

Sub Arturo plebs / Fons citharizantium / In omnem terram

Commentary to edition by Margaret Bent

Sources:

Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, MS Q.15 (Q15) no. 218 (225v)–R226 | A254v–255 | M251 black notation, void coloration.

Q15 no. 328, f. R225v/A342v Jo. Alani (J. Alanus in Mo text).

This commentary refers to the original facing pages A342v – A255, which were originally R 225v-226. The original f. R225 is now at the end of the manuscript as A342. The present A254v in the body of the manuscript is a later recopy of A342v with no independent authority.

Chantilly, Musée Condé, MS 564 (Ch) ff. 70v–71, black notation, 6-line staves, red coloration. J. Alani (in Mo text)

Ipswich, Suffolk Record Office, HA30: 50/22/13.15 (Yox), f. i (Mo only), black notation, red coloration [anon.]; motetus and tenor only. J. Alanus (in Mo text)

Abbreviations: Tr[iplum], Mo[tetus], T[enor], col[oration]. Bar number is followed by number of note in that bar. Note values: Mx, L, B, S, M; pitch classes lower case.

Variants:

Q15

Tr: 18 dot before rest confirms syncopation, and at parallel places 42, 66; 121 no #

Mo: ♭ signature throughout; 76.2-3 g f (and Yox); 150.1 b‡

T: 11.1 †. Followed by signs for three iterations, and mensuration signs Θ , \mathfrak{C} , C. ‘In omnem terram exivit sonus eorum et in fines orbis’[] (page cut off here)

Ch

Tr: 5.2 d; 22.4 g; 23 two S instead of B; 32.2 d; 49.2 c; 54.1 f; 60.3 M; 70.4 g; 73-74, 90 no ligatures; 97 S S B instead of L; 99.2 b; 102.2 b; 104 S rest; 109.1 f; 110 B rest; 112.2 a; 121.2-3 f f; 126.1 c; 143.1 a; 145.2 #; 152.1 (S) followed by M rest, allowing final cadence to coincide.

Mo: first three staves have ♭ signature, thereafter discontinued.

2 no #; 3.4 g; 9 and for all three breve coloration passages, \mathfrak{O} ; 11.2 # (not in Q15); 18.2 a; 20.2 #, 20.3 e; 40 # on f placed before preceding g; 18, 42, dot wrongly follows rest; 66 M rest is rightly preceded by dot, followed by erased dot; 69.3 d; 73.2 e; 74.2 d; 89.2 d; 91.1 d; 93.3 g; 94 no ligature; 95.1 d; 102 L; 104 no # 113-118 a third higher: e(#!) f c b d b; 125 no #; 150-151 no #; 151-152 two red L (or Mx) separated by B rest.

T: ligatures only for third talea: 54-55, 57-58, 60-61. Sharps before 11.1 (b), and 52 (on d), makes no sense for c or d. ‘Tenor de sub archuro’. Three repeat signs and: ‘Canon primo de tempore perfecto maioris prolacionis, secundo de tempore imperfecto maioris prolacionis, tercio de tempore imperfecto minoris prolacionis’.

Yox:

Mo: no ♭ signature; 3.4, 27.4, 51.4, 76.2, 91.2, 107.2 M alteration shown by (English) swallowtail; 6.1 letter f cancellation of presumed earlier #; major S rests cross the stave lines (English); 14 L stem not visible; 19.2, 43.2, red, 57.2 void; 20.2 f #, 3 e (as Ch); 24 clef change to C2, reverts to C3 at new line 35.2; 42, 66 rest is flanked by dots; 74.2 d?; 76.2-3 g f (as Q15 and Yox); 95.2 clef change to C2?; 97 g?; 102 f; 104 # not visible; 107 new line returns to C3; 123.4 col?; 125.1 e erased, replaced by c; 151-152 red L with #, followed by B rest and red B. Text variants see below; n.b. *lucide testatur* instead of *genesis testatur*.

T: ligature 6-7 not 8; 13 c# (cancelled with letter c at 22) presumably intended for b at 11; no more

ligatures except perhaps 54-55; repeat shown only by three repetition signs; further illegible signs (not mensuration) after final bar. 'Tenor exivit sonus eorum'.

Text:

The variant readings of the triplum text between the two Q15 copies and Ch have been set out by Roger Bowers, 'Fixed Points in the Chronology of English Fourteenth-Century Polyphony', *Music & Letters* 71 (1990), pp. 313-335 at pp. 321-2.

Motetus variants:

	motetus	Q15	Ch	Yox
1 2 3 4 5 6	Fons citharizancium ac organizancium Tubal predicatur, musice primordia sculpans ut historia Genesis testatur.	5 sculptans ut ystoria	3 Tubas 5 sculpens ut hitoria	1 citharizansium 2 organizansium 5 sculpens ut istoria 6 lucide testatur.
7 8 9 10 11 12	Pondera Pictagore numerorum decore artis uernant legem, quam rimans Boecius propalauit latius regum laudans Regem.	pytagore 9 artis vernat 10 quem 11 latinis	pictagore 9 aet' norunt 10 quam 11 latius	9 artis norunt legem, 10 quam rimans Boicius (looks like ruinans)
13 14 15 16 17 18	Doctrina Gregorii gesta Dei Filii canit omnis ordo; Guido fons inicia lineas et spacia dedit monocordo;	13 Dottrina gregorii	 15 canint ol's 16 gravido sans inicio	16 Gwydo fons inicea 17 lineas et spatia 18 dedit monacordo;
19 20 21 22 23 24	Sed Franco theorice dat mensuram musice quam colores ligant. Fontes hij sunt seculi ad huc quorum riuli cuncta regna rigant.	19 sed pauco	 21 ligantur hii sunt cecilli	1 set 21 (li) ligant (syllable repeated at new line)
25 26 27 28 29 30	Huius pes triplarii bis sub emioli normis recitatur, ut hij pulsent dominum quorum numen nominum triplo modulatur.	 29 nunum (numeri?) nonum	25 iors criohari 26 emioli 29 numerie nomineum	1 Huius pes tripharij bis sub emiolij
31 32 33 34 35 36	Illis licet infimus J. Alanus minimus sese recommendat, quatenus ab inuidis ipsum sonis ualidis horum laus defendat.	32 minimus om 35 sonus validus 36 laus horum	32 alani 33 recomendat 34 catenus 36 laus horum deffendat	31 Quibus licet inphimus 33 recomendat 34 quatinus ab inuicem 36 horum laus defendat