THE MOTET IN ENGLAND IN THE FOURTEENTH CENTURY

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ABSTRACT

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PETER MARTIN LEFFERTS

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

The thesis is organized in four large chapters and two

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

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PREFACE

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

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

This book is dedicated to my parents.

A NOTE TO THE READER

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

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

CHAPTER I

BASIC ISSUES

Introduction

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Boundaries and Definition of the Motet as Genre

Defining the repertoire for this study involves prob-
lems in the setting of both generic and temporal limits.
Genre definition involves fundamental questions about both
compositional approach and function, and for that reason it
will be dealt with first. To begin with, it will be useful
to recall the canonical description of the motet as it was
cultivated on the continent in the later 13th and early 14th
centuries. It was then, as a rule, a composition a3 with
two upper voices, each having its own text, over a tenor
cantus firmus that is the lowest of the three by range and
is fashioned by the rhythmic patterning and repetition of a

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

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

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

structural skeleton or foundation.*

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

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

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

'This table augments the lists of Sanders in "Medieval Polyphony," Chapter IIB, especially pp.124-25. The division by century is made to correspond with a similar division of motets, and is in some respects artificial -- for one, the same liturgical categories figure in both parts of the Table, and further, some of the items in the 14th-century list are among those motets that for stylistic reasons can be considered the very earliest in the later repertoire.
There is, incidentally, a marked similarity between the categories of liturgical item cultivated in troped chant settings and those used for the mostly later repertoire of English discant: Mass Ordinary items, some Mass Propers, Office responsories. See the contents of PMFC XVI.

TABLE 1

ENGLISH TROPED CHANT SETTINGS

13th-Century

Introit

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

Kyrie

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

Gloria

Rex omnium lucifluum-T. Regnum tuum	Ob 60,11;LoHa,1.2
Decus virginitatis-T.Salve virgo(Regnum)	WF, 33
Spiritus et alme-T.	US-Cu, 5
Spiritus procedens	WF, 43

Gradual

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

Tract

Gaude Maria virgo-T.Gaude Maria	WF, 35

Offertory

Felix namque Maria	WF, 4

Table 1, cont.

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

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

Sanctus

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

Responsory

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

Table 1, cont.

Antiphon verse

Crucifixum Dominum-T.Crucifixum in carne   WF, 96

Prose

Inviolata integra-T.Inviolata integra   WF, 42

Sursum corda   WF, 63

Related settings

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

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

Introit

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

Kyrie

Virgo mater salvatoris-T.Kyrie   Cfm, 1

Gloria

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

Gradual

Trinitatem veneremur-T.Benedicite   Lbm 24198, 5

Alleluia

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

Table 1, cont.

Responsory

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

Antiphon

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

Hymn

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

Prose

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

Sequence

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

Psalm tone

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

Benedicamus Domino

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

Table 1, cont.

Settings of non-liturgical, integral tunes

French-texted tenors

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

Latin devotional lyrics

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

Some unidentified tenors, probably integral tunes or whole chants

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

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

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

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

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

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

The Function of the Motet

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

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

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

teries and monastic cathedrals[12] as a genre of liturgical or devotional polyphony.

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

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

as from the Benedictine houses at Bury St. Edmunds, Durham,
and Worcester), as can be seen by comparing data in Neil
Ker's study of surviving-books from medieval English librar-
ies with Margaret Bent's listing by determinable provenance
of English music sources from the late 13th century to about
1400.[13] Only when much more archival work has been done on
all late medieval English musical establishments capable of
singing polyphony will we know whether the important musical
centers are well represented in the extant sources.

While manuscript provenance points to the monasteries,
Harrison's pioneering work in Music in Medieval Britain
stresses the likelihood of a new and predominating role for
secular foundations in the cultivation of polyphony by the
later 14th century. This observation has been followed up
by Roger Bowers in an exhaustive survey of non-monastic cho-
ral institutions in the English church from 1340 to 1540.[14]
A similar treatment of monastic choirs would be a highly
desirable complement. It is possible that the stylistic
shift toward continental models and the importation of con-

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

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

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

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

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

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

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

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

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

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

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

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

Harrison has proposed a neat, plausible distinction between free and cantus firmus items, specifying a narrow range of performance contexts that can account for both as non-ritual, but liturgical polyphony. He hypothesizes that as a rule the polytextual cantus firmus motet with tenor based on a Mass chant was sung at Mass by soloists in the pulpitum, perhaps even with the accompaniment of the organ, "to break the silence of the priest's silently spoken Canon of the Mass, after the Sanctus but before the Elevation."[19] Motets might also be _Deo gratias_ substitutes at Mass (but not in the Office) in response to the Deacon's "Ite." Free pieces, including conductus, rondellus, and voice-exchange motets on a pes were sung in the Office in choir as unaccompanied _Benedicamus_ substitutes ("cantus in loco Benedicamus") at the end of Lauds or Vespers. Less commonly, motets on a tenor might be _Benedicamus_ substitutes in the Office, in the event they are based on Office chants or have the

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

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

words <u>Benedicamus</u> <u>Domino</u> incorporated at the end of their text(s).

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

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

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

of the other.[21]

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

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

[22]Bent, "Old Hall MS."

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

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

Temporal Limits

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

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

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

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

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

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

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

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

Chronology and Style

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

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[27]Hohler, "Reflections," p.30.

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

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

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

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

[30]Sanders makes this point in "Sources."

TABLE 2

THE SOURCES: PROVENANCE AND ESTIMATED AGE

14th-Century Insular Motet Sources:

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

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

Table 2, cont.

Rough Chronology of the Sources:

Circa 1300-1330	PMFC	Harrison "Ars Nova"	Sanders	Concordances
Lbm 40011B*				Ob 652;Lbm 24198
Ob 652				Lbm 24198&400113
Onc 362	1	ca.1320	1	Lbm 24198:P-MO;WF
Lbm 24198	4		3	Onc 362: US-PRu
Ob D.6				
US-PRu 119A				
WF				
CAc 128/2				
Ob 81	2	ca.1330	2	DRc 20
Onc 57				

Circa 1330-1360

	PMFC	Harrison "Ars Nova"	Sanders	Concordances
Lpro 2/261				
Cfm				
Ob 7(front)	5	ca.1340	4	DRc 20; BERc 55
Ob 594				Ob 7
Cpc 228			6	Cgc 512: Lbm 1210
Yc				Lbm 1210
Lbm 1210	3			Cpc 228; Yc
Cgc 512	6	ca.1336-55	7	DRc 20; Cpc 228
DRc 20(front)	7	ca.1350-60	8	Cgc 512; Ob 7;
				Ob 81; BERc 55
Lwa 12185			5	
BERc 55				DRc 20: Ob 7
Lbm 28550				
LIc 52				
Ccc 65			9	
TAcro 3182				
Lli 146				

Circa 1360-1380

	PMFC
Ob 7 (rear)	(5)
DRc 20 (rear)	(7)
US-SM 19914	
Ob 143	
US-NYpm 978	
Omc 266/268	

Circa 1380-1400

	PMFC
Lbm 40011B	8
US-Wc 14	

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

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

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

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

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

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

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

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

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

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

Range

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

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

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

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

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

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

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

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

TABLE 3

COMPARATIVE DATA ON OVERALL RANGE

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

Table 3, cont.

14th-Century Insular Motets
By Determinable Overall Range

10th	Trinitatem veneremur

11th   -----

12th   Ade finit   Regina iam discubuit?
        Civitas nusquam
        Herodis in pretorio
        Iam nubes
        Suffragiose

13th   Alma mater   Triumphus patet
        Candens crescit   Tu civium
        Excelsus in numine   Inter usitata
        Fusa cum silentio
        Ianuam quam clauserat
        O homo   Detentos a demonibus?
        O pater   Venit sponsa de Libano?
        Petrum cephas
        Salve cleri
        Triumphat hodie

14th   A solis-Ovet mundus   Alta canunt?
        Balaam de quo   Augustine par angelis?
        Caligo terre   Beatus vir?
        De flore martirum   Inter choros?
        Solaris ardor   Quid rimari?
        Suspiria merentis   O crux vale?
        Thomas gemma   Parata paradisi porta?
        Virgo Maria   Regi regum?
        Cuius de manibus   Regnum sine termino?
                                           Veni creator?
        Laus honor?   Viri Galilei?

15th   A solis ortus   Quare fremuerunt
        Astra transcendit   Regne de pite
        Ave miles   Rosa delectabilis
        Barrabas dimittitur   Rota versatilis
        Doleo super te   Virgo mater salvatoris
        Frondentibus florentibus   Virgo sancta Katerina
        Hostis Herodes
        Mulier magni meriti   Assunt Augustini?
        Orto sole   Radix Iesse?
        Patrie pacis   Zorobabel abigo?

Table 3, cont.

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

17th Jesu redemptor

14th-Century Continental Motets
in Insular Sources

12th Firmissime fidem

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

14th Ad lacrimas   O vos omnes?
      Rex Karole
15th Deus creator (Eng.?)
      Humane lingue (Eng.?)

      Vos quid
      O canenda
      Inter amenitatis

Four-Part Writing

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

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

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[38]The emergence of writing in four real parts, with spe-
cial emphasis on the English contribution, has been dis-
cussed by Ernst Apfel in "Über den vierstimmigen Satz," and
"Zur Entstehung des realen vierstimmigen Satzes in England."

(The term for the fourth part is, straighforwardly, quadruplum.)³⁹ This is the scoring of early French motets a4 and also of a small number of English examples, mostly of the 13th century. Another possible scoring for the motet a4 is 2+2, which indicates that there are two texted and two untexted parts.⁴⁰ The fourth voice in such pieces is low in range like the tenor and has a clearly subordinate, tenor-like function. In some motets it is the equivalent of the later-14th-century continental _contratenor_, which accompanies the tenor cantus firmus, filling in counterpoint above or below the tenor as necessary and serving as the lowest sounding voice whenever the tenor rests. Its role is an essential one and the part cannot simply be omitted in order to lighten the texture, but it is usually not patterned rhythmically the way the tenor is, and may be more active. This is the kind of fourth voice found, for example, in isoperiodic motets such as _Petrum cephas_ and _Ianuam quam clauserat_. The latter motet is found in _Onc 362_ with a fifth voice, labelled "Tenor per se de Iacet granum," that is the earliest known example of a _solus tenor_. It combines the

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

⁴⁰Two 13th-century English compositions a3 survive in a scoring which could similarly be designated 1+2. These are _O debilis_ (_WF_, 73) whose supporting parts are labelled "Pes" and "Primus Pes"; and _Senator regis curie_ (_WF_, 11 and _D-Gu 220_, 2), whose supporting parts are labelled "Primus Pes" and "Secundus Pes" in _WF_, and "Pes" and "ii" in _D-Gu 220_.

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

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

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[1]Parallel counterpoint in imperfect consonances permits

Candens crescit, voices III and IV, bars 1-40

O Pater excellentissime, voices III and IV, bars 1-5:

FIG. 1:   The Tenors of Candens Crescit and O Pater

It is tempting to see an effort to distinguish between

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

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

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

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

TABLE 4

ENGLISH MOTETS A4

13th Century:

3 + 1	2 + 2
O nobilis nativitas	Ave miles de cuius
O quam glorifica	Campanis cum cymbalis
Pro beati Pauli (I)	Dona celi factor
Pro beati Pauli (II)	In odore
Spirans odor	Loquelis archangeli
(Sancta parens)	O mors moreris
	Opem nobis O Thoma
	Super te ierusalem
	Virtutum spolia
	(Sumer canon)

14th Century:

3 + 1
Inter choros
Orto sole
Solaris ardor
Trinitatem veneremur

2+2, cont.

Maria mole pressa
O crux vale
O homo de pulvere
O pater
Orto sole
Peregrina moror
Petrum cephas

2+2

Quid rimari cogitas
Regi regum enarrare
A solis-Ovet mundus
Absorbet oris-Recita
Alta canunt
Apello cesarem
Assunt Augustini
Augustine par angelis
Ave miles

Regina iam discubuit
Regnum sine termino
Rota versatilis

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

Triumphat hodie
Tu civium
Ut recreentur
Veni creator
Venit sponsa
Virgo Maria
Viri Galilei
Zorobabel abigo

Table 4, cont.

Insular Terminology for Lower Voices in Motets a4

Quartus Cantus   Quadruplum

Ave miles de cuius   Alta canunt
Dona celi factor
Loquelis archangeli   Quatruplex
O mors moreris
Opem nobis O Thoma   Ovet mundus

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

Primus Tenor & Secundus Tenor

motet: surviving part names:

Candens crescit   Tenor primus
Quid rimari cogitas   Tenor primus
Flos regalis   (Conditor) Kyrie. Tenor primus
                                  Kyrie Seconde.
Super te ierusalem   Primus tenor
Nec Herodis ferocitas   Primus tenor

Thomas gemma   P(rimus tenor)
                                  Secundus tenor

Ut recreentur celitus   Secundus tenor
Detentos a demonibus   Secundo tenore
Ave miles   Tenor ii
Salve cleri   ii

textless lower part
in Ccc 8, 3a   Primus

Textless lower part
in Lwa 12185, 5a   Tenor secundus

Contratenerem

Humane lingue

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

These all appear exclusively in 13th-century sources with
the exception of O homo, which argues for an early date of ·
composition for this piece.[43] Later motets a4 cadence either
to 8-5 or to the more progressive 12-8-5.[44] Scarcely any
English motets a3 cadence to 12-8, a final sonority which is
significantly more common among 14th-century continental
motets a3. It is, at any rate, safely to be regarded as
more progressive than a close on 8-5.[45]

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

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

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

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

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

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

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

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

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

CHAPTER II

TYPOLOGY OF MOTET STRUCTURES

Introduction

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

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[1]Manfred Bukofzer, <u>Music</u> <u>in</u> <u>the</u> <u>Baroque</u> <u>Era</u>, pp.365-69.

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

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[2]Sanders, "Motet," pp.550-54, classifies continental mot-
ets of the late Ars Antiqua into three types: the Petronian
motet, the Latin double motet, and the French accompanied-
song-style motet. None of these shows the kinds of dis-
tinctly defined and recurrent structural plans that charac-
terize the English output. Günther, "Fourteenth-Century
Motet," makes a typology for the isorhythmic motet by dis-
tinguishing between unipartite, bipartite, and multipartite
designs (pp.29, 41-42), following Besseler, "Studien II,"
p.219.

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

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

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

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

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

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

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

<div align="center">

Isomelic Motets

Motets With Strict Voice Exchange

</div>

The 13th Century

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

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

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

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

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

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

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

Voice-Exchange	Rondellus		
	_a2_	_a3_	_a4_
a b	ab	abc	abcd
b a	ba	cab	dabc
X X		bca	cdab
			bcda

Rota

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a b c d . . .
  a b c d . . .
    a b c d . . .
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FIG. 2: Voice Exchange, Rondellus, and Rota

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

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

Rondellus and voice-exchange techniques in 13th-century English compositions[10] occur in conductus, tropic chant settings of alleluias, independent voice-exchange motets, and independent rondelli. These are listed in Table 5. In each category the pieces have been listed in an order representing a chronology based on style features. The style criteria include range (increasing overall span, width of counterpoint, and width during rondellus section), units of declamation (from longs to longs and paired breves and

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

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

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

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

The parallels in the evolution of rondellus and voice-
exchange techniques are clear. It is probable that both
have their origin in the constructivist techniques of con-
trapuntal invention found in conductus _caudae_. Most voice-
exchange and rondellus passages, when not melismatic, bear a
single text, in one voice at a time. Rare instances of
simultaneous texting of all voices in typical conductus
fashion are seen in _Salve mater_ (two-thirds of a rondellus
section), and _Salve rosa florum_ and _Equitas in curia_
(voice-exchange passages). Like conductus, the independent
rondelli and voice-exchange motets often have melismatic
preludes, interludes, and postludes. Like motets in gen-
eral, the independent rondelli and the later conductus and
conductus-rondellus are written in parts, and _Fulget celes-
tis curie_ even has the simultaneous declamation of two dif-
ferent texts.[11] No later examples of rondellus a3 survive;

_____

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

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

TABLE 5

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

<u>Rondellus</u>

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

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

2) in organal settings of Alleluias, where ascertainable:

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

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

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

Table 5, cont.

Voice Exchange

1) in conductus: written in score/parts

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

2) in organal settings of Alleluias, where ascertainable:

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

3) in independent motets:

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

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

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

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

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

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conductus written in parts. This is _Salve fenestra vitrea_
(_WF_, _34_).

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

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

Quam admirabilis
131L = 2(16L)+4L+2(10L)+2(10L)+2(12L)+2(12L)+7L
Dulciflua
122L = 2(14L)+5L+2(8L) +2(12L)+2(8L) +2(12L)+7L

　　　　　 xx　　 y　　 AA　　 BB　　 CC　　 DD　 z

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

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

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

The 14th Century

The manuscript Onc 362 contains a pivotal repertoire in
the apparent evolution of the voice exchange motet, namely
two surviving intermediaries between the corpus of voice-ex-
change motets a3 in English mensural notation and the later
motets a4 in Franconian notation. These are Balaam de quo
and Excelsus. Both are a3 but in Franconian notation;
indeed, in Balaam there is declamation and hocketing in sem-
ibreves.[15] Excelsus is constructed on a freely composed pes
that is identified in the manuscript as "Tenor de Excelsus."
Balaam, on the other hand, is built on a cantus firmus. It
is the first exchange motet surviving in England to have
this feature[16] and, as in later examples, its text tropes
the chant verses. In regard to the handling of text, Balaam
is single texted, repeats the verses on exchange, and has a
coda to the first texted section where both upper voices
declaim together (on "exhibit stella"); Excelsus has two

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[14]For more on these notations, see Chapter Three.

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

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

TABLE 6

14TH-CENTURY VOICE EXCHANGE MOTETS

Voice-Exchange Motets a3

Balaam de quo
Excelsus in numine

Five-Section Motets a4 with Coda

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

Quid rimari cogitas
Viri Galilei
(Rota versatilis)

Large-Scale Sectional Voice-Exchange Motets a4

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

Varied Voice Exchange

Virgo Maria
Tu civium

Thomas gemma
Te domina

Regnum sine termino
Alta canunt

O homo de pulvere
Barrabas dimittitur

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

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

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

                   x    AA    BB  C      DD    EE  F

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

                   aab AAB aab aab      CDE CDE cde cde
```

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

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

Both motets are of high musical interest, Excelsus for its
lyrical melodies and Balaam for the way in which both the
internal repetitions and restatement of the Epiphaniam chant
are exploited to construct a form of substantial complexity
using a technique that Dalglish calls "hocket variation."[19]

From the similarities in design shown by the pairs of
voice-exchange motets just discussed it is clear that their
composers were working to create uniquely individualized
interpretations of a conventional design or common archetype
for voice-exchange motets a3. The 14th-century exchange
motets a4 generally follow one of two such models with much
the same kind of fidelity. In idealized form these are (i)
a motet with five sections of exchange in which exchange
occurs between every successive pair of musical phrases,
over a two-voice supporting substructure that itself is
undergoing a coincident exchange, followed by a coda; (ii) a
motet with four sections of exchange, in which exchange does
not occur after every musical phrase (corresponding to a few
verses or a stanza of poetry), but rather after a longer,
self-contained unit of four musical phrases (corresponding
to a pair of four-line stanzas or to four three-line stan-
zas), over a two-voice substructure that repeats without
exchange. These possibilities may be diagrammed as below

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

for a single period of exchange:

```
    (i)                      (ii)

    al B-                    al a2 a3 a4    B---------

    B- a2                    B-----------   al a2 a3 a4

    X- Y-                    X----------    X----------

    Y- X-                    Y----------    Y----------
```

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

```
    al a2  B----    or in more detail    al a'2  B  B'

    B----  al a2                         B  B'   al a'2

    X----  X----                         X  Y'   X  Y'

    Y----  Y----                         Y  X'   Y  X''
```

with a coda that may have had the form:

```
            al b2'

            B  A'

            X  Y'

            Y  X'
```

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

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

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

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

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

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

TABLE 7

DIMENSIONS OF FIVE-SECTION VOICE-EXCHANGE MOTETS

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

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

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

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

longest section towards the middle.

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

Large-Scale Sectional Voice Exchange

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

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

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

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

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

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

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

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

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

FIG. 3: Comparison of Hymn and Motet Incipits

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

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

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

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

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

_____

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

TABLE 8

DIMENSIONS OF LARGE-SCALE VOICE-EXCHANGE MOTETS

A solis ortus-Ovet mundus

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

total: 258L

Hostis Herodes

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

total: 244L   (-4B)

Rota versatilis

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

total: 336L

Table 8, cont.

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

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

Motets with Varied Voice Exchange

The Caius Motets

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

```
ab
ba
cd
dc
```

Performance of either as a true rondellus, presumably fol-
lowing the form

```
abcd
badc
cdab
dcba
```

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

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

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

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

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

---

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

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

repetitions, and recurring melodic tags, accommodates a sim-
ilarly varied verbal play between the voices of the motet
through the use of assonance, echo-rhymes, textual hocket-
ing, homo-declamatory patter, and varied text-exchange par-
alleling musical voice exchange. The lack of balanced
phrases and regular periodicity in the music forestalls the
use of conventional poetry. The result is a harmonious tap-
estry for the ear, the audible appearance of order and
structural interrelation'ship from moment to moment without
any clear controlling design.

The musical periods in Virgo Maria and Tu civium may be
approximately represented as in Figure 4.
Almost all the periods are 4L units or multiples of 2L
units, with some overlapping.[2'] The high degree of repeti-
tion and variation in each motet is immediately apparent.
In Virgo Maria the 'a' section functions as an introduction
of 8L. At the structural midpoint (46-49) there is a shift
from a strong secondary harmonic emphasis on D, the super-
tonic of C, to Bb, the subtonic. Section 'd' and its varia-
tions feature extensive patter duet.

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

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

<u>Virgo Maria</u>

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

Repeat in full.

<u>Tu civium</u>

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

Repeat in full.

FIG. 4: Formal Design in the Twin Caius Motets

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

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

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

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

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

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[30]Four bars represent either four longs or four double
longs, depending on which of the two versions of the nota-
tion of <u>Thomas gemma</u> is referred to. See Chapter Three, pp.
276-78.

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

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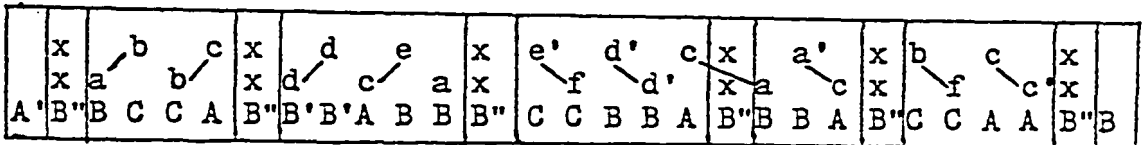
Or more schematically:

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

where R is a hocketing refrain over B".

FIG. 5: Musical Structure of Thomas Gemma

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

---

[32]Hohler, "Reflections," p.31.

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

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

divide the text neatly in half.

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

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

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

.

FIG. 6: Text Structure in Thomas Gemma

Figure 6

PRIMARY TEXT I	HOCKET	PRIMARY TEXT II

Thomas gemma Cantuarie   Thomas cesus in Doveria

                              primula
                                   emulo
                              fide pro tuenda
                                   Iesus

              cesus in   .   a divina repentina
              ecclesia   mira caritate
a divina repentina   fulgens
mira caritate
              fulgens   matutina vespertina
                                            lucis increate
matutina vespertina   gratia
lucis increate

                                rivulo
                            gratia
                                   patulo
                            late

              tibi nova   sublimaris curia manens
              reparate   in eternitate
sublimaris curia regis   patris
pro fidelitate
              tua   a ruina repentina
                                            per te liberate
a ruina leti bina   sunt sane
per te liberate
              sunt a fece   tu doctrina medicina
              et ab amaro   serva sanitate

                          malo
                                tremulo
                          frivolo
                                sub dolo

a sentina serpentina   purga
gentes expiate
              et a viciis   a sentina serpentina
                                            gentes expiate

Figure 6, cont.

singularis nuncuparis   dirige
gratia ditatus
            super   singularis nuncuparis
                                        gratia ditatus
hinc perfectos et electos   super
tu es sublimatus   Remo atque

                          Romulo
                  rivulo
                          tremulo
                  madido

                  pie sanans   tu per sanctos et electos
                  egros   pie sublimatus
preciosis (et) generosis   merito
gemmis tumulatus
            aureis   peris in ecclesia
                                      decora tumulatus
                  modulo
                          stimulo
                  tumulo
                          primulo

cum decore vel honore   de sancto
pie laureatus
            in celis   in honore et decore
                                      pie laureatus
inter cives celicos   gaudiis
digne veneratus
            Thoma   inter cives celicos
            nunc pro   summe veneratus

                  populo
                          querulo
                  stimulo
                          celo
tempestatis caritate   sine fine
fervida rogatus.   manens tam beatus.

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

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

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

FIG. 7:   Text Structure in Te Domina

Figure 7   94

```
PRIMARY TEXT I            HOCKET          PRIMARY TEXT II
-----------------------------------------------------------
Te domina regina                          Te domina Maria
pariendo protulit virgo                            Iesse virgula
sola paritura sine semine
                    laus patrie           tu germina protinus
                    celestis              odorifera
                                          profers redolencia

nitens sidus in ethere
in caligine
                    mundi                 O florigera
                    sine crimine          delens et obprobria
                                          a malicia
                                          avaricia
                                          sola deputata
nos serva domina                                      subdolis
celi rosario
privilegium
                    O flos odor           decore superasti
                                          lilia purpurea
                                          modulancium
lucens nitore vario                                   et carmina
mater honoris                                         et
                    flos genus            primula
                                          per tibi data
                                          nato nata
                                          privilegia
virgineum                                             coronata
pia sublimia                              O
                          consilia
                                  viola
                          per imperia
                                  convivia
                          visita
                                  da solacia
                    ignaros               via previa
                    reos per              nostra post exterminia


                          secula
                                  funeris
                          criminalia
peregregia                                            fata
rosa demere                                           O
                    predilecta            tripudiorum
                    candidata             dulcis materia
                                          laudis immemoria
                                          preconizata
                          piacula
                                  miseris
                          poli luminis
loca nos in gloria.                       nobis succure Maria.
```

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

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

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

FIG. 8: Musical Elements of Te Domina

Figure 8

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

II. related tenors

WF, 17   Sol in nube

US-PRu 119, A2   Tota pulchra

Thomas gemma

Figure 8, cont.

examples of melodic arches ab and cd:

Figure 8, cont.

Typical use of melodic material over one tenor statement:

Upper
Voices:

Tenor:

Actual pattern of use in Te Domina:

I = voice I
II= voice II
T = tenor
In = introduction
H = hocket section

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

Strophic Repeat With Variation

In reference to the 13th-century English motet reper-toire Sanders has noted that "almost all of the <u>pedes</u> of the freely composed motets without <u>Stimmtausch</u> also exhibit fea-tures of repetition, some with variation, some without."[34] Examples from the 14th-century repertoire, among motets built on a cantus firmus, show a predilection for isomelic exploitation of tenor repetition to have continued.

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

TABLE 9

MOTETS EXHIBITING STROPHIC REPEAT WITH VARIATION

Varied Voice Exchange	No. of tenor repetitions
O homo considera	3x (Filie Jerusalem)
Barrabas dimittitur	3 & 1/3 x (Babilonis)

Strophic Repeat with Variation

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

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

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

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

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

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[37]Two fragments without surviving tenor, Duodeno sidere and Princeps apostolice, can be shown to have had tenors stated three and two times, respectively.
    Exceptions to the number of repetitions of the tenor occur in Orto sole, which sets four statements of its tenor, and in Civitas nusquam, which shows strophic repeat of counterpoint only over the last few bars, where the opening music is repeated upon repeat of the first few notes of the tenor.

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

Phrase design in motets with strophic repetition usually overlaps the sectional boundaries so that repetitions of counterpoint are embedded in the fabric of the piece rather than clearly articulated for emphasis, as they would be in a strict voice exchange motet. As a result, periodic phrase structures are not precluded if the tenor is appropriately patterned. The three motets of this type in long-breve notation, Ade finit, Solaris ardor, and Rex omnipotencie, each have a slightly different sort of periodicity in phrase design.[31]

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

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

half.[39] Two fragments, <u>Laus</u> <u>honor</u>, and <u>Nos</u> <u>orphanos</u>, are
further clear examples that show the high degree of literal
repetition found in this type of motet. (See Figure 9.)

Refrain Motets

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

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

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

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

Figure 9

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

Cpx 228, 3   Laus honor – T. Laus honor Christo

Figure 9, cont.

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

Strophic repeat with variation in Lwa 12185, 4

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

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

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

stable and distinguished in melody and versification from the more varied periods they punctuate.[1] One of these motets, <u>Candens</u> <u>crescit</u>, has first mode rhythms with declamation on long and breve; the others, <u>Suspiria</u> <u>merentis</u>, <u>Rogativam</u> <u>potuit</u>, and <u>Surgere</u> <u>iam</u> <u>est</u> <u>hora</u>, are all in second mode with breve-semibreve declamation.

<div align="center">

TABLE 10

REFRAIN MOTETS

</div>

Candens crescit: ABABA

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

Suspiria merentis: AR BR CR DR ER

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

Rogativam potuit: .....R AA R

                = ...rr' ab ab rr'

Surgere iam est: AR BR CR

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

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

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

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

FIG. 10: Refrain Motet Double-Versicle Melodies

two pairs) of phrases arranged melodically as _ouvert_ and _clos_, followed by the refrain, which is likewise an _ouvert_ and _clos_ pair. Every section has parallel phrases in the upper parts and ends with the same cadential pattern and chiming '-are' rhyme in voice I. The literal recurrence of the refrain has been taken advantage of by the scribe of _Cgc_ _512_, who wrote it out in full only once in the manuscript. Subsequent repetitions are indicated in each voice part by a textual cue that is set off by strokes: //Spiritus alme// Seculare// or //Sancte spiritus//tedia// and further indicated by a sign (in the staff above) resembling a Greek letter pi or a doubled t in the cursive script of the text hand.

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

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

Just as there are both free and cantus-firmus-based
voice-exchange motets, so there exists a fragment of one
remarkable refrain motet built on a Gregorian melisma. This
fragment is Surgere iam est hora, and its tenor is Surge et
illuminare, the opening melisma of the verse of the Epiphany
gradual Omnes de Saba. The cantus firmus is an appropriate
one to have chosen on account of its internal repetition:
there is a melodic double versicle on "Surge" that is fol-
lowed by a ten-note extension on "illuminare." (See Figure
11.)
This color must be stated three times in all, though only
the second two statements are preserved. In each statement
the double versicles are given a different internally
repeating rhythm while the extension is repeated identi-
cally, thereby laying the groundwork for a refrain structure
resulting in the overall form AA'R BB'R CC'R. This design
is mirrored in the duplum, which is carefully crafted so
that its musical and textual repetitions overlap the tenor's
and its own musical phrase boundaries while at the same time

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

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

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

Motets with Periodic Phrase Structures

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

TABLE 11

ISOPERIODIC MOTETS

Motets (by increasing size of module)	Module (in L)	Number of Periods	Length (+final L or a coda)
Isoperiodic in long and breve			
Vas exstas	7	10	70
Regi regum (wc)	7	12	84
Ianuam quam clauserat (wc)	8	14	112
Petrum cephas	9	12	108
Templum eya	9	8	72
Lux refulget	9;6;4	10;2;3	90;12;12
Virgo sancta Katerina	9	10	90
Solaris ardor (wc)	9	6	54
Jhesu redemptor	10	8	80
Ut recreentur	10;12	8;7	80+4;84+10
Inter choros (wc)	12	5	60+4
Veni creator (wc)	12(2x6)	$9\frac{1}{2}$(19)	114+1
Salve sancta virgula (wc)	12	3	36+20
Rex sanctorum	12	6	72
Dei preco	14(2x7)	4(8)	56
Maria mole pressa	15	6	90+1
Isoperiodic in breve and semibreve			
Duet motets with medius cantus			
Rosa delectabilis	4	15	60
Jesu fili	4	16	64
A solis ortus	4	$12\frac{1}{2}$	50
Fusa cum silentio	8(2x4)	$7\frac{1}{4}$($14\frac{1}{2}$)	58
Zelo tui langueo	8	$16\frac{1}{4}$	130
Quare fremuerunt	8	12	96

(see also Jhesu redemptor, Vas exstas, and
Dei preco from among those in 1 and b)

Others isoperiodic in breve and semibreve			
Rex visibilium (wc)	4	9	36
Suffragiose	2	21	42
Iam nubes	4	11	44+1

Table 11, cont.

OTHER PERIODICITY

Mixed periodicity

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

Sub-divided module periodicity (see Figure 16)

Mulier magni meriti
Princeps apostolice
Orto sole

Beatus vir

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

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

Isoperiodic motets are the most numerous and clearly defined class of periodic motets in the English repertoire. In a typical case an adjustment is made to the lengths of the initial phrase in each voice so as to stagger or displace subsequent phrases, in order to avoid strictly parallel phrases in two or more parts. This offset is made up at the very end of the motet by a compensating increase or reduction in the length of the last phrase in each part. For instance, if the length of the period is 5L, then the phrases of the voices in a motet a3 might be laid out as follows:

$$7+5+5+\ldots\ldots+5+3L$$

$$6+5+5+\ldots\ldots+5+4L$$

$$5+5+5+\ldots\ldots+5+5L$$

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

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

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

Motets Isoperiodic on Long and Breve

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

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

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

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

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

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

Veni creator. spiritus (Ccc 65, 2)

Maria mole pressa (Ob 7, 1a)

Petrum cephas (Ob 7, 2)
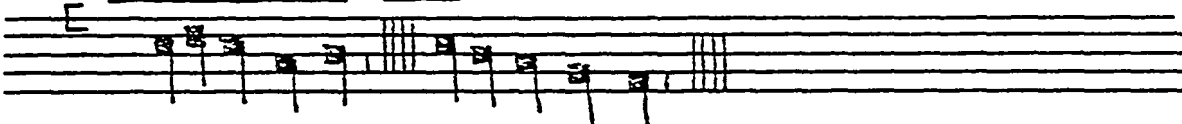
Lux refulget (Ob 7, 4)
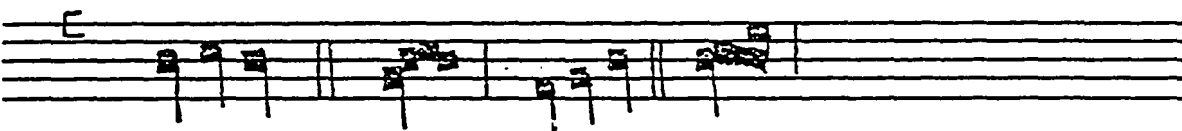
Regi regum (Onc 362, 12)
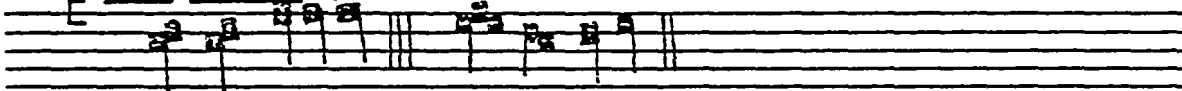
Rosa delectabilis (Onc 362, 18)
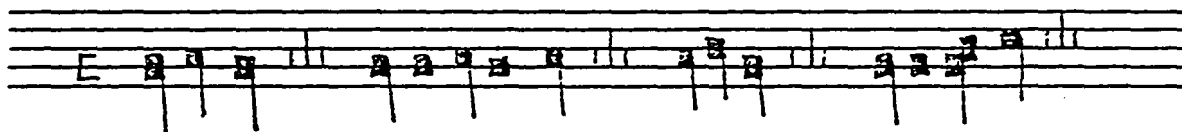
FIG. 12: Orthography of Isoperiodic Tenors

(See also Fig. 15)

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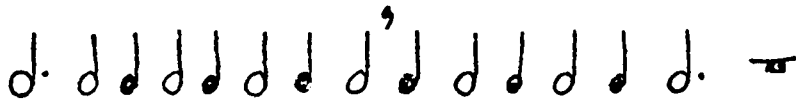
The first duplum phrase is offset from that of the triplum
by seven bars of rest -- its poem is, as a result, shorter
than that of the triplum by one couplet -- and the tenor is
made to overlap with the triplum after three bars of rest.
Since the tenor pattern itself begins with four bars of
rest, the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

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

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

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

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

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

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FIG. 13: Isoperiodic Voices with Isomelic Features

Figure 13

Vas exstas (Cpc 228, 1)

Templum eya salomonis   Ob 7, 9

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

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

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

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

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

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

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

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

Figure 13, cont.

Figure 13, cont.

Musical notation. Text underlay:

Dei preco

Dei preco fit ba- -pti- sta mun- dus quo non fert ma- io- rem qui con- ce- ptus est in i-sta val-le pro- pter mun- di mo- rem hic car- nem do- cet de- te- sta- ri set ad pe- ni- ten-ci- -am or- ta- ri cu- rat quos cu- pit sal- va- ri nes- -si- as tan- dem qui pu- ta- tur ab He- ro- de de- col-

Figure 13, cont.

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

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

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

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

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

The Duet Motets with Medius Cantus

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

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

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

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

A number of motets and fragments prefigure what we may
regard as the archetypal duet motet. First, a small number
of other motets have a tenor that is either a middle voice
by range or else shares its range with the duplum. Among
pieces in long-breve declamation, for instance, Regina cel-
estium has a medius cantus (the tenor Regina celi letare,
arranged in 4L phrases) but lacks any evident periodicity in
the surviving texted voice. Two isolated voice parts just
cited previously for certain isomelic features, Dei preco
and Vas extas, are most likely the lowest parts from two
duet motets with medius cantus in long-breve declamation.[47]

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

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

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

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

tor,[51] A <u>solis</u> <u>ortus</u>, or <u>Civitas</u> <u>nusquam</u>,[52] to motets such as <u>Jesu</u> <u>fili</u>, <u>Rosa</u> <u>delectabilis</u>, and <u>Quare</u> <u>fremuerunt</u>, with regularly recurring passages of semibreve patter in duo.

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

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Jesu fili                              Rosa delectabilis

I    64L = 5L + 13(4L) + 7L            60L = 5L +12(4L) + 7L

II       = 16(4L)                          = 15(4L)

III      = 6L + 13(4L) + 6L                = 6L +12(4L) + 6L
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In each the initial displacement established between the outer parts is 1L, so phrases of 4L overlap by 3L. It is where the parts coincide that declamation patterns are synchronized. This has been arranged to occur in both works so that the most rapid parlando is performed by the texted voices over the last two longs of the tenor phrase, espe-

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

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

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

FIG. 14: Duet motet parlando patterns

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

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

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

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

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[53] In _Regne_ _de_ _pite_ there is also simultaneous declamation of a single text throughout; one of the voices occasionally drops out for a few bars. Systematic parlando in duo beyond that seen in the duet motets is rare but not unknown; it can be heard in the second half of the _DRc_ _20_ version of _Orto_ _sole_ (the one a4), in the _Cgc_ _512_ motets _Virgo_ _Maria_ and _Tu_ _civium_, on the final phrase of _Doleo_ _super_ _te_, in the refrain motet _Suspiria_ _merentis_, and in the upper two parts of _Trinitatem_ _veneremur_. Probably there were also duet passages in _Parata_ _paradisi_ _porta_. It is interesting to see that in _Mulier_ _magni_ _meriti_, by contrast, increasingly lengthy bursts of semibreve declamation are not exploited for any prominent homorhythmic passagework between texted parts.

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

The stylistic parallel between the duet motets and Eng-
lish discant settings has been noticed by a number of schol-
ars.[56] In a typical example of discant a3 the cantus firmus

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

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

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

Tenor of *Quare fremuerunt* (Lbm 1210, 9)

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

Hoc ter cantetur medio retro gradietur.

FIG. 15: Tenors of Quare Fremuerunt and Inter Usitata

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

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

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

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

[58] In Cgc 512 this cantilena was mostly written out on two
staves in score, but on one system it was written out on
three, with the middle staff left blank. In Cpc 228 it was
written out entirely in two-stave systems, but it is fol-
lowed on the same page by a separate voice part that in fact
is a middle voice for the first half of the piece. This
third voice does not provide continuous enrichment of the
texture, but rather supplements the harmony only at cadences
in the outer voices and rests while the texted parts engage
in their most extended spurts of homorhythmic patter.
    A similar empty staff has been left throughout the Ob
D.6 copy of the cantilena Missus Gabriel, and the cantus
firmus has been written out separately from the two outer
parts of two discant items in score found in US-NYpm 978, 6
and 13.

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

may be related to the duet motet tradition. The best case can be made for _Beatus vir_, where the tenor, a _medius cantus_, and the lowest voice of a motet a3 survive. Accelerated declamation while the tenor is silent very well may have been paralleled in the missing upper part.[0] It is of interest to note that in general the duet motets appear in the later English motet collections such as _Lbm_ _1210_, _DRc_ _20_, and _Lwa_ _12185_. In addition, _Rosa_ _delectabilis_ is a palimpsest in the earlier _Onc_ _362_, and is written in a "progressive" notation. Thus the duet motets appear to be among the most "progressive" of all the insular motet types of the first half of the century. They are further distinguished by their subject matter, which turns away from the more familiar motet subjects (such as Mary, saints, and feast days of the church year) towards Jesus and devotional topics.[1]

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

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

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

Other Motets Isoperiodic in B and S

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

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

Rex visibilium   36L = 1L + 7(4L) + 3L + 4L

                      = 3L + 7(4L) + 2L + 1L + 2L

                      = 8L + 2(10L) + 8L = 14(2L) + 8L

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

Iam nubes   45L = 4L + 3L + 7(4L) + 2(3L) + 4L

                  = 2L + 3L + 7(4L) + 3L + 4L + 5L

                  = 5(9L)

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

Suffragiose   42L = 2B +20(2L) + 4B

Other Periodicity

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

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

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

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

Other Insular Motet Types

Motets with Varied Rhythmic Patterning of the Tenor

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

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

Mulier magni meriti (Cgc 512, 1)

I   54L = 3 + (6+3) + (6+4)+(5+4)+(5+2) + 4 + (3+2)+4+3 L

II   = 7 + (2+7) + (2+7) + (2+7)+(2+3) + 6 + 3 + 6 L

III   = 3(9+9)L = 3(18L)

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

I   52L = 6 +3(5) + (5+1) + 5 + 4(5) L

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

I   60L = 4+4+4+(3+4)+4+4+(3+4)+4+4+(3+4)+4+4+3 L

II   =1+4+5+3+(2+1)+5+4+3+(2+1)+4+1+3+4+1+(1+1)+5+7+2 L

III   =4(3+4+4+4)L = 4(15L)

Beatus vir (Lwa 12185, 3)

I(Tenor) 92B = 2(46B) = 2(2[2(6B) + 8B] + 6B)

II   = 3B+2(13B)+7B + (10+3)B + 2(13B)+7B+10B

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

FIG. 16: Examples of Subdivided-Module Periodicity

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

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

TABLE 12

OTHER INSULAR MOTET TYPES

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

Lingua peregrina
Peregrina moror
Apello cesarem
Flos regalis

        (Other motets with rhythmically varied taleae that
         are discussed elsewhere include:
                Virgo sancta Katerina
                Suspiria merentis
                Surgere iam est hora
                Lux refulget
                Te Domina
                Suffragiose)

Petronian-Style Motets with Stratified Levels of Activity

Inter amenitatis
Frondentibus florentibus
Rosa mundi purissima
Triumphus patet hodie

Patrie pacis
Caligo terre
Herodis in atrio

        (Two fragments with some evidence of strophic repe-
         tition might also be assigned here:
                Duodeno sydere
                Princeps apostolice)

The Remainder

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

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

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

FIG. 17: Rhythmically Varied Tenor Taleae

Figure 17

Norms of Declamatory Patterning in the Upper Voices over 4L
(p = paroxytonic accent; pp = proparoxytonic accent)

5p

6pp

7p

8pp

etc.

Tenor Patterns:

Lingua peregrina

Peregrina moror (in order of appearance)

Figure 17, cont.

Flos regalis

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

than those of the tenor, and in fact are initially isoper-
iodic in units of 9L while the tenor moves in 3L units, then
temporarily in units of 8L while the tenor moves in 2L
units. It is noteworthy that the texts of _Virgo sancta
Katerina_ are regular and paired in versification, suggesting
that they were created for a strictly isoperiodic composi-
tion.

Petronian motets

Of the remaining early-14th-century motets, the most
significant group consists of motets in the style of Petrus
de Cruce, with a sharp stratification of activity between a
fast-moving triplum engaged in the virtuoso declamation of a
prose-like text, a slower moving duplum with considerably
less text, and an unpatterned, or very simply patterned
tenor.[44] This is the style of the majority of the newest
motets in the _Roman de Fauvel_, for instance, although it
should be noted that the _Fauvel_ motets mostly set regular
texts, while as a rule irregular phrases and lack of rhyth-
mic patterning, coupled to syllabic declamation, result in
irregularly versified texts in Petronian motets. _Inter
amenitatis_, found in _Fauvel_ as well as in an English source,

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[44]Stratification of rhythmic activity does not necessar-
ily imply stratification of range between triplum and dup-
lum. In a number of Petronian motets triplum and duplum
ranges overlap almost entirely, and the duplum frequently
sounds over the triplum. _Caligo terre_ and _Triumphat hodie_
are clear examples.

is typical in its lack of regular phrase and verse struc-
tures. Rosa mundi, Triumphus patet, and Frondentibus flo-
rentibus are equally amorphous in musical facture.

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

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

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

The Remainder

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

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

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

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

The Later 14th Century
Ob 7 and DRc 20 Rear Leaves

When considering the later 14th-century motets in Eng-
land the question of French influence on notation, musical
style and form is primary, both with regard to chronology
and the direction of influence. There can be no doubt that
English musicians were fully aware of the continental inno-
vations of the musical Ars Nova by about 1350, for the
author of the <u>Quatuor</u> <u>Principalia</u> shows full knowledge of
continental developments, and in particular an admiration
for Philippe de Vitry and a familiarity with his motets.[1]
(On this basis the introduction of the minim in England is
usually taken to be ca.1350.)[2] Of course French motet style
was already pressing against the native English musical
idiom much earlier, as the insular examples of Petronian
motets testify. As Levy has observed, "For a period around
the beginning of the 14th century the well-developed English
motet type represented (by <u>Thomas</u> <u>gemma</u>) must have held its
own against an advancing French influence." Levy further
posits that the sectional voice-exchange style of <u>Ave miles</u>

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

[2]See for instance Harrison, "Ars Nova," p.69.

and the isoperiodic design of Petrum cephas "would seem to represent a slightly later English conception of motet construction -- a conception more rigid, more strongly influenced by French isorhythmic procedures."[68] More recently Sanders has argued for a position 180 degrees from that of Levy. Believing that "isoperiodicity is the English road to isorhythm,"[69] he observes that a relative chronology of the development of large-scale sectional forms and isoperiodic phrase structures in English motets, in comparison to the evolution of these features in the motets of de Vitry, suggests the strong possibility of direct English influence on this innovative French musician.[70]

Whatever the relative strength and direction of formative influence over the first third of the century or so, it is clear that few French pieces entered the English repertoire, or vice versa.[71] This situation changes, however.

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

[69]Sanders, "English Polyphony," p.234.

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

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

TABLE 13

LATER 14TH-CENTURY MOTETS IN ENGLAND

Isorhythmic

Unipartite

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

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

(?Deus creator Ob 7, 14)
(Inter usitata Omc 266/268, 2)

Bipartite

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

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

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

(Regne de pite Ob 143, 3)

undetermined

Deus compaignons US-Wc 14, 4

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

Insular motets with Non-Isorhythmic Features

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

Regne de pite Ob 143, 3 (bipartite)

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

Radix Iesse Ccc 65, 3

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

Two possibly English motets in continental sources

Sub arturo plebs
O dira nacio

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

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

[72]See Craig Wright, Music at the Court of Burgundy,
pp.11-18 for details of the documented musical activity
associated with this involuntary sojourn. Wright makes the
intriguing suggestion that the keyboad intabulations of two
de Vitry motets in the Robertsbridge codex (Lbm 28550, 4 and
5) may be linked with John's captivity in England and his
interest in organ music (ibid, p.16, n.29). Wright also
cites (p.28) a later occasion when in Tournai four English-
men sang a motet for young king Charles VI.
   The reference in the text of the triplum of DRc 20, 10
to a "J. Anglici" who sings in a "curia gallicorum" with six
Frenchmen and Flemings indicates another way in which an
Englishman might come into contact with French polyphony
around mid-century (see the section on "External References"

The bulk of the Ars-Nova-style motets surviving from
14th-century England, most of them with continental concor-
dances and of probable continental origin, are found in two
sources, the rear flyleaves of Ob 7 (six motets) and DRc 20
(ten motets).[73] In both manuscripts there are front fly-
leaves preserving insular motets in very different hands,
and no incontrovertible links can be made between front and
rear collections. The probability is strongest in both
cases, however, that front and rear leaves were simply drawn
from different gatherings of their dismembered parent cod-
ices. Both sets of rear flyleaves are written in what
appear to be English text hands[74] and show at least one
characteristic English trait in their notation, the form of
the perfect semibreve rest.[75] Hence they were copied in Eng-
land. In regard to text content, the DRc 20 motets "docu-
ment ... for the first time the importation unchanged of

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in Chapter Four).

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

[74]According to Margaret Bent (private communication).

[75]See Chapter Three, pp.306ff.

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

Harrison dates the Ob 7 leaves to ca.1340 and puts the DRc 20 collection in the decade ca.1350-60.[78] These dates are plausible, perhaps even slightly late, estimates for the age of the Ars Nova musical repertoires; they may be ten to twenty years too early for the ages of the sources them- selves. If one judges by the ages estimated for the most important continental manuscripts containing concordances to the repertoire of these English leaves, dates of copying in the 1360s or 1370s seem probable. Ivrea (I-IV) is now thought to have been copied after 1365, with additions into the 1370s, either for the papal court in Avignon or for the court of Gaston Febus, count of Foix (1343-1391).[79] Trem- oïlle (F-Pn 23190) was copied in 1376, probably at the court of Charles V of France, by the king's first chaplain, Michael de Fontain.[80] Ivrea and Tremoïlle have a strong

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[76]Harrison, PMFC V, p.ix.

[77]See Chapter Four, p.402.

[78]Harrison, "Ars Nova," p.69.

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

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

affinity (29 concordances, mostly motets) and are clearly central sources of the repertoire of the greatest centers of the cultivation of polyphony in the French cultural orbit. The rear leaves of DRc 20 have seven motets with concordances and of these, six (nos. 11, 13, 15, 16, 18, 19) are in both Ivrea and Tremoïlle, so in all likelihood DRc 20 was once a comparable central (English) repository of Ars Nova polyphony. Ob 7 has a similar relationship to the continental sources, although with fewer concordances (no.15 is in Tremoïlle, while no.16 is in both Tremoïlle and Ivrea).[1]

Stylistic comparison suggests that most of the unica in the two English sources are also of continental origin. Omnis terra (Ob 7, 12) and Musicorum collegio (DRc 20, 17) are bipartite isorhythmic motets a3 with diminution by one half, notated in tempus imperfectum maior, with a range of a 13th. In this respect they are just like Pura placens (Ob 7, 15), Domine quis (Ob 7, 16) and other motets in Ivrea and by Machaut.[2] Parce piscatoribus (Ob 7, 17), Virginalis concio (DRc 20, 10), and O vos omnes (DRc 20, 14) are motets a4 with similar design features.[3] The piece Nec Herodis feroc-

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

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

[3]The two Durham unica both have a prefatory introitus,

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

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

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though.

**The tenor and contratenor of Virginalis concio apparently had different mensural organizations on the modus level. This feature, together with the presence of an introitus and a four-voice texture, relate this motet particularly to Machaut motets 5, 21, and 23. In addition to the motets by de Vitry named above in the text, Impudenter circuivi (I-IV, 6) is of similar construction. See also Nostris lumen (B-Br 19606, 9) and PMFC V, nos. 2, 24, 27.
Ernest Sanders has remarked on the evident skill of composition in O vos omnes and Ad lacrimas flentis and suggests because of their proximity to motets in DRc 20 and F-CH 260 known to be by de Vitry that they may be of his authorship. (Private communication.)

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

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

composed English motets, it is a tonally closed composition, here with a final on C, and has counterpoint that elaborates a very limited harmonic vocabulary. There is essentially just root motion by step from harmonies on C (and occasionally on E) to harmonies a step away on Bb or D -- the English supertonic and subtonic "pes harmony" so familiar from the Sumer canon and many other compositions.[85] The composition opens on a 10-8-5 sonority and frequent use of imperfect consonances is the norm, including extensive motion a3 in parallel 6-3 and 10-5 sonorities. One sees the constant employment of voice exchange not just as a formal device on the level of the section, but also on the most local scale between paired voices to animate a static harmonic environment. On the other hand, the elastic rhythms, alternating sustained motion in breves with lively stretches of semibreves and minims, along with the occasional harsh dissonances in the four-part writing (characteristic and most prominent during the final cadence) indicate some indebtedness to the continental Ars nova idiom.[86]

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

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[85]See Sanders, "English Polyphony," pp.92-93.

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

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

$$102B = 4(9B) + 8B + 2(9B) + 12B + 28B$$
$$= 4B + 2(10B) + 2(7B) + 8B \ 10B + 9B + 13B + 24B$$
$$= 3(16B + 18B) = 3(34B)$$

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

The tenor of <u>Deus creator</u> is texted in <u>Ob 7</u> with the
lines

> Doucement me reconforte
>
> cele qui mon cuer ad pris.

This text is known from other sources as a couplet used by a
trouvere, Watriquet de Couvin (active as a minstrel in the
1320s and 1330s), to compose a <u>fatras</u>.[17] Watriquet impro-

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

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

> Presidentes in thronis seculi
>
> sunt hodie dolus et rapina.

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

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

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of all such French couplets, see van den Boogaard, _Rondeaux
et refrains_ (Paris, 1969). _Doucement_ is published in Porter
as no. 2, p.149, and is no.618 (Fatr. 14) in van den Boo-
gaard.

''This couplet is no.26 in Porter, p.157. The reference
was first noticed by Ludwig, according to Dahnk, _L'Heresie_,
pp.11-12. The motet is _F-Pn 146, 4_ (written prior to 1316).
For the use of the _fatras_ and _fatrasie_ in 15th-century musi-
cal settings, see Rika Maniates, "Combinative Techniques,"
pp.49-52.

Watriquet:''

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

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

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

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

tenor.'°

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

More telling are certain features of style. A three-fold statement of the tenor is relatively uncommon among continental unipartite isorhythmic motets, which usually favor four, five, or six taleae.'¹ The layout here recalls more strongly the English motets with strophic variation over a non-Gregorian tenor. Indeed, tenor repetition in

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

'¹The motet has a number of unusual, if not necessarily English, features. One can mention the wide range (a 15th), the paired ranges of the upper parts (c-dd), the relatively infrequently encountered mensuration (tempus perfectum maior), and the wide final cadential sonority (12-8 rather than 8-5, approached by a 10-6).

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

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

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

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

English Isorhythm

There is no significant body of isorhythmic compositions surviving in English sources after the rear leaves of <u>Ob</u> <u>7</u> and <u>DRc</u> <u>20</u> until the Old Hall manuscript a half a century later. Hence it is difficult to write the history of the English assimilation of continental isorhythmic techniques.[3] The isorhythmic motets and settings of the Gloria and Credo found in the first layer of Old Hall themselves show a wide range of technique (and most probably of age as well) and may span most of the stylistic distance traversed in this era. A conservative benchmark for the native style in isorhythmic (hence "motet-style") mass movements is established by such similar pieces as the Credo by Pennard in Old Hall (<u>Lbm</u> <u>57950</u>, <u>89</u>), a Gloria (also by Pennard?) in the Fountains fragments (<u>Lbm</u> <u>40011B</u>, <u>1</u>), and a Gloria in a Bodleian Library source (<u>Ob</u> <u>384</u>, <u>2</u>). The first two of these have been published in modern editions,[4] but the third, an

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

[4]Hughes and Bent, <u>Old</u> <u>Hall</u>, no. 89; Marrocco and Sandon,

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

The piece is bipartite, with diminution by one half in the melismatic "Amen" section. There are two colores and six taleae, with strict isorhythm in all voices and a distinctive phrase-by-phrase alternation of text between the upper parts. The mensuration is tempus imperfectum maior, with straightforward and uncomplicated rhythms.[5] Hence it is not at all far removed from the later motets of Ob 7 and DRc 20. The Old Hall motet En Katerine solennia (Lbm 57950, 147) is representative of a more advanced style seen in Old Hall. It is tripartite, with successive diminution of the tenor in the ratio 3:2:1, and has a rhythmic character marked by a great deal of syncopation, as well as the simultaneous use of conflicting mensurations (with minim equivalency).

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

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

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

FIG. 18: The Isorhythmic Gloria in Ob 384

Figure 18

Ob 384, 2   Gloria

[E]t in terra pax hominibus bone vo-lu-ta - tis.

Exaude pie pater

Tenor secundus

Gra-ti - as a- gimus tibi propter magnam glo-ri-am. tu- am.

Do- mi ~ ne fi-li unigeni-te Je- su Chri-ste

Figure 18, cont.

Figure 18, cont.

(Fine)

been made. US-Wc 14 contains fragments of at least two
isorhythmic motets, one of which, Rex Karole, has concor-
dances in the Chantilly and Strassbourg manuscripts, and can
be dated to the reign of Charles V of France (1364-1380).
Gunther suggests the date may be refined to late 1375 on
account of the political situation to which the text refers.
The motets in this source are certainly French in origin.[6]
Lbm 40011B, a source with close ties to Old Hall, preserves
two motets that tell us a little more, Humane lingue and
Alme pater. The former shows the smooth rhythmic and
melodic character of the stylistically advanced pieces in
minor prolation and incorporates a sophisticated propor-
tional diminution scheme.[7] Alme pater, a fragment, is a
motet that may be dated through textual references (if these
are being correctly interpreted) to the year 1384 or shortly
thereafter, and so contribute valuable and scarce evidence
for the chronology of style change.[8] It is a large-scale
unipartite isorhythmic motet with introitus, probably not

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

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

[8]On the text of this motet, see the section "External
References" in Chapter Four.

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

Another isorhythmic motet of possible English provenance is nominally outside the scope of this study because it is not found in any insular sources: <u>Sub</u> <u>arturo</u> <u>plebs</u>. The texts of this motet name many English musicians, including the motet's composer (and probable text author), J. Alanus. Much has been written about this well-known and controversial piece.[99] Suffice it to say here that Brian Trowell's dating to 1358 is less plausible on grounds of musical style than Bent's suggestion of a date in the early 1370s,[100] a decade also targeted by Roger Bowers's recent archival work and reading of the verse.[101] <u>Sub</u> <u>arturo</u> <u>plebs</u> would be relatively advanced in that time frame as well, given its tripartite structure, complex scheme of successive diminutions, and frequent syncopations.[102]

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

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

[101]Private communication.

[102]See Gunther, "The 14th-Century Motet and its Development," and <u>The</u> <u>Motets</u> <u>of</u> <u>the</u> <u>Manuscripts</u> <u>Chantilly</u> <u>and</u> <u>Modena</u>, pp. vii, li-lii.

The Indigenous Tradition

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

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

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

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

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

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

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

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[103]Besseler, "Studien II," pp.190-91.

also be said to suggest the motet is not French in origin.
To begin with, the text is on Thomas; most likely Thomas of
Canterbury is meant, though here his bowels, not brains, are
slashed. The two poems are stanzaic and paired in length
and versification. The motet is built on an unidentified
whole chant with a single internal melodic repetition in its
<u>color</u>. This tenor is laid out in longs and long rests with-
out any strict rhythmic patterning. The form of the motet
is sectional, in twelve blocks of counterpoint defined by
successive two-line units of the triplum text. The most
frequent of the declamation patterns for these verses (a)
and the most common alternative (b) are given in Figure 19.
(The duplum text is usually declaimed simultaneously in the
same pattern.)
The form of the motet may be diagrammed as follows:

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

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

a) 12-syllable pattern:
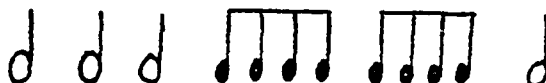
b) 6-syllable pattern:

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

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

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

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

<div align="center">Summary</div>

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

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

CHAPTER III

MOTET NOTATIONS

Introduction

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TABLE 14

NOTATION, MENSURATION, AND DECLAMATION IN THE MOTET

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

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

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

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

(i) ꟼꟼ   ꟼꟼ

Genitricem personantes	(s2)		
Regnum sine termino	(s2)m2		
Sol-aris ardor	(s2)m2(m3)		
Si lingua lota	"		
Virgo mater salvatoris	(s2)m2,m3		
Regina celestium	"		
Hostium ob amorem	"		
Dei preco	(s2)m2-4		
Iam nubes	(s2)m2-5		
		Suffragiose	s2
Maria mole pressa	s2,m2	Zelo tui	s2,m2
Vas exstas eleccionis	s2,m2(m3)	Doleo super te	"
Ave miles	"	Parata paradisi	"
Triumphat hodie	"	Fusa cum silentio	s2,m2(m3)
		Templum eya	"
Balaam	s2,m2,m3	*Alta canunt	"
Trinitatem	"		
Jhesu redemptor	"		
*Lux refulget	s2,m2,m3,(m4)		
		Suspiria merentis	s2(s3)
*Virgo sancta	s2(s3),m2,m3	Rex visibilium	s2(s3)m2,m3
Katerina	+(m5)	Rogativam potuit	s2,s3,m2
Jhesu fili	s2,s3,m2 (4)	Surgere iam est	s2,s3,m2,m4
Quare fremuerunt	"	A solis ortus	s2,s3,m2;m3(m4)
Viri Galilei	s2,s3,m2,m3		
Patrie pacis	"		
Civitas nusquam	" +(m4)		
Alma mater	"		
Caligo terre	s2,s3,m2-5		
De flore	s2,s3,m2-6		

(ii)

Inter amenitatis	s2-4;m2,m3		
Mulier magni	s2-4;m2	Orto sole	s2-4;m2
Frondentibus	s2-4;m2-4	Duodeno sydere	s2-4;m2,m3
Laus honor	s2-5	Princeps aposto-	s2-4;m2-4
[Rosa delectabilis	s2-4;m2-5]	lice	
Rosa mundi	s2-6;m2,m3(4)		
		Herodis in atrio	s2-4
		Flos anglorum	s2-6
		Beatus vir	s2-9
(for bracketed items [ ],		Triumphus patet	s2-9
see also Group 3)		Hac a valle	s2-9

Table 14, cont.

Group 3: Innovative Insular Notations

(i) Circle-Stem notational complex

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

    Firmissime fidem (intabulation)
    Tribum quem   (intabulation)

    Astra transcendit
    Rosa delectabilis

    (Triumphus patet)

(ii) Ternary Breve-Semibreve notation

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

(iii) Forms of Binary Mensuration

    (a) larga-longa notation

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

    (b) binary long (and breve)

Augustine par angelis	m2
Te domina	m2,s2
Tu civium	m2,m4,s2
Virgo Maria	m2,(m3),s2,s4
O dira nacio	m2,(m3),s2
*A solis-Ovet	m2,m3,s2
*Hostis Herodes	"
*Rota versatilis	"
*O crux vale	"

Table 14, cont.

Group 4: Ars Nova mensurations (all <u>tempus</u> <u>imperfectum</u> <u>maior</u>
      unless otherwise indicated)

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

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

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

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

TABLE 15

NOTATIONAL GROUPINGS FOLLOWING HARRISON IN PMFC XV

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

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

is perhaps too fine.' (It is a distinction necessary for
Harrison on account of his rhythmic interpretation of semi-
breve groups, which will be discussed below.) Nonetheless
Harrison's sensitivity to the problems of notation and
rhythm has been a valuable impetus to the assembly of the
data in Table 14, which amplifies Harrison's approach with-
out in large measure contradicting it.

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

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

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

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

TABLE 16

MOTETS WITH SHIFTS IN MENSURATION

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

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

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

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

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

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

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

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

TABLE 17

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

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

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

Motets with stems, listed by source.

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

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

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

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

TABLE 18

MENSURATION AND DECLAMATION IN THE CANTILENA

Group 1   long-breve declamation

Ab ora summa nuncius Lbm 1210,14;
    Cjc 84,1.
Ad rose titulum Cgc 512, 13b
Ave caro Christi Cgc 512, 13a
Decora facie Cb 228, 6
*Grata iuvencula WF, 109
In rosa primula Lbm 1210, 12;
    Cjc 84, 4
Lucerna syderis Cjc 84, 3
Mater Christi nobilis Cgc 334,4
Missus Gabriel de celis Ob D.6,1
Psallens flecte Cjc 84, 2
Veni mi dilecte Lbm 1210, 3
Virga Dei generosa Cgc 334, 9

Astrorum altitudinem
    Lbm 38651, 3
Gaude virgo mater Lbm 3132,1
(textless) Cfw, 4

Group 2   breve-semibreve declamation

(i)
Ave mater summi regis LEcl 6120,7
Gemma nitens Cgc 512, 14
*Grata iuvencula WF, 109
Virgo salvavit Lbm 1210,7

Arbor Ade veteris Lbm 1210,4

(ii) lack consistent modus level of organization
Ave celi regina Cgc 512, 11;
    Cb 228, 7/8
Salamonis inclita Cgc 512,10;
    US-NYpm 978, 5

Group 3   ternary breve-semibreve notation (some have minims*)

A magnifica misericordia Ob D.R.3*, 10/11
Beata es Maria B-Br 266, 6
....filio Dei. Ob D.R.3*, 9
Includimur nube caliginosa Cgc 334, 6 etc.
*Jhesu Christe rex GLcro 678, 2
*Letetur celi curia GLcro 678, 1
Maria virgo (?) Ob D.R.3*, 13
....merenti modo scicienti WF, 82
Mutato modo geniture B-Br 266, 5 etc.
....numinis et rivos doleo Lbm 38651,2
O ceteris preamabilis Cgc 334, 8
Salve mirifica virgo Ob D.R.3*, 7 etc.
Salve virgo singularis Lbm 38651, 1 etc.

Group 3 (cont.)   Table 18, cont.

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

Group 4   Ars Nova mensurations

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

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

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

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

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

13th-Century English Mensural Notations

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

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

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

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

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

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

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

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

TABLE 19

SOURCES OF 13TH-CENTURY ENGLISH POLYPHONY

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

TABLE 20

13TH-CENTURY PIECES WITH CHANGE OF NOTATIONAL IDIOM

Pieces in EMN

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

Pieces in Franconian
Notation

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

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

settings, they make up the single largest subset of pieces in EMN. Rhomboid-breve pieces in second mode (breve-long) are, by contrast, extremely rare. Only three are known: Nobili precinitur (Lbm 5958, 1, an anglicized version of a continental motet also preserved in F-MO, 4.67), Fulgens stella (WF, 74, an early piece with primitive two-voice counterpoint and a notation dependent on context and consistency of declamation for its rhythmic interpretation), and O spes et salus (Ob 60, 15 [fol. 104-104v], a fragment of a lengthy motet with a very highly developed form of EMN).[16]

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

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

FIG. 20: Morphology of EMN

Figure 20

Simple Figures:

1st mode and alternate 3rd mode | 2nd mode

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

do-mi-ni   de- us   de-us   do-mi-ni

Binary Mensuration in US-Cu

Binary Long and Ternary Breve in Quam admirabilis (WF, 16)

Figure 20, cont.

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

single long and breve

ligatures for alternate third mode

ligatures for binary third mode

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

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[17]See Wibberley, "English Polyphonic Music," pp.61-134
(esp. 61-106), and "Notation," pp.xxv, and see also Figure
20. Presumably the singer, having established the mensura-
tion by inspection of the most heavily ligated voice (usu-
ally the tenor) could apply it to his own part by the prin-
ciple of convenientia modorum (see Sanders, "Duple Rhythm,"
p.266 and Wibberley, "English Polyphonic Music," p.66; both
borrow the term from Anonymous VII in CS I, p.379).
     Wibberley's hypothesis confirms Sanders's conclusions
(against Dittmer's) in most instances. (Wibberley does not
consider WF, 14.) No compositions in EMN use regular third
mode, for instance. Candidates for duple rhythm according
to Sanders include WF, 14, 15, 16, 17 (in EMN); WF, 32
(square breve); US-Cu 3, 5, 8, 9 (in EMN); and US-Cu 1, 6,
7, 10 (square breve). Wibberley argues that the following
additional pieces have binary subdivision of the long: WF,
18=66, 24, 25, 95. Using his test, Wibberley further con-

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

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

curs with Sanders's transcription of the Ob 139 monophonic
dance in ternary longs (see "Duple Rhythm," pp.289-91) but
argues that the original notation of the Sumer canon indi-
cated binary longs, and he supports Bukofzer's interpreta-
tion of Veni mater gracie (Lbm 29, 1) in duple meter (Wib-
berley, "English Polyphonic Music," p.72; Bukofzer, NOHM
III, p.112).
    Where note-head slant is pronounced Wibberley's conjec-
tures are compelling, but where note-heads are rectangular
and parallel with the staves the argument is not as strong.
One needs somehow to establish that the scribe knew the
slant convention and deliberately chose to write square
instead of slanted note heads.

Repertoire:

Salve sancta parens	WF, 9 = Ob 60, 1
Regis aula	US-PRu 119A, 1 = Lbm 24198, 3
Senator regis curie	WF, 11 = D-Gu, 2
Qpem nobis	Cjec 5, 1 = D-Gu, 1/5
Gloria	WF, 88 = Ob 60, 10
Ave gloriosa mater	Lbm 978, 4 = F-MO, 4.53
Amor veint	Lbm XVIII, 1 = F-MO, 2.23
Au queer	Ob 139, 3 = F-MO, 7.260
Nobili precinitur	Lbm 5958, 1 = F-MO, 4.67
Super te Ierusalem	WF, 95 = F-MO, 4.68
In odore	Ob 497, 5 = F-MO, 4.70
Pro beati Pauli	WF, 70 = Lwa 33327, 4

Salve sancta parens
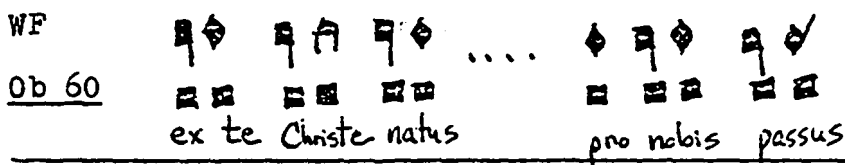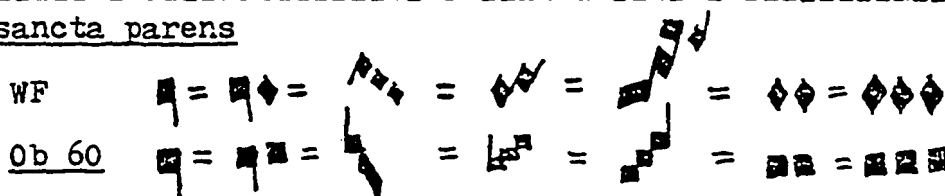
Gloria
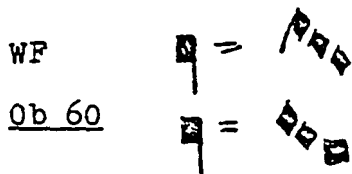
Regis aula
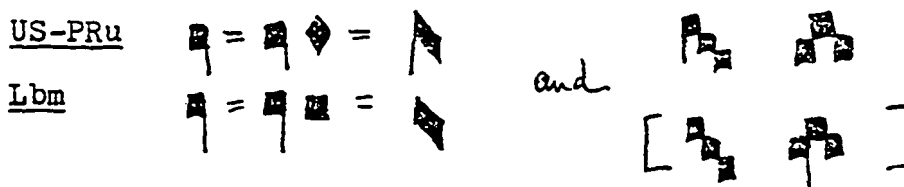
FIG. 21: Comparisons of Pieces in Two Notational States

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

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

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

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

Conclusion

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

Franconian Notation and the Semibreve

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

his <u>Ars Cantus mensurabilis</u>.[19] Early 14th-century English
motets and <u>cantilenae</u> account for a significant part of the
surviving Franconian corpus. Continental sources embodying
its principles are relatively small in number, especially by
comparison to the number of modal and early mensural sources
of 13th-century French polyphony.

Franconian notation is fully mensural, with a rela-
tively fixed rhythmical value for each notational symbol
that is subject to modification through rules governing
alteration and imperfection in only a limited number of con-
texts. The system has the inherent potential to erase all
modal traits. Franco refers to this new freedom in the fol-
lowing way: "Observe also that the modes may run together
in a single discant, for through perfections all are reduced
to one. Nor need one attempt to determine the mode to which
such a discant belongs, although it may be said to belong to
the one in which it chiefly or frequently remains."[20]

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[19]See <u>Franconis de Colonia Ars Cantus Mensurabilis</u>, ed.
Gilbert Reaney and Andre Gilles, and the earlier edition in
CS I, pp.117-136. There is a translation of the latter by
Oliver Strunk in <u>Source Readings</u>, pp.139-59.
    The dating of Franco's treatise is controversial. Wolf
Frobenius recently proposed the date 1280 in "Zur Datierung
von Francos <u>Ars Cantus Mensurabilis</u>." This date has been
accepted, at least in principle, by most scholars but not by
all. Some still argue for the traditional date about twenty
years earlier; see for instance Anderson, "Review,"
pp.454-55 and Levy, "Organum Duplum," p.184.

[20]Strunk, SR, p.151; CSM 14, pp.58-9.

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

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

[22]Handlo, in speaking of Franco, says chains of semibreves in the Franconian system are to be interpreted 2+2+2+...+2+3 (unless clarified by the use of the _divisio_, presumably). See CS I, pp.387-88. In Franco's treatise, and in the discussion by Hanboys (CS I, p.424), it would seem that the opposite procedure ought to hold, i.e. that because semibreves stand in much the same relation to breves as breves to longs, one ought to group chains of semibreves by threes. This of course leads to a problem if one is left over, for that is impermissible. Hence Handlo probably reports Franco's intention.
   Nonetheless, through the use of the _divisio modi_ a great variety in semibreve patterns is apparently possible. This conclusion stands in opposition to the analysis of Willi Apel (NPM, p.318), who says "the greatest shortcoming

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

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

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

[23]The rhythmic modes of Lambertus are printed in CS I,
pp.279-81. They are discussed by Gordon Anderson in "Magis-
ter Lambertus and Nine Rhythmic Modes." On mode six, the
above pattern, see especially p.67 and note 41.
    Anticipating the problem of rhythmic interpretation of
these semibreves, it should be noted that Anderson raises

FIG. 22: Subdivision of the Breve

Figure 22

Example 1:

Example 2:
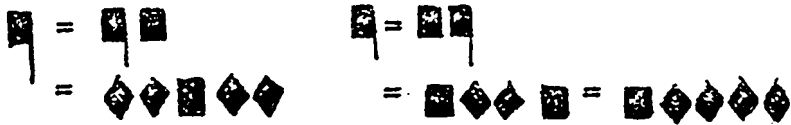
Example 3:
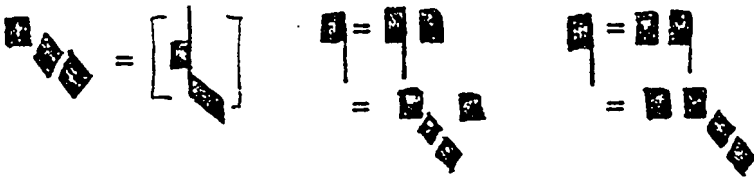
Example 4:

Virgo sancta Katerina
(b.69)

Ovet mundus
(b.36)
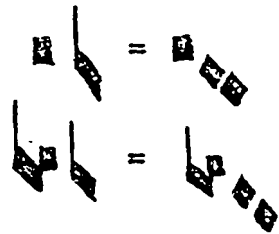
Example 5:

Ade finit

Example 6:

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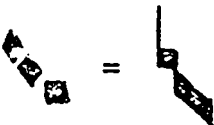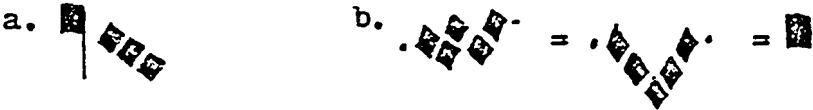
Example 7: unusual use of free (unligated) syllabic and
melismatic semibreves.

a. Systematically recurring patterns at the cadence

Jesu redemptor: (13/14 cadences)

di- scri- mi- ne   in- si- ci- e
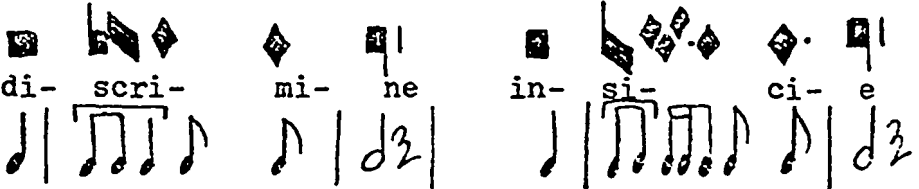
Figure 22, cont.

Example 7a, cont.

Vas exstas: (5/10 cadences)

sen- tis in-ti- me/ quan- do cor- ru-e- ras

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

O crux vale

sa- lus et glo- ri- a/

Surgere iam est

ci- to re- gre- de- re

Rosa mundi

sal-va-to-ris cel- lu-la/

Regina celestium

ge- mi- na- rum

Trinitatem veneremur

et de- i- tas/

-le tu- e ec-cle-

Jesu fili

vi- vus e- ro/

cum thro- nis

Lux refulget

le-ta- ris cum ci- vi- bus

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

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

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

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

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

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

lowing syllable. This is indicated where it happens by very careful spacing of notational symbols. It is a regular feature of patterning at the approach to cadences in _Jhesu redemptor_ and _Vas exstas_, and appears unsystematically elsewhere. In contrast to the _coniunctura_ figures, the free semibreves sung here do not emphasize descending melodic motion; instead, there may be pitch repetition or disjunct motion up or down. See Figure 22, example 7.[25]

Rhythmic Interpretation of Semibreve Groups

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

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[25]The kind of notation of free semibreves described here is especially characteristic of the notation of the more modern items in the _Roman de Fauvel_ and the chansons of Jehannot de Lescurel found in _F-Pn 146_.

these rhythmic problems.

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

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

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

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

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

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

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

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

> (speaking of a binary c.o.p. ligature)....est
> ligatura duarum figurarum ....prima autem minor
> semibrevis dicitur, secunda major, vel e con-
> verso.(CS I, p.274)

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

> et si inequales, utrum minus frustrum debeat pre-
> cedere et maius sussequi necessario aut pro volun-
> tate mutua et converso, sicut quam plures asserere
> sunt reperti. Deinde utrum pro maiore brevi in
> equipollentis possint supponere sicut quidam in

suis artibus assuere non formidant, dicentes de ea
(here 1b above is quoted). (Sowa, p.48.)

quidam dicunt in illa figura minorem semibrevem
precedere et maiorem sussequi vel penitus e con-
verso pro mutua cantantium voluntate. Et isti
opinioni videtur maxima pars canentium adherere.
Unde Magister Lambertus de tali figura dicit
(quoting 1b above). (Sowa, p.51)

(3) from the <u>Ars</u> <u>Nova</u> of Philippe de Vitry:

Minimum tempus posuit Franco. Unde notandum est
secundum Magistrum Franconem...(quod) minimum tem-
pus non est nisi tres continens semibreves, quae
quidem adeo sunt strictae quod amplius dividi non
possunt, nisi per semiminimas dividantur. Unde
notandum quod, quando aliquis cantus temporis per-
fecti reperitur ubi non nisi tres continentur sem-
ibreves pro uno tempore, secundum minimum tempus
pronuntiari debent (si sint quatuor, primae duae
semiminimae, nisi aliter signentur).
     Item sciendum est quod, quando pro isto min-
imo tempore duae ponuntur semibreves, prima maior
debet esse et nunquam secunda, nisi signetur,
licet secundum artem veterem superius probaverimus
quod secunda debet esse maior...(CSM 8, p.29).

(4) from an anonymous 14th-century <u>Compendium</u> <u>Musicae</u> <u>Men-</u>

<u>surabilis</u> <u>Artis</u> <u>Antiquae</u>:

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

(5) From the <u>Regula</u> of Robertus de Handlo:

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

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

(6) from the <u>Quatuor</u> <u>Principalia</u>:

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

These examples hardly constitute proof of a vigorous tradition running counter to Franco's. Lambert is attacked by the St.Emmeram anonymous; the author of the <u>Quatuor</u> <u>Prin-cipalia</u> may have in mind a different notational context[29] from the one in question here; the anonymous citation links the mensural choice to consonance; Handlo describes unusual note-shapes whose precise shapes are uncertain (but undoub-tedly rarely, if ever, used); and de Vitry explicitly acknowledges Franco's way as the old way ("secundum artem veterem"). Nevertheless the possibility of reading a pair of semibreves as 2+1 rather than as 1+2 has some authority, and we must be open to the possibility that in certain oth-erwise "Franconian" repertoires or in certain musical cen-ters (say, English) trochaism might be the norm.

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[29] That context is what I will call breve-semibreve nota-tion. See the section devoted to this notation below.

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

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

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

[32]CS I, p.338.

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

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

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

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

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

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

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

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

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[34]Modern scholars can have diametrically opposed views.
Sanders, for instance, argues that the small semibreves must
have been sung in a style of free virtuoso declamation, as
fast as possible and hence for all practical purposes,
equal. Bent, on the other hand, assumes the faster semi-
breves of Petrus to be unequal according to one of the sys-
tems later codified. The positions of both are to be found
in separate articles in The New Grove Dictionary. For San-
ders, see "Petrus de Cruce," pp.598-99, and for Bent, see
"Notation III, 3," p.364.
    See CSM 3/7, pp.37-8, 84-86, 89-90 (CS II, pp.401-402,
428-29). These passages by Jacques de Liege have been read
to mean that for Petrus just as three are equal, so are
four, five, six, or seven. In fact, however, "equales" only
directly modifies "tres." Harrison, in the Introduction to
PMFC XV, incorrectly reports that in the practice of Petrus
de Cruce both duplets and triplets subdivide the breve
equally.

[35]See CSM 14, pp.129; Huff, p.10.

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

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

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

a. Walter Odington

b. de Vitry, <u>minimum</u> <u>tempus</u> <u>perfectum</u>

c. de Vitry, <u>tempus</u> <u>imperfectum</u> <u>maius</u>

d. Theodorus de Campo

or
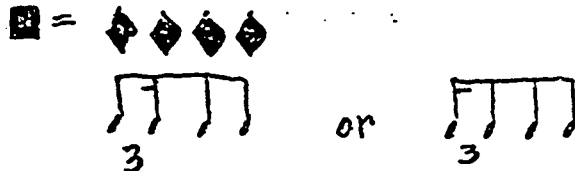
e. Anon. IV (CS III)
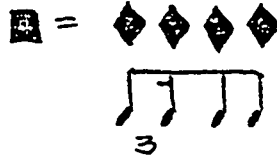
FIG. 23:   Rhythmic Conventions for Groups of
Four Semibreves

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

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

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

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

employing Petronian methods in which the semibreves are notationally undifferentiated....the traditional English preference for trochaically conceived rhythms" ought to be favored in the interpretation of semibreves, for "it hardly seems likely that a short-lived period of Petronian notation should have witnessed such a fundamental change in attitude towards performance as to admit the use of iambically conceived rhythms to any great extent."[39]

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

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[39]Wibberley, contribution on "Notations," in the Introduction to EECM 26, p.xxvi.

paired breves was the first, this relationship devolved upon the pair of semibreves. On the other hand, we know of no explicit English antipathy for iambic rhythms, there are exceptional examples of EMN in second mode (as well as binary rhythms, of course), and it seems perfectly reasonable to expect that if the English adopted features of continental notational practice, one of the rhythmic idioms they could well have taken up was the iambic interpretation of semibreve pairs. There is no reason to assume a priori that because English mensural notation interprets paired breves trochaically that they also follow this convention for semibreves.⁴⁰

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

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⁴⁰My concern in stressing this point is to make clear that any large-scale generalization about English rhythmic preferences ought to be made on the basis of data collected separately for each clearly distinguishable kind of notation. In fact, to anticipate the conclusions that will emerge below, I do agree that there seems to be a large-scale avaidance (or disregard) of a rhythmic category common across the channel, i.e. iambs, in English music of the 13th and 14th centuries. This must be a conclusion, though, not a presumption.

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

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

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

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

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

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

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

(2+1).

Evidence of the Musical
Sources

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

are always the first two of an s3 or m3 group, suggesting that they subdivide a 2+1 figure. In the more progressive notation of the <u>Roman</u> <u>de</u> <u>Fauvel</u>, to cite a continental counterpart, repeated notes in s4 or m4 groups are either the first two or last two, suggesting the subdivision 2+1+1 or 1+1+2 of a binary breve. Most motets fail to provide these kinds of clues, however.[43]

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

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

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

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

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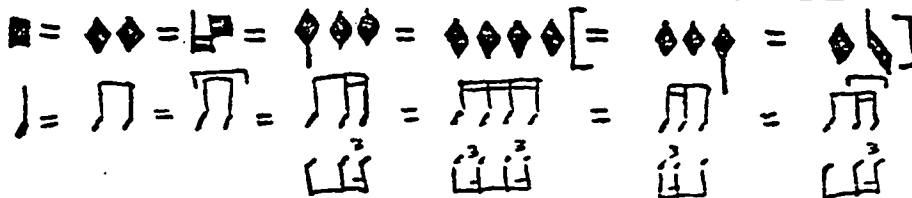
b. Templum eya salomonis (Ob 7)

c. De flore martirum (Ob 7)
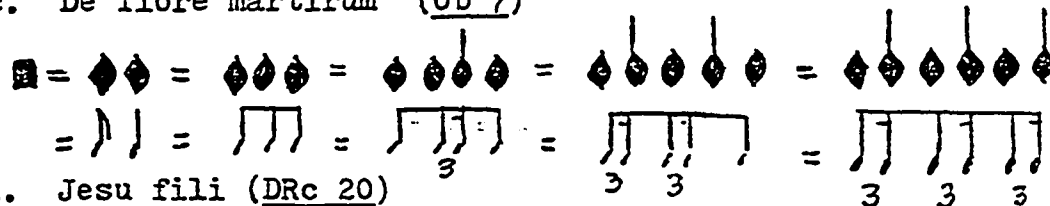
d. Jesu fili (DRc 20)

e. Laus honor vendito (Ob 7)

FIG. 24: Stemming Practices in the English Motets

later source; (5) the motet Herodis in atrio, with two to four syllabic semibreves per breve, has stemming following de Vitry in the hand of the original music scribe of DRc 20. The cumulative impact of this evidence is to suggest that in any English composition with two to four syllabic semibreves per breve the breve is binary and each major semibreve is ternary (with pairs of minor semibreves read 2+1). This would apply, arguably, to the Cgc 512 version of Orto sole or the original Ob 7 version of Frondentibus, with later stems understood as a clarification, not modification of original intent.⁴⁶ It must be observed, however, that the English stemming patterns are slightly less limited than de Vitry's (note the occasional position of the major semibreve as the last of three, and the appearance --admittedly, rare-- of the binary c.o.p. ligature in place of a major semibreve).

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

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⁴⁶The problem is one we have already encountered. Are these rhythms a modernization of the original? Were groups of s4 under a binary breve never equal for the young de Vitry and his generation, as they could be for Petrus le Viser? There are some grounds for the possible interpretation of groups of s4 as equal in English sources, if the instances just cited are taken as representative of the simplest forms of circle-stem notation. (See Group D(i) in Figure 25 below.)

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

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

A Notational Complex

A good number of 14th-century English compositions can usefully be thought of as belonging to a single notational complex, unified by (1) the use of a dot (or _punctus_) to set off breve groups, (2) the use of the downward stem to mark the major semibreve, (3) either the use of a small circle (the _signum rotundum_) or else minim stems to designate smaller values, and (4) the appearance of certain character- istic rhythmic patterns. The compositions included in this notational complex are listed in Table 21, where they are arranged first by source and then by the primary and secon- dary divisions of the breve.
The roughly equivalent French or Italian mensuration is indicated for purposes of orientation. In some of these pieces the smaller values are rarely used, in others they are pervasive.

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

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[47]Bent, "Notation III, 3," p.368.

TABLE 21

THE CIRCLE-STEM NOTATIONAL COMPLEX

a) BY SOURCE

DRc 11, 1   Kyrie Cuthberte

Cgc 334, 8   O ceteris preamabilis

LIc 52, 2   Astra descendit

Lbm 1210, 3   Veni mi dilecte
         5   Et in terra
         6   Kyria christifera
         7   Virgo salvavit
         8   O lux beata

Lbm 28550, 1   (Dance)
          2   (Estampie)
          3   (Estampie)
          4   Firmissime fidem
          5   Tribum quem
          6   Flos vernalis

Lwa 12185, 2   Hac a valle
          4   Beatus vir

Onc 362, 18   Rosa delectabilis

Berkeley Castle
Muniments   Benedicta es celorum

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

Table 21, cont.

b) BY MENSURAL PRACTICE (* indicates listing in two groups)

Group A

	o	♦	♦	
Lwa 12185, 2	✓	✓		tempus perfectum maior
Lwa 12185, 4	✓	✓		novenaria 9/8

Group B

Cgc 334, 8		✓		tempus perfectum minor
Lbm 1210, 8		✓		senaria perfecta
Lbm 28550, 2		✓	✓	3/4
Onc 362, 18		✓		

Group C

DRc 11, 1*	✓		✓	tempus imperfectum maior
Lbm 28550, 4		✓	✓	senaria imperfecta
" 5		✓	✓	6/8
" 6*		✓	✓	

Group D
(i)

Lbm 1210, 7		✓		tempus imperfectum minor
Lbm 28550, 1		✓		4/8

quaternaria
(Hanboys: curta mensura?)

(ii)

DRc 11, 1*	✓	✓	✓	8/16
LIc 52, 2	✓	✓	✓	octonaria
Lbm 1210, 3		✓	✓	(Hanboys: longa mensura?)
" 5	✓	✓		
" 6	✓	✓	✓	
Lbm 28550, 3		✓	✓	
" 6*		✓	✓	
Berkeley castle		✓	✓	

by Robertus de Handlo to a certain Johannes de Garlandia
(whose nationality and further identity are unknown,
although he is not to be confused wth an earlier theorist of
the same name).⁴⁸

One motet fragment, Hac a valle, survives in a purely
Garlandian notational idiom. (See Figure 25, Group A.)
In it the breve is divided into 2 to 9 syllabic semibreves
by a system of notation in which breve units are set off by
solid dots, ternary subdivisions of the breve are set off by
small circles, the major semibreve, worth two-thirds of a
breve is a rhomb with a downstem, and all smaller values are
simple rhombs, whose values must be determined from context.
The minor semibreve is worth one-third of a breve, the mino-
rata is worth two-ninths of a breve, and the minima is worth
one-ninth of a breve. The minima always precedes the mino-
rata where two rhombs stand in place of the minor semibreve,
establishing a predisposition toward iambic rhythms on this
smallest level.

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⁴⁸Handlo, CS I, 388-90, 396, 398; Hanboys, CS I,
pp.424-25. This Johannes de Garlandia is a different indi-
vidual from the Johannes de Garlandia who was an important
mid-13th-century continental theorist. (Neither musician is
to be confused with the well-known 13th-century Parisian
scholastic author.) The later musician, this shadowy Gar-
landia "the younger," must have been an important figure
around 1300, working after Franco and Petrus de Cruce (and
probably after Petrus le Viser) but before Admetus de Aure-
liano (CS I, 397-98) and probably before de Vitry's Ars Nova
(in any case, before the 1326 date of Handlo). See Bent,
"Preliminary Assessment," p.75, note 6, and Sanders, "Duple
Rhythm," p.253ff.

FIG. 25: Circle-Stem Notation in Practice

Figure 25

Group A

Hac a valle (Lwa 12185, 2) = Notation of Johannes Garlandia

Semibrevis maior (2/3 ▣)

minor (1/3 ▣)

minorata (2/9 ▣)

minima (1/9 ▣)

Beatus vir (Lwa 12185, 4) = Notation of W. de Doncastre

Semibrevis maior (2/3 ▣)

minor (1/3 ▣)   = 1/2 imperfect breve

minorata (2/9 ▣)   = 1/3   "   "

minima (1/9 ▣)   = 1/6   "   "

Figure 25, cont.

Group B:

etc. including

Group C:

DRc

Lbm 28550

Group D(i):

Outside of Lbm 1210 and Lbm 28550, notation D(i) is
also found in a small number of 14th-century English
motets, mostly in sources Cgc 512 and DRc 20. See
Figure 24.

Group D(ii):

etc. up to

including   and

The only other piece clearly exhibiting a ninefold division of the breve is another motet fragment, Beatus vir, which uses the notational system attributed by Hanboys to the otherwise unknown W.de Doncastre.[49] (See again Figure 25, Group A.) This system is very similar to Garlandia's in its resultant rhythms. However, the minor, minorata, and minima are distinguished by individualized note shapes, and the customary division of the minor semibreve places the minorata before the minima, thus introducing a trochaic rather than iambic rhythm on that level.[50] Beatus vir also introduces the semiminima in effect (by using four minimae in the place of a minor semibreve),[51] and introduces red coloration into both the tenor and texted voice to signal a recurring shift from perfect to imperfect modus and tempus. When the modus is perfect an underlying second-mode foot is discernable, defined by the position of rests and full breves. When minim values are employed, the ternary or binary subdivision of the breve is clarified by the use of

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[49]CS I, p.427. The notation is mentioned by J. Wolf in HNK I, p.271. Dittmer's transcription of this motet, accompanying a facsimile of it in his edition of Handlo, is not entirely reliable in its readings of rhythms and of text. See Dittmer, Robert of Handlo, p.21 (facs.) and pp.22-24 (transcription).

[50]Notice the similarity in shape between the minorata and the shape described by Handlo for the major semibreve. CS I, p.396; quoted above on pp.228-29.

[51]Some ambiguity remains in the rhythm of these groups of 4M.

the _signum_ _rotundum_. In many respects, therefore, the nota-
tion is clearly an advance on Garlandia, and in all likeli-
hood has felt French Ars Nova influence.

The rhythmic patterns characteristic of the other
groups of the notational complex are listed in Figure 25,
Groups B, C, and D. The circle makes its only other appear-
ance where the breve is binary, in Groups C and D. In the
first line of Group D(ii) the utility of the circle is
clear, though in fact there is one characteristic rhythm
that cannot be notated without using minim stems. In Group
C the circle is clearly superfluous,[52] and Bent has very
reasonably proposed as an historical process that "increas-
ing use of minim stems eventually made the circle redundant
and it died out."[53]

Relevant theoretical description of duple divisions, as
they appear in Group D, are confined to a single reference
by Hanboys to _curta_ and _Longa_ _mensura_, terms that apply when
the breve is divided into four or eight equal minor semi-
breves.[54] When there are only four, as in Group D(i), one is
naturally faced with the problem of deciding whether they
are equal, or else must be read unequally following some

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[52]Similar superfluous use of the circle could have been
quoted from the _Kyrie_ _Cuthberte_ in citations under Group
D(ii).

[53]Bent, "Preliminary Assessment," p.69.

[54]See CS I, p.415 and the discussion of these terms in
the section of this chapter on binary mensurations, below.

rule, such as those of de Vitry. When seen in association
with the other breve divisions of this notational complex,
such as appear in the two main sources of this notation, Lbm
1210 and Lbm 28550, it seems appropriate to take them as
related to Group D(ii) as curta mensura is related to longa
mensura, and hence -- equal. However, the same use of the
downstemmed semibreve and two to four syllabic semibreves
per breve also occurs in a number of motets discussed above,
whose source contexts and concordances rather strongly raise
the possibility of an unequal interpretation.[55]

It is clear that in only a few examples, mainly the
motets and the Kyrie Cuthberte, is the use of these small
note values essential, i.e. integral to the conception of
the piece (for instance, because of syllabic declamation or
essential contrapuntal motion on these values). In the
rest, the subdivision has a specifically ornamental charac-
ter. In three instances, the two motets by Philippe de
Vitry intabulated in the Robertsbridge codex Firmissime
fidem and Tribum quem (Lbm 28550, 3 and 4), and the Kyria
christifera, an unornamented version exists with which the
present version may be compared. In the case of the motets,
the added rhythmic figuration leaves the basic contrapuntal
structure intact,[56] while in the Kyria, long-perfections

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[55]See above, pp.241-44 and Figure 24.

[56]See the comparative editions published by Apel in CEKM
1.

have been pulled out of shape by the perhaps overenthusiastic addition of extra breves of pre-cadential filigree.[57] (See Figure 26.)

The remaining pieces exhibit rhythmic elaboration and diminution applied to compositions apparently also originating in simple long-breve and breve-semibreve notations.[58] As in the homorhythmic "protofaburden" of the English duet motets, or of the similar activity in the outer voices of ornamented English discant settings written in Ars Nova mensurations, the ornamentation here is mainly neighbor-note motion and sequential figuration in parallel sixths or six-threes.

This notational complex provides a securely English context for the mensural notation of the right hand in the Robertsbridge intabultions, whose apparent mix of French and Italian features has intrigued musicologists in the past. The association of this notational complex with instrumental music prompts the thought that the ornamental breve division might be at least partly instrumental in origin or character. Precedents in the vocal repertoire (motets and discant) have just been mentioned, but the virtuoso degree of

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[57]The dotted barlines in the Figure are meant to draw attention to the fact that the subdivisions seem to group more naturally into 2B than into 3B units.

[58]For instance, _Veni mi dilecte_ and _Virgo salvavit_ are cantilenas that move basically in long-breve notation, _O lux beata_ is an ornamented form of an English discant setting of a hymn and moves in ternary breve-semibreve notation, and the _Lbm 1210_ Gloria, lacking a consistent modus level of organization, basically has an ornamented form of binary breve-semibreve notation.

FIG. 26: Versions of the Kyria Christifera

diminution involved in the most elaborate of these settings is perhaps modelled on an instrumental technique. The high degree of chromaticism employed in the Robertsbridge items, is very likely also a sign of an instrumental idiom.[59] If so, it is even more interesting to point out that it is fully matched by the extravagant use of accidentals (producing dramatic departures from diatonicism) in the Kyrie cuthberte and the cantilena Stella maris (Cgc 334, 7).

On the basis of the sources we have, it would seem that this notational complex, and its associated ornamental style, flourished in England through the second and third quarters of the 14th century. It would have been current in the 1350s when, according to a suggestion made by Craig Wright, the Robertsbridge codex music might have been assembled for the pleasure of the French king John the Good, who was captive in England from 1357-1360.[60] And it may even be the case that we have here written examples of the kind of florid singing with "small breaking" that Wycliffe and his followers single out again and again in their castigations of church music over the last third of the century.[61]

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[59]See the remarks by Ernest Sanders in the preface to PMFC XVII.

[60]See Chapter Two, p.158.

[61]For some of these statements, see Trowell, "Faburden -- New Sources, New Evidence," pp.39-40 and his notes.

The Notation of Triumphus
patet

Triumphus patet exhibits note shapes in its triplum similar to some described by Hanboys (see Figure 27). The varied and apparently inconsistent use of these shapes does not correspond to any of the practices cited by Hanboys or any other 14th-century theorist. Figure 27 details some of the configurations in which note shapes appear in Triumphus patet.

Each configuration has the duration of a breve. (In transcription, the breve has been assumed to be perfect, but this is by no means proven.) It is clear, at the very least, that most semibreve shapes can adopt more than one value. Due to the near illegibility of the unique manuscript source, stems are hard to see and dots are hard to distinguish from dirt flecks. (Dots may possibly be used to subdivide some configurations as well as define breve units, though the latter is evidently their main function.) The correspondence between certain configurations given on the left and their counterparts on the right suggests, further, that the notation is not entirely consistent, and it certainly resists a fully consistent solution in transcription. Harrison, who devotes a paragraph to this notation in the introduction to PMFC XV, concludes fairly that "though the rhythmic layout of the tenor and duplum (given an assumption about the perfection or imperfection of the brevis) provides

FIG. 27:   Configurations Equalling a Breve
in Triumphus patet

Figure 27

Hanboys (moderns)		Ancients: Trowell Doncastre
		Garlandia
imperfect breve		semibrevis maior
perfect semibreve		semibrevis minor
imperfect semibreve		semibr.minorata
minor		semibr. minima
seminimor		
minima		

Triumphus patet (in presumed order of size from large to small)

(or possibly)
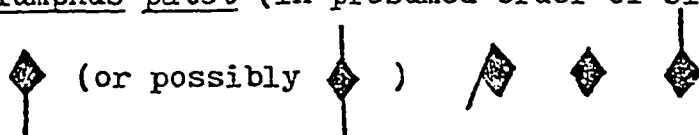
Notational constellations equalling a breve in Triumphus:
(horizontal alignment suggests some possible equiva-
lencies)
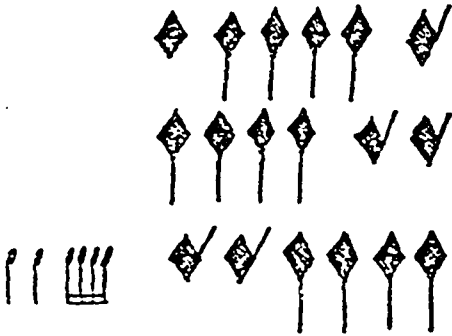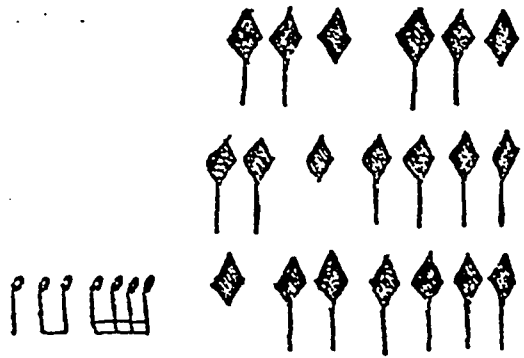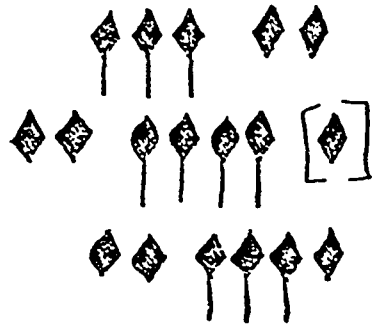
a reasonably firm substructure, the details of the mensural

rationale of the triplum must remain somewhat pragmatic."[2]

The Signum Rotundum

It will be useful to take a moment to explain the *signum rotundum* further. The little circle (*signum rotundum*, *figura rotunda*, *parvulum circulum*) has a variety of distinct uses in the theoretical and musical sources of late medieval England.[3] In roughly increasing order of significance these are as follows: (1) The circle (actually the sign 0) is used as a *vide* symbol or asterisk in the Ob 652 version of *Rota versatilis* to correct a scribal error (the RISM entry for Ob 652, and Wibberley in EECM 26, incorrectly call this a mensuration sign). (2) The circle indicates the pitch to which a plica must resolve in the music examples of Lbm Royal 12.c.vi, fol. 53v. (3) For some unknown purpose the circle is frequently placed over notes in the upper (mensurally notated) line of the compositions in the Robertsbridge codex (Lbm 28550). It may perhaps be a sign calling for some sort of ornamentation. (4) The circle is used to indicate a change of mensuration in O crux vale, Rota versa-

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[2]PMFC XV, p.xiv. *Triumphus patet* also provides an example of the use of the *brevis erecta*, whose appearances in practical sources always correspond to innovative insular stemming practices.

[3]Bent discusses uses 1, 3, 5, and 6 in "Rota versatilis," pp.79-80. See also Wolf, HNK, p.268.

tilis, and Regne de pite. Change of mode is coincident with change of section in these motets except in section four of Rota versatilis, where the change of mode from first to second between individual phrases is indicated this way.⁴⁴ (5) In Walter Odington's treatise, the circle replaces the divisio modi in its function of separating breve groups when (a) there are four to six semibreves per breve, or (b) when there are semibreve hockets where the divisio might be mistaken for a rest.⁴⁵ (6) Finally, the circle may be used to mark off each third of a ternary breve or each half of a binary breve, as was just seen in Beatus vir and Hac a valie. This is the use of the circle credited in Handlo and Hanboys to Johannes de Garlandia.

Breve-Semibreve Notation

The notational complex discussed above originates in patterns of breve subdivision within a long-breve context, introducing smaller note values into the Franconian long-

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⁴⁴In O pater the circle is used as a kind of signum congruencie at the ends of sections. In one source of Rota versatilis, Lbm 40011B*, a small dot placed over the first note of the section is used instead of the circle. In two instances, Hostis Herodes and the Robertsbridge codex intabulation Flos vernalis, three or four circles arranged vertically in the place of a staff division mark a sectional and mensural change. Though I would emphasize the role of the circle in mensural, not merely sectional demarcation, Bent, for example, interpets the latter as the primary meaning.

⁴⁵CSM 14, pp.128-9, 145; Huff, p.10. Odington's practice is not seen in Lbm 1210 (contrary to Sanders, "Duple Rhythm," p.235, n.13); rather, the use of the circle in this source is as in (6) above.

perfection (and then later, apparently, introducing the style of subdivision into other mensurations). The next 14th-century insular notation to be discussed stands in a very different relationship to the Franconian tradition. This is breve-semibreve notation. From the table at the head of this chapter it can be seen that there are seven motets categorized as in breve-semibreve notation (Group 3iii). This notation is, however, much more commonly found in the cantilena and discant repertoires. Therefore its main features will be dealt with from the point of view of this central corpus and the motets will be returned to briefly for discussion at the end of this section.

There are two forms of English breve-semibreve notation, one in which the breve is ternary, which is very common, and one in which the breve is binary, which rarely occurs.'' The following discussion will focus on the first kind. This notation is in many respects identical to the *tempus* *perfectum* of de Vitry, but certain notational and rhythmic idiosyncracies reveal it to be an independent, if closely related, system.

'' The binary-breve version is seen in some free cantilena-style settings of the Gloria, such as <u>Lbm XXIV</u>, <u>1</u> and <u>Lbm 40725</u>, <u>1</u>. It is used in the Gloria, <u>Lbm 1210</u>, <u>5</u>, with rhythmic diminution as in Group D(ii) of the notational complex just discussed. Further, it occurs as a contrast to ternary breve-semibreve notation in a number of pieces such as the Gloria, <u>Lbm 38651</u>, <u>6</u>, and the troped Gloria in <u>DRc</u>, <u>Communar's Cartulary</u>.

The fundamental unit of ternary breve-semibreve nota-
tion is the breve itself, which is shaped like a square.
The next-smaller value, two-thirds of the ternary breve, is
the major semibreve. In ten pieces, surviving in a total of
eight different sources, this note value is shaped like a
rhomb, or in other words like a normal semibreve.[7] (See
Table 22. In two of the pieces it is occasionally given a
downstem.) The minor semibreve, worth one-third of a breve,
also uses this shape. Thus the alternation of major and
minor semibreves produces a chain of notationally undiffer-
entiated semibreve pairs. Sanders and Bent must be credited
with establishing that these paired semibreves are read tro-
chaically (2+1), or in other words, with the major always
preceding the minor semibreve.[8] Hence one can legitimately

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[7]That total of eight sources includes the very fragmen-
tary concordance of Mutato modo in Lbm 38651. There are
very few free pairs of semibreves in Spiritus et alme. O
lux beata and Rosa delectabilis are examples of breve-semi-
breve notation ornamented according to Group B practice in
the notational complex described above.

[8]Sanders, "Duple Rhythm, pp.275-76 and Bent, "Prelimi-
nary Assessment," pp.66-69. Their arguments and evidence
include the following. (1) It is reasonable to assume that
the different notational states in which the cantilena
Includimur nube caliginosa and the motet Thomas gemma have
been preserved, represent the same rhythms, thus equating
paired semibreves with square breve and semibreve in Inclu-
dimur and paired semibreves with long and breve in Thomas.
(2)When there are ornamental figures in one or more sources
of a piece, these may indicate through spacing or the use of
stems the underlying binary or ternary character of the
breve and its prevailing mode of subdivision. For instance,
concordances of the cantilena Mutato modo geniture indicate
in a number of small details that the breve is ternary and
its customary subdivision is 2+1. (3) Pieces may yield
other empirical evidence such as the use of the binary

speak of an English preference for trochaic rhythms that is
evident in 13th-century English mensural notation, in at
least some of the pieces written in the nominally continen-
tal-style notation adopted at the end of the 13th century,
and in the ternary breve-semibreve notation employed for
much of the 14th century.

The paired-semibreve version of ternary breve-semibreve
notation certainly predates the adoption in England of one
of the most important novelties of de Vitry's Ars Nova,
namely the imperfect breve and its concomitant free-standing
single semibreve. These introduce the capacity for trans-
ferring to the relationship between the breve and semibreve
all the relationships existing between long and breve under
the Franconian system. Under this French influence, the
square replaces the rhomb as the form of the major semi-
breve. As the author of the Quatuor principalia put it
around mid-century, "maior autem semibrevis pro tanto dici-
tur, quia duas minores includit, et figurari debet ut brevis

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c.o.p. ligature in contexts requiring it to be read 2+1.
(4) There is some small amount of theoretical testimony
indicating the possibility of a trochaic interpretation of
paired semibreves, mainly the statement in the Quatuor Prin-
cipalia just referred to above. (5)There is a 13th-century
predilection for trochaic rendition of paired rhomboid
breves, and this may devolve upon these paired rhomboid sem-
ibreves (though it must be clarified that the context here
is not Franconian). To these I would add a sixth, namely
(6) that there are strong stylistic similarities between
breve-semibreve pieces (with or without paired semibreves)
and compositions in similar styles and genres written one
level of notation higher, in longs and breves. I will elab-
orate on this point shortly below.

TABLE 22

PIECES IN THE PAIRED-SEMIBREVE VERSION OF TERNARY
BREVE-SEMIBREVE NOTATION

<div style="text-align:center">

B-Br 266, 2 Spiritus et alme
"   5 Mutato modo geniture
"   6 Beata es Maria

Cgc 334, 5 Mutato modo geniture
"   6 Includimur nube caliginosa
"   7 Stella maris illustrans
"   8 O ceteris preamabilis

Cgc 512, 8 Mutato modo geniture

Lbm 1210, 8 O lux beata

Ob 20, fols.35,34(WF, 67) Thomas gemma

Onc 362, 18 Rosa delectabilis

WOc 68, frag.xix(WF, 82) ...merenti modo

</div>

recta, quia equipollet brevi imperfecte."⁶⁹ It is in this fashion that breve-semibreve notation is found in the majority of 14th-century English sources. One piece, the cantilena _Includimur nube caliginosa_, is preserved in both versions, and the famous _Angelus ad virginem_ settings in the Dublin troper show evidence of having been copied, using the square form of the major semibreve, from an exemplar in paired rhombs.⁷⁰

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⁶⁹CS IV, p.257; CS III, p.337.

⁷⁰John Stevens describes the notation of _Angelus ad virginem_ in the polyphonic settings of the Dublin Troper as

The range of note values is usually restricted to those three just described (perfect breve, major semibreve, minor semibreve), with no longs except as final longs and few or no minims. Ornamental figures occasionally may introduce more than three minor semibreves per breve, especially at cadences. When this happens, the rhythmic interpretation may be clarified through the judicious spacing of note heads or the use of upward or downward stems; the implied subdivision of the minor semibreve in most cases is ternary.[71] There is usually no binary or ternary modus, i.e. no regular metrical grouping of breves by two or three, except in a few motets where breve-semibreve notation is introduced into a Franconian long-perfection as the means of division of the breve.[72] On the other hand, other kinds of rhythmic organization on the phrase level often generate consistent larger

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simply "full black mensural....perhaps late fourteenth to early fifteenth century," but this is not sufficient, nor entirely accurate, in my view. See Stevens's description in Cambridge Music Manuscripts, ed. Fenlon, p.81. For more on the Angelus settings, see below.

[71]To anticipate a point, if the evolutionary hypothesis concerning the halving of values that I propose below holds, then perhaps the semibreves are ternary because their larger equivalent, the Franconian breve, is ternary.
Incidentally, tempus perfectum is very much less common than tempus imperfectum on the continent in the 14th century, as can be seen, for example, by a perusal of the works of Machaut or the motets of PMFC V. The reverse is true of breve-semibreve notations in England; perhaps this is so because, on the larger level, the binary long is less common than the ternary long in Ars Antiqua sources.

[72]See especially the use of ternary breve-semibreve notation in motets, discussed below.

groupings of breves, such as the groups of five and ten seen in the cantilena Mutato modo geniture.[73]

Two discant settings of the Latin song Angelus ad virginem found in the Dublin Troper (Cu 710) will serve as an introduction to some of the idiosyncracies of breve-semibreve notation. The notation of rhythm in this setting has been commented on by Bukofzer, Sanders, and Bent.[74] Here the breve is perfect and is subdivided either 2+1 (square-rhomb) or 1+1+1. The binary c.o.p. ligature occurs in two contexts. It either ligates the first two of three minor semibreves (i.e. taking the value of the major semibreve or altered breve) or it stands in place of the full perfect breve. Distinguishing between these contexts is a simple matter. The first is unambiguous in its rhythmic interpretation but the second is problematic. How can we identify which of the two elements in the ligature is the larger value?

In a transcription of the first stanza of the Angelus setting, Bukofzer chose to render the rhythms of the ambiguous c.o.p. ligatures trochaically, with the remark that "the unorthodox rhythmic interpretation of the ligature...is sug-

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[73]Just as one would not expect to see a maximodus level of organization in a long-breve cantilena, so one does not expect to see a modus level of organization in a breve-semibreve piece. In both cases construction is essentially additive, perfection by perfection. (See my remark above, p.200 in regard to cantilenas.)

[74]Bukofzer, NOHM III, pp.115-17; Sanders, "Duple Rhythm," p.276; and Bent, "Preliminary Assessment," p.68.

gested by the context and by the middle voice at 'tu

porta.'"[75] Bent points out that there is a curious piece of

supporting evidence in the second stanza of the Angelus set-

ting. Here the ligature in the lowest voice at 'Dominum' is

an unusual step-wise descending form of the binary c.o.p.

ligature with the cauda hirundinis attached to the second

breve. (This symbol indicates which value is the larger;

for more on the cauda see below, pp.280-82.) The cauda, she

posits, reinforces (and clarifies) the intended rhythmic

interpretation of this ligature, which is iambic (1+2), sug-

gesting thereby that the c.o.p. ligatures normally are tro-

chaic.[76] There is additional internal evidence for this con-

clusion further along at 'tu porta.' Here the scribe began

to copy out the tune in the middle voice as if for the

fifth, rather than for the sixth and final phrase of the

melody. The error was noticed and the incorrect pitches

circled for deletion. At this point the scribe wrote two

successive breve-perfections in which 2+1 rhythms were

notated by paired semibreves, the first of which was given a

downstem. This inconsistency in notation suggests that the

exemplar from which the scribe copied was written in

paired-semibreve notation in which the first of the pair,

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[75]NOHM III, p.116. It should be added that the top voice
at 'concipies' supports his decision as well.

[76]"Preliminary Assessment," p.68. Her argument is some-
what obscured there by the misprint "trochaic" for "iambic"
five lines up from the bottom of the page.

whether free or in ligature, was the larger value.

Under the conventions just seen in Angelus ad virginem the binary c.o.p. ligature can have two different rhythmic meanings depending on context. It may either stand in place of the major semibreve (rhythmic value 2=1+1) or replace the ternary breve, standing for two semibreves, the first of which is major and the second, minor (rhythmic value 3=2+1). A ternary c.o.p. ligature without perfection (s-s-b) must, as a result, be understood normally as having the value of two ternary breves (6=2+1+3). (See Figure 28, example a.)
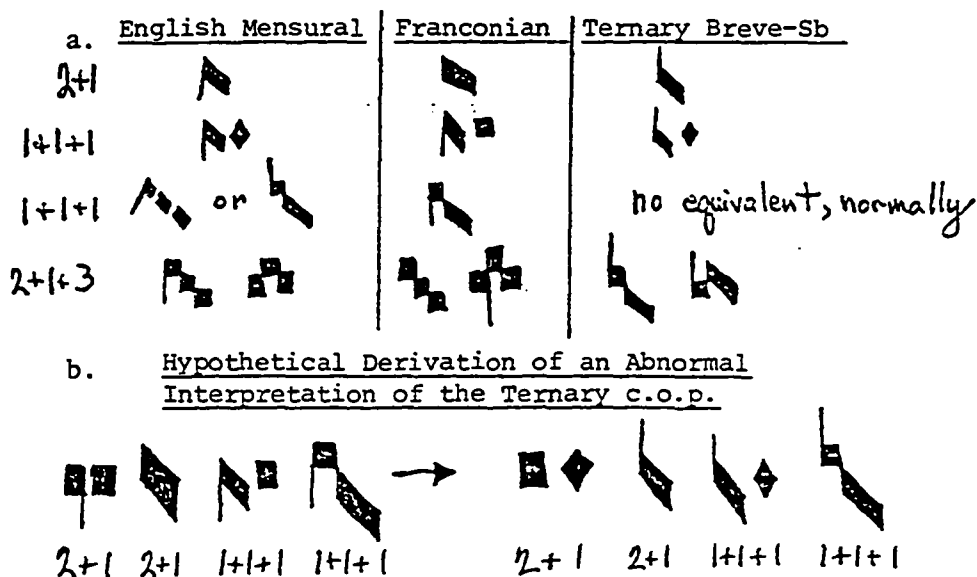
FIG. 28: Parallels in Ligature Formation

In two exceptional cases, this note shape is used to ligate three minor semibreves. In the first, a free setting of the Marian sequence Virginis Marie laudes (Cu 16, 1), this inference is drawn by comparison of the different notations of two otherwise identical cadences at the ends of both halves of a written-out musical double versicle, on the words "plasma ex te nascentis" and "manet Iudea." (See Figure 29.)

... ex te nascentis.   ... manet Iudea.

FIG. 29: Notational Variation in Virginis Marie Laudes

This unconventional reading is most likely also intended for the pre-cadential ligatures in the Latin-texted Kyrie Ob 14, 1. There is a parallel here in musical content

to the counterpoint of free semibreves at the cadence in stylistically similar Kyries in breve-semibreve notation, and also a strong parallel to cantilena-style free pieces in long-breve notation, such as the unornamented form of the _Kyria christifera_ (_Ob_ _14_, _5_). The latter has a strong resemblance to the other _Ob_ _14_ Kyries in counterpoint and rhythm, but is notated one level of values higher, with pre-cadential, stepwise-descending 6-3s written with ternary _cum-sine_ (b-b-b) ligatures.[77] (See Figure 30.)

In general there is a parallel between the role of the ligatures in breve-semibreve notation and those used in the paired-square-breve form of 13th-century English mensural notation, as shown in Figure 28, Example a. The ternary c.o.p. is used in the square-breve version of EMN to ligate three equal values, the first two of which are conceptually semibreves (dividing the larger breve) though they have the same value as the third note, which is a breve. There is no normal means of ligating three semibreves in breve-semibreve notation. In order to explain the unusual use of the c.o.p. in the two special cases just mentioned (_Virginis_ _Marie_

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[77]There are many stylistically similar pieces in long-breve notation with few or no semibreves, flowing conjunct melodies in stepwise sequential melodic descent, counterpoint in parallel six-threes tempered by occasional eight-fives and cadences to eight-fives. See, for example, _Beata viscera_ (_WF_, _91_), _Spiritus procedens_ (_Onc_ _362_, _13_), and _Ob_ _14_, _6_, etc.), and the _DRc_ _8_ Latin-texted Kyries. These are representative of the late 13th- and early 14th-century generation of conductus, rondellus, and cantilena-style compositions.

FIG. 30: Cadences in Three Latin-Texted Kyries

laudes and the Ob 14 Kyrie), it seems reasonable to propose
a correlation with long-breve note shapes, in which an exact
halving of values is indicated by the use of the upward
tractus. This hypothetical rationale is shown in Figure 28,
Example b. It is offered as a means of explaining only the
two special cases; the logic of Example a is posited as the
normal situation.

These observations suggest the following line of specu-
lation: the introduction of breve-semibreve notation in
England might have come about as a result of the decision to
begin to write certain kinds of pieces (most notably at

first, cantilenas and cantilena-style free settings) down one level of notation from their previously accustomed values, preserving the characteristic trochaic rhythms of these genres in new note shapes. This proposed relationship of long-breve to breve-semibreve notation would be the clearest manifestation of a general shift to shorter values for which there remain other pieces of evidence. To cite but one instance: the English discant setting of _Mater ora filium_ exists in two notational states, an earlier version in longs and a later version in breves,[78] as can be seen in Figure 31.

Two further examples speak directly to the question of the emergence of breve-semibreve notation. The first is the well-known motet _Thomas gemma_, which survives in two sources in long-breve notation and in a third source in the early paired-semibreve version of breve-semibreve notation.[79] A

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[78]Though long goes to breve, s-s-b goes to s-s-b in this example. Discant pieces move from cantus-firmus motion in longs to motion in breves early in the 14th century, and from breves to semibreves late in the century. For an example of this later, further shift to shorter values, see the setting of _Alma redemptoris mater_ in _Occ 144, 7_ (edited in PMFC XVII), and other examples in Old Hall.

[79]Sanders and Bent both argue (Sanders, critical report to _Thomas gemma_ in PMFC XIV, 61; Bent, "Preliminary Assessment," p.69 and also p.75, note 8) that the long-breve version might be a later notational clarification of the paired semibreves of _Thomas_, and further, it might be later because of the desire to introduce ornamental rhythmic subdivision on the semibreve level found in the long-breve versions, which would be impossible to accommodate in the breve-semibreve notation. In addition, Sanders has remarked that the necessity of reading paired semibreves unequally in the breve-semibreve version corresponds to the tradition of

The Two Notational States of
Mater Ora filium

Ob 3, 1   Ob 55, 5

The Two Notational States of
Thomas gemma

a.   long-breve version in Cgc 512, 6; US-PRu 119, A4

b.   breve-semibreve version is palimpsest in
     Ob 20, fols.35,34(WF, 67)

FIG. 31: Mater Ora Filium and Thomas Gemma

comparison of note-shapes, especially ligatures, shows the kinds of correlations proposed above.

A second example is the composition _Virgo decora_, which has a rather unusual and illuminating history. It originated as a polytextual troped chant setting of _Virgo Dei genitrix_ (the verse of the Marian Gradual _Benedicta et venerabilis_), written in parts and notated in the long-plus-rhomboid-breve version of EMN. It was probably composed late in the third quarter of the 13th century.[a] The later version (in _Ob_ 14, a source that has figured large in this entire discussion) has undergone a generic transformation into a cantilena by putting the parts in score, texting all voices with the words of the duplum, and cutting all note values in half. See Figure 32.

13th-century EMN in its handling of paired rhomboid breves (PMFC XIV, 61 -- critical report).

Of course one might also say that long-breve notation is vulnerable to rhythmic elaboration, and the long-breve original may have been simpler in rhythmic character. One can also point out an analogous relationship, both stylistic and notational, between cantilenas in long-breve and breve-semibreve notation, observing their basic equivalency except in regard to ornamental subdivision (and to some extent, in declamation on the longest perfect value --more frequent on perfect breve than on perfect long). I will argue shortly that the mensuration of _Thomas gemma_ is fundamentally a binary one, and that the long-breve notation is best regarded as a "duplex long-long" version used to write rhythms unavailable on a purely long-breve level without a binary long, which in effect is the version we have in breves and semibreves.

[a]It is probably identical to a composition listed early in the _LoHa_ (_Lbm_ 978) index. For an edition of both versions, see PMFC XVII.

Ob 25, 1/2

Ob 14, 8
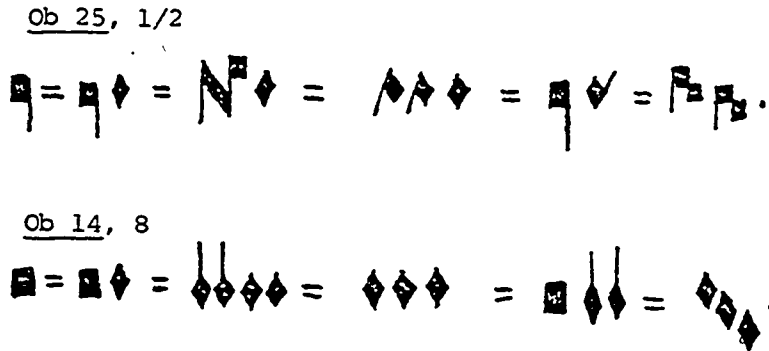
FIG. 32: The Two Notational States of Virgo Decora

If there were any intermediaries in this evolution they have not come to light; in any event, the association of EMN, and of the cantilena, with breve-semibreve notation is revealing.

Given that there were strong conventions in at least some English circles for the anti-Franconian interpretation of paired semibreves, it is little wonder that attempts would be made to invent unambiguous new notational symbols specifying the authentic Franconian doctrine. (English theoretical sources are among the best witnesses for Franco, after all.) According to Hanboys, this is precisely the

contribution of Frater Robertus de Brunham, who originated

the use of new forms of the binary c.o.p. ligature to spec-

ify alteration of the second of two ligated semibreves, and

introduced the swallow's tail, or <u>cauda hirundinis</u>, as a

further tool to clarify the rhythms of paired semibreves,

whether free or in ligature.[1] Hanboys and the author of the

<u>Quatuor principalia</u>, as good Franconians, are offended by

the introduction of these means of indicating alteration,[2]

but the practicality of Brunham's notational devices caused

their use to survive a few academic criticisms.

Brunham's ligature shapes are given in Figure 33, exam-

ple a. They are obviously closely related to familiar

binary ligatures with propriety and perfection -- the poda-

tus and the clivis -- except for the addition of an upward

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[1] If Hanboys's ascription is correct, Brother Robert is clearly a major figure in the development of mid-14th-century English music. Brunham is one of these shadowy figures whose activities need to be dated and local-ized. He is identified as a friar by Hanboys (CS I, p.477) and by a Trinity College copy of the musical treatise <u>Declaratio</u>, there attributed to Frater Robertus de Brunham but elsewhere usually associated with the name of Torkesey (Cambridge, Trinity College, MS O.9.29, fols. 53v and 94). See CSM 12, p.36 and note 8. On Brunham, see also Bent, "Preliminary Assessment," pp.68, 70.
    Brunham's devices are introduced in Hanboys's section devoted to the semibreve practices of the moderns, as opposed to those of the ancients. Brunham probably was active in the years 1330-1350 or so. One other innovation credited to Brunham, some special forms for perfect long, breve, and semibreve rests, appears in many 14th-century English sources. See below, pp.306-307 and Figure 40.

[2] Hanboys writes "Ergo vitiose assignatur alteratio, quando assignatur per duos tractulos, et potest assignari per punctus." See CS I, p.432; for the <u>Quatuor principalia</u>, see CS IV, p.271 (CS III, p.349).

stem on the left hand side. These ligatures appear in four musical sources.[13] In one instance, in the diminution section of the tenor and contratenor of a bipartite isorhythmic Gloria in Ob 384 (Ob 384, 2), they occur as the notational shapes directly corresponding to the undiminished binary ligatures just named, thus lending some credibility to the hypothesis brought forward for the English view of the meaning of the upward tractus. See Figure 33, example b.

The use of the cauda hirundinis is much more widespread. Its function is to label the major semibreve, or in the words of Hanboys, to assign alteration "per duos tractulos ad similitudinem caude hirundinis" (that is, by a sign in the shape of a swallow's tail).[14] Hanboys's examples of Brunham's device, given in Figure 33, show it attached to both free and ligated semibreves, always to signal the alteration of the second of two, or in other words to clarify by special means the normal Franconian convention. In actual practice, as tabulated in Table 23, it not only marks the second of two free semibreves, but may indicate the alteration of either the first or second of two ligated sem-

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[13]Cu 710, 1 (Angelus ad virginem); Ob 384, 2 (Gloria); TAcro 3184, 2 (Magnificat); and Occ 144, 3 (Fulgens stella). Two other appearances are worthy only of a footnote: in US-PRu 103, 3 (Salve regina) the descending form is used in I:107 against the normal oblique descending form in a parallel part, and in LEcl 6120, 1/2 (Frangens evanuit) a Brunham shape appears at the final cadence in voice I, probably representing some attempt at a rhythmic readjustment to a problematic spot in the piece.
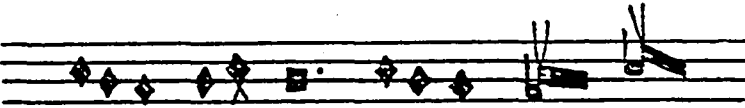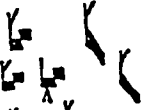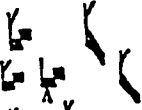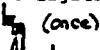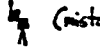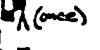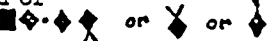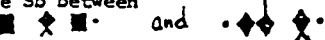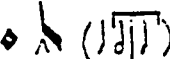
[14]CS I, p.432.

a. Brunham's Ligature Shapes

Lbm 8866, fol78v
(CS I. p.431)

b. Ligature Shapes in the Gloria, Ob 384, 2

c. Hanboys's Examples of the Use of
Brunham's Cauda Hirundinis

Lbm 8866, fol.78v(CS I, p.432)

FIG. 33: Brunham's Ligature Shapes, etc.

ibreves. In later 14th-century sources the cauda is used, independent of its original context and function, to alter a semibreve between two imperfect breves in tempus perfectum maior, to alter a semibreve between two minims, and to alter minims.

TABLE 23

EXAMPLES OF THE CAUDA HIRUNDINIS IN PRACTICE

Item	Source	Context
Latin-texted Kyrie	Ob 14, 1	to alter the first of two ligated Sb:
Latin-texted Kyrie	Ob 14, 4	
Gloria	Lbm XXIV, 2	
Alma redemptoris	Cb 27, 2	
Sanctus	NWcro 299, 8	
Gloria	DRc Comm.Cart., 1	
Gloria laus honor	WF, frag. xix(82a)	
Angelus ad virginem	Cu 710, 2	to alter the second of two ligated Sb: (once)
Fulgens stella	Occ 144, 3	(once)
Frangens evanuit	LEcl 6120, 1/2	(mistake)
Credo	US-NYpm 978, 8	(once)
Kyrie	I-Pisa, 1	
Singularis laudis	Occ 144, 1	to alter the first or second of two ligated Sb:
Numinis et rivos	Lbm 38651, 2	to alter the second of two single Sb: or or
Christi messis	LEcl 6120, 11	or
Humane lingue	Lbm 40011B, 17	
Regne de pite	Ob 143, 3	to alter the Sb between two B: and
Agnus	Cb 143, 1	to alter the Sb between two M:
Gloria	Ob 384, 1	to alter one M in pairs of M:
Gloria	Ob 384, 2	
Gloria	Cb 384, 3	
Credo	Lbm 40011B, 15	

Motets in Breve-Semibreve Notation

The motets using breve-semibreve notation are a varied lot. _Thomas gemma_ has been discussed above. _Ancilla Domini_ and _Et reget gencium_ are similar in versification and apparent lack of regular patterning of declamation; they tantalize by the thought that they may represent an important direction for motet composition later in the century, but are too fragmentary to allow of further comment. _Zorobabel abigo_ and _Nos orphanos_ are more substantial fragments, and put breve-semibreve notation to work in more varied textures than those found in discant and cantilena pieces; this is most noticeable in their diverse configurations of semibreves and rests. In _Zorobabel_ not a single breve-perfection is filled by three consecutive semibreves in any one voice-part. This is achieved, rather, by hocket between the surviving parts. It is also noteworthy that the rhythms of _Zorobabel_ are consistently iambic (semibreve-breve). In _Baptizas parentes_, _Assunt Augustini_, and _Rosa delectabilis_ the long is perfect and rhythmic activity defines a first-mode underpinning. In the latter the notation is a rhythmically ornamented version of paired-semibreve writing, with downstems added in the idioms of the notational complex described above (this motet is most similar to the hymn setting _O lux_ from _Lbm 1210_ in respect to its notation). In the first, breve-semibreve motion predominates, with decla-

mation falling in irregular fashion on long, breve, and semibreve values. See Figure 34.

Ternary breve-semibreve notation is found in cantilenas, free cantilena-style settings, discant settings of plainchants, and motets -- in other words, all the major genres of polyphonic music cultivated in 14th-century England -- and seems to have been in use over about the same time period as circle-stem notation, i.e. the middle two quarters of the century. Some traces might arguably be said to remain in Old Hall.[85] The dividing line between insular practice and Ars Nova practice is elusive where the ternary breve (and square form of the major semibreve) is concerned. Hence the list of sources of this notation, offered as Table 24, is provisional and to a certain extent tentative. Tempus perfectum, maior or minor, is best recognized by (1) the extensive use of minims in patterned and sequential rhythmic figuration, (2) when the minim is used consistently as a unit of declamation, or (3) when sectional changes of mensuration introduce other Ars Nova prolations.[86] The simi-

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[85]I have in mind a discant setting of Sarum Agnus 9 that survives in both Old Hall (Lbm 57950, 134) and the Fountains fragments (Lbm 40011B, 14). Figures written in the ternary-breve section of this piece as breve-plus-semibreve (2+1) in Fountains appear in c.o.p. ligatures in Old Hall. These are read 1+2 in the edition of Bent and Hughes. Their decision is based on the prevailing rhythmic language and conventions of the manuscript, but it does seem to be the case that an anti-Franconian reading of the ligatures, following the rhythms designated in Fountains, would improve the counterpoint in at least two spots.

[86]Margaret Bent also stresses the importance of the vio-

Zorobabel abigo

Baptizas parentes

Flos anglorum inclitus

Nos orphanos

Assunt Augustini

FIG. 34: Breve-Semibreve Notation in the Motets

TABLE 24

SOURCES OF BREVE-SEMIBREVE NOTATION

B-Br 266
GB- Cgc 334
      Cgc 512
      Cu 16
      Cu 710
      DRc Communar's Cartulary
      GLcro 678
      LEcl 6120
      Lbm XXIV
      Lbm 1210
      Lbm 38651
      NWcro 299
      Ob D.R.3*
      Ob 14
      Ob 27
      Ob 55
      Ob 60
      Occ 144
      Omc 266/268
      WF
I- Pisa
I- Fol
I-GR 197
US-NYpm 978

GB-Lli 146

LIc 52

larity (and compatibility) of English and French notational

lation, or hesitancy to violate the *similis ante similem* rule. (Private communication.)

Sectional changes of mensuration do not always prove the intent to use Ars Nova prolations exclusively, as is seen by the pieces cited above in note 66 that alternate ternary and binary breve-semibreve notation. The cantilena *Frangens evanuit* (LEcl VR 6120, 1/2) moves between an apparent *tempus imperfectum maior* (perhaps a version of circle-stem notation Group C) and *longa mensura* (Group D(ii)).

style seems to have led to a gradual merger for all practical purposes, especially through a proliferation of minims. There are examples where an English ternary breve-semibreve piece has accumulated enough minims in a late source to look continental, which can be seen as either under French influence, or perhaps merely reflecting the English taste, probably in part improvisational at its roots, for making settings more florid.[87]

Inevitably some ambiguity remains, especially in the interpretation of c.o.p. ligatures. Here context can often suggest a solution, for example if melismatic c.o.p. ligatures are mixed with melismatic breve-semibreve motion, suggesting the Franconian (semibreve-breve) interpretation for the ligatures. There are any number of English pieces in basically continental notation that exhibit some English notational traits. For example, in the _tempus perfectum maior_ section of the motet _Regne de pite_, the _cauda hirundinis_ makes an appearance and binary c.o.p. ligatures must be read trochaically, indicating the tenacity of certain aspects of this English tradition.

Binary Mensuration

Binary mensuration of the long and breve is rare in 13th-century polyphony, and is scarcely mentioned by theorists describing Ars Antiqua practices, as we have seen

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[87]See the Kyrie with concordances in _Ob 14_, _Ob 55_, and _NWcro 299_.

above. In the early 14th century it becomes more common in
musical sources both on the continent (witness the motets
with binary longs in the _Roman de Fauvel_) and in England (as
testified to especially by the motets of Group 3iv). The
purpose of the following section is to discuss the rhythmic
organization of those English motets with duple rhythm on
one or more levels.

Only one English theorist, Hanboys, has directly rele-
vant material. His treatise systematically discusses the
use of eight species of simple figures that are used in men-
sural music. These are the _larga_, _duplex longa_, _longa_, _bre-
vis_, _semibrevis_, _minor_, _semiminor_, and _minima_.[11] For each he
provides an extensive presentation of its ligated and unli-
gated shapes, the range of rhythmic values it can adopt, the
notational configurations in which it can appear, and the
other figures with which it can be mixed. The combinations
and permutations of binary and ternary subdivision possible
in Hanboys's system are considerable. At the extremes are
the all duple or all triple mensurations, the cases of the
larga _imperfecta_ _ex_ _omnibus_ _imperfectis_ and the opposite,
the _larga_ _perfecta_ _ex_ _omnibus_ _perfectis_. Mensurations are
characterized for Hanboys not only by the hierarchy of men-
sural organization but also by the range and frequency of
occurrence of note values. Only a few consecutive simple

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[11]See CS I, p.404-405. By contrast, for Franco just
three simple figures sufficed: _longa_, _brevis_, and _semibre-
vis_.

figures in his descending series can be found together in
any one voice-part."

Much of Hanboys's treatise can be taken as scholastic
system building, especially his exhaustive treatment of the
very largest and smallest simple figures. In practice, the
largest notated value used as the basis for metrical and
rhythmical organization in the motets is the double long,
but it occasionally occurs in contexts that demonstrate Han-
boys's work to be grounded in more than mere speculation.'°
Two motet fragments found among the 14th-century palimpsests
in the Worcester fragments, Lingua peregrina and Peregrina
moror, (WF, 44 and 47), are written using just three note
forms: double long, long, and breve. Dittmer found the
appearance of double longs and longs in the tenors (and the
restriction to occasional double longs, single longs, and
breves in the surviving upper parts) so distinctive that he
coined for these pieces the label "larga-longa notation."'¹

•'The concept that not all rhythmic values can be found
together in one voice is not new in Hanboys's formulation.
Handlo, for instance, qualified the use of the long by mak-
ing it clear that longs cannot be associated with the very
smallest values, minimae and minoratae, and he closed his
discussion relative to this point with the following remark:
"Patet igitur que note cum quibus haberi possunt." (CS I,
p.391).

'°The largest note value found in the repertoire is the
triple long used in the tenor of Quare fremuerunt, the
smallest the 1/18th of a breve found in the lowest voice of
Beatus vir.

'¹Dittmer, MSD 2, p.42 (in the critical notes to WF, 47)
and in "The Dating and the Notation of the Worcester Frag-
ments," p.6. In this article he wrongly includes WF, 48

It should be noted here that the "larga-longa" appellation has no medieval authority behind it, and an assertion by Dittmer that larga-longa notation is "discussed by R.Handlo and J.Hanboys" is in fact rather misleading.[2] Dittmer follows the 14th-century English theorist Torkesey and his school in using the name _larga_ for the value known elsewhere as the _maxima_ or _duplex longa_. It is the middle element in the trio _largissima_, _larga_, _longa_.[3] Handlo never uses the word _larga_, referring instead only to the _duplex longa_, which has the value of two simple longs (i.e. six breves).[4] This figure may stand by itself or be used in ligatures, and it may be imperfected to the value of five _tempora_ (breves) by a preceding or following breve or breve-rest. Hanboys does refer to the _larga_, as we have seen. It is the largest in the trio _larga_, _duplex longa_, _longa_. In his system the _larga_ cannot be ligated ("et simplex est, quia ligari non potest"), and it contains from nine to four longs.[5] The _larga_ _perfecta_ contains three double longs, each of which, curiously enough, consists of

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(written in the same hand as _WF_, _44_ and _47_) with the others in larga-longa notation.

[2]Dittmer, "The Dating and the Notation," p.6.

[3]See CSM 12, p.25.

[4]The _Quatuor_ _principalia_ also only refers to the _duplex longa_. (Incidentally, Handlo also acknowledges an "immeasurably long" long for the tenors of organa.)

[5]CS I, p.405.

three (not two) perfect longs. The _duplex longa_, in turn,
may consist of between nine breves (three perfect longs) and
four breves (two imperfect longs). When it contains six
breves (two perfect or three imperfect longs) it corresponds
to the _duplex longa_ of Handlo and to the notational figure
we have been discussing above. Hence, the notation of _Lin-
gua peregrina_ might better be called _duplex longa-longa_
notation. Although it arises out of the sorts of mensural
organization implicit in Hanboys, it is not singled out for
special mention there.

About "larga-longa" notation as it is used in practice
in the Worcester fragments, the following observation must
be made. The large note values have been employed to create
a mensuration with two levels of binary and one level of
ternary organization (double longs by twos, longs by twos,
breves by threes). The archaic look of the notation is mis-
leading. These large values are undoubtedly used to evade
the problems inherent in the establishment of the same
metrical hierarchy with smaller note values (introducing
paired semibreves or even minims while employing declamation
that regularly falls on the smallest available rhythmic
units).'‘ The mensuration is akin to _modus imperfectus_, _tem-_

'‘The larger values are conveniently well-determined and
customarily available as units of declamation. One avoids
the binary long and breve on the next level down, or the use
of the minim as a unit of declamation two levels down. Fur-
ther, the rhythms of the longs and breves in the Worcester
pieces follow second mode patterns; on the minim level the
equivalent to these iambic rhythms was rarely seen until

pus imperfectum, prolatio maior notated two full levels

higher than the note values of de Vitry's prolation.

The two Worcester pieces have a second-mode subdivision

of the long; two further examples of larga-longa notation

exhibit first mode subdivision instead. These are the

"long-breve" version of Thomas gemma and the first section

of Rota versatilis.'' We have seen in Chapter Two that

Thomas is rigidly structured in 4L units that are divisible

throughout into two 2L units. As in the Worcester pieces,

rhythmic subdivision falls more often on the first two than

on the second two longs -- here most frequently setting a

line of six syllables with penultimate (paroxytonic) accent,

as in Figure 35.

The breve-semibreve version expresses these rhythms

down one level in the metrical hierarchy, introducing a

binary long, and paired semibreves that must be read trocha-

ically. The first section of Rota versatilis has an unambi-

guous organization throughout into units of two longs each;

in the two lower voices these are mostly filled by double

longs or the equivalent rests. Further grouping into four-

long units is fairly natural, though one assumes it would be

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after mid-century (it is one of the progressive traits in
the later works of Machaut).

    ''This section of Rota has one ornamental c.o.p., and
there are ornamental semibreve duplets and triplets in
Thomas. These intrusions of semibreves may be considered
accidental rather than essential to the basic character of
the mensuration of these motets.

Most common in Thomas gemma:

In the Thomas gemma hockets:
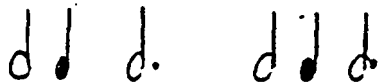
FIG. 35:   Declamatory Patterns for 6pp Lines

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better defined if the upper voices had survived in full.

This section ultimately sacrifices regularity of mensuration

in 4L groupings to a larger proportional scheme that

requires it to have a total of 54 longs (a number not evenly

divisible by four); probably the "missing" bars are at the

very end.'' Declamation would have been mainly on double

longs and longs, and the whole section stands in a kind of

''In the final section of Rota the very last phrase rest
is suppressed in order to make four 7L phrases total 27L
instead of 28L. The final phrase probably cadenced to a
double long in the last two bars of the section, trimming
the phrase by the normal following bars of rest. If this is
so, the section was probably 56 longs (2x28), and the phrase
structure might have been something like 16L+12L+14L+14L
(with truncation of the last phrase to 12L).

augmented notation with respect to the sections that follow.

It is probably on account of the mensural and rhythmic organization of this section of Rota versatilis that the incipit of the top voice survives at all. It exists in an example quoted by Handlo to show notational figures and rhythmic values that may appropriately occur together, specifically illustrating the following remark: "Breves vero cum longis duplicibus misceri possunt, cum semibrevibus etiam et obliquis, ut hic patet."'' The musical example that follows is obviously corrupt in our one source, and Bent sees a problem in associating it with the statement just quoted, to which it is supposed to pertain.[100] However it is possible to suggest a few plausible amendments to the incipit that bring it closer to a condition relevant to Handlo's remark, and at the same time allow it to fit more easily into the surviving lower parts than Bent's proposed alterations (see Figure 36).

A number of other motets show some of the features of longa-larga notation without the restriction in the range of note values used and the organization of mensuration and declamation around a succession of paired duplex longa durations. These include Regnum sine termino, Flos regalis, Inter choros, and the Caius twin motets Virgo Maria and Tu

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''CS I, p.391; Lbm 4909, p.8 (fol. 4v).

[100]Bent, "Rota versatilis," pp.76-78. I am indebted to her article for drawing my attention to this quotation.

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Incipit of <u>Rota versatilis</u> in <u>Lbm 4909</u>, p.8 (fol. 4v):
(see also Bent, "Rota versatilis," p. 77)
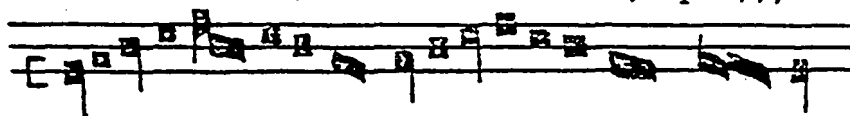
Hypothetical original:

etc.
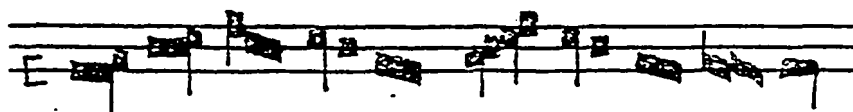
See also Appendix I, p. 622.

FIG. 36:   Incipit of Rota Versatilis

<u>civium</u>. One case worth examining more closely is the second section of <u>O crux vale</u>. Like the first section of this motet, the second is exactly 34L in length and nearly regular in periodicity (9L+8L+8L+9L instead of 4x9L in the first section, and 12L+12L+10L instead of 3x12L in the second). The first two 12L phrases of the latter are articulated into three 4L subphrases by motion in longs and breves on the odd-numbered bars and in semibreves on the even-numbered bars. Not only are the two 12L phrases equivalent in rhyth-

mic organization but they have important isomelic correspon-
dences (see Figure 37). The necessity of cutting short the
third phrase in order to reach exactly 34L probably resulted
in its lack of any corresponding pattern.

Motets with a ternary long and binary breve have been
dealt with above in the discussion of stemming practice, and
to some degree in the discussion of circle-stem notations.
The motets exhibiting binary mensuration of the long present
a familiar problem in the rhythmic interpretation of the
breve and semibreve. In Hanboys's discussion of the imper-
fect long ("longa imperfecta duorum temporum") he does not
explicitly consider the situation where it consists of two
perfect breves, but he does make reference to the imperfect
long that consists of two imperfect breves with a total
value of four semibreves ("longa valet....quatuor semibre-
vium quando constat de duabus brevibus imperfectis").[101] In
his music example illustrating this situation the semibreves
are ternary (see Figure 38, from Lbm 8866).
In a later passage, Hanboys "gives two possibilities for
imperfect breves where the semibreve is also imperfect,
namely curta mensura, in which the breve contains four min-
ims, and longa mensura where it contains eight."[102] Curta

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[101]CS I, p.415; Lbm 8866, fol. 70v.

[102]Bent, "Preliminary Assessment," p.69. The Latin is as
follows (from CS I, p.428): "Si sit de semibrevi imperfecta,
distinguendum est an sit de curta mensura: quatuor equales
pro brevi, vel de longa mensura: vidilicet octo equales pro
brevi."

O crux vale, section 2: bars 35-46 and 47-58

Note that B and B' are most nearly alike. A and A' or C and C'
differ because the first 12L are tonally closed on the pitch
C, while the second 12L are tonally closed on the pitch D.
Note also the means of articulation of each 4L into 2x2L.

FIG. 37: Isomelic correspondences in O crux

CS I, p.415b (Lbm 8866, fol. 70v):

longa valet....quatuor semibrevium....quando constat de duabus
brevibus imperfectis:
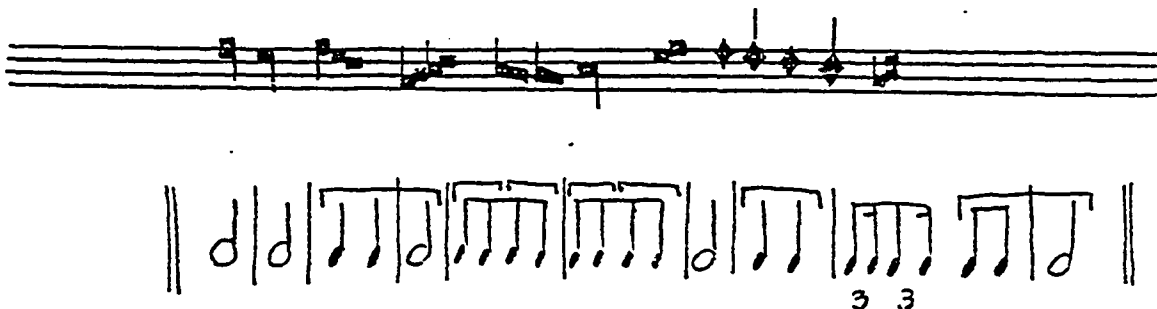
FIG. 38: Example of Imperfect Long and Breve

and *longa* *mensura* may be the terms applicable to the forms
of binary division of the breve seem above in the circle-
stem notational complex. They certainly have a close kin-
ship with *quaternaria* and *octonaria* in the Italian Trecento
system of notation. Unfortunately no way to distinguish
them from other possible kinds of binary division of the
breve is given by Hanboys.

There is a great deal of variation in the subdivision
of breve and semibreve in pieces with a binary long. In
Augustine *par* *angelis* semibreves are rare, never syllabic

and appear only as ligated duplets. Rhythmic equality for
these duplets seems a reasonable assumption. In O dira
nacio there are many chains of paired semibreves. In those
few instances where the breve is divided by three, the final
one has been given an upward minim stem, thus clarifying at
one stroke that the breve is binary and the semibreve is
ternary. Hence, the running semibreve duplets are all
equal. The same conclusion also seems to be the most plau-
sible for Te domina, where only semibreve duplets are writ-
ten. In this case, however, the possibility that paired
semibreves are read unequally (trochaically?) cannot be
entirely ruled out. In Tu civium and Virgo Maria the subdi-
vision of the breve into two and four semibreves (with rare
triplets in the latter) makes clear that the larger semi-
breves are equal. It seems most likely that we have here an
example of an all-binary mensuration, perhaps even an exam-
ple of curta mensura, but again the possibility of the ine-
quality of the smallest semibreves cannot be ruled out.

The final group of motets exhibiting features of binary
mensuration of the long and breve are the large-scale
voice-exchange motets with sectional changes of mensuration,
i.e. Rota versatilis, A solis-Ovet, and Hostis Herodes,
along with the stylistically related free composition O crux
vale. Each has one or two sections where motion in longs
and breves is replaced by motion in breves and semibreves
with a shift to the smaller units for declamation. In the

final section of <u>Rota</u> (<u>Virgo</u> <u>perduxerat</u>) and in the third

section of <u>O</u> <u>crux</u> the mensuration is clearly binary on the

level of the long.[103] In <u>A</u> <u>solis-Ovet</u> and <u>Hostis</u> <u>Herodes</u> the

mensural organization is more complex, and some evidence

speaks for the possibility of a ternary long in the even-

numbered sections. The situation is as follows. In sec-

tions two and four of these pieces the phrase structures

span 12 or 18 breves, articulated as either two or three 6B

subphrases. Ambiguity arises in the interpretation of the

6B units as two perfect longs or three imperfect longs.

Most evidence favors a binary long, including the melodic

facture, rhythmic patterning, textual syntax, placement of

harmonic change and internal cadences, and the writing of

ligatures and rests (the latter, with some exceptions to be

noted, are all written as single breve rests). All this is

contradicted, however, by the rest-writing in the melismatic

interludes that occur at the ends of the sections in ques-

tion in <u>A</u> <u>solis-Ovet</u> and after each of the 18B phrases in

the relevant sections of <u>Hostis</u> <u>Herodes</u>. Here the alterna-

tion of long and breve rests clearly indicates that the long

is ternary (see Figure 39).

Further contradictory configurations of long and breve

rests appear in the untexted voices during the second sec-

tion of <u>Hostis</u> (<u>Hic</u> <u>princeps</u>). In the lower two parts they

---

[103]This is so despite the phrase structures in <u>O</u> <u>crux</u>,
which are in some sense ternary in their groupings of
breves. See the critical report.

18B phrase pattern

$6 \times 2B$ $2 \times 3B$

Section 2 (Hic princeps), voices I and IV:

I

IV

I

IV

Comment: In voice I, grouping into 3B units would split the imperfect-long rests while in voice IV, grouping into 2B or 4B units would have the same effect. Note that in IV the rests sometimes articulate a B-L pattern, and sometimes a L-B pattern. The rest-constellation ≡≡ seems to be preferred by the scribe without any intended significance for the mensuration. One can observe that beginning with a breve avoids the problem of the implied perfection of longs under the _similis_ _ante_ _similem_ rule.

FIG. 39: Rest-Writing in Hostis Herodes

support a ternary reading of the long, but in the top voice they support a binary reading. Hence, I am inclined to see the rest-writing as accidental (perhaps scribal whim or the mistaken grouping of single breve rests into imperfect long rests) rather than essential to the character of the mensuration, which rests on 6B subphrases that are to be understood normally as consisting of three binary longs.[104]

The third section of <u>Rota versatilis</u> (<u>Rota Katerine</u>) is problematic in another way. Here no two phrases are of the same length; the first two, moreover, contain an even number of breves while the second two consist of an odd number of breves (54B = 12B+14B+13B+15B). Together they cover the four consecutive whole numbers 12-15.[105] No declamatory pattern repeats on the phrase level. As a result, there is not much to recommend an interpretation in binary longs over one in ternary longs. One can point out that the <u>signum rotundum</u> indicates a mensural shift at the start of this section, that the rests are single breve rests grouped by twos (once, six are grouped by threes in <u>Lbm 24198</u>), and that the binary interpretation causes the form of the first two phrase end-

---

[104]In PMFC XVI, Harrison transcribes the last section of <u>Ovet mundus</u> in three-half time (three two-four bars), and transcribes the two sections of <u>Hostis Herodes</u> in three-quarter time.

[105]There is here the same kind of circularity that Bent sees in the lengths of verse in each new stanza (i.e. 12, 13, 11, 15, 14); see "Rota versatilis," pp.84-85.

ings to be the same (likewise for the second two), which
would not be the case in a ternary reading.[106]

The method of division of the breve needs to be
addressed in these motets. In all of them declamation is
syllabic on semibreve duplets and melismatic on semibreve
triplets. The frequency of appearance of triplets varies
within motets from section to section quite markedly, and
also from motet to motet; they are considerably more numer-
ous in O crux vale than in the others. As Bent has put it
in regard to Rota versatilis: "Firm criteria for the inter-
pretation of these semibreve groups are lacking."[107] She
opts to render all semibreve duplets unevenly (2+1) in that
piece. Given the characteristically insular form and count-
erpoint of these free compositions, the use of this insular
method of breve subdivision seems plausible for all. As far
as the relationship of note values under changing mensura-
tions in these sectional pieces is concerned, breve equiva-
lency is incontrovertibly indicated. The shift in declama-
tion and rate of general motion is therefore quite marked
from section to section.

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[106]It might be argued that the ternary long on the last
syllable of the fourth phrase and the subsequent ternary
long rest strengthen the case for an interpretation in ter-
nary longs.

[107]Bent, "Rota versatilis," p.66; see also pp.83-84.

Other Insular Notational Peculiarities

The Brevis Erecta

The brevis erecta is a form of the breve that is notated with an ascending left-hand tractus; in fact, it looks most like a plicated brevis ascendens that has lost its right-hand tractus. There are theoretical references to this note shape in Handlo and Hanboys, who also report on the longa erecta.[108] Its use is to signal the temporary chromatic alteration of the note in question up a half-step.[109] In practice it is found on the pitches F and C, raising them to F# and C# as the leading tones to G and D in melodic cadences. The brevis erecta is relatively rare in surviving musical sources, and because it can be so easily mistaken for a misformed brevis plicata it may be that some awkward or otherwise inexplicable use of plicas on the leading tones of cadences (particularly in the discant and cantilena repertoires) may be a result of scribal confusion between the two symbols. The brevis erecta is unmistakeably used in the motet repertoire only in Tu civium (Cgc 512, 4)

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[108]See the discussion of this note form in Bent, "Preliminary Assessment," pp.73-74, with reference to the definitions of Handlo (CS I, p.383) and the nearly identical ones in Hanboys (CS I, pp.413, 417). Bent notes that the only other references to longe and breves erecte are in the London version of de Vitry's Ars Nova (CSM 18, pp. 77-78), where "it may have been introduced into the text by an English compiler"(Bent, p.73).

[109]"longe....vocantur erecte quia ubicunque inveniuntur per semitonum eriguntur"(Handlo, CS I, p.383).

and _Triumphus_ patet (_Lbm_ _1210_, _2_). Its appearance in conjunction with varied insular notational practices in these and other sources is striking.[110]

The Notation of Rests

Hanboys attributes the use of a distinctive constellation of rest shapes to Robertus de Brunham. A few of these are given also by other theorists, mainly English, and it would seem that their use is confined to English sources.[111] Brunham's form of the perfect long rest (for which, see Figure 40) is used in the motet _Veni_ _creator_ _spiritus_ (_Ccc_ _65_, _2_), which comes from an English source all of whose other pieces are written in Ars Nova notation. Canvassing the later 14th-century motets from England that have a perfect breve produces interesting results. Among the motets in breve-semibreve notation only the Taunton fragment _Geret_ _et_ _regem_ uses the distinctive form of the perfect breve rest.[112] The number of motets in _tempus_ _perfectum_ _maior_ is

_____

[110]Sources in which the _brevis_ _erecta_ is found include _Lpro_ _23_, _Lbm_ _1210_, _Ob_ _384_, and _Ob_ _60_. Bent reports finding other examples in non-motet items of _Ob_ _14_ and _B-Br_ _266_ (Bent, p.76, note 32).

[111]On the use of rests, see in general Bent, "Preliminary Assessment," pp.70-71. For Brunham's rests in particular, see CS I, p.447. Johannes Wolf has made a comparative chart of rest shapes (GMN I, pp.88-89; HNK I, p.336) from which it can be seen, for instance, that Anonymous VI in CS III, p.402, presents the same series of rests as Brunham. Wolf's chart shows that certain of the series, in particular those for the perfect semibreve, imperfect semibreve, and minim, are also given elsewhere, for instance by Hanboys and in the _Quatuor_ _principalia_.

small in Ob 7 and DRc 20, but significantly, the English
rest-forms do appear, helping to establish that the rear
leaves of these sources were copied in England. Deus cre-
ator (Ob 7, 14) is particularly rich in the variety of rests
that it uses, but Apta caro (DRc 20, 18) and Mon chant (DRc
20, 19) also provide examples, especially of the distinctive
perfect breve rest. Regne de pite does not use the latter,
but does employ the forms of the perfect semibreve, imper-
fect semibreve, and minim rests. These distinct forms are
used as late as two English sources in void notation, Lbm
40011B (with two motets), and Cu 5943.[112] (See Figure 40).

Summary

Taking the motet repertoire as a point of departure, it
has been possible to establish a great deal about English
notational practices in the 14th century. First, it is
demonstrable that an English preference for the trochaic
interpretation of undifferentiated paired semibreves holds
both in Franconian ("ancient") and breve-semibreve
("modern") contexts, though not to the exclusion of iambic
practice in some pieces.

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[112]Thomas gemma does not use any of the distinctive rest
forms. Nos orphanos and Zorobabel, the only other motets in
breve-semibreve notation that have considerable rest-writ-
ing, never rest for the duration of a perfect breve. Their
forms for the imperfect breve rest and perfect semibreve
rest correspond to those of Brunham.

[113]See Bukofzer, SMRM, pp.97-98 where he remarks on the
distinctly English rest writing in Lbm 40011B, and see also
Bent, "Preliminary Assessment," pp.70-71.

FIG. 40: Rest Shapes

Certain shadowy individuals named by Handlo and Hanboys, including Johannes Garlandia, W. de Doncastre, and Frater Robertus de Brunham, emerge as important innovators. Brunham, in particular, according to Hanboys, is responsible for the cauda hirundinis, special forms for rests, and special forms for c.o.p. ligatures. Though these are castigated by Hanboys and the author of the Quatuor principalia, they are found in many of the musical sources, testifying to their utility.

Insular notations have similarities to French practices and to Italian practices; the extent of influence and its direction is unclear. In general, however, the English notations show sufficient individuality and idiosyncracies

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Insular notations have similarities to French practices and to Italian practices; the extent of influence and its direction is unclear. In general, however, the English notations show sufficient individuality and idiosyncracies

to be regarded as individual responses to notational problems along lines of development parallel to those of the continental musical cultures. All are responding to the same crisis, the need to codify the kind of subdivision of the breve into four and more syllabic values inaugurated by Petrus de Cruce. French notational practices eventually are adopted in England, with assimilation of certain features of insular practice where possible, and an adherence to others (rest-writing in *tempus perfectum maior*, for instance).

The time of greatest innovation in English notational practice was certainly the first half of the century, probably mostly in the second quarter, roughly between the completion of Handlo's essay (1326) and the compilation of the *Quatuor principalia* (1351), which already knows of, and complains about, the practices that Hanboys will link with the name of Robertus de Brunham. The most interesting motet source from the point of view of notation is *Lwa 12185*, with examples in the notations of Garlandia and Doncastre, a piece in breve-semibreve notation, and two others in Franconian and Petronian style.

A certain conservativeness in notation and rhythm evident in motets of the first quarter of the century is a result of an English preoccupation with musical forms and text setting that were possible using Franconian and Petronian notation. Widespread adoption of Ars Nova mensurations after mid-century, especially noticeable in the cantilena

and motet, is coincident with the relinquishment of a close
text-music relationship in both, and the abandonment of the
cultivation of archetypes for motet construction that had
persisted for several generations. Milestones in the assi-
milaton of French practice are the introduction of the
imperfect breve and the single semibreve in _tempus_ _perfec-_
tum, the minim, and eventually, the flagged semiminim.

In summary, then, the vigorous musical life of
14th-century England spawned not only distinctive genres of
polyphony, and very individual performance practices, but
also indigenous notational systems that yielded only gradu-
ally to the encroachment of the French Ars Nova prolations
over the course of the century. Despite the fact that there
are important superficial resemblances to French and Italian
practice in the English approach, we are wisely cautioned by
Bent against too readily seeing a foreign influence of any
sort here. All three music cultures evolved notational and
mensural systems in the late 13th and early 14th centuries
in response to nearly the same sets of circumstances. With-
out a single unified theoretical system propounded by a
Guido Frater or Marchettus, a de Vitry or Muris, the English
explore several lines of notational development, and we must
struggle to piece together a picture of these diverse musi-
cal practices from the notoriously fragmentary English
sources and the few relevant references that the theorists
leave us. The notations dealt with in this chapter, espe-

cially the circle-stem notational complex and breve-semi-
breve notation -- those that survived longest in use -- tes-
tify to the vitality, individuality, and continuity of
approaches to musical notation in late medieval England.

CHAPTER IV

THE TEXTS OF THE MOTETS

Introduction

The texts of the motets in the English repertoire con-
stitute a relatively minor corpus of Latin poetry and
heightened prose that is devoted almost exclusively to
religious topics.[1] The motet is normally polytextual, so
most complete compositions have a pair of texts with varying
degrees of affinity in subject matter, length, and versifi-
cation. Just as the polyphonic motet may be looked upon as
a composite of melodies, so it may be considered a composite
of texts, a polyphony of lyrics.[2] And just as music is
expressed in number and sound, with _numerus_ represented in
the succession of melodic and harmonic pitch relationships,
and in mensural structure and larger formal proportions as
well, so the texts are governed by number (in syllable count
and caesura, lengths of lines and stanzas, variety of stan-

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[1]Vernacular texts (Middle English or Anglo-Norman) are
exceptional in the English repertoire, surviving in one
example each: the later 13th-century _Worldes blisce_ and the
later 14th-century _Regne de pité_. See below in the section
"Vernacular Texts." Secular texts are confined to the
imported continental motets that have not been provided with
sacred Latin contrafacts.

[2]See Clarkson, "On the Nature of Medieval Song," Chapter
III: The Lyric Structure of the Fourteenth-Century Motet.

zaic and strophic patterns) and sound (rhyme, assonance and alliteration, accent). As literary products of the late Middle Ages whose form and language are shaped by musical constraints and requirements as well as literary conventions, the texts -- though mainly of unknown authorship and poorly understood provenance -- perhaps deserve more attention than they have received until now.

The neglect of the texts of motets is not limited to the present repertoire, which has been virtually inaccessible even to specialists. Hendrik Van der Werf has recently made a call for more scholarly attention to the French texts of the well-known Montpellier codex, noting "it is still not known in what circles the [Parisian] motet, as a literary genre, originated." He goes on to observe that this ignorance extends to the Latin motets of the same manuscript, and that their contents, scrutinized for particular emphases, choices of words, and figures of speech, "may point to a certain period in the history of religion, devotion, or theology."[3] This holds equally well for the Latin texts of the English motets, which will require such expert scrutiny if they are to be brought out of isolation into a concrete literary and historical environment.[4]

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[3]Van der Werf, "Review," pp.201-202.

[4]Hohler, in "Reflections," has recently made a stimulating foray in this direction. Rigg, in Editing Medieval Texts, "Medieval Latin," pp.113-16, makes some telling comments on the amount of unstudied Latin poetry in late medieval British anthologies. Until this material is better

The texts of the motets are given in the Appendix with some brief annotations and bibliographic information. In view of the unsatisfactory condition of many of the sources and the rarity of concordances, there is no way to present definitive editions (even for those texts edited for publication in PMFC). The present chapter will serve to introduce the texts through a survey of general features of subject matter, content, and versification. Some consideration will be given to other repertoires of verse and music, with special emphasis on the 13th-century English motet and the devotional lyric.

Motet Subject Matter

The subject matter of the English motet falls into a narrow range of categories whose orientation is religious.[5] There is a heavy concentration on the lives of familiar saints, the Virgin Mary, and the greatest feasts of the

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controlled, and until we have a better picture of the genres of liturgical Latin poetry actively being written in the 14th century (sequences, rhymed Offices, and the like), the motet texts will necessarily have to be viewed quite narrowly.

[5]The contents of the texts of a polytextual English motet almost never address their subject matter in exactly the same way, but on the other hand almost never show the sharp differences in subject matter occasionally encountered in continental motets. Petrum cephas is typical in this regard, with a triplum citing New Testament stories of Peter's calling, his naming, and his designation as keeper of the keys, while the duplum refers to later events and legends, most specifically Peter's encounter with the magician Simon Magus. Trinitatem veneremur is an untypical instance where the various texts sound different themes (all appropriate in an address to God, however).

church year -- in effect, the highest ranking feasts of the Sanctorale and Temporale. See Table 25.

TABLE 25

SUBJECT MATTER OF MOTETS IN ENGLAND

	Saints	BVM	Feasts	Other	Total
Numbers	39	35	24	25	123
%	32	28	20	20	100%

Other =	God/Jesus	Admonitory	Secular	Problem
	9	5	8	3

These numbers represent the entire repertoire, including imported motets. Excluding the latter (mostly from the rear leaves of DRc 20) the subject matter would be all religious. This emphasis on the sacred is apparent in the surviving contents of the most substantial collections of motet fragments from the first half of the century, which are given in Figure 41.

In view of the topical coverage and specific content of these texts, and the nature of those institutions known to have supported polyphony before the rise of the collegiate and aristocratic chapels, it seems most probable that the

Lwa 33327

BVM
Christmas
Easter
Peter and Paul
Pentecost
Thomas
Edward
Nicholas

Lwa 12185

Ascension
Nicholas
Trinity
Michael
Christmas

Cgc 512

Katherine
Common of Apostles
BVM
Peter
Holy Spirit (Pentecost)
Thomas
Jonathan and Absolon
BVM
BVM

Ob 7 (front leaves)

Mary Magdalene
penitence
Peter
God
Benedict
Andrew
Easter
Edmund
Edmund
Dedication of Church
Easter

DRc 20 (front leaves)

Holy Innocents
contrition
Jesus
Common of Apostles
John the Baptist
Easter
BVM

Lbm 40011B*

Katherine
Margaret
Katherine (?)
William

FIG. 41:   Contents of Selected Motet Sources

---

texts are essentially liturgical rather than devotional,

leaving open the question of where in the specific ritual of

daily services the motet might have found a place. This

raises the question how securely we can fix the occasion(s)

in the church year for which a motet may have been intended.

Many texts, readily identifiable as to subject, are not so
specific in content that they are appropriate for a single
day only; the correspondence between subject matter and
liturgical calendar is not always explicit. However, most
can be ass.gned to a particular feast through some reference
or other in the language of the text. Two sets of motet
fragments, Onc 362 and Lbm 24198, still bear legible margi-
nal rubrics that identify each item, e.g. "de sancto
Edwardo." (See Figure 42). This style of rubrication,
familiar from liturgical books, suggests that these two
motet collections were intended as resources to be drawn
upon for the celebration of certain feasts. In neither,
though, were the motets in calendrical order according to
the liturgical year. In Lbm 24198 we happen to know the
order was alphabetical instead.

Some evidence allows an estimate to be made of the size
and means of organization of 13th- and 14th-century English
collections. From the 13th century, fragments in Lbm 5958
are from an alphabetically organized codex (items from B
survive, two of which are numbered X and XII); the famous
Harleian index (Lbm 978(LoHa) fols.160v-161) preserves tex-
tual incipits for 164 items in a lost codex that was
arranged by musical genre (see below); Ccc 8 has paginations
up to 558; Dittmer's Worcester Volume I has foliations up to
cxxxviii; Lwa 33327 has headings for "quadruplices" and
"triplices." From the 14th century, Onc 362 has foliations

Onc 362: rubric entire on one margin (on verso if motet
　　　　　laid out across an opening)

motet	rubric	original foliation
Ianuam	de sancto Thomas cantuarie	LXX^v
Triumphat	de sancto Laurencio	LXXI^v
Civitas	de sancto Edwardo	LXXVI^v
Excelsus	de sancto Thoma cantuarie	LXXVII$_v$
Ade finit	de resurrectione	LXXVII^v
Solaris	de sancto (Augustino)	LXXXII
Fulget*	de sancto Petro	LXXXVIII^v
Sanctorum*	(too worn to read)	XC

Lbm 24198: rubric usually split between verso and recto

Rota versatilis	(de sancta) Katerina	(R) VI
Rosa mundi	de sancta (Maria)	R (VII or VIII?)
Regis aula*	de sancta (Maria)	
Trinitatem	de sancta Trinitate	T II
Te domina	de sancta Maria	T (III or IV?)
Triumphat	de sancto (Laurencio)	

　　　　KEY: an asterisk * indicates a non-motet item
　　　　　　　R&T under Lbm 24198 are alphabetical headings

　　　　　FIG. 42:　Rubrics in Lbm 24198 and Onc 362

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up to xc; Ccc 65 has foliations up to c; LIc 52 and Ob 652

may come from alphabetically arranged collections; and Lbm

24198 (an alphabetically arranged codex with items extant

from R,S,T) has numerations for each letter implying either

eight compositions per letter, or eight pages per letter.　A

book with 100 or more compositions may reasonably be extra-

polated.'

What we can tell of motet codices from the extant frag-
ments suggests that the majority were devoted exclusively
(or primarily) to motets. Some, such as <u>Ccc</u> <u>8</u>, were large
anthologies of several hundred pieces. Others, perhaps the
majority, were reasonable working collections of perhaps
60-100 pieces. Some sources were certainly smaller than
that, with fewer pieces. A number were, for instance,
<u>rotuli</u> (<u>Ob</u> <u>652</u>, <u>Lpro</u> <u>261</u>, and <u>BE</u> <u>55</u> are the only ones iden-
tified as such to date.)' Some sources mix motets with dis-
cant and cantilena settings; these are mainly from later in
the century. In a few cases motets were entered onto blank
pages of a book (<u>Yc</u>) or entered into what amounts to a com-
monplace book of music and other materials (<u>Cgc</u> <u>512</u>, which
may for that reason represent a "complete" collection).

'See Bent, "Rota versatilis," p.67. Harrison's assertion
("Ars Nova," p.80, n.1.) that two items in the rear leaves
of <u>DRc</u> <u>20</u> are numbered is incorrect. However, the front and
rear leaves of <u>Ob</u> <u>7</u> and <u>DRc</u> <u>20</u> indicate by their contrasts
in repertoire that the collections from which they came were
probably grouped stylistically; further, the front leaves of
<u>Ob</u> <u>7</u> may have grouped insular motets by features of form and
structure. See Lefferts, "Motet," pp.58-60.
    Incidentally, the earliest continental motet collec-
tions were arranged either in liturgical order by cantus
firmus, or alphabetically. Fascicles 2-6 of F-MO (a large
anthology) group motets systematically according to the num-
ber of voices, method of texting, and text language. Within
each fascicle, however, the rationale for ordering is not
clear.

'For <u>Ob</u> <u>652</u>, see Bent, "Rota versatilis," pp.81-82; for
<u>Lpro</u> <u>2/261</u>, see the report by Lefferts and Bowers in Lef-
ferts and Bent, "New Sources," p.334; and for the Berkeley
castle rotulus (<u>BERc</u> <u>55</u>) see the forthcoming report by
Wathey.

From the earlier to the later 14th century there may also be an historical trend away from large working collections (60-100 motets) to smaller collections (on the order of 10 to 15). If this is eventually verifiable, then it probably reflects either a change in motet function, a change in the institutions cultivating the motet, or both.

In regard to a medium-size motet collection, such as that implied by the foliations of Onc 362, a certain disorderliness, from a functional point of view, does not necessarily speak against the hypothesis of a liturgical function for its motets. It could merely indicate that convenience of access to any specific piece was either not a high priority or not considered a problem. (Of course, most of these collections would have had indices.) Also, this attitude toward organization may be indicative of the transitory nature of the collection in the contemporary view, if it were seen as a fluid body of material subject to additions or deletions in part or in whole over a relatively short time span. By contrast, a chant book transmitted a rather stable repertoire and could be expected to serve, if well made and conveniently organized, for a very long time.

The failure of even a single English motet collection of any size to survive in full[*] deprives us of ready means by which to determine the normal number of motets in such a

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[*]With the possible exception of Cgc 512, which has the character of a commonplace book, as just noted above.

book, the usual distribution of subject matter, and their internal order (if in fact there were norms for any of these). The lack of an integral collecton is made up in part by the survival in Lbm 978 (LoHa) of the index to a now lost book of English polyphony from the later 13th century (ca. 1290). The primary contents of this lost codex consisted of a series of 37 Alleluias, 38 conductus, and 81 motets. See Table 26 below.'

The Alleluias form a series of feasts from the Sanctorale and Temporale running in chronological order from Christmas to December 6 (St Nicholas), hence spanning the church year and conveniently defining for some institution[10] those occasions on which festal polyphony was provided at Mass. Whether the conductus and motets that follow were music for Mass or Office, it seems reasonable that they pro-

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'The contents of this index have been printed in Ludwig, Repertorium I,1, pp.270-76, and Wibberley, "English Polyphonic Music," pp.179-81. Holschneider, Die Organa von Winchester, pp.48-53, tabulates the Alleluias only. See also Sanders, "Sources, English." Table 26 does not indicate those pieces in the index for which there survive possible concordances, of which there are only a few.

[10]In his discussion of LoHa, Hohler ("Reflections," pp.13-14) observes that the Alleluias ought to define very precisely the provenance of the index, but tracing though surviving liturgical books has not yet been successful in locating a concordant series. Other evidence suggests the institution may have been Reading abbey (though Hohler raises some cogent objections to this), and the Alleluia cycle identical to that one known to have been composed by one W. de Wycombe. See Sanders, "Wycombe, W de."
   Incidentally, Hohler ("Reflections," p.16) asserts that the heading in LoHa that reads "postea Rx W.de Wic" may not refer to the Alleluias, as is usually assumed.

TABLE 26

THE LOHA INDEX

Ord. .li. W. de Wint. (Ordo libri W. de Winton)

1.1	Spiritus et alme. Rd de Burg. (Robert Burgate)		
1.2	Rex omnium lucifluum.i.regnum tuum solidum		
1.3	Item Regnum tuum solidum		
1.4	Virgo decora. Virgo dei genitrix		BVM
1.5	All. Virginis inviolate. Virga Iesse		"
1.6	All. Gaude mundi domina. Gaude virgo		"
1.7	All. Salve virgo domini. Salve virgo		"
1.8	All. Virga ferax		"

2.1	All. Dies sanctificatus	. Dec. 25	Christmas
2.2	All. Video celos apertos	Dec. 26	St Steven
2.3	All. Hic est discipulus	Dec. 27	St John, Ap.
2.4	All. Te martirum	Dec. 28	Holy Innocents
2.5	All. Gloria et honore	Dec. 29	St Thomas
2.6	All. Multiphar(iam)	Dec. 31	Circumcision
2.7	All. Vidimus stellam	Jan. 6	Epiphany
2.8	All. Adorabo	Feb. 2	Purification
2.9	Item All. Adorabo	"	" or 8ve
2.10	All. Pascha nostrum		Easter
2.11	Item Pascha nostrum		"
2.12	All. Dulce lignum	May 3	Inv. Holy Cross
2.13	All. Ascendens Christus		Ascension
2.14	Item Ascendens Christus		" or Sun. in 8ve
2.15	All. Paraclitus		Pentecost
2.16	All. Benedictus es Domine		Trinity
2.17	All. Inter natos	June 24	Nat.of St John Bapt.
2.18	All. Tu es Simon Bariona	June 29	Sts Peter and Paul
2.19	All. Non vos me elegistis	July 25	St James
2.20	All. Levita Laurencius	Aug. 10	St Lawrence
2.21	All. Hodie Maria virgo	Aug. 15	Assumption
2.22	All. Nativitas gloriose	Sept. 8	Nativity of BVM
2.23	All. In conspectu	Sept.29	St Michael
2.24	All. Judicabunt	Nov. 1	All Saints
2.25	All. Hic Martinus	Nov. 11	St Martin
2.26	All. Veni electa	Nov. 25	St Katherine
2.27	All. Dilexit Andream	Nov. 30	St Andrew
2.28	All. Tumba Sancti Nicholai	Dec. 6	St Nicholas
2.29	All. Justus germinabit	"	"

2.30	All. Ave Maria		BVM
2.31	All. Salve virgo		"
2.32	All. Gaude virgo		"
2.33	All. Porta Syon		"
2.34	All. Ora pro nobis		"
2.35	All. Virga Iesse		"
2.36	All. Dilexit Mariam		"
2.37	All. Salve decus		"

Table 26, cont.

3   Cunductus

3.1	Veni creator spiritus	Pentecost
3.2	In celesti ierarchia	St Dominic, apost.
3.3	Dulcis ave femina	
3.4	Mater Christi quem pavisti	
3.5	Miles Christi qui vestisti	Edmund/Edward?
3.6	Katerina progenie	Katherine
3.7	Andreas celici	Andrew
3.8	Dux Andrea	Andrew
3.9	Ave caro Christi	Easter
3.10	Veni sancte spiritus	Pentecost
3.11	Mundo salus oritur	
3.12	Gaudent celi letantur populi	
3.13	Vox iocunda	
3.14	Gaude virgo vas pudicie	
3.15	Virgo pudicicie	
3.16	Salvatori sit gloria	
3.17	De radice sentium	
3.18	Castitatis culmine	
3.19	Salve sola solis cella	
3.20	Regina misericordie	
3.21	Ave Maria laus tibi quia	
3.22	Salve decus castitatis	
3.23	Adorna Syon thalamum	Jesus
3.24	Letentur omnium corda	
3.25	Felix Magdalene	Mary Magdalene
3.26	Benedicta sit regina	
3.27	Corpora sanctorum	martyr
3.28	Rex sedet in solio	
3.29	Zacharie filius	John the Baptist
3.30	Hodie letitiam	
3.31	Pastor gregis Anglici	Thomas
3.32	Salve Thomas flos	Thomas
3.33	Ecce virgo iam complete	
3.34	Ympni novi nunc intonent	
3.35	Concipis affata	
3.36	Rorant celi	
3.37	O castitatis lilium	virgin or BVM
3.38	Resurrexit Dominus	Easter

Table 26, cont.

4   Moteti cum una littera et duplici nota

4.1 Gloriemur crucis in preconio
4.2 Mundialis glorie
4.3 Salve virgo que salvasti
4.4 Reges Tharsis et insule   Epiphany
4.5 Radix Iesse
4.6 Nimis honorati sunt   Com.of Apostles
4.7 Omnis sexus gaudeat
4.8 Ave pater inclite   saint?
4.9 Christi miles rex Edmundus   Edmund
4.10 Zelo crucis innocens
4.11 Veritatis vere testis
4.12 Ad gloriam deice
4.13 Homo quam ingratus

5   Moteti cum duplici littera

5.1 Quem non capit
5.2 Super te Ierusalem
5.3 Precipue mihi dant
5.4 Presul ave flos presulum   Nicholas
5.5 De stirpe Davitica
5.6 Plausit sterilis
5.7 Sancte Dei preciose   Steven
5.8 Anima mea liquefacta est
5.9 Descendi in ortum meum
5.10 O felicem genitricem
5.11 Mira federa
5.12 Salve gemma virginum
5.13 O Maria vas mundicie
5.14 Maria laudis materia
5.15 Benedicta sis lucerna
5.16 In Domino gaudeat   Easter
5.17 Epulemur et letemur   Easter
5.18 Resurgente salvatore   Easter

6   Item moteti cum duplici nota

6.1 Claro paschali   Easter
6.2 Mira virtus Petri   Peter

Table 26, cont.

7   Item cum duplici littera

7.1	In sanctis est mirabilis	saint
7.2	In te martir patuit	Martyr
7.3	Salvatoris est effecta	
7.4	Virgo Jesum preter morem	
7.5	Quod in rubo Moyses	
7.6	Intrat Noe portat iusticiam	
7.7	Regis summi glorie	
7.8	Benedicta sit regina	(3.26)
7.9	O regina misericordie	(3.20)
7.10	Turtur innocencie	
7.11	Salve decus virginum	
7.12	Veni creator spiritus	Pentecost
7.13	Qui mortalia	
7.14	Mulierum flos Maria	
7.15	Spiritus spirat ubi vult	Pentecost
7.16	O Iudee nepharie	Easter
7.17	Ave Maria gracia plena	
7.18	Gaude virgo concipiens	
7.19	de costa dormientis	
7.20	Benedictus sit sincerus	
7.21	Eterne rex glorie	Jesus
7.22	Zacharie par helie	Jesus/John the
7.23	Ysaias ut notavit	Jesus Baptist
7.24	Salve stella matutina	
7.25	Nostris Christe melis	
7.26	Virgo sancta Katerina	Katherine
7.27	Katerina lex divina	Katherine
7.28	Clericorum sanctitate	Katherine
7.29	Salve gemma confessorum	Nicholas
7.30	Gaude gemma virginum	
7.31	Salve mater salvatoris	
7.32	In honorem summi Dei	
7.33	O sanitas languencium	
7.34	Felix illa curia	
7.35	Rex auctor misericordie	Jesus
7.36	Christum Dei filium	Jesus
7.37	Zacheus publicanorum	Jesus
7.38	O martir egregie	martyr
7.39	Gaude virgo mater Christi	
7.40	Ad gracie matris obsequia	
7.41	Auctor pacis	
7.42	Virgo pura pariens	
7.43	Roma felix decorata	Peter
7.44	Cives apostolici	apostle
7.45	Te Dominum clamat angelicus	Michael
7.46	Sanctorum meritis	martyr
7.47	Ecclesie vox hodie	
7.48	Rex omnipotens die hodierna	Jesus

vided a repertoire to draw from on the same occasions, if not in fact more often. A few of the motets in the index can be identified with surviving compositions, but the greater number are unfortunately known only through their LoHa incipit, which means some ambiguity must inevitably remain in the determination of their subject matter. Nonetheless it is clear that Marian subjects predominate, as the BVM can be associated with over half the incipits.[11] A fair number of the remainder are on saints.

We need to ask to what degree we can learn about the typical subject matter of a single motet collection from the surviving corpus. On the basis of two assumptions: (1) that the make-up of most contemporaneous motet collections was basically the same and (2) that the survival of motets is basically random, the surviving specimens as a group ought to constitute a reasonable approximation of the contents of a motet codex in regard to distribution of subject matter. In fact, the correlation between subject matter coverage in the LoHa index and surviving motets is gratifying. If the 13th-century motets are canvassed for their subject matter, we find 50% on the BVM and nearly all the rest devoted to Jesus or the saints.[12]

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[11]Among the Alleluias, by contrast, only about a third (12/37) of the total are Marian.

[12]As Sanders has noted in regard to a more limited sample of 13th-century pieces, when only the free compositions of

In the early 14th-century repertoire, Marian motets
drop from 50% to nearer 25% of the total number, with an
increase in the proportion of motets on saints, and a par-
ticularly large increase in the number of motets assignable
to particular feasts of the _Temporale_, such as those for
Trinity Sunday, the Exaltation of the Holy Cross, or Ascen-
sion.[13] Christmas, Easter, and Pentecost, though well repre-
sented, do not have as many motets as might be expected from
their importance in the liturgical year (though Marian mot-
ets on the Annunciation and Nativity augment the number for
Christmas). Perhaps it is the wealth of ritual unique to
these feasts that precludes a larger number of motets; the
more elaborate the liturgy, the less necessity there was for
its augmentation with this form of polyphony, if we restrict
motets to liturgical functions. Hence a single motet might
suffice for either Christmas Day or Easter Sunday, just as
one would suffice on the feast of St Lawrence or John the
Baptist.[14] Though the emphasis on Mary remains considerable,

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the Worcester fragments are considered, the percentage of
Marian pieces becomes still higher, reaching two-thirds.
See Sanders, "English Polyphony," p.104, note 76; for the
percentage he calculates on cantus firmus items, see ibid.,
pp.125-126.

[13]If the slight shift in subject matter is real, rather
than merely a fiction of faulty data, then there may be some
historical (liturgical) reason for it, but I can propose
none.

[14]Again, this piece of evidence, if that is what it is,
may be telling us something about the role of the motet in
the liturgy.

the drop in the percentage of motets devoted to her is significant. It is possible that the composition of Marian cantilena settings affected the total number of new Marian motets being composed, not replacing the motet directly but substituting a different form of polyphony for the celebration of her feasts.

Table 27 provides a systematic listing of the 14th-century motets by subject, beginning with a calendrical series from Christmas through Advent, in parallel with the ordering of the LoHa Alleluias (i.e. with an interruption after the Purification of the BVM for the movable feasts of the Easter season). The list has been augmented by the inclusion of relevant 13th-century items (which have been bracketed, and given an asterisk * if they are not motets) in order to give as complete a picture as present knowledge permits of the saints for whom polyphony survives in England through the early 14th century. Where subject matter is not explicit about the particular occasion of use (as in some compositions in honor of a saint, for instance) the motet has been placed in the highest possible feast (and when a name might apply to a number of saints, the most likely identity has been adopted). Marian motets, and others whose subject matter is not readily assignable to any date in the church year, are separately listed afterwards.

The motets on Mary are mainly less specific in their content than those on saints. Most cannot be clearly asso-

TABLE 27

SYSTEMATIC LISTING OF MOTETS BY SUBJECT MATTER

Motets of the Temporale and Sanctorale

Date	Occasion	
Dec. 25	Christmas LoHa, 2.1	A solis–Salvator A solis–Ovet mundus Rogativam potuit (O nobilis nativitas) (In excelsis gloria* and BVM motets "de nativitate"
Dec. 26	St Steven LoHa, 2.2	(Sancte Dei pretiose LoHa, 5.7)
Dec. 27	St John, Ap. LoHa, 2.3	
Dec. 28	Holy Innocents LoHa, 2.4	Herodis in pretorio
Dec. 29	St Thomas of Canterbury LoHa, 2.5	Excelsus in numine Ianuam quam clauserat O dira nacio Thomas gemma (Opem nobis) (O mores perditos) (Pastor gregis anglici LoHa, 3.31) (Salve Thomas flos LoHa, 3.32)
Dec. 31	Circumcision LoHa, 2.6	
Jan. 6	Epiphany LoHa, 2.7	Balaam de quo Hostis Herodes Surgere iam est (Reges Tharsis et insule LoHa, 4.4)
Jan. 25	Conv. of St Paul	Vas exstas eleccionis
Feb. 2	BVM Purification LoHa, 2.8; 2.9	
Mar. 21	St Benedict	Lux refulget monachorum
Apr. 29	St Peter of Verona	(O decus predicantium)

Table 27, cont.

	Easter LoHa, 2.10;2.11	Ade finit perpete Alta canunt assistentes Barrabas dimittitur Frondentibus florentibus Parata paradisi porta (+BVM) Laus honor vendito (+Holy Cross?) Maria mole pressa (+Mary Magd.) (O mors moreris) (Ave caro Christi LoHa, 3.9* (Resurrexit Dominus LoHa,3.38* (In Domino gaudeat LoHa, 5.16) (Epulemur et letemur LoHa,5.17) (Resurgente salvatore LoHa, 5.18) (Claro paschali LoHa, 6.1) (O Iudee nepharie LoHa, 7.16)
	Ascension LoHa, 2.13; 2.14	Viri Galilei
	Pentecost LoHa, 2.15	Suspiria merentis Ut recreentur spiritus Veni creator spiritus (Domine celestis rex) (Dona celi factor) (Veni sancte spiritus LoHa, 3.10* (Veni creator spiritus LoHa, 3.1* (Veni creator spiritus LoHa,7.12)
	Trinity LoHa, 2.16	Beatus vir Deus creator omnium Firmissime fidem Trinitatem veneremur
May 3	Invention of the Holy Cross (Exalt.Sept.14) LoHa, 2.12	O crux vale Triumphus patet hodie Laus honor? (+ Easter)
May 26	St Augustine of Canterbury	Solaris ardor Augustine par angelis
June 8	St William of York	Hostium ob amorem
June 15	St Eadburga	(Virgo regalis fidei)
June 24	Nat.John Bapt. (Decap.Aug.29) LoHa, 2.17	Dei preco (Zacharie filius LoHa, 3.29* (Zacharie par helie LoHa, 7.22)

Table 27, cont.

June 29	St Peter and Paul LoHa, 2.18	Petrum cephas Tu civium (Fulget celestis* (Quem trina polluit* (Pro beati Pauli) (Pro beati Pauli) (Tu capud ecclesie) (Mira virtus Petri LoHa, 6.2) (Roma felix decorata LoHa, 7.43)
June 30	Commemoration of St Paul	Vas exstas? (+Conversion) Inter usitata? (+BVM) (O spes et salus?)(+BVM)
July 20	St Margaret	Absorbet oris-Recita (Virgo vernans velud rosa*
July 22	Mary Magdalene	Maria mole pressa (+Easter) (Felix Magdalene LoHa,3.25*
July 25	St James LoHa, 2.19	Parce piscatoribus Nec Herodis ferocitas (Senator regis curie)
Aug. 4	Simon de Montfort	(Miles Christi gloriose) (Salve Symon Montisfortis)
Aug. 5	St Dominic	(In celesti ierarchia LoHa, 3.2*
Aug. 10	St Lawrence LoHa, 2.20	Triumphat hodie Christi
Aug. 15	BVM Assumption LoHa, 2.21	
Aug. 20	St Bernard	Detentos a demonibus Regina iam discubuit Venit sponsa de Libano
Aug. 24	St. Bartholomew	O pater excellentissime (O sancte Bartholomee)
Aug. 28	St Augustine of Hippo	Assunt Augustini Jhesu redemptor omnium
Sept. 8	BVM Nativity LoHa, 2.22	
Sept.29	St Michael LoHa,2.23	Nos orphanos erige (Te Domine laudat)
Oct. 4	St Francis	(Alleluia. Hic Franciscus*

Table 27, cont.

Oct. 13	St Edward, K and Conf.	Civitas nusquam (Ave miles de cuius)
Nov. 1	All Saints LoHa, 2.24	
Nov. 3	St Winifred of Shrewsbury	Inter choros paradisicolarum
Nov. 6	St Leonard	(Alleluia. Fit leo fit Leonardus*
Nov. 11	St Martin LoHa, 2.25	Baptizas parentes .
Nov. 20	St Edmund of East Anglia	Ave miles celestis De flore martirum Flos anglorum inclitus (Christi miles rex Edmundus LoHa, 4.9)
Nov. 25	St Katherine LoHa, 2.26	Flos regalis Mulier magni meriti Rota versatilis Virginalis concio Virgo sancta Katerina (O laudanda virginitas* (Virgo...manet lux) (Virgo regalis fidei) (Virgo sancta Katerina) (Katerina progenie LoHa, 3.6* (Virgo sancta Katerina LoHa, 7.26) (Katerina lex divina LoHa, 7.27) (Clericorum sanctitate? LoHa, 7.28)
Nov. 30	St Andrew LoHa, 2.27	Duodeno sydere (In odore) (Andreas celici LoHa, 3.7* (Dux Andrea LoHa, 3.8*
Dec. 3	St Barbara	(Barbara simplex animo)
Dec. 6	St Nicholas LoHa, 2.28; 2.29	Hac a valle Salve cleri (Psallat chorus) (Salve gemma confessorum) (Sospitati dedit) (Presul ave flos presulum LoHa, 5.4) (Salve gemma confessorum LoHa, 7.29)

Table 27, cont.

Motets to the BVM

Annunciation/Nativity of Christ:

Ancilla Domini
Candens crescit
Geret et Regem
Orto sole
Quid rimari
Zelo tui

Nativity of the BVM (September 8th)

Caligo terre
Iam nubes
Rosa delectabilis

Assumption (August 15th)

Alma mater
Astra transcendit
Detentos a demonibus   (and St Bernard, Aug. 20th)
Regina iam discubuit   "
Venit sponsa de Libano   "

Other exceptional texts

Virgo mater salvatoris --troped chant setting of Kyrie
Suffragiose virgini   --setting of Marian legenda
Soli fines-Maria   --mention of Carmelites
Inter usitata   --about Immaculate Conception; St Paul
Parata paradisi porta   --for BVM memorials during Eastertide
General texts to the BVM

Ad lacrimas flentis   Te domina
Apta caro plumis   Virgo Maria
Ave prolem parienti   Vos quid admiramini
Cuius de manibus
Lingua peregrina
Peregrina moror
Pura placens
Patrie pacis
Radix Iesse
Regina celestium
Regne de pite
Rex omnipotencie
Rosa mundi
Salve sancta virgula
Si lingua lota

Table 27, cont.

Common of Apostles (some specific Apostle?)

Princeps apostolice

Dedication of a Church

Templum eya

Jesus or God

Domine quis
In ore te laudancium
Humane lingue
Jhesu fili Dei
Omnis terra
Quare fremuerunt

Regi regum enarrare
Regnum sine termino
Rex invictissime

Contrition or Admonition

Apello cesarem
Fusa cum silentio
Inter amenitatis
O homo considera
Zorobabel abigo

Secular

Amer amours
Alme pater
L'amoreuse flour
Mon chant
O canenda vulgo
Musicorum collegio
Tribum quem
(Sub arturo plebs)

Problems

O vos omnes (dedication, admonition, or secular?)
Rex piaculum (tropic chant setting of Alleluia?)
Doleo super te (liturgical or non-liturgical?)

KEY: i) Fully bracketed items are 13th-century motets.
ii) Items market by an open bracket and asterisk (* are
non-motet pieces of polyphony.
iii) Two items under St Katherine, and two under St Nicholas,
may in fact be identical.

ciated with any particular Marian feast, but rather are very general in nature. Some were presumably votive motets, just as there were votive sequences. A number of these more general Marian texts are primarily catalogues of her epithets. As it is put in Regne de pite, 'mult as des noms': many are her names. She is the re-embodiment of Judith and Esther, the antithesis of Eve, the withered branch that flowered, a sweet remedy, a healer, guide along the path to Heaven, a blossom surpassing all others in fragrance and appearance, and so on. Rosa mundi, Te domina, and Virgo Maria show how easily this cataloguing is adaptable to situations in which musical considerations such as variable phrase structures and declamation call for irregular texting.

Some motets on Mary are clearly most appropriate for the Annunciation and the Christmas season, or Easter. Three, all from Onc 362, are specifically for her Nativity on September 8th. One, Inter usitata, is on her Immaculate Conception, and in this motet (as well as in the 13th-century motet O spes et salus) her name is linked with that of St Paul. In two or three more (the motets of CAc 128/2) she is associated with St Bernard, whose feast day (August 20th) falls within the octave of her Assumption (August 15th).

The most remarkable BVM texts in terms of subject matter are those of Suffragiose virgini, which narrate two

Marian <u>legenda</u> in verse. The texts are hard to read, but appear to be miracles of Our Lady similar in approach to the sorts of tales told in prose or verse in a multitude of later Medieval sources, both in Latin and the vernacular.[15] Collections of such <u>exempla</u> and <u>fabulae</u> proliferated rapidly in the later Middle Ages, so much so that they are roughly comparable in quantity even to that other popular genre, saints' lives. No search has yet found a concordance to either story set in the motet.

Determining subject matter is normally not a problem, but some decisions are unavoidably interpretive and consequently arbitrary to some degree. Two motets whose assignment to Trinity Sunday is fairly certain show the sort of analysis that is occasionally required for a decision on classification by subject matter. <u>Deus creator</u> has as the incipits of its two texts the initial lines of two of the best known Latin-texted Kyries in later medieval England, <u>Deus creator omnium</u> and <u>Rex genitor</u>. Both have the often-encountered Trinitarian format, whereby the first three acclamations concern God the Father, the second three God the Son, and the final three God the Holy Spirit. The motet triplum in fact deals with the three persons of the Trinity, though not in the specific language or content of the Kyrie text, while the duplum deals exclusively with the life of

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[15]See for example the <u>Stella maris</u> of John of Garland, <u>Les Miracles de Nostre Dame</u> of Gautier de Coinci, or the <u>Cantigas de Santa Maria</u> compiled for Alphonso X of Spain.

Christ, from His conception to His ascension. Both motet
texts are thus, in their own ways, appropriate to Trinity
Sunday, though no internal reference explicitly and unambi-
guously calls for the use of the motet on that day. The
assignment of Beatus vir to Trinity Sunday is even more
hypothetical. It is suggested by text content ("unum in
trinitate sed trinum in unitate"), but since only one text
survives, doubts can still be entertained. An association
with Trinity Sunday is strengthened, though, by the follow-
ing: many Proper chants for Trinity begin with some version
of a blessing for the Lord, for instance "Benedicta sit
Deus," "Benedictus es Domine," or "Benedicimus Deum." and
the like. The tenor of Beatus vir is perhaps the most
familiar such formula, "Benedicamus Domino." The duplum is
assonant with this tenor, and it is likely that the missing
triplum was also assonant, perhaps even through the citation
of some blessing formula. Hence the entire motet, resonant
with verbal associations to Trinity chants, would have been
especially apt for performance that day.[1]

Another miscellaneous class of pieces that presents
difficulty in liturgical assignment is that small number
about the moral conduct of life grouped together in Table 27

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[1]The motet might have served as an elaborate Benedicamus
Domino substitute for Trinity Sunday. However, given the
obvious striving for assonance in the texts of all parts in
many motets, one might argue that its use as a Benedicamus
substitute is not inevitable, since the blessing formula is
so frequently encountered in the liturgy of this feast.

under the heading "Contrition or Admonition."[17] On account
of its tenor, one late-13th-century example of this textual
genre has been assigned elsewhere in the table. This is O
mores perditos-O gravis confusio-T.Opem nobis, which has
been placed on the feast of St. Thomas of Canterbury. Its
tenor is a well known chant from that Thomas's office, and
the texts appear to be suitable moral commentary for his
commemoration. This kind of assignment, based in the first
place on the source of the tenor, is less convincing in
cases such as those presented by Apello cesarem and Fusa cum
silentio. Their tenors are drawn from Graduals for Christ-
mas and St.John's Day (Dec. 27th), respectively, but are
traditional cantus firmi very frequently used for the tenors
of motets from the days of the earliest clausula and motet
repertoires of Notre Dame. The very popularity of these
tenors calls into question the direct association of motet
and feast on their account; neither are the subjects of the
motets obviously suitable.[18]

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[17]Rokseth notes the difficulty with this topic in her
discussion of the texts of the F-MO motets. Rokseth, Poly-
phonies IV, p.231.

[18]Fusa cum silentio deals with a theme common to the
friars' preaching handbooks, the too-noisy prayer or oratio
clamorosa. "Non vox sed votum, non musica cordula sed cor,
Non clamor sed amor sonat in aure Dei" or "Deus non verborum
sed cordis est auditor" are examples of the pithy way the
sentiment might be stated. See Siegfried Wenzel, "Fascicu-
lus Morum," p.232. It may be that in the homiletic motet
texts we see the influence of the friars; perhaps it is sig-
nificant in this regard that there are so few of this type.

Only three motets are truly inscrutable. Too much of the text of the second item in TAcro 3182 is illegible to allow determination of subject matter, beyond the fact that the piece is probably a tropic chant setting of an Alleluia. O vos omnes is the duplum text of an imported motet, and the tone of cynical, secular complaint against the worldliness of the church is closer to that adopted by de Vitry, for instance, than to the stance of any insular motet text (save perhaps those of Trinitatem veneremur). It is impossible to say whether the lost triplum may have had more political overtones or conversely, that it spoke in more friendly fashion of the dedication of some church building, an occasion that might have called forth a musical sermon with elements of both chastising and rejoicing.

The third problematic piece, Doleo super te, presents a different sort of dilemma, for both of its texts are preserved, perfectly legible, and are, in fact, well known. They are ultimately derived from the Bible, but the composer's more immediate source was two antiphons for the Magnificat drawn from a series provided for a stretch of Sundays after Trinity.[1] (The motet's cantus firmus is also drawn from one of these two antiphons.) The texts describe David grieving for his son Absolon and for Jonathan. The use of antiphons for two different occasions seems a barrier to

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[1] These are the Sundays when the Matins lessons are read from the book of Kings, the so-called Hist.Reg. period. See Brev.Sar. I, p.mclxxii.

liturgical employment and Sanders claims "there can be little doubt that the motet is unliturgical."[20]

Two further motet fragments, each merely an isolated voice (Templum eya Salomonis and Princeps apostolice), provide further interesting testimony on the subject matter orientation of the English motet. They suggest that there might be such a thing as a motet belonging to the Common of Time or of Saints and made Proper to suit the needs of individual institutions and their calendars. The text of Templum eya Salomonis makes the traditional association of the new celestial Jerusalem with Solomon's Temple. This tradition further associates both of these with the Christian sanctuary on earth, particularly (and most familiarly) in the words of the dedication rite.[21] Double-versicle couplings of melodies with text stanzas in the surviving part are strikingly suggestive of the sequence tradition. One sequence, in particular, which functions "in dedicatione ecclesie," may have been a direct source of influence: Rex Salomon fecit templum.[22] Its seventh stanza, emphasizing the

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[20]Sanders, "Motet," p.548. It may be that the Biblical figures in these motet texts are meant to stand for contemporary persons; if so, the composer's intended referential or allegorical meaning is obscure. Perhaps, like some sequences, the motet could be sung "in dominicis diebus per estatem." This is the rubric in the Dublin Troper, Cu 710, for the sequences Quicumque vult salvus and Voce iubilantes. The topical specificity of Doleo does seem, I grant, insufficiently neutral to be suited for most Sundays.

[21]See von Simson, Gothic Cathedral, p.8, 11, 134, and elsewhere for a discussion of this tradition.

trinity:

>sed tres partes sunt in templo
>
>trinitatis sub exemplo
>
>ima summa media

may have inspired the threefold "intus, foris, ibi" device
that so markedly structures the Templum eya text. A dedica-
tion poem by Walter of Chatillon that begins:

>Templum veri Salomonis
>
>dedicatur hodie
>
>Deus trinus in personis
>
>unius essentie

has a striking resemblance to Templum eya in its opening
line, but the motet text and Walter's poem do not prove to
be any more closely related. The poem, in fact, is much
more closely dependent on the sequence than the motet text
is.[23]

Given these associations it is likely that the motet
was in fact meant for performance in celebration of the
anniversary of the dedication of a church, one of the feasts
of highest rank in its calendar. Since the provenance of
its motet collection is Bury St Edmunds, the festivities

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[22]See AH 55, p.35(no.31).

[23]See Karl Strecker, Die Gedichte Walters von Chatillon,
I, no. 9, pp.13-14. Strecker's critical notes examine the
relationship of Templum veri to Rex Salomon fecit.

were probably in honor of the Bury cathedral itself. It may
never be known whether the motet was written initially for
Bury or whether instead it was borrowed and altered to be
suitable, or whether indeed its missing text may have been
so general in reference that it was suitable for any number
of institutions. There are motets extant that show how this
last possibility might work. The most unequivocal example
is the 13th-century motet _Virgo regalis fidei_, which is more
or less appropriate for any Virgin-Martyr with a four-sylla-
ble name. In its single source the name provided is Kater-
ina, but a marginal note provides for the substitution of
Eadburga.[24] _Jhesu redemptor_ is a more hypothetical case.
The language of its two texts is very general, being made
proper to St. Augustine solely in two paired stanzas (six
lines out of twenty-five) of the duplum. With a minimun of
emendation the motet could be made usable by a skilled
rhymester for any feast _de communi unius confessoris_ or _in
natali unius confessoris_. This possibility is lent some
additional credence by the function of the motet tenor,
Jhesu redemptor omnium, which in the Use of Salisbury, and
presumably elsewhere, was the hymn for the Common of a Con-
fessor.[25]

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[24]This motet (WF, 12) has been edited by Dittmer in MSD
2, no.12 and by Sanders in PMFC XIV, no. 51. Hohler, in
"Reflections," pp.24-25, points out the insuitability of the
text for the non-martyred Eadburga.

[25]See Bowers on _Cfm_ in Lefferts and Bent, "New Sources,"
pp.289-91.

The fragment <u>Princeps apostolice</u> further fuels the speculation that some motets may have been composed for a rather broad spectrum of feasts by a textual orientation towards the Common of Saints rather than the Proper of Saints. The surviving text names all the apostles, with a brief description or capsule comment on the evangelizing activity or martyrdom of each. This topic was a favorite one; many such texts may be found under the rubric 'Common of Apostles' in the <u>Analecta Hymnica</u>.[26] <u>Princeps apostolice</u> is in fact clearly modelled on one of these, the sequence <u>Alleluya nunc decantet</u>, which is classified as "in die unius apostoli" in the Sarum Missal and given the rubric "in festis plurimorum apostolorum" in the Hereford Missal.[27] Correspondences between motet text and sequence are close:

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[26]See under the Latin equivalents of this subject heading in the Register. Two such texts appear in <u>Lbm 978</u> on fols. 10v-11, between the motet <u>Ave gloriosa mater</u> and the Sumer Canon. They are <u>Felix sanctorum</u> and <u>Petrus Romanis reseravit</u>.

[27]Dickinson, <u>Missale Sarum</u>, pp.661*-663*; Henderson, <u>Missale Herefordense</u>, pp.370-71; Chevalier, <u>Repertorium</u>, no. 815.

Motet	Sequence
Indis vite dogmata	Bartholomeus dat
dat Bartholomeus	Indis vite dogmata
Thomam fossum lancea	Thomas confossus lancea
Indi contestantur	cursum consummat in India

These similarities suggest the motet was suitable for per-
formance on the same occasions as the sequence, that is, on
those feasts of one or more Apostles where the rubrics for
the sequence at Mass direct one to the Commune Sanctorum.
In the Use of Salisbury this included James and Philip (May
1), Barnabas (June 11), James (July 25), Bartholomew (August
24), Symon and Thaddeus or Jude (October 28), and Thomas
(December 21). The loss of one text for this motet prevents
any more certain determination. Some of the saints just
named have one or more motets in the surviving repertoire.

The Saints

Long-established and internationally popular saints
appearing as the subjects of motets include Peter, Nicholas,
Lawrence, Katherine, Thomas of Canterbury, and various of
the Apostles. They are joined by saints of the religious
and monastic orders, such as Benedict,[26] Augustine, and Mar-

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[26]The text on Benedict in Ob 7 is an interesting one. It
makes direct reference to poverty, chastity, and abstinence,
the three primary vows of the monastic vocation.

tin of Tours,[29] and British saints of varying degrees of renown, such as Edmund of East Anglia, Edward (King and Confessor), William of York, Augustine of Canterbury, and two minor Anglo-Saxon women, Eadburga and Wenefreda.

As was argued above, if no mechanism can be postulated that would skew the distribution of subject matter, then chance survival ought to have insured a reliable spread of subjects, favoring the preservation of motets on the more common and highly ranked saints of the church (represented in most collections with one or more pieces) over those dedicated to more local figures.[30] This is pretty well born out, as Table 27 demonstrates, especially by the numbers of motets on Thomas, Katherine, and Nicholas.[31]

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[29]Martin is one of the figureheads of the monastic movement. The texts on him in Omc 266/268 make references that clearly point to his association with monasticism, including a reference to a "chorus monachorum" (see the Critical Report).

[30]This argument presupposes that the collections being discarded were of a medium size (60-100 items) rather than small, selective samplings of the available repertoire in circulation.

[31]Hohler, in "Reflections," p.32, singles out these three saints as not particularly monastic, thus cautioning against the view that the motets are of monastic provenance. But his argument carries no weight, because these are among the very most popular saints in all of Western Christendom, as can be seen, for instance, by a casual perusal of the Register of the Analecta Hymnica. They are as highly ranked in the monastic Benedictine calendars of medieval England (see Wormald, English Benedictine Calendars after 1100, and the calendar of the Worcester antiphonal in Paleographie Musicale, 12, for instance) as in the calendars of the secular rites of Salisbury, Hereford, or York.

A medium-sized motet collection with a distribution of subject matter equivalent to that suggested by the 14th-century remains would be not unlike a sequentiary in size and topical coverage, a comparison that will be useful to pursue. To begin with, a sequence repertoire, like the LoHa Alleluia series, defines a certain body of feasts that might require motets. In terms of liturgical coverage, there is a direct congruence between the saints and holidays for which a sequence is provided, and feasts of highest rank (in both secular and monastic calendars). In both the sequence and motet repertoires, concordances between surviving sources are high in number; most of the repertoire was held in common by many institutions, with only a few pieces of local origin or pertaining to a local saint. In addition, as was discussed above, there are pieces for the Common of Saints and for the Proper of Time (such as for the anniversary of the dedication of a church).

There is also a correspondence in the provision of many additional pieces for the BVM. In terms of numbers, the Hereford Missal contains 79 sequences, of which 14 (18%) are Marian. The Dublin Troper contains 75 sequences in its first series, of which 10 (13%) are Marian; in addition, 42 more Marian sequences appear in a second series.

As in these sequentiaries, some of the motet sources have more than one motet on a saint. In the case of the motets this might be explained in part simply as the preser-

vation of popular pieces from an earlier repertoire when the present source was compiled. But of course, the more highly ranked saints might have more pieces because they have more feasts requiring adornment with a sequence or motet.

Saints can tell us something important about provenance. Provision for local saints and holidays in an otherwise normative liturgical calendar can often pinpoint very securely the specific institution for which that calendar was intended. Since few local saints are honored by the very highest rank of feast, a collection of sequences or motets containing a piece dedicated to a relatively minor figure can therefore reasonably be assigned its provenance. As things stand, the lack of extensive and readily available comparative data limits the effectiveness (though not the potential) of the motet data.[32] Usually it is merely confirmatory, if nonetheless illuminating. For instance, it is certainly appropriate to find a motet on William of York in a manuscript (Lbm 40011B*) associated with Fountains Abbey. Cfm can be shown with a high degree of probability to have

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[32]Hohler (writing in "Reflections,") has an enviable control over medieval English liturgical books, and discusses problems in the determination of provenance with information on subject matter drawn from sequence collections. But though some English sequence repertoires are widely available for study (such as those in the Salisbury, Hereford, and York missals), there is little published analysis of them. See, for instance, Messenger, "Hymns and Sequences of the Sarum Rite." Recently, the leading expert on the hymns and hymnaries of medieval England, Helmut Gneuss, has made a call for sequence work comparable to the work he has done on the cycle of hymns (see Gneuss, "Hymns," pp.416-17).

come from an Augustinian house at Coxford, and it contains a
motet on Augustine of Hippo, _Jhesu redemptor_. But the motet
on Augustine in _LIc_ _52_ has not helped to trace a provenance
for this source. Another positive set of circumstances
involves _Ob_ _7_, whose musical leaves are bound in a book
known to have been in the library of Bury St. Edmunds in the
13th and 14th centuries. These leaves have two motets on
Edmund and one on Benedict. However, in another instance,
no proof has emerged that the distinctive constellation of
motets on Edmund, the BVM and Paul, and St.Martin of Tours
found in _Omc_ _266/268_ must also point to Bury.

In regard to the Anglo-Saxon women, Hohler tackles evi-
dence that at first sight is nearly unassailable, by arguing
that we cannot take for granted the identification of Ead-
burga with the Pershore saint (June 15)) and of Wenefreda
with the Shrewsbury saint (Nov. 3), thus challenging their
natural association with Worcester.[33] His arguments are a
refreshing challenge to received thinking, but do not always
survive the test of Occam's razor. A final example, _Onc_
_362_, has two motets on Thomas of Canterbury and a third on
Augustine of Canterbury (the latter is not primarily a motet
on Gregory, as Hohler would have it). Surely, for lack of
more concrete external information, a Canterbury provenance,
at Christ Church or St.Augustine's, must be held more plau-
sible than Hohler's proposal for a London origin. Clearly,

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[33]Hohler, "Reflections," pp.24-30.

more work needs to be done on the origin and transmission of
the motets, taking into account the role of the towns and
especially the university, but the weight of evidence
derived from subject matter points firmly to the large rural
Benedictine and Augustinian houses as the consumers, and
therefore likely the points of origin of these motets.

External References in the Motet Texts

In general the English motets do not refer to the cur-
rent events of their day, and therefore cannot be placed in
an historical context that way. A few instances may be
cited from the 13th-century repertoire, in none of which do
we have an "occasional" piece that contradicts the essen-
tially religious and cloistered nature of the motet genre.[34]
The early 14th-century repertoire includes just two rela-
tively overt contemporary references. Thomas gemma cele-
brates the monk Thomas of Dover, martyred in 1295,[35] and the
stylistically archaic Trinitatem veneremur alludes in its
duplum to the depredations of "rex et papa." This is proba-
bly a reference to the dissatisfaction of the clergy over
taxation and the loss of prerogatives to king and pope dur-
ing the reign of Henry III, a dissatisfaction so profound
that it was one of the leading causes of the Baron's

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[34]See Lefferts, "Simon de Montfort," p.203.

[35]See Levy, "New Material," p.224.

Revolt.[36] The complaints against the corruption of the
church in Petrum cephas, or of the struggle of a good man
against his enemies in Apello cesarem seem more stereotyped.

Among the later 14th-century motets are some, mostly of
continental origin, or at least with Ars Nova styling, that
make fairly specific references to the contemporary scene.
Musicorum collegio is one of a number of "musician motets"
that we know of.[37] From the contents of the text it would
appear that it is a salutation from the author to a musical
chapel he has visited; the function is even responsible for
the choice of tenor: 'avete' (greetings). The triplum names
the seven individuals of the collegium. They are Hugo, Rob-
ert of Huy, Johannes, Nichasius, J. Pallart, J. Anglici, and
Stephen. The duplum makes reference to the triplum's musi-
cians in the following manner: 'vidi septem ....quorum nom-
ina sunt scripta tripli pagina'. No chapel records yet
searched preserve this group of names. It can be said, how-
ever, that the "curia gallicorum" to which they belong is
not the royal French court,[38] but may possibly be another

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[36]See Lefferts, "Simon de Montfort," pp.206-209. I do
not see Trinitatem as a product of the 1260s, but perhaps of
the 1280s or 1290s, however.

[37]For the others, see Harrison's editions and tabulation
cf the names of the musicians cited, in PMFC V. See also
Bent, "Two Fourteenth-Century Motets In Praise of Music."
Besseler, "Ars Antiqua," col.687 mentions six motets of the
late 13th-century that name musicians, and texts of Italian
Trecento polyphony also occasionally name musicians.

[38]Professor Craig Wright of Yale University graciously
checked this for me in his archival data; see also Wright,

aristocratic chapel. Perhaps an English connection can be construed from the presence of 'Joe the Englishman' in the choir. Several historical details in the text are of interest. First, the choir is said to perform the Lady Mass four times a month; this is probably a reference to the Saturday Lady Mass, which was part of the commemorative office for the Virgin on that day.[39] Further, the music of this chapel is described as in three parts that avoid the vice of dissonance. This is an apt description of English cantilena and discant styles, and in fact much of the repertoire in these styles was intended for Marian services. Certainly, though, the description fits conservative conductus-style (simultaneous-style) continental mass music as well,[40] so there is not necessarily a reference to purely English practices here.

Another "musician motet" has a much more explicit tie to England. This is Sub arturo plebs, whose triplum names and praises fourteen English musicians; the duplum gives a potted history of music, mentions the motet's composer J.Alanus by name, and explains the proper mensural interpretation of the tenor. The similarities between the texts of

Music at the Court of Burgundy. Incidentally, the royal court would probably have been identified as the "curia francorum" rather than "gallicorum."

[39]Harrison, MMB, pp. 77-81.

[40]Stablein-Harder, Mass Music in France (MSD 7), pp.17-18.

Sub Arturo plebs and Musicorum collegio, which are striking,
indicate a common tradition for this topos: the triplum
gives a catalogue of musicians, while the author speaks in
the duplum in more learned and recondite language.

The subject matter of Alme pater is difficult to pin
down in detail due to ambiguities in its language. Appar-
ently the text has to do with the problems of the Papacy and
the control of Naples in the years immediately following the
Great Schism (late 1370s-1380s). The pope referred to in
the text could either be Urban VI, the Roman pope to whom
England was allied, or Clement VII, the Avignon pope allied
with the French. The poem seems to make the most sense if
the pope is assumed to be Urban. In that case, the events
referred to are likely those of 1384, when Charles of
Durazzo (who had taken Naples from its Queen Joanna for
Urban in 1381-2) turned against his pope. Urban's campaign
to establish control over Naples failed and he was besieged
for many months by Charles in a castle at Nocerno (Luceria
Christianorum). The English cardinal Adam Easton was a mem-
ber of Urban's party during this ordeal, and English atten-
tion to the siege would naturally have been as intense as
medieval lines of communication allowed.[41] It is difficult
to imagine a composer in the Avignon or French royal circles
setting the text; it is equally difficult to believe that it

[41]For two standard narratives of these events, see Ludwig
Pastor, The History of the Popes, I, pp.134-38, and Mandell
Creighton, A History of the Papacy, I, pp.85-97.

could have been written in Italy in a style so foreign to that distinctive musical culture. The possibility must be considered, then, that the work is English--that such musical knowledge and skill, in imitation of French models, was possessed by some English composers, probably in the employ of aristocratic chapels, in the 1380s.[42]

Two final texts from the later 14th-century motets make unconventional references that may prove to be of significance for the purpose of establishing provenance. First, Inter usitata refers not just to the BVM, but also to St Paul and a "novelle structure." This slim piece of evidence may point to a specific institution with important new construction in the general time period we are concerned with, but no identification can be proposed here. Finally, the Marian text Maria diceris (US-SM 19914, 3) refers to Mary as "carmeli flosculus." This appelation is not unusual, but a further line, "iam carmelitis porrigetis manum," reemphasizes the association with Carmel and prompts the suggestion that the poem is a specifically Carmelite song of praise to Mary. The Carmelite friars were an order "de Beata Virgine" and they are well known (on the continent) for their cultivation of music from the mid-14th century on. One of the central events in this order's early history occurred in

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[42]Contrafacture cannot be wholly ruled out, especially since the text may be defective, or may not have been set in full (one stanza appears to be incomplete and the fit of text to isorhythmic structure is clumsy).

13th-century England where, according to tradition, Simon Stock had the vision in which Mary gave the scapular to the order.[43] The bestowal of this distinctive cloak of office may be referred to in lines 19-20 of Maria diceris: "sub tuo quando clamide te{ don}ans hiis solamina." The identification of the tenor of this motet some day may provide more information about the music's provenance.[44]

Other Repertoires

For some perspective on the significance of the distribution of subject matter in 14th-century English motets, comparison with other repertoires of Latin motets and sacred literature is illuminating. Earlier and later motets in England are a natural starting point for such an examination. It has already been argued that the 13th-century English motet is similar in its range of topics, although oriented more towards the BVM. Motets from the later part of the next century are not as homogeneous a body as those from earlier in the 1300s but do in fact retain a religious orientation. This is evident, for example, in the three motets of Omc 266/268, which reflect insular notations and styles

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[43]See Smet, "Carmelites," and Staring, "Simon Stock" in the New Catholic Encyclopedia. Wibberley, "English Polyphonic Music," pp.151-57, suggests an association of Simon Stock and the Carmelites with the texts of the motet Virgo Maria.

[44]The manuscript in which this motet appears as a flyleaf, US-SM 19914, has associations with the Augustinian house of St. Osyth, but no evident Carmelite connections.

in addition to subject matter.

Three early 15th-century English motet collections are still devoted to a variety of sacred subjects. The motets preserved in Old Hall (<u>Lbm</u> <u>57950</u>) have topics including St.Thomas of Canterbury, St. Katherine, St. George (two motets), the BVM, and Pentecost. There are also two <u>Deo</u> <u>gratias</u> substitutes. Margaret Bent has assembled scraps of a codex that, if reconstructed, would be comparable to Old Hall in size and contents.[45] Some eight motets can be counted among the fragments. Loss of text makes identification of the subject matter tentative in almost every case, but evidently they include motets on the Holy Innocents (or other young martyrs), St.Nicholas, a confessor, a musician or musical subject (possibly sacred, and the topic of two items), and Edward (either the recent king or traditional English saint),[46] as well as the same two <u>Deo</u> <u>gratias</u> substitutes that appear in Old Hall. A third repertoire consists of the twelve surviving isorhythmic motets of John Dunstaple, which include six on saints: St. Alban, St. Michael, St.Germanus, St. Anne, St. John the Baptist, and St.Katherine. Three further motets are on the BVM, two are on Pentecost, and one survives untexted.[47]

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[45]Bent, "A Lost English Choirbook;" see also Chapter One, p.26.

[46]For the text fragments see Bent, "A Lost English Choirbook," p.262.

[47]See Bukofzer, <u>John</u> <u>Dunstable</u> <u>Complete</u> <u>Works</u>, and Bent,

Not much need be said here about the texts of the
English cantilenas. These are almost exclusively devoted to
the BVM. Exceptions include a setting of a sequence for St.
Margaret in Cqc 230, pieces on Jesus in LEcl 6120 and GLcro
678, and two settings that mention Edward III in US-NYpm
978.

Continental Motets

In Parisian music circles ca. 1200 Latin was the lan-
guage of the motet as it first developed out of the the dis-
cant clausula. The earliest motet texts bore strong asso-
nant and tropic relationships to the text of their tenors,
but they soon began to "depart altogether from the tenor's
words and their connotations;" a vogue for the use of French
texts instead of Latin, a radical innovation of around 1215,
led to the dominance of the genre by secular lyrics "by the
third decade of the century."[48] However, "the intrusion of
the vernacular was a French specialty, [and] elsewhere --
including, surely, large areas of France -- Latin as well as
some degree of tropic textual relationship between the Tenor
and the upper part(s) were generally retained."[49]

Dunstaple. Dunstaple's works also include two non-iso-
rhythmic motets, on St.Katherine and the Holy Cross. The
surviving motets of Leonel Power are by contrast all non-i-
sorhythmic and Marian, setting the texts of votive anti-
phons. This emphasis on Mary is in fact the direction taken
by the English motet in the 15th century, culminating in
such collections as the Eton choirbook.

    [48]Sanders, "Motet," p.532.

In her discussion of the texts of F-MO, Rokseth identified four categories that together encompass the themes of nearly all the 13th-century Latin motets, distinguishing those that comment on the major feasts of the Christian year, those devoted to the Virgin Mary, those that concern the corruption of morals of the clergy, and those that give moral advice for the conduct of life.[50] In F-MO about three-fourths of the Latin texts (86/117) are devoted to Mary, with the remainder divided fairly evenly between those about feasts (texts of nos. 60, 70, 306, 310, 331, 340-341), the clergy (texts of nos. 37, 52, 286, 287) and moral conduct (texts of nos. 47, 65, 264, 328). Significantly, the latter three categories contain motets believed by scholars to be of non-Parisian origin.[51]

Hans Tischler has published various statistical surveys of the subject matter of the continental Latin-texted motets of the 13th century. He identifies four similar categories as primary: Mary, Jesus, other Holy Persons, and various religious subjects and criticism[52] -- and summarizes the

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[49]Sanders, "Peripheral Polyphony," p.277.

[50]Rokseth, Polyphonies IV, pp.227-31.

[51]All of those identified with feasts of the Christian calendar have been identified by Sanders as English (70, 340-41) or peripheral (60), or have been identified by Tischler as belonging outside of the central stylistic group. See Sanders, "Peripheral Polyphony," and Tischler, preface to his new edition of F-MO. See also Sanders, "Motet," p.533 on the "peripheral" Latin double motets.

[52]See Hans Tischler, "Classicism and Romanticism in

trends in text-content from the very earliest days of the
motet as follows:[53]

> The main balance shifts from an emphasis on Jesus
> to one on Mary as early as about 1210; and Mary's
> predominance becomes nearly exclusive at the end
> of the century. Other holy persons are addressed
> less and less often as time goes on. Religious
> subjects, on the other hand, particularly moral
> sermons and criticisms, regain ground in the last
> decades of the century after a total eclipse dur-
> ing the mid-century.

This summary encompasses a diverse range of sources, and in
its generality tends to obscure regional differences. How-
ever, a perception of geographical variation in motet-text
preference sharpens the outlines of these trends in Tis-
chler's most recent essay.[54] Significantly, for several
non-Parisian manuscripts he observes that the proportion of
Marian texts drops in relation to those concerning moral
sermons, scriptural verses and stories, various feasts, and
Jesus.

In the early 14th century the trend in Parisian circles
was back to the use of Latin in motet texts. Trouvere-re-
lated secular love poetry was abandoned for political or
polemical texts with strong overtones of the admonitio,
especially in the motets of the Roman de Fauvel and in the

13th-century Music," "Intellectual Trends in 13th-century
Paris as Reflected in the Texts of Motets," and "Latin Texts
in the Early Motet Collections: Relationships and Perspec-
tives."

[53]"Intellectual Trends," p.6.

[54]"Latin Texts in the Early Motet Collections."

output of de Vitry.[55] Texts of a purely religious nature are few. With regard to the themes treated in its texts, then, the English motet may be sharply distinguished from the Latin motets written within the Parisian orbit in the 13th and 14th centuries. It has, instead, affinities with "peripheral" sources. However, an important distinction remains there as well, in the relative preponderance of texts on saints and feasts in England over those on homiletic topics, and the relative inhospitality of English sources to Parisian music.

The Carol and the Devotional Lyric

The question of subject matter cannot be left without some comparison of the motet with contemporaneous repertoires of short religious lyric verse such as the carol and the devotional poem. The carol thrived in England in both Latin and the vernacular. Though its history as a polyphonic musical genre belongs primarily to the 15th century, texts in carol form[56] are traceable back at least as far as the early 14th century. From their inception they were meant for singing, and some monophonic tunes for carols survive. Greene has published approximately 500 carol poems in

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[55]Sanders, "Motet," pp.556-57 and "The Early Motets of Philippe de Vitry," with references in the latter to the extensive earlier literature.

[56]The carol usually consists of a burden alternating with uniform stanzas (commonly rhymed aaab).

English,[57] while Stevens has published over 130 musical set-
tings, mostly polyphonic, of carols in English and Latin.[58]
Since carols were written over a span of 200 years any clas-
sification by subject matter, such as the order of presenta-
tion in Greene, must be approached with some caution as a
basis for generalization; nonetheless the broad outlines are
clear and transcend any relative fluctuations in the popu-
larity of topics. Carols treating events of the Christmas
season from Advent through Epiphany, and carols on the Vir-
gin and Child or on the Annunciation (which are of course
both appropriate to Christmas) far outweigh any other top-
ics. Though the carol is by no means associated exclusively
with the Christmas season, it appears to have been conceived
most frequently as such. There is a distinct lack of empha-
sis on the next important liturgical season, Easter: "until
the early Tudor period, English carols on themes of the Pas-
sion and Resurrection are very rare."[59] Harrison's tabula-
tion of the subjects treated in three 15th-century poly-
phonic carol manuscripts makes this point clearly.[60]

> What[ever] kind of institution they may have been
> used in, at least three of these [carol] sources
> have a presumably complete carol repertoire for

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[57] R.L.Greene, The Early English Carols, 2nd ed.

[58] J.Stevens, Medieval Carols and Early Tudor Songs and Carols.

[59] Stevens, "Roundtable on the Carol," p.298.

[60] See Harrison's contribution to Stevens, "Roundtable on the Carol," pp.302-303.

their particular place. In the Ritson manuscript
there is written beside all but one of its 44 car-
ols the day or content for which it was intended.
Applying this information by analogy to the carols
in the Selden and Egerton manuscripts -- with Rit-
son a total of about 105 carols including concor-
dances -- the following occasions and subjects
appear to be represented:

Christmas Day (in die nativitas)   22
St.Stephen's Day (December 26th)   2
St.John's Day (December 27th)   4
Holy Innocents' Day (December 28th)   4
St.Thomas of Canterbury's (December 29th)   3
The Circumcision (January 1st)   2
Epiphany (January 6th)   8
de nativitate, (which [Harrison takes] to mean
     suitable over the whole season of 12 days)   32
The Virgin Mary   4
St.George (April 23rd)   1

Those shown as ad libitum in Ritson, which
divide into four categories:

a) Moral   14
b) Convivial   1
c) Nationalistic   5
d) Agricultural-Ritual   1

                                                    total 103

A 14th-century repertoire closely related to the carol

is the group of sixty Latin hymns preserved in the Red Book

of Ossory.*¹ These were written sometime during the period

1320-60 by the English Franciscan Richard Ledrede, Bishop of

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*¹These hymns have been edited three times recently by
different scholars: R.L.Greene, The Lyrics of the Red Book
of Ossory (Oxford, 1974); E.Colledge, The Latin Poems of
Richard Ledrede, O.F.M. (Toronto, 1974); and Th.Stemmler,
The Latin Hymns of Richard Ledrede (Mannheim, 1975).
Stemmler could, to a certain extent, take into account the
editions of Greene and Colledge. An important critical
review of all three editions, by A.G.Rigg, appears in Medium
Aevum 46(1977), pp.269-78. None of the editions is wholly
satisfactory, though each has particular strengths.

Ossory, for his clerics to sing in place of secular lyrics
with more worldly sentiments. All but one of the poems is
stanzaic and over half exhibit the burden and verse struc-
ture of the carol. The assignment of the first four poems
to a specific feast is given by rubrics:

    Cantilena de nativitate Domini

    Alia cantilena de eodem festo

    De eodem festo

    De eodem festo

Though the rubrics then cease, it is clear that there is at
least a rough ordering of all the contents in accordance
with the liturgical calendar, beginning with Christmas, pro-
ceeding to Easter, and then going on to more miscellaneous
subjects, in particular the BVM. Greene enumerates 25 songs
on the Nativity and Christmas season, 11 on Easter and the
Resurrection, 1 on the Annunciation, and 23 more diverse
pieces.[2] Colledge's count includes 13 on Christmas and 10
on Epiphany, 10 on Easter, 8 on the BVM, 5 on Christ, and 2
on the Holy Spirit.[3] The varying totals reflect the ambigu-
ity inevitably encountered in such subject matter; most of
the poetry on the Virgin is suitable for Christmas, for
instance. In my opinion 29 texts can be counted for the
Christmas season and perhaps 15 more for Easter. However,
the rest of the poems -- on God, Jesus, Mary, or some more

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    [2]Greene, The Lyrics, p.v.

    [3]Colledge, Latin Poems, p.xli.

general moral topic -- are less specifically tied to single occasions.

Greene has remarked on the unusually high emphasis on Easter in the poems of the Red Book, by comparison with the English carol.[64] Otherwise the two types of verse are remarkably similar and equally distinct from the motet in the coverage of subject matter, in verse form, and presumably, in performance context.[65] A well known marginal entry that appears in the Red Book after the first four hymns sheds some light on their origin:[66]

> Nota: Attende, lector, quod Episcopus Ossoriensis fecit istas cantilenas pro vicariis Ecclesie Cathedralis, sacerdotibus, et clericis suis, ad cantandum in magnis festis et solaciis, ne guttera eorum et ora Deo sanctificata polluantur cantilenis teatralibus, turpibus et secularibus; et cum sint cantatores, provideant sibi de notis convenientibus secundum quod dictamina requirunt.

This is a remarkable testament not only to the kinds of songs a cleric might sing (or be asked not to sing), but also to the times of year when such clerics might be most inclined to raise their voices in song. Ledrede specifies that his verses are "for singing on the great feast days and

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[64] Greene, The Lyrics, p.6.

[65] Performance context is one of the sources of greatest controversy among students of the carol. See Stevens, "Roundtable," esp. pp.285-86.

[66] It has often been printed, most recently in Colledge and Greene, ops.cits. Greene (p.xxvii) remarks on the similarity to a note given with the musical settings of the Libre Vermell, (E-MO 1). On this source, see RISM B/IV/2, pp.99-102.

at times of recreation." For twelve of the sixty hymns the
scribe has noted an incipit of vernacular verse that presum-
ably identifies the secular tune to which the Latin text was
to be sung (and on whose versification the Latin lines were
presumably modelled). One must wonder whether these were
precisely the tunes with objectionable lyrics to which Led-
rede refers. In any event, impromptu singing on occasions
of communal conviviality, especially on the most joyous and
music-filled holidays of the Christian year, was apparently
seen by Ledrede as an opportunity to check ribaldry and
instill a little devotion in his clerics.

Devotional poetry flourished concurrently in Latin,
Anglo-Norman, and English during the 13th and 14th centu-
ries. New developments in the vernacular lyric, particu-
larly in English poetry during the latter half of the 13th
century, may be understood as deriving from and parallel to
the Latin tradition.⁴⁷ English lyrics, now thought to be
almost exclusively the product of clerics, at least before
1350 or so, came mainly from the pens of Franciscans.⁴⁸ The
intended audience for their devotional verse was primarily
an uneducated laity; the poet sought to capture the listen-
er's attention through a simple, even humble style and pow-

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⁴⁷D.L.Jeffrey, The Early English Lyric and Franciscan
Spirituality, p.17.

⁴⁸See R.H.Robbins, "The Authors of the Middle English
Religious Lyrics," and Jeffrey, The Early English Lyric.
For a very recent contribution on this question, see Chris-
topher Page, "Angelus ad virginem."

erful visual imagery, and strove to evoke an immediate, personal response. The tone is intense and subjective, infused with affective piety and direct emotion that is aimed at stimulating or renewing a simple, unquestioning faitn and evoking contrition and repentance. Jeffrey emphasizes that "the performance context of certain varieties of Middle English lyric" was in preaching evangelical sermons to the populace; the typical poem might even be said to be "a gospel song." ⁶⁹

The Latin motet, by contrast, is less intimate, more objective and more formal. Except for those few texts of contrition or admonition, the motet seldom exhibits a sermon-like stance with man rather than God as the intended recipient of its message. There is, however, a little common ground between the devotional Latin lyric and motet texts.⁷⁰ For instance, excerpts of the _Dulcis Jhesu Memoria_ were set polyphonically at least half a dozen times in the

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⁶⁹Jeffrey, The Early English Lyric, pp.184 and 214, respectively.

⁷⁰On the important relation of the two vernacular motet texts, Worldes blisce and Regne de pite, to Franciscans and the devotional literature, see below in the section "Vernacular Texts." However, as I have already pointed out in Lefferts, "Simon de Montfort," p.213, the scarcity of insular motets setting Middle English in the late 13th and early 14th centuries can be given a direct explanation: Middle English lyrics and motet composition do not overlap because they represent the creative activity of two distinct spheres, the cloister and the parish church, and were destined by their authors, friars and monks, for very different audiences and occasions.

13th century on the continent and in England.[71] St.Bernard,
the beloved central figure of Cistercian and Franciscan
devotion, is memorialized in polyphonic settings of hymn
texts from a widely known rhymed office in his honor.[72] The
Franciscan St.Bonaventure is associated with the English
motet repertoire as well, through the use of the refrain
stanza Laus honor Christo from his famous office on the Holy
Cross,[73] In passione Domini, as the tenor of Laus honor ven-
dito. The language of the surviving text of this motet, and
the very similar language in another, Barrabas dimittitur,
are closer than that of any other insular Latin motet to the
kind of intense concentration on the passion of Christ that
characterizes the most familiar devotional poetry.[74]

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[71]One setting survives in the Worcester fragments (WF,
75). On the popularity and significance of Dulcis Jhesu
Memoria, see Raby, Christian Latin Poetry, pp.329-31.

[72]See the texts of the motets of CAc 128/2. The office
is printed in AH 52, p.132.

[73]See AH 50, pp.568-71, and Raby, Christian Latin Poetry,
p.424.

[74]The use of hymns as a source of texts is another area
of common ground. (The Franciscans showed a keen interest
in translating favorite hymns into English.) However, motet
texts are in general not as heavily dependent on hymns as
are, for example, the carols, many of which incorporate
Latin lines or phrases drawn from hymns. On the carol and
the hymn, see especially Greene, The Early English Carol,
2nd ed., pp.lxxxi, lxxxv-xciv. Concerning the hymn and the
motet, see Tables 28 and 30 below.

Text Contents: Sources and Models

Content and language of these texts is not an issue
wholly separable from subject matter, as the foregoing has
repeatedly demonstrated. Here I would like to make a gen-
eral characterization of text contents and draw together
some more specific observations about the sources and models
for their language. In broadest terms, the motet lyrics are
texts of praise and prayer. Some are simple prayers
directed heavenward to God the Father, the Son, or the Holy
Spirit, or sent through Mary or one of the saints as inter-
cessor, for the wellbeing of the church or for individual
salvation. The motet may speak of a saint or the signifi-
cance of an occasion in the church year. These two
approaches may be combined in a bipartite text that begins
in expository fashion and then closes with a prayer, or a
call for rejoicing or giving praise (for instance, put con-
cisely-- "Christ is risen; let us rejoice"). Most often
encountered is an ages-old tripartite form beginning with an
invocation, following with a longer central section (the
enumeration of complaints, the recounting of a saint's mira-
cles, etc.), and closing with a petition for mercy or
redress of grievances. The texts of the 13th-century Eng-
lish motet O sancte Bartholomee, given in Figure 43, provide
two classic examples of such a three-part form.

The admonitory homily directed to an earthly audience
is infrequently encountered. Nor is it usual to see a text

Typical tripartite text divisions indicated by i,ii,iii

i

O sancte Bartholomee
plebs fidelis hodie
gratulatur et letatur
per te dux ecclesie

ii

Per te niger demon piger
templi querens[nimium]
est probatus et ligatus
Domini per angelum

quem salvator vite dator
misit per providentiam
ad monstrandum sublimandum
divinam potentiam

tu pro lege coram rege
predicans in Indiam
fidem rectam et perfectam
passus es supplicium

hic te iussit qui combussit
[carcerem iniur]e
verberari decollari
extra muros curie.

iii

Dei cultor et instructor
nostre vere fidei
te rogamus ne pereamus
Eve matris filii.

O sancte Bartholomee
plebs devota dignas tue
laudes dat memorie

ydola que destruxisti
sinagogam confudisti
plenam ydolatrie

rex Astriges condolebat
Deum suum quem colebat
viliter corruere

factum suum baptizatum
sequentem Dei mandatum
et cum eo vivere

hic te iussit verberari
per tortorem decollari
diro cum supplicio

set invictus permansisti
regem victumque vicisti
insigni martirio.

Dei cultor et instructor
nostre vere fidei
te rogamus ne pereamus
Eve matris filii.

[Pes]: Bartholomee miseris nobis succurre te petentibus.

FIG. 43: Texts of O Sancte Bartholomee
(Cjc 138, 3)

that is cast as an individual's personalized statement of faith or contrition. The narrative voice is usually a communal one; the collective first person <u>nos</u> is much more common than the first person singular <u>ego</u>.[75] A few texts are enlivened by the dramatic gesture of direct discourse, most often used during the narration of some story taken from the New Testament. (See Table 29.)

While direct internal references to who is singing a motet are hard to find, references to musical performance are fairly frequent in the opening or closing verses. The participants are, however, usually specified only in the most general and commonplace terms:

psallat ergo plebs ovando	Ade finit
consonent omnia alleluia	Frondentibus
iubilando promat ecclesia sacra	
gaudia de virgine melliflua Maria	Orto sole
ergo pontifici solvant preconia	
clerus et layci cum diligencia	Salve cleri

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[75]<u>Ego</u> is heard, for instance, in the two texts of <u>Zorobabel abigo</u> and the duplum text of <u>Zelo tui</u>, beginning "Reor nescia quit sit sapiencia." The latter text seems to make the speaker a woman. See the editions of this text in PMFC XV and the remarks by Harrison in the Introduction to EECM 26, p.xiv-xv, along with my comments in the Critical Report.

    modulamina per totum celica

    canunt hodie colegia

    gaude dicencia   Tu civium

    Laudes extollens martiris

    chorus hic letabundus

    salvatur nexu sceleris

    ut Deo fiat mundus.   De flore

Praise and rejoicing are the main themes of the foregoing quotations, to which a few more examples mentioning music but not participants can be added, including:

    Ideo Christum colimus

    laudamus modulis musicis

    pro tot beneficiis.   Laus honor

    adorant cum notulis modulis dulcissimis

    et canticis organicis plurimis.   Alma mater

    preconia laudum

    cum melodia canora

    celebrant hodie.   Tu civium

    Ipsum vocemus iugiter

    suspiriis suaviter

    per vocis laudem carminis.   Jhesu redemptor

Some of these sorts of references invoke all Christian folk as participants in song; others refer just to the church, or to clerics and laymen, or more specifically to a choir:

"nostri chorus ordinis" (Ob 7, 4) or "musicorum collegium"
(DRc 20, 17). A most tantalizing reference of this type is
to the "chorus monachorum" mentioned in the badly preserved
lower part of Baptizas parentes. One further petition for
aid makes a subtle reference to monks:

    Hinc rogamus precibus

    ut serves a malis

    circumseptos menibus

    curie claustralis.   Parce piscatoribus

    (Therefore we beseech in our prayers

     that you may save from evils

     those encircled by the walls

     of the cloister-garth.)

An overt acknowledgement of narrative function is often
expressed in the texts, underlining an account of a saint's
life and death, miracles, or familiar emblems. Such state-
ments include the following:

    De flore martirum .... canamus hodie   De flore

    tabitam vivam legimus ex eius titulis   Petrum cephas

    multiplex miraculum te canit hodie   Salve cleri

    mult as des noms en prophetie   Regne de pite

and the impetus behind them all is expressed clearly in

    facta fidem firmant relatui   Ave miles.

That is, these facts are intended, in their retelling, to
strengthen faith.[74] The lyrics make a lively tapestry akin
to the stained glass, carvings, wall hangings, paintings,
and inscriptions with which the interiors and exteriors of
churches were ornamented. The reference to "titulis" in the
line from Petrum cephas is instructive in this regard. A
"titulus" was in medieval usage a religious or moral verse,
sometimes used in public inscriptions as a caption, i.e. a
written accompaniment to illustrations on altars, walls, or
windows, and the like. English motets similarly keep alive
and renew the Christian stories.

The motet texts are indebted for their language to many
different sources; they are rarely original in thought or
expression. At the same time, few texts are borrowed in
their entirety from other sources. Rather, they are mostly
written specifically for the motet with which they are now
found. The medieval author accepted and utilized tradi-
tional genres, topics, and idioms in the fashioning of a
sacred text. He sought to say again what had already been
said before. It was not originality that was prized but
rather a demonstrable grasp of conventional means to a com-
mon end, emphasizing familiarity and continuity in text and
expression. As a consequence for the motet, its texts are

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[74]The level of detail in a typical motet text is compara-
ble to that of a sequence, in other words, more explicit and
extended than any other liturgical item except for the
vastly larger-scaled lessons at Matins.

rich in "allusions to and manipulations of" familiar
liturgical and Biblical passages.[77] Manipulation takes place
by two basic processes: (1) expansion through tropic elabo-
ration, paraphrase, and variation, or (2) contraction
through what one might call a "lyrical abridgement" of
material.[78]

The few directly borrowed texts are listed in Table 28.
Most are from hymns, taking over several stanzas intact. In
the cases of Ut recreentur and A solis-Salvator, hymn text
is used as a framework for additional verses, alternating
either pairs of lines or individual lines with newly written
material. (In at least three other motets, Caligo terre, A
solis/Ovet, and Hostis Herodes, a single stanza of a hymn,
not an entire text, is used similarly.)

Another point worthy of comment is that two pairs of
motet texts that are set elsewhere turn up in Onc 362 in
motets that are among the most archaic preserved in that
source. The Onc 362 setting of O homo-O homo is probably
not much later than the 13th-century English setting in Lbm

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[77]The quotation is from Colledge's description (Latin
poems, p.1) of the Latin lyrics of the Red Book of Ossory,
which are richly annotated for such references in his edi-
tion. (See his discussion of them on pp.xliv-lix.) Inciden-
tally, as is discussed by both R.L.Greene and Colledge,
eight of the Red Book poems (nos.48-55) are derived from a
single longer Latin poem, "De Maria Virgine," known from
14th-century English sources. See, for instance, Greene,
The Lyrics, pp.vi-viii.

[78]This term was suggested to me by Prof.Peter Dembowski,
University of Chicago, in a discussion of his work on
saints' lives.

TABLE 28

DIRECTLY BORROWED TEXTS

Motet:	Text:
	Devotional poetry
Radix Iesse	Ortum floris
Regne de pite	Regne de pite
Candens crescit	Candens lilium columbina(?)
	Motet texts
O homo considera	O homo—O homo
Iam nubes	Iam—Iam
	Antiphon
Doleo super te	Doleo super te
	Rex autem David
	Hymn
Veni creator spiritus	Veni creator spiritus
Ut recreentur spiritus	Ut recreentur spiritus
Augustine par angelis	Augustine par angelis
Detentos a demonibus	Bernardus doctor inclitus
Regina iam discubuit	Iam regina discubuit
Venit sponsa de Libano	Iam regina discubuit
A solis-Salvator	A solis ortus & Salvator mundi

For less extensive quotations, especially of
hymn texts, see Table 30.

5958, and the settings of _Iam nubes-Iam nubes_ are comparable in age and technique. (They handle the "Iam" exclamation in very similar fashion.)

Motets with exact Biblical quotations or very near paraphrases embedded in their texts are listed in Table 29. No claim for completeness in this regard is made. The New Testament passages are mainly drawn from the Gospels, and the Old Testament passages mainly come from the Psalms. Systematic quotation is taken farthest in _Quare fremuerunt_, where the incipits of Psalms 2-12 are embedded in a poetic matrix so constructed that they not only make sense but contribute to a rhyme scheme as well. The allusions in the triplum of _Civitas nusquam_ and the duplum of _Fusa cum silentio_ to parables from Matthew are examples of the use of familiar Biblical passages in a slightly less "sophisticated" fashion. Of course the proximate source for Biblical language may be the liturgy, as is the case with the motet _Doleo super te_. In a different approach, the language of _Excelsus in numine_ is infused with phraseology and imagery taken from Luke via the _Benedictus_ at Lauds.

The condensation or abridgement of material is most apparent in texts on saints, which tend to cover similar ground in similar language in every text on the same individual. This is due to the fact that the same sources are drawn upon every time such texts are written, using the

TABLE 29

USE OF BIBLICAL QUOTATION OR PARAPHRASE

Motet: Biblical ref.:

N.T. Texts on saints

    Civitas nusquam   Matthew 5:14-15; 14-30
    Dei preco   Matthew 11:11; 14:1-12
    Excelsus   Luke 1:68-79; Psalms 4:4, 7
    Maria mole pressa   Matthew 28:1-10, etc.
    Petrum cephas   Matthew 4:19-20; 16:18-19
    Vas exstas   Acts 9:15-16; 26:14

    Christmas and Eastertide

    A solis-Ovet mundus   Luke 2
    Hostis Herodes   Matthew 2:1-12
    Herodis in pretorio   Matthew 2:13-18;
    Barrabas dimittitur   Matthew 27:46; John 19:28
    Laus honor vendito   Matthew 27:46
    Viri Galilei   Acts 1:11

    Admonitory/ Secular

    Fusa cum (Labem lavat) Matthew 25:1-12
    Omnis terra(Habenti) -Matthew 13:12; Isaiah 61:11
    Musicorum collegio(In templo) Revelation 1:12-2:1
    Inter amenitatis   Matthew 12:25

O.T. Doleo super te   2nd Samuel 1:22, 26; 18:33
      Herodis in atrio   Isaiah 1:6; Proverbs 1:17
      Quare fremuerunt   Psalms 2-12   (incipits)
      Omnis terra   -   Psalm 103(104)
      Domine quis habitabit Psalm 14(15)
      Beatus vir   Psalm 1, etc. (a familiar incipit)
      O vos omnes   Lamentations 1:12

        Where there is a more proximate source in the
        liturgy, this has been noted in the critical
        report.

familiar language of saints' lives and of the liturgy: sequences and proses, antiphons and responsories, and Matins lessons.'' Texts for Katherine are often taken from the antiphons and responsories of her rhymed office (in particular the chants <u>Virgo</u> <u>sancta</u> <u>Katerina</u> and <u>Virgo</u> <u>flagellatur</u>), or as in the motet <u>Mulier</u> <u>magni</u> <u>meriti</u>, from her <u>legenda</u>. The pair of Marian stories abbreviated in <u>Suffragiose</u> <u>virgini</u> provide a similar example; as was mentioned above, they are probably drawn from the vast stock of such tales, condensed and versified in order to be accommodated to the medium of the motet.

A number of examples will show some of the kinds of textual manipulation of sources and models discoverable in the motet corpus; some of these have been noted above in this chapter or in Chapter Two. The two large-scale voice-exchange motets <u>A</u> <u>solis-Ovet</u> and <u>Hostis</u> <u>Herodes</u> quote and then paraphrase both text and melody of hymns for Christmas and Epiphany. <u>Princeps</u> <u>apostolice</u> has been modelled directly on the sequence <u>Alleluya</u> <u>nunc</u> <u>decantet</u>. Stanzas of <u>Salve</u> <u>cleri</u> paraphrase successive verses of the St. Nicholas prose <u>Sospitati</u> <u>dedit</u> <u>egros</u>. <u>Viri</u> <u>Galilei</u> is constructed

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''The Sarum Breviary is a convenient source for <u>legenda</u>, in the Matins lessons, but I am not sure how stable these were, and hence to what degree they reflect a 14th-century reading. One has recourse to other versions of these lives in the <u>Acta</u> <u>sanctorum</u>, the <u>Legenda</u> <u>Aurea</u> of Jacob de Voragine, or the <u>Nova</u> <u>legenda</u> <u>angliae</u> edited by Horstmann, for instance, for basic comparative work.

textually as a series of variations on the familiar Ascension Day text that is quoted as its last stanza. <u>Domine quis habitabit</u> expands on the language and imagery of a psalm. In the case of <u>Barrabas dimittitur</u> the language of the upper parts is indebted to a Matins responsory for Good Friday. The incipit of <u>Zelo tui</u> ("Zelo tui langueo virgo regia") is identical to the explicit of a famous poem by Richard Rolle of Hampole. The relationship (if any) of the motet text(s) to the Yorkshire mystic is unknown.[80] Table 30 gives these textual relationships along with a few that have been discovered but not listed or discussed above.

Assonance

The motets setting whole chants usually show a strong tropic relationship to their tenors throughout the texts of the upper voices; in the weaker cases this may be expressed just through quotation at the beginning and end of the motet. A relationship weaker still, yet distinctive, links incipits of the several texts of a motet by the same word or word-root, consonant-vowel cluster, or merely the same con-

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[80] Richard Rolle (d.1349) was a hermit and holy man associated at the end of his life with the Cistercian nunnery of St Mary at Hampole near Doncastre in Yorkshire. His main literary contribution was to the mystical tradition of devotional prose in the vernacular. The <u>Canticum amoris</u>, a 38-stanza poem to the BVM in Latin, is probably a very early work; its incipit ("Zelo tui langueo virgo speciosa") is nearly identical to its explicit ("Zelo tui langueo virgo regia"), which is shared with the motet. See Hope Emily Allen, <u>Writings Ascribed to Richard Rolle</u>, pp.89-93 and Raby, <u>The Oxford Book of Medieval Latin Verse</u>, no.290, pp.442-48.

TABLE 30

OTHER DISCOVERED TEXTUAL RELATIONSHIPS

Motet:	Text:
	Sequence
Princeps apostolice	Alleluya clare decet
Templum eya	Rex Salomon fecit
O crux vale	Salve crux sancta
	Antiphon
Orto sole (O virga Iesse)	O radix Iesse qui stas
Virgo sancta Katerina	Virgo sancta Katerina
	Responsory
Barrabas dimittitur	Barrabas latro
	Metrical litany
Rex sanctorum angelorum	Rex sanctorum
	Hymn
Humane lingue	O gloriosa domina
Caligo terre	Nox et tenebre et nubila
A solis-Ovet mundus	A solis ortus
Hostis Herodes	Hostis Herodes impie
Ave miles	Deus tuorum militum
Jhesu redemptor	Jhesu redemptor omnium

sonant. This relationship I will call by the name asso-
nance, using this word in its most general sense (i.e. like-
ness/similarity/correspondence or resemblance of sounds in
words or syllables).[1] Assonance at the beginning and end of

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[1]Assonance has a more technical meaning (i.e. the par-
tial rhyme of stressed vowels only, or the simple repetition
of vowel sounds) which is narrower than the sense in which I
will be using the term.

a motet text is a device common to the very earliest
European motets on account of their tropic relationship to
the tenor, but is seen less and less in the course of the
13th century outside of England. Its numerous occurrences
in later 13th- and 14th-century English motets testifies to
a particularly English preoccupation with the motet as a
complex of interrelated texts.[82]

A typical example of an English motet with texts linked
by assonance and subject matter to the tenor is Petrum
cephas-Petrus pastor-T.Petre(amas me). In some instances
the tenor seems to have inspired assonance, or was chosen
out of the desire for assonance, without any particular
regard for relationship in content. This is likely the case
in such combinations as Barrabas-Barrabas-T.Babilonis flu-
mina or Frondentibus florentibus- T.Floret.[83] Three examples

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[82]One could make the argument that an English origin for
(or influence on) the DRc 20 motet Virgo sancta-Virginalis
concio is possible on account of the deliberate assonance
apparent in the texts.
The later 13th-century motets of Lwa 33327 demonstrate
the last vestiges of a text relationship not seen in the
later repertoire, the incorporation of the tenor text into
the last line of duplum and triplum. For instance, the
tenor of Lwa 33327, 5 (Dona celi) is Docebit, and the duplum
ends "qui nos prudencie et iusticie vias docebit." The
tenor of Lwa 33327, 7 (Ave miles) is Ablue, and the duplum
ends "dona nobis prospera et scelera ablue."

[83]The expression of lamentation in the psalm paraphrase
implied by the incipit Babilonis flumina might be considered
appropriate to Good Friday, however. Similarly, Floret
sounds as if it might be the incipit of some spring song
(such as those in the Carmina Burana) so if there was no
immediate connection to Easter, at least the imagery of
flowering and renewal would be appropriate.

using French secular ditties as tenors give clearer evidence for the severing of sound and sense: <u>Ade</u> <u>finit-Ade</u> <u>finit-T.A</u> <u>definement</u> <u>d'este</u>, <u>Triumphat</u> <u>hodie-T.Trop</u> <u>est</u> <u>fol</u>, and <u>Herodis-Herodis-T.Hey</u> <u>hure</u> <u>lure</u>.

In one motet, <u>Trinitatem-Trinitas-Trinitatis</u>, there is emphatic reiteration of the word Trinity over an appropriate, but non-assonant, chant for Trinity Sunday. In general, though, it is rare to find no assonance relating the texts to the tenor. This may merely indicate that the tenor is freely composed, as in <u>Candens-Candens</u>, <u>Te</u> <u>domina-Te</u> <u>domina</u>, or <u>Thomas-Thomas</u>. Where a tenor is unidentified, as in <u>Mulier-Multum</u>, <u>Orto</u> <u>sole-Origo</u> <u>viri-O</u> <u>virga</u>, or <u>Suffragiose-Summopere</u>, or where it is missing, as in <u>Inter</u> <u>choros-Invictis</u> or <u>Hac</u> <u>a</u> <u>valle-Hostem</u> <u>vicit</u>, because the probability of intended assonance is high,[14] it can occasionally be of help in finding a missing tenor to underlay or in discovering a tenor's identity (these are the situations for <u>Iam-Iam</u> and <u>Surgere-T.Surge</u> <u>et</u> <u>illuminare</u>, for instance).[15]

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[14]In <u>Mulier</u> or <u>Orto</u> <u>sole</u> the pes-like tenors, if taken from some popular stock of melodies instead of being newly composed, might (like <u>Floret</u> or <u>Babilonis</u> <u>flumina</u>) actually have some appropriate textual incipit that was intended to be recognized, but which simply was not recorded in any surviving source.

[15]Reliance on assonance can help to correct text readings, as in the case of the duplum of <u>Civitas-Cives-T.Cibus</u>, which reads <u>Tu</u> <u>es</u> in <u>Onc 362</u>, or in the duplum of <u>Orto</u> <u>sole-Origo</u> <u>viri-O</u> <u>virga</u>, which simply reads <u>virga</u> in both sources (see the Critical Report).

Some mention ought to be made of the phenomenon of alliteration in individual motet texts. It is most noticeable in long-line verse, which lacks fairly regular metrical accents, and in the heightened prose of the more irregularly versified lyrics. Alliteration is most common in the first line of a text, or is at least sustained for a longer stretch there (for example: "Parata paradisi porta protoplausto patuit/ Que nutu creatoris omnia creantis claruit," or "Multum viget virtus marcet vicium"). Within the body of a text it is likely to be seen only for a word or two; like echo rhymes, it enhances the sonic qualities of the text while allowing the author greater flexibility than regular verse in adapting words to rhythms of breves and semibreves (for example, from Rosa mundi purissima: cuncta pellens pericula/ per secula salutis/ unda virtutis viola/ febrem fugans fervorie).

Vernacular Texts

Medieval Latin was the preeminent language of the English motet; its near-exclusive use in the repertoire (instead of either Middle English or Anglo-Norman) is a significant feature of the genre, as has already been mentioned. In general, avoidance of the vernacular was a feature of the motet outside a narrow but prolific Parisian orbit. There are few pieces with Germanic texts, for

instance, or Provencal.[86] Nonetheless, each music culture

may have had its own reasons for the stance it took with

regard to the use of its native language(s). The strong

English preference for Latin-texted motets is stated

directly in the testimony of a late-14th-century witness:[87]

> Practicus insignis gallicus sub gallicis hemus
> hunc discantavit cantum sed post reformavit latini
> lingua anglis sepius fit amena reddendo deo gra-
> tias.
>   The active, distinguished Frenchman composed
> this song on French melodies but after he revised
> it with the Latin language it is more often made
> sweet to the English, reciting Deo gratias.

One can suggest two reasons for this predilection: (1) Latin

was the preferred medium for the presentation of the sacred

subject matter dealt with by English motets, and (2) it was

the appropriate language for the context in which they were

usually performed. The surviving examples of the motet

using the vernacular help shed some light on these sugges-

tions.

The appearance of vernacular lyrics in motet tenors is

a phenomenon associated with the increasing proportion of

non-Gregorian tenors in continental motets of the generation

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[86]See Zaslaw, "Music in Provence."

[87]These lines occur at the end of the text of the duplum
of a motet in Old Hall (Lbm 57950, 146) that was intended as
a Deo gratias substitute. The French composer referred to
may be Mayshuet. See Hughes and Bent, The Old Hall Manu-
script, I, 2, pp.419-423; Bent, "Transmission," pp.66-67;
and Hughes, "Reappraisal," pp.104-5. A new source of this
text (see Chapter One, p.26) reads "angelis" instead of
"anglis," thus significantly altering the impact of the
statement.

represented by the seventh and eighth fascicles of the
Montpellier codex.[88] Propriety was apparently not offended
by the juxtaposition of the sacred with the secular (some-
times perhaps even obscene) sentiments of these lyrics.[89] A
single Middle English tenor has come down to us, in a motet
from the third quarter of the 13th century, _Veni mater gra-
cie_-T._Dou way Robin_.[90] This tenor is a short but closed
tune, perhaps a refrain, that is repeated thirteen times as
a kind of pes, and seems to have no referential meaning with
regard to the text of the surviving upper part. Its use is
in fact quite similar to that of the Latin-texted pes in an
English motet of similar age, _O sancte Bartholomee-O sancte
Bartholomee_-T._O Bartholomee miseris_ whose origin is likewise
clearly not Gregorian.[91]

French-texted tenors are a richer source of vernacular
lyrics and melodies that are neither liturgical nor courtly.
The five that occur in the 14th-century repertoire were

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[88]See Rokseth, _Polyphonies_ IV, p.158 and Gennrich, _Bibl-
iographie_, p.112.

[89]See the critical report and text edition in PMFC XV for
Herodis in atrio whose tenor, _Hey hure lure_, is an interest-
ing, if controversial example.

[90]See Levy, "New Material," p.225; Bukofzer, NOHM III,
pp.111-12; Dobson and Harrison, _Medieval English Songs_, no.
18; and the forthcoming edition by this author in PMFC XVII.

[91]As was mentioned in Chapter One, it may be that at
least some of the pes tenors of the 13th-century motet rep-
ertoire and some of the pes-like tuneful, untexted tenors of
the 14th-century repertoire are unidentified melodies drawn
from popular sources.

listed above in Chapter One, Table 1. The majority of
these, four motets utilizing three different French tenors,
are from Onc 362, and they are roughly contemporary with the
later Montpellier motets.[2] The tenors of these five motets
are all intact tunes (though there may have been some tamp-
ering with the end of Hey hure lure), but only two -- Hey
hure lure and Trop est fol -- preserve more than just a tex-
tual incipit.[3] None of the four melodies is known else-
where. Mariounette douche is clearly a virelai (form
ABBAA). Hey hure lure is ballad-likee (form AAB), Trop est
fol is a rondeau-like AABBAABBAA, and A definement has the
form A B1 B2 C1 B2 C2 (perhaps to be read overall as a kind
of A B1 B2 bar structure).[4]

Use of the vernacular is even more infrequent in upper
parts than in tenors. Middle English is found in just one
extant motet, Worldes blisce. The work is transmitted
solely in an unusual source, Ccc 8,[5] whose leaves and bind-

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[2] Herodis in atrio, though from a later source (DRc 20)
and written with minim stems, is similar to Caligo terre in
many features of style (as noted in Chapter Two) and proba-
bly was composed at about the same time.

[3] A full text is found elsewhere for A definementd'este
lerray. The poem is a strophic pastourelle. (See the Crit-
ical Report.)

[4] The use of the fatras, Doucement, as the tenor of the
Ob 7 motet Deus creator, was discussed above in Chapter Two.
In this context it would be negligent not to mention the
tenor of Alma mater (BERc 55, 1), which is textless but in
the form of a rondeau, i.e. ABAAABAB.

[5] See RISM B/IV/1, pp.451-53. On Worldes blisce, see
Bukofzer, "The First Motet With English Words," and NOHM

ing stubs of music are the scraps from a manuscript that
once ran to several hundred folios. Its surviving contents
show a remarkably wide range of musical genres, including a
number of French motets in parts (some known from the Mont-
pellier codex), settings in score of both English and French
texts, and textless three-voice *clausulae*. This was a
remarkably diverse anthology rather than a homogeneous col-
lection of motets.

Worldes *blisce* survives in two parts and may possibly
be complete a2, an assumption not contradicted by its count-
erpoint. If this is so, then the unusually thin texture may
represent the deliberate avoidance of polytextuality in the
interest of the clear presentation of a single poem. The
text, which is in the mainstream of the devotional lyric
(judging from its graphic description of the suffering of
"sweet Jesus" on the cross), exists in part in a much later
source, Franciscan friar John Grimestone's commonplace book
of sermon materials, dated 1372.'[*]

III, p.111; the motet has been edited recently by Dobson and
Harrison for *Medieval* *English* *Songs*, no.17, and by the pres-
ent author for PMFC XVII.

'[*]This book is *National* *Library* *of* *Scotland, Advocates'*
Library, *MS* *18.7.21*. The exerpt is found on fol.124. See
Wilson, *A* *Descriptive* *Index*, no. 200, and the notes to the
forthcoming edition of *Worldes* *blisce* in PMFC XVII. Grime-
stone's book is also an early source for vernacular carol
texts. See Greene, *Early* *English* *Carols*, 2nd ed., p.cliv.

French texts on both sacred and secular subjects are
not unknown in the 13th-century English motet repertoire,[17]
but are distinctly more uncommon in the 14th-century reper-
toire. Surviving examples, all from later in the century,
are almost all from imported isorhythmic motets; most are
found in the rear leaves of DRc 20. An isolated part in
another source, Deus compaignons de cleremunde (US-Wc 14,
3), bears text that is bilingual, alternating French and
Latin. Reaney judges it to be of North-East French ori-
gin.[18] A further text, Parfundement plure, is from Pura pla-
cens, a motet for which there are traces of continental
sources, so the text is most likely of continental origin.
Since the references to it cite only the duplum incipit, it
is impossible to say whether the triplum's Latin text is
original or a contrafact. It is just possible, therefore,
that the triplum is in fact an English replacement for secu-
lar French verses. Speaking for this is the sacred subject
matter, the high degree of alliteration in the first line,
and the assonance of the two text incipits (the tenor has
not been identified). It should be noted that the duplum
can be read either in reference to the BVM or as a courtly
reproach to some contemporary lady of virtue. Its references

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[17] See the thirteenth-century motets listed in Appendix
II, including Ave gloriosa mater (Duce creature), Au queer,
En averil, etc. as well as the juxtaposition of English and
Anglo-Norman in monophonic collections such as Lbm Arundel
248.

[18] See RISM B/IV/2, pp.371-72.

are not so explicitly secular that it would have been neces-
sary to make a substitution for it.

With a final example of French lyrics in the motet cir-
cumstances are different and we are on firmer ground. The
motet in question is <u>Regne</u> <u>de</u> <u>pite</u>, which occupies a posi-
tion in the repertoire curiously similar to that of <u>Worldes</u>
<u>blisce</u>, though it was written perhaps seventy-five years
later. <u>Regne</u> is no contrafact. The motet was designed as a
setting of the single text it bears, and this text has an
independent tradition of transmission that is associated
with Franciscans and devotional poetry.

The text of <u>Regne</u> <u>de</u> <u>pite</u> comprises four stanzas of a
26-stanza poem known as <u>Les</u> <u>neuf</u> <u>joies</u> <u>Nostre</u> <u>Dame</u> or <u>Li</u> <u>diz</u>
<u>proprietez</u> <u>Nostre</u> <u>Dame</u> that is customarily attributed to the
13th-century poet Rutebeuf.[99] The stanzas used in the motet
are I-II and XIX-XX of the widespread version in Old French.
However, they also occur as stanzas I-IV in the version of
the poem transmitted in a small group of Anglo-Norman
sources with which <u>Ob</u> <u>143</u> must be included. At least one of
the Anglo-Norman sources has important Franciscan connec-
tion-- <u>Lbm</u> <u>Add</u> <u>46919</u> (olim <u>Phillipps</u> <u>MS</u> <u>8336</u>), which
belonged to the friar William Herebert (d.1333). In this
collection the poem is falsely attributed to the Anglo-Nor-
man friar Nicholas Bozon (or Bohun).[100] Perhaps the unusual

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[99]See the literature cited in the Critial Report.

[100]On Bohun, see Colledge, <u>Latin</u> <u>Poems</u>, p.xxxv.

collection of items in <u>Ob</u> <u>143</u> will prove to have Franciscan associations.[101] It is worth noting, in any event, that the stanzas of this text that were used for the motet suit the world of the motet more closely than the world of private devotion. Mary is not cuddling the Christ child and singing him a lullaby, taking him to the temple or greeting the Magi. Nor is she lamenting at the cross or tomb. Rather, her epithets are Biblical and theological.

Versification

The relationship of text and music in the medieval motet is in its nature fundamentally quantitative, not qualitative. Whether a text is taken and set to music, or a piece is composed and then given a newly fashioned text, the affective character that the text may possess will not be reflected in the setting, nor will musical word-painting illustrate individual words or images in special fashion.[102] Rather, the musical lines of a motet are an abstract, neutral vehicle for the delivery of the words, and the relationship of one to the other will be concerned with questions of declamation, syntax, and structure. And here the potential interplay of word accents and naturalistic speech

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[101]Most distinctive in <u>Ob</u> <u>143</u>, besides <u>Regne de pité</u>, are two settings in English discant of unusual chants, <u>O benigne redemptor</u> and the <u>Alleluia. Hic est vere martir</u>. See the edition of these pieces in PMFC XVI.

[102]Some 14th-century pieces, in particular the later French "realistic" virelais, explore illustrative, especially onomotapoetic effects.

rhythms with melodic accent, metrical accent, or rhythmic
accent is not normally a consideration either. A motet
"presents" a text or texts, but does not "project" them, or
read the way an actor would in naturalistic way; rather, a
verse form is set out.

In describing the word-music relationship one needs to
deal with three aspects that are interdependent variables:
text structure, the style of declamation, and musical form.
Texts may be regular or irregular in structure, lying some-
where on the continuum between regular verse and flat prose.
Regular verse is constructed by means of versification
schemes normal for the rhymed, accentual, strophic Latin
poetry of the Later Middle Ages.[103] Irregular texts show a
variable degree of heightening of the prose by the use of
assonance, alliteration, echo rhyme, and end rhyme, the
placement of stress accent and caesura, and the recurrence
of uniform line lengths, defining stanzaic structures. A
composer may begin with the decision to set a certain text
(a poem or an irregular text such as that of an antiphon or
Mass Ordinary movement), or be constrained by the musical
fabric of a piece just composed to add a text of a certain
structure.

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[103]For a list of such schemes, see Dag Norberg, Introduc-
tion, pp.216-17. One can speak of a motet of varied versi-
fication, as in the refrain motets or Rota versatilis, where
successive stanzas or pairs of stanzas differ in verse
design.

The predominance of regularly versified texts in the
early 14th-century English motet confirms in a general way a
process from irregular to regular texts that was for conti-
nental motets in Latin "the historical trend in motet verse
structure for over a century."[104] However, the nearly exclu-
sive appearance of regularly versified texts in the most
modern Latin motets of the Roman de Fauvel, or in the Latin
motets of de Vitry and Machaut, is not paralleled in Eng-
land, where it is often in the most "progressive" motets
that one finds irregular verse.

Characterizing the style of declamation in any given
piece involves a number of considerations. To start with,
declamation may be syllabic or melismatic from pitch to
pitch. More significant is whether declamation is syllabic
in consistent rhythmic units. In the latter case, declama-
tion might be isochronic on the long or the breve, or pro-
ceed in alternating units (typically, longs and breves, or
breves and semibreves), with or without ornamental, melis-
matic subdivision of these values. Instead of regular pat-
terning of declamation in one or two units of declamation,
there may be lengthier patterns that incorporate more sylla-
bles before replicating (especially common when declamation
is on breve and semibreve), where the pattern may repeat
every bar or two bars, or from one musical phrase to the

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[104]Anderson, "The Motets of La Clayette," p.6; see pp.
6-7 of his article for a statistical survey. See also San-
ders, "Motet," p. 514.

next. One may find regular declamation of an irregular text, or the opposite -- irregular declamation of a regular text.

Lastly one must examine the musical fabric itself, in particular its sectional divisions and phrase structure, but also on a more local level its variety of rhythmic surface features, for the degree to which they can accommodate a regular text. In the English motet of the early 14th century two trends are apparent. On the one hand motet structures present a regular text in a regular setting (for instance, the isoperiodic motets with long -breve declamation), and on the other some are texted syllabically "after the fact," resulting in an irregular text that may nonetheless be isomorphic with the musical structure, as a function of the fit of syllables to note values at the lowest level, and have a coordination of textual syntax on a higher level with the musical morphology of phrase or section.

The degree of correspondence or equivalence of text and musical structures -- whether these are entirely autonomous or there is an isomorphism (i.e., direct parallel in structure) between the two -- is an interesting parameter to examine. In rare cases one may find no equivalence at all. More commonly there is at least the association of a unit of text (line, couplet, stanza) with a musical phrase or section. When the syntactical or verse units correspond directly in length to the musical sections or phrases, a

relationship usually effected through syllabic and/or regu-
larly patterned declamation, then one can speak of isomorp-
hism with a fixed and predictable correlation (the degree of
precision depends on declamation).

The most obvious relationship, as has been said
already, is that between regular musical structures and reg-
ular poetry, as for example in Lux refulget (see Figure 44).
A number of instances where regular poems are set with
lesser, varying degrees of equivalency will show the kind of
variation likely to be encountered. Radix Iesse has an
equivalence of stanza to musical phrase, but phrases are
irregular in length and declamation is also irregular; the
situation is similar though not taken to such an extreme, in
Virgo sancta Katerina. In A solis ortus and Princeps apos-
tolice phrase lengths are regular but details of declamatory
rhythm vary. In Mulier magni meriti, Hac a valle, (triplum)
and Beatus vir syllabic declamation sets up an isomorphism
between text and music. Varied phrasing and variable rhyth-
mic detail lead to small-scale irregularities. The prose
texts are articulated by end-rhyme, alliteration, and the
like, and syntactical units so demarcated are coincident
with musical boundaries. Here parallel formations in musi-
cal construction lead to parallel formations in text that
are noticeable even without precise regularity. (See Mulier
in Figure 44).

FIG. 44: Poetry and Structure in Lux Refulget and Mulier
            magni meriti

Figure 44

Lux refulget monachorum
regis in palacio//
ager fragrat electorum
fructium collegio//   ·
5 unda scatet rivulorum
pastoris in predio//

ratione coaptatur
luci pastor luminis//
ex quo totus illustratur
10 nostri chorus ordinis//
necnon mire sociatur
choro summi culminis//

cultor agri sanctitatis
est obediencia//
15 in quo flores castitatis
profert abstinencia//
viget atque paupertatis
mera paciencia//

scatebra divine legis
20 benedictus dicitur//
per quam faustum sui gregis
ovile perficitur//
et ad regnum summi regis
letanter reducitur//

25 crescat pater sacre legis
unda nostris cordibus//
in agro superni regis
ut ditemur fructibus//
tui semper ubi gregis
30 letaris cum civibus.//

color one
(10 lines)

color two
(10 lines)

color three
(10 lines)

ten phrases
of two lines
each.
9x9L

two phrases
of two lines
each.
2x6L

three phrases
of two lines
each.
3x4L

15 phrases

9L phrase

6L phrase

4L phrase

Figure 44, cont.

	Syll.	Musical Phrase and Sub-phrase	Paired Strophe
Mulier magni meriti//	8	3L(6 syll.)	A
			3L+6L
iubar Alexandrie	7)		32 syll.
arguit Maxencium	7)		
sine misericordia	8)		
5 perse--quentem	4)	9L(33 syll.)	A'
Christianum populum//	7)	14+19	
			37 syll.
dum fidem ecclesie	7)		
edit sacre falsum	6)		
coli iussit ydolum	7)		
10 sed virgo gracilis	6)		
Cate--rina	4)	10L(37 syll.)	B
ydolis contraria//	7)	20+17	4L+5L
			36 syll.
Christi legem tenuit	7)		
docuit et habuit	7)		
15 in memoria	5)		
unde Maxencius	6)		
furi--bundus	4)	9L(35 syll.)	B'
evitat talia//	6)	19+16	
			36 syll.
O virgo candida	6)		
20 fulgida graciosa	7)		
linque hunc errorem	6)		
et Deo nostro	5)	7L(29 syll.)	
prebe favo--rem//	5)	19+10	C
			2+3+4L
aut retores ab omni mundi	9)		33 syll.
25 climate parabo	6)		
tuum ad honorem//	6)	4L(21 syll.)	
quos convertebat	5)		
Christo dantes hono--rem//	7)	5L(12 syll.)	C'
			28 syll.
post machinatam totam rotam	9)		
30 in incredulorum	6)		
vertendo dolorem//	6)	4L(21 syll.)	
martiris fert florem.//	6	3L(6 syll.)	

The way the text has been laid out in lines, syllable count looks quite irregular. Counting larger groups of words by following the subphrases and phrases reveals more consistency. So does counting the syllables in each musical strophe; there are slight variations in declamation in the first and third pairs (A and C) but in B there is strict regularity.

The relationship of word to music can be described by
the same principles in the 14th-century continental-style
isorhythmic motet. The phrase structures of these motets
are periodic, usually in fairly elaborate schemes with mixed
periodicity. Essentially, though, they may be regarded in
the large as fairly simple strophic structures with a high
potential for correspondingly simply isomorphic textual
structures. As a rule this happens in practice.[105] Both
triplum and duplum are normally regular in versification but
differ in length and verse structure. The triplum text is
longer and organized into a number of stanzas. The duplum
is considerably shorter, and often consists of a single
stanza with uniform line length and rhyme. (The two texts
of Pura placens are a typical pair in these regards.) This
is a direct result of the typical phrase patterns, in which
the triplum is normally constructed with more (shorter)
phrases and the duplum has fewer (longer) phrases. The
amount of text is directly proportional to the number of
phrases. Hence the customary difference in length (and cor-
responding difference in declamation, which must be consid-

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[105]The versification of the 14th-century isorhythmic
motet has been explored in detail by Clarkson in "On the
Nature of Medieval Song," and the relationship of word to
music has been examined by a number of writers, most notably
by Günther in "Das Wort-Ton-Problem" and by Reichardt in
"Das Verhältnis zwischen musikalischer und textlicher Struk-
tur."

erably more rapid in the triplum).[106]

The degree of equivalence between text and music can vary from distant to close in a voice of an isorhythmic motet. Two examples taken from Ob 7 show some of the variation found in practice. (See Figure 45.) The triplum text of Parce piscatoribus is written in six eight-line stanzas that are linked in a complex rhyme scheme (stanzas I and VI by one rhyme, stanzas II and III by both rhymes used, stanzas III to VI by one rhyme (la/ra), and stanzas II to V by the final vowel sound 'a'). As the figure shows, the coordination of this text to the numerical phrase scheme and 2:1 proportional diminution are only approximate. Phrase endings fall regularly within the first four stanzas but do not coincide with stanza breaks, and constantly shift position in regard to stanza structure in the diminution section.

In Domine quis, on the other hand, there is an elaborate versification scheme (not quite entirely regular in details of syllable count) that stands in very close equivalence to the musical phrase scheme. Here phrases end con-

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[106]This differentiation of duplum and triplum by amount of text and rapidity of declamation was characteristic of the motet from its earliest days and reaffirmed in the stratified motet of the early 14th century, though not always expressed with such rigidly worked out logic as in the isorhythmic motet. It is interesting to note, by contrast, that the English isoperiodic motets tend to have equivalent texts. In cases where only a single texted voice of an isorhythmic motet survives, the distinction between text structures makes the identification of a voice as a triplum or duplum staightforward (so, for instance, one can say immediately that Nec Herodis ferocitas, or O vos omnes are duplum parts, and Parce piscatoribus is a triplum).

FIG. 45: Relation of Isorhythm to Text in Two Ob 7 Motets

Figure 45

```
                                                              First Part
            Parce piscatoribus         7pp                        1
            Jacobe piscator            6p
            cunctis animantibus        7pp
            plausum dat creator        6p
            hiis anni//temporibus     etc.          21B
            hoc novit viator//                       8B          2
            sed retis sodalibus
     8      non est consolator


            virent arma patula
            herbis cooperta
            fragrant prata singula
            floribus reserta//                      16B
            nemus dat umbracula
            foliis operta//                          8B          3
            contra solis spicula
    16      ne gravent reperta


            undique sunt pabula
            bestiis comperta
            scitienti pocula
            dant uberta//                           16B
            cantat avis garula
            in melos diserta//                       8B          4
            plausu sed reticula
    24      sola fit incerta


            sunt amena tempora
            tuis peregrinis
            Jacobe sed impera
            ne cadent ruinis//                      16B
            parari nam scelera
            gentibus//vulpinis                       5B      Second Part
            assolent et funera                                   i
    32      nimis dare finis


            O quanta miracula
            pandes//tuis servis                      8B
            Jacobe per secula//                      4B          ii
            nexibus et nervis
            refercis ergastula
            vinctis a protervis
            nulla nocent vincula//                   8B
    40      Jacobe catervis


            hinc rogamus precibus//                  4B          iii
            ut serves a malis
            circumseptos menibus
            curie claustralis//                      8B
            et solvas a nexibus
            cete//furialis                           4B          iv
            nam cis spretis retibus
    48      fugimus sub alis.//                     10B
```

Figure 45, cont.

Musical Phrases

Domine quis habitabit	8p		First
aut quis te digne laudabit	8p		1 Part
in tuo sanctissimo			
tabernaculo	12pp		
quod operatus est			
6 sine quovis auxilio//	14pp	16B	
aut quis est qui requiescet//	8p	4B	2
et nunquam senescet/	6p	3B	
in arduo tui cacumine			
montis excelsi	15p		
in quo habitare			
12 ipse te crevisti//	12p	11B	
Domine hic habitabit//	8p	4B	3
et digne laudabit//	6p	3B	
qui iuste ingreditur	7pp		
ullis sine maculis	7pp		
minime qui leditur	7pp		
18 pravitatis iaculis/	7pp	11B	
et qui semper operatur//	8p	4B	4
atque delectatur/	6p	3B	
facere iusticiam	7pp		
modernis temporibus	7pp		
dignus est leticiam	7pp		
24 capere cum civibus//	7pp	11B	
qui verum in corde fatur	8p		Second
et non adulatur	6p		i Part
27 habebit tabernaculum/	8pp	8B	
qui malum non operatur	8p		ii
montem hic lucratur	6p		
30 sanctum et habitaculum//	8pp	9B	
Domine glorie rex eterne	8p		iii
lucisque superne	6p		
33 nos mundes a piaculo//	8pp	9B	
et da sic graciam operari	10p		iv
ut tecum letari	6p		
36 possimus in tuo sancto tabernaculo.	13pp	12B	

sistently at line and stanza endings, and there is a dis-
tinct shift in versification at the diminution section. The
short phrases of 4B and 3B in the first section are articu-
lated by rhyming couplets, and the last stanza (lines 34-36)
is extended in syllable count to fit the final musical
phrase, which is extended from 9B to 12B.

The tenor of Domine quis ("Concupisco," i.e. "I
desire") is manifestly more appropriate to the French texts
that survive with the music of this motet in continental
sources than to its Latin texts in Ob 7, which are surely
contrafacted. Whoever wrote the Latin, most probably an
Englishman, was intimately familiar with the structure of
the motet and took it into careful account in his shaping of
the poetry. (This was not, as comparison reveals, simply a
matter of mimicking the versification of the French, which
though carefully tailored to the motet itself sacrifices the
last detail of correspondence to a more regular verse struc-
ture.) It has been remarked already[107] that there is good
testimony for the English propensity to retext continental
compositions. Other motets from Ob 7 (especially Domine
quis, but also Parce piscatoribus and Omnis terra) may be
contrafacts of motets that originally had secular French
texts. Until the texts of these motets have been fully
understood and their tenors all identified (or until conti-

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[107]See above, p.383.

nental concordances emerge), it will be difficult to say whether the motets are compositions by Englishmen (writing in continental style), contrafacts made palatable for English tastes, or directly imported continental Latin motets.

Table 31 summarizes some features of versification in the texts of the English motets. Its broadest subdivision of texts is into those that are regular and those that are irregular in versification. Where a regular text is mixed in versification, the various stanzas are entered separately. The next subdivision is according to the standard units of declamation, and here separate entries are also made when a uniformly versified text undergoes acceleration to a faster pace of declamation. Finally, texts are grouped by verse form, and an observation is made of the prevailing rhythmic mode of the setting.[108]

In the rhymed, accentual, stanzaic Latin poetry of the later Middle Ages the primary formal features of the individual line are the number of syllables and the stress accent at the end of each verse. The stress accent in Table 31 has been designated by p (standing for paroxytonic, the penultimate falling or feminine accent) or by pp (proparoxytonic, the antipenultimate accent).[109] As the texts are ana-

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[108]The multiple citation of certain motets means the list cannot be used uncritically to tally, for example, the simple number of regular or irregular texts or settings.

[109]With a pp stress there may be a secondary stress on the final syllable, but the masculine accent is not a critical feature of this sort of Latin verse.

TABLE 31

VERSIFICATION IN MOTET TEXTS

I. Regular Poems

    A. Set regularly on ong and breve
       a. even pp/ odd p (iambic)
       b. odd pp/ even p (trochaic)
       c. long-line verse

    B. Set regularly on breve and semibreve
       a. iambic
       b. trochaic
       c. long-line

    C. Set irregularly on long and breve

    D. Set irregularly on breve and semibreve

KEY: an asterisk * indicates that rather than having a
pick-up, the extra syllable is handled in some other
fashion, usually by being absorbed into an acceler-
ated declamation pattern or stretched to a whole
bar. Texts linked by a vertical line come from the
same motet.

    A. Set regularly on long and breve
       a. even pp/ odd p (iambic)

    4x8pp

Absorbet oris faucibus	1st mode with pick-up
Detentos a demonibus	" "
Regina iam discubuit	" "
Venit sponsa de Libano	" "
|Solaris ardor romuli	" "
|Gregorius sol seculi	" "
|Petre tua navicula	" "
Virgo materque filia	1st mode*
A solis ortus (Ob 81)	2nd mode with pick-up
Veni creator spiritus eximie	" "
Hostis Herodes impie	1st and 2nd mode with
Ut recreentur spiritus	" " pick-up and *

Table 31, cont.

<u>I. A. a.</u>, cont.

    <u>2x8pp7p</u> (=15p)

    Deus tuorum militum   1st mode*

    <u>8686pp</u>

    |Petrum cephas   1st mode with pick-up
    |Petrus pastor   "   "
    Virgo materque filia   1st mode*

    <u>6666pp</u> (rhythmical asclepiads)

    Rota versatilis   1st mode   . (*?)
    Regi regum   1st mode with pick-up
    Salve cleri   "   "
    Maria mole pressa   1st mode with pick-up and*

    <u>10pp</u> (= .4p+6pp)

    Ave miles   1st mode with irreg.accel.

    <u>9p</u> (or 3x9=27p)

    Dei preco   1st mode with pick-up

<u>I. A. b.</u> even p/ odd pp (trochaic)

    <u>13, 11, 9pp</u>

    O pater excellentissime   1st mode

    <u>9997pp</u>

    Ave miles   1st mode with irreg.accel.

    <u>4x8p</u> (+10p, 8p)

    Dei preco   1st mode

    <u>2x8p7pp</u> (=15pp)

    Absorbet oris faucibus   1st mode
    Regi regum enarrare   •
    Vas exstas eleccionis   "

    Alta canunt assistentes   2nd mode
    Lux refulget monachorum   "
    Ovet mundus letabundus   "

    |Virgo sancta katerina   1st and 2nd modes
    |De spineto rosa   "   "
    Katerina spe (Rota versatilis) "   "

Table 31, cont.

<u>I. A. b.</u>, cont.

    <u>8p8p7pp</u> (Victorine sequence)

Virgo sancta katerina	1st and 2nd modes
De spineto rosa	" "
Maria mole pressa	1st mode
Rex sanctorum angelorum	"

    <u>8686p</u>

Thomas gemma	1st mode
Thomas cesus	"

    <u>2x8p5pp</u> (=13pp)

O crux vale	2nd mode

    <u>2x7pp6p</u>

Excelsus in numine	1st mode
Benedictus Dominus	"
Herodis in atrio	2nd mode
Orbis dominacio(Rota versat.)	"

    <u>2x76pp</u> (=13pp)

Salve cleri speculum	1st mode
Ianuam quam clauserat	"
Iacintus in saltibus	"

    <u>776pp</u>

Deus tuorum militum	1st mode*
Salve sancta virgula	"

    <u>777pp</u>

Quid rimari cogitas	1st mode
Fusa cum silentio	2nd mode
Labem lavat	"

    <u>2x75pp</u>

Zelo tui langueo	2nd mode
Reor nescia	

    <u>77557pp</u>

Patria gaudencium	1st mode

Table 31, cont.

I. B. b. even p/ odd pp (trochaic)

<u>2x8p7pp</u>

Jesu fili	1st mode
Jesu lumen	"
Lux refulget	2nd mode

<u>8p8p7pp</u>

A solis-Ovet mundus	binary 1 and b
Balaam de quo	1st mode

<u>8p8p6p</u>

Templum eya Salomonis	2nd mode

<u>2x7pp8pp</u> (=15pp)

Rosa delectabilis	1st mode
Regalis exoritur	"

<u>2x7p8pp</u>

Vas exstas eleccionis (one stanza)	1st mode

<u>7776pp, 2x8p7pp</u>

Surgere iam est	2nd mode

I. B. c. long-line verse

<u>31, 26, 25, 16pp</u>

Parata paradisi porta	2nd mode

<u>24pp</u>

Viri Galilei	1st mode

<u>11p11p11p10pp, 988pp</u>

Orto sole serene	2nd mode

<u>8p8p14pp</u>

Surgere iam est	2nd mode

Table 31, cont.

I. A. b., cont.

   7557557pp

      Rex omnipotencie   1st mode

   7pp7pp6p

      Maria mole pressa   1st mode

   8p6pp8p5pp, 7pp7pp6pp/5pp

      Candens lilium columbina   1st mode

I. A. c. long-line verse

   26p, 21p, 17p

      |Ade finit perpete   2nd mode
      |Ade finit misere   "

   10pp+8p

      |Inter choros   1st mode
      |Invictis pueris   "

I. B. Regular poems set regularly on breve and semibreve

   a. even pp/ odd p (iambic)

   4x8pp

      Patrie pacis lucide   1st mode
      |Suffragiose virgini   "
      |Summopere sanctam   "

      Hostis Herodes impie   binary l and b

   2x68pp

      Virgo perduxerat(Rota versat.)binary l and b

   6pp

      |Rex visibilium   2nd mode
      |Rex invictissime   "
      Huic ut placuit(Balaam)   1st mode
      |O dira nacio   binary l and b
      |Mens in nequcia   "   "

Table 31, cont.

I. C. Regular poems set irregularly on long and breve

76pp

O crux arbor(O crux vale)   1st mode

10pp

Ave miles   1st mode (some declam. on s)

4x8pp

Augustine par angelis   binary long

I. D. Regular poems set irregularly on l, b, and s.

a. even pp/ odd p (iambic)

3x or 4x8pp

| Jhesu redemptor   1st mode with pick-up
| Jhesu labentes   "   "
| A solis ortus   2nd mode
| Salvator mundi   "
Rogativam potuit   "
Caligo terre   1st mode

4x or 5x6pp

De flore martirum   1st mode
Maria mole pressa   "

4p4p4p6pp

O beata decorata (O crux)   binary l and b

I. D. b. even p/ oddpp (trochaic)

7pp6p

Princeps apostolice   2nd mode

2x6p5pp

Rota Katerine (Rota versatilis) binary l and b

I. D. c. long-line verse

18, 17, 14, 13p

Suspiria merentis   2nd mode

17pp, 12pp, 10pp

Meroris stimulo   2nd mode

lyzed here (and given in Appendix I), line breaks are usu-
ally defined not just by rhyme but by the caesura.[110] This
reveals the poetic structure of the text at a glance, with
the disadvantage that it de-emphasizes the longer unit of
verse, regarded as the proper line by many analysts,[111] that
corresponds to the musical phrase (for instance,
15pp=8p7pp). The term "long-line verse" is introduced here
to cover those few texts whose line length, corresponding to
the musical phrase, is not regularly articulated into
smaller units (e.g., the 35-syllable lines of _Parata parad-
isi porta_).

A line of verse that has an even number of syllables
and pp stress (even pp) or an odd number of syllables and p
stress (odd p) may in fact possess a regular iambic stress
pattern (weak-strong). Similarly, a line of odd pp or even
p may possess a regular trochaic stress pattern (strong-
weak). It will be useful to use iambic and trochaic as a
shorthand for these combinations of accent and syllable
count, but in the use of this metrical terminology some cau-
tion must be exercised for two reasons. First, the strictly
regular recurrence of metrical feet is seldom rigorously

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[110]This tendency to break up long verses has not been
taken to its limit; for instance, 8 p is frequently made up
of 2x4 p, but these smallest constituents have not been
noted.

[111]To cite just two, Crocker, "Sequence, (i), 9," and
Stablein, "Hymnus B, II."

adhered to in a line of medieval Latin poetry, and the modern reader must beware the imposition of a "bounce" on the text where it is not present. Second, the possibility exists of confusion with the long-breve and breve-long divisions of the perfect long (sometimes referred to as trochaic and iambic rhythms -- long-short and short-long), which (as we shall see below) do not correlate with trochaic and iambic verse in the relation of musical declamation to poetic rhythm.

From Table 31 a number of observations and generalizations can be made. To begin with, pp lines are more common than p lines and trochaic verse (even p or odd pp) is more common than iambic (even pp or odd p). Though second mode is less common overall than first mode, it appears with about the same frequency in settings of trochaic and iambic verse. The most significant means of musical differentiation between these verse types is the association of iambic verse with upbeat phrase beginnings and of trochaic verse with downbeat patterns. The differentiation of p from pp stress accent is effected by different formulas for cadential rhythms at the end of the line. (See Figure 46).

Modifications to the alternation of long and breve as units of declamation most often occur in the stereotyped extension of the penultimate (stressed) syllable in a p line and the extension of the pick-up in iambic verse to a full bar anacrusis. Alternatively, the pick-up may be absorbed

NORM	1st Mode	2nd Mode
"iambic" even pp		
odd p		
"trochaic" odd pp		
even p		
VARIANTS even pp		
even p odd p		

FIG. 46: Formulas for the Handling of P and PP Lines

into the first full bar, now containing three breves rather than an imperfect long and a breve. This is perhaps the simplest example of the type of accommodation that must be made when the musical phrase is shorter than the length required for regular declamation of the verse on long and breve. Such a situation demands acceleration of declamation to breves or to breves and semibreves, which may be patterned or fitted in ad hoc. For instance, this quickening is handled as an opportunity for patterning in Templum eya and Parata paradisi porta, but is dealt with more inconsistently in Jhesu redemptor. In another sort of case, the varying lengths of the sections of exchange in Ave miles provide an opportunity for setting in different ways the 4p6pp=10pp line, with occasional recourse to semibreve declamation. Candens crescit shows a similarly unrigorous regard for exact patterning. In its duplum the verse is often in excess of the declamatory norm by one syllable. The musical phrase provides an ideal pattern for verse of 8p5pp=13pp per line with a refrain of 7pp7pp5pp, but often the lines are 9696 886, requiring the subdivision of the imperfect long into two breves somewhere in the phrase.

One of the most interesting questions for the student of later medieval music is the relation between musical declamation and poetic rhythm for regularly versified texts. The most common verse forms include the hymn stanza (4x8pp)

and lines of 6pp[112] among the iambic types, and the Victo-
rine-sequence form 2x8p7pp among the trochaic types.[113]
Table 31 shows that verse forms in this repertoire were han-
dled in various ways. The 4x8pp strophe, for example, is
regularly set in long and breve or breve and semibreve val-
ues, and also occurs irregularly set in breve and semibreve.
The mensurations of these settings include first mode, sec-
ond mode, and binary meter. Lines of 6pp receive similarly
diverse treatment. However, if one looks solely at the reg-
ular poems regularly set in long and breve units, familiar
conventions for the metrical patterning of common verse
types emerge, which are summarized, for lines of 6 or 7 syl-
lables, in Figure 46.

Conclusion

The conclusion of this chapter is an appropriate point
to bring this survey of the motet in England to a close,
because I believe it is through further work on the texts
and the issues they raise that substantial progress can be
made in relating these pieces to the musical life and social
history of 14th-century England. This is not to deny that

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[112]Knapp, "Musical Declamation," is mainly concerned with
this verse form.

[113]It should be mentioned here that the 2x7pp6p "Vagan-
tenzeile" is not particularly common, and that the refrain
texts are not in carol form. To the best of my understand-
ing I see no classical meters. Virtuoso exercises in versi-
fication (such as in the 13th-century English motet Lwa
33327, 1) don't make an appearance.

more research is needed into issues of chronology and style, or that the sources need re-examination, or that notational developments in England and on the continent need more careful study. The most underdeveloped areas of research, however, involve the institutions that performed the motet, and the ritual which it adorned. The role of the Franciscans and Dominicans, and of the universities, deliberately underplayed in this study, will be critical to a future understanding of the origins and paths of circulation of this music. Finally, we will need to look more closely into the patterns of survival for evidence as to whether there was a shift in the use of the motet over the course of the 14th century, and if so, whether the rise of new choral institutions and their liturgies played any role in this trend.

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