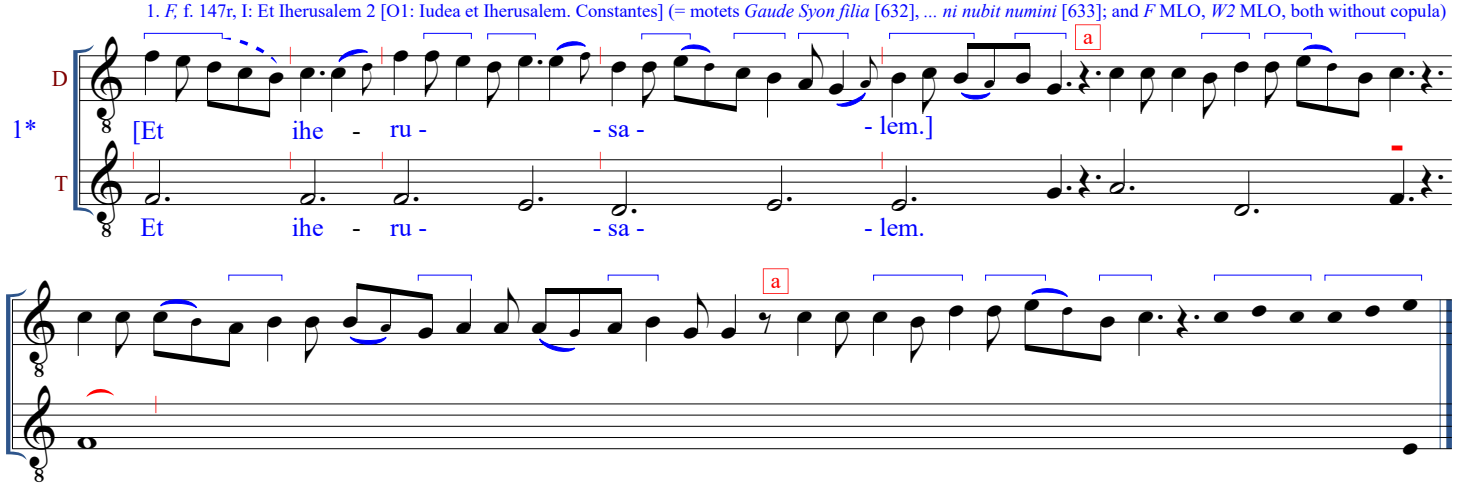
Thomas B. Payne, editor

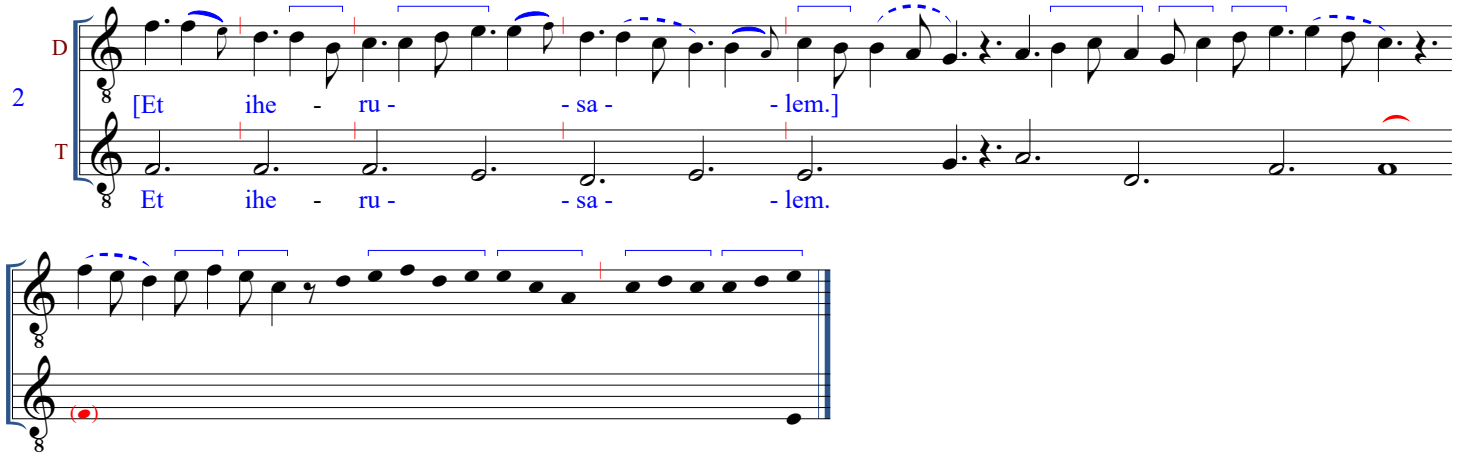
F, Fascicle 5: Clausulae a2

First Series: Nos. 1-202 (for Office and Mass Organa)
(* = motet concordance, + = concordance(s) with other clausula(e) in fascicle 5, when these symbols appear after an item numeral)*

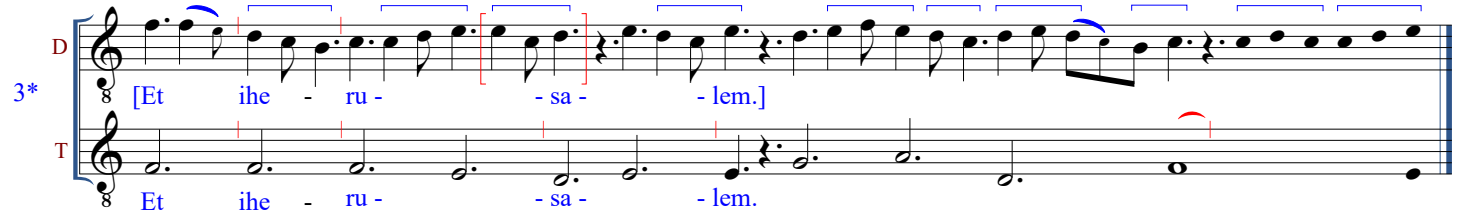
1. *F*, f. 147r, I: Et Iherusalem 2 [O1: Iudea et Iherusalem. Constantes] (= motets *Gaude Syon filia* [632], *... ni nubit numini* [633]; and *F* MLO, *W2* MLO, both without copula)



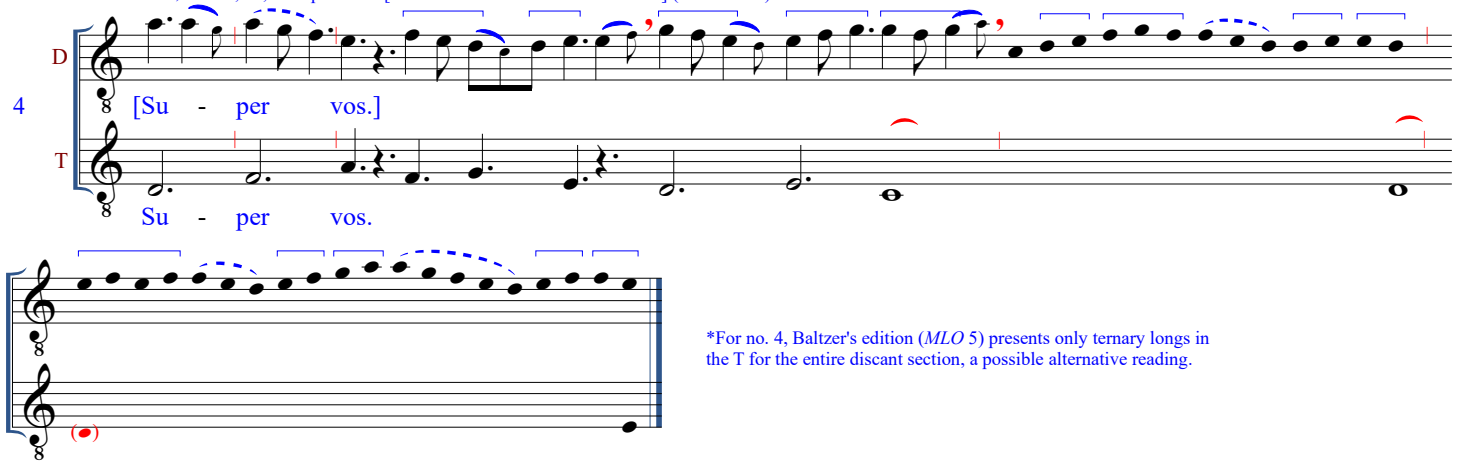
2. *F*, f. 147r, II: Et Iherusalem 1 [O1: Iudea et Iherusalem. Constantes] (= *W1* MLO)



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



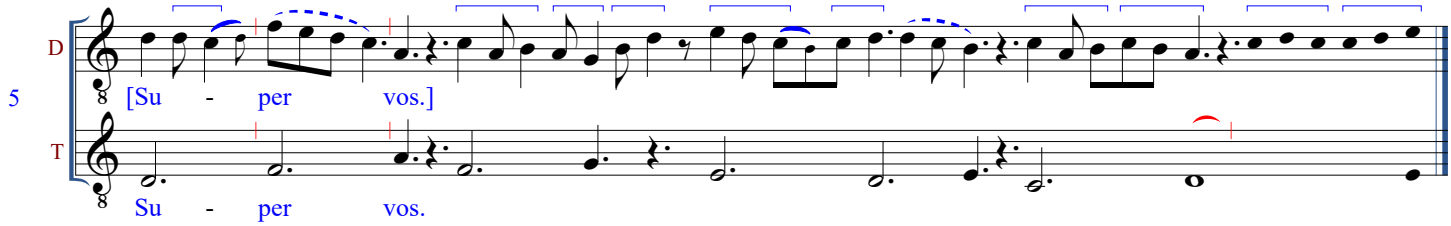
4. *F*, f. 147r, III, 2: Super vos 1 [O1: Iudea et Iherusalem. Constantes] (= *W1* MLO)*



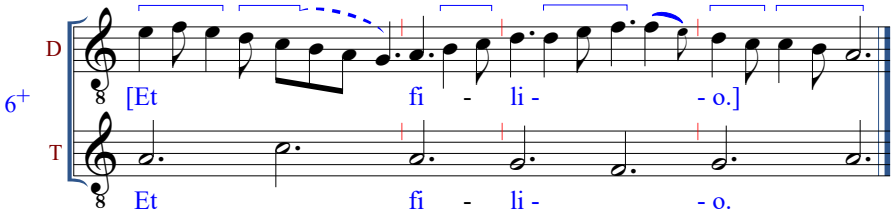
*For no. 4, Baltzer's edition (*MLO* 5) presents only ternary longs in the T for the entire discant section, a possible alternative reading.

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

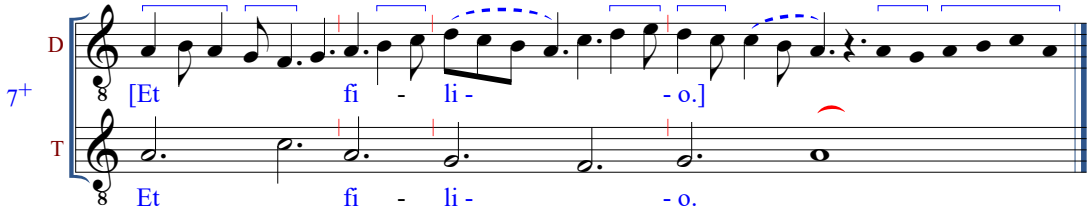
5. *F,* f. 147r, IV: Super vos 3 [O1: Iudea et Iherusalem. Constantes]



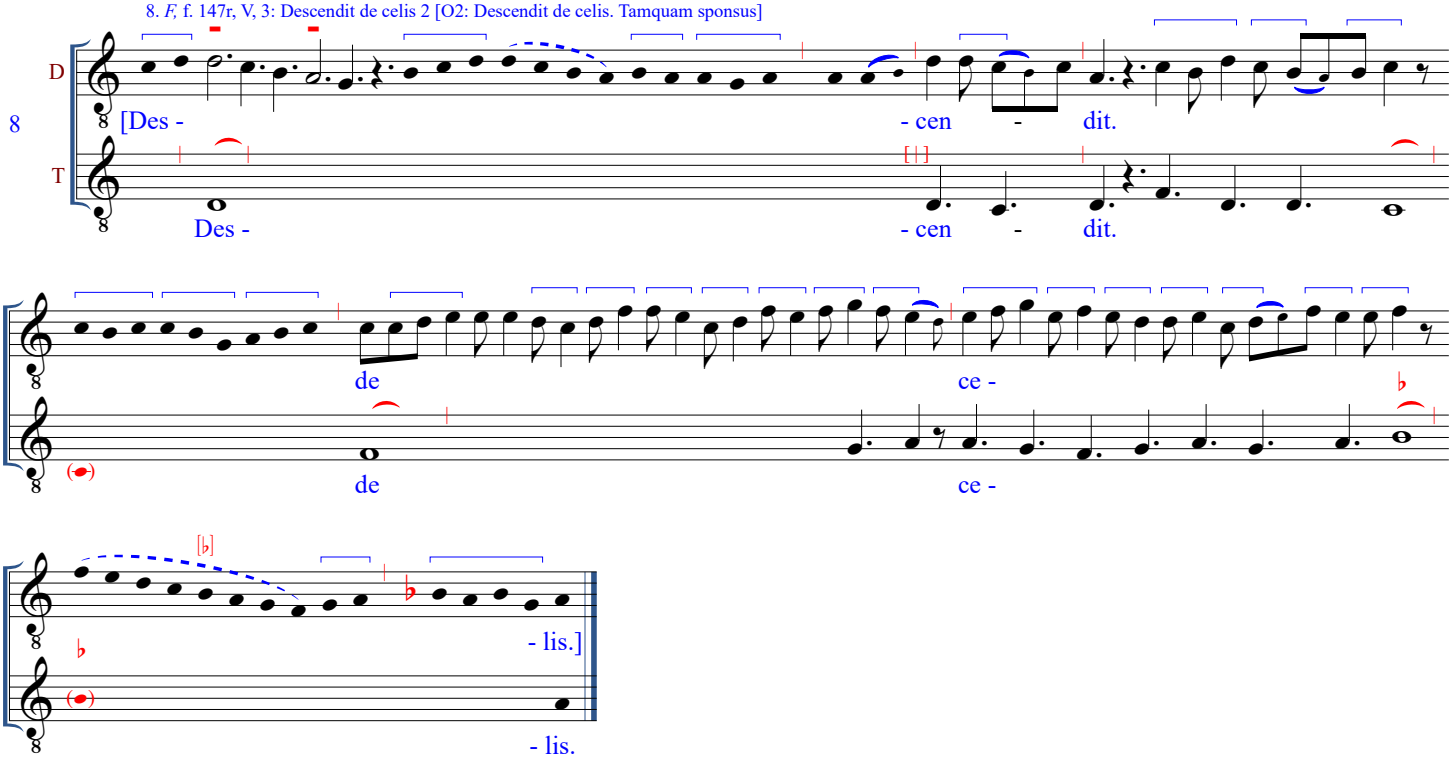
6. *F,* f. 147r, V, 1: Et filio 1 [O1: Iudea et Iherusalem. Constantes] (= *F* MLO, = "videbitis" [O1] in *F* MLO and *F* claus. 289)



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

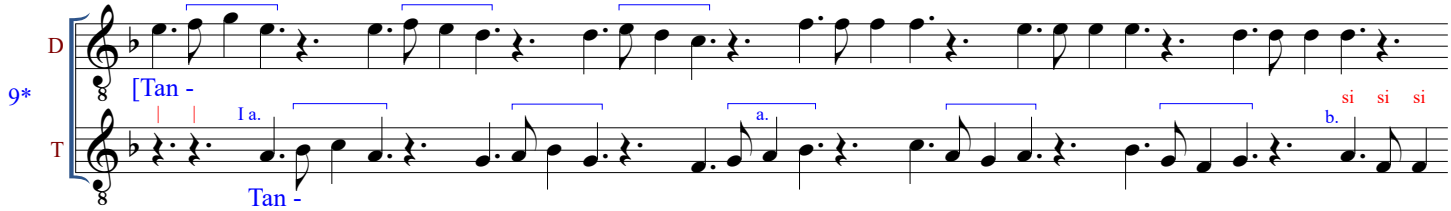


8. *F,* f. 147r, V, 3: Descendit de celis 2 [O2: Descendit de celis. Tamquam sponsus]



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

*Realization in mode 6 possible.



si

II a.

a.

b.

si si si si

- quam.]

- quam.

10. *F,* f. 147v, II: Tanquam 6 [O2: Descendit de celis. Tamquam sponsus]*

*Realization in mode 3 possible.

10

D

[Tan -

T

a.

a.

Tan -

b.

- quam.]

- quam.

11. *F,* f. 147v, III: Tanquam 7 [O2: Descendit de celis. Tamquam sponsus]*

*Realization in modes 1 or 6 possible.

11

D

[Tan -

T

a.

a.

Tan -

b.

- quam.]

- quam.

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

12 D [Tan -

T a. a. Tan -

b.

- quam.]

- quam.

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

13 D [Tan -

T a. a. Tan -

b.

- quam.]

- [quam.]

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

14*

D

[Tan -

T

I a.

Tan -

a.

b.

II a.

a.

b.

- quam.]

- quam.

15. *F,* f. 148r, IV: Tanquam 1 [O2: Descendit de celis. Tamquam sponsus] (= *W1* MLO)

15

D

[Tan -

T

a.

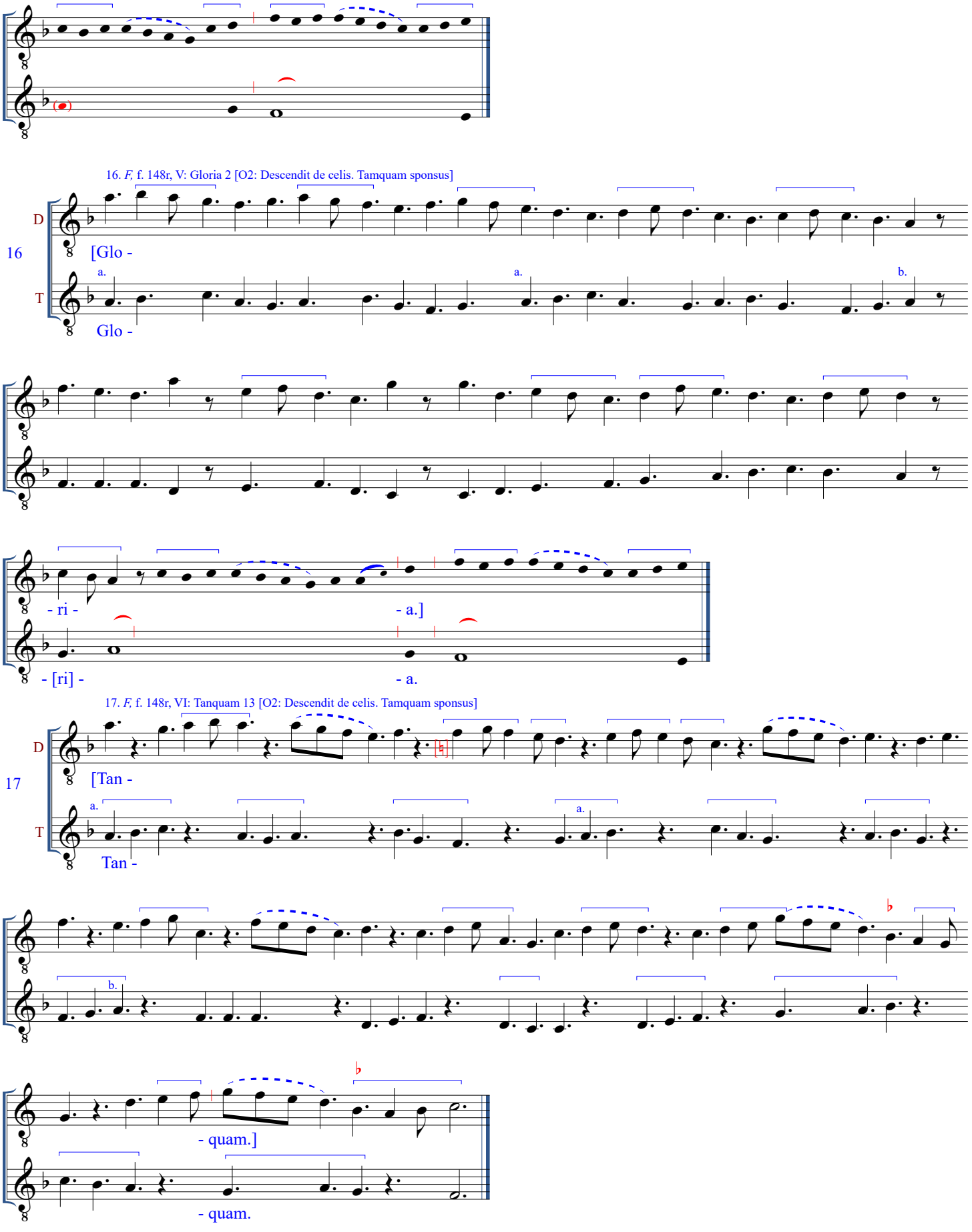
Tan -

a.

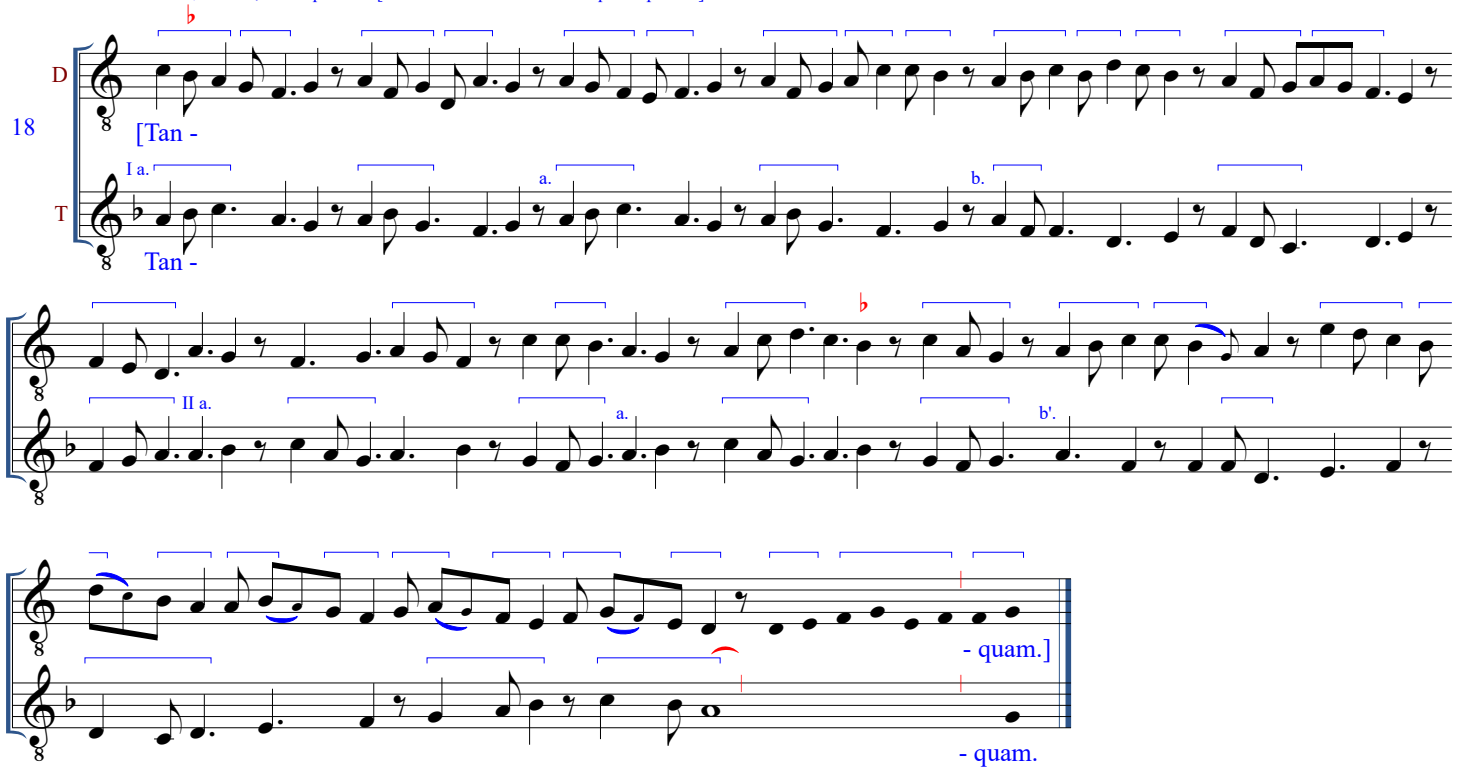
b.

- quam.]

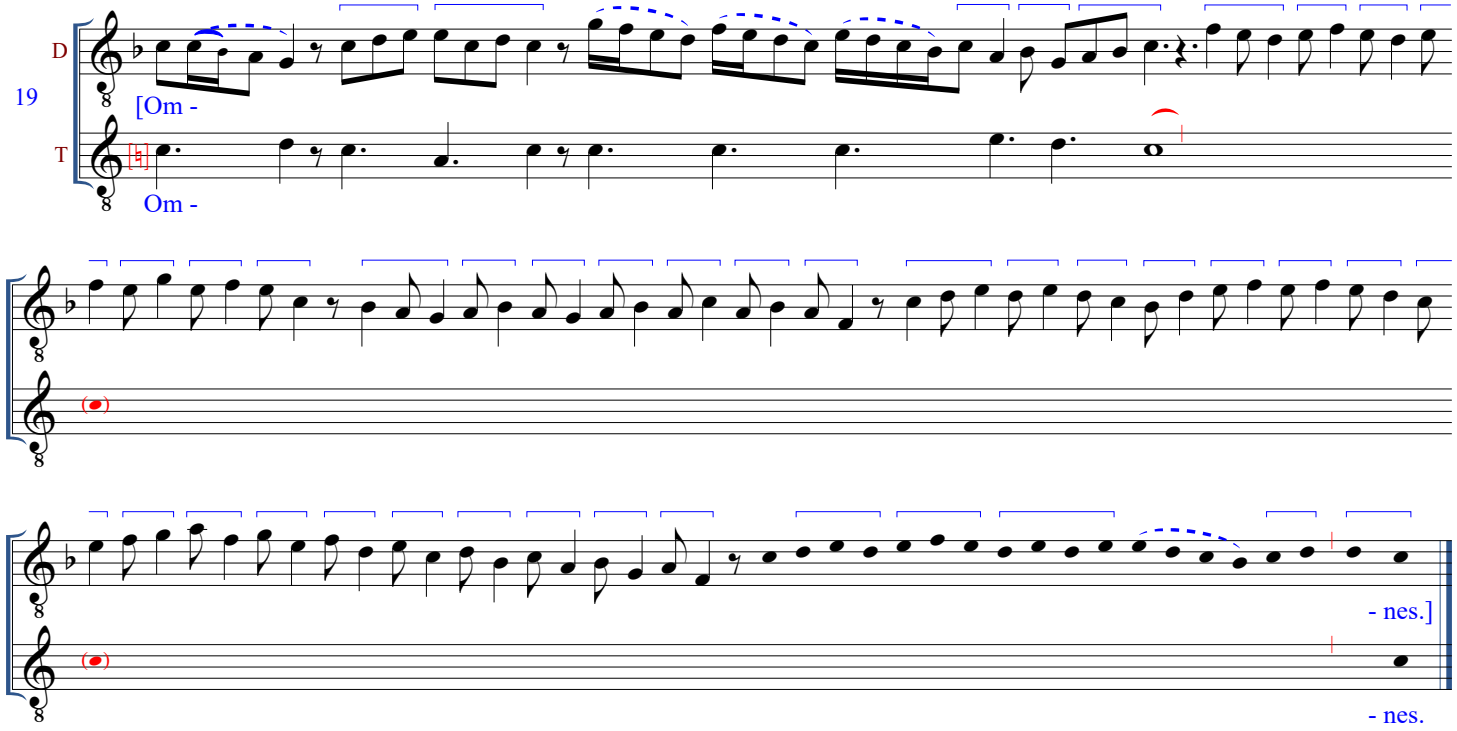
- quam.


16. *F,* f. 148r, V: Gloria 2 [O2: Descendit de celis. Tamquam sponsus]
16
D
[Glo -
- ri -
- a.]
17. *F,* f. 148r, VI: Tanquam 13 [O2: Descendit de celis. Tamquam sponsus]
17
[Tan -
- quam.]

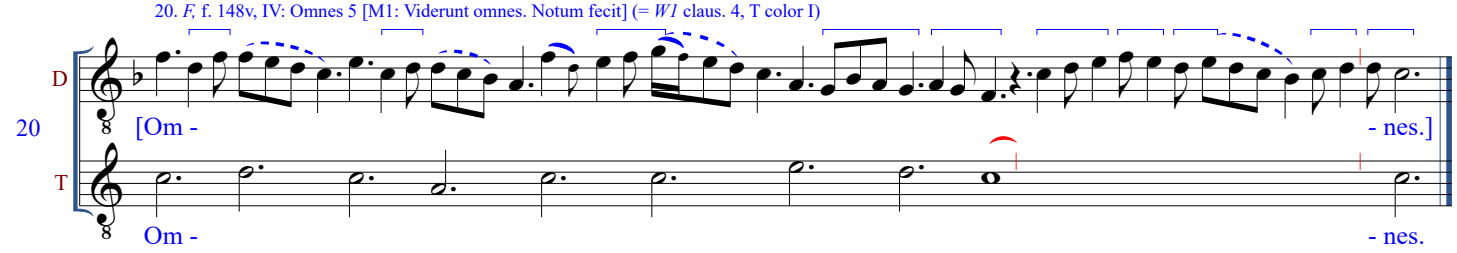
18. *F,* f. 148v, I: Tanquam 11 [O2: Descendit de celis. Tamquam sponsus]



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



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



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

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

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

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

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

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

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

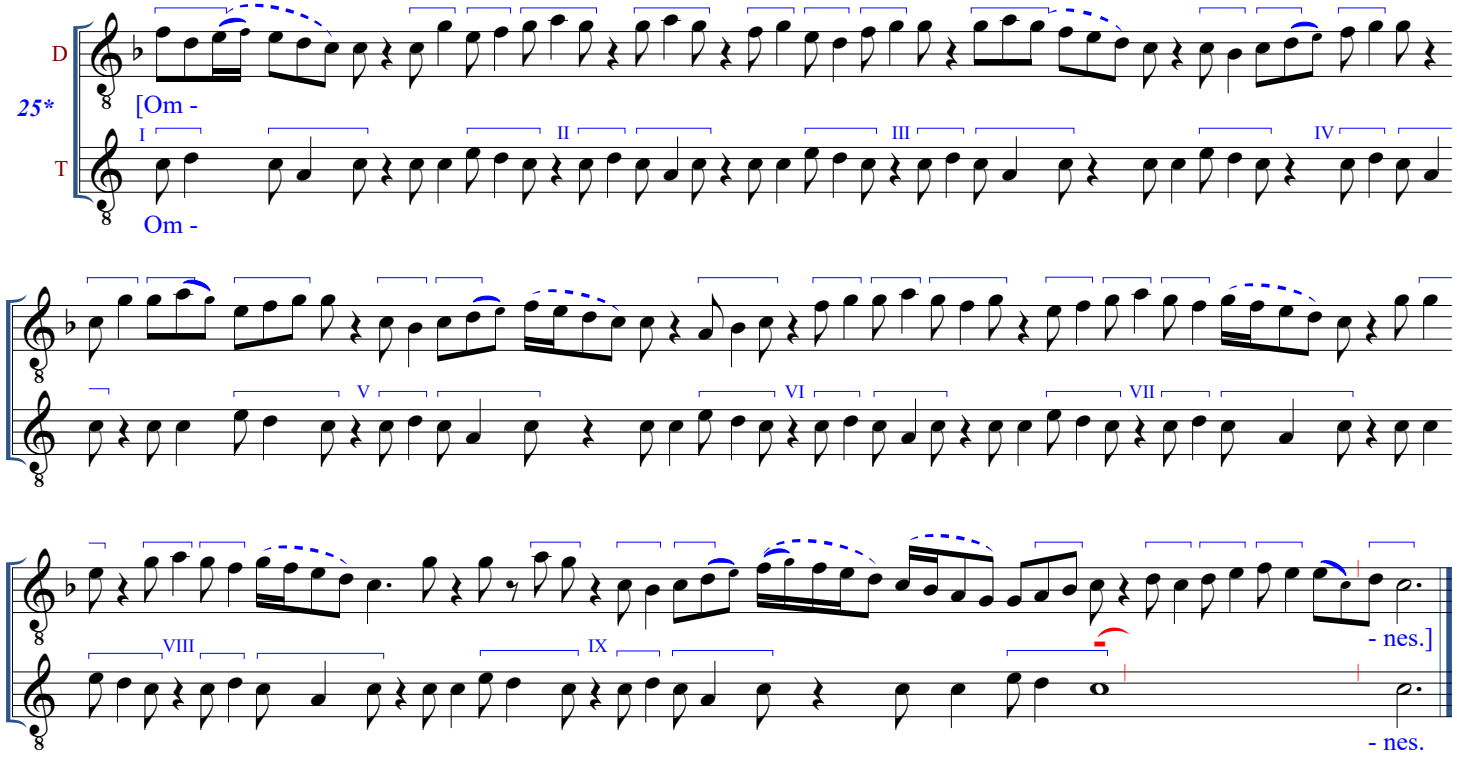
24 D [Om -
T I II Om -

III

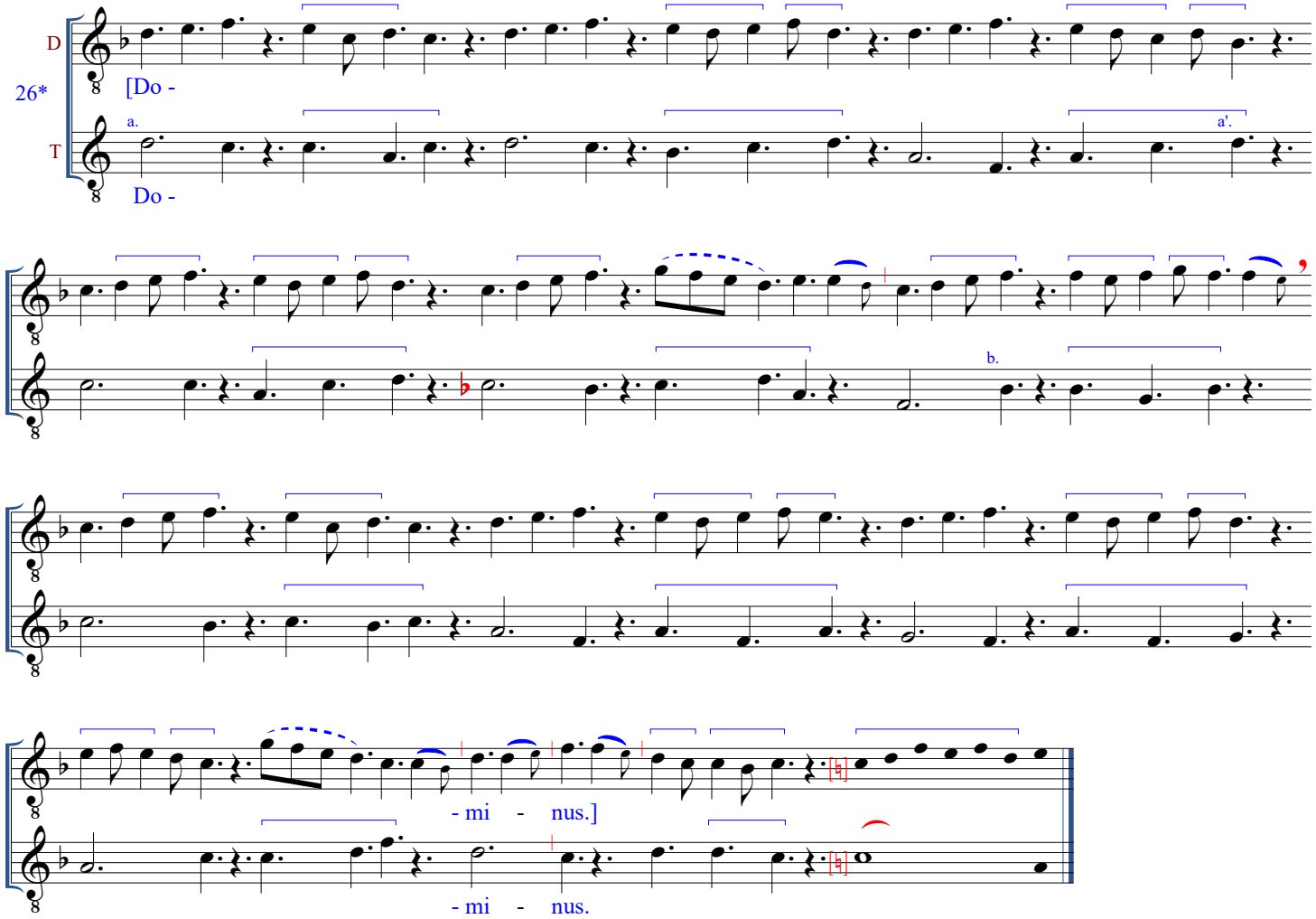
IV (V)

- nes.]
- nes.

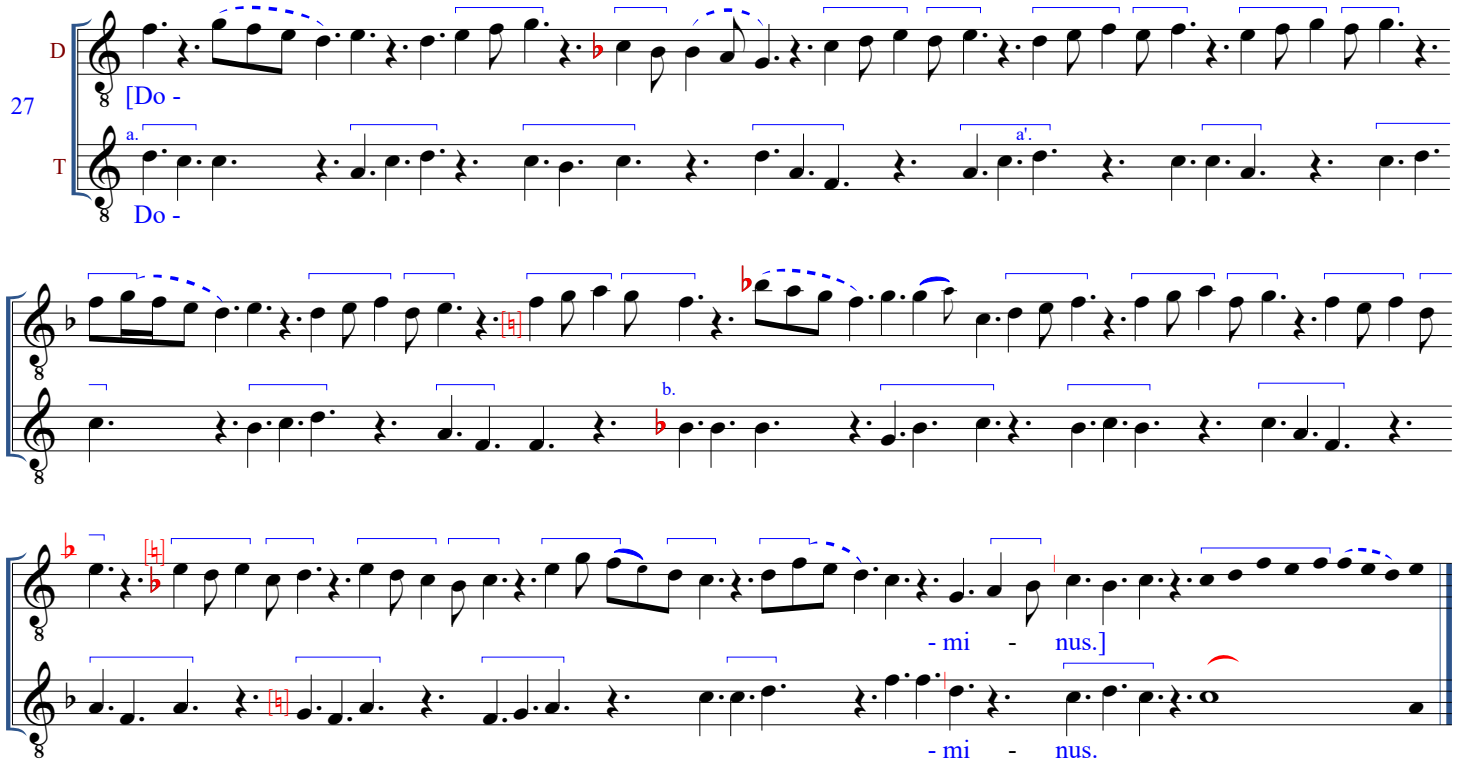
25. *F,* f. 149r, II: Omnes 10 [M1: Viderunt omnes. Notum fecit] (= motet *En mon chant deslou* [8])



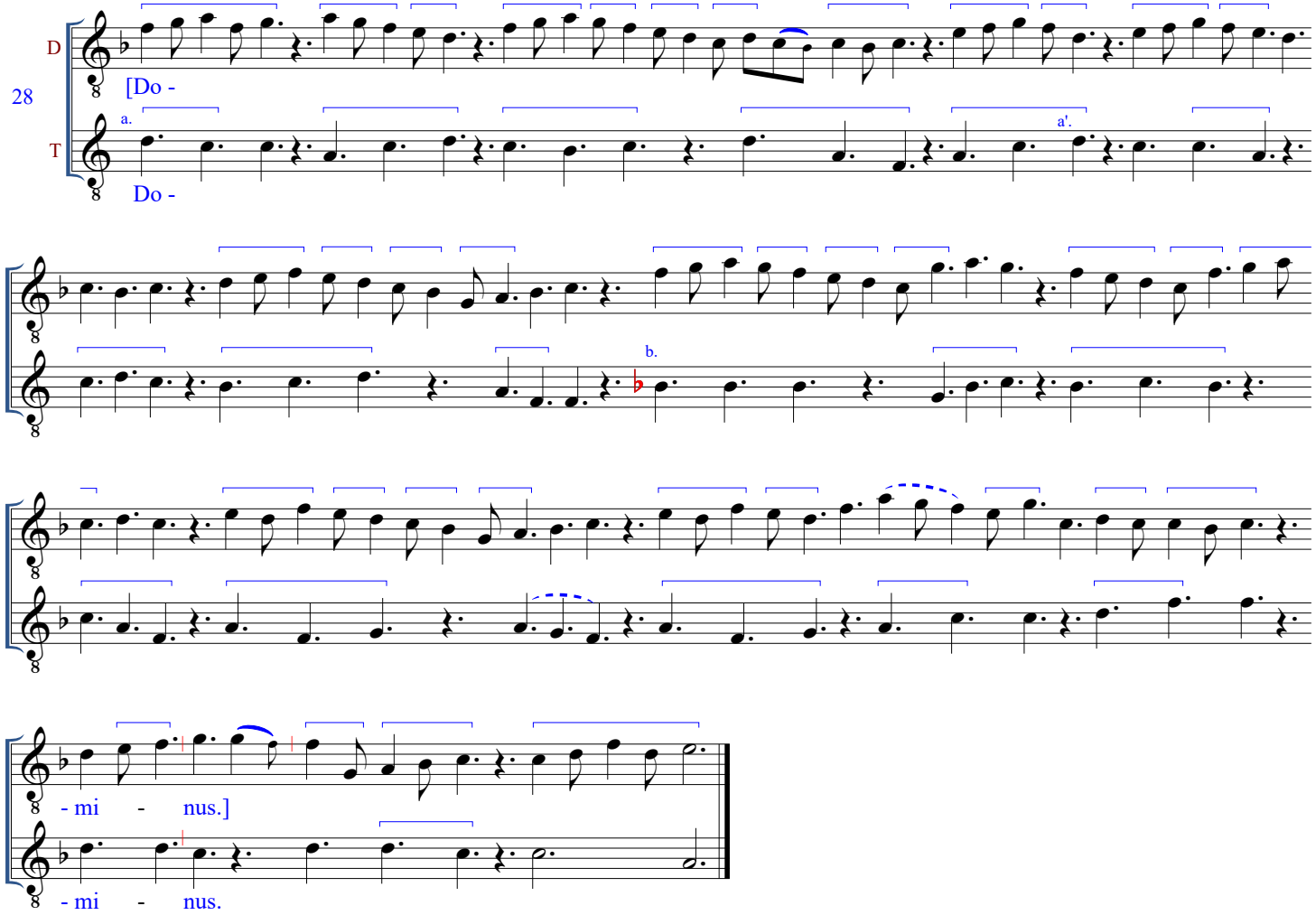
26. *F,* f. 149r, IV: Dominus 3 [M1: Viderunt omnes. Notum fecit] (= motet *Factum est salutare* [43], *W2* MLO, *W1* claus. 5)



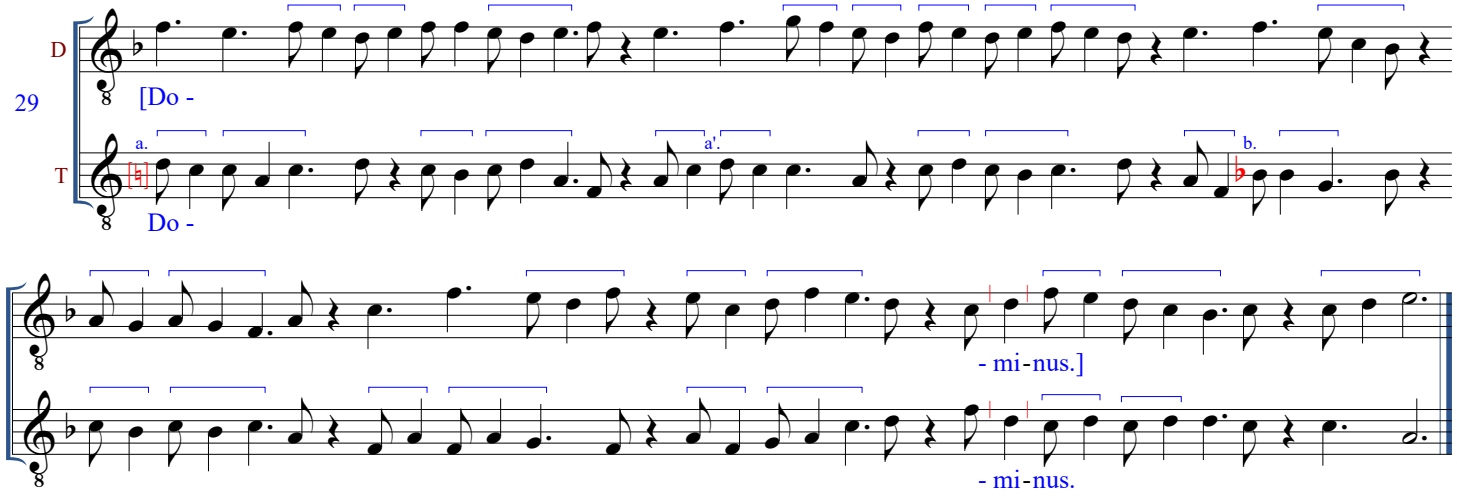
27. *F,* f. 149r, VI: Dominus 8 [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 38)



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

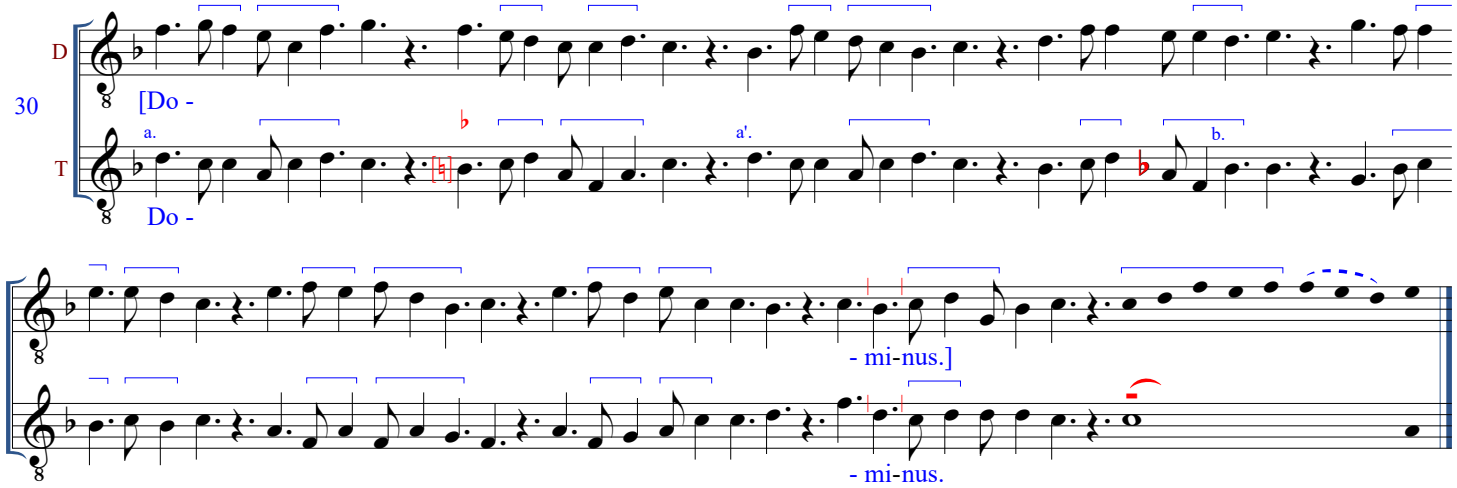


29. *F,* f. 149v, III, 1: Dominus 11 [M1: Viderunt omnes. Notum fecit]

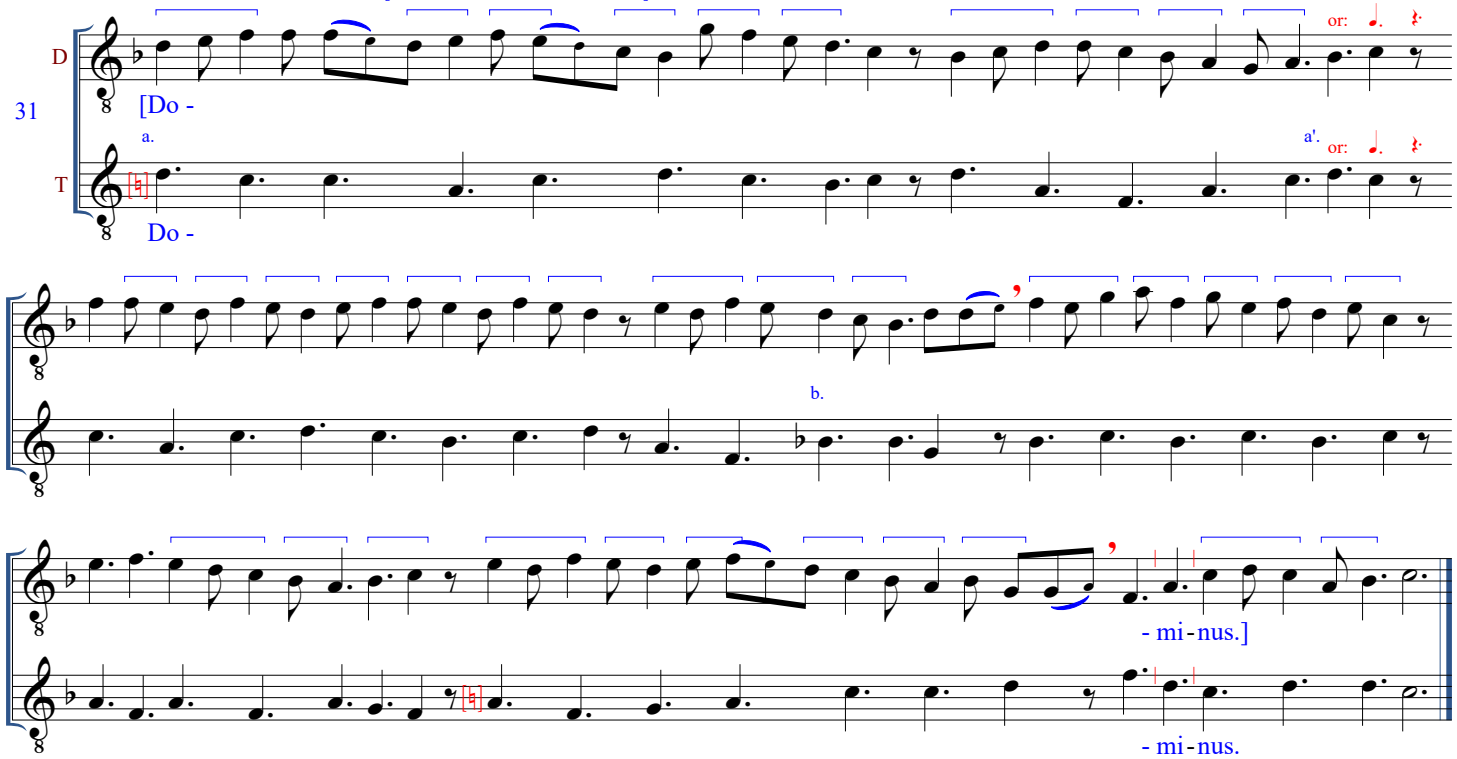


30. *F,* f. 149v, III, 2: Dominus 9b [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 39)*

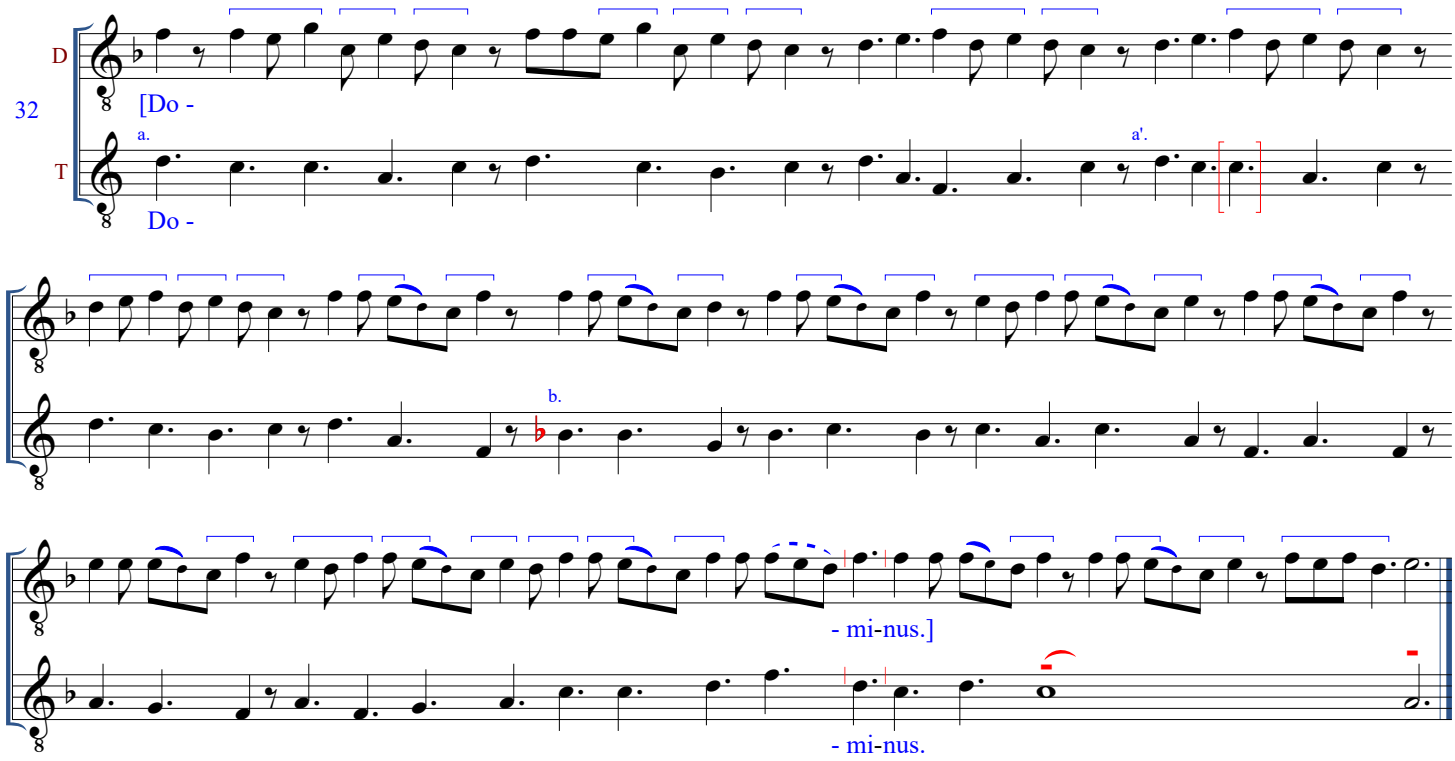
*Phrases may also end:



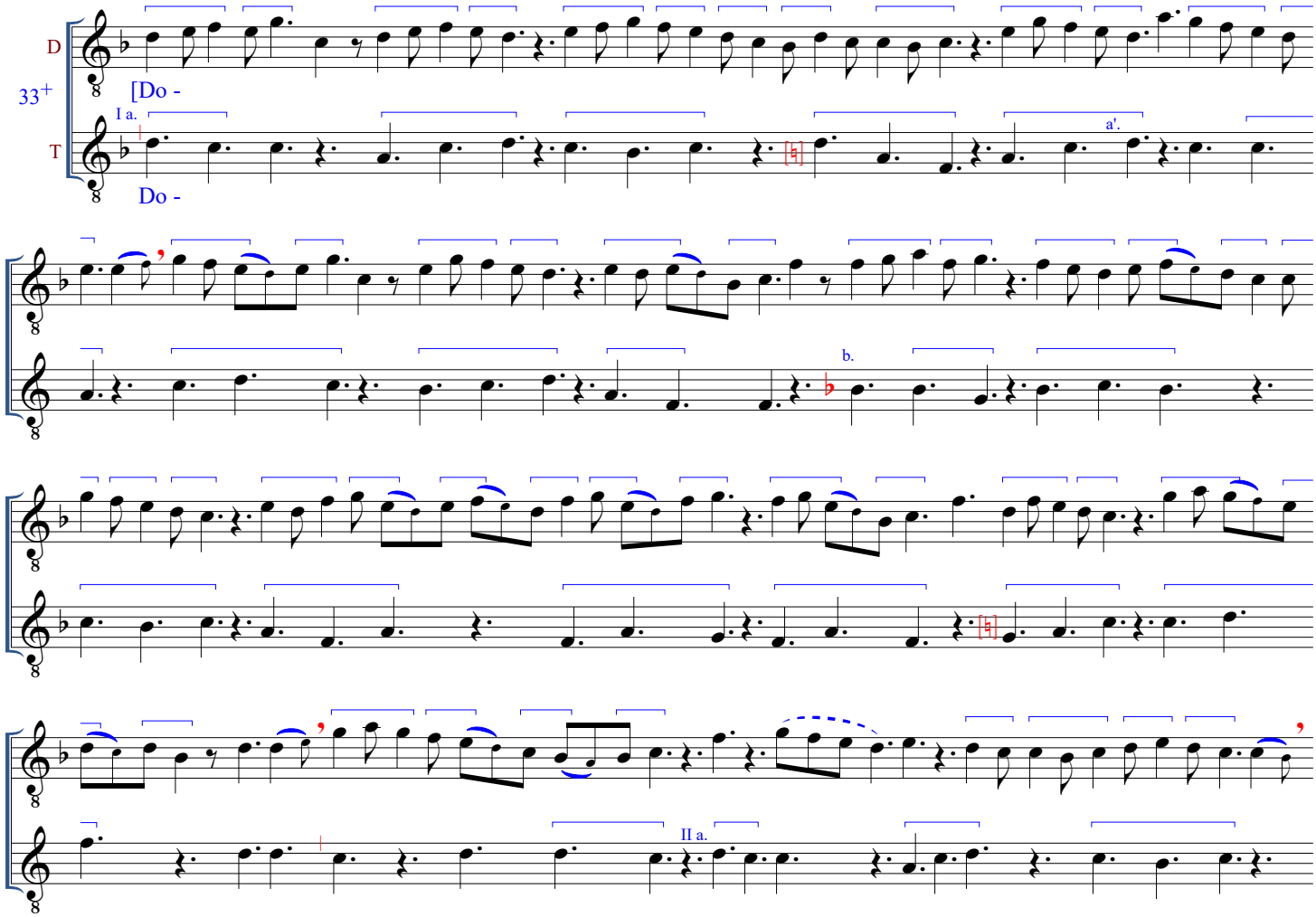
31. *F,* f. 149v, V: Dominus 12 [M1: Viderunt omnes. Notum fecit]

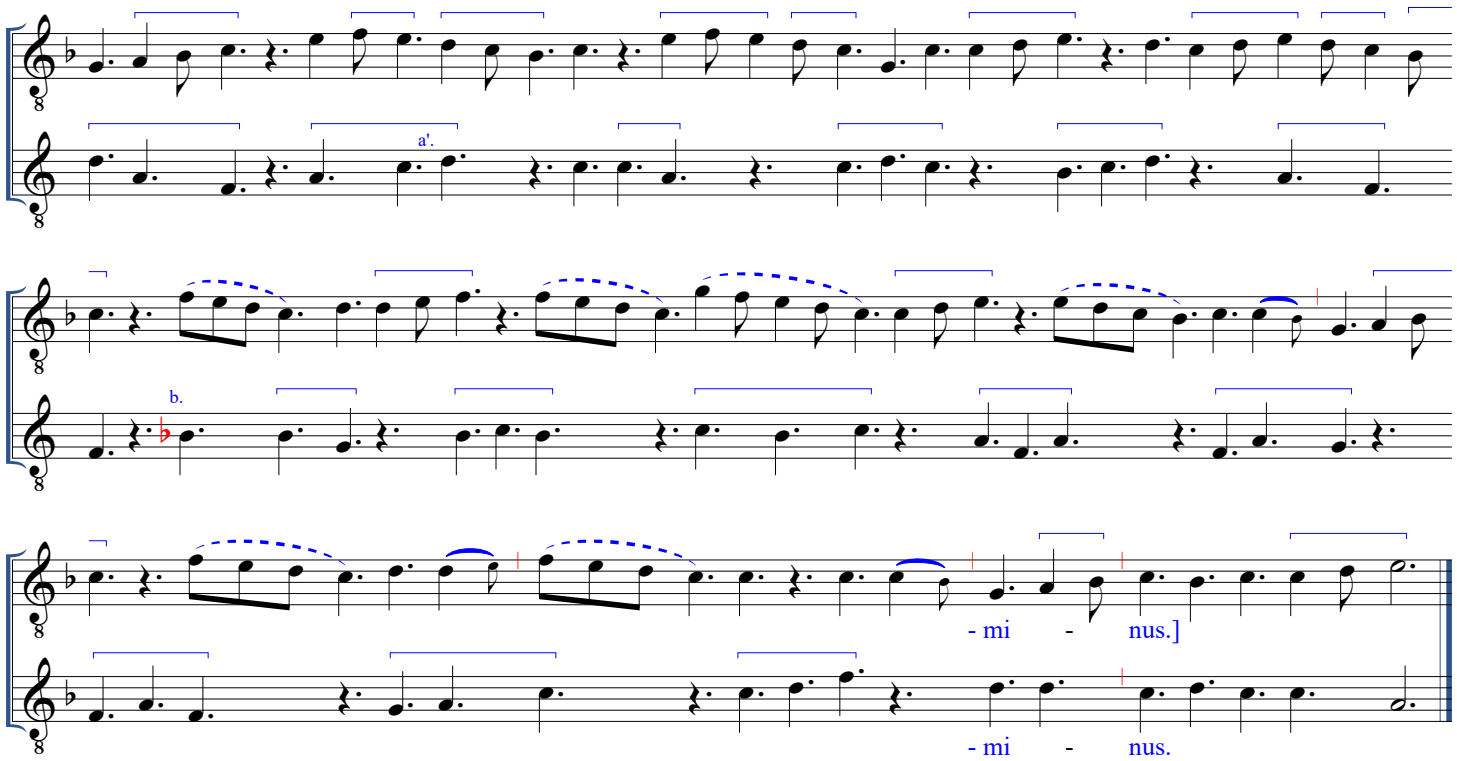


32. *F,* f. 149v, VI: Dominus 7 [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 9)

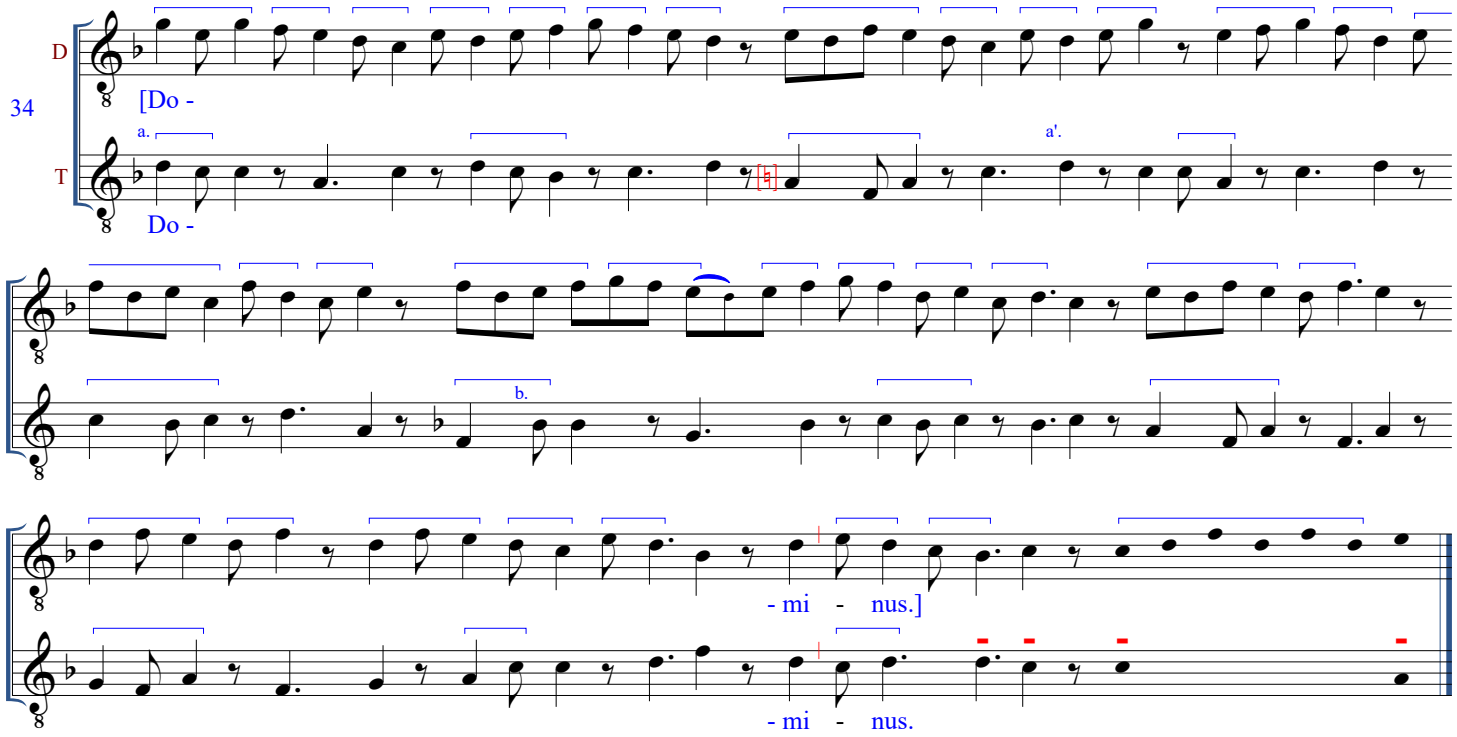


33. *F,* f. 150r, I: Dominus 13+5 [M1: Viderunt omnes. Notum fecit] (T color I = "dominus" of *F* claus. 458, T color II = *W1* claus. 7)

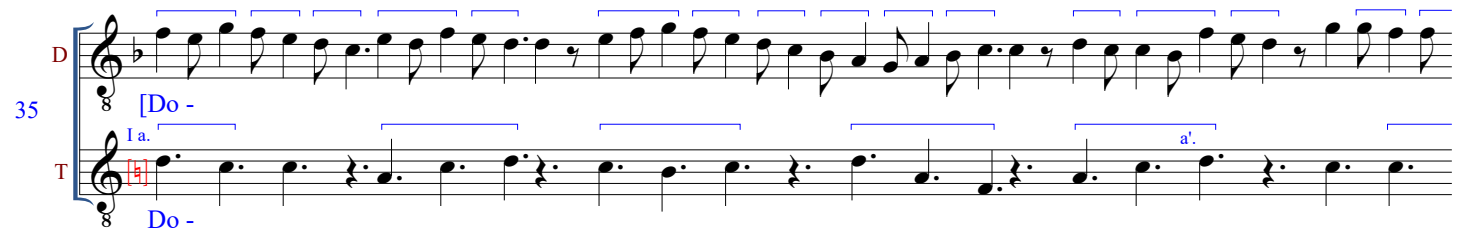




34. *F,* f. 150r, IV: Dominus 14 [M1: Viderunt omnes. Notum fecit]



35. *F,* f. 150r, VI: Dominus 6 [M1: Viderunt omnes. Notum fecit] (= *W1* claus. 8, *W1* claus. 41; opening [D mostly] = "[domi]ne" [M3] of *F* MLO)



b.

II a.

a'.

b.

- mi - nus.]

- mi - nus.

36. *F,* f. 150v, II: Nusmido (-) ("Dominus" in retrograde) [M1: Viderunt omnes. Notum fecit]* *T formal designations (a a' b) also in retrograde (first lettered note = last)

D

36

[Nus - - mi - do.]

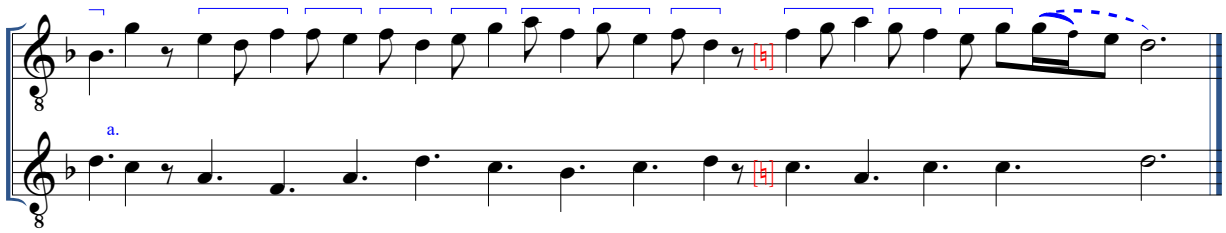
b.

T

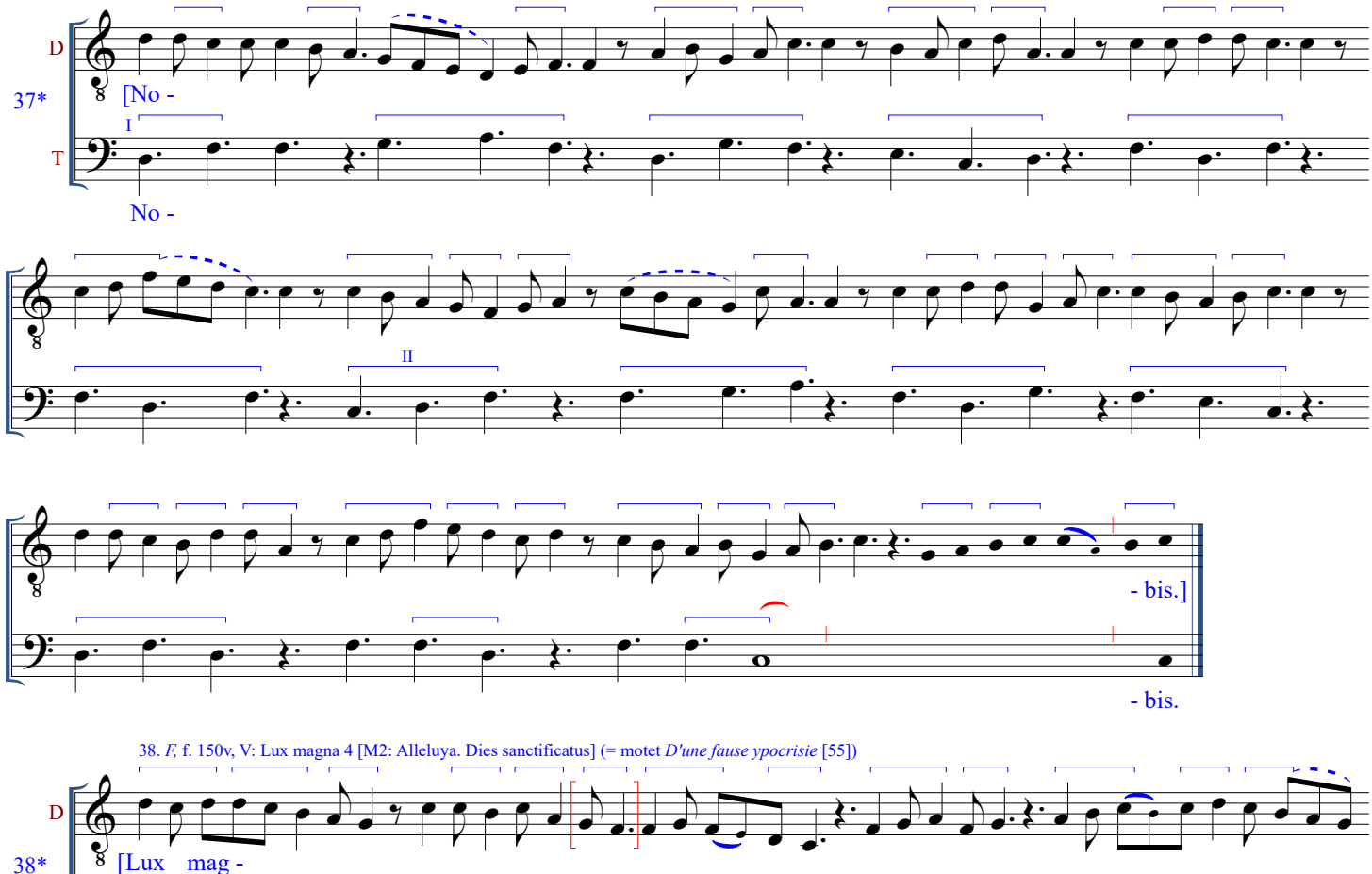
Nus - - mi - do.

[♭] [♭]

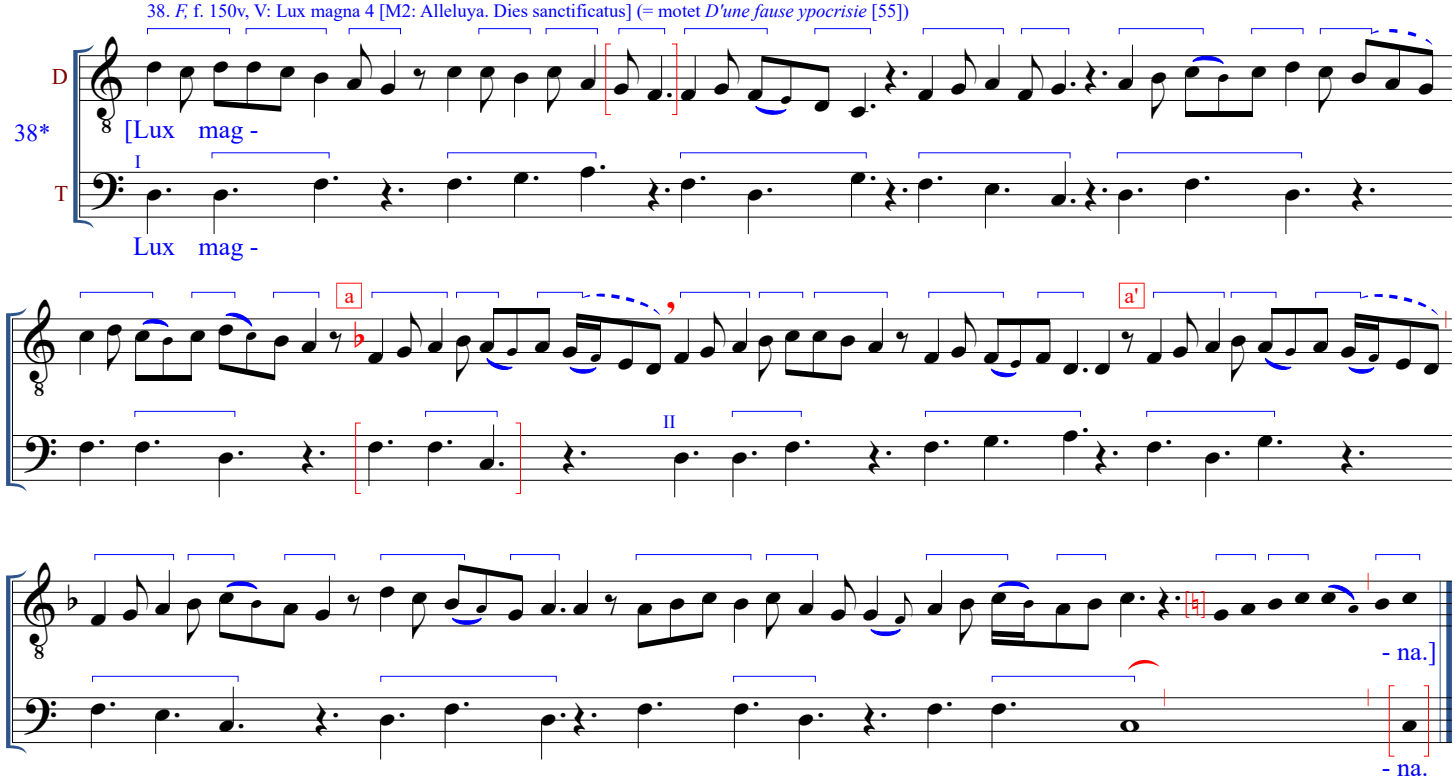
a'.



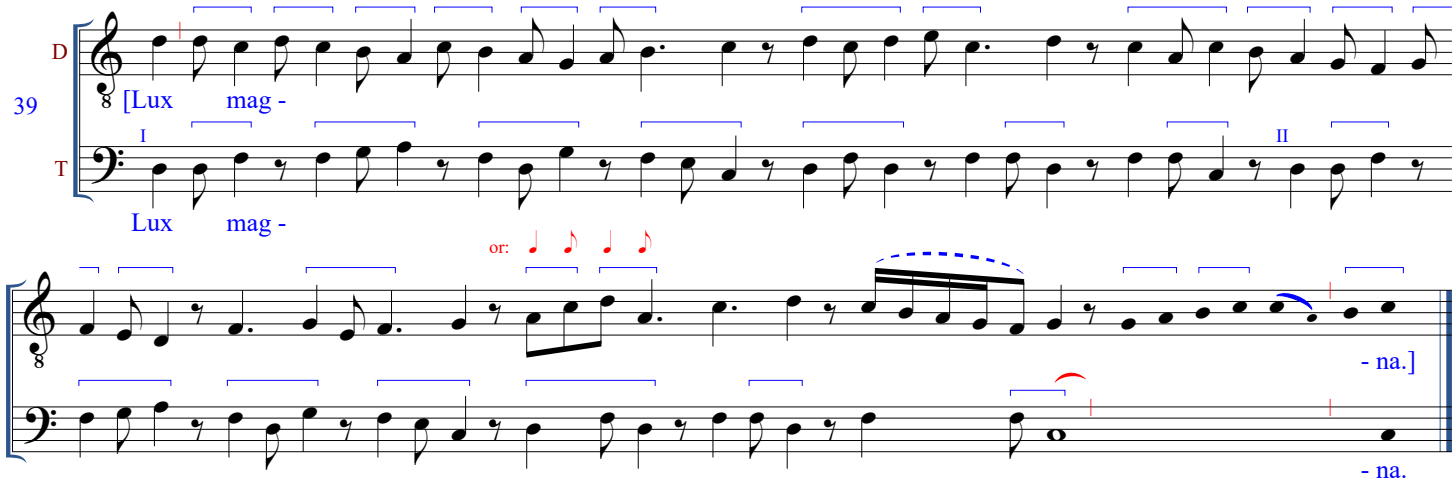
37. *F,* f. 150v, IV: Nobis 4 [M2: Alleluya. Dies sanctificatus] (= motet *Hui* (or *Qui*?) *matin au point del jour* [48a])



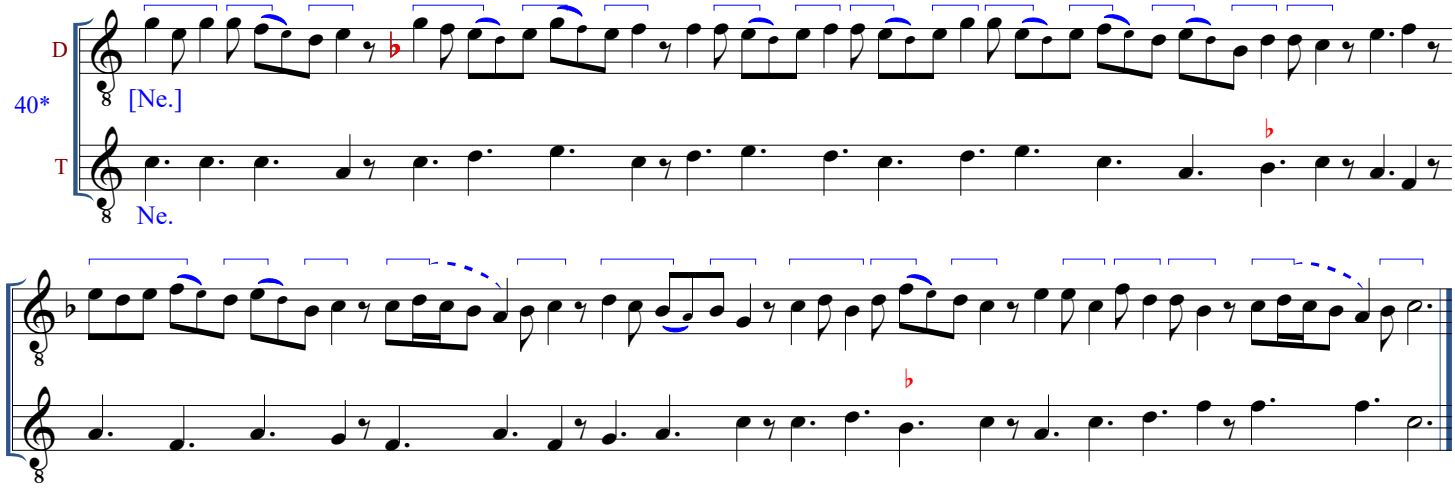
38. *F,* f. 150v, V: Lux magna 4 [M2: Alleluya. Dies sanctificatus] (= motet *D'une fause ypocrisie* [55])



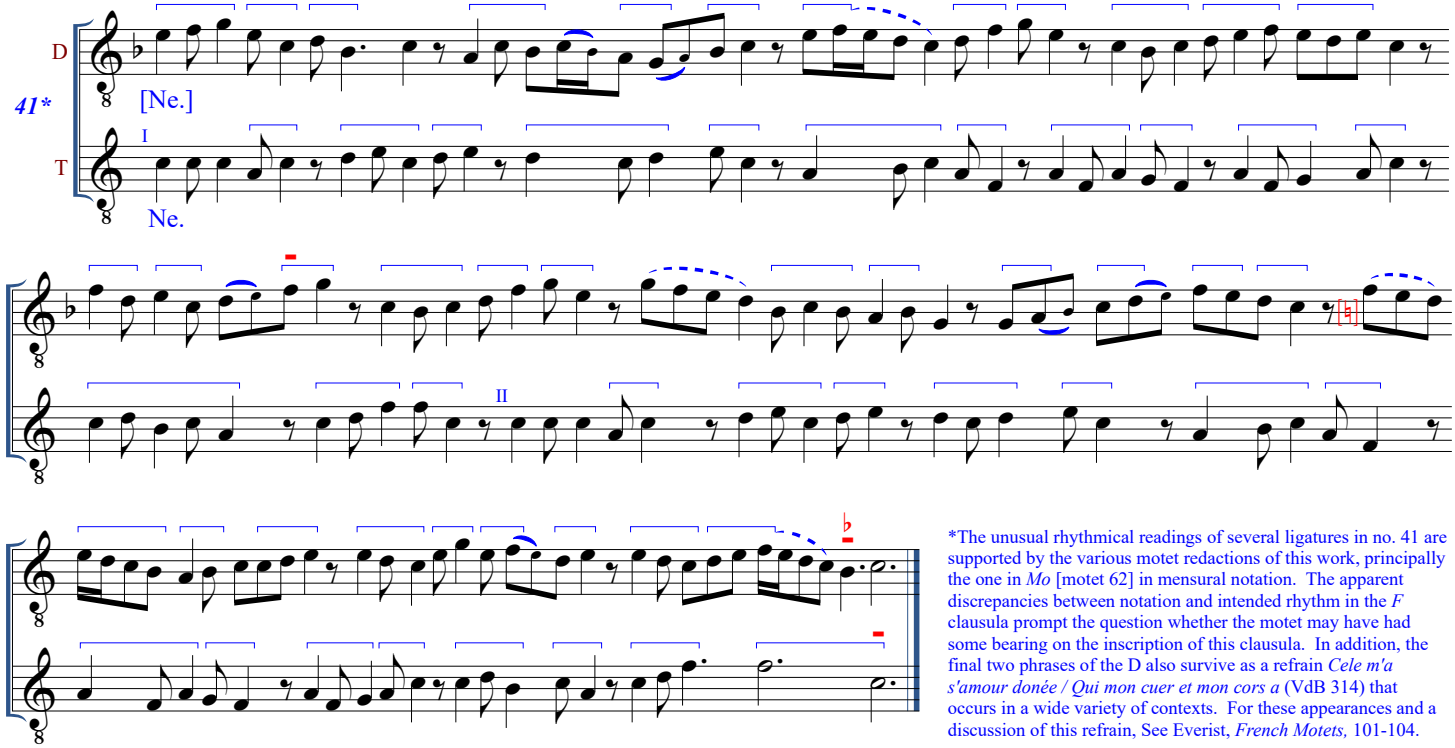
39. *F,* f. 151r, I, 1: Lux magna 3a [M2: Alleluya. Dies sanctificatus] (= *W1* claus. 13)



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

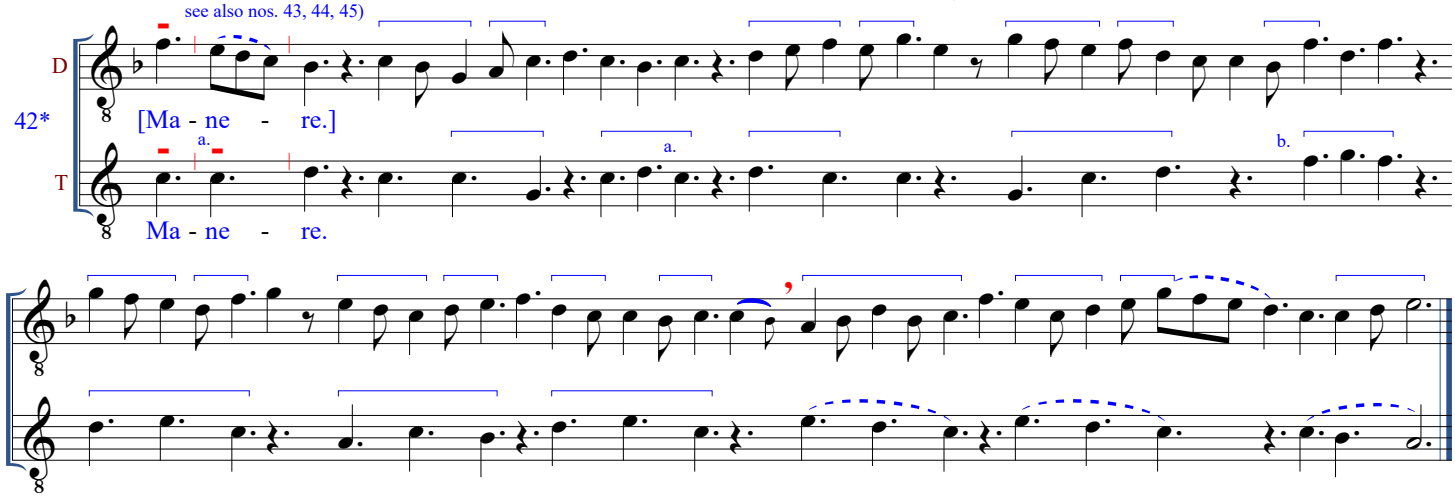


41. *F,* f. 151r, III: (Domi)Ne 5 [M3: Sederunt principes. Adiuva me domine] (= motets *Prothomartir plenus fonte* [60], *Sederunt inique* [61], *En mai que naist la rosee* [62])*

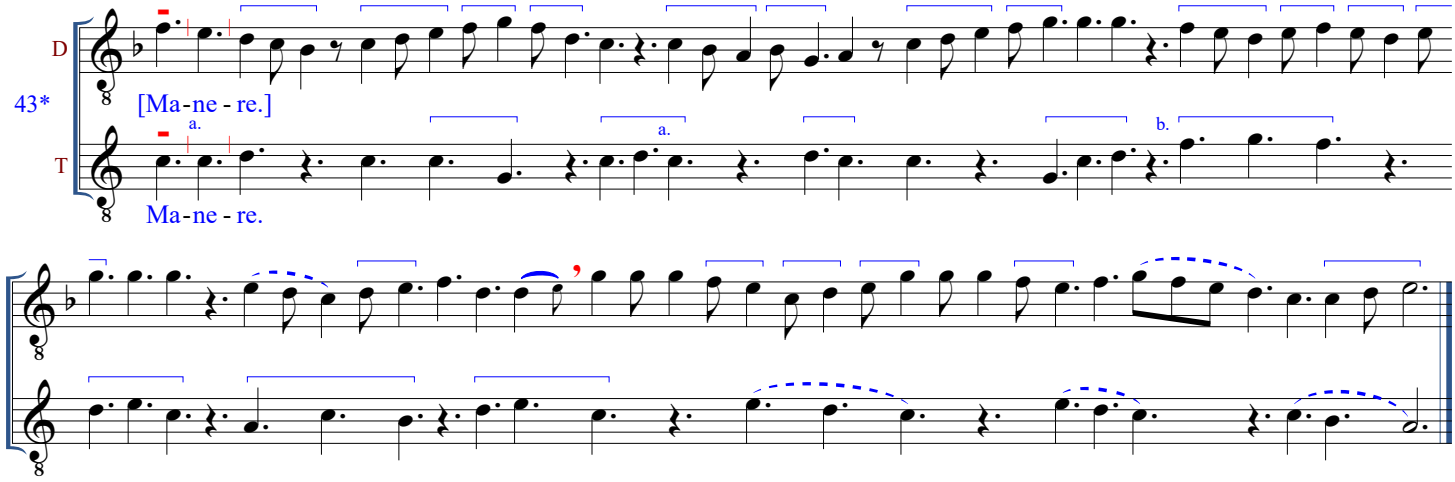


*The unusual rhythmical readings of several ligatures in no. 41 are supported by the various motet redactions of this work, principally the one in *Mo* [motet 62] in mensural notation. The apparent discrepancies between notation and intended rhythm in the *F* clausula prompt the question whether the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

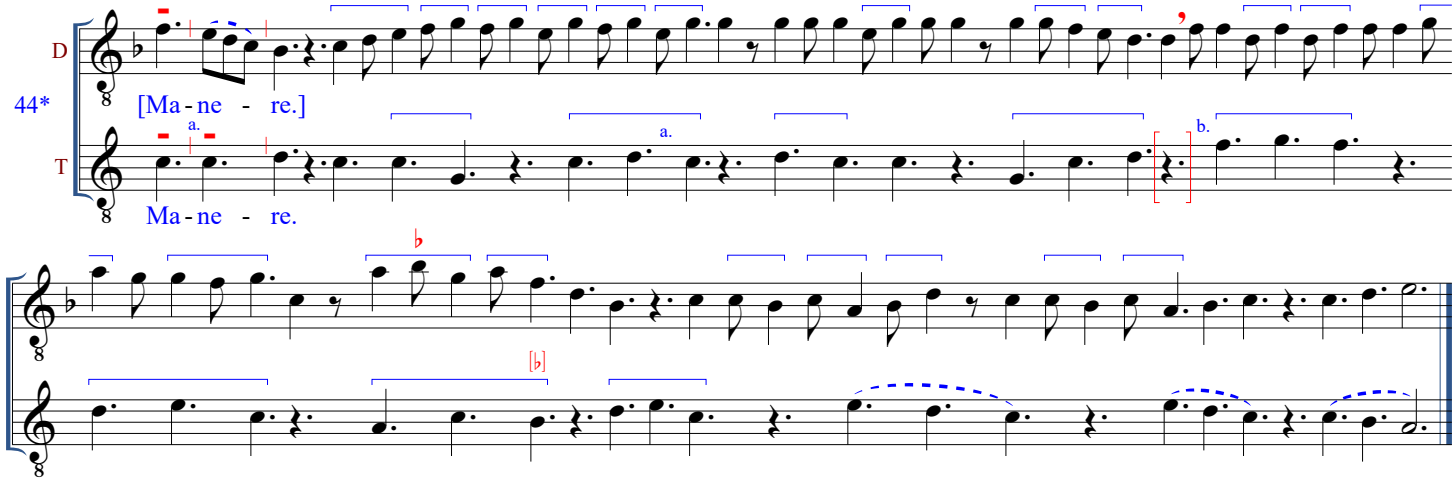
42. *F,* f. 151r, IV: Manere 3 [M5: Exiit sermo. Sed sic eum] (= *W1* claus. 16, T color I of motets *Serena virginum* [69] and *Manere vivere* [70], "illi" [M50] in *W2* MLO; see also nos. 43, 44, 45)



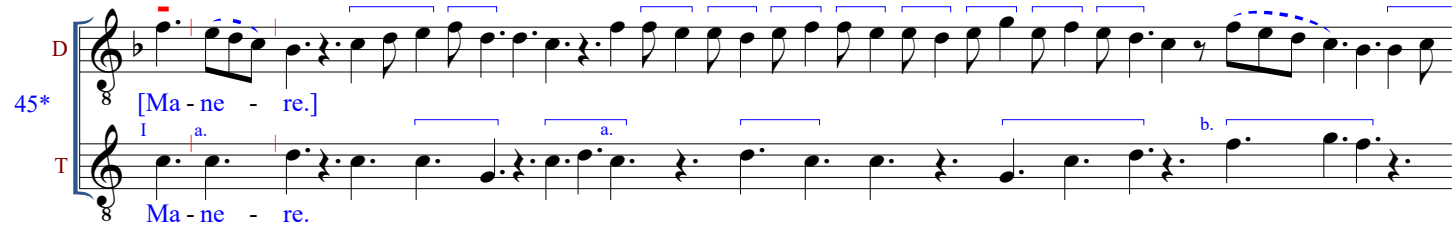
43. *F,* f. 151r, V: Manere 5 [M5: Exiit sermo. Sed sic eum] (= *W1* claus. 18, T color III of motets *Serena virginum* [69] and *Manere vivere* [70]; see also nos. 42, 44, 45)

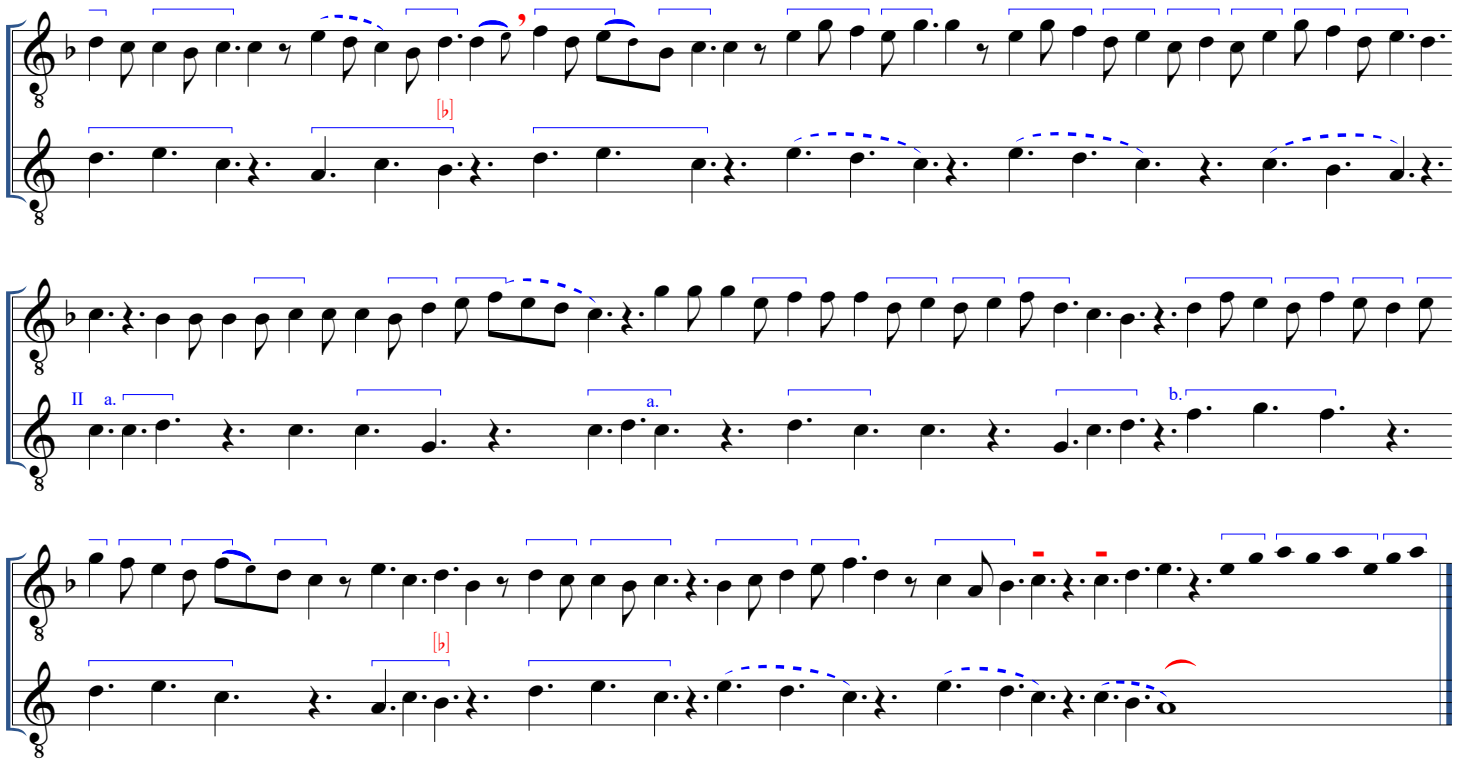


44. *F,* f. 151r, VI: Manere 4 [M5: Exiit sermo. Sed sic eum] (= *W1* claus. 17, T color II of motets *Serena virginum* [69] and *Manere vivere* [70]; see also nos. 42, 43, 45)

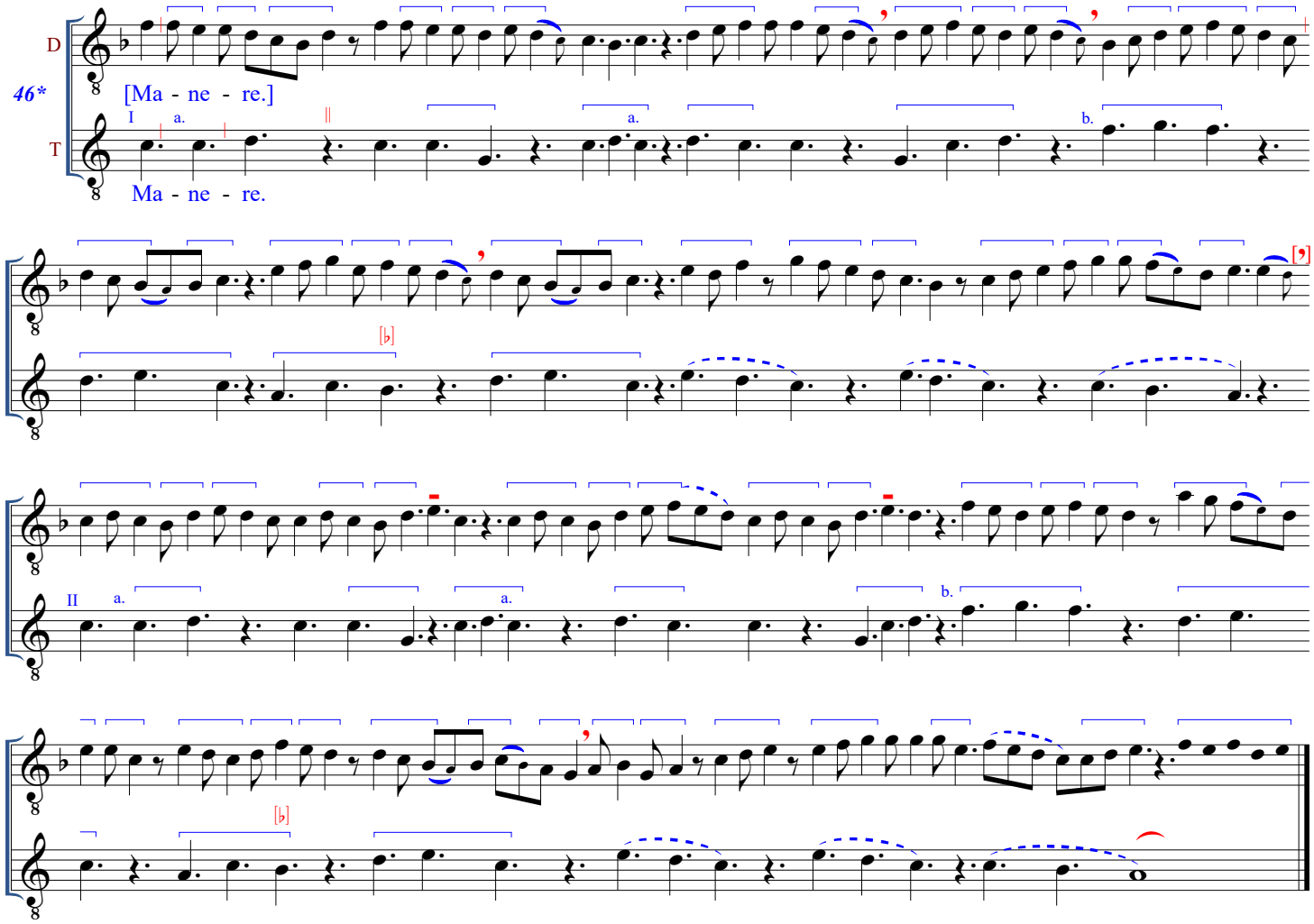


45. *F,* f. 151v, I: Manere 6 [M5: Exiit sermo. Sed sic eum] (= *W1* claus. 19, T colores IV-V of motets *Serena virginum* [69] and *Manere vivere* [70]; see also nos. 42, 43, 44)

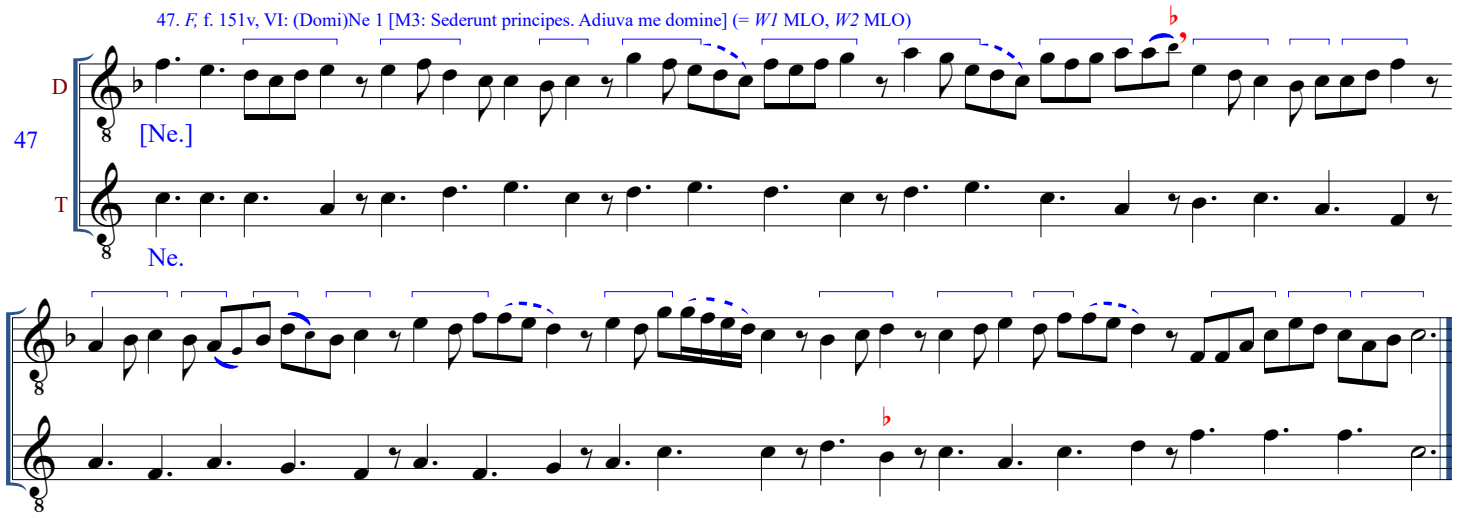




46. *F,* f. 151v, III: Manere 7 [M5: Exiit sermo. Sed sic eum] (= motet *Manoir me fait en folie* [79])

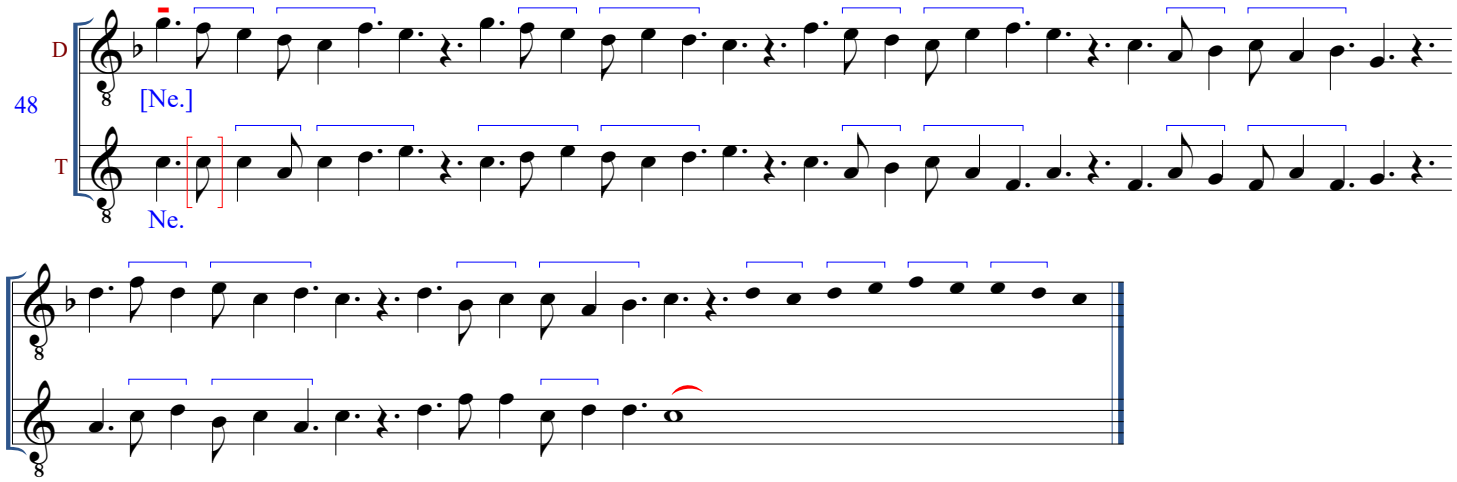


47. *F,* f. 151v, VI: (Domi)Ne 1 [M3: Sederunt principes. Adiuva me domine] (= *W1* MLO, *W2* MLO)



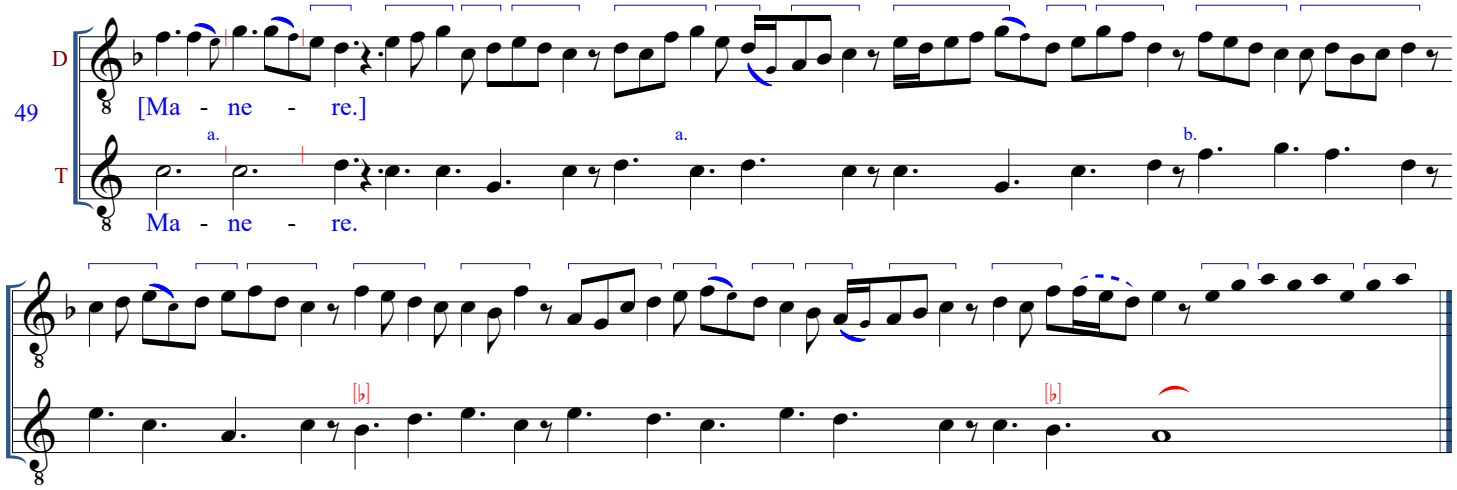
48. *F,* f. 152r, I: (Domi)Ne 6 [M3: Sederunt principes. Adiuva me domine] (first 3 phrases = those of W1 claus. 44)*

*Phrases may also end: 𝅗𝅥 𝄽

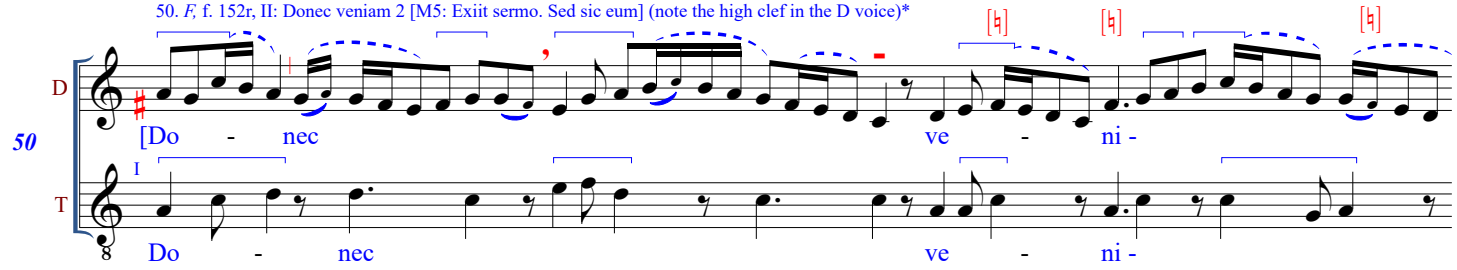


49. *F,* f. 152r, II: Manere 1 [M5: Exiit sermo. Sed sic eum] (= *W1* MLO, *W2* MLO])*

*Alternatively, opening phrase may be compressed into 3 ternary longs.



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



II

III

IV

V

- am.]

- am.

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

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

D

51+

[Il -

- le.]

T

Il -

- le.

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

D

52

[Qui

te -

- sti -

- mo -

T

Qui

te -

- sti -

- mo -

- ni - um.]

- ni - um.

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

53 D [Per - - hi - bet.]

T Per - - [hi] - bet.

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

54 D [Ve -

T Ve -

- rum est.]

- rum est.

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

55+ D [Om -

T Om -

- nes.]

- nes.

56. *F,* f. 152v, III: (Sur)Ge 3 [M9: Omnes de Saba. Surge et illuminare]*

*A reading in either mode 1 or 6 is also possible.

56 D [Ge.]

T I a. a'. Ge.

II a.

a'.

[♮] or:

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

D

57

[Et il - lu - mi - na -

I

T

Et il - lu - mi - na -

II

[♭] [♭]

- re.]

- [re.]

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

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

D

58

[Na -

T

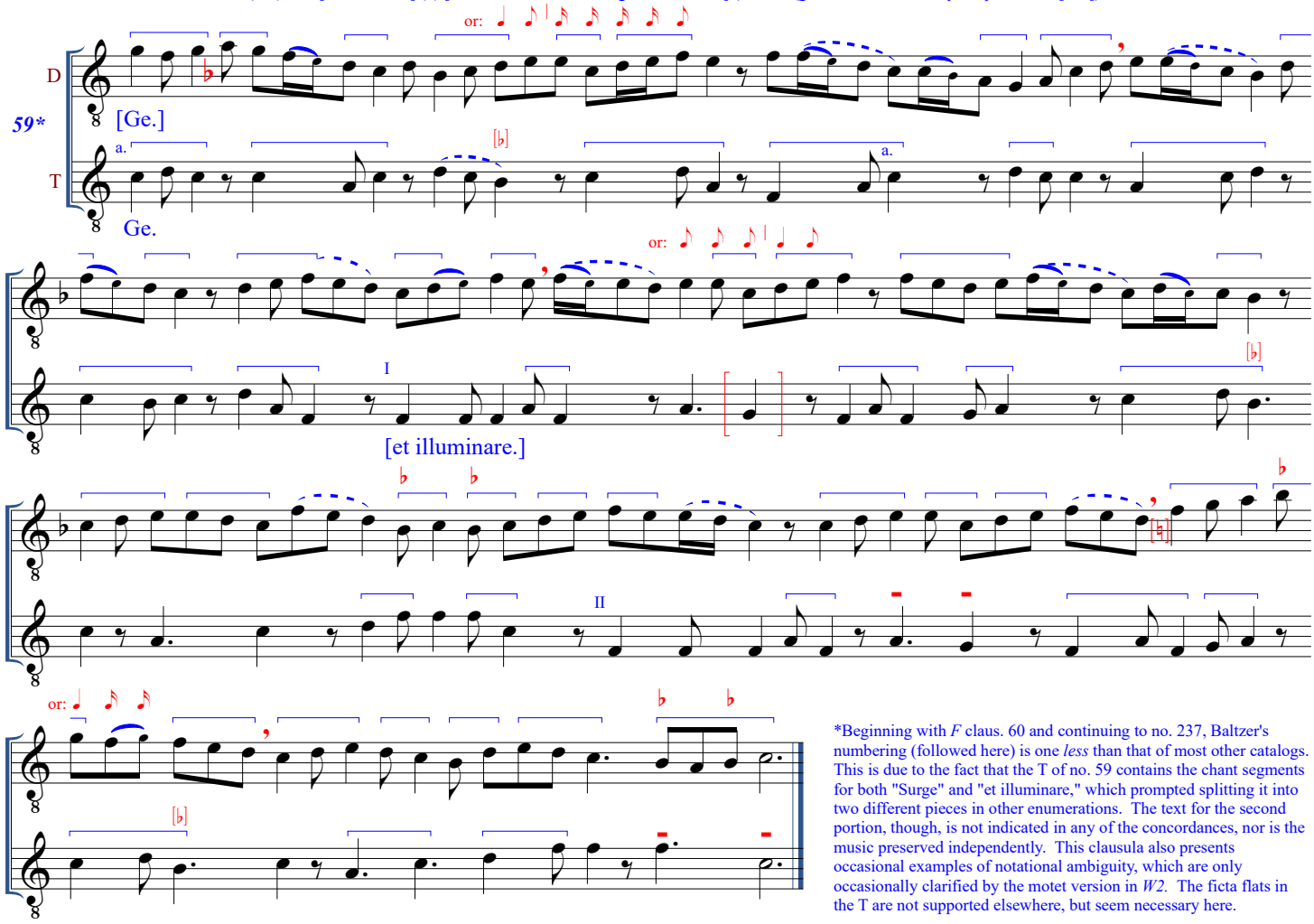
Na -

[♭]

- re.]

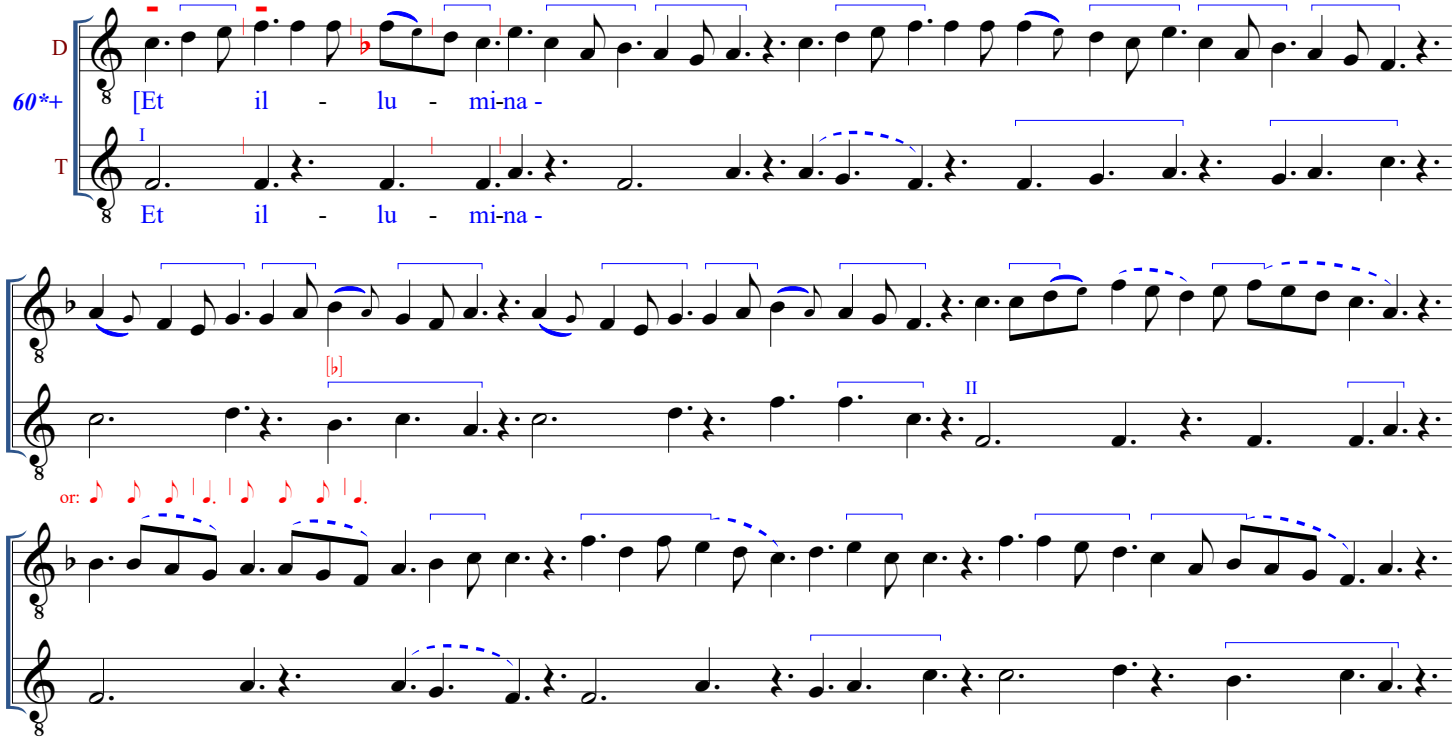
- re.

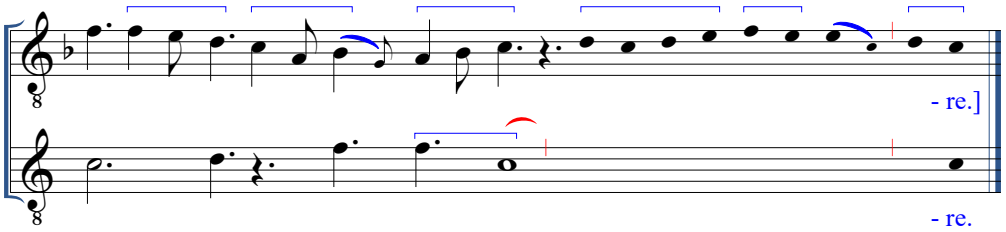
59. *F,* f. 152v, V: (Sur)Ge 4 [et illuminare] (6) [M9: Omnes de Saba. Surge et illuminare] (= motet *Qant li noviaus tens repere q'oisellons* [100])*



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

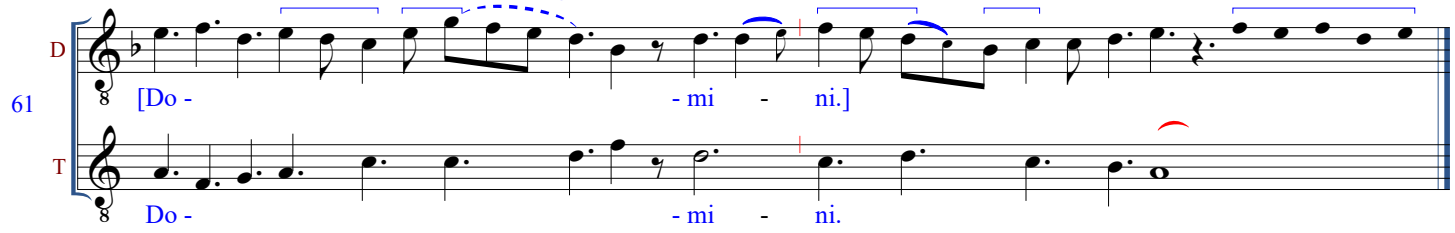
60. *F,* f. 153r, I: Et illuminare 3 [M9: Omnes de Saba. Surge et illuminare] (= motets *A la c1arte qui tout enlumina* [102], *Remedium nostre miserie* [103]; = *W2* MLO; opening phrase = *F* claus. 216)*



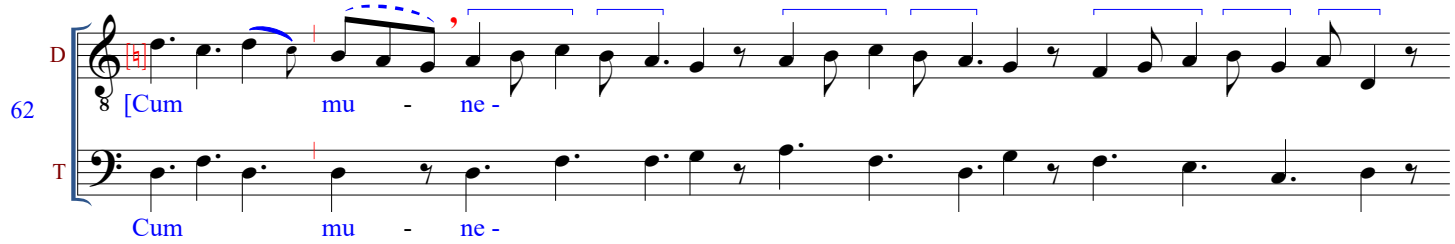


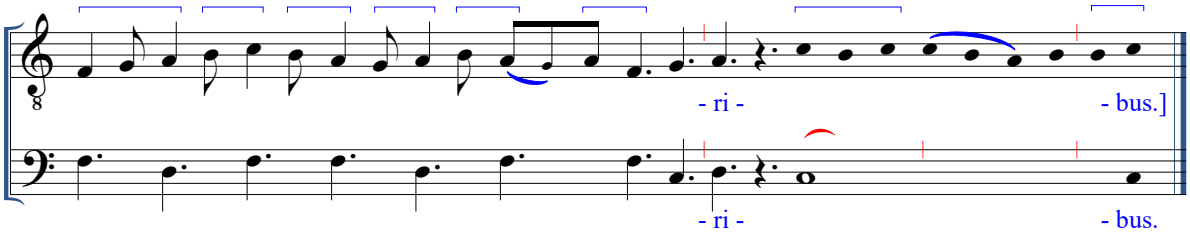
*Beginning with this piece and extending to no. 237, Baltzer's numbering (followed here) is one *less* than that of most other catalogs (see the notes following no. 59 above). Alternative readings of no. 60 in either mode 6 (see *MLO* 5, 45) or mode 3 (cf. *MLO* 6A, 133-34, from *W2*) are possible. It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

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

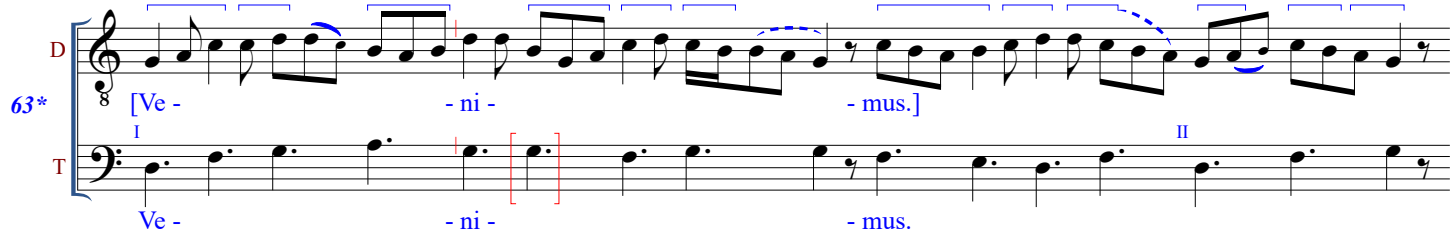


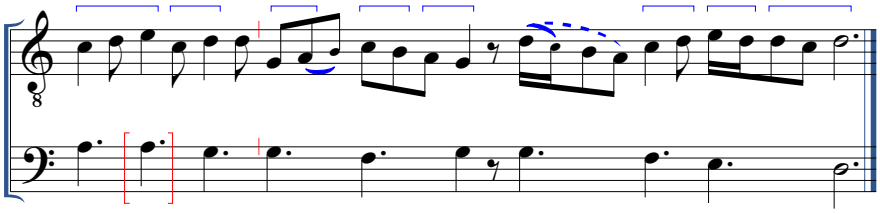
62. *F,* f. 153r, IV, 1: Cum muneribus 3 [M10: Alleluya. Vidimus stellam]





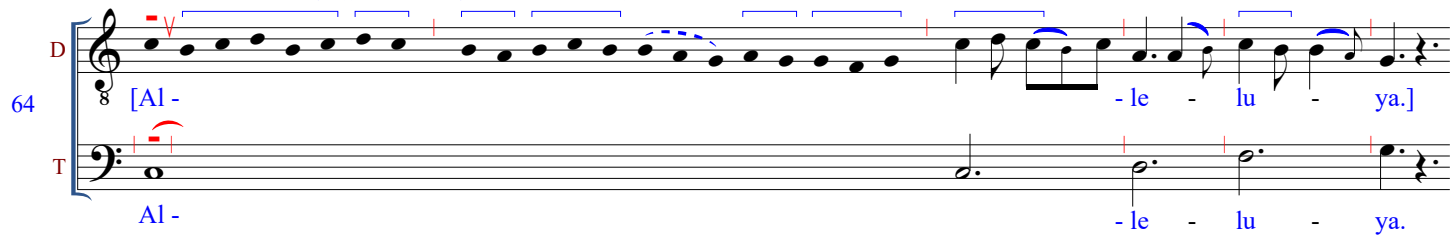
63. *F,* f. 153r, IV, 2: Venimus 2 [M10: Alleluya. Vidimus stellam] (= motet *Ja pour longue demouree* (or *desirree*) [54] / *Dies* (or *Hodie*) [M2])*





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

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



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

65*

D [Mus.]

T I Mus.

II

or: ♩. ♪ ♪ ♪

or: 𝅗𝅥.

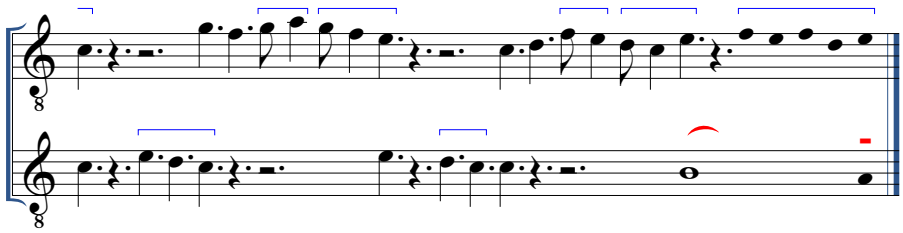
66. *F,* f. 153v, II: (Audivi)Mus 3b [M11: Suscepimus deus. Sicut audivimus] (= *W1* claus. 46)*

66

D [Mus.]

T I Mus.

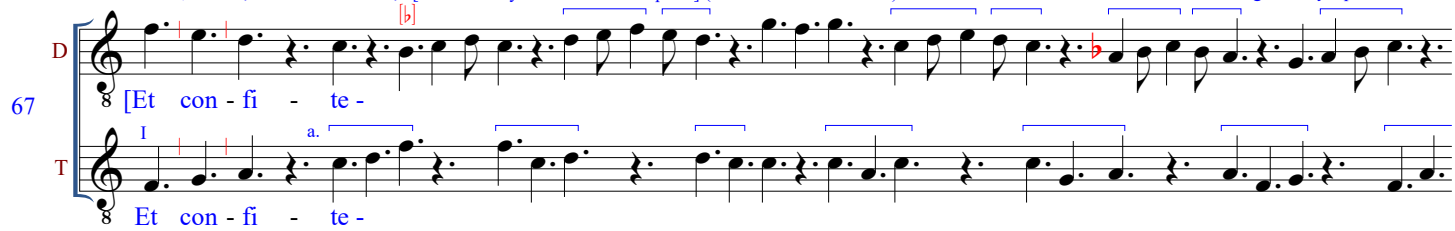
II

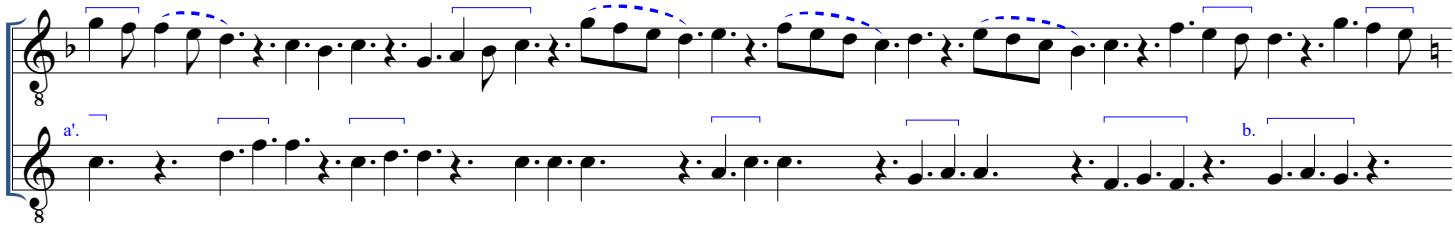


*The opening D phrase in *F* is written as though in mode 1, while the D of *W1* is in mode 1 throughout. This feature suggests an incomplete conversion to mode 2 in *F* from a prior redaction in mode 1. The phrase has been transcribed here in a mode 2 pattern, but may be performed in mode 1 as an alternative. The series of extended rests throughout both parts is indicated by a pair of strokes.

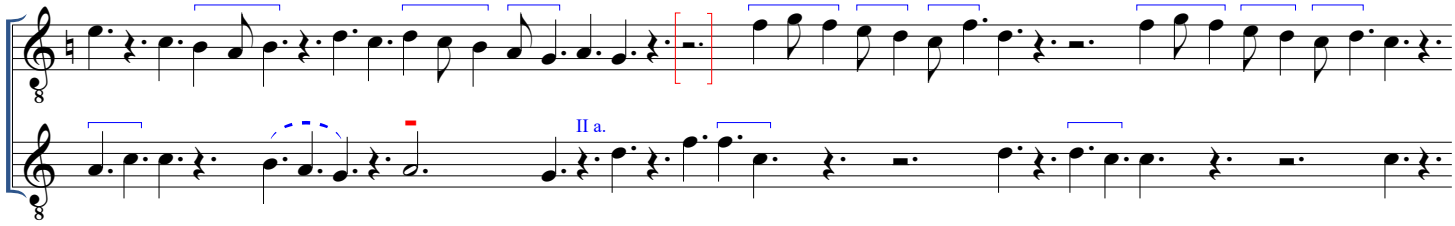
67. *F,* f. 153v, III: Et confitebor 4,5 [M12: Alleluya. Adorabo ad templum] (T color I = *W1* claus. 47)*

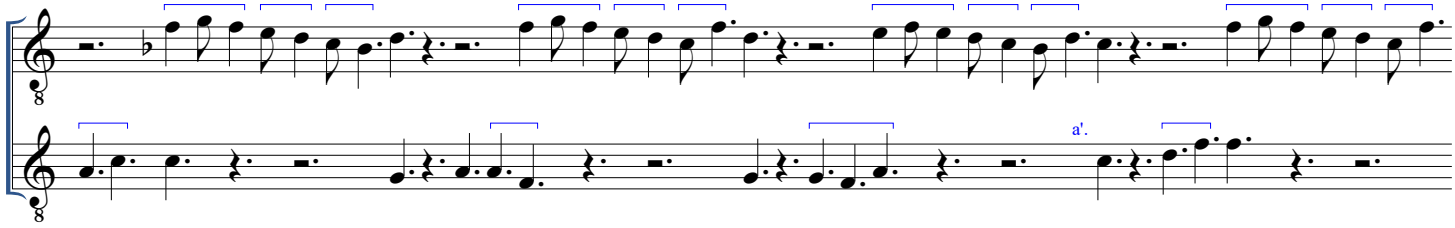
*As in no. 66, the rests in color II are signaled by a pair of strokes.

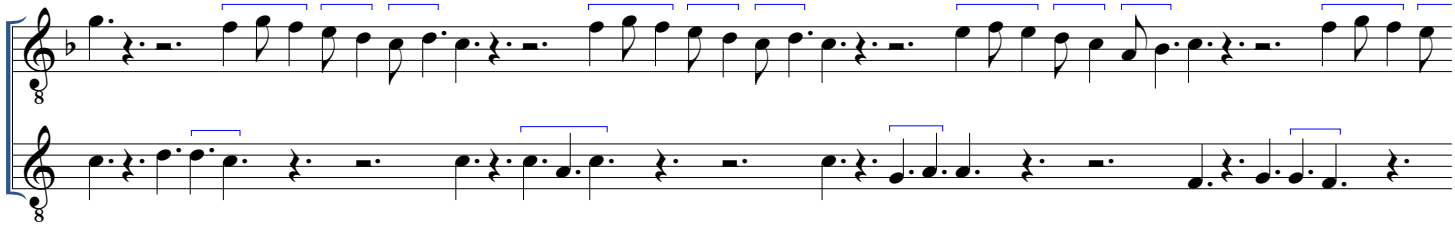


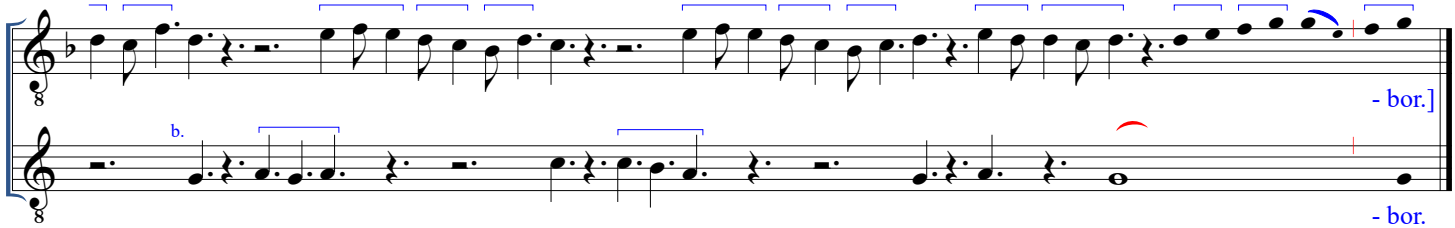


| D: *F:* note the exceptionally heavy use of repetition throughout color II

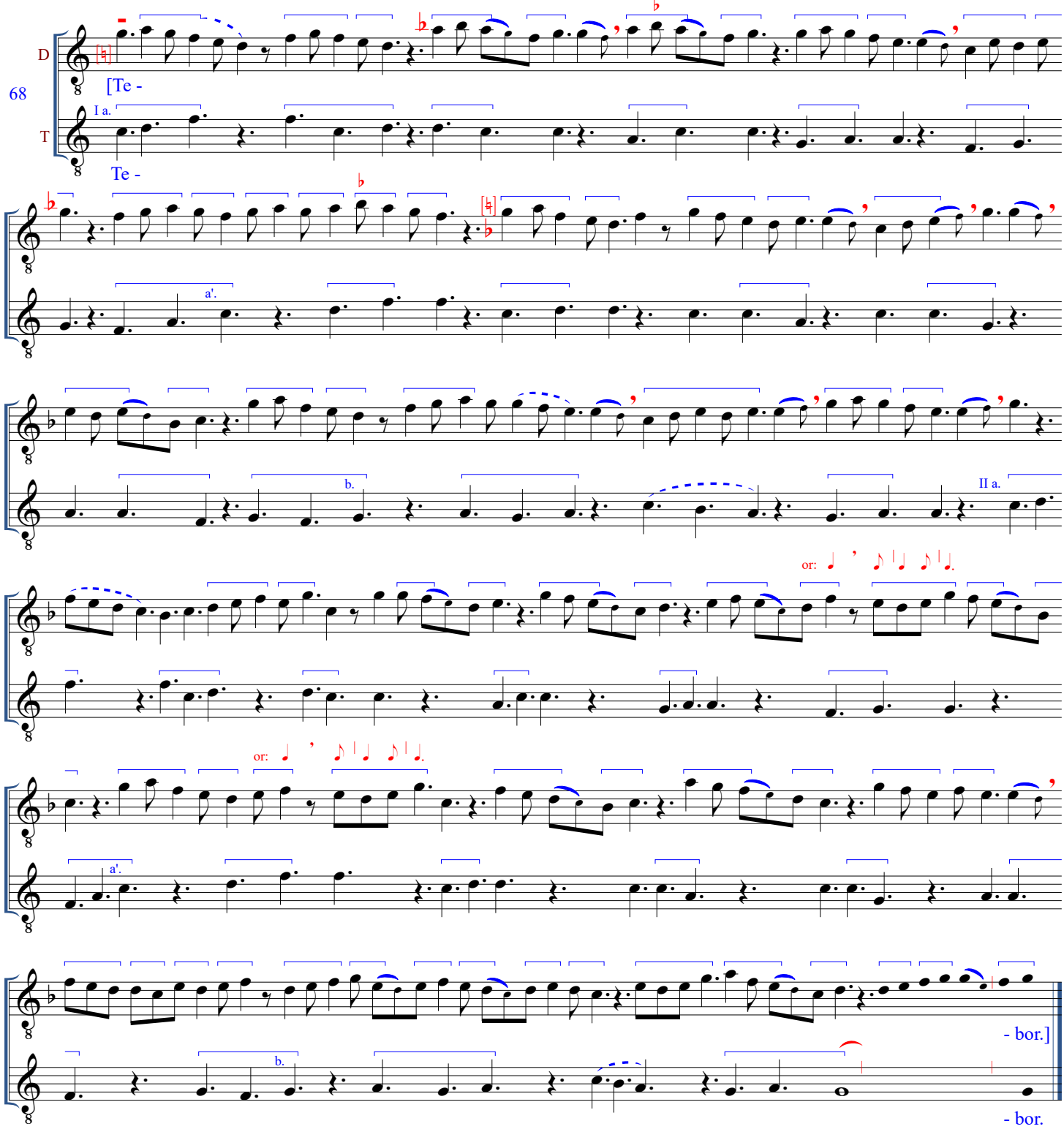




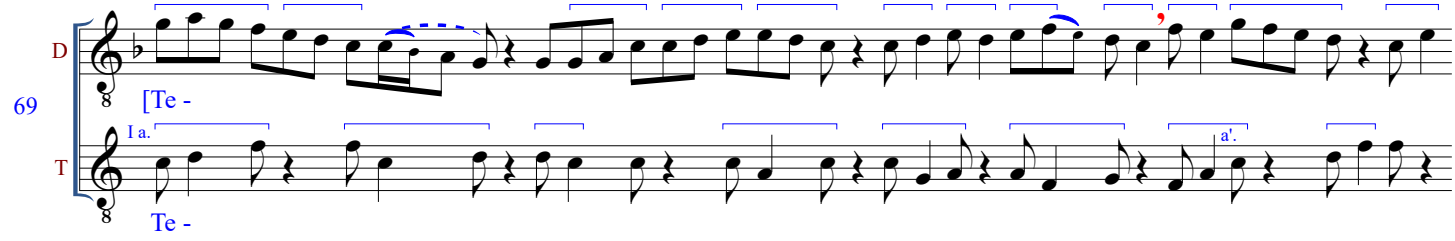




68. *F,* f. 153v, VI: (Confi)Tebor 6 [M12: Alleluya. Adorabo ad templum] (= "[exal]tavi" [M51] of *W1* claus. 101)



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



b.

II a.

a'.

b.

- bor.]

- bor.

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

70

D

[Te -

T

I a.

Te -

a'.

b.

II a.

a'.

b.

- bor.]

- bor.

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

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

D

71*

[Et con - fi - te -

T

I

a.

Et con - fi - te -

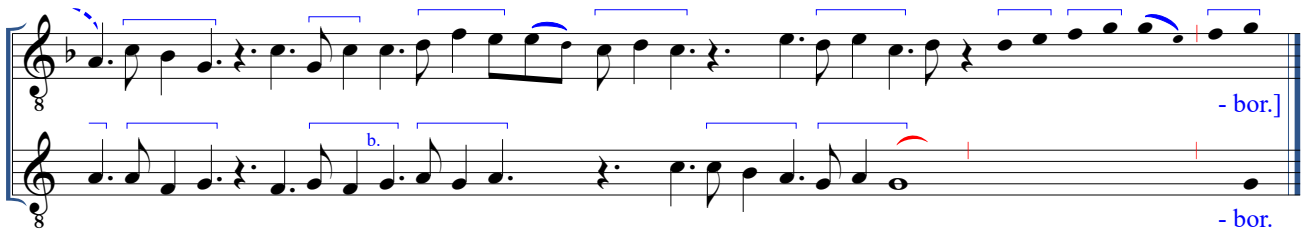
a'.

b.

II

a.

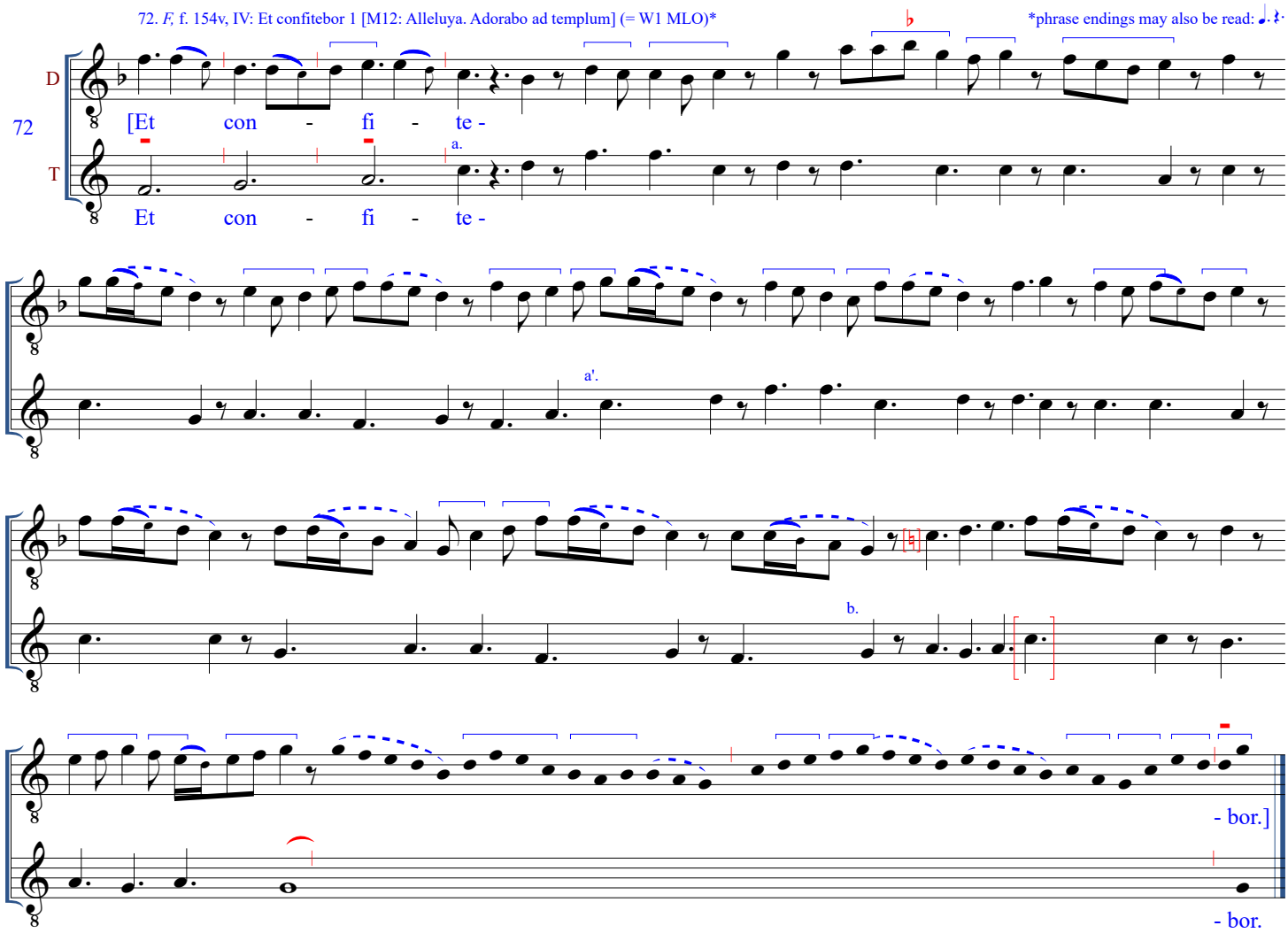
a'.



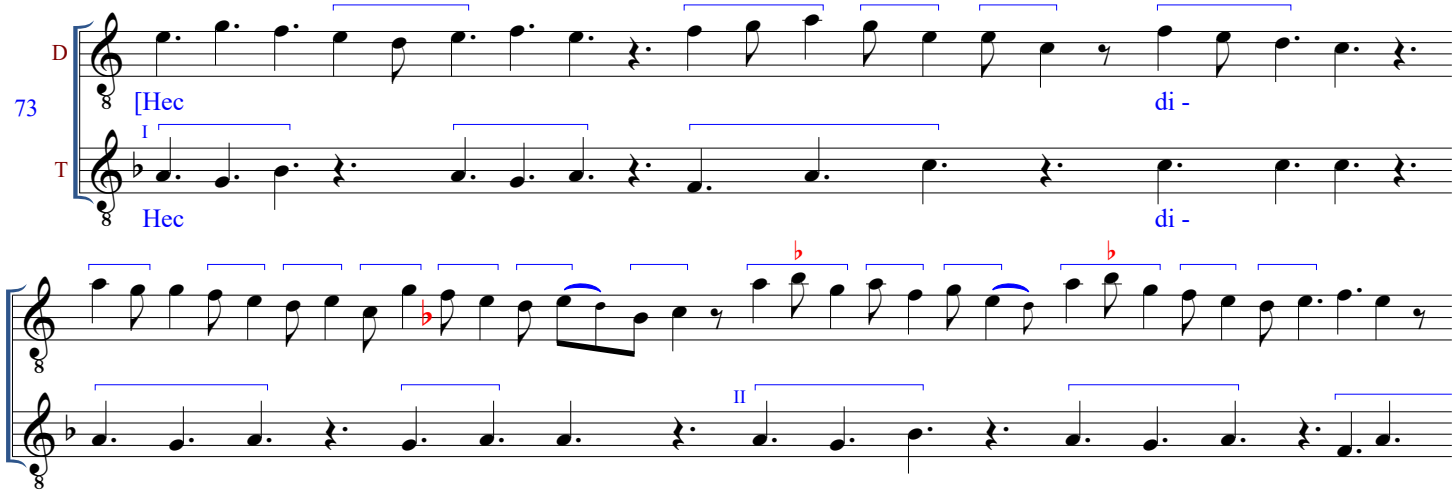
*A reading in modes 1 or 6 (as in motet 112b) is also possible.

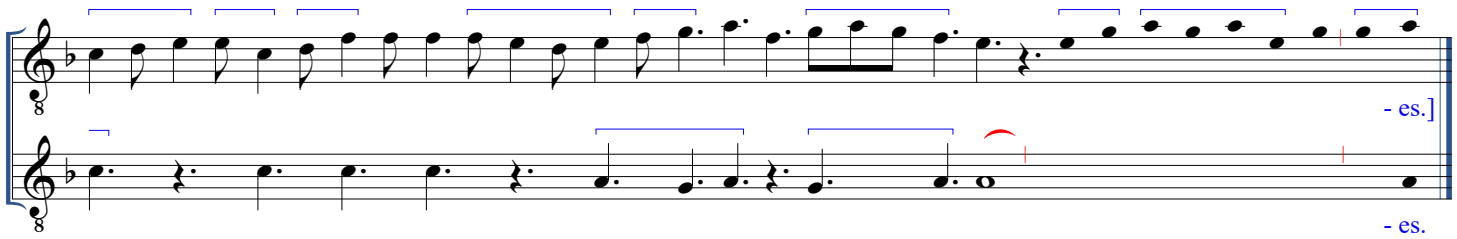
72. *F,* f. 154v, IV: Et confitebor 1 [M12: Alleluya. Adorabo ad templum] (= W1 MLO)*

*phrase endings may also be read:

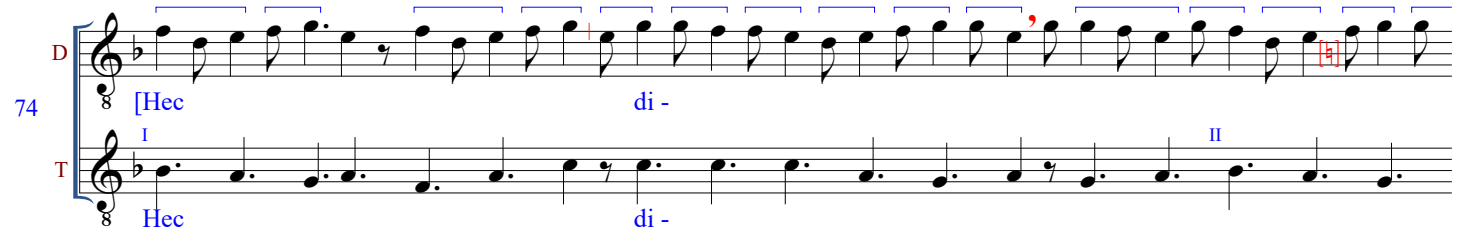


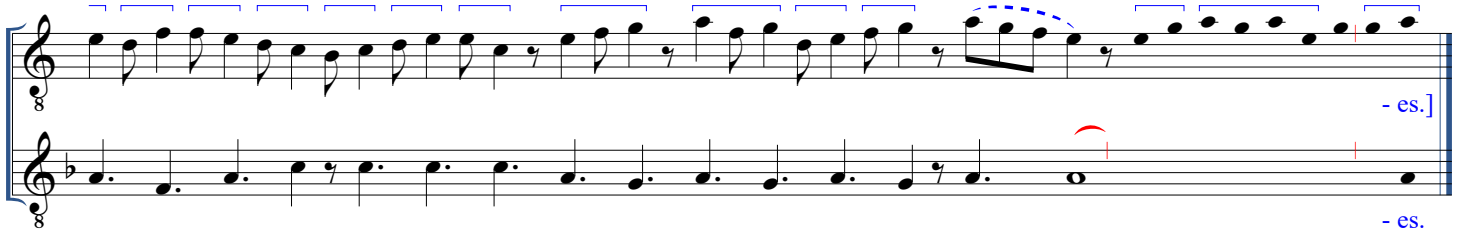
73. *F,* f. 154v, VI: Hec dies 2 [M13: Hec dies. Confitemini domino] (= W1 claus. 32)





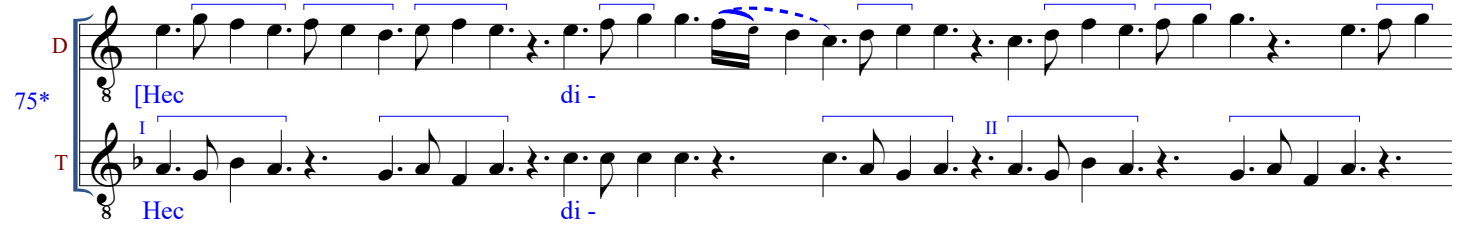
74. *F,* f. 155r, I: Hec dies 3 [M13: Hec dies. Confitemini domino]

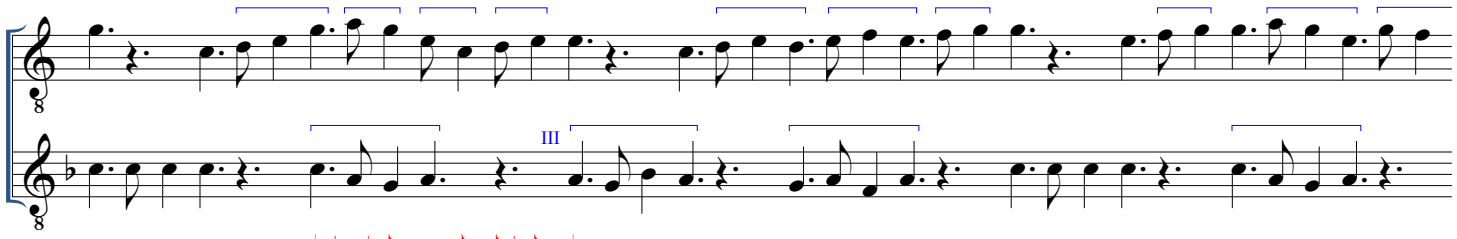


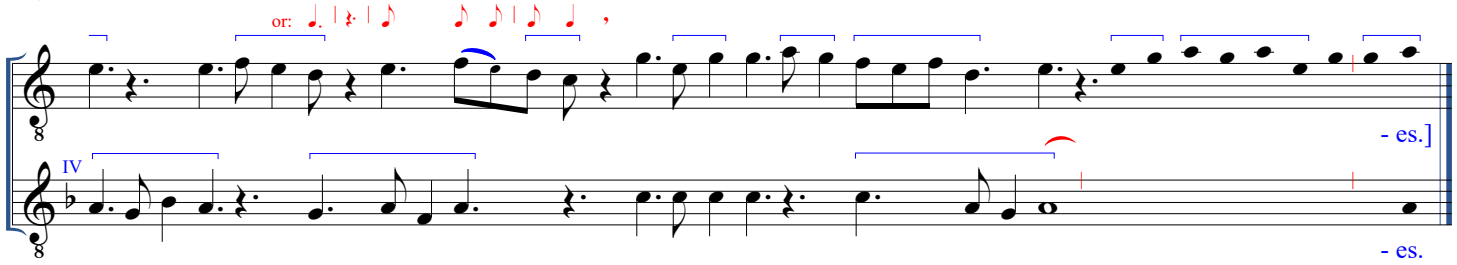


75. *F,* f. 155r, II: Hec dies 4 [M13: Hec dies. Confitemini domino] (= motets *Ne quier d'amors* [115], *Dat superis inferis* [116])*

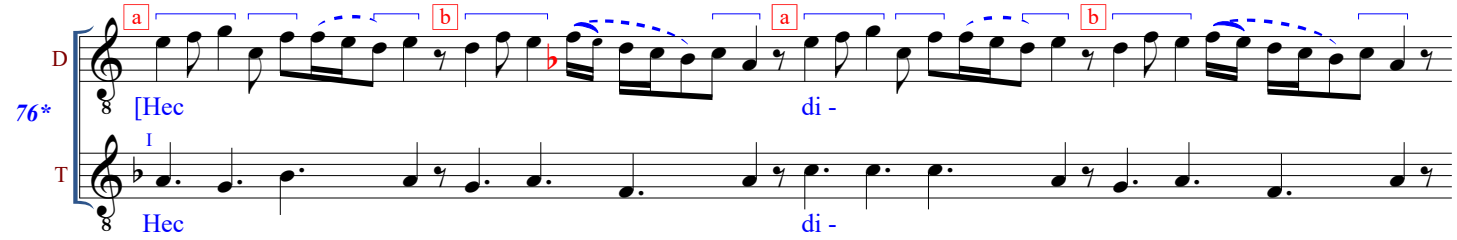
*A reading in mode 6 is also possible.

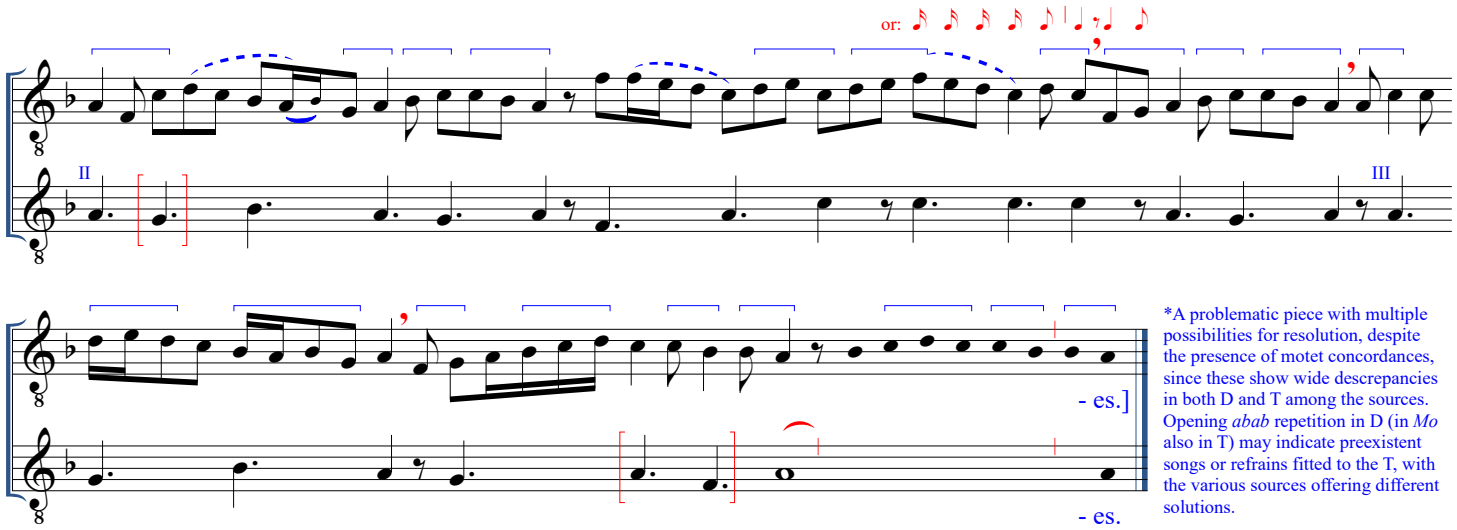






76. *F,* f. 155r, III: Hec dies 5 [M13: Hec dies. Confitemini domino] (= motet *Hui main au douz mois de mai* [122])*

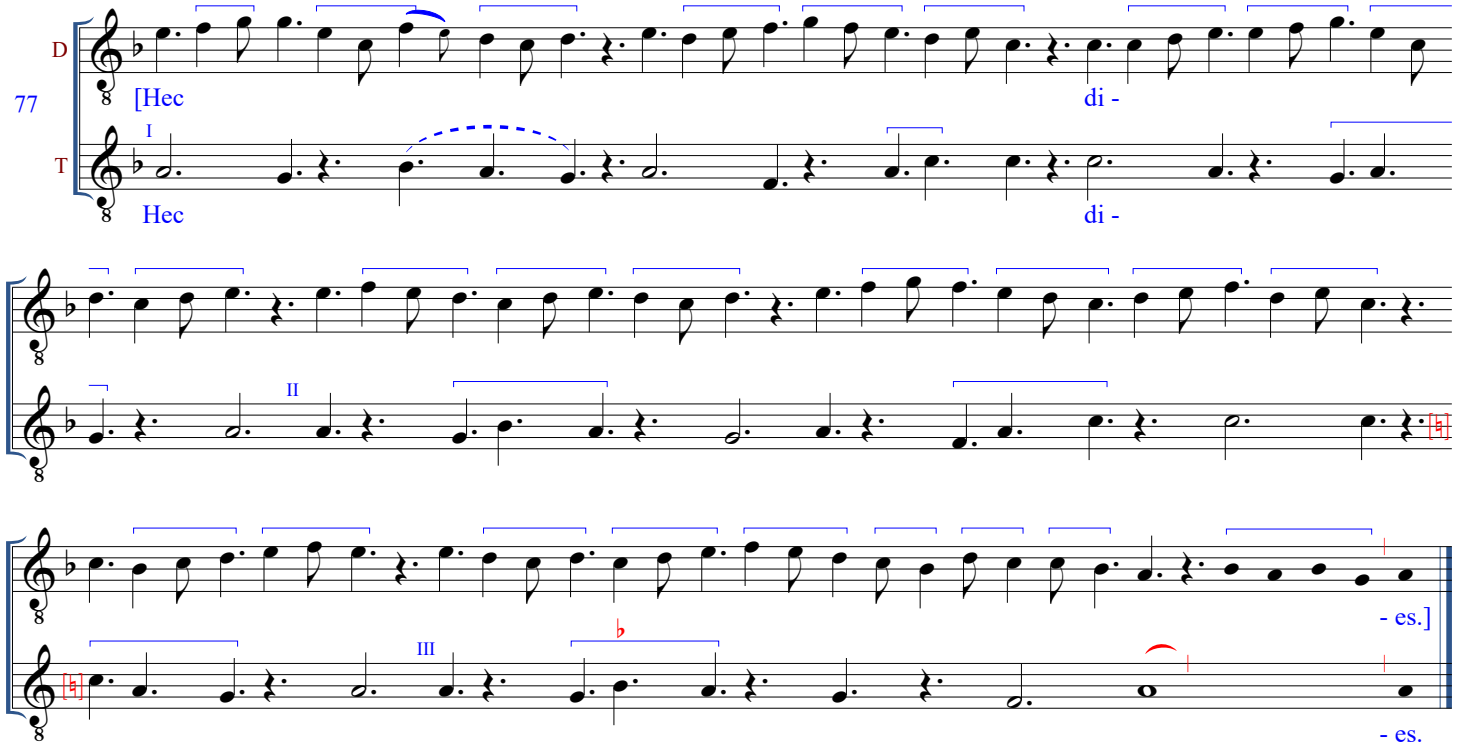




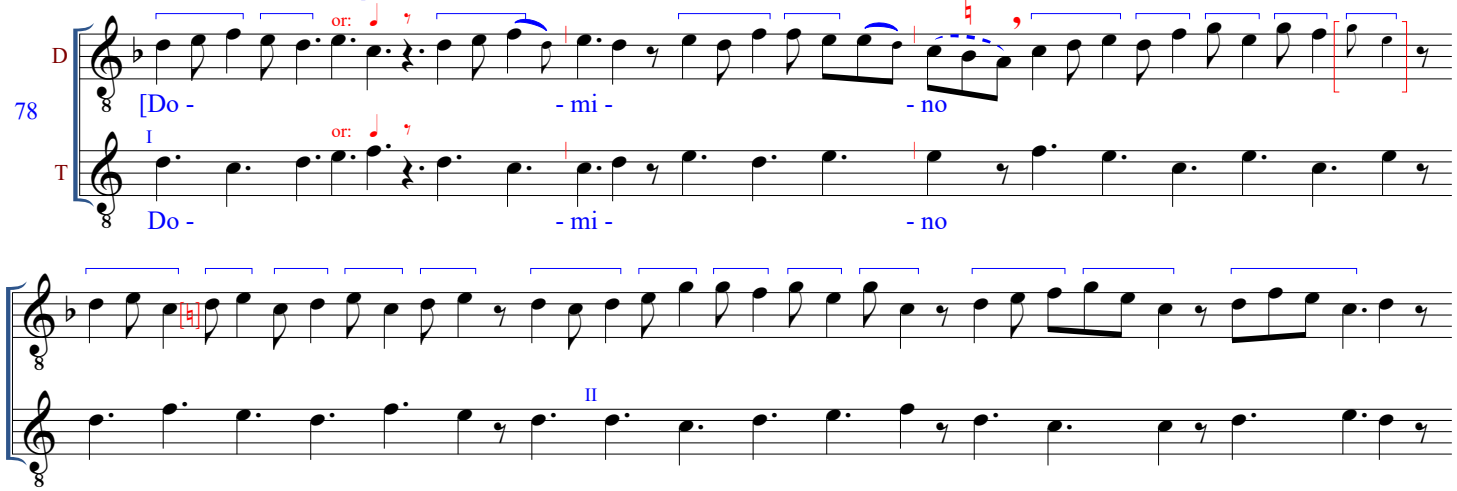
*A problematic piece with multiple possibilities for resolution, despite the presence of motet concordances, since these show wide descrepancies in both D and T among the sources. Opening *abab* repetition in D (in *Mo* also in T) may indicate preexistent songs or refrains fitted to the T, with the various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

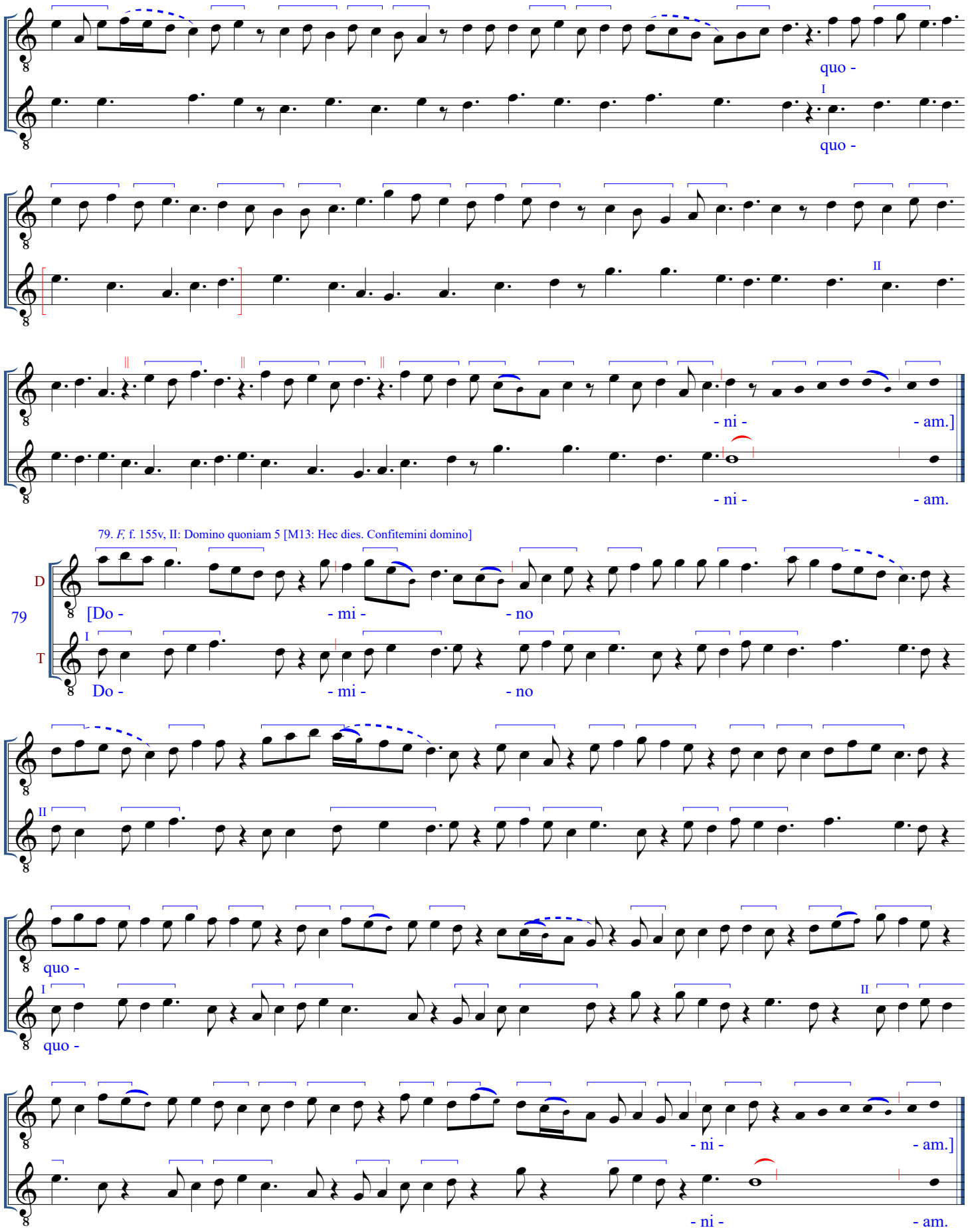
77. *F,* f. 155r, V: Hec dies 6 [M13: Hec dies. Confitemini domino]*

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

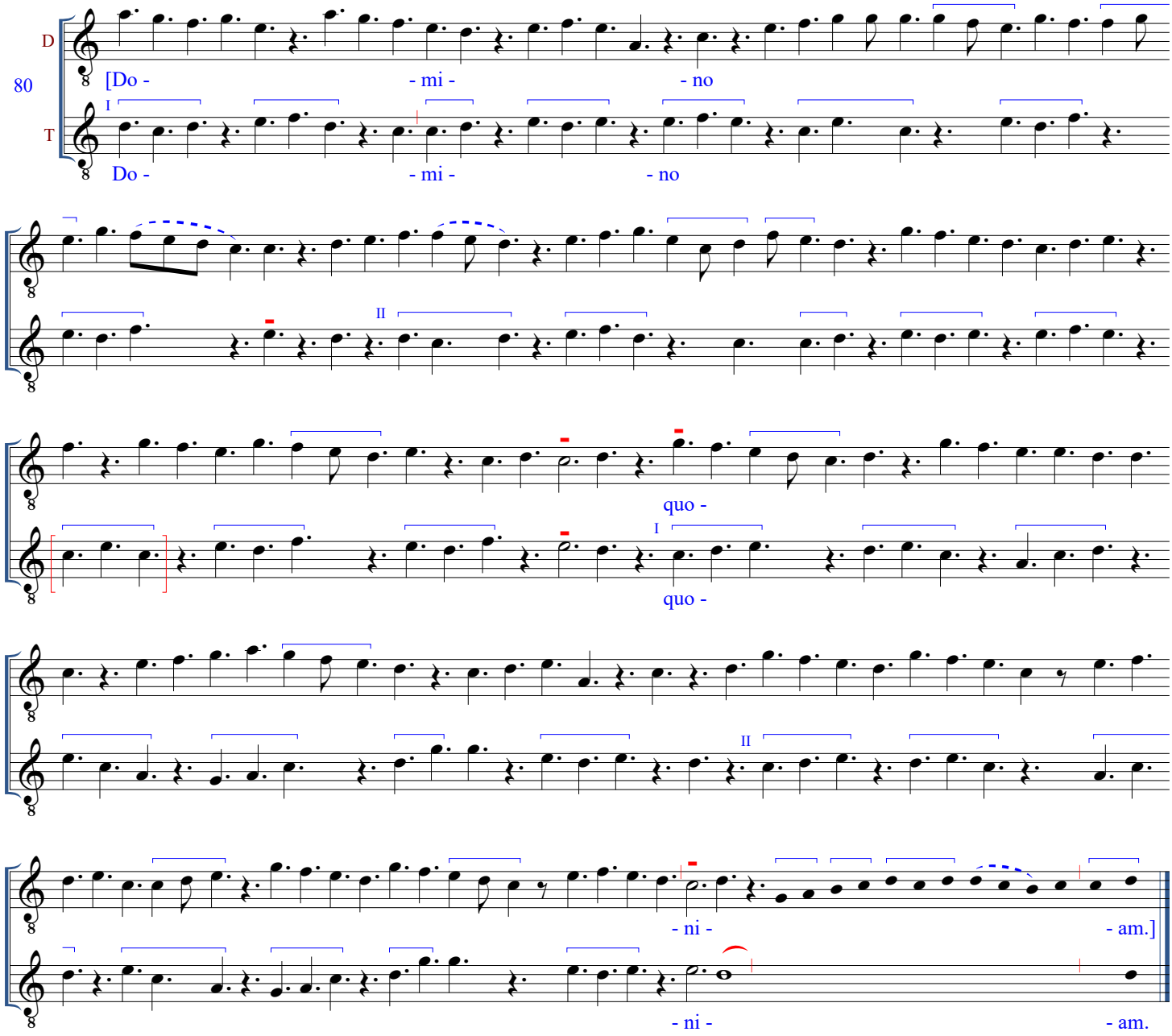


78. *F,* f. 155r, VI: Domino quoniam 4 [M13: Hec dies. Confitemini domino]

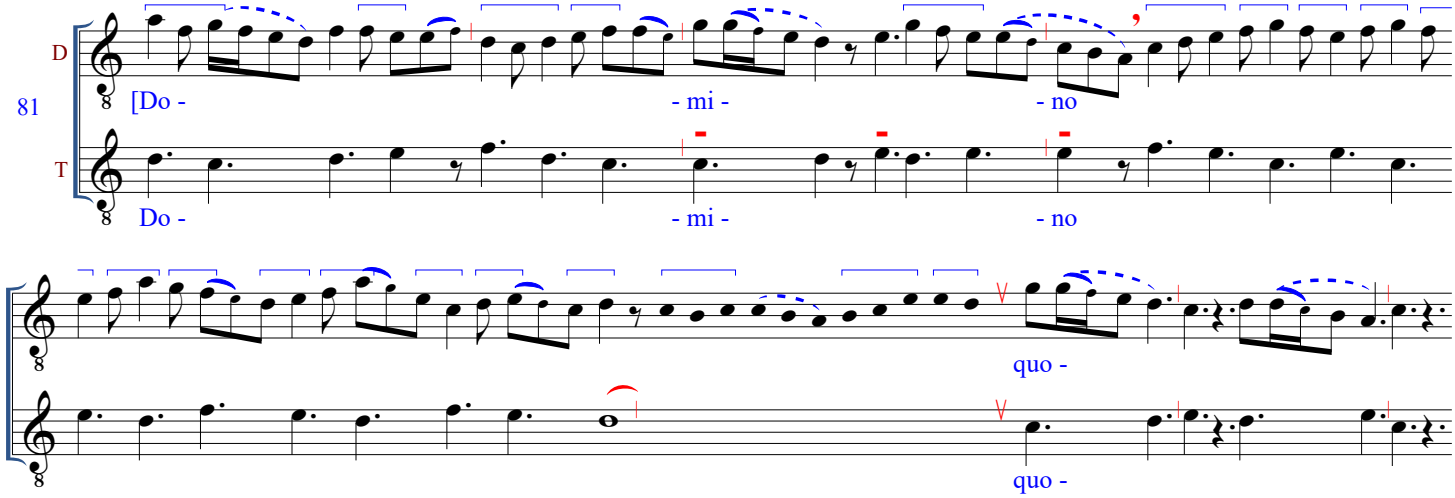



quo -
I
quo -
II
- ni -
- am.]
- ni -
- am.
79. *F,* f. 155v, II: Domino quoniam 5 [M13: Hec dies. Confitemini domino]
D
79
[Do -
- mi -
- no
I
T
Do -
- mi -
- no
II
quo -
I
quo -
II
- ni -
- am.]
- ni -
- am.

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



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



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

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

82 D [Do - - mi - - no
T I Do - - mi - - no II

quo -
quo - I

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

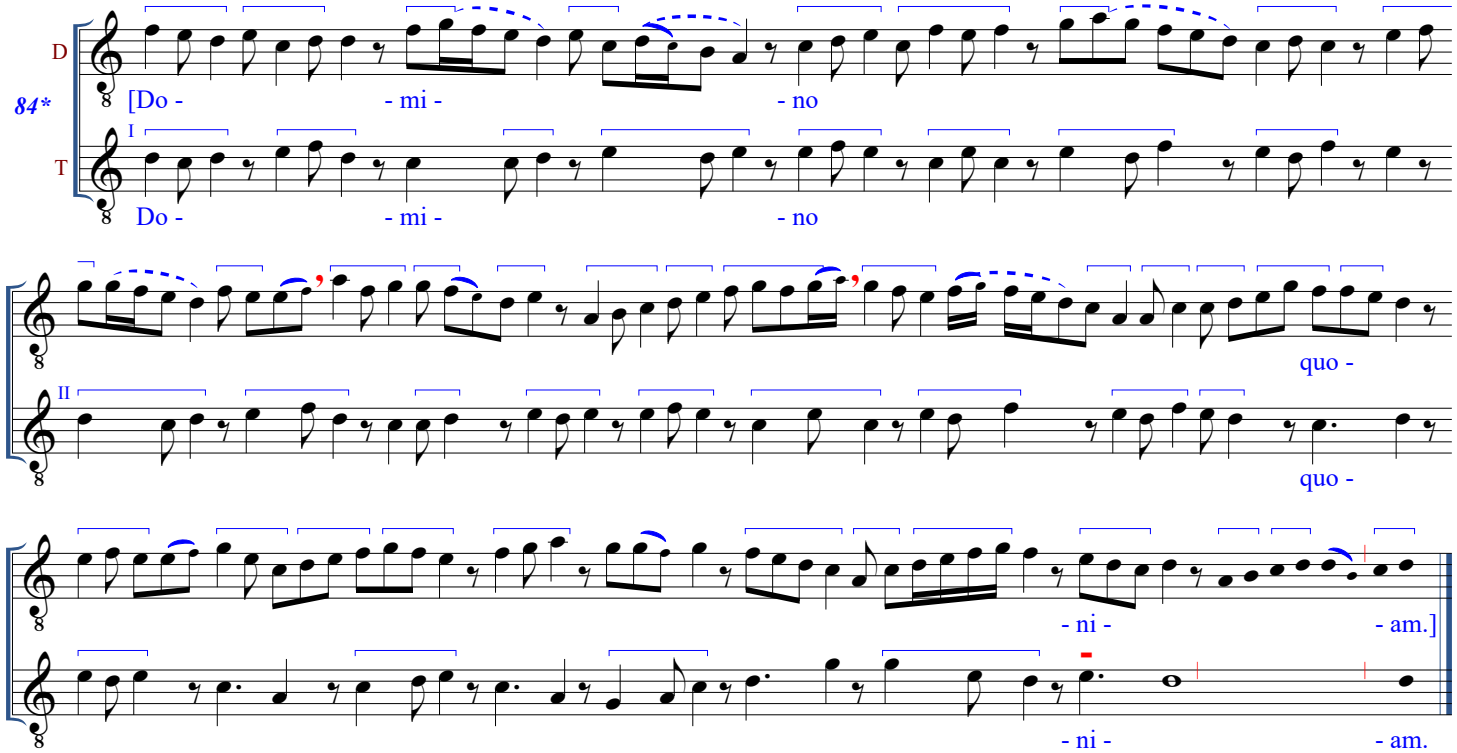
83. *F,* f. 156r, IV: Domino quoniam 7 [M13: Hec dies. Confitemini domino] (= motet *Virgo gignit genitorem* [133]), chanson *L'autrier dejouste un rivage* [RS35])

83* D a Do - - mi - - no a'
T I Do - - mi - - no

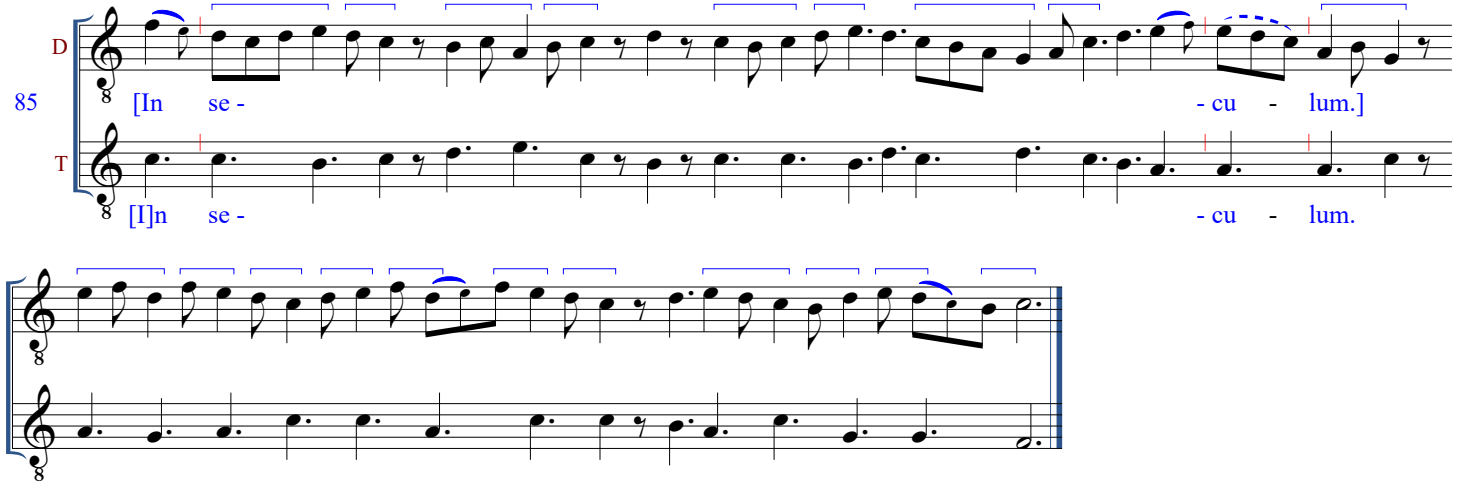
II

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

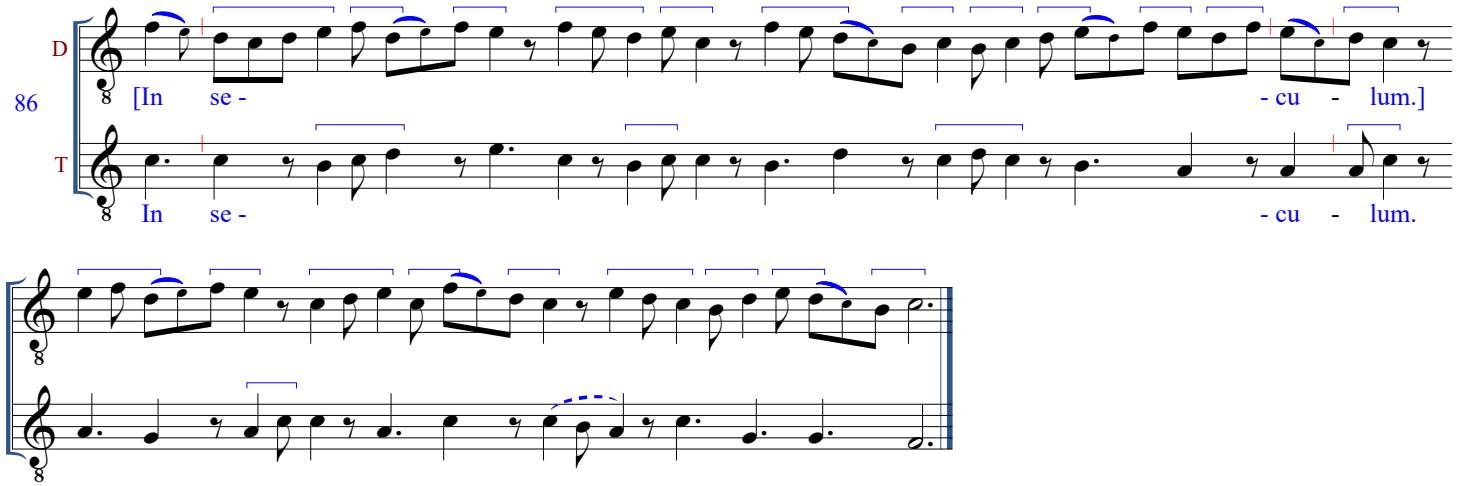
84. *F,* f. 156r, VI: Domino quoniam 8 [M13: Hec dies. Confitemini domino] (= motet *Quant froidure trait a fin contre la* [135])* *Some readings suggested by motet.



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



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



87. *F,* f. 156v, III, 1: In seculum 7 [M13: Hec dies. Confitemini domino]

*Phrase endings may also be read:

87

D [In se - - cu - lum.]

T In se - - cu - lum.

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

88

D [In se - - cu - lum.]

I

T In se - - cu - lum.

II

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

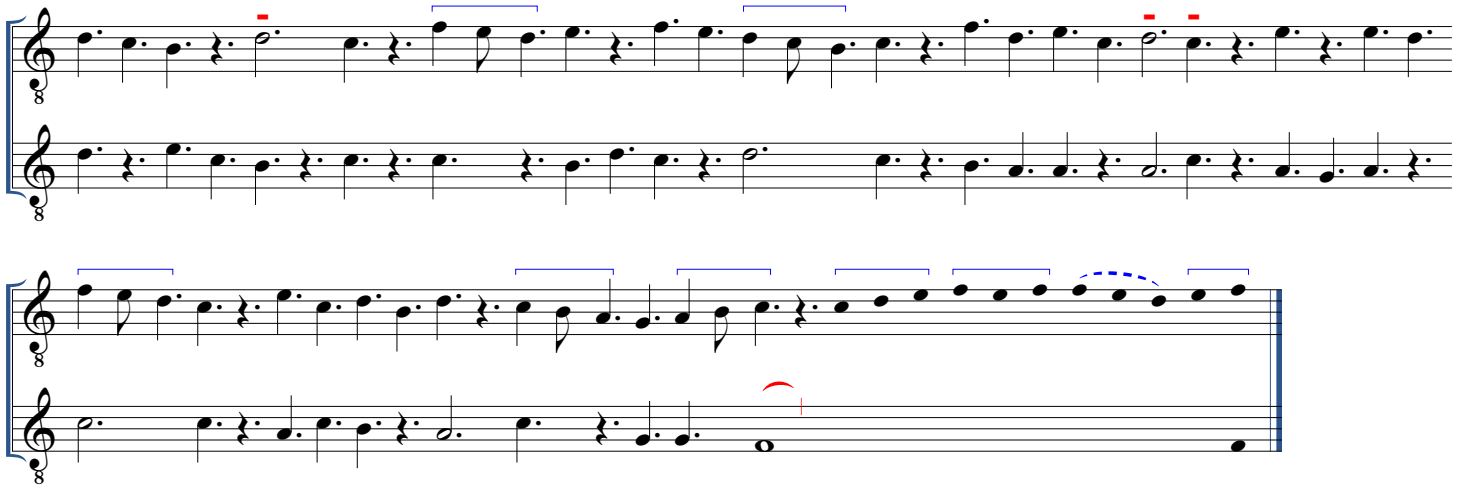
89

D [In se - - cu - lum.]

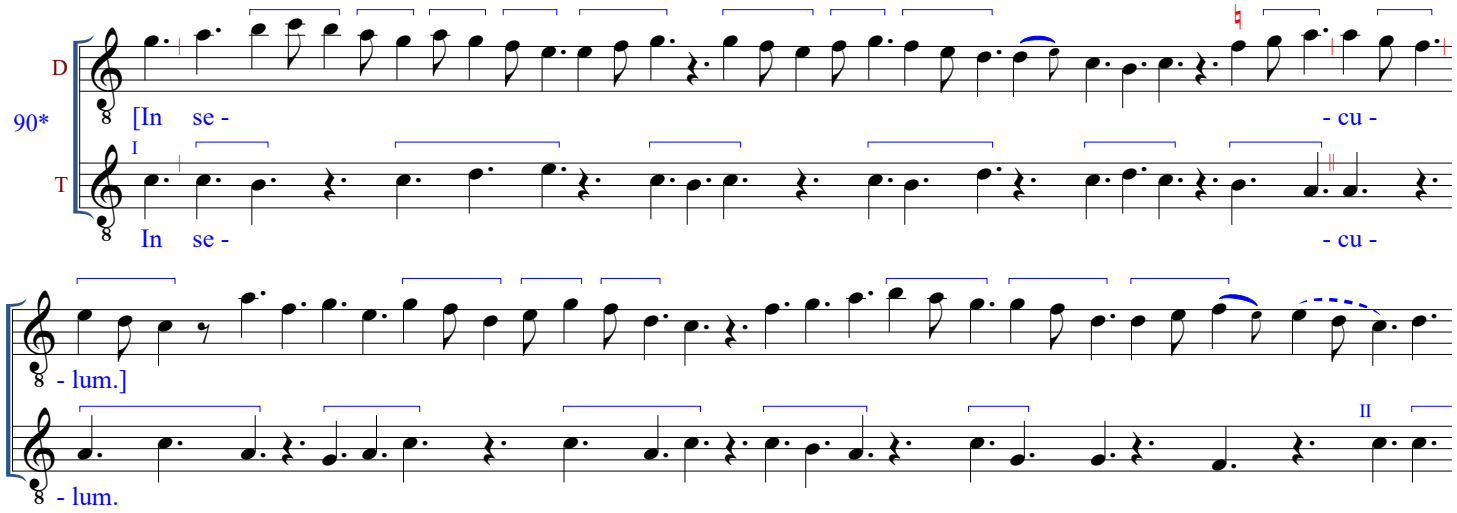
I

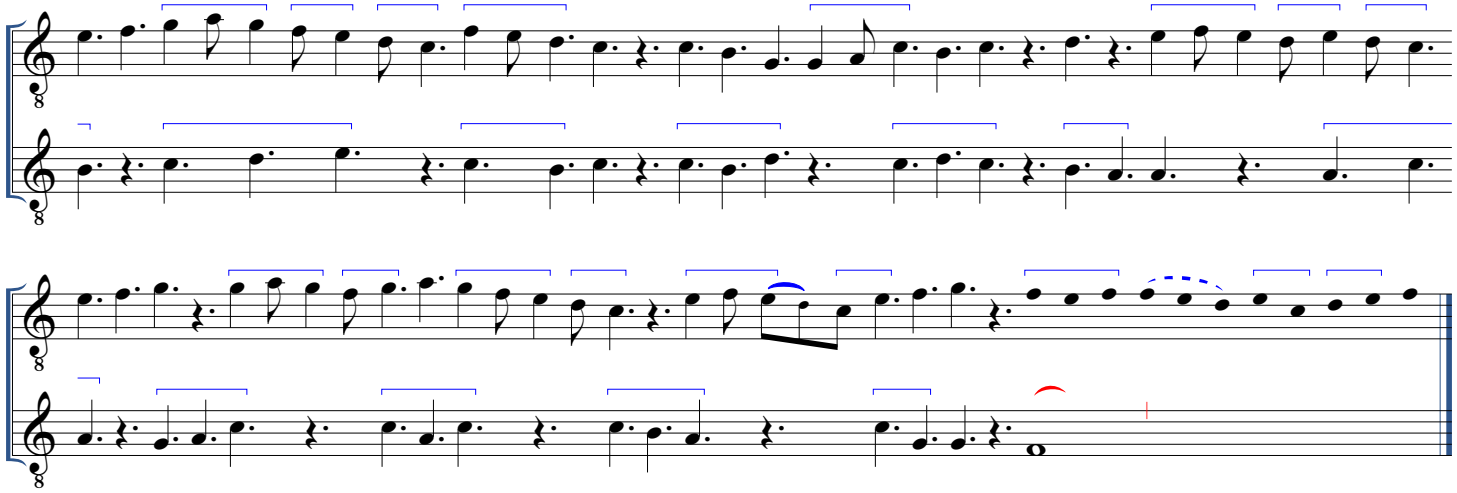
T In se - - cu - lum.

II



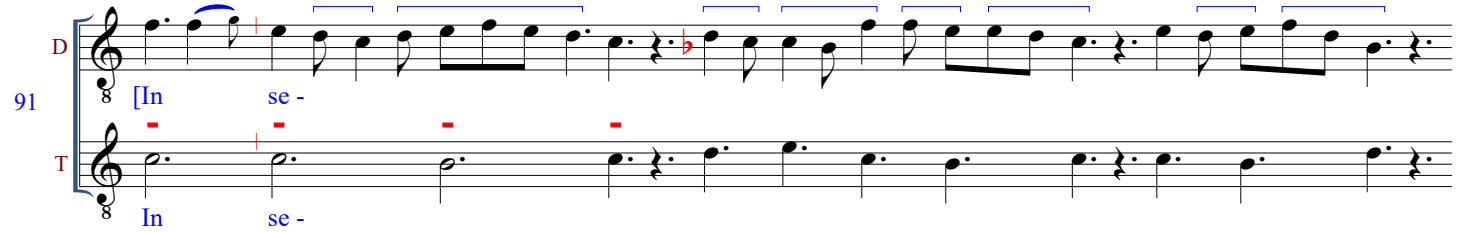
90. *F,* f. 157r, I: In seculum 9 [M13: Hec dies. Confitemini domino] (= motet *In serena facie* [141])





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

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



- cu - lum.]

- cu - lum.

92. *F,* f. 157r, IV: In seculum 10 [M13: Hec dies. Confitemini domino]*

*A reading in mode 3 or 6 is also possible.

92

D [In se -

T In se -

- cu - - lum.]

- cu - lum.

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

*93**

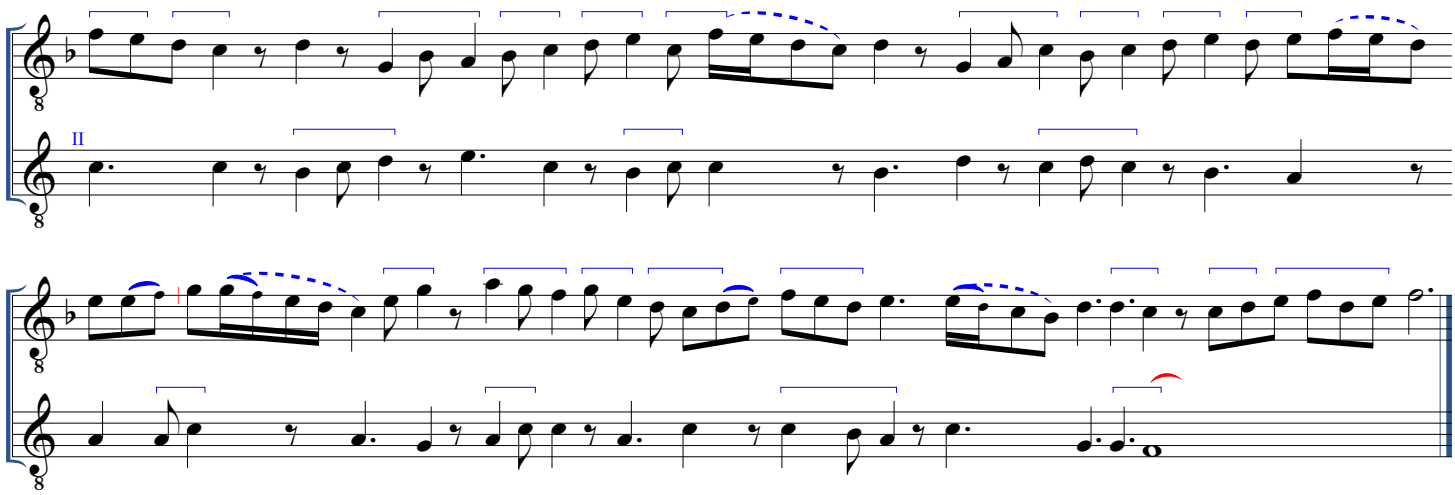
D [In se -

I

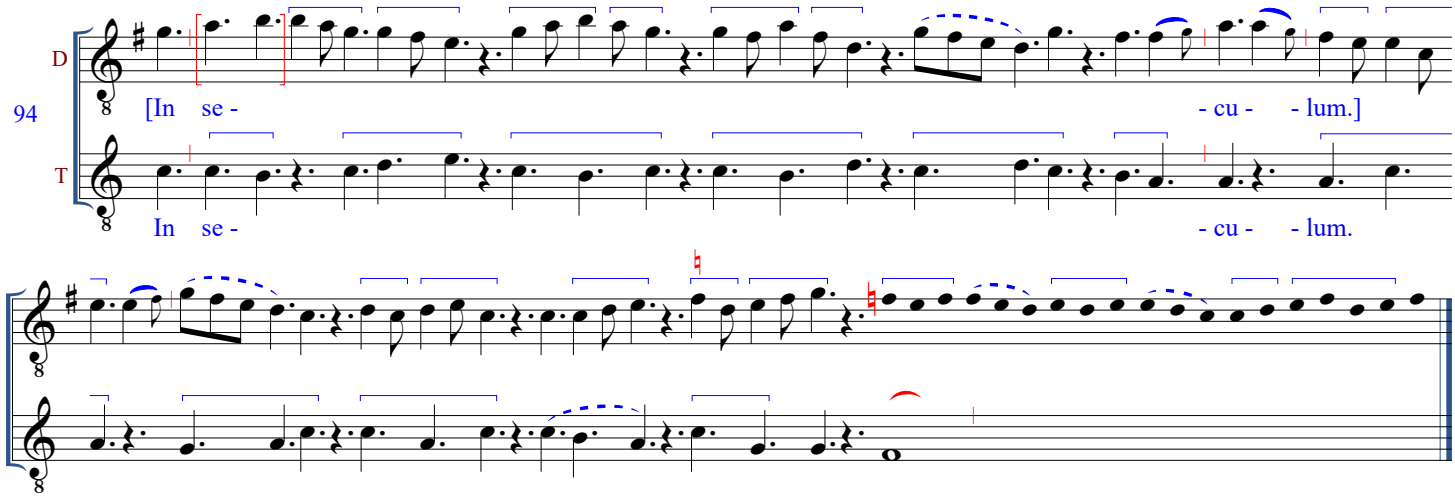
T In se -

- cu - lum.]

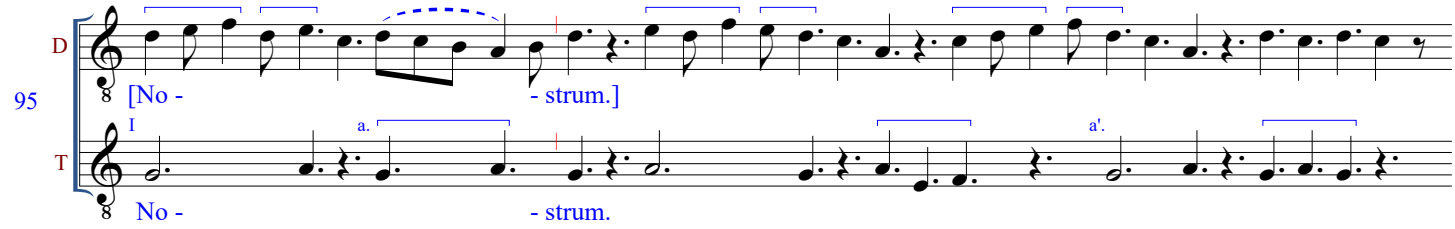
- cu - lum.

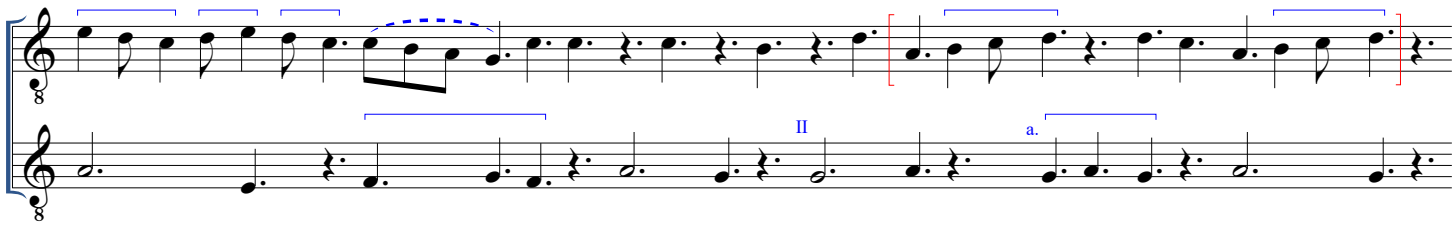


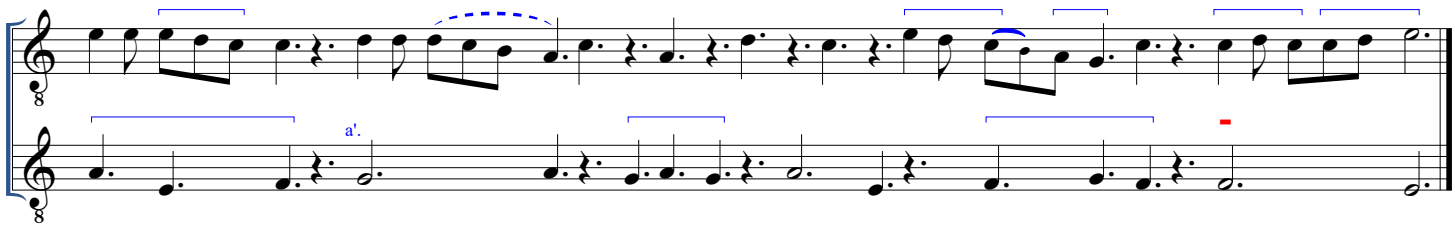
94. *F,* f. 157v, I: In seculum 1 [M13: Hec dies. Confitemini domino] (= *W1* MLO; opening = *W1* M13 organum a3, TD)



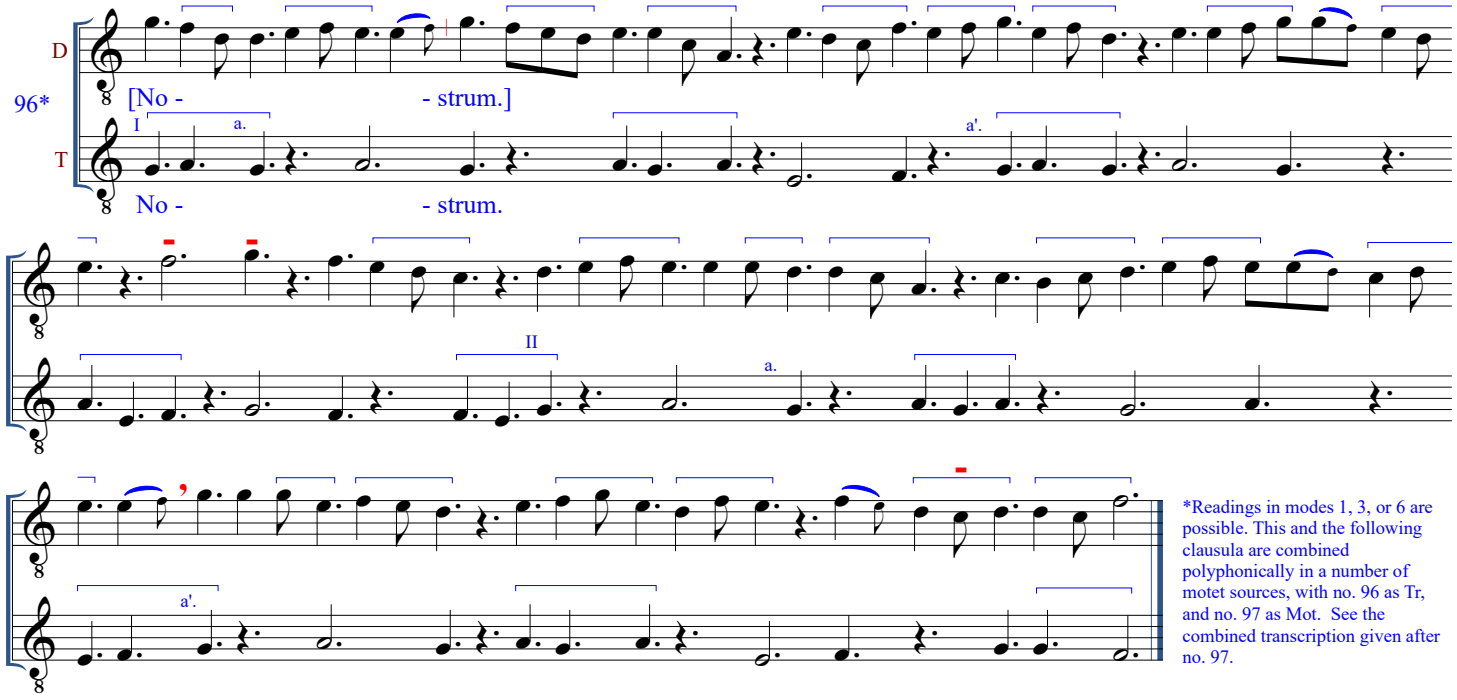
95. *F,* f. 157v, II: Nostrum 2 [M14: Alleluya. Pascha nostrum] (= *W1* claus. 53)





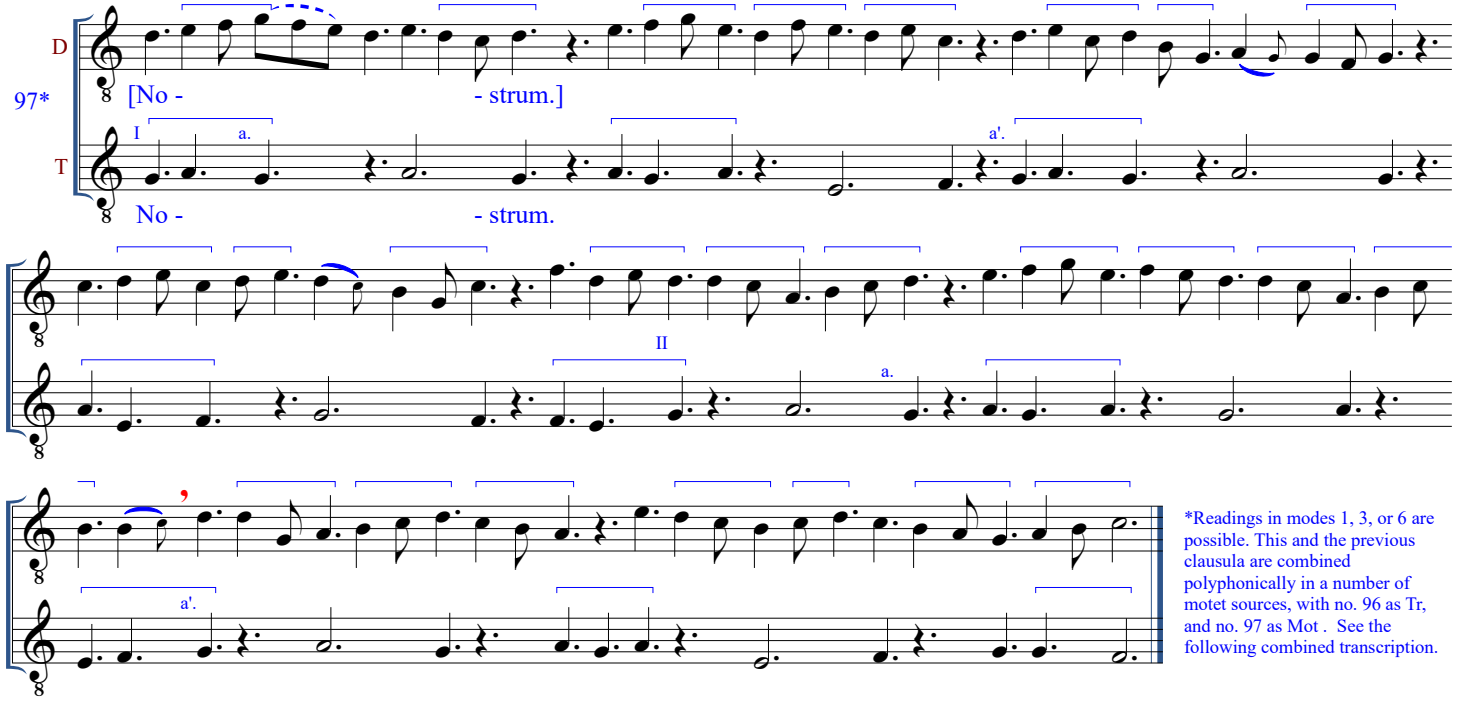


96. *F,* f. 157v, III: Nostrum 3 [M14: Alleluya. Pascha nostrum] (= Tr *Qui d'amours veut bien joir* [218], Tr *Salve salus hominum* [221], Tr *Tu decus es decoris* [223])*



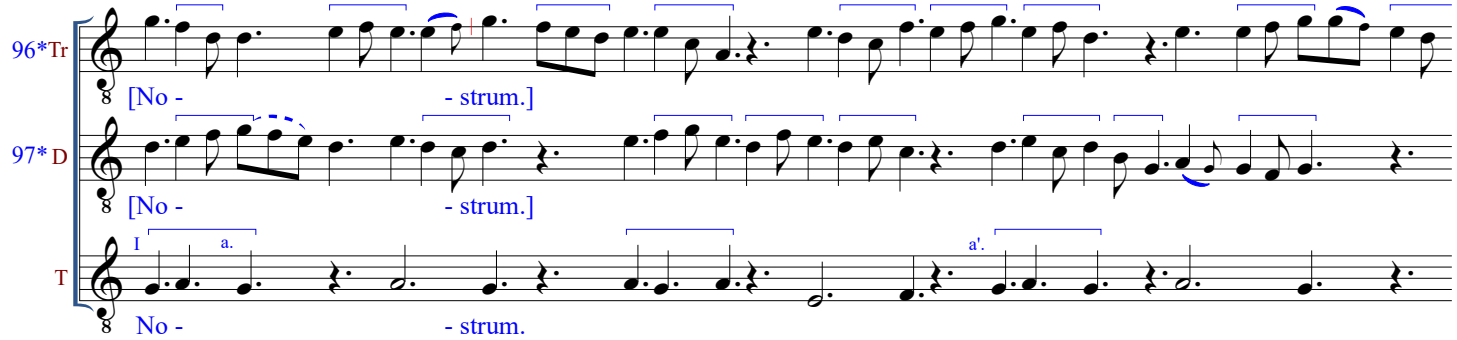
*Readings in modes 1, 3, or 6 are possible. This and the following clausula are combined polyphonically in a number of motet sources, with no. 96 as Tr, and no. 97 as Mot. See the combined transcription given after no. 97.

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



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

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



II

a.

a'.

98. *F,* f. 157v, V: (Immo)Latus est 3 [M14: Alleluya. Pascha nostrum] (= W1 claus. 55)*

*Readings in modes 1, 3, or 6 are possible; see alternative version that follows.

98

D

T

a

a

[La -

I a.

a'.

b.

La -

II a.

a'.

si si

b.

c.

- tus

est.]

- tus

est.

(Alternative reading of no. 98 in mode 6*)

*Phrase endings may also be read:

(98)

D

T

[La - - tus est.]

La - - tus est.

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

or:

99

D

T

[La - - tus est.]

La - - tus est.

- tus
est.]
- tus
est.

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

D
100*
T
[La -
a.
a'.
b.
La -

c.

- tus
est.]
- tus
est.

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

D
101*
T
[La -
a.
a.
La -

b.

c.

- tus
est.]
- tus
est.

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

102*
D
[La -
T
I a.
a'.
b.
La -

II a.
a'.

| note the heavy motivic repetition from here on
b.
c.

- tus
est.]
- tus
est.

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

103*
D
[La -
T
a.
a'.
La -

B B B B B
b.
c.

- tus est.]

- tus est.

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

104*

D [La -

T a. La - a.

b. c.

- tus est.]

- tus est.

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

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

105*

D [La -

T a. La - a.

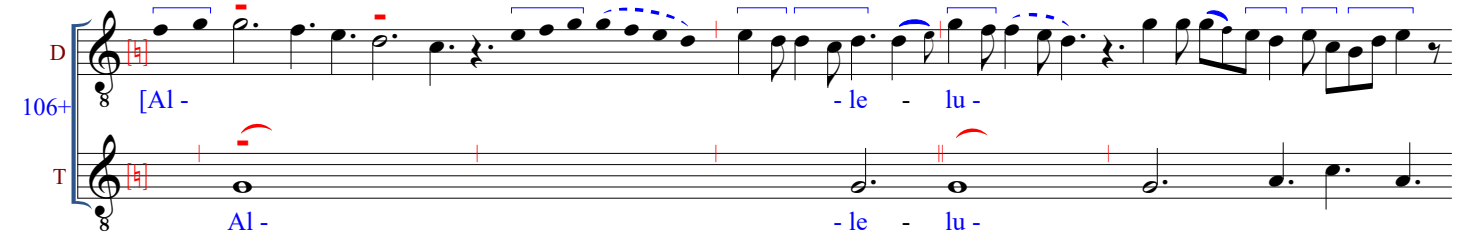
or:

b. c.

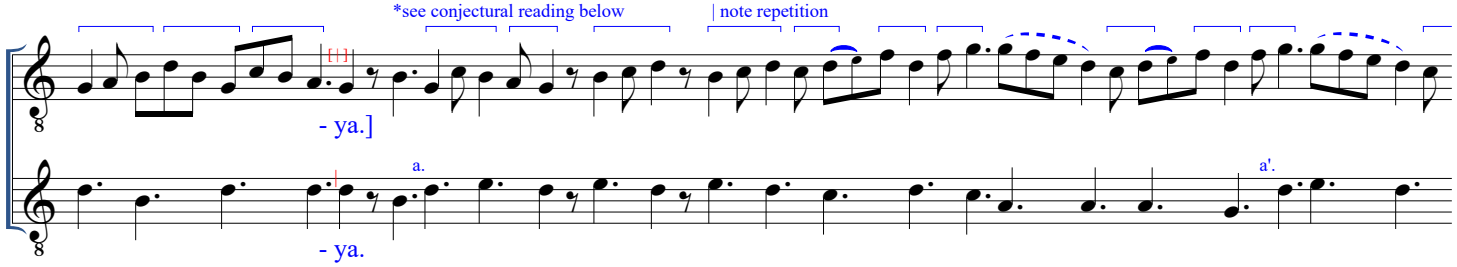
- tus est.]

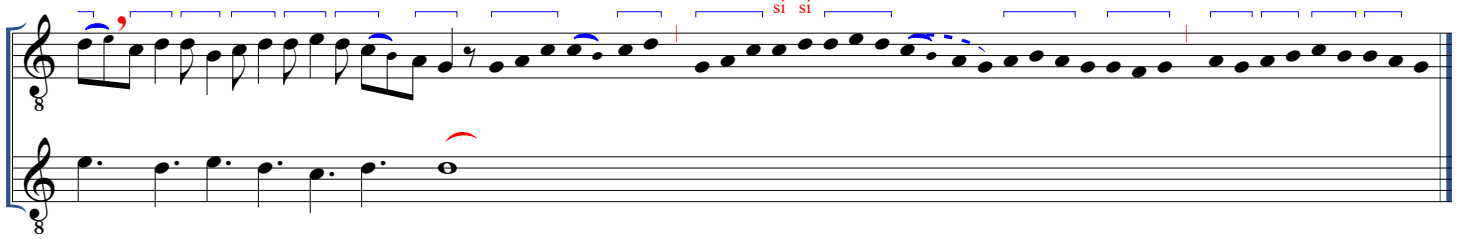
- tus est.

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

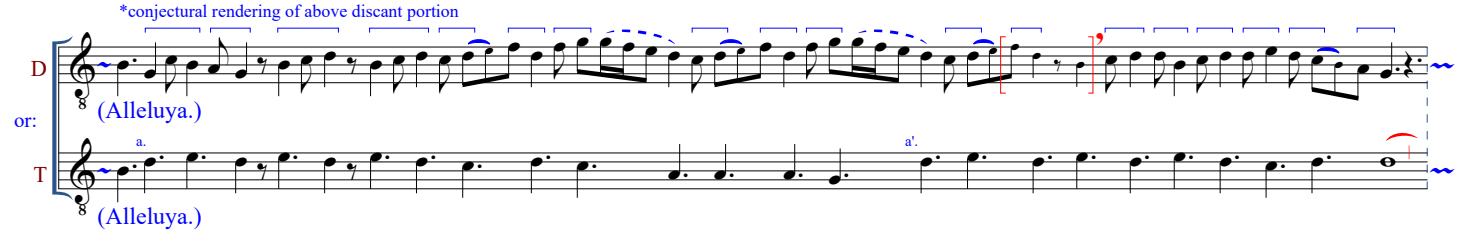


*see conjectural reading below | note repetition



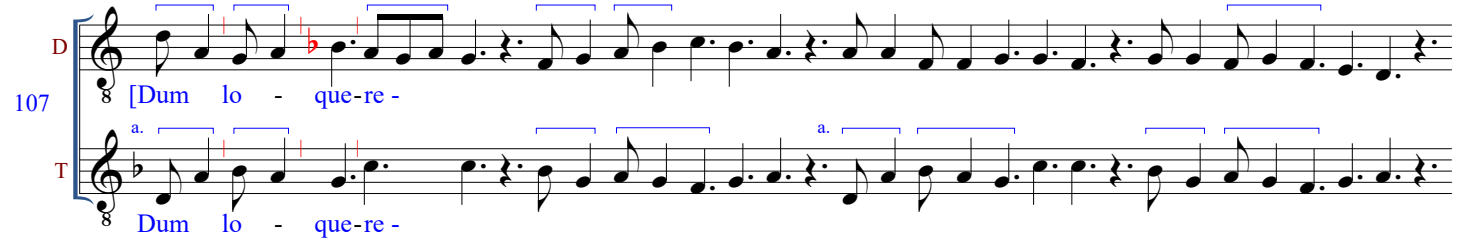


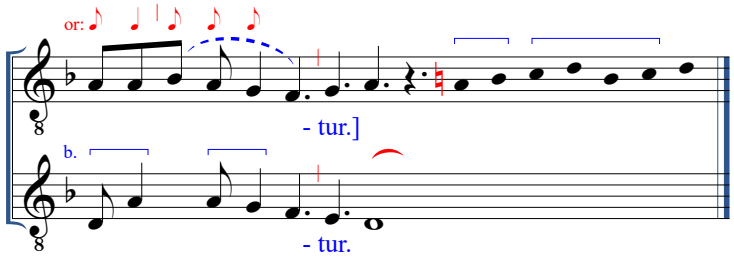
*conjectural rendering of above discant portion



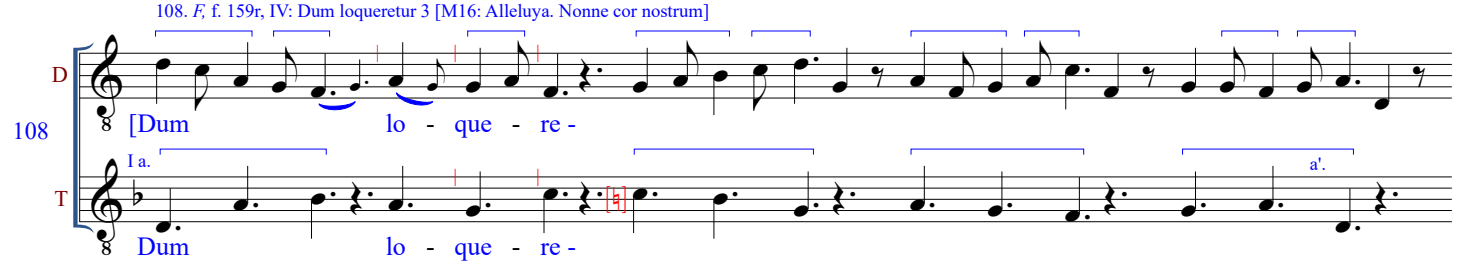
107. *F,* f. 159r, III: Dum loqueretur 2b [M16: Alleluya. Nonne cor nostrum] (= *W1* claus. 58)*

*Phrase endings may also be read:





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



b.

II a.

[♭]

a'.

- tur.]

b.

- tur.

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

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

D

109

[Re -

a.

a'.

T

Re -

- tur.]

- tur.

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

D

110

[Mors.]

a.

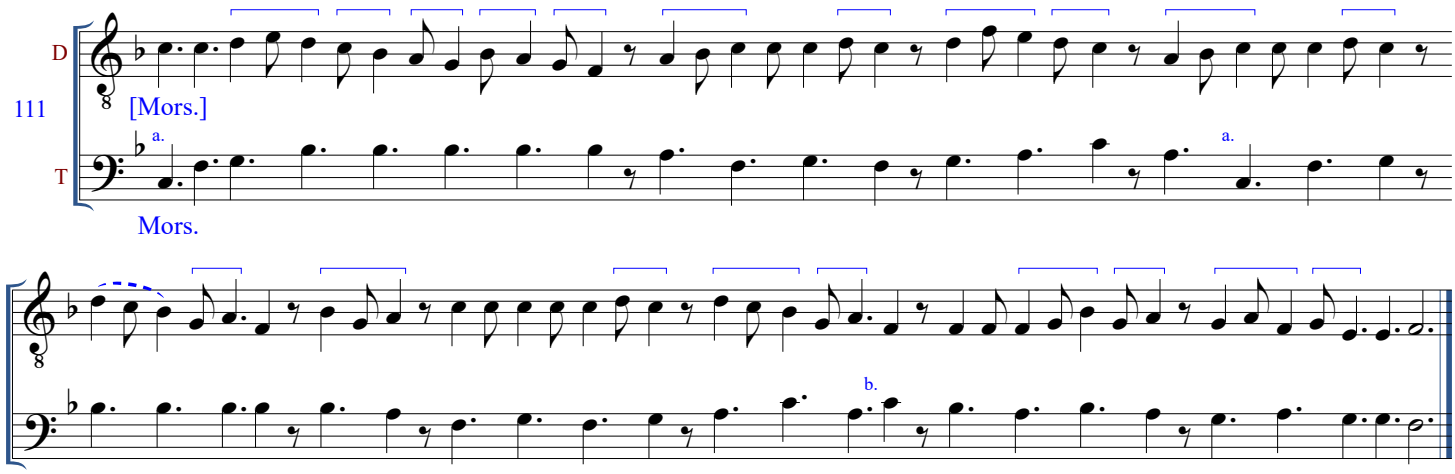
a.

T

Mors.

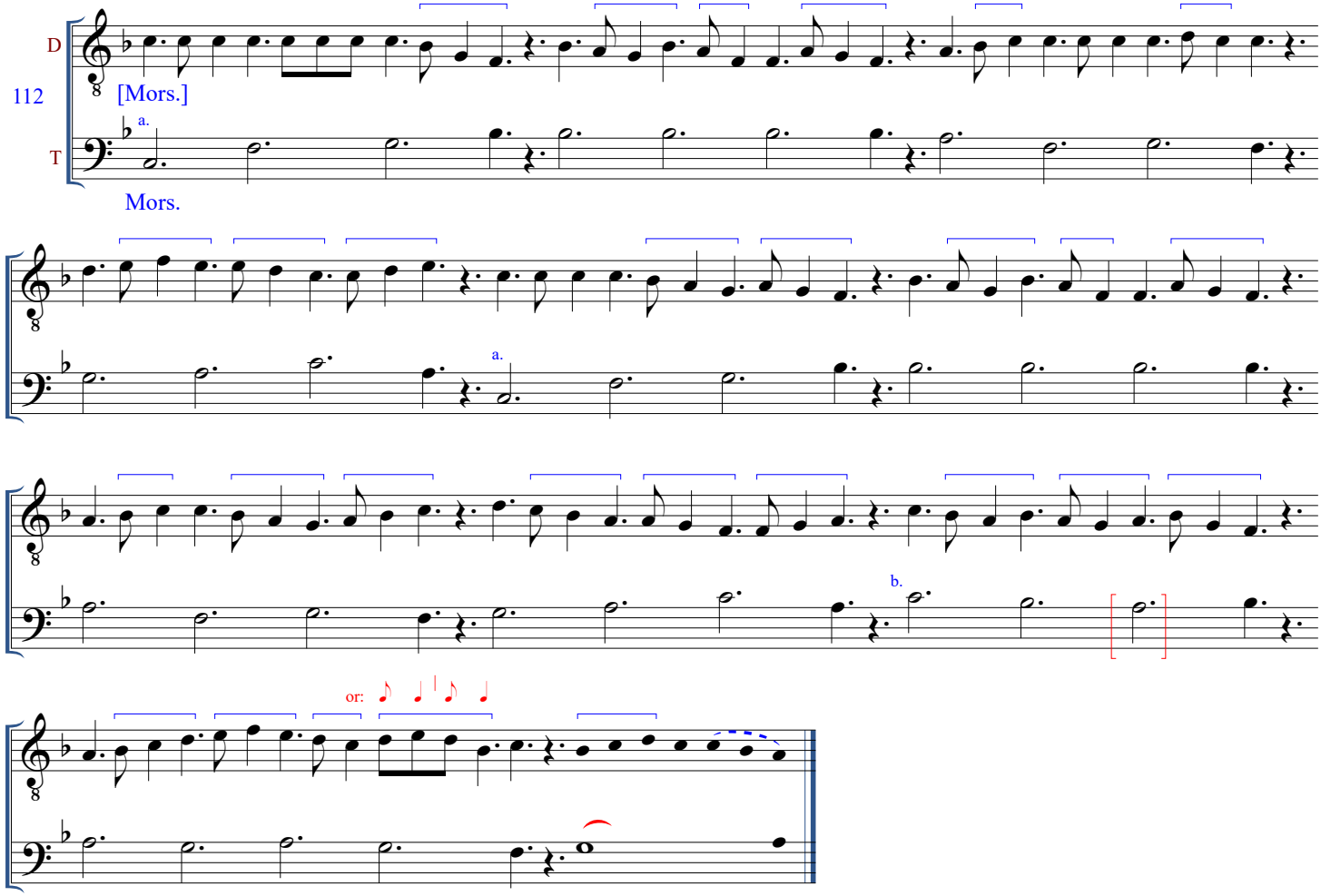
b.

111. *F,* f. 159v, II: Mors 3 [M18: Alleluya. Christus resurgens] (= *W1* claus. 61)

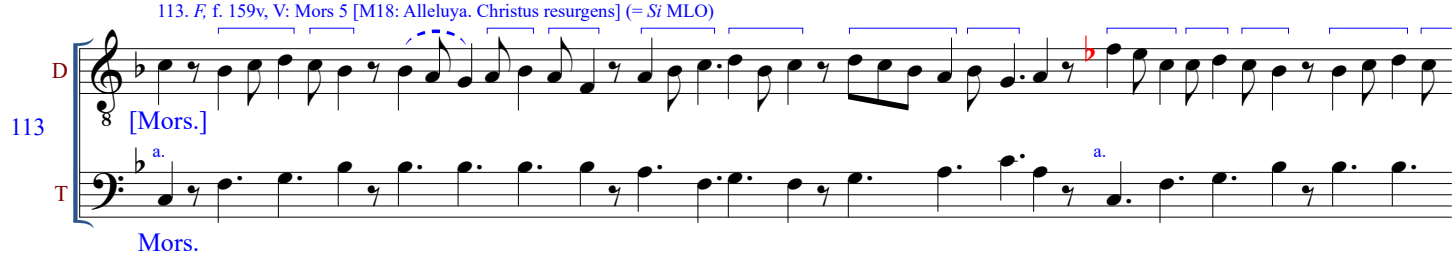


112. *F,* f. 159v, IV: Mors 2 [M18: Alleluya. Christus resurgens] (= *W1* claus. 60)*

*Readings in modes 1 and 6 are also possible.



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



or:

b.

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

D

114+

T

[Sur - re -

Sur - re -

- xit

- xit

a a'

do - mi - nus

do - mi - nus

et oc - cur -

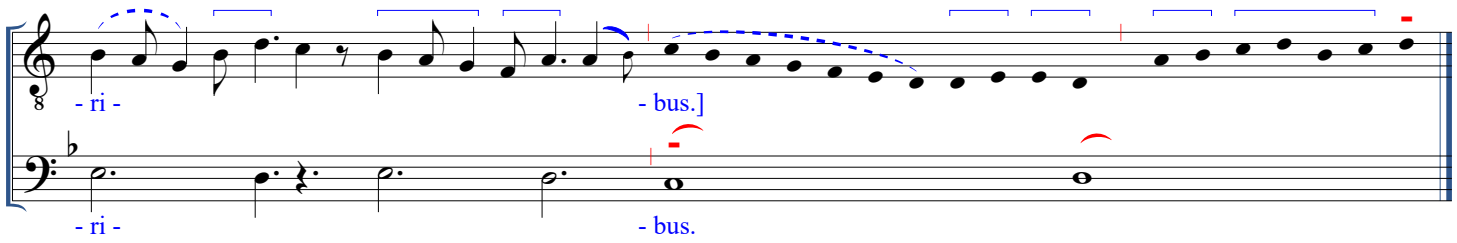
et oc - cur -

- rens

- rens

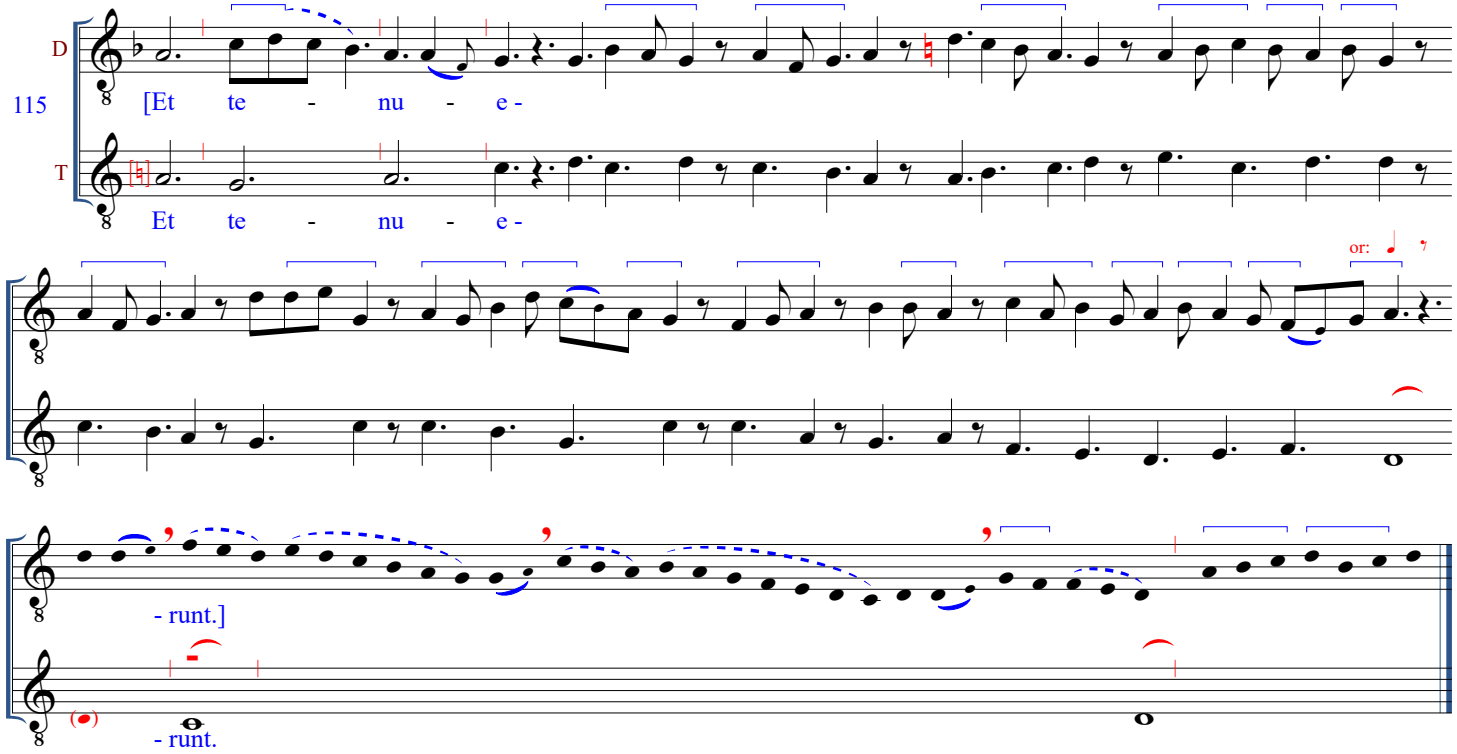
mu - li - e -

mu - li - e -

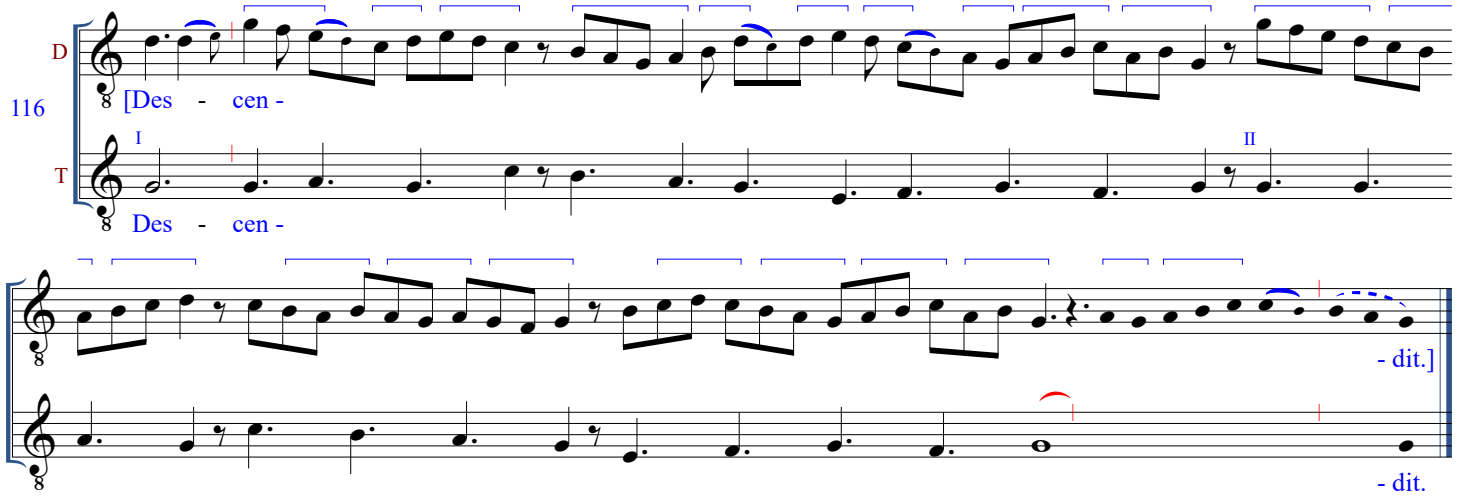


115. *F,* f. 160r, IV: Et tenuerunt 1 [M17: Alleluya. Surrexit dominus] (= *W1* MLO)*

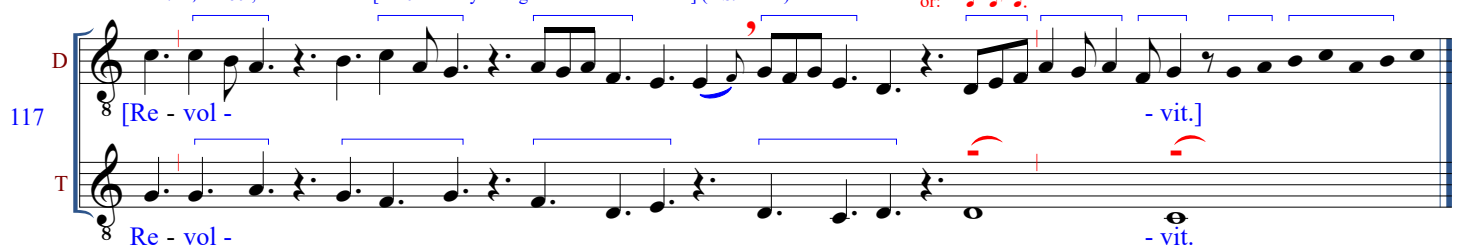
*The opening phrase may be compressed into 4 ternary Longs.



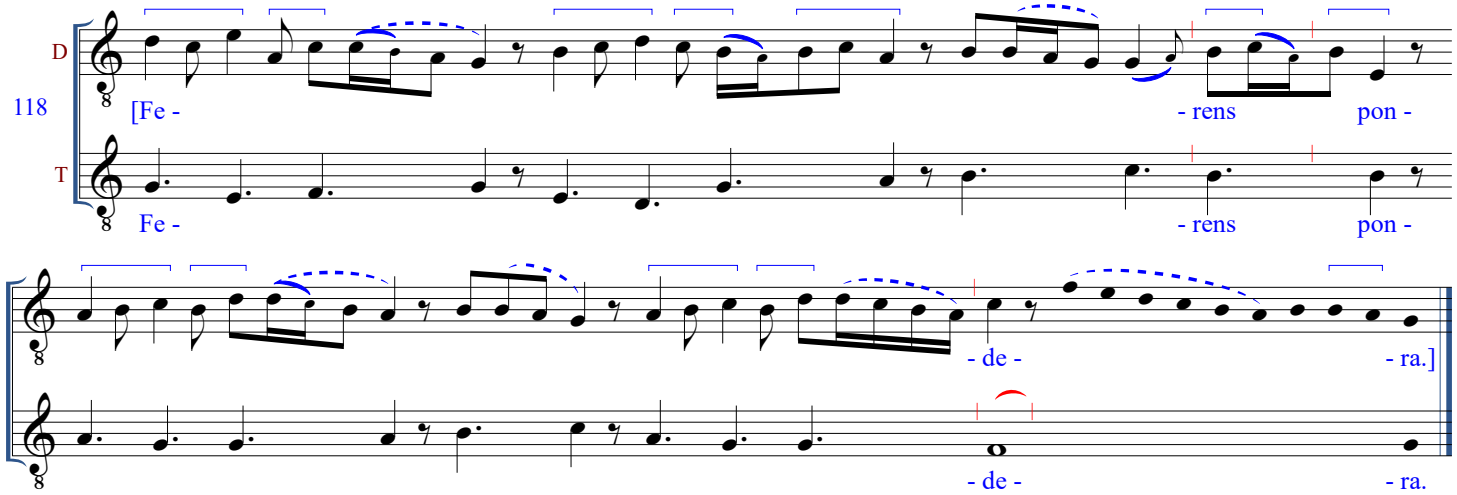
116. *F,* f. 160r, V: Descendit 2 [M20: Alleluya. Angelus domini descendit]



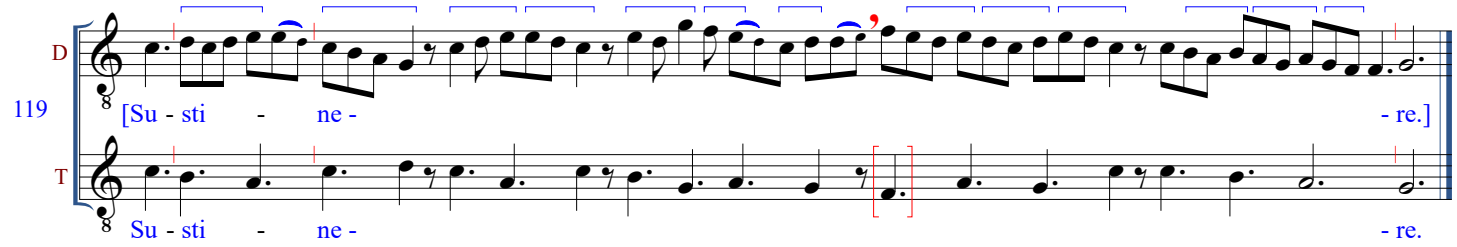
117. *F,* f. 160r, VI: Revolvit 2 [M20: Alleluya. Angelus domini descendit] (= *Si* MLO)



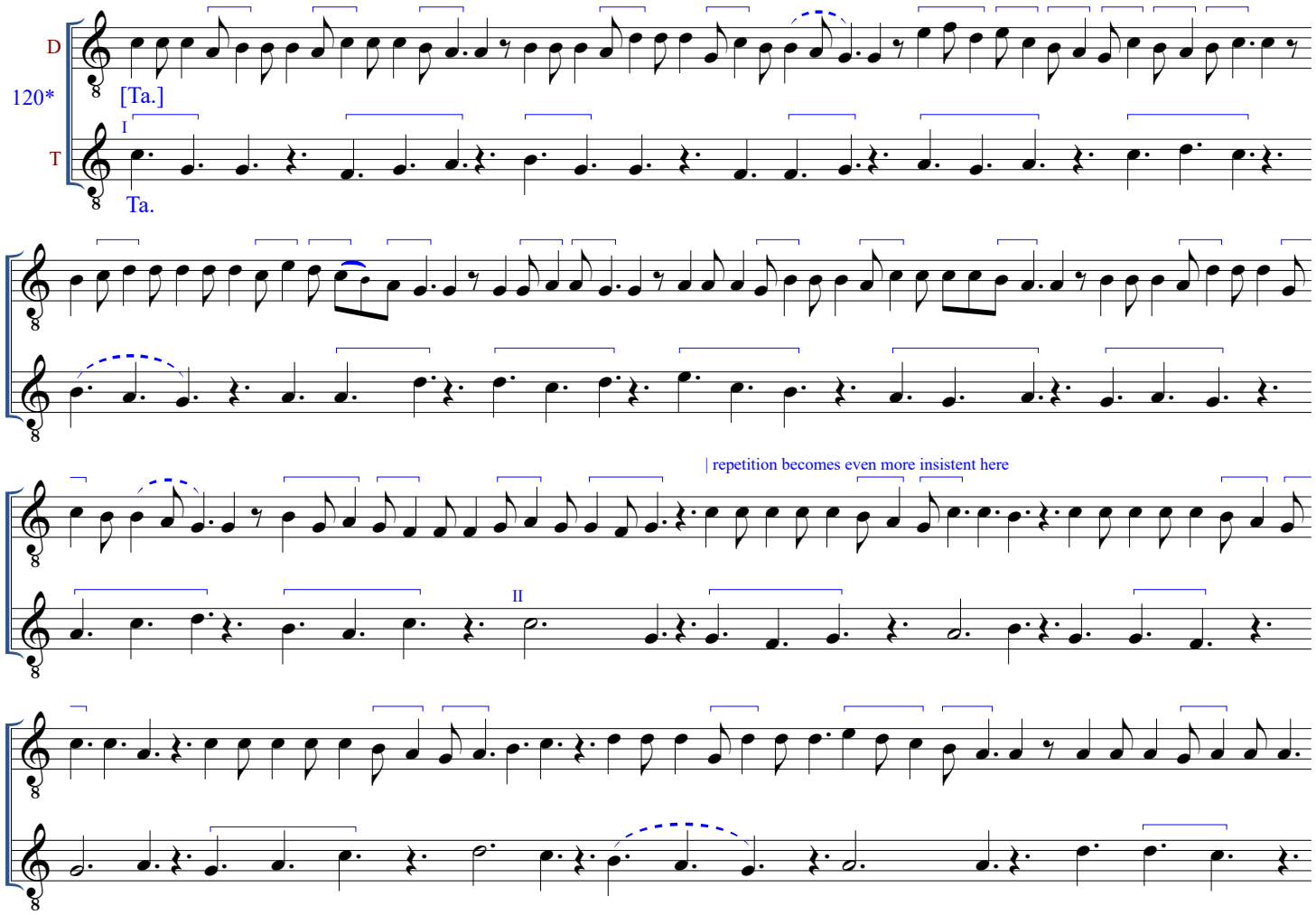
118. *F,* f. 160v, I, 1: Ferens pondera 1 [M22: Alleluya. Dulce lignum] (= W1 *MLO;* = "sancti spi[ritus]" [M103] in *W1,* fasc. 11)

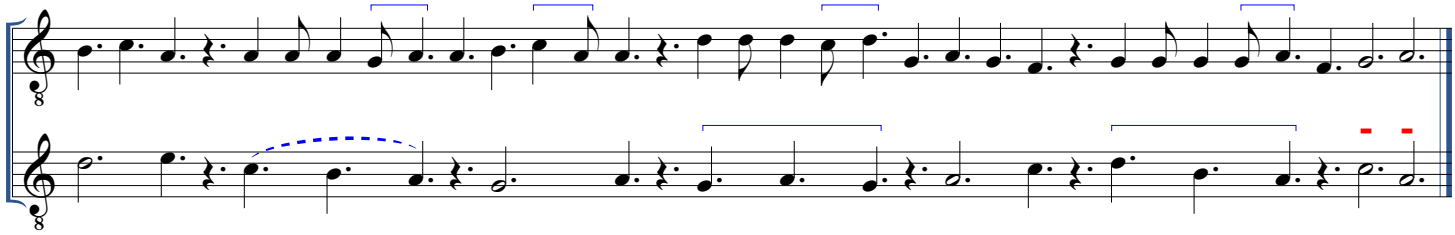


119. *F,* f. 160v, I, 2: Sustinere 1 [M22: Alleluya. Dulce lignum] (all but last phrase = W1 *MLO,* Si *MLO;* = "merui[sti]" [M 103] in *W1,* fasc. 11)

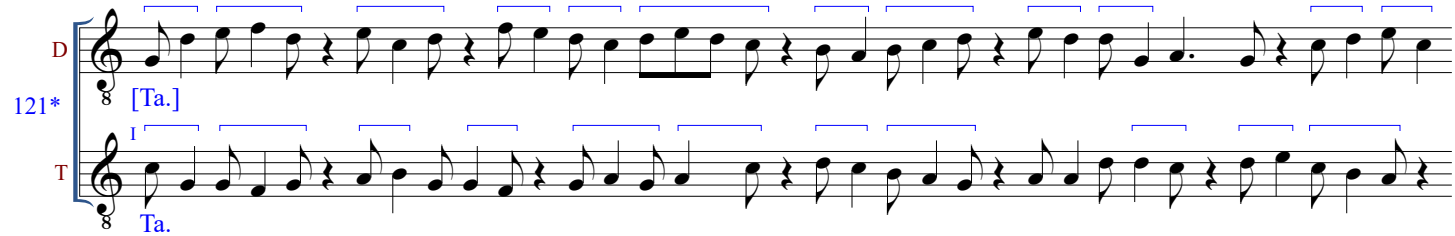


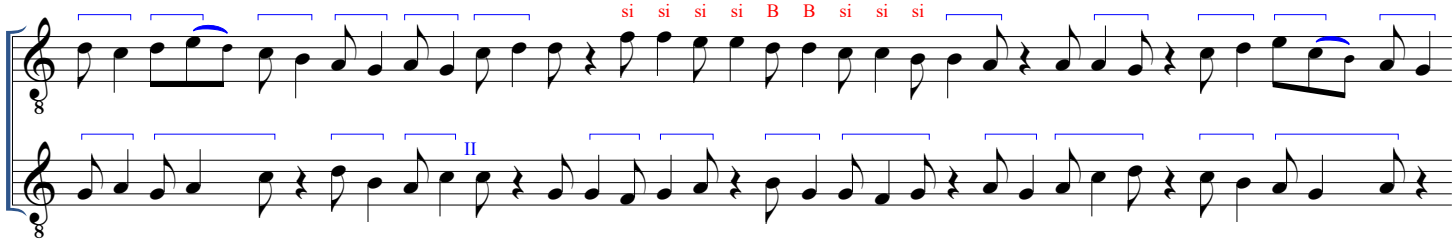
120. *F,* f. 160v, II: (Captivi)Ta(tem) 6 [M23: Alleluya. Ascendens Christus] (= motet *Salve mater* [or *virgo*] *fons ortorum* [309]

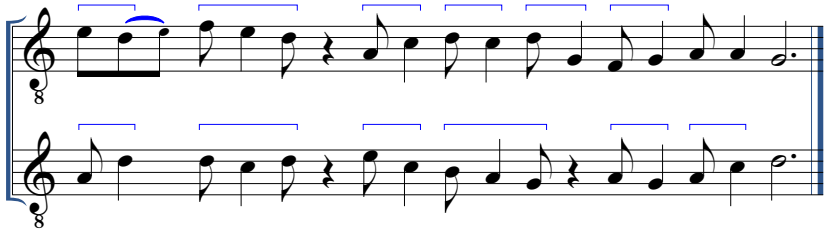




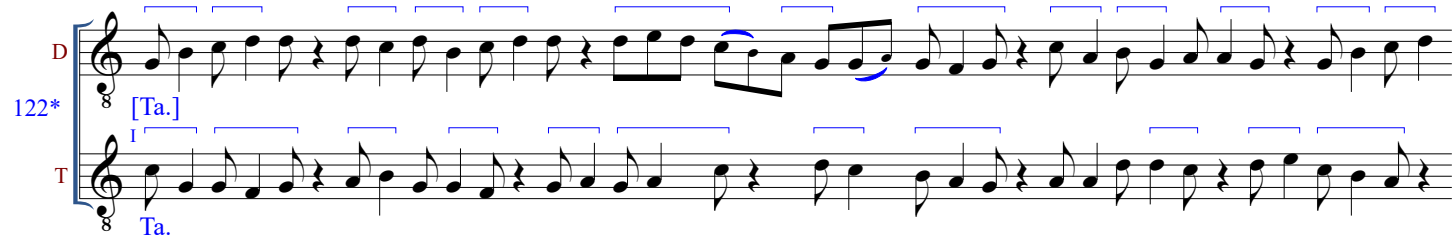
121. *F,* f. 160v, V: (Captivi)Ta(tem) 7 [M23: Alleluya. Ascendens Christus] (= motets *Scandit solium* [307], *[Dieus nos a done] que soions net* [307a], *Celi semita* [307b])

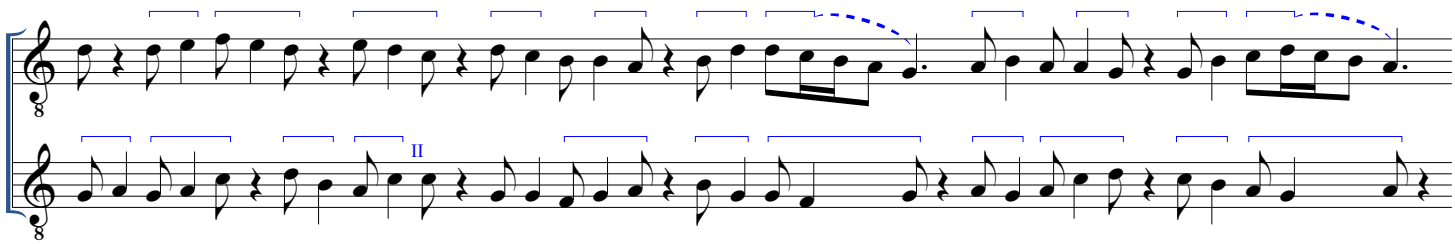


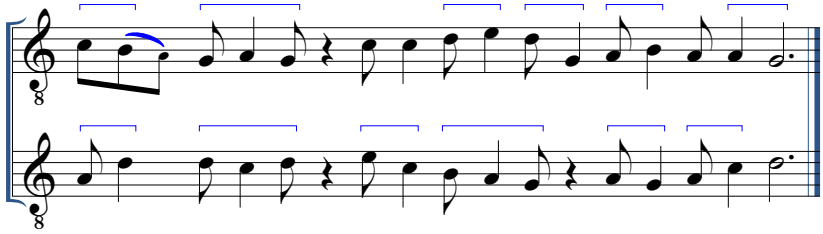




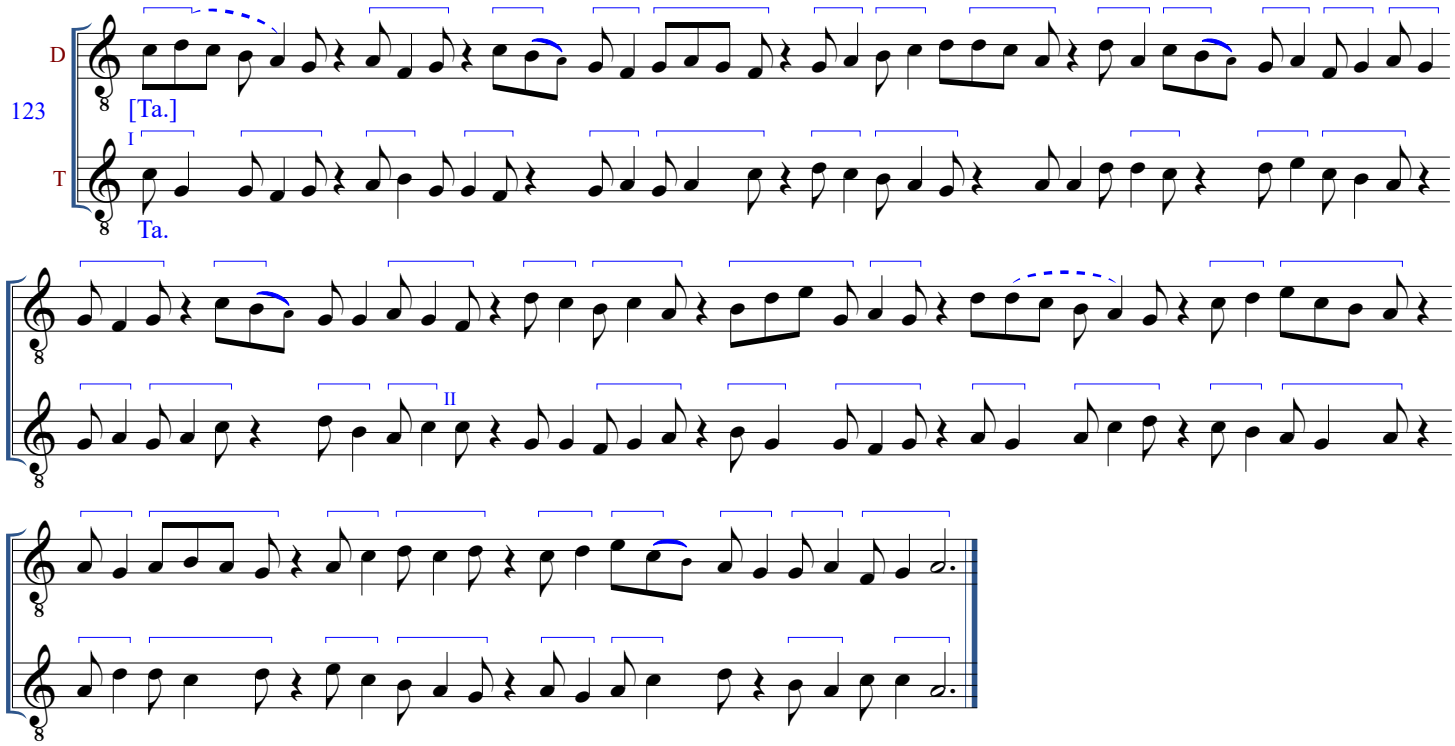
122. *F,* f. 161r, I: (Captivi)Ta(tem) 3b [M23: Alleluya. Ascendens Christus] (= motet *Hostem superat* [308]; *W1* claus. 63)



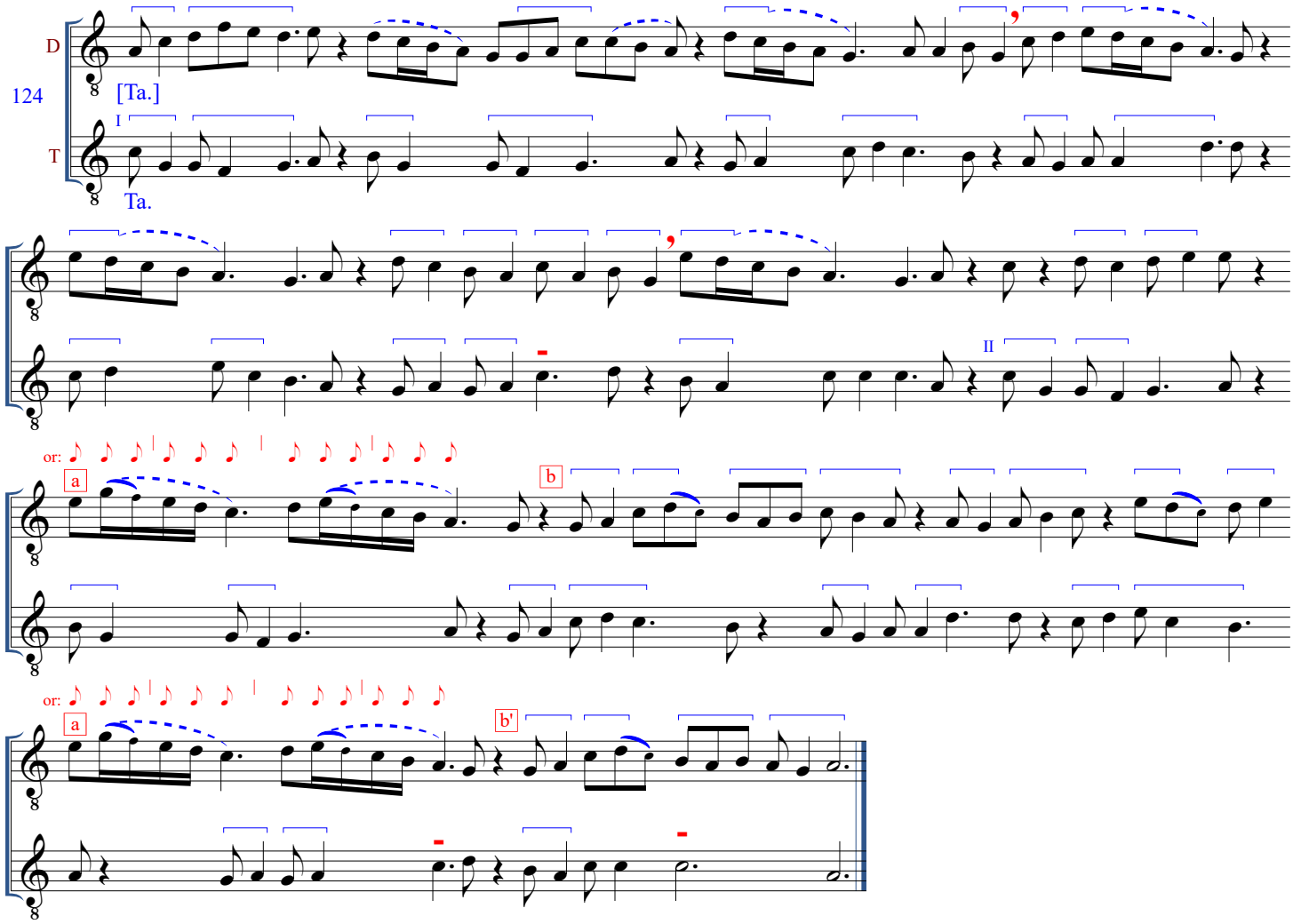




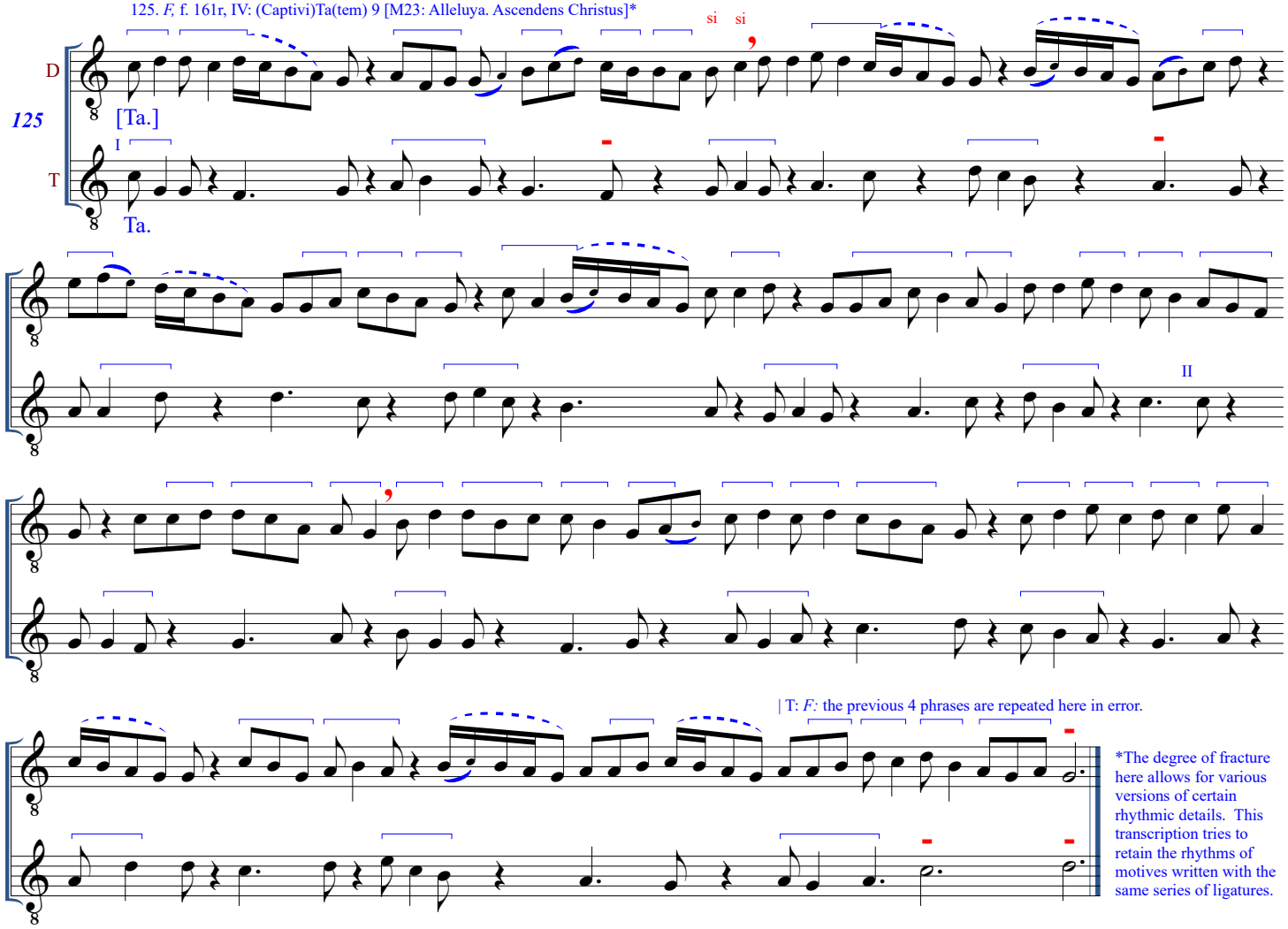
123. *F,* f. 161r, II: (Captivi)Ta(tem) 8 [M23: Alleluya. Ascendens Christus]



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



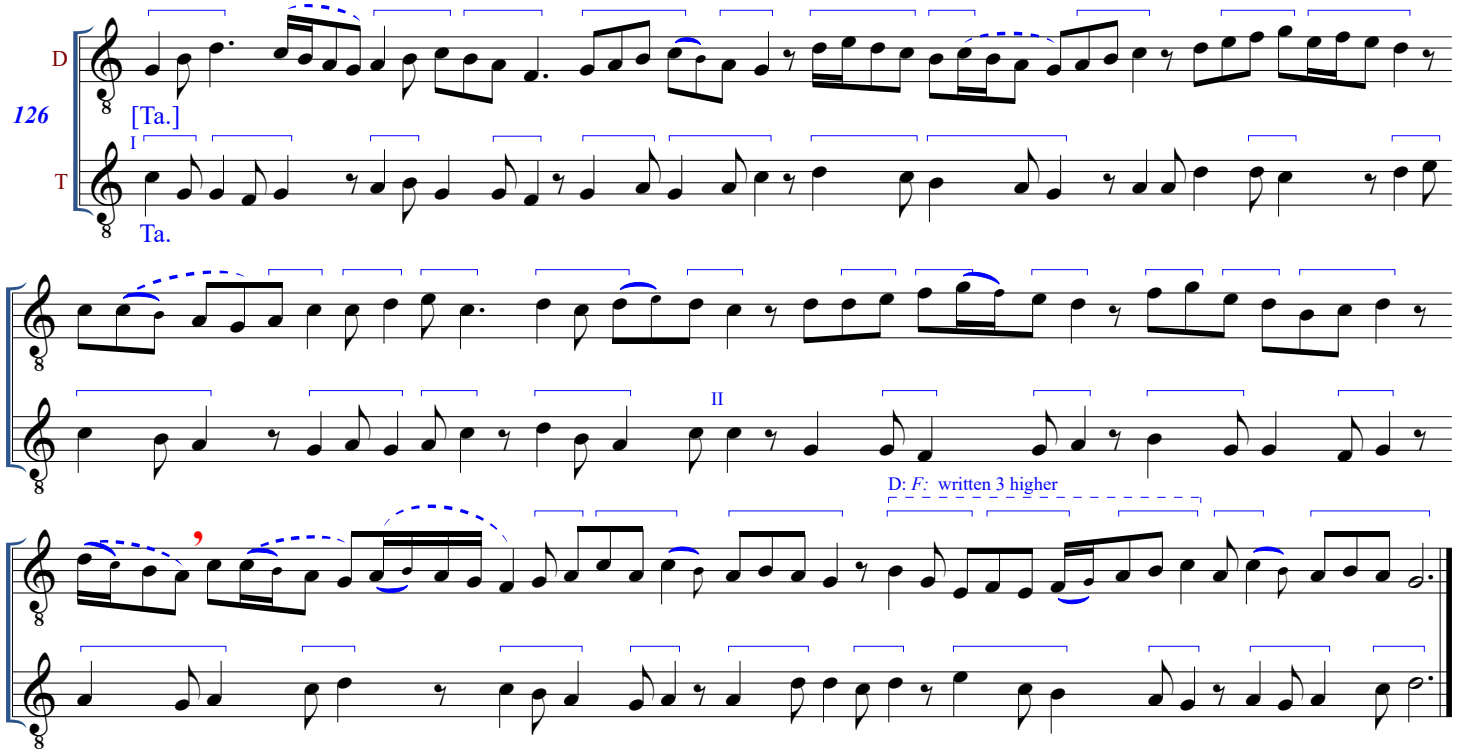
125. *F,* f. 161r, IV: (Captivi)Ta(tem) 9 [M23: Alleluya. Ascendens Christus]*



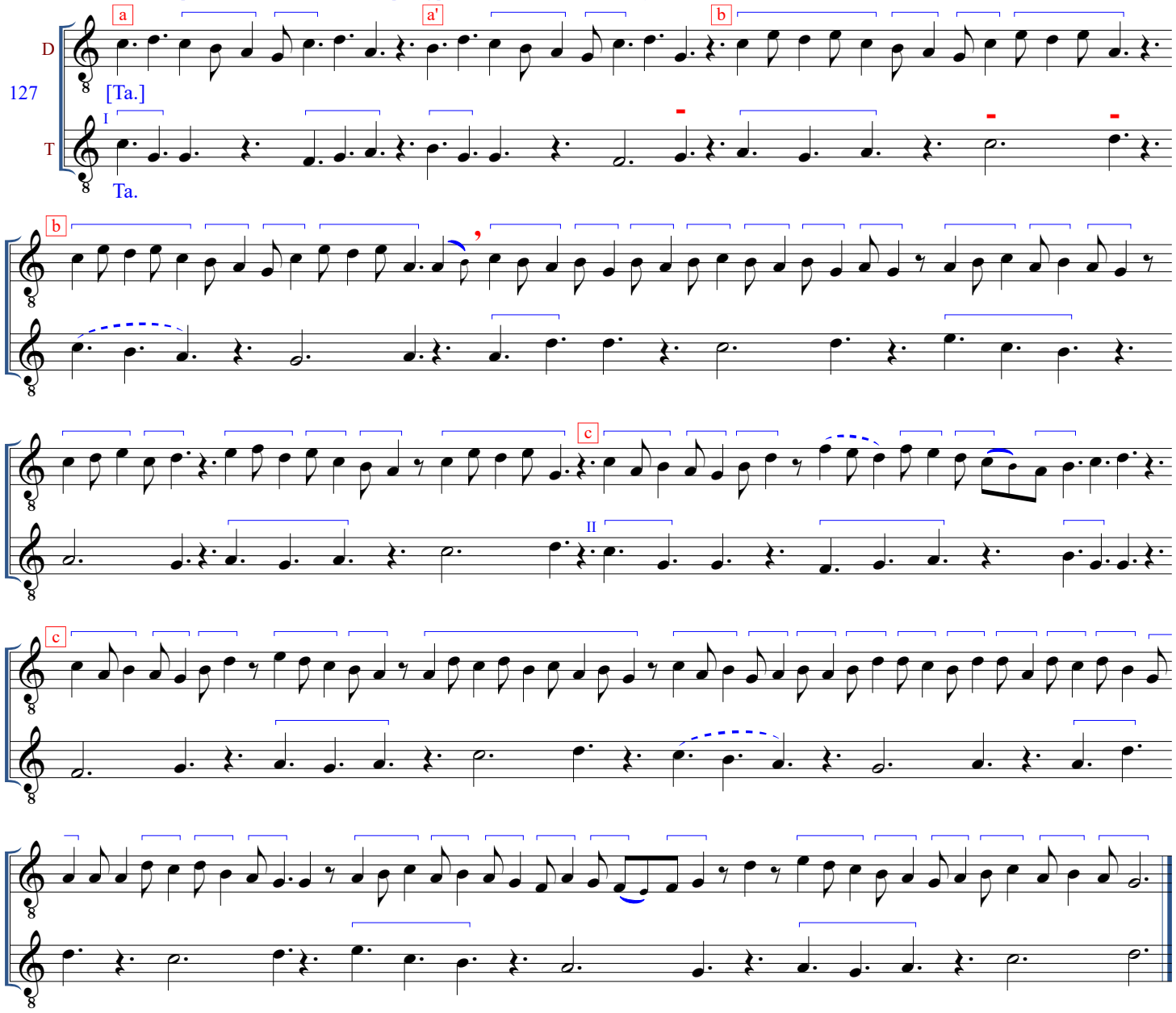
*The degree of fracture here allows for various versions of certain rhythmic details. This transcription tries to retain the rhythms of motives written with the same series of ligatures.

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

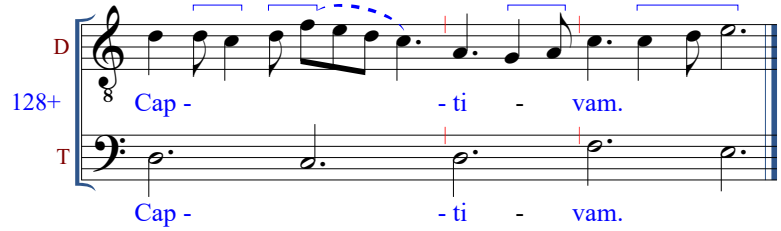
*T: mode 2 ligature patterns in its first 6 phrases; D: transposition error opens last pharase?



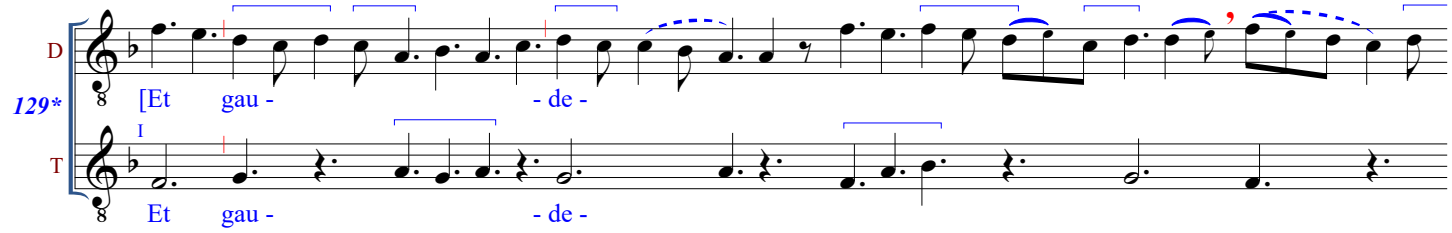
127. *F,* f. 161v, II: (Captivi)Ta(tem) 5 [M23: Alleluya. Ascendens Christus] (= "[reg]na[bit]" [M42] of *W1* claus. 85, up through the second D phrase of T color II; opening = middle part of "-ca-" of BD I.8, *F,* f. 90r; opening phrase[s] found as formula in many contexts, see *MLO* 6B, 355, under O13 [Inter natos. Fuit homo]: GP 13-20, 29-36).



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



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



or:

II

or:

or:

- bit.]

or:

- bit.

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

130*

D [Et gau - - de -

I

T Et gau - - de -

II

- bit.]

- [bit.]

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

D

131

[Et gau - - de -

T

Et gau - - de -

- bit.]

- bit.

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

D

132+

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

T

A thro - - no a - po - sto -

D: *F:* 3rd lower

- lo - - rum.]

- lo - - rum.

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

D

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

T

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

- rum pec.]

- rum pec.

134. *F,* f. 162v, I: Ho[die] perlustravit 3 [M25: Alleluya. Spiritus sanctus procedens]*

*Readings in Modes 1 and 3 are also possible.

D

134 [Ho - - di - e per -

T

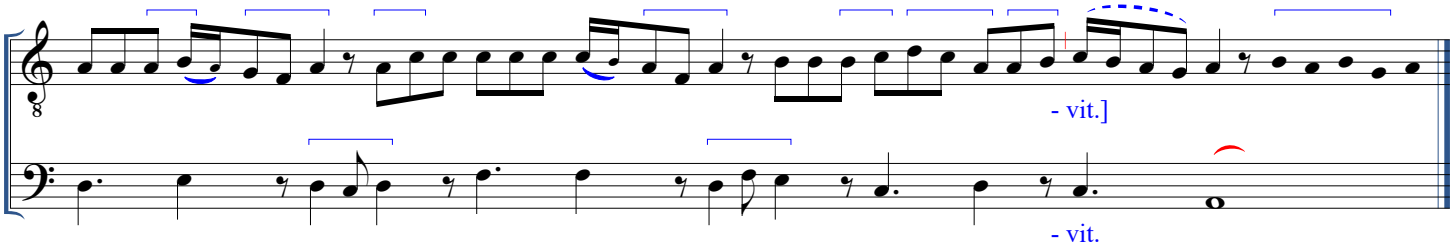
Ho - - [di - e] per -

- lu - stra -

I

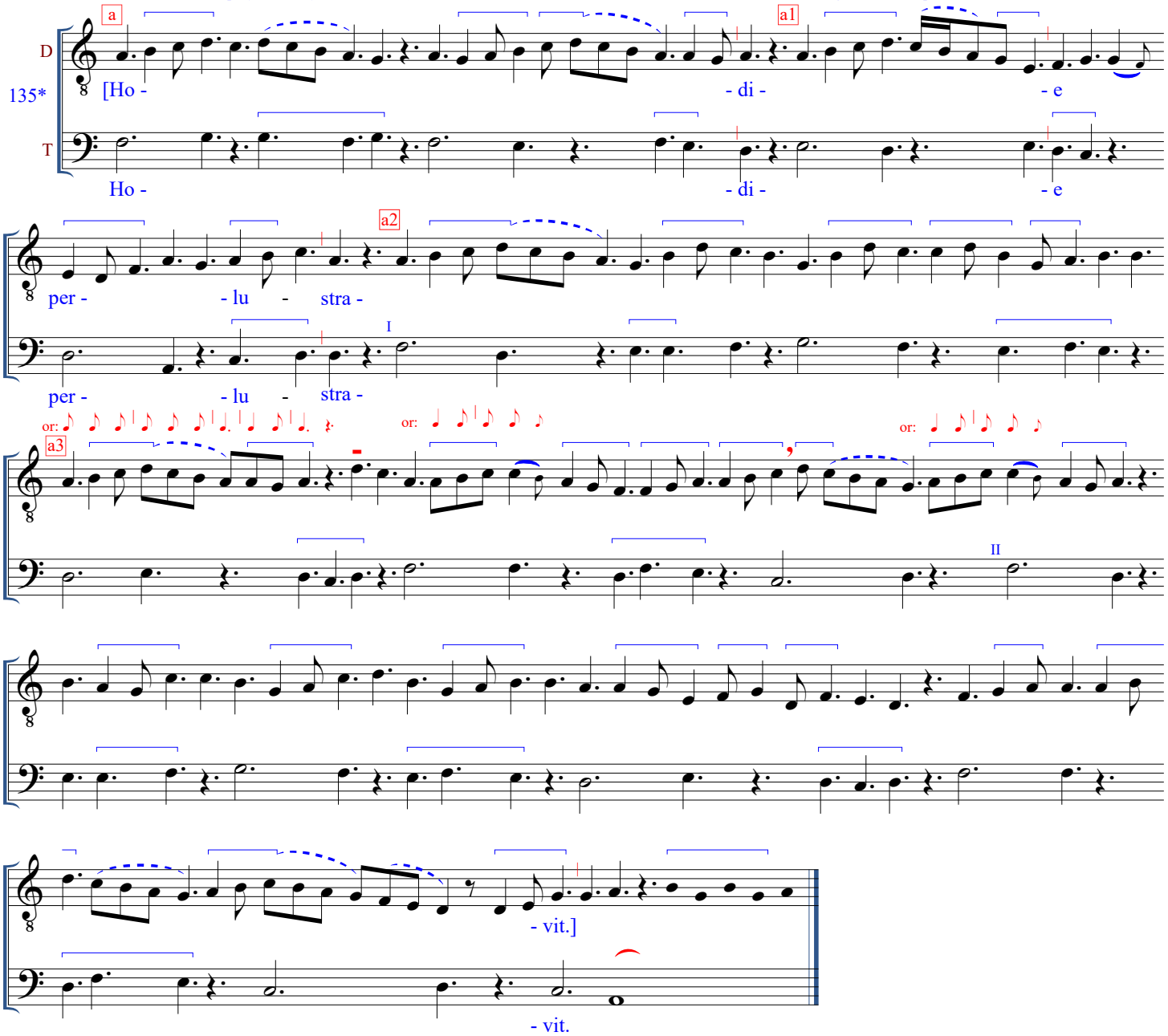
- lu - stra -

II

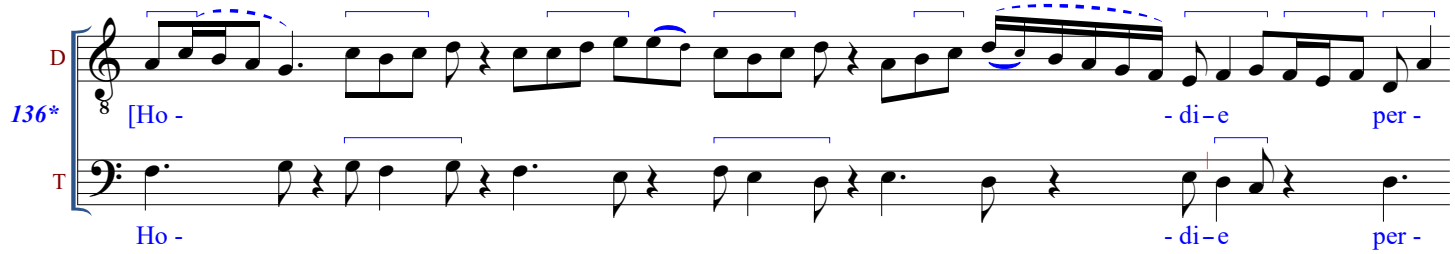


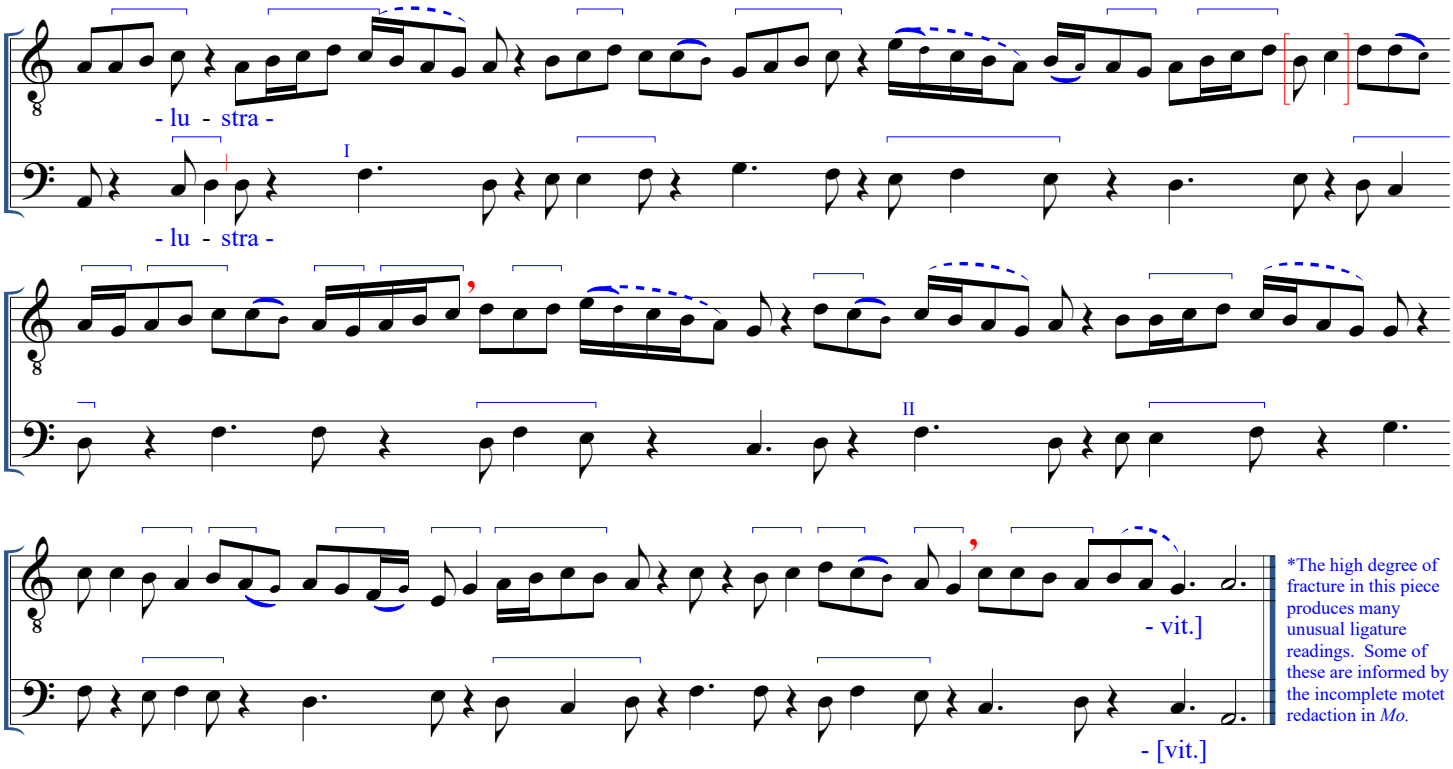
135. *F,* f. 162v, III: Hodie perlustravit 2 [M25: Alleluya. Spiritus sanctus procedens] (= W1 claus. 25; = motets *O natio que vitiis* [337], *A ma dame ai tout mon cuer done* [338], *Dame que j'aim com fins amis* [339];)*

*A reading in mode 3 is possible, as in *Mo* version of motet 337.



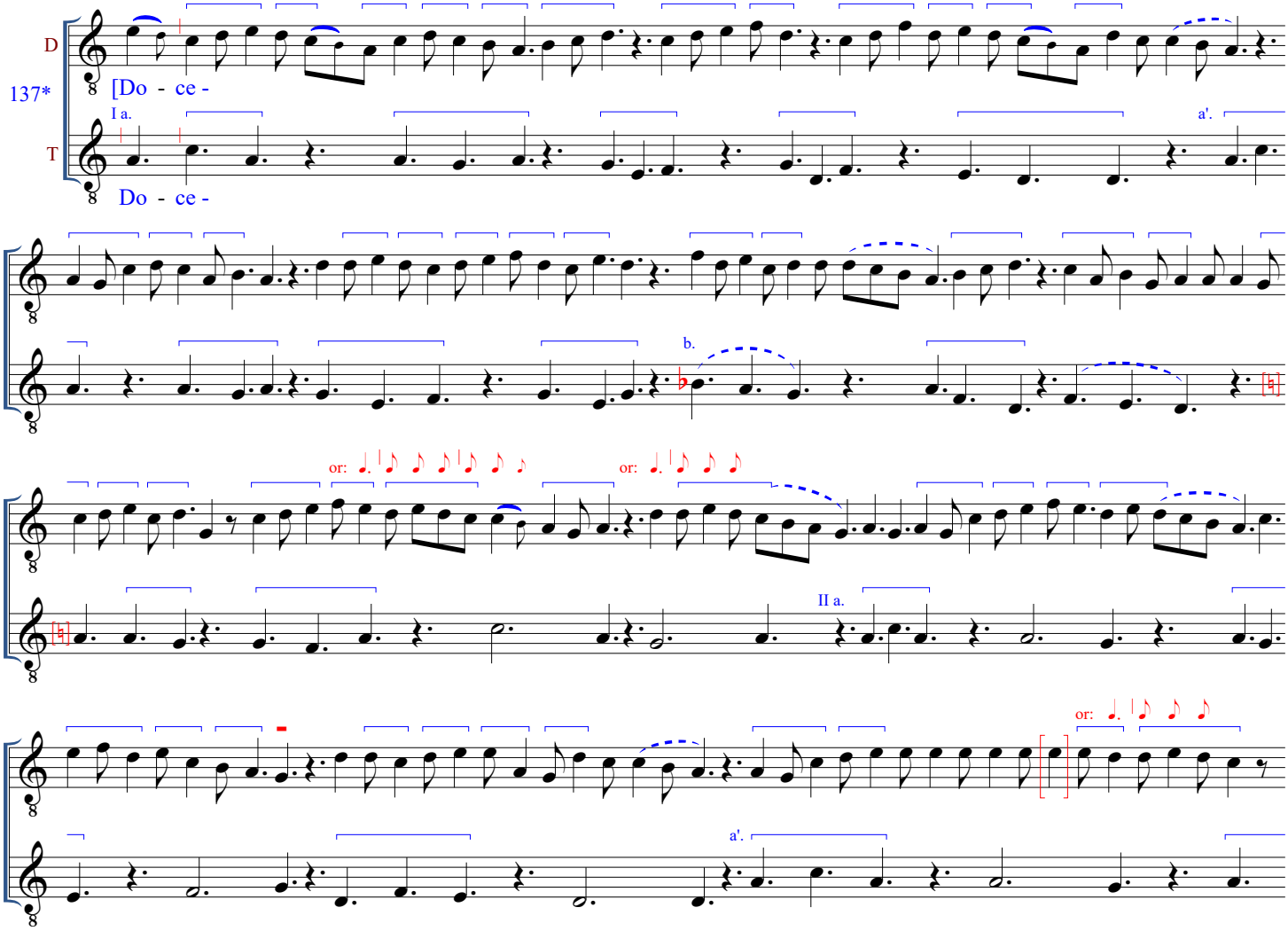
136. *F,* f. 162v, VI: Hodie perlustravit 6 [M25: Alleluya. Spiritus sanctus procedens] (= motet *Au douz tens plaisant* [343])*





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

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



or:

b.

- bit.]

- bit.

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

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

*The long periods of rest are indicated in the MS by double strokes; note motivic repetition

D

138

[Do - - - - ce -

T

a.

Do - ce -

a'.

b.

- bit.]

- bit.

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

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

D

139

[Do - ce.

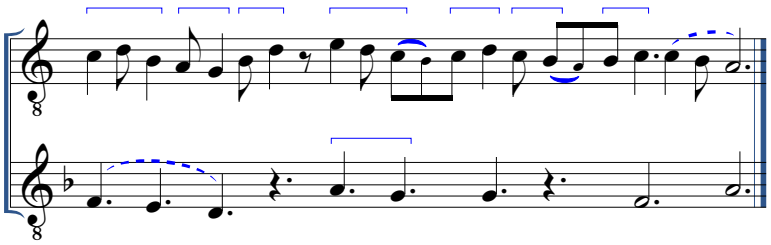
T

a.

Do - ce.

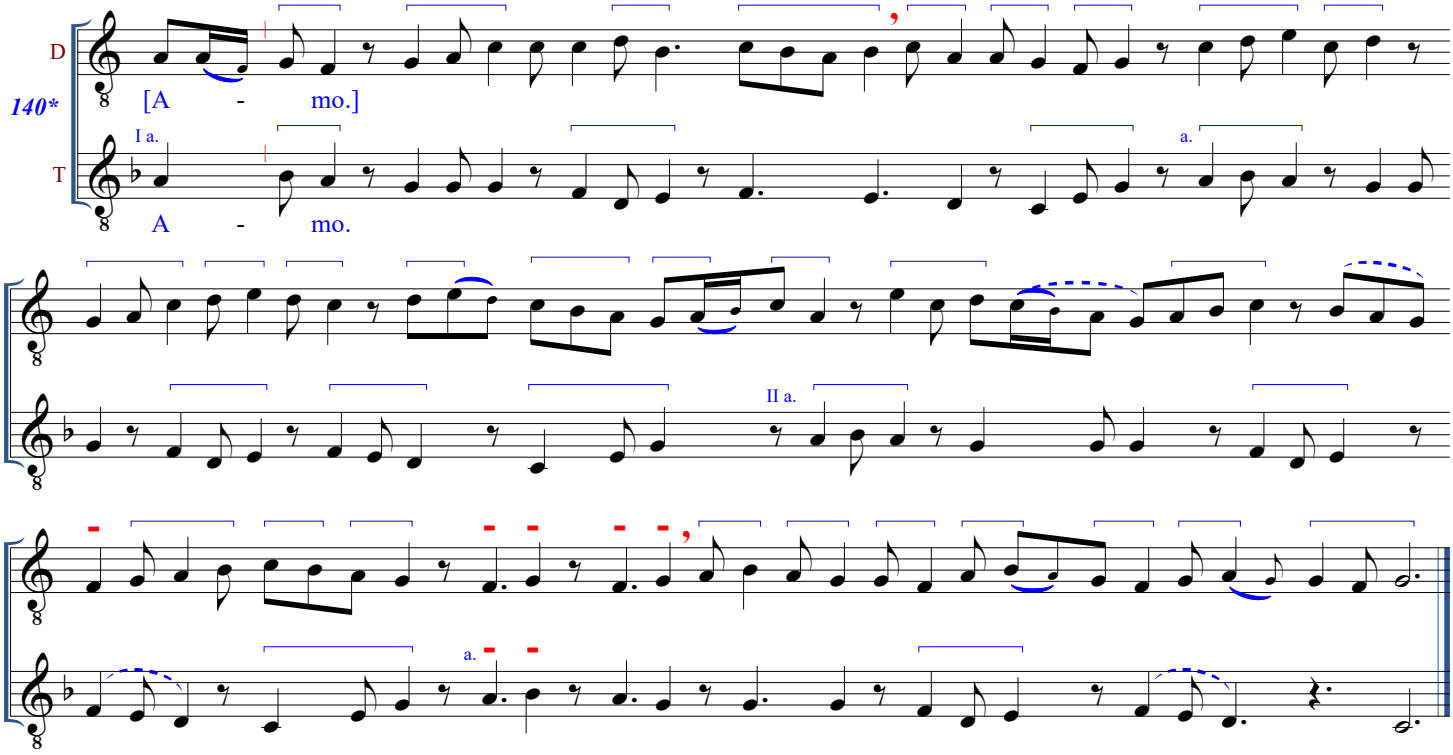
a'.

b.

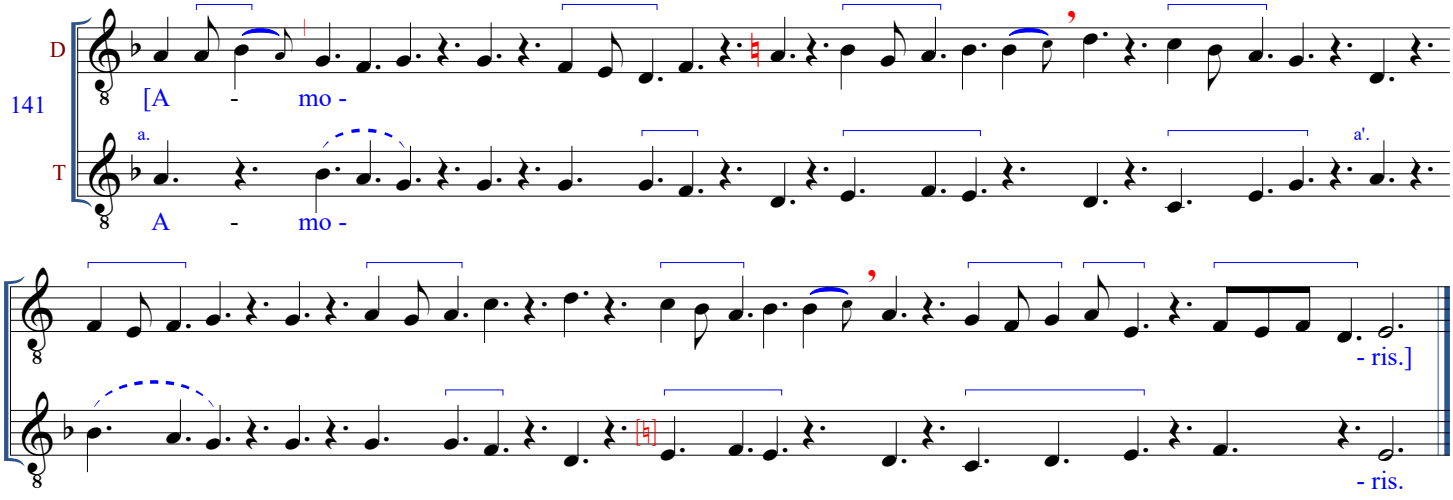


140. *F,* f. 163v, II: Amo(ris) 2 [M27: Alleluya. Veni sancte spiritus] (= motets *Veni salva nos* [360], *He (dieus) quant je remir* [361], *O quam sollempnis legatio* [364, by Adam de la Bassée], *Virgo dei plena* [365, cited by Franco of Cologne])*

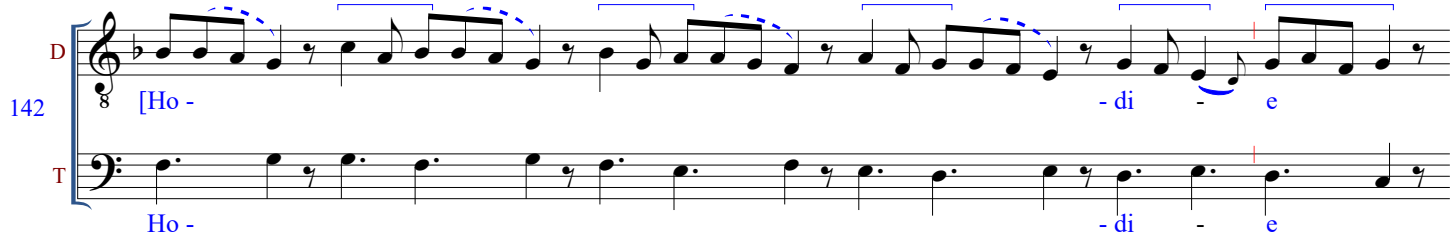
*Atypical ligature readings prompted by motet version in *Mo.*

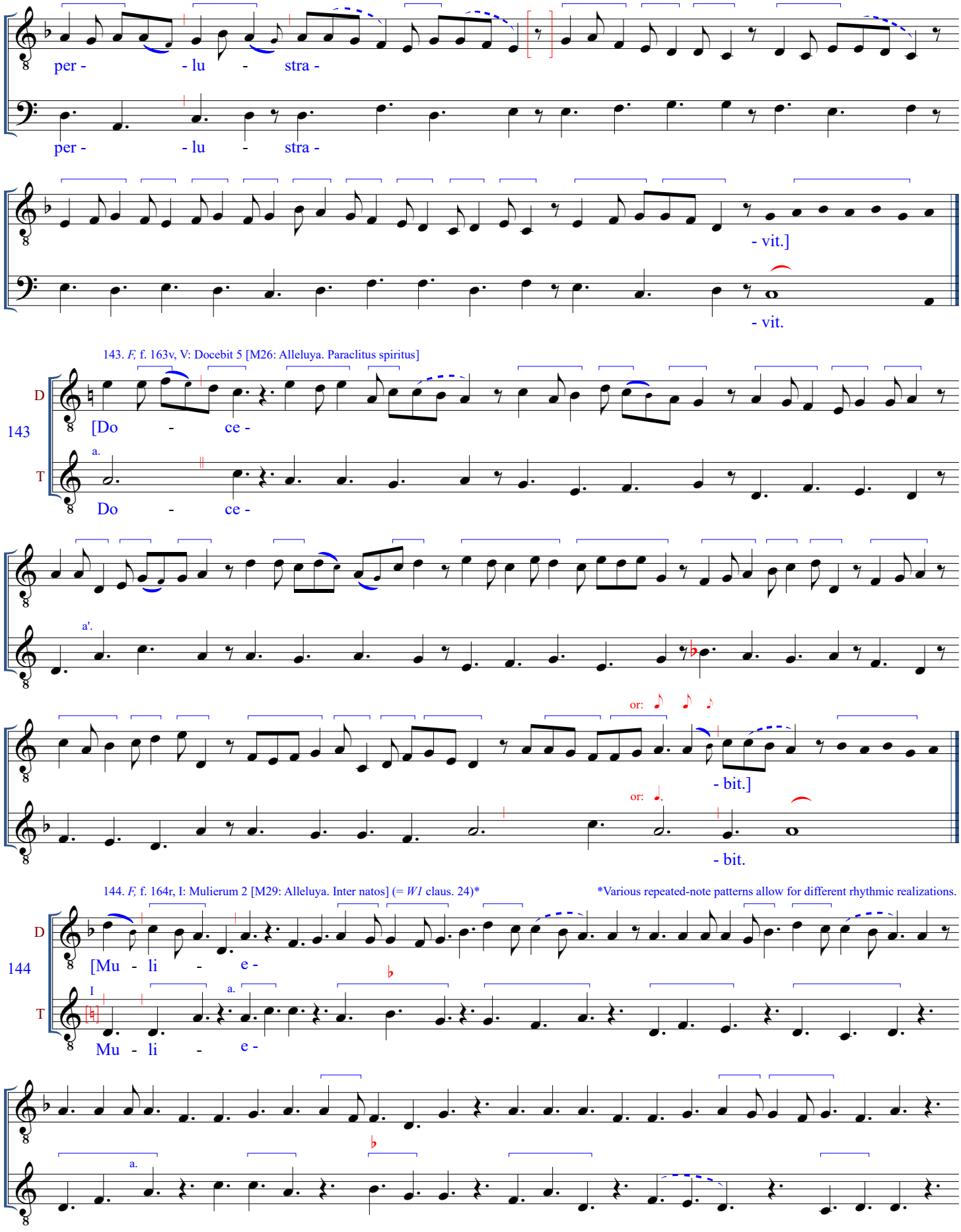


141. *F,* f. 163v, III: Amoris 3 [M27: Alleluya. Veni sancte spiritus]



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




per - - lu - stra -
per - - lu - stra -
- vit.]
- vit.
143. *F,* f. 163v, V: Docebit 5 [M26: Alleluya. Paraclitus spiritus]
D
143
[Do - ce -
a.
T
Do - ce -
a'.
or:
- bit.]
or:
- bit.
144. *F,* f. 164r, I: Mulierum 2 [M29: Alleluya. Inter natos] (= *W1* claus. 24)*
*Various repeated-note patterns allow for different rhythmic realizations.
D
144
[Mu - li - e -
I
a.
T
Mu - li - e -
a.

[*W1,* f. 53r (45r)]

- rum.]

- rum.

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

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

145*

D

[Mu - li - e -

T

Mu - li - e -

a.

or:

- rum.]

b.

- rum.

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

146

D [Io - - han -

T a. Io - - han -

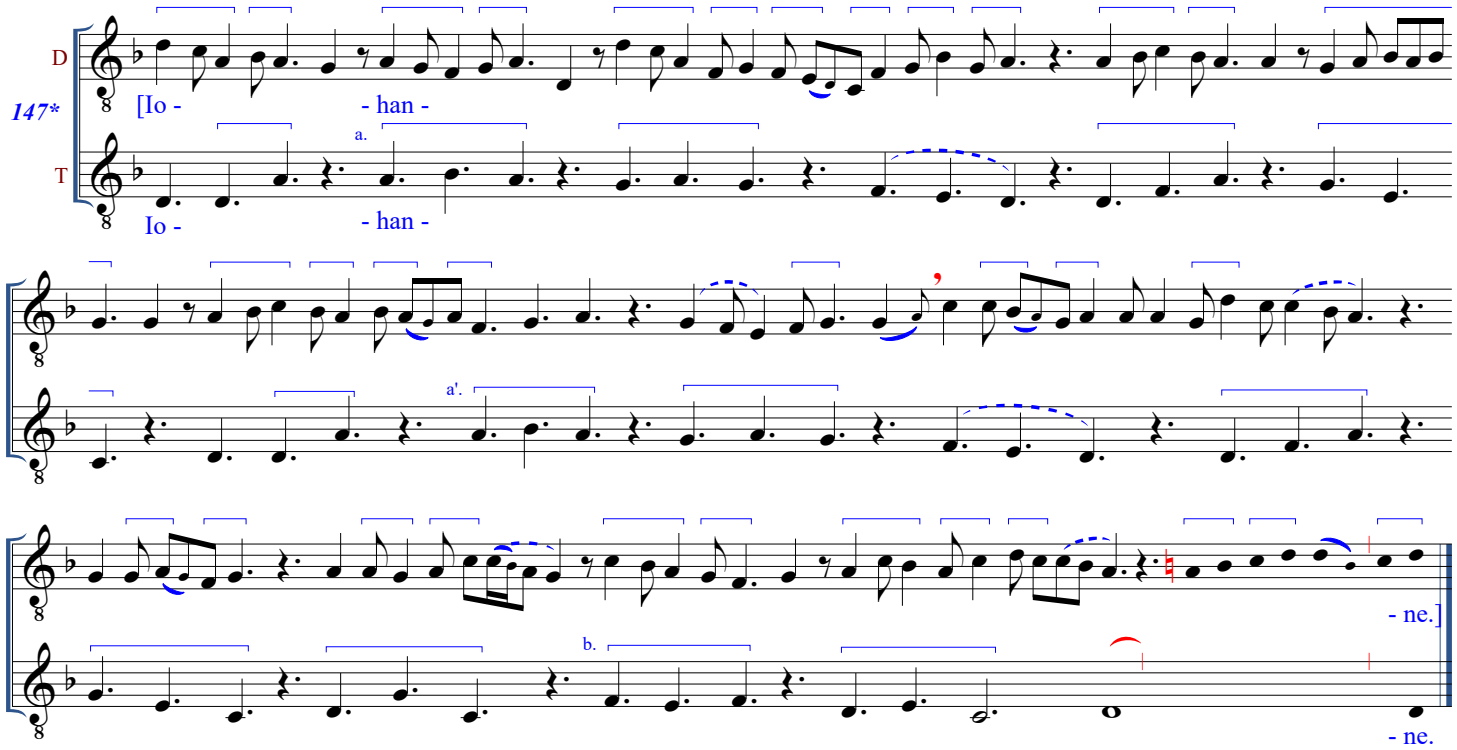
a'.

b.

- ne.]

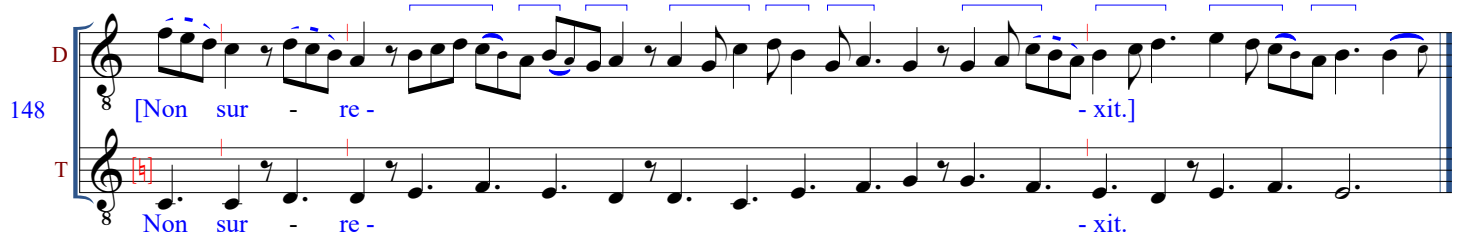
- ne.

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



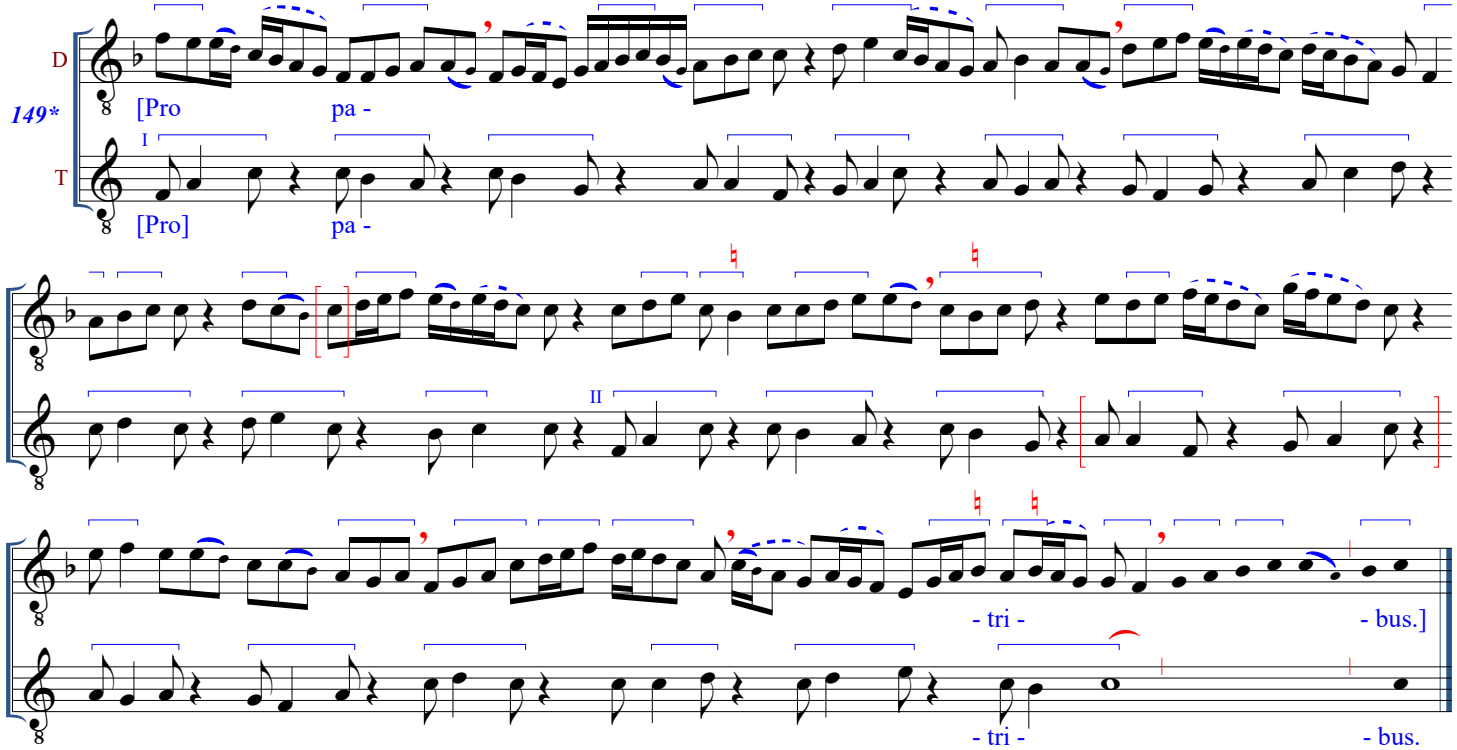
148. *F,* f. 164v, IV, 1: Non surrexit (-) [M29: Alleluya. Inter natos]*

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

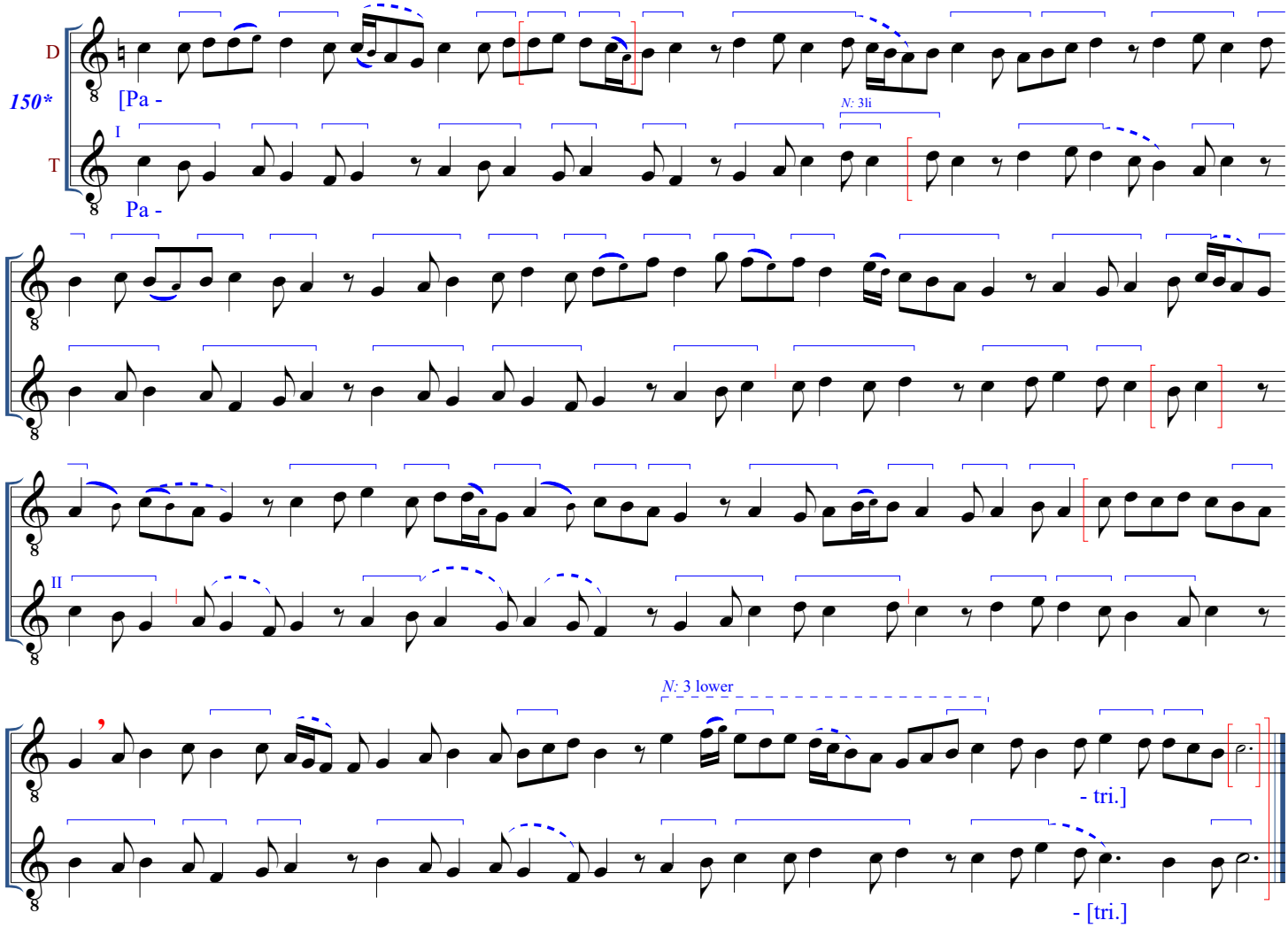


140. *F,* f. 164v, IV, 2: [Pro] patribus 3 [M30: Constitues. Pro patribus] (= motets *Trop longuement m'a failli* [or *Trop m'avez ore assailli*] [397], *Regis veri regia* [398], *In celesti curia* [400])*

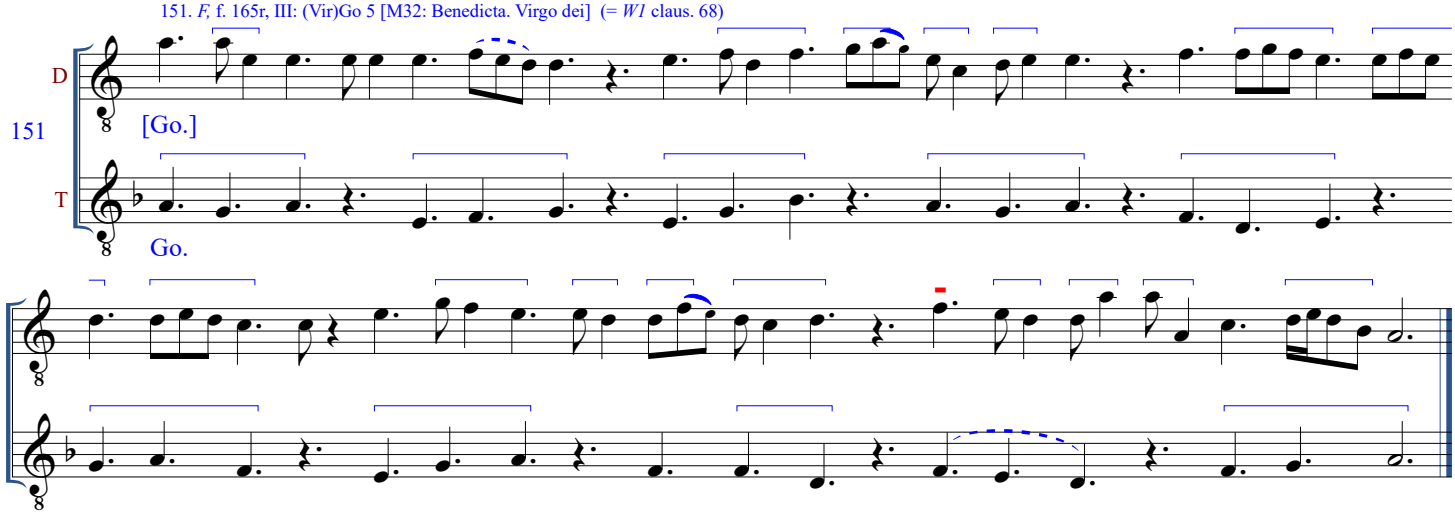
*Details of certain rhythmic readings suggested by mensural motet sources; ficta evidence is ambiguous.



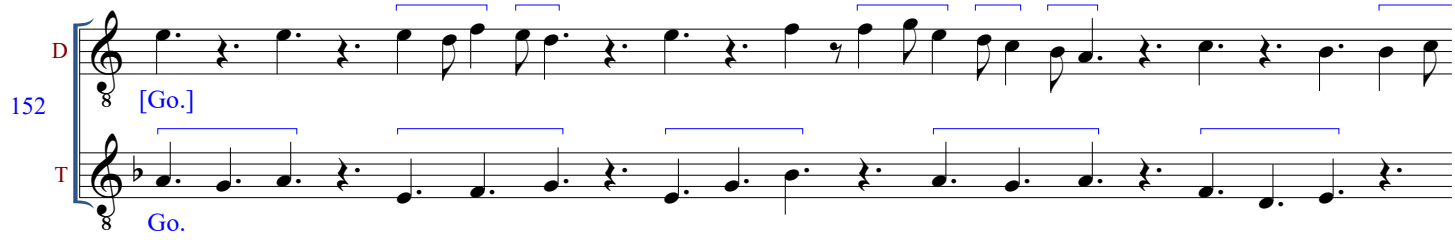
150. *F,* f. 164v, VI: Patri(bus) 4 [M30: Constitues. Pro patribus] (= motet *L'autrier quant me chevauchoie* [402])* *Completed from non-mensural motet source (*N,* f. 193r).



151. *F,* f. 165r, III: (Vir)Go 5 [M32: Benedicta. Virgo dei] (= *W1* claus. 68)



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



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

D [Go.]

153

I

T Go.

II

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

D [Go.]

154

I

T Go.

II III

IV

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

155*

D

[Go.]

T

I

Go.

II

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

*Unique T rhythmic pattern.

a

156

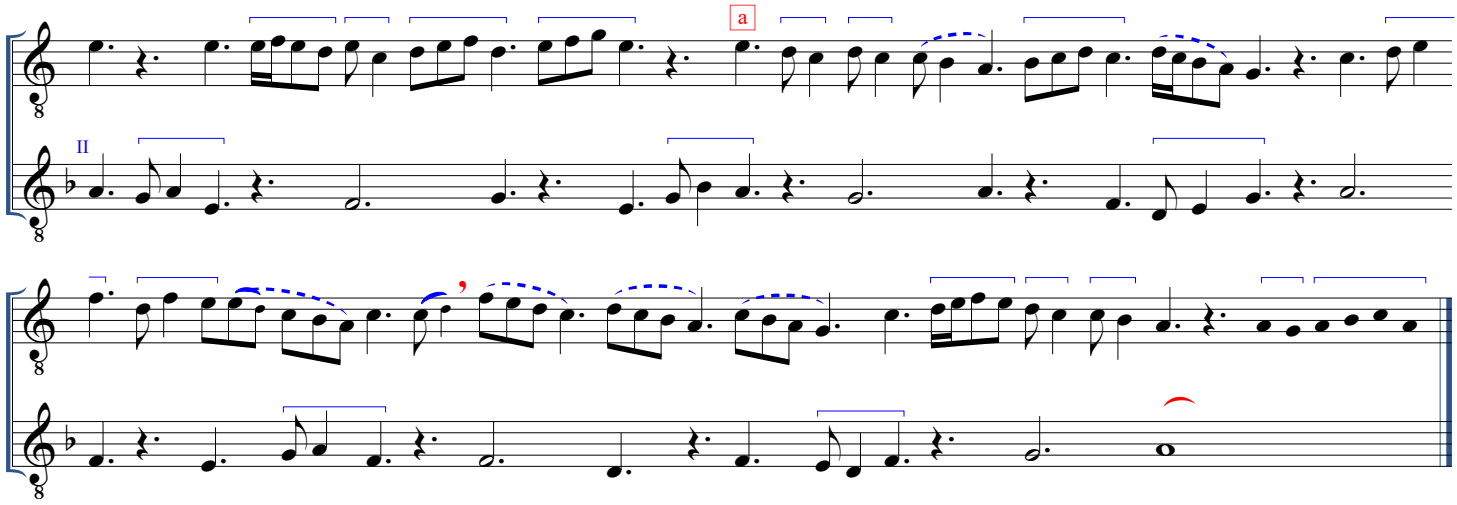
D

[Go.]

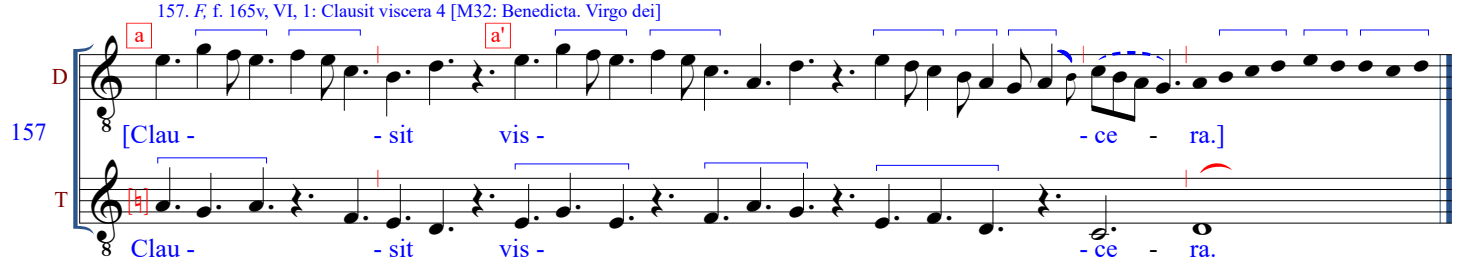
T

I

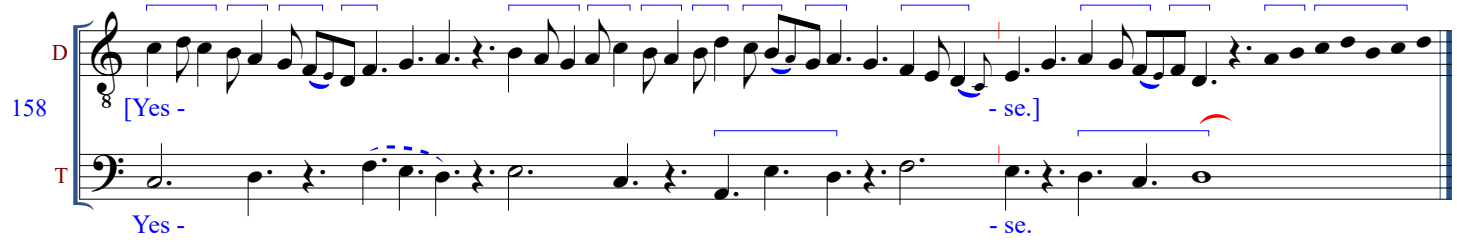
Go.



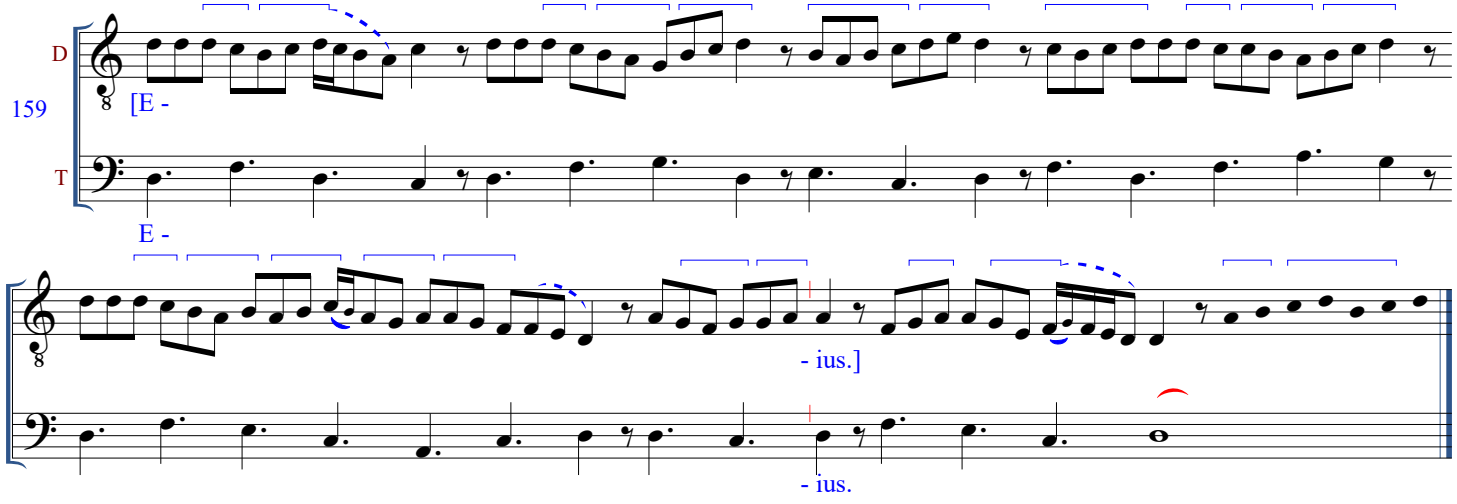
157. *F,* f. 165v, VI, 1: Clausit viscera 4 [M32: Benedicta. Virgo dei]



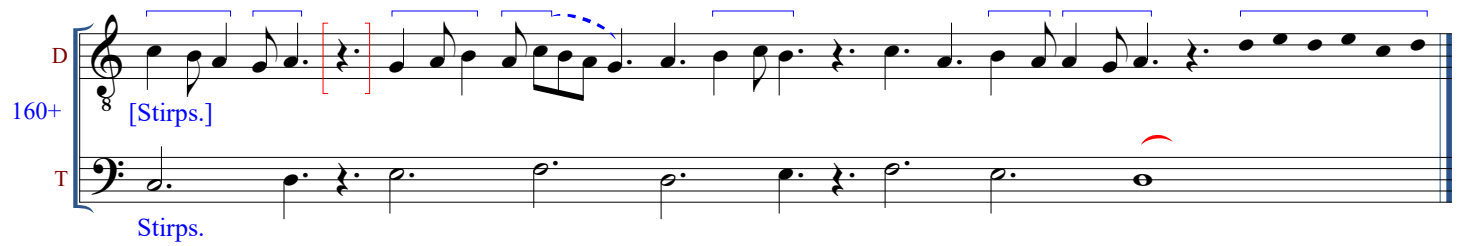
158. *F,* f. 165v, VI, 2: Yesse 2 [O16: Styrps Yesse. Virgo dei]



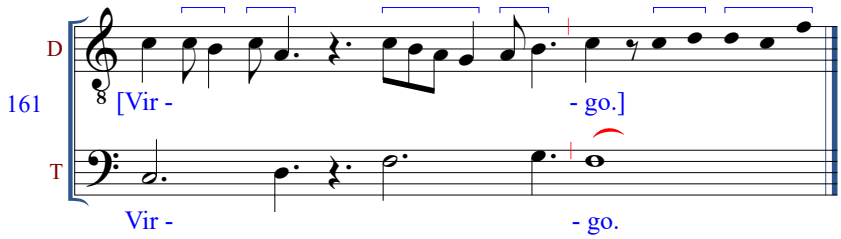
159. *F,* f. 166r, I: Eius 3 [O16: Styrps Yesse. Virgo dei] (opening 2 phrases similar to claus. Domino 15 [BD I, *F,* f. 89r, III])



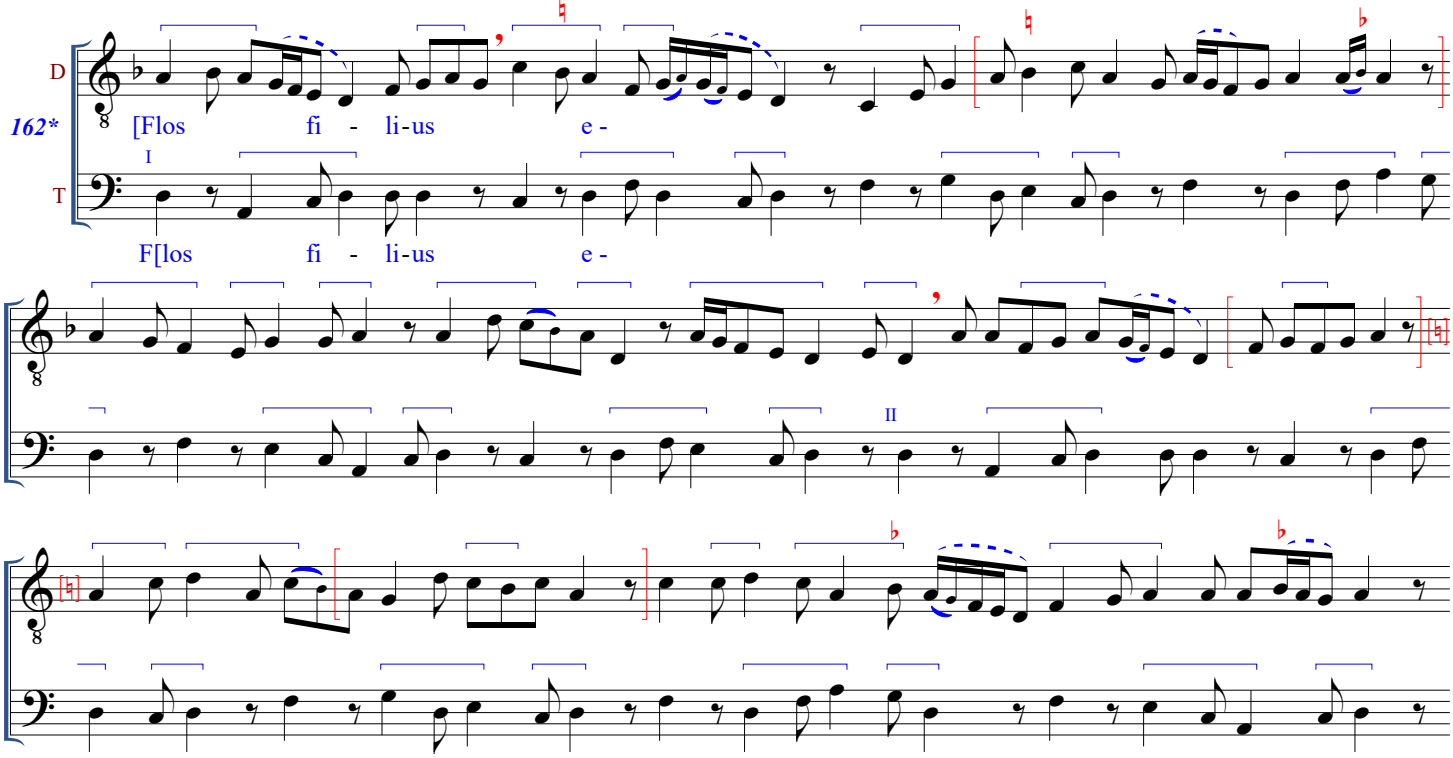
160. *F,* f. 166r, II, 1: Stirps 1 [O16: Styrps Yesse. Virgo dei] (all but opening phrase = *F* claus. 308)



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

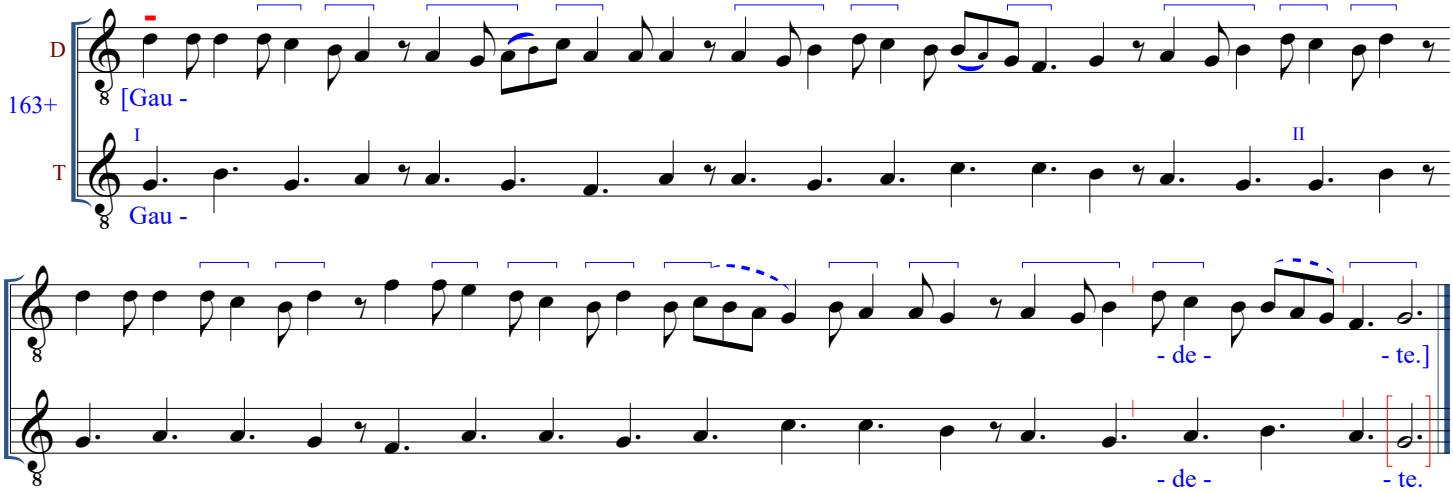


162. *F,* f. 166r, III: F[los filius eius] 4 [O16: Styrps Yesse. Virgo dei] (= motets *En mai quant rose est florie* [663], *Flos ascendit de radice* [665])*

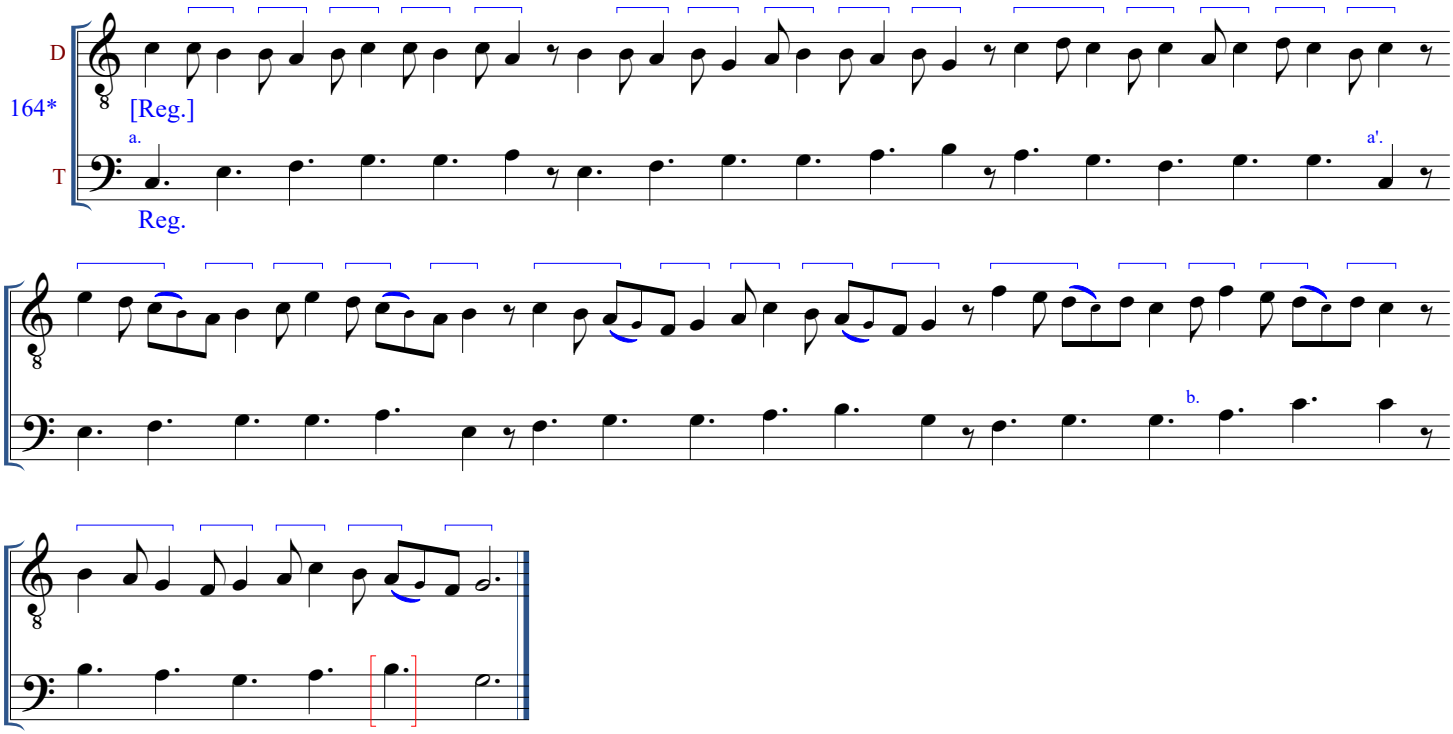


*No text beyond opening initial. Unusual or ambiguous ligature readings suggested by mensural motet sources;

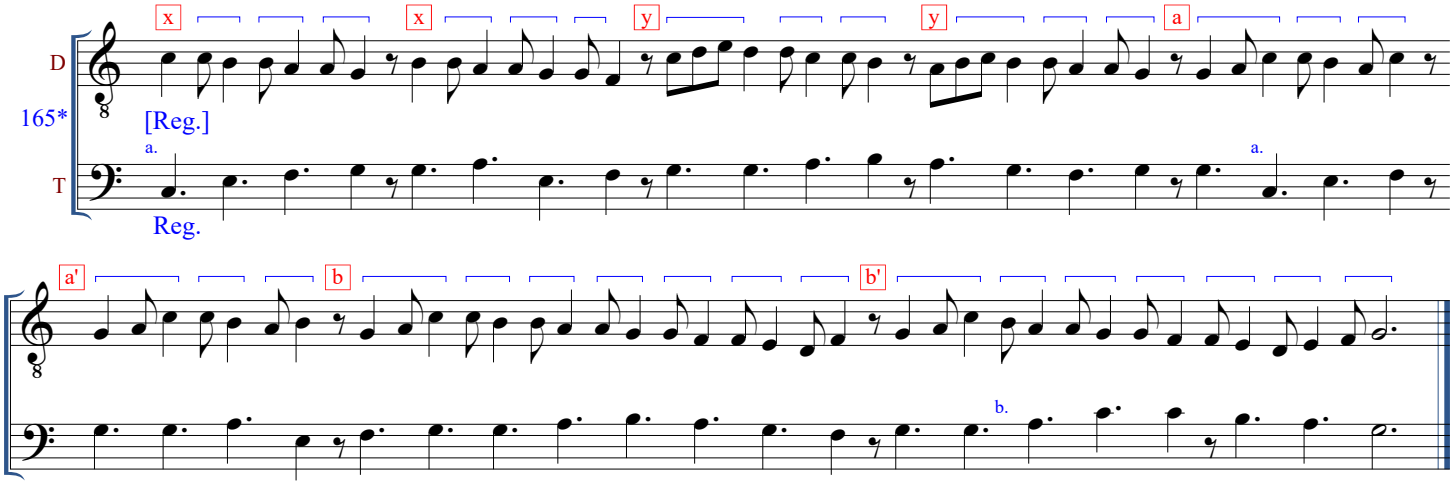
163. *F,* f. 166r, IV: Gaudete 3 [M34: Alleluya. Hodie Maria] (= *F* claus. 267, *W1* claus. 73)



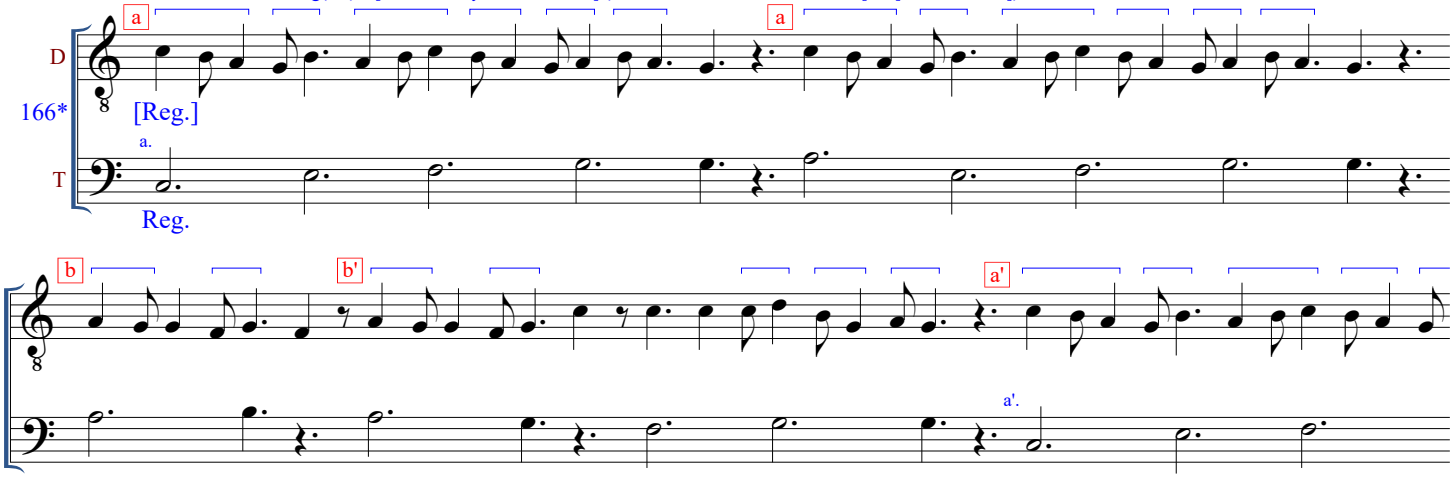
164. *F,* f. 166r, V: Reg(nat) 6 [M34: Alleluya. Hodie Maria] (= motet *Deus omnium* [444], *W1* claus 77)



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



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



[♭]

b.

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

D

167

[Reg -

a.

T

Reg -

a.

b.

- nat.]

- nat.

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

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

D

168

[Reg -

a.

a'.

T

Reg -

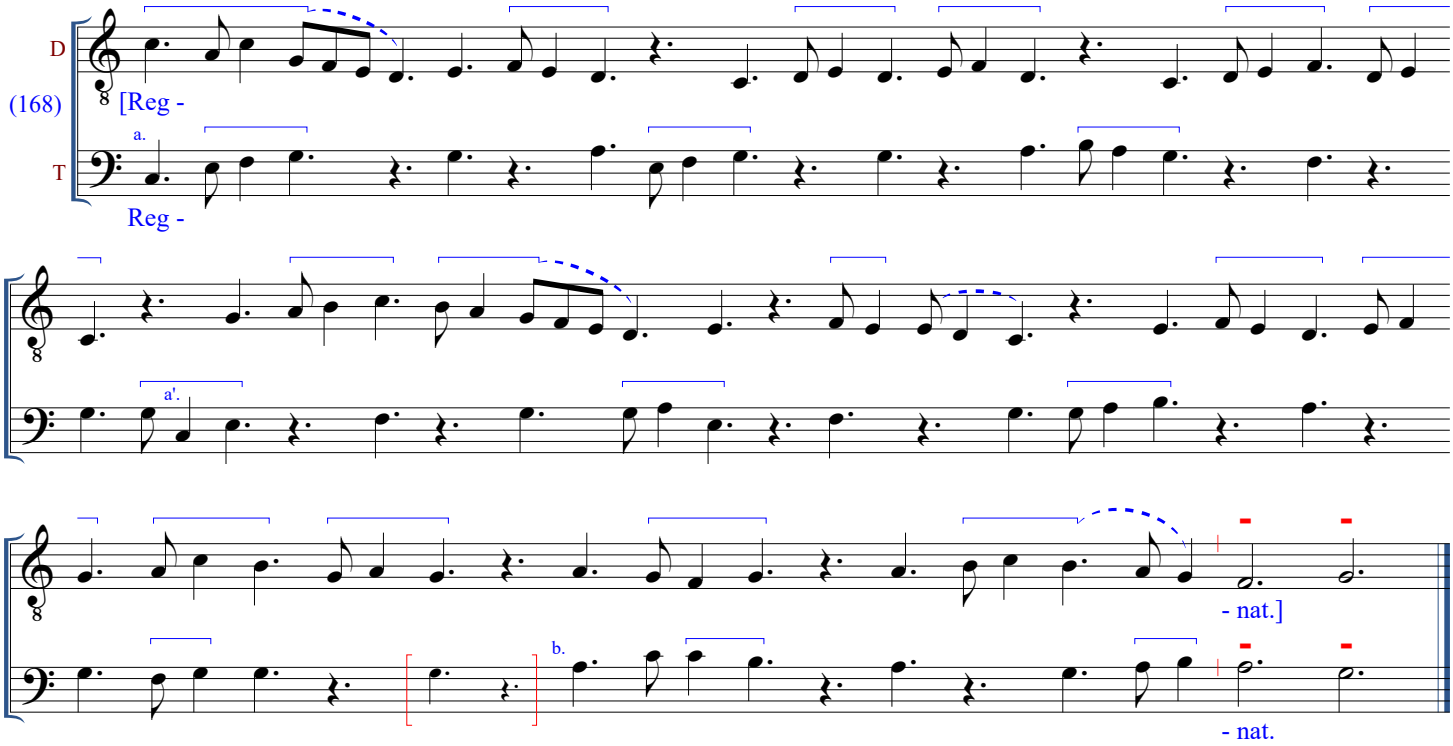
- nat.]

b.

- nat.

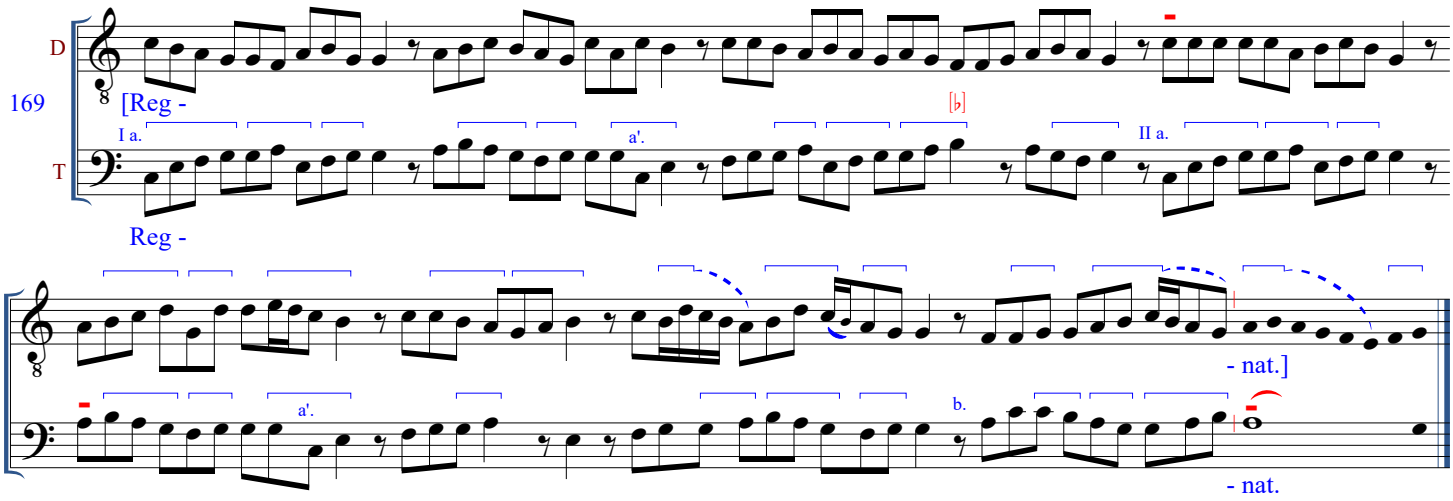
(Alternative reading of no. 168 in mode 3)*

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

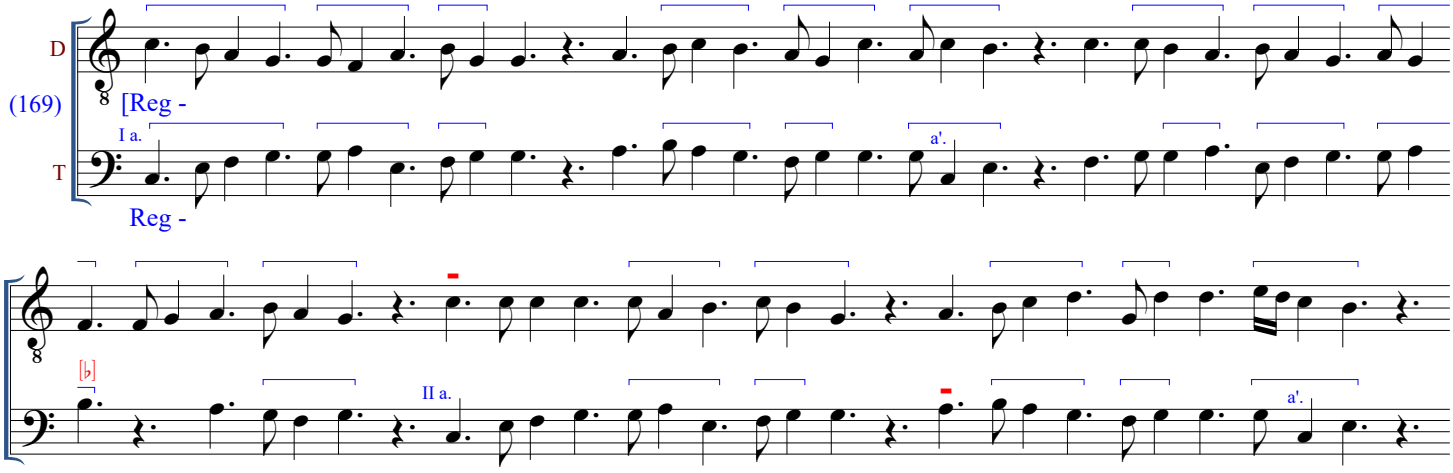


169. *F,* f. 166v, VI: Regnat 11 [M34: Alleluya. Hodie Maria]*

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



(Alternative reading of no. 169 in mode 3)



- nat.]

b.

- nat.

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

* Note the emphasis on melodic repetition here.

D

170*

T

a

a'

a"

[Reg.]

I a.

Reg.

b

[♭]

b'

a'.

or:

c

d

b.

II a.

d

[♭]

or:

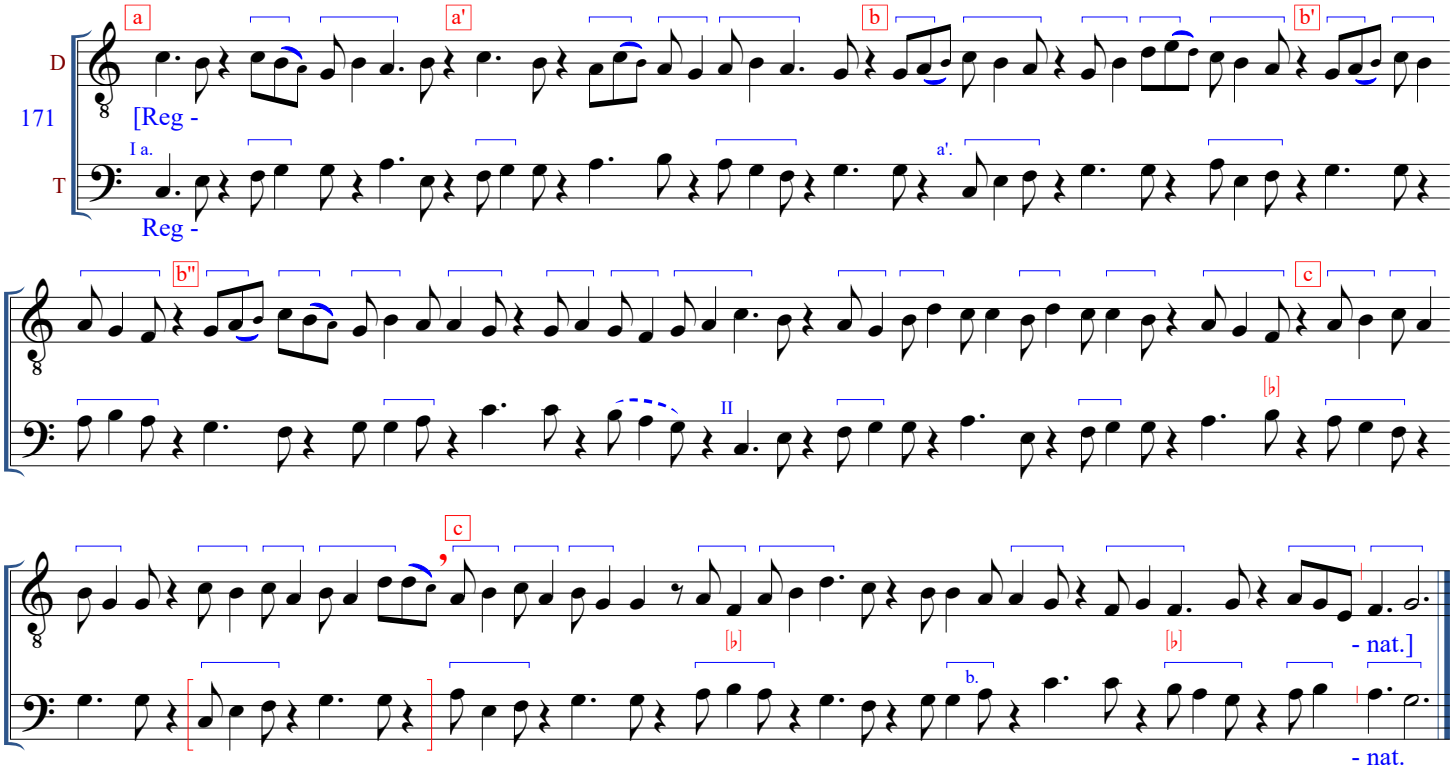
a'.

b"

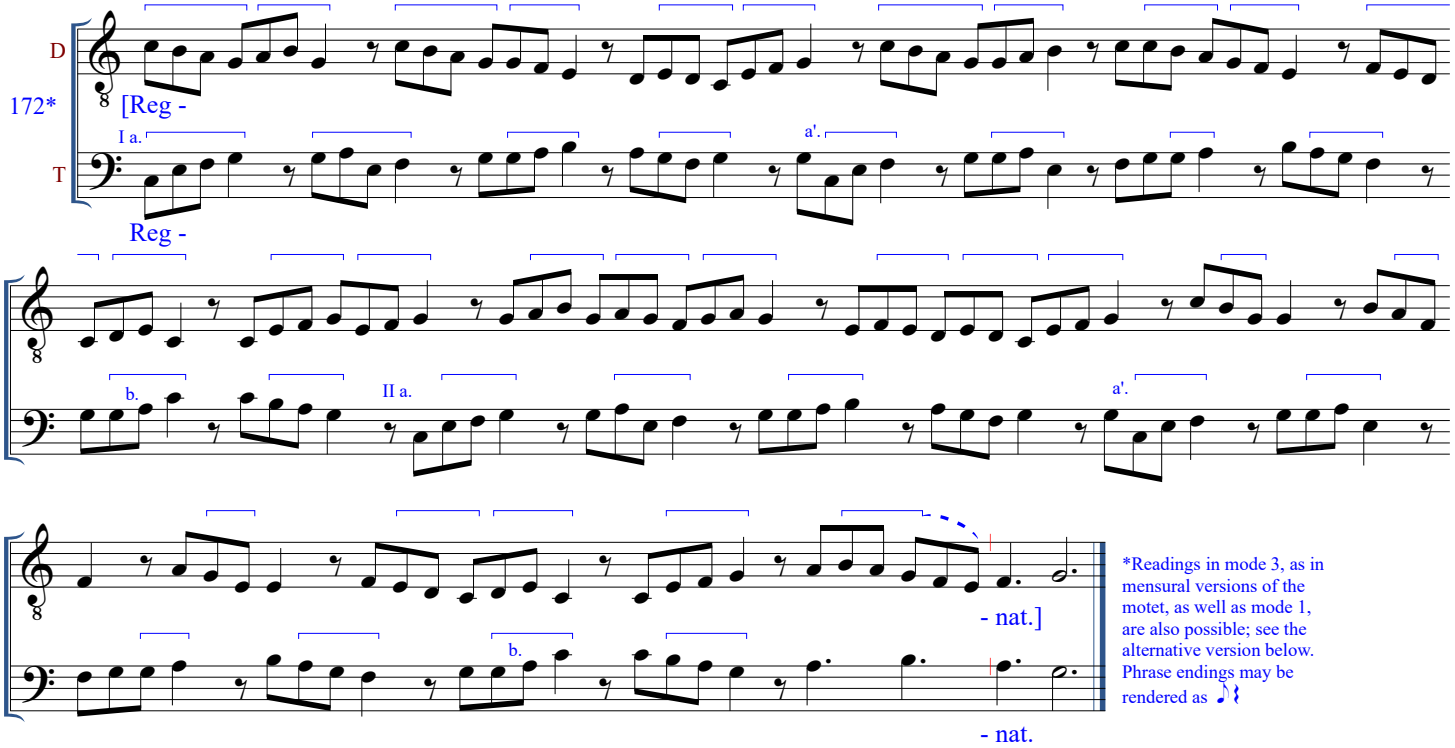
c

b.

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

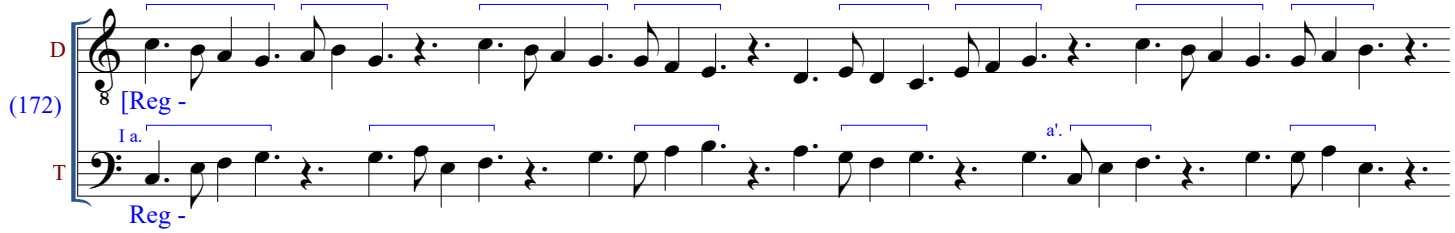


172. *F,* f. 167r, VI: Regnat 13 [M34: Alleluya. Hodie Maria] (= motet *Ad solitum vomitum* [439])*



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

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



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

b.
II a.
a'.
- nat.]
b.
- nat.

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

D
173
[Reg -
I a.
a'.
T
Reg -

b.
II a.
a'.
b.
III a.

a'.

b.

- nat.]

- nat.

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

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

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

D

174

[Reg -

T

I a.

Reg -

a'.

b.

II a.

a'.

b.

III a.

a'.

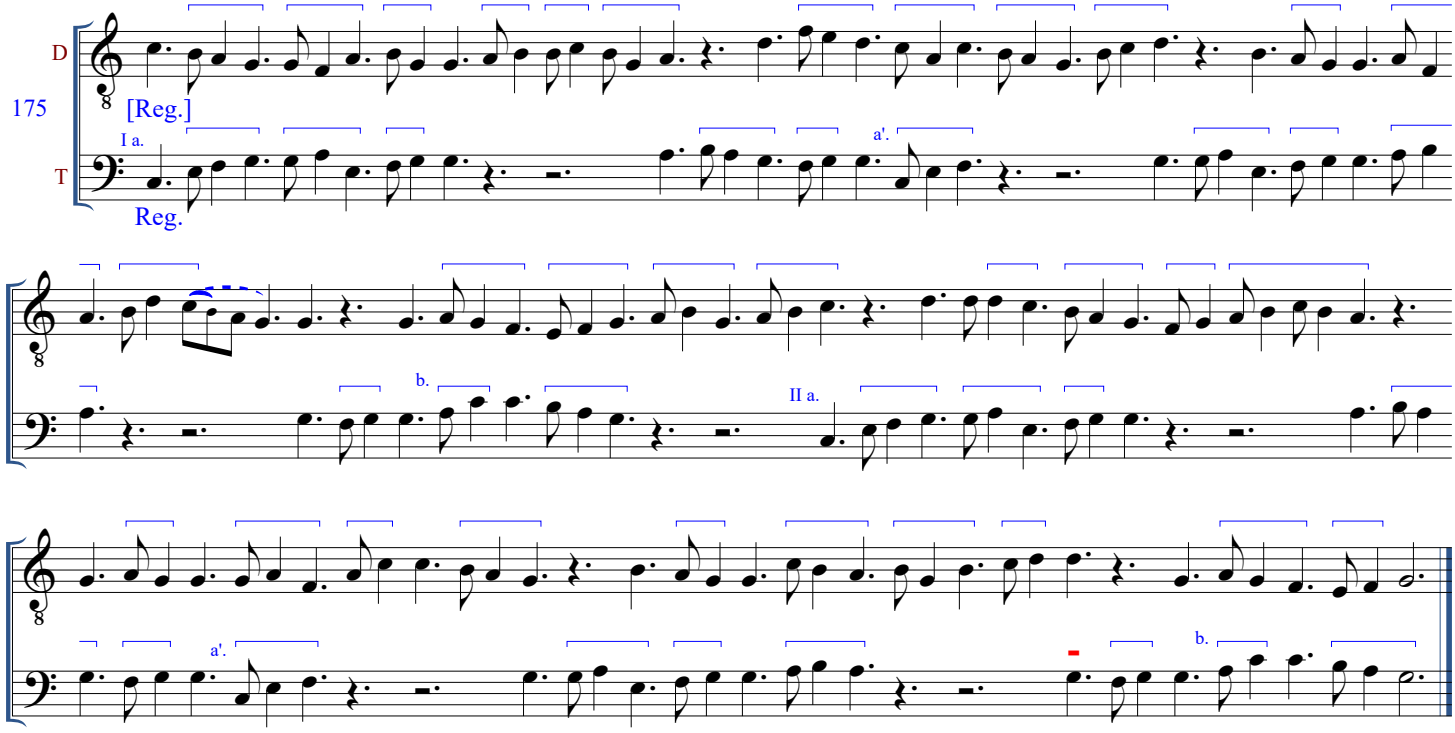
- nat.]

b.

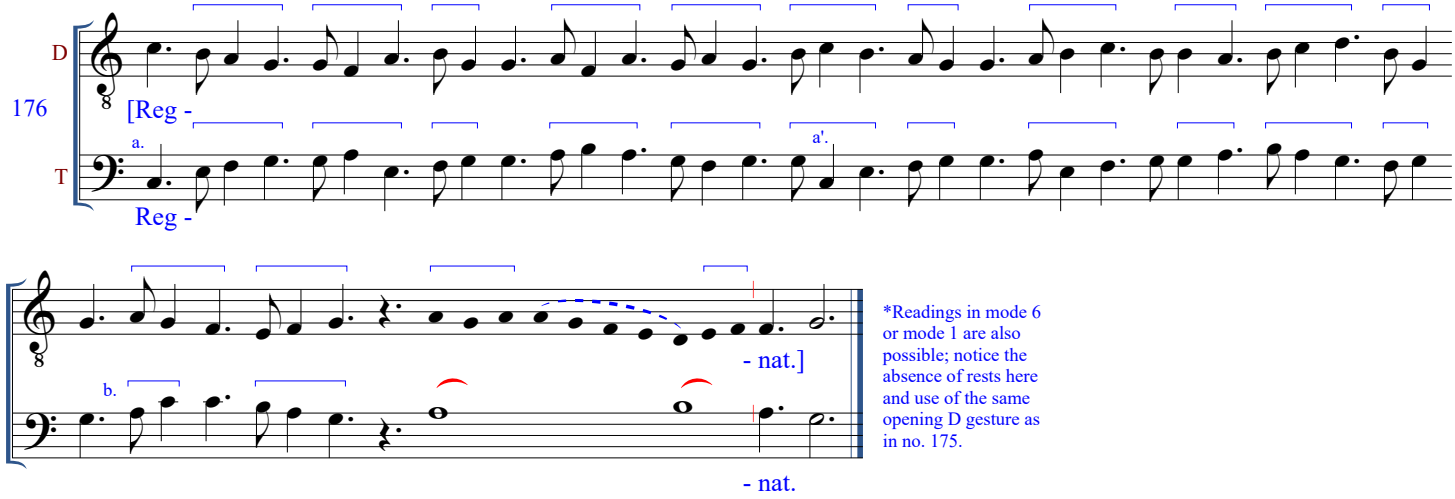
- nat.

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

*See remarks for no. 173.

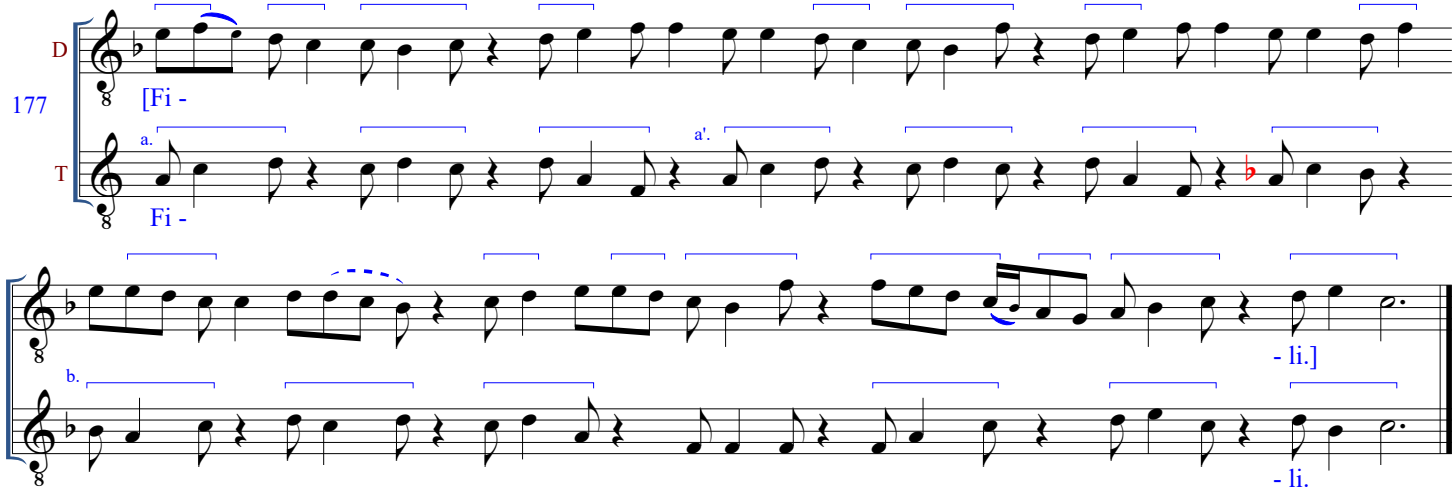


176. *F,* f. 168r, I: Regnat 17 [M34: Alleluya. Hodie Maria]*

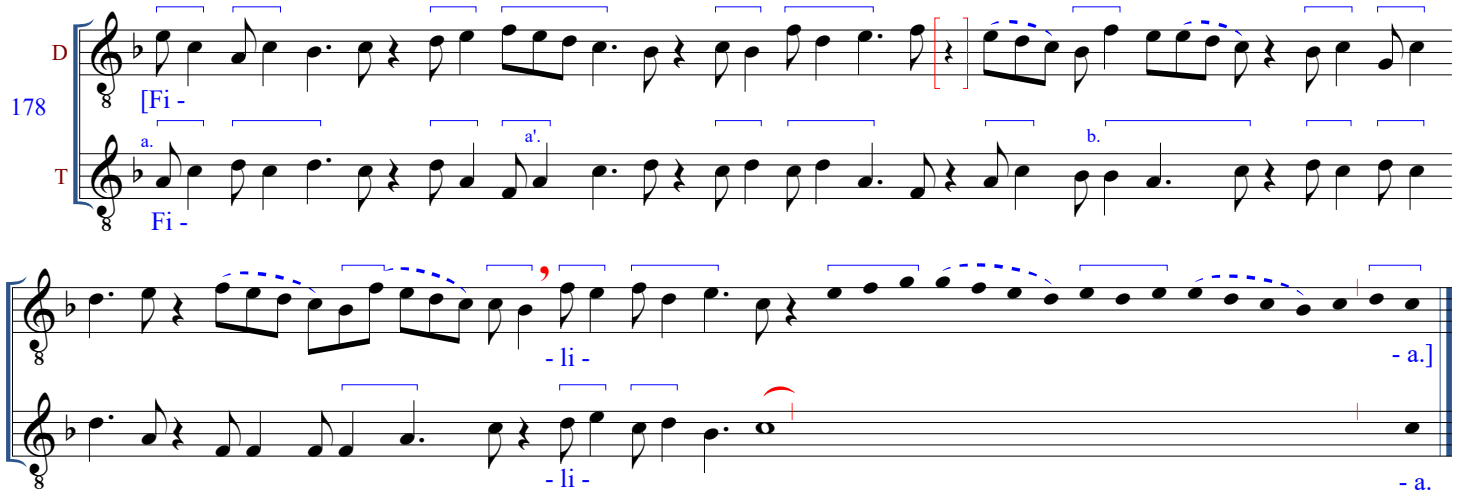


*Readings in mode 6 or mode 1 are also possible; notice the absence of rests here and use of the same opening D gesture as in no. 175.

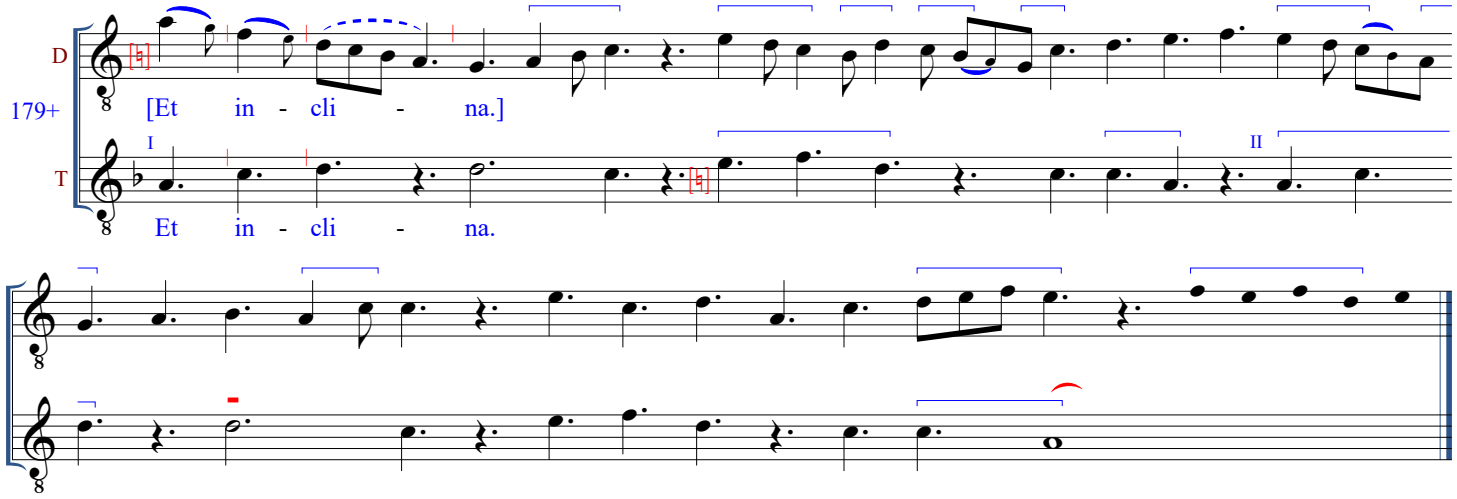
177. *F,* f. 168r, II, 1: Fili(a) 4b [M37: Propter veritatem. Audi filia] (= first T color of *W1* claus. 80; see no. 178 below)



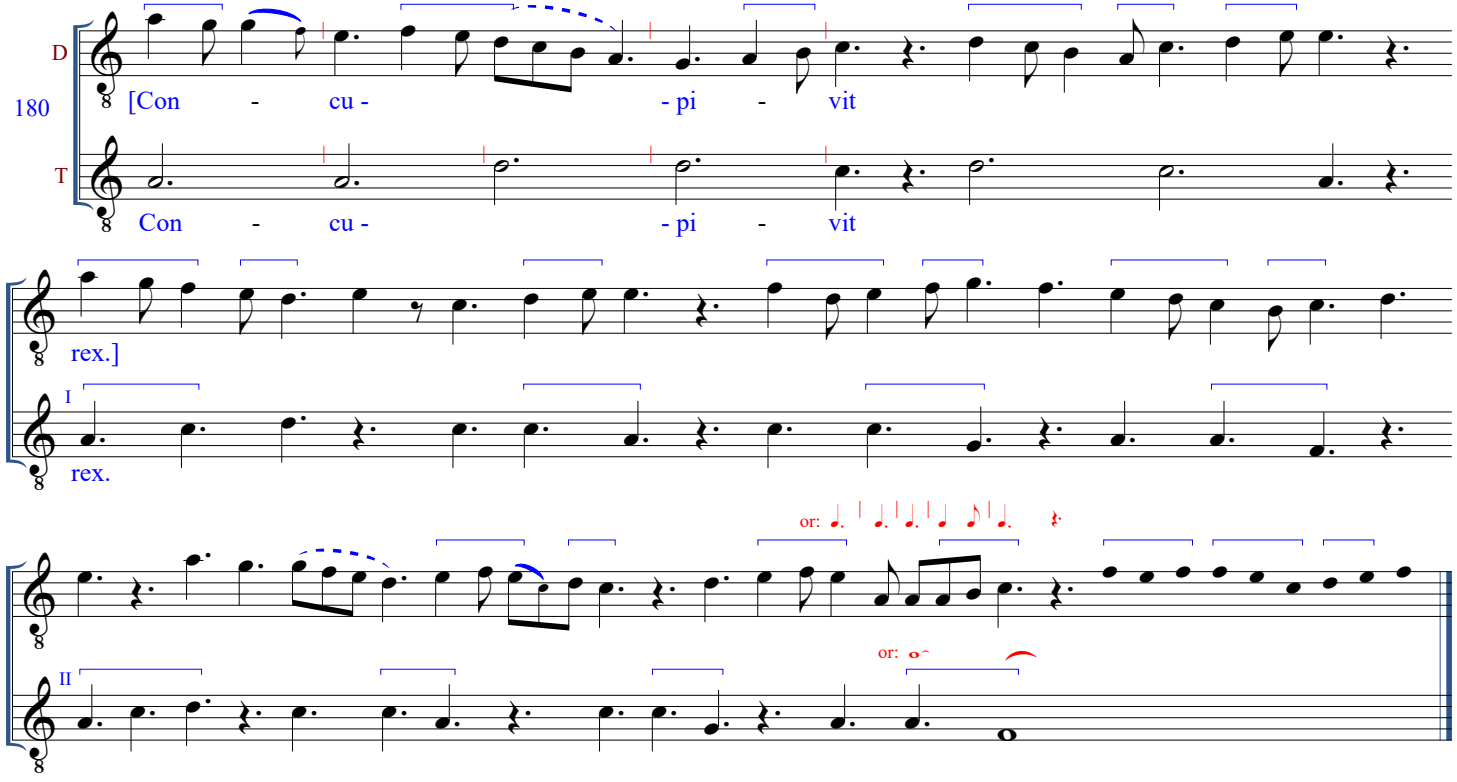
178. *F,* f. 168r, II, 2: Filia 5b [M37: Propter veritatem. Audi filia] (= second T color of *W1* claus. 80; see no. 177 above)



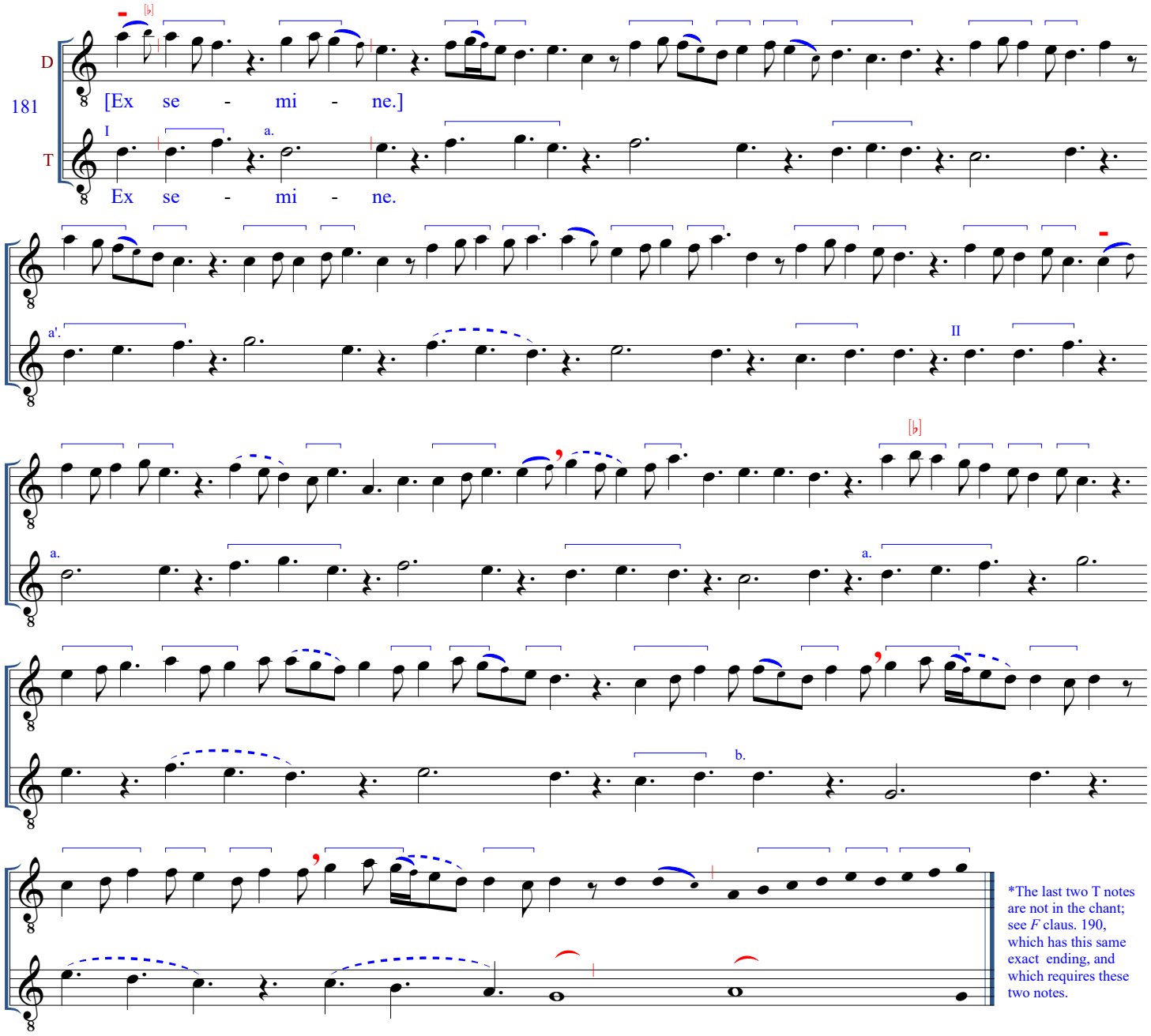
179. *F,* f. 168r, III: Et inclina 2 [M37: Propter veritatem. Audi filia] (= *W2* MLO; opening 15 Longs = "deus" of *F* claus. 347 [M3])



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

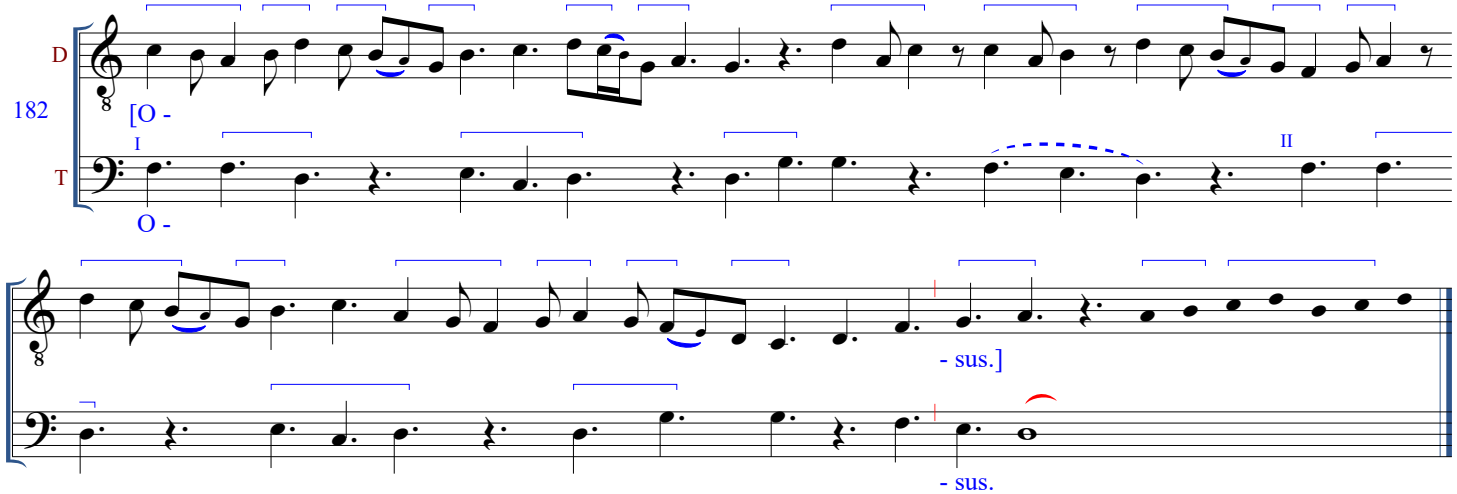


181. *F,* f. 168r, V: Ex semine 3 [M38: Alleluya. Nativitas]*

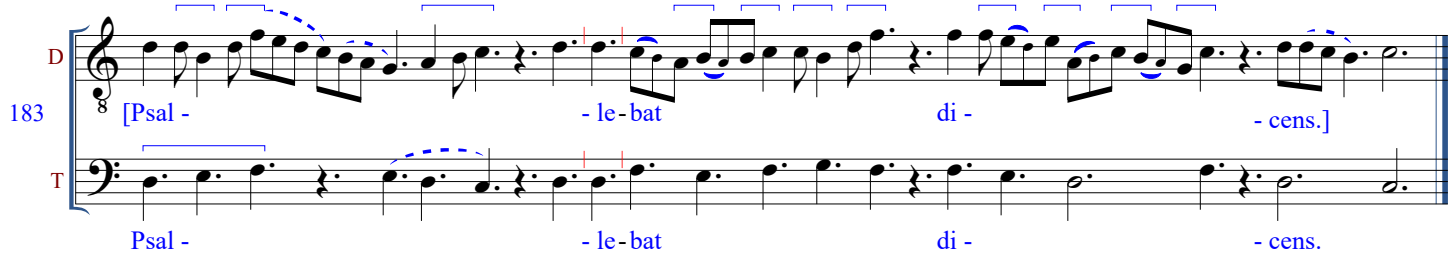


*The last two T notes are not in the chant; see *F* claus. 190, which has this same exact ending, and which requires these two notes.

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

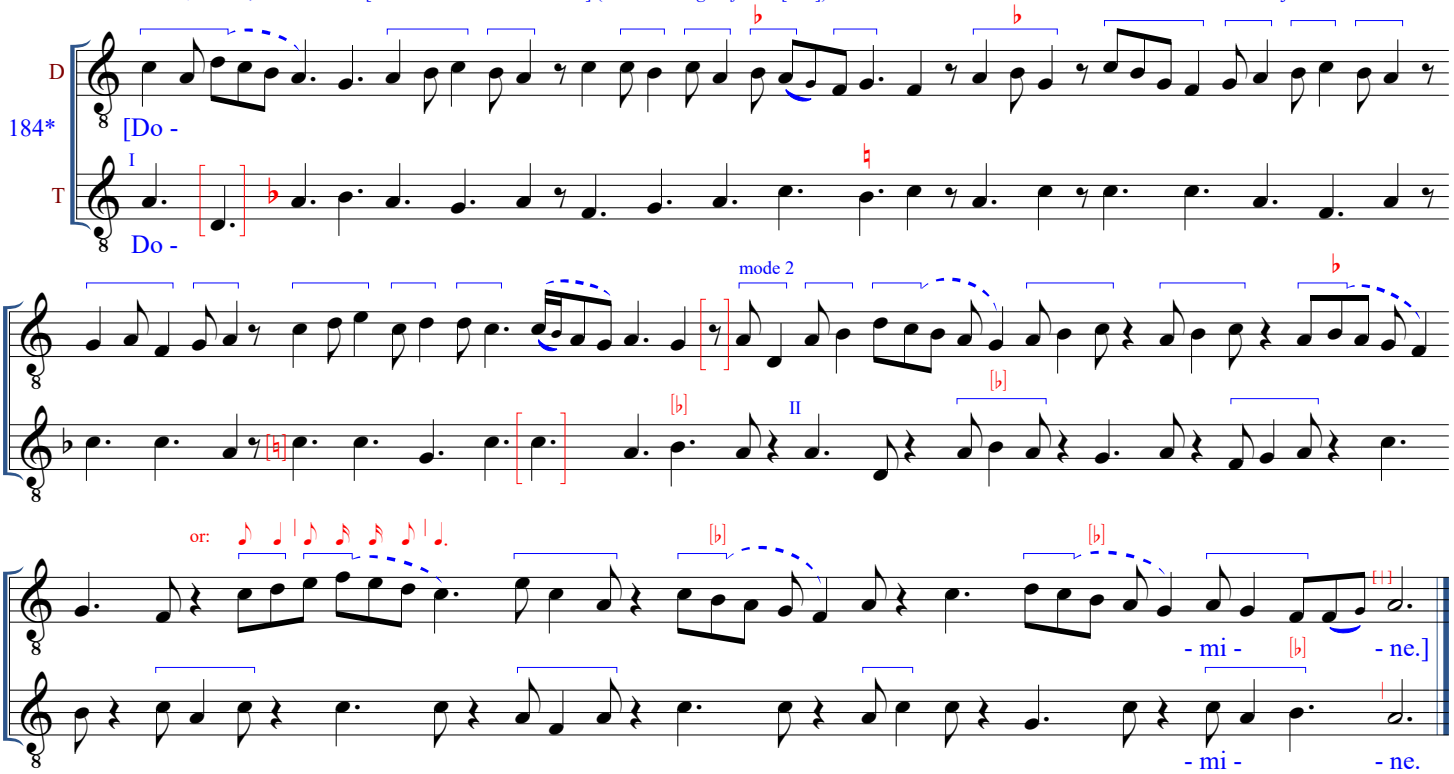


183. *F,* f. 168v, II, 2: Psallebat dicens 2 [O23: Preciosus. Athleta]

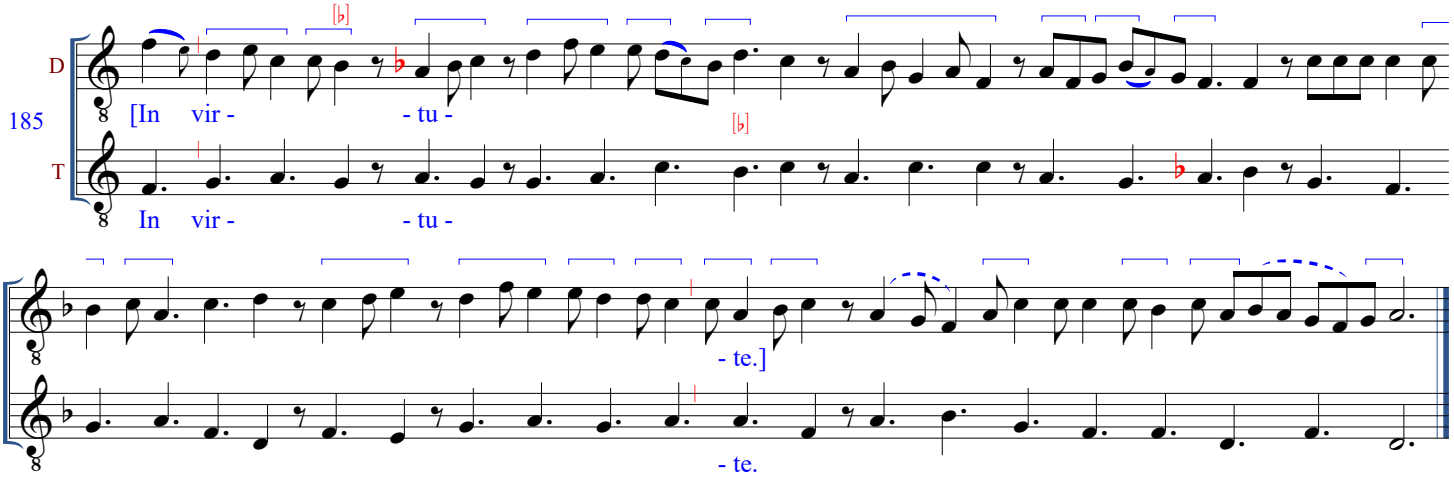


184. *F,* f. 168v, III: Domine 3 [M41: Gloriosus. Dextera tua] (= motet *Tua glorificata* [490])*

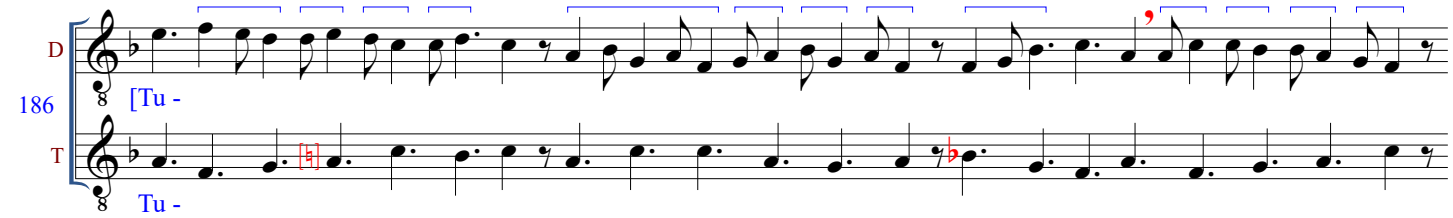
*Notice switch to mode 2 just before T color II.



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



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

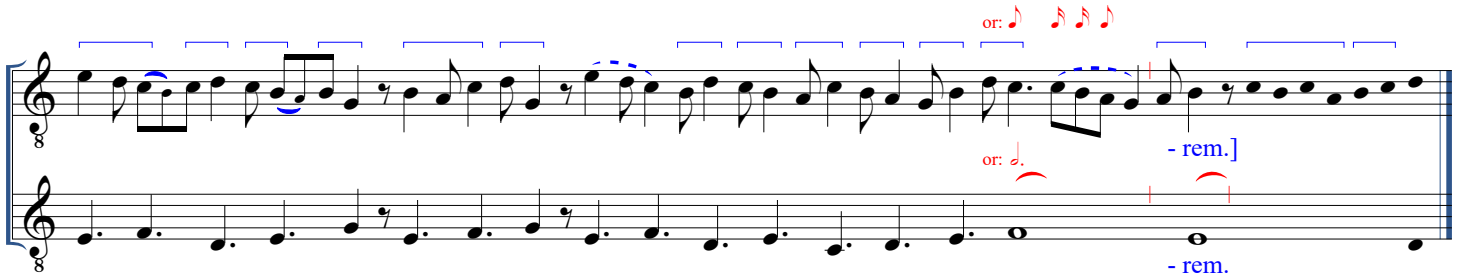


- a
con - fre -
- a
con - fre -
- git.]
- git.

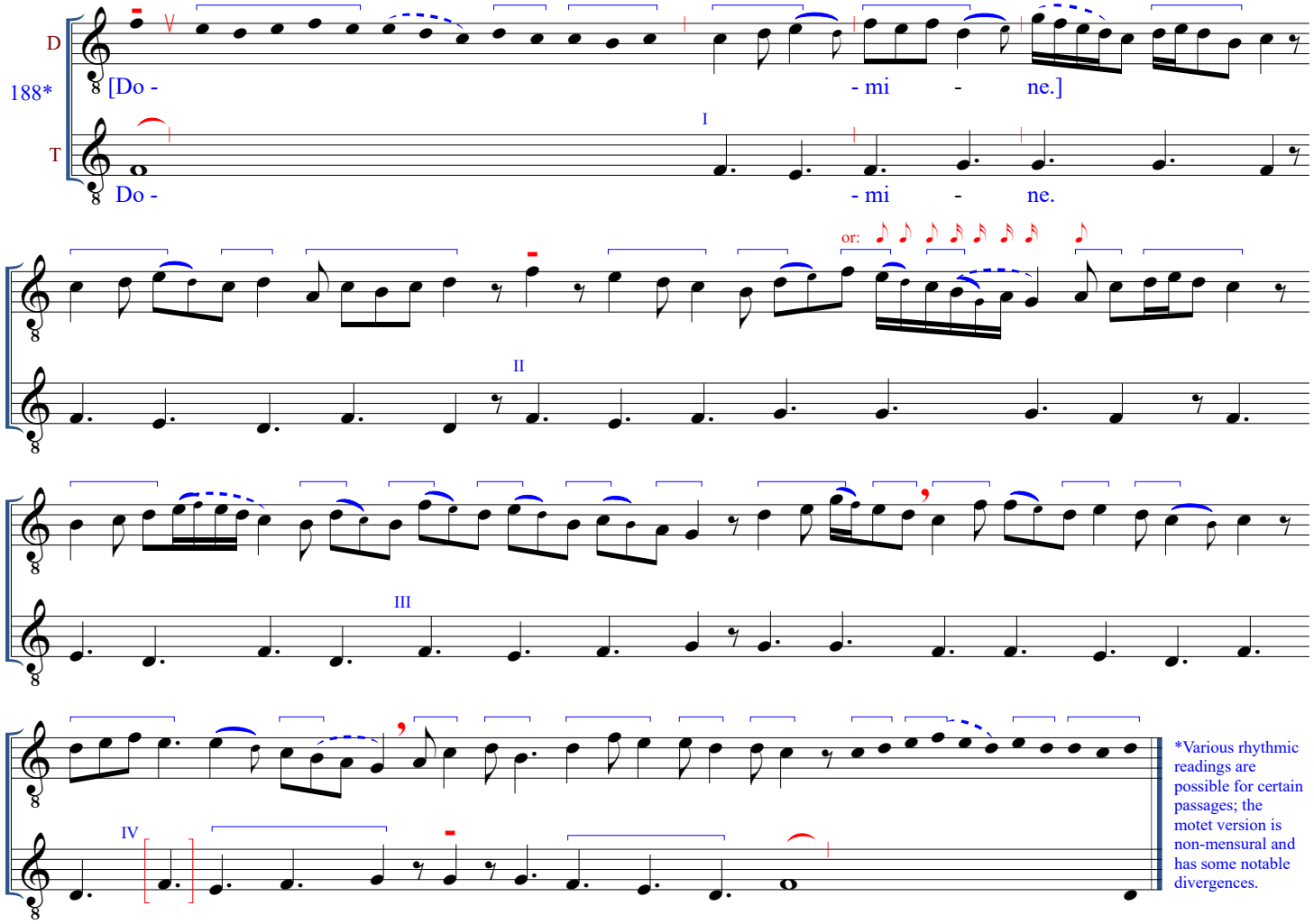
187. *F,* f. 169r, I: In odorem 2 [M45: Alleluya. Dilexit Andream]*

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

D
187
[In
o -
- do -
a.
T
In
o -
- do -
a.
b.



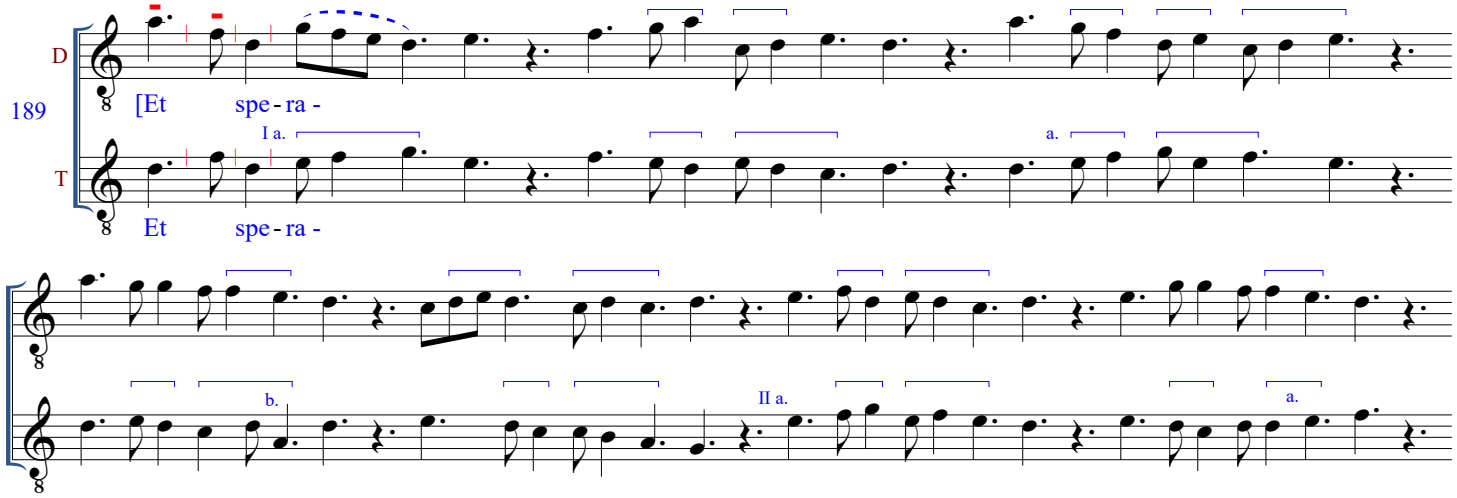
188. *F,* f. 169r, IV: Domine 2 [M48: Domine. Vitam petit] (= motet *Se longuement ai de ma vie* [406] / *Benedicta* [M32], starting at T color II)*

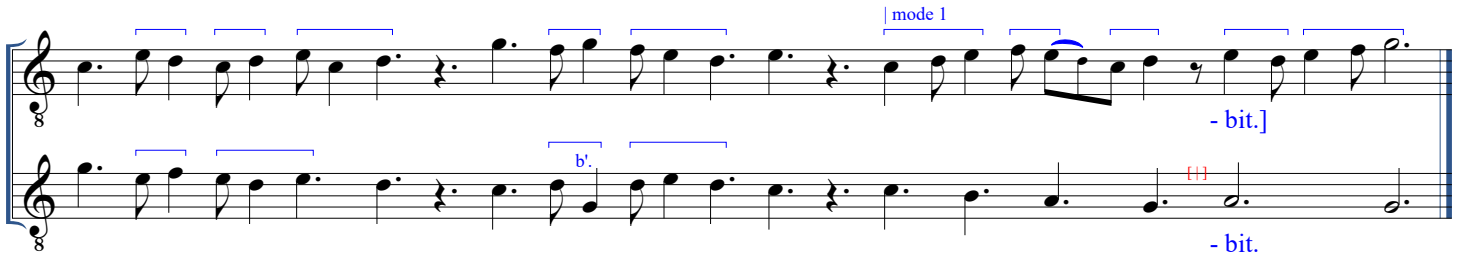


*Various rhythmic readings are possible for certain passages; the motet version is non-mensural and has some notable divergences.

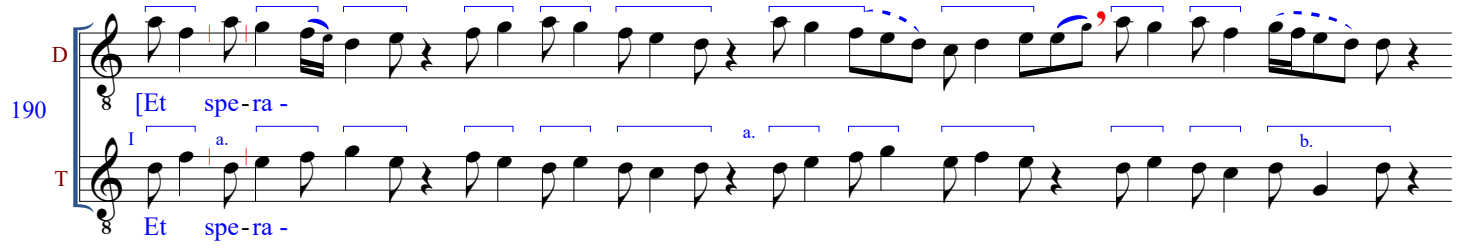
189. *F,* f. 169r, V: Et sperabit 3b [M49: Alleluya. Letabitur iustus] (= *W1* claus. 91)*

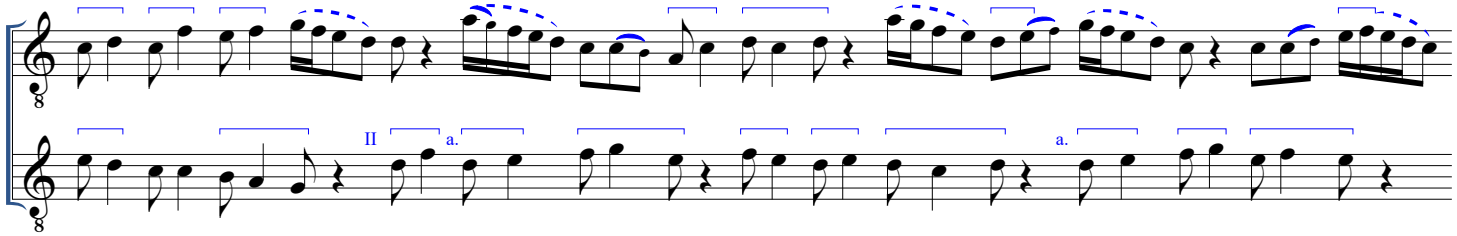
*Likely switch to mode 1 for final passage; *W1* is in mode 1 throughout.

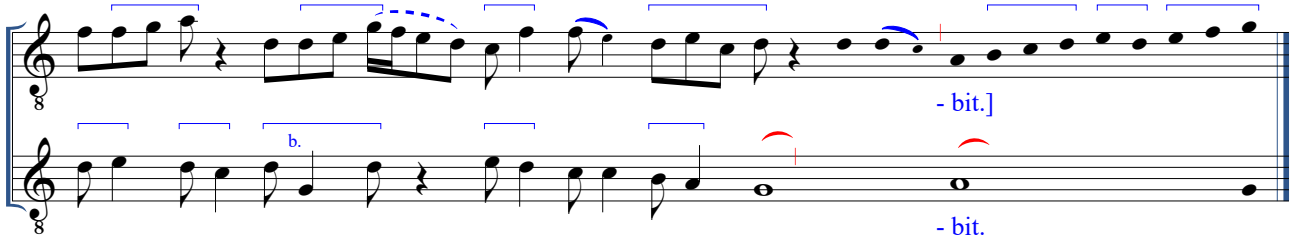




190. *F,* f. 169v, I: Et sperabit 4 [M49: Alleluya. Letabitur iustus]*

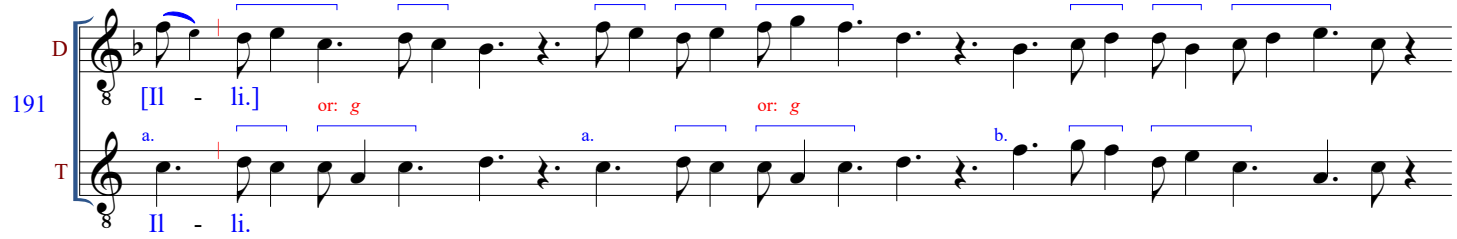


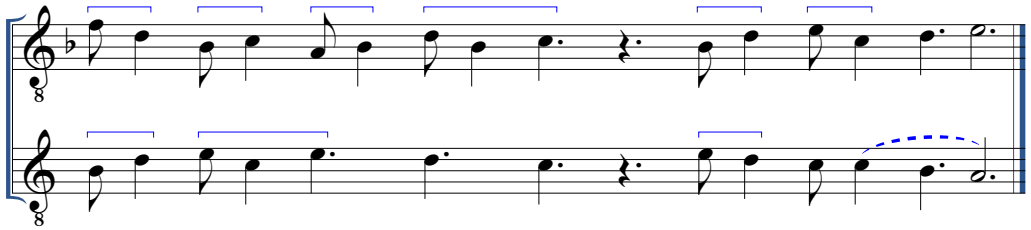




*See *F* claus. 181, which has this same exact ending, including the final two T notes, which are not part of the chant in no. 181.

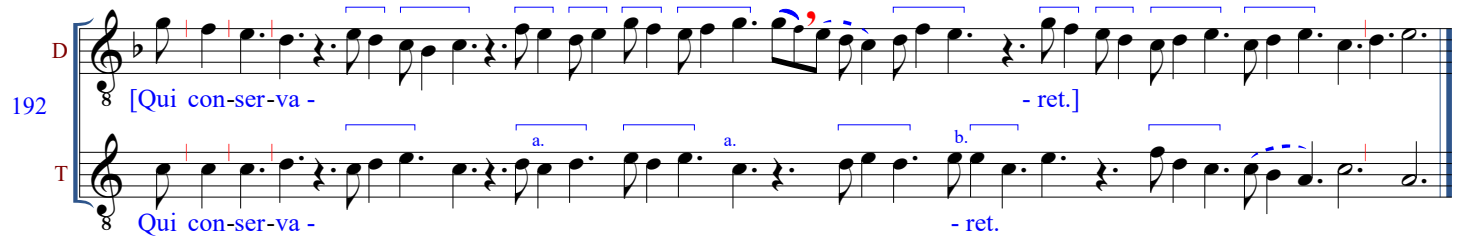
191. *F,* f. 169v, II: Illi 5b [M50: Ecce sacerdos. Non est inventus] (= *W1* claus. 93)*



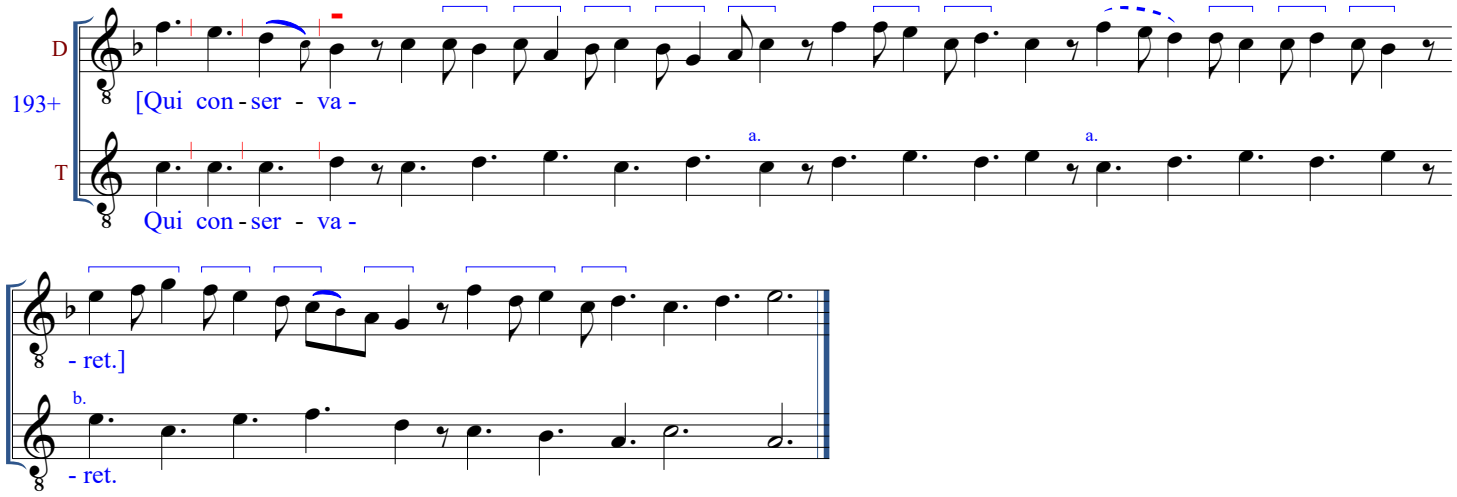


*The first two *a* notes in the T voice are sometimes cast as *g*'s in other versions of this chant and its contrafacts. Phrase endings may be rendered either ♪♪ or ♩.♪.

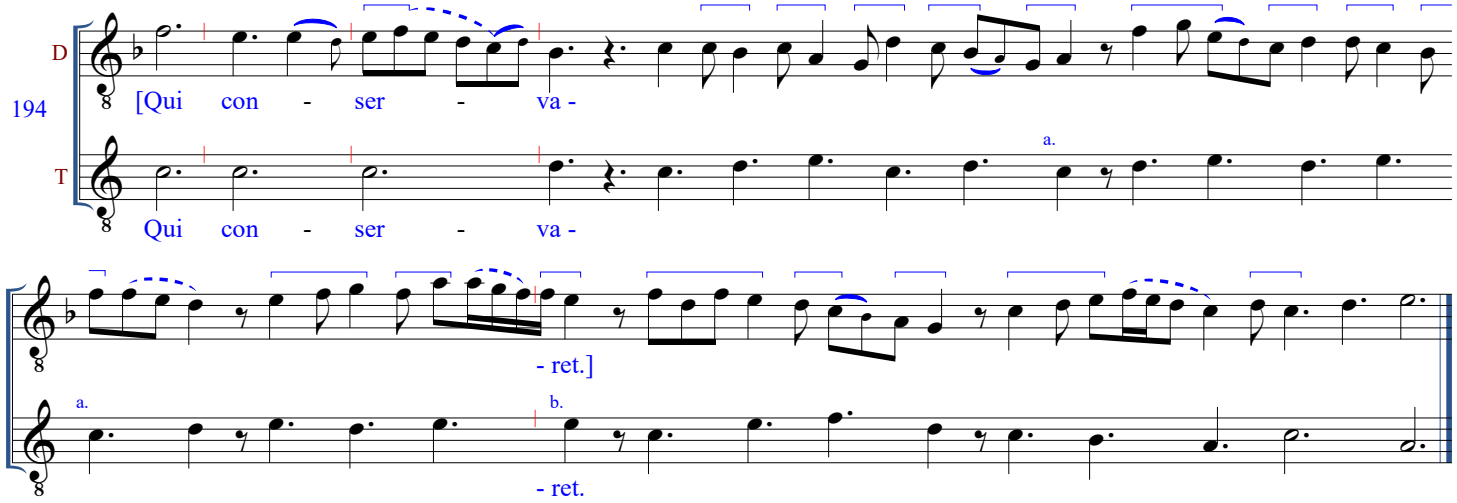
192. *F,* f. 169v, III, 1: Qui conservaret 5b [M50: Ecce sacerdos. Non est inventus] (= T color II of *W1* claus. 94, see no. 193, below)



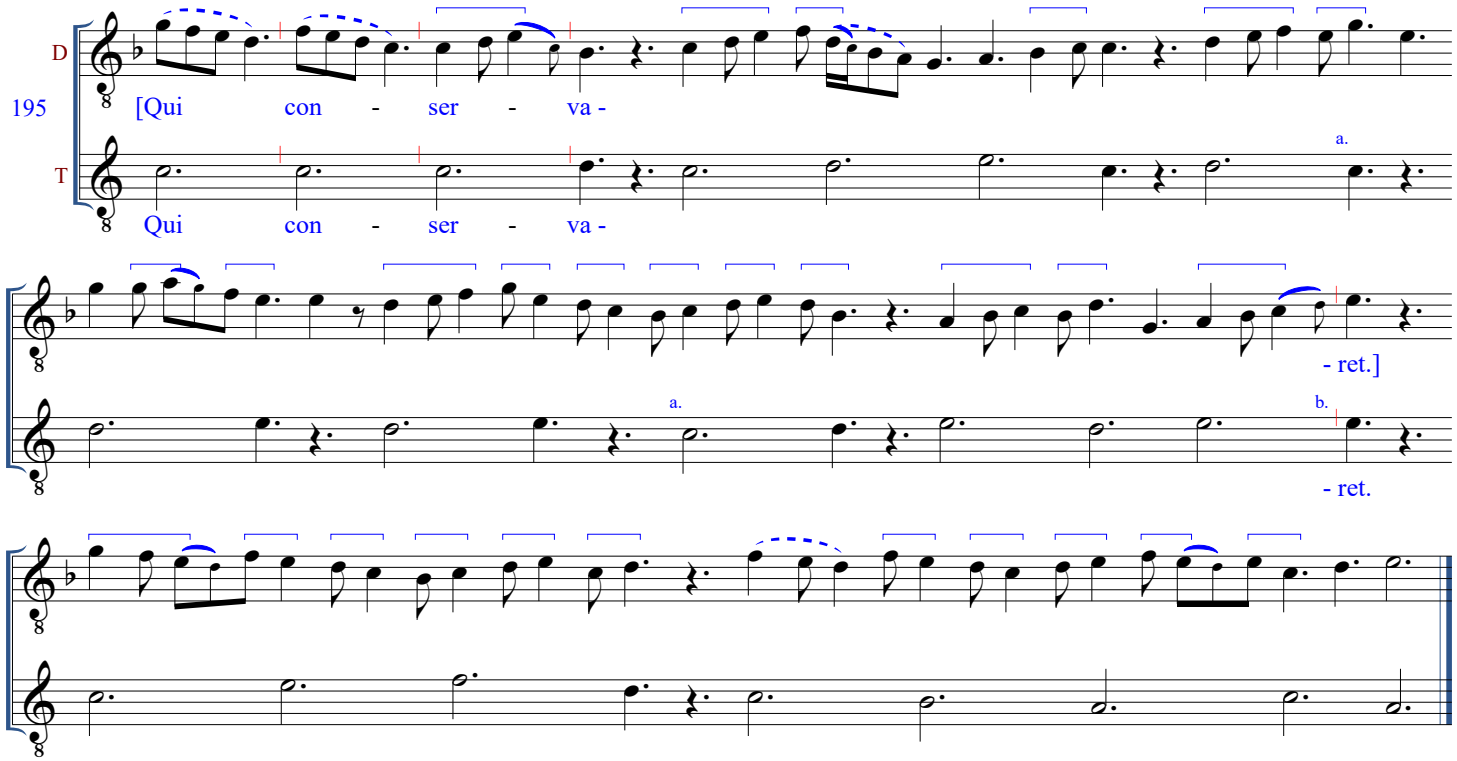
193. *F,* f. 169v, III, 2: Qui conservaret 4 [M50: Ecce sacerdos. Non est inventus] (= *F* claus. 278, T color I of *W1* claus. 94, see no. 192, above)



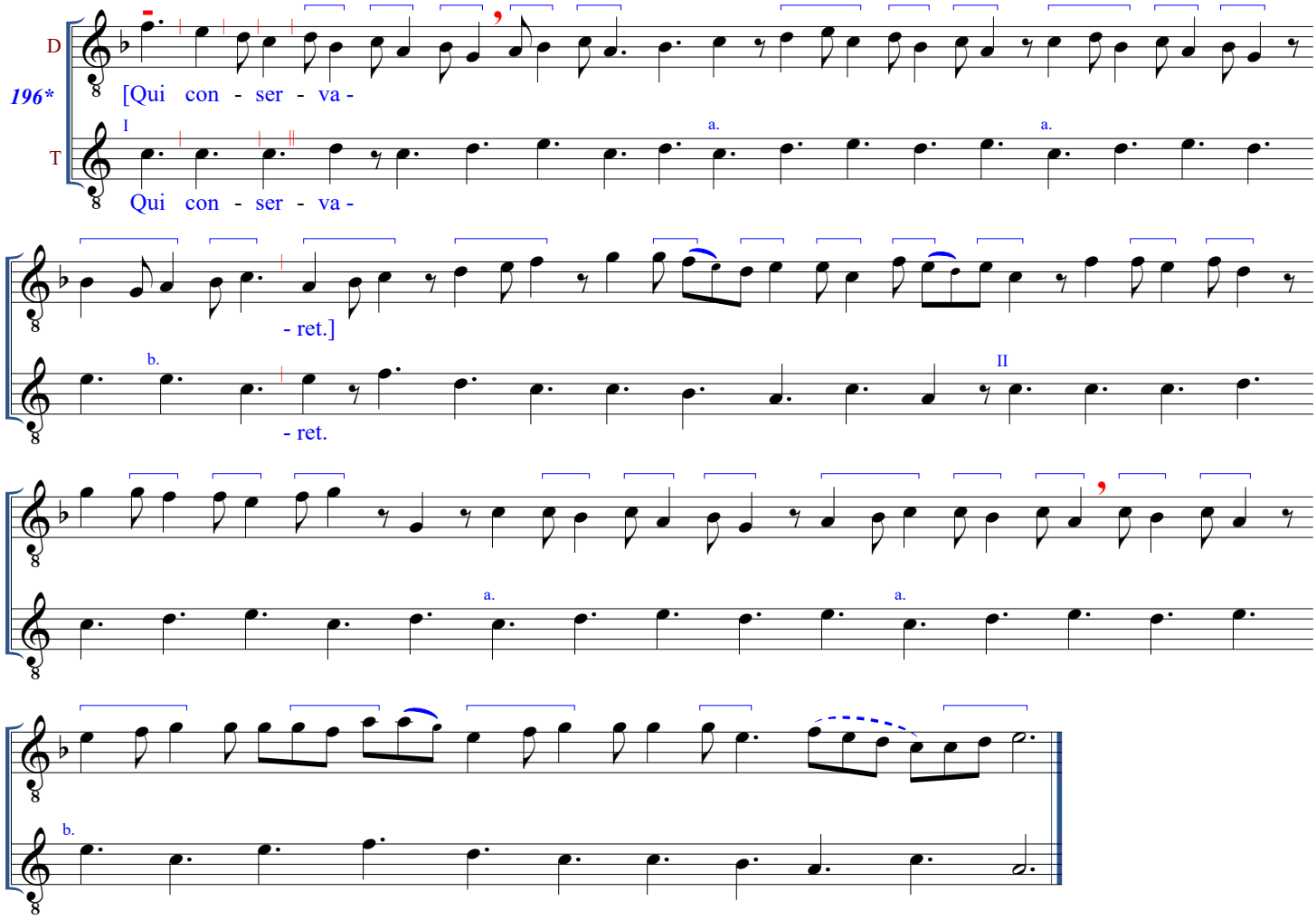
194. *F,* f. 169v, IV: Qui conservaret 6 [M50: Ecce sacerdos. Non est inventus]



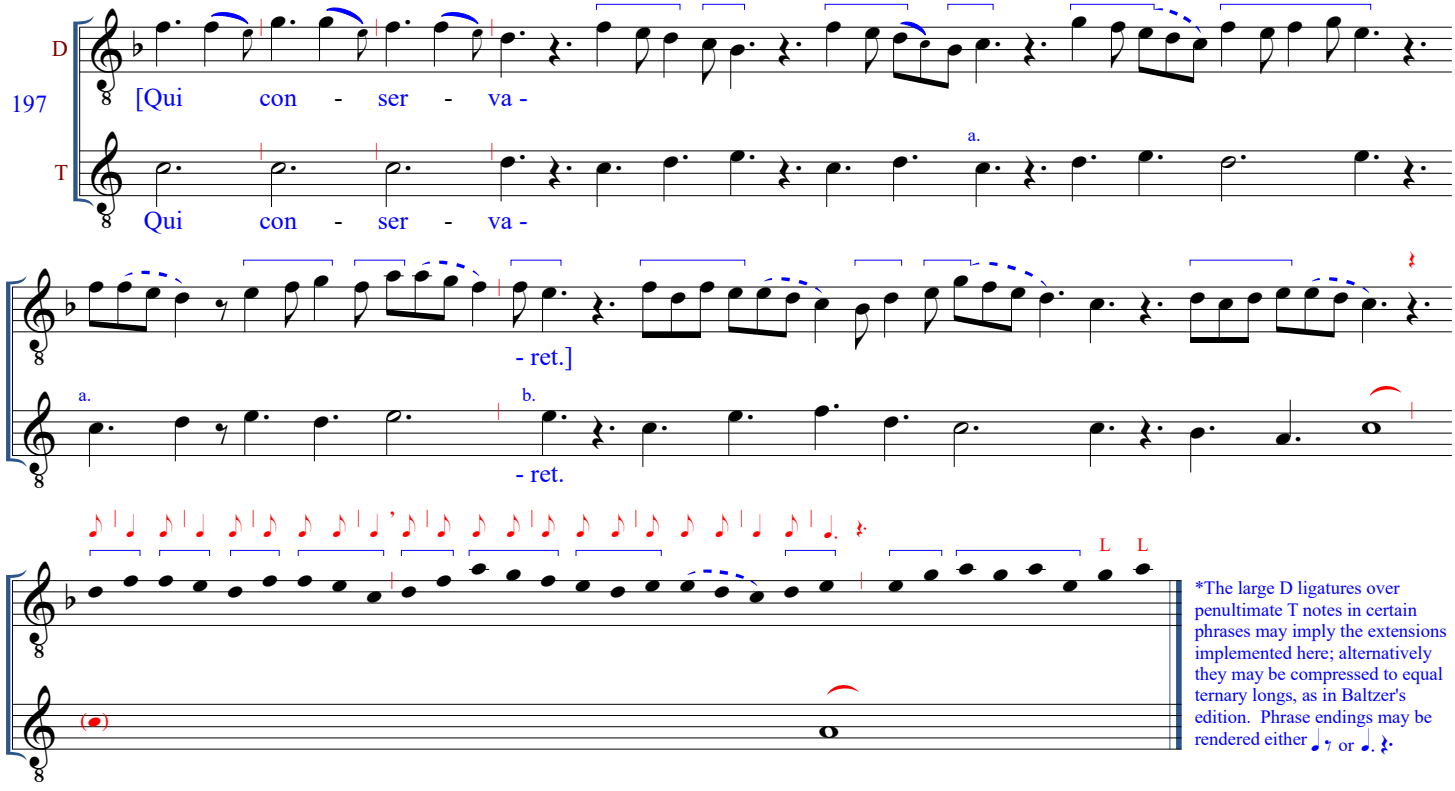
195. *F,* f. 169v, V: Qui conservaret 3 [M50: Ecce sacerdos. Non est inventus] (= *W2* MLO)



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

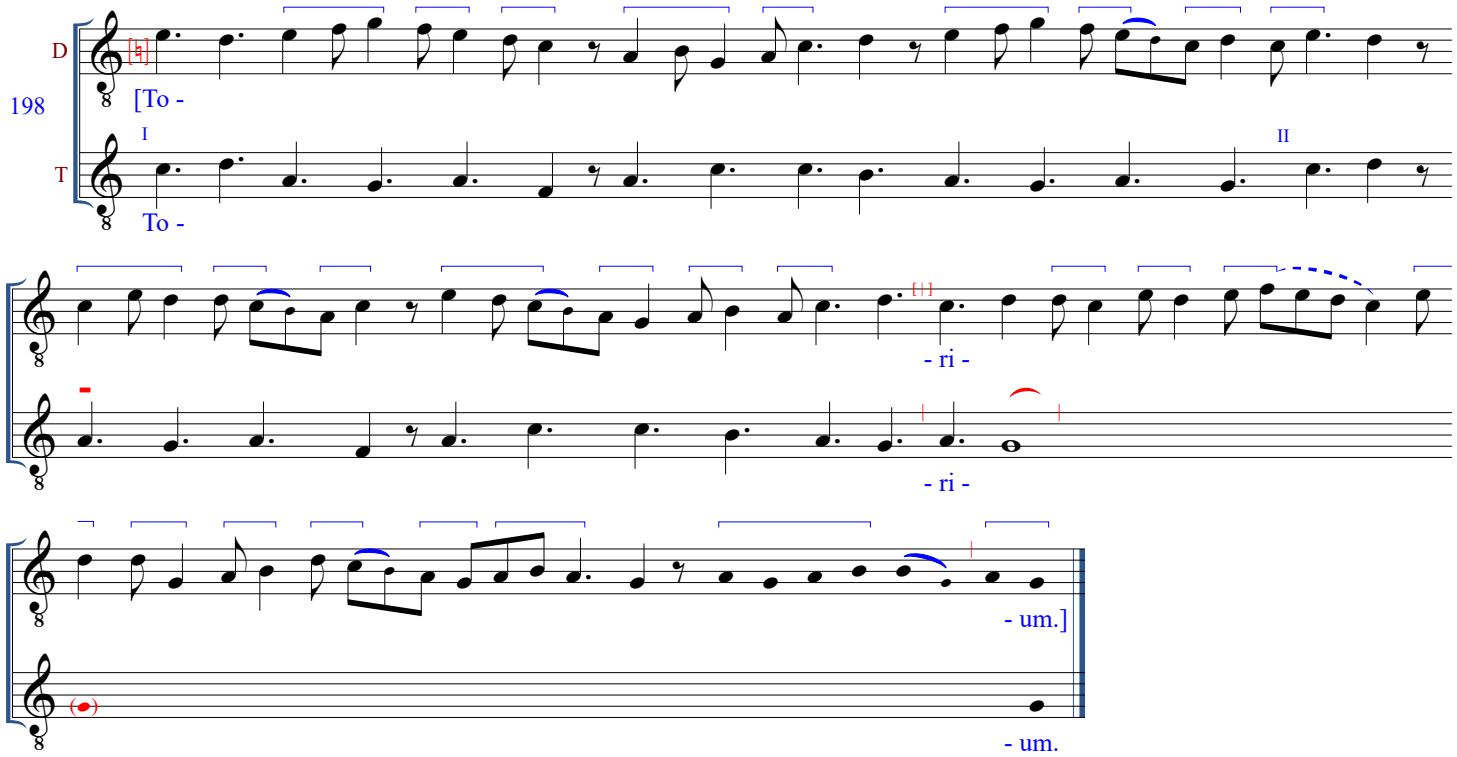


197. *F,* f. 170r, II: Qui conservaret 1 [M50: Ecce sacerdos. Non est inventus] (= *W1* MLO)*

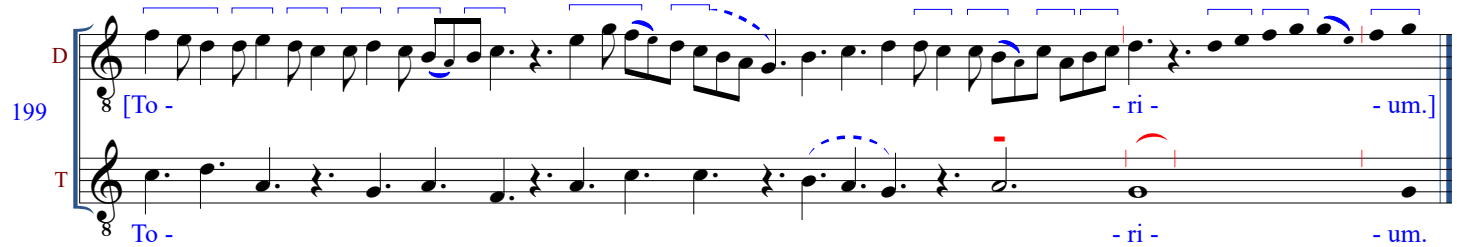


*The large D ligatures over penultimate T notes in certain phrases may imply the extensions implemented here; alternatively they may be compressed to equal ternary longs, as in Baltzer's edition. Phrase endings may be rendered either ♩. 𝄽 or ♩. 𝄽.

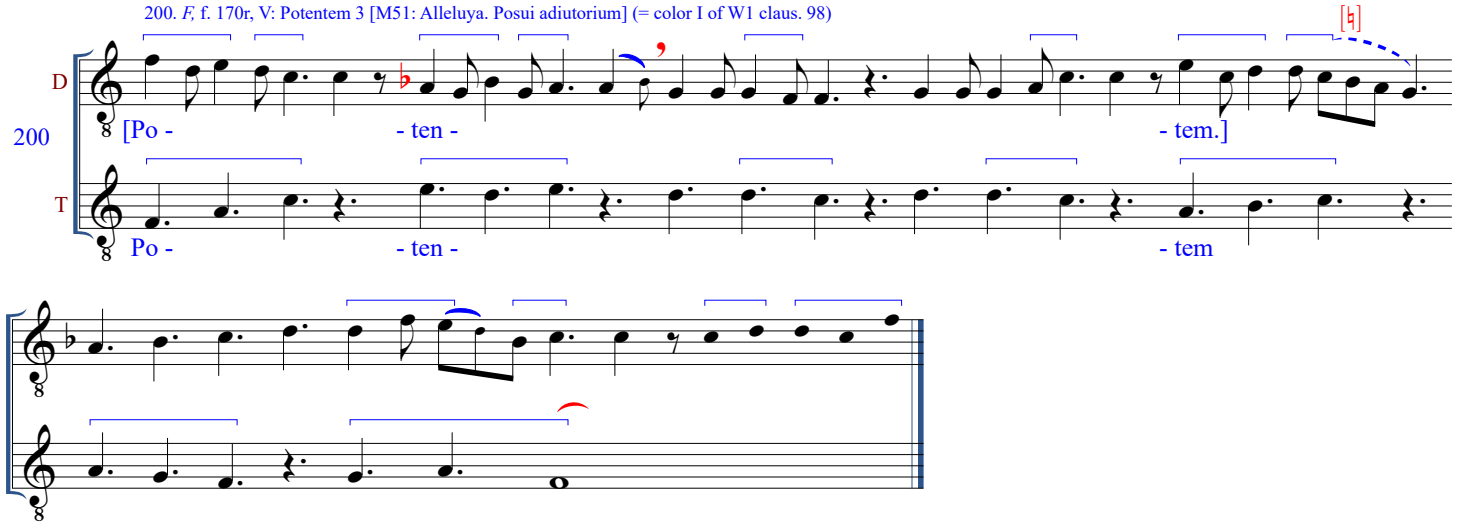
198. *F,* f. 170r, IV: (Adiu)Torium 4 [M51: Alleluya. Posui adiutorium] (= *W1* claus. 97)



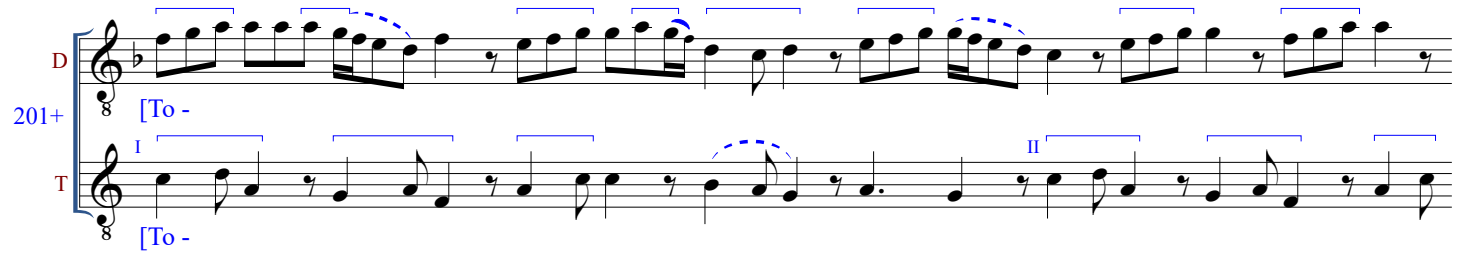
199. *F,* f. 170r, IV: (Adiu)Torium 5 [M51: Alleluya. Posui adiutorium]



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



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



- ri - - um.]

- ri - - um.]

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

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

D

202

[Me -

T

a.

Me -

- a

a'.

- a

b.

et po -

et po -

- nam te

in thro -

- nam te

in thro -

- num

me -

- num

me -

- um.]

- um.

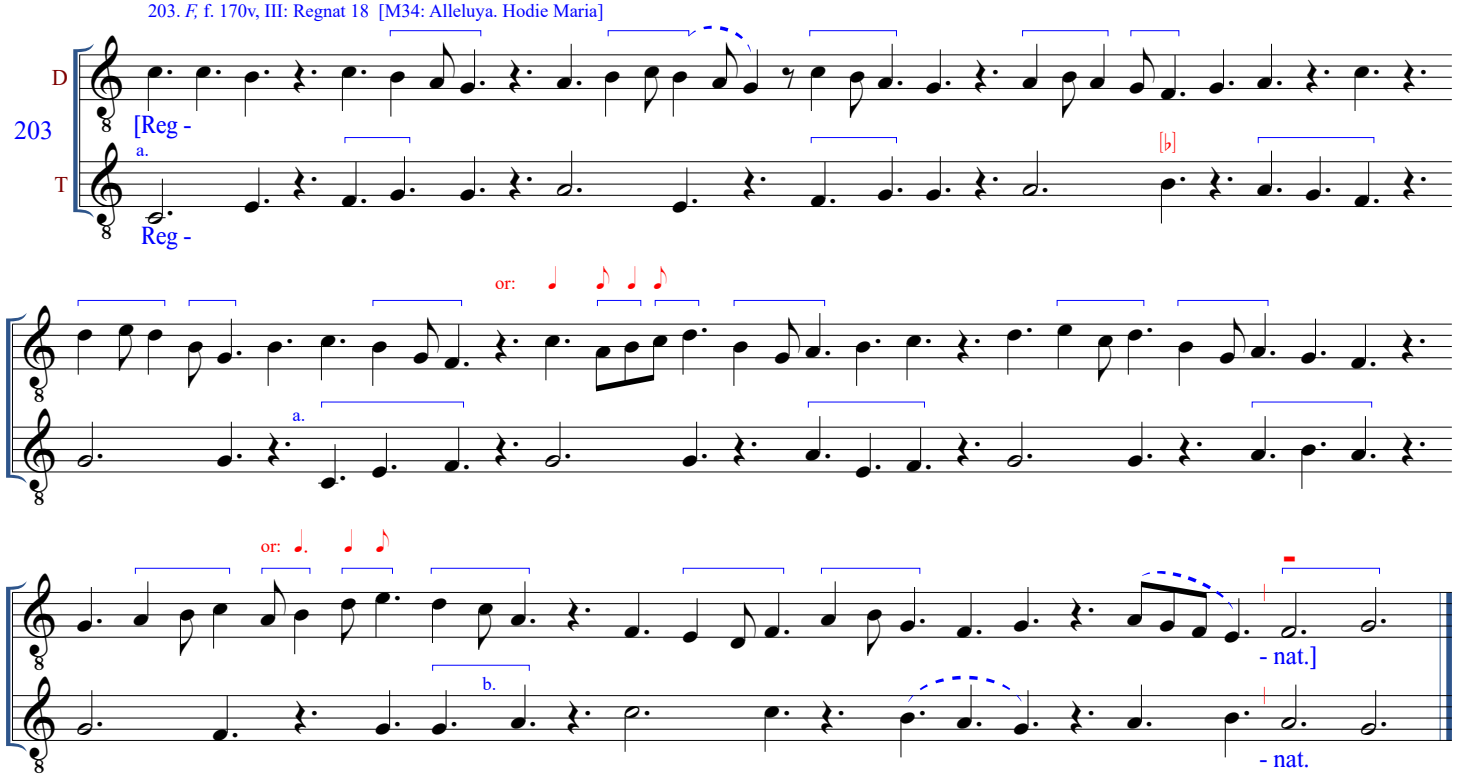
*Coincident phrase endings may be rendered either 𝅗𝅥 𝄾 or 𝅗𝅥. 𝄽

F, Fascicle 5: Clausulae a2

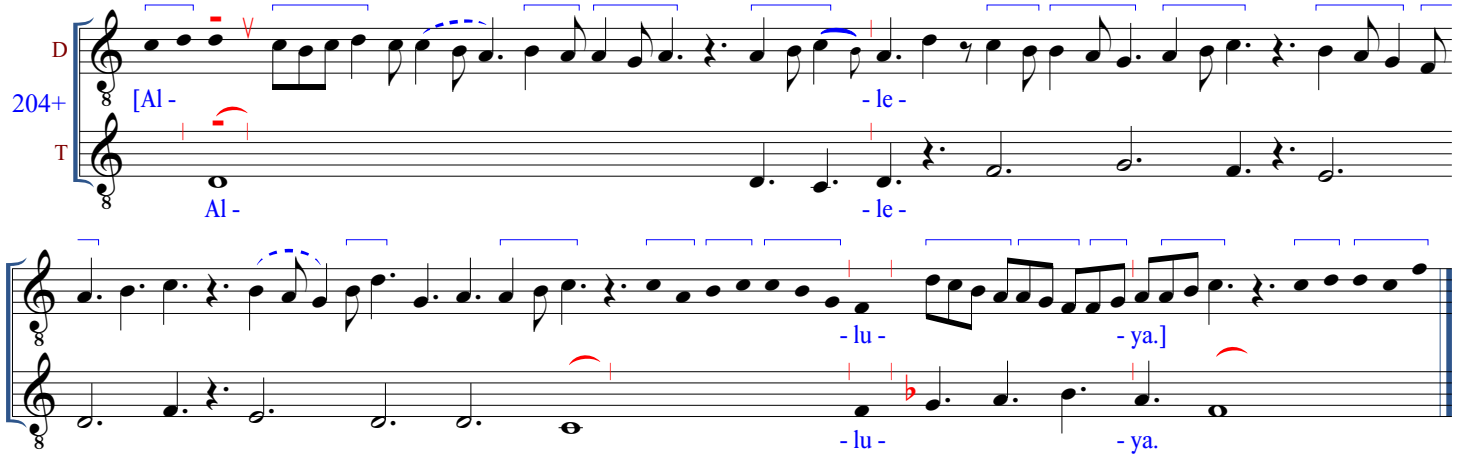
First Series, Supplement: Nos. 203-226 (for Mass and Office Organa)

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

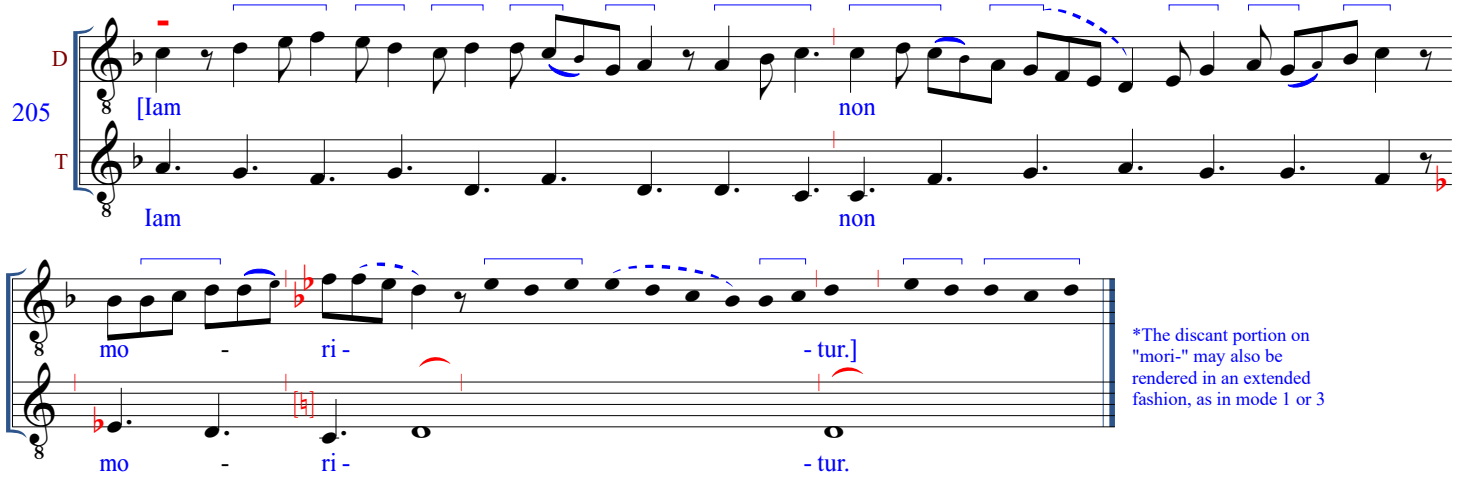
203. *F,* f. 170v, III: Regnat 18 [M34: Alleluya. Hodie Maria]



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



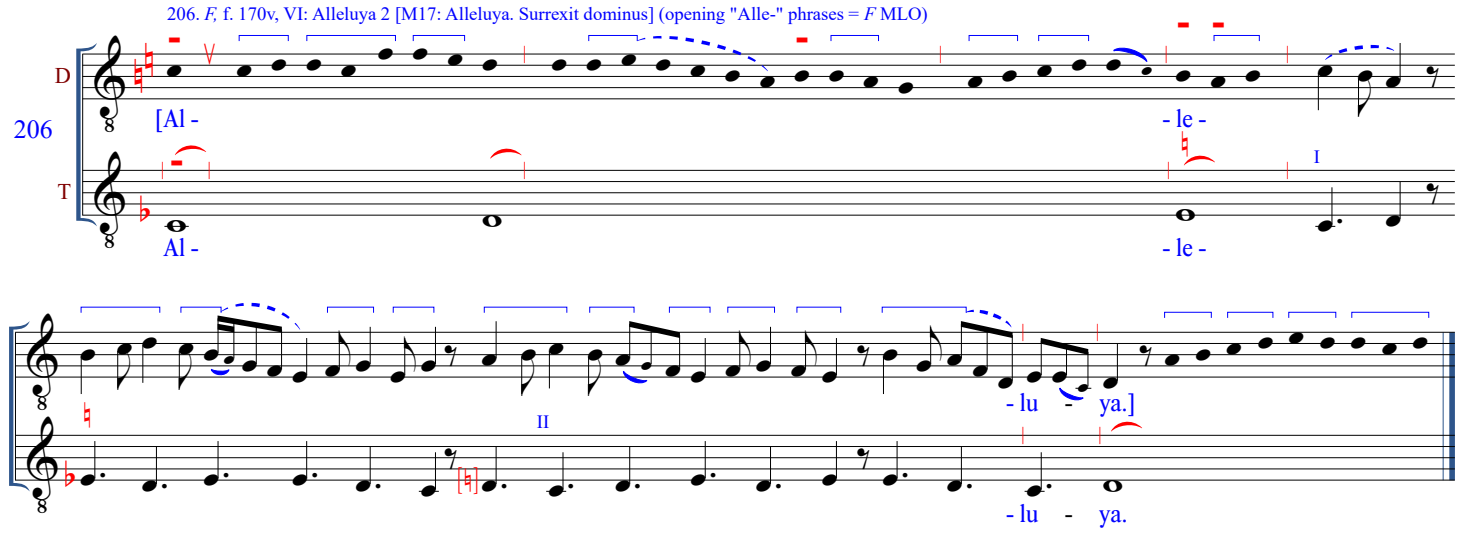
205. *F,* f. 170v, V: Iam non moritur 2 [M18: Alleluya. Christus resurgens]*



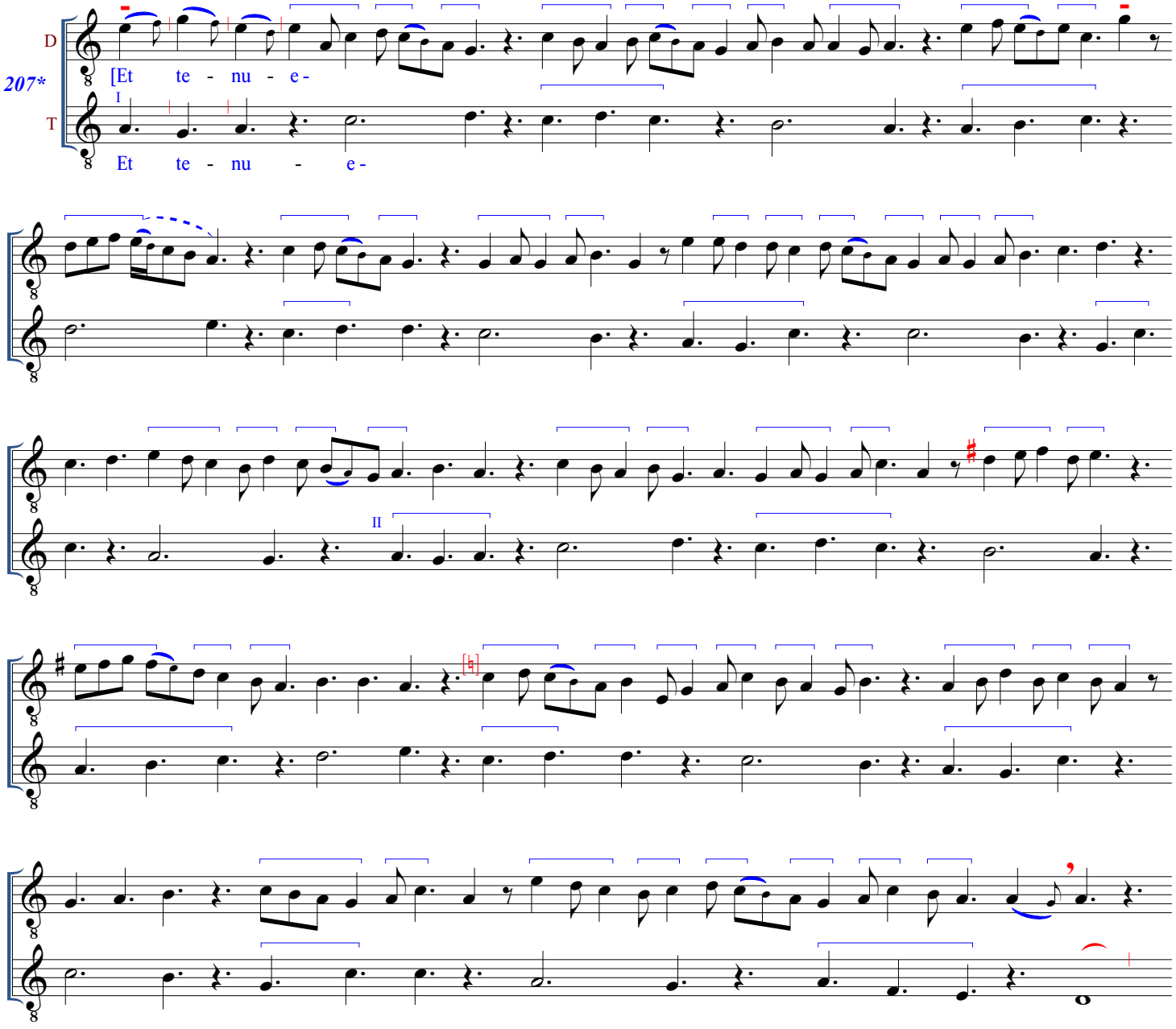
*The discant portion on "mori-" may also be rendered in an extended fashion, as in mode 1 or 3

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

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



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



- runt.]

- runt.

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

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

T Al - [Al] - le - lu -

- ya.]

- ya.

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

209+ D [Et vi - di - mus

T Et vi - di - mus

in ci - vi -

in ci - vi -

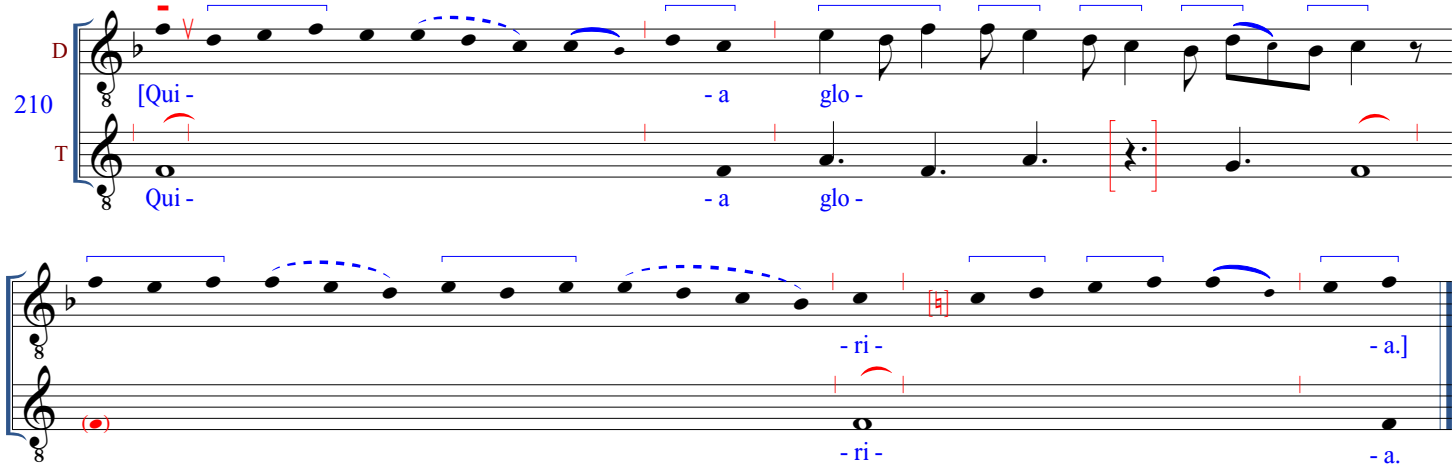
- ta - te de - i no -

- ta - te de - i no -

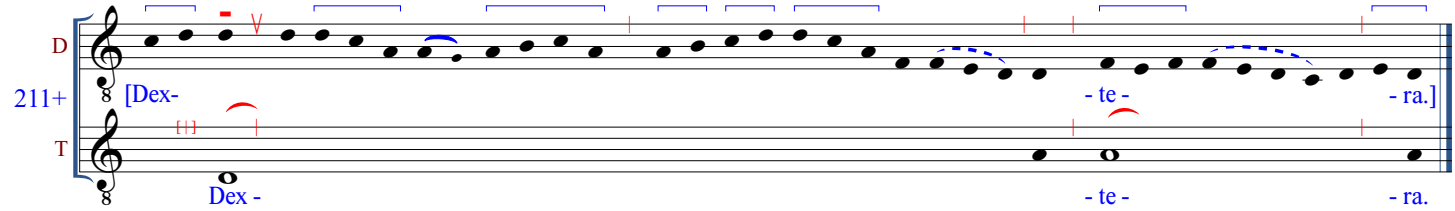
- stri in mon - te.]

- stri in mon - te.

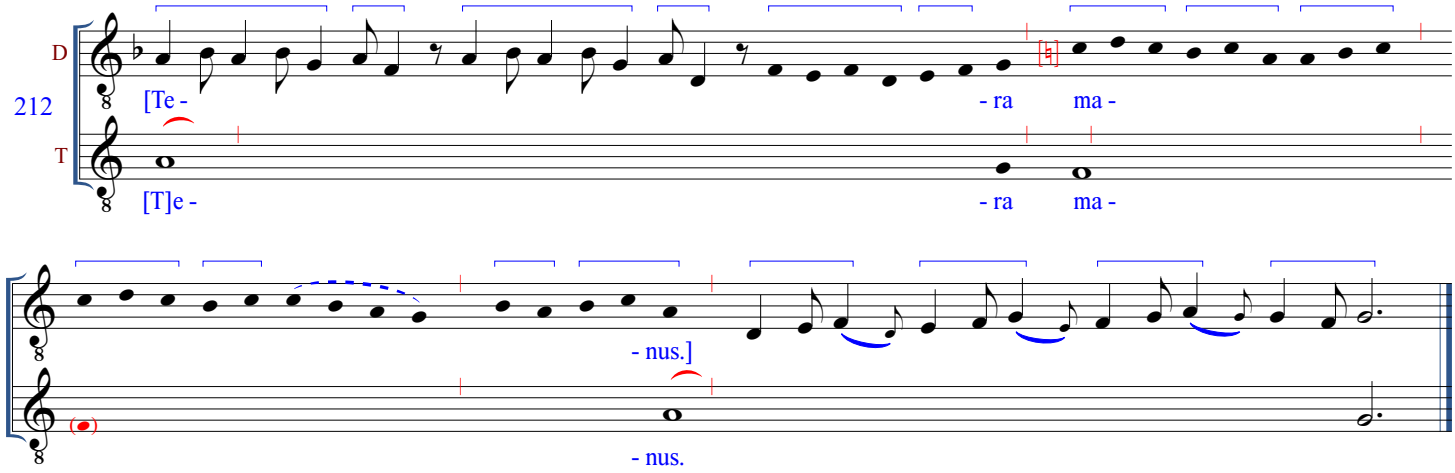
210. *F,* f. 171r, VI: Quia gloria (-) [M9: Omnes. Surge et illuminare] (= *W2* MLO)



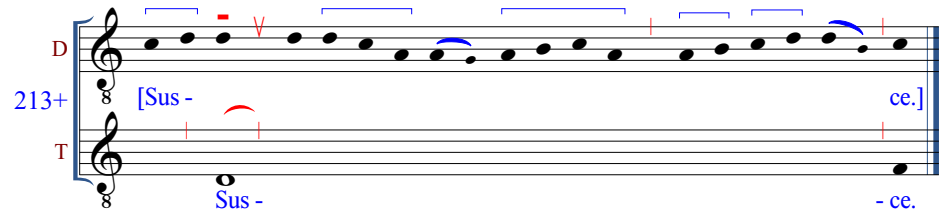
211. *F,* f. 171v, I, 1: Dextera (-) [M41: Gloriosus. Dextera tua] (= *W2* MLO; "dex[tera]" = "sur[rexit]" [M17] of *F* claus. 114, "susce[pimus]" [M11] of *F* claus. 213; the basic formula that comprises this clausula also appears in many other contexts, see *MLO* 6B, 395)



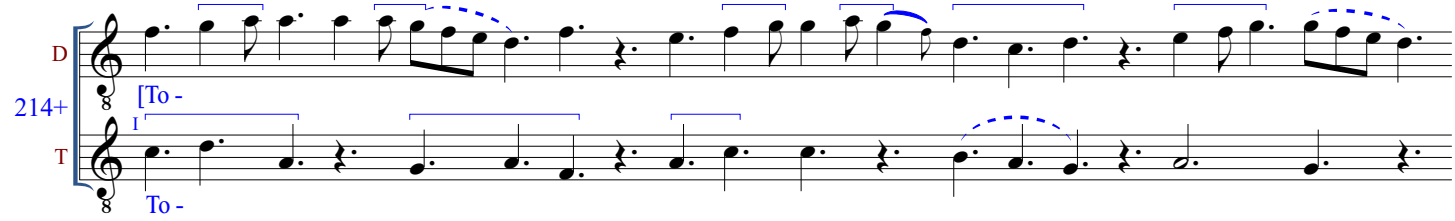
212. *F,* f. 171v, I, 2: (Dex)Tera manus (-) [M41: Gloriosus. Dextera tua] (= *W2* MLO; includes formulas found in a number of other contexts; see *MLO* 6B, 396)

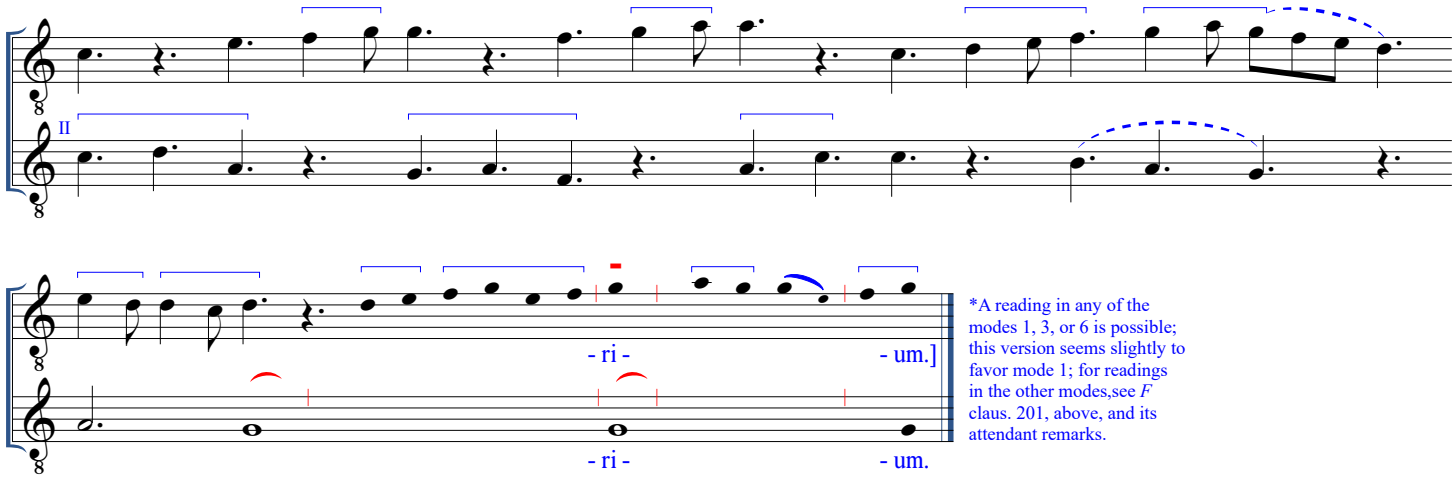


213. *F,* f. 171v, II, 1: Susce(pimus) (-) [M11: Suscepimus deus. Sicut audivimus] (= "dex[tera]" [M41] of *W2* MLO, *F* claus. 211; "sur[rexit]" [M17] of *F* claus. 114; this formula also appears in many other contexts, see *F* claus. 114 and 211



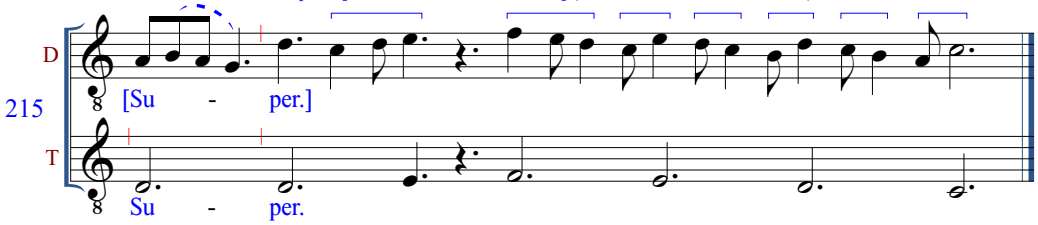
214. *F,* f. 171v, II, 2: (Adiu)Torium 4 [M51: Alleluya. Posui adiutorium] (=*W2* MLO, *F* claus. 201, "[Ado]rabo" [M12] of *K* MLO)*



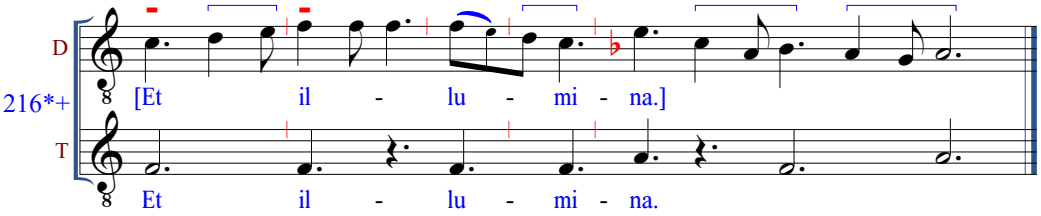


*A reading in any of the modes 1, 3, or 6 is possible; this version seems slightly to favor mode 1; for readings in the other modes,see *F* claus. 201, above, and its attendant remarks.

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

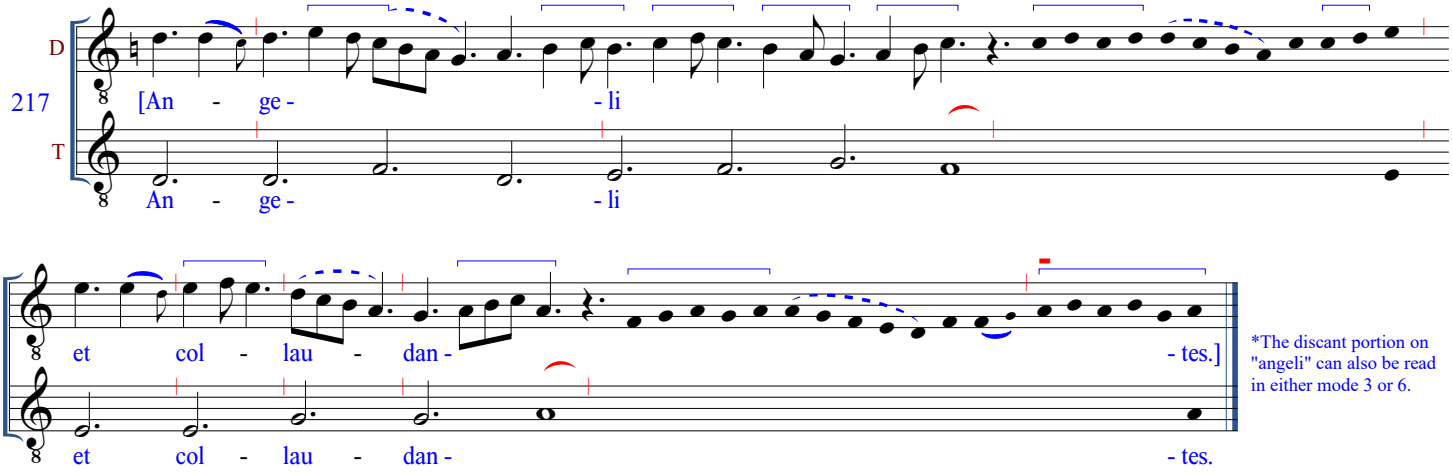


216. *F,* f. 171v, IV, 1: Et illumina(re) 3 [M9: Omnes. Surge et illuminare] (= the opening phrase of *W2* MLO, *F* claus. 60, motets *A la c1arte qui tout enlumina* [102], *Remedium nostre miserie* [103])*



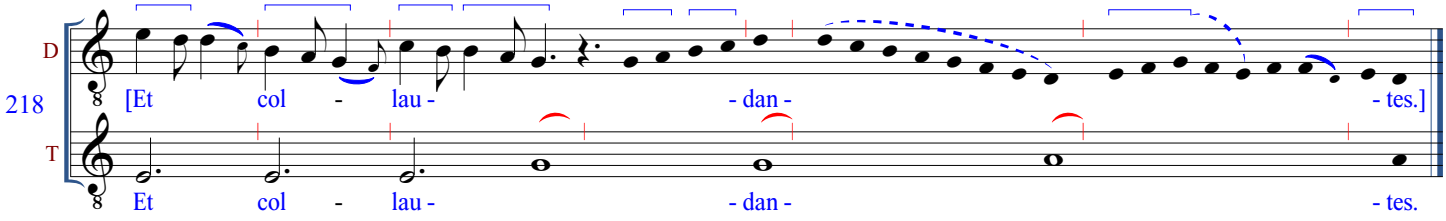
*Alternative readings in either mode 3 or mode 6 are possible; see *F* claus. 60.

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

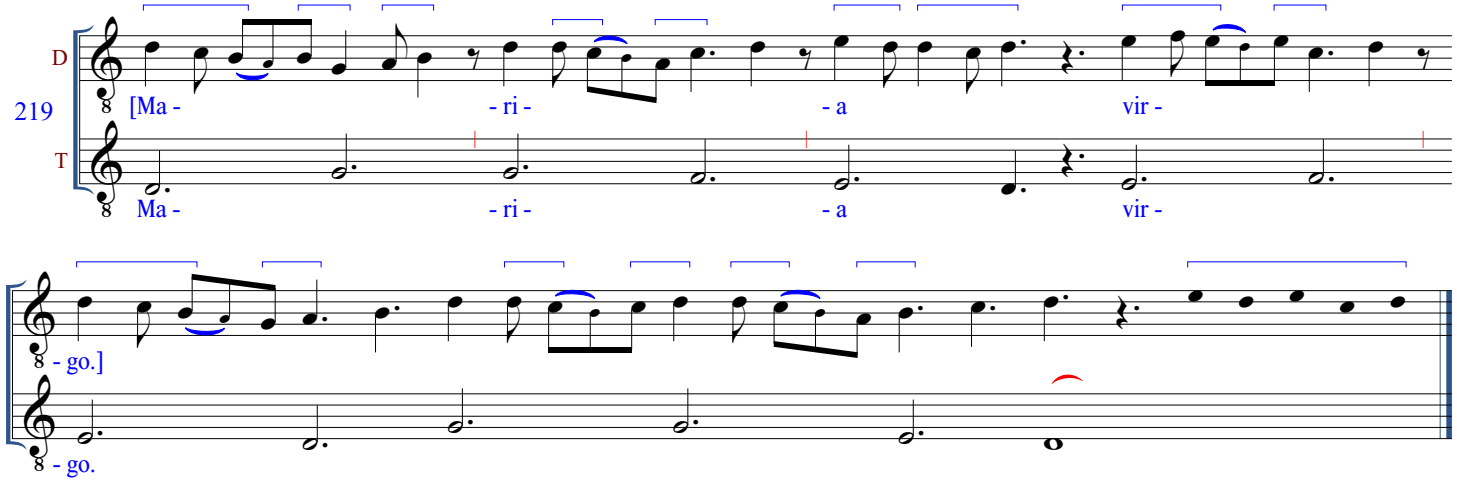


*The discant portion on "angeli" can also be read in either mode 3 or 6.

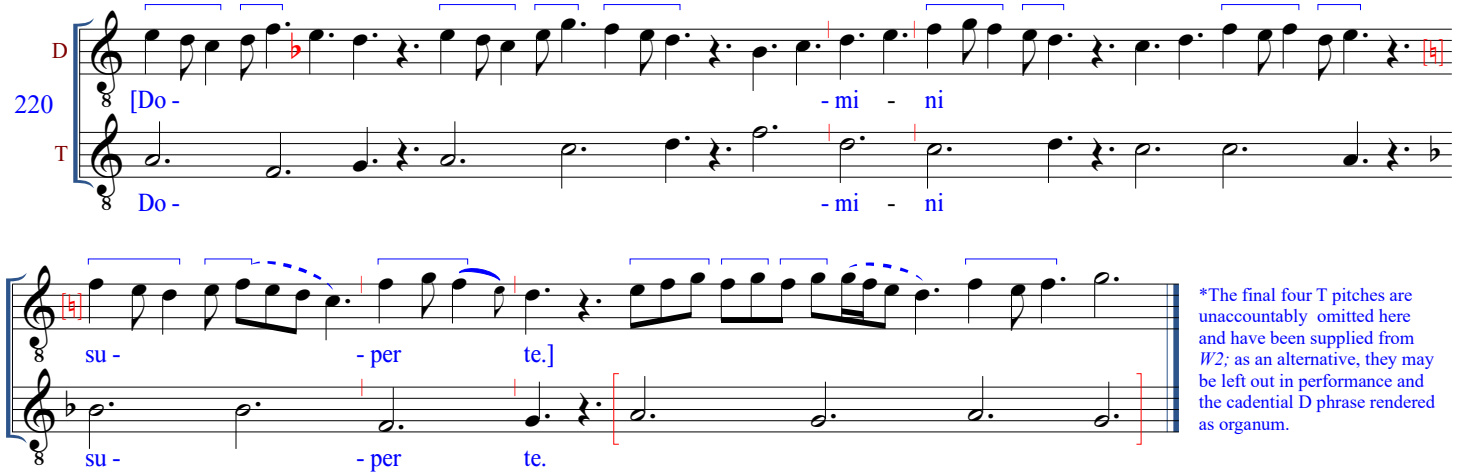
218. *F,* f. 171v, V, 1: Et collaudantes 1 [M33: Alleluya. Assumpta est Maria] (all but beginning of "-dan-" = *W2* MLO; final flourish similar to *F* MLO, *W1* MLO)



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



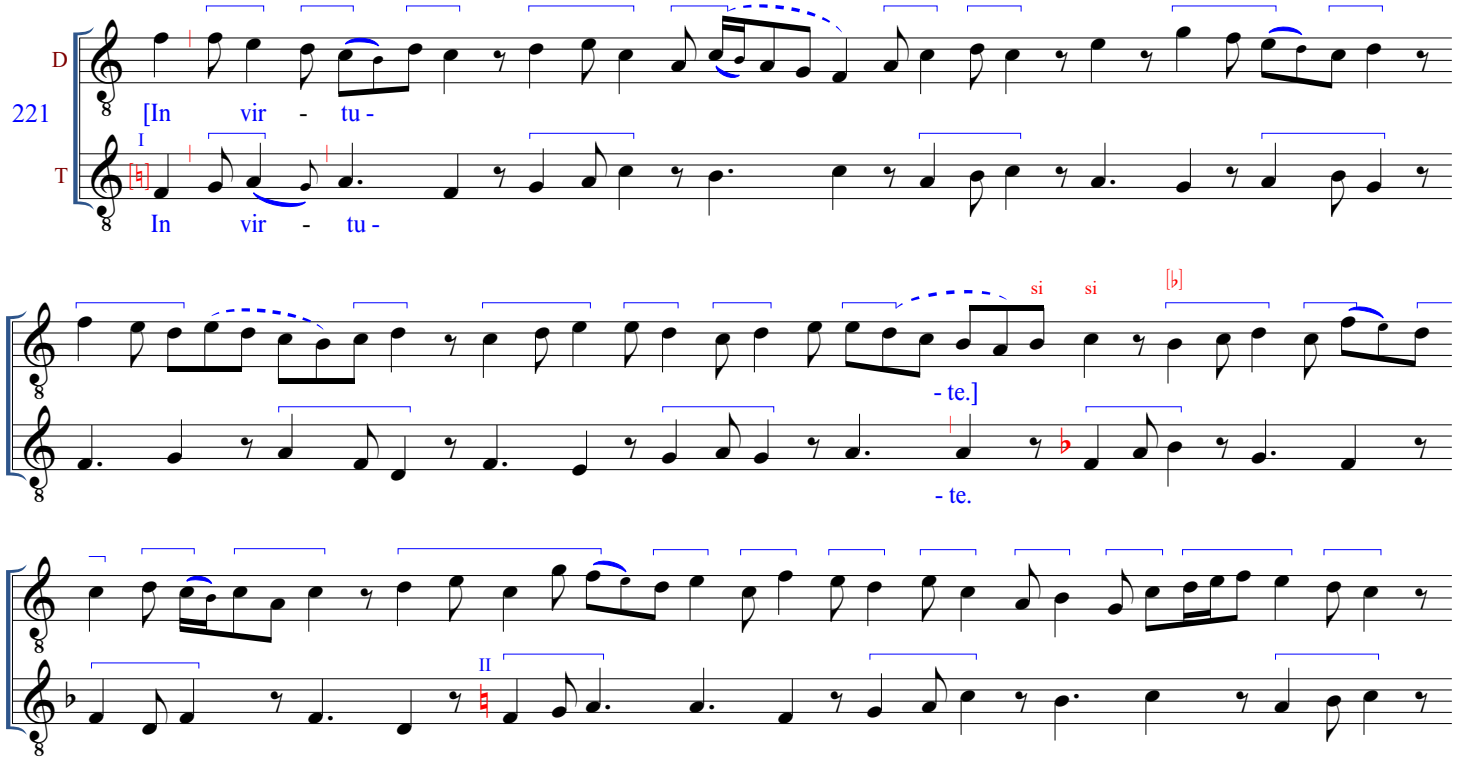
220. *F,* f. 171v, VI: Domini super te 2 [M9: Omnes. Surge et illuminare] (= *W2* MLO)*



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

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

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



D:*F:* written 3 higher

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

D
222 [Go.]
T I Go.

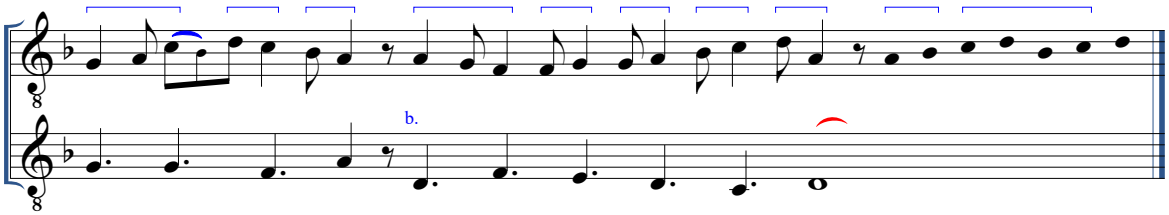
a

II

a'

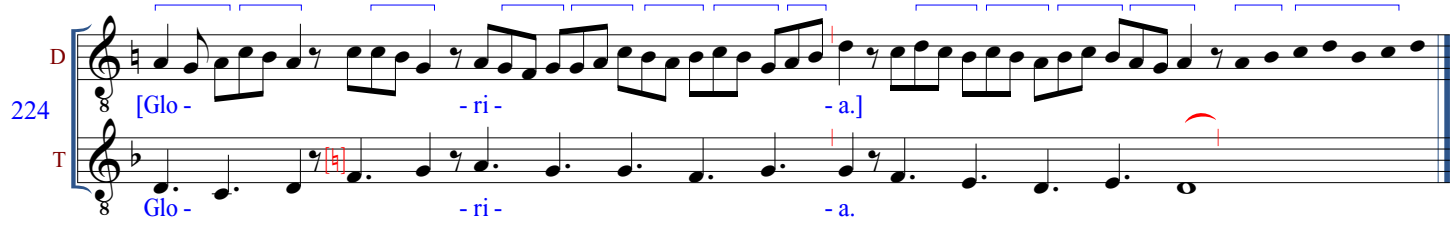
223. *F,* f. 172r, V,1: Mea 3 [M54: Alleluya. Veni electa] (internal repeat of T melody on "[me]a" = *W1* MLO, *MüA* MLO)

D
223 [Me - a.] a'.
T a. Me - a.

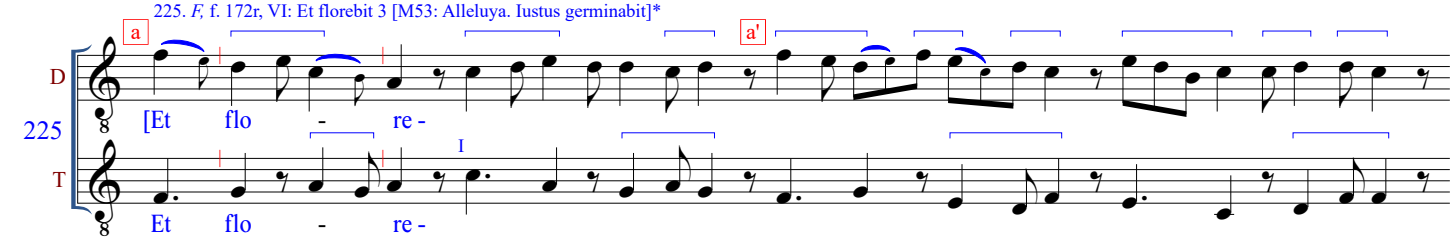


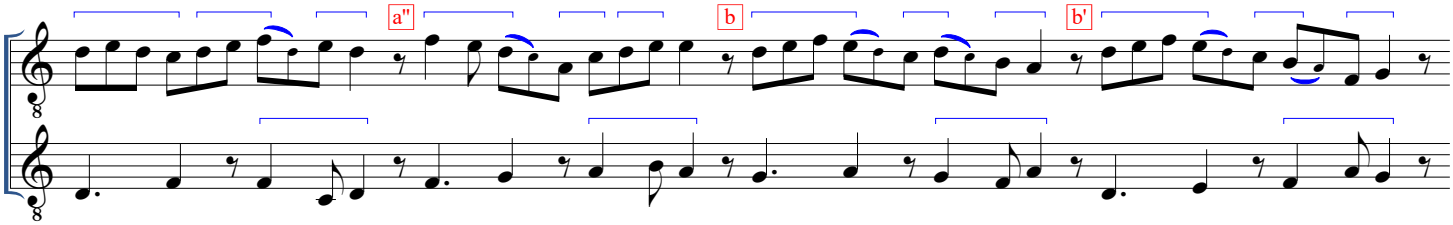
224. *F,* f. 172r, V, 2: Gloria (-) [M65a: Alleluya. Gloria et honore]*

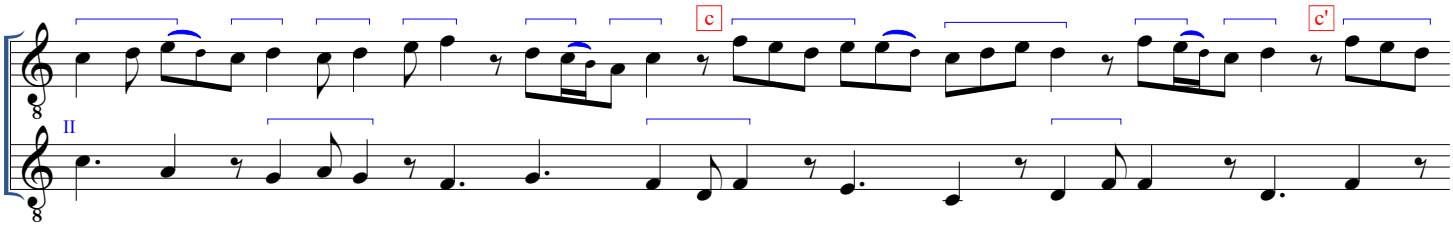
*This chant has no organa or motets associated with it; cf. *F* claus. 455-457.

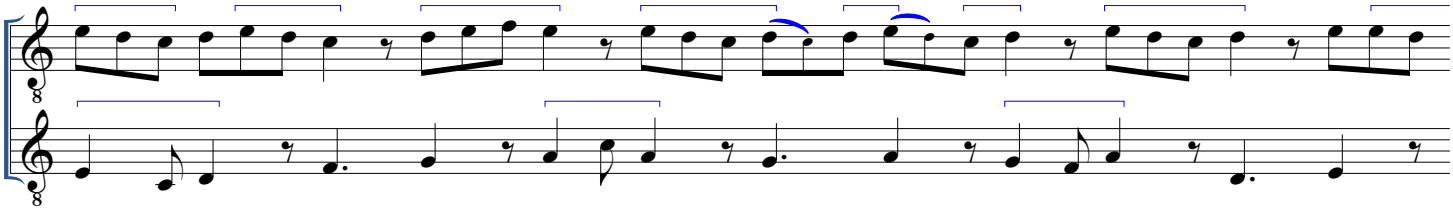


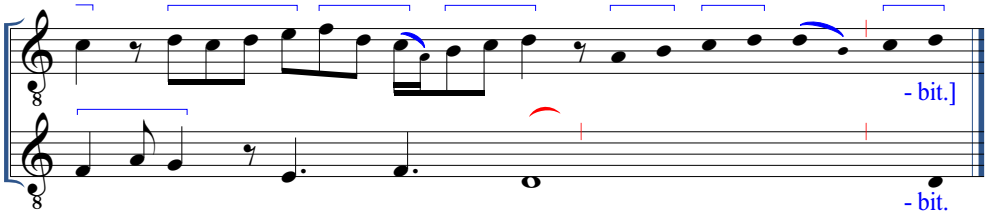
225. *F,* f. 172r, VI: Et florebit 3 [M53: Alleluya. Iustus germinabit]*





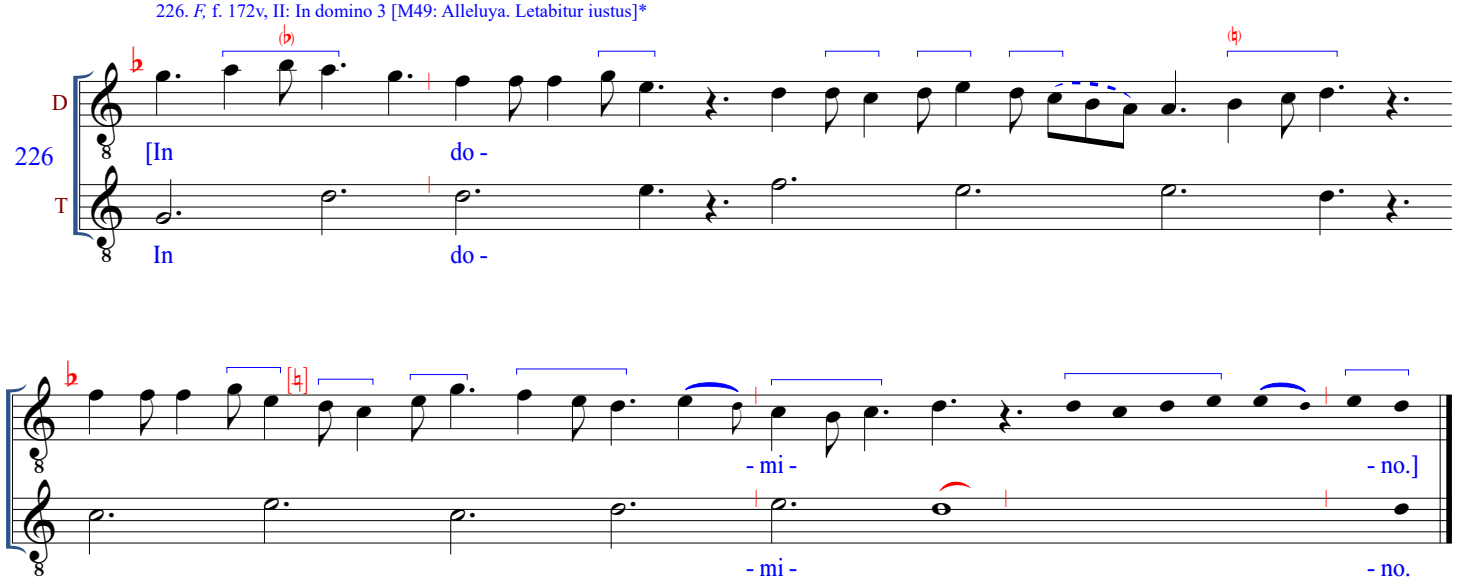






* Notice the differences in pitch content in a few phrases within each T color. (I: *edf*, II: *fdf;* I: *fcd,* II: *ecd;* I: *aba*, II: *aca*); the D harmonies in these places suggest these are intentional divergences, likely occasioned by the relatively large amount of repetition in this piece.

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



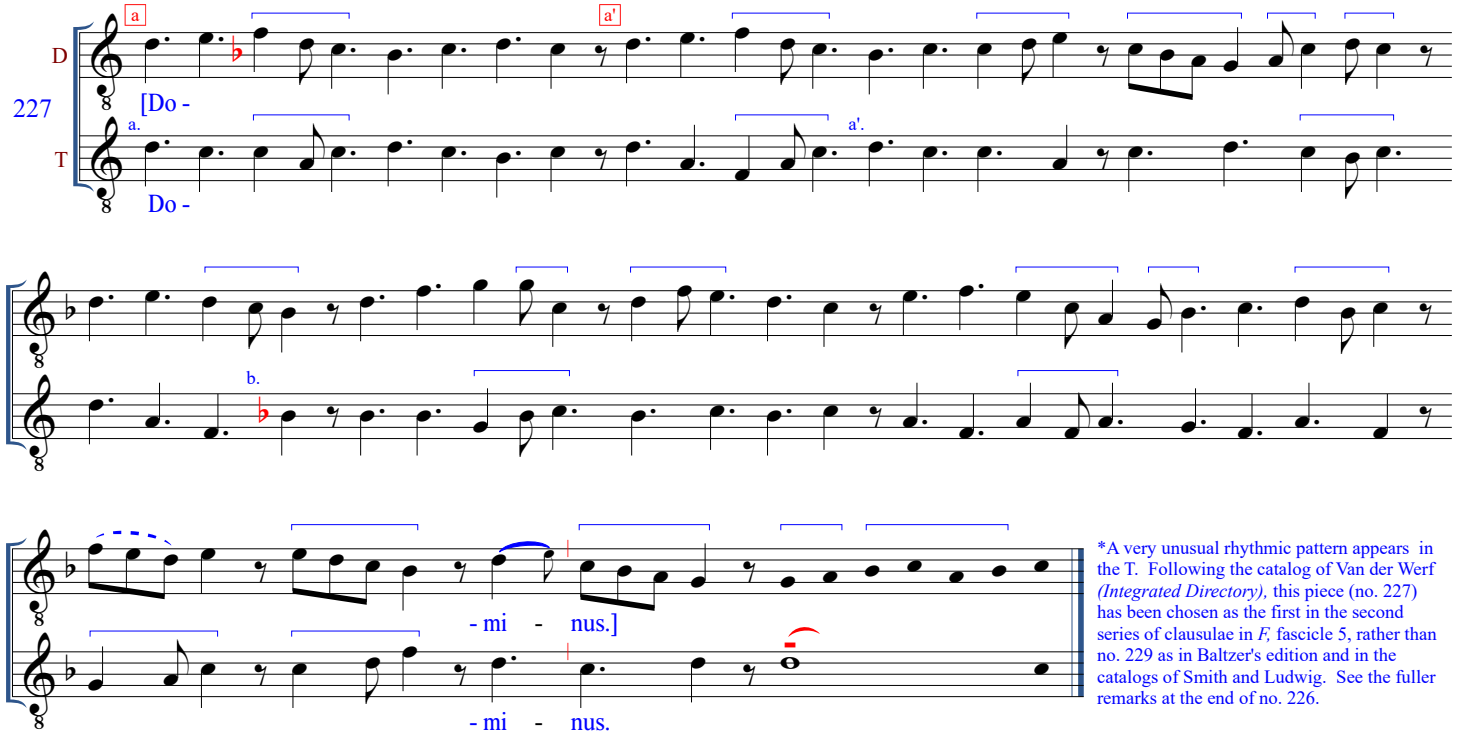
*There is some leeway in deciding where this supplemental series of clausulae ends and the next proper series (the second) begins. The present set of transcriptions follows the lead of Van der Werf *(Integrated Directory)* in beginning the second sequence with no. 227. Baltzer's edition, in contrast,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

F, Fascicle 5: Clausulae a2

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

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

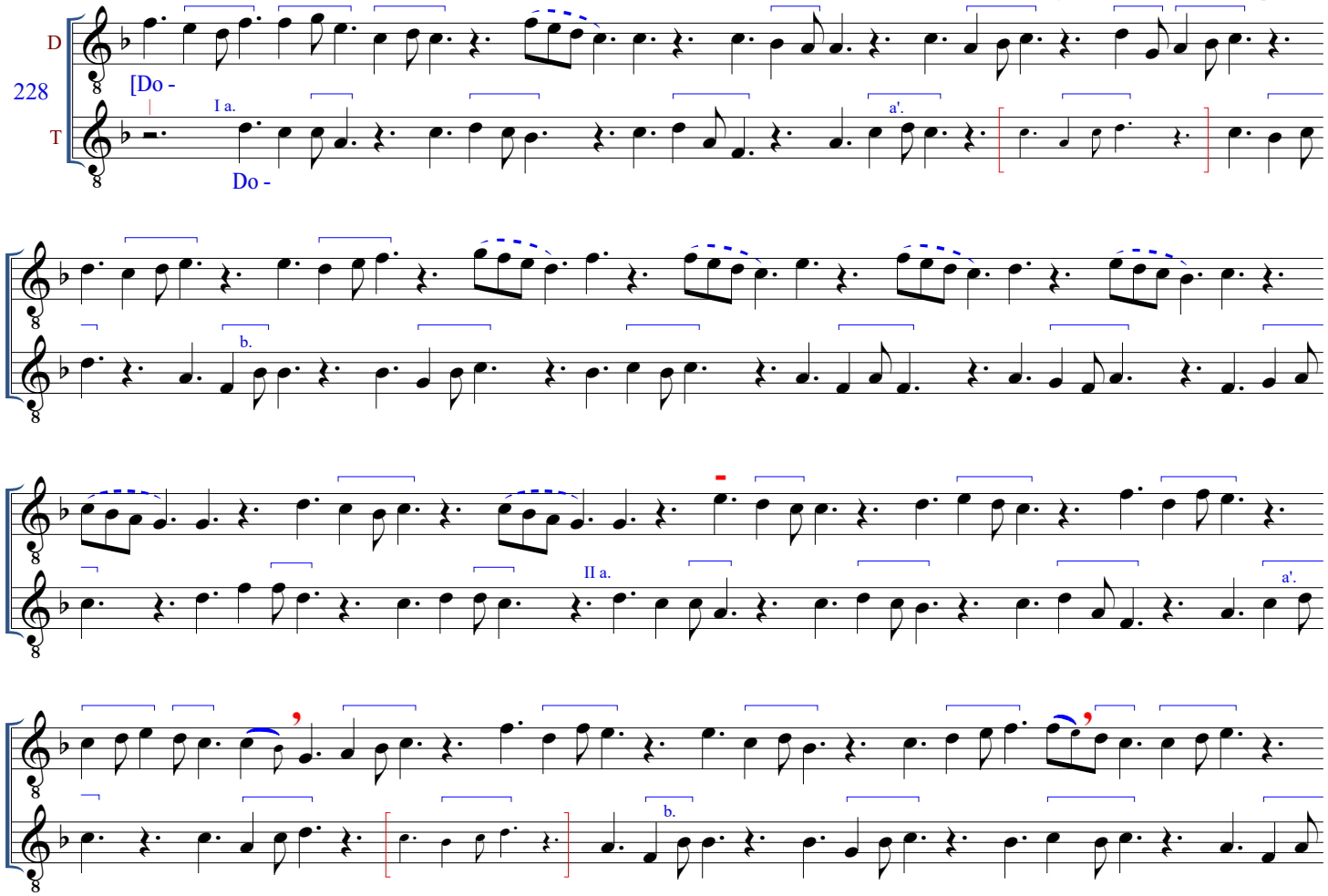
227. *F,* f. 172v, III: Dominus 15 [M1: Viderunt omnes. Notum fecit]*



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

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

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



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

- mi - nus.]

- mi - nus.

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

229

D

[Mus.]

I

T

Mus.

II

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

230

D

[San - - ctum tu -

T

San - - ctum tu -

- um.]

- um.

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

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

231

D

a

a'

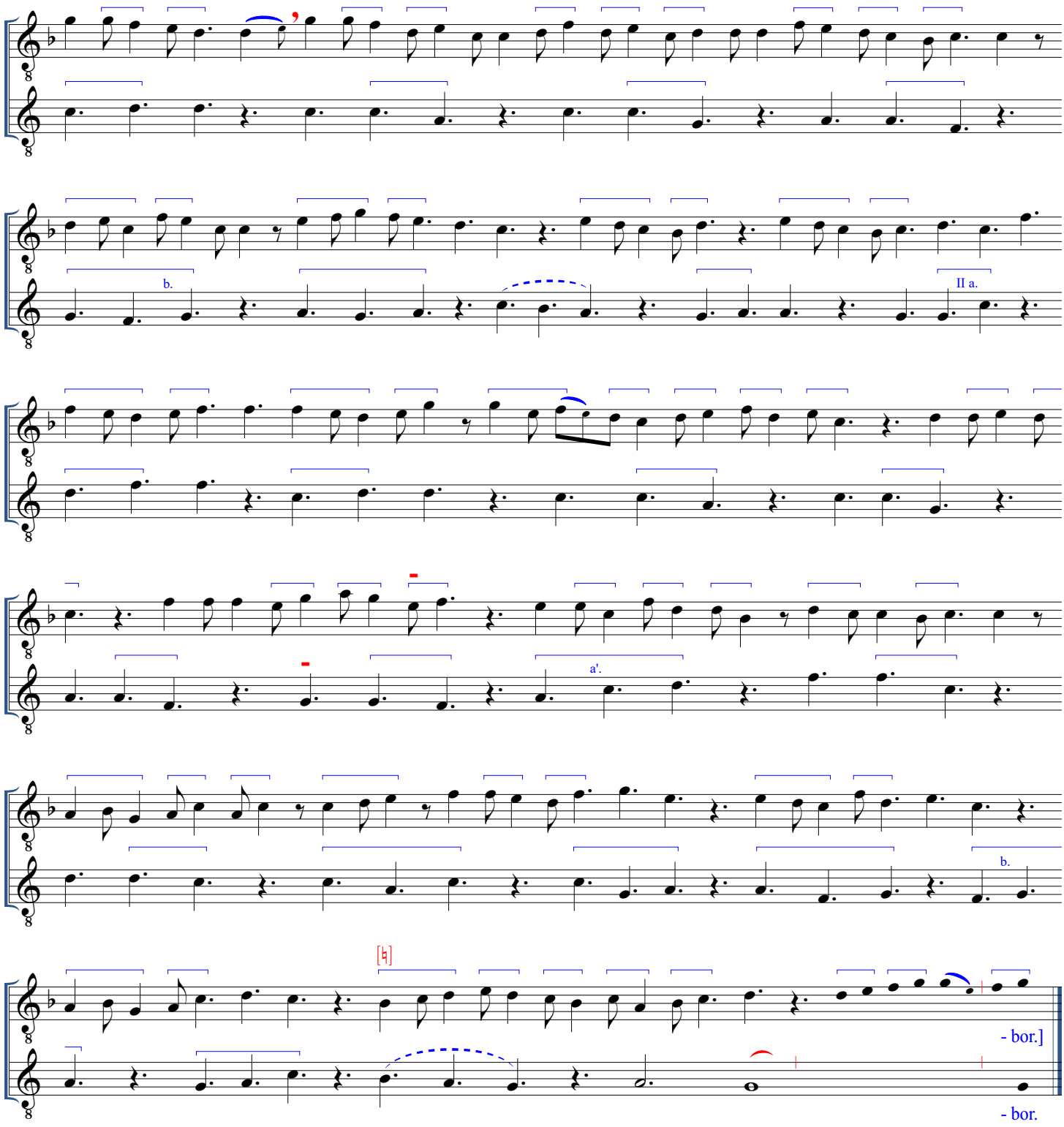
[Te -

I a.

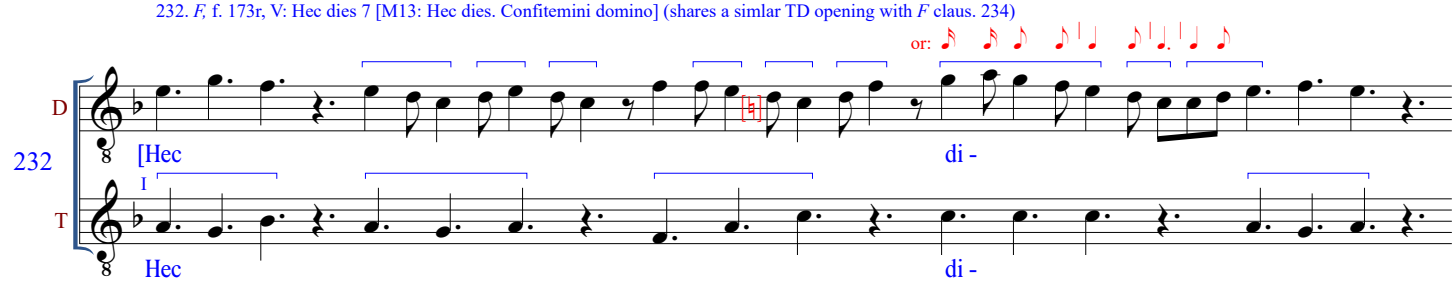
T

Te -

a'.



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



II

- es.]

- es.

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

233

D

[Hec.]

T

Hec.

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

234

D

[Hec

di -

I

T

Hec

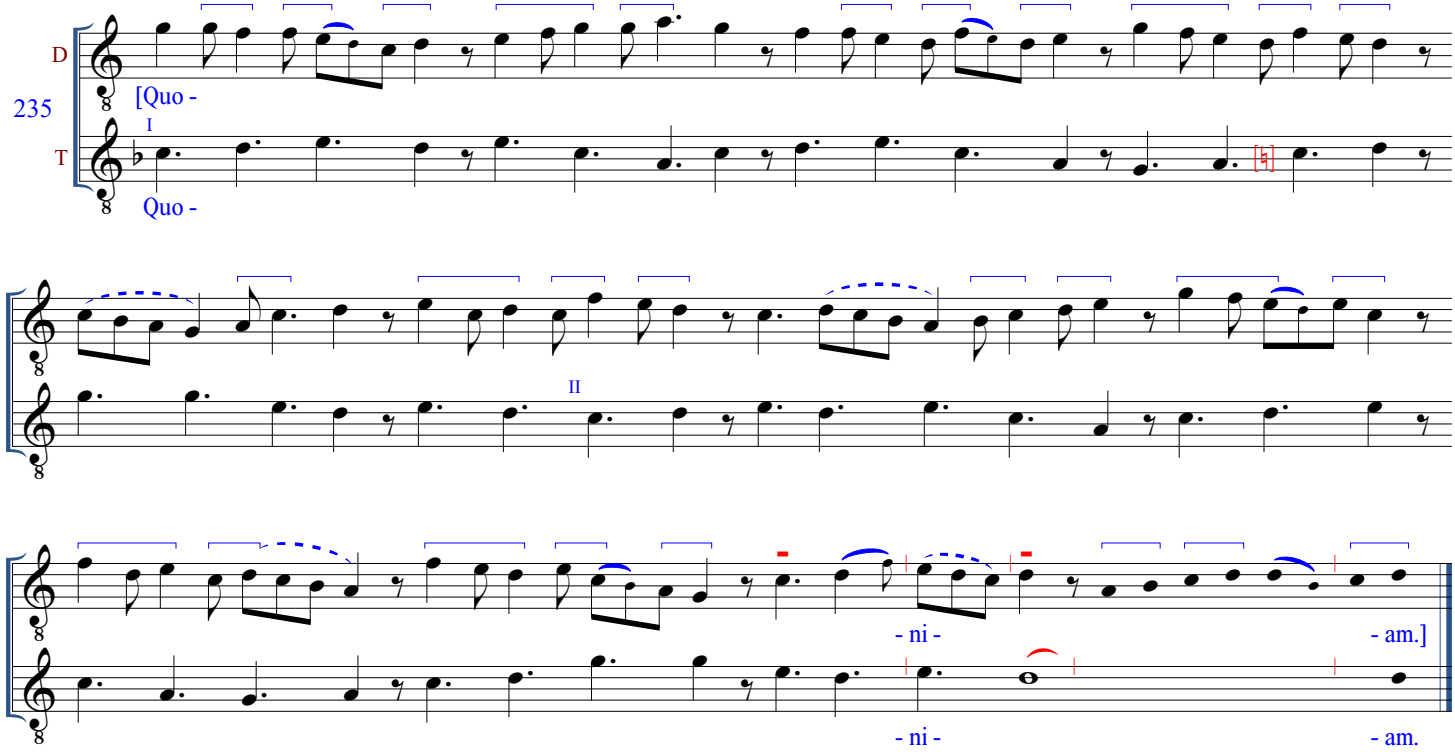
di -

II

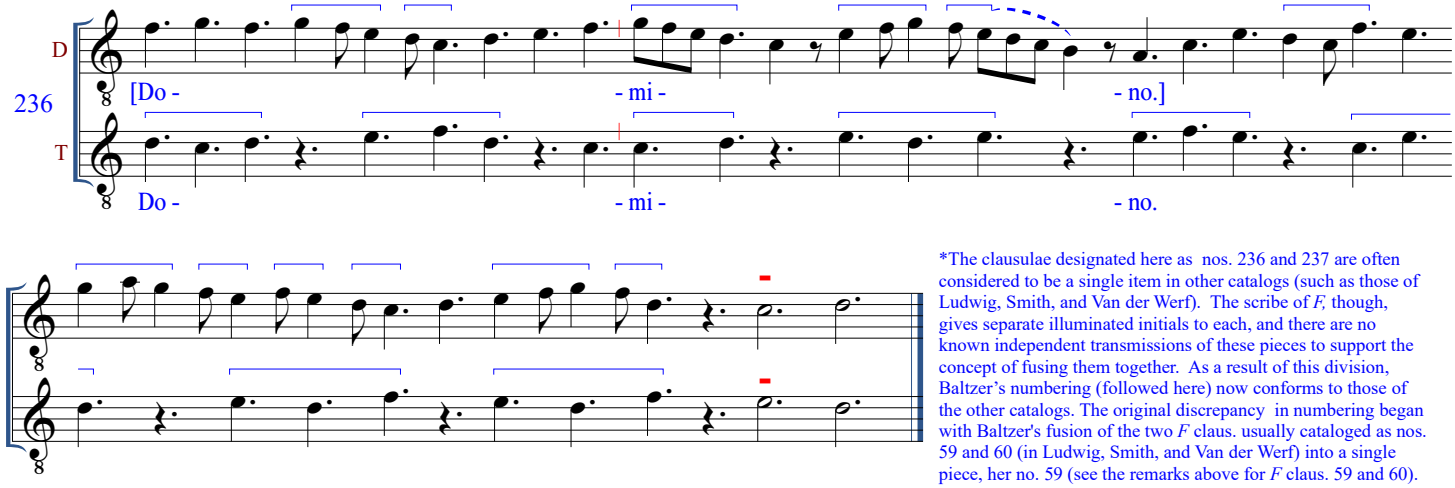
- es.]

- es.

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

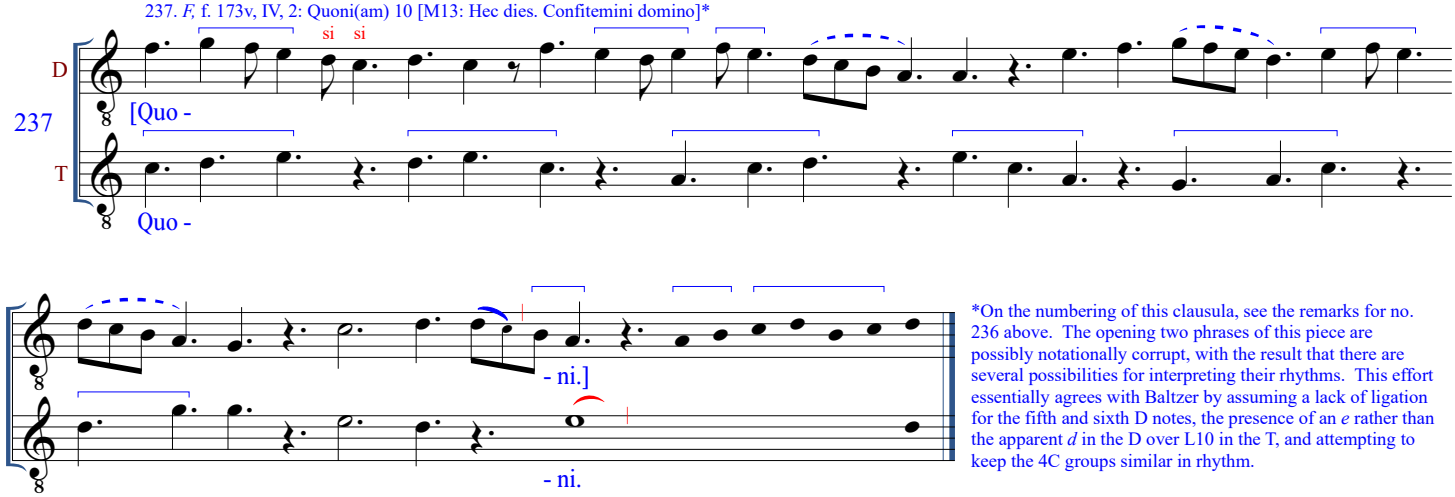


236. *F,* f. 173v, IV, 1: Domino 10 [M13: Hec dies. Confitemini domino]*



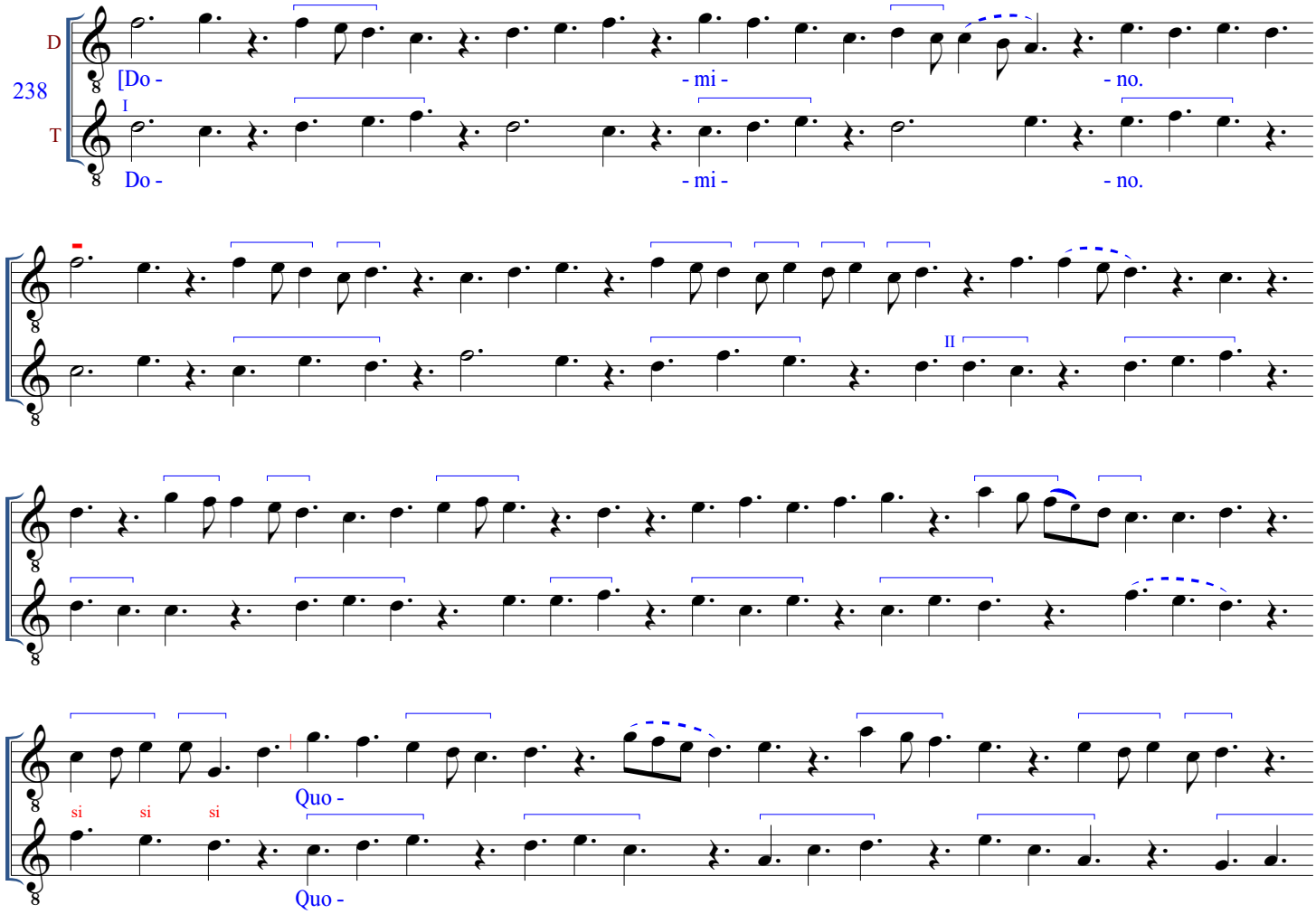
*The clausulae designated here as nos. 236 and 237 are often considered to be a single item in other catalogs (such as those of Ludwig, Smith, and Van der Werf). The scribe of *F,* though, gives separate illuminated initials to each, and there are no known independent transmissions of these pieces to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

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



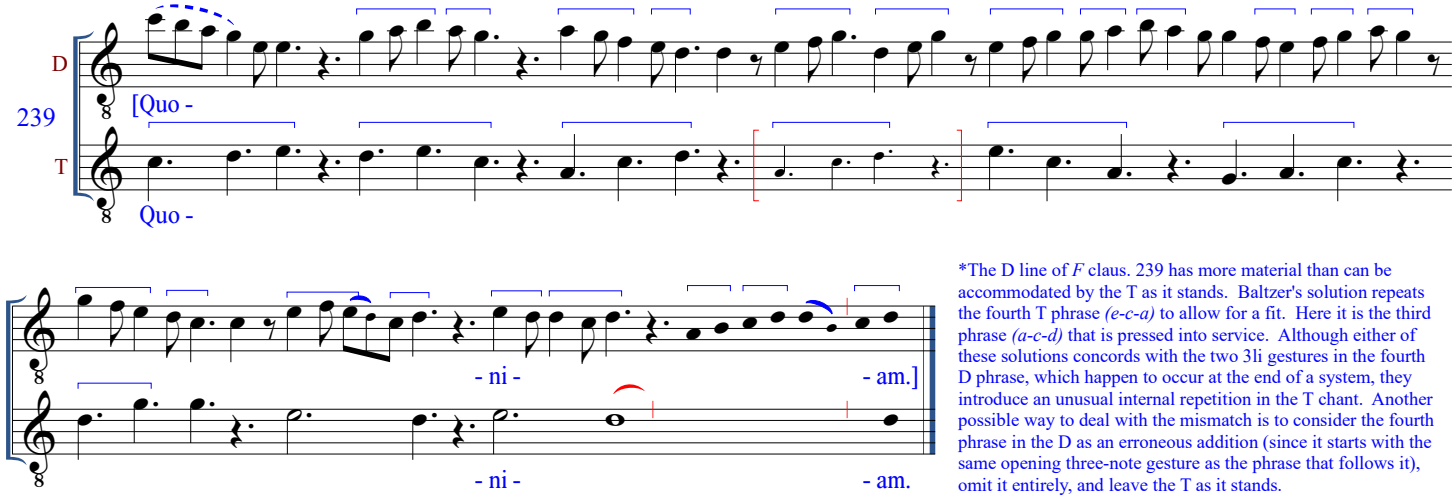
*On the numbering of this clausula, see the remarks for no. 236 above. The opening two phrases of this piece are possibly notationally corrupt, with the result that there are several possibilities for interpreting their rhythms. This effort essentially agrees with Baltzer by assuming a lack of ligation for the fifth and sixth D notes, the presence of an *e* rather than the apparent *d* in the D over L10 in the T, and attempting to keep the 4C groups similar in rhythm.

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



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

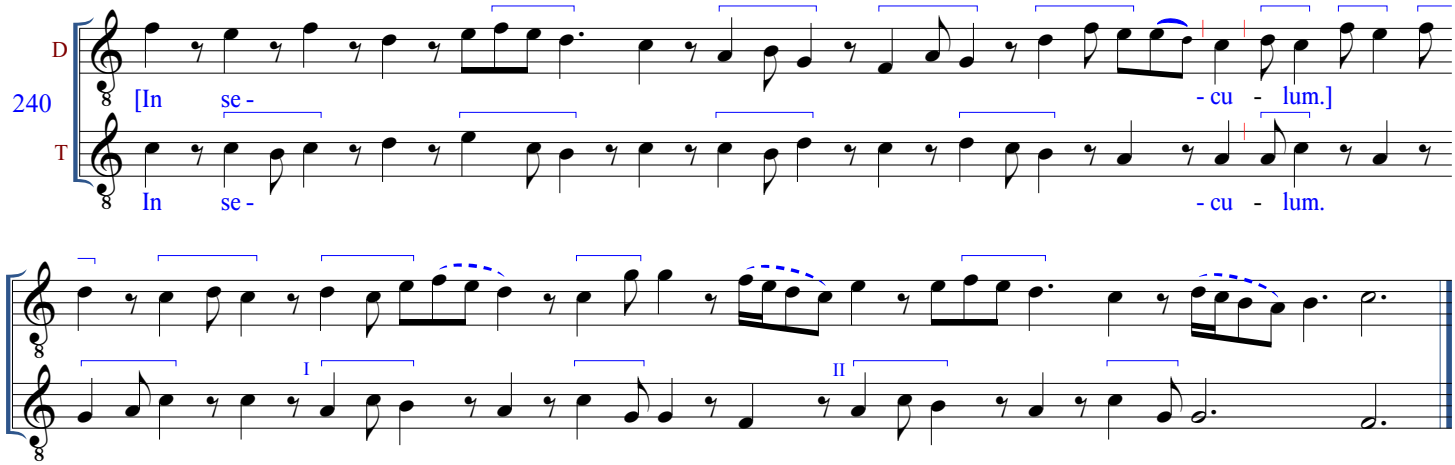
239. *F,* f. 174r, I, 2: Quoniam 12 [M13: Hec dies. Confitemini domino]*



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

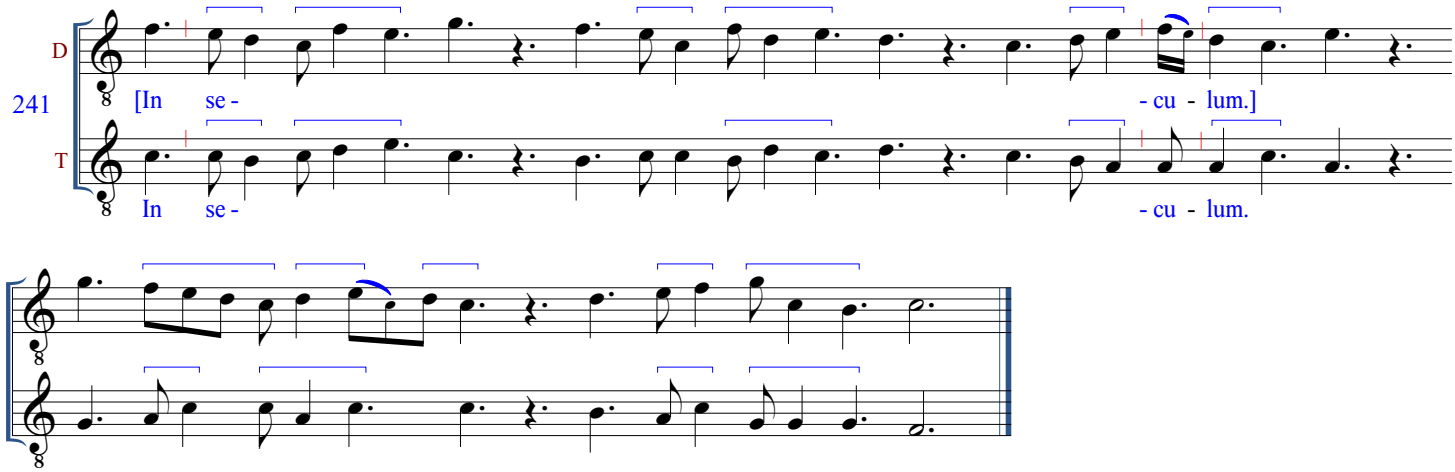
240. *F,* f. 174r, II: In seculum 11 [M13: Hec dies. Confitemini domino]*

*Note partial T repetition at end.



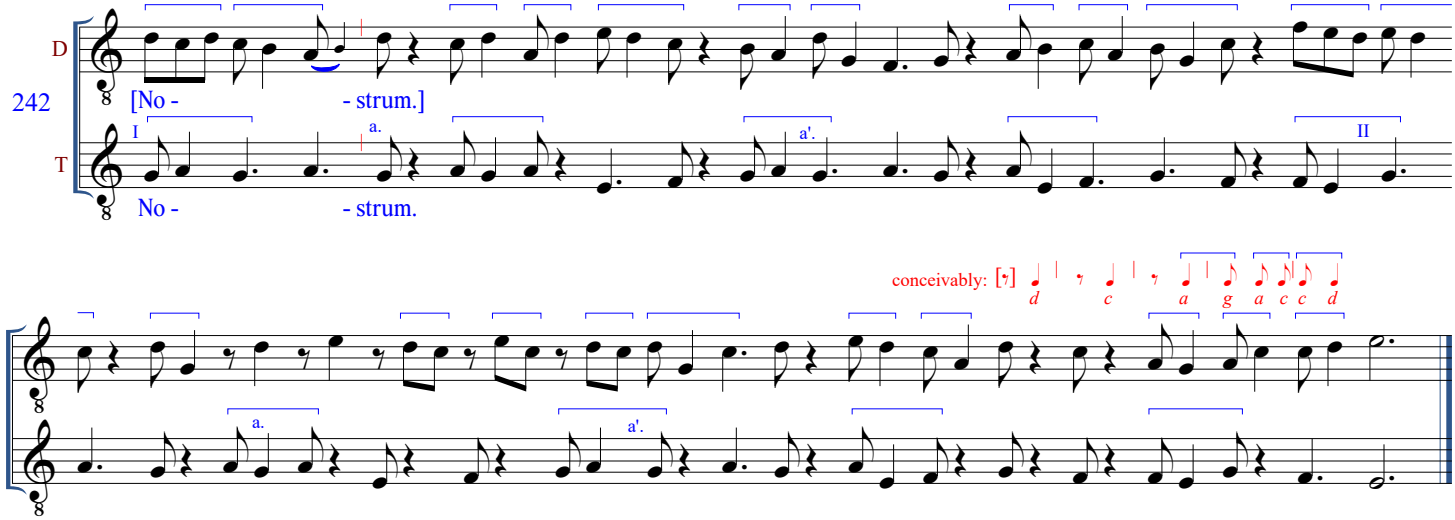
241. *F,* f. 174r, III: In seculum 12 [M13: Hec dies. Confitemini domino]*

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

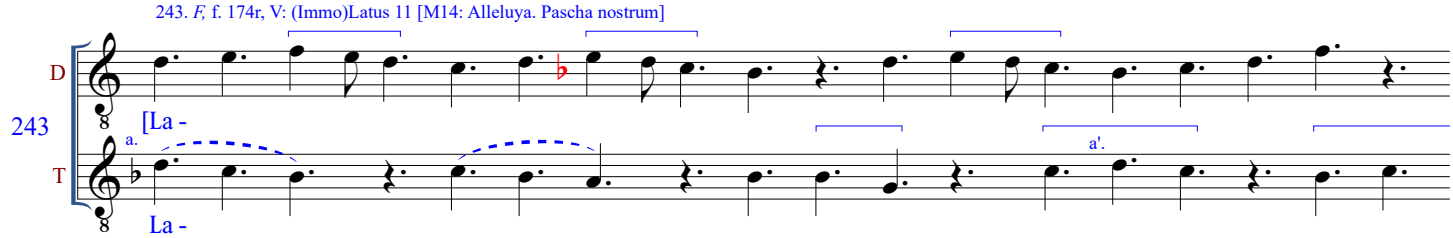


242. *F,* f. 174r, IV: Nostrum 5 [M14: Alleluya. Pascha nostrum]*

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



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



b.

- tus.]

- tus.

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

244 D [Mu - li - - e - - ri - bus.]

T Mu - li - - e - - ri - bus.

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

245 D [Et oc - - cur -

T Et oc - - cur -

- rens.]

- rens.

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

246* D [Et gau - - de -

T Et gau - - de -

II

- bit.]

- bit.

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

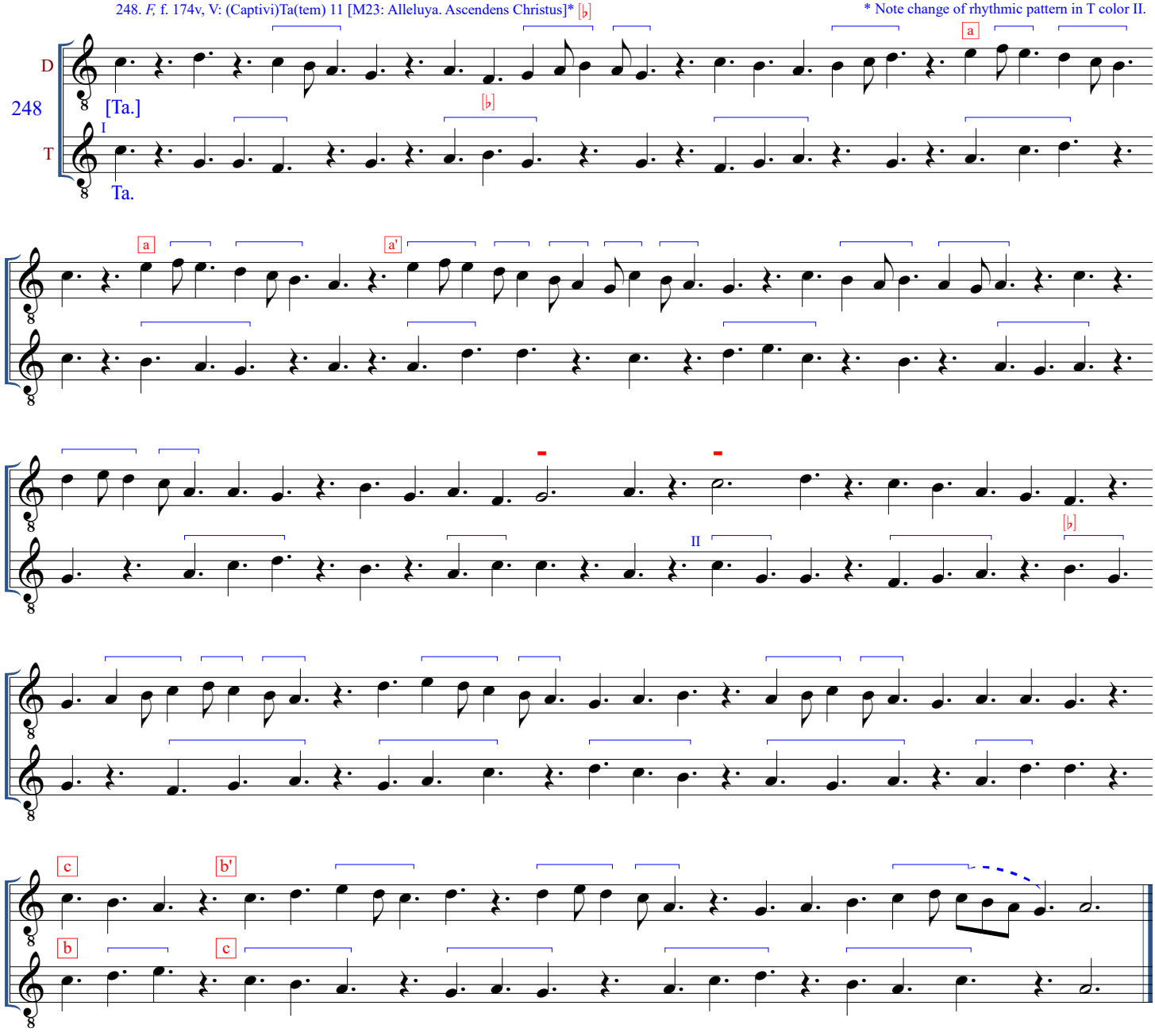
247

D [Re - vol - - vit.]

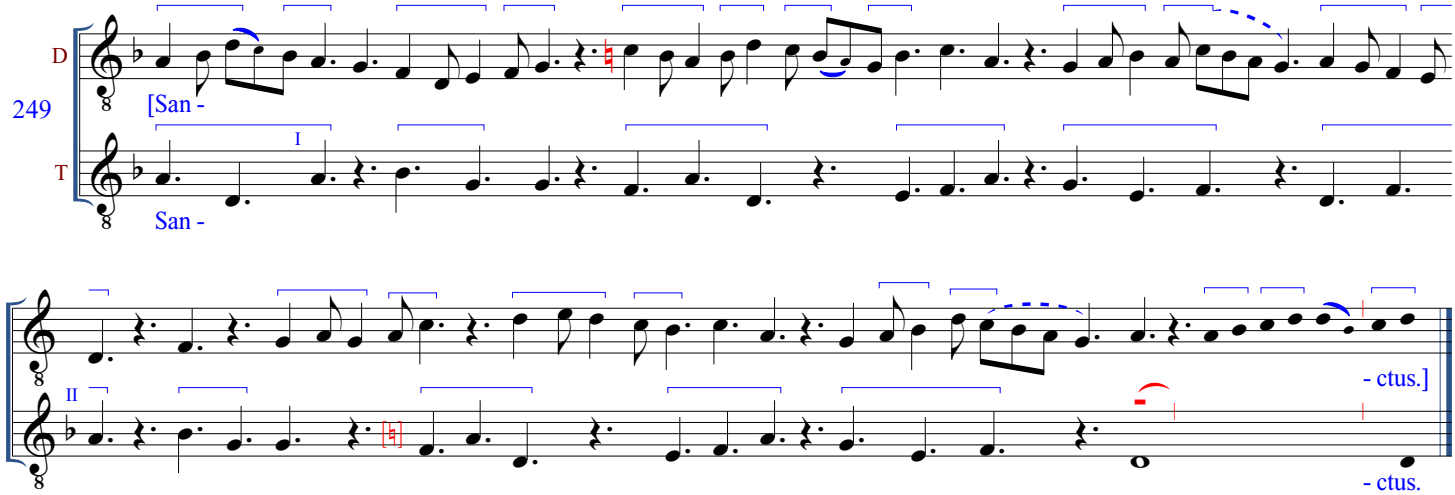
T Re - vol - - vit.

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

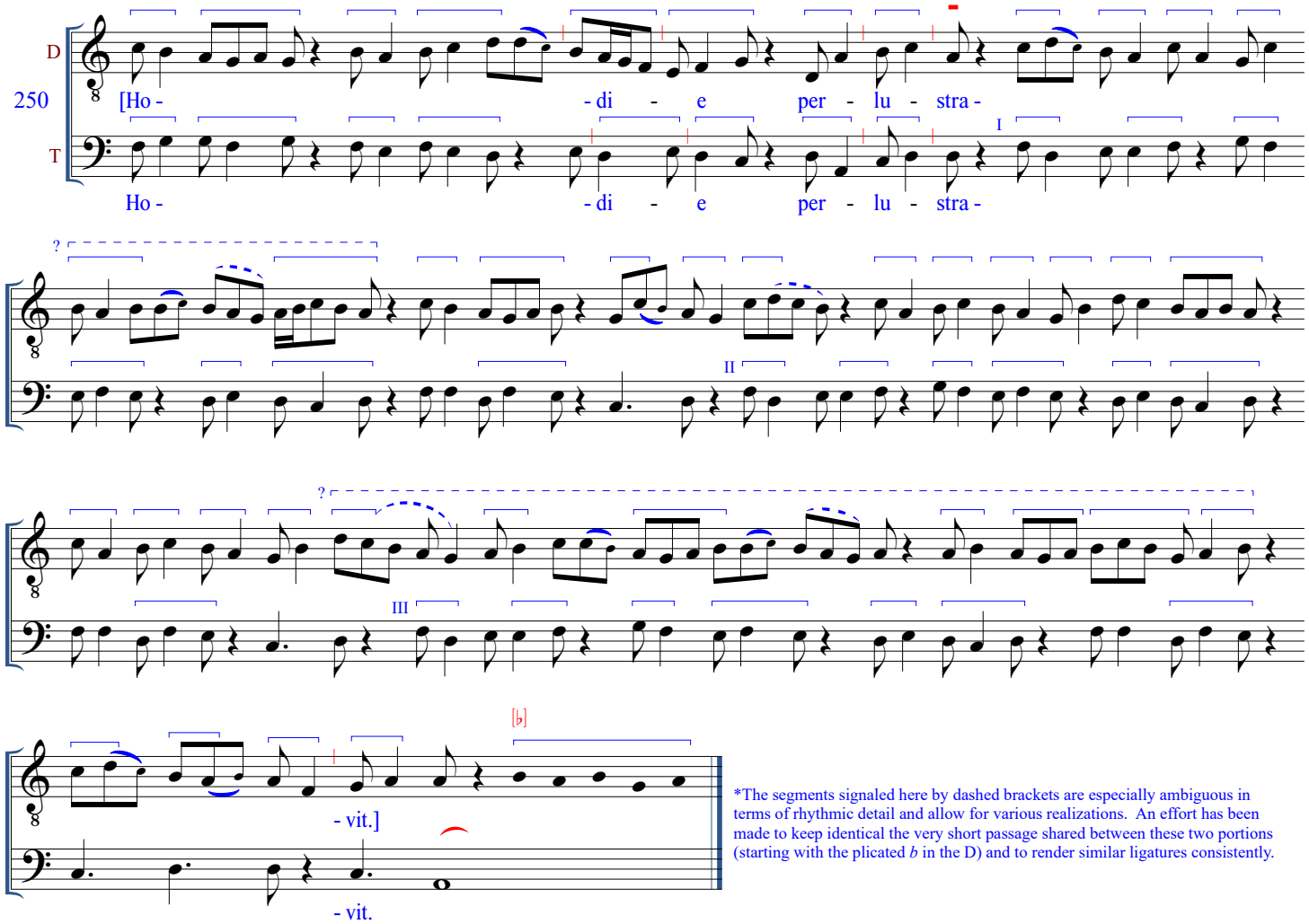
* Note change of rhythmic pattern in T color II.



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

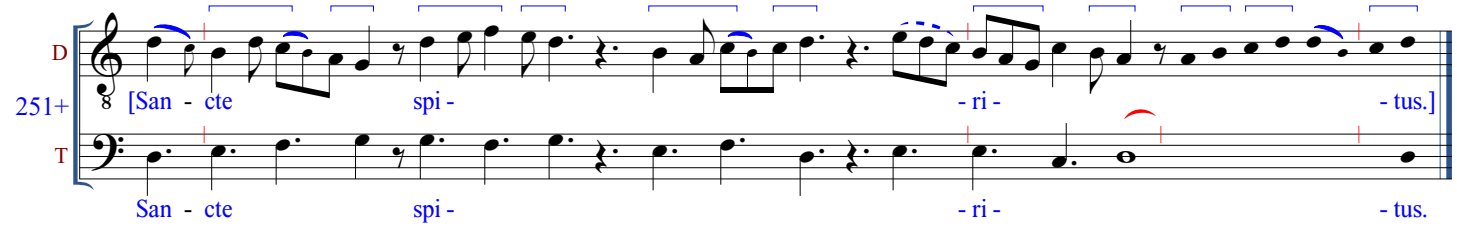


250. *F,* f. 175r, II: Hodie perlustravit 6 [M25: Alleluya. Paraclitus spiritus]*



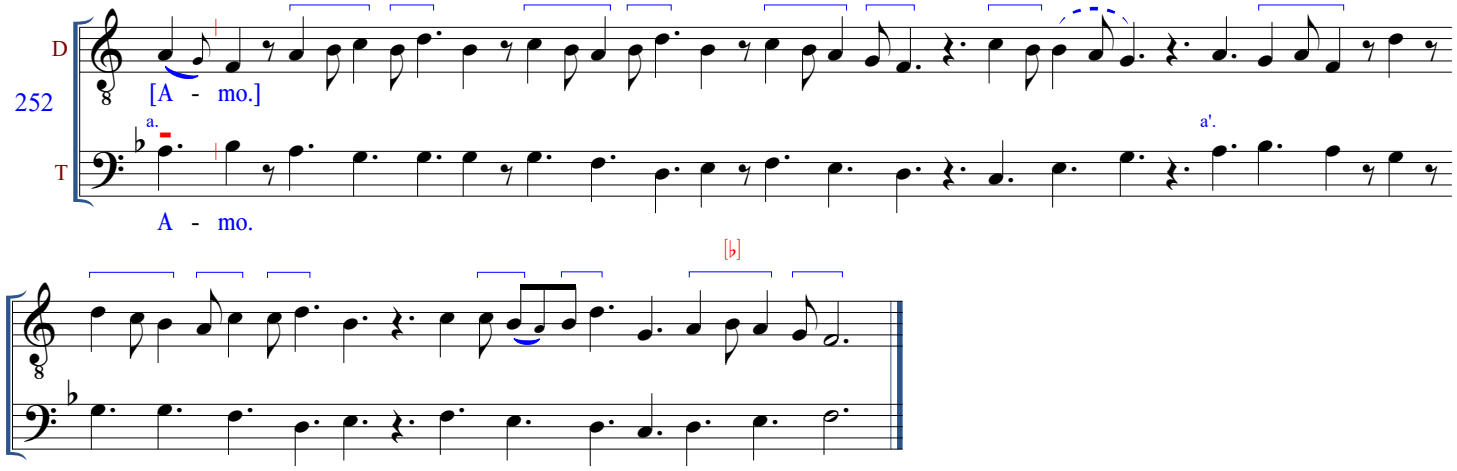
*The segments signaled here by dashed brackets are especially ambiguous in terms of rhythmic detail and allow for various realizations. An effort has been made to keep identical the very short passage shared between these two portions (starting with the plicated *b* in the D) and to render similar ligatures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

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

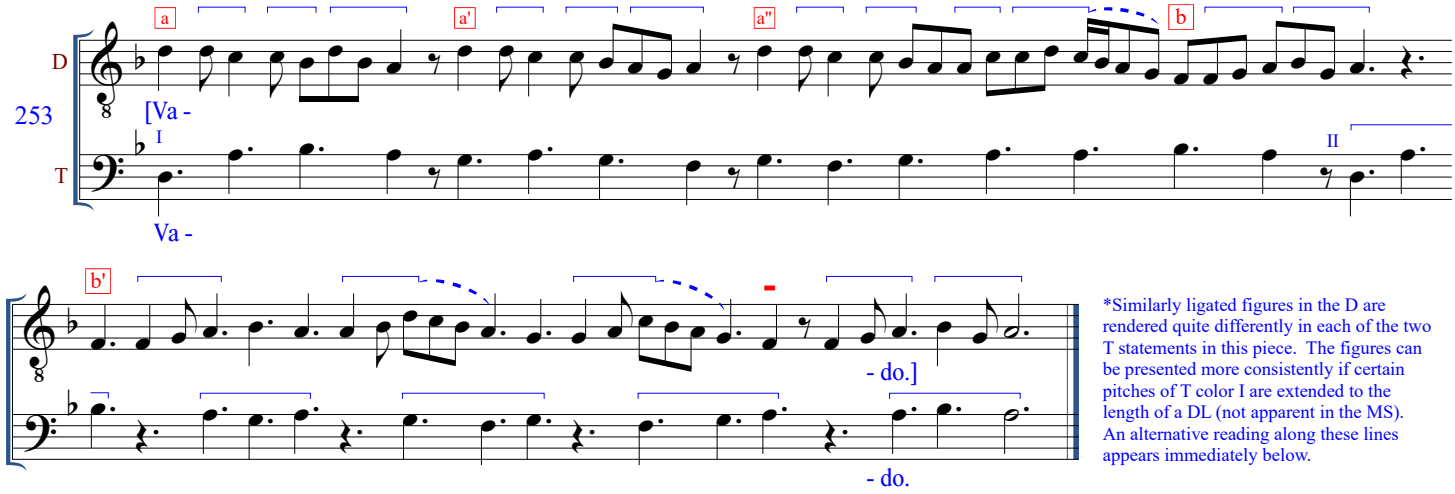


252. *F,* f. 175r, IV, 2: Amo(ris) 4 [M27: Alleluya. Veni sancte spiritus]*

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

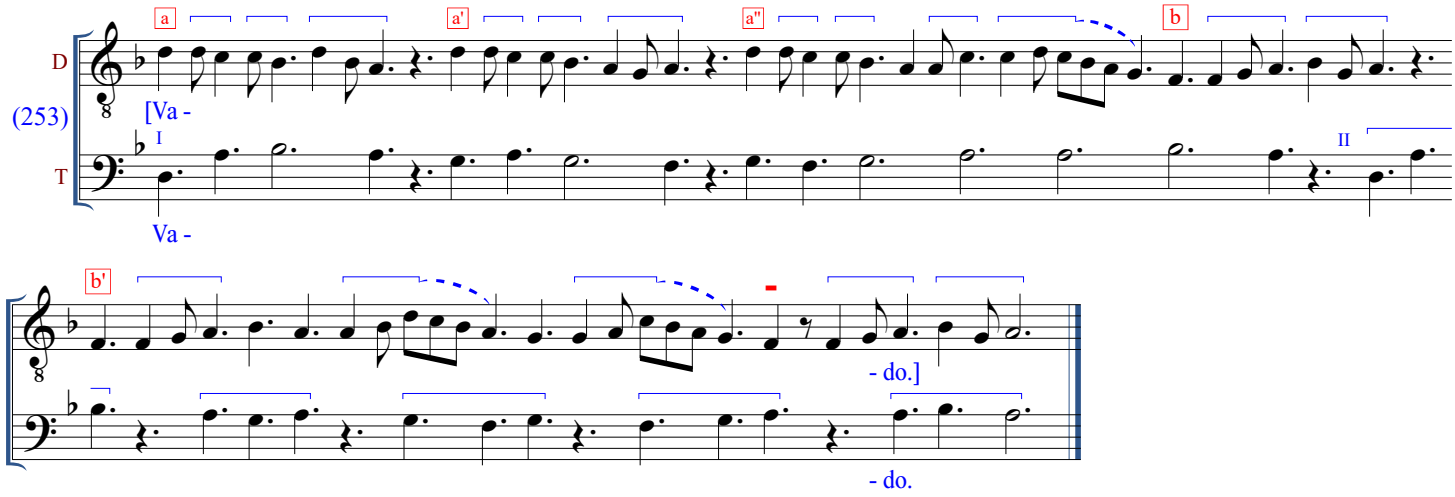


253. *F,* f. 175r, V: Vado 2 [M24: Alleluya. Non vos relinquam]*

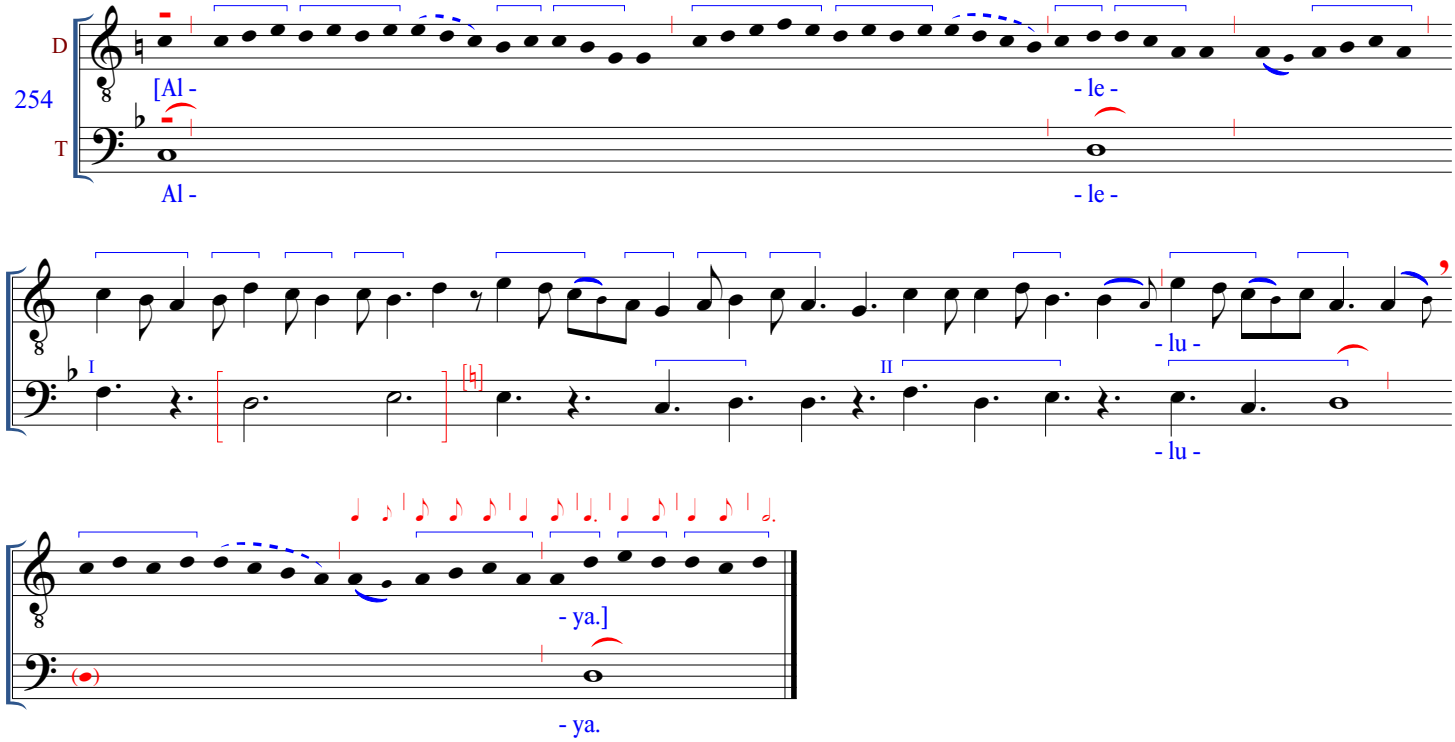


*Similarly ligated figures in the D are rendered quite differently in each of the two T statements in this piece. The figures can be presented more consistently if certain pitches of T color I are extended to the length of a DL (not apparent in the MS). An alternative reading along these lines appears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

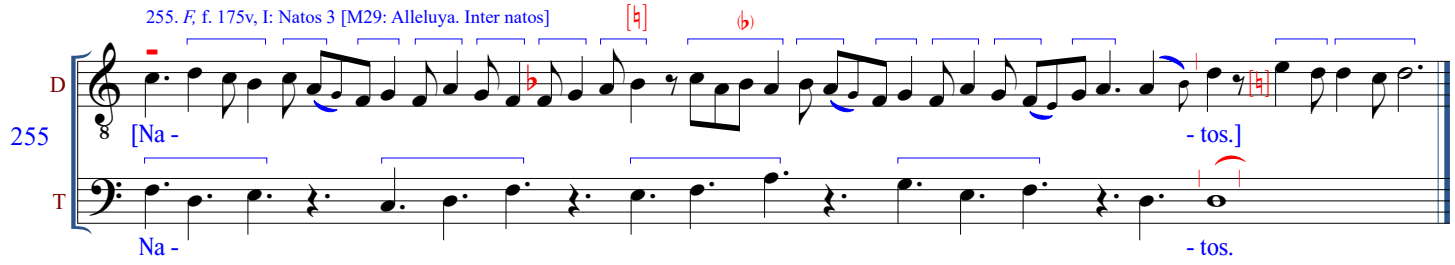
(Alternative reading of no. 253 with occasional extended values)



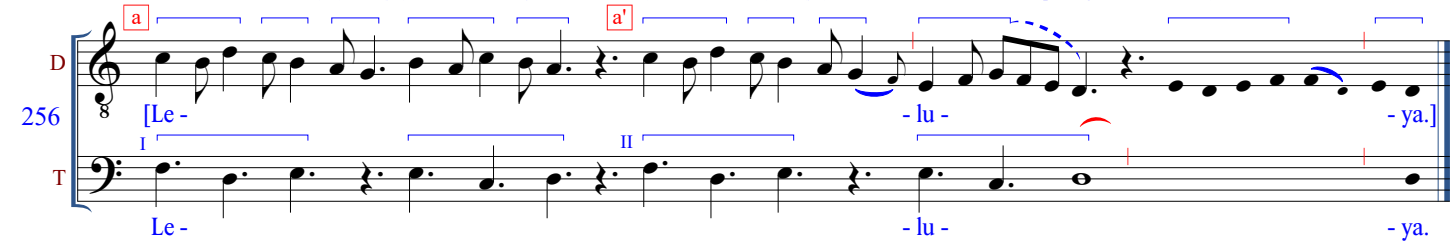
254. *F,* f. 175r, VI: Alleluya 2 [M29: Alleluya. Inter natos] ("Alle" organal passage = "Alle(luya)" [M39] in *F* MLO, *W1* MLO, *W2* MLO)



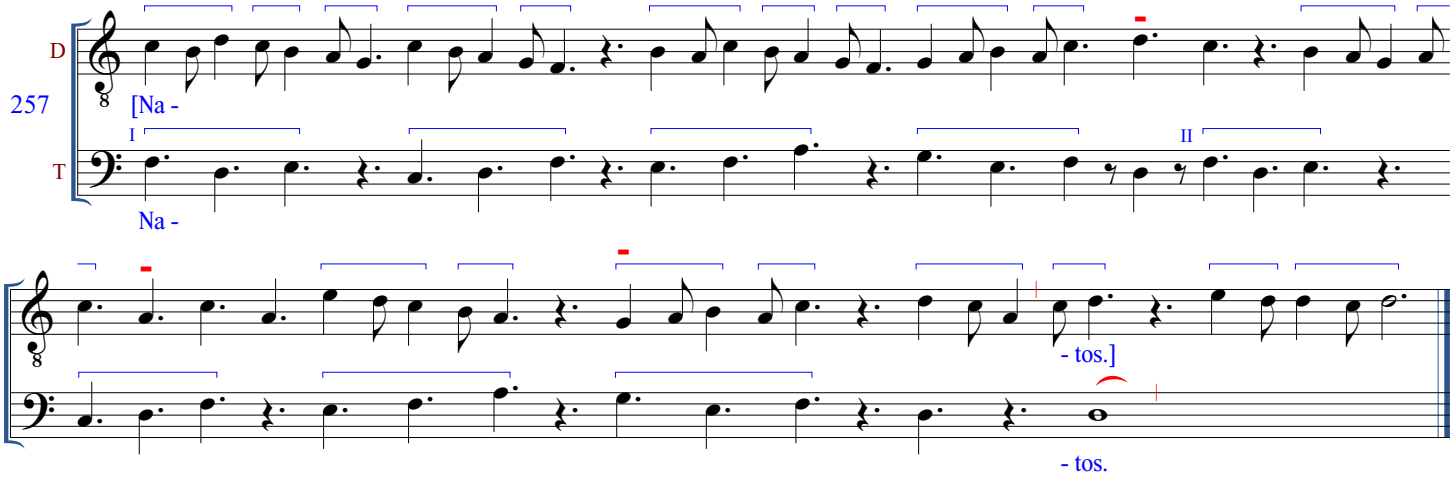
255. *F,* f. 175v, I: Natos 3 [M29: Alleluya. Inter natos]



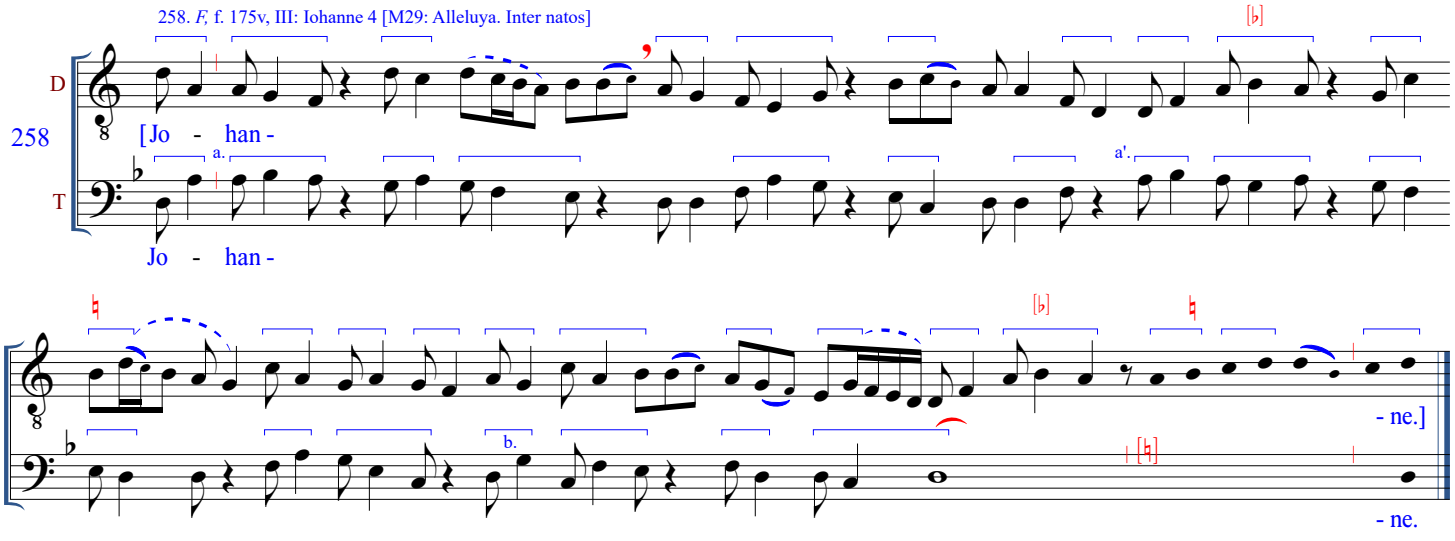
256. *F,* f. 175v, II, 1: (Al)Lelu(ya) 3 [M29: Alleluya. Inter natos] (T color I = "(Al)lelu(ya)" in *F* MLO, 2All.; similar opening to *F* claus. 257)



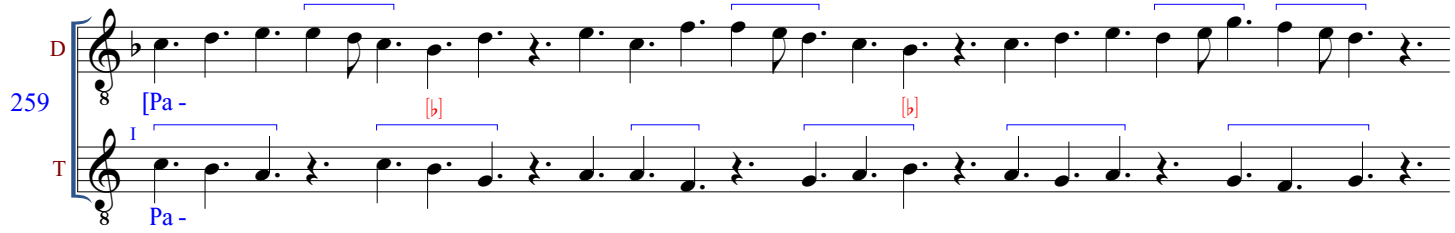
257. *F,* f. 175v, II, 2: Natos 4 [M29: Alleluya. Inter natos] (similar opening to *F* claus. 256)

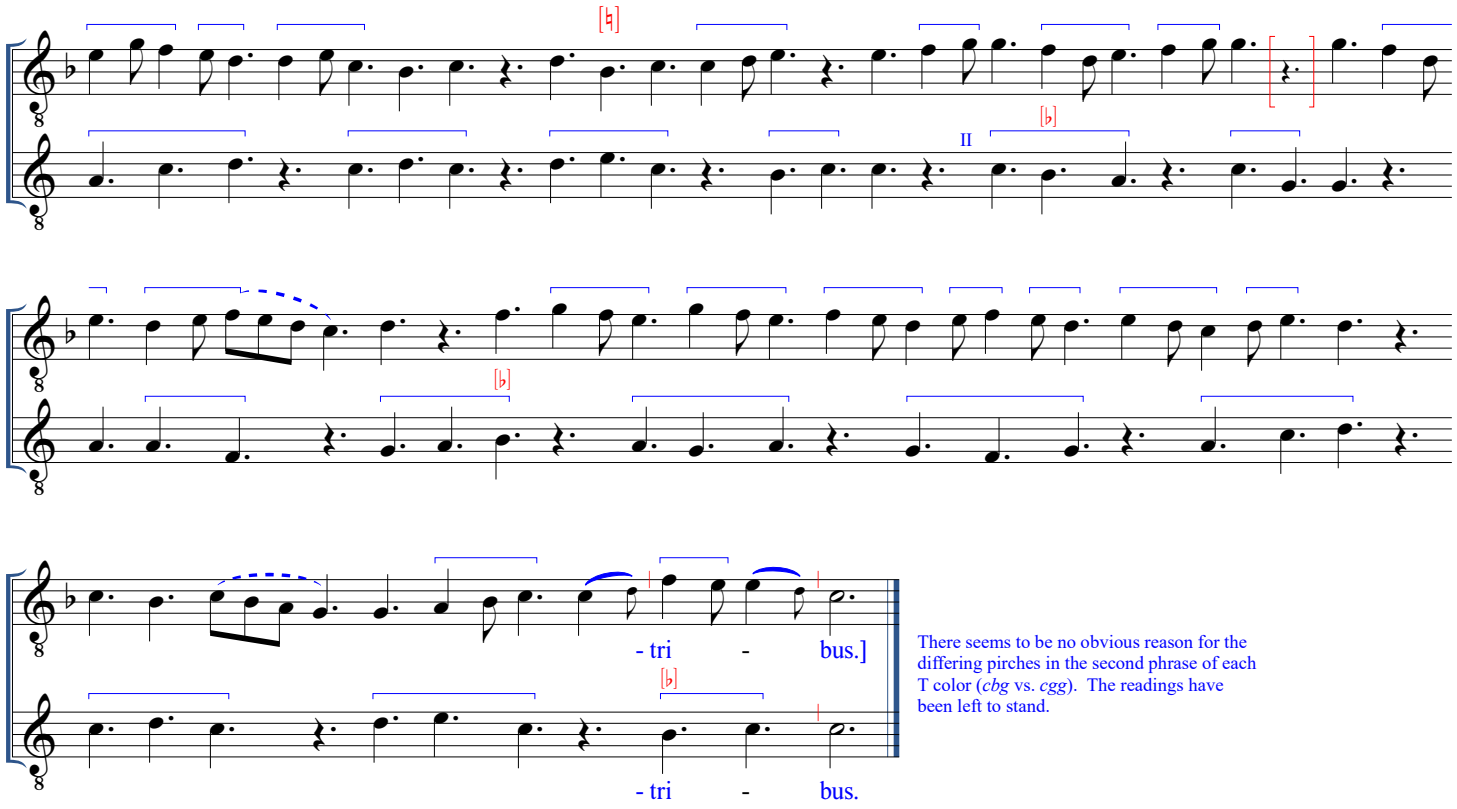


258. *F,* f. 175v, III: Iohanne 4 [M29: Alleluya. Inter natos]



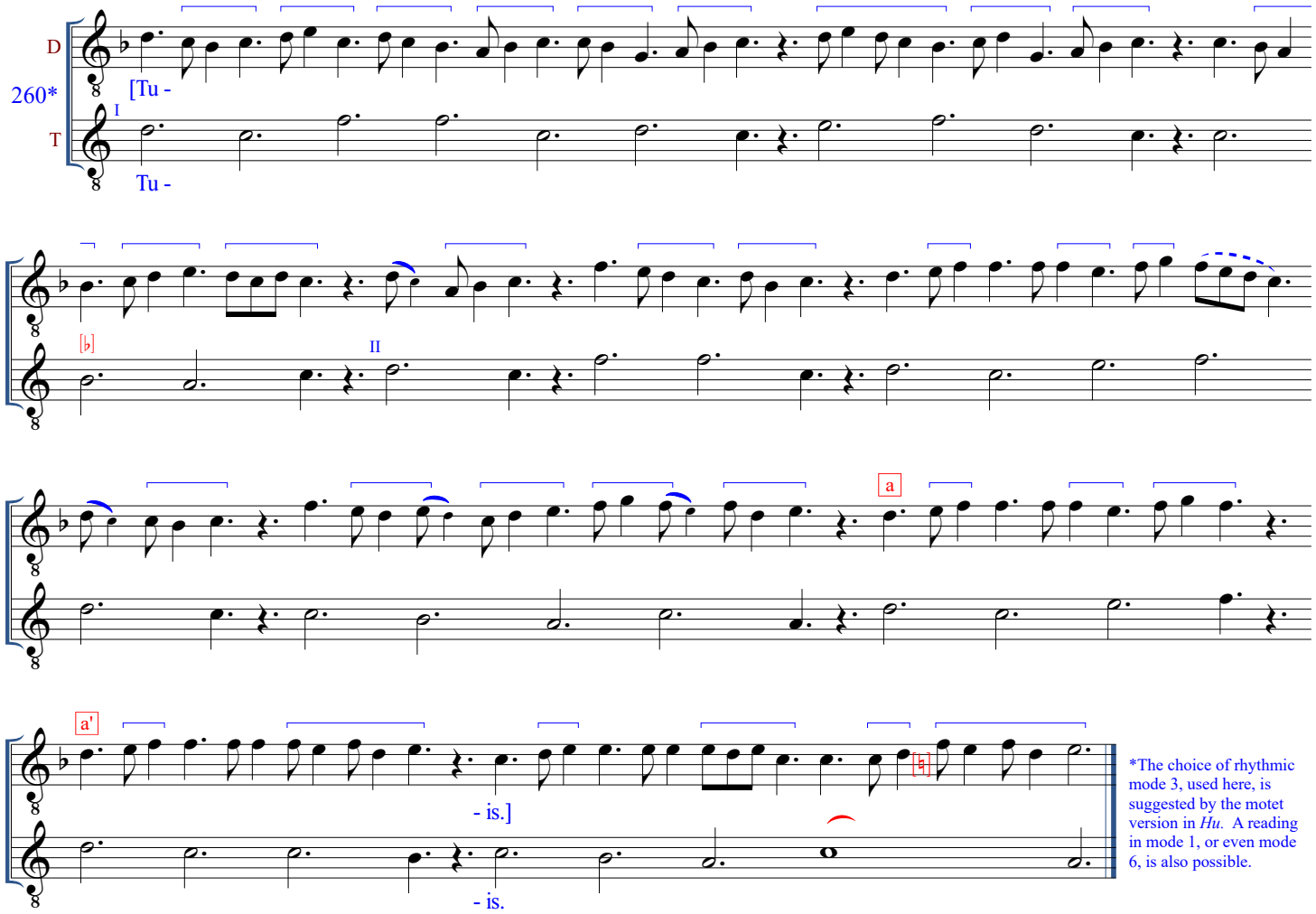
259. *F,* f. 175v, IV: Patribus 5 [M30: Constitues. Pro patribus]





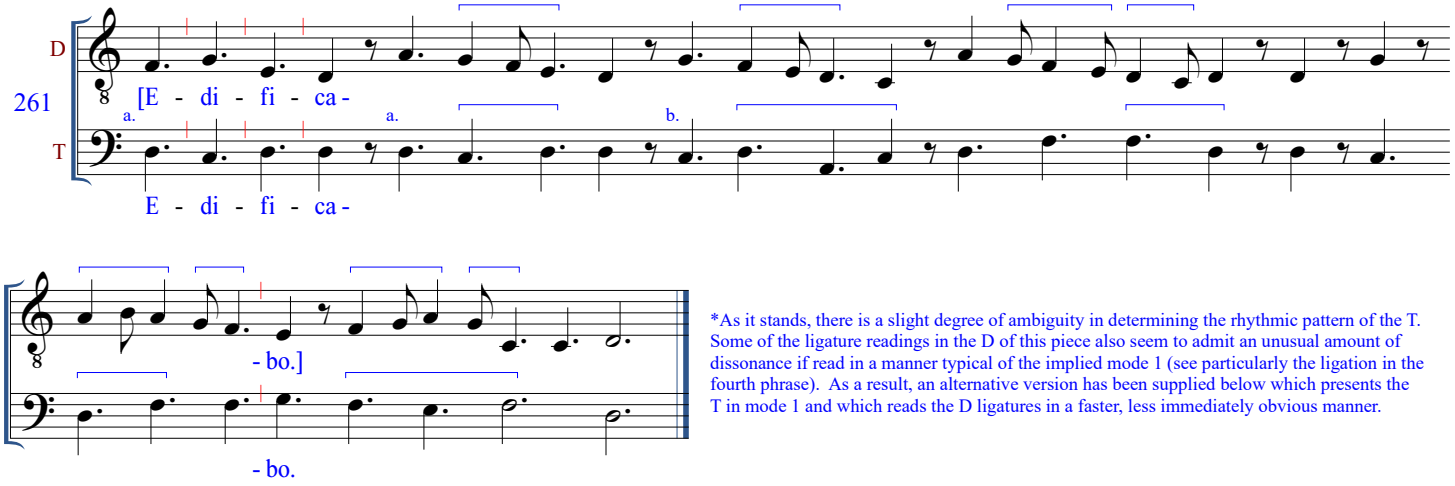
There seems to be no obvious reason for the differing pirches in the second phrase of each T color (*cbg* vs. *cgg*). The readings have been left to stand.

260. *F,* f. 175v, V: Tuis 2 [M30: Constitues. Pro patribus] (= motet *Tu claviger etheris* [405a])*



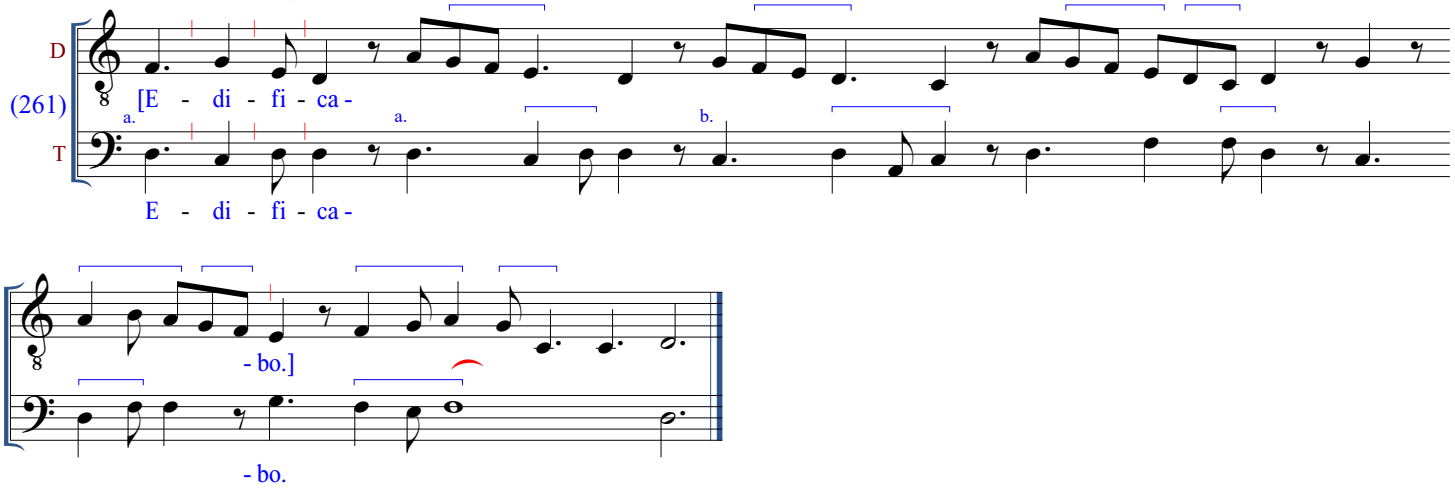
*The choice of rhythmic mode 3, used here, is suggested by the motet version in *Hu.* A reading in mode 1, or even mode 6, is also possible.

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

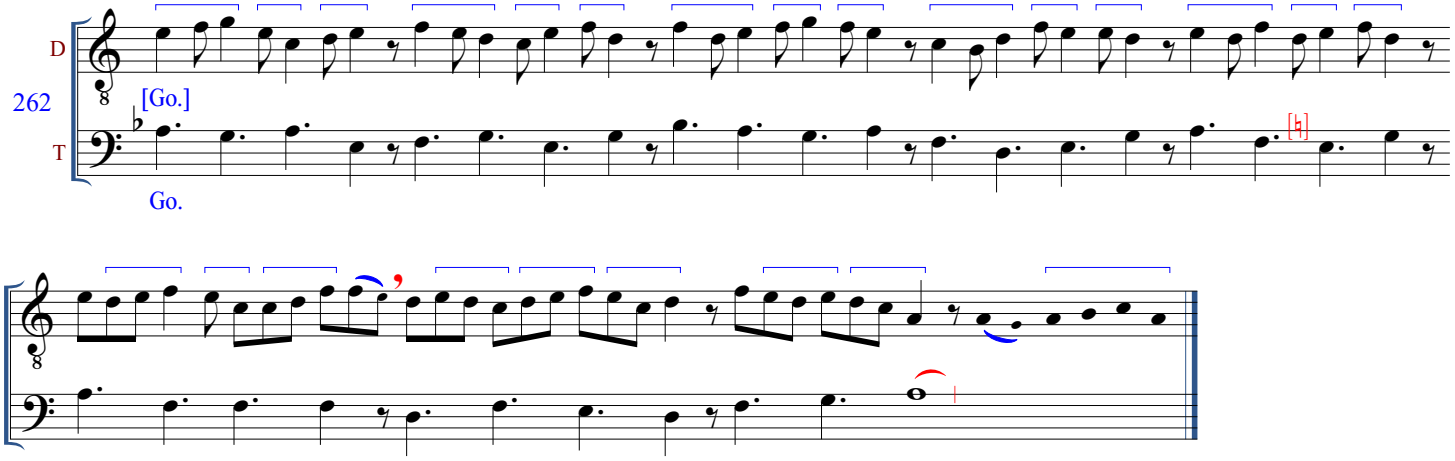


*As it stands, there is a slight degree of ambiguity in determining the rhythmic pattern of the T. Some of the ligature readings in the D of this piece also seem to admit an unusual amount of dissonance if read in a manner typical of the implied mode 1 (see particularly the ligation in the fourth phrase).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

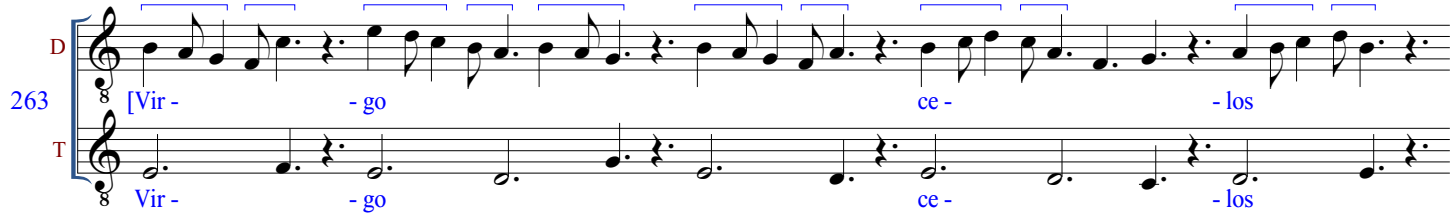
(Alternative reading of no. 261)



262. *F,* f. 176r, I, 2: (Vir)Go 11 [M32: Benedicta. Virgo dei] (= *W1* claus.87 "vi[tam]" [M48])



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



as - - cen - dit.]

as - - cen - - dit.

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

*Phrase endings may be rendered either 𝅗𝅥 𝄾 or 𝅗𝅥. 𝄽.

264

D [Gau -

T I Gau - II

- de - - te.]

- de - - te.

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

*Phrase endings may be rendered either 𝅗𝅥 𝄾 or 𝅗𝅥. 𝄽.

265

D [Gau -

T I Gau - II

- de - - te.]

- de - - te.

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

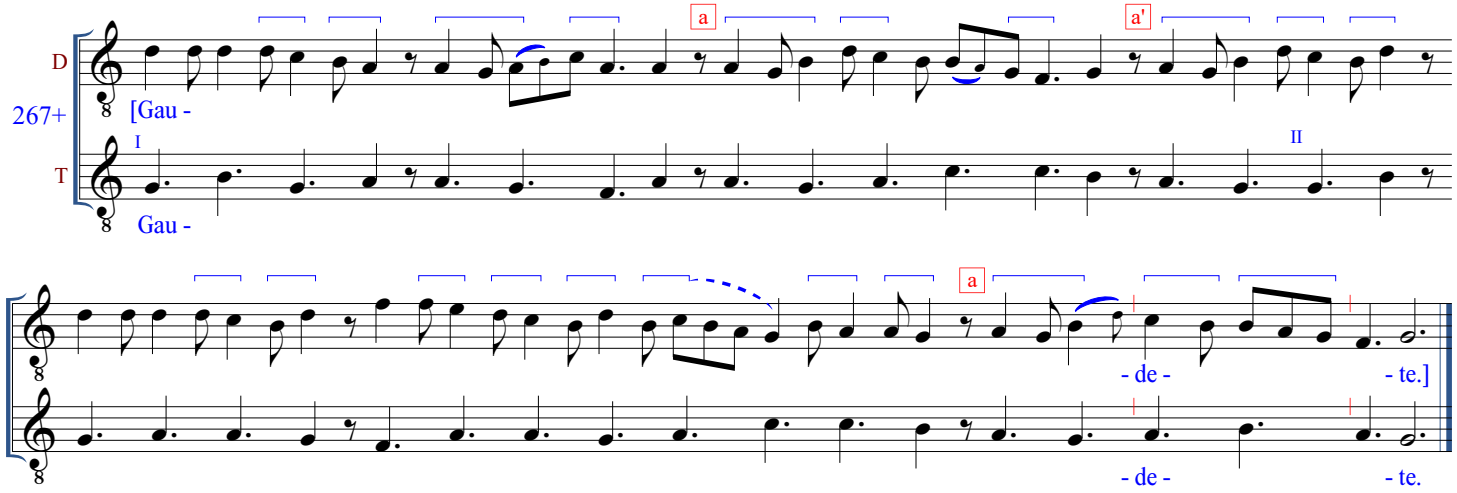
*A reading in mode 1, and conceivably even 6, is also possible.

266

D [Gau.]

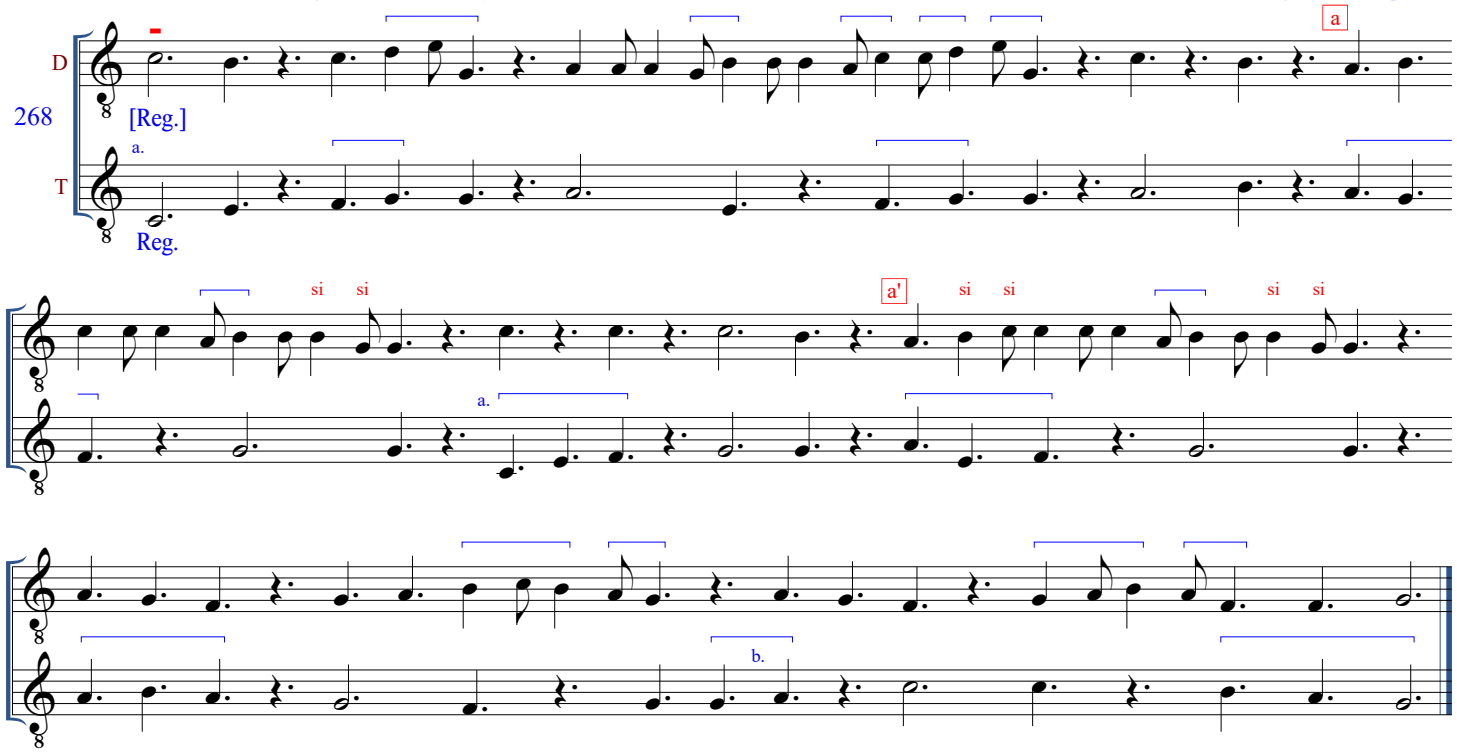
T Gau.

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



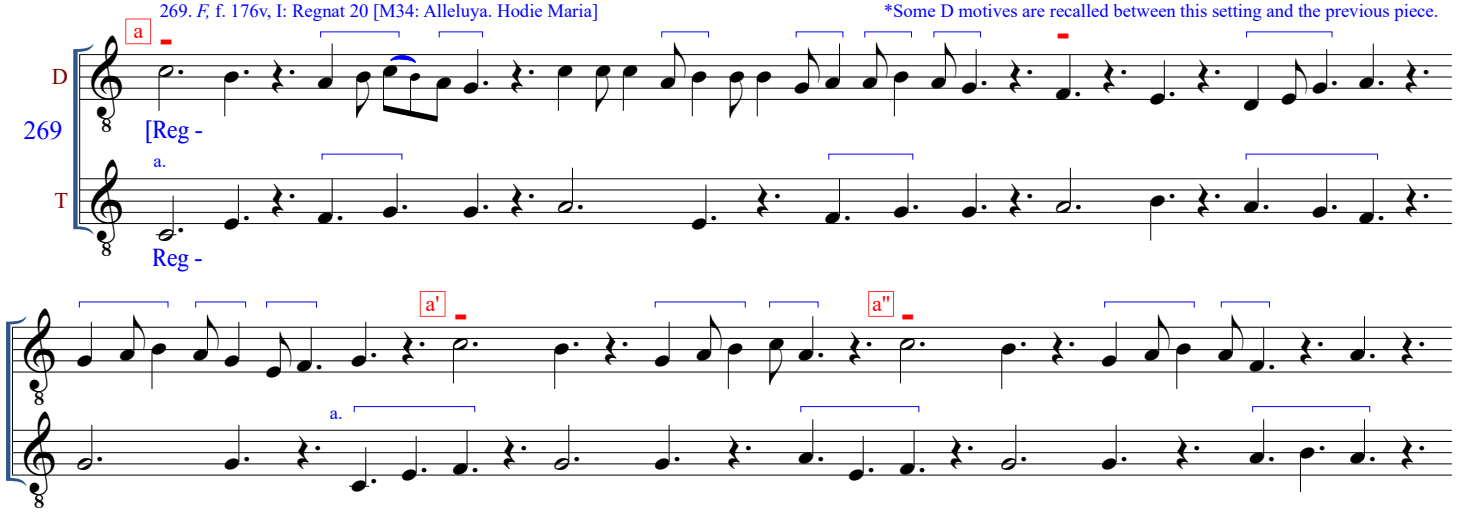
268. *F,* f. 176r, VI: Reg(nat) 19 [M34: Alleluya. Hodie Maria]*

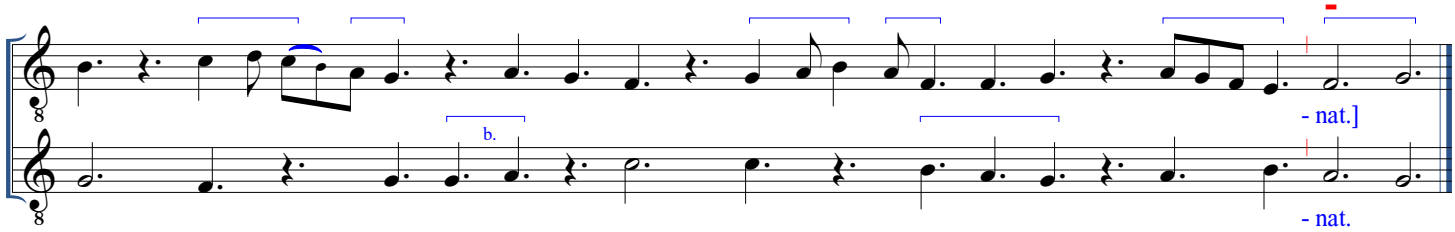
*Some D motives are recalled between this setting and the next piece.



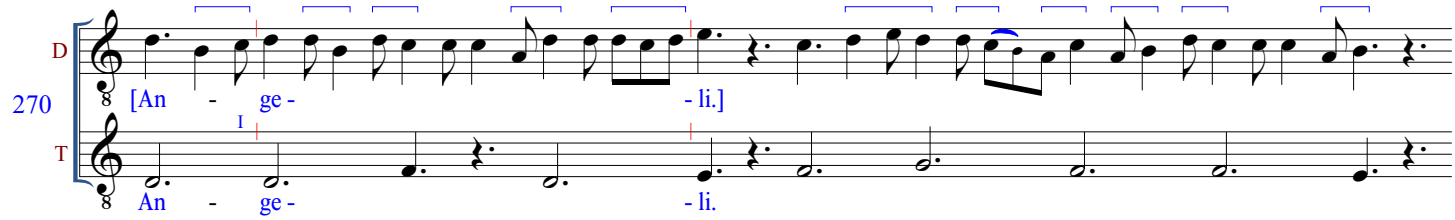
269. *F,* f. 176v, I: Regnat 20 [M34: Alleluya. Hodie Maria]

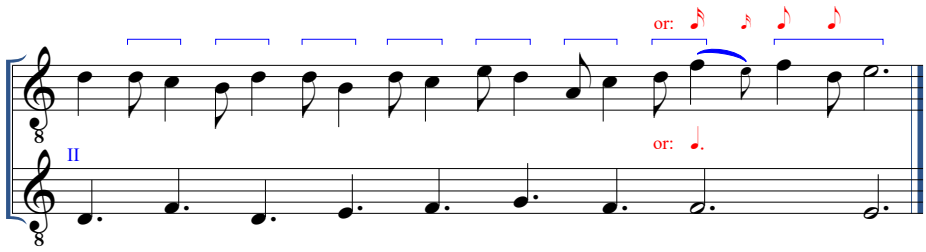
*Some D motives are recalled between this setting and the previous piece.



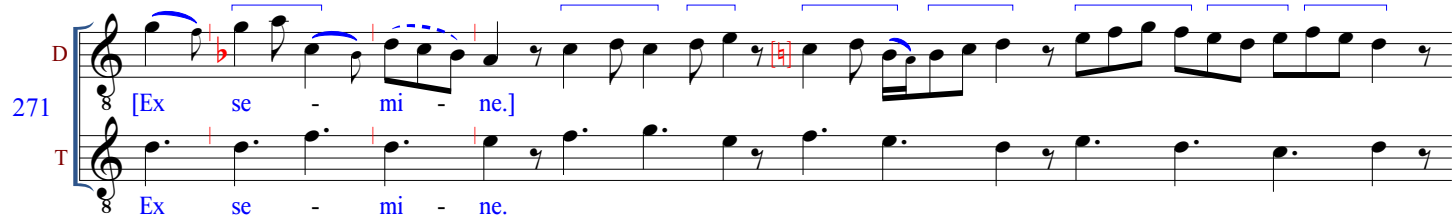


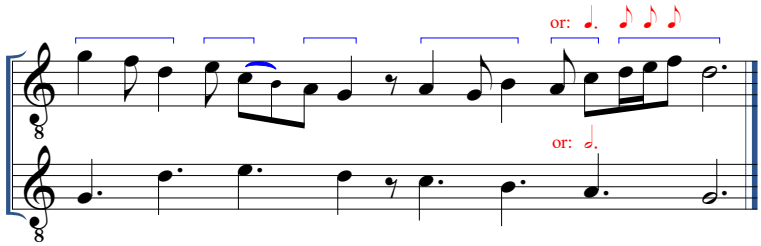
270. *F,* f. 176v, III, 1: Angeli 3 [M33: Alleluya. Assumpta est Maria]





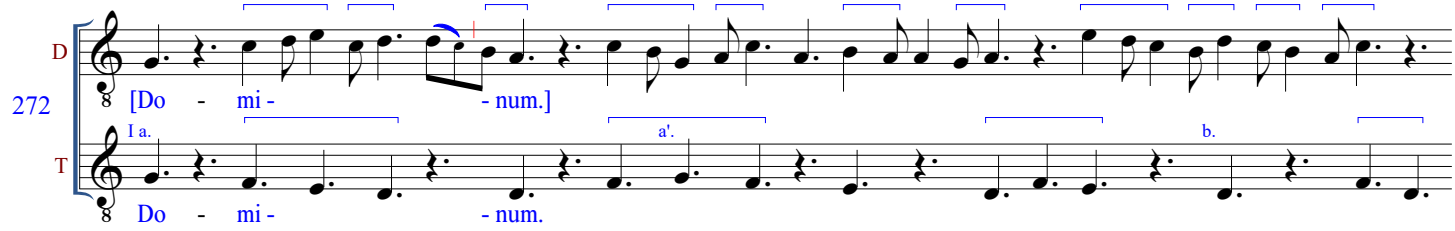
271. *F,* f. 176v, III, 2: Ex semine 1 [M38: Alleluya. Nativitas] (= *W1* MLO)*

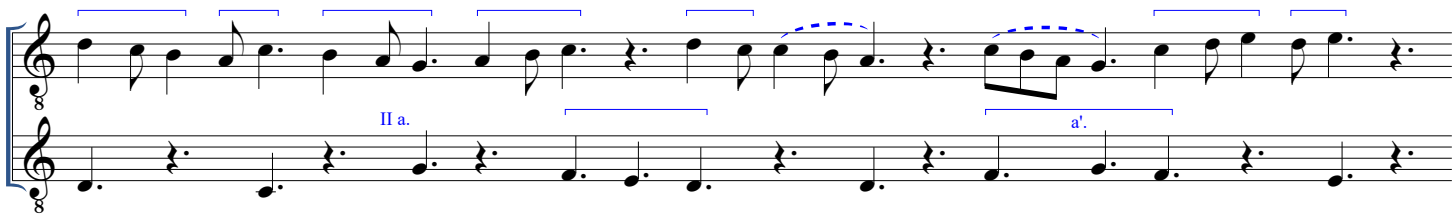


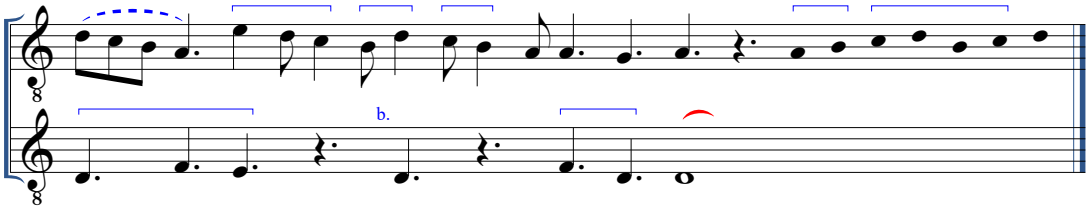


*The internal repeat within this melisma (a restatement of notes 4-15) that appears in other discant settings of this passage is missing here

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

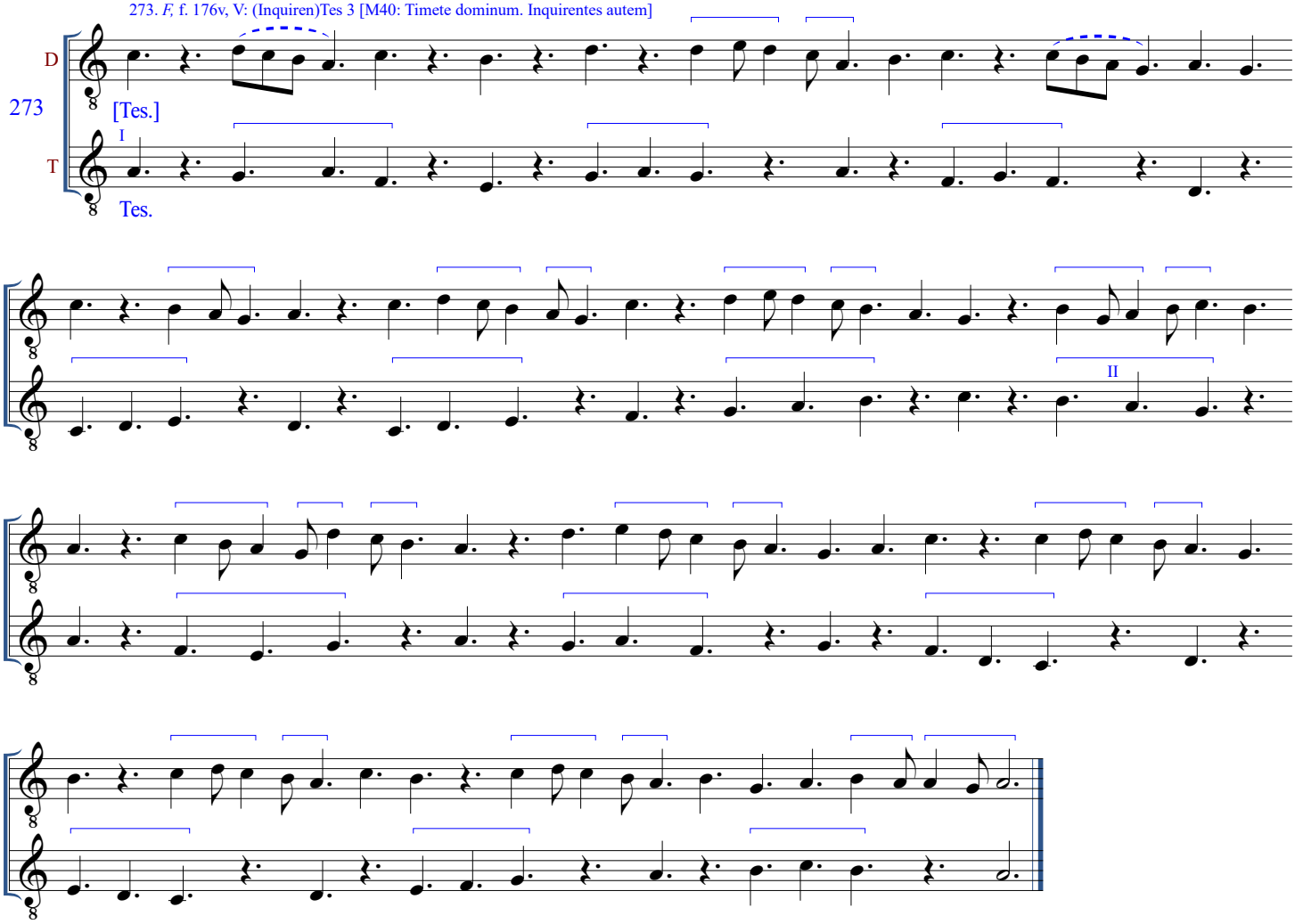




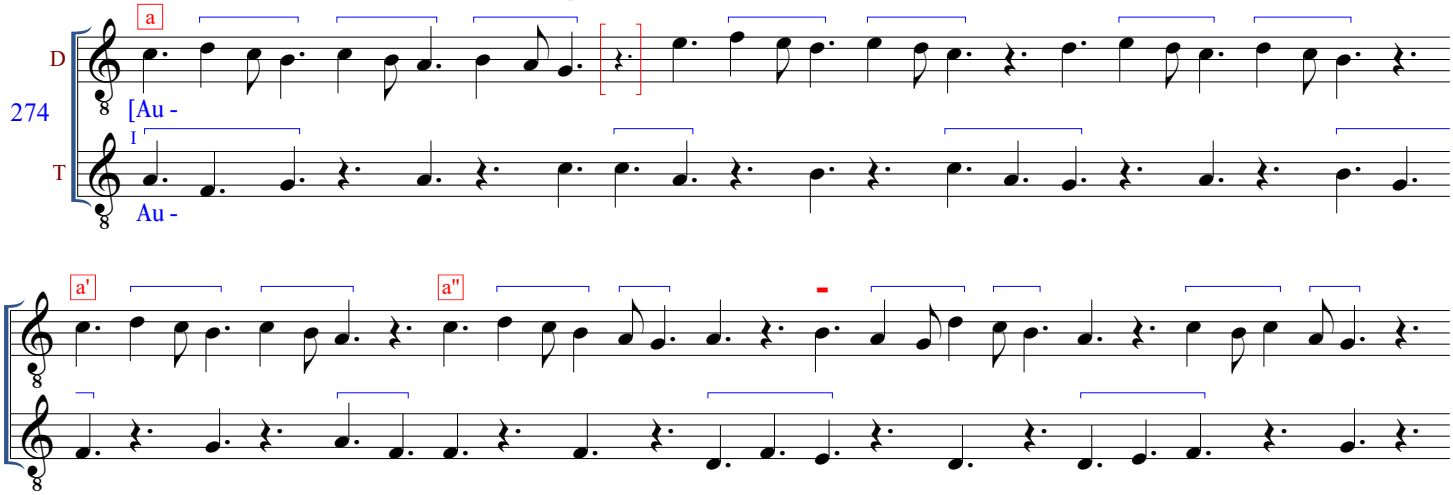


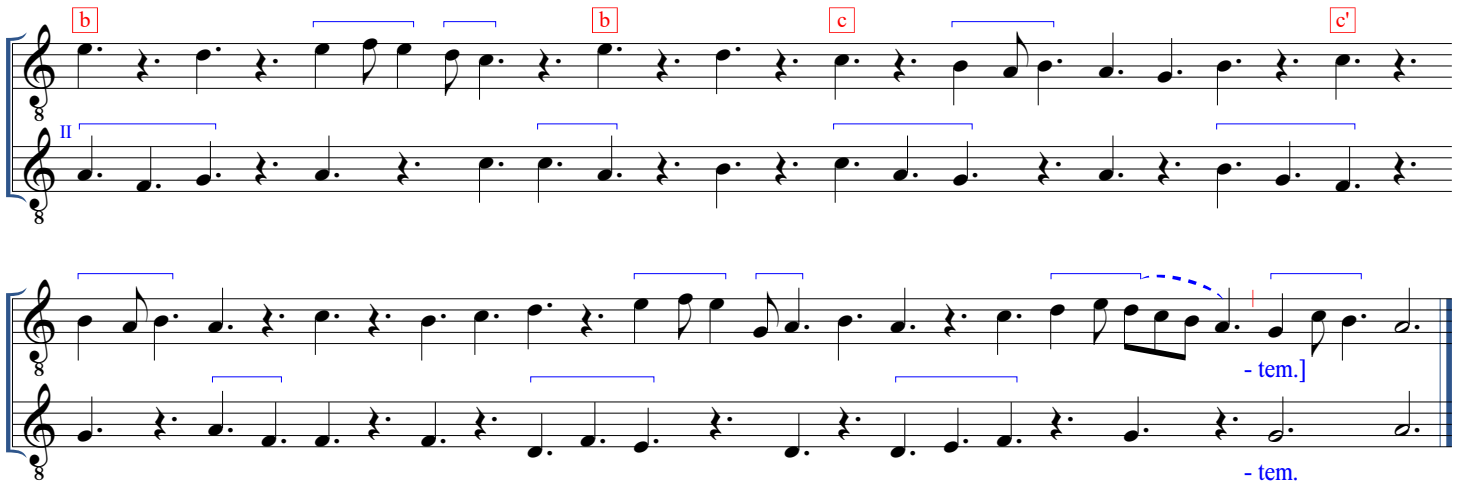
*Notice the similar treatments of T pattern, color repetition, style, and phrasing among the contiguous series of M40 pieces in *F* claus. 272-274, all on different portions of the same chant.

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

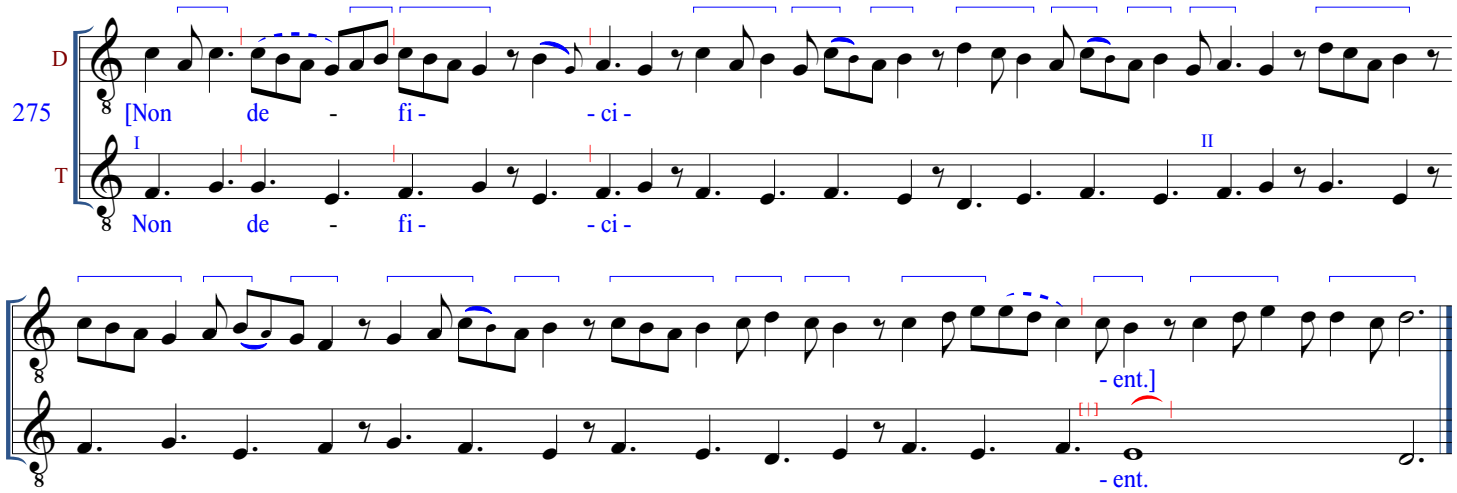


274. *F,* f. 176v, VI: Autem 3 [M40: Timete dominum. Inquirentes autem]

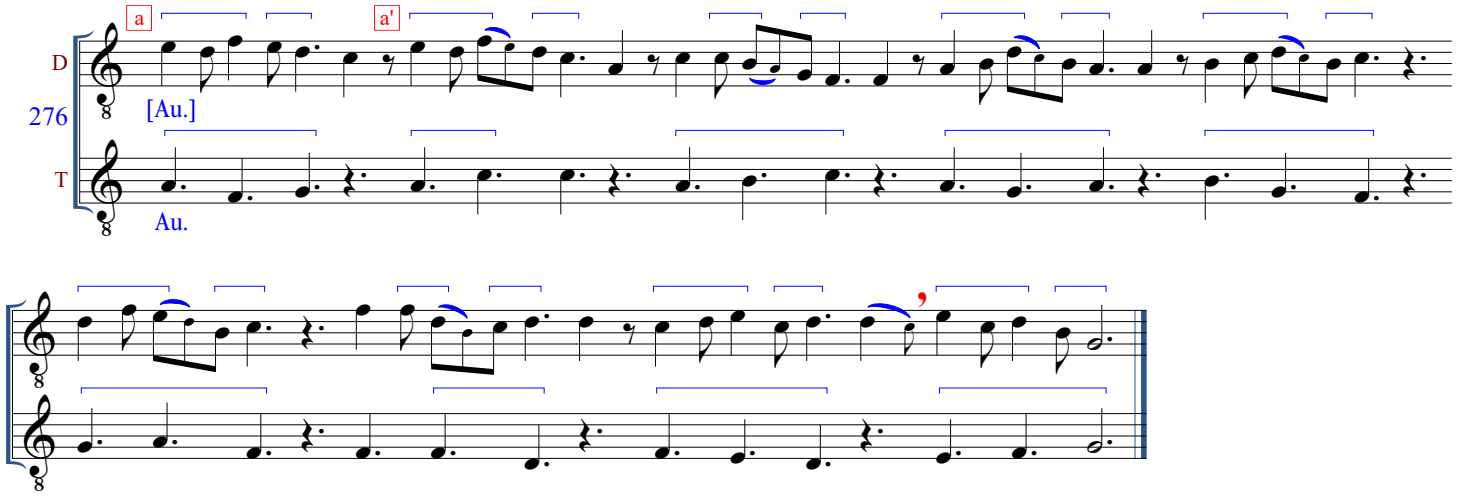




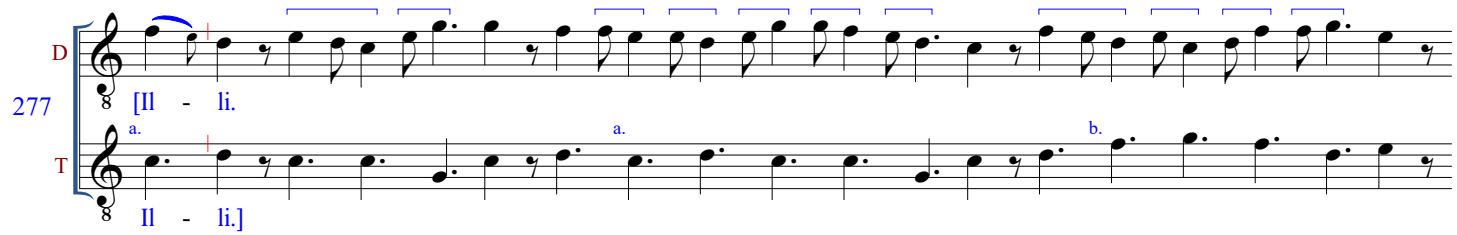
275. *F,* f. 177r, II: Non deficient 3 [M40: Timete dominum. Inquirentes autem]

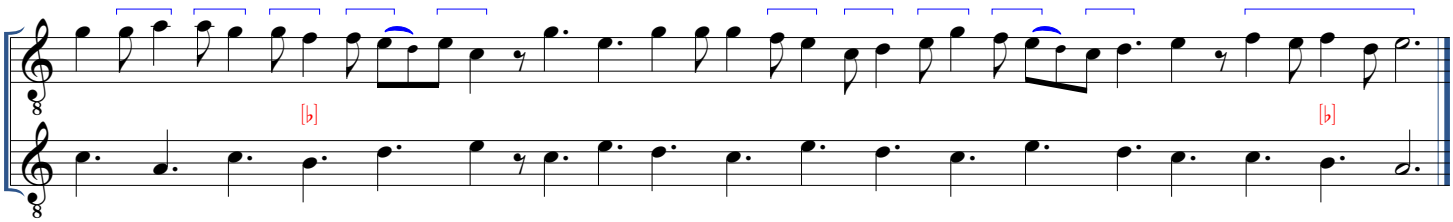


276. *F,* f. 177r, III: Au(tem) 4 [M40: Timete dominum. Inquirentes autem]

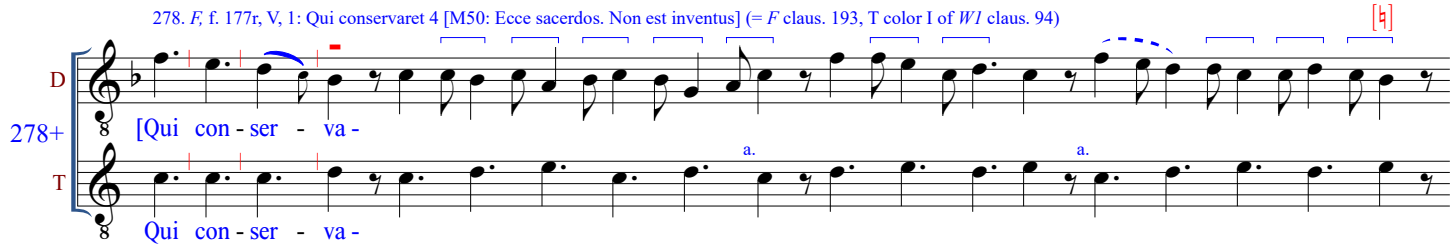


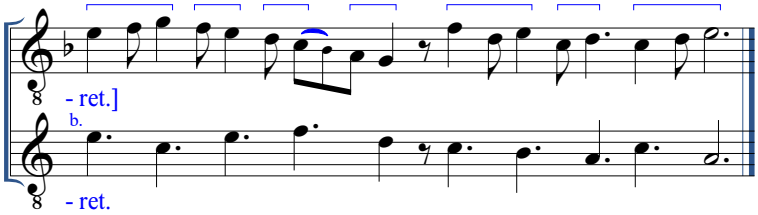
277. *F,* f. 177r, IV: Illi 6 [M50: Ecce sacerdos. Non est inventus]



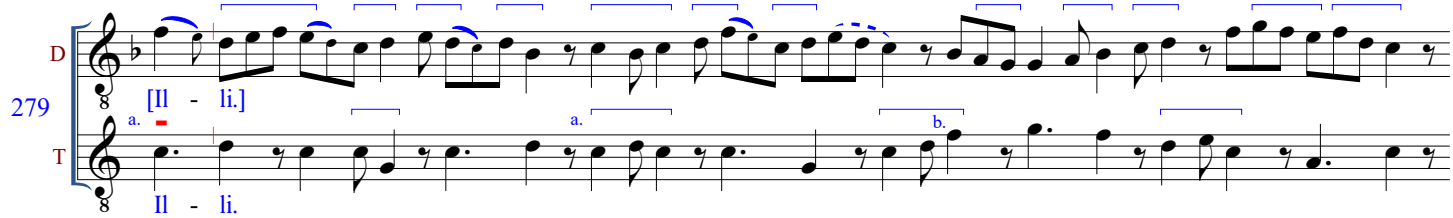


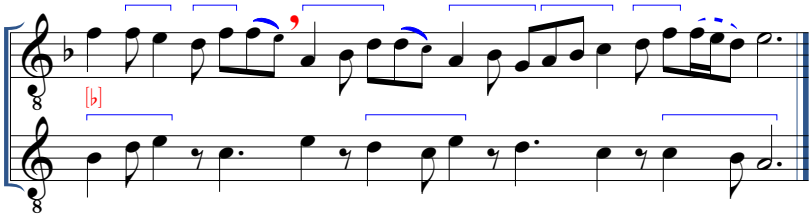
278. *F,* f. 177r, V, 1: Qui conservaret 4 [M50: Ecce sacerdos. Non est inventus] (= *F* claus. 193, T color I of *W1* claus. 94)





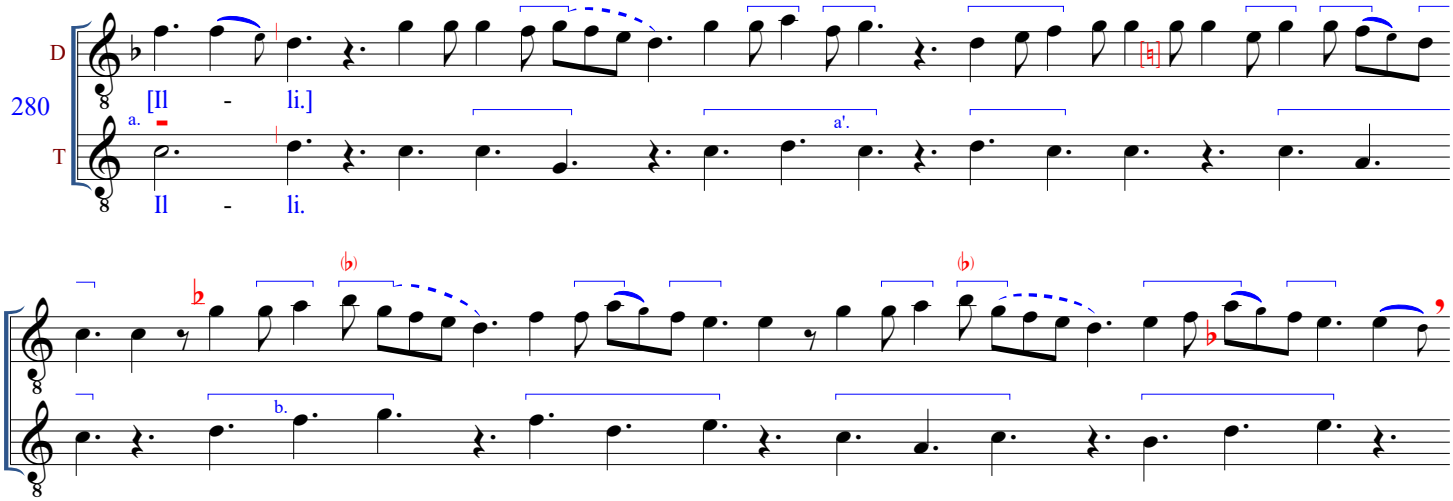
279. *F,* f. 177r, V, 2: Illi 2 [M50: Ecce sacerdos. Non est inventus] (= T color 2 of *F* MLO)*

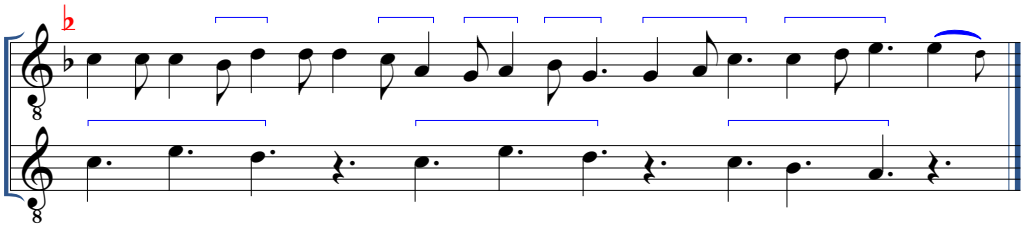




*Van der Werf *(Integrated Directory)* reports that only the openings of this piece and its concordance are the same; but overall the actual differences are slight. The most notable change occurs at the start of the phrase over the *b* note in the T, where the *F* MLO version begins *edcb,* and claus.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

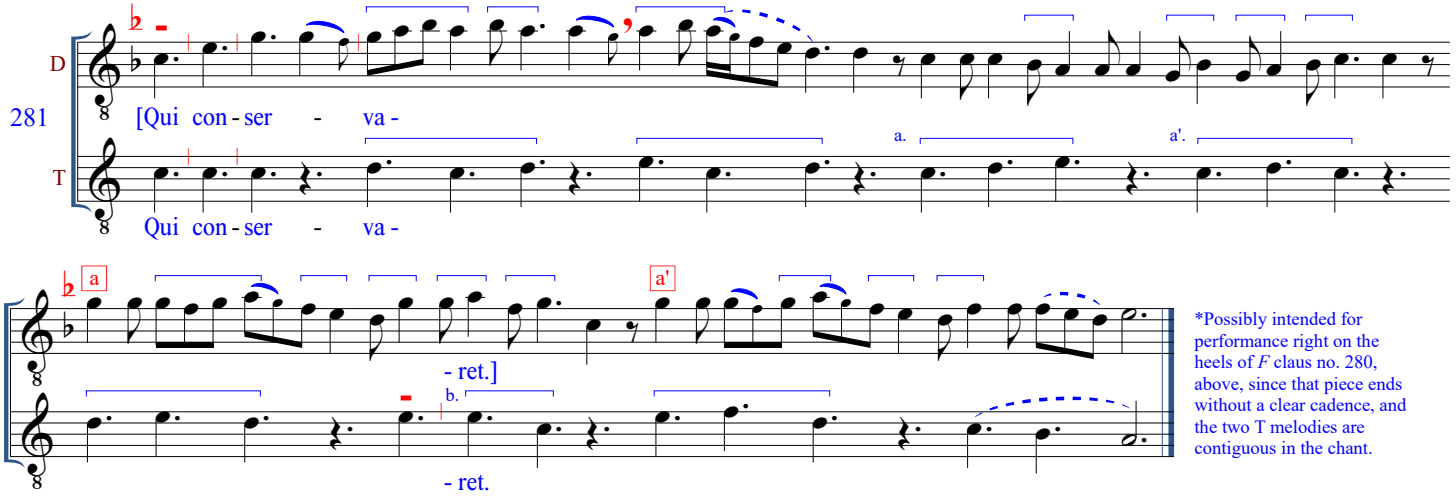
280. *F,* f. 177r, VI: Illi 7 [M50: Ecce sacerdos. Non est inventus]*





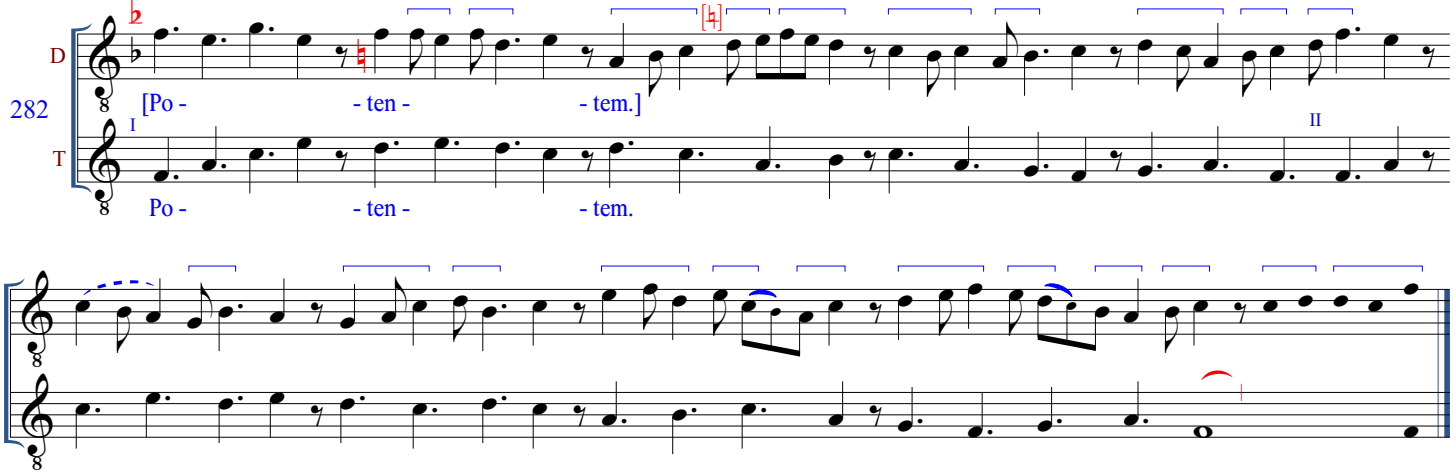
*Ends without a clear cadence; possibly intended to form a pair with no. 281, below.

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

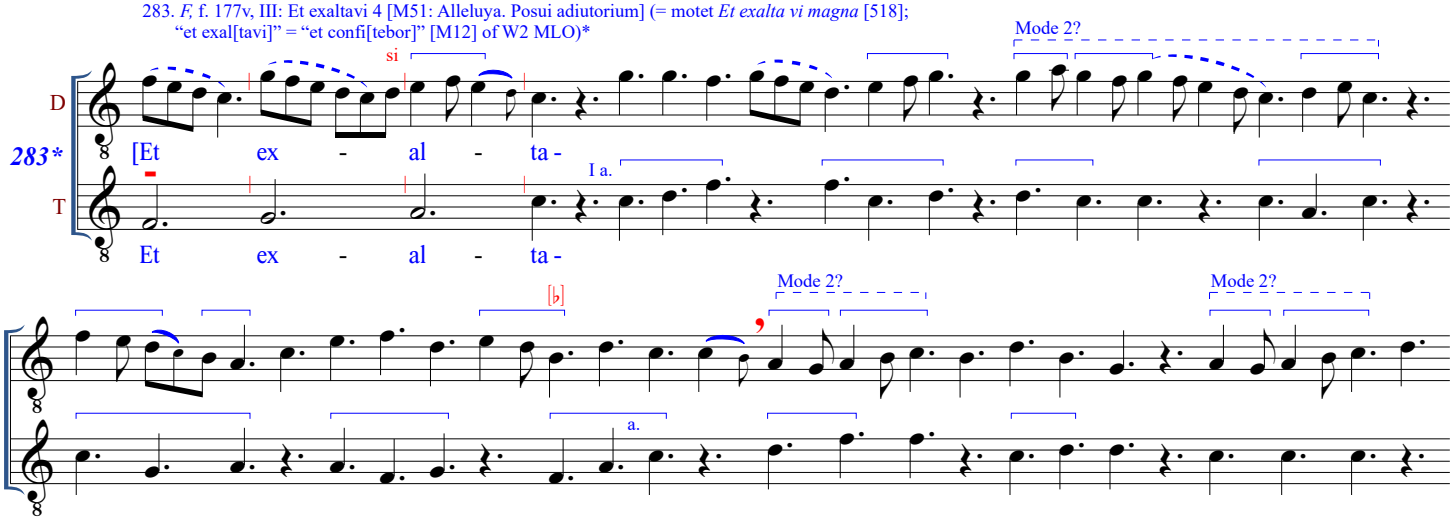


*Possibly intended for performance right on the heels of *F* claus no. 280, above, since that piece ends without a clear cadence, and the two T melodies are contiguous in the chant.

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



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



Mode 2?

b.

Mode 2?

II a.

Mode 2?

a.

b.

Mode 2?

- vi.]

- vi.

*As usual, unbraced ficta markings in this piece indicate inflections supported by a concordance; bracketed ones are editorial suggestions, with no support from a MS source. Ficta in parentheses are cautionary, representing agreement between the clausula and motet versions of this music. Various phrases are noted here that have series of 2li, 3li gestures that could signal a temporary shift to mode 2, although here they are rendered in mode 1 (as in Baltzer's edition). A recently discovered fragmentary mensural source for for motet 518, *P-Ln ALC-34/1,* shows modes 2 and 3 throughout the preserved portions of the piece.

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

284

D

T

[Al -

- le -

- lu -

Al -

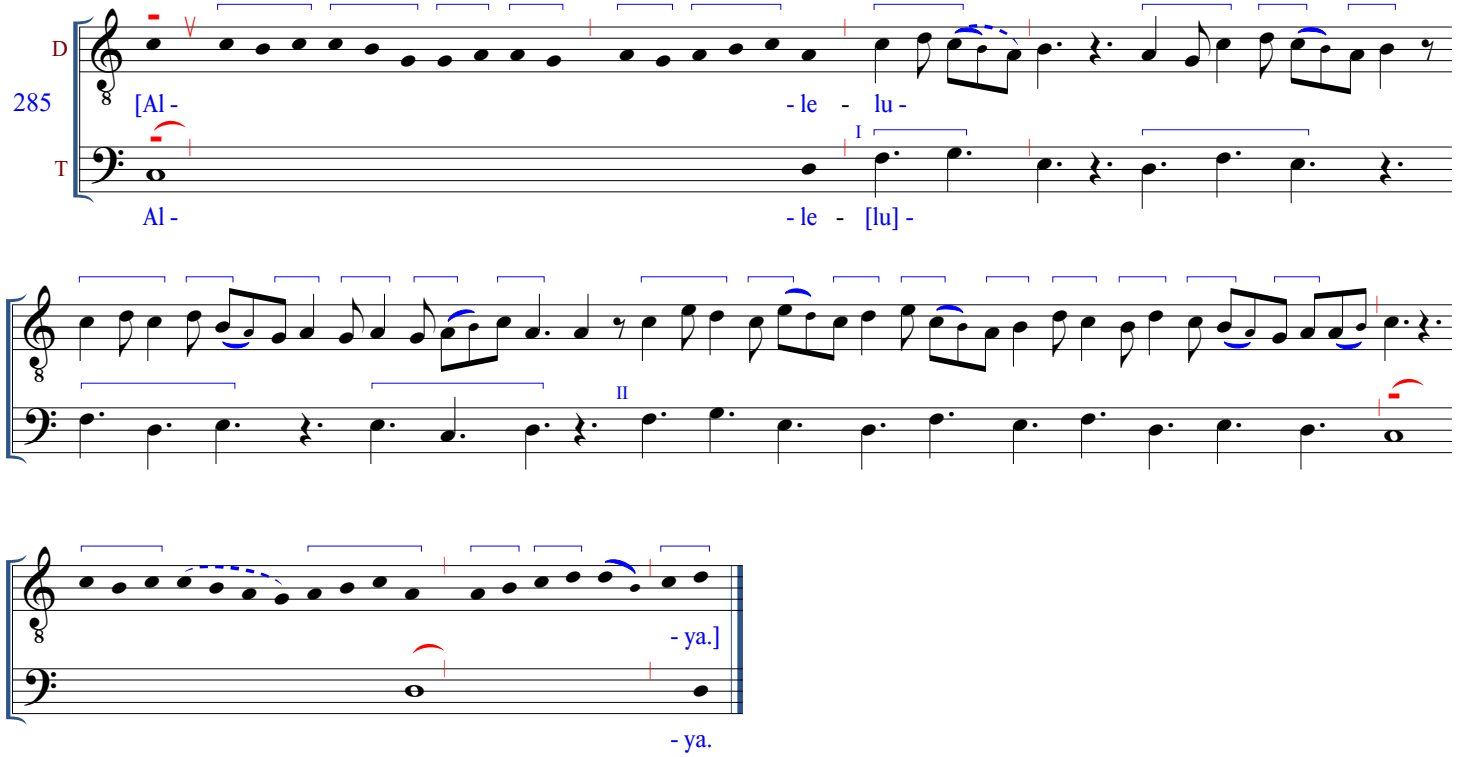
- le -

- lu -

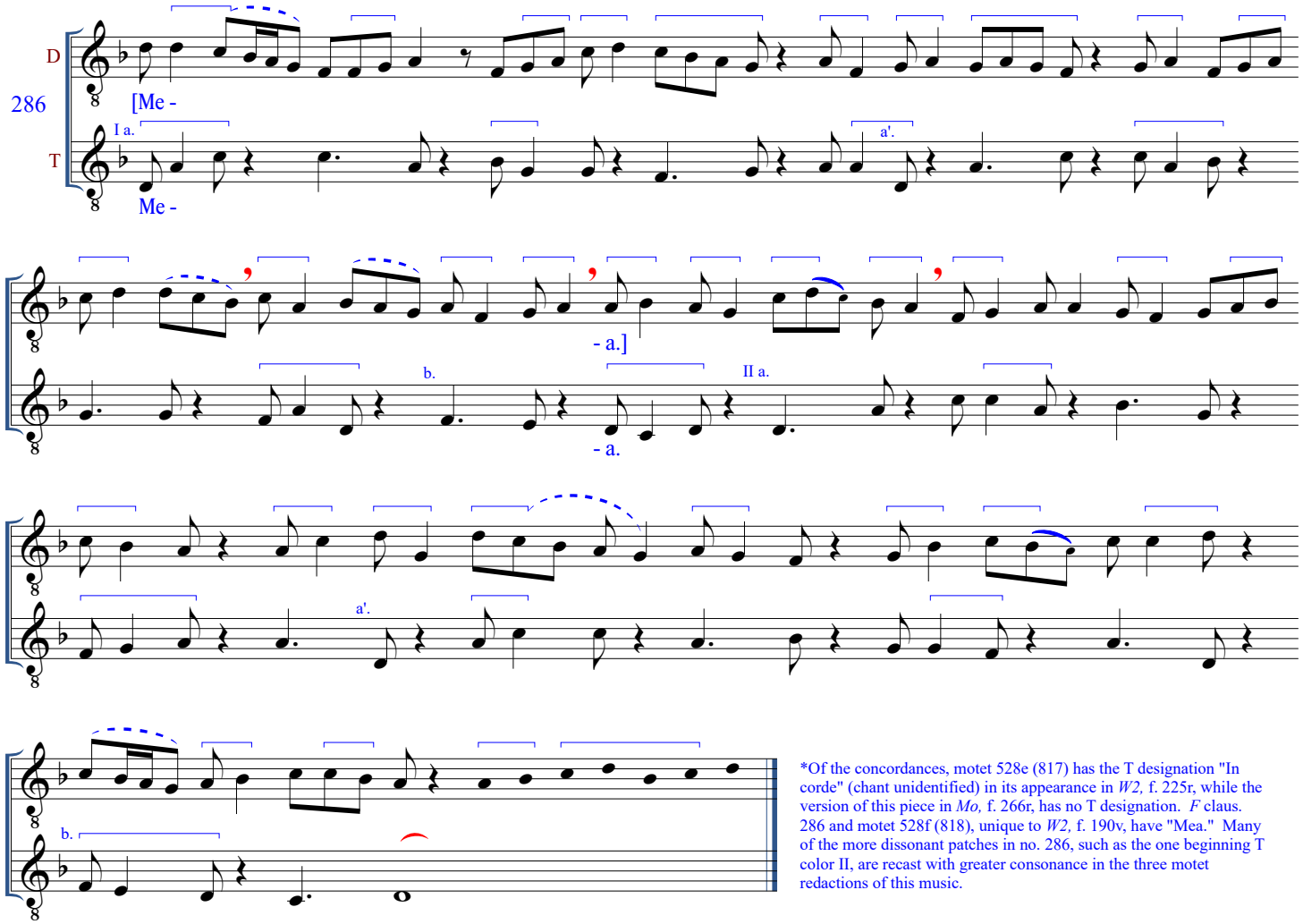
- ya.]

- ya.

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

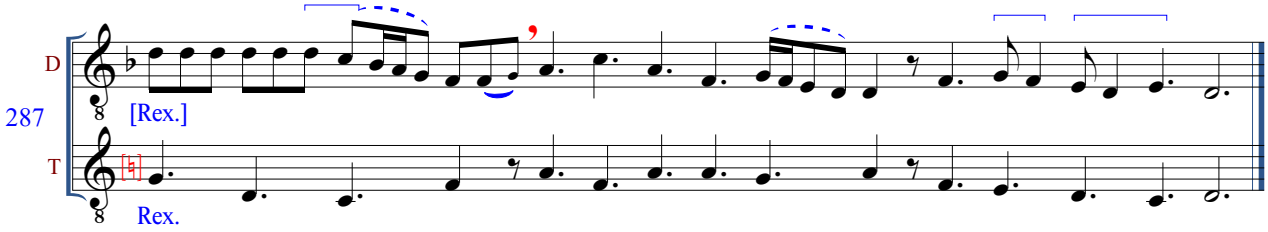


286. *F,* f. 178r, II: Mea 4 [M54: Alleluya. Veni electa] (= motets *Chanter m'estuet sans delai* [528e], *Canticum leticie sonet in ecclesia* [528f])*



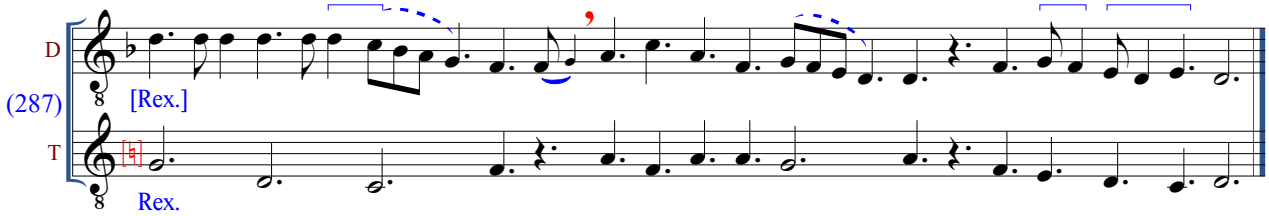
*Of the concordances, motet 528e (817) has the T designation "In corde" (chant unidentified) in its appearance in *W2,* f. 225r, while the version of this piece in *Mo,* f. 266r, has no T designation. *F* claus. 286 and motet 528f (818), unique to *W2,* f. 190v, have "Mea." Many of the more dissonant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

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



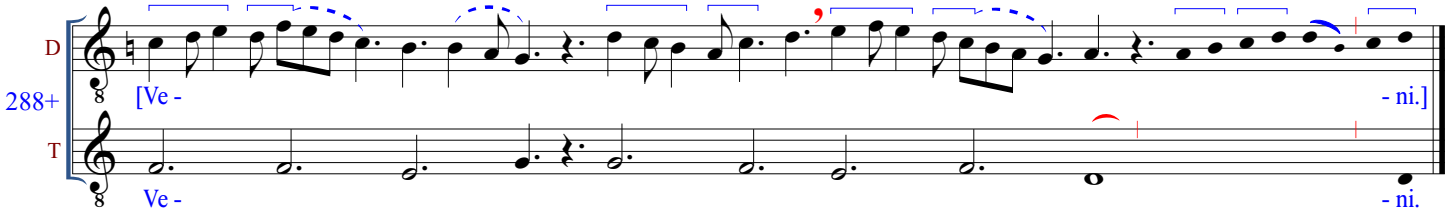
*For a possible alternative reading that renders the opening phrases with occasional extended rhythms, see the example that follows.

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



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

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

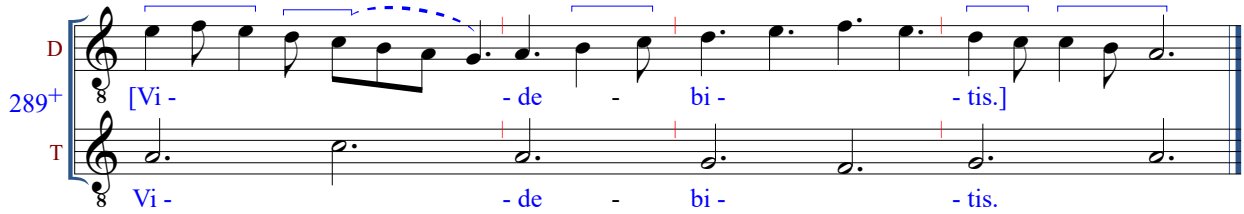


F, Fascicle 5: Clausulae a2

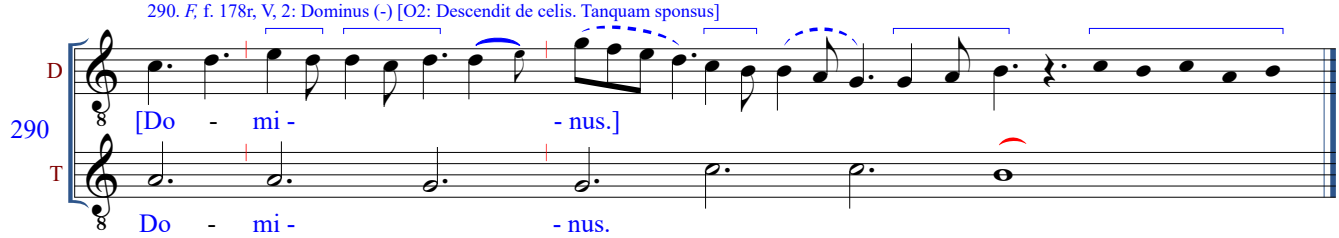
Third Series: Nos. 289-342 (for Office Organa)

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

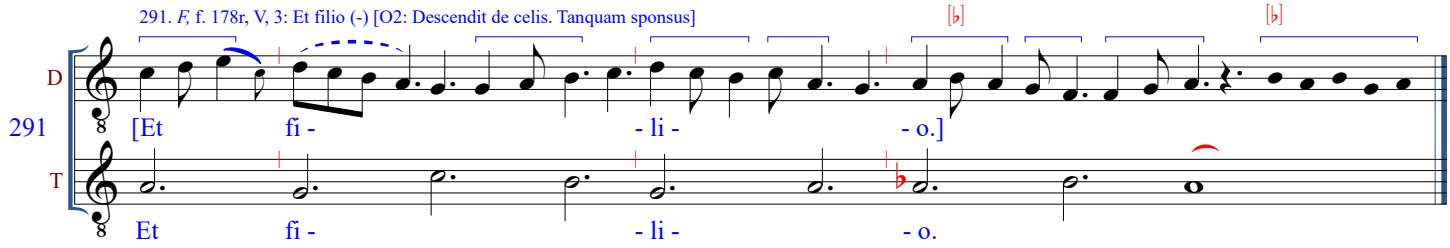
289. *F*, f. 178r, V, 1: Videbitis (-) [O1: Iudea et Iherusalem. Constantes] (= *F* MLO, = "et filio" [O1] in *F* MLO and *F* claus. 6)



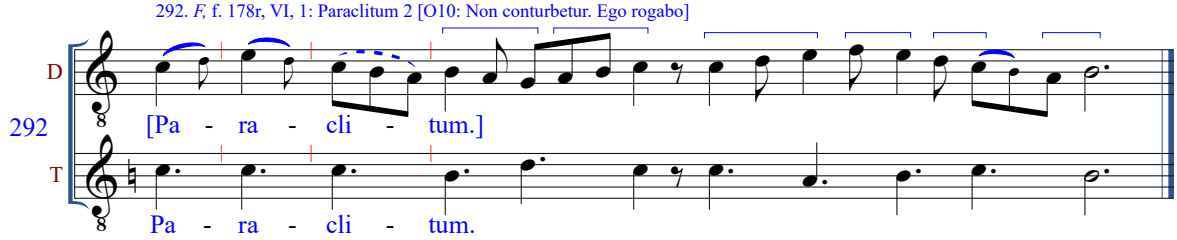
290. *F*, f. 178r, V, 2: Dominus (-) [O2: Descendit de celis. Tanquam sponsus]



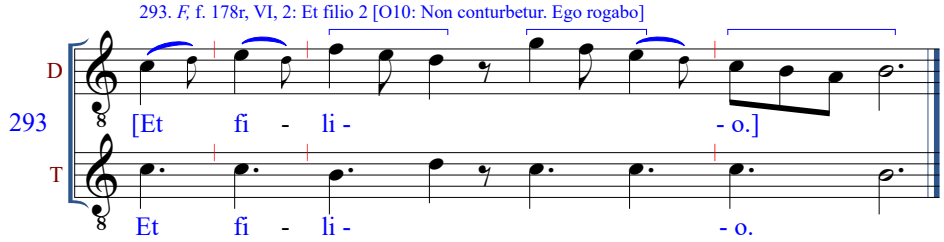
291. *F*, f. 178r, V, 3: Et filio (-) [O2: Descendit de celis. Tanquam sponsus]



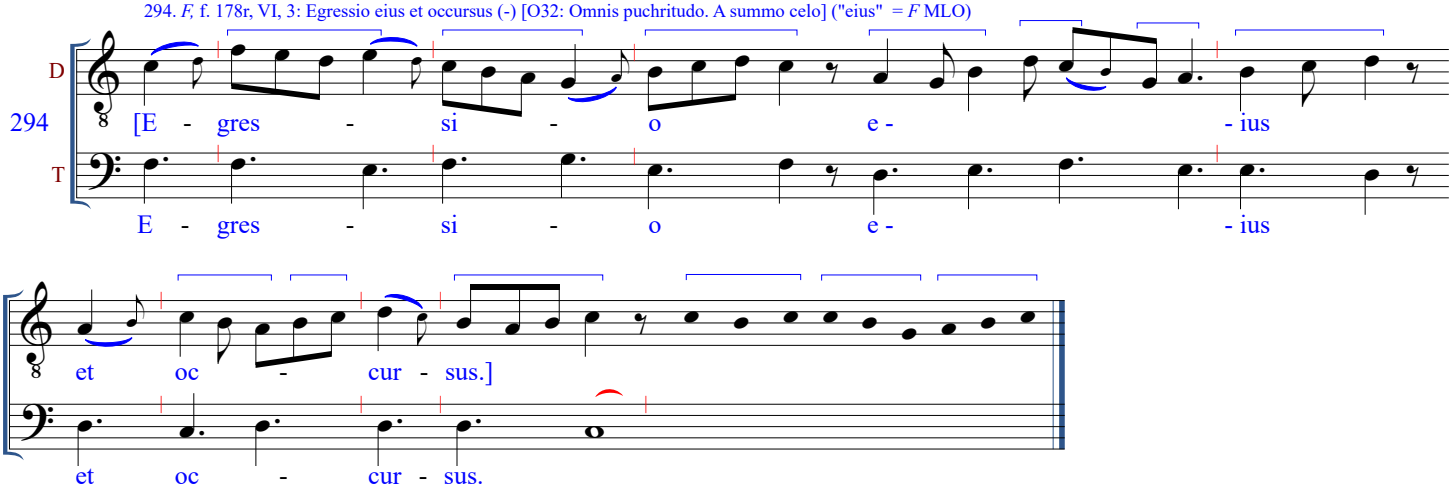
292. *F*, f. 178r, VI, 1: Paraclitum 2 [O10: Non conturbetur. Ego rogabo]



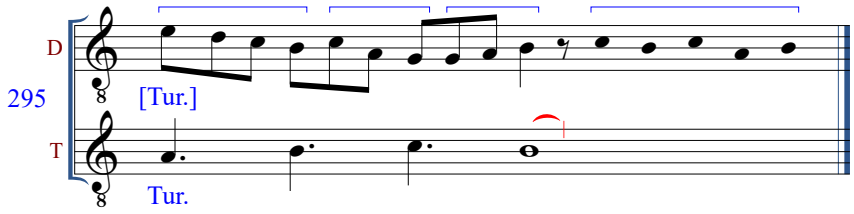
293. *F*, f. 178r, VI, 2: Et filio 2 [O10: Non conturbetur. Ego rogabo]



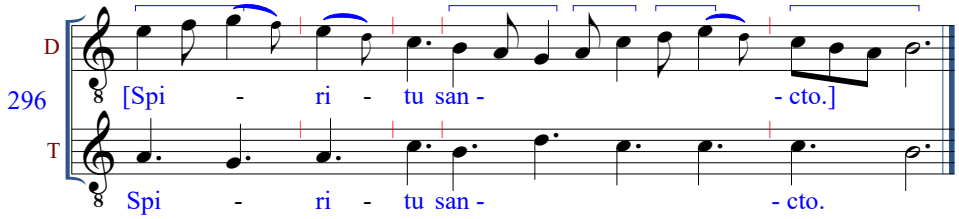
294. *F*, f. 178r, VI, 3: Egressio eius et occursus (-) [O32: Omnis puchritudo. A summo celo] ("eius" = *F* MLO)



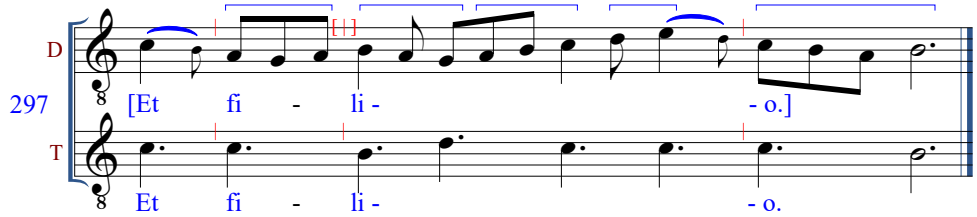
295. *F,* f. 178v, I, 1: (Compleren)Tur (-) [O11: Dum complerentur. Repleti sunt]



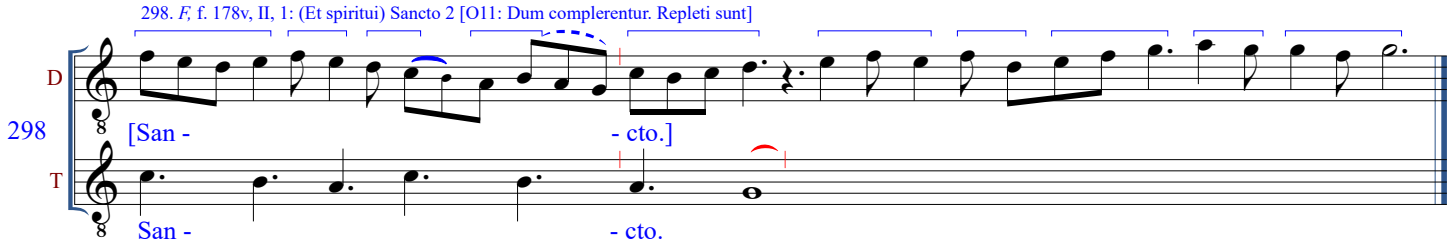
296. *F,* f. 178v, I, 2: Spiritu sancto 2 [O11: Dum complerentur. Repleti sunt]



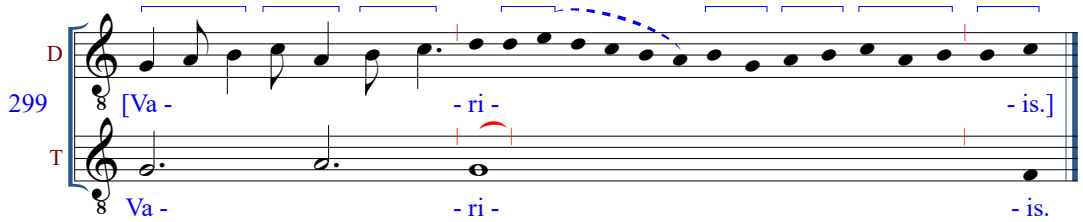
297. *F,* f. 178v, I, 3: Et filio 2 [O11: Dum complerentur. Repleti sunt]



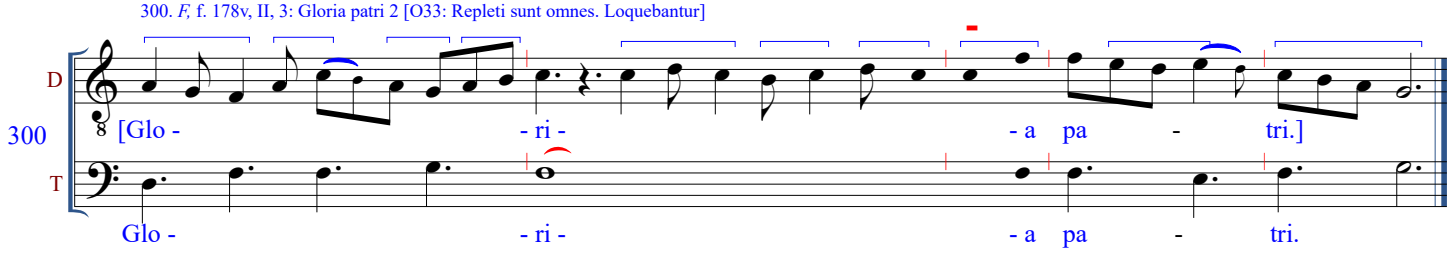
298. *F,* f. 178v, II, 1: (Et spiritui) Sancto 2 [O11: Dum complerentur. Repleti sunt]



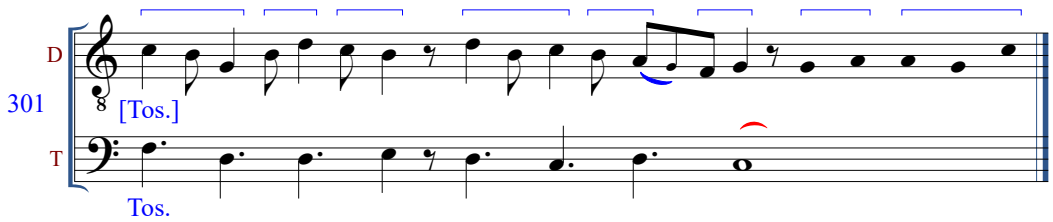
299. *F,* f. 178v, II, 2: Variis (-) [O33: Repleti sunt omnes. Loquebantur]



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



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



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

302 D [Mis - - sus a de - - o.]
T Mis - - sus a de - - o.

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

303 D [A pa - - tri
T A pa - - tri

et fi - li - - o.]
et fi - li - - o.

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

304 D [Cor - - ne - - li - us.]
T Cor - - ne - - li - us.

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

305 D [An - - ge - - lus di - - cens.]
T An - - ge - - lus di - - cens.

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

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

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

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

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

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

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

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

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

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

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

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

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

D
311 [Lem.]
T
Lem.

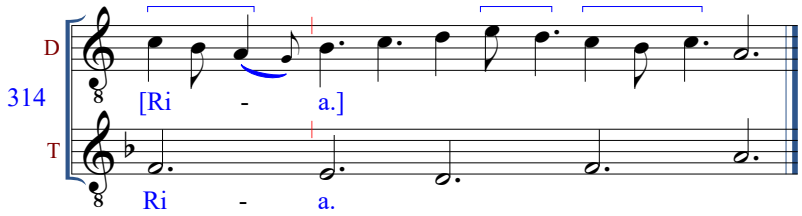
312. *F,* f. 179r, II, 2: Lumen 2 [O19: Solem. Cernere] ("lu[men]" = "et fi[lio]" [O1] in *F* claus. 7)

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

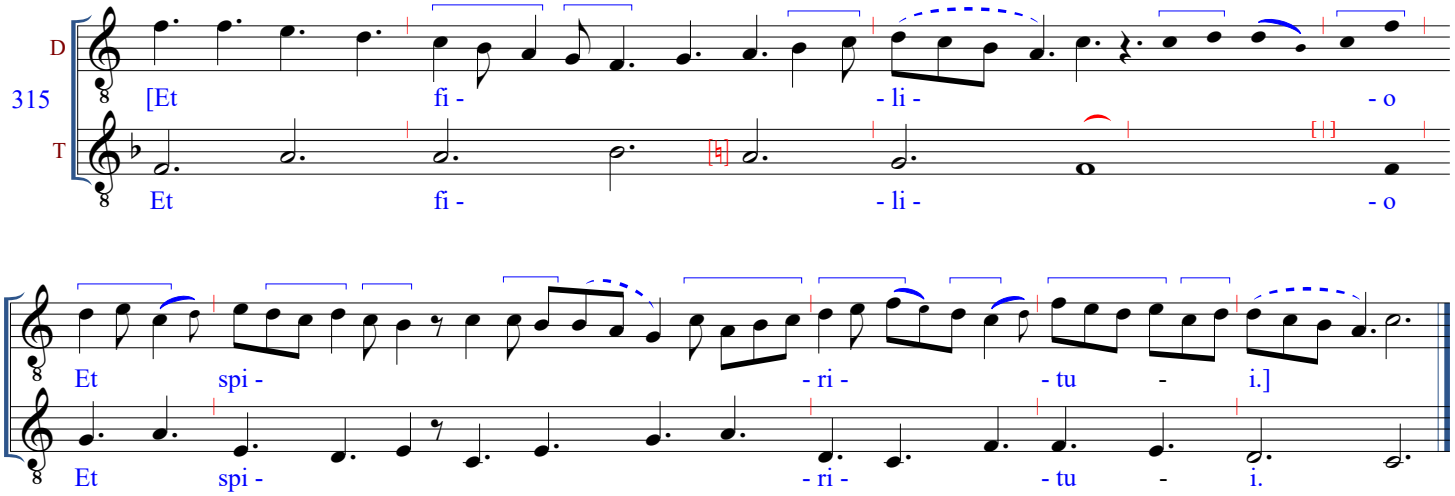
313. *F,* f. 179r, II, 3: (Gaudete) Fide(les) 2 [O19: Solem. Cernere]

D
313 [Fi - de.]
T
Fi - de.

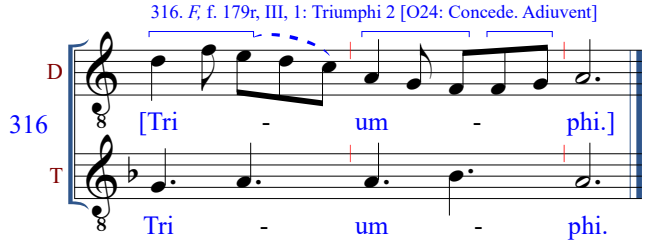
314. *F,* f. 179r, II, 4: (Glo)Ria (-) [O19: Solem. Cernere]



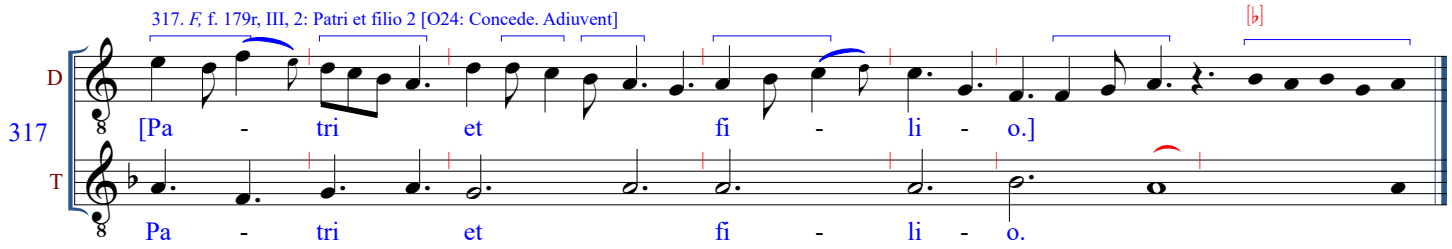
315. *F,* f. 179r, II, 5: Et filio et spiritui (-) [O19: Solem. Cernere]



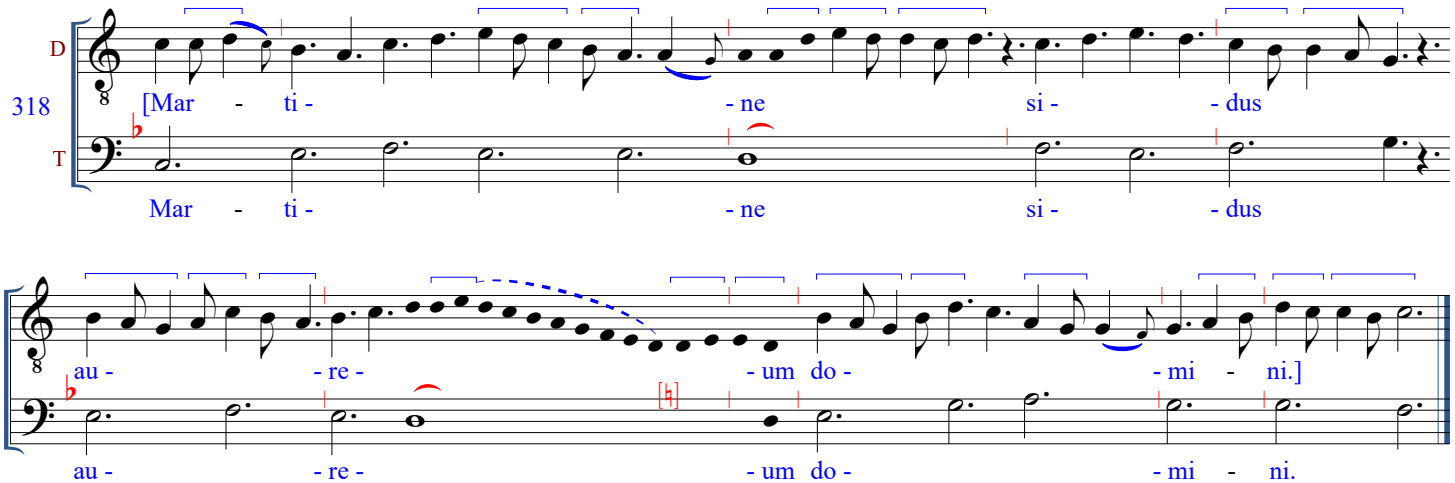
316. *F,* f. 179r, III, 1: Triumphi 2 [O24: Concede. Adiuvent]



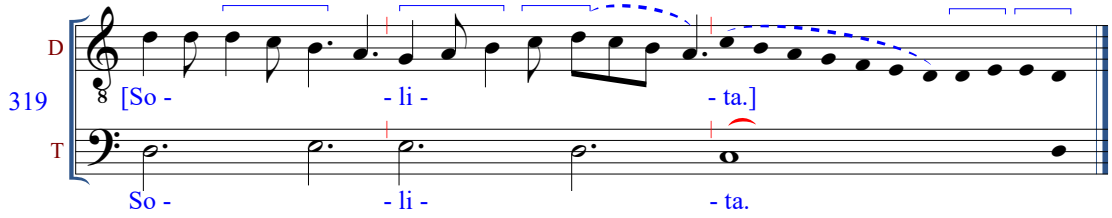
317. *F,* f. 179r, III, 2: Patri et filio 2 [O24: Concede. Adiuvent]



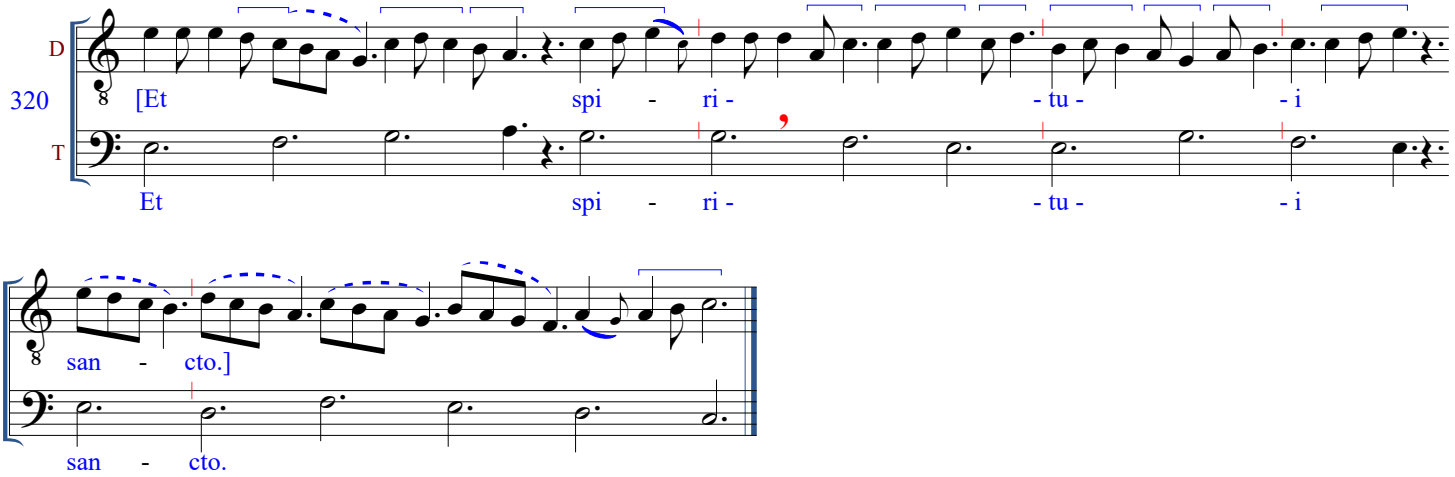
318. *F,* f. 179r, IV, 1: Martine sidus aureum domini 2 [O27: Sancte Germane. O Sancte]



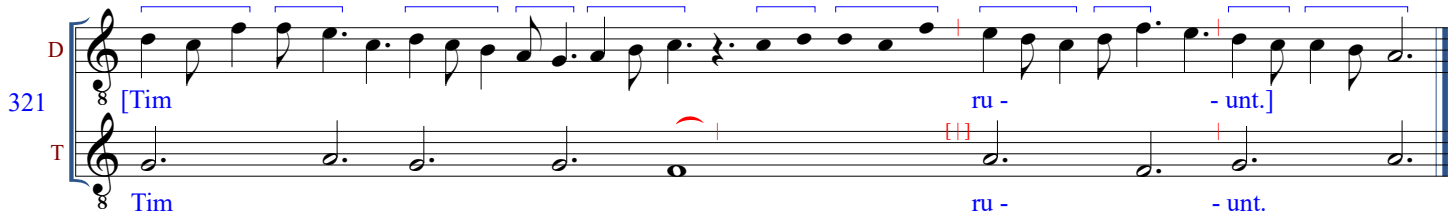
319. *F,* f. 179r, V, 1: Solita (-) [O27: Sancte Germane. O Sancte]



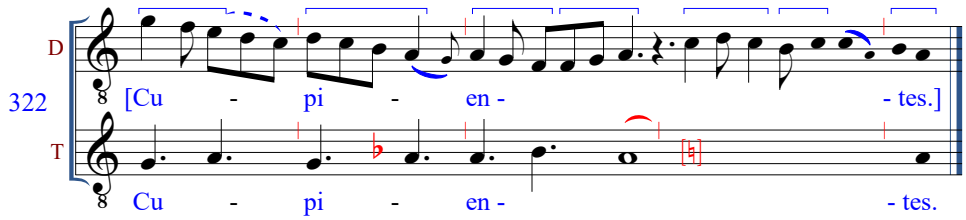
320. *F,* f. 179r, V, 2: Et spiritui sancto 2 [O27: Sancte Germane. O Sancte]



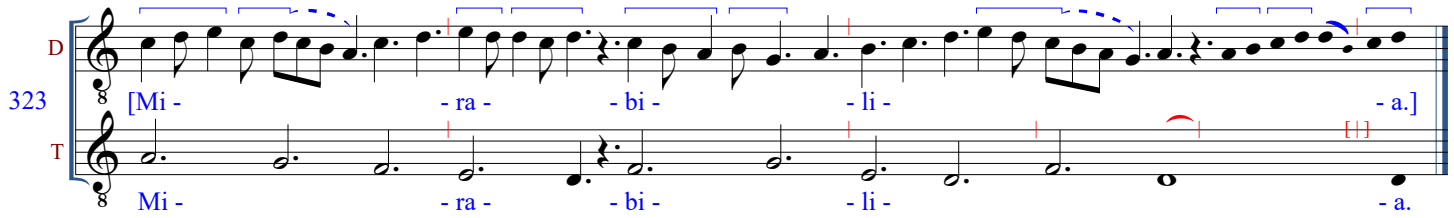
321. *F,* f. 179r, VI, 1: (Caterva)Tim ruunt (-) [O25: Ex eius tumba. Catervatim]



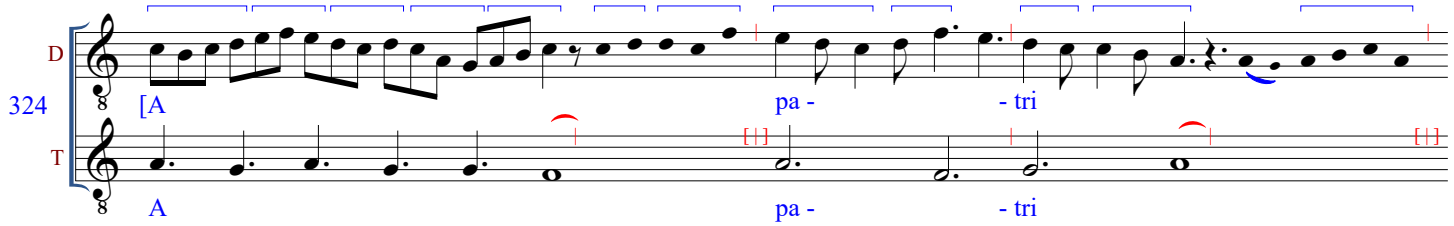
322. *F,* f. 179r, VI, 2: Cupientes 2 [O25: Ex eius tumba. Catervatim]

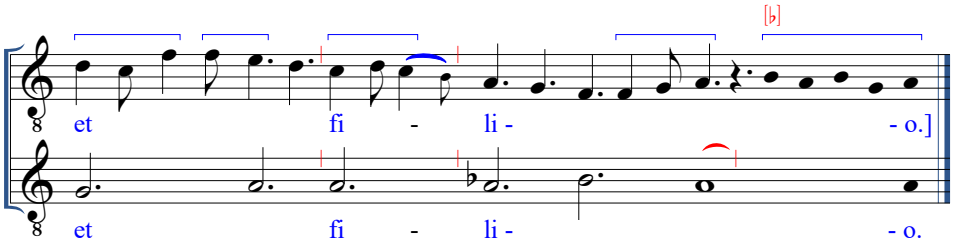


323. *F,* f. 179v, I, 1: Mirabilia 2 [O25: Ex eius tumba. Catervatim] ("[Mi]rabilia" = *F* MLO; "[Mi]rabi[lia]" = "[spiri]tui" in *F* MLO, *W2* MLO)

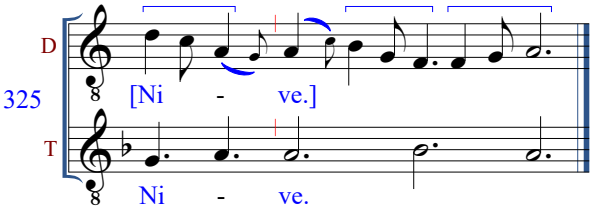


324. *F,* f. 179v, I, 2: (Glori)A patri et filio 2 [O25: Ex eius tumba. Catervatim]

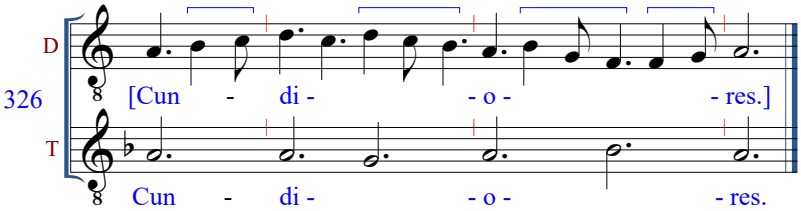




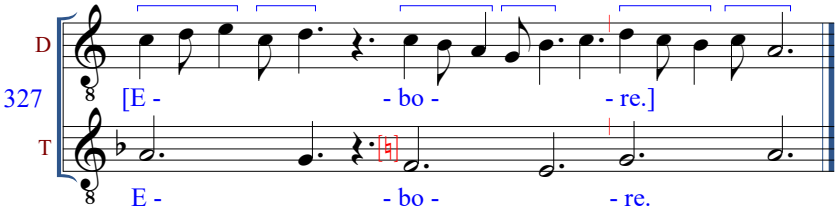
325. *F,* f. 179v, II, 1: Nive (-) [O26: Qui sunt isti. Candidiores]



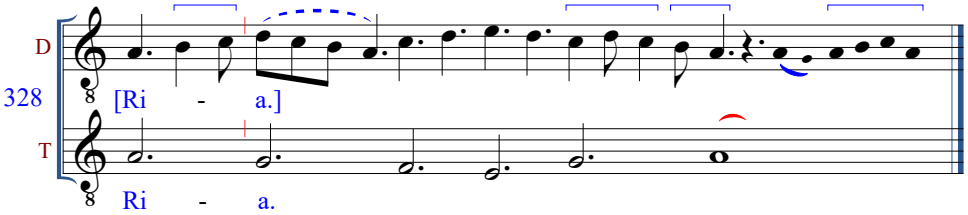
326. *F,* f. 179v, II, 2: (Rubi)Cundiores 2 [O26: Qui sunt isti. Candidiores] ("Cundi[ores]" = *F* MLO, *W2* MLO)



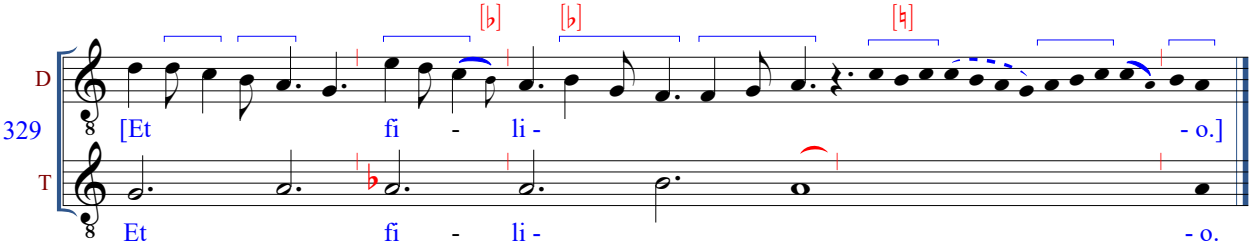
327. *F,* f. 179v, II, 3: Ebore (-) [O26: Qui sunt isti. Candidiores]



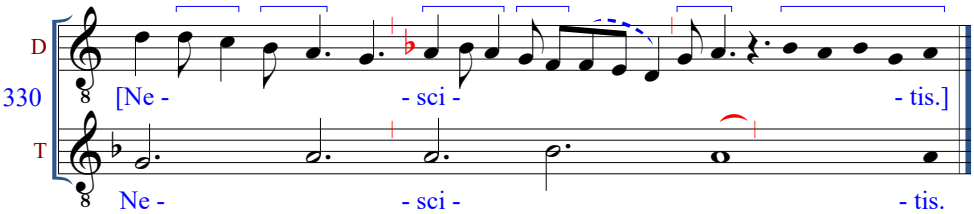
328. *F,* f. 179v, III, 1: (Glo)Ria (-) [O26: Qui sunt isti. Candidiores]



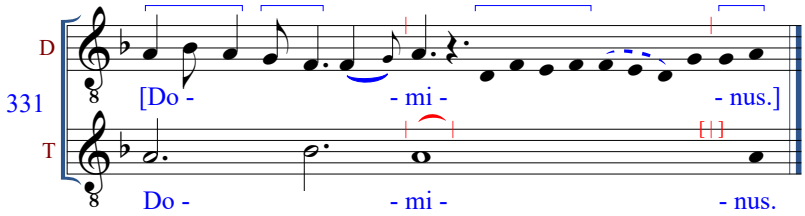
329. *F,* f. 179v, III, 2: Et filio 3 [O25: Ex eius tumba. Catervatim]



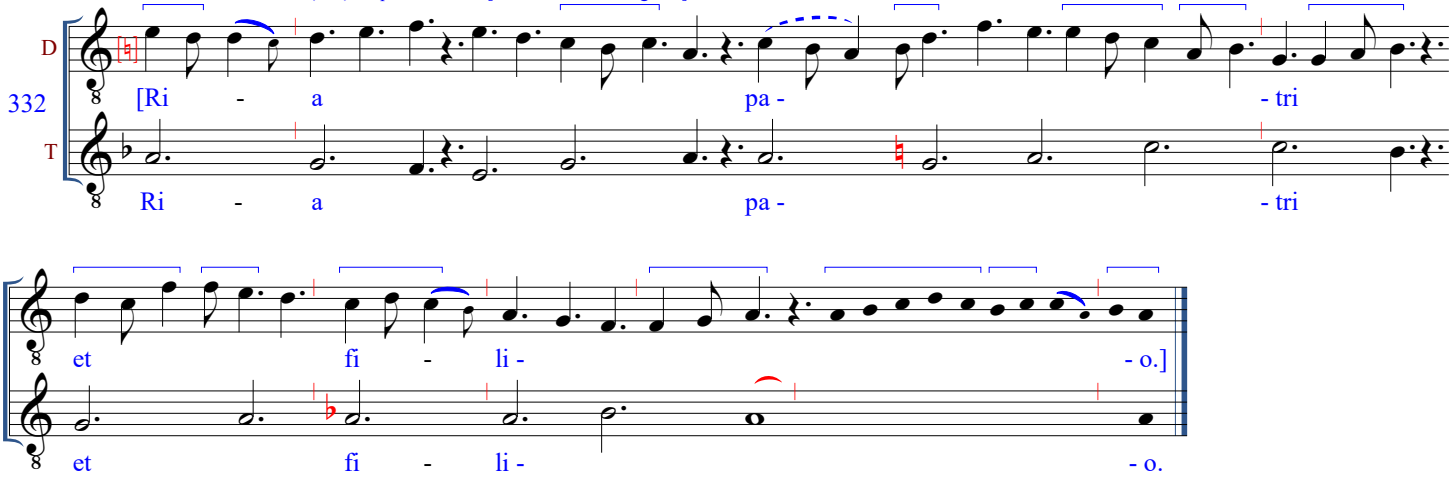
330. *F,* f. 179v, III, 3: Nescitis (-) [O28: Sint lumbi. Vigilate] ("Nesci[tis]" = "[fi]lio" in *F* MLO GP and "[fi]lio" [O26] in *F* MLO)



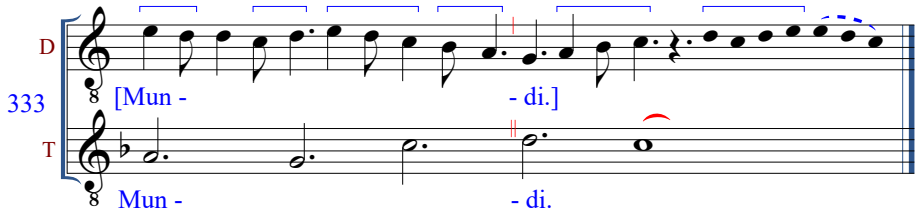
331. *F,* f. 179v, IV, 1: (Qua hora) Dominus 2 [O28: Sint lumbi. Vigilate]



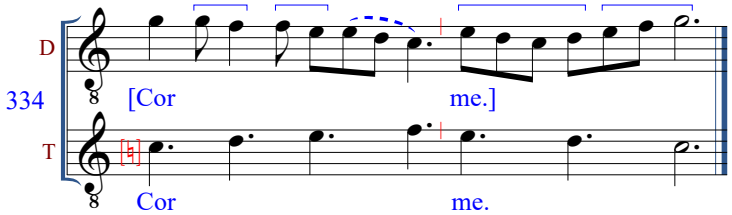
332. *F,* f. 179v, IV, 2: (Glo)Ria patri et filio 2 [O28: Sint lumbi. Vigilate]



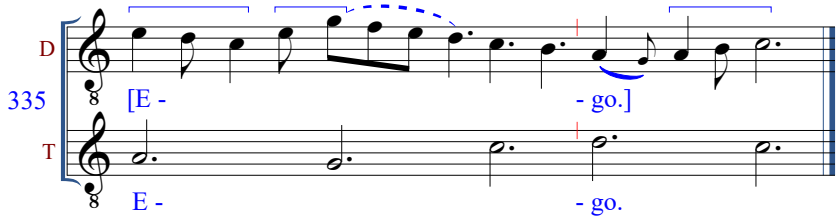
333. *F,* f. 179v, V, 1: Mundi 2 [O29: Regnum mundi. Eructavit]



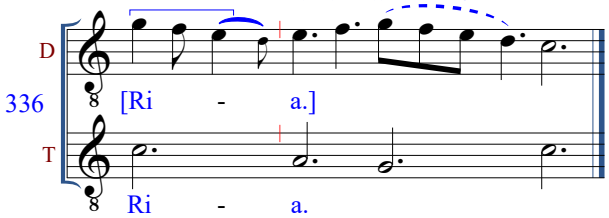
334. *F,* f. 179v, V, 2: Cor me(um) 2 [O29: Regnum mundi. Eructavit] ("cor" = *WI* MLO)



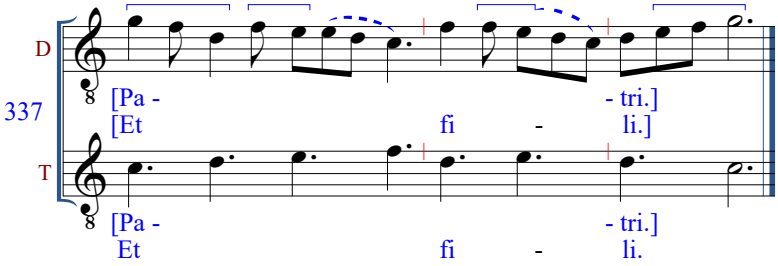
335. *F,* f. 179v, V, 3: Ego (-) [O29: Regnum mundi. Eructavit]



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

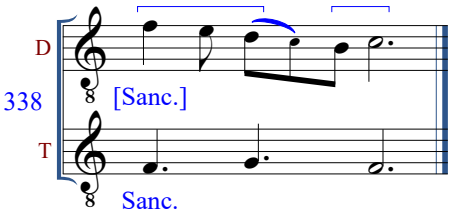


337. *F,* f. 179v, VI, 2: Patri (-) [MS: Et fili(o)] [O29: Regnum mundi. Eructavit]*

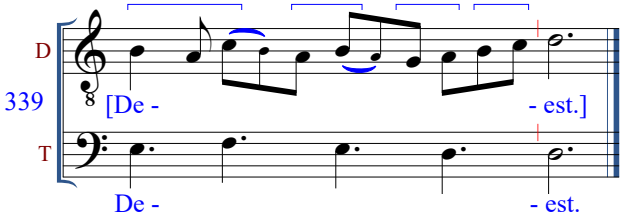


*The segment given in no. 337 with the GP text ("Et fili-") differs from the organum settings, which supply "Patri" for this collection of notes (cf. *F,* ff. 84v-5r, and *W2,* f. 58v; the GP omitted in *W1*). Both texts are supplied here.

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

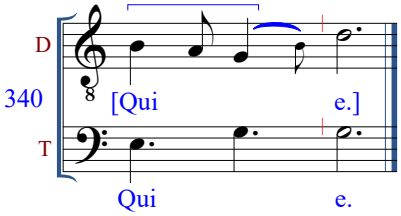


339. *F,* f. 179v, VI, 4: Deest 2 [O30: Deum time. Timentibus deum]*



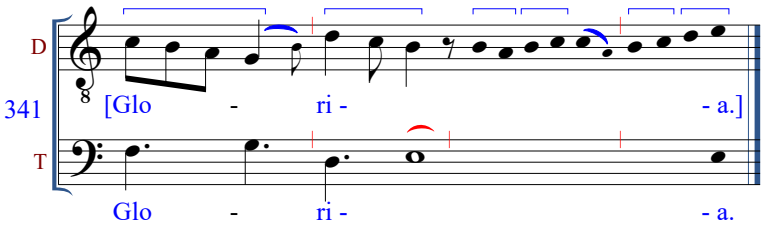
*The T melodies of nos. 339-341 are 3 too high; a mistaken clef change prior to clasuula 338 "Sanc(to)" was erased and not re-entered where needed.

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



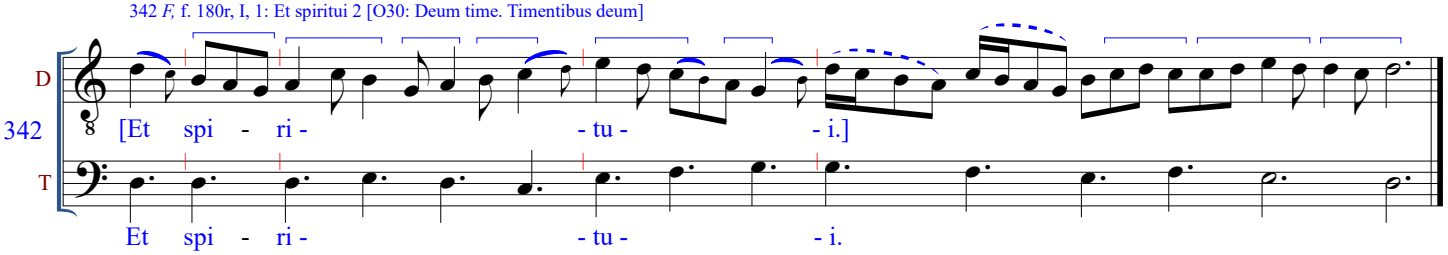
See remarks for *F* claus. 339.

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



See remarks for *F* claus. 339.

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

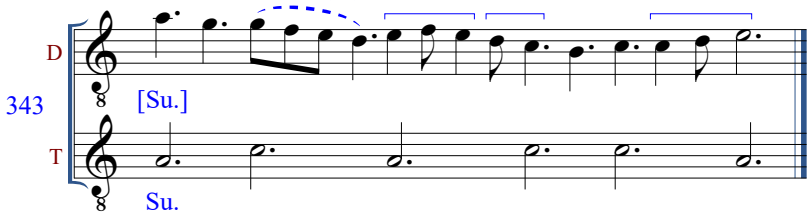


F, Fascicle 5: Clausulae a2

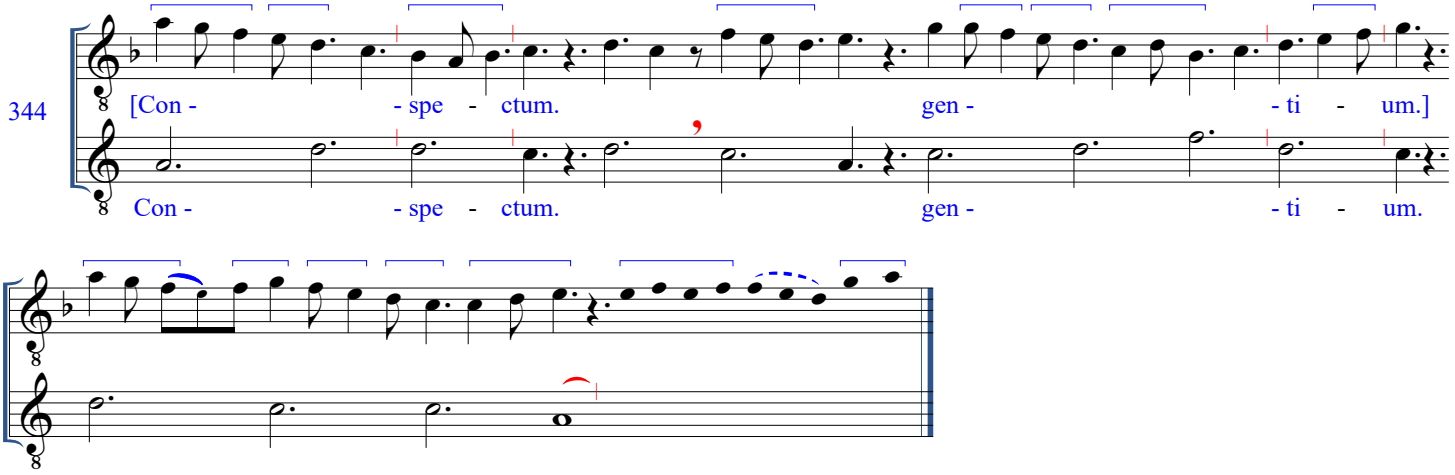
Fourth Series: Nos. 343-442 (for Mass Organa)

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

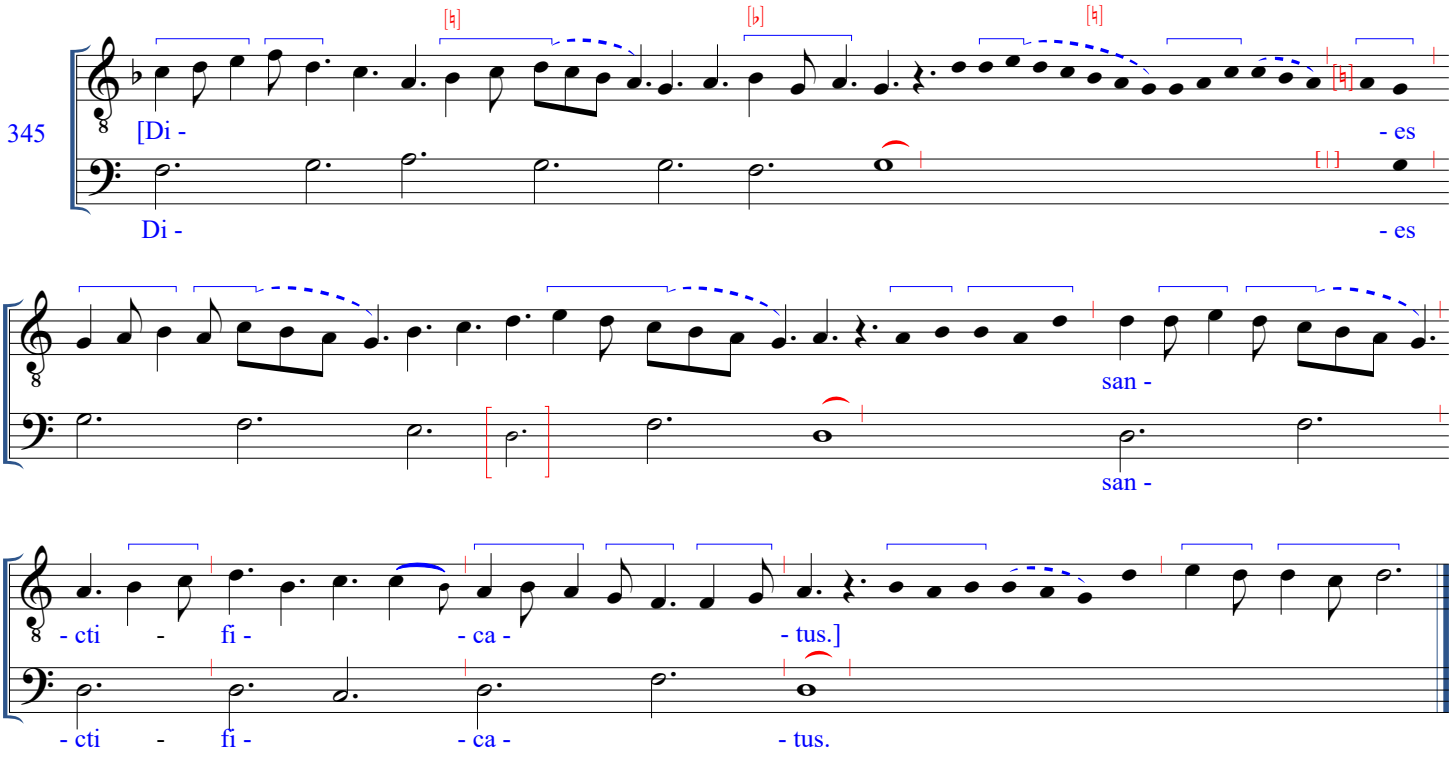
343. *F,* f. 180r, I, 2: Su(um) 2 [M1: Viderunt omnes. Notum fecit]



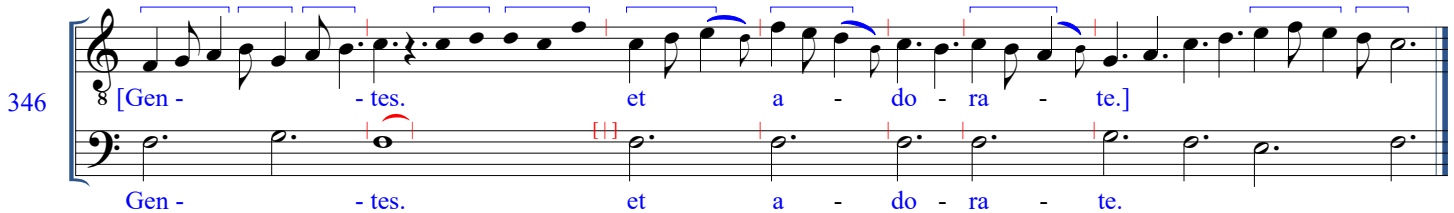
344. *F,* f. 180r, I, 3: Conspectum gentium 2 [M1: Viderunt omnes. Notum fecit]



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



346. *F,* f. 180r, III, 1: Gentes et adorate 2 [M2: Alleluya. Dies sanctificatus] ("[ad]orate" = *F* MLO, *W2* MLO)



347. *F,* f. 180r, IV, 1: Deus meus salvum me fac propter misericor(diam) 2 [M3: Sederunt. Adiuva me] (parts of "salvum...misericor[diam]" = organum a4; "deus" = "et inclina" [M37], T color I, in *W2* MLO, *F* claus. 179)

347+ [De - - us
De - - us

me - - us
me - - us

| "salvum me" = Tr of Perotin's setting a4 | "propter" = D of Perotin's setting a4 | "-se-" = D of Perotin's setting a4

sal - vum me fac pro - - pter mi - se - ri - cor.]
sal - vum me fac pro - - pter mi - se - ri - cor.

348. *F,* f. 180r, V, 1: Video 2 [M4: Alleluya. Video celos]

348 [Vi - - de - - o.]
Vi - - de - - o.

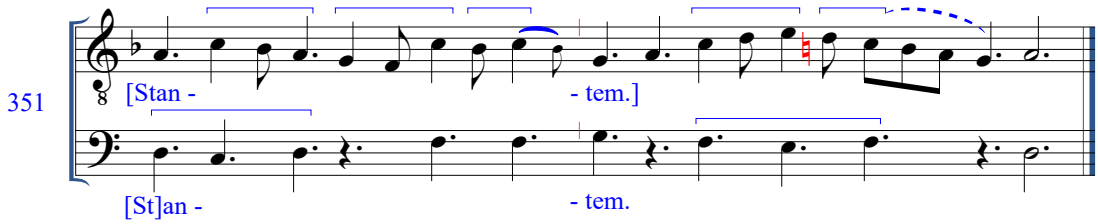
349. *F,* f. 180r, VI, 1: A dextris 2 [M4: Alleluya. Video celos]

349 [A dex - - tris.]
A dex - - tris.

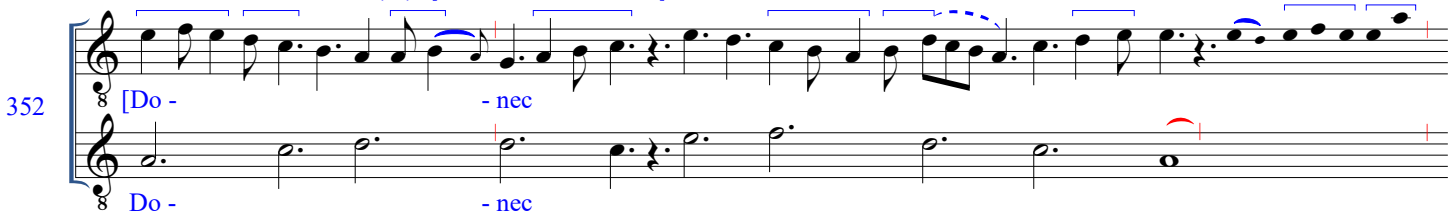
350. *F,* f. 180v ,I, 1: Virtu(tis) (-) [M4: Alleluya. Video celos] ("[vir]tu[tis]" = *F* MLO, *W2* MLO)

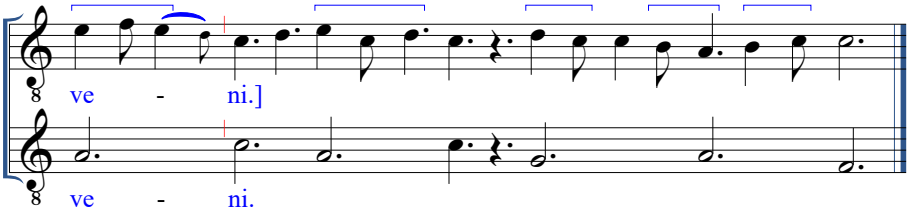
350 [Vir - tu.]
Vir - tu.

351. *F,* f. 180v ,I, 2: Stantem 2 [M4: Alleluya. Video celos] ("stan[tem]" = *F* MLO, *W2* MLO)

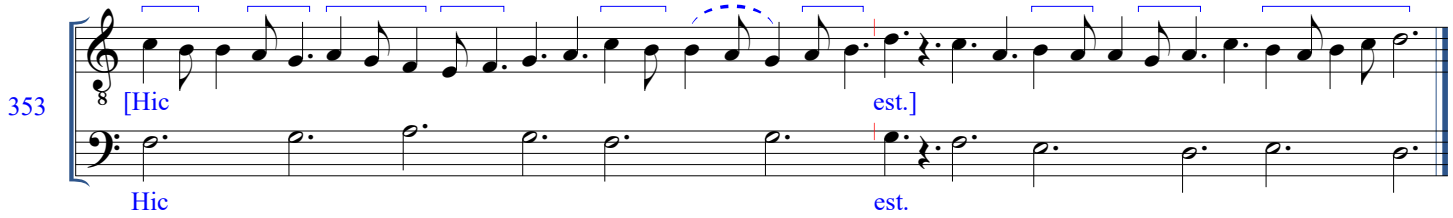


352. *F,* f. 180v, I, 3: Donec veni(am) 3 [M5: Exiit sermo. Sed sic eum]

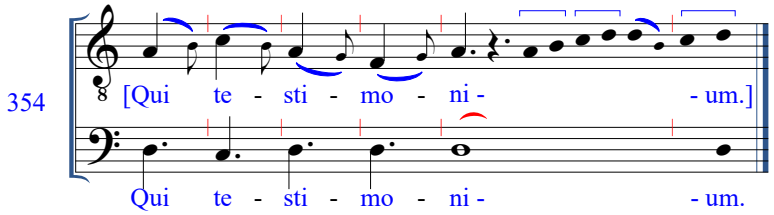




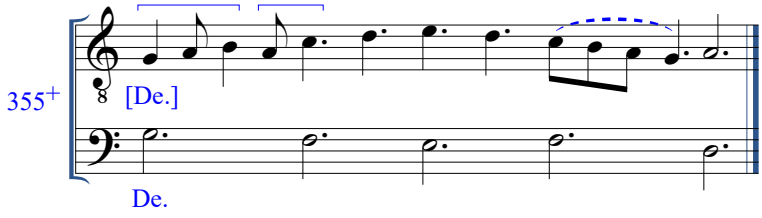
353. *F,* f. 180v, II, 1: Hic est 2 [M6: Alleluya. Hic est discipulus]



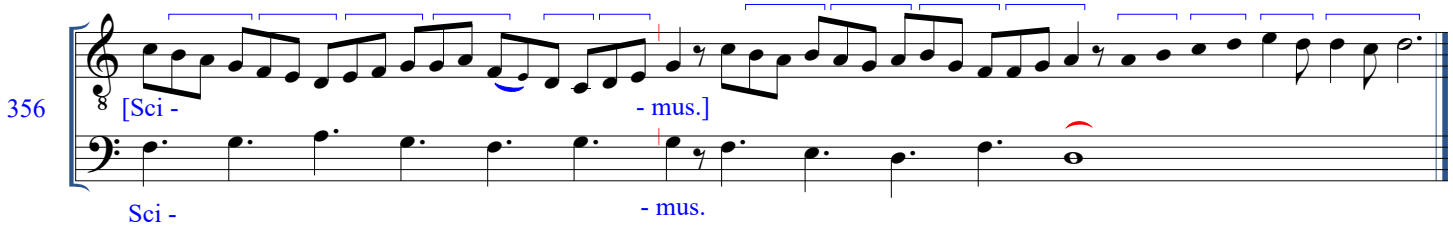
354. *F,* f. 180v, II, 2: Qui testimonium 3 [M6: Alleluya. Hic est discipulus]



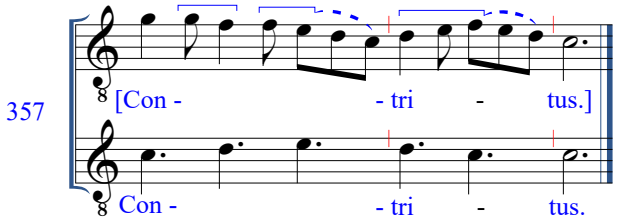
355. *F,* f. 180v, III, 1: De (-) [M6: Alleluya. Hic est discipulus] (= "[orien]te" [M10] in *F* claus. 363)



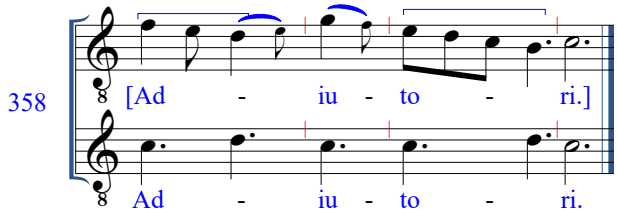
356. *F,* f. 180v, III, 2: Scimus 2 [M6: Alleluya. Hic est discipulus] ("[Sci]mus" = "ait" [O31] in *W2* MLO)



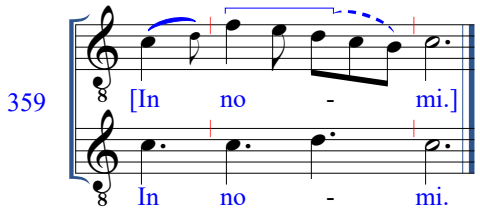
357. *F,* f. 180v, III, 3: Contritus (-) [M7: Anima nostra. Laqueus]



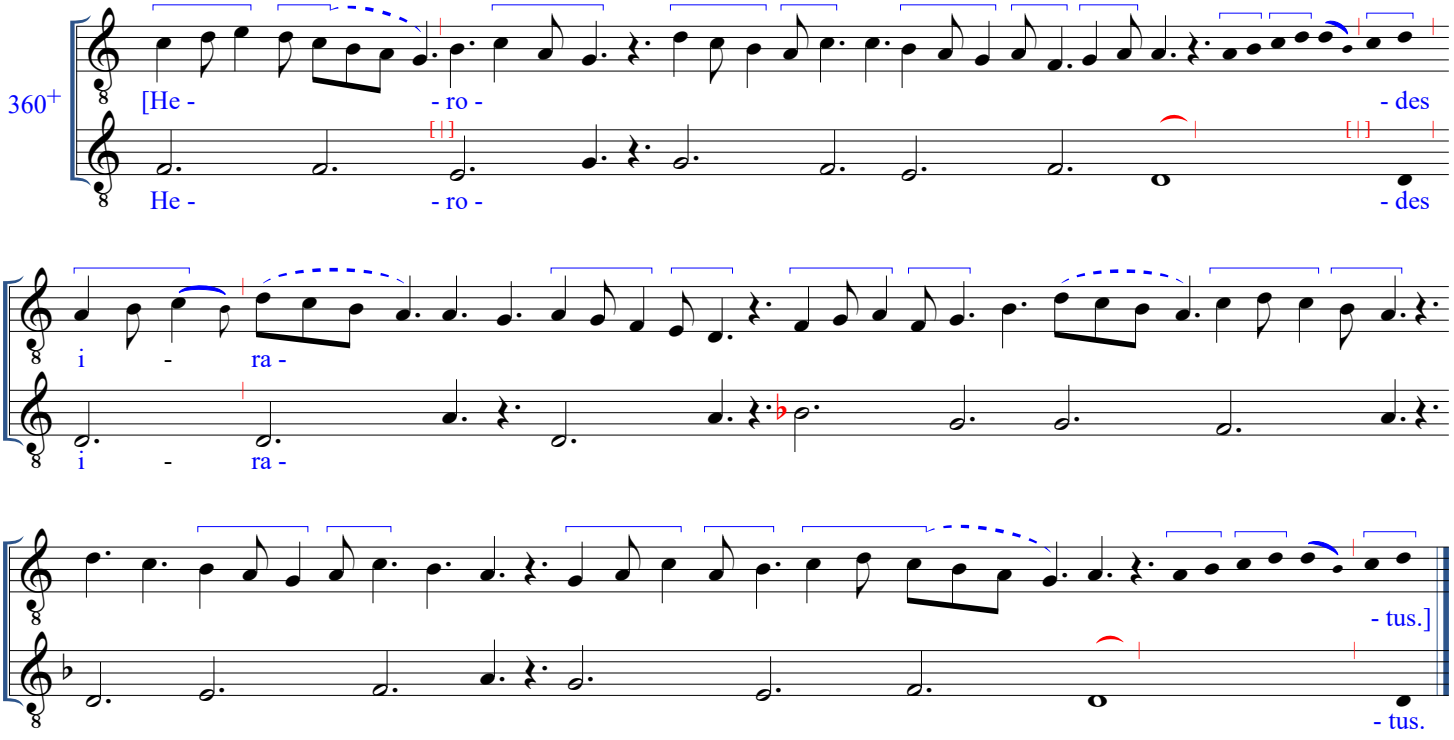
358. *F,* f. 180v, IV, 1: Adiutori(um) (-) [M7: Anima nostra. Laqueus]



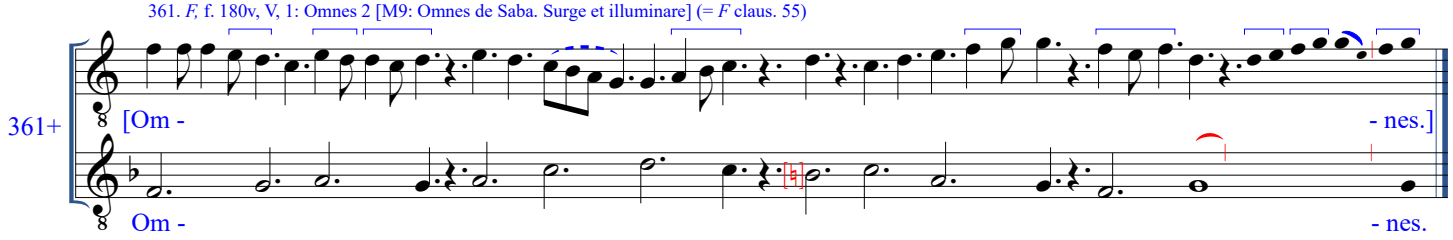
359. *F,* f. 180v, IV, 2: In nomi(ne) (-) [M7: Anima nostra. Laqueus]



360. *F,* f. 180v, IV ,3: Herodes iratus 2 [M8: Laus tua deus. Herodes iratus] ("Hero[des]" = "Ve[ni]" [M54] in *F* claus. 288, 434, = *F* claus. 388 "(Pa)Ra(clitus)" [M26]; "iratus" = T color II of "[epu]lentur" [M43] in *F* MLO)



361. *F,* f. 180v, V, 1: Omnes 2 [M9: Omnes de Saba. Surge et illuminare] (= *F* claus. 55)



362. *F,* f. 180v, VI, 1: Vidimus 3 [M10: Alleluya. Vidimus stellam]

362 [Vi - - di - - mus.]

Vi - - di - - mus.

363. *F,* f. 180v, VI, 2: In oriente 2 [M10: Alleluya. Vidimus stellam] ("[orien]te" = *F* claus. 355 "De" [M6])*

363+ [In o - ri - en - - te.]

In o - ri - en - - te.

*16 notes are excised from the T after "(ori)en(te)," with no indication in the MS

364. *F,* f. 181r, I, 1: (De)Us 2 [M11: Suscepimus. Sicut audivimus]

364 [Us.]

Us.

365. *F,* f. 181r, I, 2: Ita et vidimus 2 [M11: Suscepimus. Sicut audivimus] ("vidimus" = "vidimus" in *F* claus. 209 and *W2* MLO)

365+ [I - - ta

I - - ta

et vi - - di - mus.]

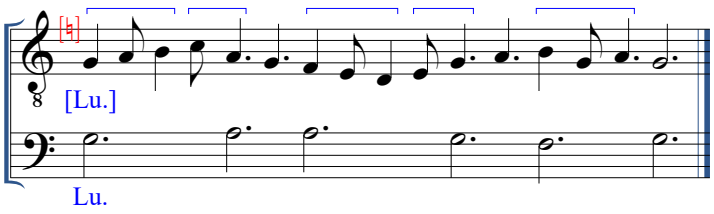
et vi - - di - mus.

366. *F,* f. 181r, II, 1: (Ado)Rabo 3 [M12: Alleluya. Adorabo]

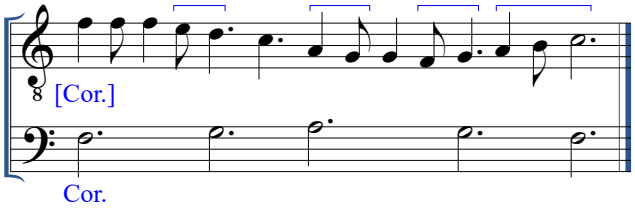
366 [Ra - - bo.]

Ra - - bo.

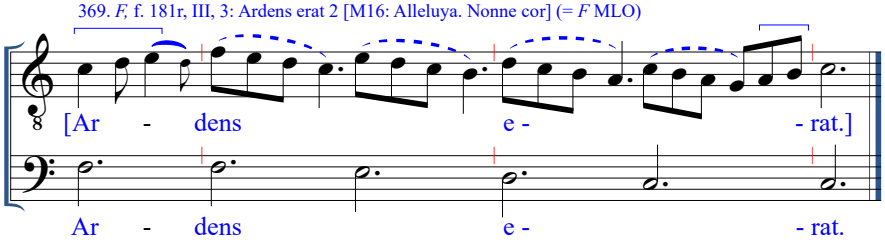
367. *F,* f. 181r, III, 1: (Alle)Lu(ya) 2 [M16: Alleluya. Nonne cor]



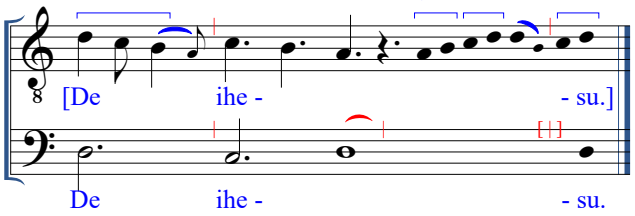
368. *F,* f. 181r, III, 2: Cor (-) [M16: Alleluya. Nonne cor]



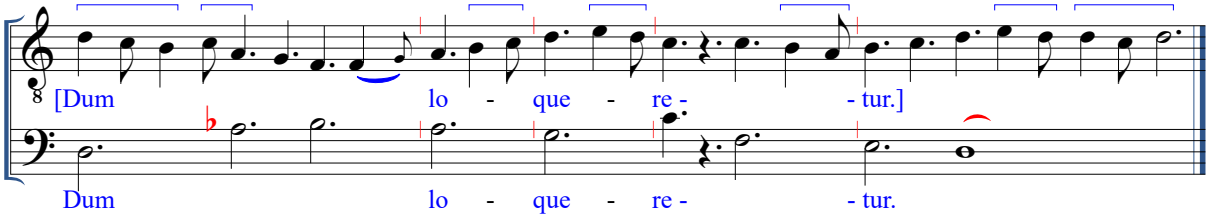
369. *F,* f. 181r, III, 3: Ardens erat 2 [M16: Alleluya. Nonne cor] (= *F* MLO)



370. *F,* f. 181r, IV, 1: De Ihesu 2 [M16: Alleluya. Nonne cor]

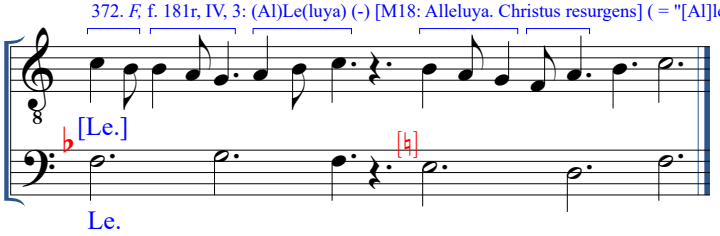


371. *F,* f. 181r, IV, 2: Dum loqueretur 5 [M16: Alleluya. Nonne cor]*

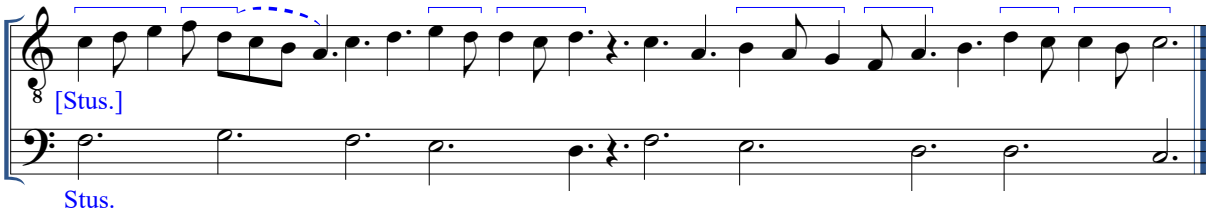


*A 22-note melisma on "(loque)re(tur" has been cut from this piece; see *F* claus. 109 for a setting of this specific portion.

372. *F,* f. 181r, IV, 3: (Al)Le(luya) (-) [M18: Alleluya. Christus resurgens] (= "[Al]le[luya]" in *F* claus. 204, = opening of *F* claus. 376)

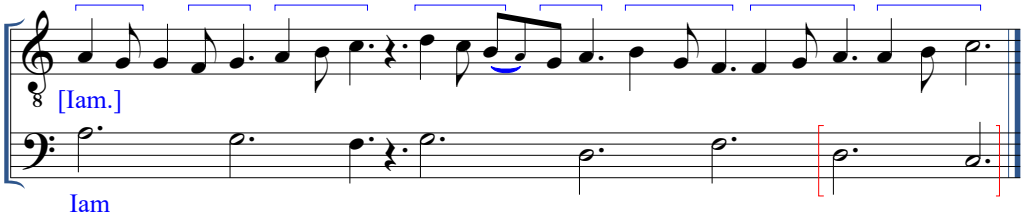


373. *F,* f. 181r, V, 1: (Chri)Stus (-) [M18: Alleluya. Christus resurgens]



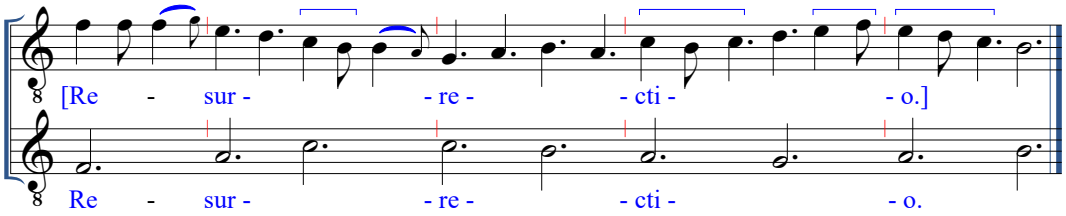
374. *F,* f. 181r, V, 2: Iam 3 [M18: Alleluya. Christus resurgens]

374



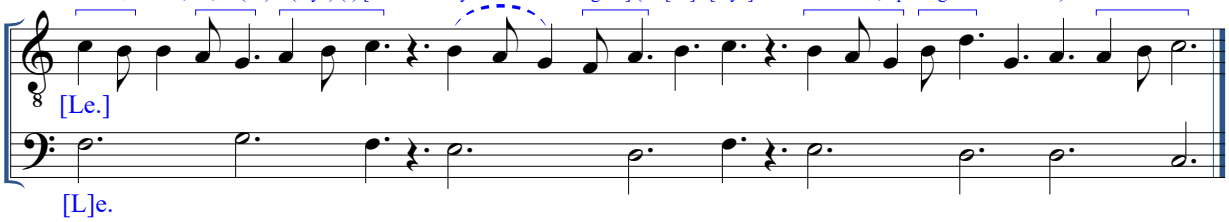
375. *F,* f. 181r, V, 3: Resurectio(nis) 2 [M19: Alleluya. In die resurrectionis] ("Resurre[ctio]" = *F* claus. 440 [M58])

375+



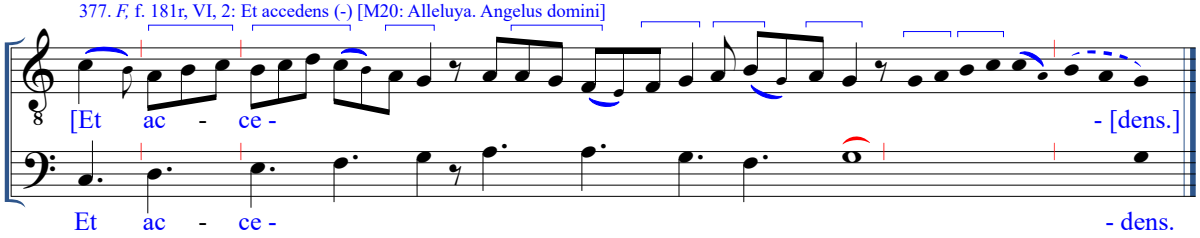
376. *F,* f. 181r, VI, 1: (Al)Le(luya) (-) [M18: Alleluya. Christus resurgens] (= "[Al]le[luya]" in *F* claus. 204; opening = *F* claus. 372)

376+



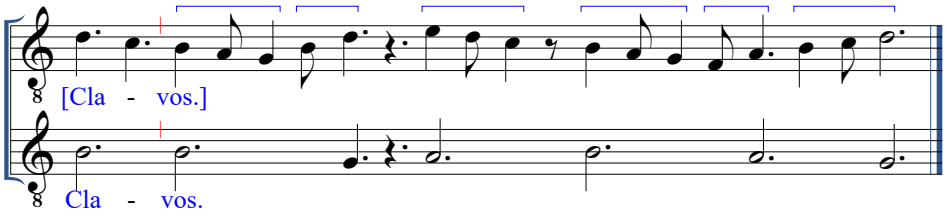
377. *F,* f. 181r, VI, 2: Et accedens (-) [M20: Alleluya. Angelus domini]

377



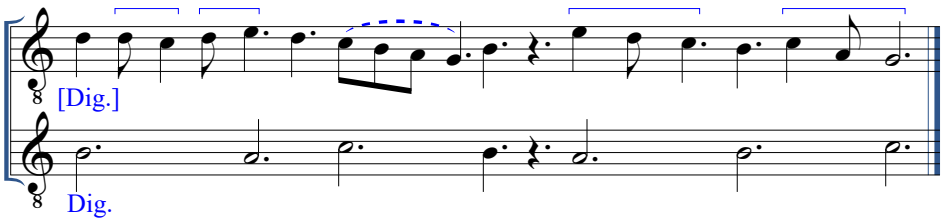
378. *F,* f. 181v, I, 1: Clavos 2 [M22: Alleluya. Dulce lignum]

378



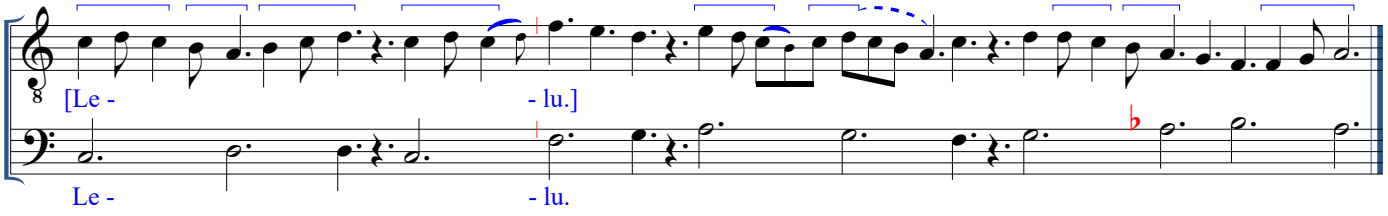
379. *F,* f. 181v, I, 2: Dig(na) (-) [M22: Alleluya. Dulce lignum]

379

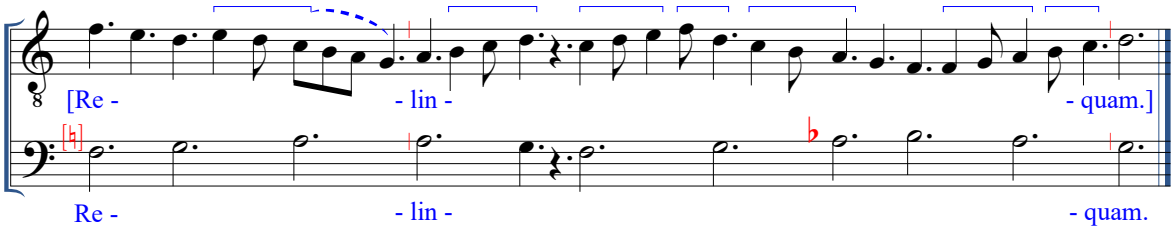


380. *F,* f. 181v, I, 3: (Al)Lelu(ya) 3 [M24: Alleluya. Non vos relinquam]

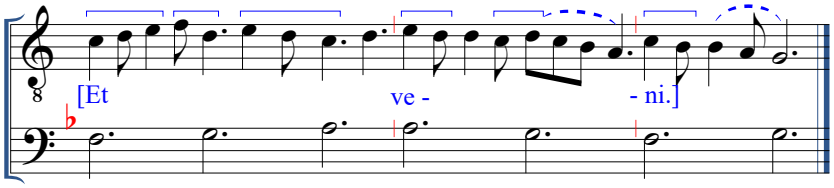
380



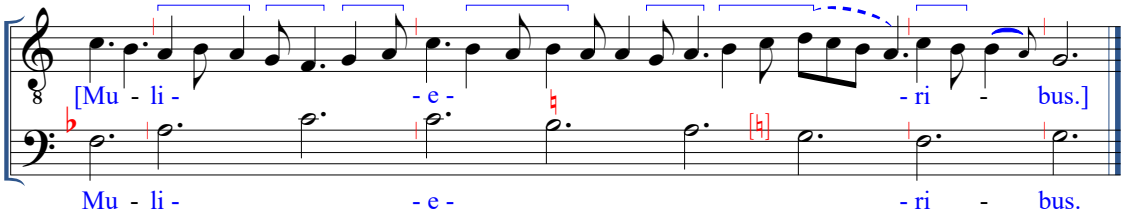
381. *F,* f. 181v, II, 1: Relinquam 2 [M24: Alleluya. Non vos relinquam]



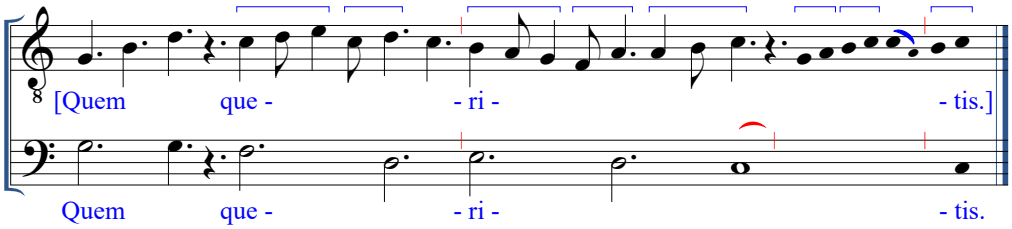
382. *F,* f. 181v, II, 2: Et veni(o) 2 [M24: Alleluya. Non vos relinquam]



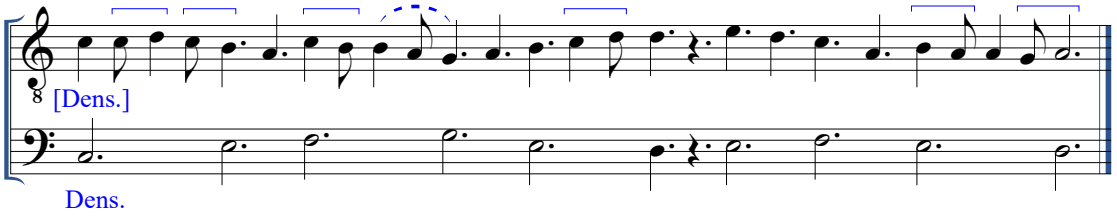
383. *F,* f. 181v, II, 3: Mulieribus (-) [M21: Alleluya. Respondens]



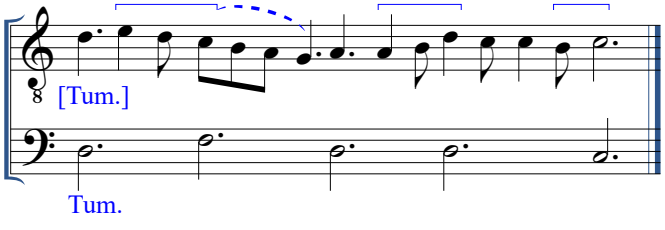
384. *F,* f. 181v, III, 1: Quem queritis (-) [M21: Alleluya. Respondens]



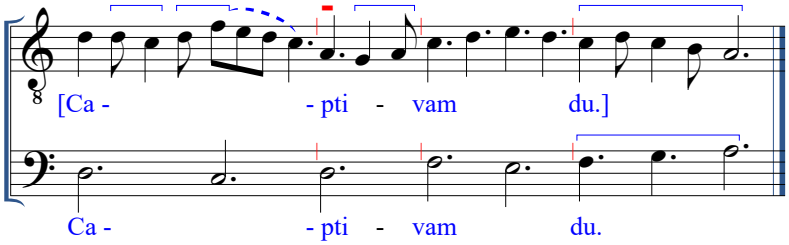
385. *F,* f. 181v, III, 2: (Ascen)Dens 2 [M23: Alleluya. Ascendens] (all but opening = "[Al]lelu[ya]" [M42] in *F* claus. 414, and close of "[Iudi]ca[bunt]" [M42] in *F* claus. 415)



386. *F,* f. 181v ,III, 3: (In al)Tum 2 [M23: Alleluya. Ascendens]



387. *F,* f. 181v, IV, 1: Captivam du(xit) 2 [M23: Alleluya. Ascendens] ("captivam" = *F* claus. 128)



388. *F,* f. 181v, IV, 2: (Pa)Ra(clitus) (-) [M26: Alleluya. Paraclitus] (opening = "Ve[ni]" [M54] in *F* claus. 288, 434, "Hero[des]" [M8] in *F* claus. 360)

388+ [Ra.]

Ra.

389. *F,* f. 181v, IV, 3: Veni sancte spiritus reple (-) [M27: Alleluya. Veni sancte] ("sancte spiritus" = *F* claus. 251)

389+ [Ve - - ni san - cte spi -

Ve - - ni san - cte spi -

- ri - - tus re - ple.]

- ri - - tus re - ple.

390. *F,* f. 181v, V, 1: Corda fidelium (-) [M27: Alleluya. Veni sancte] ("fideli[um]" = *F* MLO)

390 [Cor - da fi - de - li - um.]

Cor - da fi - de - li - um.

391. *F,* f. 181v, VI, 1: In eis 2 [M27: Alleluya. Veni sancte]

391 [In e - - is.]

[I]n e - - is.

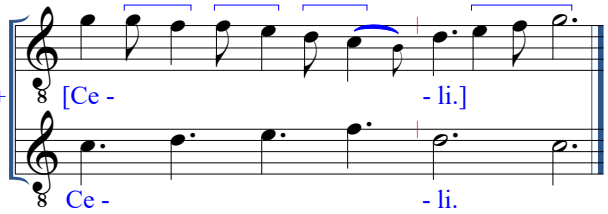
392. *F,* f. 181v, VI, 2: (Bene)Dictus (-) [M56: Benedictus. Benedicite deum]

392 [Di - - ctus.]

Di - - ctus.

393a. *F,* f. 182r, I, 1: Celi (-) [M56: Benedictus. Benedicite deum] (= *F* claus. 396 "Nati" [M30])*

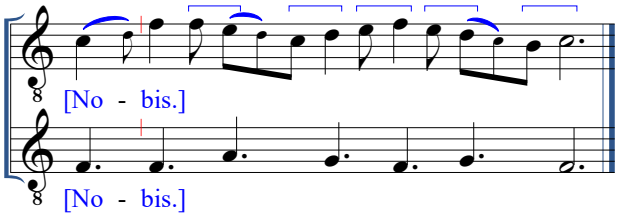
393a+



*see remarks for no. 393b, below

393b. *F,* f. 182r, I, 2: [Nobis](cum) (-) [M56: Benedictus. Benedicite deum] (all but opening notes = last phrase of "pre[ces]" [M58] in *W1* MLO, *F* MLO)*

393b

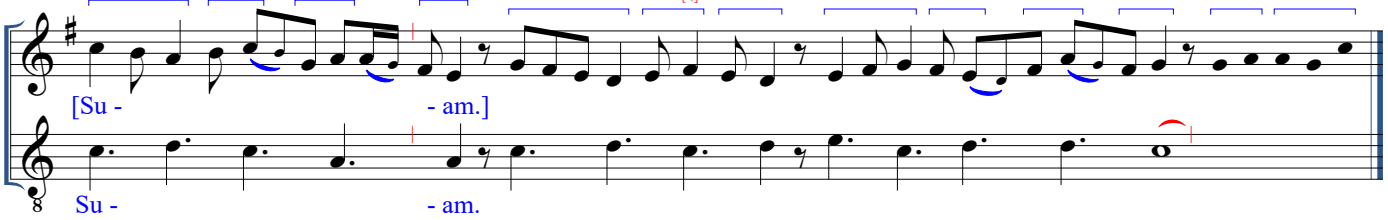


*The two separate clausulae 393a and 393b, written over non-contiguous segments of the M 56 chant, were not distinguished in Ludwig's enumeration due to the omission of text from 393b. Their numbering here reflects that of Baltzer's edition, which, thorugh the use of the letters "a" and "b" preserves Ludwig's numbering in this case, although it differs from his numbering in a few particulars elsewhere in the volume (see *MLO* 5, 312 and the above remarks for *F* claus. 59 and 60).

394. *F,* f. 182r, I, 3: Suam (-) [M28: Priusquam. Misit dominus]*

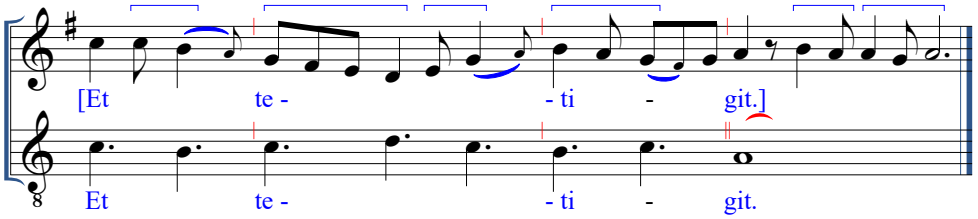
*Note high clef and curious sig on high *f* for D of nos. 394 and 395.

394



395. *F,* f. 182r, I, 4: Et tetigit (-) [M28: Priusquam. Misit dominus]*

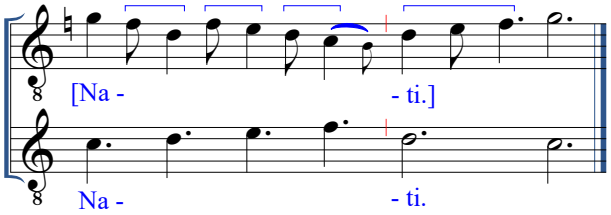
395



*Note high clef and curious sig on high *f* for D of nos. 394 and 395.

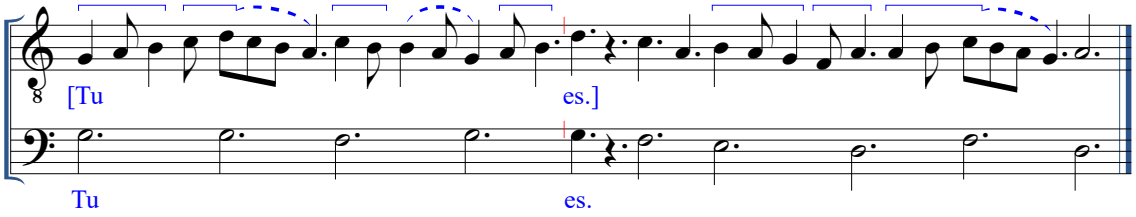
396. *F,* f. 182r, II, 1: Nati 2 [M30: Constitues. Pro patribus] (= *F* claus. 393a "Celi" [M56])

396+



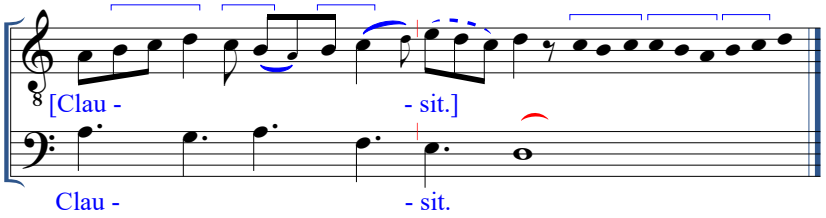
397. *F,* f. 182r, II, 2: Tu es 2 [M31: Alleluya. Tu es Petrus]

397

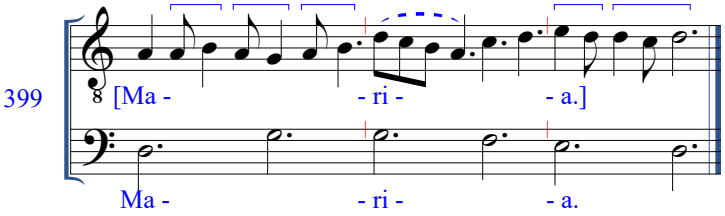


398. *F,* f. 182r, II, 3: Clausit 5 [M32: Benedicta. Virgo dei]

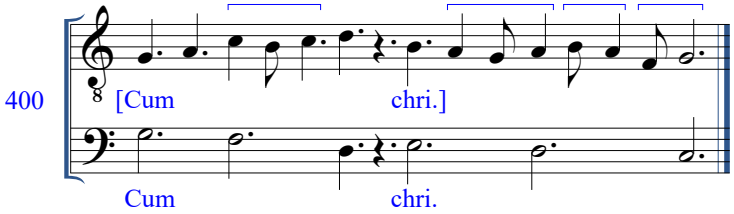
398



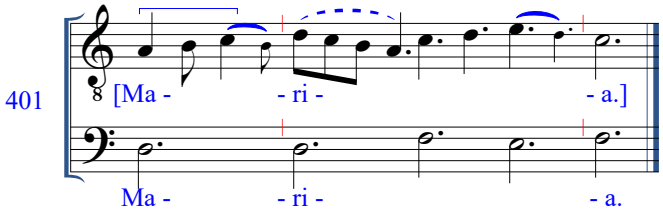
399. *F,* f. 182r, III, 1: Maria 4 [M34: Alleluya. Hodie Maria]



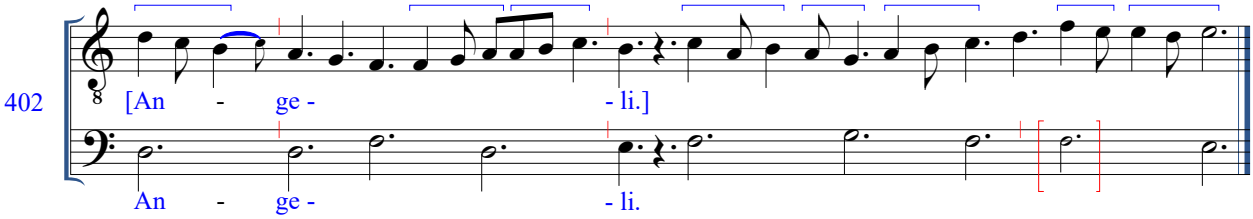
400. *F,* f. 182r, III, 2: Cum Chri(sto) (-) [M34: Alleluya. Hodie Maria]



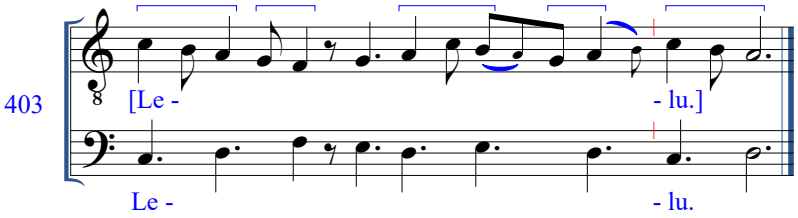
401. *F,* f. 182r, III, 3: Maria (-) [M33: Alleluya. Assumpta est]



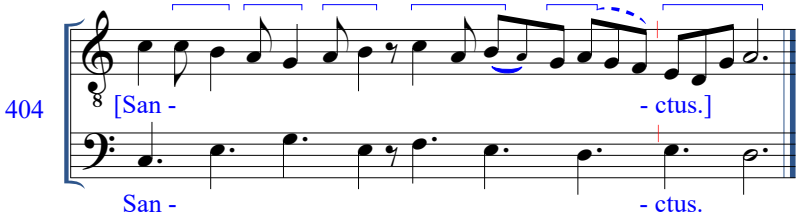
402. *F,* f. 182r, III, 4: Angeli 4 [M33: Alleluya. Assumpta est]



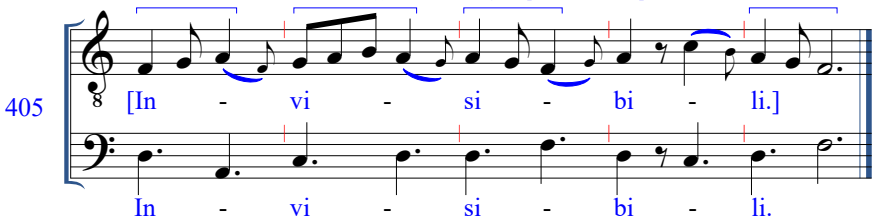
403. *F,* f. 182r, IV, 1: (Al)Lelu(ya) 2 [M25: Alleluya. Spiritus sanctus procedens]



404. *F,* f. 182r, IV, 2: Sanctus 2 [M25: Alleluya. Spiritus sanctus procedens]

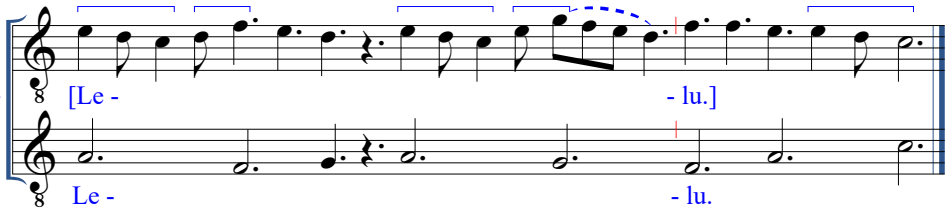


405. *F,* f. 182r, IV, 3: Invisibili (-) [M25: Alleluya. Spiritus sanctus procedens]



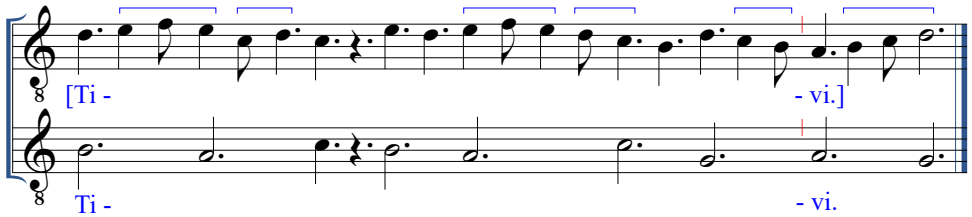
406. *F,* f. 182r, IV, 4: (Al)Lelu(ya) 2 [M38: Alleluya. Nativitas] (= all but last phrase of *F* claus. 423 "(Al)Lelu(ya)" [M49])

406+



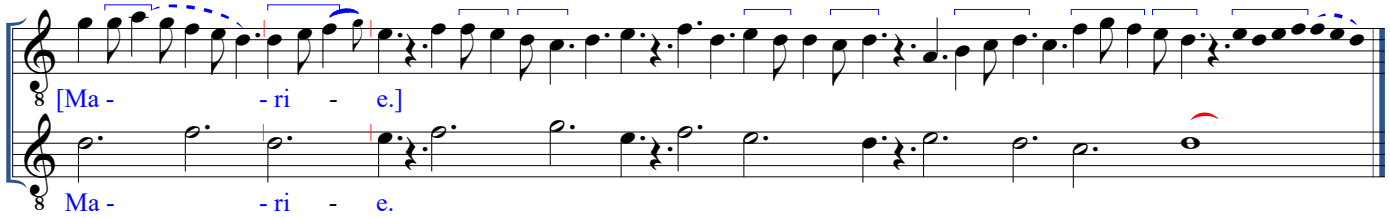
407. *F,* f. 182r, V, 1: (Na)Tivi(tas) (-) [M38: Alleluya. Nativitas]

407



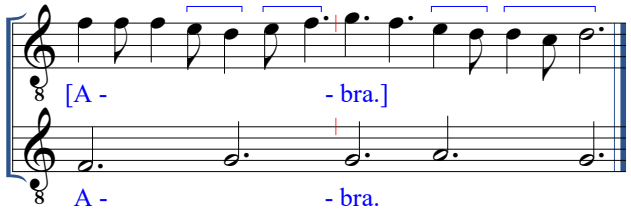
408. *F,* f. 182r, V, 2: Marie 2 [M38: Alleluya. Nativitas]

408



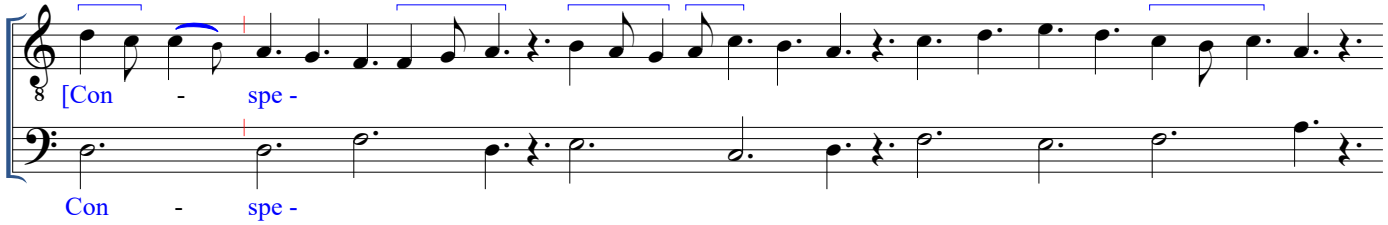
409. *F,* f. 182r, VI, 1: Abra(he) (-) [M38: Alleluya. Nativitas]

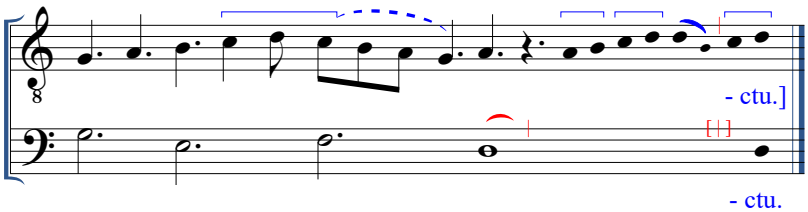
409



410. *F,* f. 182r, VI, 2: Conspectu (-) [M39: Alleluya. In conspectu]

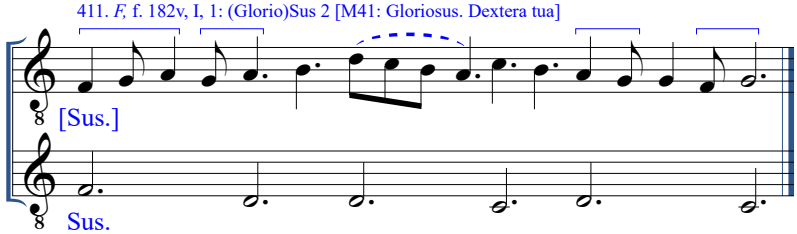
410





411. *F,* f. 182v, I, 1: (Glorio)Sus 2 [M41: Gloriosus. Dextera tua]

411



412. *F,* f. 182v, I, 2: Glorificata est (-) [M41: Gloriosus. Dextera tua] ("[Glorifica]ta est" = *F* MLO, *W2* MLO)

412 [Glo - ri - fi - ca - ta est.]
Glo - ri - fi - ca - ta est.

413. *F,* f. 182v, I, 3: Dominum (-) [M40: Timete dominum. Inquirentes autem]

413 [Do - mi - num.]
Do - mi - num.

414. *F,* f. 182v, I, 4: (Al)Lelu(ya) (-) [M42: Alleluya. Iudicabunt] (= all but opening and end of "(Iudi)Ca(bunt)" of *F* claus. 415 and = all but opening of "(Ascenden)Dens" [M23] of *F* claus 385)

414+ [Le - - lu.]
Le - - lu.

415. *F,* f. 182v, II, 1: (Iudi)Ca(bunt) 2 [M42: Alleluya. Iudicabunt] (middle portion = "(Al)Lelu(ya)" of *F* claus. 414 and "(Ascenden)Dens" [M23] of *F* claus. 385)

415+ [Ca.]
Ca.

416. *F,* f. 182v, II, 2: Et dominabuntur (b) [M42: Alleluya. Iudicabunt] ("[domi]nabun[tur]" = part of *W1* MLO, and = "du[xit]" [M23] in MLO of *Wl, F, W2, Si*)

416 [Et do - mi - na - - bun - tur.]
Et do - mi - na - - bun - tur.

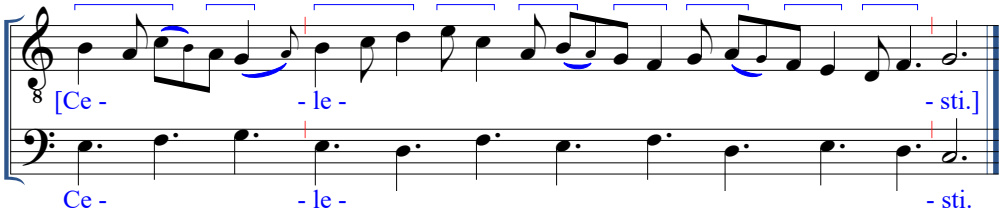
417. *F,* f. 182v, III, 1: Marti(nus) 2 [M44: Alleluya. Hic Martinus]

417 [Mar - - ti.]
Mar - - ti.

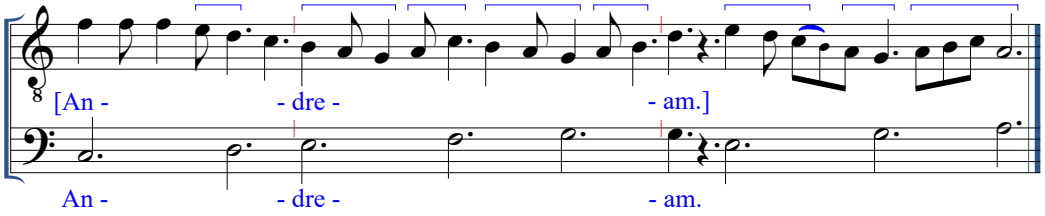
418. *F,* f. 182v, III, 2: Modicus 2 [M44: Alleluya. Hic Martinus]

418 [Mo - - di - - cus.]
Mo - - di - - cus.

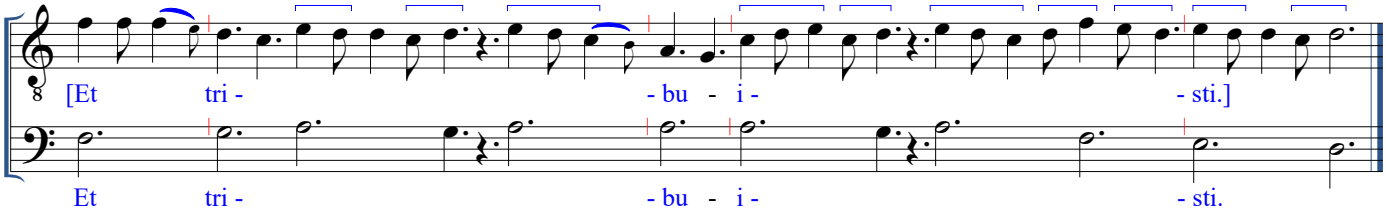
419. *F,* f. 182v, IV, 1: Celesti(bus) (-) [M44: Alleluya. Hic Martinus] ("[Ce]lesti" = *F* MLO, *W2* MLO)



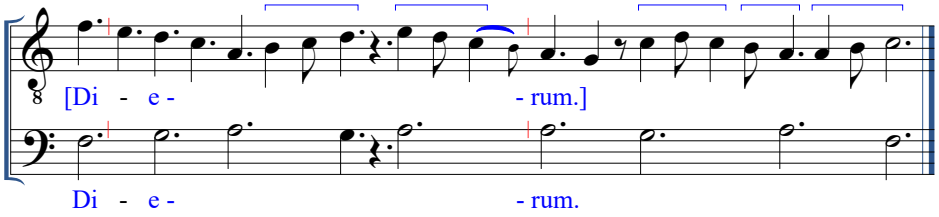
420. *F,* f. 182v, IV, 2: Andream (-) [M45: Alleluya. Dilexit Andream]



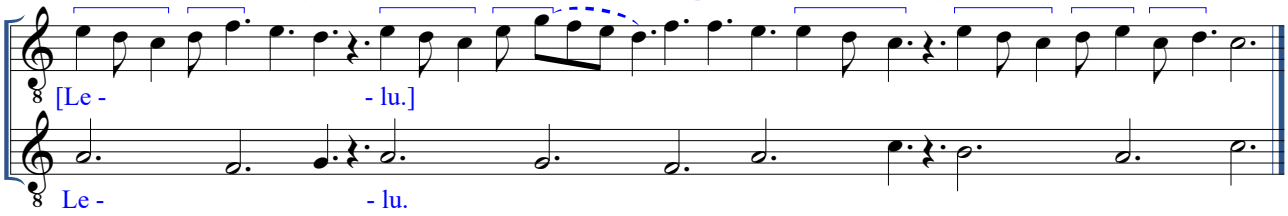
421. *F,* f. 182v, IV, 3: Et tribuisti 3 [M48: Domine. Vitam petit]



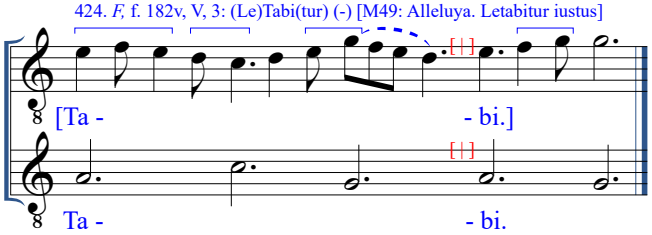
422. *F,* f. 182v, V, 1: Dierum (-) [M48: Domine. Vitam petit]



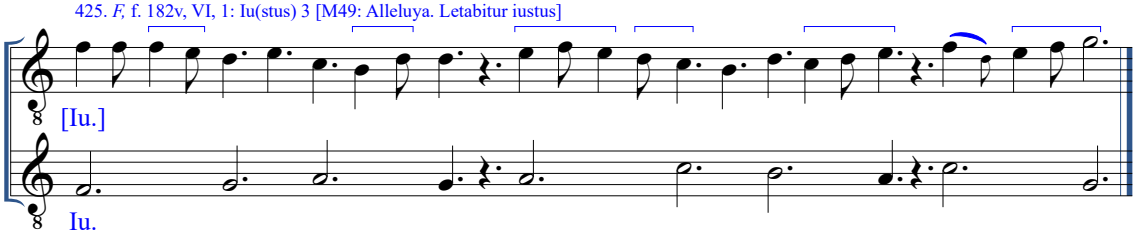
423. *F,* f. 182v, V, 2: (Al)Lelu(ya) (-) [M49: Alleluya. Letabitur iustus] (all but last phrase = *F* claus. 406 "(Al)Lelu(ya)" [M38])



424. *F,* f. 182v, V, 3: (Le)Tabi(tur) (-) [M49: Alleluya. Letabitur iustus]

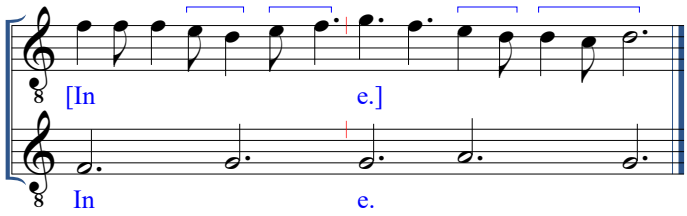


425. *F,* f. 182v, VI, 1: Iu(stus) 3 [M49: Alleluya. Letabitur iustus]



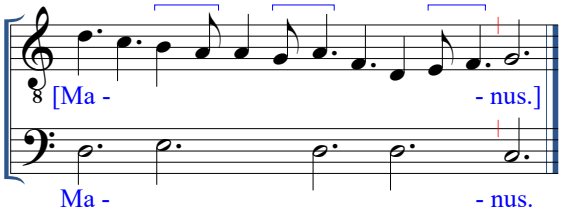
426. *F,* f. 182v, VI, 2: In e(o) (-) [M49: Alleluya. Letabitur iustus]

426



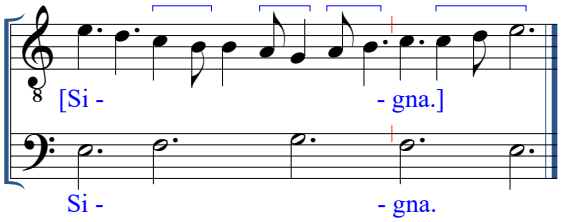
427. *F,* f. 182v, VI, 3: Manus (-) [M46: Alleluya. Per manus autem]

427



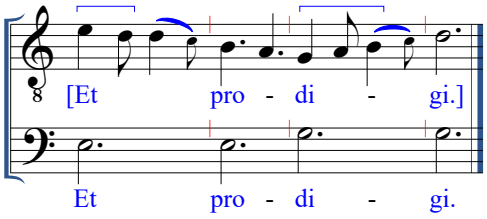
428. *F,* f. 182v, VI, 4: Signa 2 [M46: Alleluya. Per manus autem]

428



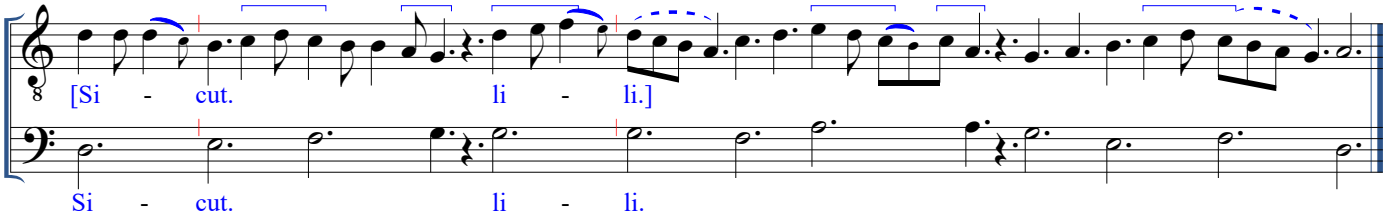
429. *F,* f. 183r, I, 1: Et prodigi(a) (-) [M46: Alleluya. Per manus autem]

429



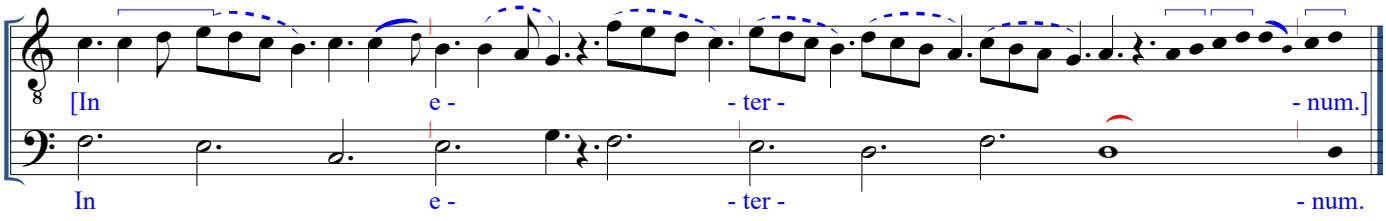
430. *F,* f. 183r, I, 2: Sicut lili(um) (-) [M53: Alleluya. Iustus germinabit]

430



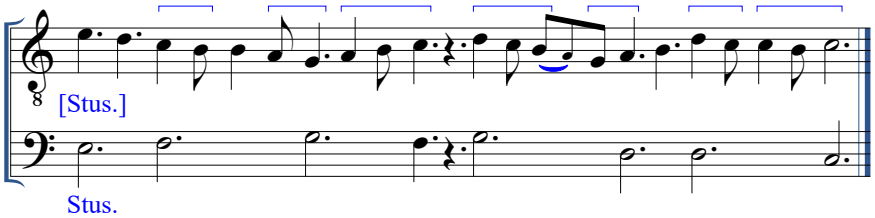
431. *F,* f. 183r, I, 3: In eternum 2 [M53: Alleluya. Iustus germinabit]

431



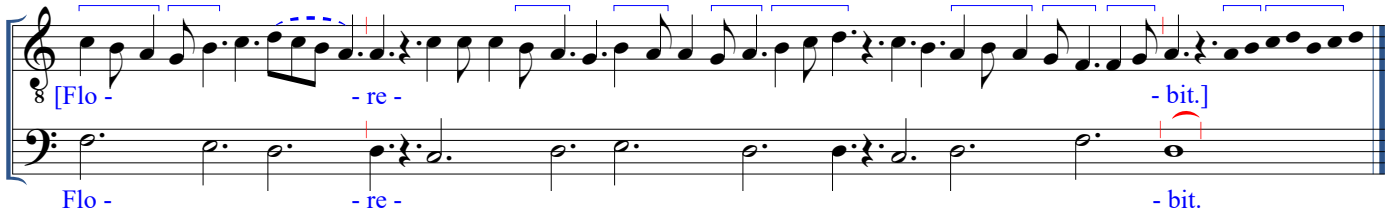
432. *F,* f. 183r, II, 1: (Iu)Stus (-) [M52: Alleluya. Iustus ut palma]

432



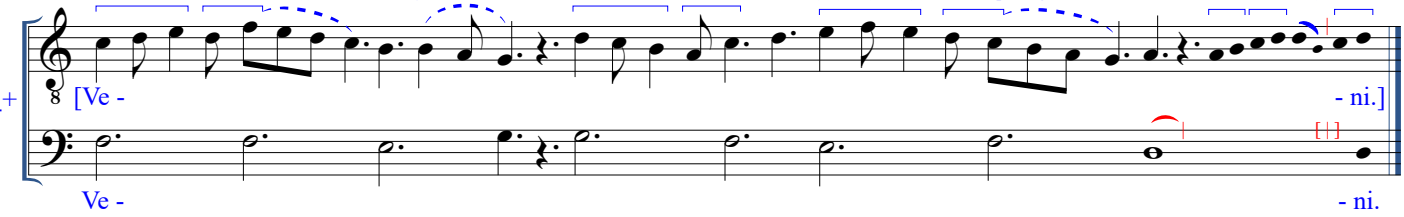
433. *F,* f. 183r, II, 2: Florebit (-) [M52: Alleluya. Iustus ut palma]

433



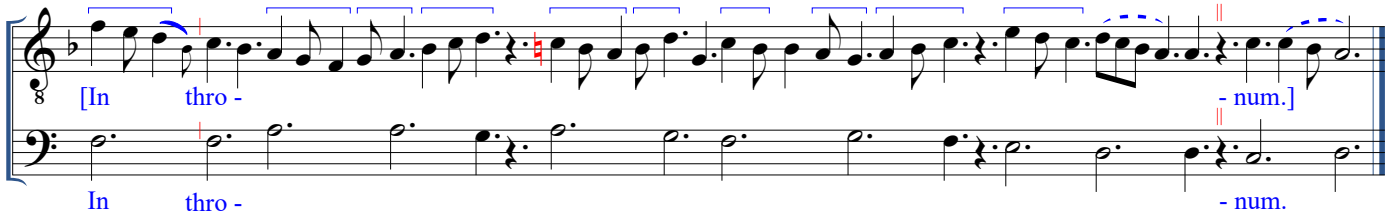
434. *F,* f. 183r, III, 1: Veni (-) [M54: Alleluya. Veni electa mea] (= *F* claus 288, = *F* claus. 388 "(Pa)Ra(clitus)" [M26]; opening = "Hero[des]" in *F* claus. 360 [M8])

434+



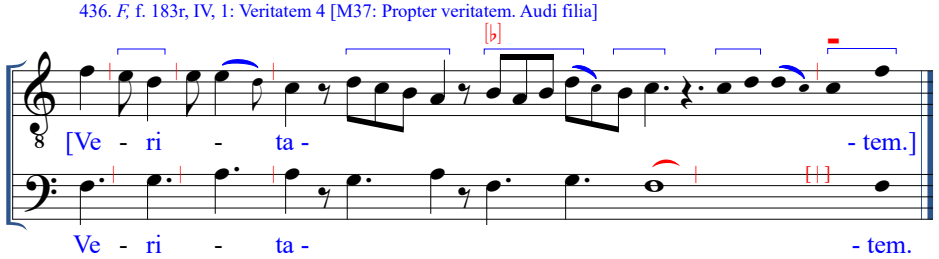
435. *F,* f. 183r, III, 2: In thronum 2 [M54: Alleluya. Veni electa mea]

435



436. *F,* f. 183r, IV, 1: Veritatem 4 [M37: Propter veritatem. Audi filia]

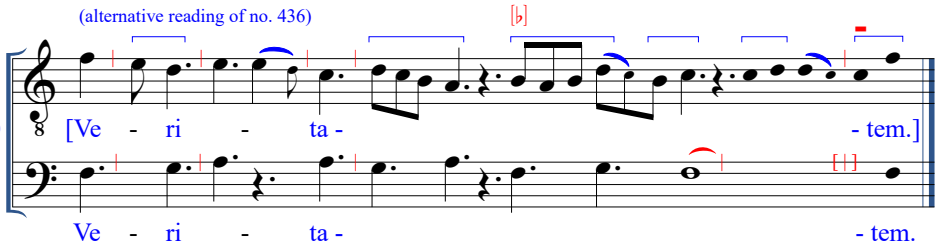
436



*See the alternative reading, immediately below. Note that this version of the "veritatem" melisma is the one that conforms to Parisian chant manuscripts, as opposed to the more elaborate melody that occurs regularly among other organa and motets. For additional information, see Bradley, *Polyphony in Medieval Paris,* chapter 1.

(alternative reading of no. 436)

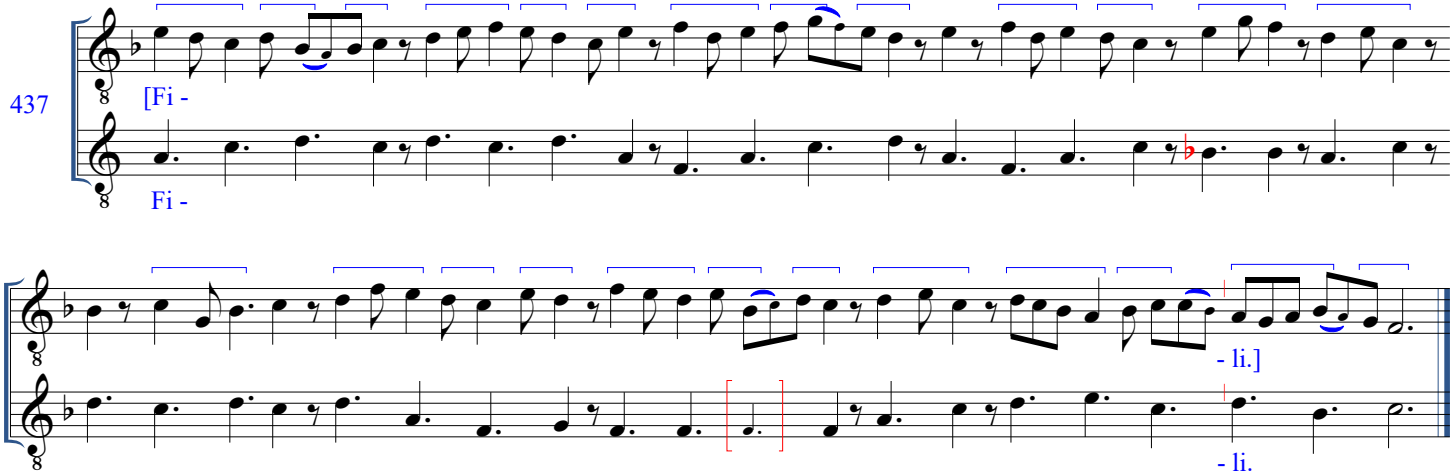
(436)



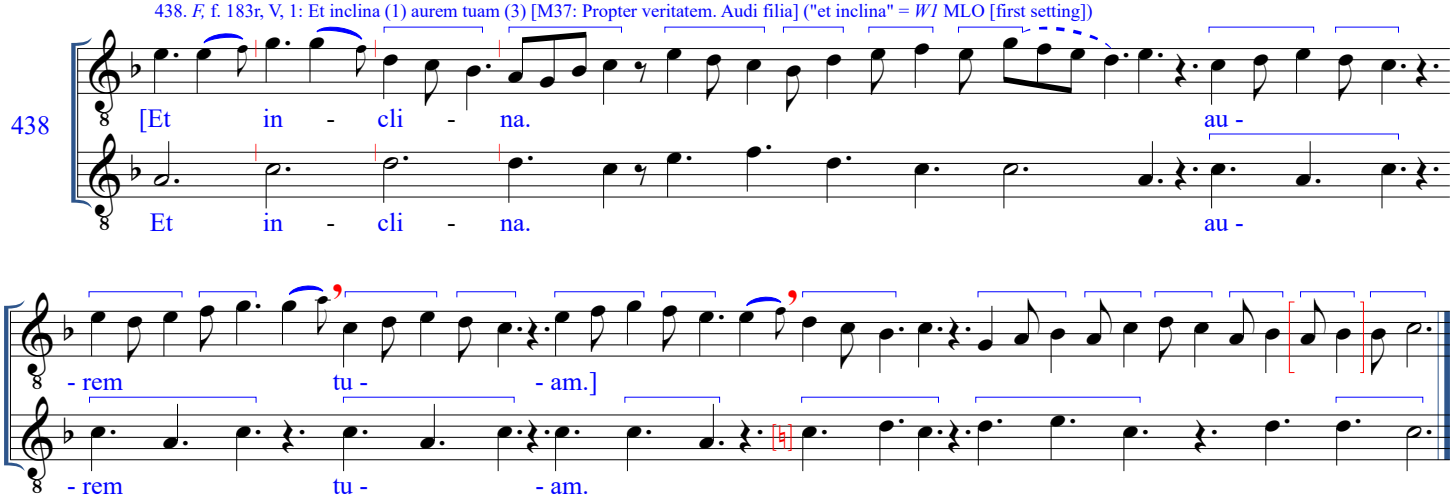
*The alternative reading of no. 436 offered here interprets all rests and the stroke after the third Tenor note as ternary Longs; such differences allow this piece to display one of the regular fifth-mode Tenor patterns.

437. *F,* f. 183r, IV, 2: Fili(a) 6 [M37: Propter veritatem. Audi filia]

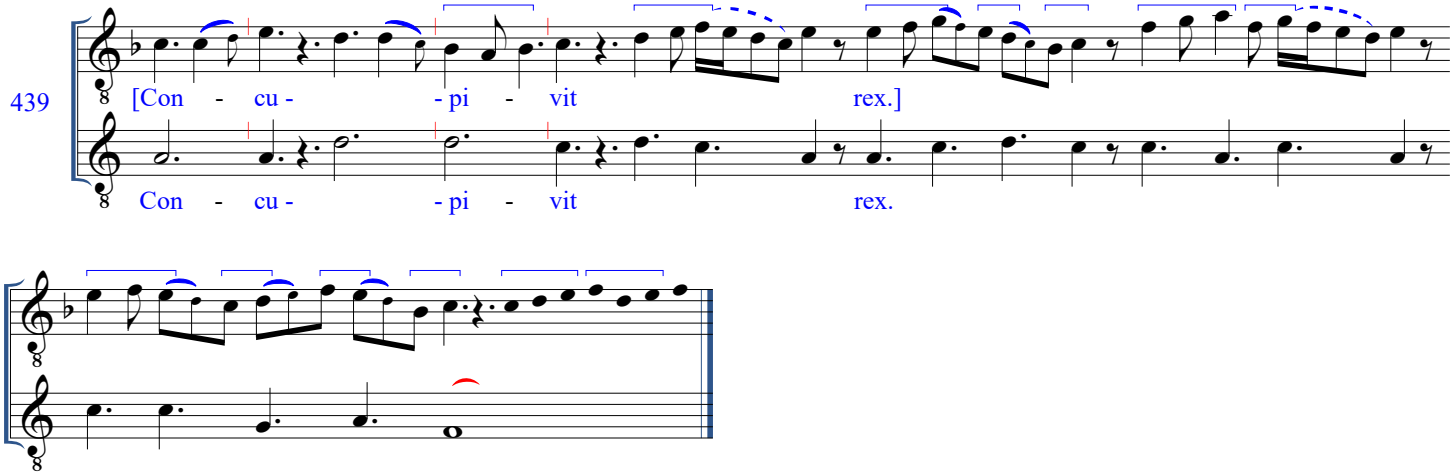
437



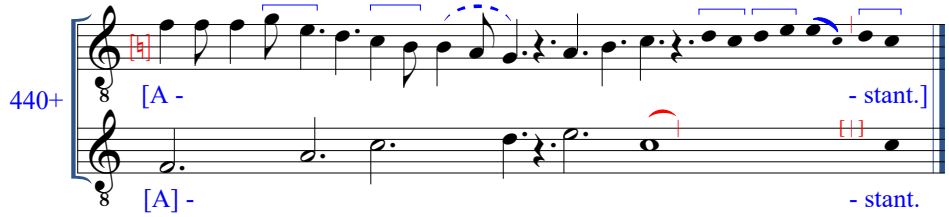
438. *F,* f. 183r, V, 1: Et inclina (1) aurem tuam (3) [M37: Propter veritatem. Audi filia] ("et inclina" = *W1* MLO [first setting])



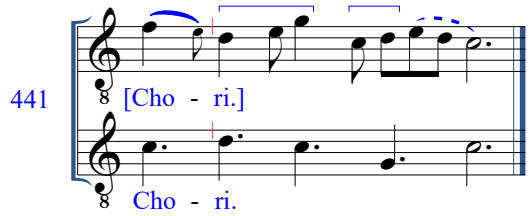
439. *F,* f. 183r, VI, 1: Concupivit rex 2 [M37: Propter veritatem. Audi filia] ("concupivit" = *W1* MLO [first setting])



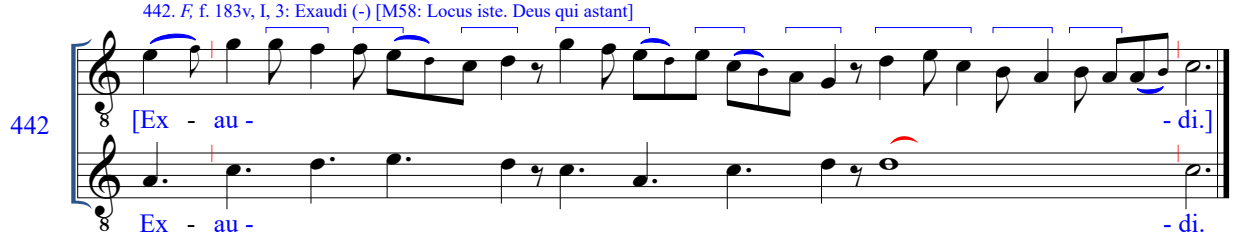
440. *F,* f. 183v, I, 1: Astant (-) [M58: Locus iste. Deus qui astant] (opening = "Resurre[ctio]" of *F* claus. 375[M19])



441. *F,* f. 183v, I, 2: Chori 3 [M58: Locus iste. Deus qui astant]



442. *F,* f. 183v, I, 3: Exaudi (-) [M58: Locus iste. Deus qui astant]

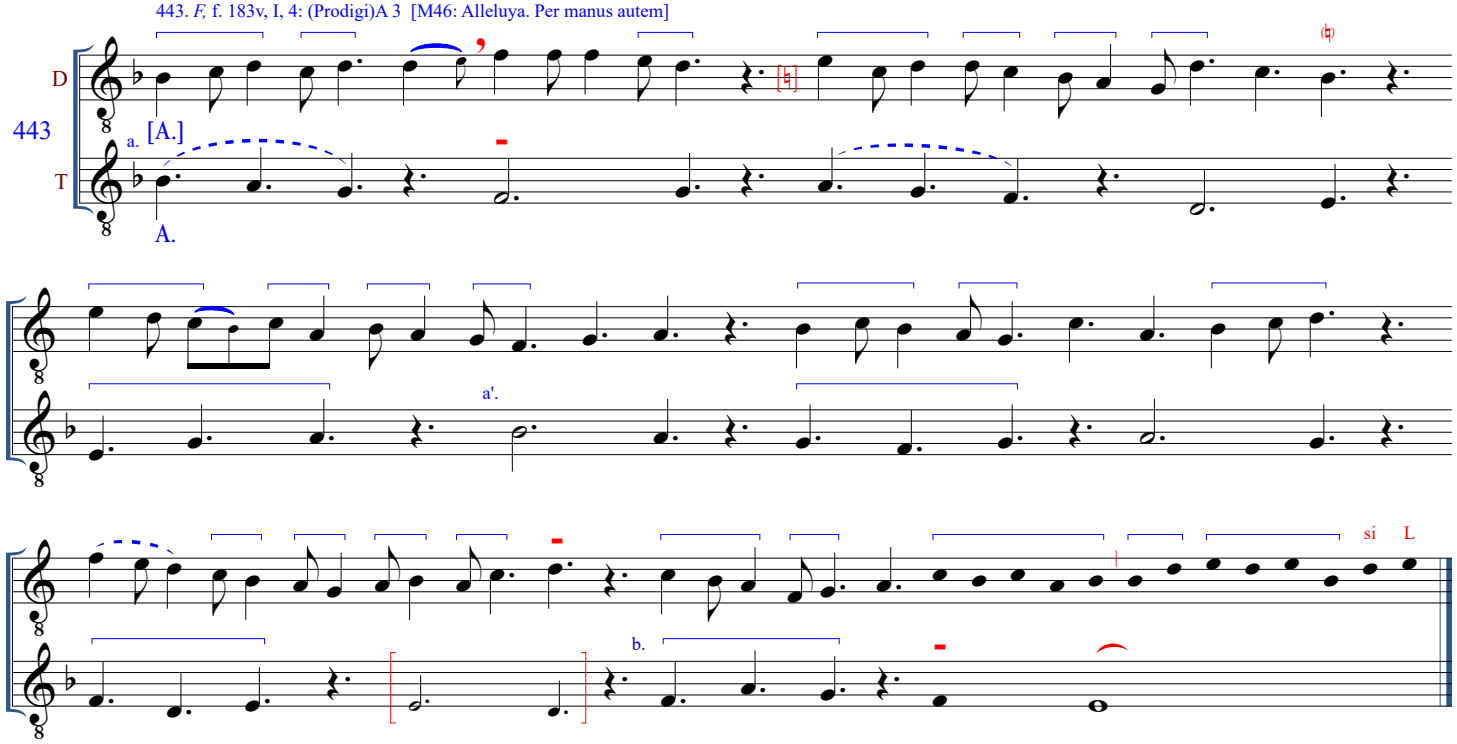


F, Fascicle 5: Clausulae a2

Supplement (Fifth Series): Nos. 443-462 (for Mass and Office Organa)

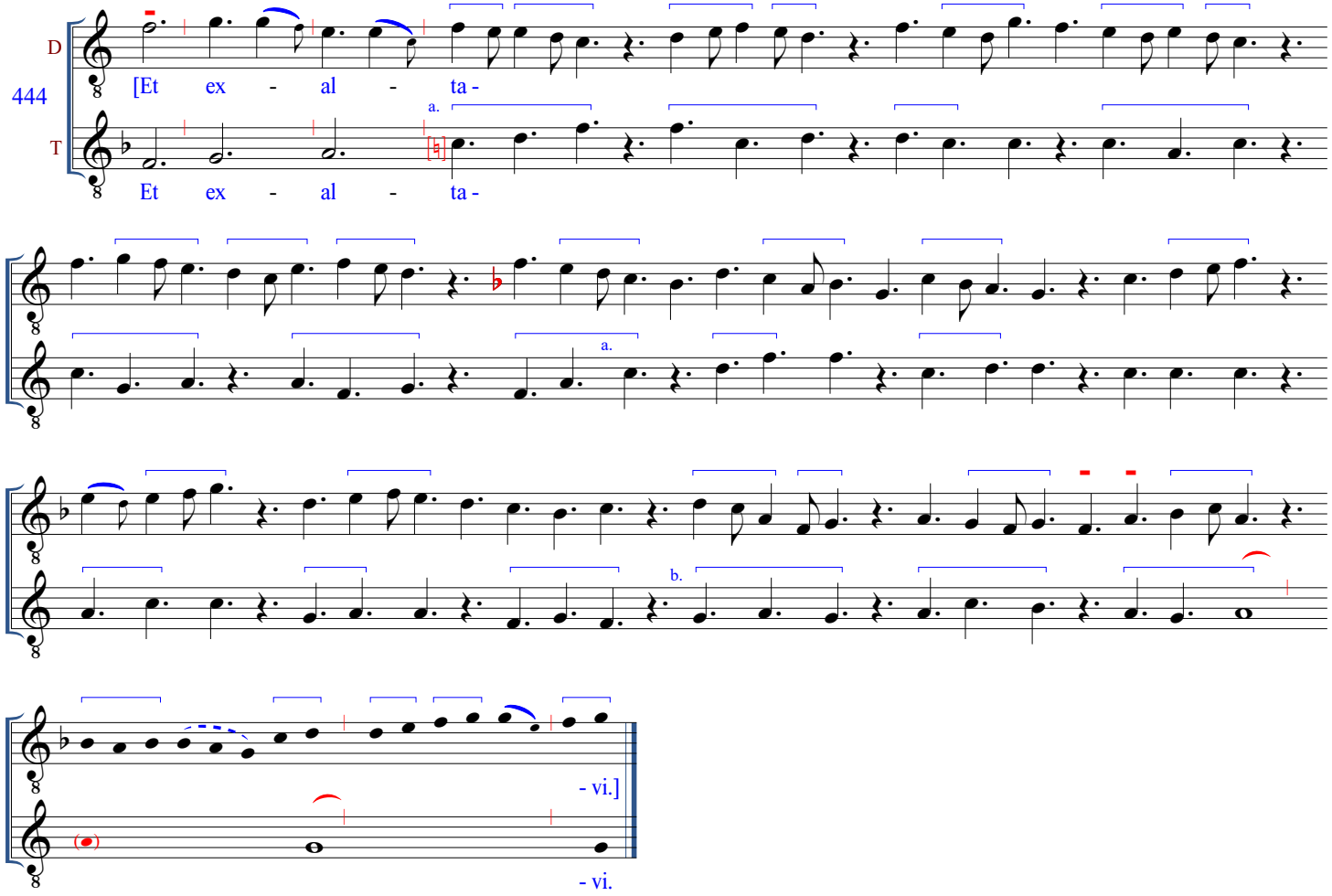
(* = motet concordance, + = concordance(s) with other clausula(e) in fascicle 5, when these symbols appear after an item numeral)*

443. *F,* f. 183v, I, 4: (Prodigi)A 3 [M46: Alleluya. Per manus autem]



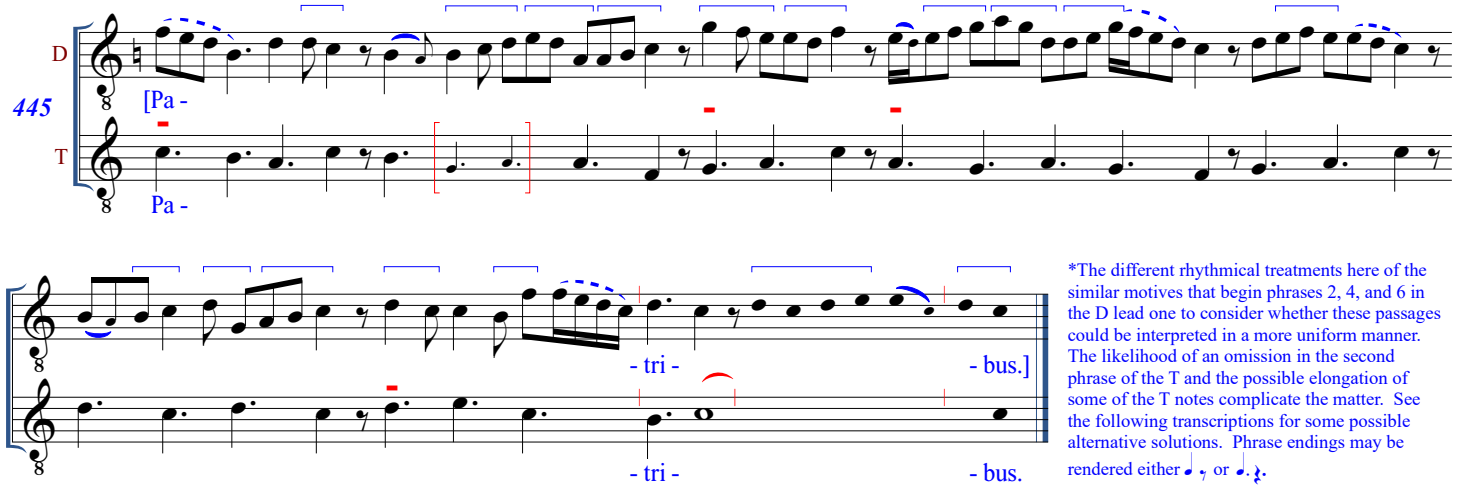
444. *F,* f. 183v, II: Et exaltavi 1 [M51: Alleluya. Posui adiutorium] (=*W1* MLO)*

*The opening three syllables may be compressed to 3L.



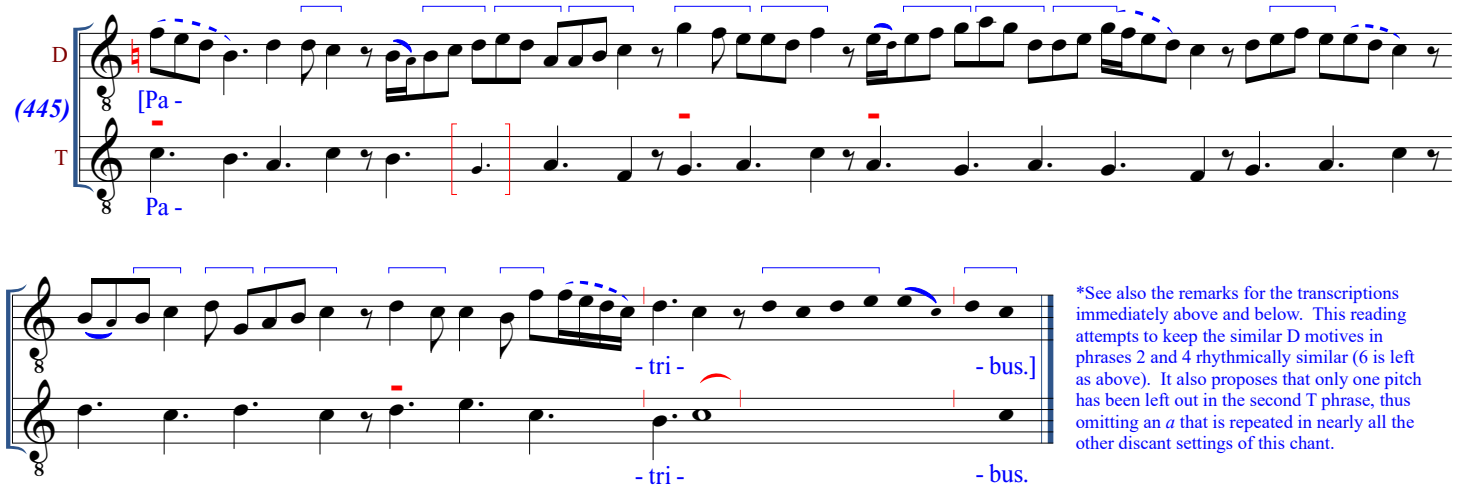
*Item numerals in ***bold italic*** type indicate clausulae possibly derived from motets.

445. *F,* f. 183v, IV: Patribus 6 [M30: Constitues. Pro patribus]*



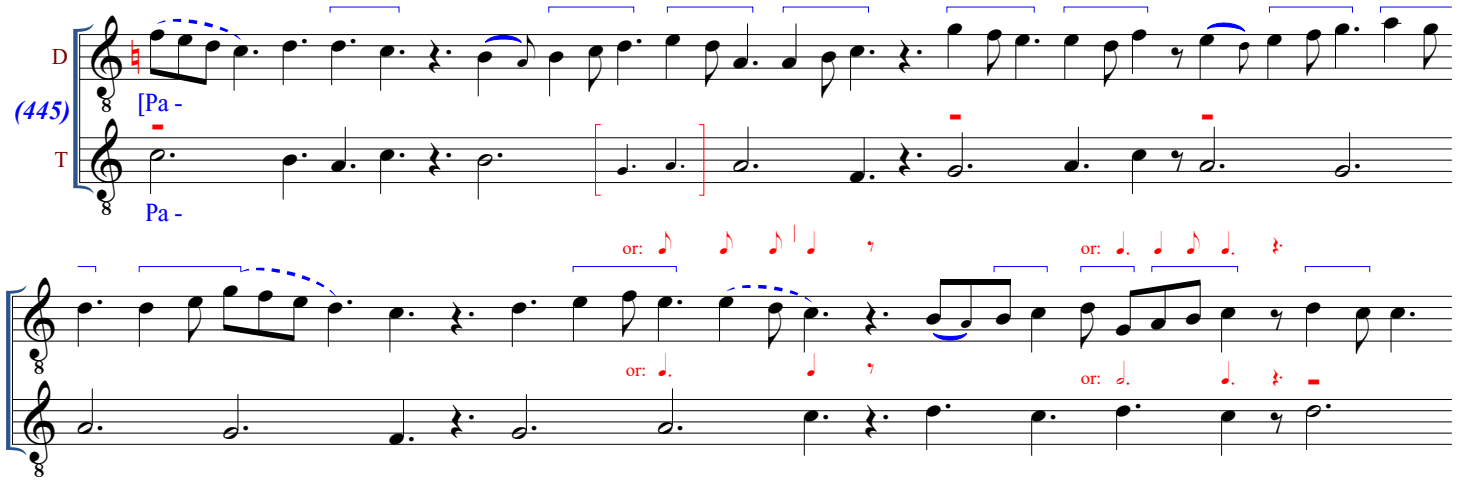
*The different rhythmical treatments here of the similar motives that begin phrases 2, 4, and 6 in the D lead one to consider whether these passages could be interpreted in a more uniform manner. The likelihood of an omission in the second phrase of the T and the possible elongation of some of the T notes complicate the matter. See the following transcriptions for some possible alternative solutions. Phrase endings may be rendered either or .

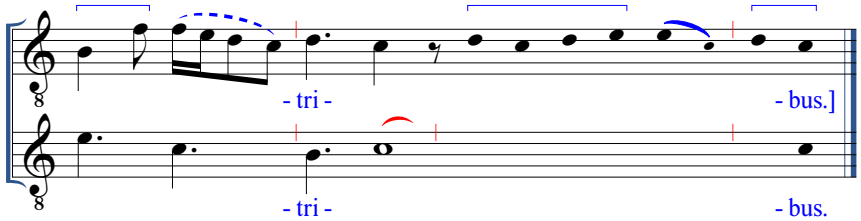
(First alternative reading of no. 445)*



*See also the remarks for the transcriptions immediately above and below. This reading attempts to keep the similar D motives in phrases 2 and 4 rhythmically similar (6 is left as above). It also proposes that only one pitch has been left out in the second T phrase, thus omitting an *a* that is repeated in nearly all the other discant settings of this chant.

(Second alternative reading of no. 445)*

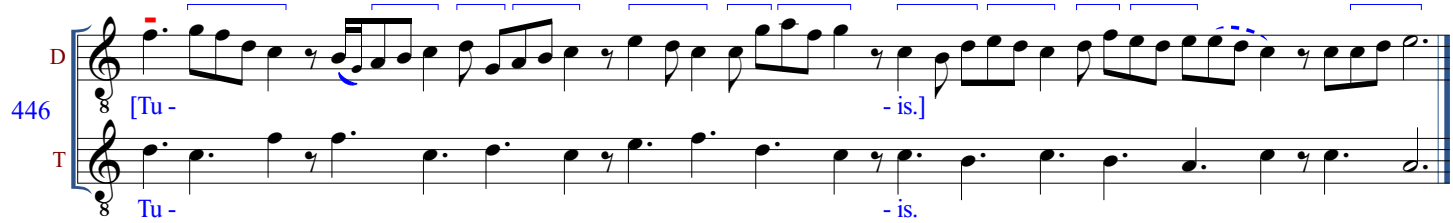




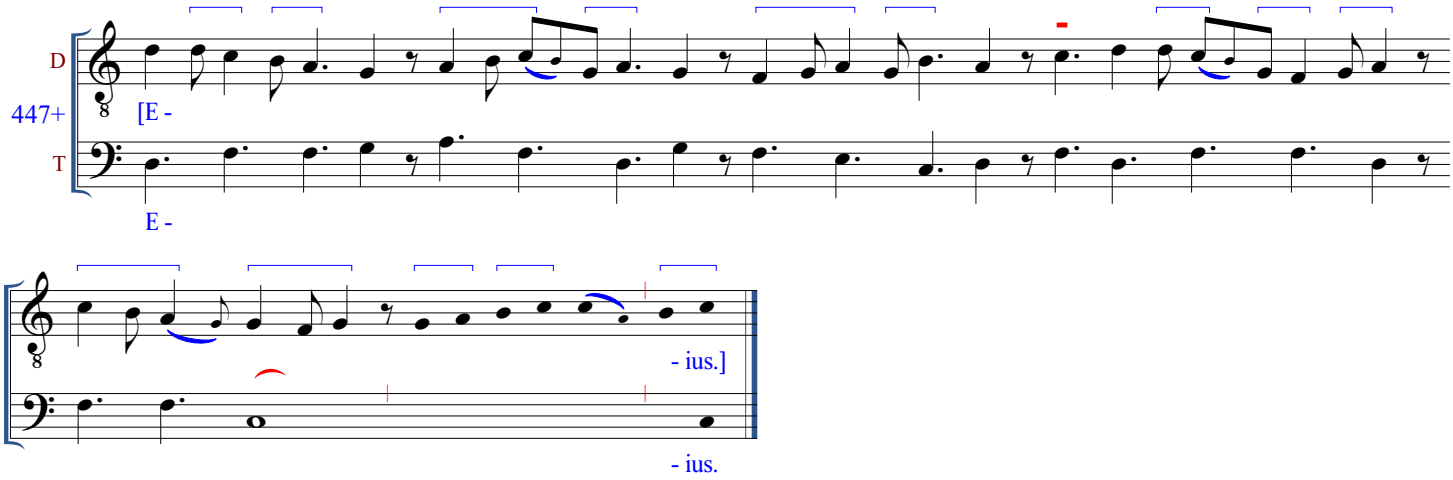
*See also the remarks for the two transcriptions immediately above. Of the various solutions provided here, this is, admittedly, the most eccentric. The final pitch in the opening D figure is read here as *c,* which is conceivable given its somewhat ambiguous placement on the staff in the MS. Otherwise, several T values (and the ligature reading at the end of the first D phrase) are irregularly lengthened, with some support provided by apparent elongations of several T note shapes in the source (signaled as usual by rectangles above the figures in question). The similar opening gestures in the D in phrases 2, 4, and 6 are rendered slightly more uniformly here.

446. *F,* f. 183v, V, 1: Tuis 3 [M30: Constitues. Pro patribus]

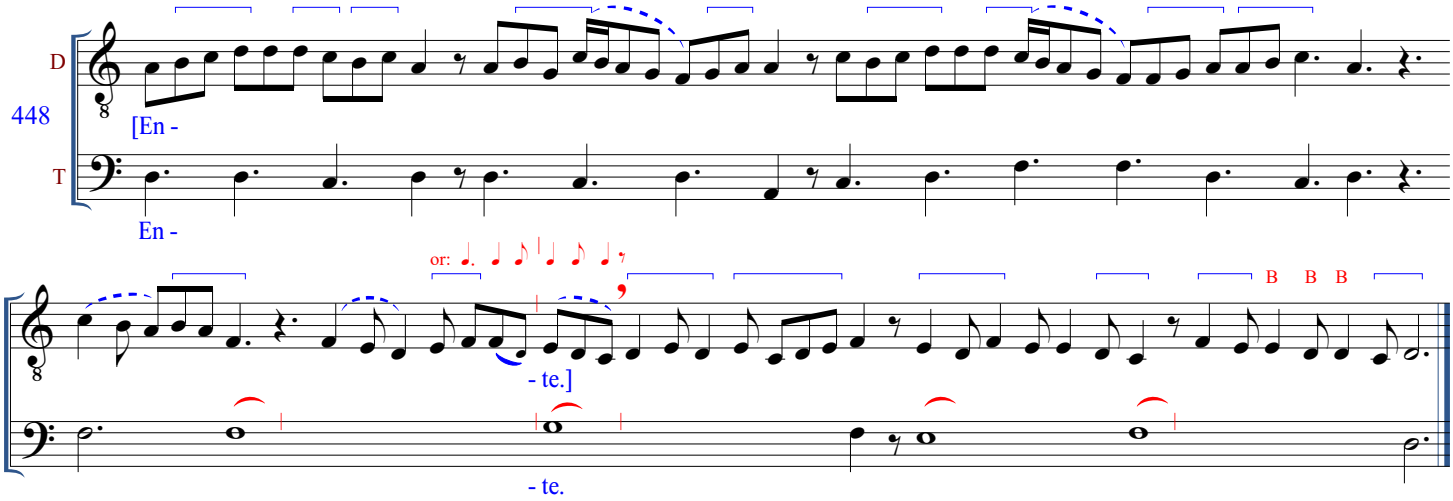
*The opening note in the D and T could be rendered as a DL.



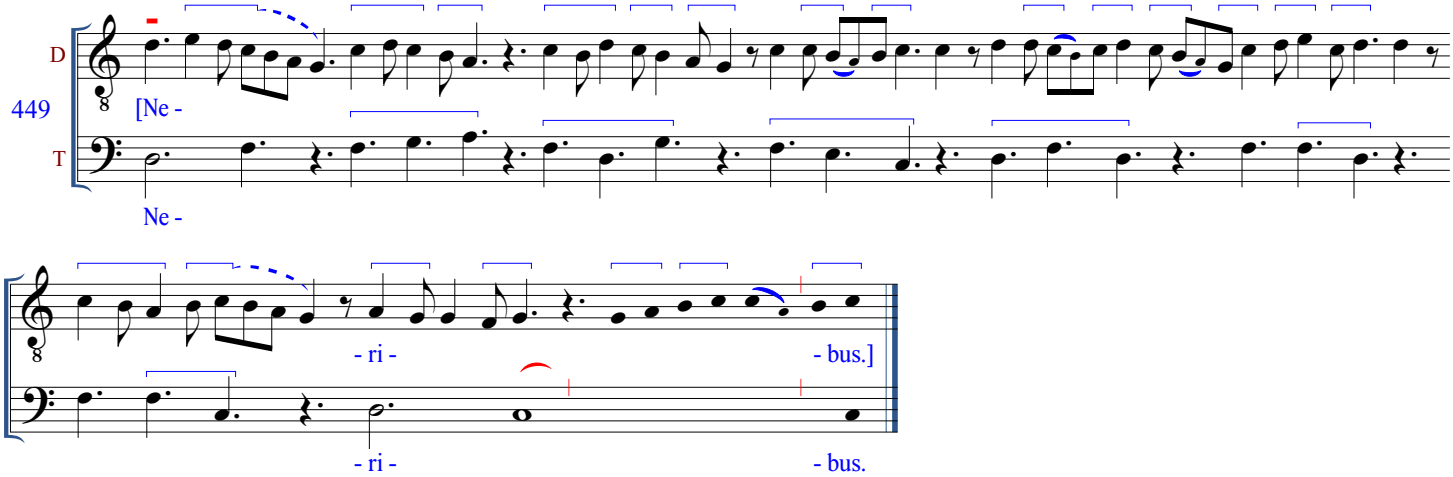
447. *F,* f. 183v, V, 2: Eius 3 [M10: Alleluya. Vidimus stellam] (first 3 phrases similar to "ille" [M6] of *F* claus. 51)



448. *F,* f. 183v, VI: (Ori)Ente 3 [M10: Alleluya. Vidimus stellam]* *The ending of the third D phrase prompts the reading of the discant portion in mode 6, rather than 1 or 3.

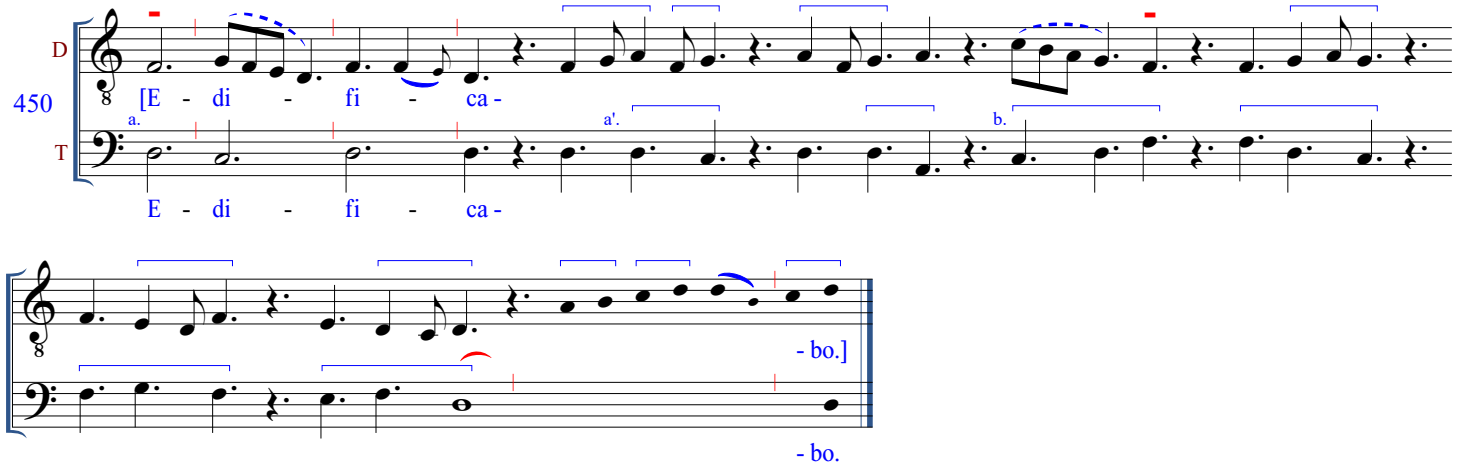


449. *F,* f. 184r, I: (Mu)Neribus 4 [M10: Alleluya. Vidimus stellam]

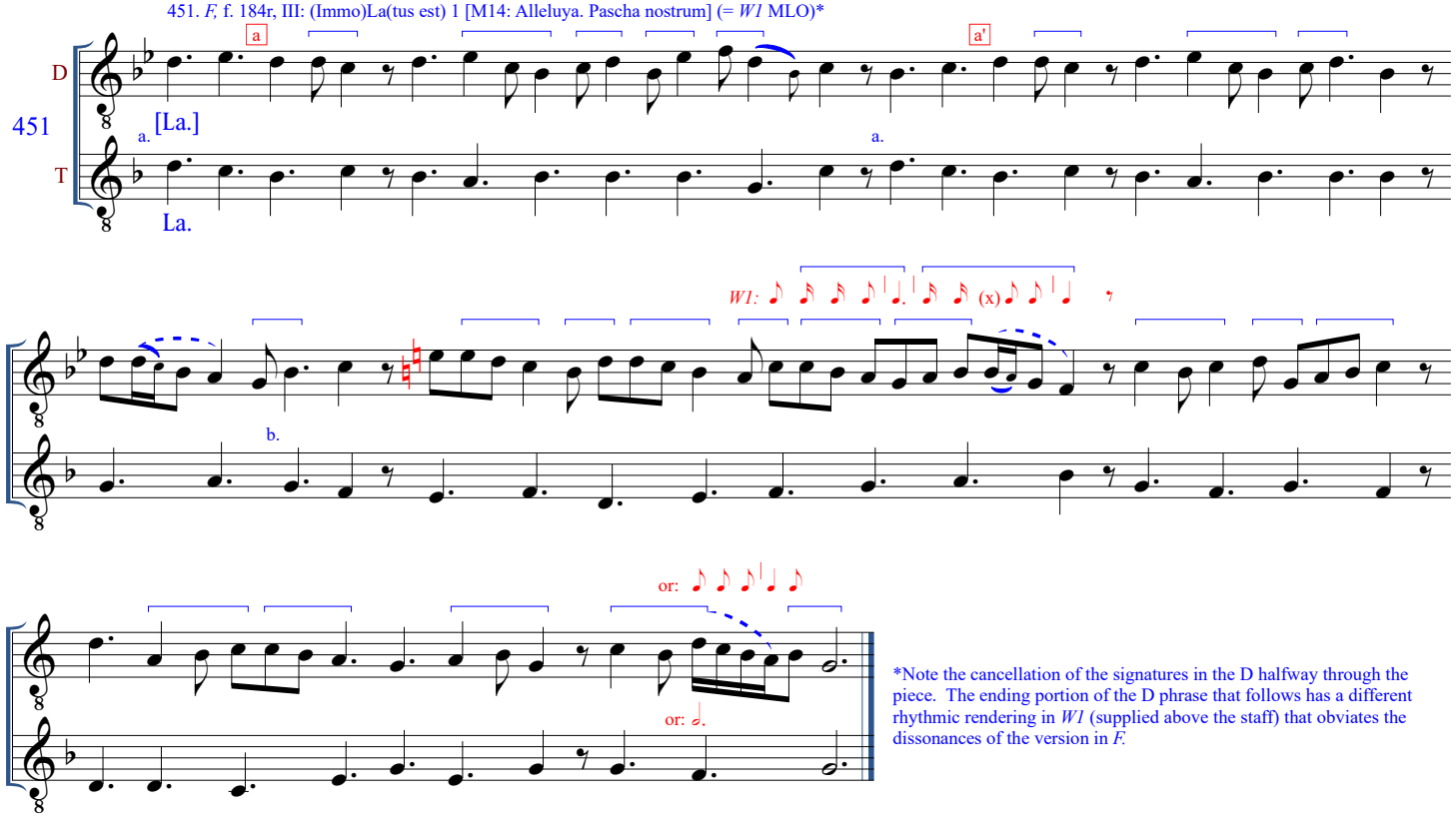


450. *F,* f. 184r, II: Edificabo 5 [M31: Alleluya. Tu es Petrus]*

*Opening phrase may be compressed to 4 ternary longs.

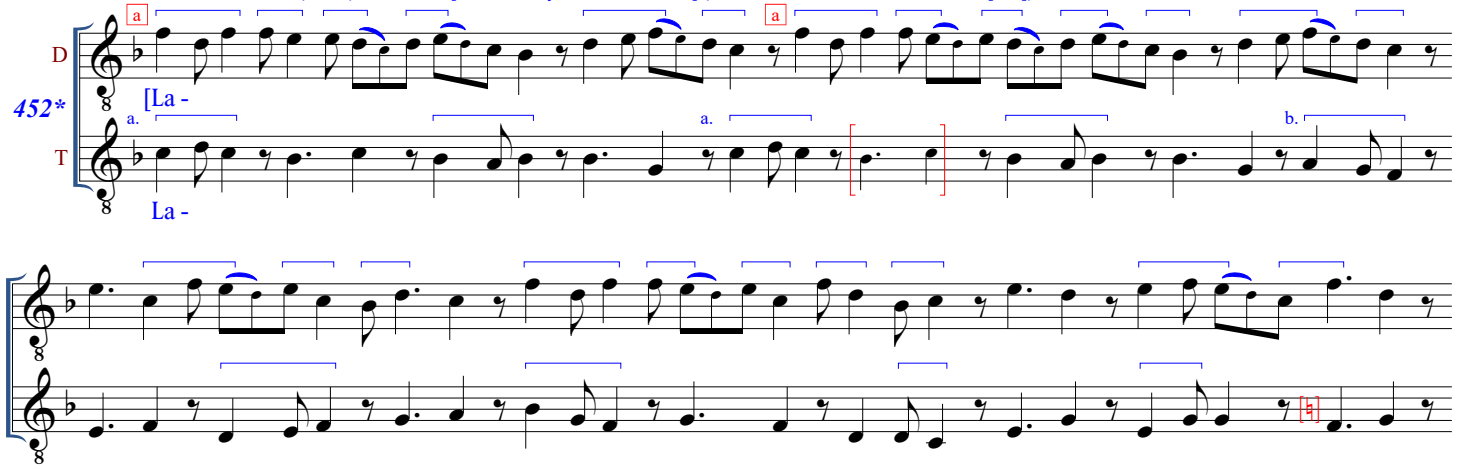


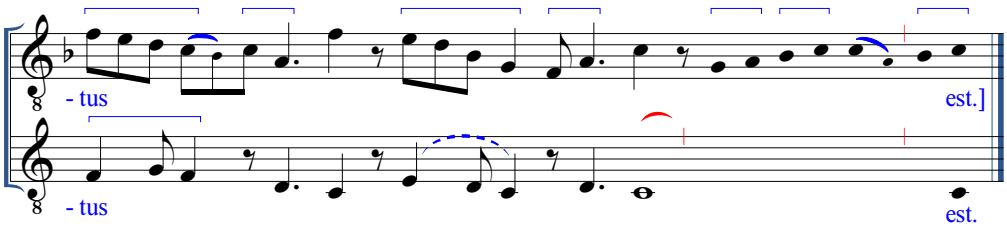
451. *F,* f. 184r, III: (Immo)La(tus est) 1 [M14: Alleluya. Pascha nostrum] (= *W1* MLO)*



*Note the cancellation of the signatures in the D halfway through the piece. The ending portion of the D phrase that follows has a different rhythmic rendering in *W1* (supplied above the staff) that obviates the dissonances of the version in *F.*

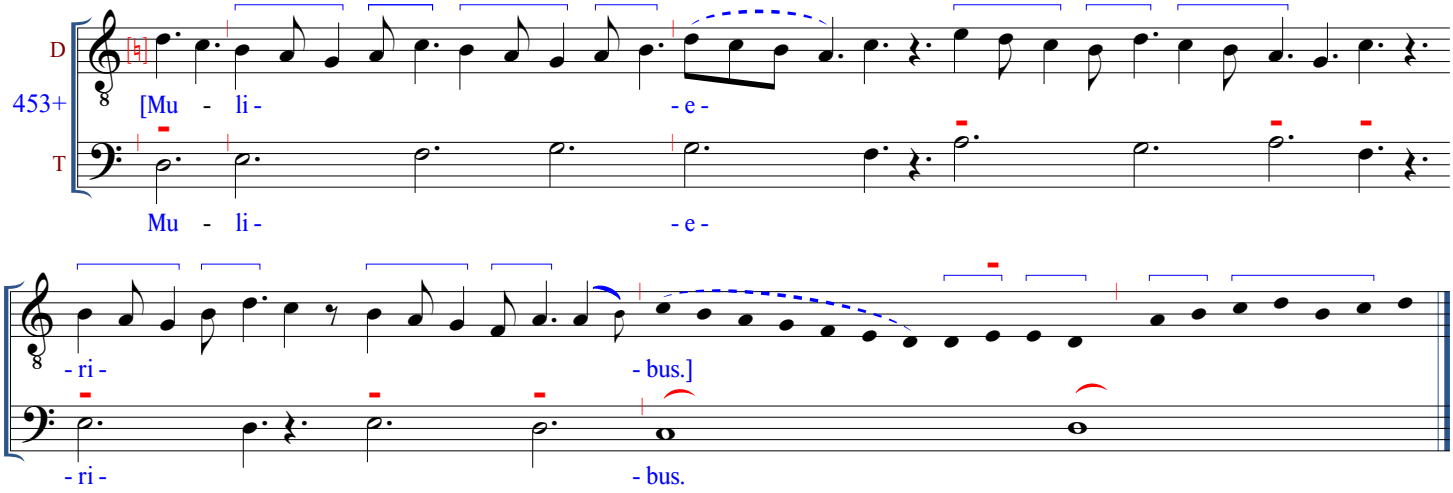
452. *F,* f. 184r, IV: (Immo)Latus est 12 [M14: Alleluya. Pascha nostrum] (= motet *A tort sui d'amours blasmee* [241])*



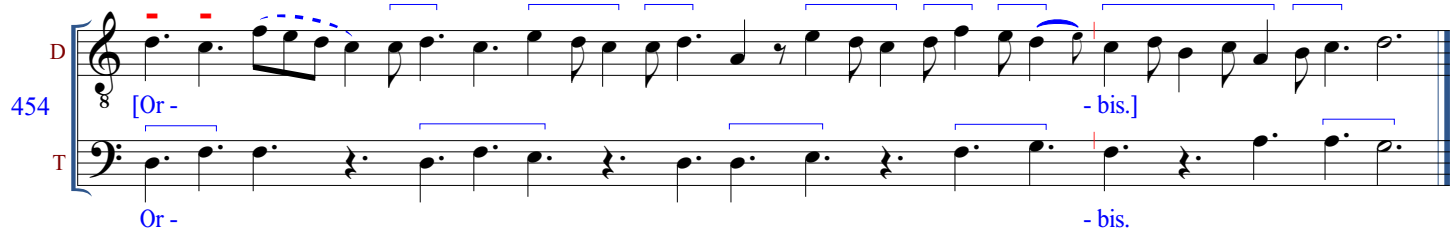


*Note how the opening motives in the D are repeated over different T notes, making an *aab* chanson-type form. The motet relationship for this clausula was revealed in 2009 in the dissertation of Gaël Saint-Cricq (see his article "New Link," 185), and so is not in the major catalogs.

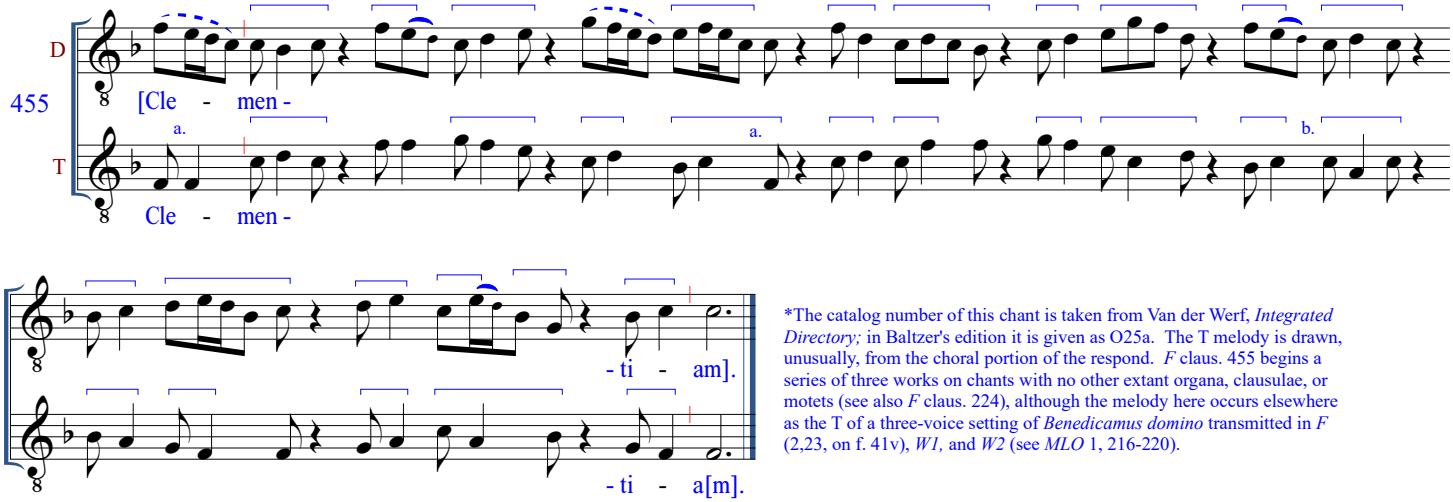
453. *F,* f. 184r, V: Mulieribus 2 [M17: Alleluya. Surrexit dominus] (= "mulieribus" of *F* claus. 114)



454. *F,* f. 184r, VI, 1: Orbis 2 [M32: Benedicta. Virgo dei]

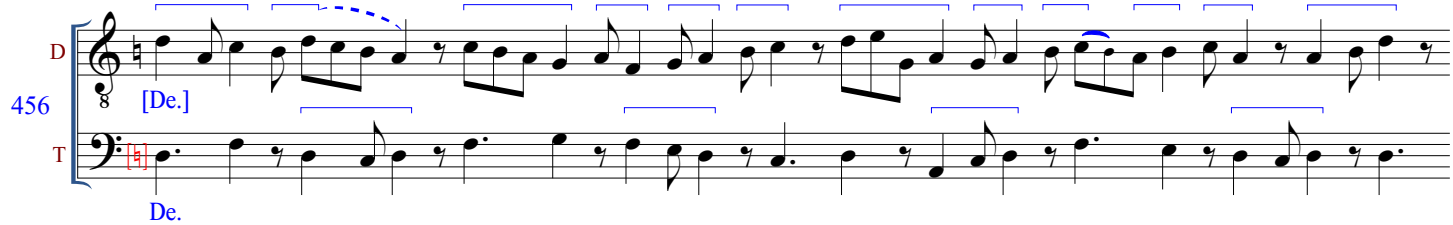


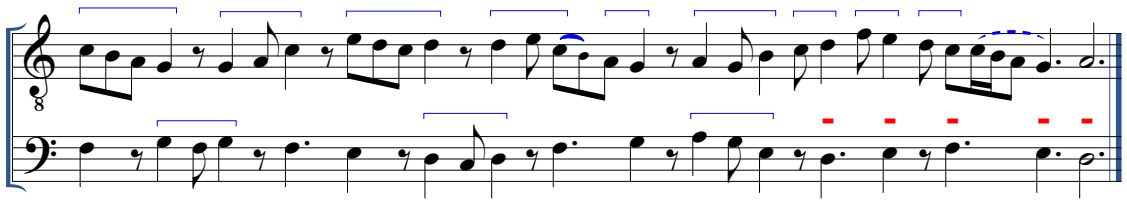
455. *F,* f. 184r, VI, 2: Clementiam (-) [O45a: Qui cum audissent. Clara quippe]*



*The catalog number of this chant is taken from Van der Werf, *Integrated Directory;* in Baltzer's edition it is given as O25a. The T melody is drawn, unusually, from the choral portion of the respond. *F* claus. 455 begins a series of three works on chants with no other extant organa, clausulae, or motets (see also *F* claus. 224), although the melody here occurs elsewhere as the T of a three-voice setting of *Benedicamus domino* transmitted in *F* (2,23, on f. 41v), *W1,* and *W2* (see *MLO* 1, 216-220).

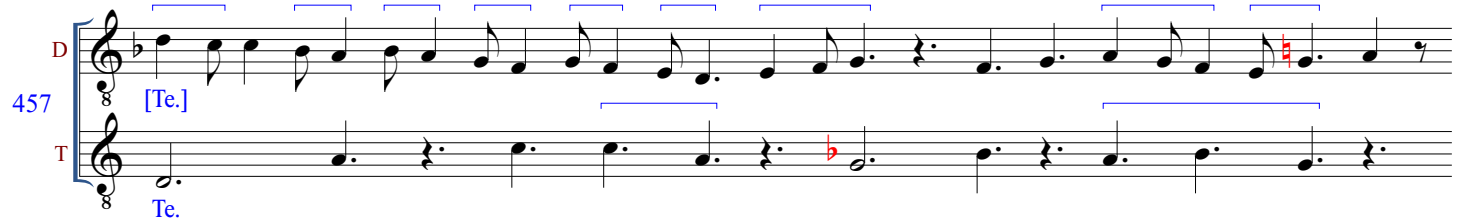
456. *F,* f. 184v, I: De (-) [O45b: unidentified chant]*

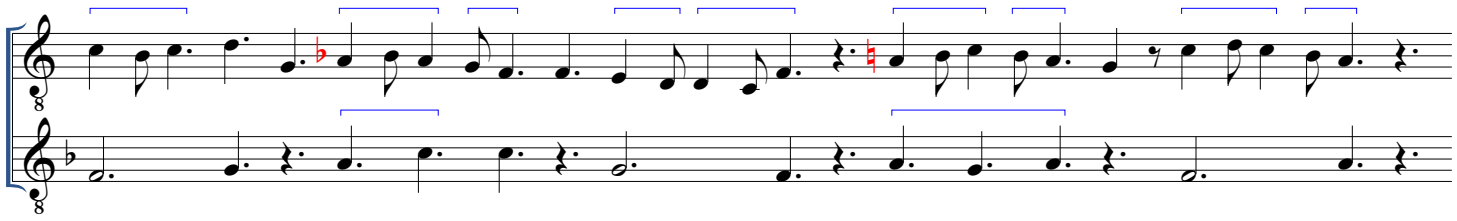


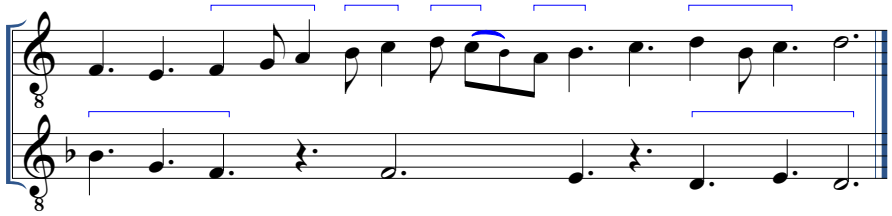


*The catalog number of this unidentified T melody has been taken from Van der Werf, *Integrated Directory;* it is unnumbered in Baltzer's edition. See also the remarks for no. 455, above.

457. *F,* f. 184v, II: Te (-) [O45c: Sancte Paule apostole. Ut dignus]*

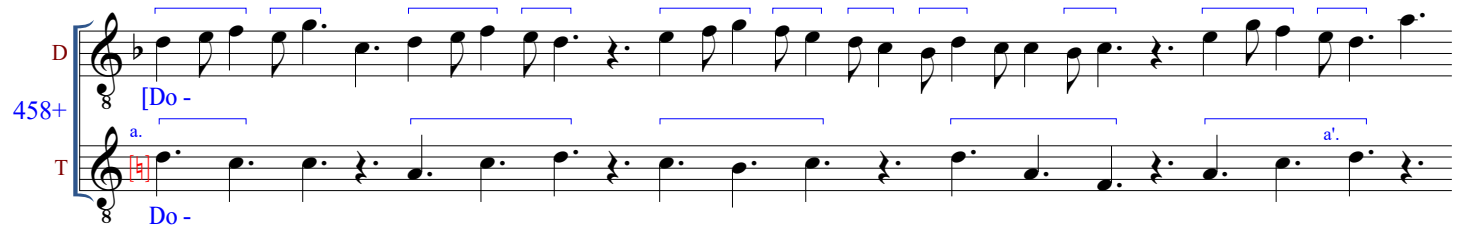


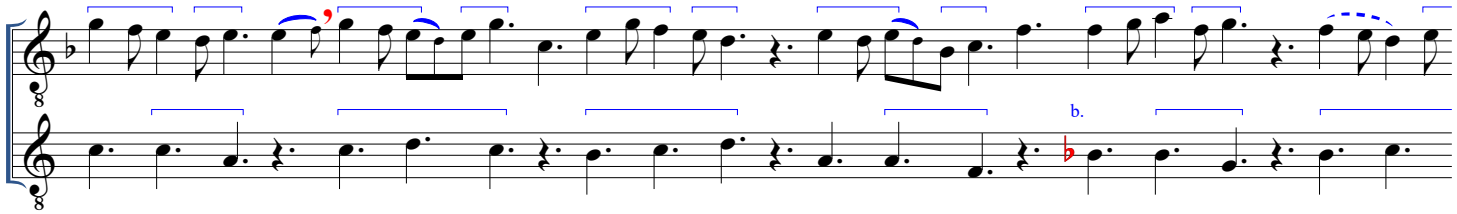


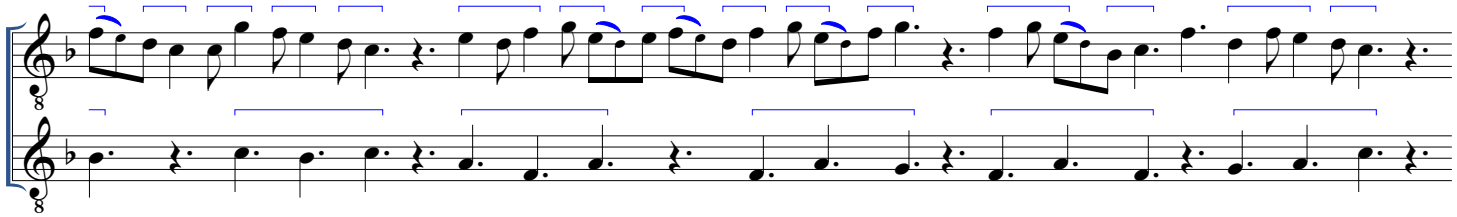


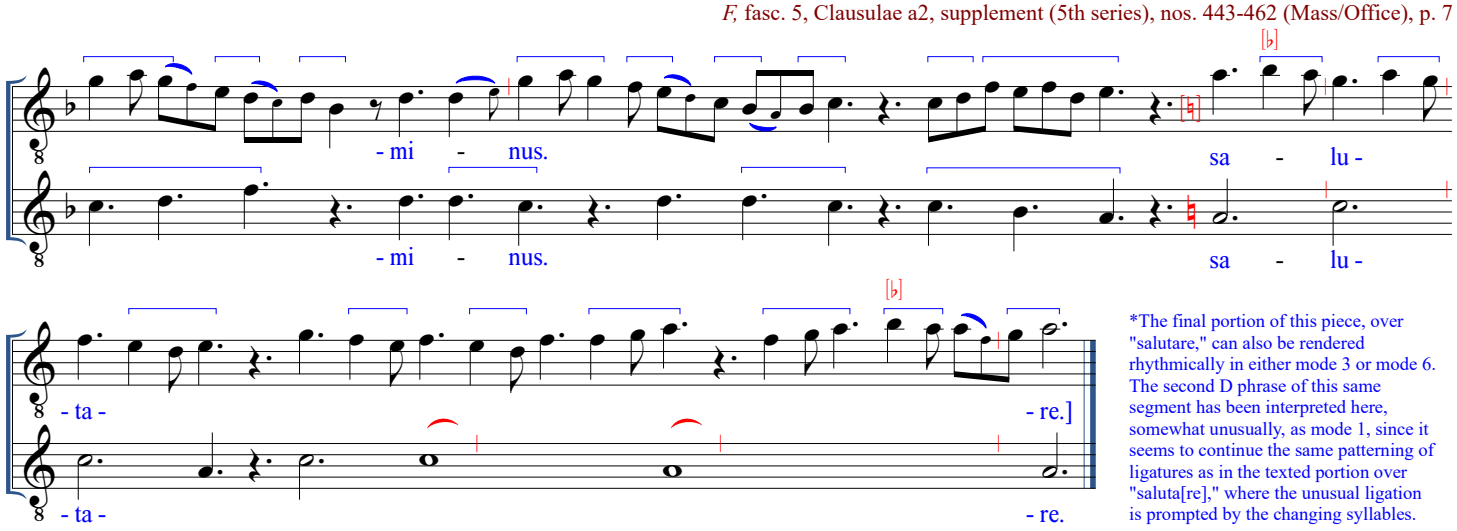
*The catalog number of the chant here is taken from Van der Werf, *Integrated Directory;* in Baltzer's edition it is given as O4a. The T melody is drawn, unusually, from the choral portion of the respond. See also the remarks for no. 455, above.

458. *F,* f. 184v, III: Dominus salutare 13 [M1: Viderunt omnes. Notum fecit] ("dominus" = T color 1 of *F* claus. 33)*



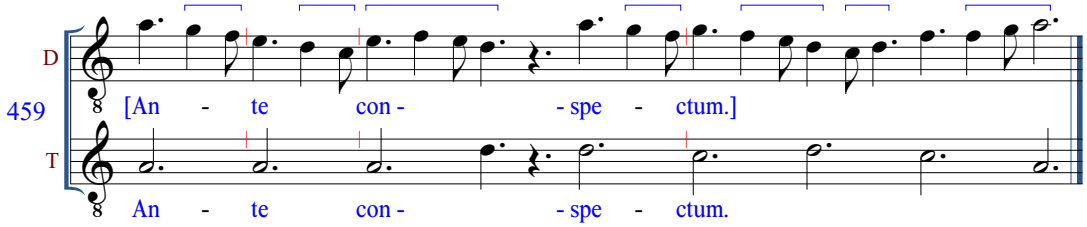






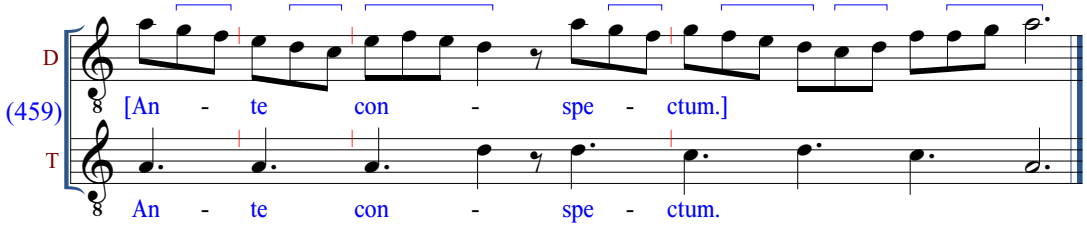
*The final portion of this piece, over "salutare," can also be rendered rhythmically in either mode 3 or mode 6. The second D phrase of this same segment has been interpreted here, somewhat unusually, as mode 1, since it seems to continue the same patterning of ligatures as in the texted portion over "saluta[re]," where the unusual ligation is prompted by the changing syllables.

459. *F,* f. 184v, V, 1: Ante conspectum 3 [M1: Viderunt omnes. Notum fecit]*



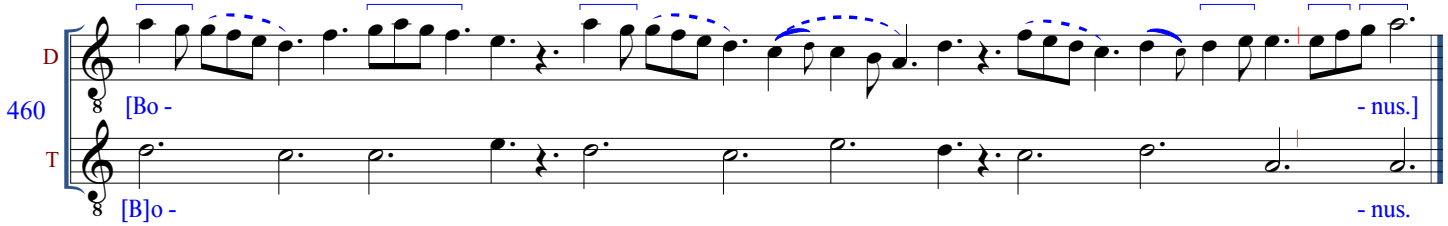
*This item may be executed in modes 1, 3, or 6. The 4li at the end of the first D phrase favors mode 6, while the 3li, 2li series in the middle of the second phrase suggests the slower rendition in either modes 1 or 3. See the alternative reading in mode 6 that follows.

(Alternative reading of no. 459 in mode 6)*



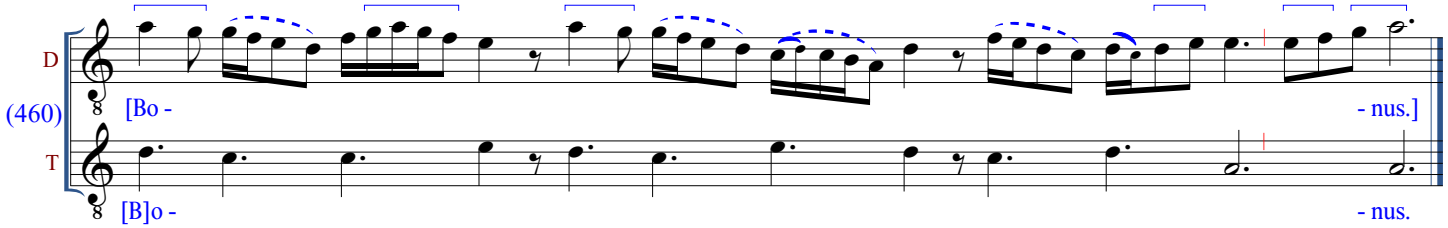
*See the remarks immediately above.

460. *F,* f. 184v, V, 2: [B]onus 2 [M13: Hec dies. Confitemini domino]* *A reading with the T in ternary longs allows for better consonance; see the alternative version below.

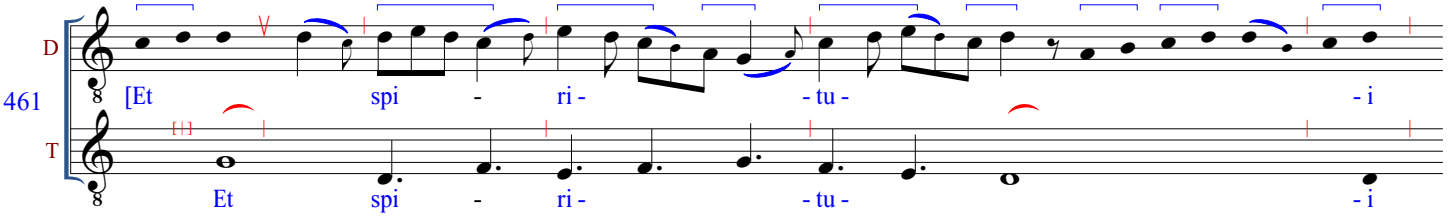


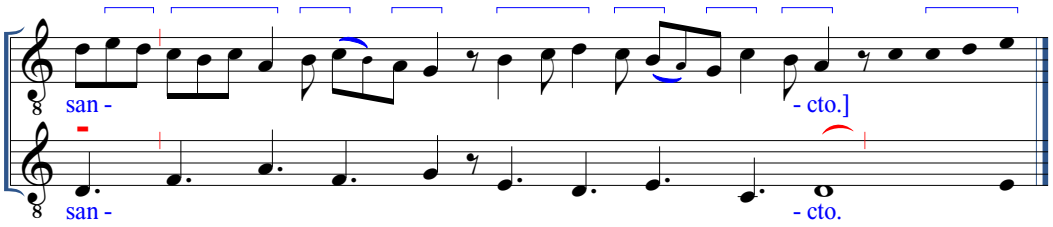
(Alternative reading of no. 460)*

*See the remarks immediately above.

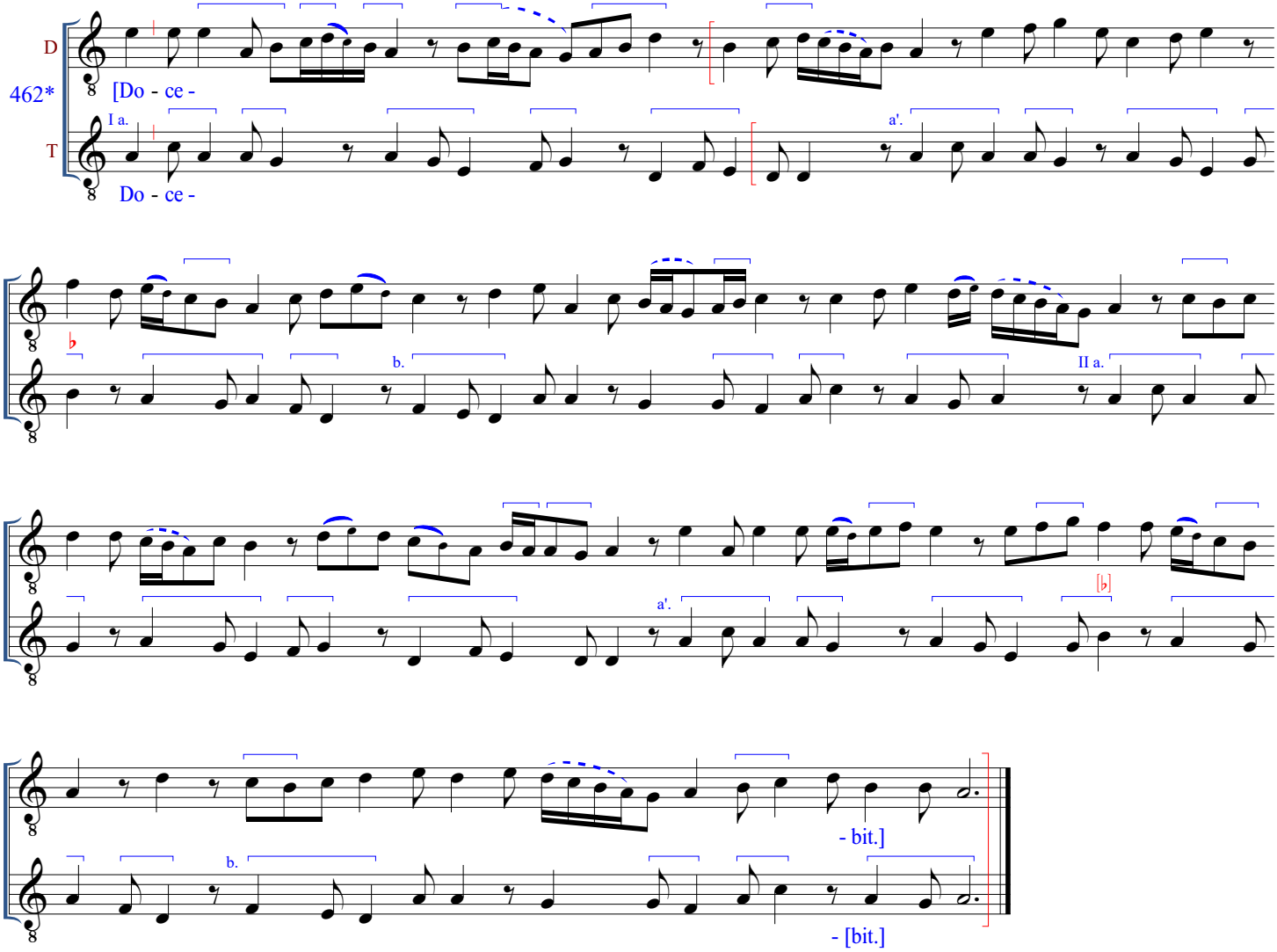


461. *F,* f. 184v, VI, 1: Et spiritui sancto 2 [O1: Iudea et Iherusalem. Constantes]





462. *F,* f. 184v, VI, 2: Docebit 6 [M26: Alleluya. Paraclitus] (= motet *Pour coillir la flour* [347], in *W2,* f.220r, and *N,* f.192r; reconstruction from *W2*)*



*Clausula no. 462 is incomplete, due to the loss of the following folios 185-200 from the end of fascicle 5 in *F.* It has been reconstructed here from *W2,* which, along with *N,* are the only other extant versions of this piece; both are non-mensural motet condordances. The results conform, with miniscule discrepancies, to the solution presented in Baltzer's edition. In an alternative rhythmical reading of the portion preserved in *F,* which Baltzer presents in the transcription volumes of her dissertation ("Notation, Rhythm, and Style," part 2, p. 644), she renders the final note and rest of each 3li2li' tenor pattern as ternary longs. Attempts to reconstruct the rest of the clausula using this extended reading of the T are not as convincing as the solution offered here and in Baltzer's edition.

THE REMAINDER OF FASCICLE 5, FOLIOS 185 to 200, IS PRESENTLY MISSING FROM MANUSCRIPT *F*