

VOLUME TWO

PART II: ILLUSTRATIONS, DIAGRAMS,  
TABLES, AND EXAMPLES

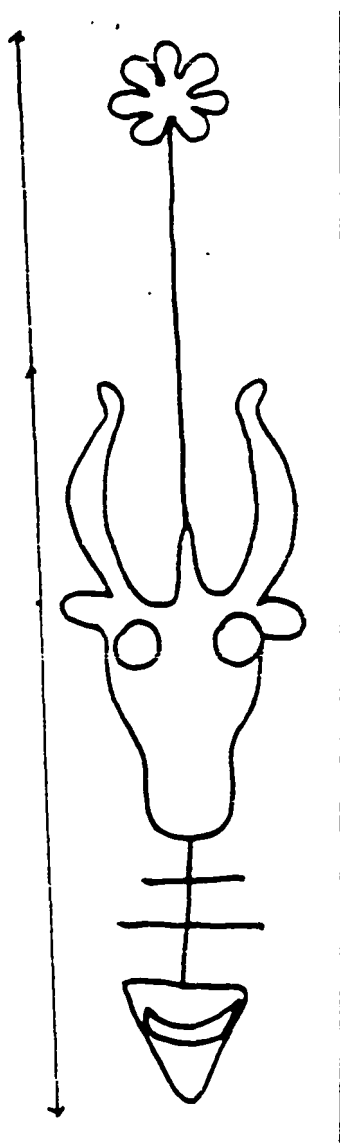


Illustration 1.1 Watermark (one of twin forms) from Trent 91, fascicles 1-4, 5, and 7

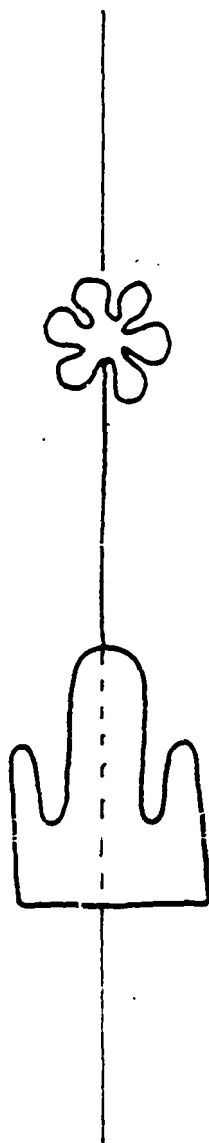


Illustration 1.2 Watermark in Trent 91, fascicles 10  
(outside bifolium), 16-18, and 21-22

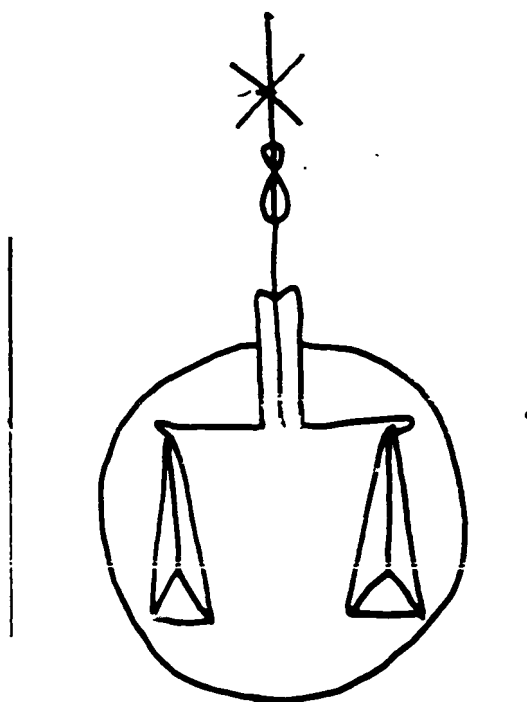


Illustration 1.3 Watermark (one of twin forms) in Trent 91, fascicles 6 and 8-10

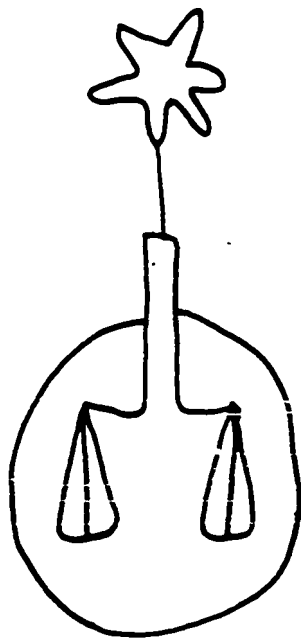


Illustration 1.4 Watermark (one of twin forms) in Trent  
91, fascicles 11-15

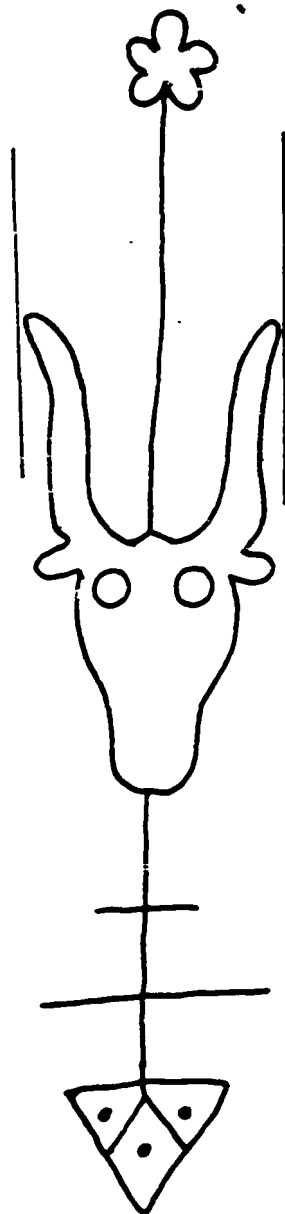


Illustration 1.5 Watermark in Trent 91, fascicle 19

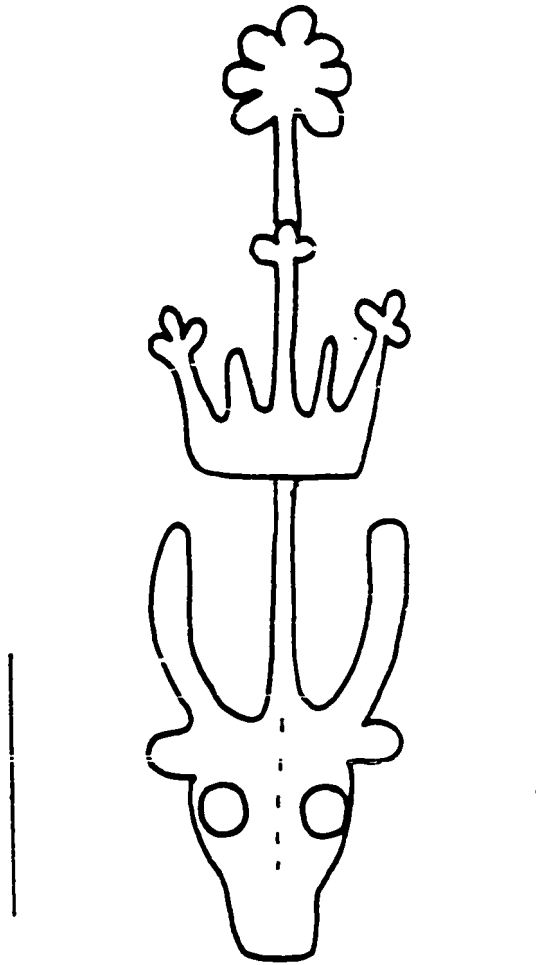


Illustration 1.6 Watermark in Trent 91, fascicle 20



Fascicle 1	
[Martini] Missa Cucu	
Kyrie	1
"	"
Et in terra	2
"	"
"	3
"	"
"	4
"	"
Patrem	5
"	"
"	6
"	"
"	7
"	"
"	8
Sanctus	9
"	"
"	10
"	"
Agnus	11
"	"
Da pacem domini, [Caron, Accueille m'a la belle]	12

+B

Fascicle 2	
[Faugues] Missa La basse danze	
Kyrie	13
"	"
Et in terra	14
"	"
"	15
"	"
"	16
"	"
Patrem	17
"	"
"	18
"	"
"	19
"	"
"	20
"	"
Sanctus	21
"	"
"	22
"	"
Agnus	23
"	"
"	24

Fascicle 3	
Anonymous, Missa Regina caeli laetare	
Kyrie	25
"	"
Et in terra	26
"	"
"	27
"	"
Patrem	28
"	"
"	29
"	"
Sanctus	30
"	"
"	31
"	"
Agnus	32
"	"
[Compère] Omnium bonorum plena	33
"	"
"	34
"	"
Busnoys, In hydraulis	35
"	"
"	36

Fascicle 4	
In hydraulis, cont'd	37
Anonymous,	"
Et in terra	38
"	"
"	39
Anonymous,	"
Benedicamus domino(5)	40
[Martini]	"
Perfunde caeli rore	41
"	"
"	42
[Busnoys] [Vous marchez au bout du pied]	43
Anonymous,	"
Te deum	44
"	"
"	45
Anonymous,	"
Patrem	46
"	"
"	47
"	"
"	48
Anonymous,	"
Veni sancte spiritus	49

(compare fasc. 5, f.49r)

Diagram 1.1 Fascicles 1-4

			Fascicle 6	
			Anonymous, Missa Zersundert ist	
			<u>Kyrie</u>	61
			"	
			<u>Et in terra</u>	62
			"	
			<u>Patrem</u>	64
			"	
			"	65
			"	66
			-----	
			<u>Sanctus</u>	67
			"	
			"	68
			"	
			<u>Agnus</u>	69
			"	
			<u>Gaude mater [=Busnois, Quant ce viendra]</u>	70
			[Clare sanctorum senatus]	
			Sequence	71
			<u>Vos qui secuti estis, Communion</u>	72
			[O petre lumen Christi],	
			Sequence	
			Fascicle 7	
			[O Petre], cont'd.	73
			Vincenet, Missa O gloriosa	
			<u>Kyrie</u>	74
			<u>Et in terra</u>	
			"	
			"	75
			"	
			<u>Patrem</u>	76
			"	
			"	77
			"	
			<u>Sanctus</u>	78
			"	
			"	79
			"	
			<u>Agnus</u>	80
			"	
			"	81
			"	
			<u>Anonymous, [Dominus vobiscum]</u>	82
Fascicle 5				
Anonymous,				
<u>Asperges me</u>	49	+B		
Anonymous Mass mvmts:				
<u>Kyrie Apostolorum</u>	50			
<u>Kyrie B.M.V.</u>				
"				
<u>Et in terra</u>	51			
"				
"				
<u>Patrem</u>	53			
"				
"				
<u>Sanctus</u>	55			
"				
"				
<u>Agnus</u>	57			
"				
"				
<u>Anonymous, Magnificat</u>	59	+B		
"				
"				
<u>Anonymous, Benedicamus in laude</u>	60	+B		

Diagram 1.2 Fascicles 5, 6, and 7

Fascicle 8		Fascicle 9	
ALL MUSIC ANONYMOUS		ALL MUSIC ANONYMOUS	
<u>Ecce virgo concipiet(Co.)</u>	83	<u>Kyrie Paschalis</u>	95
<u>Ave regina caelorum(Co.)</u>		<u>Regina caeli</u>	
<u>Ecce dominus veniet(Ant.)</u>	84	"	
<u>Ecce concipiens(Ant.)</u>		<u>Kyrie Paschalis</u>	96
<u>Salve regina(Ant.)</u>	85	"	
"	86	<u>Haec dies(Gr.)</u>	97
"		"	
<u>Ista est speciosa(Ant.)</u>	87	<u>Salve festa dies</u>	98
<u>O florens rosa(Ant.)</u>	88	<u>(Proc. Hymn)</u>	
<u>Salve regina (Ant.)</u>		<u>Et in terra</u>	99
<u>Descendi in ortum(Ant.)</u>	89	"	
<u>Anima mea(Ant.)</u>	90	"	100
"		"	
<u>Alma redemptoris(Ant.)</u>	91	<u>Et in terra</u>	101
<u>mater</u>		"	
<u>Nigra sum(Ant.)</u>	92	"	102
"		"	
<u>Regina caeli laetare</u>	93	<u>Kyrie Domenicale(2)</u>	103
<u>(Ant.)</u>		<u>Kyrie Angelicum</u>	104
<u>Alle dei filius</u>	94	<u>Et in terra Domenicale</u>	
<u>(Ant.Prosula)</u>		"	105
		"	
		<u>Sanctus B.M.V.</u>	106
		Fascicle 10	
		ALL MUSIC ANONYMOUS	
		<u>Sanctus B.M.V.,cont'd</u>	107
		<u>Genealogy</u>	
		"	108
		"	
		"	109
		"	
		"	110
		"	
		<u>Patrem Solemne</u>	111
		"	
		"	112
		"	
		<u>Sanctus/Agnus Solemne</u>	113
		<u>(2 texts, same music)</u>	
		<u>Sanctus Paschale</u>	114
		"	
		<u>Sanctus; trope</u>	115
		<u>Tibi sit laus</u>	116
		"	
		<u>Veni sancte spiritus(Ant.)</u>	117
		"	
		<u>Da pacem domini(Ant.)</u>	118

Diagram 1.3 Fascicles 8, 9, and 10

Fascicle 11	
ALL MUSIC ANONYMOUS	
<u>O sapientia(Ant.)</u>	119 + ?
<u>Salve sancta parens</u>	
(Int.)	
<u>Gaudeamus omnes</u>	120
(Int.)	
<u>Kyrie B.M.V.</u>	121
"	
<u>Kyrie B.M.V.</u>	122
"	
<u>Salve sancta parens</u>	123
(Int.)	
<u>Ave Maria(Off.)</u>	124
"	
<u>Spiritus et alme</u>	125
(Gloria trope)	
<u>Rorate caeli</u>	126
"	
<u>Verbum bonum</u>	127
(Seq.)	
"	
"	
<u>Recordare virgo mater</u>	129
(Off., troped)	
<u>Missus ab arce</u>	130
(Responsory prosula)	+ ?

Fascicle 12	
ALL MUSIC ANONYMOUS	
<u>Ecce Maria genuit(Ant.)</u>	131
<u>Iube domine (f r</u>	
<u>In illo tempore(Lect.)</u>	132
<u>Consolamini</u>	
"	
<u>Consurge et indue</u>	133
"	
<u>Verbum caro factum est</u>	134
(Resp.)	
<u>Verbum caro factum est</u>	135
(Resp.)	
<u>Alleluia Dies</u>	136
<u>Sanctificatus</u>	
<u>Terribilis est locus</u>	137
<u>iste (Int.)</u>	
<u>Locus iste a deo</u>	138
(Gr.)	
<u>Alleluia(V. below)</u>	139
<u>Urbs beata Ierusalem(Hv.)</u>	140
<u>V. Vox exultationis</u>	
"	
<u>Domine deus(Off.)</u>	141
"	
"	142

Diagram 1.4 Fascicles 11-15

Fascicle 13	
ALL MUSIC ANONYMOUS	
<u>Domine deus, cont'd</u>	143
<u>Domus mea (Co.)</u>	
"	
<u>Psallat ecclesia</u>	144
<u>(Seq.)</u>	
<u>Alle dei filius</u>	145
<u>(Ant. Prosula)</u>	
<u>Sedit angelus</u>	146
<u>(Proc. Ant.)</u>	
"	147
"	
<u>Christus resurgens</u>	148
<u>(Proc. Ant.)</u>	149
"	
<u>Alleluia Pascha</u>	150
<u>nostrum</u>	
<u>Victimae paschali</u>	151
<u>laudes (Seq.)</u>	
<u>Pascha nostrum (Co.)</u>	152
<u>Factus est repente (Co.)</u>	153
<u>Alleluia Ascendit deus</u>	
<u>Christ ist erstanden*</u>	154
<u>Cibavit eos (Int.)</u>	

\*Leise; part of Easter Play

Fascicle 14	
ALL MUSIC ANONYMOUS	
<u>Cibavit eos, cont'd</u>	155
<u>Caro mea (Al. V.)</u>	
<u>Quotiescumque (Co.)</u>	156
<u>Alleluia Veni</u>	
<u>sancte spiritus</u>	157
<u>Benedicta sit (Int.)</u>	
<u>Alleluia Benedictus est</u>	158
<u>Nunc scio vere (Int.)</u>	
<u>Kyrie Apostolorum</u>	159
<u>Alleluia Tu es Petrus</u>	
<u>Tu es Petrus (Co.)</u>	160
<u>Ave praeclara maris</u>	
<u>stella (Seq.)</u>	161
"	
"	162
"	
"	163
"	
<u>Lauda Sion salvatorem</u>	164
<u>(Seq.)</u>	165
"	
"	
<u>Spiritus domini (Int.)</u>	166

Fascicle 15	
ALL MUSIC ANONYMOUS (exc. last item)	
<u>Spiritus domini, cont'd</u>	167
<u>Flos virginum [=Martini,</u>	
<u>Missa Des Pfoben Schwanz]</u>	168
<u>Iesu Christe Piissime [=Martini,</u>	
<u>Missa Des Pfoben Schwanz]</u>	169
<u>Mittet ad virginem</u>	
<u>(Seq.)</u>	170
"	
"	171
"	
<u>Veni sancte spiritus</u>	172
"	
"	173
"	
<u>Sancte spiritus assit</u>	174
<u>nobis (Seq.)</u>	175
"	
"	176
"	
<u>Vultum tuum (Int.)</u>	177
"	
<u>[Touront], O gloriosa</u>	178

+B

Diagram 1.4, cont'd.

## Diagram 1.5

## Hypothetical Original Order of Fascicles 8-15

(present  
fascicle  
numbers:)

- 12 Christmas; Dedication of a Church  
(link: Offertory Domine deus)
- 13 Dedication, cont'd.; Easter; Paschal Time  
(link: Introit Cibavit eos)
- 14 Paschal Time, cont'd.; Ss. Peter and Paul;  
Sequentiary  
(link/addition?: Introit Spiritus domini)
- 15 [original contents: two contrafacta from  
Martini, Missa Des Pfoben Schwanz  
Sequentiary, cont'd; Introit Vultum tuum  
[later addition: Touront, O gloriosa regina]
- 11 [later addition: Antiphon O sapientia;  
cf. Christmas items in fascicle 12]  
Marian items (Mass items through Offertory)  
[later addition: Responsory prosula Missus  
ab arce; cf. Christmas items in fascicle 12]
- 8 Marian Communion; Marian Antiphons  
[later addition: Antiphon prosula  
Alle dei filius; cf. Easter items following]
- 9 [later addition: Kyrie Paschalis; cf. Easter  
items following]  
Marian Antiphon; Easter items and Mass  
Ordinary music copied later

Fascicle 16	
Vincenet, <u>Missa Sine nomine</u>	
<u>Kyrie</u>	179
<u>Et in terra</u>	
"	180
"	
<u>Patrem</u>	181
"	182
"	
<u>Sanctus</u>	183
"	184
"	
<u>Anon., Kyrie</u>	185 +B(dk.brown)
<u>Anon., Sanctus Domenicale</u>	
" <u>Agnus</u>	186
<u>Crucifixus (contrafact?)</u>	186
<u>Benedictus(cf above)</u>	187
<u>Anon., Magnificat</u>	
"	188
"	
<u>Anon., Proles (Hy.)</u>	189
----	
----	
<u>Anon., Ad cenam agni(Hy.)</u>	190 -E(grey)
Fascicle 17	Fascicle 18
ALL MUSIC ANONYMOUS	ALL MUSIC ANONYMOUS
<u>[Exultet caelum laudibus]*</u>	<u>Iesu corona virginum</u>
191	203 +B
<u>[Martine confessor]</u>	<u>Mundi renovatio(Seq.)</u>
<u>[Exorta a Bethsaida]</u>	"
192	204
<u>[Plaudat laetitia]</u>	"
"	205 +B?
<u>[Exultet caelum laudibus]</u>	<u>[Gaude civitas augusta]</u>
193	206
+B?	<u>Quem terra pontus</u>
<u>[Exultet caelum laudibus]</u>	<u>[Gaude visceribus]</u>
194	207
+B?	<u>[Martiris Christi]</u>
<u>Magnificat</u>	<u>[Urbs beata Ierusalem]</u>
"	208 +B?
<u>Salve regina(Ant.)</u>	<u>Deus tuorum militum</u>
"	209 +B?
"	<u>Pange lingua</u>
<u>Ave Maria (Motet)</u>	<u>Ave maris stella</u>
"	210 +B?
"	<u>Magnificat</u>
198	"
"	<u>[Martiris Christi]</u>
<u>Alma redemptoris(Ant.)</u>	211 +B(black)
"	----
"	<u>Magnificat</u>
199	212 +C(grey-brown)
"	"
200	"
"	213
----	<u>Ut queant laxis</u>
----	"
----	214
----	----

\*first verse of hymn;  
setting uses second verse

Diagram 1.6 Fascicles 16-18

Fascicle 19	
Touront,	
<u>O generosa nata David</u>	215
<u>Anon., Salve sancta</u>	
<u>parens (Int.)</u>	216
<u>Anon., Missa Sig sald</u>	
<u>und heil: Kyrie</u>	217
<u>Et in terra</u>	
"	218
"	
"	219
<u>Patrem</u>	
"	220
"	
"	221
<u>Sanctus</u>	
"	222
"	
"	223
<u>Agnus</u>	
"	224
"	
"	225
<u>[Urbs beata Ierusalem]</u>	
—stub	

Fascicle 20	
Anonymous, Paraphrase Mass	
----	
<u>Kyrie</u>	226
"	
"	227
"	
"	228
<u>Et in terra</u>	
"	229
"	
"	230
<u>Patrem</u>	
"	231
"	
"	232
<u>Sanctus</u>	
"	233
"	
"	234
<u>Agnus</u>	
"	235
----	

Diagram 1.7 Fascicles 19 and 20



Fascicles 21-22  
 All pieces anonymous

---	236
Missa sine nomine	236
Kyrie	237
Et in terra	237
"	238
"	238
Patrem	239
"	240
"	240
Sanctus	241
"	242
"	242
---	243
--- [space for Agnus]	244
Missa Quattuor ex una	244
Kyrie; Et in terra	245
Patrem	245
"	246
Sanctus	246
Agnus	247
Missa Gentil madonna mia	247
Kyrie	248
Et in terra	248
"	249
"	249
Patrem	250
"	251
"	251
"	252
"	252
Sanctus	253
"	254
"	254
Agnus	255
"	256
"	256
La martinella	257
"	258
Je me sans (textless)	258
" [Auscis]	259
---	259

Diagram 1.8

Fascicles 21 and 22

Table 1.1 Mentions of Johannes Wiser in the Acta Capitularia of the Cathedral of Trento

<u>Location</u>	<u>Date</u>	<u>Designation</u>
<u>Instrumenta Capitularia XI,</u>		
ff.57v-58r	January 4, 1465*	witness; altarist of St. Dorothea
61r-62r	February 9, 1465	" ; "
62r-62v	February 9, 1465	" ; "
62v-63r	February 9, 1465	<u>rector scholarum</u> (arrangements concerning a house in Trento)
65r-v	April 17, 1465	witness; <u>rector scholarum</u> and altarist of St. Dorothea#
65v-66r	April 26, 1465	witness; altarist of St. Dorothea
68r	May 28, 1465	" ; "
69r	June 8, 1465	" ; "
74v	November 24, 1465	"
75v	December 7, 1465	" ; "
79r	December 28, 1465	"
80r-v	January 8, 1465	"
82v-83v	March 12, 1466	"
84r	March 12, 1466	"
103v	March 11, 1467	"
104v	March 22, 1467	"
106r	April 1, 1467	" ; <u>plebano plebis</u> (indicating possession of a benefice)
107r	April 1, 1467	"
108r	April 5, 1467	" ; <u>venerabilis vir</u> (with higher priority in listing, indicating higher status)
116v	December 13, 1467	"
126r	February 17, 1468	" (installation of new organist/altarist of St. Massentia)

126v	February 17, 1468	"
131r	February 28, 1468	"
140v	September 30, 1468	" ; <u>honorabilis vir</u>
141r	September 30, 1468	"
160r	April 5, 1469	" ; <u>plebano plebis Thioni</u> (= Tione, a small town near Trento)
160v	April 12, 1469	" ; "
171r	December 30, 1469**	" ; "
173r	March 14, 1470	" ; <u>venerabilis vir</u>
181r	June 27, 1470	"
184r	September 23, 1470	" ; altarist of St. Dorothea
188r	October 29, 1470	" ; "
216r	April 24, 1472	" ; "
216v	June 19, 1472	" ; "
217v	July 17, 1472	" ; "
222r	December 4, 1472	" ; "
223v	January 30, 1473	"
224r	January 30, 1473	"
234r	January 30, 1474**	"
242r	April 5, 1474	" ; "
<u>Instrumenta Capitularia XII,</u>		
ff. 45r	December 20, 1476	"
52v	August 12, 1477	"
87r	February 26, 1480	" ; "

\*all dates New Style

#last mention of Wiser as rector scholarum

\*\*date given as following year (probably an error)




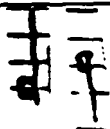

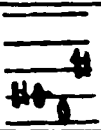
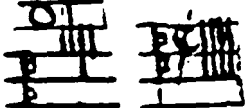




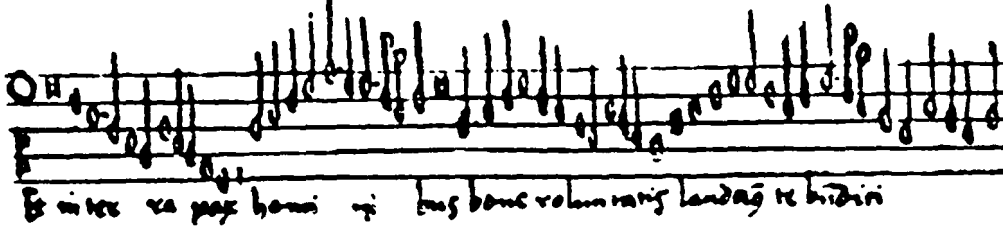
END LINE		LIGATURE	
C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION	TENOR <i>ppa</i>	FUSA	
DUCTUS AND TEXT	 <p>Et miser ex parte homini in his bonis voluntatis laudat te hideri</p>		

Table 1.2

Scribe A

END LINE		LIGATURE	
C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION	<i>Cenoth</i> <i>Gery</i>	FUSA	
DUCTUS AND TEXT			

Table 1.3a

Scribe B / Johannes Wiser

Early form  
(Tr 90)

*Intra pax fiam sus bone voluntate*

Middle form  
(Tr 88)

*Intra pax fiam sus bone voluntate*

Mature form  
(Tr 89)

*Intra pax fiam sus bone voluntate*

Late form  
(Tr 91)

*Intra pax fiam sus bone voluntate*

Later additions  
to earlier  
codex (Tr 88,  
ff. 94v-95r)

*Intra pax fiam sus bone voluntate*

Table 1.3b The Evolution of Wiser's Script


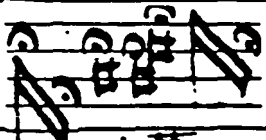
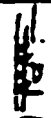


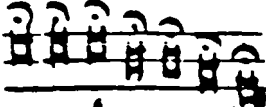

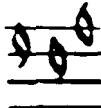

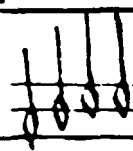

END LINE		LIGATURE	
C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION		FUSA	
DUCTUS AND TEXT			

Table 1.4a

Scribe C

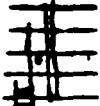






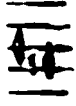


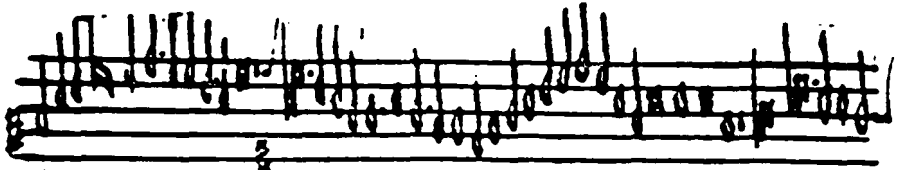
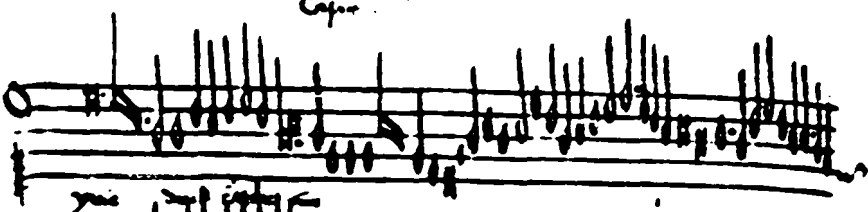
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C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION		FUSA	
DUCTUS AND TEXT			
Trent 88			
Trent 89			

Table 1.4b

"Scribe III"











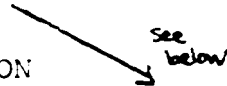
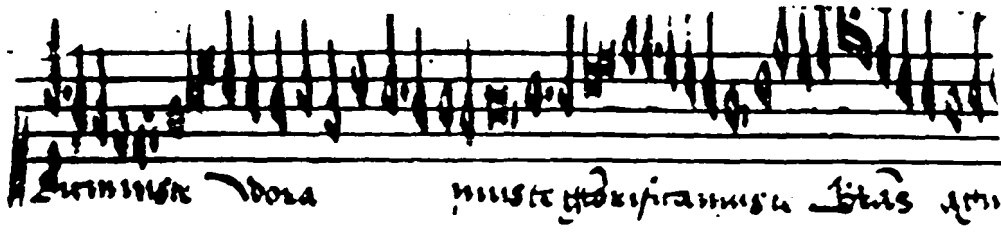
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C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION		FUSA	
DUCTUS AND TEXT			

Table 1.5

Scribe D







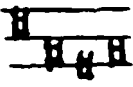

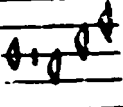

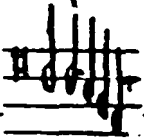
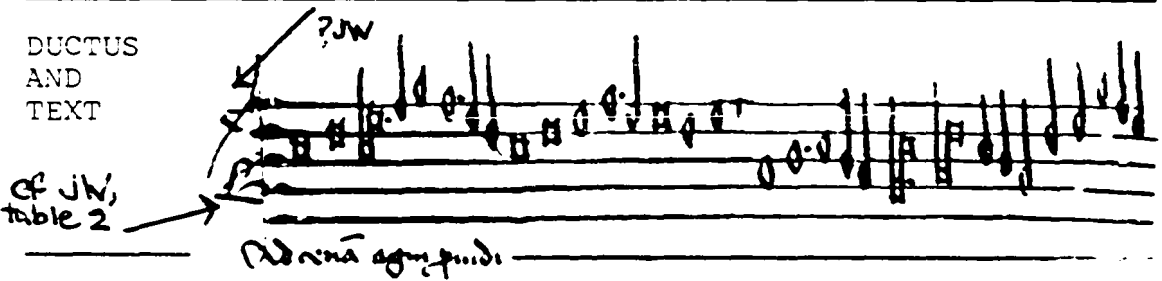
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C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		<i>q (cf. JW)</i> SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION	<i>Tenor</i> <i>Contra</i>	FUSA	
DUCTUS AND TEXT			

Table 1.6

Scribe E









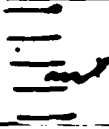
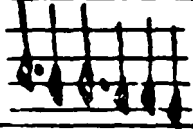
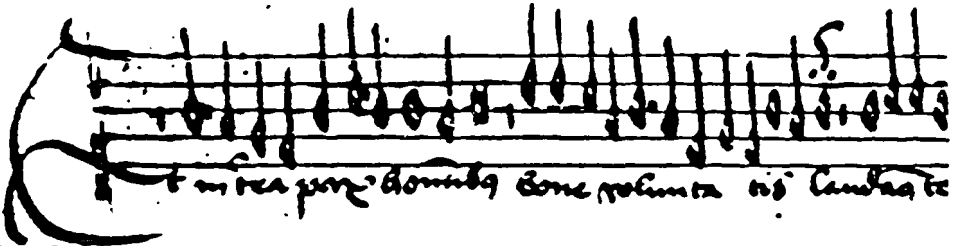
END LINE		LIGATURE	
C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION	<i>Contra</i> <sup>o</sup> FUSA		
DUCTUS AND TEXT			

Table 1.7

Scribe F


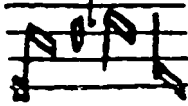


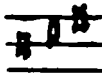






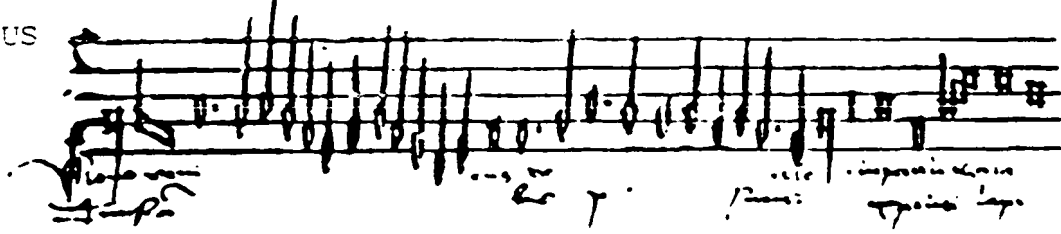



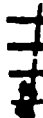

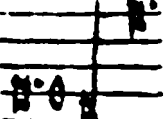
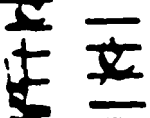



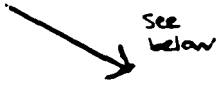

END LINE		LIGATURE	
C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION		FUSA	
DUCTUS AND TEXT			

Table 1.8

Scribe G

Handwritten musical score for a string quartet, consisting of four staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff is labeled "Violin I" and the second "Violin II". The third staff is labeled "Viola" and the fourth "Cello/Double Bass". The score is written in a single system, with a vertical bar line at the end. The handwriting is somewhat messy, suggesting a working draft or a composer's sketch.

Table 1.8 / Example: Scribe G (?) in Trent 90

END LINE		LIGATURE	
C-CLEF		LONG	
F-CLEF		BREVE	
MENSURATION SIGN		SEMIBREVE	
CUSTOS		MINIM	
PART DESIGNATION		FUSA	
DUCTUS AND TEXT			

*Contratenor*

Table 1.9

Scribe H

Table 1.10 Overall organization in three Codices

Trent 90	Trent 88	Trent 91
1-24: Trent 93 copy (Introits and Mass Ordinary)	1-10(1st half): primarily Mass Ordinary	1-10: primarily Mass Ordinary
25,26: miscellaneous	10(2nd half)-19: Mass Propers; then primarily Office	11-15: Mass Propers
27-33 (1st half): primarily Office	20-21: primarily Office	16-18: primarily Office
33(2nd half)-39: primarily Mass Ordinary	22-35: primarily Mass Ordinary	19-22: Mass Ordinary

inc sol. Enoua. **O** an. florens ro sa mater domini  
 de d o f r o virgo mi nis. **O** scibili ma vi  
 nis dancor puro ra: peo nobis ingi ter o ra. Enoua c.

Illustration 2.1a O florens rosa in the Passau Antiphonale

**O** florens rosa mater domini p r o s a d v i r g i n i s o f a n d i s  
 i n v i r g i n i s m a t e r d o m i n i i n g i t e r o r a

Illustration 2.1b Paraphrase of O florens rosa in Trent  
 91 (discantus only)



Illustration 2.2 Map of the Archdiocese of Salzburg, showing the dioceses of Passau, Brixen, Regensburg, and Freising, and the neighboring Archdiocese of Prague

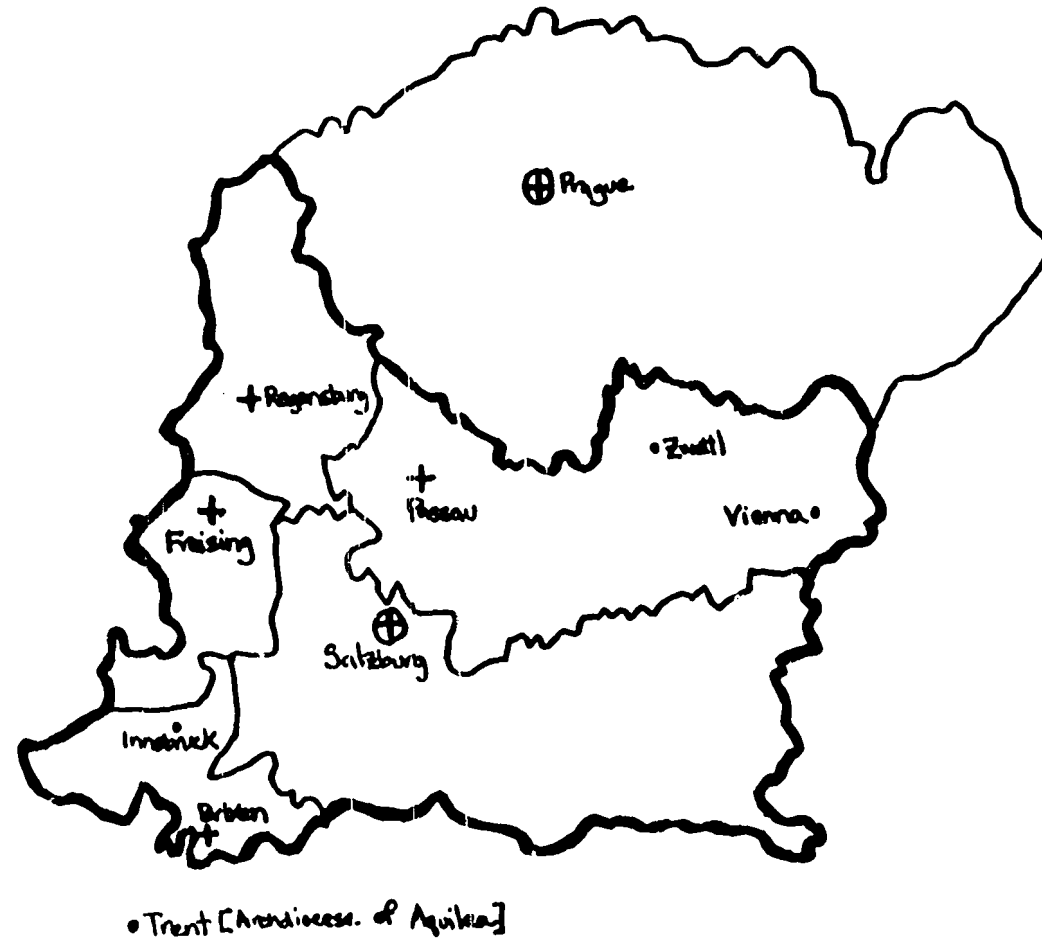


Table 2.1 Paraphrases of Passau Rite Chants in Trent 91

Passau Source (Location and /w.variants Function)	Trent 91 (Location and Incipit)	Glo Concordance	Match Exact or close
<b><u>Antiphonale</u> (1519)</b>			
<b>Proper of the Time:</b>			
f.3r Advent II Feria II, Ant.	f.84r <i>Ecce dominus veniet</i>		x [transposed]
f.5v Advent III Feria VI, Ant.	f.119r <i>O sapientia</i>		x
f.10v Christmas Matins Resp. Verse trope	f.130v [ <i>Descendit de caelis</i> ] <i>Missus ab arce</i> <sup>1</sup>		x
ff.13r-v Christmas Matins Resp.	ff.134v-135r ff.135v-136r <sup>2</sup> No.31 <i>Verbum caro factum est</i>		x x
f.13v Christmas (rubric only)	f.107 ff. 3 Readings from Isaiah		
f.21v Christmas 8va, Vespers II Ant.	f.131r <i>Ecce Maria genuit</i>		x [tr]
f.56r Easter Matins Play (incipit only)	f.154r <i>Crist ist erstanden</i>		
f.57v Easter Vespers II, Processional Ant.	ff.148v-150r <i>Christus resurgens</i>		x
f.62v Quasimo- dogeniti; Feria VI, Ant.	ff.93v-94r ff.95v-96r <sup>3</sup> <i>Regina caeli laetare</i>		x [tr] x [tr]

(Table 2.1, cont'd.)

f.120r Pentecost Vespers I, Ant.	f.48v <i>Veni sancte spiritus</i>	No.41	x
f.138v History of Ezekiel, Ant.	f.118v <i>Da pacem domini</i>		x
<hr/>			
<b>Proper of Saints:</b>			
[Breviary <sup>4</sup> ] Annunciation Matins Ant.	ff.84v-85r <i>Ecce concipies</i>	No.28	
f.205r Nativity BMV; Vespers I Ant. <sup>5</sup>	ff.89v-90r <i>Descendi in ortum</i>	No.105	x
ibid.	ff.90v-91r <i>Anima mea</i>	No.115	x
f.272r Common of BMV; Vespers II Magn. Ant.	ff.92v-93r <i>Nigra sum</i>	No.38	x
ibid.	f.88r <i>O florens rosa</i>	No.107	x
ibid.	ff.91v-92r <i>Alma redemp- toris mater</i>	No.40	x
ibid.	ff.87v-88r <i>Ista est speciosa</i>	No.120	x
[Breviary <sup>6</sup> ] Common of BMV	ff.85v-87r ff.88v-89r <sup>7</sup> <i>Salve regina</i>	No.108	
[Breviary <sup>8</sup> ] Common of BMV	ff.200v-201r <sup>9</sup> <i>Gaude dei genetrix</i>	No.32	

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(Table 2.1, cont'd.)

**Graduale (1511)****Proper of the Time:**

ff.13r-v	ff.136v-137r	x
Christmas Mass III, Alleluia	Al.V. <i>Dies sanctificatus</i>	
ff.81r-v	f.94v	
Easter Processional (Verse Trope)	ff.145v-146r <sup>10</sup> No.176 <i>Alle dei filius</i>	x
f.81v ibid.	ff.98v-99r <i>Salve festa dies</i>	x
ff.82r-v ibid.	ff.146v-148r <i>Sedit angelus</i>	x
f.83r Easter Mass: Gradual	ff.97v-98r <i>Haec dies</i>	x
ff.83r-v Easter Mass: Alleluia	ff.83r-v Al.V. <i>Pascha nostrum</i>	x
f.204r Easter Mass: Sequence (alternate)	ff.151v-152r <i>Victimae paschali</i>	x
f.206r Easter Mass: Sequence (alternate)	ff.203v ff. <sup>11</sup> <i>Mundi renovatio</i>	x
f.84r Easter Mass: Communion	f.152v <i>Pascha nostrum</i>	x <sup>11</sup>
ff.94r-v Ascension Alleluia	f.153v Al.V. <i>Ascendit deus</i>	x

(Table 2.1, cont'd.)

ff.96v-97r Pentecost Introit	ff.166v-167r <i>Spiritus domini</i>		x <sup>12</sup>
f.97r Pentecost Alleluia	f.156v Al.V. <i>Veni sancte</i>		x
ff.208r-v Pentecost Sequence (alternate)	f.174 ff. <i>Sancti spiritus</i>	x	
ff.209r-v Pentecost Sequence (alternate)	f.172 ff. <i>Veni sancte spiritus</i>	x	
f.97v Pentecost Communion	f.153r <i>Factus est repente</i>	x x	
f.100r Trinity Introit	f.153r <i>Benedicta sit</i>	x	
f.100v Trinity Alleluia	f.158r Al.V. <i>Benedictus es</i>	x	
f.101r Corpus Christi Introit	ff.154v-155r <i>Cibavit eos</i>	x	
f.101r Corpus Christi Alleluia	f.155v Al.V. <i>Caro mea</i> <sup>13</sup>	x	
ff.210v-212r Corpus Christi Sequence	f.164 ff. <i>Lauda Syon salvatorem</i> <sup>14</sup>	No.79 x	
f.101v Corpus Christi Communion	f.156r <i>Quotiescumque manducabitis</i>	x	x

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**Proper of Saints:**

ff.130v-131r	f.158v-159r	x <sup>15</sup>
Ss.Peter and Paul, Introit	<i>Nunc scio vere</i>	
ibid., Alleluia	ff.159v-160r <i>Al.V.Tu es Petrus</i>	x
ibid., Sequence	ff.72v-73r [ <i>Petre summe Christi</i> ]	x
ibid., Communion	f.160r <i>Tu es Petrus</i>	x
f.267v Common of Apostles, Sequence	ff.71v-72r [ <i>Clare sanctorum senatus</i> ]	x
f.145 r-v ibid., Communion	f.72r <i>Vos qui secuti estis</i>	x
f.162r Common of Virgins, Introit	ff.120v-121r <i>Gaudeamus omnes</i> <sup>16</sup>	x
ff.168v-169v Dedication of a Church, Introit	ff.137v-138r <i>Terribilis est</i>	x
ibid., Gradual	ff.138v-139r <i>Locus iste</i>	x
ibid., Alleluia	ff.139v, 140v-141r <sup>17</sup> <i>Al.V.Vox exultationis</i>	x
ibid., Sequence (rubric)	ff.144r-145r <i>Psallat ecclesia</i>	x [tr]

ibid., Offertory	ff.141v-143r <i>Domine deus</i>	x	
ibid., Communion	f.143v <i>Domus mea</i>	x	
Votive Masses for the BMV:			
Advent-Nativity			
rubrics f.172			
Introit (chant f.4r)	ff.126v-127r <i>Rorate caeli</i>	x	
Sequence (chant f. 283r)	f.169 ff. <i>Mittet ad virginem</i>	x	
Offertory (chant f.9r)	ff.124v-125r <i>Ave Maria</i>	x [tr]	
Communion (chant f.5r)	f.83r <i>Ecce virgo concipiet</i>	x	
Nativity-Purification			
rubrics f.173r			
Introit (chant f.17v)	ff.177v-178r <i>Vultum tuum</i>	x	
Purification-Easter			
rubrics f.173r			
Introit (chant f.170r)	ff.119v-120r ff.123v-124r <sup>18</sup> <i>Salve sancta parens</i>	x x	
Easter-Ascension			
rubrics f.173r			
Offertory (chant f.172r)	ff.129v-131r <i>Recordare virgo mater</i>	No.106	x <sup>19</sup>
Communion (chant f.172v)	ff.83v-84r <i>Ave regina caelorum</i>	x	

## Marian Sequences:

f.276v	f.160v ff. <i>Ave praeclara</i>	x
f.278v	f.127v-128r <i>Verbum bonum</i>	x [tr]

## Mass Ordinary:

f.184v	f.95r	x
Kyrie <i>Paschale</i>	ff.96v-97r	x
f.194v	ff.114v-115r	x
Sanctus <i>Paschale</i>		
f.176r	f.104r	x
Kyrie <i>aliud solemne</i>	" <i>Angelicum</i> "	
ff.288r-v	ff.112v-113r	No.151 <sup>20</sup> x
Credo <i>solemniter</i>		
ff.186v-187r	ff.113v-114r	x
Sanctus/Agnus <i>Aliud solemne</i>		
f.177r	f.159r	x
Kyrie <i>de Apostolis</i>		
ff.177r-177v	ff.101v-103r	x
Gloria <i>de Apostolis</i>		
f.182v	f.103v " <i>Domenicale</i> "	x [tr]
Kyrie <i>in pleniis officii</i>	f.103v " <i>Aliud Domenicale</i> "	x [tr]
ff.183r-184r	ff.99v-101r	x
Gloria <i>Domenicale Maius</i>	ff.104v-106r	x
(Table 2.1, cont'd.)		
f.180r	ff.121v-122r	x



(Table 2.1, cont'd.)

Kyrie *Solemne*  
*Maius BMV*

ff.180r-181r      ff.125v-126r<sup>21</sup>      x [tr]  
 Gloria *Solemne*  
*Maius BMV*

f.190v      ff.106v-107r      x  
 Sanctus *Solemne*  
*Maius BMV*

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<sup>1</sup> Given in DTÖ XIV Index as "Missus Abcde"

<sup>2</sup> Respectively with cantus firmus in tenor and discantus

<sup>3</sup> Respectively with cantus firmus in discantus and tenor

<sup>4</sup> Found in 15th-c. MS Breviary from Passau: Schlägl Stiftsbibliothek, Codex Plagensis 225, on f.383v (w. incipit *Ecce virgo concipies*); not included in Antiphonale.

<sup>5</sup> See Table 2.6 for placements of this and the following item in Passau's BMV Common.

<sup>6</sup> Found in 15th-c. MS Breviary from Passau: Herzogenburg Stiftsbibliothek, MS 85, f.9v (as part of collection of prayers, canticles, etc.).

<sup>7</sup> Respectively with cantus firmus in tenor and discantus.

<sup>8</sup> Found in 1444 Breviary from Passau, Herzogenburg Stiftsbibliothek MS 82, f.89r (as supplement to BMV Commons).

<sup>9</sup> Copied into fascicle 17, apart from main paraphrase collection. (See comments in Chapter 1.)

<sup>10</sup> Respectively with cantus firmus in tenor and discantus

<sup>11</sup> See note 9 above.

<sup>12</sup> Verse in Graduale is *Confirma hoc deus*; in Trent 91, *Omnium est enim artifex* (added as a second text to Trent 88's setting of the same Introit).

<sup>13</sup> Verse only given in Trent 91, with rubric referring to Alleluia for BMV Nativity (NOT copied there; see comments in Chapter 2).

<sup>14</sup> Previously unrecognized concordance; first verse differs in Glo.

<sup>15</sup> Verse in Graduale is *Domine probasti me*; verse in Trent 91 is *Tu es Petrus*.

<sup>16</sup> Two verses set: *Eructavit cor meum* and *Exaltata es* (which adapts the item for Marian use).

<sup>17</sup> The hymn *Urbs beata Ierusalem* is placed between the Alleluia and its verse on f.140r.

<sup>18</sup> Respectively with cantus firmus in tenor and discantus.

<sup>19</sup> Graduale gives trope *Ab hac familia* (used in Glo); Trent 91 gives trope *Ave tu rosa* (associated with the Offertory in MS sources such as the Neumarkt Cationale).

<sup>20</sup> Glo reading in note values double those of the Trent reading, with diminished signature.

<sup>21</sup> Trent 91 sets only the trope *Spiritus et alme*.

Table 2.2 Hymns in Trent 91

<u>Location</u>	<u>Incipit</u>	<u>Liturgical Use</u>	<u>Notation</u>	<u>Melody Source</u>
fascicle 16				
f.189v (+) <sup>1</sup>	<i>Proles [de caelo]</i>	St. Francis	white	many
f.190v (+)	<i>Ad cenam agni</i>	Easter Octave	white	Spéciálník <sup>2</sup>
fascicle 17				
f.191r	<i>Exultet caelum laudibus</i>	Common of Apostles	cf in neumes	Pressburg <sup>3</sup>
f.191v	<i>Martine confessor</i>	St. Martin	white	Klosterneuburg (ff.93r-94r)
f.192r	<i>Exorta a Bethsaida</i>	St. Andrew	white	" (ff.95r-96r)
ff.192v-193r	<i>Plaudat laetitia</i>	St. Nicholas	cf in neumes	" (ff.96v-97r)
f.193v	<i>Exultet caelum</i>	Common of	cf in colored	"
f.194r	" "	Apostles	breves	"
fascicle 18				
f.203r (+)	<i>Iesu corona virginum</i>	Common of Virgins	white	Pressburg <sup>4</sup>
f.205v	<i>Gaude civitas augusta</i>	St. Affra	cf in neumes	Klosterneuburg (ff.83v-85r)
f.206r	<i>Quem terra pontus</i>	BMV	"	"
f.206v	<i>Gaude visceribus</i>	BMV	"	" (ff.85v-87r)
f.207r	<i>Martyris Christi</i>	St. Lawrence	"	Spéciálník <sup>5</sup>
f.207v	<i>Urbs beata Ierusalem</i>	Dedication	"	" 6

(Table 2.2, cont'd.)

f.208r (+)	<i>Deus tuorum militum</i>	Common of Martyrs	white <sup>7</sup>	Klosterneuburg
f.208v (+)	<i>Pange lingua</i>	Corpus Christi	"	Spécialník <sup>8</sup>
f.209r (+)	<i>Ave maris stella</i>	BMV	"	Klosterneuburg (ff.94v-95r)
f.210v (+)	<i>Martyris Christi</i>	St. Lawrence	"	(as above)
ff.213v-214r (+)	<i>Ut queant laxis</i>	St. John Baptist	"	[many]

<sup>1</sup> (+) denotes probable later addition to fascicle.

<sup>2</sup> Ward cites Stäblein 36 (from a Verona hymnary) as melodic source for the setting, but the match suggested above is closer.

<sup>3</sup> Hungarian National Museum, MS Clm.ac.128, a 15th-c. Psalter from Pressburg.

<sup>4</sup> Ward (1969) cites Spéciálník's reading (p.604) of the melody as equivalent to the setting's.

<sup>5</sup> Ward cites Stäblein 550 (from the Einsiedeln hymnary) as equivalent to the setting, but the match suggested above is closer.

<sup>6</sup> Ward's citation of Stäblein 1623 (also from the Einsiedeln hymnary) is, again, not as close a match.

<sup>7</sup> White breves in the cf-bearing discantus of this and the next two settings function just like the blackened breves in the two settings ff.193v-194r.

<sup>8</sup> Ward cites Stäblein 565 (from the Einsiedeln hymnary) as equivalent, but the match suggested above is closer.

Table 2.3 Paraphrases of Passau Rite Chants in the Glogauer Liederbuch\* 41

Passau Source (Location and Function)	Glogauer Liederbuch (Location and Incipit)	Match Close/ w.variants
<b><u>Antiphonale (1519)</u></b>		
<b>Proper of the Time:</b>		
f.5v Advent III Feria VI Ant.	No.30, <i>O sapientia</i>	x
ff.8v-9r Christmas Vespers I Resp.	No.170, <i>Iudea et Ierusalem</i>	x
f.13v Christmas (rubric only)	Nos.186-188, 3 Readings from Isaiah	
f.17r St. John Evangelist, Vespers II Ant.	No.66, <i>Valde honorandus est</i>	x
f.18r ibid., Resp.	No.182, <i>Vox tonitru</i>	x
f.18v ibid., Ant. (Commemoration of BMV)	No. 33, <i>Nesciens mater</i>	x
f.21r Christmas 8va Vespers II Ant.	No.48, <i>O admirabile commercium</i>	x
f.22v Epiphany Vespers I Resp.	No.148, <i>Illuminare Ierusalem</i>	x
f.54v Easter Matins Resp.	No.58, <i>Dum transisset sabbatum</i>	x
f.56r Easter Matins Play (incipit only)	No.94, <i>Crist ist erstanden</i>	

f.62v Quasimodo- geniti, Feria VI, Ant.	Nos.89, 174 <i>Regina caeli laetare</i>	x
ff.121r-v Pentecost Matins Resp.	No.52, <i>Apparuerunt apostolis</i>	x
ff.126r-v Corpus Christi, Vespers I Resp.	No.131, <i>Homo quidam fecit</i>	x
f.127v Corpus Christi, Matins Resp.	No.154, <i>Immolabit haedum</i>	x
f.129v <i>ibid.</i> , Ant.	No.27, <i>O sacrum mysterium</i>	x
<b>Proper of Saints:</b>		
f.83r St. Barbara Vespers I Ant.	No.156, <i>Eia sponsa Salomonis</i>	x
f.84r <i>ibid.</i> , Vespers II Ant.	No.18, <i>Rex in caena virginali</i>	x
f.84r St. Nicholas Vespers I Ant.	No.42, <i>O pastor aeterne</i>	x
f.84r, <i>ibid.</i>	No.55, <i>Sancte Nicolae confessor</i>	x
f.85r <i>ibid.</i> , Matins Resp.	No.37, <i>Nobilissimus siquidem</i>	x
f.89v Conception BMV, Vespers II Ant.	No.155, <i>Ave regina caelorum</i>	x
f.112r St. Gregory Matins Resp.	No.49, <i>Vere felicem presulem</i>	x
f.114r Annunciation Matins Resp.	No.47, <i>Salve nobilis virga Iesse</i>	x

f.116v <i>ibid.</i> , Vespers II Ant.	No.51, <i>Haec est dies</i>	x	
f.155v St. John Baptist, Matins Resp.	No.173, <i>Inter natos mulierum</i>	x	
f.164v-165r Visitation, Matins Resp.	No.75, <i>O praeclara stella</i>	x	
f.169r St. Margaret Vespers I Ant.	No.44, <i>O Margareta</i>		x
f.172r St. Mary Magdalene, Vespers I Resp.	No.45, <i>Accessit ad pedes Iesu</i>	x	
f.176r St. James Vespers II Resp.	No.129, <i>Admirans Christi</i>	x	
f.192v Assumption Vespers I Ant.	No.109, <i>O virgo prudentissima</i>	x	
f.197r Assumption 8va, Ant.	No.35, <i>Hortus conclusus #</i>	x	
f.205v Nativity BMV Vespers I Ant.	No.65, <i>Tota pulchra es #</i>	x	
f.206r <i>ibid.</i> , Matins Ant.	No.60, <i>Ecce tu pulchra #</i> No.61, <i>Sicut liliium #</i> No.62, <i>Favus distillans #</i> No.63, <i>Emissiones tuae #</i> No.64, <i>Fons hortorum #</i>	x x x x x	
ff.229v-230r St. Elizabeth, Vespers I Ant.	No.21, <i>Laetare Germania</i>	x	

(Table 2.3, cont'd.)

f.236r St. Katherine 8va, Ant.	No.167, <i>Surge virgo</i>	x
f.245r Common of Apostles, Vespers I Ant.	No.72, <i>Ecce ego mitto vos</i>	x
ff.246v-247r <i>ibid.</i> , Matins Resp.	No.54, <i>Fuerunt sine querela</i>	x
f.249v <i>ibid.</i> , Vespers II Ant.	No.71, <i>Beati eritis</i>	x
f.250v Common of Martyrs, Vespers I Resp.	No.184, <i>Isti sunt sancti</i>	x
f.256r <i>ibid.</i> , Matins Ant.	No.185, <i>Gaudent in caelis</i>	
f.270r Common of Virgins, Matins Resp.	No.29, <i>Regnum mundi</i>	x
<b>Graduale (1511)</b>		
<b>Proper of the Time:</b>		
f.195r Christmas Mass II, Sequence	No.57, <i>Grates nunc omnes</i>	x
f.199r Epiphany Sequence	No.74, <i>Festa Christi omnis</i>	x
f.80v Easter Mass Procession	No.95, <i>Vidi aquam</i>	x
f.81v, <i>ibid.</i>	No.158, <i>Salve festa dies</i>	x
f.204r Easter Sequence (alternate)	No.91/93, <i>Victimae paschali laudes</i>	x

f.92v Rogation Days Mass Procession	No.5, <i>Aufer a nobis</i>	x
ff.209r-v Pentecost Sequence (alternate)	No.99, <i>Veni sancte spiritus</i>	x
<b>Proper of Saints:</b>		
f.132v St. Mary Magdalene, Sequence	No.17, <i>Laus tibi Christe</i>	x
f.135v Assumption Sequence	No.81, <i>Congaudent angelorum</i>	x
f.136v Nativity BMV Sequence	No.110, <i>Stirpe Maria</i>	x
f.271r Common of Several Martyrs, Sequence	No.153, <i>O beata beatorum</i>	x
f.284r BMV Mass, Nativity-Purification, Sequence	No.34, <i>Laetabundus</i>	x
f.172v BMV Mass, Easter-Ascension, Offertory	No.20, <i>Recordare virgo mater</i>	x
f.276v BMV Mass (all seasons), Sequence	No.293, <i>Ave praeclara</i>	x

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\* Does not include concordances with Trent 91 (listed in Table 2.1).

# Compare Table 2.6, where these Antiphons form part of the Passau Marian Common.



Table 2.4 Clef Combinations in the Trent 91/Glogauer Liederbuch 46  
Paraphrase Repertory (Cantus firmi in Modes 1-4)

Mode 1

c <sup>1</sup> c <sup>4</sup> c <sup>5</sup>	Glo No.37, <i>Nobilissimus si quidem</i> No.42, <i>O pastor aeterne</i> No.44, <i>O Margareta</i> No.91/93, <i>Victimae paschali laudes</i> No.99, <i>Veni sancte spiritus</i> No.109, <i>O virgo prudentissima</i> No.157, <i>Ave gemma claritatis</i> No.173, <i>Inter natos mulierum</i>
	Trent 91, f.83r, <i>Ecce virgo concipiet</i> ff.120v-121r, <i>Gaudeamus omnes</i> ff.129v-131r, <i>Recordare virgo mater</i> ff.143v-150r, <i>Cristus resurgens</i>
c <sup>2</sup> c <sup>4</sup> c <sup>5</sup>	Glo No.21, <i>Laetare Germania</i> No.35, <i>Hortus conclusus</i>
	Trent 91, ff.83v-84r, <i>Ave regina caelorum</i> f.118v, <i>Da pacem domine</i> ff.156v-157r, <i>Alleluia V.Veni sancte</i>
c <sup>1</sup> c <sup>4</sup> f <sup>4</sup>	Trent 91, ff.151v-152r, <i>Victimae paschali laudes</i> f.154r, <i>Crist ist erstanden</i>
<u>Mode 2</u>	
c <sup>2</sup> c <sup>4</sup> c <sup>5</sup>	Glo No.30, <i>O sapientia</i> No.71, <i>Beati eritis</i> No.72, <i>Ecce ego mitto vos</i>
	Trent 91, f.72r, <i>Vos qui secuti</i> ff.136v-137r, <i>Alleluia V.Dies sanctificatus</i>
c <sup>2</sup> c <sup>5</sup> f <sup>4</sup>	Glo No.60, <i>Ecce tu pulchra</i>

c2 c5 c5	Glo No.54, <i>Fuerunt sine querela</i> Trent 91 ff.154v-155r, <i>Cibavit eos</i>
c1 c4 c4	Trent 91, f.160r, <i>Tu es Petrus</i>
c3 f3 f4	Trent 91, ff.123v-124r, <i>Salve sancta parens</i>

Mode 3

c1 c4 c5	Glo No.5, <i>Aufer a nobis</i> No.167, <i>Surge virgo</i>
	Trent 91, ff.87v-88r, <i>Ista est speciosa</i> ff.130v, <i>Missus ab arce</i> ff.158v-159r, <i>Nunc scio vere</i>

Mode 4

c2 c4 c5	Glo No.158, <i>Salve festa dies</i> Trent 91 ff.159v-160r, <i>Alleluia V.Tu es Petrus</i>
c3 c4 c5	Glo No.65, <i>Tota pulchra es</i>
c1 c4 c5	Glo No.62, <i>Favus distillans</i> No.153, <i>O beate beatorum</i> Trent 91 f.88r, <i>O florens rosa</i> ff.98v-99r, <i>Salve festa dies</i> ff.203v-205r, <i>Mundi renovatio</i>
c1 c4 f4	Glo No.18, <i>Rex in caena</i> No.55, <i>Sancte Nicolae confessor</i> No.63, <i>Emissiones tuae</i>

Table 2.5 "Twin" Compositions in the Trent 91-Glogauer Liederbuch  
Paraphrase Repertory

<u>Passau Chant</u>	<u>Trent 91</u>	<u>Glogauer Liederbuch</u>
<b>Antiphonale</b>		
f.5v <i>O sapientia</i>	f.119r (tenor cf)	No.30 (discantus cf)
f.13r-v <i>Verbum caro factum est</i>	ff.134v-135r (tenor cf) ff.135v-136r (discantus cf)	No.31
f.62v <i>Regina caeli laetare</i>	ff.93v-94r (discantus cf) ff.95v-96r (tenor cf)	
[Breviary] <i>Salve regina</i>	ff.85v-86r (tenor cf) ff.88v-89r (discantus cf)	No.108
f.120r <i>Veni sancte spiritus</i>	f.48v (discantus cf) ff.117v-118r (tenor cf)	No.41
<b>Graduale</b>		
f.81r-v <i>Cum rex gloriae</i> (trope)	f.94v (tenor cf) ff.145v-146r (discantus cf)	No.176
f.170r <i>Salve sancta parens</i>	ff.119v-120r (tenor cf) ff.123v-124r (discantus cf)	

Table 2.6 Marian Commons in the Rites of Passau and of Three Neighboring Dioceses  
(T=setting appearing in Trent 91; G=setting appearing in Glo)

<u>Passau</u>	<u>Salzburg</u>	<u>Regensburg</u>	<u>Freising</u>
All-season rite <sup>1</sup> Vespers I	Purification- Easter rite <sup>3</sup>	All-season rite <sup>2</sup>	Purification- Easter rite <sup>4</sup>
Ant. <i>Ecce tu pulchra</i> (G)			
<i>Sicut lilium</i> (G)	Ant., Resp.	Ant., Resp.	Ant., Resp.
<i>Favus distillans</i> (G)	// Passau	// Passau	// Passau
<i>Emissiones tuae</i> (G)			
<i>Fons hortorum</i> (G)			
Resp. <i>Salve nobilis</i> <i>virga Iesse</i> (G) <sup>5</sup>			
Magn. <i>Dilecte mi</i> or <i>Maria virgo semper,</i> <i>Hortus conclusus</i> (G), <i>Quam pulchra es,</i> <i>Descendi in ortum</i> (T) <sup>7</sup> , <i>Anima mea</i> (T)	<i>Speciosa facta est</i> or <i>Nigra sum</i> (T)	<i>Tota pulchra es</i> (G)	<i>Alma redemptoris mater</i> (T) or <i>Regina caeli laetare</i> (T) <sup>6</sup>
Compline			
Nnc. <i>Tota pulchra es</i> (G)			Nc. <i>Quam pulchra es</i> or <i>Alleluia sancta dei genetrix</i> <sup>8</sup>
Matins			
Ant. I: <i>Exaltata es</i> <i>Paradisi porta</i> <i>Benedicta tu</i>	Ant. all // Passau except	Ant. all // Passau	Ant. I: <i>Benedicta tu</i> <i>Sicut mirrha</i> <i>Ante thorum</i>

(Table 2.6, cont'd.)

Ant.II: <i>Specie tuae</i> <i>Adiuuabit eam</i> <i>Sicut laetantium</i>				// Passau
Ant.III: <i>Gaude Maria</i> <i>Dignare me</i> <i>Post partum virgo</i>	<i>Haec est qui nesciuit</i>			// Passau except <i>Super salutem</i>
Lauds				
Ant. <i>Assumpta est Maria</i> <i>Maria virgo assumpta</i> <i>In odore unguentorum</i> <i>Benedicta filia tua</i> <i>Pulchra es et decora</i>	Ant. // Passau	Ant. //Passau	Ant. // Passau	
Ben. <i>Quae est ista</i>	<i>Maria virgo semper</i>	<i>Salve regina</i> (T), or <i>Ave regina caelorum</i> (G)	Ben. <i>O flos atque rosa</i> <sup>9</sup>	
Vespers II				
Ant. series as for Vespers I	Ant. series as for <u>Lauds</u>			
Magn. <i>Speciosa facta est</i> or <i>Nigra sum</i> (T), <i>O florens rosa</i> (T), <i>Alma redemptoris mater</i> (T) <sup>11</sup> , <i>Ista est speciosa</i> (T)	<i>Regina caeli</i> (T), or <i>Ista est speciosa</i> (T) <sup>10</sup>	(no Vespers II specified)	(no Vespers II specified)	
		<i>Suffragium</i> Antiphons listed: <i>Ecce dominus veniet</i> (T) <i>Alma redemptoris mater</i> (T) <i>Descendi in ortum</i> (T)		

(Table 2.6, cont'd.)

*Ave regina caelorum* (G)  
*Anima mea* (T)  
(with 5 others not set in  
either collection)

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<sup>1</sup> Vespers I and II given in the Passau *Antiphonale*; Compline and Matins given in the MS Passau Breviary Herzogenburg, Stiftsbibliothek MS 82 (1444).

<sup>2</sup> This listing represents the Regensburg rite as given in the printed Breviary of 1515.

<sup>3</sup> This listing represents the Salzburg rite as given in the printed Breviary of 1518. Separate orders are provided for the seasons of Advent and Nativity-Purification. These include three Magnificat Antiphons set in the Trent 91-Glo repertory: *Alma redemptoris mater*, *Nesciens mater*, and *Regina caeli laetare*.

<sup>4</sup> This listing represents the Freising rite as given in the printed Breviary of 1516. Separate orders are given for the seasons of Advent and Nativity-Purification: the second of these includes the antiphon *Nesciens mater*, set in Glo.

<sup>5</sup> The *Antiphonale* gives only *Super salutem*, listed as a supplement in Herz. 82, for use between Assumption and Advent.

<sup>6</sup> Specified for Easter season.

<sup>7</sup> The last two antiphons are listed as supplementary items in Herz.82.

<sup>8</sup> Specified for Easter season.

<sup>9</sup> Compare Passau's *O florens rosa*; the texts are identical after the incipit. Although unknown in Salzburg and Regensburg, this text is also found as a Benedictus Antiphon in the Prague rite.

<sup>10</sup> *Regina caeli* is specified for the season Easter-Ascension; *Ista est speciosa* is specified for Pentecost-Advent.

<sup>11</sup> Also listed for Vespers I in Herz.82.

Table 2.7 Comparison of Trent 91 Paraphrases of Passau Chants to Isaac's Settings of the Same Chants

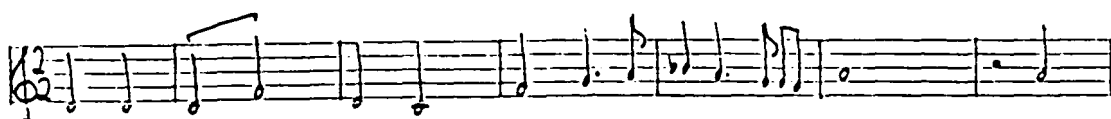
<u>Isaac, <i>Choralis Constantinus</i></u>	<u>Trent 91</u>
<u>Book I</u>	
Antiphon <i>Asperges me</i>	f.49r
Introit <i>Benedicta sit</i>	ff.157v-158r
Alleluia V. <i>Benedictus es</i>	f.158r
<u>Book II (using Constance rite)</u>	
Communion <i>Ecce virgo concipiet</i>	f.83r
Alleluia V. <i>Dies sanctificatus</i>	ff.136v-137r
Introit <i>Vultum tuum</i>	ff.177v-178r
Introit <i>Rorate caeli</i>	ff.126v-127r
Gradual <i>Haec dies</i>	ff.97v-98r
Sequence <i>Mundi renovatio</i>	f.203 ff.
Communion <i>Pascha nostrum</i>	f.152v
Introit <i>Spiritus domini</i>	ff.166v-167r
Sequence <i>Sancti spiritus assit</i>	f.174 ff.
Communion <i>Factus est repente</i>	f.97v
Introit <i>Cibavit eos</i>	ff.154v-155r
Sequence <i>Lauda Sion</i>	f.164 ff.
<u>Book III</u>	
Introit <i>Rorate caeli</i>	ff.126v-127r
Sequence <i>Mittet ad virginem</i>	f.169 ff.
Introit <i>Vultum tuum</i>	ff.177v-178r
Introit <i>Salve sancta parens</i>	ff.119v-120r, 123v-124r
Sequence <i>Verbum bonum</i>	ff.127v-128r
Sequence <i>Clare sanctorum senatus</i>	ff.71v-72r
Communion <i>Vos qui secuti estis</i>	f.72r
<u>Ordinary Settings (in several collections)</u>	
Kyrie <i>Paschale</i> (à 6,5,4)	ff. 95r, 96v-97r

<i>Sanctus Paschale</i> (à 6,5,4)	ff.114v-115r
<i>Kyrie Solemne</i> (à 6,5,4)	f.104r (" <i>Angelicum</i> ")
<i>Gloria Aliud solemne</i> (à 5,4)	ff.99v-101r
<i>Sanctus/Agnus Aliud solemne</i> (à 6,4)	ff.113v-114r
<i>Kyrie de Apostolis</i> (à 6,5)	f.159r
<i>Gloria de Apostolis</i> (à 6,5,4)	ff.101v-103r
<i>Kyrie Solemne maius</i> BMV (à 6,5,4)	ff.121v-122r
<i>Gloria Solemne maius</i> BMV (à 6,5,4)	ff.125v-126r
<i>Sanctus Solemne maius</i> BMV (à 6,5,4)	ff.106v-107r

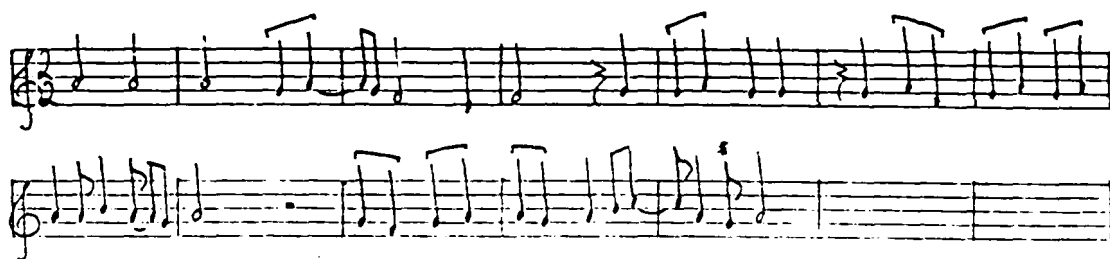




Example 2.1a Sedit angelus ad sepulchrum (Trent 91)  
Passau Graduale, ff.82r-v



Example 2.1b Nobilissimus si quidem (Glo)  
Passau Antiphonale, f.85r



Example 2.1c Martinus Abrahae sinu laetus (Glo)  
(NOT from Passau chant repertory)

Example 2.2a Nobilissimus si quidem (Glo), cf Mode 1

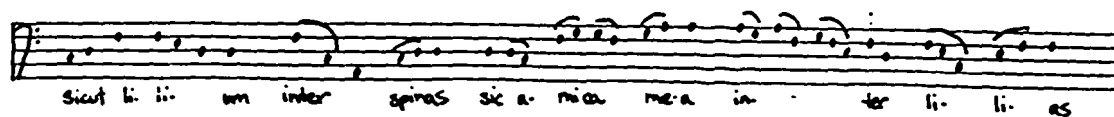
Example 2.2b O sapientia (Glo), cf Mode 2

Handwritten musical score for Example 2.3a, Vox tonitru (Glo - Passau Antiphonale, f.18r). The score is in 2/4 time and consists of three staves: vocal line, alto line, and basso continuo line. The vocal line has lyrics "Jo-an-nis" and "nis". The alto line has lyrics "ni-gi-ne-o".

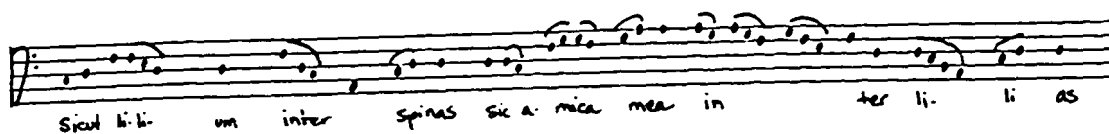
Example 2.3a Vox tonitru (Glo - Passau Antiphonale, f.18r)

Handwritten musical score for Example 2.3b, Vos qui secuti estis (Trent 91 - Passau Graduale ff.145r-v). The score is in 2/4 time and consists of three staves: vocal line, alto line, and basso continuo line. The vocal line has lyrics "tri-bus is-ra-el" and "di-ct".

Example 2.3b Vos qui secuti estis (Trent 91 - Passau Graduale ff.145r-v)



Example 2.4a Salzburg reading of the Antiphon Sicut lili- um inter spinas (from Vorau Stifts- bibliothek, MS 22)



Example 2.4b Passau reading of the Antiphon (from the Antiphonale of 1519)



Example 2.4c Glogauer Liederbuch paraphrase of the antiphon

The image displays a musical score for a choral setting of the Introit 'Benedicta sit sancta trinitas'. The score is arranged in six systems, each containing four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

**System 1:**  
 Lyrics: Be-ne-di - cta sit san - cta Tri - ni - tas, si -  
 san - cta Tri - ni - tas, tri - ni - tas  
 San - cta Tri - ni - tas,  
 Sit san - cta Tri - ni - tas, sit san - cta tri -

**System 2:**  
 - que in - di - vi - sa  
 at - que in - di - vi - sa  
 at - que in - di - vi - sa  
 - ni - tas, at - que in - di - vi - sa

**System 3:**  
 - ni - tas, con - fi - te -  
 ni - tas, ar - ni - tas, con - fi - te - bi -  
 - ni - tas, con - fi - te - bi -  
 ni - tas, con - fi - te - bi - mer

**System 4:**  
 ni - mer  
 mer con - fi - te - bi - mer  
 e - li, qui - a fe -  
 e - li, qui - a fe - cik  
 e - li, qui - a fe - cik me -

**System 5:**  
 no - bis - cum mi - se - ri - cor -  
 cik no - bis - cum mi - se - ri - cor -  
 no - bis - cum mi - se - ri -  
 bis - cum mi - se - ri - cor - di - am

**System 6:**  
 di - am  
 di - am  
 cor - di - am  
 cor - di - am

Example 2.5 Isaac, Introit Benedicta sit sancta trinitas  
 (Choralis Constantinus, Book I)  
 [from E. Bezecny and W. Rabl, eds., DToe  
 Jahrgang V/1, Bd.10(Vienna, 1898)]





The image displays a handwritten musical score for the first half of a Magnificat. The score is organized into two columns of five staves each. The notation is dense and characteristic of early printed music. The left column begins with a treble clef and a common time signature. The right column begins with a different clef, likely an alto or tenor clef, and a common time signature. Various musical markings are present, including 'f' for forte and 'p' for piano. The notation includes a variety of note values, rests, and bar lines. The overall appearance is that of a high-quality manuscript or early printed edition.

Illustration 3.3 Magnificat (first half), Trent 89, ff. 394v-395r





Handwritten musical score for Magnificat, first system. It consists of five staves with dense musical notation and some Latin lyrics written below the staves.

Handwritten musical score for Magnificat, second system. It consists of five staves with dense musical notation and some Latin lyrics written below the staves.

Illustration 3.5 Magnificat, Trent 91 ff. 209v-210r

The image shows a page of medieval manuscript music, likely from a Magnificat. The page is divided into two systems of staves. Each system consists of four-line red staves with square neumes. The text is written in Gothic script, with large, decorated initial letters. The first system on the left begins with a large initial 'I' (likely 'In excelsis') and the second system on the right begins with a large initial 'D' (likely 'Deus'). The music is dense and includes various notations such as square neumes and clefs.

• Illustration 3.6 Magnificat, Munich 3154 ff.15v-16r

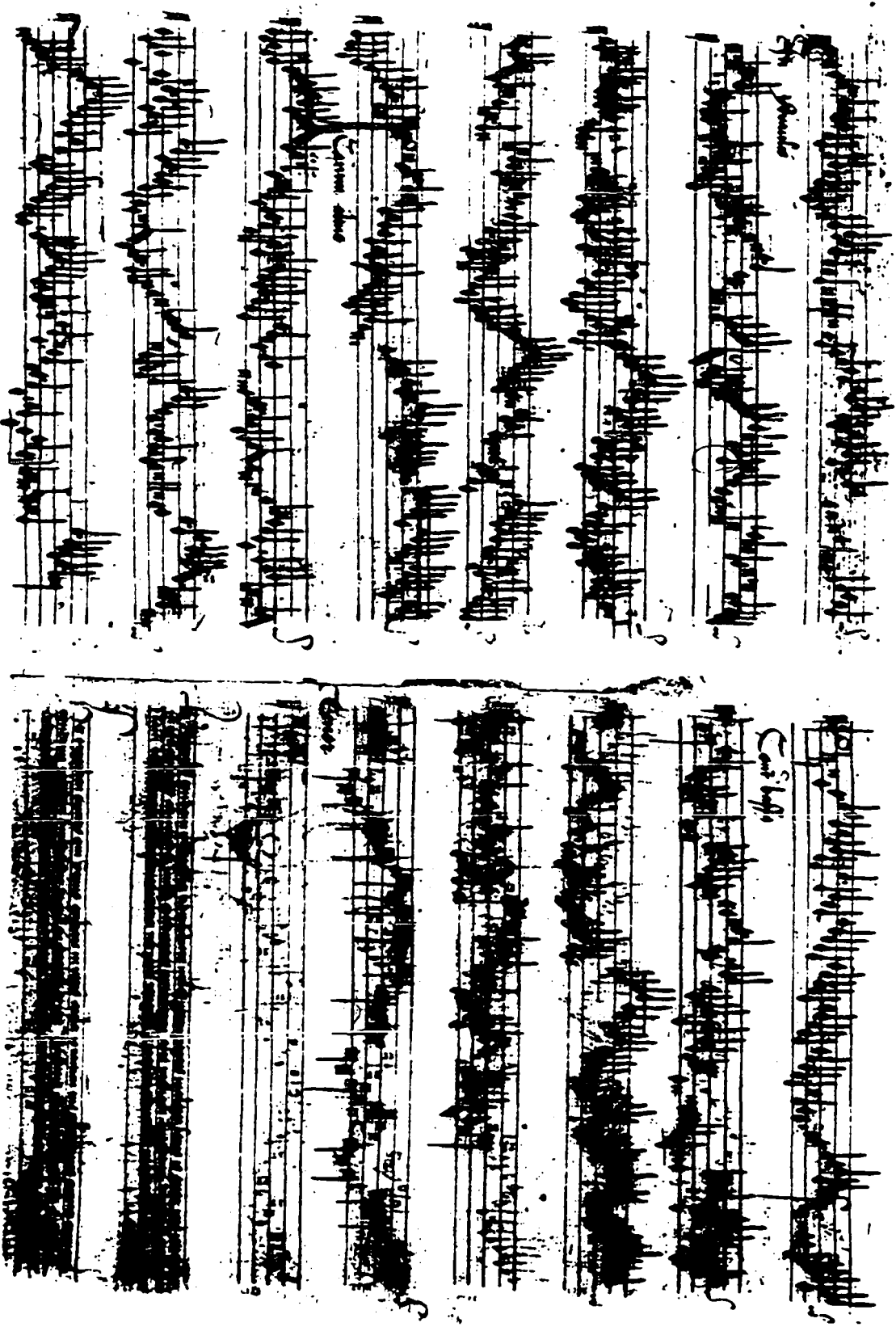


Illustration 3.8 Busnois, In hydraulis (first opening), Munich 3154 ff. 27v-28r

65r

Cantus

Organ 2, 3, 4

Kornisagen

Cantus

Organ 2, 3, 4

Kornisagen

Illustration 3.7 Busnois, In hydraulis (first opening), Trent 91 ff.35v-36r

The image shows a page of handwritten musical notation for a Mass. The score is written on ten staves, with lyrics in Latin interspersed between the staves. The lyrics include: "Qui tollis", "qui tollis", "qui tollis", "qui tollis", "qui tollis", "qui tollis", "qui tollis", "qui tollis", "qui tollis", "qui tollis". The notation is in a historical style, likely from the 16th or 17th century, and includes various musical symbols such as clefs, notes, rests, and bar lines. The text is written in a cursive hand, and the overall appearance is that of a manuscript page.

Illustration 3.9 Caron, Missa Clemens et benigna in Trent 89

Trent 91:



Munich 3154 (// Scribe A's exemplar):

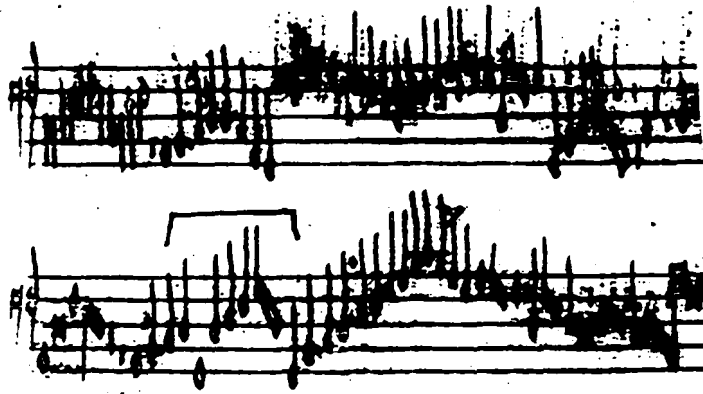






Illustration 3.11 Comparison of Scribe A and Johannes Martini

Scribe A

Et in terra pax homi bo bone voluntati: lauda p<sup>ri</sup>mo te  
 benediximote adomus te glori<sup>fi</sup> cany te gaudesimote p<sup>ri</sup>mo magna glo  
 riam tu am d<sup>omi</sup>ni suscep<sup>er</sup>is relesis des p<sup>er</sup> omipot<sup>er</sup> d<sup>omi</sup>ni filio unigenite d<sup>omi</sup>ni criste  
 d<sup>omi</sup>ni p<sup>er</sup> d<sup>omi</sup>ni agnus de i filius pa nis q<sup>ui</sup> tollis p<sup>er</sup>ca m<sup>un</sup>di  
 misere re bis cui<sup>us</sup> tollis p<sup>er</sup>ca. Et di sup<sup>er</sup>ipe de p<sup>er</sup>ca m<sup>un</sup>di p<sup>er</sup>ca

TENOR Laballedanise Gratias agimus tibi

Martini, 1490

Illustris = potens d<sup>omi</sup>ni n<sup>ost</sup>ri Lo Illu.<sup>mo</sup> S. d<sup>omi</sup>ni n<sup>ost</sup>ri mo  
 Jo debia venire a vostra. S. p<sup>er</sup> alcuni giorni p<sup>er</sup> p<sup>er</sup>signare  
 lo voglio fare molto uolentiera et de bono cor, ma p<sup>er</sup> p<sup>er</sup>  
 a p<sup>er</sup>ca ali bisoni de la casa et p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca  
 p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca

Martini, 1491

Illu.<sup>mi</sup> et ex<sup>mi</sup> d<sup>omi</sup>ni marchionis et Jo n<sup>ost</sup>ri  
 v<sup>ost</sup>re signoria p<sup>er</sup> d<sup>omi</sup>ni qualis correctione  
 et r<sup>ati</sup>o<sup>ni</sup> p<sup>er</sup> p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca p<sup>er</sup>ca  
 a la S. V. Sara a firzare a id d<sup>omi</sup>ni

Diagram 3.1 Fascicles 33 and 34 of Trent 89

void	378	
Caron, <u>Missa Clemens et</u>		
<u>benigna, Kyrie</u>	379	
Gloria		
	380	
	381	Wiser - late style; grey ink
	382	
Credo		
	383	
	384	
	385	
Sanctus		
	386	
	387	
Agnus		
	388	
Anon., <u>Heya, heya</u>		
	389	
Martini, <u>La martinella</u>		
" " "		
Kyrie Magne deus	390	Scribe III dark brown ink
	391	
Kyrie Fons bonitatis		
	392	
Magnificat (textless)		
	393	Wiser - late style; brown ink
Magnificat (concordance		
* w. Mu3154	394	
"		
Ave maris stella	395	text added in grey
*	396	
Magnificat		
	397	possible 3rd layer
"	398	
"	399	
"	400	*imitative writing in four parts
"	401	

Table 3.1 Comparison of Trent 91 and SP B 80 Readings of Compère, Omnium bonorum plena

<u>Measure No.</u>	<u>Trent 91</u>	<u>SP B 80</u>
<u>Discantus</u>		
Prima pars		
29	division point	none
31-32	S M, g' g'	S· g'
32-33	S· g'	S M, g' g'
72	siglum	no siglum
87 (COMMON ERROR)	M· m, e' f	<u>erased</u> M· m, e' f
Secunda pars		
35	last M g'	last M a'
42-43	M M· m M S, b' a' g' f' e'	M M M· m S, b' a' g' f' e'
43	SS lig	SS split at line end
64	B g'	S S g' g'
73-74	B; BB lig, f' g' a'	BBB lig, f' g' a'
80-81	BBB lig, b' a' b'	B; BB lig, b' a' b'
<u>Tenor</u>		
Prima pars		
33	eb	no b
52-53	SS lig	SS split at line end
57 (COMMON ERROR)	B lacks necessary	division point
72	no rest (error)	S rest
93	no rest (error)	B rest
103	eb	no b
Secunda pars		
38-39	L B B, g b a	LB lig; B, g b a
40	4 S, g b b c'	S B S, g b c'
41	eb	no b
44-45	BB lig; L, g a g	BBL lig, g a g
77-78	B B, f g	BB lig, f g
79	SS lig; B, b c' d'	SSB lig, b c' d'

Altus

Prima pars		
46	e b	no b
56	"	" "
59	S g'	M g' (error)
87	e b	no b
89	no rest	M rest (error)
90	M d	no M (error)
Secunda pars		
27-28	LB lig, d e <sup>b</sup>	L B, d e <sup>b</sup>
44	B B c' d'	BB lig, c' d'
79	B B L, a b g	BB lig; L, a b g
80-81	B B f f'	L f
Bassus		
Prima pars		
43	B G	B rest (error)
58-59	SSBB lig, c d A B <sup>b</sup>	SSB lig; B c d A B <sup>b</sup> (split at page turn)
63	M M, G G	S G

Table 3.2 Concordances Between the Trent Collection  
and Munich 3154

<u>Work</u>	<u>Munich 3154</u>	<u>Trent</u>
<i>Anima mea</i> [Forest]	ff.1v-3r (No.2)	89, ff.195v-197r
<i>O beata infantia</i>	ff.4v-6r (No.4)	89, ff.193v-195r
<i>Kyrie Paschale</i>	ff.9v-10r (No.8) AND ff.163v-164r (No.88b)	88, ff.225v-226r
<i>Gloria</i>	ff.10v-11r (No.9)	88, ff.372v-374r
<i>Kyrie Paschale</i>	f.13r (No.14)	90, ff.74v-75r
<i>Magnificat</i>	ff.13v-15r (No.15)*	89, ff.394v-396r*
<i>Magnificat</i>	ff.15v-16r (No.16)*	91, ff.209v-210r*
<i>In hydraulis</i> [Busnois]	ff.27v-29r (No.22)*	91, ff.35v-37r*
<i>Ave mundi spes</i>	ff.29v-30r (No.23)*(?)	89, ff.233v-234r*(?)
<i>Credo</i> <sup>1</sup>	ff.78v-80r (No.55)*	89, ff.404v-408r*
<i>Salve regina</i> [Dufay]	ff.86v-88r (No.53)	89, ff.349v-352r

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<sup>1</sup> Anonymous in both Trent 89 and Munich 3154, and also in a third source, Cappella Sistina 51; Noblitt, on unspecified grounds, attributes it to Nicolas de Clibano.

Table 3.3 Comparison of Trent 89 and Munich 3154 Readings of Anonymous Credo 75

<u>Measure No.</u>	<u>Trent 89</u>	<u>Munich 3154</u>
<u>Discantus</u>		
17-18	rest spaces 3-4	rest spaces 2-3
38	M b'	M bb' (b added later?)
40-45	rests added later; pattern differs from Mu's	
48	accidental repetition of M M S, e' f' g'; erased	spatially isolated S g' preceding caught scribe's eye twice?
52 (COMMON ERROR)	S missing; corrected via inserted rest	S missing; no correction
63	L	L with fermata
76	S·S lig, b a	S·S lig, bb a
80	SS lig, a' bb (flat added later)	SS lig, a' b'
113, 115	void B g'	black or ambiguous B g'
132-133	4 B g'; 2nd corrected from L	B L B, g' g' g'
<u>Tenor</u>		
3	SS lig, bb a	SS lig, b a
8	SSB lig, g b a	SSB lig, g bb a
43	SS lig, a bb	SS lig a b
51 ff.	text underlay stops	text underlay continues

58-59	L stems up	L stems down
97 ff.	new opening; rest pattern differs from that of Mu	
138-139	SSB lig; B, f g a g	SSBB lig, f g a g
<u>Altus</u>		
	♯ begins part	♯ not given
17	B a	orig. B a; corr. to S rest, S a
21		L stem as error, corr.
57	text "E" prematurely placed	"ne" (missing in Tr) in same position
100	siglum, added later	no siglum
119-120	S rest, L rest (corr. from B rest), B rest	S rest, 3 B rests
136	L void (error)	L black (show-through confuses passage?)
<u>Bassus</u>		
19 (COMMON ERROR)	text missing "Dominum"	
43-44	final M G (error)	final M corr. to A
54-55 (COMMON ERROR)	ambiguous SS lig.	
63	fermata	no fermata
132	B G (correct)	B A (error)
140-141	SSBB lig, d G c d (G error, corr. from orig. ambiguous A/G)	SSBB lig, d A c d

(Table 3.3, cont'd.)

Summary of Evidence for Copying from Munich 3154 to Trent 89:

- counterevidence:
- 3 differing rest patterns (but 2 connect with page turns in Trent, 1 with line end in Mu)
  - mm.113,115, discantus: Trent corrects Mu errors (but since correction involves alternation of void with black breves, Wiser could have grasped proper reading from context)
  - m.132, bassus: Trent corrects Mu error
- evidence:
- common errors as noted above
  - errors in Trent explicable as visual confusions based on Mu's appearance (see especially mm.48 and 132-133, discantus, and mm.57, 119-120, and 136, altus).



Table 3.4 Comparison of Trent 89 and Munich 3154 Readings of 78  
Anonymous Magnificat

<u>Measure No.</u>	<u>Trent 89</u>	<u>Munich 3154</u>
<u>Discantus</u>		
V.2, 6	m a' (error)	m a' corr. to M
11	line end; change to c <sup>1</sup> clef	no clef change
18	extra B d' (error)	no B d'
V.4	Wiser places <i>fecit</i> earlier in V. than does Mu scribe; his c' looks like Mu's a because of the clef change, and probably served as his cue for the text, which starts under the a in Mu	
V.6, 1 ff.	clef error; compare start of line	no clef error
	no mensuration sign	sign O
V.8, 1	S e'	M e' (error)
V.10, 24	S rest line 4	S rest line 5
Dox., 1 ff.	S· M a' g'	S S· M d' a' g' (error)
	underlay <i>Si-cut</i>	underlay <i>Sicut -ut</i>
<u>Tenor</u>		
V.2	no mensuration sign	sign O
V.6	♯ space 4	♯ space 1
Dox., 12 (COMMON ERROR)	S a corr. from f	S f
<u>Altus</u>		
V.2, 11	M M B, c' a e'	M S S· b a e'

19	S·ML lig, f g a, black (error)	S·ML lig, f g a, void
V.8	tenor rests  (probable initiative on enabled him to equalize the MS space occupied by the four parts)	tenor takes this section: no altus part Wiser's part, because it
Dox., 15	no clef change	change to c <sup>3</sup> clef at line break
18-19	S rest, M rest (error) (compare confusing appearance of rests in Mu, which may duplicate its source here)	two S rests
<u>Bassus</u>		
V.2, 11	M M SS lig, e f a e	M M· m M S, e f g a e
13-14	S S, A c (A added later)	SS lig, A c
V.6	no mensuration sign	⊥

Table 3.5 Comparison of Trent 91 and Munich 3154 Readings of Anonymous Magnificat 80

<u>Measure No.</u>	<u>Trent 91</u>	<u>Munich 3154</u>
<u>Discantus</u>		
V.2, 7 (COMMON ERROR)	1 M too few in both sources	
9-10	S· M M M c" b' b' a'	B S c" b'
11	B g'	S S g' g'
V.4, 17	m M· M M (error) g' g' e' f' (M· inserted)	m M· m M g' g' e' f'
V.6, 5	B· e'	B e', S rest
Dox., 15	S S f' b' (line end)	SS lig, f' b'
<u>Tenor</u>		
V.2, 1-2	rest sp.3-4	rest sp. 2-3
<u>Altus</u>		
V.2, 11	change to c <sup>3</sup>	whole verse in c <sup>3</sup>
12 (COMMON ERROR)	B-length omitted	
14 (COMMON ERROR)	SS lig, e' b (for e' c')	
V.4	assigned to Contra 2	assigned to Contra 1
3 (COMMON ERROR)	M-length omitted	
4-5	M· m M· m, g a b c'	M M M M, g a b c'
5-6 (COMMON ERROR)	M M B, b a g for S S B, b a g	
13	siglum (disc.entrance) no siglum	

(Table 3.5, cont'd.)

Bassus

V.2, 1

false start; first 2 ligs  
cancelled

6-7 (COMMON ERROR) B-length omitted

V.6, 16

SS lig, g f (error)

SS lig, g e

Table 3.6 Comparison of Trent 91 and Munich 3154 Readings of Busnois, In hydraulis

<u>Measure No.</u>	<u>Trent 91</u>	<u>Munich 3154</u>
<u>Discantus</u>		
Prima pars		
21	(COMMON ERROR) both sources lack division point after B <sup>1</sup>	
38	M d'	M e' (error)
39	(COMMON ERROR) both sources lack dot on S	
Secunda pars		
	extra signature flat on b	flat on b' only
24	extra S c' (error)	
52	S c'	M c' (error)
79	B c' black	B c' void
<u>Tenor</u>		
Prima pars		
12-13	b for f, e	no b
Secunda pars		
	C 2 added outside staff (new hand?)	C inside staff
	4 too many L rests	1 1/2 too few L rests
	divided final	single final d
<u>Altus</u>		
Prima pars		
7	siglum (bassus entry)	no siglum
(Table 3.6, cont'd)		
50	B d' imperfected	S d' altered

<sup>1</sup> Although the division point is increasingly rare in manuscripts of the 1470s, Scribe A does use it elsewhere, and it would serve to clarify the meaning of this passage considerably. See also mm.80-81 in the Altus.

61	SS· lig, a d'	S S·, a d'
63	S·S· lig, f' d'	S·S· lig, f' c' (error)
67	SS lig, half colored (accident?)	SS lig, void
79-80	M rest S [SM] S M d f e d c	S [SM] S· M (error) d f e d c (dot added later)
<u>Secunda pars</u>		
31	M d, corr. to c (error)	M d
34	SS lig, d e	S S, d e
37	SS· lig, f g	S S·, f g
79	S rest	S rest missing (error)
<u>Bassus</u>		
<u>Prima pars</u>		
12	flat	no flat
16	sharp	no sharp
18	M c (error)	M d
25-26	L S. M black (error)	L S. M void
46	B e (error)	B d (correct)
71	S b	S c (error)
<u>Secunda pars</u>		
1 ff.	flat in signature rest patterns differ due to line break	no flat

(Table 3.6, cont'd.)

40	B B e d	BB lig e d
41-42	visual error in Trent; see discussion in text	

Table 3.7 Some Categories of Variants Between the Trent 91 and CS 51 Readings of Faugues, Missa La basse danze

Mensuration:

Trent 91: tenor for Kyrie, Gloria in O (values doubled vs. CS 51)

CS 51: tenor for all movements in C

Long Values in CS 51 vs. Combined Shorter Values in Trent 91:

Kyrie, sect. 1: disc. m.19; tenor mm.3,9-10; altus m.20,35,40; bassus m.8, 21; sect. 3: bassus mm.9, 12, 19

Gloria, sect. 1: altus mm.21, 34, 35, 48, 80; bassus mm.35-36, 43, 46, 55-56; sect. 3: altus mm.1, 39; bassus m.32

Credo, sect. 1: altus m.70

Minor Color Pattern in CS 51 vs. Dotted Minim Pattern in Trent 91:

Kyrie, sect. 3: altus m.25

Gloria, sect. 1: disc.m.56,76; altus m.54; sect.3 disc. m. 8, 34

Credo, sect. 1: disc. mm.45, 58, 77, 82; altus mm.45, 83; bassus m.82; sect 2: disc. m.24; sect. 3: altus m.33

Sanctus: sect.1: disc. m.11; sect.3 disc. mm.38, altus mm.37, 43

Agnus: sect.1: disc. m.31, 34; altus mm.2-3, m.27; bassus m.19



Table 3.8 Comparison of Faugues, Missa La basse danze and Anonymous, Missa Regina caeli laetare

### Gloria

Faugues:

Ø Et in terra <sup>Glorias 31</sup> agnus <sup>lesu 57</sup> criste <sup>93</sup> ¶ Qui sedes 79 ¶ Cum s.s. 23 petris 48  
 à 2 DA à 4 à 3 DAB à 4

Anon.: cf 1 2 3 4

Ø Et in terra <sup>Glorias 12</sup> agnus <sup>Domine 26</sup> fili ¶ Qui sedes 33 ¶ Cum s.s. 14  
 à 3 DAB à 4 à 3 6 24 16 à 3 23

cf 1 2 3 4a (On) 4b (Alleluia)

### Credo

Faugues:

Ø Patrem <sup>Pater 37</sup> de <sup>nostram 26</sup> deo <sup>saltem 121</sup> ¶ Crucifixus 23 53 Ø Et in spiritum <sup>In remissio- 48</sup> 79  
 à 2 DA à 4 à 2 DA à 3 DAB

Anon.: cf 1 2 3 4

Ø Patrem <sup>in filium 11</sup> ¶ Crucifixus 23 41 [Ø] Et exspecto 72  
 à 3 DAB à 4 à 3 DAB

cf 1 2 3 4a 4b

### Sanctus

Faugues:

Ø Sanctus 17 41 ¶ Pleni 21 Ø Osanna 21 17 ¶ Benedictus 41  
 à 4 à 3 DAB à 4 à 3 DAB

cf 1 2 3 4

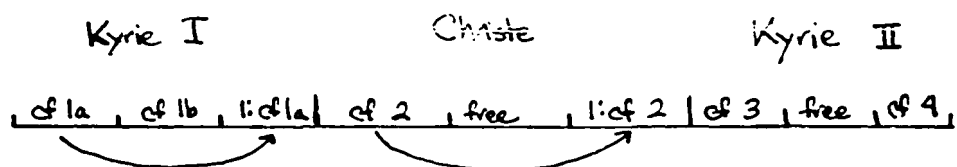
Anon.:

Ø Sanctus 22 35 Ø Pleni 23 ¶ Osanna 15 34 ¶ Benedictus 30  
 à 4 à 2 DA à 3 DAB

cf 1 2 3 4

Table 3.9 Comparison of Dufay, Missa Ave regina caelorum and Anonymous, Missa Regina caeli laetare, Kyrie plans

Dufay:



Anonymous:

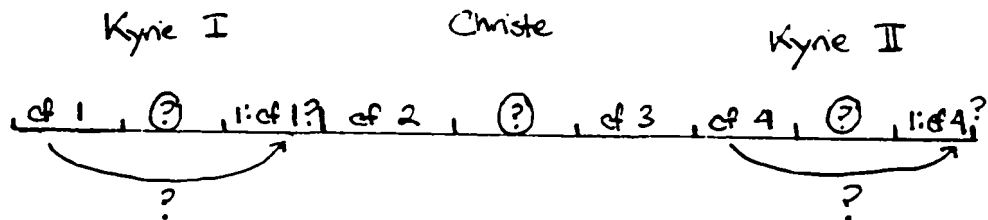


Table 3.10 Comparison of Missa Ave regina caelorum and Missa Regina caeli laetare, Agnus plans

Agnus 1	Agnus 2	Agnus 3
cf 1a	cf 1b	duo on cf 2
		free section
		cf 3
		cf 4

Dufay

Agnus 1	Agnus 2	Agnus 3
cf 1	cf 2, cf 3	duo on cf 1
		cf 4
		1: Agnus 1
		(cf 1, 2, 3)

Anonymous

Example 3.1 Omnium bonorum plena: common error in Trent 91 and SP B 80 (m.32)

Example 3.2 Omnium bonorum plena: extra flats in Trent 91 (m.33)

Example 3.3 Omnium bonorum plena: diplomatic transcription of text underlay in both sources

Trent 91: prudens que dicitur qui dicitur  
 SP B 80: que dicitur prudens que dicitur

Example 3.4 Missa La basse danse: modernized cadence in Trent 91

Example 3.5 Missa La basse danse: sample variants between sources

Example 3.6a Missa Cucu: Kyrie I and Christe from ModD  
(fragment: discantus and tenor only)

The musical score is presented in five systems, each with two staves. The first system is labeled "Kyrie" and the second system is labeled "Christe". The notation includes treble and bass clefs, a 3/2 time signature, and various musical symbols such as notes, rests, and accidentals. The score is a fragment of a larger work, focusing on the discantus and tenor parts.

Example 3.6b Missa Cucu: Kyrie I and Christe from Trent 91 (DTÖ Vol. 120)

**Kyrie**

Soprano  
Alto  
Tenor  
Bass

Christe elei-son  
Christe elei-son  
Christe elei-son

## Example 3.7 Anonymous, Psalm setting from ModC

C.F. = Psalm tone for Mode 1

Aures ha-bent

Tenor

Bassus

5 et non au-di-ent na-res ha-

10 habent et non au-di-ent na-res ha-bent

The musical score consists of three systems. The first system shows the C.F. line (Cantus Firmus) and the vocal parts for Tenor and Bassus. The lyrics 'Aures ha-bent' are written under the vocal lines. The second system continues the vocal parts with the lyrics 'et non au-di-ent na-res ha-'. The third system shows the vocal parts with the lyrics 'habent et non au-di-ent na-res ha-bent'. The C.F. line is present throughout the score.



Example 3.8 Martini, Missa Cucu: duo section from the Gloria (from DTOe Vol. 120)

The musical score is presented in three systems, each with a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The first system begins with a vocal line containing the notes 'na, A' and a piano accompaniment. The second system continues the vocal line with 'gum De' and 'PI - H' and 'na', with a piano accompaniment. The third system concludes with 'Pa' and 'tris.' in both the vocal and piano parts.

Example 3.9a Headmotives from the Missa Regina caeli laetare

Musical notation for the KYRIE section, showing a head motive with a treble and bass staff.

KYRIE

Musical notation for the SANCTUS section, showing a head motive with a treble and bass staff.

SANCTUS

Musical notation for the GLORIA section, showing a head motive with a treble and bass staff.

GLORIA

Musical notation for the CREDO section, showing a head motive with a treble and bass staff.

CREDO

Musical notation for the AGNUS section, showing a head motive with a treble and bass staff.

AGNUS

Example 3.9b Headmotives from the Missa La basse danze

The image displays a handwritten musical score for the 'Missa La basse danze'. It is organized into five distinct sections, each with its own set of staves and a label on the left:

- KYRIE:** The first section, consisting of two staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a 7/4 time signature.
- SANCTUS:** The second section, also consisting of two staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a 7/4 time signature.
- GLORIA:** The third section, consisting of two staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a 7/4 time signature.
- CREDO:** The fourth section, consisting of two staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a 7/4 time signature.
- AGNUS:** The fifth and final section, consisting of two staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a 7/4 time signature.

Each section begins with a melodic line in the treble clef, often featuring a series of eighth or sixteenth notes, and a corresponding bass line in the bass clef. The notation is handwritten and includes various musical symbols such as stems, beams, and rests.

Example 3.10 Missa La basse danze: reconstruction of  
tenor cantus firmus (following George C.  
Schuetze, An Introduction to Faugues)

The image displays a musical score for the tenor cantus firmus of 'Missa La basse danze'. The score is written on six staves, each beginning with a treble clef and a 3/2 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several performance markings: a '25' above the first staff, a '35' above the second staff, a '35' above the fifth staff, and a '(9+12 mm.)' marking above the sixth staff. The score concludes with a double bar line and repeat dots.

Example 3.11a Anonymous, Missa Regina caeli laetare:  
reconstructed source Antiphon

Regina caeli laeta, a alleluia in.

Omnia quae creata sunt, in porta, a alleluia in.

Resurrexit sicut dixit, alleluia in.

Cum pro nobis daret, un Alleluia.

Example 3.11b Dufay, Missa Ave regina caelorum: source  
Antiphon (from the Antiphonale Romanum)

Ant. 6. Ave Regina caelorum, Ave

Domina Angelorum: Salve radix, salve porta, Ex

qua mundo lux est orta: Gaude Virgo gloriosa,

Super omnes speciosa: Vale, o valde

decora, Et pro nobis Christum exora.

Example 3.12a Missa Regina caeli laetare, tenor of Kyrie I

The musical notation for Example 3.12a consists of two staves. The first staff begins with a treble clef and a '2' above the first measure. It contains a sequence of notes with various accidentals (sharps and naturals) and rests. The second staff continues the melody with similar notation, including a fermata over a note in the middle. The music is written in a style typical of a vocal score for a tenor.

Example 3.12b Missa Ave regina caelorum, tenor of Kyrie I

The musical notation for Example 3.12b consists of two staves. The first staff begins with a treble clef and a '3' above the first measure. It contains a sequence of notes with various accidentals and rests. The second staff continues the melody, featuring a fermata over a note and ending with a double bar line. The notation is consistent with the previous example, representing a tenor part.

Example 3.13 Clefs and ranges for 1) Missa Ave regina caelorum and 2) Missa Regina caeli laetare

The musical notation for Example 3.13 consists of two staves, labeled '1' and '2'. Staff 1 shows a treble clef with a range of notes. Staff 2 shows a different clef (likely a soprano or alto clef) with a range of notes. The notation is sparse, focusing on the pitch range and clef placement for each piece.

Table 4.1 Scoring of Mass Ordinary Cycles in Trent Codices 88, 89, and 91

Fascicle	Folios	Composer/Tenor or Title	Clefs			
			D	T	A	B/Ct
Trent 88#						
1	1v-9r c4	Anon., <i>Veterem hominem</i>	c1	c3	c3	
4	39v-46r	Anon., [conflationary?]	c1	c4-3	c4-3	
4-5	46v-54r	Bedingham, <i>sine nomine</i>	c2	c4	c4	
5-6	54v-60r c3b	Anon., [conflationary?]	K,C	c3	c3b	
		G,A		c3b	f4b	f4b
		S		c3	f4	c4
7 4b	77v-84r	Anon., [on German song?]	c1	c4	c3b-	
8	85v-93r	Anon., <i>Puis que m'amour</i>	c1	c4	c3	c4
9	97v-105v	Dufay, <i>Se la face ay pale</i>	c1	c4	c3	c4
10	109v-113r	Anon., <i>Pax vobiscum</i> <sup>1</sup>	c1	f3	c3-4	f3
22	253v-260r	Anon., <i>sine nomine</i>	c1	c3		c3
*23	267v-275v	Anon., <i>Le serviteur</i>	c2 <sup>2</sup>	c4		c5
23-24	276v-284r	Cornago, <i>Ayo visto</i>	c2	c4		c4
24-25	286v-295r	Ockeghem, <i>Caput</i>	c1	c3	c3	c4
25-26	295v-304r	Anon., [Roszel im Gorth ]	c1	c4	c2	c4
26	304v-311r	Simon de Insula, <i>O admirabile</i>	c1	c3	c3	c4
26-27	314v-322r	Standley, <i>sine nomine</i>	c1	c3	c3	c4
31	363v-372r	Anon., <i>O rosa bella</i> (II)	c1	c4b	c4b-3b	
32	375v-384r	Anon., <i>Grüne Linden</i>	c2	c4	c4/f4	
33-34	388v-399r	Anon., <i>Esclave puist</i>	c2	f3		c4
34	401v-410r	Petrus de Domarto, <i>Spiritus et alme</i>	c2	c4	c4	f3

# Titles or comments in brackets reflect discussions of these cycles in Gerber, "Transmission and Repertory".

<sup>1</sup> Gloria and Credo movements only.

<sup>2</sup> All parts bear two flats throughout the cycle.

(Table 4.1, cont'd.)

## Trent 89##

1	1v-10v	Anon., <i>Fons bonitatis</i>	c2	f4	c4
*2	13v-20r	[Touront], <i>Septimi toni</i>	c1	c3	c4
3-4	26v-41r	Anon., <i>Gross Sehnen</i>	c2	c4b	c4b f4 <sup>4</sup>
*5	47v-56v	Touront, [ <i>Tertii toni</i> ]	c1	c4	c4-5
6	59v-70v	[Dufay?], <i>Beati Anthonii</i>	c1	c3/4	c3-4
7	71r-82v	Anon., <i>Te deum</i>	c1	c3	c3 c4
8	83v-89r	Anon., <i>sine nomine</i> <sup>5</sup>	c1	c4	c3 c3
10	107v-118r	Anon., [ <i>Voces aequales</i> ]	c4	c4	c4
14	153v-160r	Anon., <i>Le serviteur</i>	c2 <sup>6</sup>	c4	c4
*14	162v-164r	Anon., <i>Wunschlichen schön</i> <sup>7</sup>	c1	c4	c4-5
18	199v-206v	Anon., [ <i>Tempus perfectum</i> ]	c1	c4	c4
22	246v-256r	Anon., <i>Caput</i>	c1	c3	c3 c4
23-24	258r-273r	Touront, <i>Monyel</i>	c1	c4	c3 f4
24	273v-281r	Anon., <i>sine nomine</i>	c2	f3	f3
25	282v-292r	Anon., <i>Du cueur je souspire</i>	c1 <sup>8</sup>	c4	c3 f4
26	294v-303r	Bassere, <i>sine nomine</i>	c1	c4b	c3b
*27	306v-317r	[Barbingant], <i>Primi toni</i>	c2	c4	c5
28	318v-330r	Anon., <i>Quant che vendra</i>	c1b	c4b	c3b f4
29	330v-339r	Anon., <i>O rosa bella</i> (III)	c2 <sup>9</sup>	c4	c4 f4
30	342v-349r	Anon., <i>Christus surrexit</i>	c1	c3	c3 c4
32	366v-374r	Anon., <i>sine nomine</i>	c1b	c3b	c3b
33	378v-388r	Caron, <i>Clemens et benigna</i>	c1	c3b	c3 f3
*35	408v-413r	Anon., [ <i>Deutscher Lieder</i> ]	c1	c3	f5

## Titles in brackets reflect discussions of these cycles in Gottlieb, "The Cyclic Masses of Trent 89".

<sup>4</sup> The bassus part bears two flats throughout the cycle.

<sup>5</sup> Gloria and Credo movements only.

<sup>6</sup> All parts bear two flats throughout the cycle.

<sup>7</sup> Gloria and Credo movements only; see discussion in Chapter Five.

<sup>8</sup> All parts carry flats through most of the cycle.

<sup>9</sup> The discantus and the altus carry two flats, the tenor one.



(Table 4.1, cont'd.)

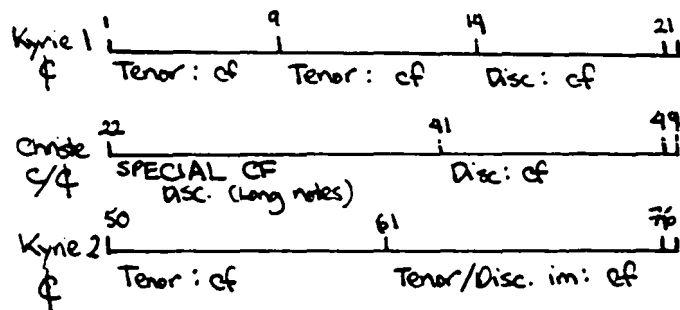
## Trent 91

1	1r-12r	[Martini], <i>Cucu</i>	c1	c4	c4	f4
2	13r-24v	[Faugues], <i>La basse danze</i>	c2	c4	c4	c5
3	25r-33r	Anon., <i>Regina caeli</i>	c1b	c3b	c3b	c4b
*5	49r-58r	Anon., <i>sine nomine</i>	c1	c4		f4
6	61r-70r	Anon., <i>Zersundert ist</i>	c2	c4	c3	f3
7	73v-82r	Vincenet, <i>O gloriosa</i>	c1	c3b	c3b	c4b
*16	179r-184r	Vincenet, <i>sine nomine</i>	c1b	c3b		c4b
19	216v-223r	Anon., <i>Sig säld und heil</i>	c1 <sup>10</sup> f4	c4		f4
*20	226v-235r	Anon., <i>Paraphrase Mass</i>	c1	c4		f4
*21	236v-243r	Anon., <i>sine nomine</i>	c2b	c4b		f4
21-22	244v-247r	Anon., <i>Quatuor ex una</i>	c3	-----		
22	247v-256r	Anon., <i>Gentil madonna mia</i>	c1	c3b	c3b	f3

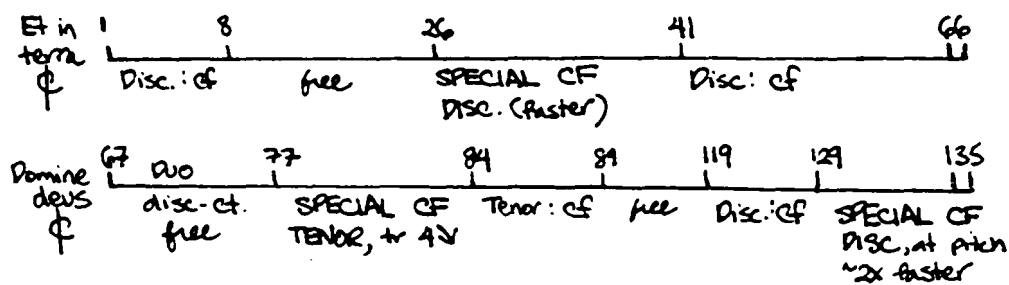
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<sup>10</sup> All parts carry one flat throughout. Both bassus and tenor use a c4 clef in some movements.

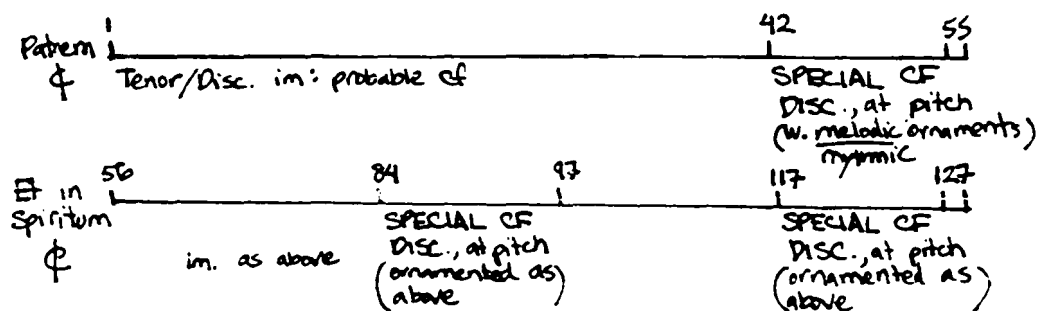
Table 4.2 Formal Plan of the Paraphrase Mass, Tr 91 Fasc.20'



Kyrie: cf = Kyrie Cunctipotens genitor (Melnicki No.18)



Gloria: cf = Gloria from Graduale Romanum Mass II  
 (Bosse No.19)



Credo: cf as yet unidentified

Sanctus ♩	1	38	Disc.: cf
Pleni ♩	39	64	Tenor/Disc. im.: cf (several sequence passages)
Osanne ♩	65	81	SPECIAL CF/DISC., at pitch (long values)
Benedictus ♩	82	119	Tenor/Disc./Ct. im.: cf
Osanne ♩	115	127	Disc.: cf

Sanctus: cf = Thannabaur No. 39

Agnus 1/3	1	40	Disc, Tenor/Disc. im.: cf
-----------	---	----	---------------------------

Agnus 2	41	54	63	68
	Tenor/Disc./Ct im.: cf	SPECIAL CF motives as basis for free im.	SPECIAL CF DISC., at pitch w. melodic ornaments	mythic

Agnus dei: cf same melody as for Sanctus

Table 4.3 Sources for the Ordinary Chants Used in the Paraphrase Mass of Trent 91

<u>Manuscript</u>	<u>Sanctus</u>	<u>Agnus</u>	<u>Kyrie</u>	<u>Gloria</u>
Budapest, [National Museum], lat.172 (Gradual from the Church of St. Elizabeth in Kaschau; 15th c.)	f.42r	f.42v (variant version after <i>Qui tollis</i> )	2 v	[present]
Schlägl, Stiftsbibliothek, Codex Plagensis 2 (Premonstratensian Gradual from Schlägl, early 16th c.)	f.190r	f.190v	f.170v	f.172v
Prague, [University Library], Hs.XII A 21 (Gradual from the Church of St.Matthew, Scharka, 15th c.)	f.16r	--	f.1r	f.8r
Hradec Králové, [State Museum], Hs.II A 6 ("Franus Cationale" from the Church of the Holy Spirit in Hradec Králové [Königsberg], ca.1505)	f.40v	--	f.2r	f.9r
Prague, [University Library], Hs.VI B 24 (Cationale from Church of St. Castulus in Prague, early 16th c.)	f.46r	--	f.1r; 101r	f.8v
Vienna, Nationalbibliothek, MS 15501 (Gradual from Kutná Hora [Kuttenberg], late 15th c.)	f.43v	-- (w. trope <i>Gaude quam magnificat</i> )	f.1r, 2r	f.29r

Prague, [University Library], Hs.XIV A 1 (Gradual from Bohemia, ca.1470)	f.20v	f.19v	f.1r
Hradec Králové, [State Museum], MS (olim 40) (Gradual from the Church of the Holy Spirit in Hradec Králové, ca.1470)	f.15r	f.15v	f.1r
Prague, [National Museum], Hs.XIII A 2 (Gradual from Wyskytna, 1512)	f.71r		
Prague, [State Archive] H.KVs. 376 (Cantionale from the Church of Ss. Peter and Paul in Vysehrad, mid- to late 15th c.)	f.20v	(Kyrie on same melody, f.6v)	

Table 4.4 Incipit and Final Pitch Structures in three Low-Contra Masses  
from Trent 89 and 91

	Vincenet, <i>Missa sine nomine</i>			Barbingant, <i>Missa Primi toni</i>					Anon., <i>Missa Secundi toni</i> (Tr 91)				
<b>Kyrie</b>	1	2	3	1	2	3			1	2	3		
(D)	- g'	f' g'	f' g'	d' d'	d' d'	f' d'			g' g'	g' a	g g'		
(T)	g g	d' g	d' g	d d	d d	a d			g g	f#	g g		
(Ct)	g d'	d d'	d d'	d a	d a	d a			G G	d	GG		
<b>Gloria</b>	1 <sup>1</sup>	2		1 <sup>2</sup>	2	3	4	5	1 <sup>3</sup>	2	3	4	
	- g'	f' g'		d' d'	d' d'	a' d'	d' a	a' d'	g' g'	d' g'	d' d'	b' g'	
	g g	d' g		- d		d' d		a d	g g	b g	- b	g g	
	g d'	d d'		d' a	d' d	d a	d a	d a	G G	g G	g g	G G	
<b>Credo</b>	1 <sup>4</sup>	2		1 <sup>5</sup>	2	3	4	5	1 <sup>6</sup>	2	3		
	- g'	d'' g'		d' d'	d' d'	a' d'	d' a	a' d'	g' g'	d' g'	d' g'		
	g g	g g		- d	- -	d' d	- -	a d	- g	g g	b g		
	g d'	d d'		d' a	d' d	d a	d' a	A a	g G	- -	g G		

1 Divisions *Et in terra, Qui tollis*

2 Divisions *Et in terra, Domine fili, Qui tollis, Quoniam, and Cum s.s.*

3 Divisions *Et in terra, Domine deus, Qui tollis, Cum s.s.*

4 Divisions *Patrem, Et resurrexit*

5 Divisions *Patrem, Qui propter, Et incarnatus, Et in spiritum, and Et unam.*

6 Divisions *Patrem, Et incarnatus, Crucifixus*

(Table 4.4, cont'd.)

<b>Sanctus</b>	1 <sup>1</sup>	2	3	4	1 <sup>2</sup>	2	3	4	5	1 <sup>3</sup>	2	3	4	5
	- g'	g' g'	g' g'	g' a'	d' d'	d' d'	a' d'	d' a	a' d'	g' g'	d' g'	d' g'	- g'	a' g'
	g g	g g	g g	- d'	d d		d' d	d' a	a d	g g	d' g	- g	- g	f g
	g d'	- -	- d'	- -	a a	d' d	d a	- -	a a	G G	- -	g G	g G	d G
<b>Agnus</b>	[Agnus missing]				1	2	3	[Agnus missing]						
					d' d	d' d'	a' d'							
					d d	- -	a d							
					a a	d' d	A a/f							

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<sup>1</sup> Divisions *Sanctus, Pleni, Osanna 1-2, Benedictus*.

<sup>2</sup> Divisions *Sanctus, Pleni, Osanna 1, Benedictus, Osanna 2*.

<sup>3</sup> Divisions as for Barbingant Mass.

Table 4.5 Comparison of Touront, *Missa Septimi toni*, with Anonymous, *Missa Secundi toni* (Trent 91)

Touront	Anonymous
<u>Kyrie</u> : c1, c3/4, c4	<u>Kyrie</u> : c2b, c4b, f4bb
<i>Kyrie 1</i> : C; 15 longs; final gd'g'* 2 im. points*	<i>Kyrie 1</i> : O; 17 breves; final Ggg' no im. points
<i>Christe</i> : C; 30 longs; final gd'g' 1 im. point	<i>Christe</i> : C; 19 longs; final Dfa 3 im. points à2 and à3
<i>Kyrie 2</i> : O; 23 breves; final gd'g' no im. points	<i>Kyrie 2</i> : O; 16 breves; final Ggg' no im. points
<u>Gloria</u> : c1, c3, c4	<u>Gloria</u> : c2b, c4b, f4bb
<i>Et in terra</i> : O; 34 breves; final gd'g' 3 im. points, 1 à 3	<i>Et in terra</i> : O; 38 breves; final Ggg' 4 im. points, 1 à3
<i>Domine fili</i> : O; 19 breves; final dd' DUO disc.-tenor; 2 im. points	<i>Domine deus</i> : O; 12 breves; final Ggg' 1 im. point
<i>Qui tollis</i> : C; 37 longs; final gd'g' 6 im. points, 4 à3, cadential extension w.repeat	<i>Qui tollis</i> : C; 48 longs, final Ggg' 7 im. points
<i>Cum sancto spiritu</i> : O; 17 breves; final gd'g' 2 im. points, 1 à3	<i>Iesu Christe</i> in $\frown$ <i>Cum sancto spiritu</i> : O; 10 breves, final Ggg' 1 im. point
<u>Credo</u> : c1, c3, c4	<u>Credo</u> : c2b, c4b, f4b[b]
<i>Patrem</i> : O; 53 breves; final gd'g' 5 im. points, 2 à 3	<i>Patrem</i> : O; 52 breves; final Ggg' 6 im. points
<i>Et incarnatus</i> : Ø; 12 longs; final gg' DUO disc.-tenor; 2 im. points	<i>Et incarnatus</i> : Ø; 12 longs; final gg' DUO disc.-tenor; 1 im. point
<i>Et resurrexit</i> : C; 91 longs; final gdg' 8 im. points, 2 à 3	<i>Crucifixus</i> : C; 86 longs, final Ggg' 3 im. points, all extended
<i>Et vitam</i> in $\frown$	

\* Final sonorities are given in the order Contra, tenor, discantus.

\* All imitation points involve discantus and tenor only unless otherwise specified.



(Table 4.5, cont'd.)

Sanctus: c1, c4, c4

*Sanctus*:

O, 26 breves, final cc'e'

2 im. points, 1 à 3

*Pleni*: O, 18 breves, final dd'f#'

⤿ division, then DUO disc.-

tenor; 3 im. points, 3rd extended

*Osanna 1*:

O; 15 breves; final cgg'

1 im. point

*Benedictus*:

♯; 26 longs, final cc'c"

3 im. points, 1 à 3

*Osanna 2*:

♯; 19 longs; final gd'g'

1 im. à 3, extended w. sequence

Sanctus: c2b, c4b, f4b[b]

*Sanctus*:

O, 29 breves, final Ggg'

no imitation

*Pleni*: O, 15 breves; final gg'

DUO disc.-tenor; 2 im. points

*Osanna 1*:

O; 9 breves, final: ggg'

2 im. points, 1 à 3

*Benedictus*:

♯; 35 longs; final Ggg'

⤿ division; 2 im. points,

1st extended w. sequence

*Osanna 2*:

♯; 25 longs; final Ggg'

2 im.

(The anonymous Mass lacks an Agnus dei.)

Table 4.6 Mensural/Formal Plans of the Low-Contra Masses  
in the Apel Codex

Kyrie	Gloria	Credo	Sanctus	Agnus
<i>Aulen (No.110)</i>				
Kyrie 1 O	Et in terra O	Patrem O	Sanctus O	Agnus 1 O
Christe ☩	Qui tollis ☩	Et incarnatus ☩	Pleni ☩ (DT duo)	Agnus 2 ☩
Kyrie 2 Ø			Osanna 1-2 Ø	[repeat Agnus 1]
			Benedictus ☩	
<i>"M.S." (No.133)</i>				
Kyrie 1 O	Et in terra O	Patrem O	Sanctus O	[no Agnus]
Christe ☩	Domine deus ☩	[Et incarnatus]	Pleni ☩ (TCt duo)	
Kyrie 2 Ø	(TCt duo)	O (DT duo)	Osanna 1-2 ☩	
	Qui tollis ☩	[Et resurrexit] ☩	Benedictus ☩	
<i>Verbenet (No.83)</i>				
Kyrie 1 O	Et in terra O#	Patrem ☩	Sanctus O	Agnus 1 O
Christe ☩	Domine deus O	Et incarnatus ☩	Pleni ☩	
Kyrie 2 Ø	Qui tollis ☩		Osanna 1-2 Ø	Agnus 2-3 ☩
	Cum s.s. Ø		Benedictus ☩	
			(largely duo)	

(Table 4.6, cont'd.)

"Rud. H." (No.154)

Kyrie 1	O	Et in terra	O	Patrem	☩	Sanctus	O	Agnus // Sanctus
Christe	☩	[Domine deus]	O	Ex Maria	☩	Pleni	C	1st section
Kyrie 2	C	[Qui tollis]	☩	[DT duo]		Osanna 1-2	C 3	
		DT duo		Crucifixus	☩	Benedictus	☩	
		[Quoniam]#	☩					
		TCt duo						
		[Cum s.s.]	☩					

Anonymous (No.158)

Kyrie 1	O	Et in terra#	☩	Patrem	☩	Sanctus	C	Agnus 1	O
Christe	☩	Domine deus	☩	Crucifixus	☩	Pleni	☩	Agnus 2-3*	☩
Kyrie 2	☩	Qui tollis	☩			Osanna 1-2	☩		
						Benedictus	☩		

# Includes passages of *cantus coronatus*.

\* Brief use of ☩ towards the end of the discantus; see discussion in text.

Table 4.7a Mensural/Formal Layout of the *Missa Quinti toni*

Kyrie	Gloria	Credo	Sanctus	Agnus
Kyrie 1 C Christe [C] Kyrie 2 [C]	Et in terra C (subdivided at Domine fili) Qui tollis C	Patrem C Et incarnatus C (alternating duos) Et iterum C	Sanctus C Pleni C Duo T Ct Duo D Ct à 3 Osanna 1-2 C Benedictus C Duo T Ct à 3 Duo D Ct à 3	Agnus 1-3 C  Agnus 2 C

Table 4.7b Mensural/Formal Layout of the "*Quint toni Twin*" in SP B 80

Sanctus C Pleni [C] Duo D T à 3 (?) Duo T Ct (?) Osanna 1-2 C Benedictus [C] Duo D T Duo T Ct (brief) à 3	Agnus 1-3 C (ending in C3)  Agnus 2 C
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Table 4.8 The "Supplement" to SP B 80 (after Reynolds)

(f.1r	Anonymous, Hymn: later addition)	
ff.1v-9r	Anonymous, <i>Missa Au chant de l'alouete</i>	
ff.9v-20v	Dufay, <i>Missa Ave regina caelorum</i> (missing end of Sanctus, all of Agnus)	· LOST FOLIOS
ff.21r-25r	Anonymous, <i>Missa sine nomine</i> à 3 (attr. Ockeghem) (missing Kyrie, Gloria, Credo, and start of Sanctus)	
ff.25v-27r	Dufay, <i>Ave regina caelorum</i> (motet)	
ff.27v-30r	Compère, <i>Omnium bonorum piena</i>	
ff.30v-31r	Anonymous, <i>Regina caeli laetare</i> (motet)	
(f.31v	Anonymous, Hymn: later addition)	

Table 4.9a Plan of Faugues, *Missa L'homme armé* in its Earlier Version (CS 14)

Kyrie	Gloria	Credo	Sanctus	Agnus
Kyrie 1 O (cf pt. 1)	Et in terra O (cf, freely)	Patrem O (cf, freely)	Sanctus O (cf pt. 1; like K1)	Agnus 1-3 (cf, freely)
Christe ☩ (cf pt. 2)	Qui sedes ☩ (à 3, no cf)	Crucifixus ☩ (à 3, no cf)	Pleni O (à 2, no cf)	Agnus 2 ☩ (à 2, no cf)
Kyrie 2 Ø (rpt. cf)	Cum s. s. Ø (rpt. cf)	Confiteor Ø (rpt. cf)	Osanna O (rpt. cf)	(strong resemblance)
			Benedictus ☩ (à 2; no cf)	

(literal repetitions)

Table 4.9b Plan of Anonymous, *Missa Au chante de l'alouete*

Kyrie 1 O (cf pt.1)	Et in terra O (cf pts. 1,2)	Patrem O (cf pts. 1,2)	Sanctus O (cf pts1,2; like K 1)	Agnus 1 O (cf pts. 1,2)
Christe ☩ (cf pt. 2)		Et in unam ☩ (à 2, no cf)	Pleni ☩ (à 3, no cf)	Agnus 2 ☩ (à 3, no cf)
Kyrie 2 O (cf pt. 3)	Cum s.s. ☩ (cf pt. 3)	Confiteor [☩] (cf pt. 3)	Osanna O (cf pt. 3)	Agnus 3 O (cf pt. 3)
			Benedictus ☩ (à 2, no cf)	

(strong resemblances)

(literal repetitions)

Table 4.10 The Three Central Movements of the *Missa sine nomine*  
*Brevis* in Trent 91, Fascicle 5

<u>Gloria</u>				
Et in terra	O	22 breves	ends <i>Iesu Criste,</i> c' e'	
Domine deus	O	37 breves		
<u>Credo</u>				
Patrem	O	30 breves	ends <i>Et homo</i> <i>factus est</i> (quasi- )	
Crucifixus	O	35 breves	text omission: <i>vivos et mortuos...</i> <i>Confiteor</i>	
<u>Sanctus</u>				
Sanctus } Pleni } Osanna 1 }	O	46 breves	no cadence between Pleni and Osanna sections	
Benedictus } Osanna 2 }	♯	25 longs	plainchant paraphrase ( <i>Graduale Romanum,</i> Mass V)	

Table 4.11 *Missae breves* in the Gaffurius Codices

<u>Work and Location</u>	<u>Gloria</u>	<u>Credo</u>	<u>Sanctus</u>
Gaffurius <i>Missa [brevis] à 3</i> Milan 2267, f.79v ff [AMMM I]	single section, $\text{C}$ , 86 longs; $\text{C}$ pause at <i>filius</i> <i>patris</i> , d d' f	<i>Patrem</i> $\text{C}$ , 69 longs; <i>Crucifixus</i> $\text{C}$ , 77 longs	single section in $\text{C}$ ; includes <i>Benedictus</i>
Gaffurius <i>Missa Primi toni</i> <i>brevis</i> Milan 2268, f.43v ff	<i>Et in terra</i> , O, 28 breves; $\text{C}$ pause at <i>filius</i> <i>patris</i> , c g c' e' <i>Qui tollis</i> , O, 20 breves	<i>Patrem</i> , O, 34 breves; <i>Crucifixus</i> , O, 35 breves	<i>Sanctus</i> , O (Kyrie <i>Pleni</i> , $\text{O}$ (à 3) begins <i>Osanna</i> , O3/2 cycle) (no <i>Benedictus</i> )
Gaffurius <i>Missa brevis et</i> <i>expedita</i> * Milan 2268, f.110v ff [AMMM 3]	<i>Et in terra</i> , C, 31 longs; cadence at <i>Iesu</i> <i>Christe</i> <i>Qui tollis</i> , [C]; 20 longs	<i>Patrem</i> , C, 47 longs; <i>Crucifixus</i> , C, 47 longs	<i>Sanctus</i> , C <i>Pleni</i> , C <i>Osanna</i> 1-2, C ( <i>Benedictus</i> supplied, also C)

\* See special discussion in text.



(Table 4.11, cont'd.)

[Gaffurius?]

*Alia Missa brevis  
eiusdem toni \**  
Milan 2268, ff.  
114v-117r and  
209v-211r  
[AMMM 3]

*Et in terra, C,*  
60 longs;  
*Qui tollis, C,*  
44 longs

*Patrem, C,*  
55 longs;  
*Et incarnatus, C,*  
45 longs;  
*Et iterum, C,*  
47 longs;  
*Confiteor, C,*  
19 longs

Gaffurius,  
*Missa brevis  
octavi toni*  
Milan 2268, f.130v ff  
[AMMM 3]

single section, C,  
60 longs;  
cadences at  
*Iesu Criste (d a d' f)*  
and at *filius patris*

*Patrem, C,*  
60 longs;  
*Crucifixus, C,*  
49 longs

<u>Sanctus "I":</u>	<u>Sanctus "II":</u>
<i>Sanctus, Pleni,</i>	<i>Sanctus, C;</i>
<i>Osanna 1 C;</i>	<i>Pleni, C;</i>
<i>Benedictus,</i>	<i>Osanna C</i>
<i>Osanna 2, C</i>	<i>no Bene- dictus</i>

-----  
Anonymous,  
*Missa à 4*  
Milan 2268, ff.69v-  
72r and 143v-144r  
[AMMM 6]

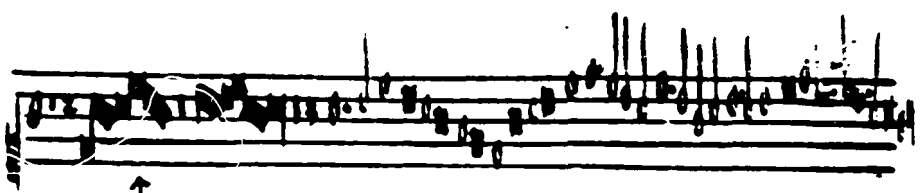
single section, C,  
53 longs;  $\widehat{\text{r}}$   
pause at *filius patris*  
f c' f a'

*Patrem, C,*  
*Crucifixus, C;*  
total 107 longs

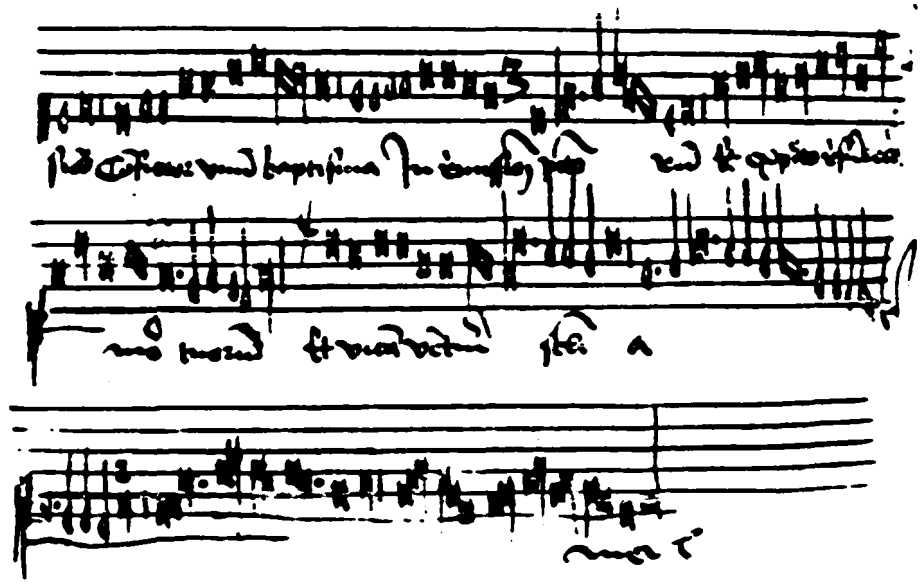
*Sanctus, C*  
*Pleni, C*  
*Osanna, C*



Example 4.1 Paraphrase Mass, Christe: "Special CF", followed by example of diminution signed with "2" only

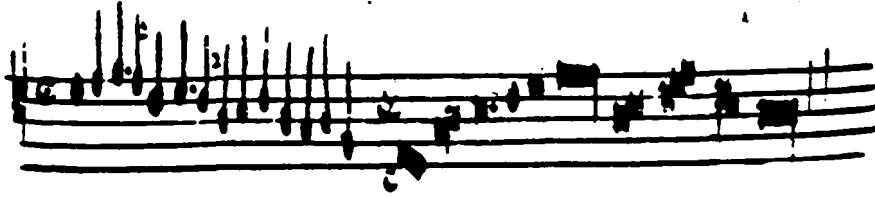


Example 4.2 Paraphrase Mass: samples of diminution signed with coloration and "2" (from Kyrie II and Credo)



Example 4.3a Paraphrase Mass, Kyrie II: original notation

Tenor:

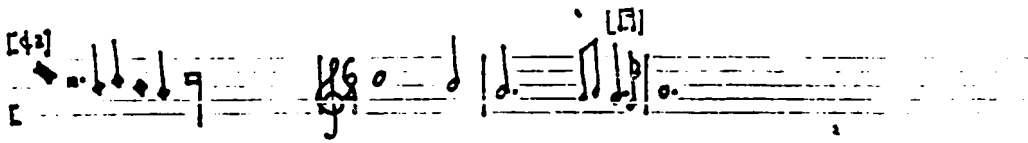


Contra:



Example 4.3b Paraphrase Mass, Kyrie II: modern notation

The image displays a handwritten musical score for a Paraphrase Mass, Kyrie II, presented in modern notation. The score is organized into three systems, each consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a common time signature. The second system features a treble clef and includes a section marked with a '3' and a '2' above the staff, indicating a triplet or a specific rhythmic pattern. The third system also starts with a treble clef and contains a section with a '7' above the staff. The score concludes with a double bar line and a final note on the bass staff. The handwriting is clear and legible, typical of a composer's manuscript.



Example 4.4a Paraphrase Mass: minor color figure from Credo, m.104ff (see also Ex.4.2, staff 2 of Credo)

Example 4.4b Paraphrase Mass: opening ff.233v-234r (showing erased F-clef at start of Tenor)

Example 4.5a Compère, Omnium bonorum plena, original notation

Trent 91:

Discantus:

et oratione deus hanc fuisse orationem omnium et in laqueis super omnia

Pater noster vige vobis semp gubernet et Amen

Altus:

habet finem vobis et oratione deus hanc fuisse orationem omnium et in laqueis super omnia

omnium et in laqueis super omnia

SP B 80:

Discantus:

deus pater orator hanc fuisse orationem omnium et in laqueis super omnia

in laqueis super omnia

Altus:

in laqueis super omnia

omnium et in laqueis super omnia

The image displays three systems of musical notation for a piece titled 'Compère, Omnium bonorum plena'. Each system consists of four staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A '3' with a slur above it indicates a triplet. The second system starts with a measure rest and includes a 'ca' (cadenza) marking. The third system continues the melodic and harmonic development. The notation is clear and uses standard modern musical symbols.

.Example 4.5b Compère, Omnium bonorum plena, modern notation.

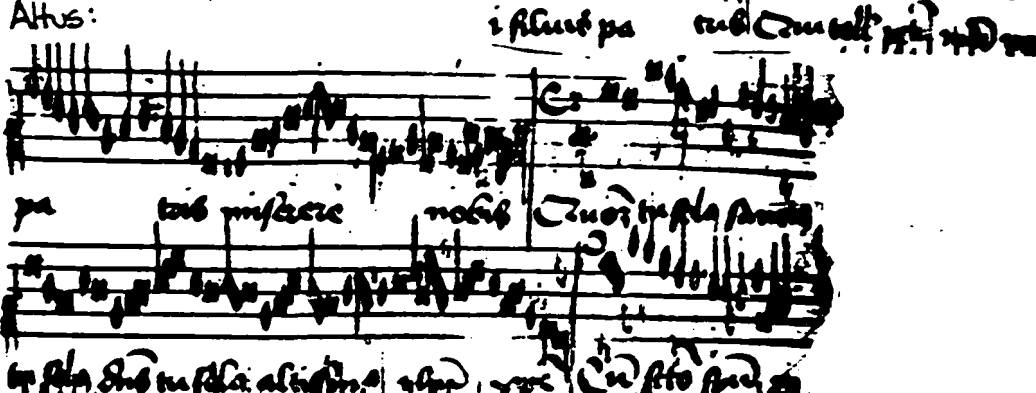
Example 4.6a Barbingant, Missa Primi toni: original notation:

Trent 89:

Discantus:

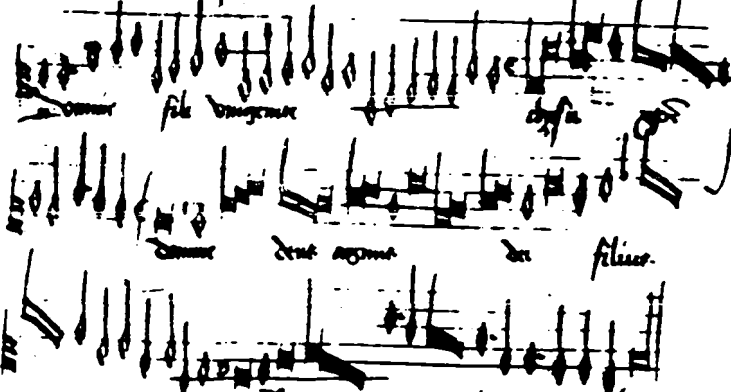


Altus:

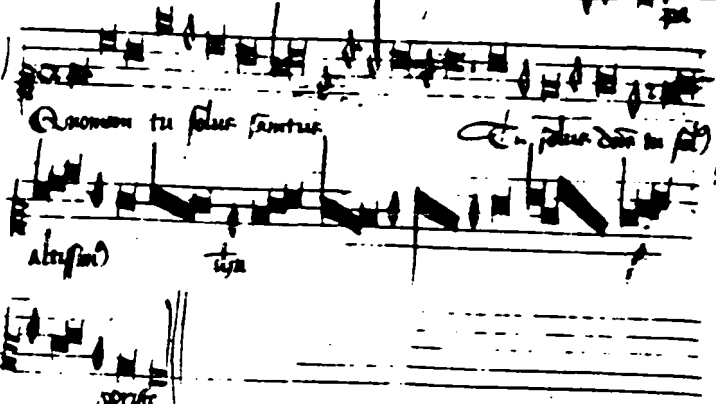


SP B 80:

Discantus:



Altus:





Example 4.6b Barbingant, Missa Primi toni:  
modern notation

Allegro

Domine deus sabaoth

7

\*

7 C2/10

7

7

Example 4.7 Headmotives in the Trent collection's Missae sine nomine with low contra

Touront, Missa Septimi toni and Missa Tertii toni

KYRIE GLORIA

CREDO SANCTUS

AGNUS

KYRIE GLORIA

CREDO SANCTUS

AGNUS DEI

'Example 4.7, cont'd.

Barbingant, Missa Primi toni

Musical score for Barbingant, Missa Primi toni. The score is divided into four sections: KYRIE, GLORIA, Credo, and SANCTUS. Each section is written on two staves (treble and bass clef). The KYRIE section is followed by the GLORIA section. The Credo section is followed by the SANCTUS section. The score is written in a simple, clear style with standard musical notation.

Vincenet

Musical score for Vincenet. The score is divided into four sections: KYRIE, GLORIA, Credo, and SANCTUS. Each section is written on two staves (treble and bass clef). The KYRIE section is followed by the GLORIA section. The Credo section is followed by the SANCTUS section. The score is written in a simple, clear style with standard musical notation.

Example 4.7, cont'd.

Anonymous, Missa Secundi toni

The image displays a musical score for a Mass, divided into four sections: KYRIE, GLORIA, CREDO, and SANCTUS. Each section is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The time signature is 3/2. The key signature is one flat (B-flat). The score is handwritten and includes various musical notations such as notes, rests, and bar lines. The sections are arranged in a 2x2 grid. The KYRIE section is in the top-left, GLORIA in the top-right, CREDO in the bottom-left, and SANCTUS in the bottom-right. The notation is dense, with many notes and rests, and some accidentals are visible.

Example 4.8 Headmotives from the Low-Contra Masses  
of the Apel Codex

Aulen (No.110)

Musical score for Aulen (No.110) showing headmotives for KYRIE, GLORIA, Credo, SANCTUS, and AGNUS. The score is written in two systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The first system contains KYRIE and GLORIA. The second system contains Credo and SANCTUS. The third system contains AGNUS. The music is in 3/2 time and features various rhythmic patterns and melodic motifs.

Verbenet (Nö. 83)

Musical score for Verbenet (Nö. 83) showing headmotives for KYRIE and GLORIA (identical), Credo, SANCTUS, and AGNUS. The score is written in two systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The first system contains KYRIE and GLORIA (identical) and Credo. The second system contains SANCTUS and AGNUS. The music is in 3/2 time and features various rhythmic patterns and melodic motifs.

Example 4.8, cont'd.

Anonymous (No. 158)

The image displays a musical score for a piece titled "Example 4.8, cont'd." by an anonymous composer (No. 158). The score is organized into five distinct sections: KYRIE, GLORIA, CREDO, SANCTUS, and AGNUS. Each section is represented by a pair of staves, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The sections are separated by vertical bar lines, and the overall structure is presented in a clear, linear fashion.

Example 4.9a Headmotives from the Missa Quinti toni

C KYRIE GLORIA

C CREDO SANCTUS

C AGNUS

Example 4.9b Headmotives from the fragmentary Mass  
in SP B 80

C SANCTUS AGNUS

Example 4.10 Ranges from three Masses: 1) the Missa Quinti toni; 2) the fragmentary Mass in SP B 80; 3) Touront, Missa Septimi toni

1 2 3

Example 4.11 Headmotives from the Missa sine nomine/brevis in fascicle 5 of Trent 91

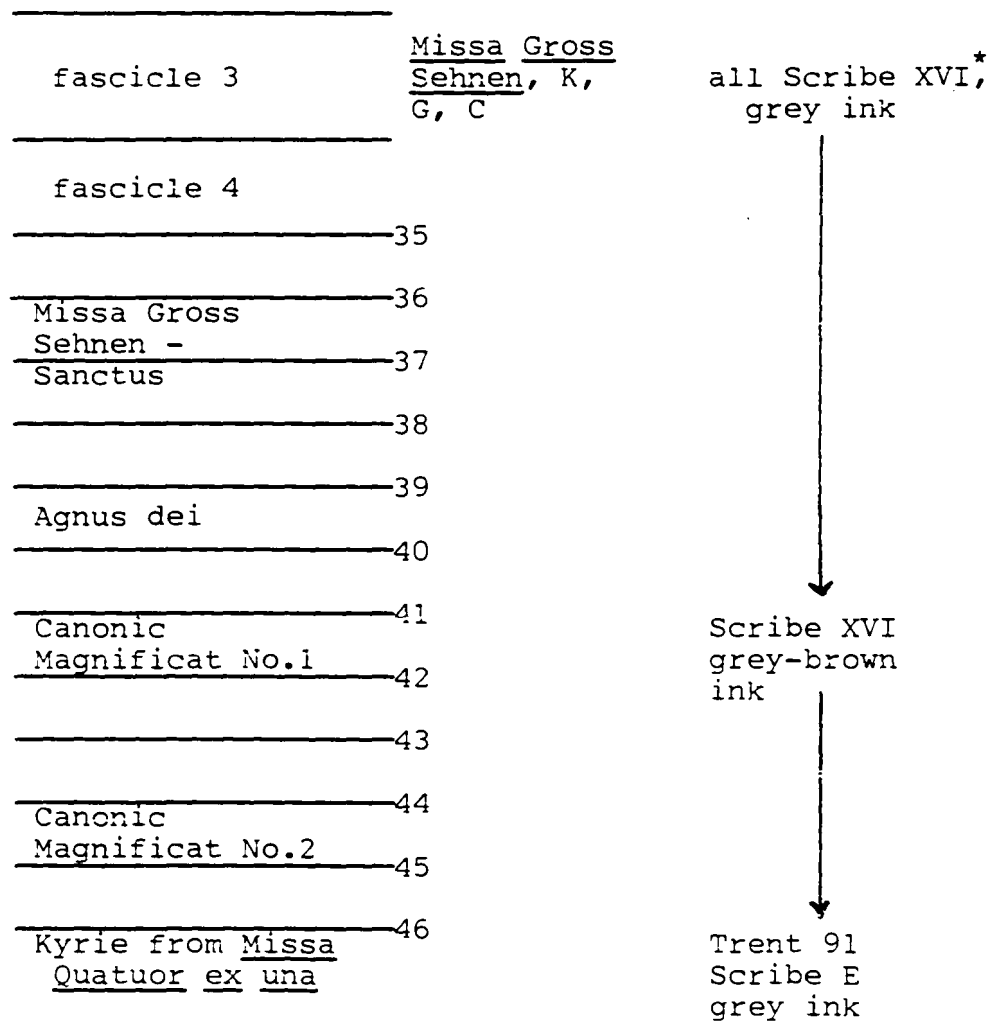
KYRIE I (=GR MASS IV) KYRIE II (=GR MASS IX)

GLORIA CREDO

SANCTUS AGNUS





Diagram 5.1 Trent 89, Missa Quatuor ex una addition

\* 16th scribe within the complex Trent 88-89

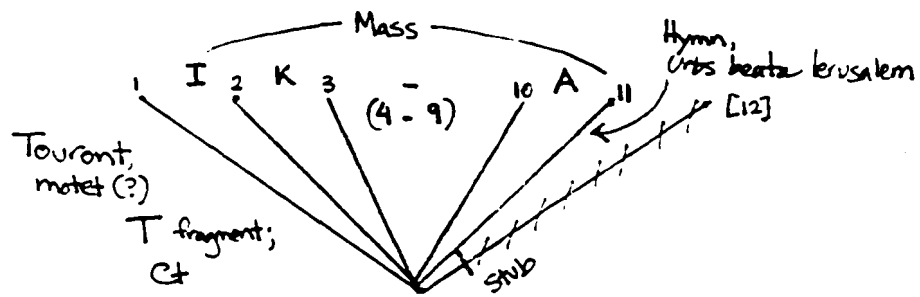
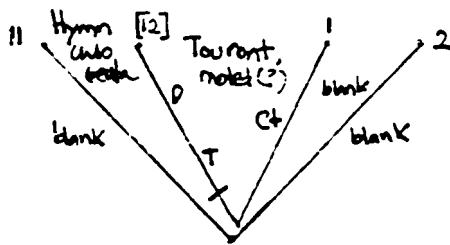


Diagram 5.2 present configuration of fascicle 19  
 possible configuration of leaves with  
 early layer of entries



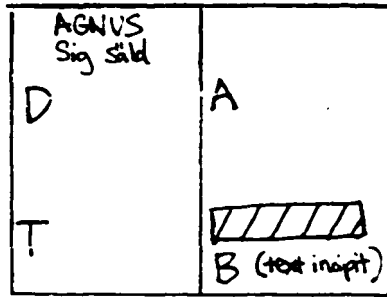
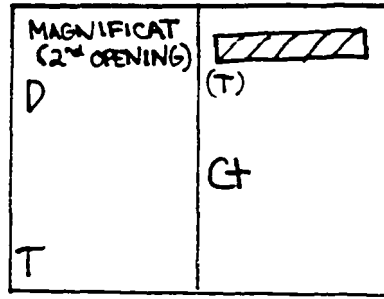


Diagram 5.3 hypothetical openings containing cues on Trent 89, f.425r

reconstruction of gathering with both entries on one bifolium

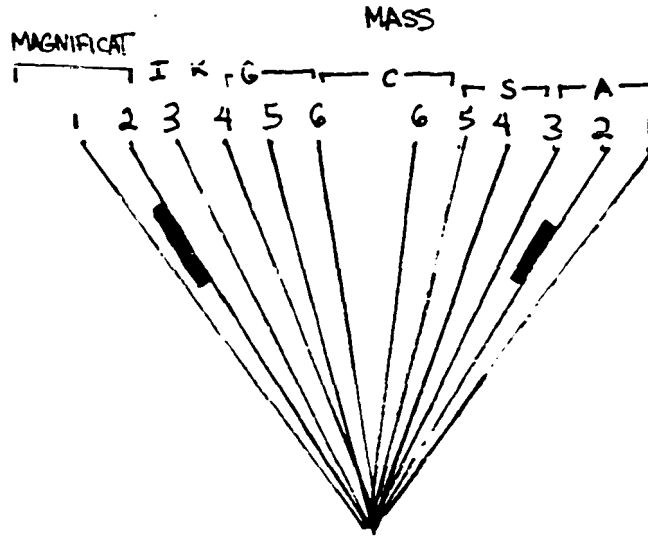


Table 5.1 Masses Based on Secular Songs in Trent 90, Trent 88, and <sup>138</sup>Trent 89

Location (Fascicle/Folios)	Composer; Tenor Title or Incipit	Comments*
<u>Trent 90</u>		
33/ 386v-95r	Bedingham, <i>Deuil angouisseux</i> (Credo, Sanctus, and Agnus)	see below, Trent 88
36/ 420v-428r	[Joye? <sup>1</sup> ], <i>O rosa bella</i> ("I")	tenor Mass; may form set w. "II" below
38-9/ 447v-457r	Anon., <i>La belle se siet</i>	
<u>Trent 88</u>		
3/ 26v-30v	Bedingham, <i>Deuil angouisseux</i> (Kyrie, Gloria)	see above, Trent 90
7/ 77v-84r	Anon., [German song? <sup>2</sup> ]	
9/ 97v-105r	Dufay, <i>Se la face ay pale</i>	copied by "Scribe III" <sup>3</sup>
23/ 267v-275r	Anon., <i>Le serviteur</i>	copied by "Scribe VIII" <sup>4</sup>
23-24/ 276v-284	Cornago, <i>Ayo visto</i>	
25/ 295v-304r	Anon., [ <i>Roszel im Gorten</i> <sup>5</sup> ]	
31/ 363v-372r	[Joye?], <i>O rosa bella</i> ("II")	copied by "Scribe XI" <sup>4</sup>
32/ 375v-384r	Anon., <i>Grüne Linden</i>	
33/ 390v-399r	Anon., <i>Esclave puist</i>	
35/ 411v-422r	[Faugues <sup>6</sup> ], <i>Le serviteur</i>	

Trent 89

3-4/	26v-41r	Anon., <i>Gross Sehnen</i>	by an "outside scribe" (see text)
14/	153v-160r	[Ockeghem?], <i>Le serviteur</i>	
14/	162v-163r	Anon., <i>Wunschlichen schön</i> (Kyrie, Gloria <sup>7</sup> )	
23/	258r-273r	Touront, <i>Monyel</i>	copied by "Scribe III"
25/	282v-292r	Anon., <i>Du cueur je souspire</i>	" " " "
28/	318v-330r	Anon., <i>Quand ce viendra</i>	
29/	330v-339r	Anon., <i>O rosa bella</i> ("III")	
35/	408v-413r	Anon., <i>Deutscher Lieder</i>	

---

\* All copies are by Johannes Wiser unless otherwise specified.

<sup>1</sup> See Strohm, *Music in Medieval Bruges*, for a discussion of Joye's possible authorship of the two Masses on *O rosa bella* in Trent 90 and 88.

<sup>2</sup> See Gerber, "Transmission and Repertory", for a discussion of the tenor of this cycle, which, she argues, may be a song by Oswald von Wolkenstein.

<sup>3</sup> See the account of Trent 88's scribes in Gerber, "Transmission and Repertory", and also the discussion of Scribe III in Chapter I.

<sup>4</sup> See Gerber, "Transmission and Repertory".

<sup>5</sup> The tenor (as yet not identifiable with any existing song) is named only in the cycle's concordance, in the Strahov Codex.

<sup>6</sup> The cycle is wrongly attributed to Ockeghem in the manuscript.

<sup>7</sup> The remaining movements may be found in the cycle's Strahov Codex concordance.

Table 5.2 Formal Plan of the *Missa Gentil madonna mia*

	<u>Headmotives</u>		<u>Tenor Content</u>
<u>Kyrie</u>			
Kyrie 1	O	1	cf pt. 1 <sup>1</sup> <i>ut iacet</i>
Christe	☩		<i>tenor tacet</i>
Kyrie 2	C		cf pt. 2 <sup>2</sup> <i>ut iacet</i>
<u>Gloria</u>			
Et in terra	⊙	1	cf pt. 1 <i>crescit in duplo</i>
Domine deus	C		<i>tenor tacet</i>
Qui tollis	☩(C)	2	cf pt. 2 <i>crescit in duplo</i>
<u>Credo</u>			
Patrem	O	1	cf pt. 1 <i>crescit in triplo</i>
Qui propter	☩		<i>tenor tacet</i>
Et ascendit	☩(C)	2	cf pt. 2 <i>crescit in duplo</i>
<u>Sanctus</u>			
Sanctus	O	1	cf pt. 1 <i>ut iacet</i>
Pleni	O		<i>tenor tacet</i>
Osanna 1-2	☩(C)	2	cf pt. 2 <i>ut iacet</i>
Benedictus	☩		<i>tenor tacet</i>
-----			
<u>Agnus</u>			
Agnus 1	O	1	[discantus, pt. 1?]
Agnus 2	☩		<i>tenor tacet</i>
Agnus 3	☩		discantus, pt. 2

---

<sup>1</sup> = song to midpoint cadence

<sup>2</sup> = song from midpoint cadence to conclusion

		Song (Perkins edition)
<b>Kyrie</b>		
Kyrie 1	mm.13-14 mm.19-21	mm.5-6 mm.11-13 (2nd ending)
Kyrie 2	mm.10-12	mm.23-26
<b>Sanctus</b>		
Sanctus	mm.17-21	mm.9-13
Osanna	mm.1-3 mm.14-18 mm.23-25 mm.29-32	mm.15-16 mm.23-26 mm.29-31 mm.33-36



Table 5.4 Formal Plan of the *Missa Gross Sehnen*

			<u>Headmotive</u>	<u>Tenor Content</u>
<u>Kyrie</u>				
Kyrie 1	C		X (free, not drawn from	cf pts. 1,2,3 <i>notas enplicabis ad ymum (= ut tenor tacet iacet)</i>
Christe	♯			
Kyrie 2	♯(C)			cf pts. 1,2,3 <i>ut iacet</i>
<u>Gloria</u>				
Et in terra	O (⊙)	X		cf pt. 1 <i>in triplo crescere debet</i> (⊙ M = $\overline{B}$ )
Domine fili	O			<i>tenor tacet</i>
Qui tollis	♯(C)			cf pts. 2,3 <i>in triplo crescit, sed declausulando decrescit (=3x augmentation for cf 2, 2x for cf 3)</i>
Cum sancto spiritu	O (C)			cf pt. 1 <i>crescit in duplo idem</i> (⊙ M = S)
<u>Credo</u>				
Patrem	O (⊙)	X		cf pt. 1 <i>cantes si notas pausasque triples (=3x augmentation)</i>
Et incarnatus	∅			<i>tenor tacet</i>
Crucifixus	O2 (⊙)			cf pts. 2,3 <i>tenor in quadruplo crescat (=4x augmentation)</i>
Confiteor	C			cf pts. 1,2,3 <i>Notas ut iacet cantabis nec deviabis</i>

Sanctus

Sanctus	O (⊙)	cf pt. 1	<i>Notas triplabis pausasque recte numerando (= 3x augmentation except for rests)</i>
Pleni	O2		<i>tenor tacet</i>
Osanna 1	O (⊙)	cf pts. 2,3	<i>Cantandus tenor est triplaris nota-que pausa. Sed clausulanda de-crescere bene ca-nendo (= Qui tollis)</i>
Benedictus	♯		<i>tenor tacet</i>
Osanna 2	O2		<i>tenor tacet</i>

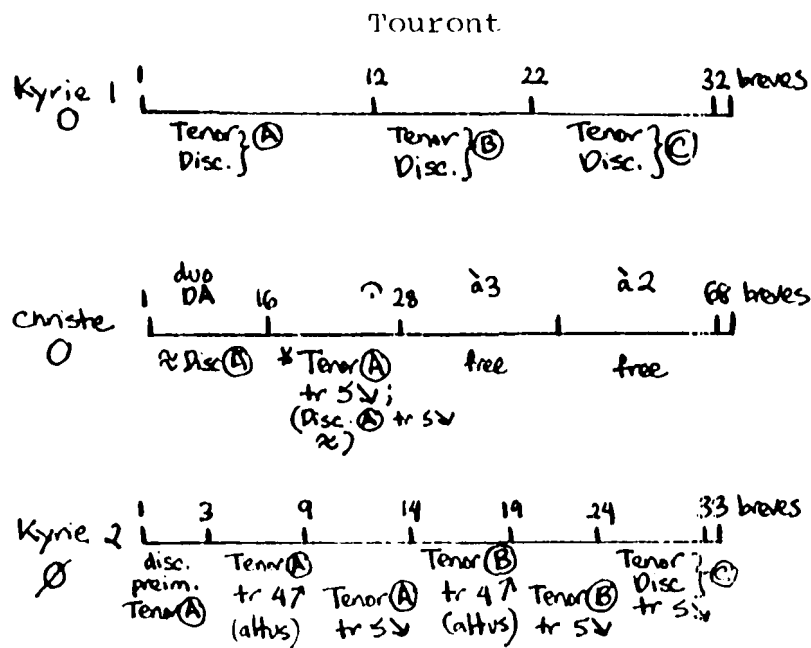
Agnus

Agnus 1	C	cf pts. 1,2,3	<i>ut iacet</i>
Agnus 2	♯		<i>tenor tacet</i>
Agnus 3	O	cf pts. 1,2,3	<i>ut iacet</i>

Table 5.5 Manuscript Appearances of Touront, *O generosa nata David* 144

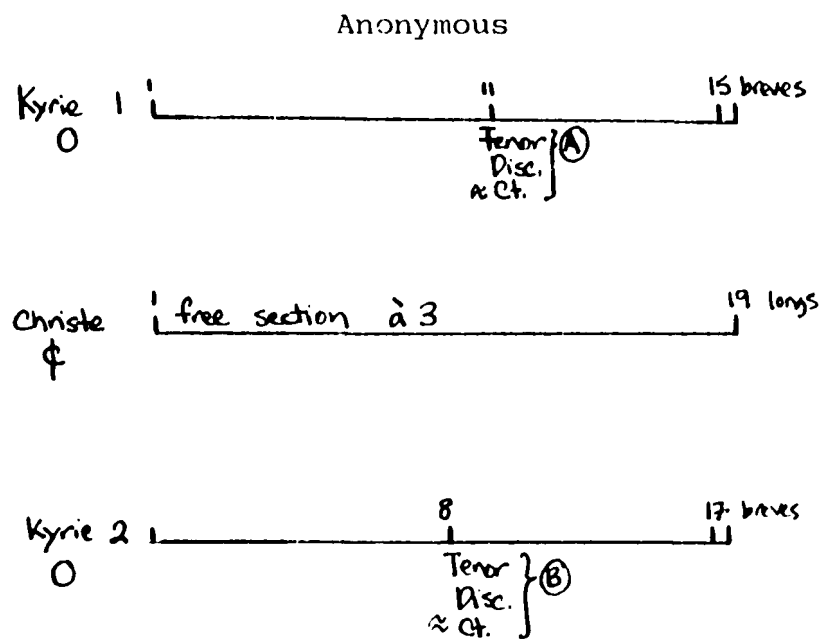
Source	Text or Text Incipit
Trent 91, f.215r	fragmentary, textless
Trent 89, ff.123v-124r	<i>Compangant omnes in hoc festo</i>
Strahov, ff.200v-201r	<i>O generosa nata David</i>
Speciálník, pp. 390-391	<i>O generosa nata David</i>
Bologna Q 16 No.94	incipit <i>Je suis seulet</i> (= <i>secunda pars</i> )
No.96	incipit <i>O generosa</i> (= <i>prima pars</i> )

Table 5.6 Comparison of Pouront, Missa Monyel to Anonymous, Missa Sig säld und heil

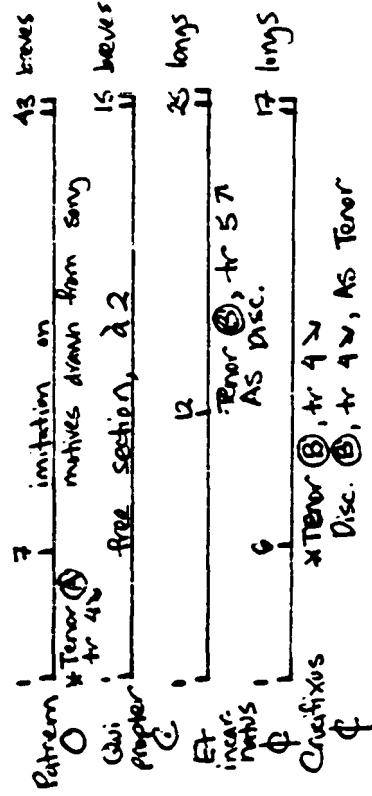
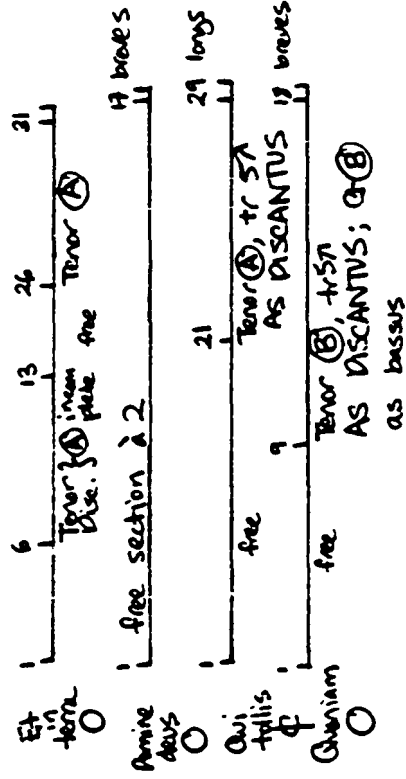


\* lowest sounding part (Contra 2)

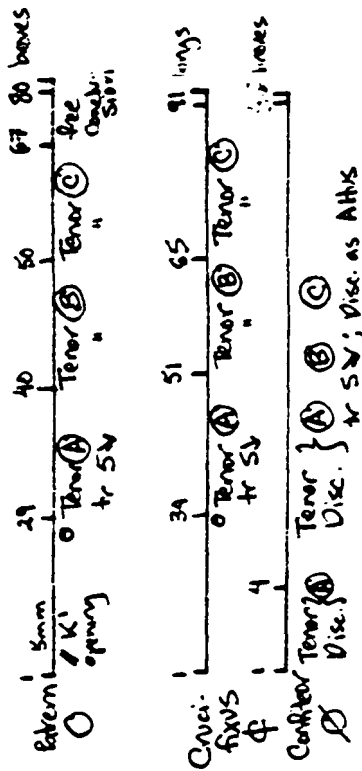
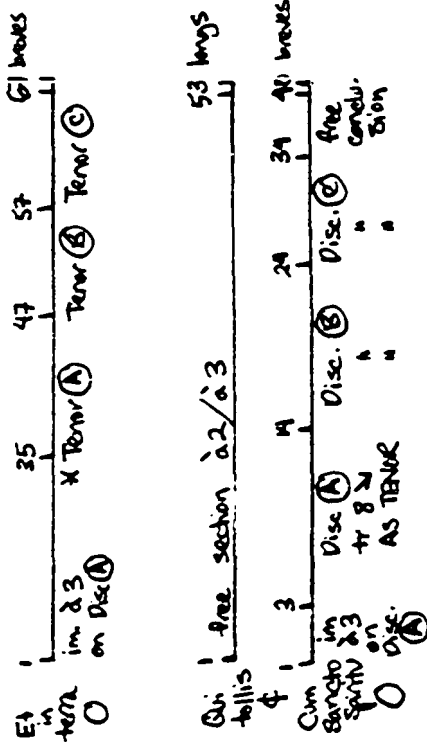
(Tenor segments: see Example 5.6)



(Tenor segments: see Appendix to this Table)



\* in 2nd contra, as lowest sounding part



\* in 2nd contra, but at pitch, functioning as tenor

0 lowest sounding part (Contra 2)

(Table 5.6, cont'd.)

Sardus 11 19 breves  
 Tenor } (A) tr 8  
 Disc. } as Bassus + Tenor

Pleni 17 breves  
 free section 2 3

Osanna 14 breves  
 Tenor } (B) tr 8  
 Disc. } as Bassus + Tenor

Benedictus 29 longis  
 free section 2 2

Sardus 14 23 32 breves  
 Disc. (A) \* Tenor (B) \* Tenor (C) (C)  
 (as Altus) tr 5 (as Bassus) "

Pleni 25 41 52 breves  
 free section 2 3  
 Tenor (A) Tenor (B) Tenor (C)  
 tr 5 tr 8, as Disc. at Altus as Altus

Osanna I 49 55 longis  
 Tenor (C)

Benedictus 5 10 19 longis  
 free section 2 3  
 Tenor (C) \* Tenor (C)  
 tr 5 tr 5

Agnus I 13 19 breves  
 Tenor } (A)  
 Disc. }

Agnus II 31 longis  
 free section 2 2

\* Agnus III 8 17 breves  
 Tenor } (B)  
 Disc. }  
 Ct. }

Agnus I 6 14 26 36 brevis  
 Tenor (A) Tenor (B) Tenor A  
 Disc. tr 4 " \* tr 5

Agnus II 5 9 13 36 longis  
 free section 2 3  
 Tenor (A) Tenor (B) Tenor (C)  
 tr 4 tr 5 tr 5  
 as Altus " Disc. (C)  
 tr 5 as Altus

\* 15th part added

\* lowest sounding part (contra 2)

(Table 5.6, cont'd.)

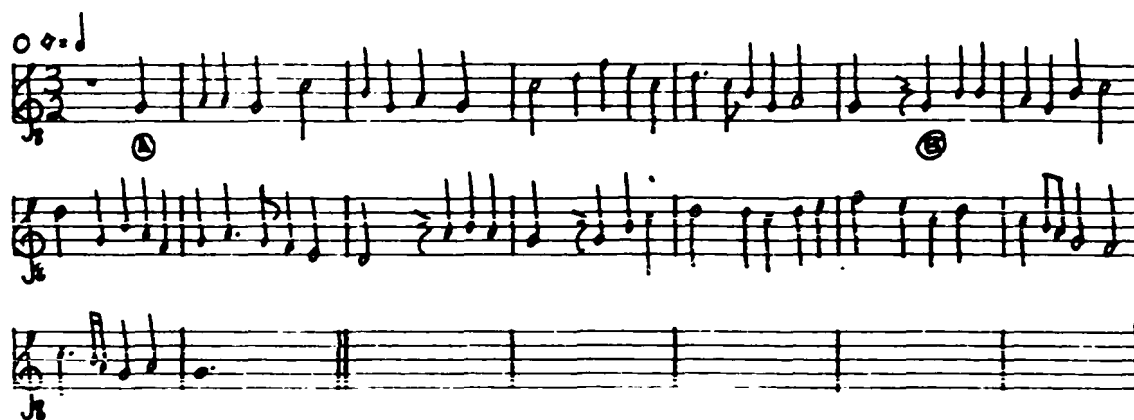


Table 5.6, Appendix Tenor Sig säld und heil (after Schedel Liederbuch, ff.122v-123r)

Table 5.7 Vincenet's Known Works and their Sources\*

Masses

*Missa sine nomine* (à 3) Trent 91, ff.179r-184r (attr.)  
Strahov, f.62bis (Sanctus only)

*Missa Entrepris suis par  
grant lyesse* ModD, ff.55v-69r (attr.)

*Missa O gloriosa regina mundi* Trent 91, ff.73v-82r (attr.)  
CS 51, ff.27v-36r (attr.)

*Missa Aeterne rex altissime* CS 14, ff.47v-56r (attr.)

Songs

*La pen sid ser sabida* Mellon, ff.57v-59r (attr.)  
(Villancico, à 4)

*Triste qui spero morendo* Mellon, ff.56v-57r (attr.)  
(Rondeau, à 4)

*Ou doy je secours querir* Mellon, ff.31v-32r (attr.)  
(Rondeau, à 3)  
Pix, ff.168v-169r

*Fortune, par ta cruauté* Mellon, ff.23v-24r (attr.)  
(Rondeau, à 3)  
Bologna Q 16 ff.116v-117r  
Bologna Q 18 ff.37v-38r  
BU 596, H-H 2 1-4  
Bux f.66v (tablature)  
Cappella Giulia ff.33v-34r (attr.)  
Cord ff.34v-36r  
Grey f.121r (contrafactum)  
F 229 ff.50v-51r  
F Pan. 27 ff.36v-37r  
Glogauer Liederbuch disc. f.11v  
Odhecaton A ff.65v-66r  
Perugia ff.94v-95r  
Pix ff.166v-167r  
Segovia f. 105r  
Seville ff.61v-62r  
Verona 757 ff.66v-67r

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\* All manuscript presentations are anonymous unless otherwise indicated.



Table 5.8 Formal Plan of Vincenet, *Missa Entrepris suis*

		<u>Model Use*</u>
<u>Kyrie</u>		
Kyrie 1	O (Tenor O3)	tenor pt. 1; disc pt. 1 (in mm.1-4
Christe	O (O3)	tenor pt. 2 of Mass)
Kyrie 2	all parts O3	tenor pt. 3; disc. pt. 3 (mm.10-21)
<u>Gloria</u>		
Et in terra	O; <i>tenor crescit in duplo</i>	tenor pts.1-2; disc. pt. 1 (mm.1-7)
Qui sedes	♯	free duo; <i>tenor tacet</i>
Cum sancto spiritu	♯ (♯3)	tenor pt. 3; disc pt. 3 (mm.52-66)
<u>Credo</u>		
Patrem	O (O); <i>tenor crescit in triplo</i>	tenor pts. 1-2
Et in spiritum	∅3	tenor pts. 1-3; disc. pts. 1 and 3 (mm.1-5, 45-54)
<u>Sanctus</u>		
Sanctus	O	discantus (NB) pts. 1-2 (mm. 1-5 and 15-38)
Pleni	O	free duo; <i>tenor tacet</i>
Osanna 1-2	♯	
Benedictus	♯	no apparent model use
<u>Agnus</u>		
Agnus 1-3	O	discantus (NB) pt.1 (mm.1-19)
Agnus 2	♯	free duo; <i>tenor tacet</i>

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\* Measure numbers for the Mass follow those in Davis, *Vincenet* ; references to divisions within the model song follow those in its edition in the same volume.

Table 5.9 Formal Plan of Vincenet, *Missa O gloriosa regina mundi* 151

		<u>Mass (mm.)*</u>	<u>Model Use</u>
<u>Kyrie</u>			
Kyrie 1	¢	1-4	1-8 Disc., Tenor; Ct in Mass Bassus and Altus
		5-11	free imitation based on same motives
Christe	¢	1-2	34-37 Disc., Tenor; Ct freely
Kyrie 2	¢	4-8	62-69 Disc. only
		9-15	70-84 Disc., Tenor; Ct. start
		16-24	85-102 Disc., Tenor, Ct. (in Mass Bassus)
<u>Gloria</u>			
Et in terra	O	1-7	1-8 Disc., Tenor, Ct. (Bassus)
		11 ff.	15 ff. (imitation from model,
"cycle 1"		18 ff.	34 ff. in altered order)
		43-47	62-78 Disc., Tenor
		53-60	90-102 Tenor
Qui tollis	¢	----	free section, à2/à3 ----
Qui sedes	¢	1-3	1-8 Disc., Tenor (realigned)
		4-9	9-21 Disc. only
		10-15	22-32 Disc., Tenor, Ct.
"cycle 2"		16-22	34-51 Disc., Tenor, Ct.
		22-26	52-55 Tenor (freely)
		27-35	90-102 Tenor (freely)
<u>Credo</u>			
Patrem	O	1-6	1-8 Disc., Tenor
		7-10	9-14 Disc., Tenor (freely)
		11-15	15-21 Disc., Tenor
"cycle 1"		16-24	22-23 Tenor (freely)
		(25-31 free)	
		32-41	46-61 Tenor
		42-52	62-82 Tenor
		53-61	90-102 Tenor
{CS 51 only:			
Crucifixus	O	----	free section, // Pleni ---- }

\* Measure numbers for both the Mass and its model piece follow the editions in Davis, *Vincenet*.

(Table 5.9, cont'd.)

Et resurrexit	¢	1-22	1-33 Tenor
		33-37	34-35 Tenor
"cycle 2"		50-75	56-102 Tenor
 <u>Sanctus</u>			
Sanctus	C	1-16	1-32 Disc., Tenor
Pleni	O	---- free section, duo	----
Osanna 1-2	C	1-9	32-52
Benedictus	¢	---- free section, duo	----
 <u>Agnus</u>			
Agnus 1	¢	1-25	1-32 Disc., Tenor
Agnus 2	¢	1-3 <i>Disc.</i>	1-6 <i>Tenor</i>
Agnus 3	¢	1-5	1-8 Disc., Tenor
		19-24	70-102 Disc., Tenor (freely)

Masses

<i>Missa Septimi toni</i> (à 3)	Trent 89, ff.13v-20r (G-A only) Strahov, ff.68bis v-75r (attr.) Speciálník (C and S only) (attr.)
<i>Missa Tertii toni</i> (à 3)	Trent 89, ff.47v-56v (attr.)
<i>Missa Mony̅el</i> (à 4)	Trent 89, 258r-273r (attr.)
<b>Chant Paraphrases</b>	
<i>Recordare virgo mater</i> (Offertory, à 4)	Trent 89, ff.137v-139r Glo, No. 20 Strahov ff.161v-163r Speciálník pp.392-395 (attr.)
<i>Pange lingua</i> (Hymn, à 4)	Trent 88, f. 351r Strahov ff.275v-276r Speciálník pp.382-383 (attr.) Bux f.89r (attr.)
<b>Magnificat</b>	Strahov ff.294v-296r Perugia ff.125v-130r, 133v-134r (attr. "Cecus")
<b>Other</b>	
<i>Virgo restauratrix</i> (à 4)	Schedel f.46v
<i>O generosa</i> (à 3)	Trent 91, f.219r (frag.) Trent 89, ff.123v-124r Strahov ff.200v-201r Speciálník, pp.390-391 (attr.) Bologna Q 16, Nos. 94 and 96
<i>Chorus iste</i>	Strahov f.246r (attr.) Speciálník p.424
<i>Ave virgo gloriosa</i>	Strahov f.198v Speciálník p.183 (attr.)

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\* All manuscript presentations are anonymous unless otherwise indicated.

(Table 5.10, cont'd.)

<i>O florens rosa</i>	Trent 88, ff.301v-302r (attr.) Strahov ff.203v-204r
<i>Nova instat cantica</i>	Strahov f.246v (attr.)
[textless]	Strahov f.247v (attr.)
[ " ]	Mu Clm 14274 (attr.)
[ " ]	Speciálník p. (attr.)
[ " ]	Bux f. (attr.)
<i>O gloriosa regina</i>	Bologna Q 16 ff.141v-142r# Casanatense ff.63v-65r (attr.) F Pan. 27 ff.53v-54r# Paris 676 ff.32v-33r Perugia ff.58v-59r (attr. "Cecus")# Pix ff.3v-4r# Ricc 2356 ff.23v-24r Seville ff.88v-89r# Trent 91 f.178v Verona 757 18v-19r#

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\* Sources also containing Vincenet's *Fortune par sa cruauté*.

<i>O florens rosa</i>	Trent 88, ff.301v-302r (attr.) Strahov ff.203v-204r
<i>Nova instat cantica</i>	Strahov f.246v (attr.)
[textless]	Strahov f.247v (attr.)
[ " ]	Mu Clm 14274 (attr.)
[ " ]	Speciálník p. (attr.)
[ " ]	Bux f. (attr.)
<i>O gloriosa regina</i>	Bologna Q 16 ff.141v-142r# Casanatense ff.63v-65r (attr.) F Pan. 27 ff.53v-54r# Paris 676 ff.32v-33r Perugia ff.58v-59r (attr. "Cecus")# Pix ff.3v-4r# Ricc 2356 ff.23v-24r Seville ff.88v-89r# Trent 91 f.178v Verona 757 18v-19r#

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\* Sources also containing Vincenet's *Fortune par sa cruauté*.

Table 5.11 Formal Plan of the *Missa Zersundert ist*

			<u>Headmotive</u>	<u>Mass*</u>	<u>Model</u>
<u>Kyrie</u>					
Kyrie 1	O	1		4-12	1-9
Christe	☩	2		whole section	9-18 (freely)
Kyrie 2	∅			whole section	whole model
<u>Gloria</u>					
Et in terra	O	1		free after extended headmotive	
Domine	O				
deus				à 3, tenor tacet; free section	
Qui tollis	☩	2		free after extended headmotive	
Tu solus	☩			whole section	whole model
Amen	∅			free; cantus coronatus	
<u>Credo</u>					
Patrem	O	1		extended headmotive; imitations on subjects from model 1st half	
Qui prop- ter	☩	2		extended headmotive; imitations on subjects from model 2nd half	
Et incar- natus	☩			free section	
Crucifixus	O			free section	
Qui cum patre	C			free (resembles Gloria Amen)	
Confiteor	C			whole section	whole model
<u>Sanctus</u>					
Sanctus	O	1		15-16	1-9
Pleni	O			à 3, tenor tacet; free section (but some references to model 2nd half)	
Osanna 1	☩			whole section	1-9
Benedictus	☩			à 2; free section	
Osanna 2	☩			whole section	9-18

\* Measure numbers refer to Transcription No. 7 for the Mass, and Example 5.3 for the model.

(Table 5.11, cont'd.)

Agnus

Agnus 1	O	1
Agnus 2	Φ	2
Agnus 3	O	

whole section	1-9 (freely)
whole section	9-18 (freely)
whole section	whole model



Table 5.12 Formal Plan of Martini, *Missa Coda di Pavon* (Gloria, 158 Credo, and Sanctus)\*

		<u>Mass</u>	<u>Model Use</u>
<u>Gloria</u>			
Et in terra	C	1-16 17-24 25-33	A, B Tenor, Disc. C Disc. D Tenor, Disc. start
Domine fili	O	free, apart from	allusion to A Disc.
Qui tollis	☩	1-34 35-60 61-76	A, B Tenor, Disc. C, D Disc. D Tenor, Disc.
<u>Credo</u>			
Patrem	C	1-27 28-39	A, B Tenor, Disc. C Tenor, Disc. start
Et incarnatus		0	40-59 D Tenor,
Disc. start			
Et resurrexit	☩	31-37 47-53	D Tenor and Disc. starts D Tenor and Disc. remainders
<u>Sanctus</u>			
Sanctus	C	1-5	A Tenor and Disc. starts
Pleni	C	free section	
Osanna 1-2	C/☩	1-10 11-19	C Tenor D Tenor, Disc.
Benedictus	☩	free section	

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\* Measure numbers for both the Mass and its model refer to the edition in AMMM 12. Model segments are designated as follows: A= mm.1-6; B=mm.7-14; C= mm.15-23; ☩=mm.24-32.

Example 5.1a Song Wunschlichen schön (from Bertha A. Wallner, ed., Das Buxheimer Orgelbuch [III], Das Erbe Deutscher Musik vol. 39[Kassel: Bärenreiter, 1959], No.237)

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment with quarter and eighth notes. A dynamic marking 'p' (piano) is present at the beginning of the second staff.

The second system of the musical score continues the piece. It features three staves in the same clefs and key signature as the first system. A measure rest is indicated at the start of the first staff. A measure rest in the top staff is labeled "Zelle 6". The musical notation continues with various rhythmic patterns and rests.

The third system of the musical score concludes the piece. It consists of three staves in the same clefs and key signature. A measure rest in the top staff is labeled "fol. 158 r° Zeile 1". The system ends with a double bar line and repeat signs in all three staves.

Kyrie I (excerpt):

0 8

Tenor

Contr

This musical excerpt for Kyrie I consists of three staves. The top staff is for the Tenor voice, the middle for Soprano, and the bottom for the Contralto. The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The Tenor part starts with a melodic line, followed by the Soprano and Contralto parts. There are measure numbers 0 and 8 indicated at the beginning.

Kyrie II: C (4. b)

14

This musical excerpt for Kyrie II consists of three staves. The top staff is for the Tenor voice, the middle for Soprano, and the bottom for the Contralto. The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The Tenor part starts with a melodic line, followed by the Soprano and Contralto parts. There is a measure number 14 indicated at the beginning.

4

This musical excerpt for Kyrie II consists of three staves. The top staff is for the Tenor voice, the middle for Soprano, and the bottom for the Contralto. The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The Tenor part starts with a melodic line, followed by the Soprano and Contralto parts. There is a measure number 4 indicated at the beginning.

11

This musical excerpt for Kyrie II consists of three staves. The top staff is for the Tenor voice, the middle for Soprano, and the bottom for the Contralto. The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The Tenor part starts with a melodic line, followed by the Soprano and Contralto parts. There is a measure number 11 indicated at the beginning.

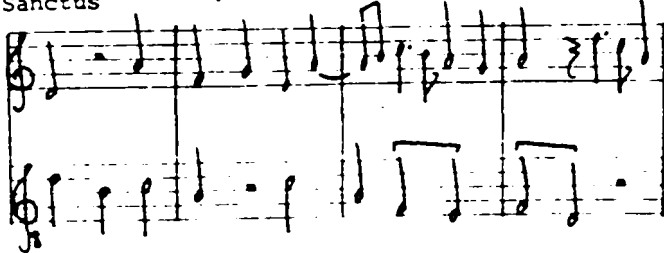
Example 5.1b Excerpts from the Missa Wunschlichen schön

Crucifixus



The image shows a musical score for the 'Crucifixus' section. It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2. The music is written in a simple, melodic style with a focus on the vocal line in the upper staff.

Sanctus



The image shows a musical score for the 'Sanctus' section. It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2. The music is written in a simple, melodic style with a focus on the vocal line in the upper staff.

Example 5.2 Possible song excerpts in the Missa  
Deutscher Lieder

Example 5.3 Song Zersundert ist das junge Herze mein (from Heribert Ringmann and Josef Klapper, eds., Das Gloqauer Liederbuch (I), Das Erbe Deutscher Musik 4 [Kassel: Barenreiter, 1936], No.64 (MS No.233))

The image shows a musical score for a song. It consists of two systems of three staves each. The top system includes a vocal line (treble clef), a right-hand piano accompaniment (treble clef), and a left-hand piano accompaniment (bass clef). The bottom system continues the same three parts. The music is written in a traditional notation style with various note values, rests, and bar lines. There are measure numbers 5, 10, and 15 indicated above the vocal line. The score ends with a double bar line and repeat signs.



Example 5.5 "Cecus" [Touront], Magnificat

Wiser's entry (cue?) in Trent 89:

Handwritten musical notation for Wiser's entry in Trent 89. The notation is dense and appears to be a transcription of a specific musical line. The top staff is labeled "Soprano" and the bottom staff is labeled "Tenor".

Appearance of same line at conclusion of Verse 8,  
Esurientes implevit bonis:

Handwritten musical notation showing the appearance of the same line at the conclusion of Verse 8. The notation is dense and appears to be a transcription of a specific musical line. The first system is labeled "Cantus", "Cantus", and "Tenor". The second system is labeled "Cantus", "Cantus", and "Tenor".

The image displays a musical score for a reconstruction of a model song, specifically for tenor and discantus. The score is organized into four systems of staves. The first system consists of two staves, with a circled letter 'A' in the first measure of the lower staff. The second system is more complex, featuring four staves. The second measure of the second staff contains a circled letter 'B'. The notation includes various rhythmic values, accidentals, and dynamic markings. The third system consists of two staves, and the fourth system also consists of two staves. The overall structure suggests a multi-measure rest or a specific musical phrase being reconstructed.

Example 5.6 Reconstruction of the model song (tenor and discantus) for Touront, Missa Monvel



Handwritten musical score for "Pleni sunt" from Touront, Missa Monyel. The score is written on three systems of staves. The first system includes vocal parts for Soprano (Soprano), Contralto 1 (Cantus 1), and Contralto 2 (Cantus 2). The lyrics "Pleni sunt caeli et terra gloria tua" are written below the vocal lines. The second system continues the vocal parts. The third system shows instrumental accompaniment for three staves, likely strings or woodwinds, with long horizontal lines indicating sustained notes or rests.

Example 5.7a Pleni sunt from Touront, Missa Monyel

The image displays a musical score for a section of a mass. It consists of three systems of staves. The first system includes a vocal line (marked 'Voc.') and two choral parts (labeled 'Cantus 1' and 'Cantus 2'). The second and third systems continue the musical notation with three staves each. The notation is in a medieval or early modern style, featuring a treble clef and a 3/2 time signature. The music is written in a single system with a common key signature of one flat (B-flat). The vocal line is written on a five-line staff, while the choral parts are written on three-line staves. The notation includes various note values, rests, and bar lines. The overall structure is that of a polyphonic setting of a text, with the vocal line and the two choral parts providing different melodic and harmonic perspectives on the same text.

Example 5.7b Pleni sunt from Anonymous, Missa Sic sãld  
und heil

## Example 5.7b, cont'd.

Handwritten musical score for Example 5.7b, cont'd. The score is written on two systems of three staves each. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first system consists of six measures, and the second system also consists of six measures. The notation is dense and complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings.

Example 5.8a Touront, O gloriosa regina mundi (conclusion)

Example 5.8a Touront, O gloriosa regina mundi (conclusion)

Example 5.8b Vincenet, Missa O gloriosa regina (Kyrie II)

Example 5.8b Vincenet, Missa O gloriosa regina (Kyrie II)

The image displays two systems of musical notation. The first system consists of four staves (treble and bass clefs) with a 3/4 time signature. It features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The second system is a smaller, boxed-in section of the score, also in 3/4 time, showing a continuation of the melodic and accompanimental lines. The notation includes various note values, rests, and dynamic markings.

Example 5.9 Sequential writing in Vincent, Missa  
O gloriosa regina (excerpt from Credo)

Example 5.10a Barbingant, Der Pfoben Schwanz

Example 5.10b Martini, Missa Coda di Pavon (Der Pfoben Schwanz), opening of Gloria