

Subtiliter alternare: The Yoxford Motet *O amicus / Precursoris**

By Margaret Bent with David Howlett

In die omnium animarum fidelium defunctorum, mdcccclxxxvij

Two studies by Ernest Sanders will be among the first consulted by anyone curious about the late medieval motet: his articles "Motet" in the *New Grove Dictionary* and "The Medieval Motet" in a volume devoted to genre studies.¹ In addition, it is to Sanders and his coeditors Frank Ll. Harrison and Peter M. Lefferts that we now owe the availability of the English fourteenth-century repertory in a modern edition that sets the stage for the motet here discussed.² Ursula Günther in her edition and study of the Chantilly and Modena motets³ and Harrison in his editions of motets of French and English provenance⁴ have both defined the fourteenth-century motet largely by French standards. This was true even for Harrison's presentation of the English motet in the series for which San-

* The first modern performance of the simpler version of this motet (with Solus Tenor), edited by the present writers, was given by members of the Queen's College, Oxford, on 20 May 1988 in the chapel of All Souls College, on the occasion of the 550th anniversary of the College's foundation charter. Margaret Bent wishes to thank the Warden and Fellows of All Souls for the hospitality of a Visiting Fellowship during which the present reconstruction was made. She drafted this article and addressed the musical issues; David Howlett contributed the textual edition, translation, and commentary. The structural elements that link text and music, and the performance instructions embedded in the text, were worked out in collaboration. Facsimiles, music, text, commentary, and translations for this motet are presented in full at the end of this article, but are intended for constant reference.

¹ Ernest H. Sanders, "Motet, I: Medieval," *New Grove Dictionary of Music and Musicians* (1980) 12:617-28; and idem, "The Medieval Motet," *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. Wulf Arlt, et al. (Bern: Francke Verlag, 1973), 497-573.

² Frank Ll. Harrison, ed., *Motets of English Provenance*, texts ed. and trans. Peter Lefferts, Polyphonic Music of the Fourteenth Century, vol. 15 (Paris and Monaco: Éditions de L'Oiseau-Lyre, 1980) (hereafter PMFC XV). A few additional motets are edited in Frank Ll. Harrison, Ernest H. Sanders, and Peter M. Lefferts, eds., *English Music for Mass and Offices*, 2 vols., Polyphonic Music of the Fourteenth Century, vols. 16-17 (Paris and Monaco: Éditions de L'Oiseau-Lyre, 1983-86) (hereafter PMFC XVI-XVII).

³ Ursula Günther, ed., *The Motets of the Manuscripts Chantilly, musée condé, 504 (olim 1047) and Modena, Biblioteca estense, α. M.5.24 (olim lat. 568)*, *Corpus mensurabilis musicae*, 39 (n.p.: American Institute of Musicology, 1965) (hereafter CMM 39); and idem, "The 14th-Century Motet and its Development," *Musica disciplina* 12 (1958): 27-58.

⁴ Frank Ll. Harrison, ed., *Motets of French Provenance*, Polyphonic Music of the Fourteenth Century, vol. 5 (Paris and Monaco: Éditions de L'Oiseau-Lyre, 1968) (hereafter PMFC V); and PMFC XV.

ders, to some extent, and his former student Lefferts, more thoroughly, developed a case for an expanded definition of the motet in England. Notwithstanding Lefferts's excellent contribution,⁵ the English motet has not yet entered the mainstream of our medieval musical canons. The L'Oiseau-Lyre series largely excludes incomplete pieces; the number of complete motets, especially from the late fourteenth century, is still very small. Any addition to their number deserves comment; license for the extent of the present essay must lie in the cleverness with which its subject has been fashioned.

O amicus / Precursoris qualifies as a motet by even the most rigorous of French standards, with its duply proportioned tenor diminution, two different texts, and chant tenor. In addition, it undertakes many further subtleties, including an early, or even the earliest, combination of canon with isorhythm, canon on a plainsong, canon at the fifth, and mensuration canon. It occupies the center of a bifolium that now serves as the first pair of flyleaves to a manuscript Extent of the manor of Yoxford, Suffolk, dated 11 Edward IV (1471–72).⁶ Although first signaled in print as two pieces⁷ it is in fact a single motet, transcribed herewith (see pages 68–77). The motet bifolium has twelve red staves per page, each of 14 millimeter gauge. The Credo bifolium, of similar size and also of parchment, has the same rastrum gauge as the motets. It is possible that the two bifolia came from different locations in the same original manuscript, although conclusive evidence, such as matching worm-holes, is lacking.⁸ That the motets are in black notation, the Credos in void, and the scribal hands different, need not disqualify the Credos from being a later addition to an existing corpus of motets. In addition to being physically compatible, both bifolia combine music of the highest sophistication with redundant and provincial notational elements; both of the new complete pieces (the second of three Credos and the present motet) have a solus tenor and a numerical scheme of considerable ingenuity; and both invite a compositional dating around 1400. The two new completable compositions in YOX expand considerably our knowledge of complex compositional activ-

⁵ Peter Martin Lefferts, "The Motet in England in the Fourteenth Century," (Ph.D. diss., Columbia University, 1983); and idem, *The Motet in England in the Fourteenth Century*, Studies in Musicology, 94 (Ann Arbor, Mich.: UMI Research Press, 1986).

⁶ I am grateful to Andrew Wathey for telling me about this manuscript, and to Adrian Bassett for sending me, prior to its publication, a copy of his paper delivered in 1983 to the Research Students' Conference in Manchester. I am indebted to Rodney Blois for graciously permitting me to publish this study. The manuscript is currently on deposit at Keble College, Oxford, to whose librarian, Mrs. Robinson, I also record thanks.

⁷ Lefferts, *The Motet in England*, 300–302.

⁸ Margaret Bent, "The Yoxford Credo," *Festschrift for Alwin Johnson* (forthcoming).

ity at that period, outside and preceding the repertory that is in the Old Hall manuscript or sources related to it by concordance.

Lower Parts

The Plainsong Tenor and Its Text

In outward and most immediate appearance, *O amicus* is a motet about John the Baptist. A cursory search of chants for John's Nativity (24 June) and Decollation (29 August) failed to yield any melodies beginning with the material of the present Tenor, which is labelled "Tenor" but otherwise undesignated. The sharp eyes of John Caldwell, however, noted the similarity of this Tenor to a portion (beginning in the middle of a word) from the Introit for the Nativity of John the Baptist, *De ventre matris*:⁹

Tenor:	d	c	e	c	d	f	l	f	d	f
chant:	d	c	d	c	d	f	l	(f)	d	ff
text:	[acu-]tum	sub	te-	gu-	men-			to	ma-	

Tenor:	d	c	e	lc	d	f	f	d	f	l	
chant:	d	dcdc	c	d	lc	d	-	f	d	f	l
text:	nus	su-	e	pro-			te-			[xit]	

Taken together with its psalm verse, *Bonum est*, the Tenor excerpt is drawn from approximately the middle of the Introit, whose full text is:

De ventre matris mee vocavit me dominus nomine meo: et posuit os meum ut gladium acutum: sub tegumento manus sue protexit me, posuit me quasi sagittam electam. Ps. Bonum est confiteri domino et psallere nomini tuo altissime.

Two variants of pitch in such a short excerpt, coupled with the unusual derivation of a tenor from the middle of a chant, might discourage this identification. However, an intriguing web of musical techniques and affinities linking the motets and the complete Credo in these associated bifolia gains further substance from the unusual relationship of the tenor to its plainsong model in each of the new complete compositions. In the case of the tenor of the Credo, the first two notes of its named chant are omitted; then textually pertinent words and their associated notes are drawn from the middle of the chant, and subjected to further liberties.

⁹ Walter Howard Frere, ed., *Graduale Sarisburiense* (London: Bernard Quaritch for the Plainsong and Mediaeval Music Society, 1894; repr., Farnborough: Gregg, 1966), pl. 1; see also *Graduale sacrosanctae romanae ecclesiae de tempore et de sanctis (Graduale Romanum)* (Tournai: Desclée & Co., 1974), 570.

But for its label "Omni tempore" in the manuscript, that chant would never have invited identification with the tenor of the Credo. Caldwell's identification for the motet Tenor looks secure by comparison and gains strength by the appropriateness of the words to the goal of the motet, in this case the solicitation of protection by a patron. Perhaps this is a temporal patron John as well as the saint, who may also be the namesake of the author, presumably called John, like Johannes Alanus, the petitioning composer of *Sub Arturo plebs*. The passage selected from the chant includes the words most consistent with votive appeal for a patron's protection ("he protected me under the covering of his hand").

The Solus Tenor, Lower-Voice Canon, and Tenor Lacuna


The motet is provided with a Solus Tenor as well as a Tenor, but lacks the expected Contratenor, although there is room on the page for one. The Tenor, on its own, provides an incomplete support for the upper parts. There must have been a Contratenor, and moreover a contrapuntally essential one, whose missing notes are embodied in the Solus Tenor part. The Solus Tenor permits a simplified but grammatically complete performance of the motet with only one accompanying voice that leaves no unsupported fourths or other solecisms. Its ungainly line is due to the fact that it leaps up during Tenor rests to provide notes from the missing Contratenor part (all higher in range than the Tenor, and sounding while the Tenor rests). See figure 1.

The extent of those notes supplied during the lengthy Tenor rests takes us most of the way towards reconstructing the Contratenor. When the Solus Tenor coincides with the Tenor, the Tenor must be the lowest part. When the Tenor is resting, the Solus Tenor must be reproducing the Contratenor. The Contratenor occupies a range consistently higher than the Tenor. The three consecutive Contratenor notes embodied in the Solus Tenor in the middle of each *talea* are notes 3–5 of the Tenor, but a fifth higher. The Solus Tenor also yields note 1 during another Tenor rest; thus fully four of the six Tenor notes can be accounted for in the Solus Tenor, transposed up a fifth. The Contratenor can thus be reconstructed in its general outline, in canon with the Tenor and a fifth higher, but artfully timed to avoid simultaneously occurring parallel fifths, although the parts begin and end simultaneously. This appears to be the earliest known canon on a chant. In our terms, but surely not in theirs, the canon is rhythmically free.¹⁰

¹⁰ To construct a canon on a preexistent plainsong poses considerable constraints. Pycard's incompletely preserved Sanctus (*OH*, no. 123) has an upper-voice canon for two voices which squeezes its chant rhythmically into repeating segments that can be reconciled as harmonically constant over the free tenor. Canonic lower parts of any kind are

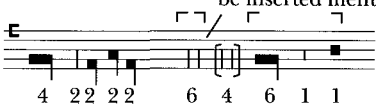
Figure 1. TALEA 1.

1a. Solus Tenor
(with redundant dots removed)
Tenor notes * * * * *

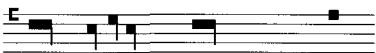


1b. Tenor
30 tempora = 4 22 22 6 4 6 1 1

(These red rests should be inserted mentally.)




1c. Contratenor
(derived from Tenor by reverse coloration prior to solution of rests)

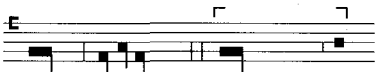


1d. Contratenor
(as derived from Tenor, with rests)
30 tempora = 6 3 3 3 3 4 6 1 1

(Brackets show reversals of note and rest in relation to Tenor.)




1e. Tenor
(presumed original form, permitting Contratenor derivation)



Contratenor



Tenor


This is one of the very earliest known examples of canon at the fifth; canons at the unison and octave are much more common. Landini's madrigal *De dimmi tu* competes with the present piece for the status of being the earliest canon at an interval other than unison or octave, as well as being perhaps the only precedent for a lower-voice canon other than voice-exchange tenors of the kind found in the Sumer canon, a pes possibly based on the "Regina celi" chant. Then there is the canonic *Quod jactatur*, presumably from the first decade of the fifteenth century, evidently intended by its clefs and rubric as a canon at the fifth 3 in 1, but still not satisfactorily solved despite Martin Just's ingenious proposal in his review of the Ciconia edition.¹¹ This instance in *O amicus* may be the first use of a plainsong presented in canon as the foundation of a motet; it is one of very few combinations of canon and isorhythmic structure; it is one of the earliest canons at an interval other than the unison; and it may be the earliest mensuration canon. *O amicus* is certainly the first piece to do all of those things. It shares with the other pieces mentioned here the capacity to be read from a single notated part; the challenge of the present piece is to reconstruct a solution that permits such a derivation, either with (as here) or without verbal modifiers.

All known pieces that are provided in one or more manuscripts with a solus tenor have an essential contratenor part; these include the few compositions with lower-voice canon.¹² In this motet, the powerful constraints of chant and canon in the lower voices determine that they must

not common. Landini's madrigal *De dimmi tu* is mentioned in the text below. There is one such Mass movement in Old Hall (Gloria no. 27, fols. 22v-23; see Andrew Hughes and Margaret Bent, eds., *The Old Hall Manuscript*, 3 vols. in 4, *Corpus mensurabilis musicae*, 46, [n.p.: American Institute of Musicology, 1969], vol. 1, pt. 1, p. 70), which is actually a double canon. See Irmgard Lerch, *Fragmente aus Cambrai: Ein Beitrag zur Rekonstruktion einer Handschrift mit spätmittelalterlicher Polyphonie*, 2 vols., *Göttinger musikwissenschaftliche Arbeiten*, 11 (Kassel: Bärenreiter, 1987), no. 13, 1:49-52, 2:88-108, for a very rare combination, also in a Mass movement, of a canonic duplum with isorhythm in all parts. The combination of canon and isorhythm is, to my knowledge, otherwise unprecedented in a motet until Dufay's *Nuper rosarum flores*, written for Florence in 1436, whose canonic scaffold is presented as a pair of tenors. The Old Hall double canon carries for the lower canon the instruction "Tenor et contratenor fugando quinque temporibus," indicating that the canonic parts could be thought of (at least in England) as a tenor-contratenor pair. In Dufay's songs the upper-voice canonic parts function mutually as discant-tenor and further added parts are not called Tenor but Contratenor(s).

¹¹ Martin Just, Review of *The Works of Johannes Ciconia*, ed. Margaret Bent and Anne Hallmark, *Polyphonic Music of the Fourteenth Century*, vol. 24, *Die Musikforschung* 41 (1988): 193-95.

¹² Margaret Bent, "Some Factors in the Control of Consonance and Sonority: Successive Composition and the Solus Tenor," *International Musicological Society: Report of the Twelfth Congress: Berkeley 1977*, ed. Daniel Heartz and Bonnie Wade (Kassel: Bärenreiter, 1981), 625-33.

have been worked out first, then collapsed to a Solus Tenor as a scaffold upon which the upper parts could be erected.¹³ Despite the redundantly full notation of the surviving Tenor and Solus Tenor parts (see below), and quite apart from contrapuntal criteria, only the Solus Tenor can be used without emendation or reconstruction to support the upper parts in performance.

A major lacuna, corroborated by the Solus Tenor, renders the Tenor unperformable as it stands. The omission of two longs (breves in reduction) at the same point in all of the 3×2 Tenor *taleae* must be interpreted as rests of that value. This omission is all the more striking because the Tenor is (unnecessarily) written out in full to show the *color* repetition in reduced note values. It is unlikely that the replication of this omission can be explained by the copying of the Tenor rhythm from a single notated pitchless *talea* which was then reproduced for the two subsequent *taleae* that make up the *color*. More likely, the repeated error results from a misunderstanding or omission of colored rests. Either the scribe assumed an error of duplication (successive black and red rests) which he consistently eliminated or, as we shall suggest, he misunderstood the performance instructions.

But is the Tenor lacuna in fact an error? As we shall show, the piece could be musically complete as it stands, lacking only a set of qualifying verbal instructions.

Coloration

The modus relationship of red to black notes and rests throughout our motet is 3:2, a reversal of the more common hemiolic relationship of black to red. Here a red long is worth three imperfect breves, a black long two. Tempus and prolation are imperfect throughout. The scribe not only spelled out the rhythmic reductions of the second *talea*; he also provided dots of addition after each red note in the Tenor and Solus Tenor (long and maxima in *color* 1, breve and long in *color* 2) to confirm the note values as being half as long again as their black counterparts. This proliferation of dots violates the elegance of the notation and renders the redness of the notes, though not of the rests, redundant—a clumsy expedient.¹⁴ The scribe may not have understood the compositional conceit.

¹³ Although not involving canon, the ingenious construction of the second Yoxford Credo would have been facilitated by the crutch of a solus tenor, which would have been possible to fashion from its tenor and essential contratenor.

¹⁴ Other notational redundancies in the Yoxford manuscript include the provision of swallowtails for alteration in *Sub Arturo plebs* and of dots of syncopation in the complete Credo; these are discussed further below.

The original notation surely used both black and red (as the different rest evaluations require), but without dots. The red notes meant what dotted [black] notes would have meant, that is, they were perfect, and needed no dots. In the first (and originally the only) notated *color*, red notes would yield:

imperfect maximodus (maxima = 2 longs)
perfect modus (long = 3 breves, *plenis tribus*?)
 imperfect tempus (breve = 2 semibreves [of the upper parts]).

Black notes were imperfect throughout. This reconstruction is supported by the rests; both red and black rests are required. Rests cannot receive dots of addition except, paradoxically, in some English practices lamented by the author of the *Quatuor principalia*.¹⁵ The scribe failed to make the adjustment that would have been necessary (if inelegant) for his spelling out in duple values (which could as well have been monochrome), namely, to give the Tenor rests that were originally red as perfect long rests spanning three not two spaces each. Breves, being duple subdivided, are not affected, hence the red-black Tenor-Contratenor hocket upbeat (perhaps another representation of *paribus pascibus*) to each new *talea* statement.

This projected use of red corresponds to one of the alternative meanings given in the "Vitrian" *Ars nova*, whereby red notation can change modus or tempus (or both) to become imperfect or perfect. The normal practice by around 1400 was for red to yield imperfect values within perfect black notation (as in the duplum of *Sub Arturo plebs*, which precedes *O amicus* in the Yoxford MS); *O amicus* thus has what is sometimes called "reverse" coloration. In the first *color*, it is only the modus relationship (long to breve) that is made triple (perfect) by red coloration. Maximodus, tempus, and prolation remain imperfect whether red or black. The red maximas contain two perfect longs; the red longs contain three imperfect breves. This usage corresponds to that described for the Vitrian motet: "*In arboris empiro*, nam in tenore illius moteti de rubeis tria tempora pro perfectione sunt accipienda, de nigris vero duo."¹⁶ *In arboris* differs only in using major prolation; *O amicus* is duple at that level. *YOX* furthermore spells out

¹⁵ Anonymous, *Quatuor principalia*, quartum principale, cap. XXXVII (Edmond de Coussemaeker, ed., *Scriptorum de musica mediæ aevi nova series a Gerbertina altera*, 4 vols. [Paris: Durand, 1864-76], 4:271b).

¹⁶ Philippe de Vitry, *Ars nova*, ed. Gilbert Reaney, Andre Gilles, and Jean Maillard, *Corpus scriptorum de musica*, no. 8 (n.p.: American Institute of Musicology, 1964), 28. See *ibid.*, 28-29, for the larger discussion of coloration on which this paragraph draws. See also Sarah Fuller, "A Phantom Treatise of the Fourteenth Century? The *Ars Nova*," *Journal of Musicology* 4 (1985-86): 23-50 (doubts are raised about the date of these references in the treatise; 1321 may no longer stand).

the second *color* statement in diminished values, thereby at this level making just the tempus relationship (breve to semibreve) triple by red coloration. *In arboris* is again cited at the end of the short coloration chapter in *Ars Nova* not only for using red coloration to yield a triple red long before another, but also a triple red breve before another such. In other words, it spells out the same translated diminution in terms of the lower note values that is written out in *O amicus*. The *Ars nova*'s other examples of "reverse" coloration are the lost motets *Thoma tibi obsequia*, in which red notes were to be sung in perfect tempus while retaining imperfect modus, and *Plures errores*, cited as the converse usage of *Garison*, in turn one of the few (and surviving) pieces cited to illustrate the use of black for perfection and red for imperfection in both modus and tempus. The tempus-level variations cited for *Thoma tibi obsequia* and *Plures errores* would apply to the (conceptually redundant) written out diminution sections of both *In arboris* and *O amicus*.¹⁷

Yet another hemiolic relationship is present in *O amicus*: the first four reconstructed Contratenor notes occupy eighteen breves to the corresponding twelve of the Tenor, leaving respectively twelve and eighteen breves for the remaining two notes.

Reconstruction of the Original Notation

Figure 1a gives the first *talea* of the Solus Tenor in its reconstructed original notation, figure 1b that of the Tenor. Disregarding rests for the moment, the Contratenor can be assigned the same note values as the Tenor but with the colors reversed, as in figure 1c. Its colors are consistent with those of its embedded notes in the Solus Tenor, saving only the first *a*, left black in the Solus Tenor to reflect that it is the continuation of an already sounding note.

The adjacency in the Solus Tenor of notes 3–5 (*b g a* in *talea* 1) of the six canonic pitches shows that no rests can have intervened in the Contratenor at a point where the Tenor has red rests and where a like pair of black rests must also be inserted.¹⁸ This appears at first to be an insuperable obstacle to the goal of achieving a notation from which both

¹⁷ *Thoma tibi obsequia* and *In arboris* are listed in the 1376 index of the largely lost Trémoille manuscript. The only one of the three *YOX* motets to be cited in that index is the widely copied *Degentis vita / Cum vix artidici*, which follows *O amicus* in *YOX*. See now Margaret Bent, "A Note on the Dating of the Trémoille Manuscript," in *Beyond the Moon: Festschrift Luther Dittmer*, ed. Bryan Gillingham and Paul Merkley, Musicological Studies, no. 53 (Ottawa: Institute of Mediaeval Music, 1990), 217–42.

¹⁸ On contrapuntal grounds the Contratenor needs no rests. Each note as reconstructed could be sustained through the ensuing rest. Such a solution, however, defies a rendering in original note values that can be accommodated to those of the Tenor.

parts can be derived. If, however, the canon that is so clearly embedded in the Solus Tenor is to remain strict with respect to its pitches, notes 5 and 6 of the Contratenor must be *followed* by the rests that *precede* them in the Tenor. A similar reversal can be applied to note 2 and its rest, though it is not a necessary assumption for that note. Ignoring for the moment the omitted pair of rests necessary to complete the Tenor, this proposed reversal of the order of notes and rests for the derived Contratenor removes the obstacle posed by the “restless” adjacence of notes 4 and 5 in the Solus Tenor and therefore in the reconstructed Contratenor, now shown in figure 1d.

The Contratenor must have been spelled out in notated form at some point, its colors thus made tangible, and the Solus Tenor derived from it, presumably by the composer after going through the present process of fixing the canon to meet the constraints of a single notation. None of the refinements devised here to permit the Contratenor to be derived from the Tenor’s notation is helped or hindered by musical sense. Further variations and refinements may be possible. The composer’s strategy, put at its simplest, was to create a harmonic foundation of sounding fifths (his “sweet-sounding emiollic concord”) from the canon at that interval, and to avoid direct parallel progressions between the two supporting parts by manipulating their mensural values and the location of rests.

By assuming a single notated part as the basis for the canon, dotless color-coding of sesquialtera relationships in black and red, and unwritten derivation of the *color* repetition in reduced values, we can restore an elegant original notated form to the Tenor that earns the motet’s textually self-proclaimed subtlety.

Missing Performance Instructions

The original instructions to derive the canon from the notated Tenor and to make the Tenor itself performable may have gone something like this:

Contratenor incipit cum tenore, fugando in diapente (3:2)
super tenorem.

Rubee note et pause in tenore debent cantari de modo perfecto, nigre de imperfecto; in contratenore e converso.¹⁹
Tempus et maximodus semper imperfecti.

¹⁹ There are two possibilities for the Contratenor. Either it has to be imagined with colors reversed from the Tenor (everything that was black becomes red, and vice versa) and with reversals of rests and notes as prescribed. (This is suggested by the notation of the Solus Tenor, which uses red for what would be red in such a reversal in the derived

Tenor (sed non contratenor) debet inserere duas pausas longas rubeas post quartam notam.

Contratenor debet cantare omnem notam ante pausam que se sequitur et non post.²⁰

“The Contratenor is in canon with the Tenor, beginning together with it at the fifth above. Red notes and rests in the Tenor are in perfect modus, black are imperfect; in the Contratenor the colors are reversed. Tempus and maximodus are imperfect throughout. The Tenor (but not the Contratenor) must insert two red long rests after the fourth note. The Contratenor should sing all notes before and not after the rest(s) following them.”

This may seem an excessive number of qualifications for a six-note canon, but they are certainly less extreme than some surviving examples of verbally qualified canon that permit performance from a single notated part, notably the much more elaborate Credo (*OH*, no. 75), on whose instructions the present ones are modelled.²¹

The rests omitted from the Tenor are needed only in the Tenor and may therefore have been prescribed verbally to enable the same notation to serve both Tenor and Contratenor. But the Yoxford scribe may have compounded our confusion by mistaking the instruction and inserting the red rests in place of the black rests which must directly have preceded note 5. Thus note 5 in the Tenor should be a red maxima immediately preceded by two black (not red) long rests; note 5 in the Contratenor was not preceded by rests, as the Solus Tenor shows; it must have been a black maxima followed by two red long rests (see figure 1e). From this point to the end of each *talea* there is a very straightforward, and not so subtle, alternation both of sound and silence and of red and black within and between the two “virile” parts.²²

The solution to note 6 also reverses note and rest in order to maintain the alternation; the Tenor is reconstructed as red rest plus breve, the

part; i.e., the Solus Tenor is notationally consistent in making red longs perfect and black imperfect.) Or are the meanings of the coloration to be reversed, as in a mental derivation? This yields the more elegant solution of a presumed rubric that would reverse the meanings of black and red in the Contratenor.

²⁰ This may apply passim or from the midpoint, *post has pausas*.

²¹ If these were conceived not as a Tenor and Contratenor but rather as two tenors there would be no “missing” Contratenor, and the above instructions could be rewritten accordingly.

²² See the translation for Text II’s “alternare subtiliter possit duum viriliter...” (l. 9–10).

Contratenor as black breve plus rest. The color difference is here cosmetic because the breve value is not affected by coloration, the breve (tempus) being imperfect throughout the first *color*. The Solus Tenor approaches the final Tenor note with two semibreves descending through the interval of a third; these cannot be accommodated in the canon. On their own they make sense, but the otherwise overwhelming evidence of canon has here been allowed to overrule the semibreve pairs in favor of the note a fifth above the Tenor. Only at the final cadence does the Solus Tenor come into its own, and that may indeed be its derivation; it provides a good cadence to the supernumerary final long.²³

But are the performance instructions in fact missing? By hindsight it may be possible to scent them, albeit camouflaged in deliberately ambiguous terminology, in the text of Voice II, to which we shall soon come.

The Final Cadence

This canonic reconstruction of the Contratenor is marred only by the penultimate breve of the Solus Tenor (in diminution, a semibreve). In *color 1*, two semibreves occur where the Contratenor should have a breve a fifth higher than the Tenor final, and in *color 2* there is a rest. The Solus Tenor thus forfeits the striking downward leap of a fifth between the two canonic parts at the end of each *talea* necessitated by the canon, and for which the cumulative evidence is now persuasive.²⁴ The inconsistency between the two written out *colores* within the Solus Tenor part is no less problematic than that between both of them and the Contratenor. All this could simply be due to a late compositional decision about placing the last note of the canon. Such anomalies in Solus Tenor parts often suggest that they were made from a premature version of the conflated parts.

While the concluding figure of each *talea* in *color 1* of the Solus Tenor does not match the canon, it is, on the other hand, appropriate to the adaptation needed (and supplied in this transcription) for the final cadence of the motet, whose resolution lies outside the canonic and rhythmic structure; I take it to originate from some form of that cadential provision. It could even have been applied to the internal cadences by a copyist who

²³ On the penultimate breve or semibreve of each *talea*, except the last time, Voice II sounds the Contratenor note a fifth above the Tenor.

²⁴ The only anomalous place, where the top parts do not go well with the reconstructed Contratenor, is at the end of the first *color*, m. 45, which is only marginally acceptable with the Solus Tenor. Given the exact correspondence of Voice II to the end of *talea 1* (mm. 14–15) here, I propose emending the upper part to correspond with Voice I. It will then avoid dissonance with both the Contratenor and Solus Tenor, and simply involves assuming that the passage was written one step too high.

did not realize that what he was looking at was in fact a draft for the end of the piece. The rests in the first two *taleae* of *color* 2 coincide, in Voice II, with notes that duplicate the pitch of the canonic Contratenor. No attempt has been made here to prescribe the final cadence in the qualifying verbal canon; the adaptation required to the Tenor as written and the Contratenor as reconstructed could have been devised by the performers, as it has been in this edition, on the clue of the misplaced cadential formulas of the Solus Tenor.

The necessity of a final chord on *f c f* is corroborated by the Solus Tenor, which makes the rhythmic adjustment needed for a final cadence outside the canonic and rhythmic structure, while the Tenor diminution is mechanically written out, with no provision either for the final chord or for a satisfactory approach to it. The reconstructed Contratenor must and can have *c* on the antepenultimate semibreve, but the Tenor needs an interpolated *g* on the penultimate, not *f* as in the Solus Tenor, descending to its final resolution on *f*, as in the Solus Tenor. If the Tenor must bend to approach the cadence, so may the Contratenor. The final note of the canon, a fifth apart, is thus delayed in both lower voices for the final simultaneous cadential arrival.

Voice I has a ligature of two semibreves, *a e*, and no resolution, where strict isorhythm would demand a semibreve and a semibreve rest. At least one part, possibly two, must supply *b-c* in a four-part cadence whose Tenor proceeds from *g* to *f*. This need can be addressed by a cadential adjustment in the reconstructed Contratenor. The top part has *a e* which must be followed by [*f*] (semibreve, semibreve, long). Musically more pleasing, but hard to defend by manuscript evidence or part range, would have been a reading for Voice I that doubles the Contratenor progression at the octave, *a [b c]* (semibreve, semibreve, long).²⁵

Upper Parts

Overall Plan and Durations; Relationship to Lower Parts

Color 1 is laid out in three *taleae* each of fifteen imperfect longs (= thirty imperfect breves), and *color* 2 in three *taleae* each of fifteen imperfect breves, by simple duple proportion. The upper parts operate in duple mensuration throughout, though they partake in the triple shift that is fundamental to the lower-voice design, a shift (of meter, not of mensuration) that is made prominent and audible in the second *color*. The upper parts maintain strict duple time with minor prolation throughout and have no coloration. Even when, at each *talea* midpoint, the supporting

²⁵ *Sub Arturo plebs* likewise has to be "fixed" at the end, in a sense "cast off."

Tenor and Contratenor assert a triple pattern (mm. 7–9 and corresponding places), the duple regularity of the texted upper parts is not only maintained but given deliberate sequential emphasis. This is, of course, especially noticeable in the second *color*, where the reduced values claim attention more aggressively.

At the end of each *talea* of the first *color* (mm. 14–15, 29–30, and 44–45), the insistently duple pattern of mensuration and syllabification is broken in two ways which serve to prepare the next *talea*: the clearly audible sequence (*cum dat plausus / gaudia / albo clausus / previa*) is in both texted parts “displaced” so that two groups each of three semibreve beats are presented, while at the same time the eight-syllable lines of Voice II are at this moment divided not by fours but (again audibly) as 2 + 3 + 3 (*promant / gaudia / previa*).

The effect of rhythmic repetitions at corresponding positions in the *talea* repetitions is intensified by rhythmic and melodic sequence and by alternating dialogue between the two texted parts. Within *color* 1, both upper parts have an exact rhythmic repeat across the middle of the *talea*:

Voice I mm. 6–8 = 9–11; a second repetition starts in m. 12

Voice II mm. 5–7 = 8–10; a second repetition starts in m. 11

This repetition recurs at the corresponding places in the subsequent two *taleae*.²⁶

In *color* 2 at the corresponding points a different device is used. The shorter musical span of each *talea* would have been overwhelmed by a comparable rhythmic repetition. Instead, the composer juxtaposes the two audibly perfect lower-voice breves, produced by the *color* diminution, with the continuing duple tempus of the top parts. Voice I maintains duple measure throughout. After the spondee on [*incre-]pavit* (and corresponding places) come *three* rhythmically identical groups of minims separated by rests.²⁷ Voice II, although still subject to duple mensuration, has breves 7–9 of the *talea* (mm. 49–50 and corresponding) arranged in two equal triple groups.

²⁶ One could also count this simply as a repetition of both parts in mm. 6–8 and 9–11, but this cuts across words and is a cruder way of counting.

²⁷ Although these are actually each of three, two, and three minims = syllables, the second group is notated with two minim rests preceding the two minims, instead of the semibreve rest used elsewhere which would have sufficed here. This apparent notational anomaly (unlike the others) must be taken not as a coarsening by the scribe but as expressing the compositional intent of presenting this second group also as a unit of three minims (i.e., syllables), the first of which is, in this case, silent, though signaled by its visual separation.

In addition, many local repetitions contribute to a sense of careful planning and economy. These include repeated notes,²⁸ a falling fourth figure,²⁹ falling fifths,³⁰ and sequences.³¹

Relationship of Words and Music

The two texts of *O amicus / Precursoris* were clearly designed as a related pair, not as a single text to be divided. In what order might we suppose the texts and music to have been conceived and united?³² At least one motet in an English source is demonstrably a contrafactum: this is the English copy, latinized as *Domine quis habitabit* (in *Ob* 7), of the French motet *Se paour / Diex tant desir / Concupisco* (in *Iv* and *CA 1328*).³³ Another motet of English provenance, *Are post libamina* (*OH*, no. 146), has seemed to proclaim itself as a Latin contrafactum of a French original, but this interpretation will soon be challenged in a new translation by David Howlett. Weakened credentials of this piece as a witness to motet contrafaction must increase our caution about suggesting that texts might sometimes have been added to existing music, whether newly, simultaneously, or previously composed, instead of the more normal expectation (with its confusing English rendering) that texts are set to music newly composed for them. Together with *Are post libamina*, the Yoxford motets *Degentis vita* and *O amicus* belong to a very small number of mostly English motets that observe a strict relationship between notes and syllables, a relationship that at first sight might have inclined us even more to believe

²⁸ *Color* 1, Voice I: repeated notes: *ut dicam* (fff); *parvulus* (eee); *sonitum* (ggg); *nascitur* (eee); *tenero* (ggg); *meruit* (aaa): (*puer nascitur* is the inversion of *tam a tenero*)

Color 1, Voice II: m. 7, *mellisona* (eddd); m. 22, *epogdois* (aggg); m. 37, *possit duum* (feee); m. 10, *uti prona* (ecc; emend to dccc?); m. 25, *atque scemo* (eddd); m. 40, *currens suum* (feee); mm. 14–15 *gaudia previa* (ffc fff); mm. 29–30, *paribus pascibus* [actually not “equal” steps! (ccb and eee)]; mm. 44–45, *vel iter breviter* (ffc fff).

²⁹ Falling fourth figure: *antequam* (ggd), *creditor*, (aae), *sedulus* (aae).

³⁰ *Color* 2, Voice II: melisma-hocket at end of each talea is *ad*, *gc*, *ad*, falling fifths, mirroring the descending fifth heard in the canonic lower parts.

³¹ Sequences: *sed et propheta dicitur*; *dirigit rege superno* (but *maior Christus asseruit* is different rhythmically as well as melodically).

Sequences also end each *talea* in Voice I: *cum dat plausus alvo clausus* (fgaa efgg); *in expertum iter certum* (efgg deff); *ut qui scivit diffinivit* (gabb fga), starting respectively on *f*, *e*, and *g*, exact sequences to point the section ends. The first and third of these are over the same Tenor note but a step apart; the first and third *taleae* in Voice II (*gaudia brevia*, *vel iter breviter*) respond at the same pitch (ffc fff), a clever correspondence.

Color 2, Voice I: *vocavit limpha verbo lavit pavit* (aaae defga ag); *in questum dat absisum festum mestum* (gggd cdefg gf); *scemata labe sume nota vota* (aaae defga ba).

³² This discussion addresses composition order. In the manuscript, as usual for syllabic music at this time, words were copied before music was added above them.

³³ The two versions of this motet are edited by Harrison (PMFC V, nos. 16, 16a).

that text preceded music. The texts of *O amicus* were surely written by the same person at about the same time, but that person must have known already the details of the musical construction in order to be able to build the prescriptive canon into the text. These technical prescriptions are so specific that subsequent composition of the text to fit the fully or partly composed motet must be considered a strong possibility. Certainly the texts are very closely tailored to each other and to the musical plan by:

- a) strictly syllabic setting in the top part, and in the syllabic portions of the second part. Presentation of syllabic text in one part against melismatic ligatures in the other contributes to text audibility. The musical setting in Voice I is relentlessly syllabic. Voice II has some short melismas, whose notes were ligated where possible. Syllabic text setting is almost a commonplace in English fourteenth-century composition. Despite their common background in the syllabic thirteenth-century conductus, such syllabic tailoring is all but totally absent from the French motet of the fourteenth century; *Degentis vita*, if indeed it is French, is an exception. The dotted semibreves in the second *color* (Voice II, mm. 52–53) are evidently intended to have no text, despite the manuscript underlay to them of *vi laudare*, here matched to the second and third *talea* statements.
- b) the many word breaks that fall at textually and musically corresponding places in successive *taleae*; most of those breaks are articulated by a musical rest. In *O amicus*, Voice I is not only strictly syllabic, but musical rests always coincide with word breaks. Either the music was planned so that no words would be interrupted by rests, or the text was written to fit the pre-composed music with the constraint of syllable count in relation to the notes of a predetermined rhythmic pattern, and of word lengths in relation to rests.³⁴ The “fore-running” choice of subject predetermined the chant tenor and the symbolism of its manipulation; the music was composed with an eye to equal rhythmic patterns that will accommodate regular line and syllable counts in fours and eights. Maximum play has been made with the musical caesuras; the placing of rests within lines not only disciplines the consistent positioning of word breaks, but often presents the secondary rhyme scheme more audibly than the primary one.

³⁴ In no other pieces does this kind of planning occur in such a sophisticated way. The English motet *Suffragiose virginis* (PMFC XVII, no. 54), for example, has twenty units each of six breves all rhythmically identical, overlapped with seven *colores*. The text of the upper parts is in simple rhythmic canon throughout, with alternating five- and three-syllable groups punctuated by rests.

- c) a secondary rhyme scheme which receives musical prominence in conjunction with some word breaks. Some other subsidiary rhymes are not maintained in each *talea*. Not only are musical rhythms exactly and prominently matched to each other but also to the text rhymes *subtiliter*, *viriliter*, and *simpliciter*. In addition, interestingly, those *same* rhythms, in diminution, are used for *vel iter* and *breviter*, interspersed with similarly matching music for *possit durum* and *currens suum*.
- d) text lengths that are exactly tailored to the musical requirements. The final “stanza” of text II has only three lines, one for each *talea* of the second *color*, breaking for a compelling musical reason the otherwise observed four-line integrity of the texts.³⁵ Although to us an obvious thing to attempt, the rigorous correspondence of stanza to *talea* found here was then very unusual. Each of the half-stanzas of the first *color* in text I is set to fifteen breves (half the *talea*). The stanza division (without a musical break after *ausus*, *desertum*, and *audivit*) occurs exactly at the midpoint of the *talea* (m. 7½), just as the two [!] “full threes” (*plenis tribus*) of the Contratenor red notes are audibly exposed to straddle the middle three units of the *talea*. *Plenis tribus*, moreover (in Voice II), is set to three imperfect breves.

The text of Voice II both advertises the compositional conceit and adumbrates how the performer is to retrieve it from a sphinx-like notation. This text must postdate the construction of the lower voices; it is a more complex case than the “bis sub emiolii” of *Sub Arturo plebs*, whose proportions could have been decided ahead of their implementation. The simpler explanation for *O amicus* is that the musical composition did in fact precede that of the texts, while proceeding in general anticipation of their content. First, a clever constructional conceit was in place together with its notated form—the chant-based lower-voice canon. Then a Solus Tenor was drawn from that foundation and the upper voices erected upon it. Finally, their strictly patterned rhythmic figures and repetitions provided a syllabic straitjacket into which the words were fitted.

The close interconnection of words and music makes it very likely that they are by a single author and conceived as an entity.³⁶ Indeed, the author of the text seems to identify himself as the musical composer by

³⁵ This also happens in the English motet *Carbunculus ignitus lillie* (OH, no. 143).

³⁶ For similar speculation with regard to Ciconia’s motets, written for his own masters and patrons and often embodying his suppliant name, see Margaret Bent, “Text Setting in Sacred Music of the Early 15th Century: Evidence and Implications,” *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, ed. Ursula Günther and Ludwig Finscher, Göttinger musikwissenschaftliche Arbeiten, no. 10 (Kassel: Bärenreiter, 1984), 291–326.

formulations such as *mea nota* and *cano*. The mutual accountability of text and music, and our concomitant reconstruction of the disciplines of construction faced at each stage by the creator, give us sure access to an authorial intent that we as editors may have recovered more fully, and may value more highly, than did the scribe through whose dim glass we see—and clean—the text.

The entire second text, starting with the word “precursor” to denote both John the Baptist and the canonic *dux*, plies an elaborate double meaning in counterpoint with the the canonic Tenor on an Introit (introductory if not precursive) for this saint. Clearly loaded with musical terminology as well as allusions to John the Baptist, Text II appears by hindsight to contain full performance instructions, themselves as camouflaged as their solution, for unlocking the concealed riddle of the double Tenor, whose mutually prefiguring constituents play out graphically and audibly the complementary, harmonious roles of the prefiguring Baptist and the prefigured Christ. The four-voice piece (*sic*) is supported on the symbolic structure of a chant-based canon two in one (*sic*); the texts of its upper parts (permeated by *fourfold* counts of lines, rhymes, syllables, and musical rhythms) are a *cento* drawn from all *four* Gospels, that counterpoints the Baptist story, in Voice I, with the musical performance instructions (framed by Baptist allusions “Precursoris” and “patronum”) in Voice II.

Neighboring Compositions

The unique copy of *O amicus* is sandwiched in *YOX* between two possibly significant neighbors, both of which are known from other sources. The first recto of the first bifolium contains the duplum and tenor of *Sub Arturo plebs*, not hitherto known from an English source. The last verso contains the triplum and tenor of the motet *Degentis vita*, hitherto known in continental sources only,³⁷ which now for the first time comes under suspicion of an English career if not, indeed, of English origin. The succession of these three pieces in *YOX* is highly suggestive. *O amicus* has technical affinities with each of the others that may point to common authorship, provenance, or at least technical concerns.

We have already observed that *Degentis vita* shares with *O amicus* the feature, unusual in French motets, of a strictly syllabic text. *Degentis vita* further shares with *Sub Arturo plebs* some synopes, albeit in “easier” duple mensuration. It has yet to yield up all its cunning. It does not appear to be “signed,” despite some first-person references; and the verdict on its

³⁷ *Ch*, *BarcC*, *Nuremberg*, *Br*, and the lost *Strasbourg* and *Trém* manuscripts.

English candidacy must be left open for now. This composition, however, must antedate the 1376 *Trémoille* index in which it appears; neither of its two companions in *YOX* is in that index, although *Sub Arturo plebs* may date from the early 1370s.

The self-conscious cleverness of *Sub Arturo plebs* is recorded at the end of its duplum text:

Huius pes triplarii
 bis sub emiolii
 normis recitatur
 Ut hii pulsent dominum
 quorum munus nominum
 triplo modulatur,
 illis licet infimus
 J. Alanus minimus
 sese recommendat,
 quatenus ab invidis
 ipsum sonus validis
 laus horum defendat.

"The pes [i.e., tenor; see comments on "footsteps" in *O amicus*] of this three-part composition is repeated twice under the rules of hemiola [$2 \times 3:2$, i.e., 9:6:4]. In order that these men, the *munus* [i.e., last rites, service, gift] of whose names is being sung in the triplum, may "beat" [pun] upon their lord and patron, J. Alanus—although lowest and least—commends himself to them, so that their sound may defend him [Alanus] from the envious, their praise [may defend him] from the strong."³⁸

Physical time-beating by singers on each others' arms and shoulders is often illustrated in pictures. Such beating may be implied here, giving rise to a further pun: the unprecedented and unparalleled trick whereby the final three *taleae* of the triplum are each a minim shorter than those of the duplum and tenor, so that it progressively loses a minim in each statement in relation to the other parts. This would require beating of

³⁸ Roger Bowers ("Fixed Points in the Chronology of English Fourteenth-Century Polyphony," *Music and Letters* 71 [1990]: 333) claims that the triplum was conceived as much in Frenchman's as in Englishman's Latin, with G not W for William in the previously known sources. Actually, the Yoxford manuscript has "gwydo."

Several of the composers' names are associated with East Anglia, Norfolk, Bury, Ipswich. A local Suffolk connection for the musical fragments from Yoxford remains a possibility.

unusual concentration and probably vigor. The portion of chant selected for the tenor is "In omnem terram [exivit sonus eorum]" (Their sound is gone out into all lands), a thoughtful choice for an export or expatriate composition.

The Englishness of *Sub Arturo plebs*, never in doubt because of its celebration of English musicians and the contrafact-proof intimacy of its relationship between text and music, is now handsomely crowned by its belated discovery in an English source. Roger Bowers has recently proposed a date for *Sub Arturo plebs* in the early 1370s, before the death in 1373 of the strongest candidate for Aleyn, the composer. If that Aleyn is not the composer (and the name is common), nothing would prevent a dating in the 1380s. The piece is thus distanced from the uncomfortably early dating in 1358 originally proposed by Trowell.³⁹ Bowers is able to uphold most of Trowell's brilliant and ingenious identifications, partly by correlating past tense references and arguing that some of those praised were already dead at the time of composition. Musically, there is nothing in England or anywhere else quite like this piece; even Cooke's post-Agincourt motet that uses the same proportions is much less complicated.⁴⁰ Now that we know so much more English fourteenth-century music than when Trowell advanced his thesis, we are spared the need to accept an anomalous date for one of very few potentially datable pieces.⁴¹

³⁹ Brian Trowell, "A Fourteenth-Century Ceremonial Motet and its Composer," *Acta musicologica* 29 (1959): 65-75; Roger Bowers, "Fixed Points," 330-35; and Margaret Bent, editorial note to *Two Motets in Praise of Musicians* (Newton Abbot, Devon, England: Antico Edition, 1977): "it is hard to maintain such an early date for a piece which has no comparable stylistic or technical compatriots until after 1400. However, the stronger identifications and the presence of the music in a late 14th-century repertory do favour a dating somewhere between these extremes. The anomalies of style and date recede considerably in the face of a hypothesis that the motet may have been something of a diplomatic exercise, originating from the orbit of the Black Prince in Aquitaine. This would not only account for its presence in a manuscript whose repertory is strongly tied to Foix and Avignon, but removes the irony in the choice of a French genre and a French style by an English composer (presumably) advertising English achievements. A date in the 1370s now becomes plausible." On the biographies of musicians named in *Sub Arturo plebs*, see also Bowers, "Fixed Points," esp. 322-29 and 333, and Andrew Wathey, "The Peace of 1360-1369 and Anglo-French Musical Relations," *Early Music History* 9 (1990): 150-54 and 165-74.

⁴⁰ Cooke's motet, *Alma proles* (*OH*, no. 112) is the only other piece that reduces 9:6:4, but the mensuration of the upper parts changes to facilitate their accommodation to those proportions instead of, as here, playing on the conflict.

⁴¹ Even more recently, Andrew Wathey has developed a thorough background against which to present his discovery of a reference in 1369 to Matheo de Sancto Johann in England. The identification of this composer of secular songs preserved in the Chantilly manuscript with the composer "Mayshuet" of at least one motet in *OH* (*Are post libamina*, *OH*, no. 146) thus gains strength. See Wathey, "The Peace of 1360-1369," 144-50.

Despite the early prescriptions in the *Ars nova* treatise and early use in the *Roman de Fauvel*, very few compositions of the fourteenth century, English or French, use coloration; *Sub Arturo plebs* is almost unique in having duplum coloration (it has no contratenor).⁴² Even a dating as late as the 1380s makes the piece early (by any standards) for such great rhythmic complexity, for a proportional reduction 9:6:4, and for its uniquely crafty overlaps in the final section, where the *talea* length of the triplum progressively overtakes the duplum and tenor.⁴³

YOX is evidently a provincial manuscript. Its use to bind a local administrative document may betoken local origin. The superficial appearance of awkward script, the unpractised musical notation and its inconsistent ductus, conspire with textual and musical infelicities to show that the scribe was out of his depth. The text includes spelling errors and obvious grammatical slips.⁴⁴ *Sub Arturo plebs* is provided in the *YOX* copy with unmistakably English swallow-tails on minims that are to be altered, a provincial anglicism that died out soon after 1400 and was purged from the *OH* repertory, although present in some of its concordant sources, including the Fountains Fragment. Although at first sight these signs appear to corroborate the English origin of the motet, they may, rather, be an attempt by a less sophisticated English user to deal with its unfamiliar mensural demands. This would then be yet another notational bowdlerisation by the scribe of this provincial manuscript, equivalent to his addition of redundant dots to the red notes in the Tenor of *O amicus*. The Yoxford Credo, although copied in another hand, has similarly superfluous dots of syncopation within wholly duple mensuration. *O amicus*, moreover, uses the major semibreve rest, a distinctive form peculiar to English fourteenth-century sources which, equivalent to a "dotted" rest, crosses above and below its staff line; it is not here always graphically distinguished from the minim rest, but musical sense and regular rhythmic repetitions leave no ambiguity in its evaluation.

⁴² For coloration in English motets, see also *Beatus vir* (*Lwa* 12185, 3); *Nos orphanos erige* (*Lwa* 12185, 4); *Maria diceris / Soli fines* (*US-SM* 19914, 3); *Humane lingue* (*Lbl* 40011B, 17); and *Alme pater* (*Lbl* 40011B, 18), if it is English. All of those have coloration in the tenor or contratenor or both; *Beatus vir* also has it in the duplum.

⁴³ Correctly transcribed by Harrison in *PMFC* V, no. 31, but not by Günther in *CMM* 39, no. 12.

⁴⁴ For example, *tripharrii* for *triplarii*, and *guydo* in *Sub Arturo plebs*, *prehenda* for *prebenda* in *Degentis vita*. It has not been established whether they (a) give support to any of our emendations, or (b) suggest that the three motets, or at least the first two, had been copied from a source that habitually made the same kinds of errors. The latter would suggest that they might have been copied from the same source, thus firming up by a notch their claims to sibling pedigree.

O amicus shares with *Sub Arturo plebs*, its immediate predecessor in *YOX*, the following:

- a) the feature, very unusual in English music before *Old Hall*, of mensurally significant coloration;
- b) the (surprisingly) relatively uncommon maintenance of strict correspondence between stanzas and *taleae*;
- c) a text that embodies information about musical technique and a personal statement by the poet/composer:
 - i) in *Sub Arturo plebs*, a statement of the musical technique of proportional reduction, and a personal statement (with a request for the patron's protection against the envious) by the composer: "J. Alanus minimus sese recomendat");
 - ii) in *O amicus*, a qualifying verbal canon that corroborates the canonic derivation of the Contratenor part from the Tenor, together with a personal petition for a patron's protection.

Musically, their styles seem different because their mensurations are different; the technical verbal-musical challenges posed are of diverse but parallel ingenuity. They are so different from anything else in England at the time that the personalisation of the text by its maker, the likelihood that he wrote text and music in both cases, that he seems to be saying in the text that he wrote the music and that his name is John, and that he has a barely concealed if unctuous pride in his own work—all this suggests that *O amicus* may indeed be a companion piece to *Sub Arturo plebs* and by the same author, Johannes Alanus. If other features (including an equal level of ingenuity of a kind not yet mined from the text of *Sub Arturo plebs*)⁴⁵ do suggest common authorship, then it might confirm that the John of *O amicus* is indeed the J. of *Sub Arturo plebs*, and that both are therefore Alanus.

Leaving aside *Degentis vita* and considering just the suggestive adjacency of *Sub Arturo plebs* and *O amicus*, we seem to have here two works evidently with text and music by a Johannes (Alanus, in the case of *Sub Arturo plebs*), each a unique, cleverly posed and brilliantly solved technical essay that exceeds in self-conscious cleverness (signed and advertised in the text) any known English work and most non-English works of the period around

⁴⁵ *Sub Arturo plebs* has a *talea* length of 16 breves \times 3T \times 3C, reducing 9:6:4. (i.e., 16 \times 27: 16 \times 18: 16 \times 12 minims). Is the author punning on *minimus*? *O Amicus* has 15 longs (or 30 breves) \times 3T \times 2C, reducing 2:1. (i.e., 30 \times 12: 15 \times 12 minims).

1400. *O amicus* is an important addition to a small but significant repertory; it certainly calls for revisions and challenges to our existing view of the English and Anglo-French motet.

* * *

Manuscript sources are cited in this article according to the following sigla (RISM-type sigla are given in parentheses):

BarcC: Barcelona, Biblioteca Central, 971 (olim 946) (*E-Bcen 971*)

Br: Brussels, Archives du Royaume, Archives Ecclésiastiques, 758 (*B-Ba 758*)

CA: Cambrai, Bibliothèque Communale, B.1328 (*F-CAbm1328*)

Ch (*Chantilly*): Chantilly, Musée Condé, 564 (olim 1047) (*F-CH 564*)

Iv: Ivrea, Biblioteca Capitolare, 115 (*I-IVc115*)

Lbl 40011B: London, British Library, Additional 40011B (Fountains Fragment) (LoF) (*GB-Lbl 40011B*)

Lwa 12185: London, Westminster Abbey 12185 (*GB-Lwa 12185*)

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Nuremberg: Nuremberg, Stadtbibliothek, Fragm. lat. 9 (originally from binding Cent. V 61) (*D-Nst 9*)

OH (*Old Hall*): London, British Library, Add. 57950 (*GB-Lbl 57950*)

Ob7 (*EMus*): Oxford, Bodleian Library, e Mus. 7 (*GB-Ob7*)

Strasbourg: Strasbourg, Bibliothèque municipale, 222 C.22 (*F-Sm 222*)

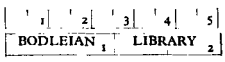
Trém (*Trémoille*): Paris, Bibliothèque Nationale, nouv. acq. fr. 23190, formerly Serrant (*F-Pn 23190*)

US-SM 19914: San Marino, CA, Huntington Library, HM 19914

YOX: Yoxford, private possession (*GB-YOX*)

mmas fiont iun? en zakarie filius lapista dñi puer ut dicam q
 fuit ant? puer ualde renatus ut credit? & ipha dixit tñ dñi plm
 alio? aut? leue? unat? Obficut at? iphas tñ alit? equo carat?
 tñ pui? q? iaferto fcul? iñ ario tñ metu? cultu? afro? dirigit regi
 luno? t? pñ? q? aru? p? qñ? ipha nito? fit agñm? pñes? digito? qñe
 baptizat? tñ tño? fontu? utris? auduit? tñm? fññm? inuit? uirere? q? uall?
 fuit? maio? epe? afferunt? ut? q? ficut? dññm? forio? pñetant? lictu? tñ
 & i? qñ? q? plures? & q? uocant? lmpñe? uilo? lauit? pñit? pñit? tññm
 q? tñpñat? i? tññ? nō? liare? nō? honeñtū? puelle? cap? i? queñtū? dñi? abfctū?
 fññū? meñtū? o? ihoēs? tñ? dñota? nīgr? cano? uoce? tota? pñāto? p? me
 i? mēta? lair? fume? uota? uota? **Dñm?**

Plate 1: Yoxford MS, fol. iv.



re curfo ne poma melifona concordia uti pia memona
 promat gaudia pura altucufis colorib; cogitois platis r; atq;
 feruo fcanctib; modis parib; pafrib; altucufib; fubtilit; poffit dmi
 virib; currens fuu fimpliat' curfu ul' r' breuit' fic p'roum
 meum tota in laudare laudis uota iure p'fau' mea
 uota
 Sohus t'p'p

Plate 2: Yoxford MS, fol. ii.

1	2	3	4	5
BODLEIAN	1	LIBRARY	2	

O Amicus / Precursoris

1

I
II

Contratenor

Tenor

Solus Tenor

Cl
T1

[O] A]- mi- cus spon-si pri-mus, en za- ka- ri- e fi- li-
[P]re- cur- so-

4

us, bap- ti- sta do-mi- ni pu- rus, ut di- cam quod
ris pre- co- ni- a mel- li- so- na

8

fi- nit au- sus. An- te- quam pu- er na- sci- tur re-
 con- cor- di- a ut- i- pro- na

11

na- tus ip- se cre- di- tur, sed et pro- phe- ta di- ci- tur cum dat plau- sus
 me- mo- ri- a pro- mant gau- di-

15

al- vo clau- sus. Se- nex mu- tus sub- sti- tu- it
a pre- vi- a, al- ter-

T2

Detailed description: This block contains the musical notation for measures 15 through 17. It features a vocal line with lyrics and three piano accompaniment staves. The vocal line starts with a treble clef and contains the lyrics 'al- vo clau- sus. Se- nex mu- tus sub- sti- tu- it' on the first line and 'a pre- vi- a, al- ter-' on the second line. The piano accompaniment includes a right-hand staff and two left-hand staves. A 'T2' marking is present in the second left-hand staff.

18

ac pro- phe- ta con- va- lu- it ex quo cir- cum- si- sus fu- it
na- tis co- lo- ri- bus,

Detailed description: This block contains the musical notation for measures 18 through 20. It features a vocal line with lyrics and three piano accompaniment staves. The vocal line starts with a treble clef and contains the lyrics 'ac pro- phe- ta con- va- lu- it ex quo cir- cum- si- sus fu- it' on the first line and 'na- tis co- lo- ri- bus,' on the second line. The piano accompaniment includes a right-hand staff and two left-hand staves.

22

par- vu- lus, qui in de- ser- tum se- du- lus iam a
e- pog- do- is ple- nis tri- bus

Musical score for measures 22-24. The score is written for voice and piano. The voice part is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "par- vu- lus, qui in de- ser- tum se- du- lus iam a e- pog- do- is ple- nis tri- bus".

25

te- ne- ro cum vic- tu cul- tu a- spe- ro di- ri- git re- ge su- per- no
at- que sce- mo scan- den- ti- bus mo-

Musical score for measures 25-27. The score is written for voice and piano. The voice part is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "te- ne- ro cum vic- tu cul- tu a- spe- ro di- ri- git re- ge su- per- no at- que sce- mo scan- den- ti- bus mo-".

29

in ex-per-tum i-ter cer-tum. Plus- quam pro-
dis pa-ri-bus pas-ci-bus. Al-

T3

Detailed description: This block contains the musical notation for measures 29 through 31. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "in ex-per-tum i-ter cer-tum. Plus- quam pro- dis pa-ri-bus pas-ci-bus. Al-". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff has a melodic line with some rests, and the left-hand staff has a bass line with a few notes and rests. A fermata is placed over the final note of the vocal line. The measure number "29" is written above the first staff. The measure number "T3" is written above the right-hand piano staff.

32

phe-ta me-ri-to fit, a-gnum pro-mens di-gi-to, quem ba- pti-zat, et sic
ter- na- re sub-

Detailed description: This block contains the musical notation for measures 32 through 35. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "phe-ta me-ri-to fit, a-gnum pro-mens di-gi-to, quem ba- pti-zat, et sic ter- na- re sub-". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff has a melodic line with some rests, and the left-hand staff has a bass line with a few notes and rests. The measure number "32" is written above the first staff.

36

si- to so- ni- tum pa- tris au- di- vit. Spi- ri- tum
 ti- li- ter pos- sit du- um vi-

39

sanc- tum me- ru- it vi- de- re quod nul- lus fu- it ma- ior,
 ri- li- ter cur- rens su- um sim- pli- ci- ter

43

Chri- stus as- se- ru- it, ut qui sci- vit dif- fi- ni- vit,
 cur- sum vel i- ter bre- vi- ter

46

for- ci- o- rem pro- phe- ta- vit ven- tu- rum, et in- cre- pa- vit quam
 sic pa- tro- num me-

C2
 T1

50

plu-res, et quos vo-ca-vit lim-pha, ver-bo, la-
um to-ta

53

vit, pa-vit. Tan-dem quod dam-pnat in-ce-stum non li-ce-re, non ho-
vi lau-da

T2

57

ne- stum, pu- el- le ca- put in que- stum dat
re lau- dis no- ta

Musical score for measures 57-59. It features a vocal line with lyrics and three piano accompaniment staves. The music is in a common time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of a simple harmonic support.

60

ab- sci- sum fe- stum me- stum. O Jo- han- nes, cum de- vo- ta
iu- re po-

Musical score for measures 60-62. It features a vocal line with lyrics and three piano accompaniment staves. The music is in a common time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of a simple harmonic support. A fermata is placed over the final note of the vocal line in measure 62. The text "T3" is written below the piano accompaniment in measure 62.

64

men- te ca- no vo- ce to- ta, pre- can- do pro me
 scunt me- a vo-

67

sce- ma- ta la- be su- me no- ta vo- ta.
 ta.

Appendix I

O Amicus / Precursoris
Text and Commentary⁴⁶

		Syllables in Text Lines	Syllables in Musical Units	Gospel References
Text I. Color 1.				
Ia	[O A]micus sponsi <u>primus</u> ,	8	22 (8, 8, 6)	J 3.29
	en zakarie filius,	8		L 1.5-13
	baptista domini <u>purus</u> ,	8	5	Mt 3.1
4	ut <u>dicam</u> quod finit <u>ausus</u> .	8	8	
Ib	<u>antequam</u> puer nascitur	8	5	L 1.41-44
	renatus ipse creditur,	8	8	
	sed et propheta dicitur	8	8	
8	cum dat <u>plausus</u> alvo <u>clausus</u> .	8	4 4	
IIa	senex mutus substituit	8	22 (8, 8, 6)	L 1.18-22
	ac propheta convaluu	8		L 1.67
	ex quo circumsisus fuit	8	5	L 1.59
12	parvulus, qui in desertum	8	8	L 1.80
I Ib	<u>sedulus</u> iam a tenero	8	5	
	cum victu cultu <u>aspero</u>	8	8	Mk 1.6, Mt 3.4
	dirigit rege <u>superno</u>	8	8	L 1.79
16	in <u>expertum</u> iter <u>certum</u> .	8	4 4	
IIIa	plusquam propheta merito	8	22 (8, 8, 6)	L 7.26
	fit, agnum promens digito,	8		J 1.36
	quem baptizat, et sic sito	8	5	Mk 1.9-11, Mt 3.16-17, L 3.21-22
20	sonitum patris audivit .	8	8	
IIIb	<u>spiritum</u> sanctum meruit	8	5	L 3.22
	videre quod nullus fuit	8	8	Mt 11.11, L 7.28
	maior, Christus asseruit,	8	8	
24	ut qui scivit diffinivit,	8	4 4	

⁴⁶ | = musical rest. The Gospels according to SS. Matthew, Mark, Luke, and John are referred to as Mt, Mk, L, and J.

		Syllables in Text Lines	Syllables in Musical Units	Gospel References
Text I. Color 2.				
1	forciorem prophetavit	8	8, <u>8</u>	Mk 1.7, Mt 3.11, L 3.16
	venturum, et increpavit	8		L 3.2-8
	quam plures, et quos vocavit	8	3 <u>2</u> <u>7</u>	
28	limpha, verbo, lavit, pavit.	8	<u>2</u> <u>2</u>	
2	tandem quod dampnat incestum	8	8, <u>8</u>	Mk 6.17, Mt 14.3-4, L 3.19
	non licere, non honestum,	8		
	puelle caput in questum	8	3 <u>2</u> <u>7</u>	Mk 7.22-28, Mt 14.6-8
32	dat abscisum festum mestum.	8	<u>2</u> <u>2</u>	
3	O Johannes, cum devota	8	8, <u>8</u>	
	mente cano voce tota,	8		
	precando pro me scemata	8	3 <u>2</u> <u>7</u>	
36	labe sume nota vota.	8	<u>2</u> <u>2</u>	

Ia/1: O as well as A is needed for the syllable count

IIa/2: prophetas

IIa/4: deserto

IIb/3: regi

Text II. Color 1.

I	[P]recursoris preconia	8	4 <u>4</u>
	mellisona concordia	8	4 <u>4</u>
	uti prona memoria	8	4 <u>4</u>
4	promant gaudia previa,	8	2 <u>3</u> <u>3</u>
II	alternatis coloribus,	8	
	epogdois plenis tribus	8	<u>4</u> <u>4</u> <u>4</u> <u>4</u> <u>4</u>
	atque scemo scandentibus	8	2
8	modis paribus pascibus.	8	<u>3</u> <u>3</u>

		Syllables in Text Lines	Syllables in Musical Units	Gospel References
III	alternare subtiliter	(8)		
	possit duum viriliter,	8	4 4 4 4 4	
	currens suum simpliciter	8	2	
12	cursum vel iter breviter.	8	3 3	

Text II. Color 2.

1	sic patronum meum tota	8	4 2 2
2	vi laudare laudis nota	8	4 2 2
3	iure poscunt mea vota.	8	4 2 2

II/1: alternensis

II/2: The most usual meaning of *epogdois* is in reference to the 9:8 proportion. This piece leaves little scope for such an interpretation, and until it can be made to make sense, we propose the drastic emendation of *epogdois* to *hemiolis*, the piece being full of 3:2 relationships on all levels, most notably the relationship of red notes to black, the canon at the fifth, and the three *taleae* per *color*. If, however, *epogdois* is taken to mean more generally "on eights," it may stand, though much more weakly, as a reflection of the eight-syllable lines and the use of multiples of four both in metric structure and of the tempus and prolation values.

III/1: alternatibus

The ends of this strictly square syllable count are punctuated and articulated by threes that serve to prepare the new *color*.

Rhyme scheme**Text I. Color 1.**

Ia	-us	IIa	-uit	IIIa	-ito
	-us		-uit		-ito
	-us		-uit		-ito
	-am -ausus		-ulus -ertum		-itum -ivit
Ib	-am -itur	IIb	-ulus -ero	IIIb	-itum -uit
	-itur		-ero		-uit
	-itur		-erno		-uit
	-ausus -ausus		-ertum -ertum		-ivit -ivit

Text I. *Color 2.*

I	-avit	2	-estum	3	-ota
	-avit		-estum		-ota
	-avit		-estum		me -ota
	-avit -avit		-estum -estum		-me -ota -ota

Text II. *Color 1.*

I	-ia	II	-is -ibus	III	-iter
	-ona -ia		-is -ibus		-uum -iter
	-ona -ia		-ibus		-uum -iter
	-ia -ia		-ibus -ibus		-iter -iter

Text II. *Color 2.*

-um -um -ota
-ota
-ota

Text I has (for *color 1*) three (double) stanzas each of 8 lines \times 8 syllables, then (for *color 2*) three stanzas each of 4 lines \times 8 syllables. Text II has (for *color 1*) three stanzas each of 4 lines \times 8 syllables, then (for *color 2*) a stanza of 3 lines \times 8 syllables.

In text I *color 1*, the last line of each a-stanza is linked to the first line of each b-stanza by rhyme in the third syllable or the second and third syllables. The first three lines of each a-stanza share end-rhyme, and the first three lines of each b-stanza share end-rhyme. One rhyme at the end of each a-stanza is echoed twice at the end of each b-stanza. In *color 2*, by a simpler scheme, one feminine rhyme, which ends the first three lines of each stanza, is echoed twice in the fourth line. The last two lines of the third stanza share a further rhyme in -me.

Text II *color 1* has the same rhyme scheme as text I *color 2*, five feminine rhymes in each four-lined stanza, but two lines in each stanza share a further rhyme. In *color 2*, the end-rhyme -ota is repeated from the last stanza of text I *color 2*, and the rhyme -um is repeated from the last stanza of text II *color 1*. More than one third of the syllables of the entire composition belong to rhyme schemes.

In text I there are 144 words, 88 in *color 1* and 56 in *color 2*, arranged in the ratio 11:7. In text II there are 33 words in *color 1* and 12 in *color 2*, arranged in the ratio 11:4. The numbers 88 and 56 are the major and minor parts of the Golden Section of 144.

In text I John the Baptist is described as *baptista* in Ia3, who *circumciscus fuit* in IIa3, who *baptizat* in IIa3, and *limpha lavit* in the fourth line of *color 2*. Note *propheta* in Ib3, IIa2, IIa1, and *prophetavit* in the first line of *color 2*. The Baptist is *filius* in Ia2, *puer* in Ib1, *parvulus* in IIa4, *a tenero* in IIb1. But in IIa1 he is *plusquam propheta*, *nullus maior* in IIb2-3, who *forciozem prophetavit* in the first line of *color 2*.

Appendix II

O Amicus / Precursoris Translations

Text I

O, the first friend of the Bridegroom,
Lo! the son of Zacharias,
the pure baptizer of the Lord,
4 that I may tell the crime that ended his life.

Before the boy is born
he is believed reborn
but he is also called a prophet
8 because he gives applause enclosed in the womb.

The old man, mute, cut short his speech
and regained his health as a prophet
from the time when the little boy was circumcised
12 who into the desert,

attentive now from a tender age,
with rough food and clothing
directs his certain journey
16 toward Him who has been tested by the Supernal King.

More than a prophet deservedly
he becomes, pointing out with his finger the Lamb,
whom he baptizes and thus quickly
20 heard the sound of the Father.

He deserved to see the Holy Spirit
because none was greater,
Christ asserted,
24 so that he who knew stated definitively,

He prophesied and roared out
that a stronger man was to come,
and very many people whom he called
28 he cleansed with water and fed with his word.

Finally because he judges that
incest is not allowed, not honest,
an ill-omened feast gives his head
32 cut off on the request of a girl.

O John, with a devout mind
 I sing, with my whole voice
 praying for myself, take my compositions,
 36 my noted offerings with their defect(s).

Text II

(For obvious reasons this translation is not arranged by line and is offered with alternative readings.)

Color 1

Stanza I: Let the preachings of the precursor make known the harbinger joys in sweet-sounding concord as from straightforward tradition [This alludes to John the Baptist's announcement of the coming of the Messiah as foretold by the Prophets. But as the rest of the text bristles with musical terminology it might also be construed: Let the declaimings of the one who runs ahead (the canonic *dux*) bring out from concealment (i.e., the hidden conceit of the musical canon notated in a single statement and expressed in hidden language) delights that lead the way from sweet-sounding concord (the fifth that starts the canon) as from a monument (i.e., the "Gregorian" Tenor of this composition) turned upside down (rather: inside out, with the color and mensural reversals, makes better sense than the implication of inversion).],

Stanza II: with alternating colors/*colores* in three full *epogdoi* [recte *hemioli*?] [There may be a further pun on "color"; red and black colors/*colores* alternate, as do the alternating *colores* in canonic statements.]

and by a scheme with accelerating *modi* [presumably meaning the Tenor *color* repetition in duple proportion; or, as suggested by Thomas Walker, treating *scemus* as an alternative spelling of *semus* (= imperfectus): by imperfection with accelerating *modi*]

and with paired [foot]steps [Tenor and Contratenor mutually reversing the order of notes and rests, red and black; *passibus* may also include a play on the English fourteenth-century usage of *pes* for tenor, especially when there are two *pedes* on equal terms.],

Stanza III: one of two [i.e., each] can in manly fashion alternate subtly [in presenting the chant, alternating notes and rests], running his own course simply or his journey briefly [with play on brevially].

Color 2

Thus do my noted [i.e., both written and famous] offerings seek by right to laud my patron [saint and temporal lord] with the whole power of praise.

Appendix III

O amicus / Precursoris
Musical Commentary

Voices are referred to as I, II, T, C, and ST. The references in the left column are to measure, voice, and note of the measure when applicable.

2.I.5	minim
4.II.2	<i>a</i> not <i>g</i>
6.I	rest and dotted semibreve are missing
7-9.T	The rests are omitted here and in all corresponding <i>taleae</i> , as discussed on p. 49.
10.II.1	<i>e</i> ; all appearances of this figure are now given as intervallically stepwise
12-13, 27-28, 42-43.II	the first two pairs of semibreve ligatures are written close together to indicate single syllabification
13.I.2	<i>e</i> (emendation to the triadic figure used elsewhere)
18.II.4	followed by extra minim <i>d</i>
29.I	last semibreve rest omitted?
37.T	clef changes to F4, with custos
42.ST	dot present?
44-45.I	was a step higher. Its first note appears to have been changed in the manuscript from one a step lower, leading to scribal confusion
46.ST	breve should be long (other <i>taleae</i> are correct)
58.II	minim rest after .1 omitted
62.T	<i>c</i> , <i>recte d</i> .

Final Cadence:

ST	after dotted maxima, has semibreve rest and semibreve <i>f</i> . We transfer the pitch to the final long and interpolate the cadential semibreve borrowed from earlier cadences in the Solus Tenor.
I	final long omitted; last three notes <i>b</i> , semibreve; semibreve ligature <i>a f</i> or <i>a e</i> . If we read the first semibreve as a minim to honor the isorhythmic scheme, and read the ligature as semibreve-semibreve <i>a e</i> , with the final <i>f</i> omitted, (or even semibreve-semibreve breve <i>a g f</i>) we come up with a more normal cadence that, despite the parallel octaves with Voice II, saves us changing the Solus Tenor <i>g</i> .
T	last note missing; <i>f</i> semibreve, penultimate, should be the pitch of the final, and the value of the penultimate [<i>g</i>]. The Contratenor must have provided <i>b c</i> at this cadence.