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

PART I

CRITICAL COMMENTARY  
TRANSLATION OF THE TEXTS  
AND HISTORICAL OBSERVATIONS

by

GORDON ATHOL ANDERSON



THE INSTITUTE OF MEDIÆVAL MUSIC, LTD.

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THE DEVELOPMENT OF THE MOTET  
IN THE THIRTEENTH CENTURY

THE LATIN COMPOSITIONS  
IN FASCICULES VII AND VIII  
OF THE  
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PART II  
TRANSCRIPTIONS

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Submitted to the Department of Music  
at the University of Adelaide

June 1976

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## SUMMARY

This volume of the History of the Development of the Motet in the Thirteenth Century comprises the as yet unpublished Music Edition of the two-volume study of the Latin Compositions of the Wolfenbüttel Manuscript.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

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

The complete Edition, therefore, illustrates by using one main source the early history of the clausula and the subsequent motet development, as well as the next process in historical growth, namely, the substitution of new texts and the addition of new parts to earlier works.

The period covered embraces the last two decades of the Twelfth Century and the first half of the Thirteenth Century.



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## SUMMARY

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

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

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

The theoretical studies look at some of the compositional procedures outlined by one of the last theorists of

the Ars Antiqua period as well as those of one of the first, Lambertus and Johannes de Garlandia respectively. The theorists confirm the evidence found in practical sources. Translations of significant sections of each theorist are given.

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

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

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