THE GRADUAL BENEDICTA \textit{X}. VIRGO DEI GENITRIX:
A STUDY OF ITS SETTINGS
IN THE NOTRE DAME REPERTOIRE*

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

Before and during the Notre Dame period, the liturgical performance of any chant mandated the singing of the entire chant melody despite any changes or accretions to the polyphony. Most of the Notre Dame source material, however, gives only the polyphonic settings which use the tenors of the solo chant. Since this music was intended for daily, practical use, and represents not a theoretical or pedagogical codification but a vital, evolving performing tradition, the manuscript sources ($W_1$, $W_2$, and $F$)\footnote{The present study stems from a group of comparative investigations undertaken by the graduate seminar in historical musicology at UCLA in the spring of 1978, under the direction of Dr. Marie-Louise Martinez-Göllner. Each participant in the seminar traced settings of a particular liturgical melody from its earliest known chant sources through its polyphonic settings in the Notre Dame repertoire and subsequent motet sources. The chants discussed included \textit{Iuda et Jerusaleem} (a responsory); \textit{Alleluia X. Pascha Nostrum}, and \textit{Alleluia X. Dies Sanctificatus} (both alleluias with their accompanying verses); \textit{Viderunt Omnes X. Staepan Fecit}, and \textit{Benedicta X. Virgo Dei Genitrix} (bothgraduals); and \textit{Benedicanus Domino I} (a chant sung responsorially at the end of certain offices).} often

\footnote{For a full list of the manuscript sources of this study, see the chart which follows the diplomatic facsimiles, p. 81. The three major sources mentioned here are as follows: $W_1$: Wolfenbüttel, Herzog-August-Bibliothek MS 628. Printed in facsimile, \textit{An Old St. Andrews Music Book}, ed. J. H. Baxter (London: Oxford University Press, 1931; rpt. New York: AMS Press, 1973). Research into the origin of this manuscript has led some scholars to believe that Anonymous 4 (see discussion below) was quite...}
reflect local usage as well as widespread liturgical traditions. It is useful, therefore, to reorganize the repertoire in a way that allows for detailed comparison of the various styles of composition. By bringing together, in a diplomatic facsimile, the different settings of organa, clausulae, and motets over a particular chant melody, we hope to facilitate the study of the musical evolution which took place within the repertoire, both in composition and in notation.

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


2 In all three of the major manuscripts, for instance, the major feasts of the liturgical year have more attendant polyphony than do minor feasts. Similarly, chants with clausula tenors that melodically resemble fragments from other chant melodies also are given more polyphonic treatment. Moreover, some polyphonic chants which appear in one manuscript do not appear in others, a fact which has proven useful in ascertaining the provenance of W1. See Roesner, “The Origin of W1.”

century. It is this version that the monks of Solesmes used in compiling the modern *Liber Usualis* and *Graduale Romanum*. The text of the gradual as it appears in the *Liber Usualis* is as follows:

**Gradual**: Benedicta et venerabilis es, Virgo Maria: quae sine tactu pudoris inventa es mater Salvatoris.  
**Verse**: Virgo Dei Genetrix, quem totus non caput orbis, in tua se clausit viscera factus homo.

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

'*Incipit: Benedicta*  
'*Gradual Respond: et venerabilis ... Salvatoris.*  
'*Verse: Virgo Dei ... viscera*  
'*Completion of Verse: factus homo.*  
'*Shortened Respond: quae sine ... Salvatoris.*

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

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

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

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

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10 “Et nota, quod magister Leoninus, secundum quod dicebatur, fuit optimus organista, qui fecit magnum librum organi de graduali et antifonario pro servito divino multiplicando. Et fuit in usu usque ad tempus Perotini Magni, qui abbreviavit eundem et fecit clausulas sive puncta plurima meliora, quoniam optimus discantor erat, et melior quam Leoninus erat. Sed hoc non [est] dicendum de subtilitate organi etc.” Ibid.
first this was carried out in a rather simple, note-against-note style, rather
than by the addition of notes or text to the melody itself. These polyphonic
settings contrasted well with the unison choral performance of the rest of
the chant. As the performance of *organa* became more sophisticated in
some monasteries—often including three or more notes in the organal
(added) voice against a single note in the tenor—distinctions in the style of
composition used for certain types of tenors began to take on importance.
Compositions from the monastery of St. Martial, for example, exhibit
extended, often rhapsodic *melismata* over syllabic (one note per syllable of
text) portions of the tenor, while retaining the note-against-note style of
*organum* over melismatic (three or more notes per syllable of text) sections
of the chant. Although probably intended as a time-saving device, this
distinction of two styles of *organum*—melismatic *organum purum* and almost
note-against-note *discant*—created another level of contrast which was
highly exploited by the early Notre Dame composers, Leonin among them.
Perotin and the later Notre Dame composers sharpened this contrast by
making more rhythmic (although not necessarily shorter) *discant* sections—
the “substitute *clausulae*”—but at the same time keeping the *organum
purum* sections relatively intact.  

The rhythmic contrast was further emphasized, and another form of trope utilized, by the addition of a text to the
organal voice of certain *clausulae* (resulting in the form which would
soon be called the motet). A simultaneous development of three- and four-
voice organal settings (*organum triplum* and *quadruplum*) further troped
the chant, and provided still another method for contrasting sections in
performance. Such works also contained more highly developed *organum
purum* sections in an entirely rhythmic framework. This accumulation of
troping procedures and contrasting elements culminated in the polytextual
motet, which, in some cases, contrasts not only French against Latin texts,
but also sacred texts against secular love poetry.

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

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

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

Commentary

*The Chant*

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

13 *Manuscripts of Polyphonic Music: 11th-Early 14th Century*, ed. Gilbert Reaney, Repertoire International des Sources Musicales, series B, vol. 4, fascicle 1 (Munich: G. Henle, 1966). This catalogue provides standard *sigla* for early manuscripts containing polyphonic music, as well as a number for each polyphonic composition within a particular manuscript. All entries are indexed by text incipit of the tenor or motet voices.


15 *Liber Usualis*, p. 1207.
the *melisma* on *(Vi)tam* coincided with that on *(Vir)go*, leading to a few cases in which the same polyphonic composition is given one tenor identification in some sources and the other elsewhere. The range of the melody covers the interval of a tenth, from A to c". While not extreme, this is greater than the average for chant melodies, and gives a correspondingly greater degree of musical interest to the chant.

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

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*The Notre Dame Organa*

1: Two-Voice

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

The notation of the two-voice *organa* is particularly interesting for its use of the so-called "syllable strokes" (*silbenstriche*), especially in the tenor. It seems fairly clear that in the *duphum* (i.e., the added voice) these strokes were intended to mark off the expressive phrases of the melody, and probably to indicate to the performer the appropriate points for breathing. In the tenor, however, the purpose of the *silbenstriche* is much less clear. If they were intended literally as breathing marks, their frequent occurrence immediately following the tenor note could be taken to imply that the tenor was not to be held for any length of time against the moving upper voice (thus denying the etymology of the word "tenor" as indicating the "held" voice). By another theory, the marks are considered to show the points at which the notes of the two voices are to coincide. But this explanation does not account for the phenomenon of *silbenstriche* occurring both immediately
before and immediately after a tenor note, and in some cases successive notes (e.g., the tenor notes on Benedicta in W₂, fol. 77).¹⁶

As can be seen from the musical transcription (p. 49), the three versions of the two-voice organum are virtually identical (except for details of notation) up to the point where the plainsong of the verse embarks on the long go melisma. From this point onward the three manuscript versions diverge. W₁, which is generally accepted as containing the earliest version of the Notre Dame repertoire, delays the introduction of anything approaching rhythmic organization in the tenor until the sixth note of the melisma. The question of rhythmic interpretation of this music is one of the main problems confronting musicologists. Waite’s transcription into modern notation assumes rhythmic organization in the duplum throughout the entire piece, but other scholars feel there is insufficient evidence in the manuscript to support such an assumption.¹⁷ In this case it should be noted that there are many passages in the manuscripts which are sufficiently clearly notated in rhythmic modes for there to be little doubt about the rhythmic treatment intended, while the passages under consideration here are not notated in such an unambiguous fashion. In other words, the composer could indicate his rhythmic intentions if he so desired, and the presumption is, therefore, that he chose not to do so in this case. Nevertheless, an alternative argument can be made to the effect that the lack of ligatures in the tenor of the W₁ version indicates that the rhythmic modes had not yet been fully developed. In such a case it would obviously be mistaken to apply the modes rigidly to the music.

The scribe of W₁ appears to have accidently omitted a system of the music in the course of his copying (fol. 38), and this lacuna has been remedied in the margin. The incomplete state of the tenor line without this marginal material—as compared with the chant melody given in the Liber Usualis—indicates that the material is not merely a composer’s afterthought. It is also strong evidence for the existence of an earlier source or group of sources which antedated all the surviving Notre Dame manuscripts.

The style of composition is fairly consistent throughout the W₁ organum. Unlike the versions in the other (later) manuscript sources, the tenor moves in single notes even in the go melisma, suggesting that at the time this version was composed the development of modal rhythm expressed through ligatures was still in progress. The duplum moves consistently with a number of notes to each note of the tenor part, except that in the go

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

¹⁷ Waite, The Rhythm of Twelfth-Century Polyphony, pp. 163-64.
melisma there are fewer duplum notes to each tenor note. Nevertheless, this passage is still not as rhetorical as those to which the name clausula was usually applied (i.e., where there was a clearly rhetorical treatment of a tenor melisma and its accompanying organal voice, in accordance with the principles of the rhythmic modes).

The two-voice organa in F and W₂ diverge from the style of the setting in W₁ at the point where the tenor melisma begins. In both cases strict modal patterns are used, and there can be no doubt as to the composer’s intentions (texts, p. 50). But although the F and W₂ versions are composed above an identical tenor arranged in three-note ligatures, only the first six notes of their dupla are the same; after this point they differ considerably from one another.

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

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

Another feature of this music is the extent to which the ordines of the tenor and duplum coincide. The opening of the F version of the clausula, for example, proceeds regularly with two tenor ordines to one ordo of the duplum. Then a single note is introduced into the duplum with the effect of throwing out this coincidence of voices. In the case of the W₂ clausula, the first six notes of the duplum are (as already noted) identical with those of the F version, but from there the W₂ version moves independently, and immediately abandons any coincidence with the tenor ordines.¹⁸ This overlapping of the parts creates a certain amount of tension, and opens the possibility of unexpected relationships between the voices (an effect

¹⁸ Subsequent points of identity between the F and W₂ versions of the two-voice organum are marked with an “x” in the diplomatic facsimiles, pp. 50-51.
achieved in later musical styles through the use of functional dissonance) by avoiding the regular simultaneous cadencing of the parts.

It needs to be borne in mind that this music was essentially a soloistic—and thus improvisatory—art (the duplum being the solo line), and that each performance, as indicated by the existence of different manuscript versions, could well have been different in detail from any other. For this reason the idea of a "correct" modern transcription of medieval music needs to be approached with the greatest caution. It is no accident that so few transcriptions of organa dupla into modern notation have been attempted.\footnote{Waite's transcriptions, for example, are based on a single manuscript source (W\textsubscript{i}), and fail to take into account different readings of the same passage in other manuscripts.}

2: Three-Voice

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

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

The introduction of the third voice greatly expanded the sonorous possibilities, but it also placed severe limitations on the composers in the context of thirteenth-century polyphonic techniques. The need to achieve frequent consonances was the principal limiting factor. The two upper parts tend to mirror each other's movement (particularly noticeable in the stimmtausch passage discussed above) and as a result they cross frequently. These voices are equal in range, covering an eleventh from e to a', one
degree of the scale larger than the range of the two-voice *organa*. The music of *Virgo* is extended by the use of sequences (e.g., at the points marked “3” in the transcription; p. 56), which reinforces the impression of repetitiveness created by the use of a limited number of very small melodic components.

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

At many points the tenor note is consonant with the final notes of the musical phrases of upper parts, with a *silbenstrich* immediately following. This suggests that the tenor note was not intended to be held through the next succeeding phrase of the upper parts. If this is the case, it may well indicate the first stage in the development of the technique of “hocketing” (i.e., hiccuping), in which notes and parts were rapidly exchanged between voices. An example of a hocket on the *Virgo* tenor occurs in the Bamberg manuscript at fol. 63.\(^{20}\)

*The Separate Clausulae*

Although *W₂* contains no separate *clausulae* on *Benedicta V. Virgo Dei Genitrix*, a large number of *clausulae* are found in the other two main Notre Dame sources (*W₁*, *F*) and in the St. Victor manuscript.\(^{21}\) These are grouped in the various manuscripts, in *W₁* at fols. 54 and 58; in *F* at fols. 165, 165’, 172, 176, 182 and 184; and in St. Victor at fol. 291’. The assumption that many of the *clausulae* were intended for insertion into the *organa* to provide variety has led to the modern terminology “substitute *clausulae*” to describe these passages.

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


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

Go 2 (3-voice): $F$, fol. 11.
Go 4 (2-voice): $W_1$, fol. 54.

\hspace{1cm}$F$, fol. 123 (as part of complete organum).\textsuperscript{24}
Go 5 (2-voice): $W_1$, fol. 58'.

\hspace{1cm}$F$, fol. 165.

\hspace{1cm}$W_2$, fol. 77 (as part of complete organum).
Go 6 (2-voice): $W_1$, fol. 54 (= Tam 2; $F$, fol. 137).
Go 7 \hspace{1cm} $W_1$, fol. 58'.

\hspace{1cm}$F$, fol. 165.
Go 8 \hspace{1cm} $F$, fol. 176 (= Tam 4; $W_1$, fol. 60').
Go 9 \hspace{1cm} $F$, fol. 165.
Go 10 \hspace{1cm} $F$, fol. 165'.
Go 11 \hspace{1cm} $F$, fol. 165.
Go 12 \hspace{1cm} $F$, fol. 165'.
Go 13 \hspace{1cm} $F$, fol. 165'.
Go 14 \hspace{1cm} $F$, fol. 172.
Go 15 \hspace{1cm} SrV, fol. 291'.
Go 16 \hspace{1cm} SrV, fol. 291'.
Go 17 \hspace{1cm} SrV, fol. 291'.

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

\textit{Orbis} \hspace{1cm} $F$, fol. 184.

\textit{Clausit} \hspace{1cm} $F$, fol. 182.

\textit{Clausit viscera} \hspace{1cm} $F$, fol. 165'.

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

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

\textsuperscript{22} Ludwig, \textit{Repertorium}, 2:50, 53.

\textsuperscript{23} Go 1 appears in the three-voice settings of $W_1$ at fol. 67, and of $F$ at fol.29'. Go 3 appears in $W_1$ at fol. 38.

\textsuperscript{24} This, and the version of Go 5 contained in $W_2$, may represent the substitution in later manuscripts of clausulae originally composed as separate pieces.
ordo. Exceptions to this pattern occur only in the last five of the fifteen listed. These are notated as follows:

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

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

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

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

In all but four of the clausulae (Go 6, Go 7, Go 8, and Go 11) the tenor is repeated, thus giving the composer more scope for his invention. As was pointed out above in connection with Go 2, this repetition is in most cases taken as an opportunity for changing the relationship between the tenor and duplum ordinæ, if this had not already been done. From this it is clear that each piece was conceived as a whole, and is not merely the result of putting together two clausulae based on a single iteration of the tenor. In this regard, a special word is needed on Go 10. In the manuscript (F), this clausula lacks the normal identification (i.e., the syllable *go* beneath the opening of the tenor), and would appear to be a continuation of Go 9—a conclusion supported by the similarity of the openings of the two pieces.
(texts, pp. 64, 66). However, a particularly long and heavy *silbenstrich* drawn through the staves of each part makes it almost certain that they are in fact separate, and that the scribe has merely neglected to insert the monosyllabic text here. Moreover, if the two were to form a single continuous *clausula*, it would be the only one to contain four iterations of the tenor; presumably, this would not be impossible, but its rarity urges caution in accepting such a conclusion. The deciding factor is that Go 9, like Go 2 and Go 5, lacks the last three notes of the tenor. As in the *clausulae* of the complete *organa*, the uses of *silbenstriche* in these pieces are relatively clear, separating the rhythmic units rather than indicating the simultaneity of the parts (especially where their *ordines* overlap).

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

**The Motets**

1: Sources

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

Motets based on some part of the *Benedicta* chant appear in a wide range of manuscripts. In addition to the motets contained in *F* and *W*₂, the Montpellier (*Mo*),¹⁵ Noailles (*N*),¹⁶ *Chansonnier du Roi* (*R*),¹⁷ Bamberg (*B*),¹⁸ Turin (*Tu*),¹⁹ La Clayette (*Cl*),²⁰ Besançon (*Bes*),²¹ and one of the

¹⁶ Paris, Bibliothèque Nationale, français 12615.
¹⁷ Paris, Bibliothèque Nationale, français 844.
¹⁸ Aubry, *Cent motets*.
¹⁹ Turin, Biblioteca Reale, Vari 42.
²¹ Besançon, Bibliothèque Municipale, 1 716.
Munich manuscripts (Miib) also contain motets. All told, there are ten Latin and fifteen French motets on the gradual Benedicta, a total of twenty-five. This figure is somewhat complicated, however, by the fact that a motet may exist in one form in one manuscript, but in combination with another motet in another manuscript. The twenty-five motets which have been transmitted complete in both text and music fall into three groups. The first group, comprising four Latin and seven French, is that in which one of the go clausulae discussed above serves as the direct basis (hereafter referred to as “go clausula motets”). The second group (four Latin and six French) do not appear to have any known clausula as a basis, but they use the same part of the chant as tenor, with a (presumably) newly composed upper voice (hereafter “go non-clausula motets”). The third group contains motets which are wholly unrelated to the clausulae, being constructed instead on the chant for Benedicta, and having (presumably) newly composed upper parts (hereafter “Benedicta motets”). The numbers assigned by Ludwig will be used in discussing these motets.

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

2: Texts

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

32 Munich, Bayerische Staatsbibliothek, Lat. 16444.
33 The above count allows for duplications of the same motet in two or more manuscripts, but omits three motets for which complete sources are unavailable. One of these is known only by the marginal reference to its first line (En quel lieu que mes cœurs soit) in StV, fol. 291’. The other two are known from texts included in MS Dijon 525 (olum 298), fol. 108, but they are without reference to their music (Obicornix and A tous jours sans remanoir).
34 Here again, conclusions about the lack of clausula sources should not be too positively drawn, since it is possible that such motets were based on go clausulae which have not survived to the present day.
35 Ludwig, Repertorium, vol. 2.
37 The complete texts of the motets discussed here are printed in numerical order in the appendix, pp.85-96.
have aimed at the smallest number of different rhymes in one piece (see, for example, nos. 417, 418, 421, 422, and 423, all of which contain only two different rhymes). Clear examples of text being fitted to pre-existent music can be seen in nos. 414 and 415, where the breaking of the rhythmic pattern in the original clausula (by the occurrence of three successive longae) defeats the poet, who is obliged to resort to a vocalise on three vowels to meet the situation. Again, the French text of no. 428 presents a chaotic picture of varying line lengths; in fact, there are lines containing every number of syllables from two to twelve. The Latin texts tend to be more regular, possibly because of the ease with which the inflected word-endings of Latin can be accommodated to rhyme-schemes.

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

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

3: Music

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

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

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

The pair numbered 414 and 415 (\textit{Crescens incredulitas; Por conforter mon corage}) presents another interesting comparison. At several points the French version appears musically closer to the \textit{duplum} of the \textit{clausula} original than does the Latin (e.g., the repeated final note of the first three \textit{ordines}), suggesting that the French motet may have preceded the Latin. This argument is offset to some extent, however, by the location of the \textit{clausula} and the Latin motet in \textit{F}, and of the French motet in \textit{W₂} (a later manuscript). A further question arises from the fact that both versions of the motet consist of the two voices only, while the \textit{clausula} source has three voices. It is possible in this case that one or both of the motets were composed prior to the \textit{clausula}, or that the author(s) of the motets merely forewent the \textit{triplum} voice.

The motets on Go 4, numbered 411, 412, and 413 (\textit{O Maria mater pia; Virgo plena gracie; Deduisant m'aloie ier mein}), make up an interesting group in the development of the motet. According to Anderson, \textit{O Maria mater pia} (\textit{F}, fol. 393) is the earliest version of the motet, after which a new \textit{contrafactum} text (\textit{Virgo plena gracie}) troping the original chant was provided.\textsuperscript{42} Subsequently both versions were reduced to two-voice motets (\textit{W₂}, fols. 183' and 154' respectively). One of these two-voice versions was then given the French text, \textit{Deduisant m'aloie}, and this motet appears in \textit{W₂} (fol. 251'). A further three-voice version appears in \textit{Miib} (fol. 1a') with the upper two parts exchanged, and using both Latin texts. An interesting musical feature of this three-voice setting is that although there is no overlapping of the \textit{ordines} at the tenor repeat, both upper parts form the

\textsuperscript{40} Ibid., 1:364.
\textsuperscript{41} Ibid., 1:374.
\textsuperscript{42} Ibid., 1:46-47.
interval of a third with the final note of the tenor, thus driving the music on to achieve a consonance.\footnote{Ibid.}

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

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

Two-Voice Organa

\begin{verbatim}
W_1, fol. 38
\end{verbatim}

\begin{verbatim}
W_2, fol. 77
\end{verbatim}

\begin{verbatim}
F, fol. 122'
\end{verbatim}
Benedicta V. Virgo Dei Genitrix

\(W_1\)

\(W_2\)

\(F\)

\(W_1\)

\(W_2\)

\(F\)
Three-Voice Organa
Separate Clauulae

I: Tenor in three-note ligatures

For ease of comparison, the tenor for the following clauulae has been reproduced across the page opening; accordingly, the clauulae should also be read across the page opening.
2: Irregular Tenors

Go 6
$W_i$
fol. 54
[=$F$
fol. 137]

Go 8
$F$
fol. 176
[=$W_i$
fol. 60']

Go 13
$F$
fol. 165'  
(T repetition)
Motets
1: Benedicta

407
C1
fol. 370'  Mout loiaument
406
C1
fol. 370'
[= W₂]
fol. 221'
Se longuement ai

Benedicta
MADDOX, COUCHMAN, NÉMETH

409
Mo
fol. 376′
Be-nedicta Marie

410
Mo
fol. 376′
Beata virginis

Benedicta
2: Go non-clausulae

416
F
fol. 413'

Virtus est complacitis

Go
Benedicta regia/ Qant voi la rose

Go/ [Vir]go/ [Domine]

Au douz mais/ O pia capud hostis

[Vi]tam/ Go
Li dous chans des oisellons

Virgo
MANUSCRIPT SIGLA

Ba Bamberg, Staatliche Bibliothek, Lit. 115 (olim Ed. IV.6).
Bes Besançon, Bibliothèque Municipale, I 716.
Cl Paris, Bibliothèque Nationale, nouv. acq. françaises 13521.
Dijon Dijon, Bibliothèque de la Ville, 525 (olim 298).
F Florence, Biblioteca Laurenziana, Pluteus 29.1.
GB Benevento, Biblioteca Capitolare, Codex VI.34.
Mo Montpellier, Faculté de Médecine, H 196.
MiiB Munich, Bayerische Staatsbibliothek, Lat. 16444.
N Paris, Bibliothèque Nationale, fonds français 12615.
R Paris, Bibliothèque Nationale, fonds français 844.
StV Paris, Bibliothèque Nationale, fonds latin 15139.
Tu Turin, Biblioteca Reale, Vari 42.
W 1 Wolfenbüttel, Herzog-August-Bibliothek, 628.
W 2 Wolfenbüttel, Herzog-August-Bibliothek, 1099.

KEY TO ABBREVIATIONS

C Clausula; clausulae on the syllable go are also assigned numbers (Cl-
   C17) according to Ludwig, Repertorium.

M Motet; motets derived from clausulae are listed directly below their
   source. Parenthetical numbers (406-432) are those assigned in
   Ludwig, Repertorium. Motets derived from clausulae on the syllable
   go are also assigned numbers (M1-M16) to match their source
   clausulae.

O Organum
T Tenor
Tr Triplum

The RISM number of each composition is given in square brackets
immediately following the siglum and foliation which specifies its
manuscript source. Motet texts, unless noted as triplum, are of the motet.
Scribal omissions in the tenor text have been supplied in square brackets;
syllables given by the scribe but not part of the musical composition are
reproduced in parenthesis.
<table>
<thead>
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<th>Source</th>
<th>Collection</th>
<th>Folios</th>
<th>Page</th>
<th>Type and Details</th>
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<tr>
<td>O1</td>
<td>(W_1)</td>
<td>59-61</td>
<td>163</td>
<td>three-voice; C1 on go =</td>
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<td>O2</td>
<td>(W_1)</td>
<td>29-31</td>
<td>28</td>
<td></td>
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<td></td>
<td>(F)</td>
<td>32-32'</td>
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<td>two-voice; C3 on go =</td>
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<td></td>
<td>(F)</td>
<td>122'-123'</td>
<td>136</td>
<td>with C4 on go =</td>
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<td>(W_2)</td>
<td>77-77'</td>
<td>57</td>
<td>with C5 on go =</td>
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<td>(C1)</td>
<td>370'</td>
<td>5</td>
<td></td>
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<td></td>
<td>(W_2)</td>
<td>221'</td>
<td>239</td>
<td></td>
</tr>
<tr>
<td>M(407)Tr</td>
<td>(C1)</td>
<td>370'</td>
<td>5</td>
<td></td>
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<tr>
<td>M(408)</td>
<td>(W_2)</td>
<td>250</td>
<td>305</td>
<td></td>
</tr>
<tr>
<td>M(409)Tr</td>
<td>(Mo)</td>
<td>376'</td>
<td>309</td>
<td></td>
</tr>
<tr>
<td>M(410)</td>
<td>(Mo)</td>
<td>376'</td>
<td>309</td>
<td></td>
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C | Ba | fol. 63 | [103] three-voice: T: *Virgo*
M(421) | W2 | fol. 248' |
M(422) | W2 | fol. 191' |
M(427) | N | fols. 192-192' |
P 846 | fol. 80 | [68] =
M(431) Tr | Dijon | fol. 108 | text only
M(432) | Dijon | fol. 108 | text only
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<tr>
<td>11</td>
<td>three-voice</td>
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<tr>
<td>402-402'</td>
<td>two-voice: (M2(415))</td>
</tr>
<tr>
<td>102'</td>
<td>(T) omitted; attributed to Ernoul le Viel[1]e =</td>
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<td>240'-241</td>
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<tr>
<td>32</td>
<td>[43] in margin</td>
</tr>
<tr>
<td>46</td>
<td>[87] =</td>
</tr>
<tr>
<td>123</td>
<td>[136] =</td>
</tr>
<tr>
<td>393-393'</td>
<td>three-voice; (T) untexted =</td>
</tr>
<tr>
<td>1a'</td>
<td>[2] three-voice; in (T) position =</td>
</tr>
<tr>
<td>183'-184</td>
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</tr>
<tr>
<td>1a'</td>
<td>[2] three-voice; in motet position =</td>
</tr>
<tr>
<td>129'-130'</td>
<td>three-voice; (T) untexted =</td>
</tr>
<tr>
<td>154'-155</td>
<td>two-voice</td>
</tr>
<tr>
<td>251'-252</td>
<td>two-voice</td>
</tr>
<tr>
<td>50'</td>
<td>[127] =</td>
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<tr>
<td>165</td>
<td>[318]</td>
</tr>
<tr>
<td>46</td>
<td>[86] =</td>
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<tr>
<td>137</td>
<td>[153] (T) Tam 2, from (O) Domine, (Y), (Vitam) (Petit)</td>
</tr>
<tr>
<td>50'</td>
<td>[126] =</td>
</tr>
<tr>
<td>165</td>
<td>[316]</td>
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<td>52'</td>
<td>[144] =</td>
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<tr>
<td>176</td>
<td>[426]</td>
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<tr>
<td>52'</td>
<td>[146(a)] (T) Tam 6a; \textit{duplum} in Mode 1 =</td>
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<td>165'-165'</td>
<td>\textit{duplum} in Mode 2</td>
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<tr>
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<td>[319(b)]</td>
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<td>[317]</td>
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<td>165'</td>
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<td>[275] =</td>
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<td>[182]</td>
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<td>190</td>
<td>[192]</td>
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<td>165'</td>
<td>[321]</td>
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<tr>
<td>172</td>
<td>[387]</td>
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<td>291'</td>
<td>[58] incipit of (M15(426)) in margin</td>
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<tr>
<td>195'</td>
<td>[82] ((Vr)) \textit{tam}</td>
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<td>[59] incipit of (M16(424)) in margin</td>
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<tr>
<td>140'-142</td>
<td>[91] ((Vr)) \textit{go} =</td>
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<tr>
<td>172'-174</td>
<td>[117] =</td>
</tr>
<tr>
<td>188</td>
<td>[42] =</td>
</tr>
<tr>
<td>208-208'</td>
<td>[25]</td>
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<td>291'</td>
<td>[60] incipit of (M)(430) in margin</td>
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<tr>
<td>413'-414</td>
<td>[877]</td>
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<td>145-145'</td>
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<td>178'-179</td>
<td>((Vr)) \textit{go}; incipit of (M)(418) in margin =</td>
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<tr>
<td>220'-221</td>
<td>[237] (T) \textit{Domme} =</td>
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<td>241'-242</td>
<td>[287]</td>
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<td>243'-244</td>
<td>[291]</td>
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<td>140'-142</td>
<td>[91]</td>
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<tr>
<td>172'-174</td>
<td>[117]</td>
</tr>
<tr>
<td>304-305'</td>
<td>[256] lacks incipit on fol. 303'</td>
</tr>
<tr>
<td>16'-17'</td>
<td>[32] ((Vr)) \textit{go} =</td>
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<tr>
<td>1-2'</td>
<td>[4] =</td>
</tr>
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<td>Item no. 3</td>
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</tbody>
</table>
Appendix: Motet Texts

406: Se longuement a\textsuperscript{45}

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

407: Mout Loiaument\textsuperscript{47}

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

408: Benoite est et sera\textsuperscript{48}

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

\textsuperscript{44} Motet numbers used here are those of Ludwig, \textit{Repertorium}. Sections printed in italics represent rondeau refrains, which are referred to in the notes by the numbers assigned by Gaston Raynaud, \textit{Recueil de Motets français des XIIe et XIII siècle} (Paris: Vieweg, 1881-1883; rpt. Hildesheim: Georg Olms, 1972).
\textsuperscript{45} \textit{W}₂, fol. 221' (two-voice); \textit{C}Ⅰ, fol. 370' (three-voice with 407).
\textsuperscript{46} A variant of Ref. 1521. “Bele dame m’a mande / Qu’ele sera m’amie.”
\textsuperscript{48} \textit{W}₂, fol. 250 (two-voice).
409: *Benedicta Maria virginis*⁴⁹

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

410: *Beate virginis*⁵⁰

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

⁴⁹ *Mo*, fol. 376' (three-voice with 410).
⁵⁰ *Mo*, fol. 376' (three-voice with 409).
THE GRADUAL BENEDEICTA X. VIRGO DEI GENITRIX

Fit fides racio
Virtus pro semine.

411: O Maria mater pia\textsuperscript{51}

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

412: Virgo plena gracie\textsuperscript{52}

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

\textsuperscript{51} F. fol. 393 (three-voice); W\textsubscript{3}, fol. 183' (two-voice).
\textsuperscript{52} W\textsubscript{3}, fol. 129' (three-voice); W\textsubscript{2}, fol. 154' (two-voice).
propter filios
tuos mater pia.

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

414: *Crescens incredulitas*  
Crescens incredulitas  
fidem domuit  
iacens vilis caritas  
procul latuit  
rerumque cupiditas  
os aperuit  
gentes sibi creditas  
hec absorbuit  
nil valet prudentia  
nil probitatis gratia  
nunmiors copia  
prodest super hec omnia  
hodie pecunie  
custos diligitur  
o e o  
apauper hom speruitur  
o e o

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53 *W₂*, fol. 251' (two-voice).
54 *F*, fol. 402 (two-voice).
regis curia
nil sine pecunia
prodest mors copia.

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

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

55 W₂, fol. 240' (two-voice).
56 F, fol. 413' (two-voice).
regnent vite libera
desiderabilia
excuitat cetera
foris mentis dextera.

417: *Benedicta regia* \(^{57}\)

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

418: *Quant voii la rose espanir* \(^{58}\)

*Quant voii la rose espanir* \(^{59}\)
*Contre la douce seison*
*Que chantent cil oisellon*
*Auten qi voient radoucir*
*A donc pens et puis soupir*
*Quant de ce qi plus desir*
*Ne plus joir*
*Ne mon voloir acomplir*
*Dex porquoi mi fet languir*
*Cèle a la clere façon*
*Por qi soupir* \(^{60}\)
*Bien voii quil n'estuet mourir*
*Se je par li n'ai guerison.* \(^{61}\)

419: *Li plusor* \(^{62}\)

*Li plusor*
*Se plaigent d'amors*
*Et tos iors*

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\(^{57}\) W₂, fols. 145, 178 (two-voice).
\(^{58}\) W₂, fols. 220, 241 (two-voice).
\(^{59}\) Ref. 1982 (not listed by Gennrich).
\(^{60}\) Ref. 1550.
\(^{61}\) Ref. 1587.
\(^{62}\) W₂, fol 236 (two-voice); Mo, fol. 239 (two-voice).
M’en lo
Mes trop pou
Prise ma doulor
Qant si m’esloigne la flor
De valor
Mes tout mon labor
Tendrai a doulor
Se present
Del cors gent
Me feisoi encore un jor
Traiez vos la qi namez mie par amors.\textsuperscript{63}

420: Mellea vite vinea\textsuperscript{64}

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

421: Au douz mais\textsuperscript{65}

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

\textsuperscript{63} Ref. 1619
\textsuperscript{64} \textit{W}_2, fol. 190 (two-voice).
\textsuperscript{65} \textit{W}_2, fol. 248' (two-voice).
Conques riens ni apletoi
Si me remis au chemin.

422: O pia capud hostis

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

423: Qant la verdor

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

66 W₃, fol. 191' (two-voice).
67 W₃, fol. 243' (two-voice).
THE GRADUAL BENEDICTA V. VIRGO DEI GENITRIX

A mes prumieres amors
Me tendrat. 68

424: En tel lieu s’est entremis 69

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

425: Onques ne se parti 71

Onques ne se parti 72
Mes cuers d’amer
Pour dolor qu il ait senti
Ne qu encor doive endurer
Diex por celi
Qui riens ne li a meri
Ainz atent ades la merci
De toute la plus vaillant
Qui soit ou monde vivant
Mes trop demeure longuement
Sa merci
Que mes cuers atent
Et por ce croi savoir certeinemtent
Que lai servi por noiant. 73

426: Je les ai tant quises 74

Je les ai tant quises

68 Ref. 159.
69 R. fol. 208’ (two-voice); N. fol. 188 (two-voice).
70 Ref. 1341.
71 Mo. fols. 140’. 172’ (three-voice with 424).
72 The version of Mo. fol. 172’ gives variant “repenti.”
73 Ref. 1361. Gennrich also assigns Ref. 1341, but this applies to motet 424.
74 N. fol. 195’ (two-voice). The tenor for this motet is noted as (V)tam.
*les loiaus amours*\(^{75}\)
et tant ai aprises
Joies et dolours
ke damours sui senee
et si sui dieu merchi bien amee
des or ai jus mises
toutes mes dolours
sui senee
et si sui dieu merchi bien amee
des or ai jus mises
toutes mes pavours
car se jai desiree
amour a maintenir a tous jors
or i sui assenee.

**427: Li dous chans des oisellons**\(^{76}\)

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

**428: Or voi je bien**\(^{77}\)

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

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\(^{75}\) Ref. 1399.

\(^{76}\) N, fol. 192 (two-voice).

\(^{77}\) Mo, fol. 303' (three-voice with 429): *Ba*, fols. 16'-17' (three-voice with 429).
doit estre joians
qui tout ades est a bien faire entendans
et estables et celans
se je ne voell a tout hounour estre fallans
et aler mendidant
comme pover truhant
quar on veut cele qui
tout mon cuer a douer mari
et ele ne set riens de mon couvenant
nonques ne fui tant hardis
que je li
osasse riens dire de mon talent
qar tout ades avoie poour
que je ne fusse a samour
faillans
se je en fusse trop hastans
mes encois que je le perde du tout
en tout
li dirai comfaitement
amours me fait de li souvenir
si que ne puis durer
tant sache en ce lieu venir
ni aler
que tout ades ne me soit devant
dame merci aies de vore amant
et si vous souviegne
que quiconques se marie
ele fait de son ami
son anemi
tous tans.

429: Eximum

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

78 The version in Bu gives variant “mesdisant.”
79 Mo, fol. 303’ (three-voice with 428); Bu, fols. 16'-17' (three-voice with 428).
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