

**Petre clemens—
Lugentium siccentur—
Non est inventus**

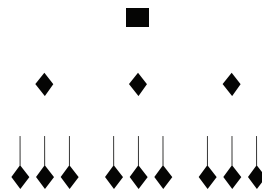
a motet composed in December 1342 by

Philippe de Vitry (1291–1361)

in honor of Pierre Roger (1291–1352)
in his first year as Pope Clement VI



comparative edition of all surviving voices
reconstructed and edited by Anna Zayaruznaya



Petre clemens—Lugentium siccentur

motet in honor of Clement VI

Philippe de Vitry (1291–1361)

edited by Anna Zayaruznaya

Triplum (Ivrea) Pe - tre cle - mens tam re quam no - mi - ne, cui

Motetus (Ivrea) Lu - gen - ti - um sic -

Contratenor (Aachen)

Tenor (Aachen) Non est inventus [similis illi qui conservavit legem excelsi.]

[S]olus tenor (Aachen)

[S]olus tenor (Ivrea)

Tr nas - cen - ti To - nan - tis dex - te - ra

Mot - cen - tur o - cu - li, plau - dant se - nes, ex - ul - tent

CT

T

AaST

IvST

This is not a diplomatic transcription, but an edition employing a simplified form of fourteenth-century French (*ars nova*) notation in score. For more information on the notation, variants, and source information see the Editorial Notes on pp. 19–21. Note-values have been left unreduced. Imperfection is not indicated in this edition, but should be clear from context and vertical spacing. 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 perfection, 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).

15

Tr non de - fu - it, quin y-mo car-di - ne

Mot par - vu - li, um - bre mor - tis

CT

T

AaST

IvST

20

Tr e su-pre-mo be - a - ta mu-ne - ra

Mot quo - ni - am re - gi - o

CT

T

AaST

IvST

25

30

Tr sus - ci - pe - res fe - lix ac om-ni - a, que re - li - qua

Mot quos te - nu - it splen - do - ris vi - si - o

CT

T

AaST

IvST

35

Tr
ce - li be - ni - gni - tas da - re po - tes nec de - fu -

Mot
est ex - or - ta ra - - - -

CT

T

AaST

IvST

40

Tr
- it pi - a Pi - e - ri - dum sac - ra - rum dig - ni -

Mot
- - - di - o Spi - ri - tus: Cle - mens sex - tus, fac -

CT

T

AaST

IvST

talea 2

talea 2

45

Tr
- tas: ha - rum so - lus 50 pre - cel - lis do - ti - bus,

Mot
- tus di - vi - ni - tus! Stu - por or - bis,

CT

T

AaST

IvST

55

Tr
ha - rum do - no cun - cta gin - na - si - a

Mot
o ter - sum spe - cu - lum

CT

T

AaST

IvST

60

Tr
Car - men - ti - na Pe - ga - si pe - di -

Mot
ad for - man - dum vir - tu -

CT

T

AaST

IvST

65

Tr
- bus trans - vec - tus es a pu - e - ri - ti - a.

Mot
- tum mo - du - lum, tu Cir - re - i

CT

T

AaST

IvST

95

Tr
quod mo-nar-cha, sed ser-vus om-ni-um,

Mot
cra - - - pu-la-tos so-

CT

T

AaST

IvST

100

Tr
prin-ceps or-bis, sed or-bis lan-gui-di,

Mot
-les pro-ster-ne-re, ac dum flec-tis

CT

T

AaST

IvST

105

Tr
ser-vus nem-pe, sed de-li-ran-ti-um, ac ne tu-

Mot
ser-mo - - nis tim-pa-num,

CT

T

AaST

IvST

talea 4

110

Tr
-i sint tan-dem per-fi - di, ar - te, prin - cept

Mot
cor - da ra - pis ad au - ris or - ga - num.

CT

T

AaST

IvST

talea 4

115

Tr
ser-ve da me-li - cum: tor-que fi-des mun - di - a - lis che - lis,

Mot
Pe - trus pri - us, Pet - rum non de-se - ris,

CT

T

AaST

IvST

120

125

Tr

Mot

CT

T

AaST

IvST

130

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

Mot vi - ces e - ius qui - a rec - te ge - ris.

CT

T

AaST

IvST

135

Tr com - pes - ce - re ve - lis. Ab - sint tu -

Mot Tu cle - mens es et

CT

T

AaST

IvST

140

Tr - o Thi - es - tes tem - po - re et A - thre - us, ab - sint The - ba - i -

Mot Cle - mens di - ce - ris, Pe - ga - se - i qui

CT

T

AaST

IvST

talea 5

talea 5

145 150

Tr
-des a - bu - ten - tes fra - ter - no ie - co - re,

Mot
fon - tis a - pe - ris ve - nas, gra - tus

CT

T

AaST

IvST

155

Tr
u - num - que sint scis - si Phi - lip - pi - des.

Mot
In - dis et ru - di - bus

CT

T

AaST

IvST

160

Tr
Ur - bem vi - de clas - sis per e - quo - ra:

Mot
Ath - lan - ti - cis et E -

CT

T

AaST

IvST

165

Tr
de - ter - re - at prin - ci - pes Tha - ne - os

Mot
- thi - o - pi - bus, Sci - tis quo - que:

CT

T

AaST

IvST

170 + + + 175

Tr
clan - gor tu - be, Tur - co - rum pec - to - ra de - ci - pi - ant

Mot
quid in pre - co - ni - a

CT

T

AaST

IvST

talea 6

talea 6

180

Tr
au - gu - res Mem - phe - os. Con - so - le - tur

Mot
lau - dum me - a su - dat in - sci - ti - a? Non au - gen -

CT

T

AaST

IvST

185

Tr tris - tis Ar - me - ni - a, et e - la - tus suc - cum - bat Ys - ma - el,

Mot - tur mo - men - to se - cu - la,

CT

T

AaST

IvST

190

Tr et

Mot

CT

T

AaST

IvST

195

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

Mot non ma - ri - a tu - me - scunt gut - tu - la,

CT

T

AaST

IvST

200

Tr
re - sur - gat Is - ra - el. Tunc na - tu - re, glo - ri - o - sis - si -

Mot
nec ul - la laus ad - - - - -

CT

T

AaST

IvST

205

Tr
-mus tri - um - pha - - - - tor, tri - bu - tum sol - ve - re

Mot
-de-re me - ri - tis tu - is um - quam

CT

T

AaST

IvST

talea 7

talea 7

210

215

Tr
non do - le - bis, he - res le - gi - ti - mus

Mot
po - te - rit in - cli - tis. Vul - gi ta - men

CT

T

AaST

IvST

220

Tr
Chri-sti Ie-su mo-ri-ens li-be-re.

Mot
mo-di-ca por-ti-o

CT

T

AaST

IvST

225

Tr
Et si de-sint mar-mor et ge-mu-la ac me-tal-lum

Mot
de-te sal-tem clan-ge-re ge-sti-o:

CT

T

AaST

IvST

230

235

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

Mot
"Vi-vat, vi-vat or-bi

CT

T

AaST

IvST

240

Tr
-per fa - ma res - pon - dens o - pe - ri, qua po - ste - ris

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

CT
(*talea* 8)

T
(*talea* 8)

AaST

IvST

245

250

Tr
pa - te - bit re - gu - la gu - ber - nan - di. Fa - ve - ant su - pe - ri!

Mot
- - - ven - tus si - mi - lis!"

CT
[C]

T

AaST

IvST

Texts and Translations

The following texts have been newly edited and translated by Zoltán Rihmer and are reproduced here with his permission.

Triplum

	Petre clemens tam re quam nomine, cui nascenti Tonantis dextera non defuit, quin ymo cardine e supremo beata munera	Peter, clement both in fact and in name, who at your birth did not want for the right hand of the Thunderer, so that in the lowest cardinal point you received from the highest [point, i.e. the zenith]
5	susciperes felix ac omnia, que reliqua celi benignitas dare potest, nec defuit pia Pieridum sacrarum dignitas:	blessed gifts—being fortunate—and everything else that the kindness of heaven can give; nor was the holy dignity of the sacred Pierides lacking:
	harum solus precellis dotibus, 10 harum dono cuncta ginnasia Carmentina Pegasi pedibus transvectus es a pueritia. Hec fata nunc, aut ipsa prospera te fortuna melius Spiritus	by their endowments you excel alone, by their gift you have been borne through all the curricula of literary studies by the feet of Pegasus from your childhood. Now this fate or, even better than good fortune, the Spirit
15	sublimavit, ergo considera, quod Cephas es, sed orbi deditus, quod monarcha, sed servus omnium, princeps orbis, sed orbis languidi, servus nempe, sed delirantium,	has elevated you: consider, then, that you are Cephas, but given over to the [whole] world; that [you are] a monarch, but the servant of all; the prince of the world, but of a sluggish world; servant, to be sure, but of frantic people;
20	ac ne tui sint tandem perfidi, arte, princeps serve, da melicum: torque fides mundialis chelis, regum divum furorem tragicum, potens pie, compescere velis.	and lest your people should finally become unfaithful, by [your] art, O servant prince, give a melodious [song]: strike the strings of the lyre of the universe, be pleased to suppress the tragic frenzy of the divine kings, O pious powerful one.
25	Absint tuo Thiestes tempore et Athreus, absint Thebaides abutentes fraterno iecore, unumque sint scissi Philippides. Urbem vide classis per equora:	May Thyestes be absent from your time and Atreus; may the Theban sons be absent, who abused their brotherly emotions, and let the sundered sons of Philip be one. Look at the city of the fleet over the seas:
30	deterreat principes Thaneos clangor tube, Turcorum pectora decipiant augures Mempheos. Consoletur tristis Armenia, et elatus succumbat Ysmael,	may the princes of Tanis be deterred by the trumpet's clangour, may the hearts of the Turks be deceived by the priest-prophets of Memphis. Let sad Armenia be consoled, and let elated Ishmael be subdued,
35	et germinet deserta Syria, et depressus resurgat Israel. Tunc nature, gloriosissimus triumphator, tributum solvere non dolebis, heres legitimus	and let deserted Syria bud, and let repressed Israel rise again. Then, as a most glorious victor, you will not grieve to yield the tribute of nature, since as a legitimate
40	Christi Iesu moriens libere.	heir of Jesus Christ you [can] die freely.

Et si desint marmor et gemmula
ac metallum sculpenda funeri,
erit tandem tumulus vernula
semper fama respondens operi,
45 qua posteris patebit regula
gubernandi. Faveant superi!

And if marble and a little gem and metal should be
lacking to be wrought for your funeral monument,
your tomb, in the end, will be Fame,
that ever-faithful servant, corresponding to your work,
by which posterity will be provided with a rule
of governance. May those in heaven favour [it/you]!

Motetus

Lugentium siccentur oculi,
plaudant senes, exultent parvuli,
umbre mortis quoniam regio
quos tenuit, splendoris visio
5 est exorta radio Spiritus:
Clemens sextus, factus divinitus!
Stupor orbis, o tersum speculum
ad formandum virtutum modulum,
tu Cirrei servus Apollinis,
10 Parnasii vigor certaminis
Phitonistas heresis ubere
crapulatos soles prosternere,
ac dum flectis sermonis timpanum,
corda rapis ad auris organum.
15 Petrus prius, Petrum non deseris,
vices eius quia recte geris.
Tu clemens es et Clemens diceris,
Pegasei qui fontis aperis
venas, gratus Indis et rudibus
20 Athlanticis et Ethiopibus,
Scitis quoque: quid in preconia
laudum mea sudat inscitia?
Non augentur momento secula,
non maria tumescunt guttula,
25 nec ulla laus addere meritis
tuis umquam poterit inclitis.
Vulgi tamen modica portio
de te saltem clangere gestio:
“Vivat, vivat orbi perutilis,
30 cui non fuit inventus similis!”

Let mourners' eyes be dried,
let the old applaud, let small children exult,
for [to those] who were held [captive] in the region
of the shadow of death the vision of splendour
has arisen through the ray of the Spirit:
Clement the sixth, made [pope] by divine inspiration!
Wonder of the world, o polished mirror
for forming a measure of the virtues,
you as servant of the Cirrhaean Apollo,
vigour of the Parnassian struggle,
often overthrow the Pythonites
inebriated by the breast of heresy,
and while you strike sweet tones in your speech,
you sweep hearts along to the music of the ear.
[As called] formerly Peter, you do not desert Peter,
because you rightly fulfil the role of his vicegerent.
You are clement and are called Clement,
who open the veins of the Pegasean fountain,
dear to Indians and rude
Atlanteans and Ethiopians,
[and] Scythians too. [But] on what eulogies
of praises does my ignorance labour?
The ages are not lengthened by a moment,
the seas do not swell by a little drop,
nor will any praise ever be able to add
[anything] to your illustrious merits.
Yet, as a little part of the humble throng,
I at least am eager to resound you:
“Long may he live, to the great use of the world
[the one] like whom none other has been found!”

Tenor

Non est inventus similis illi qui
conservavit legem excelsi.

There was not found the like to him who kept
the law of the most High.

Note on Notation, Text Underlay, and Performance Options

In the mensuration in which this piece is written (perfect tempus, major prolation, which would later be indicated with the sign Θ) there are up to three minims (\blacklozenge) in each semibreve (\blacklozenge), up to three semibreves in each breve (\blacksquare). Longs (\blacksquare) may contain two or three breves. When triple divisions of notes are involved, two processes occur in *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 $\blacklozenge\blacklozenge\blacklozenge$ denotes an iambic pattern, but if the minims were omitted the semibreves alone would have the value of three minims each (compare the triplum and motetus in m. 39). Imperfection is not marked in the edition but is clear from context and vertical layout. 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.

The six voices presented here are aligned for purposes of comparison, but are not intended to be performed together. The four-part version with Triplum, Motetus, Contratenor, and Tenor is a unit unto itself, and the two upper voices could also be sung to either of the *solus tenor* parts, though these are incomplete to various degrees and present their own problems (e.g. the dissonance between the Aachen *solus tenor* and the upper voices at the start of m. 54). An edition of just the four-voice version can be accessed at <<https://annaz.blog/publications>>. For more on the differences between the two surviving *solus tenor* parts see Anna Zayaruznaya, “New Voices for Vitry,” *Early Music* 46, no. 3 (2018).

Editorial Notes*

Sources

Ivrea Ivrea, Biblioteca Capitolare, MS CXV(115), fols. 37v–38r: triplum, motetus, *solus tenor* labeled “tenor.”

Aachen Aachen, Öffentliche Bibliothek der Stadt, Beis E 14, fol. (2)r: Motetus breves 182–end, Tenor, Contratenor, and “[S]olus tenor,” breves 1–158, all with some missing notes in each system due to page trimming. This *solus tenor* does not correspond exactly with the tenor in Ivrea; see below.

Paris Paris, Bibliothèque Nationale MS lat. 3343, fol. 50r: triplum text only.

Vienna Vienna, Österreichische Nationalbibliothek MS 4195, fol. 157: texts only, labeled “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 vj^{ti} anno suo primo circa natalem domini.” Thus the motet was written around Christmas 1342. For a discussion of this source and the political context of the motet see Andrew Wathey, “The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance,” *Early Music History* 12 (1993): 119–150 at 133–35.

*Thanks to Margaret Bent and Lawrence M. Earp for consultation in the final stages of music editing, and to Leofranc Holford-Strevens for edits to the translated motet texts.

The biblical source for the Gradual text is Ecclesiasticus 44:20:

Abraham magnus pater multitudinis gentium et *non est inventus similis illi* in gloria qui conservavit legem excelsi et fuit in testamento cum illo.

Abraham was the great father of a multitude of nations, and *there was not found the like to him* in glory, who kept the law of the most high, and was in covenant with him.

The following melodic comparison is between the tenor of *Petre/Lugentium* and Paris, Bibliothèque Nationale, MS fonds latin 861 (Sacramentaires 426), fol. 315r. This early fourteenth-century noted missal from Paris is the closest match among those sources compared in Alice Clark, “*Concordare cum materia: the Tenor in the Fourteenth-Century Motet*” (PhD diss., Princeton University, 1996), 215, 260. The two small variants are marked with boxes here:

BnF
lat. 861

8 Non est in - ven - tus si - mi - lis il - li

Tenor

8 qui con - ser - va - - - vit le - gem ex - cel -

8 - si.