APPENDICES

Introduction

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

The critical reports vary in their level of detail, depending on the one hand on how substantial a piece of music survives (hence how much one can say about it), and on the other hand whether there exist other modern editions with substantial commentary. The fullest reports include not only source information, but also a bibliography of the literature on a piece (editions, facsimiles, commentary,
recordings); observations on the cantus firmus, formal design, text, and notation; and general remarks on features of interest not otherwise covered.

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

The texts have been laid out to reveal the verse scheme, or in the case of freer prose-like texts, the lines corresponding to musical phrases and half phrases. Manuscript punctuation has not been recorded, and the punctuation used here has been kept to a minimum. In general, there has been an effort to retain the original orthography, though some standardization has been introduced (and noted), especially in texts that were edited for PMFC XV. Abbreviations and contractions have been expanded without notice, and a distinction has been made in most cases between C and T, and between U and V. Most remarks concerning the text are presented with it, but sometimes additional remarks can be found with the critical report, which usually only notes the subject matter.
The transcriptions mainly adopt the convention that the long is written as a half note, the breve as a quarter note, and the semibreve as an eighth note. In a small number of motets with extensive division of the breve and semibreve, a different level of reduction is adopted where the breve is written as a half note, the semibreve as a quarter note, and the minim as an eighth note. Varied solutions have been adopted for the rhythmic interpretation of groups of semibreves, mostly as suggested by context in each individual case.

Two "finding lists" provide the necessary means of access to Appendix I. The first arranges the motets alphabetically by the incipits of their short titles, with a reference to the primary source under which the critical report has been entered. The second presents the motets by source, in an alphabetical arrangement by RISM-style sigla. This is the order of presentation followed in Appendix I, and so the second list serves as its detailed table of contents. Both lists have been annotated for quick reference with an indication whether a transcription of the motet is available in a volume of PMFC or is provided in the Appendix.
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<th>MOTET (short title)</th>
<th>SOURCE</th>
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Herodis in pretorio
Hostis Herodes impie
Hostium ob amorem
Humane lingue

Iam nubes
In ore te laudancium
Inter amenitatis
Inter choros
Inter usitata

L'amoreuse flour
Laud honor
Lingua peregrina
Lux refuget

Maria diceris
Maria mole pressa
Mon chant
Mulier magni meriti
Musicorum collegio

Nec Herodis ferocitas
Nos orphans erige

0 canenda vulgo
0 crux vale
0 dira nacio
0 homo de pulvere
0 pater excellentissime
0 vos omnes
Omnis terra
Orto sole
Ovet mundus

Parata paradisi porta
Parce piscatoribus
Patrie pacis
Peregrina moror
Petrum cephas
Princeps apostolice
Pura placens

Quare fremuerunt
Quid rimari cogitas
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The following may belong together (see Critical Reports for details):

1) A solis ortus - Ovet mundus
   Ob 81, 1/2

2) Absorbet oris - Recita formosa
   Lbm 40011B*, 1*/6*

3) Genitricem personantes - Hostium
   Lbm 40011B*, 3*/5*

4) Maria diceris - Soli fines
   US-SM 19914, 3a/3b

5) Regina iam discubuit - Venit sponsa
   GAc 128/2, 3/4
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<td>Mulier magni meriti</td>
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<td>Princeps apostolice</td>
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<td>Doleo super te</td>
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</table>
Omc 266/268
1  Baptizas parentes       A
2  Inter usitata          XVII
3  Flos anglorum inclitus A

Omc 57
1  O pater excellentissime A
2  O crux vale            A

Omc 362
1  Apello cesarem         A
2  Ianuam quam clauarat   XV, 1
3  Triumphat hodie (see Lbm 24198, 7) XV, 2
4  Balaam de quo          XV, 3
5  Civitas nusquam        XVI, 99
6  Excelsus in numine     XV, 4
7  Ade finit              A
8  Alta canunt            XV, 5
9  Caligo terre           XV, 6
10 Solaris aror           XV, 7
11 Virgo sancta Katerina  XV, 8
12 Regi regum enarrare    A
15 Iam nubes              XV, 9
17 O homo de pulvere      XVI
18 Rosa deleetabilis      XVI
19 Jube domine           XVI
20 Jube domine           XVI

TAcro 3182
1  Geret et regem         A
2  Rex piaculum           A

WF
44 Lingua peregrina      A
47 Peregrina moror       A
48 Rex omnipotencie      A
53 Candens crescit (see Cpc 228, 4)
67 Thomas gemma (see Cgc 512, 5)
78 Ut recreentur          A
79 Inter choros          XIV, app. 26
80 Regnum sine termino   A

Yc
2  Inter amenitatis      I, 22 (and A)

US-NYpm 978
12 Candens crescit (see Cpc 228, 4)

US-PRu 119A
4  Thomas gemma (see Cgc 512, 6)
5  Si lingua lota         A
<table>
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<tr>
<th>US-SM 19914</th>
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<tr>
<td>1</td>
<td>In ore te laudancium</td>
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<tr>
<td>2</td>
<td>textless</td>
</tr>
<tr>
<td>3a</td>
<td>Maria diceris</td>
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<tr>
<td>3b</td>
<td>Soli fines</td>
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<th>US-Wc 14</th>
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<tr>
<td>1</td>
<td>Ille suy</td>
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<tr>
<td>3</td>
<td>Deus compagnons</td>
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<td>Rex Karole</td>
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<tr>
<td>111</td>
<td>Sub arturo plebs</td>
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<th>F-Pn 23190</th>
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<tr>
<td>4</td>
<td>O dira nacio</td>
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</table>
**COMMONLY USED ABBREVIATIONS**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>AH</td>
<td>Analecta Hymnica.</td>
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<tr>
<td>AS</td>
<td>Frere, Antiphonale Sarisburiense.</td>
</tr>
<tr>
<td>CEKM I</td>
<td>Apel, Corpus of Early Keyboard Music, I.</td>
</tr>
<tr>
<td>CS</td>
<td>Coussenaker, Corpus Scriptorum.</td>
</tr>
<tr>
<td>CSM</td>
<td>American Institute of Musicology: Corpus Scriptorum Musicae. (see under individual authors)</td>
</tr>
<tr>
<td>EBM</td>
<td>Stainer, Early Bodleian Music.</td>
</tr>
<tr>
<td>EECM 26</td>
<td>Harrison and Wibberley, Manuscripts.</td>
</tr>
<tr>
<td>EEH</td>
<td>Wooldridge, Early English Harmony.</td>
</tr>
<tr>
<td>GS</td>
<td>Frere, Graduales Sarisburiense.</td>
</tr>
<tr>
<td>MSD 2</td>
<td>Dittmer, The Worcester Fragments.</td>
</tr>
<tr>
<td>NOHM</td>
<td>New Oxford History of Music (see under individual authors)</td>
</tr>
<tr>
<td>PMFC V</td>
<td>Harrison, Motets of French Provenance.</td>
</tr>
<tr>
<td>PMFC XIV</td>
<td>Sanders, English Music of the Thirteenth and Early Fourteenth Centuries.</td>
</tr>
<tr>
<td>PMFC XV</td>
<td>Harrison, Motets of English Provenance.</td>
</tr>
<tr>
<td>TECM I</td>
<td>Stevens, Treasury of English Church Music, I.</td>
</tr>
<tr>
<td>WMH</td>
<td>Hughes, Worcester Medieval Harmony.</td>
</tr>
</tbody>
</table>

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

s,m: syllabic or melismatic semibreves.

L, B, S refer to long, breve, and semibreve in the critical commentary; L and B are used in number schemes.
APPENDIX I

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

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

Source: BERc 55, first musical item.

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

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

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

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

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

Tenor de Alma mater et Ante thorum
-tas docilis te matrem Domini fecit fieri.

vestibus decoris indicata venustissimus Ab-

Hec est que venit de Libano flos campi et

-sump-tem cum filio adorant cum

-ne-sor-rum arborum pulcherrima castissima donma sua-

no-tulis so-du-lis dulcis simis et canticis organis pluri-
Nunc mater miseris miseris surge mis que ya vale genitrix domini virgo

ad filium Dominum nostrum impera bravium propiciet gravida puera altissimum unicum parvulum

-um pro culpa veteri in die memoranda respi-ce

tuum lacte proprio foviisti virgineo gaudete quod te
clara virgo filia David genitrix Domini regis
dicit Ysaiæ vaticinium pare re a lede

— 40 —
terni que sedes in solio splendido gemmis floribus coronat matrimonii omnium regem super celli calamis

— 45 —
ta. Ad hanc vallem fleibilem ubi debent vestri

— 50 —
re et aula pudicicia manentem et clausa
familii subdiit mediante de gracia vestra soli-
fertrilis singulis languentibus petentibus veram me-
de graecia vestra solubi

•

i Supplicans corde simplyci cum ordo divini
•
lam atque tuetam prebens prospicius sexumque femi-

puiris meditacionibus memores nostri eflices dignem-

um pro regens supplicans unigenito filio ut re-
et post hanc finem collocare nos in patriam
demptos servulos celesti reconcile et

gloriae.

patriae.
Barrabas dimittitur dignus
Barrabas dimittitur inmerito
T. Babilonis flumina

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

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

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

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

I 60L = 7+3+4+4+4+8+4+8+4+4+6 L
II = 2+6+8+8+4+8+4+8+4+4 L
III = 20(3L) = 3(3(6L)) + 6L

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

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

Remarks: For a voice-exchange motet the range (a 15th)
is wide and the counterpoint, with its intervals of 12ths and 10ths, is also wide. Though notation and declamation are conservative, the final cadence moves to a progressive 12-8 harmony.
Barrabas dimittitur

I Barrabas dimittitur
dignus patibulo
et Iudaico
Christus cum obprobrio
5 ceditur illuditur
facie conspuitur
sub Pilato Poncio
traditur affligitur
diro crucis suspendio
10 latronum im medio
cernitur contempnuitur
cuncta creans ex nichilo
hinc clamavit sicio
sic gravi moritur
monte Calvarie
suspirio.

II Barrabas dimittitur
inmerito
reus cum efficitur
quod nam probat sedicio
et Christus occiditur
nevo carens omnimodo
5 ceditur conspuitur
clavisque confoditur
clamans inquid heloy
hely lama zabathani
10 mox in cruce moritur
morte cuius ilico
genus Ade redimitur
ipsi laus igitur
et iubilacio.

8 BERC: configitur
9-10 Matthew 27:46
15 BERC: Christo laus ergo

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

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


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

Form: triplum and tenor of an isoperiodic motet a4 (2+2) with broadly patterned tenor:
I \(1\frac{5}{12}L = 8(12L) + 19L\)
II \(= 1L + 19(6L)\)

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

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

Remarks: overall range at least E-dd, perhaps D-dd.
Veni creator spiritus
mentes tuorum visita
imple superna gracia mirifice
que tu creasti pectora
5 qui paraclitus diceris egregius
donum Dei altissimi
fons vivus ignis caritas flameolus
et spiritualis unctio
tu septiformis munere karismatum
10 dextre Dei tu digitus
tu rite promisso patris credencium
sermone ditans guttera
accende lumen sensibus ut luceant
infunde amorem cordibus
15 infirma nostri corporis ut pareant
virtute firmans perpetim
hostem repellas longius a subditis
pacemque dones protinus
ductore sic te previo
20 vitemus omne noxium.

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

5 paraclitus
9-10 karismat (inserted above munere dextre)
19 sit
Veni creator

Veni creator spiritus eximiae mens

tes tuorum visita

ipse suprema gratia

rice quae creastis pectora

qui paracletus

diceris sacerdotes Dominus Dei altissimi

fons vivus
ignis caritas flamellus et spiritalisunctio
tu septiformis munere karismate dextrae Dei tu dig-
tus tu rite promisso patris credencialem sermo

ditans gutera ascendeleumen sensibus ut luce-
Radix Iesse

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


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

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

\[ 120B = 18 + 12 + 9 + 15 + 13 + 20 + 18 + 8 + 7 \]

\[ \left[ N = 18 + 12 + 9 + 15 + 12 + 21 + 18 + 15 \right] \]

The text divides the part after bar 67 (120 = 66 + 54).

Text: to the BVM, topically appropriate for the Annunciation and Christmas season. The verses set here are the third and final stanza of Or tum flor is, a poem found in Cambridge University Library, MS Hh.vi.11, fol.69v-70, where it is set to a monophonic tune. Very probably the motet set stanzas 1 and 2 of this poem in a missing upper voice. The
text is listed in Chevalier as both 31387 and 39809, and is edited from the unique source in both AH 20, pp. 51-52 and AH 45b, pp. 23-24. *Ortum floris* is also listed in Gordon Anderson, "Notre Dame and Related Conductus -- A Catalogue Raisonné," as no. L81. It is discussed in Gennrich, *Die Kontrafaktur im Liedschaffen*, pp. 21 and 76-78, where reference is given to a musical concordance with Provençal text, *Quant voi née* (Milan, Biblioteca Ambrosiana, MS R71 sup., fol. 143; Rayn. 534). Gennrich gives a comparative transcription of the settings on pp. 229-30. The following pages of this report provide a full transcription of *Ortum floris*.

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

Remarks: overall range may have been as great as Bb–bb\textsuperscript{b}.
Radix Iesse
pullulat in messe
messem esse
novimus expresse

<table>
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<tr>
<th>5</th>
<th>non delerint</th>
<th>set impleri</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>quod erat nescesse</td>
<td>venter gerit</td>
</tr>
<tr>
<td></td>
<td>quod mox erit</td>
<td>manifestans res se</td>
</tr>
<tr>
<td>10</td>
<td>caro Deum operit</td>
<td>nec pudorem deserit</td>
</tr>
</tbody>
</table>

| 15 | set asserit | nil interit |
|    | virginis ob esse | mortem terit |
|    | mortem serit | legem sic implesse |
|    | iam non erit | timor perit |
| 20 | Eve mors transgresse. | Eve mors transgresse. |

Flebs fidelis
careat querelis
mors cruelis
fugit plenis velis-

| 25 | non invitus | est unitus |
|    | vestris parentelis | per quem fructus |
|    | mortis ictus | est cum suis delis |

| 30 | patris unigenitus | sumpsit carnis habitus |
|    | divinitus | 0 inclitus |
|    | sermo Gabrielis | est auditus |
|    | redimitus- | salutis medelis |
|    | salutis | redimitus |
|    | sumpsit | Deo laus in celis. |

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

1. Or-tum flor-is con-ci-mat laus o-ris
2. Ex ar-do-seit ru-bus neo ta-be-seit
3. Se-dix l-es-se pul-la-lat in mes-se
4. Flebs fi-de-lis ca-re-at que-re-lis

vas dul-co-ris ni-ri flos o-do-ris
vir-ga cre-scit Am-ron et fror-de-seit
mes-sem es-se no-vi-mus ex-pres-se
mors cru-de-lis fu-git ple-nis va-lis

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

de ba-s-tis ca-li pra-tis ver-man-s in his o-ris

dum Ma-ri-a ma-ter pi-a par-tu pa-ream na-seit.
ven-ter ge-rit quod mox e-rit ma-ni-fe-stans res se.
per quem stric-tus mor-tis in-ter est cum su-is ta-lis.

O-dor ti-ni-a ma-tis
Fa-trem pa-rit fi-li-a
Ca-ro De-um o-po-rit
Pa-tris u-ni-ge-ni-tus

vas plen-um a-ro-ma-tis
na-tu-re con-tra-ri-a
ne-cum pu-do-res de-se-rit
sum-psit car-nis ha-bi-tus
on-tis ma-tis bap-tis-ma-tis un-da pu-ri-o-ris
sunt ta-li-a sed gra-tis a ce-ci-tas de-cres-seit
sed as-se-rit nil in-te-rit vir-gi-nis ob es-se
di-vi-ni-tus dum in-clin-us ser-no Ga-bri-e-lis
firma ra-tis nau-fra-ga-tis fluc-ti-bus er-ro-ris
om-e-ly-a pro-pheti-a pre-sen-ti pa-te-scit
mor-tam te-rit mor-tam fe-rit le-gen sic im-ples-se
est au-di-tus re-di-mi-tus sa-lu-tis ne-de-lis

das-tur na-tis 3-ve gra-tis or-tus re-demp-to-ris.
y-a-te-sta vi-a le-gis in-no-te-scit.
iam non e-rit ti-mor pe-rit 3-ve mora trans-gras-se.
sic so-pi-tus cul-pe ri-tus De-o laus in ce-lis.
Radix Iesse

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

set in-ple-ri quod e-rat ne-sces-se ven-tar ge-

-rit quod [nox] e-rit ma-nil-fe-stans res se ca-ro De-

o-pe-rit nec pu-

deo-res de-se-rit set as-se-r[it] nil in-te-

vir-gi-nis ob es-se mortem te-rit mortem se-rit
legem si impleas iam non e- rit ti-
mor pe- rit E-ve mors trans-gres-
se. Plebs fi- de- lis ca-re-at que-re-lis mors cru- de- lis fu-git
ple- nis ve- lis non in- vi- tus est u- ni- tus ve- stris pa- ren-
tis per quem fruc- tus mor- tis lo-
tus est cum su- is
delis pa-tris u-ni-geni-tus sump- sit car- nis ha- bi- tus di-
vi-ni-tus o in- cli- tus ser- mo Ga-bri- e- lis est su- di- tus re- di-
This melodic motion most often drives to the first breve of a perfection.
Virgo mater salvatoris
Virgo pia vite via
T. (Kyrie)

**Source:** CfM, fol. 1-1v (no. 1).

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

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

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

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

Jhesu fili creatoris
5 curie superioris
matris precibus eleyson.

Virginalis pater prolis
redemptis cruore nobis
pie eleyson.

Rex ingenite
10 matris virginée
effectus prescius eleyson.

Fons misericordie
iudex venturi seculi piissime
15 eleyson.

Sanctorum summe gracie
pia prece virginis Marie
eleyson.

O paraclite
20 largitor venie
facture proprie
eleyson.

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

Lator nove iusticie
princeps celestis patrie
dx et rector superne leticie.

30 Pater glorie
O fili Marie
Jhesu nobis pie
eleyson.
Virgo pia
vite via
a malis tuos
tuere servos
eleyson.

Celi dominatrix
orbis imperatrix
delictorumque cunctorum
expurgatrix
eleyson.

Verbo credens Gabrielis
angeli missi de celis
pie eleyson.

Virgo plena gracie
remedium dans indulgencie
eleyson.

Cuius puerperium
nostre delet obprobrui
tristicie eleyson.

Vere vena venie
fons misericordie
datrix indulgencie
eleyson.

Maria letare
pulora tam preclare
nostri memorare
eleyson.

Tu refecta gaudio assidue
in celli palacio nobis plausus provide
eleyson.

Nos erepta de gena draconis herebi
nos tua virtute
protegas et foveas pie.
Tua pietate et virginitate
fac ne priemur a te

Maria eleyson.
Jhesu redemptor omnium
T. Jhesu redemptor omnium
Jhesu labentes respice

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


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

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

I \[80L = 1L + 7(10L) + 9L\]

II \[= 4(20L) = 4(4(5L))\]

III \[= 12L + 7(10L) + 6L\]

Text: to Jesus and St. Augustine of Hippo.

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

Acceleration of declamation in the middle of a musical phrase is relatively unpatterned in Jhesu redemptor, where 24 syllables (3x8pp) must be compressed into the space that would accommodate only 19 syllables if regularly declaimed on long and breve.
Jhesu redemptor omnium
labencium fidelium
dire necis discrimine
qui merito fastigium
per primit patris vicium
amiserintleticie.

Cotidie dilabitur
quamplurimum illuditur
periculos inficio

diversis et affligitur
amurca mens infictetur
in hac valle miserie.

Mundus caro demonia
immensa movent prella

cubilbus fragilium

ergo prece persedula
suspirat omnis anima
pium querens remedium.

Adire decet Dominum
vota videns labilium
natum de matre virgine

reducat quicquid devium
ut det celi palacium
et sanctos patres querere.

Jhesu labentes respice
videndo reos corrigete
sue fave mesticie
in hac die leticie
clementius libamine
cuius natale colere
munus volentis suscipe.

Augustini laudabiles
doctoris extat abilis
virtus claret sciencice

per avium viantibus
effundens et errantibus
causam quam hausit avide.

Ipsum vocemus iugiter
suspiris suaviter
per vocis laudem carminis

ut ipse Deum invocet
iniquam causam revocet
de noxiis acerrinis.

Nos servulosque leviget
merentes penam indiget
erga regem victorie

salutis simus memoria
et ut celi particeps
sanctorum patrum glorie.

8 MS hole
9 incision

2 peravium viantibus written
and cancelled
7 colere written before
suscipe (but no notes)
19 acriminis?
9 dortoris.
Suffragiose virgini  
Summopere sanctam Mariam  
T.

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

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

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

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

**Text:** miracles of the BVM, in large part illegible to heavy wear. See Chapter 4, pp.335-36.
Suffragiose virginis quidam Marie clericus
devoitus erat 2[ ]pum
set [ ] ianus lubricus

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

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

si ut hac nne corrigit
ut illa dicat clericico

ne tibi penis a[ ]pat
te corrigere relinquo

hic alapere vigilans
religionem peciit
quamdiu vixit predicans
sancte Marie memorans
pres[ ]lit.

Text whole but badly worn.
Suffragiose virgini - II

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

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

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

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

sed gra ex rade impera
a agr ens et habitum

religionis induit
[ ].

Text whole but badly worn.
Mulier magni meriti
Multum viget virtus
T.

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


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

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

AA'x BB'x CC'x.

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

I 54L = 3+(6+3)+(6+4)+(5+4)+(5+2)+4+(3+2)+4+3L
= (3+9+10+9+7+4+5+4+3)L

II = 7+(2+7)+(2+7)+(2+7)+(2+3)+6+6L
= (7+9+9+9+5+9+6)L

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

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

Notation: down-stemmed major semibreve and dots of division; see Chapter 3, pp.242-44. PMFC XV edition does
not resolve the occasional rhythmic conflicts in $s$ groups, and treats occasional group of 3 $s$ without down-stem differently from those with such stems.

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

iubar Alexandrie
arguit Maxencium
sine misericordia

persequentem
Christianum populum

dum fidem ecclesie
odit sacre falsum
coli iussit ydolum

sed virgo gracilis
Caterina
ydolis contraria

Christi legem tenuit
docuit et habuit

in memoria
unde Maxencius
furibundus

O virgo candida

fulgida graciosa
linque hunc errorem
et Deo nostro
prebe favorem

aut retores ab omni mundi
climate parabo
tuum ad honorem

quos convertebat
Christo dantes honorem

post machinatam totam rotam

in incredulorum
vertendo dolorem

martiris fert florem.

This layout, following the musical phrases, attempts to show the verse structure as well. The end rhymes -rum, -la, and -rem provide some definition, although the switch from the first to the second occurs in the middle of a phrase.
Multum viget virtus marcet vicium
dum Caterina parvipendit Maxencium
dum convertebat eius coniugem
atque ducem Porphirium
a furia
ac disputando vicit rethorum
tam validum consorcium
scientia
dum rotas fregit
quasque peregit
gens malivola Dei amica
pudica quam regis inimica
Maxencia celica faciens terrestria
non sapit
hinc benivola nymphala
gravida gaudia
in poli patria
iam capit.

2 four syllables missing in this line
Princeps apostolice

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

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

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

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

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

**Remarks:** This edition basically follows the readings of DRc 20 in notes and text.
Princeps apostolice

5 Paulus doctor gentium
in urbe Romana
decollatus meruit:
celorum archana
cultor crucis sedulus
10 triumphant Andreas
quem misit incredulus
ad celos Eneas
Iacobum Iudayca
gens vexit in altum
15 Iacob malicia
dat Herodes saltum
Philippus incredulos
in fide firmavit
Iohannem convivio
20 Christus invitavit

mundum liquit flebilem
ministrans Matheus
et illius sanguinis
Hirtacus est reus

25 Thomam fossum lancea
Indi contestantur
Symon Judas laurea
pariter ornantur

Indis vite dogmata
dat Bartholomeus
set Mathiam sublimat
sorte sua Deus

Barnabas martyrrio
hanc vitam peregit

30 hos de mundi finibus:
rex Christus: elegit

per hos nos salvificet
rex qui cuncta regit
qui per horum dogmata

40 dispersos collegit.

This ed. follows DRc; variants in Cgc 512:

1 apostolorum
7 decolatus
13 Iudalca
15 Iacobum
16 Herodes
17 incredulas
22 minister
24 Irtacus
27 Simon
28 periter
29 urbe (for vite)
31 sublevat
32 decus
33 martirio
37-40 rubbed away.
Princeps apostolice

Ne-rom ne- li stat in a-pi- ce cru- cis per a-go-nem

Paulus do-ctor gen-ti-um in ur- be Ro- ma- na de-co-l- la-tus me-ru-

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

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

-as Is- co-bum in- da- y- ca gens ve-xit in al-
us set Mi-thi-am su-bli-mat sors-te su-a De-us Be-rna-bas ma-ty-ri-o

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

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

-git qui per ho-rum dog-ma-ta di-sper-sos col-le-git.
Virgo Maria
O stella marina
Virgo Maria
Flos genuit

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


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

Text: to the BVM.

Notation: binary long and breve; probable binary semibreve.
Virgo Maria patrem parit filia
O privilegia omnipotentis nova gracia
benigna regina
O sola mater superavit alma lilia
5
protulit eya mira paritura puerperia
lacte proprio Dei filium dulcis lactavit
vale Maria mater pia nova medicina
flos sine spina sola piscina
- nos a 0 stella
10
et vite via melodia porrige divina
post exilia.

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

There is hocketing between the texts of lines
9 and 23. Together they read:
[proteve] nos a ruina 0 stella marina.

Cgc 512, 3; Cgc 228, 2

Virgo Maria - I and II

4 Cgc 512: suspiravit
10 for vite, an abbreviation ìa (=mea?)
12 stella written twice
Virgo Maria - III and IV

Virgo Maria flos divina
filia Domini eximia
O mater pura paritura filiis
date nova sine fine

supplices a repentina
protege ruina flos divina
Maria mater pia regina filia
vite via melodia
mater paritura

summum regem et per legem
Domini natum per beatum
qui carina supina
ventrem Christum.

Flos genuit regina qui tenuit
omnium incarnatum Dominum rerum
et solidum et verbum celum splendidum
sola mater superavit alma lilium
protulisti exa mira paritura puerperium
dudum iacet in profundum

ergo laudemus ovando cum letabundo
gaudio iubilo concio fervet in preconio
virgo mater loca nato celis solio.

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

Latin Text:

Virgo Maria parvum parit Filiam propriam

Stella marina

Virgo Maria, filius divina Filii Domini

Flora genitrix regina gentium

Latin Translation:

Virgin Mary bears the child Mary, her own

Stella marina

Virgin Mary, child of God, son of the divine Son

Flora, mother of the gentiles

Sibylline \n
Sibylline Text:

Legio

Emipontis nova generis

Res a marina et fecit soritatem

Stella maternae

Rit ex iuventute

O mater

In carnatum domum rerum et soli
Maria mater, regina, filia

lacé propí o deí filí um

perí vem du dum ine oct in pro fundum

Marí a mater pi a regí na fí li a

re gí na fí ci na fio marí ti na vi te sen ti na de l'arí na

to re a me lo di a mo tar pari ti ri

ge lo de mus evan ci co Cum le ta bun do sa ci
Tu civium
O cuius vita
Tu celestium
Congaudens

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


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

Text: to St. Peter.

Notation: as in Virgo Maria, above.
Tu civium primas
per imperium summi celestium patris
tu apostolorum princeps es
sancte Simon

5 fundamentum per te crescit
documentum donanti fidei
sancte Simon
Bariona Christo cognominaris
in gratia tua memoria

locundetur agmina
super te corroborata fide catholica
neque quod qui de nichilo pro me
que que creavit non revelavit
mundum qui reconciliavit.

10 O cuius vita fulsit ita mira gracia
per unigenitum exora filium
supera regentem regem
glorificatum domina
sed ipse tibi ne celat sua pater

15 sacra nova misteria se revelat
sed de futura super ecclesiam nostram
et idem glorificatur
pater fulgida
fons milicie

20 cum leticia
de crimicia
modulemina per totum celica
canunt bodie colegia
gaudet dicencia.
Tu celestium primas civium
Simon
4 tu apostolorum omnium es princeps
Petre sancte
5 te crescit solidum
per petre fundamentum
et documentum Christi
497
tu Bariona cognominaris
gracia in tua memoria hinc.

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

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

9 gracia problematic
12 fruata problematic
TU CIVIUM PRIMAS

Tu civium...
tu a-po-sto-lo-rum princeps omni-um es sancte simon fun-

gen-cem re-gem glorifi-ca-tum do-

es prin-
ccep-sos Pe-

ub- bi pre-
i-a lan-
dam

manuscript paper
... dixit cum domino qui reconciliavit

... dixit cum domino qui reconciliavit

... lumen sublimina quae angelicae congregant
Suspiria merentis
Meroris stimulo
T.

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


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

   aa bb aa bb cc bb dd bb dd bb.

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

Text: to the Holy Spirit at Pentecost.

Remarks: refrain only written out once in each voice; see Chapter 2, pp. 109-111. See also the remarks on Mulier magni meriti (Cgc 512, 1) above.
Spiritus alme tuos regere dignare premat onus famulos ne nos seculare.

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

Spiritus alme .... ne nos seculare.

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

Spiritus alme .... ne nos seculare.

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

Spiritus alme .... ne nos seculare.

Nemini unquam accidit ortus salutare effluat atque refluit quasi magnum mare.

Spiritus alme .... ne nos seculare.
CSCO 512, 5

Suspiria merentis - II

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

Sancte spiritus
fer remedía
en spem penitus
tollant tedia.

Capit adulacio
sine dúbio
meri premia
10 laudat simulacio
cum mendacio
bleso vicia.

Sancte spiritus .... tollant tedia.

21 Pater enim moritur
ignominia
heres nunc conqueritur
nova talla.

25 Sancte spiritus .... tollant tedia.

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

Sancte spiritus .... tollant tedia.

41 Quem seculare
decus sequitur
tandem amare
plus eo labitur.

45 Sancte spiritus .... tollant tedia.

15 dum
Thomas gemma cantuarie
Thomas cesus in doverie
Primus tenor
Secundus tenor

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


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

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


Remarks: the designations Primus tenor and Secundus tenor are found only in Ob 20.
Thomas gemma Cantuarie
primula
fide pro tuenda
cesus in ecclesia
5 a divina repentina
mira caritate
fulgens
matutina vespertina
lucis increate
10 gratia
late
tibi nova reparate
sublimaris curia regis
pro fidelitate
tua
a ruina leti bina
per te liberate
sunt a fece
et ab amaro
20 malo
frivolo
a sentina serpentina
gentes expiate
et a vicis
25 singularis nuncuparis
gratia ditatus
super
hinc perfectos et electos
tu es sublimatus
rivulo
madido
pie sanans agros
preciosis generosis
gemmis tumulatus
35 aureis
modulo
tumulo
cum decore vel honore
pie laureatus
40 in celis
inter cives celicos
digne veneratus
Thoma
nunc pro
populo
45 stimulo
tempestatis caritate
fervida rogatus.
Source: *Cgc 512*, fol. 255v (RISM no. 7).


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

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

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

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

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

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

II

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

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

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

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


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

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

\[
\begin{align*}
I & \quad 60L = 4+4+4+4+4+4+4+4+4+4+4+3 = 3(4L)+3(7+4+4)L+3L \\
III & \quad 1+4+5+3+2+1+5+4+3+2+1+4+1+3+4+1+1+5+7+2 \\
IV & \quad 4(3+4+4+4)L = 4(15L)
\end{align*}
\]

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

Text: to the BVM at Christmas time. The incipit of voice III in DRc is "Virga Iesse" and "virga" is the first word visible in Ggc; Wibberley makes the plausible suggestion
that the incipit was originally "O virga Jesse" in Cgc. This is an attractive suggestion not merely because it restores assonance but also because it would bring the incipit closer to its likely model, the Advent antiphon beginning "O Radix Jesse, qui stas in signum populorum".

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

**Remarks:** original motet a3 had "progressive" 10-5 sonorities and nearly no homorhythmic patter. Added voice written homorhythmically now with I, now with III, often rather crude in counterpoint, with parallel octaves and fifths. Its text is also rather crudely written.
Orto sole serene novitatis
fugit foras formator falsitatis
virgo parit virtute maiestatis
ave Maria mater gracie

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

Iam caritas in exilio
veritas in consilio
cum silencio queritur

nam equitas in iudicio
puritas in eloquio
cum tristicia primitur

nunc fides procul a patria
falsitasque iniuria
residet in dominio
cupiditas et invidia
permanet in perfidia
caret eger auxilio
copula maligna manet
undique noverca nocet
iugiter in periculo

sed sacra disciplina docet
resecare corda iubet
a malicie iaculo

viriliter relinquque viam
colubri vanam gloriam
fraus heretica deperit

per vere virginis graciam
ceili gloria patuit.

3 Cgc 512: magestatitis
16 falsitas et iniuria
24 [set]
27-29 badly rubbed
Origo viri iam propalatus
quando verbum incarnatus
quod a prophetis iam prefatus
palam patet non celatus.
5 quando virginem sit affatus
Gabriel qui destinatus:

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

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

15 frons Golie iam frangitur
petra David dum cutitur
limpida diffunditur

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

iam Israel ab Egyptis
liber ludet in gaudis
qui diu dudum coluit

25 Abraham iam promissio
optinetur in gaudio
lacte melle gusta fluit

manna de celo pluit
quod diu non latuit
30 figurarum velamine

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

17 diffundere
29 quid

This voice, not in Cxc 512, is a later addition to the
motet. Hence its roughness in versification.
Cgc 512, 9  

Orto sole - III

DRc 20, 7

(0) virga Iesse  
que stas insignum clemencie  
tu rosa rubicunda  
matrona mundicie
5  
virgo fecunda  
salutis nuncius  
secreti conscius salutat virginem  
dicendo paries Deum et hominem.

0 res miranda  
10 quod virgo pura permanet et peperit  
iam corona de synagoga ruit  
laudari fides catholica meruit  
sic antiqui serpentis capud  
contesterit cum miseria
15 iubilando promat ecclesia sacra  
gaudia de virgine melliflua Maria.

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

7 Cgc 512: concius  
11 sinagoga  
13-14 The image of the snake being crushed is from  
Genesis 3:15.  
16 Cgc 512: melliflua
Patrie pacis
Patria gaudencium.

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


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

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

\[
\begin{align*}
I &= 18L = 3+3+3+6L \\
II &= 4+4+3+4L \\
III &= 18L
\end{align*}
\]

Text: to the BV. V.

Remarks: The possible "tune" in voice II is given below.
Patria pacis lucide
gubernatrix et domina
pio iuva precamine
nos et deleas crimina

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

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


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

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

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

AA'BB'CC'DEFG,

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

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

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

The language of Acts 9 used in this motet is also drawn on extensively for the services on January 25; it is likely that the missing cantus firmus of this motet was taken from a setting for that day, perhaps even of the words "vas eleccionis" or "tu es vas eleccionis".
Vas exstas eleccionis
0 Paule sacerime
carne licet lesionis
ictus sentis intime

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

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

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

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

Vas exstas electionis

Vas exstas elec- ci- o- nis O Pan- le sa- ce- ri-

se car- ne li- cet le- si- c- nis io- tus sen- tis in- ti- me

per- se- quen- do gen- tem mag- mus Chi- sti pri- us fu- rat mi- tis

er- as ve- lud ag- mus post quan- do oor- e- ras lu- ce cir- ca

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

ver- ba fan- te ta- li- a Sau- le nunc et in fu- tu- rum qua- re
me sequeris. Ad calcem est titubum si recalci-trib-

ris civitatem ingredies festina tua velocitatem.

Vas exsas eleccionis

Vas exstas eleccionis O Paule saecurime

Vas exstas eleccionis O Paule saecurime

carne licet lesiosus ictus sensis intentem
Laus honor vendito
T. Laus honor Christo

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

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

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

**Form:** surviving parts are probably triplum and tenor of a motet a4 (2+2) with strophic repeat and variation: 42L = 2(21L).

**Text:** for Easter.

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

**Remarks:** Sanders observed the correspondences between counterpoint over the first and second tenor statements. Superposition of the second over the first (Chapter 2, Fig. 9 ) shows the high degree of repetition, and also occasionally the way in which the missing part must have interwoven with the present voice. Further there is repetition of counterpoint within each tenor statement over similar tenor phrases. A fourth voice is necessary for contrapuntal reasons (unsupported fourths).
Laus honor vendito
sit Christo regi summa Domino
iubilacio qui nascitur ex virgine
sacra purissima castissima puellula
modo mistico et non usitato
similis per singula
fit nostre fragilitati vicio
set non maculatur
traditur ceditur
et facie conspuitur
a Pilato flagellatur
Barabas latro dimititur
et Christus rex glorie crucifixitur:
innoens agnus morte condemnatur
heloy clamat lama zabethani
et post clamavit Christus sicco
voce languida clamans expiravit
sanguine nos redimens
vitam veram largiens
morte triumphavit
ideo Christum colimus
laudamus modulis musicis
pro tot beneficiis.

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

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

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

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

Lines 9-17 recall the language of *Barrabas dimititur* (*DR* 20, 6), and lines 21-23 recall a similar formula in *Zelo tui* (*Lbm* 1210, 13).
Laus honor vendito. Laus honor Christo

Laus honor vendito sit Christo regi summa

Laus honor Christo vendito

Domino lubilacio qui nascitur ex virgine sancta pu-

et sines causa pro-

ris-sima castis-sima pu-el-la mo-do si-sti-co et non u-si-to-

pas-
si-mil-is per sin-gu-la fit no-stræ fra-gi-li-ta-ti

se-ma mor-tem pre po-pu-lo

vi-ci-o set non ma-cu-la-tur tra-di-tur ce-di-tur et

in a-spe-ro pa-ti-bu-

fa-ci-e con-spui-tur a Pi-la-to flag-el-la-tur Bar-ra-bas la-tra di-

-lo.

mit-ti-tur et Christ-us rex glo-ri-e cru-ci-fi-tur in-no-cens
agnus morte condemnatur ha-lo-y cls-mat lma-za-ba-ta-ri et

post clnsvn Ch-rist-n si-cl-o vce lan-gui-da cls-mns exprl-vit

sai-gui-ne nos re-dn-san vs-tm ve-rm lan-si-ns morte tri-um-pha-

vit l-de-o Ch-rist-n co-li-mns l-an-da-sns modUlus nu-si-cis
pro tot bene-fici-is.
Candens crescit lilium
Candens lilium columbina
Tenor primus
Quartus cantus

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

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

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

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

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

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

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

Text: to the BVM.
Candens crescit lilium
virginale gremium
mundo profert filium
creatorem omnium
5 regem regnancium

ut Ade debitum
quod per pumum vetitum
erat olim subditum
per serpentinis monitum

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

ut vita celica
rederetur pristinis pace magnifica

15 ideo psallamus Hodie
canticum leticie
de rege glorie

ut in celorum acie
fruamur reque

20 sine carie.

Full critical report in ed. for PMFC XIV, 60.
Candens liliun columbina
fons nostri generis
rosa crescent sine spina
mater dicercis

5 ave regina virginum
pariens Christum "omnun
dulcis est initus

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

Ad te clamant cuni rei
cum indulgentia
ut vitalis requie
fruantur venia.

15 Tuum natum precibus
rogites simplicibus
ut vite gloria

concedantur omnibus
tibi servitutibus
20 sua gratia.

Ad te clamant ... venia.

Full critical report in ed. for FMPC XIV, 60.
This source was first brought to light by Nick Sandon in "Fragments of Medieval Polyphony at Canterbury Cathedral," pp. 39-44; he designated it Cant 2. Two important additions can be made to his remarks there. First, items 1, 3, and 4 have well-known and often anthologized texts on St. Bernard that also concern the Assumption of the BVM, within whose octave (Aug. 15-22) his feast falls (Aug. 20). Second, the one item not about Bernard is a four-section voice exchange motet a4 with coda, apparently for the BVM (item 2).

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

In all probability the Bernard motets are all a4 (2+2). The counterpoint made by the surviving voices and the rubric "[sec]undo tenore" in the lower voice of the first piece point to an accompaniment by two untexted lower parts. Some counterpoint in the last piece might call for another upper part. A missing upper voice and lower part may, as Sandon notes, have been either on facing pages or in an adjacent column on
the same page, now very much cut down. (It is not entirely ruled out, however, that these are pieces with a single texted voice and two supporting parts.)

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

Detentos a demonibus
Secundo tenore

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

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

I \[51L = 2(17L) + 16L\]
II \[= 3L + 6L + 6(7L)\]

Remarks: the text on St. Bernard is the final third of a longer poem; perhaps this motet is the final third of a larger setting of this hymn, Bernardus doctor inclitus. (See the relationship suggested below between nos. 3 and 4.)

If there was a second upper part, now missing, it may have set more of the text from this hymn.
Detentos a demonibus

[Det]entos a demonibus
sanat morbes languencium
curat confert dolen[tabus-
*magnum salutis gaudium*

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

*summe Deus potencie*

10 t[i]bi sit laus et gloria-
da post currsum miserie
beata nobis gaudia.

This text to St Bernard of Clairvaux and the BVM is the last three stanzas of a nine-stanza hymn, in which every fourth line is itself the incipit of a well known hymn. Listed in Chev. 2473; ed. in AE 52, pp.131-133 and Mone III, p.233; Bernardus doctor inclitus.
Cant 2.1

Detentos a demonibus —undo tenore

Detentos a demonibus saecul consacratus

Sancium curat confirmat sollemnia sacra

Salutem. Vita vivit felicitatem Maria cum Christo

Suffragium qua desirat dulcitatem aeternam Christi
Quid rimari cogitas
tenor primus

**Source:** CAc 128/2, recto (no. 2).

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

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

**Text:** to the BVM.

Regina iam discubuit
de primo puncto

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

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

\[ \begin{align*}
I & \quad 68L (?) = 4(17L) \\
II & \quad = 13(5L) + 3L
\end{align*} \]

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

Venit sponsa de Libano
de secundo puncto

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

**Form:** apparent mixed periodicity of phrase structure.

\[ \begin{align*}
I & \quad 33L (?) = 17L + 16L \\
II & \quad = 3(11L)
\end{align*} \]

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

modum quo virginitas

gaudet puerperio

ascit... edat....

a..... a frustra conatur

humana racio

cr... solm.... at suspicio.
CAe 128/2, 3 Regina iam discubuit

[Regina]na iam discubuit
sedens post unigenitum
nardus odorem tribuit
Bernardus radens spiritum

5 dulcis regine gustui
fructus sui suavitas
dulcis eius olfactui
nardi Bernardi sanctitas

cum esset [in accubitu
10 fructus saporem tribuit
cum esset in accubitu
nardus odorem optu[t

ille dulcis accubitus
propter saporem glorio

15 iste dulcis occubitus
propter odorem gracie.

CAe 128/2, 4 Venit sponsa

[Venit sponsa de Libano
coronanda divinitus
ut Bernardus de Libano
veniret sancti spir[iitus

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

These texts to St Bernard of Clairvaux and the BVM together set six consecutive stanzas of a longer hymn; since Venit is a fragment, perhaps eight stanzas may have been set. Also, these two motets may possibly be one, divided into a primus punctus and a secundus punctus.
Listed in *Chew*, 9365; ed. in *AH* 52, pp.131-133 and *Mone III*, pp.233-34: *Iam regina discubuit.*
Cant 2, 3
Regina iam discubrit — ... de primo puncto.

[Music notation]

se-ni-tum mar- dus o-do-res tri- [u- it Bar- nar- dus t]ra-dens

spi-ri-tum. dul- cis re- gi-ne gu-sta- i fru- tu[s su- i su-

-a- vi- tas d]ul- cis ei- us ol- fac-tu- i mar- di Bar- nar- di san- cti-
Cant 2. 4
Venit sponsa de Libano - de secundo puncto.

Venit sponsa de Libano coronanda divinitus ut Bernardus de Libano veniret sancti spiritus qui est insensibilis montes sanctis conlu...
Herodis in pretorio
Herodis in atrio
T. Hey hure lure

**Source:** DRc 20, fol. 1 (RISM no. 1).


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

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

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

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

\[
\begin{align*}
I & = 5(8L) + 4L + 5L + 4L + 10L + 5L + 7L \\
II & = 2(6L) + 4L + 4(2(4L)) + 3L \\
III & = 3(6+6+5)L = 3(17L)
\end{align*}
\]

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

**Notation:** duplum and triplum have signature F# throughout; stemming on semibreves is in the hand of the original scribe and follows de Vitry. The G-tonality with signature F# is also seen in Suffragiose virgini (Cfm, 4).

See the remarks by Bowers in Lefferts and Bent, "New Sources," p. 293.
Remarks: the transcription that follows is meant as a complement to the edition in PMFC XV; by the use of a familiar level of reduction (perfect long equals dotted half note), this version shows more clearly the organization of the motet and its clumsy counterpoint. (The rhythms specified by the semibreve stems in the MS are here simplified.) What emerges is a rather awkward, early Petronian-style piece not unlike Caligo terre (Qnc 362, 9). Note the repetition of motivic material in the triplum (e.g. bars 3, 6, 11, 24, and etc.) and the high degree of dissonance (e.g. 30, 47, and etc.).

The final word of the tenor text, "moy," is not underlaid to the music in DRC 20; rather, it has been added at the foot of the page. Harrison attributes this to a scribal oversight, and restores it to the tenor melody in his PMFC edition. The possibility must be raised, however, that the omission was deliberate, in which case it probably indicates that the original tune was modified slightly in order to be accommodated to the polyphonic context (perhaps to a pre-existing tune in the duplum).
Herodis in pretorio fit emulacio
cecaque frustra fit comminacio
zels et contencio
dum autentico trium magorum iudicio
5
sed et angelico mire monstratur
quod in solio Bethelemitico
nascetur rex athanatos arto presepio
hinc Herodes impilimus ecce furibundus
fremit furore nimio
timens imperio se privari iam perinde regio
0 dira tiranni subsanacio
0 rabies horrenda qui sevis
mox satellitibus omnes pueros in Bethleem
0 bymatu et infra
15
ausu revera temerario
imperat iratus interimere
truculenter ore nephario
hinc in excelsis lugubri lamentat voce Rachel
0 magnipotentis mira miseracio.

6 Bethelemitico would be expected (see line 13, for ex.)
13 setellitibus:

This text is closely modelled on Matthew 2:1-18, especially
in lines 13-18.

Herodis in atrio
rabidi conatus-
fit tumor et temere
quia puer natus-
5 Christum interficere
quid Herodes niteris
sed ut quid hunc persequeris
immensi magistratus
quis super humerum
10 factus est principatus
palam ecce falleris
frustra rete iacitur
quod previdet prenatus.

8-10 Isaiah 9:6  4 lacks a syllable (est?)
12 Proverbs 1:17

The tenor of this motet reads:  Hey hure lure hey horpendoy
hey hure lure hey horpendoy
mettez moy iuse accolez moy.
Fusa cum silentio
T. Medius cantus. Manere.
Laben lavat criminis

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


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

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

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

Text: homiletic; decries the 'oratio clamorosa.'

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

Variants to PMFC XV ed.: declamation in III: 6-8 ought to have rhythm b ⅔ - ⅔ ⅓ - ⅓ ⅓ - ⅓.
Fusa cum silencio
grata fit devocio
qui flet ante Dominum

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

imprimens aculeum
quod si cor et lapideum

pungat penitencia

largis current ymbribus
spero cum gemitibus
fletus stillicidia

O felices lacrime

quibus sentit anime
dolor refrigeria

fìat ut ergo sapida
rigetur omnis arida
lacrimis oracio

oret et contricio

homo nunc considera
quod hic quevis opera
leta sub principio

dolor tandem terminat

et quod luctus seminat
metet exultacio.

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

The homiletic strain in this text is reminiscent of
O homo (One 362, 17), esp. at line 21. Line 18 recalls
a verse from Veni sancti spiritus: rixa quod est aridum.
Labem lavat criminis
in conspectu numinis
lacrimarum copia

quam pura contricio
profert seu devocio
cordis secretaria

surge miser anima
qui offendis numina
protrahendo terminum

10 cave ne stes fatua
lampade cum vacua
prestolando Dominum

clauso pulsans ostio
audias hoc triste nescio.

1 Ob 81: lavat repeated and cancelled
2 muneris
7-9 surge miser anima
offendis ne numina
protrahendo crimina

13 hostio
14 ut tristis

Lines 10-14 are drawn from Matthew 25:1-12.
Jesu fili
T. Jhesu fili virginis. rex celestis agminis.
Jesu lumen

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


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

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

Text: prayer to Jesus.
Jesu fili Dei patris
iudicum equissime
nate virginis et matris
virginum mundissime

5 tu [et] iudex equitatis
sol atque iusticie
conqueror ob feritatis
vim atque malicie

ensl dona mundiali
iudici non prebeo
aut si modo casuali
quandoque non placeo

nichil licet ergo mali
fecerim aut facio
10 tantum ipse me penali
feriet iudicio

versa vice speciali
munera si dedero
prevalebo causa tali
20 in hoc quod desidero

ne thesauro temporali
quo cum hic caruero
pena premat immortali
quamdiu vivus ero

25 ab hac vita set letali
liber abire spero

coniunctore O boni mali
da mihi quod sicio
innocentique finali

30 parces in iudicio

reum munda nunc vicio.

Jesu lumen veritatis
 candor eterne lucis
 vitam prebens sanitatis
 tuis virtute crucis

forma vere pietatis
 conqueror ecce tibi
 tenet hic vim potestatis
 licitum esse sibi

sicut viri probitatis
 perdere quos vult eos
 mundi iudex in peccatis
 solvere plane reos

heu cum paxque reproborum
 prevaeit aspicio
 ad te ubi spes iustorum
 figura quo nescio

crevit Deus tu deorum
 omnium nulla latent
 te que facta perversorum
 lucide tibi patent

tantum finis hos florere
 mundi gaudere bonis
 atque cetero torquere
 president cum thronis

sic hoc malum vix cavere
 valet quis ubi donis

Ihesu cordium scrutator
 da mihi quod sicio
 cum sis iustus pacis dator
 in tuo iudicio

reum munda nunc vicio.

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

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

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

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

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

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

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

Text: on John the Baptist and his beheading.

Notation: use of the downstemmed semibreve, and one occurrence of the upstemmed semibreve on the fourth note (E) of b. 28. This (**) may be an alternative for (**), indicating that the semibreves ought to be transcribed with the rhythms of de Vitry.
Dei preco fit baptista
mundus quo non fert maiorem
qui conceptus est in ista
valle propter mundi morem

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

Messias tandem qui putatur
ab Herode decollatur

10 saltatrixi sic capud id datur

tepie deprecamur Christe
nos salve prece nos baptiste.

1-4 Matthew 11:11
8-10 Matthew 14:1-12
Dei precō, Dei precō fit bas-

--pti-sta mundus quo non fert ma-

iores qui con-

ceptus

est in ista valle pro-

pter mundi no-

rem hic

carnem do-

cet de-

testa-

ri set ad pe-

nitent-

em orta-

ri cur-

rat quos cupit sal-

veri nes-

si as tan-

dem qui put-
	tur ab Ser-

o de col-
La- tur sa- ta- tric i sic ca- pud id da- tur te

pi- e de- pre- sa- sur Chri- ste nos sa- va pre- ce nos

ba- pti- ste.
[Virgo sancta Katerina]
Virginalis concio
[T. Virgo sancta Katerina]
Contratenor. de Virgo sancta Katerina.

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


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

Form: surviving parts are the duplum and contratenor of a bipartite panisorhythmic motet a4 with introitus, coda, and diminution by one half; two colores and 8 taleae.

\[126B = 7(18B)\]

I = 3B + 16B + 7(9B) + 6B + 3(9B) + 11B

II = 13B + 4(12+6)B + 4(6+3)B + 5B (reconstr.)

III = 13B + 9B + 3(18B) + 14B + 4(9B)

IV = 3B + 16B + 7(9B) + 6B + 3(9B) + 11B

Text: to St. Katherine, Nov. 25. The text in voice I presumed to begin with the words 'Virgo sancta Katerina' on the basis of the wording of the contratenor. 'Virginalis concio' survives elsewhere as the text of the duplum of a motet by Byttering in the Old Hall manuscript, En Katherine solemnia-Virginalis concio- T.Sponsus Amat sponsum (Lbm 57950, 145), which may have been written for the wedding of Henry V and Catherine of France in 1420. See Hughes "Old Hall, A Reappraisal," pp. 105-106, for a discussion of dating problems.
Notation: contratenor is in *modus perfectum* (tempus perfectum in diminution) with second mode rhythms; the tenor, as reconstructed, is in *maximodus perfectum, modus imperfectum* (modus perfectum, tempus imperfectum upon diminution).
Virginialis concio
virginis canonice
martirum constancia
martirem concinite

5 que martirum et virginum
constancia in bravium

floruit prevaleuit
et victuit astancia

versucia deleta

10 en athleta sine meta

regni solio
gaudet cum Dei filio

O Katerina stabilis fide
laudabilis progenie

15 amabilis in specie

nos amari collaudari
iuva Dei facie.

Ed. in CMM 46¹, pp.415-418 and 46III, p.43
from Lom (the Old Hall manuscript). See this edition for a full report on variants.
Virginalis concio-Contratenor de Virgo Sancta Katerina

Contratenor. de Virgo sancta Katerina.

[Virgo sancta Katerina]
Amer amours est la choison
Durement au cueor
T. Dolor meus.

Source: DRc 20, fol. 336* (RISM no. 11), part of I and all of II and III.
I-IV, fol. 56v-57 (RISM no. 72).
F-Pn 67, fol. 67 (RISM no.1).
F-Pn 23190 (Trem), index vii.

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

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

120B = 12B + 6(18B)
I = 32B + 2B + 4(16+2)B + 14B
II = 12B + 21B + 4(18B) + 15B
III = 12B + 6(6+12)B

Text: Courtly-French love poetry.
Ad lacrimas flentis
O speculum spericum
T. Dulcis virgo tenor.

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

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

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

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

I \[1083 = 16B + 2(9'+9)B + (10'+8)B + (10'+10)B\]
II \[= 203 + 4(183) + 163\]
III \[= 6(183) = 6(6+12)B\]

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

Text: to the BVM.

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

dolorem ferentis
virgo solita propere
casumque cadentis
flere dolore currere
mestumque querentis
sensus tuos convertere
virgo salvatorem
et compositorem
mater nos amicabilem
atque creatorem
nostrum pares perutilem
mundique factorem
dans nobis ineffabilem

O virgo beata
summi collocata
patris mater et filia
nati Deo grata
cuius diffusa gratia
proprie vocata
ipsa misericordia

O virgo superna
perfecta eterna
sic quod Lucifero prior

occasum lucerna
nesciens luce clarior

virgo cuius iura
non novit natura
nec racio fragilior

virgo pure pura
puritateque purior

solum nos dignare
tuas decantare
laudes 0 cunctis dignior.
Vos quid admiramini
Gratissima virginis species
Tenor. de Vos Quid admiramini (Gaude gloriosa)
Contratenor. de Vos quid admiramini

Source: DRc 20, fol. 336v-337 (RISM no. 13).
I-IV, fol. 8v-9 (RISM no. 13).
B-Ba 758, fol. 67 bisv (RISM no. 4).
F-CA 1328, fol. 11 (RISM no. 47).
F-Pn 23190 (Trem), index xxiii.

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

Form: bipartite isorhythmic motet a4 with 2 colores:

<table>
<thead>
<tr>
<th></th>
<th>1623</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1573 = 18B + 11B + 19B + 11B + 19B + 14B + 3(18B) + 11B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>= 21B + 30B + 30B + 13B + 3(18B) + 9B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>= 5(5+10)B + (5+11)B + 7(9B) + 3B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>= 2B + 5(15B) + 13B + 7(4+5)B + 43</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Remarks: written in the 1330s.
O vos omnes
Introitus tenoris. Locus iste. tenor.

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

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

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

Form: duplum and tenor of a bipartite isorhythmic motet a4 with melismatic introitus (labelled 'Introitus tenoris.') and diminution by one half (melismatic). The introitus has four colores and four taleae, while the main body of the motet has a tenor of two colores and eight taleae.

\[
\begin{align*}
180E &= 4(18B) + 4(18B) + 4(9B) \\
I &= [10B+36B+18B+8B][20B+2(18B)+16B+6B+2(9B)+10B] \\
II &= 4(8+6+4)B + 4(5+13)B + \frac{1}{2}(4(5+13)B)
\end{align*}
\]

Text: complaint on the present state of the church.
O vos omnes quibus est aditus
huius loci profecto cognitus:
et calicis ipsius pocula
iam libastis hic tabernacula

ne ffigatis sacius agite
vela nostra ventis exponite
vale dato loco qui loculos
sic emungit omnes et singulos

iam emunctis petatis propria
non querentes more dispensia
que non vacat multis periculis
et prorsus est exosa loculis
locus iste labores adicit
innumerós et curas allicit

habendi fervorum inestuat
plena replet vacua vacuat.

emuncti
hunc habendi fervorum inestuat

0 vos omnes = Lamentations of Jeremiah 1:12
locus iste = incipit of the motet tenor, from the
Gradual for the Dedication of a Church
O vos omnes - Locus iste. Tenor.
O vos omnes qui

Locus iste. Tenor.

bus est aditus humi us loci profecto cognitus et
caliciis ipsius popula iam libastis hic taberna culpa

ne figatis sacius agite ve-la nostra ventis

exponite vale dato loco qui loculos sic e muncit omn

nes et singulos iam e muncitis petatis propri-
0 canenda vulgo
Rex quem metrorum
Rex regum. Tenor.
Contratenor

Source: DRc 20, fol. 337v (RISM no. 15), voices II and III only.
I-IV, fol. 55 (RISM no. 69).
CH-Fc 260, fol. 86v (RISM no. 3).
F-Pn 2444, fol. 48v (RISM no. 2).
F-Pn 23190 (Trem), index no. xx.

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

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

\[120B = 8(12B) + 4(6B)\]
\[I = 14B + 6(12B) + 9B + 3(6B) + 7B\]
\[II = 15B + 6(12B) + 9B + 4(6B)\]
\[III = 8(6+6)B + 4(3+3)B\]
\[IV = 13 + 7(3+9)B + 3B + 8B + 4(6B)\]

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

Remarks: written in the 1330s.
L'amoreuse flour
En l'estat d'amere
T. Sicut fenum arui

Source: DRc 20, fol. 338 (RISM no. 16), I only.
        I-IV, fol. 59v-60 (RISM no. 75).
        F-Pn 23190 (Trem), index xvi.


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

144B = 6(24B)
I = (11+15)B + 4(9+15)B + 9B + 13B
II = 4B + 5(10+14)B + (10+10)B
III = 6(7+10+7)B

Text: Courtly French love poetry.
Musicorum collegio
In templo Dei posita
Avete. Tenor.

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


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

\[
\begin{align*}
144B & = 4(24B) + 4(12B) \\
I & = 7B + 3(4+7+13)B + (4+7+12)B + 3(12B) + 6B \\
II & = 8B + 3(4+8+12)B + (4+8+8)B + 3(12B) + 8B \\
III & = 4(10+5+9)B + \frac{1}{2}(4(10+5+9)B)
\end{align*}
\]

Text: musicians motet, naming seven members of a French chapel; the names are not otherwise traceable at present. (See Chapter 4, pp. 350-51.) The duplum plays on the number seven with images drawn from Revelation 1:12-2:1. One of the men is Robert of Huy, which is a Belgian town ca. 25km southwest of Liege.
Musicorum collegio
in curia degencium
Dei tantum zelancium
5
in sancto desiderio
Christi matris officium
quater in mense previo
Hugone quem propicium
largum quoque cunctis scio
10
Robertum fidum socium
huiu adiungens de Hoyo
Johannem et Michasium
15
dicto Pallart quem previum
cordetenus inspicio
.J. Angilci largum pium
circumscribere nescio
Stephanque sit gaudium
hiis salus et devocio
20
cum crescent ac obsequium
actoris qui servicio
se totum subdit omnium
0 quanta delectacio
horum simul canencium
25
O mira modulacio
sonorum musicallum
O dulcis altercacio
acutorum et gravium
mediorumque vicio
30
discordie carencium
Christus pro culius proprio
zeo canunt salarium
det eius ut consorcio
iugantur celli civium.

In templo Dei posita
miro modo composita
vidi septeum candelabra
quorum nemo cum dolabra
5
nec quisque ferri genere
unum posset incidere
cum silice horum quia
impressit in materia
formam celestis opifex
summus sculptor et artifex
10
ambulans horum medio
cum bis acuto gladio
septem gerens in dextra
stellas ut inter cetera
15
testatur Apocalipsis.
sic ego spero de ipsis
que vidi quorum nomina:
sunt scripta tripli pagina.
Apta caro plumis
Flos virginum
T. Alma redemptoris mater

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

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

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

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

F-Pn 23190 (Trem), index xxii.

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

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

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

\[ 90B = 9B + 3(27B) \]

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

\[ II = (17+15+3)B + (9+15+3)B + (9+15+4)B \]

\[ III = 9B + 3(27B) \]

Text: to the BVM.
Mon chant en plaint
Qui dolereus
T. Tristis est anima mea

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

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

F-Pn 23190 (Trem), index xliii.

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

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

\[120B = 5(24B)\] (idealized)

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

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

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

Text: Courtly French love poetry.
\textbf{Lic 52} consists of binding strips and flyleaves taken from Lincoln, Library of the Dean and Chapter, MS 52 when this volume was rebound in 1977. One leaf and ten strips together constitute most of one bifolium (the center of a gathering) from a volume of 14th-century English polyphony. A report on this source by Dr. Susan Rankin, Emmanuel College, Cambridge, will appear in \textit{Early Music History} 3 (forthcoming in early 1984).

Dr. Rankin generously made photocopies of the musical fragments, and eventually a copy of her report, available to me. The fact that all pieces begin with A is noteworthy, suggesting an alphabetically ordered music manuscript.

\textit{Ave prolem parenti}

\textbf{Source}: \textit{Lic 52}, fol. 1r (item no. 1).

\textbf{Remarks}: fragment of one or two voices of a composition a3 or a4 dedicated to the BVM and notated in \textit{tempus imperfectum maior}. 
LIC 52, 1  Ave prolem parienti

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

Psalle matre comprimenti
hoste ( )dum redimenti
prole gracie orta.

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

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

fecundata celi sacrati....
salva pudicicia filiumque paris
Maria novo more creatorem.....
Gaude......

tua gracia.  O reina confer nunc
se.... a ne seducat fallacia
pe... orum medicina ad celi....
Astra transcendit
T. Alleluya assumpta est
Astrorum celsitudinem

**Source:** L1c 52, fol. 1v-2 (item no. 2).

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

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

I \[58L = 6L + 8L + \ldots \ldots\]

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

III \[= (10L + 10L) + (7L + 5L + 6L + 4(5L))\]

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

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

**Cantilena**

Astrorum altitudinem
totamque poli aciem
transcedit virgo regia.

Iuxta sedem propaginem
immensam plenitudinem

**Motet**

Astrorum celsitudinem
omnemque celi aciem
David concendit filia.

Sedet iuxta trinitatem
ob inmensam castitatem
in regis gloria.
Remarks: the final two tenor taleae are not written out in the MS; a custos on the pitch C has been taken in the present transcription to indicate a return to the beginning of the verse of the c.f., an apparently successful solution. The signature Bb in III appears in the first two staves of the MS only; its use as a signature throughout is editorial. Note that almost all breves are plicated, the significance of which is not clear.
Lic. 52, 2      Astra transcendit I and III

I

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

Ave tutrix optima
Maria mundi domina
deserta transcendens esse .......

III

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

Sedet iuxta trinitatem
ob inmensam castitatem
in regis gloria.

Ave leta pue(lia)
...........
voce consona canamus Alleluya.

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

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

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

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

Ave lege figurata
per prophetas predicata
clara Iesse virgula.

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

Ave Maria assumpta hodie
( ) corp(ore?) sive tempore
30    turba cum angelica
hoc vere plebs catholica.     crede?
Lic. 52, 2

Astra transcendit

Astro rum celsitudinem om-

nemque celis aciem dari

rum cella inculata sacrata ut-

ro quamvis sine macula.

Ave tutrix optima

ostendit filia. Sedet iuxta trynit-

a.
Maria mundi domina deserta transcenden
dens esse (o

tem ob in-

ten sam ca-
sitatem in

regis glor-

ia.

Ave la-
ta pu-

e(la...
589

 scrutinio studet pad
 no. 107 medium 12 staves two sided

[Sheet music with Latin text]

1. vo-ce con-

2. so-

3. na ca-

4. na-

5. mus al-

6. le-

7. lu-

8. ya. As-

9. sum-

10. ta hac a val-

11. le mi-

12. se-

13. ra co-

14. ro-

15. na-

16. tur hec de-

17. co-

18. (ra-

19. ta s) a-

20. ter no-

21. stra si-

22. ne mo-

23. ra

24. Ma-

25. ri-

26. a cor-

27. po-

28. re et a-

29. ni-

30. na re-

31. gi-

32. na ce-

33. li-

34. ca.
Maria spes lausorum semper inculta.

Ave casta domina cella-numa cunctis patu-

-la nobis antibus esto propicius.

Ave leges figurata per prophetas predicta.
clara iesse virgula. Ave stirps

(t)ica mater beatata virgas inter alias

florens velut rosula. Ave Maria

asumpta hodie [sive temp-]
tur-ba cum a-gel-i-ca hoc ve-re plebs ca-tho-li-ca.
Assunt Augustini

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

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

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

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

5 Pius salvator seculi
preconem mundo celicum

10

15 et non hoc sumpto tendere

paupertatis ascen(d)en(s) culmina
dempto prius mundano pulvere.
clamat mundi detestans crimina

20 mundus ir( ) peccatis sceleris
frangit hostes fugat agmina
omne malum premens periculi
nulla sa( ) frangunt discrimina
hostis vitam linquentem seculi

25 rege pater hinc diligentius
quos n( ) hostis hic tempta forcius.
As sunt Augustini et saeculo

instantque celestis virorum festa/laudem multos

plaudat ecclesiae/plaudunt angelici chorii

in gloria/Pius saluator seculi/preoccen
Mundo celicum

Memento profecit secula

Plenus virtutum gratias/tandem virum cano

Nunc pliori munere/augest in
a-po-sto-licum/ sed non hoc sumpto tende-re/

pau-per-tatis a-scen-(den)s cul-mi-na/ tempto pri-us mun-

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

-te-stans cri-mi-na min-dus ir(-) pec-ca-tis sce-le-ris
Triumphus patet hodie
...genuflectere
T.

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

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

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

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

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

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

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

Remarks: seems most similar in approach to DRc 20, 1 (Herodis in atrio). Though transcription has $\alpha = \beta$, phrases in both upper parts follow second mode pattern at cadences, i.e. $\mid \alpha = \Xi = \beta \cdot \alpha \cdot \beta \mid$.
Triumphus patet hodie leticie vexillo victoriosi
principis/
tela nequicie sunt dirupta diri (cru)cus truculenti
ferocis haberetur irradiante festo venerabili cuius
exaltacionis.//

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

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

Arbor ° decorata prole regia abilis (et) venerabilis
decens florigeraque prebens poma salutifera ha//
quis digna preconia ne laudabili(a in) caligine
20 tibi canere preconia ne laudabili(a in)
laudabilis.//
hinc triuphando jubilo leticie celice
(et) mellifluo cantico dulcia voce varia
canimus cum anima.//

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

10 before terra a three-syllable word
23 latters visible but difficult to make into words
.... genuflectere
et summo opere
devotas sibi laudes deprimere
in hoc munere stude pro littere
et a [ ]
miles sit resurgere et spernere
minas satanicas scandere
sedens in ethere et illuc quiescere.

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

10
cis ve nilio victoriosi principis

tela neciis sunt disrupta diri [cruci] cis truculentis fe

ii
pra semita secura gloria [justis terrae in effluxis

devotatas si-

inperialis sanguinis

Crux mundi na-

bi lau-

des dem pri-

vis in diluculo nos fiduciales custodies

in hoc
-ens Ces ad portum ductrix salutare

nume- re studes pro

Crux fidelis es unica fiduciae spea omnibus

liter- re et a

in tribula- ci- om- bus scou- tum clipeus et arm-
vi-ril-i-tor va-lide con-tra se-va la-sca lu-ni-

mii-

les

sen ter-ri-bil-i-a.

Ar-

bor 0 de-

si-

sur-

gre-

ta pro-le re-gi-a a-

bi-

li-

et ve-ne-ra-

bi-

lis de-

cens

re et

spe-

ne-
fici-ri-ge-ra-que pre-bens po-mo sa-lu-ti-fé-ra Ha

quis di-gna pre-co-ni-a ne lau-da-bi-li-

sa-ta-

ni-
cas

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

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

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

- ma.

- ra.
Quare fremuerunt gentes
T.
Quare fremuerunt gentes

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


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

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

I  96L = 10L + 10(8L) + 6L
II  = 12(8L)
III = 5L + 6L + 10(8L) + 5L
Text: incipits of psalms 2-12 embedded in a poetic matrix; single text shared by both voices and declaimed simultaneously, except when one or the other rests.

At these points text varies slightly between voices.

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

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

Should read:
Quae fremuerunt gentes

inter gentes

et populi meditati sunt insanias plurimas?

et populi meditati sunt insanias plurimas?

Quibus perseperentes

Quibus perseperentes

Heu! ad id parati furentur insania pessima.

Heu! ad id parati furentur insania pessima.

O Deus sanctissime,

O Deus sanctissime,

quia meditacio mea est eius lex.

quia meditacio mea est eius lex.

Tuere supplicem me misericorditer

Tuere supplicem me misericorditer

Domine, quid multiplicati sunt qui tribulant me?

Domine, quid multiplicati sunt qui tribulant me?

Christe, precor humillime, potentissime

Christe, precor humillime, potentissime

ut per [tum cle]menciam, verum senciam,

ut per [tum cle]menciam, verum senciam,

et [p]sallere valeam.

et [p]sallere valeam.

Cum invocarem exaudivi me Deus iustici,

Cum invocarem exaudivi me Deus iustici,

Ne sperneris deprecationem pauperis,

Ne sperneris deprecationem pauperis,

sed verba mea auribus percipere, Domine,

sed verba mea auribus percipere, Domine,

tu parcens miseris,

tu parcens miseris,

si gravorum oblatricium

si gravorum oblatricium

malignancium nos

malignancium nos

Domine dif lancium lingus.

Domine dif lancium lingus.

Domine, ne in furore [tuo a]rgus me.

Domine, ne in furore [tuo a]rgus me.

Me malis nuntiatur emuli

Me malis nuntiatur emuli

fere catuli,

fere catuli,

devorare malivol.

devorare malivol.

Domine Deus meus, in te speravi, salva me.

Domine Deus meus, in te speravi, salva me.

[Tuere] supplicem me misericorditer,

[Tuere] supplicem me misericorditer,

Domine Dominus noster,

Domine Dominus noster,

et consilebor tibi rex.

et consilebor tibi rex.

De remedio non diffido,

De remedio non diffido,

sed in [Domino] confido,

sed in [Domino] confido,

quia meditatio mea est eius lex,

quia meditatio mea est eius lex,

Et exsulem me fac, Domine,

Et exsulem me fac, Domine,

nequicies gravamine

nequicies gravamine

nimo spiritus tibi [Deo supplicat.]

nimo spiritus tibi [Deo supplicat.]

Usquequo, Domine,

Usquequo, Domine,
Zelo tui langueo
T.
Reor nescia

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


C.f.: unidentified; sung four times.

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

I 130L = 15(8L) + 10L
II = 2L + 32(4L)
III = 4L + 15(8L) + 6L

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

On the basis of a translation provided by this author for PMFC XV, it would seem that the motet expresses the thoughts of a woman. In EECM 26, Harrison argues from this that the motet provides further evidence for the nunnish provenance.
of Ye, and further, that it establishes that nuns sang motets. One could add, in addition, that on account of Rolle's association with the Cistercian nunnery of Hampole the possibility must be entertained that the motet was originally composed for or by the Yorkshire nuns.

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

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

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

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

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

Lbm 1210, 13;
Ye, 1

[2]elo tui langueo
virgo regia
sed non valeo
promere preconia

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

qui cibaria

tot amena
possedit pro libito
et non licuit
15 vosci nisi verito

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

sed miseria
iugum hic sustinuit
et suos dampnoso
crime
condemnari meruit

Lbm: sed nec
Lbm: nescivisti nescio

25 Lbm: quia
Lbm: sed nec
Lbm: nescivisti nescio

25 sed miserie
iugum hic sustinuit
et suos dampnoso
crime
condemnari meruit

Lbm: quia
Lbm: sed nec
Lbm: nescivisti nescio

25 sed miserie
iugum hic sustinuit
et suos dampnoso
crime
condemnari meruit

Lbm: quia
Lbm: sed nec
Lbm: nescivisti nescio

Lbm: quia
Lbm: sed nec
Lbm: nescivisti nescio

30 heu angaria
nisi puerperium

tuum feret
virgo regia
damnatis subsidium
35 non meroris
a miseria
sentiret remedium

Lbm: feret
Lbm: damnatis
Lbm: sentiret

Lbm: feret
Lbm: damnatis
Lbm: sentiret

30 heu angaria
nisi puerperium

tuum feret
virgo regia
damnatis subsidium
35 non meroris
a miseria
sentiret remedium

Lbm: feret
Lbm: damnatis
Lbm: sentiret

Lbm: feret
Lbm: damnatis
Lbm: sentiret

Lbm: feret
Lbm: damnatis
Lbm: sentiret

30 heu angaria
nisi puerperium

tuum feret
virgo regia
damnatis subsidium
35 non meroris
a miseria
sentiret remedium

Lbm: feret
Lbm: damnatis
Lbm: sentiret

30 heu angaria
nisi puerperium

tuum feret
virgo regia
damnatis subsidium
35 non meroris
a miseria
sentiret remedium

Lbm: feret
Lbm: damnatis
Lbm: sentiret

Lbm: feret
Lbm: damnatis
Lbm: sentiret

Lbm: feret
Lbm: damnatis
Lbm: sentiret
Lbm 1210, 13 Zelo tui langueo - II

[Rom] secundum sapientiam
quid sit sapientia
laus et gloria mundialis
omnis leticia
[mag]na solvere
gratis beneficia
virgin[is] que
tot[a] ubera

ingrata solacio
abstulit per
sua merita
homici de medio
nam pro vicio

electus de
parad[isi] gaudio
primus genitor:
mansit in excilio
privatus grandi

dominio
pauper et iam subito
cum hac que [ree]st:
immerito
mesto flevit animo

he[c] miserie

committatur
quam a [ ]ro lacrime
et angustie
tristi nocent undique

nisi mater gracie
protulisset
fas miserisorde
reos utique
sors ligaret

perhennis tristice
sed sol gracie
oritur ex
sidere leticia
sic de carcere

fecit vinctos surgere
carta data
vite glorie.

Both texts mix five and seven-syllable lines, mostly rhyming, with four-syllable lines, mostly unrhymed. The latter have been slightly indented.
Rota versatilis
Rota versatilis
T.
Q.C.

Source: Lbm Royal 12.C.vi, entry in a 15th-century index, "Modus componendi rotam versatillem".

Lbm 4909, fol. 4v (p.8), incipit of I only.
Lbm 24198, fol. 132 (RISM no. 1), II and IV only.
Lbm 40011B*, 4*, I and III only, fragmentary.
Ob 652, fol. i, ii V, 69, 70v (RISM no. 1), II and IV, fragmentary.

Literature: Transcribed, with facsimiles and extensive discussion of all the sources, in Bent, "Rota versatilis;" see also Bent, Fountains Fragments. Facs. in EECM 26, pl. 1 (Lbm 24198); pl.208-209 (Ob 652). Sanders, "England: From the Beginning," p.289, and "Motet," pp.546-47.

Form: large-scale voice exchange motet a4 (2+2) in five sections of varying length and mensuration. See Chapter 2, pp.70ff., and Chapter 3, pp.300ff. Due to the fragmentary nature of the surviving materials, only sections III and V can be fully reconstructed. See the "map" of surviving parts on the next page. Sanders observes that if one takes the long in section III as ternary and in section V as binary, then the numerical proportions between the sections as measured in longs (108:76:36:80:54) stand very nearly in the simpler numerical proportions 12:8:4:9:6 (or in other words, 108:72:36:81:54).

Text: on St. Katherine. Trans. by R.Bowers in Bent, "Rota."

Remarks: the citation of the incipit of this motet in
the treatise of Robertus de Handlo (Lbm 4902) provides a terminus of 1326 for composition, which accords well with Sanders's judgement that the motet could have been composed no later than the first two decades of the 14th century.

The present transcription provides alternate versions of section III, one barred as if the long were ternary, the other as if it were binary. The immediately following page indicates graphically how much of Rota is preserved in each major source.
<table>
<thead>
<tr>
<th>Rota versatilis</th>
<th>Orbis dominatio</th>
<th>Rota Katerine</th>
<th>Katerina spe</th>
<th>Virgo perduxerat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composite (idealized rubrics; cross-hatching indicates loss)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>text</td>
<td>text</td>
<td>text</td>
<td>text</td>
</tr>
<tr>
<td>II</td>
<td>text</td>
<td>text</td>
<td>text</td>
<td>text</td>
</tr>
<tr>
<td>III</td>
<td>cue</td>
<td>Recita</td>
<td>cue</td>
<td>Recita</td>
</tr>
<tr>
<td>IV</td>
<td>cue</td>
<td>Recita</td>
<td>cue</td>
<td>Recita</td>
</tr>
</tbody>
</table>

Lbm 24198 (cross-hatching indicates what survives)

Lbm 40011B* (cross-hatching indicates what survives)

Obo 652 (cross-hatching indicates what survives)
Rota versatilis
rubens versucia

Orbis dominacio
vertit in rota
eius et elacio
quasi gleba vota
virginis oratio
potenti devota
rotam vertit odio
que se perit tota.

Rota Katerline
fit sevissima
rota mundi bine
fraudis pessima
clausae patent fine
sub nequissima
verse sunt ruine
in potissima.

Katerina spe divina
tormentum devicerat
ut certantes disputantes
sola iam concluserat
in ardore flatus rore
clericos consulserat
et amore suo more
Christo laudes solverat.

Virgo perduxerat
regnam et Porphyrium
quibus promiserat
perhennis vite gaudium
postquam oraverat
seve subit martyrium
lac emanaverat
virgo poscit palacium.

Lbm 24198 contains 9-16; 25-40  
Lbm 400113 contains 17-24  
Ob 652 contains 16-40  
Lbm 4909 contains 1-2  

A full critical report is available in Bent, "Rota versatilis."
Orbis dominatio

Orbis dominatio

Orbis dominatio

Orbis dominatio
Orbis dominatio vertitur in rotam eius et e-lacisco quasi globa vo-tata vir-ginis o-raci-o poten-
ti de-vota rotam ver-tit-o di-o que se pe-rir to-ta.
Ro-ta Ka-te-ri-ne fit se-vis-si-ma ro-ta mun-di bi-ne frau-dis.

pes-si-ma clau-se pa-tent fi-ne sub ne-quis-si-ma.

ver-se sunt ru-ine in po-tis-si-ma.
ut certan-tes di- spu- tan-tes so-la iam con- clu- se-rat

in ar-do-re flas-tus ro-re cler-ri-cos con-su-le-rat

et a-mo-re su-o mo-re Chrísto laudes sol- ve-rat.
Katerina spes divina tormentum devicerat

ut certantes disputantes sola iam concluserat

in ardores flatus more clericos consulserat
et amor suos amore Christo laudes solvere.

Virgo perduxerat

rat perennis vitae gaudium postquam oraverat se-
-ve su-bit mar-ti-ri-um lac e-ma-na-ve-rat vir-go pos-ciit pa-

Vir-go per-du-xe-rat re-gi-nam et Por-phy-ri-um qui-

-bus pro-mi-se-rat per-hen-nis vi-te gau-di-um post-quam o-ra-ve-
rat se- ve su-bit mar- ty- ri- um lac e-na- na- ve- rat vir- go poscit pa-
Rosa mundi purissima

Source: Lbm 24198, fol. 132v (RISM no. 2).

Literature: Facs. in EECM 26, pl. 2.

Form: isolated triplum of a motet a3 with stratification of rhythmic activity; has irregular phrase structure and no readily apparent repetition of melodic material to indicate tenor structure:

\[71L \text{ (72L?)} = 5+6+4+3+4+5+3+4+6+5+8+3+6+2+4(5?) \text{ L}\]

Text: to the BVM.

Notation: groups of up to six syllabic semibreves per breve, with no stems; the rhythmic solution in the transcription is purely editorial.

Remarks: 13 of 16 phrases cadence to F.
Rosa mundi purissima Maria
flos odoris leticia cordis
fugans nebulas sereno nube
decoris in tristicia
5 qui sedent hii tibi currunt
ob viam salvatoris cellula:
sancti boni hinc acerini pastoris
meroris ob remedias:
rosa vernula purpurea
10 vestis sublimis regia
celestis et imperatoria
per quam redemptio
salvat a framea
clade funerea
15 timoris et doloris
cessant gravia
regis stola coloris rubea gemma
rosa florum salutifera
vinea fructifera
20 de qua manet hec viscera
que culpe sanat ulcera
saporis dulcedine
felici moderamine
medela langori
25 cuncta pellens pericula
per secula salutis
unda virtutis viola
febrem fugans fervorie
atque spiritum nequie
30 furoris extinguens caloris noxia
mira temperamentia pietate et gracia
paradisi virgula
regis eterni glorie
mater et filia
35 tu supremo iudici
reos reconcilia
preces funde pro tua familia
que specie superas rosam
flore violam et odore lilia.

7 hfracli (5 syllables)
20 fucera
Lbm 24198, 2
Rosa mundi purissima

---

- cordis fugans nebulas sereno muta dat

- corris in tristici qui sedent tibi curunt obviam

salvatoris cellula sancta boni hinc coenini pastoris

meroris obt medita rosa varna purpurea

vestis sublimis regi celestis et imperatori per quam re-
da virtutis violae ferox fugans ferro-rie atque

spiritum ne-qui-e furor ex-tin-guens caloris no-xia

mi-ra temp-oran-ci-a pie-tate et gra-ci-a par-di-si vir-

-la regis o-tem mi glo-ri-e mater et fili-a tu-su-pre-mo iu-

-ci re-os re-con-ci-li-a pre-cos fun-de pro tu-a fa-xi-li-a

que spe-ci-e su-peras rosa flo-re vi-o-lam et o-do-re li-

-
Surgere iam est hora
T. Surge et illuminare

Source: Lbm 24198, fol 133 (RISM no. 4).

Literature: Facs. in EECM 26, pl. 3.

C.f.: incomplete and unidentified in the MS; three rhythmically varied statements (only the latter two of which are preserved) of the beginning of the verse, Surge et illuminare, of the Epiphany Gradual, Omnes de saba. The first statement has been reconstructed by analogy with the following two in the present edition.

Form: refrain motet with double-verse melodic facture. See Chapter 2, pp. 104-114.

Text: likely for Epiphany; mixed in versification; increasing length of stanzas leads to accelerating pace of declamation.

Remarks: Item 4a is an isolated fragment which does not seem to belong with Surgere and may possibly be part of an untexted voice of a motet now lost with the facing page to fol. 133.
Surgere
iam est hora libere
peccati de funere
ubi iacuimus

5 idiote temere
noxatur detegitur
lumen nobis edere
iam dies sequitur.

Novus oritur sol de sidere
dum lucet apprehendere
curre propere pro vite munere.

Reserata celi porta
vite luce reis orta
ne prostrahas excutere
deinde onere
inte reverti orto
cui reminissere

nobilem hereditatem
gratis et utilitate

20 cur homo vis anitere
cito regredere
severo gressu veritatis
in itinere.

Novus oritur .... vite munere.
Venit ecce Deus homo
virginis ab utero
pro salute miserorum
abiat de cetero
tam erroris - quam meroris-
onnis hostacion
invitavit peccatores-
Del miseracio

35 vir unus si commissisque
omnia piacula
que commissa sunt ubique
per omnia secula
et si rite peniteret-

40 ore corde et opere
preparatus Deus esset
debita dimittere.

Novus oritur .... vite munere.
Lbm 28198, 4

Surgere iam est hora - T. Surge et illuminare

Surger- e ia m est ho- ra li- be- re peo- ca-ti de fun- ne- re

u-bi la-cu- i- sur i-di-o-te tem- re nox-tur de re-gi- tur lu-

men no-bis e-de- re iam di-es se-qui- tur MO-VUS o-Ri- TUR SOL DE SI-DE-

HE DUM LU-GET AP-PRE- HEN-DE- RE CUR-RE PRO-PRE-HE PRO VI-TE MUN-ME-

He Re-se-ra- ta e-li por-ta vi-te lu- ce re-is or- ta ne pro-trha-has

ex-ou-te-re de-in-de o-ne- re in te re-ver- ti or-to cu- i re-mi-nis-se-
re mobilem hereditatem gratias et utilitates[m] our homo vis

ante re cito regredi re seuerum gressu veritatis in tines

re NOVUS ORI TUR SOL DE SIME RE DUN LUCET APPE HEN DE

RE CUR HE PRO PE RE PRO VITAE MUNE RE Venit ecce Deus homo

virginis ab utero pro salute mi se ro rum ab iat de cetero

tan erro ris quam erro ris omnis hosi taci o invita vit peco cat o
Trinitatem veneremur
Trinitas et deitas
Trinitatis vox
T. Benedicite Deum celi

Source: Lbm 24198, fol. 133v,1 (RISM no. 5).

Literature: Ed. in PMFC XV, 15. Facs. in EECM 26, pl. 4-5. Apfel, Studien I, p. 30.

C.f.: unidentified in the MS; whole chant setting of the verse, Benedicite Deum celi, of the Gradual for Trinity Sunday, Benedictus es Domine. Due to its ambitus, the c.f. is not always the lowest sounding voice.

Form: fairly irregular phrase structure:

I
48L = 18L + 8L + 8L + 4L + 10L

II
= 10L + 18L + 10L + 10L

III
= 2L + 4L + 4L + 6L + 14L + 12L + 6L

IV
= 12(4L)

Noteworthy is the fact that all phrases are in multiples of 2L. Voices I and II generally paired in parallel declamation on breve and semibreve values. As in such stratified motets, voice III has a well-crafted melodic profile.

Text: for the Holy Trinity ("de sancta trinitate"); reference is made to depredations of "rex et papa."

Notation: rhythms ♦♦ and counterpoint at several places of 2 s in one part against 3 s in another suggest:

Variants to PMFC XV ed.: III: 21 Lss (E EDC); 22 ss b sss (DCBCBA). II: 39 ss [b] (EE E).
Trinitatem veneremur
unitateque letemur
in honore summi patris
virginis et sue matris
5 in omnipotentis Dei nomine
catholice ecclesie [can]one
tibi dico magistro Domine
preciosi sanguinis:
quam proprie in flumine
10 ablueras previus acmine
cuius ampio filio
mirabili cotidie
colligis et eligis homine[ s]
genu[t] te latitudine
15 in amoris robore
consolidans et federe
legali tua pia dulcedine.

11 ampla

Trinitas et deitas:
atque divinitas
altissima Domine
curam sedulam adibe
5 tue ecclesie
rex et papa novo more
versa vice student alte
servituti per tributi
exessuram et usuram
10 hanc subicere quam impie
et nullus sit
qui audeat resistere
quam undique concurrunt bestie
sed in il[la pro]tege
15 hanc pietate tua late
respice sparsam per orbem
qualiter die sive nocte
pl[u]m aux[ilium consiliumque
conterendi pretaxatam putatam
20 superble nos avaricie.

17 nine-syll. line, hard to read; may end sine noxie.
Lbm 24198, 5  Trinitatem veneremur - III

Trinitatis vox fons ecclesie
hic solemnia sit Hodie
iustus humilis (cultu vite eximie)
et laudibus optineat egregie
ut fidelium ut lilium
devocio congerminet fiducie
vivat ut in trono glorie.

3 MS hard to read; emendation offered by E.H. Sanders.
What can be read looks like nolea æmeo. Perhaps
these are two four-syllable words rhyming with
et laudibus optineat, reading something like:

__-__-__-e-a a-mer-e-at.
Te domina regina
Te domina Maria
T.

Source: Lbm 24198, fol. 133v,1 (RISM no. 6).

Literature: Ed. in PMFC XV, 16. Facs. in EECM 26, pl. 4-5.

C.f.: varied version of a pes-like tenor found in the 13th-century English repertoire. See Chapter 2, Figure 8.

Form: motet a3 built on loose periods of varied voice exchange, double-texted throughout. See Chapter 2, pp. 88-95.

Text: to the BVM ("de Sancta Maria.")

Notation: binary long and breve.

Remarks: wide range (16th) and ambitus of individual voices (12th and 10th). Harrison in PMFC XV calls it a dialogue motet.
Te domina regina
pariendo protulit virgo
sola paritura sine semine
laus patris celestis

5 nitens sidus in ethere
in caligine mundi sine crinme
nos serva domina
celi rosario privilegium
O flos odor

10 lucens nitore vario
mater honoris:
flos a[en]us virgineum
pia sublimia
consilia per imperia

15 visita ignaros reos
per secula criminalia
peregrigia rosa demere
predilecta candidata piacula
poli luminis

20 loca nos in gloria.

Te domina Maria
Iesse virgula
tu germina protinus
odorifera
profers redolencia
O florigera
delens et obprobria
a malicia avaricia
sola deputata
subdolos
d[e cor]e superasti
lilia purpurea
modulancium et carmina et
primula per tibi data
nato nata privilegia
coronata
O viola convivia
da solacia via previa
nostra post extermina
funeris fata
O tripudiorum
dulcis materia
laudis immemoria
preconizata
miseris nobis
sucurre Mar(ia).

4 pare
14 imperia

7 deleis
Triumphat Hodie...

Trop est fol
Si que la nuit

Source: Lbm 24198, fol. 1v (RISM no. 7) voices I and III only and Onc 362, fol. 85v (RISM no. 3) voices I and IV only.


C.f.: French chanson, divided between two lower voices. Its musical form AA BB AA BB AA BB was readily adaptable to this division, phrase by phrase. Harrison suggests a virelai as the original poetic type (see his critical notes in PMFC XV).

Form: motet a4 in five sections of voice exchange followed by a hocketing coda over the c.f. The motet is incomplete in both its sources but between them the entire two-voice supporting substructure and one of the two upper voices can be re-assembled. The missing upper part can mostly be reconstructed through varied voice exchange with the surviving one; it is demanded by MS layout, the hocketing counterpoint and a textual hocket, and the implausibility of a 1 + 2 texture in such a piece -- with so many other surviving examples a4.
Text: to St. Lawrence ("de sancto Laurencio").
Original probably continuously double-texted throughout.
Sanders suggests missing voice begins with some form of "tropaeum."
Triumphat Hodie Christi miles mire
Laurencius sublime residen.s in astris-
cum sanctis
iam splendide letatur laureatus Olimpo
ho[norif[ce] miri[ce]
se mundum devicit Decimum martir eximius
hinc illuditur Valerianus prefectus
fremens nequam furibundus ac sevissimus
O miranda grandisque constancia huius martiris
pro Christi nomine certantis
dum affligitur et diversis suppliciis torquetur
quanto gravius atteritur.
tanto firmius in fide stat et constancius
Nos ergo subleva nos vivifica nos.

justifica nos salvifica nos
martir almiflue
hic qui deprimitur peccati sarcina
vivat tuis almis precibus.

1 Lbm: mere
3 One: sanctis omitted
5 One: ho*ri*mi*ri*ce
Lbm: syllables omitted without asterisks. Words would
be completed through hocketing with lost part.
7 One: Valerius
12 quando
14 sulleva
16-17: peccati sarcina in vacuis almis precibus
17 Lbm: viva
Lbm 24198, 7; Triumphat hodie - Tenor
One 362, 3

Trop est fol ky me bayle
sa femme en garde atant
si qe la nuit nus preigne
un poi loinz de la gent

5 Diex encombrer de mari
he ke n'este amy

Trop avet fet qui folle
que vus demurez tant
et tu le fras ke sage

10 de fer le maintenant

Par un dymayne une matyn
la plus bele q'unkes wi

a ly prys companie
son mary se repent

15 mes il ne quidoit mye
ke ico l'amasse tant.

7 fol

On account of voice exchange, this text is distributed between the two sources as follows:
Lbm: 1-2, 5, 7-8, 11, 13-14
One: 3-4, 6, 9-10, 12, 15-16.

The tag *Trop est fou* is written in One at the repeat of tune in the final hocket section.
Firmissime fidem teneamus
Adesto sancta trinitas
T. Alleluya Benedictus

Source: Lbm 28550, fol. 43v-44 (RISM no. 4), tablature.
F-Pn 146, fol. 43-43v (RISM no. 29).
F-Br 19606, rotulus (RISM no. 4).

Literature: Ed. in PMFC I, 30 (F-Pn); Apel, CEKM I, 4;
Wooldridge, EEH II, pp. 96-100. Facs. in EEH I, pl. 43-44.

Form: two colores and sixteen taleae with mensural
diminution (not exact) to one third and corresponding
shortening of phrase lengths.
I 96L = 6+9+9+12+9+8+14+7+7+5+3 L
II = 12+9+9+12+18+19+7+5+5 L
III = 8(9L) + 8(3L)

Text: for the Holy Trinity.

Notation: originally modus and tempus imperfectum, with
minor prolation (Apel) or major prolation (Schrade in PMFC).
Version of Lbm 28550 is apparent intabulation, probably for
keyboard, using notational symbols for mensural upper line
that reflect English practice. See Chapter 3, pp.246ff.

Remarks: Sanders, "Vitry, Philippe de," sets date of
composition no later than mid-1314.
Tribum quem non abhorruit
Quoniam secta latronum
T. Merito hec patimur

Source: Lbm 28550, fol. 44-44v (RISM no. 5), in tablature.
F-Pn 146, fol. 41v-42 (RISM no. 26).
F-Sm 222, fol. 71 (RISM no. 115).
B-Br 19606, rotulus (RISM no. 3).
D-Mbs Kastner D IV, ad 31.
D-Mbs Clm 5362.
D-ROu 100, fol. 43 (RISM no. 2).

Literature: Ed. in EEH II, pp.101-105; Apel, CEKM I, 5
(both after Lbm 28550); ed. in PMFC I, 27 (after F-Pn 146).
Facs. in EEH I, pl. 44-45; Besseler and Galke, Schriftbild,
pl. 18a-b (both after Lbm 28550). Sanders,"Early Motets,"p.27.

Form: isoperidic motet (in effect, an unipartite isorhythmic motet) with introitus of 6L; two colores and twelve taleae.

\[
\begin{align*}
I & = 78L = 9L + 2(12+12)L + 12L + 9L \\
II & = 3L + 12L + 2(11+13)L + 15L \\
III & = 6L + 12(6L) = 6L + 3(24L)
\end{align*}
\]

Text: comment on the French political situation, suggesting date of composition shortly after April, 1315.

Notation: See comments on motet above.
Humane lingue organis
Supplicem voces percipe
Tenor
Contratenerem
Solus tenor et cantetur pro Deo gratias

Source: Lbm 40011B, fol. 14 (RISM no. 17).


C.f.: whole chant sung twice; the remark given with the Solus tenor indicates that it is a Deo gratias, and in fact it is identical to the third melody for Benedicamus Domino in GS, pl. 19*.

Form: bipartite isorhythmic motet a4 (2+2) with diminution in the ratio 8:3 (result of 3:1 under 0 and 2:1 under C); 2 colores and 4 taleae. No periodic phrase structure.

Text: prayer to God; a Deo gratias substitute.

Notation: tempus perfectum, prolatio minor (0) in the upper voices; alternation of tempus perfectum and imperfec-
tum in tenor and contratenor, with the use of mensuration signs and coloration; there is the use of the cauda hirun-
dinis in voice I to alter a semibreve. Bukofzer notes several features of this motet that may show the scribe's unfa-
miliarity with certain conventions of isorhythmic treat-
ment. (See also Bent, "Transmission.")
Remarks: Hughes thinks *Humane lingue* is French, in the French tradition of *Deo gratias* substitutes, such as are represented by the last two motets in Old Hall (nos. 146 and 147). Sanders thinks it is English, on account of its interesting proportional relationships.
Humane lingue organis
preces fundamus virgini
quem sanctus parens numine
Jhesum donavit miseris

5 quod Eva tristis abstulit
reddie alvo germine
sacro agente flamme
mortuis vitam optulit

laudes atonoma sine

dem us et gracias.

3 ought to be quam
5-6 quotes a Marian hymn beginning O gloria domin a or
O gloriosa virginum. The hymn lines are: quod Eva
tristis abstulit, tu reddis alvo germine.

Suplicicum voces percipe
Deus solio glorie
transacte quia memoriale
nos semper.

5 protege hanc ab hostibus
stum sanctam ecclesiam
ut truculentam rabiem
compesca sacris manibus

expecta ut faciat gracias.

9 facias?

There seems an attempt in both texts to fashion 8-syll.,
four-line hymn stanzas rhyming abba. If so, lines 1-4 of
the second text may be faulty.
Alme pater pastor vere
Tenor de Alme pater

Source: Lbm 40011B, fol. 14v (RISM no. 18).

Literature: Facs. in Bent, Fountains Abbey. Bent, "Transmission," p.82, n.54; Bukofzer, SMRM, pp.91, 111;
Andrew Hughes, "English Sacred Music," II, 2, p.29.

C.f.: apparently free; no evident color; it is just within the realm of possibility that the surviving lower part is in actuality a free contratenor.

Form: probably triplum and tenor of an unipartite isorhythmic motet a4 (2+2) with introitus; three taleae.

\[181B = 11B + 2(57B) + 56B.\]

In each tenor talea

\[57B = 5(3B) + 15(2B) + 12B.\]

Over the first part of each talea coloration makes the long perfect; then it reverts to imperfect, and there is hocketing (melismatic) over the last 12B each time.

Text: refers to events surrounding the Papacy during the early 1380s; see Chapter 4, pp. 352-53.

For the present version of the text this writer would like to acknowledge the help of Prof. W.T.H. Jackson of Columbia University, Prof. Margaret Bent, who shared a version she worked on with Peter Dronke, and Andrew Hughes (op.cit. above) who acknowledges the help of D.H. Turner in preparing the version found in his Oxford thesis.

Notation: void, with the use of black coloration.

Remarks: Bukofzer suggests the possibility of canon in the introitus, with a second entrance after 63. This motet
shows a high degree of compositional control over local detail, not just by the hocketing and the nervous rhythms of the upper voice (introduced through coloration) that recur in each *talea*, but also by the rhythm that ends many phrases, the stepwise movement shared between the extant voices (as in bars 109-112), the frequent melodic recurrences in the lower voice, and by the interesting use of thirds between these two parts.
Alme pater pastor vere
Christicolarum omnium
porte diu doluere
mentes nostrorum omnium

5 [ ]isera turcibus
sustulisti tam perversa
heu captivarum manibus
Neapolitani nobiles

quos diligebas tantum

10 heu non fuerunt nobiles

ulcissi tuum munere
egena illorum atria
repleveras innumere
ingrata tua patria

15 dudum Christi[ ]lacrimis
nostre sunt uncte facies
quod te dum malos comprimis
atrox obcedit acies

intra suos vidit muros

20 omni cantanda feria
casus diu pati duros
te flebiles Luceria.

5 trucibus?
Crisis nostrae sunt uncte facieae quod te dum malos

Comprimis a-trox ob-oc-dit a-ci-es in-tra su-os

Roros om-ni can-tan-da fe-rí-a ca-sus di-u pa-ti du-
Lbm 40011B*

Lbm 40011B, the so-called Fountains fragments, consists of six pages of music from a paper manuscript of the late 14th or early 15th century and eight small parchment strips from a manuscript of early 14th-century English motets. I propose to distinguish parchment from paper by using an asterisk to designate the parchment as Lbm 40011B*. The eight strips are not unrelated, but rather fit together to form larger fragments in the manner in which they have been bound on individual pages by the British Library, as follows:

<table>
<thead>
<tr>
<th>ITEM</th>
<th>FRAGMENT</th>
<th>STRIPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1*...absorbet oris faucibus</td>
<td>A</td>
<td>1,2,3/a,b,c</td>
</tr>
<tr>
<td>2*...flos regalis triumphalis</td>
<td>A V</td>
<td>1,2,3/d,e,f</td>
</tr>
<tr>
<td>3*...genitricem personantes</td>
<td>B</td>
<td>4,5/g,h</td>
</tr>
<tr>
<td>4* Rota versatilis</td>
<td>B V,C V</td>
<td>4,5,6,7/i,k,n,o</td>
</tr>
<tr>
<td>5*...hostium ob amorem</td>
<td>C</td>
<td>6,7</td>
</tr>
<tr>
<td>6*...recita formosa</td>
<td>D</td>
<td>8/p</td>
</tr>
<tr>
<td>blank staves</td>
<td>D V</td>
<td>8</td>
</tr>
</tbody>
</table>

The original dimensions of a page (for twelve five-line staves of music) may be roughly estimated as:

- page: 30 x 24 cm
- music block: 24 x 18 cm
- staff gauge: 1.2-1.3 cm

Further associations can be made between the fragments. B and C are linked immediately by item 4*. It is possible they are from a single leaf with C cut from near the top and B cut from approximately the middle. If that is so, then
items 3* and 5* could be two voices of another motet, a possibility strengthened by the fact they are similar in notation, declamation, and irregularity of versification.

Fragments A and D are linked by music hand and ink, the use of red rubrics, and the occurrence of erasures that emend the notation. Possibly they were cut from the same page, with A above D. Since item 2* is the end of a piece it is perfectly within reason to find D\textsuperscript{V} blank beneath it. This juxtaposition naturally suggests that items 1* and 6* form a single composition.

**Literature:** Margaret Bent, *The Fountains Fragments* (in press) will have facsimiles and descriptions of this source; see also idem, "Rota versatilis," pp. 71-74, which has facsimiles of B\textsuperscript{V} and C\textsuperscript{V}. The entry in RISM B/IV/4 on the parchment strips of Lbm 40011B is unsatisfactory.

...absorbet oris
...recita formosa

**Source:** Lbm 40011B*, 1*/6*.

**Form:** most probably triplum and tenor of a motet a\textsuperscript{4} (2+2) with large-scale sectional voice exchange along the lines of *Rota versatilis* or *Hostis Herodes*. The extant poetry indicates that each section had two four-verse strophes, with differing versification schemes for each section. The text clearly comes to its conclusion before the last *sine littera* section of the upper part, so we can judge that (i) the text would have been repeated and (ii) the extant voice is the triplum rather than the duplum.
Text: to St. Margaret. The extant rubrics in the lower part, "recita formosa," and "recita christiana," probably preserve the first word of two missing stanzas of text for her. Margaret not named, but text based on her legends.

...flos regalis
Conditor Kyrie. Tenor primus
Kyrie seconde

Source: Lbm 40011B*, 2*.

C.f.: four statements of the first acclamation of Conditor Kyrie. The beginning of the rubric for the "tenor primus" is illegible, but may have read "Conditor." However, the cantus firmus is in fact located in the "Kyrie seconde."

Form: fragments of the duplum and the two lower supporting voices of a motet a4 (2+2) with rhythmic patterning of the tenor in repeated and varied 4L units.

Text: to St. Katherine?

...hostium ob amorem
...genitricem personantes

Source: Lbm 40011B*, 5*/3*.

Form: If from the same page, then judging from the layout of item 4*, 5* ought to appear above 3*. This puts a voice of lower range above a voice of higher range, suggesting that perhaps these voices aren't from the same piece. Item 3* begins with text and moves into a melismatic section. The alternation of cum and sine littera may indicate voice exchange, or perhaps merely the start of another voice. In the left margins of both 3* and 5* there are tails of initials now cut off. In the case of 3* this was apparently an A.

absorbet oris faucibus

sed crux tam invincibilis
crevit miris intentibus
qua draco divisibilis

tacet sub nymphe pedibus

virgo sancte venustatis
servas crucis precium
extra portas civitatis
patitur martirium

preces egit pietatis
pro statu peccancium
et per palmam dum beatis
optinet consorcium.

crevit nuris trentibus? (lacks a syll.)
nrphe
...absorbet oris faucibus...tacet sub

tacet sub nympha pedibus.

...absorbet oris faucibus...tacet sub

virgo sancte vestis servas crucis pretium extra

portas civitatis patitur martirium process egit
pi-e-tatis pro sta-tu pec-o-cin-um et per pal-xam cum be-a-tis.

op-ti-nat con-scr-ci-un.
flos regalis triumphalis
honorum catholicorum
dum mortis in hora
magistra doctorum
5 pro nobis implora
puella decora
rege anglorum.

About one quarter of the text survives.
Ibm 4001E. 2°

...flos regalis... implora

[Conditor]

Kyrie. Tenor primus

Kyrie seconde

Kyrie seconde

II
in plora puella decorata gens glorum.
Lbm 400118*, 3* genitricem personantes

............ium
genitricem personantes
melodias canticum
ob gaudium
quo glorificavit seculum
Christe
dum sacrificavit sponsum
et paravit sibi
ecclesiam fidelium
ob vite premium.

5 Christum?
...genitrices personantes

...ni-um genitri-cem per-so-nan-tes

me-le-di-as san-ti-cum ob gau-di-um quo glo-rif-ca-vit

se-ou-lum Christe dum sa-crif-ca-vit spousum et pa-ra-vit

si-bi se-cle-si-sam fi-de-li-um ob vi-te pre-ni-um
Lbm 40011E*, 5*

........hostium
ob amorem regis altissimi
divinitus iam devicisti seculum.

O sydus aureum
5
tu Willelme
vas eburneum
almifluum oleum
infirmis stillas
cuius preconium
10 longe diffunditur
per orbis spatium.

Clangat ergo turba
gen................
gencium ?
Ancilla Domini

Source: Lli 146, fol. Bv (no. 6).


Form: isolated single voice, presumably of a motet.

Text: to the BVM

Notation: English ternary breve-semibreve notation; the present transcription bars every three breves after an initial breve pick-up but there is no telling whether this could be plausibly maintained for the whole piece.

Remarks: in versification, declamation, and notation this fragment is most similar in appearance to Geret et regem (TACro_3182, 2).
Ancilla Domini formam notabilem prestabat homini: set auctis utilem divino nomini separans humilem

complete surviving portion of longer text.
Ancilla Domini

pre-stabat homini set cunctis utilis divino homini

separans humiles.
Sources: Lpro 2/261, fol. iv (recto of music leaf; no. 1).

Literature: Lefferts and Bent, "New Sources," pp. 332-37, with facsimile.

C.f.: whole chant setting of an antiphon for memorials of the BVM at Easter (see AS, pl. 252); stated one- and four-fifths times.

Form: duplum and tenor of a motet with mixed periodicity, showing some small amount of clear repetition and variation of counterpoint on restatement of the tenor. Probably there was homorhythmic patter on semibreves between the surviving texted voice and the lost triplum. The wide range suggests a motet a4, but the counterpoint of the surviving voices never implies a missing lower part.

\[
\begin{align*}
\text{I} & \quad 126L = 4(6L) + 2(12 + 8)L + 2(13 + 9 + 8)L + 2L \text{ (final long)} \\
\text{II} & \quad = 9(14L)
\end{align*}
\]

Text: tropic expansion on the antiphon text, in long-line verse with elaborately patterned declamation. See Lefferts and Bent, op. cit. and Chapter 2, p. 142. There is noteworthy alliteration in the opening lines.
Parata paradisi porta prothoplausto patuit
que nutu creatoris omnia creantis claruit
[    fraudie suavitate prebuit
cum cunta Deus in primordio creata statuit

5 Sed istius prothoparentis ob debitum [    ]mansit
    omnibus tandem viventibus humanitus
    quos vepera mordax pomi fructu vetiti
detraxit arte [    ] inhibitō
    en illius feroci contagio terrestris paradisi
10 latens liber hinc sopitaris introitus:
sic exulis Eve [    ] virant in exilium
de tanto voluptatis libito

Sed misericordia regis altitonantis affuit Ade
no[    ] propicia suavi gracia
15 cum de Iesse ramis folium vitæ crescentes et florescens
    protulit mundo celitus:
qu[    ] presignatum vertitur in virgulam
    florentem sanctitatis copia

Hec est sola davitica nimphula celicolae servu[la]
20 [    ] archarengeli repleta sacro flatu nobis previa
de qua rex nascitur procedens homo sine viri commercio
re[dimite] nos penitus
taliter per virginem Mariam iterum:
fit patefacta ianua. Alleluia.

This text is tropic to a Marian antiphon for the
Paschal season (AS, pl.252):

Paradisi porta per Evam cunctis clausa est
et per Mariam virginem iterum patefacta est.
Alleluia.
 debitum [ ] manisit omnibus tandem viventibus humanum

nec

atque quos venata mors poeni fructus vetiti destruxit

per Mariam virginem

arte [ ] hibit to en ilium ferox contagio tene

ite

restituit parradisi latens liber hinc sopitaris introitus

patet

patet
sic exulxis Ere [ ] v. tant in exilium de tanto voluptatis

in hoc sed sum cor viri altitaris

affuit Aeterna propicia suavis cum fess

se cum foliis vitalis crescens et florescent ura tu lit mun

[Music notation]
nem Mariae iterum fit pater facta nunc al-le-lu-ia.
Source: Lpro 2/261, fol. i (verso of music leaf, no. 2).

Literature: as for no. 1.

C.f.: only text incipit legible; unidentified.

Remarks: page carefully erased of music; ultraviolet illumination reveals only stray staff lines, note heads and stems. Only the tenor rubric is visible to the naked eye.
Virgo galilei
T.

Source: Lwa 12185, fol. 1 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 169.

Form: motet probably free, a4 (2+2), in sections of voice exchange that repeat strophically with variation followed by a coda: AA BB CC CC AA BB D.

100L = 6(2(8L)) + 4L

Transcription reconstructs voice I through exchange and adds a hypothetical voice IV. Last two bars of each eight-bar section identical, acting as a refrain.

Text: on Ascension; six strophes, the first five all variations on the sixth, which is from the liturgy.
Lwa 12185, 1

Viri Galilei

Viri Galilei quid nos admiramini
ascendenti sone geminacio
tubarum resonancium cum tripudio.

Viri Galilei quid nos admiramini
en hic ascendens Dominus cum gaudio
mundi scadit cum patris privilegio.

Viri Galilei quid nos admiramini
en ascendens passionis vinculo
nos ianit a [tem piaculo.

Viri Galilei quid nos admiramini
en ascendens passionis vinculo
nos in crucis patibulo.

Viri Galilei quid nos admiramini
en ascendens ad patris dexteram

Viri Galilei quid nos admiramini
quemadmodum hunc vidistis ascendentem

6 mundi scadit ?
9, 12 badly rubbed
8 passionis

Lines 16-18 are the basis for this text. They come from
the liturgy for Ascension, where they are used in the
Introit and elsewhere. Their ultimate source is Acts 1:11.
Lwa 12185, 1

Viri Galilei

quid nos ad-mi-ra-mi-ni a-
sca-nen-ti so-nat ge-mi-na-ci-o tu-

ha-rum re-so-nan-ci-um cum tri-pu-di-o.
Viri Galilaei quid nos admiranti en hic ascensens Dominus cum gaudio mundi scadit cum patris pri-vilegio.
..._ma-ne cum sig-nac-u-lo nos [ ] in crucis pa-ti-bu-lo.

Vi-ri Ga- li-le-i quid nos admi-ra-mi-ni

en a-scan-dens ad patris dex-te-rum se-dens ad im-ple-vit iam pro-
Phe-\-ti-\-cam\-li-\-te-rus.
Viri\ Gal-li-

quid nos\ ad-mi-ra-mi\ que-mad-mo-dum\ hunc\ vi-

-di-stis\ a-scen-den\ tem\ i-ta\ ve-ni\ et\ al-le-lu-\-ya.
Al-le-lu-ya. Al-le-lu-ya.
Hac a valle lacrimosa
Hostem vicit crucis signaculo

Source: Lwa 12185, fol. 1v (RISM no. 2).

Literature: Facs. in EECM 26, pl.170-171; Bent, "Preliminary Assessment," p.81.

Form: The present transcription bars the breve, but as staff divisions drawn after every third breve reveal, the underlying mensuration is second mode. The upper voice has periodicity of phrase structure; not counting the final long, and normalizing a slight irregularity in the fourth and fifth phrases (13 and 14 breves, rather than 12 and 15, respectively), that structure is:

$$40L = 24L + 16L = (6+4+5+4+5)L + (4+4+4+4)L$$

The lower voice is not so regular.

Text: on St. Nicholas. Text stanzas have some internal alliteration and rhyme, and are mostly linked by "ibus" end rhyme. Stanzas are prosish, but there is some tendency toward 15-syllable line lengths.

Notation: only known example of the notation of Johannes de Garlandia as described by Robertus de Handlo. See Chapter 3, p.249.

Remarks: Hard to say whether motet was c.f. or free; two voices span a very wide range (a 16th) with wide individual ranges (a 10th and an 11th, respectively), suggesting the motet was probably a4. Parallel motion on smallest semibreves in 5ths, 6ths (most frequent), 8ves, and 10ths. At least one more rhythmically active voice seems called for, which could be an upper part, if there were a slower moving tenor to underlie the occasional fourths that appear now.
Hac a valle - I

[H]ac a valle lacrimosa
confessor inclitus urbis mirensis eripitur
et per angelos laudibus variis honoratur
pius pudicus et humilis Nicholaus

pastor clemens antistes nobilis

Filie Jerusalem unanimiter hodie
tripudiant mire ex celum capud mirifice
quo caret carle felix leniens famulis

qui nos almis precibus coram destructo iudice
poscentes presidia omnes muabit per secula
beatus [ ] similis ortus-rex illustri prosapia
mille viret virtutibus

Honor ave sacerdotum dilectis amabilis
velud puer Ionathas gentibus cunctis affabilis

modo locatur celestitus

Omnibus spiritis dilectis [ ]bus stantique
Christi [ ] o te subiciens hic conamine
spernens laciniam semper servans pudiciam
corde et corpore votis omnibus

Ex tua sacrum oleum manat sanans languidos
O angelis compar prophetis sanctis et apostolis
presulam gemma iunctus celè civibus

Letare iugiter hodie mater ecclesia
de tanto presule

sibi occurrents variis laudibus

Ave et gaude beate Nicholae
pacis sedens in culmine inclite
hic vivens mitissime nos erue a luctibus

Precibus devotis nec non altisonis petimus

salva quos nosci famulos a fluctibus
maris et periculis iacentibus
nos tuis precibus iungens celestitus.

two syll. hole

""""; sptis
"""" (s...o?)
Hostem vicit
crucis signaculo
qui nos redempt
crudoris precio

et lavit a crimine
Ihesus salvator seculi
regnans in ethere
natus ex mire virgine

hac sanctis elegit et preelegit:

hodie Ade dicavit
in celu culmine

Nicholae presule
plum modestum nobilem
sanctum castum asta.....

12 possibly: [..]victorie presule[m]

About one half of this text is lost.
una-ni-si-ter ho-di-e tri-pu-di-ant mi-re ex ce-lum ca-pud mi-ri-fi-
-vit a ori-mi-ne Je-sus sal-va-tor se-

oce quo ca-ret ca-ri-e fe-lix le-ni-ens fa-
-li re-ga-nans in o-the-re na-tus ex mir e vir-gi-
qui nos ali-nis pre-ci-bus co-ram di-scra-to iu-di-ce poscen tes pre-sidia

hio sa-nos e-le-

om-nes su-a-bit per se-cu-la be-a-tus [ ] si-mi-lis or-tus
et per-e-le-

-git
que Christi - o te subiciens hic co-nam-nis sper-nans laciniam
san-stum ca-stum a-sta-

sem-per ser-vans pu-di-ci-ci-sum cor-de et cor-po-re vo-tis om-ni-bus

ex tu-a sa-crur o-le-um sa-nat sa-nans lan-gui-dos o an-gui-lis com-par

pro-phe-tis san-otis et a-po-sto-lis pre-su-lum gen-na lun-cus ce-li ci-


-bus
la-
ter lug-
ter ho-
di-e ma-
ter ec-
cl-e-si-a de tan-
to

pre-
su-
si-
hi oc-
cur-
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dens in su-
mi-
na in-

-te hic vi-
vens ni-
tis-ni-
me nos e-
ru-
e a lu-
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bu


precibus devotis nec non altissimis pectimus salva quos

nostris famulis a fluctibus maris et periculis iacentibus

nos tuis precibus iungens celestibus.
T. (Benedicamus Domino)
Beatus vir

Source: Lwa 12185, fol. 2 (RISM no. 3).

Literature: Facs. in EECM 26, pl. 172-173; Dittmer, Robert de Handlo, p.21 (there is also an edition on pp.22-24 but it is unreliable). Sanders, "English Polyphony," p.251.

C.f.: unlabelled in the MS; it is a Benedicamus Domino melody (see, for instance, Manchester, John Rylands Library, Lat. 24, fol.14, col. 2, staff 17). The whole chant is sung twice.

Form: tenor and lowest voice of a duet motet a3 with medius cantus; periodic phrase structure in breves, with complex mixed periodicity, repeating exactly over each talea.

I 92B = 2(46B) = 2(20 + 20 + 6)B = 2(2[2(6B) + 8B] + 6B)

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

Text: for Trinity Sunday.

Notation: only known example of the notation of W. de Doncastre as described by Hanboys. See Chapter 3, pp.253-54. Long and breve are normally both perfect, with the underlying scheme of second mode; red coloration is used in both parts to imperfect the long and breve.

Remarks: range may originally have been a 15th or even a 16th (Bb-cc) overall. In the transcription, plain tailless s are presumed to need tails in the following instances: III 55,5/ 66,5/ 78,6.
Lwa 12185, 3

Beatus vir

qui regum et hominum
adorant sapienter
Dominum et regem regnancium

5 quem decet honor laus et iubilacio caste

cum ingenti solacio
laus fit tibi et exultacio
cui superna phallanx angelica

cum voce consona
10 canit cum tripudio

ovando mirifice
recolunt virtutes omnes celice
et iubilant agmina supra celestia

sanctorum omnium
15 martyrum confessorum atque virginum
patrem natumque cum sancto spiritu
Deum unum in trinitate

honorant merito mirifice
trinum sed predicant in unitate cotidie
20 preterea varia mundi machina:

aves volantes
pisses atque pecora

et vos omnes iubilo
Benedicamus Domino.

This layout is designed to show the text according to the musical phrase structure; the lines 2-13 correspond to lines 14-24.

1 'Beatus vir' is the incipit of many psalms.
[Benedicamus Domino]

Beatus vir qui regem et

ho-mi-nus a-do-rant sa-pi-en-tar Do-mi-num et re-gen re-gnan-ci-um quem

decet hon-or laus et iu-bi-la-ci-o os-te com

in- gen-ti so-la-ci-o laus fit ti-bi et e-xul-ta-ti-o cu-i
marti-rum con-fes-so-rum at-que vir-gi-num pa-tres na-

tum-que cum san-cto spi-ri-tu De-um un-num in tri-ni-ta-te

ho-

no-

rant ma-ri-to mi-ri-fi-ce tri-num sed pre-di-cant in

un-i-ta-te co-ti-di-e pre-

ta-re a va-ri-a mun-di ma-chi-

na
Benedicite Domino
Nos orphanos erige  
T. (Veni creator spiritus)

Source: Lwa 12185, fol. 2 (RISM no. 4).

Literature: Facs. in EECM 26, pl. 172-173; Dittmer, Robert de Handlo, p. 21.

C.f.: unlabelled in the MS; RISM correctly identifies as the familiar melody for the hymn Veni creator spiritus, though the RISM incipit incorrectly reads F3 clef as C3.

Form: lower two voices of a motet a3 (or possibly a4) exhibiting strophic repeat with variation; ten taleae and three- and one-third colores. $98B = 3(30B) + 8B$, with Bars $1-30 = 31-60 = 61-90; 1-8 = \ldots = 91-98$. See Fig. 9.

Text: to St. Michael.

Notation: English ternary breve-semibreve notation; no perfect-breve rests, but the forms for imperfect-breve rest and perfect-semibreve rest correspond to those of Brunham. See Chapter 3, pp. 306-7. Tenor uses red coloration to imperfect the long; see also the use of coloration in Beatus vir.
Nos orphans erige
Michael archangele
dele lepram lese
peccatricis anime
medela mistica gracie
sanantis sanctissime
die dextere
terre vires invidiosi
falsarii sathana apostate
tuo scuto inpuognabili
pie principes angelice
poli milicie
porro pro flagiciis
que commissimus temerarie
nos minime sinas succumbere
que venerit iskyros arguere
in sua sero celsitudine
quam ob quilibet peremtorie
par]
ne filios Ade deseras
in illo quos discrimine.

14 commisimus
19 hole of about 9 syll.
LXXI 12185, 4. Nos orphänos erige - T. Veni creator

Allela le la prem le se peco-tri-cis ani-

me de la mi-stica gra-ci-e sa-nant-tis sanctis-si-

me die te re ter-re vi-re-vi-di-o-si
fal-sari-i sat-an-e apo-sta-te tu-o sou-to
por-ro pro fia-si-ci-i que com-mi-si-nus te-me-ri-e
nos mi-ni-ne si-nas suc-cum-be-re que ve-ne-rit is-ky-ros ar-gu-e-
Alto

In sua se- ro cal- si-tu-di- ne quaequ ob qui- li- bet pe- rem-

Re-

Sta-

S0

Do-

75

Di-

Ad-

des-

80

Ne fil-

ne quos dis-

ri-

90

Pe-

85

rei-

95

pe-

60

ne quos dis-

ri-

64

pe-

75

ne quos dis-

ri-

80

pe-

90

ne quos dis-

ri-

95

pe-

721
A solis ortus cardine
T.
Salvator mundi Domine

Source: Lwa 12185, fol. 2v (RISM no. 5).

Literature: Facs. in EECM 26, pl. 174.

C.f.: not extant. See remarks.

Form: isoperiodic duet motet with medius cantus, on module of 4L.

I $50L = 2L + 12(4L)$
II $= ?$
III $= 3L + 11(4L) + 3L$

Text: for Christmas; troping of two Christmas hymns.

Remarks: Additional voice at bottom of the page, labelled 'Tenor secundus' does not belong to this motet.
True c.f., not extant, probably a hymn tune or some other appropriate seasonal melody, laid out in a simple second-mode rhythm of longs and breves.
Lwa 12185, 5  A solis ortus - I and II

A solis ortus cardine
insigne lumen splendidit
et usque terre limitem
lucem calorem prebuit

Salvator mundi Domine
nacens de pura virgine
qui nos salvasti hodie
ab hostibus perfidie

5 Christum canamus principem
ecclesie catholice
natum Maria virgine
turse collaudant celice

in hac nocte nos protege
tu deviantes corrige
et salva omni tempore
tuo redentos funere

beatus auctor seculi
mestus misertus populi
servile corpus induit
mortalis et aperuit

adesto nunc propicius
Christe redemtor Israel
et parce suplicantibus
qui diceris Emanuel

10 nec carne carnem liberans
a serpeninis faucibus
ne perderet quos condidit
mortis obedit nexibus-

tu dele nostra crimina
virtute tui numinis
tu tenebras illumina
splendore tui luminis

caste parentis viscera
replevit sanctus alitus-
celestis intrat gracia

ne mentem somnus oprimirat
fac nos in bono vigiles
ne hostis nos suripiat

tui qui sumus pugiles

20 mundum musa divinitus
venter puelle baualat
quod dictum est oraculo
secret a que non noverat

nec ullis caro petimus
hosti causante perdata
cum maculetur sordibus

homo patent in stabulo.
in via mundi lubrica.

Odd-numbered lines quote three stanzas of a well-known Christmas hymn in each text.
tur- be col-laud-ant ce-li- ce be- a- tus aus- tor se- cu- li
-re
-tu- o re-de-m- tos fu-ne-re a-de- sto nunc pro- pi-ci-
me-stus ni-ser-tus po-pu- li ser- vi- le cor-pus in-du-it
-us
Chi- ste re-de-m- tor Is-ra-el et pae- ce supplican-
mor-ta-lis et ap- pe- ru- it neo car-ne car-nem li- be- rans
-bus
qui di- ce- ris E- ma- nu- el tu de-le no- stra cri-ni-
a ser-pen-ti- nis fau-ci- bus ne per- de- ret quos con-di- dit
-na
vir- tu- te tu- i nu-mi- nis tu te- ne- bras il- lu- mi-
mortis o-bedit ne-xi-bus cas-tis pa-ran-tis vi-sca-ra
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-
homo patet in stabulo.

-bus in vi-a mun-di lu-brico.
Augustine par angelis
T. Summe presul Augustine certus cantus. triplex.

Source: Ob D.6, fol. 11 (RISM no. 2).


C.f.: an unidentified tune laid out in 59 even longs followed by a long-rest; these 60L are to be sung three times ("triplex," as the rubric indicates); "certus cantus" most likely simply indicates that this is the given voice on which the motet was constructed. Possibly this tenor is taken from a monophonic setting of the text beginning "Summe presul Augustine," but it is more likely that this verse is simply the incipit of the missing triplum. Another possibility is that the melody is a fairly neumatic hymn tune associated with some other hymn for Augustine. (See the remarks under Text below.)

Form: duplum and tenor of a motet a4 (2+2); the two missing voices may be inferred by the range (a 14th overall, often sounding a 10th or 12th) and counterpoint (with many imperfect intervals and occasional unsupported fourths) of the two surviving parts. The harmony of the original must have been very rich -- very English. Alternation of cum and sine littera sections in the texted voice also points to the loss of an upper part, though there is no apparent use of voice-exchange or periodic phrase structure.

Text: to St. Augustine of Canterbury; it also survives in a 14th-century hymnal from St. Augustine's, Canter-
bury (Cambridge, St. John's College MS 262, fol. 74v and ff.), where it is the second of three hymns to the local saint. I owe this reference to P.M. Korhammer, "The Origin of the Bosworth Psalter," p.178. Though the hymns are all listed in M.R. James's Descriptive Catalogue (Cambridge, 1913), p.304, they cannot be found by me in any standard reference (Chevalier, Walther, or the Analecta Hymnica). Korhammer quotes only the first stanza, and the discovery of the textual concordance came to late in the preparation of this thesis to be able to say anything significant about the relationship of its version of the text to the motet's.

This motet was copied into empty pages of a 14th-century cartulary preserving late 13th-century charters of the chapel of St. Mary at the Cluniac priory of St. Augustine's, Daventry (which was apparently functioning by the 13th century as a free Benedictine house with a close relationship to the Benedictine priory at Coventry not far away). One can only wonder at the relationship of the motet to Canterbury, and at its presence at a house dedicated to the "other" Augustine. It is not excluded at present that the point of origin of the hymn is as a motet text.

Notation: binary mensuration of the long and breve; though the counterpoint moves mainly in longs, there seems to be no higher-level organization of these values.
Augustine par angelis
consors datus apostolis
coequalis martiribus
non inpar confessoribus:

5 audi preces rogancium
clemenciam poscencium
ut inpetres auxilium
et conferas presidium

fessor reatus sarcina
dextra salutis alleva
possens reis remedium
salutisque subsidium

sit unitati gloria
sit trinitati gracia

15 laus claritatis potencia
per infinita secula.

Concordance of text only (not examined) in Cambridge,
St John's College, MS 262, fol. 74v. Is the motet text
half of a longer poem? alternate stanzas?
Op. 266, 2

Augustine par angelis-T. Summe presul Augustine

Summe presul Augustine certus cantus, triplex.

Augustine par angelis consors datus apostolis

co-equalis martiribus non in par consersoribus

50

60
audi precationem alethem et poscenum ut imperet tres anni et consertas presidium
fessos resatus sacerdum dextera salutis alleluia
postens re-is re-med-i-um sa-lu-tis-que sub-si-di-um

sит un-i-tаtі

glori-a sit tri-ni-tаtі grа-ci-a laus clа-rі-tаs po-tен-ci-a

per ин-fi-ni-tа sесu-lа.
Maria mole pressa

Source: Ob 7, fol. III (RISM no. 1a).

Literature: Facs. in EECM 26, pl. 46.

C.f.: unidentified; sung three times.

Form: duplum and part of tenor survive from isoperiodic motet a₄ (2+2) with broadly patterned tenor; module is 15L, only loosely expressed in the phrase structure of the upper part; final long is not part of the scheme.

I 90L = 15L + 17L + 30L + 13L + 15L
II = 3(30L) = 6(15L)

Text: on Mary Magdalene and Easter.

Remarks: some small amount of strophic repeat of counterpoint; irregular declamation of a fairly regularly versified text, not coordinated with phrase structures. (Two three-line stanzas frame six four-line stanzas; the sixth of these differs in versification from the preceding five.) RISM incorrectly identified the two voices at the base of the leaf (see item Ob 7,1b) as part of this motet.
Maria
mole pressa criminum
penitendo Dominum
quesivit arden[ter]

5 peccatrix properit
ut querat medicum
in domo Simonis
invenit Dominum

10 prostrata corruit
tristis
ad pedes regios
defendo fortiter
errores pristinos:

15 rigavit lacrimis
Christi vestigia
elicit Dominus-
septem demonia

20 amor iusticie
ulit presidia
firma spes venie
non cessit vacua:

25 ista fit Domini
surgentis nuncia
prima discipulis
dicens alleluia

princeps potens
de mortis vinculis
iam surrexit
vidi quem oculis

30 hinc surgentes properate
Galileam visitate
nos procedit Dominus.

16 doanis

This text makes the traditional association with Mary
Magdalene of Luke 7:37-8 and 8:2, and then brings in the
Gospel narrative of her participation in the Resurrection,
as in Matthew 28:1-10 or Mark 16:1-8.
Maria nole pressa - t.

-ten-do Do-mi-nus ques-si-vit ex-dent-er ] peo-ca-trix

pro-pe-rit ut que-rat me-di-cum in do-mo Si-mo-nis in-ven-it

Do-mi-nus pro-strat a-cor-rui-t tri-stis ad pe-des re-gis - or
deflendo forte...
a prima discipulis dicens al-le-lu-ia
prin-ceps po-
tens

de mortuis vin-culis iam sur-
rexit vi-di quem o-
u-

-hinc sur-

gentes pro-

pe-rata Ge-
l-i-le-
am vi-

si-tate nos pro-

se-dit Do-

mi-nus.
Zorobabel abigo
Zorobabel actibus

**Source:** Ob 7, fol. III (RISM no. 1b).

**Literature:** Facs. in EECM 26, pl. 46.

**Form:** Width of counterpoint, hocketing, and occasional unsupported fourths suggest a motet a4 with another voice in each range. Possibly c.f. was *medius cantus*, probably a *Benedicamus Domino* melody, judging from the incorporation of a variant on this formula at the end of the text.

Fair amount of repetition of melodic material. Compare:

1-4 = 39-42
5-7 = 10-12 = 29-31 = 49-51
16-20 = 24-28
(7-10) = 33-36 = 51-54

**Text:** prayer.

**Notation:** breve-semibreve; unusual in its 1 + 2 subdivision of the breve.

**Remarks:** RISM incorrectly identifies these two voices as part of item 1a.
Zorobabel abigo clam palam
et abicio illecebras amodo
et iam per omnia
non illi soli licet
lacum stricto me
concito mere vere
hic etiam subicio
qui sacro tamque santo nato
non peperit proprio
sane [ ]ne pro populo
peperam perdito
morsu pro pestifero.

Zorobabel actibus-
abrenuncio que
cominus abicio
studia nepharia abigo
nempe soli Domino
placere cupio
cui semper deservire
iam desidero
patrem adoro ac imploro
pro pai[ ]io
decantans tripudians
in gudio
nam quamdiu fuero
benedicam Domino.

six-syllable line: paradisio?
patrimonio?
Petrum cephas ecclesie
Petrus pastor potissimus
T. Petre
Quartus cantus

Source: Ob 7, fol. IIIv-IV (RISM no. 2).

Literature: Ed. in PMFC XV, 18 and in EBM II, pp. 24-31. Facs. in EECM 26, pl. 47-48 and in EBM I, pl. X-XI.
Apfel, Studien I, p. 30; Harrison, NOHM III, pp. 93-94;
Lefferts, "Motet," p. 74, n.7; Levy, "New Material," p. 231;

C.f.: the opening melisma, on "Petre," from the responsory Petre amas me; stated four times (PMFC incorrectly states that there are only two colores).

Form: isoperiodic motet with broadly patterned tenor and rhythmic module of 9L; see Chapter 2, pp. 119-22.

I 108L = 12(9L)
II = 7L + 10(9L) + 11L
III = 10L + 10(9L) + 8L
IV = irregular

Text: to St. Peter.

Remarks: important early use of "precadential protofaburden" while tenor rests.
Petrum cephas ecclesie lanxantem rethia elegit rex clementie linquentem omnia

5 veni Petre me sequere nam captor hominum fies qui soles capere tot modos piscium

Petrus a petra diceris quod fide stabilis eo quod sis pre ceteris bono durabilis

regni celestis clavium custos efficeris quicquid tu solveris

tibi Petre conquerimur pastor ecclesie quod hostis arte fallimur

20 plena fallacie pastorum sedes occupant heu mercenarii plures ut gregi noceant sunt lupo socii.

Petrus pastor potissimus fulsit miraculis tabitam vivam legitim ex eius titulis

umbra sanavit languidos felicis corporis multos traxhit incredulos a via sceleris

destruxit artes magicas viri malefici dicentis se in celicas sedes iam conspici

petre pastor eximie propter hec munera que tibi dator gracie dedit et cetera

ora pro gregi iugiter quem soles pascere ne queat hunc crudeliter dens lupi ledere

pastores pigri latitant lupo nolunt resistere.

10 a reference to Simon Magus.

5-16 Matthew 4:19-20; 16:18-19
Rex visibilium
Rex invictissime
T. Regnum tuum solidum

Source: Ob 7, fol. IIIv-IV (RISM no. 3).


C.f.: whole chant setting of the Regnum prosula for the Gloria. MS has the full text underlaid, though highly abbreviated.

Form: essentially isoperiodic on a module of 4L over the first 28L, then more irregular to the end. Tenor's melodic design is ABCCCD, and regularity falls over ABB; with CCD the tenor melody is compressed into fewer bars on faster note values.

\[
\begin{align*}
I & : \quad 36L = 1L + 7(4L) + 3L + 4L \\
II & : \quad 3L + 7(4L) + 2L + 1L + 2L \\
III & : \quad 14(2L) + 8L = 8L + 2(10L) + 8L \\
& \quad A \quad BB \quad CCD
\end{align*}
\]

Text: prayer to God, along the same lines as the Gloria prosula.

Remarks: range of a 16th; tenor talea not consistent on 4L throughout because patterning is coordinated with melodic repetition in the tenor. In general, this motet has attributes of a duet motet with medius cantus except for range of tenor.

Variants to PMFC XV ed.: III: 17 ought to be identical to 7, b ss b (CDCD).
Rex visibilium - I and II

Rex invictissime
regnorum omnium
princeps milicie
celorum civium
deu suscipe
vota mortalium

5
creator luminum
creator hominis
plasmator hominum
vita vivencium
de celo suscipe
clementer aspice
vota peccancium
de sede glorie
devota suscipe
nostram miseriam
de cordis adipe

10
de celi culmine
de sede glorie
psallentem aspice
nostram miseriam

tu mores corrige
0 rex clemencie
tu mentes erranclum
vitamque dirige
mentesque?

15
tu mentes renewa
qui finis omnium
superna gracia
es et principium
sanctoque flame
Da pacis premium
qui regis omnia
in eternum.
sanctorum agmina
Deus Emmanuel
iudex iusticie
da pacis premium

20
corda fragilium
qui es sponsus ecclesie
tu sursum subleva
quam decorasti tuo quoque precioso sanguine
mentes erranclum
hanc rege semper plissime
inspira gracia
qui es fons misericordie

25
statum considera
permanebit in eternum.
te collaudancium
rex regum omnium.
potens in prelio
Lux refulget monachorum

Source: Ob 7, fol. IVv (RISM no. 4).

Literature: Facs. in EECM 26, pl. 49. Lefferts, "Motet," p. 60.

C.f.: unidentified; disposed in three and one-fifth colores.

Form: triplum and tenor of isoperiodic motet a4 with three different modules:

\[
\begin{align*}
114L & = 90L + 2(12L) \\
I & = 10L + 8(9L) + 8L + 2(6L) + 3(4L) \\
II & = 8L + 9(9L) + 6(2L) + 3(3L) + 4L = 90 + 12 + 12
\end{align*}
\]

The first 90L set two colores and two-thirds of the text (20 lines). The remaining one-third of the text (10 lines) is declaimed more rapidly, on breves and semibreves, in the final 24 bars. A shift from second to first mode, along with a marked acceleration of declamation (in two stages) and a rise in tessitura of the texted voice create an effect similar to diminution in an isorhythmic motet, with a strong sense of climax.

Text: on St. Benedict and his rule.

Remarks: range of a 16th. Use of C1 with \( \frac{1}{2} \) above.
Lux refulget monachorum
regis in palacio
ager fragrat electorum
fructum collegio
unda scatet rivulorum
pastoris in predio
ratione coaptatur
luci pastor luminis
ex quo totus illustratur
nostri chorus ordinis
necon mire sociatur
choro summi culminis

cultor agri sanctitatis
est obedientia
in quo flores castitatis
profert abstinencia
viget atque paupertatis-
mera paciencia

scaethebra divine legis
benedictus dicitur
per quam faustum sui gregis
ovile perficitur
et ad regnum summi regis
letanter reducitur

crescat pater sacre legis
unda nostris cordibus
in agro superni regis
ut ditemur fructibus
tui semper ubi gregis

cultur in praedio

letaris cum civibus.
Lux refulget monachorum

Lux refulget monachorum regis in palatium.

Sager fragret lectorum fructuum collegio.

Unde scatet vulnorum pastoris in praecipue.

Ratio ne coqestitur luci pastor luminis ex quo.
totus ilustri tur nostri chorus ordinis

nisi societur chororum summum culminis cul- tor agris

sanctissimis est obedientia in quo flores casti-

tatis proferit abstinenciam viget atque pau-

Statvis me-ras pa- ci-en-ci- a scat-te-bra di-vi- ne le-gis
Duodeno sydere

Source: Ob 7, fol. V (RISM no. 5).

Literature: Facs. in EECM 26, pl. 50.

Form: isolated triplum, probably of a motet a\textsuperscript{3} with stratification of rhythmic activity; some periodicity on the phrase level but no patterning of declamation (or replication of phrases over the tenor).

\[ 63L = 4(6L) + 7L + 5L + 5L + 9L + 5L + 8L \]

By examination of the melody and its permissible counterpoint, it is fairly certain that the tenor was 21L and stated three times.

Text: on St. Andrew and the Apostles.

Notation: downstemmed semibreve on the first of groups of 3\textsuperscript{s}.

Remarks: second mode underlies, as evidenced by the subdivisions of the breve and the rest writing at phrase ends. Wide range of an 11th with use of C\textsuperscript{1} with \( \frac{4}{7} \) above.
Duodeno syndere

micat miro munere
dyadema glorie

cuius victorie
5
primus Andreas est in acie
nunc grandum gracie
fert apostolico vere

Christi copule
datur navicule
10
renuncians reticule
simul et marine

notificat de nomine
docens Deum in homine
hominibus Achaye

15
dum auribus Egee propere
valide voce suasit credere
crucifixum colere
fuit infeste

O quam modeste movente
20
equali teste tradente
qualiter ex ordine

O primi parentis opere
fit mors sed honorifice

Christo mirifice
25
mundo salus fit magnifice
dum salutifere
crucis sic et agni cruore
fatur lucide
qualis est mistice que munere

30
O reprobanda rabie
tam temere tyrannice
crucis pensus est in stipite

in equali ordine
divino docens populo

35
curat biduo proponere
pendendo patule
intime regere
velit nos et exime.
Duodecim sydera sitat

Deo deo syde re sitat mirro munere dy-

-adem gloriam conius victori pri mus And reus est

in acie munograndu gracieert apostolice vere

Christi corpus datur navicule rem-cancelans resitio sine

-sul et mario notificat de nomine dogens De-

-usum in homo nomine hominibus Achæis dum auribus
Ego-prope-re validi-de voces suscit crede-re crucifixum colo-
re fuit infe-ste  O quam mo-de-ste mo-ven-te

equi-lite-ste tre-den-te qua-li-ter ex or-di-nis  O pri-mi-
ren-tis o-pe-re fit more sed ho-no-ri-fi-cce  Christo miri-fi-cce mun-
do sal-us fit mag-ni-fi-ce dum salu-ti-fe-re cru-ci-sis et a-
mii cru-ore fa-tur luci-de qua-lis est mi-sti-ce que mu-ne-re
O re-pro-ban-da ra-bi- e tam te-me-re ty- ran-ni-ce cru-

-ois pen-sus est in sti-pi-te . in e-qua-li or-di-ne di-vi-no do-

-oens po-pu-lo cu-rat bi-di-o pro-po-ne-re pen-dan-do pa-tu-le

in-ti-me re-gre-re ve-lit nos et e-xi-me.
.... alleluya
Frondentibus florentibus
T. Floret

Source: Ob 7, fol. V (RISM no. 6), voices II and III only; Ob 594, front board (no. 1), a badly worn mirror image of all three voices.

Literature: Facs. in EECM 26, pl. 50 (Ob 7); facs. and transcription in Lefferts and Bent, "New Sources," pp. 342-47.

C.f.: identified only by the textual incipit "Floret" that is found in Ob 7. The melody, so far untraced, is certainly non-Gregorian, with tuneful balanced phrases (4 phrases of 5L each) and a degree of rhythmic ornamentation that suggest its possible derivation from a polyphonic setting, perhaps of a cantilena beginning with "Floret." Sung three times.

Form: motet with stratified levels of activity, lacking regular phrase structure; a small degree of varied strophic repeat is evident in the duplum alone.

Frondentibus florentibus silvis sentibus
congaudet philomena voce plena
precinentibus populis pasche presentibus
signa sunt amena mortis perit pena

die tercia surgens confregit fortis infera
eya surge lauda nam alauda
merula monedula cuncta volucria
secula futura canunt aurea
fulgida fructifera consonent omnia

alleluia.
Ave miles celestis
Ave rex patrone
T. Ave rex gentis
Tenor ii

Source: Ob 7, fol. Vv-VI (RISM no. 7).

Literature: Ed. in PMFC XV, 20; Bukofzer, SMRM, pp. 30-33; Stevens, TECM, 15; partial ed. in Besseler, Musik des Mittelalters, p. 172; Reese, MMA, pp. 401-403. Facs. in EECM 26, pl. 51-52. Apfel, Studien I, p. 30; Bukofzer, SMRM, pp. 23-29; Harrison, MMB, p. 146; Sanders, "English Polyphony." pp. 199-201; idem, "Motet," p. 543. Recorded on disc EMI and Odeon CSD 3504 (HMV CSD 3504).

C.f.: whole chant setting of the Magnificat antiphon at first Vespers on the feast of St. Edmund; first psalm tone with second term.

Form: five-section voice exchange motet a4 with coda.

Text: to St. Edmund.

Remarks: paired stanzas sung successively in all sections but the second, which is the shortest and therefore divides a single stanza between the parts.
Ob 7. 7 Ave miles

Ave miles celestis curie
quem decorat honor victorie
vivis Deo fruens requie
more celicularum

5 ave rex patrone patrie
matutina lux Saxonie
lucens nobis in meridie
sidus Angligenarum

iam leteris

10 cum civibus superis
martir Edmund
floris pre ceteris

plebem tuam

15 nec tamen deseris
quam devotam
tibi cognoveris

claudis gressum
prece restituis
lepras sanas

20 captivos eruis

facta fidem
firmant relatui
ceci vident
resurgunt mortui

25 hostes arces
iusto iudicio
servis parcis
corde propicio

tanti regis

30 fultu suffragio
benedicamus
devote Domino

fac nobis martir
in viti termino

35 dignas laudes
referre Domino.

De flore martirum
Deus tuorum militum
T. Ave rex gentis

Source: Ob 7, fol. Vv-VI (RISM no. 8).


Recorded on disc Experiences Anonymes EA-0024.

C.f.: same antiphon as in motet above, in two colores, each of three taleae; first 30 pitches of antiphon, not w.c.

Form: strophic repeat with variation, and some periodicity on a module of 8L:

I 42L = \((9+6+2+6+2+9+2+6)L\)

II  = \((4+4+8+8+8+10)L\)

III  = \(2(21L) = 2(3(7L))\)

(Compare b. 1-3 with 22-24/ v. II in each half/vx

Text: to St. Edmund.)
De flore martirum
modum milicie
quam pleno vulnerum
canamus hodie
5
voce dulcedinis:
corone triplicis
qui privilegium
fert palmam martiris
fert munus regium
decusque virginis
vestis virginea
cruore tingitur
potestas regia
lupo committitur
10
Edmundus virginem
simul amplexatur
regem et martirem
sic trinus dicitur
20
in trino nomine

Deus tuorum militum
prefulget flos Edmundus
quacumque pandit ambitum
mundi sinus rotundus
5
laudes extollens martiris
chorus hic letabundus
salvatur nexus sceleris
ut Deo fiat mundus
care Christe veniam
10
conservulis precaminum
confer et gloriam.

Edmundus virginem
simul amplexatur
regem et martirem
sic trinus dicitur
20
in trino nomine

hic suis famulis
succurrat gracia
et nos a maculis
mundet mundicia.

The Duplum text begins as a paraphrase of the hymn Deus tuorum militum, which is sometimes sung in a version beginning melodically like the antiphon used as this motet's tenor, Ave rex gentis. See Bukofzer, SMRM, p.21 and Sanders Diss., p.214, n.54.
Templum eya Salomonis

**Source:** Ob 7, fol. VIV (RISM no. 9).

**Literature:** Facs. in EECM 26, pl. 53. Lefferts, "Motet," p. 60.

**Form:** isolated triplum with isoperiodic phrase structure; phrases paired as double versicles with ouvert and clos cadences, the latter cadence pattern recurring identically as a refrain. See Chapter 2, Figure 13.

\[Ax'Ay Bx'By Cx''Cy Dx'''Dy\]

\[72L = 8(9L)\]

**Text:** the New Jerusalem; see Chapter 4, pp. 340-42.

**Notation:** second mode, with the second of each pair of semibreves receiving a downstem.
Templum eya Salomonis
in superne regionis
polo renovatur
plenum petris preciosis
murum spissis speciosis
reedificatur
intus cedrus et cipressus
libanum et lapis pressus
opere paratur
intus columpaneque trabes
situatur necque labes
ille induatur
foris sancta civitas
Ierusalem per semitas
fit nova platearum
foris silve campi praca
putei fontes et laca
sunt loca limpharum
ibi splendet sol serenus
ob quem est polus amenus
cum spera stellarum
ibi perducantur sursum
post huius agonis cursum
ad id templum carum.
Templum eysa Salomonis

Templum e-ya Salomonis in super-ne regi-

-o-nis po-lo re-no-va-tur plen-um pa-tris prae-ci-o-sis

mu-rum spis-sis spe-ci-o-sis re-di-fi-ca-tur in-tus

cedrus et ci-pres-sus li-ba-num et la-pis pres-sus o-pe-re pa-

tra-tur in-tus co-lum-ne-que tra-bes si-tu-a-tur nec-que la-bes

il-lic in-du-a-tur for-is san-ccta ci-ri-tas Ia-
-rusa-lem per semitas fit nova platearum foris

silve campi praca putet i fontes et lac ca sunt loca lim-

-pha-rum i bi splendet sol semus ob quern est polus a-

-menus cum spe ra stel larum i bi per du cantur sur sum

post huius ago nis cur sum ad id templus ca rum.
Cuius de manibus
Quadri

**Source:** Ob 7, fol. 266 (RISM no. 11).


**Form:** five-section voice exchange motet a4 with coda:

\[ 95B = 2(12B) + 2(65) + 2(7B) + 2(8B) + 2(11B) + 7B. \]

**Text:** nearly illegible; to the BVM?

**Notation:** tempus imperfectum, prolatio maior.

**Remarks:** The page is so badly rubbed that it obviously was once the outer leaf in its parent music book or else once the outer leaf in the binding of some MS, perhaps the present one. The surviving voices are the second and fourth; from them almost all the counterpoint a4 can be reconstructed through voice exchange. The name of the fourth voice reads something like 'Quadri ivium,' apparently longer than the word 'quadrivium' by at least a few minim strokes (a letter or so).
Cuius de manibus

5 Nobis procura...
   civium iura
   d[ ]si thur[a]
   melioro virginis.

10 Nemo quod abire
    cupid que audire
    id quod [fec]undatur.

Mappa sub qua invalaris
rego [ ] et claris aris
ad duc [ ] nos

15 quo asperos
   athanatos
   dat petentibus.

10 ο̣ or ο̣

This text is very badly rubbed.
Omnis terra
Habenti dabitur

Tenor

Source: Ob 7, fol. 266v-267 (RISM no. 12).


C.f.: unidentified; Hughes suggests the tenor is "In omnem" (presumably "In omnem terram," a phrase from Psalm 18:5 and Romans 10:18), but no chant with that incipit has yet been found to match.

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

162 B = 108B + 54B
I = (29 + 48 + 24 + 11)B + 3(12B) + 14B
II = (28 + 3(24) + 13)B + 3(2 + 10)B + (2 + 11)B
III = 4\frac{1}{2}(24B) + \frac{1}{2}(4\frac{1}{2}(24B))

Text: the triplum and duplum stand in strong contrast; the triplum praises God in language that recalls Genesis and may be a paraphrase of Psalm 103(104), which tells a creation story; the duplum apparently launches an attack upon the flourishing of evil men in this world to the detriment of the righteous.
[O]mnis terra colere conetur
Deum verum regentem omnia
quius dono taliter repletur
quod fert fructum proditque seminam
5
germinat herbas floresque pandit
nemus quod late frondes expandidt
nurtrique terra sata semina
de quibus crescit perampla seges
que suo pascit tempore greges
10
que regi summio dant obsequia
varia ferentes ovamina
eius implorantes levamina
profert terra viventes arbores
longas latas novas et veteres
15
plumbum ferrum aurum et argentum
nutrit viros et omne iumentum
fenum et herbam confort bestiis
feris in sili dat alimentum
nobis dat excam rerum consiliis
20
quodcumque bladum atque frumentum
hec fer' cunctis quod vis nutrimentum
sed Deus et rebus incrementum

ergo non invita voce voto
debito rex omnium laudetur
25
cuius rex nimio terra iam repletur
laudemus et nos iugum [ferentes]
sancti pariter Deum vivaciter
corde cum devoto vivamus
ut feliciter fastu quovis
30
remote sine mora:
precemur regentem omnium
tempus habemus hic sufficiens
nequando moriemur nostras opera
ad duos tractemus lucens nesciens
35
sed ad lumen levemur indeficiens.

All lines through 22 are of ten syllables. The indicated break corresponds to the diminution section of the motet.

The text may be read as a paraphrase of Psalm 103(104).
Habenti dabitur
et habundabit
nec habundabitur
nec quicquam dabit

5 set quod adquiritur
mal vallabit
dum mente primitur
cubitis stabit
in aqua labitur

10 semper et abiit
sic idem uritur
nec redundabit
ideo stupeo
nam Simonem video

15 quod non pontificabit
et probus reprobus:
omnibus non duobus:
solum pronus stabit

igitur spernitur
quod in psalmo scribitur

20 iustus germinabit.

1-4 Matthew 13:12

21 This line is from Isaiah 61:11. It is not found
in the Psalter, where in fact the closest equivalent
is Psalm 91:13: Justus ut palma florebit.
Deus creator omnium
Rex genitor ingenite
T. Doucement me reconforte

Source: Ob 7, fol. 267v-268 (RISM no. 14).


C.f.: Probably taken from a polyphonic setting of a fatras distich. See Chapter 2, pp. 165ff. and Brewer, op.cit. Sung three times in full.

Form: strophic repeat with variation and exchange; there is hocket over the third tenor statement. See Chapter 2, pp. 164-69.

I 102B = 6(9B) + 5B + 12B + 28B
II = 4B + 2(10B) + 2(7B) + 8B + 10B + 9B + 13B + 24B
III = 3(34B) = 3(16 + 18)B

Text: on Jesus and the Holy Trinity.

Notation: tempus perfectum maius.

Remarks: Notable rhythmic integration of tenor and upper voices; marked repetition of counterpoint over first two tenor statements, including exchange between upper parts; passages where the tenor moves in semibreves and minims call forth parallel thirds, sixths, and six-three sonorities.
Deus creator omnium
sine fine principium
pater connectens filium
et spiritum paraclitum

5 patris sapiencia
bona fiunt omnia
filii clemencia
remictuntur vicia
paracliti gracia

dantur vite premia
qui quid pater operatur
ad hoc filius inclinatur
spiritus sanctus imitatur
illud idem pariter

tres persone sunt vocate
nulta pro diversitate
nun in sola delitate
consistunt equaliter

absit omnis dubitas
assit omnis equalitas
quod personarum trinitas
indivisa fit unitas

0 lux inextinguibilis
fides inseparabilis
pietas ineffabilis
amore desiderabilis

prebe lumen carentibus
auge fidem fidelibus
medelam fer peccantibus

infunde zelum cordibus

colere non sufficimus
tec dine nec possimus
verum dimicte quesumus
mala que commissimus

Deus pater Deus fili
Deus alme spiritus
in die ludicii
sis nobis propicius.

1 incipit of a Kyrie trope.
See GS, pl.2*.  

25 surexistit
30 terestria
FFura placens
Parfundement plure
Tenor

Source: Ob 7, fol. 268v-269 (RISM no. 15);
F-Pn 23190 (Trem), index, xliiv; also known to be the
first motet in a manuscript of French motets now lost,
for which see Besseler, "Studien I," p.184.

Literature: Ed. in PMFC XV, 24; partial ed. in
EBM II, pp. 36-40. Facs. in EECM 26, pl. 59-60 and
EBM I, pl. XIV_XV. Apfel, Studien I, p. 31; Besseler,
"Studien I," p. 184 and p.222, n.1; idem, "Studien II,
p.239.

C.f.: unidentified.

Form: bipartite siorhythmic motet a3 with diminution
by one half; four colores and six taleae:

135B = 90B + 45B

I = ((6+6+3+13+3)+(5+6+3+13+3)+(5+6+3+13))+(10+2(15)+7)B
II = (16+16)B + 2(14+16)B + 2(15B) + 13B
III = 3(5+9+16)B + \frac{1}{2}(3(5+9+16)B) = 3(30B) + 3(15B)

Text: to the BVM; triplum in Latin and duplum in
French.
Pura placens pulchra pia
quis laudabit te Maria
vel qua laude hic in via
nullus nostra in natura

5 cedit ymaginativa
mens omnis est defectiva
lingua et inexpressiva
cuncta nostra transis iura

quis scit est quantus vel qualis
decor tuus corporalis
est erit nec erat talis
infra speram passivorum

omnis decor tibi favit
Euclides te mensuravit
15 et Pimalion formavit
dulcis decens doctrix morum

natura dedit colorem
Zephirus confert odorem
super omnes fecit florem
te creator creature

20 sonus dulcis tibi datur
Orpheus unde frustratur
dexiexcellentem quem miratur
Pluto raptam reddens iure

omnis decor muliebris
videntem clam vexat crebris
motibus pravis et febris
excepta te sola pura

tu delectaris videntes
constantes tenere mentes
aliud non inquirentes
fruuntur tua figura.

8 nostra repeated
12 passiorum
15 apimalion
22 frustatur
27 ut
30 tenera
Parfumement plure Absolon
le poil de son chief e Iason
plaint de sa toyson la colur
e le solail ad grant dolour

5 q'il ad perdu de sa clarté
Hester regard humilité
e la simplété de regard
e Helain de l'autre part
tenue de honte sa fason
en Katerine pert resonn

e sens n'estut able maintens
quant cele surement que ie veie

10 a parfaite fors sulement
qu'elle ne daigne nulemment

15 ne face de long temps par desir
son plus loal ame languir.

1-2 2nd Samuel 18:9

8 parte
9 tenre
10 e
15 me
16 languur
Domine quis habitabit
De veri cordis adipe
T. Concupisco

Source: Ob 7, fol. 268v-269 (RISM no.16), Latin texts.
I-IV, fol. 25v-26 (RISM no. 40), French texts.
F-Ca 1328, fol. 17v-18 (RISM no. 40), " "
F-Pn 23190 (Trem), index, xvi, " "

Literature: Ed. in PMFC V, 16 and 16a; partial ed. in EBM II, pp.40-43. Facs. in EECM 26, pl. 59-60; EBM I, pl. XIV-XV.

Form: bipartite isorhythmic motet a3 with diminution by one half; four colores and eight taleae:

$108B = 72B + 36B$
$I = 16B + 3(4+3+11)B + 8B + 2(9B) + 12B$
$II = 4B + 3(18B) + 16B + 3(9B) + 7B$
$III = 4(1+5+12)B + \frac{1}{2}(4(1+5+12))B = 4(18B) + 4(9B)$

Text: Ob 7 version has Latin texts to God and Jesus, paraphrasing Psalms and assonant slightly to one another; continental sources preserve courtly French love poetry with the incipits "Se paour d'umble" and "Diex tan desir."

Evidently the French texts are original, for the tenor ("Concupisco," meaning "I lust") was evidently selected with their sentiments in mind. (The source of the tenor is the verse of a Matins respond for St. Agnes, Omnipotens adoranda.)
Domine quis habitabit
aut quis te digne laudabit
in tuo sanctissimo tabernaculo
5 quod operatus est
sine quovis auxilio
5 aut quis est qui requiescit
et nunquam senescet
in arduo tui cacumine
10 montis excelsi
in quo habitare
ipse te crevisti
Domine hic habitabit
et digne laudabit
15 qui iustœ ingreditur
ullis sine maculis
minime qui leditur
pravitas iniaculis
et qui semper operatur
atque delectatur
facere iusticiam
modernis temporibus-
dignus est leticiam
capere cum oivibus
20 qui verum in corde fatur
et non adulatur
habebit tabernaculum
qui malum non operatur
montem hic lucratur
30 sanctum et habitaculum
Domine glorie rex eterne
lucisque superne
nos mundes a piaculo
et da sic graciam operari
ut tecum letari
possimus in tuo sancto tabernaculo.

De veri cordis adipe
preces benigne suscite
0 Jhesu benigne
5 fac laudes quas hic provimus
ut melius iam nominis
tui sint condigne
in terra sumus fragiles
et ad peccata labiles
inimico duce
10 nisi iuves celeriter
ad tenebras nos acriter
rapiet de luce
ergo ne differas
tuum consilium
rogamus conferas
nobis auxilium
et hostis auferas
artes nequicie
ne nos ad tenebras
20 ducat tristicie.
4 ut
6 tibi fuit
15 confers
19 tenebs.

The text basically tropes Psalm 14(15).
Parce piscatoribus
T. Relictis retibus

Source: Ob 7, fol. 269v (RISM no. 17).

Literature: Facs. in EECM 26, pl. 61.

C.F.: unidentified; the textual incipit in Ob 7, found in Matthew 4:20 and 4:22, suggests a source in the liturgy for St. James or St. Andrew.

Form: triplum and tenor of a bipartite isorhythmic motet a4 with diminution by one half; eight taleae and two colores.

\[
144B = 96B + 48B
\]

\[ \begin{align*}
I &= (21+8)B + 2(16+8)B + (16+5)B + 3(8+4)B + 10B \\
II &= 4(12+12)B + \frac{1}{2}(4(12+12))B = 4(24B) + 4(12B)
\end{align*} \]

Text: on St. James (see also Ob 143, 1 and see below).

Remarks: The triplum reads sms in bars 61-62; this has been corrected to ssb by comparison with the rhythm of this voice at the same point in the other taleae. There is an interesting discrepancy in rhythm between the first two and second two undiminished taleae: breves in bars 22 and 46 against longs in bars 70-71 and 94-95. These longs contradict the prevailing coordination of breves and longs in the triplum with the longs and double longs in the tenor.

The text defect in line 20 (bars 66-68) may be related to the rhythmic problem found in bars 61-62; if so, this would suggest the problem was present when the music was originally texted. The relation of text to tenor incipit speaks against the possibility of contrafacture. For an implicit reference to monasticism in the text, see Chapter Four, p.371.
Parce piscatoribus

[F]arce piscatoribus -
Jacobe piscator

cunctis animantibus
plausum dat creator

5
hiis anni temporibus
hoc novit viator
sed recis sodalibus
non est consolator

virent arma patula
herbis cooperta
fragrant prata singula
floribus reserta

10
nemus dat umbracula
foliis operta
contra solis spicula
ne gravent reperta

undique sunt pabula
bestiis comperta
scitienti pocola

dant uberta

cantat avis garula
in melos diserta
plausu sed reticula
sola fit incerta

20
sunt amena tempora
tuis peregrinis
Jacobe sed impera
ne cadent ruinis

25
parari nam scelera
gentibus vulpinis
assolent et funera
nimis dare finis

30
O quanta miracula
pandes tuis servis
Jacobe per secula
nexibus et nervis

35
refercis ergastula
vincitis a protervis
nulla nocent vincula
Jacobi catervis:

40
hinc rogamus precibus-
ut servet a malis
circumseptos menibus
curie claustralis

45
et solvas a nexibus
cete furialis
nam cis spretis retibus
fugimus sub alis.

20 imperfect by two syllables; declamation in the motet
is syllabic at this point, so it would seem that the
defect is deliberate.
Ov. 7, 17

Pars piscatoribus - T. Helicotis retibus.
consolator virum patula herbis coeperata fragment
praeta singula floribus serata num dat umbracul
-19 la foliis operata contra solis spioula ne

grauent raperta undique sunt patula
be-sti-is con-per-ta sci-ti-en-ti

po-cu-la dant u-berta

can-tat a-vis ga-ru-la in me-los di-ser-ta

plau-su

sed re-ti-cu-la so-la fit in-cer-ta sunt a-me-na tem-po-ra tu-is

pe-re-grin-is Ja-co-be sed im-pe-ra ne ca-dent ru-i-nis
pa-ra-ri nam sce-le-ra gen-ti-bus vul-pi-nis as-

so-lent et fune-ra ni-mis da-re fi-nis O qua-

ni-ra-ou la pen-des tu-is ser-vis Ja-co-be per se-

ne-xi-bus et ne-rvis re-fer-tis er-ga-stu-la vin-stis a pro-
ter-vis nul-la no-cent vin-cu-la
Jac-0- bs ca-ter-vis hinc

ro-ga-mus pre-ci-bus
ut ser- ves a me-lis cir-cum-sept-os me-ni-

-bus cu-ri-e clau-stral-is
et sol- vas a me-ri-bus ce-

-fu-ri-a-lis nam cis spre-tis re-ci-bus fu-
-gi-mus sub a-lis.
A solis ortus cardine
Tenor

Source: Ob 81, fol. 1 (RISM no. 1).


C.f.: motet is free; hymn paraphrase in the opening bars of the upper voice; see Chapter 2, p.73 and Figure 3.

Form: large scale sectional voice exchange a4 (2+2); a second upper part recoverable through exchange, and possible to recompose a 'Quartus cantus' modelled on those of other motets of this type.


Remarks: may be first part of a larger composition including Ob 81, 2; see Chapter 2, pp.72-76.
Ovet mundus
Ovet mundus
Tenor
Quadruplex

Source: Ob 81, fol. 1v and 44 (RISM no. 2).


Form: large-scale sectional voice-exchange motet a4 (2+2). See Chapter 2, pp. 70ff.

Text: on Christmas. See comments under A solis ortus (Ob 81, 1).

Remarks: may form the second half of a longer motet, with Ob 81, 1. See Chapter 2, pp. 72-76.
A solis ortus cardine
latentem phebes sperula
a cristallino culmine
stellata domo patula

[ed] usque soli limitem
fretum ether per secula
flat canat natum militem
canens canentum copula

quid pastores perpendistis

dicite quidnam vidistis
nocte gallicinio
angelum mox descendentem.
vidimus et concinnetem
Deo iubilacio

pacem cecinit in celis
et in terris suis melis
dixit eya nacio
salvatorem dat astutum
natum pannis involutum

missum in presepio

ovet mundus letabundus
timpanizans carmine
cum fecundus puer mundus:
nascitur ex virgine

vis nature carens iure
disputare desine
ros in rure pluit pure
ros rus et fit semine

ante partum virgo mansit

mater cuius natus transit
diri leti medium
fuerat et huius venter
virginalis quam decenter
post id puerperium

inquirendo nemo querat
qualiter hec mater erat
virgo lactans filium
sed tacendo firme credat
quod querendo lingua fedat

fidei misterium.

28 This verse occurs once with femine and
once with semine.
Hostis Herodes impie
Hic princeps
Tenor etc.
Quartus cantus etc.

Source: Ob 81, fol. 44v-45 (RISM no. 3).


C.f.: motet is free but hymn paraphrase in the first bars of top voice; see Chapter 2, p. 73 and Figure 3.

Form: large scale sectional voice exchange motet a4 (2+2); written in shortened form. (See version of Rota versatilis in Lbm 24198.)

Text: on Epiphany; expands on hymn following Matthew 2:1-12.

Remarks: See chapter 2, pp. 70ff. The irregular pattern of declamation of the very first phrase ("Hostis Herodes impie") by comparison with the third ("quid Christum times hodie") is a result of the use of chant paraphrase in the former.
Hostis Herodes

Hostis Herodes impie

5 non eripit mortalia
natus ex matre virginne
set regna dat celestia
reis cum regimine

10 hic princeps ubi nascitur
rex Iudeorum parvulus
numquid me maior dicitur
rex novus hic puerulus

numquid regni dominium
a me tollet hic regulus

15 prius mearum finium
natos occidam sedulus

stellam Magi quam viderant
secuti sunt silencio
heo pergit hii perrexerant

20 gavis magno gudio

stat sidus et intraverant
domum matrem cum filio
virgineam invenerant
peracto puerperio

25 aurum puer ut fieret
rex offert primus hodie
thus ut mortalem cerneret
hunc rex secundus hodie

mirram ut hunc quis ungeret

30 sepultum trinus hodie
ne quis Herodem quereret
horum vox sonat hodie.
Salve cleri speculum
Salve iubar presulum
T. Sospitati dedit egros
T.ii.

Source: Ob 81, fol. 45v and 2 (RISM no. 4).

Literature: Ed. in F MIME XV, 11 and Wulstan, Three
Medieval Conductus. Facs. in EECM 26, pl. 67-68; dipl. facs.
in Apfel, Studien II, pp. 61-64. Apfel, Studien I, p. 29;
Harrison, NOHM III, pp. 91-93; idem, " Ars Nova," p. 74; idem,
"Rota and Rondellus," p. 103; Sanders, "English Polyphony,"
pp. 197-198; idem, "Motet," p. 543; idem, "England: From the

C.f.: unidentified in the MS; it is the prose for
St. Nicholas, Sospitati dedit egros, set as a whole chant.

Form: five-section voice exchange motet a4 (2+2) with
c.f. (but no coda). The motet exploits the double versicle
structure of the original chant for the voice exchange. The
first section of the motet, however, is free.

Text: to St. Nicholas, troping the eight stanzas of the
prose Sospitati dedit egros (AS, pl. 360).

Remarks: Sanders likens the texture of this motet to
'stile brise'. (See Sanders, "English Polyphony," p. 197 and
idem, "England: From the Beginning," p. 284.) Note also
that stanzas 7 and 8, as given here and as edited in F MIME XV,
have been reversed from their order in the ms.
Salve cleri speculum
antistes inclite
salve sanans seculum
plebs pia pangite

salve iubar presulum
pastor eximie
multiplex miraculum
-te canit hodie

sospes a tumulo

[Salve lubar presulum
pa.stor
e~t1plex
mlraculum
t-te cani t hodle
sospes a tumulo
turba languenc1um
redit cum iubilo
canens preconium

naute miraculo
vitant naufragium
poscentes famulo
Christi presidium

revixit mortuus
iacens in bivio
quem presul strenuus
curat subsidio

baptismum cupiunt
plures increduli
medelam senciunt
voientes presuli

O quanta sonuit
laus et devocio
cum far non minuit
tanta largicio

vas quod absorbuit
mare cum filio
patri comparuit
sine dispendio

ergo pontifici
solvant preconia
clerus et layci
cum diligencia

nam regni celici
Dei Clemencia
nos per hunc effici
det cives patria.

[Sospitati dedit egros
olei perfusio
Nicholaus naufragantum
affuit presidio
relevavit a defunctis
defunctum in bivio
baptizatur auri viso
Iudeus indicio
O quam probat sanctum Dei
farris augmentatio
vas in mari mersum patri
reeditur cum filio
ergo laudes Nichlaao
concinit hec concio
nam qui corde poscit illum
propulsato vicio
sospes regreditur.]
nec Herodis ferocitas
Primus tenor

Source: Ob 143, fol. 1 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 70 and EBM I, pl. XVI. Harrison, NOHM III, p. 99.

C.f.: unidentified. Note insular designation as "Primus."

Form: Tenor and duplum of a bipartite panisorhythmic motet a4 with diminution by one half; diminution section is melismatic, with hocketing; two colores and eight taleae.

II 120B = (6+11)B + 3(9+11)B + 3B + 40B
III = 4(20B) + \frac{1}{2}(4(20B)) = 80B + 40B

Text: to St. James (see Ob 7, 17).

Remarks: Harrison credits this fragment with being an instance of the English adoption of isorhythm. It is possible that the c.f. voice is missing, and that the "Primus tenor" is in fact a contratetnoro.
nece Herodis ferocitas

errone plena devie

vnius precem vel precio
qua omnis vanitas

potuerunt pervertere
te sancte Jacobe vere
namque maior est caritas

Herodis ergo gladio
laureatus martirio
in altissimis habitas.
nec Herodis feroxitas - Primus tenor.
Regne de Pité
Regne de Pité
Tenor de Regne de pité
Ct.

Source: Ob 142, fol. 1v-2 (RISM no. 3).


C.f.: motet apparently free.

Form: bipartite motet with change in mensuration from tempus imperfectum to tempus perfectum. Tenor is sung twice, the second time in retrograde.

Text: to the BVM. The text comprises four stanzas of a 26-stanza poem known as Les neuf joies Nostre Dame or Li diz des proprietez Nostre Dame attributed to Rutebeuf. These stanzas are I-II and XIX-XX in the widespread version in Old French, but occur as stanzas I-IV in a small group of Anglo-Norman sources (including Ob 142). The present edition attempts to represent its single source with only minimal changes. Minor orthographical variants between I and II (e.g. Ester/ Hester, seisi/seysy) have not been recorded; q has been taken as qi or qe depending on context and the reading of other sources.

The first two lines of the second stanza of the original poem are omitted in the motet text. This provides 30 lines to be set, which are divided by the structural midpoint of the motet into two unequal parts of 12 and 18 lines, which stand in the proportion 2:3 just as do the relative lengths of the musical sections on account of the change in mensuration.
upon repeat of the tenor.


**Notation:** use of *cauda hirundinis, signum rotundum* for change of mensuration, trochaic reading of binary c.o.p. ligature. (Bipartite structure of 15th-century English mass movements tends to be $\mathcal{C} \rightarrow \mathcal{C}$; here change of mensuration is $\mathcal{C} \rightarrow \mathcal{O}$.)
Regne de pité Marie
en qi deité pure et clere
a mortalité se marie
\[ tu es virge et \] file et mere
5 virge enfantant le frut de vie
file tun fi[l]z mere tun pere
mult es des noms en prophetie
si n'ad nul qi n'eit mestere
tu es virge secche florie
10 duc remedie de mort amen[e]
tu es Hester qi se humilie
tu es Iudit qui bel se pere
Amal en pert la seignurie
et Olofernus le compere
15 maldite fu femme et blamé
qi ne out frut anriemenet
metz unques ne fus esponsée
en vousas a Deux qi ne ment
qe ta virginité gardé
20 li seroit enterement
ceo fu ton primer vou você
mult te vent de grant ardement
tantost te fu grace doné
de garder ton vou purement
25 ton corps ton quer et ta pensé
seisi Deux ad se proprement
en ce qe tu fus salué
vout il mostrar apertement
qe tu es Eva la besturné
30 de vois et d'entendement.

17 fut
20 sevoit

The first four stanzas of the Anglo-Norman version
of a widely preserved poem attributed to Rutebeuf.
On this source see Bent, "Rota versatilis," pp. 70-71 and 81-82.

Rex sanctorum angelorum

Source: Ob 652, fol. i, iiv (RISM no. 2).

Literature: Facs. in EECM 26, pl. 209.

Form: isoperiodic phrase structure; 72L = 6(12L)

Text: begins as the incipit of a metrical litany from the Easter Liturgy; see GS, pl. 114-115.

Regina celestium

Tenor de regina

Source: Ob 652, fol. iV-2 (RISM no. 3).

C.f.: identified in MS as above; actually 21 notes of Regina celi letare, sung three times.

Form: lower two voices of a motet a3 with medius cantus exhibiting no periodic phrase structure and irregular declamation.

Salve sancta virgula

T. Salve sancta parens

Source: Ob 652, fol. iV-2 (RISM no. 4).

C.f.: whole chant setting of the BVM introit.

Form: triplum and tenor of a motet originally a4(?), with isoperiodicity in texted part only.

\[ 56L = 3(4+8)L + (4+7+9)L \]
Rex sanctorum angelorum
princeps et archangelorum
resurexit hodie
claustra frangens infernorum
vincens vim demoniorum
brachio potencie
traxit animas reorum
Ade culpa perditorum
de lacu miserie
quas ad loca gaudiorum
intus turmas beatorum
perduxit invenie
hodie rex humanatur
et triumpho principatur
vite vive veritas
ut ab omnibus noscatur
et per cunctis diligatur
ipsa summa deitas.

1 Incipit of a metrical litany from the Easter liturgy; see GS, pl.114-5.
Ob 652, 2

Rex sanctorum

Rex sanctorum angelorum præcipes et apostolorum resurrectione hodie claustra frangens infernorum vincens vim demoniorum brachio potentie transit

animalorum ade culpa perditionem de lacui miseriae

quas ad loca gaudiorum in tuss turmas beatorum perdurat

exit inveniente hodie rex humanatur et triumpho principis
pastur vitae veritas ut ab omnibus noscatur

et per omnis diligentia ipse summa deitas.
Regina celestium
et domina reginarum omnium
mater egregie
tu divina gracia
plena p[e]
juncta.
O felix anima
electa Deo femina
O dilecta pre omnibus
O felix mundus meritum
parentis solvens debitum
prole pia
gemina gminarum
optima.
Decorata virtutibus
nam odoris suavitas
claritas et caritas
de moribus
ornat ut verus floribus
odor regis remedia
dat et decor leticia
sed caritas rogantibus
dat omnia.
dilcam
prole pia gemina
geminarum optima
Regina celestium-Tenor de regina (Regina celis letare)

O felix anima electa

O felix mundus
Alna geminarum optima decorata virtutibus

Nam odoribus suis claritas et caritas de moribus ornat ut verus floribus odor regis remedia

dat et decor lactici sed caritas rogantibus dat omnia
Salve sancta virgula

salve celi ianua
stella maris splendida
casta parturiens

salve cuius filius
dedit lucem gentibus
surgens de funere

hinc [ ] standis sidera
tu supra celestia
collocens lumine

quo mater orphanorum
cernis regem seculorum.

Text is slightly tropic to the motet tenor, the BVM introit Salve sancta pares.
Salve sancta virgula. Salve sancta parens.

Sola Christum concipiens salve calamum a

Stella maris splendida casta parturiens salve cuius

Filius deit lucem gentibus surgens de funere
hinc s[ ] standis sid-er-[a] tu su-pra cel-esti-[a] col-lo-cens

lum[-] na quo ma-ter or-pha-no-[rum] car-nis re-gem se-cu-lo-ru[m]
....rogativam potuit

Source: Ob 652, fol. 69v-70 (RISM no. 5).


Text: apparently on Christmas.

Remarks: Part of a decorative initial is still visible in the margin of the upper left hand corner of the page, which has been trimmed along the top and right hand borders. Based on the visible spacing of surviving music and text, one can estimate that three staves of music and two lines of text are lost, translating into four musical phrases and three stanzas of text. If this is correct, then either the refrain was stated only twice (VVVV R VVVV R) or else the organization of the first verse section was different from that of the second, perhaps even allowing for an initial statement of the refrain (R VVVV R VVVV R, or R VV R VVVV R).

Benedicamus Domino

Source: Ob 652, fol. 69v-70 (RISM no. 6).

Remarks: not a motet, but a fragmentary two-voice free setting of the Benedicamus Domino, with a style of counterpoint familiar from free settings -- much parallel motion in six-three harmonies.
rogativam potuit

quare nova facere
concede prevaluit
illique noxa carere

natum pura par[uit].

Ergo temere homo evitaris
discucionibus:
ut viis illudaris
in naturalibus.

Deus ecce quadr[ ]ti
modo creavit hominem
Adam humo de supplici
fecit inde viraginem

Ade de costa lateris
tercio et ordi[ne]
fecit ignara feminis
virum de pura virgine

quarto modo communter
ut palam patet hodie

non minus mirabiliter
[ut] liqueat cotidie

quod nil ei difficile
nostra debes summopere
cuncta cui possibile

de nichilo sic agere.

Ergo temere .... in naturalibus.

Probable that two and three-quarters stanzas are missing.
Problem with versification of earlier stanzas: 8787 or 7777?
...rogatam potuit...ergo temere

Ergo te-ne-ra ho-so e-vi-ta-ris dis-ci-o-ni-

-bus ut vi-is il-la-de-ris in-na-tu-re-li-

-bus. De-us se-oe quad-r-i

mo-do cre-a-vit ho-mi-nem Ad-a-mu-no de sup-pli-ci fe-

-cit in-de vi-ra-gi-

-nem A-de de co-sta la-te-ris ter-ci-o et or-di-ne fe-

-cit ig-nar-a

fe-

-mi-nis vi-

-rum de pu-ra vir-gi-

-ne quar-to mo-do com-

-mu-ni-

-ter

ut pa-lam pa-tet ho-di-e non mi-nus mi-ra-bi-li-

-ter [ut] li-

-que-at co-ti-di-
quod nil e-i di-fi-ci-le no-stre de-bes sum-mo-pe-re cum-cta cu-i po-
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Baptizas parentes
Sacer presul

Source: Omc 268, fol. 26v (RISM no. 1).

Form: fragmentary remains of two voices; RISM suggests they are perhaps from different pieces, but the texts and differing clefs indicate they are likely an upper and lower part from the same motet. I have not been able to join them.

Text: to St. Martin of Tours. I'd like to thank Profs. Peter Dembowski, Nancy Helmbold, Braxton Ross, and Howard Brown (all of the University of Chicago) for help and encouragement as I wrestled with this identification. The texts mention the most famous incidents in his career (including the struggle between the citizens of Tours and Poitier over his body) and emphasize Martin as a figurehead of monasticism, in particular by mention of Abraham (traditionally the Biblical father of monastic movements), by reference to the "chorus monachorum," and by reference to Martin himself as "neophitus primus."

Notation: first mode, with ternary breve-semibreve notation as the means of subdivision, and no minims.

Remarks: Trowell's remark (in "A Fourteenth-Century Ceremonial Motet," p.74) that Omc 268 preserves fragments of two isorhythmic motets, has been repeated by Sanders (in "Medieval English Polyphony," p.262). There seem, in fact, to be bits of three motets, and it is likely that none is, strictly speaking, isorhythmic.
Omc 266/268, 1

Baptizas parentes - I and II

5

baptizas-parentes
Dei cum virtute
obviantem larvam

10 [ ]dis cum salute
tuis provi votis
requiescunt tute

15 neophitus primus
cele speculator
fletis alternatus
trinus collis lator

[ ]certant cives

20 turonum pictorum
sacrum petunt corpus:
tutele suorum
sed hoc per fe[ ]ram
traxit gens priorum.

25 O Martine fulgens in gloria
nobis tua assint subsidia.

Both texts trimmed and badly worn.

11 proni?
22 suarum
23 ...rum?
Omo 266/268. 1  Haptizas parentes

Dei cur...oso in fine.  Haptizas parentes Dei cum

virtute ob in-An-tem lar-van...dis cum sa- li- te tu-  

is

pro- vi no- tis re-qui-scunt tu- te.  Tri- um mor-tu-o-rum e-ra-


ji-ta-tor ne-o-phi- tus pri-nus cel- i-e spe- cu-

la-


-tor flen-tis al-ter-na-tus tri-nus col-li la-


cen-tant ci-ves tu-ro-num pi-c- to- rum sa- crum pe-tunt cor-pus tutule

su- o-rum sa hoc per fe-[ ]-ram tra-xit gens pri- o- rum.
Martine ful gens in gloria nos bis tueas sint subsidi
Inter usitata
Inter tot et tales
T.

Source: Omne 266/268, fols. 26v, 26 respectively (RISM no. 2).

Literature: Ed. in PMFC XVII.

C.f.: unidentified; rubric instructs performance: "Hic ter cantetur medio retro gradietur." See Figure 15.

Form: some periodicity of phrase structure:

I $110B = 2B + 5(16B) + 19B + 7B + 2B$

II $= 2B + 2(15 + 14)B + 16B + 15B + 17B + 2B$

III $= 3(36B) + 2B$

See Chapter 2, pp.178-79.

Text: to the BVM, perhaps BVM Immaculate Conception.
See Chapter 4, p.353.
Inter usitata

Inter tot et tales
tu virgo benigna
inter mundiales

novum quid cantemus
tu virgo benigna
inter mundiales

quia nova grata
es inventa digna

frequentem habemus
dominum portare

5 cons[tanter] psallamus

sed ad opus cuius
hinc annunciata

Domine tam pure
es proles divina

sancti Pauli huius
tibi obiecta

novelle structu[re]
celorum regina

10 simulque dicamus
in conclavi dare

salve sancta pares
hinc es ex te nata

summe graciosae
te clausa manente

salve labe carens
hinc purificata

sum[me] virtuosa
es in tua gente

15 eya sine tali
ex humilitate

tu predestinata
hinc es exaltata

tu mater excepta
super omnes celos

quamvis Eve nata
hinc glorificata

[sed] tamen concepta
super omne melos

20 in originali
ex congruitate

nullaque mortalis
ibis coronaris

in te culpa ruit
regina celorum

nulla n[ alis]
ibi gloriariis

in te cupa fuit
cetu beatorum

25 tota sancta nata
sed vis alto iure

postque devenisti
quam quivis illor[um]

tam mire formosa
nam hoc meruisti

quod r[ isti]
cum Deum deorum

30 [ osa]
[ virgo] peperisti

[ ata]
ultra vis nature

[ ]
illum mater bona

[ ]. pro nobis implora

[ speram] nobis dona

iam in mortis hora

vite pro future.

31-32 both six syll. 20 congruitate

35 hard to read
Flos anglorum inclitus
....nobilis festum colentes

Source: Omc 266/268, fols. 26v, 26 respectively (RISM no. 3).

Form: perhaps periodic phrase structures in breves:

I  12B + 30B + ...
II 6B + 9B + 9B + 15B + ...

Text: to St. Edmund.

Notation: tempus perfectum maior, with a perfect long subdivided according to second mode.
Omc 266/268, 3 Flos anglorum inclitus - I and II

Flos anglorum inclitus
rex Eadmundus nobilis
ex stirpe progenitus
regia puepne

5 [ ] levit spiritus
sanctus ab infans[a]
[ ] erat catholicus
et omnibus affabilis
sed mater sanctus capt[ ]

10 ....
....
..........patitur
cum civius et ob......

[ ] nobilis
festum colentes tu fove
qui es semper nobilis
cum Eadmundus munere

5 adesto tuis famulis
et manum tuam po[ ]
tuis [ ]nus
gaudeant perpetue
O sancte [ ]turum

10 qui posses [ ]ibus
ut rosa sicut lilium
fulges cum .......
saepe et omni-bus afflictis sed max-

manus tu-aest-

tuislaus gaudiant perpetu-

sanctus cap-

O sancto-
tur qui poss-

ntibus ut rosa si-cut li-

patitur cum civi-us et ob....

-um fulges cum....
O pater excellentissime
T.

Source: Onc 57, fol. 1 (no. 1).


Form: torso of a five section voice exchange motet a4 (2+2), with texted coda that possibly also uses voice exchange. Most of the counterpoint for this motet can be reconstructed from the two surviving parts, which are the duplum and second tenor. Formally, this motet occupies an intermediate position between those motets of phrase by phrase exchange and those with larger sectional exchanges. See Chapter 2, pp. 66ff.

Text: only the second half of each stanza survives; the events of the Bartholomew legend are recognizable because of a reference to Polimius, an important figure in the saint's legend.

Remarks: Very similar to Quid rimari in melodic idiom and handling of the lower voices; notice the correspondence of incipits:

\[
\begin{align*}
&\text{O pater excellentissime (I: 1-5)} \\
&\text{Quid rimari cogitas (I: 1-4)}
\end{align*}
\]
O pater excellentissime

Christi miles clementissime

tu comparebas mane Polimio
rogans hunc et clauso dicens hostia

cur cum tantis gemmis me quesieras
et tot vestes mihi preparaveras

qui terrena querunt hiis sunt necessaria
et deorum redolunt qui ydolatria

post rex baptizatus est Polimius:
cum tota domo uxor et filius

et nos ducas ad celi gaudia.
One 87, 1
O pater excellentissime
Cur cum tan-tis' gem-tis me ques-si-e-ras

et tot ve-stes mi-hi pre-pa-ra-ve-ras
Post rex baptizatus est Polimius

cum tota domo uxor et filius
et nos du-ca-s ad ce-li gau-di-a.
O crux vale
T.

Source: Om 57, fol. 1v (no. 2).


Form: motet a4 (2+2) in three large sections of contrasting length, mensuration, and text versification, followed by a brief texted coda; two voices, probably the treble and "Tenor primus," survive. See Chapter 2, pp.153-54.

<table>
<thead>
<tr>
<th>Section</th>
<th>Length</th>
<th>Mensuration</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>34L</td>
<td>2nd mode</td>
<td>9L 8L 8L 9L</td>
</tr>
<tr>
<td>2</td>
<td>34L</td>
<td>1st mode</td>
<td>12L 12L 10L</td>
</tr>
<tr>
<td>3</td>
<td>41L(82B)</td>
<td>Binary</td>
<td>15 18 17 12 20B</td>
</tr>
<tr>
<td>Coda</td>
<td>5L</td>
<td>1st mode</td>
<td></td>
</tr>
</tbody>
</table>

Note that the first and second sections are identical in length (34L). The first two phrases of the second section, each 12L, are articulated into three 4L subphrases. There is motion in longs and breves in the odd-numbered bars and motion in semibreves in the even-numbered bars. Further, there are isomelic correspondences between these 12L phrases, especially between the middle 4L. See Chapter 3, pp.296-98 and Figure 37. The necessity of cutting short the final phrase (10L instead of 12L) in order to reach exactly 34L, probably caused this phrase to stand outside of the relationship set up between the 12L phrases.

The third section, with its binary long and extensive declamation on chains of paired semibreves, along with
its irregular phrasing, poses a puzzle. Its numerical structure stands in no apparent relation to the 34L (1023) of the first two sections. There also seems to be no larger grouping of binary longs, or of breves, disguised within the prevailing motion of either surviving voice.

Text: to the Holy Cross, quoting in its final line the last line of a sequence to the Holy Cross, Salve crux sancta.

Remarks: There is the use of the signum rotundum at the end of each section (except between the third and the coda) in both voices. Some extra notes have been omitted in the transcription in the lower part between bars 111 and 112 (lss AAB).

The piece appears to be freely composed, with tonal closure on C, a heavy emphasis on supertonic D, and a final cadence to a 12-8-5 harmony. Identical melismatic tags link sections 1-2 and 2-3, and a variation of this refrain tag links section 3 to the coda. Declamation and phrase structure are not entirely regular (with real consistency only in the first section), but the musical phrases are carefully shaped melodically and suggest a composition composed "from the top down." Judging by the fact that the surviving upper part is texted throughout, it seems likely that the motet was polytextual. There is no sign of sectional voice exchange, though in rhythmic, harmonic, melodic, and formal style 0 crux is most closely related to large-scale sectional voice-exchange compositions such as Rota versatilis, and to other free compositions a4.
O crux vale

[0] crux vale speciale
mundi gaudium
dans virtutis et salutis
privilegium

5 vite lignum pacis signum
porta glorie
mundi florem et datorem
ferens gracie.

0 crux arbor nobilis
salus et gloria
dulcis dilectabilis
fragrans ut lilia
flos immarcessibilis
transcendens omnia.

15 O beata decorata dedicata
cruoris precio
mors prostratur vita datur spes firmatur
novo commercio
sic deletur et terretur dum torquetur
20 hostis ambicio

O crux bona nobis dona
frui gaudio
quo letatur coronatur gloriatur
mater cum filio.

25 Cui laus sit in evum.

25 Quotes the final line of the sequence Salve crux sancta (Missale Herfordensis, p.255).
prostratur vita datur spes firmatur novum omens ai o
sicut alatur et tardatur dum torturat hostis ambigio
O crux bona nobis domna fruendum quo laetus cor
natur gloriatur mater cum filio laus sit in
Apello cesarem  
T. Omnes

Source: Onc 362, fol. 84 (RISM no. 1).

Literature: Facs. in EECM 26, pl. 80. Harrison, NOHM III, p. 84.

C.f.: the often-used neuma from the Gradual for Christmas, Viderunt omnes. Fourteen statements of the Omnes color, ten in second mode and four in first mode.

Form: Duplum and tenor of a motet a4 with varied rhythmic patterning of the tenor color; no regular periodicity of musical phrases. (See Chapter 2, pp.143-151).

Text: on the persecution of a good man.
Apello cesarem
qui non habet comparem
in iudicio
nam sepe sedicio

5 viris bone fidei
ab his qui ydonei
patent in iudicio
clam infunditur

est bilinguis hodie

10 omnis homo patrie
pene quibus loquitur

quod si forte fuerit
tamen unus innocens
qui fidem voluerit

15 et nulli malum inferens
et donis non corumpitur

hunc trecim dabunt agmine
denso servi sathane
dicentes nec sic decet vivere

20 virum qui mundo fruitur

si perseveraverit
in voluntate pristina
circumventus hic erit
dolosa statim machina

25 et ei sic fierit
pro fide tribulacio
pro pace persecucio.
Onda 261, 1

Apollo cesarem - T. Omas

...Apollo cesarem qui non habet com pares...

...in iudici o nam se pa se di ci o viris bene fide i...

...ab his qui y done i pat tant in iudici o clus infunditur...

...est bilin guis ho di e omnis homo pa tri e pa na qui bus...
loquitur quod si forte furerit tamem umus ino-sens

qui fides voluerit et multil malum inferens et domin

non corrupitur uno treo du-bunt agni ne denso ser-vi

sa-thane dicentes nec sec ve-re virum qui mundo
fruktur si perseveravit in voluntate pristina

circumventus hic erit dolosa statim machina et e i sic

fierit pro fide tribulacio pro pae se perseverio.
Ianuam quam clausurat
Iacintus in saltibus
T. Iacet granum
Quartus cantus
Tenor per se de Iacet granum

Source: Onc 362, fol. 84v-85 (RISM no. 2).


C.f.: whole chant setting of respond used at Matins and in procession at First Vespers on Feast of St. Thomas.

Form: isoperiodic phrase construction in two upper voices over unpatterned tenor and quartus cantus.

I 112L = 14(8L)
II = 3L + 9L + 11(8L) + 7L + 5L

Text: to St. Thomas of Canterbury ("de sancté Thoma Cantuarie").

Remarks: earliest known example of a solus tenor combining functions of tenor and quartus cantus, thus reducing texture from a4 to a3.
Onc 362, 2

Ianuam quam clausarat - I and II

Iacintus in saltibus
fructus edulium
puer perimitur
sacro Thome reserat
de cuius cineribus
dirum martirium
flos rubens oritur

5 Thomas carnem domuit
crebro ieunio
Thomas diris ictibus
aspero confescuit
in templo moritur
hanc clam cicilio
de cuius vulneribus

10 exulans recinuit
fragrare flos assolet
cordis in scrinio
velud aromata
Christum pro quo corririt
Thome fama redolet
tandem martirio
orbis per climata

15 regressus occubuit
regressus occubuit
matris in gremio
iacinti duricia
atque in templo
ferro non sculptur
et Thome fama redolet
in templo moritur

20 corus precius
indulgent facinori
velut ararmata
licitores Domini
milites desviunt
non parcentes tempori
crebro convicio

25 qui devotos mentibus
qui devotos mentibus
Thome confugiunt
Christus Dei filius
de suis erratibus
hostili gladio
medelam senciunt
quod scelus perficiunt

28 veneremur laudibus
veneremur laudibus
Thome memoriam
medeliam senciunt
nostris pro sceleribus
in loco vel ordini
poscentes veniam.

Christus Dei filius
per Thome merita.

1 iacinctus
3 cuis
13 iacinti
Balaam de quo
T. Balaam

Source: Onc 362, fol. 86 (RISM no. 4), voice II only; F-MO, fol. 392v-393v (written as separate motets, RISM nos. 323/324; Rokseth nos. 340/341).

Literature: Ed. in PMFC XV, 2; Rokseth, Polyphonies, III, pp. 258-62; Stevens TECM I, 5; Tischler, Montpellier, III/6-7, pp. 224-27. Facs. in EECM 26, pl. 84 (Onc); Rokseth, ibid., I, fol. 392v-393v (F-MO); dipl. facs. of the second half in Apel, NPM; facs. 63. Apel, NPM, p. 315; Bukofzer, SMRM, pp. 24-25; Dalglish, "Hocket," pp. 353-59 with very full references to other analyses on p. 353, notes 24-28; Harrison, MMB, pp. 133-34; idem, NOHM III, p. 93; idem, "Ars Nova," p. 71; Handschin, "Sumer Canon II," pp. 73-74; Sanders, "English Polyphony," pp. 193-95; idem, "Motet," p. 542; idem, "Englands From the Beginning," p. 283. Recorded on disc Nonesuch H-71308.

C.f.: verses four and five of the Epiphany sequence Epiphaniam Domino. Denis Stevens assumes that a performance of this motet would embed the motet within the sequence at Mass. He observes in the liner notes for the Nonesuch record that "a noted missal of the Sarum Use (Paris, Bibliothéque de L'Arsenal (F-Pa 135)) gives a clear clue to the performance of this work by starting the sequence in plainsong notation, changing to measured notation for the verses cited above, and then changing back again when they come to an end. The two troped verses enshrine the customary repeat of the melody on the vowel 'a'." [See F-Pa 135, fol. 240v, col. 1.]
Harrison points out, however, that in the Use of Salisbury the melody of the Balaam verses was used for the Benedicamus Domino Alleluia at Offices of Epiphany, citing the Missale Sarum (ed. Dickinson (1861-63)), col. 85, note:

"Et cantus huius versus Balaam dicatur super Benedicamus cum Alleluia ad utrasque vespertas et ad matutinas secundum usum Sarum Ecclesie." Hence the choice of c.f. makes this piece suitable for use in the Office as a Benedicamus substitute rather than as a motet for use at Mass. (Harrison, "Ars Nova," p.71 and note 8; idem; NOHM III, p.93 and note 1.)

**Form:** bipartite voice-exchange motet with single text, repeated on exchange; the two sections are written as separate motets in F-MO. See Chapter 2, pp.62-65.

```
dcf hgf'jif"ijf" x y z w
 cde ghe'ije"jif" y x w z
  AAB AAB AAB AAB  C C C C
```

**Text:** for Epiphany; tropic expansion on the language of the sequence verses used as the tenor.

**Remarks:** Dalglish calls the motet a "hocket variation," demonstrating in "Hocket" that the melismatic hocket sections in each half are variations on their respective texted sections. Dalglish wrongly describes voice I as "omitted" from Onc 362 ("Hocket," pp.358-59).
Balaam de quo vaticinans
iam de Iacob nova micans
orbi lumen inchoans
[rutilans]exhibit stella.

5 Huic ut placuit
tres magi mistica
virtute triplici
portabant munera
ipsum mirifice
regem dicencia
Deum et hominem
mira potentia.

1 F-MO reads: Balaam inquit vaticinans
4 word not in One taken from F-MO

2-4 Numbers 24:17

This text paraphrases strophes four and five of the
Epiphany sequence Epiphaniam Domino:

Balaam de quo vaticinans
exibit ex Iacob rutilans
inquit stella
et confregit ducum agmina
regionis Moab maxima
potentia.

Huic magi munera
dererunt preclara
aurum simul thus et myrrham
thure Deum predicant
auro regem magnum
hominem mortalem myrrha.

One 362, 4;
P-MO, 323/324
Civitas nusquam
T. Cibus esurientum
Cives celestis

Source: Onc 362, fol. 86v-87 (RISM no. 5).

Literature: Ed. in PMFC XV, 3 and in Stevens, TECM, 17.
Recorded on disc Experiences Anonymes EA-0024.

C.f.: unidentified; reads 'Cibus esurientum, salus languentum, solamen dolentum.'

Form: bipartite duet motet with medius cantus and some varied repeat of counterpoint over return of tenor; no periodic phrase structure, and two unequal halves defined by cadences in all parts. Tenor is patterned:
50L = 24L + 26L = (4+6+4+6+4)L + (6+4+6+4+6)L, with the first ten bars identical to the last ten.

Text: to St. Edward ("de sancto Edwardo").

Notation: counterpoint of 2 s against 3 s suggests trochaic reading: ♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫ (See b. 2,8,16,18,24,32,35, 38,47).

Remarks: parallel counterpoint of outer voices mostly in 6ths with some non-cadential parallel 5ths.
Civitas nusquam conditur
que supra montem excelsum ponitur
neque lucerna rutilans
accenditur et absconditur sub modio
set in sublimi candelabro figitur
tribuat ut lucem caliginoso populo
quoniam qui caret lumine
nescit quo tendat itinere
an si vadat utiliter
10 aut si deviet nequiter.

Sicque patent et rutilant
Edwardi nec latitant
vite more et dogmata quamplurima.
plebi carenti lumine vere salutis
15 prebuit lucem sapiencie atque clemencie
et de talentis sibi commissis a Domino
veluti famulus optimus
respondet in centuplo
et ideo sibi conceditur gloria
20 quo nunquam deficiet leticia
per infinita secula.

1-5 Matthew 5:14-15
16-18 Matthew 25:14-30

Cives celestis curie
leti fiunt hodie
expectando Edwardi presenciam
recepturi cum sanctis leticiam
5 quia consonat et redolet melius
iunctura bonorum merito
hic et in futuro seculo.

Dulcis est adunacio
quam dulce contubernium
10 in sublimi palacio
coram rege celestium
ubi Edwardus Hodie
sublimatur ad gaudium
precibus cuius perducamur
15 ad eorum consorciu
quo manebunt in perpetuum.

1 tu es (for cives)
7 est (for et)
Excelsus in numine
Benedictus Dominus
Tenor de Excelsus

Source: One 362, fol. 86v-87 (RISM no. 6).


C.f.: a pes-like free part in melodic double versicles; labelled "Tenor de Excelsus."

Form: bipartite voice-exchange motet a3 with melismatic prelude and texted coda, with double text sung alternately. See Chapter 2, pp. 64-65.

Text: on St. Thomas of Canterbury ("de sancto Thoma cantuarie"). Hohler suggested in "Reflections" that the motet was originally conceived not for Becket but for the occasion of the canonization of Thomas of Hereford (1320). However, in private correspondence with this author he has withdrawn that suggestion.

Remarks: unusual tonality for the English motet repertoire in general and for free pieces in particular (a transposed D-tonality on G with Bb). Fairly "open" counterpoint with extensive use of rests to lighten the texture.
Excelsus in numine - I and II

I

Excelsus in numine
sue potestatis
vultus sui lumine
nobis consignatis
oriens eluxit

et per Thomam presulem
suum confessorem
nostrum quamvis exulem
a se per errorem
in viam reduxit.

II

Benedictus Dominus
universitatis
qui nos nichilominus
sue claritatis
radio lustravit

et sanctum superius
Thomam nominatum
Anglie propicius
dans in advocatum
sic mirificavit.

Mr. Christopher Hohler kindly shared with me the following:

I, 3-5 quote Psalm 4:7 Signatum est super nos lumen
vultus tui Domine.

II,6-10 quote Psalm 4:4 mirificavit Dominus sanctum suum.

In addition the texts contain echoes of the language of
the Benedictus at Lauds (Luke 1: 68-79), including:

Benedictus Dominus - Benedictus Dominus Deus Israel
eluxit, radio lustravit - illuminare his qui ....
in viam reduxit - ad dirigendos pedes nostros
in viam pacis
Ade finit perpete
Ade finit misere
T. A definement d'este lerray

Source: Onc 362, fol. 87v (RISM no. 7); F-TO 925, fol. 166r (no. 8).


C.f.: identified in Onc with the incipit given above, and in F-TO by the shorter version "A definement." Caldwell, op. cit., draws attention to the fact that "the vernacular poem associated with the tenor of (this motet) has been located in the Bodleian MS Douce 308 (fol. 209), as the fourteenth item in the fourth section, devoted to pastorelles." He cites some relevant literature, to which one can add Robert Linker White, A Bibliography of Old French Lyrics (1979), which anticipates Caldwell in the association of the poem with the motet (see no. 265-8). The melodic shape of the c.f. is a simple
ab b'c b'c' (= abb').

Form: strophic repeat with variation built on three statements of the tenor, and incorporating a phrase structure with mixed periodicity:
I $72L = (13 + 11)L + 2(11 + 13)L$
II $= 8(9L)$
III $= 3(24L) = 3(6(4L))$
The two lower voices share the same range, with the duplum generally beneath the tenor when the tenor is in the upper fourth of its range. There is a remarkably high degree of motivic economy and repetition both within each strophe, matching the melodic repetitions in the tenor, and between strophes. For example, see I: 1-4 = 25-28 = 49-52, or II: 56-60 = 64-68.

**Text**: on the Resurrection ("de resurrectione").

**Remarks**: the *F-TO* version is preferable in a number of small divergences from the readings of *Onct*; *F-TO* is not quite complete, however -- voice I begins only with 42,2.
Ade finit perpete - I and II

Ade finit perpete
nephas parentis noxie
passo pro nobis
pio plasmator

5 Christo rage Nazareno
Iesu crucifixo
Iudaico furore

agno miti immolato
innocenti morti dato

10 triumphatore

qui resurgens Hodie
nobis patefecit
regnum poli patrie
nobili victore

15 exultemus decantemus
in qua pascha nostrum
catholicum clamore

14 victorius (Onc)
F-To begins with line 12.

Ade finit misere

delictum a titubans dolore
totum genus temere

paradisi diu clausa
porta patet grandi dulcore
mundi semper pro salute
populi passo salvator
qui pro nobis moriendo

10 effuso roseo cruore
pendens crucis patibulo
rumpens yma mirando more
resurrexit Hodie a mortuis
inmenso vigore

15 psallat ergo plebs ovando
pascha nostrum novo clangore.
Alta canunt assistentes
Quadruplum

Source: Ono 362, fol. 88 (RISM no. 8).

Literature: Facs. in EECM 26, pl. 85.

C.f.: none extant, but possible that motet set whole chant of the Alleluia Pascha Nostrum.

Form: duplum and quadruplum of a motet a4 with strophic repetition and varied voice exchange; motet is bipartite, with change of mensuration (after a central cadence) from second mode to first mode. The design of the motet may be represented in terms of section lengths and melodic/contrapuntal relationships as follows:

\[ 126L = 53L + 73L \]
\[ 53L = 3L + 2(8L) + 2(8L) + (8+9)L + 1L \]
\[ x \quad AA' \quad BB' \quad CC' \]
\[ 73L = (8+10)L + 2(9L) + 2(12L) + 12L + 1L \]
\[ DD' \quad EE' \quad FF' \quad F'' \]

Text: text is tropic expansion on the Alleluia; the sectional break falls between the Alleluia and the verse, and this is made manifest by means of assonance: Alta...miseria/Pascha no...immolatus est.
Alta canunt assistentes

Alta canunt assistentes
cuncti carmen nobile
felix festum
nobis adest hodie

5 lumen vite
patribus apparuit
quos caligo
tenebrosa tenuit

pro delicto

10 prothopatis noxio
dum filius altissimi
mundi pro solacio

moritur et solvitur

gelu salvatio

15 debita
de miseria.

Pascha nobile
ecclesia fidelium
colat voto cordis toto

20 rerum quo creator omnium

labilibus pro famulis
ob culpam damnum libitibus
interiit

transacta die tercia

25 sua virtute propria
contracta mortis vinculo
redit de baratro

surgens se monstrat primitus
Marie de qua spiritus

30 septem eicerat immundos

duos reddit discipulos
presencia locundos
magistri qui defleverat
dum immolatus est.

Text tropic to Alleluia Pascha Nostrum.
Sed contra ta mortis vinculo reedit de

bar tro

sur gens se monstrat pri-

mus Ma ri

d e qua spiri
t us sap
tem e

io
crat
in
mun
dos
su
os
red
dit di

saei- pu- los pre- sen- ci- a lo- cum- dos ma- gi- stri qui de- fle- ve-

rat dum in- mo- latus est.
Caligo terre scinditur 
Virgo mater et filia 
Tenor

Source: Onc 362, fol. 88v (RISM no. 9).


C.f.: voice labelled tenor is actually free; there is, however, a c.f. disguised in voice II. It is a setting of a French virelai, Mariounette douche, which is also used as the tenor of Onc 362, 10, where the French incipit may be found.

Form: stratified motet without regular phrase structure in triplum.

I $49L = 5 + 6 + 8 + 4 + 5 + 4 + 7 + 5 + 5L$

II $= (7+4)L + 2(4+4)L + 2(7+4)L$

III $= 3(4L) + 12(3L) + 1L$

Text: to the BVM; duplum follows the shape of the virelai; text is declaimed roughly at 4-5L per couplet. Caldwell, in "Review," observes that lines 1-2, 5-6 of the triplum quote the second stanza of the Prudentius hymn Nox et tenebrae et nubila (AH 50, pp.23-24), transforming "a hymn for daybreak into one for Christmas." The only change is the substitution of "partu" for "vultu" in line 6 of the motet text. Line 9 of the triplum ("in partu pure virginis") suggests the motet is appropriate not just for Christmas and the birth of Christ, but also for the birth of Mary earlier in Advent.
Caligo terre scinditur
percussa solis spiculo
dum sol ex stella nascitur
in fidei diluculo

5 rebusque iam color redit
partu nitentis sideris
quarum decorum polluit
peccatum Ade veteris

in partu pure virginis
10 nox nitet instar luminis
nox affluit deliciis
palatis celi gaudiiis

per viscera virginia
15 fit vallis fletus mellea
laudantes canunt vigiles
gaudere iubent flebiles

insomnies lustrat claritas
luctantes docet veritas
sancte Marie gremium
20 vas est horum magnalium.

Virgo materque filia
regis altissimi
mestis fit remedia

lacera consciencia
5 facile sic illabitur
ad frivola labencia
quo laqueata rapitur

anima sic illuditur
a famula propria
10 sine providencia

in te virgo diffunditur
omnis potencia
hic audi suspria.
Solaris ardor Romuli  
Gregorius sol seculi  
Petre tua navicula  
T. Mariounette douche

Source: Onc 362, fol. 89 (RISM no. 10).


C.f.: Mariounette douche, a French virelai also used as the c.f. of Onc 362, 9; here transposed down a fifth from the previous version. Only text incipit given.

Form: isoperiodic in a module of 9L, with some strophic repeat of counterpoint on repeat of phrases of the tenor, which has the melodic shape ABBAA.

I  54L = 10L + 4(9L) + 8L
II  = 14L + 4(9L) + 4L
III  = 8L + 3(9L) + 2(5L) + 9L
IV  = 12L + 2(9L) + 2(12L)

Text: on St. Augustine and Canterbury.
Solaris ardor Romuli
solvit gelu Britannie
mundana corda populi
a scoria resanie

5 cometa cum signifera
dum lucem moderancie
dedere dena sidera
quater in ortu Cancie

que tenebras perfidie
10 demere flamme fidei
quicumque fluctus hodie
claudent Anglos equorei.

3 mundano
7 The forty monks, companions of St Augustine.
10 flamæ

Gregorius sol seculi
Iovem de cancro Romuli
misit in libram Anglie
de medio qui populi
tulit lunam perfidie

5 zodiaci per singula
transit signa tripharie
lucescens sine macula
decursoque summarie

10 cursu se finxit firmiter
mensurum eternaliter
in gradu Cantuarie.

11 mansurum
Onc. 362, 10

Solaris ardor - III

Petre tua navicula
vacillat aliquociens
resultat set pericula
post plurima multociens

5 in insula Britannie
fides olim convaluit
timore sed vesanie
gentilis diu latuit

10 sequacem per Gregorium
tuum pati consultur
per Augustinum monachum et fidei reducitur.

Listed in Chev. 41983.
Virgo sancta Katerina
De spineto
T. Agmina

**Source:** Onc 362, fol. 89v,82 (RISM no. 11).

**Literature:** Ed. in PMFC XV, 7. Facs. in EECM 26, pl. 91-92; dipl. facs. in Apfel, Studien II, pp. 48-49. Apfel, Studien I, p. 28; Harrison, "Ars Nova," p. 70; idem, NOHM III, p. 84; Sanders, "English Polyphony," pp. 248-250.

C.f.: neuma from the St. Katherine responsory Virgo flagellatur. This color sung in five rhythmically varied statements. (29L + 20L + 17L + 11L + 13L)

**Form:** Begins isoperiodically on a module of 9L (90L=10(9L)), shifts to a module of 8L, and then becomes mixed and slightly irregular in periodicity in upper parts; this inconsistency on account of shifting modular numbers and irregular periods in tenor, whose quickening note values in successive periods are mirrored in a shift from long-breve to breve-semibreve declamation in the upper voices.

\[
\begin{align*}
I & = 3(9L) + 2(8L) + 5L + 8L + 5L + 7L + 4L + 7L + 11L \\
II & = 2L + 3(9L) + 3(8L) + 10L + 9L + 8L + 10L \\
III & = 9(3L) + 4L + 9(2L) + 5L + 3(4L) + 5L + 2(4L) + 2(3L) + 5L
\end{align*}
\]

**Text:** to St. Katherine; rubric no longer visible.

The texts are regular and so versified as to have the configuration that would be expected of an isoperiodic motet.

**Variants to PMFC XV ed.:** III: 50-52 lb bbb 1 (CB AFG F)/ 57-58 lb 1 (FG F).
Virgo sancta Katerina

gemina nitens Grecie

orta veteri de spina

ro[sa fragrans] gracie

De spineto rosa crescit

inter rampons Grecie

stimulata non palescit

tribulo perfidie

5
generosa palatina

ciare flos prosapie

qui parentes rex regina

gr[andis] excellencie

laceratur dum fatore

fragrans flos prudence

gens respirat ex odore

floris Alexandri

5
pupa vergit ad divina

dans se clerimonie

ultra morem[femina]rum

fit magistra licterarum

deto catholice

de floreto flos regali

Katerina nascitur

ritu genecium damnnali

speto fide sequitur

tacta scuto puritatis

ense cincta castitatis

saluteque Gallie

10
dans se clerimonie

ultra morem[femina]rum

fit magistra licterarum

fide catholice

victi rethores Persarum

g[erens bases] Galliarum

artis in rethorice

iura sexus et etatis

vincens nephas dignitatis

arguit cesare

15
victi cedunt quinquageni

qui putantu[r esse] pleni

luminis sapiencie

fide rethorum robusta

facta choors non adusta

moritur incendio

20
igni dantur ut urrantur

hos non ledit hiis [concedit]

ignis set Uranie

demum cedit et Augusta

fitque martir post angusta

cesa cum Porfiro.

spiritus sacri rore

madente gracie.

etates

These texts owe much of their language to the rhymed
offices for Katherine (see AS, pl.V-Z; Brev.Sar III,
Regi regum enarrare
T. Regnum tuum

Source: Onc 362, fol. 82v (RISM no. 12).

Literature: Facs. in EECM 26, pl. 93.

C.f.: whole chant setting of the Gloria prosula; double versicle structure of the c.f. is ignored in the setting.

Form: triplum and tenor of an isoperiodic motet a^4 (2+2) with module of 7L; in order to accommodate the whole chant, tenor valeae are isoperiodic but not isorhythmic.

I \[84L = 9L + 8(7L) + 13L + 6L\]

II \[= 12(7L)\]

Text: a prayer to God; tropic to the tenor text.
Regi regum enarrare

[i]regi regum enarrare
in quid lingua gloriam
qui nichil fruitur
preter leticiam]

5 [sedens i]lis
in summo solio
cui mirabilis
assistat concio

10 milia[ ]ior]
civium
sole lucidior
quorum est omnium
contexta fimbriis
[ ] purea

15 ornatus capitis
corona aurea
administrancium
novem or[ ]

[ s] dirigitur
qui sacris cantibus
regem glorificant
excellentissimum

20 [ ]us-
est in eternum.

Text is trimmed slightly, and badly rubbed. It is tropic to the tenor, the Gloria prosula Regnum tuum solidum.
est in aeternum.
Iam nubes dissolvitur
Iam novum sidus oritur
T. Iam lucis orto sidere

**Source:** Onc 362, fo. 83 (RISM no. 15), voices I and II only.

**Literature:** Ed. in PMFC XV, 8. Facs. in EECM 26, pl.94.
Handschin, "Sumer Canon II," pp.75-76.

C.f.: The tenor for this motet does not survive in Onc. It was first identified by Mr. Paul Hawkshaw in a seminar at Columbia University. He, like Handschin, reconstructed a contrapuntally acceptable voice under the upper parts, which was then recognized as the familiar tune of the hymn Iam lucis orto sidere, stated two-and-a-half times.

**Form:** Isoperiodic in a module of 4L over the middle three of five tenor periods of 9L, with a textless cauda over the first tenor period and a more irregular scheme over the last:

I 45L = (4L + 3L) + 7(4L) + (3L + 3L + 4L)
II  = (2L + 3L + 4L) + 6(4L) + (3L + 4L + 5L)
III = 5(9L)

**Text:** To the BVM on her Nativity; see also under Remarks.

**Remarks:** There is another 13th-century motet that shares the same pair of texts, but has different music; it appears, among other places, as F-MO, 258 (Rokseth no. 275). RISM B/IV/1 incorrectly reports that the Onc piece is merely a variant of the F-MO motet. This curious error is transmitted in recent editions of the F-MO piece. Tischler, The Montpellier Codex,
Recent Researches in the Music of the Middle Ages and Early Renaissance, vol. 2, p.lxv, wrongly indicates the Onc motet as a direct concordance, and further suggests that the Onc piece was not considered by Rokseth. Gordon Anderson, in The Las Huelgas Manuscript, vol. 2, p.xxxv (in the notes to no. 34), also wrongly claims that the Onc piece is a direct concordance to the second piece.

The two motets setting the same pair of texts are, however, remarkably similar in: formal design and stylization of declamation around the repeated word "iam"; one may well have been modelled on the other. The continental piece has a tenor consisting of two statements of Solem iusticie. Roughly the middle half of the motet is isoperiodic, with a textless cauda over the first quarter and a more irregular scheme over the last quarter:

\[
\begin{align*}
\text{I} & : 40L = 2L + 7(4L) + 3L + 2L + 2(3L) \\
\text{II} & : 8(4L) + 4(2L) \\
\text{III} & : 20(2L)
\end{align*}
\]

In both motets, modules of 4L have been counted with the hocket over the last 2L of each unit.

Whatever the direction of influence (and relative ages), it seems probable that the Onc motet is English in origin, on the basis of its appearance in an English source, the assonance of its tenor text with the upper parts, some strophic repeat of counterpoint with varied voice exchange on repeat of the tenor (as for instance, bars 13-14 compared with 31-32), and its tonal closure.
Iam nubes dissolvitur
iam patet galaxia
iam flos de spina rumpitur
iam oritur Maria
iam verum lumen cernitur
iam demonstratur via
iam pro nobis pia
exorta Maria
perfruamur gloria.

2 galaxias
3 Rok: ex
8 Rok: exorat; AH: exorat
9 Rok and AH: ut fruamur

Iam novum sidus oritur
iam patet galaxia
iam ex Iudea nascitur
iam oritur Maria
iam nobis celum panditur
iam det nobis gaudia
in celi curia
Christus cuius filia
ac mater es Maria.

3 nassitur
5 AH: enim (for celum)
9 Rok and AH: et

These paired texts have a concordance in a continental motet edited by Rokseth in Polyphonies du XIIIe siècle (Paris, 1935-48), III, no. 275. They are also listed in Chev. 38325 and edited in AH 45b, p. 45.
0 homo de pulvere
0 homo considera
Quartus cantus de 0 homo
Filie ierusalem, tenor de 0 homo

Source: Onc 362, fol. 83v,90 (RISM no. 17).


C.f.: beginning of the solo portion of a respond for the feast of a martyr or confessor.

Form: varied voice exchange over three tenor statements, with no periodic phrase structure (Oxford Anthology incorrectly labels as "isorhythmic"): 

\[\begin{array}{l}
  b \ a' \ b'' \\
  a \ b' \ a''' \\
  x \ x' \ x'' \\
  y \ y \ y
\end{array}\]

and within each of the three sections there is a near-literal restatement of melody in the tenor to which there is corresponding voice exchange:

\[\begin{array}{l}
  \ \ b \\
  a = \ ...c...d... \\
  x = \ ...d...c... \\
  y = \ ...v...w...y'
\end{array}\]


Text: homiletic; has a concordance in a 13th-century English motet, Lbm 5958, 2 (Ed. in PMFC XIV, 79; text ed. in PMFC XV).

Remarks: Narrow range (a 13th), narrow width of
counterpoint (rarely exceeding an octave), lack of regular phrase structure, irregular declamation on longs or longs and breves, and triadic final harmony all point to a date of composition in the later 13th century. (Both published editions misleadingly amend the final note in the Quartus cantus from an F to an A. Several 13th-century English motets a4 have a third in the final harmony, however. See Chapter One, p.46 and note 43.)
O homo considera
que vete labilis gloria
dat compendia
cuius natura
5
fovet fragilia
nunc floret nunc deficit
refert et inania
nunc gaudet nunc meret
sero dat stabilia
10
cum sit cui delicata
promit vicia
linque rogo talia
Christique vestigia

coranter sequere
15
querens celica
videre gaudia.

Lbm: [co]mpendia
Lbm: floret
Lbm: reserat inania
nunc gau[d]et et nunc meret
cui cum sit delicata
Christi vestigia; Lbm: [Christ]ique

O homo de pulvere
surge propere
et Iesum amplexere
corde verbis opere
qui pro tuis culpis aspere
cessus et se funeri
volens subiere
tet redemit libere
caritate mera
10
ergo miser gradere
in eius itinere

cuncta mala desere
et sic stude vivere
ut queas gaudere.

14  Lbm: ut gaudere

These paired texts have a concordance in a 13th-century
english notet, Lbm 5958, 2 (edited by L.H.Sanders in
PMFC XIV, no.79). Listed in Chev. 41870-71 and in
Genna 212a/212b.
Rosa delectabilis
Regalis exoritur
T. Regali ex progenie

Source: Onc 362, fol. 90v-91 (RISM no. 18); palimpsest over erased music that is now unreadable even under ultra-violet illumination.


C.f.: antiphon for the Nativity of the BVM, laid out once as a whole chant.

Form: duet motet with medius cantus; see Chapter 2, pp. 133-35.

Text: to the BVM.

Notation: first mode, with elaborate subdivision of the breve using insular circle-stem notation; see Chapter 3, pp. 245, 284. Edition in PMFC lacks rhythmic consistency and accuracy.
Rosa delectabilis

[R]osa delectabilis
spina carens exoritur
regina prenobilis
hec culpa carens nascitur

5
hec que Iesse virgula
de radice progreditur
ex stirpe virguncula
David est que producitur

10
hec luna formosior
ut aurora progreditur
sole speciosior
materiali cernitur

eius est amabilis
et graciosae facies

15
fit illa terribilis
velud astrorum acies
exorta conspicitur
ex regali progenie
virgo que dinciscitur
reis spes alma venie

castis Dei filium
hec concepit visceribus
quem pudoris lilium
servans lactat uberibus

20
via deviantibus
precor amore fillii
sis virgo peccantibus
culpaque desperantibus
pia mater auxillium.

27
regina carens prenobilis

14
vita

15
traditus.
Jube Domine benedicere (2 settings)

**Source:** Onc 362, fol. 90v-91 (RISM nos. 19 and 20).

**Remarks:** Not motets, but edited here in order to provide alternative transcriptions to those of PMFC XVI.
Jube, Domine, silencium

[Ju-be, Do-mi-ne, si-len-ci-um in au-ri-bus]

5

au-di-en-ci-um, ut pos-sint in-tel-li-ge-re

10

au-di-en-ci-um, ut pos-sint in-tel-li-ge-re

15

et tu be-ne-di-ce-re.]
geret et regem gencium

Source: TAcro 3182, fol. B (no. 2).


Form: very fragmentary voice of a motet, probably duplum; regularly versified text but irregular declamation and no apparent regular phrase structure.

Notation: breve-semibreve notation with a few melismatic minims; transcribed here with breve as half note.

Remarks: similar in appearance to Ancilla Domini, Lli 146, no.6.
Tacro 3182, 1* geret et regem

.........
.... geret
et regem gencium
et gaude ....
......... nis

5 graecia Dominum
conceptum iam ...
et ..........
vide et habuit
ex patris munere numine?

dum tu concipies

de sacro flamine
et virgo pareres
tu sine semine

10 ergo nos mitetur

15 Domini filius
patris quem dixerat
celestis nuncios

Hester qui diceres
fuendo veniam

20 fac nati regeret
tuam familiam

et sic nos curreret
per mundi stadium
ut celi .........

25 .................

25 illegible, but the end of the text is here.
Tacro 3182.
...geret et regem gecnium...vide et habuit

Vide et ...
...vide et habuit ex patris munere

dum tu concipi es de sa cro flamme et virgo pareres tu

si ne semine ergo nos mi et tur Domini

filius patris quem dixerat celestis

muncius Hester qui diceris meaning do veniam

fac ratireget tuam familiam et sic
hos curr-erunt per mun-di sta-di-um ut co-li
...rex piaculum homo

Source: TAcro 3182, fol. Bv (no. 4).

Literature: Facs. in EECM 26, pl. 202. Lefferts and Bent, "New Sources."

Form: very fragmentary voice of a polyphonic composition, not clearly a motet. Possibly a setting of an Alleluia (judging from the first legible text) of which there remains most of the verse, in one part. The setting alternates cum and sine lettera sections and has a very wide range (a 13th, a-f''), which suggests this voice might be made to combine with itself in counterpoint through voice exchange. Professor Paul Doe (University of Exeter) generously shared this observation and his discovery of parts which indeed do fit, and graciously allowed me to reproduce his solution in this Appendix. In the transcription bars 52-73 have been entered under bars 29-50, joining a section without text to a section with text.

Notation: tempus imperfectum maior.
TAcro 3182. 2* rex piaculum

Alleluia. ......... rex piaculum homo ora...machinum
celum cessa infera.

....pro suo crimina clemens audi [sus]piria O tue salus

Two lines of text visible; only partially legible.
T according.

...... rex piaculum homo

[TEXT]
Lingua peregrina
T. Laqueus

Source: Ob 20 (WF), fol. 25 (RISM no. 44) = WF, 44.


C.f.: neuma from the beginning of the verse of the Gradual for martyrs, Anima nostra, on the word "Laqueus." The tune is melodically interesting, with an embedded double versicle; it is apparently stated 5 times in all.

Form: triplum (duplum?) and tenor of a motet a3 (a4?) with varied rhythmic patterning of the tenor in repeated taleae of 4L. (See Chapter Two, pp. 143ff.) The upper voice has phrases of 4 and 8L, cadencing in the third bar of a 4L unit if there is antepenultimate stress on the last word; if the stress is penultimate, then a feminine cadence with longs in the third and fourth bars is found. Occasionally there is a rest of 1L that is outside of this 4L structuring (as in bars 5, 18, 35, 68, 101, 138, 150); hence, there cannot be complete synchronization of this upper part with the tenor throughout. Dittmer's solution for placement of the tenor makes some implausible dissonances (as in bars 139, 141, 156) but no better solution can be offered here to make it fit.

Text: prayer to the BVM.

Notation: larga-longa notation, on which see Chapter Three, pp. 290ff.

Remarks: palimpsest added over erased music, in the same hand that added WF, 47 and WF, 48.
nulla spiritualis

que reo noceltur

metus ne respicias

penitens si fuerit

note i

revertem et oderit

etum ut exaudias

se non quo de [ ]

animum inclina

ere mater [ ]te

misero mederi

ergo mater [ ]ter

bene prebales

privilegio

a pena fueri

gentis dato misere

reum assoles

pro quo de vicio

tibi [ ]

ergo mater [ ]te

[ ] eat filius

regia sceptri grata

[ ] regia sceptri grata

pro quo vis orare

matre ora [ ]

diligentius

[ ] tibi pandens ubera

vir i non ne concepisti

ut nato propicius

sine semine

natum ora [ ]

libera que peperisti

nostra tollat scelera.

a gravamine

ut nato propicius

[ ]aluisti

nostra tollat scelera.

et in homine

ut et pater

pura sine crimine

sua pandat vulnera

semper remansisti

ut nato propicius

qui s i te rogaverit

nos a miseria

desperare poterit

defendere parata

in angaria

ceteris

posere paternus

creatoris disteris

[ ] ceteris

plena gratia

nos a miseria

[ ] ceteris
ut exaudias animam incolam misero meae

bene proverbes a pe ne tu e ri re um as so les

tibi est filius pro quo vis orare

diligentius viri non nec cepisti sine semin

902
disteras ple-na grati-a nostris advoca-ta de-

fonde-re para-tos a ni-se-ris a mul-la spi-ni-tis

al-is fit con-si-o que re-o no-sal-tur

quin tu-a de-le-tur de-pre-ca-ti-o pe-ni-tens si fu-e-rit
ut nato propicius nostra tollat sceleras.
Peregrina moror
T.

Source: W0c 68, frag. xxxv, fol. 1V (RISM no. 47).

Literature: Ed. in Dittmer, MSD 2, 47. Facs. in Dittmer, Worcester Add. 68, p.70. Dittmer, MSD 2, pp.42-43; WMH, pp.67, 98.

C.f.: unidentified; two statements of a lengthy color with embedded double versicles, melodic shape ABBCCD, that is probably the neuma from a responsorial chant.

Form: triplum and tenor of a motet a3 with varied rhythmic patterning of the tenor in taleae of 4L. In these 4L units the third and fourth longs are often replaced by a double long. In the upper part there is further articulation of the 4L units in synchronization with the tenor, especially by introducing a double long, two perfect longs, or a perfect long followed by long rest for the third and fourth longs of each unit. This defines a strict binary mensural organization on two successive levels above the long. It may be the case that the missing upper voice was set out of phase with the surviving voice and tenor, in much the same way that one finds in Lingua peregrina (WF, 44).

Text: prayer to the BVM.

Notation: larga-longa; see Chapter 3, pp. 290ff.

Remarks: palimpsest over erased music, in the same hand that added WF,44 and WF, 48.
Peregrina moror
errans in patria
amara cogor
dare suspiria

tot patior
mala fateor
quod effudior
carnea tua
in aggeridier
celica regina
quia crucior
me iubantem
mater erige
in viam errantem
bonam dirige
caro me ascens int
nunc discerint
mala propria
vana exuliantur
[ ... ]antur
et demonia
virgo venerabilis
mater O mirabilis
me miserabilis

tu memora
auxiliare

in pura genuisti
viri sine semine
partus quod discrimine
solis peperisti
Deum et hominem

a reatu tristi
et a crimine
libera me mortis

in examine

ne dignum
me damnamine
privet hora sortis
dum lume.
-or os- li-ca re-gi-na qui-a cro-ci-or

s- ri-ge in vi-ae er-ran-te bon-em di-ri-ge ca-ro me [ ]int

nun- di-oe-rin-te ma-la pro-prii-a va-na ex-u-lan-tur [ ]antur
et de mo-ni-a vir- go ve-ne-ra-bi-lis ma- ter o ni-ra-bi-lis

mei] ni-sera-bi-lis tu[ ] re-mo-ra an- ni-li-re in pu-ra

gem-mi-sti vi- ri si-ne se- ni-ne par- tus que di-scri- ni-ne so-lis
peperisti deum et hominem a re static et a crimine

libera me mortis in examine ne dignum ne damnum

privet hora sortis [lu-mine]
Rex omnipotencie

Source: W0c 68, frag. xxxv, fol. i\(^v\) (RISM no. 48); photofacs. in Ob 20, fol. 26v = WF, 48.


Form: isolated voice, perhaps the triplum of a motet exhibiting strophic repeat with only slight variation; regular periodicity of phrase structure:

\[ 48L = 2(4+3+4+3+4)L = 2(24L) \]

Text: prayer to Jesus and Mary.

Remarks: Uses C1 clef with \(_\nearrow\) on B above throughout. Palimpsest over erased music, in the same hand that added WF, 44 and WF, 47.
Rex omnipotencie
matris precibus:
sue mitibus
ree det familie
dona venie
et leticie
quam expectant hodie

signum indulgence
[et] clemencie
de celestibus
sibi m[ ] sedibus
mater patrie
regem glorie
ora pro petentibus.

MS badly worn and much is hard to read:
4 r(ec)edet?
11 Dittmer reads mittit but it appears an m is followed
   by just four strokes, with no sign of abbreviation.
12 patrie?
Rex omnipotens

Rex omnipotentiae mater tris pro cibus

sus mitibus re det familie domum ven

et lati ete quam expe stant hoc et

Signum indul gencie [et] clemencie

decelibus sib temus mater patrie

e re gen glori ora pro poten
cibus.
Ut recreentur celitus
Secundus tenor

Source: W0c 68, frag. xii, fol. 1 (RISM no. 78)= WF,78.


Form: duplum and second tenor of a bipartite motet a4 (2+2) with isoperiodic phrase structure, and a change of mensuration and modular number in the second half; each half ends with a textless coda. Motet was probably free.

178L = (80L + 4L) + (90L + 4L)
I = 8(10L) + 4L + 6(12L) + 22L
II = (5+6)L+(4+6)L+8L+3(6+4)L+2(10L)+5L+6L+6(12L)

Melodic resemblances, especially between alternate phrases, suggest some sort of varied strophic repeat. In each half, unsupported fourths calling for a second lower part occur in exactly the same place in each phrase (fourth and fifth bars in the first half; first and second bars in the second half).

Text: extant voice quotes stanzas 1-2, 5-6 of hymn Veni creator spiritus as third and fourth lines of each stanza; missing voice may either have sung the same as lines one and two of each stanzas, or even more likely, the missing verses of the hymn, so that the entire hymn was sung through.

Remarks: palimpsest over erased music.
Ut recreentur celitus
in te corda reposita
veni creator spiritus
mentes tuorum visita

de mundi carnis vicia
vel hostis fedant corpora
imple superna gracia
que tu creasti pectora

sis con索尼trum miseris

cordis thesaurus optimi
qui paraclitus diceris
donum Dei altissimi

purgetur pro te pravitas
et peccatorum punctio

fons vivus ignis caritas
et spiritalis unctio.

Tu nobis sis propicius:
et omnis pestis eminus:
hostem repellas longius

pacemque dones protinus:

completo cursus stadio
conprehendamus breviatum
ductore sic te previo
vitemus omne noximum

qui se nobis fecit fratem
tante reis remedium
per te sciamus da patrem
noscamus atque filium

inter patrem et genitum

ut amore procedere

te utriusque spiritum
credamus omni tempore.

1 Some read ut recreatur
9 consolatorum

The last two lines of each stanza quote consecutively
from the Pentecost hymn 
Veni creator spiritus. Stanzas
1-2 are used in the first half, and stanzas 5-6 are used
in the second half. Missing text may have used 3-4 and 7-8.
Motetus 78
Ut recreentur cælitus - Secundus tenor

1. Ut recreentur cælitus in te corda re-

2. - posita veni creator spiritus manes tuos-

3. vi-sita de mundi carnis vice a vel hostis fac-

4. cor-pora impie superna gracia que tu cre-

5. sti

6.
pec-to-
sis con-so-la-trum mi-se-ris cor-dis the-sau-rum

op-ti-
qui pa-ra-cli-tus di-ce-ris do-mus De-i al-

-tis si-mi pur-
ge-tur pro te pra-vi-tas et pec-ca-
tor-um

pun-
qua-vi-ni ca-ris-tas et spi-

ri-

Tu nobis sis propicius et omnis pestitis erimus
Duo-
to-re si tu pre-
vi-o vi-
temus or-
ne no-

ti-um

qui se no-
bis fe-
sit fre-
trems tan-
tes re-
sis re-

di-um

per te sci-

e-mus de pa-
trem no-
se-
sus at-
quf

fil-

ut a-

no-

res pro-

cede-

re te u-

tri-
quæ spiritum creástus omnì tempóre.
Inter choros paradisicolarum
Invictis pueris inter flammamas

**Source:** WOc 65, frag. xii, fol. 1v (RISM no. 79) = WF, 79.


C.f.: none survives; Sanders ed. provides reconstruction which makes it appear to be whole chant setting, with no melodic recurrence.

**Form:** two voices of an isoperiodic motet a4 (3+1) with module of 12L; Sanders reconstructs the scheme as follows (added voices in brackets):

\[
\begin{align*}
64L &= 4(12L) + 16L \\
I &= 8L + 4(12L) + 8L \\
II &= 4L + 5(12L) \\
&= 2L + 15(4L) + 2L
\end{align*}
\]

**Text:** to St. Winifred (presumably the one whose relics are at Shrewsbury and whose feast is November 3, but note the doubts raised by Hohler, "Reflections," pp.29-30).

**Remarks:** palimpsest over erased music. In the 10pp lines of text, the extension of the pick-up to a full bar anacrusis has been displaced to the third syllable, as a rule, for patterning of declamation.
WF, 79

Inter choros - I and II

I
Inter choros paradisicolarum

qui perhenni ludunt leticia
virgo plaudis Wenefreda
nulla cedit mundi mesticia

5 quo perhennis est ruina

O quam benigna est commutatio
pro gudio momenti
s[ ]is sit exaltatio
sempiterni testamenti

10 quo virgo letaris:
atque gloriaris.

8 Sanders suggests Sospitalis. MS looks like sprete( )gis.

II
Invictis

pueris inter flammab ignium
qui calorem nescierunt
coequaris spine carnalium

5 ardore dun non leserunt

te in primo [    ]
 nec in choro [    ]
[    ] set cuncta [    ]
fragrans flos virginitatis

10 [    ] sonaris
virginibus cum quibus
honoraris.

6 six syllables
7 four *
8 four and three syllables.
10 four syllables
Regnum sine termino
T. Regnum tuum solidum

Source: WOc 68, frag. xii, fol. 1v (RISM no. 80) = WF, 80.


C.f.: whole chant setting of the Gloria prosula; text is partially underlaid, perhaps not intended to be sung.

Form: duplum and tenor of a motet a4 (2+2) with sectional structure defined by melodic form of the c.f. (ABBCCD) with rhythmic repetition in tenor accompanied by voice exchange in the upper parts over BB and CC.

\[88L = 16L + 2(22L) + 2(9L) + 10L\]

The transcription here restores most of the missing music.

Text: a prayer to God, tropic to the prosula text.

Remarks: palimpsest over erased music. Rhythm and handling of declamation suggest units of two longs are mensural feature, with inconsistency only in two 9L units of section CC.
Regnum sine termino
manent in solacio
ubi sancti habitant

triumphale meritum
5 possident cum canticum
omnipotenti iubilant

mos qui in valle fiebili
vexamur contentibili
calamitatis stimulo

10 rogemus regem glorie
locum dare letitie
fantes sub breve modulo

qui misericordie
fons es et vena venie
15 parce peccanti populo

in eternum.

Text is tropic to the gloria prosula Regnum tuum;
underlaid in tenor:

Regnum tuum solidum
O rex glorie qui es splendor [ac sponsus] ecclesie
quam decorasti tuo [quoque præcioso] sanguine
hanc rege [semper plissime]
qui es [fons] misericordie
permanebit in eternum.
in valle flabili vex a sur contentibilium
eclesia quum decoras tu o
miseri- cordie

perma-

ne-

-iter-

num.
Inter amenitatis tripudia
O livor anxie
T. Revertenti

Source:  Yc, fol. 19v (no. 2), voice I only.
F-Pn 146, fol. 21v (RISM no. 21), voices I and III only (in this source, the Roman de Fauvel, the index lists this motet under "Notez a tenures sanz trebles").
I-TR 87, fol. 231v-232 (no. 177)
F-Pn 23190 (Trem), index xxxi.

Literature: Ed. in PMFC I, 22 (F-Pn 146) and in Rudolph von Ficker, Sieben Trienter Codices:geistliche und weltliche Motetten (Trienter Codices VI), DTÜ, Jg. XL, 76 (Graz, 1960), p. 1 (after I-TR 87). Facs. in EECM 26, pl. 213 (Yc) and facsimile editions of the Roman de Fauvel and Trent codices. Lefferts and Bent, "New Sources," pp. 358-61.

C.f.: from the Matins responsory Revertenti Abraham, GS pl. 142, disposed in three colores and eight ordines.

Form: motet a3 with stratification of rhythmic activity and no regular phrase structure; phrase endings inconsistent with either first or second mode.


Remarks: transcription here is a reading of Yc with duplum and tenor added from I-TR 87 to provide a version of entire motet in modern notation (edition in PMFC I after F-Pn 146 is a2; Von Ficker edition after I-TR 87 is a diplomatic transcription).
Inter amenitatis - I

[In]ter amenitatis tripudia
continuo virentis aulida fece carnea
diruta Zabulique dirupta seva machina
[liv]oris nuncii de gloria
5 se fovent mutua
per innumera militis in aula
regie celestis agmina

tsic poli climata [se]rena
sacro iubilo nitens plena

10 non ita sub aeris
limite vivitur
nam alter alterius
honore teritur

libentius [extr]aneo
15 quam cui subditur
et non advertitur
quod divisum regnum
desolabitur.

1  TR: iter
2  TR: aule deflect; Pn: olida
3  TR: directa, diruta; Pn: durita
4  TR: meritae; Yc: vicii (both for nuncii)
5  Pn: se refovent (also in TR)
6  TR: in tua; Yc: milites
7  TR: agminis
8  TR: leta (for poli)
9  Pn and TR: renitent
11 Pn and TR: vincitur
15 Yc: civi
16 TR: avertitur

17-18 Matthew 12:25
O livor anxie
quid niteris
quid hominem insequeris
nam quod potestas

5 parere non patitur
fomitem te nascitur
quam sepe decidencia
iugo tolle premitur
quod nec si penituerit

10 nunquam revelabitur.
alter alterius honorum terit tur licentius [ex ter calamitatem premitur quod nescie penitet]

quam cui subditur et non advertitur quod dies

visum regnum desolatur.
F-TO 925

This source was brought to public attention in a 1982 article by Gordon Andersen, "New Sources of Mediaeval Music." I would agree with his conclusion that the music on its fly-leaves is English in origin and probably dates from the late 13th or early 14th centuries; my inclination would be to place the repertoire in the late 13th century, therefore not strictly speaking within the bounds set for this thesis. Anderson's report is cursory; a fuller discussion of F-TO is desirable but will not be undertaken here. The editions of music that accompany Anderson's article are very poorly done -- clearly, they were prepared from rough copy; it would seem that at his death he had only been able to provide finished editions and translations of the Latin texts. Unfortunately these editions were not used to correct the text underlaid to the transcriptions, and there are obvious music errors of an elementary sort as well, which a quick glance at photographs of the source is sufficient to correct.

F-TO has part or all of nine visible motets. More music may survive under the pastedowns. One of these (no. 8), has a concordance to onc 362: Ade finit-Ade finit. In addition, there are visible the remnants of three additional tenors, which for convenience may be called nos. 1b, 3b, and 7b. The last of these is not noted by Anderson. No. 1b, labelled according to Anderson with the rubric "Si j'avoie", may be related somehow to the tenor of no. 7, which is labelled "Se j'avoie a plaingant."
Si lingua lota
Mors amar....

Source: US-PRu 119, fol. 5v and 2 (RISM no. A5).


Form: two fragmentary voices of a motet; no evident regularity of phrase structure but some melodic repetition in the triplum, as in b.10-15 = 38-43 = (24)-29 and b. 5-9 = 49-52 = 20-22.

Text: to the BVM; the "Mors" incipit implies Easter.

Remarks: the piece has rhythmic subdivision of the breve in idiomatic figures typical of early 14th-century English music; combined with the fact that it is on the same leaf as Thomas gemma, it would seem reasonable to classify here as 14th-century. Possibly, though, the errors in rhythmic notation (square breves instead of a long and a breve, occasionally) may point to an origin in EMN, with a conversion to longs and breves from paired rhombs not entirely successfully carried out.

One motet fragment in F-TO (Mons Olivarum—Mors amara, F-TO 925, 5) begins similarly in the duplum text, but there is no musical correspondence.
Si lingua lota - I and II

[5]i lingua lota fuerit
aqua misericordie
proferre labra poterunt
suavius memorie

5 tue sancte que deceant
regina regni glorie
celestis iubilante
tot agmina milicie

ha virgo regia
 tua me gloria
in letificat
mestificat
et angaria

fessa sunt......

[M]ors amare....
...O crux...su...
mors ama.....
......
...castis......
Si lingua lota - Mors:

collocavit in terrae aera Virgo

celatis inbians tot agmina militiis. Haec

tua regia tuae gloria in extatis stificat

que angaria fessae sunt
In ore te laudancium

Source: US-SM 19914, fol. 1 (RISM no. 1).

Form: isolated voice of a motet. Judging by its range and text, a duplum; no evident periodic phrase structure.

Text: prayer to Jesus.

Textless

Source: US-SM 19914, fol. 1 (RISM no. 2).

Form: Not a motet. RISM incorrectly states that there is a single voice here. In fact there are two parts making a crude but complete composition in two 15B sections in tempus perfectum maior. Discant setting of c.f.?
In ore te laudancium

Ihesum regum regnancium
rex coleris honorit[er]

iuenibus et senibus

ut salves nos securiter
custodiens in actibus

donec perseveranciam
perfectamque constanciam

in incepto prop[ ]

dissecte tue laudibus.
provi matris insistimus
omni que laude dignior.

fe] or

placere [ ] vigimus

15 tibi quod matri promimus
nam can[ ] cum coniungimus
quod poscimus iam annue
et finem bonum tribue.

Thanks to C.W. Dutschke, Assistant Curator, Medieval manuscripts, at the Huntington Library for assistance reading this text.
In ore te laudantium

In ore te laudantium Ihesum regum reg-

ann- cium rex col- le-ris ho- no- ri- te[ar] in- ve- ni- bus et

se- ni- bus ut sal- ves nos se- ou- ri- ter cu- sto- di- ens in ae-

l- ti-[ ] do- nce per- se- ve- ran- ci- am per- fec- tam- que con- stan- ci-

-am in in- cep- to pro- [ ] di- sec- te tu- e lau- di- bus pro- vi ma-

-tris in- sis- ti- sus om- ni que lau- de dig- ni- or re[ ] or
Placea re [vi-gi-mus ti-bi quod ne-tri pro-im-nus nam can-

72

[sum con-im-gi-mus quod po-sei-mus iam an-nu-e et fi-nem

bo-nus tri-bu-e.
Maria diceris mater
Soli fines ex gracia
T.

Source: US-SM 19914, fol. 1v-2 (RISM no. 3).

Literature: Dom A. Hughes, NOHM II, pp. 391-392.

C.f.: unidentified, probably a whole chant setting of a melisma having embedded double versicle, with overall shape AAB.

Form: If RISM is correct, the US-SM 19914 bifolium is the center of a gathering and these voices belong together. Problems arise in transcription, however, which is why the parts are written out separately in the Appendix. The tenor has been read on the assumption that the red notation imperfects the longs, creating a tenor with the total length of 80B. The two upper voices run ca. 75 and ca. 70B in transcription. Since they show little sign of regular phrase structures, it may be that phrase-defining (and voice-lengthening) rests were trimmed off in the cropping of outer margins of this bifolium.

Text: triplum text, Maria diceris, has reference to Carmelites. See Chapter 4, pp.353-54.
Maria diceras

Mater amabilis
Flos nostri generis
Salve culpabilis

Pur[a] benedicta
Stella maris sole amicta
Carmeli flosculus
Stella prop[ter] nobilitatem
Mesti cordis iubilus

Expande stella radios
Chorus itarum oculos
Expellens ab his omnia nocuina

Olim servos et incolas
[N]os ibi tuos asseclas

Cognoveras protexeras
Et pie visitaveras

Et laude tua sedulos
Repereras o domina
Sub tuo quando clamide

Te [don]and his solamina

Iam carmelitis
Porrigetis manum
Et hos pro ......
Soli fines ex gracia
rident per orbis spacia
perfusi roris celici
flos[s] ducunt pulchros specie
5 quos optant quique medici

odos est confortabilis
factum sanum generans
cordi fit delectabilis
sensus sanando recreans
10 [tor]
cuntis terrarum floribus
patet delectabilior
olfactui suavior

[tu] es virgo pulcherima
15 virginibus nobilior
mater Christi miracula

odor [re]plet deliciis:
predictis odoriferis:
defendens a versuclls
20 amphisians a viciis:
serves nitis serviciis
flos carior pre ceteris.
Maria dice ris mat
er

la

[Ma- ë i- a di- ce- ris ma- ter a- ma- bi- lis flos

no- stri ge- ne- ris sal- ve cul- pa- bi- lis pur]

be- ne- dic- ta stel- la ma- rie so- le a- mi- ta car- me- li flos-

cu-

-lus stel- la pro-

ter no- bi- li- ta- tem se- sti cor- dis in-

-lus ex- pan- de stel- la ra- di- os cho-

rus [ ]i- ta- rum o-

-cu- los ex- pel- lens ab hiis om- ni- a no- cu- mina
o-lim ser-vos et in-co-las [nos i-bi tu-os as-se-clas sog-

-nov-ras pro-te-xe-ras et pi-e vi-si-ta-ver-]

u-a re-pe-re-as o do-mi-na sub-

a d-!

tu-o quan-do ola-mi-de te [ans biis so-le-

ni-

ian car-me-li-tis por-rig-tis ma-num et hos pro-]
salve virorum est virgo pulcherrima virgo servans<br>inibus nobilior mater Christi mirifica odor replet<br>delectis predictis odoriferis defendens<br>a verae vis amphis<br>a vis servatis<br>tis serviisms flos carior prior ceteris.
Tenor for US-SM 15914, 3

\[ 4(12) + 4(8) = 80 \]
US-Wc 14 consists of two flyleaves of music taken from a 14th-century manuscript on the laws of England by John Britton. This book has an original English binding of the 14th century (the Library of Congress recently verified this for me), and as Reaney observes in RISM B/IV/2, p.371: "It is clear that the music was with the principal manuscript from the beginning." I have not had the opportunity to examine the music of these flyleaves, but from the RISM entry it would appear that their contents are continental in origin. Günther flatly states in "Sources, MS, VII, 3" that US-Wc 14 is French. The music clearly circulated in England, but I can say nothing at present about the possibility that the music was copied by English scribes.

Three of the four items in US-Wc 14 are of interest here. On fol. 1 is, according to RISM, a "single voice part sporadically underlaid with a Latin text, which is not easily legible." This voice is cleffed C₅ and may possibly be the lower voice of a motet. It is not further incorporated into the present study. On fol. 2 is, again according to RISM, "6 staves of an isolated motet part, alternately in French and Latin," and Reaney says "the bilingual motet... suggests North-Eastern French origin." This voice is cleffed C₃ (suggesting it might be a duplum) and begins "Deus compagnons de Cleremunde." For a critical report on the last item, the motet Rex Karole, the the following page. If this motet dates from ca.1375, as Günther argues, then the host manuscript and binding must be of the very late 14th century.
Philippus Royllart

Rex Karole Iohannis genite
Leticie pacis concordie
Contratenor
Tenor (Virgo priu ac posterius)
Solus Tenor

Source: US-Wc 14, fol.2v (RISM no.4); fragment of II.
F-CH 564, fol.65v-66 (RISM no.106); I,II,III,V.
F-Sm 222, fol. 7v (RISM no.10); I,IV,V with ascription to Royllart.


C.f.: last section of the Marian antiphon Alma redemptoris mater, sung twice.

Form: unipartite isorhythmic motet a₄ with introitus; five taleae and two colores.

I \[160B = 10B + 18B + 4(\text{dB}) + 20B\]
II \[= 5B + 19B + 4(28B) + 24B\]
III \[= 18B + 5B + 4(28B) + 25B \quad (28 = 6 + 5 + 17)\]
IV \[= 18B + 4(28B) + 30B \quad (28 = 4 +10 + 14)\]

Very stylized formally, with hocket over the last 10B of every 28B tenor talea and a double long in all parts at the beginning of each section.

Text: Dedicated to Charles V, King of France (1364-1380) and to the BVM. Günther argues (CMM 39, pp.xxix-xxxii) for a date of composition in 1375, possibly originating at the French royal court; the motet may have been introduced to the English during negotiations with the French at Bruges in the winter of 1375/76.
Sub Arturo plebs vallata
Fons citharizancium
T. In omnen terram exivit sonus
eorum et in fines orbis

Source: F-CH 564 (Chantilly), fol. 70v-71 (RISM no. 111).
I-Bc Q15, fol. 225v-226 and 342v (no.218).

Literature: Ed. in PMFC V, 31; CMM 39, 12; Bent, Two
Fourteenth Century Motets in Praise of Music, pp.1-7; Rudolph
von Ficker, Sieben Trienter Codices, pp.9-11; Günther, "Das
Wort-Ton Problem," pp.169-74. Facs. in Wolf, Musikalische
Schrifttafeln, pl.30-31 and Gennrich, Abriss der Mensural-
notation, pl.xviiia and b (both are facs. of F-CH 564).
Bent, "Transmission," pp.70-72; Günther, "The 14th-Century
Motet," pp.38-45; idem, "Das Wort-Ton Problem," pp.169ff.;
Trowell, "A Fourteenth-Century Ceremonial Motet;" and Cara-

Form: tripartite isorhythmic motet a3 with sectional
diminution in the ratio 9:6:4 and broad phrase structures
in the same length as the taleae; three colores and nine
taleae.

152 = 72 + 48 + 32 = 3(24) + 3(16) + 3(64)

Text: a "musicians motet;" see Chapter 2, pp.177 and
Chapter 4, pp. 351-52. Trowell, Günther, Bent all discuss.

Remarks: The tenor is cited in an Italian vernacular
music treatise of the late 14th century. See Carapetyan, op.
cit., and his edition of the treatise, Notitia del valore
O dira nacio
Mens in nequicia
Tenor

Source: F-Pn 23190 (Tremoller), fol. 2v (RISM no. 4). Listed as ix in the original index.

Literature: Ed. in PMFC XVII. Facs. in Droz and Thibaut, "Un Chansonnier de Philippe le Bon." Besseler, "Studien II," pp. 188, 190-91.

C.f.: setting of an unidentified whole chant with embedded double versicle.

Form: sectional structure defined by declamation patterns in the triplum; see Chapter 2, pp. 181-84.

Text: on Thomas (presumably Thomas of Canterbury); text is fairly corrupt.

Notation: tempus imperfectum maior, with very few minims, and imperfect modus.

Remarks: As Besseler observes, this is by all appearances one of the most old-fashioned pieces contained in Tremoller, and it suggests to him the style of the Fauvel era. The fact that it sets a whole chant, has an imperfect long and breve, and extensively exploits imperfect consonances, suggests its kinship with a Fauvel motet like Quoniam novi-Heu fortuna-T. Heu me (F-Pn 146, fol. 30; RISM no. 24), though O dira nacio does not have the latter's Petronian semibreves. The same musical features just named, along with the subject matter, use of duet passages and patterned declamation, and general avoidance of three or more semibreves per breve (even melismatically), suggest the possibility of English authorship.
O dira nacio
peior quam viper

gallorum concio
fallax pestifera

5 dum Thome gladio
discindis viscera
thema ledicas
confundes aspera

dum agnum laceras
lupinis dentibus
inferni prosperas
te dare fletibus

sanguis quem suderas
sine crimibus

10 exclamat ad Deum
piis gemitibus

diebus omnibus
fac penitenciam
et sanctis precibus

20 pulsa clemenciam

mestis clamoribus:
deposce veniam
ne contra te Deus
ducet sentenciam.

7 lacks a syllable

Mens in nequicia
ponens concilium
prima gens impia
nocens innoxium

cedis et nescia
quod agis precium
Thomas de famia
transfert ad gaudium

ut scelus defleat
te ipsum corripe
nec celum videas
nec vultum detege

in cerram lateas
in terram corru

sperne deliceas
sci vitam comed

si nichil deleas
quod male feceris
fecundo quam prius
plus Deum noveris

sed sic peniteas
nephandi sceleris-
te Thome caritas
solvet ab inferis.

16 scivitam? scitutam?
O dira macio/Mens in nequicia/Tenor

\[ \text{F- Serr., 4} \]

\[ \text{di- ra nac- i-o pei- or quaz vi- pe- ra gal- lo-} \]

\[ \text{Men in} \]

\[ \text{Mens in ne- quici- a po- mens con- si- li- um pri- ma} \]

\[ \text{Tenor} \]
...moribus desposcessi nam contra De...
APPENDIX II

13th-Century English Motet Repertoire
MOTET

• a quo fecundata
• archangelorum quam

A superna paranymphus

** Ade costa dormientis
  T.

[Alleluia celica rite]
Alleluia celica rite
  T.[Pes]

* Amor veint tout fors
Au tens d'este ke cil
T. Et gaudebit

* Au queer ay un maus
Ja ne mi repentiray
T. Jolietement my teent

* Ave gloriiosa mater (Duce)
Ave gloriiosa mater (Duce)
T. Ave gloriosa [Domino]

Ave miles de cuius
Ave miles 0 Edwarde
Quartus cantus
Tenor. Ablue

** Ave parens
Ad gracie
T. Ave Maria

Barbara simplex animo
Barbara simplex animo
Tenor [Hodie andre lux diei]

Benedicta domina

** Benigna celi regina
Beata es Maria
T. Veritatem

Campanis cum cymbalis
Honoremus dominam
T. Campanis [Primus Pes]
T. Honoremus [Secundus Pes]

SOURCES

... Cjex 5, 3
D-Gu, 4
Lbm 978, 7.19
F-Pn 146, 20
US-PRu 119, A3
Lbm XVIII, 1
F-MO, 2.23(15)
Ob 139, 3
F-MO, 7.260 (243)
Ob 72, 2
F-MO, 4.53 (44)
etc.
Lwa 33327, 7
Lbm 978, 7.40
F-MO, 4.69 (60)
US-Cu, 9
WF, 3
F-MO, 4.71 (62)
Ob 60, 13
MOTET

Conditio nature defuit
[O natio nephandi]
T. [Pes]

Creatoris gratia/0 Maria
vas mundicie
T. [Agmina]

[Domine celestis rex]
Dona celi factor
Quartus cantus
Tenor. Doce

Dona celi factor
T.

Dulciiflua tua memoria
Precipue michi cat
Tenor de Dulciiflua [pes]

Dulcis Jesu memoria
Pes de Dulcis Jesu memoria

En averil al tens
0 christi clemencie
T.

Eterne virgo memorie
Eterna virgo mater
T. [Pes]

....ex te verbum nunc

Fons ortorum riga morum
Pes

[Fulgens stella]
Pes de Fulgens stella

In odore [In odorem]
Gracia viam [In odoris]
[Quartus cantus]
T. In odorem

**
Jhesu dator venie
Zelus familie
Tenor

Loquelis archangeli
Quartus cantus

SOURCES

WF, 65

US-Cu, 1/2

Lwa 33327, 5

US-Cu, 3

WF, 41

Lbm 978, 5.3

WF, 75

Cic 138, 2

WF, 15

WF, 8

WF, 30

WF, 74

Ob 497, 5

F-MO, 4.70 (61)

F-Pn 146, 32

WF, 18/66
MOTET

* Mellis stilla
  T. Mellis stilla [Domino]

Miles Christi gloriose
Florate cives Anglie
  [Pes]

* Nobili precinitur
  Flos de virga nascitur
  T. Proles Marie virginis

0 debilis 0 flebilis
Pes super 0 debilis
Primus Pes super 0 debilis

0 decus predicancium
  T. [Agmina]

0 homo considera
0 homo de pulvere
  T. [In seculum]

0 Maria singularis
  T.

0 Maria stella maris
Jhesu fili summi patris
  T. [Pes]

[0 mores perditos]...
  agant inferi
...
  calbatio o gravis
  confusio
  T. [O]pem [Nobis]

0 mors moreris
0 vita vera
Quartus cantus
  Tenor. Mors

0 nobilis nativitas
0 mira dei misericordia
0 decus virginem
  Tenor. Apparuit

0 quam glorifica
0 quam beata domina
0 quam felix femina
  T. [Pes]

0 regina celestis
0 regina celestis

SOURCES

Ob 18, 1
F-MO, 4, 40 (32)

Cjc 138, 4

Lbm 5958, 1
F-MO, 4, 57 (58)

WF, 73

WF, 37

Lbm 5958, 2
Ctc, 6

Ob 497, 9

WF, 10

Lwa 33327, 3

Lwa 33327, 2
MOTET

C regina glorie
T.[Pes]

O sancte Bartholomæe
O sancte Bartholomæe
T. O Bartholomæe[Pes?]

O spes et salus
...de virgo semper
T.

O venie vena
T. Illumina...Ter

....omnipotencia

Opem nobis O Thoma
Salve Thoma virga
Quartus cantus
Tenor. Pastor cesus

Pro beati Pauli
0 pastor patris
O preclara patrie
Pes de Pro beati Pauli
[T. Pro patribus]

Pro beati Pauli
0 pastor patris
0 preclara
T.[Pes]

....profero in te rex

Prolis etere genitor
Psallat mater gracie
Pes super Prolis et Psallat

Psallat choros in novo.
Eximie pater egregie
T. Aptatur

Puellare gremium
Purissima mater
Pes super Puellare et Purissima

Quam admirabilis
Quam admirabilis
Pes

Quatuor ex partibus

SOURCES

WF. 26
Cjc 138, 3
Ob 60, fol. 104-104v
WF. 13
WF. 24
Lwa 33327, 6
WF. 70
Lwa 33327, 4
WF. 40
WF. 38
WF. 6
WF. 76
WF. 16
Ob 60, 14
MOTET

Quem non capi
t[Quem non capi]
Pes super Quem non capi
....salvatoris
T.
Salve gemma confessorum

** Salve mater misericordie
Salve regina misericordie
T. Flos filius

[Salve simonis quia hic]
Salve Symon Montisfortis
Tenor de Salve simonis
quia hic[Pes]

Sanctorum omnium
T.[Pes]

Senator regis curie
Primus Pes (Pes)
Secundus Pes (ii)

Sol in nube tegitur
[ ]
Pes

Sospitati dedit egros

...ferno cum timore
...per te fides
Spirans odor
T. Kyrie

Sub...scit
O...libate
T.[Pes]

Super te ierusalem
Sed fulsit virginitas
Primus tenor
T. Dominus

Te Domine laudat
Te Dominum clamat
Pes super de Te Domine et
de Te Dominum

SOURCES

WF, 7
Lbm 978, 5.1

Ob 25, 3

WF, 39
Lbm 978, 7.29

F-MO, 4.72 (63)

Cjec 5, 7

WF, 23

WF, 11
D-Gu, 2

WF, 17

Cjec 5, 8a

Iwa 33327, 1

US-PRu 119, B2

WF, 95
Lbm 978, 5.2

F-MO, 4.68 (59)

WF, 71
MOTET

Tota pulchra es
Anima mea liquefacta
T. [Pes]

Trahis suspirium
Mordax detractio
T. [Epiphanium Domino]

Tu capud ecclesie
Tu es Petrus a petra
T. [Veritatem]

Veni mater gracie
T. Dou way Robin [Pes?] 

Virginis Marie
Salve gemma virginum
Pes super Virginis Marie
et Salve gemma
[ T. Veritatem ]

* Virgo decus castitatis
T. [ ]
[ Virgo flagellatur]...
manet lux celica

Virgo regalis
[ Virgo regalis ]
Pes

Virgo sancta Katerina
...recolat ecclesia
T. [Pes]

...virtutum spolia
...virtutum spolia
[ Quartus cantus ]
T. [Et confitebor] 

Worldes blisce
T. [ Benedicamus Domino ]
1) Brackets are used to enclose information not in the sources.

2) An asterisk * in the left margin indicates a motet of continental origin that survives in an English source.

   Two asterisks ** mark motets of probable English origin that survive only in a continental source.

3) This list is conservative, and attempts to exclude all tropic chant settings (for which see Chapter One, Table 1). Also, it omits some of the candidates for English origin that have been brought forward by Handschin, Tischler, Dittmer, and Apfel from among motets in continental repertoires.

4) Other exclusa include the following:

   a) Patris superni (US-Gu, 7) and Orbis pium (US-Gu, 8).

   b) Most of the items in the Lbm 978 (LoHa) index, for a full listing of which see Chapter Four, Table 26. When references to the index are made here, they may be recognized by the index number, with its dot (i.e. 7.32, etc.).

   c) Salve fenestra vitrea (WF, 34), for a comment on which see Chapter Two, note 11, and items under WF palimpsests.

   d) The voice-exchange motets in tropic Alleluia settings, including F-MO, 8.339 = WF, 56 = WF, 19.

   e) At least the following additional fragments and newly uncovered items, most of which are English in origin, although a few are continental pieces found in English sources:

   Gcc 8, binding strips
   G1ec 5, 4,5,6,8
   G1e 138, 1
   G1t 1,2,3,5,7
   Lbm 3132, 2,3,4,5,6
   Lbm 5958, 4,5,6,7
   Ob 25, 2a, 4
   Ob 72, 4,7
   Domec 1,2

   D-Gu, 3
   US-PRu 112, C items
   F-TO 925, 1,2,3,4,5,6,7,9
Fulgens stella ...

(roughly the first half of the poem is lost)

quiquid homo gescit
reconcillas.

Ut palme natura
(es) tuam statura
tu mamilla pura
es sine quassura.

Tua membra plura
redolent ut thura
eburdencium.
Gaudia ventura
nobis per mansura
salus gentium.

Lampas oculorum
gemma lapillorum
est color tuorum
auro capillorum.

Decor brachiorum
forma digitorum
ut sol rutilant.
Tutrix pupillorum
chori angelorum
titi iubilant.

Tua pulchritudo
est nam rectitudo
collis longitudo
cordis latitudo.

Bonii plenitudo
Dei fortitudo
tibi mittitur.
Hunc versum concludo
in hoc verlo ludo
quod Ave dicitur.
[Fulgens stella]...quiquid homo/Fes de fulgens stella
quia quid homo gessit reconcilias. Ut palme natura

Tuam staturam maestit, aquis quasi suasura. Tu-a membra plura,

Redolent ut thura, e-bur-den-cum. Gaudi-a ven-tu-ra, no-bis per man-su-ra,
sa-lus gen-ti-um. Lam-pas oc-cu-lo-rum, gem-ma la-pi-lo-rum, est co-lor tu-o-ru-

su-ro ca-pi-lo-ru

Tu-trix pu-pil-lo-ru

est nan re-cit-tu-do, co-li lon-si-tu-do, co-r-diis la-ti-tu-do. Bo-ni plu-ni-tu-do,
Dei fortitudo, ti-bi mit-titur. Hunc ver-sum con-clu-do, in hoc ver-bo lu-do,

quod sa-re di-c-tur.
de virgo semper pura

celi scandens culmina

supra celi agmina

collocata digna domina

nostra sune carmina

et propitius

servulis

funde precamina

ut senciamus

tua iuvamina

gaude nato coronata

pia celi regina

gaudia nobis optata

dulcis mater propina.

0 spes et salus hominum

qua crucifixus subito

clavis claritatis

mundus qui paulo subito

crux est mundo gratis.

Saule satis ad veniam

quondam gracieose

paulum doce clemenciam

per hoc notum pro se

ut consequamur gloriam

precis preciose

que nos ducat ad patriam

ubi quisque pro se.
Colloea: quando Paulum supra caeli aequi
collocata digna domina nostra su-
doce Clementiam per hoc nomen pro se ut con-
sequeur ut sancta et praebuit servulis und precami
na ut se prae-
gloriam precis precioso se que
nus tua laudata plena

979
nos ducat ad patriam ubi quisque pro-
regina gaudia nobis optata dulcis mater pro-
pi