significance of which is not clear.

Lic 52, 2 Astra transcendit I and III

I

(A)stra transcendit hodie
 Maria tota puchra puella inclita
 sacrata utero quamvis? sine macula.

5 Ave tutrix optima
 Maria mundi domina
 deserta transcendens esse

III

(A)stororum celsitudinem
 omnemque celi aciem
 David concendit filia.

5 Sedet iuxta trinitatem
 ob immensam castitatem
 in regis gloria.

Ave leta pue(lla)

 voce consona canamus Alleluya.

10 Assumpta hac a valle misera
 coronatur hec deco(rata m)ater nostra
 sine mora Maria corpore et anima regina celica.

15 Ave Maria deliciis plen(a)
 (vi)te via virgo speciosa cella vivaria
 reis fer remedia.

Ave salutifera ad portum ductrix
 stel(la m)aris fulgida
 Maria spes lapsorum semper inclita.

20 Ave casta domina
 celi ianua cuntis patula
 nob(is e)rrantibus esto propicia. deviantibus?

Ave lege figurata
 per prophetas predicata
 clara Iesse virgula.

25 Ave stirps ()tica mater beata
 virgas inter alias
 florens velut rosula.

30 Ave Maria assumpta hodie
 () corp(ore?) sive tempore
 turba cum angelica
 hoc vere plebs catholica. crede?

1/4

Lic 52, 2

Astra transcendit

I
Stra
A-stra tran-scen-dit ho-di-e Ma-

II

III
Strep
A-stro-rum cel-si-tu-di-nem om-

-ri-a to-ta pul-chra pu-el-la in-cli-ta sa-cra-ta u-te-

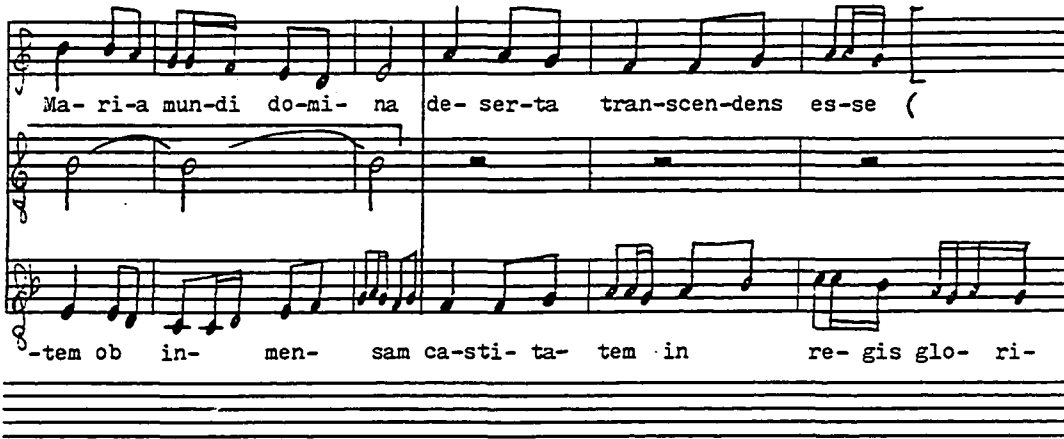
-nem- que ce-li a-ci-em da-vid

5

-ro quam-vis si-ne ma-cu-la. A-ve tu-trix op-ti-ma

o-sten-dit fi-li-a. Se-det iux-ta tri-ni-ta-

2/7



Ma-ri-a mun-di do-mi-na de-ser-ta tran-scen-dens es-se (

-tem ob in-men-sam ca-sti-ta-tem in re-gis glo-ri-

This system contains the first three staves of a musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the bass line. The lyrics are: "Ma-ri-a mun-di do-mi-na de-ser-ta tran-scen-dens es-se (-tem ob in-men-sam ca-sti-ta-tem in re-gis glo-ri-".



10

-a. A-ve le-ta pu-e(l- -la.....

This system contains the next three staves. It begins with a measure rest of 10 measures. The lyrics are: "-a. A-ve le-ta pu-e(l- -la.....".



15

lost from this print.

This system contains the final three staves. It begins with a measure rest of 15 measures. A handwritten note "15 lost from this print." is written above the staff. The lyrics are not present in this system.

) vo-ce con-

20

-so- na ca-na-mus al-le- lu- ya. As- sum- ta hac a val-le mi- se-

-ra co-ro-na- tur hec de-co- (ra-ta m)a-ter no- stra si- ne mo- ra

25

Ma- ri-a cor- po- re et a-ni-ma re-gi- na ce- li- -ca.

4/7

A- ve Ma- ri- a de- li- ci- is ple- n(a

30
vi)- te vi-a vir-go spe-ci-o-sa cel-la vi-va-ri- a re-is fer re- me- di-

-a. A- ve sa- lu- ti- fe-

35
-ra ad por-tum duc-trix stel-l(a m)a-ris ful-gi-

5/7

-da Ma-ri-a spes lap-so-rum sem-per in-cli-ta.

A-ve ca-sta do-mi-na ce-li ia-nu-a cun-tis pa-tu-

-la no-(bis)-an-ti-bus e-sto pro-pi-ci-us.

A-ve le-ge fi-gu-ra-ta per pro-phe-tas pre-di-ca-ta

6/7

cla- ra ies- se vir- gu- la. A- ve stirps

50

()-ti- ca ma- ter be- a- ta vir- gas in- ter a- li- as

flo- rens ve- lut ro- su- la. A- ve Ma- ri- a

55

as- sum- pta ho- di- e [] si- ve tem- po-

7/7

-re tur-ba cum a:- ge-li-ca hoc ve-re plebs ca-tho-li-ca.

Assunt Augustini
T.

Source: Lic 52, fol. 2v (item no. 3).

Remarks: voices I and III of a motet or motet-like setting a⁴ (2+2), written in English ternary breve-semibreve notation. Its subject is St. Augustine. The form is bipartite, suggesting that the piece might be a setting of a chant like the Alleluia and verse of Lic 52, 2.

60L = 12L + 48L (= 5(12L)), with a final long in addition. There is some musical rhyme that suggests a care was taken with form that is not now revealed by the phrase structure. For instance, the first 12L section has the same melodic figure in bars 1-2 and 7-8; bars 37-38 and 54-55 also have very similar melodic figures in both parts. No regular interval(s) of systematically repeating counterpoint have been discovered, however. Note the hocketing in semibreves that must have been a remarkable feature of the lower two parts.

Lic 52, 3 Assunt Augustini

(A)ssunt augustini leta solempnia
 instantque celici viri festalia
 laude multiplici plaudat ecclesia
 plaudunt angelici chori in gloria.

5 Pius salvator seculi
 preconem mundo celicum

P.....

.....

.....

10
 mente profecit sedula
 plenus virtutum graciis
 tandem virum canonicum

15 pe(a)mpliori munere
 auget in apostolicum
 set non hoc sumpto tendere

paupertatis ascen(den)s culmina
 dempto prius mundano pulvere

20 clamat mundi detestans crimina
 mindus? ir() peccatis sceleris
 frangit hostes fugat agmina
 omne malum premens periculi
 nulla sa() frangunt discrimina

25 hostis vitam linquentem seculi
 rege pater hinc diligentius
 quos n() hostis hic tempta forcus.

Llc 52, 3

Assunt Augustini

1/4

Sunt

As- sunt au- gu- sti- ni le- ta so- lemp- ni- a/

5

in-stant- que ce- li- ci vi- ri fe- sta- li- a/ lau- de mul- ti- pli- ci

10

plau- dat ec- cle- si- a/ plau- dunt an- ge- li- ci cho- ri

15

in glo- ri- a.// Pi- us sal- va- tor se- cu- li/pre- co- nem

20 $\frac{2}{4}$

mun- do ce- li- cum

25

men- te pro- fe- cit se- du- la/

30

ple- nus vir- tu- tum gra- ci- is/ tan- dem vi- rum ca- no-

ni- cum/ pe()m- pli- o- ri mu- ne- re/ au- get in

3/4

35

a-po-sto-li-cum/ sed non hoc sum - pto ten-de-re/

40

pau-per-ta-tis a-scen-(den)s cul-mi-na/ tem-pto pri-us mun-

-da-no pul-ve-re./ cla-mat mun-di de-

45

-te-stans cri-mi-na min-dus ir-() pec-ca-tis sce-le-ris

4/4

50

fran- git ho-stes fu- gat ag- mi- na/om-ne ma- lum pre- mens pe- ri-

-cu- li/ nul-la sa- () fran- gunt di- scri- mi- na/ ho- stis

55

vi- tam lin- quen- tem se- cu- li/ re- ge pa-ter hinc di- li-

60

-gen- ti- us/quos n() ho- stis hic tem- pta for- ci- us./

Triumphus patet hodie
genuflectere
 T.

Source: Lbm 1210, fol. 1v-1* (RISM no. 2).

Literature: Ed. in PMFC XV, 12. Facs. in EECM 26, pl. 24-25. This thesis provides a transcription which differs from PMFC in its rhythmic interpretation of some difficult bars in the triplum.

C.f.: unidentified 19L melody, sung three times; carefully shaped rhythmically into two 6L and one 7L phrase. Harrison views it as an 18L melody which is modified in the third talea.

Form: stratified motet a3 with rapidly sung upper voice and two voices of nearly equal, slower rhythmic activity. No regular patterns of phrasing or declamation. The duplum appears to be a well shaped melody with melodic sequences, some repetition, and a carefully controlled use of its range.

I 57L = 5+6+10+8+6+8+5+9 L
 II = 4+2+3+5+4+4+3+6+6+4+6+5+5 L
 III = 3(19L) = 3(6+6+7)L

Text: to the Holy Cross. Duplum text in PMFC is editorial.

Notation: see Chapter 3, pp.259-63.

Remarks: seems most similar in approach to DRc 20, 1 (Herodis in atrio). Though transcription has $\blacksquare = \text{d.}$, phrases in both upper parts follow second mode pattern at cadences, i.e. $\left[\blacksquare \text{ E } \right] = \left[\text{d. } \text{a. } \text{a.} \right]$.

Lbm 1210, 2 Triumphus patet - I

Triumphus patet hodie leticie vexillo victoriosi
 principis//
 tela nequicie sunt dirupta diri (cru)cus truculenti
 ferocis haberetur irradiante festo venerabili cuius
 exaltacionis.//

5 Ergo gaude et in (la)ude eximie plaude
 tu qui mirifico misterio redemptus es crucis
 in vigore potentis Dei devota canti(ca p)ange mire
 dulcedinis.//

10 Crux es via iam regalis ad gaudia
 crux patrona semita segura glorie
 ()stis terra in effluxis imperialis sanguinis.//
 Crux mundi navis in diluculo nos fiduciales
 custodiens (es ad) partum ductrix salutare.//
 Crux fidelis es unica fiducie
 spes omnibus in tribulacionibus
 15 scutum clipeus et (arm)a viriliter valide contra
 seva iacula
 muniens nos terribilia.//

Arbor O decorata prole regia abilis (et) venerabilis
 decens florigeraque prebens poma salutifera ha//
 20 quis digna preconia ne laudabili(a in) caligine
 tibi canere valet sed ut in res suppetum
 hinc tripudiando iubilo leticie celice
 (et) mellifluo cantico dulcia voce varia
 canimus cum anima.//

There are problems in reading and making sense of this text. In the layout above, // indicates the end of a musical phrase.

10 before terra a three-syllable word
 23 letters visible but difficult to make into words

Lbm 1210, 2

Triumphus patet - II

.... genuflectere
et summo opere
devotas sibi laudes deprimere
in hoc munere stude pro littere
5 et a p[]
miles sit resurgere et spernere
minas satanicas scandere
sedens in ethere et illuc quiescere.

About one-third of this text has been lost from
the beginning. The hole at line 5 is of five syllables.

$\frac{1}{8}$

Lbr 1210, 2

Triumphus patet hodie

5

Triumphus Tri- um- phus pa- tet ho- di- e le- ti-

Ai

10

15

-ci- e ve- xil- lo vic- to- ri- o- si prin- ci- pis

20

te- -la ne- qui- ci- e sunt di- ru- pta di- ri [cru]- cis tru- cu- len- ti fe-

ii

$\frac{2}{9}$

25

Handwritten musical score for measures 25-29. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: -ro-cis ha-be-r] e-tur ir-ra-di-an-te fe-sto va-ne-ra-bi-li cu- ius

30

35

Handwritten musical score for measures 30-34. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: ex- al-ta-ci-o-nis er- go gau-de et in [la]u-de

iii

40

45

Handwritten musical score for measures 40-44. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: ex- i- mi- e plau- de tu qui mi-ri-fi- co mi-ste-ri-o re-

3/8

50

-dem- -ptus es cru- cis in vi- go- re po- tan- tis

Musical score for measures 50-54, featuring a vocal line and a piano accompaniment. The lyrics are: -dem- -ptus es cru- cis in vi- go- re po- tan- tis.

55

60

De- i de- vo- ta can- ti- [ca p] an- ge mi- re dul- ce di- nis.

] se- -nu- -fle- -cte- re

Musical score for measures 55-59, featuring a vocal line and a piano accompaniment. The lyrics are: De- i de- vo- ta can- ti- [ca p] an- ge mi- re dul- ce di- nis.] se- -nu- -fle- -cte- re.

Bi

65

70

Cru- x es vi- a- iam re- ga- lis ad gau- di- a cru- x pa- tro-

et sum- mo o- pe-

Musical score for measures 65-69, featuring a vocal line and a piano accompaniment. The lyrics are: Cru- x es vi- a- iam re- ga- lis ad gau- di- a cru- x pa- tro- et sum- mo o- pe-.

4/8

75

Ms: p 80

-na se-mi-ta se-cu-ra glo-ri-e []-stis ter-ra in ef-flu-xis
 -re de-vo-tas si-

ii

85

90

im-pe-ri-a-lis san-gui-nis Crux mun-di na-
 -bi lau-des de-pri-me-

95

-vis in di-lu-cu-lo nos fi-du-ci-a-les cu-sto-di-
 -re in hoc

iii

5/8

100 105

-ens [es ad]por- tum duc- trix sa- lu- ta- re
mu- ne- -re stu- -de pro

Musical score for measures 100-105. The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line contains the lyrics: "-ens [es ad]por- tum duc- trix sa- lu- ta- re" on the first line and "mu- ne- -re stu- -de pro" on the second line. The piano accompaniment and bass lines provide harmonic support.

110

As: A B C

Cru- x fi- de- lis es u- ni- ca fi- du- ci- e spes o- mi- bus
lit- te- -re et a

Musical score for measures 110-115. The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line contains the lyrics: "Cru- x fi- de- lis es u- ni- ca fi- du- ci- e spes o- mi- bus" on the first line and "lit- te- -re et a" on the second line. The piano accompaniment and bass lines provide harmonic support.

115 120

in tri- bu- la- ci- o- ni- bus scu- tum cli- pe- us et [ar-

p

Ci

Musical score for measures 115-120. The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line contains the lyrics: "in tri- bu- la- ci- o- ni- bus scu- tum cli- pe- us et [ar-". The piano accompaniment line includes a dynamic marking *p* (piano). The bass line includes a marking "Ci".

6/8

125

-m]a vi-ri-li-ter va-li-de con- tra se-va ia-cu-la mu-ni-
mi- les

130

-ens nos ter-ri-bi-li-a. Ar- bor O de- co- ra-
sit re- sur- ge-

135

-ta pro-le re-gi-a a-bi-lis [et] ve-ne-ra-bi-lis de- cens
-re et sper- -ne-

7/8

140

flo-ri-ge-ra-que pre-bens po-mo sa-lu-ti-fe-ra Ha
-re mi-nas

145

quis di-gna pre-co-ni-a ne lau-da-bi-li- [a in] ca-li-gi-ne
sa-ta -ni-cas

150

155

ti-bi ca-re-re va-let sed ut in res sup-pe-tum
scam-de -re

iii

8/8

160

hinc tri-pu-di-an- do iu- bi-lo le-ti-ci-e ce-li-ce [et] mel- li- flu-
se- dens in e- -the- -re

This block contains the musical notation for measures 160 through 164. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are: "hinc tri-pu-di-an- do iu- bi-lo le-ti-ci-e ce-li-ce [et] mel- li- flu- se- dens in e- -the- -re". The music is in 8/8 time and consists of quarter and eighth notes.

165

-o can- ti- co dul- ci-a vo-ce va-ri-a ca-ni-mus cum a- ni-
et il- -luc qui- -e- -sce-

This block contains the musical notation for measures 165 through 169. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are: "-o can- ti- co dul- ci-a vo-ce va-ri-a ca-ni-mus cum a- ni- et il- -luc qui- -e- -sce-". The music is in 8/8 time and consists of quarter and eighth notes.

170

-ma..
-re.

This block contains the musical notation for measures 170 through 174. It features three staves: a vocal line with lyrics, a piano accompaniment line, and a bass line. The lyrics are: "-ma..
-re.". The music is in 8/8 time and consists of quarter and eighth notes.

Quare fremuerunt gentes
T.

Quare fremuerunt gentes

Source: Lbm 1210, fol. 140v-141 (RISM no. 9).

Literature: Ed. in PMFC XV, 13. Facs. in EECM 26, pl. 32-33; dipl. facs. in Apfel Studien II, pp. 76-78. Apfel, Studien I, p. 30 and Sanders, "English Polyphony," pp. 234-38 with partial transcription.

C.f.: tone for the psalm Quare fremuerunt as sung with the antiphon Dominum dixit ad me on Christmas Day at First Mass, according to Harrison in PMFC XV, citing a Cistercian Gradual, Paris, BN lat.n.a. 2605, fol. 27. Another interpretation must be considered. The c.f. is a palindrome, and up to the point of reversal it is identical to the beginning of the 8th Magnificat tone in the Use of Sarum. (See Walter H. Frere, The Use of Sarum II, p. lxxi.) Explanation as a palindrome accounts for why the c.f. is not written out in full and why it begins with seemingly unnecessary rests (necessary for the retrograde statement), a technique seen also in the tenor of Inter usitata (Omc 266/268, 3). See Chapter 2, Fig. 15 and pp.178-79.

Form: duet motet with medius cantus, isoperiodic in a module of 8L; either 2 or 4 tenor statements (see above).

I 96L = 10L + 10(8L) + 6L

II = 12(8L)

III = 5L + 6L + 10(8L) + 5L

Text: incipits of psalms 2-12 embedded in a poetic matrix; single text shared by both voices and declaimed simultaneously, except when one or the other rests.

At these points text varies slightly between voices.

Notation: a small 3 written over each longa triplex in tenor. See Chapter 2, Figure 15.

Variants to PMFC XV ed.: Bar 51-55 rhythm awry.

Should read:

50
-ris si gra-vo--rum ob-la-tran-ci--um do-mi-

3
-ris si gra-vo-rum ob-la-tan-ci-um ma-lig-nan-ci-um nos do-mi-

55
-ne di-fan-ci--um lin-quas do-mi-ne ne in fu--ro-re tu-o ar-gu-as me

3
-ne di-fan-ci--um lin-quas do-mi-ne ne in fu--ro-re tu-o ar-gu-as me

3
-ne di-fan-ci--um lin-quas do-mi-ne ne in fu--ro-re tu-o ar-gu-as me

MANUSCRIPT PAPER

MARTIN

I 1 [Q]uare fremuerunt gentes
 [Q]uare fremuerunt gentes
 2 insane quorum fiunt mentes
 insane quorum fiunt mentes
 3 et populi meditati sunt inania plurima?
 et populi meditati sunt [inani]a plurima?

II 4 Quibus persequentes
 Quibus persequentes
 5 opprimunt innocentes.
 opprimunt innocentes.
 6 Heu ! ad id parati feruntur insania pes[sima].
 Heu ! ad id parati fer[untur in]sania pessima.

III 7 O Deus sanctissime,
 O Deus sanctissime,
 8 cunctis piissime,
 cunctis piissime,
 9 Domine, quid multiplicati sunt qui tribulant me !
 Domine, quid multiplicati sunt qui tribu[ant] me !

IV 10 Christe potentissime
 Christe potentissime
 11 [rex] et mitissime,
 rex et mitissime,
 12 succurre suplici, veni et libera me,
 succurre suplici, veni et libera me,

V 13 ut id verum senciam,
 ut id verum senciam,
 14 ac psallere valeam.
 et [p]sallere valeam.
 15 [Cum inv]ocarem exaudivi me Deus iusticie,
 Cum invocarem exaudivi me Deus iusticie,

VI 16 ne sperneris deprecationem pauperis,
 ne ipso Iesu sperneris depre[cacionem] pauperis,
 17 sed verba mea auribus [percipe], Domine,
 sed verba mea auribus percipe, Domine,
 18 tu parcens miseris,
 tu parcens miseris,

VII 19 si gravorum oblatrancium si gravorum oblatrancium
 si gravorum oblatrancium malignancium nos
 20 Domine difancium linquas.
 21 Domine difancium] linquas.
 21 Domine, ne in furore [tuo a]rguas me.
 Domine, ne in furore tuo arguas me.

VIII 22 Me nituntur emuli Me nituntur emuli
 23 devorare malivoli. fere catuli
 devorare malivol[i].
 24 Domine Deus meus, in te speravi, salva me.
 Domine] Deus meus, in te speravi, salva me.

IX 25 [Tuere] supplicem me misericorditer,
 [Tuere] supplicem me misericorditer,
 26 Domine Dominus noster,
 Domine Dominus noster,
 27 et confitebor tibi rex.
 et confitebor tibi [rex.]

X 28 De remedio non diffido, De remedio non diffido,
 29 sed in [Domino c]onfido, tedio non diffido,
 sed in Domino confido,
 30 quia meditacio mea est eius lex.
 quia meditacio mea est eius lex.

XI 31 Salvum me fac, Domine, Salvum me fac, Domine,
 32 Eruens ab homine [salvum me fac, Domine,
 nequicies gravamine me fac, Domine,
 nequicies gravamine
 33 nimio spiritus tibi [Deo supplicat.]
 nimio spiritus tibi Deo supplicat, et te orat :

XII 34 Usquequo, Domine, Usquequo, Domine,
 35 Usquequo, Domine,
 oblivisceris me in finem ?
 oblivisceris me in finem ?]

Quare fremuerunt (Lbm 1210, 9)

Zelo tui languo
T.
Reor nescia

Source: Lbm 1210, fol. 142v-143 (RISM no. 13) and Yc, fol. 10v (no. 1), I and II only.

Literature: Ed. in PMFC XV, 14. Facs. in EECM 26, pl. 36-37 (Lbm) and pl. 213 (Yc); dipl. facs. in Apfel, Studien II, pp. 78-81 (Lbm). Apfel, Studien I, p. 30; Harrison, EECM 26, pp.xiv-xv; Lefferts and Bent, "New Sources," pp. 359-60; Sanders, "English Polyphony," pp. 231-34; idem, "Motet," pp.544-46.

C.f.: unidentified; sung four times.

Form: duet motet with medius cantus; isoperiodic in a module of 8L, with a rhythmic caesura in the third or fourth bar of each 8L phrase, thus articulating it as 3+4+1 or 4+3+1. The unaccompanied beginning is unusual -- the tenor has 2L of rest, and voice III has 4L of rest. For another instance, see Doleo super te (Cgc 512, 7).

I 130L = 15(8L) + 10L

II = 2L + 32(4L)

III = 4L + 15(8L) + 6L

Text: to the BVM; the incipit of the triplum is identical to the final line of a poem by Richard Rolle, the Canticum Amoris. (See Chapter Four, p. 378 and note 80).

On the basis of a translation provided by this author for PMFC XV, it would seem that the motet expresses the thoughts of a woman. In EECM 26, Harrison argues from this that the motet provides further evidence for the nunnish provenance

of Yc, and further, that it establishes that nuns sang motets. One could add, in addition, that on account of Rolle's association with the Cistercian nunnery of Hampole the possibility must be entertained that the motet was originally composed for or by the Yorkshire nuns.

However, this author now reads the texts slightly differently, with the result that they no longer seem to support the above speculations. What I now believe to be a more sensible punctuation and reading of syntax for the last lines of the triplum is as follows:

non meroris	(but for Mary, we sinners) would not
a miseria	feel relief from
sentiret remedium.	the misery of sorrow.

Ergo, David	Therefore, dear daughter
cara filia,	of David,
que laudum preconia	may it be that the praises of praises
tibi concedent	are rightly fitting to be said to you
apte dici	for all those kindnesses.
ob tot beneficia.	

And as for the duplum text, it seems to begin with direct speech on the part of Eve, then move into a narrative of the result of her crime, which is the main topic of the triplum also. Direct discourse is not unknown in the motet texts, nor is this the unique instance where a woman speaks (see lines 22-29 of Maria mole pressa (Ob 7, 1a) where the words are from Mary Magdalene). Hence I do not see the absolute necessity of associating the texts of Zelo tui with nuns.

Remarks: unusually wide range (a 16th), with wide ambitus of the outer voices (an 11th and a 13th).

Lbm 1210, 13;
Yc, 1

Zelo tui languo - I

[Z]elo tui languo
virgo regia
sed non valeo
promere preconia

5 sicut decet
laudabilia
quia non sufficio
O miseria
patris Ade
10 gravisque transgressio

qui cibaria
tot amena
possedit pro libito
et non licuit

Yc: quia

15 vosci nisi verito

Lbm: sed nec

Lbm: nescivisti nescio

pomo Deo
per quod intulit
grave preiudicium
inde gaudium
20 perdidit et
fugit in exilium
a quo licitum
redire non fuit
ad locum perditum

25 sed miserie
iugum hic sustinuit
et suos dampnoso
crimine
condempnari meruit

Lbm: ign[]
Lbm: & (for et)

Lbm: condempnare

30 heu angaria
nisi puerperium
tuum ferret
virgo regia
dampnatis subsidium
35 non meroris
a miseria
sentiret remedium

Lbm: feret .

Lbm: dampnantis

Lbm: sentirent

ergo David
cara filia
40 que laudum preconia
tibi concedent
apte dici
ob tot beneficia.

Lbm: condocent .

Lbm: ad

Lbm 1210, 13

Zelo tui languo - II

- [R]eor nescia
quid sit sapiencia
laus et gloria
mundialis
5 omnisque leticia
[mag]na solvere
gratis bene[f]icia
- virgin[is] que
tot[a] ubera
10 ingnara solacio
abstulit per
sua merita
homini de medio
nam pro vicio
15 electus de
parad[isi] gaudio
primus genitor
mansit in exilio
privatus grandi
20 dominio
pauper et iam subito
cum hac que p[ree]st
inmerito
mesto flevit animo
- perhaps in merito
- 25 he[c] miserie
committatur
quam a []ro lacrimae
et angustie
tristi nocent undique
30 nisi mater gratie
protulisset
fas misericordie
reos utique
sors ligaret
35 perhennis tristitie
sed sol gratie
oritur ex
sidere leticie
sic de carcere
40 fecit vinctos surgere
carta data
vite glorie.
- perhaps he[u]
- a...ro is either 3-syll.
word, or a plus 2-syll.
- perhaps vas is meant
- MS: si

Both texts mix five and seven-syllable lines, mostly rhyming, with four-syllable lines, mostly unrhymed. The latter have been slightly indented.

Rota versatilis
 Rota versatilis
 T.
 Q.C.

Source: Lbm Royal 12.C.vi, entry in a 15th-century index:
 "Modus componendi rotam versatilem".

Lbm 4909, fol. 4v (p.8), incipit of I only.

Lbm 24198, fol. 132 (RISM no. 1), II and IV only.

Lbm 40011B*, 4*, I and III only, fragmentary.

Ob 652, fol. i, ii^v, 69, 70v (RISM no. 1), II
 and IV, fragmentary.

Literature: Transcribed, with facsimiles and extensive discussion of all the sources, in Bent, "Rota versatilis;" see also Bent, Fountains Fragments. Facs. in EECM 26, pl. 1 (Lbm 24198); pl.208-209 (Ob 652). Sanders, "England:From the Beginning," p.289, and "Motet," pp.546-47.

Form: large-scale voice exchange motet a⁴ (2+2) in five sections of varying length and mensuration. See Chapter 2, pp.70ff. , and Chapter 3, pp.300ff . Due to the fragmentary nature of the surviving materials, only sections III and V can be fully reconstructed. See the "map" of surviving parts on the next page. Sanders observes that if one takes the long in section III as ternary and in section V as binary, then the numerical proportions between the sections as measured in longs (108:76:36:80:54) stand very nearly in the simpler numerical proportions 12:8:4:9:6 (or in other words, 108:72:36:81:54).

Text: on St. Katherine. Trans. by R.Bowers in Bent, "Rota."

Remarks: the citation of the incipit of this motet in

the treatise of Robertus de Handlo (Lbm 4909) provides a terminus of 1326 for composition, which accords well with Sanders's judgement that the motet could have been composed no later than the first two decades of the 14th century.

The present transcription provides alternate versions of section III, one barred as if the long were ternary, the other as if it were binary. The immediately following page indicates graphically how much of Rota is preserved in each major source.

Rota versatilis Orbis dominatio Rota Katerine Katerina spe Virgo perduxerat

Composite (idealized rubrics; cross-hatching indicates loss)

I	text	text	text	text	text	text	text	text	text
II	text	text	text	text	text	text	text	text	text
III	cue	Recita	cue	Recita	cue	Recita	cue	Recita	cue
IV	cue	Recita	cue	Recita	cue	Recita	cue	Recita	cue

Lbm 24198 (cross-hatching indicates what survives)

I									
II	hatched		hatched	hatched		hatched	hatched	hatched	hatched
III									
IV	hatched		hatched	hatched		hatched	hatched	hatched	hatched

Lbm 40011B* (cross-hatching indicates what survives)

I			hatched	hatched	hatched				
II									
III	hatched	hatched	hatched	hatched	hatched	hatched	hatched	hatched	hatched
IV									

Obo 652 (cross-hatching indicates what survives)

I									
III			hatched	hatched	hatched	hatched	hatched	hatched	hatched
III									
IV	hatched	hatched	hatched	hatched	hatched	hatched	hatched	hatched	hatched

Lbm 24198, 1;
etc.

Rota versatilis

Rota versatilis
rubens versucia

....
....
....
....
....
....

5

10 Orbis dominacio
vertitur in rota
eius et elacio
quasi gleba vota
virginis oratio
potenti devota
15 rotam vertit odio
que se perit tota.

20 Rota Katerine
fit sevissima
rota mundi bine
fraudis pessima
clause patent fine
sub nequissima
verse sunt ruine
in potissima.

25 Katerina spe divina
tormentum devicerat
ut certantes disputantes
sola iam concluderat
in ardore flatus rore
30 clericos consulerat
et amore suo more
Christo laudes solverat.

35 Virgo perduxerat
reginam et Porphyrium
quibus promiserat
perhennis vite gaudium
postquam oraverat
seve subit martyrium
lac emanaverat
40 virgo poscit palacium.

Lbm 24198 contains 9-16; 25-40

Lbm 4001B contains 17-24

Ob 652 contains 16-40

Lbm 4909 contains 1-2

A full critical report
is available in Bent,
"Rota versatilis."

$\frac{1}{2}$

Lbn 24198, 1

Rota versatilis

The musical score is arranged in two systems. The first system contains four vocal staves (I, II, III, IV) and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The vocal lines are in mensural notation with lyrics underneath. The piano accompaniment is in standard staff notation with treble and bass clefs. Measure numbers 15, 20, 25, 30, and 35 are indicated above the piano staves.

Vocal Lines:

- I:** Rota versatilis. Ho-ta ver-sa-ti-lis ru-bens ver-
- II:** Rota versatilis. Rota versatilis
- III:** Rota versatilis. Rota versatilis
- IV:** Rota versatilis. Rota versatilis

Lyrics:

-su-ci-a

Measure Numbers: 15, 20, 25, 30, 35

$\frac{2}{12}$

Handwritten musical score for piano, measures 40-80. The score is written on a grand staff with five systems. The first system covers measures 40 to 50, the second system covers measures 55 to 65, and the third system covers measures 70 to 80. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped with slurs. The notation includes various articulations such as accents and slurs, and dynamic markings like *mf* and *f*. The key signature is one flat (B-flat major or D minor), and the time signature is 2/12. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

$\frac{3}{12}$

Handwritten musical notation for the first system, consisting of three staves. The top staff contains a melodic line with notes and rests, marked with measure numbers 85, 90, and 95. The middle and bottom staves contain accompaniment. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the second system, consisting of three staves. The top staff contains a melodic line with notes and rests, marked with measure numbers 100 and 105. The middle and bottom staves contain accompaniment. The notation includes various note values, rests, and phrasing slurs.

Four sets of empty musical staves, each consisting of three lines, located at the bottom of the page.

$\frac{1}{2}$

Or- bis do- mi- na- ci- o ver- ti- tur in ro- ta e- ius et e-

[Orbis dominatio]

Orbis dominatio

-la- ci- o qua- si gle- ba vo- ta vir- gi- nis o- ra- ti- o

Orbis dominatio

po- ten- ti de- vo- ta ro- tam ver- tit o- di- o que se pe- rit to- ta.

145 150 155

Or- bis do- mi- na- ti- o ver- ti- tur in ro- ta e- ius et e-

160 165 170

- la- ci- o qua- si gle- ba vo- ta vir- gi- nis o- ra- ci- o po- ten-

175 180

- ti de- vo- ta ro- tam ver- tit o- di- o que se pe- rit to- ta.

$\frac{62}{12}$

Ro- ta Ka-te- ri- ne fit se- vis- si- ma ro- ta mun- di bi- ne frau- dis

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The music is in a 6/12 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

pes- si- ma clau- se pa- tent fi- ne sub ne- quis- si- ma

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The music continues with similar rhythmic patterns and includes some triplet markings.

ver- se sunt ru- i- ne in po- tis- si- ma.

The third system of the musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The system concludes with a double bar line.

6/12

105 110

Ro- ta Ka- te- ri- ne fit se- vis- si- ma ro- ta mun- di bi- ne frau-
Rota Katerine

175 Rota Katerine 200 205

-dis- si- ma clau- se pa- tent fi- ne sub ne- quis- si- ma ver- se sunt
Rota Katerine

210 215

ru- i- ne in po- tis- si- ma.
Ro- ta Ka- te- ri- ne fit se- vis-
Rota Katerine

7/12

210 225

-si- ma ro- ta mun- di bi- ne frau- dis pes- si- ma clau- se pa- tent fi-

230 235

-ne sub ne- quis- si- ma ver- se sunt ru- i- ne in po- tis- si- ma.

240 245

Ka- te- ri- na spe di- vi- na tor- men- tum de- vi- ce- rat

Katerina [spe]

Katerina spe

$\frac{8}{12}$

250 255

ut cer-tan-tes di-spu-tan-tes so-la iam con-clu-se-rat

260 265

in ar-do-re fla-tus ro-re cle-ri-cos con-su-le-rat

270 275

et a-mo-re su-o mo-re Chri-sto lau-des sol-ve-rat.

240 245

Ka-te-ri-na spe di-vi-na tor-men-tum de-vi-ce-rat

This system contains measures 240 to 245. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a key signature of one flat and a bass clef staff. Measure numbers 240 and 245 are written above the vocal staff. The lyrics are: Ka-te-ri-na spe di-vi-na tor-men-tum de-vi-ce-rat.

240 245

ut cer-tan-tes di-spu-tan-tes so-la iam con-clu-se-rat

This system contains measures 240 to 245. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a key signature of one flat and a bass clef staff. Measure numbers 240 and 245 are written above the vocal staff. The lyrics are: ut cer-tan-tes di-spu-tan-tes so-la iam con-clu-se-rat.

300 305

in ar-do-re fla-tus ro-re cle-ri-cos con-su-le-rat

This system contains measures 300 to 305. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a key signature of one flat and a bass clef staff. Measure numbers 300 and 305 are written above the vocal staff. The lyrics are: in ar-do-re fla-tus ro-re cle-ri-cos con-su-le-rat.

30 315

et a- mo- re su- o mo- re Chri- sto lau- des sol- ve- rat.

320 325

Vir- go per-du-xe- rat re- gi- nam et Por- phy- ri- um qui- bus pro- mis- se-
Virgo perduxerat

330 335

-rat per- hen- nis vi- te gau- di- um post- quam o- ra- ve- rat se-

1/2

310

-ve su-bit mar-ty-ri-um lac e-ma-na-ve-rat vir-go pos-cit pa-

315

-la-ci-um

Vir-go per-du-xe-rat re-gi-nam et Por-phy-ri-um qui-

325

-bus pro-mis-se-rat per-hen-nis vi-te gau-di-um post-quam o-ra-ve-

12/16

26 370

-rat se- ve su-bit mar- ty- ri- um. lac e-ma- na- ve- rat vir- go poscit pa-

This system contains a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 26 and 370 are indicated above the staff.

-la- ci- um.

This system continues the musical score with a vocal line and piano accompaniment. The vocal line has a few notes with the lyrics "-la- ci- um.". The piano accompaniment continues with a similar rhythmic pattern.

This section consists of four empty musical staves, likely intended for additional parts or as a placeholder.

Rosa mundi purissima

Source: Lbm 24198, fol. 132v (RISM no. 2).

Literature: Facs. in EECM 26, pl. 2.

Form: isolated triplum of a motet a3 with stratification of rhythmic activity; has irregular phrase structure and no readily apparent repetition of melodic material to indicate tenor structure:

71L (72L?) = 5+6+4+3+4+5+3+3+4+6+5+8+3+6+2+4(5?) L

Text: to the BVM.

Notation: groups of up to six syllabic semibreves per breve, with no stems; the rhythmic solution in the transcription is purely editorial.

Remarks: 13 of 16 phrases cadence to F.

Lbm 24198, 2

Rosa mundi

Rosa mundi purissima Maria
 flos odoris leticia cordis
 fugans nebulas sereno nube
 decoris in tristitia
 5 qui sedent hii tibi currunt
 ob viam salvatoris cellulae
 sancti boni hinc acerini pastoris
 meroris ob remediae

rosa vernula purpurea
 10 vestis sublimis regia
 celestis et imperatoria
 per quam redemptio
 salvat a framea
 clade funerea
 15 timoris et doloris
 cessant gravia
 regis stola coloris rubea gemmea

rosa florum salutifera
 vinea fructifera
 20 de qua manet hec viscera
 que culpe sanat ulcera
 saporis dulcedine
 felici moderamine
 medela langori
 25 cuncta pellens pericula
 per secula salutis
 unda virtutis viola
 febrem fugans fervorie
 atque spiritum nequicie
 30 furoris extinguens caloris noxiae
 mira temperantia pietate et gracia

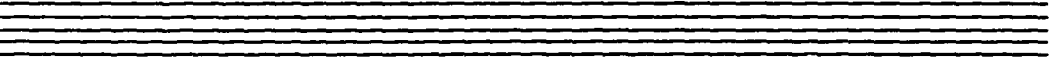
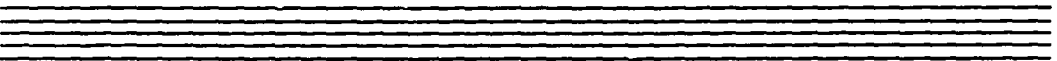
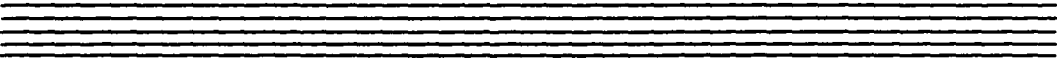
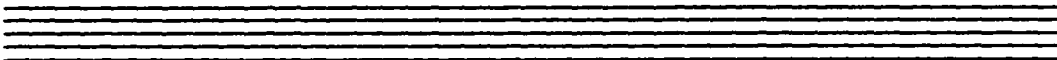
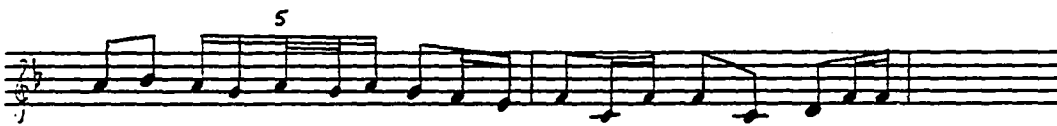
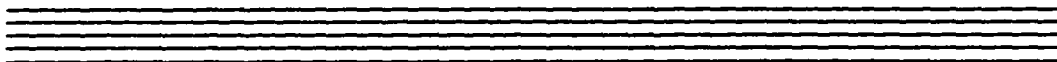
paradisi virgula
 regis eterni glorie
 mater et filia
 35 tu supremo iudici
 reos reconcilia
 preces funde pro tua familia
 que specie superas rosam
 flore violam et odore lilia.

7 hfrac{1111} (5 syllables)
 20 fucera

Lbn 24198, 2

Rosa mundi purissima

1/3



25

-demp-ti-o sal-vat a fra-me-a cla-de fu-ne-re-a ti-mo-ris et do-

-lo-ris ces-sant gra-vi-a re-gis sto-la co-lo-ris ru-be-a gem-me-

30

6

-a ro-sa flo-rum sa-lu-ti-fe-ra vi-ne-a fruc-ti-fe-ra de qua na-num

35

hec vi-sce-ra que cul-pe sa-nat ul-ce-ra sa-po-ris dul-

40

5

-ce-di-ne fe-li-ci mo-de-ra-mi-ne me-de-la lan-go-ri

45

cun-cta pel-lens pe-ri-cu-la per se-cu-la sa-lu-tis un-

Surgere iam est hora
T. Surge et illuminare

Source: Lbm 24198, fol 133 (RISM no. 4).

Literature: Facs. in EECM 26, pl. 3.

C.f.: incomplete and unidentified in the MS; three rhythmically varied statements (only the latter two of which are preserved) of the beginning of the verse, Surge et illuminare, of the Epiphany Gradual, Omnes de saba. The first statement has been reconstructed by analogy with the following two in the present edition.

Form: refrain motet with double-versicle melodic facture. See Chapter 2, pp. 104-114.

Text: likely for Epiphany; mixed in versification; increasing length of stanzas leads to accelerating pace of declamation.

Remarks: Item 4a is an isolated fragment which does not seem to belong with Surgere and may possibly be part of an untexted voice of a motet now lost with the facing page to fol. 133.

Lbm 24198, 4

Surgere iam est hora

Surgere

iam est hora libere
peccati de funere
ubi iacuimur

4 iacuimus

5 idiote temere
noxatur detegitur
lumen nobis edere
iam dies sequitur.

6 de tegitur

10 Novus oritur sol de sidere
dum lucet apprehendere
curre propere pro vite munere.Reserata celi porta
vite luce reis orta
ne protrahas excutere15 deinde onere
inte reverti orto
cui remissere

15 te inde?

20 nobilem hereditatem
gratis et utilitate[m]
cur homo vis anitere
cito regredere
seculo gressu veritatis
in itinere.

20 an ittere

Novus oritur vite munere.

26 curie

30 Venit ecce Deus homo
virginis ab utero
pro salute miserorum
abiatur de ceterotam erroris quam meroris
omnis hospitatio
invitavit peccatores
Dei miseratio35 vir unus si commissisque
omnia piacula
que commissa sunt ubique
per omnia secula40 et si rite peniteret
ore corde et opere
preparatus Deus esset
debita dimittere.

Novus oritur vite munere.

44 licet

Lbm 24198, 4

Surgere iam est hora - T. Surge et illuminare

5
Sur-ge-re iam est ho-ra li-be-re pec-ca-ti de fu-ne-re

10
u-bi ia-cu-i-mur i-di-o-te te-me-re nox-a-tur de re-gi-tur lu-

15
men no-bis e-de-re iam di-es se-qui-tur NO-VUS O-RI-TUR SOL DE SI-DE-

20
RE DUM LU-CET AP-PRE-HEN-DE-RE CUR-RE PRO-PE-RE PRO VI-TE MU-NE-

30
RE Re-se-ra-ta ce-li por-ta vi-te lu-ce re-is or-ta ne pro-tra-has

35
Bi
ex-cu-te-re de-in-de o-ne-re in te re-ver-ti or-to cu-i re-mi-nis-se-

40

45

3/3

re no-bi-lem he-re-di-ta-tem gra-tis et u-ti-li-ta-te[m] cur ho-mo vis

Bü

an-i-te-re ci-to re-gre-de-re se-cu-ro gres-su ve-ri-ta-tis in i-ti-ne-

50

re NO-VUS O-RI-TUR SOL DE SI-DE-RE DUM LU-CET AP-PRE-HEN-DE-

55

R

RE CUR-RE PRO-PE-RE PRO VI-TE MU-NE-RE Ve-nit ec-ce De-us ho-mo

60

vir-gi-nis ab u-te-ro pro sa-lu-te mi-se-ro-rum ab-i-at de ce-te-ro

65

C i

tam er-ro-ris quam me-ro-ris om-nis ho-si-ta-ci-o in-vi-ta-vit pec-ca-to-

70

$\frac{3}{3}$

75

res De-i mi-se- ra-ti-o vir u-nus si com-mis-sis- que om-ni-a pi-a-cu-

la que com-mis- sa sunt u-bi-que per om-ni-a se-cu-la et si ri-te pe-ni-

te-ret o-re cor-de et o-pe-re pre-pe-ra-tus De-us es- set de-bi-ta di-

mit-te-re NO-VUS O-RI- TUR SOL DE SI-DE- RE DUM LU-CET AP-PRE- HEN-DE-

RE CUR-RE PRO-PE- RE PRO VI-TE MU-NE-RE.

Trinitatem veneremur
 Trinitas et deitas
 Trinitatis vox
 T. Benedicite Deum celi

Source: Lbm 24198, fol. 133v,1 (RISM no. 5).

Literature: Ed. in PMFC XV, 15. Facs. in EECM 26,
 pl. 4-5. Apfel, Studien I, p. 30.

C.f.: unidentified in the MS; whole chant setting of
 the verse, Benedicite Deum celi, of the Gradual for Trinity
 Sunday, Benedictus es Domine. Due to its ambitus, the c.f.
 is not always the lowest sounding voice.

Form: fairly irregular phrase structure:

- I 48L = 18L + 8L + 8L + 4L + 10L
 II = 10L + 18L + 10L + 10L
 III = 2L + 4L + 4L + 6L + 14L + 12L + 6L
 IV = 12(4L)

Noteworthy is the fact that all phrases are in multiples
 of 2L. Voices I and II generally paired in parallel
 declamation on breve and semibreve values. As in such
 stratified motets, voice III has a well-crafted melodic
 profile.

Text: for the Holy Trinity ("de sancta trinitate");
 reference is made to depredations of "rex et papa."

Notation: rhythms \blacklozenge and counterpoint at several
 places of 2 s in one part against 3 s in another suggest:

$\cdot \bullet \bullet \bullet \cdot = \text{||} \text{ or } \text{|||}$.

Variants to PMFC XV ed.: III: 21 Lsss (E EDC); 22
 ss b sss (DCBCBA). II: 39 ss $\left[\text{p} \right]$ (EE E).

Lbm 24198, 5

Trinitatem veneremur - I and II

Trinitatem veneremur
 unitateque letemur
 in honore summi patris
 virginis et sue matris
 5 in omnipotentis Dei nomine
 catholice ecclesie [can]one
 tibi dico magistro Domine
 preciosi sanguinis
 quem proprii in flumine
 10 ablueras previus acmine
 cuius amplo filio
 mirabili cotidie
 colligis et eligis homine[s]
 genui[t] te latitudine
 15 in amoris robore
 consolidans et federe
 legali tua pia dulcedine.

ll ampla

Trinitas et deitas
 atque divinitas
 altissima Domine
 curam sedulam adibe
 5 tue ecclesie
 rex et papa novo more
 versa vice student alte
 servituti per tributis
 exessuram et usuram
 10 hanc subicere quam impie
 et nullus sit
 qui audeat resistere
 quam undique concurrunt bestie
 sed in il[la pro]tege
 15 hanc pietate tua late
 respice sparsam per orbem
 qualiter die sive nocte
 pi[um aux]ilium consiliumque
 conterendi pretaxatam putatam
 20 superbie nos avaricie.

17 nine-syll. line, hard to read; may end sine noxie.

Lbm 24198, 5 Trinitatem veneremur - III

Trinitatis vox fons ecclesie
 hic solempnia sit hodie
 iustus humilis (cultu vite eximie)
 et laudibus optineat egregie
 ut fidelium ut liliū
 devocio congerminet fiducie
 vivat ut in trono glorie.

- 3 MS hard to read; emendation offered by E.H.Sanders.
 What can be read looks like nolea a^omeo. Perhaps
 these are two four-syllable words rhyming with
 et laudibus optineat, reading something like:

---e-a a-mer-e-at.

Te domina regina
Te domina Maria
T.

Source: Lbm 24198, fol. 133v,1 (RISM no. 6).

Literature: Ed. in PMFC XV, 16. Facs. in EECM 26,
pl. 4-5.

C.f.: varied version of a pes-like tenor found in the
13th-century English repertoire. See Chapter 2, Figure 8.

Form: motet a3 built on loose periods of varied voice
exchange, double-texted throughout. See Chapter 2, pp.88-95.

Text: to the EVM ("de Sancta Maria.")

Notation: binary long and breve.

Remarks: wide range (16th) and ambitus of individual
voices (12th and 10th). Harrison in PMFC XV calls it a dia-
logue motet.

Lbr 24198, 6

Te domina - I and II

Te domina regina
 pariendo protulit virgo
 sola paritura sine semine
 laus patrie celestis
 5 nitens sidus in ethere
 in caligine mundi sine crimine
 nos serva domina
 celi rosario privilegium
 O flos odor
 10 lucens nitore vario
 mater honoris
 flos g[en]us virgineum
 pia sublimia
 consilia per imperia
 15 visita ignaros reos
 per secula criminalia
 peregregia rosa demere
 predilecta candidata piacula
 poli luminis
 20 loca nos in gloria.

4 pare
 14 inperia

Te domina Maria
 Iesse virgula
 tu germina protinus
 odorifera
 profers redolencia
 O florigera
 delens et obprobria
 a malicia avaricia
 sola deputata
 subdolis
 de[cor]e superasti
 lilia purpurea
 modulancium et carmina et
 primula per tibi data
 nato nata privilegia
 coronata
 O viola convivia
 da solacia via previa
 nostra post exterminia
 funeris fata
 O tripudiorum
 dulcis materia
 laudis immemoria
 preconizata
 miseris nobis
 succurre Mar(ia).

7 deleis

Triumphat hodie ..

•••••
Trop est fol
Si que la nuit

Source: Lbm 24198, fol. 1v (RISM no. 7) voices I and III only and Onc 362, fol. 85v (RISM no. 3) voices I and IV only.

Literature: Ed. in PMFC XV, 17; partial ed. in Sanders, "England: From the Beginning," pp. 284-86; partial ed. in History of Music in Sound, II, pp. 58-60. Facs. in EECM 26, pl. 6 (Lbm) and Pl. 83 (Onc); dipl facs. in Apfel, Studien II, p. 42. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 71; Dom A. Hughes, NOHM II, pp. 398-99, 403; Sanders, "English Polyphony," pp. 195-197. Recorded on disc RCA LM-6015, the History of Music in Sound, II.

C.f.: French chanson, divided between two lower voices. Its musical form AA EB AA BB AA was readily adaptable to this division, phrase by phrase. Harrison suggests a virelai as the original poetic type (see his critical notes in PMFC XV).

Form: motet a⁴ in five sections of voice exchange followed by a hocketing coda over the c.f. The motet is incomplete in both its sources but between them the entire two-voice supporting substructure and one of the two upper voices can be re-assembled. The missing upper part can mostly be reconstructed through varied voice exchange with the surviving one; it is demanded by MS layout, the hocketing counterpoint and a textual hocket, and the implausibility of a 1 + 2 texture in such a piece -- with so many other surviving examples a⁴.

Text: to St. Lawrence ("de sancto Laurencio").
Original probably continuously double-texted throughout.
Sanders suggests missing voice begins with some form of
"tropaeum."

Lbm 24198, 7; Triumphat hodie
Onc 362, 3

Triumphat hodie Christi miles mire
Laurencius sublime residens in astris
cum sanctis
iam splendide letatur laureatus Olimpo
5 ho[no]rifi[ce] miri[fi]ce
se mundum devicit Decium martir eximius
hinc illuditur Valerianus prefectus
fremens nequam furibundus ac sevissimus
10 O miranda grandisque constancia huius martiris
pro Christi nomine certantis
dum affligitur et diversis suppliciis torquetur
quanto gravius atteritur
tanto firmiter in fide stat et constancius
Nos ergo subleva nos vivifica nos
15 iustifica nos salvifica nos
martir almiflue
hic qui deprimitur peccati sarcina
vivat tuis almis precibus.

- 1 Lbm: mere
3 Onc: sanctis omitted
5 Onc: ho*ri*fi*mi*ri*ce
Lbm: syllables omitted without asterisks. Words would
be completed through hocketing with lost part.
7 Onc: Valerius
12 quando
14 sulleva
16-17 peccati sarcina in vacuis almis precibus
17 Lbm: viva

Lbm 24198, 7;
Onc 362, 3

Triumphat hodie - Tenor

Trop est fol ky me bayle
sa femme en garde atant
si qe la nuit nus preigne
un poi loinz de la gent

5 Diex encombrie de mari
he ke n'este amy

Trop avet fet qui fole
que vus demurez tant
et tu le fras ke sage
10 de fer le maintenant

Par un dymayne une matyn
la plus bele q'unkes vi

a ly prys companie
son mary se repent
15 mes il ne quidoit mye
ke ieo l'amasse tant.

7 fol

On account of voice exchange, this text is distributed
between the two sources as follows:

Lbm: 1-2, 5,7-8, 11, 13-14

Onc: 3-4, 6,9-10,12, 15-16.

The tag Trop est fou is written in Onc at the repeat of
tune in the final hoquet section.

Firmissime fidem teneamus
 Adesto sancta trinitas
 T. Alleluya Benedictus

Philippe de Vitry

Source: Lbm 28550, fol. 43v-44 (RISM no. 4), tablature.

F-Pn 146, fol. 43-43v (RISM no. 29).

B-Br 19606, rotulus (RISM no. 4).

Literature: Ed. in PMFC I, 30 (F-Pn); Apel, CEKM I, 4;
 Wooldridge, EEH II, pp. 96-100. Facs. in EEH I, pl. 43-44.

Form: two colores and sixteen taleae with mensural
 diminution (not exact) to one third and corresponding
 shortening of phrase lengths.

I 96L = 6+9+9+12+9+8+14+7+7+7+5+3 L

II = 12+9+9+12+18+19+7+5+5 L

III = 8(9L) + 8(3L)

Text: for the Holy Trinity.

Notation: originally modus and tempus imperfectum, with
 minor prolation (Apel) or major prolation (Schrade in PMFC).
 Version of Lbm 28550 is apparent intabulation, probably for
 keyboard, using notational symbols for mensural upper line
 that reflect English practice. See Chapter 3, pp.246ff.

Remarks: Sanders, "Vitry, Philippe de," sets date of
 composition no later than mid-1314.

Tribum quem non abhorruit
 Quoniam secta latronum
 T. Merito hec patimur

Philippe de Vitry

Source: Lbm 28550, fol. 44-44v (RISM no. 5), in tablature.

F-Pn 146, fol. 41v-42 (RISM no. 26).

F-Sm 222, fol. 71 (RISM no. 115).

B-Br 19606, rotulus (RISM no. 3).

D-Mbs Kastner D IV, ad 31.

D-Mbs Clm 5362.

D-ROu 100, fol. 43 (RISM no. 2).

Literature: Ed. in EEH II, pp.101-105; Apel, CEKM I, 5 (both after Lbm 28550); ed. in PMFC I, 27 (after F-Pn 146). Facs. in EEH I, pl. 44-45; Besseler and Gülke, Schriftbild, pl. 18a-b (both after Lbm 28550). Sanders, "Early Motets," p.27.

Form: isoperiödic motet (in effect, an unipartite isorhythmic motet) with introitus of 6L; two colores and twelve taleae.

I 78L = 9L + 2(12+12)L + 12L + 9L

II = 3L + 12L + 2(11+13)L + 15L

III = 6L + 12(6L) = 6L + 3(24L)

Text: comment on the French political situation, suggesting date of composition shortly after April, 1315.

Notation: See comments on motet above.

Humane lingue organis
 Supplicem voces percipe
 Tenor
 Contratenerem
 Solus tenor et cantetur pro Deo gratias

Source: Lbm 40011B, fol. 14 (RISM no. 17).

Literature: Ed. in PMFC XV, 36. Facs. in Bent, Fountains Fragments; dipl. facs. in Apfel, Studien II, pp.121-22. Bukofzer, SMRM, p. 91, 110-11; Harrison, NOHM III, pp.105-106; Hughes, "Reappraisal," pp.104-105 and 125-26; Sanders, "Motet," pp.565-66; Bent, "Transmission," p. 78.

C.f.: whole chant sung twice; the remark given with the Solus tenor indicates that it is a Deo gratias, and in fact it is identical to the third melody for Benedicamus Domino in GS, pl. 19*.

Form: bipartite isorhythmic motet a⁴ (2+2) with diminution in the ratio 8:3 (result of 3:1 under 0 and 2:1 under C); 2 colores and 4 taleae. No periodic phrase structure.

$$44B = 2(16B) + 2(6B)$$

Text: prayer to God; a Deo gratias substitute.

Notation: tempus perfectum, prolatio minor (0) in the upper voices; alternation of tempus perfectum and imperfectum in tenor and contratenor, with the use of mensuration signs and coloration; there is the use of the cauda hirundinis in voice I to alter a semibreve. Bukofzer notes several features of this motet that may show the scribe's unfamiliarity with certain conventions of isorhythmic treatment. (See also Bent, "Transmission.")

Remarks: Hughes thinks Humane lingue is French, in the French tradition of Deo gratias substitutes, such as are represented by the last two motets in Old Hall (nos.146 and 147). Sanders thinks it is English, on account of its interesting proportional relationships.

Lbm 40011E, 17

Humane lingue I and II

Humane lingue organis
 preces fundamus virgini
 quem sanctus parens numine
 Jhesum donavit miseris

5 quod Eva tristis abstulit
 reddidit alvo germine
 sacro agente flamine
 mortuis vitam optulit

10 laudes atonoma sine
 ei demus et gracias.

3 ought to be quam
 5-6 quotes a Marian hymn beginning O gloriosa domina or
O gloriosa virginum. The hymn lines are: quod Eva
tristis abstulit, tu reddis alvo germine.
 9 ~~claudes~~

Supplicum voces percipe
 Deus solio glorie
 transacte quia memoriale
 nos semper

5 protege hanc ab hostibus
 tuam sanctam ecclesiam
 ut truculentam rabiem
 compescat sacris manibus

expecta ut faciat gracias.

9 facias?

There seems an attempt in both texts to fashion 8-syll.,
 four-line hymn stanzas rhyming abba. If so, lines 1-4 of
 the second text may be faulty.

Alme pater pastor vere
Tenor de Alme pater

Source: Lbm 40011B, fol. 14v (RISM no. 18).

Literature: Facs. in Bent, Fountains Abbey. Bent, "Transmission," p.82, n.54; Bukofzer, SMRM, pp.91, 111; Andrew Hughes, "English Sacred Music," II, 2, p.29.

C.f.: apparently free; no evident color; it is just within the realm of possibility that the surviving lower part is in actuality a free contratenor.

Form: probably triplum and tenor of an unipartite isorhythmic motet a4 (2+2) with introitus; three taleae.

181B = 11B + 2(57B) + 56B.

In each tenor talea

57B = 5(3B) + 15(2B) + 12B.

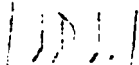
Over the first part of each talea coloration makes the long perfect; then it reverts to imperfect, and there is hocketing (melismatic) over the last 12B each time.

Text: refers to events surrounding the Papacy during the early 1380s; see Chapter 4, pp. 352-53.

For the present version of the text this writer would like to acknowledge the help of Prof. W.T.H.Jackson of Columbia University, Prof. Margaret Bent, who shared a version she worked on with Peter Dronke, and Andrew Hughes (op.cit. above) who acknowledges the help of D.H.Turner in preparing the version found in his Oxford thesis.

Notation: void, with the use of black coloration.

Remarks: Bukofzer suggests the possibility of canon in the introitus, with a second entrance after 6B. This motet

shows a high degree of compositional control over local detail, not just by the hocketing and the nervous rhythms of the upper voice (introduced through coloration) that recur in each talea, but also by the rhythm  that ends many phrases, the stepwise movement shared between the extant voices (as in bars 109-112), the frequent melodic recurrences in the lower voice, and by the interesting use of thirds between these two parts.

Lbm 40011B, 18

Alme pater

Alme pater pastor vere
 Christicolarum omnium
 porte diu doluere
 mentes nostrorum omnium

5 []isera turcibus
 sustulisti tam perversa
 heu captivarum manibus
 Neepolitani nobiles

10 quos diligebas tantum
 heu non fuerunt nobiles

ulcissi tuum munere
 egena illorum atria
 repleveras innumere
 ingrata tua patria

15 dudum Christi[]lacrimis
 nostre sunt uncte facies
 quod te dum malos comprimis
 atrox obcedit acies

20 intra suos vidit muros
 omni cantanda feria
 casus diu pati dueros
 te flebiles Luceria.

5 trucibus?

1/6

Lbm 40011B, 16

Alme pater - Tenor de Alme pater

Alme pater Al- ne pa- ter pa- stor ve- re Chri- sti-

Tenor de Alme pater

-co- la- rum om- ni- um

I

por- te di- u' do- lu- e- re nos- tro-

-rum om- ni- um [-] i- se- ra

2/6

35 40

tur-ci-bus su-stu-li-sti

This system contains two staves of music. The upper staff is a vocal line with lyrics 'tur-ci-bus su-stu-li-sti' written below it. The lower staff is a piano accompaniment. Measure numbers 35 and 40 are indicated above the staff.

45 50

tam per-ver-sa heu cap-ti-

This system contains two staves of music. The upper staff is a vocal line with lyrics 'tam per-ver-sa heu cap-ti-' written below it. The lower staff is a piano accompaniment. Measure numbers 45 and 50 are indicated above the staff.

55

-va-rum ma-ni-bus Ne e-po-li-ta-ni no-bi-les

This system contains two staves of music. The upper staff is a vocal line with lyrics '-va-rum ma-ni-bus Ne e-po-li-ta-ni no-bi-les' written below it. The lower staff is a piano accompaniment. Measure number 55 is indicated above the staff.

60 65

This system contains two staves of music. The upper staff is a vocal line with measure numbers 60 and 65 indicated above it. The lower staff is a piano accompaniment.

$\frac{3}{6}$

70 75

II

Detailed description: This block contains the first system of musical notation, spanning measures 70 to 75. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over measure 70. The piano accompaniment consists of a simple harmonic accompaniment. Below the piano staff, there are two empty staves, with the Roman numeral 'II' written above the first one.

80 85

quos di- li- ge- bas tan- tum heu non fu- e- runt no-bi-les

Detailed description: This block contains the second system of musical notation, spanning measures 80 to 85. It includes a vocal line and a piano accompaniment. The lyrics 'quos di- li- ge- bas tan- tum heu non fu- e- runt no-bi-les' are written below the vocal staff. The piano accompaniment continues with a steady harmonic accompaniment.

90

ul- -cis-si tu- -um mu-ne-re

Detailed description: This block contains the third system of musical notation, spanning measures 90 to 95. It includes a vocal line and a piano accompaniment. The lyrics 'ul- -cis-si tu- -um mu-ne-re' are written below the vocal staff. The piano accompaniment continues with a steady harmonic accompaniment.

95 100

e- ge- na 11- lo-

Detailed description: This block contains the fourth system of musical notation, spanning measures 95 to 100. It includes a vocal line and a piano accompaniment. The lyrics 'e- ge- na 11- lo-' are written below the vocal staff. The piano accompaniment continues with a steady harmonic accompaniment.

4/6

105 110

-rum a-tri-a re-ple-ve-ras in-nu-me-re in-gra-ta tu-

Detailed description: This block contains the first system of musical notation, spanning measures 105 to 110. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 4/6. The lyrics are: "-rum a-tri-a re-ple-ve-ras in-nu-me-re in-gra-ta tu-".

115

-a pa-tri-a

Detailed description: This block contains the second system of musical notation, spanning measures 115 to 120. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 4/6. The lyrics are: "-a pa-tri-a".

120 125

Detailed description: This block contains the third system of musical notation, spanning measures 120 to 125. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 4/6. There are no lyrics visible for these measures.

III

130 135

du-dum Chri-sti-[] la-

Detailed description: This block contains the fourth system of musical notation, spanning measures 130 to 135. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 4/6. The lyrics are: "du-dum Chri-sti-[] la-".

5/6

140

MS

-cri-mis no-stre sunt un-cte fa-ci-es quod te dum ma-los

150

com-pri-mis a-trox ob-ce-dit a-ci-es in-tra su-os

155

160

vi-dit mu-

165

-ros om-ni can-tan-da fe-ri-a ca-sus di-u pa-ti du-

6/6

170

175

Musical notation for measures 170-175. The top staff is a vocal line with lyrics: *-ros te fle-bi- les Lu-ce-ri- a.* The bottom staff is a piano accompaniment. Both staves feature a 6/6 time signature and include dynamic markings such as *ff* and *fz*.

180

Musical notation for measures 180-185. The top staff is a vocal line with lyrics: *-ros te fle-bi- les Lu-ce-ri- a.* The bottom staff is a piano accompaniment. Both staves feature a 6/6 time signature and include dynamic markings such as *ff* and *fz*.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Lbm 40011B*

Lbm 40011B, the so-called Fountains fragments, consists of six pages of music from a paper manuscript of the late 14th or early 15th century and eight small parchment strips from a manuscript of early 14th-century English motets. I propose to distinguish parchment from paper by using an asterisk to designate the parchment as Lbm 40011B*. The eight strips are not unrelated, but rather fit together to form larger fragments in the manner in which they have been bound on individual pages by the British Library, as follows:

ITEM	FRAGMENT	STRIPS
1*...absorbet cris faucibus	A	1,2,3/a,b,c
2*...flos regalis triumphalis	A ^v	1,2,3/d,e,f
3*...genitricem personantes	B	4,5/g,h
4* Rota versatilis	B ^v ,C ^v	4,5,6,7/i,k,n,o
5*...hostium ob amorem	C	6,7/l,m
6*...recita formosa	D	8/p
blank staves	D ^v	8

The original dimensions of a page (for twelve five-line staves of music) may be roughly estimated as:

page:	30 x 24	cm
music block:	24 x 18	cm
staff gauge:	1.2-1.3	cm

Further associations can be made between the fragments.

B and C are linked immediately by item 4*. It is possible they are from a single leaf with C cut from near the top and B cut from approximately the middle. If that is so, then

items 3* and 5* could be two voices of another motet, a possibility strengthened by the fact they are similar in notation, declamation, and irregularity of versification.

Fragments A and D are linked by music hand and ink, the use of red rubrics, and the occurrence of erasures that emend the notation. Possibly they were cut from the same page, with A above D. Since item 2* is the end of a piece it is perfectly within reason to find D^V blank beneath it. This juxtaposition naturally suggests that items 1* and 6* form a single composition.

Literature: Margaret Bent, The Fountains Fragments (in press) will have facsimiles and descriptions of this source; see also idem, "Rota versatilis," pp. 71-74, which has facsimiles of B^V and C^V. The entry in RISM B/IV/4 on the parchment strips of Lbm 40011B is unsatisfactory.

....absorbet oris
....recita formosa

Source: Lbm 40011B*, 1*/6*.

Form: most probably triplum and tenor of a motet a4 (2+2) with large-scale sectional voice exchange along the lines of Rota versatilis or Hostis Herodes. The extant poetry indicates that each section had two four-verse strophes, with differing versification schemes for each section. The text clearly comes to its conclusion before the last sine littera section of the upper part, so we can judge that (i) the text would have been repeated and (ii) the extant voice is the triplum rather than the duplum.

Text: to St. Margaret. The extant rubrics in the lower part, "recita formosa" and "recita christiana," probably preserve the first word of two missing stanzas of text for her. Margaret not named, but text based on her legends.

...flos regalis
 Conditor Kyrie. Tenor primus
 Kyrie seconde

Source: Lbm 40011B*, 2*.

C.f.: four statements of the first acclamation of Conditor Kyrie. The beginning of the rubric for the "tenor primus" is illegible, but may have read "Conditor." However, the cantus firmus is in fact located in the "Kyrie seconde."

Form: fragments of the duplum and the two lower supporting voices of a motet a⁴ (2+2) with rhythmic patterning of the tenor in repeated and varied 4L units.

Text: to St. Katherine?

...hostium ob amorem
 ...genitricem personantes

Source: Lbm 40011B*, 5*/3*.

Form: If from the same page, then judging from the layout of item 4*,5* ought to appear above 3*. This puts a voice of lower range above a voice of higher range, suggesting that perhaps these voices aren't from the same piece. Item 3* begins with text and moves into a melismatic section. The alternation of cum and sine littera may indicate voice exchange, or perhaps merely the start of another voice. In the left margins of both 3* and 5* there are tails of initials now cut off. In the case of 3* this was apparently an A.

Text: in 5*, to St. William, likely William of York.

Lbm 40011B*, 1* absorbet oris faucibus

....

absorbet oris faucibus

5 sed crux tam invincibilis
 crevit miris intentibus
 qua draco divisibilis
 tacet sub nyphe pedibus

virgo sancte venustatis
 servas crucis precium
 extra portas civitatis
 patitur martirium

10 preces egit pietatis
 pro statu peccantium
 et per palmam dum beatis
 optinet consorcium.

3 crevit nuris trentibus? (lacks a syll.)
 5 nyphe

1/2

Lbm 40011B, 1*

...absorbet oris faucibus...tacet sub

absorbet oris...tacet sub

... ta- cet sub nim- phe pe- di- bus.

10

20 25

30 35 40

45

vir- go san- cte ve- nu- sta- tis ser- vas cru- cis pre- ti- um ex- tra:

50 55

por- tas ci- vi- ta- tis pa- ti- tur mar- ti- ri- um pre- ces e- git

60 65 $\frac{2}{2}$

pi- e- ta- tis pro sta- tu pec- can- ci- um et per pal- mam cum be- a- tis

70 75

op- ti- net con- sor- ci- um.

80 85 90

op- ti- net con- sor- ci- um.

95

op- ti- net con- sor- ci- um.

Lbm 40011B*, 2* flos regalis

....

flos regalis triumphalis
honorum catholicorum

dum mortis in hora
magistra doctorum
5 pro nobis implora
puella decora
rege anglorum.

About one quarter of the text survives.

Lbm 40011B, 2*

....flos regalis ... implora

$\frac{1}{3}$

....flos regalis... implora

[] Kyrie. Tenor primus [Conditor] Kyrie. Tenor primus

Kyrie seconde (IA) Kyrie seconde

10 15 II

20 25 (B)

The image shows a handwritten musical score on ten staves. The top two staves are empty. The third staff contains the vocal line for 'Kyrie. Tenor primus' with lyrics '....flos regalis... implora'. The fourth staff contains the vocal line for '[Conditor] Kyrie. Tenor primus'. The fifth staff is labeled 'Kyrie seconde' and contains a circled 'IA'. The sixth staff is also labeled 'Kyrie seconde'. The seventh and eighth staves are piano accompaniment, with measure numbers 10, 15, 20, and 25 marked. The ninth and tenth staves are empty. The score includes various musical notations such as notes, rests, and dynamic markings.

$\frac{2}{3}$

30 35 40

©

This system contains two staves of music. The upper staff has measures 30, 35, and 40 marked above it. The lower staff continues the musical line. A copyright symbol (©) is located at the end of the system.

45 50

This system contains two staves of music. The upper staff has measures 45 and 50 marked above it. The lower staff continues the musical line.

55 60

ⓓ

This system contains two staves of music. The upper staff has measures 55 and 60 marked above it. The lower staff continues the musical line. A circled letter 'D' is located at the end of the system.

65 70

This system contains two staves of music. The upper staff has measures 65 and 70 marked above it. The lower staff continues the musical line.

$\frac{3}{5}$

75 80

im- plo- ra pu- el- la de- co- ra re- ge an- glo- rum.

Lbm 40011B*, 3* genitricem personantes

.....ium
genitricem personantes
melodias canticum
ob gaudium
5 quo glorificavit seculum
Christe
dum sacrificavit sponsum
et paravit sibi
ecclesiam fidelium
ob vite premium.

5 Christum ?

Lbn 40011B, 3*

...genitricem personantes

1

niū genitcēni-um ge-ni-tri-cem per-so-nan-tos

me-lo-di-as can-ti-cum ob-gau-di-um quo glo-ri-fi-ca-vit

se-cu-lum Chri-ste dum sa-cri-fi-ca-vit spon-sum et pa-ra-vit

si-bi ec-cle-si-am fi-de-li-um ob vi-te pre-mi-um

Change of clef C1 to C3

40 45

50 55

Lbm 40011E*, 5*

.....hostium
ob amorem regis altissimi
divinitus iam devicisti seculum.

5 O sydus aureum
tu Willelme
vas eburneum
almifluum oleum
infirmis stillas
10 cuius preconium
longe diffunditur
per orbis spatium.

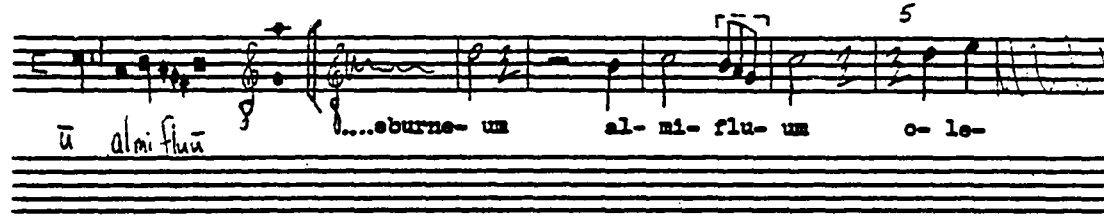
Clangat ergo turba
gen.....

gencium ?

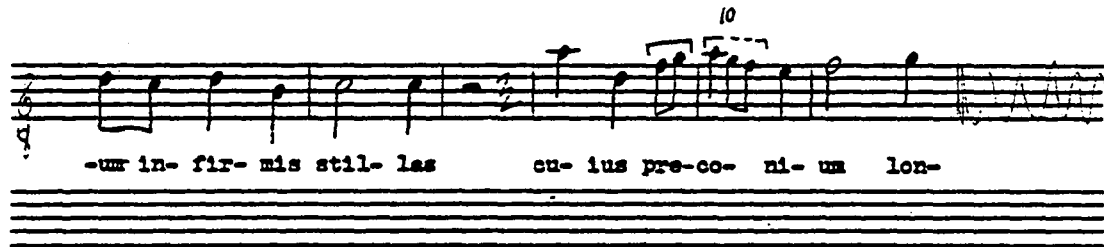
Lbn 40011B, 5*

...hostium ob amorem...almifluum oleum

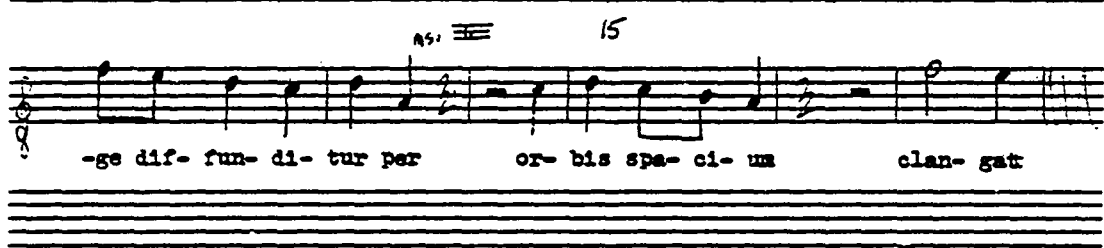
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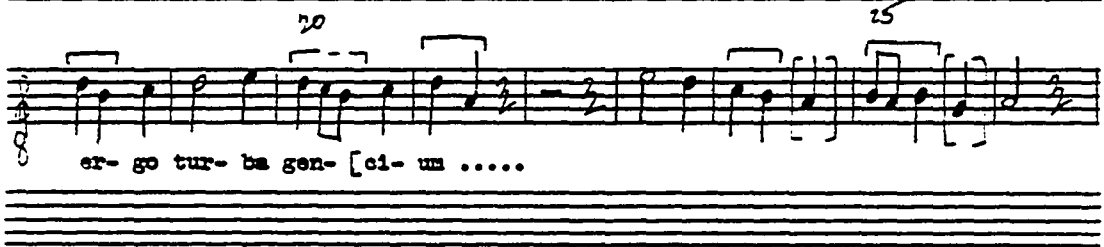
5
ū almi flūūburne- um al- mi- flu- um o- le-



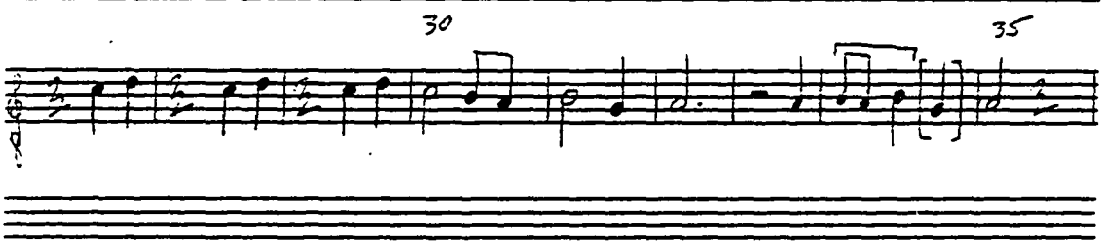
10
-um in- fir- mis stil- las cu- ius pre- co- ni- um lon-



15
-ge dif- fun- di- tur per or- bis spa- ci- um clan- gat



20 25
er- go tur- ba gen- [ci- um



30 35



40
]

1/1

Lbn 40011B, 6*

recita formosa

5



10

15



Recita formosa

20

25

30



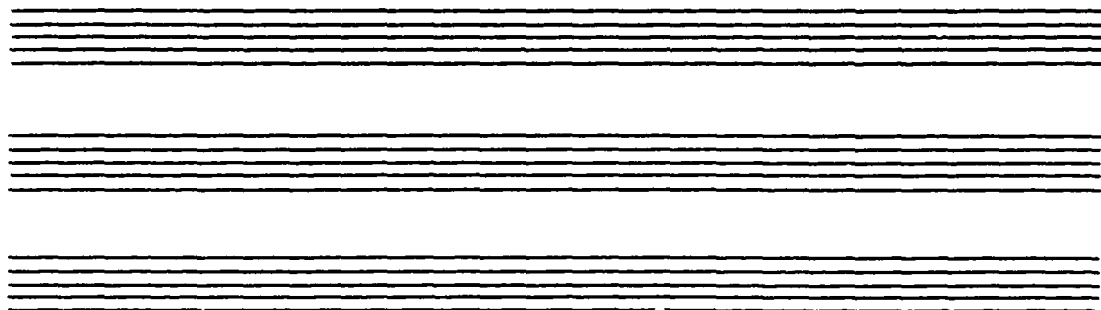
35

40



Recita xpiana

45



Ancilla Domini

Source: Lli 146, fol. Bv (no. 6).

Literature: Lefferts and Bent, "New Sources," pp.329-32
with facsimile.

Form: isolated single voice, presumably of a motet.

Text: to the BVM

Notation: English ternary breve-semibreve notation; the present transcription bars every three breves after an initial breve pick-up but there is no telling whether this could be plausibly maintained for the whole piece.

Remarks: in versification, declamation, and notation this fragment is most similar in appearance to Geret et regem (TAcro 3182, 2).

Ll 146, 6

Ancilla Domini

5 Ancilla Domini
formam notabilem
prestabat homini
set cunctis utilem
divino nomini
separans humilem

complete surviving portion of longer text.

Lili 146, 6 Ancilla Domini

Ancilla An- cil- la Do- mi- ni for- mam no- ta- bi- lem

pre- sta- bat ho- mi- ni set cun- ctis u- ti- lem di- vi- no no- mi- ni

se- pa- rans hu- mi- lem.

Parata paradisi porta
 T. Paradisi porta

Source: Lpro 2/261, fol. i^v (recto of music leaf; no. 1).

Literature: Lefferts and Bent, "New Sources," pp. 332-37,
 with facsimile.

C.f.: whole chant setting of an antiphon for memorials of the
 BVM at Easter (see AS, pl. 252); stated one- and four-fifths times.

Form: duplum and tenor of a motet with mixed periodicity,
 showing some small amount of clear repetition and variation of
 counterpoint on restatement of the tenor. Probably there was
 homorhythmic patten on semibreves between the surviving texted
 voice and the lost triplum. The wide range suggests a motet a⁴,
 but the counterpoint of the surviving voices never implies a
 missing lower part.

I 126L = 4(6L) + 2(12 + 8)L + 2(13 + 9 + 8)L + 2L (final long)
 II = 9(14L)

Text: tropic expansion on the antiphon text, in long-line
 verse with elaborately patterned declamation. See Lefferts and
 Bent, op. cit. and Chapter 2, p.142. There is noteworthy alli-
 teration in the opening lines.

Lpro 2/261, 1

Parata paradisi porta

Parata paradisi porta prothoplausto patuit
 que nutu creatoris omnia creantis claruit
 [fra]grancie suavitatem prebuit
 cum cunta Deus in primordio creata statuit

5 Sed istius prothoparentis ob debitum []mansit
 omnibus tandem viventibus humanitus
 quos vipera mordax pomi fructu vetiti
 detraxit arte [in]hibito
 en illius feroci contagio terrestris paradisi
 10 latens liber hinc sopitaris introitus
 sic exulis Eve [] vitant in exilium
 de tanto voluptatis libito

Sed misericordia regis altitonantis affuit Ade
 no[] propicia suavi gracia
 15 cum de Iesse ramis folium vitale crescens et florescens
 protulit mundo celitus
 qu[] presignatum vertitur in virgulam
 florentem sanctitatis copia

Hec est sola davitica nimphula celicola servu[la]
 20 [ar]changeli repleta sacro flatu nobis previa
 de qua rex nascitur procedens homo sine viri commercio
 re[dimit] nos penitus
 taliter per virginem Mariam iterum
 fit patefacta ianua. Alleluia.

This text is tropic to a Marian antiphon for the
 Paschal season (AS, pl.252):

Paradisi porta per Evam cunctis clausa est
 et per Mariam virginem iterum patefacta est.
 Alleluia.

Lpro 261, 1

Parata paradisi porta-T.Paradisi porta per Euan

5

Parata paradisi Pa- ra- ta pa- ra- di- si por- ta pro- tho- plau- sto pa- tu-

Paradisi porta Pa- -ra-

it que mu- tu cre- a- to- ris om- ni- a cre- an- tis cla- ru- it

-di- -si por- -ta

15 20

[] -gran- ci- e su- a- vi- ta- tem pre- bu- it cum cun- ta De- us in pri-

per E- -vam [cun-

25

-mor- di- o cre- a- ta sta- tu- it sed i- sti- us pro- tho pa- ren- tis ob

-ctis clau- -sa est

30 2/5

de- bi- tum [] man- sit om- ni- bus tan- dem vi- ven- ti- bus hu- ma- ni-

et

35 40

-tus quos vi- pe- ra mor- dax po- ni fruc- tu ve- ti- ti de- trax- hit

per Ma- -ri- an vir- -gi- -nem

45

ar- te [] -hi- bi- to en il- li- us fe- ro- ci con- ta- gi- o ter-

i- -te- -rum

50 55

-re- stris pa- ra- di- si la- tens li- ber hinc so- pi- ta- ris in- tro- i- tus

pa- -te- fac- -ta

3/8

60

sic e-ru-lis E-ve [] vi-tant in e-xi-li-um de tan-to vo-lup-ta-tis-

est al-

65 70

li-bi-to sed mi-se-ri-cor-di-a-re-gis al-ti-to-nan-tis

-le- -lu- -is.]

75

af-fu-it A-de no- [] pro-pi-ci-a su-a-vi gra-ci-a cum de Ies-

80

-se ra-mis fo-li-um vi-ta-le cre-scens et flo-re-scens pro-tu-lit mun-

4/5

85

-do ce-li-tus qu[] pre-sig-na-tum ver-ti-tur in vir-gu-lam flo-

95

-ren-tem san-cti-ta-tis co-pi-a hec est so-la da-vi-ti-ca nim-pha-

103

-la ce-li-co-la ser-vu-[la] a[n] chan-ge-li re-ple-ta sa-cro fla-tu

105

110

no-bis pre-vi-a de qua rex na-sci-tur pro-ce-dens ho-mo si-ne vi-

5/5

115

-ri com-mer-cio re- [] nos pe-ni-tus ta-li-ter per vir-gi-

120

-nem Ma-ri-am i-te-rum fit pa-te-fac-ta ia-nu-a al-le-lu-ia.

T. Diex coment

Source: Lpro 2/261, fol. i (verso of music leaf, no. 2).

Literature: as for no. 1.

C.f.: only text incipit legible; unidentified.

Remarks: page carefully erased of music; ultraviolet illumination reveals only stray staff lines, note heads and stems. Only the tenor rubric is visible to the naked eye.

Viri galilei
T.

Source: Lwa 12185, fol. 1 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 169.

Form: motet probably free, a⁴ (2+2), in sections of voice exchange that repeat strophically with variation followed by a coda: AA BB CC CC AA BB D.

$$100L = 6(2(8L)) + 4L$$

Transcription reconstructs voice I through exchange and adds a hypothetical voice IV. Last two bars of each eight-bar section identical, acting as a refrain.

Text: on Ascension; six strophes, the first five all variations on the sixth, which is from the liturgy.

Lwa 12185, 1

Viri Galilei

Viri Galilei quid nos admiramini
 ascendenti sone geminacio
 tubarum resonancium cum tripudio.

5 Viri Galilei quid nos admiramini
 en hic ascendens Dominus cum gaudio
 mundi scadit cum patris privilegio.

Viri Galilei quid nos admiramini
 en ascendens passionis vinculo
 nos ianit a []tem piaculo.

10 Viri Galilei quid nos admiramini
 en hic ascendens humane cum signaculo
 nos [] in crucis patibulo.

Viri Galilei quid nos admiramini
 en ascendens ad patris dexteram
 15 sedens ad implevit iam propheticam literam.

Viri Galilei quid nos admiramini
 quemadmodum hunc vidistis ascendentem
 ita veniet Alleluya. Alleluya. Alleluya.

6 mundi scadit ?
 9, 12 badly rubbed

8 pascionis

Lines 16-18 are the basis for this text. They come from
 the liturgy for Ascension, where they are used in the
 Introit and elsewhere. Their ultimate source is Acts 1:11.

Lwa 12185, 1

Viri Galilei

1/6

5

Vi-ri Ga-li-le-i

10

quid nos ad-mi-ra-mi-ni a-scen-den-ti so-net ge-mi-na-ci-o tu-

15

-ba-rum re-so-nan-ci-um cum tri-pu-di-o.

$\frac{4}{6}$

20 25

Vi- ri Ga- li- le- i quid nos ad-mi-ra-mi-ni en hic a-

30

-scen- dens Do-mi- nus cum gau- di- o mun- di sca- dit cum pa- tris pri-

III 35

-vi- le- gi- o. Vi- ri Ga- li- le- i

3/6

40

quid nos ad-mi-ra-mi-ni en a- scen- dens pas-si- o-nis vin-cu-

45 IV 50

-lo nos ia-nit a [] pi- a- cu- lo.

55

Vi- ri Ga- li- le- i quid nos ad-mi-ra-mi-ni en hic a- scen-dens hu-

60 II 65

-ma-ne cum sig-na-cu-lo nos [] in cru-cis pa-ti-bu-lo.

70

Vi-ri Ga-li-le-i quid nos ad-mi-ra-mi-ni

75

en a-scen-dens ad pa-tris dex-te-ram se-dens ad im-ple-vit iam pro-

5/6



80 II 85

phe-ti-ca-ri-te-ram. Vi-ri Ga-li-

This system contains the first two systems of music. The first system has a treble clef and a key signature of one flat. It features a vocal line with lyrics and a piano accompaniment. A double bar line is present, with a Roman numeral 'II' above it. Measure numbers 80 and 85 are indicated above the staff.



90

-le i quid nos ad-mi-ra-mi-ni que-mad-mo-dum hunc vi-

This system contains the second and third systems of music. The second system has a treble clef and a key signature of one flat. It features a vocal line with lyrics and a piano accompaniment. A double bar line is present. Measure number 90 is indicated above the staff.



95

-di-stis a-scen-den-tem i-ta ve-ni-et al-le-lu-ya.

This system contains the third and fourth systems of music. The third system has a treble clef and a key signature of one flat. It features a vocal line with lyrics and a piano accompaniment. A double bar line is present. Measure number 95 is indicated above the staff.

9/6

10

Al-le-lu-ya. Al-le-lu-ya.

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a common time signature. It contains the lyrics "Al-le-lu-ya. Al-le-lu-ya." written in a simple, sans-serif font. The second staff is the piano accompaniment, featuring a grand staff with a treble and bass clef. The music is written in a simple, diatonic style. The system is enclosed in a large bracket on the right side. Above the first staff, there is a small number "10".

The second system of the musical score consists of seven empty musical staves, arranged in a grand staff format (treble and bass clefs). These staves are completely blank, indicating that the music for this system has not been transcribed or is yet to be written.

Hac a valle lacrimosa
Hostem vicit crucis signaculo

Source: Lwa 12185, fol. 1v (RISM no. 2).

Literature: Facs. in EECM 26, pl.170-171; Bent, "Preliminary Assessment," p.81.

Form: The present transcription bars the breve, but as staff divisions drawn after every third breve reveal, the underlying mensuration is second mode. The upper voice has periodicity of phrase structure; not counting the final long, and normalizing a slight irregularity in the fourth and fifth phrases (13 and 14 breves, rather than 12 and 15, respectively), that structure is:

$$40L = 24L + 16L = (6+4+5+4+5)L + (4+4+4+4)L$$

The lower voice is not so regular.

Text: on St. Nicholas. Text stanzas have some internal alliteration and rhyme, and are mostly linked by "ibus" end rhyme. Stanzas are prosish, but there is some tendency toward 15-syllable line lengths.

Notation: only known example of the notation of Johannes de Garlandia as described by Robertus de Handlo. See Chapter 3, p.249.

Remarks: Hard to say whether motet was c.f. or free; two voices span a very wide range (a 16th) with wide individual ranges (a 10th and an 11th, respectively), suggesting the motet was probably a4. Parallel motion on smallest semibreves in 5ths, 6ths (most frequent), 8ves, and 10ths. At least one more rhythmically active voice seems called for, which could be an upper part, if there were a slower moving tenor to underlie the occasional fourths that appear now.

Lwa 12185, 2

Hac a valle - I

[H]ac a valle lacrimosa
 confessor inclitus urbis mirensis eripitur
 et per angelos laudibus variis honoratur
 pius pudicus et humilis Nicholaus
 5 pastor clemens antistes nobilis

filie Ierusalem unanimiter hodie
 tripudiant mire ex celum capud mirifice
 quo caret carie felix leniens famulis

10 qui nos almis precibus coram destructo iudice
 poscentes presidia omnes muabit per secula
 beatus [] similis ortus rex illustri prosapia
 mille viret virtutibus

15 Honor ave sacerdotum dilectis amabilis
 velud puer Ionathas gentibus cunctis affabilis
 modo locatur celestibus

Omnibus spiritibus delectis []bus stantique
 Christi []o te subiciens hic conamine
 spernens laciniam semper servans pudicitiam
 corde et corpore votis omnibus

20 Ex tua sacrum oleum manat sanans languidos
 O angelis compar prophetis sanctis et apostolis
 presulum gemma iunctus celi civibus

25 Letare iugiter hodie mater ecclesia
 de tanto presule
 sibi occurrens variis laudibus

Ave et gaude beate Nicholae
 pacis sedens in culmine inclite
 hic vivens mitissime nos erue a luctibus

30 Precibus devotis nec non altisonis petimus
 salva quos nosci famulos a fluctibus
 maris et periculis iacentibus
 nos tuis precibus iungens celestibus.

11 two syll. hole
 16 " " " ; sptis
 17 " " " (s...o?)

Lwa 12185, 2

Hac a valle - II

Hostem vicit
 crucis signaculo
 qui nos redemit
 cruoris precio

5 et lavit a crimine
 Jhesus salvator seculi
 regnans in ethere
 natus ex mire virgine

10 hic sanctis elegit et preelegit
 hodie Ade dicavit
 in celi culmine

Nicholae presule
 pium modestum nobilem
 sanctum castum asta.....

12 possibly: [...]victorie presule[m]

About one half of this text is lost.

Lwa 12185, 2

Hac a valle-Hostem vicit

 $\frac{1}{6}$

5

Ac a valle [H]ac a val-le la-cri-mo-sa con-fes-sor in-cli-tus

Hostem vicit Ho-stem vi-cit

ur-bis mi-ren-sis e-ri-pi-tur et per an-ge-los lau-di-bus va-ri-is ho-no-ra-

cru-cis sig-na-ru-

10

-tur pi-us pu-di-cus et hu-mi-lis Ni-cho-la-us pas-tor cle-mens anti-tes-

-lo qui nos re-de-mit

15 20

no-bi-lis fi-li-e ie-ru-sa-lem

cru-cis pre-ci-o et la-

2/6

u-na-ni-mi-ter ho-di-e tri-pu-di-ant mi-re ex ce-lum ca-pud mi-ri-fi-
-vit a cri-mi-ne Je-sus sal-va-tor se-cu-

15 30
-ce quo ca-ret ca-ri-e fe-lix le-ni-ens fa-mu-lis
-li reg-nans in e-the-re na-tus ex mi-re vir-gi-

35
qui nos al-mis pre-ci-bus co-ram di-scer-to iu-di-ce poscentes presidia
-ne hic sanctos e-le-git

om-nes mu-a-bit per se-cu-la be-a-tus [] si-mi-lis or-tus
et per-e-le-git

$\frac{3}{6}$

45

40

rex il-lu-stri pro-sa-pi-a mil-le vi-ret vir-tu-ti-bus
ho-di-e A-de di-ca-vit in celi culmine []

50

ho-nor a-ve sa-cer-do-tum di-lec-tis a-ma-bi-lis velud puer Ionathas
vic-to-ri-e pre-su-le

55

gen-ti-bus sun-ctis af-fa-bi-lis mo-do lo-ca-tur ce-le-sti-bus
pi-um mo-de-stum

60

om-ni-bus spi-ri-tis de-lec-tis []-bus stan-ti-
no-bi-lem

65 $\frac{4}{6}$

-que Chri-sti []-o te su-bi-ci-ens hic co-na-mi-ne sper-nens lacrimas
san-ctum ca-stum a-sta-....

70

sem-per ser-vans pu-di-ci-ci-am cor-de et cor-po-re vo-tis om-ni-bus

75

ex tu-a sa-crum o-le-um ma-nat sa-nans lan-gui-dos o an-ge-lis com-par

80

pro-phe-tis san-ctis et a-po-sto-lis pre-su-lum gem-ma iun-ctus ce-li ci-vi-

5/6

85

-bus le-ta-re iu-gi-ter ho-di-e ma-ter ec-cle-si-a de tan-to

90

pre-su-le si-bi oc-cur-rens va-ri-is lau-di-bus

15

100

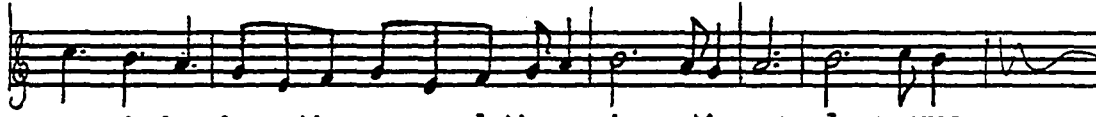
a-ve et gau-de be-a-te Ni-cho-la-e pa-cis se-dens in cul-mi-ne in-cli-

105

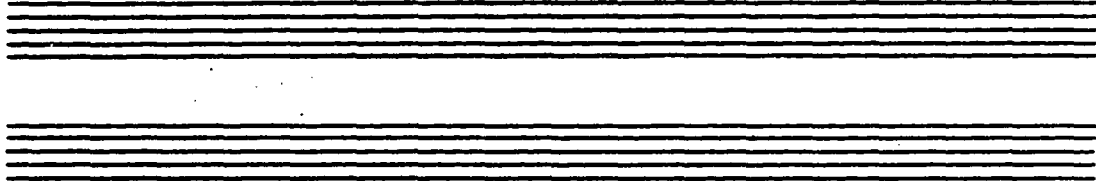
-te hic vi-vens ni-tis-si-me nos e-ru-e a luc-ti-bus

6/8

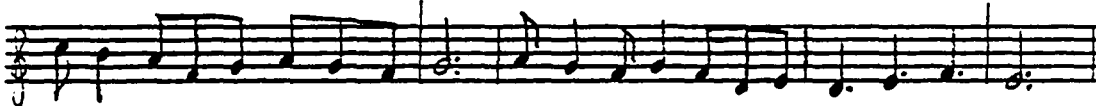
110



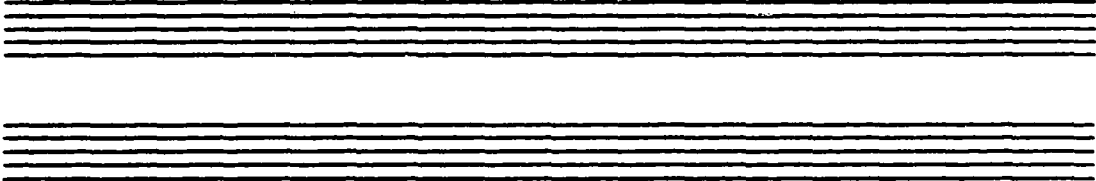
pre- ci- bus de-vo-tis nec non al-ti-so- nis pe-ti- mus sal- va quos



115



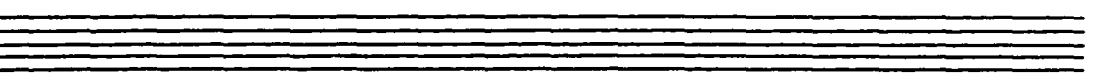
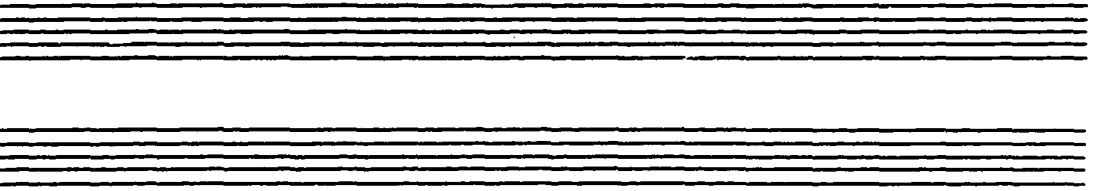
no-sci fa-mu-los a fluc-ti- bus ma-ris et pe-ri-cu-lis ia- cen- ti- bus



120



nos tu-is pre-ci-bus iun-gens ce- le- sti- bus.



T. (Benedicamus Domino)
Beatus vir

Source: Lwa 12185, fol. 2 (RISM no. 3).

Literature: Facs. in EECM 26, pl. 172-173; Dittmer, Robert de Handlo, p.21 (there is also an edition on pp.22-24 but it is unreliable). Sanders, "English Polyphony," p.251.

C.f.: unlabelled in the MS; it is a Benedicamus Domino melody (see, for instance, Manchester, John Rylands Library, Lat. 24, fol.14, col. 2, staff 17). The whole chant is sung twice.

Form: tenor and lowest voice of a duet motet a3 with medius cantus; periodic phrase structure in breves, with complex mixed periodicity, repeating exactly over each talea.

I $92B = 2(46B) = 2(20 + 20 + 6)B = 2(2[2(6B) + 8B] + 6B)$

II $= \underline{3B + 2(13B) + 7B + (10+3)B} + \underline{2(13B) + 7B + 10B}$

Text: for Trinity Sunday.

Notation: only known example of the notation of W. de Doncastre as described by Hanboys. See Chapter 3, pp.253-54. Long and breve are normally both perfect, with the underlying scheme of second mode; red coloration is used in both parts to imperfect the long and breve.

Remarks: range may originally have been a 15th or even a 16th (Bb-cc) overall. In the transcription, plain tailless s are presumed to need tails in the following instances: III 55,5/ 66,5/ 78,6.

Lwa 12185, 3

Beatus vir

Beatus vir

qui regum et hominum
 adorant sapienter
 Dominum et regem regnancium
 5 quem decet honor laus et iubilacio caste

cum ingenti solacio
 laus fit tibi et exultacio
 cui superna phallanx angelica

10 cum voce consona
 canit cum tripudio

ovando mirifice
 recolunt virtutes omnes celice
 et iubilant agmina supra celestia

15 sanctorum omnium
 martirum confessorum atque virginum
 patrem natumque cum sancto spiritu
 Deum unum in trinitate

20 honorant merito mirifice
 trinum sed predicant in unitate cotidie
 preterea varia mundi machina:

aves volantes
 pisses atque pecora

et vos omnes iubilo
 Benedicamus Domino.

This layout is designed to show the text according to the musical phrase structure; the lines 2-13 correspond to lines 14-24.

1 'Beatus vir' is the incipit of many psalms.

Lms 12185, 3

[]-T.(Benedicamus Domino)-Beatus vir

1/6

I

II

III

Beatus vir Beatus vir qui regum et

[Benedicamus Domino]

5

hominum adorant sapienter Dominum et regem regnantium quem

debet honor laus et iubilatio casta cum

10

15

in genti solatio laus fit tibi et exultatio cui

20

2/4

25 30

su- per- na phal- lanx an- ge- li- ca cum vo- ce con- so- na

35 40

ca- nit cum tri- pu- di- o o- -van- do mi- ri- fi-

45

-ce re- co- lunt vir- tu- tes om- nes ce- li- ce et iu- bi- lant

50

ag- ni- na su- pra ce- le- sti- a san- cto- rum om- ni- um

55

mar- ti-rum con-fes-so- rum at-que vir-gi-num pa-trem na-

60

-tum-que cum san-cto spi-ri-tu De-um u-num in tri-ni-ta-te

65

ho- -no- rant me-ri-to mi-ri-fi- ce tri-num sed pre-di-cant in

70 75

u-ri-ta-te co-ti-di-e pre- te-re a va-ri-a mun-di ma-chi-na

4/4

a- ves vo- lan- tes pis- ses at- que pe- co- ra et

vos om- ni iu- bi- lo Be- ne- di- ca- mus Do- mi- no.

Nos orphanos erige
T. (Veni creator spiritus)

Source: Lwa 12185, fol. 2 (RISM no. 4).

Literature: Facs. in EECM 26, pl. 172-173; Dittmer,
Robert de Handlo, p. 21.

C.f.: unlabelled in the MS; RISM correctly identifies
as the familiar melody for the hymn Veni creator spiritus,
though the RISM incipit incorrectly reads F3 clef as C3.

Form: lower two voices of a motet a3 (or possibly a4)
exhibiting strophic repeat with variation; ten taleae and
three- and one-third colores. 98B = 3(30B) + 8B, with
Bars 1-30 = 31-60 = 61-90; 1-8 = = 91-98. See Fig. 9.

Text: to St. Michael.

Notation: English ternary breve-semibreve notation;
no perfect-breve rests, but the forms for imperfect-breve
rest and perfect-semibreve rest correspond to those of Brun-
ham. See Chapter 3, pp. 306-7. Tenor uses red coloration
to imperfect the long; see also the use of coloration in
Beatus vir.

Lwa 12185, 4

Nos orphanos

Nos orphanos erige
 Michael archangele
 dele lepram lese
 peccatricis anime
 5 medela mistica gracie
 sanantis sanctissime
 die dextere
 terre vires invidiosi
 falsarii sathana apostate
 10 tuo scuto inpugnabili
 pie principes angelice
 poli milicie
 porro pro flagiciis
 que commissimus temerarie
 15 nos minime sinas succumbere
 que venerit iskyros arguere
 in sua sero celsitudine
 quam ob quilibet peremptorie
 par[]
 20 ne filios Ade deseras
 in illo quos discrimine.

14 commissimus

19 hole of about 9 syll.

1/3

Lwa 12185, 4

Nos orphanos erige-T. Veni creator

Nos orphanos erige Mi-cha-el arch-an-ge

Ai [Veni creator]

-le de-le-le-gram le-se pec-ca-tri-cis a-ni-

ii

-me me-de-la mi-sti-ca gra-ci-e sa-nan-tis san-ctis-si-

iii

-me di-e dex-te-re ter-re vi-res in-vi-di-o-si

Bi

35 40

fal-sa-ri- i sa-tha-ne a-po-sta-te tu-o scu-to

ii

45 50

in-pu-gna-bi-li pi-e prin-ci-pes an-ge-li-ce po-li mi-li-ci-e

iii

55 60

por-ro pro fla-gi-ci-is que com-mi-si-mus te-me-ra-ri-e

Ci

65 70

nos mi-ni-me si-nas suc-cum-be-re que ve-ne-rit is-ky-ros ar-gu-e

ii

3/3

75 80

-re in su- a se-ro cal- si-tu-di- ne quam ob qui-li- bet pe-ram-

85 90

to-ri- e par- [ne fi-li-os

iii Di

95

A- de de-se-ras in il-lo quos di-scri-mi- ne.

A solis ortus cardine
 T.
 Salvator mundi Domine

Source: Lwa 12185, fol. 2v (RISM no. 5).

Literature: Facs. in EECM 26, pl. 174.

C.f.: not extant. See remarks.

Form: isoperiodic duet motet with medius cantus, on
 module of 4L.

I 50L = 2L + 12(4L)

II = ?

III = 3L + 11(4L) + 3L

Text: for Christmas; troping of two Christmas hymns.

Remarks: Additional voice at bottom of the page,
 labelled 'Tenor secundus' does not belong to this motet.
 True c.f., not extant, probably a hymn tune or some other
 appropriate seasonal melody, laid out in a simple second-
 mode rhythm of longs and breves.

Lwa 12185, 5

A solis ortus - I and II

	A solis ortus cardine insigne lumen splendidit et usque terre limitem lucem calorem prebuit	Salvator mundi Domine nacens de pura virgine qui nos saivasti hodie ab hostibus perfidie
5	Christum canamus principem ecclesie catholice natum Maria virgine turbe collaudant celice	in hac nocte nos protege tu deviantes corrige et salva omni tempore tuo redemptes funere
10	beatus auctor seculi mestus misertus populi servile corpus induit mortalis et aperuit	adesto nunc propicius Christe redemptor Israel et parce suplicantibus qui diceris Emanuel
15	nec carne carnem liberans a serpentinis faucibus ne perderet quos condidit mortis obedit nexibus	tu dele nostra crimina virtute tui numinis tu tenebras illumina splendore tui luminis
20	caste parentis viscera replevit sanctus alitus celestis intrat gracia mundum musa divinitus	ne mentem sompnus oprimat fac nos in bono vigiles nec hostis nos suripiat tui qui sumus pugiles
	venter puelle baiulat quod dictum est oraculo secreta que non noverat homo patent in stabulo.	nec ullis caro petimus hosti causante perdita cum maculetur sordibus in via mundi lubrica.

Odd-numbered lines quote three stanzas of a well-known Christmas hymn in each text.

Lwa 12185, 5

A solis ortus-Salvator mundi

1/4

A solis ortus A so-lis or-tus car-di- ne in-sig-ne lu- men

Sal- va-tor mun-di Do- mi ne

5

splen-di-dit et us-que ter-re li- mi- tem lu- cem ca-lo-rem

na- cens-de pu-ra vir-gi-ne qui nos sal- va- sti ho-di- e

10

pre- bu-it Chri- stum ca- na-mus prin-ci- pem

ab ho-sti- bus per- fi-di-e in hac noc-te nos pro- te-

ec-cle-si-e ca-tho-li- ce na- tum Ma- ri-a vir-gi- ne

-ge tu de-vi-an-tes cor-ri-ge et sal-va om-ni tem-po-

$\frac{2}{4}$

15

tur- be col-lau-dant ce-li- ce be-a- tus aus-tor se-cu- li
-re tu- o re-dem-tos fu-ne-re a-des-to nunc pro-pi-ci-

20

me- stus mi-ser-tus po-pu-li ser-vi- le cor-pus in-du- it
-us Chri- ste re-dem-tor Is-ra-el et pace supplicanti-

25

mor- ta-lis et ap- pe-ru- it nec car-ne car-nem li- be- rans
-bus qui di-ce- ris E- ma- nu- el tu de-le no-stra cri-mi-

30

a ser-pen-ti-nis fau-ci-bus ne per-de- ret quos con-di- dit
-na vir- tu-te tu- i nu-mi-nis tu te-ne- bras il-lu-mi-

3/4

mor-tis o-be-dit ne-xi-bus cas-tis pa-ren-tis vi-sce-ra
-na splen-do-re tu-i lu-mi-nis ne men-tem semp-nus o-pri-

35

re-ple-vit san-ctus a-li-tus ce-le-stis in-trat gra-ci-a
-mat fac nos in bo-no vi-gi-les nec hostis nos suripi-

40

mun-dum mu-sa di-vi-ni-tus ven-ter pu-el-le ba-iu-lat
-at tu-i qui su-mus pu-gi-les nec ul-lis ca-ro pe-ti-

45

quod dic-tum est o-ra-cu-lo se-cre-ta que non no-ve-rat
-mus ho-sti cau-san-te per-di-ta cum ma-cu-le-tur sor-di-

4/4

50

ho- mo pa- tet in sta- bu- lo.

-bus in vi- a mun- di lu- bri- ca.

Augustine par angelis
T. Summe presul Augustine certus cantus. triplex.

Source: Ob D.6, fol. 11 (RISM no. 2).

Literature: Facs. in EECM 26, pl. 45. Hughes, "New Italian and English Sources," pp.174-75.

C.f.: an unidentified tune laid out in 59 even longs followed by a long-rest; these 60L are to be sung three times ("triplex," as the rubric indicates); "certus cantus" most likely simply indicates that this is the given voice on which the motet was constructed. Possibly this tenor is taken from a monophonic setting of the text beginning "Summe presul Augustine," but it is more likely that this verse is simply the incipit of the missing triplum. Another possibility is that the melody is a fairly neumatic hymn tune associated with some other hymn for Augustine. (See the remarks under Text below.)

Form: duplum and tenor of a motet a⁴ (2+2); the two missing voices may be inferred by the range (a 1⁴th overall, often sounding a 10th or 12th) and counterpoint (with many imperfect intervals and occasional unsupported fourths) of the two surviving parts. The harmony of the original must have been very rich -- very English. Alternation of cum and sine littera sections in the texted voice also points to the loss of an upper part, though there is no apparent use of voice-exchange or periodic phrase structure.

Text: to St. Augustine of Canterbury; it also survives in a 14th-century hymnal from St. Augustine's, Canter-

bury (Cambridge, St. John's College MS 262, fol. 74v and ff.), where it is the second of three hymns to the local saint. I owe this reference to P.M. Korhammer, "The Origin of the Bosworth Psalter," p.178. Though the hymns are all listed in M.R. James's Descriptive Catalogue (Cambridge, 1913), p.304, they cannot be found by me in any standard reference (Chevalier, Walther, or the Analecta Hymnica). Korhammer quotes only the first stanza, and the discovery of the textual concordance came to late in the preparation of this thesis to be able to say anything significant about the relationship of its version of the text to the motet's.

This motet was copied into empty pages of a 14th-century cartulary preserving late 13th-century charters of the chapel of St. Mary at the Cluniac priory of St. Augustine's, Daven-try (which was apparently functioning by the 13th century as a free Benedictine house with a close relationship to the Benedictine priory at Coventry not far away). One can only wonder at the relationship of the motet to Canterbury, and at its presence at a house dedicated to the "other" Augus-tine. It is not excluded at present that the point of origin of the hymn is as a motet text.

Notation: binary mensuration of the long and breve; though the counterpoint moves mainly in longs, there seems to be no higher-level organization of these values.

Ob D.6, 2

Augustine par angelis

Augustine par angelis
 consors datus apostolis
 coequalis martiribus
 non inpar confessoribus

5 audi preces rogantium
 clemenciam poscentium
 ut inpetres auxilium
 et conferas presidium

10 fessor reatus sarcina
 dextra salutis alleva
 posscens reis remedium
 salutisque subsidium

15 sit unitati gloria
 sit trinitati gracia
 laus claritatis potencia
 per infinita secula.

Concordance of text only (not examined) in Cambridge, St John's College, MS 262, fol. 74v. Is the motet text half of a longer poem? alternate stanzas?

Ob. II, 6, 2

Augustine par angelis-T. Summe presul Augustine

$\frac{1}{3}$

Musical notation for measures 1-10. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. Measure numbers 1, 5, and 10 are indicated above the staff. The text "Summe psul" is written below the first staff, and "Summe presul Augustine certus cantus. triplex." is written below the second staff.

Musical notation for measures 11-20. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measure number 20 is indicated above the staff. The text "Au-gu-sti-ne par an-ge-lis con-sors da-tus a- po- sto- lis" is written below the staves.

Musical notation for measures 21-40. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measure numbers 30 and 40 are indicated above the staff. The text "co-e qua-lis mar- ti-ri- bus non in- par con-fes-so-ri- bus" is written below the staves.

Musical notation for measures 41-60. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. Measure numbers 50 and 60 are indicated above the staff.

2/3

40:41

70

au-di pre-ces ro-gan-ci-um cle-men-ci-am po-scen-ci-um ut in-pe-

80

90

-tres au-xi-li-um et con-fe-ras pre-si-di-um

100

fes-sos re-a-tus sar-ci-na dex-tra sa-lu-tis al-le-va

110

120

fes-sos re-a-tus sar-ci-na dex-tra sa-lu-tis al-le-va

$\frac{3}{8}$

130

po- scens re- is re-me-di-um sa- lu- tis- que sub- si- di- um

140 150

sit u-ni- ta-ti

160

glo-ri- a sit tri-ni- ta-ti gra-ci- a laus cla-ri- tas po- ten- ci- a

170 180

per in-fi- ni- ta se- cu- la.

Maria mole pressa
T.

Source: Ob 7, fol. III (RISM no. 1a).

Literature: Facs. in EECM 26, pl. 46.

C.f.: unidentified; sung three times.

Form: duplum and part of tenor survive from isoperiodic motet a⁴ (2+2) with broadly patterned tenor; module is 15L, only loosely expressed in the phrase structure of the upper part; final long is not part of the scheme.

I 90L = 15L + 17L + 30L + 13L + 15L

II = 3(30L) = 6(15L)

Text: on Mary Magdalene and Easter.

Remarks: some small amount of strophic repeat of counterpoint; irregular declamation of a fairly regularly versified text, not coordinated with phrase structures. (Two three-line stanzas frame six four-line stanzas; the sixth of these differs in versification from the preceding five.) RISM incorrectly identified the two voices at the base of the leaf (see item Ob 7, 1b) as part of this motet.

Ob 7, 1a

Maria mole pressa

Maria
 mole pressa criminum
 penitendo Dominum
 quesivit arden[ter]

5 peccatrix properit
 ut querat medicum
 in domo Simonis
 invenit Dominum

10 prostrata corruit
 tristis
 ad pedes regios
 deflendo fortiter
 errores pristinos

15 rigavit lacrimis
 Christi vestigia
 elecit Dominus
 septem demonia

20 amor iusticie
 tulit presidia
 firma spes venie
 non cessit vacua

25 ista fit Domini
 surgentis nuncia
 prima discipulis
 dicens alleluia

princeps potens
 de mortis vinculis
 iam surrexit
 vidi quem oculis

30 hinc surgentes properate
 Galileam visitate
 nos procedit Dominus.

16 doanis

This text makes the traditional association with Mary Magdalene of Luke 7:37-8 and 8:2, and then brings in the Gospel narrative of her participation in the Resurrection, as in Matthew 28:1-10 or Mark 16:1-8.

Ob 7, 1a

Maria mole pressa - T.

1/3

Maria

Ma- ri- a mo- le pres- sa cri- mi- num pe- ni-

-ten- do Do- mi- num que- si- vit ar- den- [ter] pec- ca- triz

pro- pe- rit ut que- rat me- di- cum in do- mo Si- mo- nis in- ve- nit

Do- mi- num pro- stra- ta cor- ru- it tri- stis ad pe- des re- gi- os

5

10

15

20

25

30

Di

Di

35

 $\frac{2}{3}$

de-flen-do for-ti-ter er-ro-res pri-sti-nos ri-ga-vit la-cri-nas Chri-

40 45
-sti ve-sti-gi-a e-ie-cit Do-mi-nus sep-tem de-mo-ni-a

50 55
a-mor iu-sti-ci-e tu-lit pre-si-di-a fir-ma spes ve-ni-e non

60 65
ces-sit va-cu-a i-sta fit Do-mi-ni sur-gen-tes mun-ci-

70

$\frac{3}{3}$

-a pri-ma di-sci-pu-lis di-cens al-le-lu-ia prin-ceps po- tens

Musical notation for measures 70-74, including a treble clef, a 3/3 time signature, and a key signature of one flat. The melody is written on a single staff with lyrics underneath. The bass line is indicated by a dashed line.

75

80

de mor-tis vin-cu-lis iam sur- rex-it vi-di quem o- cu-

Musical notation for measures 75-80, continuing the melody and bass line from the previous system. The lyrics are written below the staff.

85

-lis hinc sur- gen- tes pro-pe-ra-te Ga-li- le- am vi-si-ta-te nos pro-

Musical notation for measures 85-89, continuing the melody and bass line. The lyrics are written below the staff.

90

-ce- dit Do- mi- nus.

Musical notation for measures 90-94, concluding the phrase with a double bar line. The lyrics are written below the staff.

Zorobabel abigo
Zorobabel actibus

Source: Ob 7, fol. III (RISM no. 1b).

Literature: Facs. in EECM 26, pl. 46.

Form: Width of counterpoint, hocketing, and occasional unsupported fourths suggest a motet a^4 with another voice in each range. Possibly c.f. was medius cantus, probably a Benedicamus Domino melody, judging from the incorporation of a variant on this formula at the end of the text.

Fair amount of repetition of melodic material. Compare:

1-4 = 39-42

5-7 = 10-12 = 29-31 = 49-51

16-20 = 24-28

(7-10) = 33-36 = 51-54

Text: prayer.

Notation: breve-semibreve; unusual in its 1 + 2 subdivision of the breve.

Remarks: RISM incorrectly identifies these two voices as part of item 1a.

Ob 7, lb

Zorobabel - I and II

Zorobabel abigo clam palam
 et abicio illecebras amodo
 et iam per omnia
 non illi soli licet
 5 lacum stricto me
 concito mere vere
 hic etiam subicio
 qui sacro tamque santo nato
 non peperit proprio
 10 sane []ne pro populo
 peperam perditio
 morsu pro pestifero.

Zorobabel actibus
 abrenuncio que
 cominus abicio
 studia nepharia abigo
 5 nempe soli Domino
 placere cupio
 cui semper deservire
 iam desidero
 patrem adoro ac imploro
 10 pro pa[]io
 decantans tripudians
 in gaudio
 nam quamdiu fuero
 benedicam Domino.

10 six-syllable line: paradisio?
 patrimonio?

Ob 7. 1b

Zorobabel abigo-Zorobabel actibus

1/2

5

Zorobabel Zo-ro-ba-bel a-bi-go clam pa-lam et

Zorobabel Zo-ro-ba-bel ac-ti-bus ab-re-nun-ci-o que co-

10 15

a-bi-ci-o il-le-ce-bras a-mo-do et iam per om-ni-a

-mi-nus a-bi-ci-o stu-di-a ne-pha-ri-a a-bi-go nem-pe so-

20 25 #

non il-li so-li li-cet la-cum stric-to me con-ci-to me-re ve-

-li Do-mi-no pla-ce-re cu-pi-o cu-i sem-per de-

30 35

-re hic e-ti-am su-bi-ci-o qui sa-cro tam-que san-cto na-to

-ser-vi-re iam de-si-de-ro pa-trem a-do-ra-re im-plo-ro pro

2/2

40 45

non pe-pe-rit pro-pri-o sa-ne []a-ne pro po-pu-lo per-pe-ram

50 55

pa-]i-o de-can-tans tri-pu-di-ans in gau-di-o nam quam-

per-di-to mor-su pro pe-sti-fe-ro.

di-u fu-e-ro Be-ne-di-cam Do-mi-no.

Petrum cephas ecclesie
 Petrus pastor potissimus
 T. Petre
 Quartus cantus

Source: Ob 7, fol. IIIv-IV (RISM no. 2).

Literature: Ed. in PMFC XV, 18 and in EBM II, pp. 24-31. Facs. in EECM 26, pl. 47-48 and in EBM I, pl. X-XI. Apfel, Studien I, p. 30; Harrison, NOHM III, pp. 93-94; Lefferts, "Motet," p. 74, n.7; Levy, "New Material," p. 231; Reese, MMA, p. 404; Sanders, "English Polyphony," pp. 219-220; idem, "Motet," p. 544; idem, "England: From the Beginning," p. 286.

C.f.: the opening melisma, on "Petre," from the responsory Petre amas me; stated four times (PMFC incorrectly states that there are only two colores).

Form: isoperiodic motet with broadly patterned tenor and rhythmic module of 9L; see Chapter 2, pp. 119-22.

I 108L = 12(9L)
 II = 7L + 10(9L) + 11L
 III = 10L + 10(9L) + 8L
 IV = irregular

Text: to St. Peter.

Remarks: important early use of "precadential profotaburden" while tenor rests.

Ob 7, 2

Petrum cephas - I and II

Petrum cephas ecclesie
lanxantem rethia
elegit rex clementie
linquentem omnia

Petrus pastor potissimus
fulsit miraculis
tabitam vivam legimus
ex eius titulis

5 veni Petre me sequere
nam captor hominum
fies qui soles capere
tot modos piscium

umbra sanavit languidos
felicitis corporis
multos traxit incredulos
a via sceleris

10 Petrus a petra diceris
quod fide stabilis
eo quod sis pre ceteris
bono durabilis

destruxit artes magicas
viri malefici
dicentis se in celicas
sedes iam conspici

15 regni celestis clavium
custos efficeris
celo terraque solvitur
quicquid tu solveris

petre pastor eximie
propter hec munera
que tibi dator graciae
dedit et cetera

20 tibi Petre conquerimur
pastor ecclesie
quod hostis arte fallimur
plena fallacie

ora pro grege iugiter
quem soles pascere
ne queat hunc crudeliter
dens lupi ledere

pastorum sedes occupant
heu mercenarii
plures ut gregi noceant
sunt lupo socii.

pastores pigri latitant
lupo nolunt resistere.

10 a reference to Simon Magus

5-16 Matthew 4:19-20; 16:18-19

Rex visibilium
 Rex invictissime
 T. Regnum tuum solidum

Source: Ob 7, fol. IIIv-IV (RISM no. 3).

Literature: Ed. in PMFC XV, 19. Facs. in EECM 26, pl. 47-48 and EBM I, pl. X-XI. Apfel, Studien I, p. 30 and Lefferts, "Motet," pp. 59-60.

C.f.: whole chant setting of the Regnum prosula for the Gloria. MS has the full text underlaid, though highly abbreviated.

Form: essentially isoperiodic on a module of 4L over the first 28L, then more irregular to the end. Tenor's melodic design is ABBCCD, and regularity falls over ABB; with CCD the tenor melody is compressed into fewer bars on faster note values.

I 36L = 1L + 7(4L) + 3L + 4L
 II = 3L + 7(4L) + 2L + 1L + 2L
 III = 14(2L) + 8L = 8L + 2(10L) + 8L
 A BB CCD

Text: prayer to God, along the same lines as the Gloria prosula.

Remarks: range of a 16th; tenor talea not consistent on 4L throughout because patterning is coordinated with melodic repetition in the tenor. In general, this motet has attributes of a duet motet with medius cantus except for range of tenor.

Variants to PMFC XV ed.: III: 17 ought to be identical to 7, b ss b (CDCD).

Ob 7. 3

Rex visibilium - I and II

	Rex visibilium invisibilium		Rex invictissime regnorum omnium princeps milicie celorum civium
	creator luminum plasmator hominum	5	de celo suscipe vota mortalium
5	vota peccantium ad te clamantium		creator hominis vita vivencium clementer aspice
	devota suscipe de cordis adipe	10	de sede glorie nostram miseriam
10	psallentes aspice de celi culmine		O rex clemencie tu mores corrige vitamque dirige
	rex invictissime tu mentes renova superna gracia sanctoque flamine	15	pacis per semitam
15	qui regis omnia sanctorum agmina iudex iusticie	20	qui finis omnium es et principium Deus Emmanuel da pacis premium in eternum.
	corda fragilium tu sursum subleva mentes errantium inspira gracia	14	mentesque?
20	statum considera te collaudantium potens in prelio rex regum omnium.		
25			

These two texts have a slight tropic relationship
with the Gloria prosula used as tenor:

Regnum tuum solidum
O rex glorie
qui es splendor ac sponsus ecclesie
quam decorasti tuo quoque precioso sanguine
hanc rege semper piissime
qui es fons misericordie
permanebit in eternum.

Lux refulget monachorum
T.

Source: Ob 7, fol. IVv (RISM no. 4).

Literature: Facs. in EECM 26, pl. 49. Lefferts,
"Motet," p.60.

C.f.: unidentified; disposed in three and one-fifth
colores.

Form: triplum and tenor of isoperiodic motet a⁴ with
three different modules:

$$114L = 90L + 2(12L)$$

$$I \quad = 10L + 8(9L) + 8L + 2(6L) + 3(4L)$$

$$II \quad = 8L + 9(9L) + 6(2L) + 3(3L) + 4L = 90 + 12 + 12$$

The first 90L set two colores and two-thirds of the text (20 lines). The remaining one-third of the text (10 lines) is declaimed more rapidly, on breves and semibreves, in the final 24 bars. A shift from second to first mode, along with a marked acceleration of declamation (in two stages) and a rise in tessitura of the texted voice create an effect similar to diminution in an isorhythmic motet, with a strong sense of climax.

Text: on St. Benedict and his rule.

Remarks: range of a 16th. Use of C1 with ⁴ above.

Ob 7, 4

Lux refulget monachorum

- Lux refulget monachorum
 regis in palacio
 ager fragrat electorum
 fructium collegio
 5 unda scatet rivulorum
 pastoris in predio
- racione coaptatur
 luci pastor luminis
 ex quo totus illustratur
 10 nostri chorus ordinis
 necnon mire sociatur
 choro summi culminis
- cultor agri sanctitatis
 est obediencia
 15 in quo flores castitatis
 profert abstinencia
 viget atque paupertatis
 mera paciencia
- scatebra divine legis
 20 benedictus dicitur
 per quam faustum sui gregis
 ovile perficitur
 et ad regnum summi regis
 letanter reducitur
- 25 crescat pater sacre legis
 unda nostris cordibus
 in agro superni regis
 ut ditemur fructibus
 tui semper ubi gregis
 30 letaris cum civibus.

Ob. 2, 4

Lux refulget monachorum

1/4

5

Lux refulget

Lux re-ful-get mo-na-cho-rum re-gis in pa-la-ti-

(A)

10 15

-o a-ger fra-grat e-lec-to-rum fruc-ti-um col-le-gi-o

20 25

un-da sca-tet ri-vu-lo-rum pa-sto-ris in pre-di-o

30 35

ra-ti-o-ne co-ap-ta-tur lu-ci pa-stor lu-mi-nis ex quo

2/4

40

45

te- tus il- lu- stra- tur no- stri cho- rus or- di- nis nec non

Musical notation for measures 40-45, including a vocal line and a piano accompaniment line.

50

55

mi- re so- ci- a- tur cho- ro sum- mi cul- mi- nis cul- tor a- gri

Musical notation for measures 50-55, including a vocal line and a piano accompaniment line.

(B)

60

65

san- cti- ta- tis est o- be- di- en- ci- a in quo flo- res ca- sti-

Musical notation for measures 60-65, including a vocal line and a piano accompaniment line.

70

75

ta- tis pro- fert ab- sti- nen- ci- a vi- get at- que pau- per-

Musical notation for measures 70-75, including a vocal line and a piano accompaniment line.

80 85 3/4

-ta-tis me-ra pa-ci-en-ci-a sca-te-bra di-vi-ne le-gis

90

be-de-di-ctus di-ci-tur per quam fau-stus su-i gre-gis

95 100

o-vi-le per-fi-ci-tur et ad reg-num su-mi re-gis

le-tan-ter re-du-ci-tur cre-scat pa-ter sa-cre le-gis

105

4/4

un-da no-stris cor-di-bus in a-gro su-per-ni re-gis

110

ut-di-te-mur fruc-ti-bus tu-i sem-per u-bi gre-gis

ⓓ

le-ta-ris cum ci-vi-bus.

Duodeno sydere

Source: Ob 7, fol. V (RISM no. 5).

Literature: Facs. in EECM 26, pl. 50.

Form: isolated triplum, probably of a motet a3 with stratification of rhythmic activity; some periodicity on the phrase level but no patterning of declamation (or replication of phrases over the tenor).

63L = 4(6L) + 7L + 5L + 5L + 9L + 5L + 8L

By examination of the melody and its permissible counterpoint, it is fairly certain that the tenor was 21L and stated three times.

Text: on St. Andrew and the Apostles.

Notation: downstemmed semibreve on the first of groups of 3 g.

Remarks: second mode underlies, as evidenced by the subdivisions of the breve and the rest writing at phrase ends. Wide range of an 11th with use of C1 with $\frac{4}{\text{C1}}$ above.

Ob 7, 5

Duodeno sydere

Duodeno sydere
micat miro munere
dyadema glorie

5 cuius victorie
primus Andreas est in acie
nunc grandum gracie
fert apostolice vere

10 Christi copule
datur navicule
renuncians reticule
simul et marine

notificat de nomine
docens Deum in homine
hominibus Achaye

15 dum auribus Egee propere
valide voce suasit credere
crucifixum colere
furit infeste

20 O quam modeste movente
equali teste tradente
qualiter ex ordine

O primi parentis opere
fit mors sed honorifice

25 Christo mirifice
mundo salus fit magnifice
dum salutifere
crucis sic et agni cruore
fatur lucide
qualis est mistice que munere

30 O reprobanda rabie
tam temere tyrannice
crucis pensus est in stipite

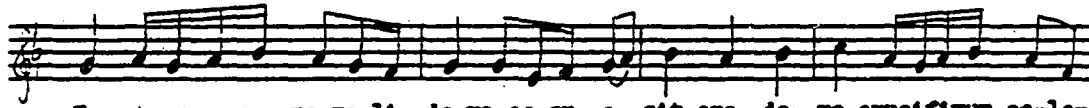
35 in equali ordine
divino docens populo
curat biduo proponere
pendendo patule
intime regere
velit nos et exime.

OB. 2. 5

Duodeno sydere micat

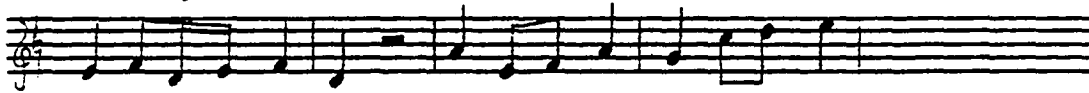
 $\frac{1}{3}$ 

2/3



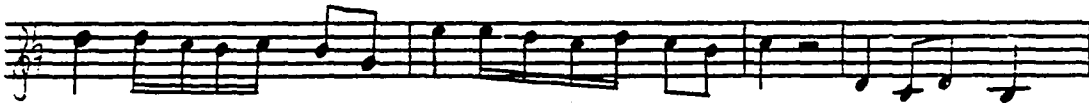
E-ge-e pro-pe-re va-li-de vo-ce su-a sit cre-de-re crucifixum co-le-

30



re fu-rit in-fe-ste O quam no-de-ste no-ven-te

35



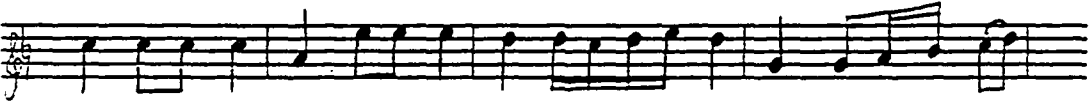
e-qua-lite-ste tra-den-te qua-li-ter ex or-di-ne O pri-mi-pa-

40



-ren-tis o-pe-re fit mors sed ho-no-ri-fi-ce Chri-sto mirifi-ce nun-

45

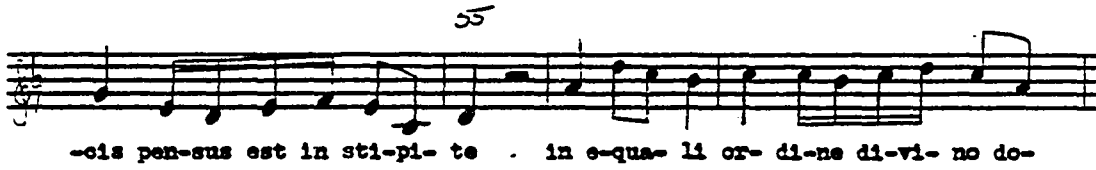


-do sa-lus fit mag-ni-fi-ce dum sa-lu-ti-fe-re cru-cis sic et ag-

50



-ni cru-o-re fa-tur lu-ci-de qua-lis est mi-sti-ce que mu-ne-re



.... alleluya
 Frondentibus florentibus
 T. Floret

Source: Ob 7, fol. V (RISM no. 6), voices II and III only; Ob 594, front board (no. 1), a badly worn mirror image of all three voices.

Literature: Facs. in EECM 26, pl. 50 (Ob 7); facs. and transcription in Lefferts and Bent, "New Sources," pp. 342-47.

C.f.: identified only by the textual incipit "Floret" that is found in Ob 7. The melody, so far untraced, is certainly non-Gregorian, with tuneful balanced phrases (4 phrases of 5L each) and a degree of rhythmic ornamentation that suggest its possible derivation from a polyphonic setting, perhaps of a cantilena beginning with "Floret." Sung three times.

Form: motet with stratified levels of activity, lacking regular phrase structure; a small degree of varied strophic repeat is evident in the duplum alone.

Text: on Easter. The duplum text has had fairly wide distribution following its appearance in the Bodleian Quarterly Record 5 (1926), pp.22-23. See S. Gaselee, The Oxford Book of Medieval Latin Verse (Oxford, 1928), no. 73; F.J.E. Raby, The Oxford Book of Medieval Latin Verse (Oxford, 1959), no. 275; H. Spitzmüller, Poésie latine chrétienne du moyen age (Bruges, 1971), p.1404. Presumably for better scansion, the Oxford publications amend line 5 to begin "surgens die tertia."

Ob 7, 6

Frondentibus florentibus

Frondentibus florentibus silvis sentibus
congaudet philomena voce plena
precinentibus populis pasche presentibus
5 signa sunt amena mortis perit pena
die tertia surgens confregit fortis infera
eya surge lauda nam alauda
merula monedula cuncta volucra
secula futura canunt aurea
fulgida fructifera consonent omnia
10 alleluia.

Ave miles celestis
 Ave rex patrone
 T. Ave rex gentis
 Tenor ii

Source: Ob 7, fol. Vv-VI (RISM no. 7).

Literature: Ed. in PMFC XV, 20; Bukofzer, SMRM, pp. 30-33; Stevens, TECM, 15; partial ed. in Besseler, Musik des Mittelalters, p. 172; Reese, MMA, pp. 401-403. Facs. in EECM 26, pl. 51-52. Apfel, Studien I, p. 30; Bukofzer, SMRM, pp. 23-29; Harrison, MMB, p. 146; Sanders, "English Polyphony," pp. 199-201; idem, "Motet," p. 543. Recorded on disc EMI and Odeon CSD 3504 (HMV CSD 3504).

C.f.: whole chant setting of the Magnificat antiphon at first Vespers on the feast of St. Edmund; first psalm tone with second term.

Form: five-section voice exchange motet a4 with coda.

Text: to St. Edmund.

Remarks: paired stanzas sung successively in all sections but the second, which is the shortest and therefore divides a single stanza between the parts.

Ob 7. 7

Ave miles

Ave miles celestis curie
 quem decorat honor victorie
 vivis Deo fruens requie
 more celicolarum

5 ave rex patrone patrie
 matutina lux Saxonie
 lucens nobis in meridie
 sidus Angligenarum

10 iam letaris
 cum civibus superis
 martir Edmunde
 floris pre ceteris

15 plebem tuam
 nec tamen deseris
 quam devotam
 tibi cognoveris

20 claudis gressum
 prece restituis
 lepras sanas
 captivos eruis

facta fidem
 firmant relatui
 ceci vident
 resurgunt mortui

25 hostes arces
 iusto iudicio
 servis parcis
 corde propicio

30 tanti regis
 fulti suffragio
 benedicamus
 devote Domino

35 fac nobis martir
 in vite termino
 dignas laudes
 referre Domino.

17-24 Edmund fulfills the works of the predicted Messiah,
 just as Jesus did. See Matthew 11:2-5 or Luke 4:18-19,
 with reference to Isaiah 29:18-19, 35:5-6, 61:1.

De flore martirum
 Deus tuorum militum
 T. Ave rex gentis

Source: Ob 7, fol. Vv-VI (RISM no. 8).

Literature: Ed. in PMFC XV, 21 and in Bukofzer, SMRM, pp. 29-30. Facs. in EECM 26, pl. 51-52. Apfel, Studien I, p. 31; Bukofzer, SMRM, pp. 20-23; Dalglish, "Variation," pp. 40-41; Harrison, MMB, p. 146; Dom A. Hughes, NOHM II, p. 396; Sanders, "English Polyphony," pp. 214-215, 216.

Recorded on disc Experiences Anonymes EA-0024.

C.f.: same antiphon as in motet above, in two colores, each of three taleae; first 30 pitches of antiphon, not w.c.

Form: strophic repeat with variation, and some periodicity on a module of 8L:

I 42L = (9+6+2+6+2+9+2+6)L

II = (4+4+8+8+8+10)L

III = 2(21L) = 2(3(7L))

(Compare b. 1-3 with 22-24/ v. II in each half/vx

Text: to St. Edmund.

Ob 7, 8

De flore martirum - I and II

<p>De flore martirum modum milicie quam pleno vulnerum canamus hodie 5 voce dulcedinis</p> <p>corone triplicis qui privilegium fert palman martiris fert munus regium 10 decusque virginis</p> <p>vestis virginea cruore tingitur potestas regia lupo committitur 15 miro regimine</p> <p>Edmundus virginem simul amplectitur regem et martirem sic trinus dicitur 20 in trino nomine</p> <p>hic suis famulis succurrat gracia et nos a maculis mundet mundicia.</p>	<p>Deus tuorum militum prefulget flos Edmundus quacumque pandit ambitum mundi sinus rotundus</p> <p>5 laudes extollens martiris chorus hic letabundus salvatur nexu sceleris ut Deo fiat mundus</p> <p>10 care Christe veniam conservulis precaminum confer et gloriam.</p> <p>4 rotundum 9 Christi</p>
--	---

The Duplum text begins as a paraphrase of the hymn Deus tuorum militum, which is sometimes sung in a version beginning melodically like the antiphon used as this motet's tenor, Ave rex gentis. See Bukofzer, SMRM, p.21 and Sanders Diss., p.214, n.54.

Templum eya Salomonis

Source: Ob 7, fol. VIv (RISM no. 9).

Literature: Facs. in EECM 26, pl. 53. Lefferts, "Motet," p. 60.

Form: isolated triplum with isoperiodic phrase structure; phrases paired as double versicles with ouvert and clos cadences, the latter cadence pattern recurring identically as a refrain. See Chapter 2, Figure 13.

Ax'Ay Bx''By Cx'''Cy Dx''''Dy

72L = 8(9L)

Text: the New Jerusalem; see Chapter 4, pp. 340-42.

Notation: second mode, with the second of each pair of semibreves receiving a downstem.

Ob 7, 9

Templum eya Salomonis

Templum eya Salomonis
in superne regionis
polo renovatur

5 plenum petris preciosis
murum spissis speciosis
reedificatur

intus cedrus et cipressus
libanum et lapis pressus
opere paratur

10 intus columpneque trabes
situatur necque labes
illic induatur

15 foris sancta civitas
Ierusalem per semitas
fit nova platearum

foris silve campi praca
putei fontes et laca
sunt loca limpharum

20 ibi splendet sol serenus
ob quem est polus amenus
cum spera stellarum

ibi perducantur sursum
post huius agonis cursum
ad id templum carum.

1/2

Ob 7, 9

Templum eya Salomonis

Templum eya salomonis

Tem- plum e- ya Sa- lo- mo- nis in su- per- ne re- gi-

5 10

-o- nis po- lo re- no- va- tur ple- num pe- tris pre- ci- o- sis

15

mu- rum spis- sis spe- ci- o- sis re- e- di- fi- ca- tur in- tus

20 25

ce- drus et ci- pres- sus li- ba- num et la- pis pres- sus o- pe- re pa-

30

-ra- tur in- tus co- lump- ne- que tra- bes si- tu- a- tur nec- que la- bes

35

il- lic in- du- a- tur fo- ris san- cta ci- vi- tas Ie-

40 45 *2/4*

-ru-sa- lem per se-mi- tas fit no- va pla- te- a- rum fo- ris

50

sil- ve cam- pi pra- ca pu- te- i fon- tes et la- ca sunt lo- ca lim-

55

-pha- rum i- bi splen- det sol se- re- nus ob quem est po- lus a-

60 65

-me- nus cum spe- ra stel- la- rum i- bi per- du- can- tur sur- sum

70

post hu- ius a- go- nis cur- sum ad id tem- plum ca- rum.

Cuius de manibus
 Quadr[]ivium

Source: Ob 7, fol. 266 (RISM no. 11).

Literature: Ed. in PMFC XVI: 103 and in Lefferts,
 "Motet," pp. 67-72. Facs. in EECM 26, pl. 54. Lefferts,
 "Motet," pp. 61-65.

Form: five-section voice exchange motet a⁴ with coda:

95B = 2(12B) + 2(6B) + 2(7B) + 2(8B) + 2(11B) + 7B.

Text: nearly illegible; to the BVM?

Notation: tempus imperfectum, prolatio maior.

Remarks: The page is so badly rubbed that it obviously was once the outer leaf in its parent music book or else once the outer leaf in the binding of some MS, perhaps the present one. The surviving voices are the second and fourth; from them almost all the counterpoint a⁴ can be reconstructed through voice exchange. The name of the fourth voice reads something like 'Quadri ivium,' apparently longer than the word 'quadrivium' by at least a few minim strokes (a letter or so).

Ob 7, 11

Cuius de manibus

	[Cuius de manibus	6
	[]tus []m et illa	7
	[non] fedantur viscera.	7
	[]eris host[]nes Domini.	10
5	Nobis procura	5
	civium iura	5
	d[]si thur[a]	5
	melioro virginis.	6
	Nemo quod abire	6
10	cupit que audire	6
	id quod [fec]undatur.	6
	Mappa sub qua invelaris	8
	rego [] et claris aris	8
	ad duc [] nos	5
15	quo asperos	4
	athanatos	4
	dat petentibus.	5

10 q, or s,

This text is very badly rubbed.

Omnis terra
 Habenti dabitur
 Tenor

Source: Ob 7, fol. 266v-267 (RISM no. 12).

Literature: Ed. in PMFC XV, 22. Facs. in EECM 26, pl. 55-56. Apfel, Studien I, p. 31; Harrison, MMB, pp. 148-149; Hughes, "Reappraisal," p. 125.

C.f.: unidentified; Hughes suggests the tenor is "In omnem" (presumably "In omnem terram," a phrase from Psalm 18:5 and Romans 10:18), but no chant with that incipit has yet been found to match.

Form: bipartite isorhythmic motet with diminution by one half; two colores and nine taleae.

$$162 B = 108B + 54B$$

$$I = (29 + 48 + 24 + 11)B + 3(12B) + 14B$$

$$II = (28 + 3(24) + 13)B + 3(2 + 10)B + (2 + 11)B$$

$$III = 4\frac{1}{2}(24B) + \frac{1}{2}(4\frac{1}{2}(24B))$$

Text: the triplum and duplum stand in strong contrast; the triplum praises God in language that recalls Genesis and may be a paraphrase of Psalm 103(104), which tells a creation story; the duplum apparently launches an attack upon the flourishing of evil men in this world to the detriment of the righteous.

Ob 7, 12

Omnis terra - I

[O]mnis terra colere conetur
 Deum verum regentem omnia
 cuius dono taliter repletur
 quod fert fructum proditque seminam
 5 germinat herbas floresque pandit
 nemus quod late frondes expandit
 nutritque terra sata semina
 de quibus crescit perampla seges
 que suo pascit tempore greges
 10 que regi summo dant obsequia
 varia ferentes ovamina
 eius implorantes levamina
 profert terra viventes arbores
 longas latas novas et veteres
 15 plumbum ferrum aurum et argentum
 nutrit viros et omne iumentum
 fenum et herbam confert bestiis
 feris in sili dat alimentum
 nobis dat exeam rerum consciis
 20 quodcumque bladum atque frumentum
 hec fert cunctis quod vis nutrimentum
 sed Deus t rebus incrementum

 ergo non invita voce voto
 debito rex omnium laudetur
 25 cuius rex nimio terra iam repletur
 laudemus et nos iugum [ferentes]
 sancti pariter Deum vivaciter
 corde cum devoto vivamus
 ut feliciter fastu quovis
 30 remote sine mora
 precemur regentem omnium
 tempus habemus hic sufficiens
 nequando moriemur nostra opera
 ad duos tractemus lucens nesciens
 35 sed ad lumen levemur indeficiens.

All lines through 22 are of ten syllables. The indicated break corresponds to the diminution section of the motet.

The text may be read as a paraphrase of Psalm 103(104).

Ob 7, 12

Omnis terra - II

Habenti dabitur
 et habundabit
 nec habundabitur
 nec quicquam dabit
 5 set quod acquiritur
 mal vallabit
 dum mente primitur
 cubitis stabit
 in aqua labitur
 10 semper et abiit
 sic idem uritur
 nec redundabit

ideo stupeo
 nam Simonem video
 15 quod non pontificabit

et probus reprobis
 omnibus non duobus
 solum pronus stabit

igitur spernitur
 20 quod in psalmo scribitur
 iustus germinabit.

1-4 Matthew 13:12

21 This line is from Isaiah 61:11. It is not found
 in the Psalter, where in fact the closest equivalent
 is Psalm 91:13: Justus ut palma florebit.

Deus creator omnium
 Rex genitor ingenite
 T. Doucement me reconforte

Source: Ob 7, fol. 267v-268 (RISM no. 14).

Literature: Ed. in PMFC XV, 23; partial ed. in EBM II, pp. 32-36. Facs. in EECM 26, pl. 57-58 and in EBM, pl. XII-XIII. Apfel, Studien I, p. 31; Brewer, "A Fourteenth-Century Polyphonic Manuscript," p. 10 and Lefferts, "Motet," p. 61.

C.f.: Probably taken from a polyphonic setting of a fatras distich. See Chapter 2, pp. 165ff. and Brewer, op.cit. Sung three times in full.

Form: strophic repeat with variation and exchange; there is hocket over the third tenor statement. See Chapter 2, pp. 164-69.

I 102B = 6(9B) + 8B + 12B + 28B
 II = 4B + 2(10B) + 2(7B) + 8B + 10B + 9B + 13B + 24B
 III = 3(34B) = 3(16 + 18)B

Text: on Jesus and the Holy Trinity.

Notation: tempus perfectum maior.

Remarks: Notable rhythmic integration of tenor and upper voices; marked repetition of counterpoint over first two tenor statements, including exchange between upper parts; passages where the tenor moves in semibreves and minims call forth parallel thirds, sixths, and six-three sonorities.

Ob 7, 14

Deus creator omnium - I and II

	Deus creator omnium sine fine principium pater connectens filium et spiritum paraclitum		Rex genitor ingenite proles matris unice votis voce carmine te laudamus Domine
5	patris sapiencia bona fiunt omnia filii clemencia remictuntur vicia paracliti gracia	5	de supernis descendisti quod non erat assumpsisti nec quod erat amisisti sic tu nasci voluisti
10	dantur vite premia quicquid pater operatur ad hoc filius inclinatur spiritus sanctus imitatur illud idem pariter	10	circumcidi baptizari tribus magis adorari et in templo presentari legem complevisti fame siti frigore corpus afflixisti carnem mundum spernere tuos docuisti
15	tres persone sunt vocate nulla pro diversitate nam in sola deitate consistunt equaliter	15	probra spicta verbera tinctus pertulisti tandem necis vulnera que non meruisti
20	absit omnis dubitas assit omnis equalitas quod personarum trinitas indivisa fit unitas	20	ad infernum pervexisti motus misericordia et captivos eduxisti de penali curia
25	O lux inextinguibilis fides inseparabilis pietas ineffabilis amore desiderabilis	25	victor mortis surrexisti propria potencia et multis apparuisti testante ecclesia
30	prebe lumen carentibus auge fidem fidelibus medelam fer peccantibus infunde zelum cordibus	30	post hec celos ascendisti relinquens terrestria semper manens ut fuisti rex regum in gloria.
35	colere non sufficimus te digne nec possimus verum dimicte quesumus mala que commisimus		
35	Deus pater Deus fili Deus alme spiritus in die iudicii sis nobis propicius.		1 incipit of a Kyrie trope. See <u>GS</u> , pl.2*.
			25 surexisti 30 terestria
	1 incipit of a Kyrie trope. See <u>GS</u> , pl.1*.		

Pura placens
Parfundement plure
Tenor

Source: Ob 7, fol. 268v-269 (RISM no. 15);

F-Pn 23190 (Trem), index, xlv; also known to be the first motet in a manuscript of French motets now lost, for which see Besseler, "Studien I," p.184.

Literature: Ed. in PMFC XV, 24; partial ed. in EBM II, pp. 36-40. Facs. in EECM 26, pl. 59-60 and EBM I, pl. XIV_XV. Apfel, Studien I, p. 31; Besseler, "Studien I," p. 184 and p.222, n.1; idem, "Studien II," p.239.

C.f.: unidentified.

Form: bipartite siorhythmic motet a3 with diminution by one half; four colores and six taleae:

$$135B = 90B + 45B$$

$$I = ((6+6+3+13+3)+(5+6+3+13+3)+(5+6+3+13))+(10+2(15)+7)B$$

$$II = (16+16)B + 2(14+16)B + 2(15B) + 13B$$

$$III = 3(5+9+16)B + \frac{1}{2}(3(5+9+16)B) = 3(30B) + 3(15B)$$

Text: to the BVM; triplum in Latin and duplum in French.

Pura placens pulchra pia
quis laudabit te Maria
vel qua laude hic in via
nullus nostra in natura

5 cedit ymaginativa
mens omnis est defectiva
lingua et inexpressiva
cuncta nostra transis iura

10 quis scit est quantus vel qualis
decor tuus corporalis
est erit nec erat talis
infra speram passivorum

15 omnis decor tibi favit
Euclides te mensuravit
et Pimalion formavit
dulcis decens doctrix morum

20 natura dedit colorem
Zephirus confert odorem
super omnes fecit florem
te creator creature

sonus dulcis tibi datur
Orpheus unde frustratur
excellentem quem miratur
Pluto raptam reddens iure

25 omnis decor muliebris
videntem clam vexat crebris
motibus pravis et febris
excepta te sola pura

30 tu delectaris videntes
constantes tenere mentes
aliud non inquirentes
fruuntur tua figura.

8 nostra repeated
12 passiorum
15 apimalion
22 frustatur
27 ut
30 tenera

Parfundement plure Absolon
le poil de son chief e Iason

plaint de sa toyson la colur
e le solail ad grant dolour

5 q'il ad perdu de sa clarté
Hester regard humilité

e la simpleté de regard
e Helain de l'autre part

10 tenue de honte sa fason
en Katerine pert resonn

e sens n'estut able maintens
quant cele surement que ie veie

a parfaite fors sulement
qu'ele ne daigne nulement

15 ne face de long temps par desir
son plus loal ame languir.

1-2 2nd Samuel 18:9

8 parte

9 tenre

10 e

15 me

16 languur

Domine quis habitabit
De veri cordis adipe
T. Concupisco

Source: Ob 7, fol. 268v-269 (RISM no.16), Latin texts.

I-IV, fol. 25v-26 (RISM no. 40), French texts.

F-CA 1328, fol. 17v-18 (RISM no. 40), " .

F-Pn 23190 (Trem), index, xvi, " .

Literature: Ed. in PMFC V, 16 and 16a; partial ed. in EBM II, pp.40-43. Facs. in EECM 26, pl. 59-60; EBM I, pl. XIV-XV.

Form: bipartite isorhythmic motet a3 with diminution by one half; four colores and eight taleae:

$$108B = 72B + 36B$$

$$I = 16B + 3(4+3+11)B + 8B + 2(9B) + 12B$$

$$II = 4B + 3(18B) + 16B + 3(9B) + 7B$$

$$III = 4(1+5+12)B + \frac{1}{2}(4(1+5+12))B = 4(18B) + 4(9B)$$

Text: Ob 7 version has Latin texts to God and Jesus, paraphrasing Psalms and assonant slightly to one another; continental sources preserve courtly French love poetry with the incipits "Se paour d'umble" and "Diex tan desir." Evidently the French texts are original, for the tenor ("Concupisco," meaning "I lust") was evidently selected with their sentiments in mind. (The source of the tenor is the verse of a Matins respond for St. Agnes, Omnipotens adoranda.)

Ob 7, 16

Domine quis habitabit - I and II

	Domine quis habitabit aut quis te digne laudabit in tuo sanctissimo tabernaculo		De veri cordis adipe preces benigne suscipe O Jhesu benigne
5	quod operatus est sine quovis auxilio	5	fac laudes quas hic provimus ut melius iam nominis tui sint condigne
	aut quis est qui requiescet et nunquam senescet in arduo tui cacumine montis excelsi in quo habitare ipse te crevisti	10	in terra sumus fragiles et ad peccata labiles inimico duce
	Domine hic habitabit et digne laudabit qui iuste ingreditur ullis sine maculis minime qui leditur pravitatis iaculis	15	nisi iuves celeriter ad tenebras nos acriter rapiet de luce
15		15	ergo ne differas tuum consilium rogamus conferas nobis auxilium
	et qui semper operatur atque delectatur facere iusticiam modernis temporibus dignus est leticiam capere cum civibus	20	et hostis auferas artes nequicie ne nos ad tenebras ducat tristicie.
20		20	
	qui verum in corde fatur et non adulatur habebit tabernaculum	4	ut
25		6	tibi fuit
	qui malum non operatur montem hic lucratur sanctum et habitaculum	15	confers
30		19	tenebs
	Domine glorie rex eterne lucisque superne nos mundes a piaculo		
	et da sic gratiam operari ut tecum letari possimus in tuo sancto tabernaculo.		
35			
	5 es 32 lucis qui		

The text basically tropes Psalm 14(15).

Parce piscatoribus
T. Relictis retibus

Source: Ob 7, fol. 269v (RISM no. 17).

Literature: Facs. in EECM 26, pl. 61.

C.f.: unidentified; the textual incipit in Ob 7, found in Matthew 4:20 and 4:22, suggests a source in the liturgy for St. James or St. Andrew.

Form: triplum and tenor of a bipartite isorhythmic motet a4 with diminution by one half; eight taleae and two colores.

$$144B = 96B + 48B$$

$$I = (21+8)B + 2(16+8)B + (16+5)B + 3(8+4)B + 10B$$

$$II = 4(12+12)B + \frac{1}{2}(4(12+12))B = 4(24B) + 4(12B)$$

Text: on St. James (see also Ob 143, 1 and see below).

Remarks: The triplum reads sms in bars 61-62; this has been corrected to ssb by comparison with the rhythm of this voice at the same point in the other taleae. There is an interesting discrepancy in rhythm between the first two and second two undiminished taleae: breves in bars 22 and 46 against longs in bars 70-71 and 94-95. These longs contradict the prevailing coordination of breves and longs in the triplum with the longs and double longs in the tenor.

The text defect in line 20 (bars 66-68) may be related to the rhythmic problem found in bars 61-62; if so, this would suggest the problem was present when the music was originally texted. The relation of text to tenor incipit speaks against the possibility of contrafacture. For an implicit reference to monasticism in the text, see Chapter Four, p.371.

Ob 7, 17

Parce piscatoribus

	[P]arce piscatoribus		
	Jacobe piscator		
	cunctis animantibus	25	sunt amena tempora
	plausum dat creator		tuis peregrinis
5	hiis anni temporibus		Jacobe sed impera
	hoc novit viator		ne cadent ruinis
	sed recis sodalibus		
	non est consolator	30	parari nam scelera
			gentibus vulpinis
	virent arma patula		assolent et funera
10	herbis cooperta		nimis dare finis
	fragrant prata singula		
	floribus reserta		O quanta miracula
		35	pandes tuis servis
	nemus dat umbracula		Jacobe per secula
	foliis operta		nexibus et nervis
15	contra solis spicula		
	ne gravent reperta		refercis ergastula
			vinctis a protervis
	undique sunt pabula	40	nulla nocent vincula
	bestiis comperta		Jacobi catervis
	scitienti pocula		
20	dant uberta		hinc rogamus precibus
			ut serves a malis
	cantat avis garula		circumseptos menibus
	in melos diserta		curie claustralis
	plausu sed reticula	45	et solvas a nexibus
	sola fit incerta		cete furialis
			nam cis spretis retibus
			fugimus sub alis.

20 imperfect by two syllables; declamation in the motet is syllabic at this point, so it would seem that the defect is deliberate.

1/5

Ob 7, 17

Parce piscatoribus - T. Relictis retibus

arce piscatori bus [Par- -ce pis- ca-to- ri- bus. Ja-

Relictis retibus

IA

-co- be pi- sca- tor cun- ctis a-ni-man-ti- bus plan-

-Sum dat cre- a-tor hiis an- ni tem- po- ri- bus-

hoc no- vit vi- a- tor sed re- cis so- -da-li- bus non est

II

$\frac{2}{5}$

35

40

con- -so- la- tor vi- ret ar- ma pa- tu- la her- bis co- o- per- ta fra- grant

Musical notation for measures 35-40, including a vocal line and a piano accompaniment line.

45

pra- ta sin- gu- la flo- ri- bus re- ser- ta ne- mus dat um- bra- cu-

Musical notation for measures 45-50, including a vocal line and a piano accompaniment line.

50

55

- la fo- li- is o- per- ta con- tra so- lis spi- cu- la ne

Musical notation for measures 50-55, including a vocal line and a piano accompaniment line.

III

60

gra- vent re- -per- ta un- di- que sunt pa- -bu- -la

Musical notation for measures 60-65, including a vocal line and a piano accompaniment line.

$\frac{3}{5}$

65

be-sti-is con- -per-ta sci-ti-en-ti po-cu-la dant u-ber-ta

70

75

can- -tat a-vis ga-ru-la in me-los di-ser-ta plau- -su

IV

80

85

sed re-ti-cu-la so-la fit in-cer-ta sunt a-me-na tem-po-ra tu- is

90

pe-re-gri-nis Ja-co-be sed im-pe-ra ne ca-dent ru-i-nis

4/5

95

pa- -ra-ri nam sce-le-ra gen-ti-bus vul-pi-nis as-

62

100

-so-lent et fu-ne-ra ni-mis da-re fi-nis O quan-ta

105

110

mi-ra-cu-la pan-des tu-is ser-vis Ja-co-be per se-cu-la

ii

115

ne-xi-bus et ner-vis re-fer-tis er-ga-stu-la vin-ctis a pro-

5/5

120

-ter-vis nul-la no-cent vin-cu-la Ja-co-be ca-ter-vis hinc

125

re-ga-mus pre-ci-bus ut ser-ves a ma-lis cir-cum-sep-tos me-ni-

130

-bus cu-ri-e clau-stra-lis et sol-vas a ne-xi-bus ce-te

iv

135

140

fu-ri-a-lis nam cis spre-tis re-ci-bus fu-gi-mus sub a-lis.

A solis ortus cardine
Tenor

Source: Ob 81, fol. 1 (RISM no. 1).

Literature: Ed. in PMFC XVI, 94. Facs. in EECM 26, pl. 62. Bent, "Rota versatilis," pp. 74-76; Harrison, NOHM III, pp. 89-91.

C.f.: motet is free; hymn paraphrase in the opening bars of the upper voice; see Chapter 2, p.73 and Figure 3.

Form: large scale sectional voice exchange a⁴ (2+2); a second upper part recoverable through exchange, and possible to recompose a 'Quartus cantus' modelled on those of other motets of this type.

Text: on Christmas; paraphrases hymn following Luke 2.

Remarks: may be first part of a larger composition including Ob 81, 2; see Chapter 2, pp.72-76.

Ovet mundus
 Ovet mundus
 Tenor
 Quadruplex

Source: Ob 81, fol. 1v and 44 (RISM no. 2).

Literature: Ed. in PMFC XVI, 95; Wibberley, "English Polyphonic Music," pp. 239-44; Wulstan, Three Medieval Conductus. Facs. in EECM 26, pl. 63-64; dipl. facs. in Apfel, Studien II, pp.52-56. Apfel, Studien I, p.29; Bent, "Rota versatilis," pp.74-76; Harrison, MMB, pp.146-147; idem, NOHM III, pp.89-90; idem, "Ars Nova," p. 74; Dom A. Hughes, NOHM II, pp.395-96; Sanders, "English Polyphony," pp.102-103.

Form: large-scale sectional voice-exchange motet a4 (2+2). See Chapter 2, pp. 70ff.

Text: on Christmas. See comments under A solis ortus (Ob 81, 1).

Remarks: may form the second half of a longer motet, with Ob 81, 1. See Chapter 2, pp. 72-76.

Ob 81, 1 and 2

A solis ortus/Ovet Mundus

A solis ortus cardine
 latentem pheb'es sperula
 a cristallino culmine
 stellata domo patula

5 [ad] usque soli limitem
 fretum ether per secula
 flat canat natum militem
 canens canentum copula

10 quid pastores perpendistis
 dicite quidnam vidistis
 nocte gallicinio
 angelum mox descendentem
 vidimus et concinnetem
 Deo iubilatio

15 pacem cecinit in celis
 et in terris suis melis
 dixit eya nacio
 salvatorem dat astutum
 natum pannis involutum
 20 missum in presepio

ovet mundus letabundus
 timpanizans carmine
 cum fecundus puer mundus
 nascitur ex virgine

25 vis nature carens iure
 disputare desine
 ros in rure pluit pure
 ros rus et fit semine

30 ante partum virgo mansit
 mater cuius natus transit
 diri leti medium
 fuerat et huius venter
 virginalis quam decenter
 post id puerperium

35 inquirendo nemo querat
 qualiter hec mater erat
 virgo lactans filium
 sed tacendo firme credat
 quod querendo lingua fedat
 40 fidei misterium.

28 This verse occurs once with femine and
 once with semine.

Hostis Herodes impie
 Hic princeps
 Tenor etc.
 Quartus cantus etc.

Source: Ob 81, fol. 44v-45 (RISM no. 3).

Literature: Ed. in PMFC XVI, 96; Wibberley, "English Polyphonic Music," pp. 245-257; Wulstan, Three Medieval Conductus. Facs. in EECM 26, pl. 65-66; dipl. facs. in Apfel, Studien II, pp. 57-60. Apfel, Studien I, p. 29; Bent, "Rota versatilis," pp. 68-70, 76; Harrison, NOHM III, pp. 90-91; idem, "Ars Nova," p. 74; Dom A. Hughes, NOHM II, pp. 396-397; Sanders, "English Polyphony," pp. 102-103.

C.f.: motet is free but hymn paraphrase in the first bars of top voice; see Chapter 2, p. 73 and Figure 3.

Form: large scale sectional voice exchange motet a4 (2+2); written in shortened form. (See version of Rota versatilis in Lbm 24198.)

Text: on Epiphany; expands on hymn following Matthew 2:1-12.

Remarks: See chapter 2, pp. 70ff. The irregular pattern of declamation of the very first phrase ("Hostis Herodes impie") by comparison with the third ("quid Christum times hodie") is a result of the use of chant paraphrase in the former.

Ob 81, 3

Hostis Herodes

Hostis Herodes imple
 tyranne frendens dentibus
 quid Christum times hodie
 venire cum natalibus

5 non eripit mortalia
 natus ex matre virgine
 set regna dat celestia
 reis cum regimine

10 hic princeps ubi nascitur
 rex Iudeorum parvulus
 numquid me maior dicitur
 rex novus hic puerulus

15 numquid regni dominium
 a me tollet hic regulus
 prius nearum finium
 natos occidam sedulus

20 stellam Magi quam viderant
 secuti sunt silencio
 hec pergit hii perrexerant
 gavisii magno gaudio

stat sidus et intraverant
 domum matrem cum filio
 virgineam invenerant
 peracto puerperio

25 aurum puer ut fieret
 rex offert primus hodie
 thus ut mortalem cerneret
 hunc rex secundus hodie

30 mirram ut hunc quis ungeret
 sepultum trinus hodie
 ne quis Herodem quereret
 horum vox sonat hodie.

Salve cleri speculum
 Salve iubar presulum
 T. Sospitati dedit egros
 T.ii.

Source: Ob 81, fol. 45v and 2 (RISM no. 4).

Literature: Ed. in PMFC XV, 11 and Wulstan, Three Medieval Conductus. Facs. in EECM 26, pl. 67-68; dipl. facs. in Apfel, Studien II, pp. 61-64. Apfel, Studien I, p. 29; Harrison, NOHM III, pp. 91-93; idem, "Ars Nova," p. 74; idem, "Rota and Rondellus," p. 103; Sanders, "English Polyphony," pp. 197-198; idem, "Motet," p. 543; idem, "England: From the Beginning," pp. 283-284.

C.f.: unidentified in the MS; it is the prose for St. Nicholas, Sospitati dedit egros, set as a whole chant.

Form: five-section voice exchange motet a4 (2+2) with c.f. (but no coda). The motet exploits the double versicle structure of the original chant for the voice exchange. The first section of the motet, however, is free.

Text: to St. Nicholas, troping the eight stanzas of the prose Sospitati dedit egros (AS, pl. 360).

Remarks: Sanders likens the texture of this motet to 'stile brise'. (See Sanders, "English Polyphony," p. 197 and idem, "England: From the Beginning," p. 284.) Note also that stanzas 7 and 8, as given here and as edited in PMFC XV, have been reversed from their order in the ms.

Ob 81, 4

Salve cleri

Salve cleri speculum
antistes inclite
salve sanans seculum
plebs pia pangite

5 salve iubar presulum
pastor eximie
multiplex miraculum
te canit hodie

10 sospes a tumulo
turba languencium
redit cum iubilo
canens preconium

15 naute miraculo
vitant naufragium
poscentes famulo
Christi presidium

20 revixit mortuus
iacens in bivio
quem presul strenuus
curat subsidio

baptismum cupiunt
plures increduli
medelam senciunt
voventes presuli

25 O quanta sonuit
laus et devocio
cum far non minuit
tanta largicio

30 vas quod absorbit
mare cum filio
patri comparuit
sine dispendio

35 ergo pontifici
solvant preconia
clerus et layci
cum diligencia

40 nam regni celici
Dei clemencia
nos per hunc effici
det cives patria.

[Sospitati dedit egros
olei perfusio

Nicholaus naufragantum
affuit presidio

relevavit a defunctis
defunctum in bivio

baptizatur auri viso
Iudeus indicio

O quam probat sanctum Dei
farris augmentatio

vas in mari mersum patri
redditur cum filio

ergo laudes Nicholao
concinat hec concio

nam qui corde poscit illum
propulsato vicio

sospes regreditur.]

nec Herodis ferocitas
Primus tenor

Source: Ob 143, fol. 1 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 70 and EBM I, pl.

XVI. Harrison, NOHM III, p. 99.

C.f.: unidentified. Note insular designation as "Primus."

Form: Tenor and duplum of a bipartite panisorhythmic motet a⁴ with diminution by one half; diminution section is melismatic, with hocketing; two colores and eight taleae.

II 120B = (6+11)B + 3(9+11)B + 3B + 40B

III = 4(20B) + $\frac{1}{2}$ (4(20B)) = 80B + 40B

Text: to St. James (see Ob 7, 17).

Remarks: Harrison credits this fragment with being an instance of the English adoption of isorhythm. It is possible that the c.f. voice is missing, and that the "Primus tenor" is in fact a contratenor.

Ob 143, 1

nec Herodis ferocitas

.....
cio
 nec Herodis ferocitas

5 errore plena devie
 unius prece vel precio
 qua omnis vanitas

potuerunt pervertere
 te sancte Jacobe vere
 namque maior est caritas

10 Herodis ergo gladio
 laureatus martirio
 in altissimis habitas.

Ob 143, 1

....nec Herodis ferocitas - Primus tenor.

1/2

The musical score is written on a grand staff with two systems of staves. The top system contains the vocal line for the Primus tenor and the oboe accompaniment. The lyrics are: "citas et ore". The bottom system contains the vocal line and oboe accompaniment. The lyrics are: "I....nec Herodis", "fero-citas", "er-ro-re ple-na de vi-e", "u-ni-us pre-ce vel pre-ci-o", "qua", "om-".

Measure numbers 5, 10, 15, 25, 30, 35, and 40 are indicated above the vocal line. The score is divided into three sections labeled I A, II, and III. The oboe part includes various musical notations such as slurs, ties, and dynamic markings.

2/5

45 50

-nis va-ni-tas po-tu-e-runt per-ve-re

Detailed description: This block contains the first system of musical notation, measures 45 to 50. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are '-nis va-ni-tas po-tu-e-runt per-ve-re'. The music is in a 2/5 time signature. Measure 45 starts with a treble clef and a key signature of one sharp (F#). The piano part consists of a simple harmonic accompaniment.

55 60

te san-cte Ja-co-be ve-re nam-que

Detailed description: This block contains the second system of musical notation, measures 55 to 60. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are 'te san-cte Ja-co-be ve-re nam-que'. The music continues in the same 2/5 time signature. Measure 55 starts with a treble clef and a key signature of one sharp (F#). The piano part continues with a simple harmonic accompaniment.

IV

65 70

ma-ior est ca-ri-tas He-ro-dis er-go gla-di-o

Detailed description: This block contains the third system of musical notation, measures 65 to 70. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are 'ma-ior est ca-ri-tas He-ro-dis er-go gla-di-o'. The music continues in the same 2/5 time signature. Measure 65 starts with a treble clef and a key signature of one sharp (F#). The piano part continues with a simple harmonic accompaniment.

75

lau-re-a-tus mar-ti-ri-o in al-tis-

Detailed description: This block contains the fourth system of musical notation, measures 75 to 80. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are 'lau-re-a-tus mar-ti-ri-o in al-tis-'. The music continues in the same 2/5 time signature. Measure 75 starts with a treble clef and a key signature of one sharp (F#). The piano part continues with a simple harmonic accompaniment.

80. 85 $\frac{3}{8}$

-si- mis ha-bi-tas.

i B

90 95

100 105

110 115 120

iv

Regne de Pit 
 Regne de Pit 
 Tenor de Regne de pit 
 Ct.

Source: Ob 143, fol. 1v-2 (RISM no. 3).

Literature: Ed. in PMFC XVII; partial ed. in EBM II, pp. 47-48. Facs. in EECM 26, pl. 71-72; EBM I, pl. XVII-XVIII; and Mustanoja, "Les neuf joies," following p. 8.

C.f.: motet apparently free.

Form: bipartite motet with change in mensuration from tempus imperfectum to tempus perfectum. Tenor is sung twice, the second time in retrograde.

Text: to the BVM. The text comprises four stanzas of a 26-stanza poem known as Les neuf joies Nostre Dame or Li diz des propriet z Nostre Dame attributed to Rutebeuf. These stanzas are I-II and XIX-XX in the widespread version in Old French, but occur as stanzas I-IV in a small group of Anglo-Norman sources (including Ob 143). The present edition attempts to represent its single source with only minimal changes. Minor orthographical variants between I and II (e.g. Ester/ Hester, seisi/seisy) have not been recorded; \dot{q} has been taken as qi or qe depending on context and the reading of other sources.

The first two lines of the second stanza of the original poem are omitted in the motet text. This provides 30 lines to be set, which are divided by the structural midpoint of the motet into two unequal parts of 12 and 18 lines, which stand in the proportion 2:3 just as do the relative lengths of the musical sections on account of the change in mensuration

upon repeat of the tenor.

Listed: Långfors, Les incipits (Paris, 1917), pp. 346-47.

Editions: E. Faral and J. Bastin, Oeuvres completes de Rutebeuf, 2vols. (Paris, 1959-60), vol. 2, no. XLIX, pp. 247-52. See also T.F. Mustanoja, "Les neuf joies Nostre Dame, a poem attributed to Rutebeuf," in Suomalainen tiedeakatemia. Toimituksia. Annales Academie Scientiarum Fennicae, Ser. B, vol. 73, no. 4 (Helsinki, 1952), a 90-page monograph with edition.

Notation: use of cauda hirundinis, signum rotundum for change of mensuration, trochaic reading of binary c.o.p. ligature. (Bipartite structure of 15th-century English mass movements tends to be $C \rightarrow C$; here change of mensuration is $\textcircled{C} \rightarrow \textcircled{O}$.)

Ob 143, 3

Regne de pité

- Regne de pité Marie
 en qi deité pure et clere
 a mortalité se marie
 [tu es virge et] file et mere
 5 virge enfantant le frut de vie
 file tun fi[l]z mere tun pere
 mult as des noms en prophetie
 si n'ad nul qi n'eit mestere
- tu es virge secche florie
 10 duce remedie de mort amer[e]
 tu es Hester qi se humilie
 tu es Iudit qui bel se pere
 Amal en pert la seignurie
 et Olofernus le compere
- 15 maldite fu femme et blamé
 qi ne out frut anxienement
 metz unques ne fus esponsée
 en vouas a Deux qi ne ment
 qe ta virginité gardé
 20 li seroit enterement
 ceo fu ton primer vou vowé
 mult te vent de grant ardemment
- tantost te fu grace doné
 de garder ton vou purement
 25 ton corps ton quer et ta pensé
 seisi Deux ad se proprement
 en ce qe tu fus salué
 vout il mostrer apertement
 qe tu es Eva la besturné
 30 de vois et d'entendement.

17 fut
 20 sevoit

The first four stanzas of the Anglo-Norman version
 of a widely preserved poem attributed to Rutebeuf.
 See Critical Report.

Ob 652

On this source see Bent, "Rota versatilis," pp. 70-71 and 81-82.

Rex sanctorum angelorum

Source: Ob 652, fol. i, iiv (RISM no. 2).

Literature: Facs. in EECM 26, pl. 209.

Form: isoperiodic phrase structure; 72L = 6(12L)

Text: begins as the incipit of a metrical litany from the Easter Liturgy; see GS, pl. 114-115.

Regina celestium

Tenor de regina

Source: Ob 652, fol. i^v-2 (RISM no. 3).

C.f.: identified in MS as above; actually 21 notes of Regina celi letare, sung three times.

Form: lower two voices of a motet a3 with medius cantus exhibiting no periodic phrase structure and irregular declamation.

Salve sancta virgula

T. Salve sancta parens

Source: Ob 652, fol. i^v-2 (RISM no. 4).

C.f.: whole chant setting of the BVM introit.

Form: triplum and tenor of a motet originally a4(?), with isoperiodicity in texted part only.

$$56L = 3(4+8)L + (4+7+9)L$$

Ob 652, 2

Rex sanctorum angelorum

Rex sanctorum angelorum
 princeps et archangelorum
 resurrexit hodie

5 claustra frangens infernorum
 vincens vim demo[nio]rum
 brachio potencie

traxit animas reorum
 Ade culpa perditorum
 de lacu miserie

10 quas ad loca gaudiorum
 intus turmas beatorum
 perduxit invenie

15 hodie rex humanatur
 et triumpho principatur
 vite vive veritas

ut ab omnibus noscatur
 et per cunctis diligatur
 ipsa summa deitas.

1 Incipit of a metrical litany from the Easter liturgy;
 see GS, pl.114-5.

Ob 652, 2

Rex sanctorum

Rex sanctorum Rex san-cto-rum an-ge-lo-rum prin-ceps et a-po-sto-

-lo-rum re-su-re-xit ho-di-e clau-stra fran-gens in-fer-no-rum

vin-cens vim de-mo-ni-o-rum bra-chi-o po-ten-ci-e tra-xit

a-ni-mas re-o-rum A-de cul-pa per-di-to-rum de-la-cu-mi-se-ri-

-e quas ad lo-ca gau-di-o-rum in-tus tur-mas be-a-to-rum per-du-

-xit in-ve-ni-e ho-di-e rex hu-ma-na-tur et tri-um-pho prin-ci-

60



-pa- tur vi- te vi- ve ve- ri- tas ut ab om- ni- bus no- sca- tur

Detailed description: This block contains the first line of musical notation, measures 60 through 64. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The lyrics are printed below the staff.

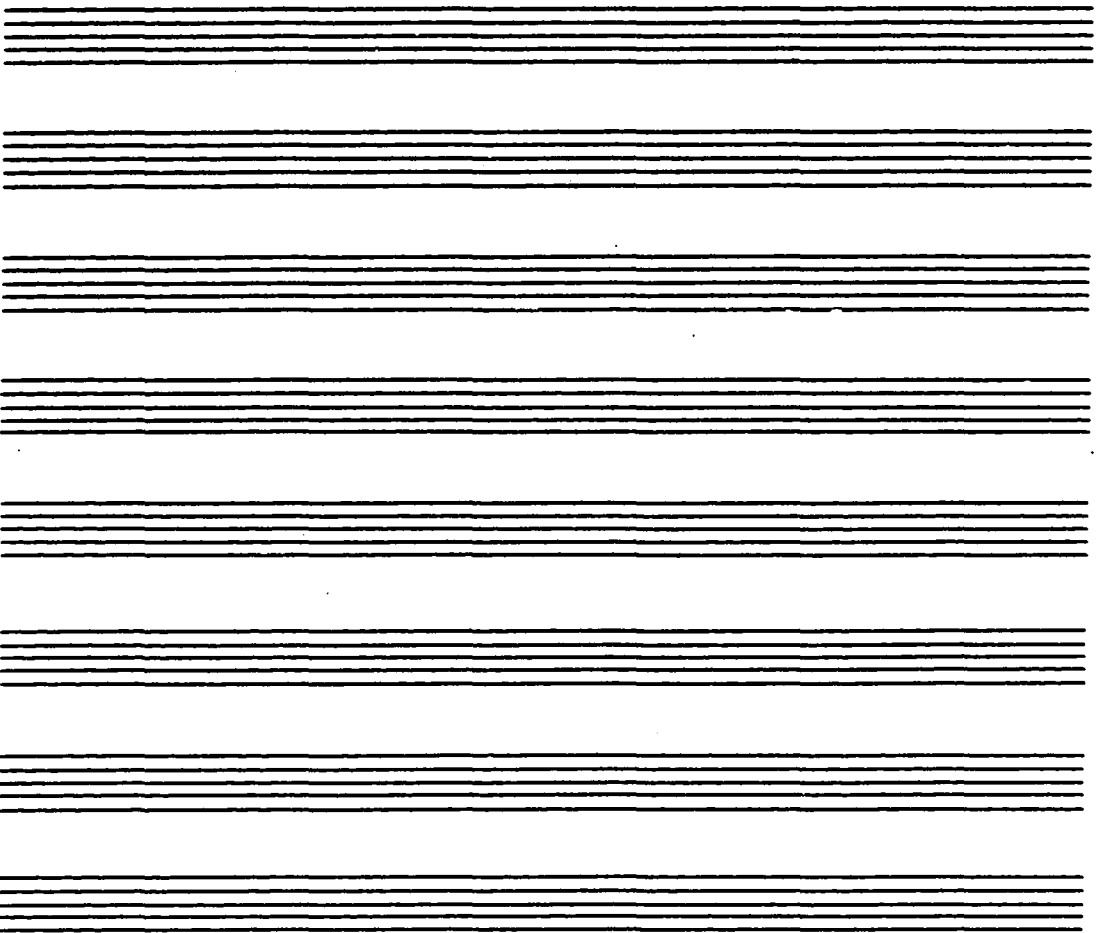
65



70

et per oim- ctis di- li- ga- tur ip- sa sum- ma de- i- tas.

Detailed description: This block contains the second line of musical notation, measures 65 through 70. The music continues on a single staff with a treble clef and a key signature of one sharp. The melody features a mix of eighth and sixteenth notes. The lyrics are printed below the staff. The number '70' is placed above the staff at the end of the line.



Detailed description: This block contains ten sets of empty musical staves, each consisting of five lines. These staves are provided for the accompaniment of the vocal line.

Ob 652, 3

Regina celestium

Regina celestium
 et domina reginarum omnium
 mater egregie
 tu divina gracia
 5 plena p[]a.

O felix anima
 electa Deo femina
 O dilecta pre omnibus
 O felix mundus meritum
 10 parentis solvens debitum
 prole pia
 gemina geminarum
 optima.

Decorata virtutibus
 15 nam odoris suavitas
 claritas et caritas
 de moribus
 ornat ut verus floribus
 odor regis remedia
 20 dat et decor leticia
 sed caritas rogantibus
 dat omnia.

8 dilcam

11-13 prole pia gemina
 geminarum optima

$\frac{1}{2}$

Ob 652, 3

Regina caelestium-Tenor de regina(Regina celi letare)

Tenor de regina

Tenor de regina

Regina caelestium... O felix

15 20 25

O felix a-ni-ma e-lec-ta De-

30 35


-o fe-mi-na O di-lec-ta pre om-ni-bus O fe-lix nun-dus

40 45

me-ri-tum pa-ren-tis sol-vens de-bi-tum pro-le pi-a ge-

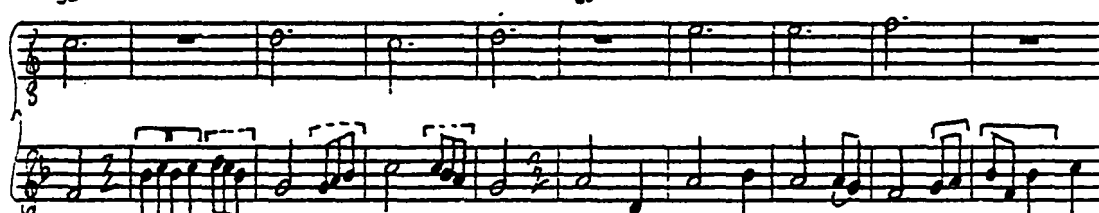
$\frac{3}{4}$

50



-mi- na ge- ni- na- rum op- ti- ma de- co- ra- ta vir- tu- ti- bus

55 60




nam o- do- ris su- a- vi- tas cla- ri- tas et ca- ri- tas de mo- ri-

65 70



-bus or- nat ut ve- rus flo- ri- bus o- dor re- gis re- me- di- a

75 80



dat et de- cor le- ti- ci- a sed ca- ri- tas ro- gan- ti- bus dat om- ni- a

Ob 652, 4

Salve sancta virgula

Salve sancta virgula
 pura De[i] celica
 Christum concipiens

5 salve celi ianua
 stella maris splendida
 casta parturiens

salve cuius filius
 dedit lucem gentibus
 surgens de funere

10 hinc[]standis sidera
 tu supra celestia
 collocens lumine

quo mater orphanorum
 cernis regem seculorum.

1 sanncta
 2 cellica

Text is slightly tropic to the motet tenor,
 the BVM introit Salve sancta parens.

Ob 652, 4

Salve sancta virgula-T.Salve sancta parens

Salve sancta

Sal- ve san- cta vir- gu- la pu- ra De- [i] ce- li-

Salve sancta parens

Salve sancta parens

10 15

-ca Chri- stum con- ci- pi- ens sal- ve ce- li ia- nu- a

20 25

stel- la ma- ris splen- di- da ca- sta par- tu- ri- ens sal- ve cu- ius

30 35

fi- li- us de- dit lu- cem gen- ti- bus sur- gens de fu- ne- re

40 45

hinc [] stan- dis si- de- ra tu su- pra ce- le- sti- a col- lo- cens

50 55

lu- mi- na quo ma- ter or- pha- no- rum car- nis re- gem se- cu- lo- rum.

....rogativam potuit

Source: Ob 652, fol. 69v-70 (RISM no. 5).

Form: fragment of a refrain motet with melodic repetition in verse section: R AB A'B' R. See Chap. 2, pp.104-114.

Text: apparently on Christmas.

Remarks: Part of a decorative initial is still visible in the margin of the upper left hand corner of the page, which has been trimmed along the top and right hand borders. Based on the visible spacing of surviving music and text, one can estimate that three staves of music and two lines of text are lost, translating into four musical phrases and three stanzas of text. If this is correct, then either the refrain was stated only twice (VVVV R VVVV R) or else the organization of the first verse section was different from that of the second, perhaps even allowing for an initial statement of the refrain (R VVVV R VVVV R, or R VV R VVVV R).

Benedicamus Domino

Source: Ob 652, fol. 69v-70 (RISM no. 6).

Remarks: not a motet, but a fragmentary two-voice free setting of the Benedicamus Domino, with a style of counterpoint familiar from free settings -- much parallel motion in six-three harmonies.

Ob 652, 5

rogativam potuit

....

rogativam potuit

5 quare nova facere
 concede prevaluit
 illique noxa carere
 natum pura par[uit].

Ergo temere homo evitatis
 discucionibus
 ut viis illudaris
 in naturalibus.

10 Deus ecce quadr[]ti
 modo creavit hominem
 Adam humo de supplici
 fecit inde viraginem

15 Ade de costa lateris
 tercio et ordi[ne]
 fecit ignara feminis
 virum de pura virgine

20 quarto modo communiter
 ut palam patet hodie
 non minus mirabiliter
 [ut] liqueat cotidie

25 quod nil ei difficile
 nostra debes summopere
 cuncta cui possibile
 de nichilo sic agere.

Ergo temere in naturalibus.

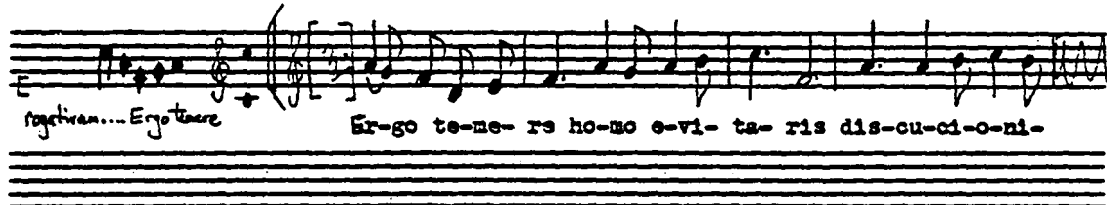
Probable that two and three-quarters stanzas are missing.
 Problem with versification of earlier stanzas: 8787 or
 7777?

4 carure

Ob 652, 5

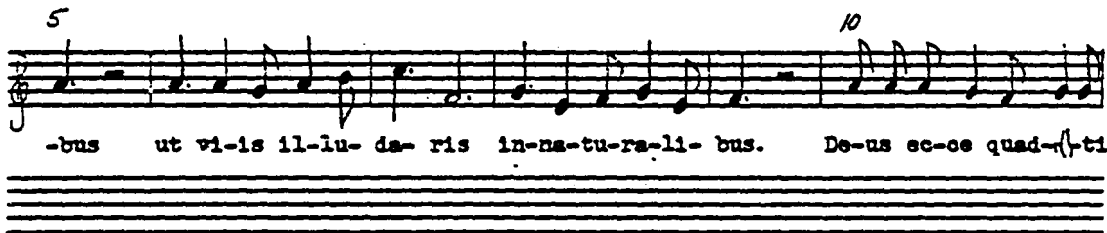
...rogativam potuit...ergo temere

rogativam... Ergo temere

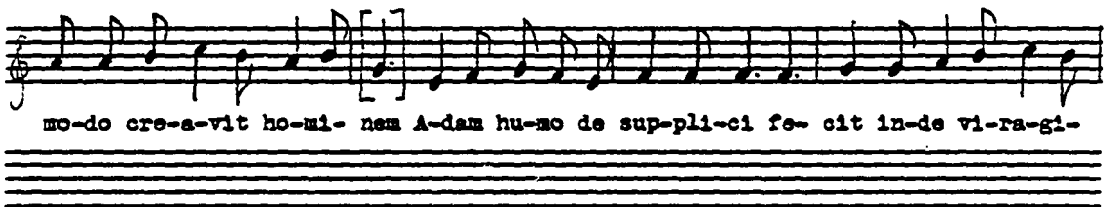


Er-go te-me-re ho-mo e-vi-ta-ris dis-cu-ci-o-ni-

5 10

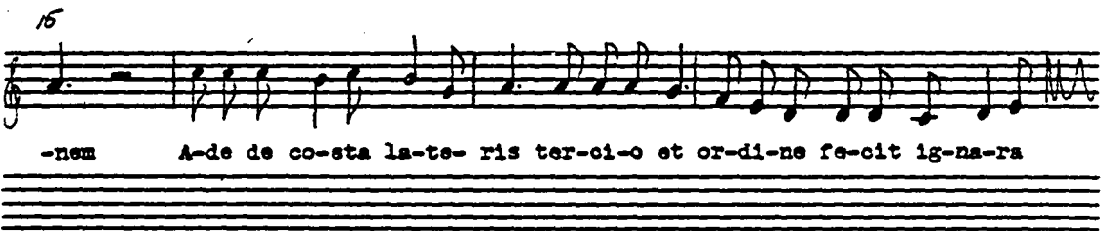


-bus ut vi-s il-lu-da-ris in-na-tu-ra-li-bus. De-us ec-ce quad-(ti)



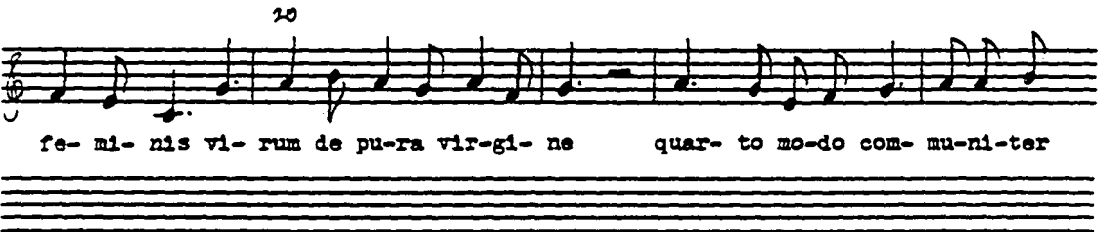
mo-do cre-a-vit ho-mi-nem A-dam hu-mo-de sup-pli-ci fe-cit in-de vi-ra-gi-

15



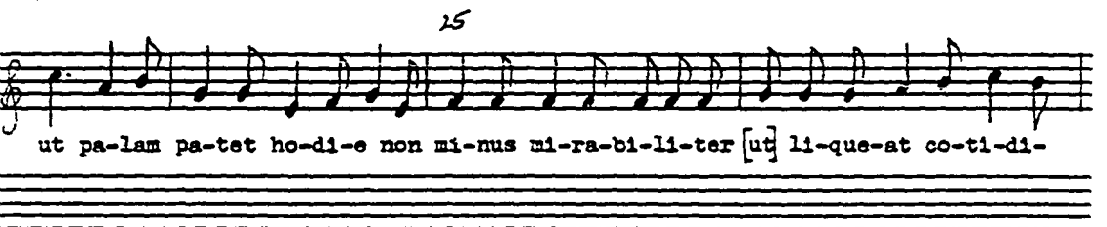
-nem A-de de co-sta la-te-ris ter-ci-o et or-di-ne fe-cit ig-na-ra

20



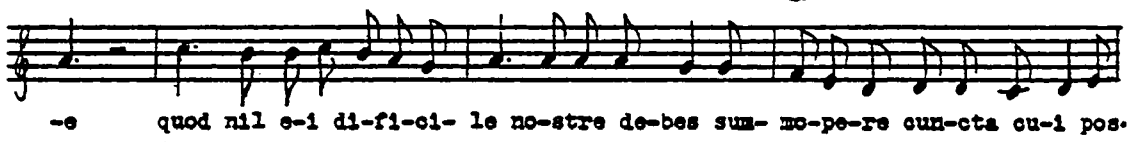
fe-mi-nis vi-rum de pu-ra vir-gi-ne quar-to mo-do com-mu-ni-ter

25



ut pa-lam pa-tet ho-di-e non mi-nus mi-ra-bi-li-ter [ut] li-que-at co-ti-di-

30



-e quod nil e-i di-fi-ci- le no-stre de-bes sum- mo-pe-re cun-cta cu-i pos.

35

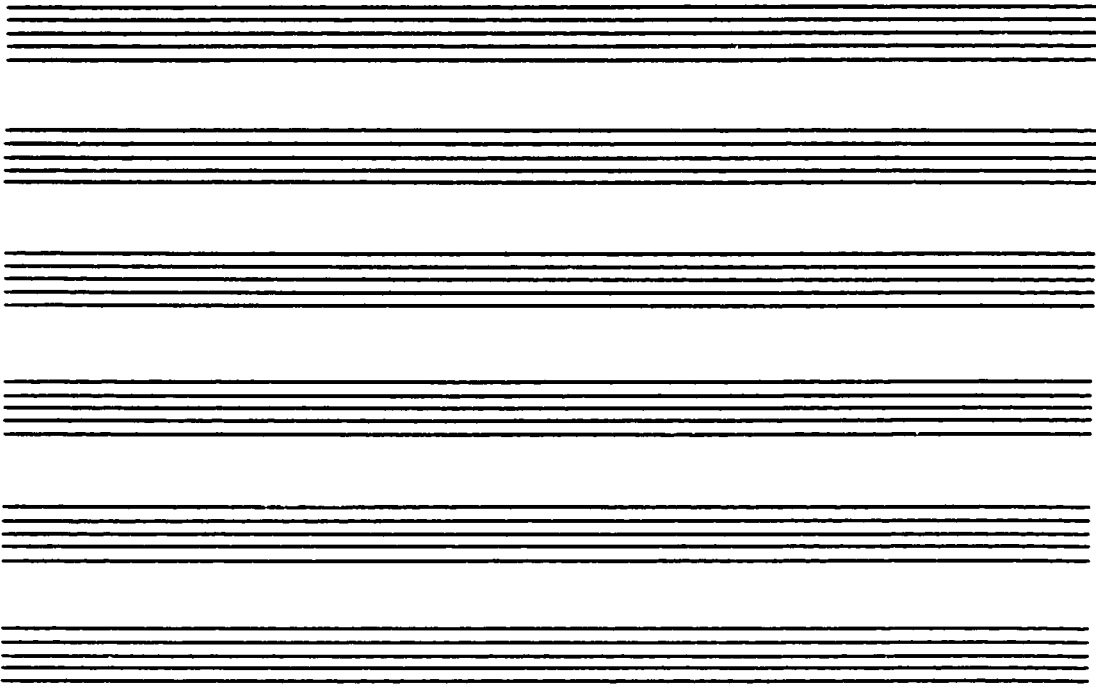


-si-bi-le de ni-chi-lo sic a-ge- re. Er-go te-me- re ho-mo e-vi- ta-ris

40



dis-cu-ci-o-ni- bus ut vi-is il-lu- da- ris in-na-tu-ra-li- bus.



Ob 652, 6

Benedicamus Domino

Musical notation for the first system, featuring vocal lines with lyrics "Benedica" and "Benedica-". A five-measure rest is indicated above the staff.

Musical notation for the second system, featuring piano accompaniment with ten and fifteen measure rests.

Musical notation for the third system, featuring piano accompaniment with twenty and twenty-five measure rests. Lyrics include "-mus" and "[-mus]".

Musical notation for the fourth system, featuring piano accompaniment with thirty, thirty-five, and forty measure rests. Lyrics include "Do-" and "[Do-".

Musical notation for the fifth system, featuring piano accompaniment with forty-five and fifty measure rests. Lyrics include "-mi-no."

Baptizas parentes
Sacer presul

Source: Omc 268, fol. 26v (RISM no. 1).

Form: fragmentary remains of two voices; RISM suggests they are perhaps from different pieces, but the texts and differing clefs indicate they are likely an upper and lower part from the same motet. I have not been able to join them.

Text: to St. Martin of Tours. I'd like to thank Profs. Peter Dembowski, Nancy Helmbold, Braxton Ross, and Howard Brown (all of the University of Chicago) for help and encouragement as I wrestled with this identification. The texts mention the most famous incidents in his career (including the struggle between the citizens of Tours and Poitiers over his body) and emphasize Martin as a figurehead of monasticism, in particular by mention of Abraham (traditionally the Biblical father of monastic movements), by reference to the "chorus monachorum," and by reference to Martin himself as "neophitus primus."

Notation: first mode, with ternary breve-semibreve notation as the means of subdivision, and no minims.

Remarks: Trowell's remark (in "A Fourteenth-Century Ceremonial Motet," p.74) that Omc 268 preserves fragments of two isorhythmic motets, has been repeated by Sanders (in "Medieval English Polyphony," p.262). There seem, in fact, to be bits of three motets, and it is likely that none is, strictly speaking, isorhythmic.

Omc 266/268, 1

Baptizas parentes - I and II

	....den.....		...sacer presul...
	.....ine		...abrahe.....
	..o..catholicorum		.....sinus nullus
	....dor ruine		.....S
5	....obvans....	5	gestibus supremus
	.....os in fine		
	baptizas parentes		nucus hic brachus
	Dei cum virtute		.....contem
	obviantem larvam		obiureli commer[ciam]
10	[]dis cum salute	10	fecit globus ignem
	tuis provi votis		.....respuit
	requiescunt tute		cesaris miliciam
			ut fortis defendat
	trium mortuorum		[ecc]lesiam nostram
	eras []itator	15	P.....arunt
15	neophitus primus		chorus monachorum
	celle speculator		superstes ut.....
	flentis alternatus		....etor sis.....
	trinus colli later		
			10 respirat?
	[]certant cives		
20	turonum pictorum		
	sacrum petunt corpus		
	tutele suorum		
	sed hoc per fe[]ram		
	traxit gens priorum.		
25	O Martine fulgens in gloria		
	nobis tua assint subsidia.		

Both texts trimmed and badly worn.

- 11 proni?
- 22 suarum
- 23 ...rum?

Omo 266/268, 1

Baptizas parentes

1/2

Dei cumos in fins. Bap-ti-zas pa-ren-tes De-i cum
vir-tu-te ob in-an-tem lar-vamdis cum sa-lu-te tu- -is

pro- vi no- tis re-qui-e-scunt tu- te. Tri- um mor-tu-o-rum e-ras

]i-ta-tor ne- o- phi- tus pri- mus cel-le spe- cu- la-

-tor flen-tis al-ter- na- tus tri-nus col-li la- tor.

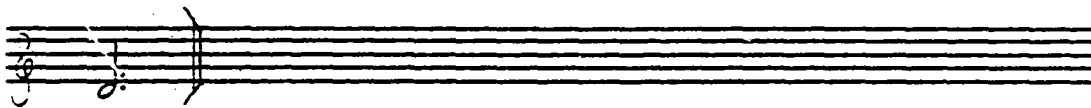
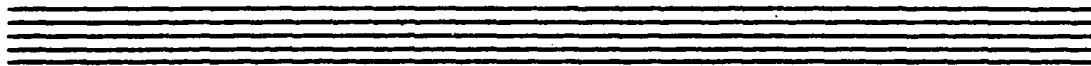
] cer- tant ci-ves tu-ro-num pic- to- rum sa- crum pe-tunt cor-pus tutule

su- o-rum sed hoc per fe- []-ram tra-xit gens pri- o- rum.

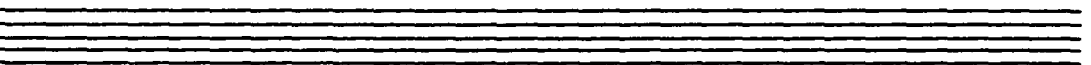
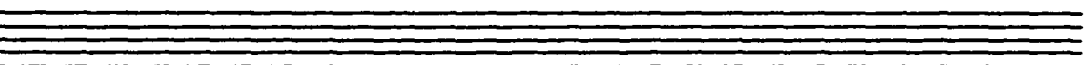
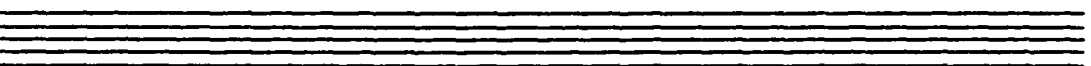
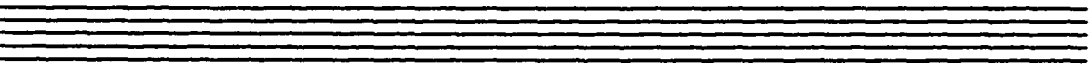
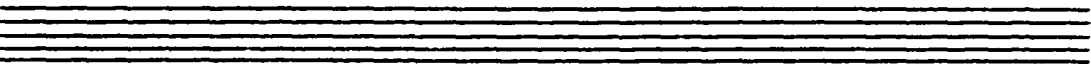
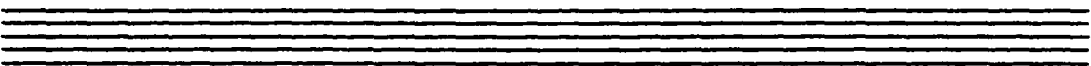
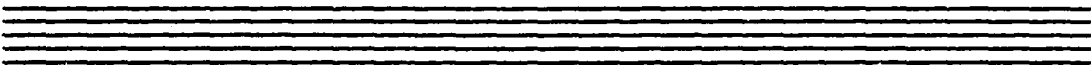
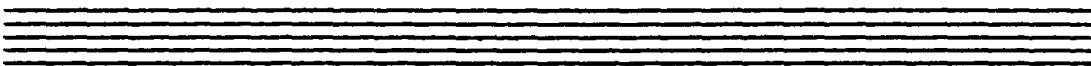
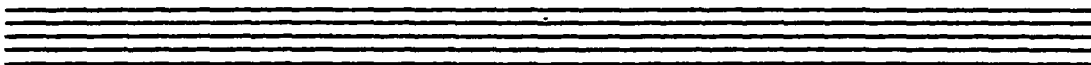
2/2



0 Mar-ti- ne ful- gens in glo-ri- a no- bis tu-a as- sint sub- si- di-



-a:



Omo 266/268, 1

....sacer presul

 $\frac{1}{2}$

5

[] sa-cer pre-sul []

10

[] Is gesti-hus sup-pre-mus.

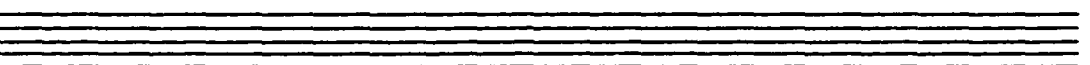
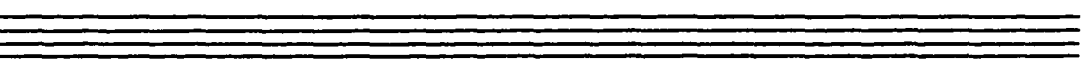
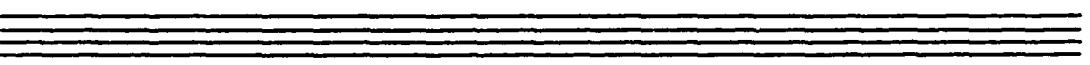
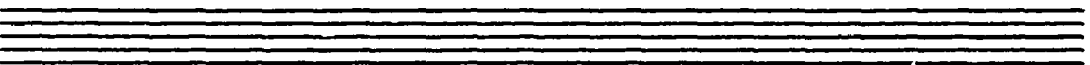
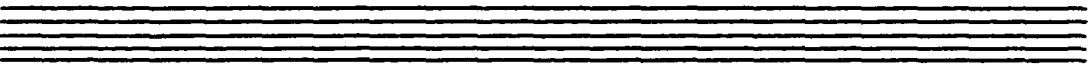
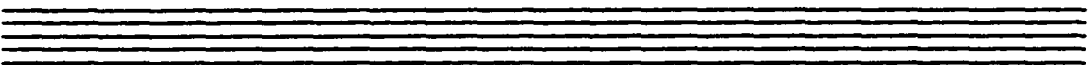
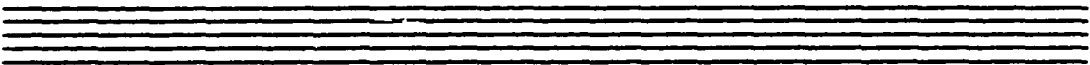
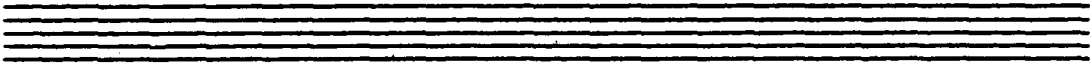
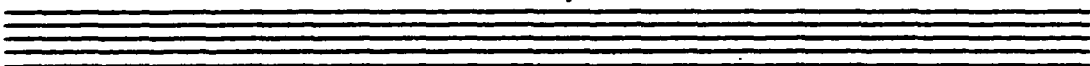
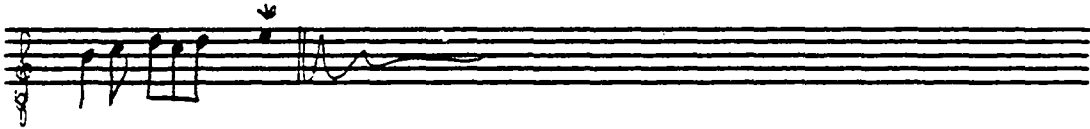
[] fe-cit gla-rius ig-nem []

[] re-spu-it ce-sa-

[] ris mi-li-ci-am ut fortis de-fen-dat []

[] acut chous mo-na-cha-rum su-per-stes ut

2/4



Inter usitata
 Inter tot et tales
 T.

Source: Omc 266/268, fols. 26v, 26 respectively (RISM no. 2).

Literature: Ed. in PMFC XVII.

C.f.: unidentified; rubric instructs performance: "Hic ter cantetur medio retro gradietur." See Figure 15.

Form: some periodicity of phrase structure:

I 110B = 2B + 5(16B) + 19B + 7B + 2B

II = 2B + 2(15 + 14)B + 16B + 15B + 17B + 2B

III = 3(36B) + 2B

See Chapter 2, pp.178-79.

Text: to the BVM, perhaps BVM Immaculate Conception.

See Chapter 4, p.353.

Omc 266/268, 2

Inter usitata - I and II

5	Inter usitata novum quid cantemus: quia nova grata frequenter habemus cons[tanter] psallamus	Inter tot et tales tu virgo benigna inter mundiales es inventa digna Dominum portare
10	sed ad opus cuius Domine tam pure sancti Pauli huius novelle structu[re] simulque dicamus	hinc annunciata es proles divina tibi obiecta celorum regina in conclavi dare
15	salve sancta parens summe graciososa salve labe carens sum[me] virtuosa eya sine tali	hinc es ex te nata te clausa manente hinc purificata es in tua gente ex humilitate
20	tu predestinata tu mater excepta quamvis Eve nata [sed] tamen concepta in originali	hinc es exaltata super omnes celos hinc glorificata super omne melos ex congruitate
25	nullaque mortalis in te culpa ruit nulla n[on] alis] in te culpa fuit tota sancta nata	ibi coronaris regina celorum ibi gloriaris cetu beatorum sed vis alto iure
30	postque devenisti tam mire formosa quod r[ati]o [ost]ensa [ata]	quam quivis illor[um] nam hoc meruisti cum Deum deorum [virgo] peperisti ultra vis nature
35	[] []	illum mater bona pro nobis implora [speram] nobis dona iam in mortis hora vite pro future.
	31-32 both six syll.	20 congruitate 35 hard to read

Flos anglorum inclitus
nobilis festum colentes

Source: Omc 266/268, fols. 26v, 26 respectively (RISM
 no. 3).

Form: perhaps periodic phrase structures in breves:

I 12B + 30B + ...

II 6B + 9B + 9B + 15B + ...

Text: to St. Edmund.

Notation: tempus perfectum maior, with a perfect long
 subdivided according to second mode.

Omc 266/268, 3

Flos anglorum inclitus - I and II

Flos anglorum inclitus
 rex Eadmundus nobilis
 ex stirpe progenitus
 regia puepne []
 5 [] levit spiritus
 sanctus ab infanci[a]
 [] erat catholicus
 et omnibus affabilis
 10 sed mater sanctus capt[]

patitur
 cum civius et ob.....

[] nobilis
 festum colentes tu fove
 qui es semper nobilis
 cum Eadmundus munere
 5 adesto tuis famulis
 et manum tuam po[]
 tuis []pnus
 gaudeant perpetue
 O sancte []turum
 10 qui posses []ibus
 ut rosa sicut liliium
 fulges cum

1/2

Org 266/268, 3

Flos anglorum inclitus

5

Flos anglorum

Flos an- glo- rum in- cli- tus rex Ead- mun- dus

utilis

10

no- bi- lis ex stir- pe pro- ge- ni- tus

no- bi- lis fe- stum co- len- tes tu fo- ve qui es sem-

15

re- gi- a pu- a [] le- vit spi- ri- tus

-per no- bi- lis cum Ead- mun- dus mu- no- re

20

25

san- ctus ab in- fan- ci- [a] e- rat ca- tho- li-

a- de- sto tu- is fa- mu- lis et

v/v

30

-ous et om- ni- bus af- fa- bi- lis sed ma- ter
ma- num tu- am po- [] tu- is [] nus gau- de- ant per- pe- tu- e

35

san- ctus cap- []
O san- cte [] - tu- rum qui pos- ses [] n- ti- bus ut ro- sa si- cut li- li-

40

[] pa- ti- tur cum ci- vi- us et ob
- um ful- ges cum

O pater excellentissime
T.

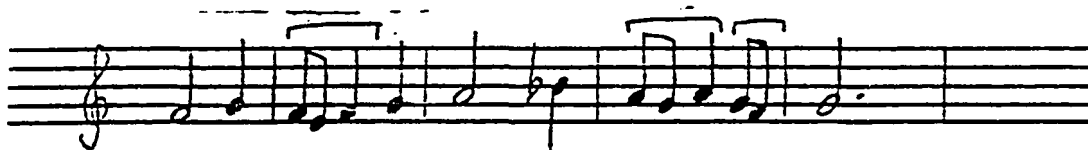
Source: Onc 57, fol. 1 (no. 1).

Literature: Partial transc. in Wibberley, "English Polyphonic Music," pp. 185-189. Facs. in EECM 26, pl. 78. Lefferts and Bent, "New Sources"; Wibberley, op.cit., pp. 182-184.

Form: torso of a five section voice exchange motet a4 (2+2), with texted coda that possibly also uses voice exchange. Most of the counterpoint for this motet can be reconstructed from the two surviving parts, which are the duplum and second tenor. Formally this motet occupies an intermediate position between those motets of phrase by phrase exchange and those with larger sectional exchanges. See Chapter 2, pp. 66ff.

Text: only the second half of each stanza survives; the events of the Bartholomew legend are recognizable because of a reference to Polimius, an important figure in the saint's legend.

Remarks: Very similar to Quid rimari in melodic idiom and handling of the lower voices; notice the correspondence of incipits:



O pa- ter ex- cel- len- tis- si- me (I: 1-5)



Quid ri- ma- ri co- gi- tas (I: 1-4)

Ono 57: 1

O pater excellentissime

....

....

O pater excellentissime
Christi miles clementissime

5

....

....

tu comparebas mane Polimio
rogans hunc et clauso dicens hostia

10

....

....

cur cum tantis gemmis me quesieras
et tot vestes mihi preparaveras

....

....

15

qui terrena querunt hiis sunt necessaria
et deorum redolunt qui ydolatria

....

....

20

post rex baptizatus est Polimius
cum tota domo uxor et filius

....

et nos ducas ad celi gaudia.

One 57, 1

O pater excellentissime

$\frac{1}{6}$

A musical score for a piece titled "One 57, 1" with the subtitle "O pater excellentissime". The score is written in 1/6 time and consists of ten staves. The first five staves contain instrumental accompaniment, likely for a lute or guitar, with various fret numbers (0, 5, 10, 15) and rhythmic markings. The sixth staff begins with the vocal line, with the lyrics "O pa- ter ex- cel- len-". The seventh and eighth staves continue the vocal line with the lyrics "-tis- si- me Chri- sti mi- les cle- men- tis- si- me". The final two staves provide further instrumental accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

2/6

25

30

35

40

45

50

Tu com- pa- re- bas ma- ne Fo- li- mi- o

Ro- gans hunc et clau- so di- cens ho- sti- o

Detailed description: This is a musical score for a vocal and instrumental piece. It consists of five systems of staves. The first system starts at measure 25 and includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The second system continues from measure 30. The third system includes the lyrics 'Tu com- pa- re- bas ma- ne Fo- li- mi- o' and is marked with measure numbers 35, 40, and 45. The fourth system includes the lyrics 'Ro- gans hunc et clau- so di- cens ho- sti- o' and is marked with measure number 50. The score features various musical notations, including notes, rests, and dynamic markings. There are also some performance instructions like 'b' (basso) and 'f' (forte).

$\frac{3}{16}$

55 60

65 70

Cur cum tar- tis gem- mis me que- si- e- ras

75 80

et tot ve- stes mi- hi pre- pa- ra- ve- ras

Detailed description: This is a musical score for a vocal piece, likely a Mass, in 3/16 time. The score is written on ten staves. The first four staves (measures 55-60) show the vocal line and accompaniment. The fifth and sixth staves (measures 65-70) contain the lyrics 'Cur cum tar- tis gem- mis me que- si- e- ras'. The seventh and eighth staves (measures 75-80) contain the lyrics 'et tot ve- stes mi- hi pre- pa- ra- ve- ras'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations, including a circled 'D' above the eighth staff and a circled 'D' above the ninth staff.

4/6

85 90

The first system of the musical score consists of four staves. The top staff is the vocal line, featuring a melodic line with some rests. The lower three staves provide harmonic accompaniment with various rhythmic patterns. Measure numbers 85 and 90 are indicated above the vocal staff.

95 100

qui ter- re- na que- runt hiis sunt ne- ces- sa- ri- a

The second system continues the musical score with four staves. The vocal line includes the Latin lyrics "qui ter- re- na que- runt hiis sunt ne- ces- sa- ri- a". Measure numbers 95 and 100 are indicated above the vocal staff.

105 110

et de- o- rum re- do- lunt qui y- do- la- tri- a

The third system continues the musical score with four staves. The vocal line includes the Latin lyrics "et de- o- rum re- do- lunt qui y- do- la- tri- a". Measure numbers 105 and 110 are indicated above the vocal staff.

5/16

115 120

125 130

Post rex bap- ti- za- tus est Po- li- ni- us

135 140

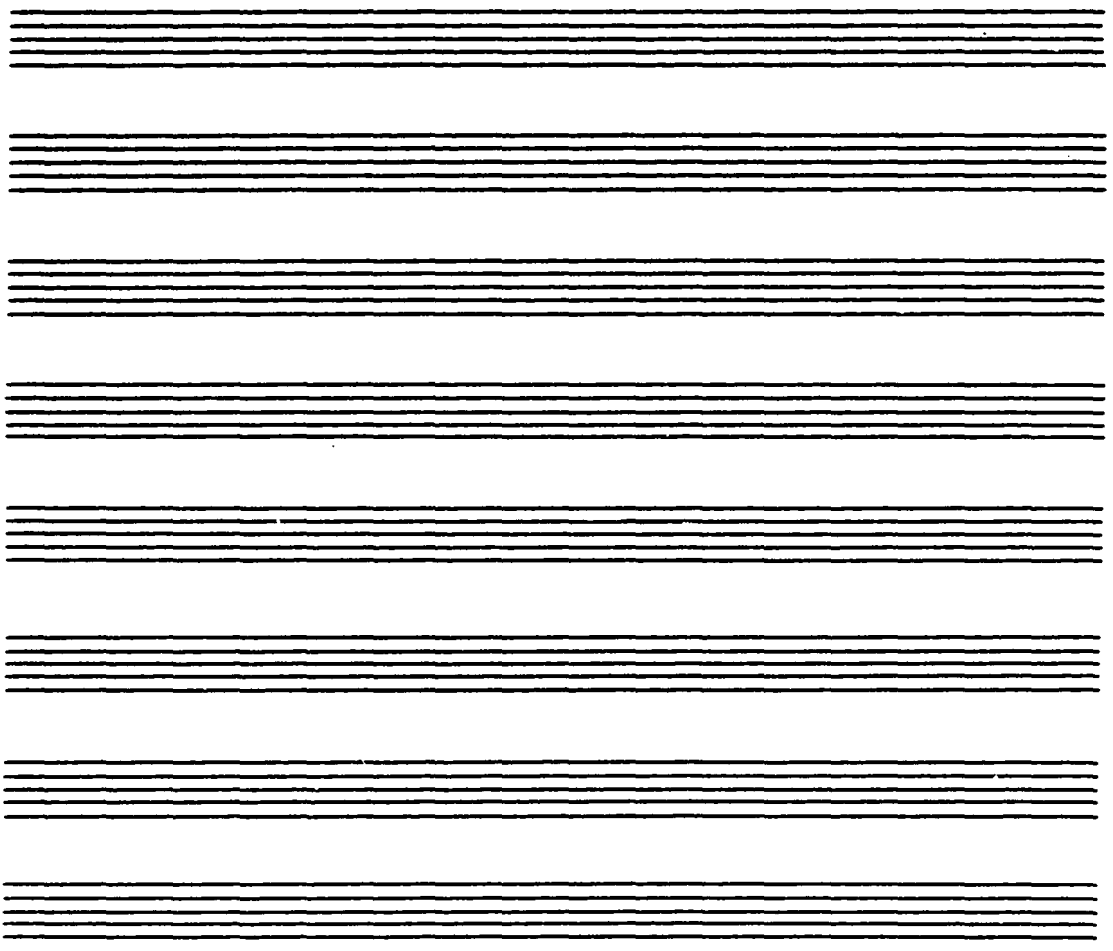
cum to- ta do- mo u- xor et fi- li- us

6/8



et nos du- cas ad ce- li gau- di- a.

This block contains a musical score for a vocal line. It features a single staff with a treble clef and a 6/8 time signature. The melody begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "et nos du- cas ad ce- li gau- di- a." are written below the notes. The staff is enclosed in a box with a double bar line at the end.



This block contains seven sets of empty musical staves, each consisting of five lines. These staves are provided for accompaniment or other instruments.

O crux vale
T.

Source: Onc 57, fol. 1v (no. 2).

Literature: Facs. in EECM 26, pl. 79. Lefferts and Bent, "New Sources," pp.352-53; Wibberley, "English Polyphonic Music," pp. 182-84.

Form: motet a⁴ (2+2) in three large sections of contrasting length, mensuration, and text versification, followed by a brief texted coda; two voices, probably the tripulum and "Tenor primus," survive. See Chapter 2, pp.153-54.

<u>Section</u>	<u>Length</u>	<u>Mensuration</u>	<u>Phrases</u>
1	34L	2nd mode	9L 8L 8L 9L
2	34L	1st mode	12L 12L 10L
3	41L(82B)	Binary	15 18 17 12 20B
Coda	5L	1st mode	

Note that the first and second sections are identical in length (34L). The first two phrases of the second section, each 12L, are articulated into three 4L subphrases. There is motion in longs and breves in the odd-numbered bars and motion in semibreves in the even-numbered bars. Further, there are isomelic correspondences between these 12L phrases, especially between the middle 4L. See Chapter 3, pp.296-98 and Figure 37. The necessity of cutting short the final phrase (10L instead of 12L) in order to reach exactly 34L, probably caused this phrase to stand outside of the relationship set up between the 12L phrases.

The third section, with its binary long and extensive declamation on chains of paired semibreves, along with

its irregular phrasing, poses a puzzle. Its numerical structure stands in no apparent relation to the 34L (102B) of the first two sections. There also seems to be no larger grouping of binary longs, or of breves, disguised within the prevailing motion of either surviving voice.

Text: to the Holy Cross, quoting in its final line the last line of a sequence to the Holy Cross, Salve crux sancta.

Remarks: There is the use of the signum rotundum at the end of each section (except between the third and the coda) in both voices. Some extra notes have been omitted in the transcription in the lower part between bars 111 and 112 (lss AAB).

The piece appears to be freely composed, with tonal closure on C, a heavy emphasis on supertonic D, and a final cadence to a 12-8-5 harmony. Identical melismatic tags link sections 1-2 and 2-3, and a variation of this refrain tag links section 3 to the coda. Declamation and phrase structure are not entirely regular (with real consistency only in the first section), but the musical phrases are carefully shaped melodically and suggest a composition composed "from the top down." Judging by the fact that the surviving upper part is texted throughout, it seems likely that the motet was polytextual. There is no sign of sectional voice exchange, though in rhythmic, harmonic, melodic, and formal style O crux is most closely related to large-scale sectional voice-exchange compositions such as Rota versatilis, and to other free compositions a⁴.

One 57, 2

O crux vale

[0] crux vale speciale
 mundi gaudium
 dans virtutis et salutis
 privilegium

5 vite lignum pacis signum
 porta glorie
 mundi florem et datorem
 ferens gracie.

10 O crux arbor nobilis
 salus et gloria
 dulcis dilectabilis
 fragrans ut lilia
 flos immarcessibilis
 transcendens omnia.

15 O beata decorata dedicata
 cruoris precio
 mors prostratur vita datur spes firmatur
 novo commercio
 sic deletur et terretur dum torquetur
 20 hostis ambicio

O crux bona nobis dona
 frui gaudio
 quo letatur coronatur gloriatur
 mater cum filio.

25 Cui laus sit in evum.

25 Quotes the final line of the sequence Salve crux
sancta (Missale Herfordensis, p.255).

Org 57, 2 O crux vale - T. 5 1/4

crux vale [O] crux va- le spe- ci- a- le mun- di gau- di-

10 15

-um dans vir- tu- tis et sa- lu- tis pri- vi- le- gi- um

20 25

vi- te lig- num pa- cis sig- num por- ta glo- ri- e mun- di flo-

30 35

-rem et da- to- rem fe- rens gra- ci- e. 0 crux ar-

i

Detailed description: This is a musical score for a piece titled 'O crux vale'. It is written for organ, specifically 'Org 57, 2'. The score is in 1/4 time and consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'O crux vale - T. [O] crux va- le spe- ci- a- le mun- di gau- di-'. The second system continues the vocal line and piano accompaniment. The lyrics are: '-um dans vir- tu- tis et sa- lu- tis pri- vi- le- gi- um vi- te lig- num pa- cis sig- num por- ta glo- ri- e mun- di flo- -rem et da- to- rem fe- rens gra- ci- e. 0 crux ar-'. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. There are some markings like 'i' at the bottom and a question mark '?' on the left side of the second system.

3/4

40

45

-bor no- bi- lis sa- lus et glo- ri- a Dul- cis

ü ü i

50

55

di- leo- ta- bi- lis fra- grans ut li- li- a

ü ü

60

65

flos im- mar- ces- si- bi- lis tran- scen- dens om- ni- a.

70

75

be- a- ta de- co- ra- ta de- di- ca- ta cru- o- ris pre- ci- o mors

80

 $\frac{3}{4}$

pro-stra-tur vi-ta da-tur spes fir-ma-tur no-vo com-mer-ci-o

8

90

sic de-le-tur et ter-re-tur dum tor-que-tur ho-stis am-bi-ci-o

95

100

O crux bo-na no-bis do-na fru-i gau-di-o quo le-ta-tur co-ro-

105

109

-na-tur glo-ri-a- tur ma-ter cum fi-li-o cu-i laus Sit in

$\frac{4}{4}$

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes a melodic line with a slur and a fermata, and a bass line with a slur and a fermata. A double bar line with a repeat sign is present. The word "viii." is written above the bass staff.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first two staves.

Apello cesarem
T. Omnes

Source: Onc 362, fol. 84 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 80. Harrison, NOHM
III, p. 84.

C.f.: the often-used neuma from the Gradual for
Christmas, Viderunt omnes. Fourteen statements of the
Omnes color, ten in second mode and four in first mode.

Form: Duplum and tenor of a motet a⁴ with varied
rhythmic patterning of the tenor color; no regular periodicity
of musical phrases. (See Chapter 2, pp.143-151).

Text: on the persecution of a good man.

Ono 362, 1

Apello cesarem

Apello cesarem
qui non habet comparem
in iudicio
nam sepe sedicio

5 viris bone fidei
ab his qui ydonei
patent in iudicio
clam infunditur

10 est bilinguis hodie
omnis homo patrie
pene quibus loquitur

quod si forte fuerit
tamen unus innocens
qui fidem voluerit
15 et nulli malum inferens
et donis non corumpitur

hunc trecim dabunt agmine
denso servi sathane
dicentes nec sic decet vivere
20 virum qui mundo fruitur

si perseveraverit
in voluntate pristina
circumventus hic erit
dolosa statim machina
25 et ei sic fierit
pro fide tribulacio
pro pace persecucio.

Ono 362, 1

Apello cesarem - T. Omnes

Apello cesarem

Omnes

A

5

10

15

20

ir iu- di- ci- o nam se- pe se- di- ci- o vi- ris ho- ne fi- de- i

B

25

30

ab his qui y- do- ne- i pa- tent in iu- di- ci- o clam in- fun- di- tur

C

D

35

40

est bi- lin- guis ho- di- e om- nis ho- mo pa- tri- e pe- ne qui- bus

E

2/3

45 50

le- qui- tur quod si for- te fu- e- rit ta- men u- nus in- no- cens

F

Detailed description: This block contains the first system of musical notation, measures 45 to 50. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'le- qui- tur quod si for- te fu- e- rit ta- men u- nus in- no- cens'. The system is marked with a '45' above the first measure and a '50' above the sixth measure. Below the piano part, there are two empty staves and the letter 'F' centered under the first measure.

55 60

qui fi- dem vo- lu- e- rit et nul- li ma- lum in- fe-rens et do- nis

G H

Detailed description: This block contains the second system of musical notation, measures 55 to 60. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'qui fi- dem vo- lu- e- rit et nul- li ma- lum in- fe-rens et do- nis'. The system is marked with a '55' above the first measure and a '60' above the sixth measure. Below the piano part, there are two empty staves and the letters 'G' and 'H' centered under the first and sixth measures respectively.

65 70

non co- rum- pi- tur hunc tre- cis da- bunt ag- ni- ne den- so ser- vi

I J

Detailed description: This block contains the third system of musical notation, measures 65 to 70. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'non co- rum- pi- tur hunc tre- cis da- bunt ag- ni- ne den- so ser- vi'. The system is marked with a '65' above the first measure and a '70' above the sixth measure. Below the piano part, there are two empty staves and the letters 'I' and 'J' centered under the first and sixth measures respectively.

75 80

sa- tha- ne di- cen- tes nec sic de- cet vi- ve- re vi- rum qui mun- do

K

Detailed description: This block contains the fourth system of musical notation, measures 75 to 80. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'sa- tha- ne di- cen- tes nec sic de- cet vi- ve- re vi- rum qui mun- do'. The system is marked with a '75' above the first measure and an '80' above the sixth measure. Below the piano part, there are two empty staves and the letter 'K' centered under the sixth measure.

$\frac{3}{3}$

85 90

fra- i- tur si per- se- ve- ra- ve- rit in vo- lun- ta- te pri- sti- na

L

95 100

cir- cum- ven- tus hic e- rit do- lo- sa sta- tin ma- chi- na et e- i sic

M

105 110

fi- e- rit pro fi- de tri- bu- la- ci- o pro pa- ce per- se- cu- ci- o.

N

Ianuam quam clauserat
 Iacintus in saltibus
 T. Iacet granum
 Quartus cantus
 Tenor per se de Iacet granum

Source: Onc 362, fol. 84v-85 (RISM no. 2).

Literature: Ed. in PMFC XV, 1 and in Stevens, Music in Honour of St. Thomas, #8. Facs. in EECM 26, pl. 81-82; dipl. facs. in Apfel, Studien II, pp. 39-41. Apfel, Studien I, p. 28. Harrison, NOHM III, pp. 84-87; idem, "Ars Nova," pp. 70-71; Sanders, "English Polyphony," pp. 218-219; idem, "Motet," p. 543. Stevens, "St. Thomas," pp. 329-331. Recorded on disc Nonesuch H-71292.

C.f.: whole chant setting of respond used at Matins and in procession at First Vespers on Feast of St. Thomas.

Form: isoperiodic phrase construction in two upper voices over unpatterned tenor and quartus cantus.

I 112L = 14(8L)

II = 3L + 9L + 11(8L) + 7L + 5L

Text: to St. Thomas of Canterbury ("de sancte Thoma Cantuarie").

Remarks: earliest known example of a solus tenor combining functions of tenor and quartus cantus, thus reducing texture from a4 to a3.

One 362, 2

Ianuam quam clauserat - I and II

	Ianuam quam clauserat fructus edulium sacro Thome reserat dirum martirium	Iacintus in saltibus puer perimitur de cuius cineribus flos rubens oritur
5	Thomas carnem domuit crebro ieiunio aspero conpescuit hanc clam cicilio	Thomas diris ictibus in templo moritur de cuius vulneribus sanguis dilabatur
10	exulans recinuit cordis in scrinio Christum pro quo corrui tandem martirio	fragrare flos assolet velud aromata Thome fama redolet orbis per climata
15	regressus occubuit matris in gremio paradisum meruit cruoris precio	iacinti duricia ferro non sculpitur Thomeque constancia morte non flectitur
20	indulgent facinori lictos Domini non parcentes tempori loco vel ordini	milites deseuiunt crebro convicio pastorem percuciant in gregis medio
	qui devotis mentibus Thome confugiunt de suis erratibus medelam sentiunt	cerebrum excuciant hostili gladio quod scelus perficiunt ferali studio
25	veneremur laudibus Thome memoriam nostris pro sceleribus poscentes veniam.	Christus Dei filius sit nobis propicius per Thome merita.

1 iacinctus
3 cuis
13 iacincti

Balaam de quo
 Balaam de quo
 T. Balaam

Source: Onc 362, fol. 86 (RISM no. 4), voice II only;
F-MO, fol. 392v-393v (written as separate motets, RISM
 nos.323/324; Rokseth nos. 340/341).

Literature: Ed. in PMFC XV, 2; Rokseth, Polyphonies,
 III, pp.258-62; Stevens TECM I, 5; Tischler, Montpellier,
 III/6-7, pp. 224-27. Facs. in EECM 26, pl. 84 (Onc);
 Rokseth, *ibid.*, I, fol. 392v-393v (F-MO); dipl. facs. of
 the second half in Apel, NPM, facs. 63. Apel, NPM, p.315;
 Bukofzer, SMRM, pp.24-25; Dalglisch, "Hocket," pp.353-59
 with very full references to other analyses on p.353, notes
 24-28; Harrison, MMB, pp.133-34; *idem*, NOHM III, p.93; *idem*,
 "Ars Nova," p.71; Handschin, "Sumer Canon II," pp.73-74;
 Sanders, "English Polyphony," pp.193-95; *idem*, "Motet,"
 p.542; *idem*, "England: From the Beginning," p.283.

Recorded on disc Nonesuch H-71308.

C.f.: verses four and five of the Epiphany sequence
Epiphaniam Dominc. Denis Stevens assumes that a performance
 of this motet would embed the motet within the sequence at
 Mass. He observes in the liner notes for the Nonesuch record
 that "a noted missal of the Sarum Use (Paris, Bibliothèque
 de L'Arsenal (F-Pa 135)) gives a clear clue to the perfor-
 mance of this work by starting the sequence in plainsong no-
 tation, changing to measured notation for the verses cited
 above, and then changing back again when they come to an
 end. The two troped verses enshrine the customary repeat of
 the melody on the vowel 'a'." [See F-Pa 135, fol.240v, col.1.]

Harrison points out, however, that in the Use of Salis-
bury the melody of the Balaam verses was used for the Bene-
dicamus Domino Alleluia at Offices of Epiphany, citing the
Missale Sarum (ed. Dickinson (1861-63)), col. 85, note:

"Et cantus huius versus Balaam dicatur super Benedicamus cum
Alleluia ad utrasque vespervas et ad matutinas secundum usum
Sarum Ecclesie." Hence the choice of c.f. makes this piece
suitable for use in the Office as a Benedicamus substitute
rather than as a motet for use at Mass. (Harrison, "Ars
Nova," p.71 and note 8; idem; NOHM III, p.93 and note 1.)

Form: bipartite voice-exchange motet with single
text, repeated on exchange; the two sections are written
as separate motets in F-MO. See Chapter 2, pp.62-65.

dcf hgf'jif"ijf" x y z w
cde ghe'ije"jif" y x w z
AAB AAB AAB AAB C C C C

Text: for Epiphany; tropic expansion on the language
of the sequence verses used as the tenor.

Remarks: Dalglish calls the motet a "hocket varia-
tion," demonstrating in "Hocket" that the melismatic
hocket sections in each half are variations on their re-
spective texted sections. Dalglish wrongly describes
voice I as "omitted" from Onc 362 ("Hocket," pp.358-59).

Onc 362, 4;
F-MO, 323/324

Balaam de quo

Balaam de quo vaticinans
iam de Iacob nova micans
orbi lumen inchoans
[rutilans]exhibit stella.

5 Huic ut placuit
tres magi mistica
virtute triplici
portabant munera
ipsum mirifice
10 regem dicencia
Deum et hominem
mira potencia.

1 F-MO reads: Balaam inquit vaticinans
4 word not in Onc taken from F-MO

2-4 Numbers 24:17

This text paraphrases strophes four and five of the
Epiphany sequence Epiphaniam Domino:

Balaam de quo vaticinans
exibit ex Iacob rutilans
inquit stella
et confriget ducum agmina
regionis Moab maxima
potentia.

Huic magi munera
deferunt preclara
aurum simul thus et myrrham
thure Deum predicant
auro regem magnum
hominem mortalem myrrha.

Civitas nusquam
 T. Cibus esurientum
 Cives celestis

Source: Onc 362, fol. 86v-87 (RISM no. 5).


Literature: Ed. in PMFC XV, 3 and in Stevens, TECM, 17.
 Facs. in EECM 26, pl. 85-86; dipl. facs. in Apfel, Studien II,
 pp.42-43. Apfel, Studien I, p. 28; Harrison, "Ars Nova,"
 pp. 71-72; Sanders, "English Polyphony," pp. 250-251.
 Recorded on disc Experiences Anonymes EA-0024.

C.f.: unidentified; reads 'Cibus esurientum, salus
 languentum, solamen dolentum.'

Form: bipartite duet motet with medius cantus and some
 varied repeat of counterpoint over return of tenor; no
 periodic phrase structure, and two unequal halves defined
 by cadences in all parts. Tenor is patterned:

$50L = 24L + 26L = (4+6+4+6+4)L + (6+4+6+4+6)L$, with the
 first ten bars identical to the last ten.

Text: to St. Edward ("de sancto Edwardo").

Notation: counterpoint of 2 s against 3 s suggests
 trochaic reading:  (See b. 2,8,16,18,24,32,35,
 38,47).

Remarks: parallel counterpoint of outer voices mostly
 in 6ths with some non-cadential parallel 5ths.

Onc 362, 5

Civitas nusquam - I and II

Civitas nusquam conditur
 que supra montem excelsum ponitur
 neque lucerna rutilans
 accenditur et absconditur sub modio
 5 set in sublimi candelabro figitur
 tribuat ut lucem caliginoso populo
 quoniam qui caret lumine
 nescit quo tendat itinere
 an si vadat utiliter
 10 aut si deviet nequiter.

Sicque patent et rutilant
 Edwardi nec latitant
 vite mores et dogmata quamplurima.
 plebi carenti lumine vere salutis
 15 prebuit lucem sapientie atque clemencie
 et de talentis sibi commissis a Domino
 veluti famulus optimus
 respondet in centuplo
 et ideo sibi conceditur gloria
 20 quo nunquam deficiet leticia
 per infinita secula.

1-5 Matthew 5:14-15
 16-18 Matthew 25:14-30

Cives celestis curie
 leti fiunt hodie
 expectando Edwardi presenciam
 recepturi cum sanctis leticiam
 5 quia consonat et redolet melius
 iunctura bonorum merito
 hic et in futuro seculo.

Dulcis est adunacio
 quam dulce contubernium
 10 in sublimi palacio
 coram rege celestium
 ubi Edwardus hodie
 sublimatur ad gaudium
 precibus cuius perducamur
 15 ad eorum consorcium
 quo manebunt in perpetuum.

1 tu es (for cives)
 7 est (for et)

Excelsus in numine
Benedictus Dominus
Tenor de Excelsus

Source: Onc 362, fol. 86v-87 (RISM no. 6).

Literature: Ed. in PMFC XVI, 99; Oxford Anthology: Medieval Music, 48; Stevens, Music in Honour of St. Thomas, no. 7. Facs. in EECM 26, pl. 86; dipl. facs. in Apfel, Studien II, pp. 44-45. Apfel, Studien I, p. 28; Hohler, "Reflections," p. 31; Sanders, "English Polyphony," p.102; Stevens, "St. Thomas," pp.342-43. Recorded on disc Peters PLE 115.

C.f.: a pes-like free part in melodic double versicles; labelled "Tenor de Excelsus."

Form: bipartite voice-exchange motet a3 with melismatic prelude and texted coda, with double text sung alternately. See Chapter 2, pp.64-65.

Text: on St. Thomas of Canterbury ("de sancto Thoma cantuarie"). Hohler suggested in "Reflections" that the motet was originally conceived not for Becket but for the occasion of the canonization of Thomas of Hereford (1320). However, in private correspondence with this author he has withdrawn that suggestion.

Remarks: unusual tonality for the English motet repertoire in general and for free pieces in particular (a transposed D-tonality on G with B^b). Fairly "open" counterpoint with extensive use of rests to lighten the texture.

Onc 362, 6 Excelsus in numine - I and II

I

Excelsus in numine
sue potestatis
vultus sui lumine
nobis consignatis
5 oriens eluxit

et per Thomam presulem
suum confessorem
nostrum quamvis exulem
a se per errorem
10 in viam reduxit.

2 tue
10 exule

II

Benedictus Dominus
universitatis
qui nos nichilominus
sue claritatis
15 radio lustravit

et sanctum superius
Thomam nominatum
Anglie propicius
dans in advocatum
20 sic mirificavit.

Mr. Christopher Hohler kindly shared with me the following:

I, 3-5 quote Psalm 4:7 Signatum est super nos lumen
vultus tui Domine.

II, 6-10 quote Psalm 4:4 mirificavit Dominus sanctum suum.

In addition the texts contain echoes of the language of
the Benedictus at Lauds (Luke 1: 68-79), including:

Benedictus Dominus	- Benedictus Dominus Deus Israel
eluxit, radio lustravit	- illuminare his qui
in viam reduxit	- ad dirigendos pedes nostros in viam pacis

Ade finit perpete
 Ade finit misere
 T. A definement d'esté lerray

Source: Onc 362, fol. 87v (RISM no. 7); F-TO 925,
 fol. 166r (no. 8).

Literature: Ed. in PMFC XV, 4. Facs. in EECM 26,
 pl. 87 (Onc); dipl. facs. in Apfel, Studien, II, pp.45-46
 (Onc). Apfel, Studien, I, p. 28; Caldwell, "Letter to the
 Editor," pp. 384-85; Harrison, "Ars Nova," p. 73; idem,
 NCHM III, p. 86; Sanders, "English Polyphony," pp. 220-21;
 idem, "Motet," p. 532. Recorded on disc Experiences
 Anonymes EA-0024. See also Anderson, "New Sources," on F-TO.

C.f.: identified in Onc with the incipit given above,
 and in F-TO by the shorter version "A definement." Caldwell,
 op.cit., draws attention to the fact that "the vernacular poem
 associated with the tenor of (this motet) has been located in
 the Bodleian MS Douce 308 (fol. 209), as the fourteenth item
 in the fourth section, devoted to pastorelles." He cites some
 relevant literature, to which one can add Robert Linker White,
A Bibliography of Old French Lyrics (1979), which anticipates
 Caldwell in the association of the poem with the motet (see
 no. 265-8). The melodic shape of the c.f. is a simple

ab b'c b'c' (= abb').

Form: strophic repeat with variation built on three
 statements of the tenor, and incorporating a phrase struc-
 ture with mixed periodicity:

I 72L = (13 + 11)L + 2(11 + 13)L

II = 8(9L)

III = 3(24L) = 3(6(4L))

The two lower voices share the same range, with the duplum generally beneath the tenor when the tenor is in the upper fourth of its range. There is a remarkably high degree of motivic economy and repetition both within each strophe, matching the melodic repetitions in the tenor, and between strophes. For example, see I: 1-4 = 25-28 = 49-52, or II: 56-60 = 64-68.

Text: on the Resurrection ("de resurrectione").

Remarks: the F-TO version is preferable in a number of small divergences from the readings of Onc; F-TO is not quite complete, however -- voice I begins only with 42,2.

Onc 362, 7
F-TO 925, 8

Ade finit perpete - I and II

Ade finit perpete
 nephas parentis noxie
 passo pro nobis
 pio plasmatore

5 Christo rege Nazareno
 Iesu crucifixo
 Iudaico furore

10 agno miti immolato
 innocenti morti dato
 triumphatore

qui resurgens hodie
 nobis patefecit
 regnum poli patrie
 nobili victore

15 exultemus decantemus
 in qua pascha nostrum
 catholico clamore

20 instat enim iubilei
 dies eterne requiei
 resurgente redemptore.

14 victorie (Onc)
F-To begins with line 12.

Ade finit misere
 delictum a titubans dolore
 totum genus temere
 nostrum iam perierat plangore
 5 paradisi diu clausa
 porta patet grandi dulcore
 mundi semper pro salute
 populi passo salvatore
 10 qui pro nobis moriendo
 effuso roseo cruore
 pendens crucis patibulo
 rumpens yma mirando more
 resurrexit hodie a mortuis
 inmenso vigore
 15 psallat ergo plebs ovando
 pascha nostrum novo clangore.

Alta canunt assistentes
 Quadruplum

Source: Onc 362, fol. 88 (RISM no. 8).

Literature: Facs. in EECM 26, pl. 88.

C.f.: none extant, but possible that motet set whole chant of the Alleluia Pascha Nostrum.

Form: duplum and quadruplum of a motet a⁴ with strophic repetition and varied voice exchange; motet is bipartite, with change of mensuration (after a central cadence) from second mode to first mode. The design of the motet may be represented in terms of section lengths and melodic/contrapuntal relationships as follows:

$$126L = 53L + 73L$$

$$\left\{ \begin{array}{l} 53L = 3L + 2(8L) + 2(8L) + (8+9)L + 1L \\ \quad \quad \quad x \quad AA' \quad \quad BB' \quad \quad CC' \\ 73L = (8+10)L + 2(9L) + 2(12L) + 12L + 1L \\ \quad \quad \quad DD' \quad \quad EE' \quad \quad FF' \quad \quad F'' \end{array} \right.$$

Text: text is tropic expansion on the Alleluia; the sectional break falls between the Alleluia and the verse, and this is made manifest by means of assonance: Alta....miseria/ Pascha no....immolatus est.

Ona 362, 8

Alta canunt assistentes

Alta canunt assistentes
 cuncti carmen nobile
 felix festum
 nobis adest hodie

5 lumen vite
 patribus apparuit
 quos caligo
 tenebrosa tenuit

10 pro delicto
 prothopatrís noxió
 dum filius altissimi
 mundi pro solacio

15 moritur et solvitur
 gelu salvatio
 debita
 de miseria.

20 Pascha nobile
 ecclesia fidelium
 colat voto cordis toto
 rerum quo creator omnium

labilibus pro famulis
 ob culpam dampnabilibus
 interiit

25 transacta die tertia
 sua virtute propria
 confracta mortis vinculo
 redit de baratro

30 surgens se monstrat primitus
 Marie de qua spiritus
 septem elecerat imundos

duos reddit discipulos
 presencia iocundos
 magistri qui defleverat
 dum immolatus est.

Text tropic to Alleluia Pascha Nostrum.

Orno 362, 8

Alta canunt - Quadruplum

1/3

Alta canunt

Quadruplum

Al- (al)-ta ca-nunt as-sis-ten- -tes cun-cti car-

10 A' 15

-men no-bi-le fe-lix fe-stum no-bis ad-est ho-di-

B 20

-e lu-men vi-te pa-tri-bus ap-pa-ru-it quos ca-

2/5

25

B'

30

-li- go te- ne- bro- sa te- nu- it pro de-lic-to pro- tho- pa- tris no- xi-

35

C

40

o dum ri- li- us al- tis- si- mi mun- di

C'

45

pro so- la- ci- o no- ri- tur et sol- vi- tur ge- lu sal- va- ti- o de- bi-

50

-ta de mi- -se- ri- a.

$\frac{3}{8}$

55 60

Fa- scha no- bi- le ec- cle- si- a fi- de- li- um

65 70

co- lat vo- to cor- dis to- to re- rum quo cre- a- tor om- ni- um la-

75 80

-bi- li- bus pro fa- nu- lis ob cul- pam damp- na- bi- li- bus in- te- ri-

85

-it trans- ac- ta di- e ter- ci- a su- a vir- tu- te pro- pri-

4/5

90

F

95

-e con-frac-ta mor-tis vin-cu-lo re-dit de

ba-ra-tro sur-gens se mon-strat pri-mi-

-tus Ma-ri-e de qua spi-ri-tus sep-tem e-

ie-ce-rat in-mun-dos su-os red-dit di-

5/5

115 120

-sci- pu- los pre- sen- ci- a io- cum- dos ma- gi- stri qui de- fle- ve-

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Measure numbers 115 and 120 are written above the staff. The lyrics are: "-sci- pu- los pre- sen- ci- a io- cum- dos ma- gi- stri qui de- fle- ve-".

125

-rat dum in- no- la- tus est.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Measure number 125 is written above the staff. The lyrics are: "-rat dum in- no- la- tus est.".

Detailed description: This section contains seven sets of empty musical staves, each consisting of a vocal line and a piano accompaniment line.

Caligo terre scinditur
 Virgo mater et filia
 Tenor

Source: Onc 362, fol. 88v (RISM no. 9).

Literature: Ed. in PMFC XV,5; Oxford Anthology: Medieval Music, 49. Facs. in EECM 26, pl. 89; dipl. facs. in Apfel, Studien II, pp. 46-47. Apfel, Studien I, p. 28; Harrison, NOHM III, p. 86; idem, "Ars Nova," p.73. Recorded on disc Peters PLE 115. Caldwell, "Review," pp.469-70.

C.f.: voice labelled tenor is actually free; there is, however, a c.f. disguised in voice II. It is a setting of a French virelai, Mariounette douche, which is also used as the tenor of Onc 362, 10, where the French incipit may be found.

Form: stratified motet without regular phrase structure in triplum.

I 49L = 5 + 6 + 8 + 4 + 5 + 4 + 7 + 5 + 5L

II = (7+4)L + 2(4+4)L + 2(7+4)L

III = 3(4L) + 12(3L) + 1L

Text: to the BVM; duplum follows the shape of the virelai; text is declaimed roughly at 4-5L per couplet. Caldwell, in "Review," observes that lines 1-2, 5-6 of the triplum quote the second stanza of the Prudentius hymn Nox et tenebrae et nubila (AH 50, pp.23-24), transforming "a hymn for day-break into one for Christmas." The only change is the substitution of "partu" for "vultu" in line 6 of the motet text. Line 9 of the triplum ("in partu pure virginis") suggests the motet is appropriate not just for Christmas and the birth of Christ, but also for the birth of Mary earlier in Advent.

Onc 362, 9

Caligo terre - I and II

Caligo terre scinditur
 percussa solis spiculo
 dum sol ex stella nascitur
 in fidei diluculo

5 rebusque iam color redit
 partu nitentis sideris
 quarum decorem polluit
 peccatum Ade veteris

10 in partu pure virginis
 nox nitet instar luminis
 nox affluit deliciis
 palatis celi gaudiis

per viscera virginea
 fit vallis fletus mellea
 15 laudantes canunt vigiles
 gaudere iubent flebiles

insompnes lustrat claritas
 luctantes docet veritas
 sancte Marie gremium
 20 vas est horum magnalium.

Virgo materque filia
 regis altissimi
 mestis fit remedia

5 lacera consciencia
 facile sic illabatur
 ad frivola labencia
 quo laqueata rapitur

anima sic illudatur
 a famula propria
 10 sine providencia

in te virgo diffunditur
 omnis potencia
 hic audi suspiria.

Solaris ardor Romuli
 Gregorius sol seculi
 Petre tua navicula
 T. Mariounette douche

Source: Onc 362, fol. 89 (RISM no. 10).

Literature: Ed. in PMFC XV, 6 and in History of Music in Sound II, pp. 61-64. Facs. in EECM 26, pl. 90. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 73; Dom A. Hughes, NOHM II, p. 403; Sanders, "English Polyphony," p. 221; idem, "Motet," p. 544. Recorded on disc RCA LM-6015 (History of Music in Sound II).

C.f.: Mariounette douche, a French virelai also used as the c.f. of Onc 362, 9; here transposed down a fifth from the previous version. Only text incipit given.

Form: isoperiodic in a module of 9L, with some strophic repeat of counterpoint on repeat of phrases of the tenor, which has the melodic shape ABBA.

I 54L = 10L + 4(9L) + 8L
 II = 14L + 4(9L) + 4L
 III = 8L + 3(9L) + 2(5L) + 9L
 IV = 12L + 2(9L) + 2(12L)

Text: on St. Augustine and Canterbury.

Onc 362, 10

Solaris ardor - I and II

Solaris ardor Romuli
 solvit gelu Britannie
 mundana corda populi
 a scoria resanie

5 cometa cum signifera
 dum lucem moderancie
 dedere dena sidera
 quater in ortu Cancie

10 que tenebras perfidie
 demere flamme fidei
 quocumque fluctus hodie
 claudent Anglos equorei.

3 mundano

7 The forty monks, companions of St Augustine.

10 flammæ

Gregorius sol seculi
 Iovem de cancro Romuli
 misit in libram Anglie
 de medio qui populi
 5 tulit lunam perfidie

zodiaci per singula
 transit signa tripharie
 lucescens sine macula
 decursoque summarie

10 cursu se finxit firmiter
 mensurum eternaliter
 in gradu Cantuarie.

11 mansurum

Ono 362, 10

Solaris ardor - III

Petre tua navicula
vacillat aliquociens
resultat set pericula
post plurima multociens

5 in insula Britannie
fides olim convaluit
timore sed vesanie
gentilis diu latuit

10 sequacem per Gregorium
tuum pati consulitur
per Augustinum monachum
et fidei reducitur.

Listed in Chev. 41983.

Virgo sancta Katerina
De spineto
T. Agmina

Source: Onc 362, fol. 89v,82 (RISM no. 11).

Literature: Ed. in PMFC XV, 7. Facs. in EECM 26, pl. 91-92; dipl. facs. in Apfel, Studien II, pp. 48-49. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 70; idem, NOHM III, p. 84; Sanders, "English Polyphony," pp. 248-250.

C.f.: neuma from the St. Katherine responsory Virgo flagellatur. This color sung in five rhythmically varied statements. (29L + 20L + 17L + 11L + 13L)

Form: Begins isoperiodically on a module of 9L (90L=10(9L)), shifts to a module of 8L, and then becomes mixed and slightly irregular in periodicity in upper parts; this inconsistency on account of shifting modular numbers and irregular periods in tenor, whose quickening note values in successive periods are mirrored in a shift from long-breve to breve-semibreve declamation in the upper voices.

I 90L = 3(9L) + 2(8L) + 5L + 8L + 5L + 7L + 4L + 7L + 11L
II = 2L + 3(9L) + 3(8L) + 10L + 9L + 8L + 10L
III = 9(3L) + 4L + 9(2L) + 5L + 3(4L) + 5L + 2(4L) + 2(3L)+5L

Text: to St. Katherine; rubric no longer visible.

The texts are regular and so versified as to have the configuration that would be expected of an isoperiodic motet.

Variants to PMFC XV ed.: III: 50-52 lb bbb 1 (CB AFG F)/
57-58 lb 1 (FG F).

	Virgo sancta Katerina gemma nitens Grece orta veteri de spina ro[sa fragrans] graciae		De spineto rosa crescit inter rampnos Grece stimulata non palescit tribulo perfidie
5	generosa palatina clare flos prosapie qui parentes rex regina gr[andis] excellencie	5	laceratur dum fatore fragrans flos prudencie gens respirat ex odore floris Alexandrie
10	pupa vergit ad divina dans se clerimonie ultra morem[femina]rum fit magistra licterarum fidei catholice	10	de floreto flos regali Katerina nascitur ritu gencium dampnali spreto fidem sequitur
15	vicit rethores Persarum g[erens bases] Galliarum artis in rethorice victi cedunt quinquageni qui putantu[r esse] pleni luminis sapiencie	15	tecta scuto puritatis ense cincta castitatis saluteque Gallie iura sexus et etatis vincens nephas dignitatis arguit cesaree
20	igni dantur ut urantur hos non ledit hiis [concedit] ignis set Uranie spiritus sacri rore madente graciae.	20	fide rethorum robusta facta choors non adusta moritur incendio demum cedit et Augusta fitque martir post angusta cesa cum Porfirio.

16 etates

These texts owe much of their language to the rhymed offices for Katherine (see AS, pl.V-Z; Brev.Sar III,

Regi regum enarrare
T. Regnum tuum

Source: Onc 362, fol. 82v (RISM no. 12).

Literature: Facs. in EECM 26, pl. 93.

C.f.: whole chant setting of the Gloria prosula;
double versicle structure of the c.f. is ignored in the
setting.

Form: triplum and tenor of an isoperiodic motet a⁴ (2+2)
with module of 7L; in order to accommodate the whole chant,
tenor caeleae are isoperiodic but not isorhythmic.

I 84L = 9L + 8(7L) + 13L + 6L

II = 12(7L)

Text: a prayer to God; tropic to the tenor text.

One 362, 12

Regi regum enarrare

[R]egi regum enarrare
 inquit lingua gloriam
 qui nichil fruitur
 preter le[ticiam]

5 [sedens]illis
 in summo solio
 cui mirabilis
 assistat concio

10 milia[]ior]
 [ur] civium
 sole lucidior
 quorum est omnium

15 contexta fimbriis
 [] purea
 ornatus capitis
 corona aurea

administrancium
 novem or[]

20 [s] dirigitur
 qui sacris cantibus
 regem glorificant
 excellentissimum

[]us
 est in eternum.

Text is trimmed slightly, and badly rubbed. It is tropic
 to the tenor, the Gloria prosula Regnum tuum solidum.

Ono 362, 12

Regi regum enarrare-T.Regnum tuum

 $\frac{1}{3}$

egi regum

[E]e- gi re- gum e- nar- ra- re in- quid lin- gua

Regnum tuum

Regnum tuum

glo-ri-am qui ni-chil fru-i-tur pre-ter le- [ti-ci-am

]-i-lis in sum-mo so-li-o cu-i mi-ra-bi-lis as-

-si-stat con-ci-o mi-li-a [] ci-vi-

38 39 40 41 42 43 44 45

-um se- le lu- ci- di- or quo- rum est om- ni- um con- tex- ta

①

46 47 48 49 50 51 52 53

fin- bri- is [] pu- re- a or- na- tus ca- pi- tis co- ro- na

②

54 55 56 57 58 59 60 61

su- re- a ad- mi- ni- stran- ci- um no- vem or-

③

62 63 64 65 66 67 68 69 70

] di- ri- gi- tur qui sa- cris can- ti- bus re- gem glo- ri- fi- cant ex-

④

75 3/3

-cel- len- tis- si- num] est in e- ter- num.

①

Iam nubes dissolvitur
 Iam novum sidus oritur
 T. Iam lucis orto sidere

Source: Onc 362, fol. 83 (RISM no. 15), voices

I and II only.

Literature: Ed. in PMFC XV, 8. Facs. in EECM 26, pl.94.
 Handschin, "Sumer Canon II," pp.75-76.

C.f.: The tenor for this motet does not survive in Onc. It was first identified by Mr. Paul Hawkshaw in a seminar at Columbia University. He, like Handschin, reconstructed a contrapuntally acceptable voice under the upper parts, which was then recognized as the familiar tune of the hymn Iam lucis orto sidere, stated two-and-a-half times.

Form: Isoperiodic in a module of 4L over the middle three of five tenor periods of 9L, with a textless cauda over the first tenor period and a more irregular scheme over the last:

I 45L = (4L + 3L) + 7(4L) + (3L + 3L + 4L)
 II = (2L + 3L + 4L) + 6(4L) + (3L + 4L + 5L)
 III = 5(9L)

Text: To the BVM on her Nativity; see also under Remarks.

Remarks: There is another 13th-century motet that shares the same pair of texts, but has different music: it appears, among other places, as F-MO, 258 (Rokseth no. 275). RISM B/IV/1 incorrectly reports that the Onc piece is merely a variant of the F-MO motet. This curious error is transmitted in recent editions of the F-MO piece. Tischler, The Montpellier Codex,

Recent Researches in the Music of the Middle Ages and Early Renaissance, vol. 2, p.lxv, wrongly indicates the Onc motet as a direct concordance, and further suggests that the Onc piece was not considered by Rokseth. Gordon Anderson, in The Las Huelgas Manuscript, vol. 2, p.xxxv (in the notes to no. 34), also wrongly claims that the Onc piece is a direct concordance to the second piece.

The two motets setting the same pair of texts are, however, remarkably similar in formal design and stylization of declamation around the repeated word "iam"; one may well have been modelled on the other. The continental piece has a tenor consisting of two statements of Solem iusticie. Roughly the middle half of the motet is isoperiodic, with a textless cauda over the first quarter and a more irregular scheme over the last quarter:

$$\begin{array}{l} \text{I} \quad 40L = 2L + 7(4L) + 3L + 2L + 2(3L) \\ \text{II} \quad \quad = 8(4L) + 4(2L) \\ \text{III} \quad \quad = 20(2L) \end{array}$$

In both motets, modules of 4L have been counted with the hocket over the last 2L of each unit.

Whatever the direction of influence (and relative ages), it seems probable that the Onc motet is English in origin, on the basis of its appearance in an English source, the assonance of its tenor text with the upper parts, some strophic repeat of counterpoint with varied voice exchange on repeat of the tenor (as for instance, bars 13-14 compared with 31-32), and its tonal closure.

One 362, 15

Iam nubes - I and II

Iam nubes dissolvitur
 iam patet galaxia
 iam flos de spina rumpitur
 iam oritur Maria
 5 iam verum lumen cernitur
 iam demonstratur via
 iam pro nobis pia
 exorta Maria
 perfruamur gloria.

2 galaxias
 3 Rok: ex
 8 Rok: exoret; AH: exorat
 9 Rok and AH: ut fruamur

Iam novum sidus oritur
 iam patet galaxia
 iam ex Iudea nascitur
 iam oritur Maria
 5 iam nobis celum panditur
 iam det nobis gaudia
 in celi curia
 Christus cuius filia
 ac mater es Maria.

3 nascitur
 5 AH: enim (for celum)
 9 Rok and AH: et

These paired texts have a concordance in a continental motet edited by Rokseth in Polyphonies du XIII^e siecle (Paris, 1935-48), III, no.275. They are also listed in Chev. 38325 and edited in AH 45b, p.45.

O homo de pulvere
 O homo considera
 Quartus cantus de O homo
 Filie ierusalem, tenor de O homo

Source: Onc 362, fol. 83v,90 (RISM no. 17).

Literature: Ed. in PMFC XV,9; Oxford Anthology: Medieval Music, 50. Facs. in EECM 26, pl. 95-96; dipl. facs. in Apfel, Studien II, pp. 37-38. Apfel, Studien I, p. 27; Harrison, "Ars Nova," p. 70; Sanders, "English Polyphony," pp. 192-193; idem, "England: From the Beginning," p. 283; idem, "Motet," pp. 541-542. Recorded on disc Peters PLE 115.

C.f.: beginning of the solo portion of a respond for the feast of a martyr or confessor.

Form: varied voice exchange over three tenor statements, with no periodic phrase structure (Oxford Anthology incorrectly labels as "isorhythmic"):

b a' b''
 a b' a''
 x x' x''
 y y' y''

and within each of the three sections there is a near-literal restatement of melody in the tenor to which there is corresponding voice exchange:

b ...c...d...
 a ...d...c...
 x ...v...v'..
 y ...w...w'..

See bars 8-12/16-20; 35-39/43-47/62-66/70-74.

Text: homiletic; has a concordance in a 13th-century English motet, Lbm 5958, 2 (Ed. in PMFC XIV, 79; text ed. in PMFC XV).

Remarks: Narrow range (a 13th), narrow width of

counterpoint (rarely exceeding an octave), lack of regular phrase structure, irregular declamation on longs or longs and breves, and triadic final harmony all point to a date of composition in the later 13th century. (Both published editions misleadingly amend the final note in the Quartus cantus from an F to an A. Several 13th-century English motets a⁴ have a third in the final harmony, however. See Chapter One, p.46 and note 43.)

One 362, 17

O homo considera - I and II

O homo considera
 que vite labilis gloria
 dat compendia
 cuius natura
 5 fovet fragilia
 nunc floret nunc deficit
 refert et inania
 nunc gaudet nunc meret
 sero dat stabilia
 10 cum sit cui delicata
 promit vicia
 linque rogo talia
 Christique vestigia
 conanter sequere
 15 querens celica
 videre gaudia.

3 Lbm: [co]mpendia
 6 flores; Lbm: floret
 7 Lbm: reserat inania
 8 Lbm: nunc gau[d]et et nunc meret
 10 tul; Lbm: cui cum sit delicata
 13 Christi vestigia; Lbm: [Christ]ique

O homo de pulvere
 surge propere
 et Iesum amplectere
 corde verbis opere
 5 qui pro tuis culpis aspere
 cesus et se funeri
 volens subdere
 te redemit libere
 caritate mera
 10 ergo miser gradere
 in eius itinere
 cuncta mala desere
 et sic stude vivere
 ut queas gaudere.

14 Lbm: ut gaudere

These paired texts have a concordance in a 13th-century
 English motet, Lbm 5958, 2 (edited by E.H.Sanders in
PMFC XIV, no.79). Listed in Chev. 41870-71 and in
GennB 212a/212b.

Rosa delectabilis
 Regalis exoritur
 T. Regali ex progenie

Source: Onc 362, fol. 90v-91 (RISM no. 18): palimpsest over erased music that is now unreadable even under ultra-violet illumination.

Literature: Ed. in PMFC XV, 10. Facs. in EECM 26, pl. 97-98; dipl. facs. in Apfel, Studien II, pp. 50-52. Apfel, Studien I, p. 28; Harrison, NOHM III, pp. 87-88; idem, "Ars Nova," p. 73; Sanders, "English Polyphony," pp. 239-240; idem, "Motet," p. 546.

C.f.: antiphon for the Nativity of the BVM, laid out once as a whole chant.

Form: duet motet with medius cantus; see Chapter 2, pp. 133-35.

Text: to the BVM.

Notation: first mode, with elaborate subdivision of the breve using insular circle-stem notation; see Chapter 3, pp. 245, 284. Edition in PMFC lacks rhythmic consistency and accuracy.

	[R]osa delectabilis spina carens exoritur regina prenobilis hec culpa carens nascitur	[R]egalis exoritur mater decoris anima naturalis tollitur honoris amicicia
5	hec que Iesse virgula de radice progreditur ex stirpe virguncula David est que producitur	nova caro cernitur emendata resurgere tali et suboritur cuncta regens impendere
10	hec luna formosior ut aurora progreditur sole speciosior materiali cernitur	terre vita redditur Eve salus in gracia nobis ac refunditur eius pax excellencia
15	eius est amabilis et graciosa facies fit illa terribilis velud astrorum acies	rex turbatur emitur qui vitam orbi dederat falso Iuda traditur pacem reus omiserat
20	exorta conspicitur ex regali progenie virgo que dinoscitur reis spes alma venie	presta tuos excipe regina tuis emulis conclamantes accipe nos tibi vitam servulis
25	castis Dei filium hec concepit visceribus quem pudoris liliū servans lactat uberibus	des viam laudantibus et cunctis te egregia regina orantibus bina enim remedia
	via deviantibus precor amore filii sis virgo peccantibus culpaque disperantibus pia mater auxilium.	tribuas egentibus peccato penitentibus ut qui culpa miseri sunt hii pena sint liberi fineque cives celici.
3	regina carens prenobilis	14 vita
27	scis	15 traditus

Jube Domine benedicere (2 settings)

Source: Onc 362, fol. 90v-91 (RISM nos. 19 and 20).

Remarks: Not motets, but edited here in order to provide alternative transcriptions to those of PMFC XVI.

Ono 362, 19

Jube, Domine, silentium

[Ju- be, Do- mi- ne, si- len- ci- um in au- ri- bus
 [Ju- be, Do- mi- ne, si- len- ci- um in au- ri- bus
 [Ju- be, Do- mi- ne, si- len- ci- um in au- ri- bus

5 10

au- di- en- ci- um, ut pos- sint in- tel- li- ge- re
 au- di- en- ci- um, ut pos- sint in- tel- li- ge- re
 au- di- en- ci- um, ut pos- sint in- tel- li- ge- re

15

et tu be- ne- di- ce- re.]
 et tu be- ne- di- ce- re.]
 et tu be- ne- di- ce- re.]

Omn 362, 20

Jube, Domine, silentium

5

[Ju-be, Do-mi-ne, si-len-ci-um in au-ri-bus au-di-en-]

[Ju-be, Do-mi-ne, si-len-ci-um in au-ri-bus au-di-en-]

Ju-be, [Do-mi-ne, si-len-ci-um in au-ri-bus] au-d[i-en-

10

-ci-um, ut pos-sint in-tel-li-ge-re et tu

-ci-um, ut pos-sint in-tel-li-ge-re et tu

-ci-um], ut p[os-sint in-tel-li-ge-re et tu]

15

be-ne-di-ce-re.]

be-ne-di-ce-re.]

be-ne-di-ce-re.]

....geret et regem gencium

Source: TAcro 3182, fol. B (no. 2).

Literature: Facs. in EECM 26, pl. 201. Lefferts and Bent, "New Sources," pp.354-356.

Form: very fragmentary voice of a motet, probably duplum; regularly versified text but irregular declamation and no apparent regular phrase structure.

Notation: breve-semibreve notation with a few melismatic minims; transcribed here with breve as half note.

Remarks: similar in appearance to Ancilla Domini, Lli 146, no.6.

TAcro 3182, 1*

geret et regem

.....
 geret
 et regem gencium
 et gaude
 nis
 5 gracia Dominum
 conceptum iam ...
 et
 vide et habuit
 ex patris munere numine?

10 dum tu concipies
 de sacro flamine
 et virgo pareres
 tu sine semine

15 ergo nos mitettur
 Domini filius
 patris quem dixerat
 celestis nuncius

20 Hester qui diceris
 fuendo veniam
 fac nati regeret
 tuam familiam

et sic nos curre(ret)
 per mundi stadium
 ut celi
 25

25 illegible, but the end of the text is here.

TAcro 3182,

...geret et regem gencium....vide et habuit

1/2

Vide et

....vi- de et ha- bui- it ex pa- tris mu- ne- re

10 15

dum tu con- ci- pi- es de sa- cro fla- mi- ne et vir- go pa- re- res tu

20 25

si- ne se- mi- ne er- -go nos mi- -et- tur Do- mi- ni

30 35

fi- li- us pa- tris quem di- xe- rat ce- le- -stis

40 45

nun- ci- us He- ster qui di- ce- ris fu- en- -do ve- ni- am

50 55

fac na- ti re- ge- ret tu- am fa- mi- li- -am et sic

Viv.

60

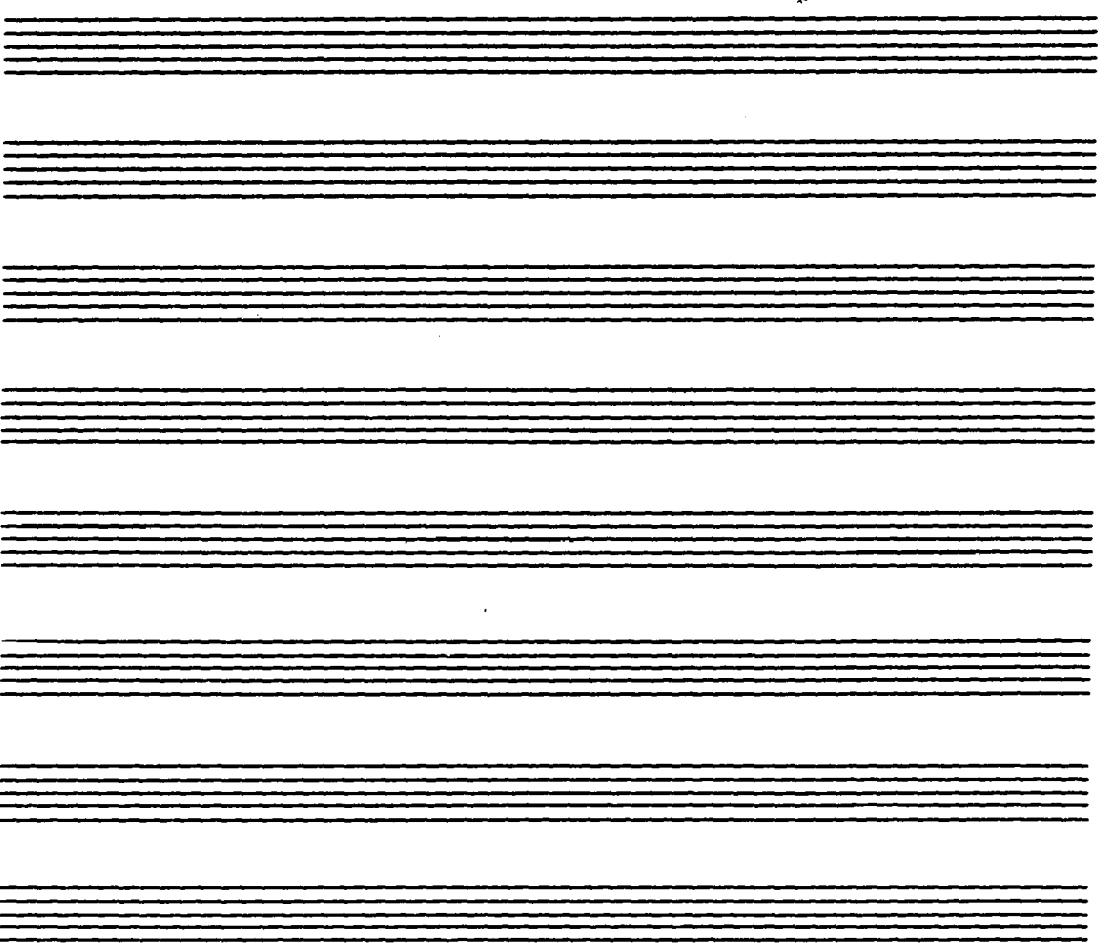
65



nos cur-re-runt per mun-di sta-di-um ut ce-li [



3
].



....rex piaculum homo

Source: TAcro 3182, fol. BV (no. 4).

Literature: Facs. in EECM 26, pl. 202. Lefferts and Bent, "New Sources."

Form: very fragmentary voice of a polyphonic composition, not clearly a motet. Possibly a setting of an Alleluia (judging from the first legible text) of which there remains most of the verse, in one part. The setting alternates cum and sine littera sections and has a very wide range (a 13th, a-f'''), which suggests this voice might be made to combine with itself in counterpoint through voice exchange. Professor Paul Doe (University of Exeter) generously shared this observation and his discovery of parts which indeed do fit, and graciously allowed me to reproduce his solution in this Appendix. In the transcription bars 52-73 have been entered under bars 29-50, joining a section without text to a section with text.

Notation: tempus imperfectum maior.

TAcro 3182, 2* rex piaculum

[Al]leluya. rex piaculum homo ora...machinum
celum cessa infera

....pro suo crimina clemens audi [sus]piria O tue salus

Two lines of text visible; only partially legible.

$\frac{1}{2}$

TAcro 3182.

....rex piaculum homo

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a melodic line with lyrics: "-le-ya" under the first measure, "-le-lu-ya." under the second measure, and "[TEXT]" under the third measure. A measure rest with the number "5" above it spans the fourth measure. The staff is followed by two empty staves.

Musical staff 2: Treble clef. The staff contains a melodic line with measure rests labeled "10" and "15" above it. The staff is followed by two empty staves.

Musical staff 3: Treble clef. The staff contains a melodic line with measure rests labeled "20" and "25" above it. The staff ends with the text "[NO TEXT]" below it. The staff is followed by two empty staves.

Musical staff 4: Treble clef. The staff contains a melodic line with measure rests labeled "30" and "35" above it. A question mark "?" is placed above the first measure of the staff. The staff is followed by two empty staves.

Musical staff 5: Treble clef. The staff contains a melodic line with measure rests labeled "40" and "45" above it. The staff is followed by two empty staves.

$\frac{3}{2}$

50 55

[TEXT]

This block contains a musical staff with notes and rests. A bracket labeled "[TEXT]" spans a portion of the staff. The measure numbers 50 and 55 are written above the staff.

60 65

This block contains a musical staff with notes and rests. The measure numbers 60 and 65 are written above the staff.

70

This block contains a musical staff with notes and rests. A question mark is written above the staff. The measure number 70 is written above the staff.

75 80

[NO TEXT]

This block contains a musical staff with notes and rests. A bracket labeled "[NO TEXT]" spans a portion of the staff. The measure numbers 75 and 80 are written above the staff.

85 90

This block contains a musical staff with notes and rests. The measure numbers 85 and 90 are written above the staff.

Lingua peregrina
T. Laqueus

Source: Ob 20 (WF), fol. 25 (RISM no. 44) = WF, 44.

Literature: Ed. in Dittmer, MSD 2, 44. Facs. in Dittmer, Oxford, Latin Liturgical D 20, p. 38. WMH, p.67.

C.f.: neuma from the beginning of the verse of the Gradual for martyrs, Anima nostra, on the word "Laqueus." The tune is melodically interesting, with an embedded double versicle; it is apparently stated 5 times in all.

Form: triplum (duplum?) and tenor of a motet a3 (a4?) with varied rhythmic patterning of the tenor in repeated taleae of 4L. (See Chapter Two, pp.143ff.) The upper voice has phrases of 4 and 8L, cadencing in the third bar of a 4L unit if there is antipenultimate stress on the last word; if the stress is penultimate, then a feminine cadence with longs in the third and fourth bars is found. Occasionally there is a rest of 1L that is outside of this 4L structuring (as in bars 5, 18, 35, 68, 101, 138, 150); hence, there cannot be complete synchronization of this upper part with the tenor throughout. Dittmer's solution for placement of the tenor makes some implausible dissonances (as in bars 139, 141, 156) but no better solution can be offered here to make it fit.

Text: prayer to the BVM.

Notation: larga-longa notation, on which see Chapter Three, pp.290ff.

Remarks: palimpsest added over erased music, in the same hand that added WF, 47 and WF, 48.

WF, 44

Lingua peregrina

	[L]ingua peregrina te laudare nescio ut amore sicio celica regina		35	nulla spiritalis []alis fit occasio
5	metus ne respicias note i[] []etum ut exaudias animum inclina			que reo noceltur quin tua delebtur deprecatio
10	misero mederi bene prebales a pena tueri reum assoles		40	penitens si fuerit revertum et oderit se non quo de [] []re vicio
15	tibi [] []eat filius pro quo vis orare diligentius		45	ergo mater []tere privilegio gentis dato misere pro remedio
20	viri non ne concepisti sine semine libera que peperisti a gravamine []aluisti et in homine		50	regia sceptri grata natum ora [] [] tibi pandens ubera ut et pater sua pandat vulnera
25	pura sine crimine semper remansisti			ut nato propicius nostra tollat scelera.
30	quis si te rogaverit desperare poterit in angaria			
	soli [] ceteris creatoris disteris plena gratia			
	nostra sis advocata defendere parata nos a miseria			

MF, 44

Lingua peregrina/T.Laqueus

5

1/6

Lingua peregrina Lin- gua pe- re- gri- na te lau- da- re

Laqueus

no- sci- o ut a- no- re si- ci- o ce- li- ca re- gi- na-

ne- tus ne re- spi- ci- as no- te i[]e- tum

2/6

3 35

ut ex- au- di- as a- ni- mam in- cli- na mi- se- ro re- de- ri

40 45 50

be- ne pro- va- les a pe- na tu- e- ri re- um as- so- les

55 60

ti- bi [e- at fi- li- us pro quo vis o- ra- re

65 70

di- li- gen- ti- us vi- ri non ne con- ce- pi- sti si- ne se- mi-

75 80 85 $\frac{3}{6}$

-ne li-be-ra que pe-pe-ri-sti a gra-va-mi-ne [

90 95

s]al-vi-sti et in ho-mi-ne pu-ra si-ne cri-mi-ne

100 105

sem-per re-man-si-sti quis si te ro-ga-ve-rit des-pe-ra-re

110 115

po-te-rit in an-ga-ri-a so-li [] ce-te-ris cre-a-to-ris

4/6

120 125 130

di- ste- ris ple- na gra- ti- a no- stra sis ad- vo- ca- ta de-

135 140

fen- de- re pa- ra- ta nos a mi- se- ri- a mul- la spi- ri- tu- lis

A

145 150

] - a- lis fit oc- ca- si- o que re- o no- cel- tur

155 160 165

quin tu- a de- leb- tur de- pre- ca- ti- o pe- ni- tens si fu- e- rit

5/6

170 175

re- ver- tum et o- di- rit se non quo de []re vi- ti- o

B

180 185 190

er- go ma- ter []te- re pri- vi- le- gi- o gen- tis da- to mi- se- re

195 200

pro re- me- di- o re- gi- a scep- tri gra- ta natum o- ra []?

205 210

]ti- bi? pan- dens u- be- ra ut et pa- ter su- a pan- dat vul- ne- ra

215 220 6/6

ut na- to pro- pi- ci- us no- stra tol- lat sce- le- ra.

(c)

Laqueus A

B

Peregrina moror
T.

Source: W0c 68, frag. xxxv, fol. 1^v (RISM no. 47).

Literature: Ed. in Dittmer, MSD 2, 47. Facs. in Dittmer, Worcester Add. 68, p.70. Dittmer, MSD 2, pp.42-43; WMH, pp.67, 98.

C.f.: unidentified; two statements of a lengthy color with embedded double versicles, melodic shape ABCCD, that is probably the neuma from a responsorial chant.

Form: ?triplum and tenor of a motet ?a3 with varied rhythmic patterning of the tenor in taleae of 4L. In these 4L units the third and fourth longs are often replaced by a double long. In the upper part there is further articulation of the 4L units in synchronization with the tenor, especially by introducing a double long, two perfect longs, or a perfect long followed by long rest for the third and fourth longs of each unit. This defines a strict binary mensural organization on two successive levels above the long. It may be the case that the missing upper voice was set out of phase with the surviving voice and tenor, in much the same way that one finds in Lingua peregrina (WF, 44).

Text: prayer to the BVM.

Notation: larga-longa; see Chapter 3, pp. 290ff.

Remarks: palimpsest over erased music, in the same hand that added WF,44 and WF, 48.

WF, 47

Peregrina moror

Peregrina moror
 errans in patria
 amara cogor
 dare suspiria

5 tot patior
 mala fateor
 quod effudior

10 carnea r[ui]na
 te aggredior
 celica regina
 quia crucior

15 me iubantem
 mater erige
 in viam errantem
 bonam dirige

caro me [ascer]int
 nunc discerint
 mala propria

20 vana exulantur
 []antur
 et demonia

virgo venerabilis
 mater O mirabilis
 me[] miserabilis

25 tu memora
 auxiliare

30 in pura genuisti
 viri sine semine
 partus que discrimine
 solis peperisti
 Deum et hominem

35 a reatu tristi
 et a crimine
 libera me mortis
 in examine

ne dignum
 me dampnamine
 privet hora sortis
 d[] lumi[ne].

MF, 47

[] / Peregrina nover / [Tenor]

1/4

Peregrina Pe-re gri-na no-ror er-rans in pa-tri-

-a a-na-ra co-gor sa-re su-spi-ri-a tot pa-ti-or na-

-la fa-te-or quod ef-fu-di-or car-ne-a r[]na te ag-gre-di-

-la fa-te-or quod ef-fu-di-or car-ne-a r[]na te ag-gre-di-

55 60 65 $\frac{3}{4}$

-or ce-li-cae-re-gi-na qui-a cru-ci-or ne iu-ban-tem ma-ter

vi vii li

70 75 80

e-ri-ge in vi-am er-ran-tem bo-nam di-ri-ge ca-ro ne []int

85 90 95

nunc dis-ce-rint ma-la pro-pri-a va-na ex-u-lan-tur []an-tur

ii

et de-no-ni-a vir-go ve-ne-ra-bi-lis ma-ter O mi-ra-bi-lis

3/4

/i B ä ä w

me] mi-se-ra-bi-lis tu [] me-mo-ra au-xi-li-a-re in pu-ra

v /i ü ü /

ge-nu-i-sti vi-ri si-ne se-mi-ne par-tus que di-scri-mi-ne so-lis

/i ü ü

4/4

150 155 160

pe- pe- ri- sti de- um et ho- mi- nam a re- a- tu tri- sti et a cri- mi- ne

/ i ü ü iü

165 170 175

li- be- ra ne mor- tis in ex- a- mi- ne ne dig- num ne damp- na- ni- ne

v / i ü / i

180

pri- vet ho- ra sor- tis d[]lu- ni[ne]

ü

Rex omnipotencie

Source: W0c 68, frag. xxxv, fol. i^v (RISM no. 48);
photofacs. in Ob 20, fol. 26v = WF, 48.

Literature: Ed. in Dittmer, MSD 2, 48. Facs. in idem,
Worcester Add. 68, p. 70. Dittmer, MSD 2, p. 43; WMH, p.101.

Form: isolated voice, perhaps the triplum of a motet
exhibiting strophic repeat with only slight variation;
regular periodicity of phrase structure:

$$48L = 2(4+3+3+4+3+3+4)L = 2(24L)$$

Text: prayer to Jesus and Mary.

Remarks: Uses C1 clef with \sharp on B above throughout.
Palimpsest over erased music, in the same hand that added
WF, 44 and WF, 47.

WF, 48

Rex omnipotencie

Rex omnipotencie
 matris precibus
 sue mitibus

5 ree det famulie
 dona venie
 et leticie

quam expectant hodie

10 signum indulgencie
 [et] clemencie
 de celestibus

sibi m[] sedibus
 mater patrie
 regem glorie

ora pro petentibus.

MS badly worn and much is hard to read:

4 r(ec)edet?

11 Dittmer reads mittit but it appears an m is followed
 by just four strokes, with no sign of abbreviation.

12 patrie?

WP. 48

Rex omnipotencie

Rex
 Rex o-mni-po-ten-ci-e ma-tris pre-ci-bus
 su-e mi-ti-bus re-e det fa-mu-li-e do-na ve-ni-
 -e et le-ti-ci-e quam ex-pec-tant ho-di-e
 Si-gnum in-dul-gen-ci-e [et] cle-men-ci-e
 de ce-le-sti-bus si-bi m] se-di-bus ma-ter pa-tri-
 -e re-gem glo-ri-e o-ra pro pe-ten-ti-bus.

Ut recreentur celitus
Secundus tenor

Source: W0c 68, frag. xii, fol. 1 (RISM no. 78) = WF, 78.

Literature: Ed. in Dittmer, MSD 2, 78. Facs. in Floyer and Hamilton, Catalogue, frontispiece. Dittme., MSD 2, p. 58; WMH, p. 105.

Form: duplum and second tenor of a bipartite motet a⁴ (2+2) with isoperiodic phrase structure, and a change of mensuration and modular number in the second half; each half ends with a textless coda. Motet was probably free.

$$178L = (80L + 4L) + (90L + 4L)$$

$$I \quad = 8(10L) + 4L + 6(12L) + 22L \quad \leftarrow +5L+6L+5L$$

$$II \quad = (5+6)L + (4+6)L + 8L + 3(6+4)L + 2(10L) + 5L + 6L + 6(12L) \rightarrow$$

Melodic resemblances, especially between alternate phrases, suggest some sort of varied strophic repeat. In each half, unsupported fourths calling for a second lower part occur in exactly the same place in each phrase (fourth and fifth bars in the first half; first and second bars in the second half).

Text: extant voice quotes stanzas 1-2, 5-6 of hymn Veni creator spiritus as third and fourth lines of each stanza; missing voice may either have sung the same as lines one and two of each stanzas, or even more likely, the missing verses of the hymn, so that the entire hymn was sung through.

Remarks: palimpsest over erased music.

WF, 78

Ut recreentur

Ut recreentur celitus
 in te corda reposita
 veni creator spiritus
 mentes tuorum visita

5 de mundi carnis vicia
 vel hostis fedant corpora
 imple superna gracia
 que tu creasti pectora

10 sis consolatrum miseris
 cordis thesaurus optimi
 qui paraclitus diceris
 donum Dei altissimi

15 purgetur pro te pravitas
 et peccatorum punctio
 fons vivus ignis caritas
 et spiritalis unctio.

20 Tu nobis sis propicius
 et omnis pestis minus
 hostem repellas longius
 pacemque dones protinus

completo cursus stadio
 comprehendamus brevium
 ductore sic te previo
 vitemus omne noxium

25 qui se nobis fecit fratrem
 tante reis remedium
 per te sciamus da patrem
 noscamus atque filium

30 inter patrem et genitum
 ut amorem procedere
 te utriusque spiritum
 credamus omni tempore.

1 Some read ut recreatur
 9 consolatorum

The last two lines of each stanza quote consecutively from the Pentecost hymn Veni creator spiritus. Stanzas 1-2 are used in the first half, and stanzas 5-6 are used in the second half. Missing text may have used 3-4 and 7-8.

MF, 78

Ut recreentur celitus - Secundus tenor

1/3

Ut recreentur

Ut re- cre- en- tur ce- li- tus in te- cor- da re-

Secundus tenor

-po- si- ta

ve- ni cre- a- tor spi- ri- tus man- tes tu- o- rum

vi- si- ta

de mun- di car- nis vi- ci- a vel ho- stis fe- dant

cor- po- ra

im- ple su- per- na gra- ci- a que tu cre- a- sti

40

45

3/5

pec-to-ra sis con-so-la-trum mi-se-ris cor-dis the-sau-rus

50

55

op-ti-mi qui pa-ra-eli-tus di-ce-ris do-mus De-i al-

60

65

-tis-si-mi pur-ge-tur pro-te pra-vi-tas et pec-ca-to-rum

70

75

pun-cti-o fons vi-vus ig-nis ca-ri-tas et spi-ri-

3/5

80

-ta- lis un- sti- o.

Musical notation for measures 80-84, including a vocal line and a piano accompaniment line.

85

90

95

Tu no- bis sis pro- pi- ci- us et om- nis pe- stis e- mi- nus

Musical notation for measures 85-95, including a vocal line and a piano accompaniment line.

100

105

Ho- stem re- pel- las lon- gi- us pa- cem- que do- nes pro- ti- nus

Musical notation for measures 100-105, including a vocal line and a piano accompaniment line.

110

115

120

com- ple- to our- sus sta- di- o com- pre- hen- da- mus bra- vi- um

Musical notation for measures 110-120, including a vocal line and a piano accompaniment line.

125 130

Duo- to- re sic te pre- vi- o vi- te- mus om- ne no- xi- um

135 140

qui se no- bis fe- cit fra- trem tan- te re- is re- me- di- um

145 150 155

per te sci- a- mus da pa- trem no- sca- mus at- que fi- li- um

160 165

in- ter pa- trem et ge- ni- tum ut a- mo- rem pro- ce- de- re te u- tri-

170

175

$\frac{5}{3}$

-us- que spi- ri- tus cre- da- mus om- ni- bus -po- re.

Inter choros paradisiolarum
Invictis pueris inter flammis

Source: W0c 68, frag. xii, fol. 1v (RISM no. 79) = WF,79.

Literature: Ed. in PMFC XIV, App. 26; Dittmer, MSD 2, 79.
Facs. in Dittmer, Worcester Add. 68, p. 27. Dittmer, MSD 2,
p. 58; Sanders, "English Polyphony," pp. 225-230 with transc.;
WMH, p. 94. Hohler, "Reflections," pp. 29-30.

C.f.: none survives; Sanders ed. provides reconstruction
which makes it appear to be whole chant setting, with no
melodic recurrence.

Form: two voices of an isoperiodic motet a4 (3+1) with
module of 12L; Sanders reconstructs the scheme as follows

(added voices in brackets):

$$\left[\quad 64L = 4(12L) + 16L \quad \right]$$

$$I \quad = 8L + 4(12L) + 8L$$

$$II \quad = 4L + 5(12L)$$

$$\left[\quad = 2L + 15(4L) + 2L \quad \right]$$

Text: to St. Winifred (presumably the one whose relics
are at Shrewsbury and whose feast is November 3, but note the
doubts raised by Hohler, "Reflections," pp.29-30).

Remarks: palimpsest over erased music. In the 10pp lines
of text, the extension of the pick-up to a full bar anacrusis
has been displaced to the third syllable, as a rule, for pattern-
ing of declamation.

WF, 79

Inter choros - I and II

I

Inter choros paradisicolarum

qui perhenni ludunt leticia
 virgo plaudis Wenefreda
 nulla cedit mundi mesticia
 5 quo perhennis est ruina

O quam benigna est commutatio
 pro gaudio momenti
 s[]is sit exaltatio
 sempiterni testamenti

10 quo virgo letaris
 atque gloriaris.

8 Sanders suggests sospitalis. MS looks like
spret()gis.

II

Invictis

pueris inter flammam ignium
 qui calorem nescierunt
 coequaris spine carnalium
 5 ardore dun non leserunt

te in primo []
 nec in choro []
 [] set cuncta []
 fragrans flos virginitatis

10 [] sonaris
 virginibus cum quibus
 honoraris.

6 six syllables
 7 four "
 8 four and three syllables
 10 four syllables

Regnum sine termino
T. Regnum tuum solidum

Source: W0c 68, frag. xii, fol. 1v (RISM no. 80)= WF,80.

Literature: Ed. in Dittmer, MSD 2, 80. Facs. in Dittmer, Worcester Add. 68, p. 27. Dittmer, MSD 2, p. 59; Sanders, "English Polyphony," p. 225 and n. 72; WMH, p. 41.

C.f.: whole chant setting of the Gloria prosula; text is partially underlaid, perhaps not intended to be sung.

Form: duplum and tenor of a motet a⁴ (2+2) with sectional structure defined by melodic form of the c.f. (ABBCCD) with rhythmic repetition in tenor accompanied by voice exchange in the upper parts over BB and CC.

88L = 16L + 2(22L) + 2(9L) + 10L

The transcription here restores most of the missing music.

Text: a prayer to God, tropic to the prosula text.

Remarks: palimpsest over erased music. Rhythm and handling of declamation suggest units of two longs are mensural feature, with inconsistency only in two 9L units of section CC.

WF, 80

Regnum sine termino

Regnum sine termino
 manent in solacio
 ubi sancti habitant

5 triumphale meritum
 possident cum canticum
 omnipotenti iubilant

nos qui in valle fiebili
 vexamur contentibili
 calamitatis stimulo

10 rogemus regem glorie
 locum dare letitie
 fantes sub breve modulo

15 qui misericordie
 fons es et vena venie
 parce peccanti populo

in eternum.

Text is tropic to the gloria prosula Regnum tuum;
 underlaid in tenor:

Regnum tuum solidum
 O rex glorie qui es splendor [ac sponsus] ecclesie
 quam decorasti tuo [quoque precioso] sanguine
 hanc rege [semper piissime]
 qui es [fons] misericordie
 permanebit in eternum.

C]/Regnum sine termino/[Guitar Center]/Regnum tuum solidum

1/4

WF, 80

Regnum sine termino manent in solaci-

Regnum tuum

(A)

u- bi san- cti ha- bi- tant tri- um- pha- le me- ri- tum pos- si-

so- li- dum rex glo- ri-

(B)

2/4

16 30 35

-dent cum can-ti- cum om- ni- po- ten-ti iu- bi- lant nos qui

-e qui es splen- dor [ac spon- sus]

41 45

in val- le fle- bi- li vex- a- mur con- tem- ti- bi- li

ecclesie (B) quam de- co- ra- sti tu- o

3/4

50 55

Ca- la-mi- ta-tis sti-mu- lo ro- ge-mus re-gem glo-ri- e lo-cum da-re le-
[quo- gue pre- ci - o - so] sanguine,

60 70

ti-ci- e fan- tes sub bre-ve mo- du- lo qui mi-se- ri-
Hanc re-ge[samper pi- is- si -me] Qui es[fons]

4/4

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: -cor-di-e fons es et ve-na ve-ni-e par-ce pec-can-ti po-pu-mi-se-ri-cor-di-e (D) per-ma-ne-

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: -lo in e-ter-num. -Et in e-ter-num.

Four empty musical staves at the bottom of the page, intended for further notation.

Inter amenitatis tripudia
 O livor anxie
 T. Revertenti

Source: Yc, fol. 19v (no. 2), voice I only.

F-Pn 146, fol. 21v (RISM no. 21), voices I and III only (in this source, the Roman de Fauvel, the index lists this motet under "Notez a tenures sanz trebles").

I-TR 87, fol. 231v-232 (no. 177)

F-Pn 23190 (Trem), index xxxi.

Literature: Ed. in PMFC I, 22 (F-Pn 146) and in Rudolph von Ficker, Sieben Trienter Codices:geistliche und weltliche Motetten (Trienter Codices VI), DTÖ, Jg. XL, 76 (Graz, 1960), p. 1 (after I-TR 87). Facs. in EECM 26, pl. 213 (Yc) and facsimile editions of the Roman de Fauvel and Trent codices. Lefferts and Bent, "New Sources," pp.358-61.

C.f.: from the Matins responsory Revertenti Abraham, GS pl. 142, disposed in three colores and eight ordines.

Form: motet a3 with stratification of rhythmic activity and no regular phrase structure; phrase endings inconsistent with either first or second mode.

Text: see Dahnk. L'Heresie, pp. 104ff.

Remarks: transcription here is a reading of Yc with duplum and tenor added from I-TR 87 to provide a version of entire motet in modern notation (edition in PMFC I after F-Pn 146 is a2; Von Ficker edition after I-TR 87 is a diplomatic transcription).

Yc, 2; Inter amenitatis - I
F-Pn 146, 22;
I-TR 87, 177

[In]ter amenitatis tripudia
continuo virentis aulida fece carnea
diruta Zabulique dirupta seva machina
5 [liv]oris nuncii de gloria
se foveant mutua
per innumera militis in aula
regie celestis agmina

sic poli climata [se]rena
sacro iubilo nitens plena

10 non ita sub aeris
limite vivitur
nam alter alterius
honore teritur

15 libentius [extr]aneo
quam cui subditur
et non advertitur
quod divisum regnum
desolabitur.

- 1 TR: iter
2 TR: aule defecit; Pn: olida
3 TR: directa, diruta; Pn: durita
4 TR: merita; Yc: vicii (both for nuncii)
5 Pn: se refovent (also in TR)
6 TR: in tua; Yc: milites
7 TR: agminis
8 TR: leta (for poli)
9 Pn and TR: renitent
11 Pn and TR: vincitur
15 Yc: civi
16 TR: avertitur

17-18 Matthew 12:25

I-TR 87, 177

Inter amenitatis - II

O livor anxie
quid niteris
quid hominem insequeris
nam quod potestas
5 parere non patitur
fomitum te nascitur
quam sepe decidencia
iugo tolle premitur
quod nec si penituerit
10 nunquam revelabitur.

Ye, 2

Inter amenitatis-O livor-T.Revertenti

$\frac{1}{3}$

Inter amenitatis [In-] ter a-me-ni- ta- tis tri-pu-di- a con-ti- nu-
 [O] li- vor an- -xi- e
 (A) Revertenti

5

-o vi- ren-tis au-li-da fe-ce car-ne- a di-ru-ta Za-bu-li-que
 quid mi-te- quid ho- -mi-

10

di- rup-ta se-va ma-chi- na [li- v]o-ris nun-ci- i de glo- ri- a
 -nem in- -se- -que- ris nam quod

2/3

se fo-vent mu-tu- a per in-nu-me- ra mi-li-tis in an- la re-
 po- -te- -stas pa- -re- re non pa- ti- tur

(B)

15

-gi- e ce- le- stis ag- mi- na sic po- li cli- ma- ta [se-] re- na sa- cro iu- bi-
 fo- mi- tem te na- -sci- tur quam se- pe

(C)

20

-lo ni- tens ple- na non i- ta sub a- e- ris li- mi- te vi- vi- tur nam al-
 de- -ci- den- -ci- -a iu- go

(C)

25

3/3

-ter al- te- ri- us ho- no- re te- ri- tur li- ben- ci- us [ex- tr]a- ne- o
 tol- -le pre- mi- tur quod nec sic pe- ni- -tu-

30

quam cu- i sub- di- tur et non ad- ver- ti- tur quod di-
 -e- -rit nun- -quam re- -ve-

-vi- sum reg- num de- so- la- bi- tur.
 -la- -bi- -tur.

F-T0 925

This source was brought to public attention in a 1982 article by Gordon Anderson, "New Sources of Mediaeval Music." I would agree with his conclusion that the music on its fly-leaves is English in origin and probably dates from the late 13th or early 14th centuries; my inclination would be to place the repertoire in the late 13th century, therefore not strictly speaking within the bounds set for this thesis. Anderson's report is cursory; a fuller discussion of F-T0 is desirable but will not be undertaken here. The editions of music that accompany Anderson's article are very poorly done -- clearly, they were prepared from rough copy; it would seem that at his death he had only been able to provide finished editions and translations of the Latin texts. Unfortunately these editions were not used to correct the text underlaid to the transcriptions, and there are obvious music errors of an elementary sort as well, which a quick glance at photographs of the source is sufficient to correct.

F-T0 has part or all of nine visible motets. More music may survive under the pastedowns. One of these (no. 8), has a concordance to Onc 362: Ade finit-Ade finit. In addition, there are visible the remnants of three additional tenors, which for convenience may be called nos. 1b, 3b, and 7b. The last of these is not noted by Anderson. No. 1b, labelled according to Anderson with the rubric "Si j'avoie", may be related somehow to the tenor of no. 7, which is labelled "Se j'ovoie a plainingant."

Si lingua lota
Mors amar....

Source: US-PRu 119, fol. 5v and 2 (RISM no. A5).

Literature: Partial facs. in EECM 26, pl. 212. Levy, "New Material," p. 225.

Form: two fragmentary voices of a motet; no evident regularity of phrase structure but some clear melodic repetition in the triplum, as in b.10-15 = 38-43 = (24)-29 and b.5-9 = 49-52 = 20-22.

Text: to the BVM; the "Mors" incipit implies Easter.

Remarks: the piece has rhythmic subdivision of the breve in idiomatic figures typical of early 14th-century English music; combined with the fact that it is on the same leaf as Thomas gemma, it would seem reasonable to classify here as 14th-century. Possibly, though, the errors in rhythmic notation (square breves instead of a long and a breve, occasionally) may point to an origin in EMN, with a conversion to longs and breves from paired rhombs not entirely successfully carried out.

One motet fragment in F-TO (Mons Olivarum-Mors amara, F-TO 925, 5) begins similarly in the duplum text, but there is no musical correspondence.

US-PRu 119A, 5

Si lingua lota - I and II

[S]i lingua lota fuerit
 aqua misericordie
 proferre labra poterunt
 suavius memorie

5 tue sancte que deceant
 regina regni glorie
 celestis iubilante
 tot agmina milicie

10 ha virgo regia
 tua me gloria
 in letificat
 mestificat
 et angaria

fessa sunt.....

[M]ors amare....
 ...O crux...su...
 mors ama....

 ..castis.....

US-PRu 119, 45

Si lingua lota - Mors:

1/2

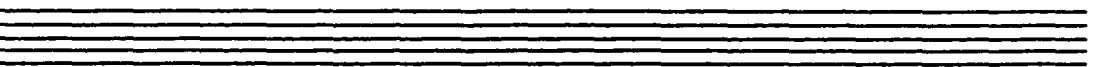
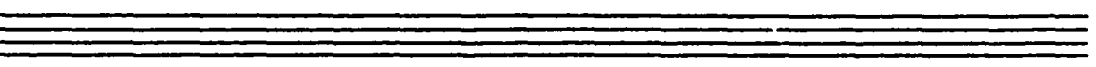
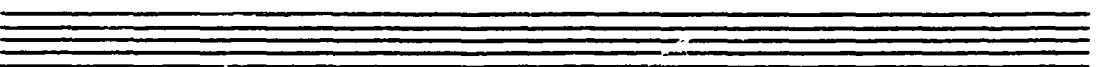
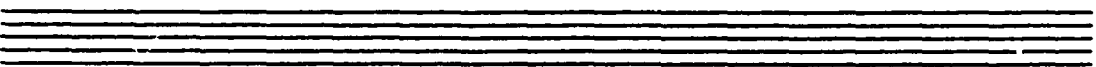
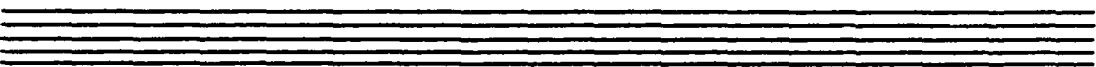
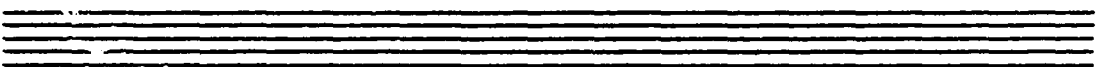
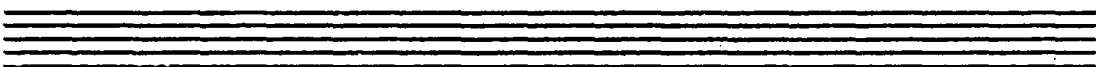
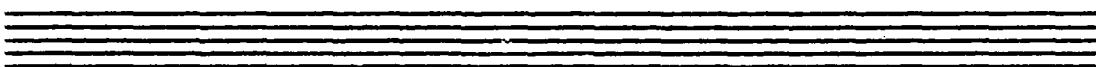
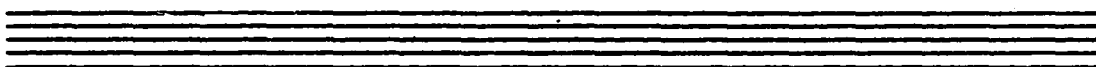
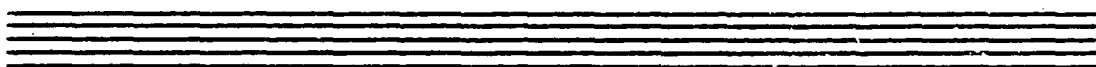
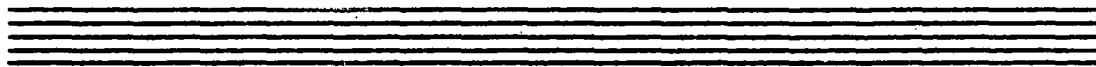
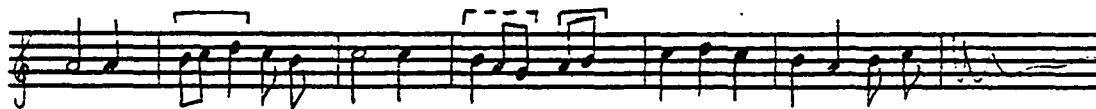
[S]i lin- gua lo- ta fu- e- rit a- qua mi-
 -se-ri- cor- di- e pro- fer- re la- bra po- te- runt su- a- vi- us me-
 -no- ri- e. tu- e san- cte que de- ce- ant re- gi- na re- qui glo- ri-
 -e ce- le- stis iu- bi- lan- te tot ag- ni- na mi- li- ci- e. Ha vir- go
 re- gi- a tu- a me glo- ri- a in le- ti- fi- cat me- sti- fi- cat
 que an- ga- ri- a fes- sa sunt

Musical score with measure numbers: 5, 10, 15, 20, 25, 30, 35, 40, 45.

50

55

$\frac{2}{2}$



In ore te laudancium

Source: US-SM 19914, fol. 1 (RISM no. 1).

Form: isolated voice of a motet. Judging by its range and text, a duplum; no evident periodic phrase structure.

Text: prayer to Jesus.

Textless

Source: US-SM 19914, fol. 1 (RISM no. 2).

Form: Not a motet. RISM incorrectly states that there is a single voice here. In fact there are two parts making a crude but complete composition in two 15B sections in tempus perfectum maior. Discant setting of c.f.?

US-SM 19914, 1

In ore te laudancium

In ore te laudancium
 Ihesum regum regnancium
 rex coleris honorit[er]
 iuvenibus et senibus
 5 ut salves nos securiter
 custodiens in acti[bus]
 donec perseveranciam
 perfectamque constanciam
 in incepto prop[er]]
 10 disecte tue laudibus:
 provi matris insistimus
 omni que laude dignior
 fe[]or
 placere [] viginus
 15 tibi quod matri promimus
 nam can[] cum coniungimus
 quod poscimus iam annue
 et finem bonum tribue.

Thanks to C.W.Dutschke, Assistant Curator, Medieval
 manuscripts, at the Huntington Library for assistance
 reading this text.

US-3M 19914, 1

In ore te laudantium

1/2

5

In ore te
In o-re te lau-dan-ci-um Ihe-sum re-gum reg-

10 15

-nan-ci-um rex co-le-ris ho-no-ri-t[er] iu-ve-ni-bus et

20 25

se-ni-bus ut sal-ves nos se-cu-ri-ter cu-sto-di-ens in ac-

30 35

-ti[] do-nec per-se-ve-ran-ci-am per-fec-tam-que con-stanti-

40 45

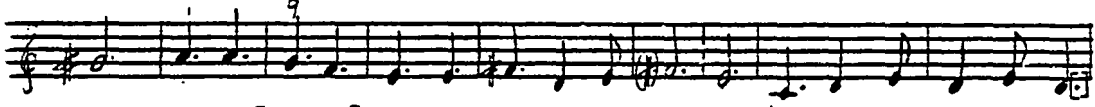
-am in in-cep-to pro-p[]] di-sec-te tu-e lau-di-bus pro-vi ma-

50 55 60

-tris in-sis-ti-mus om-ni que lau-de dig-ni-or fe[]]or

1/2

65



pla- ce- re [] vi- gi- mus ti- bi quod ma- tri pro- mi- mus nam can-

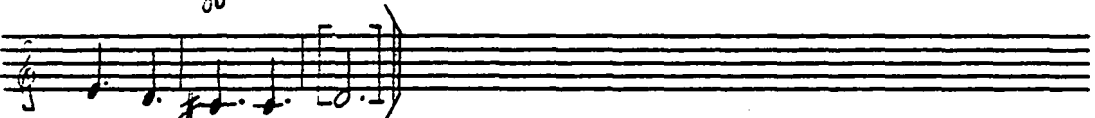
70

75

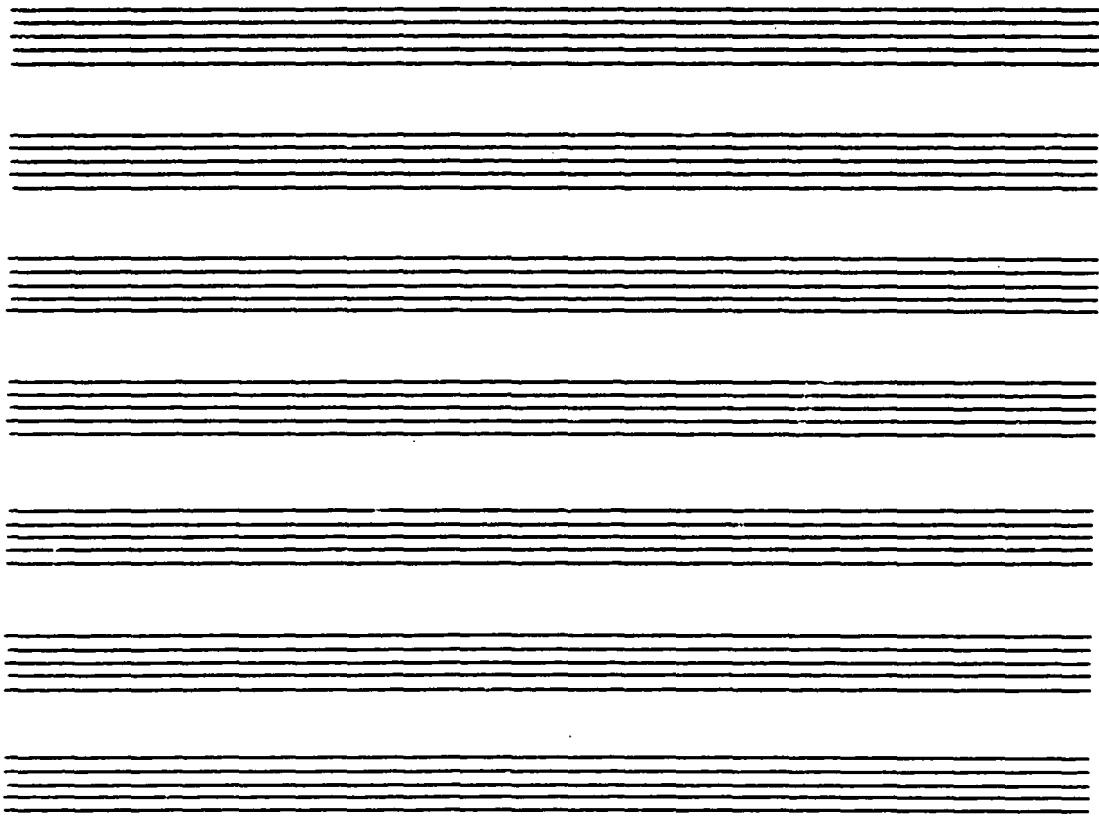


[] cum con- iun- gi- mus quod po- sci- mus iam an- nu- e et fi- nem

80



bo- num tri- bu- e.



US-SM 19914, 2

[Textless]

5

Musical notation for measures 1-5. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with dotted and eighth notes. The key signature has one sharp (F#).

Two empty musical staves, one in treble clef and one in bass clef.

10

15

Musical notation for measures 6-15. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with dotted and eighth notes. The key signature has one sharp (F#).

Two empty musical staves, one in treble clef and one in bass clef.

20

Musical notation for measures 16-20. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with dotted and eighth notes. The key signature has one sharp (F#).

Two empty musical staves, one in treble clef and one in bass clef.

Musical notation for measures 21-25. The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with dotted and eighth notes. The key signature has one sharp (F#).

Two empty musical staves, one in treble clef and one in bass clef.

Maria diceris mater
Soli fines ex gracia
T.

Source: US-SM 19914, fol. 1v-2 (RISM no. 3).

Literature: Dom A. Hughes, NOHM II, pp. 391-392.

C.f.: unidentified, probably a whole chant setting of a melisma having embedded double versicle, with overall shape AAB.

Form: If RISM is correct, the US-SM 19914 bifolium is the center of a gathering and these voices belong together. Problems arise in transcription, however, which is why the parts are written out separately in the Appendix. The tenor has been read on the assumption that the red notation imperfects the longs, creating a tenor with the total length of 80B. The two upper voices run ca. 75 and ca. 70B in transcription. Since they show little sign of regular phrase structures, it may be that phrase-defining (and voice-lengthening) rests were trimmed off in the cropping of outer margins of this bifolium.

Text: triplum text, Maria diceris, has reference to Carmelites. See Chapter 4, pp.353-54.

US-SM 19914, 3

Maria diceris

[Mar]ia diceris
 mater amabilis
 flos nostri generis
 salve culpabilis

- 5 pur[a] benedicta
 stella maris sole amicta
 carmeli flosculus
 stella prop[ter] nobilitatem
 mesti cordis iubilus
- 10 expande stella radios
 chorus itarum oculos
 expellens ab hiis nocuina
- olim servos et incolas
 [n]os ibi tuos assecclas
- 15 cognoveras protexeras
 et pie visitaveras
- [et] laude tua sedulos
 repereras o domina
 sub tuo quando clamide
- 20 te [don]and hiis solamina
- iam carmelitis
 porrigetis manum
 et hos pro

US-SM 19914, 3

Soli fines-

Soli fines ex gracia
 rident per orbis spacia
 perfusi rosis celici
 flo[s] ducunt pulchros specie
 5 quos optant quique medici

odos est confortab[illis]
 factum sanum generans
 cordi fit delectabilis
 sensus sanando recre[ans]
 10 []tior
 cunctis terrarum floribus
 patet delectabilior
 olfactui suavior

[tu] es virgo pulcherima
 15 virginibus nobilior
 mater Christi mirifica

odor [re]plet deliciis
 predictis odoriferis
 defendens a versucis
 20 amphisiis a viciis
 serves nitis serviciis
 flos carior pre ceteris.

US-SM 19914, 3

Maria diceris mater

 $\frac{1}{2}$ 

35

40

4/2

o- lim ser- vos et in- co- las [n]os i- bi tu- os as-se- clas cog-

45

-no- ve- ras pre- te- xe- ras et pi- e vi- si- ta- ve- ras

50

55

[] lau- de tu- a se- du- los re- pe- re- as O do- mi- na sub

a d.!! [

] 60

tu- o quan- do cla- mi- de te []ans hiis so- la- ri- na

65

iam car- me- li- tis por- ri- ge- tis ma- num et hos pro [

70

75

[

US-SM 19914, 3

Soli fines ex gracia

1/2

5

Soli fines So-li fi-nes ex gra-ci-a ri-dent

10

per or-bis spa-ci-a per-fu-si ro-ris oe-li-ci flo[re] du-cunt pul-

15

-chros spe-ci-e quos op-tant qui-que me-di-ci o-dos est con-

20 ~ 25

-for-ta-bi-lis] fac-tum sa-num ge-ne-rans cor-di fit de-lec-

30

-ta-bi-lis sen-sus sa-nan-do re-cre-]-ti-or cun-tis ter-

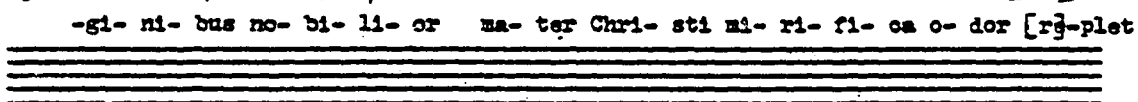
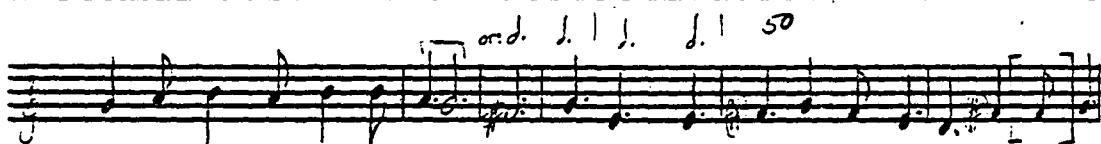
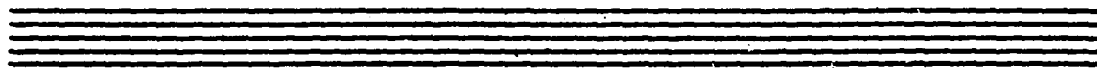
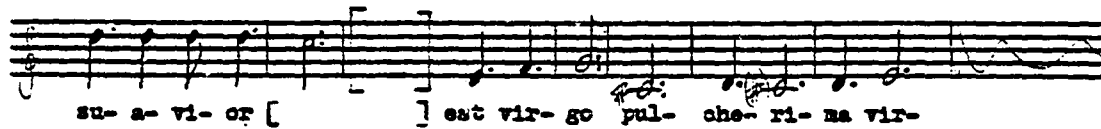
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-ra-rum flo-ri-bus pa-tet de-lec-ta-bi-li-or ol-fac-tu-i

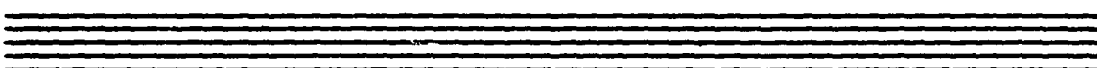
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40

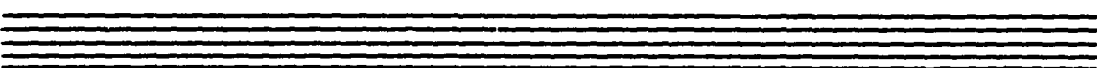
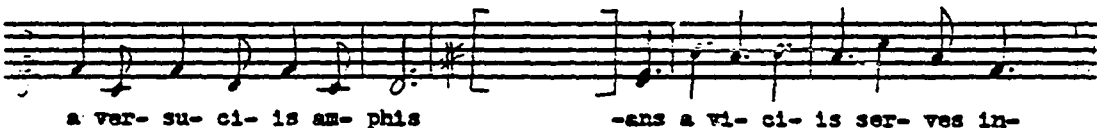
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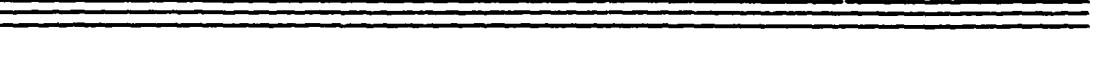
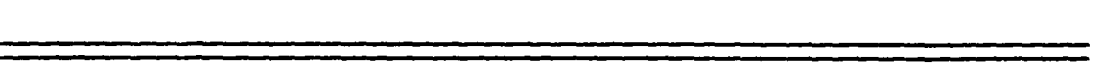
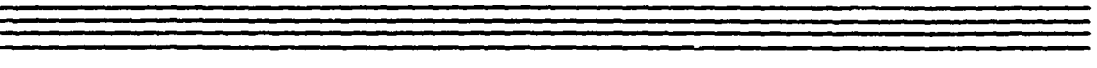
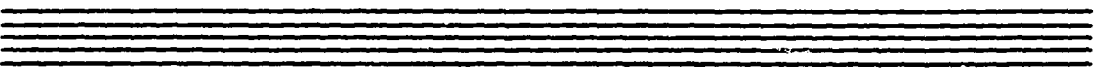
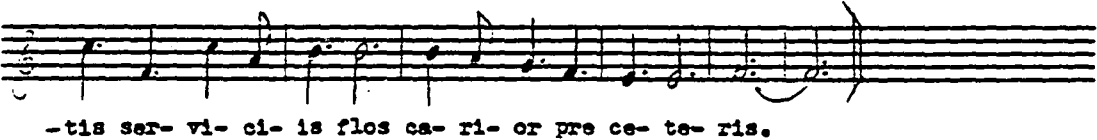


60



65

70



Tenor for US-SM 19914, 3

Handwritten musical notation for tenor voice, consisting of eight staves of music. The notation includes various notes, rests, and phrasing marks such as slurs and breath marks. The music is written in a single system across eight staves.

$$4(12) + 4(8) = 80B$$

Four empty musical staves, each consisting of five lines, arranged vertically.

US-Wc 14 consists of two flyleaves of music taken from a 14th-century manuscript on the laws of England by John Britton. This book has an original English binding of the 14th century (the Library of Congress recently verified this for me), and as Reaney observes in RISM B/IV/2, p.371: "It is clear that the music was with the principal manuscript from the beginning." I have not had the opportunity to examine the music of these flyleaves, but from the RISM entry it would appear that their contents are continental in origin. Günther flatly states in "Sources, MS, VII, 3" that US-Wc 14 is French. The music clearly circulated in England, but I can say nothing at present about the possibility that the music was copied by English scribes.

Three of the four items in US-Wc 14 are of interest here. On fol. 1 is, according to RISM, a "single voice part sporadically underlaid with a Latin text, which is not easily legible." This voice is cleffed C5 and may possibly be the lower voice of a motet. It is not further incorporated into the present study. On fol. 2 is, again according to RISM, "6 staves of an isolated motet part, alternately in French and Latin," and Reaney says "the bilingual motet... suggests North-Eastern French origin." This voice is cleffed C3 (suggesting it might be a duplum) and begins "Deus compaignons de Cleremunde." For a critical report on the last item, the motet Rex Karole, the the following page. If this motet dates from ca.1375, as Günther argues, then the host manuscript and binding must be of the very late 14th century.

Rex Karole Iohannis genite
 Leticie pacis concordie
 Contratenor
 Tenor (Virgo prius ac posterius)
 Solus Tenor

Philippus Royllart

Source: US-Wc 14, fol.2v (RISM no.4); fragment of II.

F-CH 564, fol.65v-66 (RISM no.106); I,II,III,V.

F-Sm 222, fol. 7v (RISM no.10); I,IV,V with
 ascription to Royllart.

Literature: Ed. in PMFC V, 26 and CMM 39, 5. Günther,

"The Fourteenth-Century Motet," pp.39, 44.

C.f.: last section of the Marian antiphon Alma redemptoris
 mater, sung twice.

Form: unipartite isorhythmic motet a⁴ with introitus;
 five taleae and two colores.

I 160B = 10B + 18B + 4(28B) + 20B

II = 5B + 19B + 4(28B) + 24B

III = 18B + 5B + 4(28B) + 25B (28 = 6 + 5 + 17)

IV = 18B + 4(28B) + 30B (28 = 4 + 10 + 14)

Very stylized formally, with hocket over the last 10B of every
 28B tenor talea and a double long in all parts at the beginning
 of each section.

Text: Dedicated to Charles V, King of France (1364-1380)
 and to the BVM. Günther argues (CMM 39, pp.xxix-xxxi) for a
 date of composition in 1375, possibly originating at the French
 royal court; the motet may have been introduced to the English
 during negotiations with the French at Bruges in the winter
 of 1375/76.

Sub Arturo plebs vallata
 Fons citharizantium
 T. In omnem terram exivit sonus
 eorum et in fines orbis

J. Alanus

Source: F-CH 564 (Chantilly), fol. 70v-71 (RISM no. 111).

I-Bc Q15, fol. 225v-226 and 342v (no.218).

Literature: Ed. in PMFC V, 31; CMM 39, 12; Bent, Two Fourteenth Century Motets in Praise of Music, pp.1-7; Rudolph von Ficker, Sieben Trienter Codices, pp.9-11; Günther, "Das Wort-Ton Problem," pp.169-74. Facs. in Wolf, Musikalische Schrifftafeln, pl.30-31 and Genrich, Abriss der Mensuralnotation, pl.xviii a and b (both are facs. of F-CH 564). Bent, "Transmission," pp.70-72; Günther, "The 14th-Century Motet," pp.38-45; idem, "Das Wort-Ton Problem," pp. 169ff.; Trowell, "A Fourteenth-Century Ceremonial Motet;" and Carapetyan, "A Fourteenth-Century Florentine Treatise," pp.89, 91.

Form: tripartite isorhythmic motet a3 with sectional diminution in the ratio 9:6:4 and broad phrase structures in the same length as the taleae; three colores and nine taleae.

$152B = 72B + 48B + 32B = 3(24B) + 3(16B) + 3(64M)$

Text: a "musicians motet;" see Chapter 2, pp.177 and Chapter 4, pp. 351-52. Trowell, Günther, Bent all discuss.

Remarks: The tenor is cited in an Italian vernacular music treatise of the late 14th century. See Carapetyan, op. cit., and his edition of the treatise, Notitia del valore delle note del canto misurato (AIM: CSM 5, 1957).

O dira nacio
Mens in nequicia
Tenor

Source: F-Pn 23190 (Tremouille), fol. 2v (RISM no. 4).
Listed as ix in the original index.

Literature: Ed. in PMFC XVII. Facs. in Droz and Thibaut,
"Un Chansonnier de Philippe le Bon." Besseler, "Studien II,"
pp.188, 190-91.

C.f.: setting of an unidentified whole chant with embedded
double versicle.

Form: sectional structure defined by declamation patterns
in the triplum; see Chapter 2, pp. 181-84.

Text: on Thomas (presumably Thomas of Canterbury); text is
fairly corrupt.

Notation: tempus imperfectum maior, with very few minims,
and imperfect modus.

Remarks: As Besseler observes, this is by all appearances
one of the most old-fashioned pieces contained in Tremouille,
and it suggests to him the style of the Fauvel era. The fact
that it sets a whole chant, has an imperfect long and breve,
and extensively exploits imperfect consonances, suggests its
kinship with a Fauvel motet like Quoniam novi-Heu fortuna-
T. Heu me (F-Pn 146, fol. 30; RISM no.24), though O dira nacio
does not have the latter's Petronian semibreves. The same
musical features just named, along with the subject matter,
use of duet passages and patterned declamation, and general
avoidance of three or more semibreves per breve (even melismati-
cally), suggest the possibility of English authorship.

F-Pn 23190 (Trem), 4

O dira nacio - I and II

O dira nacio
peior quam vipera
gallorum concio
fallax pestifera

Mens in nequicia
ponens concilium
prima gens impia
nocens innoxium

5 dum Thome gladio
discindis viscera
thema ledicas
confundes aspera

cedis et nescia
quod agis precium
Thomas de famia
transfert ad gaudium

10 dum agnum laceras
lupinis dentibus
infernī prosperas
te dare fletibus

ut scelus defleat
te ipsum corripe
nec celum videas
nec vultum detege

15 sanguis quem suderas
sine criminibus
exclamat ad Deum
piis gemitibus

in cerram lateas
in terram corrue
sperne deliceas
sci vitam comede

20 diebus omnibus
fac penitenciam
et sanctis precibus
pulsa clemenciam

si nichil deleas
quod male feceris
fecundo quam prius
plus Deum noveris

mestis clamoribus
deposce veniam
ne contra te Deus
ducet sentenciam.

sed sic peniteas
nephandi sceleris
te Thome caritas
solvat ab inferis.

7 lacks a syllable

16 scivitam? scitutam?

O dira nacio/Mens in nequicia/Tenor

1/4

F - Serr. 4

I
O di-ra O di-ra na-ci-o pei-or quam vi-pe-ra gal-lo-

II
Mens in Mens in no-qui-ci-a po-nens con-si-li-um pri-ma

III
Tenor

A B

10

-rum con-ci-o fal-lax pes-ti-fe-ra dum

rens in-pi-a no-cens in-no-xi-um

A

15 20

Tho-me gla-di-o di-scin-dis vi-sce-ra the-ma

ce-dis et ne-sci-a quod a-gis pre-ci-um Tho-mas de

A

25 26

le-di-cas con-fun-des a-spe-ra dum ag-num la-ce-ras
fa-mi-a trans-fert ad gau-di-um ut sce-lus de-fle-at

35 40

lu-pi-nis den-ti-bus in-fer-ni pro-spe-ras te
te ip-sum cor-ri-pe nec ce-lum Vi-de-as nec

45

da-re fle-ti-bus san-guis quem Su-de-ras si-ne cri-mi-ni-
vul-tum de-te-ge in cer-ram

74

50 *b* 55

-bus ex- cla- mat ad de- um pi- is
la- te- as in ter- ram cor- ru- e sper- ne de- li- ce- as sci vi-

60

re- mi- ti- bus di- e- bus om- ni- bus fac pe- ni- ten- ci- am
tam co- re- de si ni- chil de- le- as que ma- le fe- ce- ris

65 70

et sanc- tis pre- ci- bus pul- sa cle- men- ci- am mes- tis cla-
fe- cun- do quam pri- us plus De- um no- ve- ris sed sic pe-

A *A*

75

4/4

no-ri-bus de-po-sce ve-ni-am ne con-tra te De-
-ni-te-as ne-phan-di sce-le-ris te Tho-me ca-ri-

This block contains the musical notation for measures 75 through 84. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "no-ri-bus de-po-sce ve-ni-am ne con-tra te De- -ni-te-as ne-phan-di sce-le-ris te Tho-me ca-ri-". The piano part includes a circled 'C' in measure 84. The time signature is 4/4.

95

-us du-cet sen-ten-ci-am.
-tas sol-ves ab in-fe-ris.

This block contains the musical notation for measures 95 through 104. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "-us du-cet sen-ten-ci-am. -tas sol-ves ab in-fe-ris.". The piano part consists of simple chords. The time signature is 4/4.

APPENDIX II

13th-Century English Motet Repertoire

<u>MOTET</u>	<u>SOURCES</u>
...a quo fecundata ...archangelorum quam	<u>Cjec 5, 3</u>
A superna paranimphus	<u>D-Gu, 4</u>
** Ade costa dormientis T.	<u>Lbm 978, 7.19</u> <u>F-Pn 146, 20</u>
[Alleluia celica rite] Alleluia celica rite T.[Pes]	<u>US-PRu 119, A3</u>
* Amor veint tout fors Au tens d'este ke cil T. Et gaudebit	<u>Lbm XVIII,1</u> <u>F-MO, 2.23(15)</u>
* Au queer ay un maus Ja ne mi repentiray T. Jolietement my teent	<u>Ob 139, 3</u> <u>F-MO, 7.260 (243)</u>
* Ave gloriosa mater (Duce) Ave gloriosa mater (Duce) T. Ave gloriosa [Domino]	<u>Lbm 978, 4</u> <u>Ob 72, 2</u> <u>F-MO, 4.53 (44)</u> etc.
Ave miles de cuius Ave miles O Edwarde Quartus cantus Tenor. Ablue	<u>Lwa 33327, 7</u>
** Ave parens Ad gracie T. Ave Maria	<u>Lbm 978, 7.40</u> <u>F-MO, 4.69 (60)</u>
Barbara simplex animo Barbara simplex animo Tenor[Hodierne lux diei]	<u>US-Cu, 9</u>
Benedicta domina	<u>WF, 3</u>
** Benigna celi regina Beata es Maria T. Veritatem	<u>F-MO, 4.71 (62)</u>
Campanis cum cymbalis Honoremus dominam T. Campanis [Primus Pes] T. Honoremus[Secundus Pes]	<u>Ob 60, 13</u>

MOTETSOURCES

Conditio nature defuit
[O natio nephandi]
T.[Pes]

WF, 65

Creatoris gratia/O Maria
vas mundicie
T.[Agmina]

US-Cu, 1/2

[Domine celestis rex]
Dona celi factor
Quartus cantus
Tenor. Doce

Lwa 33327, 5

Dona celi . factor
T.

US-Cu, 3

Dulciflua tua memoria
Precipue michi cat
Tenor de Dulciflua[pes]

WF, 41
Lbm 978, 5.3

Dulcis Jesu memoria
Pes de Dulcis Jesu memoria

WF, 75

En averil al tens
O christi clemencie
T.

Cjc 138, 2

Eterne virgo memorie
Eterna virgo mater
T.[Pes]

WF, 15

....ex te verbum nunc

WF, 8

Fons ortorum riga morum
Pes

WF, 30

[Fulgens stella]
Pes de Fulgens stella

WF, 74

In odore [In odorem]
Gracia viam[In odoris]
[Quartus cantus]
T. In odorem

Ob 497, 5
F-MO, 4.70 (61)

** Jhesu dator venie
Zelus familie
Tenor

F-Pn 146, 32

Loquelis archangeli
Quartus cantus

WF, 18/66

MOTETSOURCES

967

- * Mellis stilla
T. Mellis stilla[Domino]
- Miles Christi gloriose
Plorate cives Anglie
[Pes]
- * Nobili precinitur
Flos de virga nascitur
T. Proles Marie virginis
- O debilis O flebilis
Pes super O debilis
Primus Pes super O debilis
- O decus predicantium
T.[Agmina]
- O homo considera
O homo de pulvere
T.[In seculum]
- O Maria singularis
T.
- O Maria stella maris
Jhesu fili summi patris
T.[Pes]
- [O mores perditos]...
 agant inferi
... calbatio o gravis
 confusio
T. [O]pem [nobis]
- O mors moreris
O vita vera
Quartus cantus
Tenor. Mors
- O nobilis nativitas
O mira dei misericordia
O decus virginem
Tenor. Apparuit
- O quam glorifica
O quam beata domina
O quam felix femina
T.[Pes]
- O regina celestis
O regina celestis
- Ob 18, 1
F-MO, 4.40 (32)
- Cjc 138, 4
- Lbm 5958, 1
F-MO, 4.57 (58)
- WF, 73
- WF, 37
- Lbm 5958, 2
- Ctc, 6
- Ob 497, 9
- D-Gu, 1/5
Cjec 5, 1
- Lwa 33327, 3
- Lwa 33327, 2
- WF, 10
- WF, 22

MOTETSOURCES

968

C regina glorie T.[Pes]	<u>WF, 36</u>
C sancte Bartholomee O sancte Bartholomee T. O Bartholomee[Pes?]	<u>Cjc 138, 3</u>
O spes et salus ...de virgo semper T.	<u>Ob 60, fol. 104-104v</u>
O venie vena T. Illumina...Ter	<u>WF, 13</u>
....omnipotencia	<u>WF, 24</u>
Opem nobis O Thoma Salve Thoma virga Quartus cantus Tenor. Pastor cesus	<u>Lwa 33327, 6</u>
Pro beati Pauli O pastor patris O preclara patrie Pes de Pro beati Pauli [T. Pro patribus]	<u>WF, 70</u> <u>Lwa 33327, 4</u>
Pro beati Pauli O pastor patris O preclara T.[Pes]	<u>WF, 40</u>
....profero in te rex	<u>WF, 38</u>
Prolis eterne genitor Psallat mater gracie Pes super Prolis et Psallat	<u>WF, 6</u>
Psallat choros in novo. Eximie pater egregie T. Aptatur	<u>Lwa 33327, 8</u> <u>F-MO, 4.60 (51)</u> etc.
Puellare gremium Purissima mater Pes super Puellare et Purissima	<u>WF, 76</u>
Quam admirabilis Quam admirabilis Pes	<u>WF, 16</u>
Quatuor ex partibus	<u>Ob 60, 14</u>

MOTETSOURCES

Quem non capit [Quem non capit] Pes super Quem non capit	<u>WF</u> , 7 <u>Lbm 978</u> , 5.1
....salvatoris T.	<u>Ob 25</u> , 3
Salve gemma confessorum	<u>WF</u> , 39 <u>Lbm 978</u> , 7.29
** Salve mater misericordie Salve regina misericordie T. Flos filius	<u>F-MO</u> , 4.72 (63)
[Salve simonis quia hic] Salve Symon Montisfortis Tenor de Salve simonis quia hic[Pes]	<u>Cjec 5</u> , 7
Sanctorum omnium T.[Pes]	<u>WF</u> , 23
Senator regis curie Primus Pes (Pes) Secundus Pes (ii)	<u>WF</u> , 11 <u>D-Gu</u> , 2
Sol in nube tegitur [Pes	<u>WF</u> , 17
Sospitati dedit egros	<u>Cjec 5</u> , 8a
...ferno cum timore ...per te fides Spirans odor T. Kyrie	<u>Lwa 33327</u> , 1
Sub...scit O...libate T.[Pes]	<u>US-PRu 119</u> , B2
Super te ierusalem Sed fulsit virginitas Primus tenor T. Dominus	<u>WF</u> , 95 <u>Lbm 978</u> , 5.2 <u>F-MO</u> , 4.68 (59)
Te Domine laudat Te Dominum clamat Pes super de Te Domine et de Te Dominum	<u>WF</u> , 71

MOTETSOURCES

Tota pulchra es Anima mea liquefacta T.[Pes]	<u>US-PRu 119, A2</u> <u>Lbm 978, 5.8</u>
Trahis suspirium Mordax detractio T.[Epiphanium Domino]	<u>F-Pn 25408, 1</u>
Tu capud ecclesie Tu es Petrus a petra T.[Veritatem]	<u>DRu, 2</u>
Veni mater gracie T. Dou way Robin [Pes?]	<u>Lbm 29, 1</u> <u>US-PRu 119, B1</u>
Virginis Marie Salve gemma virginum Pes super Virginis Marie et Salve gemma [T. Veritatem]	<u>WF, 72</u> <u>Lbm 978, 5.12</u>
* Virgo decus castitatis T. []	<u>Ob 72, 5</u> <u>F-MO, 4.58 (49)</u>
[Virgo flagellatur]... manet lux celica	<u>Cjec 5,2</u>
Virgo regalis [Virgo regalis] Pes	<u>WF, 12</u>
Virgo sancta Katerina ...recolat ecclesia T.[Pes]	<u>WF, 32</u>
...virtutum spolia ...virtutum spolia [Quartus cantus] T. [Et confitebor]	<u>Ctc, 4</u>
Worldes blisce T. [Benedicamus Domino]	<u>Ccc 8, 2</u>

COMMENTARY

1) Brackets are used to enclose information not in the sources.

2) An asterisk * in the left margin indicates a motet of continental origin that survives in an English source.

Two asterisks ** mark motets of probable English origin that survive only in a continental source.

3) This list is conservative, and attempts to exclude all tropic chant settings (for which see Chapter One, Table 1). Also, it omits some of the candidates for English origin that have been brought forward by Handschin, Tischler, Dittmer, and Apfel from among motets in continental repertoires.

4) Other exclusa include the following:

a) Patris superni (US-Cu, 7) and Orbis pium (US-Cu, 8).

b) Most of the items in the Lbm 978 (LoHa) index, for a full listing of which see Chapter Four, Table 26. When references to the index are made here, they may be recognized by the index number, with its dot (i.e. 7.32, etc.).

c) Salve fenestra vitrea (WF, 34), for a comment on which see Chapter Two, note 11, and items under WF palimpsests.

d) The voice-exchange motets in tropic Alleluia settings, including F-MO, 8.339 = WF, 56 = WF, 19.

e) At least the following additional fragments and newly uncovered items, most of which are English in origin, although a few are continental pieces found in English sources:

Ccc 8, binding strips

Cjec 5, 4,5,6,8

Cjc 138, 1

Ctc 1,2,3,5,7

Lbm 3132, 2,3,4,5,6

Lbm 5958, 4,5,6,7

Ob 25, 2a, 4

Ob 72, 4,7

Omec 1,2

D-Gu, 3

US-PRu 119, C items

F-TO 925, 1,2,3,4,5,6,7,9

WF, 74

Fulgens stella

Fulgens stella ...

....

(roughly the first half of the poem is lost)

....

quiquid homo gescit
reconsilias.

Ut palme natura
(es) tuam statura
tu mamilla pura
es sine quassura.

Tua membra plura
redolent ut thura
eburdencium.
Gaudia ventura
nobis per mansura
salus gentium.

Lampas oculorum
gemma lapillorum
est color tuorum
auro capillorum.

Decor brachiorum
forma digitorum
ut sol rutilant.
Tutrix pupillorum
chori angelorum
tibi iubilant.

Tua pulchritudo
est nam rectitudo
colli longitudo
cordis latitudo.

Boni plenitudo
Dei fortitudo
tibi mittitur.
Hunc versum concludo
in hoc verbo ludo
quod Ave dicitur.

[Fulgens stella]...quiquid homo/Pes de fulgens stella

WF, 74

The musical score is written on two staves, labeled I and II, and a grand staff. The lyrics are: *Fulgens stella* and *Pes de fulgens stella*. The score includes various musical notations such as notes, rests, and bar lines. Measure numbers 5, 10, 15, and 20 are marked. There are also circled numbers 1, 2, and 3, and a triangle symbol.

2/4

mf 25

qui-quid ho-mo ge-scit re-con-si-li-as. Ut pal-me na-tu-ra

30

tu-am sta-tu-ra tu ma-mil-la pu-ra, es si-ne quas-su-ra. Tu-a mem-bra plu-ra,

35

re-do-lent ut thu-ra, e-bur-den-ci-um. Gau-di-a ven-tu-ra, no-bis per man-su-ra,

40

sa-lus gen-ti-um. Lam-pas o-cu-lo-rum, gem-ma la-pi-lo-rum, est co-lor tu-o-rum,

5

45

su-ro ca-pi-lo-rum. De-cor bra-chi-o-rum, for-ma di-gi-to-rum, ut sol ru-ti-lant,

50

Tu-trix pu-pi-lo-rum, cho-ri an-ge-lo-rum, ti-bi iu-bi-lant. Tu-a pul-chri-tu-do,

6

55

est nam rec-ti-tu-do, col-li lon-gi-tu-do, cor-dis la-ti-tu-do. Ec-ni pie-ni-tu-do,

4.
4

De-i for-ti-tu-do, ti-bi mit-ti-tur. Hunc ver-sum con-clu-do, in hoc ver-bo lu-do,

quod a-ve di-ci-tur.

Ob 60, fol.104-104v

.....

de virgo semper pura 7p

celi scandens culmina 7pp
 supra celi agmina 7pp
 collocata digna domina 9pp
 nostra sume carmina 7pp

et propitius
 servulis
 funde precamina 6pp
 ut senciamus
 tua iuvamina 6pp

gaude nato coronata 8p
 pia celi regina 7p
 gaudia nobis optata 8p
 dulcis mater propina. 7p

about two-thirds of
 text missing.

O spes et salus hominum 8pp

.....

.....sanctitatis

qua crucifixus subito 8pp
 clavis claritatis 6p
 mundus qui paulo subito 8pp
 crux est mundo gratis. 6p

Saule satis ad veniam
 quondam graciose
 paulum doce clemenciam
 per hoc notum pro se

ut consequamur gloriam
 precis preciose
 que nos ducat ad patriam
 ubi quisque pro se..

about 5 stanzas missing.

Ob 60, fol.104-104v

O spes et salus....de virgo semper-T.

1/3

Cucillius O spes et sa- lus ho-mi- num

de virgo

5

6

10 15

san-cti- ta- tis qua cru- ci- fi- xus su- bi- to cla- vis

20 25

cla- ri- ta- tis mun- dus qui Pau- lo su- bi- to crux est mun- do gra-

de vir- go sem- per pu- ra ce- li scan- dens cul- mi- na

8

2/3

30

35

-tis Sau- le sa- tis ad ve- ni- am quon- dam gra- ci- o- se Pau- lum
 su- pra ce- li ag- mi- na col- lo- ca- ta dig- na do- mi- na no- stra su-

40

45

do- ce cla- men- ti- am per hoc no- tum pro se ut con- se- qua- mur
 -ne car- ni- na et spi- ri- tu- us ser- vu- lis tu- de pre- ca- mi- na ut sen- ci- a-

50

55

gio- ri- am pre- cis pre- ci- o- se que
 -nus tu- a iu- va- mi- na gau- de ma- te co- ro- na- ta pi- a ce- li

$\frac{3}{8}$

60 65

nos du- cat ad pa- tri- am u- bi quis-que pro-
re- gi- na gau- di- a no- bis op- ta- ta dul- cis ma- ter pro- pi-

(65)

se.
-na.