

Index of Compositions

- A Cambrai avint l'autrier/SOIER*, 207–8
 tenor source, 31n51
- Ad solitum vomitum/REGNAT*, 105n53,
 242t7.3
- Ade costa dormientis/Tenor*, 239, 241, 243t7.3
- Alleluia Hodie Marie*, plainchant Alleluia, 85
- Alleluia Inter natos mulierum*, plainchant
 Alleluia, 213, 218
- Alleluia inter natos mulierum* (M 29) organa,
 216–18
- Alleluia Veni sancte spiritus*, plainchant
 Alleluia, 56–60
- Amis, vostre demoree/DECANTATUR*, 200–8
- Amis, vostre demoree/PRO PATRIBUS*, *see*
Amis, vostre demoree/DECANTATUR
- Amours me fait renvoisier et chanter* (chanson
 by Monios d'Arras), 206, 207
- Amours me sermoit* (chanson), 139, 139n43
- Ante dies exitus* (fifth responsory of *Gaudeat*
Hungaria Office), 183–86, 189, 209
- Arida frondescit/IOHANNE*, 213, 215, 220,
see also Clamans in deserto/IOHAN[NE];
Iohanne 3 clausulae; *Ne sai que je die/*
IOHANNE; *Quant vient en mai/Ne sai*
que je die/IOHANNE; *Veritas arpie/*
IOHANNE
- Audi filia egregia/FILIA*, 34, 48
- Ave beatissima/Ave Maria gratia plena/AVE*
MARIS STELLA, 232
- Aveques tel Marion/MANERE*, 204–7
- Bele m'est la revenue* (chanson), 139
- Benigna celi/Beata es, Maria/VERITATEM*,
 37, 48
- Biaus cuers desirres et dous/AUDI FILIA*, 48,
 171, 172, 173–74, 175, 176
- C'est la fin* (rondeau by Guillaume
 d'Amiens), 139
- C'est la jus par desous/QUIA CONCUPIVIT*
REX, 30n46, 36
- Carnalitas luxuria* (prosa in **Fauvel**), 238
- Celi domina/Maria, virgo virginum/*
PORCHIER, 241, 243t7.3
- Celui de cui/La bele estoile/La bele en cui/*
IOHANNE, 163–65
- Clamans in deserto/IOHAN[NE]*, 213, 214,
 215, 224, 225f. Example 7.5, 238
 chronological position in *IOHANNE* family,
 226–27
 text, 227–31
see also Arida frondescit/IOHANNE;
Iohanne 3 clausulae; *Ne sai que je die/*
IOHANNE; *Quant vient en mai/Ne sai*
que je die/IOHANNE; *Veritas arpie/*
IOHANNE
- Conditio/O natio nephandi/MANE PRIMA*
SABBATI, 241, 242t7.3
- De la vierge Katherine/Quant froidure trait a*
fin/Agmina militiae/AGMINA, 191
- De penetratoribus/AGMINA*, 100, 101f.
 Example 3.6
- Deus omnium/REG[NAT]*, 93–95, 99, 103, 104,
 105, *see also Reg[na]* 6 clausula
- Dieus je fui/Dieus je n'i puis/ET VIDE ET*
INCLINA AUREM TUAM, 22, 25, 26,
 30–31, 31n51, 41
- Divinarum scripturarum/[FILIA]*, 34, 36,
 40n67, 48
- Domine* 2 clausula, 126–28, 144, *see also Se je*
longuement/BENEDICTA
- Domino* 12 clausula, 123–24, 149–54, *see also*
Ne m'oubliez mie/DOMINO
- Douce dame sanz pitie/SUSTINERE*, 196–200,
 209
- Dum complerentur*, plainchant
 responsory, 61–66
- Et exaltavi plebis humilem* (prosa in **Fauvel**),
 242t7.3
- Et vide et inclina aurem tuam* (clausula in
StV), *see Dieus je fui/Dieus je n'i puis/ET*
VIDE ET INCLINA AUREM TUAM

- Fauvellandi vicium/Tenor*, 240, 240n55, 241n61, 242t7.3
- Flos filius eius* 4 clausula, 119–21
- Flos filius eius a3* 3 clausula, 137–39, *see also* *Quant revient/Lautrier jouer/FLOS FILIUS EIUS*
- Gaudeat Hungaria* (Office for St Elizabeth of Hungary), 182–85, 186, 186n19, 190, 204, 209, 210, *see also* *Ante dies exitus*; *Sub Conrad, Dei viro*
- He quant je remir/AMORIS*, 233
- Hier mein trespensis d'amour/DOMINO*, 160, 160f. Example5.3
- Homo quam sit pura/LATUS*, 93n30, 103n47, *see also* *Immolatus est* 4 clausula
- Immolatus est* 4 clausula, 93n30, *see also* *Homo quam sit pura/LATUS*
- Immolatus est* 8 clausula, 128n25, *see also* *Quod promisit/LATUS*
- Immolatus est* 9 clausula, 123, 124–25, 140–41, *see also* *In modulo sonet Letitia/LATUS*; *Mout soloie chant/LATUS*
- Immolatus est* 10 clausula, 118n17, 141n46, 142n51
- In marie miserie/Tenor*, 241, 241n63, 242t7.3
- In modulo sonet letitia/LATUS*, 124–25, 140–41, *see also* *Immolatus est* 9 clausula; *Mout soloie chant/LATUS*
- In veritate comperi/VERITATEM*, 33, 37, 41, 47
- Infidelem populum/REG[NAT]*, 95–99, 100, 101, 102, 103, 104, 105, *see also* *Reg[nat]* 8 clausula
- Iohanne* (clausula in **StV**), *see* *Mainte dame/IOHANNE*
- Iohanne* 3 clausula, 212–27, *see also* *Arida frondescit/IOHANNE*; *Clamans in deserto/IOHAN[NE]*; *Ne sai que je die/IOHANNE*; *Quant vient en mai/Ne sai que je die/IOHANNE*; *Veritas arpie/IOHANNE*
- Ja pour longue demouree* (chanson by Gautier d'Espinou), 134n36
- Ja pour longue demouree/DIES*, 132–37, 251, *see also* *Venimus* 2 clausula
- Lautrier en mai/TANQUAM*, 124–25, 140–41
- Lautrier jouer/FLOS FILIUS EIUS*, *see* *Quant revient/Lautrier jouer/FLOS FILIUS EIUS*
- Lautrier mesbatiue/Demenant grant joie/MANERE*, 204–7
- Lautrier quant me chevauchioe/PRO* [*PATRIBUS*], 126–28, 132–37, *see also* *Pro patribus* 4 clausula
- La plus bele/[PACEM]*, 150t5.1, 156, 159
- Letare Germania* (Office for St Elizabeth of Hungary), 186, 209
- M'ocirres voz dous/AUDI FILIA*, 48, 171–73
- Mainte dame/IOHANNE*, 123–24
- Manere* 7 clausula, 204–7, *see also* *Manoir me fet en folie/MANERE*
- Manoir me fet en folie/MANERE*, 204–7, *see also* *Manere* 7 clausula
- mini clausulae
- [*Compleren*]tur (O 11), 63–65, 66
- Concupivit rex* (M 37), 75
- Conda fidelium* (M 27), 56–61
- Donec veni[am]* (M 5), 73
- Dum loqueretur* (M 16), 73
- Et filio* (O 10), 64f. Example2.5, 66
- Et filio* (O 11), 64f. Example2.6, 66
- Et inclina aurem tuam* (M 37), 74
- Filia* (M 37), 75
- In eis* (M 27), 56–61
- Veni sancte spiritus reple* (M 27), 56–61
- Veritatem* (M 37), 74
- Mout loiauent/Se je longuement/BENEDICTA*, *see* *Se je longuement/BENEDICTA*
- Mout soloie chant/LATUS*, 124–25, 140–41, *see also* *In modulo sonet letitia/LATUS*; *Immolatus est* 9 clausula
- Mout sont/A la cheminee/VERITATEM*, 34n57, 37–38, 47
- Ne m'oubliez mie/DOMINO*, 123–24, 146, 147–61, 170, 176–78, *see also* *Domino* 12 clausula
- Ne sai que je die/IOHANNE*, 213, 214, 215, 223–24, 244, *see also* *Arida frondescit/IOHANNE*; *Clamans in deserto/IOHAN[NE]*; *Iohanne* 3 clausulae; *Quant vient en mai/Ne sai que je die/IOHANNE*; *Veritas arpie/IOHANNE*
- in **Fauvel**, 236
- in **Mo**, 238
- tenor misidentification, 218
- text, 227–31
- Non conturbetur*, plainchant responsory, 61–66
- Nus ne se doit/AUDI FILIA*, 48, 146, 147, 161–71, 176–78

- O Maria, maris stella/VERITATEM*, 32–33, 37, 47
 tenor labelled MISIT DOMINUS in **Ba**, 38
- Plus belle que flors/Quant revient/L'autrier jouer/FLOS FILIUS EIUS*, see *Quant revient/L'autrier jouer/FLOS FILIUS EIUS*
- Pour ce que mes cuers souffre grant douleur (chanson avec des refrains)*, 134
- Pro patribus* 3 clausula, 121
- Pro patribus* 4 clausula, 121–23, 132–37, see also *L'autrier quant me chevauchois/PRO [PATRIBUS]*
- Propter veritatem* (M 37) organa, 57–83
- Propter veritatem*, plainchant Gradual, 12, 13–14, 15–27
- Pucelete bele et avenant/Je lang[ui] des maus d'mours/DOMINO*, 160, 160f. Example 5.3
- Quant l'aloete saut/QUI CONSERVARET*, 204–7
 see also *Qui conservaret* 7 clausula
- Quant revient/L'autrier jouer/FLOS FILIUS EIUS*, 137–39, see also *Flos filius eius a3* 3 clausula
- Quant vient en mai/Ne sai que je die/AMORIS*, see *Quant vient en mai/Ne sai que je die/IOHANNE*
- Quant vient en mai/Ne sai que je die/IOHANNE*, 213, 233–35, 245, see also *Arida frondescit/IOHANNE*; *Clamans in deserto/IOHAN[NE]*; *Iohanne* 3 clausulae; *Ne sai que je die/IOHANNE*; *Veritas arpie/IOHANNE*
- Qui conservaret* 7 clausula, 204–7, see also *Quant l'aloete saut/QUI CONSERVARET*
- Quod promisit/LATUS* 128n25, see also *Immolatus est* 8 clausula
- Reg[nat]* 6 clausula, 85–91, 105, 106, see also *Deus omnium/REG[NAT]*
- Reg[nat]* 8 clausula, 85–91, 97, 98, 100, 102, 105, see also *Infidelem populum/REG[NAT]*
- Sancte Germane* (O 27) organa, 68
- Sans orgueil/IOHANNE*, 232
- Se je longuement/BENEDICTA*, 126–28, see also *Domine* 2 clausula
- Sub Conrad, Dei viro* (second responsory of *Gaudeat Hungaria* Office), 204
- Un chant renvoisie/DECANTATUR*, 185–96, 208, 209
- Venimus* 2 clausula, 132–37, see also *Ja pour longue demouree/DIES*
- Veritas arpie/IOHANNE*, 213, 215, 235–39, see also *Arida frondescit/IOHANNE*; *Clamans in deserto/IOHAN[NE]*; *Iohanne* 3 clausulae; *Ne sai que je die/IOHANNE*; *Quant vient en mai/Ne sai que je die/IOHANNE*
 in **Fauvel**, 215, 241–44
 text, 227–31
- Zelus familie/Iehsu tu dator* [(Tenor) questioning of its English origin, 239n53

General Index

- abbreviation
 of the *Magnus liber organi*, *see*
 Anonymous IV
- abbreviation clausulae, *see* mini clausulae
- Adam de la Halle, 207, 251, 256n25
- Alleluia, plainchant, *see* Index of
 Compositions: *Alleluia veni sancte spiritus*; *Alleluia Hodie Marie*;
Alleluia Inter natos mulierum
- analytical approaches and tools
 hermeneutic, 179–211
 indications of motet priority in clausulae,
see clausulae, motets transcribed as
 indications of refrain quotation, *see* refrains
 motivic, 85–91, 147–71
 relationships within a motet family, 212–46
 text–music relationships, 92–99, 147–71,
 227–31
 variants as chronological clues, *see* variants
- Anderson, Gordon A., 83, 153
- Anderson, Michael Alan, 234, 236
- Andrew II, king of Hungary, 181
- Anonymous IV, 15, 50, 252, 256
 on Pérotin's 'abbreviation' of Léonin's
Magnus liber, 51
 and understandings of mini clausulae, 52,
 53, 61
- Anonymous of St Emmeram, 243t7.3
- Arlt, Wulf, 83
- Arras, 207, 251
- Ars cantus mensurabilis musicae*, *see* Franco of
 Cologne
- Ars nova*, 6, 215, 254, 255, 256
- ArsB**
 contents, 190
 date and provenance, 190
 initial to indicate refrain, 195
- Artois, 206
- Assumption, feast of, 13, 85, *see also* Notre
 Dame Cathedral
- audience
 as anachronistic concept, 251
 for motets, *see* Johannes de Grocheio
- authorship, 7, 170, 251, 255–57
- Avril, François, 236
- Ba**
 misidentification of IOHANNE motet tenor
 as AMORIS, 233n34
 misidentification of VERITATEM motet
 tenor as MISIT DOMINUS, 38
- Balbulus, Notker, *see* Notker Balbulus
- Baltzer, Rebecca A., 53, 54, 79, 103, 107
- Beguines, 181, 208
 and St Elizabeth of Hungary, 182, 186
- Bent, Margaret, 170
- Besançon, *see* manuscript sources
 and St Elizabeth of Hungary, 183
- biblical figures
 Goliath, 236
 Haman, 104
 Mordecai, 104
 Uriah the Hittite, 236
- birdsong, 184, 184t6.1, 185, 186, 189, 189n21,
 189t6.2, 193
- Black, Nancy B., 190
- borrowing, *see* quotation
- Butterfield, Ardis, 114
- Büttner, Fred, 31, 41, 83, 112, 153, 154
- Cambigneul
 and St Elizabeth of Hungary, 182n9
- Cambrai, 189n21
 devotion to St Elizabeth of Hungary, 189,
 196, 208
 named in motets, 207, 208, 210
see also Cambrai antiphoner (Cambrai,
 Bibliothèque municipale, MS 38)
- Cambrai antiphoner (Cambrai, Bibliothèque
 municipale, MS 38), 182, 183, 186,
 210
 version of DECANTATUR melisma, 192
- Cambrai, Bibliothèque municipale, MS 38,
see Cambrai antiphoner (Cambrai,
 Bibliothèque municipale, MS 38)
- Campître, 208

- cento motets, 5, 132, 251, *see also* Index of Compositions: *Ja pour longue demouree/DIES*
- chansonniers, 255, *see Douce 308, N, R, Trouv. C*
- chansons, 111, 114, 141, 142, 206, 207, 223, 251
 and authorship, 251, 256
chansons avec des refrains, 134
chansons de femmes, 206
 forms, *see pedes cum cauda*
 poetic characteristics, 109
 transmitted in clausulae, 142
see also chansonniers, *pastourelles*, refrains, *rondeaux*, *trouvères*
- CI, 191
- Clark, Suzannah, 142, 179
- clausulae
 function
 substitute, 49, 52, 60, 73, 75, 76, 113, 120, 144, 216, 226
- motets transcribed as
 added closing melismas, 154
 difficulties faced by F scribe, *see F*
 extent of phenomenon, 144
 indications
 erasures, 120, 121
 misalignment of voices, 120, 121, 124, 126, 131
 notational irregularities, 119, 124, 126, 143, 152–53
 refrain melodies, 111–45
 stability of pitch versus instability of rhythm, 123
 motivations for, *see F*; *see also StV*
- motivic repetition in, 85–91
- upper voices transmitted as monophonic songs, 142
- see also* clausula–motet relationship; discant (style in organum); F; *Magnus liber organi*; mini clausulae; StV; W1
- clausula–motet relationship
 clausulae as responsible for poetic irregularity in motets, 106–10
- different aesthetic preferences concerning dissonance and melodic repetition (*color*), 99–103, 136, 155–56
- historiography, 84, 214
- indications of motet priority, 216–26, *see* clausulae, motets transcribed as
- lack of, 12, 40–41
 in mini clausula repertoire, 54
- motet texts as response to pre-existing clausulae, 92–99
 and poetic irregularity, *see* motet texts; *see also* prosulae
- Coinci, Gautier de, *see* Gautier de Coinci
- color*, *see* John of Garland
- conducti, In3, 215, 236
 attributions to Philip the Chancellor, 256
 by Henry of Brussels, 186n19
 Classical allusions in, 254n18
 in Fauvel, 237
 poetic form in relation to versus and motets, 109
 textual themes, 230
see also conductus motets
- conductus motets, 239, 242t7.3, 242t7.3
- Conrad of Marburg, 182, 204, 205
- contexts
 of composition and performance, 177, 178, 251–52, 253, 254, 255, 257
 see also audience; Notre Dame Cathedral; Paris
- contrafacta, *see* motet texts
- Crocker, Richard, 109, 142
- cum littera*, *see* notation
- De mensurabili musica*, *see* John of Garland
- Dicta quatuor ancillarum*, 184, 205
- discant (style in organum)
 impractical duplication of discant passages within organa
 AUREM TUAM, 25
 FILIA, 29
 preference for in *Propter veritatem organa*, 17
 preferred outside Paris, 79
 as a response to a melismatic plainchant tenor, 15
see also F; Léonin; *Magnus liber organi*; mini clausulae; Pérotin; W1; W2
- Discantus positio vulgaris*, 243
- dissonance
 as indication of refrain quotation, 129, 155–56, 195, 206
 and melodic repetition (*color*), 84, 90, 99–103, 155–56, 178
see also John of Garland; Walter of Odington
- permission on weak beats, 100n41
- resulting from scribal correction of an altered plainchant quotation, 24
- Douce 308**, 134n35, 172
 treatment of *C'est la fin* refrain (vdB 338), 139, 139n43

- Easter
 lack of provision in mini clausulae,
 71–72
- enté, *see* motets entés
- Erwartungshorizont*, 179, 209
- Everist, Mark, 9, 83, 106, 113, 114, 137, 142,
 163, 191
- F**
- function
 preservatory, 29, 78, 79, 145, 252–53
 prestige object, 252–53
- organa
 provision of doxologies, 63
 provision for Mass plainchants, 71
 provision for Office plainchants, 71
- provenance, 252–53
- scribe
 compilation of mini clausulae
 ad hoc excerption, 78
 awareness of *Magnus liber organi*, 74, 78
 duplication, 60
 expert knowledge of plainchant, 78
 motivation, 79
 plainchant ‘cut’ in *Dum loquretur* mini
 clausula, 73n62
 preservation and privileging
 of material unrepresented
 elsewhere, 73
 impractical preservation of multiple
 discant settings within *Propter
 veritatem* organa, 29
 motets transcribed as clausulae,
 difficulties faced
Flos filius eius 4 clausula, 119–21
Pro patribus 3 clausula, 121
Pro patribus 4 clausula, 121–23
 retention of strokes of motet
 articulation, 126
 motivations for, 145
 sophistication and quasi-compositional
 activity, 79, 144, 252
- Fauvel**, 213
 access to old music, 236–37
 chronological gap between contents and
 copying, 215
- exemplars
 thirteenth-century conducti, 237
 thirteenth-century motets and
 relationship to surviving
 thirteenth-century manuscripts,
 237–40
- old and new styles, 215
 self-consciously archaic, 215, 236
 thirteenth-century motets in
 exemplars, *see* exemplars
 selection criteria, 240–44
Veritas arpie/IOHANNE
 in relation to Fauvel narrative, 236;
see also Index of Compositions
- florificatio vocis*, *see* John of Garland
- Flotzinger, Rudolf, 51, 61, 118, 119, 132
- formes fixes*, 223, 256n24, *see also* rondeaux
- fragments
Basel, 61, 63
StS1, 61, 63
- Franco of Cologne, 212, 213, 243t7.3
 choice of musical examples, 213, 214
 version of IOHANNE tenor for *Arida
 frondescit*, 220
see also Franconian triplum; Franconian
 notation
- Franconian notation, 214, *see also* Franconian
 triplum
- Franconian triplum, 233
 added to older two-voice works, 233
 added to *Ne sai que je die*/IOHANNE;
see also Index of Compositions:
Quant vient en mai/*Ne sai que je die*/
 IOHANNE
 impact on tempo, 233
- Freeman Regalado, Nancy, 236
- Frobenius, Wolf, 6, 83, 92, 113, 127, 143, 153,
 199, 216
- Garland, John of, *see* John of Garland
- Garlandia, *see* John of Garland
- Gautier d’Espinau, 134n36
- Gautier de Coinci
Miracles de nostre dame, 190, 191, 236n42
Noble fame de Rome, 190
- Gennrich, Friedrich, 113, 134, 145, 162, 163
- Gérard de Liège, 207
- Gerard, monk of Saint-Quentin-en-Isle, 183,
 185
- Gradual, plainchant, *see* Index of
 Compositions: *Propter veritatem*
- Grocheio, Johannes de, *see* Johannes de
 Grocheio
- Guillaume d’Amiens, 139
- Guillaume de Machaut, 134n35, 255
- Haggh-Huglo, Barbara, 180, 182, 185, 186, 253
- Halle, Adam de la, *see* Adam de la Halle
- Henry of Brussels, 182–83, 186n19, 210

- Hoekstra, Gerald, 179
 Hofmann, Klaus, 146
 Holy Innocents, feast of the, 72
 Holy Trinity, feast of the, 69
Hu, 16
 Spanish(?) motet *Divinarum scripturarum/*
 [FILIA], 36
 VERITATEM tenor, 20, 74
 Magnus liber version unknown in
 Spain, 21
 Huckle, Helmut, 11, 29
 Huglo, Michel, 253
 Huot, Sylvia, 179
 Husmann, Heinrich, 11, 22
 Tenortausch, 18, 19

 Ibos-Augé, Anne, 113, 163
 intertextuality, *see* quotation

 Jacobus de Voragine, 205
 Johannes de Grocheio
 on audience for motets, 253
 John of Garland, 91
 color, 91, 92, 99
 and dissonance, 100
 see also dissonance; Walter of Odington
 florificatio vocis, 92
 repetitio, 92
 sonus ordinatus, 92
 John the Evangelist, feast of, 72

Kurzmotette, 5
 see also Index of Compositions: *Ja pour*
 longue demouree/DIES

Legenda aurea, *see* Jacobus de Voragine
 Léonin, 1, 4, 15
 organum
 Pérotin's reworking of, 50, 53
 relationship to Pérotin
 collaborative, 256
 competitive, 256
 Leoninus, *see* Léonin
 Ludwig IV, landgrave of Thuringia, 181
 Ludwig, Friedrich, 1, 5, 50, 71, 82, 108, 112

Ma
 Spanish(?) motet *Divinarum scripturarum/*
 [FILIA], 36
 Machaut, Guillaume de, *see* Guillaume de
 Machaut
 Magister Leoninus, *see* Léonin
 Magister Perotinus, *see* Pérotin

Magnus liber organi, *see* Anonymous IV;
 clausulae; F; mini clausulae;
 organa; **W1**; **W2**
 historiographical position, 1, 79–80
 Parisian practices, 26, 45, 75, 79–80
 manuscript sources
 concern to preserve music for posterity, 29,
 78, 79, 145, 249, 253
 English, 13, 243t7.3
 LoHa, 239
 evidence of lost exemplars, 238
 Flemish
 Mons, 183
 French
 Arras, 190
 Artois, 190
 Besançon, 183
 Cambrai, *see* Cambrai antiphoner
 (Cambrai, Bibliothèque municipale,
 MS 38)
 northern France, 13
 Paris, *see* F; Notre Dame
 Cathedral; **Mo**; **W2**
 Rouen, 183; *see also* **ArsB**
 lost informal sources, 77
 Italian, 239n53
 of questionable practical function, 6, 78, 144
 Scottish, *see* **W1**
 Spanish, *see* **Hu**, **Ma**
 Marburg, 181
 devotion to Elizabeth of Hungary, 182
 Master Conrad, *see* Conrad of Marburg
 memory, *see* orality
 mensural notation, *see* notation
 Meyer, Wilhelm, 81, 82, 105, 106, 107, 108
 mini clausulae
 as 'abbreviations', 52–53
 characteristics and concordances, 53–56
 compilation and rationale for selection,
 72–74, 79
 connections with Scottish *Propter veritatem*
 organum in **W1**, 74, 75
 historiography, 49–51
 lack of provision for Easter day, 71–72
 and *Magnus liber organi*, 79–80
 differences in liturgical ordering and
 provision, 66–71
 tenor plainchant variants, 76
 as replacements for *organum purum*, *see*
 mini clausulae, as 'abbreviations'
 tenor selection, 56–66
Mo
 AUDI FILIA motets in, 172

- female-voiced motets in, 203
 motivic consistency in the copy of *Nus ne se doit/AUDI FILIA*, 169–70
 northern French motets in, 207
 relationship to motets in **Fauvel**, 240
 tenor misidentification in motets
 in *Ave beatissima/Ave Maria gratia plena/AVE MARIS STELLA*, 232
 of DECANTATUR, 200
 in *Ne sai que je die/IOHANNE*, 218
 modal notation, *see* notation, *sine littera*
 Monios d'Arras, 206, 207, 208
 monotextual motets, *see* conductus
 motets
 motet cento, *see* cento motets
 motet texts
 contrafacta, 144, 227–31, 256
 debating superiority of wine
 regions, 37–38
 female-voiced, 203, 204
 hagiographical
 De la vierge Katherine/Quant froidure trait a fin/Agmina militiae/AGMINA, 191
 rarity of, 191
 Un chant renvoisie/DECANTATUR, 185–96
 liturgically appropriate, 104
 mal mariée topos, 204
 Marian, 182, 190
 naming cities, *see* Cambrai; Paris
 pastourelle topos, 234, 235, 249, 254
 poetic irregularity, 227, 246
 as aesthetic choice, 108
 as a consequence of texting clausulae, 84, 250
 poetic regularity, 95, 97, 103, 105, 254
 in motets derived from clausulae, 107
 references to biblical figures; *see* biblical figures
 Rügelieder (complaining texts), 230
 satirical, 238n47, 249
 Veritas arpie/IOHANNE, 235–36
 troping, 82, 103, 214, 229
 not troping, 104
 motets, *see also* cento motets;
 clausula–motet relationship; motet texts; motets entés
 etymology of motet, 146, 176
 motivic repetition in, 147–71
 persistent importance of plainchant tenor quotation, 46
 refrain quotation in, *see* refrains
 relationship to liturgical plainchant heritage, 44–45
 song forms in, *see pedes cum cauda*
 tenors, *see* tenors
 text–music relationships, 92–99, 147–71, 227–31
 transcribed as clausulae, *see* clausulae, motets transcribed as
 motets entés, 5, 147, 172, 175
motetus coloratus, *see* Walter of Odington
- N**
 capitalisation of refrains, 195
 treatment of *C'est la fin* refrain (vdB 338), 140, 140n44
 relationship to **R**, 140
 Nativity of John the Baptist, feast of, 213
 Nativity of Virgin Mary, feast of, 13
 neuma, 183, 183n10, 192
 notation, 252
 changes in specificity, 213–15
 chronologies of, 213–15
 cum littera, 119
 advantages of, 121
 loss of specificity in, 215
 Franconian, *see* Franconian notation;
 Franconian triplum
 mensural, 214
 modal, *see sine littera*
 sine littera
 irregularities in, 118, 119–28, 131–32, 154
 transcription of motets as clausulae, *see* **F**;
 see also clausulae
 Notker Balbulus, 81, 93
 Notre Dame Cathedral, 1
 Assumption, feast of the
 dedication to, 13
 liturgy, 13, 69, 74
 rank, 13
 and Bishop Odo of Sully, *see* Odo of Sully, Bishop
 chant books for, 13, 74
 Christmas, feast of, 4
 dedication, 13
 and **F**, 113
 performance of four-voice organa, 4
 polyphonic provision in relation to other Parisian churches, 79
 polyphony for, *see Magnus liber organi*
 types of plainchants provided with polyphony, 15
 Notre Dame repertoire, *see Magnus liber organi*

- Odington, Walter of, *see* Walter of Odington
 Odo of Sully, Bishop, 4
 opening gestures
 conventions in upper voices, *see* tenors
 orality, 3
 memory and memorability, 231, 241
 relationship to written texts, 3–4
 traces in written texts, 137–39, 140–41
 organa, *see* discant (style in organum); F;
 Léonin; *Magnus liber organi*;
 mini clausulae; *organum purum*;
 Pérotin; **W1**; **W2**
 concern for preservation rather than
 practicality, 25, 29
 conventional treatment of plainchant in
 organum purum or discant style, 15
 four-voice, performance of, 4
 function, 21, 24
 on *Alleuia inter natos mulierum* (M 29),
 216–18
 on *Propter veritatem* (M 37), 15–27
 choice of *organum purum* or discant
 style, 15
 preference for discant style, 17
 two coexisting versions of FILIA tenor,
 28, 29
 versions and manuscript transmission, 17
organum purum
 closing formula at end of motets transcribed
 as clausulae, 154
 replaced by mini clausulae, 52–53
 as a response to a syllabic plainchant tenor, 15
 departure from this convention in motet
 tenors, 39, 45
 for VERITATEM tenor in **W1** and **Hu**, 21
 see also F; Léonin; *Magnus liber organi*;
 organa; Pérotin; **W1**; **W2**
 originality, 7, 257
- Pacha, Daniele, 11, 12, 22, 32
 Page, Christopher, 209, 253, 254
 Paris
 and Bishop Odo of Sully, *see* Odo of
 Sully, Bishop
 as centre of musical activity, 251
 connections to musical activity in northern
 France, 207, 210, 251
 liturgical practices in, 62n39, 68–69
 manuscript sources from, *see* manuscript
 sources
 musical education in, 91, 207
 named in motets, 207n62
 polyphonic repertoire, *see* *Magnus
 liber organi*
- University of, 3, 245
see also Notre Dame Cathedral;
 Sainte-Chapelle
pastourelles, 111, 234, 235, 249, 254
pedes cum cauda, 193, 223, 227, 230, 231
 Pérotin, 1, 4, 15
 ‘abbreviation’ of Léonin’s *Magnus liber*, 50
 relationship to Léonin
 collaborative, 256
 competitive, 256
 Perotinus, *see* Pérotin
 Peter, canon of Saint-Aubert of Cambrai, *see*
 Peter of Cambrai
 Peter of Cambrai, 183, 186n19
 Philip the Chancellor, 230, 254n18, 256, 256n25
 Philippe de Vitry, 254n18, 255
 plainchant
 impact of polyphonic treatment, 10, 234
 melismas used as polyphonic tenors,
 see tenors
 variants in polyphonic tenors, 10–11, 149,
 192
 arising from written transmission, 24
 AUREM TUAM, 21–26
 FILIA, 26–27
 VERITATEM, 17–21, 31–34, 36–38
 see also Alleluia; Gradual; Sequence;
 Responsory
 Planchart, Alejandro Enrique, 19, 49, 52
 Plumley, Yolanda, 256
 polyphony, *see* clausulae; conducti; *Magnus
 liber organi*; organa; motets
 polytextuality, 2, 209, 211, 250, 251, 255
prosa, 236
 as term for Latin motets, 146
 term employed in **Fauvel**, *see* Index of
 Compositions: *Carnalitas luxuria; Et
 exaltavi plebis humilem*
 prosulae, 81, 183n10
 as memory aids, 93
 texts added to clausulae in motets, 84, 108,
 109, 250
- quotation, 2, 7, 8
 music and text newly created to give the
 impression of quotation, 161–71
 of plainchant melodies, *see* tenors
 of refrains, *see* refrains
- R**
 capitalisation of refrains, 195
 treatment of *C’est la fin* refrain (vdB
 338), 140
 relationship to **N**, 140

- variants in version of *Nus ne se doit/AUDI FILIA*, 169, 170
- Rankin, Susan, 83, 246
- refrains
- clausulae containing refrain melodies, 111–45
 - definition of, 6, 114, 136, 142, 162, 165, 176
 - and etymology of motet, 146, 176
 - indications of quotation
 - disruption of rhythmic pattern, 126n23, 129, 172, 195
 - dissonance, *see* dissonance
 - parallel motion between upper voice and tenor, 165, 199
 - and tenors
 - alterations to plainchant melody, 126n23, 129, 136, 172
 - variants in refrain melody motivated by tenor context, 129, 136, 204–7
- individual refrains
- Gennrich 1360, 132–37
 - vdB 216, 173–74
 - vdB 237, 126–28
 - vdB 287, 123–24, 149–52, 154–61
 - vdB 310, 132–37
 - vdB 338, 137–39, 142
 - vdB 623, 199
 - vdB 1018, 132–37
 - vdB 1157, 204–7
 - vdB 1327, 165
 - vdB 1361, 149–52, 154–61
 - vdB 1382, 132–37
 - vdB 1395, 165
 - vdB 1395a, 161–71
 - vdB 1555, 204–7
 - vdB 1699, 124–25, 140–41
- paired melodic phrases in, 206
- stock expressions, 163, 172, 251
- interchangeable, 134, 135
 - see also* cento motets; motets entés
- repetitio*, *see* John of Garland
- responsory, plainchant, *see* Index of Compositions: *Ante dies exitus; Dum complerentur; Non conturbetur; Sub Conrad Dei viro*
- Roesner, Edward H., 3, 21, 37, 51, 52, 62, 63, 64, 236, 253
- Rokseth, Yvonne, 82, 83, 112
- Roman de Fauvel*, *see* **Fauvel**
- Roman de la violette*, 206
- rondeaux*, 111, 137, 141, 142, 157, 243, 243na
- C'est la fin* (Guillaume d'Amiens), 139
- ronnets de carole*, 142
- Rutebeuf
- La vie sainte Elysabel*, 182, 184, 185, 189n21, 205
- Saint-Cricq, Gaël, 172
- Sainte-Chapelle, 253
- saints
- Elizabeth of Hungary, 182–85
 - devotion to, *see* Besançon; Cambigneul; Cambrai; Marburg
 - life and canonisation, *see* *Dicta quatour ancillarum*; Jacobus de Voragine; Rutebeuf
 - miracles
 - birdsong, *see* birdsong
 - resurrection, 189, 189n21
 - motets for
 - hagiographical motet, *see* Index of Compositions: *Un chant renvoisie/DECANTATUR*
 - motet tenor, *see* DECANTATUR; *see* Index of Compositions: *Amis, vostre demoree/DECANTATUR*
 - plainchant Offices for, *see* Index of Compositions: *Gaudeat Hungaria; Letare Germania*
- relics
- heart, 183, 196, 208
 - skull, 183
- spiritual confessor, *see* Conrad of Marburg
- female Saints, 13, 182, 191
- Francis, 181
- Germain, 68
- Katherine
- hagiographical motet for, 191
 - Vie de sainte Catherine*, 191
- Martin of Tours, 68
- Winoc, 41
- Saltzstein, Jennifer, 114, 142, 207
- sequence, plainchant, 81, 82, 93
- sine littera*, *see* notation
- Smith, Norman E., 29, 52, 54, 79, 128, 153
- sonus ordinatus*, *see* John of Garland
- stemmatics, 5
- Stenzl, Jürg, 82
- STV**
- clausulae
- Et vide et inclina aurem tuam*, 22, 25
 - symbolic opening piece for clausula collection, 31
 - and extent of phenomenon of motet transcription, 143
 - historiography, 82–83, 112–13
 - precision of tenor identifications and texting, 31
 - as unusual, 31

- StV (*cont.*)
 relationship to clausulae transcribed as
 motets in F, 112–13
 unconventional notation in, 123
Summa de speculatione musicae, see Walter of
 Odington
 Symes, Carol, 207
- tenors
 and conventional upper-voice openings, 91,
 159–61, 172–71
 changes in rhythmic pattern between
 cursus, 194
 changes in rhythmic mode, 198
 conventions of selection, 186
 departure from organum conventions in
 motets, 39, 45
 flexible treatment of plainchant quotations,
 11, 12
 generic trends, 12
 see also plainchant
 imprecision in labelling VERITATEM and
 PROPTER VERITATEM motet
 tenors, 37
 in mini clausulae
 for *Alleluia Veni sancte spiritus* (M 27), 56–60
 for *Dum complerentur* (O 10) and *Non
 conturbetur* (O 11), 61–66
 manipulation of
 as a consequence of refrain quotation, see
 refrains
 misidentification in motets
 of AUREM TUAM, 31
 as SOIER, 208
 of AVE MARIS STELLA, 232
 of DECANTATUR, 200
 of IOHANNE, 218, 233n34
 of OMNES
 as IN VERITATE, 37n60
 of unconventional tenors, 37, 252
 of VERITATEM
 as IN VERITATE, 37
 as MISIT DOMINUS, 38
 popularity, 12, 54
 semantic appeal of tenor word, 41, 183
 specific tenors
 AGMINA (M 65), 191n29
 AMORIS (M 27), 56, 233n34
 APTATUR (O 45), 41
 AUDI FILIA (M 37), see FILIA
 AUREM TUAM (M 37), 21–26, 30–31, 40
 CONCUPIVIT REX (M 37), 30n46, 36,
 40, 43
 DECANTATUR, 179–211
 DOMINO (BD 1), 159, 161
 ET VIDE ET INCLINA AUREM TUAM
 (M 37), see AUREM TUAM
 FILIA (M 37), 26–27, 34–35, 39–40, 41,
 43, 170–76
 relationship to LAQUEUS (M 7),
 26n39
 IOHANNE (M 29), 163, 212–27, 235, 246
 LAQUEUS (M 7), see FILIA (M 37),
 relationship to LAQUEUS
 LATUS (M 14), 44n73
 PORTARE (M 22), see SUSTINERE
 PROPTER VERITATEM (M 37), see
 VERITATEM
 QUI CONCUPIVIT REX (M 37), see
 CONCUPIVIT REX
 REGNAT (M 34), 8, 44n73, 54, 55,
 85–105, 178, 217
 SOIER, 207, 208
 SUSTINERE (M 22 = PORTARE), 40n68,
 198, 199
 VERITATEM (M 37), 17–21, 31–34,
 36–38, 40, 41, 43
 version in mini clausula, 74, 75
 vernacular text added to chant
 melody, 37–38
Tenortausch, see Husmann, Heinrich
tropus
 as term for Latin motets, 146
Trouv. C., 134
 trouvères, 140, 255
 and authorship, 7, 251, 256, see also Adam
 de la Halle; chansons; Gautier
 de Coinci; Gautier d’Espinau;
 Guillaume d’Amiens; Guillaume de
 Machaut; Monios d’Arras; Rutebeuf
- Van den Boogaard, Nico, 113, 114, 117, 134,
 145, 162, 163, 172
- variants
 as chronological clues, 84, 204–7, 226
 of plainchant tenors in polyphony, see
 plainchant
- versus, 109
Vie sainte Elysabel, see Rutebeuf, *La vie sainte
 Elysabel*
 Vitry, Philippe de, see Philippe de Vitry
 Voragine, Jacobus de, see Jacobus de Voragine

W1

- chronological status of *Magnus liber organi* repertoire, 144
 - clausulae
 - absence of motet transcriptions, 144
 - amalgamation of Mass and Office cycles, 53
 - lack of concordances with mini clausulae, 55
 - paucity of vernacular refrain concordances, 118
 - organa
 - provision of doxologies, 63
 - provision for Mass plainchants, 71
 - provision for Office plainchants, 71
 - Scottish *Propter veritatem* organum, 16
 - combination of independent discant compositions and suitability for performance, 25
 - connections with mini clausula repertoire, 74, 75
 - preference for discant style, 79
 - relationship to *Magnus liber organi* repertoire, 21
 - tenor variants, 25
 - Scottish scribe as composer, 65n46
- W2**
- clausulae
 - absence of, 144

motets

- erroneous initial for *Cecitas arpie/IOHANNE*, 238
- Latin contrafacta of widely disseminated vernacular texts, 229
- relationship to motets in **Fauvel**, 240
- copy of *Veritas arpie/IOHANNE*, 238
- variant tenor opening of *Sans orgueil/IOHANNE*, 232
- notation, 215
- organa
 - paucity of vernacular refrain concordances in discant passages, 118
 - provision for Mass plainchants, 71
 - provision for Office plainchants, 71
 - provision of doxologies, 63
 - scribal error in *Dum compleurentur organum*, 65
- Waite, William, 82, 83, 118, 119, 121, 123, 126, 153
- Walker, Thomas, 208
- Walter of Odington, 100
 - on dissonance in *motetus coloratus*, 100–1
- Welker, Lorenz, 237
- Wright, Craig, 10, 75