

Antiphonarium

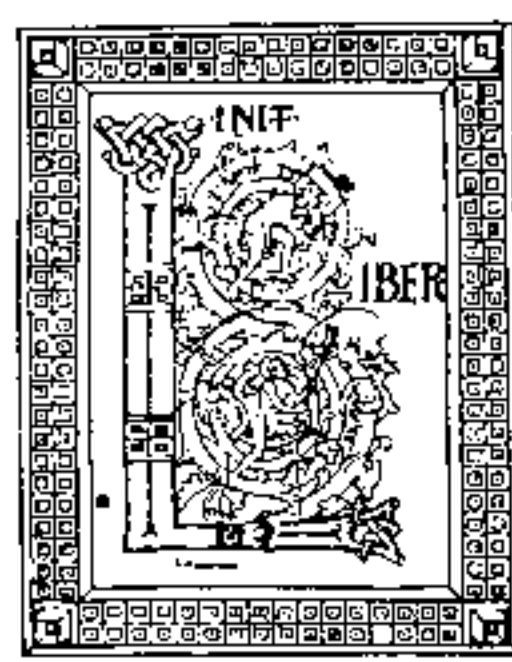


Codices illuminati medii aevi 45

Antiphonarium
seu
Magnus liber organi de gradali et antiphonario

Color Microfiche Edition of the Manuscript
Firenze, Biblioteca Medicea Laurenziana, Pluteus 29.1

Introduction to the 'Notre-Dame Manuscript' F
by Edward H. Roesner



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The 'Notre-Dame Manuscript'
Florence, Biblioteca Medicea Laurenziana, pluteus 29.1
(*Magnus liber organi de gradali et antiphonario*)

The Parisian repertory and its manuscript sources

The repertory of polyphonic music that appeared in France, and above all in Paris, during the second half of the twelfth century and the first several decades of the thirteenth was of crucial importance for the history of European music. In this repertory, polyphony was transformed from a primarily orally generated, improvised performance tradition cultivated *ex tempore* to written "composition" as we have come to understand the concept today. The Parisian tradition constitutes a matrix in which there emerged a musical language — rhythmic, harmonic, contrapuntal — and a system of notation for communicating that language in writing that would stand as the foundation of the polyphonic practice of the next three centuries and beyond. In this repertory, also, we see for the first time distinct, differentiated polyphonic styles and idioms, and clearly delineated genres in which they are employed. And the Parisian repertory was the point of departure for a didactic tradition that for the first time in Western music taught musicians how to recreate what they saw on the manuscript page, and how to create new works in the same style, rather than, as earlier, how to produce polyphony *ad hoc* in performance. It was the vehicle as well in which the practices of the musically "unlettered" *trouvère* and *jongleur* were integrated into more "learned" and "literate" practice.

Disseminated throughout Europe, the music of Paris became a "Classical" repertory, the first such repertory to appear since the establishment of Gregorian chant as the standard corpus of liturgical song in the Carolingian domains some four centuries earlier. It constituted an *ars antiqua* that served as the point of departure for numerous local polyphonic traditions in France, the British Isles, and Italy, among other places, traditions some of which would assume roles of fundamental

importance in the following century. In every respect, then, the new Parisian repertory holds a central place in the creative milieu of the period, alongside the new institutions in which much of it was conceived, the Gothic cathedrals springing up throughout the Ile de France,¹ and the schools of the emerging University of Paris, with their cultivation of inquiry, logic, debate, and the synthesis of knowledge and philosophical speculation.²

The Parisian repertory consists primarily of the genres of organum, conductus, and the motet.³ For at least the earlier layers of the repertory, this is primarily music to be used in the liturgy, music to embellish the celebration of Mass and the Office on the major festivals of the Parisian liturgical calendar. But this music soon spread beyond the walls of the cathedral, as did the renaissance of learning and letters that was happening concurrently with the emergence of the repertory. Some conductus and many of the later motets were used in non-liturgical and even secular circumstances, and it is clear that at least some of the later repertory was created outside of Paris. It is highly sophisticated, intricate music for virtuoso solo singers, and it strove for brilliance in its design and execution alike.

A few definitions:

Organa are polyphonic settings of the great solo plainchants of the Mass and Office — the gradual, Alleluia, great responsory, and *Benedicamus domino*, in addition to some chants used in processions. The Gregorian melody appears in the bottom voice, and the text is taken from the formal liturgy. The great majority of these compositions serve as polyphonic meditations that accompany Scripture readings in the service. As such, organa were sung during moments in the ritual that are among the only purely "musical" occasions in the liturgy, moments when nothing else was going on to draw the attention of the congregation and clergy.

Conductus, on the other hand, are works that are not based on already existing plainchant. Newly conceived in all their parts and with newly created poetic texts as well, they are settings for one or more voices of the strophic, rhyming, rhythmic lyrics, religious and secular alike, that were flourishing in the hands of such brilliant poets as the chancellor of Notre-Dame de Paris, Philip (r. 1217-36). As the name of this genre implies, much of the conductus repertory was used in connection with ritual action, above all to accompany the deacon to and from the lectern for the reading of the epistle and gospel at Mass and the presentation of the lesson at Vespers and Matins, but also to supplement or replace the *Benedicamus domino*

sung at the end of a service and, if less regularly, to support action elsewhere in the ritual, in the offertory and communion ceremonies, for example, or in coronation and funeral liturgies and other "topical" rites. If the *cantus firmus* on which organum is based is a Gregorian chant, the underlying *cantus* in the conductus is its poetic text.

The *motet* is a less easily defined genre in some respects, in part because motets were sometimes created in highly original and experimental ways. It is ordinarily based on a snippet of melody taken from one of the plainchants set in organum, and often, especially in the earlier layers of the repertory, it uses part of an organum composition as its musical setting. Each line of the polyphonic fabric is usually provided with its own text, however, with those in the upper voices being newly composed. These new texts often comment on the meaning of the underlying chant or the liturgy in which it is used. The new texts in the upper voices could be in Latin, but many are in the vernacular, and, occasionally, a motet will have texts in both at once. Thus the motet involves both musical and verbal polyphony. Its name implies that the motet ("word", "little strophe") was thought of as a textual form first and foremost, and possibly as a form with its roots in a vernacular tradition, but what defines it in fact is that polyphony of texts above a borrowed melody that was ordinarily taken from the chant. Stylistically, then, it is a kind of hybrid, a cross between organum and conductus. In terms of function, motets, like conductus, appear to have been used in a variety of ways. In an early layer of the repertory, a motet might have provided a sort of liturgical gloss that could be interpolated into the larger organum from which the chant at its foundation was taken; in the later parts of the repertory, many motets would seem to be virtual prototypes of the secular polyphonic song forms that would emerge as dominant genres at the beginning of the fourteenth century.

There are two polyphonic textures operative in this music. One is *organum purum*, or sustained-tone writing, in which one or more florid upper voices move above a held-out pitch in the lowest voice; this is especially prominent in organum, where the held notes are those of the underlying chant. The other is *discantus*, counterpoint as such, in which all the voices move in a measured rhythmic cadence. The choice of idiom was dependent on a variety of stylistic and formal concerns. Organa and conductus are both conceived on a grand scale. Motets, on the other hand, tend to be small, even tiny, many lasting only a few seconds or perhaps a minute; but they are characterized by intricate and highly original workmanship. If organa and conductus

were ideally suited to take maximum advantage of the acoustical and ritual space in the Gothic cathedral, much of the motet repertory would seem to take its inspiration from the intellectual world of the Parisian schools.

The Parisian repertory survives today in a relatively large number of manuscripts dating from the third decade of the thirteenth century, perhaps, to the first half of the fourteenth, and originating in locales as wide-flung as Spain, the German lands, Italy, and the British Isles, in addition to France and Paris itself, and in establishments as different in their makeup and traditions as the secular and regular cathedral, the royal *capella* and papal chapel, the Benedictine monastery and Dominican convent, and a royal Cistercian nunnery.⁴ Most were produced as large anthologies compiled fifty years and more after the repertory they preserve had come into existence; few if any appear to be contemporaneous with the inception of their repertories. However, the Parisian repertory underwent rapid development and stylistic evolution, so that the surviving manuscripts, despite the retrospective nature of their collections, often preserve this music in states that were contemporaneous and up-to-date at the time of their compilation. A large number of the sources survive in a fragmentary state. Numerous others have most certainly been lost.⁵

An important early witness to both the development of the Parisian repertory and the character of its manuscript sources is provided by the English music theorist known today as Anonymous IV, writing towards the end of the thirteenth century or early in the fourteenth. In a parenthetical aside embedded in his presentation of the system of mensural notation that was one of the most striking features of the Parisian idiom, Anonymous IV observes:

"Every figure [of notation] in ligature with 'propriety' and 'perfection' is understood thus: the penultimate note is a breve and the final a long; the preceding [note] or preceding [notes], should there be any, has or have the value of a long. Furthermore, every figure without 'propriety' and [with] 'perfection' handles itself in the opposite way, so that the penultimate [is] long and the final, breve. These rules are used in many books of the *antiqui*, and this from the time of the great Perotinus, and in his time, but they did not know how to formulate them with certain others that are given below, and, similarly, from the time of Leo, to a certain extent, since at that time two [notes] in ligature were used to express breve-long and, in like fashion, in many places three in ligature [were used] to express long-breve-long, etc. And note that Master Leoninus was the best *organista*, so it has been said, who made

the great book of organum [*magnus liber organi*] on the gradual and antiphony to enrich the Divine Service. It was in use up to the time of the great Perotinus, who made a redaction of it [*abbreviavit eundem*] and made many better clausulae, that is, *puncta*, he being the best *discantor*, and better [at discant] than Leoninus was. (But this is not to be said regarding the subtlety of organum [*purum*], etc.) This Master Perotinus made the best *quadrupla*, such as *Viderunt* and *Sederunt*, with an abundance of musical *colores*; likewise, the noblest *tripla*, such as *Alleluia Posui adiutorium* and [*Alleluia*] *Nativitas*, etc. He also made three-voice conductus, such as *Salvatoris hodie*, and two-voice conductus, such as *Dum sigillum summi patris*, and also, among many others, monophonic conductus, such as *Beata viscera*, etc. The book, that is, the books of Master Perotinus were in use up to the time of Master Robertus de Sabilone in the choir of the Paris cathedral of the Blessed Virgin, and from his time up to the present day."

*("Omnis figura ligata cum proprietate et perfectione sic est intelligenda: paenultima eius brevis est, ultima vero longa; praecedens vel praecedentes, si fuerint, pro longa habentur vel habeantur. Iterato omnis figura sine proprietate et perfectione opposito modo se habet sicut paenultima longa, ultima vero brevis. Ista regulae utuntur in pluribus libris antiquorum, et hoc a tempore et in suo tempore Perotini Magni, sed nesciebant narrare ipsas cum quibusdam aliis postpositis, et similiter a tempore Leonis pro parte, quoniam duae ligatae tunc temporis pro brevi longa ponebantur, et tres ligatae simili modo in pluribus locis pro longa brevi longa etc. Et nota, quod magister Leoninus, secundum quod dicebatur, fuit optimus organista, qui fecit magnum librum organi de gradali et antifonario pro servitio divino multiplicando. Et fuit in usu usque ad tempus Perotini Magni, qui abbreviavit eundem et fecit clausulas sive puncta plurima meliora, quoniam optimus discantor erat, et melior quam Leoninus erat. Sed hoc non [est] dicendum de subtilitate organi etc. Ipse vero magister Perotinus fecit quadrupla optima sicut Viderunt, Sederunt cum habundantia colorum armonicae artis; similiter et tripla plurima nobilissima sicut Alleluia Posui adiutorium, Nativitas etc. Fecit etiam triplices conductus ut Salvatoris hodie et duplices conductus sicut Dum sigillum summi patris ac etiam simplices conductus cum pluribus aliis sicut Beata viscera etc. Liber vel libri magistri Perotini erant in usu usque ad tempus magistri Roberti de Sabilone et in coro Beatae Virginis maioris ecclesiae Parisiensis et a suo tempore usque in hodiernum diem.")*⁶

Further along in his treatise, Anonymous IV provides additional details on the content and organization of the great Parisian *liber organi*.⁷ Noting the "multiplex via et multiplex numerus modorum voluminum" that preserve this repertory,

Anonymous IV observes that one such *volumen* (the term is here used as a synonym for *liber*, and is to be understood in the sense of "fascicle") contains *quadrupla* such as Perotinus' *Viderunt omnes* and *Sederunt principes*, pieces that constitute the greater part of the works of this type known to him ("pro maiori parte totius artis huius [i.e., the *quadrupla*] habeatis ipsa in usu cum quibusdam similibus etc."). Another *volumen* is devoted to the great *tripla*, such as *Alleluia Dies sanctificatus*; anyone using this collection in the liturgy would have the best of its sort in his hands, he says. A third *volumen* preserves three-voice conductus such as *Salvatoris hodie* and *Relegentur ab area*, pieces with melismatic *caudae*, that is, cadenza-like flourishes; a fourth collection is devoted to two-voice conductus with *caudae*, pieces such as the "old" *Ave Maria*, as well as *Pater noster commiserens*, and *Hac in die rege nato*; a fifth contains conductus for four, three, and two voices without *caudae*, works that are much used by singers with less skill; a sixth is given to organum *in duplo*, works such as *Iudea et Iherusalem*, *Constantes*. And, he tells us, there are still other sorts of *volumina*, which are devoted to various other genres and idioms, and which include one collection containing monophonic conductus that are evidently conceived on a large scale (*simplices conducti la[r]gi*).⁸

Leoninus was a canon of Notre-Dame de Paris active between the 1150s and 1201.⁹ Perotinus' biography is more elusive, but he seems to have worked at Notre-Dame between the 1190s and the 1220s, and to have collaborated with some of the highest figures in the cathedral hierarchy, among them Bishop Eudes de Sully and Philip the Chancellor.¹⁰ The extant manuscripts bear eloquent witness to the recasting alluded to by Anonymous IV in connection with Perotinus. Among other changes, one manuscript will replace individual sections (the clausulae mentioned by Anonymous IV) with others as part of a process of modernization and seemingly endless reworking of the material. This recasting is most evident in the *organa dupla* and motets, but it can also be seen, if to a lesser degree, in the three- and four-voice organa and in the conductus. Anonymous IV's testimony allows us to ascribe certain compositions to Perotinus, but, apart from these it is difficult if not impossible to determine what were the specific contributions of Leoninus, Perotinus, and the other *organistae* who created and reworked this music (such as the shadowy Master Robertus de Sabilone). That this repertory originated at Notre-Dame, as Anonymous IV strongly implies, is confirmed by the organa, which conform to the liturgical practice and plainchant tradition of the cathedral of Paris to an extraordinary degree.

Although a large number of manuscripts transmit parts of the Parisian repertory, the *magnus liber organi de gradali et antiphonario* of Leoninus and Perotinus, as Anonymous IV calls it, can be found in something approaching the form, scope, and comprehensiveness he describes in a group of four manuscripts from the second and third quarters of the thirteenth century. These so-called "Notre-Dame manuscripts" include: Wolfenbüttel, Herzog August Bibliothek, cod. Guelf. 628 Helmst. (today known universally by the siglum, W_1), copied for the Augustinian cathedral of St. Andrews in Scotland, perhaps in the 1230s;¹¹ Florence, Biblioteca Medicea Laurenziana, plut. 29.1 (henceforth referred to as F), the manuscript that is the subject of the present reproduction;¹² Wolfenbüttel, Herzog August Bibliothek, cod. Guelf. 1099 Helmst. (W_2), copied in Paris, perhaps in the 1240s or '50s;¹³ and Madrid, Biblioteca nacional, MS 20486 (Ma), copied in Spain, possibly for the cathedral of Toledo, in the mid thirteenth century.¹⁴

Anonymous IV's description of the *magnus liber organi* matches the contents and organization of W_1 almost perfectly — not surprising, perhaps, in view of the British origins of both the theorist and the manuscript.¹⁵ But it also corresponds to manuscript F in numerous respects. All of the works mentioned by Anonymous IV appear in this source. The manuscript opens with Perotinus' *Viderunt omnes* and *Sederunt principes*, presented in that order. As Anonymous IV intimates, there are not many other four-voice liturgical works known; F includes all of them. Fascicle 2 is devoted to *organa tripla*, and begins with music for Christmas, the second piece (the first Mass organum in the *triplum* cycle) being a setting of *Alleluia Dies sanctificatus*. Fascicles 3-4 are devoted to *organa dupla*, a collection beginning with *Iudea et Iherusalem, Constantes*. Fascicle 5 contains two-voice clausulae of the sort Anonymous IV must have had in mind when he mentioned Perotinus' revision and redaction of Leoninus' *liber organi*; other clausulae appear at the end of the organum collections in fascicles 1 and 2. *Salvatoris hodie* and *Relegentur ab area*, in that order, are placed at the beginning of fascicle 6, devoted to three-voice conductus and opening with large works with melismatic *caudae*. *Ave Maria*, *Pater noster commiserens*, and *Hac in die rege nato* are all found in the large, multipartite collection of two-voice conductus in fascicle 7. The more modest conductus for two, three, and four voices, "lesser" in stature and therefore not dignified by Anonymous IV with references to specific works, are found in subsidiary positions in the collections in fascicles 1, 6, and 7. As in the *volumina* cited by Anonymous IV, finally, the collections of polyphonic conductus are followed by fascicles devoted to

"other" genres, motets for three voices in fascicle 8, two-voice motets in fascicle 9, and then by two collections of monophonic conductus, fascicles 10 and 11, the former including Perotinus' *Beata viscera* among its works.

Codex F stands apart from the other 'Notre-Dame manuscripts' in several respects.¹⁶ It is the largest by far of these sources, containing a huge repertory — indeed, the largest repertory of polyphony to survive from the middle ages. It is also the most comprehensive, with large collections devoted to each of the major genres cultivated in Parisian ecclesiastical circles up through the earlier thirteenth century. And the musical and literary texts it transmits have an authority that none of the other copies can claim. It is the only one of the four sources that has close ties to Notre-Dame itself, as its organum, clausula, and motet cycles demonstrate. (The other sources transmit the Notre-Dame liturgical repertory in part only, and their selection does not conform in all details to the practice of the cathedral.) It is also far and away the most lavishly produced of these manuscripts, copied on the best vellum, planned in the most consistent and professional fashion, executed by the most competent scribe. Its illuminations, the work of a major artist, are among the finest of their kind produced in Paris at the time. As the central witness to the Parisian tradition and a prime example of Parisian book production, its importance cannot be overestimated.

Florence, Biblioteca Medicea Laurenziana, pluteus 29.1 Codicological description

Manuscript F is preserved in a binding of the fifteenth or early sixteenth century, with its chain still in place. Nothing is known regarding earlier bindings. The book measures 232 by 157 mm., with a writing block averaging 149 by 92 mm. It is somewhat larger than the other 'Notre-Dame manuscripts' in its overall dimensions, but approximately the same size in its written space: W₁ (210 x 150 mm., writing block ca. 155/160 x 80/90 mm.), W₂ (180 x 130 mm., writing block ca. 104 x 73 mm.), and Ma (ca. 166 x 115 mm., writing block ca. 122 x 90 mm.); cf. also the manuscript Montpellier, Bibliothèque interuniversitaire, Section Médecine, H 196, produced in Paris in the second half of the thirteenth century and most closely approaching F in terms of its comprehensiveness and the lavishness of its workmanship, although differing from F in being devoted primarily to the motet (192 x 130 mm., writing block ca. 130 x 80 mm.).¹⁷

F now contains 441 folios of high quality uterine vellum, making it, as noted previously, by far the largest volume of its kind to survive from the middle ages. Originally, indeed, it was even larger, since a number of folios are now missing: 48-64 (a gathering at the end of fascicle 2), 94, 185-200 (a gathering at the end of fascicle 5), and 255-56, and probably also at least one gathering each at the ends of fascicles 8 and 9. Thus, there were once at least 477 folios in the manuscript, and probably as many as 500 or more. An original foliation in red Roman numerals appears at the top center of each leaf beginning with the second folio (numbered fol. 1) and running through fol. 355. Extended here through the remainder of the volume, to fol. [476], this foliation is the one followed in this essay. A foliation in Arabic numerals, entered mostly in the lower right-hand corner of each recto leaf, was added in ink in modern times; it runs from 1 to 441 (thus obscuring the lacunae in the manuscript).

F was copied by a single text scribe and notator, apart from some slightly later additions that are of only marginal significance for the history of the manuscript (see below, the description of fascicle 6). It is conceivable that the text and music were the work of a single scribe, but that has not been proved to be the case. The text hand is a careful *littera textualis* characteristic of the period and typical for a volume of this sort; I have not found it in other books illuminated by the same artist (see below). The music script is a "square" modal notation that uses the paleographic vocabulary developed in the corpus of Gregorian chant; apart from some appearances of the breve figure, these rhythmically neutral figures of notation exhibit none of the various modifications in shape that the theorists and scribes of the thirteenth century introduced to make the notation more rhythmically specific. (These modifications would have converted the notation from a "modal" to a "mensural" system of the sort described by Anonymous IV.). The musical orthography in F is undoubtedly close to the notation in which the repertory was originally conceived, but it was somewhat old-fashioned by the time of the copying of the manuscript. (The small group of additions on fols. 252^v-254^v do make use of a mensural script.) It is nonetheless a music script that is rich in subtle nuance, suggesting the work of a scribe who was intimately familiar with this music and its sounding tradition.

F is now made up of 27 gatherings; there were once at least 29, and in all likelihood as many as 31 or more. The gatherings are unusually large, each consisting of between seven and eleven bifolios rather than the quaternions that are more

characteristic of such books, and of many of the other formal books produced in Paris at this time. It is unlikely that the explanation for this atypical aspect of the production of F lies in the sheer size of the repertory to be included, since the music of fascicle 11, for example, could easily have fitted into a quinternion, and the conductus in gathering 16 required less than a quaternion (see the descriptions of the individual fascicles and the discussion of page layout, below). Perhaps it has to do with the excellent quality of the vellum, which would have facilitated the use of large gatherings (but this does not explain their relative scarcity in other sources written on vellum of comparable quality). In accordance with their contents, the gatherings are disposed into eleven fascicles as follows:

Fascicle 1: gathering 1 (a septern, fols. [0]-13). *Quadrupla* and one four-voice clausula, four-voice conductus, *tripla* and three-voice clausulae. Fol. 13^v is blank, but was ruled for compositions *a 3*.

Fascicle 2: gatherings 2 (9 bifolios, fols. 14-31), 3 (8 bifolios, fols. 32-47), 4 (missing, apparently consisting of 8 bifolios with an added leaf, fols. 48-64). *Tripla* and three-voice clausulae.

Fascicle 3: gatherings 5 (8 bifolios, fols. 65-80), 6 (irregular, now consisting of 8 bifolios and a single leaf, fols. 81-98; the single leaf, fol. 93, and the missing fol. 94 were evidently conjugate in a bifolio that had been inserted into the gathering proper before copying reached that point, presumably to accommodate repertory that was anticipated by the scribe but that was never entered). *Organa dupla* for the Office. Fols. 93^r, syst. III-98^v are blank, but were ruled for compositions *a 2*.

Fascicle 4: gatherings 7-9 (each consisting of 8 bifolios, fols. 99-114, 115-130, 131-146). *Organa dupla* for the Mass. Fols. 145^r, syst. IV-146^v are blank, but were ruled for compositions *a 2*.

Fascicle 5: gatherings 10 (10 bifolios, fols. 147-166), 11 (9 bifolios, fols. 167-184), 12 (missing, evidently consisting of 8 bifolios, fols. 185-200). Two-voice clausulae.

Fascicle 6: gatherings 13 (8 bifolios, fols. 201-216), 14 (9 bifolios, fols. 217-234), 15 (a septern, fols. 235-248), 16 (a septern, fols. 249-262, missing its middle bifolio). Three-voice conductus and a few other works that could be notated in a similar format. Fols. 252^v, syst. II-262^v were left blank, but were ruled for compositions *a 3*. Additions in a later hand that employ a mensural notation appear on fols. 252^v-254^r and 254^r-254^v (incomplete); space was left in these additions for text and decoration, but neither was entered; both pieces are three-voice conductus like the principal repertory in the fascicle.

Fascicle 7: gatherings 17-19 (each consisting of 8 bifolios, fols. 263-278, 279-294, 295-310), 20 (11 bifolios, fols. 311-332), 21 (7 bifolios, fols. 333-346), 22 (9 bifolios, fols. 347-355, [356]-[364]), 23 (8 bifolios, fols. [365]-[380]). Two-voice conductus. Fols. [366]^v, syst. IV-[371]^r, syst. I were left blank, but were ruled for compositions *a* 2, presumably in anticipation of more repertory; the end of the fascicle, fols. [375]^r-[380]^v, is also blank but ruled.

Fascicle 8: gathering 24 (9 bifolios, fols. [381]-[398]); 1 or more gatherings appear to be missing following gathering 24. Three-voice motets, with the two upper voices singing the same text. Fols. [387]^r, syst. V-[388]^v, syst. II are blank but ruled for compositions *a* 2, as are [389]^v, syst. V-[390]^r; [390]^v-[392]^v, syst. III are ruled for compositions *a* 3 to accommodate the unusual "motet organum," *Veni doctor pervie/Veni sancte spiritus*, after which rulings for two voices in score resume.

Fascicle 9: gathering 25 (8 bifolios, fols. [399]-[414]); 1 or more gatherings appear to be missing after gathering 25. Two-voice motets, a few three-voice double motets that can be notated in the same format.

Fascicle 10: gatherings 26-28 (each consisting of 8 bifolios, fols. [415]-[430], [431]-[446], [447]-[462]). Monophonic conductus. Fols. [451]^v, staff VII-[462]^v are blank but ruled for monophony.

Fascicle 11: gathering 29 (7 bifolios, fols. [463]-[476]). Latin refrain songs and other conductus in a similar style, all monophonic. Fols. [471]^v, staff IV-[476]^v are blank but ruled for monophony.

In those fascicles that are complete, the last pages in the concluding gathering of the fascicle were left blank, apart from the ruling for the writing block and the presence of staff lines. As is customary in this repertory, the staff lines are in red ink, in accordance with the practice in the more elegantly produced liturgical books of the period. Musical lines based on plainchant (the tenor voices in the organa, clausulae, and motets) use four-line staves (again, as in chant books); all other lines ordinarily use five-line staves. Gatherings intended for four-voice works disposed in a score format are laid out with three four-staff systems to the page; three voices in score are written on four three-staff systems to the page; works with two voices in score have six two-staff systems to the page; and works written as single lines, whether monophonic (as in fascicles 10 and 11) or polyphonic (as in fascicle 9) appear on pages laid out with ten staves. The consistency in the size of the individual staves suggests that they may have been drawn with a rastrum or similar device. Although the empty staves at the ends of gatherings and, occasionally, in the middle as well, suggest that the gatherings were ruled for music before copying began, other

evidence indicates that the process was more complex. In the single gathering that constitutes fascicle 1, for example, although the gathering was intended principally for four-voice compositions, that collection was too small to fill the large gathering provided for it, and the remainder of the gathering was used for the overflow from the collection of *organa tripla* and three-voice clausulae in fascicle 2. This must have been the scribe's intention from the outset of his copying, for gathering 1 was not ruled as a unit before he began his copying stint. The first folio, containing a full-page frontispiece on its verso page, was left unruled. When additional strophes of text had to be entered following each of the conductus, the staff lines were broken off before the start of the block of text. (This is true of the strophically composed compositions in the conductus fascicles as well.) And, beginning with the third (last) system on fol. 10^v, the layout switches from the original disposition of three four-staff systems to one appropriate for the appended *tripla*. Thus the staves in this fascicle, and elsewhere in the manuscript as well when it was appropriate, were ruled as copying progressed. This is different from the procedure observable in the other 'Notre-Dame manuscripts', in which entire gatherings were ordinarily ruled before copying began.

Relatively elaborate minor initials typical of the period, alternating red and blue letters with decorative filigree in the opposite color and employing a painted white background, are used throughout the manuscript. The treatment of the "V" of *Viderunt omnes*, fol. 1^r, the opening work in the manuscript, is exceptional in its use of gold fleur-de-lys figures on a blue background as decoration. Each of the eleven fascicles opens with an important historiated initial, as follows.

Fascicle 1. Fol. [0]^v: a frontispiece opposite Perotinus' four-voice *Viderunt omnes*, the gradual for the third Mass of Christmas. The picture is an extraordinary visualization of Boethius' three categories of music, *musica mundana*, *musica humana*, and *musica instrumentalis*, in which Lady Music on her throne sits opposite to each category of *musica* and governs it. Although many of the iconographic elements in this picture are not new, the composition as a whole is virtually unique. It is as much a frontispiece to the collection as a whole as a realization of the opening words of the Christmas gradual ("All the ends of the earth have seen the salvation of our God; sing joyfully to God, all the earth"; Ps. 97.3-4).¹⁸ <See fiche 1 A5>

Fascicle 2. Fol. 14^r: "D" in *Descendit de celis*, the third responsory for Matins, Christmas, depicting the Annunciation to the Virgin, the Nativity, and the Annunciation to the Shepherds. <See fiche 1 C8>

