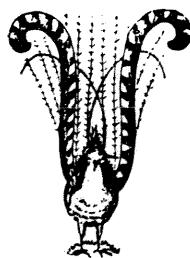


PHILIPPE DE VITRY

COMPLETE WORKS

edited by  
LEO SCHRADE

With a new Introduction and Notes on Performance  
specially written for this Edition by  
EDWARD H. ROESNER



ÉDITIONS DE L'OISEAU-LYRE

LES REMPARTS  
MONACO

THIS REPRINT IS A PHOTOGRAPHIC REPRODUCTION  
FROM VOLUME I OF THE SERIES  
POLYPHONIC MUSIC OF THE FOURTEENTH CENTURY

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## INTRODUCTION

Philippe de Vitry is regarded by modern scholars, as he was by his contemporaries, as the central figure in the transformation of the musical language of the *ars antiqua* into the new and pregnant art of the 14th century. He was born on 31 October 1291. At least, a marginal note by someone named ‘‘Philippus de Vitriaco’’ added to a copy of the *Grande chromique* of Guillaume de Nangis now in the Vatican library indicates that the writer was born on that date. It is not always easy to distinguish between our musician and other figures with the same name, such as the Philippe de Vitry who was a notary in the French royal bureaucracy from ca. 1285 until the reign of Philippe V, 1317-22. Vitry’s career ran parallel to many of the epoch-making events in late medieval history — the Avignon papacy, the inception of the 100 Years’ War, the first onslaughts of the Black Death, to name a few. The earliest known records of him are in letters of Pope John XXII from 20 January 1321 and 2 August 1322, conferring on him prebends at Cambrai and Soissons, respectively, the first of many he was to hold. He must previously have taken Orders and become *magister artium*, perhaps in the early 1310s and presumably in Paris. He was active in the royal administration under three French kings in succession, Charles IV (1322-28), Philippe VI (1328-50), and Jean II (1350-64); when he entered court service is not clear, but he served variously as notary, *maitre des requêtes* at the royal Hôtel, and royal councillor, with duties ranging from appearances at Parlement to diplomatic missions, often to the papal court at Avignon. During the visit of Jean II to Pope Clement VI in 1351, Vitry was named Bishop of Meaux. He died on 9 June 1361.

Philippe de Vitry was known to his contemporaries as a scholar of exceptional attainment; Leo Hebraeus, Gersonides, called him “the pre-eminent *magister* of the science of music”, and Petrarch addressed him in a letter of 1350 as “*tu poeta nunc unicus Galliarum*”. The author of the *Règles de la seconde rhétorique* affirmed that he “trouva la maniere des motes, et des balades, et des lais, et des simples rondeaux” (“invented the style of motet, ballades, lais, and monophonic rondeaux”), and in the *Quatuor principalia* he is hailed as “*flos totius mundi musicorum*” (“the flower of the whole world of music”). Despite his fame, however, few of his works appear to have survived. There are no philosophical or mathematical writings extant. The famous music treatise *Ars nova* survives incomplete and in states that vary from copy to copy; at least some of the work is preserved only in the words of disciples. Perhaps he did not have access to the channels through which scholarly treatises were conventionally circulated by academics (by a music theorist such as Jehan des Murs, for example). Only a handful of his poetry is known, and only seven pieces of music are attributed to him in 14th-century sources. Unlike Adam de la Halle, Guillaume de Machaut, and even Jehanot de Lescurel, there seems to have been no effort to collect the works of this “trouvère”. Thus the nature of this creative activity remains somewhat enigmatic.

In this volume, Leo Schrade included all the musical works that have been attributed to Philippe de Vitry. Gace de la Buigne noted that “*Phelippe de Vitry ot nom, qui mieux fist motés que nulz hom*”, (“Philippe de Vitry, who fashioned motets better than any other man”) and, indeed, all of the works in this collection are motets. (One wonders whether the “maniere... des balades” etc. that Vitry “trouva” refers to actual pieces or to the new style taught in his *Ars nova*, and taken up by many composers of secular music and motets in the earlier fourteenth century; surely the reference to the “manner” up that he “discovered” is an oblique allusion to the title of his treatise.) *Garison selon nature* (no. 6) is ascribed to Vitry by Gace de la Buigne, and *Hugo Hugo princeps invidie* (no. 8), by both Jehan de la Mote and the *Quatuor principalia*. The latter source also attributes *Gratissima virginis species* (no. 7) to him. Two motets appear under Vitry’s name in music manuscripts — *Virtutibus laudabilis* (no. 11) in the now lost manuscript F-Sm 222 C 22, and *Rex quem metrorum* (no. 14) in CH-Fcu 260. Both sources are late and relatively unreliable. Finally, the text manuscript F-Pn lat. 3343 attributes two texts to the composer, *Lugentium siccentur* (no. 12), and *O creator Deus pulcherrimi* (no. 15) for which no music survives. The attributions of the other works in this volume are based on the style of music and text, their appearance as examples in Vitry’s *Ars nova* (not a strong criterion, as no other theorist is known to have drawn examples from his own works before Johannes Tinctoris, some 150 years after Vitry), and other speculative criteria. It now appears certain that at least three of these works, nos. 1, 2, and 13, are not by Vitry (see especially the arguments of Ernest H. Sanders in “The Early Motets of Philippe de Vitry”, *Journal of the American Musicological Society*, XXVIII (1975), 24-45, which address some of the attributions made by Leo Schrade in *The Musical Quarterly*, XLII (1956), 330-54); others may prove to be inauthentic as well. (Ernest H. Sanders has attributed a further motet to Vitry, *Floret/Florens/Neuma*; see the above-mentioned JAMS article for a transcription). It is striking, however, that all of these motets are preserved in one of two musical sources, but never in both — the *Roman de Faувel* manuscript, F-Pn 146 (nos. 1-5) and Ivrea, Bibl. capit., (without shelfmark) (nos. 6-14). Both manuscripts derive directly or indirectly from institutions with which Vitry was associated — the French court in the case of F-Pn 146 (it dates from ca. 1317, however, well before Vitry’s presence at the French court can be documented) and the papal court in the third quarter of the century in the case of the Ivrea manuscript. Moreover, all but two of the works in the Ivrea group appear — or once appeared — in the fragmentary “Trémouille” manuscript F-Pn 23190, a source probably copied for the royal chapel of Charles V in 1376 (the two exceptions are no. 11 and the dubious no. 13). Other works by Vitry are perhaps contained within these collections of anonymous motets and chansons.

The motets in this volume reveal in abundance the new "maniere" Vitry is said to have discovered for the genre : an expansion of the overall scale of the work ; the development of isorhythmic principles of organization, which make such an expansion possible ; the exploitation of the whole range of available rhythmic possibilities, from isorhythm itself to the intricacies of the emerging prolation system to decorative hocket passages to the controlled use of very short note values, all elements abetted by the teachings of the *Ars nova* ; and, finally, the enlargement of the range of functions served by the motet as a genre. Four of the motets are concerned with the career of Enguerran de Marigny, financial councillor to Philippe IV : *In nova fert* (no. 5) and *Florens vigor ulciscendo* (the motet attributed to Vitry by E.H. Sanders) protest his abuse of power in the strongest terms, and must date from before his fall from authority and imprisonment following the death of Philippe on 29 November 1314 ; and *Quoniam secta latronum* (no. 3) and *Heu Fortuna subdula* (no. 2) are concerned with his execution, on 30 April 1315. (The events mirrored by these four motets are described in detail, and in strikingly similar language, in the *Chronique métrique* attributed to Geffroy of Paris, included like three of the four works in the *Fauvel* manuscript, F-Pn 146). *Hugo Hugo princeps invidie* (no. 8) is a shrill counterattack on an unidentified figure named Hugues, evidently a hypocrite and liar who attacked the composer without warning. *O creator Deus pulcherrimi* (no. 15) condemns an unnamed French poet for betraying his country to the English, and bemoans the devastation wrought in France by the English invasions (which began in 1339). *Rex quem metrorum* (no. 14) celebrates Robert d'Anjou, King of Naples (1309-43), incidentally the dedicatee of Marchetto of Padua's *Pomerium* ; and *Lugentium siccentur* (no. 12) is in honour of Vitry's patron, Clement VI (1342-52). *Vos pastores adulteri* (no. 1) attacks the corruption and greed of the clergy, a theme it shares with several motets from the preceding century, and *Quid scire* (no. 13) decries the secular life at the Avignon court. *Bona condit* (no. 9) is a protest against court intrigue and an affirmation of the pleasures of country life. *Garison selon nature* (no. 6), the only French-language motet in the group, treats the topic of love in a manner not unlike a number of motets from the end of the thirteenth century. Four motets, finally, are explicitly religious : *Adesto sancta trinitas* (no. 4), a confession of faith and appeal to the Trinity on behalf of musicians ; *In arboris* (no. 10), dealing with questions of faith, and *Gratissima virginis species* (no. 7) and *Virtutibus laudabilis* (no. 11), both on Marian themes.

In his *Constitutio docta ss. patrum* of 1324/25 Pope John XXII deplored the "nonnulli novellae scholae discipuli" who introduced into church music secular elements — hocket, the new rhythmic style, motets with vernacular texts, and the like — thereby destroying the integrity of the chant. Despite the negative testimony of this Bull there is no reason to suppose that the Vitry motets, not even the religious ones, were created specifically to be sung within the liturgy (except, perhaps, on unusual occasions as interpolations or substitutions during the Offertory ceremony, in place of the Sequence or a Marian Antiphon, or during an extraordinary ceremony such as a coronation or wedding service). In this regard the motet had come a long way since its first appearance, as a kind of substitute clausula, more than a century earlier. Like the chanson, lai, and roman, the motet was most likely intended to be sung as part of the entertainment offered by the great secular and ecclesiastical courts of France, for those tasteful and sophisticated individuals who could, in the words of Johannes de Grocheio, "grasp its subtlety" and "delight on hearing it". This is true not only of the courtly *Garison selon nature* and *Bona condit*, but also of the topical pieces, which would not have lost their meaning when the person or event being discussed had passed from the scene (Jehan de la Mote pleaded with Vitry in a ballade "ne fay de my Hugo s'en Albion sui", a reference to the attack on Hugues that Vitry had launched some time earlier in *Hugo Hugo princeps invidie*, no. 8) ; it is also true of the religious motets, especially in a society in which the secular and spiritual worlds were scarcely distinguishable, if at all.

#### SUGGESTIONS FOR PERFORMANCE

These motets were most likely performed by the *clericis* of a chapel, the musicians responsible for both liturgical and secular polyphonic performance. It is without doubt music for soloists, one person to a part (with the possible exception of the tenor and contratenor lines, which in practice could be taken by more than one musician without doing serious violence to the music). Although there were no hard and fast conventions governing the choice of performers, it is virtually certain that all of the parts were conceived in vocal terms, including the tenor and contratenor. If in exceptional circumstances an instrument did participate — the organ is the only likely possibility — it is probable that it would have rendered its part rather freely, in accordance with the prevailing conventions of idiomatic instrumental performance. Tenor and contratenor would as a rule probably have been sung to a neutral syllable. This is obvious in motets such as nos. 5 and 6, in which the tenor has no text, but it would appear to be true also for those other works — including those with tenors drawn from plainchant — in which the interplay of the tenor text with the texts of the upper voices is not one of the essential features of the work. According to Grocheio the motet is a "cantus... habens plura dictamina" ; he means the texts in the triplum and motetus. The motets would normally have been sung by adult men, but the possibility of an ensemble of choirboys versed in the complexities of the *ars nova* performing them one to a part, on extraordinary occasions, cannot be ruled out.

*Instruments* : The fact that these motets are conceived virtually exclusively for voices does not rule out the possibility of instrumental delivery, but such an instrumental performance is likely to have involved far more than the simple rendition of the written music on an organ or some other instrument. *Quoniam secta latronum* (no. 3) and *Adesto sancta trinitas* (no. 4) survive in keyboard transcriptions, most likely intended for a large portative organ, in the English "Robertsbridge" fragment (GB-Lbm Add. 28550), dating from the mid-fourteenth century. In these arrangements *Quoniam* has been transposed up a step, and both motets have been thinned in texture, to two voices for the most part, and extensively embellished with decorative figuration. All of this is indicative of the complete transformation in idiom occurring when a motet was stripped of its most distinguishing feature, its texts, and performed as an idiomatic instrumental work. (The presence of triplum text beneath the music suggests that the arrangements are not far removed from their vocal models, and that the "Robertsbridge" arrangements were probably made directly from a conventional motet manuscript.) The few surviving sources of instrumental music from the fourteenth and fifteenth centuries — "Robertsbridge", the Faenza codex, and the "Buxheim organ book" are the most impor-

tant — all reveal somewhat different approaches to such arrangements and to ornamental figuration, perhaps reflecting local or personal styles of interpretation, or possibly practices appropriate to different kinds of instruments. What makes the "Robertsbridge" pieces of especial interest to us is the possibility that they may have reached England with the captivity there of Vitry's patron, Jean II, in 1357-60, whose confinement was relieved somewhat by the fact that he was accompanied by several members of his chapel. Jean's penchant for organ music is well documented, and it may be that these arrangements derive from the performance practices of one of his court organists. (See the transcriptions by Willi Apel in *Corpus of Early Keyboard Music*, I [1963], nos. 4 and 5.)

Two of the three motets for four voices in this collection are found in some manuscripts with additional parts, labelled *tenor solus* or something similar : *Gratissima virginis species* (no. 7) and *Virtutibus laudabilis* (no. 11). The Ivrea manuscript contains *solus* tenor parts for both works (for *Gratissima* it has two slightly differing ones). These *solus* tenors are the earliest parts of their kind known in a repertory that includes works by Dufay and Binchois ; they are essentially simple conflations of the tenor and contratenor lines, for the most part made up of the lowest sounding pitches, whichever of the two voices they happen to be in. It is unclear whether they were fashioned after the fact to reduce the motet to the three-voice texture normal in the first half of the fourteenth century, or during the process of composition as aids in building a four-voice structure. There can be little doubt in the case of the Vitry examples, however, that they were copied into the manuscripts that preserve them as replacements for the tenor and contratenor lines. The name itself seems to confirm this : the *solus tenor* is the "only" tenor, as opposed to what is in effect the pair of "tenors" represented by the tenor proper and the contratenor. Moreover, *Virtutibus laudabilis* (no. 11) evidently appeared in the manuscript F-Sm 222 C 22 as a three-voice piece made up of the two upper parts and the *solus* tenor. The use of a *solus* tenor has the effect not only of textural reduction, of course, but also of obscuring or obliterating the isorhythmic design of the original tenor and the integrity of the *cantus firmus*. The existence of such parts implies strongly that whatever importance such structural components as isorhythm and *cantus firmus* may have had for the composer, the most significant aspect of the motet for the listener lay in its upper voices and their texts, a conclusion that the modern performer should keep in mind. (Interestingly, the fragment B-Br 19606 has a *solus* tenor for *Virtutibus laudabilis* which is different from the one in Ivrea and Strasbourg ; it has its own isorhythmic layout. It is transcribed in Leo Schrade's original 1956 Commentary Volume to *Polyphonic Music of the Fourteenth Century*, I, pp. 113-14.)

*Tempo* : The choice of tempo for each motet should be governed by the content of the texts. Regarding tempo and the performance of the *plica*, see my introduction to the Oiseau-Lyre reprint of the *Roman de Fauvel*. Mention must also be made of a technique used in several of the works of Philippe de Vitry, hocket (see nos. 7, 8, and 10-14). Hocket was used as an ornamental device, sometimes for its own sake, sometimes to articulate the isorhythmic design of the piece. Its character is evident from Robert de Handlo's reference to "*hoketi lascivi*" and from allusions to its speed made by Jacques de Liège and Johannes de Grocheio. Jacques, in fact, states that the hocket is performed three times as fast as the notation might suggest, and Grocheio observes that hocket "is pleasing to the passionate and the young because of its mobility and speed". To be sure, the hocket passages in these motets cannot be sung faster than the music that surrounds them, but the performer should nevertheless stress their decorative, "playful", flambouyant character by singing them elastically and with *élan* against the steadily moving tenor, rather than in a careful, stiffly metronomical manner.

#### THE EDITION

This edition of the works of Philippe de Vitry was first published by Leo Schrade in volume I of *Polyphonic Music of the Fourteenth Century* (Éditions de l'Oiseau-Lyre, Monaco, 1956). The present reprint presents the unchanged texts of Schrade's edition. A detailed critical commentary of Schrade's edition can be found in the forthcoming Supplementary Volume to the series *Polyphonic Music of the Fourteenth Century*, revised by Gordon K. Greene. For corrections of details in the transcriptions of nos. 4 and 5, see Ernest H. Sanders, "The Early Motets of Philippe de Vitry", *Journal of the American Musicological Society*, XXVIII (1975), 27.

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September 1982

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## I. VOS PASTORES ADULTERI.

Or . . . orbis or - ba - tus o - cu - lis in di - e<sup>a</sup> ce - cus ces . pi - tat, dum com - po - nendis lo - cu -  
 Vos pa - sto - -

Fur non venit, nisi ut furetur, et mactet, et perdat.

A

lis mitra.tus quisque militat pro di - tan - dis ne-po tulis et pau - per  
 res ad - ul - te - ri et ve -

10 Chri - stus cla - mi - tat ie - iun - nis verbo po - pu - lis. cla - mat iam  
 - ri mer - - ce - na - ri - j,

15 rau\_cis fau\_ci\_bus: ad cor re - di\_te, fi - li - j! sed cum  
 - sue - ces - so - res Lu\_ci\_fe -

B

20

sur - dis sinta u - ri - bus et contemp - tores im - pi - i, in - du - ratis cer - vi - ci -  
- ri,

Chris - ti

25

bus et au - si te - mer - a - ri, his mox compellat vo - ci -  
pseu - do - vi - ca - ri - j, vi - ci -

30

Cur, si - miles as - pi - di - bus, au - di - re non digna - mi - nj? mu -  
ni da - to mu - ne - ri,  
C

35

tis iam pa - res ca - ni - bus, cur in gregem grassa - mi - ni eius de -  
a ve - ro sem - per de - vi -

40

pastis carni - bus nec ut lupos arma - mi - ni horum ar - ma - ti denti - bus ?  
i, ventris va - ca - tis o - pe - ri.

45

## 2. HEU, FORTUNA SUBDULA.

1 = ♪

A man no vi pro ba tur e xi tu quantum pro sit in fla ri spi ri.

Heu,

For - - - tu na

Heu me, tristis est anima mea.

5

tu su per bi e. qui plus ap pe te re quam de ce at et que susci pe re non li ce.

sub do la,

que sem -

10

at, tan tum que scan de re quod te de at, ut al -

per dia sto la us que nunc fu i sti, pro mit ten do

15

ter y ca rus ten ta ve rat, in ma ris flucti bus ab

fri vo la, tan quam ve ra

20

sorptus est] ac iam submer - sus sic nec est rever -  
 sis to la nunc ap pa ru i sti.

25

sus Phe ton, u sur pa to solis regi mi ne sed, ip so cre ma to, su  
 heu, quo ciens pros pe ra, lon ge po nens as pe ra, mi hi pro mi si -

30

o conamine est ex ter mi na tus. sic ni -  
 sti, me di tans in nu me ra ga za us que ad

35

mis e latus, y ca ri vo la tus af fec tans trans cen de re  
 e the ra no men ex tu li sti.

40

no ster A man et vin ce re ra pi nam Phe ton tis,  
 nunc tu a volu bi li ro ta la cu fle bi li nu

45

in Fal - co nis mon-tis lo - co co - lo - ca - - tus, e  
dum de - mer - si - - - sti. ve lud A man mo - ri - - or;

50

pul - ve re e - la - - tus, ym - bre se - pe la - va - - tur,  
de tesi c ex-pe - ri or quod me de - ce - - pi - - sti.

55

au - ra flan - te sic ca - - tur, su - is de - lic - ti s in y - mis.  
Quan - to gradus al - - - ci - - - or,

60

Non e - o - dem cur - su res - - pon - dent ul - ti - ma pri - - mis.  
tan - to ea - sus gra - - vi - - or: hoc me do - cu - i - sti.

## 3. QUONIAM SECTA LATRONUM.

1 = ♩

Tri-bum, que non ab-hor-ru-it in-de-cen-ter as-cen-de-

Quo-ni-am secta la-tro-

re, fu-ri-bun-da non me-tu-

num, spe-lun-ca vis-pi-li o - - -

Merito hec patimur.

A

it For-tu-na ci-to ver-te-re, dum du-ci pre-fa-

num vul-pes, que Ga-lo-s

te tri-bus in sem-pi-ter-num spe-cu-

ro-de-rat tem-po-re quo re-gna-ve-

25

lum pa - ra - re pa - lam om - ni -  
rat le - - o ce - ca - tus, su - bi -

35

bus non pe - per - cit pa - ti - bu -  
[su - o] [ru - e - re] [me - ri - to]  
to su - o ru - e - re me - ri -

40

lum. po - pu - lus er - go ven - tu - rus, si trans me - tam as -  
to in mor - tem pri - ya - tam bo -

45

cen - de - rit qui - dam, for - si - tan ca - su -  
nis: con - ci nat Gal - lus Na - so -

A

50

b

- rus

cum tan - ta tri - bus ru - e rit, sci - at e - ci . am quis fru -

nis

di - cta,

que

do - lum a - cu -

## 4. AESTO, SANCTA TRINITAS.

5

Ad - es -

Alleluya, Benedictus et cetera.  
A. I

10

Fir - mis - si - me fi - dem te - ne - a - mus: tri - ni - ta - tis pa - trem di - li - ga -  
to, sanc - ta tri - ni - tas,  
II.

15

mus  
mu - si - ce mo - du - lan - ti - bus, qui nos tan - to a - mo - re di - le -  
bus, [-bus]

20

xit, mor - ti da - tos ad vi - tam e - re - xit,  
III

25

ut proprio na - to non par ce - ret, sed pro no -

IV

35

bis hunc mor ti tra de - ret.

par splen dor una de i

40

Di li ga - mus e iusdem fili um, no bis na tum, no bis pro pi ci -

tas

V

45

- um, Qui in for ma de -

sim - - - - - plex in per -

VI

50

i cum fu is set at - que formam servi ac ce pis set. Hic factus  
so - - - nis tri - - - bus,

Musical score for orchestra and choir, page 10, measures 55-60. The score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the fourth is bass. The vocal parts sing the lyrics "est pa-tri o-be-di-ens et in cru - ce fi -". The orchestra part shows various instruments playing chords. Measure 55 starts with eighth-note patterns in the vocal parts. Measure 56 begins with a sustained note in the alto. Measure 57 features eighth-note patterns in the vocal parts. Measure 58 shows eighth-note patterns in the vocal parts. Measure 59 begins with a sustained note in the alto. Measure 60 concludes with eighth-note patterns in the vocal parts.

A musical score page featuring two staves. The top staff is for voice (soprano) and includes lyrics: "xus ac mo - ri - - - - ens.". The bottom staff is for piano. Measure numbers 65 and 88 are at the top right. Measure 65 starts with a piano dynamic (p) and a vocal dynamic (f). Measure 88 starts with a piano dynamic (p) and a vocal dynamic (f). The piano part includes a dynamic instruction "[bus]".

The image shows a page from a musical score for three voices (SSA). The soprano part begins with "Dilegamus sanctum paracletum," the alto with "tas rerum omni-", and the basso with "um, tu a omni-poten-." The music consists of three staves with various note heads and rests. The soprano staff has a treble clef, the alto staff has an alto clef, and the basso staff has a bass clef. The page number 70 is centered at the top of the page.

75

tum cu - ius su - mus gra-ci-a re-na - ti, unc - ti-o-ne cu - ius  
a  
B 1  
2

80

et sig-na - ti.  
si - ne  
fine prin-ci-pi.um  
Nunc i - gitur sanctam tri-ni-ta - tem ve - ne\_re\_mur at -  
3 4

85 90

- que u - ni - ta - tem  
e - xo - re - mus,  
5  
6

95

ut e - ius gra-ci - a  
valle - amus per fru - i glo - ri - - a.  
duc nos  
ad ce - li gau - di - a.  
7 8

## 5. IN NOVA FERT

Gar - . . . rit Gallus flen do do lo - ro se, lu get quip-pe Gal lorum con  
 In no - - - va fert a - ni mus mu - ta -

N[euma]  
A.I

ci - o, que satra - pe tra di tur do lo - se, ex - cu - bi  
 tas di ce - re for - mas dra - - eo

10

tus se - dens offi - ci o. At - que vul - pes, tam - quam vi - spi li o in Be -  
 ne - - quam quem o - lim pe - ni tus mi ra - bi - - li cru - ei s po -

II

15

li - al vi - gens as tu ci - a, de le - o - nis con -  
 ten - - cia de - bel - la bit Mi - cha el in - cli -

sen - su pro - pri o mo - - - narchi sat. a tat an - ga -  
 tus, mox Ab sa - lon mu ni - - tus gra - - ei -

20

III

25

30

B.I

35

40

se - ro . rum e . xu . lum vox du . ra! o Gallo . rum garri . tus do . lo - ris,  
te, pa . ret. o . ves sug . git pul . lis sa . ci . atus. heu!

II

45

cum le . o . nis ce - ci . tas ob . scu - ra  
sug - ge - re non ces . sat et a - ret ad

50

frau . di paret vulpis pro - di - to . ris. e . ius fa . stus sustinens erro . ris in . sur .  
nup - - - ei - as car . ni . bus non ca . ret, ve pul . lis mox, ve ce . co

III

55

-gi - - to: a - li - as la - bi - tur et la - be - tur quod ha - bes ho -  
le - o - ni! co - ram Chri -

no . ris, quod mox in fa . ci . nus tar . dis ul . to . ri . bus i - tur.  
sto tan - dem ve dra - - - co - ni.

## 6. GARISON SELON NATURE

5

Dou - ce play - sence est d'a.mer loy - al - ment

Ga - - - ri - - - son se -

A 1

### Neuma quinti toni. Tenor.

Musical score for 'Qui d'amors naist' showing measures 15-20. The score consists of three staves: soprano (C-clef), alto (F-clef), and bass (C-clef). The key signature is 2xG major. Measure 15 starts with a whole note rest followed by eighth notes. Measure 16 begins with a half note. Measure 17 starts with a half note. Measure 18 begins with a half note. Measure 19 starts with a half note. Measure 20 begins with a half note.

Musical score for piano and voice. The vocal part is in soprano C major, 3/4 time. The piano part is in G major, 3/4 time. The vocal line continues from the previous page, singing "dant par mi soy mes mes trait sans soy nav - rer" (measures 25-29). The piano accompaniment consists of eighth-note chords. Measure 30 begins with a piano dynamic of  $\text{f}$  followed by a fermata over two measures. The vocal line continues with "lor toute hu -" (measures 29-30).

II

l'im - pres - si - on de ce qu'il veut a  
mer jusqu'a son cuer lors es - tuet re - mem -  
mai - ne cre - a - tu -

C  
40  
brer et souve - nir du gen - til cors qu'il vit au de\_par\_tir. puis le con -  
re mais ie qui ai d'un ar -

O  
50  
vient trem - blér muer fremir en tre sai - lant  
dour nay - - - sant

III  
55  
et sou - pi - rer cent fois en un te - nant le doux sou - pirs qui li - vrent au cuer  
de loy - - - al a - - -

C  
65  
n'ont par les con - duis por - - quoy de sirs qui est accele duis esprent et  
mour es - pris de ga - rir n'ay cu -

75

art et croist en ardant puis fay.re le doit.

re ains me plaist

...

IV

80

a - reu ha - reu cuers humains ne por - roit cel mal sou - frir se play.sance n'es.

de iour en

...

85 90

toit qui sou - vent l'point mays on por - roit de -

iour a - - - des

...

95

man - der biau a - point com - ment lo mal puet plai - re qui si point et je res -

plus tel - - - le ar - -

...

O

100

- pons en espe\_rant d'a\_voir bon gue - re don por en sai - sir quant il leur se - ra  
 deu - re ne pour - quant elle est si

B 1

O

110

bon en\_vret plus - seurs en tra\_veyl - lant sans cesser nuit et  
 du - - re que nuls hons n'au - royt

2

O 115

iour donques doit bien l'amo - reu se dolour ve - nir a gre en a - tendant la tre\_sau\_te plan.  
 vi - gour du sof - frir sans la dou - -

3

O 125

te Dont bon\_a\_ment a plus - seurs sa - - ou - - le.  
 chour qui vient de play - san - ce pu - re.

4

## 7. GRATISSIMA VIRGINIS SPECIES.

(3x) ♀

Vos qui ad - - mi - - ra - mi - ni, vir - gi - nes, si

Gra - - tis - - si - - ma vir - gi - nis

Contratenor.

Gaude gloriosa. Tenor.

Tenor solus.

Tenor solus "Vivat iste".

A I

10

vir - gi - ni pro ce - te - ris e - - li - gen - de di - gnati fu - e - ri -

spe - - - ci - - es quam de - co - rat car -

20

- mus nu - be. re, dum nu - psi - mus tan - quam val -

- nis mun - di - ci - es. us - - que

II

25

de di li gen - de. I sta pul era spe ci -

cen - - - trum pla - ca - - -

III

35

e hu milis ma ne ri e ac o - pe re vir tu o

sti in - ti - - - ma me -

45

sa, Tur pi s ve strum al te ra au su ni mis as pe ra

i cor - dis pla ga dul cis si ma

IV

55

nec - non vir - tu - tes ex - o - sa. i - sta.  
In - tra - sti - mu - .

65

lux, nox nu - bi - la, i - sta ve - lox a - qui - la vos co - lubres gra -  
lans a - mo - ris spi - ri - .

V

70

75

di - en - tes, i - - - sta su - per e - ter - na.  
tum ne - - - sci - en - tem pec - to - ris e - xi - .

VI

80

re-gnat vos in mi - se - ra val - le lan - guentes e - gen - tes. i - - sta vir -

- tum. gra - - tis - si - me

90

-go re - gi - a dul-cis est a ma - si - a me - a

si - mi - li vul - ne - re pe - -

B 1

100

spou - sa que pi - a. Rex e - go sum, hec re - gi - na. Quod tan -

pe - ri - sti mun - dum me le de - re. O re - gi - na, tu -

110

ta re fe ri mus?  
um am plec te re  
nos qui cuncta no vi mus di gnam  
a strin  
3

115                            120

pre e le gi mus                            et ut ro sam                            hanc pre spi na                            ur gi te  
gen do pec tus                            cum u be re.                            o rex re gum o  
4

125                                    130

vos i gi tur                            qui a tem pus la bi tur et mors  
eu lum o                                    eu lo                                    et os  
5

135

nos per - se - qui - tur.      huic ser - vi - te,      hanc vo - ca - te, quod si nec  
 o - ri jun - - ge pro os - scu - lo ac in - spir a ver - -

6

145

le - - xe - ri - tis il.lam non vi de - bi - tis glo - ri -  
 bum in la - bi - a quo re - -

7

155

am quam cu - pi - tis, vos e - y - a pro - pe - ra - te.  
 cep - - to fi - at ea - - ro di - - a.

(8)

## 8. HUGO, HUGO, PRINCEPS INVIDIE.

A musical score page showing three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains the lyrics 'Cum sta-tu-a Na-bu-co-do-na-sor me-' and a measure ending with a fermata over the 'o' in 'Na-bu'. The middle staff has a bass clef and a common time signature, with the lyrics 'Hu-' followed by a fermata over 'go,'. The bottom staff has a bass clef and a common time signature, with a single note 'G' indicated. The page number '5' is centered above the staves.

<sup>8</sup> A I «Tenor Cum statua.» (Ivrea).  
•Magister invidie.» (Cambrai).

Musical score for orchestra and choir, page 15, measures 10-15. The score consists of five staves. The top three staves are vocal parts: soprano, alto, and tenor/bass. The bottom two staves are instrumental parts: first and second violins. The vocal parts sing "tal - li - na suc - ces - si - ve Sy - on ac gra - da -". The instrumental parts play eighth-note patterns. Measure numbers 10 and 15 are indicated above the vocal parts.

II

20

- tim  
de du ci ac mi - nus fi e - ri co - lis pas - sus est  
Hu - go, prin - ceps in - vi - di -

25

30

do - mi - nus que cum pri - mo fu - e - rit au - re -  
- e tu cum pri - - ma pa - te - as

III

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 40 begins with a single note on the first staff. Measure 41 contains lyrics "vir - tu - o - sus" and "In - de ar - gen - te - a". Measure 42 contains lyrics "fa - ci - e" and "ho - mo pa - cis, vir - tu - tum fi - li - us,". Measure 43 continues the lyrics from measure 42. Measure 44 concludes the section. Measure 45 begins with a single note on the first staff. Measure 46 concludes the page.

50

car-ne mun-dus de-in ceps he-re-a  
te ne-mi-nem de-cet In po-pu-

B I

55

san-cti lo-quis fic-ti-lis fe-re-a  
lo lin-gue tu-e ac lu-te-a

60

le-de-re ia-cu-

II

65

pa-ter no-vis-si-me  
lo set ig-na-rum

70

no-vis-si-mis qui-bus-dam  
do-ce-re

75

ma-xi-me cor-de dan-tis u-na cum pa-tri.  
po-ci-us me cul-pas

III

80

bus I-po-cri-sis an-ti-fra-sis qui-bus  
i-gi-tur Ra-bi-e as-si-gna-ta

85

Ra-bi-e as-si-gna-ta

90

95

dat men di ci no - men so phi sti ce.

mi hi nul la di e in con sul tus eau sam -

C I.

100

Musical score for three voices. The top voice starts at measure 100 with a dotted half note followed by eighth notes. The middle voice begins at measure 105 with a dotted half note. The bottom voice starts at measure 100 with a dotted half note followed by eighth notes. The lyrics are: "hec con - ci - no Philip-pus pu - bli - ce" and "et que nes - - ci - - us stu - pe - o". The score uses three staves and includes measure numbers 100 and 105.

II.

1

Musical score for orchestra and choir, page 10, measures 120-125. The score consists of four staves. The top two staves are for voices (Soprano and Alto) and the bottom two are for orchestra (Violin I and Violin II). The vocal parts sing "ter - ri - te", "pro", "ve - - ro", "lam pi - us", "per - pe - re", and "di - ce - - re". The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure 120 ends with a fermata over the vocal line.

III.

130

re - fe - ro: a prophetis falsis, at - ten - di - te.

I - po - cri - tam te pos sum ve - ri - us.

135

## 9. BONA CONDIT.

75

80

le - ta - ri      quam ci - - bis      af - flu - e - re      ser - vus et

tis      si vi - ve - re li - be - ra      vi - ta ne - que - a -

VII

100

re lu - - era que ve na ri ab in - plu mis tol le  
 ra ser - - vi de - gu - sta - - tis

105

re plumas et co na ri dominis al lu de - re falsa commen ta - ri ve  
 vin - - cit au - - ri ponde - ra su - e po te - sta - tis

110

120

4

125

quos ha - - bent ponde - re verba que sub dun - - tur nul - la fides pi -  
 es - se vo - bis fu - - ne ra ser - - vi pro pi - na - tis

15

5

6

130

e - tas - que vi - ris qui ca - stra se - cun - tur.  
 ma - - - la per in mu - ne - ra dum ma gis op - ta - - tis.

7

## 10. IN ARBORIS.

5  
Tu - -  
In  
Virgo sum. Tenor. Nigre notule sunt imperfecte et rube sunt perfecte.

10  
ba sa.cre fi - de - i pro - pri -  
ar - bo - ris em - pi - ro pro - spe -  
A I

20  
e dic ta de - i pre-co ar - ca - no - rum in the - a - tri s cl a - mitat quod ra - ti o he - si -  
re vir - - gi - ni - tas se - det pu - er - pe -

25  
tat ba sis peccato rum fa - tendum sim pli ci ter creden dum que fir mi -  
re me - - dia - trix fi - des In

40

ter mori ve ne ces se de um u num in tri.

me di o cum sti pi te

II

45

50

bus per sonis e qua li bus et tres u nam es se

ce ca ta ra ti o in - - - - - su cu -

55

60

vir - - - - - ginem non se mi ne vi ri set spi ra mi

ta sep - tem so ro - ri - - - -

III

65

70

ne verbi conce pis se ipsem semper vir gi nem deum at que ho mi

bus so phis ma ta su - - - a fo - - ven ti -

85

i - sta cum sint om ni - a cre den ti bus vi - ta ne - cis ne - gli -

dum ma - - - - - gis ni - ti - tur

90

B1

B 1

Musical score page 95-100. The top staff shows a vocal line with a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are: "gen-ti-bus na-tu-re quod gressi- bus ra.ti.o poti-ta in pre- mis.sis(?) du.bi.um". The middle staff continues the vocal line with the lyrics: "de-bi-li-tas ra-mo-rum". The bottom staff shows a bass line with a bass clef, a key signature of one sharp, and a time signature of common time. The page number 95 is at the top center, and 100 is at the top right.

2

105

gignat et au - gu - ri - um i - gi - tur ni - te - tur et fi - des per quam vi  
fran - gi - tur  
Pe - - - tat er - go fi - de.  
L

110  
 a a - pud archana dia clarior ha be tur semper i mi te tur.  
 i dex te ram vel e ternum ni te tur per pe ram.

115

3

## 11. VIRTUTIBUS LAUDABILIS.

5

Im - pu - den - ter      cir - cum - i - vi      so - lum quo

<sup>8</sup> Contratenor

<sup>8</sup> Tenor

<sup>8</sup> Tenor solus

10  
 ma\_re ter\_mi\_nat, in \_ dis \_ cre \_ te con\_cu\_pi vi quodquod amor co\_in \_ quinat, hic  
 Vir\_tu\_ti \_ bus lau \_ -

A I

30

me, a.mor tunc in . gratus ef . fi . ci . or por . ro, cum a . mo et a . mor

specie per . a . ma . bi . lis

II

35

40

ma . ter E . ve me . di . a in mo . men . tane . o spasmo cer . ta . mi . nis ma . te . ri . a

pu . ri . ta . te le . gib . bi . lis Ka . ri

45

50

ex qua ra . ro longe fe . tet ad a . mo . ris a . ce . te . os.

de . . . si . . de . ra . bi . lis ge . ne . re ve . ne . ra . bi . lis

III

55

qui s. i. gitur ul. tra petet u. ri a. mo. re. he. re. os? fas est vel non est a. ma. re fas est quam er. go  
po. - - - ten. - ti. a ter. ri. bi. lis

60

65

vir. gi. nem que me.ru. it ba. iu. la. re ve. rum deum et ho. mi. nem  
ar. ti. bus profa. na. bi. lis mi. ra. - eu. - lis mi. -

70

meruit quod vir. tu. o. sa pre.cunc. tis phena.gra. ti. a potens mun. da spe. ci.  
ra. bi. lis Ma. ri. - - a ca. ro

IV

80

*o - sa dul - cis humilis et pi - a.*

*no - bi - lis es - - se*

*Cum quis a - mat hanc a - matur est er - go*

*car - ni sit u - ti -*

85

90

*gra - ta pas - si - o*

*su - i a - mor quo bea - tus*

*a - mansa - mo - ris bra - vi -*

*lis ve - lis quod perte*

*la - bi - lis*

*spi - - ri -*

V

95

*o, o Ma - ri - a vir - go parens in e - um*

*sie - que ip - sum*

*que*

*tus in - fi - ni - bi - lis*

*tan - dem red - da - tur*

100

ri tu o pa - rens a - mo rem vi te ir - ri tum.

hu - mi - lis ac de - o ac - cep ta bi - lis.

B 1

110

2

115

120

3

125

b

b

130

135.

p

f

4

140

145

p

f

5

## 12. LUGENTIUM SICCENTUR

5

Tenor.

10

15

I

20

25

30

35

40

45 b

50

55

60

65

transvec-tus es a pue-ri ci-a; aut fa-ta ve-ro aut i-  
cir-re-i Sy-ris

70

- psa prope-ra te for - tu - na me - li - us spi - ri - - tus  
A - - pol - li - - nis per - va - si - ti vi - - gor

75

su - bli - ma - vit Er - go, con - si - de - - ra  
cer - ta - mi - nis phi - to - nis - tas

80

III

85

quod Cephas es, sed or - bi dedi - tus  
hor - sis u - be - re era -

90

95

quod mo - - nar - - cha, sed servus omni - um princeps or -  
pu - - latos so - los pros - ter - ne - - re

100

bis, sed orbi languidi ser -  
ac dum flēc tis ser - mo -

105

vus nempe sed deli ran ti um ac ne cu i tandem sint perf i.  
- - - - - nis tim - - pa num cor da ra - pis

110

di ar te, prin ceps, ser ve, di me li -  
ad au ris or ga num. Pe trus pri mus

115

IV

120

cum torque fi des mun di a lis ce lis  
Pe trum non de se ris

125

reg - - num tu - um fu rōrem tragi cum  
vi - - ces e ius quia rec te ge - ris,

130

135

po - tens pi e con pesce - re ve - lis. Ab - sit  
 tu cle - mens es et

140

tu o Ty - estes tem - po - re et au - ste - rus, ab - sint Theba - des a - bu - ten -  
 Clemens di - xe - ris pe - sa - - - gi - i qui fon - tis a - pe - ris

145

tes fra - terno jec - re; unumque sint scissi Phi - li - pi - des  
 ve - nas gra - tis vi - - dis et ru - di - bus

150

V

155

ur - - bem vi - - de classis per equo - ra  
 Ath - lan - ti - cis et. E - - thi - - o - -

160

de - ter - re - at prin - cipes Tha - neos clan - -  
 pi - - bus sti - tis quo - que quid

165

b

170

175

gor tur . be tur.corum pecto . ra de.ci. pi . ant au.gures memphe. os.  
in pre - - co - ni - a lau.dum ma.nes sudat ju - sti . ci -

180

Con so - le - tur tris.tis Armeni - a et e.latus succumbat Is.mael  
a. non an.gen - tur me - men - to se.cu - la

VI

190

et ger - - mi - net de - ser.ta Syri -  
non ma - - na tu . mes - - cunt gu -

195

a et de.pres - sus re - surgat Is.ra - el:  
tu - - la nec ul . la laus ad -

200

205

Tunc na - tu.reglori.o.sissi.mus trium.phator, tri.bu.tum sol.ve - - re  
den - - de re men . tis tu - - is un - - quam

210

215

non do le - bis, he res legiti - mus Jhesu Christe moriens  
 po terit incl i - tis vulgi ta - men mo di - ca por ci -  
 VII

220

libe re; et si de - - - sint  
 o de te sal - - tem clan - - ge - re

225

230

marmor et gemu la ac me tal - lum sculpenda since ri(?)  
 ge - - - - - sti - o vi vat, vi vat

235

e rit tandem tumulus vermu la sem per fama respondens o pe - ri quam pos ce -  
 or - - - bi peruti lis cui non est

240

245

- ris pre be bit regu la gu bernan di fa veant o - pe - ri.  
 in - - ven - - tus tu us si - mi - lis.

250

## 13. QUID SCIRE PRODERIT.

5

10

15

20

25

om - ni - bus  
ne - - -

30

qua ca - - - rent pre - - - ci - -  
mo va - ne ro - gat qui ten - dit mu - ne - ra

40

- o:  
pre - - ces A - men di - - co vo - -  
sunt va - cu - - e va - eu - a

bis qui - a vos nes - ci - - o.  
dex - - - te - - - ra.

## 14. REX QUEM METRORUM.

(2\*) 5

O ca - nen - da vul - go per compu - ta ab e - ter no be - li al de - di -

Rex quem me -

A I Rex regum.

10

ta se culorum nepha - da ra - bi es et de - li - ra ca - num in - sa - ni - es quem cum ne quis

tro - rum de - - pin - git pri - - ma fi - gu - ra

II

20

carpe - re den - ti - bus cri - - mi - na - - ris ne - que lactatii

om - - ne te - nens in se quod dat na - tu - ra be - a - -

25

- bus da - num co - lens tu quid per - se - que - ris vi - rum iu - .

- tis ba - sis iu - sti - ci - e tro - ia - nus

III

35

- stum et tu - o de - se - ris re - ge re - gi quem de - cor ac - .

iu - li - us au - su ec - cle - si - e tu - .

IV

45

tu - um il - lu - mi - nat ge - nus stre - nu - um et sancto\_rum

tor ma - cha - be - us et hec - tor in ar - ma

B.V

55

mul - ta af - fi - ni - tas si - bi fac - ta, lux, splen - dor, cla - ri  
 ru - ra co - lens le - gum scruta - tor the - o - lo - gi -

65

tas cor - ruscan tem red - dit pre ce - te - ris quem ad - - mo dum  
 e tem - pe - ri - e su - pe - rans au - - gu - stum

VI.

70

noc - tur - nis sy - de - ris iu - barphebus per - ven - tus ab - tu -  
 iu - li - us he - - mo vir - tu - tes cu -

75

VII

80

lit de - i proch do - lor la - psum quem per - tu -  
 ius mo - res ge - nus ac - ta - que na -

# 95

100

bes in so ci um.

scri bi.

C 1

Musical score for piano, page 2, measures 105-110. The score consists of four staves: Treble, Alto, Bass, and a fourth staff below the bass. Measure 105 starts with a dynamic of  $\frac{8}{8}$ . Measures 106-107 show a transition with a dynamic of  $\frac{6}{8}$ . Measures 108-109 show a return to  $\frac{8}{8}$ . Measure 110 concludes the section with a dynamic of  $\frac{8}{8}$ .

A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 115 begins with a dynamic of  $\frac{8}{8}$ . Measures 116 and 117 continue with the same time signature. Measure 118 begins with a dynamic of  $\frac{9}{8}$ . Measures 119 and 120 begin with a dynamic of  $\frac{10}{8}$ . Measure 121 begins with a dynamic of  $\frac{11}{8}$ .

## 15. O CREATOR DEUS PULCHERRIMI

*Motetus* : O creator Deus pulcherrimi  
*Triplum* : Phi millies ad te

*Tenor* : Jacet granum  
*Contratenor* : Quam sufflabit.

Mss : F-Pn lat. 3343, f. 71v-72 : texts only.

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

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

The 15th-century scribe of the Ms gave the texts the following heading : "Meldensis Episcopus Philipus de Vitriaco, et ultimus fratum suorum". The texts are reprinted after E. Pignon.

LEO SCHRADE

*Motetus*

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

*Tenor*

Jacet granum oppressum palea  
*Contratenor*  
 Quam sufflabit Francus ab area.  
 Amen.

*Triplum*

Phi millies ad te, triste pecus,  
 cauda monstrum, quod in Francum decus  
 Lingua scribis quam nescis promere !  
 Quid ? Mugitum pro melo vomere  
 quod musicus horret ebmelicum !  
 Non puduit carmen chimericum  
 palam dare quod Flaccus versibus  
 primis dampnat. Ve ! qui tot fecibus  
 Danos pascis, olei venditor,  
 mendacii publici conditor,  
 et gariens velut Tantalides  
 tuos Nabugodonozorides  
 egre credis non posse cadere  
 et oppressum mumquam resurgere.  
 At Bathazar doxosus cededit  
 Carthaginem Cyrus et condidit,  
 decidere quas struxit Amphion,  
 ad Troicos transiit Albion  
 post oppressa diris Saxonibus,  
 post a Danis obtenta trucibus ;  
 Urbem cernas, que mundum domuit,  
 que Germanis victis succubuit !  
 Hinc desine superbire, quia  
 Dana manus non fecit omnia,  
 sed spiritus ipse vertiginis  
 quem miscuit filius Virginis  
 in nos lapsos peccati scoria ;  
 quibus pulsis resurget Francia,  
 et gregabit virilem synodum,  
 et dirigit Danis periodum  
 quem decrevit lex Albumazaris,  
 et cessabunt canere citharis,  
 et cessabit horum perfidia,  
 nec plus erit hoc nomen : Anglia.

(reprinted from *Polyphonic Music of the Fourteenth Century, Commentary to Volume I*, ed. Leo Schrade ; Éditions de l'Oiseau-Lyre, Monaco, 1956, pp. 119-121.)