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POLYPHONIC MUSIC
OF THE
FOURTEENTH CENTURY

edited by
LEO SCHRADER

COMMENTARY TO VOLUME I

The Roman de Fauvel
The Works of Philippe de Vitry
The French Cycles of the Ordinarium Missae

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PREFACE

A proud innovator, Philippe de Vitry called the work of his youth an Ars nova. The term was probably in use before Philippe presented it for the first time in his treatise. His only purpose was to stress his break with the immediate past. About the year 1430, when the unexcelled encyclopaedic theorist, Jacques de Liège, turned against the novelties of the younger generation, the term still applied exclusively to the conflicts brought about by the moderni. The term Ars nova had never been given any other meaning by the musicians of the fourteenth century. Once the conflicts had abated, that is, once the older generation had completely died out, the term Ars nova disappeared from the vocabulary, quite rightly, since it merely defined an opposition to the immediate past. Modern historiography however uses the term indiscriminately and in defiance of its historical connotation by applying it to all the music of the fourteenth century irrespective of country. The term originated in France, where alone it had meaning, for a limited period of time. Despite active communication between Italy and France, the Italians never used the term Ars nova for their fourteenth-century music, nor was it ever used in countries such as England and Germany. In the present publication, the term Ars nova will not go beyond its original meaning; in this way indiscriminate use will be avoided.

An orderly arrangement of a complete edition of fourteenth-century music must consider a variety of factors: the chronological and geographical distribution of the material; the individuality of a composer; the various categories of composition such as ballade, motet, or Mass, and the individuality of a particular manuscript. Each factor has its importance and must be brought in as needed. The guide to an orderly arrangement must, therefore, change from one volume to the next. None of the factors seems to require special explanation or justification except perhaps that of the individual character of a particular manuscript. In this case, the editor must gauge the relative importance of the various elements, in order to reach a proper and logical decision. Certain manuscripts of fourteenth-century music have a degree of individuality, one might even say of personality, which the editor feels obliged to respect. Of course, the decision must be made for each case separately; there is no general rule.

The selection and order of the first volume are based on three factors: the singular character of a manuscript, the individuality of a composer, category of composition. It goes without saying that the edition had to begin with the Roman de Fauvel for chronological reasons. The Roman de Fauvel

has a character all its own. The polyphonic interpolations have therefore been maintained as an entity. Since the Roman de Fauvel contains the first compositions of Philippe de Vitry, it is no more than logical to place the opus of Philippe as the next entity. Only the inclusion of the French cycles of the Ordinarium Missae in the first volume seems to require explanation. Since the two succeeding volumes are to contain the works of Guillaume de Machaut, in which figures a cycle of the Mass, this appears to be the most appropriate point to present all known French cycles of the Mass. Including Machaut, there are four French cycles.

We believe that the complete critical apparatus and commentaries must be presented with each volume rather than relegated to the end of the publication. Since this publication is not a guide, or textbook on notation, matters of notation are discussed with the compositions presenting special problems. It is for this reason that we think a special treatise on musical notation to be inappropriate. With regard to the modern transcription of fourteenth-century music, the same problems have been encountered as face any editor of the music of this period, that is, the deficiencies of the modern system of notation. Our system has nothing to express adequately the characteristic combination of modus, tempus, and prolatio. In some compositions of the Roman de Fauvel the prolatio major has been expressed in the form of triplets, rather than by meter (6/8 or 9/8). This differentiation, which has no musical effect, is intended merely to indicate that the subdivision of the semibrevis has not yet been standardized by means of notation. But such a solution of a problem, which exists in fact, might be debatable.

Finally a pleasant obligation is to be discharged. My sincere gratitude goes to all who have generously given their assistance and advice. Firstly, I am deeply indebted to all those European libraries and their staff members who have allowed me unlimited access to their treasures; without their generosity this publication could not have been realised. It is impossible to express here my gratitude to each library individually.

I wish to thank especially Professor Charles Van den Borren (Brussels) who, with his ever-present graciousness, provided me with a microfilm of the Cousse-maker copy of the Strasbourg Ms; Professor Miguel Querol Gavalda (Barcelona); M. le Bibliothécaire

en chef de la Bibliothèque Municipale de Toulouse; M. François Lesure (Paris) assisted me in many ways; Mademoiselle Paule Chatillon checked the catalogue of the library of Toulouse for me. Above all M. le Conservateur du Département des Manuscrits de la Bibliothèque Nationale de Paris most liberally gave unrestricted permission to investigate all the manuscripts needed for my research. I also wish to thank my students, Mr. Richard Crocker and Mr. Albert Seay, who assisted me in preparing the manuscript.

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LIST OF ABBREVIATIONS

LIST OF ABBREVIATIONS USED IN THE TEXT

NB. This list contains only those items which are cited by abbreviation; it is not a complete bibliography.

Manuscripts

- B - Bruxelles, Bibliothèque Royale, 19606
 Ba - Bamberg, Staatliche Bibliothek, Ed. IV. 6
 Barc A - Barcelona, Biblioteca Central de Catalunya, BM 853
 " B - Barcelona, Biblioteca di Orfeo Català 2
 " C - Barcelona, Biblioteca Central de Catalunya, M 946
 Bern - Bern, Stadtbibliothek A 421
 Bes - Besançon, 716 (lost)
 CaB - Cambrai, Bibliothèque Municipale, 1328
 Ch - Chantilly, Musée Condé, 1047
 Da - Darmstadt, Landesbibliothek, 2777
 F - Firenze, Biblioteca Laurenziana, Pluteus 29.1
 Fauv - Paris, Bibliothèque Nationale, f.frç.146
 Fleischer - Bibliothek, Berlin; now Rochester, N.Y., Sibley
 Library of the Eastman School of Music
 Fri - Fribourg, Bibliothèque Cantonale et Universitaire,
 Incun. Z 260
 Hu - Burgos, Codex de Las Huelgas
 Iv - Ivrea, Biblioteca Capitolare
 Lo B - London, British Museum, Egerton 274
 Lo C - " " " Add. 30091
 Lo D - " " " Add. 27630
 Lo Ha - " " " Harley 978
 Lor - " " " Add. 28550
 Ma - Madrid, Biblioteca Nacional, Hh 167
 MacVeagh - London, British Museum, Ms Add. 41667, I
 Mad - Madrid, Biblioteca Nacional, Ms Va - 21 - 8
 MO - Montpellier, Faculté de Médecine H 196
 Mu D - Munich, Staatsbibliothek, Kasten D IV zu (31) clm 5362
 Oxf. Rawl. - Oxford, Bodleian Library, Rawlison C 510
 Padua - Padua, Biblioteca Univ. 1475 & 684
 PaStG - Paris, Ste Geneviève, Ms 1257
 P 571 - Paris, Bibliothèque Nationale, f.frç.571
 Pic - " " " Collection de Picardie 67
 Rostock - Rostock, Universitätsbibliothek, Phil. 100/2
 RU - Rome, Biblioteca Apostolica Vaticana, Urbin. Lat. 1419
 Str - Strasbourg, M 222 C 22
 St V - Paris, Bibliothèque Nationale f.lat. 15139
 Tou - Tournai, Bibliothèque de l'Eglise Cathédrale, Voisin IV
 Toul - Toulouse, Bibliothèque Municipale 94 (III,64)

- TR - Trent, Castel del Buon Consiglio, 87-92
 Trém - Château Serrant, Duchesse de La Trémoille, fragment
 W1 - Wolfenbüttel, Herzogl.Bibliothek, 677
 W2 - " " " 1206
 Worc M - Worcester Chapter Library, Add. 68, No. XXXV
 (olim Oxford, Magdalen College, Lat.100)

Periodicals

- AfMW - Archiv für Musikwissenschaft
 KmJb - Kirchenmusikalisches Jahrbuch
 Rass.Greg. - Rassegna Gregoriana
 RdM - Revue de Musicologie
 RMI - Rivista Musicale Italiana
 SIMG - Sammelbände der Internationalen Musik-Gesellschaft
 ZfdA - Zeitschrift des deutschen Altertums
 ZfMW - Zeitschrift für Musikwissenschaft
 ZIMG - Zeitschrift der Internationalen Musik-Gesellschaft
 AH - Analecta hymnica, ed. G.M. Dreves & Cl. Blume.
 Ant.Lucc. - Antiphonaire monastique, XIIe s., Cod.601
 de la Bibl.cap. de Lucques. Pal.Mus. IX,1906
 Ant.Rom. - Antiphonale sacrosanctae Romanae ecclesiae,
 Rome, 1912.
 Ant.Worc. - Antiphonaire monastique, XIIIe s., Cod.F 160
 de la Bibl.Cath. de Worcester. Pal.Mus.XII,1922.
 Apel,W.,NPM - Apel,W., The Notation of Polyphonic Music,
 Cambridge, 1942.
 Aubry,P.,CM - Aubry,P., Cent motets du XIIIe siècle,
 Paris, 1908.
 " Tenors frç. - Aubry,P., Recherches sur les "tenors"
français dans les motets du XIIIe siècle, Paris,1907
 " Tenors lat. - Aubry,P., Recherches sur les "tenors"
latins dans les motets du XIIIe siècle, Paris,1908.
 Becker,Fauvel - Ph.Aug. Becker, Fauvel und Fauvelliana, in
Berichte über die Verhandlungen der
Sächsischen Akademie der Wissenschaften zu
Leipzig, Philologisch-historische Klasse,
 88. Bd.,2 Heft, Leipzig, 1936.
 Besseler - "Studien zur Musik des Mittelalters I," AfMW VII,
 1925, 167.
 - "Studien zur Musik des Mittelalters II:" Die
 Motette von Franko von Köln bis Philippe von
 Vitry,"
 AfMW VIII, 1926, 137
 Chevalier - Chevalier, U., Repertorium Hymnologicum,
Catalogue des Chants, Hymnes, Proses, Séquences,
Tropes... Louvain, 1892ff.
 Coussemaker, L'Art harmonique - Coussemaker, E. de, L'Art
harmonique au XIIe et XIIIe siècles, Paris,1865
 CS - Scriptorium de musica medii aevi novam seriem... ed.
 E. de Coussemaker, Paris, 1864-76.
 Dahnk,E. - L'Hérésie de Fauvel, in Leipziger Romanistische
Studien, II. Literatur-wissenschaftliche Reihe,
 Heft 4, Leipzig, 1935.

- Delisle, Discours - Delisle, Discours prononcé à l'assemblée
générale de la Société de l'histoire de
France le 26 mai 1885... Paris, 1885.
 " Recherches - Delisle, Recherches sur la librairie de
Charles V, 2e partie: Inventaire des livres
ayant appartenu aux rois Charles V et Charles VI et a
Jean, duc de Berry, Paris, 1907.
 Droz-Thibault - E. Droz et G. Thibault, "Un Chansonnier de
Philippe le Bon," in Revue de Musicologie,
 VII, Paris 1926.
 de la Fage - La Fage, A., Essais de diphthérogaphie musicale,
 1864.
 Gastoué, Apt - Gastoué, A., Le manuscrit de musique polyphonique
du Trésor d'Apt, 1936.
 - "Les anciens chants liturgiques des Eglises
d'Apt et du Comtat," in Revue de Chant Grégorien,
 XI, 1902.
 Gennrich, F., - Rondeaux, Virelais und Ballades, 1921-27.
 Gerbert, Scriptores - Gerbert, M., Scriptores ecclesiastici de
musica sacra... San-Blasius, 1784.
 Grad.ed.Vat. - Graduale sacrosanctae Romanae ecclesiae, Rome,1912
 Grad.Sar. - Graduale Sarisburiense, ed.W.H.Frere, London, 1894.
 Handschin, J. - "Die ältesten Denkmäler mensural notierter
Musik in der Schweiz," AfMW V, 1923.
 Jeanroy-Langfors - A. Jeanroy & A. Langfors, Chansons Satiriques
et Bachiques du XIIIe siècle,; Classiques
français du Moyen-Age, 23, Paris, 1921.
 Langfors, A. - Le Roman de Fauvel par Gervais du Bus, Paris
 1914-19.
 - L'Histoire de Fauvain. Reproduction phototypique
 de 40 dessins du ms. franç.571 de la Bibl.Nat.
 Précédée d'une introduction et du texte critique
 des légendes de Raoul le Petit, Paris, 1914.
 Ludwig, Repertorium - Ludwig, F., Repertorium organorum
recentioris et motetorum vetustissimi
stili, Halle a.S., 1910.
 " Machaut - Guillaume de Machaut. Musikalische Werke, ed.
 F. Ludwig, Leipzig, 1926.
 - "Die Quellen der Motetten ältesten Stils," AfMW V,
 1923, 185, 273.
 - "Die Mehrstimmige Messe des 14. Jahrhunderts",
AfMW VII, 1925, 417.
 - "Die mehrstimmige Musik des 14. Jahrhunderts",
SIMG IV, 1902, 16.
 - "Geschichte der Mensural Notation von 1250-1460.
 Besprechung des gleichnamigen Buches von Joh. Wolf",
SIMG VI, 1904, 597.
 - "Musik des Mittelalters in der Badischen Kunsthalle
 Karlsruhe, 24-26 Sept. 1922," ZfMW V, 1923, 434.
 - Die geistliche nichtliturgische, weltliche
einstimmige und die mehrstimmige Musik des
Mittelalters... Adler Handbuch I, 1930.
 LR - Liber responsorialis, Solesmes, 1895.
 LU - Liber usualis, Desclée, Tournai, 1950.

- Meyer, P. - Chansons Latines et Françaises (ms.Coll. Picard. 67), in Bulletin de la Société des Anciens Textes Français, 34, Paris 1908.
- MGG - Musik in Geschichte und Gegenwart, ed. F. Blume, Kassel, 1949ff.
- Milchsack - Hymni et Sequentiae cum pluribus aliis et Latinis et Gallicis necnon Theotiscis Carminibus medio aevo compositis...partim post M. Flacii Illyrici curas congegit... et nunc primum in lucem prodidit G. Milchsack, Halle, 1886.
- Pal. Mus. - Paléographie musicale, Desclée, Tournai
- Paris, G. - Le Roman de Fauvel, Histoire Littéraire de la France, XXXII, Paris, 1898.
- Paris, P. - Les Manuscrits François de la Bibliothèque du Roi, Paris 1836ff.
- Pognon, E. - "Ballades Mythologiques de Jean de la Mote, Philippe de Vitri, Jean Campion", Humanisme et Renaissance, 5, 1938, 400.
- "Du nouveau sur Philippe de Vitri et ses amis," Humanisme et Renaissance, 6, 1939, 52.
- Ranke-Müller-Blattau - F. Ranke & J.M. Müller-Blattau, Das Rostocker Liederbuch, Schriften der Königsberger Gelehrten Gesellschaft, Geisteswissenschaftliche Klasse, 4. Jahr., Heft 5, Halle, 1927.
- Riemann, H. - "Noch zwei verkannte Kanons," ZIMG VII, 1905, 137.
- Rokseth, Polyphonies - Rokseth, Y., Polyphonies du XIIIe siècle, Paris, 1935-39.
- Roth, F.W.E. - Lateinische Hymnen des Mittelalters, Augsburg, 1887.
- Schrade, L., - Die handschriftliche Ueberlieferung der ältesten Instrumentalmusik, Lahr, (Baden), 1931.
- Spanke, H. - "Zu den musikalischen Einlagen im Fauvelroman", in Neuphilologische Mitteilungen, 37, 1936, 209.
- Strecker, K. - "Walter von Chatillon und seine Schule," ZfdA, 64, 1927.
- Van den Borren, Ch., - Le Manuscrit musical M 222 C 22 de la Bibl. de Strasbourg (s. XVe). Anvers, 1924.
- Wagner, P. - Kyriale, sive Ordinarium Missae cum cantu gregoriano, Graz, 1904.
" Greg.Mel. - Einführung in die Gregorianische Melodik, 1911
- Wattenbach, W. - "Die Anfänge lateinischer profaner Rythmen des Mittelalters," in ZfdA, 15, 1872.
- Wolf, GM - Wolf, J., Geschichte der Mensural-Notation von 1250-1460, Leipzig 1904.
" HN - Handbuch der Notationskunde, Leipzig, 1913-1919.
- Wooldridge, H.E. - Early English Harmony, I. Plainsong and Medieval Music Society. London, 1897.
- Zwick, G. - "Deux motets inédits de Philippe de Vitry et de Guillaume de Machaut," in RdM, 27, 1948, 28.

- f. - folio
m. - measure
Ms. - manuscript
v. - voice(s)
v.(vv.) - verse(s)
c.o.p. - cum opposita proprietate
li,lig. - ligatura
si - nota simplex
Co - contratenor
Du - duplum
Mo - motetus
Qu - quadruplum
T - tenor
Tr - triplum

THE ROMAN DE FAUVEL

The Roman de Fauvel, named after the fawn-colored stallion, the symbol of the vices Flatterie, Avarice, Vilenie, Envie, Variété, Lacheté, is the well-known satirical poem of Gervais du Bus, clericus-notarius at the chancellery of the king between 1313 and 1338. Gervais completed the first book (1226 verses) in 1310, the second book (2054 verses) at the end of 1314. The theme of satirical criticism ranks the poem with the medieval admonitiones. All men, high and low, layfolk and clergy, King and Pope, flatter and do homage to Fauvel. Although by no means original in form and thought, the Roman de Fauvel has poetical substance. Because of its literary prominence as well as the vivid picture Gervais du Bus draws of the moral condition of his time, the poem has often been the subject of research and critical studies. The excellent work of Arthur Langfors is still the best critical edition of the text (Arthur Langfors, Le Roman de Fauvel par Gervais du Bus, Société des Anciens Textes Français, Paris, 1914-1919).

Among the twelve known manuscripts, Ms f.frç.146 of the Bibliothèque Nationale, Paris, contains a revised and expanded version of the Roman together with the famous musical interpolations (Ms E in the list of Langfors). On f 23' appear the verses: "clerc le Roy françois, de Rues, / aus paroles qu'il a conceues / En ce livret qu'il a trouvé / Ha bien et clerement prouvé / Son vif engin, son mouvement; / Car il parle trop proprement; / Ou livret ne querez ia men- / Conge. diex le gart!amen." This is followed by the statement: "Ci s'ensivent les addicions que mesire Chaillou de Pesstain ha mises en ce livre, outre les choses dessus dites qui sont en chant." The mention of the year 1316 (v. 1064) and the absence of any reference to events later than 1316 have prompted the assumption that Chaillou de Pesstain began his work two years after Gervais finished the second book of the Roman; he may not have completed his work in that year, but it was certainly well advanced. Ch. V. Langlois (La vie en France au moyen-âge de la fin du XIIe au milieu du XIIIe siècle, II, Paris 1908, 287, 289), has shown that this "mesire Chaillou de Pesstain" was in all likelihood Raoul Chaillou, chevalier, member of a family which had frequently served at the court. Raoul Chaillou is listed as bailli d'Auvergne (1313-1316), de Caux (1317-1319), de Touraine (1322), as member of the royal court, as délégué à l'Echiquier de Normandie (1323), as enquêteur-réformateur en Languedoc; he died in or before 1337 (Cf. A. Langfors, loc.cit., 137f). Thus he was a direct contemporary of Gervais du Bus, of whose life there is no further record after 1338.

The work of Raoul Chaillou comprised changes in the original, considerable expansions and musical interpolations. His contributions are certainly not the product of a poetic genius; they are far inferior to the skill, the "vif engin", the poetical imagination of Gervais du Bus. (The suggestion made by H. Spanke, "Zu den musikalischen Einlagen im

Fauvelroman," in *Neuphilologische Mitteilungen*, 37, Helsingfors 1936, 199, that the interpolation Fauv 36 with its relation to the Tr *Floret cum vanat gloria*, may have been responsible for the introduction of dame "Vaine Gloire" whom Fauvel marries after Fortuna's refusal, is untenable.) Inferior as an inventive poet, but superior as a logical mind, Raoul succeeded in adjusting his contributions to a most impressive unity of purpose. Recent studies cast more and more light upon the uniformity of his work which, despite its variety, is definitely not a compilation of separate entities. Diversified his work certainly is: prose and verse, Latin and French, liturgical and devotional, sacred and profane, monophonic and polyphonic, chant and chant-like, borrowed and newly composed, old and new: what the past produced and the present furnished is made to fit the original *Roman*. Thus Raoul's contributions, with or without music, are glosses, marginal and interlinear as it were, to the poem of Gervais du Bus. (Langlois, loc. cit., 286, qualified them as "gloses".) The unity is one of idea, rather than of form.

But this unifying idea is certainly not the author's adherence to "heresy". E. Dahnk advanced the theory that Raoul's contributions abound with obscurities, shrouded allusions, cryptic remarks, all intended to hide an adherence to heretics, to the Manichaeans, i.e. the Albigenses. It probably is far-fetched to attribute a hidden meaning to such verses as "Il n'a si bonne region/ De dames jusques à Thoulouse" (32, 33: between one end of France and the other there is nothing like Paris). Rather than to allude to the old center of the Albigenses, the verses, we believe, have a proverbial connotation. But E. Dahnk gave her otherwise meritorious publication of the text of Raoul Chaillou the startling title "L'Hérésie de Fauvel". To our knowledge, none of the competent Romanists has accepted this theory. The work of Raoul appears to be entirely within the scope of the medieval *admonitio*, accomplished by the typically medieval method of glossing, commenting upon, a given text. We may not always be able to unravel all the implications of the comments, but of obscurity designed to cover heresy we find none.

Ms f.frçs.164 (Fauv) is a parchment Ms of unusually large size, 46.2 x 33.0 cm. It is the only Ms of the *Roman* that contains music. Delisle, however, (*Recherches sur la librairie de Charles V, 2e partie: Inventaire des livres ayant appartenu aux rois Charles V et Charles VI et à Jean, duc de Berry, Paris 1907, 194, no. 1194*), found that the inventory drawn up by Gilles Mallet in 1373 listed "Un livre de

Torchefauvel, historié et noté, bien escript de lettre de forme. Commenc.: Benedicite Domino. Fin: vous ay dame." This Ms, now lost, also contained musical interpolations, possibly its own; it had also the illustrations in common with Fauv which, indeed, make up a good share of the fame of Ms f.frç.146. Fauv consists of 88 folios; 45 of which are given to the *Roman de Fauvel*, the rest to nine poems and "Item balades, rondeaux et diz entez sus refroiz de rondeaux lesquiens fist Jehannot de l'Escurel, dont les commencement s'ensuivent." The 88 folios are preceded by two preliminary ones (A, B), the first of which has the poem with the incipit "Helas! com j'ai le cuer plain d'ire," the second (B) the original list of contents: "En ce volume sunt contenuz le Premier et le Secont livre de fauvel. Et parmi les ij. livres sunt escripz et notez les moteiz, lais, proses, balades, rondeaux, respons, antenes et versez qui s'ensuivent." This old list gives the contents of the Ms in five groups: I. "Premierement motez a trebles et a tenures" (24 compositions); II. "Motez a tenures sanz trebles" (10); III. "Proses et lays" (26); IV. "Rondeaux, balades et reffrez de Chancons." (14); V. "Alleluyes, antenes, respons, ygues Et verssez." (52). Although the scribe eliminated some of his errors, the list is not entirely correct, nor are the classifications.

The foliation of the Ms (I-XIV) is old, with the exception of f.28bis and f.28ter, which in view of the different handwriting have been recognized as a later insertion, not registered in the original list of contents. The place where these two folios belong has been a matter of debate. The latest suggestion that the text of f.28bis, 28ter should be placed between column b and c on f.29' seems to supersede all others. (See: Ph. Aug. Becker, *Fauvel und Fauvelliana, in Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften zu Leipzig, Philologisch-historische Klasse, 88.Band, 2.Heft, Leipzig 1936, 19f.*)

The page is usually written in three columns, irregularly in two: illustrations and the disposition of the music require variations. The disposition of the voices for a motet is in keeping with the tradition: Tr and Mo are written in separate columns, the T below one or the other of the upper parts. The use of three columns, however, makes variations necessary. In a 2v motet, the T is directly written below the Mo with which it is associated; f.2' may be mentioned as an example: column a = text: column b = Fauv 6(7), 5 staves for Mo, 1 staff for T; followed by Fauv 7(8), 7 staves for Mo, 1 1/2 staves for T; column c = text.

The musical interpolations prove themselves to be the work of a compiler, expertly familiar with a vast literature, musical and textual, that would fit the purpose of the work. The selection of compositions does not seem ever to have been based on artistic style. If chosen from the past, the

selected compositions do not give evidence that out of the large repertory of the past they alone have weathered all changes, with their style being still accepted after 1300. If the selection is made from the present or immediate environment of the compiler, it does not follow that such compositions are chosen for the sake of representing the modern style. The Roman's purpose is the only deciding factor.

None of the musical interpolations seems to be an original composition of Raoul Chaillou himself. This holds true without saying for the monophonic liturgical pieces, although it should be noticed that some of them are not in any way faithful replicas of the liturgical chants. It remains entirely a matter of conjecture whether or not Raoul is responsible for any change of the chants. The problem is more complicated as regards the authorship of the French lyrical compositions (monophonic). It can be taken for granted that Raoul drew upon existing material; but the extent to which he may have changed monophonic lyrics must be the subject of special studies by competent Romanists.

The Latin interpolations are far more numerous than the French, and the monophonic more numerous than the polyphonic compositions (but some of the monophonic pieces are very short). There are 15 Refrains, 11 motets entés, and 9 sottes chansons not counted as individual pieces. Out of 130 numbered pieces, 34 are polyphonic, 96 monophonic. 106 pieces of the total have Latin texts, 21 French, and 3 mixed languages: each of the last group presents a different kind of mixture: Fauv 9(12) has Latin and French verses (Tr and Mo) alternating; Fauv 15 (32) has a Latin Mo and French Tr; Fauv 28(122) has a Latin Mo and Tr and the French text of a Rondeau in the (vocal) T. All liturgical pieces are monophonic; counting all the "versets", there are 52 such liturgical pieces (although the case of some versets has still to be clarified). 54 pieces in Latin are not liturgical. Of these 54 compositions, 27, exactly half, are polyphonic, while of the 21 French compositions only 4 are polyphonic; all 3 mixed compositions are polyphonic. 10 compositions are for 2, 23 for 3, 1 for 4 voices. All the 2v. pieces are Latin. If we accept the classification of the original list of contents, all 34 polyphonic compositions are motets. There is good reason to adhere to this classification. Two compositions, however, might raise some questions: Fauv 14(29) and Fauv 34(130), the latter being the so-called "Explicit", a drinking song. Both these doubtful cases are, as is to be expected, among the French pieces. Fauv 14(29) has the structure of a rondeau in Mo and Tr, which are based on a short T

melody 4 times repeated; as a chanson à boire, Fauv 34(130) is also built upon a refrain. If these structures are to qualify the classification, the two pieces are not pure motets. But if we attribute greater importance to the plurality of texts as the main criterion of a motet, the two works are motets like the rest. We are inclined to accept the old classification of the original list of contents.

Some of the Latin texts reach back into the twelfth and thirteenth centuries, to Gaultier de Châtillon and Philippe the Chancellor, whilst others are the product of Raoul Chaillou's environment, some perhaps by Philippe de Vitry. (See below.) Thus, some 150 years provided the material for these interpolations. But also the music of some compositions is almost as old. Modal motets, the clausula, a St. Victor melisma represent the musical sources. The old conductus, however, seems to surpass in importance any other source, and quite naturally so; for the admonitio always played a distinguished role in the repertory of the conductus. Hence conductus material was from the outset more appropriate to the purpose of the Roman de Fauvel. The relationship to the conductus is even closer than has previously been assumed. The elucidation of this relationship has revealed some strikingly new facts. Not only did the conductus furnish the musical source where no connection has been thought to exist; but the manner in which the source was exploited for the interpolation in the Roman de Fauvel opens completely new aspects which should guide further research: for instance, the fact that the melisma, at the end of the conductus strophe, provided the material for the Fauvel motet. The melisma, regardless of its place at the beginning or the end of the strophe, must now be listed as one of the sources of motet composition.

Since in the case of Fauvel an "arrangement" is involved, i.e. a process of adjusting the old material to new structural considerations inherent in the motet, the question of authorship has certain implications. Who was responsible for the adjustment? Was it made directly for the Roman de Fauvel, or did the compiler of the interpolations avail himself of an existing composition already adjusted to a motet? What is the share Raoul Chaillou had in this process? As long as we do not know to what extent, if at all, Raoul participated in active musicianship, i.e. in composition, the questions must remain somewhat rhetorical, though the problems actually involved are real. But the questions are not entirely unanswerable. Motets traceable to thirteenth-century sources are incorporated in Fauvel without change, except for errors usually explainable as a misunderstanding of the original - a natural misunderstanding if between the original and the Roman de Fauvel a lapse of 100 years is taken into account. Such motets as Fauv 6(7), 7(8), or 19(38) merely add another version to a long list of the old copies. Other motets in this group are unica. But their style is entirely

that of the first half of the thirteenth century; they also have mistakes such as could be made only if they are imagined to be the result of copying from an older source. That source, however, has not yet been discovered. We take Fauv 32(128) to be such a work.

There, then, is a group of old compositions transferred to the new project of the interpolations with basically no change. We do not believe that any composition of this group, even if no older source has yet been discovered, was actually composed at Fauvel's time in conscious imitation of the old style. The other group in which the link to the older music is equally strong comprises compositions which, though being old, are changed or transformed, and by such transformations adapted to a new design. Fauv 3(3) is such a composition. It is in this group that the activity of Raoul Chaillou or a commissioned editor becomes a decisive factor. The activity of adaptation differs essentially from that of mere transference. Future research might prove that all the arrangements in this group originated at the time when the interpolations were compiled.

A third group has substantially the same characteristics as the first, the only difference being that works of this group were taken over from a more recent repertory of the past. The source is provided by neither the conductus, nor the clausula, nor any motet still based on a clausula but by the younger motet composition in which independence from clausulae has been gained. Fauvel motets are taken from the repertory of around 1250 and after and embodied in the Roman without any essential change. As in the first group, no more than a process of transference is involved. Fauv 17(35) is an example of this third group.

Among the compositions closer in style to the period of Fauvel and without any association with the music of the past, two further groups (four and five) must be distinguished from one another. All of them were composed more or less in the same period, i.e. at the time when the interpolations came into being. The two groups differ, however, in style, or to speak in terms of composers, the difference is one of generation. The fourth group represents a style of motet composition which flourished at the time of Pierre de la Croix, in the last quarter of the thirteenth century; (we do not imply that the style of Pierre himself must be actually present). The style of the late thirteenth century, still alive in the Fauvel period, was the work of the older generation of composers, men who by 1316 were all probably about sixty years of age. Fauv 4(4), 5(5), 13(27) might be listed as examples.

Finally, the fifth group, which comprises the work of the modern composers, the young generation, still in its youth when the interpolations were compiled. If Philippe de Vitry is counted among them, the composer was no more than twenty-five years old.

Among the characteristics of the modern style appear the first attempts in isorhythmic structure and red notation. The latter is used only in two compositions, in Fauv 26(78) and 33(129). But only Fauv 33(129) presents the most modern tendencies; in fact, it figures with distinction in the formulation of the Ars Nova. The red notation is used in this motet with meaning and to good purpose. Fauv 26(78), however, is questionable. The red notation, not at all needed, hence without justification, casts rather suspicion upon the modern character of the work. The suspicion is strengthened by the use of old conductus texts. The modern features are neither outspoken nor altogether clear. On the other hand, the textless T has a most interesting structure of what we recognize as a virelai. Among all interpolations, Fauv 26(78) is one of the strangest compositions. (See comments below.) Otherwise, the notation clearly represents the Franconian system. We have deferred all details requiring special discussion to the comments on individual compositions in which peculiarities occur.

Literature: P. Aubry, Le Roman de Fauvel, manuscrit inédit de la Bibliothèque Nationale (français, 146), reproduit par un procédé photographique inaltérable, avec une table des interpolations musicales, Paris 1907; A. Langfors, Le Roman de Fauvel par Gervais du Bus, in Société des anciens textes français, Paris 1914-1919; E. Dahnk, L'Hérésie de Fauvel, in Leipziger Romanistische Studien, II. Literaturwissenschaftliche Reihe, Heft 4, Leipzig 1935. Discussion of the text: G. Paris, in Histoire littéraire de France, 32(1898), 108ff; Ch. V. Langlois, La Vie en France au Moyen-Age de la fin du XIIe au milieu du XIIIe siècle, II. D'après les moralistes du temps, Paris 1908, 254ff. All other pertinent literature is quoted with the comments on individual compositions.

PHILIPPE DE VITRY

PHILIPPE DE VITRY

(October 31st, 1291 - June 9th, 1361)

Poeta nunc unicus Galliarum. (Petrarch)
Flos et gemma cantorum. (Theodoricus de Campo)

The work of Philippe de Vitry, "Musicorum princeps egregius, / Orphealis heres eximius / Cuius nomen vivat per secula /" (to quote the verses (1350) of Jean Campion and Jean de Savoie), whose fame lasted, though not for centuries, at least into the fifteenth century (François Villon), still remains a most perplexing subject of research. The work is a deplorable torso, both as to poetry and music. The greater part of his work is undoubtedly lost; but some of his compositions, now hidden under the cover of anonymity, may still come to light in the course of time. It is, however, the method of attribution that appears to be most disconcerting. For very few compositions of the extremely fragmentary work can Philippe's authorship be verified in a manner which satisfies the commonly established critico-philological precepts. In almost every case the authenticity of attribution is based on indirect evidence. Compositions are attributed to Philippe by certain authors, contemporaries more or less, among whom we regard Gace de la Bigne as a reliable witness, as also are certain theorists of music known for their learning and accuracy. Another of the attributions appears attached to the text of a motet, in an exclusive text manuscript. Fortunately, the characteristics of this manuscript make the ascription trustworthy. Only two motets have the author's name together with the music in two manuscripts, one of which cannot be relied upon in any of its ascriptions to composers (Strasbourg), and nothing is known of the history of the other, a couple of parchment leaves which have been used as covers for binding (Fribourg). As for the remaining works, the authorship must be established on internal evidence. However convincing a purely stylistic investigation may be, as the only form of evidence it can never completely match the standards of historical research. Hence, there will always be reservations, dictated by the nature of the sources.

After F. Ludwig's penetrating and thorough studies of motet composition, H. Bessler was first in making a serious attempt to define the range of Philippe de Vitry's work.

By the method of stylistic investigation and appraisal of all indirect evidence then available, he contended that nine motets could be ascribed to Philippe de Vitry with varying certainty or probability. The total can now be raised to 17 (perhaps 15) motets of which the music for one is at present lost.

The Roman de Fauvel is the earliest source containing works of Philippe de Vitry, though none is ascribed to the composer since in Fauv no attributions accompany its compositions. H. Bessler suggested four motets for consideration: Fauv 12(22), 27(120), 30(124), and 33(129), but on stylistic grounds doubted Philippe's authorship of Fauv 12(22) (Vos pastores adulteri). We present an additional fifth motet for consideration: Fauv 25(71).

Ph. Aug. Becker (Fauvel und Fauvelliana, 36ff.) discovered the close connection between the texts of Fauv 25(71), 27(120), and 33(129). Without going into the matter of authorship of Philippe de Vitry, he proposed that Fauv 25(71) also "could be" by Philippe. At all events, his brilliant analysis of the texts revealed an intimate relationship between these three motets. All have highly political implications. Although no personalities are named in any of the texts, the central figure in all of them seems to be Enguerran de Marigni, chief counsellor of the King, who had risen to the height of his power under Philippe the Fair. Together with Nogaret, the chief author of the brief of particulars in the trial of the Order of the Templars, Enguerran was bitterly attacked in the last years of Philippe's reign. Indignation was openly voiced and accusations were presented to the King that his ministers, above all Enguerran, were squandering public funds. Like a scourge, Enguerran harassed the people; like a vampire he extorted fortunes; like an advocatus diaboli he was a sinister disciple of necromancy. But as long as Philippe the Fair reigned, no accusation was effective; for Enguerran enjoyed the constant protection of the King. When Louis X le Hutin came to the throne in 1314, the time seemed to have come for Enguerran's enemies to bestir themselves to rid the land of the plague of the royal ministers. The King's weakness gave hope of success.

Fauv 33(129) is the prelude, as it were; the voice of lament over the deplorable situation once again must be raised: the evil dragon that glorious Michael in days to come will completely defeat by the miraculous power of the Cross, lives on by every device of intrigue: now endowed with the grace of Absalom, now with the eloquence of Ulysses, now armed

with wolfish teeth like a soldier of Tersites' clan, now disguised as a fox whose cunning gains the blind lion's obedience whilst in effect the fox reigns. He has filled himself with the chickens and sucks the blood of the sheep. Alas, he does not cease sucking; he still is thirsty and ravenous for prey. Now woe to the chickens, woe to the blind lion; but in the end, woe to the dragon when he faces Christus iudex (Mo). The cock sobs, crying in pain: for all the assembly of cocks is mourning because, while in the service of vigilance, it is treacherously betrayed to the satrap. And the fox, like a violator of sepulchres, vigorous with the astuteness of Belial, reigns as the King with the very consent of the lion - alas, what a slavery. Once again, Jacob's people have been put to flight under another Pharaoh; they weep, for they cannot, as once before, enter the promised land. In the desert they are stricken by hunger; they have no armed help; though they cry aloud, they are still robbed: perhaps they will soon die. Woeful voice of the wretched exiles, pitiful lament of the cocks since the lion, totally blind, submits to the fraud of the fox, the traitor. You who suffer the brazenness of the fox's misdeed, arise, or what is still left of your honor perishes and will continue to perish. The avenger is slow and guilt quickly accrues (Tr). The lion is the King, blind in his trust, but the real ruler of the "concio Gallorum" is the fox, "vulpe imperante", the voracious beast which had engorged the chickens ("pulli"), hence the lament of the cocks, the guardians, the "Galli". The day of vengeance, however, will not fail to come. Who was the blind King? He is presented as a man of compliant, weak, and perhaps even trustful character: "lumine privatus leo", "cecus leo", "leonis cecitas obscura", he is obedient to the real, but fraudulent ruler, who "de leonis consensu proprio monarchisat". This characterisation does not really fit the picture we have of Philippe the Fair whom, however, the poet must have had in mind; it fits rather the personality of Louis X who succeeded Philippe on November 29th, 1314. Perhaps the very first verse of the motetus, "In nova fert animus mutatas dicere formas", alludes to the succession.

But Fauv 27(120) casts more light upon the situation. Vengeance had meanwhile had its way; the vicious fox had come to a sudden end which shows that fickle Fortuna changes her favors rapidly. Since the pack of thieves, the den of robbers, the fox that ate up the "Galli" during the blind lion's reign, had suddenly all come to a well-deserved end and died in poverty, the Gallus sings in the strains of Ovid's verses: man's fortunes hang on a thin thread which suddenly breaks (Mo). Fortuna in her wrath did not fear to turn against the tribe that had shamelessly seized power; as an example for all time, she did not hesitate to bring the leader of the tribe to the public gallows. Generations to come should remember that anyone who goes beyond his powers is likely to fall as so mighty a tribe had fallen and that inevitably he will be

plunged to the depths. The biting storm hurts more after the zephyr; so does grief after joy; hence it is better never to have had anything. The leader who had his day, "tempore quo regnaverat leo cecatus", has been hanged at the gallows. The event is actual history. After trial, Enguerran de Marigni was hanged at the gallows on Montfaucon on April 30th, 1315. It now seems certain that the "leo cecatus" was Philippe the Fair. It took the outraged "Galli" exactly five months after Philippe's death to defeat the enemy of the land. The motet was probably written as an immediate echo to this stirring event.

Fauv 25(71) concludes the cycle. Here, the emendations of Ph. Aug. Becker are particularly valuable. It is Enguerran himself who laments the fickleness of Fortuna. "Alas, deceitful Fortuna, you have always protracted your frivolous promises; now you have truly appeared to cut them all short. Alas, so often did you favor me and ward off bitter mishaps; you gave me immense treasures; you bore my name up to the stars. Now by the turn of your wheel you have dropped me naked into a lake of tears. I am dying like Haman : I have experienced your deceit. You taught me that the greater the height, the deeper the fall. "(Mo). The death of the new Haman (Fauv has clearly "Quoniam"; the reading of Dahnk is the same; Becker convincingly suggests "Aman," with "quoniam" being corrupt) once again shows the error of being inflated by the spirit of insolence. He who like Icarus craves for more than is becoming, undertakes what is forbidden and rises to terrifying heights, is doomed to drown in the waves of the ocean. Thus Phaeton did not return after he stole the sun chariot; instead, the chariot burned and he himself perished by his bold enterprise. Thus, all too elated, trying to surpass the flight of Icarus and to out-do Phaeton's theft, our Haman is now placed on Montfaucon; raised from dust, he is often washed by rain and dried by wind for all his abominable crimes. The end does not always match the beginning (Tr). The old Haman, the favorite of King Ahasuerus, with frivolous insolence requested the death of all Jews in the kingdom, above all of Mordecai, whose adopted daughter Esther had become queen. The gallows were erected by Haman for Mordecai to be hanged. The end of Esther's story is familiar. The new Haman was Enguerran, his body dangling from the gallows in the wind on Montfaucon.

This interpretation allows the dates of all three motets to be established: Fauv 33(129) comes first and must have been composed already before the death of Philippe the Fair in 1314; Fauv 27(120) and 25(71) were composed between early May 1315 and the end of 1316,

the year of the redaction of Fauvel. It is also safe to assume that all three motets are by the same author. But was the author Philippe de Vitry ?

The evidence is indirect. According to the sources, Fauv 27(120) enjoyed the greatest reputation. Known in six different versions or arrangements and quoted by three different theorists, it surpassed in fame the other motets. Fauv 33(129), only known in two versions, is nevertheless distinguished by being included in Philippe de Vitry's Ars nova and quoted by Theodoricus de Campo, the erudite theorist and admirer of Philippe; but neither treatise mentions the author. The appearance of the rhythmic innovation of modus imperfectus in red notation in Fauv 33(129), defined by Philippe himself as one of the novelties of the Ars nova, speaks in favor of Philippe's authorship. Fauv 25(71), a unicum, is not cited in any of the known treatises. Except for stylistic factors there is no additional evidence to support ascription to Philippe. But if we agree - and all stylistic criteria seem to lead to this conclusion - that Fauv 33(129) was composed by Philippe de Vitry, the same authorship holds true for the other motets.

Fauv 12(22) has been regarded as a doubtful composition by Bessler. The doubts were not without justification. Although quoted by Philippe de Vitry himself in his treatise, the stylistic basis seemed too weak to establish the authorship securely. We believe that we are able to place the attribution to Philippe on firmer grounds. In the first place, the text of Fauv 12(22) is, in style and vocabulary, to a certain degree akin to the texts of the three previous motets, although the target of attack is different: in Fauv 12(22) the "pastores adulteri", the "successores luciferi, Christi pseudovicarii" are accused for their wolfish rapacity. In the second place, the musical style of Fauv 12(22) is identical with that of Fauv 25(71). Still more convincingly, to our great surprise we discover the composer of "Aman novi probatur exitu" quoting the Tr literally for two full measures in the Tr of Fauv 12(22): "Orbis orbatus oculis/ in die cecus cespitat". There are further and numerous resemblances between the two Tripla which bring the two motets closer to one and the same author. It seems to follow that Fauv 12(22) is by Philippe de Vitry, if he is the composer of Fauv 25(71).

There remains Fauv 30(124); strong stylistic reasons can be produced to prove Philippe's authorship. Quoted in the Ars nova and in the Erfurt Compendium, and known in three versions, with the text of the Tr in an additional Ms, the motet must have enjoyed a certain esteem. Its style resembles that of Fauv 27(120) and 33(129). This Trinity motet, with the two texts supplementing each other entirely in the manner of tropes, embodies that free, religious character which Philippe de Vitry was to express in later works with greater maturity. As a matter of fact we maintain that this

composition and similar works are new polyphonic "tropes", with the same degree of freedom from the strict rules of the liturgy that gave the older tropes their characteristics.

With the exception of Fauv 30(124), all motets were polemical and political, well in harmony with the nature of the Roman de Fauvel. With the remaining compositions we step outside the limits of the Roman which afforded the additional advantage of establishing for all works the year 1316 as terminus ante quem. There is another source that sets a chronological limit: Philippe de Vitry's own Ars nova, the redaction of which can safely be dated around 1320. Garison selon nature, trustworthily verified by Gace de la Bigne as Philippe's work, is twice quoted in the Ars nova. This motet, therefore, the only motet with French texts that has been preserved, must be dated before 1320 and perhaps placed in the period of the Roman de Fauvel.

Philippe de Vitry continued to write his aggressive motets for polemical purposes. Next may be listed Hugo, Hugo princeps invidie. Tunstede quotes the motet as a work of Philippe de Vitry. Tunstede is a well-informed theorist, erudite in matters musical and generally reliable. There is no reason to doubt the accuracy of his information, supported fortunately by further valuable though indirect evidence. Among the poetry of Philippe de Vitry in Paris B. N. Ms lat. 3 343, there are four ballades which belong together: Philippe de Vitry's De terre o grec Gaule appellee, followed by a response of Jean de Le Mote which begins in praise of Philippe: "O Victriens, mondains dieux d'armonie, / Filz Musicant et peres Orpheüs/"; a response by Jean Champion and another by Jean de Le Mote. Philippe de Vitry attacks Jean de Le Mote for betraying France and allowing his Pegasus to fly "En Albion de Dieu maudite" (the refrain of the ballade); Jean Champion voices the same reproach, while Jean de Le Mote defends himself. Indeed, Jean de Le Mote left France (or Flandres) and went to England, possibly in or after 1328 (the date is mere conjecture), where he stayed until 1339; a year later he seems to have returned to France. (These dates are listed by E. Pognon, who published the ballades: Humanisme et Renaissance V, 1938, 391, 409-412). Passionate, frank man that he must have been, Philippe de Vitry blamed the poet for his association with the English; he must have been speaking at a time when France had already suffered severely at the hands of the English; otherwise his hatred, expressed in still stronger terms upon another occasion, would hardly be comprehensible. At all events, the answer

of Jean de Le Mote contains an interesting reference; he pleads with Philippe de Vitry not to make him another Hugo when he is in England: "Ne fay de my Hugo s'en Albion sui". The motet Hugo, Hugo princeps invidie must, indeed, have had a powerful impact, since it acquired the force of a proverb. This quotation eliminates any doubt about Philippe's authorship.

The identity of Hugo, Philippe's enemy, is unknown. Hugo must have, at some time and without warning, passionately attacked the poet and composer for an undefined reason. In his counter-attack Philippe says he is amazed and addresses his adversary: since you are so envious, yet in public falsely pious, I would be closer to the truth if I called you a hypocrite. Whilst in the Tr he further characterises the hypocritical nature of Hugo, a "sophisticated liar", a "false prophet", he gives the T the significant title "magister invidie". Hugo must have been a fairly prominent figure in public life. Is he perhaps that double-tongued traitor, the French poet who sided with the English, who shamelessly presented to the public a "carmen chimericum," which above all Horace condemns in his verses; is he that vendor of oil, that author of public lies ("olei venditor, mendacii publici conditor"), whom Philippe furiously attacked in his motet O creator Deus pulcherrime? But this attack expressed deep concern with the devastation of his beloved France by the English; it was a public protest, not a personal affair as in the motet addressed to Hugo.

We find only one Hugo who played a certain rôle in Philippe's life: Hugues de la Roche, an official at the court, cleric of the Chambre des Comptes from 1342. Together with Oudard Lévrier, maître de la Chambre des comptes from 1350, he must have been on friendly terms with Philippe. In 1351 Philippe became Bishop of Meaux, and in this position he had a hôtel in Paris which apparently he visited quite often. A strange, and in many respects rather mysterious event took place in his house. (A. Coville, Romania 59, 139ff., reported the details of the event.) The personnel of Philippe's household were the clericus Guillaume le Gentilhomme, two chaplains, two Germans, Henri Jean and Philippe of Brixen, and Jean Dandiusse, an Auvergnate domestic; in addition, the sister of Philippe de Vitry and her husband lived in the house. One day, in December 1356, Philippe de Vitry was dining with his guests, Oudard Lévrier and Hugues de la Roche when suddenly the servants of Pierre Bersuire, Prior of Saint-Eloi, admirer of Philippe de Vitry and commentator of Ovid, together with two disguised sergeants of the Châtelet, all armed, entered the house by force. They came, so they said, to arrest the clerc Guillaume, accused of rape. A fight started; the people of Philippe de Vitry tried to stop the intruders. Startled by the noise, Philippe appeared with his guests and conferred with the sergeants, whereupon the cleric was released. All seemed well. But soon after, by order of the royal

procurator at the Châtelet, twenty sergeants entered the house and, after a bloody fight, arrested the brother-in-law of Philippe, his two chaplains and the others; all were taken to the Châtelet. The procurator even ordered Philippe's administrator in Meaux to be seized. Not until the Dauphin returned to Paris in January 1357 could Philippe de Vitry intervene on behalf of his people; even then he had to leave his administrator as bail for the members of his household. The case, indeed, is strange and puzzling. What secret information did the procurator have? What was the substance of the order and what was the charge that led to arrest? Philippe himself must have had a part in the affair, or the arrest of his administrator in Meaux would be incomprehensible. Was he involved in the monetary devaluation that caused a revolution in Paris exactly in December 1356? His guests were officers of the Chambre des comptes and Hugues de la Roche was one of them. If this Hugo was the hypocritical magister invidie of the motet, did Hugues de la Roche play a deceitful part? The whole story is too vague to draw any precise conclusion. But the gravest doubt as to the identity of Hugo arises when we consider the dates. The event took place in 1356; the date of the ballade of Jean de Le Mote is "before 1339"; consequently the motet Hugo, Hugo princeps invidie must have been composed well before that time since Jean de Le Mote gives it that proverbial significance which has been mentioned. The identity of Hugo remains obscure.

The mention of Hugo in the ballade also corroborates Tunstede's information. Since the ballade of Jean de Le Mote confirmed one of his attributions, we have no reason to cast doubt upon the other. The other motet named by Tunstede as a work of Philippe de Vitry is Gratissima virginis species, one of the finest compositions of Philippe, even of his epoch. It belongs to the group of religious motets which, by the manner of "troping" in the texts and by the choice of an appropriate T, achieved a new, artistic unity of composition.

The Ms lat. 3343 (Paris B.N.) yields another definite identification: Lugentium siccentur with the Tr Petre Clemens is a motet of Philippe de Vitry. Were it not for the Mo which expressly mentions "Clemens sextus", the dating of the motet might present considerable difficulties. Philippe de Vitry was no stranger at the papal court. He was probably in Avignon in 1327 to deliver letters from Louis, Count of Clermont; as the papal records show: "presentatas ejus per Philippo de Vitriaco litteras, benigne receptit papa" (Coville, loc.cit, 532).

John XXII was Pope in that year. Philippe, if he can be assumed to have accompanied (as clericus notarius) King Philippe VI, might have been again in Avignon in 1336. In 1342 Clement VI (Pierre Roger de Beaufort) succeeded Benedict XII; his election was greeted by Philippe de Vitry in his motet. Later he must have met the Pope on the occasion of a political mission with which he was charged. For King Jean II dispatched Philippe urgently to Avignon in 1350, possibly to arrange for a meeting between the King and the Pope which actually took place by the end of the year. With the type of the motet in view, it is to be taken for granted that Philippe de Vitry dedicated his composition to the Pope upon his election in 1342.

For two further motets the date of composition is fairly certain, but Philippe's authorship lacks any documentary evidence: Bona condit and In arboris. Both are quoted in Philippe's treatise Ars nova, which implies that the motets were composed before 1320. Both are famous: Bona condit is included in six manuscripts; In arboris is quoted in four treatises and by Philippe himself three times. The basis for the ascription to Philippe is largely that of stylistic criteria, although Besseler (AfMW VIII, 192, 204) finds that the character and theme of the text of Bona condit resemble those of Philippe de Vitry's Dit de Franc Gontier and a passage of the famous letter written to him by his friend Petrarch after October 23rd, 1351, the date of his appointment as Bishop of Meaux. This would presuppose that Petrarch knew a work which Philippe composed more than 30 years before his appointment. Apart from stylistic criteria we are not in a position to furnish more substantial support.

Although Virtutibus laudabilis has the signature "Philippus de Vitriaco" in Strasbourg M. 222 C. 22 (cf. Ch. van den Borren, Le Manuscrit Musical M. 222 C. 22 de la Bibliothèque de Strasbourg, Anvers 1924, 67f.), the lack of reliability of this and other signatures in Ms Strasbourg leaves Virtutibus laudabilis still entirely subject to stylistic examination. A certain degree of fame - there are five versions, one of which is incomplete - might be a factor to be considered. Stylistic criteria seem to support the attribution in Strasbourg. Since the motet is a religious work - a St. Mary motet - the texts are unrevealing and hold no clue.

In Quid scire proderit we have perhaps the most doubtful and problematic case. In the first place, it is an extremely short motet; it gives even the impression of being not quite complete, although the epigrammatic appearance of the music might correspond with the epigrammatic character of the text. But the text and its meaning are clear: it is a sharp attack on the clergy or rather on the papal court for its venality ("Dantur officia burse consilio") - "prayers are of no avail if your hands are empty" - so ends the Mo. If the composition

is really a work of Philippe de Vitry (and we have very serious doubts, and present the spurious work merely for further study), the composer never used a comparable structure in any of his motets. In view of Philippe's familiarity with the court at Avignon, an attack such as the motet implies is not out of harmony with his character. He might have searched for a musical form of an epigrammatic theme. If it was he who searched for it, he certainly found it. (Strong doubts have also been voiced by Guillaume de Van, "Le Manuscrit de Musique du Trésor d'Apt, publié avec une introduction par A. Gastoué", a review of Gastoué's edition, in Acta Musicologica, XII, 1940.)

With the two remaining motets which have most recently been presented as works of Philippe de Vitry (by C. Zwick and A. Pognon), we are on firmer ground. Rex quem metrorum, discovered with the ascription to "Philippo de Vitriaco" in the fragment of Fribourg en Suisse (G. Zwick) only a few years ago, has been known as an anonymous composition ever since the discovery of La Trémoille (E. Droz, G. Thibault) and Ivrea (G. Borghezio). The reliability of the Fribourg fragment is difficult to assess. Being a fragment, the provenance and original composition of the Ms are unknown. We might even be inclined to suspect the ascription. For the second composition of the fragment, the French double motet De touz les biens is attributed to Guillaume de Machaut. The motet is unknown, and any work which Machaut did not include in any of the manuscripts containing the corpus of his work must necessarily arouse suspicion. (Cf. the comments in our volume of the works of Machaut). But we have no doubt in the case of Philippe de Vitry's motet. All internal evidence proves the composition to be his work, the structure, the arrangement of the T, the harmonic and melodic style, and the rhythm which has all the unmistakable characteristics of Philippe's practice. We can go even further; fortunately, Philippe de Vitry composed Rex quem metrorum in closest connection with another motet the authorship of which is established by Tunstede: Gratissima Virginis species. The relationship is by no means only in the general nature of style. Philippe de Vitry worked in both motets with exactly the same material; details, down to the hocket passages, match each other, and for a good many measures the Tripla of the two motets (less so the Moteti) are alike, at times even identical.

The acrostic Robertus of the motet holds the clue to the historical personality: Robert d'Anjou (1278-1343), crowned in Avignon in 1309 by Pope Clement V. The motet, however, cannot be a personal and direct

address. The King, whom all the world admired for his virtues and love of letters and the arts, "re da sermone", the King of erudite eloquence (Dante), "ecclesie tuctor" (he was appointed papal Vicar in Italy by Pope John XXII), is praised in the Mo in entirely impersonal terms. But, the text of the Tr is personal: a fervent admonition which should be made known to all the world; a particular individual is addressed by Philippe de Vitry, an enemy of King Robert: "Since you cannot lacerate him with your teeth, and since your shrill cries do not really indict him, mischief-maker that you are, why do you persecute him, this just man, and why do you neglect the rule of your King?... You share the same iniquity that Jerusalem committed when it spurned the true Lord, Jesus." These are neither vague nor general terms. Being the leader of the Guelphs, Robert d'Anjou had many enemies, chiefly among the Aragonese and the Ghibellines in Sicily. The enemy must be one who, instead of being a vassal to Robert as he should have been according to the nature of things, usurped the power, or at least associated himself with usurpers. This clearly points to the Aragonese against whom Robert d'Anjou fought endless wars ("Machabeus in arma rara colens," thus is the Rex regum described in the Mo). The enemy can be Frederick III of Sicily, who in his struggle for the kingdom conspired with the Ghibellines, whereupon Pope John XXII excommunicated him in 1321. Robert attacked Sicily several times during the '20's and, except for a short respite around 1334, throughout the '30's. The enemy can also be Peter who succeeded Frederick in 1337. The motet was in all likelihood written amidst the struggle between the Angevins and Aragonese for Sicily. We are convinced that the motet Rex quem metrorum is not a work dedicated to Robert d'Anjou, but directly addressed to Robert's enemy. What prompted Philippe de Vitry to take such an interest in Robert's affairs, since it must be doubted that he knew Robert personally? And here we venture to advance an interesting hypothesis. It may have been Petrarch who persuaded his friend Philippe de Vitry to lend his genius to Robert's political aims. Petrarch was highly thought of by Robert. Common intellectual interests established a certain friendship between the King and the poet. It is not impossible that Petrarch appealed to Philippe de Vitry. Perhaps it is because of the lack of personal acquaintance with Robert that Philippe in the Mo described the King's character like a chronicler; and the motet in favor of Robert may well have been his response to Petrarch's request.

The authenticity of O creator Deus pulcherrime rests entirely on how much confidence we place in the attributions found in the Ms lat. 3343 (Paris B. N.). We have seen before that the reliability of this text Ms cannot be doubted. The motet attributed (on. f. 71') to "Meldensis Episcopus Philipus de Vitriaco, et ultimus fratrum suorum" is unquestionably a late work of Philippe de Vitry, though not necessarily composed when Philippe was Bishop of Meaux, i.e.

after 1351. (A. Pognon has shown that the verses of Gilles Li Muisis "Philippe de Vitri et ses freres/Font choses bielles et moult cleres" refer to actual brothers, and not as Coville assumed, merely to a community of intellectual friends.) In a rather unusual manner, the composer presents himself as the speaker: "Philipus dimico." (Such a direct reference is apt to appear in the Tr rather than in the Mo.) The Tr, outspokenly political and anti-English, is an accusation of a French poet, a traitor to France, who believed in the cause of the English; and at the same time a call to the French to rise against the English "nec plus erit hoc nomen: Anglia." The traitor has not been identified. For a moment one might think of Jean de Le Mote. But in his ballades, the replies to Philippe de Vitry and Jean Campion, Jean de Le Mote emphatically defended himself by saying that not France but Flanders was the country of his birth. Moreover, Philippe's sharp language in the Tr aims at a person who was politically much more involved than Jean de Le Mote apparently ever had been. Most unusually, a two-verse epigram which fits the meaning and purpose of the motet is divided between the (surely instrumental) Co and T. Thus all voices: the Mo by way of a general characterization, the Tr by way of a specific statement, Co and T by way of a motto, serve the same purpose, like tropes upon one theme. O creator Deus pulcherrime seems to be a climactic realization of the art of troping in the fourteenth-century motet.

The "Art de seconde rhétorique" praised Philippe de Vitry as the inventor of a new style of motets, of ballades, lais and simple rondeaux: "il trouva la manière des motets et des balades et des lais et des simples rondeaux." We know of the new style he gave to motet composition. But what his contribution to the ballade, lai and rondeau had been we do not know. It may well be that one or the other of the monophonic lais in the Roman de Fauvel is his, as we assume that his share in the musical interpolations of the Roman de Fauvel is much larger than is indicated by the group of five motets; but we admit that we have not yet found the proof. Not until the findings in Ms lat. 3343 (Paris B.N.) were published did we know that the statements of Gace de la Bigne and of the "Art de la seconde rhétorique" were based on facts. De terre o grec Gaule appellee is the only ballade of Philippe de Vitry of which we have the text. It is worthy of note that Philippe used the ballade for the same personal political purpose inherent in his motet, i.e. that of admonition and criticism. This ballade, we believe, was never intended for musical composition; if it were, the ballades of Jean de Le Mote and Jean Campion

in the cycle of four would also call for music, which is very unlikely. We, therefore, have not included the text of Philippe's ballade. No music is associated with Ulixea fulgens facundia (Ms lat. 3343, f.111'), a "partitura amoris" with Jean Campion and Jean de Savoie as interlocutors and Philippe de Vitry as judge; the partitura is dated 1350. (Cf. A. Pognon, Humanisme et Renaissance 6, 1939, 53ff.)

THE SOURCES

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We group together all the manuscripts containing polyphonic compositions of the Roman de Fauvel, i.e. variants of the versions in the Ms Paris BN f.frç.146, works of Philippe de Vitry, and the French cycles of the polyphonic Ordinarium Missae. (The latter will be described individually in the section on the cycles.) Manuscripts, however, which link the Fauvel compositions to thirteenth-century sources have been omitted. In view of the frequent and extensive descriptions of the thirteenth-century manuscripts: Wolfenbüttel 1 and 2, Florence, Huelgas, Montpellier, Bamberg, and others, the exclusion from our list of a catalogue raisonné or even of a synopsis of these sources is fully justified.

The fourteenth-century sources which have been critically used for the compositions edited in this volume have all been more or less fully described, analysed, or referred to, chiefly by Friedrich Ludwig and Heinrich Bessler. There is, of course, no need merely to repeat or copy what has already been done, frequently in exemplary fashion. An explanation of our principles will, therefore, be indispensable. Some of the principles underlying the edition as a whole have already been discussed in the preface. Wherever a group of compositions existed as a historical unit, and such a group may involve a certain manuscript or the work of an individual composer, the unity should be preserved in the edition. For that reason, we gave the polyphonic interpolations of the Roman de Fauvel as an entity which not only has its own value and characteristics of a peculiar combination without parallel, but marks the beginning of all French fourteenth-century polyphony. This does not mean that all that stands at the beginning is "Ars nova", which implies another limitation of this limited term. On chronological grounds, the polyphony of the Roman de Fauvel had to be presented first.

In a logical procedure, at the same time complying with a chronological order, those sources must next be taken into account which carry on the compositions of Fauvel, namely ten manuscripts, some of which reach into the fifteenth century. These ten manuscripts are: Bruxelles, Bibliothèque Royale, Ms. 19606; London, British Museum, Ms.Add.28550; Mac Veagh Fragment, now British Museum Add.41667,I; Munich, Staatsbibliothek, Fragment D IV; Paris, Bibliothèque Nationale, Ms f.frç.571; Paris, B. N., Ms Picardie 67; Rostock,

Universitätsbibliothek, Mss phil.100/2; Strasbourg, olim Bibliothèque Communale, Ms 222 C 22; Château Serrant, Bibliothèque de la Duchesse de la Trémoille, Fragment; Trent, Castel del Buon Consiglio, Ms 87.

The value and authenticity of all these sources vary greatly. With five Fauvel compositions, the Bruxelles Ms stands at the top of the list; Trémoille follows with three motets; next comes Paris 571, which contains two Fauvel compositions; the London Ms Add. 28550 also has two works, but arranged for a keyboard instrument; the remaining six manuscripts have one composition each, some of them in a rather odd shape. It is clear that the Mss B.Trém. and especially (see below) Paris 571 stand closest to Fauvel. But to establish the relative strength of the link between Fauvel and each of these manuscripts, it is necessary also to take into account the relation of the Fauvel compositions to the rest of the works in each source. Ms B again comes first: exactly half of the works are Fauvel compositions. Of a total of 115 compositions in Trém three belonged to the repertory of Fauvel. Paris 571 has only two compositions and both are Fauvel interpolations. Furthermore, the manuscripts themselves, i.e. their make-up and purpose, differ widely; no comparison must lose sight of these differences. Ms B is a rotulus, hence its content can never have been as extensive as that of a regular codex. The Bruxelles rotulus is in damaged condition and fragmentary, hence incomplete; even if it were complete, no rotulus gives a complete repertory but only a selection. The rotulus make-up associates Ms B with Pic which is, however, badly cut up. Trém is a regular codex, in size unusually large, with a full and significant repertory. The fact that three Fauvel motets were taken into Trém does not imply that Trém is very close to the repertory or character of Fauvel. It may shed some light upon the nature of Trém that two of the three compositions are the royal motets Rex beatus and O Philippe. Trém can be dated; it was written in 1376 by Michael, possibly "messire Michiel, nostre chapellain" (cf. E. Droz and G. Thibault.) Despite the total difference between codex and rotulus, Ms B maintains its place close to Fauvel. If for the purpose of a very limited compilation a selection is made which favors Fauvel by half of the chosen compositions, it is obvious that Ms B must have been composed in the nearest possible contact with Fauvel.

Taking all aspects into account, including the degree of accuracy of a source, whether it is a fragment or not in its present state, historical considerations require re-grouping of the sources: Ms B and, on account of the similar type of Ms, Pic;

Paris 571, Trém, MacVeagh; Strasbourg, Munich, Trent, Rostock; and London.

The manuscripts are all described and analysed in the pertinent literature. A new description will only be provided wherever the available material is not satisfactory. The best analysis of Ms B has been presented by F. Ludwig, Machaut II, 21. This rotulus, purchased by the Bibliothèque Royale in Bruxelles in or after 1846 from the library of J.F. Willems, is listed by J. van den Gheyn, Catalogue des Manuscrits de la Bibliothèque Royale de Belgique, 1901, 440: "Rouleau: 1m39 x 0m175; 14e s.; notation sur 5 lignes rouges; la I. capitale est fleuronée et rehaussée d'or, les autres sont en rouge et en bleu." The initial D, indeed superbly decorated, shows a double-headed eagle. It belongs to the 3v. conductus Deus in adiutorium (= Mo 8,303; Torino Vari 42, no.2) which often appeared at the beginning of thirteenth-century manuscripts. There are 63 staves with music on the recto, 54 on the verso. Errors in the text indicate that the scribe was probably not French. The rotulus contains altogether 10 compositions, the last two being incomplete: no.9 has only the Mo Nostris lumen tenebris, neither Tr nor T; no.10 consists of the instrumental solus tenor and Co of the motet Virtutibus laudabilis (Philippe de Vitry). Only two motets, no.5 and no.9, do not occur in other manuscripts. We should add to Ludwig's remarks concerning no.6: Florens vigor ulciscendo that this motet also occurs in Ca B, no.12, and that the T, not designated in B, no.6, is Neuma (Neuma in Ca, no.12 and N in Fauv 33(129)).

Pic has been described by H. Bessler, AfMW VII, 195f., and F. Ludwig, Machaut II, 21. (Cf. also J. Wolf, GM I, 181, and, with the edition of f.68, F. Gennrich, Rondeaux, Virelais und Balladen I, 262-64.) The measurements of f.67, which contains the polyphonic music, are 43.5 cm x 21.3 cm, but the folio, being badly and unevenly cut, had originally an entirely different size. It was, in all likelihood, a parchment scroll which Ludwig, Machaut II, 21 n.1, placed directly beside Ms B without excluding the possibility that B and Pic belong together, a hypothesis which we do not support. The cutting of the folio damaged the compositions severely, hence some of them appear only as fragments. Pic has 4 double motets (2 French, 2 Latin) and 2 French chace, In nova fert being no.2

Paris, BN f.frq.571 (anc. 7068) is a parchment codex of the fourteenth century, not thirteenth as the catalogue indicates. P 571, a collection of various items, enjoys a certain fame because of a group of 40 illustrations, ink drawings, by Raoul le Petit, provided with commenting verses which are related to the Roman de Fauvel. (See the reproductions of these drawings in A. Langfors, L'histoire de Fauvain, reprod. phototyp., Paris 1914.) With the work of Raoul le Petit in view, P 571 thus belongs to the circle of Fauvel Mss. But the Ms is a collection with the title: "Livre

de Tresors de science traictant de plusieurs choses diverses comme monstre la table"; there are five different items: 1. "Livre ki est apelés Trezors" (Brunet Latin); 2. "Li Lires Aristole, q'est intitulé Secré des Secrez, del governails des princes ou del gouvernement des seignurs", translated from the Latin version by "clerc Philippe"; 3. Two prayers in French (f.143): a. "Regarde à ma faice"; b. "N. ieo vous comand à Dieu li voy poussant"; preceding the prayer (b), on f.143', is a well designed Crucifixion with the text: "Sancta crux, salva me, quia in te passus est salvator mundi"; 4. Two motets, f.144-145; f.145' vacant; 5. Le Dit de "Fauveyn, historié par Raous Li Petiz", f.146, incipit: "Raous li Petiz Ki ryma"; explicit: "Bon y fait penser de quer fin".

Well preserved and clearly written, the two folios 144, 145 have the customary arrangement needed for motets. The page is divided in two columns, the left for the Mo, the right for the Tr. The left column has the corner vacant, the space having been provided for the large initial "L". The motet is (L)Udovice, prelustris Francorum" (= Fauv 16(33): O Philippe, prelustris Francorum; possibly also Trém f.21, no.43: O Philippe), written on nine staves; the T "Rex Regum" is written below the Mo on the tenth staff. The Tr is placed in the right column on ten staves and continued on two staves below across the full page. On f.144' follows the motet against the Templars, (Q)"Ui sequuntur castra" (= Fauv 9(12)). The arrangement is the same as on f.144: each column has eleven staves, and one staff below runs across the page. The T "Verbum iniquum" is placed in the left column, below the Mo, and the Tr (D)"Etractor est" in the right column, continued on the lowest staff. Being still incomplete on f.144', the Tr is carried on to f.145 where the end appears on one staff across the page. The rest of the page is vacant, and without staves; so is f.145'.

While the space left vacant for the initial of the Louis motet is sufficiently large for an elaborate ornament or even illustration, the space for the omitted initial of the second motet is so small that no more than an ordinary, undecorated majuscule could be inserted. The difference of the initials seems to have important implications. The Louis motet was either the opening composition of a larger manuscript or fascicule, since it is quite customary to distinguish the first piece by an ornate initial; or the elaboration of the initial was intended to give the Louis motet special dignity, since the work was composed for the coronation of the King. As the copyist stopped short on f.145, the first assumption

is more plausible. We can hardly imagine that only two motets were planned for the copy. Only if we take the two folios as part of the work of Raoul le Petit, does the copying of merely two motets make some, though not much, sense. It seems rather that originally one or more fascicules were planned but left incomplete for unknown reasons.

For Trém the descriptions by E. Droz and G. Thibault, "Un Chansonnier de Philippe le Bon," *Revue de Musicologie* VII, (1926), 1-8 and 4 facsimiles; by H. Besseler, *AfMW* VIII, 235-241; and F. Ludwig, *Machaut*, II, 18-20, are available. The format of Trém exceeds the usual size of manuscripts of that period: the measurements, ca.50.0 x 32.5 cm, are approximate since the two folios are cut down at the margin. Only f.1 and 8, the outer folios of the first fascicule, are preserved, and contain on the recto of f.1 the original list of contents, on f.1' Bona condit; on f.8 the Mo Faux Samblans and T Vidi dominum, with the Tr Amours qui ha (f.7') missing; the Tr Qui es promesses and T Et non est qui adiuvet, with the Mo Ha Fortune missing (f.7'); on f.8' the motet Mens in nequicia complete. All that is preserved has been published in photographic reproduction by E. Droz and G. Thibault.

The fragment MacVeagh, listed by J. Wolf, *HN* I, 352 with an edition of De ce que folz pense, *ibid.* 355-360, has been described by H. Besseler, *AfMW* VII, 196f. The present location of this fragment of two folios is London, British Museum, Ms Add. 41667, I. With the exception of no.2, De ce que folz pense, all compositions are incomplete, and of Fauv 15(32), Rex beatus, only the Tr Se cuers joians is extant.

Charles Van den Borren has dedicated a special study, both comprehensive and thorough, to the Strasbourg Ms: "Le Manuscrit Musical M.222 C 22 de la Bibliothèque de Strasbourg (XVe siècle) brûlé en 1870 et reconstitué d'après une copie partielle d'Edmond de Coussemaker" par Ch. Van den Borren, Anvers 1924. Together with Ludwig's description, *Machaut* II, 37ff, this study offers a complete analysis of the manuscript, its character and repertory. We owe the knowledge of the 52 compositions copied by Coussemaker before the manuscript was destroyed to the generosity of Prof. Ch. Van den Borren, who kindly provided a microfilm of the Coussemaker copy in his possession. Only one Fauvel motet, Fauv 27(120), has been taken into the fourteenth-century part of the Str repertory. Fauvel represents the oldest fourteenth-century composition included in Str.

The fragment Munich D IV was mentioned for the first time by F. Ludwig, *AfMW* V, 280 n.l. Ludwig found this single paper leaf of the fifteenth century among musical fragments in the Munich Staatsbibliothek; the fragment was filed in "Kasten D IV zu (31) clm 5362." Ludwig also referred to the fragment in *Machaut* II, 36. Mu D IV has the Tr Tribum que non abhorruit of Philippe de Vitry's motet Quoniam secta latronum (= Fauv 27(120)).

This motet seems to have been given a favorite place in German sources. For not only did it appear in Str and Mu D IV, but, curiously, it also made its appearance amidst a repertory of German songs, in the so-called "Rostocker Liederbuch" of the last quarter of the fifteenth century. This Liederbuch, the Mss phil. 100/2 of the Universitätsbibliothek at Rostock, has been described, analysed and completely edited: "Das Rostocker Liederbuch nach den Fragmenten der Handschrift neu herausgegeben von Friedrich Ranke und J.M. Müller-Blattau", in "Schriften der Königsberger Gelehrten Gesellschaft, Geisteswissenschaftliche Klasse", 4. Jahr, Heft 5, Halle 1927. The motet Fauv 27(120) is included as the last piece of the Ms, no.60 on f.43, but in a musically peculiar form: the Tr is omitted and the T is provided with a new text.

With regard to the Codices of the Castel del Buon Consiglio at Trent we refer to the various descriptions presented by the editors of the Trienter Codices in the Denkmäler der Tonkunst in Oesterreich (especially by R. v. Ficker): vols. 7; 11,1; 19,1; 27,1; 31; 40; cf. also R. Wolkan, "Die Heimat der Trienter Musikhandschriften, Studien zur Musikwissenschaft, Beihefte der Denkmäler der Tonkunst in Oesterreich" 8, 1921. Fauv 22(50) appears in Codex 87, f.231', no.177 (See below).

The description of London, British Museum, Ms Add. 28550 will be given in the volume of instrumental music.

We have attempted to base our edition on logical as well as historical grounds, i.e. to eliminate, as much as possible, all arbitrary aspects of selection. Any edition of fourteenth-century polyphony must of necessity begin with the Roman de Fauvel. But the continuation with the work of Philippe de Vitry is equally indispensable. With five motets the Roman de Fauvel is one of the main sources of Philippe de Vitry; being all products of his youth, they represent an entity even stylistically. The Roman de Fauvel includes one third of all that is now known of Philippe de Vitry. If we proceed beyond the Roman de Fauvel to the main sources that contain the rest of Philippe's work, a new group of manuscripts enters the picture, allowing interesting observations. In this group, Ms B drops out together with the Roman. B had two of Philippe's Fauvel interpolations which are not taken over into this group. But B has (no.10) Tenor solus and Co of Virtutibus laudabilis which is not a Fauvel interpolation. This evidently can be regarded as indirect proof of the close relationship between B and Fauvel. The new group comprises Ivrea, Apt,

Cambrai B, Fribourg (in Switzerland), Bern, and the text Ms Paris BN lat 3343; and of the old Fauvel group only Strasbourg and La Trémouille are maintained. In this total group of eight manuscripts only Strasbourg carries on one of Philippe's Fauvel interpolations, Fauv 27(120). Hence the character of manuscripts changes altogether for Philippe's work outside the Roman de Fauvel.

In this new group Ivrea stands out as the most important source. It contains no less than nine motets of Philippe de Vitry. Next comes Trém with seven motets, all of which Trém has in common with Iv. Apt, CaB, and Str have three motets each. Apt has all three in common with Iv, but only one with Trém; exactly the same compositions as in Apt with the same relation to Iv and Trém appear in Str; CaB has all three in common with both Iv and Trém. The Fribourg motet stands also in Iv and Trém, the Bern motet in Iv, Apt, and Str. For seven motets we have the relation of Iv and Trém, for three motets twice the relation of Iv, Apt, and Str, for three other motets Iv, Trém, and CaB, for one motet Iv, Trém, Fri, for another motet Iv, Apt, Str, and Bern; only one motet has five concordances: Iv, Trém, Apt, CaB, Str. The text Ms 3343 (Paris) has the music in Iv and Trém, while the music for another motet is lost. Iv and Trém, no doubt, are almost equal in importance. The importance of the other sources can best be measured by the relation to Iv and Trém; that is to say, the manuscript which has the closest association with the two main sources must, as a rule, be regarded as more reliable or closer to the original. The application of such a rule would give CaB the third place in the group, rather than Apt, although Iv and Apt have the geographical origin (the papal court at Avignon) in common. But the rule must be applied with discretion, i.e. further physical aspects of the manuscripts must be taken into account. CaB is a fragment; both Fri and Bern are fragments; and while Apt shows losses caused by damages, it is still a complete codex, like Iv, Trém, and Str. The fragments vary in scope but none allows the size of the original volume to be determined. Therefore numerical statistics are easily misleading. The fragment that has only one composition of Philippe de Vitry cannot automatically be put at the bottom of the list. Fri is such a fragment. Its musical text, however, is reliable, the handwriting skilled and careful; the Ms has the relation to Iv and Trém. In other words, all aspects taken into account establish a value for Fri which ranks the Ms close to the two main sources, next to CaB and, in our opinion, even above CaB. As extensive codices Apt and Str have in common that both Mss are important sources of fourteenth-century Mass composition; some of the Mass movements of Apt reappear in Str. This factor must also be considered when assessing the substance of the two Mss as sources of Philippe de Vitry.

In grouping the sources according to value, we arrive at the following list: Iv, Trém, Fri, CaB, Apt, Str, Bern. The

position of Apt remains debatable.

All these sources have been described satisfactorily. We therefore limit the references to the bibliography.

Ivrea: Gino Borghezio, "Poesie musicale latine e francesi in un codice ignorato della Biblioteca capitolare d'Ivrea (Torino)", in Archivum Romanicum, 5 (1921), 173-186; "Un prezioso codice musicale ignorato della Biblioteca Capitolare d'Ivrea ed il suo repertorio sacro profano", in Bollettino Storico-Bibliografico Subalpino, 24 (1922) 190-205; H. Besseler, AfMW VII, 185-194; F. Ludwig, AfMW V 281ff.; Machaut II, 17f., 61.

Fribourg: Bibliothèque Cantonale et Universitaire de Fribourg en Suisse. A parchment leaf (37.0 x 26.7 cm), used as cover for the incunabulum Z 260 and now carefully detached from the book. Wilhelm Joseph Meyer, "Catalogue des incunables de la Bibliothèque Cantonale et Universitaire de Fribourg (Suisse)," in Archives de la Société d'histoire du Canton de Fribourg, 11(1917), 91: "Rel. en bois couvert de veau gaufré avec des fragments musicaux latins et français de Philippe de Vitry et Guillaume de Mascaradio (de Machaut) du X^{IV}e s." The detailed description of the fragment together with the photographic reproduction is published by Gabriel Zwick, "Deux motets inédits de Philippe de Vitry et de Guillaume de Machaut," in Revue de Musicologie, 27, (1948), 28-57.

Cambrai: Bibliothèque Communale, Ms 1328 (CaB); F. Ludwig, AfMW V, 284-287; Machaut II, 20f; H. Besseler, AfMW VII, 197, 199. Add to Ludwig and Besseler the identification of no.12: Florens vigor ulciscendo (= Bruxelles 19606, no.6).

Apt: A. Gastoué, in Revue de Chant Grégorien (X and XI); RMI XI, XII, (1904); Le Manuscrit de Musique du Trésor d'Apt, Paris 1936 (review by Guillaume de Van, "Le Manuscrit de Musique du Trésor d'Apt, publié avec une introduction par A. Gastoué," in Acta Musicologica, XII, 1940); F. Ludwig, AfMW V, 221; VII, 425ff.; A. Elling, Die Messen, Hymnen und Motetten der Handschrift von Apt, Diss., University Göttingen, 1924 (not available); H. Besseler, AfMW VII, 202-205; "Apt", MGG.

Bern: Jacques Handschin, "Die ältesten Denkmäler mensural notierter Musik in der Schweiz", AfMW V, 1-10; H. Besseler, AfMW VII, 206; F. Ludwig, Machaut II, 21f.

Explanatory note. The numbering of measures in the compositions is carried out by breves, not longae. Brackets appearing below the staff indicate that the passage is in red notation in the original. Parentheses in the staff (or text) refer to emendations. Accidentals appearing above the staff are all additions of the editor. Roman numbers below the staff refer to rhythmic periods, arabic numbers to the periods in diminution; letters indicate the repetition of melody. The compositions, monophonic and polyphonic, of the Roman de Fauvel are numbered consecutively as they appear in the original; polyphonic compositions have two numbers: the first refers to the succession of polyphonic works, the second (in parenthesis) to the succession of all pieces in the original.

NOTES

NOTES

I. The Roman de Fauvel

1(1) Favellandi vicium f.1 2v. T: not identified.

Literature: F. Ludwig, AfMW V, 279; H. Bessler, AfMW VIII, 188; E. Dahnk, 6f.; J. Wolf, GM II, 2; III, 5.

Notation: Mo and T have in m 17 a barline through three spatia which may be read as a pausa perfecta in the two voices: if so, this seems to indicate a relation to older material.

The conjunctura is used in two forms: 1) Longa and two descending semibreves, and 2) Brevis with cauda descendens to the left and two descending semibreves. (1), in Mo m 22, stands for the longa perfecta: (2), Mo m 26, 28, stands for the longa imperfecta and is used like a ligatura c.o.p. et imp.

Plicae are added to brevis, longa imperfecta and perfecta; they are all rhythmically resolved as can be seen in the transcription. Mo m 67: brevis and four semibreves, with a dot between the second and third semibrevis, the only semibreves, used for a syllabic phrase.

Notes: Fauvel draws upon the thirteenth-century style, Ludwig observing a relation to the conductus De rupta rupecula, F f.245-247, and Bessler noting that, together with Fauv 9 and 10, this motet is "für den Roman umgedichtet oder im älteren Stil neu geschaffen." Dahnk concluded from Ludwig's observation that Fauv 1, 2, and 3 combine the tenores with the moteti "de sorte qu'il en résulte un Cond. plutôt qu'un motet." Dahnk refers, furthermore, to a textual relationship between Fauv 1 and Fauv 38, with the latter, Veritas arpie, using, in addition to words common to both compositions, the reversed rhyme scheme of Fauv 1. But Ph. Aug. Becker, "Fauvel", 23 rejects the relationship.

The resemblance between the beginning of Fauv 1 and the conductus De rupta rupecula, composed in or shortly after 1224, cannot be verified. Except for the initial interval of a fourth, common to both the Mo of Fauv 1 and the Du of the conductus, there is no similarity in any of the three voices of the conductus. Neither does the structure of Fauv 1 resemble that of the conductus; the tenores of Fauv 1, 2, 3 are all written in the manner of a motet, not in the score-like type of a conductus, although Fauv 1 is composed

mostly nota contra notam. The T of Fauv 1, cut regularly according to the length of the verse, in phrases of chiefly two or three ordines in the second mode, continually overlaps with the phrases of the Mo. If the material of Fauv 1 is really drawn from a thirteenth-century composition, it might have been taken from a clausula.

Mo and T are consistently in the second mode. The longa is the unit of the measure, transcribed as $3/4$, in contrast to the true thirteenth-century $6/8$ measure of a modal composition.

2(2) Mundus a mundicia f.1 2v. T: sections of Du of conductus.

Literature: F. Ludwig, SIMG IV, 25; VI, 609, 625; Repertorium, 99; AfMW V, 279; J. Wolf, GM I, 46, II, 3, III, 7; E. Dahnk, 7ff.

Sources: F f.240': conductus, 3v.; LoB f.41: Mundus a mundicia (title of the work on f.40'), conductus, 2v; Paris BN lat. 8433, f.46': conductus, 1v.

Ludwig, Repertorium, 99, notes that the composer of Fauv 2 used the T of the conductus as Mo and added "eine im Stil des französischen Lied-T komponierte, 'Tenor' bezeichnete Unterstimme, die auch Conductus-artig komponiert zu nennen wäre, wenn sie, wie überall sonst, auch der Pause der Oberstimme nach 'crimum' entsprechend hier ebenfalls pausierte." The upper part (Mo of Fauv 2) is, indeed, identical with the T of the conductus (F, however, does not have the strange rest in m 12, but leads the line up to m 14 as is in keeping with the verse; F has the rest in the Tr, LoB in the Du before "crimum", none after.)

Ludwig overlooked that the T of Fauv is actually composed of material taken from the Du of the conductus; hence the composer of Fauv 2 reversed the relation of the voices for his arrangement of the motet. Initial tones are similar; m 7,8 almost identical; m 9-14 identical for the whole verse. The three additional Fauv verses ("Nam reductrix" etc.) are also not freely composed, as Ludwig stated, but use is made of the material of the conductus: Fauv 2, Mo m 23-26 = Tr of conductus (on "crescit in malicia"); Fauv 2 T, m 27-30 apparently a 3rd lower than the Tr of the conductus (on "culpa crescit terminum"); Fauv 2, Mo m 31-34 identical (slightly varied) with Du of conductus (on "culpa crescit terminum"). Cf. also the syllabic phrase on "per contraria" in the Tr of the conductus.

Text: by Philippe the Chancellor, according to Paris, BN lat. 8207, f.13': "Unde Philippus cancellarius Parisiensis in prosa quam fecit: Mundus a mundicia dictus per contraria." AH 21, 11, 17, 144, 218; AH 50, 530; Chevalier, 29745; W. Wattenbach, ZfdA 15, 491; Delisle, 112; Flacius, no.26.

Notes: Mo and T: first mode. For the transcription see Notes to Fauv 1.

3(3) Quare fremuerunt f.1 2v. T: in part paraphrase of T of melisma of conductus.

Literature: F. Ludwig, SIMG VI, 609, 625ff.; Repertorium, 99; AfMW V, 279; J. Wolf, GM I, 46; II, 4; III, 8; H. Bessler, AfMW VII, 177; VIII, 188, 190; E. Dahnk, 9f.; W. Apel, NPM, 325ff.

Source: F f.244': conductus, 3v.

Text: Flacius, no.15; Delisle, 122; Wattenbach, ZfdA 15, 497; AH 20, 11.

Form: ballade, with ouvert and clos and epilogue.

Notation: Fauv 3(3) has been frequently discussed because of the semibreves signatae supposedly used to indicate minimae. See Apel, NPM, 325ff., who also gives a facsimile of the composition. Ludwig, SIMG VI, 624, cast some doubt on the implication of the caudae added to the semibreves and Apel definitely took them to be later additions. But the use of the cauda to distinguish the minima from the semibrevis is not irregular: it occurs only in a group of five semibreves, suggesting that the groups of three and four semibreves are not equivocal. The groups of semibreves are separated by a punctus divisionis. Plica and ligatura c.o.p. appear to be interchangeable. In a manner typical of the ballade the T melody for the couplet is written only once with the clos being added.

Notes: Ludwig, Repertorium 99, calls the musical structure of Fauv 3(3) that of the French chanson consisting of "Stollen und Gegenstollen mit vert und clos und Abgesang." He categorically states that "irgendwelche musikalischen Beziehungen zu der bisher allein in F nachweisbaren älteren Conductus-Komposition dieses Textes bestehen nicht". This statement must be revised. It holds true if we take into account only the syllabic section of the conductus which, indeed, has no relationship to Fauv 3(3). But it is the melisma of the conductus which the composer of Fauv 3(3) used by taking T and Du, and omitting the Tr of the conductus. The last word of the final verse "reges et reguli" has, on

the syllable "gu", the melisma of which the beginning provided the material for the motet; the melisma is paraphrased in the motet: F f.245



There can be no doubt that the initium of the motet is based on the melisma of the conductus. This relationship, previously unknown, establishes an historically important position for Fauv 3(3), the melisma of the conductus being the source of a motet. Also the musical form of the ballade imposed upon the text is exceptional, if not unique.

The last word of the text is doubtful; Wolf reads "fasuli" which does not exist; Dahnk suggests "Falvuli", although the word does not occur elsewhere in Fauv.

T. m 15: b flat before the first g and b natural before the first b in m 16; the latter requires b natural also for Mo.

Rhythmic organisation: tempus perfectum, prolatio major. The longa perfecta is represented by 3/4. If it is assumed that the prolatio is clearly worked out, the transcription would require 9/8, rather than 3/4; we have chosen 3/4, using the markings of triplets for the subdivisions of the semibrevis.

4(4) Presidentes in thronis f.1' 3v. T: Ruina
Tr. Super cathedram

Source: Bruxelles, Bibl. Royale, Ms 19606, no.2.

Quoted: Theodoricus de Campo, C.S.III, 184: "Tamen inveniuntur breves alterate per duplices longas, ut in tenore de 'Presidentes'; et in veteribus motetis inveniuntur semibreves alterate per longas quod non mihi videtur consonum rationi, quia semibreves non dividuntur immediate a longis, sed a brevibus, et ideo non sunt de genere longarum, sed brevium." Anonymous Erfurt Compendium, Ms 8^o 94, f.69', KMJb 21,37: "Est artem dictum de modis. Notandum, quod perfectio est duplex, scilicet perfectio perfecta et perfectio imperfecta. Perfectio perfecta est computanda de tribus et perfectio imperfecta de duobus. Exemplum de tribus in uno moteto Presidentes in thronis seculi; exemplum secundi scilicet de duobus in Adesto sancta trinitas."

Literature: J. Wolf, GM II, 4; III, 9; F. Ludwig, SIMG VI, 625ff., AfMW V, 280, 283; Machaut II, 21,60; H. Besseler, AfMW VII, 176; VIII, 190; E. Dahnk, 10-12.

The verses of the Mo.: "Presidentes in thronis seculi/sunt hodie dolus et rapina/" are used as first and last verses of Strophe 26 of the Fastrasie by Watriquet de Couvin, ed. Aug. Echeler, Bruxelles 1868, 307 (according to F. Ludwig, Nachlass; cf. Dahnk, 11f.)

T: Ruina not identifiable. Machaut used the same T. (in a different rhythmic arrangement with some tones repeated) for his motet Eins que ma dame (no.13). The Mo text of Fauv 4(4) ends with the word of the T: "prope est ruina", a peculiarity of older "troped" motets.

The notation of T: in Fauv irregular, in B more consistent (2li + si + si du lo + si + 2li + si). The rhythmic pattern is repeated five times, the T melody twice, but written only once with the sign for the repetition.

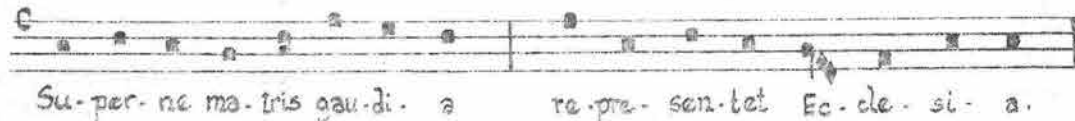
Notation: Ms B uses punctus perfectionis for longa perfecta. The prolatio is clearly marked by the cauda attached to semibrevis; in other words, we have clear distinction of minima. B has no plicae.

Notes: Tr. m 25: e' written as brevis plicata ascendens; it should be a longa imperfecta; m. 27: last f' appears to be a longa plicata; if so, it is an error and f' should be read as brevis plicata; m 68: 2nd note, not clear whether f' or e! Mo m 44: e'd'c' written as conjunctura ternaria (with cauda to the left), in the value of a brevis altera; m 53: g'f'e' written as conjunctura ternaria (with cauda to the right) for the longa perfecta; m 73: Ms not clear; g' may be with or without plica; m 77: f'e'd' written as conjunctura ternaria; cf. m 44.

5(5) Jure quod in opere f.2 3v. T: Superne matris gaudia
Tr: Scariotis geniture

Literature: G. Paris, "Le Roman de Fauvel", Hist.Litt. XXXII, Paris 1898, 149f.; P. Paris, Les Manuscrits Français de la Bibliothèque du Roi, Paris 1836, I, 307f.; F. Ludwig, AfMW V, 280; Machaut II, 60; H. Besseler, AfMW VIII, 191; E. Dahnk, 13-15.

T: first strophe of sequence Superne matris gaudia for All Saints, by Adam of St. Victor; cf. Chevalier 33414; AH 55,45. Melody of sequence: E. Misset et P. Aubry, Les Proses de Adam de St.-Victor, 1900, 319; H. Prévost, Recueil complet des célèbres séquences du vénérable maître Adam le Breton, 1901, 146; Cantus varii fr.Min., ed. E. Clop, 1902, 262; Hymn Melodies with Sequences. Plainsong and Medieval Society, 1903, XVIII, etc; (Cf. Ludwig, Machaut II, 60).



The sequence melody is written down as T only once, but must be repeated three times.

Notation: a notational peculiarity appears, here as well as in other Fauv works, in Tr m 6, 13, 21, 23, 32, 36, 47, 56 and Mo m 35, 47, 55, 62: the two tones of the same pitch are written closely together, brevis semibrevis, whilst, if not of the same pitch, the following semibrevis is spaced apart. This together with the syllables of the text clearly indicates that the first semibrevis must be tied to the brevis: in other words, the combination functions as punctus additionis.

Notes: Mo m 45, 46: Longa plicata descendens, 4 semibreves, longa; the last longa, being an error, should be corrected to a brevis.

Fauv 5(5) must have been composed shortly after 1313, for Mo and Tr refer to the death of Emperor Henry VII (August 24th, 1313, in Bonconvento near Siena), supposedly caused by Dominicans who were accused of having poisoned the Emperor while taking the Holy Sacrament. The Mo accuses the Dominicans of the crime. (Cf. Dahnk, 15).

6 Heu ! quo progreditur f.2 lv.

6(7) In mari miserie f.2' 2v. T: Manere

Sources: Paris, BN lat. 15139, f.288 (StV no.2), 3v. melisma, whose upper voice becomes Tr De la vile issoit pensant with Mo A la vile une vieille a qui prent and T Manere; in this form in W₂, 212 (MO III, 19); Paris BN f.frç.844, f.207; Paris BN f.frç.12615, f.186'; MO f.99' (IV, 61) has the composition with Tr text In mari miserie, Mo text Gemma pudiciae, and T Manere.

The Tr of MO (De la vile = In mari miserie) is Mo of Fauv.

The last verse of Fauv 6(7) is a Fauvel addition which has no material of the motet, hence appears to be freely composed; the addition requires, of course, also an extension of the T.

Literature: F. Ludwig, SIMG VI, 610; Repertorium, 148, 202, 291; AfMW V, 279; J. Wolf, GM I, 46; HN I, 256f.; P. Aubry, CM III, Pl. VII (facs. of Paris B.N.f.frç.844); Y. Rokseth, Polyphonies, I, f.99'; II, no.61(141); IV, 74, 102, 134, 150, 156, 162, 202, 228f., and 262; E. Dahnk, 17.

Notes: Fauv 6(7) shows slight deviations from StV and the various motets derived from the melisma.

T m 11: b flat sign stands before b, but applies to b in m 13; Mo m 27: sign for a full measure rest; it indicates the end of the motet followed by the Fauv addition; T, here narrowly written and changing the clef, has no such sign.

7(8) Ad solitum vomitum f.2' 2v. T: Regnat

Literature: J. Wolf, GM I, 46; HN I, 215ff.; P. Aubry, CM I, 4'; II, 17; III, Pl. III and VIII; SIMG VIII, 352ff.; F. Ludwig, SIMG VI, 609; Repertorium, 84, 106, 135, 177, 185, 224, 323; AfMW V, 279; Flacius no.(23)42; Delisle, 122; Macray, Catalogus Bodleianae: Rawlison V, 2, 275; AH 20, 13; E. Dahnk, 18f.

Sources: motet in F f. 394', 3v; Ma f. 127' (Mo alone); W₂f.128', 3v (Tr varied); W₂f.155', 2v.; Oxford Rawl. f.18' (title: "De odio huius seculi"); Ba f.4', 3v. (with different Tr).

T: Regnat, no.13 of M34 (F, 167).

Notes: The Fauv version is a mensural transcription of the

old modal motet, with the Du (F, W₂) being the Mo of Fauv. Fauv writes the rests - in the third mode - as pausae longae perfectae; see m 12, 24, 36, 80. Although generally a good copy, Fauv has some errors which we corrected according to F and W₂. The T in Fauv m 17, 18 reads d e g instead of c e f; the same error occurs, of course, in the repetition of the T m 58, 59. The last lines in Fauv are corrupt. The scribe probably made the error as a result of the preceding melodic sequences; he went on writing in sequential manner. Fauv reads m 71-79 of the Mo:



We corrected Fauv according to F and W₂. If Fauv is maintained, the correction of the error should read as in II.

The 2 last verses ("in quo tenet baculum/Fauvellus et anulum"), a Fauv addition to the old motet, have music only for the Mo (m 80-92). But it is to be assumed that this addition also was intended for two voices. The T is missing. There was not sufficient space even for the end of the Mo which is crowded in, so that the additional piece needed for the Fauv version was omitted. The Mo of the addition makes no use of previous material. T m 80-92 of the transcription is a suggestion.

Whilst, despite dependence on works of the 13th century, the old Fauv motets on f.1 have some peculiarities of their own, Fauv 7(8) has none (except for the addition at the end) and is a faithful copy of the older work, with the rhythm strictly in the third mode. The diminution chosen for the transcription might, therefore, be questioned. To be properly modal, the unit of measure would have to be the double longa, and the rest in m 12, 24, 36, 80 would have to stand in place of the second longa in the measure: moreover, we should have to take 6/8 for an old modal composition. The re-writing of the old motet by the Fauv scribe raises the question of tempo which by the time of Fauv has, no doubt, been slowed down. Since the double longa of the old modal rhythm is no longer the unit,

we have chosen 3/4 (= longa simplex) for Fauv, whilst an edition of the motet on the basis of F, Ma, W₂, or Ba would be rendered in 6/8. The whole matter of editions of old works in more modern transcriptions such as that of Fauvel remains debatable.

8(9) Plange, nostra regio f.3 3v. T: Vergente

Tr: Nulla pestis est gravior

Literature: J. Wolf, HN I, 282; F. Ludwig, Machaut II, 60; H. Bessler, AfMW VII, 176; VIII, 191, 193, n.2; E. Dahnk, 19-22; AH 9, 61; Chevalier 21419; P. Lehmann, Die Parodie im Mittelalter, Munich 1922, 80, with reference to the quotation of the Mo in Carmina Burana. E. Dahnk, 21, 22, despite her expert knowledge of the texts, could not identify the event to which the motet refers.

T: Vergente. Ex imperfectis. Melody of the sequence Vergente mundi vespere; it is published by P. Wagner, Greg.Mel.III, 495, after AH IX, 61:



The T melody has slight deviations from the melody of the sequence. The T is to be sung twice, but it is written once only, with the sign of repetition, after which follow the 3 final notes, m 91-92.

Notation: The writing of the plica in this piece is rather careless. A small dash at the left corner of nearly all the longae can be seen, hence they all should be longae plicatae which is surely not intended. Cf. Tr m 22, 25, 36, 62, 78, 81 etc; Mo m 69.

Notes: Mo m 6: pausa longa after d: the rest is an error; m 7: a sharp sign before first b, also in m 14 before first g; m 23: "noncupatur" instead of "nuncupatur" (Dahnk); m 49: clearly a longa plicata, but corrected to longa simplex according to analogous passages; m 75: before first e' the natural sign for b; Tr m 31: natural sign before first b'; m 33: "eius" instead of "eis" (Dahnk); m 49: "iacet" instead of "iaces" (Dahnk); m 55: "dolore" instead of "dolere" (Dahnk); m 59: before second c' the natural sign for b; m 75: "efficerit": Dahnk suggests "efficeris"; m 80: "abscidentur" instead of "abscindantur" (Dahnk); m 89: "libeo" instead of "libro" (Dahnk).

In contrast to previous works Fauv 8(9) commences a new

group of more modern compositions which are not adaptations of older motets.

10 O varium Fortune lubricum f.3 lv

11 Virtus moritur f.3' lv

9(12) Qui secuntur castra f.4 3v T: Verbum iniquum

Tr: Detractor est

Mss: Paris BN f.frq.571, f.144'-145.

Literature: P. Paris, Les Manuscrits français de la Bibliothèque du Roi I, 308; IV, 412; G. Paris, "Le Roman de Fauvel," Hist. Litt. XXXII, 150; J. Wolf, GM I, 47; II, 6; III, 12; F. Ludwig, SIMG IV, 25; VI, 628; AfMW V, 280; Machaut II, 60; H. Besseler, AfMW VIII, 191, 216; W. Apel, NPM (1942), 330; E. Dahnk, 26-28. (F. Ludwig, SIMG IV, 25, mentions that Qui secuntur was composed for the succession of Louis X in 1314. There is no evidence of relation to the coronation; Ludwig's remark being a misprint must be related to Fauv 15(32) and 16(33).) The correct interpretation of this motet, composed in favor of the Templars, has been given by Arthur Langfors in his review of E. Dahnk, L'hérésie de Fauvel, in Neuphilologische Mitteilungen, vol. 37, Helsingfors, 1936, 59f. The clue is in verse 11 of the Tr: "De Pinquegni o vicedomine," with the name Pinquegni not understood by Dahnk. Pointing out that the Picquigny's were "vidames" (vicedomini) of Amiens, Langfors quotes from F.-J. Darsy, Picquigny et ses seigneurs, vidames d'Amiens, Abbeville, 1860, 44: "Renault de Picquigny (1304-1315) fut commis, par lettres royaux du 14 septembre 1307, avec le bailli d'Amiens, Jean de Varenne, pour l'arrestation des Templiers et enquête sur leur conduite et leurs superstitions. Il fit enfermer les chevaliers dans les souterrains de son château." Langfors also refers to the Sottes chansons no.2 and no.3 (the name "Pinquigny" re-occurs in no.3) and raises the question: "Ne faut-il pas conclure de ces mentions qu'une partie au moins des pièces rapportées de Fauvel est de provenance amiénoise?"

T: "Verbum iniquum et dolosum abominabitur dominus"; despite the length of the line, completely written underneath the T melody, the T is instrumental. T melody: Verbum iniquum et dolosum longe fac a me domine; cf. Pal.Mus. IX, no.1905; Ant.Lucc., 278; Ant.Worc., 169; cf. F. Ludwig, Machaut II, 60.

The rhythmic organisation of the T shows seven periods, each consisting of: ligatura quaternaria, pausa longa imperfecta, brevis, ligatura binaria, pausa longa perfecta.

Notation: At the beginning of the Tr there are 2 dashes in the upper part of the spatium, 2 dashes in the lower part of the spatium at the beginning of the Mo (likewise in Fauv 16(33), the only pieces in Fauv that have this sign); in Paris 571 there are 2 dashes crossing vertically a line at the beginning of Tr and Mo: though discussed by J. Wolf, GM I, 57, and W. Apel, NPM 330, the meaning of the sign is not clear. It has been interpreted as referring to tempus imperfectum: but both compositions are in tempus perfectum. Nonetheless, it may be an indication of binary subdivisions, at least in Fauv 9(12), though the differentiation of placing the two dashes below and above the line remains obscure. The semibreves are clearly grouped, with the groups (from 2 to 4) being separated by a dot both in Fauv and P 571. In a group of 3 the first semibrevis is marked by a cauda downwards, in P 571 the two following semibreves also by caudae upwards. The cauda descendens indicates the longer semibrevis, the cauda ascendens the shorter, i.e. the minima. Even if the caudae descendentes in Fauv may have been added by another scribe, the version of P 571 clarifies the interpretation of the semibreves since it has the differentiation of semibrevis and minima. The scribe of P 571 has a rather rough hand, but writes clearly; the caudae there are actually very short, often merely a prolongation of the upper or lower corner of the rhomboid semibrevis, but they are clear and regular.

While in Fauv 9(12) and P 571, the initial sign might apply to imperfect division of semibreves, i.e. to the prolatio, it certainly does not indicate prolatio minor in Fauv 16(33), which has tempus perfectum (as in Fauv 9(12)) and prolatio major. It seems that the sign in both motets refers rather to the modus imperfectus; but the reason why these motets should have been singled out for an indication of the modus imperfectus which occurs also in other compositions without any such sign, is not at all clear.

The punctus perfectionis is nearly regular, but

occasionally omitted, as in Tr m 9; also the T shows the application of the p.p. in a characteristic manner: pausa longa imperfecta, brevis, punctus perfectionis.

The conjunctura (with cauda to the left) for the longa imperfecta, (or brevis altera), in Tr m 6 is a strange remainder of the older notation.

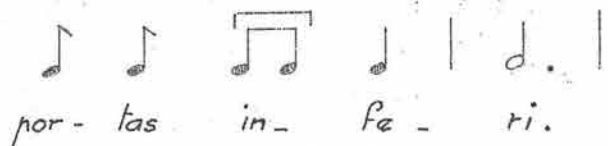
Plicae are used in Fauv and P 571.

Notes: Tr m 12 (Fauv): "car deçoit," "car" being placed to a' plicata: P 571 has correctly "car il deçoit;" (there is a faint line between "car" and "deçoit" in Fauv); "car" must therefore be placed to the first a'g' in m 12; m 17: "fugienti" instead of "fugiendi;" m 22: "Un medisant" instead of "ont medisant" (Dahnk), "ont mesdisant;" m 30: "subitos" instead of "subditos;" m 36: "expoliant" instead of "exspoliant;" m 37: "sur" instead of "souz"; m 44: "line" instead of "luie."

P 571: Mo m 7: c sharp; Tr m 12: 1st g' has a sharp; a' (brevis) no plica. The placing of the text differs from that in Fauv through m 14:



Mo m 15: 1st g' no plica, 2nd g' plica asc.; Mo m 18: 1st f' has a flat; Tr m 20: g' longa plicata asc.; Tr m 25: before 1st c' a sharp, applicable to b'; f' has a sharp; 1st c' no plica; Tr m 26: last f' has a sharp; Mo m 27: 1st d' no plica; Mo m 28: before g' a sharp, applicable to b'; Tr m 29: 1st f' has a sharp; last 4 semibreves (minimae) e'd'd'd' instead of g'f'g' e'; Tr m 31: before a', natural and flat signs, applicable to b'; Tr m 32: before ligatura c.o.p. a sharp; Tr m 38: last f' has a sharp; T m 40: ligatura binaria; Tr m 41: b' natural sign; Mo f sharp; Mo m 42:



13 Floret fex favellea f4' lv.

14 Vanitas vanitatum f4' lv.

15 Clavus pungens acumine f5 lv.

16 In precio precium f5 lv.

10(17) In principibus perpera f5' 3v. T: Neuma de alleluya.
Tr: Ex corruptis arboribus.

Notes: only the texts are preserved; despite the staves, no music is supplied.

Edition of the texts: E. Dahnk, 36f. Dahnk, 37, refers to Ex corruptis arboribus by Philippe de Grève (AH 21, 159) which undoubtedly served as model for the Tr; there might be a relation to the Templars. H. Spanke, "zu den musikalischen Einlagen im Fauvelroman", in Neuphilologische Mitteilungen, vol. 37, Helsingfors 1936, 209f., suggests "postponunt" instead of "preponunt" in the last verse of the Tr.

Mo:

In principibus perpera
locum tenet predacio.
in prelatibus tenet fera
principatum ambicio.
In monachis non est vera
interius religio:
omnes diligunt munera,
sequitur retribucio.
cupiditas pestifera
iuvenescit in senio
in quo vicia cetera
senescunt procul dubio.
in hac mundiali sphaera
omnes stupent peculio.

Tr:

Ex corruptis arboribus
pravi fructus exierunt.
paternis ex reatibus
nati mores attraxerunt.
legitur de militibus
quod Christum spoliaverunt.
simile de similibus
iudicium assumpserunt
qui hodie nobilibus
instar sese censuerunt.
quid dicam de antistibus
qui recentes advenerunt?
similes sunt in actibus
quos patres non coluerunt.
sic in religionibus
clausi quoque defecerunt.
non propria communibus
preponunt sed sua querunt.

T: Neuma de alleluya

18 Presum, prees, verbum dignum f.6 lv.

19 Cristus assistens pontifex f.6 lv.

20 Quo me vertam, nescio f.6 lv.

11(21) Ve, qui gregi f.6' 4v. T: Displicebat ei
Tr: Trahunt in precipicia Qu: Quasi non ministerium

Mss: Bruxelles, Biblio. Royale, Ms 19606, no.7: 3v:
Mo: "Au diex! on pora / povrai / ge trover"; T:
no text, but the same melody, and in a better version
of notation.

In Fauv original index listed as "Trahunt in
precipicia" (not with the Mo text) under "motez a
trebles et a tenures".

Quoted: Erfurt Compendium, KMJb 21, 34: "Longa per
accidens fit imperfecta et hoc est; quando sola brevis
sequitur eam vel antecedit in computatione perfectionum...
vel in cantu imperfecto ut in uno moteto Au diex un
poray tenor et in multis aliis motetis".

Literature: J. Wolf, GM II, 8; III, 15; F. Ludwig,
SIMG VI, 628; Repertorium, 41; AfMW V, 279;
Machaut II, 21, 69; H. Bessler, AfMW VIII, 191, 193,
no.2; F. Gennrich, Rondeaux, Virelais und Balladen, II,
301, 351; E. Dahnk, LI-LXVI (Introduction, with a
complex history of the texts and their sources).

Text of Mo in B:

An diex! on pora ge trover
confort, conseil, n'alegement
des maus que la bele au vis cler
me faet sentier si asprement ?
du tout est tout a moi grever
se delite a ensient.
vray diex! comment de ce torment
poray estre seurement ?
las! quant merchi pri doucement,
elle me dist cruellement:
fui de ci, de toi n'ai que faire.
i'ai che qui me vient a talent
est si en moi chesist et prant
sans parler au provoust n'a maire.

Notation: B eliminates the plica almost entirely. The
prolatio has clear distinction between
semibrevis and minima.

Notes: in B: T m 1-3: si, 3li; Tr m 4: 2nd f has a sharp:

Mo has c'd'c'd'; Mo m 5: 1st e' no plica; Tr 6: 1st note a
erroneously a semibrevis; Mo f' without sharp; Mo m 8: 1st a'
no plica; Tr m 11: 1st d' and Mo 1st f' no plicae; Tr last
note c', not d'; Mo m 12: instead of 4 semibreves (d'c'bc'),
brevis c' only; Mo m 13: 1st d' no plica; Mo m 14: instead of
4 semibreves (e'd'e'f'), brevis (plicata asc.) e' only; T m
15ff: si, 3li; so also 19ff; Tr and Mo m 22: before 1st f a
flat; Mo m 23: e'e'c', instead of c' c' c'; Mo m 24: brevis
c' only, instead of c' ba; Mo m 25: no plica; Tr last f' has
a sharp; Mo m 26: e' plicata asc.; T m 25ff: si, 3li; Tr and
Mo m 29: 1st notes no plicae; Tr m 30: 1st note no plica;
Mo: merely c'brevis instead of c'ba; Mo m 31: b no plica;
Tr m 32: no sharp; Mo m 34: merely e'f' (lig. c.o.p.),
instead of 4 semibreves; Tr m 38: g' no plica; m 42, 44, 45,
46, 47, 54, 60, 62, 64, 66, 72, 73 no plicae; Tr m 43: 1st
note g'; Mo m 45: merely e' brevis, instead of lig. c.o.p.;
Tr m 46: last note f'; Mo m 48: c'd', instead of last d';
Mo m 55: 1st note f'; Mo m 56: g' (brevis) f' (brevis plicata
asc.) instead of g'f' ligatae; Tr m 59: 1st note f has a flat;
Tr m 63: d'c'd' instead of 1st d'; Mo m 69: instead of last
g' plicata, merely g' semibrevis (error); Tr m 71: 1st f'
brevis plicata desc; Mo: instead of 4 semibreves, merely e'f'
(lig. c.o.p.); Mo m 72: e'f', instead of last f' (semibrevis);
Tr m 73: error in both Fauv and B; the 1st a' in the series
a'g'f'e'g' should be a brevis.

Text: Qu m 4: "sit" instead of "fit"; Qu m 17: "pensatque"
instead of "pensantque"; Mo m 18: meaning of "daculo"
questionable; Dahnk suggests "datulo" (?); Tr m 22: Fauv
"promovet"; B "promovent"; Qu m 50: "ignavis" instead of
"ignanis"; Qu m 55: "ovile" instead of "oville".

12(22) Vos pastores adulteri f.7 3v. T: Fur non venit
Tr: Orbis orbatus

[I. Philippe de Vitry]

Quoted: Tr quoted by Philippe de Vitry, Ars nova, CS III, 20:
"Item quotiescumque pause trium temporum in uno
corpore reperiuntur, modus est perfectus, ut in Orbis
orbatur."

Literature: J. Wolf, GM I, 46; F. Ludwig, AfMW V, 283;
H. Bessler, AfMW VII, 176, 187; VIII, 192, 202,
216 (with attribution to Philippe de Vitry); G. Zwick, RdM
XXVII, 33 (doubts the attribution to Philippe de Vitry in
view of close stylistic relation to the motet of Pierre de
la Croix); E. Dahnk, 45ff. Concerning the authorship, see
our discussion above.

T: three times repeated, each phrase consisting of 15 perfect
longae. This triple repetition might be the result of the
three strophes of the Tr text, although the Tr strophes and
the T sections do not coincide.

Text: T: John 10, 10. Dahnk suggests that it might have been for the T text that Fauv 12(22) has this particular place in the Fauvel; for the surrounding vv. 696-98 come from the same chapter (John 10, 1ff.)

Tr: though consisting of three strophes (2nd strophe begins: "clamat iam raucis," 3rd: "cur, similes"), the musical organisation of the Tr is not strophic.

Notes: Tr m 8: after 2nd d' (semibrevis) a dot: error; Mo m 6: d' brevis and d' semibrevis are so closely written together that, as in other pieces, the two d' should be tied together; this form of writing functions as punctus additionis; Mo m 25f: there is an omission in Fauv: the bracketed notes have been supplied; the corresponding T passages are m 10-11, 25-26, 40-41; also m 41 shows an omission, the bracketed notes being supplied; for m 25 the notes have been taken by analogy to m 40; for m 41 the harmonic situation of m 11 and m 26 has been the guide; no text seems to be missing.

Text: Tr m 2: "oculis" instead of "oculus"; Tr m 3: "in die cecus cespitat" instead of "in die cecus respitat"; Tr m 11: "ieiunis verba" instead of "ieiunijs verbo" (Dahnk); Tr m 27: "his" instead of "hijs"; Tr m 36: "pares" instead of "paret"; Tr m 39: "grassamini" instead of "crassamini", and possibly (Dahnk, 46) "eiusdem" instead of "eius de"; Tr m 41: "nec in" instead of "nec".

The authorship of Philippe de Vitry has been doubted. Although Zwick, loc.cit., listed Fauv 12(22) among the works of Philippe de Vitry, he pointed to the serious doubts raised by attribution on stylistic grounds. Assuming that Philippe de Vitry seems to have quoted his own compositions in his treatise Ars nova, Bessler attributed also Fauv 12(22) to Philippe though with reservations. We have been able to base Philippe's authorship on safer grounds. (See discussion above).

23 Omni pene curie president incurij f.7' lv.

24 Nulli beneficium f.7' lv.

25 Rex et sacerdos prefuit f.7' lv.

26 Vehemens indignacio f.8 lv.

13(27) Que nutritos filios f.8' 3v. T: Filios enutrivi

Tr: Desolata mater ecclesia

Literature: F. Ludwig, SIMG IV, 25; Machaut II, 61; H. Bessler, AfMW VIII, 190; 218, n.5; E. Dahnk, 57f.

T: "Filios enutrivi et exaltavi, ipsi autem spreverunt me;" Is. 1,2. At the side and below the T the following text: "TE [Ce] motet dessus, Que nutritos et le treble de l'autre part Desolata sont faiz sur la complainte que l'eglise fait des templiers et du clergie." The composition is a lament of the Church over the corruption of the Templars whose order was tried and abolished in 1312; Mo and Tr refer to the bulls "Vox in excelsis" (April 1312) and "Ad certitudinem" (May 1312).

Notes: Mo m 6: g'f'e' written as conjunctura; Tr m 25: before first c' natural sign.

Text: Tr m 9: following P. Paris, Dahnk suggests "patet" instead of "pater", though "pater" also makes sense and might have been intended; Tr m 20: "peccata" instead of "pectata".

28 Et exaltavi f.9 lv.

14(29) Fauvel nous a fait present f.9' 3v. T: Fauvel: autant m'est

Tr: Je voi douleur

Literature: J. Wolf, GM II, 10; III, 19; H. Riemann, ZIMG VII, 137ff.; H. Bessler, AfMW VIII, 190; E. Dahnk, 61f.

T: "Fauvel: autant m'est si poise arriere comme avant"; T melody written once, the phrase consisting of 6 perfect longae, followed by a sign to indicate four repetitions.

Text: Fauv 14(29) joins the vv. 1125-1130 of the Roman. Dahnk, 62, points out that Mo and Tr have the form of a rondeau, with the first repetition of the refrain omitted; the frequency of such a rondeau structure is supported by Johannes de Grocheo, SIMG I, 65ff.

Notes: T m 2: b flat: but also b in m 1 should be flat; Mo m 11: e' longa plicata desc. instead of d'.

Text: T in Ms has "poinse" instead of "poise" (Dahnk).

30 Porchier miex estre ameroie f.10 lv.
Rondeau; T of Fauv 28(122).

31 Alleluia. Veni sancte spiritus f.10 lv.

15(32) Rex beatus f.10' 3v. T: Ave
Tr Se cuers ioiaus

Mss: Bruxelles, Bibl. Royale, Ms. 19606, no.8;
MacVeagh, f.1', no.3: Tr fragment; Trémoille, f.46',
no.110.

Literature: G. Paris, 151; J. Wolf, GM II, 11; III, 20;
Chevalier 32908; F. Ludwig, SIMG VI, 604,
625ff.: AfMW V, 280; Machaut II, 21, 60; H. Bessler,
AfMW VII, 180, 196; 210, n.7; VIII, 189, 239; E. Dahnk,
65-67; Ph. Aug. Becker, Fauvel, 35.

T: "Ave" in Fauv, no designation in B. According to
A. Gastoué, Les Primitifs de la Musique Française,
Paris, 1922, 47, Ave is "un fragment de l'office chanté,
dès 1299, en l'honneur de Saint Louis" which has,
however, not been verified. Is it from the Officium of
Saint Louis for the compilation of which Pierre de la Croix
received payment July 3, 1298? ("Magister Petrus de
Cruce de Ambianis, pro expensa facienda ad compilandam
hystoriam beati Ludovici, 101p.")

Notation: The punctus divisionis is used throughout,
but in B more frequently than in Fauv. The
scribe of B usually omitted the plica for the brevis,
particularly in the Tr; but he attached it to the longa
(perfecta and imperfecta) when it does not occur in
Fauv.

The conjunctura is rhythmically re-interpreted in
B. Fauv has still the rhythm typical of the conjunctura,
with the shorter notes preceding the long note. In B
the rhythm is reversed: the first note becomes a brevis,
followed by two semibreves. The scribe of B was no
longer familiar with the meaning of the conjunctura, or
he consciously altered it.

B has regular use of the minima; in all groups of
semibreves the minimae are clearly distinguished.

Notes: In B the T carries b flat signature at the
beginning. Mo m 3: in B a dash over b; Mo m 7:
Fauv has conjunctura, B a brevis and 2 semibreves;
Tr m 8-11: B heavily damaged, not readable; Tr m 12:

Fauv reads c'c' (2 semibreves) and c' (brevis); the latter
should be a longa; but according to B the brevis is correct
which, in the same measure, is followed by d'c'b c'
(4 semibreves); an emendation seems to be necessary, possibly
in Mo g'f'e'f' (instead of g'f'e'); in that case Tr and Mo
move in parallel fourths and no b flat is needed in Tr; the
passage resembles m 22; we have chosen, however, f sharp in
Mo because the passage is identical with m 54; T m 13: d e d
written in B as si, 2 li; Tr m 14: in B a pausa longa imperfecta,
error; Tr m 15: 2nd e' no plica in B; Mo m 15-beginning of 17:
B damaged; Mo m 19: in Fauv conjunctura, in B brevis, 2
semibreves; Mo m 23: last notes in Fauv d'c'b c', in B d'c'b;
Tr m 25-27 (first f'): omission in B, but corrected on the
left margin of the Ms with a sign to indicate the insertion;
Tr m 25: 2nd e' and c' no plicae; Mo m 25: in B b is longa
perfecta and c' (brevis in Fauv) is omitted; Mo m 27: 1st c'
no plica in B; Tr m 29: B has pausa longa imperfecta, error;
Mo m 30: instead of last d', brevis in Fauv, B reads d'c'd';
Tr m 32: in B d' brevis, no plica; neither in Tr m 45, 2nd a',
in m 46, 2nd e'; Mo m 48: 2nd note might be e' in Fauv, is
d' in B; Mo m 49, 52, 55: in B plicae descendentes; Tr m 52:
in B 2nd e' no plica; Tr m 57: in B 2nd e' no plica; Mo m 58:
last 3 notes in Fauv d'c'd', in B c'b c', with Fauv obviously
correct; Mo m 62: in B first e' no plica; Tr m 62: instead of
last f', brevis in Fauv, B has f'g'a'f'.

Text: Mo m 16: "pollens" (B) instead of "pellens" (Fauv);
m 27: "vos" (B) not "nos" (Fauv); m 41f: "avo" not "ano"
(Fauv); nor "anno" (B); m 46: "sicque" (B) not "sique" (Fauv);
m 58: "vox" (B) not "nox" (Fauv); Tr m 32: "ionnes" not
"iennes"; "iones desiraument" (B); m 57f: "ionnes, ioians" not
"Jennes, Joiaus".

The motet is preceded by the following verses on f.10,
vv. 15-26, and on f.10' vv. 27-34:

- 15. "Regnant li Lyons debonaires
De qui fu plus douz li affaires
Que il n'eüst besoing esté;
Ce li fist la grant honesté
Que en li tout adès regna.
- 20. Certes ie croi qu'il le regne a
Du roiaume de paradis.
Cilz fu Phelippes, fuis iadis
Du tres bon roi hardi Phelippes
Qui en Arragon lessa les pippes;
- 25. Cil si fu filz de Saint Loys.
Du tout ci mons dit assoys
Recitant de lui un motet.
Ha, sire diex! comme il flotet
Par mer de cueur et marchoit terre

30. Pour le saint sepucre conquerre!
 Se li autre a li garde preissent,
 D'amer Fauvel ne s'entremeissent:
 Car loiauté et verité
 Retornassent, Fauvel gité.

Philippe III, le Hardi, died in Perpignan in 1285, after the Aragon campaign. Fauv 15(32) is not dedicated to Philippe IV le Bel (1285-1314) although the text states "Recitant de lui un motet," but to Louis X le Hutin (1314-1316). Saint Louis IX, mentioned in v.25, lived from 1214 to 1270. The motet is composed for the Coronation of Louis X (August 23rd, 1315), with the Tr praising the joys of youth for the King.

16(33) O Philippe, prelustris francorum f.10'-11 3v. T: Rex regum
 Tr: Servant regem misericordia

Mss. Paris BN f.frq.571, f.144: Mo "Ludovice, prelustris" Trémouille lists as no.43, f.21: "O Philippe," which might have been Fauv 16(33); but it could also have been O bone dux with Tr O Philippe Franci qui generis, (=Ivrea f.l.) E. Dahnk, 69, takes Fauv 16(33) to be identical with Ivrea and Trémouille; but the motet in Ivrea has nothing to do with Fauv 16(33): Ivrea 1 is dedicated to Philippe VI. Fauv 16(33), not Fauv 9(12), is the motet originally composed for the coronation of Louis X le Hutin (1315; he died July 5th, 1316) as the version Paris 571 indicates. His brother Philippe V le Long became king after the death of Louis's son (November 19th, 1316), in consequence of which the incipit of the dedicatory motet was changed from "Ludovice, prelustris francorum" to "O Philippe, prelustris francorum."

Literature: G. Paris, 151; Lang ois, 139; J. Wolf, GM I, 47; II, 13; III, 23; F. Ludwig, SIMG II, 603f; AfMW V, 279; Macaut II, 60; H. Bessler, AfMW VIII, 191, 237; E. Dahnk, 7ff.; Ph. Aug. Becker, Fauvel, 35.

T: "Rex regum et dominus dominorum," end of the Resp
 Ecce apparebit dominus: Pal. Mus. 9, no. 847;
 Ant. Lucc., 13; Ant. Worc., 13; 392



In Fauv, f.10', directly below the T: Ave of 15(32): "Pour Phelippes qui regne ores/ Ce metreiz ce motet onquores." In the 3rd column of f.10', Tr of 16(33): "Servant regem," with 12 lines of music; lines 13 and 14 continue the text, but no music is written in the staves; the end of the Tr is, therefore, supplied by Paris 571. In the same column, after the Tr, there follows on f.10' in Fauv the T, with the repetition of the melody completely written; in the first column of f.11 follows the Mo of 16(33), after which the T, without the text, is once again written.

Notation: The scribe of Paris 571 has a rather crude but clear hand. Although the groups of semibreves are usually separated by a punctus divisionis, the subdivision of the semibrevis is, however, different from that of Fauv. Two semibreves are equally divided; three are marked by a cauda descendens for the semibrevis and two caudae ascendentes for two minimae; four are marked by caudae ascendentes for four minimae; the caudae downwards indicate the "longer" semibrevis, upwards the "shorter" semibrevis, = minima. The caudae are somewhat crude prolongations of the rhomboid corners of the semibrevis. Since for the completion of the Tr, fragmentary in Fauv, we supplied the music from Paris 571, the transcription should, therefore, be in keeping with Paris 571; but for the sake of uniformity we maintained the divisions of Fauv.

Paris 571 also uses the plica.

At the beginning of Mo and Tr there are two little dashes which J. Wolf, GM I, 55, takes to be the indication of tempus imperfectum. Fauv 16(33) is, however, in tempus perfectum. (Cf. our comment on Fauv 9(12).)

Notes: Tr m 1: Fauv and P 571, after rest signs a sharp (f); Mo m 4: 1st c' has a sharp in P 571; Tr m 7: last 4 notes in P 571 e'd'e'f', in Fauv c'd'e'f'; Tr m 9: Fauv has f' brevis plicata desc., followed by a conjunctura quaternaria (d'c'b a): the last note, however, being crowded into the text may be a badly written brevis simplex; a conjunctura quaternaria does not occur anywhere else in Fauv's polyphonic compositions; P 571 has, after f' brevis plicata desc., a conjunctura ternaria (d'c'a); Tr m 15: P 571 has b flat sign after f; Mo m 18: P 571 has a sharp before and after ligatura quaternaria; Tr m 19: instead of last c' sharp brevis (Fauv), P 571 has a sharp before d'c'b c'; Mo m 21: Fauv has g'f'e'd'c'b = 2 lig.c.o.p. and 2 semibreves; P 571, however, has g'g'f'e'e'd'c'b = twice the group of 2 semibreves and 1 minima and lig.c.o.p.; Tr m 23: 2nd note, d', is brevis plicata asc., in P 571; Mo m 24: 1st note has no plica in P 571; Mo m 25: after b follows a flat sign for f; Tr m 27: a sharp after f'; Mo m 27: 1st c' is longa plicata asc. in P 571; Mo m 28: Fauv reads a b (lig.), P 571 b c' sharp (lig.); Tr m 30: Fauv has pausa brevis (error), P 571 pausa longa; Mo m 30: last 2 notes are 2 semibreves (no lig.c.o.p.) in

P 571; Tr m 31: 1st note has no plica in P 571 where the 1st note is followed by flat sign for f'; Mo m 31: Fauv has e' (brevis plicata) e'd' (lig.c.o.p.) c'b (2 semibreves); P 571 has e' (brevis plicata) e'e'd' (2 semibreves and 1 minima) c'b (lig.c.o.p.); Mo m 32: a sharp for c' after the 1st note in P 571; Tr m 33: e' longa plicata asc. in P 571; Tr m 36: Fauv has correctly a brevis rest, P 571 a longa rest; Tr m 39: 1st note no plica in P 571; Mo m 41: the 2 notes in P 571 lig., without a plica; Tr m 48: last note has plica in P 571; Tr m 49: instead of c' sharp brevis (Fauv), 2 semibreves, c' (P 571); Tr m 50: after d' a longa rest in P 571; Tr m 52-55: there are various errors in P 571; the passage reads in the original:



the errors are: 1st note should be longa plicata, not brevis plicata; for the first notes there is an error of the clef; they should be f' (g') d'b; the last rest (after a) should be a pausa longa, not brevis.

Text: Mo m 23: read "lorum" instead of "locum".

34 O labilis sortis f.11 lv.

17(35) O Nacio nephandi f.11',12 3v. T: Mane prima sabbati

Tr: Condicio nature defuit

Mss : MO f.87'-89, no.51 (initial motet of Fascicule IV; T without text).

Ba f.49'-50, no.77; LoD p. 108 (without Tr); Worc M.f.B(Tr alone): Da 3094, no.22.

Fauv: Tr and T on f.11', Mo and rest of T on f.12.

Quoted: Hieronymus de Moravia, Tractatus de Musica, CS I, 96f: "Similiter et tertii modi tenor cum convenit cum moteto, sicut hic: O nacio nefandi generis; tunc semper singulae note de moteto, singulis notis de tenore, et breves brevibus correspondent."

Literature: E. Du Méril, Poésies populaires latines du Moyen Age, Paris 1847, II, 222; Cousse-maker,

L'Art harmonique, I, 154, 160, 218; III, p. X, XI, 14; F. W. E. Roth, Lateinische Hymnen, 13, no.55; 39, no.138; Aubry, CM I, 49'; II, 172; III, 99; Tenors, 14; H. Villetard, "I Giudei nella Liturgia," Rass. Greg. IX, (1910), 440; Chevalier 3731, 11064, 13302; J. Wolf, GM I, 46; F. Ludwig, SIMG V, 189; VI, 610; AfMW V, 278; E. Dahnk, 72ff; Y. Rokseth, Polyphonies, I, f.87'; II, 120, no.51; IV, 104, 138, 144, 156, 186, 204, 235, 261; Ph. Aug. Becker, Fauvel, 36; H. Spanke, "Zu den musikalischen Einlagen im Fauvelroman," 214f.

T: Beginning of an Easter prose, based on St. Mark 16, 9: "surgens autem mane, prima sabbati, apparuit primo Mariae Magdelene." Cf. Rokseth Polyphonies, IV, 186, 204.

Text: Mo text against the Jews: Tr text on the Immaculate Conception and the birth of Christ.

Notes: Since all the versions of the various Mss have been given, together with the edition of MO, by Y. Rokseth, we have omitted them here.

Mo m 43: Fauv has f g, error; e f is correct according to MO etc.; Tr m 84-85: Fauv missing: the note and rest supplied from the other Mss: Mo m 88: Fauv d'b, MO bd' (correct).

Text: Mo m 26: read "litteram" not "licteram"; Mo m 34: read "littere" not "litere"; Mo m 67: read "mystice" not "mistice"; Tr m 68: read "hic racio" not "hec racio"; Mo m 95: read "litteram" not "licteram"; Mo m 104: read "converteris" not "convertere".

36 Carnalitas, Luxuria f.12,12' lv.

This is a Fauv adaptation of the Tr of the motet Florens vigor, (Tr Floret cum vana gloria, T without text). In a good many of the monophonic pieces of Fauv, one or the other voice of polyphonic compositions has been used, but ordinarily it is the conductus from which the material is taken. The motet Florens vigor is in Bruxelles, Bibl. Royale Ms. 19606, no.6 and CaB,n.12. The T of this motet is the same as in In nova fert (attributed to Philippe de Vitry), Fauv 33(129), Picardie 67, f.67, no.2; Fauv 33(129) marks the T as "N." (See discussion of In nova fert.)

E. Dahnk, 76f. for the first time noticed the use of Floret cum vana for Fauv 36 and remarks that the melody of the Tr is identical up to v. 30 ("visu" in Carnalitas, "huius" in Floret.) As a matter of fact, the identity is carried further, although there are some deviations following "affectio, cecitas" etc. (Tr): on "horror, futura gloria, gravis precipitacio" (Tr) and "vox sit, datur commissio de adventus nequicia" (Fauv) the melodies are identical. The last two verses of Tr have an independent melody, though there are also resemblances with Fauv which, in any case, is longer than the Tr.

Tr: Facilius a nobis vitatur

Mss: Now an unicum. But L. Delisle, Recherches sur la librairie de Charles V, 2e partie: Inventaire des livres ayant appartenu aux Rois Charles V et Charles VI et à Jean, duc de Berry, Paris 1907, II, 199, and following him F. Ludwig, Repertorium 344, list among the Mss lost, or not identifiable, no.1230: "Item un livre de Motez et chansons notées, partie en latin et partie en françois. Commencement: Alieni boni invidia. Fin: ..." None of the known Mss has Alieni boni as the initial work.

Literature: Delisle, Recherches II, 199; F. Ludwig, Repertorium 344; AfMW V, 280; H. Besseler, AfMW VII, 184; VIII, 167 no.2, 190; E. Dahnk, 77ff.

T: not identifiable. Fauv has the indication "Imperfecte canite," which refers to the modus imperfectus. T is written without ligatures: all longae simplices. The T melody, though written only once, is to be repeated 3 times.

Text: associated with vv. 1491-1501 of Fauv.

Notation: conjuncturae ternariae, all in the form with the cauda to the left, occur in Mo m 1,2; Tr m 11; Mo m 17, 21; Tr m 45, 59.

Two tones, in unison, brevis and semibrevis, are written over one syllable in a manner which shows the semibrevis close to the brevis and the following semibrevis moved apart; as before, we interpret this notation as a form which has the effect of a punctus additionis. But Fauv 18(37) makes such a reading somewhat debatable. For also when the tone following the brevis is higher or lower, the semibrevis is still written close to the brevis; see for instance Mo m 4, 11; Tr m 25, 26, 36, 41; Mo m 50 and other places; the same holds true if the brevis is plicata; (Mo m 44).

Notes: Mo m 16-23 (including c'): an error of the position of the C-clef which is on the 3rd line and should be on the 4th line; Mo m 18: the phrase is written as a ligatura quaternaria; these should be 2 lig.c.o.p.

Text: Mo m 6: read "invidia" instead of "mundia"; Tr m 14f: read "invidi," not "mundi"; Tr m 28: read "demencie" not "demencia"; Mo m 57: read "membra" not "menbra"; Mo m 59: read "invidi" not "mundi"; Tr m 64-65: the placing of the words "-umque graciam" raises a certain problem; they should be placed under the tones d' (brevis) e' (semibrevis) f'g'g'

(3 semibreves); the two e', however, are written so closely together (see below), that, if tied to one another, they could have only one syllable ("-um"); if so, the phrase is one tone short to fit the number of syllables: the second e' (semibrevis) must therefore have the syllable "que", or "graciam" is to be taken as a two-syllable word.

19(38) Veritas arpie f.13' 2v. T: Johanne

Mss: W₂ f.191', 2v, Mo Cecitas arpie; F f.164, clausula, 2v, Johanne; no.147, from M 29; - F f.409', 2v, Mo Clamans in deserto; - W₂ f.219a, 2v, Mo Ne sai de je die; - MO VI, 185, f. 235, 2v, Mo Ne sai que je die; - LoC, no.5, 2v, as in MO, W₂ 219a; - MO VII, 274, f.305', 3v, Tr Quant vient en mai; Ba no.69, 3v, as in MO VII; Bes no.26, 3v.

Quoted: Franco, Ars Cantus Mensurabilis, CS 1, 131: T Johanne with Mo Arida frondescit (quoted are only the first six longae of Mo, not preserved elsewhere.)

Literature: Flacius no.3; AH 59, 248; P. Aubry, CM pl. XIII (Fauv facs); CM, no.69: Tencors lat. 12; Wattenbach, 493; F. Ludwig, SIMG VI, 609; Riemann-Festschrift, 212; Repertorium 83, 115, 197, 208, 224; AfMW V, 279; Y. Rokseth, Polyphonies I, f.235 III, 9; IV, 67, 124, 155, 173f., 280; E. Dahnk, 79f.

T: Inter natos mulierum non surrexit maior Johanne Baptista; Alleluia Verse; cf. Grad.Sar. pl.m:



Notes: Mo is in the first mode, T in the fifth mode. Mo m 16: a pausa longa missing; supplied according to the other sources; T m 60: after the last rest, Fauv has 2 longae c and d; since c must be in error, we omitted it in accordance with the other sources.

20(39) Ade costa dormientis f.13' 2v. T: no text

Unicum. But LoHa, f.161. no.19, among the "Moteti cum duplici littera" lists De costa dormientis, which might have been identical with Fauv 20(39), except that the double motet of LoHa had a Tr, otherwise not known. F. Ludwig pointed out the relation (Repertorium 277) and suggested that LoHa no.19



should perhaps be emended to "Ade costa dormientis"; he also stated that the T could not be identified; if a relation between the two works existed, Fauv 20(39) must be a reduction of the double motet LoHa no.19.

Literature: P. Aubry CM, pl. XIII (facs.); F. Ludwig, Repertorium, 276f.; E. Dahnk, 80f., who suggests that Fauv 20(39) might be "une oraison jaculatoire au milieu d'énumération des vices dans Fauv."

Notes: There are considerable errors in Fauv 20(39). The T is incomplete; the melody goes to the last 2 verses which, as in other works, seem to be typical Fauv additions ("in Fauvelli" etc.). Any repetition, indicated perhaps by the double line at the end of the T, proved to be impossible. A monophonic ending of the composition is not likely; at least such is not the case in any of the older motets which have a typical Fauv addition at the end.

Fauv 20(39) is in the first mode; hence the plicae have been transcribed according to the modal system and the three semibreves in accordance with modal motets.

Tm 9-10: b b a; for the beginning of a verse the concordances are unusual; we transposed the phrase a tone lower: a a g; Mo m 21-24: in Ms a third higher; this is an obvious mistake (m 21 begins on new line in Ms); Mo m 24 after the quaternaria, there is a dash which appears to be a pausa brevis; if so, it is incorrect and should be eliminated; T m 27-28: the ternaria is cum proprietate et sine perfectione; in conformity with the rest of the T patterns, we read the ligature sine proprietate et cum perfectione; Mo m 27: after the binaria there seems to be a dot; if it has any meaning, it must be the punctus divisionis; but this is not clear; equally the 1st longa g' in m 46 seems to be followed by a punctus divisionis; Mo m 28: last note d' is a longa; it should be a brevis; Tm 30ff to end: the notes have been supplied by the editor; Mo m 32: the last binaria appears sine proprietate et sine perfectione; it should be a lig.c.o.p.

40 Inter membra singula f.14, 14', 15 lv.

21(41) J'ai fait nouvelement f.15', 16 3v. T: Grant despit
Tr: La mesnie fauveline Triple motet ai ie

Literature: P. Aubry, Tenors frç. 26; F. Ludwig, AfMW V, 280; H. Besseler, AfMW VIII, 190; F. Gemrich II, 60; Y. Rokseth, Polyphonies, I, f.359'; III, no.312,

p. 207; IV, 93f., 158, 297; E. Dahnk, 86ff.

T: Beginning of T is identical with J'ai fait tout nouvelement amie (Rondeau), used as T in motet: Au tans nouvel que naissent flours, Tr Chele m'a tollu ma joie (MO f.359', VIII, 312).

Text: Dahnk, 88: "La p. mus. 41 est presque un abrégé de la partie du roman qui entoure ce motet."

Notes: Distribution of voices in Fauv: Tr f.15', Mo f.15', T f.16.

Mo m 3: ternaria written as conjunctura; T m 5: such a combination as appears in m 5 proves that the plica must be resolved rhythmically, with the plica taken as 8th note to produce the parallel interval with the Tr; see also m 19, 32, 37; Tr m 5-6: the 10 notes, from c' to e', seem to be written in the wrong clef; the whole group of tones is a third higher in the Ms (e'-g'); Mo m 28, 35, Tr m 44: not clear if the longae have plicae.

- 42 Douce dame debonaire f.16' lv. Ballade
- 43 Ay, amours! tant me dure f.16',17 lv. Ballade
- 44 Talant que i'ai d'obeir f.17,17',18,18' lv. Lai
- 45 A tous iours sanz remanoir f.19 lv. Rondeau
- 46 Je qui poair seule ai de conforter f.19,19' lv. Lai
- 47 Fauvel est mal asseigné f.19',20 lv. Rondeau
- 48 Et reddet unicuique mercedem f.21 lv. Verset
- 49 In paciencia vestra f.21' lv. Antiphon
- 22(50) Inter amenitatis tripudia f.21' 2v. T: Reverenti

Mss: Trémouille f.31, no.72: O liver anxie, Tr Inter amenitatis tripudia: Trente 87, f.231'.

The appearance of Fauv 22(50) in as late a Ms as the Trent Codices is surprising and altogether exceptional. R. von Ficker (see Besseler, AfMW VIII, 191) assumed a possibly French origin for the Battre fascicule in which Fauv 22(50) appears. In some aspects the Trent version is better than the Fauv version, apart from the omission of the Mo.

Literature: H. Besseler, AfMW VIII, 188, 191, 238; Dahnk, 104f.

Sources: Fauv 22(50) is either a fragment or a reduction of an older 3v motet; strangely enough, it is the Mo (0

lixor anxie) that has been omitted.

T: origin of T not identified.

Notes: Mo m 5: last note c' sharp in Trent instead of f' in Fauv; Mo m 7: 2nd note d' in Trent, not b'; Mo m 8: last note b', not a' in Trent; neither here nor anywhere else does Trent have a nota plicata; Mo m 10: last note g' in Fauv a longa, error; the whole measure is slightly different in Trent:



Mo m 11: 1st note in Fauv wrongly a longa, in Trent correctly a brevis; Mo m 21: Trent has a different reading:



T m 21-22: T in Fauv reads a g (2 li) g f a (3 li), in Trent a g g g a; because of the unison g g g the ligatura ternaria could not be maintained; the version in Trent seems to be correct; Mo m 23: 2nd note d' in Fauv, e' in Trent; Mo m 27: 4th note f' in Fauv, c' sharp in Trent; Mo m 28: 1st note a' in Fauv erroneously a brevis (plicata) in Trent correctly a longa.

23(51) Sicut de ligno parvulus f.22 3v. T: not identified
Tr: Inflammatus invidia

Literature: H. Bessler, AfMW VII, 177; VIII, 190;
E. Dahnk, 106f.

T: without any text. Written three times, each period consisting of 20 ms. Modus maximus: 1 longa duplex, 2 longae simplices, with 5 such groups making up a period.

Notes: Text: Tr m 1: read "Inflammatus" not "Inflamotis";
Tr m 6: read "primos" instead of "primo";
Tr m 17: Fauv has "de ferre"; should it be "de ferro" ?
Dahnk, 106, suggests "de fratre"; Mo m 36: Fauv has

"pingridine; read "pinguedine"; Tr m 54: Fauv has "invitari"; Dahnk, 107, suggests "imitari" which has been accepted in the transcription.

- 52 Veritas, equitas f.22,22',23 lv Sequence-Conductus
- 53 Nemo potest duobus dominis servire f.23' lv. Verset
- 54 Beati pauperes spiritu f.23' lv. Verset
- 55 Providence la senée f.23' lv. Virelai
- 56 En chantant me veul complaindre f.23',24 lv. Ballade(?)
 - Refrain (1): j'ai amé et touz iourz amerai f.24
 - Refrain (2): J'aim dame d'onneur et de pris f.24
 - Refrain (3): Tout le cuer m'en rit de ioie,
quant la voie f.24'
 - Refrain (4): Son dous regart m'a mon cuer emblé f.24'
 - Refrain (5): S'amours m'ont cuer emblé,
n'est pas perdu f.24'
 - Refrain (6): Hé diex! tent ioliement m'a
pris bonne amour f.24'
 - Refrain (7): A ma dame servir meit tout mon
cuer et moy f.25
 - Refrain (8): Dame, a vous me sui donné f.25
 - Refrain (9): Je puis bien dire: las! mar vi
vostre dous viaire f.25
 - Refrain (10): J'apelerai, se diex me gart f.25'
 - Refrain (11): A iointes mains vous pri,
douce dame, mercy f.25'
 - Refrain (12): Et quant il vous i'arai le don
Que doit avoir ami, autrement non. f.25'
 - Refrain (13): L'atendrai ainssi, ai mi
Dame, tant com vous plera, mercy f.25',26
- 57 Se i'onques a mon vivant f.26 lv. Ballade
 - Motet enté (1) : Han, diex! ou pourrai ie trouver f.26'
 - Motet enté (2) : Conseil f.26'
 - Motet enté (3) : Des mauls que la belle au vis cler
Me fait sentir si asprement f.26'
 - Motet enté (4) : Du tout en tout a moi grever se delite f.26'
 - Motet enté (5) : Et a escient f.26'
 - Motet enté (6) : Vrai diex, comment de ce tourment
porrai ie istre ? f.26'
 - Motet enté (7) : Seürement f.26'
 - Motet enté (8) : Las! quant mercy pri doucement f.26'
 - Motet enté (9) : Elle me dit crueusement:
fui de ci! de toi n'ai que fere f.26'
 - Motet enté (10): J'ai ce qui me vient a talant f.26'
 - Motet enté (11): Ainssi en moi choisist et prent
Sanz parler a prevost ne a maire f.26'

58 Dame, se par bien amer f.27' lv. [Ballade?]
 (Dahnk, 150, maintains that Fauv 58 is neither a ballade nor a rondeau; F. Gennrich takes it to be a ballade.)

59 Douce e de tout noble afaire f.27' lv. Virelai

60 Jolis sanz raison damer f.27' lv. Ballade

61 Se de secours pou ne point f.27' lv. Ballade

62 Hélas! i'ai failli a ioie f.27' lv. Rondeau

63 Necesse est ut veniant scandala f.28 lv. Verset

64 Pour recouvrer alegiance f.28bis-28ter lv. Lai
 Refrain (14): Fols ne voit en sa folie se
 sens non. f.28ter'

65 Vade retro, sathana! f.29 lv. Prosa-
 Conductus

66 Fauvel, cogita. f.29 lv. Conductus

67 Incrassate, Falvelle f.29 lv. Verset

24(68) Se mes desirs f.29' 3v. T: A
 Tr: Bonne est amours

Literature: F. Gennrich II, 231, 232, 351; H. Besseler, AfMW VIII, 175, 188 no.7; E. Dahnk, 167f.

T: Except for the initial A, the text is missing. The structure of the T is that of a virelai, with the last refrain being omitted. The T stops with m 68; hence the rest must be supplied. The omission is probably no negligence on the part of the scribe, who took the refrain for granted. The couplets, each 10 ms., have through 6 ms. the same music as the refrain.

Structure: Refrain: m 1-24; Couplets: m 25-34, 35-44; Strophe (R): m 45-68; final Refrain: m 69-91.

Notation: Although there are some omissions, the punctus perfectionis is used quite regularly.

Notes: Tr m 18: first ternaria is written as conjunctura with the cauda to the left, also in Tr m 49, Mo m 65, Tr m 72, 86, Mo m 87; Mo m 26: pausa longa is missing; Mo m 36: flat-sign stands for b flat; should it

be applied to c' natural ? Tr m 53: 1st d' written as brevis; but if included in the ligature, as is the case, the ligature should be sine proprietate (longa); Mo m 68; first 2 notes, f' and c', written as lig.c.o.p., error; the ligature should be cum proprietate et sine perfectione.

Text: Mo m 6: read (with Gennrich and Dahnk) "fust a souhais" with "a" being added; Tr m 29: read "dangier" instead of "dagier"; Tr m 38: read "guerre donner" instead of "geurredonner"; Mo m 52: read "guerroye" instead of "gueroie".

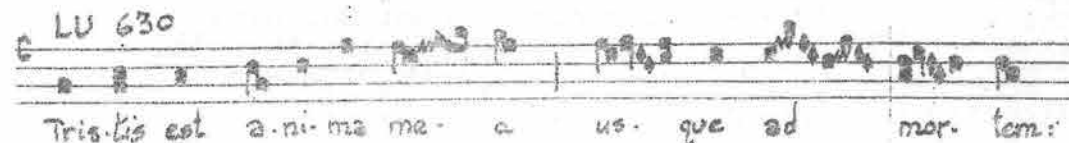
69 Falvelle, qui iam moreris f.29' lv. Ballade (?)

70 Omnia tempus habent f.29' lv. Verset

25(71) Heu, Fortune subdola f.30 3v. T: Heu me, tristis est anima mea.
 Tr: Aman novi [2. Philippe de Vitry]

Literature: J. Wolf, GM I, 58; F. Ludwig, Machaut II, 60; H. Besseler, AfMW VIII, 191, 218 n.5; E. Dahnk, 171ff.; Ph. Aug. Becker, Fauvel, 39-42.

T: in text and music slight variants of 1st part of the Resp. Tristis est, in Coena Domini, 1st Nocturn; without "heu me", Matt. 26, 38: "Tristis est anima mea usque ad mortem".



Text: Dahnk finds the text lacking in clarity; but states, 173: "Ce motet est vraisemblablement une illustration de la chute de l'ordre des Templiers. Fauvel le chante ici pour se rappeler à lui-même les conséquences d'une grandeur abusée." Ph. Aug. Becker has definitely shown the motet to be related to Enguerran de Marigni. (See also Fauv 27(120) and Fauv 33(129) and our discussion of the works of Philippe de Vitry above.)

Notes: Mo m 1: not clear if 1st note g' has a plica; Mo m 6: 1st note c', longa plicata desc., error: it should be a brevis plicata; Mo m 12: note g' in Ms a brevis; it must be a longa; Tr m 40: 6th note, c' has (semibrevis) stem downwards; error; T m 45: a (longa) missing in Ms.

Text: Tr m 1f: read "Aman", not "Quoniam"; Tr m 19: read "ignarus" instead of "ignatus"; Becker suggested a different reading which we adopted; Tr m 27: read "nito" not "vito".

In this composition, the semibreves have stems downwards; they are frequently, though not altogether systematically, applied to groups of two and three semibreves. Should they be transcribed, as Apel maintains, as dotted quarter note and an eighthnote, and a quarter note and two eighthnotes respectively? We gave preference to the rhythm customary in Fauv.

- 72 Gaudet Favellus nimium f.30' lv. Prosa
- 73 Ha, Parisius, civitas Regis magni f.30' lv. Verset
- 74 Iste locus dat nobis gaudium f.30' lv. Responsorium
- 75 Fauvellus, phro dolor! f.31 lv. Verset
- 76 Buccinate in neomenia tuba f.31' lv. Verset
- 77 Confortamini in domino f.32 lv. Verset

26(78) Quomodo cantabimus f.32 3v. T: without text
Tr Thalamus puerpere

Literature: J. Wolf, GM I, 57; F. Ludwig, SIMG VI, 610; Repertorium, 41, 123, 225, 263; AfMW V, 279 n.2; H. Bessler, AfMW VIII, 169 no.6, 173, 188 no.7; E. Dahnk, 176f.; Flacius no.24; Milchsack I, 206; Roth, 456; AH 21, 165; Wattenbach, 498; Delisle, Discours, 130; Chevalier 32697; AH 20, 14; 50, 531. Ph. Aug. Becker, Fauvel, 36; H. Spanke, "Zu den musikalischen Einlagen im Fauvelroman", 221f.

Sources: W₁ f.185 (new foliation f.168), conductus, lv., only end of 1st strophe; F f.425'-426, conductus, lv: the second and third strophes text only; music for strophe 1 only; Da 2777, f. 4^b, no.21 (text only).

Tenor: not identified. The structure is interesting: m 1-12 (= R); m 13-18, 19-24 (= couplets; ∞); m 25-36 (R); m 37-48 (R); m 49-54, 55-60 (∞, couplets); m 61-70 (R; m 1-10), with m 71-77 as a conclusion. This arrangement (R ∞ R; R ∞ R) seems to conform to the virelai.

Text: Dahnk, 177: "Ce motet semble être la complainte chantée par 'celes/ Qui cheues sont en orphenté' à cause des actes de Fauvel; cf. v. La 383 du texte."

Ludwig, Repertorium 41 etc. pointed out that the texts of Quomodo cantabimus by Philippe the Chancellor have been used for Fauv 26(78) in such a manner that strophe 1, Quomodo cantabimus, was set to the Mo,

strophe 2, Thalamus puerpere, to the Tr, while the last strophe (3), Ecce sanctuarium, was omitted. This poem of Philippe appears as conductus for lv. in W₁ f.185 and F.425' (text with attribution to Philippe also in Da 2777 f.46, no.21). Though the poem provided the text for Fauv 26(78), the the music of the conductus was not used, according to Ludwig, AfMW V, 279 n.2, and all other writers; thus, it has been generally accepted that the music of Fauv 26(78) and of F (W₁ is fragmentary; only the music from v.5 to the end of the 1st strophe is preserved) have nothing to do with each other.

Notation: Next to Fauv 33(129) is the only composition that has red notes. They occur in the T, i.e. the final 5 notes (m 72-77) are c' c' c' (three longae simplices) in red, d' (longa duplex) black, c' (longa simplex) black. The reason for writing the three longae in red is not clear; no change of modus is involved. We have been unable to define the meaning of the red notation. The last five notes c'c'c'd'c', the new conclusion of R (see above), are actually an augmentation of the ordinary conclusion of R, c'd'c' (longa imperfecta, brevis, longa imperfecta, pausa brevis; cf. m 11-12). We are not at all certain whether the red notation might not be an indication of the new ending.

Notes: Text: Mo m 31: Fauv has "cisuram;" read "scissuram;" m 52: Fauv has "discuciet;" read "discutiet;" m 57: instead of "spelunca" read "speluncam."

The third strophe of Quomodo cantabimus ends with "Alma redemptoris." The text seems to be a trope, or made in the manner of a trope. The procedure of combining two strophes to be sung simultaneously as in Fauv 26(78) is rare and strange. We know of only one other case where a similar procedure is applied, and this appears to be a 13th century procedure (Cf. the writer's essay: "Unknown motets in a recovered Thirteenth-Century Manuscript," Speculum, vol XXX (1955). Nearly all features of Fauv 26(78) point to an older period; especially, the unusually long melisma at the end is a clear sign that a conductus might be the source of the composition. However Bessler, AfMW VIII, 173, holds this very melisma to be a modern stylistic feature of the motet. As a matter of fact, a close comparison of Fauv 26(78) with the conductus (lv) shows that the notes of Mo m 68-74 are identical with the beginning of the final melisma in the version of W₁ (the melisma in F is considerably shortened.)

- 79 Simulacra eorum argentum f.33 lv. Verset
- 80 Constitue, domine, super Falvellum f.33 lv. Verset
- 81 Fiant dies eius pauci f.33 lv. Verset
- 82 Deleantur de libro vivencium f.33 lv. Verset

83	<u>Qui cogitaverunt supplementare</u>	f.33'	lv.	Verset
84	<u>Respice, domine deus</u>	f.33'	lv.	Verset
85	<u>In hac valle miserie</u>	f.33'	lv.	Prosa
	Cf. Sequence <u>Superne matris gaudia</u> of Adam of St. Victor, used as T in Fauv 5.			
86	<u>Custodi nos, domine</u>	f.33'	lv.	Verset
87	<u>Familiam custodi, Christe</u>	f.33'	lv.	Prosa
88	<u>Respexit dominus humilitatem</u>	f.33'	lv.	Verset
89	<u>Generacio eorum perversa</u>	f.34	lv.	Verset
	Sothe chanson (1): Au diex, ou pourrai ie trouver	f.34'	lv.	
	Sothe chanson (2): En non dieu, agace, agace	f.34'	lv.	
	Sothe chanson (3): L'autr'ier dehors Pinquigni	f.34'	lv.	
	Sothe chanson (4): En hellequin le quin n'ele en hellequin	f.34'	lv.	
	Sothe chanson (5): Elles sont peux ou cu, nos dames	f.34'	lv.	
	Sothe chanson (6): Trente-quatre pez moysis etc.	f.34'	lv.	
	Sothe chanson (7): Vostre bele bouche besera mon cul	f.34'	lv.	
	Sothe chanson (8): Je vi les pex de mon cul en etc.	f.34'	lv.	
	Sothe chanson (9): Dame, se vos fours est chant	f.34'	lv.	
90	<u>En ce dous temps d'esté</u>	f.34'-36'	lv.	Lai
	Sothe chanson (10): Sus, sus, a la dance d'Ermenion	f.36'	lv.	
	Sothe chanson (11): Nous ferons des prelaz gorpiz et des larrons mestres	f.36'	lv.	
	Sothe chanson (12): Si ie n'i aloie, ie n'iroie mie etc.	f.36'	lv.	
91	<u>Filie Iherusalem, nolite timere</u>	f.37	lv.	Antiphon
92	<u>Estote fortes in bello</u>	f.37	lv.	Antiphon
93	<u>Virgines egregie</u>	f.37,37'	lv.	Prosa
94	<u>Prosperantes autem veniunt</u>	f.37'	lv.	Responsorium
95	<u>Sicut mirra electa odorem</u>	f.37'	lv.	Antiphon

96	<u>Dignare nos laudare te, virgo sacrata</u>	f.37'	lv.	Antiphon
97	<u>Hodie nobis de celo pax</u>	f.37'	lv.	Responsorium
98	<u>Illuminare, illuminare, Iherusalem</u>	f.38	lv.	Responsorium
99	<u>Facta est cum angelo multitudo</u>	f.38	lv.	Antiphon
100	<u>Verbum caro factum est</u>	f.38	lv.	Responsorium
101	<u>Dum ortus fuerit sol de celo</u>	f.38	lv.	Antiphon
102	<u>Esto nobis, domine, turris fortitudinis</u>	f.38'	lv.	Responsorium
103	<u>Sancta et immaculata virginitas</u>	f.38'	lv.	Responsorium
104	<u>Adoremus dominum, quia ipse est sponsus</u>	f.38'	lv.	Verset
105	<u>Anulo suo subarravit nos dominus noster</u>	f.38'	lv.	Antiphon
106	<u>Induit nos dominus cicladibus</u>	f.39	lv.	Antiphon
107	<u>Ipsi sumus desponsate</u>	f.39	lv.	Antiphon
108	<u>Apud dominum misericordia</u>	f.39	lv.	Antiphon
109	<u>Natus est nobis parvulus</u>	f.39	lv.	Antiphon
110	<u>Non auferetur sceptrum de Iuda</u>	f.39	lv.	Responsorium
111	<u>Virgineus sensus qui superat</u>	f.39'	lv.	Verset
112	<u>Pax vobis, ego sum, nolite timere</u>	f.41	lv.	Antiphon
113	<u>Parata est sententia contra Fauvellum</u>	f.41	lv.	Verset (?)
114	<u>Habitacio autem vestra in Syon</u>	f.41	lv.	Verset
115	<u>Plebs fidelis Francie</u>	f.41	lv.	Hymnus
116	<u>Devorabit Fauvellum dominus</u>	f.41'	lv.	Verset
117	<u>Veniat mors super illos</u>	f.41'	lv.	Verset
118	<u>Heu, quid destructio hec!</u>	f.41'	lv.	Verset
119	<u>Iuxta est dies perdicionis ipsius</u>	f.41'	lv.	Verset

27(120) Quoniam secta latronum f.41',42 3v. T: Merito hec patimur
Tr: Tribum que non abhorruit [3. Philippe de Vitry]

Mss : Bruxelles, Bibl. Royale, Ms. 19606, no.3;
Strasbourg f.71' no.115; Rostock, f.43 no.60, 2v.
(Mo, T);

T text: "Dixit, dixit, dixit iracundus homo."; Munich,
Staatsbibliothek: "zum Kasten D IV zu (31) clm
5362," fragment, Tr: London, B.M. Add. 28550 (tablature).

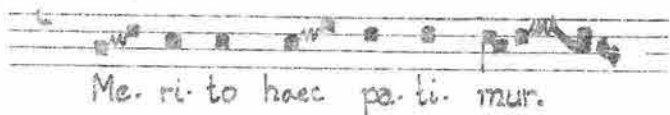
Quoted: Philippus de Caserta, Tractatus de diversis
figuris, CS III, 118: "Quoniam, sicut Domino
placuit, scientiam musice in corde desiderantium
generose perlustravit, et Magistri nostri antiqui prius
intellectam musicalem habuerunt, licet hoc satis grosso
modo, sicut adhuc patet in motetis ipsorum Magistrorum,
videlicet: In tribum quo non abhorruit."

Anonymous: Compendium totius Artis Motetorum,
(Erfurt, Bibl. Amploniana, Ms 8^o94, f.70a): "Exemplum
de tempore imperfecto majori in moteto Adesto sancta
trinitas, exemplum de minori in moteto Quoniam secta
latronum et in multis aliis motetis, rondellis et
baladis;" (KmJb XXI, (1908), 37); the statement that
Fauv 27(120) has prolatio minor is incorrect; the
prolatio is major.

Anonymous: Pisa, Bibl. Univ., Ms IV 9: (cf. La Fage,
Ess. de diphth., 386): Tr.

Literature: J. Wolf, GM II, 144; III, 191; KmJb XIV, 29;
F. Ludwig, SIMG II, 628; AfMW V, 279, 283;
Machaut II, 21, 36, 60; Ranke-Müller-Blattau, 199, 200,
211, 276, 301, 306; van den Borren, I, 373; III, 184;
Strecker, ZfdA 64, 175, 179; H. Bessler, AfMW VII, 218;
VIII, 192ff., 203; 218 n.5, 219 (Bessler attributes the
work to Philippe de Vitry); L. Schrade, 28, 33, 75f.,
79ff; G. Zwick, ndm XXVII (1948), 34; E. Dahnk, 204ff;
Ph. Aug. Becker, Fauvel 38-39, and our discussion of the
works of Philippe de Vitry above. (Cf. Fauv 25(71) and
Fauv 33(129)).

T: in Fauv the full text mark "Merito hec patimur," in
B only "Merito"; Rostock has a full new text "Dixit,
dixit" etc.; hence the T is vocal. "Merito" is the
beginning of the Responsorium Merito hec patimur; cf.
Pal. Mus. IX, no.248⁶. Ant. Lucc, 151; Ant. Worc. 97:



Text: The meaning of Mo text, according to Dahnk, is not clear;
she believes that it refers perhaps to the relations
between Philippe le Bel and the Pope; the Tr mentions (see
Dahnk, 206) the "chute d'une tribu" extraordinairement
distinguée, peut-être de la chute de l'ordre des Templiers."
The explanation of the motet has been given by Ph. Aug. Becker.

Notes: The Mo in B has b flatsignature up to m 68; there a new
staff begins, however, and the signature may have been
forgotten for the rest of the composition. Fauv and B have
at the beginning of the T 6 pausae longae imperfectae, Fauv
also at the beginning of the Mo 3 pausae longae imperfectae
which are missing in B; Tr m 2: B writes the first 4 semibreves,
minimae by mistake: semibrevis, 2 minimae, semibrevis; Mo m 23:
c'g b are written as ternaria in B while Fauv has only c'g
as a binaria; Tr m 27: 1st note is f' in B, g' in Fauv; the
next 5 notes are combined in B to a quinaria: f' g' a' c' b';
Mo m 34: Fauv version a (b) ag; B has merely a longa; Mo m
35-39: missing in Fauv; the whole passage 31-39 reads in B
(with the text differently placed):



Tr m 35: B has a group of 4 semibreves, minimae (instead of 3
in Fauv) b'a'b'g'; Tr m 36: instead of last semibrevis e' in
Fauv, B has e'f' (semibrevis minima); Tr m 41: b' has
stem downwards in B; Tr and Mo m 54: no b-flat signature;
Mo m 56: Fauv has 3, B has 4 semibreves, minimae: a g a b;
Mo m 57: B has f f g written as brevis and lig.c.o.p., while
Fauv places semibrevis f very close to brevis f, apparently to
be tied together; Tr m 60: instead of last semibrevis e' in
Fauv, B has e'f', semibrevis and minima; cf. m 36; Mo m 66/67:
the last 4 semibreves, minimae and longa are in B a tone
higher: e'd'c'b / a; Fauv is correct, at least for the longa
g (m 67); Mo m 68: the 3 notes of the measure are written as
ternaria in B.

In Fauv the beginning of the Tr appears on f.41', the
rest of the Tr (from "Fortuna" on), Mo and T are on f.42.

Text: Tr m 48: Fauv has "cassurus"; read "casurus"; Mo m 53-54:
Fauv has "qui dolum accunt"; read (B, Rostock) "que
dolum acunt"; Tr m 59-60: Fauv has "delabiscit"; Dahnk suggests
"delabescit"; read "delabi sit".

The Rostock version is, apart from the omission of Tr,
abbreviated and has such considerable changes that Fauv 27(120)
appears in an entirely different light; above all, the new

text of the T made it necessary to split the long values of the melody into semibreves. The appearance of Fauv 27(120) in the Rostocker Liederbuch of the 15th century is, at all events, strange. The tablature version in London B.M.Add. 28550 appears in our volume of instrumental music of the 14th century.

121 Hic fons, hic devius f.42 1v. Verset

28(122) Maria, virgo virginum f.42' 3v. T: Porchier mieuz
Tr: Celi domina

Literature: F. Ludwig, SIMG VI, 610; Repertorium, 289; AfMW V, 279; H. Bessler, AfMW VIII, 190; F. Gennrich, I, 290; II, 243; E. Dahnk, 207f.

Sources: Tr Celi domina uses the Tr text, but not the music, of the 13th century motet: Ave virgo, Tr Celi domina, T: Et super; so in Ba f.3, no.4 (for the other sources of this motet cf. Ludwig, Repertorium, 289; AfMW V, 279); the ending of the Ba Tr text is different from Fauv.

T: Rondeau, Fauv 30, 1v., which is here used as T. The refrain "Porchier", m 16-21, is omitted in Fauv 28(122); but the syllable "Porch" is written above "N'ai".

Notes: Tr m 29: 1st ternaria written as conjunctura with the cauda to the left; Mo m 32-33: there is an omission in m 33; the Ms has g' (brevis plicata), e'd'c'd' (4 semibreves); a full m (33) is missing; we assume that the last of the 4 semibreves should be a longa (d'). Fauv 28(122) has nowhere else a group of 4 semibreves, always 3 only; we present the emendation in accordance with ms 12, 18, 24.

29(123) Omnipotens domine f.43 2v. T: Flagellaverunt Galliam

Literature: E. Dahnk, 209.

T: source not known; written once, all in longae simplices; the full text line of the T is "Flagellaverunt Galliam et ortum / should be "hortum" / eius inquinaverunt."

Notes: Mo m 20: Ms has "neupmatis;" Dahnk suggests "pneumatis". Should the longa perfecta plicata be resolved in accordance with the 2nd mode ?

30(124) Adesto, sancta trinitas f.43,43' 3v. T: Alleluya, Benedictus
Tr: Firmissime fidem / 4. Philippe de Vitry /

Mss : Bruxelles, Bibl. Royale, Ms 19606, no.4; London, B.M. Ms.Add. 28550, (tablature); Darmstadt 521 f. 228: text of Tr.

Quoted: Anonymous, Compendium, Erfurt 8^o94, f.69b, 70a (KmJb XXI, 1908, 37): "Exemplum de tribus in uno moteto Praesidentes in tronis seculi, exemplum secundi scilicet de duobus in Adesto sancta trinitas." "Exemplum de tempore imperfecto majori in moteto Adesto sancta trinitas." (Here again, the Anonymous gives an erroneous explanation of the rhythm; Fauv 30(124) has prolatio minor, major; but it may well be that the edition of the treatise confused Fauv 27(120) which is in prolatio major, and Fauv 30(124) which is in prolatio minor; see the quotation under Fauv 27(120). Philippe de Vitry, Ars nova, CS III, 20: "Modus imperfectus et tempus imperfectum continentur in Adesto, quia ibi duo tempora pro perfectione qualibet accipiuntur, et quodlibet tempus non partitur nisi in duas partes equales semibreves."

Literature: J. Wolf, KmJb XIV, 1899, 14ff; AH 34, 35; F. Ludwig SIMG IV, 25; AfMW V, 280, 283 n.1, 310; Machaut II, 21, 60; H. Bessler, AfMW VIII, 192ff. (with attribution to Philippe de Vitry); Wooldridge I, pl. 42-45; L. Schrade, 28, 33, 75f., 79ff.; G. Zwick, RdM 27 (1948), 33; E. Dahnk, 209f.

T: Melody of Trinity Alleluja: Alleluja, Benedictus es Domine (Graduale, ed. Vat., 261); without the use of the melody for the Versus. (See example below).

T text in Fauv: "Alleluya, Benedictus et cetera," in B: "Alleluya, alleluya, alleluya." Modus maximus, with the isorhythmic periods consisting of longa, maxima, longa, maxima, longa, maxima, pausa; there are 8 such periods



(m 1-72) after which the T melody is then presented in diminution, all values being breves in groups of 3ms; written all as quinariae except for any unison and the last group, which Fauv gives as : 3 li, 2 li; B as 2 li, si, 2 li.

Text: Darmstadt 521 f.73; the Tr text Firmissime fidem is designated "de mane sequencia" for Wednesday after Trinity, with the complete text given on f.228; the motet texts in Darmstadt are erroneously named "prosa" or "sequencia".

Notation: Although B generally does not use plicae, a few plicae ascendentes are the exception; but the reason for their occurrence remains obscure. B has distinction between semibrevis and minima. The conjunctura of Fauv is transcribed brevis and 2 semibreves in B, as for example in Mo m 1, 4, 31, 49, 57, 93; in Mo m 64: B transcribes the conjunctura as brevis and lig.c.o.p.

Notes: Tr m 7-8: instead of 2 li in Fauv, B has si, si; Mo m 7: B has no plica, neither in Tr m 10; Mo m 17: the pausa longa is omitted in B; Mo m 18-30: there is no text, either in Fauv or in B; the long melismata are probably expressive of "modulantibus"; the syllable "bus" must be repeated; Mo m 18 and 26: B has b flat signature before b; Mo m 19: no plica in B; Mo m 22: in B a pausa longa after c' longa; Tr m 29 and 30: no plicae in B; Mo m 35: e' has a flat in B; Tr m 40: B has no flat; Mo m 43, 44: no plicae in B; Tr m 46: in B first note f' brevis without plica; Tr m 47: no flat in B; Mo m 47: no plica in B; Tr m 51: last note e' erroneously a semibrevis in B; it should be a minima; Mo m 51-52: Fauv has 3 li and si, B 2 li and 2 li; Mo and Tr m 56: both have plicae ascendentes; Tr m 61: no plicae; Tr m 62-65: Fauv turns at this point from f.43 to 43'; there is an error on "ac moriens"; Fauv has the following passage: m 61 a' (longa plicata), m 62 a'g'f' (3 semibreves) g'f'e' (conjunctura) d' (brevis), then follows, on f.43', m 65 f' (longa) and 2 pausae longae; emendation according to B: m 61 a' (longa; no plica), m 62 a'g'f' (semibrevis, 2 minimae) g' (brevis), m 63 f'e'd' (ternaria); m 64 g' (brevis) f'e'f'd' (4 minimae), m 65 f' (longa); Mo m 63: instead of f f e (3 semibreves) in Fauv, B writes brevis, minima, (f e), an interesting form of tying the two fs together; Mo m 65-66: no plicae in B; Tr m 70, 75, Mo m 74: no plicae; Tr m 76: the first 4 semibreves in Fauv are: g'g'f'g', in B g'f'g'g'; Tr m 75-81: omitted in B, but correction is added in the margin; Mo m 84, 87, Tr m 95: no plicae in B; Tr m 84: last c' in B without stem upwards, error; Tr m 94: the last group in B e'e'c'c', in Fauv f'f'c'c'.

Text: Mo m 66-67: Fauv has "extat"; read "extas" as in B;

Tr m 76, 77: Fauv has "regnati"; read "renati" as in Lor.

For the version of Fauv 30(124) in the transcription of the tablature Lor see our volume of instrumental music.

31(125) Scrutator alme cordium f.43' 2v. T: no text

Literature: F. Ludwig, Repertorium, 226; AfMW V, 279; E. Dahnk, 211.

T: no indication of the source; the melody is repeated three times, all repetitions being complete except for the 3rd which has only 8 ms. of the melody; the T is written throughout in longae simplices.

Notes: The second strophe of the hymn Audi, benigne conditor begins with "Scrutator alme cordium." The text of the Mo has been used for a 2v. conductus (F f.325', no.64; Ma f.89), but Fauv 31(125) has no musical relation to the conductus. (See the literature on the conductus: Ludwig, Repertorium 226; Flacius no.94; Milchsack, 196; Delisle, Discours, 116; Chevalier 18750; AH 20, 12; Aubry, SIMG VIII, 342).

Mo m 3: conjunctura.

126 Non signis, pie Christe f.43' 1v. Verset

127 Non nobis, domine, non nobis f.43' 1v. Verset

32(128) Ihesu, tu dator venie f.44 3v. T: no text

Tr: Zelus familie

Fauv 32(128) is listed in the original table of contents of Fauv with the Tr.

Literature: F. Ludwig, Repertorium, 226; H. Bessler, AfMW VIII, 170, 188 no.7; E. Dahnk, 212ff; Ph. Aug. Becker, Fauvel, 26; H. Spanke, 225.

Notes: The text of Mo is part of Ave Jesu Christe verbum patris (cf. Flacius, no.99; Chevalier 1845 etc.; see Ludwig Repertorium, 226), which, as strophe 1 with the extension Jesu tu dator venie, appears in a 2v motet in Florence, Bibl. Naz. Ms. II, I, 212 f.84 and, without music, in Paris, Bibl. de l'Arsenal, C 4.

The musical text of Fauv 32(128) is not correct; there are some troublesome passages the errors of which cannot always be satisfactorily explained. The beginning of the Mo presents a striking, as well as rare, example of the upbeat. The composition is clearly in the 1st mode. If we accept the upbeat as correct, the voices fall well into the modal pattern,

and also the consonances appear at the proper places.

Mo m 14-15: the passage has binaria cum proprietate et sine perfectione (c'a), brevis (b), longa (c'), pausa brevis, 2 longae (e'), pausa brevis; the following ternaria must come in m 16; hence the whole passage must fill 2 ms. But there is obviously a mistake. Emendation: c' = brevis; both rests are to be eliminated; e' = 2 longae must be 2 breves; we offer the following explanation: the copyist might have taken what was in the original a "Silbenstrich" (the syllable "ne" is here indispensable) to be a rest; he also got confused by the unison e' which he understood to be 2 longae, whilst in the original there was perhaps a plica or longa florata. The same passage with nearly identical tones is written as a melisma (senaria) in Mo m 46-47 which proves our interpretation to be correct. In view of these and other features we assume that the origin of Fauv 32(128) must be looked for in a melismatic composition, perhaps a clausula; the stylistic aspects of Fauv 32(128) are by no means "modern". Tr m 18: b (longa) a (brevis); read a (longa) c' (brevis); see identical passage m 30; another error occurs towards the end of the first T section in the Mo m 28-29: d' (longa), e' (brevis), c' (longa); the passage should be compared with Mo m 60-61; according to the number of syllables and measures both d' and e' must be longae perfectae; T m 33, 65: pausa brevis missing; Mo m 42: last note of ternaria f'; it should be d'; Mo m 48: first longa d' should be corrected to e'; see m 16; Mo m 70: 2 longae f', closely together; perhaps again a misunderstanding of writing the unison; there should be a longa and brevis; at the same place (within the 3rd T repetition) Mo m 78 shows an error: lig. ternaria has e'd'f'; it should be f'e'f'; see m 14, 46; Mo m 95: after ternaria g' longa; probably another confusion as a result of the unison; longa is an error; g' should be brevis; Tr m 96: last binaria is cum proprietate et sine perfectione; it should be a lig. c.o.p.

Text: Mo m 11-12: Dahnk suggests "parcat" instead of "pareat"; read "paret"; Tr m 15-16: Ms has "imprime"; Dahnk, 213, suggests that perhaps "improbe" should be read; perhaps we should read "impie"; Mo m 30-33: instead of "tue clemencie" read "tua clemencia"; Dahnk, 212, notes that the 3rd strophe of Mo text is corrupt; Tr m 65-68: read "superbientium" instead of "superbientum"; Tr m 84-89: the text has been omitted; the scribe noticed the error, put two dots underneath the music and wrote "nobis subveniat" in a free space within the Mo section.

Tr : Garrit Gallus

[5. Philippe de Vitry]

Mss : Paris, BN Collection de Picardie, Ms 67, f.67, no.2.

Quoted: Philippe de Vitry, Ars nova, CS III, 21: "Ibi aliquoties rubre ponuntur ut longa ante longam non valeat tria tempora, vel ut secunda duarum brevium inter longas per omnia non alteretur, ut in tenore In nova sit animus." In Ars perfecta in Musica Magistri Philippi de Vitriaco, CS III, 33. (The Ars perfecta is known not to be an authentic treatise of Philippe de Vitry). See the quotation under In arboris - Tuba sacra (Philippe de Vitry).

Theodoricus de Campo, De Musica Mensurabili, CS III, 186: "Aliqua generaliter fit signatio perfecti sive imperfecti videlicet partibus rubris vel vacuis notulis in valore debito signatis, ita quod si mensura sit perfecta, rubre vel vacue sunt imperfecte, ut in tenore de In nova, et pluribus aliis cantibus mensuratis."

Literature: P. Meyer, BSAT 34, 45ff.; G. Paris, 152; F. Ludwig, SIMG VI, 603; Repertorium, 267; AfMW V 283 no.1; Machaut, II, 21; H. Bessler, AfMW VII, 195; AfMW VIII, 192, 194, 203 (with attribution to Philippe de Vitry); E. Dahnk, 214ff.; G. Zwick, RdM 27, 33; AH 20, 32; Chevalier, 28089; H. Spanke, 225; Ph. Aug. Becker, Fauvel, 37-38, and above our discussion of the works of Philippe de Vitry. (Cf. Fauv 25(71) and Fauv 27(120).)

T: Fauv has no indication, but there is far to the left of the T beginning a small "n"; Pic has "tenor". The T melody is the same that serves as T of the motet (Mo) Floretis vigor ulciscendo, (Tr) Floret cum vana gloria, in Bruxelles Ms. 19606, no.6 and CaB, no.12. We have been fortunate enough to identify the T as Neuma. Cambrai, Bibliothèque Municipale Ms. 1328 f.12 has a motet with the T inscription: "Neuma. Tenor", a composition which Ludwig could not identify and listed, AfMW V, 287, merely as "a double motet with the tenor Neuma." Neither could Bessler, AfMW VII, 198, identify the composition and mentioned that "the beginning of Tr and Mo was unreadable." It is true that the beginning of the two voices is impossible to decipher since the Ms. is heavily damaged; but the continuation of the voices can be read even though the margin of the Tr is cut off. The composition is the motet (Mo) Florens vigor ulciscendo, (Tr) Floret cum vana gloria, which is preserved in Bruxelles, Bibl. Royale, Ms. 19606, no.6, without indication of the T. Hence the T of Fauv 33(129) is definitely the Neuma melody.

The T melody, repeated twice, but written only once both in Fauv and Pic, has three periods, each consisting of a ternaria in modus perfectus, a ternaria in modus imperfectus, a pausa longa imperfecta, a ternaria in modus imperfectus, a ternaria in modus perfectus and a pausa longa perfecta,

with a total of 25 breves. The passage in modus imperfectus is written with notulae rubrae in Fauv, vacuae in Pic.

Notation: This is the second composition in which red notation is used in the T, to render the modus imperfectus; for the same purpose Pic has hollow notes. Otherwise the Fauv notation conforms to the principles previously observed, except for a regular indication of the longer semibrevis in a group of three; in both Tr and Mo the first of 3 semibreves has a stem downwards. The punctus divisionis separates the groups of semibreves from one another, the punctus perfectionis appears with the longa. Pic has only occasionally the punctus divisionis between groups of semibreves which lost its importance with the introduction of the minima; the latter also rendered unnecessary the distinction of the longer semibrevis in the prolatio by a stem downwards. The punctus perfectionis for the longa is used in Pic wherever it is needed. Pic has no plicae. In general the Fauv version is more exact, hence preferable.

Notes: Mo m 5, plica asc. in Fauv; Mo m 6: 1st f has no sharp in Pic; Tr m 8: the first note is g' in Pic, f sharp in Fauv; the latter is correct; Tr, Mo m 10: b-flat sign omitted in Pic; Mo m 18: f' has no sharp in Pic; Tr m 27: first 2 notes in Pic c' b', in Fauv a' g'; Pic is probably preferable; Mo m 27: last b' has no flat in Pic; Mo m 28: Pic has a' g' (2 semibreves), Fauv a' a' g' (3 semibreves); Fauv is preferable; Mo m 32: pausa brevis omitted in Pic; Tr m 41: Pic has a brevis rest which is missing in Fauv; Mo m 41, 54: no b-flat sign in Pic; Tr m 59: c' has no sharp in Pic; Tr m 61: 2nd note is d' in Pic, c' in Fauv; the latter is preferable; Tr m 76: before c' a b-flat sign which applies to m 79; no b-flat in Pic; Mo m 79: Pic has g' f' e'; Fauv a' g' sharp f' e'; Mo m 85: Pic has c' g' a', Fauv c' g'; Mo m 98: no b-flat sign in Pic; Mo m 104: b-flat sign in Pic, none in Fauv; Tr m 106: 2nd note c' in Pic, d' in Fauv; Tr m 111: Pic has a' g' f', Fauv a' f'; Tr m 114: lig. c.o.p. in Pic; Mo m 119: Fauv has e' d' e' c', Pic e' d' c'; Mo m 123: Pic has c' c' c', Fauv c' c'; Mo m 124: Pic has e' f', Fauv e' e' f'; Tr m 125, 127: f' has no sharp in Pic; Mo m 128: Pic has g' f', Fauv g' g' f'; Tr m 129: b' has no flat in Pic; Tr m 135: Pic has e' d' d' c', Fauv e' d' e' c'; Mo m 136: f has no sharp in Pic; Mo m 138: lig. c.o.p. in Pic; Mo m 139: b' has no flat in Pic; Tr m 142: b' has no flat in Pic; Mo m 142-143-144: Pic has f' e', e' d', c' b' all as lig. c.o.p.; Fauv has e' d', d' e', c' b', the last two being semibreves simplices; Fauv is correct; Tr m 144: 1st semibrevis e' in Fauv, d' in Pic; Fauv is correct; Tr m 54 and 129: in Pic and Fauv the 1st note is c'; emendation to b.

Text: Tr m 6: read "luget" (Pic), not "luge" (Fauv);

Tr m 11: Pic has "quam", Fauv "que"; Tr m 20: Dahnk prefers "cedens" (Pic), not "sedens" (Fauv); Mo m 22: Read "quam" (Pic), not "quem" (Fauv); Tr m 23: read "et quam" (Pic), not "et que" (Fauv); Mo m 25: Pic has "mirabilis", Fauv "mirabile"; Tr m 46ff: Pic has "artat anguria", Fauv "atat angaria"; Fauv is correct; Tr m 49: read "rursus" (Pic), not "russus" (Fauv); Mo m 49-50: Pic has "mors Ulixis gaudent", Fauv "mox ulixis gaudens;" Mo m 54-55: read "facundia" (Pic), not "facondia" (Fauv); Tr m 61: Pic has "inde", Fauv "Iude"; Tr m 67ff: Fauv "subniture", Pic "subintrare"; Pic is correct; Mo m 67ff: Pic has "stersitis", Fauv "Tersitis"; Tr m 71 ff: read "in deserto" (Pic), not "inde certo" (Fauv); Mo m 74: read "rursus" (Pic), not "russus" (Fauv); Mo m 83: read "caude", not "cauda"; Tr m 99f: Pic has "excelsum", Fauv "exulum"; Tr m 85ff: read "clamat, tamen spoliatur" (Pic), not "clamet, tantum spoliatus" (Fauv); Mo m 100f: read "oves [or "ova" ? see Dahnk, 214] fugit" (Pic), not "oves suggit" (Fauv); Tr m 118ff: read "paret" (Fauv), not "patet" (Pic); "vulpis" is omitted in Pic, but a later hand has inserted it; Tr m 143: Pic has "tradis", Fauv "tardis".

34(130) Bon vin doit l'en a li tirer f.45 3v. T: Cis chans veult boire
Tr: Quant ie le voi ou voirre cler

Literature: P. Paris I, 325; G. Paris, 145; Jeanroy-Langfors, 82, 132; P. Aubry, Un "Explicit" en musique du Roman de Fauvel, Paris 1906; F. Ludwig, AfMW V, 280 n.1; F. Gennrich II, 240; E. Dahnk, 216f; A. Langfors, Neuphilologische Mitteilungen, 1936, 64.

T: The T of this "Chanson à boire" is written only once, but to be repeated 4 times.

Notes: Tr has b-flat signature only in the first staff none from the second staff to the end.

Refrain (15): Ci me faut un tour de vin: f.45 lv.
dex! quar le me donnez!

The Refrain is written after "Explicit, explicat/ ludere scriptor eat".

Concerning the Refrain and the rôle it played in polyphonic composition see: F. Ludwig, SIMG VII, 524; AfMW V, 280; F. Gennrich, II, 239; E. Dahnk, 217f.; P. Aubry, Un "Explicit" etc. erroneously combined this refrain with Fauv 34(130) and understood the composition as a 4v. motet.

II. Philippe de Vitry

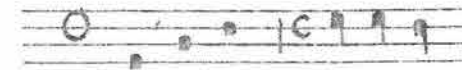
6. Garison selon nature Tr: Douce playsance T: Neuma quinti
Philippe de Vitry. toni

Mss: Ivrea f.23'-24, no.37; Trémoille f.17'-18, no.36 (lost).

Quoted: Gace de la Bigne, Deduis de la Chasse, with attribution to Philippe de Vitry:

"Et si l'oiseil se va baigner...
On ne le doist mie blasmer...
Car garison selon nature
Désire toute créature
De sa douleur, se comme dist
Un acteur, qui le nous escrist,
En un motel qu'il fist nouveaulx
Et puis fu évesque de Meaulx
Philippe de Vitry eut nom,
Qui mieux seut motets que nul hom."

Ch. Coussemaker, CS III, ix: P. Paris, Les Manuscrits français, III, 182. Philippe de Vitry, Ars nova, CS III, 20: "tempus partim perfectum, et partim imperfectum, et modus etiam continentur in Garison;" 21: "Rubre etiam ponuntur aliquando, quia tempus et modus variatur, ut in tenore de Garison." Theodoricus de Campo, De Musica Mensurabili, CS III, 186: "ea propter quedam signa apponuntur in hujus modi cantibus mensuratis, scilicet circulus rotundus notulis perfectis prescribitur, signans per circulum rotundum notulas esse perfectas ut in motecto de Garison et pluribus aliis; et notulis imperfectis preponitur semicirculus denotans notulas sequentes esse imperfectas, ut in eodem de Garison exemplum de tenore dicti moteti:



(Though there is no clef, it should be on the 3rd line). Ivrea has indeed the circle and semicircle. While the 3 notes f a c in modus perfectus are correct, the 3 notes d'd'c' in modus imperfectus are different in Ivrea: d'e'd'. Anonymous, Compendium, Erfurt 8^o94, f.686, KmJb 21 (1908), 35: "Etiam aliquando fit imperfecta per mutationem coloris: exemplum in tenore de Garyson."

Literature: H. Bessler, AfMW VII, 190 n.1, 248, 249-51 (edition of the music); AfMW VIII, 192, 195, 197, 213, 223; A. Coville, Romania 59(1933) 546; G. Zwick, RdM 27(1948) 31.

T: "Neuma quinti toni", not identified; F. Ludwig, Machaut II, 61, observed that the Neuma quinti toni resembles the melody in the so-called Tonarium S. Bernardi (Gerbert, Scriptores II, 273). The organisation of the T is isorhythmic: 4 taleae, 2 colores, 4 taleae in diminution; the isorhythmic period consists of 3 longae perfectae, 1 pausa longa perfecta and 4 longae imperfectae, 2 pausae longae imperfectae. The T has a further organisation (in the red section), a modus maximus: 3 longae imperfectae, 1 longa imperfecta, 2 pausae longae imperfectae; this produces coincidence after 3 longae imperfectae and 2 longae perfectae respectively in T and Mo.

Notes: The rhythmic structure is modus perfectus, tempus perfectum, prolatio major, and (in red notation) modus imperfectus, tempus imperfectum, prolatio major, although despite the signature of a semicircle the Mo has actually modus perfectus, tempus imperfectum, prolatio major; (Mo m 97, however, has correctly a circle).

The plica is used in conjunction with longa and brevis. Within the red section the Mo shows a regular use of the punctus perfectionis to indicate the perfect modus; but the punctus perfectionis appears also elsewhere in sections in modus perfectus. Whenever in our transcription the circle or semicircle is placed above the highest staff, it applies to all voices and so appears in the Ms; if it is placed over only one of the other staves, it appears also in the Ms. only there.

T m 97: at the beginning of the 2nd color in diminution the scribe writes the ternaria sine proprietate which is an obvious error; T m 130: at the end, after the ligature, there is a pausa longa imperfecta.

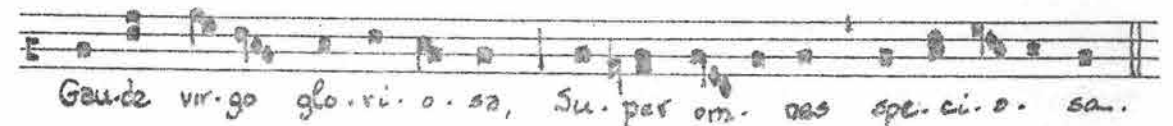
7. Gratissima virginis species Tr: Vos qui admiramini
Philippe de Vitry 4/3v. T: Gaude Gloriosa

Mss: Ivrea f.8'-9, no.13: Mo, Tr, T and Co (see below under T); CaB f.11, no.11; Trémoille f.23'-24, no.49 (lost).

Quoted: Simon Tunstede, Quatour Principalia Musicae, CS IV, 268: "Posset tamen prima longa imperfici a parte ante per brevem praecedentem vel per valorem, nisi punctus immediate eam sequatur, ut patet in tenore de Gratissima quem idem Philippus edidit."

Literature: F. Ludwig, AfMW V, 286f.; H. Bessler, AfMW VII, 198; VIII, 196, 198, 199, 201 n.2, 223, 238, 250-253 (edition); G. Zwick, RdM 27, (1948), 32.

T: "Gaude gloriosa," from the St. Mary Antiphon Ave regina:
"Gaude virgo gloriosa, super omnes speciosa":



The melody is treated rather freely in the T.

Ivrea: Tr: Vos qui f.8', Mo Gratissima f.9; below T: "Gaude gloriosa. Tenor;" "Contratenor;" "Tenor solus Vivat iste." "Tenor solus." In addition to the Tenor solus, Ivrea has the Tenor solus Vivat iste (not mentioned by Bessler). In this tenor solus part is an error in m 96, and the note a has been supplied. From m 119 on the tenor solus and tenor solus Vivat iste are identical except for a few variants; Tenor solus Vivat iste breaks off m 151-157 (end); we have supplied the concluding notes.

CaB: the scribe uses the older (13th century) form of arranging the voices: Tr is written in the left column, Mo in the right column, T and Co below across the page. T has no text indication in Ca. The page is heavily damaged, especially at the top; the reading is at times very difficult since this is one of the folios of the Ca fragments which has been used as binding material. We shall not register every variant of CaB, nor shall we indicate the different ligatures used in the T.

The organisation is isorhythmic: 6 taleae, each consisting of 5 longae perfectae, and 7 1/2 taleae in diminution; 2 colores. Only one longa is in red; see T m 31 of Tenor solus Vivat iste.

Notes: rhythm: Modus perfectus, tempus imperfectum, prolatio major.

Mo m 30: last notes are g'f' in CaB, g'f'g' in Iv;
Mo m 58: first note e' (semibrevis); emendation to d';
Tr m 63: CaB has the rhythm semibrevis, minima (twice),
Iv semibrevis, 3 minimae (c'c'b'c'); T (vivat iste)
m 104: 2nd note seems to be c; emendation to d; Mo m
109: 1st note e' in CaB, e' in Iv; Tr m 127: CaB has
g'g', Iv a'a'; Tr m 130: d' is in CaB brevis plicata, in
Iv brevis simplex; Tr m 133: CaB has a'g', Iv a'a'g'.

Text: Mo m 58: the text reads "stiulans"; obviously the
abbreviation for "m" has been omitted; the word
is, of course, "stimulans".

8. Hugo, Hugo princeps invidie Tr: Cum statua T: Magister invidie
Philippe de Vitry

Mss: Ivrea f.14'-15, no.22: "Tenor Cum statua;" CaB
f.17', no.3: Tenor "Magister invidie";
Trémouille f.2'-3, no.4 (lost).

Quoted: Simon Tunstede, Quatour Principalia Musicae,
CS IV, 268: "Posset tamen prima longa imperfici
a parte ante nisi punctus immediate eam sequatur, ut
patet in moteto qui vocatur Hugo quem edidit
Philippus de Vitriaco."

Literature: H. Besseler, AfMW VII, 192, 247 (edition of
Mo text); AfMW VIII, 198, 199 no.2, 201
n.2, 204, 216, 221; A. Coville, Romania 59, 544; E. Pognon,
"Ballades Mythologiques de Jean de Le Mote, Philippe de
Vitri, Jean Campion," Humanisme et Renaissance, 5 (1938),
400; G. Zwick, RdM 27, 32; & our previous discussion of the
works of Ph. de Vitry.

T: In Iv the text inscription refers to the Tr: "Tenor
cum statua," in CaB the T has its own designation:
"Magister invidie." Since the motet is composed against
a certain Hugo, a personality not yet identified, the T
might be a melody of Philippe himself rather than
borrowed material; but in view of the nature of motet
composition, this is suggested with considerable
reservation.

Structure: isorhythmic: 9 taleae, consisting of 5 longae
perfectae each, and 3 colores without diminution;
also the upper parts are isorhythmic in the last 2 talea
sections.

Notes: rhythm: modus perfectus, tempus imperfectus,
prolatio major.

The top of the folio is cut off in CaB; there are
only the text lines of Tr and Mo; also the beginning of

the T is torn off; the T in CaB begins with the 2nd talea.

Tr m 18: f has a sharp in CaB; Tr m 24-25: the text is
illegible; m 24: Iv has clearly "fieri", but the following
word cannot be deciphered, either in Iv or in CaB; we read
"colris," (coloris ?) (coltis ?); T m 25-30: CaB has a
quinaria, Iv a ternaria and binaria; Mo m 27: the beginning
being cut off, Mo starts with m 27 in CaB and has d'e'd',
instead of d'e'f'd' in Iv; Tr m 35: lig.c.o.p. in CaB;
Mo m 49: 2nd note might be b' in CaB; Tr m 57: 1st note c'
is a brevis in CaB, with the following notes missing (up to
m 54) since a piece has been torn off; Tr m 66-70: missing in
CaB, torn off; so also m 80-84, 92-95, 103-113; Mo m 76:
missing in CaB; m 80: lig.c.o.p. in CaB; Mo m 83: g',b' are
each a brevis in CaB, hence the omission of m 76 is not
necessarily an error; the version CaB of Mo m 76-83 might even
be preferable to Iv; the hoquet sections Mo m 110-114,
125-129 are based on the prolatio in CaB, i.e. two pausae
minimae and notula minima; Tr 123-129: CaB has a' (brevis),
pausa brevis, a' (semibrevis), pausa semibrevis, a'
(semibrevis), pausa semibrevis, a' (brevis), pausa brevis,
b' (semibrevis), pausa semibrevis, a' (semibrevis), pausa
semibrevis, g' (semibrevis), pausa semibrevis, g' (semibrevis),
pausa semibrevis.

9. Bona condit Tr: Colla iugo T: Libera me
Philippe de Vitry

Mss: Ivrea f.17'-18, no.28, T: "Tenor. Colla.;" Apt f.20'-21,
no.42, T: "Tenor Colla iugo etc.;" CaB f.19 A, no.6,
T: "Libera me;" Mo missing; T incomplete; Tr in part damaged;
Trémouille f.1', no.1, T: "Libera me domine. Tenor.;"
Strasbourg, f.69'-70, no.110 (lost), T: without indication.

Quoted by Philippe de Vitry, Ars nova, CS III, 20: "Modus
perfectus ex tempore imperfecto continetur in Bona
condit." Contrary to Philippe's statement, the rhythm is:
modus perfectus in Tr and T, imperfectus in Mo, tempus
perfectum in Mo, imperfectum in Tr and T, prolatio major.

Literature: H. Besseler, AfMW VII, 184; VIII, 192, 195, 227,
247-250 (edition); Gastoué, Apt, no.42, 139-142
(with facsimile of f.20') and Introduction p.XV; Gastoué,
Revue de Chant Grégorien XI, 39; RMI XI, 283; E. Droz and
G. Thibault, "Un Chansonnier de Philippe le Bon," RdM VII
(1926) 2,3, (with facsimile of Trém); F. Ludwig, AfMW V 286;
Machaut II, 61; A. Coville, Romania 59(1933) 545; G. Zwick,
RdM 27, 32.

T: The indication "Libera me domine" in Trém is incorrect;
the T melody is not that of the Responsorium Libera me

domine, but that of the Antiphon, Libera me de sanguinibus for the Laudes on Wednesday in Holy Week; the indication of CaB is, therefore, correct. The identity of the T and Antiphon holds only for the beginning:



Li-be-ra me de san-gui-ni-bus, De-us, De-us me-us: et ex-ul-la-bit lin-gua-me-a

Cf. Antiphonale Rom., ed. Vat., 368.

Structure: 7 taleae, each consisting of 1 duplex longa, 2 longa, 1 pausa longa imperfecta, 1 longa; the 8th talea is incomplete (1 duplex longa, 1 pausa longa imperfecta); and 7 taleae in diminution; 2 colores.

Notation: the Mo in tempus perfectum has throughout the punctus perfectionis. Iv has breves and longae plicatae, while the other Mss have eliminated all plicae. But Trém has twice (Tr m 41, Mo m 67) a longa with the cauda upwards (to the right) which would normally be a longa plicata ascendens; but in both cases, the tones are low in the staff and the cauda (downwards) may have conflicted with the text. Trém has also a special form of brevis which does not occur in the other Mss: the form is somewhat slanted and there is a cauda downwards at the left; Mo m 1; 3rd note (brevis); Mo m 88: f' in the value of a perfect longa, but the form is the same as in Mo m 1.

Notes: T m 5-8: ligature in CaB; Tr m 7: a'a' in Iv, Trém, CaB, a'g' in Apt; Mo m 10: c'e' in Iv, CaB, Trém, d'd' in Apt; Mo m 16-27: Trém has a ligatura senaria, the other Mss two ternariae; Tr m 18: CaB has d'c'd'e'd' e' (6 minimae), the other Mss d'e'd'e' (semibrevis, 3 minimae); Tr m 22: only Iv has f' sharp; Apt has f'e'f'g' (twice semibrevis, minima); from 2nd f' to m 24 missing in CaB; Mo m 29: Iv, Trém f' sharp; Mo m 34: Trém has flat sign before f'; T m 35ff.: Apt, CaB, Trém no ligature; T m 41ff.: in Apt no ligature; Mo m 43ff.: Apt has e' longa, Iv and

Trém d' longa which is correct; Tr and Mo m 53: Apt has c' sharp, f' sharp; CaB has c' sharp (sign below c'), Trém f' sharp, but not c' sharp; T m 53: no ligature in Apt and CaB; Tr m 63: CaB damaged; T m 67: CaB breaks off from m 67 to 122; m 123-130 are there, but m 132-134 missing; Tr m 71: Apt has g' sharp, Trém not; CaB has a sharp below the staff; Tr m 73: no sharp in Apt and Trém; Tr m 74: CaB has f'e'd'e' (twice semibrevis, minima); T m 77ff.: no ligature in Apt; Tr m 82: Trém has -before 1st note- a flat signature referring to f'; T m 83ff.: no ligature in Apt; Tr m 84: Iv has d'd'd', all other Mss have d'd'e'; Tr m 90: 2nd note d' in CaB, instead of b'; T m 91ff.: Apt has nota simplex and binaria, instead of ternaria; Tr m 101: 2nd d', not e' in Trém; Tr m 107: Iv 2nd note e' (semibrevis), in Trém and Apt in its stead e'd'e' (3 minimae); Tr m 103: no sharp in Apt and Trém; but a sharp in Iv and CaB; Tr m 109: only Apt has g'g' (2 semibreves) and m 110 a'g'f'g'; Tr m 112-122: in CaB omitted; the scribe put a sign for correction in the margin, but the music is not entered, possibly cut off; Tr m 117-118: Apt has a'g'a'b'b'a' (twice semibrevis, semibrevis, minima); Tr m 118: Trém has b'b'a' (semibrevis, semibrevis, minima); Tr m 129: only Iv has g'g' (2 semibreves), Apt, CaB, Trém have g' (brevis); T m 129: Iv not clear if 1st note is b or c', but Apt, Trém, CaB have c'.

Text: the version of Trém is the best. It should be noted that the Tr text ends with "qui castra sequuntur," as though it were a trope to "Qui secuntur castra," the beginning of the Mo text of Fauv 9(12). But also a conductus (3v, F f 244) has the text "Flebiles et miseri qui castra sequuntur." The whole ending of the Tr text of the motet Bona condit, "nulla fides pietasque viris qui castra sequuntur," is a quotation from Lucan, Pharsalia X, 407.

10. In arboris Tr: Tuba sacra T: Virgo sum
Philippe de Vitry

Mss : Ivrea f.15'-16, no.24; Trémolle f.33'-34, no.81, (lost).

Quoted: Philippe de Vitry, Ars nova, CS III, 21: "Vel rubre aliquoties ponuntur, quia reducuntur sub alio modo, ut in motecto In arboris; in tenore illius motecti de rubris tria tempora pro perfectione sunt accipienda, de nigris vero duo." Ars Perfecta in Musica Magistri Philippoti de Vitriaco, CS III, 33f.: "Breves ponuntur rubee ad differentiam temporis, ita quod si nigre breves fuerint de tempore perfecto, rubee erunt de imperfecto et e contrario. Nisi cum aliqua longa forsitan ordinentur, sicut in moteti tenore qui dicitur: In arboris, vel in tenore de: in nova fert animus, ut hic" (follows example); 34: "Semibreves rubee ponuntur ad differentiam prolationis, ut, si nigre fuerint

de majori prolatione, rubee erunt de minori, et e contrario. Nisi semibreves forsitan cum aliqua brevi ordinentur, quia tunc ponuntur ad differentiam temporis, sicut in tenore de : In arboris inventur, ut hic: " (follows example). It is known that the Ars perfecta is not an authentic treatise of Philippe de Vitry.

Theodoricus de Campo, De Musica Mensurabili, CS III, 186: "et si mensura sit imperfecta, dicte rubre vel vacue sunt perfecte, ut in tenore: In arboris, et pluribus aliis cantibus mensuratis."

Compendium. Erfurt 8994, f.68b, (KmJb 21, 1908, 35): "Et e contrario fit perfecta per mutationem coloris: exemplum in tenore de In arboris et a simili in multis."

"Ein Breslauer Mensuraltraktat des 15. Jahrhunderts," (AfMW I, 336, ed. J. Wolf), Breslau, Universitätsbibliothek, Ms cart. IV. Q. 16, f.148: "Item sciendum, quadruplici de causa rubee note sive alterius coloris sive vacue ponuntur inter nigras in diversis cantibus quocumque nomine nuncupatis: primo, propter diversitatem modi sicut (!) in tenore Tube sacre fidei."

Literature: H. Besseler, AfMW VIII, 192, 195, 197, 200, 201 no.2, 204, 213, 215, 217, 223, 245-247 (edition); Musik des MA, 128 (beginning); G. Zwick, RdM 27, 33.

T: "Virgo sum. Tenor. Nigre notule sunt imperfecta et rube sunt perfecte." T melody could not be identified. Also, the same T melody is found on f.12, not, as Besseler observed, without text, but with the designation "Tenor almi fomis" (see motet Ivrea n.18) and the note at the end of the T: "Vivat iste, iste, iste," which seems to mean a strong advice to use that particular tenor; see the same advice with the "Tenor solus. Vivat iste" of Gratissima virginis (Philippe de Vitry). The T melody "Virgo sum" is written on f.12 in black, with the red sections (2) as notulae vacuae; but the melody is incomplete on f.12.

Structure: an "introduction" of 6 longae imperfectae; then follows the isorhythmic organisation: 3 taleae, each consisting of 1 duplex longa, 3 longae, 1 pausa longa (all in black); 1 longa perfecta, 1 longa, 1 brevis (in red); 1 longa and 2 pausa longae (black); then 3 taleae are repeated in diminution; 2 colores.

Notes: rhythm: Modus perfectus, tempus imperfectum, prolatio major and in red sections modus imperfectus, tempus perfectum, prolatio major.

Tr m 69: the brevis a' is very faded in Ms, but it can still be recognized clearly enough as a', not e' (see Besseler's edition).

11. Virtutibus laudabilis Tr: Impudenter circuivi
Philippe de Vitry T: Alma redemptoris mater

Mss: Ivrea f.4'-5, no.6:Tr Mo Co T, T solus; T incomplete; Apt f.13'-14, no.16: Tr, Mo, Co, T; Strasbourg, f.20', no.30: attributed to "Philippus de Vitriaco." (copy of Coussemaker): Mo, Tr, T solus; Bern, Ms 218, f.18: only "Contra tenor de Virtutibus" (different from Co in Iv, Apt, and Str, but incomplete); Bruxelles, Bibl. Royale, Ms 19606, no.10: Co (identical with Iv, Apt), T solus (slight variations from Iv, Str) both parts without text indications.

Literature: J. Handschin, AfMW V, 5; F. Ludwig, AfMW V, 282 no.1; Machaut II, 21, 38, 61; H. Besseler, AfMW VII, 188; VIII, 215, 222; Gastoué, Apt, 49-56, p. XXI (Introduction); Revue de Chant Grégorien, XI, 39; AH 32, 112 (Text of Tr), 232 (text of Mo); G. Zwick, RdM 27, 34.

T: 1st section of the Antiphon Alma redemptoris mater. Iv has on f.5 below the Mo "Tenor solus", under the line of which, at the point of talea 3, color 2, the indication "Tenor. Alma Redemptoris etc. h/ uius/ tenoris [?]" has been cancelled; the "tenor solus" is followed by the actual T; but since the lower part of f.5 has been torn off, there are only 8 tones of the melody and only "Tenor" can be read; it cannot be said whether the T was designated. Apt has no designation of the T (f.14); nor is there a T solus. Str. has, in Coussemaker's copy, "Tenor Impudenter et ad virtutibus Solus," which is identical with the T solus in Iv. Str does not have the Alma T at all, nor a special Co. Though not designated as such, the part in B, no.10, is actually a T solus, different from the versions Iv and Str. The scribe of B has entered the T solus and Co at the end of the Rotulus (B); it must be taken for granted that the Rotulus originally contained also Mo and Tr.

Structure: isorhythmic; 12 longae imperfectae introduction, in the Tr without any other part accompanying; 5 taleae, each consisting of 18 longae imperfectae, and 5 taleae in diminution (the last is incomplete); 2 colores.

Notes: rhythm: Modus imperfectus, tempus imperfectum, prolatio major.

Tr m 3-4: Iv and Apt have brevis, Str longa which is correct; Tr m 6-7: Iv and Str 2 breves, Apt a longa;

Tr m 9: Iv and Apt a'f' (2 semibreves), Str a'g'f'g' (twice semibrevis, minima); Apt has after a' the flat sign in the a spatium; it probably refers to b' in m 10; Mo m 13: Apt has semibrevis perfecta, minima, semibrevis, Str semibrevis, 2 minimae, the latter showing the alteration applied to the minima; Co m 13: in Apt and Str pausa brevis missing; but it can be supplied through the talea, apart from the fact that Iv has it; Mo m 15: Iv and Apt have twice minima, semibrevis, Str twice semibrevis, minima; Mo m 18-19: in Apt a'g' (18) a'a' (19), with a punctus divisionis before the 3rd note; T m 20: in Iv a', brevis simplex before ligature, in Apt included in the ligature; Tr m 21: last note c' in Iv, b' in Apt and Str; Tr m 23: 2nd note in Str g', not f'; Mo m 24: c'b'a', Str has semibrevis, 2 minimae (2nd minima altera); Apt has punctus divisionis; Tr m 26-27: d' (semibrevis, 26) and c'b'flat a' (3 minimae, 27); Mo m 27: page in Iv is damaged; notes supplied by other Mss; Tr m 28: 2nd note in Str g', not b'; last note b' in Apt, not g'; Tr m 29: Str has 5 minimae (b'a'g'a'b') with the punctus divisionis before the 1st and after the 4th; no flat in Str; Tr m 31-32: pausa longa in Iv (not clear) and Str, pausa brevis in Apt; Mo m 33-34: pausa brevis in Apt; Tr m 34: Apt has a'g'a'f'd'; last note in Str e'; Tr m 35: Apt has d'e'f' (2 semibreves, minima); Mo m 37: in Apt a'g' (minima, semibrevis); Mo m 39: e'd' in Apt and Iv minima, semibrevis, in Str semibrevis, minima; T m 39ff.: T in Iv breaks off with m 39; the page is torn off; on the basis of the isorhythmic structure (but also of Apt), the rest can be reconstructed; T solus m 39-44: Str has lig. binaria and ternaria for f'e'a d'c'; Mo m 40: Apt has no sharp; Tr, Mo m 45ff.: Apt and Str regularly use minimae alterae; Tr m 53: Str has d'e'd'e'd', Apt d'c'd'e'd', Iv (twice semibrevis, minima) c'd'e'd'; Mo 53-54: there is a fold in the Ms Iv which obscures the notes; Mo m 56: g' brevis in Str; Tr m 57: last note g' in Str; T solus m 58: d'c' ligatura binaria in Str; T solus m 61-62: a and b in Str; Tr m 69: Iv has g'f'g'd' (twice semibrevis, minima), Apt and Str g'f'g'd'e' (3 minimae, semibrevis, minima): we accepted Apt, Str; the same rhythm is in Tr m 72, Iv, Apt, Str; Tr m 74: all 3 notes are semibreves in Apt and Str; Tr m 80: 2nd note minima in Apt; Tr m 82: last note e' in Apt, d' in Iv and Str; Tr m 83: 1st note e' in Iv, f' in Apt and Str; Mo m 83-84: Str has 2 semibreves, minima; twice semibrevis, minima; Tr m 87: Str has a'g'f'g'; the last note is g' in Apt; Mo m 89-90: Str has semibrevis, 2 minimae, semibrevis, minima etc. and in T solus a ligatura binaria with the preceding a' being a longa simplex; Tr m 92-94: we adopted the rhythm of Str; Mo m 93: Str has twice semibrevis, minima; Mo m 96: Str has semibrevis, 2 minimae, semibrevis,

with a punctus divisionis between 2nd and 3rd notes; Tr m 98: the last notes are c'b' in Iv and Str, b'a' in Apt; Tr m 99: 1st note g' in Apt; Tr m 100: 1st note c' in Apt; Tr m 105: last note d' in Iv and Str, e' in Apt; Mo m 107: no ligature in Iv; Tr m 108: last note f' in Str; Mo m 114: 1st c' in Apt; Mo m 115: instead of rest, b' (semibrevis) in Str; Tr m 122-137 (inc.): 2nd note e' in Apt, then gap; Mo m 124: instead of rest, d' (semibrevis) in Str; Tr m 125: 2 last notes a'g' in Str; T solus m 134: Str has c', instead of b in Iv; Tr m 135: f'g' appear erroneously twice in Str; Co m 139-142: omitted in Apt; Tr m 141: flat-sign in Apt, none in Str and Iv; last notes a'a' in Iv and Str, b'a' in Apt; Mo m 141: last note f' in Apt.

B has the undesignated Co identical with Iv and Apt, hence no special transcription is needed. Since the T solus, however, differs from Iv and Str, we give the version of B here separately:

[Tenor solus] B, No 10. 12 pausae longae imperfectae at beginning

The "Contratenor de Virtutibus" in Bern 218, f.18, is newly composed; it must not necessarily be by the original composer of *Virtutibus - Impudenter*. As a matter of fact, we have no doubt that the new Co has been composed considerably later. Although the initial 12 *pausae longae* are missing, the Co certainly begins with the isorhythmic *taleae*.

"Contratenor de Virtutibus" Bern 218, f.18



12. Lugentium siccentur Tr: Petre Clemens T: without text
Philippe de Vitry

Mss: Ivrea f.37'-38, no.51; Trémoille f.12'-13, no.24; Paris BN lat. 3343 f.50 (only text): "Hunc motetum fecit Philippus de Vittriaco pro papa Clemente." However, only the text of the Tr, not of the Mo is in the Paris Ms.

Literature: F. Ludwig, AfMW V, 282 no.1; H. Besseler, AfMW VIII, 222, 225 (beginning of the motet); E. Pognon, "Du nouveau sur Philippe de Vitry et ses amis," Humanisme et Renaissance, 6 (1939), 52; G. Zwick, RdM 27, 34.

T: not identified; Besseler, AfMW VIII, 222, takes it to be "melodically free."

Structure: After a vocal introduction of 7 longae imperfectae, isorhythmic organisation: 7 taleae, each consisting of 33 breves perfectae (16 1/2 longae imperfectae) and 5 breves conclusion; no color.

Notes: If the attribution to Philippe de Vitry is correct, the composer dedicated the work to Pope Clement VI, who was French by origin (Pierre Roger de Limoges); Clement VI was Pope for ten years (1342-1352).

Rhythm: Modus imperfectus, tempus perfectum, prolatio major.

All values are subject to alteration, with the punctus divisionis being consistently applied. Mo m 28: Ms has a'g'f' (3 semibreves); error; the tones should be a third lower (f'e'd'); cf. talea 5, m 160; the conclusion contains an error or omission in the T; T m 237ff: after the ligature there is only g (longa), g (longa), and g, f (ligatura cum proprietate et perfectione); Tr m 240-43: both breves (b' and g') must be perfect and g' (241) must be semibrevis altera; f' (242) is a semibrevis preceded by a punctus which seems to imply the alteration of g' (semibrevis, 241).

Text: The text (in Iv) is in many ways obscure. The Tr text in Paris BN lat. 3343 has been examined by Mr. François Lesure (Paris, Bibliothèque Nationale) whose kindness we most gratefully acknowledge.

13. Quid scire proderit Tr: Dantur officia T: without text
[Philippe de Vitry (?)]

Mss : Ivrea f.6, no.8: the Tr, on the preceding folio, is torn off; Apt f.21, no.43; Strasbourg f.48', no.73 (lost).

Literature: F. Ludwig, AfMW V, 282 no.2; H. Besseler, AfMW VII, 192 (text); AfMW VIII, 225; Gastoué, Apt, Introduction, p. XXII (mentions CaB as the 4th Ms; but CaB does not have Quid scire), 142-144; Revue de Chant Grégorien, XI, 39; RMI XI, 284; G. Zwick, RdM 27, 34; G. de Van, in Acta Musicologica, XII, 1940 (review of Gastoué's edition of Codex Apt).

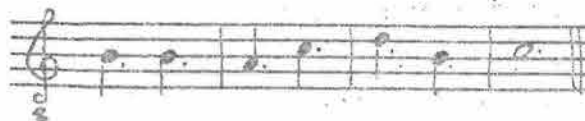
T: not identified; the designation "Dantur officia" merely refers to the association of the T with the Tr.

The structure of this short motet is not isorhythmic.

Notes: rhythm: Modus imperfectus, tempus imperfectum, Prolatio major.

Gastoué read "d.All." at the beginning of the Tr, and "Vid." at the beginning of the Mo; being puzzled by what he called "abbreviations," he suggested either instruments or an erroneous indication of the rubricist. But in both cases the "abbreviations" are merely anticipations of the first syllables "Dan" and "Quid"; the same syllables are then repeated after the initial melismata. Also the T has "Tenor Dan.... dantur." Since the Tr has been torn off in Iv, Apt must be taken as the basis of the edition of that part; the versions of the Mo differ in Apt and Iv in music and text.

Mo m 23: last note e' in Iv, d' in Apt; Mo Apt and Iv are identical up to m 37; then Iv has a slightly different version:



No rest in Apt; m 38-39: identical with Apt; m 40: in Apt b a b c' (twice semibrevis, minima); m 43-44: in Apt c'b.

14. Rex quem metrorum Tr: O canenda vulgo Co T: Rex regum
Philippe de Vitry

Mss: Ivrea f.55, no.70: 4v. Tr omits initial "O"; but T has "tenor O Canendi"; ("canendi" both in Tr and T.); Trémoille f.19'-20, no.42; Fribourg, Bibliothèque Cantonale et Universitaire, Incun. Z 260, f.86' (f. isolé); 4v. T: "Rex regum"; on the margin "Philippo de vitriaco."

Literature: H. Bessler, AfMW VIII, 218 no.4;
G. Zwick, RdM 27, 35ff., 40-46 (edition).

T: not identified. (It is not identical with the T Rex regum of Fauv 16(33).)

Structure: Isorhythmic; 8 taleae, each consisting of 6 longae imperfectae, 2 colores and 4 taleae in diminution, 1 color.

Text: Mo has the acrostic "Robertus"; Robert d'Anjou, King of Naples and Sicily (1278-1343); he was nephew of King Louis the Saint; his coronation took place in Avignon in 1309 (see: G. Zwick, loc.cit., 36).

Notes: rhythm: Modus imperfectus, tempus imperfectum, prolatio major in all parts but the Co which is in tempus perfectum. (G. Zwick transcribed the Co in tempus imperfectum).

Tr m 16: Fr has semibrevis, 2 minimae; according to Iv the 1st minima must be semibrevis; Mo m 19: f' brevis has a plica in Iv, none in Fr; Mo m 28: Fr has a sharp before g', Iv properly before f' in m 29; Mo m 32: Iv has the natural sign before f', Fr none; Co m 32: a is brevis simplex in Iv, connected to a ternaria with b c' in Fr; Tr m 36: 2 last notes a' in Fr, b'a' in Iv; Co m 44: e is tied to the following ligature in Fr, a brevis simplex in Iv; Tr m 45: a sharp in Fr and Iv; Mo m 46: last 2 notes c'b in Fr, b c' in Iv; T m 49: sign of repetition; Tr m 60: in Fr f'e'f'e'd' (3 minimae, semibrevis, minima); Tr m 72: Fr has sharp-sign, 2 minimae, semibrevis, minima; 1st minima is in error; the sharp can only be related to f'; Mo m 77: Fr has the sharp before c', Iv on the f'-line; Tr m 79: Fr has c', instead of d'; Mo m 88: last note e' in Fr, not d'; Tr m 97: 1st note f' in Fr,

e' in Iv; Mo m 99: 1st note d' in Iv, e' in Fr; Mo m 100: Fr has brevis a, Iv lig. c.o.p. a e'; Tr m 100: Iv has f'd', Fr e'c'; Tr m 102: e' in Iv, f' in Fr; Mo m 103: d' in Iv, b in Fr; Tr m 104: 1st note c' in Fr, b in Iv; Mo m 104: g' in Iv, d' in Fr; Tr m 110: last note c' in Iv, d' in Fr; Tr m 112: 1st note d' in Iv, e' in Fr; Mo m 114: Fr has g'e' (lig. c.o.p.), Iv f'e'; Iv is correct; Mo m 115: Iv has no rests and after d' (semibrevis) only e' (minima); there is an omission which has been corrected according to Fr; T m 117: brevis rest in Iv, longa (a) in Fr.

15. O creator Deus pulcherrimi Tr: Phi millies ad te
Co: Quam sufflabit T: Jacet granum
Philippe de Vitry

Mss : Paris, BN lat. 3343, f.71'-72: texts only; E. Pognon, "Du nouveau sur Philippe de Vitri et ses amis" Humanisme et Renaissance 6 (1939), 48ff., discovered the texts of this work in the Parisian Ms. lat. 3343, a text Ms of considerable importance for 14th century poetry. The music of this extraordinary work, ascribed to Philippe de Vitry, has not turned up in any of the known manuscripts. The motet is composed against a French poet, not named (compare the Tr of this motet with the Mo and Tr of Hugo, Hugo princeps invidie) but attacked for the betrayal of his country in favor of England. Philippe de Vitry speaks against Anglia and the devastation the English brought upon France during the Hundred Years War; he expresses his hope that France will rise again. The work was probably composed between 1346 and 1361.

T and Co are supplied with texts, one verse for each. The verse of the T seems to indicate that Philippe de Vitry composed the melody of the T; i.e. he did not draw upon borrowed material. That the Co also has a text-line is unique. The two verses of T and Co rhyme and belong together. Despite the appearance of text in T and Co, the parts are certainly not vocal; they must have been the instrumental accompaniment. (Cf. the relatively long texts set to the T of some of the Fauvel motets).

The 15th century scribe of the Ms gave the texts the following heading: "Meldensis Episcopus Philipus de Vitriaco, et ultimus fratrum suorum."

Reprint of the texts after E. Pognon:

Motetus

O creator Deus pulcherrimi
 universique, perfectissimi,
 rex, cum matre super empireo
 angelorum stipatus cuneo,
 nove spere sculptor, ymaginum
 mobilium mater et luminum,
 organo quo te dicunt vertere
 clementa vatis tribuere,
 tractum vite, mores, et cetera,
 sectis vices regnisque propera,
 indulgeas humano sanguini,
 pacem donans et lumen lumini,
 id est regno quod tulit humeris
 Arrianum multis cum ceteris;
 ora claudas isti fantastico
 adversus quem Philipus dimico,
 ne polluto ledatur labio
 regnum partum Francorum gladio,
 quod preferri ceteris meruit
 dono tuo quo felix claruit.

Triplum

Phi millies ad te,
 triste pecus,
 cauda monstrum, quod
 in Francum decus
 Linguam scribis quam
 nescis promere!
 Quid ? Mugitum pro
 melo vomere
 quod musicus horret
 ebmelicum!
 Non puduit carmen
 chimericum
 palam dare quod
 Flaccus versibus
 primis dampnat. Ve!
 qui tot fecibus
 Danos pascis, olei
 venditor,
 mendacii publici
 conditor,
 et garriens velut
 Tantalides
 tuos Nabugodonozorides
 egre credis non posse
 cadere
 et oppressum nunquam
 resurgere.
 At Bathazar doxosus
 cecidit
 Carthaginem Cyrus et
 condidit,
 cecidere quas struxit
 Amphion,
 ad Troi quos transiit
 Albion
 post oppressa diris
 Saxonibus,
 post a Danis obtenta
 trucibus;
 Urbem cernas, que
 mundum domuit,
 que Germanis victis
 succubuit!
 Hinc desine superbire,
 quia
 Dana manus non fecit
 omnia,
 sed spiritus ipse
 vertiginis

quem miscuit filius Virginis
 in nos lapsos peccati scoria;
 quibus pulsus resurget Francia,
 et gregabit virilem synodum,
 et diriget Danis periodum
 quem decrevit lex Albumazaris,
 et cessabunt canere citharis,
 et cessabit horum perfidia,
 nec plus erit hoc nomen:
 Anglia.

Tenor

Jacet granum oppressum palea

Contratenor

Quam sufflabit Francus ab area.
 Amen.

III. The French Cycles of the Ordinarium Missae

1. The Mass of Tournai.

Ever since E. Coussemaker's publication Messe du XIIIe siècle, Tournai, 1861, the so-called Mass of Tournai has frequently been subject of references, with the chief result concerning its date: it does not belong to the 13th century, but to the 14th. Regardless of date, its fame rested on the fact that it represents the earliest known cycle of the Ordinary of the Mass.

The Ms. Voisin IV of the Bibliothèque de l'Eglise Cathédrale de Tournai, a parchment Ms of 40 folios, classified as "Kyriale XIV-XVe s.," but consisting of six various items, has first been mentioned by Voisin ("Manuscrits de l'école de chant de Tournai," in Bulletins de la Société historique et littéraire de Tournai, VIII, 90). This "Kyriale" contains, as its fifth item, and on f.28 (p. 1 in modern pagination) begins the cycle of the polyphonic Mass. Although listed as "Voisin IV", according to F. Ludwig, AfMW V, 220, the Ms never belonged to Voisin, but for a long time to the same library that is now its owner.

The cycle is written on six folios (p. 1-12, f.28-33') as a unit, with an isolated Sanctus, monophonic, but polyphonic In excelsis, entered on f.32' (Sanctus - monophonic; In excelsis - polyphonic 3v; Benedictus - monophonic; In excelsis - polyphonic 3v.), and an isolated Kyrie (3v.) entered on f.33. (These two compositions will be included in the volume of isolated Mass movements). The cycle being complete consists of :

1. Kyrie-Christe-Kyrie f.28 (p.1) 3v. unicum
2. Gloria f.28-29' (p.1-4) 3v. unicum
3. Credo f.30-31' (p.5-8) 3v. Apt f.42'-43, n.48; Huelgas, f.165, 153-154; Madrid, Ms Va-21-8, f.272-274;
4. Sanctus-Benedictus f.32-32' (p.9-10) 3v. unicum

- 5. Agnus Dei f.33 (p.11) 3v. unicum
- 6. Ite missa est - Motet: f.33' (p.12) 3v.
 Mo: Cum venerint Tr: Se grasse T: Ite missa est
 Iv f.21', n.34;
 Trém f.14, n.29
 (lost)

The designation of the voices is borrowed from motets which is evidence that the polyphonic Ordinary of the Mass had no designation of voices of their own; the voices are named Tenor, Motetus, Triplum. This designation is not infrequent in 14th century Mass composition. The voices are distributed over the page in two different ways:

- 1) in Kyrie, Gloria, and Credo, the parts are entered successively i.e. Tr Kyrie-Christe-Kyrie on the upper two staves, Mo on staves 3 and 4, T on staves 5 and 6; then follow staves 7 and 8 for Tr Gloria, 9 and 10 for Mo, 11 and 12 for T etc. Hence the disposition is not in keeping with motet composition; nor does it conform to the score of a conductus, even though the style of the composition is largely nota contra notam.
- 2) Sanctus - Benedictus, Agnus and Cum venerint - Ite missa est are written in the manner of motets, i.e. the left column of the page for the Tr, the right column for the Mo, while the T runs below across the page.

Notes:

1. Kyrie. The rhythm is modal; the 1st Kyrie is in the 4th mode, rather than in the 1st, as also the ligatures indicate: 3 li + 3 li + 3 li etc. with 2 li being inserted. Despite the beginning with a binaria, the mode of the Christe is the 3rd; so is that of the Kyrie IIIa, while Kyrie IIIb wavers between the 3rd and 4th mode without maintaining any integrity for the mode.

After Kyrie I, Tr and T have the repetition indicated by the sign customary in chant notation: the semibrevis note appears on the line or in the spatium of the staff as many times as repetitions are required. After Kyrie I this sign is omitted in Mo; after Christe II the three notes appear in all parts; after Kyrie IIIa all parts have 2 notes (twice),

and after Kyrie IIIb only the Tr has one semibrevis.

It is not known if the T is a liturgical Kyrie melody; at all events it could not be identified. Its character does not contradict the style of a chant melody.

Tr m 4: the flat sign before f requires b-flat in the lower voices for the rest of Kyrie I; Mo m 6: the 3rd note is a in Mo; an error which has been corrected to c'; II, Mo m 8: last note is e' in Ms; emendation to f' sharp; Tr m 10-11: 3rd and 4th notes are f'e'; emendation to g'f'; Tr m 20: the first 2 notes are f'e'; emendation to g'f'.

2. Gloria. The Gloria (beginning) follows directly the Kyrie on f.28; on f.28' first 8 staves for the Tr, up to "dei patris," after which "verte"; then 3 staves for the Mo, continued on 5 staves on f.29, at the end of which "verte"; then comes the T on 6 staves (f.29), at the end of which "verte"; the long "Amen" is on f.29'. The sections of the Gloria are shown by a complete stop (double line); the text of each section starts with a majuscule.

Rhythm: Modus imperfectus, tempus imperfectum, prolatio major. The unity of the mensura is the longa imperfecta, indicated by the longa note, the pausa longa imperfecta, and the writing of the upper parts in groups of 1 brevis and 2 prolationes.

The longa and brevis are occasionally connected with a minima which must be deducted from the larger values.

The T of the Gloria, which cannot be identified as a liturgical chant, has great resemblance with the T of the Kyrie, even to the point of identity in some phrases. The treatment of the T in the Gloria is most interesting. A melodic phrase recurs in continually varied form, like a motif in variation as it were, hence with the approach of a "basso ostinato" (particularly clear in the Amen.)

T m 54: perhaps the passage should read g a a g/c; Tr/Mo m 95: the parallels in seconds of Tr and Mo are original; Tr reads e'd'e'd'c'; corrected to f'e'f'e'c'; Tr m 154: a flat sign in f' spatium; Mo m 163: d' is written as longa, then corrected to brevis in Ms; m 207-209: the group must be in accordance with the mensura longae perfectae; also m 255-257; Mo m 240-241: ligatura c.o.p. et cum perfectione in Ms; it should be sine perfectione; Tr m 275-276: the groups are clearly semibrevis, 2 minimae, semibrevis; minima, semibrevis, minima, semibrevis; we assume an error, since the rhythm is contradictory to the rest of the composition; similarly in Tr m 238-40: 2 semibrevis, minima;

twice minima, semibrevis; twice semibrevis, minima; longa; the transcription presents an emendation. Mo m 323-324: between f' longa and e'f' ligatura a pausa longa imperfecta, but cancelled in Ms; Tr m 395-397: g'f'e', lig. c.o.p. sine perfectione; it must be cum perfectione; Mo m 397: last note of the last ligature has plica ascendens, the only plica in the composition; all final notes are longae, T duplex longa.

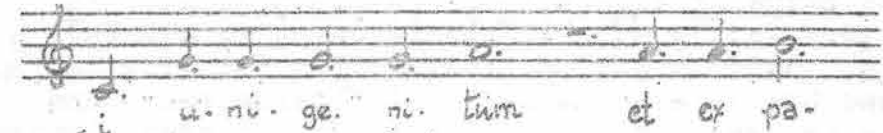
3. Credo: The two versions Tou and Apt differ considerably; in general, Apt is better; Tou, however, is not merely corrupt, it rather represents a version of its own. We have taken Tou as a certain basis, inserted "corrections" from Apt, and eliminated all obvious mistakes as well as incompleteness. Except for the motet on Ite missa est, the Credo is the only movement that is preserved in other Mss; it is the only movement of which the edition requires an enormous list of variants and editorial comments; it is also the only movement whose T is widely different from the Tenors in all other movements; the similarity of the Tenors in Kyrie, Gloria, Sanctus and Agnus is, in fact, so great that the Mass of Tournai could well be taken as a cycle musically unified by the Tenors, were it not for the Credo.

Rhythm: Modus imperfectus (with the longa imperfecta establishing the mensura), tempus imperfectum. Since the syllabic declamation is by semibreves, the prolatio seldom occurs; it is major where it appears. It might have been simpler to transcribe in the meter 2 x 2/4 and present the prolatio as a triplet. Unless we assume that the prolationes are later additions (and they are not; see the version Huelgas), the more logical meter in the transcription is 2 x 6/8.

The version of Mad, generally close to Apt, presents a few peculiarities worthy of mention. If the lesser degree of figuration is at all indicative of older age, Mad is doubtless older than Tou. For the figuration is less elaborate in Mad. Only twice does the group of 4 semibreves (with the value of a brevis) occur: Tr m 158, T m 45. Here Mad has 4 semibreves, instead of 3 in Tou: the last 4 notes are f'e'd'c' in Mad. Groups of semibreves are consistently set off by a punctus divisionis, each group thus marked representing the value of a brevis. Furthermore, 3 and 4 semibreves are closely grouped together, while 2 semibreves are more spaced. In general, Mad is simpler, occasionally using a brevis where the other versions have 2 semibreves. The deviations of Mad from Apt are:

not considerable; even the use of ligatures conforms most frequently to the other Mss. Occasionally Mad clarifies the use of accidentals, i.e.: Tr m 88, c' sharp; Tr m 169 and 183 b' flat.

Mo m 1: Tou has e d (as a ligature); T: Tou has e d as a ligature; Tr m 4: only b a are a lig. c.o.p. in Tou; Mo: Tou has d brevis and pausa brevis; T: 2 d breves in Tou; Mo m 6: Tou has only a f as lig. c.o.p.; m 9: Tr (c'), Mo (g), T (c) all longae in Apt (correct); also in m 12 all longae; m 13: Tou has in Mo f e d (brevis, ligatura c.o.p.) and in T a a (breves); this leads to a different harmony, in Tou to C, in Apt and Mad to E; m 14: Tou has in Mo c longa, in T g longa; T m 15: Tou has an omission, obviously intended; 2 pausae breves are widely separated from each other and text is omitted (the omitted syllables will be indicated by italics); here "et invisibilium:" these omissions occur in Tou several times; their meaning and reason become clear only by comparison with the other Mss; Mo m 17: Tou has pausa longa; T m 21: Tou has f f f; Tr m 21-22: Gastoué reads c'd'f'e'c'b a; but Apt Mad, and Tou have c'd'e'd'c'b a; Mo m 23: Tou has c c c (brevis, 2 semibreves); m 24: Tou has in Mo d e f and in T 2 pausae breves with the omission of the syllables "filium dei"; Apt has in T c d f; according to Mad the passage should be emended to d e f which Tou has in Mo; m 25: Tr (e'), Mo (c, in Apt g), T (c), all breves in Tou, longae in Apt; Mo m 25-29: Tou has a different version:



the omission of the prolationes as well as the breves in m 25 make the mensura longa perfectae unnecessary in Tou; m 32: 2nd note in Mo b in Tou and Mad, c' in Apt; in T in Tou, f in Apt; Mo m 35: pausa longa in Tou; T m 35: g f e d (2 ligaturae c.o.p.) in Tou; T m 37: Tou has 2 pausae breves and omits "deo"; T m 38: 2nd note in Tou d, in Apt f; m 40: Tr in Apt omits the sharp; Mo in Apt has g brevis, Tou correctly longa; T m 44-45: Tou has d a g ligatura sine proprietate et sine perfectione; Mo m 45: in Tou pausa longa; T m 46: Apt only f brevis; T m 50: Tou has efe (lig. c.o.p. and brevis), Apt and Mad brevis and lig. c.o.p.; Tr m 51: Apt and Tou have b longa (not a; Gastoué); m 52: Tou has in Mo c'b a g, in T 2 pausae breves with omission of text "per quem omni"; Tr m 53-54: Tou has f'e'd'e'c' (e'd'e' as ligature); the ligature is erroneous; Tr m 57: 2nd note b in

Apt, longa ? ; T m 62: Tou has d d breves; Mo m 62: Tou has 2 pausae breves with omission of "salu"; the omission occurs in Mo; T m 64: Tou has 2 pausae breves with omission of "descendit de "; m 65: in Apt Tr e'c' (breves), Mo e f g (brevis, lig. c.o.p.), T 1st note e (brevis); m 67: Tou has in Mo pausa longa, in T d c d (ligatura cum prop. et sine perf.); m 68: Apt has the initial notes in all 3 parts as longae, Tou as breves which seems to be correct; m 69: Apt has 2nd note in T e, not d; Tou has last note in Mo a, not f; m 75: Apt omits the sharp in Tr; Tou has e longa in Mo; Apt is correct; Tr m 76: Tou has only e' brevis, instead of e'f' (lig.); Tr m 77: Tou has g'f'e' (brevis, lig. c.o.p.); Mo m 80: Tou has pausa longa, Apt c'b a g (2 lig. c.o.p.), probably a mistake; the first 2 notes should be d'e'; Mo m 81: in Tou f e breves; Tr m 84: in Tou e'd'c'd'; Mo m 85: in Tou g longa; T m 86: in Tou 2 pausae breves and omission of "sub ponti"; Mo m 86-87: in Apt and Mad g g f e d (brevis, 4 semibreves); Mo m 92: in Tou pausa longa; m 94: Tr in Apt no sharp; Mo in Tou reads 2nd note f; T in Apt no flat; Mo m 96: in Apt 1st note f brevis; Mo m 97: in Tou 2nd note b, not c'; Tr m 98: in Apt no sharp; Mo m 102: in Tou pausa longa; Tr m 104: in Tou d'e' lig.; m 105: in Apt Tr 1st note e', Tou has e'd'c'd' (brevis, 3 semibreves); Mo in Tou has 2 pausae breves and omits "in ce"; Apt has d d breves; Tr m 109: in Tou 1st note e' brevis; T m 111/112: in Tou e f g (lig. cum prop. et sine perf.); Mo m 113-119: Tou reads: f g g a (4 semibreves), a b b c' (4 semibreves), c'g c' (2 semibreves, brevis), c' (brevis) and 2 pausae breves with omission of "dica", c'c' (2 semibreves), c'b (2 semibreves), a note in brevis value is missing, a g a (brevis, lig. c.o.p.), b (longa); T m 113-114: in Tou 2 pausae breves with omission of "Iterum ven", and a a g g (4 semibreves); m 118: in Tou Tr reads (sharp) f'e'd'c'bc'd' (2 semibreves, brevis, twice lig. c.o.p.); T reads f f g a g f (2 semibreves, 2 breves, lig. c.o.p.); m 120-122: in Tou Mo reads c'b a g f f g g (4 semibreves, 4 breves), T reads g g g g f f e e; in Apt the same ms. read e e e e d f e d c c (4 semibreves, brevis, 3 semibreves, 2 breves); Apt is in error; m 125: in Tou 2nd note in Mo g; in T 2 pausae breves and omission of "in spiri"; Mo m 126-127: in Tou: a (brevis), 2 pausae breves, e e (2 semibreves); T m 126: in Tou 2nd note e brevis; m 129: in Tou Mo reads e e e e (4 semibreves) and T g a g a (4 semibreves); m 130: in Tou Tr f'e'd'c' (2 lig. c.o.p.); in Apt d brevis; it should be longa; Tou has f longa; Tr m 131: in Tou e' brevis and pausa brevis, in Apt e' longa; Mo m 131: in Tou e longa, in Apt c longa; m 135: in Tou Mo has f g (2 breves) and T f e (2 breves); T m 139: in Tou 2 pausae breves and omission of "cum pa"; T m 142: 2nd note d in Tou;

e in Apt ? d in Mad; Mo m 144: in Tou 2 pausae breves and omission of "et conglori"; last note of T e in Tou, d in Apt; Tr m 146: in Apt no sharp; m 151: in Tou Mo pausa longa; T reads a g f g (2 lig. c.o.p.); m 152: Mo and T a (longae) in Tou, c' (Mo) c (T) in Apt; T m 153: in Tou 2 pausae breves and omission of "unam sanctam"; m 153: in Tou Tr and Mo 2 semibreves, Tr g'g', Mo g g, instead of 1st brevis, but Tou has "in unam sanctam", while Apt omits "in", hence brevis which conforms to the initial brevis in T; Mo m 153: in Tou g g a a (4 semibreves); T m 154-155: in Tou g f e d e d (4 semibreves, 2 breves); T m 155-156: in Tou 6 semibreves on g, in Apt 4; in Tou follow, m 158, g (brevis), f (longa); Mo m 156: in Tou g g, 2 semibreves, instead of lig.; T m 157: on "(apo) stolicam ec(clesiam)", Apt has only 3 semibreves on g; the scribe wrote in the staff "Defissit /! deficit /" semibrevis;" indeed it is missing. But Mad is correct. Mo m 157: in Tou last note f, instead of g; Tr m 156-158; in Tou d'e'd'c'd'e'e'd'c'd'e'f' (brevis, 3 times 2 semibreves, 4 semibreves, brevis); Mo m 156-160: in Tou a g g g g f d e f (brevis, 3 times, 2 semibreves, lig. c.o.p., brevis) and 2 pausae breves; m 162-3: in Tou last note in m 162 d (semibrevis), then d d c (2 semibreves, longa), Apt last c brevis; also c' in Mo and g' in Tr are breves; T m 168: longa in Tou is a, not d as in Apt; T m 169: in Tou 2 pausae breves and omission of "expec"; m 170-174: g' brevis in Tr Apt is an error; it must be longa; m 171: Tr Tou g'g'f'e' (4 semibreves) m 172: d'e'd' (brevis, lig. c.o.p.), m 173: c'd'c' (brevis, lig. c.o.p.), m 174: d' (brevis), e' (longa); Mo Tou: m 170: g brevis, (longa in Apt is correct), m 171: g g c'b (4 semibreves), m 172: a g (2 breves), m 173: f g (2 breves), m 174: a (brevis) b (longa); T Tou: after 2 pausae breves m 170ff.: g f (2 semibreves), e d e c (4 semibreves) d e (2 breves) f g (2 breves), f (brevis) e (longa); T m 181: last note f in Tou; it should be d as in Apt and Mad.

The Tou and Apt Amen sections differ largely in the ligatures; Tr m 182-184: in Tou a quaternaria s.p.c.p.; m 185-186: binaria c.o.p., quaternaria c.o.p. sine perfectione; m 187-189: binaria c.o.p., quaternaria c.o.p. sine perfectione and pausa longa; m 191-193: quaternaria s.p.c.p.; m 194-195: binaria c.o.p., ternaria c.o.p. cum perfectione; m 198: last notes d'c' in Tou simplices; Tr m 188: the last 2 notes of the quaternaria are c'e' in Tou; Mo m 182-184: in Tou quaternaria s.p.c.p.; Mo m 188: Tou omits pausa longa; Mo m 193-195: Apt has c (longa) b a (lig. c.o.p. mistake) g (longa); Mo m 196: e f (lig. c.o.p.) in Tou and g (longa simplex); T m 185-186: in Tou e f g f quaternaria c.o.p. sine perfectione; m 189: in Tou pausa longa omitted; m 190-191: instead of d brevis, Tou has d e c; m 196-197: in Tou g f e ternaria c.o.p. cum perfectione; m 198: in Tou f e simplices.

The Credo in Hu, f.165', verse "Qui propter" etc. on f.153, 153', Amen on f.154 (H. Anglés, transcription, p. 394-404) is a later (14th century) entrance in Hu, hence also the writing of the Credo on two different folios. The distribution of the voices in Hu: f.165' first Tr, then below T, without text, but with cues at the beginning of the verses, then the "Motetus" immediately following, without text or cues; the order is the same on f.153-154, but also in the T the cues are omitted.

The most remarkable difference between Tou, Apt, Mad on the one hand, and Hu on the other involves the omission of the text in Mo and T which thus provide the instrumental accompaniment to the vocal Tr, while Apt and Tou are vocal throughout. Anglés concluded from this fact that Hu represents the original form of the Credo. The version Hu is, nonetheless, 14th century; but the chronological difference between Hu and Tou/Apt cannot be established.

The omission of the text in Mo and T of Hu allowed the scribe to use ligatures throughout; this alone accounts for many variants. It should, however, be noted that even in the purely melismatic Amen section where the use of ligatures in all 3 sources should lead us to expect identity of the version, the variants are so considerable as to present, for certain passages, two different compositions. With his customary thoroughness and accuracy, H. Anglés has included a complete list of all the variants; we, therefore, refer for the version of Hu to his edition.

In view of the numerous deviations we can scarcely assume that Tou/Apt/Mad have drawn upon Hu. There must have been another version (the original?) which had fewer deviations from Hu than Tou/Apt/Mad and which had the instrumental form Mo and T in common with Hu. The appearance of the Credo in Hu adds to the strangeness of the composition within the cycle of Tournai.

Higinio Anglés, in Catalogo Musical de la Biblioteca Nacional de Madrid, (Catalogos de la Musica antiqua conservada en Espana), vol. I (Barcelona 1946), 156, lists (under no.85) another version of the Credo heretofore unknown which he discovered in a 14th century Graduale, Antiphonarium Diurnum, Ms. Va-21-8 of the Biblioteca Nacional in Madrid. The Credo is entered on f.272-274 of the manuscript. H. Anglés has now published a brief report on the Madrid version, "Una Nueva Version del Credo de Tournai," which appeared in Revue Belge de Musicologie, vol. VIII,

1954 (Hommage à Charles van den Borren), 97-99, long after this volume had gone to print. In Ms Va-21-8, f.272-274, the three voices of the Credo are written in three columns, with the text underlaid in all three voices; the notation employed, in appearance older than the notation of Tournai and Apt, offers "the same archaism as that of Las Huelgas;" the musical version appears several times to be close to that of Apt. Anglés rightly assumes that the pure Triplum version with the instrumental accompaniment of Hu precedes all three vocal versions (Tou, Apt, Ma); as regards the Avignonese origin of the composition Anglés arrives independently at the same conclusion which we have drawn in "The Mass of Toulouse," (Revue Belge de Musicologie, vol.VIII, 1954, 88ff.)

4. Sanctus. The distribution of the voices is motet-like. The rhythm is modal, but in mensural notation; the punctus divisionis is more or less consistently applied, also in conjunction with ligatures. The Sanctus is in the 3rd mode.

The T is not identifiable with any of the available liturgical melodies. (See above the references to the structural characteristics of the T).

All sections of the Sanctus are marked off by double lines.

Mo m 18: d'c'b is written as longa with the ligatura c.o.p. following closely; here and elsewhere in the Sanctus (and Agnus) the interpretation is equivocal. The manner of placing the ligature close to the longa suggests a remainder of the conjunctura. If we accept it as a conjunctura, the transcription in the 3rd mode must place the 2 shorter values first; this retains the character of the mode. A mensural resolution of the ligature, however, disturbs the 3rd mode because of the shift of accent; the mensural transcription with the shorter values second is not convincing. There is another disturbing element in the Sanctus: with the exception of two, all sections of the Sanctus end on the "weak beat," i.e. on the second longa of the modal pattern, which is a violation of the third mode. This appears to be in error, and some misunderstanding on the part of the scribe might be assumed.

5. Agnus Dei. The grouping of the voices is the same as in the Sanctus. The rhythm is again the 3rd mode; by comparison with the Sanctus the modal rhythm is here more consistently maintained; also the endings of the

sections, all again marked off by double lines, are here correct.

Mo m 4: e'd'c' written as longa with the lig.c.o.p. close by; m 26 has the same formula; Tr m 21 : g'f'e' written as conjunctura: longa, 2 semibreves, with the 1st having a cauda asc., the semibreves, closely connected with the longa, clearly represent a conjunctura; but why the first semibrevis has a minima cauda cannot be ascertained (an error?).

Cum venerint Tr: Se grasse n'est T: Ite missa est
Tou; Iv f.21', no.34.

The order and names of the voices is here in keeping with the work being a motet. In Tou left column "triplum", right column "motetus"; in the Mo column at the end 1 line "Ite missa est. Tenor." The same arrangement is used in Iv.

T: Not identified as liturgical melody. The T melody is repeated twice, but written only once with the sign for repetition.

Rhythm: Modus perfectus, tempus imperfectum, prolatio major. Tr m 12: in Tou f'e'd' (3 semibreves); Mo m 19: in Tou brevis plicata; no plica in Iv; Mo m 22: in Tou, apparently but not clearly, a b as lig. c.o.p.; Iv has clearly brevis perfecta; Mo m 89-90: in Tou not quite clear; Tr m 108: in Tou e'e' 2 semibreves, in Iv e' brevis.

Text: grace (Iv), grasse (Tou); vraye (Iv), vraie (Tou); amour (Iv), amours (Tou); de playsenmant (Iv), de plaisamment (Tou); de se cors fayre (Iv), pour sous tours faire (Tou); deust (Iv), devist (Tou); mays (Iv), mes (Tou); playre (Iv), plaire (Tou); si mest (Iv), ce mest (Tou); retrayre du tot en tot (Iv), retraire du tout en tout (Tou); ou lessier (Iv), u lessier (Tou); en bon amour (Iv), ent boine amour (Tou); avec franchise (Iv), avoech francise (Tou); pitie debonayre qui porroit ont de tötz cuers adouchir (Iv), pite deboinaire qui pooir ont de tous cuers adouchir (Tou); ad hostium (Iv), ad ostium (Tou).

Literature: Voisin, "Manuscripts de l'ancienne école de chant de Tournay," Bulletins de la Société historique et littéraire de Tournai, 8, (Tournai) 1862, 83ff.; ibid., 100ff.: E.de Coussemaker, Messe du XIIIe siècle; (also separate); F. Ludwig ZfMW V, (1923), 440 n.2; AfMW V, 220f., 281f.; AfMW VII,

420; H. Bessler, AfMW VII, 194; H. Anglés, El Codex Musical de Las Huelgas, Barcelona, 1931, I, 361ff., III, 394ff. (no.176). Higinio Anglés, Catalogo Musical de la Biblioteca Nacional de Madrid, (Catalogos de la Musica antigua conservada en Espana), vol. I (Barcelona 1946), 156. Higinio Anglés, "Una Nueva Version del Credo de Tournai" in Revue Belge de Musicologie, vol. VIII, 1954, (Hommage à Charles Van den Borren), 97-99. Leo Schrade, "The Mass of Toulouse," ibid., Revue Belge de Musicologie, Vol. VIII, 1954, 84-96.

2. The Mass of Toulouse

The discovery of the cycle is due to J. Handschin who made a first, brief reference to it in his review of "les Etudes sur le XVe siècle musical de Ch. van den Borren," (Revue Belge de Musicologie, I, 1946-1947, 97). Ms. 94 (III, 64) of the Bibliothèque municipale de Toulouse is a Missale Romanum of the first half of the 14th century. It consists of 342 folios (modern numbering), parchment, 28.6 x 20.0 cm, written in 2 columns. At least four folios are missing, and at the end the Ms. is mutilated. There is an old foliation, always on the verso of the folio, starting with f."1" on f.1'. In addition, there is a modern foliation; on f.1 a modern hand numbered the recto of the first folio "163" which is inexplicable; another modern hand numbered f.2 (recto) "1". On f.1 (old): "Incipit ordo missalis secundum consuetudinem romane curie. In prima dominica de adventu domini Introitus." Different parts of the Missale have been listed by V. Leroquais, Les Sacramentaires et les Missels Manuscrits des bibliothèques publiques de France, II (Paris 1924), 225. Of particular importance is the Sanctorale (f.227-275'), the small fascicule of votive Masses (f.321'-329), and, above all, with this edition in view, the Kyriale at the end of the Ms (f.334-342). The most remarkable aspect of the Kyriale lies in the fact that complete cycles of the Ordinarium Missae have been compiled, with Ite missa est melodies being included in the cycles. Still more remarkable is the fact that some of the cycles seem to be compiled with a formal unity in view, which probably explains the use of the same melody for Sanctus and Agnus in one of the cycles (f.337; also Kyrie and Sanctus similar, f.341 etc.) Neither Leroquais nor the catalogue of the library of Toulouse indicate the origin of the Ms., the latter merely mentions "la provenance inconnu." (I owe the brief description of the Ms in the catalogue of Toulouse to the kindness of Mademoiselle Paule Chaillon, Paris, which I wish here to acknowledge.)

Around 1400, probably at the beginning of the 15th century, a scribe has entered the polyphonic movements of the Ordinary of the Mass on various folios of the Ms. wherever he noticed a chance to fit the music in, with the result that some of the music is written in a rather crowded fashion. Despite the fact that the various movements

are spread over the manuscript, they represent a cycle, unfortunately incomplete. The scribe was probably not the compiler of the cycle (see the strange fragment of the Credo); he rather took a complete cycle available to him. The reason why he stopped copying before the end of his task, is obscure; there was still more space in the Ms. available, i.e. f.157 (new) is free for half a column, f.157' must have been entirely free since the scribe who entered there 3 lines of the Credo text is still later than the music scribe, and f.276 is almost entirely free. The polyphonic items are the following:

f.1 (old) = I (new): at the bottom of the page, on 2 staves across the page, "Tenor Crucifixus" with the following verses of the Credo all marked by the incipits; the T of the "Amen" section, however, is written on the right margin above and its end is hardly readable because of the Library stamp; also, the right margin is slightly mutilated so that some of the music has been cut off. (This might be evidence that the binding, though old, with calf leather on wood covers, took place after the polyphonic music had been entered; but the margin looks mutilated, rather than cut with the binder's knife).

f.145' (new; 147' old): at the bottom of the page on 2 staves across the page "TEnor Kyrie"; a liturgical Kyrie melody and the rubric precede, but the melody has nothing to do with the T.

f.147 (new; 149 old): at the top of the page, right column, text (not music) "Ite missa est. amen", which belongs to the preceding Mass; (the A.M.E.N. is repeated in majuscules and written almost into the first staff); then Tr (no designation of voice) Kyrie, Christe, Kyrie on 6 staves, followed by Co, with the sections Kyrie, Christe, Kyrie marked by "Contratenor", "Contra", "Contra"; the T on f.145' and Tr, Co on f.147 belong together.

f.147' (old 149'): at the top of the page "Super ite missa est." The voices of the motet are written on staves across the page, one below the other; Tr (no designation of the voice) with the text Laudemus Jhesum Christum, (3 1/2 lines) below "Contra" and "Tenor", both on 2 lines. (Though the composition is named a motet, it has only one text, abnormally in the Tr, while the Mo is an instrumental Co, as the T is also instrumental). 5 staves, below the motet, are left empty on f.147'.

f.225': at the bottom of the page "Tenor sanctus", on 2 staves; the beginning of each section is marked by "tenor", "tenor", "dominus"; (without text).

f.226: at the top of the page on 6 staves the Tr (no designation of the voice) with text, followed by "Contra" whose sections are marked in the same manner as those of the T.

f.226': Tr (no designation of the voice) "Benedictus" (1 line), "Contra benedictus" (1 line), "tenor benedictus" (1 line); then follows:

Tr (no designation) "Agnus Dei rex immense pietatis," all three - troped - Agnus are written on consecutive lines the Tr is followed by "Contratenor", "Contra", "contra" (for the 3 Agnus), then "Tenor agnus", "tenor secundi", "tenor tertii".

At the bottom of f.226' the note: "CXLIX. motetus super ite missa est" referring to the motet on f.147' (149). This entrance proves that the motet was understood to belong to the cycle.

The cycle does not include the Gloria, an omission which has probably no liturgical reason, but must be attributed to the scribe. All movements of the Mass of Toulouse are unica, i.e. not found in any other known source, except for the Credo. The relative frequency of this Credo in Mss. proves the composition to have had a certain reputation. The Credo, of which Toulouse has only a fragment of the T, appears in Ivrea, Apt, Barcelona, and Fragment Fleischer-Rochester, N.Y. (which, however, has only the beginning of the Tr), and possibly in La Trémoille. This Credo raises the question of authorship; for it is signed in Apt "Serus", and "sert" (Gastoué read erroneously "Fort"), in Barcelona "sorts" (Sortres?), in La Trémoille "Sortes" (Droz-Tibault read "Fortes"; Bessler, AfMW VIII, 239, read first "Fortes", but in article Apt MGG "Sortes") and in Ivrea "de rege". Although no such composer is known by other works, the designation of the Credo also seems to be expressive of the fame of the composition. We shall include the Credo as part of the Mass of Barcelona.

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|-----------------|--------|------------------------------------|---------------|
| 1. <u>Kyrie</u> | 3v. | f.145', 147 | <u>unicum</u> |
| 2. <u>Credo</u> | 1(3)v. | f.1 (fragment of T) | |
| | | Iv f.47', 48, no.60, "de rege"; | |
| | | Apt f.40, 41, no.46, "Serus", | |
| | | "Sert"; | |
| | | Barc 946 f.3', no.3, "Sortres"(?); | |

Fr Fleischer, no.3,
(beginning of Tr only);
Trém f.44' 45, no.103,
"Sortes" (lost); see the
fragment of the T - from
"Crucifixus eciam" to the
end of the Credo, in the
Mass of Barcelona Credo,
m. 124ff.

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|--|-----|------------|---------------|
| 3. <u>Sanctus</u> | 3v. | f.225'-226 | <u>unicum</u> |
| <u>Benedictus</u> | 3v. | f.226 | <u>unicum</u> |
| 4. <u>Agnus Dei</u> | 3v. | f.226 | <u>unicum</u> |
| 5. <u>Laudemus Jhesum Christum - Ite missa est</u> | 3v. | f.147' | <u>unicum</u> |

(After this volume had gone to print, Hanna Harder, [student of J. Handschin] published a valuable contribution to the history of 14th century Mass composition, with her essay "Die Messe von Toulouse", and the edition of the Mass, in Musica Disciplina, VII (1953), 105-128. Miss Harder interestingly suggested that in view of the inclusion of a "Missa generalis Sancti Augustini" which, indeed, is on f.327 (new), and the fact that there was a monastery of Augustinians in Toulouse, this Ms. might have originated in Toulouse. Unfortunately the presence of a Missa generalis Sancti Augustini is not conclusive. The edition of the Mass by Miss Harder, though not entirely correct, is good; but the frequent changes from modus perfectus to imperfectus (or vice versa), not at all justified in the original, are particularly surprising.) Cf. also the author's essay "The Mass of Toulouse," in Revue Belge de Musicologie, vol. VIII, 1954, 84-96.

Notes: 1. Kyrie

T: the liturgical melody is not identifiable. (A slight resemblance may be detected between the T and the Kyrie of the Mass "in commemoratione beatae Mariae", Toul, f.345).

Rhythm: Modus imperfectus, tempus imperfectum, prolatio minor. Punctus additionis (cf. Tr, Co m 25ff.) is regularly used.

Co m 29-31: an omission and an error; m 29: d'd'

(2 semibreves; correct), m 30 is altogether missing; the notes are supplied in analogy to m 18 which has musically the same situation; m 31 must have a mistake; Ms. has b a g (3 minimae, with punctus after the second); emendation of 2nd minima to semibrevis, and elimination of punctus; Co m 37-39: the caudae of the minimae are not clear; the passage might also be read; b b d'd'c'c'a a d'c' (1/8, 1/4, 1/8; 4/8; 1/8, 1/4, 1/8 or 4/8; 4/8; 3/8, 1/8); Co m 93: after b the natural sign; m 98: in view of some cadential arrangements, the dissonances seem to be correct; Co m 100: ligature is sine proprietate; it should be cum proprietate. The "eleison" in Tr Christe, and the last Kyrie are omitted.

[2. Credo: see Mass of Barcelona]

3. Sanctus

T: the melody apparently is not liturgical.

Rhythm: Modus imperfectus, tempus imperfectum, prolatio minor.

Text only in Tr; the "In excelsis" ending of the Benedictus has been omitted.

T m 27-28: the final ligature is cum proprietate et sine perfectione; it must be cum perfectione; T m 71-74: there seems to be an error: the consonances are not correct; cf. the phrase of the T m 79-80: m 71-74 has in Ms. f a g f; emendation to a b g a; T m 131: g in Ms. corrected to f.

4. Agnus Dei

T: the melody is apparently not liturgical.

Rhythm: Since the rhythmic unit is the brevis, not the longa, there is no modus. Tempus imperfectum, prolatio minor.

Text: only in the Tr. The Agnus is troped. The trope Rex immense pietatis is not known elsewhere.

Co m 25-27: there is an error in the Ms: c'a is lig. c.o.p.; it should be cum proprietate et sine perfectione; m 27 has b a semibrevis and minima; a should be semibrevis; Co m 57-58: error; Ms has g a as lig. c.o.p.; the lig. should be (as in T) cum proprietate et sine perfectione.

5. Laudemus Jhesum Christum - Ite missa est.

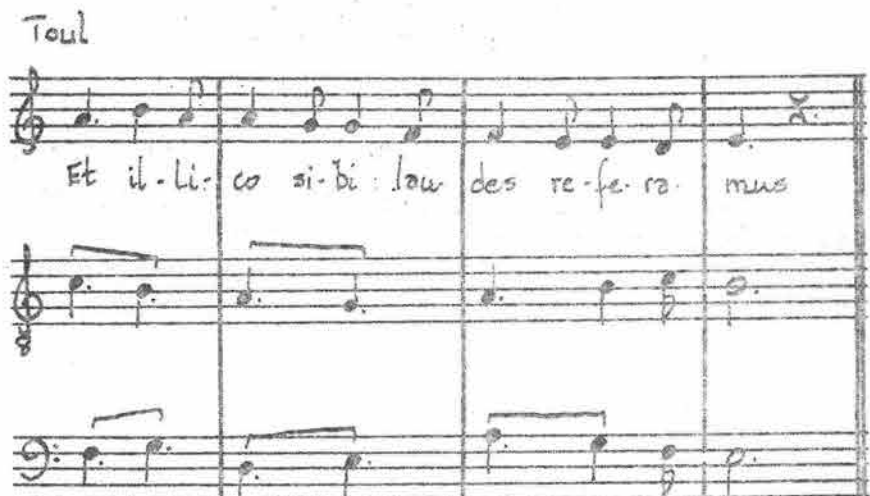
T: the melody is not identifiable; none of the Ite missa est melodies contained in Toul 94 can be identified with the T. But the indication "super Ite missa est" seems to imply that a chant has been used. We were unable to locate it.

Rhythm: The rhythmic unit is the brevis; no modus; tempus imperfectum, prolatio major.

Text: The text, appearing only in the Tr, is not known elsewhere.

Co m 6-8: there might be an error: the lig. is cum proprietate et sine perfectione; the last note has a punctus, but it is placed above the ligature; if the punctus additionis is not related to the ligature, b (semibrevis) is missing; Tr m 9-10: the ligature looks like cum proprietate and is cum perfectione; the cauda upward at the first note is somewhat faded; it must be lig. c.o.p.; the ending is erroneous; it must be sine perfectione; Tr m 20: 2nd note is semibrevis; it should be minima; Tr m 35ff: the last ligature is cum proprietate; it should be sine proprietate.

The motet shows a very close relationship to the Gloria (Trope: Qui sonitu melodie) Iv f.36'-37, no.50 (Apt no.7; Str. no.60; Fleischer no.2; Padua no.2I) especially with the verse "Laudemus te" etc. While the identity of the musical incipit of the Tr may carry no significance, we present an example of a passage for comparison (Tr is nearly identical, Toul T and Iv Co alike; the conclusions that might be drawn from the comparison of this and other passages are far-reaching):



Cf. Leo Schrade, The Mass of Toulouse, in Revue Belge de Musicologie, vol. VIII, 1954, 84-96 and Leo Schrade, "A Fourteenth-Century Parody Mass," in Acta Musicologica, vol. 27, 1955, 13-39.

3. The Mass of Barcelona

Together with other 14th century fragments, Ms. M 946 of the Biblioteca Central de Catalunya in Barcelona has first been brought to the attention of scholars by Higinio Anglés. Its content has been listed by F. Ludwig, Machaut II, 22.

The Ms., consisting of 12 parchment folios, 29.0 x 21.5 cm, is remarkable for a distinguished calligraphy, both musical and textual, the latter especially elaborate in the initials, which are colored and beautifully designed. The musical text is, on the whole, reliable, and in some cases even preferable to other versions; errors of the scribe are not too frequent. The notation used in the Ms. presents no special characteristics of its own, except perhaps for the punctus divisionis and punctus additionis, with the first being placed rather infrequently and usually together with the combination of brevis, or longa, and minima; the latter wherever it is needed.

The compositions are written in the following order:

f.1: Tr Kyrie, Christe, Kyrie, each written on 1 staff across the page, followed by "Contra" and "Tenor" on successive staves. Each voice has the words Kyrie eleyson, hence the composition is vocal.

f.1': Et in terra pax; trope: Splendor patris in celis. The Tr takes the whole page; up to "agnus dei filius patris."

f.2: 4 staves for the "Contra"; each section of the Gloria is marked by a double line and the incipits: "Et in terra"; "Splendor patris", "Laudamus te", "O Rex regum," "Domine Deus"; on the next 4 staves follows the "Tenor", with the sections marked in the same manner as in the Co.

f.2': Tr continued, from "Iuste iudex" to "Jhesu Christe cum sancto spiritu."

f.3: Co, sections: "Iuste iudex," "Qui tollis", "Celice rex", "Qui sedes", and T with the same sections.

f.3': on the first 3 staves, the end of the Tr, from "Eya ergo" to "AMEN", but with the "-MEN" section missing; then follows on the same page

"Patrem", with the composer's name "Sortis" = Sortes, written in the left margin.

f.4: first staves Co (end of Gloria), with the sections "Eya ergo," "AMEN," "MEN"; the T follows directly with the same sections; then

Co (Credo), sections: "Patrem," "Factorem," "Et in unum," "Et ex patre," and T with the same sections.

f.4': Tr (Credo) continued, from "Genitum non factum" to "qui ex patre filioque procedit."

f.5: Co "Genitum," "Qui propter nos," "Et incarnatus" "Crucifixus eciam," "Et resurrexit," "Et ascendit," "Et iterum," "Et in spiritum," and T with the same sections;

f.5': Tr continued, from "Qui cum patre" to "AMEN"; 3 staves remained vacant.

f.6: Co, sections: "Qui cum patre," "Et unam," "Confiteor," "Et expecto," "Et vitam," "AMEN," and the T with the same sections; 3 staves remained vacant.

f.6': 9 staves, Tr "Sacro sanctus pater ingenitus".

f.7: on 1st staff the end of the Tr, followed by the $\left[\text{Mo} \right]$ "Sanctus miro gaudio" (to the 7th staff); then "Contra Tenor Sacro Sanctus;" the designation "Contratenor" is erroneous; it should be "Tenor".

f.7': 8 staves; 1-4: $\left[\text{Quadruplum} \right]$ "Agnus Dei," with full text; 5-7: "Tenor Agnus," with full text; 8th staff vacant.

f.8: 8 staves; 1-4: "Contra Agnus dei," without text; 5-8: "Contra Agnus dei," without text.

f.8': Tr of motet "Degentis vita," continued on the first 2 staves of

f.9: followed by Mo "Cum vix artidici;" on the last staff "Tenor: Degentis" ("et dicitur bis ut prius").

f.9': Tr of a troped Kyrie motet: "Rex immense magestatis."

f.10: on 1st staff, end of Tr: followed by Mo: "Dulcis potens" and "Tenor Rex Immense Magestatis."

f.10': "Gloria depeliso;" $\left[\text{Tr} \right]$: Et in terra.

f.11: "Contra Et in terra" (staves 1-5), "Tenor et

in terra" (staves 6-9).

f.11': Tr of motet "Apollinis eclipsatur," which ends on 2nd staff of

f.12, where the Mo $\left[\text{Z} \right]$ "Odiacum signis" begins; on staff 6: "Contra $\left[\text{it should be Tenor} \right]$ in omnem terram" ("et dicitur ter ut prius").

f.12': vacant.

Of these compositions, the following are represented in other Mss :

Gloria - Splendor patris: in Apt no.34; Barcelona, Biblioteca Orfeo Català, 2, no.11; Strasbourg f.52', no.82.

Credo: in Ivrea no.60 ("De rege"); Apt no.46 ("Serus," "Sert"); Fragment Fleischer no.3; La Trémoille, no.103 ("Sortes"); and Toul., f.1.

Cum vix artidici: in Chantilly, 4v. with T "Vera pudicia"; La Trémoille no.57; Strasbourg f.81', n.140.

Gloria: in Apt no.36 (anonymous); Strasbourg no.61 (Pellisson); the composer "De peliso" is probably identical with "Pellisson" (in Apt no.47).

Zodiacum: in Ivrea, no.20; Barcelona M 853 f.1; Padova, Bibl. Univ. Ms. 658; La Trémoille no.2; Strasbourg no.100.

Barcelona C:

1. Kyrie f.1 3v.
(vocal)
unicum
2. Gloria - Splendor patris (trope in Tr) f.1'-3' 3v.
Apt f.22-23, no.34 (Co different);
Barc B, f.1-3, no.1 ("Quinta" = Co, later addition);
Str f.52, no.82.
3. Credo: "Sortes" (or "Sortres") f.3'-6 3v.
Iv f.47'-48, no.60: "De rege";
Apt f.40-41, no.46: "Serus", "Sert";
Frag. Fleischer no.3: only beginning of Tr;
Trém f.44'-45, no.103: "Sortes";
Toul f.1: only fragment of T.
4. Sanctus: Sanctus miro gaudio (trope in Mo) f.6'-7 3v.

Sacro sanctus (trope in Tr)

(possibly quoted in Breslau treatise, AfMW I, 338; T erroneously named "Contratenor"; isorhythmic).
unicum; texts in trope-motet Sanctus, Apt no.15.

5. Agnus Dei f.7'-8 4v.: Qu, T, 2 Co.
(Qu, T vocal; 2 Co instrumental).
unicum.

6. Cum vix artidici (Mo) f.8'-9 3v.
Degentis vita (Tr)
T: Degentis

(quoted in Breslau treatise, AfMW I, 336; Melk treatise, AfMW V, 284).

Ch f.62': 4v.; T: Vera pudicicia;
Str f.81', no.140;
Trém f.25'-26, no.57.

7. Kyrie (trope motet) f.9'-10 3v.
Dulcis potens (Mo)
Rex immense magestatis (Tr)
T: Rex immense magestatis
(isorhythmic)
unicum.

8. Gloria: "De Peliso" f.10'-11 3v.
("Pellisson" composer of Gloria, Apt f.41, no.47).
Apt f.24'-25, no.36: anon.;
Str f.41', no.61: "Pellisson".

9. Zodiacum signis f.11'-12 3v.
Apollinis eclipsatur
T: In omnem terram exivit
Iv f.12'-13, no.20;
Trém f.1, no.2
Barc A, f.1: Tr lost;
Pad C: damaged;
Str f.64', no.100;
(the versions are different).

With regard to the movements of the Mass cycle in

Mss. other than Barc C, we note that Co and T of the Gloria-Splendor patris have no designation nor any text marks in Apt; one of the verses is misplaced and noted as error by the scribe on the margin of f.23. (The description of Barc B follows below). The Credo carries the title "De rege" in Ivrea, the meaning of which is not clear. The title might imply a reference to a trope. The name of the composer is written in 2 forms: "Serus" and "Sert" at the top of f.40 and f.40' and 41; the handwriting, with small and threadlike letters, is different from the rest and probably later; hence the authenticity of the name is doubtful. But the Index of La Trémoille has clearly "Sortes" and equally clear is the signature in Barc C: "Sortē;" the abbreviation above the letter s can be resolved either "e" or "re" with the reading "Sortes" perhaps preferable in view of the version in Trém. The composer is, however, not known.

Ms. 2 of the Biblioteca di Orfeo Català in Barcelona (Barc B) is another of the 14th century fragments that have been discovered by Higinio Anglés. It comprises 8 folios (parchment; 29.0 x 20.0 cm), of which f.1 and f.5'-8' remained vacant, though they are supplied with staves. Barc B is a 15th century Ms. (early), written by two different hands, with the change of scribes taking place in the midst of a composition. The writing (second hand) is rather crude. On the whole, Barc B is not a reliable source; the variants which the Ms. presents of the compositions are caused partly by a modernized "revision", partly by ignorance on the part of the scribe. A great many inaccuracies show a certain lack of familiarity with a genuine 14th century style. If the note "Johannis Andree civis Bononiensis" entered on f.8' refers to the original ownership, Barc B might have been written in Italy. Despite the numerous errors, Barc B is most valuable; for it is the only source that contains the Tr of the Amen of the Gloria - Splendor patris complete; even Apt is not entirely intact. While the Co in the version of Apt differs from the version of Barc C, it is still within the range of 14th century composition. The Co in Barc B, however, is a typically 15th century voice; as a matter of fact, it must have been composed at the time when the scribe copied the 14th century works. For that reason, the Co of Barc B (Gloria) has not been included. That part also carries a designation, quite unusual in a 14th century source: the Co is named "Quinta" and "Quintus". Whatever its connotation, it does not fit the make-up of the 14th century Gloria. The meaning quinta [vox] (quintus cantus ?) makes no sense, unless it is part of a 5v composition. The term quinta, quintus might refer to matters of harmony (fauxbourdon ? instrument ?), but we admit to being unclear about it, except that it can conform only to a 15th century conception. (With the exception of two verses of the Gloria, the Quinta is always a fifth apart from the Tr at the beginning of each verse!)



Content of Barc B:

f.1: staves vacant.

f.1': [Tr] Gloria - Splendor patris; 8 staves to the page; the music on the last staff is written by the later hand, but the text is continued by the same hand that began the text of the Gloria.

f.2: 9 staves; 1st staff: Tr up to "quem meremur"; staves 2-5: "Tenor et in terra pax" with sections marked "Splendor", "Laudamus te," "O rex regum", "Domine deus," "Juste deus", (sic), "Qui tollis"; staves 6-9: "Quinti et in terra pax," with the same sections as in T.

f.2': Tr continued, (9 staves) from "Qui tollis" to "AMEN", the last section not divided as in Barc C.

f.3: 9 staves; 1-3: "Tenor celice rex," sections: "Qui sedes," "Eya ergo," "Amen"; 4-6: "Quinta celice rex," "Qui sedes"; no further text mark.

The T and Quinta of "Qui tollis" are on f.2, the Tr on f.2', hence the Ms. cannot have been used for performance.

f.3: staves 7-9: [Discant] "Agnus" [Dei]; "Tenor Agnus", 2v., the three Agnus on 3 staves; a later addition.

f.3': 9 staves: [Credo] Tr "Patrem".

f.4: 10 staves; 1-2: Tr continued, up to "apostolicam ecclesiam"; 3-7: "Tenor patrem", with sections marked by text incipits and barlines; 7-10: "Contratenor", without text marks of the sections.

f.4': 9 staves; 1-2: rest of Tr; 3-4: "Tenor", 5-6: "Quinta" (both "Tenor" and "Quinta" written at the left margin); 7-9: vacant.

f.5: Johannes graneti: "Kyrie Sume [sic] clementissime"; 9 staves; 1-3: Tr; 4-6: T and Co; 7-9: vacant.

f.5'-8': vacant.

1. Gloria - Splendor patris f.1'-3 3v.

(Co = Quinta; composed later).

Barc C f.1'-3;

Apt f.22-23, no.34: Co different from Barc C and B;

Str f.52', no.82.

2. Agnus Dei f.3 2v.

3. Credo f.3'-4' 3v.

Apt f.36'-37, no.44: Tailhandier; Co different from Barc B; Str no.87.

4. Kyrie Summe clementissime: Johannes Graneti f.5 3v.

Apt f.24, no.35;

RU f.93' no.11: 2v;

Pa StG f.36': different Co.

Literature: F. Ludwig, AfMW V, 221, 282; VII, 420, 425, 426, 427; Machaut II, 22; Adler Handbuch I (1930), 274; H. Besseler, AfMW VII, 188, 201, 203, 204, 205, 227; A. Gastoué, Apt, 64, 152; H. Harder, Musica Disciplina VII, 112, 113, 125-128.

1. Kyrie

T: the Kyrie melody, certainly not liturgical, is probably composed ad hoc.

Text: Since the words are written in all voices, the composition is intended for vocal performance. The words "Kyrie-leyson" and "Christe-leyson" respectively are written only once at the beginning and end of each of the sections, which makes vocalizing of the middle part necessary.

Rhythm: Tempus imperfectum, prolatio minor; the matter of the modus is debatable. To be sure, it is unquestionably imperfect, but the rhythmic unit seems to be the brevis, not the longa. The longa occurs, but such rhythmic groups as in m 40-52, 60-70 (etc) are clearly governed by the brevis. In other words, the modus has no real influence on the rhythmic organisation. We took the brevis as the unit for the transcription, hence the 2/4 meter.

Notes: m 75: Despite the dissonances, in this form not found anywhere else in this composition, the harmony seems to be correct, i.e. intended.

2. Gloria - Splendor patris

T: The melody, not identifiable, is hardly liturgical.

A. Gastoué, "Les anciens chants liturgiques des Eglises d'Apt et du Comtat", Revue de Chant Grégorien, XI, (1902-1903), 58, simply extracted from the polyphonic Gloria

(version of Apt) the discant which, with some adjustments and in chant notation, he presented as the melody of the trope Splendor patris.

Text: Chevalier 41024; AH 47,263; A. Gastoué, Revue du Chant Grégorien XI (1902-1903), 58f; Apt, 64-72 (music).

Rhythm: Tempus imperfectum, prolatio major; the modus is not operating (there are no pausae longae).

Notes: Tr m 3: Barc B has minima, 2 semibrevis (lig.), minima; Tr m 6: pausa semibrevis missing in Barc B; T m 7-11: Barc B has quaternaria and longa simplex; Tr m 13-14: Barc B has g'g'a'g'f'e' (twice: semibrevis perfecta; semibrevis, minima); Tr m 16: Barc B has g'g'e'f' (semibrevis, 3 minimae), Apt g'g'g' (semibrevis perfecta, semibrevis, minima); Tr m 16: Barc B has the first 2 notes as ligature, Apt has an error; Tr m 17-18: Apt has d'f'g'e'f'c'd' (semibrevis perfecta, 3 times semibrevis, minima); Barc B (m 18): f'd'c'd' (twice: semibrevis, minima); Tr m 19: pausa semibrevis missing in Barc B; T m 17-18: Barc B has g f as lig. c.o.p.; error; Tr m 20: Barc B and Apt have a'a' (2 semibreves); Tr m 21: Apt has e'e'f' (semibrevis perfecta; semibrevis, minima); Tr m 28: Barc B has pausa minima; Tr m 31: Barc B is short 1 semibrevis; it has a b (semibrevis, minima); T m 36: 2nd note is e in Barc B; Tr m 37: in Barc B a semibrevis seems to be missing; T m 37-38: in Barc P f g a, lig. ternaria c.o.p. sine perfectione; Tr m 38: by use of punctus divisionis Barc B has a different rhythm (semibrevis, 2 minimae, semibrevis); T m 39-40: Barc B has a e f (lig. c.o.p., brevis); T m 41-42: values of brevis and semibrevis are missing; Tr m 43: Barc B has d'c' (lig.c.o.p.); Tr m 44: Barc B has c'b a pausa minima (as nearly always the rests are minimae, not semibreves): minima, 2 semibreves, pausa minima; Tr m 45: Barc B has b c'd' (semibrevis perfecta, semibrevis, minima); T m 47: c is missing in Barc B; T m 48-49: Apt has f g f; Tr m 49: pausa semibrevis missing in Barc B; Tr m 58: Apt has g'f'e'f'; Tr m 49-50: Barc B has different rhythm: 2 semibreves perfectae; minima, 2 semibreves, minima; Tr m 68-69: Barc B has semibrevis, minima; 3 minimae; brevis; T m 68-71: Barc B has quaternaria c.o.p.; Tr m 73: Barc B has minima, 2 semibreves, minima, with the minima being altered; Tr m 76: Barc B has a b as lig. c.o.p., and Apt semibrevis, minima; semibrevis perfecta; Tr m 79: Apt has c' and Barc B brevis b; Co m 98: 1st note d' in Barc C, error; Tr m 100: last note g', not f' in Barc B; T m 104-107: Barc B has a ternaria; m 106: another scribe begins here, with the second note a', in Barc B (last staff on f.1'); Co m 111: 1st note is

f' in Barc C, error; Tr m 113: a (semibrevis) and pausa semibrevis in Apt; Tr m 114-115: Barc B has 3 times: minima, semibrevis, and pausa semibrevis; Co m 116: Barc C has erroneously e'; T m 123-127: Barc B has quaternaria c.o.p. and binaria cum proprietate, with the finalis being c, and erroneously d in Barc C; Tr m 124: Apt has twice: semibrevis, minima, Barc B semibrevis, 2 minimae, semibrevis; Tr m 125: Barc B has a' brevis (no pausa); T m 134-136: Barc B has ternaria c.o.p. and brevis simplex; Tr m 140: Barc B has a'f'g'; Co m 140: Apt has erroneously f, instead of g; Tr m 141: pausa semibrevis missing in Barc B; Co m 141: 1st note erroneously f' in Barc C; Tr m 143: last note a' in Barc B; Tr m 147: Barc B has a semibrevis and pausa semibrevis; T m 145-153: the ligatures are different in Barc B: ternaria c.o.p., binaria, binaria c.o.p., ternaria c.o.p. binaria; T m 155: last note f in Barc B, and first note (156) e, instead of d; Tr m 156-157: Barc B has a'g'f'e', d'd'c', Apt (156) a'f' (f' is in error); Apt also has an error in Co (156), the first note should be a, not b; Co m 159-160: Apt has a d as lig. c.o.p.; it should be cum proprietate et sine perfectione; Tr m 160: last note d' in Barc B; Tr m 161: Barc B has semibrevis perfecta, pausa semibrevis, minima; Co m 163: note is c' in Barc C, error; Tr m 164-165: Apt has a', b'g'g'f' (brevis; twice: semibrevis, minima), Barc B a', b'g'g'f' (brevis; semibrevis, minima; 3 minimae); Tr m 167: Barc B has b'a'a'g' (twice: semibrevis, minima); m 169: the dissonance seems to be correct; Barc B omits pausa semibrevis in Tr; Tr m 170: Apt has 3 minimae; semibrevis, minima; Tr m 171: Apt has semibrevis, 2 minimae, semibrevis, with the punctus divisionis placed between the 2 minimae; Tr m 175: Apt and Barc B brevis alone; Tr m 176: Barc B has 3 minimae; semibrevis, minima; Tr m 177ff.: Apt has semibrevis a and pausa semibrevis, c'd'e' (semibrevis perfecta; semibrevis, minima), f'g' (2 semibreves), a' (semibrevis, pausa semibrevis), f'g' (2 breves); Tr m 179: Barc B has a' brevis (no rest); T 176-183: Barc B has the whole series of tones in ligature; Tr m 191: Apt has e' brevis (no rest); Tr m 192-194: Apt has f'e'd', d'c'd', e'; T m 194: Barc B has f, not e; Tr m 195-197: Apt has d'd'c', c'b a, d'c'd'; Tr m 199: Apt has d'd'e'f' (twice: semibrevis, minima), Barc B d'e'f' (semibrevis, minima; semibrevis perfecta); Tr m 201: Apt has e'g' (lig. c.o.p.), Barc B e'g'a' (semibrevis perfecta; semibrevis, minima); T m 205-206: Barc B has lig. c.o.p. and brevis simplex; Tr m 206-207: Apt has d'c'd'b, c'e'; Tr m 207: Barc B has b d'e'd'; Tr m 210: Apt has 2 semibreves a, which requires pronunciation "E-y-a"; Co m 211: 2nd note is b in Apt; error; Tr m 213-219: Apt has f'g'c'd' (twice: semibrevis, minima), e'a'b'a'g' (semibrevis; brevis, minima; semibrevis, minima), f'e'd' (semibrevis, minima; semibrevis perfecta), pausa brevis, a'g'a'b'b'a' (3 minimae: semibrevis, minima; semibrevis perfecta; pausa semibrevis); Co m 222: 1st note f' in Barc C, error; Tr m 223: Apt has twice: semibrevis, minima;

Tr m 227: Barc B has twice: minima, semibrevis;
 Tr m 228: pausa semibrevis omitted in Apt; Tr m 229:
 3 minimae; semibrevis, minima in Apt; Tr m 236: f'e'
 in Apt; f'd'd'e' (semibrevis, 2 minimae, semibrevis)
 in Barc B; Tr m 237: Barc B has e', error; Tr m 238:
 ligature in Apt cum proprietate, error; Co m 238: Apt
 has ligature cum proprietate; it should be sine
proprietate; Tr m 241: c'b ligature in Barc B; Tr m 243-
 244: Apt has brevis and pausa brevis; Tr m 249-251:
 Barc B has pausa brevis and a (longa) is missing;
 Tr m 252-255: Apt has (in breves) e'f'g'a'; m 255: no
 double line (section) in Barc B and Apt, but there is
 one in Barc C; Tr m 256ff.: is missing (to the end)
 in Barc B; the musical text of Barc B which fits Co
 and T of Barc C has been supplied; Apt has a shorter
 and different version; T m 268-269: f longa omitted in
 Barc B; T m 271-274: Barc B has quaternaria, Barc C
ternaria and brevis simplex.

3. Credo: De rege

Edition: Musica Disciplina VII, 125-128 (Hanna Harder).

T: Melody is in all likelihood not liturgical. No
 relationship between the Credo melody no.1 and the
 Tr of the Credo can be found (relationship suggested
 by H. Harder, Musica Disciplina VII, (1953), 113.)

Rhythm: Tempus imperfectum, prolatio major; the modus
 is not operating.

Notes: Co and T m 5-9: Apt and Iv have quinariae,
 Barc C ternaria and binaria; throughout the
 composition Apt and Iv have ligatures that are
 identical in form and length (a few differences are
 usually caused at the end of the staves) while Barc C
 has its own way; thus the relationship between Apt and
 Iv is particularly close; the differences of ligatures
 in Barc C on the one side (which can be seen in our
 edition) and Apt, Iv on the other side may be listed
 summarily: Co T m 12, 13; Co m 32-33, 35-36, 38-39,
 45-46; T m 50-51, Co m 54-55, 58-59, 61-62, 63-64;
 T m 65-66, Co m 73-74, 77-78, 79-80; T m 81-82;
 Co m 82-83; Tm 86-87; Co m 89-90, 91-92, 93-94; T m
 101-103; Co m 103-104; T m 104-105, 111-112; Co m 118-
 119, 125-126, 129-130, 131-132; T m 132-134; Co m 136-
 139, 140-142; T m 143-144; Co m 148-149, 150-151;
 T m 156-158; Co m 158-159; T m 160-161, 166-167;
 Co m 167-169, 176-177, 179-180; T m 182-132; Co m 186-
 187, 192-193; 197-198; T m 198-199; Co, T m 204-207,
 209; T m 211-213, 219-220; Co m 218-219; T m 225-227,
 230, 239-240, 248-249, 261-263; Co m 263-267, 270-272,

275-277; T m 273-276, 284-285; Co m 285-286; T m 287-288,
 290-291, 293-294; Co m 293-294; T m 303-306; Co m 304-306;
 T, Co m 310-311.

T m 14: Iv has in f spatium a flat sign; Co m 16: flat
 sign before b in Iv; Tr m 16: Iv and Apt lig. c.o.p.;
 Tr m 20-22: Iv has a'b'g'f'e'd' (2 semibreves; brevis, minima;
 2 semibreves); Co m 20: Barc C has c', not e', Apt e' longa,
 followed by brevis a; T m 32: c sharp only in Iv; Tr m 34-35:
 Apt and Iv have b'c't'b', a'b'a'b' (semibrevis perfecta;
 3 times: semibrevis, minima); Co m 36: Barc C has a, Iv and
 Apt g; Barc C is in error; Tr m 37-38: Iv has lig. c.o.p. in
 m 37, none in m 38, Apt none in m 37, lig. in m 38; Tr m 40:
 Iv and Apt lig.c.o.p.; T m 49: c sharp only in Iv; Co m 52:
c sharp in Iv; Tr m 54: Iv has g' (semibrevis) and pausa
 semibrevis; Co m 59: Apt has flat sign in f spatium; Tr m 70:
 2nd note e' in Iv; Co m 75-80: Iv has b (brevis simplex),
a (longa simplex), a c'd' (ternaria cum proprietate et cum
perfectione); Tr, T m 81: Apt has breves, instead of longae;
 Co m 81: Apt and Iv start the ligature (cum proprietate)
 with c'; Co m 83: Iv and Apt have g, Barc C has f; Co 91:
 in Iv the ligature ends with d' (m 92); Tr m 93: Barc C has
g' brevis, Apt and Iv longa; Barc C is in error; Co m 94:
 Iv has no e' (brevis); Co m 97: Apt has b longa; Tr m 98-99:
e'd'f' ternaria c.o.p. in Apt; m 99: in Co and T both Iv
 and Apt have an extra a (brevis simplex); Co m 100: Apt and
 Iv have the finalis a, not g, as in Barc C, which is wrong;
 Tr m 104: Apt has g'f'g' (semibrevis perfecta; semibrevis,
 minima); Co m 111: Iv has before a on c' line a sharp sign;
 Tr m 113: Iv and Apt have an additional g' (brevis); Barc C
 is in error; Co m 115-118: Barc C has g f a (ternaria cum
proprietate et sine perfectione;) Iv and Apt are correct
 with f a (binaria sine proprietate et cum perfectione);
 T m 115-116: Barc C has d' brevis (lig. cum proprietate);
 Apt and Iv are correct: lig. sine proprietate; Tr m 119:
 Barc C has a' brevis, Iv and Apt correctly longa; Co m 121:
 Iv in f spatium a sharp sign; T m 124 to end: here begins
 the T of Toul; T m 124: Iv and Toul have c' sharp; m 132:
 in T Iv, Apt, Toul have correctly c' brevis, Barc C c' longa;
 in Co Barc C has f longa; but Iv and Apt are correct: f
 brevis; Co, T m 134: Barc C has wrongly a a breves; both a
 should be longae in accordance with Iv and Apt, and (for the
 T) Toul; Tr m 139: Apt and Barc C have lig. c.o.p., Iv not;
 T m 144: Apt, Iv, Toul have correctly f, Barc C wrongly g;
 Co m 146: d' is brevis in Barc C, longa (correctly) in Apt;
 T m 147: Apt, Iv, Barc B have correctly b, Barc C has c';
 Tr m 149-150: Apt has brevis with punctus divisionis,
 consequently brevis; minima, 2 semibreves, minima, Iv has
 brevis, minima; semibrevis perfecta; semibrevis, minima;
 T m 150-154: Barc C has g a b c'd', Apt, Iv, Toul f g a b c';
 T m 155: Toul has f instead of g; Tr m 172-174: Iv has
 twice: semibrevis, minima; brevis, minima; minima, brevis,
 minima; T m 186-190: Barc C has d'b a g (3 breves, 1 longa),

Iv Apt, Toul omit b and longa, brevis, longa (d'b g);
 Tr m 192-193: Iv has: brevis, minima; 2 semibreves;
 Tr m 201-203: Iv and Apt have d'c'b'a'a'g'a'
 (2 semibreves; twice semibrevis, minima; brevis);
 T m 204-205: Iv and Toul have d'a, instead of f longa;
 Tr m 206-208: Iv and Apt have g'f', e'd', c'd' (brevis,
minima; 2 semibreves; brevis, minima); Co m 211-230:
 Iv has the Co a third lower; Tr m 213: Iv has a brevis
 (e'), instead of a longa; Tr m 219: Iv has minima,
minima altera; semibrevis, minima; Tr m 220: Iv and
 Apt have correctly a longa, Barc C a brevis; Tr m 222:
 Iv and Apt have 4 semibreves (Iv: c'g'a'f'; Apt: c'
g'a'e'); T m 222-224: Apt has c'c' longa, brevis, Barc
 C, Iv, Apt, Toul brevis, longa; T m 225: Iv, Apt, Toul
 have f, Barc C has g; Tr m 233: Iv has alteration; Iv
 has a sharp sign before d', referring to c' in m 240;
 Co m 237-238: Iv has b g (breves), instead of b (longa);
 Tr m 240: Iv has f'e'e'd' (twice: semibrevis, minima);
 T m 248: Toul has g, instead of a; Tr m 250: Iv has
b'a' (brevis, minima); T m 251: Iv has c' sharp;
 Tr m 255-256: Iv and Apt have b'longa, Barc C has
brevis erroneously; Co m 257: Iv has d', instead of c';
 T m 261-262: Toul has a c' (breves); Co m 264-266:
a f in Barc C brevis, longa, in Iv longa, brevis, in
 Apt a f g (3 breves); Tr m 268-273: Apt and Iv have f'
 (longa), f'g', (longa, minima), a' (longa); Barc C has
f'e' (brevis, punctus divisionis, minima), an error;
f' should be longa and the punctus divisionis should
 follow the minima; Co m 270-271: Iv has d' (longa),
 instead of f'; Tr m 277: Barc C has the ligature
 erroneously sine proprietate; Co m 286-289: Apt has
a'b'a'b' (breves); Co m 287: Iv has a' instead of b';
 Co m 292: e' is longa in Barc C, correctly brevis in
 Iv and Apt; T m 293: b is longa in Barc C, correctly
brevis in Apt and Iv; Co m 294: in Apt e', instead of
c'; T m 297: d' is longa in Apt; T m 299-301: Iv has
c'b a g f (4 semibreves, 1 longa); Co m 304-310: Iv
 has g e'f'e'd'c'd' (2 longae, 4 breves, 1 longa), Apt
e'f'e'd'c'd' (1 longa, 4 breves, 1 longa); Tr m 305:
 2nd note is brevis in Iv and Apt.

4. Sanctus

Quoted: The Sanctus trope either in Apt or in Barc C
 is quoted in the Breslau treatise (AfMW I, 338).

T: The melody is probably not liturgical. Although
 F. Ludwig (Machaut II, 22) observed a certain
 tenuous relationship between the beginning of the T
 and the Sanctus melody no.5 (Vatican edition and
 P. Wagner, Kyriale no.9), he did not think the T to be
 liturgical. T is named (erroneously) "Contra tenor."

"Sacro Sanctus" in Barc C. The T is organised by 6
 isorhythmic periods, each consisting of 19 longae imperfectae;
 there is no color. The T, incomplete in Barc C, breaks off
 after the beginning of the 6th period (m 196). The rhythm
 can be reconstructed exactly for the rest of the T, but the
 notes had to be supplied; our version is, of course, only
 tentative, but guided by the consideration of all previous
 periods.

Texts: Tr Sacro sanctus pater ingenitus: Chevalier 33044;
 A. Gastoué, Revue du Chant Grégorien, XI, 39; Mo
Sanctus, miro gaudio: Chevalier 38973; Gastoué, ibid, XI, 39.
 Apt f.12', no.15, has a Sanctus trope with the same texts,
 but different music (edited by Gastoué, Apt, 44-49; the T
 and the Tr are incomplete in Apt).

Rhythm: Modus imperfectus, tempus imperfectum, prolatio
major. (The rests are regularly pausae longae
imperfectae). The isorhythmic structure involves all voices;
 the isorhythm is strict in the T, freer in the upper parts.

Notes: Tr m 11: b is brevis in Ms.; Tr m 35: c' in Ms.,
 instead of d'; Mo m 51: pausa longa imperfecta missing;
 but the preceding e (longa) comes at the end of the staff;
 T m 85: in Ms. d'c'e' (ternaria c.o.p. et sine perfectione);
e' brevis must be eliminated; the ligature has obviously
 been confused with the ternaria in T m 103ff.; Tr m 87: in
 Ms. brevis, error; T m 111: in Ms. c', instead of d';
 T m 150-154: in Ms. e' (brevis simplex), a c' (binaria cum
proprietate et sine perfectione); e'a should be a ligature,
 and a must be longa; T m 188-191: in Ms. b g a written as
ternaria cum proprietate et sine perfectione; b g should be
 a binaria cum proprietate et cum perfectione since g must be
longa.

Text: Mo m 8: "celestis" (Apt); Mo m 23: "intonuit" (Barc C);
 Mo m 25: "perpetuum" (Apt); Mo m 29: "patri" (Apt);
 Tr m 33: "omne" omitted in Apt; Mo m 58: Apt has "per quem
corpus virginis" etc; Tr m 74: "summam prudentiam" (Barc C);
 Mo m 92: "dedicanti" (Barc C); Tr m 103: "spirituali repleti
gratia" (Apt); Tr m 131: "in thronis" (Apt); Mo m 134ff.:
 Apt has "Deus, unus, sublimis et semper incolumis;" Mo m 158:
 "nec non" (Apt); Mo m 210: "cur te" (Apt); Mo m 221: "quod"
 (Apt). The two texts are directly related to each other
 (parts of one poem?); the words of the actual Sanctus text
 (which is troped in Tr and Mo) often coincide in the two
 voices.

5. Agnus Dei

T: The melody has not been identified; the use of a
 liturgical melody is possible. We observe a certain

resemblance with the Agnus melody of the Mass XII, Pater cuncta (Graduale, ed. Vatican., 40): melody to "peccata mundi" is identical with the 1st Agnus Dei phrase of the T; the T of the 3rd Agnus Dei is similar to the chant of the 2nd Agnus Dei.

Text: only in Qu and T; neither Co have text, hence are instrumental. (Ludwig, Machaut II, 22, states that one Co is vocal, the other instrumental).

Rhythm: Modus imperfectus, tempus imperfectum, prolatio minor.

Notes: Co 2 m 12: c is brevis in Ms.; it should be longa; Co 2 m 41: a brevis is missing; f has been added; Co 2 m 48: 1st note d, instead of e; Co 2 m 50: f in Ms.; it should be g; Qu m 50: e' is brevis; it must be longa; T m 79/80: in Ms. g f is a ligature, which conflicts with the text syllables; Co 2 m 90: in Ms. d, instead of g; Qu m 101, 111, 113: the syllables "-bis pa-cem" appear in these measures in the Ms.