5   Und dies schon seit den liedhaften 'Benedicamus Domino' -Erweiterungen des 12. Jahr-
    hunderts (vgl. W. Arlt, Ein Festoffizium des Mittelalters in seiner liturgischen und mu-
    sikalischen Bedeutung, Köln 1970, Bd. I, bes. S. 160 ff.).
6   Vgl. A. Schmitz, Ein schlesisches Cantional aus dem 15. Jahrhundert, in: AfMf I, 1936,
    S. 385-423; W. Irtenkauf, Das Seckauer Cantionarium vom Jahre 1345 (Hs. Graz 756), in:
    AfMw 13, 1956, S. 116-141.
7   Vgl. R. Stephan, Lied, Tropus und Tanz im Mittelalter, in: Zeitschrift für deutsches Al-
    tertum 87, 1956, S. 147-162.

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TENORES AD LONGUM IN THE MS BOLOGNA Q 15

   In the fifth edition of his 'Notation of Polyphonic Music, 900-1600', Willi Apel comments
on sixteenth-century "resolutiones" of canonic tenors for readers "of merely average train-
ing and ability. "[1] It appears, however, that nearly one hundred years before the Petrucci
publication alluded to by Professor Apel ('Misse Obrecht', 1502), certain "resolutiones"
are to be found in manuscripts of the period 1420-1425. These "resolutiones" are there
termed "tenores ad longum", and their function seems to be that of providing a "transcrip-
tion in plain mensural values. "
   Before proceeding to a closer examination of the "tenores ad longum", we should distin-
guish between that phenomenon and the so-called "solus tenor". Without, at this point, going
into details, we may say that the "solus tenor" is not a "resolutio", but is a bass line result-
ing from the combination of a tenor and a contratenor. Shelley Davis has identified a signifi-
cant body of "solus tenor" compositions of the 14th and 15th centuries. [2]
   Returning to the "tenor ad longum", one appears in the manuscript Munich, Bayerische
Staatsbibliothek, mus. 3224, and two in the codex Oxford, Bodleian Library, Canonici 213.
No. 274 of the codex is not a full "tenor ad longum", since it provides no "resolutio". Three
further compositions provided with a "tenor ad longum" are to be found in the manuscript
Bologna, Civico Museo Bibliografico Musicale, Codex Q 15, a late black notation manuscript
of about the year 1430. Utilizing the numbering in the codex itself, these are numbers 274,
275, and 279.
   No. 274 ist an isorhythmic motet by Johannes Ciconia entitled 'Petrum Marcello venetum' -
'O Petre antistes inclite'. [3] Both tenor and contratenor are isorhythmic and subscribe to the
same design, which is two "colores", each repeated once. The first statement of each "color"
forms a "talea", and each "talea" in its second appearance is subject to diminution 3:1 ac-
cording to the "Canon tenores [sic] " which accompanies the motet. The tenor and contra-
tenor "ad longum" are expressly notated in "modus imperfectus" and "tempus perfectum",
and the "resolutio" of each "talea" is provided in notation, not left to the ingenuity of the
performer. The notation of the "ad longum" voices looks peculiar because of the addition
of unison breves to complete the perfection of longs and the substitution of binary longs for
altered breves. The "ad longum" tenor and contratenor are written above the tenor and
contratenor and therefore seem to be integral parts of the substance of the motet.
   Turning now to No. 279, this is a composition by Johannes Brassart, a compatriot of Cico-
nia - indeed they both at different times served the Collegiate Church of St. Jean l' Évangeliste
in Liège. This motet, 'Magne decus potencie' - 'Genus regale esperie', which the author
has published in the 'Opera Omnia' of Brassart, is isorhythmic in only the tenor. [4] This
tenor consists of a color which is repeated, each statement consisting of three "taleae". In
the repetition of the "color", however, the "taleae" are subjected to diminution 3:1. The
Brassart motet is also provided with a "tenor ad longum" in which the "modus" is imperfect,
the longs therefore being dotted where appropriate and the breves doubled where alteration

would have applied in the original tenor. The "integer valor" statement is followed by a resolution of the "per tercium" instruction of the canon. This "tenor ad longum" is not as carefully conceived as is that for the Ciconia motet, for the grouping of rests as the beginning contradicts the implicit "modus imperfectus" design of the notation and there is an error in one grouping of the "resolutio" in which two semibreves are given, of which the second must be altered in violation of the "integer valor" statement of longbreve. It is perhaps indicative that the "tenor ad longum" here follows the original tenor on the page and that the notation is in a slightly different hand from that of the rest of the opening, as is the defective "tenor ad longum" of No. 274 of the Oxford codex in a different hand from that of the notation of the rest of that page. We have further seen that the technique of conversion to "modus imperfectus" differs from the procedure employed in the Ciconia motet (i. e., doubled breves instead of binary longs).

Coming finally to No. 275 of the Bologna codex, this is an isorhythmic motet by Johannes Carmen entitled 'Salve Pater, creator omnium' - 'Felix et beata'.[5] The isorhythmic structure of the tenor consists of three "colores", each subject to two rhythmic statements in proportions dictated by the mensurations of the upper voices. The late Heinrich Besseler has pointed out that the "tenor ad longum" which is appended to the motet has the properties of a "solus tenor".[6] Beyond this, however, the "tenor ad longum" also offers a "resolution" of the isorhythmic intricacies, complete with mensuration signs. The proper title for this part would be "solus tenor ad longum" since it fulfills both functions.

We have seen that these "tenores ad longum" do two things: they give a full reading of the isorhythmic design, resolving the verbal canon which accompanies the original tenor part, and they cast the notation in a more modern "modus imperfectus", as over and against the "modus perfectus" of the original tenor. It is from the former function that the epithet "ad longum" is derived - that is, a lengthening out of the tenor. The term does not refer to a function of the "longa", for the gender would be wrong (i. e., "longum", not "longam"). We sense that the Brassart motet presents a somewhat latter-day application of the device, for the motets by Ciconia and Carmen surely antedate the Brassart composition, where the scribal characteristics are variant in nature.

As late as 1547 Glareanus describes the resolution of a voice (alto from bass) of a mirror canon in Mouton's motet 'Salve Mater, salvatoris' by saying: "Sed resolutionem eius nihilominus adposuimus, quod illi vocant Ad longum" ("But nevertheless we have added the resolution of it, which they call Ad longum").[7] By this date the true meaning of the term had been lost, for here the phrase is no longer used in the sense of a lengthening out of an isorhythmic tenor, but rather it is used to describe the resolution of a typical sixteenth-century canonic problem of the type referred to by Professor Apel.

Annotations

1   W. Apel, The Notation of Polyphonic Music, 900-1600, Cambridge (Massachusetts) [5]1961, p. 184.
2   Sh. Davis, The Solus Tenor in the 14th and 15th Centuries, in: AMl XXXIX, 1967, pp. 44-64, and XL, 1968, pp. 176-178.
3   Published in S. Clercx-Lejeune, Johannes Ciconia. Un musicien liégeois et son temps (vers 1335-1411), Bruxelles 1960, Vol. II, pp. 193-196.
4   J. Brassart, Opera Omnia, ed. by K. E. Mixter, Roma 1965-1971, Vol. II, pp. 24-26. A facsimile plate of this motet in the Bologna codex may be found in Brassart, Sechs Motetten, ed. by K. E. Mixter, Graz 1960.
5   Published in G. Reaney, ed., Early Fifteenth Century Music, Roma 1955-, Vol. I, pp. 48-54.
6   H. Besseler, Johannes Carmen, in: MGG II, cols. 850-853.
7   H. Glarean, Dodecachordon, Basel 1547, p. 465.