This edition is a companion to Anna Zayaruznaya, “Hockets as Compositional and Scribal Practice in the \textit{ars nova} Motet—A Letter from Lady Music,” \textit{Journal of Musicology} 30, no. 4 (2013): 461–501, and the text underlay has been subject to aggressive editorial intervention for reasons discussed there. It is not a diplomatic transcription, but rather an edition employing a simplified form of fourteenth-century French (\textit{ars nova}) notation in score. Note-values have been left unreduced. Under the reigning mensuration (O) there are up to three minims (�) in each semibreve (•), up to three semibreves in each breve (■), and two breves in each long (□). When triple divisions of notes are involved, two processes occur in \textit{ars nova} notation which do not happen in modern notation. In imperfection, a smaller note “takes” value from a longer one so that the two together can add up to three beats. Thus ••• denotes an iambic pattern, but if the minims were omitted the semibreves alone would have the value of three minims each (compare triplum and motetus in m. 39). Imperfection is not indicated in this edition, but should be clear from context and vertical spacing. The second process, alteration, doubles the length of a note in order to fill out a group of three beats. Alteration is indicated by a plus (+) above the staff. Ligatures and multi-measure rests have been silently broken up to make alignment in score possible. Dots of division, which confirm that a note should receive its maximum value of three, are given when there would otherwise be ambiguity (e.g. first triplum note in m. 17). Bracketed notes have been supplied by the editor; further variants and source information are given in the Editorial Notes.
umbre mortis quoniam regi-

mu-nera

cepi sti felix, ac omni-a que reliqua

quos tenuit splendoris visio est exor-

celi benignitas dare po-test non de-fuit, pi-
ta; ra

qui ymo cardine et supre mo beata

tenor tala e
quod monar-cha, sed servus om-ni-um, prin-ceps or-bis,
cra-pulatos so-los pro-stern-e-re,

sed or-bis lan-gui-di, ser-vus nem-pe, sed de-li-ran-ti-
ac dum flec-tis ser-mo-nis tim-pa-num

um. ac ne tu-i tan-dem sint per-fi-di. Ar-te, prin-
cor-da ra-pis ad au-ris or-ga-num.

ceps, ser-va Da-nie-li-cum tor-que fi-des mun-di-a-
Petrus pri-mus pet-rum non de-se-
les celis

re-gum di-vum; fu-ro-rem tra-gi-cum
po-tens, pi-e,

vi-ces e-ius qui-a re-c-te ge-ris; tu cle-mens

com-pes-ce-re ve-lis. Ab-sit tu-o Ty-es-tes tem-po-
es et Cle-mens di-ce-ris,

re et A-thre-us, ab-sint The-ba-ides a-bu-ten-

Pe-gae-sei qui fon-tis a-pe-ris
frater no iecore; unumque sint scissi Venus gratis

In dis et rudi-

li-pi-des.

bus

Ath-

Ur-bem vide clas-sis per equora; deterrat

lanti-cis et Ethio-pibus

princi-pes Thanes clan-gor tu-be, Tur-co-rum

Stiris quo-que, quid

7
pec-tor-a de-cip-i-ant au-gu-res Mem-phi-os.

pre-co-ni-a lau-dum mi-ra fun-dat ius-ti-ci-

Con-so-le-tur tris-tis Ar-me-ni-a, et e-la-tus suc-cum-bat

a. Non au-gen-tur me-men-to se-cu-

Is-ma-el, et la,

ger-mi-net de-ser-ta Sy-ri-a et de-pres-sus

non i-na-ne tu-me-scunt gut-tu-la,
resurgat Israel:
Tune nature, gloriosissimae
nec ut laus
ad densa

mus triumphator, tributum solvere
re mentis tuis unquam poterit incli-

non debis, heres legitimus Ihesu Christi, moriens
tis. Vulgatem mo - di ca porci-

libere;
et si de-sint mar-mor et ge-mu-la
ac me-tal-lum
de te sa-tem clan-ge-re ges-ti-o:

scul-pen-da fu-ne-ri, e-rit tan-dem tu-mu-lus ver-nu-la sem-

Vi-vat, vi-vat or-

per fa-ma res-pon-dens o-pe-ri, quam po-steri-

bi per-u-ti-lis, cu-i non est in-

pre-be-bis re-gu-la gu-be-rnan-di; fa-ve-ant su-pe-ri.

ven-tus si-mi-lis.
Triplum

Peter, Clement in fact as in name, to whom at your birth the right hand of the giver was not lacking, who, fortunate, have received blessed gifts from the lowest pole and the highest, and everything which the remaining kindness of heaven can give, the holy dignity of the sacred Muses, was not lacking.

You alone excel in their endowments. By their gift from boyhood, you were carried through the Carmelite [Gate in Rome] by the feet of Pegasus. Now either fate or prosperous Fortune herself, better, the Spirit has elevated you.

Therefore consider that you are Cephas, but granted to the world, that you are a monarch, but the servant of all, prince of the world, but an exhausted world, servant to be sure, but of raving madmen, and may they not in the end be faithless to you.

By art, O prince, observe Danielic [prophecy]. Turn worldly loyalties toward the divine realm in the heavens. O powerful holy one, may you wish to restrain tragic frenzy.

May Thyestes be absent in your time and Atreus, may the Theban tales in which the brothers’ emotions are perverted be absent. And may the sun-dered sons of Philip be one.

See the city of the fleet on the seas. May the clanger of the trumpet deter the princess of Zoan, may the Memphite seers deceive the hearts of the Turks.

Let sad Armenia be consoled and let elated Ishmael collapse. Let deserted Syria bud and repressed Israel rise again.
Then, O most glorious triumpher, legitimate heir of Jesus Christ, you will not grieve to yield the tribute of nature, dying freely.

And if marble and a little gem and metal should be lacking to be wrought for your funeral, there will nonetheless always be for a tomb a faithful servant, fame, corresponding to your work, the rule of governing you will provide for those coming after. May those above favour [it].

Motetus

Let the eyes of those mourning be dried, old men should clap, boys should exult, because a vision of splendor has arisen on those whom the region of the shadow of death held.

By the ray of the spirit Clement has been made the sixth with divine approval; wonder of the world, O polished mirror for forming a measure of the virtues, you, the power of the struggle, have made your way through the sorceresses of the luxuriant heresy of Cirrhæan Apollo among the Syrians to lay low the forsaken drunks, and while you direct the drum of your speech you sweep hearts along to the music of the ear. Foremost Peter, you do not abandon the rock [of the church] because you guide [it] rightly in his stead.

You are clement and you are called Clement, who open the veins of a Pegasean fountain [i.e. a fountain of the Muses opened by the hoof of Pegasus] to grateful Indians and rude Atlantaeans and Ethiopians, also Styrians, what praises righteousness pours into her wondrous preachings.

Remember that the ages are not lengthened; they do not swell by an empty little drop; nor will praise ever be able to add any further to your merits of mind;

yet I, a little part of the throng, want very much nonetheless to shout about you: “May he live, very useful to the world, to whom the like has not been found.”

Tenor: Non est inventus similis illi.
During the untexted hocket sections it is suggested that the upper voices sing on a neutral vowel matching the tenor’s. This also applies to the two motetus motes in each talea that are left untexted (e.g. mm. 19 and 37). A recording of the last two taleae using this approach can be found at <http://www.jstor.org/stable/suppl/10.1525/jm.2013.30.4.461/suppl_file/Petre_Lugentium_NewUnderlay.mp3>.

Sources: Ivrea, Biblioteca Capitolare, MS CXV(115) fols. 37v–38: triplum, motetus, solus tenor labeled “tenor.”
Aachen, Öffentliche Bibliothek der Stadt, Beis E 14, fols. (2)r: Motetus measures 182–end, Tenor, Contratenor, and “[S]olus tenor,” measures 1–158, all with some missing notes in each system due to page trimming. The solus tenor does not correspond exactly with the tenor in Ivrea; see Zayaruznaya, “New Voices for Vitry” (in preparation).
Paris, Bibliothèque Nationale (F-Pn), MS lat. 3343, fol. 50: triplum text only.
Vienna, Österreichische Nationalbibliothek (A-Wn), MS 4195, fol. fol. 157: texts only, labelled “Triplum,” “Motetus,” and “Tenor.”

Date: The Vienna source, which stems from late 1340s Avignon, labels the texts as follows: “Magistri Philippus de Vitrejo in laudem Papa Clementis vii anno suo primo circa natalem domini.” Thus the motet was written around Christmas 1342. Further discussion of this source and the political context of the motet can be found in Wathey, “The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance,” 133–35.

Words: The text follows David Howlett’s edition in Wathey, “The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance,” 136. Text underlay has been subject to aggressive editorial intervention, as discussed in Zayaruznaya, “Hockets as Compositional and Scribal Practice in the ars nova Motet.”

Music: The present edition follows Ivrea, with the exception of several added notes (bracketed in the edition) and the following further differences: Triplum: 62: BABCBBA; 87: AGA; 107: final note written ♦ breaking the rule similis ante similem perfecta. Motetus: 28: AGF; 90: FA; 91: AFE; 107: ••; 218: final note written ♦ breaking similis ante similem.

Color: The tenor voice is labeled “Non est inventus similis illi” in the Vienna source, and Alice Clark matched the six tenor notes in measures 15–22 with notes corresponding to the words “non est inventus” in the gradual Ecce sacerdos magnus [V]. Non est inventus similis illi (Common of One Confessor), suggesting that these pitches are preceded and followed by freely-composed material; see Alice Clark, “Concordare cum materia: The Tenor in the Fourteenth-century Motet” (Ph.D. diss., Princeton University, 1996), 174–84. The Aachen source, which has yet to receive thorough musicological attention, gives a tenor which wholly matches this chant, corresponding to the text ‘Non est inventus similis illi qui conservaret legem excelsi;’ see Zayaruznaya, “New Voices for Vitry.”

Taleae: The tenor repeats a 33-breve pattern seven times starting in measure 15. The first 14 breves and the last five stand outside of this scheme. The upper voices exhibit a high rate of periodic rhythmic repetition at points which corresponds to the tenor’s taleae, especially in and around the hocket sections.

Trivia: Petre/Lugentium is the latest dateable work confidently attributed to Philippe de Vitry, and the longest motet of the ars nova.