

A new look at the Turin J.II.9 motet repertory

Robert J. Mitchell

Abstract: this article marshals much current information on the 41 motets in the manuscript Turin J.II.9, it suggests a few more likely western influences for individual works, and investigates their sometimes dissonant four-part textures. The likelihood of some of the motet texts being by a single author is also investigated, and it is proposed that many of these motets may share a common composer. The author is a freelance scholar who has previously written about the Mass Ordinary settings in the same manuscript and has also done much editorial and research work on the later Trent Codices. My thanks for perusal and help with this article go to Margaret Bent and Mike Beauvois, and to Jeff Begeal for assistance with some of the texts.

This article is the result of four years' work on the Cypriot-French repertory of Turin manuscript J.II.9, most which probably dates from the second decade of the fifteenth century and whose polyphonic contents were very capably edited in a set of four volumes by Richard Hoppin.¹

Initially my curiosity was sparked by the more complex of the 102 Ballades in this collection, and then by the collection of 41 motets. At the present time all polyphonic items in the manuscript appear to be unica. It is widely thought that the polyphonic repertory originated with King Janus of Cyprus's attempts to revive or renew court culture when marrying his second wife Charlotte of Bourbon in 1411. The retinue that arrived with her for the wedding at Nicosia on 25th August included many musicians, and this was certainly not the first influx of new western blood into the island kingdom. There had been a previous Lusignan-Bourbon wedding in 1329, and during the Cypriot state's crusading period in the later fourteenth century many new settlers from the west had been encouraged there.²

These motets are not the subject of many modern studies, but three recent co-authored volumes of essays, the publication and clarification of other details concerning *J.II.9* and the publication of an excellent facsimile of the manuscript assists modern interest and study.³ Section 1 below summarizes current knowledge, and I expect that anybody reading my work will have familiarised themselves

¹ Richard Hoppin (ed), *The Cypriot-French Repertory of the manuscript Torino*, *Biblioteca nazionale, J.II.9* (4 vols respectively giving the Mass movements, motets, Ballades, and lastly the Virelais and Rondeaux together, Rome: American Institute of Musicology, *Corpus Mensurabilis Musicae* 21, 1960-1963). Most of the secular songs in the manuscript are also available in diplomatic renderings in Gisèle Clément, Cécile Beaupain and Terence Waterhouse (eds), *Le codex de Chypre: Torino, Biblioteca Universitaria J.II.9*. (Bologna: Ut Orpheus editions, 2011-2016).

² For a summary of King Peter I's crusading activities and 1365 expedition against Alexandria, see Steven Runciman, Steven, *A History of the Crusades* (Harmondsworth: Peregrine Books, 3 vols, 1965), III, 441-449.

³ See Ursula Günther, and Ludwig Finscher, (eds), *The Cypriot-French Repertory of the manuscript Torino J.II.9 (Report of the International Musicological Congress, Paphos, 20-25 March, 1992)*. Neuhausen-Stuttgart: Hänssler-Verlag, 1995, American Institute of Musicology, *Musicological Studies and Documents* 45. Giselle Clément, Isabelle Fabre, Gilles Polizzi, and Fanch Thoraval (eds), *Poésie et musique à l'âge de l'Art Subtilior. Autour du manuscrit Torino, BNU, J.II.9* (Louvain: Brepols, 2021). Elisabetta Barale, Alberto Rizzuti and Angelica Staltari (eds), *Il codice cipriota* (Venice: Fondazione Levi, 2024). Rizzuti's article on the manuscript's final compilation and later history ('Four Angels and a Coat of Arms...', *ibid.* 29-94) convincingly moves traceable actions to the Savoy region. Isabella Data and Karl Kügle (eds), *The Codex J.II.9, Torino, Biblioteca Nazionale Universitaria: Facsimile Edition* (Lucca: Libreria Musicale Italiana, 1999). Also, Hoppin's original report on the manuscript ('The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale, J.II.9' in *Musica Disciplina* 1957 79-125) is still very useful.

with the footnoted material cited as well as Hoppin's edition. Sections 2-5 will respectively deal with Contratenor behaviour, referential features in music and texts, text-music relationships, text-number relationships and likely groups of texts, and instances where a common composer seems to be suggestible. Section 6 suggests some revisions to one of Hoppin's usually very reliable transcriptions.

1. BACKGROUND

J.II.9 is an extensive manuscript which contains - in manuscript order - 15 plainchant offices, 6 plainchant Ordinary cycles, 17 polyphonic Mass Ordinaries, 41 motets, 102 polyphonic Ballades, a four-movement polyphonic Ordinary cycle and 64 polyphonic Rondeaux and Virelais. The latest paleographical study of the manuscript identifies eleven text hands throughout and three notation hands, some of which give subsidiary contributions.⁴ Some of the text contributors may also have entered the music, but there is probably no way to prove this.

It seems that a single copyist entered all of the music for the motet section, with his work possibly experiencing some sort of hiatus since custos forms differ in the motet section's latter part. The three detectable text hands for the motet section (copyists T5, T6 and T7 in the most recent study) respectively entered the motet texts on ff. 59^r-88^v, 89^r-92^r, 92^v-97^r and a marginal correction on f. 76^r.⁵ None of these text hands seem to be the same as those entering texts for the extensive Ballade section, but at least the first of these copyists was either Francophone or very familiar with French as three of his spellings use cedillas; the words 'Naçarenius' and 'Eçekielis' occur in motet 3, 'gaçofilacium' is found in motet 20 and 'çelat' in motet 12. The French cultural background to *J.II.9* is well known. Some corruptions of ancient names (such as 'Eraclius' and 'Cosdre' for 'Heraclius' and 'Chosroes' in motet 10) possibly have a French background, and motet 8's Triplum invokes the sermons of 'Macarius' (a Greek term meaning the 'the blessed one') which cause the people of Paris to celebrate, and 'Macarius' here is probably St. Denis. There is also use of hexameter in motet 15 where internal line-division occurs in the middle of a word (so-called accentual or 'French' hexameter, see line 7 of the Triplum). These features reinforce the Francophone background made equally evident by the presence of vernacular motets.

Due to the anthological nature of the polyphony collection, it seems likely that the very short first motet (which occupies merely a right-hand page) might have been added after much of the copying to make the collection look more finished. The same possibly applies to the first Gloria in the polyphonic Mass Ordinary section which is equally short and also occupies a single page at the start of the polyphonic works.⁶ Table 1 gives the complete list of motets, and categorizes their structures as follows.

⁴ See Data and Kügle, *The Codex J.II.9*, 29-31; the very thorough paleographical work in this study tends to supersede previous efforts in this area by Hoppin, Heinrich Bessler and others, although the revision of Margaret Bent's revision of her 1995 paper on the motets (in her anthology of essays *The Motet in the Late Middle Ages*, Oxford, 2023) points out that the new paleographical study omits some minutiae given in the 1995 volume.

⁵ The change of text hand at ff. 89^r-92^r is disputed by Daniel Leech-Wilkinson in his review of the Data and Kügle volume in *Plainsong and Medieval Music* 10 (2001), 91-101. He argues that there might only be a change of custos style here.

⁶ Regarding the probable later copying of Gloria 1 and motet 1, see Jean Widaman, Andrew Wathey and Daniel Leech-Wilkinson, 'The structure and copying of Torino J.II.9' in Günther and Finscher *The Cypriot-French Repertory*, 95-116 (particularly 103-104 and 107).

Category 1. completely structured pieces, in which not a note (or hardly a note) is outside any rhythmic scheme (six works).

2. Almost completely structured motets, in which rhythmic statements are modified at their end to achieve cadence points, and/or in which there are slight rhythmic variants between sets of statements in voices other than the Tenor (23 works). In this category I include motet 41, since a couple of small emendations to Hoppin's version of the Triplum enables this motet to be seen as almost completely schematic.

3. Motets with structured lower voices whose two upper parts have periodic panels of identical rhythmic activity, usually towards the end of rhythmic statements (nine works).

4. Motets in which only voices other than the Triplum and Motetus are structured (2 and investigates their sometimes dissonant four-part textures (two motets).

5. Pieces with no detectable rhythmic organisation (one motet).

The Table 1 designations 'bipartite' and 'tripartite' only serve to indicate rhythmic organisation in individual works and not sectional hiatus therein. No Tenor parts of motets in this collection use overlapping color and therefore the Tenor structures of most of them are quite simple. The large number of motet Tenors here which appear to be freely invented is representative of an emerging trend in later fourteenth century motet structure which involved creation rather than borrowing of pre-existent Tenor material.⁷ Some of these Tenors have internal melodically sequential passages (such as in motets 5 and 19) which facilitate cadence-making in the upper parts. Some pieces in this collection are therefore only 'motets' by the common definition since they have pairs of upper voices with different texts and rhythmic repeat schemes plus at least one lower part which repeats its rhythmic pattern. Motets 2-7 in the collection fall into that definition. The Tenors in all these motets never assume any rhythmic guise other than that of supporting parts in medium-to-long note values. Contratenors occasionally move at roughly the same note value rate as upper voices, but again these are always voices subordinate to the interplay of the upper parts.

Table 2 gives Tenor maximodus details, information concerning upper-part features in all motets, also giving voice ranges and opening and closing pitches. Apart from the unusual motets 12 and 14 the *J.II.9* motets have limited preferences for opening and closing pitches, and a definite preference for inverted doubled leading note formulas at final cadences. Motets 18, 22, 29, 30, 31 and 32 are noteworthy in their repetitions of upper-voice melodic as well as rhythmic material, and a handful of other motets share this feature to a lesser extent. Motets 26 and 28 have upper parts with a preponderance of movement in stepwise thirds, so in these works isomelically organized upper parts are replaced by a degree of repetition in melodic behaviour. *J.II.9* easily contains a greater percentage of structured pieces amongst its motets than earlier Ars nova sources, and the 29 works in categories 1 and 2 cited above bear witness to this. This manuscript is also significant due to the number of works using \odot (motets

⁷ For two possibly invented motet Tenors (those of the motets *Inter densas / Imbribus* and *D'ardant desir / Se fus d'amer* Ch nos 109 and 113) see Yolanda Plumley and Anne Stone (eds), *Codex Chantilly. Bibliothèque du chateau de Chantilly, Ms 564, Introduction* (Louvain: Brepols, 2008), 140-141. The former motet has a six-note Tenor with the incipit *Admirabile est nomen tuum* which may have more in common with the prestige of the motet's dedicatee (Gaston Febus) than any chant or chant snippet of the same name. The latter motet has the Tenor incipit *Nigra est set formosa* (a corruption of the Biblical 'I am black but comely') but gives its note-values in red and its rests in black. The origin of this Tenor seems obscure and neither is it a true Tenor, since in parts of this piece it acts as a middle voice. Such structures in three-part motets are more common in English fourteenth century sources than continental ones.

amongst them) which employ upper-voice rhythmic complexities and coloration patterns. Western sources have very few motets with such sophistications.

TABLE 1. BASIC DESCRIPTIONS OF THE *J.II.9* MOTETS

Number	Folios	Voices / main upper-voice mensuration	Triplum text	Motetus text	Pre-existent cantus firmus	Structure / structure category	Comments
1	59r	4 / O	Victima laudum	Victimis in pascalibus	First 39 notes of <i>Victime pascale laudes</i> in Tenor	Tripartite & almost completely structured in all voices / 1.	Upper-voice texts are both derivative of the Easter Sequence cantus firmus text.
2	59v-60r	4 / O	Qui patris atris	Paraclite spiritus	-	Bipartite & almost completely structured but with second statement modified at end / 2.	Upper-voice texts both celebrate the Holy Spirit and the Motetus mentions Cypriots.
3	60v-61r	4 / O	Assumpta gemma virginum	Gratulandum mente	-	Tripartite & almost completely structured but with third statement modified at end / 2.	Upper-voice texts both concern the Assumption and both have 'Ave Maria gratia plena' acrostics.
4	61v-62r	4 / C	Aurora vultu pulcrior	Ave virginum	-	Tripartite & completely structured in all voices apart from final cadence / 1.	Upper-voice texts both concern Annunciation and both have 'Ave Maria gratia plena' acrostics.
5	62v-63r	4 / O	Iubar solis universa	Fulgor solis	-	Tripartite & almost completely structured but with third statement modified at end / 2.	Upper-voice texts both concern the Eucharist.
6	63v-64r	4 / C	Nate regnantis	Maria proles regia	-	Tripartite with structured lower voices with some repeated rhythmic panels in upper parts / 3.	Both upper-voice texts are Marian and both also mention the Cypriot monarchy.
7	64v-65r	4 / C	Natus in patris	Apparuit sol hodie	-	Bipartite with structured lower voices with some repeated rhythmic panels in upper parts / 3.	Upper-voice texts are both for the Nativity. The Motetus mentions 'Engadi' (Cyprus?)
8	65v-66r	4 / C	Gemma florens militie	Hec est dies	-	Bipartite and almost completely structured in all voices apart from final cadence / 1. Both Tenor taleae use repeats in diminution.	Superius celebrates 'Macarius' with Parisian references (probably St. Denis). Motetus is in honour of St. John the Baptist. Both texts mention Cypriot royalty.

Number	Folios	Voices / main upper-voice mensuration	Triplum text	Motetus text	Pre-existent cantus firmus	Structure / structure category	Comments
9	66v-67r	4 / C	Porta celi fulgentibus	Assit Deus	-	No rhythmic organisation / 5.	Triplum is Marian, and the Motetus is for the dedication of a church or chapel.
10	67v-68r	4 / O	Reverenter veneremur	Venerandum crucis	-	Tripartite; structured lower voices with some repeated rhythmic panels in upper parts / 3.	Both upper-voice texts are in honour of the True Cross.
11	68v-69r	3 / O	Mater alma clementie	Deitatis triclinium	-	Bipartite; structured Tenor with some repeated rhythmic panels in upper parts / 3.	Both upper-voice texts are Marian.
12	69v-70r	3 / C	Incessanter expectavi	Virtutis ineffabilis	Complete opening melisma from Alleluia <i>Dies sanctificatus</i>	Only the Tenor is structured / 4. Its middle statement of three uses diminution.	Both upper-voice texts are Marian, and both are related to the upper-voice texts of Vitry's <i>Impudenter / Virtutibus</i> .
13	70v-71r	4 / C	Christe qui super sydera	Christe nostra salvatio	-	Bipartite; structured lower voices with some repeated rhythmic panels in upper parts / 3.	Both upper-voice texts concern the Ascension.
14	71v-72r	3 / upper parts probably vary between O and C	Personet armonia	Consonet altisonis	-	Five sections. The repeated Tenor diminishes and then augments, with some repeated rhythmic panels in upper parts / 3.	St. Catherine of Alexandria.
15	72v-73r	4 / O	Hunc diem festis	Precursoris verbi	-	Upper-voice canonic introitus plus tripartite main section which has structured lower voices with some repeated rhythmic panels in upper parts / 3.	St. John the Baptist, and probably for his Nativity.
16	73v-74r	4 / C	Alma parens	O Maria stella maris	Alleluia melisma now used with verse <i>Levita Laurentius</i>	Bipartite. Only the lower parts are structured / 4.	Nativity

Number	Folios	Voices / main upper-voice mensuration	Triplum text	Motetus text	Pre-existent cantus firmus	Structure / structure category	Comments
17	74v-75r	4 / C	Magni patris	Ovent Cyprus	-	Four-voice introitus is followed by tripartite plan involving structured lower voices with some repeated rhythmic panels in upper parts plus third statement modified at end / 3.	St. Hilarion. The Motetus also mentions Cypriot royalty.
18	75v-76r	4 / C	Sanctus in eternis	Sanctus et ingenitus	-	Bipartite; lower voices are structured and Tenor uses diminution repeats. Upper voices have some repeated rhythmic panels / 3.	Both upper-voice texts are based on the Mass Ordinary Sanctus text (a Sanctus substitute?)
19	76v-77r	4 / C	Certes mout	Nous devons tresfort amer	-	Bipartite; almost completely structured but with rhythmic variants in the Motetus and Contratenor / 2.	Marian
20	77v-78r	4 / C	Maria mater gratie	Maria celi porta	-	Tripartite; almost completely structured in all voices, third statement modified at end / 2.	Marian
21	78v-79r	4 / C	Dulce melos	Matrem Christi	-	Tripartite; almost completely structured but with third statement modified at end / 2.	Marian
22	79v-80r	4 / C	In talem transfiguratur	Iubar lustrat radiosum	-	Tripartite; almost completely structured but with third statement modified at end / 2.	Transfiguration
23	80v-81r	4 / O	O sapientia incarnata	Nos demoramur	-	Tripartite; almost completely structured but with rhythmic variants in the third statement which is modified at the end / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 17th Advent antiphon <i>O sapientia</i> .
24	81v-82r	4 / O	O Adonay domus Israel	Pictor eterne syderum	-	Tripartite; almost completely structured but with a few rhythmic variants and a third statement modified at the end / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 18th Advent antiphon <i>O Adonai</i> .

Number	Folios	Voices / main upper-voice mensuration	Triplum text	Motetus text	Pre-existent cantus firmus	Structure / structure category	Comments
25	82v-83r	4 / C	O radix Yesse	Cunti fundent precamina	-	Tripartite; almost completely structured but with third statement modified at the end / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 19th Advent antiphon <i>O radix Jesse</i> .
26	83v-84r	4 / C	O clavis David	Quis igitur aperiet	-	Tripartite; almost completely structured but with third statement modified at the end / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 20th Advent antiphon <i>O clavis David</i> .
27	84v-85r	4 / O	Lucis eterne splendor	Veni splendor mirabilis	-	Tripartite; almost completely structured but with third statement modified at the end / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 21st Advent antiphon <i>O oriens</i> .
28	85v-86r	3 / O	O Rex virtutum	Quis possit dignexprimere	-	Tripartite; almost completely structured but with third statement modified at the end / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 22nd Advent antiphon <i>O rex gentium</i> .
29	86v-87r	4 / C	O Emanuel rex noster	Magne virtutum conditor	-	Tripartite; almost completely structured but with third statement modified at the end and a few internal variants / 2.	Advent. Both upper-voice texts are closely related to the text of the Dec 23rd Advent antiphon <i>O Emanuel</i> .
30	87v-88r	4 / C	O sacra virgo	Tu nati nata suscipe	-	Bipartite. Completely structured in all voices / 1.	Advent? Both texts are Marian and the Triplum conflates the antiphon <i>O virgo virginem</i> which was used as an 'O' antiphon.
31	88v-89r	4 / C	Hodie puer nascitur	Homo mortalis	-	Bipartite; almost completely structured but with fourth statement modified at the end and a few internal variants. Tenor repeat uses diminution / 2.	Nativity

Number	Folios	Voices / main upper-voice mensuration	Triplum text	Motetus text	Pre-existent cantus firmus	Structure / structure category	Comments
32	89v-90r	4 / O	Flos regalis Katerina	Maxentius rex propere	-	Tripartite; almost completely structured but with third statement modified at the end and a few internal variants / 2.	St. Catherine of Alexandria.
33	90v-91r	4 / C	Da, magne pater	Donis affatim	-	Bipartite; almost completely structured in all voices, with second statement modified at the end / 2.	Deo gratias substitute at Mass; both texts have 'Deo gratias' acrostics.
34	90v-91r	4 / C	Dignum summo patri	Dulciter hymnos	-	Bipartite; almost completely structured in all voices, with second statement modified at the end / 2.	Deo gratias substitute at Mass; both texts have 'Deo gratias' acrostics.
35	91v-92r	4 / C	Toustans que mon esprit	Qui porroit amer	-	Tripartite; almost completely structured but with third statement modified at the end and a few internal variants / 2.	Marian
36	92v-93r	4 / polyrhythmic; all four mensurations are involved	Coume le serf	Lunne plaine d'umilité	-	Bipartite; completely structured in all voices / 1.	Marian
37	93v-94r	4 / O	Pour ce que point	A toi, vierge	-	Tripartite; almost completely structured but with third statement modified at the end and a few internal variants / 2.	Marian
38	94v-95r	4 / O	Par grant soif	Dame de tout pris	-	Tripartite; almost completely structured but with third statement modified at the end / 2.	Marian
39	95v-96r	4 / O	Mon mal en bien	Toustans je la serviray	-	Bipartite; almost completely structured but with second statement modified at the end / 2.	Secular; part of the Triplum text has been erased. Triplum text is otherwise related to that of the <i>Ivrea</i> motet <i>Mon chant / Qui dolereus</i> .

Number	Folios	Voices / main upper-voice mensuration	Triplum text	Motetus text	Pre-existent cantus firmus	Structure / structure category	Comments
40	95v-96r	4 / C	Amour trestout fort	La douce art	-	Bipartite; completely structured in all voices / 1. Tenor uses diminution repeats.	Secular
41	96v-97r	4 / O	Se je di qu'en elle	Tres fort m'abrassa	-	Tripartite; almost completely structured apart from slight shortening of final upper-voice statement / 2.	Motetus text is Marian, and Triplum text looks neutral & can be taken as Marian.

TABLE 2. TENOR MAXIMODUS, RANGES AND ISOMELIC FEATURES IN THE *TURIN J.II.9* MOTETS

Number	Triplum text	Motetus text	Maximodus type in Tenor	Opening and closing constructs (inverted constructs are italic)	Isomelic features in upper parts	Ranges of parts in descending order (with Tenor last) expressed as integers
1	Victima laudum	Victimis in pascalibus	Triple	<i>D-D</i>	-	8/8/9/9
2	Qui patris atris	Paraclete spiritus	Triple	<i>F-F</i>	Two very short internal passages in Triplum are almost identical.	9/9/9/9
3	Assumpta gemma virginum	Gratulandum mente	Triple	<i>D-D</i>	-	8/9/8/8
4	Aurora vultu pulcrrior	Ave virginum	Triple	<i>C-F</i>	-	8/9/10/9
5	Iubar solis universa	Fulgor solis	Triple	<i>D-D</i>	Three internal five-measure passages are melodically related.	8/8/10/10
6	Nate regnantis	Maria proles regia	Triple	<i>F-F</i>	-	9/9/9/8
7	Natus in patris	Apparuit sol hodie	Triple	<i>F-F</i>	-	8/10/10/8
8	Gemma florens militie	Hec est dies	Triple, with rhythmic repeats in diminution	<i>F-F</i>	Two pairs of short melodically related passages in the Triplum.	10/9/8/6
9	Porta celi fulgentibus	Assit Deus	Triple	<i>C-F</i>	Not structured.	8/9/9/8
10	Reverenter veneremur	Venerandum crucis	Triple	<i>F-F</i>	Occasional single measure upper-voice motives are repeated.	9/9/10/8
11	Mater alma clementie	Deitatis triclinium	Duple	<i>C-F</i>	-	10/9/6
12	Incessanter expectavi	Virtutis ineffabilis	Triple, with middle statement in diminution	<i>C-D</i>	-	10/11/6
13	Christe qui super sydera	Christe nostra salvatio	Triple	<i>C-F</i>	-	6/10/9/8
14	Personet armonia	Consonet altisonis	Triple, with decreasing and increasing values in successive statements	<i>G-C</i>	-	9/10/7

Number	Triplum text	Motetus text	Maximodus type in Tenor	Opening and closing constructs (inverted constructs are italic)	Isomelic features in upper parts	Ranges of parts in descending order (with Tenor last) expressed as integers
15	Hunc diem festis	Precursoris verbi	Triple, with irregularities	After introitus beginning on C, main piece is <i>F-F</i> .	-	9/9/10/8
16	Alma parens	O Maria stella maris	Triple	<i>F-G</i>	-	8/9/9/9
17	Magni patris	Ovent Cyprus	Triple (following initial free introduction)	<i>D-D</i>	-	10/9/10/9
18	Sanctus in eternis	Sanctus et ingenitus	Duple	<i>G-F</i>	Two 12-measure internal passages of similar music in both upper voices.	9/9/10/8
19	Certes mout	Nous devons tresfort amer	Triple	<i>D-D</i>	Two two-measure internal passages of similar music in the Triplum.	8/9/10/9
20	Maria mater gratie	Maria celi porta	Triple	<i>F-F</i>	-	9/9/9/9
21	Dulce melos	Matrem Christi	Triple	<i>C-F</i>	-	8/10/10/8
22	In talem transfiguratur	Iubar lustrat radiosum	Triple	<i>D-D</i>	At least five melodically similar passages in the Triplum, and two in the Motetus.	10/11/9/10
23	O sapientia incarnata	Nos demoramur	Triple	<i>D-D</i>	Two pairs of short internal similar passages in the Triplum.	9/9/10/9
24	O Adonay domus Israel	Pictor eterne syderum	Triple	<i>D-D</i>	-	10/9/9/9
25	O radix Yesse	Cunti fundent precamina	Triple, with irregularities	<i>F-F</i>	-	9/9/10/8
26	O clavis David	Quis igitur aperiet	Triple	<i>F-F</i>	Many melodic gestures in the upper parts are related, in addition to some related material being transposed in one of the upper voices.	8/9/9/8
27	Lucis eterne splendor	Veni splendor mirabilis	Triple	<i>F-F</i>	-	8/8/10/9
28	O Rex virtutum	Quis possit dignexprimere	Triple	<i>F-F</i>	Much melodic material in this motet uses stepwise thirds and therefore sounds similar.	8/8/10/9

Number	Triplum text	Motetus text	Maximodus type in Tenor	Opening and closing constructs (inverted constructs are italic)	Isomelic features in upper parts	Ranges of parts in descending order (with Tenor last) expressed as integers
29	O Emanuel rex noster	Magne virtutum conditor	Triple	<i>G-G</i>	Three short internal passages of melodically related material in the Triplum.	9/9/9/8
30	O sacra virgo	Tu nati nata suscipe	Triple	<i>G-G</i>	Five internal passages of melodically related material in the Triplum.	9/9/10/8
31	Hodie puer nascitur	Homo mortalis	Triple, with repeated statement in diminution	<i>D-D</i>	Five internal passages of melodically related material in the Triplum.	8/9/10/8
32	Flos regalis Katerina	Maxentius rex propere	Triple	<i>F-F</i>	Three internal passages of melodically related material in the Triplum.	9/9/10/9
33	Da, magne pater	Donis affatim	Triple	<i>D-D</i>	Two internal passages of melodically related material in the Triplum.	8/8/9/8
34	Dignum summo patri	Dulciter hymnos	Triple	<i>F-F</i>	Two internal passages of melodically related material in the Triplum.	8/9/10/9
35	Toustans que mon esprit	Qui porroit amer	Triple	<i>F-F</i>	-	8/9/10/9
36	Coume le serf	Lunne plaine d'umilité	Triple	<i>D-D</i>	-	8/8/9/8
37	Pour ce que point	A toi, vierge	Triple	<i>C-F</i>	-	9/9/9/8
38	Par grant soif	Dame de tout pris	Triple	<i>F-F</i>	-	9/10/9/8
39	Mon mal en bien	Toustans je la serviray	Triple	<i>D-D</i>	-	8/8/9/8
40	Amour trestout fort	La douce art	Duple, with irregularities and repeats in diminution.	<i>F-F</i>	-	9/9/9/9
41	Se je di qu'en elle	Tres fort m'abrasa	Triple	<i>F-F</i>	-	9/9/12/8

It is a pity that one recent and very thorough study of upper-voice structures in fourteenth-century motets does not extend its enquiries much beyond classic *Ars nova* motets, as the author (Anna Zayuruznaya) convincingly suggests that the basis of composing such works did not always start with the selection of a suitable cantus firmus Tenor. Sometimes upper-voice layout or literary concerns may have come before the actual process of dyadic compositional foundation.⁸ Is this therefore quite illuminating to think that at least some of the motets with apparently freely composed Tenors in this repertory are not cantus firmus structures but just ‘songs with organized lower voices and two simultaneous texts’. Again, because of the size of *J.II.9* this is one of the best sources in which to study such pieces. Previous writers have noticed that in all four-part motets the Contratenors are grammatically inessential. However this is not to imply that the collection began as a series of three-part motets to which an enterprising performer added fourth parts. Inspection of one particular motet (no. 39) perhaps shows that the Contratenor could not have been added to this syncopationally complex piece using \odot without detailed knowledge of how the upper voices work; it is therefore likely that the composer of the original three voices was also responsible for the fourth part despite the occasional dissonances which it creates. It seems unlikely that a second mind here could have confidently added such a Contratenor.

Example. 1. Motet 39, 1-6;

A (1-33, 2 upper voices) #

Mon mal en bien, en plaisir ma do-

Tous - tens je la ser - - vi - ray | #

Contratenor A (1-33)

Tenor I (1-33)

4

-lour, | Mes pleurs en ris, en joi - - e ma tris -

La gen - te fleur, sans de -

⁸ See Anna Zayuruznaya, *Upper Voice Structures and Compositional Process in the Ars nova Motet* (Royal Musical Association Monographs no. 32, Abingdon: Routledge, 2018), 1-9 and 43-103.

In two other pieces from this manuscript there is another sort of Contratenor difficulty; motet 41 and Gloria 2 both have Contratenor parts with twin-flat signatures in which the E flat seems largely redundant and causes problems with the other voices.⁹ The Contratenor to Gloria 2 (which is part of an otherwise three-voice Gloria and Credo pair) also seems to have been added after the main copying.¹⁰ I take the signatures in these voices to mean that flattened notes are occasionally required rather than mandatory, and as in motet 39 the relative complexity of these pieces suggests that their fourth parts are the work of the original composer rather than mere ‘si placet’ voices since neither part looks badly amateurish in conception. I doubt that an accretional Contratenor could be so fastidiously added by a second musician approaching previously three-voice pieces.

Isolated motets and groups of motets from this collection have been the subject of particular attention from individual scholars. Lorenz Welker was the first to investigate connections between motet 12 and its famous counterpart the *Impudenter* motet by Vitry.¹¹ Margaret Bent focused on the unusual structure of motet 14, investigated parallels between the texts of the ‘O’ antiphon motets, and drew attention to text-music relationships in other motets here.¹² J. Michael Allsen’s thesis used parts of the Turin motet repertory for purposes of structural and organisational comparisons with similar works in western sources.¹³ Sandon and Marrocco’s anthology of music published motet 8 with a translation of both texts.¹⁴ Fanch Thoraval has investigated the background of those works whose texts have local connections (nos 2, 6, 7, 8, 14, 17 and 32).¹⁵ Tamsyn Rose-Steel has also investigated the textual connections of the French motets and their traceable forebears.¹⁶ This last feature of textual connection brings me to another important point about *J.II.9* in general; reference to a musical and textual past is more traceable here than seems apparent from earlier large *Ars nova* sources such as *Ivrea* or the interpolated *Fauvel*. But that is possibly because we know significantly less about the background of these sources than we do about the Turin collection which - after all - stands at almost the end of the *Ars nova* tradition.¹⁷ I shall return to referential material in Section 3.

⁹ Neither part contains many E’s, but for typical difficulties in Gloria 2 see vol. I of the Hoppin edition, page 3 bar 3. For Motet 41, see vol. IV, 181, bar 4 and page 182, 43.

¹⁰ The Contratenor to this Gloria does not have the boxed illuminated initial at its start like the other voices, and this is the only voice-part in the collection of Mass Ordinary settings which does not have this feature.

¹¹ Lorenz Welker, *Musik am Oberrhein im späten Mittelalter: Die Handschrift Strasbourg olim Bibliothèque de la Ville, c. 22* (Habilitationsschrift Basel, 1993), 113-117.

¹² Margaret Bent, ‘Some Aspects of the Motets in the Cyprus Manuscript’ in Günther and Finscher *The Cypriot-French Repertory*, 357-375.

¹³ J. Michael Allsen, *Style and Intertextuality in the Isorhythmic Motet, 1400-1440* (Ph.D dissertation, University of Wisconsin, Madison, 1992).

¹⁴ Nick Sandon, and W. Thomas Marrocco, (eds), *The Oxford Anthology of Medieval Music* (Oxford University Press, 1977), 132-135.

¹⁵ Fanch Thoraval, ‘Dévotion, liturgie, performativité: “religion royale” et “géographie religieuse” dans les motets du manuscrit Turin J.II.9 et les offices du Saint-Sépulchre’ in Clément, Fabre et al.,), *Poésie et musique à l’âge de l’Ars Subtilior*, 145-166.

¹⁶ Tamsyn Rose-Steel, *French Ars Nova Motets and their Manuscripts: Citational Play and Material Context* (Ph. D. dissertation, Exeter University, 2011), 229 onwards.

¹⁷ Even works that are now taken to be classical examples of *Ars nova* musical text and music sometimes turn out to be referential. For an example from *Ivrea*, the motet *In virtute / Decens carmen* (sometimes attributed to Vitry) has a Triplum text which is partly referential to the makeup of creature graphics from parts of different animals as also described in Horace’s *Ars Poetica*. Further, see Anna Zayuraznaya, *Form and Idea in the Ars Nova motet* (Ph. D. dissertation, Harvard, 2010), 234. Likewise, the Fauvel motet *Se mes desirs / Bonne est amours* with its minor sounds and simple triple rhythm is rather similar to later works in the same genre by Machaut. For the *Fauvel* motet see *Polyphonic Music of the Fourteenth Century* (Monaco, L’Oiseau Lyre Editions, 25 vols, 1956-1991 hereafter *PMFC*) vol. 1, 45-47.

2. CONTRATENOR BEHAVIOUR

One significant feature of the *J.II.9* motet Contratenors is the amount of incidental dissonance caused by reckoning of consonance against the Tenor rather than against inner or upper voices. Incidental dissonance between Triplum and Motetus voices is also occasionally found and usually best left unemended. A typical example is at bars 95-96 in motet 32, where a second between the upper voices occurs as a result of some unison imitation. To return to the Contratenors, occasionally dissonant behaviour in such voices may be a result of the speed at which some of these parts were devised. Other writers have suggested that parts of the *J.II.9* repertory may have been written and assembled quite quickly¹⁸. Until a few years ago it was common for lower parts in such pieces to be played on instruments rather than wordlessly vocalized, and the various recordings of *J.II.9* motets by Paul van Nevel's Las Huelgas Ensemble usually employed instruments on Tenors and Contratenors. One tendency of these performances (some of which were at recklessly break-neck speed) was to sharply accentuate Contratenor dissonances which - in an all-vocal performance - would not be anywhere near so pronounced since a small ensemble of singers often softens the impact of dissonant partwriting. Therefore I do not regard most of the passages listed below as evidence of a second-rate composition technique nor contributory towards an opinion of any of this music as inferior to other pieces of the age, and in vocal performance many (if not all) of the passages cited tend to pass unnoticed except to the most fastidious of hearers.¹⁹ I hope that the most outstanding instances of odd Contratenor behaviour in the *J.II.9* four-part motets are described in the following pages.

¹⁸ See Bent, 'Some Aspects of the Motets in the Cyprus Manuscript' for the description that '...the great majority of the motets are cut according to a standard template...' (367) and that this argues for relative quickness of compilation for the motet collection.

¹⁹ It now seems customary for small unaccompanied vocal ensemble to sing structured motets with the text-carrying upper voices having a small degree of prominence in volume. I note with interest on a recent CD featuring one or two motets from *Mu 14274* that the ensemble involved (Stimmwerck) sing some Tenor and Contratenor parts very softly indeed. See their 2008 CD *The St. Emmeram Musical Codex*, Aeolus AE-10023.

1. Motet 4 bar 27: the middle degree of a doubled leading note cadence is differently written in two middle voices that are an octave apart.

Example 2. Motet 4, 25-33;

25

- us. | Ad Yes - se fert no - ti - ci - ni - ta | Ple - - -

2. Motet 4, 79: the Triplum and Contratenor almost have consecutive octaves, but the latter part causes a dissonance by holding over a note that is previously consonant with the Triplum.

Example 3. Motet 4, 79-87;

79

- bi - lis. | In te si - mul di - vi - ni - tas | - ri - bus es al - ma Et vir - go sem - per in -

3. Motet 4, 84: as at bar 27 in Example 1, but the voices involved are the Triplum and Contratenor.
4. Motet 5, bar 5: the Tenor G has a Contratenor C a fifth below it, and above these voices the Motetus has B.
5. Motet 5, 29: as above.

Example 4. Motet 5, 25-30, demonstrating the dissonance at 29;

The image shows a musical score for Motet 5, measures 25-30. It consists of four staves. The top staff is the Triplum, the second is the Tenor, the third is the Contratenor, and the bottom is the Motetus. The lyrics are: '- tur | Et De - i et ho - bus. | Vi - sum'. The score shows a dissonance at measure 29 between the Tenor and Contratenor.

6. Motet 6, 51: the Motetus has E above Tenor G while the Contratenor has D.
7. Motet 6, 115: the Triplum has E above Tenor G and the Contratenor has D.
8. Motet 6, 143: as at no. 6.
9. Motet 6, 159: likewise.
10. Motet 6, 170: likewise.
11. Motet 7, 13: the Contratenor has A below Tenor C and the Motetus has G above it.
12. Motet 7, 49: as at no. 7 above.
13. Motet 7, 85: the Contratenor has B flat below Tenor D and the Triplum has A above it.
14. Motet 24, 11-13: the Triplum has C above Tenor E and the Contratenor has B above Tenor E.

15. Motet 36,1: the Motetus E is briefly dissonant against the Contratenor's low D.

16. Motet 36, 72-73: the Contratenor has a retardation involving B-C over Tenor A.

Example 5. Motet 36, 71-76, demonstrating the dissonance at 72-73;

The image shows a musical score for Motet 36, 71-76. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental parts. The lyrics are: -nir en tres joi-eu-se vi - - e | En cel - le a - ve luy es - stre de - li - - vre | De tous. The score is in G-clef and 4/4 time. A bracket under the second and third staves indicates a dissonance at measures 72-73.

17. Motet 36, 112-113: as above, but the Contratenor retardation involves A-B over Tenor E.

Motet 19 also features a single structural fourth, at bar 46. Instances such as those listed above also occur in other repertoires of the early fifteenth century that feature four-part writing, with Loqueville's Sanctus setting and some four-part pieces by Lymburgia being some of those that come to mind.²⁰ Incidental dissonance between equal or temporarily more or less equal upper voices is also a feature of several of Vitry's and Machaut's motets.²¹ Apart from the Mass Ordinaries and motets in four parts, the only freely composed four-part Ballade in the manuscript (no. 71) has the type of Contratenor which is grammatically inessential and seems to need minor emendations to avoid dissonances between this Contra and the other voices. Finally, this survey of dissonance problems within the Turin motet repertory is not intended as a sweeping general summary concerning dissonance issues within the manuscript's songs, some of which display different types of structural dissonances from the ones cited here.

²⁰ For Loqueville's troped Sanctus setting see Gilbert Reaney (ed), *Early Fifteenth-Century Music* vol. 3. (Neuhausen-Stuttgart: *Corpus Mensurabilis Musicae* 11, American Institute of Musicology, 1966), 18-20. The general dissonance level here and the way in which the Contra behaves seems close to similar fourth-voice behaviour in *J.II.9*.

²¹ In the standard edition of the Vitry motets see *PMFC* vol. 1, 86, bar 57 (upper-voice seconds in *Colla iugo / Bona condit*); *ibid.*, 89, bar 47 (Triplum-Motetus seventh in *Tuba sacra / In arboris*) and 102, bar 176 (upper-voice second in *Petre Clemens / Lugentium*). In Machaut's works see *ibid.* vol. 2, 65, bars 9 and 12 (both upper-voice seconds in the *Hoquetus David*), *ibid.* vol. 3, 2, bar 59 (upper-voice seconds in motet 17) and *ibid.*, 12 bar 13 (upper-voice second in motet 18). Three-part songs by Paolo da Firenze (presumably written between 1380 and 1410) also seem to contain a higher proportion of upper-voice dissonances than other late Trecento works.

3. REFERENTIAL FEATURES IN MUSIC AND TEXTS

Alongside the known parallels between motet 12 and Vitry's *Impudenter* there appear to be other pieces amongst these motets which probably have stylistic models. Philippe Royllart's well-distributed *Rex Karole* motet in western sources (which may date from 1375-6) probably has a connection with motet 15.²² Both pieces share openings on C with imitative introitus, first full-section entry with a construct on F, and repeated Triplum syncopation passages which resemble each other. Both motets also close with inverted doubled leading note cadence formulas on F.²³

Motet 13 uses c and the triple maximodus division of the music is clearly audible below upper parts which are not overly complex. It is therefore not dissimilar to earlier Ars nova motets such as *Flos ortus / Celsa cedrus* in *Ivrea* and *Herodis / Hey lure* from *Durham* in that the overall triple layout predominates.²⁴

Motet 18 elaborately expands the Mass Ordinary Sanctus text, and is therefore textually similar to Sanctus trope settings such as the Sanctus *Sanans fragilia* from *Ivrea*. Motets 33 and 34 (both 'Deo gratias' substitutes) also find parallels in western sources. Amongst similarly sized short motets in western manuscripts the *Ivrea* motet *Post missarum / Post misse* is similar to motet 34 but a little longer: both works use the same upper voice mensuration, both have similar upper-voice hocket patterns, and the Tenors of both motets have finals on F.²⁵

Motet 5 (whose upper voices use O) have a rhythmically upper-voice answering passage first occurring at bars 40-42, and a rhythmically similar device appears in Cesaris's motet *A virtutis / Ergo beata nascio*.²⁶

Motet 39 (whose Triplum text has been partly erased) makes much use of word-play on opposites, and has been shown to be connected to the Triplum text of the *Ivrea* motet *Mon chant / Qui dolereus* and also poems written by Jehan de la Mote in the later 1330's.²⁷

Motet 4 has been highlighted by both Hoppin and Allsen because of the way that its Motetus text incorporates the famous *Ave Maria* prayer. Each successive word of the parent text is used to begin

²² If *Rex Karole* does indeed emanate from Bruges peace negotiations between the French and English in 1375-6 (an idea suggested in Ursula Gunther's edition of the Chantilly motets, *CMM* 39 xxix-xxxi) that might be a way of finding out why the motet appears in the English fragment *Washington M2.1*. Further on this source see Margaret Bent, 'Washington, Library of Congress, M2,1.C6 1400 Case: A Neglected English Fragment' in Jared Hartt, Tamsyn Mahoney-Steel and Benjamin Albritton, (eds), *Manuscripts, Music, Machaut: Essays in Honor of Lawrence Earp* (Louvain: Brepols 2022), 529-552. Also, see Reinhard Strohm, *Music in Late Medieval Bruges* (Oxford University Press, 1985)103 for a likely reference to *Rex Karole* being recopied at s'Hertogenbosch in 1423-1424.

²³ Published in *PMFC* vol. 5, 141-148. Further on the likely influence of *Rex Karole* on other later motets, see Allsen, *op. cit.*, 74.

²⁴ Respectively published in *PMFC* vol. 5, 42-44 and vol. 15, 122-125.

²⁵ Respectively published in *PMFC* vol. 23a, 334-339 and vol. 5, 36-41. Allsen, *Style and Intertextuality*, 65 also compares motet 18 with the troped Sanctus from the Barcelona Mass.

²⁶ Published in Charles van den Borren, (ed), *Polyphonia Sacra: A Continental Miscellany of the Fifteenth Century* (London: Burnham, 1932), 174-179. The relevant passage in this motet is at 13-19 plus two further schematic rhythmic repetitions, and it is cited in Allsen, *ibid.*, 53. Another example of the same sort of upper-voice behaviour is also found in motet 1.

²⁷ See Yolanda Plumley, 'Memories of the mainland in the Songs of the Cyprus codex' in Clément, Fabre et al, *Poésie et musique à l'age de l'Ars Subtilior*, 95-113.

successive lines of text. This is connected by both authors above with the textual procedure in Velut's motet *Benedicta viscera / Ave mater*, where the Motetus begins successive quatrains of its text with successive words of the same prayer text.²⁸ This has prompted speculation about Velut possibly being the composer of motet 4 since his connections with Cyprus are proven. But it is quite possible that the Marian acrostic text is another mainstream Ars nova import like the Sanctus-text conflation previously mentioned.

To return to motet 12 (*Incessanter*), Allsen also observed that it has close connections with motet 14 (*Personet armonia*) which is credible in view of the similar three-voice texture of both works and the way that the Tenors of both use diminution and centric design aspects. According to the latter author *Personet armonia* can only have been written with knowledge of *Incessanter*, and also with knowledge of how the latter was related to its Vitrian model. However much that leads towards an idea of the same composer for both Cyprus motets, I offer further thoughts about how we should view and read *Personet armonia* at the end of this article.²⁹

Alongside these specific connections, there is a tendency for the motets with duple-meter upper voices to be much like motets in *Ch* in delivering Triplum and Motetus texts fairly rapidly (the *Alpha vibrans* motet in *Ch* comes to mind here) and the O-mensuration motets also have a commonality of style with much interplay of syncopation and crossrhythm. Sometimes melodically or rhythmically sequential features overlap regular rhythmic patterns, which is another feature that Allsen also identified in Royllart's *Rex Karole* motet. The composer(s) of these pieces in *J.II.9* therefore seem to have had a firmly central-tradition Ars nova grounding, a tendency which also becomes evident from investigation of the manuscript's individual Mass Ordinary settings.³⁰

Textually, there seems to be much in the motet repertory here that draws on pre-existent material. Motet 1's two texts are very closely based on the complete text of its cantus firmus Tenor (*Victime pascali laudes*) and motets 23-30 form a group in which only the Motetus text of no. 30 is not closely related to items in the series of 'O' antiphon texts for December use.³¹ Four further motets here draw on hagiography for their texts (St. Katherine features in nos 14 and 32, St. Hilarion in no. 17 and John the Baptist in no. 15 and the Motetus text of no. 8). There are also some texts with references to older devotional verse; motet 9 with its Marian Triplum text and Dedication-oriented Motetus has a link to verse 3 of the well-known Dedication hymn *Urbs beata Jherusalem* in the second verse of its Triplum.

Clara micans margaritis	<i>Bright shining pearls</i>
Aureis edificiiis	<i>of golden buildings,</i>
Topazion insignitis	<i>the topaz is distinguished</i>
Piropis ac divitiis.	<i>the pyrope, and riches.</i>

²⁸ See Allsen, *ibid.*, 64.

²⁹ See the analysis of *Incessanter*, *Personet armonia* and the textual model for *Incessanter* in Allsen, *Style and Intertextuality*, 251-260.

³⁰ See Robert Mitchell, 'The Turin Mass Pairs and Isolated Ordinaries, and Their Common Composer' in Barale, Rizzuti et al, *Il codice cipriota*, 126-147, and Francesco Facchin, 'Some Remarks about the Polyphonic Mass Movements in the Manuscript Torino J.II.9' in Günther and Finscher, *The Cypriot-French Repertory*, 327-346.

³¹ Parent antiphon texts for this group of works are as follows. Motet 23's two texts draw on *O sapientia LU 1997* 340. Motet 24's texts draw on *O Adonai, ibid.*, 340, 25's two texts draw on *O radix Jesse (ibid.*, 341). 26's two texts draw on *O clavis David (ibid.*, 341). 27's two texts draw on *O oriens (ibid.*, 342). 28's two texts draw on *O rex gentium (ibid.*, 342). 29's two texts borrow from *O Emanuel (ibid.*, 342), and the Triplum of motet 30 draws on an Advent antiphon which is not in modern liturgical books: *O virgo virginum*. In all of these cases the Triplum texts are more referential to the older texts than the Motetus texts.

Porte nitent margaritis	<i>Bright with pearls her portals glitter</i>
Aditis patentibus,	<i>They are open evermore</i>
Et virtute meritorum	<i>and by virtue of his merits</i>
Illic introducitur	<i>thither faithful souls may soar</i>
Omnis qui ob Christi nomen	<i>Who for Christ's dear name in this world</i>
Hic in mundo premitur.	<i>Pain and tribulation bore.</i>

Similarly, the Motetus of no. 2 (*Paraclite spiritus*) begins with a phrase that is also part of a Kyrie trope (see *AH* 47, 205) and the Motetus of no. 16 (*O Maria stella maris*) is similar to parts of *O Maria illustrata* (*AH* 31, 147). Such connections are to be expected, in addition to the composition of Marian metrical poetry with a simple series of Latin clichés. I would not be surprised to find more small connections between the Latin motet texts here and the medieval rhymed office repertory. Beyond these resemblances, the motet texts on the True Cross (no. 10), the Assumption (no. 3) Pentecost (no. 2) are written with background knowledge of other established texts for these occasions, since they either contain historical or theological references and therefore show themselves to be above the pedestrian manner of other motet texts. The *J.II.9* Latin texts also seem to be largely free of transmission problems with mangled texts as one finds in some of the motets in *Ch, Ox 213* and the Trent Codices. The texts mostly seem to be complete, although motet 11's Motetus seems to have a single line missing. From the 'Comments' column in Table 2 it also seems that the motet collection here might have had some sort of plan: following motet 1 with Easter texts, motets 2-5 all have calendrical destinations, nos 7, 9, 11, 12, 16, 20, 21 and 31 are Marian or concern the Nativity, no. 22 is about the Transfiguration and the 'O' antiphon group (nos 23-30) also have specific destinations. The French-texted motets apart from 39-40 and possibly no. 41 are all Marian, and these too plough familiar literary ground. No. 19's texts are full of rose imagery, no. 31's Motetus refers to Mary as a 'sweet sea' and a 'green tree in blossom'. No. 36's Triplum (which begins *Coume le serf*) paraphrases psalm 42's opening which begins 'Like as the hart' and the Motetus compares Mary to the moon. No. 38's Triplum likewise refers to her as a 'clear fountain that comforts the whole human race'. Maybe such motets (either Latin or French) were sung at the end of Mass or Vespers on the appropriate feast-days or more frequently for votive purposes, and integration of motet repertory into liturgy is also seen in contemporary western works. Structured motets by both Grenon and Loqueville survive with liturgical destinations (one for the Trinity, and the other for St. Yvo).

4. TEXT-MUSIC AND TEXT-NUMBER RELATIONSHIPS, AND LIKELY GROUPS OF TEXTS WITHIN THE MOTET REPERTORY.

Structured motets with texts integrated to their form perennially fascinate specialists and amateur devotees of this type of music. Leaving aside motet 14 (which is examined at the end of this article) the chief questions here are how text and music integrate in each piece and how indeed such texts should be presented in modern form since not all of them are stanzaic. Many of the motet texts here are in meters common to Latin prosody and Vespers hymns. But not all of these texts happily fall into stanzas, either because some of them have linear irregularities (such as the 25-line Triplum texts in Table 3 below) or because the way in which their subject-matter is developed. In the process of simple narrative, simile or comparisons made by literary licence some of these texts have a discontinuous quality which discourages arbitrary splitting into stanzas. For example, what would be the point in starting a stanza at 'Qui fecit' (line 17) in the following Motetus text from no. 6? The poem seems to be easily divisible

into four-line groups, but a look at the translation given with the poem clearly shows that a stanzaic split here would also split a statement about the subject-matter.

Motetus text from no.6;

Maria, proles regia	<i>Mary, royal offspring,</i>
Regina celi gloria	<i>queen of heaven's glory,</i>
Totius orbis gaudia	<i>the joy of the whole world</i>
Que suscitatur celestia.	<i>which the Church arouses.</i>
Centum michi sint guttura	<i>Let me have a hundred throats</i>
Centumque vocis murmura	<i>and a hundred murmurs of voices</i>
Sonare quibus languidus	<i>to sound, for which I am weak</i>
Dignum tuis nil laudibus.	<i>and unworthy of your praises.</i>
Tu sole prefulgentior	<i>You are more brilliant than the sun</i>
Altisque stellis altior	<i>and higher than the stars,</i>
Archangelis prestantior	<i>superior to the archangels,</i>
Cunctis creatis potior.	<i>[you] who can plead better for us.</i>
Nil fecit auctor seculi	<i>The creator of the world</i>
Ens tibi comparabile	<i>has done nothing comparable to you.</i>
Nimis hoc est mirabile	<i>This is too wonderful, a virgin</i>
Fis virgo mater parvuli.	<i>becoming mother of the child</i>
Qui fecit orbis machinam	<i>who made the workings of the world</i>
Ac paradisi gloriam	<i>and the glory of paradise.</i>
Regem tenentem cetera	<i>The rest of your womb</i>
Tui tenerunt viscera.	<i>held the king,</i>
Nunc, advocata pauperum	<i>Now, advocate of the poor,</i>
Janum tuo pro nomine	<i>protect Janus for your name</i>
Hoc modulantem carmine	<i>with this melodious song</i>
Tuere regem inclitum.	<i>to the famous King.</i>

Similarly, the Triplum to motet 20 (given below) has a statement at lines 4-5 that would become disconnected if this text was presented in four-line stanzaic form as the rhyme-scheme might seem to suggest.

Maria, mare gratie	<i>Mary, sea of grace,</i>
Dei mater et filia	<i>mother and daughter of God,</i>
Mensa totius sophie	<i>table of all wisdom,</i>
Omni munda malicia	<i>to all the world's wickedness</i>
Cella nitens castitatis	<i>a shining cell of chastity.</i>
Deitatis sacrarium	<i>Sanctuary of the Deity,</i>
Stella lucens claritatis	<i>shining star of brightness,</i>
Celi gaçofilacium	<i>treasure-thread (?) of heaven.</i>
Tu nos Christo concilia	<i>Thou reconcilest us to Christ,</i>
In nos tu munus effunde	<i>pour out thy gift to us,</i>
Cuncta nos contra vicia	<i>relieve and defend</i>
Tu releva, tu defende.	<i>all of us against vice.</i>

Consequently I consider that only the following texts can be satisfactorily presented in stanzaic form.

Motet 1 (both texts)
 6 (Triplum only)
 10 (Motetus only)
 12 (Triplum only)
 16 (Motetus only)
 19 (French texts, Triplum only)
 20 (Motetus only)
 21 (Triplum only)
 24 (Motetus only)
 25 (both texts)
 30 (both texts)
 32 (Triplum only)
 35 (French texts, both)
 37 (French texts, both)
 38 (French texts, Triplum only)
 40 (French texts, both)
 41 (French texts, both)

Table 3 gives as many simple details as can be assembled concerning the motet texts and their likely relationships to their music. I have not been exhaustive concerning the proportions of clearly symmetrical works here, assuming that these will be investigated by others. But where I find metrically irregular texts (such as those for no. 2) I have counted syllables in order to find symmetries. Occasionally - I am sure - my repeated comment 'unlikely' in this table will be made obsolete by different sorts of word and line counts than the ones I have given.

Text sizes and the relative proportions of Triplum and Motetus texts in individual pieces have also given rise to speculation about the *J.II.9* composers absorbing features of more or less contemporary Italian motets and also features of works by Ciconia. It seems to be enough here to say that the relatively small amount of textural variety in the Cyprus motets is representative of a truly international style, into which possibly non-French motet devices such as echoing upper-voice passages have been absorbed. Publication of the *Comes Flandrie* motet (which dates from the 1380's in Flanders) also shows that several features of Ciconia's motet style are likely to have been derived from earlier works.³²

³² Published in Strohm, *Music in Late Medieval Bruges*, 201-205.

TABLE 3. TEXT DETAILS IN THE *TURIN J.II.9* MOTETS

Number	Triplum text	Motetus text	Triplum description	Motetus description	Likely numerical links between texts	Presence of basic numerical links with the music
1	Victima laudum	Victimis in pascalibus	4 4-line octosyllabic stanzas.	4 4-line octosyllabic stanzas.	Texts are same length.	Unlikely. Tenor has 3 taleae of 13 notes each.
2	Qui patris atris	Paraclete spiritus	29 lines, metrically irregular with a mix of 6/7/8 syllable lines.	21 lines, metrically irregular.	Texts add up to 50 lines in total, and total syllable count is 333.	The number 50 does not seem to feature in this motet's bipartite structure.
3	Assumpta gemma virginum	Gratulandum mente	6 4-line octosyllabic stanzas.	6 4-line octosyllabic stanzas.	Texts are same length.	Each of the three musical subsections has 2 stanzas of each text.
4	Aurora vultu pulcrior	Ave virginum	5 4-line stanzas in accentual iambic dimeter.	3 and a half 4-line stanzas, metrically irregular with mostly 9-syllable lines.	Irregular length of texts is due to their using different acrostics.	Unlikely. The musical structure is tripartite and syllable count looks insignificant.
5	Iubar solis universa	Fulgor solis	10 3-line trochaic septenarius stanzas.	10 3-line trochaic septenarius stanzas.	Texts are same length.	Unlikely. The first Tenor talea is 48 upper-voice bars long.
6	Nate regnantis	Maria proles regia	6 4-line stanzas in Horatian sapphics.	24 lines in accentual iambic dimeter.	Texts are same length.	Unlikely. The first Tenor talea is 63 bars long, but subsections and stanza use nearly coincide.
7	Natus in patris	Apparuit sol hodie	24 lines in accentual iambic dimeter.	18 lines in accentual iambic dimeter.	Note multiples of 6 in both line totals and also 4:3 proportion in line totals.	Musical structure is tripartite, and the total of 36 notes in the Tenor's first 2 sections split into 18-note statements connects with the Motetus.
8	Gemma florens militie	Hec est dies	33-line and 8-subsection trochaic text, but with every third or fourth line having a shortened trochee.	5 4-line stanzas in accentual iambic dimeter.	-	Unlikely. The musical structure is bipartite.
9	Porta celi fulgentibus	Assit Deus	5 4-line stanzas in accentual iambic dimeter.	5 4-line stanzas in accentual iambic dimeter.	Texts are same length.	Not a structured motet.

Number	Triplum text	Motetus text	Triplum description	Motetus description	Likely numerical links between texts	Presence of basic numerical links with the music
10	Reverenter veneremur	Venerandum crucis	36 lines, metrically irregular.	10 chiefly 3-line stanzas mostly using trochaic septenarius.	Note the totals of threes involved in both texts.	Basic structure involves 3 x 48 outer-voice bars but syllable count looks insignificant.
11	Mater alma clementie	Deitatis triclinium	3 4-line stanzas in accentual iambic dimeter.	Same as Triplum but with one extra syllable after slightly incomplete text is reconstructed.	Note the totals of twelve involved in both texts.	Bipartite structure does not relate to overall syllable count, but length in outer-voice bars is 93 and syllable count is 193.
12	Incessanter expectavi	Virtutis ineffabilis	8 octosyllabic 4-line stanzas in accentual iambic dimeter with 1 irregular line.	15 lines in accentual iambic dimeter. Meter and number of lines is shared with Motetus of Vitry's <i>Impudenter</i> .	Triplum: 256 syllables. Motetus: 120 syllables.	Unlikely, but Tenor has first statement of 12 maximodus bars (which compares with Motetus syllable count) and has 6 subsections.
13	Christe qui super sydera	Christe nostra salvatio	4 4-line stanzas.	4 4-line stanzas with same meter and rhyme scheme as Triplum.	Note the totals of four involved in both texts. Both texts are structured like the trope sections in <i>J.II.9 Gloria 6a</i> .	Unlikely; structure is bipartite with only the Tenor being structured and its schematic part being 102 outer-voice bars long.
14	Personet armonia	Consonet altisonis	24 lines in hexameters.	20 lines in hexameters.	Many internal sophistications: see main article text.	Many internal sophistications: see main article text.
15	Hunc diem festis	Precursoris verbi	22 lines in hexameters.	20 decasyllabic lines.	-	Some symmetries with Motetus may be involved since outer-voice length of this motet is 160 bars.
16	Alma parens	O Maria stella maris	16 lines in trochaic tetrameter.	4 4-line stanzas in trochaic tetrameter with some catalectic lines.	Note the totals of four involved in both texts.	The schematic part of the Tenor (which excludes the final long) has 44 notes.
17	Magni patris	Ovent Cyprus	6 octosyllabic 4-line stanzas.	5 octosyllabic 4-line stanzas.	6:5 proportion in text length.	Each internal subsection is 33 outer-voice bars in length.

Number	Triplum text	Motetus text	Triplum description	Motetus description	Likely numerical links between texts	Presence of basic numerical links with the music
18	Sanctus in eternis	Sanctus et ingenitus	20 lines in hexameters.	20 lines in hexameters.	Texts are same length.	The Tenor has bipartite structure and four 36-note statements.
19	Certes mout	Nous devons tresfort amer	4 4-line decasyllabic stanzas.	Irregular; mostly sets of lines whose syllables run 7+7+3.	Motetus syllable count does not seem significant.	Musical structure is bipartite.
20	Maria mater gratie	Maria celi porta	12 lines in accentual iambic dimeter.	3 4-line octosyllabic stanzas.	Both texts have the same length and number of syllables (96 each).	Tripartite musical structure seems to offer no further symmetries with texts.
21	Dulce melos	Matrem Christi	3 8-line octosyllabic stanzas.	20 lines, octosyllabic apart from two instances and with same rhyme scheme as Triplum.	6:5 proportion in text line length.	Tenor is tripartite and its first statement of 42 outer-voice measures is a multiple of 6.
22	In talem transfiguratur	Iubar lustrat radiosum	40 lines in a mixture of 8- and 7-syllable lengths.	40 lines in alternating 8- and 7- syllable lines with meter and rhyme scheme almost identical to Triplum.	Both texts have the same line length.	Motet has tripartite structure with the first two Tenor statements each being 60 outer-voice bars in length.
23	O sapientia incarnata	Nos demoramur	5 decasyllabic 4-line units.	4 decasyllabic 4-line units. Meter identical to Triplum, rhyme scheme almost identical.	Triplum has 200 syllables and Motetus has 160 (5:4 proportion in text length).	Motet has tripartite structure with the first two Tenor statements each being 39 outer-voice bars in length.
24	O Adonay domus Israel	Pictor eterne syderum	20 decasyllabic lines with 4-line rhyme groupings.	5 4-line stanzas in accentual iambic dimeter.	Both texts have the same line length.	Motet has tripartite structure with the first two Tenor statements each being 45 outer-voice bars in length.
25	O radix Yesse	Cunti fundent precamina	6 4-line stanzas in accentual iambic dimeter with an irregular last stanza that makes 25 lines in all.	5 4-line stanzas in accentual iambic dimeter.	Nearly a 6:5 proportion in text line length.	Motet has tripartite structure with the first two Tenor statements each being 46 outer-voice bars in length.

Number	Triplum text	Motetus text	Triplum description	Motetus description	Likely numerical links between texts	Presence of basic numerical links with the music
26	O clavis David	Quis igitur aperiet	25 lines in accentual iambic dimeter.	18 lines in accentual iambic dimeter with almost the same rhyme scheme as the Triplum.	Triplum: 200 syllables. Motetus: 144 syllables.	Motet has tripartite structure with the first two Tenor statements each being 57 outer-voice bars in length. First Tenor statement has 40 notes.
27	Lucis eterne splendor	Veni splendor mirabilis	25 lines, mostly in regular octosyllables, & in same rhyme scheme as Triplum of no. 25.	20 lines in accentual iambic dimeter and almost same rhyme scheme as Triplum.	5:4 proportion in text length. Text portions almost coincide with musical subsections.	Motet has tripartite structure with the first two Tenor statements each being 48 outer-voice bars in length. First Tenor statement has 35 notes.
28	O Rex virtutum	Quis possit dignexprimere	25 octosyllabic lines in same rhyme scheme as Triplum of no. 25.	20 nearly all octosyllabic lines in same rhyme scheme as Motetus of no. 27.	Triplum has 200 syllables and Motetus has 160 (5:4 proportion, with 360 syllables in all).	Motet has tripartite structure just as syllable total is significant in terms of symmetry.
29	O Emanuel rex noster	Magne virtutum conditor	25 octosyllabic lines in same rhyme scheme as Triplum of no. 25.	20 nearly all octosyllabic lines in same rhyme scheme as Motetus of no. 27.	Triplum has 200 syllables and Motetus has 160 (5:4 proportion, with 360 syllables in all).	Motet has tripartite structure just as syllable total is significant in terms of symmetry, and first Tenor statement is 36 outer-voice bars in length.
30	O sacra virgo	Tu nati nata suscipe	25 lines: 5 4-line stanzas in accentual iambic dimeter with an irregular last stanza with same rhyme scheme as Triplum of no. 25.	4 4-line stanzas in accentual iambic dimeter as in Triplum, with same rhyme scheme as Motetus of no. 27.	Triplum has 200 syllables and Motetus has 160 (5:4 proportion, with 360 syllables in all).	Motet has tripartite structure just as syllable total is significant in terms of symmetry; first Tenor statement is 48 bars in length.
31	Hodie puer nascitur	Homo mortalis	26 octosyllabic lines in similar rhyme scheme to previous Triplum texts.	20 lines in accentual iambic dimeter with rhyme scheme similar to previous Motetus texts.	Triplum: 208 syllables. Motetus: 160 syllables.	Motet's tripartite structure does not seem to connect with text totals.

Number	Triplum text	Motetus text	Triplum description	Motetus description	Likely numerical links between texts	Presence of basic numerical links with the music
32	Flos regalis Katerina	Maxentius rex propere	4 5-line stanzas whose series of syllables mostly run 8-8-8-8-7.	20 octosyllabic lines with same rhyme scheme as Triplum.	Texts have same length in lines.	Motet has tripartite structure and the first Tenor statement is 48 outer-voice bars long and has 35 notes.
33	Da, magne pater	Donis affatim	10 decasyllabic lines with 2 dactyls in each line.	10 decasyllabic lines with 2 dactyls in each line.	Texts are identical in size and structure and both have the same acrostic.	Motet is bipartite in structure and the first Tenor statement is 30 outer-voice bars long.
34	Dignum summo patri	Dulciter hymnos	14 6-syllable lines each consisting of two trochées and a spondee.	14 5-syllable lines each consisting of one dactyl and one spondee.	6:5 proportion in text sizes; Triplum has 84 syllables and Motetus has 70.	Bipartite motet structure has 24 notes in its first Tenor statement.
35	Toustans que mon esprit	Qui porroit amer	5 6-line stanzas in 8 8 7 8 8 7 line groupings.	5 6-line stanzas using same rhyme scheme as Triplum.	Each text has 30 lines.	Motet has tripartite structure and the first Tenor statement is 48 outer-voice bars long and has 39 notes.
36	Coume le serf	Lunne plaine d'umilité	20-line decasyllabic text with every 3 lines have 8 8 7 syllabic scheme.	5 6-line stanzas of 5-syllable lines with the same rhyme scheme as the Triplum.	Triplum has 20 lines and Motetus has 30 lines.	Bipartite motet structure has first Tenor statement which is 72 bars in length.
37	Pour ce que point	A toi, vierge	24-line decasyllabic text.	6 4-line stanzas which are metrically irregular.	Each text has 24 lines.	Tripartite motet structure has first Tenor statement which is 42 outer-voice bars in length.
38	Par grant soif	Dame de tout pris	4 decasyllabic 7-line stanzas.	28 5-syllable lines.	Each text has 28 lines, the Triplum has 280 syllables and the Motetus has 140.	Tripartite motet structure has first Tenor statement which is 45 outer-voice bars in length, and the first Tenor statement has 33 notes.
39	Mon mal en bien	Toustans je la serviray	Part-erased, but reconstructable as 7 decasyllabic lines using a single rhyme.	12 7-syllable lines.	These texts have the proportion 10:12 (or 5:6).	Bipartite motet structure has first Tenor statement which is 33 bars in length. Excluding the final long, this motet is 63 bars long.

Number	Triplum text	Motetus text	Triplum description	Motetus description	Likely numerical links between texts	Presence of basic numerical links with the music
40	Amour trestout fort	La douce art	4 7-line stanzas with 7 syllables per line.	3 7-line stanzas with 7 syllables per line.	These texts have the proportion 4:3.	Tripartite motet structure has first Tenor statement which is 44 outer-voice bars in length, and the first Tenor statement has 21 notes excluding its final long.
41	Se je di qu'en elle	Tres fort m'abrasa	5 4-line stanzas with syllables running 8-8-8-7.	5 5-line stanzas.	Note the totals of five involved in both texts.	Tripartite motet structure has first Tenor statement which is 27 outer-voice bars in length, and the first Tenor statement has 20 notes excluding its final long.

There is possibly some information overload in the latter table, so I direct readers to motets 1, 5, 9 and 13 (which all have equal-length pairs of texts), the use of sevens in motets 39 and 40, the perfect threefold symmetry of motet 3 which combines musical and textual subsections and the clever hexameter texts of nos 14 and 18. More notably I stress the probably deliberate symmetries, related text lengths and rhyme schemes that connect motets 22-31 together with the way in which most of these works have texts based on ‘O’ antiphon parentage. It is also no accident that the more integrated works amongst the Turin motets are often the shorter examples, and likewise to be expected that some works in Table 3 feature independently numerical integration for text and music.

Richard Hoppin’s 1957 essay on the ‘O’ antiphon group of motets (23-30, perhaps also including motet 31) made it clear that a certain amount of pre-planning went into the composition and assembly of this group of works.³³ Likely elements of planning include the presentation of pieces in the calendrical order of their parent antiphons, basic tripartite musical structure in all of motets 23-29, and relationships between text length, text layout, and syllable totals in individual texts. Hoppin’s study mentions stanzaic form, which I have suggested cannot apply to all of the texts concerned in these motets. The data that I give on these works and their texts matches well with his findings, and the likely reasons for similarities between these works also impinge upon arguments given in the summary section at the end of this study.

Other likely groups of poems within this repertory also emerge; apart from the ‘O’ antiphon group whose Triplum texts are closely modelled on parent antiphon texts, the twin texts of motet 1 which closely follow the *Victime pascali* Sequence may also be part of this group of poems that suggest a single author. Both texts of motet 5, the Motetus to no. 22 and the Triplum to motet 31 also share a common characteristic which is not easily discernible without full translations. All four of these texts feature internal passages where a simile related to the main subject-matter of each has an action or quality which is described and then worked into the main theme of the text. The following examples illustrate this.

From motet 5’s Triplum (for the Eucharist).

... Candele lux diffunditur
Ab illa lux accenditur
Luce non deficiens.

*The light of the candle is diffused,
and from that light is kindled
a light that does not fail.*

Sic quotidie sumitur
Et tamen non consumitur
Hostia reficiens...

*Thus it is taken every day
and yet it is not consumed,
restoring the victim.*

From motet 5’s Motetus.

Fulgor solis non vilescit,
Corpus Christi non sordescit
Ex contactis sordibus.

*The brightness of the sun does not degrade,
the body of Christ does not become unclean
from contact with dirt.*

Specli fracti quavis parte

As a broken mirror shines

³³ See Richard Hoppin, ‘A Fifteenth-Century “Christmas Oratorio” ‘ in Randall Thompson (ed), *Essays on Music in honor of Archibald Thompson Davison by his Associates* (Cambridge Massachusetts: Harvard University Press, 1957), 41-49.

Vultus lucet, sic est certe
Christus, fractis partibus.

*in every part of his face
so certainly is Christ, in broken parts.*

Visum pascens viror floris
Sanus manet intus, foris,
Nec in se corrumpitur.

*Like the sight of a young flower budding
remains healthy both inside and out, may he
in his essence never be corrupted.*

Sic nos pascens sacramentum
Nullum capit detrimentum
Neque diminuitur.

*Thus the sacrament which feeds us
takes no loss
nor diminishes.*

Parva pupilla oculi
Est capax celi circuli
Informe contemplate...

*The small pupil of the eye
is able to contemplate
the unformed circle of the sky.*

From the Motetus to no. 22 (for the Transfiguration).

... Totam cristalli glaciem
Lucis intrans radii
Lux solam superficiem
Lustrat tersi gladii
Splendor sic transfigurati
Ad extra solum vibrat
Sed corpus resuscitati
Totaliter penetrat
Suis ante passionem
Ne fidem relinquerent...

*The rays of light
enter the whole ice crystal;
the light only scans the surface
of the sharpened sword.
The splendour of being thus transfigured
vibrates outwardly, but
[it] completely penetrates
the resurrected body
so that they should not
forsake their faith before suffering.*

From motet 31's Triplum (for the Nativity).

... Splendor in nubem funditur
Nec a sole divellitur
Splendor in nube conditur
Nec a nube minuitur.
Nubes eodem alitur
Nec alimentum sumitur
Nubes interdum patitur
Nec ille splendor pungitur.
In carne verbum seritur
Unione fortissima
Qua caro verbum creditur
Ratione firmissima...

*The brightness is poured into the cloud,
and is not torn away from the sun.
The brightness is established in the cloud,
and is not diminished by it.
The clouds are nourished by the same
and no nourishment is taken.
The clouds sometimes suffer
and that brightness is not pierced.
The Word is planted in the flesh,
the strongest union,
in which flesh the Word is believed
on a very firm basis*

A small group of French texts amongst the Marian motets possess a singular quality in that they refer to the Virgin Mary as a ‘sweet sea’ (no. 35, Motetus), a ‘sea of grace; (no. 20, Triplum), a ‘serene sea’ (more than one time in the Triplum of motet 36) and ‘the right sea’ (no. 41, Triplum). At least some of these references may suggest a single poet. Finally, there may be a case for not being too emphatic or cut-and-dried about the performance uses of these French motets, since two of them (nos 39 and 40) have secular text which is partly erased. A recent article has suggested that these erasures occur because somebody intended to modify the texts in these works to make them devotional.³⁴ I think it unlikely that such a correction would have occurred at the time of the manuscript’s completion, since it would have spoiled an otherwise immaculate and costly product. The Triplum text of motet 39 is not all legible, but an attempt at reconstruction following its partial model in *Ivrea* shows that it probably consisted of seven decasyllabic lines. This matches well with the Motetus’s twelve seven-syllable lines and the 63 bars of the piece (7 x 9). These parallels make a good case for motet 39’s original text being authentic. Table 3 also shows that motet 40, for some reason, also has textual links with the number seven. Looking at the amatory content of no. 39, the Motetus of no. 40 by comparison would have needed relatively little textual modification to make it Marian instead of courtly in content. Neither are the textual parallels described in this section unique to the motets. Amongst the Ballade texts, nos 10 and 99 may be by the same author since both use *rime enchainée* (ending one line and beginning the next with the same or similar words), Ballades 28, 88, 91, 97 and 98 have Marian texts, the rose imagery of motet 19 is also shared by several song texts, motet 9 and Ballade 101 both mention topaz, and several songs share literary clichés and related subjects such as a wilted flower (Ballade 12) and a flower which is unpluckable and surrounded by thorns (Ballade 24).

³⁴ See Anne Robertson, ‘Two French Secular Motets in the Cyprus Codex and a New Composer from Cyprus’ in Barale and Rizzuti, *Il codice cipriota*, 163-185.

5. SIGNS OF A COMMON COMPOSER

Daniel Leech-Wilkinson's important article on the *J.III.9* songs started serious discussion of the likelihood that only a small number of musicians were responsible for this repertory, and I shall paraphrase his arguments regarding the motets presently.³⁵ But for now a cautionary note is necessary. Our knowledge of the early fifteenth century motet repertory is far from complete, and it is well known that many such pieces by Grenon, Antonius de Cividale, Velut, Carmen, Tapissier, the *Ch* anonymi and others tended to move in a stylistically 'closed circle' in which only a certain number of musical options seem possible.³⁶ Many such motets survive in *Ox 213* or *Q15*. If these manuscripts did not exist, and if instead our only main source for the motet repertory was a large Paduan or Veneto source which gave most such motets anonymously, how many tentative composer attributions for such pieces would be made by modern scholars and how many of them would be credible? Some such motets by different men are quite alike in texture, design and sound.

Leech-Wilkinson's extended article chiefly featured similarities in the song repertory here, but in a footnote he indicated similarities that he had noticed in the textural make-up of some of these motets. I list his points below. Chiefly his investigation involved typical behaviour of upper parts, which was only reasonable since much of his work on similar songs in the Turin repertory was similarly directed. Given the small amount of space and time which he could allow for motet characteristics, his listings of similar passages are significant and are reproduced below for those who want to examine these passages.

(a) The use of devices which either feature melodic chains of thirds, or partial use of this device or related melodic features which are found in the following works.

Motet 10, 17-24

Motet 14, 88-90

Motet 15, 96-99 in *Motetus*

Motet 21, 18-20, 31-35, 69-75 and 115-118

Motet 24, 126-129

Motet 33, 4-6 and 21-26 (these examples are perhaps the first to look at in view of their brevity and clarity)

Motet 34, 20-23 and 46-49

Motet 36, 25-31 in the *Triplum*, and 89-95

(b) Similar patterns to those used above, but which are more abstract.

Motet 3, 29-31 and 99-103

Motet 5, 9-10 (Contra only), 12-14 (*Motetus*), and both upper voices at 82-84 and 132-133

Motet 11, 32-34

Motet 18, 19-27

Motet 19, 89-94

Motet 23, 23-26 and 31-35

Motet 26, 30-35

Motet 27, 40-42 and 71-73

Motet 28, 27-30 and 127-131

³⁵ See Daniel Leech-Wilkinson, 'The Cyprus Songs' in Günther and Finscher, *The Cypriot-French Repertory*, 395-431, 409 fn. 32.

³⁶ Further on compositional options in motet style, see J. Michael Allsen, *Style and Intertextuality*, 39-62.

Motet 30, 22-26
 Motet 31, 88-91
 Motet 41, 40-43

(c) Use of melodically sequential material.

Motet 9, 15-19
 Motet 10, 17-21
 Motet 22, 40-42 and 43-51, plus subsequent schematic repetitions therein
 Motet 27, 37-42
 Motet 30, 114-124

(d) Use of the rising-then-descending figure A B A G F E in works with constructs on D as their essential-voice finals.

Motet 1, 1-2
 Motet 3, 1-3
 Motet 17, 19-22 (the beginning of a new section after a textless introduction)
 Motet 22, 1-4
 Motet 23, 1-4
 Motet 24, 1-5
 Motet 32, 11-12, 21-22 and 25-27

These features tend to be commonplaces in later *Ars nova* polyphony. Melodic chains of thirds constitute an easy way to write a voice above a Tenor that descends stepwise, and this sort of partwriting also occurs in the *Ivrea* and *Apt* Mass Ordinary repertory. Likewise, movement in thirds in syncopated of hocketing passages (as in the first two instances listed under ‘a’ above) are common resources, as is melodically sequential writing and use of the figure listed under ‘d’; the latter also occurs in the well-known Machaut Mass, both in the *Christe* and also in the *Gloria* and *Credo*. The four-voice motets nos 26 and 28 use so much movement in stepwise thirds in their upper voices that I list this feature in Table 2’s ‘Isomelic features’ column.

I also wish to add some more commonplace style features to our motet survey, first of which is the tendency for upper parts to treat the whole values of a long-note Tenor E-D or A-G progression as a clear cadence space, even if the upper parts decorate the cadential writing.

Example 6. Motet 2, 7-12;

7

- ris | Pro - lis - que in la - ri - bus | Spi - ri - tus ri - tus a -
De - i fla - - men, | Hic mis - se

I feel no need to give an exhaustive list of such occurrences; for similar examples see no. 4 at 25-28 and no. 13 at 73-76.

Secondly, a tendency for upper parts in triple-rhythm works to feature minim-breve-minim passages, usually at cadential approaches.

Example 7. Motet 8, 13-18;

13

- i pre-co - ni - a. | De - pro -
-sa | E - li - - sa -

Similar figures occur in the following motets.

2, Motetus 5-6 and Triplum, 8 and 41.

3, Triplum, 20.

9, Triplum, 3-4.

12, Triplum 5-6 and 18-19.

14, Triplum, 53-54 and 95-96.

16, Triplum, 2.

18, Triplum, 93-94.

19, Triplum, 5 and 60-61.

20, Triplum, 14-15.

21, Triplum, 39-41.

- 22, Triplum, 24-26.
 25, Triplum, 42-45.
 27, Triplum, 3-4.
 29, Triplum 44-46 and 80-82 (with a longa between two minims in each case).
 40, Triplum, 17-18.

Third, common Motetus behaviour at the end of internal statements, where this voice begins rhythmic activity prior to the next statement while the other voices usually have held notes. The list of occurrences following the next music example attempts to be exhaustive.

Example 8. Motet 2, 55-60;

55

Similar passages occur in the following motets, with pairs of occurrences in identical places being highlighted here by asterisks.

- 3, 39-45 and 88-90.
 12, 72.
 17, 49-51.
 21, 40-42 and 82-84.**
 22, 58-60 and 118-120.
 24, 43-45 and 88-90.***
 25, 44-46 and 90-92.
 27, 46-48 and 94-96.*
 28, 49-51 and 100-102.
 29, 34-36 and 70-72.
 34, 25-27.
 35, 46-48 and 94-96.*
 37, 40-42 and 82-84.**
 38, 43-45 and 88-90.***
 41, 25-27 and 52-54.

Fourth, there is a tendency amongst the Tenors of these motets to quicken in pace or to use relatively shorter values towards the end of their first statements. The following list of motets includes all 23 of those which do this, with those that feature diminution for repeated statements being asterisked. 2, 4, 5, 8*, 10, 11, 12*, 14*, 15, 18*, 19, 22, 23, 25, 26, 27, 28, 29, 30, 31*, 32, 35 and 38.

Further evidence of the Turin motets' origin is the way in which pairs or trios of works seem to be stylistically alike and easily settle into mensural families. The easiest batch to identify in this respect are the three four-voice works using \odot (nos 3, 23 and 27). A look at the entries for these three motets in Table 1 shows that their structures are all very similar: they are all tripartite with rhythmic modifications to their final statements, and all three are either completely structured or almost so in terms of upper-voice behaviour.

Table 2 shows the ranges of these three works to be similar, with the two lower voices having identical ranges in motets 23 and 27. The opening and final pitches for motets 3 and 23 are also identical.

Table 3 shows that these works all have texts with symmetries. In motet 3 the text length ratio is 6:4. In the latter two motets the ratios are 5:4.

All three have slightly different lengths, but both 3 and 23 open with similar material in their Triplum parts. Notationally all three also have common ground in using many dots of division and instances of minims needing alteration to semibreves.³⁷

All three also share rhythmically sequential upper-voice passages (see 25-26, 75-76 and 116-117 in motet 3, 26-35, 66-75 and 106-115 in motet 23 and 37-42, 87-92 and 133-140 in motet 27) and considerable use of minim-semibreve iambic patterns in upper voices. Motet 3 - as well as being sectionally neater than the others in terms of text and music integration - also has more minim syncopation than either 23 or 27. This suggests that it may be the earliest of the three.

If these motets were the work of a master and an acolyte, the master (maybe having written motet 3 with its neat divisions) would need to say or write something to the pupil as follows.

(i) The student would need to produce a motet or maybe more than one like the original, which would be as closely structured in the lower and upper parts as can be managed in tripartite design, and in which the mensuration, voice ranges and vocal functions used would be similar to those of the original.

(ii) The pupil would either write symmetrically related texts or use such texts provided for him, and in the process the Motetus text would be shorter than the Triplum as is usual.

(iii) The pupil might imitate the opening Triplum material of the original if he wanted to, he would reflect the style of the model's sequential and sophisticated prolatio perfecta writing in the upper parts, and he would make sequentially rhythmic periods in the upper voices.

(iv) Where possible, the pupil would cause the Motetus at the end of a musical subdivision to initiate rhythmic motion to introduce a new subsection.

(v) When a formal copy of the new work should be produced it would exactly follow the original in the way that dots of division show clarity, and also exactly in the way that two minims at the end of a dotted-breve unit are subject to alteration. Lastly, the finished work should not exceed 150 dotted-breve units.

³⁷ The unpublished critical notes to my new edition of the motets allot a bulky 17-line paragraph to the Triplum of motet 3, chiefly for recording of all dots of division and syncopation and instances of alteration. Motet 23's Triplum needs 8 lines of such critical notes for the same purpose, and motet 27's Triplum needs 9 such lines. Some pieces in this manuscript seem to rely excessively on minim alteration in perfect prolation, which is not always absolutely clear in intention. Like the Triplum of motet 3, all voices of Gloria 9 constitute a good example.

I suggest to the reader that in the likely context of the Turin motet repertory's fairly quick assembly, such demands constitute an unlikely if not impossible series of requests which only somebody intimately familiar with the workings of motet 3 would be able to comply with. It is therefore probable that no such instructions ever existed and that the music of these motets (if not necessarily their texts) are the work of a single man, since the student or pupil would probably not have the time to learn and apply all the conditions above successfully. There is also a possible model for the relatively active upper voices of motet 3: the well-distributed prolatio perfecta motet *Apta caro / Flos virginum* in *Ivrea* which is also tripartite in structure.³⁸ Motet 23 (another prolatio perfecta work) is also similar to no. 3 in both sound and rhythmic detail.

Another easily identifiable group of pieces can be isolated if one traces the features of the similar-sounding motets 26 and 28 through Tables 1-3 for common or close characteristics. Perhaps most importantly, these motets (respectively using C and O mensurations in their upper voices) make much use of stepwise thirds in these voices and have the same finals. These are also part of the 'O' antiphon group with its related series of texts and structures, which also connect to motet 1 since its texts are conflation similar to those in the 'O' antiphon group and has a similar O-mensuration style to motet 24. The other duple motets (nos 4, 17 and 34) are also texturally very similar to no. 26, with the former three sharing much in the way of upper-voice rudimentary imitation and semibreve syncopations as featured to a lesser extent in motet 26. Motets 34 and 35 also sound similar despite their texts being in different languages. Might one man have been responsible for all of the music cited in the last two paragraphs?

Beyond these fairly safe possibilities the French sub-section that the end of the motet gathering poses further issues, which I list as follows.

- (i) Table 3 shows that motets 35-42 all have textual symmetries.
- (ii) Motets 39 and 40 feature multiples of 7 in text and in parts of their structure.
- (iii) In my previous list of section-opening material generated by Motetus movement, motets 21 / 37 and 24 / 38 also form pairs of pieces with such movement in identical bar positions in modern transcription.
- (iv) The O mensuration style of French motets such as motets 37 and 38 seems indistinguishable from that of the Latin-texted O mensuration motets earlier in the collection.
- (v) There are also connections between the motets and other parts of this repertory; motet 13's texts are in the same form as the trope sections in Gloria 6a, and the only four-part Ballade in the manuscript (no. 77) is not texturally dissimilar to many of the motet and Ordinary settings therein.³⁹

Also, the final Superius cadences in motets 2, 10, 20, 28, 32 and 38 all have similar approaches to their final C which in each motet is the topmost note of an inverted doubled leading note cadence. The approach in pitches in nearly all of these works can be expressed as the notes A B C A B C. quite why there is this shared feature (indeed, amongst some motets not discussed as pairs before) is beyond the scope of this study.

This would almost be the end of the story regarding my involvement with the Turin motets, were it not for a remarkable piece of recent research by Mike Beauvois which takes Velut's Ballade *Jusqu'au jour*

³⁸ Published in *PMFC* vol. 5, 17-23, and which survives in a total of seven complete or fragmentary readings. Some scholars suspect that this motet might be a later Vitry work.

³⁹ See the articles by Yolanda Plumley and Isabelle Fabre in Clément, Fabre et al,), *Poésie et musique à l'âge de l'Ars Subtilior* regarding the text of Ballade 77, which is heavily dependent on a much older poem by Gace Brulé.

d'uy in *Ox 213* and compares it with the 21 songs from the Turin manuscript that use the same mensuration (C) in terms of style, structure and voice behaviour and, for the sake of greater contrast and comparison, a dataset of 371 works within a wide chronological spread ranging from the later fourteenth to the mid-fifteenth centuries.⁴⁰ What comes out of this careful discussion is something of a surprise: the careful and complex partwriting in Velut's Ballade is matched in *J.II.9* by Beauvois's chosen group of songs in this manuscript seeming to be less complex, less careful works which could have been written with a lesser degree of concentration by somebody who re-used motivic material and lower-voice movement options quite a number of times. Logically and believably the author suggests that Velut might be the composer of these songs.

A little after the first draft of Beauvois's article reached me, my own piece of work on the non-cyclic *J.II.9* Mass Ordinaries were published, in which I suggest that there are compelling (if detailed) arguments for all of these Mass Ordinaries being the work of a single man.⁴¹ It then struck me that some of the simplest works in this Mass Ordinary group yet again use some of the same lower-voice, melodic and clichéd motions that are found in Beauvois's 'Velut' group of Cyprus songs. The examples below clarify the most arresting similarities.

Example 9. Credo 4b, 158-170 (compare animated activity leading to extended Superius C with Example 10);

158

Et u - nam, san - ctam, ca - tho - li - cam et a - po-

166

- sto - li - cam Ec - cle - si - am.

⁴⁰ Michael Beauvois, 'Gilet Velut and the Codex Turin J.II.9' in *Music and Letters* 106 (2025), pp. 173-202

⁴¹ See Mitchell, 'The Turin Mass Pairs...'

Example 10. Ballade 57 (*Gente sans per*), 36-42;⁴²

Example 11. Credo 4b, 9-10, Contratenor movement (the middle voice here, compare with similar activity in Example 12);

;

Example 12. Ballade 57 (*Gente sans per*), 53-54, Contratenor movement;

⁴² The use of *Gente sans per* as example material from here onwards is deliberate, since Beauvois, *op. cit.* not only uses two extracts from it in his examples 2b and 2c to illustrate its similarity to Velut's *Jusq'au jour d'uy*, but also he refers to it in his discussion of the use of imitation in rhythmic patterns found in the latter..

Example 13. Credo 4b, 13-16 (compare syncopated cadence with Example 14);

13

et in - vi - si - bi - li - um.

Example 14. Ballade 57 (*Gente sans per*), 31-35;

31

- e, e,

Example 15. Gloria 4a, 5-12 (similar melodic movement to Example 16);

5

- mi - ni - bus bo - ne vo - lun - ta - tis.

Example 16. Ballade 57 (*Gente sans per*), 64-73;

64

Puis que

It therefore follows that the common composer of the non-cyclic Mass Ordinaries might indeed be Velut, or that a small group of musicians might have been working within slavishly similar style limitations. The former seems to be the more practical explanation. One result of this possibility is that it gives us a largeish group of works to use as a reference point for finding further similar music in *J.II.9*, including works using O and c mensurations which might have counterparts amongst the motets.

This is not the place to go into extensive detail, and a full study of how various motets might relate to each other should probably wait until such work prefaces a new edition of the motets (which would make reference easier than in a periodical article). Briefly, a look at the other Mass Ordinaries seems to confirm that they might indeed serve as key for unlocking motet groups. The slightly dissonant, c mensuration and minim-syncopation features of Gloria and Credo pair 7 relate them to similar-sounding pieces amongst the ‘O’ antiphon motets, and motet 17 is another duple work with melodic gestures similar to those in Gloria-Credo pair 4 and Ballade 57. Gloria-Credo pair 2 with their Ciconia-like upper voice imitation also relate to imitative features in several of the motets, and the extensive syncopations and paired rhythmic panels in Gloria-Credo pair 3 connect them with animated passages and rhythmic repeats in many of the triple-mensuration motets.

The most important outcome of my initial investigations into a larger ‘Velut’ group in *J.II.9* is that only three of the 41 motets do not seem to contain any material which cannot be referenced somewhere else amongst the Mass Ordinary group, Beauvois’s group of songs, or indeed amongst small groups of motets whose similarities have already been outlined in previous pages.⁴³ My preliminary work here has obvious ramifications: again, either Velut contributed significantly to the motet and Mass repertory in *J.II.9* or he had imitators whose knowledge of his musical workings was very detailed. Velut’s other attributed pieces in western sources, however, do not add that much more to our investigations. Aside from already noted similarities between *J.II.9* works and the Velut song and structured motet in *Ox 213*, the only other suggestible link is that his single surviving Credo setting is fairly similar in style to Credo 4b.⁴⁴ Like the latter it admits occasional irregular measures within C mensuration.

I am probably the third or fourth person in two generations of music specialists to write about commonality in the *J.II.9* repertory, and much the same point as made above was also made by Daniel Leech-Wilkinson. At the end of his article on the Cyprus songs he wrote ‘... The similarities, and the uniqueness of the extent of the similarities, between the pieces, with the compositional technique they imply, suggest more strongly than any other possible conclusion that the ballades, rondeaux and virelais (and, I suspect, the motets, and perhaps even some of the mass music) were the work of one, hard-worked composer.’⁴⁵ Likewise, Margaret Bent’s article on the motets in the 1995 conference volume described this repertory as showing some signs of homogeneity.⁴⁶

One further musical feature seems to suggest the existence of more than one composer-group within *J.II.9* too; some Cyprus pieces contain considerable amount of colored values and syncopation in prolatio perfecta, in particular motet 39, Ballade 102, and also Ballade 10 with its complex little lower-voice interlude at bar 8. Ballade 29 also has prolatio perfecta sophistications. These features are only rarely mirrored in western music and they also impinge upon the final piece to be discussed here, the remarkable motet 14.

⁴³ The pieces which seems to resist effective comparisons are motets 12, 13 and 39.

⁴⁴ The Velut Credo is published in Reaney, *Early Fifteenth-Century Music*, II, 132-136.

⁴⁵ Leech-Wilkinson, ‘The Cyprus Songs’, 408-409.

⁴⁶ See fn. 18 above.

6. MOTET 14, *PERSONET ARMONIA / CONSONET ALTISONIS*

This outstanding piece with its animated upper-voice episodes plus number symmetries involved in its structure and hexameter texts has been well described by Margaret Bent in her article on Cypriot motets and also by J. Michael Allsen in his Ph. D. dissertation. I give translations of the upper-voice texts and a new version of the music at the end of this article. The structure of the music and even its voice signatures seem to have special meanings or inferences, as will be explained below. My chief reason for featuring the no. 14 here is that I think it is short-served by the Hoppin edition, which bars the music in a mixture of 6/8 and 9/8 bars that looks odd. While there is other Ars nova music that demands a mixture of such modern signatures in transcription (such as the famous *Or sus, vous dormez trop*) the appearance of such signatures in a modern copy of a partly structured piece looked haphazard to me and I wondered if more consistency could be achieved with this piece. I also suspect that there is a mensural error in the Tenor part.

One other motet in this collection features all four mensurations (no. 36) in which all of the necessary changes are clearly marked. No such signs for changes of perfect-prolation mensurations occur in motet 14, leading me to suspect that in performance some internal breve values might be hard to interpret as either perfect or imperfect. I describe the structure of the motet as follows.

The Tenor consists of an 18-note talea in perfect maximodus which is unlikely to be chant-derived because it has an internal leap of a seventh. All internal double custos are editorial. The Tenor is given once with a verbal canon as reproduced at the start of the score, with the symbol :| | | |: following the music and indicating fivefold repetition with descending degrees of halving. The verbal canon makes it clear that the chiasmic Tenor diminishes on repetition until the end of section 3 and then augments to its original values again (to return to its original configuration at the fifth statement) but the canon mentions ‘2° de modo perfecto et tempore imperfecto’. See the end of this section on structure regarding why this seems incorrect.

The upper voices do not have complete rhythmic organisation but feature virtually identical rhythmic panels at 31-42 and 163-174.⁴⁷ There is another pair of rhythmically repeated passages at 54-67 and 108-121. In view of there being no mensuration signs given for any voice, there is some difficulty throughout in deciding which larger values should be perfect and which should not. The only unambiguous way around the problem of mensural signs seems to be to place them where they clarify upper-voice groupings. The way that I have done this results in a considerable patchwork of changes from \odot to \ominus mensuration throughout and the placement of a little editorial coloration where individual breves in the manuscript do not have it. By comparison, for a similarly frequent series of upper-voice mensural changes see motet 36. My editorially barred version results in identical series of mensurations and identical numbers of upper-voice bars for the passages at 1-45 and at 133 to the end. As the piece is copied, there would probably have been rhythmic difficulties with performing the upper parts. Regarding other difficulties with flat signatures, see the Motetus and Tenor notes below.

⁴⁷ From here onwards the bar numbers cited refer to the concluding example here rather than to the version of motet 14 in the Hoppin edition.

Table 4. Editorially inserted upper-voice mensuration signs in motet 14.

Barring for first identical set of bars	Barring for second identical set of bars	Mensuration(s)
1-3	133-135	⊙
4-6	136-138	⊙
7-8	139-40	⊙
9-14	141-146 43	⊙
15	147	⊙
16-18 plus 19	148-150 plus 151	3 ⊙ measures plus one ⊙ measure in Triplum, against 3 ⊙ measures in Motetus
20-22	152-154	⊙
23	155	⊙
24-26	156-158	⊙
27	159	⊙
28-30	160-162	⊙
31-45	163-175	⊙

The remainder of the upper voices use ⊙ mensuration. The verbal canon cannot be right, as at the start of the second statement (bars 44-48) the Tenor has three notes (B altered-B dotted-L) of which the first two equal six dotted semibreve units of the upper voices. If this Tenor statement were truly in dotted-C mensuration ('modo perfecto et tempore imperfecto') then the third of these notes (a dotted long) would have to equal four dotted semibreve units of the upper voices at 46-48. But it does not: this dotted long extends to the upper voices of all of 46-49, and no notes in the immutable Tenor for this piece have any augmentational dots written. Therefore dotted-C mensuration here is a misnomer and the canon would have been better just to indicate ⊙ followed by the repetition symbol.

Other noteworthy detail in this piece includes the Tenor's solitary E flat signature, which may suggest a desire for union with the more regularly flatted upper voices as the saint in the subject-matter desires closer union with God. Bent, *op. cit.* notes that there are 396 perfect semibreves in the Triplum and also gives data that extends the idea of chiasmic construction, i.e. that the Tenor diminishes and augments, and that its basic written notational form is chiasmic (BBL BBL BBL | LLB LLB LLB). It is therefore turn-like in construction just as its texts discuss wheels. I might add that the 18-note talea is heard five times ($5 \times 18 = 90$) and that 90 is 396 divided by 4.4. Also, 396 divided by 12 (probably the numerical key for the Triplum text) is 33, and 396 divided by 11 (the numerical key for the Motetus text) is 36, which of course is also 3×12 . Bent (in 'Some Aspects of the Motets in the Cyprus Manuscript') also notes that there are some parallels here between this motet and the fragmentary and early fourteenth century *Rota versatilis* motet for St. Catherine which she has also described extensively.⁴⁸ The number of likely errors in motet 14 may suggest that it was copied quite a time after it was first used. Finally,

⁴⁸ Margaret Bent, 'Rota versatilis - towards a reconstruction' in Jared Hartt, Margaret Bent and Peter Lefferts (eds), *The Dorset Rotulus* (Woodbridge, Boydell and Brewer, 2021) pp. 175-212 and the author's earlier study with the same name in Ian Bent, (ed), *Source Materials and the Interpretation of Music: A Memorial Volume to Thurston Dart* (London: Stainer and Bell, 1980), 64-98.

some of my editorial additions and corrections to this motet might appear to some to be pedantic or even unnecessary, but in view of motet 36 also being polymensural and quite clear in rhythmic intentions I fail to see why there should be any element of ‘pot luck’ or risk in navigating motet 14’s admirably complex texture.

Triplum

Personet armonia | dulcis cantus, melodia
Laudis divine | sacre festo Katerine,
Progenie grata, | regali sanguine nata
Que fuit ac morum | vas cellaque plena honorum,
Arx quoque virtutum, | templum formidine tutum
Claraque iustorum | fax, lux probitasque proborum,

Precuntis natis | speculum renitens deitatis,
Legis fulcimen | fideique celebre specimen,
Christi divinus | ardens in amore caminus ⁴⁹
Igniculusque flagrans, | flammis flagrore peragrans,
Fulgur cunctorum | fulgens quoque flamma rogorum,
Lucida lux lucens, | lucem super ethera ducens,
Semita duxque ducis, | reducis per gaudia lucis

Semper lucentis, | nunquam lucere sinentis,
Luce beatorum | splendens et stella polorum,
Polens ethereas | stellans polendo choreas,
Divitibus donis | dives donans Eliconis,
Divitiis lata | donando dona parata,
Fons Pegasi parens, / fontes fundendo ne carens,
Inclusas artes | cum pectore Paladis artes, ⁵⁰
Virgo divina, | dilecta Deo Katerina,
Huic assis clero | faveas que vivamine vero
Cantica nostra fore, | fac nos quoque grata favore,
Fac nos optatis | opibus gaudere beatas.

*Let there be the harmony of sweet song
with divine praise on the holy feast of Catherine,
a noble offspring born of royal blood
who was a vessel of manners and a chamber full of honours,
also the focus of virtue, a temple safe from fear,
and the bright torch of the righteous, the light of righteousness
[amongst the righteous,
holding a mirror of godliness for mortals.
Support of the law and celebrated model of faith,
divine one of Christ, burning in the hearth of love,
and a glowing fire, passing through the flames with ardour,
brightness of the people, also a shining flame of fire,
bright shining light, leading the light over the ether,
the path and leader of the leader, you shall return through the joys
[of light,
always shining, never letting light go out,
gleaming light of the blessed and the star of the poles,
adorning the ether, embellishing the dances of the stars,
rich in gifts, a rich donor to Helicon.
Spread of riches, giving ready gifts,
parent of the fount of Pegasus, not wanting in pouring forth,
including skills, with the heart of a peer in talents,
Catherine, beloved virgin of God the divine husband,
let the clergy be favoured, and in living truth
our song will be a favour to each and every one of us.
Make us happy, and happy to rejoice in riches.*

Motetus

Consonet altisonis | laudes notulis Katerine
Cantus regine | nate regisque coronis,
Que decies quinos | superavit in arte magistros,
Atque Dei dignos | fecit moriendo ministros,
Ignis in ardentis | flammis ardendo probatos
Tegmina ledentis | artus minime ne beatos.
Carcere rex Citius | Maxentius hanc religavit, ⁵¹
Quo celi radius | radians in eam radiavit,
Dire martirio | manet illa famis cruciata
Estque ministerio | celesti pane cibata.
Converti gaudet | per eam Prophinus, audit ⁵²
Dote salutari | vivendo decapitari,

*Let there be high-sounding praise in notes to Catherine,
a song of the queen’s birth and the king’s crown,
who overcame fifty of the Masters of Arts,
and by dying made God’s servants worthy of Him,
proved by the fire in burning flames
and the damage to the covers and broken frame.
Maxentius had her and king Citius bound in prison
whereupon a radiant beam of heaven shone upon her.
She remains in direct martyrdom under the torture of hunger
and was fed by the service of the heavenly bread.
Prophinus is converted by her, rejoicing to hear
that a dowry is to be saved by beheading the living.*

⁴⁹ Occurrences of ‘Christi’ / Christum’ in both no. 14 texts are given as ‘xpisti’ and ‘xpistum’.

⁵⁰ ‘Paladis’ (= of a Paladin) refers to the Paladins who were the twelve peers of Charlemagne.

⁵¹ ‘Citius’ is probably a corruption of Costus, the governor of Egypt and Catherine’s father, in legend a king of Cyprus.

⁵² ‘Prophinus’ seems obscure: the Golden Legend account of St. Catherine does not mention him. Possibly he is the ‘Porphyry’ mentioned in the Golden Legend as receiving conversion from Catherine with two hundred knights under his command. All were martyred.

Impius uxorem | dira rex morte trucidat,⁵³
 Que non formidat | vite penas ob amorem.
 Pronece magnarum | Katerine magna rotarum⁵⁴
 Maxima fit lammis, | que destruitur cito flammis;
 Post decollatur in | sanguine virgo pudica,
 Laudibus angelica | turma Syna tumulatur.
 Pro nobis nunc ora | Christum, virgo decora,
 Nos sibi fac gratos, | fac nos sine fine beatos.

*The evil king kills his wicked wife
 who is not afraid of life's punishment for love.
 O speak of the famous Catherine of the great wheels,
 in which the largest of the blades is quickly destroyed by flames
 and afterwards, being beheaded in the blood of a virgin,
 Sinai's angelic army bury her with praises.
 Pray to Christ for us, beautiful virgin,
 make us grateful to him and infinitely happy.*

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CRITICAL COMMENTARY FOR MOTET 14

[Triplum]; 1: no m signs are given throughout in any voice (conj supplied as described above) / 7: p div follows 4 / 15: p div follows 3 / 19: p div follows 2 / 19,4, 45,3, 105,4, 131,4 & 142,4: all of these values are minims which are made into sbr by alteration / 23: p div follows 3 / 31: flat ind before 30,1 / 44: flat ind before 44,1 / 44,6: not col / 50: p div follows 4 / 70: flat ind before 69 / 89: p div follows 2 / 95: p div follows 1 / 98: likewise / 103: p div follows 3 / 105: p div follows 2 / 114: 2 has flat / 129: p div follows 2 / 131: likewise / 142: p div follows 2 / 147: likewise / 150: a sharp sign is given before 1 (implying E naturals at 150-151?) / 155: p div follows 2 / 174: 5 E / 176: 1 is br F, with this mistake possibly being caused by the copyist assuming a different rhythmic configuration for the last two Tenor values. The manuscript voice order is Triplum-Tenor-Motetus.

[Motetus]; 1: this voice has a consistent single-flat signature which is clearly visible in the facsimile edition, although the positions of these flats at the start of staves varies a little. Otherwise a p div follows the first note in 1. The Hoppin edition does not give a flat signature for this voice. / 7: p div follows 2 / 16-17: no color / 23:3 has flat, ind before 23,2 / 44,4: no color / 77,3-78: om (conj supplied) / 87: 3 is br / 97,1: made into br by alteration / 123: p sync follows 1 & also 4 / 133: rest om (conj supplied) / 138: 2 E / 142: p div follows 2 / 147: p div follows 3 / 150: D not col / 152: natural ind by sharp / 159: rests om (conj supplied) / 174: 4 om (conj supplied).

Tenor; 1: the single-flat signature with just Eb is probably symbolic, and the only B flats needed in this part (one in each statement) can be easily provided as editorial accidentals. I suggest that the Eb signature lacks union with its forebear (normally a Bb signature) in the same way that St. Katherine was not satisfied until she was united with God. However, a single Eb signature also occurs in the Tenor of Virelai 11, where it is probably only an abbreviation of a normal twin-flat signature. / 1-23: the first three ligatures in this voice all have middle notes which are subject to alteration / 175: technically this final note should be an augmented br, but L seems to be more finite.

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⁵³ A reference to Valeria Maximilia, the Emperor's wife who according to hagiography was executed for conversion to Christianity after meeting Catherine in prison.

⁵⁴ The story of St. Catherine's martyrdom involves four great wheels which moved in pairs and which lacerated anything attached to them; these were destroyed by an angel. Further on St. Catherine see *The Golden Legend translated by William Caxton* (London: Dent, 7 vols, 1900), VII, 1-30.

SIGLA

<i>AH</i>	Dreves, Guido Maria, Blume, Clemens and Bannister, Henry (eds), <i>Analecta hymni medii aevi</i> (55 vols, Leipzig, 1886-1922)
<i>Apt</i>	Apt, Cathédrale Ste Anne, ms Trésor 16 bis
<i>Ch</i>	Chantilly, Musée Condé, ms 564
<i>Durham</i>	Durham, Cathedral Chapter Library, ms C.I.20
<i>Fauvel</i>	Paris, Bibliothèque Nationale, ms fonds français 146; copy of the <i>Roman de Fauvel</i> with musical interpolations
<i>Ivrea</i>	Ivrea, Biblioteca Capitolare, ms 115
<i>J.II.9</i>	Turin, Biblioteca Nazionale Universitaria, ms. J.II.9
<i>Mu 14274</i>	Munich, Bayerische Staatsbibliothek, Clm 14274
<i>Ox 213</i>	Oxford, Bodleian Library, ms Canonici misc. 213
<i>Q15</i>	Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, ms Q15
<i>Washington M2. 1</i>	Washington, Library of Congress, M2,1.C6

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Motet 14. Personet armonia / Consonet altisonis

Tenor

Per - so - ar - mo - ni - a dul - cis
Con - so - - net al - ti - so - nis lau -

A¹(1-43). See the commentary regarding the verbal canon below, which is slightly incorrect.
Primo dicitur de tempore et modo perfectis. 2° de modo perfecto et tempore imperfecto. 3° semi de 2°. 4° ut 2°. 5° ut prius

4

can - - tus, me - lo -
- des no - - tu - lis Ka - - te -

8

- di a | Lau-dis di - vi - ne sa - cre fe - sto Ka - te -
- ri - ne | Can - tus

12

- ri - ne, | Pro - - ge - ni -
re - gi - ne na - te re - gis - - que

16

- e gra - ta, re - ga - li san-gui - ne
co - - ro - - nis. | Que de - ci - es qui -

na - ta | Que fu - - it ac mo -

- nos su - - pe - ra -

- rum vas cel - la - - - - que ple -

- vit in ar - - - te ma - gi -

- na ho - no - rum, | Arx

- stros, | At - - - que De - i

quo - que vir - tu - tum, tem - plum for -

di - gnos fe - cit mo - ri - en - do mi - ni - stros, |

- mi - di - ne tu - tum | Cla - ra - que iu -

I - gnis in ar - den - tis flam - mis

38

sto - rum fax, lux pro - bi - tas - - que

ar - den - do pro - ba - tos | Te - gmi - na

41

pro - bo - rum, | Pre - cun - tis na - tis spe -

le - den - tis ar - tus mi - ni - me

44

- cu - lum re - ni - tens de - i - ta -

ne be - a - tos. | Car - ce - re rex

$A^{II} \times \frac{1}{2}$ (44-78)

49

- tis, | Le - gis ful - ci - - men fi - de - i -

Ci - ti - us Ma - - - xen - ti -

55

- que ce - le - bre spe - ci - men, | Chri - sti di - -

- us hanc re - li - ga - vit, | Quo ce - li ra - di - us

61

- vi - nus ar - dens in a - mo - re ca - mi - nus | I - gni - cu - lus - que fla -
ra - di - ans in e - am ra - di - a - vit, | Di - re mar - ti - ri - o ma - net il -

67

- grans, flam - mas fla - gro - re per - a -
la fa - mis cru - ci - a -

73

- grans, | Ful - gor cun - to - rum ful -
ta | Est - que mi - ni - ste - ri - o ce -

79

- gens quo - que flam - ma ro - go - - - rum, |
- le - - sti pa - - ne ci - ba - ta. | Con -

A^{III} x 1/4 (79-96)

85

Lu - ci - da lux lu - cens, lu - cem su - per e - the - ra du -
- ver - ti gau - det per e - am Pro - phi - nus,

91

- cens, | Se - mi - ta dux - que du - cis, re - du - cis per
 au - det | Do - te sa - lu - ta - ri vi - ven - do de - ca - pi -

97

gau - di - a lu - - cis | Sem - per
 - ta - ri, | Im - pi - us u - xo - rem di - ra rex

A^{IV} x 1/2 (97-132)

103

lu - cen - tis, nun - quam lu - ce - re si - nen - tis, |
 mor - te tru - ci - dat. | Que non

109

Lu - ce be - a - to - rum splen - dens et stel - la po -
 for - mi - dat vi - te pe - nas ob a - mo - rem. | Pro -

115

- lo - rum, | Po - lens e - the - re - as stel - lans po - len - do cho - re - as, | Di - vi - ti -
 - ne - ce ma - gna - rum Ka - te - ri - ne ma - gna ro - ta -

144

-sas ar - tes, cum pe - cto - ca,| Lau - di - bus an - ge - li -

148

-re Pa - la - dis - ca tur - ma Sy-

152

ar - tes,| Vir - go di - vi - na, - na tu - mu - la -

156

di - le - cta De - o Ka - te - ri - - tur. | Pro no - bis nunc o - ra Chri-

160

-na,| Huic as - sis cle - - stum, vir - - - go de -

