

F, Fascicle 5: Clausulae a2

First Series: Nos. 1-202 (for Office and Mass Organa)

(* = motet concordance, + = concordance(s) with other clausula(e) in fascicle 5, when these symbols appear after an item numeral)*

1. *F*, f. 147r, I: Et Iherusalem 2 [O1: Iudea et Iherusalem. Constantes] (= motets *Gaude Syon filia* [632], ... *ni nubit numini* [633]; and *F* MLO, *W2* MLO, both without copula)

1*

[Et ihe - ru - - sa - - lem.]
Et ihe - ru - - sa - - lem.

2. *F*, f. 147r, II: Et Iherusalem 1 [O1: Iudea et Iherusalem. Constantes] (= *W1* MLO)

2

[Et ihe - ru - - sa - - lem.]
Et ihe - ru - - sa - - lem.

3. *F*, f. 147r, III, 1: Et Iherusalem 3 [O1: Iudea et Iherusalem. Constantes] (= motet *Tot cil oiseillon* [634])

3*

[Et ihe - ru - - sa - - lem.]
Et ihe - ru - - sa - - lem.

4. *F*, f. 147r, III, 2: Super vos 1 [O1: Iudea et Iherusalem. Constantes] (= *W1* MLO)*

4

[Su - per vos.]
Su - per vos.

*For no. 4, Baltzer's edition (*MLO* 5) presents only ternary longs in the T for the entire discant section, a possible alternative reading.

*Additionally, item numerals in ***bold italic*** type indicate clausulae possibly derived from motets.

5. F, f. 147r, IV: Super vos 3 [O1: Iudea et Iherusalem. Constantes]

5

[Su - per vos.]
Su - per vos.

6. F, f. 147r, V, 1: Et filio 1 [O1: Iudea et Iherusalem. Constantes] (= F MLO, = "videbitis" [O1] in F MLO and F claus. 289)

6+

[Et fi - li - o.]
Et fi - li - o.

7. F, f. 147r, V, 2: Et filio 2 [O1: Iudea et Iherusalem. Constantes] ("et fi[l]io" = "lu[men]" [O19] in F claus. 312)

7+

[Et fi - li - o.]
Et fi - li - o.

8. F, f. 147r, V, 3: Descendit de celis 2 [O2: Descendit de celis. Tamquam sponsus]

8

[Des - cen dit.]
Des - cen dit.

de ce -
de ce -

- lis.]
- lis.

9. F, f. 147v, I: Tanquam 4 [O2: Descendit de celis. Tamquam sponsus] (= motet *Ad veniam perveniam* [635], *W1* claus. 35)*

9*

[Tan -] I a. a. b. si si si
Tan -

*Realization in mode 6 possible.

si II a.

a. b. si si si si

- quam.]
- quam.

10. F, f. 147v, II: Tanquam 6 [O2: Descendit de celis. Tanquam sponsus]* *Realization in mode 3 possible.

[Tan -
Tan -
a. a.

b.

- quam.]
- quam.

11. F, f. 147v, III: Tanquam 7 [O2: Descendit de celis. Tanquam sponsus]* *Realization in modes 1 or 6 possible.

[Tan -
Tan -
a. a.

1. Musical score for the first system, featuring a vocal line and a lute line. The vocal line has a red 'b' above it, and the lute line has a blue 'b.' above it. Blue brackets and dashed lines indicate phrasing and articulation.

2. Musical score for the second system, showing a vocal line with a red 'b' and a lute line with a blue 'b.' and the text '- quam.' below it.

12. F, f. 147v, V: Tanquam 8 [O2: Descendit de celis. Tanquam sponsus]

12. Musical score for the third system, labeled '12'. It features a vocal line starting with '[Tan -' and a lute line starting with 'Tan -'. The system includes a red 'a.' above the vocal line and a blue 'a.' above the lute line.

13. Musical score for the fourth system, featuring a vocal line and a lute line. The lute line has a blue 'b.' above it.

14. Musical score for the fifth system, showing a vocal line with a red 'a.' and a lute line with a blue 'a.' and the text '- quam.' below it.

13. F, f. 147v, VI: Tanquam 3 [O2: Descendit de celis. Tanquam sponsus] (= W1 claus. 31)

13. Musical score for the sixth system, labeled '13'. It features a vocal line starting with '[Tan -' and a lute line starting with 'Tan -'. The system includes a red 'a.' above the vocal line and a blue 'a.' above the lute line.

14. Musical score for the seventh system, featuring a vocal line and a lute line. The lute line has a blue 'b.' above it.

- quam.]
- [quam.]

14. F. f. 148r, II: Tanquam 9 [O2: Descendit de celis. Tanquam sponsus] (= motet *Tant grate chievre que mal gist* [641])

14* [Tan -
I a. a. b.
Tan -

- quam.]
- quam.

15. F. f. 148r, IV: Tanquam 1 [O2: Descendit de celis. Tanquam sponsus] (= *W/MLO*)

15 [Tan -
a. a. b.
Tan -

- quam.]
- quam.

16. F. f. 148r, V: Gloria 2 [O2: Descendit de celis. Tamquam sponsus]

16

[Glo -

a. a. b.

Glo -

17. F. f. 148r, VI: Tanquam 13 [O2: Descendit de celis. Tamquam sponsus]

17

[Tan -

a. a.

Tan -

18. F, f. 148v, I: Tanquam 11 [O2: Descendit de celis. Tamquam sponsus]

18

18

[Tan -

I a.

Tan -

a.

b.

II a.

a.

b.

- quam.]

- quam.

D

T

This block contains the musical score for 'Tanquam'. It features two vocal parts, D (Soprano) and T (Tenor), and two piano accompaniment staves. The score is in G major and 4/4 time. The vocal parts have lyrics: [Tan -] and Tan -. The piano accompaniment includes first and second endings (I a., II a.) and various musical markings such as slurs, accents, and dynamic markings (b, a, b'). The piece concludes with the word '- quam.' in the vocal parts and '- quam.' in the piano part.

19. F, f. 148v, III: Omnes 4 [M1: Viderunt omnes. Notum fecit] (= W1 claus. 3, w/o copula)

19

19

[Om -

Om -

- nes.]

- nes.

D

T

This block contains the musical score for 'Omnes'. It features two vocal parts, D (Soprano) and T (Tenor), and two piano accompaniment staves. The score is in G major and 4/4 time. The vocal parts have lyrics: [Om -] and Om -. The piano accompaniment includes various musical markings such as slurs, accents, and dynamic markings. The piece concludes with the word '- nes.' in the vocal parts and '- nes.' in the piano part.

20. F, f. 148v, IV: Omnes 5 [M1: Viderunt omnes. Notum fecit] (= W1 claus. 4, T color I)

20

20

[Om -

Om -

- nes.]

- nes.

D

T

This block contains the musical score for 'Omnes'. It features two vocal parts, D (Soprano) and T (Tenor), and two piano accompaniment staves. The score is in G major and 4/4 time. The vocal parts have lyrics: [Om -] and Om -. The piano accompaniment includes various musical markings such as slurs, accents, and dynamic markings. The piece concludes with the word '- nes.' in the vocal parts and '- nes.' in the piano part.

21. *F*, f. 148v, V, 1: Omnes 7 [M1: Viderunt omnes. Notum fecit]

D [Om - nes.]
T Om - nes.

22. *F*, f. 148v, V, 2: Omnes 8 [M1: Viderunt omnes. Notum fecit]

D [Om - nes.]
T Om - nes.

23. *F*, f. 148v, VI: Omnes 6 [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 4, T color II)

D [Om - nes.]
T Om - nes.

24. *F*, f. 149r, I: Omnes 9 [M1: Viderunt omnes. Notum fecit] (D opening = penultimate D phrase in respond of organum a4)* *T color (V) repeats only the final 8 pitches.

D [Om - nes.]
T Om - nes.

D [- nes.]
T - nes.

25. F, f. 149r, II: Omnes 10 [M1: Viderunt omnes. Notum fecit] (= motet *En mon chant deslou* [8])

D
25* [Om -
T
Om -

V
VI
VII
VIII
IX
- nes.]
- nes.

26. F, f. 149r, IV: Dominus 3 [M1: Viderunt omnes. Notum fecit] (= motet *Factum est salutare* [43], W2 MLO, W1 claus. 5)

D
26* [Do -
T
Do -

a.
a'.
b.
- mi - nus.]
- mi - nus.

27. F, f. 149r, VI: Dominus 8 [M1: Viderunt omnes. Notum fecit] (= W1 claus. 38)

27 [Do -
a.
Do -

- mi - nus.]
- mi - nus.

28. F, f. 149v, I: Dominus 4 [M1: Viderunt omnes. Notum fecit] (= W1 claus. 6)

28 [Do -
a.
Do -

- mi - nus.]
- mi - nus.

29. F, f. 149v, III, 1: Dominus 11 [M1: Viderunt omnes. Notum fecit]

29

[Do -
Do -
- mi - nus.]
- mi - nus.

30. F, f. 149v, III, 2: Dominus 9b [M1: Viderunt omnes. Notum fecit] (= *WI* claus. 39)*

*Phrases may also end:

30

[Do -
Do -
- mi - nus.]
- mi - nus.

31. F, f. 149v, V: Dominus 12 [M1: Viderunt omnes. Notum fecit]

31

[Do -
Do -
- mi - nus.]
- mi - nus.]
- mi - nus.

32. F, f. 149v, VI: Dominus 7 [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 9)

32 [Do -
a.
Do -

- mi-nus.]
- mi-nus.

Detailed description: This block contains the musical score for Dominus 7. It features a vocal line (D) and a lute line (T) in G minor. The vocal line is marked with '32' and '[Do -' and includes a red bracket around a note. The lute line is marked with 'a.' and 'Do -'. The score is divided into three systems. The first system shows the vocal line with a melodic line and the lute line with a rhythmic line. The second system shows the vocal line with a melodic line and the lute line with a rhythmic line. The third system shows the vocal line with a melodic line and the lute line with a rhythmic line. The lyrics '- mi-nus.]' and '- mi-nus.' are written below the vocal line.

33. F, f. 150r, I: Dominus 13+5 [M1: Viderunt omnes. Notum fecit] (T color I = "dominus" of *F* claus. 458, T color II = *W1* claus. 7)

33+ [Do -
I a.
Do -

II a.

Detailed description: This block contains the musical score for Dominus 13+5. It features a vocal line (D) and a lute line (T) in G minor. The vocal line is marked with '33+' and '[Do -' and includes a red bracket around a note. The lute line is marked with 'I a.' and 'Do -'. The score is divided into four systems. The first system shows the vocal line with a melodic line and the lute line with a rhythmic line. The second system shows the vocal line with a melodic line and the lute line with a rhythmic line. The third system shows the vocal line with a melodic line and the lute line with a rhythmic line. The fourth system shows the vocal line with a melodic line and the lute line with a rhythmic line. The lyrics 'II a.' are written below the vocal line.

- mi - nus.]
- mi - nus.

34. F, f. 150r, IV: Dominus 14 [M1: Viderunt omnes. Notum fecit]

34
D [Do -
T Do -
- mi - nus.]
- mi - nus.

35. F, f. 150r, VI: Dominus 6 [M1: Viderunt omnes. Notum fecit] (= WI claus. 8, WI claus. 41; opening [D mostly] = "[domi]ne" [M3] of F MLO)

35
D [Do -
T Do -
- mi - nus.]
- mi - nus.

Musical notation system 1: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. A 'b.' marking is present in the bass staff.

Musical notation system 2: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. A 'II a.' marking is present in the bass staff.

Musical notation system 3: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. 'a.' and 'b.' markings are present in the bass staff.

Musical notation system 4: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. A 'b.' marking is present in the treble staff.

Musical notation system 5: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. Lyrics are present: "- mi - nus.]" in the treble staff and "- mi - nus." in the bass staff. A 'b.' marking is present in the treble staff.

Musical notation system 6: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. Lyrics are present: "[Nus - mi - do.]" in the treble staff and "Nus - mi - do." in the bass staff. A title block is present: "36. F. f. 150v, II: Nusmido (-) ('Dominus' in retrograde) [M1: Viderunt omnes. Notum fecit]* *T formal designations (a, a' b) also in retrograde (first lettered note = last)".

Musical notation system 7: Treble and bass staves. The treble staff contains a melodic line with blue brackets above it. The bass staff contains a rhythmic accompaniment with blue brackets above it. 'b.' and 'a.' markings are present in the bass staff.

37. F, f. 150v, IV: Nobis 4 [M2: Alleluia. Dies sanctificatus] (= motet *Hui* (or *Qui*?) *matin au point del jour* [48a])

37*

[No -

No -

- bis.]

- bis.

38. F, f. 150v, V: Lux magna 4 [M2: Alleluia. Dies sanctificatus] (= motet *D'une fause ypoocrisie* [55])

38*

[Lux mag -

Lux mag -

- na.]

- na.

39. F, f. 151r, I, 1: Lux magna 3a [M2: Alleluya. Dies sanctificatus] (= *W1* claus. 13)

39 [Lux mag -
Lux mag -

or: - na.]
- na.

40. F, f. 151r, I, 2: (Domi)Ne 4 [M3: Sederunt principes. Aduva me domine] (= motet *Tout le premier jour de mai* [63], *W1* claus. 14)

40* [Ne.]
Ne.

41. F, f. 151r, III: (Domi)Ne 5 [M3: Sederunt principes. Aduva me domine] (= motets *Prothomartir plenus fonte* [60], *Sederunt inique* [61], *En mai que naist la rosee* [62])*

41* [Ne.]
Ne.

*The unusual rhythmical readings of several ligatures in no. 41 are supported by the various motet redactions of this work, principally the one in *Mo* [motet 62] in mensural notation. The apparent discrepancies between notation and intended rhythm in the *F* clausula prompt the question whether the motet may have had some bearing on the inscription of this clausula. In addition, the final two phrases of the *D* also survive as a refrain *Cele m'a s'amour donée / Qui mon cuer et mon cors a* (VdB 314) that occurs in a wide variety of contexts. For these appearances and a discussion of this refrain, See Everist, *French Motets*, 101-104.

42. F, f. 151r, IV: Manere 3 [M5: Exiit sermo. Sed sic eum] (= W1 claus. 16, T color I of motets *Serena virginum* [69] and *Manere vivere* [70], "illi" [M50] in W2 MLO; see also nos. 43, 44, 45)

42*

[Ma - ne - re.]
 Ma - ne - re.

43. F, f. 151r, V: Manere 5 [M5: Exiit sermo. Sed sic eum] (= W1 claus. 18, T color III of motets *Serena virginum* [69] and *Manere vivere* [70]; see also nos. 42, 44, 45)

43*

[Ma-ne-re.]
 Ma-ne-re.

44. F, f. 151r, VI: Manere 4 [M5: Exiit sermo. Sed sic eum] (= W1 claus. 17, T color II of motets *Serena virginum* [69] and *Manere vivere* [70]; see also nos. 42, 43, 45)

44*

[Ma - ne - re.]
 Ma - ne - re.

45. F, f. 151v, I: Manere 6 [M5: Exiit sermo. Sed sic eum] (= W1 claus. 19, T colores IV-V of motets *Serena virginum* [69] and *Manere vivere* [70]; see also nos. 42, 43, 44)

45*

[Ma - ne - re.]
 Ma - ne - re.

The first system consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments, including a red accent mark and several blue slurs. The lower staff is a lute line in C-clef with a key signature of one flat. It features a rhythmic accompaniment with blue slurs and a red bracketed 'b' annotation.

The second system continues the musical piece. It includes a second lute line, labeled 'II', which has a different rhythmic pattern than the first lute line. Both lute lines feature blue slurs and annotations. The vocal line continues with its melodic and ornamental structure.

The third system shows the continuation of the vocal and lute parts. The vocal line has a red dash above a note, and the lute line has a red bracketed 'b' annotation. The system concludes with a double bar line.

46. F. f. 151v, III: Manere 7 [M5: Exiit sermo. Sed sic eum] (= motet *Manoir me fait en folie* [79])

The fourth system begins a new section labeled '46*'. It features a vocal line and a lute line. The vocal line has the lyrics "[Ma - ne - re.]" written below it. The lute line has the lyrics "Ma - ne - re." written below it. The system includes various musical annotations such as slurs and brackets.

The fifth system continues the musical piece. It features a vocal line with a red bracketed '9' annotation and a lute line with a red bracketed 'b' annotation. The system concludes with a double bar line.

The sixth system includes a second lute line, labeled 'II', with a different rhythmic pattern. Both lute lines feature blue slurs and annotations. The vocal line continues with its melodic and ornamental structure.

The seventh system shows the continuation of the vocal and lute parts. The vocal line has a red dash above a note, and the lute line has a red bracketed 'b' annotation. The system concludes with a double bar line.

47. F. f. 151v, VI: (Domi)Ne 1 [M3: Sederunt principes. Adiua me domine] (= W1 MLO, W2 MLO)

47 [Ne.]
Ne.

48. F. f. 152r, I: (Domi)Ne 6 [M3: Sederunt principes. Adiua me domine] (first 3 phrases = those of W1 claus. 44)* *Phrases may also end: ♪

48 [Ne.]
Ne.

49. F. f. 152r, II: Manere 1 [M5: Exiit sermo. Sed sic eum] (= W1 MLO, W2 MLO)* *Alternatively, opening phrase may be compressed into 3 ternary longs.

49 [Ma - ne - re.]
Ma - ne - re.

50. F. f. 152r, II: Donec veniam 2 [M5: Exiit sermo. Sed sic eum] (note the high clef in the D voice)*

50 [Do - nec ve - ni -]
Do - nec ve - ni -

II

III

IV

V

- am.]
- am.

*An extremely problematic clausula in terms of rhythmic interpretation. This attempt generally accords with Baltzer's solution in *MLO* 5, 38-9, with minor discrepancies in an attempt to apply better consonance in some places. Also note the curious key signature that opens the D. It appears to affect only the first two phrases of this voice part.

51. F, f. 152r, V: Ille 2 [M6: Alleluya. Hic est discipulus] (first 3 phrases similar to "eius" [M10] of F claus. 447)

D [Il - - le.]
T Il - - le.

52. F, f. 152r, VI: Qui testimonium 2 [M6: Alleluya. Hic est discipulus]

D [Qui te - - sti - - mo -
T Qui te - - sti - - mo -

- ni - um.]
- ni - um.

53. *F, f. 152v, I: Perhibet 2 [M6: Alleluya. Hic est discipulus]*

53 [Per - - hi - bet.]
Per - - [hi] - bet.

54. *F, f. 152v, II, 1: Verum est 2 [M6: Alleluya. Hic est discipulus]*

54 [Ve -
Ve -

- rum est.]
- rum est.

55. *F, f. 152v, II, 2: Omnes 2 [M9: Omnes de Saba. Surge et illumina] (= F claus. 361)*

55+ [Om -
Om -

- nes.]
- nes.

56. *F, f. 152v, III: (Sur)Ge 3 [M9: Omnes de Saba. Surge et illumina]** *A reading in either mode 1 or 6 is also possible.

56 [Ge.]
Ge.
I a. a'

57. F, f. 152v, IV: Et illuminare 4 [M9: Omnes de Saba. Surge et illuminare]*

*A reading in either mode 1 or 6 (the latter supported by the frequency of 4li figures) is also possible.

58. F, f. 152v, V: (Et illumi)Nare 5 [M9: Omnes de Saba. Surge et illuminare]

59. *F*, f. 152v, V: (Sur)Ge 4 [et illuminare] (6) [M9: Omnes de Saba. Surge et illuminare] (= motet *Quant li noviaus tens repere q'oisellons* [100])*

59* [Ge.]
 a. [b] a.
 Ge.
 or: [Musical notation]
 [et illuminare.]
 b b
 II
 or: [Musical notation]
 b b

*Beginning with *F* claus. 60 and continuing to no. 237, Baltzer's numbering (followed here) is one less than that of most other catalogs. This is due to the fact that the T of no. 59 contains the chant segments for both "Surge" and "et illuminare," which prompted splitting it into two different pieces in other enumerations. The text for the second portion, though, is not indicated in any of the concordances, nor is the music preserved independently. This clausula also presents occasional examples of notational ambiguity, which are only occasionally clarified by the motet version in *W2*. The ficta flats in the T are not supported elsewhere, but seem necessary here.

60. *F*, f. 153r, I: Et illuminare 3 [M9: Omnes de Saba. Surge et illuminare] (= motets *A la clarte qui tout enlumina* [102], *Remedium nostre miserie* [103]; = *W2* MLO; opening phrase = *F* claus. 216)*

60*+ [Et il - lu - mi - na -]
 Et il - lu - mi - na -
 or: [Musical notation]
 [b] II

- re.].
- re.

*Beginning with this piece and extending to no. 237, Baltzer's numbering (followed here) is one less than that of most other catalogs (see the notes following no. 59 above). Alternative readings of no. 60 in either mode 6 (see *MLO* 5, 45) or mode 3 (cf. *MLO* 6A: 133-34, from *W2*) are possible. It is even possible to read the music for each T color in any of these modes.

61. F, f. 153r, III: Domini 3 [M9: Omnes de Saba. Surge et illuminare]

[Do - mi - ni.]
Do - mi - ni.

62. F, f. 153r, IV, 1: Cum muneribus 3 [M10: Alleluya. Vidimus stellam]

[Cum mu - ne -]
Cum mu - ne -

- ri - bus.]
- ri - bus.

63*. F, f. 153r, IV, 2: Venimus 2 [M10: Alleluya. Vidimus stellam] (= motet *Ja pour longue demouree* (or *desirree*) [54] / *Dies* (or *Hodie*) [M2])*

[Ve - ni - mus.]
Ve - ni - mus.

- ri - bus.]
- ri - bus.

*Missing tenor pitches and notational ambiguities have been resolved by recourse to the motet reductions in *MüA* and *Mo*. The various designations of the T among the sources all correspond to similar pitch segments within the two different chants, M10 and M2.

64. F, f. 153r, V: Alleluya (-) [M10: Alleluya. Vidimus stellam] (contains *iubilus*)

[Al - le - lu - ya.]
Al - le - lu - ya.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The bass staff contains a series of dotted notes and rests.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The bass staff contains a series of dotted notes and rests.

65* [Mus.]
D
T
Mus.

65. F, f. 153v, I: (Audi)Mus 4 [M11: Suscepimus deus. Sicut audivimus] (= motet *Novus nove legis nuntius* [108])

Third system of musical notation, consisting of a soprano staff (D) and a tenor staff (T). The soprano staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The tenor staff contains a series of dotted notes and rests. A red bracket labeled 'or:' is positioned above the tenor staff.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The bass staff contains a series of dotted notes and rests.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The bass staff contains a series of dotted notes and rests. A red bracket labeled 'or:' is positioned above the tenor staff.

66 [Mus.]
D
T
Mus.

66. F, f. 153v, II: (Audi)Mus 3b [M11: Suscepimus deus. Sicut audivimus] (= *WI* claus. 46)*

Sixth system of musical notation, consisting of a soprano staff (D) and a tenor staff (T). The soprano staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The tenor staff contains a series of dotted notes and rests. A red bracket labeled 'or:' is positioned above the tenor staff.

Seventh system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a red accent mark above one note. The bass staff contains a series of dotted notes and rests.

*The opening D phrase in *F* is written as though in mode 1, while the D of *WI* is in mode 1 throughout. This feature suggests an incomplete conversion to mode 2 in *F* from a prior redaction in mode 1. The phrase has been transcribed here in a mode 2 pattern, but may be performed in mode 1 as an alternative. The series of extended rests throughout both parts is indicated by a pair of strokes.

67. *F*, f. 153v, III: Et confitebor 4,5 [M12: Alleluia. Adorabo ad templum] (T color I = *WI* claus. 47)* *As in no. 66, the rests in color II are signaled by a pair of strokes.

67 [Et con-fi - te -
Et con-fi - te -

68. F. f. 153v, VI: (Confi)Tebor 6 [M12: Alleluya. Adorabo ad templum] (= "[exal]tavi" [M51] of WJ claus. 101)

68

[Te -

I a.

Te -

a.

b.

II a.

or:

a.

b.

- bor.]

- bor.

69. F. f. 154r, III: (Confi)Tebor 7 [M12: Alleluya. Adorabo ad templum]

69

[Te -

I a.

Te -

a.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals (accents and a flat). The lower staff contains a corresponding bass line.

Second system of musical notation, consisting of two staves. The lower staff is marked with "II a." and "a'".

Third system of musical notation, consisting of two staves. The upper staff features a blue dashed slur over a group of notes. The lower staff is marked with "b.".

Fourth system of musical notation, consisting of two staves. The system concludes with the text "- bor." on the right side of both staves.

70. F, f. 154r, V: (Conf)Tebor 8 [M12: Alleluya. Adorabo ad templum]*

Fifth system of musical notation, consisting of two staves. The upper staff is marked with "D" and "70". The lower staff is marked with "T". The lyrics "[Te -" and "Te -" are written below the staves.

Sixth system of musical notation, consisting of two staves. The lower staff is marked with "a'".

Seventh system of musical notation, consisting of two staves. The lower staff is marked with "b." and "II a.".

First system of musical notation. The upper staff is a vocal line in G major with a key signature of one flat (B-flat). The lower staff is a lute line with rhythmic markings. Blue brackets group notes in both staves. A red 'a.' is placed above the lute line.

Second system of musical notation, continuing the vocal and lute parts from the first system. Blue brackets and a red 'a.' are present.

Third system of musical notation, ending with a double bar line. A red 'b.' is placed below the lute line. The text "- bor." appears at the end of the vocal line.

*The frequent repeated-note figures in this piece often allow for various alternative rhythmic readings to the ones offered here.

71. F. f. 154v, II: Et confitebor 9 [M12: Alleluia. Adorabo ad templum] (= motets *De virgula veris inicio* [112], *Ecclesie princeps et domine* [112b], *Le jus tent en mai* [113])*

Fourth system of musical notation, labeled "71*" and "D" and "T". It shows a vocal line and a lute line. The text "[Et con-fi-te -" is written below the vocal line, and "Et con-fi-te -" is written below the lute line. A red 'a.' is placed above the lute line.

Fifth system of musical notation, continuing the vocal and lute parts. Blue brackets and a red 'a.' are present.

Sixth system of musical notation, continuing the vocal and lute parts. Blue brackets and a red 'a.' are present.

Seventh system of musical notation, continuing the vocal and lute parts. Blue brackets and a red 'a.' are present.

*A reading in modes 1 or 6 (as in motet 112b) is also possible.

72. F. f. 154v, IV: Et confitebor 1 [M12: Alleluya. Adorabo ad templum] (= W1 MLO)*

*phrase endings may also be read: ♭ ♮

72

73. F. f. 154v, VI: Hec dies 2 [M13: Hec dies. Confitemini domino] (= W1 claus. 32)

73

- es.]
- es.

74. F, f. 155r, I: Hec dies 3 [M13: Hec dies. Confitemini domino]

74

D [Hec di -
T Hec di -
I II

- es.]
- es.

75. F, f. 155r, II: Hec dies 4 [M13: Hec dies. Confitemini domino] (= motets *Ne quier d'amors* [115], *Dat superis inferis* [116])* *A reading in mode 6 is also possible.

75*

D [Hec di -
T Hec di -
I II

III

or:]
- es.]
- es.

76. F, f. 155r, III: Hec dies 5 [M13: Hec dies. Confitemini domino] (= motet *Hui main au douz mois de mai* [122])*

76*

D [Hec di -
T Hec di -
I

or:

*A problematic piece with multiple possibilities for resolution, despite the presence of motet concordances, since these show wide discrepancies in both D and T among the sources. Opening *abab* repetition in D (in *Mo* also in T) may indicate preexistent songs or refrains fitted to the T, with the various sources offering different solutions.

77. F, f. 155r, V: Hec dies 6 [M13: Hec dies. Confitemini domino]*

*mode 1 preferred, given ligation of penultimate phrase, but 3 and 6 also possible.

78. F, f. 155r, VI: Domino quoniam 4 [M13: Hec dies. Confitemini domino]

quo -
I
quo -

II

- ni - - am.]
- ni - - am.

79. F, f. 155v, II: Domino quoniam 5 [M13: Hec dies. Confitemini domino]

D
79 [Do - - mi - - no
I
T Do - - mi - - no

II

quo -
I
quo -

- ni - - am.]
- ni - - am.

80. F, f. 155v, IV: Domino quoniam 3 [M13: Hec dies. Confitemini domino] ("domino" = *W1* claus. 48; "quoniam" = *W1* claus. 49)

80

D
T

[Do - - mi - - no
Do - - mi - - no

II

quo -
quo -

II

- ni - - am.]
- ni - - am.

Detailed description: This block contains the musical score for 'Domino quoniam 3'. It features a vocal line (D) and a tenor line (T) with Latin lyrics: '[Do - - mi - - no', 'Do - - mi - - no', 'quo -', 'quo -', '- ni - - am.]', and '- ni - - am.'. The score includes two systems of piano accompaniment. The first system has two staves with a 'II' marking. The second system also has two staves with a 'II' marking. Blue brackets and dashed lines indicate phrasing and melodic connections. Red vertical lines mark specific points in the tenor line.

81. F, f. 156r, I: Domino quoniam 1 [M13: Hec dies. Confitemini domino] (= *W1* MLO)

81

D
T

[Do - - mi - - no
Do - - mi - - no

quo -
quo -

Detailed description: This block contains the musical score for 'Domino quoniam 1'. It features a vocal line (D) and a tenor line (T) with Latin lyrics: '[Do - - mi - - no', 'Do - - mi - - no', 'quo -', 'quo -'. The score includes two systems of piano accompaniment. Blue brackets and dashed lines indicate phrasing and melodic connections. Red vertical lines mark specific points in the tenor line.

Musical score for two staves. The upper staff contains a melodic line with various ornaments and phrasing marks. The lower staff contains a rhythmic accompaniment. The lyrics are "- ni -" and "- am.]".

82. F, f. 156r, II: Domino quoniam 6 [M13: Hec dies. Confitemini domino]

Musical score for two staves, labeled 82. The upper staff is marked 'D' and the lower 'T'. The lyrics are "Do - mi - no".

Musical score for two staves. The lyrics are "quo -".

Musical score for two staves. The lyrics are "- ni -" and "- am.]".

83. F, f. 156r, IV: Domino quoniam 7 [M13: Hec dies. Confitemini domino] (= motet *Virgo gignit genitorem* [133]), chanson *L'autrier dejouste un rivage* [RS35])

Musical score for two staves, labeled 83*. The upper staff is marked 'D' and the lower 'T'. The lyrics are "Do - mi - no".

Musical score for two staves. The upper staff has a melodic line with ornaments. The lower staff has a rhythmic accompaniment.

Musical score for two staves. The lyrics are "quo -" and "- ni -" and "- am.]".

84. F, f. 156r, VI: Domino quoniam 8 [M13: Hec dies. Confitemini domino] (= motet *Quant froidure trait a fin contre la* [135])* *Some readings suggested by motet.

D [Do - - mi - - no]

T Do - - mi - - no

D quo -

II quo -

D - ni - - am.]

T - ni - - am.

85. F, f. 156v, I: In seculum 5 [M13: Hec dies. Confitemini domino] (= *W1* claus. 51)


D [In se - - cu - lum.]

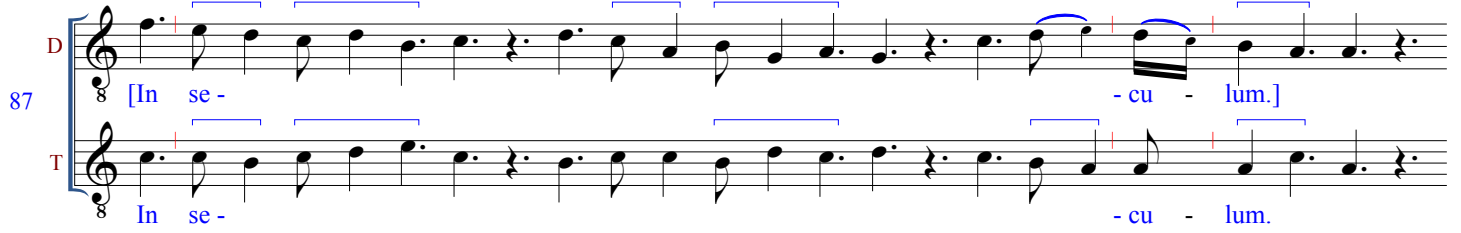
T [I]n se - - cu - lum.

86. F, f. 156v, II: In seculum 6 [M13: Hec dies. Confitemini domino] (= *W1* claus. 52)

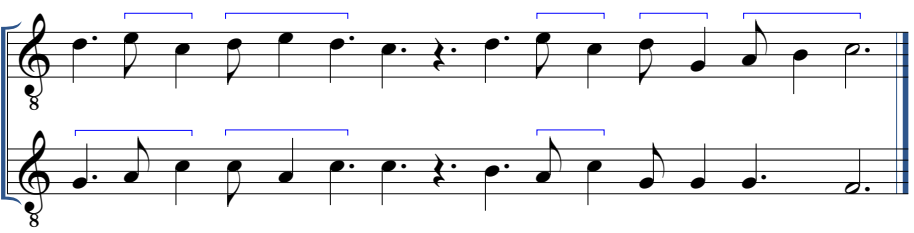
D [In se - - cu - lum.]

T In se - - cu - lum.

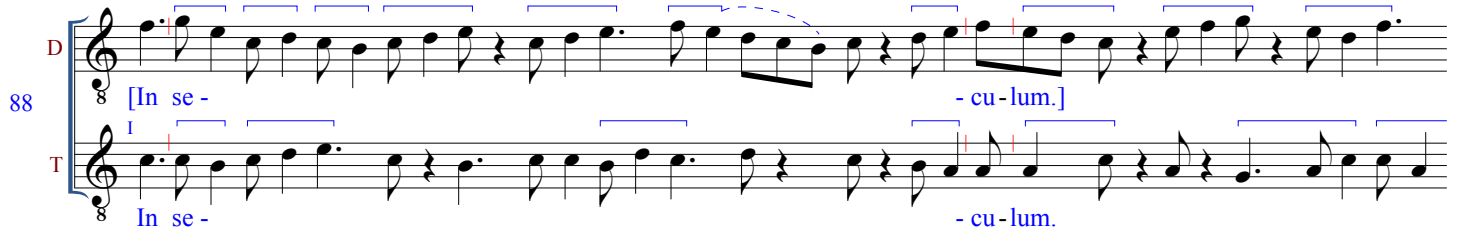
87. F, f. 156v, III, 1: In seculum 7 [M13: Hec dies. Confitemini domino] *Phrase endings may also be read: 



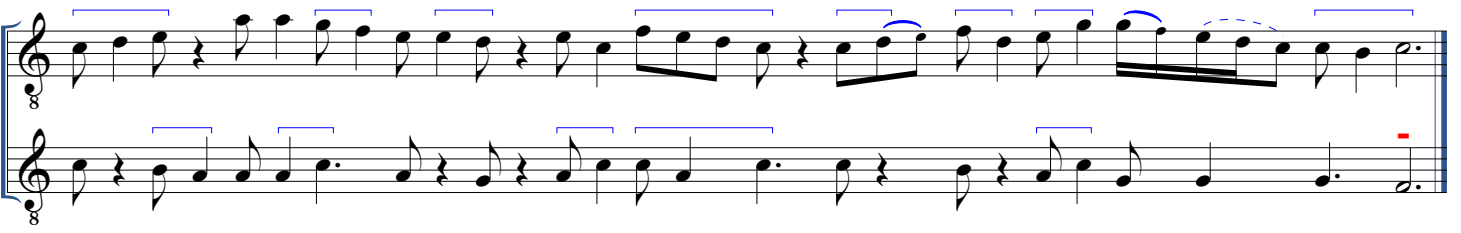
[In se - - cu - lum.]
In se - - cu - lum.




88. F, f. 156v, III, 2: In seculum 8 [M13: Hec dies. Confitemini domino]



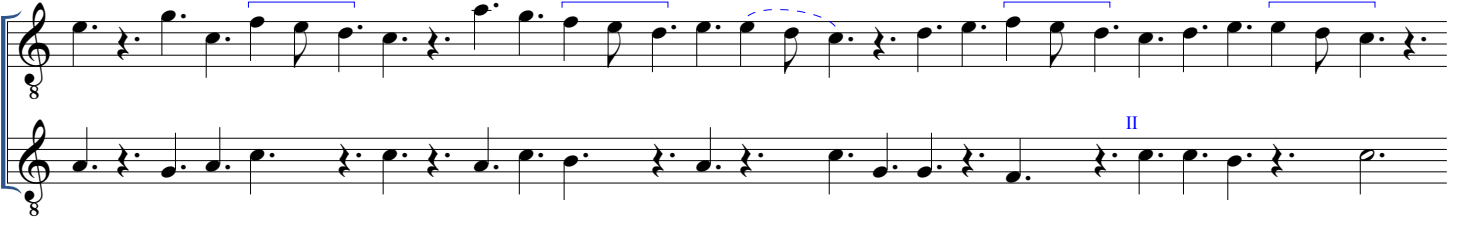
[In se - - cu - lum.]
In se - - cu - lum.



89. F, f. 156v, V: In seculum 4b [M13: Hec dies. Confitemini domino] (= *W1* claus. 50)



[In se - - cu - lum.]
In se - - cu - lum.



90. F, f. 157r, I: In seculum 9 [M13: Hec dies. Confitemini domino] (= motet *In serena facie* [141])

D
90* [In se - - cu -

I
In se - - cu -

- lum.]

- lum.

91. F, f. 157r, II: In seculum 2 [M13: Hec dies. Confitemini domino] (= F MLO)*

*Other ways to read this piece include a fully isochronous T and use of mode 2.

91 [In se -

I
In se -

- cu - lum.]

- cu - lum.

92. F. f. 157r, IV: In seculum 10 [M13: Hee dies. Confitemini domino]* *A reading in mode 3 or 6 is also possible.

D [In se -

T In se -

- cu - lum.]

- cu - lum.

93*. F. f. 157r, V: In seculum 3 [M13: Hee dies. Confitemini domino] (= motet *Lonc tens ai mon cuer assis* [165], = W2 MLO)

D [In se -

T In se -

- cu - lum.]

- cu - lum.

94. F. f. 157v, I: In seculum 1 [M13: Hee dies. Confitemini domino] (= WI MLO; opening = WI M13 organum a3, TD)

94

[In se - - cu - - lum.]
In se - - cu - - lum.

95. F. f. 157v, II: Nostrum 2 [M14: Alleluya. Pascha nostrum] (= WI claus. 53)

95

[No - - strum.]
No - - strum.

96. F, f. 157v, III: Nostrum 3 [M14: Alleluia. Pascha nostrum] (= Tr *Qui d'amours veut bien joir* [218], Tr *Salve salus hominum* [221], Tr *Tu decus es decoris* [223])*

96* D [No - - strum.]
 T I a. - strum. a'.
 No - - strum.

*Readings in modes 1, 3, or 6 are possible. This and the following clausula are combined polyphonically in a number of motet sources, with no. 96 as Tr, and no. 97 as Mot. See the combined transcription given after no. 97.

97. F, f. 157v, IV: Nostrum 4 [M14: Alleluia. Pascha nostrum] (= motets *Qui longuement porroit joir* [219], *O radians stella* [222], *O Maria beata genitrix* [224], *O Maria decus angelorum* [225])*

97* D [No - - strum.]
 T I a. - strum. a'.
 No - - strum.

*Readings in modes 1, 3, or 6 are possible. This and the previous clausula are combined polyphonically in a number of motet sources, with no. 96 as Tr, and no. 97 as Mot. See the following combined transcription.

(Combined transcription of nos. 96 and 97, as seen in the double motets 218/219, 221/222, 223/224)

96*Tr [No - - strum.]
 97*D [No - - strum.]
 T I a. - strum. a'.
 No - - strum.

System 1: Three staves of music. The top two staves are vocal parts with various note values and rests. The bottom staff is a lute accompaniment with a simple rhythmic pattern. Blue brackets group notes across staves. A Roman numeral 'II' is placed above the bottom staff, and a letter 'a.' is placed above a note.

System 2: Three staves of music, continuing the vocal and lute parts from the previous system. Similar notation and bracketing are used. A letter 'a.' is placed above a note in the bottom staff.

98. F. f. 157v, V: (Immo)Latus est 3 [M14: Alleluya. Pascha nostrum] (= W1 claus. 55)* *Readings in modes 1, 3, or 6 are possible; see alternative version that follows.

System 3: Two staves of music, labeled 'D' (Tenor) and 'T' (Soprano). The text '[La -' is written below the Soprano staff. The music includes various note values and rests. Blue brackets group notes. A letter 'a.' is placed above a note in the Soprano staff, and another 'a.' is placed above a note in the Tenor staff. A letter 'b.' is placed above a note in the Tenor staff. The number '98' is written to the left of the system.

System 4: Two staves of music. The text 'II a.' is written above the Soprano staff, and 'a.' is written above a note. The text 'si si' is written above notes in the Soprano staff. Blue brackets group notes.

System 5: Two staves of music. The text 'b.' is written above a note in the Soprano staff, and 'c.' is written above a note in the Tenor staff. Red brackets labeled '[h]' are placed above notes in both staves. Blue brackets group notes.

System 6: Two staves of music. The text '- tus' is written below the Soprano staff, and 'est.]' is written below the Tenor staff. Red brackets labeled '[h]' are placed above notes in both staves. Blue brackets group notes. The text '- tus' is also written below the Tenor staff, and 'est.' is written below the Tenor staff.

(Alternative reading of no. 98 in mode 6*) *Phrase endings may also be read:

(98) D [La -] I a. a'. b.

T La -

II a. a'. si si

[h] b. [h] c. [h]

[h] - tus est.] [h] [h] [h] - tus est.

99. F f. 158r, I: (Immo)Latus est 6 [M14: Alleluya. Pascha nostrum] or:

99 D [La -] a. a'. La -

T La -

b. [h] [b]

c.

- tus est.]
- tus est.

100. F, f. 158r, III: (Immo)Latus est 5 [M14: Alleluya. Pascha nostrum] (= motet *Latex silice* [228], *W1* claus. 57)

100* [La -
a. a' b.
La -

- tus est.]
- tus est.

101. F, f. 158r, IV: (Immo)Latus est 7 [M14: Alleluya. Pascha nostrum] (= motet *Immolata paschali victima* [234])

101* [La -
a. a.
La -

Musical score for Clausula 102* (top system). It consists of two staves in G-clef, 8/8 time. The top staff has the lyrics "- tus" and "est.]" with blue bracketed annotations. The bottom staff has the lyrics "- tus" and "est." with blue bracketed annotations.

102. F, f. 158r, VI: (Immo)Latus est 8 [M14: Alleluya. Pascha nostrum] (T color II = newly revealed motet *Quod promisit dominus* [-], see Grochowska diss., p. 332)

Musical score for Clausula 102* (middle system). It consists of two staves in D-clef (top) and G-clef (bottom), 8/8 time. The top staff has the lyrics "[La -" and "est.]" with blue bracketed annotations. The bottom staff has the lyrics "La -" and "est." with blue bracketed annotations. The system is labeled "102*" on the left.

Musical score for Clausula 102* (lower middle system). It consists of two staves in G-clef, 8/8 time. The top staff has blue bracketed annotations. The bottom staff has blue bracketed annotations labeled "II a." and "a'."

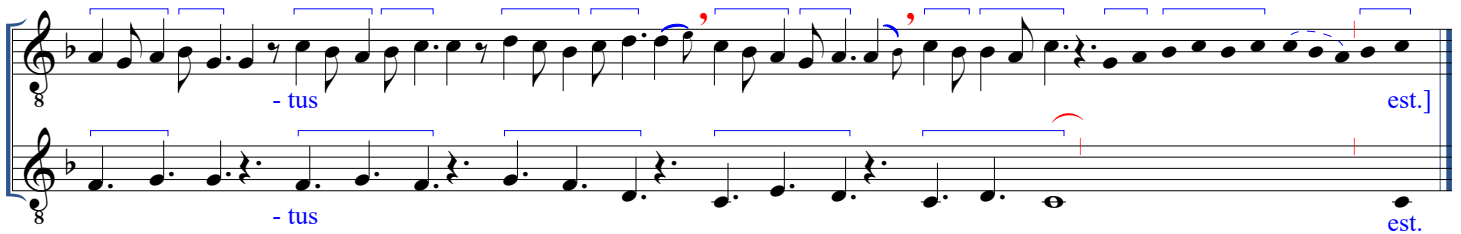
Musical score for Clausula 102* (lower system). It consists of two staves in G-clef, 8/8 time. The top staff has blue bracketed annotations. The bottom staff has blue bracketed annotations labeled "b." and "c."

Musical score for Clausula 102* (bottom system). It consists of two staves in G-clef, 8/8 time. The top staff has the lyrics "- tus" and "est.]" with blue bracketed annotations. The bottom staff has the lyrics "- tus" and "est." with blue bracketed annotations.

103. F, f. 158v, II: (Immo)Latus est 4 [M14: Alleluya. Pascha nostrum] (= motets *Homo quam sit pura* [231], *Supeat natura* [232], *W1* claus. 56)

Musical score for Clausula 103* (top system). It consists of two staves in D-clef (top) and G-clef (bottom), 8/8 time. The top staff has the lyrics "[La -" and "est.]" with blue bracketed annotations. The bottom staff has the lyrics "La -" and "est." with blue bracketed annotations. The system is labeled "103*" on the left.

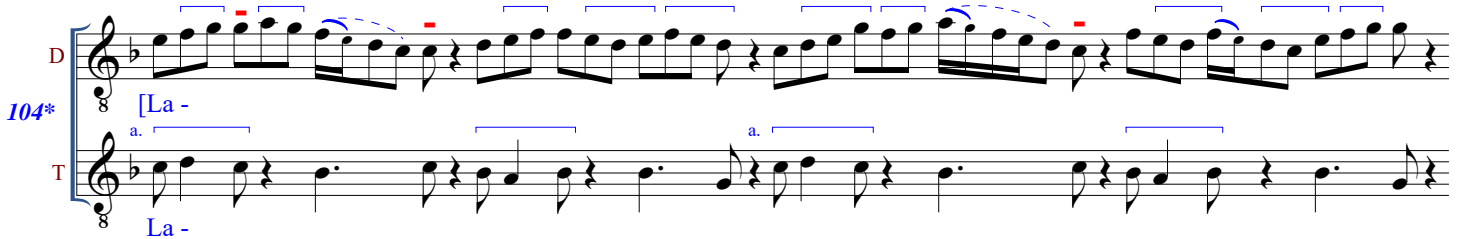
Musical score for Clausula 103* (lower system). It consists of two staves in G-clef, 8/8 time. The top staff has blue bracketed annotations and red letters "B B B B B". The bottom staff has blue bracketed annotations labeled "b." and "c."



- tus est.]

- tus est.

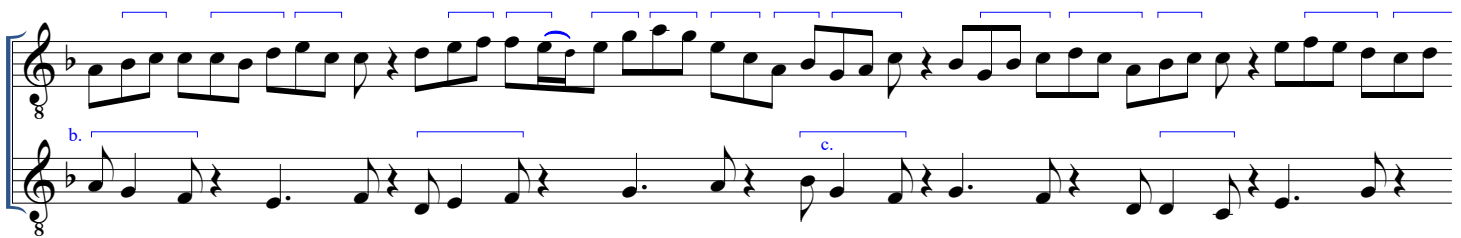
104. F. f. 158v, IV: (Immo)Latus est 9 [M14: Alleluia. Pascha nostrum] (= motets *In modulo sonet leticia* [233], *Mout soloie chant et joie* [243])*



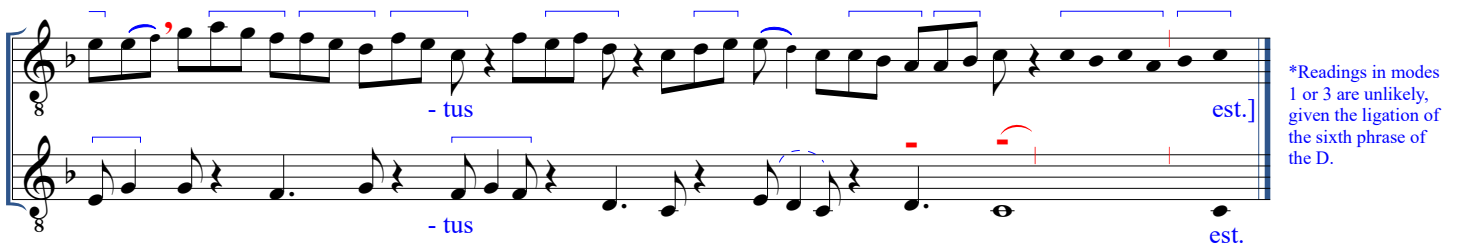
104* [La -

a. a.

La -



b. c.

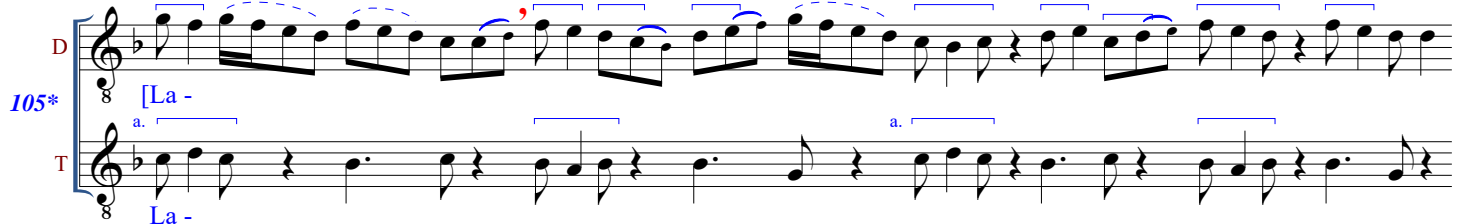


- tus est.]

- tus est.

*Readings in modes 1 or 3 are unlikely, given the ligation of the sixth phrase of the D.

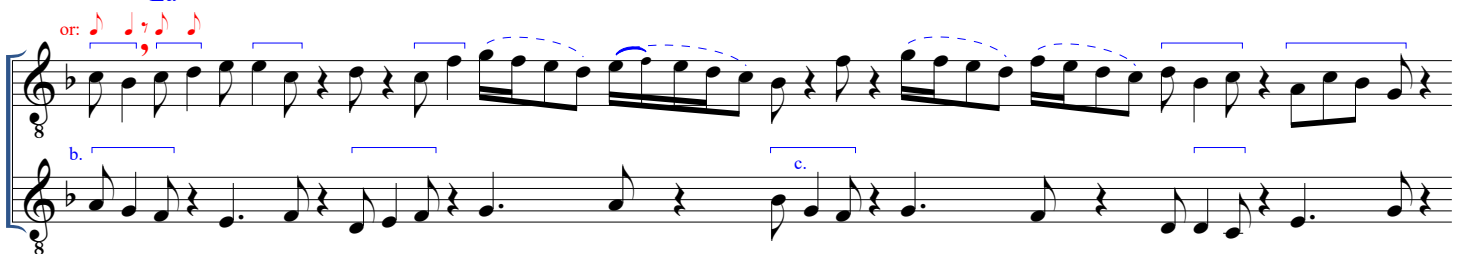
105. F. f. 158v, VI: (Immo)Latus est 10 [M14: Alleluia. Pascha nostrum] (= motet *Quant voi le douz tens venir* [235])



105* [La -

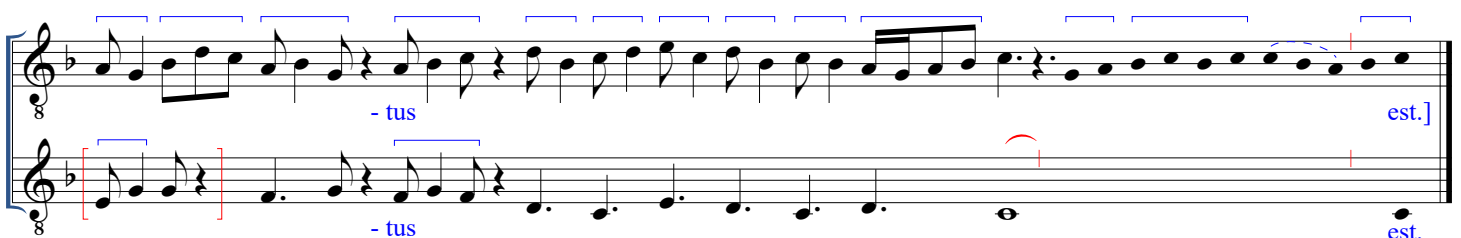
a. a.

La -



or:

b. c.



- tus est.]

- tus est.

106. F, f. 159r, II: Alleluya 2 [M15: Alleluya. Epulemur in azimis] (with *iubilus*; opening formula = *W1 MLO*, *F MLO*, and *F claus.* 208)* *Catalogs have M14 (5th lower)

106+

[Al - le - lu - ya.] - ya. si si

**see conjectural reading below*

- ya.

- ya.

**conjectural rendering of above discant portion*

or:

(Alleluya.)

(Alleluya.)

107. F, f. 159r, III: Dum loqueretur 2b [M16: Alleluya. Nonne cor nostrum] (= *W1 claus.* 58)*

**Phrase endings may also be read:*

107

[Dum lo - que - re - tur.] - tur.

Dum lo - que - re - tur.

or:

b.

- tur.

108. F, f. 159r, IV: Dum loqueretur 3 [M16: Alleluya. Nonne cor nostrum]

108

[Dum lo - que - re - tur.] - tur.

Dum lo - que - re - tur.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests, including a red flat sign. The bass staff contains a lower melodic line with similar note values and rests, including a blue flat sign.

Second system of musical notation, consisting of a second treble staff and a second bass staff. The second treble staff continues the melodic line. The second bass staff includes annotations: "II a." above a bracketed section, and "a." above a later section. A red flat sign is present in the treble staff.

Third system of musical notation, consisting of a third treble staff and a third bass staff. Both staves end with the syllable "- tur." written below the notes. The treble staff has a red flat sign and a red vertical bar. The bass staff has a blue flat sign and a red vertical bar.

109. F. f. 159r, VI: (Dum loque)Retur 4 [M16: Alleluya. Nonne cor nostrum]*

*See F claus. 371, which sets the opening 3 sylls om here.

System 109, featuring a D (Tenor) staff and a T (Soprano) staff. The D staff begins with the syllable "[Re -" and the T staff with "Re -". The system includes various musical notations and annotations.

Fourth system of musical notation, consisting of a fourth treble staff and a fourth bass staff. Both staves end with the syllable "- tur." written below the notes. The treble staff has a red flat sign and a red vertical bar. The bass staff has a blue flat sign and a red vertical bar.

110. F. f. 159v, I: Mors 4 [M18: Alleluya. Christus resurgens]

System 110, featuring a D (Tenor) staff and a T (Soprano) staff. The D staff begins with the syllable "[Mors.]" and the T staff with "Mors.". The system includes various musical notations and annotations.

Fifth system of musical notation, consisting of a fifth treble staff and a fifth bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a lower melodic line with similar note values and rests, including a blue flat sign.

111. F, f. 159v, II: Mors 3 [M18: Alleluya. Christus resurgens] (= *WI* claus. 61)

111 [Mors.]

Mors.

112. F, f. 159v, IV: Mors 2 [M18: Alleluya. Christus resurgens] (= *WI* claus. 60)*

*Readings in modes 1 and 6 are also possible.

112 [Mors.]

Mors.

113. F, f. 159v, V: Mors 5 [M18: Alleluya. Christus resurgens] (= *Si* MLO)

113 [Mors.]

Mors.

Musical score for the first system, featuring a treble and bass staff with various musical notations and accidentals.

114. *F*, f. 159v, VI: Surrexit dominus (2) et occurrens mulieribus (2) [M17: Alleluia. Surrexit dominus] (the opening formula appears in many contexts, see *MLO* 6B, 339; "mulieribus" = *F* claus. 453)

Musical score for the second system, including vocal lines for Soprano (S) and Tenor (T) with lyrics "Sur - re -".

Musical score for the third system, including vocal lines for Soprano (S) and Tenor (T) with lyrics "- xit".

Musical score for the fourth system, including vocal lines for Soprano (S) and Tenor (T) with lyrics "do - mi - nus".

Musical score for the fifth system, including vocal lines for Soprano (S) and Tenor (T) with lyrics "et oc - cur -".

Musical score for the sixth system, including vocal lines for Soprano (S) and Tenor (T) with lyrics "- rens".

Musical score for the seventh system, including vocal lines for Soprano (S) and Tenor (T) with lyrics "mu - li - e -".

- ri -
- bus.]

- ri -
- bus.

115. F, f. 160r, IV: Et tenerunt 1 [M17: Alleluya. Surrexit dominus] (= *W1* MLO)*

*The opening phrase may be compressed into 4 ternary Longs.

115
D [Et te - nu - e -
T Et te - nu - e -

or: 7

- runt.]
- runt.

116. F, f. 160r, V: Descendit 2 [M20: Alleluya. Angelus domini descendit]

116
D [Des - cen -
T Des - cen -

- dit.]
- dit.

117. F, f. 160r, VI: Revolvit 2 [M20: Alleluya. Angelus domini descendit] (= *S1* MLO)

or: 7

117
D [Re-vol -
T Re-vol -

- vit.]
- vit.

118. F, f. 160v, I, 1: Ferens pondera 1 [M22: Alleluya. Dulce lignum] (= W1 MLO; = "sancti spi[ritus]" [M103] in W1, fasc. 11)

118

D [Fe - - rens pon -

T Fe - - rens pon -

- de - - ra.]

- de - - ra.

Detailed description: This block contains the musical score for 'Ferens pondera 1'. It features a soprano line (D) and a tenor line (T). The soprano line has a melodic line with various ornaments and slurs, and lyrics '[Fe - - rens pon -'. The tenor line has a simpler, more rhythmic line with lyrics 'Fe - - rens pon -'. Below the tenor line, there are two additional staves: the first is a soprano line with lyrics '- de - - ra.]' and the second is a tenor line with lyrics '- de - - ra.'. The music is in a medieval style with square notes and a simple harmonic structure.

119. F, f. 160v, I, 2: Sustinere 1 [M22: Alleluya. Dulce lignum] (all but last phrase = W1 MLO, Si MLO; = "merui[sti]" [M 103] in W1, fasc. 11)

119

D [Su - sti - ne - - re.]

T Su - sti - ne - - re.

Detailed description: This block contains the musical score for 'Sustinere 1'. It features a soprano line (D) and a tenor line (T). The soprano line has a melodic line with various ornaments and slurs, and lyrics '[Su - sti - ne - - re.]'. The tenor line has a simpler, more rhythmic line with lyrics 'Su - sti - ne - - re.'. The music is in a medieval style with square notes and a simple harmonic structure.

120. F, f. 160v, II: (Captivi)Ta(tem) 6 [M23: Alleluya. Ascendens Christus] (= motet *Salve mater* [or *virgo*] *fons ortorum* [309])

120*

D [Ta.]

T Ta.

Detailed description: This block contains the musical score for '(Captivi)Ta(tem) 6'. It features a soprano line (D) and a tenor line (T). The soprano line has a melodic line with various ornaments and slurs, and lyrics '[Ta.]'. The tenor line has a simpler, more rhythmic line with lyrics 'Ta.'. Below the tenor line, there are four additional staves, each with a soprano and tenor line, showing a complex polyphonic texture. The music is in a medieval style with square notes and a simple harmonic structure.

The first system consists of two staves. The upper staff is a vocal line in G-clef with a soprano clef, containing a melodic line with various note values and rests. The lower staff is a lute line in C-clef with a bass clef, providing a rhythmic accompaniment with notes and rests. A dashed blue line connects the two staves at the beginning of the system.

121. F. f. 160v, V: (Captivi)Ta(tem) 7 [M23: Alleluia. Ascendens Christus] (= motets *Scandit solium* [307], [*Dieus nos a done*] *que soions net* [307a], *Celi semita* [307b])

The second system includes two parts: a D part (Dobro) and a T part (Tambour). The D part is on a vocal line with a soprano clef, starting with a [Ta.] marking. The T part is on a lute line with a bass clef, starting with a Ta. marking. Both parts feature melodic and rhythmic notation with blue bracketed annotations.

The third system consists of two staves. The upper staff is a vocal line with a soprano clef, containing the text "si si si si B B si si si" in red above the notes. The lower staff is a lute line with a bass clef, providing accompaniment. Blue bracketed annotations are present above the vocal line.

The fourth system consists of two staves. The upper staff is a vocal line with a soprano clef, and the lower staff is a lute line with a bass clef. Both staves contain melodic and rhythmic notation with blue bracketed annotations.

122. F. f. 161r, I: (Captivi)Ta(tem) 3b [M23: Alleluia. Ascendens Christus] (= motet *Hostem superat* [308]; *WI claus.* 63)

The fifth system includes two parts: a D part (Dobro) and a T part (Tambour). The D part is on a vocal line with a soprano clef, starting with a [Ta.] marking. The T part is on a lute line with a bass clef, starting with a Ta. marking. Both parts feature melodic and rhythmic notation with blue bracketed annotations.

The sixth system consists of two staves. The upper staff is a vocal line with a soprano clef, and the lower staff is a lute line with a bass clef. Both staves contain melodic and rhythmic notation with blue bracketed annotations.

The seventh system consists of two staves. The upper staff is a vocal line with a soprano clef, and the lower staff is a lute line with a bass clef. Both staves contain melodic and rhythmic notation with blue bracketed annotations.

123. F, f. 161r, II: (Captivi)Ta(tem) 8 [M23: Alleluya. Ascendens Christus]

123

D
[Ta.]
I
T
Ta.
I
II

124. F, f. 161r, III: (Captivi)Ta(tem) 2b [M23: Alleluya. Ascendens Christus] (= *W1* claus. 22, which omits the TD material of the first system below)

124

D
[Ta.]
I
T
Ta.
I
II
or.
or.

125. F, f. 161r, IV: (Captivi)Ta(tem) 9 [M23: Alleluya. Ascendens Christus]*

si si

125 [Ta.] I

Ta.

II

*The degree of fracture here allows for various versions of certain rhythmic details. This transcription tries to retain the rhythms of motives written with the same series of ligatures.

126. F, f. 161v, I: (Captivi)Ta(tem) 10 [M23: Alleluya. Ascendens Christus]*

*T: mode 2 ligature patterns in its first 6 phrases; D: transposition error opens last phrase?

126 [Ta.] I

Ta.

II

D: F: written 3 higher

127. *F*, f. 161v, II: (Captivi)Ta(tem) 5 [M23: Alleluya. Ascendens Christus] (= “[reg]na[bit]” [M42] of *W1* claus. 85, up through the second D phrase of T color II; opening = middle part of “-ca-” of BD 1.8, *F*, f. 90r; opening phrase[s] found as formula in many contexts, see *MLO* 6B: 355, under O13 [Inter natos. Fuit homo]: GP 13-20, 29-36).

127

128. *F*, f. 161v, IV: Captivam 1 [M23: Alleluya. Ascendens Christus] (= “captivam” of *F* claus. 387)

128+

129. *F*, f. 161v, V: Et gaudebit 2 [M24: Alleluya. Non vos relinquam] (= *StV* claus. no. 15; motets *Velut stelle firmamenti* [315], *O quam sancta quam benigna* [317], *Al cor ai une alegrance* [319], *Memor tui creatoris* [320], *Virgo virginum regina* [321])

129*

130. F, f. 162r, II: Et gaude[bit] 3 [M24: Alleluya. Non vos relinquam] (= motet *En une chambre cointe et grant* [328])* *Transcription aided by the extant rhythms in Mo.

130* D [Et gau - de -

T Et gau - de -

The first system consists of two staves. The upper staff contains a melodic line with various note values and rests, including some blue annotations above the notes. The lower staff contains a corresponding bass line. The system concludes with a double bar line and the instruction "- bit." on the right side.

131. *F* f. 162r, IV: Et gaudebit 4 [M24: Alleluya. Non vos relinquam]

D [Et gau - - de -

T Et gau - - de -

The second system features two vocal staves. The Soprano part (D) has the lyrics "[Et gau - - de -" and includes a red bracketed annotation [h] above a note. The Tenor part (T) has the lyrics "Et gau - - de -". The system ends with a double bar line and the instruction "- bit." on the right.

The third system consists of two staves. The upper staff contains a melodic line with blue annotations above it. The lower staff contains a bass line. The system concludes with a double bar line and the instruction "- bit." on the right side.

132. *F* f. 162r, V: A throno apostolorum 2 [M25: Alleluya. Spiritus sanctus procedens] ("a thro[no]" = "a thro[no]" of *F* claus. 133 [immediately following])

D [A thro - - no a - po - sto -

T A thro - - no a - po - sto -

The fourth system features two vocal staves. The Soprano part (D) has the lyrics "[A thro - - no a - po - sto -" and includes a red bracketed annotation [h] above a note. The Tenor part (T) has the lyrics "A thro - - no a - po - sto -". The system ends with a double bar line and the instruction "- bit." on the right.

D: F: 3rd lower

- lo - rum.]

- lo - rum.

133. F, f. 162r, VI: A throno apostolorum pec(tora) 3 [M25: Alleluia. Spiritus sanctus procedens] ("a thro[no]" = "a thro[no]" of F claus. 132, immediately prior)

133+ [A thro - no a - po - sto - lo -

A thro - no a - po - sto - lo -

- rum pec.]

- rum pec.

134. F, f. 162v, I: Ho[di]e perlustravit 3 [M25: Alleluia. Spiritus sanctus procedens]*

*Readings in Modes 1 and 3 are also possible.

134 [Ho - di - e per -

Ho - [di - e] per -

- lu - stra -

- lu - stra -

II

- vit.]
- vit.

135. F, f. 162v, III: Hodie perlustravit 2 [M25: Alleluia. Spiritus sanctus procedens] (= W1 claus. 25; = motets *O natio que vitiis* [337], *A ma dame ai tout mon cuer done* [338], *Dame que j'aim com fins amis* [339];)*
*A reading in mode 3 is possible, as in *Mo* version of motet 337.

135*
D [Ho - di - e
T Ho - di - e

per - lu - stra -
per - lu - stra -

or: or: or:

- vit.]
- vit.

- vit.]
- vit.

136. F, f. 162v, VI: Hodie perlustravit 6 [M25: Alleluia. Spiritus sanctus procedens] (= motet *Au douz tens plaisant* [343])*

136*
D [Ho - di - e per -
T Ho - di - e per -

- lu - stra -

- lu - stra -

- vit.]

- [vit.]

* The high degree of fracture in this piece produces many unusual ligature readings. Some of these are informed by the incomplete motet redaction in *Mo*.

137. F, f. 163r, II: Docebit 2 [M26: Alleluya. Paraclitus spiritus] (= motet *Doce nos hodie* [345], *W1* claus. 27)*

D [Do - ce -

I a.

T Do - ce -

b.

II a.

a.

or:

b.

- bit.]

- bit.

*The renderings here of several instances of a 4li *dedc* figure as BLBL or BLBB (with alternative BBBL readings provided above the staff) are suggested by the motet versions in *F* and *W2*.

138. *F*, f. 163r, V: Docebit 3 [M26: Alleluya. Paraclitus spiritus]*

*The long periods of rest are indicated in the MS by double strokes.

138

D [Do - - - - - ce -

T [a] - - - - - Do - ce -

a.

a'

b.

- bit.]

- bit.

139. *F*, f. 163r, VI: Doce(bit) 4 [M26: Alleluya. Paraclitus spiritus]*

*Final 4 T notes and last syll of this melisma omitted in this setting.

139

D [Do - ce.

T a. Do - ce. a'

a.

b.

140. F, f. 163v, II: Amo(ris) 2 [M27: Alleluya. Veni sancte spiritus] (= motets *Veni salva nos* [360], *He (dieus) quant je remir* [361], *O quam sollempnis legatio* [364], by Adam de la Bassée], *Virgo dei plena* [365, cited by Franco of Cologne])*
*Atypical ligature readings prompted by motet version in *Mo.*

140*

[A - mo.]
I a.
A - mo.

I a.

a.

141. F, f. 163v, III: Amoris 3 [M27: Alleluya. Veni sancte spiritus]

141

[A - mo -
a.
A - mo -

- ris.]
- ris.

142. F, f. 163v, IV: Hodie perlustravit 5 [M25: Alleluya. Spiritus sanctus procedens]

142

[Ho -
- di e
Ho -
- di e

per - lu - stra -

per - lu - stra -

- vit.]

- vit.

143. F, f. 163v, V: Docebit 5 [M26: Alleluya. Paraclitus spiritus]

143

[Do - ce -

Do - ce -

a.

- bit.]

- bit.

144. F, f. 164r, I: Mulierum 2 [M29: Alleluya. Inter natos] (= *W1* claus. 24)*

144

[Mu - li - e -

Mu - li - e -

*Various repeated-note patterns allow for different rhythmic realizations.

a.

b.

[*Wl*, f. 53r (45r)]

First system of musical notation. The top staff is a vocal line in G-clef with a key signature of one flat. The bottom staff is a lute line in C-clef. Annotations include blue brackets above the vocal line, a red bracket above the lute line, and blue letters 'b.', 'II', and 'a.' below the lute line.

Second system of musical notation. The top staff is a vocal line. The bottom staff is a lute line. Annotations include blue brackets above the vocal line, a blue letter 'a.' below the lute line, and a red bracket at the end of the lute line.

Third system of musical notation. The top staff is a vocal line. The bottom staff is a lute line. Annotations include blue brackets above the vocal line and a blue letter 'b.' below the lute line.

Fourth system of musical notation. The top staff is a vocal line. The bottom staff is a lute line. Annotations include blue brackets above the vocal line, a blue letter 'b.' below the lute line, and the text '- rum.]' at the end of the vocal line and '- rum.' at the end of the lute line.

145. *F*, f. 164r, IV: Mulierum 3 [M29: Alleluya. Inter natos] (= motet *Mulier misterio* [376a])*

*Transcription aided in several places by motet source in *Hu*.

Fifth system of musical notation. The top staff is labeled 'D' and the bottom staff is labeled 'T'. Both staves have a 4/4 time signature. The lyrics 'Mu - li - e -' are written below the staves. Annotations include blue brackets above the vocal lines, blue letters 'a.', 'b.', and 'a.' below the staves, and red brackets at the end of the staves.

Sixth system of musical notation. The top staff is a vocal line. The bottom staff is a lute line. Annotations include blue brackets above the vocal line, a blue letter 'b.' below the lute line, and a blue letter 'b.' below the lute line.

Seventh system of musical notation. The top staff is a vocal line. The bottom staff is a lute line. Annotations include blue brackets above the vocal line, a blue letter 'II' below the lute line, a blue letter 'a.' below the lute line, and a blue letter 'b.' below the lute line.

Two systems of musical notation, each with a vocal line and a lower line. The first system includes a red bracketed section in the vocal line. The second system includes a red 'or:' with a note and a red 'x' above it. Blue annotations include brackets, slurs, and letters 'a.' and 'b.'.

146. F, f. 164r, VI: Iohanne 2 [M29: Alleluya. Inter natos] (= W2 MLO, W1 claus. 66)

D
146 [Io - - han -
T
Io - - han -

Two systems of musical notation, each with a vocal line and a lower line. Blue annotations include brackets and slurs.

Two systems of musical notation, each with a vocal line and a lower line. Blue annotations include brackets and slurs. A red 'a.' is present in the lower line of the second system.

Two systems of musical notation, each with a vocal line and a lower line. Blue annotations include brackets and slurs. A red 'b.' is present in the lower line of the second system.

Two systems of musical notation, each with a vocal line and a lower line. Blue annotations include brackets and slurs. Red annotations include a bracketed 'h' and a red 'ne.]' and '- ne.' at the end.

147. F, f. 164v, II: Iohanne 3 [M29: Alleluia. Inter natos] (= motets *Clamans in deserto* [379], *Ne sai que je die* [380], *Cecitas (or Veritas) arpie* [381], *Arida frondescit* [383])

147*

[Io - han -
Io - han -

- han -
- ne.]
- ne.

148. F, f. 164v, IV, 1: Non surrexit (-) [M29: Alleluia. Inter natos]*

148

[Non sur - re - - xit.]
Non sur - re - - xit.

*Lacks a complete cadence, indicating a likely role as a substitute passage.

140. F, f. 164v, IV, 2: [Pro] patribus 3 [M30: Constitues. Pro patribus] (= motets *Trop longuement m'a failli* [or *Trop m'avez ore assailli*] [397], *Regis veri regia* [398], *In celesti curia* [400])*

149*

[Pro] pa -
[Pro] pa -

- tri - - bus.]
- tri - - bus.

*Details of certain rhythmic readings suggested by mensural motet sources; ficta evidence is ambiguous.

150. F, f. 164v, VI: Patri(bus) 4 [M30: Constitues. Pro patribus] (= motet *L'autrier quant me chevauchie* [402])* *Completed from non-mensural motet source (N, f. 193r).

150*

D [Pa -]

T Pa -

N: 3li

N: 3 lower

N: at pitch

- tri.]

- [tri.]

151. F, f. 165r, III: (Vir)Go 5 [M32: Benedicta. Virgo dei] (= *VI* claus. 68)

151

D [Go.]

T Go.

N: 3 lower

N: at pitch

152. F, f. 165r, IV, 1: (Vir)Go 6 [M32: Benedicta. Virgo dei]

152

D [Go.]

T Go.

153. F, f. 165r, IV, 2: (Vir)Go 3 [M32: Benedicta. Virgo dei] (= W2 MLO, W1 claus. 69)

D
153 [Go.]
T
Go.

154. F, f. 165r, VI: (Vir)Go 9,10 [M32: Benedicta. Virgo dei] (T colores I-II = "vi[tam]" [M48] of W1 claus. 89)

D
154 [Go.]
T
Go.

155. F, f. 165v, II: (Vir)Go 8 [M32: Benedicta. Virgo dei] (= motets *Li plusor se plainent* [419], *Mellea vite vinea* [420])

155*

156. F, f. 165v, IV: (Vir)Go 9 [M32: Benedicta. Virgo dei]*

*Unique T rhythmic pattern.

156

157. F, f. 165v, VI, 1: Clausit viscera 4 [M32: Benedicta. Virgo dei]

157

D [Clau - - sit vis - - ce - ra.]

T Clau - - sit vis - - ce - ra.

158. F, f. 165v, VI, 2: Yesse 2 [O16: Styrps Yesse. Virgo dei]

158

D [Yes - - se.]

T Yes - - se.

159. F, f. 166r, I: Eius 3 [O16: Styrps Yesse. Virgo dei] (opening 2 phrases similar to claus. Domino 15 [BD I, F, f. 89r, III])

159

D [E - - ius.]

T E - - ius.

160. F, f. 166r, II, 1: Stirps 1 [O16: Styrps Yesse. Virgo dei] (all but opening phrase = F claus. 308)

160+

D [Stirps.]

T Stirps.

161. F, f. 166r, II, 2: Virgo (-) [O16: Styrps Yesse. Virgo dei]

161

Vir - go.

162. F, f. 166r, III: Flos filius eius 4 [O16: Styrps Yesse. Virgo dei] (= motets *En mai quant rose est florie* [663], *Flos ascendit de radice* [665])*

162*

[Flos fi - li-us e -

- ius.]

*Unusual or ambiguous ligature readings suggested by mensural motet sources; omissions supplied from *Mo*.

163. F, f. 166r, IV: Gaudete 3 [M34: Alleluia. Hodie Maria] (= F claus. 267, W1 claus. 73)

163+

[Gau - Gau -

- de - - te.]

- de - - te.]

164. F, f. 166r, V: Reg(nat) 6 [M34: Alleluya. Hodie Maria] (= motet *Deus omnium* [444], W1 claus 77)

164*

164* is a musical score for two voices, D (Soprano) and T (Tenor), in 8/8 time. The score is divided into three systems. The first system shows the vocal lines with a [Reg.] marking and a 'a.' annotation. The second system continues the vocal lines with a 'b.' annotation. The third system shows the vocal lines with a red bracket highlighting a specific passage in the Tenor part.

165. F, f. 166r, VI: Reg(nat) 8 [M34: Alleluya. Hodie Maria] (= motet *Infidelem populum* [443])

165*

165* is a musical score for two voices, D (Soprano) and T (Tenor), in 8/8 time. The score is divided into two systems. The first system shows the vocal lines with a [Reg.] marking and a 'a.' annotation. The second system continues the vocal lines with a 'b.' annotation.

166. F, f. 166v, I: Reg(nat) 7 [M34: Alleluya. Hodie Maria] (= motet *Hodie Marie concurrant* [441], W1 claus. 78)

166*

166* is a musical score for two voices, D (Soprano) and T (Tenor), in 8/8 time. The score is divided into two systems. The first system shows the vocal lines with a [Reg.] marking and a 'a.' annotation. The second system continues the vocal lines with a 'a.' annotation.

Musical notation for the first system, featuring a treble and bass staff with various notes and rests. A red bracketed 'b' is visible in the bass staff.

Musical notation for the second system, featuring a treble and bass staff with various notes and rests. A blue 'b.' is visible in the bass staff.

167. F. f. 166v, III: Regnat 9 [M34: Alleluya. Hodie Maria]

167 [Reg -
a.
Reg -

Musical notation for the fourth system, featuring a treble and bass staff with various notes and rests. A blue 'a.' is visible in the bass staff.

Musical notation for the fifth system, featuring a treble and bass staff with various notes and rests. A blue 'b.' is visible in the bass staff. The text '- nat.]' is at the end of the treble staff and '- nat.' is at the end of the bass staff.

168. F. f. 166v, V: Regnat 10 [M34: Alleluya. Hodie Maria]*

*A reading in mode 3, or even mode 1, is also possible; see the following alternative version.

168 [Reg -
a.
Reg -
a'

Musical notation for the seventh system, featuring a treble and bass staff with various notes and rests. A blue 'b.' is visible in the bass staff. The text '- nat.]' is at the end of the treble staff and '- nat.' is at the end of the bass staff.

(Alternative reading of no. 168 in mode 3)*

*A trochaic division of the Long, as in mode 1, is also possible.

(168) [Reg -
a.
Reg -

169. F, f. 166v, VI: Regnat 11 [M34: Alleluya. Hodie Maria]*

*A reading in mode 3 is also possible; see the following alternative version.

169 [Reg -
I a.
Reg -

(Alternative reading of no. 169 in mode 3)

(169) [Reg -
I a.
Reg -

170. F. f. 167r, I: Reg(nat) 4 [M34: Alleluia. Hodie Maria] (= motet *Rex pacificus unicus* [442], *W1* claus. 30)*

* Note repeat in D at end of each T color.

- nat.]

- nat.

170*








[Reg.]

I a.

Reg.

[b]

a'.



or:       

[a]

b.

II a.

[b]

or:  

a'.

[a]

b.

171. F, f. 167r, IV: Regnat 12 [M34: Alleluia. Hodie Maria]

171

D [Reg -
T I a. Reg -
a'.
II [b]
[b] [b] - nat.]
- nat.

172. F, f. 167r, VI: Regnat 13 [M34: Alleluia. Hodie Maria] (= motet *Ad solitum vomitum* [439])*

172*

D [Reg -
T I a. Reg -
a'.
II a. a'.
[b] - nat.]
- nat.

*Readings in mode 3, as in mensural versions of the motet, as well as mode 1, are also possible; see the alternative version below. Phrase endings may be rendered as ♩

(Alternative reading of no. 172 in mode 3)*

*A trochaic division of the Long, as in mode 1, is also possible.

(172)

D [Reg -
T I a. Reg -
a'. a'.
- nat.]
- nat.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a corresponding line with some notes marked with a blue 'b.'. A blue bracket labeled 'II a.' spans across the end of the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The bass staff has a blue bracket labeled 'a\'' above it.

Third system of musical notation, consisting of a treble and bass staff. The treble staff ends with a blue bracket labeled '- nat.]. The bass staff has a blue bracket labeled 'b.' above it and ends with a blue bracket labeled '- nat.'.

173. F, f. 167v, I: Regnat 14 [M34: Alleluya. Hodie Maria]*

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff is labeled 'D' and the bass staff is labeled 'T'. The treble staff begins with a blue bracket labeled '[Reg -' and the bass staff with a blue bracket labeled 'Reg -'. The treble staff has a blue bracket labeled '1 a.' above it and the bass staff has a blue bracket labeled 'a\'' above it.

Fifth system of musical notation, consisting of a treble and bass staff. The bass staff has a blue bracket labeled 'b.' above it and a blue bracket labeled 'II a.' above it.

Sixth system of musical notation, consisting of a treble and bass staff. The bass staff has a blue bracket labeled 'a\'' above it.

Seventh system of musical notation, consisting of a treble and bass staff. The bass staff has a blue bracket labeled 'b.' above it and a blue bracket labeled 'III a.' above it.

First system of musical notation, featuring a treble staff and a bass staff. The music includes various rhythmic values and rests, with blue brackets above the notes indicating specific rhythmic groupings. A red bracket highlights a specific note in the bass staff.

Second system of musical notation, including a treble staff and a bass staff. A blue bracket labeled 'b.' is placed above a note in the bass staff. A red bracket highlights a note in the bass staff. The system concludes with a double bar line and the text '- nat.]'.

*This piece begins a series of 3 clausulae (173-175) with the same unusual T pattern and similar D incipits; a trochaic division of the Long, as in mode 1, is also possible; extended rests in T indicated by 2 strokes.

174. F, f. 167v, III: Regnat 15 [M34: Alleluja. Hodie Maria]*

*See remarks for no. 173; extended rests in T here used only in color I.

Third system of musical notation, labeled '174'. It features a treble staff labeled 'D' and a bass staff labeled 'T'. A blue bracket labeled 'I a.' is above the bass staff. A red bracket highlights a note in the bass staff. The system concludes with a double bar line and the text '- nat.]'.

Fourth system of musical notation, featuring a treble staff and a bass staff. A blue bracket labeled 'II a.' is above the bass staff. A red bracket highlights a note in the bass staff.

Fifth system of musical notation, featuring a treble staff and a bass staff. A blue bracket labeled 'a.' is above the bass staff. A red bracket highlights a note in the bass staff.

Sixth system of musical notation, featuring a treble staff and a bass staff. A blue bracket labeled 'III a.' is above the bass staff. A red bracket highlights a note in the bass staff.

Seventh system of musical notation, featuring a treble staff and a bass staff. A blue bracket labeled 'b.' is above the bass staff. A red bracket highlights a note in the bass staff. The system concludes with a double bar line and the text '- nat.]'.

- nat.

175. F f. 167v, VI: Reg(nat) 16 [M34: Alleluia. Hodie Maria]*

*See remarks for no. 173.

175

D [Reg.]
T Reg.
8

176. F f. 168r, I: Regnat 17 [M34: Alleluia. Hodie Maria]*

176

D [Reg -]
T Reg -
8 - nat.]
- nat.

*Readings in mode 6 or mode 1 are also possible; notice the absence of rests here and use of the same opening D gesture as in no. 175.

177. F f. 168r, II, 1: Fili(a) 4b [M37: Propter veritatem. Audi filia] (= first T color of *W1* claus. 80; see no. 178 below)

177

D [Fi -]
T Fi -
8 - li.]
- li.

178. F, f. 168r, II, 2: Filia 5b [M37: Propter veritatem. Audi filia] (= second T color of W1 claus. 80; see no. 177 above)

178

D [Fi -

T Fi -

- li - - a.]

- li - - a.

179. F, f. 168r, III: Et inclina 2 [M37: Propter veritatem. Audi filia] (= W2 MLO; opening 15 Longs = "deus" of F claus. 347 [M3])

179+

D [Et in - cli - na.]

T Et in - cli - na.

180. F, f. 168r, IV: Concupivit rex 1 [M37: Propter veritatem. Audi filia] (= W2 MLO)

180

D [Con - cu - pi - vit

T Con - cu - pi - vit

rex.]

rex.

or:

or:

181. F, f. 168r, V: Ex semine 3 [M38: Alleluia. Nativitas]*

181

[Ex se - mi - ne.]

Ex se - mi - ne.

*The last two T notes are not in the chant; see F claus. 190, which has this same exact ending, and which requires these two notes.

182. F, f. 168v, II, 1: (Preci)Osus 2 [O23: Preciosus. Athleta]

182

[O -]

O -

- sus.]

- sus.

183. F, f. 168v, II, 2: Psallebat dicens 2 [O23: Preciosus. Athleta]

183 [Psal - le - bat di - cens.]

Psal - le - bat di - cens.

184. F, f. 168v, III: Domine 3 [M41: Gloriosus. Dextera tua] (= motet *Tua glorificata* [490])*

184* [Do - Do -

*Notice switch to mode 2 just before T color II.

mode 2

II

or: [mi - ne.]

- mi - - ne.

- mi - - ne.

185. F, f. 168v, IV: In virtute 2 [M41: Gloriosus. Dextera tua]

185 [In vir - tu -

In vir - tu -

- te.]

- te.

186. F, f. 168v, V: Tua confregit 2 [M41: Gloriosus. Dextera tua] (= W2 MLO)

186 [Tu -

Tu -

Two systems of musical notation for Soprano and Tenor parts. The first system includes lyrics: - a and con - fre -. The second system includes lyrics: - git.] and - git. Blue brackets and lines indicate phrasing and melodic connections across the systems.

187. F, f. 169r, I: In odorem 2 [M45: Alleluya. Dilexit Andream]*

*Notice the rhythmic diminution in the latter portion of the T.

187 [In In o - do -

a. o - do -

Two systems of musical notation for Soprano (S) and Tenor (T) parts. The first system includes lyrics: [In In o - do - and a. o - do -. Annotations include a red bracket on the Tenor part and a blue bracket on the Soprano part. A note above the Tenor part reads: *Notice the rhythmic diminution in the latter portion of the T.

Two systems of musical notation for Soprano and Tenor parts. The first system includes a lyric 'a.' and a red bracket on the Soprano part. The second system includes a lyric 'b.' and a red bracket on the Soprano part. Blue brackets and lines indicate phrasing and melodic connections across the systems.

or:

or: - rem.]

- rem.

188. F, f. 169r, IV: Domine 2 [M48: Domine. Vitam petit] (= motet *Se longuement ai de ma vie* [406] / *Benedicta* [M32], starting at T color II)*

188*

D [Do - - mi - ne.]

T Do - - mi - ne.

II

III

IV

*Various rhythmic readings are possible for certain passages; the motet version is non-mensural and has some notable divergences.

189. F, f. 169r, V: Et sperabit 3b [M49: Alleluya. Letabitur iustus] (= *W1* claus. 91)*

*Likely switch to mode 1 for final passage; *W1* is in mode 1 throughout.

189

D [Et spe-ra -

T Et spe-ra -

I a. a.

b. II a. a.

mode 1

- bit.]

- bit.

190. F, f. 169v, I: Et sperabit 4 [M49: Alleluya. Letabitur iustus]*

D [Et spe-ra -

T Et spe-ra -

a. a. b.

a. a. b.

- bit.]

- bit.



*See F claus. 181, which has this same exact ending, including the final two T notes, which are not part of the chant in no. 181.

191. F, f. 169v, II: Illi 5b [M50: Ecce sacerdos. Non est inventus] (= W1 claus. 93)*

D [Illi - li.]

T Illi - li.

a. or: g a. or: g b.

*The first two a notes in the T voice are sometimes cast as g's in other versions of this chant and its contrafacts. Phrase endings may be rendered either  or .

192. F, f. 169v, III, 1: Qui conservaret 5b [M50: Ecce sacerdos. Non est inventus] (= T color II of W1 claus. 94, see no. 193, below)

D [Qui con-ser-va -

T Qui con-ser-va -

a. a. b. - ret.]

- ret.

193. F. f. 169v, III, 2: Qui conservaret 4 [M50: Ecce sacerdos. Non est inventus] (= F claus. 278, T color I of W1 claus. 94, see no. 192, above)

193+ [Qui con-ser - va -

Qui con-ser - va -

- ret.]

b.

- ret.

194. F. f. 169v, IV: Qui conservaret 6 [M50: Ecce sacerdos. Non est inventus]

194 [Qui con - ser - va -

Qui con - ser - va -

- ret.]

a.

b.

- ret.

195. F. f. 169v, V: Qui conservaret 3 [M50: Ecce sacerdos. Non est inventus] (= W2 MLO)

195 [Qui con - ser - va -

Qui con - ser - va -

- ret.]

a.

b.

- ret.

196. F. f. 169v, VI: Qui conservaret 7 [M50: Ecce sacerdos. Non est inventus] (= motet *Quant l'a loete saut* [515a])

196* [Qui con - ser - va -

Qui con - ser - va -

- ret.]

- ret.

a.

a.

b.

II

197. F. f. 170r, II: Qui conservaret I [M50: Ecce sacerdos. Non est inventus] (= *W1 MLO*)*

197 [Qui con - ser - va -

Qui con - ser - va -

- ret.]

- ret.

a.

b.

a.

L L

*The large D ligatures over penultimate T notes in certain phrases may imply the extensions implemented here; alternatively they may be compressed to equal ternary longs, as in Baltzer's edition. Phrase endings may be rendered either ♪ or ♪. †

198. F, f. 170r, IV: (Adu)Torium 4 [M51: Alleluya. Posui adiutorium] (= W1 claus. 97)

198

D [To -]

T To -

- ri -

- ri -

- um.]

- um.

199. F, f. 170r, IV: (Adu)Torium 5 [M51: Alleluya. Posui adiutorium]

199

D [To -]

T To -

- ri -

- ri -

- um.]

- um.

200. F, f. 170r, V: Potentem 3 [M51: Alleluya. Posui adiutorium] (= color I of W1 claus. 98)

200

D [Po -]

T Po -

- ten -

- ten -

- tem.]

- tem

201. F, f. 170r, VI: (Adu)Torium 3 [M51: Alleluya. Posui adiutorium] (= F claus. 214, W2 MLO, "[Ado]rabo" [M12] of K MLO)*

201+

D [To -]

T [To -]

- ri -
- um.]

- ri -
- um.]

*A reading in any of the modes 1, 3, or 6 is possible; this version seems to lean slightly towards 6. For a reading in mode 1 (which seems implied there), see *F* claus. 214, below. A rendering in mode 3 appears to be favored in the W2 MLO version (see *MLO* 6B, 231-2). Besides failing to include the text, the scribe neglected to continue this clausula upon turning the folio; it has been completed from *F* claus. 214.

202. *F*, f. 170v, I: Mea (2) et ponam te in thronum (1) meum (2) [M54: Alleluya. Veni electa] (= *F* MLO, *W2* MLO, *Ber*)*

202 [Me -
Me -

- a
- a

et po -
et po -

- nam te
in thro -
- nam te
in thro -

- num
me -
- num
me -

- um.]
- um.

*Coincident phrase endings may be rendered either ♪ or ♫.

F, Fascicle 5: Clausulae a2

First Series, Supplement: Nos. 203-226 (for Mass and Office Organa)

(* = motet concordance, + = concordance(s) with other clausula(e) in fascicle 5, when these symbols appear after an item numeral)*

203. F, f. 170v, III: Regnat 18 [M34: Alleluia. Hodie Maria]

203
D [Reg -
a.
T Reg -
[b]

or:
a.

or:
b.
- nat.]
- nat.

204. F, f. 170v, IV: Alleluia (-) [M18: Alleluia. Christus resurgens] (phrases of "-le-" = F claus. 376, F claus. 372; "-lu-" = F MLO)

204+
D [Al - - le -
T Al - - le -

- lu - - ya.]
- lu - - ya.

205. F, f. 170v, V: Iam non moritur 2 [M18: Alleluia. Christus resurgens]*

205
D [Iam non
T Iam non

mo - ri - - tur.]
mo - ri - - tur.

*The discant portion on "mori-" may also be rendered in an extended fashion, as in mode 1 or 3

*Item numerals in bold italic type indicate clausulae possibly derived from motets.

206. F, f. 170v, VI: Alleluya 2 [M17: Alleluya. Surrexit dominus] (opening "Alle-" phrases = F MLO)

D
206 [Al - le - lu - ya.]
T
Al - le - lu - ya.

207*. F, f. 171r, I: Et tenuerunt 3 [M17: Alleluya. Surrexit dominus] (= motet *Quant voi la flour en l'arbroie au comencement* [250])

D
207* [Et te - nu - e -]
T
Et te - nu - e -

- runt.]
- runt.

208. F. f. 171r, IV, 1: Alleluya (-) [M15: Alleluya. Epulemur in azimis]

208 [Al - le - lu -
Al - [Al] - le - lu -

II - ya.]
- ya.

209. F. f. 171r, IV, 2: Et vidimus (2) in civitate dei nostri in monte (-) [M11: Suscepimus deus. Sicur audivimus] (= W2 MLO; "vidimus" = F claus. 365)

209+ [Et vi - di - mus
Et vi - di - mus

in ci - vi -
in ci - vi -

- ta - te de - i no -
- ta - te de - i no -

[4] - stri in mon - te.]
- stri in mon - te.

210. *F*, f. 171r, VI: Quia gloria (-) [M9: Omnes. Surge et illuminare] (= *W2* MLO)

210 [Qui - - a glo -
 Qui - - a glo -
 - ri - - a.]
 - ri -
 - a.

Detailed description: This block contains the musical notation for 'Quia gloria (-)'. It features a vocal line (D) and a tenor line (T) with lyrics. The vocal line starts with a red 'V' and a blue bracket. The tenor line has a red 'T' and a blue bracket. The lyrics are: [Qui - - a glo -], Qui - - a glo -, - ri - - a.], - ri -, - a. There are blue brackets above the vocal line and red brackets below the tenor line. A red '4' is in a box in the tenor line.

211. *F*, f. 171v, I, 1: Dextera (-) [M41: Gloriosus. Dextera tua] (= *W2* MLO; “dex[tera]” = “sur[rexit]” [M17] of *F* claus. 114, “susce[pimus]” [M11] of *F* claus. 213; the basic formula that comprises this clausula also appears in many other contexts, see *MLO* 6B, 395)

211+ [Dex- - te - - ra.]
 Dex - - te - - ra.
 - te - - ra.]

Detailed description: This block contains the musical notation for 'Dextera (-)'. It features a vocal line (D) and a tenor line (T) with lyrics. The vocal line starts with a red 'V' and a blue bracket. The tenor line has a red 'T' and a blue bracket. The lyrics are: [Dex- - te - - ra.], Dex - - te - - ra., - te - - ra.]. There are blue brackets above the vocal line and red brackets below the tenor line.

212. *F*, f. 171v, I, 2: (Dex)Tera manus (-) [M41: Gloriosus. Dextera tua] (= *W2* MLO; includes formulas found in a number of other contexts; see *MLO* 6B, 396)

212 [Te - - ra ma -
 [T]e - - ra ma -
 - nus.]
 - nus.

Detailed description: This block contains the musical notation for '(Dex)Tera manus (-)'. It features a vocal line (D) and a tenor line (T) with lyrics. The vocal line starts with a red 'V' and a blue bracket. The tenor line has a red 'T' and a blue bracket. The lyrics are: [Te - - ra ma -], [T]e - - ra ma -, - nus.], - nus. There are blue brackets above the vocal line and red brackets below the tenor line. A red '4' is in a box in the tenor line.

213. *F*, f. 171v, II, 1: Susce(pimus) (-) [M11: Suscepimus deus. Sicut audivimus] (= “dex[tera]” [M41] of *W2* MLO, *F* claus. 211; “sur[rexit]” [M17] of *F* claus. 114; this formula also appears in many other contexts, see *F* claus. 114 and 211)

213+ [Sus - ce.]
 Sus - - ce.

Detailed description: This block contains the musical notation for 'Susce(pimus) (-)'. It features a vocal line (D) and a tenor line (T) with lyrics. The vocal line starts with a red 'V' and a blue bracket. The tenor line has a red 'T' and a blue bracket. The lyrics are: [Sus - ce.], Sus - - ce. There are blue brackets above the vocal line and red brackets below the tenor line.

214. *F*, f. 171v, II, 2: (Adu)Torium 4 [M51: Alleluya. Posui adiutorium] (= *W2* MLO, *F* claus. 201, “[Ado]rabo” [M12] of *K* MLO)*

214+ [To -
 To -

Detailed description: This block contains the musical notation for '(Adu)Torium 4'. It features a vocal line (D) and a tenor line (T) with lyrics. The vocal line starts with a red 'V' and a blue bracket. The tenor line has a red 'T' and a blue bracket. The lyrics are: [To -], To -

*A reading in any of the modes 1, 3, or 6 is possible; this version seems slightly to favor mode 1; for readings in the other modes, see *F* claus. 201, above, and its attendant remarks.

215. *F*, f. 171v, III: Super 2 [O4: In columbe. Vox domini] (= *F* MLO, *W1* MLO, *W2* MLO)

216. *F*, f. 171v, IV, 1: Et illumina(re) 3 [M9: Omnes. Surge et illumina(re)] (= the opening phrase of *W2* MLO, *F* claus. 60, motets *A la clarte qui tout enlumina* [102], *Remedium nostre miserie* [103])*

*Alternative readings in either mode 3 or mode 6 are possible; see *F* claus. 60.

217. *F*, f. 171v, IV, 2: Angeli et collaudantes 2 [M33: Alleluia. Assumpta est Maria] ("Angeli" = T color 1 of *W2* MLO)*

*The discant portion on "angeli" can also be read in either mode 3 or 6.

218. *F*, f. 171v, V, 1: Et collaudantes 1 [M33: Alleluia. Assumpta est Maria] (all but beginning of "-dan-" = *W2* MLO; final flourish similar to *F* MLO, *W1* MLO)

219. F, f. 171v, V, 2: Maria virgo 2 [M34: Alleluya. Hodie Maria]

Soprano: [Ma - ri - a vir - go.]
Tenor: Ma - ri - a vir - go.

220. F, f. 171v, VI: Domini super te 2 [M9: Omnes. Surge et illuminare] (= #2 MLO)*

Soprano: [Do - mi - ni su - per te.]
Tenor: Do - mi - ni su - per te.

*The final four T pitches are unaccountably omitted here and have been supplied from W2; as an alternative, they may be left out in performance and the cadential D phrase rendered as organum.

221. F, f. 172r, 1: In virtute 3 [M41: Gloriosus. Dextera tua]*

*The high level of of melodic fracture in this piece allows for various readings of rhythmic details.

Soprano: [In vir - tu - te.]
Tenor: In vir - tu - te.

D:F: written 3 higher

222. F, f. 172r, III: (Vir)Go 10 [M32: Benedicta. Virgo dei]

222

D [Go.]

T Go.

223. F, f. 172r, V,1: Mea 3 [M54: Alleluia. Veni electa] (internal repeat of T melody on "[me]a" = WI MLO, MüA MLO)

223

D [Me - a.]

T Me - a.

Musical score for the first system, showing a vocal line and a lute line. The lute line has a 'b.' marking above it.

224. *F*, f. 172r, V, 2: Gloria (-) [M65a: Alleluya. Gloria et honore]* *This chant has no organa or motets associated with it; cf. *F* claus. 455-457.

224

D [Glo - ri - a.]

T Glo - ri - a.

Musical score for system 224, showing vocal lines for D and T with lyrics 'Glo - ri - a.'

225. *F*, f. 172r, VI: Et florebis 3 [M53: Alleluya. Iustus germinabit]*

225

D [Et flo - re -]

T Et flo - re -

Musical score for system 225, showing vocal lines for D and T with lyrics 'Et flo - re -'

Musical score for the second system, showing a vocal line and a lute line.

Musical score for the third system, showing a vocal line and a lute line.

Musical score for the fourth system, showing a vocal line and a lute line.

Musical score for the fifth system, showing a vocal line and a lute line. The lute line has '- bit.' markings.

* Notice the differences in pitch content in a few phrases within each T color. (I: *edf*, II: *fdj*; I: *fed*, II: *ecd*; I: *aba*, II: *aca*); the D harmonies in these places suggest these are intentional divergences.

226. F, f. 172v, II: In domino 3 [M49: Alleluya. Letabitur iustus]*

226

[In do - In do - - mi - - no.]

*There is some leeway in deciding where this supplemental series of clausulae ends and the next proper series (the second) begins. The present set of transcriptions follows the lead of Van der Werf (*Integrated Directory*) in beginning the second sequence with no. 227. Baltzer's edition, in contrast, concurs with the catalog of Smith (*The Clausulae*, see 1:14, n. 7) in starting the second series with no. 229; Smith, in turn, follows the division proposed in Ludwig's *Repertorium*, although he admits that a segmentation along the lines of Van der Werf's suggestion is just as likely. There are no obvious breaks in the series evident from the layout of the pieces in the manuscript. The reasons for starting the second sequence here with no. 227 arise from the observation that the clausulae from nos. 203 through 226 in *F* contain a string of settings whose ordering is wildly muddled when compared to the more coherent, liturgically grouped first series occupied by nos. 1-202. With no. 227, though, the more orderly principles seen in the first series begin to appear again, suggesting the start of a new group. At this point, two clausulae occur (nos. 227 and 228) set to the "Dominus" melisma from the M1 Christmas gradual *Viderunt omnes* *Ÿ. Notum fecit* (the first Mass chant of the liturgical year to appear in the various versions of the MLO); these are then followed by further pieces on Mass chants, beginning with no. 229, that run from M11 through to M54 with only a few disruptions in their liturgical ordering (just as sometimes appears in the first series). Ludwig, Smith, and Baltzer apparently see the large hiatus between the settings of M1 and M11 in nos. 228 and 229, respectively, as grounds for positing their particular division. Here, as in Van der Werf, the return to the first of the MLO Mass chants in no. 227 has been the deciding factor in determining the end of the supplement and the beginning of the second series.

F, Fascicle 5: Clausulae a2

Second Series: Nos. 227-288 (for Mass Organa)

(* = motet concordance, + = concordance(s) with other clausula(e) in fascicle 5, when these symbols appear after an item numeral)*

227. F, f. 172v, III: Dominus 15 [M1: Viderunt omnes. Notum fecit]*

227

*A very unusual rhythmic pattern appears in the T. Following the catalog of Van der Werf (*Integrated Directory*), this piece (no. 227) has been chosen as the first in the second series of clausulae in *F*, fascicle 5, rather than no. 229 as in Baltzer's edition and in the catalogs of Smith and Ludwig. See the fuller remarks at the end of no. 226.

228. F, f. 172v, IV: Dominus 10 [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 40)*

*A reading either in mode 1 or 3 is possible.

228

*Item numerals in **bold italic** type indicate clausulae possibly derived from motets.

- mi - nus.]
- mi - nus.

229. F, f. 172v, VI: (Audi)Mus 5 [M11: Suscepimus deus. Sicut audivimus]

229 [Mus.]
Mus.

230. F, f. 173r, I: Sanctum tuum 3 [M12: Alleluya. Adorabo ad templum]

230 [San - - ctum tu -
San - - ctum tu -

- um.]
- um.

231. F, f. 173r, II: (Conf)Tebor 10 [M12: Alleluya. Adorabo ad templum]*

231 [Te -
Te -

*In the MS, Long rests in the D are typically denoted by relatively longer strokes.

a.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. A red '9' is positioned above a note in the treble staff. The bass staff contains a sequence of notes and rests with blue brackets above them.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. A blue 'b.' is positioned below a note in the bass staff. A blue 'II a.' is positioned above a note in the treble staff. The bass staff contains a sequence of notes and rests with blue brackets above them.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. The bass staff contains a sequence of notes and rests with blue brackets above them.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. A blue 'a.' is positioned above a note in the bass staff. The bass staff contains a sequence of notes and rests with blue brackets above them.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. A blue 'b.' is positioned below a note in the bass staff. The bass staff contains a sequence of notes and rests with blue brackets above them.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. A red '[h]' is positioned above a note in the treble staff. Blue '- bor.]' and '- bor.' markings are present at the end of the system. The bass staff contains a sequence of notes and rests with blue brackets above them.

232. *F*, f. 173r, V: Hec dies 7 [M13: Hec dies. Confitemini domino] (shares a similar TD opening with *F* claus. 234)

Seventh system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with blue brackets above them. A red 'or:' is positioned above a note in the treble staff. Blue 'D' and 'T' markings are present on the left side of the system. The bass staff contains a sequence of notes and rests with blue brackets above them.

Two staves of musical notation. The upper staff contains several phrases of music, with blue brackets above them. The lower staff contains a similar phrase, with a blue bracket above it and a second ending bracket labeled "II" above the first ending. The music is in a minor key and features a mix of eighth and sixteenth notes.

Two staves of musical notation. The upper staff ends with a double bar line and the text "- es." below it. The lower staff also ends with a double bar line and the text "- es." below it. Blue brackets are present above the notes in both staves.

233. *F*, f. 173r, VI: Hec 8 [M13: Hec dies. Confitemini domino]

Two staves of musical notation. The upper staff is labeled "D" and contains a melodic line with blue brackets. The lower staff is labeled "T" and contains a vocal line with red accents above it. The text "[Hec.]" is written above the D staff and "Hec." is written below the T staff.

Two staves of musical notation. The upper staff continues the melodic line from the previous system, with blue brackets above it. The lower staff continues the vocal line, with red accents above it.

234. *F*, f. 173v, I: Hec dies 9 [M13: Hec dies. Confitemini domino] (shares a similar TD opening with *F* claus. 232)

Two staves of musical notation. The upper staff is labeled "D" and contains a melodic line with blue brackets. The lower staff is labeled "T" and contains a vocal line with red accents above it. The text "[Hec]" is written above the D staff, "Hec" is written below the T staff, and "di -" is written below the D staff.

Two staves of musical notation. The upper staff contains a melodic line with blue brackets. The lower staff contains a vocal line with red accents above it. A second ending bracket labeled "II" is present above the first ending in the lower staff.

Two staves of musical notation. The upper staff ends with a double bar line and the text "- es." below it. The lower staff also ends with a double bar line and the text "- es." below it. Blue brackets are present above the notes in both staves.

235. *F*, f. 173v, II: Quoniam 9 [M13: Hec dies. Confitemini domino]

D
235 [Quo - I Quo - - ni - - am.]

T
Quo - - ni - - am.

236. *F*, f. 173v, IV, 1: Domino 10 [M13: Hec dies. Confitemini domino]*

D
236 [Do - - mi - - no.]

T
Do - - mi - - no.

*The clausulae designated here as nos. 236 and 237 are often considered to be a single item in other catalogs (such as those of Ludwig, Smith, and Van der Werf). The scribe of *F*, though, gives separate illuminated initials to each, and there are no known independent transmissions of these pieces to support the concept of fusing them together. As a result of this division, Baltzer's numbering (followed here) now conforms to those of the other catalogs. The original discrepancy in numbering began with Baltzer's fusion of the two *F* claus. usually cataloged as nos. 59 and 60 (in Ludwig, Smith, and Van der Werf) into a single piece, her no. 59 (see the remarks above for *F* claus. 59 and 60).

237. *F*, f. 173v, IV, 2: Quoni(am) 10 [M13: Hec dies. Confitemini domino]*

D
237 [Quo - si si - ni.]

T
Quo - - ni.

*On the numbering of this clausula, see the remarks for no. 236 above. The opening two phrases of this piece are possibly notationally corrupt, with the result that there are several possibilities for interpreting their rhythms. This effort essentially agrees with Baltzer by assuming a lack of ligation for the fifth and sixth D notes, the presence of an *e* rather than the apparent *d* in the D over the tenth T L, and attempting to keep the 4C groups similar in rhythm.

238. F, f. 173v, V: Domino quoni(am) 11 [M13: Hec dies. Confitemini domino] (= TD of *W1* org. a3)*

*This piece appears to be two separate items in *F*, with illuminated capital initials heading the respective segments "Domino" and "Quoni[am]." However, unlike *F* claus. 236 and 237, these two segments are also presented together in their only concordance, found in the organum triplum transmission in *W1* on the same chant. The "Domino" segment in *F*, additionally, does not close with a substantive cadence as in *W1* (the only point where the two versions differ), but pushes onward to the "Quoni[am]" portion. As a result, these two units are considered here as a single piece, following the catalogs of Ludwig, Smith, Van der Werf, and the enumeration in Baltzer's edition.

239. F f. 174r, 1, 2: Quoniam 12 [M13: Hec dies. Confitemini domino]*

*The D line of *F* claus. 239 has more material than can be accommodated by the T as it stands. Baltzer's solution repeats the fourth T phrase (*e-c-a*) to allow for a fit. Here it is the third phrase (*a-c-d*) that is pressed into service. Although either of these solutions concords with the two 3li gestures in the fourth D phrase, which happen to occur at the end of a system, they introduce an unusual internal repetition in the T chant. Another possible way to deal with the mismatch is to consider the fourth phrase in the D as an erroneous addition (since it starts with the same opening three-note gesture as the phrase that follows it), omit it entirely, and leave the T as it stands.

240. F, f. 174r, II: In seculum 11 [M13: Hec dies. Confitemini domino]*

*Note partial T repetition at end.

240

241. F, f. 174r, III: In seculum 12 [M13: Hec dies. Confitemini domino]*

*Phrase endings may be rendered either ♩.♩. or ♩.♩.

241

242. F, f. 174r, IV: Nostrum 5 [M14: Alleluia. Pascha nostrum]*

*Hocket particularly suggested by the strokes in T color II as well as in D.

242

243. F, f. 174r, V: (Immo)Latus 11 [M14: Alleluia. Pascha nostrum]

243

First system of musical notation, featuring a vocal line (treble clef) and a lute line (bass clef). The lute line includes a flat annotation 'b.' and various phrasing slurs.

Second system of musical notation, continuing the vocal and lute parts from the first system.

Third system of musical notation, including the vocal line and lute line. The text '- tus.' is written below the lute line.

244. F, f. 174r, VI: Mulieribus 3 [M17: Alleluya. Surrexit dominus]

System 244, featuring a vocal line (treble clef) and a lute line (bass clef). The text 'Mu - li - e - ri - bus.' is written below the lute line.

245. F, f. 174v, I, 1: Et occurens 3 [M17: Alleluya. Surrexit dominus]

System 245, featuring a vocal line (treble clef) and a lute line (bass clef). The text 'Et oc - cur -' is written below the lute line.

Fourth system of musical notation, including the vocal line and lute line. The text '- rens.' is written below the lute line.

246. F, f. 174v, I, 2: Et gaudebit 5 [M24: Alleluya. non vos relinquam] (= motets *Non orphanum te deseram* [322], *El mois de mai* [324])

System 246, featuring a vocal line (treble clef) and a lute line (bass clef). The text 'Et gau - de -' is written below the lute line.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music features a complex melodic line in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music continues with similar melodic and rhythmic patterns as the first system.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). A double bar line with a Roman numeral 'II' is present in the lower staff, indicating a section change.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music continues with similar melodic and rhythmic patterns.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music continues with similar melodic and rhythmic patterns.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music continues with similar melodic and rhythmic patterns. The system ends with a double bar line and the text '- bit.' in blue below the lower staff.

247. F, f. 174v, IV: Revolvit 3 [M20: Alleluya. Angelus Domini]

Seventh system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The system is labeled '247' on the left. The music continues with similar melodic and rhythmic patterns. The system ends with a double bar line and the text '- vit.' in blue below the lower staff.

248. F, f. 174v, V: (Captivi)Ta(tem) 11 [M23: Alleluia. Ascendens Christus]* [b]

* Note change of rhythmic pattern in T color II.

248

249. F, f. 175r, I: Sanctus 2 [M26: Alleluia. Paraclitus spiritus]

249

250. F, f. 175r, II: Hodie perlustravit 6 [M25: Alleluia. Paraclitus spiritus]*

250

D
T

[Ho - di - e per - lu - stra -
Ho - di - e per - lu - stra -

This block contains the first system of the musical score. It features a vocal line (D) and a lute/organ line (T) in 8/8 time. The vocal line has lyrics: [Ho - di - e per - lu - stra -]. The organ line has lyrics: Ho - di - e per - lu - stra -. Blue brackets group notes in both parts. A red square is placed above the vocal line. A question mark is placed above the organ line.

This block contains the second system of the musical score. It continues the vocal and organ parts. A question mark is placed above the organ line. Roman numeral 'II' is placed below the organ line.

This block contains the third system of the musical score. A question mark is placed above the vocal line. Roman numeral 'III' is placed below the organ line.

- vit.]
- vit.

This block contains the fourth system of the musical score. A red bracketed 'b' is placed above the vocal line. The organ line ends with a plicated 'b'.

*The segments signaled here by dashed brackets are especially ambiguous in terms of rhythmic detail and allow for various realizations. An effort has been made to keep identical the very short passage shared between these two portions (starting with the plicated *b* in the D) and to render similar ligatures consistently.

251. F, f. 175r, IV, 1: Sancte spiritus (-) [M27: Alleluia. Veni sancte spiritus] (= "sancte spiritus" of F claus. 389)

251+

D
T

[San - cte spi - ri - tus.]
San - cte spi - ri - tus.

This block contains the first system of the musical score for 'Sancte spiritus (-)'. It features a vocal line (D) and a lute/organ line (T) in 8/8 time. The vocal line has lyrics: [San - cte spi - ri - tus.]. The organ line has lyrics: San - cte spi - ri - tus. Blue brackets group notes in both parts. A red bracketed 'b' is placed above the organ line.

252. F, f. 175r, IV, 2: Amo(ri)s 4 [M27: Alleluia. Veni sancte spiritus]*

*Phrase endings may be rendered either ♪ or ♫.

252

D
T

[A - mo.]
A - mo.

This block contains the first system of the musical score for 'Amo(ri)s 4'. It features a vocal line (D) and a lute/organ line (T) in 8/8 time. The vocal line has lyrics: [A - mo.]. The organ line has lyrics: A - mo. Blue brackets group notes in both parts. A red bracketed 'b' is placed above the organ line. A red 'a.' is placed above the organ line.

This block contains the second system of the musical score. A red bracketed 'b' is placed above the organ line.

253. F, f. 175r, V: Vado 2 [M24: Alleluya. Non vos relinquam]*

253

[Va -
Va -

- do.]
- do.

*Similarly ligated figures in the D are rendered quite differently in each of the two T statements in this piece. The figures can be presented more consistently if certain pitches of T color I are extended to the length of a DL (not apparent in the MS). An alternative reading along these lines appears immediately below.

(Alternative reading of no. 253 with occasional extended values)

(253)

[Va -
Va -

- do.]
- do.

254. F, f. 175r, VI: Alleluya 2 [M29: Alleluya. Inter natos] ("Alle" organal passage = "Alle(luya)" [M39] in F MLO, W1 MLO, W2 MLO)

254

[Al -
Al -

- lu -
- lu -

- lu -
- lu -

- ya.]
- ya.

255. *F*, f. 175v, I: Natos 3 [M29: Alleluya. Inter natos] [h] b

D [Na - - tos.]
T Na - - tos.

256. *F*, f. 175v, II, 1: (Al)lelu(ya) 3 [M29: Alleluya. Inter natos] (T color I = “(Al)lelu(ya)” in *F* MLO, 2All.; similar opening to *F* claus. 257)

D [Le - - lu - - ya.]
T Le - - lu - - ya.

257. *F*, f. 175v, II, 2: Natos 4 [M29: Alleluya. Inter natos] (similar opening to *F* claus. 256)

D [Na - - tos.]
T Na - - tos.

- tos.]
- tos.

258. *F*, f. 175v, III: Iohanne 4 [M29: Alleluya. Inter natos] b

D [Jo - han -]
T Jo - han -

- ne.]
- ne.

259. *F*, f. 175v, IV: Patribus 5 [M30: Constitues. Pro patribus] b

D [Pa -]
T Pa -

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various rhythmic values and accidentals, including a red bracketed 'b' above a note. The bass staff contains a supporting line with similar rhythmic values. Blue brackets are placed above the treble staff, and a red bracket is placed above the final measure of the treble staff.

Second system of musical notation, continuing the melodic and harmonic lines from the first system. It features a treble staff and a bass staff with various rhythmic markings and accidentals. A red bracketed 'b' is present above a note in the treble staff, and a blue bracket is above a note in the bass staff.

Third system of musical notation, including the Latin text "- tri - bus." in blue. The treble staff shows a melodic line with a blue bracket above it, and the bass staff shows a supporting line with a red bracketed 'b' above a note. The text "- tri - bus." is written below the treble staff, and "- tri - bus." is written below the bass staff.

Fourth system of musical notation, including the title "260. F, f. 175v, V: Tuis 2 [M30: Constitues. Pro patribus] (= motet Tu claviger etheris [405a])*" and the Latin text "Tu -". The system is divided into two parts, D and T, with a red 'I' above the T part. The treble staff contains a melodic line with various rhythmic markings, and the bass staff contains a supporting line. The text "Tu -" is written below the treble staff.

Fifth system of musical notation, continuing the melodic and harmonic lines. It features a treble staff and a bass staff with various rhythmic markings and accidentals. A red bracketed 'b' is present above a note in the treble staff, and a blue 'II' is written above a note in the bass staff.

Sixth system of musical notation, continuing the melodic and harmonic lines. It features a treble staff and a bass staff with various rhythmic markings and accidentals. Blue brackets are placed above the treble staff.

Seventh system of musical notation, including the Latin text "- is.]" in blue. The treble staff shows a melodic line with a red bracketed 'b' above a note, and the bass staff shows a supporting line with a red bracketed 'b' above a note. The text "- is.]" is written below the treble staff, and "- is." is written below the bass staff.

*The choice of rhythmic mode 3, used here, is suggested by the motet version in *Hu*. A reading in mode 1, or even mode 6, is also possible.

261. F, f. 176r, I, 1: Edificabo 4 [M31: Alleluya. Tu es Petrus]*

261

D [E - di - fi - ca -

T E - di - fi - ca -

- bo.]

- bo.

*As it stands, there is a slight degree of ambiguity in determining the rhythmic pattern of the T. Some of the ligature readings in the D of this piece also seem to admit an unusual amount of dissonance if read in a manner typical of the implied mode 1 (see particularly the ligation in the fourth phrase). As a result, an alternative version has been supplied below which presents the T in mode 1 and which reads the D ligatures in a faster, less immediately obvious manner.

(Alternative reading of no. 261)

(261)

D [E - di - fi - ca -

T E - di - fi - ca -

- bo.]

- bo.

262. F, f. 176r, I, 2: (Vir)Go 11 [M32: Benedicta. Virgo dei] (= *Wl* claus. 87 “vi[tam]” [M48])

262

D [Go.]

T Go.

- go

- go.

263. F, f. 176r, II: Virgo celos ascendit 3 [M34: Alleluya. Hodie Maria]

263

D [Vir - - go ce - - los

T Vir - - go ce - - los

as - - cen - dit.]

as - - cen - dit.

264. F, f. 176r, III: Gaudete 4 [M34: Alleluya. Hodie Maria]*

*Phrase endings may be rendered either ♩ or ♩.

264 [Gau -

I Gau - II

- de - - te.]

- de - - te.

265. F, f. 176r, IV: Gaudete 5 [M34: Alleluya. Hodie Maria]*

*Phrase endings may be rendered either ♩ or ♩.

265 [Gau -

I Gau - II

- de - - te.]

- de - - te.

266. F, f. 176r, V, 1: Gau(dete) 6 [M34: Alleluya. Hodie Maria]*

*A reading in mode 1, and conceivably even 6, is also possible.

266 [Gau.]

Gau.

267. F, f. 176r, V, 2: Gaudete 3 [M34: Alleluya. Hodie Maria] (= F claus. 163, W1 claus. 73)

267+ [Gau -

I Gau - II

- de - - te.]
- de - - te.

268. F, f. 176r, VI: Reg(nat) 19 [M34: Alleluya. Hodie Maria]*

*Some D motives are recalled between this setting and the next piece.

268 [Reg.]
a. Reg.

si si si si

a.

b.

269. F, f. 176v, I: Regnat 20 [M34: Alleluya. Hodie Maria]

*Some D motives are recalled between this setting and the previous piece.

269 [Reg -
a. Reg -

si si

a.

270. F. f. 176v, III, 1: Angeli 3 [M33: Alleluya. Assumpta est Maria]

271. F. f. 176v, III, 2: Ex semine 1 [M38: Alleluya. Nativitas] (= WJ MLO)*

*The internal repeat within this melisma (a restatement of notes 4-15) that appears in other discant settings of this passage is missing here

272. F. f. 176v, IV: Dominum 1 [M40: Timete dominum. Inquirentes autem]*

*Notice the similar treatments of T pattern, color repetition, style, and phrasing among the contiguous series of M40 pieces in *F* claus. 272-274.

273. *F*, f. 176v, V: (Inquiren)Tes 3 [M40: Timete dominum. Inquirentes autem]

274. *F*, f. 176v, VI: Autem 3 [M40: Timete dominum. Inquirentes autem]

II

- tem.]
- tem.

275. F, f. 177r, II: Non deficient 3 [M40: Timete dominum. Inquirentes autem]

275

[Non de - fi - ci -
Non de - fi - ci -

- ent.]
- ent.

276. F, f. 177r, III: Au(tem) 4 [M40: Timete dominum. Inquirentes autem]

276

[Au.]
Au.

277. F, f. 177r, IV: Illi 6 [M50: Ecce sacerdos. Non est inventus]

277

[Ili.
Ili.]

a. a. b.

278. *F*, f. 177r, V, 1: Qui conservaret 4 [M50: Ecce sacerdos. Non est inventus] (= *F* claus. 193, T color I of *W1* claus. 94)

278+ D [Qui con - ser - va -

T Qui con - ser - va -

279. *F*, f. 177r, V, 2: Illi 2 [M50: Ecce sacerdos. Non est inventus] (= T color 2 of *F* MLO)*

279 D [Il - li.]

T Il - li.

*Van der Werf (*Integrated Directory*) reports that only the openings of this piece and its concordance are the same; but overall the actual differences are slight. The most notable change occurs at the start of the phrase over *b* in the T, where the *F* MLO version begins *edcb*, and claus. 279 has *fed*. This suggests reading the T as *b*-natural in the *F* MLO version, *b*-flat in *F* claus. 279.

280. *F*, f. 177r, VI: Illi 7 [M50: Ecce sacerdos. Non est inventus]*

280 D [Il - li.]

T Il - li.

*Ends without a clear cadence; possibly intended to form a pair with no. 281, below.

281. *F, f. 177v, I: Qui conservaret 8 [M50: Ecce sacerdos. Non est inventus]**

*Possibly intended for performance right on the heels of *F* claus no. 280, above, since that piece ends without a clear cadence, and the two T melodies are contiguous in the chant.

282. *F, f. 177v, II: Potentem 5 [M51: Alleluya. Posui adiutorium]*

283. *F, f. 177v, III: Et exaltavi 4 [M51: Alleluya. Posui adiutorium] (= motet *Et exalta vi magna* [518]; "et exal[tavi]" = "et confi[tebor]" [M12] of W2 MLO)**

*As usual, unbraced ficta markings in this piece indicate inflections supported by a concordance; bracketed ones are editorial suggestions, with no support from a MS source. Ficta in parentheses are cautionary, representing agreement between the clausula and motet versions of this music. Various phrases are noted here that have series of 2li, 3li gestures that could signal a temporary shift to mode 2, although here they are rendered in mode 1 (as in Baltzer's edition).

284. F. f. 177v, VI: Alleluya (-) [M53: Alleluya. iustus germinabit]

285. *F*, f. 178r, I: Alleluya (-) [M44: Alleluya. Hic Martinus or M36: Alleluya. Ora pro nobis]

285 [Al - le - lu - ya.]
 Al - le - [lu] - ya.

286. *F*, f. 178r, II: Mea 4 [M54: Alleluya. Veni electa] (= motets *Chanter m'estuet sans delai* [528e], *Canticum leticie sonet in ecclesia* [528f])*

286 [Me - a.]
 Me - a.

- a.]
 - a.

a'.
 b.

a'.
 b.

*Of the concordances, motet 528e (817) has the T designation "In corde" (chant unidentified) in its appearance in *W2*, f. 225r, while the version of this piece in *Mo*, f. 266r, has no T designation. *F* claus. 286 and motet 528f (818), unique to *W2*, f. 190v, have "Mea." Many of the more dissonant patches in no. 286, such as the one beginning T color II, are recast with greater consonance in the three motet redactions of this music.

287. F, f. 178r, IV, 1: Rex 3 [M54: Alleluya. Veni electa]*

287

D [Rex.]
T Rex.

*For a possible alternative reading that renders the opening phrases with occasional extended rhythms, see the example that follows.

(Alternative reading of no. 287 with occasional extended rhythms)*

(287)

D [Rex.]
T Rex.

*This reading is prompted by the use of the shapes LBBLB for the opening five D notes, although the T pitches show no evidence of elongation.

288 F, f. 178r, IV, 2: Veni (-) [M54: Alleluya. Veni electa] (= F claus. 434; opening = "Hero[des]" in F claus. 360 [M8]), (Pa)Ra(clitus)" [M26] in F claus. 388)

288+

D [Ve -] - ni.]
T Ve - - ni.

F, Fascicle 5: Clausulae a2
Third Series: Nos. 289-342 (for Office Organa)

(+ = concordance(s) with other clausula(e) in fascicle 5, when this symbol appears after an item numeral; there are no motet concordances in this series)

289. *F*, f. 178r, V, 1: Videbitis (-) [O1: Iudea et Iherusalem. Constantes] (= *F* MLO, = "et filio" [O1] in *F* MLO and *F* claus. 6)

D
289+ [Vi - de - bi - tis.]
T
Vi - de - bi - tis.

290. *F*, f. 178r, V, 2: Dominus (-) [O2: Descendit de celis. Tanquam sponsus]

D
290 [Do - mi - nus.]
T
Do - mi - nus.

291. *F*, f. 178r, V, 3: Et filio (-) [O2: Descendit de celis. Tanquam sponsus]

D
291 [Et fi - li - o.]
T
Et fi - li - o.

292. *F*, f. 178r, VI, 1: Paraclitum 2 [O10: Non conturbetur. Ego rogabo]

D
292 [Pa - ra - cli - tum.]
T
Pa - ra - cli - tum.

293. *F*, f. 178r, VI, 2: Et filio 2 [O10: Non conturbetur. Ego rogabo]

D
293 [Et fi - li - o.]
T
Et fi - li - o.

294. *F*, f. 178r, VI, 3: Egressio eius et occurus (-) [O32: Omnis puchritudo. A summo celo] ("eius" = *F* MLO)

D
294 [E - gres - si - o e - ius]
T
E - gres - si - o e - ius

D
et oc - cur - sus.]
T
et oc - cur - sus.

295. F. f. 178v, I, 1: (Complen)Tur (-) [O11: Dum complerentur. Repleti sunt]

[Tur.]
 Tur.

296. F. f. 178v, I, 2: Spiritu sancto 2 [O11: Dum complerentur. Repleti sunt]

[Spi - ri - tu san - - cto.]
 Spi - ri - tu san - - cto.

297. F. f. 178v, I, 3: Et filio 2 [O11: Dum complerentur. Repleti sunt]

[Et fi - li - - o.]
 Et fi - li - - o.

298. F. f. 178v, II, 1: (Et spiritui) Sancto 2 [O11: Dum complerentur. Repleti sunt]

[San - - cto.]
 San - - cto.

299. F. f. 178v, II, 2: Variis (-) [O33: Repleti sunt omnes. Loquebantur]

[Va - - ri - - is.]
 Va - - ri - - is.

300. F. f. 178v, III, 3: Gloria patri 2 [O33: Repleti sunt omnes. Loquebantur]

[Glo - - ri - - a pa - - tri.]
 Glo - - ri - - a pa - - tri.

301. F. f. 178v, III, 1: (Na)Tos (-) [O13: Inter natos. Fuit homo]

[Tos.]
 Tos.

302. F, f. 178v, III, 2: Missus a deo 2 [O13: Inter natos. Fuit homo]

Soprano: [Mis - sus a de - o.]
 Tenor: Mis - sus a de - o.

303. F, f. 178v, IV, 1: (Gloria)A patri et filio 2 [O13: Inter natos. Fuit homo]

Soprano: [A pa - tri]
 Tenor: A pa - tri

Soprano: et fi - li - o.]
 Tenor: et fi - li - o.

304. F, f. 178v, IV, 2: Cornelius (-) [O14: Cornelius. Cum orasset] (= F MLO in verse)

Soprano: [Cor - ne - li - us.]
 Tenor: Cor - ne - li - us.

305. F, f. 178v, V, 1: Angelus dicens (-) [O14: Cornelius. Cum orasset]

Soprano: [An - ge - lus di - cens.]
 Tenor: An - ge - lus di - cens.

306. F, f. 178v, V, 2: (Glo)ria (-) [O14: Cornelius. Cum orasset]

Soprano: [Ri - a.]
 Tenor: Ri - a.

307. F, f. 178v, V, 3: Et filio (2) et spiritui sancto (-) [O14: Cornelius. Cum orasset]

Soprano: [Et fi - li - o.]
 Tenor: Et fi - li - o.

et spi - ri - tu - i sanc - to.]
 et spi - ri - tu - i sanc - to.

308. *F*, f. 178v, VI, 1: Stirps 2 [O16: Stirps Yesse. Virgo dei] (= all but opening phrase of *F* claus. 160)

308+ [Stirps.]
 S[t]irps.

309. *F*, f. 179r, I, 1: Genetrix virga est 2 [O16: Stirps Yesse. Virgo dei]

309 [Ge - ni - trix vir - ga est.]
 Ge - ni - trix vir - ga est.

310. *F*, f. 179r, I, 2: Gloria patri (-) [O16: Stirps Yesse. Virgo dei]

310 [Glo - ri - a pa - tri.]
 Glo - ri - [a] pa - tri.

311. *F*, f. 179r, II, 1: (So)Lem (-) [O19: Solem. Cernere]

311 [Lem.]
 Lem.

312. *F*, f. 179r, II, 2: Lumen 2 [O19: Solem. Cernere] ("lu[men]" = "et fi[lio]" [O1] in *F* claus. 7)

312+ [Lu - men.]
 Lu - men.

313. *F*, f. 179r, II, 3: (Gaudete) Fide(les) 2 [O19: Solem. Cernere]

313 [Fi - de.]
 Fi - de.

314. *F, f. 179r, II, 4: (Glo)Ria (-) [O19: Solem. Cernere]*

D
 T

[Ri - a.]
 Ri - a.

315. *F, f. 179r, II, 5: Et filio et spiritui (-) [O19: Solem. Cernere]*

D
 T

[Et fi - li - o]
 Et fi - li - o

D
 T

Et spi - ri - tu - i.]
 Et spi - ri - tu - i.

316. *F, f. 179r, III, 1: Triumphi 2 [O24: Concede. Adiuvent]*

D
 T

[Tri - um - phi.]
 Tri - um - phi.

317. *F, f. 179r, III, 2: Patri et filio 2 [O24: Concede. Adiuvent]*

D
 T

[Pa - tri et fi - li - o.]
 Pa - tri et fi - li - o.

318. *F, f. 179r, IV, 1: Martine sidus aureum domini 2 [O27: Sancte Germane. O Sancte]*

D
 T

[Mar - ti - ne si - dus]
 Mar - ti - ne si - dus

D
 T

au - re - um do - mi - ni.]
 au - re - um do - mi - ni.

319. F. f. 179r, V, 1: Solita (-) [O27: Sancte Germane. O Sancte]

D [So - li - ta.]
 T So - li - ta.

320. F. f. 179r, V, 2: Et spiritui sancto 2 [O27: Sancte Germane. O Sancte]

D [Et spi - ri - tu - i
 T Et spi - ri - tu - i

D san - cto.]
 T san - cto.

321. F. f. 179r, VI, 1: (Caterva)Tim ruunt (-) [O25: Ex eius tumba. Catervatim]

D [Tim ru - unt.]
 T Tim ru - unt.

322. F. f. 179r, VI, 2: Cupientes 2 [O25: Ex eius tumba. Catervatim]

D [Cu - pi - en - tes.]
 T Cu - pi - en - tes.

323. F. f. 179v, I, 1: Mirabilia 2 [O25: Ex eius tumba. Catervatim] ("[Mi]rabilia" = F MLO; "[Mi]rabi[lia]" = "[spiri]tui" in F MLO, //2 MLO)

D [Mi - ra - bi - li - a.]
 T Mi - ra - bi - li - a.

324. F. f. 179v, I, 2: (Glori)A patri et filio 2 [O25: Ex eius tumba. Catervatim]

D [A pa - tri
 T A pa - tri

et fi - li - o.]

et fi - li - o.]

325. F. f. 179v, II, 1: Nive (-) [O26: Qui sunt isti. Candidiores]

[Ni - ve.]

Ni - ve.

326. F. f. 179v, II, 2: (Rubi)Cundiores 2 [O26: Qui sunt isti. Candidiores] ("Cundi[ores]" = F MLO, #2 MLO)

[Cun - di - o - res.]

Cun - di - o - res.

327. F. f. 179v, II, 3: Ebore (-) [O26: Qui sunt isti. Candidiores]

[E - bo - re.]

E - bo - re.

328. F. f. 179v, III, 1: (Glo)Ria (-) [O26: Qui sunt isti. Candidiores]

[Ri - a.]

Ri - a.

329. F. f. 179v, III, 2: Et filio 3 [O25: Ex eius tumba. Catervatim]

[Et fi - li - o.]

Et fi - li - o.]

330. F. f. 179v, III, 3: Nescitis (-) [O28: Sint lumbi. Vigilate] ("Nesci[tis]" = "[fi]lio" in F MLO GP and "[fi]lio" [O26] in F MLO)

[Ne - sci - tis.]

Ne - sci - tis.

331. *F, f. 179v, IV, 1: (Qua hora) Dominus 2 [O28: Sint lumbi. Vigilate]*

D [Do - mi - nus.]
 T Do - mi - nus.

332. *F, f. 179v, IV, 2: (Glo)ria patri et filio 2 [O28: Sint lumbi. Vigilate]*

D [Ri - a pa - tri]
 T Ri - a pa - tri

D et fi - li - o.]
 T et fi - li - o.

333. *F, f. 179v, V, 1: Mundi 2 [O29: Regnum mundi. Eructavit]*

D [Mun - di.]
 T Mun - di.

334. *F, f. 179v, V, 2: Cor me(um) 2 [O29: Regnum mundi. Eructavit] ("cor" = WI MLO)*

D [Cor me.]
 T Cor me.

335. *F, f. 179v, V, 3: Ego (-) [O29: Regnum mundi. Eructavit]*

D [E - go.]
 T E - go.

336. *F, f. 179v, VI, 1: (Glo)ria (-) [O29: Regnum mundi. Eructavit]*

D [Ri - a.]
 T Ri - a.

337. *F*, f. 179v, VI, 2: Patri (-) [MS: Et fili(o)] [O29: Regnum mundi. Eructavit]*

D [Pa - tri.]
 [Et fi - li.]
 T Pa - tri.
 Et fi - li.

*The segment given in no. 337 with the GP text ("Et fili-") differs from the organum settings, which supply "Patri" for this collection of notes (cf. *F*, ff. 84v-5r, and *W2*, f. 58v; the GP omitted in *W1*). Both texts are supplied here.

338. *F*, f. 179v, VI, 3: Sanc(to) (-) [O29: Regnum mundi. Eructavit]

D [Sanc.]
 T Sanc.

339. *F*, f. 179v, VI, 4: Deest 2 [O30: Deum time. Timentibus deum]

D [De - est.]
 T De - est.

340. *F*, f. 179v, VI, 5: Qui e(um) 2 [O30: Deum time. Timentibus deum]

D [Qui e.]
 T Qui e.

341. *F*, f. 179v, VI, 6: Gloria (-) [O30: Deum time. Timentibus deum]

D [Glo - ri - a.]
 T Glo - ri - a.

342. *F*, f. 180r, I, 1: Et spiritui 2 [O30: Deum time. Timentibus deum]

D [Et spi - ri - tu - i.]
 T Et spi - ri - tu - i.

F, Fascicle 5: Clausulae a2

Fourth Series: Nos. 343-442 (for Mass Organa)

(+ = concordance(s) with other clausula(e) in fascicle 5, when this symbol appears after an item numeral; there are no motet concordances in this series)

343. F. f. 180r, I, 2: Su(um) 2 [M1: Viderunt omnes. Notum fecit]

343

Su.

344. F. f. 180r, I, 3: Conspicuum gentium 2 [M1: Viderunt omnes. Notum fecit]

344

[Con - spe - ctum. gen - ti - um.]

Con - spe - ctum. gen - ti - um.

345. F. f. 180r, II, 1: Dies sanctificatus 2 [M2: Alleluia. Dies sanctificatus]

345

[Di - es]

Di - es

- cti - fi - ca - tus.]

- cti - fi - ca - tus.

346. F. f. 180r, III, 1: Gentes et adorate 2 [M2: Alleluia. Dies sanctificatus] ("[ad]orate" = F MLO, W2 MLO)

346

[Gen - tes. et a - do - ra - te.]

Gen - tes. et a - do - ra - te.

347. F, f. 180r, IV, 1: Deus meus saluum me fac propter misericor(diam) 2 [M3: Sederunt. Adiuua me] (parts of "saluum...misericor[diam]" = organum a4; "deus" = "et inclina" [M37], T color 1, in W2 MLO, F claus. 179)

347+
D [De - - us
T De - - us

me - - us
me - - us

| "saluum me" = Tr of Perotin's setting a4 | "propter" = D of Perotin's setting a4 | "-se-" = D of Perotin's setting a4
sal - vum me fac pro - - pter mi - se - ri - cor.]
sal - vum me fac pro - - pter mi - se - ri - cor.

348. F, f. 180r, V, 1: Video 2 [M4: Alleluya. Video celos]

348
D [Vi - - de - - o.]
T Vi - - de - - o.

349. F, f. 180r, VI, 1: A dextris 2 [M4: Alleluya. Video celos]

349
D [A dex - - tris.]
T A dex - - tris.

350. F, f. 180v, I, 1: Virtu(tis) (-) [M4: Alleluya. Video celos] ("[vir]tu[tis]" = F MLO, W2 MLO)

350
D [Vir - tu.]
T Vir - tu.

351. *F. f. 180v, I, 2: Stantem 2 [M4: Alleluya. Video celos] ("stan[tem]" = F MLO, W2 MLO)*

D [Stan - - tem.]

T [St]an - - tem.

352. *F. f. 180v, I, 3: Donec veni(am) 3 [M5: Exiit sermo. Sed sic eum]*

D [Do - - nec]

T Do - - nec

D ve - ni.]

T ve - ni.

353. *F. f. 180v, II, 1: Hic est 2 [M6: Alleluya. Hic est discipulus]*

D [Hic est.]

T Hic est.

354. *F. f. 180v, II, 2: Qui testimonium 3 [M6: Alleluya. Hic est discipulus]*

D [Qui te - sti - mo - ni - - um.]

T Qui te - sti - mo - ni - - um.

355. *F. f. 180v, III, 1: De (-) [M6: Alleluya. Hic est discipulus] (= "orien[te]" [M10] in F claus. 363)*

D [De.]

T De.

356. *F. f. 180v, III, 2: Scimus 2 [M6: Alleluya. Hic est discipulus] ("Sci[us]" = "ait" [O31] in W2 MLO)*

D [Sci - - mus.]

T Sci - - mus.

357. F, f. 180v, III, 3: Contritus (-) [M7: Anima nostra. Laqueus]

D [Con - tri - tus.]
T Con - tri - tus.

358. F, f. 180v, IV, 1: Adiutori(um) (-) [M7: Anima nostra. Laqueus]

D [Ad - iu - to - ri.]
T Ad - iu - to - ri.

359. F, f. 180v, IV, 2: In nomi(ne) (-) [M7: Anima nostra. Laqueus]

D [In no - mi.]
T In no - mi.

360+. F, f. 180v, IV, 3: Herodes iratus 2 [M8: Laus tua deus. Herodes iratus] ("Herod[es]" = "Ve[ni]" [M54] in F claus. 288, 434, = F claus. 388 "(Pa)Ra(clitus)" [M26]; "iratus" = T color II of "[epu]lentur" [M43] in F MLO)

D [He - ro - des]
T He - ro - des

D i - ra -
T i - ra -

D - tus.]
T - tus.

361. F, f. 180v, V, 1: Omnes 2 [M9: Omnes de Saba. Surge et illuminare] (= F claus. 55)

D [Om - nes.]
T Om - nes.

362. F. f. 180v, VI, 1: Vidimus 3 [M10: Alleluya. Vidimus stellam]

[Vi - di - mus.]
Vi - di - mus.

363+. F. f. 180v, VI, 2: In oriente 2 [M10: Alleluya. Vidimus stellam] ("[orien]te" = F claus. 355 "De" [M6])

[In o - ri - en - te.]
In o - ri - en - te.

364. F. f. 181r, I, 1: (De)Us 2 [M11: Suscepimus. Sicut audivimus]

[Us.]
Us.

365+. F. f. 181r, I, 2: Ita et vidimus 2 [M11: Suscepimus. Sicut audivimus] ("vidimus" = "vidimus" in F claus. 209 and W2 MLO)

[I - ta]
I - ta

et vi - di - mus.]
et vi - di - mus.

[] []

366. F. f. 181r, II, 1: (Ado)Rabo 3 [M12: Alleluya. Adorabo]

[Ra - bo.]
Ra - bo.

367. *F*, f. 181r, III, 1: (Alle)Lu(ya) 2 [M16: Alleluya. Nonne cor]

D
367 [Lu.]
T
Lu.

368. *F*, f. 181r, III, 2: Cor (-) [M16: Alleluya. Nonne cor]

D
368 [Cor.]
T
Cor.

369. *F*, f. 181r, III, 3: Ardens erat 2 [M16: Alleluya. Nonne cor] (= *F* MLO)

D
369 [Ar - dens e - rat.]
T
Ar - dens e - rat.

370. *F*, f. 181r, IV, 1: De Ihesu 2 [M16: Alleluya. Nonne cor]

D
370 [De ihe - su.]
T
De ihe - su.

371. *F*, f. 181r, IV, 2: Dum loqueretur 5 [M16: Alleluya. Nonne cor]

D
371 [Dum lo - que - re - tur.]
T
Dum lo - que - re - tur.

372+. *F*, f. 181r, IV, 3: (Al)Le(luya) (-) [M18: Alleluya. Christus resurgens] (= "[Al]le[luya]" in *F* claus. 204, = opening of *F* claus. 376)

D
372+ [Le.]
T
Le.

373. *F*, f. 181r, V, 1: (Chri)Stus (-) [M18: Alleluya. Christus resurgens]

D
373 [Stus.]
T
Stus.

374. F, f. 181r, V, 2: Iam 3 [M18: Alleluya. Christus resurgens]

374 [Iam.]

Iam

375. F, f. 181r, V, 3: Resurrectio(nis) 2 [M19: Alleluya. In die resurrectionis] ("Resurre[ctio]" = F claus. 440 [M58])

375+ [Re - sur - re - re - cti - o.]

Re - sur - re - re - cti - o.

376. F, f. 181r, VI, 1: (Al)Le(luya) (-) [M18: Alleluya. Christus resurgens] (= "[Al]le[luya]" in F claus. 204; opening = F claus. 372)

376+ [Le.]

[L]e.

377. F, f. 181r, VI, 2: Et accedens (-) [M20: Alleluya. Angelus domini]

377 [Et ac - ce - dens.]

Et ac - ce - dens.

378. F, f. 181v, I, 1: Clavos 2 [M22: Alleluya. Dulce lignum]

378 [Cla - vos.]

Cla - vos.

379. F, f. 181v, I, 2: Dig(na) (-) [M22: Alleluya. Dulce lignum]

379 [Dig.]

Dig.

380. F, f. 181v, I, 3: (Al)Lelu(ya) 3 [M24: Alleluya. Non vos relinquam]

380 [Le - lu.]

Le - lu.

381. *F*, f. 181v, II, 1: Relinquam 2 [M24: Alleluya. Non vos relinquam]

D [Re - - lin - - quam.]
 T Re - - lin - - quam.

382. *F*, f. 181v, II, 2: Et veni(o) 2 [M24: Alleluya. Non vos relinquam]

D [Et ve - - ni.]
 T Et ve - - ni.

383. *F*, f. 181v, II, 3: Mulieribus (-) [M21: Alleluya. Respondens]

D [Mu - li - e - ri - bus.]
 T Mu - li - e - ri - bus.

384. *F*, f. 181v, III, 1: Quem queritis (-) [M21: Alleluya. Respondens]

D [Quem que - ri - tis.]
 T Quem que - ri - tis.

385+. *F*, f. 181v, III, 2: (Ascen)Dens 2 [M23: Alleluya. Ascendens] (all but opening = "[Al]lelu[ya]" [M42] in *F* claus. 414, and close of "[Iudi]ca[bunt]" [M42] in *F* claus. 415)

D [Dens.]
 T Dens.

386. *F*, f. 181v, III, 3: (In al)Tum 2 [M23: Alleluya. Ascendens]

D [Tum.]
 T Tum.

387+. *F*, f. 181v, IV, 1: Captivam du(xit) 2 [M23: Alleluya. Ascendens] ("captivam" = *F* claus. 128)

D [Ca - pti - vam du.]
 T Ca - pti - vam du.

388. F. f. 181v, IV, 2: (Pa)Ra(clitus) (-) [M26: Alleluya. Paraclitus] (opening = "Ve[ni]" [M54] in F claus. 288, 434, "Hero[des]" [M8] in F claus. 360)

D
388+ [Ra.]
T
Ra.

389. F. f. 181v, IV, 3: Veni sancte spiritus reple (-) [M27: Alleluya. Veni sancte] ("sancte spiritus" = F claus. 251)

D
389+ [Ve - - ni san - cte spi -
T
Ve - - ni san - cte spi -

- ri - - tus re - ple.]
- ri - - tus re - ple.

or:

390. F. f. 181v, V, 1: Corda fidelium (-) [M27: Alleluya. Veni sancte] ("fide[li]um" = F MLO)

D
390 [Cor - da fi - de - li - um.]
T
Cor - da fi - de - li - um.

391. F. f. 181v, VI, 1: In eis 2 [M27: Alleluya. Veni sancte]

D
391 [In e - - is.]
T
[I]n e - - is.

392. F. f. 181v, VI, 2: (Bene)Dictus (-) [M56: Benedictus. Benedicite deum]

D
392 [Di - - ctus.]
T
Di - - ctus.

393a. *F. f. 182r, I, 1: Celi (-) [M56: Benedictus. Benedicite deum] (= F claus. 396 "Nati" [M30])**

393a⁺

[Ce - - li.]
 Ce - - li.

* see remarks for no. 393b, below

393b. *F. f. 182r, I, 2: Nobis(cum) (-) [M56: Benedictus. Benedicite deum] (all but opening notes = last phrase of "pre[ces]" [M58] in *WJ MLO*, *F MLO*)**

393b

[No - bis.]
 [No - bis.]

*The two separate clausulae 393a and 393b, written over non-contiguous segments of the M 56 chant, were not distinguished in Ludwig's enumeration due to the omission of text from 393b. Their numbering here reflects that of Baltzer's edition, which, through the use of the letters "a" and "b" preserves Ludwig's numbering in this case, although it differs from his numbering in a few particulars elsewhere in the volume (see *MLO* 5, 312).

394. *F. f. 182r, I, 3: Suam (-) [M28: Priusquam. Misit dominus]**

394

[Su - - am.]
 Su - - am.

[h] [h] *Note high clef and curious sig on high *f* for D of nos. 394 and 395.

395. *F. f. 182r, I, 4: Et tetigit (-) [M28: Priusquam. Misit dominus]**

395

[Et te - - ti - - git.]
 Et te - - ti - - git.

*Note high clef and curious sig on high *f* for D of nos. 394 and 395.

396. *F. f. 182r, II, 1: Nati 2 [M30: Constitues. Pro patribus] (= F claus. 393a "Celi" [M56])*

396⁺

[Na - - ti.]
 Na - - ti.

397. *F. f. 182r, II, 2: Tu es 2 [M31: Alleluya. Tu es Petrus]*

397

[Tu es.]
 Tu es.

398. *F. f. 182r, II, 3: Clausit 5 [M32: Benedicta. Virgo dei]*

398

[Clau - - sit.]
 Clau - - sit.

399. *F, f. 182r, III, 1: Maria 4* [M34: Alleluya. Hodie Maria]

D
 399 [Ma - ri - a.]
 T
 Ma - ri - a.

400. *F, f. 182r, III, 2: Cum Chri(sto) (-)* [M34: Alleluya. Hodie Maria]

D
 400 [Cum chri.]
 T
 Cum chri.

401. *F, f. 182r, III, 3: Maria (-)* [M33: Alleluya. Assumpta est]

D
 401 [Ma - ri - a.]
 T
 Ma - ri - a.

402. *F, f. 182r, III, 4: Angeli 4* [M33: Alleluya. Assumpta est]

D
 402 [An - ge - li.]
 T
 An - ge - li.

403. *F, f. 182r, IV, 1: (A)Le(lu)ya 2* [M25: Alleluya. Spiritus sanctus procedens]

D
 403 [Le - lu.]
 T
 Le - lu.

404. *F, f. 182r, IV, 2: Sanctus 2* [M25: Alleluya. Spiritus sanctus procedens]

D
 404 [San - ctus.]
 T
 San - ctus.

405. *F, f. 182r, IV, 3: Invisibili (-)* [M25: Alleluya. Spiritus sanctus procedens]

D
 405 [In - vi - si - bi - li.]
 T
 In - vi - si - bi - li.

406. F. f. 182r, IV, 4: (Al)Lelu(ya) 2 [M38: Alleluya. Nativitas] (= all but last phrase of F claus. 423 "(Al)Lelu(ya)" [M49])

D [Le - - lu.]
T Le - - lu.

407. F. f. 182r, V, 1: (Na)Tivi(tas) (-) [M38: Alleluya. Nativitas]

D [Ti - - vi.]
T Ti - - vi.

408. F. f. 182r, V, 2: Marie 2 [M38: Alleluya. Nativitas]

D [Ma - - ri - e.]
T Ma - - ri - e.

409. F. f. 182r, VI, 1: Abra(he) (-) [M38: Alleluya. Nativitas]

D [A - - bra.]
T A - - bra.

410. F. f. 182r, VI, 2: Conspectu (-) [M39: Alleluya. In conspectu]

D [Con - spe -]
T Con - spe -

D - ctu.]
T - ctu.

411. F. f. 182v, I, 1: (Glorio)Sus 2 [M41: Gloriosus. Dexter a tua]

D [Sus.]
T Sus.

412. F. f. 182v, I, 2: Glorificata est (-) [M41: Gloriosus. Dextera tua] ("Glorifica)ta est" = F MLO, W2 MLO)

412 [Glo - ri - fi - ca - ta or: est.]
 Glo - ri - fi - ca - ta est.

413. F. f. 182v, I, 3: Dominum (-) [M40: Timete dominum. Inquirentes autem]

413 [Do - mi - num.]
 Do - mi - num.

414. F. f. 182v, I, 4: (A)Le(u)ya (-) [M42: Alleluya. Iudicabunt] (= all but opening and end of "(Iudi)Ca(bunt)" of F claus. 415 and = all but opening of "(Ascenden)Dens" [M23] of F claus 385)

414+ [Le - - lu.]
 Le - - lu.

415. F. f. 182v, II, 1: (Iudi)Ca(bunt) 2 [M42: Alleluya. Iudicabunt] (middle portion = "(A)Le(u)ya)" of F claus. 414 and "(Ascenden)Dens" [M23] of F claus. 385)

415+ [Ca.]
 Ca.

416. F. f. 182v, II, 2: Et dominabuntur (b) [M42: Alleluya. Iudicabunt] ("domi)nabun(tur)" = part of W1 MLO, and = "du(xit)" [M23] in MLO of W1, F, W2, Silos)

416 [Et do - mi - na - bun - tur.]
 Et do - mi - na - bun - tur.

417. F. f. 182v, III, 1: Marti(nus) 2 [M44: Alleluya. Hic Martinus]

417 [Mar - - ti.]
 Mar - - ti.

418. F. f. 182v, III, 2: Modicus 2 [M44: Alleluya. Hic Martinus]

418 [Mo - di - cus.]
 Mo - di - cus.

419. F, f. 182v, IV, 1: Celesti(bus) (-) [M44: Alleluya. Hic Martinus] ("[Ce]lesti" = F MLO, W2 MLO)

419 [Ce - le - sti.]

Ce - le - sti.

420. F, f. 182v, IV, 2: Andream (-) [M45: Alleluya. Dilexit Andream]

420 [An - dre - am.]

An - dre - am.

421. F, f. 182v, IV, 3: Et tribuisti 3 [M48: Domine. Vitam petit]

421 [Et tri - bu - i - sti.]

Et tri - bu - i - sti.

422. F, f. 182v, V, 1: Dierum (-) [M48: Domine. Vitam petit]

422 [Di - e - rum.]

Di - e - rum.

423. F, f. 182v, V, 2: (Al)Lelu(ya) (-) [M49: Alleluya. Letabitur iustus] (all but last phrase = F claus. 406 "(Al)Lelu(ya)" [M38])

423+ [Le - lu.]

Le - lu.

424. F, f. 182v, V, 3: (Le)Tabi(tur) (-) [M49: Alleluya. Letabitur iustus]

424 [Ta - bi.]

Ta - bi.

425. F, f. 182v, VI, 1: Iu(stus) 3 [M49: Alleluya. Letabitur iustus]

425 [Iu.]

Iu.

426. F, f. 182v, VI, 2: In e(o) (-) [M49: Alleluya. Letabitur iustus]

426 [In e.]

In e.

427. F, f. 182v, VI, 3: Manus (-) [M46: Alleluya. Per manus autem]

427 [Ma - - nus.]

Ma - - nus.

428. F, f. 182v, VI, 4: Signa 2 [M46: Alleluya. Per manus autem]

428 [Si - - gna.]

Si - - gna.

429. F, f. 183r, I, 1: Et prodigi(a) (-) [M46: Alleluya. Per manus autem]

429 [Et pro - di - gi.]

Et pro - di - gi.

430. F, f. 183r, I, 2: Sicut lili(um) (-) [M53: Alleluya. Iustus germinabit]

430 [Si - cut. li - li.]

Si - cut. li - li.

431. F, f. 183r, I, 3: In eternum 2 [M53: Alleluya. Iustus germinabit]

431 [In e - - ter - - num.]

In e - - ter - - num.

432. F, f. 183r, II, 1: (Iu)Stus (-) [M52: Alleluya. Iustus ut palma]

432 [Stus.]

Stus.

433. F, f. 183r, II, 2: Florebit (-) [M52: Alleluya. Iustus ut palma]

D [Flo - re - bit.]
T Flo - re - bit.

434. F, f. 183r, III, 1: Veni (-) [M54: Alleluya. Veni electa mea] (= F claus 288, = F claus. 388 "(Pa)Ra(clitus)" [M26]; opening = "Hero[des]" in F claus. 360 [M8])

D [Ve - ni.]
T Ve - ni.

435. F, f. 183r, III, 2: In thronum 2 [M54: Alleluya. Veni electa mea]

D [In thro - num.]
T In thro - num.

436. F, f. 183r, IV, 1: Veritatem 4 [M37: Propter veritatem. Audi filia]

D [Ve - ri - ta - tem.]
T Ve - ri - ta - tem.

*See the alternative reading, immediately below. Note that this version of the "veritatem" melisma is the one that conforms to Parisian chant manuscripts, as opposed to the more elaborate melody that occurs regularly among other organa and motets. For additional information, see Bradley, *Polyphony in Medieval Paris*, chapter 1.

(Alternative reading of no. 436)

(436) [Ve - ri - ta - tem.]
T Ve - ri - ta - tem.

*The alternative reading of no. 436 offered here interprets all rests and the stroke after the third Tenor note as ternary Longs; such differences allow this piece to display one of the regular fifth-mode Tenor patterns.

437. F, f. 183r, IV, 2: Fili(a) 6 [M37: Propter veritatem. Audi filia]

D [Fi -]
T Fi -

D - li.]
T - li.

438. *F* f. 183r, V, 1: *Et inclina* (1) *aurem tuam* (3) [M37: *Propter veritatem. Audi filia*] ("et inclina" = *W1* MLO [first setting])

D
438 [Et in - cli - na. au -

T
Et in - cli - na. au -

D
- rem tu - - am.]

T
- rem tu - - am.

439. *F* f. 183r, VI, 1: *Concupivit rex* 2 [M37: *Propter veritatem. Audi filia*] ("concupivit" = *W1* MLO [first setting])

D
439 [Con - cu - pi - vit rex.]

T
Con - cu - pi - vit rex.

440. *F* f. 183v, I, 1: *Astant* (-) [M58: *Locus iste. Deus qui astant*] (opening = "Resurre[ctio]" of *F* claus. 375 [M19])

D
440+ [A - - stant.]

T
[A] - - stant.

441. *F* f. 183v, I, 2: *Chori* 3 [M58: *Locus iste. Deus qui astant*]

D
441 [Cho - ri.]

T
Cho - ri.

442. *F* f. 183v, I, 3: *Exaudi* (-) [M58: *Locus iste. Deus qui astant*]

D
442 [Ex - au - - di.]

T
Ex - au - - di.

F, Fascicle 5: Clausulae a2

Supplement (Fifth Series): Nos. 443-462 (for Mass and Office Organa)

(* = motet concordance, + = concordance(s) with other clausula(e) in fascicle 5, when these symbols appear after an item numeral)*

443. F. f. 183v, I, 4: (Prodigi)A 3 [M46: Alleluya. Per manus autem]

443

D
T

a. [A.]
A.

a.

si L
b.

444. F. f. 183v, II: Et exaltavi 1 [M51: Alleluya. Posui adiutorium] (=W7 MLO)*

*The opening three syllables can be compressed to 3L.

444

D
T

[Et ex - al - ta - a. ta -
Et ex - al - ta -

a.

b.

- vi.]
- vi.

*Item numerals in **bold italic** type indicate clausulae possibly derived from motets.

445. F, f. 183v, IV: Patribus 6 [M30: Constitues. Pro patribus]*

445 [Pa -
Pa -

- tri - - bus.]
- tri - - bus.

*The different rhythmical treatments here of the similar motives that begin phrases 2, 4, and 6 in the D lead one to consider whether these passages could be interpreted in a more uniform manner. The likelihood of an omission in the second phrase of the T and the possible elongation of some of the T notes complicate the matter. See the following transcriptions for some possible alternative solutions. Phrase endings may be rendered either ♪ ♪ or ♪ ♪.

(First alternative reading of no. 445)*

(445) [Pa -
Pa -

- tri - - bus.]
- tri - - bus.

*See also the remarks for the transcriptions immediately above and below. This reading attempts to keep the similar D motives in phrases 2 and 4 rhythmically similar (6 is left as above). It also proposes that only one pitch has been left out in the second T phrase, thus omitting an *a* that is repeated in nearly all the other discant settings of this chant.

(Second alternative reading of no. 445)*

(445) [Pa -
Pa -

or: or:
or: or:

- tri - - bus.]
- tri - - bus.

*See also the remarks for the two transcriptions immediately above. Of the various solutions provided here, this is, admittedly, the most eccentric. The final pitch in the opening D figure is read here as *c*, which is conceivable given its somewhat ambiguous placement on the staff in the MS. Otherwise, several T values (and the ligature reading at the end of the first D phrase) are irregularly lengthened, with some support provided by apparent elongations of several T note shapes in the source (signaled as usual by rectangles above the figures in question). The similar opening gestures in the D in phrases 2, 4, and 6 are rendered slightly more uniformly here.

446. F, f. 183v, V, 1: Tuis 3 [M30: Constitues. Pro patribus]

*The opening note in the D and T could be rendered as a DL.

446 [Tu - is.]
Tu - is.

447. F, f. 183v, V, 2: Eius 3 [M10: Alleluya. Vidimus stellam] (first 3 phrases similar to "ille" [M6] of F claus. 51)

447+ [E -]
E -

- ius.]
- ius.

448. F, f. 183v, VI: (Ori)Ente 3 [M10: Alleluya. Vidimus stellam]* *The ending of the third D phrase prompts the reading of the discant portion in mode 6, rather than 1 or 3.

448 [En -]
En -

or: [melody]
- te.]
- te.
B B B

449. F, f. 184r, I: (Mu)Neribus 4 [M10: Alleluya. Vidimus stellam]

449 [Ne -]
Ne -

- ri - bus.]
- ri - bus.

450. F, f. 184r, II: Edificabo 5 [M31: Alleluya. Tu es Petrus]*

*Opening phrase may be compressed to 4 ternary longs.

450

D
T

[E - di - fi - ca -
E - di - fi - ca -

The score shows a vocal line (D) and an organ line (T) in G major. The vocal line has lyrics 'E - di - fi - ca -' and is marked with 'a.' and 'a''. The organ line has lyrics 'E - di - fi - ca -' and is marked with 'a.' and 'b.'. There are blue brackets above the vocal line indicating phrasing.

- bo.]
- bo.

The organ part continues with a melodic line in the right hand and a bass line in the left hand. It ends with a fermata and the text '- bo.]' and '- bo.' below.

451. F, f. 184r, III: (Immo)La(tus est) 1 [M14: Alleluya. Pascha nostrum] (= *W1* MLO)*

451

D
T

[La.]
La.

The score shows a vocal line (D) and an organ line (T) in G minor. The vocal line has lyrics '[La.]' and 'La.' and is marked with 'a.' and 'a''. The organ line has lyrics 'La.' and is marked with 'a.'. There are blue brackets above the vocal line indicating phrasing.

W1: (x) ;

b.

The organ part continues with a melodic line in the right hand and a bass line in the left hand. A red bracket labeled '*W1*: (x) ;' is placed above the right hand. The organ part is marked with 'b.' below.

or: ;
or: ;

The organ part continues with a melodic line in the right hand and a bass line in the left hand. Two alternative endings are shown in red, labeled 'or: ;' and 'or: ;'.

*Note the cancellation of the signatures in the D halfway through the piece. The ending portion of the D phrase that follows has a different rhythmic rendering in *W1* (supplied above the staff) that obviates the dissonances of the version in *F*.

452. F, f. 184r, IV: (Immo)Latus est 12 [M14: Alleluya. Pascha nostrum] (= motet *A tort sui d'amours blasmee* [241])*

452*

D
T

[La -
La -

The score shows a vocal line (D) and an organ line (T) in G minor. The vocal line has lyrics '[La -' and 'La -' and is marked with 'a.' and 'a.'. The organ line has lyrics 'La -' and is marked with 'a.' and 'b.'. There are blue brackets above the vocal line indicating phrasing.

The organ part continues with a melodic line in the right hand and a bass line in the left hand. It ends with a fermata and a red box containing the number '12' below.

- tus
 - tus
 est.]
 est.

*Note how the opening motives in the D are repeated over different T notes, making an *aab* chanson-type form. The motet relationship for this clausula was revealed in 2009 in the dissertation of Gaël Saint-Cricq (see his article "New Link," 185), and so is not in the major catalogs.

453. F, f. 184r, V: Mulieribus 2 [M17: Alleluia. Surrexit dominus] (= "mulieribus" of F claus. 114)

D
 453+ [Mu - li - e -
 T
 Mu - li - e -

- ri -
 - ri -
 - bus.]
 - bus.

454. F, f. 184r, VI, 1: Orbis 2 [M32: Benedicta. Virgo dei]

D
 454 [Or - - bis.]
 T
 Or - - bis.

455. F, f. 184r, VI, 2: Clementiam (-) [O45a: Qui cum audissent. Clara quippe]*

D
 455 [Cle - men -
 T
 Cle - men -

- ti - am].
 - ti - a[m].

*The catalog number of this chant is taken from Van der Werf, *Integrated Directory*; in Baltzer's edition it is given as O25a. The T melody is drawn, unusually, from the choral portion of the respond. F claus. 455 begins a series of three works on chants with no other extant organa, clausulae, or motets (see also F claus. 224), although the melody here occurs elsewhere as the T of a three-voice setting of *Benedicamus domino* transmitted in F (2,23, on f. 41v), W1, and W2 (see MLO 1, 216-220).

456. F, f. 184v, I: De (-) [O45b: unidentified chant]*

D
 456 [De.]
 T
 De.

*The catalog number of this unidentified T melody has been taken from Van der Werf, *Integrated Directory*; it is unnumbered in Baltzer's edition. See also the remarks for no. 455, above.

457. *F*, f. 184v, II: Te (-) [O45c: Sancte Paule apostole. Ut dignus]*

457 [Te.]

T
Te.

*The catalog number of the chant here is taken from Van der Werf, *Integrated Directory*; in Baltzer's edition it is given as O4a. The T melody is drawn, unusually, from the choral portion of the respond. See also the remarks for no. 455, above.

458. *F*, f. 184v, III: Dominus salutare 13 [M1: Viderunt omnes. Notum fecit] ("dominus" = T color 1 of *F* claus. 33)*

458+ [Do -

a.

T
Do -

- mi - nus. sa - lu -

- mi - nus. sa - lu -

- ta - re.] - ta - re.]

- ta - re.] - ta - re.]

*The final portion of this piece, over "salutare," can also be rendered rhythmically in either mode 3 or mode 6. The second D phrase of this same segment has been interpreted here, somewhat unusually, as mode 1, since it seems to continue the same patterning of ligatures as in the texted portion over "saluta[re]," where the unusual ligation is prompted by the changing syllables.

459. F, f. 184v, V, 1: Ante conspectum 3 [M1: Viderunt omnes. Notum fecit]*

[An - te con - spe - ctum.] An - te con - spe - ctum.

*This item may be executed in modes 1, 3, or 6. The 4li at the end of the first D phrase favors mode 6, while the 3li, 2li series in the middle of the second phrase suggests the slower rendition in either modes 1 or 3. See the alternative reading in mode 6 that follows.

(Alternative reading of no. 459 in mode 6)*

[An - te con - spe - ctum.] An - te con - spe - ctum.

*See the remarks immediately above.

460. F, f. 184v, V, 2: Bonus 2 [M13: Hec dies. Confitemini domino]* *A reading with the T in ternary longs allows for better consonance; see the alternative version below.

[Bo - nus.] [B]o - nus.

(Alternative reading of no. 460)*

[Bo - nus.] [B]o - nus.

*See the remarks immediately above.

461. F, f. 184v, VI, 1: Et spiritui sancto 2 [O1: Iudea et Iherusalem. Constantes]

[Et spi - ri - tu - i] Et spi - ri - tu - i

san -
san -
- cto.]

462. *F*, f. 184v, VI, 2: Docebit 6 [M26: Alleluya. Paraclitus] (= motet *Pour coillir la fleur* [347], in *W2*, f.220r, and *N*, f.192r; reconstruction from *W2*)*

462*
D [Do - ce -
T Do - ce -

b.
b.
II a.

a.
b.]

- bit.]
- [bit.]

*Clausula no. 462 is incomplete, due to the loss of the following folios 185-200 from the end of fascicle 5 in *F*. It has been reconstructed from one of the two non-mensural motet condordances (*W2*), the only other versions of this piece to survive. The results conform, with miniscule discrepancies, to the solution presented in Baltzer's edition. In an alternative rhythmical reading of the portion preserved in *F*, which Baltzer presents in the transcription volumes of her dissertation ("Notation, Rhythm, and Style," part 2, p. 644), she renders the final note and rest of each 3li2li' tenor pattern as ternary longs. Attempts to reconstruct the rest of the clausula using this extended reading of the T are not as convincing as the solution offered here.

THE REMAINDER OF FASCICLE 5, FOLIOS 185 to 200, IS PRESENTLY MISSING FROM MANUSCRIPT F