

A Kalmus Classic Edition

PEROTIN

VIDERUNT OMNES

SEDERUNT

MINIATURE SCORE

K 01241









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Perotin

Perotin (Latin Perotinus) was a most gifted composer of the Notre Dame school, which, during the late twelfth and early thirteenth centuries, was the first school to produce polyphony of international acclaim. He was probably the first composer ever to write in as many as four parts. Called optimus discantor (most excellent composer of discant), he developed the use of unifying devices such as imitation, exchange of parts (Stimmtausch), and melodic variation, which have become part of contrapuntal practice ever since. Like Bach and Mozart after him, he focussed diverse national influences into well organised large scale masterpieces which were the high points of the period. The works printed in this edition are those attributed to him by the English traveller known as Anonymous IV in the treatise, De mensuris et discantu (Edited by E. de Coussemaker in Scriptorum de musica medii aevi, Paris, 1864 - 1876, I). Lists of further works attributed to him by modern research are discussed in Yvonne Rokseth's Polyphonies du XIII siècle and Hans Tischler's dissertation (see Bibliography on page 135).

Four of the works printed here are organa. A Perotin organum consists of a liturgical chant melody and text, which forms the tenor or cantus firmus. Its rhythm is altered. In approximately the same vocal range, the composer added one, two or three other voices, the duplum, triplum and quadruplum, all of them in one of the six rhythmic patterns known as modi.

1.  2.  3.  4.  5.  6.  These patterns are varied at irregular intervals by occasional held notes (fusio modi), rests (pausationes), or broken up with quick passing notes or other ornaments (fractio modi). However, the variations never obscure the patterns, as the rhythm was conceived in these patterns rather than in subdivisions of metrical pulses. The upper voices cross and recross one another in clear cut phrases which often begin and end on perfect consonances, touching on unisons at various points. The perfect consonances also appear on most but by no means all of the main beats, the other beats carrying any of the other intervals, even major sevenths, minor seconds, augmented fourths and diminished fifths.

The syllabic parts of the chant cantus firmus in the tenor were stretched out beneath the upper voices into very long notes, sometimes lasting several pages, and excluding any actual perception as melody. However, the liturgical melody, though not perceived, was known to the listeners, who were familiar with the chants. The melismatic sections of the cantus firmus were reshaped rhythmically into rows of longae (transcribed as dotted quarters in this edition), rows of duplices longae (usually dotted halves when in rows), or rhythmic patterns slower than those of the upper voices. The music flowed past in two speeds which were mathematically related. These sections were called clausulae. The style is called discant style.

The writing of melismatic organa took place between 1100 and about 1240. Perotin's Viderunt and Sederunt, probably performed in 1198 and 1199, represent the highest point in the history of this genre.

Seven of the works printed here are motets. These originated through the tradition of troping, which consisted of the addition of a text to a melismatic piece of music. In motets, it was the duplum of an organum or clausula which was troped. When this happened, the duplum was called motetus, and this name was adapted for the entire composition.

The motets printed over the organa Viderunt omnes and Sederunt were based on a whole chant section, not just the melismatic parts which are made into clausulae. These are called organal motets or tropical organa. There are comparatively few of these, written only in the earliest period of the motet, in the late 1100s. In early motets, the added texts paraphrased the words of the chant tenor, and like organa with their clausulae, could serve as interpolations in the services.

Most motets are based on clausula sections of an organum, like the last three printed in this edition. A conductus motet has two or three upper voices sung to the same text, the syllables in each upper voice coming at the same time, as they do in a conductus. A double motet has two upper voices each with a different text; a triple motet, three upper voices each with a different text. (There are no surviving triple motets based on Perotin's music.)

After 1200, some of the Latin texts were written unrelated to their chant tenors, and some were secular, usually amorous, and in the French language. The mixture of sacred and secular is like the mixture of sacred and secular carvings in the cathedrals, though the French motets were not sung at services but at social gatherings.

The Perotin motets were the work of poets. Perotin's work was finished when he had composed the organa and clausulae on which the motets were based. The words might even have been added after his death.

From F folios 1 - 4.
Also in Ma; pts. in LoA and W¹
Motets in W², folios 167 - 168.

Tenor from the Christmas 3d mass gradual;
and the Circumcision gradual;
GS plate G, GR page 33, LU page 409.

VIDERUNT OMNES

W²

1.VI-DE pro-phe-ci- e 2.fi-nem ad im-ple-te, 3.fu-git um-bra

Solo

8 VI -

Solo

8 VI -

F

Solo

8 VI -

Chorus or instrument

8 VI -

W²

8

di - e, 4.qu-ia lux pro-phe-te 5.progeni-es est Ma-ri- e. 6.Ad exi-tum huius me-te

8

F

8

8

8