

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

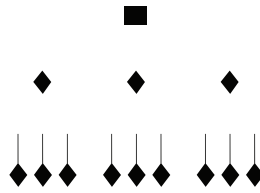
a motet composed in December 1342 by

Philippe de Vitry (1291–1361)

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



four-voice version
reconstructed and edited
by Anna Zayaruznaya



Please note: this is not a diplomatic transcription, but an edition employing a simplified form of fourteenth-century French (*ars nova*) notation in score. Note-values have been left unreduced. The basic structure of the breve (equivalent here to one measure) is diagrammed above; it is ternary on two levels (perfect tempus, major prolation, which would later be indicated with the sign Θ). Thus there are up to three minims (◆) in each semibreve (◆), up to three semibreves in each breve (■). Longs (■) 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 ◆◆ ◆◆ ◆◆ 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.

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). For more information see the Editorial Notes on pp. 15–16.

During the untexted hoquet sections it is suggested that the upper voices sing on a neutral vowel matching the tenor’s.

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.]

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 *talea 1*

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

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

CT

T

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

Mot quo - ni - am re - gi - o

CT

T

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

35

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

Mot
est ex - or - ta ra - - -

CT

T

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

talea 2

45

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

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

CT

T

50

55

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

Mot o ter - sum spe - cu - lum

CT

T

60

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

Mot ad for - man - dum vir - tu -

CT

T

65

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

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

CT

T

70

Tr Hec fa - ta nunc, aut ip - sa pro - spe - ra te for - tu - na me - li - us

Mot ser - - - - - vus A - pol - li - nis, Par - na - si -

CT

T

talea 3

talea 3

80

Tr Spi - ri - tus sub - li - ma - vit, er - go con - si - de - ra,

Mot - i vi - gor cer - ta - mi - nis Phi - to - ni - stas

CT

T

85

Tr quod Ce - phas es, sed or - bi de - di - tus,

Mot he - re - sis u - be - re

CT

T

95

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

Mot cra - pu - la - tos so -

CT

T

100

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

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

CT

T

105

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

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

CT

T

talea 4

110

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

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

CT

T

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

125

Tr

Mot

CT

T

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

135

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

Mot
Tu cle - mens es et

CT

T

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

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

155

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

Mot In - dis et ru - di - bus

CT

T

160

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

Mot Ath - lan - ti - cis et E -

CT

T

165

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

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

CT

T

170

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

Mot quid in pre - co - ni - a

CT

T

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

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

190

Tr
et

Mot

CT

T

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

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

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

talea 7

talea 7

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

220

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

Mot
mo - di - ca por - ti - o

CT

T

225 230

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

235 240

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

240 245

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

T

(talea 8)

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

T

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
5 susciperes felix ac omnia,
que reliqua celi benignitas
dare potest, nec defuit pia
Pieridum sacrarum dignitas:
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
15 sublimavit, ergo considera,
quod Cephas es, sed orbi deditus,
quod monarcha, sed servus omnium,
princeps orbis, sed orbis languidi,
servus nempe, sed delirantium,
20 ac ne tui sint tandem perfidi,
arte, princeps serve, da melicum:
torque fides mundialis chelis,
regum divum furorem tragicum,
potens pie, compescere velis.
25 Absint tuo Thiestes tempore
et Athreus, absint Thebaides
abutentes fraterno iecore,
unumque sint scissi Philippides.
Urbem vide classis per equora:
30 deterreat principes Thaneos
clangor tube, Turcorum pectora
decipiant augures Mempheos.
Consoletur tristis Armenia,
et elatus succumbat Ysmael,
35 et germinet deserta Syria,
et depressus resurgat Israel.
Tunc nature, gloriosissimus
triumphator, tributum solvere
non dolebis, heres legitimus
40 Christi Iesu moriens libere. | 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]
blessed gifts—being fortunate—and everything
else that the kindness of heaven
can give; nor was the holy dignity
of the sacred Pierides lacking:
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
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;
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.
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:
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,
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
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.

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.

Text

The text has been edited by Zoltán Rihmer (see pp. 13–14 above). Text underlay has been subject to editorial intervention around the hoquet sections for reasons laid out in Anna Zayaruznaya, “Hockets as Compositional and Scribal Practice in the *ars nova* Motet—A Letter from Lady Music,” *Journal of Musicology* 30, no. 4 (2013): 461–501, at 480–90.

Music


The triplum follows Ivrea, with the following exceptions: m. 26 second note G; 62 notes 2–4 editorially supplied; 87 AGA; 107 final note written ♠ breaking the rule *similis ante similem perfecta*; 110 first note A; 153 second note ♠; 241 breve rest supplied editorially.

The motetus follows Ivrea, with the following exceptions: m. 28 AGF; 90 second note A; 91 second note F; 161 ■; 176 first note A; 188, 196 flats signed in Aachen but not Ivrea; 218 final note written ♠ in Ivrea breaking *similis ante similem* but correct ♠ in Aachen. The final substantive Aachen variant—the first two notes of m. 240 are written as minims rather than semibreves—is dissonant with the Ivrea triplum and has been rejected here. Both upper voices exhibit a high rate of periodic rhythmic repetition during each 33-breve cycle, especially in and around the hoquet sections.

The tenor follows Aachen. The longa in mm. 163–65 is not visible due to trimming, and is editorially supplied. It is notated in perfect modus. After nine breves of rest the tenor consists of seven full statements and an eighth partial statement of the 33-breve pattern |■□■□■|◆◆◆◆◆|■□■□■| (longa rests are perfect).

The contratenor follows Aachen with the exception of m. 133, written G but emended following both *solus tenor*s; and the second note in m. 192, written A. Any notes not visible or partially visible due to trimming have been reconstructed based on the surviving *solus tenor* voices. The contratenor is notated in imperfect modus, but its patterns sometimes suggest groups of three breves, and sometimes of two, as indicated by the

*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.

editorial barring. The contratenor's *talea* starts in m. 9, one breve earlier than the tenor's, and runs through seven full and a partial eighth statement of the pattern .

Aachen and Ivrea both preserve *solus tenor* voices, conflations of tenor and contratenor not included in this edition. For more on these *solus tenor* parts see Anna Zayaruznaya, "New Voices for Vitry," *Early Music* 46, no. 3 (2018). A comparative edition of all the surviving voices can be accessed at <<https://annaz.blog/publications>>.

Tenor source

The tenor voice is labeled "Non est inventus similis illi" in the Vienna source and "Non est inventus" in Aachen. These words point to the Gradual *Ecce sacerdos magnus* [V.] *Non est inventus similis illi* (Common of One Confessor), and the tenor is indeed drawn from there, corresponding to the text "Non est inventus similis illi qui conservavit legem excelsi."

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:

