

UNIVERSITY OF SOUTHAMPTON

**PHILIPPE DE VITRY AND THE DEVELOPMENT OF THE EARLY
FOURTEENTH-CENTURY MOTET**

In Two Volumes; Volume One

by Natasha Coplestone-Crow

**Submitted for the Degree of Doctor of Philosophy
in the Department of Music
October, 1996**



Plate 1

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ABSTRACT

FACULTY OF ARTS

MUSIC

Doctor of Philosophy

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This study focuses primarily on nine polyphonic *ars nova* motets contained within the early fourteenth-century manuscript, *Le Roman de Fauvel*. The texts of these pieces point to an approximate timescale of c 1312–c 1315. While it is difficult to date such pieces with definitive accuracy, a predominantly analytical approach is adopted here to determine feasible details of chronology and authorship. Comprehensive voice-leading graphs are given in which all notes are accounted for, on the premise that surface style is an excellent pointer to composer identity. Much attention is paid to the harmonic framework of the pieces, together with the manner in which their respective composers marry the conflicting demands of vertical and horizontal dimensions. Some attempt is made to describe and account for apparent ‘problematical’ areas of certain motets.

The thesis is divided into three main chapters and is prefaced by an introduction where relevant secondary literature on the fourteenth-century motet is critically reviewed. Each main chapter is subdivided into smaller sections dealing variously with aspects of sources, notation, texting, tenor selection and harmony (sonority, elaboration and progression).

Chapter 1 looks at three motets traditionally thought to be related to the downfall of Enguerran de Marigny: *Garrit/In nova*, *Tribum/Quoniam* and *Aman/Heu. Firmissime/Adesto* is also brought into this group on account of its close stylistic ties with *Tribum/Quoniam*. Chapter 2 focuses on three pieces probably emanating from c 1312–1314 and, according to the chronology established in chapter 1, from the time before *Garrit/In nova: Desolata/Que, Super/Presidentes* and *Scariotis/Jure*. Finally, the third chapter considers the two royal motets *Servant/O Philippe* and *Se cuers/Rex*. It is suggested that *Servant/O Philippe* may be dated to soon after *Garrit/In nova* and may be the work of Philippe de Vitry.

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MANUSCRIPT ABBREVIATIONS

<i>Bol</i>	Bologna, Biblioteca G. B. Martini, Q11
<i>Br</i>	Brussels, Bibliothèque Royale, Ms. 19606
<i>CaB</i>	Cambrai, Bibliothèque Municipale, B. 1328
<i>Ch</i>	Chantilly, Musée Condé, 564
<i>Da</i>	Darmstadt, Hessische Landes- und Hochschulbibliothek, 3471
<i>DRc20</i>	Durham, Cathedral Library, C.I.20
<i>E-Mo 1</i>	Montserrat, Biblioteca, 1
<i>ErfA</i>	Erfurt, Wissenschaftliche Bibliothek, 4°332
<i>Fauvel</i>	Paris, Bibliothèque Nationale, fonds français, 146
<i>Fr. 571</i>	Paris, Bibliothèque Nationale, fonds français, 571
<i>FribA</i>	Fribourg, Bibliothèque des Cordeliers, F. 3
<i>LoA</i>	London, British Library, Egerton 2615
<i>LoR</i>	London, British Library, Additional 28550
<i>McVeagh</i>	London, British Library, Additional 41667
<i>Mo</i>	Montpellier, Faculté de Médecine, H 196
<i>Munich D</i>	Munich, Staatsbibliothek, Kasten D IV zu (31) clm 5362
<i>N</i>	Paris, Bibliothèque Nationale, fonds français, 12615
<i>NL-Lu 2720</i>	Leiden, Universiteitsbibliotheek, B.P.L. 2720
<i>Pic</i>	Paris, Bibliothèque Nationale, Coll. de Picardie, 67
<i>Pr, Rei</i>	Paris, Bibliothèque Nationale, nouv. acq. frç. 6771
<i>R</i>	Paris, Bibliothèque Nationale, fonds français, 844
<i>Rostock</i>	Rostock, Universitätsbibliothek, Ms. phil. 100/2
<i>Str</i>	Strasbourg, Bibliothèque Municipale, Ms. 222 C. 22
<i>Tu</i>	Turin, Biblioteca Reale, Vari 42

Approaches to the Analysis of the Fourteenth-Century Motet

Research into the fourteenth-century motet is extensive, some of it stretching back to the beginning of this century. Central to the majority of existing motet studies is the importance of text in the compositional and interpretative processes. This thesis, however, focuses on the music of the emerging *ars nova* as embodied in *Le Roman de Fauvel* and the inescapable role of the contemporary listener in its realisation. Fundamental is the notion that listening and analysis are inextricably linked. The analyses presented here, therefore, account for every note and are largely foreground; they are used to determine details of composer identity, relative competency and chronology. Since the value of such analysis continues to be hotly disputed, other methodologies and their implications for analysis need to be assessed first.

In his article in the *New Grove Dictionary of Music*, Ernest Sanders defines the medieval motet as ‘a polyphonic composition in which the fundamental voice (tenor) was usually arranged in a pattern of reiterated rhythmic configurations, while the upper voices or voice (up to three), nearly always with different Latin or French texts, generally moved at a faster rate.’¹ Although this concise statement is often cited in publications about the motet of the fourteenth century, it is important to note that it outlines a hierarchical conception of the motet’s constituent elements—music and text. According to Sanders, of primary importance to the form of the motet (beyond its being polyphonic) is its dependence upon a foundational tenor which provides in its rigid structuring both a temporal and rhythmic framework for the upper voices. Details of texting are confined to the use of French or Latin and the fact that each upper voice normally carries a different text. While this is sufficient explanation of the textual aspect of the motet (given its context), it is nevertheless symptomatic of a general conceptual bias towards matters of musical structure observed by George Clarkson in 1970: ‘because the word-tone relation has been taken as ancillary to tonal structure, it has escaped a comprehensive analysis and remains prey to the normative attitudes that have only recently been somewhat abated in the analysis of tonal structure.’² Here Clarkson has identified the principal problem of motet studies: because the

¹ E. Sanders, ‘Motet’, *The New Grove Dictionary of Music and Musicians* (London, 1980), vol. 12, 617.

² George A. E. Clarkson, *On the Nature of Medieval Song: the Declamation of Plainchant and the Lyric Structure of the Fourteenth-Century Motet* (Ph. D. dissertation, Columbia University, 1970), 3. Clarkson, after Michael

motet consists essentially of the two elements of music and text, scholars tend to assume that an observable direct relationship should exist between them. Consequently, the research that has focused upon matters of word-tone relationships has taken as its starting point the premise that competent pieces should display a more or less consistent coordination of music and text. This 'normative attitude' can be seen in the work of Heinrich Besseler, for example, who deduces that *Impudenter/Virtutibus* cannot be by Philippe de Vitry on account of its poor declamation.³ Furthermore, repertoires which are found to be consistently disregarding received notions of good word-tone relationships are considered not as subconscious or 'natural' products of their time but rather as conscious evasions of the nineteenth-century ideal of 'unity'. Thus for Linda Speck, the late thirteenth-century motet (as embodied in *Ba*, *Tu* and fascicles seven and eight of *Mo*)⁴ is deliberately constructed from conflicts at various levels: 'composers knew the techniques for bringing about internal unity in motets. They could choose to let any pair of elements coincide in their arrangement, rather than conflict. That composers so frequently chose conflict strongly suggests a preference, or perhaps even a requirement for a certain degree of incongruity within a motet.'⁵ A more pragmatic interpretation of the data presented in Speck's thesis might be that thirteenth-century 'conflict' was not in fact counter-intuitive but a received ideal equivalent to nineteenth-century unity.

All medieval musicologists have recognised and continue to recognise the need to confront the question of music and text in the fourteenth-century motet—this is why practically all publications deal with word-tone relationships to varying degrees. What distinguishes the work of one scholar from the next, however, is the relative weight attached to each of the two elements in the analytical procedure. At the outer extremes of motet analysis are the approaches advocated by Kevin Brownlee (texts)⁶ and Sarah Fuller (music).⁷ Admittedly, one would expect Brownlee's

Kassler, distinguishes between 'tonal' and 'tonalistic' where the former relates to tone as sound and the latter to tonality (see *ibid.*, footnote 1, page 2).

³ H. Besseler, 'Falsche Autornamen in der Handschriften Strassburg (Vitry) und Montecassino (Dufay)', *Acta Musicologica*, 11 (1968), 201.

⁴ *Sigla: Ba* = Bamberg, Staatsbibliothek, Lit. 115; *Tu* = Turin, Biblioteca Reale, Vari 42; and *Mo* = Montpellier, Faculté de Médecine, MS H. 196.

⁵ Linda Jean Speck, *Relationships between Music and Text in the Late Thirteenth-Century French Motet*, (Ph. D. dissertation, Michigan University, 1977), 342.

⁶ K. Brownlee, 'Machaut's Motet 15 and the *Roman de la Rose*: the Literary Context of *Amours qui a le pouir/Faus samblant m'a deceü/Vidi dominum*', *Early Music History*, ed. Iain Fenlon, vol. 10 (Cambridge, 1991), 1–14.

⁷ See S. Fuller, 'On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections', *Journal of Music Theory*, 30 (1986), 35–70; 'Modal Tenors and Tonal Orientation in Motets of Guillaume de Machaut', *Current Musicology*, 45–47 (1990), 199–245; and 'Tendencies and Resolutions: the Directed Progression in *Ars Nova* Music', *Journal of Music Theory*, 36 (1992), 229–258. A fourth article by Fuller, 'Guillaume de Machaut: *De toutes flours*', *Models of Musical Analysis: Music Before 1600*, ed. Mark Everist (Oxford, 1992), 41–65, deals

article to be entirely text-orientated as he is a literary scholar and not a musicologist, but the point is that such an analysis is considered to be a self-sufficient and valid undertaking in the evaluation of the motet tradition. Fuller, on the other hand, concentrates upon the musical dynamism of fourteenth-century music (and the motets and songs of Machaut in particular) almost to the exclusion of textual considerations. Neither analysis is right or wrong, and each contributes greatly to our understanding of the music in question.

Between these two extremes fall all other variations of text-music analysis. From which end of the continuum the scholar begins depends inevitably upon his own aims and agenda. Essential to all of these approaches is the belief that the interaction between music and text is the key to the structure of the motet. The vast majority of such studies, therefore, tends to involve a two-stage process whereby music and text are initially analysed as separate entities and then aligned to establish the existence of salient parallelisms. A recent example of this methodology is Jacques Boogaart's double article entitled 'Love's Unstable Balance',⁸ which takes the unusual but welcome step of analysing two motets by Machaut according to different priorities:

In this double article the question of possible analogies between text and music has been approached from two sides. In the first part ideas in the text and compositional tools in motet 6 have been analysed separately. [In that order—text then music.] Although the found analogy cannot be proved not to be coincidental, by its presence the reason for the structure is better understood than in each of the two analyses apart. It was the text which reinforced a musical concept of telescoped taleae

In the second part a short analysis of motet 10 was conducted the other way round, as a test. The music shows a mensural conflict of which, at the end of the analysis, an unmistakable counterpart is found in the texts.⁹

The apparent importance of Boogaart's approach is that in analysing from different starting points he tries to avoid the trap of over-interpretation, from reading into the music what has been gleaned from the text and vice-versa. Whether or not the presentation of his findings reflects the actual order of analysis is impossible to determine.

with a ballade but may also be relevant to the motet. Although the article represents a synthesis of previous work, Fuller (unusually) pays greater attention to aspects of text-music coordination. For this reason, it is not cited as representative of her more extreme approach to motet analysis.

⁸ 'Love's Unstable Balance, Part I: Analogy of Ideas in Text and Music of Machaut's Motet 6', 3–23; 'Part II: More Balance Problems and the Order of Machaut's Motets', 24–33, *Muziek und Wetenschap*, 3 (1993), 3–33.

⁹ Boogaart, *ibid.*, 30.

The only attempt to establish an analytical methodology not dependent upon the separate reading of text and music is Clarkson's study of 1970; his approach stands at the very centre of the text-music continuum. Clarkson takes issue with the traditional ways of viewing song which, he states, 'is less a medium in its own right than an adjunct of either absolute music on the one hand, or of literature on the other.'¹⁰ Furthermore, 'the structural description of song is based not on categories peculiar to that medium, but rather on categories drawn from the separate study of language or absolute music.'¹¹ This is the core of the entire study. Clarkson's thesis represents an attempt to define the fourteenth-century motet in terms indigenous to itself, without resorting to dichotomies and without dependence on value judgments about word-tone association. He proposes an analysis of the motet which focuses not on semantics but on the rate of declamation, an independent structural function of song which can be used as an index to style. In order to demonstrate the independence of declamation Clarkson makes a preliminary study of plainchant, selecting as data six different settings of the text *Diffusa est gratia*. Concluding that genre can be differentiated according to the rate of declamation (or number of notes per syllable), Clarkson then turns to polyphony and to the fourteenth-century French motet.¹² Analysis of a selection of pieces, including some of those attributed in the past to Philippe de Vitry, serves to support Clarkson's claims made in connection with plainchant.

Integral to Clarkson's thesis is the invocation of contemporary medieval theory. The medieval distinction between *cantus*, *sonus* and *vox* is discussed at great length, where *vox* is 'the meaningful sound produced by the human voice and is the material of both language and vocal music, [appealing] to the intellect', *sonus* 'is produced by man-made instruments, carries no words, and thus appeals only to the faculty of hearing',¹³ and *cantus* 'is the ubiquitous term for vocal music in the Middle Ages ... meaning ... vocal sound (*vox*), and not pure tone (*sonus*).'¹⁴ Fundamental to medieval song, therefore, are the notions that *vox* is superior to *sonus* and that the (intellectual) verbal component of song (*vox*) is integral to all types of *cantus*. It follows from

¹⁰ Clarkson, *op. cit.*, 2.

¹¹ *Loc. cit.*

¹² Plainsong is considered first on the basis that the analysis of a single voice part is more convenient and that most medieval polyphony is based on chant to a certain extent (pp. 13–14). Clarkson later informs us that 'Chapter II is concerned with monophony and Chapter III with polyphony ... partly in recognition of the fact that monophony and polyphony of any given period are linked by many common assumptions and fundamental principles of musical utterance.' (p. 48) Although this may well be a fair assumption to make, Leo Schrade warns us of the dangers of supposing that a composer's monophonic and polyphonic practices will be identical. See Schrade, 'Philippe de Vitry: Some New Discoveries', *Musical Quarterly*, 42 (1956), 349–350.

¹³ Clarkson, *op. cit.*, 5.

¹⁴ *Ibid.*, 157.

this that any twentieth-century analysis of the motet must seek to explain the form as ‘a polyphony of verse as much as of tone.’¹⁵

Matters of word-tone relationship dominate to varying degrees the research of scholars working in the fourteenth century. Two further general tendencies can be gathered from these writings: 1) the need to relate the fourteenth-century motet to its precedent in the thirteenth century and to establish a continuous thread of logical evolution; and 2) the desire to establish the fourteenth-century motet as progressing from *Fauvel* through Vitry and Machaut and neatly into the succeeding century. Both of these are the product of a musicology which has consistently advocated, in the absence of any viable alternative approach, a progressional history of great music by great (albeit in the case of the Middle Ages, anonymous) composers. It is fair to say that most motet studies tend to assume that a continuous thread links the music of the *ars antiqua* with that of the *ars nova*, that young composers naturally looked to their immediate predecessors for models of competent compositional procedure. This assumption is embedded within diverse publications ranging from broad, historically-orientated overviews of the medieval period (such as Richard Hoppin’s *Medieval Music*)¹⁶ to surveys of notational practice (Carl Parrish’s *The Notation of Medieval Music*)¹⁷ and Willi Apel’s *The Notation of Polyphonic Music*)¹⁸ and finally to highly specialised articles dealing with aspects of motet composition (Ernest Sanders’ ‘The Medieval Motet’).¹⁹ In all of these works, the provenance of the *ars nova* motet is said to be found in the so-called Petronian motet, the last representative of the *ars antiqua*.²⁰

Daniel Leech-Wilkinson reminds us that a composer may not necessarily adopt all the habits of his direct predecessors or look to them for a compositional model. In his most recently published article, ‘The Emergence of *ars nova*’,²¹ he points out that there is a tendency to think of the

¹⁵ Ibid., 151.

¹⁶ R. Hoppin, *Medieval Music* (New York, 1978).

¹⁷ C. Parrish, *The Notation of Medieval Music* (New York, 1957; reprinted New York, 1978).

¹⁸ W. Apel, *The Notation of Polyphonic Music: 900–1600* (Fifth Edition; Cambridge, Massachusetts, 1953).

¹⁹ E. Sanders, ‘The Medieval Motet’, *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. Wulf Arlt (Bern, 1973), 497–573.

²⁰ Indeed, Besseler goes as far to suggest that Philippe de Vitry (the ‘classic’ composer of the *ars nova*) may have been the pupil of Petrus de Cruce, on the basis that some of Vitry’s works actively continue the tradition established in the motets of the elder master. See Besseler, ‘Studien zur Musik des Mittelalters II: Die Motette von Franko von Köln bis Philipp von Vitry’, *Archiv für Musikwissenschaft*, 8 (1926), 195; see also 159–160; 215, where ‘the greatly extended textless final sections of *Impudenter/Virtutibus* and *O canenda/Rex* find their precursors in the instrumental portions of the motets of the Petronian era’; and *passim*.

²¹ Leech-Wilkinson, ‘The Emergence of *ars nova*’, *Journal of Musicology*, 13 (1995), 285–317.

development of the motet as proceeding from fascicles seven and eight of Montpellier, through to the works of Petrus de Cruce and finally to the *ars nova* pieces represented in the output of Philippe de Vitry. He goes on to show that the so-called early Vitry motets (if we accept that they are by him) bear closer resemblance in aspects of texture and melodic style to other pieces in *Fauvel*, which in turn he suggests may have originated 'not so much in the extreme Petronian works as in more conventional works of Montpellier 7 and 8 and perhaps also in those pieces attributed to Petrus by modern writers that go no further than groups of four semibreves to the breve.'²² Comparing the initial bars of *Mo 273* and the *Fauvel* motet closest to the Petronian style, *Super/Presidentes*, Leech-Wilkinson suggests 'that the multiple semibreve groups found in those motets ascribed to Petrus by contemporary writers represent an extreme position, one that goes beyond what his immediate followers found useful and which, in retrospect, they appear to have bypassed.'²³ While this is still an evolutionary view, it nevertheless questions the strictly chronological progression identified by Besseler.

Leech-Wilkinson's study also disturbs traditional views about the chronology of the fourteenth-century motet in that it posits a revised date for Vitry's teaching transmitted in the *Ars Nova* texts.²⁴ Generally assumed to have originated around 1322–1323 (on the basis of a presumed dependency upon the previous work of Johannes de Muris in 1321), the Vitriacan *Ars Nova* notation teaching is tentatively placed by Leech-Wilkinson at before later 1316.²⁵ The anonymous motet *Flos/Celsa*, preserved in the Ivrea codex and seemingly celebrating St Louis of Toulouse on the occasion of his canonisation in 1317, is crucial to the thesis, and Leech-Wilkinson has suggested that it may be by the same composer as *Tuba/In arboris*—Philippe de Vitry. Since the diminished section of *Flos/Celsa* incorporates hocket in semibreves and minims, it follows that by the date of its conception (1317) the minim had already been graphically differentiated from the semibreve by means of a *cauda*. If this was indeed the case then the minim had been established as an independent notatable value before *Fauvel* was completed. The fact that *Flos/Celsa* is not included in *Fauvel* might lead one to suspect that it was written *after* the compilation of the manuscript (since *Fauvel* contains no minims). But, as Leech-Wilkinson points out, in addition to the evidence offered by the texts, it rather supports Roesner's

²² *Ibid.*, 289.

²³ *Loc. cit.*

²⁴ *Ibid.*, 316. Sarah Fuller has already demonstrated that the so-called *Ars Nova* of Philippe de Vitry is nothing more than a (somewhat contaminated) collection of his teachings. See Fuller, 'A Phantom Treatise of the Fourteenth Century? The *Ars Nova*', *Journal of Musicology*, 4 (1986), 23–50.

²⁵ Leech-Wilkinson, *op. cit.*, 309–317.

suggestion that the editor/compiler of the manuscript was conservative,²⁶ preferring to include those pieces available which did not employ the tailed minim.²⁷ Thus by the time *Fauvel* was completed, it was ‘in fact, already behind the times.’²⁸ More important for the Vitry chronology, however, is that if he was already using differentiated minims in 1317 then his *Ars Nova* teachings, which do not describe the notated minim, must represent a theorising prior to this date. This places the notation texts considerably earlier than commonly assumed and has significant repercussions for the dating of Vitry’s other works. Substantiation for this revised placing of the texts and chronology is offered in the form of another ‘non-*Fauvel*’ motet, *Per grama*.²⁹

It would seem that the lesson to be learned from all this is that we should not blindly accept the views that have been faithfully handed down to us by previous musicologists. That we should begin to question received opinions about the very basics of the fourteenth-century tradition—matters concerning provenance and chronology of the motet in particular—would appear to be imperative. Only then may it be possible to come up with new and more ‘listener-orientated’ ways of analysing the seemingly very mixed bag that constitutes the fourteenth-century motet.

So far only some of the issues relating to the fourteenth-century motet and its analysis have been presented. A more detailed study will now be made of the most important publications appearing in this century. For the sake of clarity, a generally chronological approach to the material will be adopted; deviations from this plan will occur where the work of several scholars is inextricably linked.

One of the most significant figures of the early twentieth century is undoubtedly Friedrich Ludwig who, in a couple of seminal articles compiled between 1902 and 1904, introduced for the

²⁶ Edward H. Roesner, François Avril and Nancy Freeman Regalado, *Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain: A Reproduction in Facsimile of the Complete Manuscript Paris, Bibliothèque Nationale, Fonds Français 146* (New York, 1990), 26.

²⁷ Leech-Wilkinson, op. cit., 315.

²⁸ Ibid., 315. In the introduction to the article, Leech-Wilkinson warns us of the dangers of crediting *Fauvel* with too much significance. As he (rightly) points out, ‘because *Fauvel* tantalises us with a treasure-chest of pieces from exactly the period we most need to understand, there must be a temptation to read too much into its contents, to try to build hypotheses that are too far-reaching on its basis.’ Ibid., 286. The notion that the manuscript may not have been the epitome of forward-looking and progressive ideas must surely be borne in mind when analysing its contents. Roesner does exactly this when pointing out that there is in fact no solid evidence to support the accepted view that five or six of Vitry’s motets are included within the *Fauvel* manuscript. See Roesner et al., op. cit., 42.

²⁹ See Leech-Wilkinson, op. cit., 309–315.

first time the non-medieval term ‘isorhythm’.³⁰ According to Ludwig, isorhythm describes the process whereby repeating rhythmic and melodic patterns form the structures of tenors in motets of the late thirteenth century. A subsequent consolidation of his ideas appeared twenty years later in Guido Adler’s *Handbuch der Musikgeschichte* of 1924.³¹ Two years after this, in the second part of his studies on the Middle Ages, Besseler made a highly detailed examination of the motet from Franco of Cologne to Philippe de Vitry, applying with unprecedented rigour the findings of Ludwig.³² For Besseler, the *ars nova* motet is primarily a musical construct dominated by the principles of isorhythm and therefore paying little heed to the demands of the accompanying texts.³³ Contemporary evidence for this standpoint is provided in the since oft-cited statement of Egidius de Murino: ‘sometimes it is necessary to extend many words above a few beats in order that it may reach to full complement’.³⁴ It is Besseler’s invocation of this scrap of evidence as supporting the claim of the independence of music and text forms which has provoked subsequent scholars to consider the word-tone relationship in isorhythmic motets.³⁵

That the term ‘isorhythm’ was subject to varying interpretations is manifest in Willi Apel’s paper, ‘Remarks about the Isorhythmic Motet’, delivered in 1955 at Wégimont.³⁶ Although Ludwig had originally conceived isorhythm as pertaining to the tenor only, Apel makes a distinction between isorhythmic and pan-isorhythmic, where the first parallels Ludwig’s definition and the second indicates the presence of isorhythm in all the parts of a motet.³⁷ To the

³⁰ F. Ludwig, ‘Studien über die Geschichte der Mehrstimmigen Musik im Mittelalter I: Die Mehrstimmige Musik des 14. Jahrhunderts’, *Sammelände der Internationalen Musikgesellschaft*, 4 (1902–3), 16–69; ‘II: Die 50 Beispiele Cousemakers aus der Handschrift von Montpellier’, *ibid.*, 5 (1903–4), 177–224. For a concise summary of the history of ‘isorhythm’ as a term, see Ernest Sanders, ‘Isorhythm’, *New Grove*, vol. 9, 351–354.

³¹ F. Ludwig, ‘Die Französischen Balladen, Virelais und Rondeaux des 14. Jahrhunderts’, *Handbuch der Musikgeschichte*, ed. G. Adler (Frankfurt-am-Main, 1924; reprinted Tutzing, 1929 and 1961), vol. 1, 265–295.

³² Besseler, ‘Studien zur Musik des Mittelalters II: Die Motette von Franko von Köln bis Philipp von Vitry’, *Archiv für Musikwissenschaft*, 8 (1926), 137–258.

³³ Besseler, *ibid.*, 200.

³⁴ Loc cit; ‘aliquando est necesse extendere multa verba super pauca tempora, quosque perveniantur ad complementum’ (translation from Leech-Wilkinson, *Compositional Procedure in the Four-Part Isorhythmic Works of Philippe de Vitry and his Contemporaries* (Ph. D. thesis, Cambridge, 1983) (Chapters 1–4 published as *Compositional Techniques in the Four-Part Isorhythmic Motets of Philippe de Vitry and his Contemporaries* (New York, 1989)), 22. References are to the 1989 publication.

³⁵ See, for instance, Georg Reichert, ‘Das Verhältnis Zwischen Musikalischer und Textlicher Struktur in den Motetten Machauts’, *Archiv für Musikwissenschaft*, 8 (1956), 197; and Ursula Günther, ‘Das Wort-Ton-Problem bei Motetten des Späten 14. Jahrhunderts’, *Festschrift Heinrich Besseler* (Leipzig, 1961), 163.

³⁶ W. Apel, ‘Remarks about the Isorhythmic Motet’, *Les Colloques de Wégimont II, 1955, L’ars nova*, ed. Suzanne Clercx (Bibliothèque de la Faculté de Philosophie et Lettres de l’Université de Liège, Fascicule CXLIX, Paris, 1959), 139–148; reprinted in Willi Apel, *Medieval Music* (Stuttgart 1986), 15–20. References are to the first publication.

³⁷ *Ibid.*, 139.

isorhythmic category belong most of the fourteenth-century motets—those in *Fauvel* and the majority of those in the Ivrea codex (and by implication those pieces variously ascribed to Vitry and Machaut). Furthermore, the structuring of these works is more an extension of thirteenth-century tenor construction than a break with tradition. Likewise, pan-isorhythmic motets are more a vestige of the fifteenth century—as seen in the procedural regularity of Dufay and Dunstable—than a development of the fourteenth century. The motets of this era are catered for by Apel’s term ‘approximate pan-isorhythm’, which indicates both that the tenor is rigidly organised and that the upper voices are subject to isorhythmic control, in the form of isoperiodicity, sectional isorhythm or a combination of the two.³⁸ It is easy to see why, but unfortunate that subsequent writers have chosen not to take these subtle distinctions on board. While Apel’s distinctions between isorhythmic, pan-isorhythmic and approximate pan-isorhythmic motets would appear to accommodate nicely all the various types to be found in the thirteenth, fourteenth and fifteenth centuries, it is in practice sometimes difficult (if not confusing) to place works within such precisely defined parameters.³⁹

A collection of publications which appeared in the 1950s and 1960s form a related group, not only on account of their German authorship but also because of their concern with the central problem of word-tone relationship. The first of these, Georg Reichert’s article ‘Das Verhältnis’,⁴⁰ is a key step in the understanding of the motet’s structure as dependent upon the mutual coordination of text and music (in Machaut at least). Reichert identifies the core of the problem to be the relationship between the textual strophe⁴¹ and the musical period or *talea*. Following a comprehensive exposition of the various textual structures to be found in the Machaut motets, Reichert questions whether the composer intentionally strove for a strict correspondence between textual and musical form, or whether the observable association was fortuitous. Statistical data leads him to the conclusion that ‘for Machaut, the correspondence between text and music structures is a fundamental principle of the motet genre.’⁴² Anticipating the common objection

³⁸ Ibid., 139–141.

³⁹ See, for instance, Sanders, ‘The Medieval Motet’, footnote 268, page 561.

⁴⁰ Reichert, op. cit., 197–216.

⁴¹ Most scholars dealing with matters of text and music tend to view the terms ‘strophe’ and ‘stanza’ as interchangeable. Clarkson, however, points out that the separate lines of the medieval lyric can in fact be ordered into either stanzas or strophes. The difference between the two higher levels of organisation is that the stanza normally consists of between two to five lines and is commonly found in the Latin lyric, whereas the strophe can be a unit of five to sixteen lines and is cultivated in the vernacular (although the motet tends to ignore this distinction). Indeed ‘one of the unique features of the fourteenth-century motet is its exploitation of the contrast between strophic and stanzaic versification for the differentiation of the duplum and triplum voices.’ Clarkson, *On the Nature of Medieval Song*, 242; see also pp. 241–269.

⁴² Reichert, op. cit., 201; ‘für Machaut die Korrespondenz zwischen textlicher und musikalischer Struktur ein Leitsatz im Rahmen der Motettengattung ist.’

that a good text-music relationship could not exist if text and *talea* boundaries consistently overlap, as they so often do in Machaut,⁴³ Reichert posits the notion of *Phasendifferenz*—a structural device integral to the style of the motet.⁴⁴ Thus discrepancy between textual and musical boundaries is not a negative but a positive constructive phenomenon.⁴⁵ He demonstrates this by listing all the triplum and motetus strophes which either anticipate or overshoot the boundaries of the *talea* (*Phasendifferenz*) and by listing all those that proceed simultaneously (*Phasengleich*).⁴⁶

Clearly, the consequence of *Phasendifferenz* is that it precludes the possibility of a strictly regular text handling. Thus in Machaut's motets we find instances of what Reichert labels *Anfangsstörung/Anfangsdehnung* and *Schlüsstörung/Texthäufung*. By selecting pertinent examples, he demonstrates that certain strophe/*talea* arrangements force either a surplus or deficiency of syllables at the very beginning of a motet. Similarly, other arrangements might mean that the last line of a text is omitted or extra syllables squeezed in during the final measures. Reichert concludes from this that deviations from regular texting are usually explained by the demands of the strophe/*talea* association, which in turn must accommodate a consistent degree of *Phasendifferenz*.

In addition to establishing the principle of *Phasendifferenz*, Reichert also pays great attention to the perceptibility of isorhythm.⁴⁷ Like Besseler, he believes that the isorhythmic structure of a motet is not immediately audible. He does concede, however, that the presence of certain characteristic devices at significant places (such as beginnings and ends of *taleae*) implies that Machaut wanted to make the listener aware of the motet's periodicity.⁴⁸ Such devices include the use of melodic parallels and hocket, the latter not entirely exclusive to the motet genre though certainly one of its principal features. Reichert concludes in a very interesting final paragraph that 'while the motet was composed for use, singers, players, the audience and particularly

⁴³ Reichert acknowledges Machabey's labelling of this device as 'enjambement', *ibid.*, footnote 1, page 204. The term is also adopted by Fuller in 'Guillaume de Machaut: *De toutes flours*', *Models of Musical Analysis*, ed. M. Everist (Oxford, 1992), 43.

⁴⁴ Reichert, *op. cit.*, 205. For Sanders' objection to this term and its implications, see 'The Medieval Motet', 562.

⁴⁵ Reichert, *op. cit.*, 204. Speck identifies the same overlapping of boundaries in the thirteenth-century motet. See, for example, Speck, *Relationships between Music and Text*, 204–205, 216 and *passim*.

⁴⁶ Reichert, *op. cit.*, 205.

⁴⁷ *Ibid.*, 210.

⁴⁸ *Ibid.*, 211.

frequently for public occasions, it was also a work before God.⁴⁹ The notion that the motet was a ‘work before God’ is echoed in the words of Roger Bowers who, though speaking of the contemporary performance of Machaut’s Mass, states that ‘the last thing that Machaut can have had in mind ... was catering for the perceptions, or gesturing to the sensibilities of any ‘listeners’ ... This was music for Heaven and for its own singers.’⁵⁰ The likely audience for the motet and for medieval music in general is a matter which has concerned most medievalists to the present day.

Related to the work of Reichert are two articles by Ursula Günther published in 1958 and 1961. ‘The 14th-Century Motet and its Development’⁵¹ is highly significant in that it represents the first attempt at establishing a chronology of the later fourteenth-century motet from Machaut onwards. Her comprehensive analyses of the structures of the motets to be found in the Machaut, Ivrea and Chantilly manuscripts are based predominantly on aspects of rhythm—both isorhythmic design and surface detail—although some attention is paid to matters of melodic style. The essential conclusion she draws from her sample is that the rhythmic profile of the motets becomes steadily more complex as the century wears on. Thus, ‘the rhythmic complications tend to increase among the smaller note-values, while mo[dus] groupings gradually disappear. To be sure, subpr[ovation] appears first in the later motets from *Mod*, while in *Ch* as in Machaut the smallest note-value used in motets is the minim.’⁵²

While her 1958 article mentions only in passing the relationship between musical and textual structure in Machaut’s motets,⁵³ her next publication to be considered here, ‘Das Wort-Ton-Problem bei Motetten des Späten 14. Jahrhunderts’,⁵⁴ sets out to discover whether Reichert’s word-tone findings of 1956 are equally applicable to the later fourteenth-century motet as represented in the Chantilly manuscript. Once more she provides invaluable in-depth analyses of a selection of motets, concentrating not just on deep-level rhythmic structuring but also on finer points of musical style. For instance, her assessment of *Ch* 111, *Sub Arturo/Fons*

⁴⁹ Ibid., 216; ‘die Motette wurde zwar für den Gebrauch gemacht, für Sänger, Spieler, Publikum, ja gerade besonders häufig für öffentliche Anlässe, andererseits aber auch als ein Werk vor Gott.’

⁵⁰ R. Bowers, Review of D. Leech-Wilkinson’s *Machaut’s Mass: An Introduction*, (Oxford, 1990), *Music and Letters*, 74 (1993), 57.

⁵¹ U. Günther, ‘The 14th-Century Motet and its Development’, *Musica Disciplina*, 12 (1958), 27–58.

⁵² Ibid., 46.

⁵³ Ibid., 33.

⁵⁴ U. Günther, ‘Das Wort-Ton-Problem bei Motetten des Späten 14. Jahrhunderts’, *Festschrift Heinrich Besseler* (Leipzig, 1961), 163–178.

citharizancium, tells us, amongst other things, that the varying rhyme scheme of the triplum text is clarified in the musical setting by means of differentiated rhythmic patterns; line-endings are emphasised through rests; regularly recurring textless bars herald the end of each strophe; and at the end of the piece strict isorhythm is surrendered in order to effect a satisfactory musical close.⁵⁵ Günther concludes from this and other evidence that in the case of *Sub Arturo* ‘the text was written before the music and was composed by the same artist.’⁵⁶ Indeed, the entire article represents an attempt to place the textual aspect of the motet on a level equal to that of isorhythmic design.⁵⁷

Hans Heinrich Eggebrecht’s study of Machaut’s motet 9, *Fons/O livoris*, published in 1963 and 1968,⁵⁸ is seminal. Apart from its being one of very few publications dealing with a single composition by Machaut, the article also stands out for its devotion to questions of melodic and harmonic construction, in addition to isorhythmic ordering and word-tone relationship. The aim of the study is the investigation and dissection of the compositional procedure Machaut might have employed in motet 9, which is selected as a representative example of his *œuvre*.⁵⁹ The guiding principle behind Eggebrecht’s work, therefore, is not the superficial description of what constitutes the prototypical Machaut motet, but rather *why* it is constructed in the way it is.⁶⁰

Also part of the argument, and contrary to what Eggebrecht calls ‘the legend of isorhythm’, is the notion that isorhythmic design is aurally comprehensible, that the motet was intended by its composers to be a large-scale ‘vocal-instrumental form’ built from conspicuous recurrent patterns.⁶¹ Following an extended critique of Reichert’s work, however, he makes an important distinction between analytical priorities: whereas Reichert’s study is centred around the non-perceptibility of isorhythm, Eggebrecht considers the more pressing concern of the analyst to be the determination of vital compositional processes.⁶² Thus while his concept of the audibility of isorhythm enables him to speak of emphatic structural chords and the like, it does not at any stage guide the analytical procedure. This is clearly manifest in his discussion of upper-voice

⁵⁵ Ibid., 168.

⁵⁶ Loc cit; ‘der Text vor der Musik entstanden ist und vom gleichen Künstler verfaßt wurde.’

⁵⁷ Ibid., 177.

⁵⁸ H. Eggebrecht, ‘Machaut’s Motette Nr. 9’, *Archiv für Musikwissenschaft*, 20 (1963), 281–293; ibid., 25 (1968), 173–195.

⁵⁹ Eggebrecht, ibid., 20 (1963), 281.

⁶⁰ Ibid., 283.

⁶¹ Loc cit.

⁶² Ibid., 285.

isorhythm, where he states that the device is not imported as an independent principle but is one solution to the compositional problem of continuity—how to link one *talea* to the next. Only incidentally (though no less importantly) does upper-voice isorhythm contribute to the feeling of return in the motet.⁶³

According to Eggebrecht the tenor is the most important part of the motet: it provides both the textual content of the upper voices and the ‘tonal’ orientation of the entire piece. In the first part of the article he comprehensively demonstrates that the tenor words are the starting point for the upper-voice texts, that the additional voices trope the tenor text in the manner of a thirteenth-century motet.⁶⁴ He is also able to show that the textual structures of the triplum and motetus—their arrangements of lines and strophes—are governed by the chant tenor, ‘the foundation of the composition’.⁶⁵ More significant, however, is his discussion of the tenor’s role in long-term harmonic organisation. Following a detailed analysis of the *talea/color* combination of motet 9, Eggebrecht concludes that Machaut planned the construction of the tenor—its rests, pitches and durations—so as to outline on various levels an alternation between the structural note-pairs *g/b flat* and *a/f*. Furthermore, he claims that the motet is isoharmonic, that the sonorities at corresponding points of the *talea* are sufficiently similar to be classed as identical.⁶⁶ This has since been refuted by Sarah Fuller who disagrees with some of Eggebrecht’s isoharmonic classifications.⁶⁷ The reason for this disagreement, however, is to be found in each scholar’s differing conception of the (theoretical) role of the tenor. While Eggebrecht believes that the referential note of any given sonority is always that of the tenor, even when another voice falls below it, Fuller, on the other hand, works on the premise that the lowest sounding note is always foundational. Evidence for the latter theoretical stance is given in the form of the solus tenor, a single line deduced from the lowest sounding notes of tenor and contratenor combined.

⁶³ Eggebrecht, *ibid.*, 25 (1968), 184–185. Boogaart’s account of upper-voice isorhythm is a good example of what happens when the perceptibility of isorhythm is given precedence during analysis: ‘the original singers of the motets had their notated parts without any *talea*-markings. For their orientation they had some stereotypical aural cues in the music itself, in the form of isorhythmic figures in the upper voices.’ Boogaart, ‘Love’s Unstable Balance’, 13. Though this may well have been an added bonus of isorhythmic structuring in all voices, it is highly unlikely that the composer would have put the demands of the singers before those of compositional continuity. Clearly it is important to bear in mind the distinction between compositional procedure and how the final form of the work is perceived aurally.

⁶⁴ Eggebrecht, *ibid.*, 20 (1963), 286–292.

⁶⁵ *Ibid.*, 293.

⁶⁶ Eggebrecht, *ibid.*, 25 (1968), 174–180.

⁶⁷ Fuller, ‘On Sonority’, 36–37.

Eggebrecht concludes his article with a hypothetical reconstruction of the compositional procedure Machaut might have employed in writing motet 9.⁶⁸

Further studies dealing with aspects of Machaut's compositional process include Wolfgang Dömling's 1971 article, 'Isorhythmie und Variation',⁶⁹ Ramón Pelinski's investigation of harmony and construction in the motets, published in 1975,⁷⁰ and Andreas Wernli's consideration of the perceptibility of isorhythmic structure, which appeared two years later.⁷¹ Dömling's study examines the *talea* structures of the isorhythmic movements of Machaut's *Mass* (particularly those of the *Kyrie* and *Agnus* settings) and posits the notion of *fortschreitende Variierung*, or continuing variation.⁷² This concept is illustrated by means of diagrams which, while not always entirely clear, align the *talea* rhythms of both tenor and contratenor. Dömling deduces from these examples that Machaut subjected the tenor *talea* of each movement to the process of progressive variation, which, moreover, he goes on to demonstrate was not purely fortuitous but intentional—a fact corroborated by the similarly constructed contratenor parts. Taking these findings one step further, Dömling argues for the interrelationship and therefore the common authorship of the *Mass* movements, placing the *Kyrie* and *Agnus* together on account of their use of rhythmic variation, and the *Gloria* and *Credo* together on account of their evidently similar constructions from repeated but varied melodic cells.⁷³ Furthermore, he suggests that the variation technique to be found within the *Mass* is foreshadowed in some of Machaut's motets (where the variation exists in the form of a rhythmically altered second section, mostly but not invariably in diminution) and in the ballades and rondeaux.⁷⁴ Dömling concludes from this that isorhythmic variation as a compositional principle arose from the 'artful synthesis of motet and song technique',⁷⁵ and that the *Mass* is of a later date than commonly assumed.⁷⁶

⁶⁸ Eggebrecht, *ibid.*, 195.

⁶⁹ W. Dömling, 'Isorhythmie und Variation: Über Kompositionstechniken in der Messe Guillaume de Machauts', *Archiv für Musikwissenschaft*, 28 (1971), 24–32.

⁷⁰ R. A. Pelinski, 'Zusammenklang und Aufbau in den Motetten Machauts', *Die Musikforschung*, 28 (1975), 62–71.

⁷¹ A. Wernli, 'La Percettibilità delle Strutture Isoritmiche. Osservazioni sui Mottetti di Guillaume de Machaut', *Studi Musicali*, 6 (1977), 13–25.

⁷² Dömling, *ibid.*, 25.

⁷³ *Ibid.*, 30.

⁷⁴ *Ibid.*, 29.

⁷⁵ *Ibid.*, 30.

⁷⁶ For a brief discussion of the various dates assigned to the *Mass* by earlier scholars, see *ibid.*, footnote 21, page 30.

Ramòn Pelinski's study of 1975 develops and expands the concept of structural chords in Machaut's music initially proposed by Eggebrecht in 1963/68. The wording of the article, 'Zusammenklang und Aufbau', suggests that aspects of harmony are considered by Pelinski to be as important as isorhythmic structure; for this reason the study is a welcome step in the furthering of our understanding of the motet as more than merely a rhythmic event. Fundamental to the argument is Pelinski's notion of the motet as arising from both *discant* and *organal* sections of *organa*,⁷⁷ where the latter are characterised by strategically placed sustained sonorities separated by considerable temporal distance. Pelinski draws a parallel between these and the resonant chords which seem to define the harmonic direction of Machaut's motets. He introduces the term *Ruheklang* to describe such chords, a term which has since been taken on board by subsequent scholars and refined by Sarah Fuller in light of a more comprehensive investigation into the dynamics of Machaut's music.⁷⁸ According to Pelinski, *Ruheklänge* occur at the same points in every *talea* statement and are thus structurally as well as harmonically significant. Appearing at the beginning, middle or end of the *talea* (and especially before and after hocket) they are conditioned by the structure of the texts and arranged so as to correspond with at least one textual closing—such as the end of a line or strophe—or even with rhyme schemes. Their principal function, it would seem, is the clarification of the isorhythmic construction. Equally important, however, is their function in the mapping out of harmonic direction. Since the motet is based on a given *color* then it follows that an imposed isorhythmic scheme will inevitably emphasise certain pitches (and therefore harmonies) while paying little attention to others. Furthermore, as *color* and *talea* boundaries never coincide, the range of pitches open to such rhythmic and harmonic emphasis is limited only by the number of notes in the *color*. Pelinski, however, is able to show that Machaut selected his tenor melody with the *talea/color* combination and resultant conspicuous harmonies in mind. Thus in several of Machaut's motets *Ruheklänge* contribute to a long-term sense of 'tonality': motet 18, for example, is so arranged that each *talea* ends on an F *Ruheklang*; motet 22, on the other hand, emphasises F *Ruheklänge* only in the first and last *taleae*. Whatever the arrangement, Pelinski concludes, Machaut clearly made pre-compositional decisions about the coordination of text, rhythm and harmony.⁷⁹

⁷⁷ Although this may seem obvious, all discussions of the rise of the Notre Dame motet from *organum* tend to outline a progression from melismatic chant portions treated polyphonically in *discant* style, to substitute *clausulae* and finally to texted *clausulae*, that is motets. For a good example of such a definition, see the 'Motet' entry by Jessie Ann Owens in *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Massachusetts, 1986), 509–513.

⁷⁸ Fuller, 'On Sonority', 55–61.

⁷⁹ The question of 'tonality' in Machaut's motets is considered along the same lines and in greater depth by Fuller in 'Modal Tenors and Tonal Orientation.'

The question of the audibility of isorhythmic structure in Machaut's motets is considered in some detail by Wernli in 1977. Following an introduction summarising the work of previous scholars on the matter, he goes on to demonstrate his claim that perceptibility of structure was indeed important to Machaut. In relation to the 'transitional' passages of motet 6 (that is, those sections linking one *talea* to the next) he concludes that the following devices are used to emphasise the isorhythmic scheme: extensive upper-voice isorhythm, rhythmic and melodic analogies, consistent harmony, and varied texture.⁸⁰ Furthermore, 'in motet 6, Machaut intended to indicate the transition with a single sign that could be varied to a certain extent.'⁸¹ Through the analysis of other motets by Machaut, Wernli also shows that the composer's 'solution' to the problem of aural clarification was subject to change. Thus while some works display a clear intention to render isorhythmic structure audible, others seem to be content with a 'vague periodicity' and a rather inconsistent (even poor) word-tone relationship. Indeed, Wernli suggests that this second category of pieces belongs to a conceptualisation of the motet placing greater emphasis on music than text. He also suggests that the motets of this group represent the final phase in the evolution of isorhythmic technique.⁸²

Between the years 1967 and 1983 a handful of studies appear which deal with a further aspect of the medieval motet—the solus tenor. The first of these, Shelley Davis' 'The Solus Tenor in the 14th and 15th Centuries',⁸³ represents the only attempt made up to 1967 to comprehensively explain the tenor's salient characteristics. Davis identifies the solus tenor as a *post facto* conflation of tenor and contratenor parts, as 'a continuous bass that reproduced the lowest notes of the texture ... [which] was characterised by comparatively frequent leaps of perfect consonances and was distinctive because the leaps often appeared in a series that was relatively extended.'⁸⁴ She suggests that the principle behind the solus tenor was the establishment of continuity and compares it with the later *basso seguente*, an analogy which reappears in the work of Margaret Bent.⁸⁵ Furthermore, Davis also suggests that the reduction of voices from

⁸⁰ Wernli, op. cit., 18.

⁸¹ Ibid., 19; 'nel mottetto 6 Machaut intenda indicare la transizione con un segno univoco che potrà poi variare entro certi limiti' (the italics are mine).

⁸² Ibid., 25.

⁸³ S. Davis, 'The Solus Tenor in the 14th and 15th Centuries', *Acta Musicologica*, 39 (1967), 44–64.

⁸⁴ Ibid., 49.

⁸⁵ M. Bent, 'Some Factors in the Control of Consonance and Sonority: Successive Composition and the Solus Tenor', Paper read to the 12th Congress of the International Musicological Society, 1977; ed. Daniel Heartz and Bonnie Wade (London, 1981), 630.

(usually) four to three affects the texture to such an extent that greater emphasis is naturally placed on the harmonic progressions dictated by the single tenor line: ‘in the production of that feeling [of progression], it may be that later tonal developments were intuitively foreshadowed.’⁸⁶ Ernest Sanders, while accepting that this may be the case, is sceptical about whether or not ‘a composer such as Vitry approved of this “debasement” of the tenor.’⁸⁷ Deviations from the hypothetical strict conflation of tenor and contratenor are not adequately accounted for by Davis but merely explained away as resulting from a certain scribal ‘freedom’.⁸⁸ She does mention two cases, however, where the preserved solus tenor appears to have existed *before* the tenor and contratenor parts—on the basis that it forms better counterpoint with the extant upper voices—although discrepancies contained within tenor and contratenor are also finally dismissed as likely scribal errors.⁸⁹

One of the most important studies on the solus tenor is Margaret Bent’s 1977 article, ‘Some Factors in the Control of Consonance and Sonority’. Fundamental to her argument is the notion that medieval composers may not have aurally controlled the material of more than three voices of an isorhythmic motet. Thus, in the absence of composing scores from the period, she suggests that composers may have compiled single lines from tenor/contratenor duets, thereby enabling them to add upper voices with one instead of two pre-existent parts in mind. Since the solus tenor is normally constructed from the lowest-sounding notes of the two tenors combined, it follows that the part most likely to be disregarded in the process of addition is the upper voice of the lower duet: ‘anomalies between it and the upper parts are explained.’ The vast majority of these irregularities is confined to *ficta* problems and ‘the conflict between a 6-3 and a 5-3 chord’.⁹⁰ Discrepancies between solus tenor and the tenor/contratenor pair are explained if the composer refined his lower voice duet in light of the added parts; as the tenor carried the plainsong and was considered sacrosanct, emendations would have been made in the contratenor only.⁹¹ Bent perceives the solus tenor, therefore, as primarily a compositional aid, something which existed before the final composition was complete and something which conveniently accounts today for

⁸⁶ Davis, *ibid.*, 50.

⁸⁷ Sanders, ‘The Medieval Motet’, 560.

⁸⁸ Davis, *ibid.*, 53.

⁸⁹ *Ibid.*, 54.

⁹⁰ Bent, *ibid.*, 630–631.

⁹¹ *Ibid.*, 631.

the lack of extant composition scores. She does concede, however, that this does not preclude the notions that solus tenors were used in rehearsal or for alternative performance.⁹²

A further central concern of this article clearly linked to the solus tenor is the matter of successive versus simultaneous composition, a theme which (necessarily) pervades the work of scholars interested in compositional procedure. Bent distinguishes between those pieces with inessential contratenors and those pieces where the contratenor is vital to the musical fabric; according to Andrew Hughes, this distinction represents the essential difference between the secular chanson—the contratenor of which tends to be quite different from the tenor and is added last or is ‘perhaps even optional’—and the isorhythmic motet.⁹³ Bent is able to show, however, that there are also four-part isorhythmic motets with inessential contratenors, where ‘the upper duet may have been written simultaneously to the tenor’ and ‘the contratenor ... added last to that three-part texture’.⁹⁴ Thus, according to Bent, an inessential contratenor is successively composed; it is added almost as an afterthought to the essential fabric of the piece contained within the tenor and upper voices. Conversely, essential contratenors—those supplying important pitches and contributing to the overall schematic structure of a motet—are the product of a degree of simultaneous conception.⁹⁵ In relation to the role of contratenors, however, it must be remembered that just because they may not seem to fit in with the rules of *contrapunctus* or they may look quite different from their tenor counterparts, it does not automatically follow that they do not belong to the original compositional intention (which is what is implied in Hughes’ words above). As Fuller states, ‘the Contratenor line [in *De toutes flours*] is less orderly in overall plan than cantus or tenor, an indication of its position outside the structural *contrapunctus* duet’.⁹⁶

⁹² Ibid., 633. Bent’s theory of the solus tenor has remained unchanged since 1977. This is demonstrated in a recent article devoted to the study of the English motet *O amicus/Precursoris*, preserved with tenor and solus tenor but lacking a contratenor. Bent suggests that a contratenor must have once existed on the basis of there being space in the manuscript for such a part and the fact that the tenor alone is insufficient support for the upper voices. She also extrapolates a contratenor from the material provided in both tenor and solus tenor. Further on in the text, she posits a reconstruction of compositional procedure in which each of the lower voices was conceived and then conflated into a single line to provide the foundation for the additional parts. See Margaret Bent with David Howlett, ‘*Subtiliter alternare*: The Yoxford Motet *O amicus/Precursoris*’, *Current Musicology*, 45–47 (1990), pp. 46–49 and 59.

⁹³ A. Hughes, *Style and Symbol. Medieval Music: 800–1453* (Ottawa, 1989), 355.

⁹⁴ Bent, ‘Some Factors’, 628. Bent observes the same process at work in the *Gloria* movement of Machaut’s *Mass*; ‘Harmony in the Machaut Mass’, paper read to the Oxford University Graduate Music Society, 24 November 1993.

⁹⁵ Bent, ‘Some Factors’, 628.

⁹⁶ Fuller, ‘Guillaume de Machaut: *De toutes flours*’, 48–49. For a discussion of the implications of linear coherence to compositional procedure in Machaut’s Ballades, see Theodore Karp, ‘Compositional Process in Machaut’s Ballades’, *Music from the Middle Ages Through the Twentieth Century: Essays in Honor of Gwynn S. McPeek*, *Musicology: A Book Series*, 7, ed. Carmelo P. Camberati and Matthew C. Steel (New York, 1988), 64–78.

This does not mean to say that she considers the contratenor to be a later addition, superfluous to the design of the composition: ‘limitation of the *contrapunctus* discussion to cantus and tenor reflects the teaching of the treatises, which always predicate two essential voices But in actuality the contratenor too sounds and it is the full three-voice texture that we hear in performance.’⁹⁷ Though this borders on the controversial performance-as-evidence debate current amongst early music scholars,⁹⁸ it is significant in that the contratenor is considered integral to the sound-world of the piece despite the fact that it is ‘less orderly’ than the other two voices.

The antithesis of Fuller’s approach is represented by Bent’s discussion of the *Gloria* of Machaut’s *Mass*, where she suggests that the seemingly unstable contratenor is extraneous to the original compositional layer (and therefore successively composed) on account of its non-conformity to contemporary diaphony. This, in effect, serves only to confirm that contratenors stand outside the structural *contrapunctus* duet; it does not, however, prove that the contratenor in the *Gloria* was not imagined by Machaut from the outset. Leech-Wilkinson has already demonstrated that no voice has any fixed function, that ‘structural consonances ... and dissonances ... are to be found in all possible voice pairings’, and that ‘the tenor and contratenor singers ... share in the presentation of a contrapuntal whole [which] Machaut must have conceived ... before he worked out the written parts.’⁹⁹ Furthermore, these lower-voice characteristics are also to be found in Machaut’s last motets,¹⁰⁰ which indicates at least that, towards the end of his career, the composer had a consistent notion of how to control four-part textures. If this is indeed the case, then it may be possible to trace a chronology of Machaut’s works based upon the composer’s changing conception of the function of the contratenor, presuming, of course, that the contratenors of early pieces contribute in a different way to those of later ones.¹⁰¹

⁹⁷ Ibid., 53.

⁹⁸ See especially Christopher Page, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford, 1993), xxi–xxiv, 41, 106 and 110; Bent, ‘Reflections on Christopher Page’s *Reflections*’, *Early Music*, 21 (1993), 630–632; and Page, ‘A Reply to Margaret Bent’, *Early Music*, 24 (1994), 131–132.

⁹⁹ Leech-Wilkinson, ‘*Le Voir Dit* and *La Messe de Nostre Dame*’, *Plainsong and Medieval Music*, 2 (1993), 57. For an interesting discussion of twentieth-century approaches to the analysis of the contratenor and *contrapunctus* duet, see Leech-Wilkinson, ‘Machaut’s *Rose, Lis* and the Problem of Early Music Analysis’, *Music Analysis*, 3 (1984), note 13, 25–26.

¹⁰⁰ Leech-Wilkinson, ‘*Le Voir Dit*’, 45. See also Leech-Wilkinson, *Machaut’s Mass: An Introduction* (Oxford, 1992), 92–95.

¹⁰¹ This has been pursued by Leech-Wilkinson in a series of Machaut seminars held at the University of Southampton.

The next detailed discussion of the solus tenor to emerge after Bent's 1977 study appears in Leech-Wilkinson's Ph. D. thesis of 1983.¹⁰² Here he identifies two major drawbacks of Bent's proposal: 1) that it assumes composers were unable to control four parts all at once;¹⁰³ and 2) that it still requires composers to auralise four-part textures.¹⁰⁴ Leech-Wilkinson's theory of the solus tenor removes it from the compositional process and places it *post facto*, where it may have been used as a rehearsal aid, a suggestion which was made previously (but not substantiated) by David Fallows in 1982.¹⁰⁵ Both scholars hint that the solus tenor was an economical means of rehearsing the complex upper voices with three instead of four singers.¹⁰⁶ In practice, though, it is not these parts that need to be rehearsed since their melodies tend to be constructed from continuous, inherently logical patterns. On the other hand, the coordination of tenor and contratenor seems more problematical—these parts tend to work in isolation and almost always involve sustained durations and rests, forcing the singers to think predominantly in terms of vertical as opposed to linear progression. If the solus tenor was intended as a rehearsal aid, then it may have been for the lower rather than the upper voices.¹⁰⁷ The singing through of the solus tenor part first, perhaps with the upper voices too, may have enabled the tenor and contratenor singers to grasp more fully the underlying harmonic direction and nature of their combined parts.

Philippe de Vitry: Early Works and Chronology

It is well known that the chronology of the works of Philippe de Vitry is fraught with difficulties. We know next to nothing about the composer and even less about the pieces he is presumed to have written.¹⁰⁸ Even the meaning of the oft-cited passage from the fifteenth-century *Règles de la*

¹⁰² Leech-Wilkinson, *Compositional Techniques*, 61–67.

¹⁰³ Although Bent does not preclude the possibility that medieval composers could, in fact, work in four parts. In relation to her concept of the solus tenor as a compositional aid, she states that 'the procedure suggested here does not of course eliminate the possibility that composers were able to take into account both parts of the lower duet while composing the upper parts to fit it.' Her proposed procedure does, however, imply that composers preferred not to think in terms of both lower parts. Bent, 'Some Factors', 631.

¹⁰⁴ Leech-Wilkinson, *ibid.*, 65.

¹⁰⁵ D. Fallows, *Dufay* (London, 1982), 111. This proposed function for the solus tenor also accounts for those pieces with inessential contratenors, that is those pieces with grammatically complete tenor parts which do not require tenor-contratenor conflations.

¹⁰⁶ Fallows, *loc. cit.*; Leech-Wilkinson, *op. cit.*, 66.

¹⁰⁷ Leech-Wilkinson also suggests that the solus tenor 'may have provided a useful point of reference for the correct aligning of the lower voices during four-part composition.' *Ibid.*, 67. Although this would seem to place the part back in the compositional stage advocated by Bent, it does not assume that composers were unable to work in four parts.

¹⁰⁸ For a discussion of the manuscript transmission of Vitry's motets, see Lawrence Earp, *Scribal Practice, Manuscript Production and the Transmission of Music in Late Medieval France: The Manuscripts of Guillaume de Machaut* (Ph. D. dissertation, Princeton University, 1983), 4–13.

seconde rhétorique—that Vitry ‘trouva la maniere des motès, et des balades, et des lais, et des simples rondeaux’,¹⁰⁹—is now being questioned by Roesner:

When the passage from the *Règles* is read in its context, the suspicion arises that the anonymous writer is referring more to Vitry’s poetic work than to his music. Vitry is preceded in the *Règles* by Guillaume de Lorris and Jean de Meun, and followed by Guillaume de Machaut, “le grant retthorique de nouvelle fourme.” Moreover, immediately following the passage quoted above comes the phrase, “et en la musique [Vitry] trouva les .iiij. prolacions, et les notes rouges, et la noveleté des proporcions”—all of this an allusion to the *Ars Nova*.¹¹⁰

All that we may gather with certainty is that he was a man of great reputation (witness the generous comments made about him by several contemporaries);¹¹¹ that he lived from 31 October 1291¹¹² to 9 June 1361, and that his career involved both ecclesiastical and royal service.¹¹³ We assume that he wrote a handful of motets although recent research has shown that even these cannot be considered to be by Vitry with any certainty.¹¹⁴

One of the most important articles for the Vitry canon and chronology is Leo Schrade’s 1956 publication, ‘Philippe de Vitry: Some New Discoveries’.¹¹⁵ Unlike most scholars who have since studied the composer in any detail, Schrade believes that the majority of Vitry’s work can be more or less accurately dated.¹¹⁶ Even more significant, however, is his attempt to instate stylistic analysis as a valid scholarly undertaking: ‘although fully aware that an exclusively stylistic

¹⁰⁹ *Règles de la seconde rhétorique*, ed. E. Langlois (Paris, 1902), 12.

¹¹⁰ Roesner et al., *Le Roman de Fauvel*, 39. In relation to this ‘new manner’ Besseler similarly states that ‘Vitry auch für die neue literarische Typenbildung des 14. Jahrhunderts ... eine bahnbrechende Rolle spielt’; see ‘Die Motette von Franko von Köln bis Philipp von Vitry’, 202.

¹¹¹ Alexander Blachly gives a good summary in English of the various remarks made by Gace de la Buigne, Petrarch, Jean de Savoie and Pierre Berçuire. See Blachly, *The Motets of Philippe de Vitry* (Master’s Dissertation, Columbia University, 1971), 5–7. See also Roesner et al., *Le Roman de Fauvel*, 39.

¹¹² Vitry’s exact date of birth was discovered as late as 1876 by Léopold Delisle, who spotted in a fourteenth-century copy of Guillaume de Nangis’ *Grande Chronique* a marginal note on folio 361^v: ‘hoc anno [1291] in vigilia omnium sanctorum id est ultimo die octobris natus sum ego Philippus de etc.’ On f. 370^v, a further marginal note reads ‘Ph. de Vitriaco’. See Delisle, ‘Notes sur Vingt Manuscrits de Vatican’, *Bibliothèque de L’École des Chartes*, 37 (1876), 509–510.

¹¹³ For a fuller biography of Vitry see Andrew Wathey, ‘The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance’, *Early Music History*, 12 (Cambridge, 1993), 119–150. See also Blachly, op. cit., Chapter 1, ‘A portrait of Philippe de Vitry based on documents and his surviving works’, 4–26; Alfred Coville, ‘Philippe de Vitry: Notes Biographiques’, *Romania*, 59 (1933), 520–547; Armand Machabey, ‘Notice sur Philippe de Vitry’, *Revue Musicale*, 10 (1929), 20–39; Roesner et al., ibid., 39; and, briefly, Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York and London, 1995), 21 and 35–36.

¹¹⁴ Roesner et al., op. cit., 39–42.

¹¹⁵ L. Schrade, ‘Philippe de Vitry: Some New Discoveries’, *Musical Quarterly*, 42 (1956), 330–354.

¹¹⁶ Schrade, ibid., 344–345. Blachly, for example, takes issue with Schrade’s criteria for dating and believes that it is impossible to date Vitry’s works as precisely as Schrade suggests. Blachly, ibid., footnote 101, pages 70–71.

investigation, convincing as it might be, can never completely meet the standards of historical research, we hope, nevertheless, to make a modest contribution to the validity of the method employed for the ascriptions.¹¹⁷ Thus, while Schrade is aware of the traps of reading too much into the results of stylistic analysis (especially when so few works by Vitry survive) he is more willing than others to risk using such data as a means to establish a hypothetical chronology. Roesner, on the other hand, is more wary of the status of internal evidence and rightly points out that ‘although such considerations are potentially of great value, their effective use depends upon the availability of a reasonably large group of pieces securely attributable to the composer in question, as well as an even larger body of music from which to establish the context within which the composer worked.’¹¹⁸ Although this may seem an understandably tentative approach to the analysis of Vitry’s motets, it is not all that helpful in the furthering of our understanding of the composer’s work, especially if one takes into account the ever decreasing likelihood of the discovery of new sources. It would seem that one of the few ways forward for Vitry studies (and the fourteenth century in general) is indeed the continuation and refinement of stylistic investigation. While this may not be the safest way to proceed, it will at least equip us with a greater understanding of how the music works—even if it proves impossible in the final analysis to say who, exactly, wrote it. After all, other means of attribution available to us today are equally dubious: citation in musical and literary sources may be incorrect,¹¹⁹ just as citation in the *Ars Nova* teachings of Vitry proves nothing about authorship—it certainly does not tell us that Vitry used his own works as examples, nor does it follow that ‘he quoted his own works exclusively.’¹²⁰

In addition to the eight motets ascribed to Vitry by Besseler in 1926,¹²¹ Schrade proposes a further five which have serious claim to his authorship, but rejects a rather doubtful work—

¹¹⁷ Ibid., 335; see also 345.

¹¹⁸ Roesner et al., ibid., 40.

¹¹⁹ A good example of this is the motet *O canenda/Rex* which is anonymous in *Ivrea* but ascribed to ‘Philippo de Vitriaco’ in a marginal note of the Fribourg Fragment (*Frib*). In the same fragment a French double motet, *De touz les biens*, is falsely attributed to Machaut, which might lead us to ‘suspect the validity of both ascriptions and ... even ... eliminate the motet from the list of Philippe’s compositions’; Schrade, op. cit., 343; see also 341 and 334.

¹²⁰ Gilbert Reaney, ‘The *Ars Nova* of Philippe de Vitry’, *Musica Disciplina*, 10 (1956), 9.

¹²¹ *Tribum/Quoniam, Firmissime/Adesto, Garrit/In nova, Douce/Garison, Vos quid/Gratissima, Cum statua/Hugo, Colla/Bona, and Tuba/In arboris*; see ‘Die Motette von Franko von Köln bis Philipp von Vitry’, 137 ff. As Schrade states, Besseler’s later article on *ars nova*, appearing in *Musik in Geschichte und Gegenwart*, I (Kassel, 1949) claims that nine motets by Vitry survive although he does not give the name of the ninth. Judging by the non-committal manner in which he discusses *O canenda/Rex*, neither ascribing it to Vitry nor rejecting it, it is most likely this motet which Besseler had in mind. See Besseler, ‘Die Motette’, 215.

Dantur/Quid.¹²² Five of these fourteen works are found in *Fauvel*, and to Besseler's list of three *Fauvel* motets—*Tribum/Quoniam*, *Firmissime/Adesto* and *Garrit/In nova*—Schrade adds *Orbis/Vos*¹²³ and *Aman/Heu*.¹²⁴ He sees a stylistic similarity between these two motets which extends beyond mere textual and musical analogies. Indeed he believes that, since 'the triplum "Orbis orbatus" ... quotes, literally and for two full measures, the triplum "Aman novi" ... their close resemblance clearly points to one and the same author.'¹²⁵ He supports this deduction with the fact that the *Ars Nova* texts refer to the motet by the triplum and not the usual motetus.

An important discovery made by Ph. A. Becker in 1936—that the texts of *Garrit/In nova*, *Tribum/Quoniam* and *Aman/Heu* form a related group¹²⁶—has led several scholars to believe that these motets are all by Vitry. Becker's interpretation of the texts reveals that they concern the downfall and execution of Enguerran de Marigny, the chief financial counsellor of Philippe IV (le Bel); most musicologists have accepted this view unquestioningly.¹²⁷ Roesner, however, points out that, while references in the motets to political events leading up to 1315 are useful today in establishing approximate dates for the motets (assuming, of course, that texts and music were composed at roughly the same time), their original purpose would not have been solely the denouncement of Marigny but the illustration of 'the moral fable of Fauvel The fox who rules in place of the blind lion, who gorges on chickens, and who sucks the blood of sheep while the cock crows weeping is meant to be understood as Fauvel himself, not merely as a stand-in for

¹²² This motet is also rejected by Besseler on account of its coming from Avignon and its non-isorhythmic construction (ibid., 225). Schrade also doubts Vitry's authorship because of the motet's unique structure, its non-isorhythmic organisation and its unusual brevity. To doubt a work, however, on the basis that 'the composer never used a comparable structure in any of his motets' seems a little unwise, especially when that composer is Vitry. See Schrade, *Polyphonic Music of the Fourteenth Century, Commentary to Volume I* (Monaco, 1956), 37–38; and Sanders, 'The Medieval Motet', footnote 255, page 558.

¹²³ This motet is considered to be spurious by Besseler who places it with the older *Fauvel* motets of the Petronian style (such as '*O livor, Qui secuntur* [and] *O Philippe*'); op. cit., 192. Its conservative and 'free' phrase structure, 'in some ways reminiscent of the time of Petrus de Cruce', also leads Sanders to reject it (Sanders, 'The Early Motets of Philippe de Vitry', *Journal of the American Musicological Society*, 28 (1975), 36), while Blachly suggests that the tentative, experimental style of the motet indicates the work of somebody less assured than the mature Vitry (Blachly, op. cit., 91). Clarkson, on the other hand, is more positive than these writers and sees *Orbis/Vos* as forward-looking, as a transition from the 'phasic' motet to the newer isoperiodic type. See Clarkson, *On the Nature of Medieval Song*, 331–334. Leech-Wilkinson attributes *Orbis/Vos* to the competent 'Master of the Royal Motets'; 'The Emergence of *ars nova*', 304.

¹²⁴ Again, questioned by Sanders who suggests that this motet was written by an anonymous composer aware of Vitry's melodic style; Sanders, 'The Early Motets', 36. This is echoed both in Leech-Wilkinson's 'The Emergence', where he states that the motet 'looks more like an imitation of an *ars nova* motet than the genuine article' (p. 304), and in Roesner's suggestion that it may have been specifically composed (though not by Vitry) for inclusion in *Fauvel*; Roesner et al., op. cit., 16, 26 and 42.

¹²⁵ Schrade, ibid., 339.

¹²⁶ Becker, *Fauvel und Fauvelliana* (Leipzig, 1936), 36–42.

¹²⁷ See, for example, Schrade, op. cit., 336–339; and Sanders, op. cit., 31–32 and 36.

Marigny.¹²⁸ Schrade's interpretation of the trilogy focuses on the story of Marigny and following a detailed semantic study of the texts he concludes that the composition of *Garrit/In nova* preceded that of *Tribum/Quoniam* and *Aman/Heu*, and that 'for obvious reasons, the same author must be claimed for [all] three, inseparable motets'.¹²⁹ Accepting that both *Garrit/In nova* and *Tribum/Quoniam* are by Vitry, Schrade concludes 'on logical and artistic grounds'¹³⁰ that *Aman/Heu* should also be added to the composer's canon. The chronology established here, however, poses a problem for those scholars expecting compositional consistency, for the musical structure of the first motet in this cycle—*Garrit/In nova*—is far more systematic than that of *Aman/Heu*. This is why Sanders suggests that the latter motet is by a composer other than Vitry. Leech-Wilkinson has shown, however, 'that the structural plan of a motet is not a safe guide to chronology' and that for various stylistic reasons *Garrit/In nova* may indeed be placed before *Tribum/Quoniam*. Thus 'the order of composition corresponds to the narrative order of [the] texts',¹³¹ and Blachly's notion of the separate composition of text and music may no longer be necessary.¹³²

Although Sanders rejects Vitry's authorship of *Aman/Heu*, he adds another motet to the Marigny collection contained within *Fauvel: Floret/Florens*.¹³³ The close similarity between the triplum of this motet and the *Fauvel* Prose *Carnalitas, luxuria* is already noted by Schrade in 1956,¹³⁴ who claims that the monophony most likely preceded the polyphony. He suggests that the motet 'has a very serious claim upon the authorship of Philippe de Vitry' on account of its 'elaborate isorhythmic structure' and its tenor *color, Neuma*, which also forms the foundation of another *Fauvel* Vitry motet, *Garrit/In nova*.¹³⁵ Sanders too considers *Floret/Florens* to be the work of Vitry although he (rightly) refutes Schrade's theory of the Prose representing the

¹²⁸ Roesner et al., op. cit., 20. In relation to the more general context of the *Fauvel* motet texts, Roesner notes that most of the powerful images in *Aman/Heu* are also to be found in contemporary poetry and that some of this motet's text is similar to that contained within Jean de Meun's *Roman de la Rose* (ibid., 21). For an extensive discussion of the influence of the *Roman*, see Kevin Brownlee, 'Machaut's Motet 15 and the *Roman de la Rose*', *Early Music History*, vol. 10 (Cambridge, 1991), 1–14.

¹²⁹ Schrade, op. cit., 338.

¹³⁰ Ibid., 339.

¹³¹ Leech-Wilkinson, 'The Emergence of *ars nova*', 302; see also footnote 18, page 302 for substantiation in the unpublished work of Margaret Bent.

¹³² 'There is no reason why Vitry could not have supplied older motets of his own making with new and relevant texts, particularly as the fitting of the text to music, especially in the *Fauvel* works, is never wholly logical, and on occasion quite awkward.' Blachly, op. cit., 69.

¹³³ Sanders, op. cit., 24ff.

¹³⁴ The relationship was first spotted by Emilie Dahnk, *L'Hérésie de Fauvel* (Ph. D. thesis, Leipzig, 1935), 77.

¹³⁵ Schrade, op. cit., 350. See also Schrade, *Commentary*, 79 and 99.

original and the triplum of the motet the revision.¹³⁶ So why, then, is only the triplum preserved in *Fauvel*? Sanders proposes that the answer to this question lies in the content of the motetus text which includes several allusions to the Marigny theme. By the time of Chaillou de Pesstain's edition of *Fauvel* the theme of this text would no longer have been topical, and since it did not fit well into the particular narrative context of the *Roman*, the editor decided to use only the pertinent triplum, 'an impassioned diatribe against an impressively comprehensive catalogue of flourishing evils.'¹³⁷ Sanders' attribution of *Floret/Florens* to Vitry, while not based on the assumption that identical tenors necessarily equates with common authorship (another motet by Vitry—*Douce/Garison*—also has a *Neuma* tenor), rests on details of both textual and musical style. Adopting the principles of analysis expounded in his seminal study on the evolution of the medieval motet,¹³⁸ Sanders examines the phrase structures, modular numbers¹³⁹ and *taleae* patterns of Vitry's 'early' motets: *Firmissime/Adesto*, *Floret/Florens*, *Garrit/In nova*, *Tribum/Quoniam* and *Douce/Garison*. He concludes from his findings, which range from the use of identical clefs and similar disposition of voices within initial chords, to structural idiosyncrasies, that *Floret/Florens* 'must be attributed to [Vitry] for the two reasons that it seems characteristic of his early style and that it is one of the most advanced motets to be utilized by Chaillou in *f. fr. 146*. Moreover, the other motets based on the same or closely related cantus firmi are both by Vitry.'¹⁴⁰ These reasons for ascription, however, have since been challenged by both Leech-Wilkinson and Roesner, the former on the basis of the motet's 'crude counterpoint ... ugly upper-voice clashes, monotonous decorations of lengthy sonorities ... and inconsequential progressions',¹⁴¹ and the latter 'because it is unlikely that [Vitry] would have returned repeatedly to the same topic, even to explore different musical approaches to a theme'.¹⁴² Both scholars are of the opinion that the composer of *Floret/Florens* is more likely someone who knew the style of *ars nova* but who was unable to successfully reproduce its subtleties.

¹³⁶ See Sanders, *ibid.*, 35–36.

¹³⁷ *Ibid.*, 33.

¹³⁸ For a formal statement of these principles, see Sanders, 'The Medieval Motet', 497–573.

¹³⁹ For an elaboration on the importance of number schemes in the motets of Vitry, see especially Blachly, *op. cit.*, Chapter V, 'Philippe de Vitry's Number Schemae: a Speculative Interpretation', 139–152. Cf Bent, 'Deception, Exegesis and Sounding Number in Machaut's Motet 15', *Early Music History*, vol. 10, 15–27. For a more detailed discussion of literature dealing with number schemes, see Chapter 1, pp. 56–59, below.

¹⁴⁰ Sanders, 'The Early Motets', 31.

¹⁴¹ Leech-Wilkinson, 'The Emergence of *ars nova*', 302–303.

¹⁴² Roesner et al., *op. cit.*, 42.

Finally, Sanders' last claim—that we can attribute *Floret/Florens* to Vitry on account of its shared tenor with two other *Neuma* motets by the composer—is no longer substantiated in light of the recent (and welcome) trend to question the solidity of *all* Vitry attributions in *Fauvel*. While Leech-Wilkinson works on the premise that any piece is anonymous, thereby ridding the analytical process of preconception, Roesner uses predominantly manuscript evidence (with some tentative stylistic analysis mixed in) to weaken ‘confidence in the claim that [the six *Fauvel* motets] are Vitry’s, [and] that Vitry was involved in the preparation of MS fr. 146.’¹⁴³ Both scholars posit the logical notion that, at the time of the compilation of *Fauvel*, there would have been young and old, experienced and inexperienced composers all writing motets according to different priorities. Indeed, Leech-Wilkinson attempts to show that an anonymous composer—the Master of the Royal Motets—was working at the same time as Vitry and that this composer is to be given credit long overdue for some of the various competent, though more conservative pieces found in *Fauvel* (including some of those that have been variously ascribed to Vitry in the past).¹⁴⁴ In the words of Roesner:

The early fourteenth century was a period of stylistic transition, when genres, compositional goals, and working methods were not firmly established, when different approaches to composition coexisted alongside one another, when experimentation was rife, and when notions of “advanced” and “conservative” could not have been as clearly defined as they are from the distance of more than five centuries. We should not be surprised to find a composer writing an “advanced” work in 1314 and a more traditional, simpler, or simply different kind of piece a year later.¹⁴⁵

The final part of this statement reveals Roesner’s belief that we should simply not take for granted the premise that a composer’s style automatically develops along a logical continuum from less advanced to advanced,¹⁴⁶ and indeed this is what Leech-Wilkinson picks up on when warning us of the dangers of placing too much significance on the attitude to text-handling in a given motet: ‘attitude to text layout is not always indicative of chronology or even authorship. Different composers may be at different stages or the same composer may make different selections from a pool of techniques some of which may have been more recently developed than others.’¹⁴⁷ This means that a composer was able to choose at any given time from a large repository of both conservative and more progressive methods; it also serves to demonstrate that

¹⁴³ Ibid., 40.

¹⁴⁴ Leech-Wilkinson, op. cit., *passim*.

¹⁴⁵ Roesner et al., op. cit., 42.

¹⁴⁶ Ibid., 41.

¹⁴⁷ Leech-Wilkinson, op. cit., 295.

analyses of motets based on rhythm and isorhythmic schemes alone run the risk of being misguided.¹⁴⁸ This is precisely the second warning that Leech-Wilkinson gives: ‘text-handling and form are only half the story. If we want to know who composed each of these pieces, or at any rate which were the work of the same man, we are going to have to look not at their formal structures—which anyone could reproduce and at any time—... but at aspects of composition in which personal habit is more difficult to override.’¹⁴⁹ Thus stylistic analysis is almost unavoidable. Despite Leech-Wilkinson’s reservations about establishing a chronology on the basis of text-handling alone, he does, however, suggest that a *general* trend from a ‘pragmatic’ to a ‘schematic’ attitude to text layout can be discerned within the various motets in *Fauvel*, where ‘a schematic piece reflects a more modern attitude, a pragmatic piece a more conservative one.’¹⁵⁰

Philippe de Vitry: ‘Later’ Works and Chronology

So far only Vitry’s early *Fauvel* motets have been discussed; Schrade’s 1956 article also considers the chronology of his other works. In addition to providing dates for *Petre/Lugentium* (1342)¹⁵¹ and *Phi millies/O creator* (not before 1346—the battle of Crécy),¹⁵² he places *Cum statua/Hugo, O canenda/Rex* and *Vos quid/Gratissima* (‘without doubt ... one of Philippe’s maturest motets’¹⁵³) as coming from the 1330s.¹⁵⁴ Furthermore, he highlights the close musical connection between the last two of these motets, a connection which, as in the case of *Orbis/Vos* and *Aman/Heu*, is especially apparent in the tripla. If *O canenda/Rex* is so closely related to *Vos/Gratissima*, then it is highly significant that these two motets should be the only Vitry pieces preserved together (albeit incompletely) in the problematical flyleaves of the Durham manuscript, *C.I.20*.¹⁵⁵ Schrade is unsure about the dating of *Impudenter/Virtutibus*¹⁵⁶ but, for

¹⁴⁸ Such is the case with Jacques Boogaart’s article ‘Love’s Unstable Balance’, for example, where the ‘musical analysis [is] restricted to the isorhythmic structure of the tenor and to the corresponding phenomena in the upper voices.’ (p. 4) Fortunately, in this case matters of chronology are not considered but the point is that we should be looking for a more integrated type of analysis, one that will tell us in an informed and appropriate way about the whole rather than just a part of any given piece.

¹⁴⁹ Leech-Wilkinson, *op. cit.*, 298.

¹⁵⁰ *Ibid.*, 298. See pages 289–298 for a full discussion and demonstration of this trend.

¹⁵¹ Schrade, ‘Philippe de Vitry: Some New Discoveries’, 341.

¹⁵² *Ibid.*, 344.

¹⁵³ *Loc cit.*

¹⁵⁴ *Loc cit.* Owing to Schrade’s placing of the four-part motets of Vitry in the 1330s, it has since been generally accepted that the composer adopted the innovative contratenor at around this time. In light of Leech-Wilkinson’s revised dating of the *Ars Nova* texts, upon which so many ascriptions would seem to depend, the chronology of Vitry’s later works may need to be reassessed; see Leech-Wilkinson, *op. cit.*, 310 and 315.

stylistic reasons, places it in the 1330s along with its seemingly close counterpart, *Vos/Gratissima*. With so many (related) works emanating from the 1330s it is hardly surprising that Sanders should note that during these years 'Vitry altered his compositional procedure in a significant way, producing at least two motets [*Petre/Lugentium*¹⁵⁷ and *O canenda/Rex*] that can be considered as models for Machaut.'¹⁵⁸

The four-part motets of Vitry and Machaut and the imitation of one fourteenth-century composer's work by another form the principal concerns of Leech-Wilkinson's 1983 thesis and his article, 'Related Motets from Fourteenth-Century France'.¹⁵⁹ Fundamental to this work is the notion that compositional procedure in isorhythmic motets is something entirely rational and, therefore, something that can be recovered today through the application of basic rules gleaned from contemporary theory (in this case, Johannes Boen, Egidius de Murino, and the *Tractatus figurarum*) and common sense. Working on the premise that a fourteenth-century composer was able consciously and consistently to control all of his materials, he demonstrates that the various structures to be found in the motets are the result of meticulously calculated rather than subconscious, fortuitous decisions, that 'the stylistic traits linking the Vitriacan core group ... contribute genuinely to the definition of a motet style'.¹⁶⁰ Evidence for this rational planning,

¹⁵⁵ It must be remembered, however, that the flyleaves most probably originated from a larger manuscript, one which would have contained the missing parts of the C.I.20 Vitry motets and possibly other works by the composer. For a discussion of this manuscript see *RISM*, vol. BIV², 218–222; Brian Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986), 5–6, and 228; Frank L. Harrison, 'Ars nova in England: A New Source', *Musica Disciplina*, 21 (1967), 67–85 (see especially p. 69 and pp. 77–85); Harrison, 'Plainsong into Polyphony: Repertoires and Structures circa 1270–circa 1420, *Music in the Medieval English Liturgy*', ed. Susan Rankin and David Hiley (Oxford, 1993), 311–314, and especially footnote 15, page 311; and Peter Martin Lefferts, *The Motet in England in the Fourteenth Century* (University Microfilms Inc., Michigan, 1986 (revision of Ph. D. dissertation, Columbia University, 1983)), 80–83 and *passim*.

¹⁵⁶ Although Besseler considered this motet not by Vitry on account of its poor declamation, Blachly believes that the declamation is satisfactory and that the motet represents one of the latest of Vitry's four-part compositions (Blachly, *op. cit.*, 129).

¹⁵⁷ Blachly too notes that *Petre/Lugentium* is an 'anomalous motet' which must be considered either as a radical change in style or a false attribution (it is preserved anonymously in the Ivrea codex but a marginal note in Paris, Bibliothèque Nationale lat. 3343, f. 50', which transmits the triplum text only, gives Philippus de Vitriaco as the author; see Schrade, *Commentary*, 116). Blachly suggests that a possible reason for this anomaly is the fact that in 1350 Vitry was sent by the king to Avignon, where he may have written *Petre/Lugentium* in a different style because of its different function (Blachly, *op. cit.*, 11–12, 117 and 133–135). Andrew Wathey, however, is able to show more precisely that the motet was composed for the occasion of a visit by ambassadors from Rome to Pope Clement VI in Avignon, Christmas 1342 (see Wathey, 'The Motets of Philippe de Vitry' and Lawrence Earp, Review of Leech-Wilkinson's *Machaut's Mass and Compositional Techniques*, *Journal of the American Musicological Society*, 46 (1993), footnote 22, page 304).

¹⁵⁸ Sanders, 'The Medieval Motet', 560–561.

¹⁵⁹ Leech-Wilkinson, *Compositional Techniques* and 'Related Motets from Fourteenth-Century France', *Proceedings of the Royal Musical Association*, 109 (1982–83), 1–22.

¹⁶⁰ Earp, *op. cit.*, 303. The same premise underlies Karl Kügle's work on fourteenth-century motets which focuses primarily on structural aspects such as mensural juxtaposition and phrase construction. Kügle identifies a chronological progression from simple to more complex structures, noting 'the high level of correspondence

whereby all aspects of the composition are taken into account at the pre-compositional stage (*color, talea* and text), is sometimes given in the form of hypothetical alternatives, structures and combinations that the composer could have used but elected not to in the final format of the work. As Earp points out, while 'the weighing of alternative scenarios ... may seem risky, since we have only the completed work', it 'actually adds weight to the scenario proposed by Leech-Wilkinson to explain the genesis of the work. Moreover, it means that the aesthetic object is never totally disassociated from its historical context, from its place in a history of composition.'¹⁶¹ This final point is very important, for it is generally assumed that the analysis of medieval music will never tell us anything significant if it is divorced from its appropriate historical context. In the absence of composing scores this context might be provided by contemporary writings on music, a circumstance which led Richard Crocker to state that in order 'to know ... how they conceived it ... we must take hold of their theory books with both hands and read.'¹⁶² While this might appear to be an attractive option, there is also the danger of reading too much into the words of theorists; when citing from their treatises we should always keep in mind their apparent functions and audiences, as the evidence of the simple tract by Egidius de Murino would seem to demonstrate.¹⁶³

Leech-Wilkinson's doctoral thesis examines in great detail a total of thirteen four-voiced isorhythmic motets, including three by Vitry, four by Machaut and six anonymous works from the Ivrea codex. Essential to the argument is the premise that the work of a given composer can be singled out from emulations by other composers, that certain 'details of technique and idiosyncrasies of form ... [are] likely to recur in the works of a single composer but most unlikely to be copied by others' in any great quantity.¹⁶⁴ Thus it may be possible to determine the composers of individual pieces according to the nature and degree of correspondence. A structural analysis of six motets ascribed to Vitry, presented in 'Related Motets from Fourteenth-Century France', serves to demonstrate this point.¹⁶⁵ While acknowledging that some of the observed relationships may be fortuitous—the composer would have been limited to the set

between increased complexity of texture and projected dates of composition.' *Garrit/In nova*, despite its complex structure, is dated by Kügle to 1314; see *Manuscript Ivrea, Biblioteca Capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Ph. D. dissertation, New York University, 1993), 188–191 (this quotation from p. 191).

¹⁶¹ Earp, *op. cit.*, 298.

¹⁶² R. Crocker, 'Discant, Counterpoint, and Harmony', *Journal of the American Musicological Society*, 15 (1962), 2.

¹⁶³ See Leech-Wilkinson, *Compositional Techniques*, 22–24 and 207.

¹⁶⁴ Leech-Wilkinson, *Compositional Techniques*, 30.

¹⁶⁵ Leech-Wilkinson, 'Related Motets', 1–3.

parameters dictated by isorhythmic construction, leaving little scope for artistic imagination—Leech-Wilkinson claims that they ‘show the composer tending to produce similar solutions to similar compositional situations’ and that ‘one would probably be justified in suggesting a significant degree of plain borrowing’.¹⁶⁶ He is also able to show that the same may be true of a group of Machaut motets apparently modelled after Vitry (motets 21–23 in particular).¹⁶⁷ Finally he deduces that it is precisely the ‘anomalous’ features of a motet or group of motets which betray the presence of a conscious borrowing.¹⁶⁸ Such is the case with Machaut’s motet 5 (*Aucune/Qui*), a work which Leech-Wilkinson demonstrates to be modelled (apparently unsuccessfully) after Vitry’s *Douce/Garison*.¹⁶⁹ Certain consistent peculiarities of Machaut’s piece are accounted for thus: ‘on the one hand Machaut was taking as his model a work by a master of isorhythmic composition, while on the other, the modifications which he made to the form of that model and hence to the interrelations of its parts created, for all their originality, problems of construction which, in what seems to have been an early (perhaps even a first) attempt at four-part isorhythmic writing, Machaut was clearly not equipped to overcome’.¹⁷⁰ The fact that Machaut’s last motets (nos. 21–23) display a competence altogether of a different calibre than that of motet 5, is more indicative of an experienced and adept composer than a radical shift of compositional priorities.¹⁷¹

A further important aspect of Leech-Wilkinson’s thesis and 1982/3 article is the attempt to rescue some of Vitry’s works from the anonymous repertory preserved in *Ivrea*.¹⁷² He also tries to reinstate to the canon those *Fauvel* motets which Schrade suggested were by Vitry in 1956: *Se cuers/Rex* and *Servant/O Philippe*.¹⁷³ Like Schrade,¹⁷⁴ Leech-Wilkinson makes a distinction

¹⁶⁶ Ibid., 2–3.

¹⁶⁷ The numerous close relationships to be discerned amongst the works of different composers of the fourteenth century lead Leech-Wilkinson to suggest (contrary to popular belief) that ‘instead of representing, as one might expect, widespread activity over a large geographical area, the motet repertory appears increasingly to be confined in matters of both form and content, and thus also, it might be argued, in place and date of origin’ (ibid., 1).

¹⁶⁸ Ibid., 5.

¹⁶⁹ For a full comparison of these two related works, see Leech-Wilkinson, *Compositional Techniques*, 88–104.

¹⁷⁰ Ibid., 104. Although Leech-Wilkinson does suggest the other possibility—that the peculiarities permitted theoretically by Boen in 1357 are in fact intended (p. 43).

¹⁷¹ Ibid., 141. For a fuller discussion of Leech-Wilkinson’s conception of what makes a medieval piece competent, barely competent or simply unsatisfactory, see ‘The Good, the Bad and the Boring’, *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (London, 1992), 3–14.

¹⁷² A similar attempt is also made with the anonymous pieces in *Fauvel* in ‘The Emergence of *ars nova*’.

¹⁷³ Schrade, ‘Philippe de Vitry: Some New Discoveries’, 347–348; Leech-Wilkinson, ‘Related Motets’, footnote 15, page 9. Incidentally, Schrade also believes that *Nulla/Plange* is most likely to be by Vitry on account of its stylistic similarity to *Orbis/Vos* and *Servant/O Philippe* (see op. cit., 346–347); Leech-Wilkinson, conversely,

between what may be attributed to ‘Philippe de Vitry’, to ‘School of Vitry’ and finally to ‘Follower of Vitry’, although he does concede that in practice it is almost impossible to place works within such clearly defined categories, not least because of ‘the absence of any firm indications as to the direction in which Vitry’s style developed during the period separating such works as [*Tuba/In arboris* and *Impudenter/Virtutibus*] from the much later [*Petre/Lugentium*].’¹⁷⁵ Among those anonymous motets variously ascribed (with differing degrees of confidence) by Leech-Wilkinson to Vitry, however, is *Apta/Flos*, preserved in the Ivrea codex and bearing the same tenor *color* (*Alma redemptoris mater*) as another Vitry motet, *Impudenter/Virtutibus*. The similarities between these two motets extend beyond mere *color* parallels; indeed, ‘the later *Apta/Flos* shows signs of having been based on [*Impudenter/Virtutibus*], setting texts with a very similar message ... and using compositional techniques undoubtedly derived from Vitry.’¹⁷⁶ In this instance, however, the possible authorship of Vitry is perhaps less significant than the fact that *Apta/Flos*, according to the author of the *Tractatus figurarum*, represents a ‘new, more subtle style’ or *ars magis subtiliter*.¹⁷⁷ Leech-Wilkinson uses the evidence of this tract to establish a revised chronology of the fourteenth-century motet, in which a first generation of composers (as represented by Vitry and his motet *Tribum/Quoniam*) proceeded to develop an *ars magis subtiliter* (as embodied in *Apta/Flos*). The basic characteristics of this new style—‘long *taleae* including much smaller rhythmic values ... with correspondingly more involved harmony’,¹⁷⁸—can also be seen in Vitry’s last motet (*Petre/Lugentium*), composed in 1342. This may suggest that the protagonist of the new style was indeed Vitry. Leech-Wilkinson is also able to show that ‘a new generation of composers, returning to the first style, had gone on to invent even greater subtleties’,¹⁷⁹ predominantly in the form of an ‘increasing complexity and strictness of isorhythm’.¹⁸⁰ Thus, amongst other aspects of musical organisation, it is the appearance of pan-isorhythm before 1351¹⁸¹ which distinguishes the work of the first generation from the second. Peripheral to this central tradition is the rise and

believes this piece to be the work of a composer even less competent than that of *Aman/Heu* (‘The Emergence’, 304).

¹⁷⁴ Op. cit., 348–349.

¹⁷⁵ Leech-Wilkinson, ‘Related Motets’, 18.

¹⁷⁶ Leech-Wilkinson, *Compositional Techniques*, 71–72.

¹⁷⁷ Leech-Wilkinson, ‘Related Motets’, 8–9.

¹⁷⁸ Ibid., 9.

¹⁷⁹ Earp, Review of Leech-Wilkinson’s *Machaut’s Mass and Compositional Techniques*, 304.

¹⁸⁰ Leech-Wilkinson, op. cit., 19.

¹⁸¹ Ibid., Example 9, page 16.

development of the mensuration motet in the south, a form of the motet which was later to be adopted by the fifteenth-century composers Dunstaple and Dufay.

A group of four related articles, published between 1986 and 1992 and concerning primarily the music of Guillaume de Machaut, form the core of Sarah Fuller's work to be considered here. The first of these, 'On Sonority in Fourteenth-Century Polyphony' and its related article, 'Tendencies and Resolutions',¹⁸² establish the basic principles of analysis which Fuller adopts throughout the course of her work. Acknowledging previous contributions made to the understanding of harmony in Machaut's music—including those considered in the course of the present study (Eggebrecht, Dömling and Pelinski)—Fuller sets out in 'On Sonority' to delineate a fully codified and comprehensive theory of sonority based upon both medieval theoretical precepts and the dynamism of the music itself as perceived by twentieth-century listeners and performers. Although the desire to reconcile these diametrically opposed concerns is manifest throughout her work, she never loses sight of the fact that talking about 'the music itself' can be a fruitless task if not sufficiently grounded in historical perspective. Thus, while unafraid of using terms anachronistic to the fourteenth century (where appropriate), she grounds her approach in the contemporary teachings of basic *nota-contra-notam* diaphony, or *contrapunctus*.¹⁸³ Fundamental to her work is the notion that sonority in the fourteenth century is structural; she (logically) suggests that 'an issue-orientated history of compositional technique might indeed claim that a primary task of fourteenth-century composers was to develop control over new harmonic resources forced to the fore by novel rhythmic practices'.¹⁸⁴ Thus, while it may be attractive to make an account of compositional procedure based upon such 'novel rhythmic practices' alone, a more fruitful investigation might concern the extent to which composers were able to control *all* of their materials (harmony, melody, rhythm and text) at any given time. Indeed, the importance of Fuller's plea for an integrated analysis—one which takes into account the motet's 'multiple attributes [of] isorhythm, tonal structure, harmonic language, linear movement, poetic form, and artistic idea'¹⁸⁵—has already been noted above.

¹⁸² S. Fuller, 'On Sonority in Fourteenth-Century Polyphony', *Journal of Music Theory*, 30 (1986), 35–70; 'Tendencies and Resolutions: The Directed Progression in *ars nova* Music', *ibid.*, 36 (1992), 229–258.

¹⁸³ Fuller does acknowledge the problems surrounding her invocation of the *contrapunctus* manuals as 'evidence'. Since these basic texts were generally intended for 'boy singers just ready to undertake part-singing' and not for the experienced singer or composer, 'to incorporate precepts of *contrapunctus* into a construct intended for application to notated art works may seem ... to be a willful redirection of *contrapunctus* teaching to purposes far removed from those for which it was conceived'; see 'On Sonority', 39. For Fuller's defence of her application of *contrapunctus*, see *ibid.*, 38–39.

¹⁸⁴ *Ibid.*, 38.

¹⁸⁵ Fuller, 'Modal Tenors', 244.

In order to demonstrate the mechanics of fourteenth-century music, Fuller adopts four categories of sonority types: perfect, imperfect (which can be inflected by means of an ‘accidental’), doubly imperfect and dissonant. Though the last of these categories is not theoretically permitted in the *contrapunctus* manuals, Fuller argues that on occasions ‘dissonance does seem to function syntactically’,¹⁸⁶ hence its (reluctant) inclusion in sonority classification. She also distinguishes between stable and unstable sonorities and notes the directional tendencies and implied resolutions of imperfect intervals. Likewise, points of repose or cadences are classified according to quality of sonority type and context. Thus the *Ruheklang* identified by Pelinski is now considered to be either an arrival or a hold, depending upon what precedes the terminal cadence. An arrival—where the ‘terminal sonority is prepared and resolves a preceding tendency or dissonant agglomerate’—can be either weak or strong; a hold, conversely, ‘a ... term intended to convey no more than the action of sustaining’,¹⁸⁷ is deemed neutral or directed and is approached by a neutral progression. The above classifications are applied strictly throughout Fuller’s analyses, and although they reveal the *basic* contrapuntal structure behind any given extract, they leave little room for the potentially more telling details of idiosyncratic expression, such as the unusual but persistent dissonance of *Garrit/In nova*.

Fuller’s analyses are often presented graphically in the form of a *contrapunctus* reduction, ‘an idealised distillation of a structural framework that exists beneath the surface fluctuations of motivic figure and melodic line,’ although she makes it clear that the ‘procedure does not pretend to track the compositional process in reverse, but is a patent act of analysis.’¹⁸⁸ The notation of the reductions is later refined in ‘Guillaume de Machaut: *De toutes flours*’ where rhythmic displacements are spatially indicated, thereby visually emphasising Fuller’s notion of the interdependence of aspects of harmony, melody and rhythm.

A further important aspect of these so-called reductions is the fact that Fuller does not shy away from surface analysis. Indeed, she states herself (in relation to a deep structure posited for *De toutes flours*) that ‘this abstract, reductive formulation is arguably not the most significant result of the analysis. It matters how this action transpires in time, and how surface events are perceived and interpreted moment to moment, phrase to phrase. It is through these that the imaginative domain fashioned by Machaut stands revealed.’¹⁸⁹ And what better testimony to the

¹⁸⁶ Fuller, ‘On Sonority’, 55.

¹⁸⁷ Ibid., 56.

¹⁸⁸ Ibid., 47.

¹⁸⁹ Fuller, ‘Guillaume de Machaut: *De toutes flours*’, 56.

importance of surface detail—what can be grasped aurally on a first hearing—than Machaut's very own words: 'I have composed the rondeau that contains your name [i.e., *Dix et sept*, rondeau 17, with 'Peronne' encoded in the text], and I would have sent it along with this message, but by my soul I have never heard it and I am not at all accustomed to offering anything I compose until I have heard it'?¹⁹⁰ In the words of Earp, 'rather than finding in this an admission of incompetence, we may view it as Machaut's acknowledgement that part of his compositional procedure operated on the surface, after the parts were separated, and that the result required aural verification'.¹⁹¹ It follows from this that if Machaut was concerned with how the music *sounded* on the surface, then so might we be. This clearly indicates that traditional methods of analysing fourteenth-century motets, which tend to concentrate on details of isorhythmic structure and word-tone relationship, are lacking in their almost total neglect of how the music sounds, how it progresses from one point in time to the next. If analysis is going to 'help us to listen better',¹⁹² then we need to make sure that it is at least in some way pertinent to the act of listening.

The above survey of both past and more recent literature on the fourteenth-century motet has highlighted the comparative absence of analytical investigation into matters of style and compositional procedure. While Schrade, Fuller and Leech-Wilkinson have contributed enormously to our understanding in these areas, a detailed and comprehensive analytical study of the early fourteenth-century motet and its potential development by one of the most elusive figures of the period—Philippe de Vitry—remains to be undertaken. The research to be presented here, then, will focus specifically upon a group of developing and fully-fledged *ars nova* motets appearing in the single substantial source extant from the early fourteenth century—*Le Roman de Fauvel*. Fundamental throughout the discussion will be the premise that details of chronology and composer identity may be gleaned through close analysis. One of the principal aims of the thesis, therefore, will be the establishment of a feasible chronological and authorial profile of the emerging *ars nova*.

¹⁹⁰ 'J'ay fait le rondel ou vostre nom est, et le vous eüssse envoié par ce messaige: mais par m'ame je ne l'oÿ onques et n'ay mie accoustumé de bailler chose que je face, tant que je l'aye oÿ.' Cited and translated by Earp, Review of Leech-Wilkinson's *Machaut's Mass and Compositional Techniques*, 299.

¹⁹¹ *Ibid.*, 299.

¹⁹² Christopher Page, Review of Leech-Wilkinson's *Machaut's Mass: An Introduction*, *Early Music*, 19 (1991), 108.

Ars Nova and the 'Marigny Motets' in *Le Roman de Fauvel*

The *Roman de Fauvel* has only very recently become the focus of extensive interdisciplinary research.¹ It is not difficult to reason why this single manuscript has received so much attention; as the only extant major source of the early fourteenth century, it would seem to provide informative testimony to the nature of musical concerns and tastes at a time of great change. While the overall importance of *Fauvel* cannot be questioned, Daniel Leech-Wilkinson has already pointed out the necessity to review its contents with caution, to avoid over-interpretation and misguided hypothetical reasoning.² Acknowledging the value of the type of scholarship presented in the introduction to the facsimile, Leech-Wilkinson proposes that a fruitful way forward be the stylistic analysis of the music itself,³ an approach initiated (but not substantially developed in later musicology) by Leo Schrade in 1956.⁴ Thus 'The Emergence of *ars nova*' attempts to categorise the *Fauvel* motets into groups defined by type (recent/conservative; competent/incompetent) and composer (Vitry/'Master of the Royal Motets'/Imitator).⁵

Without a doubt, Leech-Wilkinson's work is a vital step in the pursuit of a greater understanding of compositional procedure in fourteenth-century motets. His most recent article, however, deals with individual pieces in a necessarily superficial manner. Similarities and differences tend to be restricted to footnotes and other interesting details are frequently discussed within the parameters of single paragraphs. It is my intention here, therefore, to examine a group of (related) motets in greater depth, and to expand and develop some of the concepts presented in Leech-Wilkinson's article.⁶

¹ A series of seminars devoted entirely to the study of every facet of the manuscript took place at Oxford for two years running (1992–1994). In addition to these, an international *Fauvel* conference was held in Paris in July 1994, the proceedings of which await publication.

² D. Leech-Wilkinson, 'The Emergence of *ars nova*', 286.

³ Loc cit.

⁴ L. Schrade, 'Philippe de Vitry: Some New Discoveries'.

⁵ For a graphic presentation of his findings, see Table 2, op. cit., 307.

⁶ The so-called 'Marigny' motets are considered first since they form an already 'accepted' group of related pieces and are thus a good starting point for the comparative analysis of compositional procedure and musical style. Furthermore, one of the pieces—*Garrit/In nova*—represents the *ars nova* motet in its classic state and may

The Marigny Debate

The origins of the controversy surrounding the so-called 'Marigny motets' contained within *Le Roman de Fauvel* can be traced back to a discovery made in 1936 by Ph. Aug. Becker. In *Fauvel und Fauvelliana*,⁷ he tentatively points out a textual interrelationship between two of the motets already attributed to Philippe de Vitry by Heinrich Besseler (*Tribum/Quoniam* and *Garrit/In nova*),⁸ and a third, then anonymous piece—*Aman novi/Heu Fortuna*. Becker suggests that the texts of these motets recount the misfortunes of Enguerran de Marigny who was hanged on Montfaucon on April 30, 1315; he also points out that their placing in *Fauvel* is in reverse chronological order. While these observations are made purely on textual grounds, subsequent musicologists have tended to accept them without question.

Leo Schrade is to be credited with the first attempt to group together 'Vitry' pieces according to both textual and musical criteria.⁹ In his seminal article of 1956 he gives a detailed account of the topical events embedded within the texts of the Marigny motets and, based upon the assumption that historical narrative relates to order of composition, suggests the following chronology: *Garrit/In nova*—before November 29, 1314 (death of Philip the Fair); *Tribum/Quoniam* and *Aman/Heu*—between the beginning of May 1315 (after the death of Marigny) and the end of 1316 (the compilation of *Fauvel*).¹⁰ All three are attributed to Philippe de Vitry. A more extensive consideration of the evidence is given by Schrade in his first commentary volume to *Polyphonic Music of the Fourteenth Century*.¹¹ While *Aman/Heu* is unique to *Fauvel* (which may imply an author other than Vitry), *Tribum/Quoniam* is transmitted variously in six sources and *Garrit/In nova* in two.¹² As Edward Roesner points out, the ascription of all three motets to Vitry seems to rest upon the strength of *Garrit/In nova*,¹³ this is quite clear in Schrade's reasoning—the motet is cited in 'Vitry's' *Ars Nova* as an example of the use of coloration (one of the novelties of *ars nova*), and therefore the piece is likely to have been

therefore be a reliable paradigm for *ars nova* technique. Finally, while *Firmissime/Adesto* does not strictly belong to the Marigny corpus, its inextricable stylistic ties with *Tribum/Quoniam* necessitates that it be included here.

⁷ Ph. Aug. Becker, *Fauvel und Fauvelliana*, Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften zu Leipzig, philosophisch-historische Klasse, 88 (Leipzig, 1936), 36–42.

⁸ H. Besseler, 'Studien zur Musik des Mittelalters II', 192.

⁹ Schrade, op. cit., *passim*.

¹⁰ *Ibid.*, 338.

¹¹ Schrade, *Commentary*, 30–34.

¹² For a more detailed consideration of these sources, see **Transmission: Principal Sources and their Notations**, below.

¹³ Roesner et al., *Le Roman de Fauvel*, 41.

composed by the innovative Vitry himself, his authorship being subsequently confirmed by an assessment of ‘all stylistic criteria’.¹⁴ Accepting this to be the case, then ‘the same authorship holds true for the other motets’ (*Tribum/Quoniam* and *Aman/Heu*).¹⁵ It is evident, therefore, that Becker’s original interpretation of the Marigny texts encouraged musicologists to forge equivalent musical links between the motets, an approach which is clearly back-to-front.

Alexander Blachly draws attention to the major discrepancy in the chronology of the three pieces.¹⁶ If *Garrit/In nova* was composed first, as its texts would imply, then its seemingly ‘late’ structure *preceded* the simpler and more ‘pragmatic’¹⁷ structures of *Tribum/Quoniam* and *Aman/Heu*. Blachly, after Ernest Sanders,¹⁸ believes implicitly in the notion of the gradual development of a composer’s style, accepting the premise that the *ars nova* motet progressed from simpler to more complex isorhythmic techniques. Thus, the chronological problem posed by *Garrit/In nova* is explained ‘by positing the separate composition of music and text.’¹⁹ That Vitry may have altered his pre-existent texts at the time of composition (and Blachly follows Schrade in his assertion that the composer was likely to have created his own texts), is apparent from the missing lines of the *Heu Fortuna* poem, the fluctuating syllable count of *Aman novi*, and the added lines of *Firmissime/Adesto*.²⁰ Furthermore, ‘there is no reason why Vitry could not have supplied older motets of his own making with new and relevant texts, particularly as the fitting of text to music, especially in the *Fauvel* works, is never wholly logical, and on occasion quite awkward.’²¹

By the time of the production of the *Fauvel* facsimile in 1990, the Marigny motets were still subject to controversy. Roesner, in the highly informative introduction, points out that the texts of these motets are pertinent not only to contemporary historical events but also to the narrative of *Fauvel*,²² a theme which is subsequently taken up and developed by Margaret Bent (to be discussed below). He also suggests that *Aman/Heu* was specifically composed for inclusion in

¹⁴ Schrade, *Commentary*, 33.

¹⁵ Ibid., 33.

¹⁶ A. Blachly, *The Motets of Philippe de Vitry*, 68–84 and 95.

¹⁷ Leech-Wilkinson, ‘The Emergence’, 302.

¹⁸ See Sanders ‘The Medieval Motet’, *passim*.

¹⁹ Blachly, *op. cit.*, 68.

²⁰ Ibid., 68–69, and 74.

²¹ Ibid., 69. Blachly notes the unusual syllable:note ratio of *Garrit/In nova* (practically 1:1), suggesting the possibility of a substitute text (p. 83).

²² Roesner et al., *op. cit.*, 20, 24 and *passim*.

Fauvel, given that it appears in no other source and that its texts relate more directly to the roman than those of the other Marigny motets.²³ This is significant since, as we have seen in the Introduction, Sanders rejects (on the basis of compositional inconsistency) Schrade's hint that *Aman/Heu* was the work of Vitry.²⁴ Having discarded one motet, he goes on to posit another candidate for Vitry's authorship, *Floret/Florens*, one of four fourteenth-century motets based upon the tenor *neuma* on F: 'like *Tribum/Quoniam/Merito*, it must be attributed to him for the two reasons that it seems characteristic of his early style and that it is one of the most advanced motets to be utilized by Chaillou in *f. fr. 146*'.²⁵ Leech-Wilkinson, conversely, relegates *Floret/Florens* to a (less competent) imitator of Vitry with 'a rudimentary grasp of counterpoint'.²⁶ Roesner, too, is sceptical and thinks it highly improbable that one man should have composed all four Marigny motets. Rather, he suggests that *Aman/Heu* and *Tribum/Quoniam* (which share the same theme) were written by different composers and maybe even different poets and that this was also the case with *Garrit/In nova* and *Floret/Florens* (which are based upon the same subject matter and tenor).²⁷

Attributions are further refined in Leech-Wilkinson's article, 'The Emergence of *ars nova*'. Acknowledging the more complex isorhythmic structure of *Garrit/In nova* and the fact that it predates those of the simpler *Tribum/Quoniam* and *Firmissime/Adesto* (two *Fauvel* motets stylistically very close), he tries to show that *Garrit/In nova* was the first Marigny motet to be composed and that 'the order of composition corresponds to the narrative order of their texts'.²⁸ This, in turn, leads him to suggest that *Garrit/In nova* was a radical change of direction, 'a sudden leap forward rather than the next cautious step in a gradual development'.²⁹ Such reasoning then allows the composer to use other, perhaps more 'established' techniques in subsequent compositions, such as those seen in *Tribum/Quoniam* and *Firmissime/Adesto*. *Aman/Heu*, we are reminded, refers to Marigny's body 'washed often by the rain', a turn of

²³ Ibid., 26.

²⁴ Schrade also attributes a highly dubious motet to Vitry—*Orbis/Vos*—using textual comparisons, musical style and, more precisely, evidence of 'self-quotation': 'we discover the composer of *Aman novi probatur exitu* quoting the tr[iplum] literally for two full measures in the tr[iplum] of *Orbis/Vos*: *Orbis orbatus oculis/in die cecus cespitat*.' If Vitry was responsible for *Aman/Heu*, claims Schrade, then it is also likely that he too wrote *Orbis/Vos*; *Commentary*, 33. Sanders takes issue with this reasoning, claiming that a composer would not have written an untidy piece like *Orbis/Vos* after the well-crafted *Garrit/In nova*. See Sanders, 'The Early Motets of Philippe de Vitry', 36.

²⁵ Ibid., 31.

²⁶ Leech-Wilkinson, op. cit., 302–303.

²⁷ Roesner et al., op. cit., 42.

²⁸ Leech-Wilkinson, op. cit., 302.

²⁹ Ibid., 303.

phrase which led Roesner to posit a later date of composition for the piece. As Marigny's body was left hanging for over two years, the motet may have been written as late as mid 1317; Leech-Wilkinson suggests that it is either an imitation of an *ars nova* motet or 'a parody in the modern sense'.³⁰ Thus the following chronology is established: *Garrit/In nova*—before November 29, 1314 (Vitry); *Tribum/Quoniam*—after April 30, 1315 (Vitry); *Aman/Heu*—between May 1315 and mid 1317 (imitator of Vitry).

Unpublished work by Margaret Bent seeks to challenge this chronology and certain premises that she perceives to have been unwisely accepted by generations of musicologists.³¹ One of these is the tendency to view *Fauvel* pieces as 'self-contained compositions', as works conceived in the order 'of the historical narrative to which they refer' (in other words, the compilers of *Fauvel* simply selected appropriate items from a vast repository of pre-existent pieces). Based upon the fundamental principle that many aspects of *Fauvel* were deliberately and self-consciously devised (such as page layout—the careful coordination of text, music and illuminations), Bent proposes that the verb tenses of the Marigny motets do not relate to compositional order but to 'the fiction of their reversal and double use.' The present tense of *Garrit/In nova*, therefore, is not to be directly translated into the contemporary political events of the early fourteenth century, but is to be understood as a 'feigning' of the present. This, of course, allows Bent far greater freedom in the placing of the motets, the dating of each being restricted only to the time it took to complete *Fauvel* (*Garrit/In nova*, for example, may have been written as late as 1317). Thus, essential to Bent's proposal is the notion that the compilers of the manuscript commissioned appropriate motets either before or during the process of assembly. It follows that 'if these pieces were from the start written as *exempla* for *Fauvel* serving the dual purposes of *Fauvel* narrative and of historical narrative, their actual order of composition remains undetermined and perhaps irrelevant.' Clearly, then, Bent wishes to place the idea of *Fauvel* before the act of composition (and the notion of commissioned works is not untenable); indeed, she goes on to suggest that 'the opportunity to exercise and develop new notational possibilities in the early fourteenth century must also have been stimulated by the *Fauvel* project, another sense in which *Fauvel* prompted the compositions, and not vice versa.'

What, then, does Bent mean by 'the fiction of reversal and double use'? Firstly, the suggestion that the texts of the Marigny motets serve two purposes (historical and fictitious narrative) is not

³⁰ Ibid., 304.

³¹ M. Bent, 'Fauvel and Marigny: Which Came First?', unpublished paper read at Paris, 1994.

new. Her rationalisation of the reversal of the texts, however, is a product of very recent *Fauvel* musicology. Central to her argument are Fortuna's wheels which are presented in *Fauvel* both explicitly in the story of the roman and, more subtly, in the historical narrative of the motet texts, the latter conceptual wheel revolving counter to the main wheel (hence the concept of 'wheels-within-wheels'). In support of this symbolic proposal, Bent offers what she believes to be equivalent 'physical' manifestations—'musical and verbal palindromes, ... superimposed motet texts, ... the arrangement of the roman itself', and the gradual metamorphosis of *Fauvel* and Marigny from horse to human and from human to hybrid respectively. *Fauvel*, therefore, is a 'bold execution of chronological paradoxes'; the seemingly incorrect order of the Marigny motets is part of the compiler's deceptive scheme.

In the final section of her paper, Bent deals with the problem of *Floret/Florens*, the triplum of which appears in *Fauvel* as the adapted prose *Carnalitas, luxuria*.³² If the motets were composed for the manuscript then why was *Floret/Florens* written and discarded, and where was it originally to be included? Perhaps the most interesting possibility put forward by Bent is that it was meant to be in the place of *Garrit/In nova*: both motets share the same tenor ('surely not a coincidence'), subject matter and alliterative elements—an 'f' (for *Fauvel*) sonority and words beginning with 'f' (*floret, florens*). *Garrit/In nova* was finally selected, she suggests, because its darker message is more appropriate to the satirical nature of *Fauvel* than the 'happy ending' of *Floret/Florens*.

It can be seen, therefore, that the Marigny motets are still the subject of intense debate. While some scholars are seeking to establish a tentative chronology on the basis of style, and are subsequently refining previously accepted attributions, others are attempting to challenge the very feasibility and relevance of such compartmentalisation, and are looking beyond the music into the realm of symbolism. It seems difficult to imagine where this latter trend of musicology will lead us; but if the results of close stylistic analysis marry well with those of alternative methodologies, then so much the better.

Transmission: Principal Sources and Their Notations

All four motets to be discussed here—*Garrit/In nova*, *Firmissime/Adesto*, *Tribum/Quoniam* and *Aman/Heu*—are preserved in *Fauvel*.³³ Each (except *Aman/Heu*) has a concordance in at least

³² This motet is problematic as the presence of an adaptation would seem to suggest that the piece was pre-existent.

³³ *Fauvel*, f. 44^v, f. 43^r–43^v, ff. 41^v–42^r, and f. 30^r respectively.

one other source, the most important of which is the so-called Brussels rotulus.³⁴ Given the comparatively small size of the extant part of this manuscript, its substantial number of concordances (six) with *Fauvel* is significant. As Roesner points out, 'the Brussels rotulus testifies to the circulation of a considerable portion of the *Fauvel* music as something of a unit relatively early in the century, while the scarceness of this music in the more plentiful later sources implies that much of the *Fauvel* *ars nova* music enjoyed only a rather brief period of favour.'³⁵ The extent to which the same repertory is reproduced in both *Fauvel* and the rotulus has led to the assumption that the two manuscripts were copied at roughly the same time, the former predating the latter. Unfortunately, much research remains to be done into the provenance and dating of the rotulus, although generally speaking the script and musical notation do point to the earlier years of the fourteenth century. The only notable departure from the type of notation employed in *Fauvel* is the use of the tailed minim, but this need not necessarily reflect a significantly later date of inception. If we agree with Leech-Wilkinson's suggestion that tailed minims were in fact used *prior* to the completion of *Fauvel*,³⁶ then there is no compelling reason to assume either that the Brussels rotulus was copied some time later or that it reflects a reading somewhat divorced from the original intention. On the contrary, the smaller manuscript was probably used in performance and may therefore represent a more accurate account of the pieces it transmits; and although Roesner hints that *Fauvel* may be performance-orientated,³⁷ the sheer luxuriousness and size of it might suggest the opposite.³⁸ This is more or less borne out by a closer examination of the various preservations of the Marigny motets. Generally, the rotulus would seem to be more consistently accurate (and unequivocal) than *Fauvel* in matters of

³⁴ *Garrit/In nova—Pic; Tribum/Quoniam—Br*, no. 3, *LoR*, ff. 43^v–44^r, *Munich D, Str*, f. 71^r–71^v, and *Rostock*, f. 43^r; *Firmissime/Adesto—Br*, no. 4; *Aman/Heu—unicum*. On the rotulus, see Roesner et al., op. cit., 25–26 and *passim*; Charles E. Brewer, 'A Fourteenth-Century Polyphonic Manuscript Rediscovered', *Studia Musicologica*, 24 (1982), 5–19; Schrade, *Commentary*, 46–47; and Richard Hoppin, 'A Musical Rotulus of the Fourteenth Century', *Revue Belge de Musicologie*, 9 (1955), 131–142. For a brief description of *Pic*, see Hoppin, 'Some Remarks *a propos* of *Pic*', *Revue Belge de Musicologie*, 10 (1956), 105–111; and also *Répertoire International des Sources Musicales*, ed. Gilbert Reaney, vol. BIV² (Munich-Duisburg, 1969), 197. Unreliable modern editions of all four motets are to be found in *Philippe de Vitry: Complete Works*, ed. Schrade (Monaco, 1984) (a reproduction from *Polyphonic Music of the Fourteenth Century*, vol. 1), 3–15. For a transcription of *Garrit/In nova* as preserved in *Pic*, see Richard Hoppin (ed.), *Anthology of Medieval Music* (New York, 1978), no. 59, 120–126 (reprinted in the *Norton Anthology of Western Music*, ed. Claude V. Palisca (New York and London, 1988), vol. 1, no. 21, 75–78).

³⁵ Roesner et al., op. cit., 25. Roesner suggests that the continued popularity of *Tribum/Quoniam* (witness its albeit somewhat altered preservation in fifteenth-century sources) can be attributed to its use of a 'well known *exemplum*.' He also speculates that the experimental and modern *Garrit/In nova* may have been more widely disseminated than its extant transmissions admit; *loc cit.*

³⁶ Leech-Wilkinson, 'The Emergence', 309.

³⁷ See especially his discussion of the upwards *cauda*, op. cit., 33.

³⁸ For an early evaluation of display and performance manuscripts, see Besseler, 'Studien zur Musik des Mittelalters I: Neue Quellen des 14. und beginnenden 15. Jahrhunderts', *Archiv für Musikwissenschaft*, 5 (1925), 173–176.

rhythmic profile and particularly *ficta* inflection, an observation which will be substantiated in the analytical sections below.³⁹

In 1928, Friedrich Ludwig tentatively proposed that *Pic* originally formed part of the Brussels rotulus,⁴⁰ despite the various discrepancies between the two manuscripts in dimensions, margin size and textual transmission. Hoppin, however, in a brief and outdated article, uses the evidence of the notation of *Pic*, together with the points noted by Ludwig, to demonstrate their different origins.⁴¹ While the scribe of the rotulus makes several mistakes in both the French and Latin texts,⁴² that of *Pic* is generally more accurate, giving some spellings characteristic of Picardy which do not appear in *Br*. By far the most interesting feature of the notation of *Pic* (which graphically differentiates between the semibreve and minim rest) is the superfluous retention of the *punctus divisionis*, a device used in 'Petronian' sources to delineate separate groups of semibreves. As Hoppin remarks:

The notation of *Br* suggests that the scribe was deliberately and completely modernizing a notational system which he understood but which he felt to be inadequate and out of date. The scribe of *Pic*, on the other hand, may have been copying, perhaps for purposes already somewhat antiquarian, a notation which he knew how to modernize but whose basic principles he no longer completely understood.⁴³

³⁹ A noteworthy feature of the rotulus, and one which, as far as I can ascertain, has not been discussed at any length, is its use of simultaneous *f* and *c'* clefs in some tenor parts. The practice of indicating pitches by *letters* on the relevant lines of the stave is nothing new and can be seen in a handful of pieces preserved in, for example, late thirteenth-century sources, namely *Ba*, f. 80^r–80^v, and *Lo4*, ff. 43^r–44^v. Examples of clefs appearing simultaneously with pitch letters can be found in *N* (the *Chansonnier Noailles*). Two early fourteenth-century manuscripts make a very limited use of simultaneous *f* and *c'* clefs: the first of these, however,—*Bol*, f. 5^r–5^v—is deceptive for the piece is a two-part work written on one stave. The second is more interesting for it notates each voice of a two-part conductus on staves with simultaneous *f* and *c'* clefs (see *Da*, f. 8b^r–8b^v). None of the major thirteenth-century sources (except *Ba*) uses double clefs. As the fourteenth century progressed, however, the practice of simultaneous clefs apparently became more widespread. Instances are too numerous to identify individually, but are to be found in the following manuscripts: (Belgium) *Br*, (Switzerland) *Frib4*; (Germany) *Erf4*; (Spain) *E-Mo 1*; (Netherlands) *NL-Lu 2720*; and (France) *CaB* and *Ch*. By the beginning of the fifteenth century, the practice of double clefs characterises Czechoslovakian, German and French sources, the most significant being the *Codex Reina*. In general, simultaneous *f* and *c'* clefs in this manuscript are confined to the tenor and contratenor; they tend to be used, though not always, when parts consist of wide leaps and ranges. Thus it may have been the case that the practice of double clefs in *Br* stemmed either from the inherited notational habits of a geographical area/scribe or the desire to make the lower parts easier to read (upon performance?), or a combination of the two.

⁴⁰ F. Ludwig, *Guillaume de Machaut, Musikalische Werke* (Leipzig, 1928), vol. 2, p. 21.

⁴¹ Hoppin, 'Some Remarks *a propos* of *Pic*', 105–111.

⁴² It is tempting to conclude that errors in the texts of the Brussels pieces significantly weaken the claim that the rotulus is a more reliable source from which to make editions. Seemingly quite 'serious' textual problems, however, are also to be found in *Fauvel*, the most notable being the substitution of *Quoniam* for *Aman* at the beginning of the triplum to *Aman/Heu*. See Roesner et al., op. cit., footnote 139, page 21.

⁴³ Hoppin, op. cit., 105.

Clearly, then, Hoppin is implicitly agreeing with Paul Meyer's placing of *Pic* some time after *Fauvel* in the mid fourteenth century,⁴⁴ despite the former's belief that its scribe 'seems to have been primarily interested in the music'.⁴⁵ I find it odd that the edition of *Garrit/In nova* given in the *Anthology of Medieval Music* is based entirely upon the version transmitted in *Pic*, a reading fraught with *ficta* problems.⁴⁶ And while it is true that *Fauvel* is in most cases less reliable than other sources discussed in the present chapter, it would seem to be more 'careful' and certainly more *explicit* than *Pic* in its transmission of *Garrit/In nova*. Why Hoppin should neglect a close source in favour of a much later one is difficult to explain, especially given that the scribe of *Pic* makes such a mess of modernising the notation.⁴⁷ If he did not fully understand the notational principles in operation at the time of *Fauvel*, then can we expect him to have grasped the true extent of the experimental nature of *Garrit/In nova*? It is highly likely that he failed to notice some of the harmonic subtleties of this motet and subsequently either disregarded or completely misunderstood his exemplar. This may explain why he consistently fails to give certain essential *ficta* indications; unless, of course, the sound-world of the motet changed significantly during the three or four decades separating *Fauvel* and *Pic*, something we will never be able to prove given the absence of any further concordances.⁴⁸

In addition to *ficta* ambiguities, *Fauvel* poses a particular problem to the potential editor in its use of the *coniunctura*:  . An informative example occurs in one of the motets to be analysed here—*Firmissime/Adesto*. That the notational practices of the copyists of *Firmissime/Adesto* are slightly different is apparent in the opening breves of the motet. *Fauvel* renders the first three notes of the motetus as a *coniunctura*, consisting of what would appear to be a breve with a descending sinistral stroke and two semibreves; *Br*, on the other hand, does away with the *tractus*. While this may not seem particularly significant, the precise rhythmic interpretation of the *Fauvel* figure (and subsequently that of *Br*) has been the subject of some confusion.

⁴⁴ P. Meyer, *Chansons Latines et Françaises* (ms. Coll. Picard. 67), *Bulletin de la Société des Anciens Textes Français*, 34 (Paris, 1908), 53–55.

⁴⁵ Hoppin, op. cit., 106.

⁴⁶ Interestingly, Roesner also refers to the 'superiority' of the reading given in *Pic*, although he offers no substantiation for the comment (see Roesner et al., op. cit., footnote 190, page 38). It would seem that these evaluations have been made primarily on *Pic*'s accurate isorhythmic rendition of the triplum at bars 17–18.

⁴⁷ See especially line 8 of the triplum, where five successive semibreves are each confusingly followed by a *punctus*.

⁴⁸ Symptomatic of the tendency to regard larger manuscripts as somehow more revealing and important than smaller ones, is the lack of any extensive research into both *Br* and *Pic*. Clearly, a thorough investigation into the identity and mentality of the scribe(s) of *Pic* would greatly assist a balanced evaluation of how and where *Garrit/In nova* was transmitted.

Willi Apel, in his seminal handbook on notation, unhelpfully suggests that the *coniunctura* might be interpreted in one of two ways: either as breve plus two semibreves (as manifest in Johannes Wolf's transcription),⁴⁹ or in the manner of the older form found in *Mo*, that is, two semibreves followed by a breve⁵⁰ (favoured by both Ludwig and Schrade).⁵¹ Apel is indecisive, citing both the Robertsbridge rendition of the motet as evidence for breve plus semibreves and the reverse interpretation of the figure on the basis of the principle of consonance.⁵² At no stage does he venture an explanation as to why the initial note of the older *coniunctura* should have acquired a sinistral tail by the time of *Fauvel*.

A thorough perusal of *Fauvel* reveals that the *coniunctura* is not confined to any specific type of piece or genre. Indeed, it appears frequently in both polyphony and monophony. So the appearance of the figure in *Firmissime/Adesto* cannot be attributed to a type of notation used at the time of emerging *ars nova* motets, least of all to that employed by its composer. It is well known that scribes did not faithfully reproduce their exemplars; they may well have intentionally altered such things as notational symbols to suit their own (pre)conceptions, tastes, and 'house styles', or they may simply have been out of touch with the most recent trends in musical notation. The presence of the *coniunctura* across the genres represented in *Fauvel* would seem to suggest that the scribe was using a figure with which he was well acquainted and which held a fixed meaning, irrespective of context. It is not unreasonable to assume, therefore, that precedents for this specific figure exist somewhere in the repertory directly prior to *Fauvel*. And a cursory glance through the sources at my disposal revealed some notable related examples in the *Chansonnier du Roi*;⁵³ clearly, an extensive search of the material should yield more conclusive evidence.

An examination of contemporary theoretical doctrine, however, removes the necessity to rely on practical accounts alone.⁵⁴ A treatise copied but probably not written in 1279—*De Musica*

⁴⁹ J. Wolf, *Geschichte der Mensuralnotation* (Leipzig, 1904), vol. 3, nos. 2–10.

⁵⁰ W. Apel, *The Notation of Polyphonic Music*, 333.

⁵¹ F. Ludwig, *Sammelbände der Internationalen Musikgesellschaft* (Leipzig, 1899–1914), vol. 6, p. 627; Schrade, *Philippe de Vitry: Complete Works*, pp. 9–12.

⁵² Apel, op. cit., 333 and 449–450.

⁵³ See, for instance, *Corpus Cantilenarum Medii Aevi, Première Série, Les Chansonniers des Troubadours et des Trouvères* (no. 2), *Le Manuscrit du Roi*, Jean Beck and Madame Louise Beck (New York, 1970), vol. 1, f. 79^v (column b, stave 3) and 82^v (column b, stave 7).

⁵⁴ The edition of Franco of Cologne's *Ars Cantus Mensurabilis*, given in Edward Coussemaker's *Scriptorum de musica medii aevi nova series* (Paris, 1864–1876) vol. 1, pp. 117–135, is corrupt in its transmission of ex. 44 (ibid., p. 126; numbering of examples from Gilbert Reaney and André Gilles (ed.), *Franconis de Colonia: Ars Cantus Mensurabilis* (American Institute of Musicology, 1974)). Coussemaker's example apparently includes

Mensurata by the Anonymous of St Emmeram—discusses our *coniunctura* and related forms at great length in a section on groups of three semibreves.⁵⁵ Before analysing this in detail, however, I would first like to draw attention to salient passages appearing earlier on in the text:

Also when they said that shortness was signified by a line placed on the left side, they similarly brought in something false, because we notate both breves and semibreves placed by themselves without tails; for indeed if a tail were added to them, it would designate length rather than shortness. Also it would seem more to approach the nature of composite figures than that of single ones. Also such a tail in composite figures does not always signify shortness, but rather has more often introduced length.⁵⁶

And a deliberate rule has been formulated to confirm this even more fully ... that is to say that 'a figure should never be put without propriety' or by means of the opposite of propriety 'when it can be put with propriety'.⁵⁷

According to the author of the treatise, therefore, figures should always be put with propriety where possible; every descending ligature with propriety must have a downward stroke on its left hand side. In this respect, the author's view of the nature of the semibreve is particularly informative: 'semibreves placed individually ... although they are separated from each other descending ... partake of and convey the meaning of the nature of a ligature'.⁵⁸ If successive semibreves can assume the character of a ligature, then it is not surprising that they, too, permit the addition of a sinistral *tractus*. Only in this instance (and contrary to logic), the stroke does not specifically signify that the semibreve 'ligature' be rendered according to the rule of propriety. Rather, the author simply states that 'whenever we put tails on [semibreves] they represent length, but if you find them without tails they definitely represent brevity'.⁵⁹ When the Anonymous of St Emmeram was writing, therefore, the notation and interpretation of semibreves was still in a state of flux; no one all-embracing rule had been devised to account for the various possible combinations of the smallest note value (a good example of the friction between theory and practice).

the *coniunctura*, which must be disregarded on account of its having been taken from MS S (see Reaney and Gilles, op. cit., 21 and 53).

⁵⁵ Jeremy Yudkin, ed., *The Anonymous of St. Emmeram: Complete Critical Edition, Translation, and Commentary* (Bloomington and Indianapolis, 1990), 171–179.

⁵⁶ *Ibid.*, 93.

⁵⁷ *Ibid.*, 129.

⁵⁸ *Ibid.*, 171.

⁵⁹ *Loc. cit.*

This fluid state of affairs is most apparent in the author's discussion of groups of three semibreves. He does not (or cannot) restrict himself to a single example of semibreve usage but describes in depth a whole range of instances, giving alternative rhythmic interpretations of the same figure where appropriate. Since the *Fauvel coniunctura* is explained within the context of semibreve formations, a brief analysis of the entire section is informative here.

Having stated the fundamental premise that an additional tail attached to the left side of the first semibreve simply indicates length, the author describes how to render the figure: . We learn that it is to be interpreted according to context. Thus, if the group takes the place of a 'larger' long (note that the St Emmeram Anonymous considers the smaller long of two units of time to be 'perfect'), 'the last of them will contain two units of time and the two preceding will keep only one',⁶⁰ hence: . The opposite interpretation obtains, however, *only* when the semibreves are equivalent to a smaller long—; in many instances 'the first ... is notated ... as a correct long' rather than as a tailed semibreve.⁶¹ The author then goes on to discuss (and, incidentally, to reject, on the basis of resemblance to the *plica*) the practice whereby length—and especially the value of a 'ternary' long—is indicated by means of a descending line attached to the last note of the group ().⁶²

Finally, the St Emmeram Anonymous considers the ligature which permeates the notation of *Fauvel*——informing us that:

they deviate in this way from the figure: they stretch (that is, they prolong) the first note now in this way  when they take (that is, comprise) three units of time. And to that (the first note) you may give (that is, you may favour it with) two units of time, and you will also bestow (that is, you will leave or deliver) one on the others (the other two).⁶³

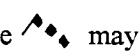
It is evident from this passage that the figure takes the place of a ternary long and is to be interpreted as a note of two *tempora* followed by two semibreves, hence . Furthermore, in the absence of any evidence to the contrary (and given the comprehensiveness of the treatise) it would seem that the figure cannot or simply does not exist in a binary context. While this is at odds with *Fauvel*'s version of *Firmissime/Adesto*, where the *coniunctura* unambiguously takes the place of two units of time, the concept of 'stretching' or 'prolonging' the first note is clearly

⁶⁰ *Ibid.*, 173.

⁶¹ *Loc cit.*

⁶² *Ibid.*, 173 and 175.

⁶³ *Ibid.*, 175. I have included the glosses in brackets to make the original edited version more readily understood.

the most important point to be observed. It might be tempting to conclude that the additional line is meant to convey the length of the first note *per se*. The fact that the related figure  may be interpreted differently according to context, however, confirms that the 'length' to which the author refers can pertain only to the value of the entire ligature. Finally, it is interesting that the St Emmeram Anonymous discusses the *Fauvel coniunctura* in a section devoted to the interpretation of groups of three semibreves. This implies that the initial note of the figure was conceptualised as a graphically altered semibreve rather than a breve or some sort of long.

By the time of Robertus of Handlo's *Regule*,⁶⁴ however, compiled, according to the explicit, in 1326, the 'rationalisation' of the *Fauvel coniunctura* had changed significantly. Despite its comparatively late date, the notational theory expounded in this treatise is essentially an extended and modified account of Franconian doctrine; the innovations of *ars nova* are not discussed. The *Regule*, therefore, is an important witness to developments in theory between the time of Franco of Cologne and 'Philippe de Vitry'. Handlo's ninth rubric, simply headed 'concerning conjunctions of semibreves and the shapes or ligatures with which semibreves ought to be conjoined', gives numerous examples of the *Fauvel coniunctura*, the most important of which appear in the third rule.⁶⁵ Here, a graphic distinction is made between the conjoined breve and long, the former requiring a descending tail to the left and the latter, a downward stroke to the right. Furthermore, examples of both descending and their equivalent *ascending* semibreve ligatures are given. Thus, the first note of the *Fauvel coniunctura* is no longer (albeit implicitly) classified as a graphically altered semibreve, in the manner of the Anonymous of St Emmeram, but is a definite breve with a value that can be determined according to a specific rule. That the additional stroke has nothing to do with the rule of propriety is evident in the ascending semibreve groups given in the example; ascending ligatures with propriety should have no tail. Clearly, then, the *tractus* is only a remnant of Franconian theory (where it does specify propriety) and now serves the single purpose of superficially 'ligating' longs and breves with successive semibreves, hence the concept of a 'conjoined breve'.⁶⁶

Given the evidence of the treatises, it is fair to say that the so-called *Fauvel coniunctura* is not meant to be interpreted according to the *coniuncturae* formations of *ars antiqua*. Rather, the additional stroke indicates that the figure is to be read as a ligature, a joining of a breve and two

⁶⁴ For a critical edition see Peter M. Lefferts, ed., *Robertus de Handlo: Regule (The Rules) and Johannes Hanboys: Summa (The Summa)* (Lincoln and London, 1991).

⁶⁵ Lefferts, *ibid.*, 143.

⁶⁶ *Ibid.*, 145 and 147. See also footnote 140, page 147.

semibreves. It is difficult to believe that the non-ligated version of the figure in the Brussels rotulus should be rendered counter-intuitively, especially given its use of minims. It is also highly unlikely that performances of *Firmissime/Adesto* differed widely in aspects of structural rhythm. Even if the rotulus were compiled several years after *Fauvel*, the rendition of the piece could not have changed that much in the interim period; and in any case, such alterations would imply that a composer of the early fourteenth century could not expect the fundamental structure of his works to remain intact upon subsequent performance. More concrete evidence that the non-ligated figure of the rotulus should be read as breve plus two semibreves comes in the form of an equivalent formation (breve plus *c.o.p.*) appearing later in the piece.⁶⁷ Significantly, the same rhythms are notated in *Fauvel* as our problematic *coniunctura*. Even more conclusive is the consistent distinction the *Fauvel* scribe makes between the *coniunctura* and the ligature ; had the former been intended to convey two semibreves plus breve, the latter would be superfluous. Similarly, at ‘trinitatis’ and ‘musice’ the *Fauvel* scribe prescribes a breve without a *tractus* and two independent semibreves, rather than the normal tailed *coniunctura*. The reason for this is simple: the presence of text necessitates the splitting up of the ligature. All instances of the *Fauvel* *coniunctura* occur on melismas. Finally, if the opening figure of *Firmissime/Adesto* translates into breve-semibreve-semibreve, the first three lines of the motetus assume an identical rhythmic profile for two complete breves (beginnings of isorhythm in the upper voices?).

This leaves the question as to why the *Fauvel* scribe includes descending sinistral strokes when the copyist of the Brussels rotulus ignores them completely. Clearly, by the time of the latter manuscript, the *tractus* was considered superfluous, which may be some indication of a considerably later date of inception. If the two sources were compiled chronologically close together, however, it would appear that their scribes had either a different working knowledge of contemporary developments in notation, and/or varying preferences. Together with the fact that the *Fauvel* scribe retains two features of older notational practices—the *plica* and various forms of the *coniunctura*—the evidence of the *tractus* serves to support the notion, first suggested by Roesner,⁶⁸ that the editor of *Fauvel* had conservative tendencies.

Tenors: Modal Integrity and Harmony

Theorists recount motet composition in terms of the primacy of the tenor part: a melody appropriate to the projected theme of the piece is selected, a rhythm added and the upper voices

⁶⁷ Motetus, last note of stave 6, first 2 notes of stave 7.

⁶⁸ Roesner et al., op. cit., 26.

conceived in consonance with the final product.⁶⁹ Whether one subscribes to the view that medieval composers worked 'successively', in the manner implied by most theoretical accounts, or 'simultaneously', as largely competent pieces would seem to suggest, the foundational role of the (normally) lowest voice remains the indisputable common denominator of standard motet composition.⁷⁰ It seems probable that composers primarily concerned with the musical sense of their works, would have chosen tenor melodies which were likely to produce pleasing upper-voice counterpoint or harmony; an obvious source for such tenors would be already well-established and successful pieces. And this may be one reason why *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam* share closely related tenors and, to quite an extent, sound-worlds. The composer of these motets may have come up with a 'winning formula', one which he liked the sound of, and one which he could rely upon to form a suitable framework for subtle experimentation.⁷¹ Thus it is possible that he chose the constituent pitches of each respective *color* to fit a *preconceived* notion of what the basic succession of harmonies was to be.

The tenors of *Garrit/In nova* and *Firmissime/Adesto* are both focused around F, while that of *Tribum/Quoniam*, although falling between an essentially F-orientated harmony, begins and ends on c'.⁷² *Aman/Heu* moves from an opening C sonority to conclude on A (Example 1):

⁶⁹ For a very clear and simplistic contemporary statement of this process, see especially the treatise by Egidius de Murino, edited and translated by Leech-Wilkinson in *Compositional Techniques*, 18–24.

⁷⁰ And even where the tenor sounds above the motetus, as in *Tribum/Quoniam*, Egidius outlines a procedure whereby the lowest voice is composed with reference to the tenor, rather than the other way round (Leech-Wilkinson, *op. cit.*, 23).

⁷¹ The fact that certain melismas were used time and time again in the tenors of thirteenth-century motets, may be evidence of a developing concept of musical, and possibly harmonic potential.

⁷² As Bent notes, the tenor is the beginning of the responsory *Merito hec patimur quia peccavimus in fratrem nostrum*; in the motet it is transposed up a fifth from F to C (see Bent, 'Polyphony of Texts and Music in the Fourteenth-Century Motet: *Tribum que non abhoruit/Quoniam secta latronum/Merito hec patimur* and its "Quotations"', forthcoming). The pitch system is c–c' (middle C)–c". Capitals are used to indicate pitches where specific register is unimportant—hence 'C' or 'F' sonorities.

Handwritten musical score for four voices, each with a unique rhythmic pattern. The voices are labeled as follows:

- Garkl / In nova** (top voice, treble clef)
- Firmissime / Adesto** (second voice, bass clef)
- Tribum / Quoniam** (third voice, bass clef)
- Amathieu** (bottom voice, bass clef)

The score consists of four staves, each with a different rhythmic pattern of vertical strokes and dots. The music is divided into measures by vertical bar lines and concludes with a double bar line at the end of each section.

Example 1

Taking each tenor in turn, the *neuma* of *Garrit/In nova* consists essentially of two statements of the same melodic configurations, the second deviating from the first only at the final cadential pattern (hence **abab'**). The opening gesture of each statement traces an immediate stepwise ascent from *f* to *a*, followed by a leap of a minor third to *c'* and an oscillation to *d'*. A move back to *f* is effected by a further minor third motion to and from *a* and a stepwise descent to the final, which is then confirmed by a second descent to *f* via *b flat* (omitted in the latter half of the *color*). Thus the tenor melody is constructed from oscillations from *f* to *c'* and *c'* to *f*, with about equal emphasis given to both pitches (counting the number of times each is stated). Considered as a whole, however, *c'* is subsidiary to *f* and it is the latter which becomes the (expected) primary pitch focus of the melody.

The *talea*, a rhythmic palindrome if the final rest is ignored, sets 12 notes of the *neuma* (thus 1C=3T) and is neatly divided into two sections by a duple rest. Melody and rhythm are coordinated in such a way that the first note of each successive *talea* is *f*, *f* and *c'* respectively, thus acknowledging the primarily F-orientated structure of the borrowed chant. The internal 'structural pitches'⁷³ of each *talea*, however, reveal quite a different situation: in addition to *f* and *c'*, rhythmic emphasis is also given to the pitches *g*, *d'* and *a*. Analysing the extreme contours of all three *taleae*, the first outlines a progression from *f* to *g*, the second from *f* to *d'*, and the third from *c'* to *f*. It would seem, then, that the composer has devised a *color/talea* combination which in many ways disregards the modal coherence of the original melody. This in turn might suggest

⁷³ A 'structural pitch' here is one which receives emphasis by means of its position before or after a rest.

that the division of the *color* was governed more by the composer's wish to impose numerical order than by a prior understanding of potential pitch relationships and harmonic coherence. That this was not the case is manifest in the clever way the composer manoeuvres the counterpoint during the tenor silences. A technique to be exploited later by Guillaume de Machaut, arrivals on to structural chords concordant with the modal scheme of the *color* are effected through the implication and prolongation of penultimate cadential sonorities.

Anne Walters Robertson has shown that the tenor *color* of *Firmissime/Adesto*—the alleluia *Benedictus es*—corresponds *exactly* to a version of the chant in a manuscript from Arras.⁷⁴ On the basis of this and other evidence she is able to strengthen the attribution of the motet to Philippe de Vitry and suggest a likely candidate for the composer's birthplace—Vitry-en-Artois. A particularly significant point arising from her discussion is the fact that the chant from which the tenor is extracted is variously notated on F, G and C,⁷⁵ that Vitry evidently favoured one over the others (F) in his motet may be further proof of his preference for a particular modal/harmonic flavour. Or it may simply have been that Vitry was accustomed to hearing or seeing the chant notated with that final.⁷⁶

The contours of the borrowed chant are similar to those of the *neuma* of *Garrit/In nova*, and indeed, both tenors begin with the same stepwise ascent from *f* to *a*. While a great deal of the melody consists of oscillations around *f* and *g*, leaps from *g* to *b* flat form a significant feature of the tenor motion. Unlike *Garrit/In nova*, where the highest note, *c'*, is stated eight times in all, it appears only once in the *alleluia* fragment, about two thirds of the way through and as part of an arpeggiation on F. The notable absence of the fifth of the mode, together with the comparatively numerous statements of *b* flat, a pitch inextricably linked with *f*, result in a tenor foundation that is more consistently F-orientated than that of *Garrit/In nova*. And the strongly modal character of the chant is further highlighted by its combination with a relatively short *talea*, stated sixteen

⁷⁴ A. W. Robertson, 'Which Vitry? The Witness of the Trinity Motet From the *Roman de Fauvel*', forthcoming in *Hearing the Motet: Essays on the Motet of the Middle Ages and the Renaissance*, ed. Delores Pesce (Oxford). Given that motet tenors often tend to differ in pitch content from their original form preserved in extant chant sources, Robertson's discovery of an exact match appears significant.

⁷⁵ One version of the chant, however, appears to uniquely 'confuse' the two finals, transcribing the opening of the *alleluya jubilus* on F and its conclusion on G; the beginning of the verse reverts back to F (see the *Graduale Sarisburicense*, facsimile, dissertation and historical index by Walter Howard Frere, *Plainsong and Mediaeval Music Society* (London, 1894; republished by Gregg Press Limited, Farnborough, 1966), plate c, page 71). An exhaustive study of the opening and closing tones of other *alleluia jubili* and verses in this compilation reveals that such an alternation of 'finals' is idiosyncratic of the Salisbury Rite (see, for example, f. 1, 123 and 127–128).

⁷⁶ Robertson even suggests that 'a version of this tune from another place, although recognizable as the Alle. *Benedictus es*, would have sounded less "correct"' (op. cit.).

times in all—eight in the first section and eight in the ‘diminution’ section. The coordination of *talea/color* is such that *f* and *a* alternately receive structural emphasis⁷⁷ much in the manner of the *ouvert* and *clos* cadences of secular song.

A similar process can be seen to be at work in the tenor of *Tribum/Quoniam*. Like that of *Firmissime/Adesto*, the *color* (stated twice at *integer valor*) is divided into several short ‘*taleae*’ (1C=6T), except that the rhythmic pattern in this case is so simple that it resembles more the (rhythmic) modal tenors of thirteenth-century motets than the fully-fledged isorhythmic motet of the type represented by *Garrit/In nova*. Nevertheless, the concluding pitches of each *talea* alternate between *e'* and *d'* in the manner seen in *Firmissime/Adesto*, with the final notes of both *color* statements resting on *c'*. Once again, the opening gesture of the borrowed melody traces a stepwise ascent, this time from *c'* to *e'*, and the highest note, *g'*, is restricted to one occurrence about two thirds of the way through.

The compilation of the unique tenor of *Aman/Heu* is described at length by Roesner: constructed from two separate chant fragments⁷⁸ and with text incipits appropriate to Marigny’s lament, it concludes with three statements of the opening ‘motto’, effecting ‘a kind of refrain structure not unlike some enté motets of the previous century.’⁷⁹ Roesner suggests the tenor is to be sung with full text, even though absent in *Fauvel*:

The result is a work in which the stylistic dichotomy between the tenor and the upper voices is considerably reduced; we have a piece with three simultaneously sounding related texts—something uncharacteristic of the other “Vitry” works, but found in the late thirteenth century, elsewhere in the *Fauvel* repertory ..., and in some Machaut motets.⁸⁰

A noteworthy feature of this tenor is its unusual opening gesture, which traces a stepwise *descent* of a fourth from *c'* to *g*. The only other motet in *Fauvel* with a comparable initial contour is *Orbis/Vos*,⁸¹ a motet attributed to Vitry by Schrade but rejected by Besseler, Sanders,

⁷⁷ Noted also by Robertson.

⁷⁸ The first seven notes are taken from the second antiphon for the Vespers service in the Office of the Dead—*Heu me quia incolatus*; the remainder (excluding the final declamations), from the second responsory for Matins on Maundy Thursday—*Tristis est anima mea usque ad mortem*. See Blachly, *The Motets of Philippe de Vitry*, footnote 86, page 56.

⁷⁹ Roesner et al., op. cit., 41.

⁸⁰ Loc. cit.

⁸¹ Ibid., f. 7.

Roesner and Leech-Wilkinson. Both tenors share similarly directed material, consisting mostly of oscillations and stepwise motion (Example 2):

Example 2

Furthermore, in addition to the frantic semibreve declamation characterising the polyphony and a superficial stylistic affinity, the opening bars of the triplum in each motet are strikingly similar.⁸² This is not to say of course that the pieces are necessarily the product of the same composer, but there is, I believe, a possibility that one was written with the other in mind: *Orbis/Vos* (a better piece) may well have been a model for *Aman/Heu*. The striking absence of a significant number of French fourteenth-century motets with initial stepwise descents of a fourth or more serves to corroborate this hypothesis.⁸³

By far the most frequent type of opening tenor gesture in *Fauvel* is characterised by an upper or lower ‘neighbour-note’ motion, where the initial pitch is succeeded by a note one tone higher or lower and is subsequently reiterated. Roughly half (16) of the polyphonic pieces begin in this manner. Stepwise ascents to the third degree are second in popularity (8), with introductory leaps in either direction following closely behind (6). Only one piece traces an initial descent to the third below the opening pitch. Compare these statistics to those derived from other French fourteenth-century motets edited in *Polyphonic Music of the Fourteenth Century*:⁸⁴

⁸² Schrade, ‘Philippe de Vitry: Some New Discoveries’, 339. Schrade gives no explanation as to why he believes the triplum of *Orbis/Vos* to be quoting that of *Aman/Heu*, why not the other way round?

⁸³ I could find only two other comparable instances in *Polyphonic Music of the Fourteenth Century*, vol. 5 (Motets of French Provenance): *O Philippe/O Bone*, where the descent continues down to the fifth and the tenor is in any case a *solus tenor*, and *Rex/Karole*. A detailed analysis of *Orbis/Vos*, beyond the scope of the present study, may reveal more compelling evidence for this proposed dependency.

⁸⁴ Figures are taken from vol. 5 (the last of which—no. 34—is not included since it is incomplete); *Philippe de Vitry: Complete Works* (excluding those ‘Vitry’ motets in *Fauvel*); and volumes 2–3, *Guillaume de Machaut: Complete Works* (Monaco, 1977).

TYPE OF OPENING GESTURE	FREQUENCY
Neighbour-note	12
Leap	29
Tone plus leap	6
Stepwise Ascent to the third degree	7
Stepwise Ascent greater than the third degree	3 ⁸⁵
Stepwise Descent to the third degree	7
Stepwise Descent greater than the third degree	2

Table 1

The comparatively high number of tenors moving by leap would seem to suggest that composers began to favour this type of opening contour over the neighbour-note type preferred before and at the time of *Fauvel*. It follows, therefore, that the fourteenth century witnessed a gradual and subtle shift away from the sort of harmonies implied by introductory stepwise oscillations. Furthermore, five of the 'leap' tenors identified in the table above belong to motets attributed by Schrade to Philippe de Vitry.⁸⁶ This may in turn imply that the composer was closely bound up with the trend away from 'earlier' tenor types, and indeed, the evidence of *Petre/Lugentium*, composed by Vitry in 1342, would seem to support this suggestion. Leech-Wilkinson has shown that the language of *Petre/Lugentium* represents an embodiment of the *ars magis subtiliter*, 'a new, more subtle style' of motets identified by the anonymous author of the *Tractatus figurarum*.⁸⁷ Intrinsic to this style are lengthy *taleae* combining notes of shorter duration and a concomitant increase in the rate of harmonic change. Particularly significant are the numerous leaps of fourths and fifths which characterise the tenor of *Petre/Lugentium*, intervals which, presumably, were not dictated by the preexistence of a chant *color*. Without the constraints of a predetermined melodic contour, the composer appears to be experimenting with perceived relationships between certain chords—principally F, G, C and D. The harmonic thinking at the root of this motet, therefore, would seem to bear out Felix Salzer's identification of the fourteenth century as a watershed in the history of functional harmony:

⁸⁵ Interestingly, this category is unique to the works of Guillaume de Machaut (cf motets 4, 16 and 21 (after the *introitus*)).

⁸⁶ Cf *Douce/Garison*, *Vos/Gratissima*, *Tuba/In*, *Impudenter/Virtutibus* and *O/Canenda*. While five motets is only a sixth of the total, they nevertheless represent a high proportion of those works attributed to Vitry by Schrade (about a third).

⁸⁷ Leech-Wilkinson, 'Related Motets from Fourteenth-Century France', 8–9.

What only gradually develops during the fourteenth and fifteenth centuries is a new usage of the tonal language made possible through the probably completely unconscious discovery of associations and relationships existing between triadic chord-tones and thus between certain triadic chords. The birth of the harmonic concept and the resulting harmonic progressions, all based on I–V–I, however, in no way diminished the role of counterpoint.⁸⁸

While Salzer believes that the discovery of chordal relationships was likely to have been ‘completely unconscious’, Hoppin is less cautious: ‘perhaps the most unexpected means of tonal orientation ... is the strong emphasis on the fifth degree of the mode and its relation to the final in both melodic and harmonic progressions. Yet a little thought suffices to convince us that this emphasis might really have been foreseen.’⁸⁹ His article sets out to demonstrate the presence of certain favoured chords and their standard locations and functions within given tonal contexts.⁹⁰ Through an analysis of an admittedly small sample of music, he reaches the conclusion that one of the principal concerns of fourteenth-century composers was the unambiguous establishment of the tonic at the very beginning of a piece.⁹¹ Evidence in support of this view is offered in the form of *ouvert* and *clos* endings (which, if they are to achieve their effect, necessitate that the tonality of the piece be ascertained from the outset), an increased use of the tonic as the opening sonority (and a decrease in the use of other degrees), introductory phrases and textless sections culminating in cadences to or emphasis of the tonic, and stepwise descents to the tonic from the eighth degree.⁹² Thus the greater occurrences of opening leaps (and especially arpeggiations on F) in the tenors of motets written after *Fauvel*, may be symptomatic of a drive for tonal definition. Furthermore, with the advent of the so-called *ars magis subtiliter*, the type of tenor seen in *Petre/Lugentium* was probably unavoidable. Given the length and, more importantly, the shorter individual durations of the *talea*, a *color* consisting of a restricted range and many

⁸⁸ F. Salzer, ‘Tonality in Early Medieval Polyphony: Towards a History of Tonality’, *Music Forum*, 1 (1967), 98. That good harmonic sense does not preclude good voice-leading is more significant a point than it may seem. If we agree with the concept that medieval composers constructed their polyphony from the superimposition of lines, then we must accept that harmonic progressions are largely the result of chance. We might expect, therefore, that such pieces will have little harmonic direction or sense (see *Aman/Heu* below); good voice-leading alone is clearly not enough. On the other hand, if a composer has some idea of what his progressions are to be, then he will inevitably have a degree of control over his part writing. Indeed, it would seem that the development of the fourteenth-century motet was a gradual mastery of the art of coordinating both vertical and linear dimensions.

⁸⁹ Hoppin, ‘Tonal Organization in Music Before the Renaissance’, *Paul A. Pisk: Essays in his Honor*, ed. John Glowacki (University of Texas, 1966), 29.

⁹⁰ For further considerations of tonal types in fourteenth-century song, see Yolanda M. Plumley, *Style and Structure in the Late Fourteenth-Century Chanson* (Ph. D. thesis, University of Exeter, 1990); and Peter Lefferts, ‘Signature-Systems and Tonal Types in the Fourteenth-Century French Chanson’, *Plainsong and Medieval Music* (1995), 117–147.

⁹¹ Hoppin, op. cit., 25 and 27.

⁹² Ibid., 26–29.

oscillations and repeated notes, would simply not have provided adequate long-term harmonic impetus (or interest) for the piece.⁹³ It is highly likely that valuable experience in this ‘rapid tenor’ technique was derived from the practice of writing diminution sections. Indeed, it is not illogical to suggest that the developments of the *ars magis subtiliter* were a direct result of the further expansion of the type of textless diminution section seen in, for example, *Impudenter/Virtutibus* and *O canenda/Rex*.⁹⁴

Numerical Schemes, Motet Audiences and Structure

Ernest Sanders is the first scholar to attempt to demonstrate the primacy of *numerus sonorus* in the construction of medieval motets.⁹⁵ Through the concept of the ‘modular number’, he establishes a means of accounting for the phrase structures and related idiosyncrasies of individual pieces. This approach to textual and numerical analysis is taken one step further by Alexander Blachly, who claims that much of Vitry’s compositional procedure may have been largely determined by an *a priori* importance of the number nine: ‘as the triple of the Trinity, as the symbol of the hierarchy of angels, and as the number of the heavenly spheres circling round the earth, [nine] was, more than any other, the single most potent digit from a symbolic perspective’.⁹⁶ Furthermore, some of the most recent (and as yet unpublished) research into the motets of *Fauvel* has tried to show that numbers in addition to nine permeate every facet of motet composition (line, word, letter, syllable) in a deliberate and therefore conscious manner.⁹⁷ Christopher Page’s *Discarding Images*, however, draws attention to some of the fallacies upon which he believes such analyses are based.⁹⁸ ‘Cathedralism’, outlining and ultimately questioning the fundamental premises behind a pertinent selection of important historical, literary, artistic and musicological studies, attempts to deconstruct the accepted image of motet composition as

⁹³ The same could be argued for many thirteenth-century motets, the tenors of which tend to be more angular than those in *Fauvel* (see especially the tenor melismas *Aptatur*, *Flos filius*, *Mors*, *In odorem*, *Egregie* and *Iohanne* contained within *Ba*).

⁹⁴ See Schrade, *Philippe de Vitry: Complete Works*, no. 11, pp. 35–40; and no. 14, pp. 50–53.

⁹⁵ Sanders, ‘The Medieval Motet’, *passim*.

⁹⁶ A. Blachly, *The Motets of Philippe de Vitry*, 151 and 139–152.

⁹⁷ For a more general survey of the relationship between number and music, see Dorit Tanay, *Music in the Age of Ockham: The Interrelationships Between Music, Mathematics and Philosophy in the 14th Century* (Ph. D. dissertation, University of California, 1989). See also Newman W. Powell, ‘Fibonacci and the Gold Mean: Rabbits, Rumbas and Rondeaux’, *Journal of Music Theory*, 23 (1979), 227–273; and, for a concise description of the concept of the Golden Section and its potential pitfalls in analysis, Courtney S. Adams, ‘Erik Satie and Golden Section Analysis’, *Music and Letters*, 77 (1996), 242–252, especially pp. 243 and 251–252; and, briefly, Anna Maria Busse Berger, ‘Musical Proportions and Arithmetic in the Late Middle Ages and the Renaissance’, *Musica Disciplina*, 44 (1990), 89–92 and 101–102.

⁹⁸ C. Page, Chapter 1, ‘Cathedralism’, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford, 1993), 1–42.

architectonic and necessarily successive. Thus, while Page acknowledges 'the value of the many insights that ... Sanders and others have offered into the artistic procedures of the Romanesque and Gothic eras', he nevertheless believes that 'cathedralism goes too far.'⁹⁹

An important issue embraced throughout Page's book is the problem of 'how to make medieval music our own',¹⁰⁰—'what is distinctly medieval?; what is the nature of medieval critical language; what is the evidence of modern performance worth?; and how are medieval people to be described?'.¹⁰¹ Clearly, these questions have a huge bearing on how we discuss, analyse and perceive medieval music and culture. The nature of the 'medieval experience' versus that of today is just one of the problems at the heart of recent musicological dispute. On the one hand, there are those who believe that a productive way forward is the reconstruction from extant sources of an accurate account of a 'medieval perception'.¹⁰² Indeed, this would appear to be an attractive option, allowing us to speak of the fourteenth-century motet in terms seemingly used by the people of that time. While it is important, however, to take into account contemporary contemplation of the music, there is an unfortunate paucity of extant aesthetical discussion from which to glean a wide-ranging insight.¹⁰³ And where accounts of musical experience do exist, it is often difficult to determine their precise meanings, as the evidence of Guillaume de Machaut's own words may demonstrate: of Ballade 33, for example, he writes 'and the *tenures* are as sweet as unsalted gruel',¹⁰⁴ which clearly makes little sense to us. Similarly, 'medieval ways of describing the materials and effects of the 'arts', music among them, have a tendency to carry the discussion of artistic materials no further than basic matters of form and structure, and their language of praise, like the things which they can identify for praise, are governed by convention'.¹⁰⁵ We have seen this to be the case with the treatise by Egidius de Murino, which in

⁹⁹ *Ibid.*, 41–42.

¹⁰⁰ Reinhard Strohm, 'Correspondence: How to Make Medieval Music Our Own: A Response to Christopher Page and Margaret Bent', *Early Music*, 22 (1994), 715.

¹⁰¹ Page, *op. cit.*, xxii–xxiv.

¹⁰² See, for example, Bent, 'Reflections on Christopher Page's *Reflections*', *Early Music*, 21 (1993), 630–631.

¹⁰³ Page, *Discarding Images*, xxii–xxiii.

¹⁰⁴ 'Et sont les tenures aussi douces commes papins dessales'; see Leech-Wilkinson, 'Le Voir Dit and *La Messe de Nostre Dame*: Aspects of Genre and Style in the Late Works of Machaut', *Plainsong and Medieval Music*, 2 (1993), 51. In this particular case, there is also the question of whether a composer's (recorded) 'evaluation' of his own work is itself an accurate reflection, as Edward T. Cone points out: 'by and large, the composer's performances, analyses, and critiques of his own work, while of the greatest interest and value as a means of clarifying his specific intentions, are by no means uniquely authoritative'; 'The Authority of Music Criticism', *Journal of the American Musicological Society*, 34 (1981), 12. For a highly informative evaluation of the terminology in Johannes Tinctoris' *Liber de arte contrapuncti*, see Page, 'Reading and Reminiscence: Tinctoris on the Beauty of Music', *Journal of the American Musicological Society*, 49 (1996), 1–31.

¹⁰⁵ Page, *Discarding Images*, xxii; cf also John Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350* (Cambridge, 1986).

its simple step-by-step approach to motet composition apparently fails to capture the intricacies of surviving pieces. In turn, this apparent gap between theory and practice, states Tim Carter, ‘creates a cosy space where “modern” analytical methods can nestle, mediating, it seems, between what was said then and what we think we should say now.’¹⁰⁶ We have come full circle. Crucial would seem to be ‘a fundamental ethical dilemma concerning where our responsibilities lie. Music of the past is (or should be) both distant and strange. Should we revel in that distance and strangeness, or should we create an illusion (some would say) of a rapprochement between past and present, seeking through familiarity and familiarization to smooth out the differences, recasting the music in our own image?’¹⁰⁷ This is a matter of choice. If we believe that musicology can be many things, there ought to be room for as many points of view.

Closely bound up with the question of number schemes in motets is the issue of audience—who listened to these pieces and where were they performed? Once more, opinion is sharply divided. The traditional view places motet composition, performance and appreciation firmly in the realm of a so-called intellectual élite or *cognoscenti* and indeed, some remarks made by the late thirteenth-century theorist Johannes de Grocheio would seem to substantiate this well. Page, however, citing purposefully from a translation of the treatise given by Albert Seay,¹⁰⁸ attempts to highlight some vital mistranslations and flaws that have gradually infiltrated and misguided research into motet audience.¹⁰⁹ While he accepts the relevance of Grocheio’s comments to a specific group (clerics), he contests previously held beliefs concerning the nature of the élitism, which, he concludes, ‘should be perceived in rather different terms [than either social or intellectual]: the cleric’s sense of distinctive juridical status; his consciousness of advancing mankind’s supreme purpose in God while maintaining a powerful influence over temporal powers; pride in the ability to read and write: *clergie*.¹¹⁰ In addition to substantially diversifying the group of people thought to have been beneficially exposed to motets, Page offers some suggestions as to what the perceived ‘subtleties’ of such compositions may have been. Contrary to the standard view of *subtilitas*, which tends to focus on abstract concepts such as numerical design, Page proposes that the medieval experience of motets was largely an aural one, that the real joy of listening to these pieces came from ‘the way [they] sounded’ (textually, linearly and

¹⁰⁶ T. Carter, Review of *Models of Musical Analysis: Music Before 1600*, ed. Mark Everist (Oxford, 1992), *Music and Letters*, 75 (1994), 64.

¹⁰⁷ *Ibid.*, 63–64.

¹⁰⁸ A. Seay, *Johannes de Grocheo: Concerning Music (De musica)* (Colorado Springs, 1967, 2/1973).

¹⁰⁹ For a detailed examination of the relevant passages, see Page, *Discarding Images*, 81–82.

¹¹⁰ *Ibid.*, 84.

horizontally).¹¹¹ And this is the very concept that Bent finds difficult to reconcile with her predominantly ‘prepared listener’ approach to motet analysis: her adopted objective methodology simply leaves no room for the (very likely) possibility that motets were written for motets’ sake. Intrinsic to her ideology is the notion that detailed analysis (of the right sort) enhances the perception of the art work. If analysis has anything to do with listening, the identification of often very long-term (and therefore imperceptible) numerical schemes should only be a small part of the larger picture. As Nicholas Cook remarks, ‘isn’t the really fascinating thing about music the immediate effect it makes on even the most untutored listener?’¹¹²

In ‘The Emergence of *ars nova*’, Leech-Wilkinson identifies amongst the motets of *Fauvel* a gradual change of attitude to the setting of texts above their tenors, a move from a ‘pragmatic’ and flexible approach to a more schematic one seen most clearly in the classic *ars nova* piece, *Garrit/In nova*.¹¹³ Figure 1 reproduces Leech-Wilkinson’s phrase chart of this motet,¹¹⁴ from which it can be seen that its composer sets the six decasyllabic quatrains of the triplum (the final line has fourteen syllables) and the four of the motetus (the opening line has fifteen) to a regular scheme, enabling the simultaneous sounding of line-endings and the systematic staggering of upper-voice rests.¹¹⁵ George Clarkson has already noted the essential features of the text setting: 1) triplum and motetus alternate between phrase lengths of a roughly 2:1 ratio (17 breves+8 breves), with an introductory section of 16 breves; 2) each 8-breve phrase sets one line of text (in both voices), whereas the larger sets three lines in the triplum and two in the motetus; 3) the *talea* consists of five perfect longs and five imperfect longs, a total of 25 breves which corresponds to that of the two upper voices’ phrases combined; and 4) triplum and motetus phrases commence roughly two thirds of the way through the *talea*.¹¹⁶ One of the significant results of the coordination of the upper voices is that principal points of articulation falling around breves 5–7 and 15–16 essentially divide the *talea* aurally into three sections, a phenomenon which can also be observed in the less schematically organised *Firmissime/Adesto*.

¹¹¹ *Ibid.*, 110.

¹¹² N. Cook, *A Guide to Musical Analysis* (London, 1989), 220.

¹¹³ Leech-Wilkinson, ‘The Emergence of *ars nova*’, 289–295 and passim.

¹¹⁴ *Ibid.*, 297.

¹¹⁵ Kügle proposes that ‘the entire structure of *Garrit/In nova* can be accounted for by the addition, subtraction, multiplication, or division of the two basic numbers, 2 and 3, and their surrogates, 4, 5 and 6, consistent with the Ovidian motto of the composition ... and the content of the upper-voice texts’; *The Manuscript Ivrea*, 167 (see also 163–168).

¹¹⁶ Clarkson, *On the Nature of Medieval Song*, 344–346. I would disagree with Clarkson’s claim that a *color* of 19 notes is stated four times throughout the motet; rather the *color* consists of 36 notes (another ‘9’ for Blachly) and 3 *taleae* and is repeated only once, hence: $2(C=3T)$. See *ibid.*, 345.

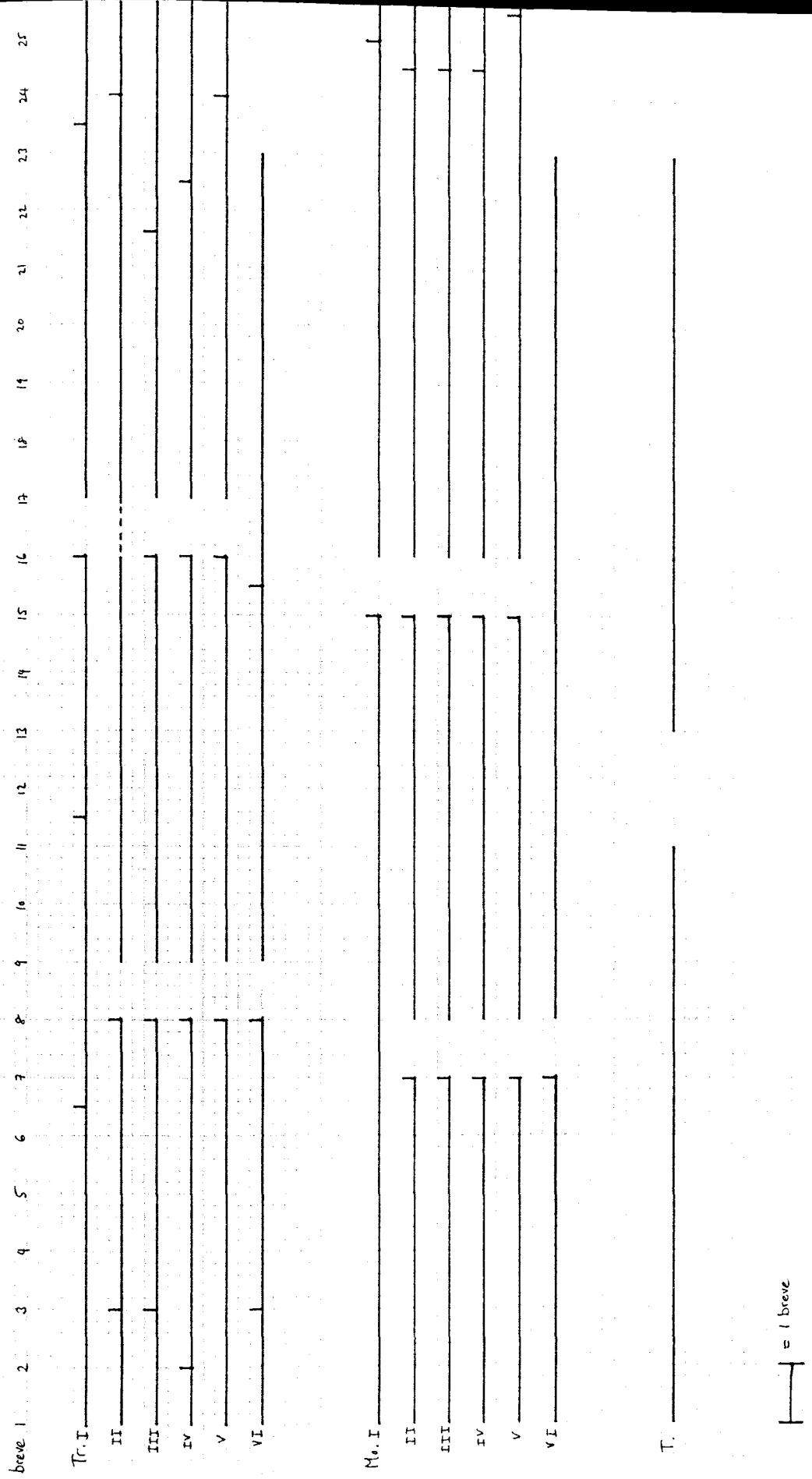


Figure 1. *Garrit/In nova*

Finally, while Clarkson notes the presence of the modular number, 25, he offers no reason as to why it is favoured over others. It is possible that the composer may have derived this number from the syllable count of the first two lines of the motetus, which he sets to the first *talea* (together with two additional breves to avoid the coincidence of the beginning of a text line and the second *talea*). Furthermore, the *auctoritas* line, taken from the opening of Ovid's *Metamorphoses* and consisting of 15 syllables, forms a musical phrase of 14 sounding breves and 1 breve silence; thus the composer may have decided to set this significant line at the rate of roughly one syllable per breve, allowing some flexibility for the sake of effective declamation.¹¹⁷

Figure 2 gives the phrase chart for *Firmissime/Adesto*, from which it is evident that the attitude towards text setting is considerably freer, though not all that dissimilar from that displayed in *Garrit/In nova*. Its composer clearly understands the potential of aligning textual parameters within a given voice but does not always feel duty bound to adhere to any preconceived scheme. The triplum is generally coordinated so that each couplet of its 20-line text is marked off by a rest, while the motetus, the 8-line structure of which relates closely to the division of the *color* into 8 *taleae*, is more freely divided across the *taleae*, with some correspondence of line-endings. This latter feature is (logically) more pronounced in the triplum where coincidences occur on breves 3, 5 and 15. Of the combined total of 28 lines, 11 are articulated within the opening 6 breves (principally at breve 3), with secondary points of articulation occurring around breves 9–11 and 13–15. Thus the overall profile of *Firmissime/Adesto* is comparable to that of *Garrit/In nova*, both motets having essentially three main points of textual articulation.

The approach to structure and texting manifest in *Tribum/Quoniam* (Figure 3), while comparable to the strictness of *Garrit/In nova*, is also similar in many respects to that of

¹¹⁷ Leech-Wilkinson has noted the relevance of the citation to the conscious novelty of the motet: 'its surprising arrangement of parts at its opening, leaving the motetus high above the rest of the texture for the first six longs, exposing its text 'In nova fert animus mutatas dicere formas' (the mind inclines to speak of forms changed into new things), does suggest that we should see this motet as a statement of intent, an advertisement for a new way of doing things'; 'The Emergence', 303. Similarly, the writing of the final breves of the motet is such that the *auctoritas* line of the triplum ('quod mox in facinus tardis ultoribus itur') is allowed to stand out from the texture both rhythmically and textually, the melismatic nature of the motetus rendering the triplum text clearly comprehensible.

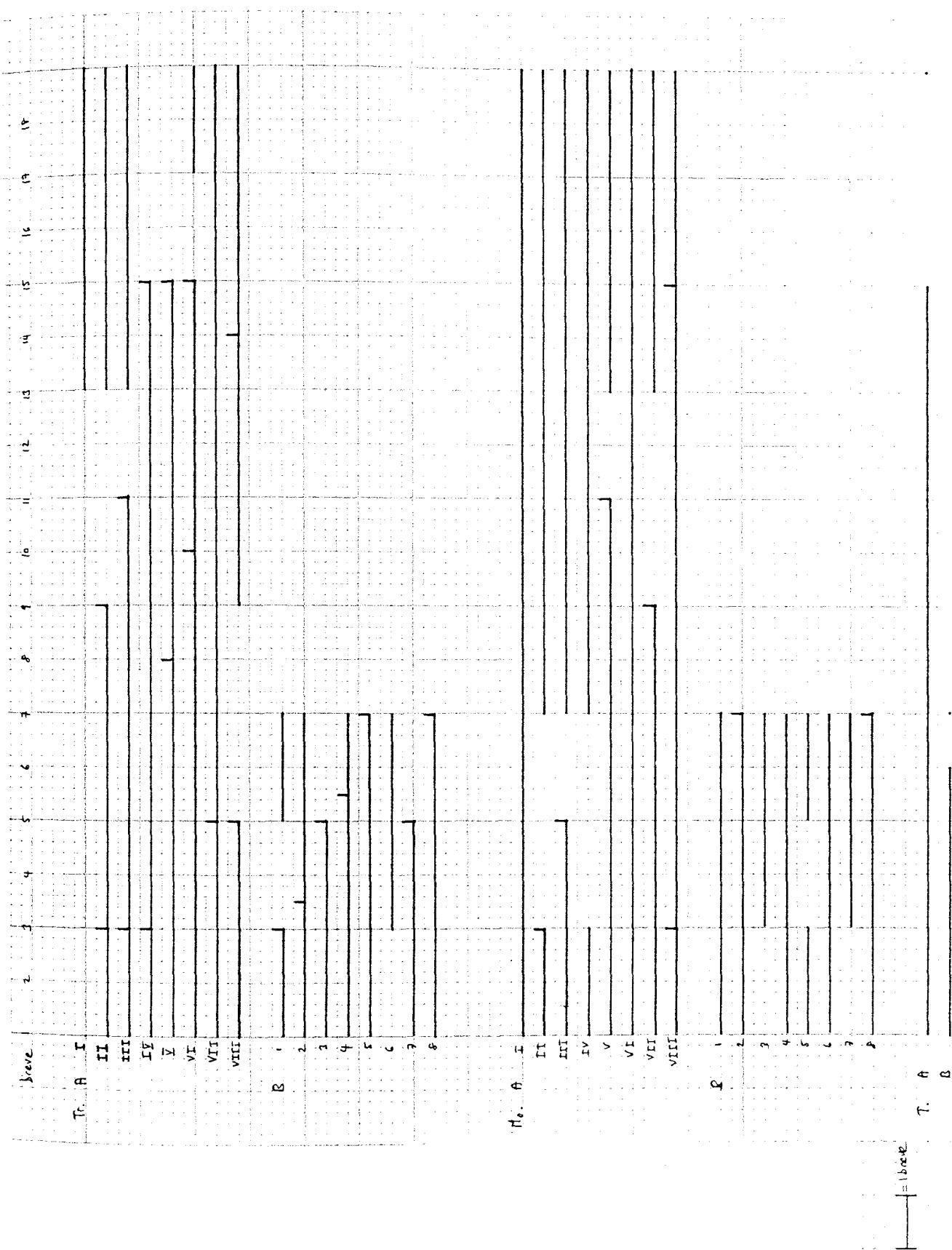


Figure 2. *Firmissime/Adesto*

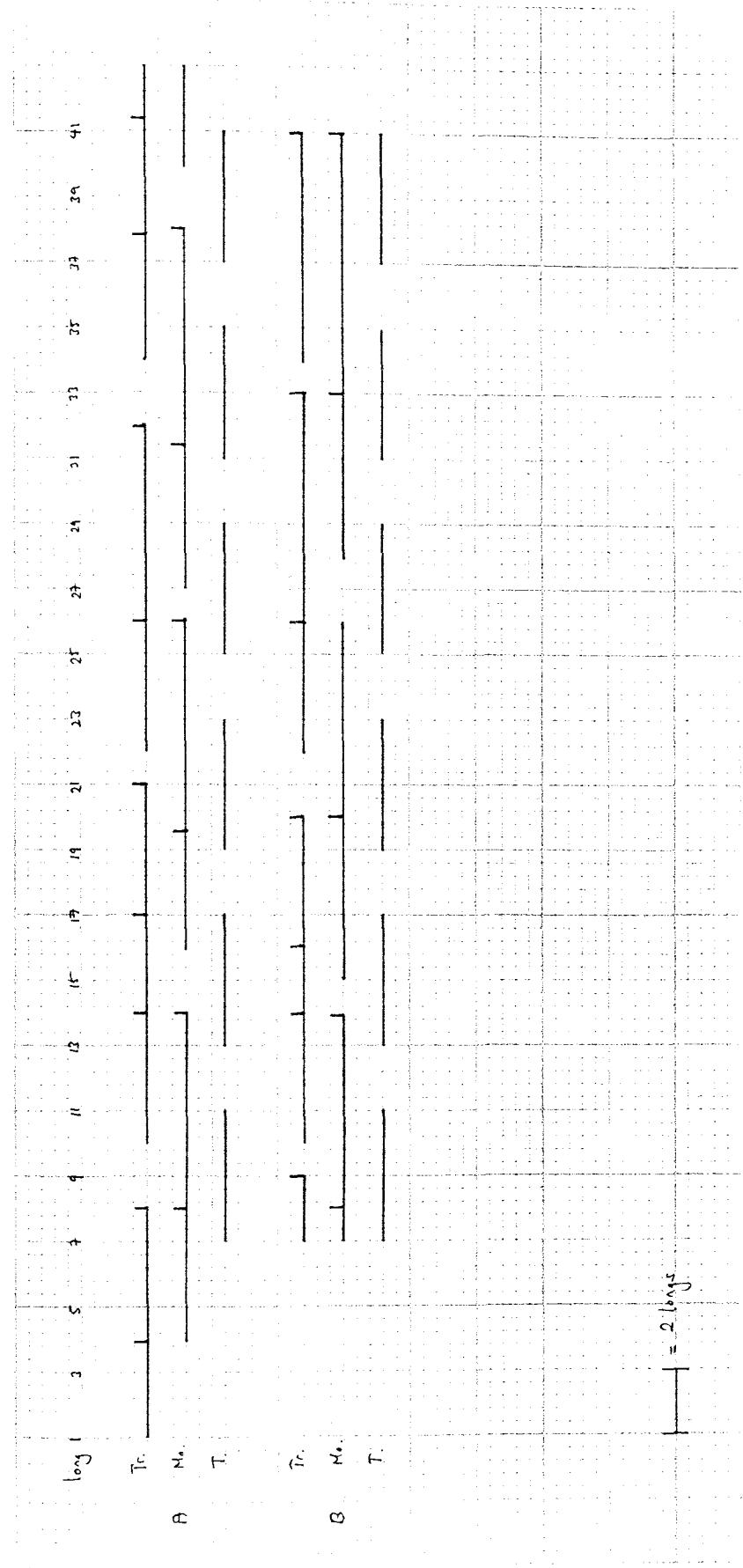


Figure 3. *Tribum/Quoniam*

Firmissime/Adesto.¹¹⁸ Both the first and the last of these motets make use of what is now generally regarded as the ‘*introitus*’,¹¹⁹ and the concept of using less than the full quota of voices in a structural manner can be seen to be developing through the comparatively short *talea* of *Firmissime/Adesto* and the even shorter *talea* of *Tribum/Quoniam*. The result of dividing each *color* into several short rhythmic units is that a greater proportion of the tenor consists of silence. This in turn means that the textures of the piece change significantly and regularly, and that the upper voices have more opportunities to explore the harmonic space without the constraints of predetermined foundational pitches. In *Tribum/Quoniam*, the importance of texture to structure is particularly pronounced, given the careful alignment of triplum and motetus rests above those of the tenor and the consequent ‘seamless’ alternation of two-part textures culminating with regularly-spaced, emphatic three-voiced cadences. Thus the coordination of silence in all parts contributes vitally to the isometric quality of this motet. The very simple *talea* of *Tribum/Quoniam*, therefore, should not be seen as an archaism, but as part of the developing language of *Garrit/In nova*, where the structural potential of tenorless link passages has clearly been noted but not fully realised.

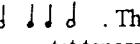
The structure of *Aman/Heu* is not related in any way to that of the three motets discussed above. Rather, the tenor is laid out in an essentially Petronian series of simple longs and occasional breves, with adjacent phrases of 12+13+12+13+3+3 separated by rests. The temporal equivalency of the opening motetus verse and the first *talea* leads Roesner to suggest that the

¹¹⁸ If *Garrit/In nova* was composed first and by the author of *Firmissime/Adesto*, the simpler structure of the latter motet may have been dictated to a certain extent by the composer’s awareness of some of the voice-leading and harmonic problems forced to the fore by the tenor of the earlier piece. That he may have liked the sound-world implied by the tenor of *Garrit/In nova* and that he perhaps wished to fulfil and expand its potential, might be suggested by another motet normally attributed to the composer of *Garrit/In nova*—*Douce/Garison*—which is based upon essentially the same *neuma* melody. This is not to say that equivalency of *color* alone points to common authorship. Rather, several more substantial details of *Douce/Garison* increase the suspicion that it may have been composed with the lessons of *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam* firmly in mind: 1) the first two syllables of the motetus (‘**Gari**-son’) together with its registral placing above the triplum and the combined contour of both upper voices to bar 4, are an unmistakable reference to the opening bars of *Garrit/In nova*—this may of course be evidence of an emulation or borrowing, as is the case with Machaut’s invocation in *Tu qui gregem/Plange* of Vitry’s *Tuba/In* (see Michael Allsen, ‘*Introitus* Sections in 14th-Century Motets: History, Form, and Function’, paper delivered to the AMS Midwest Chapter Meeting, 9 April 1988; I would like to thank the author for sharing his work prior to publication); 2) a similar though more ‘developed’ play on duple and triple mensurations; 3) the use of characteristic sonorities across both sounding and silent tenor passages (cf especially the B flats of bars 11 and 22 and those of *Garrit/In nova*, bars 5 and 35); 4) very similar upper-voice writing at climactic and structural points (cf bars 89–95 and *Garrit/In nova*, 28–31); and 5) the occasional placing of the motetus *below* the tenor and the dual function of the former voice can be seen in *Firmissime/Adesto* and more obviously in *Tribum/Quoniam*.

¹¹⁹ The development and the correct definition of ‘*introitus*’ will be discussed below. The opening triplum rests of *Firmissime/Adesto* leave room for only 14 lines of text in the main body of the motet, the remaining six being set to the diminution section. Compare this to the motetus where the text is divided in an exact ratio of 3:1. That Vitry favoured the use of such a melodious introduction over proportional regularity may be indicative of a developing concern with the way pieces begin and how beginnings relate to the whole.

dimensions of the tenor were dictated by the text of the motetus, the concluding short phrases of the lower voice being added in the process of composition to accommodate an unanticipated surplus of upper-voice text.¹²⁰ If the construction of the triplum is considered, however, it becomes apparent that some scheme is in operation: the text of this voice is divided into six roughly equal phrases of 10+[9]+9+10+9+9, the second of these being punctuated by an additional rest. Since the *color* consists of 60 notes, this empirically works out to one triplum phrase per 10 *color* pitches and, given that the tenor is laid out in mostly longs (the rests cancelling out the breves), one phrase per ten longs. The regularity of the triplum and its obvious relationship to the form of the tenor, together with the *irregular* nature of the motetus, suggests both that the *color* consisted of 60 notes at the precompositional stage and, more significantly, that the motet was conceived from the tenor upwards and successively with the triplum first. Thus the following process can be hypothesised: 1) texts for the upper voices are selected (if composed expressly for *Fauvel*, then the texts are chosen for their relevance to the *Fauvel* narrative; if not, then for their topicality); 2) the choice of *color* is determined by the content of these texts, the composer conflating two pertinent plainchant fragments but paying little heed to the overall melodic and harmonic plan implied by the fusion; at this stage he decides to impose unity upon the *color* by concluding it with three statements of the opening declamation; 3) the rhythm of the tenor is conceptualised such that each *color* note equals a long; the composer is aware, however, that 'new style' motet tenors are interspersed with rests and have a degree of regularity, so he devises a scheme in which some *color* notes are rendered as breves and in which 12- and 13-long phrases alternate to conclude with three emphatic statements of the opening motto;¹²¹ 4) as the triplum has more syllables to accommodate than the motetus, it is laid out first over the tenor and in a similar schematic manner; 5) finally, the motetus is planned, and probably pulled about during the compositional process, so as to avoid simultaneous rests in the upper voices, and with some semblance of a pattern where possible: 7+11+[2+5]+7+6+6+4+5.

¹²⁰ Roesner et al., *Le Roman de Fauvel*, 41.

¹²¹ Any composer, no matter how competent or otherwise, would realise that a piece based on notes of all the same length would be monotonous. So, although the composer of *Aman/Heu* (as we shall see later) is not particularly adept in the art of *ars nova* writing, he must be credited with some degree of musical (or at least common) sense. In articulating the tenor of this motet, he seems to have followed certain criteria. For instance, some effort has been made to avoid, through the use of breves, rhythmic emphasis of the dull oscillations inherent in the *color* (see bars 9–10 and 20–23); exceptions occur at the beginning of the piece, where the extended use of longs is retrospectively characteristic of the opening of each tenor phrase, and at bars 45–50, where the axial motion is 'spiced' with a *g* sharp. Furthermore, rhythmic equivalency is bestowed on every occurrence of the stepwise descent *c'–b–a*, and on related figures where possible (bar 14, for example, begins with a duplex long *c'* equivalent to the two *c'* longs at bars 1–2); notable exceptions are, of course, the final three cadential declamations. Lastly, the composer consistently maintains the sequence:  These features imply that the composer of *Aman/Heu* has some idea of the essential aspect of *ars nova* motet tenors: a repeating rhythmic profile segregated by rests. The important difference is that he seems to have a comparatively poor sense of how the tenor relates to the whole.

Certain attitudes to text setting can be seen more clearly from the phrase chart of *Aman/Heu* (Figure 4). In the long term, the outer extremes of the motet are fairly evenly syllabified, with a discernible move inwards to a denser concentration of text at the midpoint. Given that the motetus lines at this stage are from the central stanza of the poem, it appears that the composer has attempted to align both textual and musical structures. The triplum text is more evenly divided across the tenor, with roughly two decasyllables set to four longs, an approach to texting that can also be seen in parts of the motetus. Some concern is shown for simultaneous line-endings, although motetus and triplum texts tend to be out of phase with each other by a breve or more. Thus, while *Aman/Heu* would on the surface appear to be completely irregular in all respects, it is in fact organised to a limited extent according to principles similar to those of *ars nova* motets.

Analysis: Harmony and Counterpoint in *Aman/Heu*

Before turning to the specific harmonic and contrapuntal problems of *Aman/Heu*,¹²² I would first like to briefly explain the fundamental premises behind the approach to analysis adopted here. Initially, my chosen analytical methodology was essentially that advocated by Sarah Fuller in her seminal articles on fourteenth-century sonority. As work progressed, however, it soon became apparent that her cautiously theory-bound standpoint, while useful for an overview of longer-term structure, failed to account for the intricacies of *ars nova* motet style and notably for the consistent use of dissonance so rigorously eschewed by the theorists. Thus the graphs presented here are essentially Salzerian in nature and are, I now believe, better suited to the task of describing how the individual notes of motets relate to each other and to the whole. Although used in the specific context of Schenkerian analysis, Nicholas Cook's statement—that 'a Schenkerian analysis allows a great deal of interaction between the *aural experience* on the one hand and the analytical rationalization on the other'—is, I believe equally true of the type of voice-leading graphs presented here.¹²³ Two reductions are given; background reductions are avoided since they tell us nothing about surface style, one of the best pointers to composer identity. Capped numerals above or below the stave refer to structural pitches of an ascent/descent only; clearly, they are not meant to be understood (in the Schenkerian sense) as combinations of fundamental line and bass arpeggiation. Structural pitches are stemmed and beaming connects those parts of an ascent or descent. Where dotted beaming occurs (), this normally indicates a temporary extension of a descent and, particularly in the case of *Servant/O Philippe*, an alternative retrospective interpretation of the descent as a whole. Slurs

¹²² Edition: Volume 2, p. 40.

¹²³ The italics are mine. See Cook, *A Guide to Musical Analysis*, 231.

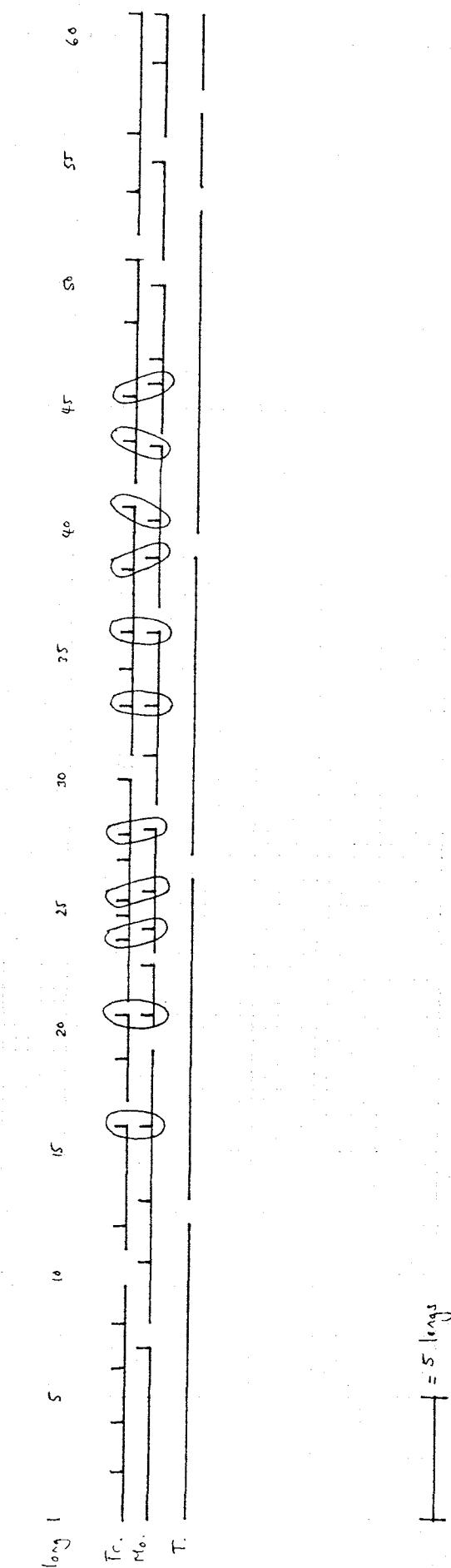


Figure 4. Aman/Heu

are used to indicate melodic diminutions (passing notes, neighbour-notes, arpeggiations and consonant skips) and progression. Longer slurs connecting distant notes of the same pitch indicate prolongation: dotted slurring has been avoided for reasons of clarity, though it is used very occasionally to denote implied local progressions.¹²⁴ Implied tones are notated as bracketed and tailless noteheads.

One of the most frustrating aspects of *Aman/Heu*, a motet unique to *Fauvel*, is that it survives in an apparently inaccurate and harmonically ambiguous form (Plate 2). As there is no other source available for comparison, a consideration of the *ficta* problems inherent in this strange motet should ideally begin with an exhaustive evaluation of the notational habits of the *Fauvel* scribe, a task completely beyond the scope of the present chapter. Extensive contact with the facsimile, however, has revealed that the acute *ficta* problems of *Aman/Heu* are in many ways exceptional—an indication, perhaps, of the composer's comparative ineptitude? In addition to the evidence of notational practice is the music itself; we can usually alleviate some difficulties by applying the rule prohibiting melodic and harmonic tritones. Yet a thorough study of the *Fauvel* motets alone reveals that the situation is far from black and white. Indeed, the number of exposed, uninflected diminished fifths allowed to stand in this corpus of works suggests that this interval may well have been an accepted part of a fourteenth-century composer's vocabulary. It follows, therefore, that such 'dissonance' should not automatically be emended by the indication of *ficta* inflection.

Schrade's approach to *ficta* in *Aman/Heu*, and in the other motets he edits, is clearly based upon the predication that the music should be consonant wherever possible. Thus he often gives accidentals where they are not necessary (and especially at cadences), a tendency which inclines us to suspect the editorial intervention at bars 45–47. At the root of the problem here is the tenor *g* sharp, given quite explicitly in *Fauvel*. The upper voices, however, show no sign of equivalent accidentals, the only acknowledgement of the tenor pitch occurring later in the motetus at bar 48.¹²⁵ If the triplum *g*'s are raised, as they quite clearly ought to be, then the *f*'s should also be sharpened to avoid augmented seconds. This in turn leads to augmented fourths between triplum and motetus, about which Schrade is inconsistent: he allows the interval in bar 47 but prohibits it in the following bar. Blachly, on the other hand, accepts a greater degree of

¹²⁴ Cf Analysis 8 (*Servant/O Philippe*), bars 14–15, where an implied tenor *g* at 14³ leads to *f* of the next breve. See also bars 33–34, where the motetus *c'* sharp is likely to be resolved in the imagination of the listener by a *d'* at bar 34.

¹²⁵ Read linearly, the upper voices make sense, which may be evidence that the scribe was simply copying out the music line by line (in the normal manner), paying little or no heed to the vertical dimension.

‘dissonance’, suggesting that the motetus *c*” at bar 47 and the triplum’s *d*’ and *c*’ at bar 48 all be natural.¹²⁶ Why the scribe of *Fauvel* has indicated so few sharps at this point is unclear; he certainly seems to be taking much for granted, unless, of course, he was copying from an incomplete exemplar. If *Fauvel* was intended to be performed from and if *Aman/Heu* was composed by the editor specifically for the manuscript, then it is strange that so much is left to the singers’ discretion.

A very good analogy to the *ficta* ambiguities of *Aman/Heu* occurs in another ‘early’ *Fauvel* motet, *Scariotis/Jure*.¹²⁷ In addition to the normal situation where a vital inflection is given in one upper voice but not in the other (or sometimes in neither),¹²⁸ there are two instances where the *tenor* would seem to require *ficta* emendation.¹²⁹ While the practice of altering the pitch of some *color* notes is by no means unusual, the lack of explicit *f* sharps at these points and in the lowest sounding voice is nevertheless very surprising. A close look at the construction of the tenor, however, reveals that the confusion arises partly from its being repeated. Following accepted convention, the scribe, instead of copying out the tenor in full, simply gives the repeat marks |||. Since the final progression of the *color* traces an ascent from (an explicit) *f* sharp to *g*, and the opening gesture outlines an axial motion around *g*, *a* and *f* (natural), the exact status of the *f* is unclear upon reiteration. And the ambiguity is further emphasised by both the presence of *ficta* inflections in the two upper voices at bar 27 and in the triplum at bar 49, and the implications of the tenor contour itself, the progression *g-f-g* strongly implying that the *f* be raised.

Analysis 1 (*Aman/Heu*) shows that the ‘tonal’ centre of the motet is inconsistent.¹³⁰ While it is not unusual for a piece to begin and end on a different pitch, the approach to harmonic integrity in this piece is clearly different from that manifest in, for example, *Garrit/In nova* and *Firmissime/Adesto*, both of which are strongly directed to and subsequently centred around the focal sonority of *F*. *Aman/Heu* focuses upon three harmonic regions, with *G*-orientated gestures

¹²⁶ Blachly, *The Motets of Philippe de Vitry*, 59. While I agree with his editorial *ficta* for this passage, I dispute the claim that the tenor *b* at bar 52 should be flattened to accommodate the motetus *f* natural (loc. cit.).

¹²⁷ *Fauvel*, f. 2v; edition: Volume 2, pp. 50–51. Leech-Wilkinson suggests that this piece, the texts of which deal with the murder of Emperor Henry VII on 24 August, 1313, may belong to Vitry’s earliest layer of compositions: ‘The Emergence of *ars nova*’, 303.

¹²⁸ See Schrade, op. cit., bar 20.

¹²⁹ Ibid., bars 27 and 49.

¹³⁰ Strangely, Roesner suggests that the *color* was shaped ‘in order to create a measure of tonal unity within the individual tenor phrases and within the work as a whole’, op. cit., 41.

forming the opening bars, followed by an extended section of predominantly C sonorities and a concluding section of progressions to A. Since roughly one third of the motet sounds on C, the final cadence is most inconclusive, despite the threefold statement of the A-bound *Heu me* declamation. The composer's decision, therefore, to conclude the tenor *color* with the opening descent, creates problems in the large-scale structure of the piece, problems which he evidently did not anticipate (or was simply not concerned with) at the pre-compositional stage.¹³¹

Further evidence that the composer had little sense of the harmonic direction of the piece and little feeling for the relationships between certain chords is provided by the part-writing. On the surface, the contours of the triplum and motetus appear to be quite normal—they move in predominantly stepwise motion, so essential to standard good voice-leading, and generally avoid awkward dissonant leaps within individual phrases.¹³² A closer study, however, exposes the upper-voice lines to be nothing more than a series of predetermined pitches joined together by poorly directed gap-fill motion. It is not difficult to speculate as to how the part-writing may have been conceived: 1) the composer constructs the tenor; 2) he works out the sonorities consonant with each tenor pitch, possibly even 'penciling' in the notes falling a fifth or octave above; and 3) he fills in the spaces between each consonance with equally consonant but far from melodious voice-leading. This process, after all, is not all that dissimilar from one that might be employed by a beginner learning how to write a Bach chorale: the essential idiomatic chord sequences have to be grasped before the part-writing can assume its characteristic elaborations—chromatic tones, passing notes, suspensions and so forth. Thus the composer of *Aman/Heu*

¹³¹ While the final cadence is not uncommon in motets from, for example *Ba*, the regstral placing of its constituent pitches would seem to be one of the principal reasons for its inconclusive quality. The triplum at bars 60–61 traces an ascent *c*"–*e*", leaving the very high note hanging in the air and creating an expectation of more to come. A brief survey of those motets in *Ba* concluding with equivalent *c*'–*b*–*a* descents in the tenor shows that the last cadence of *Aman/Heu* (with E at the top) tends to occur only at *internal* cadential points, where some degree of momentum is necessary if the piece is to continue; see *L'autre/Au tens/In seculum*, no. 12, pp. 16–17, bars 19–20 and 41–42; *Trop/Brunete/In seculum*, no. 17, p. 22, bar 10; *Au dous/Biaus/Manere*, no. 18, pp. 22–24, bars 47–8; and *Cruci/Crux/Portare*, no. 19, pp. 24–25, bars 1–2, 14–15 and 24–25 (references are to Gordon A. Anderson, ed. *Compositions of the Bamberg Manuscript*, *Corpus Mensurabilis Musicae* 75 (American Institute of Musicology, 1977)). Final cadences, irrespective of signature type, tend to be arranged so that the highest sounding pitch is A, a disposition which can also characterise intermediate cadences; see *Ave/Ave/Manere*, no. 2, pp. 4–5, bars 23–24 and 47–48; *Agmina/Agmina/Agmina*, no. 6, pp. 9–10, bars 1–2; and *Par/Les/Portare*, no. 56, pp. 75–76, bars 11–12, 15–16, 25–26 and 29–30. Close to the tenor of *Aman/Heu* is *Au dous/Biaus/Manere*, the foundational melody of which gives prominence to C, a hint of G, and concluding with A (note the final three stepwise descents from *e*'–*c*' and *c*'–*a* respectively). Thus it would seem that while C and A are in fact closely related pitches, just as D and F are in *Protus*, mode 1, the success of their combination in polyphony rests in part upon the regstral placing of their implied sonorities.

¹³² Indeed, Blachly considers this motet to be 'melodically superior' in some respects to later pieces: 'the upper parts soar with abandon over the Tenor in a way that borders on what Jacques de Liège most assuredly would have called "caprice"', op. cit., 56. Leech-Wilkinson takes the analogy one step further and suggests that *Aman/Heu* may have been intended to be a parody of the idiosyncrasies of *ars nova*; 'The Emergence of *ars nova*', 304.

appears not to have mastered even the first stage of the learning process. His concept of harmonic progression is far from intuitive and is limited to the tirelessly consonant verticalisation of a series of essentially unrelated melodic pitches.

Take, for example, the first phrase of the triplum (bars 1–11), some characteristics of which point to the possibility that the composer was consciously trying to dress his piece up with references to other ‘established’ *ars nova* motets. The opening descent of a fourth above repeated tenor notes is reminiscent of that in *Orbis/Vos* and *Firmissime/Adesto*; and the subsequent rise to a ‘peak’ at bar 5, together with an immediate (yet in this case, contrived) fall away from it, is a technique which may have been copied from *Garrit/In nova*. Every breve of the triplum forms a perfect consonance with the tenor, the most tiresome passage falling between bars 7 and 10. Due to the *color*/‘*talea*’ combination at this point, there is undue emphasis of G and it would seem that the composer has made little attempt to disguise it, if indeed he was bothered by it at all.¹³³ Despite this, however, he does seem anxious to avoid the excessive repetition of a given note in a single voice, manoeuvring the triplum from *g'* to *d''*, down to *b'* and finally to *d'*, and thereby ensuring that each successive long begins with a different pitch. But while the solution is perfectly logical, it is far from musical, the resulting line lacking any degree of melodic integrity. Quite simply, there is too much going on: the setting of the text is unimaginative,¹³⁴ rhythmic sequential figures are overstated¹³⁵ and implicit ‘breathing’ spaces, so vital for effective articulation, are non-existent. Significantly, the piece does not improve. A second similar passage occurring in the triplum between bars 21–30 gives undue emphasis to a single sonority, with a total of 13 out of a possible 20 breves focused purely around C. Once again, the solution to the problematical tenor arrangement is most unsatisfactory, an absurd prominence being given to the exceptionally high *e''*.¹³⁶ If the protracted use of the highest note of the piece is intended to form some sort of structural climax, then it fails, principally because it is heard within a prolongation of an established sonority rather than as the goal of a well-directed progression.¹³⁷

¹³³ The incessant oscillations of the tenor *color* alone, the effect of which is clearly apparent in the monotonous neighbour-note motion of the harmony, is proof enough of the composer’s lack of concern regarding structural repetition.

¹³⁴ The triplum text is evenly distributed at the rate of one line of text per two longs, except for the last line which is split at the natural caesura (after four syllables) by the predetermined rest.

¹³⁵ The use of declamatory groups of four semibreves, particularly at bar 4, is reminiscent of those in *Garrit/In nova* (cf. motetus, bar 3).

¹³⁶ Blachly suggests that the *e''–d''–c''* figure at bars 26, 29 (triplum) and 30 (motetus) should be heard as a motive; op. cit., 67. I do not agree: such coincidences (see, for example, bars 1–2, 12–14, and 36–37) are the result of filling out and prolonging the harmonies via stepwise motion, rather than a pre-existent notion of motivic working and its relationship to overall structure.

¹³⁷ Compare this to the emphatic and structural *c''*s of *Garrit/In nova* between bars 28 and 31.

That the composer of *Aman/Heu* found it impossible to coordinate more than one aspect of motet writing at a time (melody, harmony, rhythm), is also apparent in his use of 'declamatory' semibreves on a single pitch (see bars 1, 8, 12, 18, 21, 25 and 36) and inessential leaps of a fourth or fifth.¹³⁸ And while he may have perceived these intervals within the melodic writing of *Firmissime/Adesto* and *Tribum/Quoniam* in particular, he evidently had no idea of their potential power in the affirmation of chordal relationships. Compare, for example, the series of affiliated chords arising from successive leaps of a fourth and fifth in the motetus—the lowest sounding voice—at bar 8 of *Tribum/Quoniam*. Here, the leaps give emphatic definition to the progression (more so than would have been achieved in this context by stepwise motion) and thus serve a vital role in the unfolding of the idiosyncratic harmonic dimension of the piece.¹³⁹ 'Melodic' fourths are also put to good use and, although they can fulfil the traditional role of simple prolongation,¹⁴⁰ are sometimes essential to the voice-leading of which they are part. Such an example can be seen in bar 18 of *Firmissime/Adesto*, where the triplum *d'*, anticipating the structural *d'* of the following bar, completes and sets up a well-directed upper-voice progression from *f'-d'-f'*. Conversely, the fourths and fifths of *Aman/Heu* contribute nothing to the fabric of the piece and in some cases even cloud and clutter the already neutral progressions which they elaborate.¹⁴¹ And the triplum writing at bar 50 is especially symptomatic of the difficulties forced to the fore by the *color/talea* combination and upper-voice 'schemes'. Following the arrival on to G at this point, the tenor dictates an immediate move up to C over the space of just two breves. Given that the previous bars are coloured by G sharp, the move up to C at 51 is particularly contrived; it does not contribute in any way to a long-term sense of progression and the octave formed between the two participating voices, effected by a stilted leap of a fifth in the triplum, brings the music to an illogical standstill. Furthermore, the general incompetence displayed in this passage is compounded by the writing of the following bars, which consists of a rather weak and registrally disjunct motetus/tenor link and inessential leaps of fourths and fifths in both upper voices.¹⁴²

Despite the comparatively poor musical quality of *Aman/Heu*, it does have some superficial ties with the type of *ars nova* composition seen especially in *Garrit/In nova*. Its composer evidently liked the sound of the so-called 'double-leading-tone' cadence, so prominent and adventurous in

¹³⁸ See Leech-Wilkinson, *op. cit.*, 304.

¹³⁹ Cf *Firmissime/Adesto*, bars 31–33 (triplum).

¹⁴⁰ See *Firmissime/Adesto*, bar 21 (triplum).

¹⁴¹ See especially bars 19 (triplum), 32 (motetus) and 48 (motetus).

¹⁴² Cf *Facilius/Alieni* (*Fauvel*, f. 13^r), bars 24, 27–28, 49–50 and 52–53.

Garrit/In nova, and tried to include them in his polyphony where possible.¹⁴³ Only he fails to recognise that the effect of such cadences is significantly weakened by the plethora of syllables he is obliged to accommodate above them. Thus, while in better pieces, double-leading-tones are generally sustained for some time above a single syllable of text,¹⁴⁴ thereby allowing their potentially disruptive nature to be sufficiently assimilated within the long-term harmonic structure, those of *Aman/Heu* tend to be ‘lost’ amidst the flurries of activity instigated by convoluted rhythmic sequences.¹⁴⁵ Also common to *Garrit/In nova* and *Aman/Heu* are the many instances of part-crossings, where the strict upper-voice hierarchies of potentially later motets—*Tribum/Quoniam* and *Firmissime/Adesto*—are not yet applicable. Both pieces have characteristic octave-defined descents and ascents in the triplum and motetus parts, which serve to prolong a given sonority and enable the process of voice exchange.¹⁴⁶ Both have frantic semibreve declamation due to a very high note:syllable ratio (although this is more controlled in *Garrit/In nova*) and similar passages of declamatory semibreve groups; and both have their fair share of contrapuntal/harmonic problems arising from an unanticipated awkward *color/talea* coordination.¹⁴⁷ Indeed, it would seem that *Aman/Heu*, in addition to its close similarities with other *Fauvel* motets, was written with *Garrit/In nova* specifically in mind. It is possible, therefore, that *Aman/Heu* may have been composed nearer the time of Marigny’s hanging than Bent is willing to allow; more importantly, the musical evidence discussed directly above and elsewhere may support Leech-Wilkinson’s tentative placing of *Garrit/In nova* before November 29, 1314 and thus at the head of the remaining Marigny motets.

This leaves us with the question of composer identity; just who was responsible for *Aman/Heu*? While it is impossible to posit a named candidate for the motet, it must certainly be regarded as an inept imitation of the genuine *ars nova* article and as a probable beginner’s exercise. I cannot agree with Bent and Howlett’s (unpublished) claim that *Aman/Heu* and *Garrit/In nova* are by the same composer. True, they may be closely related in matters of numerical and symbolical construction, but surely such features of motet composition are precisely those that can be

¹⁴³ The use of a *g* sharp in the tenor may also be an implicit reference to *Scariotis/Jure*, another motet replete with the sound of the double-leading-tone effect.

¹⁴⁴ Cf *Garrit/In nova*, bars 8, 19 and 24.

¹⁴⁵ See bars 6–7, 18–19, 25–26 (not quite a double-leading-tone but with the same effect), 34–35, where the resolution is immediately deflected, 46–48, where the potential of the cadence is not even fully realised, and 49–50.

¹⁴⁶ Cf *Aman/Heu*, bars 21–23 (motetus), 26–27 (triplum) and 47–50 (motetus); *Garrit/In nova*, bars 21–23 (triplum), 29–30 (triplum) and 50–51 (motetus).

¹⁴⁷ Cf, for example, *Aman/Heu*, bars 50–51 and *Garrit/In nova*, bars 25–27.

readily taken on board by a student faced with the task of writing a pastiche? The real difficulty lies in *how* the pre-compositional strands are brought together to form the art work; and the evidence of *Aman/Heu* would seem to suggest that its composer was working mechanically from a rule book rather than intuitively. Furthermore, *Garrit/In nova* and *Aman/Heu* are related in those aspects of composition which are discernible upon *listening*,¹⁴⁸ which may also imply that the composer was trying to consciously emulate something he had heard and liked. By far the most telling signs of his inexperience rest in the abnormally few dissonances of the motet and the compositional procedure this lack seems to indicate. I have already suggested that the *triplum* text was the principal factor in the structuring of the piece; there is no logical reason to preclude the notion that this part was composed first above the tenor, the motetus scheme adapting to the diaphony at a later stage.¹⁴⁹ Having written a *triplum* entirely consonant with the tenor, and strictly according to the rules of theoretical *contrapunctus*, the composer may have added the motetus afterwards, ensuring that it too was consonant with the existing counterpoint. The unconvincing results of such a methodological approach can be seen most clearly in the unusual abundance of parallel thirds and sixths,¹⁵⁰ intervals which sound pleasing but which fail to create the sense of forward motion arising from well judged dissonance. *Aman/Heu*, therefore, might provide an excellent example of the successive procedure outlined by Egidius de Murino in his treatise addressed to beginners.¹⁵¹

Beginnings: *Introitus* and the Marigny Motets

Michael Allsen considers the concept of the *introitus* in an unpublished paper entitled ' *Introitus* Sections in 14th-Century Motets: History, Form, and Function'; some discussion also appears in

¹⁴⁸ Such as double-leading-tone cadences, semibreve motion, octave descents/ascents and part-crossing, and a feeling for structure and texture arising from well-placed rests in all voices.

¹⁴⁹ See, for example, bars 11–12 (motetus), where the completion of the four-semibreve figure—*a'-b'-a'-b'*—by the *triplum* does not imply the precompositional knowledge of the harmonic sequence but, rather, that the preexistence of *c''* in the *triplum* dictated that the motetus leap down to *g'* (thereby avoiding a unison). A similar case appears between bars 15–17; this passage is not convincing for the minor third created between the upper voices and the tenor should, according to correct *contrapunctus*, resolve inwards to *C*. And although *c''* is given in the tenor, it is the higher *g'* that is dominant. Had the composer written a *c''* in the motetus, he would have prescribed a static unison and created a conjunct leap of a seventh (the seventh falling across bars 10–12 in the *triplum* is separated by rests). So, compelled to write a *g'* at 17, he considerably weakens the potentially strong *C-B-C* progression implied by the tenor.

¹⁵⁰ See especially bars 2, 13–14, 24, 27 and 40.

¹⁵¹ 'Then take the Tenor, and the Contratenor if you are composing in four parts, and you will order carefully a *Triplum* above so that it concords [harmonically?] with the Tenor and Contratenor. And if you wish the same [i.e. the *Triplum*] to concord [isorhythmically?] above [the Tenor], then divide the Tenor into two parts, or four, or as many parts as pleases you. And when you have made one part above the Tenor, then that part must be figured accordingly as the first part, and likewise the other part; and that is called coloring motets'; edited and translated by Leech-Wilkinson, *Compositional Techniques*, 18–24; this citation from p. 21.

his doctoral thesis.¹⁵² The first of these outlines the basic development of the *introitus* from its apparent origins in *Tribum/Quoniam* to its later manifestations in the motets of Guillaume de Machaut and other, anonymous, composers. Through an analysis of a selection of these motets, Allsen establishes several primary functions, the most fundamental of which is 'to provide a distinctive and effective opening to pieces that represented the most important and prestigious works of their day'.¹⁵³ Concomitant roles of the *introitus* include the instigation of principal tonal regions and formal structures (both short and long term), the accommodation of surplus text, the invocation of dedicatees and the unambiguous announcement of textual themes and exemplums. Finally, Allsen (rightly) considers the introductory section of a motet to be an informative repository of signs of 'inter-composer influence',¹⁵⁴ the absence of isorhythmic constraints giving free reign to the composer's artistic imagination.

The logical definition of the *introitus* as music preceding the isorhythmic main body of a motet is common to all recent and past investigation. Dom Anselm Hughes and Gerald Abraham, and later David Fenwick Wilson, regard it as 'a separate free section preceding the isorhythmic tenor';¹⁵⁵ Sanders refers to the process of 'prefacing' in which the tenor is silent or freely composed;¹⁵⁶ and Allsen implicitly defines the *introitus* as 'an introductory section placed before the opening isorhythmic period'.¹⁵⁷ While these are all perfectly correct, they do not account for the type of opening seen in, for example, *Firmissime/Adesto*, which must surely have been conceptualised by the composer as an 'introduction', despite its position *within* the first *talea* of the isorhythmic scheme. It follows, therefore, that the *introitus* does not necessarily have to appear before the schematic tenor, although in practice, it does so more often than not. Furthermore, it would seem that little research has been carried out into the immediate history of the term '*introitus*' itself: how is it used in the manuscripts (if at all); does it appear consistently within a well-defined geographical region; and does the evidence tell us anything about how composers perceived such introductory sections?

¹⁵² Allsen, *Style and Intertextuality in the Isorhythmic Motet, 1400–1440* (Ph. D. dissertation, University of Wisconsin-Madison, 1992), 246–251.

¹⁵³ Allsen, 'Introitus Sections'.

¹⁵⁴ Loc. cit.

¹⁵⁵ Dom Anselm Hughes and Gerald Abraham, eds., *Ars Nova and the Renaissance: 1300–1540, New Oxford History of Music* (London and New York, 1960), vol. 3, p. 21; cf David Fenwick Wilson, *Music of the Middle Ages* (New York, 1990), 307.

¹⁵⁶ Sanders, 'Motet', *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980), vol. 12, p. 627.

¹⁵⁷ Allsen, 'Introitus Sections'.

A comprehensive search of the incipits of all motets entered into volume BIV² of *Répertoire International des Sources Musicales* is revealing—only three pieces in total are variously preserved with explicit ‘*introitus*’ labels: Machaut’s four-part motets 21 and 23 (*Christe/Veni* and *Felix/Inviolata*) and an anonymous motet, *O vos omnes*, from the Durham Cathedral flyleaves.¹⁵⁸ In all three cases, ‘*introitus*’ is used in the context of the lower parts—only manuscript *A*’s preservation of motet 21 (erroneously)¹⁵⁹ applies the term to the upper voices; and the label is clearly intended to visually segregate the non-isorhythmic, freely composed tenor notes from the chant melismas, hence the incipits: *Introitus Tenoris, Locus iste. Tenor, Introitus tenoris. Tenor tribulatio, Introitus contratenoris. Contratenor*, and so forth. Similarly, the notation of a double bar between the introduction and main section might suggest that the *introitus* was perceived, by the scribes at least, as an independent entity, somewhat divorced from the principal isorhythmic corpus. While this may simply reflect a traditional concern to preserve the sanctity of the plainsong, it must also be a consequence of the greatly expanded

¹⁵⁸ DRc20, f. 337^v. Only one upper voice survives in this fragment, together with a designated tenor—*Locus iste*. That the piece was originally for four voices (triplum, motetus, tenor and contratenor) is evident from the incomplete nature of the existing parts combined. For a transcription, see Peter M. Lefferts, *The Motet in England in the Fourteenth Century* (Ph. D. dissertation, Columbia University, 1983), vol. 2, pp. 571–575. A facsimile is reproduced in *Manuscripts of Fourteenth Century English Polyphony*, ed. Frank Harrison and Roger Wibberley (London, 1981), plate 160, p. 178.

¹⁵⁹ That the labelling in *A* of the upper voices with the term ‘*introitus*’ is a later and ‘incorrect’ addition can be deduced from its comparison with two other Machaut manuscripts—*Vg* and *G* (for a discussion of these principal sources, see Reaney, ‘Sources VII: French Polyphony 1300–1420, “The Machaut Manuscripts”’, *New Grove*, vol. 17, 661–663; and Bent, ‘The Machaut Manuscripts *Vg, B* and *E*’, *Musica Disciplina*, 37 (1983), 53–82). *Vg* characteristically gets the layout of the motet right, with the first syllable of each opening upper-voice word heading the *introitus*, hence ‘*Xri*’ and ‘*Ve*’; both are repeated at the start of the texted sections. Tenor and contratenor are labelled with ‘*I*’ initials—‘*Introitus tenoris. Tenor tribulatio*’, and ‘*Introitus contratenoris. Contratenor*’ respectively. The text scribe of *G*, on the other hand, has failed to notice the textless introduction of the upper parts and starts transcribing directly from ‘*Christe*’ and ‘*Veni*’, even though the lower parts are later correctly identified with *introitus* labels and ‘*I*’ initials (this implies, of course, that he is copying from an exemplar with clear *introitus* tags in the tenor and contratenor and no such identification in the upper voices). Thus it may have been that the text scribe simply thought that the textless sections heading the triplum and motetus belonged to the conclusion of a previous motet, his eye simply skipping to the well-known incipits of the upper parts. The music scribe, therefore, is forced to correct the omission in the only space available—the bottom of each facing folio. Initially, manuscript *A* is even more confusing. All four parts appear to have *introitus* labels, those of the tenor and contratenor being relegated to additional staves at the bottom of the folio. A closer inspection of the triplum and motetus initials, however, reveals the capitals (and the ‘*introitus*’ text) to be later additions: they are out of keeping with the general style of decoration and script, and they give rise to a superfluous duplication of ‘*i*’. The original text scribe clearly understood that a certain amount of room was to be left in the triplum and motetus for the *introitus* but, copying from a source without any textual label, was unsure as to what to put. So he simply left sufficient space for an initial and moved on to the texted sections. It would seem, then, that the given upper-voice initials and *introitus* label were added by a later corrector to ‘fill in’ the gaps and to draw attention to the beginning of the motet in the traditional manner. I disagree with Leech-Wilkinson’s suggestion that the music of the *introitus* was provided later—the text scribe of *A* was undoubtedly aware of its extent because he leaves just the right amount of lines free. The short addition to the second stave of the triplum is merely an attempt to preserve the integrity of a ligature, the following semibreve completing the mensural unit. And while the motetus is comparatively ‘spaced out’, it is nevertheless common to leave identical staves blank for textless introductions, irrespective of relative length: see Lawrence Earp, *Scribal Practice, Manuscript Production and the Transmission of Music in Late Medieval France: The Manuscripts of Guillaume de Machaut* (Ph. D. dissertation, Princeton University, 1983), 179–180; and Leech-Wilkinson, *Compositional Techniques*, 242–243.

proportions of the opening section, seen at its most extreme in *O vos omnes*.¹⁶⁰ These three works, therefore, bear witness to one of the developments of the *introitus* from a brief and inextricable passage before or simultaneous to the isorhythmic section, to a fully-fledged musical, and in the case of the textless openings of Machaut motet 21 and *O vos omnes*, ‘inessential’, form in its own right. In turn, the expansion of the *introitus* to such limits may well have stemmed from the desire to be free from the stringencies of strict isorhythmic technique, which would seem to preclude precisely those procedures adopted in the opening breves: varied textures and the extended use of upper-voice solos and duets, protracted imitation and sequence, and sustained sonorities.¹⁶¹ And if composers were looking for ways to express ideas *beyond* isorhythm, then it follows that combined rhythmic and textual structure may not have been all that important in the compositional process. Indeed, the extent of the formal relationships identified by Leech-Wilkinson in his article ‘Related Motets from Fourteenth-Century France’,¹⁶² might suggest that the selection of lower-voice arrangements was governed more by convenience than by pre-compositional deliberation.

The concept of the *introitus* can be seen to be developing through two of the Marigny motets—*Garrit/In nova* and *Tribum/Quoniam*—and *Firmissime/Adesto*. While the opening breves of the first of these is for the full quota of three voices, there is nevertheless a hint of the type of imitative introduction seen at its clearest in *Tribum/Quoniam*. The ascent from *f–a'* in the motetus of *Garrit/In nova* is matched by a longer-term triplum ascent from *c'–e'*, an arrangement which is repeated at the equivalent point of the second *color* statement. And although this can by no means be called an *introitus*, the contour of the first motetus phrase certainly leaves us with the impression of something ‘prefatory’ demanding a consequent phrase. *Firmissime/Adesto* takes the introduction one step further and begins with a beautiful and logical motetus descent above the first four notes of the tenor *color*, in which the triplum is silent. The effect of the reduction of voices from three to two, together with the use of both rhythmic and melodic sequential material, is that the opening breves of the piece receive a pleasing and entirely ‘natural’ musical integrity. Thus *Tribum/Quoniam* represents a culmination of the procedures adopted in *Garrit/In nova* and *Firmissime/Adesto*: it commences with only one voice and *before*

¹⁶⁰ The *introitus* to this motet lasts for a total of 72 breves, subsequent sections occupying 72 and 36 breves respectively. Compare this to Machaut motet 21—48:120:60; and motet 23—45:108:54.

¹⁶¹ Cf Richard Rastall in an unpublished paper, ‘Beauty and the Beast: Some Aspects of Artistic Choice in Guillaume de Machaut’s *Messe de Nostre Dame*’; of the beginning of the *Sanctus* movement he says, ‘this repeated cry of “Sanctus” is a freely-composed prelude to what then becomes an isorhythmic movement. There is no doubt, I think, that Machaut preferred to construct this very beautiful moment without the constraints of isorhythmic procedures.’

¹⁶² Leech-Wilkinson, ‘Related Motets’, 1–22.

(and therefore without the constraints of) the isorhythmic scheme; its mensuration and concomitant rhythms are jaunty; and the second voice enters in pseudo imitation of the first,¹⁶³ details of pitch and rhythm being altered only slightly so as to effect a suitable counterpoint. That *Tribum/Quoniam* is preserved in a total of six sources, three of them emanating from the fifteenth century, is perhaps testimony to the logical notion that pieces with memorable introductions may have been more likely to withstand the test of time than their plainer counterparts.

As stated above, it can be no coincidence that the two *introitus* considered by Allsen to be 'the most musically ambitious'¹⁶⁴—Machaut's motets 21 and 23—are precisely those pieces with explicit '*introitus*' labels. Given the vastly extended proportions of these specific introductory sections, together with the evidence of the most extreme, *O vos omnes*, it might be tempting to conclude that the *introitus* simply developed from small to large scale. Indeed, the chronology implied by the works of Machaut alone might suggest that this was the case: *Tous corps/De soupirant* (motet 2), with its motetus/tenor duet above the isorhythmic scheme, resembles the format of *Firmissime/Adesto*; likewise *Aucune/Qui* (motet 5), the upper-voice entries of which, although far from imitative, are reminiscent of those of *Tribum/Quoniam*; both *Fons tocius/O livoris* (motet 9) and *Martyrum/Diligenter* (motet 19) begin with extended pre-isorhythmic triplum solos in the manner of Vitry's *Impudenter/Virtutibus*; motet 21 adds the motetus to form lengthy upper-voice duets with a brief concluding passage *a4*, which motet 23 takes even further; and, finally, the developmental process culminates with the wholly four-part introductory, non-isorhythmic sections of, for example, the *Sanctus* and *Agnus* movements of *La Messe de Nostre Dame*. The development of the *introitus*, however, is not restricted to mere size, a point which is implicitly made in Allsen's division of the material according to *type*; and in any case, as with isorhythmic structure, it is likely that composers simply chose how to begin their pieces from a repository of available techniques. Particularly significant, however, is the evidence provided by the single extant voice (motetus) of a motet incompletely preserved in the Brussels rotulus: *Nostris Lumen*. This piece has a very similar form to that of *O vos omnes*:¹⁶⁵ 80 breves (textless *introitus*):74 (texted):70 (textless), except that its *introitus* exceeds the length of both other sections. It is difficult to say for certain whether *Nostris Lumen* is a three- or four-part work

¹⁶³ Allsen notes in 'Introitus Sections' that *Petre/Lugentium* is the earliest representative of the imitative *introitus*. That the *introitus* of *Tribum/Quoniam* clearly anticipates the type utilised in the later motet is further evidence supporting the common authorship of Vitry.

¹⁶⁴ Op. cit.

¹⁶⁵ The initial 'O' of the absent triplum in the rotulus does not, unfortunately, refer to *O vos omnes*.

(although the latter is perhaps more likely); its real significance lies in the fact that *introitus* and consequently motets of the type seen in motet 21, motet 23 and *O vos omnes*, were being composed around the time of *Fauvel*, during the first quarter of the fourteenth century. There is no compelling reason to doubt that *Nostris Lumen* belongs to the original layer of the rotulus.¹⁶⁶ The question simply begs to be asked: do we have further candidates for Vitry's authorship?¹⁶⁷

Analysis: *Ficta* Considerations

Before discussing the finer points of the analytical reductions to be presented here, it is first necessary to establish sensitive readings of each piece with regard to *ficta*. The transmission of *Garrit/In nova* is fraught with difficulties for the motet is preserved in two sources which differ radically in *ficta* usage—*Fauvel* and *Pic* (Plates 3a and 3b). The principal problem of the latter source, in addition to its superfluous retention of the *punctus divisionis* noted above, is its seemingly consistent lack of B flats and a resulting change of the predominantly soft hexachordal regions inherent in *Fauvel*'s version to the hard hexachordal sound based on G. Take, for instance, bar 5, where *Fauvel* gives B flats in triplum and motetus and *Pic* implies B naturals. Both readings are theoretically viable. If rendered with B naturals, the progression across bars 5–6 would essentially be a so-called '7–6–8' cadence, a gesture which appears later in the piece (somewhat disguised) at bars 19–21. Alternatively, B flat would make equal sense, given the linear motion of the motetus—*a'–b' (flat)–a'*. To compound problems, the scribe of *Pic* also omits the *f'* sharp given explicitly in *Fauvel* in both upper voices at bars 2 and 3 respectively.¹⁶⁸ Given that *Fauvel* is quite specific about *ficta* accidentals in the very first phrase of the motet, placing the inflections directly before the notes to which they belong, I am inclined to favour its version over that of *Pic*. The writing of bar 5 (with flats), seems to be idiosyncratic not only of the piece in general, but also of later works, including *Firmissime/Adesto* and *Tribum/Quoniam*.¹⁶⁹

¹⁶⁶ The contratenor and solus tenor of Vitry's *Impudenter/Virtutibus* are clearly in a later hand.

¹⁶⁷ See also Lefferts, *The Motet in England in the Fourteenth Century* (Michigan, 1986), note 78 to Chapter 2, pp. 330–331.

¹⁶⁸ He also fails to indicate *f'* sharps at bars 50–51 and 55, apparently allowing simultaneous *b'* and *f'* naturals.

¹⁶⁹ See *Firmissime/Adesto*, bars 53–54 and 35–36; and *Tribum/Quoniam*, bars 5 and 53–54. Neither *Pic* nor the Brussels rotulus (which tends to be most consistent with *ficta*) indicate flats for the type of motion seen at, for example, *Tribum/Quoniam*, bar 53–54; here, *Fauvel* gives an explicit flat. This might suggest that such 'ornamental' figures were likely to be rendered variably in performance, and so notated according to scribal preference.

The absence of two *ficta* inflections in *Pic* at bar 32 is significant. The collection of pitches prescribed at this point by the scribe of *Fauvel*—g/b flat/a'—is emended in the later source. Changes are made to both the rhythms and pitches of this remarkable passage—one of the most outstanding of its kind in *ars nova* music: the four-semibreve group of the motetus is reduced to three (g'—f'—e'), with the f' remaining natural, and the flat of the triplum is removed. Thus the strong dissonance of *Fauvel*'s reading is rendered more blandly as a g/b natural/g' sonority. This might suggest that 1) the scribe of *Pic* was reluctant to believe his exemplar and made a deliberate alteration (or error); or 2) his exemplar was misleading; or 3) contemporary performance practice had ‘ironed out’ such startling and counter-theoretical dissonance. That some ‘dissonance’, namely the diminished fifth, was permitted even by the notator of *Pic*, is evident in bar 35 where one of only two explicit flats is indicated (*Pic*, motetus, stave 6—‘lumine’).¹⁷⁰ It would seem to be the case that the accidental is given directly before the relevant note to prevent the singer from ‘naturalising’ the b' above the triplum's e' natural. And although *Pic* does not give another inflection at bar 40—on ‘imperan-te’—he may have assumed that the singer would recognise it as a slight variation of the previous figure at bar 35. Similarly, bars 22 (motetus) and 52 (triplum) have no *ficta* markings, but the contours of these passages might suggest that the b' be intuitively flattened according to the *mi-contra-fa* rule; the flat at ‘lumine’ is approached by leap.

On the whole, the evidence of *Pic* suggests that either its scribe made several assumptions about the singers’ discretion, omitting some essential and ornamental flats (but fewer sharps) which he considered to be obvious, or that it was copied from a source generally devoid of *ficta* markings. Bearing in mind the one-flat system of the tenor, I find it difficult to imagine that every implicit B natural of *Pic*’s version is intended to be read as such; and this is the fundamental problem with Hoppin’s faithful transcription—it simply obscures the upper-voice opposition of B flats and naturals so characteristic of *Garrit/In nova*. The version preserved in *Fauvel*, therefore, is, I believe, the better of the two, even if only for reasons of clarity and consistency. Above all, the comparative chronological proximity of the composition of *Garrit/In nova* and the compilation of *Fauvel* should support the superiority of this manuscript over the much later *Pic* fragment.

The *ficta* problems of *Firmissime/Adesto* and *Tribum/Quoniam* are far less acute than those of *Garrit/In nova*, primarily because their principal concordances occur in the more reliable and

¹⁷⁰ Both flats occur at the same place in each successive stave, which may imply that these points were line-endings in the exemplar.

contemporaneous Brussels rotulus. Indeed, the few discrepancies that do exist between *Fauvel* and the rotulus (notational habits aside) are largely confined to the prescription of *e'* flats. In this respect, the link passage falling at bars 35 and 36 of *Firmissime/Adesto* is instructive (Plates 4a and 4b). Schrade's edition places flats before both the *e'* and the *b* of the solo motetus line, a seemingly logical use of accidentals. If the manuscripts are studied closely, however, it becomes apparent that neither source gives *both* inflections explicitly. *Fauvel* leaves the *e'* of 'u-na' natural and flattens only the following *b*, while the rotulus indicates an *e'* flat but omits the *b* flat. Initially, it would seem that the *ficta* of *Fauvel* is the more logical or acceptable of the two, the juxtaposition of *e'* natural and *b* flat being quite common to fifth-mode sound-worlds. Conversely, the contour implied by the rotulus—*e'* flat falling down to *b* natural—is encountered rather less frequently in both *ars antiqua* and *ars nova* sources. In turn, this might suggest that the scribe of the rotulus assumed that the indication of *e'* flat would automatically assure the lowering of the following *b*. That these two pitches are usually contiguous is affirmed by an examination of the monophony of *Fauvel* containing *e'* flats.¹⁷¹ In most cases, *e'* flat is followed by an explicit *b* flat, and those instances where the second *ficta* marking is absent are generally explained by scribal error or assumption. See, for example, *Tallant que*, which is full of *d'-e'* flat—*d'-c'-b* flat—*a-g* progressions.¹⁷² While the first three statements of this figure are precisely notated with two flats, the fourth appears without the *b* flat; that it should be flattened nevertheless is obvious from the context.¹⁷³

It seems, then, that the lack of *b* flat in the rotulus might well be evidence of scribal assumption. One three-voiced motet preserved in *Ba*, however, contains a progression *exactly* like that implied by the rotulus—*Entre Copin/Je me cuidoie/Bele Ysabelot*.¹⁷⁴ At bars 12–13, the tenor (the refrain 'Hé, Dieus! dous Diex! que je ferai?') traces the contour *d'-e'* flat—*d'-c'-b* natural—*c'-d'-c'*; upon immediate repetition, the *b* is flattened. The *ficta* indications in *Ba* are unambiguous; both the first *e'* flat and *b* natural are explicitly notated and, prior to the second statement, also clearly marked, the clef and 'signature' given at the top of column three of f. 32^r reinstate the *b* flat even though the pitch does not occur on that stave. Concordances of this motet appearing in *Mo* and *Tu* confirm that the first *b* should be natural and the second flat,

¹⁷¹ See, for example, *Fauvel*, *In precio precium*, f. 5^r, col. 2, stave 5 and (implicitly) 6 (stave numbers refer to the piece in question and not the entire folio); *Nulli beneficium*, f. 7^r, col. 1, stave 5; and *O labilis*, f. 11^r, stave 3 (the scribe has mistaken the placing of the clef after the first *tractus*).

¹⁷² *Fauvel*, ff. 17^r–18^v.

¹⁷³ *Ibid.*, f. 17^r, col. 2, staves 5–9.

¹⁷⁴ *Ba*, ff. 31^v–32^r; transcribed in Gordon A. Anderson, ed., *Compositions of the Bamberg Manuscript*, no. 52, pp. 69–70.

although the latter source does not give e' flats.¹⁷⁵ Thus a precedent can be deduced for the rotulus version of bars 35–36 of *Firmissime/Adesto*, which traces a rather surprising progression via e' flat and b natural. Whether this passage was intended to be a direct quotation from the earlier piece is uncertain. More important is that the scribe of *Fauvel* fails to give the correct *ficta* markings for such an exposed and unique section of the motet.¹⁷⁶ Given the striking paucity of polyphonic E flats,¹⁷⁷ he may well have misread or altered the placing of the accidental, applying it to the b instead of the higher pitch. Encountering it the second time, however (motetus, bar 54), he got it right, by which time he was unable to satisfactorily correct his previous error. Finally, the scribe of *Fauvel* is quite explicit about the e' flat of *Tribum/Quoniam* (again—motetus, bar 54), whereas that of the rotulus leaves it natural, together with the higher triplum b' (Plates 5a and 5b).

Analysis: Reductions and Basic Structure

The long-term structure of *Garrit/In nova*, wholly dependent upon the *color/talea* combination adopted by the composer, revolves around the relationship established between F, the primary pitch focus, and C, the fifth of the mode appearing frequently in the plainsong melisma (Analysis 2). Thus several ‘bass-line’ ascents from $f-c'$, and descents from $c'-f$ can be heard at various stages throughout the piece. These are generally followed up by some sort of prolongation effected through neighbour-note sonorities and, in the case of some F arrivals, emphatic descents via the third from $a-f$ (see after bars 11 and 41, and the final cadence). Essential to the sound-world of the motet is the way that the tenor b flat invariably operates as the upper neighbour to a . It follows that both ascents and descents between the principal pitches of F and C tend to be ‘incomplete’, a quality reflected in the opening bars of the piece and at the second *color* equivalent, where b flat is omitted entirely. A further aspect vital to the tonal orientation of *Garrit/In nova* is the developing technique of ‘implied’ referential pitches across tenor rests, seen in the reduction in the form of bracketed and tailless noteheads. A fine

¹⁷⁵ *Mo*, f. 277^v; *Tu*, f. 20^v; a further concordance exists in *Bes* (no. 30), an index of music now lost. Both *Mo* and *Tu* transmit a tenor without text; that in *Ba* is texted. Given the general consistency and accuracy of *Ba*, particularly in details of rhythmic notation, I am inclined to favour its version of *Entre/Je/Bele* over the others.

¹⁷⁶ It is not illogical to suppose that such outstanding sections were likely to be more accurately transmitted and consequently more ‘stable’ than others.

¹⁷⁷ The only instances of the pitch in polyphonic pieces of *Fauvel* occur in *Quare Fremuerunt/Tenor*, f. 1^v; and *Tribum/Quoniam* and *Firmissime/Adesto*. Schrade’s editorial e flats in *Veritas arpie/Tenor Johanne*, f. 13^v should be discounted, as he seems to have interpreted the flats at the beginning of lines as pertaining to the entire line. Conversely, E flats appear frequently in monophony (with an explicit and correct a' flat given in the lai—*En ce doux temps d'este*, ff. 34^v–36^v), which might suggest that composers had yet to explore the potential of E flat as a polyphonic sonority in its own right. Indeed, the occurrences of the pitch in *Tribum/Quoniam* and *Firmissime/Adesto* are largely ornamental.

example of this process can be seen at bars 9–11. Having introduced the *b'* natural within the context of a triadic elaboration of a G resolution, the composer then gradually clarifies its function as a pitch itself requiring resolution to *c''*. This is achieved by placing an *e'* beneath it (which also tends towards resolution to *f'*) to create a form of double-leading-tone cadence. The only note lacking is the tenor *g* and this is strongly implied by the way the composer manoeuvres the counterpoint across the division from one *talea* to the next. The overall effect is to highlight the *talea*, a retrospectively weaker arrival falling on the *g* before the rest, and a stronger one on *f* marking the start of the second *talea*. Thus it can be seen from the above that the composer of *Garrit/In nova* had a clear idea throughout of both the tonal structure of the piece and of *how* to achieve such coherence in spite of the potentially disruptive nature of the pre-compositional *color/talea* combination. It is not inconceivable that the triadic and modally defined tenor melody was deliberately chosen to enable extensive experimentation with the relationship between F and C chords.

Firmissime/Adesto, on the other hand, makes only a limited structural use of *c'* and favours instead the directional power of *b* flat (Analysis 3). Thus descents usually outline fourths rather than fifths. Nevertheless, similar strategies to those employed in *Garrit/In nova* can be seen to be in operation. Oscillations inherent in the plainsong melody are treated such that polyphonically they serve to prolong and emphasise arrivals by means of neighbour-note motion; this is particularly true of F-orientated cadences. And although some referential tenor *b* flats are structural in the sense that they initiate descents to *f*, they can also assume the (subsidiary) role of upper neighbour to *a*, as seen extensively in *Garrit/In nova*.¹⁷⁸

Closely related to *Firmissime/Adesto* is *Tribum/Quoniam*, the structure of which is especially significant for its reliance upon a ‘bass-line’ motetus (Analysis 4); the tenor, in other words, is the middle voice of the texture and, as Roesner points out, ‘is less a sounding, structural foundation ... than a kind of outline of the forward motion of the polyphonic complex.’¹⁷⁹ Indeed, the pitches of the tenor are largely ignored in the analytical reductions presented in Analysis 4 since they serve no purpose in the delineation of tonal orientation. The rendering of the motetus as the lowest sounding voice could not have been without its problems. Given the standard disposition of the isorhythmic motet as defined by Sanders—a slower, rhythmically patterned fundamental tenor with texted parts moving at a faster rate above—the composer of

¹⁷⁸ See, for example, bars 10–13 and 58–61.

¹⁷⁹ Roesner et al., *Le Roman de Fauvel*, 52.

Tribum/Quoniam would have been faced with the task of coordinating the motetus in such a way so as to provide the bass line while at the same time maintaining a melodic and harmonic pace equivalent to that of the triplum. Forced to juggle the demands of well-directed progressions and good voice-leading within a single line, the composer's solution is perfectly logical. Developing the type of motetus writing occurring occasionally in *Firmissime/Adesto*, where the 'upper' voice temporarily takes over the role of the tenor,¹⁸⁰ he exploits the impetus arising from leaps of a fourth and fifth. Such leaps provide both a well-defined sense of harmonic progression and suitable generative events for gap-fill counterpoint by stepwise motion.¹⁸¹ It follows, therefore, that the composer must have been very clear about the precise tonal direction of the piece at the precompositional stage. While he may have derived the succession of harmonies from the tenor melody alone, it is more likely, given the novelty of the motet and the revised compositional procedure it dictates, that he looked to an earlier piece for guidance, perhaps even selecting it as model and 'safety-net' in the manner hinted at by Leech-Wilkinson.¹⁸² Having written *Firmissime/Adesto* and evidently liked its effect, the composer may have decided to experiment with its disposition of voices and principal sonorities, and to explore the relationship between *b* flat and *f* in particular. So he may well have chosen a tenor to fit a preconceived and successful profile of sonorities, one that was to be a fifth higher than that of *Firmissime/Adesto* and one that was similar in its opening gesture. We have already seen that the very short *talea* of *Tribum/Quoniam* relates to the developing structural use of tenor silence; a further benefit of such a short rhythmic pattern and concomitant rests is the freeing up of potential harmonic and melodic space in which the motetus can operate.

As Analysis 4 demonstrates, the lowest voice of *Tribum/Quoniam* traces several descents, not only of thirds, fourths and fifths, but also of octaves, a procedure particularly prominent in the structural unfolding of some secular songs by Machaut.¹⁸³ Following an initial ascent and consequent descent from *f'-a'* and *a'-f'* in the triplum, the motetus responds with an identical

¹⁸⁰ See *Firmissime/Adesto*, bar 27, where the motetus *g* provides the step between the tenor's *a* and *f* at bars 25 and 28 respectively.

¹⁸¹ If the motetus is to accommodate a proportional number of notes to the triplum, while necessarily being roughly a fifth below the tenor, then it is inevitable that the triplum and motetus will occupy the same pitch areas an octave apart. Incessant parallel fifths and octaves, therefore, are unavoidable, with only very limited potential for contrary motion. Such parallels, however, are not to be seen merely as a 'consequence' but as part of the developing language of *Firmissime/Adesto*, where the predominantly 8/5 texture of *Tribum/Quoniam* is anticipated. The acceptance of the open texture can be seen in the way the composer generally avoids even passing dissonance.

¹⁸² Leech-Wilkinson, 'Related Motets', 2-3.

¹⁸³ See Yolanda M. Plumley, *Style and Structure in the Late Fourteenth-Century Chanson* (Ph. D. thesis, University of Exeter, 1990), *passim*.

gesture. This ascent is then immediately expanded in the highest voice to trace a progression from f' – c'' , harmonised by the lower parts in the context of F via a protracted descent of a third from A. Upon reiteration, however (this time beginning on g'), the upper-voice ascent to c'' is supported by a fairly strong arrival on to C, which is subsequently superseded by a more emphatic establishment of F as the focal sonority at bar 40. Thus the first section of the motet can be defined as focusing around F, with a brief flirtation with C via b' natural in the triplum, and some foreground descents to G culminating in the longer term with arrivals on to F. Perhaps surprisingly, the second *color* assumes an essentially different harmonic identity, being for the most part distinctly G-orientated; the final cadence brings the piece back round to its initial tonality. Structural descents, therefore, trace progressions from d'' , a pitch used hitherto only sparingly in the triplum. It would seem, then, that the composer of *Tribum/Quoniam*, in addition to extending the role of the motetus, has devised a *color* capable of being harmonised in two different tonal regions. This may in turn suggest that he was looking for alternative ways to present *color* repetitions. Both *Garrit/In nova* and *Tribum/Quoniam* consist of two statements of the same *color*; the boundary between *colores* in the first of these is treated such that the beginning of the repetition at least is harmonically different from its previous counterpart. Furthermore, the second part of *Garrit/In nova* is characterised by a noticeable increase in the use of structural and passing dissonance. Conversely, the bipartite form of *Firmissime/Adesto* ensues from the employment of a diminution section; that this is not used in *Tribum/Quoniam* may be due to some of the problems evidently encountered by the composer in the coordination of melodic, rhythmic and harmonic dimensions.

Analysis: Sonority, Elaboration and Progression

Garrit/In nova,¹⁸⁴ although opening with a distinctive motetus elaboration of the focal sonority, F, moves immediately to C at bar 4, a process which Sarah Fuller has identified in some of Machaut's pieces.¹⁸⁵ Thus the very first bars establish the opposition of F and C sonorities that is to characterise the piece. Secondary to these tonal regions is G, the importance of which is also implicitly affirmed at once with the motetus f' sharp in bar 2 and that of the triplum one bar later. Encountering the first high d' of the tenor, a referential pitch which the composer evidently has problems with later, he places the counterpoint above it and renders the approach to the arrival with a double-leading-tone sonority.¹⁸⁶ The arrival on to C at bar 4, therefore, is

¹⁸⁴ Edition: Volume 2, pp. 41–42.

¹⁸⁵ Specifically Machaut's motet 3, *Fine Amour/He! Mors/Quare*, ballade 31, *De toutes flours*, and motet 4, *Puisque la douce/De bon espoir/Speravi*; see Fuller, 'Tendencies and Resolutions', 233–235.

¹⁸⁶ Cf bar 19, where the tenor is the third of the chord and where the progression is not entirely convincing.

emphatic with a resultant sense of a well-defined phrase or ‘half-period’. Of particular interest is the way the constituent breves of this and subsequent phrases are divided and grouped together. Given that the tenor long is perfect at the opening, modern sensitivities may well be inclined to render the upper voices accordingly and in the manner implied by Schrade’s perfect division of the *tempus*; hence two bars of 3 followed by five bars of 2 and so forth. That this is misleading can be deduced from following the stronger beats splitting up the phrase into its smaller units. Thus the next accentuated breve after the first of the piece occurs not on breve 4 as one might expect, but on breve 5 where melodic contour and textual underlay affirm the structural importance of *e'*.¹⁸⁷ Similarly, strong beats on breves 9 and 13 continue the fourfold or duple pattern established at the outset. The regularity is disrupted, however, by the deferral of the anticipated accent of breve 17 to the following breve and a resulting phrase of five beats;¹⁸⁸ the final bars of the *talea* revert to duple groupings. It is evident from the opening of *Garrit/In nova*, therefore, that emphasis or at least a mirroring of the tenor construction in the upper voices was not a primary concern. Indeed, it would seem that the composer has made every effort to obscure the perfect/imperfect oscillations inherent in the *talea* scheme.¹⁸⁹

Similar in design to the introduction of *Garrit/In nova* is that of another possible Marigny motet, *Detractor/Qui*, which Roesner suggests may have dated from directly before the fall of the councillor in 1314.¹⁹⁰ In addition to its immediate establishment within a well-defined period of a pitch locus different from that of the opening sonority, *Detractor/Qui* is founded on a tenor constructed from much the same components as those of *Garrit/In nova*. Although the *talea* of the former is shorter, both tenors have two opportunities for ‘link’ sections marked off by alternate duple and triple rests, and both move predominantly in the patterns characteristic

¹⁸⁷ Both *Pic* and *Fauvel* are clear about the placing of ‘fert’ in the motetus. The melodic line of this part traces a longer term neighbour-note pattern of *f’-e’-g’*, where the *f’* natural of the opening sonority is later inflected and retrospectively heard as the seventh step of a characteristic and intermediate 7–6–8 cadence.

¹⁸⁸ The effect of bar 8 is emphatic, the sustained notes of the double-leading-tone cadence significantly slowing down the harmonic rate and decreasing the ratio of note to syllable. Whether textual illustration was intended or not is difficult to ascertain, but an inevitable result of the writing is the prominence given to ‘draconequam’ of the motetus. Similarly, it may be no coincidence that the transition from F to C in the opening bars of *Garrit/In nova* is reached on the word ‘mutatas’, or ‘changed’, and that the startling dissonance of bar 32 accompanies the motetus word ‘mutatus’ (for a brief discussion of the relevance of change to the motet, see Roesner et al., op. cit., 41). It is interesting that in both of these cases the motetus assumes an elevated position, which might imply that the distribution of pitches amongst the upper voices was important in the event of significant textual analogy. Furthermore, the fact that the motetus is higher than the triplum for roughly two thirds of the motet would seem to be indicative of an upper-voice hierarchy. This does not mean to say that the motetus was composed first above the tenor. Rather, it suggests that the composer had not quite reached the type of consistent upper-voice profiling perfected in *Tribum/Quoniam* and *Firmissime/Adesto*.

¹⁸⁹ Roesner et al., *ibid.*, 41.

¹⁹⁰ *Ibid.*, 20–21.

of the second rhythmic mode. Furthermore, the writing of bars 4 and 5 of *Detractor/Qui* behaves in the manner of 3x2 rather than 2x3 and in this respect is superficially equivalent to the imperfect portions of the *neuma* tenor. Other shared features include climactic and declamatory semibreve groups such as those seen at bars 25–27 (triplum) of *Detractor/Qui* and bars 50–51 (triplum) of *Garrit/In nova*; the simultaneous sounding of C sonorities and *f* sharps (*Detractor/Qui*, bars 24–25 and *Garrit/In nova*, bar 51); the crossing of the upper voices; and the distinctive sound of the double-leading-tone cadence. Considering the sheer novelty and daring of *Garrit/In nova*, it is not unreasonable to suggest that it inspired other composers to emulate its unique language. Assuming this to be so, then we might logically expect it to be at the centre of a whole range of loosely related pieces, and not simply those with similar tenors such as *Floret/Florens*. I have already tried to show the connections between *Garrit/In nova* and *Aman/Heu*, the work of another less skilled composer. If *Detractor/Qui* was written in response to *Garrit/In nova*, then Roesner's placing of the former soon before the fall of Marigny may support Leech-Wilkinson's controversial chronological placing of the latter. In any case, the apparent connections between the two might suggest that *Garrit/In nova* was widely circulated prior to its inclusion within *Fauvel* and that it was not written expressly for the manuscript.¹⁹¹

Turning to the equivalent *talea* of the second *color* of *Garrit/In nova* (bars 31–40), we find that the boundary between the two *color* statements is by no means entirely disguised or smoothed over, the increased rhythmic activity of the tenorless preceding bars creating an expectation of the degree of repose and arrival reached at bar 31. The potential structural impact of this moment, however, is weakened by both the consistent phrase design of the upper voices and by a rather inconclusive solution to the problem of how to fill in the harmonic space between repeated pitches (see the two tenor *f*'s at bars 29 and 31). Thus the upper-voice phraseology adopted throughout the motet requires the insertion of rests at bar 33, and the fourfold character of the very opening phrase cannot be reproduced. Similarly, the harmonic progressions dictated by the *color* are treated differently where possible, the second half of the motet witnessing a noticeable increase in the use of dissonance.¹⁹² The 'different' quality of this section is heralded by the treatment of the tenor *f* at bar 31, which is retrospectively heard within the context of C and thus as a conceptual fourth. In conceiving the sonority in this

¹⁹¹ See also Roesner et al., *ibid.*, 25.

¹⁹² The progressive use of dissonance throughout this piece does, of course, imply that dissonance was aligned to both a sense of form and temporal progression. It follows from this that if the composer's rationalisation of dissonance was developmental, then collections of pitches such as those at bar 32 of *Garrit/In nova* could not have stemmed from the 'fortuitous' sounding of independently crafted lines.

manner, the composer has avoided a repetition of the type of emphatic tonal elaboration seen in bar 1 and has prevented the piece from assuming an audibly strophic form. At the same time, however, the *f* of the tenor does inevitably detract from the effectiveness of the C-orientated ‘arrival’ at bar 31, leaving the listener with an anticipation of a more satisfactory and definitive resolution of the tendency elements established in bars 28–30 (namely *b'* natural and its tritone relation to *f'*). This is reached at the same point of the *talea* as in the first *color*—upon the second statement of *c'* in the tenor (bars 4 and 34 respectively). Only in the latter instance, as noted above, the feeling of expectation is heightened by the intervention of strident dissonance.

The passage falling between bars 32 and 34 is worthy of detailed consideration, not least because the simultaneous sounding of *b* flat and *f'* sharp is theoretically inconceivable. When viewed as counterpoint, however, the music makes perfect sense, the triplum and tenor following conventional *contrapunctus* voice-leading—a minor third collapsing inwards on to a unison *a*—and the motetus setting ‘mutatus’ to a series of four contiguous semibreves beginning on *a'*. Similarly, when the motetus and tenor are read as a pair, the dissonance arising from the simultaneous sounding of *g* and *a* is not all that surprising and merely forms a characteristic accented appoggiatura.¹⁹³ Given that the parts make sense as voice-leading, it may be tempting to infer that they were written successively, each upper voice concording with the tenor in the manner recounted so avidly by the theorists. But there is sufficient evidence to demonstrate just the opposite—that the composer was aware of how the harmony was to proceed from the outset, but was perhaps a little uncertain of how this was to tie in precisely with the isoperiodic design of the upper voices. Thus the progression at bars 31–33 is essentially only a differently elaborated version of that heard at bars 1–3 and 17–18 and, indirectly, bars 23–24. The motetus semibreve group at breve 79 can be interpreted as being directed to *e'* rather than as a neighbour-note flourish around *g'*, for the sound of the implied or explicit ‘seventh chord’ is intrinsic to the motet as a whole.¹⁹⁴ See, for example, bars 22 and 52 where Schrade is unwilling to accept the tenor *c'* so unambiguously indicated in both *Pic* and *Fauvel*. In these instances he emends the dissonance by replacing the offensive tenor pitch with a more consonant *b* flat (although he does not explain his intervention). Yet it is odd that he should allow the exposed diminished fifths between the *e'* and *b'* flat of bars 35 and 40, especially given that the first of these is heard as a prolongation within a C-bound harmony and is thus directly comparable to bars 21–22. It would seem, then, that the simultaneous sounding

¹⁹³ See triplum, bar 39; and motetus, bars 38 and 57.

¹⁹⁴ On sevenths in Machaut’s *Messe de Nostre Dame*, see Leech-Wilkinson, *Machaut’s Mass: An Introduction* (Oxford, 1990), 85–87.

on strong beats of pitches from the C-E-G-B flat group was an acceptable and working part of the composer's vocabulary, irrespective of registral placing.

What, then, of the motetus *f'* sharp at bar 32?¹⁹⁵ Assuming that the composer imagined a chord consisting of *g*, *b* flat and *e'* at breve 79, then both the *a'* and the *f'* sharp have to assume the role of accented appoggiaturas. Retrospectively, however, the second of these anticipates the consonant *f'* sharp of the following sonority and is thus essential to the larger progression, clearly intended to reproduce the basic succession of sonorities heard at the equivalent point in the first *color*. It is evident, therefore, that the extraordinary dissonance sounded at breve 79 is the result of a calculated melodic elaboration of an already, but accepted (and intuitive?), dissonant collection of pitches. And the impetus for such a sudden veer in harmonic direction may well have come from the suggestive content of the motetus text—‘in vulpem mutatus’.

The outstanding nature of the harmony at bar 32 is complemented by an equally surprising instance of part-writing in the triplum, which, having completed its logical breve descent to *a*, suddenly leaps up an octave, gives a little neighbour-note flourish around *a'* and comes to rest briefly on *g'*. Thus the chord established at breve 80—a major sixth virtually straining, on account of its rhythmic stability, to expand to the octave—is only partially resolved at breve 82. In effect, the *g'* supplied by the triplum at this point takes over from the motetus' previous *f'* sharp and, although the isoperiodic nature of the upper voices dictates that this be the case (the triplum and motetus consistently overlap by one breve), the fact that a progression started in one voice is completed by another tells us that the composer had at least a clear idea of the harmonic direction of the piece *before* the individual lines were conceived. The conceptual fourth formed between the tenor and triplum at this point—the *c'* taking a subsidiary role to *g'*—recalls that heard previously at bar 31; the stronger resolution is only reached at bar 34 where C is reaffirmed as the focal sonority via a double-leading-tone cadence in which the *f'* sharp is clearly implied (breve 83).¹⁹⁶

¹⁹⁵ The scribe of *Pic* places the *ficta* sharp directly before the second *f'* sung to ‘mutat-tus’, whereas that of *Fauvel* places it in front of the four semibreves. Given the ambiguities of *Pic* and that *Fauvel* is largely consistent in positioning *ficta* sharps directly before the notes to which they apply, the semibreve *f'* of the motetus should be raised.

¹⁹⁶ Cf bars 33–37 and 3–7. Isoperiodic design aside, these sections are also very similar in details of rhythmic patterning—evidence for the beginnings of upper-voice isorhythm? Most interesting, however, is the early use of octave B flats within a C-bound harmony (see bar 5). The gradual clarification of the relationship between these two pitches throughout *Garrit/In nova* supports the notion of a developmental approach to dissonance and its function.

While there is some direct overlapping of material in the second *talea* of each *color*,¹⁹⁷ the distribution of the essential harmonic pitches amongst the upper voices is more successful in the latter instance, which may in turn suggest that the composer was continually learning from the act of composition and feeling his way through a not altogether familiar medium and idiom. Once again, the problem would seem to stem from repeated notes in the tenor. The composer's first solution is the direction of the music to a strong arrival on to F at bar 16 (via *b'-c''* in the motetus), followed by a prolonging triplum figuration culminating on *c'*. Upon repetition, however, the highest (and potentially structural) pitches are avoided in favour of a conjunct descending line directed to bar 47. Clearly, the effect of the writing here is the delaying of a sense of arrival until the second tenor *f* and the smoothing over of the juncture between static referential pitches. But the avoidance of *c''* at this point in the second *color* may also have arisen from a heightened sense of longer term form. For one of the principal problems with the passage between bars 16 and 21 is the close proximity of structural cadences on to F with *c''* sounding. In other words, the cadence reached at bar 16 detracts and significantly weakens that at bar 21. By disregarding *c''* at the equivalent point of the second *color*, the composer ensures the structural primacy of the arrival at bar 50. It is even possible that the more careful and calculated use of *c''* in the latter stages of the piece reflects an anticipation of the necessity to close in the focal sonority of F.¹⁹⁸

Indeed, comparing the last *talea* of each *color*, it soon becomes apparent that the composer had a firm understanding of the importance to overall form of sonority, rhythm, and registral placing. In the first *color*, the cadence on to C is reached at the *talea* boundary; since the arrival is presented one long earlier in the second *color*, however, the composer is forced to write a section of six breves essentially around the single sonority of C. The effect of these bars (50–51) is the weakening and obscuring of the harmonic direction, and by breve 128 we are left with little notion of what is to follow. Yet the passage makes musical sense retrospectively, for the *c''* of bar 50 initiates a final and conclusive descent to F, interrupted temporarily by a brief flirtation around G. Thus the upper-voice *f'* sharps of 50–51, though partially resolved at bar 53, are restated and fully resolved at bars 55–56. Thereupon the motetus' motion immediately (but logically) instigates the displacement of G as the focal sonority, the *b'* flat of breve 139 recalling that of 129, and the consequent *a'* of the following breve creating an imperfect and inconclusive arrival on F. The firm establishment of F as the focal sonority of the motet is

¹⁹⁷ Cf motetus bar 14 and 44. Reuse of material becomes increasingly important in *Firmissime/Adesto* and *Tribum/Quoniam*; see Leech-Wilkinson, 'The Emergence of *ars nova*', 299–301.

¹⁹⁸ See also the pointed use of upper-voice *b'* flats at bars 52, 56 and 58.

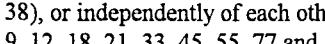
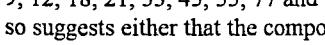
effected through the final two bars where an emphatic descent from A–F is heard in both tenor and triplum. Compare this arrangement to that of the first *color*, which is ultimately directed towards C in spite of the tenor *f*. Like bars 50–56, 21–26 is G-orientated; unlike the final section, however, the F sonority hinted at at bar 27 is clearly subservient to the G context which surrounds it (the triplum figure is particularly contrived). And although a resolution on to F is given at bar 29, the disposition of the chord—with *c''* in the triplum—ensures that its status remains ambiguous. Indeed, the bars that follow serve to gradually clarify C as the root rather than the fifth of the pervading sonority. It would seem, then, that the composer of *Garrit/In nova* had a good grasp of the relationship between certain principal chords and large-scale form. He evidently understood that, had he coordinated the parts so as to render the tenor *f* of bar 31 as the undisputable goal of the phrase, the nature of the piece would be significantly changed. Similarly, he recognised the need to arrange and colour the upper voices in such a manner—and well in advance—as to bring the motet to a satisfying and anticipated close.

The opening bars of *Firmissime/Adesto*¹⁹⁹ are testimony to Allsen's claim that the *introitus* tends to relate to the whole in aspects of rhythmic design and, as one might expect, sonority.²⁰⁰ In this instance, however, the retrospective importance of the *introitus* is more pronounced, certain rhythmic, melodic and harmonic figurations appearing time and time again throughout the motet. Thus the first falling fourth gesture, together with the related unadorned fourth leap, permeates the texture and becomes integral to the sound-world of the piece.²⁰¹ And while choice of mensuration and text will inevitably dictate to a certain extent the general rhythmic profile of the upper voices, there is some evidence for the motivic or at least structural use of the rhythmic gestures presented sequentially in the *introitus*.²⁰² To bar 16—with the exception of the first triplum entry²⁰³—each new line of text is set to a breve and two semibreves,²⁰⁴ an equivalency which points to the beginnings of isorhythm in the upper voices. Furthermore, the

¹⁹⁹ Edition: Volume 2, pp. 43–44.

²⁰⁰ See Allsen, 'Introitus Sections', *passim*.

²⁰¹ Cf, for example, bars 1–2, 4–5, 8, 11–12, 18, 21, 26, (35–36), 47–48, 49, 51, 57–58, 62–63, 68–69, 83, 85 and 89.

²⁰² Essentially:  ;  ;  , the first and second of which can appear successively (as at bars 37–38), or independently of each other (bar 11, 13, 16, 31 and so forth). For instances of the third, see bars 3, 6, 9, 12, 18, 21, 33, 45, 55, 77 and 84. That these figurations are most densely concentrated in the first 25 bars or so suggests either that the composer set out with a regular scheme in mind which was subsequently relaxed according to the demands of context, or that the delineation of a first section as distinct from the remaining sections was essential to the structural strategy. Given the clearly bipartite nature of the motet, however, the former is more likely.

²⁰³ The rhythmicisation of 'Firmissime' may have been the result of word-painting.

²⁰⁴ Motetus, bars 1 and 4; triplum, bar 11; motetus, bar 13; and triplum, bar 16.

regularity with which the third gesture of the *introitus* appears—almost every third bar—gives the entire passage a metric quality developed extensively (though by different means) in *Tribum/Quoniam*. Finally, the juxtaposition of *b* natural and *b* flat within the *introitus* makes explicit early on the opposition of these pitches characteristic of the piece in general.

The identical opening tenor contour of *Firmissime/Adesto* to that of *Garrit/In nova* has already been noted. This time, however, the composer manoeuvres above an *f–g–a* ascent a descending arpeggiation which converges on to a unison *a* at bar 5 via melodic fourths.²⁰⁵ Given the exposed nature of the *introitus* and the inherently static nature of the unison in polyphony, it is perhaps surprising that the composer should have coordinated the motetus and tenor in this manner. But there may have been an (albeit symbolic) reason for such writing, and one that takes Anne Walters Robertson's allusion to the Trinity one step further: perhaps the composer wished to express musically the concept of '3 in 1',²⁰⁶ presenting the third of F in the purest and simplest way possible? Whatever the reasoning behind this moment, the contrary character of the first six bars is retrospectively out of keeping with the parallel 8/5 disposition of the rest of the piece, yet another factor contributing to the distinctive quality of the *introitus*.

We have already seen that the *talea/color* combination founding this motet results in a fairly strict alternation of potentially 'open' and 'closed' cadences; thus progressions from B flat–A and from G–F permeate and structure the entire piece. Within the adopted 8/5 texture, the number of ways of filling out the harmonies implied by these progressions is limited, as is indeed evident in the solutions given here.²⁰⁷ F chords are mainly in the disposition of 8/5 above the tenor (except bars 41 and 82–84)—a significant departure from the more flexible ones of *Garrit/In nova*. This might be related to the evident decision to avoid the overstatement of *c''* in the triplum, a pitch reserved for emphatic moments. Most significant, however, is the

²⁰⁵ It is significant that the scribe of the Brussels rotulus (uncharacteristically) indicates that the *c'* and the *a* of bars 2 and 6 respectively be plicated. This implies that the beginning of a motet with a distinctive opening was more likely to be transmitted 'accurately'. If the motetus were without plicas, the integrity of the line would be completely destroyed. Where continuity is less vital and at less exposed points, the rotulus generally fails to give plicas (see bars 23 and 46–47; but, see bar 56). The omission of plicas at bars 43–44 is surprising, but does support the notion that beginnings may have been the most 'stably' transmitted.

²⁰⁶ See Robertson, 'Which Vitry? The Witness of the Trinity Motet From the *Roman de Fauvel*'.

²⁰⁷ Hence the considerable extent to which material is reused throughout the motet. For a diagrammatic presentation of these parallels, see Leech-Wilkinson, 'The Emergence', Example 2a, page 300. Cadences from G–F tend to be written such that a major third between *g* and *b* natural expands outwards to form an *f/c'* fifth (see the exposed prototype at bars 15–16); they are frequently of the double-leading-tone type exploited to the full in *Garrit/In nova* but largely ignored in *Tribum/Quoniam*. Interestingly, where the *g* is not explicitly given in the tenor—as at bars 26–27—the motetus can assume the role of the bass and provide the interim step of the descent. The writing here, therefore, may well be a direct development of the practice of implied lowest pitches across tenorless link passages seen in *Garrit/In nova*.

possibility that the composer derived valuable experience in the art of careful registral placing from an earlier piece—*Garrit/In nova*—where, as discussed above, the problems of bars 15–21 are better dealt with upon repetition (bars 45–50). It follows from this that the type of complex *color/talea* combination of *Garrit/In nova* may have been relaxed in favour of the simpler and tighter scheme of *Firmissime/Adesto* in order to reduce the (unforeseen) difficulties arising from the act of separating out the harmonies into individual lines.

The fewer instances of *c''* in the triplum are, of course, also closely linked to the adopted *color* of the motet, which explores more the relationship between B flat and F than that between F and C (another sense in which *Firmissime/Adesto* furthers the musical language of *Garrit/In nova*). Essential to the sound-world of the piece, therefore, is the fluctuating status of B flat sonorities: these can either serve as upper neighbours to A or, more frequently, as the initiators of structural descents to F. Compare, for example, the passages falling between bars 7–13 and 20–28. On the (misguided) premise that the highest note is necessarily the most important, it might be tempting to read the triplum *b'* flat of bar 11 as the goal of a phrase beginning at bar 7. Retrospectively, however, it is the *a'* of bar 13 which becomes aurally significant, both on account of its completion of a longer term ascent from F–A initiated at bar 7 and its subsequent recall of the tenor motion founding the *introitus*. At bar 23, the B flat is structural: it is held for an imperfect long in the triplum and does not trace an immediate and deflectory fourth descent (as at bars 11–12); and it is an undisputable goal in its own right—heightened by the nature of the approach which is characterised by simultaneous semibreve motion uncalled for by the demands of text (bar 22). Furthermore, the sense of anticipated arrival is increased by the rhythmically and melodically sequential nature of the triplum between bars 18 and 22. Once established, the B flat sonority is clarified as the first step in a descent to F reached five bars later. Similarly, the *b'* flat of bar 38 assumes its structural position within an (incomplete) ascent to the highest note of the piece, where—at bar 40—it is raised by a semitone to effectively lead into *c''*. More important to the harmonic sense of the passage, however, is its function as the ‘resolution’ of the motetus’ *e'* flat sounded previously at bar 35. And while the arrival perceived at bar 41 is relatively weak, its status as the head of one of only two C–F descents in the entire motet is confirmed in the course of the following bars.²⁰⁸

²⁰⁸ Note the use of sequence in the approach to the B flat sonority at bar 47, which recalls that to bar 23. It is also interesting that at bar 46—where the opportunity exists to harmonise the tenor as a characteristic 8/5 above *c'*—the composer chooses instead to conceive it as a fourth. This may well have been determined to an extent by the link passage directly preceding, which focuses around *g'*; had bar 46 been equivalent to that of 22, then three successive bars would have started with the same pitch. On the other hand, the composer could have prescribed a triplum *c''*, but this would have created longer term harmonic problems of the type witnessed in *Garrit/In nova* (essentially not enough musical space between structural highest pitches).

Intrinsic to both the part-writing and harmonic direction of *Firmissime/Adesto* is the leap of a fourth and, less frequently, a fifth (these are indicated in the reductions by means of broken and arrowed beams). While in some cases such leaps are purely ornamental, providing sufficient notes to suit the requirements of the text,²⁰⁹ in most they contribute vitally to the successful unfolding of both linear and vertical dimensions. Take, for example, bars 7–10. Since the tenor rests for the last two longs, the part providing the direction of the passage is the motetus; the effect of the tenor's re-entry at bar 10 is the sense of a leap from the previous motetus' *c'* down to *g*. Likewise, the fifth leap effected across bars 14–15 gives definition to the cadence which would have been different, had the composer written an approach descent from *d'–b* in the motetus.²¹⁰ While this fifth is subsequently sometimes 'filled in',²¹¹ it is nevertheless characteristic of cadences moving from *G–F*;²¹² the composer evidently liked the sound of unison-3-5 directed progressions. That the potential of leaps to incisive harmonic direction was being explored and developed by the composer can be seen more clearly in *Tribum/Quoniam*, where the lowest-sounding voice is freely-composed and replete with disjunct motion.

The diminution section of *Firmissime/Adesto* is interesting for several reasons, not least because the shortened tenor durations decrease the time the composer has to unfold the harmonies and individual voice lines. If this motet was one of the first attempts at such writing, then it represents an early solution to the inevitable problem of how to sustain melodic fluency above a relatively fast harmonic rate. And although the composer succeeds for the most part, certain features of the writing do betray some underlying problems.

As in the first section, the opening phrase of the diminution section traces an ascent and consequent descent from *f–a–f*, the *b* flat of the tenor at bar 76 serving as the upper neighbour to *a*, and the *F* arrival at bar 78 being confirmed in the usual manner by means of further neighbour-note motion around *g* and *a*. The upper-voice writing to bar 82 is purely conjunct and suitably melodic. At first, however, the brief connecting passage at bars 79–80 seems rather stilted and awkward, but the cohesive effect of the following *b* flat–*a* progression in the tenor ensures its retrospective assimilation within the phrase. The most startling event of the section occurs at bar 82 with an unprepared and incongruous triplum *c''* held for the duration of an imperfect long. An uncharacteristic insistence upon *c''* in the ensuing bars contributes

²⁰⁹ See bars 21, 72, 75, 83 and 94.

²¹⁰ Cf *Tribum/Quoniam*, bar 23.

²¹¹ See bars 17–18 and 26–27.

²¹² See bars 50–51 and 68–69.

further to the anomalous quality of the passage, as does its registral displacement from the surrounding music. The repeated notes may be explained by the amount of triplum text the composer is forced to set, but why he should have lunched straight to *c''* at bar 82 is more difficult to rationalise. Perhaps he wanted to underline the urgent and invocatory message contained within the words—‘now therefore let us venerate the Holy Trinity’; perhaps this moment carries some vital numerical significance; or perhaps the composer wished to divide the final section into a further three sections (again, ‘3 in 1’) by means of a long-term descent from C–F (bars 82–90). Whatever the reason, the musical result is not particularly convincing, even if it does recall the type of structural elaboration seen in *Garrit/In nova*.²¹³ It would seem, therefore, that here the composer has not quite managed to satisfactorily juggle the demands of text, part-writing and harmony, reverting instead to the more manageable dictates of voice-leading.

One of the most outstanding aspects of the final section—and one closely related to its compositional problems—is the manner in which the upper-voice texts have been distributed. Apart from the concluding passage (where there is a significant degree of phonetic alignment),²¹⁴ the texts are coordinated such that chunks are declaimed successively and alternately between triplum and motetus.²¹⁵ This results in an almost 2+1 texture and enables the composer to work more freely with the textless voice, thereby reducing the number of potential coordination problems of the type discussed above. In turn, the development of hocket in the diminution section of a motet may well have stemmed partly from a desire to reduce such difficulties to a minimum. The process of hocket enables the constituent notes of the harmonies to be divided amongst the upper voices; melodic integrity of the individual lines is of little concern. Similarly, the removal of text altogether in pieces such as *Impudenter/Virtutibus* and *O canenda/Rex* may represent the logical extension of this process. On the other hand, some motets do combine linear, vertical and textual concerns more effectively than *Firmissime/Adesto*—notably *Tuba/In* and *Douce/Garison*, but since these may be later pieces,

²¹³ *Garrit/In nova*, bars 29–30 and 50–51.

²¹⁴ Cf bars 94–96: (triplum) ‘va’ and (motetus) ‘ad’; ‘per’ and ‘ce’; ‘i’ and ‘li’; ‘glo’ and ‘gau’; ‘ri’ and ‘di’; and ‘a’ and ‘a’. See also *Garrit/In nova*, breves 30–34 (successive declamation of ‘cia’ and ‘de’); 66–67 (‘sub’); and 71–76 (simultaneous sounding of the vowels ‘i’, ‘e’, ‘a’ and ‘u’ on breves 71, 72, 74 and 76 respectively). Phonetic alignment in *Tribum/Quoniam* is also explored by Bent in ‘Polyphony of Texts and Music in the Fourteenth-Century Motet: *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur* and its “Quotations”’. See also Page’s concept of the ‘timing of the texts’ in *Discarding Images*, 102–105.

²¹⁵ The ‘shortage’ of lines in the motetus is, of course, due to the proportions allotted to each section at the (presumably) pre-compositional stage.

it is not unreasonable to assume that mastery of the three-part diminution section was achieved during the interim period.

The bipartite structure of *Tribum/Quoniam*²¹⁶ is comparable to that of *Garrit/In nova*, both motets consisting of a *color* stated twice. It is instructive, therefore, to compare some of the equivalent tenor progressions of each *color*, a task simplified by the straightforward construction of the tenor ‘*talea*’ and the predominantly two-part textures arising from it. Given the middle-voice position of the tenor, the number of potential chords each *color* note can support is increased, enabling the composer to incorporate the same succession of tones into two different harmonic regions—F and G.

The first tenor ascent from *c'-d'-e'* is harmonised such that a conjunct progression from F–G–A is heard. At bar 8, the motetus avoids *g* and leads up to *d'* via *b* flat and *c'*, thereby creating a succession of directive leaps falling on the strong beats of each imperfect long. Had the composer prescribed a *g* at bar 8, as he does in the second *color* statement, the parallel and exposed fifths formed between motetus and tenor would have brought the music to an untimely standstill. Compare this to bars 43–45, where the same progression is heard but with different emphases. Here, the triplum continues with an elaboration of F to avoid the undue highlighting of the *color* boundary and creates an expectation of a resolution on to G. Whereas the F sonority of bar 7 simply completes the *introitus* phrase, that of 43 serves the dual function of temporary resolution and antecedent to the more stable goal of G reached and subsequently prolonged at bar 44. With the immediate displacement of F at the *color* boundary, the second harmonic region is introduced and the structural significance of the triplum *d''* of bar 38 is clarified.

Closely related to the first progression is that outlining *d'-d'-e'*, appearing at bars 25–28 and 61–64. In fact, most of the tenor *taleae* conclude with either *e'* or *d'*—the only exceptions being the final *talea* of each *color* which culminates logically on to *c'*; and in this respect *Tribum/Quoniam* oscillates in a manner very similar to the *ouvert/clos* alternations of *Firmissime/Adesto*.²¹⁷ The *b* flat–*a* progression of bars 27–28 is, as one might expect, similar

²¹⁶ Edition: Volume 2, pp. 45–46.

²¹⁷ Except that both the *a/e'* and *g/b* flat–*d'* sonorities of *Tribum/Quoniam* are to varying degrees ‘open’ or unstable; the *gs* of the second *color*, while being more stable on account of their G-orientated context, are retrospectively inconclusive in light of the final cadence. While B flat–A progressions in the lowest voice of *Firmissime/Adesto* are fifthed, those of *Tribum/Quoniam* are generally presented within a G framework, the B flat forming a third to the (often) implied root.

to that of 9–10, only in this case the triplum *f'* gives a hint of the type of B flat/D/F sonority exploited to the full throughout *Firmissime/Adesto*. The *f'*, however, is immediately followed by *g'* which reinstates (admittedly in passing) the sonority more typical of *Tribum/Quoniam*. Particularly significant is the rhythmic emphasis given to the motetus notes at bars 27–28. The decision to hold each of these for the duration of an imperfect long may have been dictated by the fewer syllables of the text at this point, although this seems unlikely in view of the textually unnecessary melisma on ‘ve’ at bars 23–24. Another explanation might be that the composer wanted to bring out the words ‘leo cecatus’ or ‘blind lion’, the absence of text in the triplum, together with the phonetic correspondence of ‘re’ and ‘le’ at bar 27, contributing to the clarity of the moment.²¹⁸

At the equivalent point of the second *color*, the isoperiodic design of the ‘upper’ voices necessitates that the motetus rests for two longs, and the *b* flat–*a* progression cannot be reproduced.²¹⁹ The composer’s solution is similar to that of bars 14–15 and (superficially) 38–39, where the tenor assumes its traditional though inevitable role as lowest voice and its *d'* is treated as the root of the prevailing sonority. Thus bars 61 and 64 are characterised by successive bass leaps from *g*–*d'*–*a*, a further defining leap of a fifth occurring in the triplum between bars 61 and 62.²²⁰ Indeed, the localised juxtaposition of G and D sonorities is reminiscent of the longer term final-fifth concerns of *Garrit/In nova*. And while passages such as bars 14–15 and 38–39 ultimately serve to prolong the G chords reached at 13 and 37 respectively, the reiteration and reinterpretation of the tenor *d'* as the lowest sounding voice, together with triplum *a*’s, and in the former case, *f*’s and unison *d*’s, ensure that a distinct succession of independent though related chords be heard. It follows that the composer’s choice of *color* must have been determined by an efficient working knowledge of the precise relationships between its implied sonorities. There seems little (musical) sense in selecting an internally repetitive *color* such as *Merito hec patimur* (eight of a total of 18 notes are *d*’s) on the basis of thematic or numerical pertinence or without any clear notion of how to suitably

²¹⁸ Note also the absence of the *plica* in the triplum and motetus at bar 28.

²¹⁹ Schrade’s editorial *ficta* marking at bar 62 is unnecessary (given the hard hexachordal context) whereas those of bars 38–39 are more problematical. Here the music does make more sense if the *b*’s are lowered, not least because the triplum contour traces a descent from *d''*–*f*.

²²⁰ For other significant bass leaps see bars 7–9, 13–16, 23, 25–26, 32, 37–41, 47, 49–50, 53 and 71. The consistency of such disjunct motion in the lowest register may explain why modern listeners find this motet particularly appealing; it sounds ‘tonally’ logical, its harmony vaguely functional. That *Tribum/Quoniam* was evidently much liked by its contemporaries suggests that this sort of leap-bass was also acceptable to medieval ears.

treat repeated notes.²²¹ It is likely, therefore, that the composer decided to place the tenor in the middle of the texture (thereby freeing up the harmonic space) before *color* selection. *Why* he should have wanted this disposition is perhaps more interesting but very difficult to ascertain.²²² Perhaps he wanted to experiment along English lines, perhaps the high *color* was commissioned and unalterable, or perhaps—and this is more likely—the compositional techniques used in *Tribum/Quoniam* were the logical extensions of those used less frequently in *Firmissime/Adesto*.

A further example of the composer's grasp of longer term harmonic structure can be seen in the two treatments of the same tenor progression—*e'-f'-e'* (bars 19–22 and 55–58). In the first instance, the part-writing is coordinated such that a strong arrival on F (in the unique disposition of 12/8)²²³ is reached at bar 20. The music proceeds to the next sonority at 22 by means of a partly dissonant²²⁴ motetus 'link' which traces a contour from *g* to *b* flat and provides the characteristic *b* flat–*a* impetus. Compare this arrangement to bars 55–58. Here the first *a/e'* sonority at bar 55 is itself a goal, resolving the decorative *b'* flat/*e'* flat figure of the previous bar and being held for an imperfect long. The following two-bar link is designed (though influenced to a certain extent by the rests of the triplum) to negate the structural importance of F at bar 56.²²⁵ Since the second section of the motet is focused around G, a strong arrival on F at this point would have detracted from the prevailing focal sonority. Instead, the motetus traces a descent from *b* flat to *f*, where it forms a unison with the tenor. The sounding result is similar to that of bars 13–16 where, as we have seen, the intervening subservient D sonority provides an effective prolongation of G. Retrospectively, however, the F of bars 56–57 anticipates the localised neighbour-note motion of the motetus at bar 68,²²⁶ in that it forms the lower neighbour to a larger passage in which G is kept in play (bars 49–68).

²²¹ Repeated notes tend to be avoided in motet tenors.

²²² For other fourteenth-century motets with middle-voice tenors, see Roesner et al., op. cit., footnote 243, page 42; and Frank Ll. Harrison, 'Plainsong into Polyphony: Repertoires and Structures *circa* 1270–*circa* 1420', *Music in the Medieval English Liturgy*, ed. Susan Rankin and David Hiley (Oxford, 1993), 309 and 310.

²²³ Cf bars 7, 40, 43 and 76.

²²⁴ Note the seventh formed briefly but on the first breve of the unit between the tenor *f'* and motetus *g*.

²²⁵ The effect of this motetus link passage, although texted, is similar to those consistently used throughout *Gloria* and *Credo* of Machaut's Mass; see especially, *Credo*, bars 134–136 (references are to the edition by Leech-Wilkinson, *Machaut's Mass*, 183–212).

²²⁶ Cf bars 67–69 and 31–33. Again, the highest note of the tenor is harmonised differently in each *color*: as the upper fifth of C in the first instance and as the root (G) in the second.

Bars 22–40, while demonstrating the type of long-term harmonic planning discussed above, are organised differently. Assuming the C/G sonority of bar 23 to be structural,²²⁷ the motetus traces a descent from c' – g (to bar 25). Following a characteristic b flat– a progression, this is complemented by an ascent from c' – f across bars 29–30, the final note in a sense imperfectly ‘completing’ the implied resolution of the earlier C–G descent. The strong arrival reached at bar 31 is approached by a motetus descent from f – c' and is continued further to an F cadence at bar 40. Thus the section between bars 23 and 40 consists of two overlapping octave bass descents, the registral transfer effected at 29–30 preparing for the high tenor g' at 31 and therefore avoiding an incongruous motetus c .²²⁸ This ‘transfer’ is significant for several reasons, not least because the motetus takes over from the previous tenor e' , continuing its effect for a further long. And the writing of bars 29–30 is similar to that of 19–20: e'/b' leads to f/a' just as $g/e'/b'$ leads to $f/f'/c''$. The essential difference of course is context. Had the composer prescribed g at bar 29, he would have been forced to write f and the necessarily weak arrival at bar 30 would have been inordinately strengthened.²²⁹ As it is, the major third formed between motetus and triplum is inconclusive yet sufficient to resolve the tenor and motetus e' and to provide the impetus for a descent to c' . More importantly, however, the avoidance of F at bar 30 enables the full descent to F at the end of the first *color* statement to be more impactive.

Tenorless Passages

The development of the type of tenor witnessed in *Tribum/Quoniam* from that of *Firmissime/Adesto* and, more loosely, *Garrit/In nova*, has already been discussed above. Specifically, all three motets are related in the way tenor silence, and consequently texture, is exploited in the unfolding of long-term structure. For the sake of clarity, the ‘link’ passages of each piece will be considered in turn; details of chronology will be presented concurrently with the analysis, where appropriate.

Garrit/In nova

The *color/talea* combination of *Garrit/In nova* is such that tenor rests alternate between imperfect and perfect longs, giving potential for two types of tenorless link passage. Given the

²²⁷ Cf, for example, bars 10–11 where the C reached at 11 could be construed as a consonant skip from the previous A, the following b' natural being more strongly directive. Bars 22–23 are of course different in that the triplum has g' instead of c'' , but the chord stated at 23 might be read as essentially an $a/c'/(e')$ sonority with an accented lower neighbour (g'). The interpretation presented in the main text is the most likely.

²²⁸ The use of c in the bass would have contravened the accepted parameters of fifth mode ‘tenors’.

²²⁹ A stronger arrival here would detract from the ultimate goal of the phrase—C at bar 31.

similar ranges of motetus and triplum, the composer is able to write links that extend to octave paralleling between the parts; likewise, the fact that the voices cross at times means that he can also limit the ambitus of such passages. How he chooses to proceed from one framing sonority to the next, without the guiding influence of *color* notes, is informative; through taking a detailed look at such counterpoint we can learn much about the composer's style. If similar melodic and harmonic material recurs after the same sonority but at different points in the *talea*, for example, we can infer that this is a characteristic elaboration or prolongation of a given chord (unless, of course, the compositional strategy involved the repetition of material irrespective of context). Conversely, tenorless links can also betray underlying problems in the coordination of melody, rhythm and harmonic progression (see below); such instances are often far more interesting than their competent counterparts and can be useful for the general chronological placing of pieces.

The link passages of *Garrit/In nova* fall into essentially two groups: those which come between two tenor notes a tone apart (usually in descending order, though also ascending), and those which separate identical foundational pitches. The process of implied bass notes across silences has been discussed briefly above, where the counterpoint of the upper voices is manoeuvred such that the last sounding tenor note is prolonged in the imagination of the listener. We have also seen instances where either triplum or motetus takes over from the tenor and provides an explicit intervening step between pitches a third apart. Most of the conjunct tenor links of *Garrit/In nova* fall from *g-f*, the G sonority either being continued by means of the essential notes of a double-leading-tone cadence²³⁰ or by an equally emphatic sixth-octave progression.²³¹ The only exception occurs at bar 45 where the upper voices are directed to the *f/c'* of bar 47 rather than to that of the previous bar. Of the two occasions where tenor rests divide *a* and *g* (bars 25 and 55), only the first exploits a similar process of prolongation, the two double-leading-tone pitches of *f* sharp and *c'* sharp being reinstated just before the arrival on G at bar 26.²³² At bar 55, however, the writing of the upper voices ensures that the final cadence on F is approached without the detracting effect of a strong emphasis of G three bars earlier.

²³⁰ See bars 10 and 40.

²³¹ See bar 15.

²³² Note the explicit continuation of the previous tenor pitch in the triplum at the beginning of bar 25. It is interesting that the *color* at bars 26–27 dictates an immediate move down to F, which the composer is forced to effect through a rather (harmonically) awkward *c'-b* natural–*c'* motion in the triplum. And while the voice-leading is conventional enough—a major third collapsing outwards to a perfect fifth—the aural effect is not. It would seem, then, that the composer is not always in complete control of the *color/talea* combination he has adopted; for further examples, see below.

Of particular interest in the assessment of characteristic elaboration/prolongation are those instances where tenor rests fall between notes of the same pitch. In these cases, while the composer has only a very short time (two or three breves) to bridge the gap between the framing sonority, he must try to avoid incongruous harmonic stasis by maintaining the established rate of harmonic change. Significantly, the solutions to the repeated *c*'s of bars 4–6 and 34–36 are remarkably similar, the upper-voice counterpoint moving from C–C via *b* flat. As noted above, the developmental use of *b* flat to prolong C is intrinsic to the (dissonant) style of the motet. At bar five, the B flats are safely presented in unison. Conversely, the *b'* flat of bar 35 is sounded against an *e'*; by this time, the relationship between C and B flat has become clearer (see bar 22) and the composer can select dissonant pitches to imply the same seventh chord.

Bars 29–31—the only other instance of repeated notes divided by a rest—are significant in that they provide the link across the boundary between the first and second *color* statements. Given that all three bars are perfect, the composer is faced with a total of nine breves potentially focused around the single sonority of F. His solution is quite clever, for the *c*"s of the upper voices are interpreted in two different ways:²³³ as the upper fifth to F at bar 29 and as the root of C for the following two bars. But the incessant oscillations between *c*" and *b'*, particularly in the motetus at bar 30, in many ways disturb or overstate the transformation,²³⁴ and initially seem uncharacteristic of the type of semibreve consonant skip or contiguous approach to cadences seen in *Firmissime/Adesto* and *Tribum/Quoniam*.²³⁵ On the other hand, this sort of climactic semibreve grouping does appear briefly in the diminution section of *Firmissime/Adesto* (bars 84) and in another, potentially later motet—*Douce/Garison* (bars 91–93). Such apparent overemphasis in *Garrit/In nova* may well have arisen from the desire to interpret the tenor F of bar 31 within a C context, in which case the *color* division has caused some coordination problems not yet mastered by the composer.

By far the most interesting of the tenorless links in *Garrit/In nova* are those bridging tenor *d*'s and *c*'s at bars 19–21 and 49–51. Having reached a stable F sonority at bars 16–17, the music

²³³ The part-crossing effected across bars 29–30, though giving rise to an unusual melodic leap in the motetus, results in the same pitches being shared amongst the upper voices. Leech-Wilkinson suggests that in Machaut's Mass at least, 'a third use of voice-exchange is for the sake of sonority: repeated chords often exchange voices simply in order to keep the texture 'alive', the second chord sounding different even though the pitches have not changed' (*Machaut's Mass*, 57–58).

²³⁴ *Pic* and *Fauvel* concord.

²³⁵ Cf *Firmissime/Adesto*, bars 33, (50), 64 (the last note of the four-semibreve group should be a *d'*), 78 and 95; *Tribum/Quoniam*, 17 and 60.

meanders, setting up unresolved double-leading-tones and deflecting their resolutions on to unanticipated sonorities. The crux of the matter would seem to lie in the problems posed by the contour and rhythmic nature of the tenor, which traces an ascent from *f* to *d'* and settles on *c'* only after a perfect rest. Furthermore, the *color* dictates that the *d'* be approached by its lower neighbour, *c'*, thereby forcing a type of progression encountered nowhere else in the piece. Every other directed progression appearing just before a rest involves a *downward* step in the lower voice and indeed, this is the most common type of 'cadential' motion to be found in fourteenth-century music.²³⁶ At bar 19, therefore, the composer is confronted with the problem of how to move from *c'* to *d'* while at the same time securing logical continuity. The problem is exacerbated by the fact that both *c'* and *d'* are given rhythmic weight, the former being held for the duration of an imperfect long and the latter, for a full perfect long. At bar 3, the *c'-d'* motion is relatively easy to handle, for both notes are breves and the *d'* is able to resolve downwards to *c'* at bar 4. In this instance, the composer contrives a directed progression above the *d'* which begins with *f* sharp and *a'* and subsequently moves to form the notes of a double-leading-tone cadence (*f* sharp and *b'*). At bar 19, however, he chooses instead to place the tendency at the very beginning of the mensural unit and, in order to accommodate the texts and avoid harmonic stasis, he then redirects the upper voices to another sonority consonant with the tenor. This, in turn, leads to further problems for the double-leading-tones are left unresolved and the chord sounded at breve 47 carries little impetus, forcing an apparently rather contrived and poorly directed link passage between the two *taleae*. The section makes more musical sense, however, if it is understood as a *c'-b* natural-*c'* progression, the *b* natural being supplied by the first note of the triplum at bar 19 which, significantly, is the lowest sounding and therefore referential pitch of the sonority. Since an immediate resolution of the double-leading-tones at bar 19 would anticipate and weaken the arrival on *C* at bar 21, the *b* natural and following *a* of the triplum are transferred, an octave higher, to the motetus, where they initiate an essentially '7-6-8' cadence (the *a'* being taken up and completed by the triplum across bars 20-21).

It is probably fair to say that this link passage is the 'weakest' of the piece: by placing the *d'* of the tenor in the middle of the texture and deflecting the anticipated arrival at bar 20, the composer avoids the immediate problems presented by an upwards cadential motion in the tenor but, at the same time, creates difficulties for himself in the breves that follow. This passage, therefore, can be seen as testimony to Fuller's suggestion that 'a primary task of

²³⁶ Fuller, 'Tendencies and Resolutions', 231-232.

fourteenth-century composers was to develop control over new harmonic resources forced to the fore by novel rhythmic practices.²³⁷

The handling of the same tenor sequence at bars 48–51 is far more satisfactory and assured. Once again, the motetus temporarily takes over the tenor function in providing the *b* natural of a foreground *c'-b-c'* progression. The tenor *c'* of bar 48, however, is essentially a consonant skip from the previous *a* and is secondary to it, the next structural note being the motetus' *b* natural which then leads in to *c'* at bar 50 (hence a bass progression from *a-b-c'*).²³⁸ In conceiving the counterpoint in such a way, the composer has slightly slowed down the rate of harmonic change, creating a better timed and much smoother cadential approach. But the 'early' resolution on to C, so studiously avoided at bar 20, is not without its problems. Since the tenor note at bar 51 is also a *c'*, the composer must write a link section which begins on *c'* and moves back to *c'*, all in the space of just three breves. His solution is similar to (though better than) the one effected at bar 20, manoeuvring the counterpoint so that triplum and motetus cross over and introducing an *f'* sharp requiring resolution. Considered as a whole, however, the voice-leading is most awkward, although aurally (and this is important) these bars sound satisfactory enough. Why, for instance, does the composer not conclude the *g'-f'* sharp motion initiated by the triplum at bar 50 in the same voice? Why is the *c''* given in the triplum and not the motetus (compare the arrangement across bars 20–21)? The only plausible reason is that the composer is separating out the preconceived harmonies into individual lines, paying little heed to the integrity of the linear dimension. That he does not quite succeed in juggling the demands of all dimensions is some evidence that his compositional technique has not fully matured; *Garrit/In nova*, therefore, is probably an early piece.

If all the link passages of *Garrit/In nova* are compared according to ambitus—that is the extreme distance between triplum and motetus—two types and a semblance of a pattern emerge. Firstly, there is the link which extends to and operates within the octave; these fall mainly within the first half of the motet, with a further such link appearing between *talea* II and III of the second *color* (bar 50). Secondly, there is the link which is smaller in range and expands no further than the sixth; these fall only in the latter half. Thus the following sequence emerges:

²³⁷ Fuller, 'On Sonority', 38.

²³⁸ Cf the role of the *c'* at bar 18 where it is a root rather than an adjunct of the sonority established at the beginning of the perfection.

Type	8	6
<i>Talea</i>	Ia/b	
	IIa/b	
	IIIa/b	
		IVa/b
		Va
	Vb	
		VIa

Table 2.1²³⁹

Whether such a pattern was intended is impossible to say but it would seem to be related to the fact that the latter stages of the motet ultimately gravitate towards F, with C taking a subsidiary role.²⁴⁰ Clearly, *f* cannot be duplicated an octave higher so these links must operate within a more restricted range, *c''* being formally used only sparingly. It follows, therefore, that typology of link passage is closely allied to long term harmonic structure.

Firmissime/Adesto

Given the predominantly 8/5 texture of *Firmissime/Adesto*, one might expect the link passages to fall into the sixth-defined category, as indeed they do. In this piece, though, the looser rhythmic structure of the upper voices gives rise to a further type of link—that with a very limited ambitus (generally no greater than a fifth) and sometimes with part-crossing.²⁴¹ This type of link is seen most clearly in the reduction of texture to just one participating voice. The first of these has been discussed already and need not be considered here (bars 35–36). The second, falling between bars 44 and 45 is in many respects similar to the first, not least on account of textual analogy: in both cases the text of the motetus superficially relates to the prevailing texture, ‘una deitas’ and ‘simplex’.²⁴² The rising figure of the motetus from bar 43 leads to *g'* and, if the *plicas* are correct, finally to *a'* where it takes over from the previous triplum line and complements the ascent with a descent to *c'* at bar 46. Once again, the division of a single and structural melodic line between the two upper voices provides some evidence for

²³⁹ Small case letters (a and b) after the *talea* number refer to the first duple rest and the second triple rest of each *talea* respectively. ‘8’=octave-defined; ‘6’=sixth-defined.

²⁴⁰ It is no coincidence that the only octave type in the second half occurs with a cadence on to C at bar 50.

²⁴¹ A distinction has been made between the sixth and fifth type as, according to conventional *contrapunctus* rules, sixths tend to imply octave resolutions and fifths tend to resolve major thirds. Incidentally, the links of the diminution section will not be considered here because they necessarily have to be treated differently by the composer—he tends to rely more heavily on voice-leading rather than part-writing as there simply is not the space to explore related sonorities or prolong established ones.

²⁴² That the solo passage between bars 43–46 sets the word ‘simplex’ is interesting, for this term is used in some medieval music treatises in the sense of ‘monophonic’. See Christopher Page, *Discarding Images*, 73, 76 and 78.

the simultaneous conception of the parts. Most significant, however, is the way the composer has treated the only tenor *c'* of the *color*. Given the few instances of this potentially structural pitch, we might expect to find it serving as the climax to a directed progression as in *Garrit/In nova*. Not so, for the *c'* is rendered as the lower note of a fourth, the composer prescribing an *f'* rather than the anticipated *g'*. This may be explained both on a local and broader level. The link passage directly preceding is coordinated such that the first bar prolongs the sonority established at 43 and then moves to another—essentially G—resulting in an harmonic 2+1 (bars) effect.²⁴³ Had the composer indicated a triplum *g'* at bar 46, the immediate repetition of the pitch stated just two breves earlier would have significantly altered the feeling of progression created by, amongst other factors, the sequential pattern initiated at bar 42. In the long term, however, the unison *c'* of bar 46 is heard as an octave transferral of the triplum *c''* at 41, the first note of the only C–F descent of the piece (to bar 52). By bringing this pitch five bars forward, the composer has managed to strengthen the impact of the descent, avoiding the close and comparatively ineffectual proximity of what would have been the structural pitches at bars 46–47. This type of premeditated harmonic planning has already been witnessed in *Garrit/In nova*.

Related to the first one-voiced link passage is that appearing at bars 52–54. Particularly significant is the use of an elaborative *e'* flat within the same harmonic context: in both cases it colours the interim space between the tenor notes *f* and *g*.²⁴⁴ The succession of harmonies outlined by the upper voices is most surprising and, to date, unconventional; we might be inclined, therefore, to attribute the juxtaposition of *e'* flat and *e'* natural to scribal error. But both sources are clear in their notation of these pitches, the motetus flat being placed directly before the pertinent *c.o.p.* ligature (with the triplum left uninflected) in the Brussels rotulus and *Fauvel*. Indeed, the natural status of the triplum *e'* would seem to be mandatory, given its anticipation of double-leading-note function in the next bar. Assuming that the *e'* flat/*e'* natural opposition of bar 54 was intended by the composer, therefore, it may well have been the case that he imagined a chromatic or semitone approach to the cadence reached at bar 56:²⁴⁵ hence

²⁴³ A proportion (but not all—cf bars 34–36) of the link passages outline the same harmonic rate by means of prolongation of the established sonority. See, for instance, bars 16–18 (the motetus ‘entry’ of which should be brought forward by a bar; Sanders, ‘The Early Motets of Philippe de Vitry’, footnote 16, page 27; and Blachly, *The Motets of Philippe de Vitry*, 89) and 25–27. One of the principal effects of such an arrangement is the differentiation between the harmonic emphases of tenorless passages and the (rhythmic) mode 2 patterning of the *talea*.

²⁴⁴ That the motetus carries no text at this point confirms the suspicion that the *e'* flat was not intended to make an important textual point.

²⁴⁵ Note also the brief dissonance between the triplum *c'* and motetus *b*. As dissonance is sparsely used throughout this motet (compared to *Garrit/In nova*), its effect here is all the more emphatic.

the strong melodic progression *e'* flat–*e'* natural–*f'*, supported by essentially C–G–F. The distribution of these tones amongst the upper voices is further proof of the compositional process suggested throughout the course of this chapter.

The link passages of *Firmissime/Adesto* differ from those of *Garrit/In nova* in that they often divide tenor notes in ascending order, one of the major pitfalls encountered by the composer in the earlier piece. That they are treated with evident assuredness in *Firmissime/Adesto* may simply be an inevitable consequence of the predominantly parallel nature of the upper voices; it does suggest, however, a greater degree of control²⁴⁶ and perhaps even a revised way of thinking (evident in particular in the comparatively extensive use of single-voice passages). On the other hand, the alliance of link typology to long term form seen in *Garrit/In nova* can also be seen in *Firmissime/Adesto*:

Type	8	6	5
<i>Talea</i>	I		
	II		
		III	
			IV
			V
			VI
			VII ²⁴⁷
		VIII	

Table 2.2

Again, a pattern emerges, with links progressing from the octave to the fifth type. The clumping together of similar link types rather than a freer alternation of them suggests that successive textural contrast across tenor silence was not a primary concern. The fact that the first two link passages are the only octave-defined ones of the *integer valor* section is also significant. They may have been conceived in this manner so as to open out and subsequently mobilise the texture,²⁴⁸ a procedure which, as we have seen, characterises *Garrit/In nova*.

²⁴⁶ That I have been unable to identify any significant and recurrent problems with the link sections of *Firmissime/Adesto*, is in itself very telling.

²⁴⁷ While this link does contain a very brief sixth, it clearly falls within the fifth-defined category.

²⁴⁸ To this end, they counter the converging contour of the *introitus*.

Tribum/Quoniam

All of the tenorless sections of *Tribum/Quoniam* necessarily fall into the octave-defined category since the middle-voice position of the tenor dictates that the motetus and triplum be an octave apart with the motetus assuming the role of bass (triplum and tenor do not cross). Structuring of these passages, however, is attained by precisely the type of alternation avoided in both *Garrit/In nova* and *Firmissime/Adesto*, the general link category remaining constant but the material of successive links being changed according to a (predetermined?) pattern. One of the most striking aspects of the piece is its use of two different link passages throughout, the details of which are reproduced *exactly* upon each statement; these are interspersed with other links which are clearly derivatives but irregular:

Link <i>Talea</i>	1	2	Other
	I		II (2)
		III	IV (1)
	V		VI (2)
		VII	VIII (1)
	IX		X
		XI	

Table 2.3

Both links 1 (bars 10–12, 34–36 and 58–60) and 2 (22–24, 46–48 and 70–72) fall between the framing sonorities of A and G, the others between G and A (16–19 and 52–55) and A and C/G (28–31 and 64–67). In spite of the equivalency of harmonic contexts, links 1 and 2 are characterised by essentially different material, the first making prominent use of *c''* and *b'* natural, the second exploring more the relationship between *b* flat and *a*. The contours of the two are consequently very different: while link 1 traces an octave parallel ascent from A–C followed by a similar descent to G (hence the basic pattern: \nwarrow), the second converges inwards and cadences outwards, and exploits the directive power of the major third and sixth (\times). The placement of these links in strict alternation and at regular intervals ensures both that the textures and contours of tenorless passages are suitably variegated and that the harmonic space between the many A and G sonorities of the motet is not filled in the same manner each time. But there is evidence to suggest that the composer does have a grasp of how the material of links 1 and 2 specifically relates to and interacts with the longer term tonal direction and form

of the motet. For instance, had he prescribed that link 1 take the place of bars 22–24, the inevitable *c''* arising at bar 23 would have duplicated and weakened the structural arrival at bar 20. Likewise bars 70–72, where the avoidance of *c''* is mandatory if the piece is to satisfactorily close on F. Thus, while the rigid arrangement of tenorless passages in *Tribum/Quoniam* might betray a scientific approach to composition, some consideration was clearly given to their role in the unfolding of tonal orientation.

Hierarchical Treatment of Dissonance

Dissonance is used to varying degrees in all three motets, with *Garrit/In nova* being the most consistently dissonant, *Firmissime/Adesto* being far less dissonant and *Tribum/Quoniam* using only a smattering of discordant pitches. We have already established that the sounds of the seventh and diminished fifth are characteristic of *Garrit/In nova*, combinations of the collection C–E–G–B flat being used intuitively on strong beats throughout. Indeed, of all the dissonances in this motet, just over a third fall into these two (related) categories:



Example 3

By far the most frequent dissonance is, as one might expect, the major 2nd or 9th, depending upon the disposition of the voices. These generally occur on weak beats and arise from the decorative passing tones often necessitated by the demands of text and governed to a certain extent by the mensuration of the piece (see, for example, bars 2, 9, 12 and 51). That the majority of structural dissonance occurs in the last two thirds of the motet (with greater concentration in the second half) suggests that the composer perceived it as relating to form, as a means with which to enhance and intensify the drive to the final cadence. The same is true of *Firmissime/Adesto* which is at first surprising, given the predominantly consonant nature of the piece (existing passing dissonance arises from combined upper-voice elaborations). And the

sevenths of *Garrit/In nova* reappear in a non-structural way in *Tribum/Quoniam*, between the two outer parts.²⁴⁹ In all three pieces, dissonance is logically prepared by stepwise motion.²⁵⁰

Summary

This chapter has sought to bring out both the similarities and dissimilarities of compositional concerns manifest in four *Fauvel* motets. Given the internal evidence of *Aman/Heu*—its poor grasp of voice-leading, harmonic direction and the importance of well-judged rhythm to effective declamation—it is most certainly the work of a less experienced composer and probably from the hand of an aspiring student. Nevertheless, its superficial ties with the surface style and mannerisms of *Garrit/In nova* suggest that it may have been written with this (established) piece in mind.

At the opposite end of the spectrum lie three motets which are inextricably linked, not just in textual matters but, more importantly, in recoverable details of compositional procedure.

Garrit/In nova, *Firmissime/Adesto* and *Tribum/Quoniam* represent a logical and developmental approach to *ars nova* composition which is manifest in both the extension of given techniques and in the discontinuity of certain procedures. Such is the case with one of the most fundamental aspects of isorhythmic motets—the *color/talea* combination and its coordination with the periodic construction of the upper voices. The analysis presented here has tried to show that the complex *talea* structure and upper-voice isoperiodicity of *Garrit/In nova* are not evidence for the motet having been written after *Firmissime/Adesto* and *Tribum/Quoniam*. Rather, the process of ‘simplification’, seen at its most extreme in the very short rhythmic units of the tenor to *Tribum/Quoniam*, is related to the quest for the greatest economy of material and the development of tenorless link passages, and the ‘liberation’ of the traditional motetus role. In turn, the exploitation of tenor silence can only be linked to a desire to experiment with non-*color* dictated harmonies and their relationships to framing tenor chords.

One of the most important threads joining these three pieces, however, is their concern with long-term harmonic integrity. In all of them, the composer displays an understanding of the importance of registral placing to structural sonority and form, and an acute awareness of timing and harmonic rhythm. Furthermore, the directive power of leaps of fourths and fifths is

²⁴⁹ See bars 6, 21, 42 and 75.

²⁵⁰ The leap from *g'* to *b'* flat at bar 35 of *Garrit/In nova* is prepared in the sense that *B* flat already belongs implicitly to the *C* chord of the previous bar. That between bars 39 and 40 is exceptional.

explored both in the harmonic and melodic dimensions of each piece, culminating in the distinctive sound-world of *Tribum/Quoniam*. Together with the fact that progressions initiated in one voice can sometimes be completed in others, the evidence suggests that the composer was separating out the preconceived harmonies into individual lines. That he was not always entirely successful (and particularly in *Garrit/In nova*) is suggestive of an early pragmatic approach to the juggling of the simultaneous demands made by text, counterpoint and harmony.

It is likely, therefore, that the order of composition of *Garrit/In nova* and *Tribum/Quoniam* relates to the narrative order of their texts. While the last of these is in many ways different from *Garrit/In nova*, it represents a mastery of the techniques not quite as assured in the earlier piece, though greatly improved upon in *Firmissime/Adesto*. This leaves us once again with the question of composer identity. Just who was responsible for this fine trilogy? All the evidence would seem to point firmly in the direction of Philippe de Vitry: as Leech-Wilkinson observes, 'he has the only strictly schematic works in *Fauvel*' and 'by the end of 1314 he was already working with significantly new ingredients and techniques [*Garrit/In nova*], and six months or so later his contrapuntal language had changed markedly too [*Tribum/Quoniam*].'²⁵¹ The speed and assuredness with which the composer of these three motets evidently acquired and developed his idiomatic styles and techniques would seem to suggest a composer well in control of his art. And although there is a danger of circularity in the premise that a good piece necessarily equates with Vitry, Leech-Wilkinson has highlighted some of the threads linking the three motets discussed here and accepted later Vitry pieces (*Cum/Hugo* and *Tuba/In*).²⁵² As the research presented above has attempted to demonstrate the common authorship of *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam*, it is very probable that the author in question is Philippe de Vitry.

²⁵¹ Leech-Wilkinson, 'The Emergence', 306 and 308.

²⁵² Ibid., 308–310.

Before *Garrit/In nova*: The Earliest *Ars Nova* Motets in *Le Roman de Fauvel*

It is probably fair to say that the musicological and historical problems surrounding *Garrit/In nova* have somewhat clouded the question of what came before this seminal piece. Indeed, Ernest Sanders' article—‘The Early Motets of Philippe de Vitry’—focuses principally around the accepted Marigny motets almost to the exclusion of a consideration of the unattributed works in *Fauvel*.¹ This is the more surprising when we recall the numerous perceptive hints made by Leo Schrade twenty years earlier, most of which are not followed up by Sanders.² And while Roesner comprehensively lists and to various degrees discusses the polyphonic musical items in *Fauvel*,³ his lack of faith in stylistic analysis as an index to dating and authorship leads him to largely ignore matters of compositional procedure and chronology.

Daniel Leech-Wilkinson's ‘The Emergence of *ars nova*’ is again important in this respect. In addition to placing *Garrit/In nova* at the head of the Marigny motets in *Fauvel*, and attributing it to Philippe de Vitry, he tentatively posits a candidate for a feasible precedent—*Scariotis/Jure*.⁴ Since the texts of this motet concern the alleged poisoning of Emperor Henry VII on 24 August 1313, the piece may perhaps be dated to soon after the event, and about a year before the composition of *Garrit/In nova*.⁵ Leech-Wilkinson identifies a number of features of *Scariotis/Jure* which he believes to anticipate those in Vitry's later *Fauvel* works (‘extended parallel fifths, simultaneous rests in two voices, semibreve–semibreve–breve fig[ure]s,

¹ Sanders, ‘The Early Motets of Philippe de Vitry’, 24–45. Sanders' point of departure for what he deems to be the ‘earliest’ is implicit in the statement: ‘what Vitry, barely more than twenty years old at the time, had already accomplished with his earliest motets was the combination of a superstructure of two voices moving prominently in semibreves and minimi, with a slow tenor, to which the patterning was again rigidly and markedly applied.’ (*Ibid.*, 26.) It may well have been that Vitry composed his very early pieces in a different (older) way—with one upper voice moving in semibreves and minimi and the others in breves and longs. After all, it is highly likely that Vitry was brought up to a certain extent with the so-called ‘established’ practice of composing motets. We might reasonably assume, therefore, that some of his earliest pieces may not necessarily behave *rhythmically* like *Garrit/In nova* and related works.

² See especially Schrade, ‘Philippe de Vitry: Some New Discoveries’, 348–349.

³ For an evaluation of the accepted early ‘Vitry’ corpus, see Roesner et al., *Le Roman de Fauvel*, 38–42.

⁴ Leech-Wilkinson, ‘The Emergence of *ars nova*’, 303.

⁵ See Schrade, *op. cit.*, 348; Roesner et al., *op. cit.*, 20 and 24; and Leech-Wilkinson, *op. cit.*, 291.

decorations and connections.’)⁶ But the relatively close proximity of the respective dates of *Scariotis/Jure* and *Garrit/In nova*—August 1313 and before 29 November 1314—necessitates a dramatic shift in compositional procedure, not least from comparatively ‘free’ tenor patterning to strict and palindromic tenor isorhythm with *coloration*. *Garrit/In nova*, Leech-Wilkinson concludes, ‘was a sudden leap forward rather than the next cautious step in a gradual development.’⁷

Scariotis/Jure, however, is not the only piece datable to before *Garrit/In nova*. The texts of *Desolata/Que* allude to the events following the abolition of the Order of the Templars in 1312, and although Leech-Wilkinson ascribes this piece to the Master of the Royal Motets, I can see no immediately convincing reason why it should be discounted here as a potentially early Vitry work. While it undoubtedly manifests a certain conservatism, particularly in its ‘pragmatically’ arranged tenor and its general simplicity,⁸ the overall harmonic profile of *Desolata/Que* does seem to be rather close to another possible pre-*Garrit/In nova* motet—*Super/Presidentes*. This piece is also attributed by Leech-Wilkinson to the Master of the Royal Motets. Although its texts are not as closely datable as those of *Desolata/Que*, its combination of a faster triplum with a slower motetus and tenor do point to the type of layering seen in older style motets.⁹ This is not to say, however, that neither *Desolata/Que* nor *Super/Presidentes* could not have been the work of a young Vitry, engaged in the process of learning how to compose. On the contrary, it is very probable that his grasp of *ars nova* technique was gained through a gradual experimentation with an inherited (*ars antiqua*) medium.

This chapter, then, will focus in depth on the three motets in *Fauvel* which are likely to be earlier than *Garrit/In nova*. Through a detailed analysis of the style and implicit compositional procedure of each piece, it is hoped that a feasible chronology of the earliest modern works will be established. For the sake of clarity, the chapter will begin with *Super/Presidentes* and *Desolata/Que*, and will conclude with a discussion of *Scariotis/Jure*.

Tenor Construction and Texting

The tenor of *Super/Presidentes* consists of two statements of a 40-note *color* divided into five *taleae*, each of eight notes. Like the tenors of *Firmissime/Adesto* and *Tribum/Quoniam*, it is

⁶ *Ibid.*, footnote 26, page 303.

⁷ *Ibid.*, 303.

⁸ *Ibid.*, 295, 298 and 306.

⁹ *Ibid.*, 289.

essentially patterned in a mix of iambs characteristic of the second rhythmic mode, and in longs and duplex longs. The consistent use of duplex longs in these pieces is interesting for, compared to the relatively faster rate of tenor change in *Garrit/In nova*, the potential harmonic pace of the motets is vastly reduced (assuming for the moment a correlation between the number of *color* notes and independent sonorities). We might logically expect, therefore, that a composer choosing to structure his tenor in such a way will be well aware at the outset of an increased potential for harmonic stasis and awkward longer-term progression. That this is not always the case can be seen from a brief study of those pieces in *Fauvel* which make use of duplex longs:

Super/Presidentes, *Nulla/Plange*, *Inflammatus/Sicut*, *Bonne/Se*,¹⁰ *Aman/Heu*, *Firmissime/Adesto*, and *Tribum/Quoniam*. It would seem that, of the seven, the better pieces might be the two Vitry ones, *Super/Presidentes*, and *Inflammatus/Sicut*. Meanwhile, the transmission of *Bonne/Se* means that its transcription is replete with *ficta* ambiguities (and in any case duplex longs are infrequent),¹¹ and *Aman/Heu* has already been shown to be the work of an incompetent composer.¹² This leaves us with *Nulla/Plange*, and I have to agree with Leech-Wilkinson's assertion that 'it could be ascribed to a poor follower of the new style.'¹³ It follows, therefore, that similar tenor rhythms do not necessarily indicate common authorship. More importantly, we can learn much about a composer's experience and compositional procedure from the way the duplex sonorities are realised in the upper voices.¹⁴

The *color* of *Super/Presidentes* (*Ruina*) is like that of *Garrit/In nova* in many respects: both trace similar contours, although the former makes more use of neighbour-note oscillations.¹⁵

¹⁰ *Fauvel*, f. 1^v, 3^r, 22^r, and 29^v respectively.

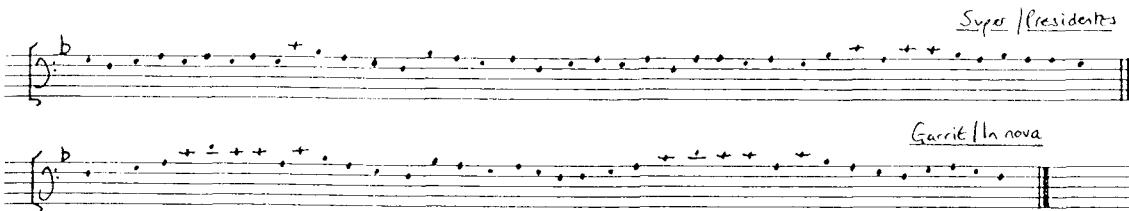
¹¹ See bars 7–8, 31–32, 41–42, 51–52, and 75–76. In most cases, the duplex is treated such that the upper voices form an approach to some type of cadence, often with the motetus falling below the tenor. For *ficta* ambiguities, see bars 3, 30, 36–37, 40, 46–47, 54, 66, 70–71, 84 and 90.

¹² See Chapter 1, 68–74 above. For problematic passages involving duplex longs, see especially bars 23–24, 36–37 and 44–51. In all instances, triplum and motetus merely prolong the implied tenor sonorities by means of consonant skips and voice-leading; the duplex longs they elaborate are treated as single sonorities and are therefore non-directed.

¹³ Leech-Wilkinson, op. cit., 304. See bars 29–34 and 74–79, the tenor notes of which are treated exactly like those of comparable passages in *Aman/Heu*. For other difficult passages in *Nulla/Plange*, see bars 4–6, 63–66 and 76–85; note also the tiresome parallel consonances (usually thirds and sixths but also octaves) of the four-semibreve groups of, for example, bars 2, 8, 19, 24, 38, 56, 63–64 and 76.

¹⁴ Based upon this criterion alone, the directed duplex longs of *Bonne/Se* would suggest that it might be the work of a composer with at least a clearer sense of longer-term harmonic direction. Indeed, I think this is borne out by the piece as a whole which, in spite of its *ficta* problems, manifests a degree of assuredness (note especially the good use of dissonance at bar 31 and particularly bar 36).

¹⁵ An indication of its earlier date? See Chapter 1, 53–56 above.



Example 4

The linear descent from c' – f , followed by a descent from b flat to f via a neighbour-note flourish on g , seen in the *Neuma* tenor between notes nine and 19, is reproduced almost exactly in *Ruina*, notes 10–19.¹⁶ And both share c' – a – c' third leaps and leaps of a fourth between f and b flat.

How, then, is the *color* of *Super/Presidentes* divided by the *talea*? Both the first and second *taleae* are similar in that they start on g and end on a , with an internal progression to g at the midpoint. Connecting passages above tenor rests bring the music back to g , the first sounding tenor note of the next *talea*. *Talea* three (the inner *talea* of each *color* statement) is the only one with a central duplex g . In the first two instances, duplex *as*, together with final *as* mean that A as the upper neighbour to G is essentially kept in play throughout. Compare this to the third, where G is gradually reinterpreted as the upper neighbour to F , established for the first time as a focal sonority at bar 23. Thus the final note of the same *talea*—as opposed to the first note of the next—becomes the musical goal of the phrase. It would seem, then, that the first half of the *color* has been divided so as to effect a temporary modulation to F at the midpoint, perhaps to ensure a necessary degree of harmonic differentiation from the prevailing A – G sound-world established to date.¹⁷ Finally, *talea* four is entirely A -orientated while the last traces a linear descent from c' – g of the type seen in *Garrit/In nova* and, more loosely (since the harmony is not determined by the tenor) in *Tribum/Quoniam*.

¹⁶ The only difference is that the penultimate g is omitted.

¹⁷ This recoverable type of harmonic pre-planning (or at least harmonic sense) is completely lacking in the *color* of *Aman/Heu*; see footnote 121, page 65 above. Had the composer of *Super/Presidentes* opted for a *talea* of five *color* notes, for example, the resultant tenor profile would have been thus (arrows connect the first and last note of each *talea*): $g \rightarrow g$; $a \rightarrow c'$; b flat $\rightarrow b$ flat; $a \rightarrow g$; $a \rightarrow a$; $a \rightarrow b$ flat; $c' \rightarrow b$ flat; $a \rightarrow g$. In addition to the three *taleae* framed by repeated notes—which may have been problematic for long-term progression—a total of three end on b flat, a pitch which is almost exclusively resolved immediately to a throughout *Super/Presidentes*. And in the exceptional cases where b flat rises to c' (bars 30 and 70), a is still in very close proximity. Clearly, the natural tendency of b flat to resolve to a means that a tenor rest between these two notes would be uncharacteristically disruptive. Both of the obvious ‘solutions’ to this potential problem are unsatisfactory in the context: 1) the B flat sonority could be resolved immediately as normal on the first breve of the tenor rest, but thereby anticipating the real resolution two breves later; or 2) the composer can prolong B flat for the duration of the tenor silence, meaning a total of five breves sounding the same preparatory sonority. The actual division of *Ruina*, therefore, makes a great deal of sense.

Leech-Wilkinson has identified some of the main features of texting and phrase structure in *Super/Presidentes*,¹⁸ the most significant of which is its anticipation of the type of strict isoperiodicity manifest in *Garrit/In nova*. The *talea* design of *Super/Presidentes* is such that 288 syllables of triplum text have to be accommodated to 237 breves, compared to just 96 syllables of motetus text.¹⁹ Although initially it might seem from the phrase chart reproduced in Figure 5 that the line-endings of the triplum are generally scattered throughout the *talea* (simultaneities aside), four points of convergence effectively dividing the *talea* into four units can be discerned around breves 2–3, 8–10, 15–16 and 20–22.²⁰ The ten lines of the motetus are each set to one *talea* and are delineated by rests;²¹ only in the second *color* statement the motetus is made to rest towards the midpoint of the *talea* and the texture is subtly changed.²²

Why does the triplum rest at specifically breves 14 and 15 of *taleae* II, III and IV of *color A*, and II and III of *color B*? In the opening *talea* of the motet, the triplum pauses at breves 20–21 because of the need to establish early on a degree of *Phasendifferenz*. The composer could have inserted rests at bar 5 (as in the next three tenor statements)²³ to bring about the opposite—a delay of the triplum entrance at *talea* II—but this would have contravened the plan to set each half-stanza to one phrase. And musically, since the motetus moves at a much slower rate than the triplum, a break at bar 5 would have brought the all-important opening to an untimely halt. Likewise, the uncharacteristic simultaneous rests in the upper voices at bar 8 could have been avoided with continued motetus activity;²⁴ but this would have resulted in an elision of the first two lines of text.²⁵ In *taleae* II, III and IV, however, the triplum consistently rests at the same place—directly after the duplex long succession in the *talea*. At bar 13 (and to a lesser extent at bar 29), a full cadence is reached and the triplum rest provides a natural breathing space. Bars

¹⁸ Leech-Wilkinson, *op. cit.*, 295 and fig. 3, 296.

¹⁹ Clearly, the comparative lack of motetus text and its ratio to the length of the piece enables it to be more ‘isorhythmic’ than the triplum.

²⁰ Cf *Garrit/In nova* and *Firmissime/Adesto*, the *taleae* of which are similarly divided by text-line articulation.

²¹ The exception is the last two lines which are not punctuated by a rest (the closing line has only 6 syllables).

²² Note also a corresponding change in the versification of the triplum—to five-line as opposed to six-line stanzas. In the first *color*, three lines of triplum text are set to each phrase, the length of which varies according to context, hence: 21+18+24+24+18+18. Compare this to a more strictly ‘alternating’ phrasing in the second *color*: 24+12+24+12+18+24, where three lines of text are set to 24 breves, and the remaining two of each stanza to 12. The only odd triplum phrase in the piece is the first which ultimately allows for the staggering of text over *taleae* boundaries. Finally, the fact that texting is different in the second *color* is interesting, for it suggests that the composer wished to differentiate somehow between the two tenor statements.

²³ Resulting in the phrase sequence: 15+24+24+24+18+18.

²⁴ Cf the equivalents at bars 16 and 24.

²⁵ The fact that bar 8 is the only instance in *Super/Presidentes* of a solo tenorless link passage does suggest that the motetus scheme took precedence, no matter what the consequences.

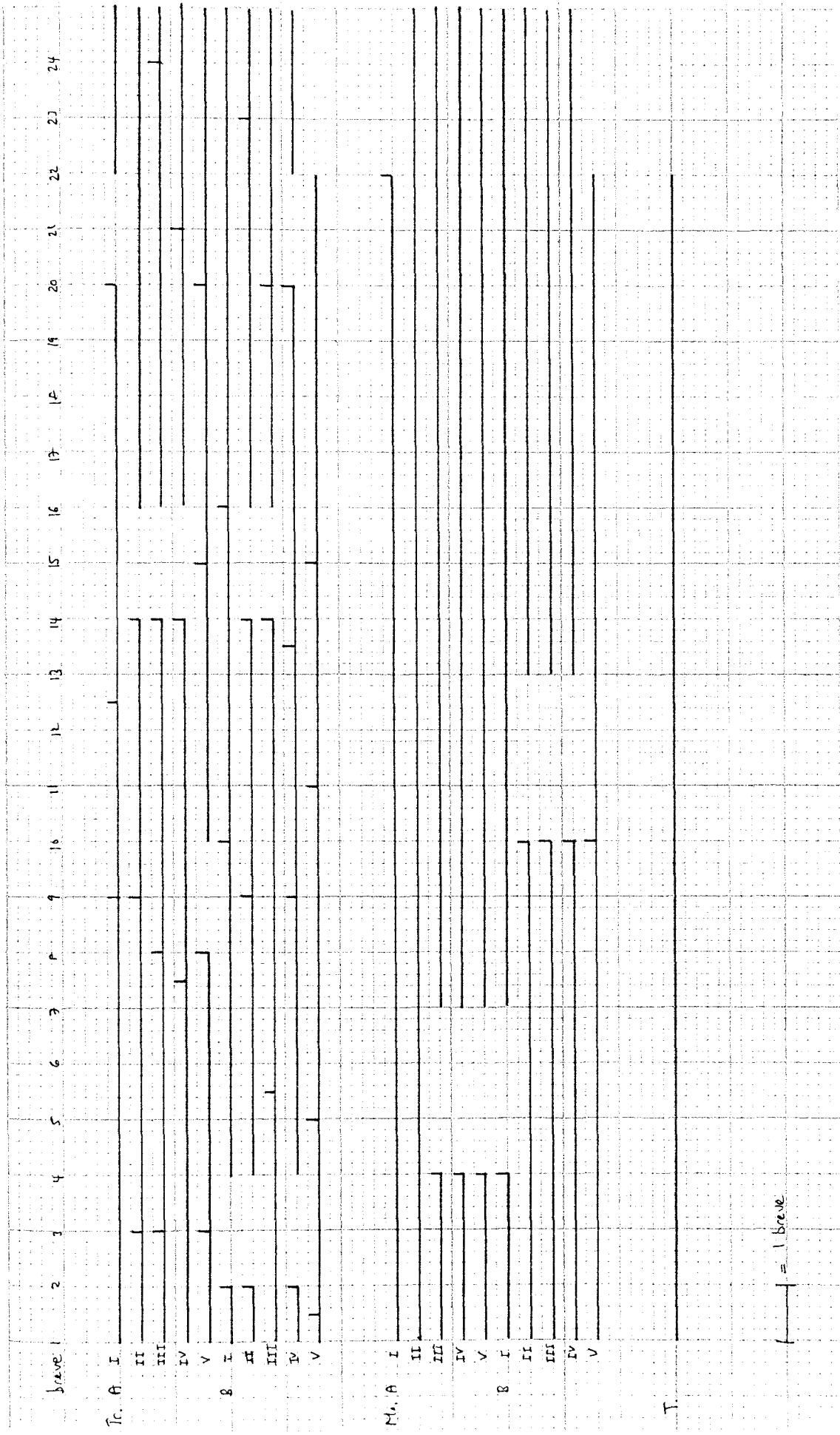


Figure 5. Super/Presidentes

20–21 (and 60–61), meanwhile, behave much like an ‘imperfect’ cadence, establishing the penultimate sonority in a move towards F. It is possible, therefore, that the composer mentally aligned duplex long patterns with cadential motion; that the (pre-compositional?) placement of rests in the triplum at least was to some extent determined by a heightened awareness of the role of tenor durations in the successful unfolding of directed progressions.²⁶

Duplex long patterns, however, are not consistently cadential in *Super/Presidentes*. In *talea* II of the second *color*, the g long at bar 53, instead of resolving the previous *a*, becomes penultimate to the following *f*. And in *talea* V of both *colores*, the duplex itself resolves a preceding *b* flat and then moves upwards to a further highly unstable *b* flat. It can be no coincidence that the triplum rest in *color A* is moved forwards by six breves to bar 35. Had the rest been inserted at bar 37 as normal, the composer would have been faced with the problem of resolving the tension of the sustained B flat sonority in the motetus alone (which generally moves in straightforward breves and longs). The motetus could feasibly have traced a simple and characteristic ascent from *f'-g'-a'*,²⁷ the resultant *b* flat/g' major sixth strongly implying a release outwards to the octave, but context demands something a little more interesting and impactive. This section falls very close to the *color* boundary²⁸ and the tenor *b* flat of bar 37 is a vital step in a descent from *c'-g* inherent in the chant extract. Given that a short-term arrival is heard at bar 35, the composer must maintain the impetus through to the next sonority, which he achieves through a rise to *a'* and ultimately to *b'* flat—the first explicit highest note of the piece.²⁹ Significantly, the writing above both perfect long *b* flats in *Super/Presidentes* is almost identical to that in *Firmissime/Adesto*:³⁰

²⁶ Note that the implication of a tenor *a* at bar 48 effectively prolongs the preparatory cadential sonority for a further long, giving the effect of a duplex long tenor progression.

²⁷ Cf triplum, bars 10–11; 14–15; 50–51; and motetus, bars 54–55 and 74–75.

²⁸ And we have seen climaxes at or just before the boundary in *Garrit/In nova* (bars 29–31) and *Tribum/Quoniam* (bars 28–40).

²⁹ Cf *b'* flat *plica* at bar 11 (triplum).

³⁰ Cf *Super/Presidentes*, bars 37–38 and 77–78; and *Firmissime/Adesto*, bars 11–13 and 38–40.

Example 5

A most intriguing aspect of the texting, however, is the phrase structure of the motetus: *color* A=8+10+8+8+8; *color* B=10+8+8+11. The insertion of a 10-bar phrase at the beginning of the second *color*, while corresponding to that of the first *color*, is at first surprising, partly on account of the sheer regularity of eight-bar sections established to date.³¹ If the eights³² had been maintained throughout, motetus rests would have fallen on bars 50, 58, 66 and 74 respectively and the need for an elision of the final two lines would have been removed. Furthermore, such an arrangement would have brought the *colores* into line, with a motetus rest falling at the same point in the *talea* (though not the same point in equivalent *taleae*).³³ But maybe this is precisely the point. Perhaps the composer wanted to avoid these obvious isoperiodic parallels and instead *vary* the textures in the second half of the motet. The motetus could so easily have been completely isoperiodic that I find it hard to imagine the composer failing to see how the part was taking shape.³⁴ Surely he would have been aware of the *choice* of aligning motetus rests in both *color* statements? If this was so, then it follows that isoperiodic construction may not necessarily

³¹ The 10-bar motetus phrase of the first *color* avoids simultaneous rests between motetus and tenor at bar 16.

³² Note that 10 lines of motetus text to be fitted across 79 bars works out to roughly 8 bars per line, hence the structural importance of 8s in the phrasing.

³³ Cf bars 50, 58, 66 and 74, and 18, 26, 34 and 42.

³⁴ The ten-bar phrase at *talea* II creates the necessary overlap achieved in the triplum in the first *talea*.

have been the *sine qua non* of *ars nova* composition, a possibility that is confirmed by the loose (though later) phrasal design of *Firmissime/Adesto*. This seemingly pragmatic approach to structure may imply that *Super/Presidentes* is the work of a conservative composer. But before we can consider the matter of authorship we need to investigate details of harmonic design; this will be undertaken below.

The tenor of *Desolata/Que* is in many respects similar to that of *Super/Presidentes*, consisting of a long *color* of 45 notes (although stated only once), and many oscillations around *a* and *g*. There are, however, more statements of *f* in *Desolata/Que*, and the piece, while beginning on *a*, finally rests on *f*.



Example 6

The division of the *color* into 'taleae' is interesting for while the first two tenor phrases are rhythmically identical, the third is the same length but with the internal rest brought forward by three breves. A possible explanation for this lies in the position of the *b* sounded at bar 13.³⁵ Had the initial tenor profiling been maintained, the *b* would have fallen on the first breve of bar 13, and its anticipated resolution to *a* would have been delayed by an intervening imperfect long rest.³⁶ Likewise the next tenor statement, where the earlier rest manoeuvres the *b* flat to its characteristic position in the mensural unit. This phrase, however (bars 16–21), is slightly extended, effectively directing the music towards *F* at bar 21; and the closing phrase is longer still, beginning with an ascent from *f–g–a* as at bars 16–17.³⁷ That the tenor statements gradually increase in length towards the end of the piece, in addition to the points raised above, suggests that the composer set out with a scheme in mind but altered it according to the harmonic

³⁵ The scribe of *Fauvel* does not give a *ficta* flat for this *b*, although he does for the next one sounded at bar 18. Given the similarity of the motetus writing (and tenor contour) at bars 12–14 and 17–19, together with the implied *mi-contra-fa* motion of the tenor, I would suggest that the *b* of bar 13 be flattened.

³⁶ See Chapter 2, footnote 17 above.

³⁷ The division of the *color* according to similar melodic gestures can also be seen in the repeated notes characterising the beginning of phrases 1 and 2. Cf *Orbis/Vos*, bars 1–2, 6–7, and 11–12.

implications of melody and rhythm combined. Given that the tenor structure of *Desolata/Que* seems to depend upon the harmonic points raised above, it is difficult to suggest why the composer should have elected the basic *talea* of five bars and eight *color* notes in the first place. Why not five *taleae* of nine notes or vice-versa? A possible suggestion might be that the composer was tentatively experimenting with the ‘new’ style but still within the parameters of an inherited *ars antiqua* approach to motet composition. If *Desolata/Que* represents, as its texts would imply, a very early attempt at *ars nova* (perhaps even at composition *per se*), it is not impossible that its composer looked to existing *ars antiqua* pieces for guidance. Indeed, the tenor of a motet in *Ba—Gaude/Descendi/Alma*³⁸—is constructed in a manner very similar to that of *Desolata/Que*. In both pieces, the first two tenor phrases consist of five notes plus rest, followed by three notes plus rest. Similarly, the third tenor phrase of each piece consists of the same elements in reverse.³⁹ The fourth and final phrase of the *Ba* motet is irregular:

Example 7

To claim that *Gaude/Descendi/Alma* may have been a model for *Desolata/Que* would be taking the analogy too far. But the comparative irregularity of the former, together with the evidence of other motets in *Ba* with irregular tenors,⁴⁰ means that strictly arranged tenors of the type seen in, for example, *Or voi/Eximium/Virgo*, need not have been the only obvious option available to the fourteenth-century composer engaged in learning the art of composition.

³⁸ *Compositions of the Bamberg Manuscript*, ed. Gordon A. Anderson, no. 25, p. 32.

³⁹ In *Gaude/Descendi/Alma*, a plicated note at bar 10 takes the place of a rest and leads into the next phrase beginning at bar 11.

⁴⁰ See *Ba*, especially nos. 5, 11, 13, 33, 38, 39, 42, 44, 46, 51, 52, 55, 63, 73, 75, 77, 90, 91 and 92 (a four-part piece).

A similarly flexible process can be seen in the composer's approach to upper-voice texting and phraseology in *Desolata/Que*. Figures 6a and 6b show how all three parts are constructed and coordinated. Simultaneous line-endings in motetus and triplum are rare, occurring only in the third tenor phrase, at bars 12 and 15. Simultaneous rests in two voices (though never in triplum and motetus)⁴¹ however, are central to the textures of *Desolata/Que*. Occasionally, line-endings are placed at the same comparative point in the tenor, but more so in the motetus than in the triplum.⁴² And isoperiodicity in the upper voices is rarer still, the only instances of equivalent rests occurring in the triplum at breves 5–6 of *taleae* II and III, and in the motetus at breves 11–12 of *taleae* I and IV. While there seems to be no obvious scheme in the distribution of text in the triplum, the motetus text is essentially laid out as one line per musical phrase, with deviations at lines 3, 4 and 6–8.⁴³ Furthermore, five of the eight motetus lines are set to a basic pattern of three bars plus one breve, the seven 'events' of the prevailing second-mode rhythm accommodating well the seven syllables of each line save the last.⁴⁴ Finally, the presence of a line of French in an otherwise Latin text (triplum, line 8) is surprising; Roesner draws a parallel between this and the practice of refrains and quotations in thirteenth-century motets, and suggests that it serves 'to highlight the important—indeed crucial—lines that follow it.'⁴⁵

Analysis: Reductions, *Ficta* and Basic Structure

As with the Marigny pieces, both *Super/Presidentes* and *Desolata/Que* are subject to *ficta* and other notational ambiguities which should be addressed before an appropriate analysis can be made.⁴⁶ That *Super/Presidentes* is preserved in two sources—*Fauvel* and *Br*—is in many ways helpful since it allows us to establish certain features which are both consistent and inconsistent between the scribes (Plates 6a and 6b). *Desolata/Que*, conversely, is transmitted in *Fauvel* alone and we are forced to make deductions about *ficta* on the basis of general comparison (how are similar pieces notated; is the scribe of *Fauvel* normally specific about raised or lowered leading-tones, and so forth?).

⁴¹ Cf *Scariotis/Jure*, bar 17.

⁴² See triplum—breves 7–8, 'taleae' IV and V; motetus—breve 5, *taleae* III and V; and breve 11, *taleae* I, IV and V. A rather unusual case of texting is the splitting up of the third line of triplum text at bar 7, where the rest uncharacteristically separates 'lamentatur' and 'potissime' (in most *ars nova* motets, line-endings are delineated by rests). I have been able to find only two other instances of line-division, and both occur in *Inflammatus/Sicut* (see Leech-Wilkinson, op. cit., Figure 1, 293).

⁴³ Elision of the final three lines was probably necessitated by the increased amount of text to be accommodated (the last line consists of 11 and not the established 7 syllables).

⁴⁴ See bars 1–4, 5–8, 9–12, 16–19 and 20–23. The disruption of the pattern at bar 12 may have arisen from the need to avoid simultaneous rests in all three voices.

⁴⁵ Roesner et al., op. cit., 17.

⁴⁶ Editions: Volume 2, pp. 47–48 and 49 respectively.

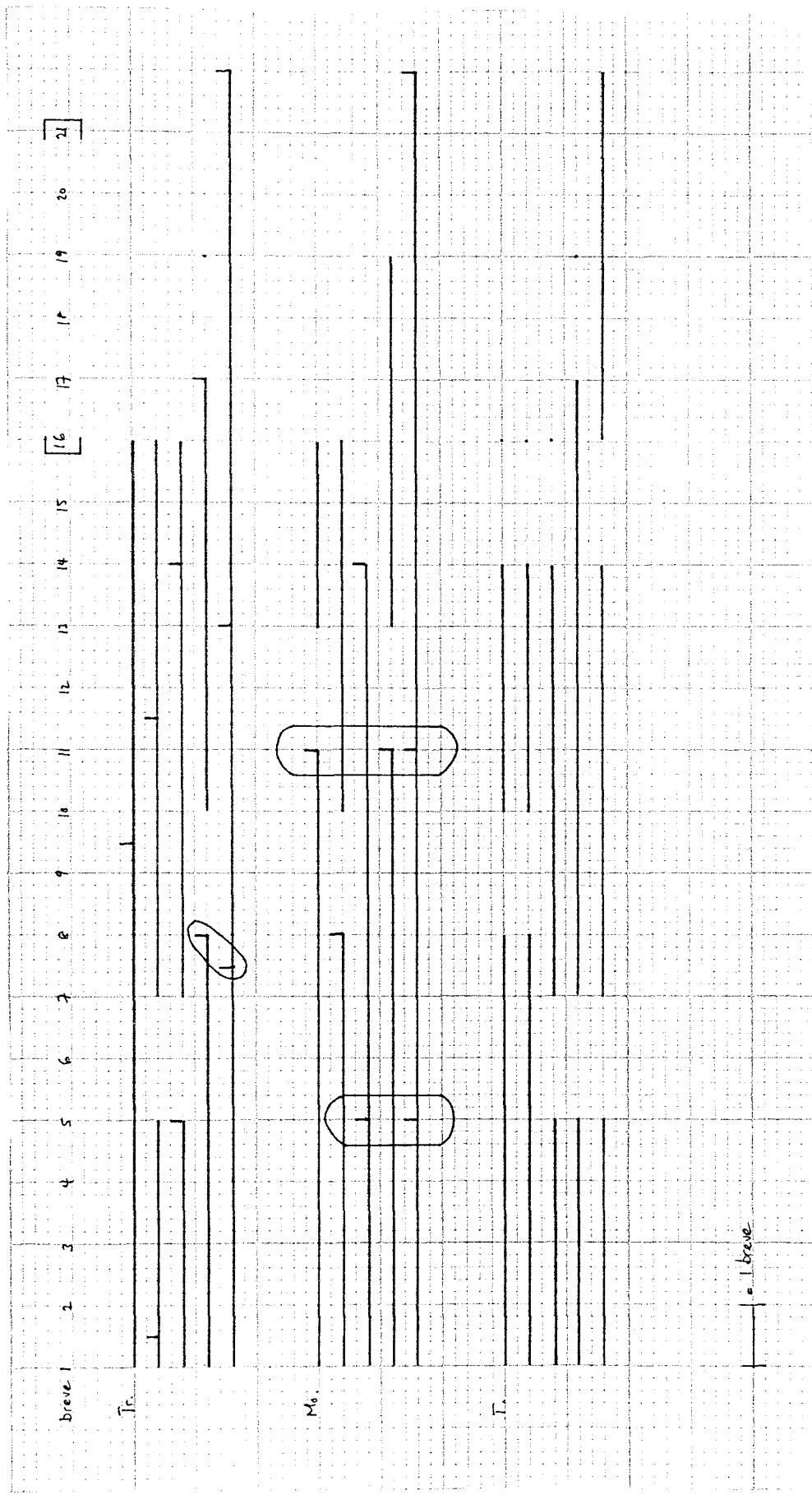


Figure 6a. *Desolata/Que*

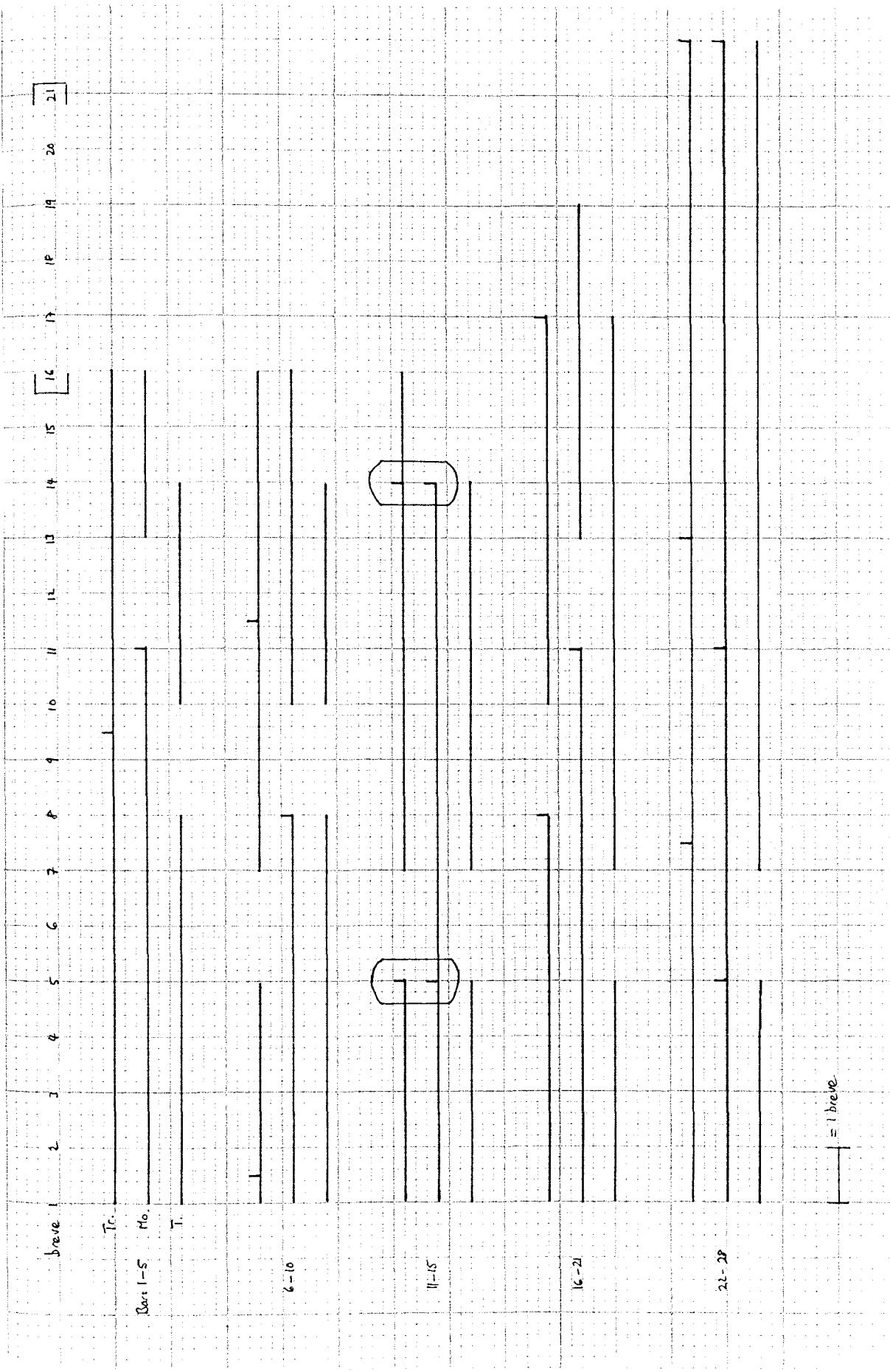


Figure 6b. *Desolata/Que*

The case of *Super/Presidentes* is interesting for the version in *Br* seems to be more problematic than that in *Fauvel*. Characteristically, *Br* omits the *plicae* favoured by the *Fauvel* scribe, although in some instances such passing notes are notated explicitly as *c.o.p.* ligatures.⁴⁷ Similarly, *Br* indicates for *Fauvel*'s . Perhaps the most surprising aspect of *Br*'s rendition is the irregularity of the phrase endings in the triplum, which in *Fauvel* are consistently given as breve followed by imperfect long rest. Take, for example, the passage falling between bars 41 and 53 (triplum staves 9–10 in *Br*) in which a sounding breve and imperfect long rest are alternated with a sounding long and breve rest. Together with the fact that there is no long-term pattern to the triplum phrase endings in *Br*, this would seem to indicate that the scribe was unaware of the near-isoperiodic construction of the upper voices, was not overtly concerned with preserving it (an intriguing possibility), or was simply copying from a poor exemplar.

Despite this problem with rests, however, *Br*'s version does make more sense than *Fauvel* at bars 22–26 (triplum). Whereas *Br* unequivocally specifies two breves (the second is altered) followed by a long perfected by the addition of a *punctus*, *Fauvel*'s succession of two plicated breves, plicated long and two semibreves followed by *punctus* suggests the interpretation given by Schrade, whereby the long is imperfected by the semibreves. Although the latter reading is acceptable enough, context favours the former: the perfection of the long at bar 23 ensures that the subsequent characteristic *e'-f'-e'* figure falls in its normal position at the very beginning of the mensural unit.⁴⁸ Furthermore, the phrase initiated at bar 14 is very similar, the triplum moving through two breves and a perfect long, and ultimately to a semibreve–semibreve–breve gesture at the beginning of bar 17.⁴⁹ Most convincing, however, is Schrade's enforced emendation to a plicated long of the note attached to the triplum's 'ver' at bar 25; in both sources, this is given as a breve.

Fauvel and *Br* agree to some extent in their prescription of explicit 'accidentals' in *Super/Presidentes*.⁵⁰ The most surprising deviation is the absence of explicit *b* flats in the tenor staves of *Br* (given at the beginning of both tenor lines in *Fauvel*). Why has the scribe been meticulous in his drawing of simultaneous *f* and *c'* clefs, but seemingly slack in his

⁴⁷ See triplum, bars 8¹ and 27³ (*Br*, first ligature of stave 3; and stave 7, 6 notes from the end).

⁴⁸ Cf bars 3, 27, 31, 43, and 52.

⁴⁹ Note also the textual analogy here: 'quod vobis' at bars 14–15 and 'de vobis' at 22–23.

⁵⁰ Both indicate motetus *c'* sharps at bars 21 and 43, and triplum *b'* flats at bar 37. The *f'* sharp at bar 56, however, is not in *Fauvel*; neither is the *b'* flat of 77 given in *Br*, although this is perhaps more obvious, given the triplum equivalency of bars 77 and 37.

indication of bass *ficta* tones? If the other tenors in *Br* are studied, it becomes clear that the scribe is not always consistent in his application of *ficta* accidentals to the lowest voice: flats are given in the main part of *Firmissime/Adesto*, though not in the diminution section; they are given partially in *Floret/Florens* and more fully in *Mater/Gaude* and *Se/Rex*. That the scribe generally pays less attention to *ficta* accuracy in the tenor than in the upper voices implies, above all, a degree of assumption as to both the familiarity of the chant extract in question and the interpretative habits of singers. The leap from *f-b* in the tenor of *Super/Presidentes*, for example, suggests the flattening of the second pitch, as might the progression from *a-b-a*. It may have been that the music scribe of *Br* was copying from ‘incomplete’ exemplars, a possibility strengthened by the (text?) scribe’s comparatively lazy attitude to chant identification. ‘Ruina’ and ‘Ave’ are omitted altogether in *Br* (the latter is simply designated ‘Tenor’), *Fauvel*’s ‘Merito hec patimur’ and ‘Alleluya Benedictus et cetera’ are reduced to ‘Merito’ and ‘[A]lleluya alleluya alleluya’ respectively, and no text whatsoever accompanies the tenors of *Floret/Florens* and *Trahunt/An*. But a less rigorous approach to tenor labeling might also be a consequence of an intended function of the rotulus—performance—in which case, detailed source acknowledgment is largely irrelevant.

Perhaps the most important ambiguity permeating *Super/Presidentes* is the precise status of the leading-tone: is this lowered or raised; are G-directed cadences approached via F and C sharps or naturals?⁵¹ Neither source is directly helpful in this respect since the number of explicit *ficta* inflections is comparatively small, leaving us with little data from which to proceed. There is no justification in assuming that the sharps of bars 21, 43 and 56 apply to all A–G cadences. Neither can we say that an absence of *ficta* reflects compositional intention. We might look for clues, therefore, to pieces composed before *Super/Presidentes* and, for the larger contemporary picture, to those written soon after.

Motets based on G and with a *b* flat ‘signature’ are rare in *Ba* and even scarcer in the fourteenth century. Examples from the thirteenth century can be seen in *Chorus innocencium/In Bethleem/In Bethleem*, *Entre Copin/Je me cuidoie/Bele Ysabelot*, *Salve, virgo/Sicut solis/Hec dies*, and *Virgo Maria/Virgo gloria/Letabitur*.⁵² In all of these, cadences to G are effected

⁵¹ The problem does not arise in *Garrit/In nova* and *Firmissime/Adesto* for the F-based nature of these pieces means that the double-leading-tone cadence can be assured without recourse to *ficta* inflection: *b* and *e'* natural fall within *musica recta*.

⁵² *Ba*, no. 44, pp. 54–55 (there is no signature as such but the only two *bs* of the piece are explicitly flattened); no. 52, pp. 69–70; no. 87, p. 119; and no. 94, pp. 127–128 (in this piece, two of four tenor *b* flats are sounded *above* upper-voice *f*s (see bars 16 and 23)).

through *f* and *c* natural.⁵³ The closeness of the sound-world of *Entre/Je/Bele* in particular to that of *Super/Presidentes* is striking; while this may be due to the distinctive nature of the bass *b* flat–*a* progression, the two motets do share some features which suggest a common point of departure.⁵⁴ The nature of the upper voices, for example, is very similar in both pieces, with a faster triplum moving alongside a slower, more modally-constructed motetus. Successive repeated notes are also characteristic of the part-writing, which occasionally consists of the ascending and descending leaps of thirds and fourths, more indicative of voice-leading.⁵⁵ Furthermore, the two pieces treat the seventh in a similar fashion, with *a/e'/g'* moving to *a/d'/f'*.⁵⁶ And there is a hint of the favoured A elaboration (*e'-f'-e'*) of *Super/Presidentes* in bars 5–6 of *Entre/Je/Bele*. Together with the evidence of *Firmissime/Adesto*, where the *e'* flat–*b* natural contour of bars 35–36 mirrors that in the tenor of *Entre/Je/Bele* (bars 12–13), the above would seem to imply that the composer of *Super/Presidentes* was at least well-acquainted with the earlier piece or pieces of a like nature. It is just possible, therefore, that *Entre/Je/Bele* is the work of someone closely associated with the creator of *Super/Presidentes*—his teacher, perhaps?

Moving on to the fourteenth century, the only other pieces ending on *g* with a one-flat signature in *Fauvel* are *Mundus a mundicia* (a Notre-Dame conductus), *Quare fremuerunt* (a unicum with a Notre-Dame text); *Se/Rex* and *Omnipotens* (a two-part unicum). *Bonne/Se*, meanwhile, moves through a mixture of *b* flat and *b* natural sonorities. As with *Super/Presidentes*, the exact status of cadential tones in *Se/Rex* is often difficult to determine, especially given the explicit *f'* and *c'* sharps of bars 41–42. Does this mean that all A–G cadences are to be rendered with double-leading-tones? Take, for example, bars 15–16 and 20–21. In both of these instances, Schrade suggests editorial sharps which make sense locally. In the long term, however, the phrase between bars 15 and 21 is not in fact directed solely to G. Rather, it strives towards the *a* reached initially at bar 19 and then more conclusively in the next. Thus the G sonority sounded at bar 21 is heard as the neighbour to A between which it is sandwiched, and not as the goal of the phrase. Sharps at bars 15 and 20, therefore, may not necessarily apply, although it would be difficult to demonstrate beyond doubt that fourteenth-century composers consistently accounted for the longer term when writing locally.

⁵³ See, for example, no. 44, bars 47–48; no. 52, bars 21–22; no. 87, bars 18–19; and no. 94, bars 43–44.

⁵⁴ The essential differences between them, of course, is that the tenor of the thirteenth-century piece is texted and that all texts are in French as opposed to Latin.

⁵⁵ Cf *Entre/Je/Bele*, bars 7–8 and *Super/Presidentes*, bars 66–69.

⁵⁶ See *Entre/Je/Bele*, bar 18⁴ and *Super/Presidentes*, bar 12.

What, then, of the final cadence where we might expect an emphatic double-leading-tone effect? The understanding that all fourteenth-century motets should close in such a manner (reflected in Schrade's uncritical application of *ficta* throughout his edition of the *Fauvel* works) has probably arisen from the *recta* double-leading-tone endings of F-based pieces. But does it necessarily follow that different-mode pieces should end in the same way? Is there not some logic in the suggestion that cadences belonging to dorian (and transposed dorian) modes might in fact behave differently from others? In the specific case of dorian and transposed dorian pieces, *ars antiqua* works are characterised by a unanimous absence of final cadence *ficta*, while more modern works fall into two distinct categories—those with explicit double-leading-tone final cadences and those with no *ficta* markings whatsoever. To the first of these categories belong *Servant/O Philippe*, *Facilius/Alieni* and *Inflammatus/Sicut*; and to the second, *Super/Presidentes*, *Nulla/Plange*, *Orbis/Vos*, *Se/Rex* and *La mesnie/J'ai fait*. The majority of dorian-mode pieces in *Fauvel*, therefore, do not notate definite sharps in the penultimate sonority. It would thus seem unwise to deduce that all leading-notes should necessarily be raised in accordance with F-based pieces. Of course we should always keep in mind the varying accuracy of the exemplars from which the main *Fauvel* music scribe was copying, but the evidence might still suggest that final cadences in dorian pieces were variable and thus sometimes different from their F-based counterparts. A very good supporting example can be seen in the closing breves of *Aman/Heu*, which trace a descent in the tenor from *c'-b-a*. Compare this arrangement of semitones and tones to that in, for example, *Super/Presidentes*: *b* flat—*a-g*. Whereas Schrade does not indicate *g'* and *d''* sharps in *Aman/Heu*, he does suggest that the *c'* and *f'* of *Super/Presidentes* be raised. Finally, the presence or absence of cadential *ficta* may well be useful in the relative placing of pieces. We have seen that final cadences in the dorian-mode *ars antiqua* works of both *Ba* and *Fauvel* are left uninflected. We have also noted that a comparatively small number of motets in *Fauvel* explicitly end with double-leading-tone cadences. This may imply that the raising of dorian-mode leading-notes (at least in notation) may have been quite recent at the time of the compilation of *Fauvel*. Even so, it is too early to draw such conclusions based on the evidence of *Fauvel* alone; and we should always keep in mind the distinct likelihood that scribes variously perceived some *ficta* inflections to be more obviously applicable in certain contexts than others.

Significantly, the number of transposed dorian pieces decreases as the century progresses. Out of a total of 34 motets edited in *Polyphonic Music of the Fourteenth Century* (vol. 5), only two are G-based with flattened third: *Pictagore/O* and an incomplete three-part piece—...*Bon milgrana/Mon gauch*. The first of these is a relatively late four-part example with extended use

of syncopation.⁵⁷ Its final cadence to G is through explicit *f'* and *c'* sharps (bars 187–188), as are some internal ‘cadences’ at, for example, bars 17–18, 60–61, 90–91, and 122–123. *Bon/Mon*, however, consistently cadences to G through *f'* and *c'* naturals; its simple structure and straightforward harmony point to a rather early date of conception.⁵⁸ Three works by Machaut—*Fons/O Livoris* (motet 9), *Dame/Fins* (motet 11) and *Tant/Eins* (motet 13)—bring the total of fourteenth-century transposed dorian motets to five. The final cadences of all three are approached by explicit *c'* and F sharps.⁵⁹ With the exception of *Aman/Heu*, there are no extant French fourteenth-century motets ending on A.

The *ficta* problems of *Super/Presidentes* also apply to *Desolata/Que* (Plate 7) though to a lesser extent as this motet closes on F through an unambiguous double-leading-tone cadence. There are, however, some internal cadences to G which Schrade suggests should be approached by *f'* and *c'* sharps.⁶⁰ Since *Fauvel* fails to notate these, and given the evidence presented above, I propose that they be left natural. Secondly, that the *b* of the tenor at bar 13 might be flattened has been discussed above. This leaves us with the explicit triplum *c'* sharp of bar 25, which Schrade omits.⁶¹ The harmonic and contrapuntal difficulties arising from this note will be discussed later.

As one might expect from the contour of the foundational *color*, *Super/Presidentes* is replete with neighbour-note sonorities, with structural emphasis given to G or A according to context. Thus the first seven bars are characterised by lower and upper neighbour-note oscillations around G, and a further neighbour-note gesture directed to A. Indeed, the music to bar 23 consists almost entirely of such harmonic motion, the only departures occurring at bars 7–9—where a short-term 2–1 descent from A–G (though with an intervening hint of F in the triplum) reestablishes G as the focal sonority; and at bars 22–23—where F is reached via a similarly local 2–1 descent. In realising the first section of the first *color* statement, therefore, the composer has played down the opportunities for more expansive bass line descents inherent in

⁵⁷ See *Polyphonic Music of the Fourteenth Century*, vol. 5, pp. 128–135.

⁵⁸ See *ibid.*, 185–187.

⁵⁹ The final cadence of motet 11 is coordinated such that the tenor ascends to *g* via *f* sharp (cf the upper-voice *f'* sharps of motets 9 and 13).

⁶⁰ *Desolata/Que*, bars 2, 3–4, and 14–15.

⁶¹ See *Fauvel*, f. 8^v, col. 1, bottom stave. The sharp is placed directly before a group of three descending semibreves and clearly applies to the second (*c'*).

the tenor leap from $g-c'$ and subsequent stepwise movement to f in bars 9–14, and (to a lesser extent) in the contiguous leap from $f-b$ flat and movement to f across bars 14–18. Partly for this reason the long-term descent from C–F heard retrospectively between bars 33 and 42 is quite emphatic. While neighbour-note motion also characterises the second *color* statement, more use is made here of structural descents ranging from A–G, C–F, A–F and B flat–G respectively. The tenor pitch of b flat, therefore, is treated both as a subsidiary neighbour to A and as a structural step in its own right.⁶² That it is first used in the latter role in the approach to the *color* boundary, a significant structural moment, implies that the composer was both aware of the different functions of each sonority and was able to exploit them appropriately to suit context.

Desolata/Que combines some neighbour-note harmonic motion with more descents, primarily from A–F: it begins with a basic 2–1 descent from A–G, with the G prolonged by neighbour-note oscillations and retrospectively reinterpreted at bar 4 as the second degree of a stepwise descent from A–F. The establishment early on of a sonority other than that of the opening is similar to (though not as ‘dramatic’ as) the initial gesture in *Garrit/In nova*. Further A–F descents can be seen at bars 13–16 and 18–21. The section between bars 5 and 13, therefore, forms an effective contrast to the surrounding music for it simply prolongs G through straightforward repetition and upper and lower neighbour-note motion. Even though the tenor traces a final descent from A–F, harmonically, the ending is treated such that the *as* of bars 24 and 27 are in effect subservient to G⁶³ and the piece closes with a 2–1 (as opposed to 3–1) to F. So while *Desolata/Que* is on the surface a simple and perhaps unadventurous work, its harmonic structure works remarkably well, varying as it does the means of direction (neighbour-note and descent) to suit formal context. For example, had the composer manoeuvred a 3–1 ending at bars 27–28, with a' in an upper voice, he would have created a tiresome succession of identical progressions.⁶⁴ Finally, since the tenor does not contain c' and given the fact that research to date has yielded few instances of bass line 4–1 descents, both tenor b flats in *Desolata/Que* serve as neighbours to A.

Analysis: Sonority, Elaboration and Progression

We have already noted the importance of registral placing in the successful unfolding of progression in the two Vitry Marigny motets and *Firmissime/Adesto*. The opening breves of

⁶² Cf *Firmissime/Adesto*, Chapter 1, p. 83 above.

⁶³ The tenor e of bar 25 is closely related to g and hence not an independent structural step.

⁶⁴ Cf *Garrit/In nova*, bars 58–59, where the tenor descent from $a-f$ is mirrored exactly (an octave higher) in the triplum.

Super/Presidentes are also testimony to this.⁶⁵ At the beginning of bar 3, an immediate statement of *a'* in the triplum is avoided, even though the composer does in retrospect favour three-note as opposed to two-note sonorities. In this instance, the delaying of *a'* ensures that impetus is maintained for the next text line—beginning ‘*latitat*’—which would have been greatly obscured had the bar consisted of repeated *a'*s. Thus one of the effects of pitch disposition is the firm demarcation of textual boundaries. Furthermore, the part-writing at bar 3 temporarily reverses the prevailing second-mode rhythm to a trochee characteristic of the first (rhythmic) mode,⁶⁶ resulting in an opening succession of shorter musical units of 4+4+4+3+4(6)⁶⁷ breves respectively. The perfect division of the tenor, then, is overlaid with primarily duple divisions, a process which can also be seen in the initial breves of *Garrit/In nova* and *Detractor/Qui*.⁶⁸

But there may have been another reason for the delaying of *a'* at bar 3¹—the avoidance of excessive linear parallel octaves between the tenor and upper voices. If the analytical reductions of Analysis 5 are studied closely, it becomes apparent that octave parallelism is intrinsic to the sound-world of *Super/Presidentes*.⁶⁹ Less readily observed is the fact that such parallelism often arises from the combination of the parts rather than from individual lines. Take, for example, bars 27–29 and 38–39. In both cases, *a–g* in the tenor is matched with *a'–g'* in the upper voices: only the first note is given in the triplum and the second in the motetus. The same is also true of bars 18–19 and 60–62. In some instances of straightforward parallelism, the composer delays the sounding of the first pitch in the triplum and the effect of the linear duplication is lessened to an extent.⁷⁰ Bars 1–2, however, make no attempt to disguise such parallelism, with octaves occurring successively between the motetus and tenor and triplum and tenor. This may have arisen from the close proximity of tenor *gs*: how is the composer to realise these polyphonically without repetition? If other equivalent cases in *Super/Presidentes* of near-adjacent tenor pitches are analysed, it appears that the solution presented in bars 1–2 is exclusive to repeated tenor *gs*.

⁶⁵ Note that the motetus is higher than the triplum for the first 4 breves; cf *Garrit/In nova*.

⁶⁶ The rhythmic figure that permeates the motet (semibreve–semibreve–breve) naturally implies mode 1. Cf bars 9, 11, 17, 31, 47, 51, 52 and 67.

⁶⁷ The number in brackets includes the triplum rest of bar 7.

⁶⁸ See Chapter 1, pp. 85–87 above.

⁶⁹ This is not surprising, given the restricted ranges in which all parts operate and the fact that the upper voices do not exceed *b'* flat, even though the tenor does contain some *c*'s.

⁷⁰ See especially bars 46–47, 58–59 and 66–67. In all of these, the motetus sounds the first pitch of the two parallel sonorities but moves downwards to avoid the second.

Here, the triplum moves from $d'-g'$, while the motetus moves from $g'-d'$, thereby effecting a short-term voice-exchange.⁷¹ Compare this arrangement to the following:

<u>Bar</u>	<u>Tenor Pitches</u>	<u>Triplum Pitches</u>	<u>Motetus Pitches</u>
5–6	$g-a-g$	$g'-d'$	$d'-g'$
6–7	$a-g-a$	$e'-e'$	$e'-e'$
21–22	$a-g-a$	$e'-e'$	$c' \text{ sharp}-e'$
26–27	$a-g-a$	$e'-e'$	rest- a'
41–42	$g-f-g$	$g'-d'$	$d'-\text{rest}$
45–46	$g-a-g$	$g'-d'$	$d'-g'$
46–47	$a-g-a$	$e'-a'$	$e'-e'$
61–62	$a-g-a$	$e'-e'$	$a'-e'$
66–67	$a-g-a$	$e'-a'$	$e'-e'$

Table 3

From this table it can be seen that the direct voice-exchange of bars 1–2 occurs only at bars 5–6 and 45–46;⁷² with a further intimation of a similar process at bars 41–42, where the motetus rest precludes a rise to g' at bar 42². All of these appear above $g-a-g$ or $g-f-g$ tenor contours.

Normal procedure elsewhere is for a unison to move to an interval of a fourth (although note the third of bar 21), or, conversely, for a fourth to move to a unison. Thus there would seem to be a difference in treatment of repeated tenor gs and as . The reason for this is clear for in the latter case the music might have lacked direction, had each adjacent repeated tenor note been realised with an identical and full complement of upper-voice pitches.⁷³ In other words, a comparatively limited use of the penultimate highest pitch of the piece (a') avoids overstatement and subsequently ensures a degree of linear progression from one tenor pitch to the next.⁷⁴ In the case

⁷¹ It may have been that the composer wanted the opening of the piece to sound with full rather than 'incomplete' sonorities.

⁷² Note the unison/octave pivotal F at bar 2¹, which might have been avoided with a c' in one of the upper voices. The most convenient place would be the motetus since it has fewer syllables to accommodate; but a c' at bar 2 would create an uncharacteristic leap of a fifth from the first to the second note. For most of the time, the motetus moves in stepwise motion. The only other instance of a fifth leap in this voice occurs across bars 61–62, where d' (as opposed to the seemingly more logical g'') is sounded and a unison/octave is deflected. It is interesting to observe, however, that at the equivalent point in the first *color*, the composer prescribes a distinctive motetus c' sharp. That the third is unstated at bar 61 is significant for a c' at this point would have ensured a smooth linear progression from bar 59 to 62. The motetus a' at bar 61, however, forms a smoother melodic progression between the triplum g 's in bars 60 and 62. Together with the fact that three other motetus phrases begin with a' (bars 27, 35 and 76 (cf the many a 's initiating phrases in *Tribum/Quoniam*)), the progressions of bars 20–23 and 60–63 are essentially different. The arrival on F in *color A* is approached by a neighbouring G sonority, whereas that in the second *color* concludes a slightly lengthier unfolding of a 3–1 descent initiated by the motetus a' at bar 61. In turn, this can be related to the greater prominence of F as a tonal centre in the second half of the motet. Thus the *fs* of bars 2 and 14 are neighbour-note sonorities, while their counterparts in the second half are goals.

⁷³ Cf *Aman/Heu*, bars 21–24.

⁷⁴ Cf bars 25–27, where a' is reserved for the third tenor a ; and bars 65–68, where a 's and e 's are alternated.

of repeated tenor *gs*, their persistent 8/5 disposition is, in the first 46 bars at least, probably related to the relatively high profile role of G as the focal sonority.⁷⁵ The composer, therefore, is evidently aware of the importance of registral placing and chord disposition to satisfactory harmonic progression. That some (though not consistent) attempt is made to avoid extended linear parallelism also suggests a type of thinking subtly different from that which produced *Firmissime/Adesto* and *Tribum/Quoniam*. This is not to say, however, that *Super/Presidentes* might not be by the composer of *Firmissime/Adesto* and *Tribum/Quoniam*. As Leech-Wilkinson also observes,⁷⁶ these last two pieces represent a certain (though nevertheless related) stylistic departure from the concerns of earlier pieces such as *Garrit/In nova*. If *Super/Presidentes* is an even earlier work by the same composer, then its attempts to avoid linear parallelism might simply be an indication of an earlier stage in the composer's development (and taste) rather than of different authorship.

How, then, do the *colores* compare? As noted briefly above, the first two *taleae* of each differ significantly in their treatment of the tenor pitches. In *color A*, the *c'* of bar 10 is not a structural step for it relates to the preceding *g*, with the following *b* flat serving as neighbour to the sustained *a* of bars 11–12; both *c'* and *b* flat, therefore, are passing notes in the longer-term G–A–G progression across bars 9–13. And although motetus and tenor move in potentially progressive octave parallels at bars 13–14, triplum rests define the ending and subsequent beginning of independent musical phrases. Thus the *f* of bar 14 initiates rather than concludes a progression, a feeling that is heightened by the near equivalency of bars 1–5 and 9–13.⁷⁷

The same succession of tenor pitches in *color B* is treated such that a bass line 5–1 descent from C–F is retrospectively heard. By bar 49, the upper-voice periodicity has changed, leaving triplum rests just before the tenor *c'* of the next bar. Even though G is prolonged at this point in the motetus and tenor, the punctuation effected by the rest renders the triplum re-entry at bar 50 more forceful, and the musical phrase begins on a structural C. Likewise, a rest in the motetus at bar 52 means that the second half of the hitherto cadential duplex is weakened, thereby reducing the force of the arrival on G. The comparatively neutral writing of the triplum, together with the

⁷⁵ That is, chords containing *g–d'–g'* carry more cadential weight than those consisting of *g* and *d'* alone. Note from Analysis 5 the predominance of G progressions to bar 22.

⁷⁶ Leech-Wilkinson, 'The Emergence', 308.

⁷⁷ Here, bar 1=9 and 2 roughly approximates 10 in the motetus contour and the close relationship between G and B flat sonorities (note that the final sonority heard at bar 10 is *b* flat/*d'*/*g'*). The rhythms of all voices in bar 3 are reproduced exactly in bar 11; and the use of the dissonant seventh (*g'*) on the strong beat characterises both 4 and 12. Finally, bars 5 and 13 clearly resolve the preceding sustained A sonority. The first two *taleae*, then, can be construed as *a+b+a*.

higher motetus entry on g' at bar 53, ensures that the music is carried forward in its pursuit of a goal. In this instance, the triplum rest at bar 53 is not obstructive since the motetus traces a stepwise descent from $g'-e'$, forming a major sixth with the tenor which demands to resolve outwards to the octave F. Perhaps one of the main driving forces of this section, however, is the careful placement of sequential figuration. In the bars directly preceding the C–F descent, rhythmic (and some melodic) sequence is used to effectively demarcate phrases: the $d'-e'-g'$ figure of bar 42 is reproduced at bar 46, and the triplum rhythms of bars 43–45¹ occur once more at 47–49¹.⁷⁸ The drive to the cadence at bar 54 is intensified by the successive and concentrated use of the semibreve–semibreve–breve figure also characteristic of the previous section. Thus bars 51, 52 and 53 all begin with the same rhythmic material, making the goal of bar 54 the more inevitable. Here, we have a fine example of the alignment of rhythmic motives and well-directed progression.

The only other 5–1 descent of the motet straddles the two *color* statements (bars 33–42) and to some extent smooths over a potentially static juncture. The precise role of the tenor c' at bar 33 is at first ambiguous and is clarified only by the final, though temporary, move down to F at bar 42. To begin with, c' is established as an important and distinct functional step by means of the wholly different nature of the preceding music, which traces a neighbour-note motion around the primary sonority of A. As C is held for the duration of four breves, its status is confirmed.

Although the tenor continues its stepwise descent to a through b flat, both pitches are subsidiary to the longer-term descent resumed with the sustained tenor b flat of bar 37. And the significance of this moment is heightened by the combined upper-voice rise across bars 33–37 from g' to the highest note of the piece— b' flat. While it may be argued that the G arrival at bar 41 concludes the descent—given its relative duration—it is, in fact, the next sonority which provides the more satisfactory resolution. Despite the rest dividing the triplum g' and f' , F becomes the goal of the phrase principally on account of its firm relationship to the B flat of bar 37.

Partly for this reason, the closing bars of *Super/Presidentes* can sound a little inconclusive as the B flats of bar 77 simply beg to be resolved by a final F arrival (hence the dotted C tail and bracketed capped numerals of the closing section of Analysis 5). As most dorian- and transposed dorian-mode pieces in *Fauvel* conclude with a linear 3–1 tenor descent,⁷⁹ a 4–1 from C–G in *Super/Presidentes* would be most surprising. Admittedly, *La mesnie/J'ai fait* and

⁷⁸ A is clearly implied across the tenor rest at bar 48 (cf the explicit duplex at 43–44).

⁷⁹ Cf *Nulla/Plange*, *Orbis/Vos*, *Se/Rex*, *Servant/O*, *Facilius/Alieni* and *Aman/Heu*.

Inflammatus/Sicut conclude with a stepwise descent from G–D, but in both cases the G is realised as a neighbour to F and the more usual bass line 3–1 closing prevails. Furthermore, if we compare the endings of *Super/Presidentes* and *Se/Rex*, the *Fauvel* motet most closely related to the former in respect of tenor mode, we discover that the *talea* of the latter gives no structural emphasis to the *b* flat of bar 61. The piece is allowed to cadence, therefore, with a 2–1 characteristic of many fourteenth-century works. The *talea* design of *Super/Presidentes*, however, means that *b* flat is held for a full perfect long and the composer is forced to elaborate the sonority with effective part-writing so essential for good closure. Whether he repeated the solution of bar 37 intuitively is impossible to determine, but the fact remains that the use of *b'* flat in the triplum so close to the end of the motet creates problems. The upper voices of *Se/Rex* avoid this pitch, thereby negating implications of F in a piece ending on G. It would seem, then, that in the last three bars at least, the composer of *Super/Presidentes* may not have appreciated the potential harmonic ambiguities arising from his choice of *color/talea* combination.

As in *Firmissime/Adesto* and *Tribum/Quoniam*, leaps of a fourth are an important aspect of *Super/Presidentes*—though not in the same developed way. Fourths (and occasionally fifths) in this piece are mainly confined to the linear elaboration of prevailing sonorities, sometimes ‘filling out’ two-note chords where one voice rests,⁸⁰ and sometimes enabling the crossing of the upper voices.⁸¹ That fourths are used in much the same manner as in *Aman/Heu*, does not necessarily point to complete incompetence. Rather, the generally successful harmonic orientation of *Super/Presidentes* would suggest a composer not quite always in control of vertical and horizontal dimensions combined. Indeed, the part-writing occasionally suffers. The passage between bars 66 and 69, for example, is not entirely convincing for it lacks a sense of direction, in spite of the composer’s attempts to vary the notes sounded above the tenor *as*. A possible reason for this might be the motetus rest at bar 68, which falls on the second half of the tenor duplex and weakens the preparatory ‘cadential’ point. The passage is rendered more inconclusive by the repeated triplum *g’s* of the next bar. On the whole, however, the part-writing works reasonably well; occasional but well-judged dissonance distinguishes the piece from the persistent strong-beat consonance of *Aman/Heu*.

Further related aspects of *Super/Presidentes* to tie in with *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam* are the reuse of material (seen so extensively in *Tribum/Quoniam*) and a

⁸⁰ See bars 33–34, where the fifth avoids a unison at 34, 60 and 66–68.

⁸¹ See bars 19–20, 24–25 and 46.

characteristic upper-voice elaboration of A. Take, for example, bars 25 and 52, where the prevailing A sonority is decorated in the triplum by means of an $e'-f'-e'$ figure and a descent to c' . The first of these appears throughout the piece at bars 3, 27, 31, 43 and 75.⁸² Interestingly, the same figuration can also be seen in *Garrit/In nova*, *Firmissime/Adesto* and a four-part piece generally assumed to be the work of Philippe de Vitry—*Vos/Gratissima*.⁸³ That repetition of material is often linked to identical harmonic progression is confirmed by the equivalency of bars 6–7, 26–27, 46–47 and 66–67, where $a-g-a$ in the tenor is invariably realised with a stepwise ascent and descent from $e'-g'-e'$ in either triplum or motetus.⁸⁴ Likewise, a bass line b flat– a motion is always resolved in the upper voices with a rise from $f'-g'-a'$.⁸⁵ Finally, repeated cadential material in *Super/Presidentes* exploits the seventh so important to *Garrit/In nova* and the structural cadences of *Tribum/Quoniam*.⁸⁶

Desolata/Que generally displays a good sense of harmonic direction and has few problematic areas (Analysis 6). The only ‘startling’ development occurs in the final bars of the piece with a triplum c' sharp at bar 25. Why c' sharp at this point is difficult to determine, for it undoubtedly causes problems in the subsequent unfolding of both horizontal and vertical dimensions.⁸⁷ Above all, the sixth formed between the triplum and tenor clearly implies a resolution outwards to an octave D, a progression precluded by the *color* contour which rises to G. And while d' is given in the motetus at bar 26, g' is sounded simultaneously in the triplum, resulting in a rather unusual linear leap of a diminished fifth. On the other hand, had the composer indicated a duplicitous triplum d' , the progression might have been even weaker, given both the persistence of d' s in the preceding bars,⁸⁸ and the desirability of at least a longer-term 2–1 upper-voice descent to the final sonority.⁸⁹ Why, then, does the motetus move to d' and not g' , thereby allowing the triplum c' sharp to be resolved by step in the same voice? As in *Super/Presidentes*, the decision would

⁸² Related to these are the elaborations of bars 11, 47 and 51.

⁸³ *Garrit/In nova*, bar 22; *Firmissime/Adesto*, bar 87; *Vos/Gratissima*, bars 76–77. For a discussion of the last piece and its relationship with other Vitry motets, see Leech-Wilkinson, *Compositional Techniques*, 50–67.

⁸⁴ Cf similar succession of pitches (though sometimes with f' sharp) in *Quasi/Trahunt/Ve*, bars 32–33, 34–36, 45–46 and 69–70. Also noted in Leech-Wilkinson, ‘The Emergence of *ars nova*’, footnote 40, page 306. Note also that $g-a$ progressions in *Super/Presidentes* can elicit a similar upper-voice descent from $g'-f'-e'$ (bars 2–3, 17–18, 20–21, 42–43, 45–46, 60–61 and 62).

⁸⁵ See bars 10–11, 14–15, 34–35 (which omits the g'), 37–38, 50–51, 54–55, 74–75 and 77–78. In all instances except bars 34–35, where the motetus rests, the inner voice moves from $d'-e'$. Cf *Garrit/In nova*, bar 12.

⁸⁶ See *Super/Presidentes*, 4–5, 12–13 and 78–79.

⁸⁷ A simple $e/b/e'$ sonority might have been better; cf, for example, *Quasi/Trahunt/Ve*, bars 62–63.

⁸⁸ See bar 22^{2-3} , 23^3 , 24^{2-3} and 25^1 .

⁸⁹ If the piece is to conclude with a double-leading-tone cadence, the normal upper-voice 2–1 cannot be reproduced.

seem to be related to an avoidance of undisguised parallel octaves between the tenor and motetus.

It is possible that the problems of bars 25–26 arise from the composer's first encounter with the tenor pitch *e* and its necessary assimilation within the harmonic progression of which it is part. How is this to be realised and coordinated with the adjacent *g*? If comparable E–G progressions in *Ba* are studied (Example 8), the following trends emerge: 1) a bass *e* is normally overlaid with upper-voice *e*'s and *bs*; 2) an inner *b* moves to *d'* via *c' natural* (never *c' sharp*); 3) *e'* usually resolves downwards to *d'*; and 4) the concluding G sonority tends to be an open fifth.⁹⁰ In a few cases, however, one of the upper voices moves upwards to *g'* to form an octave with the tenor, an arrangement very similar to that in *Desolata/Que*.⁹¹ None of these prescribes a *c' sharp* and half are coordinated such that direct linear parallels are avoided (nos. 32 and 85) In the remaining two instances, *f'* is sounded explicitly and implicitly above an inner *c' natural* (nos. 10 and 58), resulting in a cadential profile similar to that present in *Quasi/Trahunt/Ve* and *Se/Rex*.⁹² There is no exact precedent in *Ba*, therefore, for the E–G progression given in bars 25–26 of *Desolata/Que*.

The musical score consists of five staves of music. Each staff is labeled with a measure number and a harmonic analysis. The labels are as follows:

- Measure 10: bb 10-11
- Measure 22: bb 9-10
- Measure 29-30: bb 29-30
- Measure 29: bb 10
- Measure 44: bb 25-26
- Measure 58: bb 9-10
- Measure 21-22: bb 21-22
- Measure 62: bb 12-13
- Measure 67: bb 11
- Measure 46: b 46
- Measure 84: bb 9-10
- Measure 23-24: bb 23-24
- Measure 85: bb 6-7

Example 8

Example 9 lists all *e–g* and *e–d* cadences found in *Fauvel* pieces;⁹³ for the sake of clarity, a selection will now be briefly discussed. Melodically, the tenor of *Nulla/Plange* traces contours from *e–f*, *e–d* and *e–g*, which all receive varying treatment in the polyphony. By far the most

⁹⁰ Cf nos. 44, 58 (bars 9–10), 67 (bar 11) and 84 (bars 9–10); closely related are nos. 32 (bars 29–30), 39, 62 and 84 (bars 23–24).

⁹¹ Cf nos. 10, 32 (bars 9–10), 58 (bars 21–22) and 85.

⁹² Cf *Quasi/Trahunt/Ve*, bars 25–26 and 62–63; and *Se/Rex*, bars 59–60.

⁹³ *E–d* cadences are included here for many of the E sonorities are harmonised with *c' sharps*, enabling us to determine normal procedure in the resolution of this pitch.

surprising progression is that at bars 25–26, where C sharp is placed below the tenor *e* and doubled at the octave by the triplum. Both C sharps resolve upwards to D. Also rather unusual is the disposition of the voices across bars 4–5, where *c'* sharp is ‘resolved’ by *d* which in turn sounds below the tenor *f*. Similarly cumbersome is the succession of pitches across bars 49–50. Where *e* rises to *g*, however, the solutions are more conventional in that a final open fifth G sonority is established by means of an upper-voice motion from *e'–d'*. Only one of three examples makes use of an explicit *c'* sharp (bars 33–35); *g* is avoided. *Orbis/Vos*, meanwhile, outlines progressions from *e–d* alone, with every *e/c'* sharp/*e'* sonority moving to an octave or 8/5. The same is true of *Se/Rex*, although E progressions in this motet are more varied. At bars 16–18 and 37–39, open fifth sonorities are approached via *c'* natural, whereas a comparable tenor sequence at bars 58–60 is treated such that *e/c'* sharp/*e'* moves to *g/d'/g'* through *e/c'* sharp/*f'* sharp. This last progression, together with that of *Quasi/Trahunt/Ve*, most closely resembles that of *Desolata/Que*; only here, an upper-voice *f'* sharp ensures the logical and linear anticipation of the high *g'*. It would seem, therefore, that the awkward nature of bars 25–26 of *Desolata/Que* might have been avoided with a simple *f'* sharp in either the triplum or motetus.

Example 9

In conclusion, c' sharps are normally combined with E as an approach to a D sonority. In most $e-g$ progressions, c' sharp is avoided (or at least not explicitly marked by means of *ficta*) in favour of a more neutral approach to a g/d' fifth via c' natural. Where c' sharp is indicated, f' sharp and g' are normally present.

$E-g$ progressions appear to be favoured less as the fourteenth century progresses for the remaining 'Vitry' corpus edited by Schrade yields no more examples, excepting the consonant skips of four-part motets such as *Vos/Gratissima* and *O canenda/Rex*.⁹⁴ Three pieces in *Polyphonic Music of the Fourteenth Century* (vol. 5), however, do contain a few instances: *Flos/Celsa*, *Rachel/Ha* and *In virtute/Decens*:

Example 10

In the first of these, e/c' sharp/ e' resolves in the normal manner to g/d' (bars 5–7), while the more neutral $e/e'/b''$ moves to $g/d'/b''$ or $g/d'/g'$ (bars 17–19 and 93–94 respectively). Very similar to the 'solution' of *Desolata/Que* is that of bars 61–63, where e/c' sharp/ e' is followed by g/g' ; in this instance, however, the high g' begins a new phrase. And in *In virtute/Decens*, the e/c' sharp/ e' sonority of bar 113, while eventually resolved conventionally, is first elaborated by a triplum skip up to g' . The same sonority in *Rachel/Ha* is resolved to a unison d' above a tenor rest, with a new phrase heralded by a triplum g' in the next bar (bars 5–8). It is significant that

⁹⁴ See *Vos/Gratissima*, bars 154–156; *O canenda/Rex*, bars 13–14, 61–62 and 103.

the only two E–G elaborations directly comparable to that given in *Desolata/Que* appear in two motets that have been tentatively attributed to Philippe de Vitry.⁹⁵ Even though the *e/c'* sharp/*e'* sonority of *Desolata/Que* sounds peculiar, its resolution being unique to *Fauvel*, the combined progression might still have been an occasional feature of (Vitry's) style that was perfected only in later pieces.

In many ways the part-writing of *Desolata/Que* resembles that of *Super/Presidentes*. Above all, both motets show signs of a slightly different attitude to the triplum and motetus; while the latter is generally stepwise and smooth, the former tends to consist of a greater number of leaps. It does not necessarily follow, however, that the upper voices were composed successively with the motetus first. But I do think that some priority was given to the melodic contour of the motetus in the process of separating out the harmonies into lines. Compare, for instance, the upper-voice profiles of bars 9–10, 15–16 and 25–26. In all of these, a stepwise motetus is combined with an angular triplum to form a generally acceptable succession of harmonies (except the last). Note also that the triplum writing of bar 9 avoids linear octave parallels with the tenor, which nevertheless arise from the upper voices combined. Other notable aspects of the part-writing include the rather definitive-sounding breve descent in the triplum at bars 13–14, which sounds very much like that heard in *Super/Presidentes* at bars 27–28; the approach to the cadence at bar 21, which is reminiscent of similar points in *Garrit/In nova* (especially bar 40) and *Super/Presidentes* (bar 34); and the upper-voice elaboration of tenor *a–g–a* progressions which also characterises *Super/Presidentes*.⁹⁶

Tenorless Passages: *Super/Presidentes*

Since motetus and triplum frequently cross and operate within the octave above the tenor, tenorless link passages are restricted to the fifth-defined type. Indeed, more often than not, they consist of simple thirds and unisons.⁹⁷ That connections are of a single type might suggest that the composer was not yet concerned with the sort of long-term structuring seen in the later Marigny motets: further evidence for the early placing of *Super/Presidentes*? Clearly, the design of the *Ruina* tenor means that a rest of only one perfect long separates each *talea*. Given the persistent mode 2 rhythm of the motetus, opportunities for elaborate counterpoint between the

⁹⁵ On *Flos/Celsa*, see especially Leech-Wilkinson, 'The Emergence of *ars nova*', 309 and 315. For a fuller discussion of *In/Decens*, see Leech-Wilkinson, *Compositional Techniques*, 190–196.

⁹⁶ Cf *Desolata/Que*, bar 11 and 24^{1–2} and *Super/Presidentes*, bars 6–7 and *passim*.

⁹⁷ See bars 16, 32, 40, 48, 56 and 64.

upper voices are severely reduced.⁹⁸ Significantly, where motetus and triplum sound together without the tenor—the only exception is at bar 8⁹⁹—the triplum tends to take the lead from the motetus and adopts its basic rhythmic profile.¹⁰⁰ And while only a third of tenorless passages adhere rigidly to this modal pattern,¹⁰¹ four of the remaining six are very simple elaborations of it, dividing the breve into no more than two semibreves.¹⁰² Only bars 8 and 72 differ noticeably from the rest in their perfect division of the breve; and these occur towards the beginning and end of the piece where deviation might be expected. In the case of bar 72, it is logical to assume that increased triplum activity relates to the amount of remaining text to be set. But if we look ahead to bar 74, we notice that the anticipated iamb of the tenorless bar nevertheless occurs. Why, then, has the composer elected to coordinate the triplum thus? Given the adjacent triplum rest of bar 71, he may have wanted to ensure a degree of continuity across the tenor rest. A more interesting possibility, however, is that he wanted to preserve the ‘clarity’ of the *b* flat–*a* progression at bars 74–75. Apart from bars 37 and 77, where tenor *b* flats are held for a full perfect long, the only instance of comparatively active upper-voice writing above bass line *b* flat–*a* successions occurs at bar 10. Every other case is characterised by simple motion in breves.¹⁰³ Thus it would seem that at the time of composition of *Super/Presidentes*, unadorned and strong *b* flat–*a* progressions are a feature of the composer’s style.¹⁰⁴

The link passages of bars 16 and 56, while appearing in equivalent points in each *color*, serve slightly different purposes; both, however, imply a continued tenor *a*. Bar 16 neutrally ‘fills in’ the space between the framing A and G sonorities, whereas the explicit *f* sharp of bar 56 lends a greater drive to the connection. Its effect is to reinstate G as the focal sonority, following an albeit temporary arrival on F at bar 54. In the first *color* statement this is potentially unnecessary for F as a goal is bypassed in favour of a longer-term neighbour-note motion around G. The

⁹⁸ Compare this to *Garrit/In nova*, the tenor rests of which alternate between imperfect and perfect long durations. In this piece, however, the upper voices are equal and can move at a similar pace above tenor silences. Tenor rests in *Firmissime/Adesto* and *Tribum/Quoniam* are duplex, creating more space in which the upper voices can manoeuvre.

⁹⁹ Cf the solo link passages of *Firmissime/Adesto*.

¹⁰⁰ The motetus has very little text compared to the triplum; rather than introducing uncharacteristic melismas into the motetus, the composer chooses instead to decrease activity in the triplum, thereby preserving the other voice’s ‘isorhythmic’ construction.

¹⁰¹ Bars 16, 32 and 56.

¹⁰² Bars 24, 40, 48 and 64.

¹⁰³ Cf bars 14–15, 34–35, 50–51, 54–55 and 74–75.

¹⁰⁴ Cf *Desolata/Que*, bars 13–14 and 18–19.

contextual importance of f' sharp at bar 56, therefore, is some evidence that, for musical reasons, occasional *ficta* inflections need not necessarily apply throughout the motet.

Of a total of nine tenorless connections, a third initially sound a d'/f' minor third, while four proceed in at least one unison.¹⁰⁵ In each case of the latter group, the unison allows the upper parts to subsequently cross over. Bar 40 is exceptional in that two unisons are claimed; here, the link uniquely bridges the gap between identical framing tenor pitches. Most significant is the similarity of the solution to that given in an equivalent circumstance in *Garrit/In nova*. In bars 4–5 of *Garrit/In nova*, where tenor c 's are divided by a rest, the upper voices are manoeuvred such that successive C, B flat and A octaves are sounded. And although bar 40 of *Super/Presidentes* splits repeated gs, and motetus and triplum are in unison, the sequence of relative semitones is nevertheless the same—F–E corresponds to the B flat–A contour of the *Garrit/In nova* connection.

As frequent as tenor rests dividing bass notes a descending step apart are those falling between an ascending third leap.¹⁰⁶ This type of link is not encountered in *Garrit/In nova* but appears very occasionally in *Firmissime/Adesto* (bars 43–46 and 87–88), and *Tribum/Quoniam* (28–31 and 64–67). The upper-voice writing of bars 24 and 64 of *Super/Presidentes* implies two different though related intervening sonorities—D and B flat. This is interesting for we have seen that descending third leaps in the tenor of, for example, *Firmissime/Adesto* are realised such that one of the upper voices provides the intermediate step,¹⁰⁷ which in the ascending case of *Super/Presidentes* would be G (resulting in the rather common bass contour of f – g – a). Had the composer prescribed a G sonority at bar 24, however, he may have intuitively reproduced the falling upper-voice g' – f' – e' figure so characteristic of g – a progressions. Taken as a whole, the passage between bars 20 and 27 would then consist of a tiresome succession of identical gestures. Indeed, the close proximity of the f – g – a progression across bars 18–21 may have contributed to the decision to sidestep G at bar 24. In any case, given the arrival on F at bar 23, the composer may have been avoiding an awkward parallel transition from F to G, securing instead a more directive bass line motion of a fourth from the d' of the motetus to the following a of the tenor. Significantly, bar 64 produces the same effect, although the triplum motion does rather imply a B flat sonority; even then, a fourth is still effected between it and the F of the preceding bar. And bars 32 and 72 also suggest D, in which case a bass fourth is followed by a

¹⁰⁵ Bars 16, 24 and 48; and 32, 40, 64 and 72 respectively.

¹⁰⁶ Bars 24, 32, 64 and 72.

¹⁰⁷ Cf especially *Firmissime/Adesto*, bars 25–28.

descending step to the next explicit tenor pitch. Clearly in these two instances, the intervening step of B flat cannot be used as it carries too strong an implication of A.

Desolata/Que

The tenorless passages of *Desolata/Que* fall into the fifth-defined type, with a conspicuous use of the octave in the final link at bar 26. As four of the ten connections are for one voice only, they are grouped under a separate category in the following table:

Type	8	5	Solo
‘ <i>Talea</i> ’		Ia	
		Ib	
			IIa
		IIb	
			IIIa
			IIIb
		IVa	
			IVb
		Va	
		Vb	

Table 4

From the table it can be seen that fifth-defined and solo types are alternated—albeit not strictly in the manner of *Tribum/Quoniam*—to form a central group framed by the first and last tenorless passages. That the ambitus of the final link uniquely expands to an octave is important and is probably related to the desire to open out the texture in anticipation of the drive to the closing cadence. All solo connections move in simple breves, with the sole exception of bar 15 where a semibreve *b* provides one of the structural tones of an implicit double-leading-tone cadence to F.¹⁰⁸ Thus it would seem that solo links of breve+breve are a consistent aspect of the composer’s thinking, a notion supported by the textually unnecessary ligatures on ‘le’ and ‘rum’ of bar 17, and ‘ctis’ of 21: an early example of the emerging concept of upper-voice isorhythm?

Dissonance

Although *Super/Presidentes* and *Desolata/Que* are generally consonant, they do, unlike the less competent *Aman/Heu*, make a calculated use of dissonance. As one might expect, much of this arises from ‘passing’ notes accommodating the upper-voice texts. Bars 1 and 3 of *Desolata/Que*,

¹⁰⁸ A is sometimes used as an alternative to G in F cadences: cf *Super/Presidentes*, bars 22–23 and *Firmissime/Adesto*, bars 5–7. Note that the triplum *a* of *Desolata/Que* at bar 15 takes over from the previous tenor *g*.

for example, contain passing pitch collections of $a/b/f'$ and b/f' respectively.¹⁰⁹ Just as the e' of bar 18³ of *Super/Presidentes* forms an unaccented passing dissonance of a seventh between triplum and tenor. Compare this to the accented upper neighbour-note of bar 5, where the semibreve group falls on the second strong beat of the iamb. Particularly noteworthy is the fact that both pieces employ structural sevenths, an interval consistently heard in *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam*.¹¹⁰

Bar 23 of *Super/Presidentes* is most interesting for if *Br*'s reading is adopted, both motetus and triplum are plicated longs. This means that the principal F sonority established at the beginning of the bar is elaborated with b and e' , resulting in the simultaneous sounding of a tritone and seventh. It is easy to see why Schrade follows the implications of *Fauvel*'s notation at this point, for the dissonance of this reading is initially more acceptable. With the flattening of the triplum b , both linear and vertical diminished fifths/augmented fourths are avoided, leaving a comparatively neutral clash of a second between motetus and triplum and an unaccented seventh between motetus and tenor. Had Schrade adopted *Br*'s version—and taking into account his aversion to the simultaneous sounding of F and B natural—he would probably have been obliged to prescribe a rather ugly sonority consisting of f/b flat/ e' . Indeed, f/b flat/ e' sounds distinctly wrong. F/b natural/ e' , on the other hand, is fine, the triplum f' of bar 24¹ resolving the motetus e' at 23³, and the triplum b natural of 23³ being completed by the tenor a at 25. The effect of the dissonance, of course, is to initiate the move away from F and to propel the music forwards.

Scariotis/Jure: Tenor Construction and Texting

The threefold *color* of *Scariotis/Jure* consists of 19 notes divided into a pattern of 3+6+3+7:



Example 11

Every note, save two, is set to the value of an imperfect long, resulting in an undifferentiated profile similar to that of *Aman/Heu*. It is impossible to determine why the d and e of bar 19 are

¹⁰⁹ Given the structural diminished fifths of *Garrit/In nova*, the automatic emendation of decorative f 's to f sharps should not be assumed.

¹¹⁰ See *Super/Presidentes*, bar 4, 12, 57 and 78; and *Desolata/Que*, bar 1 and 24.

specifically rendered as breves,¹¹¹ but it may have been that, coming towards the end of the *color*, the composer realised he had one too many notes to fit into his preconceived scheme of 4+7+4+7 longs. There is some evidence, however, to suggest that he was more in control of his material. As it stands, the *color* is divided such that successive melodic phrases end on *g*, *a*, *a* and *g*—a logical arrangement, even if in practice these are not necessarily polyphonic goals.¹¹² Tenor rests tend to fall between pitches a tone apart, an exception being the second at bar 11, which separates *a* and *c'*.¹¹³ Intriguing is the fact that internal pitch repetitions in the tenor melody are not brought out by the rhythmic structure;¹¹⁴ the eleventh note of the *color* heads a neighbour-note turn equivalent to that of the beginning. Had the composer been concerned with dividing the tenor according to similar melodic gestures, he could quite easily have introduced tenor breves early on, thereby ending the second phrase on *c'* rather than *a*. But maybe this is just the point—perhaps he was unsure as to how to handle a move from C–G across a tenor rest?

The contour of the *color* is extraordinary—compared to those of motets discussed so far—in that it covers a seventh. *Desolata/Que*, *Super/Presidentes*, *Firmissime/Adesto* and *Tribum/Quoniam* all have tenors spanning a fifth, while those of *Garrit/In nova* and the superficially related *Aman/Heu* stretch to a sixth.¹¹⁵ Unique to *Scariotis/Jure* is a *color* closing with an ascent; the vast majority of fourteenth-century motets close with a tenor descent.¹¹⁶ Indeed, I have been able to trace only three other fourteenth-century examples directly comparable to the tenor of *Scariotis/Jure*. All are by Machaut: *Dame/Fins* (motet 11), *Lasse/Se j'aim* (motet 16), and *Felix/Virgo* (motet 23).¹¹⁷

¹¹¹ Indeed, why choose a *color* of 19 notes if it is intended that each is to be laid out regularly in a pattern of simple longs? Cf the 24-note *color* of a comparable piece—*Facilius/Alieni*.

¹¹² See, for example, bars 14–16, where the *g* of 16 is the goal of the phrase. In this respect, of course, *Scariotis/Jure* is similar to the motets discussed above.

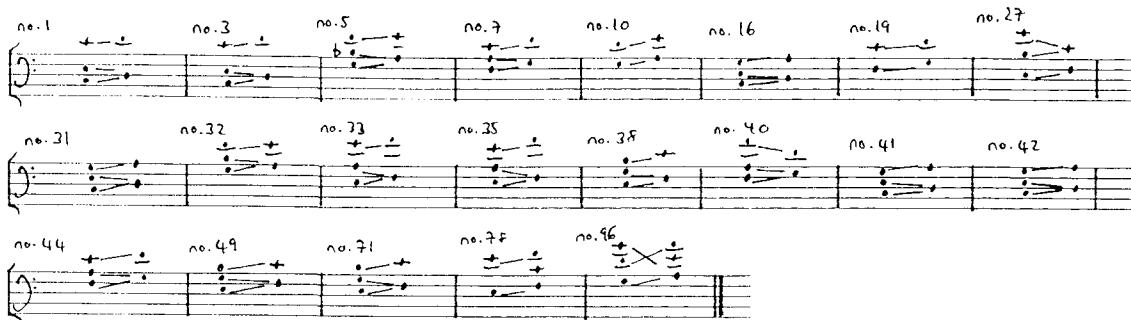
¹¹³ This is interesting, given that the *color* does not always move in stepwise motion and does in fact contain other leaps of a third and fourth (cf bars 7–8 and 12–13).

¹¹⁴ Cf *Desolata/Que* above and *Garrit/In nova*.

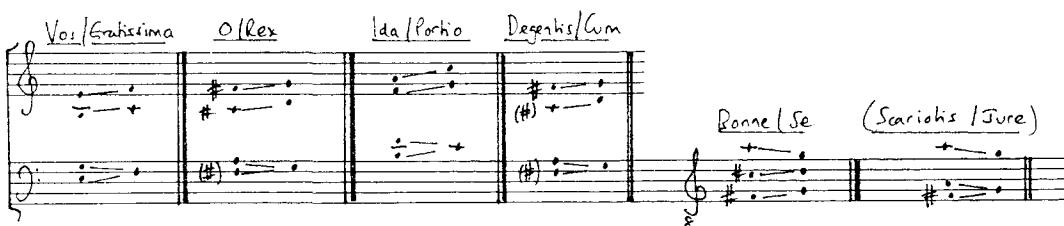
¹¹⁵ Other motets in *Fauvel*, however, do have seventh- and octave-defined tenors: cf *Detractor/Qui*, *Quasi/Trahunt/Ve*, *Servant/O Philippe* and *La mesnie/J'ai fait*.

¹¹⁶ By closing ascent is meant a succession of ascending pitches covering more than a tone. The approach to the final by the lower neighbour-note, of course, characterises many of the motets preserved in *Ba* (Example 12); in most cases, a third formed between the lower two voices collapses to the unison and is superimposed with ascending parallel motion of a fifth or octave. Compare this to the similar arrangement of pitches in two motets thought to be by Vitry—*Vos/Gratissima* and *O/Rex*—and two pieces in *Polyphonic Music of the Fourteenth Century*, vol. 5—*Ida/Portio* and *Degenitis/Cum* (Example 13). The final cadence of *Scariotis/Jure*, then, is unique, as Fuller points out: see ‘Tendencies and Resolutions’, note 10, page 254. Very close to the cadence of *Scariotis/Jure*, however, is that of *Bonne/Se* (bars 90–91).

¹¹⁷ The closing tenor ascents of *Dame/Fins* and the more problematical *Lasse/Se j'aim* are maintained in the lowest voice of the respective polyphony. The tenor of *Felix/Virgo*, however, is combined with a lower contratenor, resulting in the more usual 2–1 cadential profile. The final bars of Machaut's motet 21—*Christe/Veni*—are noteworthy in that the descending tenor is underlaid with a lower but ascending contratenor, meaning that a



Example 12



Example 13

Figure 7 gives the phrase chart for *Scariotis/Jure*, the triplum and motetus of which contain roughly the same number of syllables (149:137).¹¹⁸ The triplum is essentially constructed from a succession of two lines of eight syllables plus a shorter, four-syllable line,¹¹⁹ while the motetus is more irregular. Simultaneous rests in any two voices appear once in each *color*, but in different places. Precise simultaneous line-endings occur only twice in *color A* (bars 14 and 16) but nowhere else, suggesting that the composer started out with a scheme which was later modified in the process of texting. As Leech-Wilkinson states, each stanza of the triplum text is delineated

cadential ascent is produced even where it is not dictated by preexistent material. It is interesting to note that concluding semitone ascents to the final also characterise motet 22 (*Tu/Plange*) and most movements of Machaut's *Mass*: see, for example, *Gloria Amen*, bars 25–26; *Sanctus*, 93–94; *Agnus III*, 20–21; and *Ite missa est*, 16–17. Such cadential motion, therefore, would seem to be a universal (rather than form specific) feature of the composer's style.

¹¹⁸ Cf *Desolata/Que* and *Super/Presidentes*, the syllable ratios of which are roughly 3:2 and 3:1 respectively.

¹¹⁹ With the exception of the opening 8+8+8+4 stanza, and the final lines from 'senciant' (bar 56).

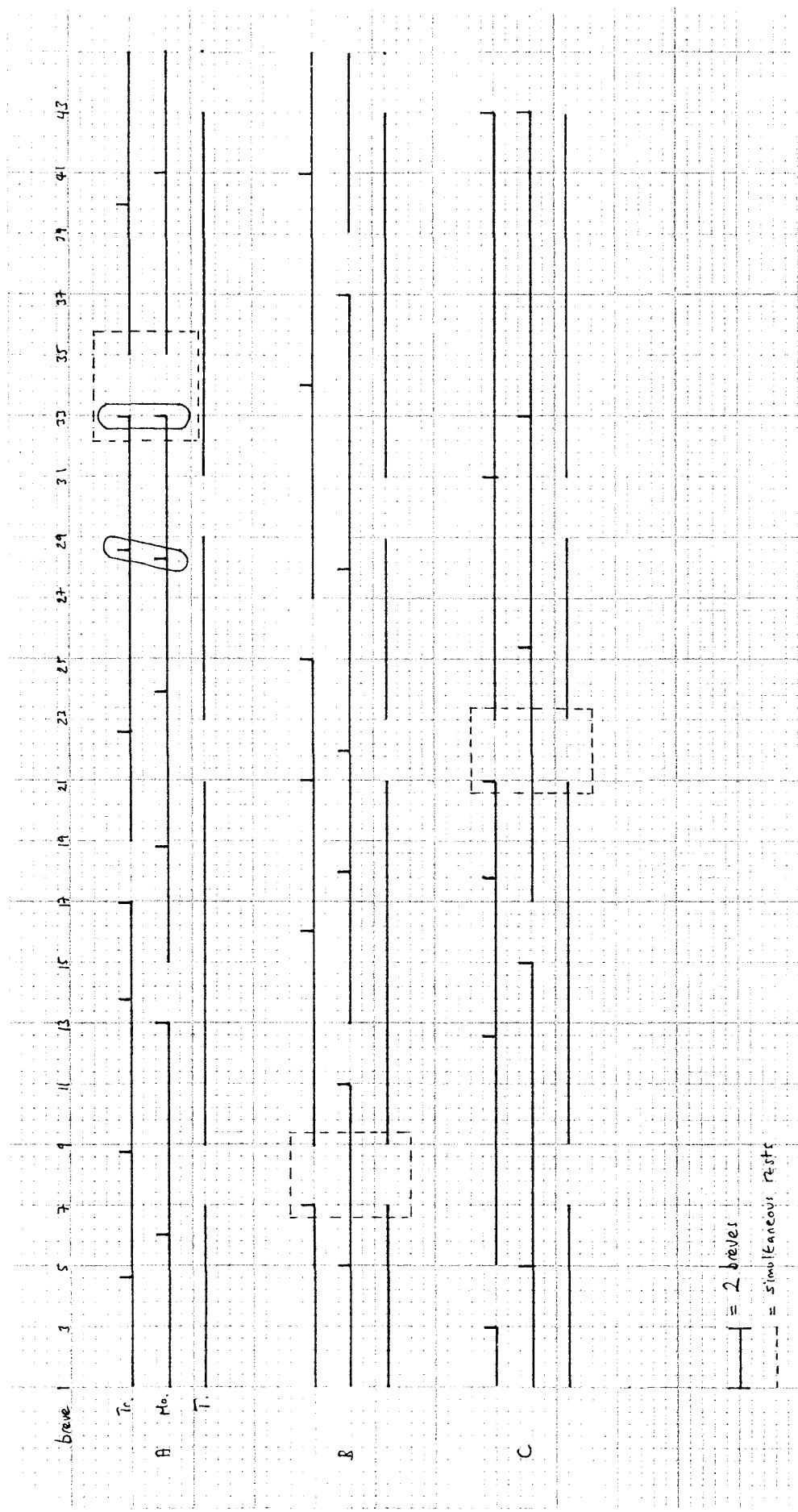


Figure 7. *Scariotis/Jure*

by a long and a long rest,¹²⁰ and both upper voices become increasingly less syllabic as the motet progresses.¹²¹ There is only one instance in the triplum where line-endings occur at the same point in the *color* (breve 21 of B and C), although breves 2 and 3 of B and C are almost identically placed. If the individual musical phrases of the triplum are studied, however, some basic pattern emerges in which 9s are loosely alternated with 8, 10 and 11: 9+8+9+9+11+9+10. Compare this to the more strictly arranged motetus: 7+10+11+13+11+13. Equivalent line-endings in this voice occur twice at breve 5 of *colores* B and C and breve 33 of A and C; slightly staggered line-endings appear at breve 18 of A and B and breve 28 of A and B. Thus the combined effect of upper-voice texting in *Scariotis/Jure* is the scattering of line boundaries across the ‘*taleae*’. There are no points of convergence like those seen in *Super/Presidentes*, *Garrit/In nova* and *Firmissime/Adesto*.

Analysis: *Ficta* and Basic Structure

The only extant source of *Scariotis/Jure* is *Fauvel* (Plate 8). The *Fauvel* rendition is difficult, not least because of the nature of the tenor, which apparently alternates *f* naturals and sharps.¹²² Unambiguous *ficta* inflections in the upper voices at bars 27 and 49, therefore, strongly imply that the underlying tenor pitch should be raised accordingly. Many of the desirable editorial accidentals given by Schrade are implied by *Fauvel*,¹²³ while some may be unnecessary.¹²⁴ Others are difficult to determine either way.¹²⁵ The main problem is that the scribe does not give

¹²⁰ Note also the rhythmic equivalencies of the beginning of triplum phrases (except bars 1 and 10 which are themselves related): bars 18 and 27 are longs, while 36, 47 and 56 are ‘tied’ breve+semibreve followed by semibreve (characteristically indicated in *Fauvel* by means of relative spacing, hence: •• ♦). This latter rhythm permeates the entire piece, appearing more in the triplum than in the motetus: cf triplum, bars 6, 13, 21, 23, 32, 36, 47, 56 and 57; and motetus, bars 35, 45, 47, 55 and 62. Instances in the triplum are spread evenly across the motet, with three per *color* placed at different points each time. This suggests that occurrences of the figure in the triplum are not related to the decreased amount of text set in the second half, where we might expect more sustained notes or melismas. But this would seem to be the case with the motetus, since all instances of the figure occur after the midpoint. In this respect, there is a clear difference between the upper voices, raising the inevitable question as to whether the composer viewed them according to a preconceived hierarchy.

¹²¹ Leech-Wilkinson, ‘The Emergence’, 291. The triplum text of *color* A is initially coordinated such that octosyllables take up about four breves.

¹²² Edition: Volume 2, pp. 50–51.

¹²³ See bar 2, where the singers are most likely to continue with *f* and *c'* sharp throughout; 14, where an explicit inflection in the motetus clearly implies that the parallel fifths be maintained; 20, in which the tenor *f* sharp dictates the raising of the relevant upper-voice pitches; 24–25, the *c'* sharp of the motetus at bar 23 probably being carried on into the next bar; and 64.

¹²⁴ See bar 19; 21–22, where *f* natural would work equally well, the resultant semitone between *e'* and *f* at bar 22 being reproduced explicitly between the *c'* sharp and *d'* of the next bar; 25–26; 50–51; and 56, where a lowered motetus *f* produces a juxtaposition of a linear sharp and natural, implied later in the same voice across bars 63–64. For an example of a similar, though explicit succession of tones in monophony, see *Fauvel*, f. 25^v, column 2, where *f* sharp and *f* natural are separated by a single note.

¹²⁵ Notably bars 45–46.

‘flat’ signs where cancellations of previous sharps may have been intended. That the practice of cancellation is known to the scribe, however, is evident from a comprehensive search of both the monophony and polyphony in *Fauvel*.

Of the monophonic pieces, *Tallant que* is most instructive.¹²⁶ Here, instances of successive sharps and flats are numerous and the scribe is meticulous in his indication of them, even when the nature of the musical form dictates that huge passages be repeated. Cancellations occur when the inflected pitches are separated by just two notes or over ten notes. In stave 2 of the second column of f. 17^r, for example, an explicit *e'* flat and *e'* natural are separated by two notes, while a ‘sharp’ sign is placed just into stave 7 to indicate the natural status of the *b*, even though the preceding *b* flat occurs on the previous stave—12 notes back—and none of the intervening notes are *bs*. Staves 2, 3 and 6 of column 2, f. 17^v, are also remarkable in their clarity of *ficta* tones. Stave 2 indicates *c'* and *f'* sharps and naturals, while 3 and 6 give alternating inflections of *b*. In many cases, *ficta* inflections are given in the manner of a signature at the beginning of a section marked off by a line through the stave; this tends to occur, however, when the initial note of the new section is the affected pitch.¹²⁷

Instances of cancellation in polyphonic pieces are few, occurring in *Quasi/Trahunt/Ve*, *Orbis/Vos* and *Bonne/Se*. The first piece is preserved in *Fauvel* and *Br*, enabling the comparison of different scribal approaches. The only explicit cancellation given in *Fauvel* appears in the motetus at bar 22;¹²⁸ this is also reproduced in *Br*. In addition to this, however, *Br* indicates the flattening of a previous (though quite distant) *f'* sharp in the triplum at bar 16. The triplum *f'* of bar 22 is probably not naturalised in *Fauvel* on account of the intervening line change; in *Br*, the passage between bars 16 and 22 is notated on a single line. *Orbis/Vos*, meanwhile, contains two examples of cancellation—one in the triplum across bars 22–23, and one in the motetus at bars 18–19 (omitted by Schrade).¹²⁹ Also of interest is the precise notation of the opening triplum *g'* and *f'* sharps, and the duplication of *c'* sharps in the motetus at bars 19 and 24, which appear quite close together on the stave. Indeed, the prescription of sharps in *Orbis/Vos* is comparatively careful. By far the most surprising examples of cancellation occur in a motet considered by

¹²⁶ *Fauvel*, ff. 17^r–18^v. Other comparable examples of careful *ficta* placement can be seen in *Alterno perfectui*, f. 8^r; *Dame se par bien amer*, f. 27^v; *Pour recouvrer*, f. 28 bis^r; *Simulacra*, f. 33^r; and *An ce dous*, f. 35^v.

¹²⁷ See f. 17^v, col. 2, staves 9, 11 and 12; f. 18^r, col. 1, stave 1; col. 2, staves 2 and 4. For instances where the pitch to be inflected is not the first, see f. 17^r, col. 2, stave 6; f. 17^v, col. 1, staves 4 and 9; col. 2, stave 3; f. 18^r, col. 1, stave 5; and col. 2, stave 3. Compare a similar practice in *Je qui poair*, f. 19^r–19^v (see especially f. 19^v, staves 1–5 and 7).

¹²⁸ *Fauvel*, f. 6^v, col. 3, stave 4.

¹²⁹ See *Fauvel*, f. 7^r, col. 1, stave 8, and col. 3, stave 3.

Leech-Wilkinson to be ‘recent but conservative?’—*Bonne/Se*.¹³⁰ This piece is replete with *ficta* markings in the upper voices, principally because the tenor itself consists of *b* flat and *b* natural oscillations, together with some *f* sharps. Despite the frequent placement of accidentals, however, the scribe—or the exemplar from which he is copying—is not always precise or unambiguous. For example, are the *f*’s between the explicit triplum *f*’ sharp of bar 6 and the natural of bar 12 to be consistently raised, given that the entire passage is notated on one line? Likewise, what is the exact status of the *f*’ in the motetus at bar 46?

It can be seen from the above, then, that monophonic pieces tend to be far more prescriptive with regard to *ficta* and the cancellation of previous accidentals. Detailed notation of accidentals in polyphony is much rarer; where it does occur, it is far from consistent—a most probable reflection of the potentially widely varying nature of exemplars. Why cancellation in polyphonic pieces is confined to *Quasi/Trahunt/Ve*, *Orbis/Vos* and *Bonne/Se* is difficult to determine, but it would seem to be related to a stylistic feature shared by all three pieces—near melodic false-relation.¹³¹ On the other hand, it is perhaps easy to suggest why scribes/composers are more careful with monophonic works: since only one voice participates, it cannot take the lead from any other voice which might contain a necessary accidental, and must, therefore, be accurate. In the case of three- or four-part motets, *ficta* inflections can be distributed amongst the voices, meaning that individual lines need not have every accidental marked.

As Analysis 7 demonstrates, the triplum and motetus of *Scariotis/Jure* are constructed such that long-term upper-voice ascents and descents are rare, which in turn might imply a short-term process of ‘filling out’ the individual lines with notes consonant to the tenor,¹³² rather than an intuitive feel for melody and harmony combined. In the first *color*, upper-voice motion is generally of the neutral neighbour-note type, the most definitive move occurring with the double-leading-tone establishment of D at bar 19 and the subsequent move back to G via F sharp. Here, we get a feel for a basic 2–1 upper-voice descent to G. The second and third *colores* outline more descents in both the upper and lower voices, although they are short-term and incomplete.

¹³⁰ Leech-Wilkinson, op. cit., Table 1, p. 288. For instances of cancellations, see *Fauvel*, f. 29^v, col. 1, staves 2, 4, 8, 11 and 12; col. 2, stave 6; and, most significantly, the tenor, col. 2, staves 11–13.

¹³¹ For a discussion of this, especially in relation to *Servant/O Philippe*, see Chapter 3, pp. 171–175 below.

¹³² In the case of tenor *f*’s, it would seem that the composer was unsure himself as to which were to be natural and sharp.

In *color B*, therefore, a bass line 3–1 descent from *c'-a* is followed by a hint of an incomplete descent from *c'-f*, in which *b* is omitted (it is not in the *color*) and the *a* of bar 36 treated as a neighbour to *g* rather than as a structural step. Triplum and motetus, meanwhile, are coordinated such that a 2–1 to *a'* at bar 32 is heard, the *a'* subsequently being reinterpreted as the penultimate to *g'* at bar 34. Similarly, this *G* is retrospectively heard as the second step of a descent to *F* concluded at bar 39. *Color C* is realised in much the same manner, only the descent to *F* is more complete. It appears, then, that *Scariotis/Jure* manifests little sense of the type of comprehensive longer-term planning seen in *Super/Presidentes*, *Desolata/Que*, *Firmissime/Adesto* and the Vitry Marigny motets. Indeed, this is reflected in the extent of melodic repetition in the motetus.¹³³ The evident concern the composer shows for motivic working in this voice, together with the generally unsuccessful nature of the counterpoint, does suggest that he was thinking in terms of self-contained and transferable units rather than in terms of the whole. Nevertheless, *Scariotis/Jure* might still be an early work of a composer with as yet undeveloped potential, which is perhaps why Leech-Wilkinson's cautious attribution to Vitry is feasible.

Analysis: Sonority, Elaboration and Progression

An important repetitive feature of *Scariotis/Jure* is the tied rhythm discussed briefly above—rendered in the modern edition as a tied crotchet and quaver plus quaver. Clearly, this figure serves to elaborate what would have been a simple imperfect long, ideally providing a degree of forward motion necessary to a sense of progression. If we look at the occurrences in *Scariotis/Jure*, however, we find that, far from being aligned to a long-term harmonic direction, they are used simply as a very short-term means to accommodate text. Firstly, a distinction must be made between the tied rhythm arising from a plicated long and that ensuing from the relative spacing of a breve and two semibreves, in which the first semibreve is squashed together with the breve and spatially separated from the second.¹³⁴ Plicated longs are used when there is no text to be fitted to the passing tone; notated semibreves, meanwhile, are always associated with text.¹³⁵ In this respect, the latter are essential to the piece while *plicae* are generally decorative and, as the evidence of *Br* implies, liable to be omitted in notation. A brief analysis of other *Fauvel* motets in, or partially in imperfect time reveals that the rhythm in question occurs in established good and incompetent pieces: *Garrit/In nova*, *Firmissime/Adesto*, *Tribum/Quoniam*, *Aman/Heu*,

¹³³ See especially bars 1–4, 8–12 and 30–34. Note that the last two are presented above tenor pitches different from those in the opening bars. Had the motive been a subconscious element of the composer's working vocabulary, we might have expected it to infiltrate the triplum as well. The only instance of a comparable figure in this voice occurs at bar 61, and even here it is incomplete.

¹³⁴ On this 'notational peculiarity' see Schrade, *Commentary*, 62.

¹³⁵ Cf. for example, *Scariotis/Jure*, bars 45 and 47.

Nulla/Plange, *Quasi/Trahunt/Ve* and *Facilius/Alieni*. Thus rhythmic identity alone cannot be used as a guide to authorship. In *Aman/Heu* and *Nulla/Plange*, which make only a limited use of the figure due to their predominantly successive semibreve motion, *plicae* as opposed to semibreves are notated. Similarly, the extensive tied rhythms of *Firmissime/Adesto* and *Tribum/Quoniam* are plicated. Of the six instances in *Garrit/In nova*, however, half arise from explicit semibreve notation (bars 24, 34 and 36). The vast majority of tied rhythms in *Scariotis/Jure*, *Quasi/Trahunt/Ve* and *Facilius/Alieni* are likewise notated. There is a distinct difference, then, in the way such rhythms are assimilated within Vitry and, one assumes for the moment, non-Vitry pieces. The only explicit semibreve exceptions in Vitry's work occur in *Garrit/In nova*, an early piece which has already been shown to have several uncharacteristic problems in the coordination of vertical and horizontal dimensions.

Taking a closer look at *Scariotis/Jure* and *Facilius/Alieni* in particular, the relationship between notated semibreves and voice-leading (rather than controlled part-writing) is clarified. Bars 13, 21, 23, 36 and 47 of the first piece are good examples. Three of these (13, 23 and 47) consist of repeated pitches,¹³⁶ while the remaining two (21 and 36) outline skips of a fourth. In every case, the last semibreve is consonant to the tenor and contributes nothing to the harmonic direction of the phrase in question.¹³⁷ In both motets, the tied rhythmic figure is used in much the same way as a *plica*—to fill in the gap between linear thirds. Above all, this implies a rather mechanical compositional procedure in which tenor pitches are treated one at a time, and the upper voices created from 'joined up' successive consonances. And although *Scariotis/Jure* is more successful than *Facilius/Alieni*,¹³⁸ the fact that most tied rhythms appear in the triplum suggests that it was conceived as a 'filler' rather than as a part on equal terms with the motetus. Indeed, this is borne

¹³⁶ Cf *Facilius/Alieni*, bars 8 and 19.

¹³⁷ The *f'* sharp of bar 55 is exceptional; it was probably necessitated by the rests in the triplum and tenor and the need to move as smoothly as possible from the A sonority of bar 54 to the C of 56. That the composer's solution is far from perfect can be seen in the motetus leap of a fifth between bar 54 and 55 and the awkward linear seventh between 54² and 56¹.

¹³⁸ Certain aspects of these two motets point to composers working with very similar priorities. Both contain tenors with *f* naturals and *f* sharps and both consist of a *color* stated three times. Leech-Wilkinson has identified that 'like *Scariotis/Jure*, [*Facilius/Alieni*] is meticulous in setting each couplet in triplum and motetus as a separate phrase followed by a rest' (Leech-Wilkinson, 'The Emergence', 291). Furthermore, the melodic sequence in the opening bars of *Scariotis/Jure* (motetus) is comparable to the rhythmic sequence of the opening bars of *Facilius/Alieni* (motetus); note that the ligatures of bars 1 and 2 should be transcribed as breve–semibreve–semibreve. The fourth leaps of the latter piece are reminiscent of the fourths and fifths of the former, and both extensively use non-directive tied rhythmic figures to accommodate text. If the two motets are by the same composer (unlikely, given the very poor quality of *Facilius/Alieni*) then *Facilius/Alieni* must be earlier than *Scariotis/Jure*. Finally, might it be possible that another *Fauvel* *unicum*—*La mesnie/J'ai fait nouveletement*—is the work of the *Scariotis* composer? The opening words of the motetus text suggest a concept of newness similar to that expressed in *In nova fert*. Given that the initial tenor gestures of the two motets are remarkably similar, as is the upper-voice motion from *g–f* sharp, *La mesnie/J'ai fait*, while departing from normal plainchant tenor practice in its use of a fully texted tenor, might be a later reworking or return to the concerns of *Scariotis/Jure*.

out by the motivic working of the motetus and by the rather angular nature of the triplum in general.

A notable aspect of *Scariotis/Jure* is its avoidance of high c'' , even where tenor cs are sounded. The sonority at bar 8, for example, prescribes a simple c'/g' fifth. This is interesting, for had the composer continued the triplum ascent of the previous bar to reach c'' at 8, the overall effect would have been far more logical, if not better. As it stands, the triplum writing at bar 7 is such that b' is sounded against a tenor a and juxtaposed with a linear f' natural; the ‘resolution’ to c'/g' is unconvincing. Furthermore, a c'' at bar 8 would have created the opportunity to work in a long-term upper-voice descent to g' at bar 16. Why, then, does the composer avoid this pitch? If we study other *Fauvel* motets with the same tenor final and third, we find that the only two pieces to use c'' explicitly are *Detractor/Qui* and *Quasi/Trahunt/Ve.*¹³⁹ In the latter, c'' appears only in the added quadruplum, implying that it did not belong to the sound-world of the original three-part *Trahunt/An. Detractor/Qui*, however, frequently uses c'' , a comparable progression to that of *Scariotis/Jure* (bars 7–8) occurring at bar 14. It would seem, then, that tenors based on G with b natural could elicit harmonies with or without c'' , depending upon the individual’s imagination. Even so, the ‘decision’ to avoid the pitch in *Scariotis/Jure* brings its own problems, as the evidence of bars 7–8 demonstrates. The effect of the absence of c'' at bar 8, of course, is to emphasise the motivic material sounded in the motetus.

In all three *colores*, the rise to the first tenor c' is treated such that the intervening a is a passing sonority. We have already established that motivic working gives weight to the C of *color A*; the same is true of *color B*. But in the third statement, the progression to C at bar 52 is comparatively weak, partly on account of the rather poorly directed triplum motion of the previous bar.¹⁴⁰ The passage is directed instead to A at bar 54, approached by stepwise motion from the motetus g at 53 which falls below the tenor. Compare this to bars 8–12, where C is essentially kept in play, the A of bar 10 serving as a neighbouring sonority rather than as a goal in its own right.¹⁴¹ Meanwhile, the realisation given at bars 30–32 is directed to A, like that of 52–54; only here, the A is approached by a 3–1 descent. As noted above, a succession of short-term 2–1 upper-voice descents guides the music to F at bar 39.¹⁴² The progression is weakened,

¹³⁹ The only instance of c'' in *Bonne/Se* is a *plica* (bar 57).

¹⁴⁰ Although the same notes are given in the motetus at bar 29, their combination with the triplum results in a smoother approach.

¹⁴¹ The semibreve motion of the triplum clearly makes the A unstable.

¹⁴² The triplum g' at bar 34 effectively resolves (more fully than that of 28) the motetus f' sharp sounded at bar 27. And while g' is sounded at bar 30, it initiates a motivic phrase rather than completes and is therefore unstable.

however, by the triplum writing at bars 36–37. Instead of stepping down to g' , the triplum a' sounded at bar 36 falls to d' and forms a neutral unison with the motetus.

If each motetus phrase is studied, it becomes apparent that four out of six are defined by an octave ambitus. Thus phrases one and two begin on g' and end on g ; five begins on a' and ends on a ; and six moves from g to g' . It is tempting to conclude that these octave delineations are intended to allow the parts to regularly cross over, in which case we might expect the triplum to be fashioned in a similar manner. Not so, for the only phrase in this voice with octave-defined extremes is the last. Likewise, although the motetus begins above the triplum, the triplum is the highest voice for 72 breves, and the motetus for 28 breves. If the octaves of the motetus were intended to open up the musical space for the triplum, we might logically have expected these figures to be more even. It would seem, then, that the composer has shown greater concern for the melodic shaping of the motetus, while treating the triplum as a subservient filler. This in turn leads to the possibility that *Scariotis/Jure* may have been composed successively with the motetus first, just as *Aman/Heu* may have been written initially as a triplum-tenor duet.

Tenorless Passages

Tenor rests divide pitches a descending tone apart, pitches an ascending third apart, and repeated notes. To the first group belong bars 4, 15, 26, 37, 48 and 59. That the composer of *Scariotis/Jure* is to some extent aware of the process of implied pitches across tenor silence—seen in the motets discussed above—is evident in the way he coordinates some of the upper-voice counterpoint. Bar 4, for example, continues the G sonority heard in the previous bar, the final b/e' sixth formed between the triplum and motetus implying a movement outwards to $f/c'/f'$. A strong arrival on F at bar 5, however, is deflected by the motetus, the b' of which moves to a' instead of the anticipated c'' . Indeed, it would seem that the phrase is directed more to the G of bar 6; an avoidance of definitive cadences to F also characterises the equivalent points of the next two *color* statements. At bar 26, then, a 5/3 followed by a 6/3 on G is essentially implied through b , d' and e' . Here, the composer appears to have forgotten the original natural status of the tenor F and subsequently indicates sharps in both upper voices.¹⁴³ The link of bar 37 has been identified by Leech-Wilkinson as a poorly directed progression;¹⁴⁴ the weakness may lie in the fact that the connection anticipates the sonority of bar 38, rather than prolongs the previous sonority.

¹⁴³ Cf bars 48–49.

¹⁴⁴ Leech-Wilkinson, ‘The Emergence’, footnote 25, page 303.

Where tenor rests separate notes a third apart, we might logically expect the composer to provide the intervening step in one of the upper voices. Indeed, this is effected at bar 11 and 33. While the repeated d'/a' fifths might be interpreted as a D elaboration, the move to an octave B takes precedence, carrying with it an implication of the f' sharp given explicitly in the equivalent link at bar 55. In the last case, however, the prevailing implied sonority is that of the previous bar, the successive a/e' and a/f' sharp intervals strongly suggesting an impossible resolution to an octave G. Finally, the connections of bar 22 and 44 differ in that the first forms a neighbour-note sonority to the surrounding tenor pitches, while the second tiresomely prolongs the same sonority, resulting in an ineffectual passage of G-bound harmony.

Table 5 summarises the typology of link passages adopted in *Scariotis/Jure*, from which a progression from an octave- to a fifth-defined ambitus can be seen.

Type	8	6	5	Solo
<i>Color</i>	Ia			
	Ib			
		Ic		
		Id		
			IIa	
	IIb			
			IIc	
			IId	
			IIIa	
			IIIb	
			IIIc	

Table 5

Dissonance

The dissonances of *Scariotis/Jure* are mostly major or minor seconds and fall on the weaker second note of a group of three semibreves.¹⁴⁵ Treatment of passing dissonance in this motet, therefore, is consistent. The only deviations occur at bars 22 and the latter half of 61, where dissonance arises on the second of two semibreves. As in the other motets considered so far, the simultaneous sounding of F and B natural in passing is quite acceptable.¹⁴⁶ That dissonances are confined to weak beats supports the notion that the piece was composed—perhaps

¹⁴⁵ See bars 2, 12, 23, 36, 39 and 61. In all cases, the dissonant note fills in a linear third, suggesting that it is an incidental rather than deliberate feature of the composer's style.

¹⁴⁶ See bars 5, 39 and 61.

successively—in a piecemeal way, with the upper voices consonant to the tenor. In this respect, *Scariotis/Jure* is very similar to *Aman/Heu*.

Conclusion

It is not difficult to see why Leech-Wilkinson tentatively attributes *Scariotis/Jure* to Philippe de Vitry, for it does have some superficial ties with *Garrit/In nova*. Both share a similar declamatory style and rhythmic language and both have their fair share of awkward part-writing. In support of his attribution, Leech-Wilkinson cites certain features apparently shared by *Scariotis/Jure* and other ‘Vitry’ motets.¹⁴⁷ One of these, however—‘extended parallel fifths’—may not be a very safe guide, given that *Firmissime/Adesto* and *Tribum/Quoniam* are in many ways exceptional in their 8/5 disposition. And the ‘extended parallel fifths’ of *Scariotis/Jure* (bars 14–15, 18–19 and 50) also occur in very similar arrangements in motets attributed by Leech-Wilkinson to composers other than Vitry. Instances of fifth parallelism occur in *Facilius/Alieni* and *Aman/Heu*,¹⁴⁸ examples can also be found in *Bonne/Se*, a piece not discussed in detail by Leech-Wilkinson.¹⁴⁹ Likewise, his citation of the semibreve–semibreve–breve equivalency of *Scariotis/Jure*, bar 49 and *Firmissime/Adesto*, bar 4, may not be entirely appropriate in light of my proposed interpretation of the *Fauvel coniunctura*.¹⁵⁰ In any case, breve–semibreve–semibreve is more prevalent in *Firmissime/Adesto*; and *Super/Presidentes*—attributed to the Master of the Royal Motets—is replete with semibreve–semibreve–breve figures. Further, the semibreve decorations seen in *Scariotis/Jure* (bar 54), *Garrit/In nova* (44) and *Firmissime/Adesto* (68) also characterise *Quare fremuerunt*, *Nulla/Plange*, *Orbis/Vos*, *Servant/O*, *Facilius/Alieni*, *Inflammatus/Sicut* and *Aman/Heu*.¹⁵¹ Such decorations, therefore, occur in both good and incompetent pieces and may not be strong evidence for shared authorship.

Potential evidence for Vitry’s authorship of *Scariotis/Jure*, however, lies in the occasional upper-voice *e'-f'-e'* above A, used extensively in *Super/Presidentes* and seen in later Vitry pieces. But given the generally awkward nature of both linear and vertical dimensions in *Scariotis/Jure*, and compared to the fluency of *Super/Presidentes*, this might suggest the piece

¹⁴⁷ Leech-Wilkinson, op. cit., footnote 26, page 303.

¹⁴⁸ Cf *Facilius/Alieni*, bars 20–21 and 35; and *Aman/Heu*, bars 4–5 and 54.

¹⁴⁹ Bars 20–21, 52–53 and 76–78.

¹⁵⁰ The same is also true of *Firmissime/Adesto*, bar 57. For a discussion of this notational figure, see Chapter 1, 43–48 above.

¹⁵¹ Cf *Quare fremuerunt*, bars 7–8 and 21; *Nulla/Plange*, 12, 21–22 and 31; *Orbis/Vos*, 10, 26, and 34; *Servant/O*, 12–13, 20–21 and 47; *Facilius/Alieni*, 3–4, 28–29, and 63–64; *Inflammatus/Sicut*, 21; and *Aman/Heu*, 19.

was composed by someone working close to Vitry (a fellow learner, perhaps?) or by someone who had heard his work and wanted to experiment with the emerging new style. While it is impossible to date *Super/Presidentes* with accuracy, its apparent close connections with *Desolata/Que*—a motet possibly written as early as 1312—may imply that it was composed near to that time, perhaps around 1313. This means, then, that the composer of *Scariotis/Jure*, writing (presumably) some time after the death of Emperor Henry VII on 24 August 1313, might well have had the opportunity to hear *Super/Presidentes*.

I have tried to show in the analyses presented above the links between *Desolata/Que* and *Super/Presidentes*. Although we cannot be certain about chronology, *Desolata/Que* is probably the earlier of the two, not least on account of its relative brevity.¹⁵² The question of authorship remains problematical, partly because a few texting-related features of *Desolata/Que* seem to reappear in *Orbis/Vos* and *Inflammatus/Sicut*.¹⁵³ Furthermore, there is a distinct stylistic gap between the older layering of *Super/Presidentes* and the more modern arrangement of *Garrit/In nova*, in which the upper voices are equal. Nevertheless *Desolata/Que* and *Super/Presidentes*, which are clearly early works, are brought together by features shared with *Firmissime/Adesto* and *Tribum/Quoniam*. And if *Super/Presidentes* is the work of Vitry, the move from *Super/Presidentes* to *Garrit/In nova* is less of a jump than that from *Scariotis/Jure*, meaning that the ‘sudden leap forward’ proposed by Leech-Wilkinson (while still attractive) may not have been so sudden.¹⁵⁴ To be sure, *Garrit/In nova* makes a remarkable contribution to the development of the fourteenth-century motet, but it need not necessarily have been made through such a decisive departure from an established precedent. Perhaps significant is the placing of *Super/Presidentes* in the Brussels rotulus, where it is grouped together with *Firmissime/Adesto* and *Tribum/Quoniam*. Finally, if *Super/Presidentes* and the clearly related *Desolata/Que* are by Vitry, and this is still by no means certain, then the number of his works in *Fauvel* is significantly increased.

¹⁵² Clearly, a shorter composition is an ideal forum in which a beginner can experiment and come to terms with the medium.

¹⁵³ Cf the division of the *color* into *taleae* according to similar melodic gestures, seen to an extent in both *Desolata/Que* and *Orbis/Vos*. Compare also the unusual staggering of a line of text across an upper-voice rest, witnessed in both *Desolata/Que* and *Inflammatus/Sicut*.

¹⁵⁴ Also noted by Leech-Wilkinson, *op. cit.*, 308.

Royal Motets in *Le Roman de Fauvel*: *Servant/O Philippe* and *Se cuers/Rex*

The chronological placing of *Servant/O Philippe* is more uncertain than ever in light of recent research by Andrew Wathey and Daniel Leech-Wilkinson.¹ Central to the problem is the motet's preservation in two sources with different dedicatees named in the opening bars of the motetus. While *Fauvel* reads 'O Philippe',² Paris, *français* 571 (hereafter fr. 571) invokes 'Ludowice'.³ Traditionally, fr. 571 'has generally been seen as a representative of the mainstream, slightly earlier in date than *français* 146',⁴ and scholars have understood the *Ludowice* text to refer to Louis X (1314–1316) and therefore to be the original version of the motet.⁵ The *Philippe* of *Fauvel*'s rendition, then, might well refer to Louis' successor, Philip V (1316–1322) in which case the text of the motetus was altered during the compilation of *Fauvel* to bring it up to date. Wathey, however, astutely points out that the Louis of fr. 571 need not refer to Louis X but may be an invocation of his ancestor Saint Louis (1226–1270), meaning that the motet could have been written after 1316 (the death of Louis X).⁶ Indeed, Leech-Wilkinson's dating of *Servant/O Philippe* to 1316–1317 rests in part upon Wathey's proposed notion of the 'kingship ethos' of fr. 571,⁷ although he does acknowledge that the motet 'still

¹ Wathey, 'The Marriage of Edward III and the Transmission of French Motets to England', *Journal of the American Musicological Society*, 45 (1992), 1–29; and Leech-Wilkinson, 'The Emergence of *ars nova*', especially 304–305.

² *Fauvel*, ff. 10^v–11^r.

³ Fr. 571, f. 144^r. For a description of the contents of the manuscript, see Wathey, op. cit., 14–15 and 16. See also Reaney, *Répertoire International des Sources Musicales*, vol. BIV² (Munich-Duisburg, 1969), 173, some details of which Wathey disputes in op. cit., 21–22.

⁴ Wathey, *ibid.*, 17.

⁵ See, for example, Schrade, 'Philippe de Vitry: Some New Discoveries', 346–347; Schrade, *Commentary*, 76; Sanders, 'The Early Motets of Philippe de Vitry', 25; and Roesner et al., *Le Roman de Fauvel*, footnote 141, page 21.

⁶ Wathey, op. cit., 19. This also opens up the possibility, of course, that the *Philippe* text was the original, as Leech-Wilkinson suggests in 'The Emergence', 305.

⁷ Wathey, op. cit., 18–19. Here, Wathey comments that 'the main contents of *français* 571, and those items once part of the volume but now lost, are didactic and moralizing tracts concerned with kingship.' (p. 18) He goes on to draw out similar concerns in the *Ludowice* texts and concludes that 'the appearance of Louis, rather than Philip, at the head of the motet's text ... may bear the greatest significance in the context of the agreement for Edward and Philippa's marriage. For against the political background of the betrothal, the Louis of the text can also be read as a reference to St. Louis, the marriage partners' most illustrious mutual forebear, by praising the kingship of Louis IX, the text also served to emphasize the common ancestry of Edward and Philippa.' (p. 19)

could have been conceived for Louis X.⁸ This uncertainty is reflected in Roesner's consideration of the evidence, for while he summarises *Servant/O Philippe* as 'for the coronation of Philippe V, and therefore not before the middle of November 1316', he does concede that it 'was originally created for the accession of his brother Louis in 1315.'⁹ He adds later that *Servant/O Philippe* may have been 'adapted from its original state, one honoring Louis X, by the man responsible for MS fr. 146 himself.'¹⁰ And finally, the observation is made that the 'original incipit ... fits the content of the text much more closely than does the reference to Philippe (whether Philippe IV or Philippe V).'¹¹ The dating of *Servant/O Philippe*, therefore, is fraught with difficulties.

Points of stylistic contact between *Servant/O Philippe* and another seeming coronation motet, *Se cuers/Rex*, lead Leech-Wilkinson, after Schrade, to posit common authorship.¹² Although he falls on the side of composer B (the Master of the Royal Motets), one senses from the phrase—'however hard one tries to integrate [*Servant/O Philippe*] into the output of A [Vitry]’—an uncertainty as to whether he believes *Servant/O Philippe* could be the work of Philippe de Vitry.¹³ Of course, if this were so, then 'the 1316–1317 of *Servant/O Philippe* as against the 1314 of *Garrit/In nova* fails to explain *Servant/O Philippe*'s more conservative style (and, for what it is worth, its more conservative structure).¹⁴ But would the same be true if *Servant/O Philippe* were an earlier work of the *Garrit/In nova* composer, that is, if it were written for the coronation of Louis X, and therefore any time between December 1314 and July 1315?¹⁵ We

⁸ Leech-Wilkinson, *op. cit.*, 305.

⁹ Roesner et al., *op. cit.*, 24 and 25 respectively.

¹⁰ *Ibid.*, 30.

¹¹ *Ibid.*, footnote 10, page 48.

¹² Leech-Wilkinson, *op. cit.*, 305 and especially footnote 36. Cf Schrade, 'Philippe de Vitry: Some New Discoveries', 347–348. Schrade attributes both motets to Vitry.

¹³ Leech-Wilkinson, *op. cit.*, 305. Cf Leech-Wilkinson, 'Related Motets from Fourteenth-Century France', footnote 15, page 9: 'while on the subject of possible Vitry attributions, this may be the place to renew Schrade's plea ... for the inclusion in the Vitry canon of the *Fauvel* motets 'Se cuers/Rex' and 'Servant/O Philippe.' At the end of the footnote, however, Leech-Wilkinson suggests the possibility of an adept 'anonymous master lurking in the early fourteenth century of whom musicologists have failed totally to take account', a possibility taken further, of course, in 'The Emergence'.

¹⁴ Leech-Wilkinson, 'The Emergence', 305.

¹⁵ Clearly, this tentative dating still requires that the simpler structure of *Servant/O Philippe* came after the more complex structure of *Garrit/In nova*. But, in relation to the much simpler designs of *Firmissime/Adesto* and *Tribum/Quoniam*, Leech-Wilkinson himself warns that 'the structural plan of a motet is not a safe guide to chronology.' ('The Emergence', 302) Likewise, the apparent absence in *Servant/O Philippe* of, for example, the type of strident dissonance present in *Garrit/In nova* need not reflect an uncharacteristic conservatism, since such dissonance is largely absent in both *Firmissime/Adesto* and *Tribum/Quoniam*. Given that *Tribum/Quoniam* was written after 30 April 1315, and given its very close stylistic affinity with *Firmissime/Adesto*, these two pieces were probably composed towards mid-1315. This might suggest that the time between *Garrit/In nova* and *Tribum/Quoniam* witnessed a shift away from some (though not all) of the concerns of *Garrit/In nova*.

have already seen that the texts of *Garrit/In nova* can be used to date the work to before 29 November, 1314. If *Servant/O Philippe* is the work of the same man, and if it is dedicated to Louis X, then this would imply that it was written only months after *Garrit/In nova*. Indeed, if *Garrit/In nova* was composed close to death of Philippe IV (and we cannot be certain about this) and *Servant/O Philippe* shortly after, then the two motets may be separated by as little as a month or so. The majority of this chapter, then, will concentrate on the compositional concerns of *Servant/O Philippe*; *Se cuers/Rex* will also be briefly discussed since both Schrade and Leech-Wilkinson suggest it is by the same composer.

Tenor Construction and Texting

Schrade has identified the *color* of *Servant/O Philippe*—*Rex regum et dominus dominancium*—as coming from the end of the responsory *Ecce apparebit dominus*.¹⁶ The *color* consists of 42 notes (Example 14) and is similar in length to those of, for example, *Desolata/Que* (45 notes), *Super/Presidentes* (40 notes) and *Firmissime/Adesto* (40 notes). Like all of the Vitry motets discussed so far, the tenor melody is rhythmicised, albeit partially, in iambs characteristic of the second rhythmic mode.¹⁷ The second to sixth notes of the *color* are identical to their equivalents in *Super/Presidentes*; and the rise from *f–g–a*, delayed to the second note of the *color* in *Servant/O Philippe*, also characterises *Garrit/In nova*, *Firmissime/Adesto* and, transposed to *c'*, *Tribum/Quoniam*.

Example 14

The textual quantities with which the composer must work are neat: the motetus has ten decasyllables (100 syllables in total) and the triplum, 20 decasyllables (200 syllables). The upper-voice texts, therefore, stand in an exact ratio of 2:1. Why the composer should have chosen to coordinate these texts with a *color* of 42 notes is problematical, unless, of course, the

¹⁶ Schrade, *Commentary*, 76. Wathey also notes that the text of the tenor carries ‘a favorite theme of English bishops preaching obedience to the Crown’, ‘The Marriage of Edward III’, 18.

¹⁷ Compare the mode one trochees of *Se cuers/Rex*.

tenor melody and/or the texts were commissioned.¹⁸ The solution given in *Servant/O Philippe*, however, is extremely logical, the 42 notes of the *color* being divided according to a scheme of $(4 \times 10) + 2$.¹⁹ Given that the *color* is stated twice, the lines of the triplum and motetus are split equally across each statement. In both voices, one couplet is set to one musical phrase delineated by a rest;²⁰ the third couplet of the motetus bridges the divide between *colores* A and B, hence:

Color A	Color B
Triplum Lines: 2+2+2+2+2	2+2+2+2+2 ²¹
Motetus Lines: 2+2+[1	1]+2+2

The phrase lengths within this scheme, however, are variable (as they are in *Firmissime/Adesto*), producing the following upper-voice profiles:²²

Triplum: (2)4+7+4+7+6²³+6+5+4+6+4+4

Motetus: 11+12+11+14+11

In the first half of the motet, the triplum alternates between phrase lengths of a roughly 2:1 ratio, as both upper voices do in *Garrit/In nova*. The motetus, meanwhile, proceeds in phrases of very similar lengths, which might in turn suggest that it was this part that determined the overall

¹⁸ Cf Leech-Wilkinson, *Compositional Techniques*, 38–39. On the shortened final *talea* of *Vos/Gratissima* (arising from a similar discrepancy between pre-compositional quantities), see *ibid.*, 53 and footnote 77.

¹⁹ Note that Schrade's edition of the motet in *Le Roman de Fauvel* (Monaco, 1984), 29–31, fails to indicate the presence of *taleae* commencing at bars 1, 8, 15, 22, 31 and so forth. While the 42 notes of the *color* can be divided equally into multiples of 7 and 6, these cannot be accommodated easily with the decasyllabic structure of the upper-voice texts. And although the adopted division of the *color* into *taleae* leaves two longs followed by a long rest at the end, a similar arrangement can be seen in a motet normally thought to be by Vitry—*Colla/Bona* (edited in Schrade, *Philippe de Vitry: Complete Works*, 29–31; cf bars 85–90). Note also the closing anomaly in *Petre/Lugentium*, bars 244–248 (Schrade, *ibid.*, p. 47). For attributions to Vitry of *Colla/Bona*, see Sanders, ‘The Early Motets of Philippe de Vitry’, 37; Blachly, ‘The Motets of Philippe de Vitry’, 103–107; and (by implication) Leech-Wilkinson, ‘Related Motets’, 1–3.

²⁰ Cf the triplum of *Firmissime/Adesto*, the 20 decasyllabic lines of which are also set in couplets marked off by rests.

²¹ The last couplet is exceptional in that it is split by a breve rest at bar 55 (see below for a revised account of the closing bars), which, incidentally, leads to the staggering of a line of text across silence seen also in *Desolata/Que* (bar 7).

²² Numbers refer to longs.

²³ Why does the composer prescribe six- rather than the anticipated four-long phrase? The answer is simple, for had the established pattern been continued at this important moment (the juncture between the two *colores*), a triplum rest would have occurred at bar 29. Clearly, the tenor longs here imply a strong cadence to the focal sonority of the piece—D. A reduction to two voices at bar 29 would have meant the absence of one of the primary notes of a potential double-leading-tone cadence, resulting in a significantly weakened cadential motion (cf *Servant/O Philippe*, bars 10–11, 24–25, 40–41 and especially 54–55, where the composer (deliberately?) avoids a triplum g' sharp in anticipation of the closing cadence).

phrase structure, the triplum being arranged in a periodic pattern wherever possible. Indeed, the opening *talea* does seem to support this for the ten syllables of the first motetus line are each set to one ‘event’ in the tenor. And if the intention of the short ‘*introitus*’ is to emphasise the dedicatee of the motet named in the motetus, the delaying of the triplum for two longs forces the composer to squeeze in two lines of text in just four longs. This depends, of course, upon the predication that the composer wished to set exactly two lines of the triplum to one line of the motetus, but given the precise 2:1 ratio of the texts, this is not an unreasonable calculation to make. Furthermore, the sum of the short and long phrases of the triplum in *color A* (4+7) is 11, which corresponds to the length of the majority of motetus phrases.

Figure 8 gives the phrase chart for *Servant/O Philippe*, from which it can be seen that, while not strictly isoperiodic, the motet does have some primary points of articulation around breves 3–4, 9–10 and 18–19.²⁴ Of particular interest is the move effected in *color B* to simultaneous line-endings, a change of approach to texting observed in *Super/Presidentes* above.²⁵ Corresponding rests in the triplum occur in *taleae* I and II of *color A* (breve 18) and in *talea* I of *color B* (breve 18); and in *taleae* III and IV of *color A* (breve 9). In the motetus, breves 10–13 of *talea* II, *color A* are similarly reproduced in *taleae* I and III of *color B*. It is evident, therefore, that the composer of *Servant/O Philippe* understands the concept of isoperiodicity, but does not adhere rigidly to a preconceived scheme.

Sources: Aspects of Notation and *Ficta*

Both *Fauvel* and fr. 571 contain notational peculiarities, some of which are shared (Plates 9a and 9b). Perhaps the most surprising feature of *Fauvel*’s version, given the presence of text, is the absence in the triplum of the final eight bars of music.²⁶ Entire blank staves with underlaid text are uncharacteristic of *Fauvel*, the only other comparable instances occurring on f. 5^v and 28ter^v.²⁷ In the first case, the complete texts to a presumably three-voiced motet—*Ex corruptis/In principibus*—are preserved without any music at all. This circumstance, however, is perhaps more understandable than that in *Servant/O Philippe*, since it may reasonably be suggested, for example, that the would-be composer of the music supplied the texts with the intention of composing all of the music later; or perhaps there was a problem with the exemplar

²⁴ Cf similar points of articulation in *Garrit/In nova* at breves 7–8, 15–16 and 23–25.

²⁵ See Chapter 2, footnote 22, page 115. Simultaneous line-endings also characterise (to various extents) *Desolata/Que* (bars 12 and 15) and *Tribum/Quoniam* (passim).

²⁶ *Fauvel*, f. 10^v, column c, staves 13–14.

²⁷ Blank staves (without text) at the end of pieces, however, can be found at ff. 6^v and 12^r.

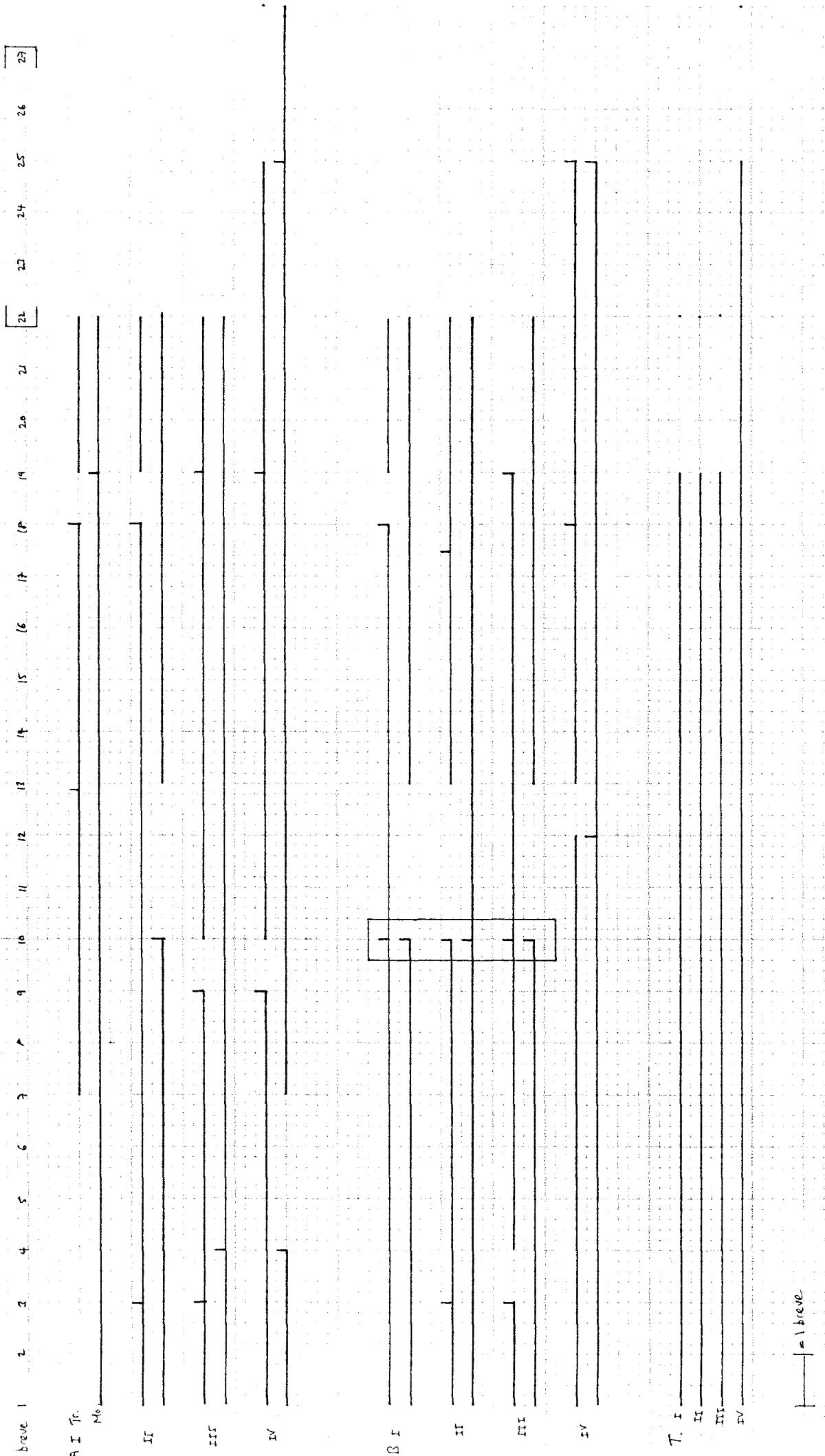


Figure 8. *Servant/O Philippe*

which needed to be verified, and the music scribe simply forgot to return to complete the motet (although this seems unlikely if the compilation of *Fauvel* was subject to the type of careful scrutiny outlined by Roesner).²⁸ Having copied the triplum of *Servant/O Philippe* to bar 50, it is odd that the scribe should stop mid-flow, especially given that the motetus is notated in its entirety (suggesting that he had access to a complete version of the piece). Some light is shed upon the problem by fr. 571, which, fortunately, does provide the music to the last few bars of the triplum.

If the notation is followed carefully, it soon becomes apparent that a breve is missing from the phrase beginning 'Rex'. In respect of this passage, Schrade notes that 'there are various errors in P 571' and transcribes it without emendation to demonstrate his point.²⁹ For some reason, however, he ignores the long rest before 'Rex', which leads him to suggest that the first note of the last stave should be read as a plicated long rather than a breve, and as *f'* rather than *d'* (clearly, *d'* sounded against the *f* and *c'* of bar 52 would be dissonant).³⁰ This degree of emendation, however, is unnecessary if the rest is acknowledged.³¹ This too is not without its problems for the eighth note of the last stave is an unmistakable breve; and since it falls at the beginning of the perfection and is followed by a group of four tailed semibreves (minims), a long and a breve rest, we are left with only five breves to fill the duration of six.³² Although not ideal,³³ I suggest that the *e* breve be emended to a long, as indicated in the edition.³⁴ It is evident, therefore, that the closing triplum line notated in fr. 571 is slightly incomplete. Although we cannot say that *Servant/O Philippe* was copied into *Fauvel* and fr. 571 from the same or closely

²⁸ Roesner et al., *op. cit.*, *passim*.

²⁹ Schrade, *Commentary*, 78.

³⁰ *Loc. cit.*

³¹ Note also that the insertion of a rest in the triplum at bar 51 respects the alternation of breve and long rests established in this part throughout *color B* (see bars 36, 41, 45, 51 and 55).

³² This is confirmed by reading backwards from the end of the triplum.

³³ It would seem to be the case that, where a breve is followed by a long in a cadential context and in the motetus, the triplum essentially mirrors the rhythm (see bar 35–36 for a straightforward example). Sometimes, however, the triplum decorates the prevailing sonorities with semibreves (cf bars 5–6, 19–20, 28–29 and 49–50). In all of these instances the harmonic rhythm implied by the elaborations falls into the breve-long patterns of the second rhythmic mode. According to my transcription suggested above, bar 54 should be interpreted in mode 1, despite the cadential nature of the progression formed between motetus and tenor. So while the rest of the transcription works well, bar 54 remains problematical, even though the four-semibreve group on the last beat of the bar is encountered frequently in the motet (cf bars 4, 7, 12, 16, 19, 20 and so forth).

³⁴ Edition: Volume 2, pp. 52–53.

related exemplars,³⁵ the fact that the *Fauvel* music scribe stops at precisely the point where anomalies arise in fr. 571 is intriguing.

There is also a further unusual feature shared by the two manuscripts—the prescription of two short strokes resembling semibreve rests at the beginning of some of the parts.³⁶ The meaning of these strokes has been the subject of some debate. Schrade suggests that they might not refer to minor prolation since *Servant/O Philippe* has major prolation. Rather, he comments, ‘it seems that the sign in both motets refers ... to the *modus imperfectus*.’³⁷ Both Apel and Reaney follow Wolf’s interpretation of the dashes as indicating *tempus imperfectum*,³⁸ likewise Roesner, who states that *Detractor/Qui* and *Servant/O Philippe* ‘are provided with what might be called mensuration signs ... These signs ... evidently indicate some kind of duple measure, most probably *tempus imperfectum* with either major or minor prolation.’³⁹ Roesner also tentatively draws a connection between these signs and a description of two or three oblique ‘tractuli’ given in the *Ars nova* teachings.⁴⁰ Finally, he concludes: ‘since the mensuration these signs connote also appears elsewhere in the *Fauvel* repertory, their use in these two works only may support the argument that these particular pieces were drawn from a layer of repertory or an exemplar that stood slightly apart from the other *Fauvel* sources, an exemplar from which the scribe of MS fr. 571 also derived his redactions, either directly or indirectly.’⁴¹

Ficta inflections are generally consistent between the two manuscripts, the only notable deviation occurring at bar 28. Here, *Fauvel* gives a *g'* sharp in the triplum (but no *f'* sharp or motetus *c'* sharp), while fr. 571 indicates both a triplum *f'* sharp (but no *g'* sharp) and a motetus *c'* sharp.

³⁵ If it was copied from the same exemplar, this might suggest that fr. 571 and *Fauvel* were copied at similar times, supporting the traditional view that ‘français 571 was written in or before 1316’; see Wathey, *op. cit.*, 18.

³⁶ Cf fr. 571, motetus (after the clef) and, although unclear from the copy, possibly in the same place in the tenor; and *Fauvel*, motetus, triplum and tenor. Note that in *Fauvel* the three statements of the tenor of *Servant/O Philippe* are uniquely copied out in full across the bottom staves of f. 10^v (col. c) and 11^r (col. a), presumably to avoid blank staves after the motetus. Two short strokes enclose the tenor part on f. 10^v, while on f. 11^r they are given only at the beginning of the part. The only other *Fauvel* motet with similarly notated strokes is *Detractor/Qui* (f. 4^r), which, significantly, is the other motet recorded in fr. 571.

³⁷ Schrade, *Commentary*, 67. See also *ibid.*, 77, where he disagrees with Wolf’s interpretation of the strokes as indicating *tempus imperfectum* (clearly, *Servant/O Philippe* is in *tempus perfectum*). See Wolf, *Geschichte der Mensural-Notation von 1250–1460* (Leipzig, 1904), I, 55–57. See also Irmgard Lerch, ‘Zur Messung der Notenwerte in den Jüngeren Fauvel-Motetten’, *Musica Disciplina*, 45 (1991), 278.

³⁸ Apel, *The Notation of Polyphonic Music*, 330; Reaney, *Répertoire International des Sources Musicales*, vol. BIV², 173.

³⁹ Roesner et al., *Le Roman de Fauvel*, 31.

⁴⁰ Loc. cit. and footnote 72.

⁴¹ Loc. cit.

Indeed, on the whole fr. 571 seems to be slightly more specific with regard to placement of accidentals. At the end of the fourth stave of the motetus, the scribe notates an *f'* sharp in anticipation of that of bar 19, even though the pitch—and the text syllable to which it is attached—appears at the beginning of the next stave (where the sharp is repeated). Similarly, what would seem to be a flat sign is placed two thirds of the way through stave five, apparently canceling the previous *f'* sharp given at the beginning of the line. A comparable cancellation can also be found in the triplum, stave 7, where an initial *f'* sharp is later replaced explicitly by an *f'* natural.⁴² None of these is indicated in *Fauvel*.

A noteworthy aspect of the notation of *Servant/O Philippe* is the presence of groups of five semibreves to the breve.⁴³ Only one other piece in *Fauvel* makes use of five-semibreve groups—a two-part motet in the conductus style, *Quare fremuerunt*.⁴⁴ The interpretation of the semibreve, particularly at the time of *Fauvel*, is of course much debated, as relevant pages of the introduction to the facsimile ably demonstrate.⁴⁵ The manner in which the five-semibreve groups of *Fauvel* and fr. 571 are notated, however, seems to imply a Vitriacan reading in which groups in imperfect *tempus*⁴⁶ are rendered respectively as *minima-minima-minima-minor-minima*, hence: .⁴⁷ As this rhythm is one of the most distinctive features of later Vitry motets⁴⁸—and is wholeheartedly adopted in the works of other fourteenth-century composers—its

⁴² The flat signs given in the triplum and motetus differ from each other in shape, which might suggest that one or both of them is/are inauthentic or that the scribe was inconsistent (which may just be possible given the comparative crudity of his hand). Another instance of a flat sign in *Servant/O Philippe*, however, occurs in the tenor, although slightly narrower in diameter, it resembles that of the motetus and is clearly different from that of the triplum. Furthermore, an instance of cancellation in the second motet preserved in fr. 571—*Detractor/Qui* (motetus, stave 4)—provides another flat sign comparable to that in the motetus of *Servant/O Philippe*.

⁴³ Cf triplum, bars 5, 14, 16 and 38; *Fauvel*, f. 10^v, col. c, staves 1, 3–4 and 9; and fr. 571, triplum, staves 2, 3–4 and 9–10.

⁴⁴ *Fauvel*, f. 1^v. See also Lerch, op. cit., 277. *Quare fremuerunt* is based on the text alone of a three-voiced Notre-Dame conductus, preserved in Florence plut. 29.1, ff. 244^v–245^v. According to Roesner, ‘the text is set as a two-voice motet in the rhythmic idiom of the *ars nova*, with a freely invented tenor moving homorhythmically with the motetus as a quasi-heterophonic accompaniment of the kind a jongleur might have improvised if he were both singing and accompanying a courtly lyric.’ Op. cit., 24. For the five-semibreve groups of *Quare fremuerunt*, see Schrade (ed.), *Le Roman de Fauvel*, page 4, bars 5 and 13. Note that bars 9–16 are an exact repeat of 1–8 (save the last semibreve of bar 15), meaning that the composer uses five semibreves in essentially one musical context.

⁴⁵ Roesner et al., op. cit., 32–38. For other detailed, though less recent accounts of the interpretation of the semibreve, see especially Wolf Frobenius, ‘Minima’ and ‘Semibrevis’, *Handwörterbuch der Musikalischen Terminologie*, ed. Hans Heinrich Eggebrecht (Wiesbaden, 1972); and Peter M. Lefferts, ‘The Motet in England in the Fourteenth Century’ (Michigan, 1986 (revision of Ph. D. thesis, Columbia University, 1983)), 115–124.

⁴⁶ Whether the modern *Fauvel* motets should be in perfect or imperfect *tempus* is also open to debate; see Roesner et al., op. cit., 32. Schrade insists upon imperfect *tempus* in his edition and Lerch concludes that the motets discussed in ‘Zur Messung’ should be read in imperfect *tempus* with major prolation (op. cit., 286).

⁴⁷ See Roesner et al., op. cit., 33; and Lerch, op. cit., 280 and 284.

⁴⁸ See, for example, *Colla/Bona, Tuba/In, Impudenter/Virtutibus, O/Canenda* and *Petre/Clemens*.

appearance in *Servant/O Philippe* may be of some significance. What is the history of this characteristic *ars nova* rhythm? Can a gradual development be discerned within the surviving works, from occasional to extensive use, from a single to a multiplicity of functions? Most important, is it possible to establish an approximate time when the rhythmic figure may have been first introduced within the *ars nova* (as distinct from the Petronian) framework? And can we even trace the inception of the figure to a single composer? Given Philippe de Vitry's seeming preeminence at the cutting-edge of innovation, and the fact that the rhythm implied by the five-semibreve group is characteristic of his mature style,⁴⁹ it might not be unreasonable to assume that he was one of (if not) the first to experiment with the figure in his earlier works. We shall now, therefore, examine a selection of pieces variously attributed to him by modern musicology, beginning with the unsettled case of *Servant/O Philippe*.

Groups of five semibreves are used just four times in *Servant/O Philippe*: at bars 5, 14, 16 and 38. In each case, they appear in the triplum and are syllabic;⁵⁰ they are not used in the motetus. If the context of each of these is studied carefully, it becomes apparent that the five-semibreve group consistently characterises cadential motion. Thus at bars 5, 16 and 38, the semibreves lead straight into the resolving sonorities of bars 6, 16² (temporarily C) and 39, while those of bar 14 are antepenultimate though still cadential. Since all of them are syllabic, it is logical to suggest that the increased rhythmic activity is necessary on account of the text to be accommodated within the given phrase. Indeed, the figure occurs only in the shorter, four-bar phrases of the triplum where the same amount of text as in the longer seven-bar phrases has to be squeezed in. That the function of the semibreve group may be textually orientated is confirmed by its absence in the motetus, which has less text and which is spread more evenly across the *taleae*.

As in *Servant/O Philippe*, the distinctive rhythm in *Douce/Garison* is confined to the triplum and is largely syllabic. Out of a total of five occurrences at bars 26, 36, 51, 60 and 75, four are syllabic but one (bar 60) is partially melismatic. None appears directly before cadences, but all are elaborative. In this piece, then, the semibreves are still in the main textually determined but serve a slightly different purpose. The use of the figure is no longer confined to a single musical context. Closely related in rhythm (though not necessarily chronologically) to *Douce/Garison* is *In/Decens*,⁵¹ in which our characteristic rhythmic gesture is heard only in the motetus (bars 19,

⁴⁹ Of course in these later works, the five-semibreve group of *Servant/O Philippe* would be unambiguously notated in fully established and independent minims.

⁵⁰ Note the textual analogy of 'sapiens' at bar 14 to '(in)-sapiens' at 16.

⁵¹ For a discussion of this motet and its possible relationship with *Douce/Garison*, see Leech-Wilkinson, *Compositional Techniques*, 190–196.

41, 54 and 66) and always melismatically.⁵² That the figure does not appear in the triplum, even though this part has slightly more text than the motetus, is significant. More important is the fact that occurrences in the motetus are without text, suggesting that at the time *In/Decens* was written the figure had been assimilated into the working musical vocabulary of the composer and had become an independent rather than textually determined part of his arsenal.

Flos/Celsa is replete with the figure, with roughly the same number of instances in the triplum and motetus.⁵³ While those in the triplum are syllabic, with the single exception of bar 80, those in the motetus are melismatic. A significant aspect of this motet is the diminution section, where the profile of the rhythmic gesture is maintained in the hocketing between the upper voices. Take, for example, the passage between bars 96 and 100.⁵⁴ Here, the figure is stated normally in the motetus and is followed at bar 97 by a further statement, only with the individual components distributed between triplum and motetus. By the time of *Flos/Celsa*, then (after 7 April 1317),⁵⁵ the five-semibreve group used so sparingly in *Servant/O Philippe* has become both a linear and contrapuntal feature of the musical fabric.

Two other motets generally attributed to Vitry—*Colla/Bona* and *Tuba/In*⁵⁶—also provide examples of the rhythm. Although used more sparingly than in *Flos/Celsa*, those of *Tuba/In* (bars 14, 23–24, 33, 41, 44, 58, 99 and 110) appear in motetus and triplum—melismatically in the former voice and both melismatically and syllabically in the latter voice. Those of *Colla/Bona*, meanwhile (32, 62, 72, 74, 114, 122 and 131), occur only in the triplum and are all melismatic. This piece, therefore, represents a significant departure from the consistently syllabic triplum semibreves of *Servant/O Philippe*.

Moving on to the remaining four-part works normally associated with Vitry,⁵⁷ *Vos/Gratissima* contains surprisingly very few examples. In both instances (bars 72 and 153), the rhythmic figure is heard simultaneously in triplum and motetus; all four, however, are melismatic. And

⁵² For editions, see *Polyphonic Music of the Fourteenth Century*, vol. 5, 95–99; and Leech-Wilkinson, *op. cit.*, vol. 2, 90–93.

⁵³ See *Polyphonic Music of the Fourteenth Century*, vol. 5, pp. 42–45, bars 4, 8, 23, 29, 32, 47, 51, 54, 60, 71, 72, 78, 80 and 84.

⁵⁴ Cf also bars 84–88 and 108–112.

⁵⁵ See Leech-Wilkinson, ‘The Emergence’, 307 and 315.

⁵⁶ For editions see Schrade, *Philippe de Vitry: Complete Works*, 29–31 and 32–34 respectively.

⁵⁷ *Vos/Gratissima*: Schrade, *ibid.*, 20–25 and Leech-Wilkinson, *Compositional Techniques*, vol. 2, 50–54; *Impudenter/Virtutibus*: Schrade, *op. cit.*, 35–40 and Leech-Wilkinson, *op. cit.*, 55–60; and *O/Rex*: Schrade, *op. cit.*, 50–53 and Leech-Wilkinson, *op. cit.*, 47–49.

Impudenter/Virtutibus, which contains 22 statements of the rhythmic figure,⁵⁸ concludes with a textless diminution section in which it plays a prominent role. Further evidence for its complete assimilation into the musical vocabulary of *Impudenter/Virtutibus* is provided by its often sequential use between the upper voices.⁵⁹ Finally, instances in *O/Rex*⁶⁰ are divided almost equally amongst triplum and motetus, with more melismatic examples than syllabic in the former.

What can we conclude from all this? Principally, there would seem to be an observable progression from textually-determined syllabic semibreves in the triplum only to fully-fledged melismatic minims in both upper voices, with the triplum maintaining a degree of syllabicism. Combined with this development is the liberation of the rhythmic figure from the preparatory sonorities of cadences and its infiltration into other areas of the motet. Thus in *Servant/O Philippe*, the five-semibreve groups fulfill the extra-musical demands of the text, while the more intuitive minims of apparently later pieces are intrinsic to the musical fabric. Although we cannot rely on the evidence of the figure alone, the above survey of extant 'Vitry' motets might suggest the following simplified chronology: 1) an early use in *Servant/O Philippe*, where five-semibreve groups are introduced to dispose of syllables in shorter triplum phrases; 2) the composer likes the rhythmic effect and uses it again in subsequent pieces (*Douce/Garison* perhaps?)⁶¹ and in

⁵⁸ Bars 17, 18, 26, 27, 38, 39, 45 (mo and tr), 51, 53, 65 (mo and tr), 69, 72 (mo and tr), 77, 94, 108, 111, 120, 132 and 141. The iambic renditions of the figure in the motetus have been included in the statistics for they are clearly related to their more common trochaic counterparts.

⁵⁹ See bars 17–18, 26–27 and 38–39.

⁶⁰ Bars 6, 8, 22, 24, 46, 56, 60, 70 and 112.

⁶¹ The dating of *Douce/Garison* is difficult, for scholars have tended to assume that since it does not appear in *Fauvel* it could not have been written prior to the manuscript's completion. The motet and its author are cited by Gace de la Buigne in *Le Roman des deduis de la chasse*, ed. Åke Blomqvist, *Studia Romanica Holmensia*, 3 (Stockholm, 1951), p. 315–316, vv. 6345–6356; see also Leech-Wilkinson, *Compositional Techniques*, 90. As 'Gace was Vitry's colleague at the courts of Philippe VI and Jean II ... his testimony carries considerable weight.' (Roesner et al., op. cit., 40) The motet is also named in the *Ars nova* teachings as an example of red *coloration* and of perfect and imperfect *tempus* and *modus* within a single piece (*Philippe de Vitry: Ars Nova*, ed. Gilbert Reaney, André Gilles and Jean Maillard, *Corpus Scriptorum de Musica*, 8 (American Institute of Musicology, 1964), 26–27 and 29). Gace de la Buigne states that *Douce/Garison* was written 'qu'il fist nouveaux', leading to the traditional interpretation that Vitry composed it when he was a young man. While 'nouveaux' might not necessarily be interpreted in this manner (see Leech-Wilkinson, 'Le Voir Dit and *La Messe de Nostre Dame*', footnote 24, page 50), Blachly, Sanders and Leech-Wilkinson agree that its general style points to a time near *Fauvel* (Blachly, *The Motets of Philippe de Vitry*, 93; Sanders, 'The Early Motets of Philippe de Vitry', footnote 44, page 37; and Leech-Wilkinson, *Compositional Techniques*, 28). Sanders concludes, however, that 'since the composition has no place in f. fr. 146, it seems best to date it shortly after 1316', op. cit., 37. This is disputed by Roesner who states that Sanders' 'hypothesis assumes not only that Vitry was involved with the manuscript, but also that he used it as a sort of personal *Gesamtausgabe*, a function that would have been impossible owing to the reasons for which the *Fauvel* repertory was assembled.' (Roesner et al., op. cit., footnote 227, page 40.) And Roesner is surely right for there seems no reason why Vitry could not have composed motets for purposes other than for inclusion in *Fauvel*. The dating of *Douce/Garison*, then, need not necessarily be c. 1317 and might even be earlier (for connections with *Garrit/In nova, Firmissime/Adesto* and *Tribum/Quoniam*, see Chapter 1, footnote 118, page 64 above). See also Schrade, *Commentary*, 34. Compare this to the latest date proposed by Kügle, who suggests that 'if ... a nexus between the two Anjou

different musical contexts, this time introducing melismas into the triplum; 3) the figure gradually migrates in a melismatic form to the motetus, as in *Flos/Celsa* (1317); 4) a greater number of melismatic figures are brought into the triplum (*Colla/Bona*); and 5) the figure is used extensively and sequentially between the voices in the textless diminution section (*Impudenter/Virtutibus*). That the five-semibreve group of the seemingly earliest work became and continued for a long time to be one of the most distinctive traits of the Vitriacan motet, is confirmed by *Petre/Lugentium*, a late motet of 1342 in which the rhythmic figure is prominent.⁶² And it can be no coincidence that a further late motet—*Altissonis/Hin*—whose ‘similarities ... to the mature work of Vitry and the first generation of Ars nova composers are far more striking than the differences’, is replete with examples.⁶³ Furthermore, the spuriously attributed *Dantur/Quid* makes very heavy work of the rhythmic figure, suggesting that its composer tried to cram in as many instances as possible in his attempt to imitate the genuine article—the Vitry motet.

The evidence presented above might suggest that *Servant/O Philippe* may well be an early work. Before we can discuss matters of authorship, however, we need to see how its harmonic make-up ties in with other early pieces; this will be investigated below. For the moment, we may tentatively propose that there is some substantiation for an earlier rather than later dating of *Servant/O Philippe* (that is, to the time before the coronation of Louis X). The unusual *Quare fremuerunt* aside,⁶⁴ *Servant/O Philippe* is the only motet in *Fauvel* to use groups of five

motets (*Flos/Celsa* and *O canenda/Rex*) and *Douce/Garison* as a courtly motet may be construed, such a connection would further strengthen the conjectured date [1315–1320], bringing the likely date of composition closer to 1320'; *The Manuscript Ivrea*, 192–193.

⁶² See Schrade, *Philippe de Vitry: Complete Works*, pp. 41–49, bars 20, 53, 86, 94, 107, 119, 138, 152, 160, 185, 204, 218, 226, 237 and 244.

⁶³ Leech-Wilkinson, *Compositional Techniques*, vol. 1, 155. Leech-Wilkinson proposes a possible date of 1362; *ibid.*, 148.

⁶⁴ As Roesner points out, this piece is the only one with ascending *caudae* (op. cit., 33). He suggests that *Quare fremuerunt* may have been composed expressly for *Fauvel* (loc cit), possibly even by the editor himself (*ibid.*, 26). If this is so, then the presence of five-semibreve groups is interesting. Assuming that Schrade’s Vitriacan interpretation of them is applicable, as the prevailing *ars nova* rhythms of the piece would seem to suggest, the (conservative) editor has uncharacteristically used one of the most modern rhythmic configurations of his time. Furthermore, the five-semibreve groups of *Quare fremuerunt* are melismatic in both voices and sounded simultaneously in the manner of, for example, *Vos/Gratissima*. The placing of *Quare fremuerunt* on the very first folio of *Fauvel* might suggest that it was copied into the manuscript at the beginning of the compilation process. Although impossible to determine with any certainty, Roesner concludes that the copying of *Fauvel* ‘could not have gotten under way much before the latter half of 1316’, *ibid.*, 49. This implies, then, that *Quare fremuerunt* was probably composed roughly at or before this time. If this piece is one of the first ‘new-style’ works of the less adventurous editor, then it follows that he may well have looked to other, fully-fledged *ars nova* motets for guidance. He may have copied, therefore, the melismatic five-semibreve groups from another composer’s work. We have seen that *Servant/O Philippe* is the only other motet in *Fauvel* to use such groups, and although we cannot be sure that this was necessarily the *first* piece to utilise them, the dating of *Servant/O Philippe* to after 19 November 1316 does not tie in with the probable mid-1316 provenance of *Quare fremuerunt*. It could be argued, of course, that the music of *Quare fremuerunt* may have been provided later on

semibreves. It is not difficult to suggest a composer who may have been responsible for, or at least involved with the early development of this 'latest' addition to *ars nova* motet vocabulary; but it would be unwise to claim the authorship of Vitry on the basis of this alone.

Analysis: Sonority, Elaboration and Progression

Analysis 8 gives reductions of *Servant/O Philippe*, from which it can be seen that both *color* statements are realised in much the same manner. A notable feature of the motet is the opening two bars, which constitute a very brief '*introitus*' of the type seen in an apparently more developed state in *Firmissime/Adesto* and *Tribum/Quoniam*. Clearly, the fact that the *introitus* of *Servant/O Philippe* extends to just six breves means that opportunities for expansive melodic gestures—such as those of *Firmissime/Adesto*—are limited. That the motetus of bars 1–2 of *Servant/O Philippe*, however, serves rather as a harmonic 'filler' is evident in the first progression, in which a move to F⁶⁵ dictated by the tenor is effected by a straightforward and unadorned upper-voice 7–8. A similar, though surely more developed approach to the *introitus* can be seen in *Tuba/In*, bars 7–12 of which consist of a series of sustained chords. Immediately following the brief *introitus* of *Servant/O Philippe*, the music is directed firmly to G at bar 4 by means of a plain double-leading-tone progression; as we have seen in *Garrit/In nova*, a sonority other than that of the very opening is established at the first half-phrase boundary of the motet. The relationship between G and the final sonority—D—is an important aspect of *Servant/O Philippe*, for in some cases structural descents of 4–1 (G–D), a descent not frequently encountered in other motets, are implied by the counterpoint.⁶⁶ These descents can also be understood in the shorter term as 2–1 to F followed by 3–1 to D, hence the dotted beaming of the graphs.⁶⁷

in the compilation of *Fauvel*, in which case the later dating of *Servant/O Philippe* might still stand. Indeed, the comparatively untidy nature of f. 1^r does suggest that there were problems in its coordination and execution. But the notion of the text being provided for copying without the music is dispelled by the presence of suitably-sized spaces in the underlaid text (see especially the melisma on 'que' of stave 5).

⁶⁵ Note that F is prepared by A, a substitute for the more common G preparatory sonority encountered also in *Super/Presidentes*, bars 18–19 (which is close to bars 1–2 of *Servant/O Philippe* in that the single upper voice traces a contour of e'–f'–e'–d'), 22–23 and 62–63.

⁶⁶ See bars 8–11, 20–25 and 38–41.

⁶⁷ It could be argued that bars 6–9 and 36–39 outline an upper neighbour-note prolongation of F. This interpretation has been rejected largely on account of the tenorless passage separating the framing tenor *f* and *g*. In both cases, the upper-voice writing above the tenor silence is directed to the G sonorities of bars 8 and 38; it does not continue by implication the F of bars 6 and 36. Bars 8 and 38, therefore, become short-term goals and are independent from F.

The D of bar 11 and 41 is inevitably prolonged for a further eight breves due to the *color*. In the first case, however, one increasingly senses that D might be resolved by C, just as in

Super/Presidentes the sustained tenor *b* flat in the closing bars strongly implies a resolution to F. The expectation of C in *Servant/O Philippe*, particularly around bar 14, may be on account of a perceived relationship with the G established earlier at bar 8; clearly, a linear descent from G–C would extend the unusual 4–1 descent to 5–1. C is in fact provided, albeit temporarily, at bar 16 (although its effect is subsequently weakened by a move to F in the following bar). Nevertheless, the structural importance of bar 16⁶⁸ is confirmed by the nature of the preceding upper-voice writing, which makes good use of melodic and rhythmic sequence based on the highest note of the piece,⁶⁸ in a manner similar to that identified in *Super/Presidentes* and *Firmissime/Adesto*.⁶⁹ Finally, the C of bar 16 is heard as a preparatory sonority to the F of bar 17, the opposition of chords on the fifth and first degree resembling that of *Garrit/In nova*. In *color B*, the progression between bars 41 and 47 is different, principally because of the absence of *a'* in the upper voices. The writing at bar 44, therefore, implies E and provides the step between the framing tenor sonorities. Given the ensuing structural importance of F at bar 45, the neutral skip from *d'-g'* at 46, together with the absence of *a'*, means that bars 45–47 are essentially heard as a prolongation of F (the basic tenor contour of *f-c'-f* being overlaid with a combined upper-voice *f'-g'-f'* neighbour-note motion).

A further subtle difference between the *color* realisations occurs at bars 20–22 and 50–52. In the first instance, the G arrival at bar 20 is kept in play, the counterpoint of the tenorless passage implying a continued bass *g*. At bar 51, however, the solo motetus writing begins on *f'* and is clearly distinct from the preceding G sonority. The harmonic rhythm in longs of bars 50–52, therefore, is 1+2 as opposed to the 2+1 of bars 20–22. The divorcing of G from F in the closing stages of the motet means that the piece can unambiguously end with two definitive 3–1 descents to D.

One of the most striking aspects of the harmonic language of *Servant/O Philippe*—and one closely related to the harmonic profile of *Garrit/In nova*—is the proliferation of both linear and vertical ‘false-relations.’ By far the most outstanding examples occur between bars 18–19 and 48–49, where a series of imperfect sonorities are heard in which *b* flats and *f'* and *c'* naturals are

⁶⁸ *B'* is sounded just once at bar 58, its reservation to this moment serving to emphasise the final cadence.

⁶⁹ See respectively Chapter 2, page 133 and Chapter 1, page 93. Note also that the resolution to a full C triad is very similar to *Garrit/In nova*, bars 56–57.

succeeded by *b* naturals and *f'* and *c'* sharps.⁷⁰ In both instances, the successive move from *b* flat/*d''/f'* natural)—*g/b* natural/*e'* is extraordinary and would seem to arise from the unusual contour of the *color*. In all of the motets discussed here, tenor *b* flats are always followed by *a*, never *g*. Indeed, the only other fourteenth-century motets with comparable tenor progressions are *Mundus a mundicia*, *Omnipotens/Flagellaverunt*, *Petre/Lugentium* and *Pictagore/O terra*;⁷¹ the pertinent polyphonic extracts are given in Example 15.

Example 15

⁷⁰ Note also the unusual contour of the triplum across bars 18–19, which outlines a diminished fifth. A similar instance occurs at bar 20 of *Garrit/In nova*, where the motetus moves (though in a stepwise manner) from *b'-f'*. Cf also the diminished fifth leaps and melodic contours of the triplum and motetus at bars 50–51.

⁷¹ The first two are from *Fauvel* (f. 1^r and 43^r respectively) and are edited by Schrade in *Le Roman de Fauvel*, pp. 3 and 59; and the last is edited in *Polyphonic Music of the Fourteenth Century*, vol. 5, 128–135.



Example 15 cont.

At bars 5–6 and 15–16 of *Mundus a mundicia*, the composer places a *g* beneath the tenor *b* flat, thereby avoiding a false-relation. The composer of *Omnipotens/Flagellaverunt*, however, prescribes on two occasions an upper-voice *b* natural above the tenor *g*, and although sounded on the last beat of the bar it nevertheless results in a near false-relation.⁷² *Petre/Lugentium* provides three good analogies to the realisations given in *Servant/O Philippe*. This is particularly interesting since the tenor of *Petre/Lugentium* is apparently not chant based, in which case the unusual *b* flat–*g* progressions of bars 200–202, 214–216 and 220–221(–223) have been voluntarily determined by the composer. With regard to bars 200–202, it would seem that *b* flat/*f'* is to be followed by *g/b* natural, a veer of harmonic direction so stark and abrupt (the sonority of bar 202 is sustained for six breves) that Schrade suggests emending the motetus *b'* to *b'* flat. Indeed, the triplum motion of the previous bars might encourage the singer to flatten this pitch accordingly, especially given the *f'* sounded in the same part at bar 200. Conversely, while it is impossible to establish either way, the contour of the motetus line to bar 205 also implies that the *b'* should be natural. The status of the upper-voice *b* is more clear at bars 214–216, where it is unambiguously though not immediately sounded as *b* natural in the triplum. At bars 220–221, however, the simultaneous sounding of *b* with *f'* indicates that the former might well be flattened. Even so, the false-relation effect is produced in the next two bars where a tenor *b* flat moves down to *g* via *a*. Here, a brief triplum *b'* natural leaves just a hint of the juxtaposition of *B* natural and *B* flat. Finally, the last motet to be considered—*Pictagore/O terra*—offers a comparatively late example of bold false-relation at bars 61–63, where the tenor *b* flat is

⁷² Cf bars 18–19 and 39–40.

exchanged immediately for a contratenor *b* natural, even though both pitches fall above a supporting bass *g*. It can be seen from the above, therefore, that the *b* flat–*g* tenor progressions of *Servant/O Philippe* and concomitant false-relation effects are extremely rare in fourteenth-century motets.⁷³ That similar instances are to be found in a piece normally attributed to Vitry—*Petre/Lugentium*—may be significant, especially when the comparative sample consists of just three motets, one of which is considerably late.

False-relation in *Servant/O Philippe* is not confined to bars 18–19 and 48–49. Prominent in this piece is the raised double-leading-tone cadence, which in turn tends to give rise to near melodic false-relations. Take, for example, bars 28–30—the half-way point of the piece. The cadence at bar 29 is approached (rather suddenly)⁷⁴ by means of upper-voice *c'* and *g'* sharps, while the motetus at bar 30 immediately reverts back to unambiguous *g'* naturals. Likewise, the *c'* and *f'* naturals of the motetus and triplum at bar 27 are closely followed by *c'* and *f'* sharps in the very next bar. The effect is striking but not unique to *Servant/O Philippe*; similar close juxtapositions of raised and lowered pitches also characterise *Garrit/In nova*.⁷⁵ Furthermore, the rapid succession of cadential sonorities at the *color* boundary of *Servant/O Philippe* is also a feature of the equivalent point in *Garrit/In nova*, where a succession of *G*, *F* and *C* sonorities is heard in the space of just five or six bars.⁷⁶ Another interesting point of contact is the nature of the upper-voice writing at bar 28 of *Servant/O Philippe* and 30 of *Garrit/In nova*; in both cases, the rhythms (and to some extent the melodic contour) of the highest sounding voice are almost identical—a three-/four-semibreve group followed by two semibreves and four semibreves. The adjacent lower neighbour-note motion of the final group of semibreves in both pieces is particularly distinctive. Perhaps most significant, however, is the fundamental *difference* of approach to the structuring of the important juncture between *color* statements. While the profile of this point in each motet is clearly dependent upon pre-compositional quantities and phrase structures, the first *color* of *Servant/O Philippe* cadences on the very last note of the same *color*, whereas that of *Garrit/In nova* cadences more firmly on the first note of the next *color*. We have already noted the apparent problems faced by the composer in the realisation of this tenorless

⁷³ Another late piece—*Alpha/Cetus, Polyphonic Music of the Fourteenth Century*, vol. 5, pp. 136–140—contains two tenor *b* flat–*g* progressions (bars 22–23 and 34) although both are realised with explicit upper-voice *b'* flats. False-relation between different tenor pitches, however, is a feature of the piece, as bars 59–63, for example, demonstrate.

⁷⁴ The inevitable move towards *D* at bar 29 is the more striking on account of the previous emphasis of *F* at bars 22, 26 and 27 (although the last of these is retrospectively heard as the third degree of *D*).

⁷⁵ The juxtaposition of *B* natural and *B* flat is a very prominent feature of *Garrit/In nova*; cf bars 4–6, 21–22, especially 32, 33–35, 40, 56–57 and 58. Cf also bars 2, 9–10, 25–26 and 43–45.

⁷⁶ Cf *Garrit/In nova*, bars 26, 27 (29) and 30 (31).

link passage in *Garrit/In nova*: since the *neuma* begins and ends on *f*, the transition from the first to the second *color* must be framed by the same structural sonorities. If *Servant/O Philippe* and *Garrit/In nova* are by the same composer, it may be no coincidence that the *color* of *Servant/O Philippe* begins and ends on pitches a fifth apart—*a* and *d* respectively.⁷⁷ This clearly allows much more harmonic and therefore melodic freedom across the *color* boundary.

Leech-Wilkinson suggests that *Orbis/Vos* and *Servant/O Philippe* may be by the same composer;⁷⁸ indeed, a striking similarity between these two pieces is precisely the false-relation effect discussed above.⁷⁹ Another two pieces—*Trahunt/An* and *Bonne/Se*—contain further comparable instances.⁸⁰ But does it necessarily follow that, on account of near false-relation, *Orbis/Vos*, *Trahunt/An* and *Bonne/Se* are necessarily the work of the *Servant/O Philippe* composer? The bold and immediately successive juxtaposition of (harmonic) *b* flat and *b* natural in *Servant/O Philippe*—the comparatively more distant *c*'s and *f*'s aside—does seem to be unique. False-relation in the other pieces, however, tends not to be immediate but just melodically close. Furthermore, it would seem that in some cases it may have been dictated by the nature of the tenor rather than by, say, an intuitive liking of its effect. The passage between bars 22–23 of *Orbis/Vos*, for example, is not entirely satisfactory, though partly on account of the non-resolution of the motetus *g* sharp. Here, the nature of the tenor means that the composer must effect a cadence to *D* at bar 23; *e* is held for three breves and is realised with double-leading-tones, thereby heightening the anticipation of a resolution. Since the *color* progresses straight down to *c* natural at bar 23, the previous upper-voice *c'* sharp has to be naturalised. Bars 22–23, therefore, may be construed as a short-term realisation of *color* pitches in which near false-relation is locally ‘necessary’ rather than intuitively decorative. A similar case might be argued for bars 21–23 of *Trahunt/An*. It is possible that the false-relation effect, so vivid in *Servant/O Philippe*, was emulated by other composers, which means that its presence in *Fauvel* pieces ought not be used as a guide to the identity of a single composer. But the immediate succession of semitones in bars 18–19 and 48–49 of *Servant/O Philippe* also characterises a distinctive moment in a motet attributable to Philippe de Vitry—bar 54 of *Firmissime/Adesto*.

⁷⁷ Indeed, the structural opposition of *A* and *D* may have been learned from the consistent opposition of *F* and *C* in *Garrit/In nova*.

⁷⁸ Leech-Wilkinson, ‘The Emergence’, 304.

⁷⁹ See *Orbis/Vos*, bars 2–3, 22–23, 29–30 and 34–35.

⁸⁰ See *Trahunt/An*, bars 4–5, 21–23 and 68–69; and *Bonne/Se*, bars 12–13, 18–19, 26–27, 35–36, 45–46 and 85–86.

In addition to those highlighted above, *Servant/O Philippe* has several other features in common with *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam*. The declamatory style of *Servant/O Philippe* is very close to that of *Garrit/In nova*, bars 28–29 of the former, for example, being very close to 30–31 of the latter. Indeed, the four-semibreve groups of both pieces often involve successively repeated pitches.⁸¹ The semibreve motion of bar 35 of *Servant/O Philippe* (hereafter *S/O*) is also reminiscent of some of the tenorless links in *Garrit/In nova* (*G/I*), particularly bar 40; likewise the cadential breve declamation of *S/O*, bar 44 and *G/I*, bar 49. The succession of imperfect sonorities of *S/O*, 18–19 would seem to develop *G/I*, 8, just as the harmonic outline and elaboration of *S/O*, 19–20 clearly resembles bars 43–44 of *G/I*.⁸² The stepwise rise of a fourth followed by a stepwise descent of a fifth, seen in bars 53–55 of the triplum of *S/O*, also characterises *Tribum/Quoniam*, bars 66–68.⁸³ Particularly noteworthy is the similarity of the link passage at *S/O*, bar 30 to that of *Firmissime/Adesto*, bars 44–45.⁸⁴ And the idiosyncratic elaboration of A in *Super/Presidentes* (*e'-f'-e'*), appears in *S/O*, bar 31.⁸⁵ With respect to dissonance, Leech-Wilkinson has already identified the characteristic upper-voice second–fourth progressions of *S/O*.⁸⁶ Although he attributes these to the Master of the Royal Motets, similar dissonances can be seen in *Firmissime/Adesto*, bars 33–34, 54–55 and 94–95, and in *G/I*, bars 12, 34–35 and, by implication, 36–37. A very striking example of the cadential seventh, seemingly favoured by Philippe de Vitry, appears in the penultimate bar of *S/O*, where it is combined simultaneously with an augmented fourth between the upper voices. Though not comprehensive, the above evidence would seem to suggest that the composer of *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam* might also have been responsible for *Servant/O Philippe*.

⁸¹ Cf, for example, *Servant/O Philippe*, bars 4, 7, 12 and 42; and *Garrit/In nova*, bars 1, 2, 21, 48, 57 and 58. Compare these to the four-semibreve groups of *Se/Rex* at bars 11, 12, 22, 23, 34, 54, 58 and 62, none of which contain successively repeated pitches (see also *Scariotis/Jure*, bars 4, 9, 10, 12, 31, 46, 50 and 54).

⁸² Cf also *S/O*, 18–22 and *G/I*, 8–11. Although the upper-voice counterpoint above the tenorless link is different, the basic solution to the progression from one framing tenor pitch to the next is essentially the same.

⁸³ Note especially the repetition of the highest pitch in both pieces.

⁸⁴ Cf also the profile of *S/O*, bar 51 and *Firmissime/Adesto*, 45–46.

⁸⁵ It has been noted that linear octave parallelism is generally (but not consistently) avoided in *Super/Presidentes*. If this piece is by Vitry, the extended parallelism intrinsic to *Firmissime/Adesto* and *Tribum/Quoniam* represents a significant departure from earlier practice. This is not inconceivable, given the possible two or three years separating *Super/Presidentes* and the Marigny work. Indeed, it may be no coincidence that *Servant/O Philippe* contains several passages in which linear octave parallelism is prominent: see bars 7–8, 12–13, 17–18, 25–26, 27–28, 31–32, 45–46, 55 and 56–57. If this piece was composed for Louis X, then it may well have emanated from the period between *Garrit/In nova* and *Tribum/Quoniam*, the latter motet taking the parallelism of *Servant/O Philippe* to the extreme.

⁸⁶ Leech-Wilkinson, ‘The Emergence’, 304.

The Case of *Se/Rex*

Both Schrade and Leech-Wilkinson agree that *Se/Rex* may have been written for Louis X by the composer of *Servant/O Philippe*.⁸⁷ Schrade states that it 'might be a coronation motet, although the texts of the motetus (Latin) and the triplum (French) are not appropriate for such an occasion. Coronation poems usually have very specific characteristics, none of which appears in *Rex beatus*.' He goes on to suggest that the subject of the triplum—love and youth—point to the motet having been composed 'for the wedding between young Louis X and Clémence of Hungary, which took place shortly before the coronation'.⁸⁸ Roesner, however, believes that it was written for the coronation of Louis X and, on the subject of its bilingual texts, proposes that 'perhaps the composer's intent is to underscore the idea that all men, secular and ecclesiastical alike, hail the newly crowned Louis X'.⁸⁹ The consensus, then, is that *Se/Rex* emanates from the period between Philippe IV's death on 29 November 1314 and Louis X's coronation on 3 August 1315.

Sources

Se/Rex is extant in three sources: *Fauvel*, f. 10^v (Plate 10a); the Brussels rotulus (Plate 10b); and GB-Lbl Add. MS 41667 (McVeagh), f. 26^v.⁹⁰ All three are fairly consistent in their notation of the motet (particularly in respect of *ficta*),⁹¹ with very few significant deviations.

Characteristically, *Br* prescribes  for *Fauvel*'s *coniunctura* ; and most of the *plicae* of *Fauvel* are omitted in *Br*. The only two *plicae* to be maintained in the latter source appear in the motetus at bar 36 and in the triplum at bar 42. It is difficult to ascertain the extent of *plicae* in McVeagh, for several breves and longs seem to have very short additional strokes that look like *plica* markings but which may only be the result of the scribe's pen habit. As is the case with *Super/Presidentes*, some of the triplum rest durations are seemingly confused in *Br*, the scribe indicating a long rest at bars 29 and 36, and no rest at bar 50. And at bar 12, *Fauvel* skips

⁸⁷ Schrade, 'Philippe de Vitry: Some New Discoveries', 347–348; and Leech-Wilkinson, op. cit., 305 and 307.

⁸⁸ Schrade, op. cit., 347.

⁸⁹ Roesner et al., op. cit., 17.

⁹⁰ Only the triplum is preserved in McVeagh. Wathey states that this source, 'although written by French scribes, ... was in England by the late fifteenth century, when it was used to bind a book at Ampleforth Abbey, and may have had an earlier English circulation.' See Wathey, 'The Marriage of Edward III', footnote 40, page 23. Leech-Wilkinson has used the evidence of the McVeagh rendition of an incomplete motet, *Per grama/Valde honorandus*, together with that of *Flos/Celsa*, to support the notion 'that the tailed minim was in use, probably by Vitry, before the completion of *Fauvel*', 'The Emergence', 309–315 (this quotation from 315).

⁹¹ The sharp of bar 33 is given in all sources, as are those of bar 41. Note that the prescription of a triplum sharp at bar 33 probably necessitates the raising of the supporting tenor pitch, a circumstance which is very similar to that encountered more frequently in *Scariotis/Jure*. *Fauvel* gives a sharp in the motetus at bar 52, while *Br* does not; and at bar 59, the triplum sharp is prescribed in *Br*, but not in *Fauvel* or, seemingly, McVeagh.

across the four-semibreve group of the last beat (which resembles the three-semibreve group of the next) and inadvertently loses a breve. Indeed, these semibreve constellations are sometimes confused in McVeagh, where groups of three can be replaced with groups of four.⁹² Perhaps the most interesting discrepancy between the sources occurs in the penultimate bar, at the approach to the final cadence. The triplum reading given by Schrade follows *Br*, in which the third beat of bar 62 constitutes four semibreves. In both *Fauvel* and McVeagh, however, this bar is notated as two semibreves followed by two breves. While the substitution of semibreves may not be all that significant in itself, the fact that the ending of the piece should have been variously notated is perhaps surprising. It is possible that the version given in *Br* represents the result of a particular performance practice in which (final) cadences are subject to appropriate elaboration (an intriguing notion). Even if the ending in *Br* accurately reflects the exemplar from which the scribe is working, this still implies that the plain cadence given in *Fauvel* and McVeagh was at some stage elaborated.

Tenor Construction and Texting

Se/Rex brings together a *color* of 29 notes, a triplum text of 23 lines, most of which are octosyllables,⁹³ and a motetus text of ten decasyllables. The ratio of upper-voice syllables, therefore, stands at roughly 2:1 (187:100). As the 29 notes of the *color* are indivisible by any number (except 29), an obvious way of arranging them into equal *taleae* would be to treat the *color* as 30 notes, possibly repeating one of its pitches. This way, the *color* could conceptually be divided into, for example, three *taleae* of ten notes, to match the decasyllabic construction of the motetus. Given the decision to state the entire *color* three times in all, this would mean that the motetus could theoretically be set according to the scheme of one line per musical phrase, perhaps with the final two lines elided in the manner seen in *Super/Presidentes*. In fact, the motetus is normally set in this way in *Se/Rex*, except that some lines are grouped together within a phrase to form couplets.⁹⁴ The number of longs per musical phrase in this voice reveals that where two lines are set, they take up on average twice the amount of time as one line: 8+6+6+6⁹⁵+12+7+12+6. The triplum is set in a similar fashion, with one line per phrase but

⁹² Bars 6, 28, 43, 48 and 53.

⁹³ Lines 5, 6 and 8 consist of 9 syllables.

⁹⁴ See bars 27–38, which set motetus lines 5 and 6; and 46–57, setting lines 8 and 9.

⁹⁵ The breve rest of bar 21 is discounted as delineating a musical phrase, as is that of the seven-bar phrase (bar 39). The presence of these breve rests is most unusual, suggesting a process of ‘filling out’ the musical space; that of bar 21 is surprising since it definitively demarcates the boundary between *colores* A and B. Simultaneous rests in all voices have not been encountered in the fourteenth-century motets discussed so far. They are, however, a regular feature of thirteenth-century motet composition. This might imply that the composer of *Se/Rex* was versed in or at least acquainted with the procedures of the *ars antiqua*. For *ars antiqua* examples in *Fauvel* of

with several exceptions:⁹⁶ 4+3+3+4+4+3+3+5+7+5+3+3+3+5+5+3. Where two lines are set, they always take the value of five longs, except for the first phrase which takes four. Four-bar phrases normally occur where there are nine syllables to be set (lines 5 and 6); line 8, however, is set to three longs. The longest phrase of the triplum, stretching across the midpoint of the motet, uniquely accommodates three lines. Some simple proportional logic is evident, therefore, in the phrase construction of the upper voices.⁹⁷

It is impossible to explain why the composer divides the *color*—seemingly pragmatically—into 11+11+7, with an incomplete third *talea*. Given the (obvious) opportunity to split it into, say, 10+10+9 or even 10+9+10, the decision to divide it unequally is the more perplexing. Likewise, the rhythmicisation of the tenor such that each *color* begins with three perfect longs on *d* is surprising.⁹⁸ If we study the *color/talea* combination further, we find that much emphasis is given to D throughout, imperfect or perfect longs coinciding with *d* at bars 5, 11, 13 and 14. Roughly one third of the *color*, therefore, is D-orientated. Indeed, the comparatively ‘plodding’ nature of *Se/Rex* is due in part to the prominence of this sonority.⁹⁹ In this respect, the composer

simultaneous rests in all voices, see *Mundus a mundicia*, f. 1^v; *In mari miserie*, f. 2^v; *Ad solitum vomitum*, f. 2^v; *Veritas arpie*, f. 13^v; and *Ade costa dormientis*, f. 13^v.

⁹⁶ See bars 1–4 (lines 1–2); 25–29 (lines 9–10); 30–36 (lines 11–13); 37–41 (lines 14–15); 51–55 (lines 19–20) and 56–60 (21–22). Note that lines 9–15, which are set as a couplet, terzet and couplet respectively, form the central unit of the triplum text.

⁹⁷ It may be coincidence that the eight syllables of one triplum line are usually set to 9-breve phrases, that is, in a ratio of almost 1:1. Given that the piece is 189 breves long, the total number of triplum syllables—187—can theoretically be accommodated at the same ratio throughout. Since each triplum phrase ends with an imperfect long and a breve rest, the eighth syllable of the three-bar phrases must be squashed in somewhere in the preceding breves. It is interesting that out of eight such phrases, seven distribute the text in the same manner. Take, for example, bars 8–10. Here, three syllables are set in the first bar, four in the second, and one in the last (note also the durations of bar 8—imperfect long, followed by two semibreves; the same opening durations also characterise bars 11, 19, 37, 48, 56 and 61). For other three-bar phrases with an identical text distribution, see bars 5–7, 19–21, 22–24, 42–44, 45–47 and 61–63. An exception occurs at bars 48–50, where six syllables are sounded in the second bar of the phrase. That this should be the only deviation is probably due to the fact that it is the third in a series of successive three-bar phrases. With respect to the ends of triplum phrases, a degree of isorhythmic correspondence also exists. Compare the identical rhythmic gestures of bars 3³–4, 6³–7, 9³–10, 13³–14 (the first four triplum phrases), 23³–24, 28³–29, (32³–33), and 43³–44 (*Fauvel* has been followed). A degree of isorhythm is apparent in the motetus, although this may result from the (rhythmic) mode 1 profile of the part; cf bars 1–2¹, 9–10, 15–16 and 46–47.

⁹⁸ On the origins of the tenor melody (*Ave*), Schrade notes the suggestion made by A. Gastoué that it is ‘un fragment de l’office chanté, dès 1299, en l’honneur de Saint Louis’; Schrade also questions whether it came ‘from the *Officium* of Saint Louis for the compilation of which Pierre de la Croix received payment July 3, 1298.’ See Schrade, *Commentary*, 74. That the composer should chose or alter a chant fragment so as to effect three opening notes of the same pitch, is problematical. Only two other motets in *Fauvel* come close to the initial arrangement of *Se/Rex*: *Desolata/Que* and *Facilius/Alieni* (although the repeated pitches follow *c*). The tenor of *Desolata/Que* opens with three statements of *a*, but these are rendered as breve-long-breve. *Facilius/Alieni*, meanwhile, begins with a long *c* followed by three long *ds*; indeed, three successively claimed identical pitches also characterise the tenor at bars 9–11. Repetitions of pitches at the beginning of *colores*, therefore, may not be a reliable guide to authorship.

⁹⁹ Cf bars 1–5, 12–13, 22–26, 34–35 and 43–47.

of *Se/Rex* has paid little heed to the importance of calculated *talea/color* combination to potentially pleasing harmonic progression. A further significant aspect of the tenor is its partial movement in trochees. All the motets discussed so far, except *Scariotis/Jure*, have tenors constructed to various extents from the patterns of the second rhythmic mode.

Figures 9a and 9b give phrase charts for *Se/Rex*, from which the following points can be deduced: 1) line-endings in the triplum (and motetus) are scattered throughout the *talea*, as in *Scariotis/Jure*, although points of convergence can be seen in the triplum at breves 6, 15 and 24;¹⁰⁰ 2) the only instance of simultaneous line-endings occurs in *color A*, *talea II*; 3) generally, triplum and motetus line-endings are staggered (normally in the order of motetus then triplum, but also in reverse, as the dotted boxes in the example show); and 4) in *color A*, line-endings are staggered at a distance of three breves, *color B*, one and a half breves, and *color C*, three to four breves. Thus a semblance of an **aba** approach to texting can be detected. Finally, that the composer understands the concept of isoperiodicity can be seen in the equivalent placing of rests in the triplum at breve 6, 12, 15, 21 and 24; and in the motetus at breve 15.

Analysis: Some General Observations

As the reductions of Analysis 9 demonstrate, the harmonic framework of *Se/Rex* constitutes descents from 3–1 and 2–1, and, more frequently, prolongations by means of neighbour-note motion and straightforward pitch repetition.¹⁰¹ While the motet is essentially isoharmonic,¹⁰² the **aba** approach to texting mentioned above may also be reflected in a small way in the localised harmonic differentiation of *color B* from A and C at bar 33. Here, a *c'* sharp is given in the triplum, even though the tenor pitch at this stage in the *color* is normally left natural. The similarity of this circumstance to that encountered more problematically in *Scariotis/Jure* has already been mentioned. That the raising of a tenor pitch on account of upper-voice *ficta* has not featured in the Vitry motets considered throughout this discussion, may be of some significance. Might it be possible that the composer of *Se/Rex* was also responsible for the earlier *Scariotis/Jure*? Could it be that the implicit alteration of a tenor pitch (beyond the

¹⁰⁰ While points of convergence characterise *Servant/O Philippe*, both texts are coordinated such that line-endings are *not* scattered throughout the *talea* (cf Figures 8 and 9).

¹⁰¹ Edition: Volume 2, pp. 54–55.

¹⁰² Much material is essentially reused, though in the same place in each *color* (compare this to *Tribum/Quoniam*, where large sections of music are repeated at different points in the *color*). Cf, for example, *Se/Rex*, bars 6–7, 27–28 and 48–49; 9, 30 and 51; 12 and 54 (not reproduced at 33 on account of the *c'* sharp); 18, 39 and 60; and 19–21 and 61–63.

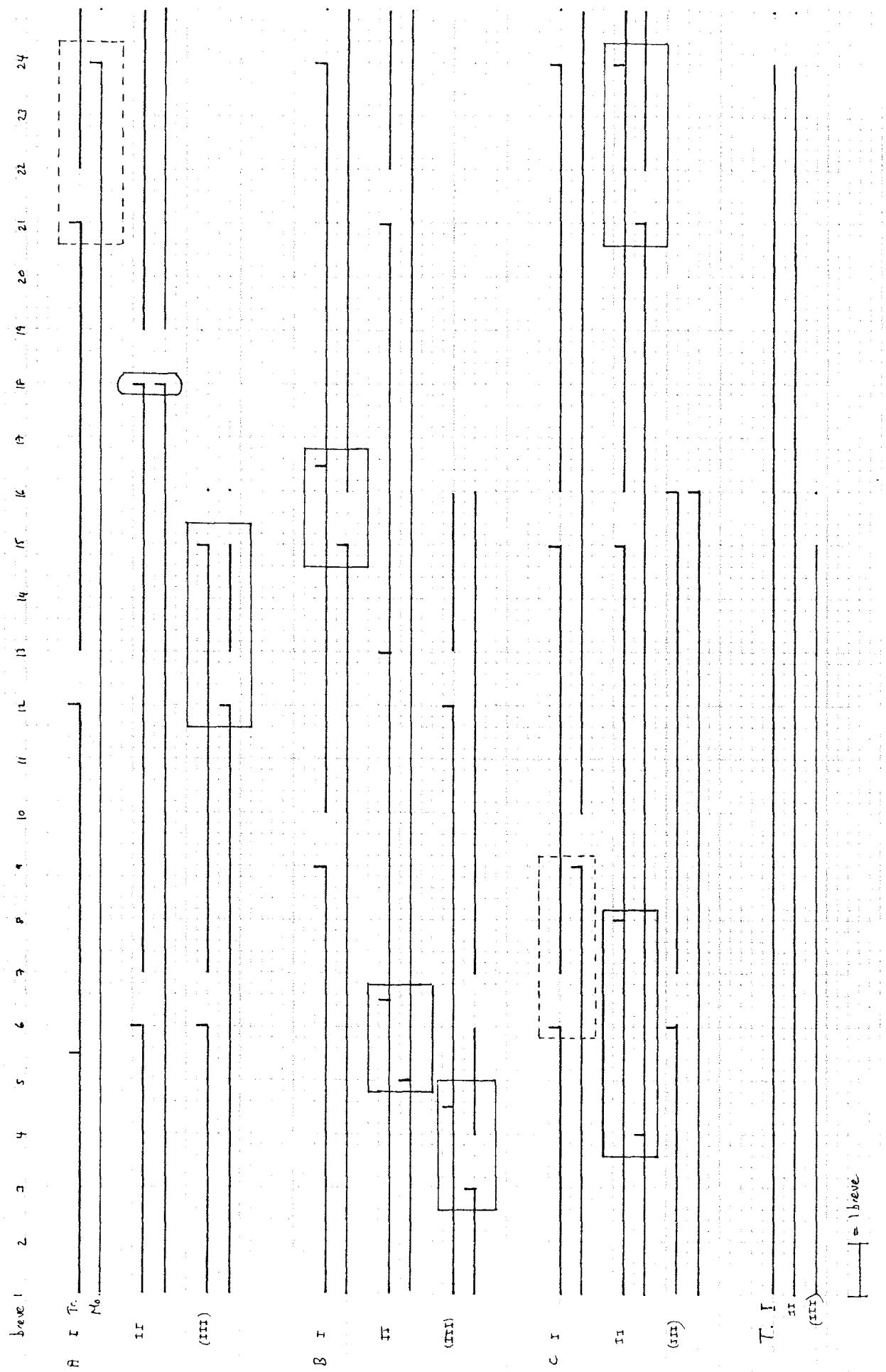


Figure 9a. Se/Rex

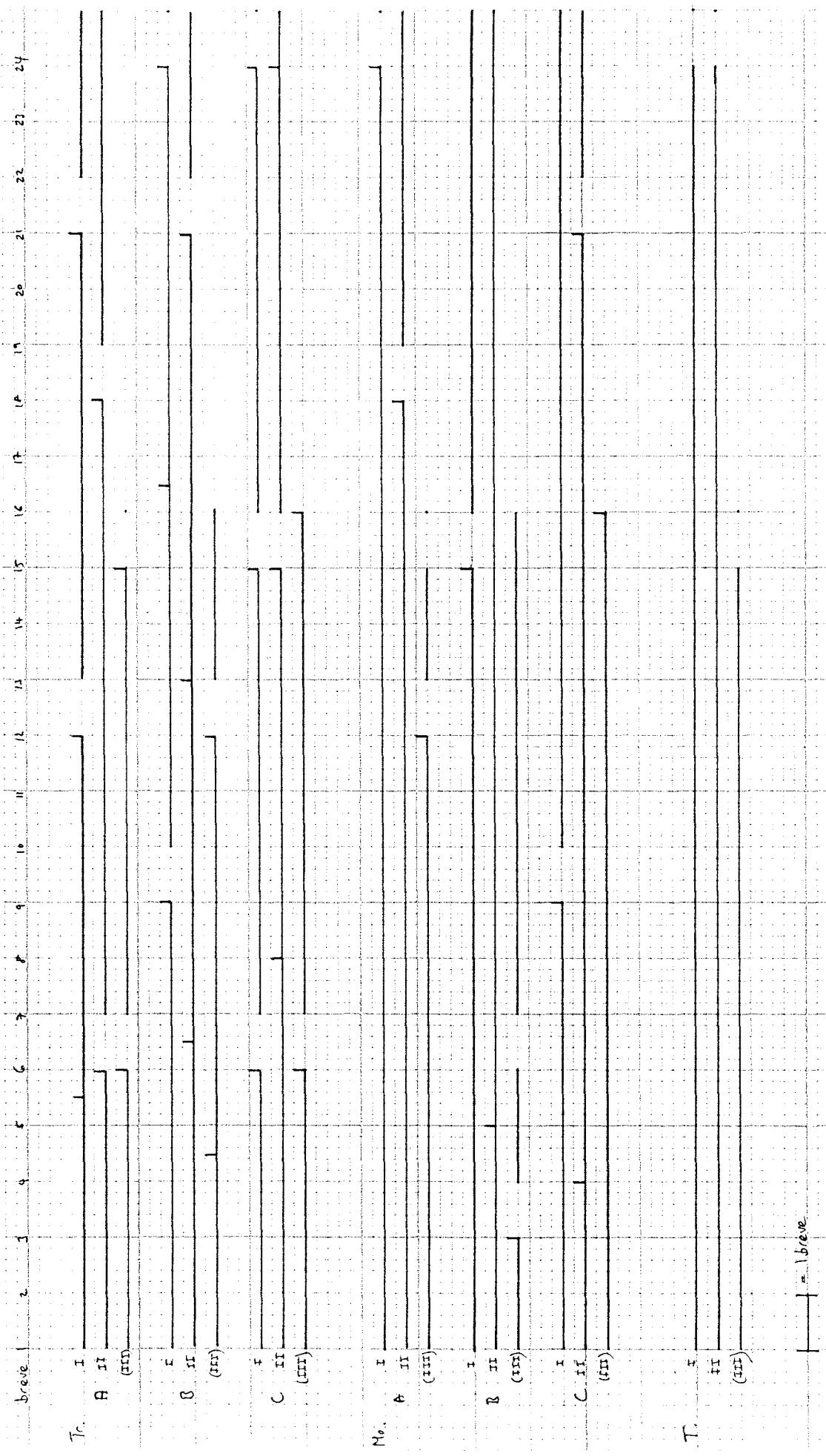


Figure 9b. *Se/Rex*

common *b'* flat) became part of this composer's working vocabulary? In addition to *Scariotis/Jure*, the only other *Fauvel* motets with comparable instances of possible tenor pitch alteration are *Bonne/Se* (f. 29^v), *Thalamus/Quomodo* (f. 32^r) and, with explicit *ficta* inflections, *Facilius/Alieni* (f. 13^r). The first two of these have been tentatively identified by Leech-Wilkinson as 'recent but conservative',¹⁰³ and the last would appear to be related to *Scariotis/Jure* in aspects of texting and rhythm.¹⁰⁴ While it would be difficult to claim common authorship for all five motets, the link between *Scariotis/Jure* and *Se/Rex* is interesting. A significant feature of these two pieces are the numerous leaps of a fourth and fifth in the triplum, a feature which can point to a lack of maturity in the coordination of vertical and linear dimensions.¹⁰⁵ A further point of contact is the proliferation of 'motivic' figures confined almost exclusively to one part. In *Scariotis/Jure*, the motive appears in the motetus; the prominent figure identified by Leech-Wilkinson in *Se/Rex* (*d'-c'-b-a* set to semibreve, semibreve, minim, breve respectively),¹⁰⁶ appears only in the triplum, even though the upper voices cross. And while this may be due to the comparatively decreased rhythmic activity in the motetus, groups of three and four semibreves nevertheless occur in this part.¹⁰⁷ It is just possible, then, that *Se/Rex* and *Scariotis/Jure* are by the same composer, the two years or so that separate them¹⁰⁸ witnessing a development in the composer's control of *ars nova* techniques.

Conclusion

The evidence presented above seems to both support an earlier dating for *Servant/O Philippe* and to strengthen the claim for the authorship of Philippe de Vitry. Stylistic connections between this motet and *Garrit/In nova*, *Firmissime/Adesto* and *Tribum/Quoniam* have been suggested, and its evident links with *Garrit/In nova* explored in particular. Indeed, the similarities of *Garrit/In nova* and *Servant/O Philippe*, especially in declamatory style and approach to

¹⁰³ Leech-Wilkinson, 'The Emergence', 288.

¹⁰⁴ See Chapter 2, footnote 138, page 151 above.

¹⁰⁵ We have seen in the Vitry pieces an increased control of the elements of motet composition: the awkward nature of some of the triplum lines in *Garrit/In nova*, for example, are not reproduced in the superbly crafted (and later) *Tribum/Quoniam*. Cf *Garrit/In nova*, bars 19–21 and 50–51, and *Tribum/Quoniam*, bars 34–40 and 70–76. For instances of leaps in *Se/Rex*, see bars 3, 4–5, 14–15, 18–19, 21–22, 26, 28, 29–30, 32 and 50–51. Note especially that the leaps from *e'-a* at bars 28 and 31–32 are similar to those in *Scariotis/Jure*, bar 22 and (transposed) 44.

¹⁰⁶ Leech-Wilkinson, *op. cit.*, 305.

¹⁰⁷ Cf bars 11, 12 (where there is a transposed version of the triplum, as at bar 54, the equivalent point in *color C*), 22–23, 30, 34, 37, 48, 51, 54, 58 and 61. Note that bar 12–13¹ is close in rhythmic contour to bars 12–13¹ of *Scariotis/Jure*.

¹⁰⁸ If *Scariotis/Jure* was written shortly after the death of Emperor Henry VII (24 August, 1313) and *Se/Rex* shortly before the coronation of Louis X (3 August 1315), up to two years may separate the motets.

tenorless passage writing, may confirm the suspicion that the two pieces were composed within only a few months of each other. Despite the comparatively simpler structure of *Servant/O Philippe*, this motet seems to further the language of *Garrit/In nova* in its deployment of minims of a thoroughly Vitriacan nature. A survey of the extant Vitry motets with such five-semibreve groups seems to support the notion that *Servant/O Philippe* was probably one of the very first pieces to contain them. Given that *Garrit/In nova* was composed before 29 November 1314 and that Louis X was crowned on 3 August 1315, *Servant/O Philippe* may have been composed somewhere in the interim period. If *Firmissime/Adesto* and *Tribum/Quoniam* were written around April/May of 1315, then *Servant/O Philippe* may possibly be as early as the beginning of 1315. We have seen that *Firmissime/Adesto* and *Tribum/Quoniam* make extended use of linear parallel motion; we have also seen that a possible early Vitry motet—*Super/Presidentes*—generally avoids such parallelism. It is significant, therefore, that the relatively small amount of parallelism in both *Garrit/In nova* and *Servant/O Philippe*, may anticipate the harmonic profiles of the later *Firmissime/Adesto* and *Tribum/Quoniam*.

The case of *Se/Rex* is on the face of it a difficult one. If it is by the composer of *Servant/O Philippe*, then this implies that the same person wrote two pieces for the same occasion. And although such a notion may not be altogether untenable, it necessitates a rather dramatic rate of change in the composer's technical development. This is perhaps why Leech-Wilkinson's suggestion of a late date for *Servant/O Philippe* is so attractive, for it allows the composer a great deal more time in which to master the art of *ars nova* composition.¹⁰⁹ It is easy to see why *Se/Rex* and *Servant/O Philippe* have been thought to be by the same composer, for the two pieces do share some superficial common ground.¹¹⁰ But there are features of *Se/Rex* which do seem incompatible with *Servant/O Philippe*. The successions of generally very short triplum phrases in *Se/Rex*, for example, have not been encountered elsewhere; neither have simultaneous rests in all three voices. A further significant aspect of the piece is the construction of the tenor, which, incomplete third *talea* aside, is divided into units separated by a single breve. Compare this to the perfect long rests of *Servant/O Philippe*, above which the composer writes upper-voice counterpoint similar to that of *Garrit/In nova*. If *Servant/O Philippe* was written by Philippe de Vitry for Louis X, it is very likely that *Se/Rex* was the roughly contemporaneous

¹⁰⁹ In this respect, it could be argued that the five-semibreve groups of *Servant/O Philippe* are a late *emulation* of an established Vitry practice. That this was probably not the case is implied by the connections observed between *Servant/O Philippe* and other early Vitry motets.

¹¹⁰ Compare, for example, *Se/Rex*, bars 40–42 and *Servant/O Philippe*, 18–20; *Se/Rex*, 22–24 and *Servant/O Philippe*, 12–13; and *Se/Rex*, 43 and *Servant/O Philippe*, 42 (for the last two of these identifications, see Leech-Wilkinson, 'The Emergence', footnote 36, page 305).

work of the more conservative 'Master of the Royal Motets' identified by Leech-Wilkinson. Furthermore, it is not altogether impossible that this Master looked to *Servant/O Philippe* for guidance, which might help to explain some of the surface features shared by these two important pieces.

Conclusion

All of the motets discussed in detail here emanate from the second decade of the fourteenth century and are included in *Le Roman de Fauvel*. Although it is impossible to assign definitive dates to each piece, the evidence presented above would seem to confirm a long-standing, but recently disputed belief in the correlation of textual content and chronological placing. Thus we have seen, for example, that *Garrit/In nova* may well have been composed before the death of Philip IV (29 November 1314), even though this necessitates a comparatively early date for a motet of evident complexity. Likewise, it has also been suggested that the structurally simpler *Tribum/Quoniam*, the texts of which point to the time after the execution of Enguerran de Marigny (30 April 1315), was probably written after *Garrit/In nova* and by the same composer. Concomitant with the pertinence of text to dating, then, is the understanding that a composer need not write successive motets with similar structural priorities. Indeed, it is quite likely—especially in the early stages of artistic development—that a composer should gradually establish a characteristic method of working through a great deal of experimentation. In the case of Philippe de Vitry, for example, it is feasible that his earliest attempts at composition were rooted in the practices of an older teacher and therefore in the idiom of the *ars antiqua* (as *Desolata/Que* and *Super/Presidentes* might suggest). It is also possible that his early experiments with what was later to be known as *ars nova* were tentative and perhaps even inconsistent steps towards the eventual establishment of the archetypal isorhythmic motet. That Vitry may not at first have been entirely convinced by, or at home with the isorhythmic rigidity of *Garrit/In nova* is implied by the looser though later structure of *Firmissime/Adesto* and that of another possible Vitry motet—*Servant/O Philippe*.

Although it is unwise to rely on the structure of a motet as evidence for dating or authorship, it is possible to trace the stylistic development of a composer through the close analysis of the musical fabric of a good number of pieces. While Roesner believes that the very limited number of secure attributions precludes such a study of Vitry's œuvre,¹ the detailed investigation of, for

¹ Roesner et al., *Le Roman de Fauvel*, 40.

example, progression, tenorless link passages and treatment of dissonance, can nevertheless shed light upon certain informative idiosyncrasies of expression. At the most basic level, it is usually possible to distinguish a competent piece from an incompetent one. To the latter category belongs *Aman/Heu*, which would appear to have been written successively, with little overall sense of long-term harmonic direction. Compare this to *Tribum/Quoniam*, a motet probably written after the death of Marigny and therefore potentially around the same time as *Aman/Heu*. In contrast to the simple and frequently awkward voice-leading quality of the upper voices of *Aman/Heu*, the triplum and motetus of *Tribum/Quoniam* combine to form a logical and pleasing counterpoint of a wholly different nature (one that could not possibly have been conceived by the composer of *Aman/Heu*). Once we have separated the competent from the incompetent, however, the definition of individual authors within each group is more difficult. We have seen, for example, that *Scariotis/Jure* and *Se/Rex* share features with *Super/Presidentes* and *Servant/O Philippe*.² It might be deduced from these points of contact that all four pieces are the work of one composer. That this may not be the case is suggested by more subtle aspects of each composition as a whole, such as the length of individual upper-voice phrases, the presence of simultaneous rests in all voices, the rhythmic profile of the upper voices, details of harmonic language, the use of five-semibreve groups, and the nature and functions of any given dissonance.³ As Leech-Wilkinson astutely points out, the styles of Vitry and the Master of the Royal Motets ‘are not wholly different’ and their ‘differences [are] apparent only with close study’.⁴

Table 6 summarises the findings of the research presented above using the format devised by Leech-Wilkinson. As in Leech-Wilkinson’s version, possible works of Philippe de Vitry are placed in the main left-hand column, and those of the ‘Master of the Royal Motets’ in the right-hand column.⁵ Motets on the periphery of both columns are placed according to perceived relationships with specific pieces by Vitry and the Master.

² Compare the upper-voice elaboration of A sonorities in *Scariotis/Jure* and *Super/Presidentes* (e'-f'-e') and D sonorities in *Se/Rex* and *Servant/O Philippe* (d'-c'-b-a).

³ Compare, respectively, the succession of very short phrases, and simultaneous rests in all voices in *Se/Rex*, the extended use of the tied rhythm in *Scariotis/Jure* (Chapter 2, pp. 150–152 above) and *Facilius/Alien*; the striking false-relations of *Servant/O Philippe*, the distinctive ‘Vitriacan’ five-semibreve groups of *Servant/O Philippe*; and the cadential sevenths of *Super/Presidentes*, *Garrit/In nova* and *Tribum/Quoniam*.

⁴ Leech-Wilkinson, ‘The Emergence of *ars nova*’, 304.

⁵ Clearly, the name of this master might need to be revised if *Servant/O Philippe* is the work of Vitry, perhaps to ‘The Master of *Se cuers/Rex*’.

Philippe de Vitry	Date	Master of the Royal Motets
<i>Desolata/Que</i>	?c 1312	
<i>Super/Presidentes</i>	?c 1313	
	after 24 Aug 1313	<i>Scariotis/Jure</i>
<i>Garrit/In nova</i>	before 29 Nov 1314	
<i>Floret/Florens</i>		<i>Facilius/Alieni</i>
<i>Detractor/Qui</i>		
<i>Servant/O Philippe</i>	29 Nov 1314–3 Aug 1315	?[<i>Trahunt/An</i>]
<i>[Douce/Garison]</i>		? <i>Orbis/Vos</i>
		<i>Inflammatus/Sicut</i>
		<i>Se/Rex</i>
<i>Firmissime/Adesto</i>		
<i>Tribum/Quoniam</i>	after 30 April 1315	
	<i>c 1316–1318</i>	<i>La mesnie/J'ai fait</i>
<i>[Flos/Celsa]</i>	after 7 April 1317	

Table 6

From Table 6, then, it can be seen that perhaps six motets by Vitry are included in *Fauvel*, with a further five potentially by a second developing, though essentially able *ars nova* composer. The basic progression outlined in the ‘Vitry’ column is similar to that proposed by Leech-Wilkinson, the two ‘Marigny’ motets and the related *Firmissime/Adesto* placed chronologically according to the content of their texts and correlating details of style. Connections observed between these three pieces and *Desolata/Que* and *Super/Presidentes* suggest that the last two might be very early works of the same composer. And while the irregular structure of the tenor of *Desolata/Que* might incline us to attribute the piece to another composer, its texts do point to a fairly early date of conception. Since these are concerned with the events following the abolition of the Order of the Templars, the motet may well have been written as early as 1312, when Vitry was just 21. As irregular tenors can characterise *ars antiqua* motets, it is not unreasonable to suggest that *Desolata/Que* may have taken such a motet as a model,⁶ the highly structured tenors of Vitry’s later pieces evolving only through experimentation and hind-sight. The more orderly tenor of *Super/Presidentes* might therefore represent a later development, though one stylistically earlier than *Garrit/In nova*.

That *Garrit/In nova* was widely distributed and influential can be seen in the three works grouped to the left of the Vitry column—*Floret/Florens*, *Detractor/Qui* and *Aman/Heu*. All three pieces relate in some significant way to *Garrit/In nova*; *Floret/Florens* in its subject matter, *color* and therefore harmonic framework, *Detractor/Qui* in its declamatory style, initial harmonic gesture and tenor contours,⁷ and *Aman/Heu* in many respects.⁸ Both Leech-Wilkinson and Roesner attribute *Floret/Florens* to an imitator of *Garrit/In nova*,⁹ and we have already seen that *Aman/Heu* is probably the work of an incompetent composer. This leaves us with *Detractor/Qui*, which, as Leech-Wilkinson also observes, is closely related to *Servant/O*

⁶ Cf, for example, *Compositions of the Bamberg Manuscript*, ed. Gordon A. Anderson, no. 75, pp. 104–105; no. 77, pp. 107–108; and especially no. 25, p. 32.

⁷ For other similarities, see Chapter 1, pp. 86–87 above.

⁸ See Chapter 1, pp. 72–73 above. Since the texts of *Aman/Heu* refer to the washing of Marigny’s body by the rain, the motet must have been composed after the chamberlain’s execution. The connections between *Aman/Heu* and *Garrit/In nova* may suggest that the latter piece remained highly influential for at least five months after its composition. Furthermore, that *Aman/Heu* would also appear to be related to *Orbis/Vos* (both in triplum incipit and initial tenor gesture) implies that the composer of *Aman/Heu* looked to more than one piece for guidance. This assumes, of course, that *Orbis/Vos* existed before *Aman/Heu* and was therefore written before the death of Marigny at the end of April, 1315. The dating of *Orbis/Vos* has remained somewhat obscure but Schrade has noted that ‘the texts of “Orbis orbatus” (triplum of *Vos pastores*) and “Garrit gallus” (triplum of *In nova fert*) are especially close’; Schrade, ‘Philippe de Vitry: Some New Discoveries’, footnote 21, page 339. Could this mean, then, that *Orbis/Vos* was also composed in the wake of *Garrit/In nova*?

⁹ Cf Leech-Wilkinson, ‘The Emergence’, 302–303; and Roesner et al., op. cit., 42.

Philippe.¹⁰ If *Servant/O Philippe* was written by Vitry for Louis X and soon after *Garrit/In nova*, the suspicion raised by Roesner that the texts of *Detractor/Qui* concern Marigny might be strengthened.¹¹

The developing language of *Garrit/In nova* can be traced in two further compositions which may have been composed in the first few months of 1315: *Servant/O Philippe* and *Douce/Garison* (enclosed in square brackets in Table 6 since it does not appear in *Fauvel* and has not been considered in depth here). But the early placement of *Douce/Garison* is not without its problems for it necessitates both that the composer used the same tenor twice in relatively close proximity,¹² and that the advanced diminution section of the piece came before the seemingly less advanced diminution section of the later *Firmissime/Adesto*. The detailed investigation of *Douce/Garison*, and its relationship to other early fourteenth-century motets, is beyond the scope of this present study but might be a useful departure for further research (especially given the strength of Gace de la Buigne's attribution).¹³ Finally, while *Firmissime/Adesto* and *Tribum/Quoniam* represent the culmination in the development of the structural and stylistic concerns of earlier 'Vitry' pieces, they also stand apart as something new. As Leech-Wilkinson notes, these two important pieces reflect Vitry's 'latest style', which 'develops significantly ... over the next two years, reappearing in *Flos/Celsa*, the Ivrea motet written to celebrate St. Louis of Toulouse, presumably on his canonization in 1317.'¹⁴

A chronology of works by the Master of the Royal Motets is more difficult to determine since only two have texts containing references to datable events—*Scariotis/Jure* and *Se cuers/Rex*. As we have seen, the first of these deals with the murder of Emperor Henry VII on 24 August 1313, and was probably written soon after this date. While Leech-Wilkinson tentatively attributes *Scariotis/Jure* to Vitry, evident connections with *Se/Rex* (particularly in the application of *ficta* sharps to the tenor, encountered elsewhere in *Facilius/Alieni*, *Bonne/Se* and *Aman/Heu* but not in pieces attributable to Vitry) suggest that *Scariotis/Jure* might be an early work of the Master, perhaps even one of his first attempts in the emerging new style. Indeed, the dating of *Scariotis/Jure* to soon after 24 August 1313 means that it could have been written after Vitry's *Super/Presidentes*, the characteristic A elaboration of which (e'-f'-e') reappears in a

¹⁰ Leech-Wilkinson, op. cit., 308 and especially footnote 41.

¹¹ Roesner et al., op. cit., 20–21.

¹² Both *Garrit/In nova* and *Douce/Garison* are founded on an F-based *neuma*.

¹³ See Chapter 3, footnote 61, pages 168–169 above.

¹⁴ Leech-Wilkinson, op. cit., 308.

more disguised state in *Scariotis/Jure*. Two further motets with similarities to *Se/Rex* are *Inflammatus/Sicut* and *La mesnie/J'ai fait*. I agree with Leech-Wilkinson's comment that the first of these 'looks and sounds as if it originated at much the same time as *Se cuers/Rex*',¹⁵ and the total absence of tenor rests in *Inflammatus/Sicut* is reminiscent of the tenor of *Orbis/Vos*.¹⁶ Similarly, the construction of the tenor of *La mesnie/J'ai fait* resembles that of *Se/Rex* in that individual tenor phrases are marked off by a simple breve rest. Perhaps one of the most significant shared aspects of the two motets, however, is the design of the upper voices, which sometimes dictates successions of very short phrases.¹⁷ Hand in hand with this is the frequent presence of simultaneous rests in two voices, a feature also prominent in the first *color* of *Se/Rex*. The consistent semibreve declamation of *La mesnie/J'ai fait* is likewise characteristic to a lesser extent of the triplum of *Se/Rex*. And although supported by different tenor pitches, bars 31–32 and 52–53 of *Se/Rex* are similar to bars 33–34 of *La mesnie/J'ai fait*. Clearly, these are only very obvious points of contact between the two motets. A detailed study might reveal more compelling substantiation for shared authorship. Finally, aspects of textng and melodic and rhythmic construction of the upper voices in *Facilius/Alieni* bear some resemblance to comparable concerns in *Scariotis/Jure*, although it is unlikely that the two pieces are by the same composer. Rather, the consistently poor harmonic direction of *Facilius/Alieni*, together with the generally angular nature of the upper voices, implies that its composer was both inexperienced and incompetent. Leech-Wilkinson's suggestion that this motet may have been an exercise in duple mensurations by a student of the composer of *Inflammatus/Sicut*, is therefore attractive.

It is hoped that the research presented here has contributed to the further understanding of the differences and dependencies of some early fourteenth-century motets. Central to the project has been the belief that stylistic analysis is both appropriate and informative when applied to medieval music, despite its reliance on modern analytical methodologies and sensitivities. It could be argued that we in the twentieth century are in no position to make historically 'accurate' critical judgements of the music of other ages; but if we subscribe to the view that musicology concerns itself—among other things—with music and therefore inevitably with *listening*, then

¹⁵ Ibid., 305.

¹⁶ The tenor of *Trahunt/An* (the original three-part version of *Fauvel's Quasi/Trahunt/Ve*) is also without rests. The plicated breve opening of the former characterises only one other motet in *Fauvel—Orbis/Vos*. Leech-Wilkinson suggests that these two pieces are by the same composer (ibid., 305–306); indeed, they share both a similar approach to near melodic false-relation and a taste for comparatively short upper-voice phrases. The relationship between *Trahunt/An* and *Orbis/Vos* might be worth further investigation.

¹⁷ Cf *La mesnie/J'ai fait*, bars 23–26 and 27–28; and *Se/Rex*, especially *color A*.

analysis (a means to describe what is heard in music) ought to play an important part in the quest for understanding.

Epilogue

But ... dodgy ... was the whole vexed question of historical truth. Recent history was so bogged down with documents you could hardly fight your way through the morass, whereas in early medieval times the problem was the opposite—such scarce or scrappy sources, you were often reduced to guesswork. And those who'd written the accounts were bound to be subjective, peddling their own pet beliefs, or driven by some personal obsession. And because they were exceptional types—members of a small, cultured elite—their views would be a world away from those of Mr Nobody, who'd just got on with living his life, rather than recording it. She'd probably have learned a whole lot more about the turbulent twelfth century from Joe Bloggs, peasant, than from Abelard, philosopher.

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[†] Perriam, Michael, *Michael* (Flamingo, An Imprint of HarperCollinsPublishers (London, 1994)), p. 200. Reproduced by permission.

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