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**THE GRADUAL *BENEDICTA* ♯. *VIRGO DEI GENITRIX*:
A STUDY OF ITS SETTINGS
IN THE NOTRE DAME REPERTOIRE***

Peter Maddox, Jonathan Couchman, and Richard Németh

The rich repertoire of sacred polyphonic compositions left by the Parisian masters at the Cathedral of Notre Dame and their disciples is the most significant musical remnant of the twelfth and thirteenth centuries. The music itself represents an amazing advance in attitudes and compositional creativity over earlier medieval polyphony. The notational system, rhythmic diversity, textual innovations, and liturgical context of these "vertical tropes" on pre-existent chant melodies have been both widely discussed and vigorously disputed among musicologists.

Before and during the Notre Dame period, the liturgical performance of any chant mandated the singing of the entire chant melody despite any changes or accretions to the polyphony. Most of the Notre Dame source material, however, gives only the polyphonic settings which use the tenors of the solo chant. Since this music was intended for daily, practical use, and represents not a theoretical or pedagogical codification but a vital, evolving performing tradition, the manuscript sources (W_1 , W_2 , and F)¹ often

* The present study stems from a group of comparative investigations undertaken by the graduate seminar in historical musicology at UCLA in the spring of 1978, under the direction of Dr. Marie-Louise Martinez-Göllner. Each participant in the seminar traced settings of a particular liturgical melody from its earliest known chant sources through its polyphonic settings in the Notre Dame repertoire and subsequent motet sources. The chants discussed included *Iudea et Iherusalem* (a responsory); *Alleluia* ♯. *Pascha Nostrum*, and *Alleluia* ♯. *Dies Sanctificatus* (both alleluias with their accompanying verses); *Viderunt Omnes* ♯. *Staezan Fecit*, and *Benedicta* ♯. *Virgo Dei Genitrix* (both graduals); and *Benedicamus Domino* I (a chant sung responsorially at the end of certain offices).

¹ For a full list of the manuscript sources of this study, see the chart which follows the diplomatic facsimiles, p. 81. The three major sources mentioned here are as follows: W_1 ; Wolfenbüttel, Herzog-August-Bibliothek MS 628. Printed in facsimile, *An Old St. Andrews Music Book*, ed. J. H. Baxter (London: Oxford University Press, 1931; rpt. New York: AMS Press, 1973). Research into the origin of this manuscript has led some scholars to believe that Anonymous 4 (see discussion below) was quite

reflect local usage as well as widespread liturgical traditions.² It is useful, therefore, to reorganize the repertoire in a way that allows for detailed comparison of the various styles of composition. By bringing together, in a diplomatic facsimile, the different settings of *organa*, *clausulae*, and motets over a particular chant melody, we hope to facilitate the study of the musical evolution which took place within the repertoire, both in composition and in notation.

The chant *Benedicta V. Virgo Dei Genitrix* was chosen for the present study because it includes a representative number of polyphonic compositions in each genre of the repertoire: *organum duplum*, *organum triplum*, *clausulae*, *clausulae*-derivative motets, and non-derivative motets. These works appear in a sufficient number of manuscripts to allow for source comparisons of certain compositions as well.³ The chant is associated with the Propers of the Mass for feasts of the Blessed Virgin Mary throughout the liturgical year. The melody used by the Notre Dame composers is known from an early source, an Italian *graduale* dating from the eleventh

familiar with this particular source or with a manuscript very similar in construction and content. See Edward H. Roesner, "The Origin of W_1 " *Journal of the American Musicological Society* 29 (1976):379-80. W_2 : Wolfenbüttel, Herzog-August-Bibliothek MS 1099. Printed in facsimile, *Faksimile-Ausgabe der Handschrift Wolfenbüttel 1099 (1206)*, ed. Luther Dittmer, Publications of Medieval Music Manuscripts, no. 2 (Brooklyn: Institute of Medieval Music, 1960). F : Florence, Biblioteca Laurenziana Pluteus 29.1. Printed in facsimile, *Facsimile Reproduction of the Manuscript Firenze Biblioteca Mediceo-Laurenziana Pluteo 29.1*, ed. Luther Dittmer, Publications of Medieval Music Manuscripts, nos. 10, 11 (Brooklyn: Institute of Medieval Music, 1966-67).

² In all three of the major manuscripts, for instance, the major feasts of the liturgical year have more attendant polyphony than do minor feasts. Similarly, chants with *clausula* tenors that melodically resemble fragments from other chant melodies also are given more polyphonic treatment. Moreover, some polyphonic chants which appear in one manuscript do not appear in others, a fact which has proven useful in ascertaining the provenance of W_1 . See Roesner, "The Origin of W_1 ."

³ The most extensive source study of the Notre Dame repertoire, which relates all the identifiable chant melodies to their proper liturgical feasts, was begun by Friedrich Ludwig, and has been continued by various editors: *Repertorium organorum recentioris et motetorum vetustissimi stili*, Vol. 1: *Catalogue Raisonné der Quellen*, fascicle 1: *Handschriften in Quadrat-Notation*, rev. ed. Luther Dittmer (Brooklyn: Institute of Medieval Music, 1964); fascicle 2: *Handschriften in Mensuralnotation: Die Quellen der Moteten ältesten Stils*, rev. ed. Friedrich Gennrich (Langen bei Frankfurt: Friedrich Gennrich, 1961). Vol. 2: *Musikalisches Anfang-Verzeichnis des nach Tenores geordneten Repertorium*, ed. Luther Dittmer (Hildesheim and New York: Institute of Medieval Music, n.d.). Hereafter referred to as Ludwig, *Repertorium*.

century.⁴ It is this version that the monks of Solesmes used in compiling the modern *Liber Usualis* and *Graduale Romanum*.⁵

The text of the gradual as it appears in the *Liber Usualis* is as follows:⁶

Gradual: Benedicta et venerabilis es, Virgo Maria: quae sine
tactu pudoris inventa es mater Salvatoris.

Verse: Virgo Dei Genetrix, quem totus non caput orbis, in
tua se clausit viscera factus homo.

By the time the Notre Dame composers began to add *organa* to the chant melodies, the performance of the gradual would normally follow the scheme below (superscript "s" or "c" represent solo or choral performance, respectively):

^sIncipit: Benedicta

^cGradual Respond: et venerabilis . . . Salvatoris.

^sVerse: Virgo Dei . . . viscera

^cCompletion of Verse: factus homo.

^sShortened Respond: quae sine . . . Salvatoris.

The composers of the Notre Dame repertoire to which the gradual belongs have remained anonymous, with two exceptions: Leonin and Perotin le Grand. Almost nothing is known about their lives, but both receive special attention in an extant treatise which was written by an English monk (usually referred to as 'Anonymous 4') familiar with many practices of the Notre Dame school of composition.⁷ This treatise contains a wealth of apparently first-hand information on theoretical aspects of the

⁴ Benevento, Biblioteca Capitolare Codex VI. 34, fol. 220. Printed in facsimile, "Le Codex VI. 34 de la Bibliothèque Capitulare de Bénévent (XIe-XIIIe Siècle): Graduel de Bénévent avec prosaire et tropaire," *Paleographie Musicale* 15 (Tournai: Desclée, 1937).

⁵ *Graduale Romanum*, ed. Benedictines of Solesmes (Tournai and Paris: Desclée, 1952), p. [76].

⁶ *Liber Usualis*, ed. Benedictines of Solesmes (Tournai: Desclée, 1961), pp. 1264-65.

⁷ Anonymous 4's tract, "De mensuris et discantu," survives in three manuscript copies, all housed in London at the British Library: Royal 12. C. VI; Cotton Tiberius B. IX; and Additional 4909. Printed editions are: *Scriptorium de musica medi aevi*, ed. Edmond H. de Coussemaker (Paris: 1864; rpt. Hildesheim: Georg Olms, 1963), 1:327; and the critical edition, *Der Musiktraktat des Anonymus 4*, ed. Fritz Reckow, Beihefte zum Archiv für Musikwissenschaft, nos. 4, 5 (Wiesbaden: Franz Steiner, 1967). The tract has also been translated into English: *Anonymous 4*, trans. Luther Dittmer, *Music Theorists in Translation*, no. 1 (Brooklyn: Institute of Medieval Music, 1959). For a discussion of the anonymous author, see *Der Musiktraktat des Anonymus 4*, ed. Reckow, 1:1-18.

Notre Dame repertoire, varying interpretations of which have sparked considerable recent musicological discussion of the music and its performance settings.⁸ A large portion of the extant Notre Dame repertoire once belonged to a cycle of liturgical polyphony, referred to by Anonymous 4 as the *Magnus Liber Organi*.⁹ The writer specifically links Leonin to the original compilation of this important collection, but credits Perotin, *optimus discantor* from a succeeding generation, with many changes in the original corpus of the *Magnus Liber*. He is said to have shortened some sections, clarified and varied the rhythmic profile of the music, and added compositions to provide more options for performance.¹⁰

As indicated above, the basic material from which the *Magnus Liber Organi* developed as a result of Perotin's and subsequent alterations was the liturgical chant from the Roman rite of the Catholic Church. In the Notre Dame repertoire, polyphonic compositions most frequently were based upon certain chants of both Mass and Office belonging to the *Propria Sanctorum*, especially those sung responsorially (with a soloist singing certain sections, to which a choir of voices responded in unison chant). Chants performed in this fashion included the alleluias, graduals, and responsories. The melodies chosen as tenors (pre-existent melodic fragments) for the construction of Notre Dame compositions were almost without exception from those portions of the chant that normally would have been sung by a soloist. The Notre Dame style, then, developed as a series of accretions to existing forms, rather than wholesale replacements of entire compositions. Such a concept of troping was not unfamiliar to the medieval mind, particularly if the artist was versed in the literary style of his age. The repertoire also illustrates a fondness for structural contrast, a practice also prevalent in the visual arts of the time—especially architecture.

The creation of *organum* as an improvisatory art began long before the bloom of the Notre Dame school. Early performers of *organa* created "vertical tropes" on the chant melodies by singing (and later notating) a second voice simultaneously above or below the solo chant sections. At

⁸ The rhythmic implications of Anonymous 4 are especially controversial. See William Waite, *The Rhythm of Twelfth-Century Polyphony: Its Theory and Practice* (New Haven: Yale University Press, 1954). A review of Waite's interpretations was written by Manfred Bukofzer, *Notes of the Music Library Association* 12 (1955):232-36. For another viewpoint on the same passages of Anonymous 4, see Willi Apel, "From St. Martial to Notre Dame," *Journal of the American Musicological Society* 2 (1949):145-58.

⁹ *Der Musiktraktat des Anonymus 4*, ed. Reckow, 1:46.

¹⁰ "Et nota, quod magister Leoninus, secundum quod dicebatur, fuit optimus organista, qui fecit magnum librum organi de graduali et antifonario pro servito divino multiplicando. Et fuit in usu usque ad tempus Perotini Magni, qui abbreviavit eundem et fecit clausulas sive puncta plurima meliora, quoniam optimus discantor erat, et melior quam Leoninus erat. Sed hoc non [est] dicendum de subtilitate organi etc." *Ibid.*

first this was carried out in a rather simple, note-against-note style, rather than by the addition of notes or text to the melody itself. These polyphonic settings contrasted well with the unison choral performance of the rest of the chant. As the performance of *organa* became more sophisticated in some monasteries—often including three or more notes in the organal (added) voice against a single note in the tenor—distinctions in the style of composition used for certain types of tenors began to take on importance. Compositions from the monastery of St. Martial, for example, exhibit extended, often rhapsodic *melismata* over syllabic (one note per syllable of text) portions of the tenor, while retaining the note-against-note style of *organum* over melismatic (three or more notes per syllable of text) sections of the chant. Although probably intended as a time-saving device, this distinction of two styles of *organum*—melismatic *organum purum* and almost note-against-note *discant*—created another level of contrast which was highly exploited by the early Notre Dame composers, Leonin among them. Perotin and the later Notre Dame composers sharpened this contrast by making more rhythmic (although not necessarily shorter) *discant* sections—the “substitute *clausulae*”—but at the same time keeping the *organum purum* sections relatively intact.¹¹ The rhythmic contrast was further emphasized, and another form of trope utilized, by the addition of a text to the organal voice of certain *clausulae* (resulting in the form which would soon be called the motet). A simultaneous development of three- and four-voice organal settings (*organum triplum* and *quadruplum*) further troped the chant, and provided still another method for contrasting sections in performance. Such works also contained more highly developed *organum purum* sections in an entirely rhythmic framework. This accumulation of troping procedures and contrasting elements culminated in the polytextual motet, which, in some cases, contrasts not only French against Latin texts, but also sacred texts against secular love poetry.¹²

In the series of diplomatic facsimiles which follows we have included representative examples from each genre of polyphonic composition found in the repertoire. In some cases, two or more sources of the same piece are so similar that it would be superfluous to give multiple readings; in these instances a table of notes follows, keyed by number to the musical example. In other cases, the versions of a composition or part thereof differ so greatly that a “stacked” arrangement of voices from each source is not only necessary, but also quite instructive. *Sigla* indicating the manuscript sources for each voice are given at the left of each section.

¹¹ In some cases, more than one “substitute *clausula*” exists for a particular tenor fragment. These multiple settings were performed either singly at the proper point in the chant or in succession. The latter practice may have set a precedent for tenor repetition which would allow for larger forms, including the isorhythmic motet.

¹² For an illustration of this process, see Hans Tischler, “Coordination of Separate Elements: Chief Principle of Medieval Art,” *Orbis Musicae* 2 (1973):67-82.

The central working tool of the study is the chart which follows the musical examples. Here, each discrete voice composed above a section of chant melody is given a specific designation, the construction of which shows its derivation (if any) from other forms of the same music. This system is especially useful for examining *clausulae* which have more than one derivative motet, or motets which are combined with a third voice (*triplum*) in one source, but with only the chant melody (tenor) in another. In order to make the chart of value to scholars who wish to venture beyond the territory explored by the present study, both *RISM* numbers and the foliation of each composition have been included, with the added designation of each voice's position in the polyphony (e.g., motet, *triplum*) where necessary.¹³ Motet designations refer to the text numbers of Ludwig.¹⁴ The chart also incorporates a full listing of the manuscript sources and their *sigla*. Bibliographic coverage of the manuscript sources (including facsimiles and transcriptions) is provided in the commentary, which examines in detail certain aspects of the music and its notation. An appendix of motet texts, with reference to both modern sources and specific locations in the Notre Dame repertoire, concludes the study.

Commentary

The Chant

Benedicta ♯. *Virgo Dei Genitrix* is the gradual for feasts of the Blessed Virgin Mary throughout the liturgical year. For this reason, it is not surprising that it became very popular as a basis for extra-liturgical compositions. This does not, however, explain the fact that it shares the same melody (with minor adjustments, mainly to accommodate the different text) with the gradual of the Mass for abbots, *Domine* ♯. *Vitam Petiit*.¹⁵ There are, of course, many instances of a single melody being used in different liturgical contexts; for our purposes it is sufficient to note that

¹³ *Manuscripts of Polyphonic Music: 11th-Early 14th Century*, ed. Gilbert Reaney, Repertoire International des Sources Musicales, series B, vol. 4, fascicle I (Munich: G. Henle, 1966). This catalogue provides standard *sigla* for early manuscripts containing polyphonic music, as well as a number for each polyphonic composition within a particular manuscript. All entries are indexed by text incipit of the tenor or motet voices.

¹⁴ Ludwig, *Repertorium*, 2:53-55.

¹⁵ *Liber Usualis*, p. 1207.

the *melisma* on (*Vi*)*ta*m coincided with that on (*Vir*)*go*, leading to a few cases in which the same polyphonic composition is given one tenor identification in some sources and the other elsewhere. The range of the melody covers the interval of a tenth, from A to c". While not extreme, this is greater than the average for chant melodies, and gives a correspondingly greater degree of musical interest to the chant.

The parts of the chant which were set polyphonically in the Notre Dame *organa* were those originally subjected to solo performance. In the earliest stages of development the upper voice may have been improvised above the long-held notes of the tenor. The passages used, then, were, in the respond, *Benedicta*, and in the verse, *Virgo dei genitrix, quem totus non capit orbis, in tua se clausit viscera*. It can be seen that the syllable *go* of the word *virgo* is set to a *melisma* of thirty-three notes in the chant, which would be conducive to virtuoso performance. There are short *melismata* on the words *orbis* and *clausit viscera*, but these are less interesting (especially that on *orbis*, with its five repeated notes in the *Liber Usualis* version). A feature of this chant is the repetition of the melody for the words *genitrix quem totus* at the words *in tua se clausit*.

The Notre Dame Organa

1: Two-Voice

The first step in the polyphonic elaboration of the chant was the composition of the two-voice *organa*. Versions of this composition occur in all three of the central Notre Dame manuscripts, but the three versions diverge from one another in the verse section (*virgo*, etc.; see texts, p. 50). Up to the beginning of the tenor passage on *go* the organal voice is highly melismatic, that is, it contains many notes to each note of the tenor.

The notation of the two-voice *organa* is particularly interesting for its use of the so-called "syllable strokes" (*silbenstriche*), especially in the tenor. It seems fairly clear that in the *duplum* (i.e., the added voice) these strokes were intended to mark off the expressive phrases of the melody, and probably to indicate to the performer the appropriate points for breathing. In the tenor, however, the purpose of the *silbenstriche* is much less clear. If they were intended literally as breathing marks, their frequent occurrence immediately following the tenor note could be taken to imply that the tenor was not to be held for any length of time against the moving upper voice (thus denying the etymology of the word "tenor" as indicating the "held" voice). By another theory, the marks are considered to show the points at which the notes of the two voices are to coincide. But this explanation does not account for the phenomenon of *silbenstriche* occurring both immediately

before and immediately after a tenor note, and in some cases successive notes (e.g., the tenor notes on *Benedicta* in W_2 , fol. 77).¹⁶

As can be seen from the musical transcription (p. 49), the three versions of the two-voice *organum* are virtually identical (except for details of notation) up to the point where the plainsong of the verse embarks on the long *go melisma*. From this point onward the three manuscript versions diverge. W_1 , which is generally accepted as containing the earliest version of the Notre Dame repertoire, delays the introduction of anything approaching rhythmic organization in the tenor until the sixth note of the *melisma*. The question of rhythmic interpretation of this music is one of the main problems confronting musicologists. Waite's transcription into modern notation assumes rhythmic organization in the *duplum* throughout the entire piece, but other scholars feel there is insufficient evidence in the manuscript to support such an assumption.¹⁷ In this case it should be noted that there are many passages in the manuscripts which are sufficiently clearly notated in rhythmic modes for there to be little doubt about the rhythmic treatment intended, while the passages under consideration here are not notated in such an unambiguous fashion. In other words, the composer could indicate his rhythmic intentions if he so desired, and the presumption is, therefore, that he chose not to do so in this case. Nevertheless, an alternative argument can be made to the effect that the lack of ligatures in the tenor of the W_1 version indicates that the rhythmic modes had not yet been fully developed. In such a case it would obviously be mistaken to apply the modes rigidly to the music.

The scribe of W_1 appears to have accidentally omitted a system of the music in the course of his copying (fol. 38), and this lacuna has been remedied in the margin. The incomplete state of the tenor line without this marginal material—as compared with the chant melody given in the *Liber Usualis*—indicates that the material is not merely a composer's afterthought. It is also strong evidence for the existence of an earlier source or group of sources which antedated all the surviving Notre Dame manuscripts.

The style of composition is fairly consistent throughout the W_1 *organum*. Unlike the versions in the other (later) manuscript sources, the tenor moves in single notes even in the *go melisma*, suggesting that at the time this version was composed the development of modal rhythm expressed through ligatures was still in progress. The *duplum* moves consistently with a number of notes to each note of the tenor part, except that in the *go*

¹⁶ Scholars have not yet arrived at a satisfactory explanation of this phenomenon. For discussions of the problem see Hans Tischler, "The Motet in Thirteenth Century France" (Ph.D. dissertation, Yale University, 1942), 1:68, 102; and H. Husmann, *Die dreistimmigen Organa der Notre Dame Schule* (Leipzig: von Frommhold and Wendler, 1935), pp. 32ff.

¹⁷ Waite, *The Rhythm of Twelfth-Century Polyphony*, pp. 163-64.

melisma there are fewer *duplum* notes to each tenor note. Nevertheless, this passage is still not as rhythmical as those to which the name *clausula* was usually applied (i.e., where there was a clearly rhythmical treatment of a tenor *melisma* and its accompanying organal voice, in accordance with the principles of the rhythmic modes).

The two-voice *organa* in *F* and *W*₂ diverge from the style of the setting in *W*₁ at the point where the tenor *melisma* begins. In both cases strict modal patterns are used, and there can be no doubt as to the composer's intentions (texts, p. 50). But although the *F* and *W*₂ versions are composed above an identical tenor arranged in three-note ligatures, only the first six notes of their *dupla* are the same; after this point they differ considerably from one another.

With regard to the *discant* sections, or *clausulae*, two points are of some importance to subsequent settings. First, the repetition of the melismatic portion of the tenor part, which gives the chant scope for a larger scale of composition. Second, the occurrence of small melodic units which are combined and re-combined in different ways. In this style of composition the use of *silbenstriche* becomes less mysterious. They are used to mark off the rhythmic *ordines* (i.e., repetitions of the modal pattern) in both tenor and *duplum* as well as to show the spacing of each *ordo* from the next. To the modern mind this use suggests the function of a musical rest, but as with many other techniques of modern notation, rests carry connotations too specific to be dependable in the notational interpretation of thirteenth-century *organa*.

Since the *duplum* moves more quickly than the tenor even in the *discant* sections, there is less scope here for parallel or unison movement than in some of the earlier (pre-Notre Dame) sources of polyphony. Nevertheless, hidden unison movements, in which the *duplum* consists of tenor notes decorated with passing tones on either side, do occur at times. Consonances (unisons, fifths and octaves) are heavily emphasized, with in some places virtually every accented note achieving a consonant interval (in first mode, this means each alternate note).

Another feature of this music is the extent to which the *ordines* of the tenor and *duplum* coincide. The opening of the *F* version of the *clausula*, for example, proceeds regularly with two tenor *ordines* to one *ordo* of the *duplum*. Then a single note is introduced into the *duplum* with the effect of throwing out this coincidence of voices. In the case of the *W*₂ *clausula*, the first six notes of the *duplum* are (as already noted) identical with those of the *F* version, but from there the *W*₂ version moves independently, and immediately abandons any coincidence with the tenor *ordines*.¹⁸ This overlapping of the parts creates a certain amount of tension, and opens the possibility of unexpected relationships between the voices (an effect

¹⁸ Subsequent points of identity between the *F* and *W*₂ versions of the two-voice *organum* are marked with an "x" in the diplomatic facsimiles, pp. 50-51.

achieved in later musical styles through the use of functional dissonance) by avoiding the regular simultaneous cadencing of the parts.

It needs to be borne in mind that this music was essentially a soloistic—and thus improvisatory—art (the *duplum* being the solo line), and that each performance, as indicated by the existence of different manuscript versions, could well have been different in detail from any other. For this reason the idea of a “correct” modern transcription of medieval music needs to be approached with the greatest caution. It is no accident that so few transcriptions of *organa dupla* into modern notation have been attempted.¹⁹

2: Three-Voice

The introduction of a third voice into the *organum* immediately changes the basic musical conception. In place of the freely rhapsodic solo line of the two-voice compositions (in which tenor singers presumably followed the *duplum*, changing their long-held notes at a signal from the soloist) the metrical relationship among the three voices now becomes crucial. The development of notation adequate for the expression of modal rhythms is clearly reflected in the three-voice *organa* in *W₁* (fol. 67) and *F* (fol. 29), and is in fact a necessary condition of their creation. There is no three-voice example of *Benedicta* ♯. *Virgo Dei Genitrix* in *W₂*.

Although the versions of *W₁* and *F* differ in numerous details, both are of the same composition. One significant difference, however, occurs in the *Benedicta* section of the *organum*. From the point marked “1” in the transcription (p. 55), the two upper parts engage in *stimmtausch*, that is (in this case), the exchange of small three-note melodic fragments. In the *F* version only, at the point marked “2” in the transcription (p. 56), this whole section is repeated with the two upper parts exchanged. This is strong evidence for the conclusion that the version in *F* is a later development of the *W₁* version. Since the effect of the exchanged parts is a simple repetition, extraordinarily subtle perception on the part of the listener would be required to detect any difference in the sound. It is possible that the enjoyment of this kind of technique belonged primarily to the performers.

The introduction of the third voice greatly expanded the sonorous possibilities, but it also placed severe limitations on the composers in the context of thirteenth-century polyphonic techniques. The need to achieve frequent consonances was the principal limiting factor. The two upper parts tend to mirror each other's movement (particularly noticeable in the *stimmtausch* passage discussed above) and as a result they cross frequently. These voices are equal in range, covering an eleventh from *e* to *a'*, one

¹⁹ Waite's transcriptions, for example, are based on a single manuscript source (*W₁*), and fail to take into account different readings of the same passage in other manuscripts.

degree of the scale larger than the range of the two-voice *organa*. The music of *Virgo* is extended by the use of sequences (e.g., at the points marked "3" in the transcription; p. 56), which reinforces the impression of repetitiveness created by the use of a limited number of very small melodic components.

In these passages of the *organum* modal notation is restricted to the *duplum* and *triplum*, the tenor being notated throughout in *simplices* which may either be of indeterminate length or, as in the *clausulae*, move steadily in equal *longae* (texts, p. 58). We can be certain of the rhythmic interpretation of a piece where there are at least two voices written in the notation of the rhythmic modes. Changes of rhythmic mode could be accommodated within a single composition, as can be seen in the three-voice example on p. 56, where the mode changes from first to second, and then returns to first.

At many points the tenor note is consonant with the final notes of the musical phrases of upper parts with a *silbenstrich* immediately following. This suggests that the tenor note was not intended to be held through the next succeeding phrase of the upper parts. If this is the case, it may well indicate the first stage in the development of the technique of "hocketing" (i.e., hiccuping), in which notes and parts were rapidly exchanged between voices. An example of a hocket on the *Virgo* tenor occurs in the Bamberg manuscript at fol. 63.²⁰

The Separate Clausulae

Although W_2 contains no separate *clausulae* on *Benedicta Ψ . Virgo Dei Genitrix*, a large number of *clausulae* are found in the other two main Notre Dame sources (W_1 , F) and in the St. Victor manuscript.²¹ These are grouped in the various manuscripts, in W_1 at fols. 54 and 58'; in F at fols. 165, 165', 172, 176, 182 and 184; and in St. Victor at fol. 291'. The assumption that many of the *clausulae* were intended for insertion into the *organa* to provide variety has led to the modern terminology "substitute *clausulae*" to describe these passages.

By far the most important section of the chant to be used as a basis for the composition of *clausulae* is the *melisma* on the syllable *go*, omitting the first two notes as given in the *Liber Usualis*. Excepting those *clausulae* which occur only as part of a complete organal setting of the chant, there are altogether fifteen separate *clausulae* found in the sources, many of

²⁰ Pierre Aubry, *Cents motets du XIIIe siècle publiés d'après le manuscrit Ed. IV 6 de Bamberg (Ba)* [afterward Lit. 115] (Paris: A. Rouart, Larolle and Co., 1908).

²¹ *The Music in the St. Victor Manuscript Paris Lat. 15139: Polyphony of the Thirteenth Century*, ed. E. Thurston (Toronto: Pontifical Institute of Medieval Studies, 1959).

which have concordances in one or more other places in the manuscripts. In dealing with these compositions, the numbers assigned to them by Ludwig will be used for purposes of identification.²² Ludwig's Go 1 and Go 3 are not considered here, since they occur only in complete *organa*.²³ The remaining pieces are as follows:

- Go 2 (3-voice): *F*, fol. 11.
 Go 4 (2-voice): *W*₁, fol. 54.
 F, fol. 123 (as part of complete *organum*).²⁴
 Go 5 (2-voice): *W*₁, fol. 58'.
 F, fol. 165.
 *W*₂, fol. 77 (as part of complete *organum*).
 Go 6 (2-voice): *W*₁, fol. 54 (= Tam 2; *F*, fol. 137).
 Go 7 " : *W*₁, fol. 58'.
 F, fol. 165.
 Go 8 " : *F*, fol. 176 (= Tam 4; *W*₁, fol. 60').
 Go 9 " : *F*, fol. 165.
 Go 10 " : *F*, fol. 165'.
 Go 11 " : *F*, fol. 165.
 Go 12 " : *F*, fol. 165'.
 Go 13 " : *F*, fol. 165'.
 Go 14 " : *F*, fol. 172.
 Go 15 " : *StV*, fol. 291'.
 Go 16 " : *StV*, fol. 291'.
 Go 17 " : *StV*, fol. 291'.

In addition, three other separate *clausulae* occur in *F*:

- Orbis* : *F*, fol. 184.
Clausit : *F*, fol. 182.
Clausit viscera : *F*, fol. 165'.

These last, however, are of minor importance, apart from their curiosity value and the question of why they were composed.

A significant difference between these separate *clausulae* and the corresponding passages in the complete *organa* lies in the rhythmic organization of the tenor voice. In all of the complete *organa* the tenor of the *clausulae* is written in unconnected *simplices*, but in only one of the fifteen separate *clausulae* (Go 8) is this pattern adopted. In every other case ligatures are used in the tenor parts, usually one three-note ligature to an

²² Ludwig, *Repertorium*, 2:50, 53.

²³ Go 1 appears in the three-voice settings of *W*₁ at fol. 67, and of *F* at fol. 29'. Go 3 appears in *W*₁ at fol. 38.

²⁴ This, and the version of Go 5 contained in *W*₂, may represent the substitution in later manuscripts of *clausulae* originally composed as separate pieces.

ordo. Exceptions to this pattern occur only in the last five of the fifteen listed. These are notated as follows:

- Go 13: *Simplex* and three-note ligature.
- Go 14: Three-note ligature in one *ordo*, *simplices* in the next, reverting to regular three-note ligatures at the tenor repeat.
- Go 15: Three-note ligature, two-note ligature in one *ordo*, three-note ligature in the next.
- Go 16: Two-note ligature, three-note ligature in one *ordo*, three *simplices* in the next.
- Go 17: Three *simplices* in one *ordo*, three-note ligature in the next, but changing to one *simplex* in one *ordo*, three-note ligature in the next *ordo* at the tenor repeat.

As the complete list above indicates, two *clausulae* (Go 4 and Go 5), besides being written out as separate pieces, also occur as part of complete *organa*. There is no way of telling, however, whether these were originally composed as separate pieces and incorporated into a complete work, or were extracted from the complete settings. Given the relative dates of the manuscripts in which they occur, the former would seem the more likely suggestion. There is no conclusive evidence for this, however, since a complete setting could have existed in some other document which was only incorporated into the later manuscripts available to us.

Go 2 is somewhat of a curiosity in that it is the only separate *clausula* composed in three voices. The tenor is repeated; on its first passage the *ordines* of the upper parts coincide regularly with pairs of *ordines* in the tenor, but after the commencement of the tenor repeat the coincidence is disturbed for a time. The melodic constraints noted above are also in evidence here, due to the necessity of achieving consonance between all three voices at virtually every second note.

Three of the *clausulae* (Go 6, Go 8, and Go 9) have concordances with *clausulae* on "Tam" from the Gradual *Domine V. Vitam Petiti* of the Mass for abbots, which shares the same chant melody as *Benedicta*. If this is an indication of the popularity of this chant, it may account for the large number of *clausulae* based on it.

In all but four of the *clausulae* (Go 6, Go 7, Go 8, and Go 11) the tenor is repeated, thus giving the composer more scope for his invention. As was pointed out above in connection with Go 2, this repetition is in most cases taken as an opportunity for changing the relationship between the tenor and *duplum ordines*, if this had not already been done. From this it is clear that each piece was conceived as a whole, and is not merely the result of putting together two *clausulae* based on a single iteration of the tenor. In this regard, a special word is needed on Go 10. In the manuscript (*F*), this *clausula* lacks the normal identification (i.e., the syllable *go* beneath the opening of the tenor), and would appear to be a continuation of Go 9—a conclusion supported by the similarity of the openings of the two pieces

(texts, pp. 64, 66). However, a particularly long and heavy *silbenstrich* drawn through the staves of each part makes it almost certain that they are in fact separate, and that the scribe has merely neglected to insert the monosyllabic text here. Moreover, if the two were to form a single continuous *clausula*, it would be the only one to contain four iterations of the tenor; presumably, this would not be impossible, but its rarity urges caution in accepting such a conclusion. The deciding factor is that Go 9, like Go 2 and Go 5, lacks the last three notes of the tenor. As in the *clausulae* of the complete *organa*, the uses of *silbenstriche* in these pieces are relatively clear, separating the rhythmic units rather than indicating the simultaneity of the parts (especially where their *ordines* overlap).

Several of the *clausulae* (Go 8, Go 10, Go 12, Go 13, and Go 14) feature a small coda of five or six notes (almost identical in each case), written into the *duplum* after the tenor has been given its final *silbenstrich*. The incidence of these codas is clear evidence of a highly developed sense of musical form, and can be taken as an indication that the *clausulae* were conceived as complete works in themselves, rather than as intended for insertion into some other *organum*.

The Motets

1: Sources

The origins of the thirteenth-century motet are obscure, apart from the fact that motets, like *clausulae*, were products of the great troping movement of the time, which added texts to existing music and vice versa and sometimes interpolated new music with or without texts in existing works. This movement was one of the major creative forces of the period, and the motets of the late thirteenth and early fourteenth centuries may be considered its crowning achievement.

Motets based on some part of the *Benedicta* chant appear in a wide range of manuscripts. In addition to the motets contained in *F* and *W*₂, the Montpellier (*Mo*),²⁵ Noailles (*N*),²⁶ *Chansonnier du Roi* (*R*),²⁷ Bamberg (*Ba*),²⁸ Turin (*Tu*),²⁹ La Clayette (*Cl*),³⁰ Besançon (*Bes*),³¹ and one of the

²⁵ Montpellier, Faculté de Médecine, H 196. Printed in *Polyphonies du XIIIe siècle*, ed. Y. Rokseth (Paris: L'Oiseau-Lyre, 1935).

²⁶ Paris, Bibliothèque Nationale, français 12615.

²⁷ Paris, Bibliothèque Nationale, français 844.

²⁸ Aubry, *Cent motets*.

²⁹ Turin, Biblioteca Reale, Vari 42.

³⁰ Paris, Bibliothèque Nationale, nouv. acq. françaises 13521.

³¹ Besançon, Bibliothèque Municipale, I 716.

Munich manuscripts (*MüB*)³² also contain motets. All told, there are ten Latin and fifteen French motets on the gradual *Benedicta*, a total of twenty-five. This figure is somewhat complicated, however, by the fact that a motet may exist in one form in one manuscript, but in combination with another motet in another manuscript.³³ The twenty-five motets which have been transmitted complete in both text and music fall into three groups. The first group, comprising four Latin and seven French, is that in which one of the *go clausulae* discussed above serves as the direct basis (hereafter referred to as "*go clausula* motets"). The second group (four Latin and six French) do not appear to have any known *clausula* as a basis, but they use the same part of the chant as tenor, with a (presumably) newly composed upper voice (hereafter "*go non-clausula* motets").³⁴ The third group contains motets which are wholly unrelated to the *clausulae*, being constructed instead on the chant for *Benedicta*, and having (presumably) newly composed upper parts (hereafter "*Benedicta* motets"). The numbers assigned by Ludwig will be used in discussing these motets.³⁵

One qualification should be made to the implication in the foregoing discussion that *W₁* contains no motets. The text of one of the *Benedicta* motets (no. 410, *Beate virginis*) is used in a two-voice composition at fol. 137' of the manuscript, with concordances in *F* (fol. 283') and *Ma* (fol. 54').³⁶ However, this piece has no tenor indicated, and the tenor of *Benedicta* does not appear to fit, so the motet remains a puzzle.

2: Texts³⁷

In general, the texts of these motets were composed to fit the music of the *clausulae*. With minor exceptions the settings are basically syllabic, and the irregularity of the metric arrangement verifies that the motets were not written as independent pieces of poetry. The authors of the texts apparently

³² Munich, Bayerische Staatsbibliothek, Lat. 16444.

³³ The above count allows for duplications of the same motet in two or more manuscripts, but omits three motets for which complete sources are unavailable. One of these is known only by the marginal reference to its first line (*En quel lieu que mes cuers soit*) in *St V*, fol. 291'. The other two are known from texts included in MS Dijon 525 (*olim* 298), fol. 108, but they are without reference to their music (*O bicornix* and *A tous jours sans remanoir*).

³⁴ Here again, conclusions about the lack of *clausula* sources should not be too positively drawn, since it is possible that such motets were based on *go clausulae* which have not survived to the present day.

³⁵ Ludwig, *Repertorium*, vol. 2.

³⁶ *Facsimile Reproduction of the Manuscript Madrid 20486*, ed. Luther Dittmer (New York: Institute of Medieval Music, 1957).

³⁷ The complete texts of the motets discussed here are printed in numerical order in the appendix, pp. 85-96.

have aimed at the smallest number of different rhymes in one piece (see, for example, nos. 417, 418, 421, 422, and 423, all of which contain only two different rhymes). Clear examples of text being fitted to pre-existent music can be seen in nos. 414 and 415, where the breaking of the rhythmic pattern in the original *clausula* (by the occurrence of three successive *longae*) defeats the poet, who is obliged to resort to a *vocalise* on three vowels to meet the situation. Again, the French text of no. 428 presents a chaotic picture of varying line lengths; in fact, there are lines containing every number of syllables from two to twelve. The Latin texts tend to be more regular, possibly because of the ease with which the inflected word-endings of Latin can be accommodated to rhyme-schemes.

While the Latin texts are entirely devotional in character, befitting their use for feasts of the Blessed Virgin Mary, the French texts are, with one exception, secular songs of an amorous nature. The exception is no. 408 (*Benoite est et sera*), which refers to the "virgin who carried the son of God."

A number of the motets (nos. 406, 418, 419, 423, 424, and 426) contain rondeau refrains.³⁸ The charming little song *Quant voi la rose espanir* (no. 418) has six lines (including the first) from its total of thirteen which consist of refrain quotations.

3: Music

The music of the motets presents a number of difficulties to the modern transcriber, especially in those cases in which there is no pre-existent *clausula* to be used as a key to the rhythmic patterns employed. This is because the largely syllabic nature of the settings precludes the use of modal notation to express the rhythms. In many cases it has been necessary to use the verbal rhythms as a guide to the elucidation of the musical rhythms. Moreover, the motets on Go 4 and Go 12 (e.g., 411, 412, 419, and 420) illustrate the fact that the same three-note ligature pattern in the various tenors was used to represent different rhythmic structures (texts, pp. 50, 66). Clearly the development of the musical style had outrun the technical adequacy of the notation in the main Notre Dame manuscripts. The evolution of pre-Franconian notation, in which individual note shapes began to represent specific note values (in contrast to the modal patterns of ligatures which carried a rhythmic meaning only in a particular context), was a major step.

In connection with the pair of motets numbered 417 and 418 (*Quant voi la rose; Benedicta regia virgo*), Anderson argues that the French motet preceded its Latin counterpart, since the former lacks a source *clausula*, is

³⁸ In the appendix of motet texts, these refrains are printed in italics.

composed in the second mode (the iambic mode being particularly suited to the pronunciation of French texts), and is quoted in the margin against the Latin motet.³⁹ The pair numbered 419 and 420 (*Mellea vita vinea; Li plusor*), on the other hand, he regards as having been composed first in the Latin version.⁴⁰ There is an implication that no. 421 (*Au douz mai*) was composed prior to the Latin version numbered 422 (*O pia capud*), based on the fact that the French text (which was, in Anderson's words, "neutral in respect to chant and feast") designates (*Vi*)*tam* as its tenor, whereas the Latin motet (which is indisputably a Marian text) nominates (*Vir*)*go* as the tenor.⁴¹ The conclusion to be drawn is that if the Latin version had been composed first, there would have been no need for the author of the French text to alter the tenor designation, whereas in reverse it makes sense that the Latin religious verse calls for an appropriate chant as its basis.

The pair numbered 414 and 415 (*Crescens incredulitas; Por conforter mon corage*) presents another interesting comparison. At several points the French version appears musically closer to the *duplum* of the *clausula* original than does the Latin (e.g., the repeated final note of the first three *ordines*), suggesting that the French motet may have preceded the Latin. This argument is offset to some extent, however, by the location of the *clausula* and the Latin motet in *F*, and of the French motet in *W*₂ (a later manuscript). A further question arises from the fact that both versions of the motet consist of the two voices only, while the *clausula* source has three voices. It is possible in this case that one or both of the motets were composed prior to the *clausula*, or that the author(s) of the motets merely forewent the *tripulum* voice.

The motets on Go 4, numbered 411, 412, and 413 (*O Maria mater pia; Virgo plena graciae; Deduisant m'aloie ier mein*), make up an interesting group in the development of the motet. According to Anderson, *O Maria mater pia* (*F*, fol. 393) is the earliest version of the motet, after which a new *contrafactum* text (*Virgo plena graciae*) troping the original chant was provided.⁴² Subsequently both versions were reduced to two-voice motets (*W*₂, fols. 183' and 154' respectively). One of these two-voice versions was then given the French text, *Deduisant m'aloie*, and this motet appears in *W*₂ (fol. 251'). A further three-voice version appears in *MüB* (fol. 1a') with the upper two parts exchanged, and using both Latin texts. An interesting musical feature of this three-voice setting is that although there is no overlapping of the *ordines* at the tenor repeat, both upper parts form the

³⁹ Gordon Anderson, *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript Wolfenbüttel Helmstadt 1099 (1206)* (New York: Institute of Medieval Music, 1968-1976), 1:94.

⁴⁰ *Ibid.*, 1:364.

⁴¹ *Ibid.*, 1:374.

⁴² *Ibid.*, 1:46-47.

interval of a third with the final note of the tenor, thus driving the music on to achieve a consonance.⁴³

There are frequent instances in the *clausula* motets of adjustments being made to the upper voices in order to accommodate the texts (see for example, the opening of the Latin version of the Go 2 motet, no. 414, *Crescens incredulitas*). These merely confirm the compositional principle of adding texts to pre-existent melodies (the application of the troping principle referred to above).

⁴³ Ibid.

MUSICAL TEXTS

The diplomatic facsimiles that follow are based upon the facsimile editions of manuscripts cited in the notes, arranged here for ease of comparison. The incipit of each composition is indicated by manuscript *sigla* and beginning folio numbers at the left; continuations of the musical text are indicated by manuscript *sigla* only. A complete listing of the *sigla* is given on p. 81 below. Complete texts of the motets (musical texts, pp. 72-80 are given in the appendix below, pp. 85-96. The chart on pp. 82-84 indicates the relationships between the various compositions.

Two-Voice Organa

*W*₁
 fol. 38

*W*₂
 fol. 77

F
 fol. 122'

B
 ne di ca

B
 ne di ca

B
 ne di ca

W_1

The W_1 system consists of two staves. The upper staff contains a complex, rhythmic melodic line with many sixteenth and thirty-second notes. The lower staff contains a sparse accompaniment of quarter and eighth notes.

W_2

The W_2 system consists of two staves. The upper staff continues the complex melodic line from the previous system. The lower staff continues the sparse accompaniment.

F

The F system consists of two staves. The upper staff continues the complex melodic line. The lower staff continues the sparse accompaniment.

W_1

The W_1 system consists of two staves. The upper staff continues the complex melodic line. The lower staff contains a large, stylized lowercase letter 'a' that spans across the staff. To the right of the 'a' are the characters 'jr' and 'go'. An 'X' is placed at the end of the system.

W_2

The W_2 system consists of two staves. The upper staff continues the complex melodic line. The lower staff contains a large, ornate initial letter 'I' that spans across the staff. To the right of the 'I' are the characters 'jr go' and 'X'.

F

The F system consists of two staves. The upper staff continues the complex melodic line. The lower staff contains a large, ornate initial letter 'I' that spans across the staff. To the right of the 'I' are the characters 'jr go'.

*W*₁

*W*₂

F

*W*₁

*W*₂

F

W₁
W₂
F

i gem

i gem trix

i sem trix

W₁
W₂
F

quem to

que to

que to

*W*₁
 tus non ca pit

*W*₂
 tus non ca pit

F
 tus non ca pit

*W*₁
 or bis in tua

*W*₂
 or bis in tu

F
 or bis in tua

W_1
 se clau sit

W_2
 se clau sit

F
 se clau sit

W_1
 vi sce ra.

W_2
 ni ce ra

F
 uis ce ra.

Three-Voice Organa

W₁
fol. 67
[= F
fol. 29]

T

B

The musical score consists of three systems, each with three staves. The top staff of each system is a vocal line, and the bottom two are organ accompaniment. The first system is marked with a treble clef and a common time signature. The second system begins with a large 'B' and a treble clef. The third system continues the organ accompaniment. There are various musical notations including notes, rests, and dynamic markings such as 'me' and 'cta'.

W₁, F

2

T

ff 3 3

so

W, F

T

de

1

de

111

111%

W, *F*

First system of musical notation. It consists of two staves. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes.

T

Second system of musical notation. It consists of three staves. The top two staves contain a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes.

Third system of musical notation. It consists of three staves. The top two staves contain a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes.

Fourth system of musical notation. It consists of three staves. The top two staves contain a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes.

W, F

T

This system contains three staves. The top two staves are labeled 'W, F' and the bottom staff is labeled 'T'. The music is in 6/8 time. The W, F part begins with a treble clef and a key signature of one flat. The T part begins with a bass clef and a key signature of one flat. The first measure of the T part contains a whole note chord.

quoniam

to

vous

This system contains six staves. The top two staves continue the W, F part. The third staff is empty. The fourth staff contains the vocal line with the lyrics 'quoniam' and 'to' written below it. The fifth and sixth staves continue the accompaniment. The system concludes with a double bar line and the word 'vous' written below the bottom staff.

W, F

T

non

piu oz

bis.

The musical score is written in common time (C) and consists of four systems. Each system contains three staves: a vocal line (W, F) and two piano accompaniment staves (T). The lyrics are 'non', 'piu oz', and 'bis.'.

W₁, F

T

tu tu

a

se

clau

The image shows a musical score for two parts: *W₁, F* and *T*. The *W₁, F* part consists of three systems of staves. The first system has two staves. The second system has three staves. The third system has three staves. The *T* part also consists of three systems of staves. The first system has two staves. The second system has three staves. The third system has three staves. The lyrics *tu tu*, *a*, *se*, and *clau* are placed below the corresponding staves.

W₁, F

T

The musical score consists of two systems, each with four staves. The top staff of each system is marked with *W₁, F* and the bottom staff with *T*. The music is written in common time (C) and features a complex, rhythmic texture with many sixteenth and thirty-second notes. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando). There are also some markings that appear to be *sfz* or *sfz* with a vertical line through them. The notation includes various articulations such as slurs and accents.

W₁, F

T

ra

The image shows a musical score for three voices: W₁, F, and T. The W₁ and F parts are written on two staves each, with a brace on the left. The T part is on a single staff. The music is in a medieval style, featuring square neumes on a four-line staff. The W₁ and F parts have a similar melodic line, while the T part has a different line. The T part ends with a two-note ligature 'ra'.

Separate Clausulae

I: Tenor in three-note ligatures

For ease of comparison, the tenor for the following *clausulae* has been reproduced across the page opening; accordingly, the *clausulae* should also be read across the page opening.

Go 2

F
fol. 11

Musical score for Go 2, fol. 11, featuring a piano (*F*) performance. The score consists of two systems of two staves each. The first system is the main piece, and the second system is labeled "(T repetition)". The notation includes various rhythmic values and accidentals.

Go 7

W₁
fol. 58'
F
fol. 165

Musical score for Go 7, fol. 58', featuring a piano (*F*) performance. The score consists of a single system of two staves. The notation includes various rhythmic values and accidentals.

Go 9

F
fol. 165
[= *W₁*
fol. 60']

Musical score for Go 9, fol. 165, featuring a piano (*F*) performance. The score consists of two systems of two staves each. The first system is the main piece, and the second system is labeled "(T repetition)". The notation includes various rhythmic values and accidentals.

T

Musical score for T, featuring a piano (*F*) performance. The score consists of a single system of two staves. The notation includes various rhythmic values and accidentals.

This page contains a musical score for the Gradual Benedicta V. Virgo Dei Genitrix. The score is written on eight staves, organized into two systems of four staves each. The notation is a form of Gregorian chant, featuring a variety of note values including minims, crotchets, and quavers, as well as rests. The music is written on a five-line staff with a clef that is not explicitly shown but is implied to be a soprano or alto clef. The notation includes various rhythmic values and rests, typical of medieval chant notation. The first system contains four staves of music, and the second system also contains four staves. The music is written in a single system, with no separate systems indicated by a double bar line.

Go 10

F
fol. 165'

(T repetition)

This musical score consists of two staves. The upper staff begins with a treble clef and a common time signature. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff begins with a bass clef and contains a corresponding bass line. The notation is in black ink on a white background.

Go 11

F
fol. 165

This musical score consists of a single staff with a treble clef and a common time signature. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation is in black ink on a white background.

Go 12

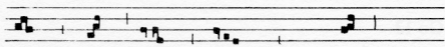
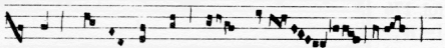
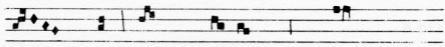
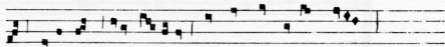
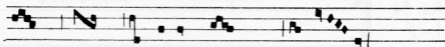
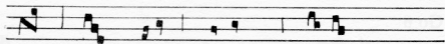
F
fol. 165'

(T repetition)

This musical score consists of two staves. The upper staff begins with a treble clef and a common time signature. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff begins with a bass clef and contains a corresponding bass line. The notation is in black ink on a white background.

T

This musical score consists of a single staff with a treble clef and a common time signature. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation is in black ink on a white background.



2: Irregular Tenors

Go 6

W₁
fol. 54
[=*F*]
fol. 137]

The musical score for 'Go 6' consists of two systems, each with two staves. The notation is highly rhythmic and complex, featuring many beamed notes and rests, characteristic of irregular tenors. The first system shows a dense pattern of notes, while the second system continues this pattern with some longer rests.

Go 8

F
fol. 176
[=*W₁*]
fol. 60']

The musical score for 'Go 8' consists of two staves. The notation is complex, with many beamed notes and rests, characteristic of irregular tenors. The first staff has a more active melodic line, while the second staff provides a rhythmic accompaniment.

Go 13

F
fol. 165'

The musical score for 'Go 13' consists of three staves. The notation is complex, with many beamed notes and rests, characteristic of irregular tenors. A '(T repetition)' label is present between the first and second staves, indicating a specific type of repetition. The first staff has a more active melodic line, while the second and third staves provide a rhythmic accompaniment.

F

(T repetition)

The first system consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. It begins with a melodic phrase that descends and then ascends. The second staff is a piano accompaniment line with a treble clef and a common time signature, mirroring the vocal line's melody. The third staff is a piano accompaniment line with a bass clef and a common time signature, providing a harmonic foundation with a steady eighth-note accompaniment.

Go 14

F
fol. 172

The second system consists of five staves. The top staff is a vocal line with a treble clef and a common time signature. It begins with a melodic phrase that descends and then ascends. The second staff is a piano accompaniment line with a treble clef and a common time signature, mirroring the vocal line's melody. The third staff is a piano accompaniment line with a treble clef and a common time signature, mirroring the vocal line's melody. The fourth staff is a piano accompaniment line with a bass clef and a common time signature, providing a harmonic foundation with a steady eighth-note accompaniment. The fifth staff is a piano accompaniment line with a bass clef and a common time signature, providing a harmonic foundation with a steady eighth-note accompaniment.

Go 15

StrV

fol. 291'

(T repetition)

Musical score for Go 15, StrV, fol. 291'. The score consists of three staves. The first staff is the vocal line, starting with a treble clef and a common time signature. It begins with a melodic phrase that is then repeated, as indicated by the text "(T repetition)". The second and third staves are accompaniment parts, with the second staff using a bass clef and the third staff using a bass clef with a flat key signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

Go 16

StrV

fol. 291'

Musical score for Go 16, StrV, fol. 291'. The score consists of three staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second and third staves are accompaniment parts, with the second staff using a bass clef and the third staff using a bass clef with a flat key signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

Go 17

StrV

fol. 291'

Musical score for Go 17, StrV, fol. 291'. The score consists of two staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is an accompaniment part, using a bass clef with a flat key signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

StV

Musical score for *StV*, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a rhythmic style with various note values and rests.

Orbis

F
fol. 184

Musical score for *Orbis*, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a rhythmic style with various note values and rests. The word *Orbis* is written below the bottom staff, with *Or* under the first measure and *bis* under the last measure.

Clausit

F
fol. 182

Musical score for *Clausit*, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a rhythmic style with various note values and rests. The word *Clausit* is written below the bottom staff, with *Claui* under the first measure and *fic* under the last measure.

Clausit viscera

F
fol. 165'

Musical score for *Clausit viscera*, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a rhythmic style with various note values and rests. The word *Clausit viscera* is written below the bottom staff, with *Claui* under the first measure, *fic* under the second, *vis* under the third, *ce* under the fourth, and *ra* under the fifth.

Motets

1: *Benedicta*

407

Cl

fol. 370'

406

Cl

fol. 370'

[= W_2]

fol. 221'

Mout loiaument

Se longuement ai

This system contains three staves of music. The top staff is for a Clarinet (Cl) and is associated with folio 370'. The middle staff is also for a Clarinet (Cl) and is associated with folio 370'. The bottom staff is associated with folio 221' and includes the notation [= W₂]. The lyrics 'Mout loiaument' are written under the top staff, and 'Se longuement ai' are written under the middle staff.

Benedicta

This system contains three staves of music, continuing the piece. The top staff is for a Clarinet (Cl), the middle for another Clarinet (Cl), and the bottom for a third instrument, likely a Bassoon or another Clarinet, based on the context of the previous system.

This system contains three staves of music, continuing the piece. The top staff is for a Clarinet (Cl), the middle for another Clarinet (Cl), and the bottom for a third instrument, likely a Bassoon or another Clarinet, based on the context of the previous system.

407

406

T

divergent
T

W_2
fol. 221'
(with 406)



408

W_2
fol. 250

Ben- oi- te est et se- ra

Benedicta

[*Benedicta*]



409

Mo

fol. 376'

410

Mo

fol. 376'

*Be-nedicta Marie**Beata virginis**Benedicta*

The image displays a musical score for the piece 'Benedicta'. It is organized into four systems, each consisting of three staves. The first system is labeled with the number 409 and the text 'Mo fol. 376'' on the left. The second system is labeled with the number 410 and the text 'Mo fol. 376'' on the left. The first two systems are labeled with the text 'Be-nedicta Marie' and 'Beata virginis' respectively. The third system is labeled with the text 'Benedicta'. The score is written in a single clef (C-clef) and a single time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music is arranged in a three-part setting, with the first two systems representing the vocal parts and the third system representing the instrumental accompaniment.

409

410

T

Musical score for Gradual Benedicta X. Virgo Dei Genitrix, measures 409-410. The score is written for three parts: Soprano (S), Alto (A), and Tenor (T). The music is in common time (C) and features a melodic line with a mix of eighth and sixteenth notes. The Soprano part begins with a treble clef and a common time signature. The Alto part begins with a treble clef and a common time signature. The Tenor part begins with a bass clef and a common time signature. The score is divided into two systems, with measures 409 and 410 indicated on the left. The first system contains measures 409 and 410. The second system contains measures 411 and 412. The music concludes with a double bar line at the end of measure 412.

2: Go non-clausulae

416

F

fol. 413'

Virtus est complacitis

The first system of music consists of two staves. The upper staff contains a melodic line with a treble clef and a common time signature. The lower staff contains a bass line with a bass clef. The text "Virtus est complacitis" is written below the upper staff.

Go

The second system of music consists of two staves. The upper staff contains a melodic line with a treble clef and a common time signature. The lower staff contains a bass line with a bass clef. The text "Go" is written below the upper staff.

The third system of music consists of two staves. The upper staff contains a melodic line with a treble clef and a common time signature. The lower staff contains a bass line with a bass clef.

The fourth system of music consists of two staves. The upper staff contains a melodic line with a treble clef and a common time signature. The lower staff contains a bass line with a bass clef.

The fifth system of music consists of two staves. The upper staff contains a melodic line with a treble clef and a common time signature. The lower staff contains a bass line with a bass clef.

417
*W*₂ fols. 145, 178'
 418
*W*₂ fols. 220', 241'

Benedicta regia/ Qant voi la rose

Go/ [Vir]go/ [Domine]

421
*W*₂ fol. 248'
 422
*W*₂ fol. 191'

Au douz mais/ O pia capud hostis

[Vi]tam/ Go

421

422

Two staves of musical notation. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb). The music consists of eighth and sixteenth notes.

Two staves of musical notation, continuing from the first system. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb).

Two staves of musical notation, continuing from the second system. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb).

423

 W_2

fol. 243'

Two staves of musical notation. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb). The music consists of eighth and sixteenth notes.

*Quant la verdor**Go*

Two staves of musical notation, continuing from the first system. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb).

423

425

Mo fols.
140', 172'

Onques ne se parti

427

N

fol. 192

Li dous chans des oisellons

Virgo

MANUSCRIPT SIGLA

- Ba* Bamberg, Staatliche Bibliothek, Lit. 115 (*olim* Ed. IV.6).
Bes Besançon, Bibliothèque Municipale, I 716.
Cl Paris, Bibliothèque Nationale, nouv. acq. françaises 13521.
Dijon Dijon, Bibliothèque de la Ville, 525 (*olim* 298).
F Florence, Biblioteca Laurenziana, Pluteus 29.1.
GB Benevento, Biblioteca Capitolare, Codex VI.34.
Mo Montpellier, Faculté de Médecine, H 196.
MüB Munich, Bayerische Staatsbibliothek, Lat. 16444.
N Paris, Bibliothèque Nationale, fonds français 12615.
P 846 Paris, Bibliothèque Nationale, fonds français 846.
R Paris, Bibliothèque Nationale, fonds français 844.
StV Paris, Bibliothèque Nationale, fonds latin 15139.
Tu Turin, Biblioteca Reale, Vari 42.
W₁ Wolfenbüttel, Herzog-August-Bibliothek, 628.
W₂ Wolfenbüttel, Herzog-August-Bibliothek, 1099.

KEY TO ABBREVIATIONS

- C** *Clausula*; *clausulae* on the syllable *go* are also assigned numbers (C1-C17) according to Ludwig, *Repertorium*.
- M** Motet; motets derived from *clausulae* are listed directly below their source. Parenthetical numbers (406-432) are those assigned in Ludwig, *Repertorium*. Motets derived from *clausulae* on the syllable *go* are also assigned numbers (M1-M16) to match their source *clausulae*.
- O** *Organum*
- T** Tenor
- Tr** *Triplum*

The RISM number of each composition is given in square brackets immediately following the *siglum* and foliation which specifies its manuscript source. Motet texts, unless noted as *triplum*, are of the *motetus*. Scribal omissions in the tenor text have been supplied in square brackets; syllables given by the scribe but not part of the musical composition are reproduced in parenthesis.

O1	<i>W</i> ₁	fols. 59-61	[163] three-voice; with C1 on <i>go</i> =
	<i>F</i>	fols. 29-31	[28]
O2	<i>W</i> ₁	fols. 32-32'	[43] two-voice; with C3 on <i>go</i> =
	<i>F</i>	fols. 122'-123'	[136] with C4 on <i>go</i> =
	<i>W</i> ₂	fols. 77-77'	[57] with C5 on <i>go</i>
M(406)	<i>C</i> ₁	fol. 370'	[5] =
	<i>W</i> ₂	fol. 221'	[239]
M(407)Tr	<i>C</i> ₁	fol. 370'	[5]
M(408)	<i>W</i> ₂	fol. 250	[305]
M(409)Tr	<i>Mo</i>	fol. 376'	[309]
M(410)	<i>Mo</i>	fol. 376'	[309]

<i>Vir-</i>				<i>go</i>
C	<i>Ba</i>	fol. 63	[103] three-voice; T : [<i>V</i>] <i>irgo</i>	C1
M(421)	<i>W₂</i>	fol. 248'	[302] T : <i>Vitam = Virgo</i> ; = M(422)	
M(422)	<i>W₂</i>	fol. 191'	[196] T : [<i>Vir</i>] <i>go</i> ; = M(421)	C2
M(427)	<i>N</i>	fols. 192-192'	[68] =	M2(414)
	<i>P 846</i>	fol. 80	[3] T omitted	M2(415)
M(431)Tr	<i>Dijon</i>	fol. 108	text only	C3
M(432)	<i>Dijon</i>	fol. 108	text only	C4
				M4(411)
				M4(412)
				M4(413)
				C5
				C6
				C7
				C8
				C9a
				C9b
				C10
				C11
				C12
				M12(419)
				M12(420)
				C13
				C14
				C15
				M15(426)
				C16
				M16(424)
				C17
				M(416)
				M(417)
				M(418)
				M(423)
				M(425)Tr
				M(428)Tr

fol. 59'	[163] three-voice =
fols. 29'-30	[28]
fol. 11	[8] three-voice
fols. 402-402'	[845] two-voice: = M2(415)
fol. 102'	[1] T omitted: attributed to Ernoul le Viel[1]e =
fols. 240'-241	[285]
fol. 32	[43] in margin
fol. 46	[87] =
fol. 123	[136] =
fols. 393-393'	[829] three-voice: Tr untexted =
fol. 1a'	[2] three-voice: in Tr position =
fols. 183'-184	[177] two-voice
fol. 1a'	[2] three-voice: in <i>motetus</i> position =
fols. 129'-130'	[95] three-voice: Tr untexted =
fols. 154'-155	[130] two-voice
fols. 251'-252	[309] two-voice
fol. 50'	[127] =
fol. 165	[318]
fol. 46	[86] =
fol. 137	[153] T: Tam 2, from O <i>Domine. V. Vitam Petii</i>
fol. 50'	[126] =
fol. 165	[316]
fol. 52'	[144] =
fol. 176	[426]
fol. 52'	[146(a)] T: Tam 6a; <i>duplum</i> in Mode 1 =
fols. 165-165'	[319(a)] <i>duplum</i> in Mode 2
fol. 52'	[146(b)] T: Tam 6b
fol. 165'	[319(b)]
fol. 165	[317]
fol. 165'	[320] =
fols. 236-236'	[275] =
fols. 239-239'	[182]
fol. 190	[192]
fol. 165'	[321]
fol. 172	[387]
fol. 291'	[58] incipit of M15(426) in margin
fol. 195'	[82] T: (<i>Vir</i>)tam
fol. 291'	[59] incipit of M16(424) in margin
fols. 140'-142	[91] T: (<i>Vir</i>)go =
fols. 172'-174	[117] =
fol. 188	[42] =
fols. 208-208'	[25]
fol. 291'	[60] incipit of M(430) in margin
fols. 413'-414	[877]
fols. 145-145'	[113] =
fols. 178'-179	[165] T: (<i>Vir</i>)go; incipit of M(418) in margin =
fols. 220'-221	[237] T: <i>Domine</i> =
fols. 241'-242	[287]
fols. 243'-244	[291]
fols. 140'-142	[91]
fols. 172'-174	[117]
fols. 304-305'	[256] lacks incipit on fol. 303'
fols. 16'-17'	[32] T: (<i>Vir</i>)go =
fols. 1-2'	[4] =
item no. 3	

Appendix: Motet Texts⁴⁴406: *Se longuement ai*⁴⁵

Se longuement ai demaine en paor este
 Ainsi par sa seignorie
 Ma dou tout esseure
 Q'ai tant lai de cuer servie
 Ton cele qi mest agre
 Sove merci *ma mende*
*Qe ele sera m'amie.*⁴⁶

407: *Mout Loiaument*⁴⁷

Mout loiaument
 L'ai refusee que j'aim tant
 Desir
 Me fait chanter
 En folie
 Mes s'amor je ne puis souffrir
 Quant toute clergie
 De Paris ne puet noter
 Ne escrive to les maus
 Et les doulours
 Que mi fait avoir m'amie.

408: *Benoite est et sera*⁴⁸

Benoite est et sera
 Tant con paradis
 La tres douce
 Virge qi le fill deu porta
 Par cui truit sans soumes
 Tuit bien nos reconforta.

⁴⁴ Motet numbers used here are those of Ludwig, *Repertorium*. Sections printed in italics represent rondeau refrains, which are referred to in the notes by the numbers assigned by Gaston Raynaud, *Recueil de Motets français des XIIe et XIII siècles* (Paris: Vieweg, 1881-1883; rpt. Hildesheim: Georg Olms, 1972).

⁴⁵ *W*₂, fol. 221^r (two-voice); *Cl*, fol. 370^r (three-voice with 407).

⁴⁶ A variant of Ref. 1521, "Bele dame m'a mande / Qu'ele sera m'amie."

⁴⁷ *Cl*, fol. 370^r (three-voice with 406). Friedrich Gennrich, *Bibliographie der ältesten französischen und lateinischen Motetten* (Darmstadt: Gennrich, 1957), p. 412, incorrectly assigns Ref. 1521 to this motet. Idem, *Bibliographisches Verzeichnis des 12. und 13. Jahrhunderts* (Langen bei Frankfurt: Gennrich, 1964), however, correctly assigns Ref. 1521 to motets 402 and 406.

⁴⁸ *W*₂, fol. 250 (two-voice).

409: *Benedicta Maria virginis*⁴⁹

Benedicta Maria virginis
 Sancta virginitas
 Qua processit nostre propaginis
 Mira feconditas
 Et florida
 Cordis humilitas
 Quam provida
 Respexit deitas
 Per quam Ade morbida
 Sanatur posteritas
 Mater dei
 Virginum puritas
 Et fidei
 Nostre sublimitas
 Sacre spei
 Vallata firmitas.

410: *Beate virginis*⁵⁰

Beate virginis
 Fecondat viscera
 Vis sancti flaminis
 Noncarnis opera
 Carens originis
 Labe puerpera
 Dei et hominis
 Dat nova federa
 Ardere cernitur
 Ardenti radio
 Rubet non uritur
 Ignis incendio
 Sic nec corrumpitur
 Concepto filio
 Virgo nec leditur
 In puerperio
 Miratur ratio
 Deum in homine
 Suscepto filio
 De matre virgine
 Non fiat questio
 De tanto nomine

⁴⁹ *Mo.*, fol. 376' (three-voice with 410).

⁵⁰ *Mo.*, fol. 376' (three-voice with 409).

Fit fides racio
 Virtus pro semine.

411: *O Maria mater pia*⁵¹

O Maria mater pia
 mater salvatoris
 te nos audi tue laudi
 grata sit laus oris
 turris regis glorie
 templum redemptoris
 thalamus munditie
 signaculum pudoris
 fons misericordie
 virgo vernans specie
 in celi solio
 o parens salutaris
 salvo gremio
 digna puellaris
 partus gaudio
 in hoc dubio
 mundi nos navigio
 a naufragio
 salva stella maris.

412: *Virgo plena gracie*⁵²

Virgo plena gracie
 thesaurus largitatis
 oculus clemencie
 pupilla pietatis
 porta patens venie
 scala caritatis
 oleum leticie
 nomen suavitatis
 tu commune canticum
 pro pellevina nauticum
 clamant omnia
 sub veni Maria
 iustant tempora
 nova grava hora
 plus abbrevia
 dies hos egyptios

⁵¹ *F*, fol. 393 (three-voice); *W*₃, fol. 183' (two-voice).

⁵² *W*₂, fol. 129' (three-voice); *W*₃, fol. 154' (two-voice).

propter filios
tuos mater pia.

413: *Deduisant m'aloie*⁵³

Deduisant m'aloie ier mein
Seur la rive de Seine
Tant qe esprez vint Saint Germain
Sicum voie m'amoine
La truis fille a un vilain
Mes net pas vilaine
Cors ot gent et avenant
Douz ris sovez aleine
Euz ot vert et bien assis
Lors li dis confis amis
'Mout vos pris touse et lou'
Ele responta 'Pou
M'est de vostre pris
Por vostre mentiau blo
Ne feroie pis
Foi qe doi Saint Pou
Ne sui pas ce vos plevis
De ceus de Paris
Done vous jouez a haris.'

414: *Crescens incredulitas*⁵⁴

Crescens incredulitas
fidem domuit
iacens vilis caritas
procul latuit
rerumque cupiditas
os aperuit
gentes sibi credits
hec absorbit
nil valet prudentia
nil probitatis gratia
nunmiors copia
prodest super hec omnia
hodie pecunie
custos diligitur
o e o
pauper hom speruitur
o e o

⁵³ *W*₂, fol. 251' (two-voice).

⁵⁴ *F*, fol. 402 (two-voice).

regis curia
 nil sine pecunia
 prodest mors copia.

415: *Por conforter mon corage*⁵⁵

Por conforter mon corage
 Qi d'amer lau tirer
 Serons un rivage
 Tout seul chevauchois
 Pastorele
 Comte et bele
 Vi simplete
 Et toie
 Sor lerboie
 Qi verdoie
 Repesoit sa proie
 Cors ot gent
 Et avenant
 Bouche vermellete
 Et viand
 Vert sorcill et bien assis
 Col blanc et couloure le vis
 Gai nature
 Mist sa cure
 En former tel enfant
 o e o
 Son flaiol
 Son bastum prist
 a e o
 Chantoit en ses lais
 Je voi venir amolot parmi le vert bois.

416: *Virtus est complacitis*⁵⁶

Virtus est complacitis
 abstinuisse bonis
 eminens gratuitis
 summi datoris donis
 tibi licet luceat
 frui rebus libere
 nunquam tamen liceat
 libitas te subdere
 sola desideria

⁵⁵ *W.*, fol. 240' (two-voice).⁵⁶ *F.*, fol. 413' (two-voice).

regnent vite libera
 desiderabilia
 excutiat cetera
 foris mentis dextera.

417: *Benedicta regia*⁵⁷

Benedicta regia
 virgo venerabilis
 mater honorabilis
 eterni regis filia
 viri tactus nescia
 stella mars Maria
 pris pia inter anima
 tua ligat fascia
 quem non capit sensilis
 mundi via
 tu nos duc ad gaudia
 patrie dux amabilis.

418: *Quant voi la rose espanir*⁵⁸

*Quant voi la rose espanir*⁵⁹
 Contre la douce seison
 Qe chantent cil oisellon
 Auten qi voient radoucir
 A donc pens et puis soupir
 Quant de ce qe plus desir
 Ne plus joir
 Ne mon voloir acomplir
 Dex porqoi mi fet languir
 Cele a la clere facon
 Por qi soupir⁶⁰
 Bien voi q'il m'estuet mourir
 Se je par li n'ai guerison.⁶¹

419: *Li plusor*⁶²

Li plusor
 Se plaignent d'amors
 Et tos iors

⁵⁷ *W*₂, fols. 145, 178' (two-voice).

⁵⁸ *W*₂, fols. 220', 241' (two-voice).

⁵⁹ Ref. 1982 (not listed by Gennrich).

⁶⁰ Ref. 1550.

⁶¹ Ref. 1587.

⁶² *W*₂, fol. 236 (two-voice); *Mo*, fol. 239 (two-voice).

M'en lo
 Mes trop pou
 Prise ma doulor
 Qant si m'esloigne la flor
 De valor
 Mes tout mon labor
 Tendrai a doutor
 Se present
 Del cors gent
 Me feisoit encore un jor
*Traiez vos la qi namez mie par amors.*⁶³

420: *Mellea vite vinea*⁶⁴

Mellea vite vinea
 vena venie gratie
 lampas vitrea
 legis vie linea
 aurea lux etherea
 tellus rosea
 solium
 regium
 virga turea mea
 spes ave dei mater virgo yessea.

421: *Au douz mais*⁶⁵

Au douz mais
 Qe florissent aubespın
 Au matin
 Par aventire montai
 Tant erroi
 Coie
 Touse souz un pin
 Qi se pleignoit de Robin
 Qi tant ot ame de cuer fin
 Et de verai
 Or l'ont guerpi en la fin
 Avant ving
 Si la saluai
 S'amor requise li ai
 Mes si veraie la trovai

⁶³ Ref. 1619⁶⁴ *W*₂, fol. 190 (two-voice).⁶⁵ *W*₂, fol. 248' (two-voice).

Conques riens ni apletoi
Si me remis au chemin.

422: *O pia capud hostis*⁶⁶

O pia capud hostis
veteris
conteris
mater maris nescia
Maria
stella maris
inferis
lucem de superis
que rutilat preceteris
previa
spem salutis
aperis
tu nobis sit propicia
ut de tua gracia
mundi par hec maria
iam pastis naufragia
detur portis inferis.

423: *Qant la verdor*⁶⁷

Qant la verdor
En pascor
Et leglai
Voi en retor
Lautre jor
M'en alai
Par un destor
Curlant flor
Pastorele trovai
Sanz servi mon cuer
Li presentai
Par grant doucor
Sans paor
Et sanz esmai
Ma dit j'a noul ferai
J'a mon ami por houme nel levai
N'autrui amor
Ne qier mes a mil jor
Mes tant con je vivrai

⁶⁶ *W*₂, fol. 191' (two-voice).

⁶⁷ *W*₂, fol. 243' (two-voice).

*A mes prumieres amors
Me tendrai.*⁶⁸

424: *En tel lieu s'est entremis*⁶⁹

En tel lieu s'est entremis
mes cuers d'amer
Ou il n'est mie a envis
Car ne li estuet penser
Fors qe tos dis
Tous solas
Et tous deduis
A son devis
Demener con li
Affie emboine foi
S'en a plus de joie en soi
Q'oiseaus qi est los sapert au bois
Desous la raime
*Mes fins cuers n'est une a moi
Ainsi facirs bien aime.*⁷⁰

425: *Onques ne se parti*⁷¹

Onques ne se parti⁷²
Mes cuers d'amer
Pour dolor qu'il ait senti
Ne qu'encor doive endurer
Diex por celi
Qui riens ne li a meri
Ainz atent ades la merci
De toute la plus vaillant
Qui soit ou monde vivant
Mes trop demeure longuement
Sa merci
Que mes cuers atent
*Et por ce croi savoir certainement
Que lai servi por noiant.*⁷³

426: *Je les ai tant quises*⁷⁴

Je les ai tant quises

⁶⁸ Ref. 159.

⁶⁹ *R.*, fol. 208' (two-voice); *N.*, fol. 188 (two-voice).

⁷⁰ Ref. 1341.

⁷¹ *Mo.*, fols. 140', 172' (three-voice with 424).

⁷² The version of *Mo.*, fol. 172' gives variant "repenti."

⁷³ Ref. 1361. Gennrich also assigns Ref. 1341, but this applies to motet 424.

⁷⁴ *N.*, fol. 195' (two-voice). The tenor for this motet is noted as (*Vi*)*am*.

*les loiaus amours*⁷⁵
 et tant ai aprises
 Joies et dolours
 ke damours sui senee
 et si sui dieu merchi bien amee
 des or ai jus mises
 toutes mes dolours
 sui senee
 et si sui dieu merchi bien amee
 des or ai jus mises
 toutes mes pavours
 car se jai desiree
 amour a maintenir a tous jors
 or i sui assenee.

427: *Li dous chans des oisellons*⁷⁶

Li dous chans des oisellons
 ke jai oi
 mesmuet de faire cancon
 mais trop me truis esbahi
 car mains jai ne mains joli
 ne me vi
 puis ke je tends raison
 et si nai ocoison
 fors ke hors sui de prison
 dieu merchi
 car jai amours de guerpi
 tu ne mont fait se mal non
 duska ci
 nencoir nen a nus joi
 asses le set on
 ke plus nen ait mal senti
 se dieus ne len a gari
 pour metre amours en oubli
 ou sil naime en traison.

428: *Or voi je bien*⁷⁷

Or voi je bien
 qui me convient
 descouvrir a celi qui lonc tans
 ma tenu en joie con fins amans

⁷⁵ Ref. 1399.

⁷⁶ *N*, fol. 192 (two-voice).

⁷⁷ *Mo*, fol. 303' (three-voice with 429); *Ba*, fols. 16'-17' (three-voice with 429).

doit estre joians
 qui tout ades est a bien faire entendans
 et estables et celans
 se je ne voell a tout hounour estre fallans
 et aler mendiant⁷⁸
 comme povre truhant
 quar on veut cele qui
 tout mon cuer a donner mari
 et ele ne set riens de mon couvenant
 nonques ne fui tant hardis
 que je li
 osasse riens dire de mon talent
 qar tout ades avoie pour
 que je ne fusse a samour
 faillans
 se je en fusse trop hastans
 mes encois que je le perde du tout
 en tout
 li dirai comfaitement
 amours me fait de li souvenir
 si que ne puis durer
 tant sache en ce lieu venir
 ni aler
 que tout ades ne me soit devant
 dame merci aies de votre amant
 et si vous souviegne
 que quiconques se marie
 ele fait de son ami
 son anemi
 tous tans.

429: *Eximium*⁷⁹

Eximium
 decus virginum
 reorumque relevatio
 mestorum consolatio
 que gremio continet Dominum
 qui sator est salus et hominum
 gratissima pro reatu nostro flagitat filium
 quod periclitantibus prebeat auxilium
 ne pro peccatis meritum
 pertrahat ad interium

⁷⁸ The version in *Ba* gives variant "mesdisant."

⁷⁹ *Mo*, fol. 303' (three-voice with 428); *Ba*, fols. 16'-17' (three-voice with 428).

dum Virgo sederit in iudico
tua nobis pia adumbret tuitio.

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