THE LATIN COMPOSITIONS
IN FASCICULES VII AND VIII
OF THE
NOTRE DAME MANUSCRIPT
WOLFENBÜTTEL
HELMSTAD. 1099 (1206)

PART I

CRITICAL COMMENTARY
TRANSLATION OF THE TEXTS
AND HISTORICAL OBSERVATIONS

by

GORDON ATHOL ANDERSON

THE INSTITUTE OF MEDIEVAL MUSIC, LTD.
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THE DEVELOPMENT OF THE MOTET
IN THE THIRTEENTH CENTURY

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IN FASCICULES VII AND VIII
OF THE
NOTRE-DAME MANUSCRIPT
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PART II
TRANSCRIPTIONS

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Submitted to the Department of Music
at the University of Adelaide

June 1976

[Signature]

Approved November 1976.
## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUMMARY</td>
<td>iii</td>
</tr>
<tr>
<td>DECLARATION</td>
<td>v</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>vi</td>
</tr>
<tr>
<td>A NOTE ON THE FORMAT OF THIS VOLUME</td>
<td>vii</td>
</tr>
<tr>
<td>FOREWORD – ADDENDA ET CORRIGENDA TO VOLUME I</td>
<td>viii</td>
</tr>
<tr>
<td>THE MUSIC EDITION</td>
<td>1</td>
</tr>
</tbody>
</table>
SUMMARY

This volume of the History of the Development of the Motet in the Thirteenth Century comprises the as yet unpublished Music Edition of the two-volume study of the Latin Compositions of the Wolfenbüttel Manuscript. The edition primarily presents the versions of the motets in this MS, with corrections and emendations only where necessary. The source-clausulae, where they are extant, are transcribed directly below the motets, so that easy comparison can be made. These two strata of the complexes are important as illustrations of the origin of the motet, and many of the works presented here are from the earliest layer. In Volume I of this Edition, the individual complexes are discussed and an attempt is made to establish a chronological sequence for these works.

Above the motet layer transmitted in the Wolfenbüttel source appear all the later accretions, text changes and contrafacta reworkings. Again, in Volume I, under the individual historical notes, these later additions are assigned a place in the history of the motet. Contrafacta texts set to music identical to that already given are edited, with translations, in Volume I.

The complete Edition, therefore, illustrates by using one main source the early history of the clausula and the subsequent motet development, as well as the next process in historical growth, namely, the substitution of new texts and the addition of new parts to earlier works.
The period covered embraces the last two decades of the Twelfth Century and the first half of the Thirteenth Century.
STUDIES IN THE DEVELOPMENT OF THE MOTET
IN THE THIRTEENTH CENTURY

PUBLISHED STUDIES
BY
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Submitted to the Department of Music
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June, 1976
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TABLE OF CONTENTS

Summary .................................................. iv
Declaration ................................................ vi
Acknowledgements ......................................... vii

The Studies:

A. GENRE STUDIES

i. NOTRE-DAME BILINGUAL MOTETS, Miscellanea Musicologica 3 (1968), 50-144 . . . . . . . . No. 2


B. REPERTORY STUDIES


C. STUDIES IN TENOR IDENTIFICATIONS

vi. A NEW LOOK AT AN OLD MOTET, Music & Letters 49 (1968), 18-20 . . . . . . . . . . No. 8

vii. ADDENDUM TO HANS TISCHLER'S 'ANOTHER ENGLISH MOTET OF THE 13TH CENTURY, Journal of the American Musicological Society 21 (1968), 381-383 . . . . . . . . . . No. 3

viii. NEWLY IDENTIFIED TENOR CHANTS IN THE NOTRE-DAME REPERTORY, Music & Letters 50 (1969), 158-171 . . . . . . . . . . No. 9


D. STYLISTIC STUDIES


E. THEORETICAL STUDIES

xiv. MAGISTER LAMBERTUS AND NINE RHYTHMIC MODES, Acta Musicologica 45 (1973), 57-73 . . . . . . No. 14

xv. JOHANNES GARLANDIA AND THE SIMULTANEOUS USE OF MIXED RHYTHMIC MODES, Miscellanea Musicologica 8 (1975), 11-31 . . . . . . . . . No. 1

F. STUDIES IN CONDUCTUS AND MOTETS


SUMMARY

This collection of studies consists of seventeen papers which in different ways illuminate the history of the development of the motet in the thirteenth century. The two genre studies follow the progress of two of the three most significant forms of the double motet from the middle period, ca. 1215-1250. All known bilingual and Latin double motets are listed and separately discussed.

The repertory studies follow stylistic changes in a small group of reduced works in a London MS (IoC), and in a larger and more disparate group of works in the important central source La Clavette, which is the first major motet source transmitted in mensural notation.

The group of studies which present tenor identifications will probably remain the most significant contribution to the history of the motet in the thirteenth century, for identification has led to a wide range of other studies in style, the liturgy, and origin and provenance of many motet complexes. Some of these aspects also come into consideration in the fourth group of studies, those on style, which respectively discuss early methods of composition and the early symbolic meaning of a number of early motet texts.

The theoretical studies look at some of the compositional procedures outlined by one of the last theorists of
the Ars Antiqua period as well as those of one of the first, Lambertus and Johannes de Garlandia respectively. The theorists confirm the evidence found in practical sources. Translations of significant sections of each theorist are given.

Although not specifically written with the history of the motet in view, the last group of studies embraces the closely related simple conductus and conductus-motets, as well as some texts written by Chancellor Philippe, a very important figure in the development of the early motet.

In all, the collected studies look at all types of thirteenth-century motet composition, outlining the origins of some, the development through redaction and contrafacta settings of others, and the final reworkings of yet others. Nearly all the studies are based on transcriptions made by the author.

It would be advantageous if the reader followed the studies in the order given in the Table of Contents.