

CRITICAL COMMENTARY TO NOS 22-28

22. *Missa Te Deum*

Kyrie (Trent 89 ff. 71r-72r, unicum, DTÖ VII inventory no. 546).

Text; the Tenor cantus firmus of this Mass is the start of a ‘Tonus simplex’ version of the hymn (sometimes known as the Ambrosian hymn) sung at the end of Matins on days when the Gloria is part of the Mass. Throughout, the chant used is unelaborated but is subjected to mensural transformation. The text (traditionally attributed to St. Ambrose) is originally fourth-century but has later accretions. For the chant see LU 1997 pp. 1834-1837, which is a fourth lower than the Trent 89 cantus firmus.

[Superius]; 1: the m sign is given before the first stave, and the order of voices on f. 71r for the first Kyrie is as follows: Superius, Contratenor, Tenor bassus and Tenor / 6: b ind before 5,5 / 12,3: uc due to lacuna / 15,2: corr from col err / 19: cs om / 23: m sign given before the first stave of the Christe in both Superius & Contratenor / 31: 1 uc / 33,4: corr from col err / 39,3-41,1: uc due to lacuna / 62,1-2 & 84,1: likewise / 85: a colored divisi L G is given below 1, which does not make musical sense. In any case, the same G is given as a divisi in the Contratenor at what seems to be its proper place (at 87). / 88: 1 uc / 89: 3 uc / 91: uc due to lacuna / 94: sharp ind under 93,4 / 95: 4-6 uc due to lacuna / 101: natural ind by sharp / 105: 3 dtd / 104: cs om.

Contratenor; 1: the m sign and voice-name are damaged by separate lacunas and the clef too is only partly visible. Throughout (particularly in the Christe section) this voice and the Tenor bassus are fairly badly damaged by show-through and paper deterioration. / 4: 4 uc / 5: 2 uc due to lacuna / 7,2-3, 11,1 & 12,2: likewise / 13: cs om / 21: 1 om (conj supplied) / 22: no custos / 23: at the start of the second opening the voice-name here is also uc due to a lacuna / 28,3-29,2: uc due to lacuna / 42-44: likewise / 45,1: likewise / 50-51,54, 68,2-69,2 & 74,4 likewise / 85,2-86,1: this lig lacks an upward stem / 86: 1 & 2 are G E (corrected for the sake of consonance) / 87: the upper divisi here is uc / 88,1-2: uc / 90,4: uc due to lacuna / 92,5, 93,2, & 94-95: likewise / 97,4: likewise / 100: cs om / 104,2-5: uc due to lacunas / 106: cs om / 109,2: Trent 89 gives dtd-sbr F m E (emended to prevent consecutive octaves with the Tenor bassus).

Tenor; 1: the m sign O is crossed out at the start, and is accompanied by the incomplete verbal canon *Primo et tertio modo dicatur sic...* which can be read as “The first and third sections are sung thus...”. It seems that a mensuration sign is needed following this text. Since the opening rests across three spaces imply triple augmentation and also because the canons in the Gloria and Credo mention ‘modo perfecto temporibus perfectis’ it seems that the sign needed is dotted-O. The cross-out and incomplete canon imply that the scribe (or the scribe of the parent copy) misread this voice. Sections I & III of the Agnus have the same Tenor layout as Kyrie I and II. / 9: p div follows 2. This dot (which is repeated in most following Tenor statements) helps to clarify the threefold division of the maximas / 19: p div follows 3 / 22: final notes in Tenor statements are always undotted breves / 22: at the start of the second opening the Tenor also has O crossed out and cut-C written in its place, with the incomplete verbal canon *Secundo modo dicatur sic ad medietatem...* (“the second section in the middle is sung thus...”). Again a mensuration sign is needed. The Gloria canon specifies imperfect mode for its second section with perfect tempus (dotted-C) so the same might be correct here. Rests at the start of the Christe Tenor drawn through three spaces indicate that the maxima at 41 is meant to be read as perfect, but the cut-C sign given by the scribe is unlikely to be correct for two reasons. Firstly cut-C rarely follows dotted-O in multisectional fifteenth century works. Secondly, the appearance of Tenor cut-C here (and in subsequent second sections) would mean the abandoning of augmentation for most second sections in a work where many other Tenor sections use augmentation and also where verbal canons demand it. / 49: p div follows 1 / 88-110: this section of Tenor is supplied using the Kyrie I Tenor as detailed and instructed above.

Tenor bassus; 1: ‘Tenor bassus’ is given in majuscules on the first opening, and the voice-name is damaged by a lacuna on the second page-opening / 3: 5 & 6 are C & B, both uc due to a lacuna, and both are col err

with a correcting “a” (for ‘alba’) under each note / 31,2-33,1: uc due to lacuna / 65,2 & 68,1-2: likewise / 87: upper divisi note uc due to lacuna / 92,1-93,1: copied on a short end-of-stave extension / 101: cs is given above 100,2 by mistake / 103,5: uc due to lacuna / 109,3-4: likewise.

Underlay; ninefold ‘Kyrie / Christe eleyson’ texting is given in the Superius (with ‘Christe’ given in the outer voices as ‘Xpe’). The Contratenor and Tenor bassus largely have sectional incipits, and the Tenor has its separate cantus firmus text. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-3: ‘[K]yrie’ under 1-2,3 / 4-7: ‘eleyson’ under 6,3-7,1 / 8-9: ‘Kyrie’ under 8,2-4 / 10-13: ‘eleyson’ under 12,2-5 / 13-15: ‘Kyrie’ under 13,3-14,3 / 16-22: ‘eleyson’ under 20,5-8 / 23-33: ‘Christe’ under 23-25 / 34-41: ‘eleyson’ under 39,3-41,1 / 42-49: ‘Christe’ under 43-44 / 51-59: ‘eleyson’ under 57,3-59 / 60-77: ‘Christe’ under 61,1-62,1 / 78-85: ‘eleyson’ under 84,1-5 / 88-92: ‘Kyrie’ under 88,1-89,2 / 92-94: ‘eleyson’ under 92,5-93,4 / 95-100: ‘Kyrie’ (damaged by a lacuna) under 95,1-3 / 100-102: ‘eleyson’ under 99,2-4 / 102-106: ‘Kyrie’ under 100,2-101,1 / 106-109: ‘eleyson’ under 108,1-4. Contratenor: ‘Kyrie’ under 7,3-9,2. Tenor: no discrepancies. Tenor bassus; 22 & 102: in these two instances, ‘-le-y-son’ seems best elided as ‘leyson’.

Bibliography; Gottlieb, *op. cit.*, no. 1, Mitchell, The Paleography and Repertory..., I, pp. 77-79 (where I previously argued that this Mass might be by Dufay). I no longer uphold this attribution. Cook, J. Mid-Fifteenth-Century English Mass Cycles in Continental Sources (Ph. D. dissertation, 2 vols, Nottingham University, 2014), I, pp. 199, 212, 222, 233-4, 237-8, 240, 253 and 263. Strohm, R., The Rise of European Music 1380-1500 (Cambridge, 1993), pp. 408 & 423.

Gloria (Trent 89 ff. 72v-74r, unicum, DTÖ VII inventory no. 547).

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v (a Gloria chant marked ‘Dominicale maius’), the m signs are given before the first staves in the Superius and Contra, and 1,1 is uc due to a lacuna / 8,4-7: uc due to lacuna / 13,4-14,1: likewise / 15,4: likewise, & 15,5 is uc / 16,4: Trent 89 has sm instead of m / 16,5-17,1: these notes are both sm / 18,1-3: uc due to lacuna / 19,2-3, 25,3, 26,2, 27,2, 28,2, 29,3 & 32,2: likewise / 35,2-4, 36,2, 37,2 & 40,4-5: likewise / 43,2-3, 45,1, 46,3-5, 47,7-48,2 & 49,3-5: likewise / 53,5-6: both of these notes have lacunas / 58,4, 59,5 & 60,2: all uc due to lacunas / 64: at the start of a new page-opening here, the m signs are given before the first staves in the Superius and Contra / 82: sharp ind under 81,2, and cs is indicated by a cor / 90: natural ind by sharp, and 90 is added on a short end-of-stave extension / 118: cs om / 131: 5 is B / 132: 1 is C / 135: 3 is not dtd / 141,5: uc due to lacuna / 145,2: corr from col err / 150,1 & 2: uc due to lacuna / 157,4: likewise / 160: 4 is dtd / 162,2-4: written on a short end-of-stave extension / 162,6: uc due to lacuna / 167,4: likewise / 178,2: written on a short end-of-stave extension.

Contra; 1: the voice-name is given as ‘Contra primus’ on the first page-opening, and as ‘Contra’ on the second / 12,3: entered on a short end-of-stave extension / 14: 3 E / 20: cs om / 27-29: as at 12,3 / 30,4 & 31,4: both uc due to lacunas / 33: 1 & 2 are dtd-m & sm / 34,2: natural ind by sharp / 42,2-4: as at 12,3 / 43 & 44,2: both uc due to lacunas / 45: p div follows 1 / 57-63: written on an end-of-stave extension / 100-103,1: likewise, & at 100 the cs is om / 109: Trent 89 gives C / 118,1: cs om / 118,2 & 127: uc due to lacunas / 129,2 & 130,2: neither of these breves are dotted. Strictly speaking the *similis ante similem* rule does not make dots necessary, but without them the notation is ambiguous. / 136,6-137,2: added on a short end-of-stave extension / 138,3: uc due to lacuna / 139,4: likewise / 149: p div follows 2 / 155: p div follows 3 / 158,2-3: as at 136 / 159,1-2: uc due to lacuna / 161,2-3: likewise / 172: 2 is E / 174: 3 not dtd / 175,1-3: as at 136 / 178,1-3: uc due to lacuna / 179: 4 is E.

Tenor; 1: the m sign at the start is now a lacuna, and is accompanied by the following canon. *Primo et tertio modo scilicet de modo perfectis temporibus perfectis, et secundo dicatur de eodem modo temporibus imperfectis.* (“The first and third sections rightly use perfect mode with perfect tempus, and the second section

is sung in the same way with imperfect tempus”). This clearly indicates a dotted-O m sign for the first and third sections, and dotted-C for the central section. However, the opening breve rests do not tally (19 are needed, whereas only 18 are given in the written Tenor). Likewise at 47-55 only eight measures of rests are needed but the written Tenor specifies nine. The written rests in Tenor statements throughout this Mass never vary, so in terms of choirbook format and mensural notation the first section of this movement is only reliable to sing if the Tenor singer(s) heed the congruent signs in the outer voices. / 28: p div follows 1 / 64: at the start of the second page-opening the canon given is *Secundo modo de modo perfecto, tempore imperfecto alterationibus servatis. Et tertio ut primo*. This repeats some information given in the first canon, but adds “with alteration maintained” (which applies to the ligature at 106-108). Accordingly dotted-C has been given editorially at 64, but Trent 89 gives a cut-C sign with an O sign beneath it. Therefore the scribe misunderstood the canons. / 90: p div follows 1 / 128-190: this section of Tenor is supplied using the Et in terra Tenor as detailed and instructed above, but in neither this Tenor section nor the one at 64 do the Tenor’s rests have the same error as in the first section. For similar anomalies with Tenor rests see the following Credo.

Tenor bassus; 1,1: uc due to lacuna, and ‘Tenor bassus’ is written in majuscules on both page-openings. / 15,6: added on a short end-of-stave extension / 17: 4 uc / 19,2: likewise / 34,1: uc due to lacuna / 35,3: corr from col err / 40-41: as at 15 / 55,3-5: likewise / 58-59: uc due to lacuna, & 59,2 is D / 60: p div follows 2 / 61: 1 is sbr (with alternation intended) / 100: cs om / 106,2: corrected from G by the scribe, who lengthened the ligature lozenge to change the pitch / 118: cs om / 130: p div follows 2 / 132,3-133,1: added on a short end-of-stave extension / 139,3: corr from col err / 144,2: likewise / 150-154: as at 132 / 163: 4 & 5 uc / 164: cs om / 168:, 1 & 2 uc due to lacunas / 169-172: om (conj supplied) / 173,1-2: uc due to lacuna / 176,4: as at 132 / 177-190: the end of this voice is given on a short half-stave at the bottom of the page / 187: uc due to lacuna / 190: the divisi G here has a lacuna.

Underlay; fully texted in the Superius, with sectional incipits for the Contra and Tenor bassus. Texting of the Contra and Tenor bassus is not without difficulties, since some text has to be omitted from the former voice and much more from the latter. However, repeated notes at the same pitch here and there seem to indicate that texting was intended. The Tenor has cantus firmus text throughout, and the main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-3: ‘Et in terra’ under 1,1-3,1 / 7: ‘homi-’ under 8,2-4 / 8-11: ‘-nibus’ & ‘bone’ are both uc due to lacunas / 11-12: ‘voluntatis’ under 11,2-12,2 / 15-17: ‘Benedicimus’ under 15,1-16,1 / 18-19: ‘Adoramus’ under 17,3-19,1 / 21-23: ‘Glorifi-’ under 21,1-22,2 / 25-26: ‘-camus’ under 26,4-27,2 / 30-34,1: the texting here is compressed, so recording of word positionings seems redundant / 37-38: ‘celestis’ under 37,4-38,1 / 38-39: ‘Deus’ under 39,1-4 / 40-41: ‘Pater’ under 40,4-41,2 / 42-45: ‘omnipotens’ under 43,1-44,1 / 46-51: ‘Domine’ under 46,1-47,1 / 52-55: ‘Unigenite’ under 52,2-53,2, & uc due to lacuna / 57: ‘Chri-’ given as ‘cri-’ under 57,4-58,2 / 63: ‘-ste’ under 62,5 / 69-71: ‘Agnus’ under 69,3-71,1 / 78-79: ‘Dei’ under 73,2-3 / 85-90: as at 30-34 / 92-96: ‘miserere’ under 92,1-94,1 / 98-100: ‘nobis’ under 98,3-100,1 / 101-102: ‘Qui tollis’ under 101,2-104,2 / 103-105: ‘peccata’ under 105,1-4 / 106-108: ‘mundi’ under 106,4-108,1 / 113-119: ‘deprecatio-’ under 115,2-119,1 / 121: ‘-nem’ under 119,2 / 121-126: ‘nostram’ under 122,2-124,2 / 132-133: ‘dexteram’ under 131,4-132,4 / 133-135: ‘Patris’ under 135,2-6 / 135-140: ‘miserere’ under 135,3-137,2 / 149: ‘tu’ under 149,4 / 151: ‘san-’ (given as ‘sanc-’ under 151,2 / 154: ‘-tus’ (given as ‘-tus’) under 153,4-154,1 / 155: ‘Tu’ under 155,3 / 156-157: ‘solus’ under 156,3-5 / 162-164: ‘-minus’ under 163,4-164,1 / 165-166: ‘solus’ under 166,2-5 / 167-169: ‘Altissimus’ under 167,3-168,4 / 170-171: ‘Christe’ given as ‘x^e’, under 171 / 173-175: as at 30-34 / 176-178: ‘in gloria’ under 176,4-178,2 / 178-180: ‘Dei’ under 178,3-4 / 181-182: ‘Patris’ under 180,3-181,1 / 183: ‘A-’ under 183,3 / 190: ‘-men’ under 189,2-190,1. Contra; 62-63: ed rpt of ‘Jhesu Christe’ needed. Tenor; no further discrepancies. Tenor bassus; 79-82: the rhythm here seems to make entry on an editorial part-word unavoidable.

Credo (Trent 89 ff. 74v-77r, unicum, DTÖ VII inventory no. 548).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and the m sign is given before the first stave / 10,4: uc due to lacuna / 17,1-2: likewise / 37,1: cs is given inverted under this note / 42,3: uc due to lacuna / 64: on the second opening, the m sign is given immediately above the clef in both upper voices / 96: natural ind by sharp / 106: natural ind by sharp before 105,1 / 113: 3 uc due to lacuna / 118,2: natural ind by sharp / 125,1: uc due to lacuna / 127: at the start of the third opening, the m sign is given before the first stave / 164: 6 & 7 are entered on a short end-of-stave extension, & 6 is uc due to a lacuna / 166: 2 b / 177,3: uc due to lacuna.

Contra; 20: 3 & 4 are D & C (emended, to avoid consecutive octaves with the Superius) / 24: p div follows 2 / 26: likewise / 27,1: uc due to lacuna / 39,2: this note is squashed in above 39,1 / 48,3 & 4: uc due to lacuna / 61: natural ind as sharp before 61,1 / 106: the rest is written on a short end-of-stave extension / 111: 4 E / 123-125: these notes are given as an oblique breve-long ligature (a square long-breve ligature would seem more correct here) / 137,5: uc due to lacuna / 150,2 & 159,2-3: likewise / 162: cs om / 163: natural ind by sharp / 173,2-3: written on a short end-of-stave extension / 182,1: uc due to lacuna / 183,3-4: likewise / 186: p div follows 2 / 190: this note is written rather small and consequently looks colored.

Tenor; 1: the canon given for the first section specifies a Tenor here which should work ‘on paper’ in exactly the same way as the Et in terra Tenor. As in the Et in terra section, the initial m sign given (O) is in error, but unlike the Et in terra Tenor the rests as given tally with the other parts. / 27: uc due to lacuna / 64: for the Tenor’s second section, the m sign given is cut-C. This is clearly wrong, as the verbal canon says otherwise. *Dicitur modo perfecto temporibus imperfectis, servatis alterationibus* (“Sung in perfect mode with imperfect tempus, with alteration observed”). Dotted-C has therefore been used here. / 64-82: one more measure’s rest is needed than is specified by the eighteen breve rests given (see the Et in terra for a similar error) / 91: p div follows 1 / 110-116: nine breve rests are specified here (as in all other Tenor statements) but only seven are required. 127: the verbal canon here (*Ut primo modo scilicet*) specifies that this third section should be sung like the first. Accordingly, the m sign has been given as dotted O instead of the O specified here in Trent 89, but unlike the first section Trent 89’s batch of nine breve rests at 154-161 is again inaccurate; only eight are needed here. Therefore, like the Gloria this movement is only safe to sing in choirbook-notation terms if the outer-voice congruent signs take priority over the written Tenor rests. / 153: p div follows 1.

Tenor bassus; 1: in spite of the editorial intonation provided, it will be observed that this voice at 1-3 quotes the first six pitches of the Credo I chant. Also, ‘Tenor bassus’ is only fully written in majuscules on the first opening; on the next two page-openings ‘bassus’ is in normal script. / 2: p div follows 3 / 22,2: corr from col err / 44: 1 uc / 53: 1 is sm, & 2 is E / 77: b ind before 77,1 / 83,2: entered on a short end-of-stave extension / 109: 1 uc.

Underlay; fully texted in the Superius, with sectional incipits in the Contra and Tenor bassus. The Tenor has cantus firmus text throughout, and the outer voices set the full Credo text. As in the Gloria, some omissions seem necessary in the Contra and Tenor bassus. Exceptionally, the compressed texting in the Superius (particularly in the first section) seems to make the recording of word positioning redundant throughout. Therefore, Plates I-III are provided below for reference should anybody wish to revise the texting decisions made in the edition. Otherwise in the Superius the usual abbreviations occur; ‘xpum’ for ‘Christum’ (at 13), and ‘3a’ for ‘tertia’ at 67-68. At 147-149 ‘catholicam’ is spelt as ‘katholicam’. It will also be noticed that our texting differs considerably from that in the second and third sections of the Superius. Contra, Tenor & Tenor bassus; no further discrepancies.

Qui ex patre & filio
 et ex consubstantia
 et unigenita
 et ex aeterno
 et ex deo
 et ex consubstantia
 et ex aeterno
 et ex deo
 et ex consubstantia
 et ex aeterno
 et ex deo

Tenor secundum laudem deo confitemur
 de quo modo est

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PLATE III. Trent 89 f. 76v

Sanctus (Trent 89 ff. 77v-79r, unicum, DTÖ VII inventory no. 549).

[Superius]; 1: the m sign is given before the first stave / 16: 2 & 3 uc / 18: b ind before 18,1 / 28: p div follows 2 / 39: 3 uc due to lacuna / 45,1-2: entered on a short end-of-stave extension / 49,4 & 50,2: both uc due to lacunas / 55: p div follows 2 / 119: cs om in Superius, Contra & Tenor bassus / 129: at the start of the second page-opening, the cut-O m sign is given before the first stave; I interpret the use of cut-O here as meaning merely “return to speed of first section”. In view of the extended note-values in the Benedictus section some might take this as meaning that cut-O can proceed at a faster pace here, but this makes the trio panels with their small note-values either difficult to sing or unperformable. / 139,2: uc due to lacuna / 146,4: likewise / 153,2-154,2, 166,1-2, 167,1-2 & 183,2: likewise.

Contra; 10: 5 uc due to lacuna / 33,3-4: likewise / 37: cs om / 41,2: uc due to lacuna / 43: p div follows 2 / 44-48: written on an end-of-stave extension / 45: p div follows 2 / 56,1: natural ind by sharp / 57-59,1: uc due to lacuna / 61,1: likewise / 70,2-75,2: as at 44-48 / 78: uc due to lacuna / 112-113: as at 44-48 / 124: 1 not dtd / 134,1: natural ind by sharp / 146: p div follows 5 / 152: 2 uc due to lacuna / 156: p div follows 2 / 158: natural ind by flat before 157,4 / 169: p div follows 1 / 173: p div follows 2 / 181,2: uc due to lacuna / 183,1: cs is given inverted under this note.

Tenor; 1; the opening rests are om (conj supplied), and on the two page-openings of this movement the Tenor is written out twice - each time without a verbal canon or any indication of augmentation. This is probably a simplified form of the original (which may have used augmentation like the other movements) but it nevertheless works, so “editorial augmentation” has been avoided here. The paired m signs at the start signify a repeated Tenor statement in cut-C for the second section. / 27: p div follows 1 / 56: 1 & 2 are both sbr (alteration is intended here for the second note as in other Tenor statements) / 155: p div follows 1 / 168: 1 uc due to lacuna / 184: as at 56. Unlike the Gloria and Credo, there are no anomalies with multiple rests in this movement.

Tenor bassus; 1: on both page-openings ‘Tenor’ is written in majuscules and ‘bassus’ in normal script / 6: b ind before 6,1 / 11,4-12,2: entered on a short end-of-stave extension / 21: uc due to lacuna / 29,1: likewise / 34,4-35,3: as at 11 / 43: p div follows 2 / 53,3-54,5: as at 11 / 82,3-85: likewise / 101: cs om / 108: natural ind by sharp before 107 / 131: p div follows 2 / 162,3-163,2: om (conj supplied) / 164,3: natural ind by sharp / 173: p div follows 1.

Underlay; fully texted in the Superius, with sectional incipits and a couple of internal cues for the Contra and Tenor bassus (the latter requires some editorial omissions if sung to Mass Ordinary text, as in previous movements). The Tenor has cantus firmus text throughout. Our texting differs somewhat from that in Trent 89 and the main differences are as follows. [Superius]; 1-5: ‘[S]anctus’ under 2,2-3,1 / 6: ‘san-’ given as ‘sanc-’ / 19: ‘-ctus’ given as ‘-tus’, under 11,2 / 20: ‘san-’ given as ‘sanc-’ / 37: ‘-ctus’ given as ‘-tus’ / 40-44: ‘-minus’ under 39,4-40,4 / 55: ‘-us’ under 54,4 / 57: ‘-ba’- under 57,3 / 73-75: ‘celi’ under 74,3-75,1 / 78: ‘ter-’ under 78,3 / 93: ‘tu-’ under 94,3 / 106-108: ‘-sanna’ under 103,2-106,1 / 110: ‘in’ under 114,2 / 119: ‘ex-’ under 115,2 / 120: ‘-cel-’ under 125,1 / 128: ‘-sis’ under 126,2 / 134: ‘qui’ under 135,2 / 140-147: ‘venit’ under 139,1-140,1 / 149: ‘in’ under 140,2 but crossed through / 150: ‘no-’ under 141,2 but crossed through with the same line as ‘in’ / 157: ‘-mi-’ under 143,1 but also crossed through with the same line as preceding syllables; ‘in nomi-’ is then rewritten under 149-152 / 165: ‘-ne’ under 164,6 / 165-166: ‘Domi-’ under 166,3-167,2 / 169-172: ‘Osanna’ under 173,1-175,2 / 173: ‘in’ under 183,2-3 / 183: ‘ex-’ under 184,1 / 186-191: ‘-celsis’ under 189,4-190,2. Contra, Tenor & Tenor bassus; no further discrepancies.

Agnus (Trent 89 ff. 79v-80v, unicum, DTÖ VII inventory no. 550).

[Superius]; 1: the m sign is given before the first stave / 8: 3 B / 13,3: uc due to lacuna / 22,2 & upper divisi of 22,3: both uc due to lacunas / 31: 1 dtd / 39: 2 om (conj supplied), and 39,4-40,2 uc / 55: natural ind as sharp before 54,2, and 54,2 has b / 58,4: uc due to lacuna / 60: 1 B / 62: b ind before 62,1 / 78: 2 B / 86: at the start of the second opening, the m sign is given before the first stave. Also, the voice-order on the final page

has the cantus firmus Tenor at the bottom instead of the Tenor bassus. / 98: cs om / 103: 4 & 5 are uc / 107-108: the final Superius note is merely given as L C with colored divisi E above it and colored G below; this is not consonant with the lowest voice, so I have delayed the divisi notes here until 108.

Contra; 7: 1 is br / 28: 1 uc / 54: natural ind as sharp before 53,2, & 54,3 is uc / 55,2-57,2: om, & conj supplied imitatively in view of the pseudo-canon between the upper parts here / 99: natural ind as sharp before 99,3.

Tenor; 1: the Tenor on the first page-opening is given in two forms. Firstly as in previous movements, but with the paired mensuration signs O with cut-C below. Basically the Tenor is the same as that in the Kyrie, so if cut-C is incorrect for the Kyrie's second section it must also be incorrect for Agnus II here. Immediately below this Tenor, the part is rewritten in normal values (i.e. in O, with the first note being a long) and with p divs after 9,2, after the rest in 12, and after the third note at 14. The ligature at 15 is also omitted, and the final Tenor note is sbr. Beneath this resolution there is an incomplete verbal canon; *Sic debet dici Tenor facilius p...* which could apply either to the resolution on the first copy of the Tenor. The verbal canon is perhaps best completed as follows: *Sic debet dici Tenor facilius p[erfectis temporibus esse dicitur]* ("thus ought the said Tenor to be sung in perfect tempus"). Accordingly I assume dotted-O for Agnus I as in Kyrie I. All following notes apply only to the first copy of the Tenor and its continuation for Agnus III. / 9: p div follows 2 / 19: 2 & 3 are both sbr, and alteration has been applied here / 23-85: dotted-C has been assumed for the Agnus II Tenor, in the same way that it is used for the Christe / 86: on the second page-opening the Tenor is repeated much as in previous copies, but with the m sign O given at the start which is crossed out. Here (as for Kyrie I and II and Agnus I) I assume dotted-O. / 94: p div follows 2 / 104: as at 19. Like the Sanctus, this movement does not have the Tenor anomalies found in the Gloria and Credo.

Tenor bassus; 1: 'Tenor' is written in majuscules and 'bassus' in normal script, both here and at the start of Agnus III / 14: p div follows 2 / 49: uc due to lacuna / 66: natural ind as sharp before 65,1 / 95: p div follows 3.

Underlay; fully texted in the Superius, with sectional incipits for the Contra and Tenor bassus. The Tenor has cantus firmus text. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: 'A-' of 'Agnus' is om / 7: '-i' under 7,1, and I draw attention here to the repeated notes at the same pitch at 6-7 which seem to be unavoidable / 8-9: 'tollis' under 8,4-9,3 / 13-15: 'miserere' under 14,1-5 / 16: 'no-' under 16,2-3 / 23-28: 'Agnus' under 23-26,2 / 30-41: 'Dei' under 30,1-2 / 45-49: 'tollis' under 45-48 / 53: 'mun-' under 53,2-54,2 / 59: '-di' under 58,4 / 60: 'mi-' under 61,1 / 61-66: '-serere' under 61,2-63,1 / 68: 'no-' under 74,3 / 85: '-bis' under 84,4-85,1 / 88-92: 'Dei' under 89,4-5 / 93-94: 'tollis' under 94,4-95,2 / 95-96: 'peccata' under 96,1-3 / 97-98: 'mundi' under 97,5-98,1 / 98-99: 'dona' under 99,1-5 / 104: '-bis' under 102,5-6. Contra; 10-11: ed rpt of 'peccata' needed. Tenor & Tenor bassus; no further discrepancies.

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Structure

Study of this Mass has been hampered by poor preservation of some of its pages in Trent 89, which feature ink oxidisation, small lacunas and serious show-through. As a result, the version transcribed by Louis Gottlieb was not totally reliable (I suspect that it was done from microfilm) and I myself did not have a totally satisfactory reading of the piece until I spent a week at Trento in 2003 examining the original.

This is one of the most interesting Masses in Trent 89 for several reasons. The Missa *Te Deum* is the closest cyclic Mass in Trent 89 to typical isorhythmic motet layout. Its outer parts are also written in a slightly dissonant and angular style quite unlike those in most other mid-fifteenth-century cantus firmus works.

Additionally there are anomalies in the Tenor layout in two movements, and the way in which the Tenors are presented in Trent 89 represent a second level of confusion similar to that found in the Missa *Groß senen* because there are crossed-out mensuration signs and verbal canons.¹

Essentially this is a mensural transformation Mass with a monomorphic Tenor. Its tripartite movemental structure is a feature shared with another and very well dispersed mensural transformation Mass - Domarto's Missa *Spiritus almus*.² The cantus firmus is the start of a 'Tonus simplex' version of the *Te Deum* hymn, transposed a fourth up from its customary written pitch. Plates I-III illustrate the more or less notationally identical Tenors of the Credo. These and similar Tenor parts in other sections are meant to be rhythmically interpreted according to verbal canons and also mensuration signs which do not seem to be correct; crossed-out 'O' signs appear in Kyrie I, Christe/Kyrie II and Agnus III, and elsewhere the only resolution accompanying the original Tenor is at Agnus I/II. It will be observed in Plates I-III that there is always a dot after the third cantus firmus note (to help indicate the long-breve triple grouping of the maximodus) and that the last note of the cantus firmus is always a breve (a feature for which I find no explanation).

There seems to be little point in reproducing the wording of the Tenors' verbal canons here, since they are already given in the critical commentary and not all of them are complete. The most important clue to the performance of the triple-section Tenors seems to be given at the Et in terra section's canon: *Primo et tertio modo scilicet de modo perfectis temporibus perfectis, et secundo dicatur de eodem modo temporibus imperfectis*. ("The first and third sections rightly use perfect mode with perfect tempus, and the second section is sung in the same way with imperfect tempus"). 'Mode' here refers to perfect maximodus, which is indicated at the start of Kyrie I and the other Tenors with the opening rests being drawn through three stave-spaces. *De modo perfectis temporibus perfectis* refers to triple note values, and so the mensuration for triple sections in the Kyrie, Gloria, Credo and Agnus should be dotted-O. Likewise, *secundo dicatur de eodem modo temporibus imperfectis* refers to second section of the Gloria. If dotted-O in augmentation is correct for outer sections, then dotted-C should also be correct for the middle section in the Gloria and also those in the Kyrie, Credo and Agnus. Some movements also repeat canonic instructions for individual middle sections.

I suspect that the canons are authentic, and that the crossed-out O and cut-C signs are therefore superfluous except in the Sanctus (which seems to have a successfully simplified Tenor which will work with these signs). I have given the Sanctus Tenor with these mensurations, but a pedantic edition would probably have to include a Sanctus movement with augmentation as in the surrounding movements.

The degrees of augmentation involved in movements apart from the Sanctus are as follows. In Kyrie I and II and Agnus I and III the Tenors are arithmetically threefold augmentations of the note values in the outer voices. Mensurally, these Tenors augment the units of the outer voices by two (from semibreve to breve). In all sections of the Gloria and Credo, the levels of arithmetical and mensural augmentation are the same at one and a half. The above explanations seem to resolve all notational problems with the Tenors, and where the verbal canons are incomplete I have supplied what I hope are plausible completions which make the use of dotted-O and dotted-C straightforward. But what is not straightforward about this Mass is where the notational confusion began. The Trento scribes seem to have had a high level of musical literacy and may have been generally faithful copyists of the material which they used. Since the crossouts in the Tenor parts are in the same ink as the rest of the copying, I begin to wonder if these might be copies of parent-source crossouts.

There is a further problem with the monomorphic Tenor in that it only seems to work "on paper" in the Gloria and Credo because the outer parts are well-supplied with congruent signs for Tenor entry. If these signs were not present, the singer(s) of the Et in terra Tenor would have one measure's rest too many at one point and

¹ For notational problems in the Missa *Groß senen* see Instalment 2, pp. 333-334.

² Published in Kidger, D. (ed), *Petrus de Domarto, Complete Works: Vol. II. Missa Spiritus almus* (Antico Edition RCM 42, Newton Abbot, 2005). Further, see Wegman, R., 'Petrus de Domarto's Missa *Spiritus almus* and the Early History of the Four-Voice Mass in the Fifteenth Century' in *EMH* 10 (1990), pp. 235-303.

one measure's rest too few at another. Similarly - in the Credo's second panel - one stretch of rests is slightly longer than those given in the monomorphic Tenor. These errors are detailed in the critical commentary. I attribute these shortcomings to clumsiness on the part of the composer rather than anything else: it does not seem right to edit (or add to) the outer voices in these passages to make the Tenors work strictly. Neither is this only Tenor cantus firmus work of its type to have such faults: the *Advenisti/Lauda Syon* motet in Trent 88 also has a notationally unreliable Tenor part with a succession of different mensuration signs, and the Tenors of the Missa *De cuer* (no. 24) have similar shortcomings involving their successive transpositions.³

It will be seen from Plates I-III that the cantus firmus is always split into three phrases separated by rests. Tenor statements are always preceded by introductory trios, and this results in a certain predictability in cadencing at Tenor entry points. Most first-entry Tenor points feature outer-voice cadences on A or D, and second-entry points tend to be on G or use constructs on D. All movements end on C, and there tends to be some outer-voice movement after the Tenor has struck its final note. Divisi notes feature prominently at movement endings, and are so consistently given that the intended use of forces greater than one-per-part seems likely. As in Domarto's Missa *Spiritus almus* the Tenor is an internal voice and has fourths against the Superius. There is no motto, and the movements open on a variety of pitches (respectively A, C G, A and C). No internal sections appear to open similarly, but some section-endings have a degree of resemblance owing to their common use of perfect cadences for penultimate chords and permutations of different constructs against the final C of the Superius. The *Christe*, *Kyrie II*, *Qui cum Patre*, *Sanctus*, *Benedictus* and *Agnus III* sections end with constructs successively on A, F and C. The *Domine Deus*, *Et resurrexit* and *Pleni sunt* sections use constructs on A and F, and uniquely the *Agnus II* ending has a D - F progression in which the Superius has no extended Superius C as a pivot.

Now we come to what is probably the most unusual feature of this Mass. It has two main textures; the Tenor is always accompanied by all other voices, and when the Tenor is silent all other voices are usually active apart from a few episodes in the *Gloria* and *Sanctus*. Generally, the harmonic pace of the music differs in full and reduced sections: the full passages are mostly in sustained values, and the reduced sections tend to feature crossrhythms and considerable rhythmic activity involving casual imitation, cross-accents and brief moments of voice-exchange. In this respect the Missa *Te Deum* is extremely similar to late isorhythmic motets. However I can detect no trio passages which have the identical rhythms. Some trios are similarly sized owing to the Tenor's consistent groups of internal rests, but in general they seem to avoid the musical straightjacket of isomelic design. Likewise, closeness to isorhythmic motet texture is also provided by the number of syncopated triadic Superius figures which occur throughout (for example, at *Kyrie* 65 and 83-84, *Gloria* 24-25 and *Sanctus* 51-53). In late isorhythmic motets and *Ars Nova* style Mass Ordinaries from sources such as Bologna Q15 and TuB, the appearance of basic Superius syncopations which outline A C A or B D B often seems to indicate that the composers were on 'default mode' or 'autopilot' when writing such passages. Hearing such figures in the Missa *Te Deum* sometimes gives the same impression.

There is very little mid-fifteenth-century music which is similarly textured. The motet *O pia virgo Fides* from ModB (whose Tenor is isorhythmic) has an opening duple section with rhythms similar to those in the duple sections of this Mass, but in this motet the two upper voices are equal.⁴ Leaving aside one or two deliberately asymmetrical exercises in triple-rhythm three-part writing, the Missa *Te Deum* is rather on its own.⁵ It is also definitely on its own as regards dissonance, since the composer has an old-fashioned sense of consonance

³ For the Missa *De cuer* see no. 24 in this instalment. For *Advenisti*, see Mitchell, R. 'The *Advenisti/Lauda Syon* composer and his likely contributions to the later Trent Codices' in PMM 13 (2004) pp. 63-85.

⁴ Published in Allsen, J. (ed), Four late isorhythmic Motets (Antico Edition AE35, 1995) pp. 18-21. The author considers this to be an English-influenced continental piece.

⁵ Some fifteenth-century three-part writing can sometimes look remarkably asymmetrical in modern barring. For two fairly extreme examples, see the Bedingham piece entitled 'Le serviteur' published in DTÖ VII pp. 239-240; for a less well known example see the Magnificat setting DTÖ no. 598 (Trent 89 ff. 143v-145r).

which seems to be partly based on the following principle; all parts must be consonant with the functional Tenor, but if upper parts are not consonant with each other such dissonance is sometimes permitted.

Throughout the reduced sections of this Mass the functional Tenor is always the Tenor bassus. This part is also nearly always the lowest in full sections, which in vertical terms are often remarkably similar to the modern concept of soprano / alto / tenor / bass. But even in the full passages (which tend to be harmonically quite static) dissonances occur. At 186-187 in the Gloria the Superius has a brief A against the B flat of the Tenor bassus; the A does not resolve, but instead the offending Superius leaps up a fourth so that the dissonance is not prolonged. Likewise, at Credo 60-61 we find a cambiata-like dissonance in the Contra at 60 followed by a Superius C in the next measure which creates a second against the Contra and a fourth against the Tenor bassus. No amount of emendation seems to make either passage any smoother.

Before I enlarge my description of partwriting in this Mass, I should admit that in two cases of glaringly apparent consecutive octaves I have made emendations; these are at Kyrie 109 and Credo, 20. Both passages involve sustained values and - if these are not transmission errors - I suspect that the composer might not have really wanted his voice-parts to behave thus since he rarely commits the same error elsewhere. Otherwise (as the following description shows) there are moments throughout this work which might cause students of conventional species counterpoint to wince somewhat. For various reasons, outer-voice sevenths and seconds are not uncommon. In listening to this Mass I also found that the sense of hiatus caused by incidental dissonance decreases throughout. The reason for this may be simply that most movements were written consecutively with the Kyrie, Gloria and Agnus possibly being less confident products than the Credo and Sanctus. But the subsequent description does not attempt to impose a standard of partwriting upon the *Missa Te Deum*; I greatly like the asymmetrical and wandering quality of some of the trio sections, particularly the sequential approach to the Tenor entry at Credo, 48-55. But naturally in order to understand such efforts it helps to explore how such textures were created. Hence my interest in dissonance in the following pages.

First amongst the interesting devices used in this Mass is the retention of the 'inverted' doubled leadingnote cadence as frequently found in *Ars Nova* pieces and occasionally in the music of Dunstable and other English composers. In this Mass such cadences frequently occur prior to Tenor entries (Kyrie 18-19 and 40-41, Gloria 145-146 with a rest inserted in the lower voice to 'soften' the fifths, Credo 36-37, 82-83, Agnus 40-41 and 91-92).

Secondly, casual upper-voice consecutive fifths are occasionally found (see Gloria 178, Credo 33-34, Agnus 3, and Sanctus 11-13). The latter Sanctus measures have two separate instances fairly close together. There is also a single instance of four consecutive fourths between upper voices above sustained lower voices (Credo, 23). This is very rare in long-note cantus firmus texture.

Third, casual consecutive octaves in small values and near-consecutive octaves sometimes occur (see Kyrie 58 and Agnus 2-3).

Fourthly, this composer is like several contemporaries in that he sometimes permits dissonances against long Tenor values (see Kyrie 95, Gloria 85-86 and Gloria 149). This practice was criticised by Tinctoris, with Domarto and Busnois being the offending composers named.

Our fifth feature concerns accent as well as dissonance. The trio sections often have a syncopated and intricate manner in which crossrhythms play an important part. Within these passages, an accented dissonance often serves to launch an interesting measure or two of polyphony. Thus, at measure 51 in the Gloria the F-E-D motion of the Superius more or less forces an offbeat cadence on D. Likewise at Sanctus 13 the second note in the Superius (G) is dissonant against the A of the supporting Contra, but the Superius G resolves to F and helps to effect pseudo-imitation between the Superius and Tenor bassus. Similarly, at Credo 5-6 the Superius and Contra have brief consecutive sevenths, but the Superius high E (a dissonance against the Contra F below) forms part of a convincing cadential cliché at Superius 5-6. Arguably the composer therefore 'gets away' with just a little unconventionality in his partwriting.

The sixth series of items to be listed are arbitrary dissonances in both trio and full sections. Earlier I cited two passages at Gloria 186-187 and Credo 60-61 where there seem to be dissonances that cannot be emended. There are similar instances throughout: at Gloria 53-54 pseudo-imitation between the outer voices in a trio passage causes brief consecutive sevenths. However, the partwriting 'just about passes' to an unfussy ear. Similarly, there are Superius-Contra sevenths at Gloria measures 6 and 52. Other such sevenths occurs at Credo 11 and 157, and there are Superius-Contra seconds at Credo, 15 and 115. Both upper parts at 15 are separately consonant with the Tenor bassus, and again I think it doubtful that emendation would make this passage sound any better. Likewise, a Superius-Contra second also occurs at Agnus 39.⁶

All of these features are paralleled by a consistent musical habit of the *Te Deum* composer, which is his tendency to approach II-I cadences as at the last measure of the following example. Typically the lowest voice makes the functional Tenor's A G progression while the middle voice rises to the G above by proceeding F G or in some cases E F G. Above these two voices the Superius descends to the third of the construct on G from E C preceding, and the composer tolerates any incidental F-E dissonance that might occur between the two upper voices *because both are separately consonant with the lowest voice*. In measure 136 below the middle-voice F can be sharpened since it is a cadential figure, but at similar cadences throughout this Mass not all middle-voice F's can be treated likewise.

4.1 Missa *Te Deum*, Gloria, 132-136;

132

de - - xte - ram Pa - - tris, mi - se - - re -

de - - xte - ram Pa - - tris, mi - se - -

de - - xte - - ram Pa - tris, mi - se -

Permutations of this cadence-type are fairly frequent throughout, with the *Christe* being the section which seems most full of unconventional progressions. In the following example the cadence at 28-29 is similar to the latter example but involves no leading-note F. Nevertheless there is still dissonance between the Superius and Contra here. At 33 there is a seventh between the same two voices, but again both voices with the seventh are separately consonant with the lowest voice. At 37 a cadence-like progression occurs which is very similar to that in the preceding example, but it is syncopated and also thwarted by rhythmic movement at 38-39. However, the composer seems unable to make such movement without the Contra-Tenor bassus seventh at 38.

⁶ The Contra at 39,3 causes this dissonance. The G here might perhaps be emended to an E, but to do so might affect the balance which I have tried to strike in this edition between incidental dissonance and the few passages which are possibly errors. Like many other small contrapuntal errors in relatively fast cut-C, the dissonance may simply 'pass' as one gets used to hearing it.

4.2. Missa *Te Deum*, Kyrie, 26-41;

26

ste

ste

ste

34

e - le - y - son,

e - le - y - son,

Te

e - le - y - son,

Cadences like the one at the end of Example 4.1 and a slightly casual attitude to dissonance make up most of the remaining questionable passages in this Mass. Others include the occasional use of consecutive first-inversion constructs with odd dispositions (Kyrie 75) cadences where a Superius syncopated note is briefly dissonant (Kyrie 56-57) and oddities such as a brief second-inversion construct at Credo 175 caused by the Tenor bassus. Imitation can also take place even if it causes temporary dissonance, which is another Ars Nova trait (see Agnus 103).⁷

There are also detailed passages which seem to indicate that this Mass was written with some attention to technical display - despite its other shortcomings. The Agnus features trios in which two of the outer voices are in pseudo-canon, with imitative support for the Superius shared between the Contra and Tenor bassus. The Benedictus section (which uses cut-O) is also notably much more drawn-out and suave than the rest of this rather active piece. The composer also has an interest in accidentalism. At Credo 162-163 there is an arresting change from a major D construct to a construct on F. Likewise, at the Tenor's second-section entry in the

⁷ One example of imitation causing dissonance in Ars Nova music is in the Ballade *De home vray* by Johannes de Meruco in *ModA*. In the musically rhymed A- and B-section endings from this piece the two topmost parts are in imitation even though the interval of a second results between them. See Apel, W. (ed), *French Secular Compositions of the Late Fourteenth Century* (CMM 53/1, 1970, no. 47). Likewise, the high level of incidental dissonance found in some Ars Nova pieces highlights the point that composers occasionally calculated the consonance of different voices against the Tenor separately. Hence perhaps some of the dissonances in Billart's motet *Salve virgo virginum / Vita via / Salve Regina* (Ox 213 no. 67, published in Van den Borren, *Polyphonia Sacra* pp. 159-166). However, details of the accuracy of parts of this transcription are disputed in Reynolds, R. *Evolution of Notational Practices in Manuscripts between 1400-1450* (Ph. D. dissertation, Ohio State University, 1974) pp. 166-170.

Gloria (81-82) the texture is accidentalised to create a Phrygian-type progression on D with E flats preceding it. E flats also feature in some imitative work in Agnus III at 95-97. Finally regarding texture, odd reduced passages here and there show that this sometimes awkward composer also had moments of sophistication. At ‘Gratias agimus’ (Gloria 29-32) a changing-note figure is used in rhythmic imitation, and in the Credo’s opening trio sequential motivic devices enhance a longish build-up to the Tenor entry (see Credo 11-19). I have already mentioned the Credo trio at 49-55 for its detailed nature, and this too has some sequential work in addition to a Superius which concludes with syncopation. In contrast, the utterly simple means of an ascending imitative figure for two voices is used to approach the end of the Gloria’s second section (see Gloria 110-127).

Now we come to who might have written this remarkable work. When I first transcribed it in full (around 1978) my head was rather full of the wrong things concerning Trent 89. Observing the pseudo-canon in the Agnus and the occasional accidentalism I began to link these to similar elements in Dufay’s secular pieces, and began to wonder if Dufay in the 1430’s might have ‘cut his teeth’ on the basics of a crudely half-Anglophile style in a work such as this. The tripartite structure of Dufay’s *Nuper rosarum* also led me to wonder if this motet and the *Te Deum* Mass might share the same composer - a theory helped by the presence of divisi notes in the Mass and some of its intricate trio work, and also by the coincidental similarity in openings between the *Te Deum* Agnus and the same movement in the Missa *Se la face ay pale*. The occasional accidentalism of the *Te Deum* Mass (whose movements all end on C) also reminded me of Dufay’s Missa *Ave Regina celorum* - which also uses some accidentalism and has C finals.

Nearly forty years later it is now evident that I was wrong for a variety of reasons, and I began to realise that I was not right around 1990. Firstly, some of the elements in the Missa *Te Deum* are part of the commonality of fifteenth-century continental style. This became evident after Reinhard Strohm first published parts of the Missa *Hec dies* in Lucca. This undistinguished Mass - with its use of needless mensural complexities and rather pedestrian cantus firmus work - had a name coined for it by Strohm which suits it aptly. He called it “succentor’s music”; in short, a typical production of what might be expected from a minor Franco-Netherlandish church musician of ca. 1460.⁸ I suspect that the Missa *Te Deum* might be a slightly earlier example of the same sort of music. Secondly, I was of course wrong about attribution because the dissonance level in the Missa *Te Deum* is far above that in most Dufay works from the 1430’s which are accepted as authentic. Third, a couple of features perhaps indicate indebtedness to older structural models expressed in ways that might be unusual in a Dufay Mass. The Credo - very unusually - begins with the Tenor bassus quoting the first few chant notes of ‘Credo in unum Deum’ as is normally used for an intonation. This might stem from the English practice of giving a few opening measures of chant paraphrase in works which otherwise seem free from paraphrase.⁹ Likewise, none of Dufay’s Mass music features the mechanical textural and rhythmic contrast that occurs here between trios and full sections.

Despite the roughness of some of the partwriting and the slightly inaccurate Tenors in the Gloria and Credo, I suspect that the Missa *Te Deum* is not necessarily a very early piece. It may not even antedate Domarto’s *Spiritus almus* Mass, and provisionally I therefore date it from some time in the late 1440’s or early 1450’s. In view of the stylistic oddities outlined, I also wonder whether its composer was an older man rather than an up-and-coming youngster - an idea which also occurred to Louis Gottlieb.¹⁰ This might at least explain some

⁸ Published in Strohm, R., Music in Late Medieval Bruges (1986), p. 127 (description) and pp. 226-235 (Sanctus).

⁹ For example, the Missa *Ad voces pares* in Trent 89 (ff. 114v-116r, published in *Ex Codicis II.1* pp. 15-19) has a topmost voice which begins by outlining the opening of the Sarum *Deus creator* trope, but the reference only lasts for 4 measures. Similarly, Dunstable’s famous motet *Veni Sancte Spiritus / Veni creator* begins by paraphrasing the start of the *Veni creator Spiritus* hymn melody in its Superius.

¹⁰ Gottlieb (*op. cit.* pp. 18-32) otherwise gives a description that suggests this Mass might be English, and also that it might antedate the Lionel Power Missa *Alma redemptoris*. I find these ideas hard to square with the mensural-transformation Tenor, the use of cut-C and the dissonance level throughout.

of the odd partwriting, which Gottlieb explored in a way quite different to mine - since a little less was known about the randomness of fifteenth century four-voice textures when he was writing.

Parts of the *Missa Te Deum Superius* certainly seems to share kindred ideas with older secular pieces - for example with the three Rondeaux by 'Adam' in *Ox 213*.¹¹ One of these (*Au grief hermitage de plours*) has a Superius which mingles different triple dotted-rhythm patterns much as we find in the *Te Deum Sanctus* at 3-4, 21-25 and 38-39. The same song Superius uses a minor triadic figure at measure 7 quite like the *Agnus Superius* at 89-90. One might also expect these and similar devices to be found in songs by Binchois and a score of contemporary lesser composers, just as we well might find the sequential Superius material at *Agnus* 102-103 and the florid *Agnus Superius* figure at 88-89. But my purpose here is not to suggest a composer. I merely propose that what stylistic clues we have seem to suggest the *Te Deum* composer as a minor master of central-tradition origin, who was possibly older than the composers whose names begin to appear in mid-century manuscripts of cyclic works.

4.3. Superius similarities between Adam, *Au grief hermitage*, 6-8 and the *Missa Te Deum*, *Agnus*, 90-94;

The image shows a musical score for the Superius part of the *Missa Te Deum*, *Agnus*, measures 90-94. The score is in C major, 3/4 time, and features a treble clef. The lyrics are: "Fay re - si - den - ce tous (De) - - - - - i, qui tol - - - (De) - - - - - i, qui tol - - - (De) - - - - - i, qui". The score includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes. The score is divided into four systems, each with a treble clef and a key signature of one sharp (F#). The first system starts at measure 90 and ends at measure 94. The second system starts at measure 90 and ends at measure 94. The third system starts at measure 90 and ends at measure 94. The fourth system starts at measure 90 and ends at measure 94.

I have a few more observations regarding this Mass which seem important. Firstly, despite its technical oddities it repays close study. Not least because music that might be contemporary with it (for example, by the Mass composers Cousin, Pullois and Domarto) seems to be less rooted in the past. Secondly, I suspect that there was much more central-tradition music like this dating from the 1440's and '50's which simply passed out of fashion and was mostly thrown away because a whole generation of arguably 'better' cyclic works soon came to be written.

Lastly, my experience with the often quite widely-spaced trios seems to be quite informative regarding performance. Having already indicated that the *divisi* at movemental cadences probably indicate voice-doublings, I move away from the 'doublings' conception for a moment to remind people of the standard modern setting for a concertised four-voice cyclic Mass: four music-stands with solo singers quite widely separated. That method of performance - I suspect - will simply not work for this Mass. Not only because of the *divisi* values, but because the sometimes widely spaced texture of the trios will simply not hold together well unless the singers involved are closely grouped. Therefore the little crowds of closely-packed singers depicted in fourteenth- and fifteenth-century manuscripts may be fairly reliable indicators of performance practice, and not only for the *Missa Te Deum* either.

¹¹ Published in Reaney, G. (ed), *Early Fifteenth-Century Music* vol. II (CMM 11, 5 vols, 1955-83), pp. 1-4.

The ranges of this cycle perhaps also point to choirboys or a team of well-drilled adolescent discantus singers on the Superius, plus the succentor and his assistant on the middle parts and one or more ‘Contratenoristas’ on the lowest part. That view is perhaps debatable in view of the lack of pitch standards, but the high purpose of this Mass is certainly not in issue since the following numerical data points to likely intended use as a Mass for the Burgundian Order of the Golden Fleece.

.....

Numerology

In the following description I hope to confine most of my observations to the strictly practical. This cycle is preserved in Trent 89 following the Piret Missa *Beati Anthonii* and the copying hand of both Masses looks similar. Therefore some likelihood exists that both were copied consecutively and were possibly from a single source or related sources. I suggest this because the Piret Mass seems to use the number 31 as a unifying factor and may be linked to the ceremonies of the Order of the Golden Fleece. Likewise, I find references to 31 and its multiples in the present Mass which seem to be convincing.

I begin by counting the tempora as given in the edition.

Section	Total	
Kyrie I	22	
Christe	65	
Kyrie II	23	
		Kyrie total: 110
Et in terra	63	
Domine Deus	64	
Qui sedes	63	
		Gloria total: 190
Patrem	63	
Et resurrexit	63	
Qui cum Patre	63	
		Credo total: 189
Sanctus	64	
Pleni sunt	64	
Benedictus	65	
		Sanctus total: 193
Agnus I	22	
Agnus II	63	
Agnus III	23	
		Agnus total: 108

The uneven totals amongst similarly-sized sections are caused by editorial barring counting movement of parts at section-endings after the Tenor has sounded its final note. If these totals are smoothed by disregarding some of the post-cadential movements, the following figures result.

Section	Total	
Kyrie I	22	
Christe	63	
Kyrie II	22	
		Kyrie total: 107
Et in terra	63	
Domine Deus	63	
Qui sedes	63	
		Gloria total: 189
Patrem	63	
Et resurrexit	63	
Qui cum Patre	63	
		Credo total: 189
Sanctus	63	
Pleni sunt	63	
Benedictus	63	
		Sanctus total: 189
Agnus I	22	
Agnus II	63	
Agnus III	22	
		Agnus total: 107

This gives us three central identically-sized movements and two outer movements which also form a separate identically-sized pair. But how might any significant numbers in such a work be best counted? There seem to be two likely solutions. One possibility is to use the figures immediately above. Another is to use something like the set given below, in which final sectional measures are simply not counted.

Section	Total	
Kyrie I	21	
Christe	62	
Kyrie II	21	
		Kyrie total: 104
Et in terra	62	
Domine Deus	62	
Qui sedes	62	
		Gloria total: 186

Patrem	62
Et resurrexit	62
Qui cum Patre	62

Credo total: 186

Sanctus	62
Pleni sunt	62
Benedictus	62

Sanctus total: 186

Agnus I	21
Agnus II	62
Agnus III	21

Agnus total: 104

I am tempted to consider the last set of totals as the most useful, for two reasons. Firstly, 62 (31×2) dominates the tempora-counts of the three central movements. Secondly, 62 also appears in the middle sections of the outer movements, and possibly also in the sections above counted as “21”. In the twenty-first measures of the sections concerned (Kyrie I and II, and Agnus I and III) the outer voices have two semibreve beats of what would otherwise be a three-beat measure - in other words two thirds of a measure in O mensuration. 62 divided by 3 = 20.666, and this “twenty plus two thirds” seems to be reflected in the penultimate measures mentioned. Maybe there is no reason for these rhythmically irregular cadences other than the composer’s intention to work derivatives of 62 and 31 into his music.

I now turn to a series of points concerning note-totals in order to suggest that further uses of the numbers 31 and 62 are intentional.

1. In the Kyrie, the total of notes excluding final and final sectional notes is 341 (11×31).
2. The number of minims in the Et in terra section’s Superius is 124 (4×31).
3. The Gloria Superius has 31 breves, and there are 62 breves in the same movement’s Contra.
4. The total of Superius notes in the Credo - including all sectional and final values - is 743 (very nearly 24×31 , which is 744).
5. Excluding final sectional values, the first section of the Sanctus Superius has 217 notes (7×31).
6. The number of minims in the Benedictus Contra is 62.
7. Excluding the final Tenor note, the total of notes in Agnus I is 248 (8×31).
8. Including all final sectional values, the total of notes in Agnus II is 403 (13×31).
9. Excluding outer-voice final values, the total of notes in Agnus III is 310 (10×31).
10. Excluding movemental final values, the total of notes in the complete Agnus is 961 (31×31).

Of the above, points 1,4 and 7-10 seem significant, with the latter suggesting that the final movement of this Mass has a considerable concentration of effort in terms of numerical organisation. I do not claim that all of the points made above are valid, and neither do I claim to have investigated the number symbolism in this work exhaustively. But I do hope to have shown that 31 and 62 have a particular significance here, and that significance is most likely to link this Mass with the Order of the Golden Fleece and its 31 members. Finally, there well may be other elements of this work for further investigation. For example, the Tenor bassus note totals for the outer sections in the Kyrie and Gloria are close (Kyrie I and II respectively total 71 and 70, and the first and third Gloria Tenor bassus sections total 159 and 158). I cannot find a reason for this. Likewise some progress might be made by identifying 57 (the number of Tenor notes per movement) as the numerical key for this Mass. But permutations of 57 cannot explain the sizes of the outer movements nor the successions of 62 in the central ones.

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23. Gloria-Credo pair on *Beata Dei Genitrix* plus independent Sanctus

Gloria (Trent 89 ff. 83v-86r, unicum, DTÖ VII inventory no. 552).

Text; the Tenor cantus firmus of the Gloria and Credo is an elaborated version of the antiphon *Beata Dei Genitrix Maria*, which is now used in a slightly shortened version as the Vespers antiphon of the feast of the Presentation of the BMV (LU 1997 p. 1754). For the full version see Example 4.5. Due to the way in which the Mass Tenor is laid out, it does not seem practical to underlay the cantus firmus text.

[Superius]; 1: the intonation is supplied from Grad Pat f. 177r transposed a fifth up, all voices have gaps between their clefs and first notes (presumably for majuscule initials which were never entered), and the voice-order in Trent 89 is Superius - Tenor - Contra primus - Contra secundus / 11: 2 B / 26: 3 E / 62: 1 b / 72: 1 is sharpened / 134: 1 D / 192: 2 A, & before 3 an h-like sign is given which is probably a poor attempt to write the natural sign.

Contra primus; 16: ns / 22: p div follows 2 / 52: 1 is dtd / 112: 2 C / 160: rest given as sbr rest / 180: ns / 182: 2 B / 188: p div given above rest / 199: p div follows 2 / 213: 1 uc / 219,2: natural ind by b above this ligated note.

Tenor; 46: the dot on this L is not clear / 105-122: these rests are split between the end of one stave and the start of another / 178: 1 is elongated & looks like mx rather than L / 180: ns, & p div follows 2 / 193: p div follows 2 / 226: p div follows 2.

Contra secundus; 36: p div follows 2 / 38: 1 is sbr (with alteration intended) & is followed by p div / 43: clef change is at start of new stave / 60: 1 has b / 100: 1 E / 103: 1 F / 111: 1 has a properly-formed natural sign before it / 133: 1 A / 192: Trent 89 gives obliquely ligd sbr G sbr lower D / 193: 2 is col, & is followed by p div / 204: 2 G / 217: p div follows 2 / 219: 2 C / 221: b ind before 221,1 / 228: rest om (conj supplied).

Underlay; fully underlaid in the Superius, with sectional incipits for the lower voices. Underlying text to the latter necessitates a considerable number of omissions and (particularly with the long-note Tenor) a degree of pragmatism regarding what text phrases will fit the notes. The main differences between our underlay and the Trent 89 texting are as follows. Superius; 1-4: '[E]t in terra' under the space before 1,1-2,2 / 8: 'bone' under 9,1-3 / 9-11: 'volun-' under 10,5-11,2 / 13-15: '-tatis' under 14,4-6 / 16-21: 'Laudamus...Benedicimus' under 16,2-21,2 / 26-32: 'Glorificamus' under 26,3-28,1 / 34: 'te' under 34,1 / 35-38: 'Gratias' under 35,1-3 / 42-45: the texting here is rather compressed and looks imprecisely placed / 49: '-am' under 48,6-7 / 50-54: 'Domine Deus' under 50-53,3 / 55: 'Rex' under 56,1-2 / 56-60: 'celestis' under 58,2-60,1 / 66-68: 'omnipo-' under 67,3-68,4 / 71: '-tens' under 70,4-71,1 / 85-89: 'Christe' (given as 'xpe') under 85,2-86,2 / 101: '-us' under 100,4-5 / 103-115: as at 42-45 / 134-137: 'miserere' under 134,1-136,1 / 160-166: 'suscipe' under 160,1-163,1 / 168-171: 'deprecationem' under 166,1-169,1 / 178: '-stram' under 176,2-178,1 / 180: 'sedes' under 180,2-181,1 / 181-186: 'ad dexteram Patris' under 182,2-186,1 / 191-193: 'nobis' under 191,2-192,2 / 194-195: 'Quoniam' under 194,1-195,1 / 196: 'tu' under 195,2 / 197: 'solus' under 196,1-197,1 / 198-199: 'sanctus' under 198,1-4 / 209: 'Christe' (given as 'xpe') under 209,1-2 / 223-225: 'Patris' under 223,3-224,2 / 232: '-men' under 231,2-232,1. Contra primus; 178: placement of the editorial part-word here ('-stram') seems unavoidable in view of the preceding rests in this voice / 216-221: ed rpt of 'Cum sancto Spiritu' needed. Tenor; no further discrepancies. Contra secundus; 6-7: ed rpt of 'hominibus' needed / 65-79: ed rpt of 'Rex celestis' needed / 216-220: ed rpt of 'Cum sancto Spiritu' needed.

Bibliography; Gozzi, M., 'Wiser's Codices and the *Absconditus* Binchois' in Kirkman, A. & Slavin, D. (eds), Binchois Studies (Oxford, 2000) pp. 137-160 (first correct identification of the cantus firmus as *Beata Dei Genitrix*); Mitchell, The Paleography and Repertory..., I, pp. 79-81 (where the cantus firmus is misidentified and these movements have the title *Missa Veni sancte - Veni creator*). I also included the abovementioned Sanctus as part of a three-movement 'cycle', which was incorrect.

Credo (Trent 89 ff. 86v-89r, unicum, DTÖ VII inventory no. 553).

[Superius];1: the intonation is supplied from LU 1997 p. 64, and there is a gap between the clef and the first note in this voice and also the two Contratenors (presumably for majuscule initials which were never entered) / 32: 1 & 2 are both sm / 36: 2 C / 43,2: uc due to lacuna / 53: 2 C / 61: the following superfluous notes are given after 61,5; sbr A m G m E dtd-m lower D sm E m F sbr A m G / 146,1-148,2: written over an erasure / 148: 1 & 2 are F E / 209: 1 has sharp / 248: 5 uc / 250: 2 not dtd / 266: the following superfluous notes are given after 266,2; sbr G dtd-sbr A m G br G m F m E (which is almost a duplication of 265-266) / 298: 1 & 2 are F E.

Contra primus; 8: 2 E / 15: sharp ind before 14,1 / 20: p div follows 2 / 23-25,1: written over an erasure / 26: 4 uc / 28: p div follows 2 / 38: the coloration group in this measure is preceded by a '3' sign, but it is the only such usage in this movement and the preceding measure in the Superius (which is the same) has no '3' sign. Performers may apply triplets here if wished. / 56,4: corr from col err / 60: 1 is m / 63: sharp ind before 63,1 / 72: 2 is F above / 240-245: 8 measures of rests are given, but only 6 are needed / 253,2: corr from col err / 254: 1 om (conj supplied) / 255: 1 dtd / 257: 2 is a colored br / 258: 5 is m / 276: 3 om (conj supplied) / 277,2: likewise / 278: 6 is sbr / 280-281: Trent 89 gives 2 measures rest plus 2 sbr rests here (one measure too many) / 286: p div follows 2 / 289: p div follows 3 / 303: p div follows 2 / 306: 6 om (conj supplied) / 307: 3 is dtd, 4 is om (conj supplied), & 5 is m / 308: superfluous m A follows 1.

Tenor; 5: p div follows 2 / 124: 1 not dtd / 172-189: 14 breve rests are given here, but 18 are needed / 227-229: ns / 232,2-246: due to lack of space, this portion of the voice is given above the rest of the Tenor part, following the second-section Superius. An inverted "V" in both places clarifies the continuation. / 248: p div follows 2 / 259-260: ns / 261: p div follows 2 / 265: 1 & 2 uc due to lacuna / 271-272: uc due to lacunas / 281: p div follows 2 / 294: likewise.

Contra secundus; 2,1: corr from C by double-marking of a diagonal line / 16: 2 & 3 are G D / 17: 1 om (conj supplied) / 24,3: an 'h' sign is given here as at the Gloria Superius, 192. It looks like a poorly formed natural sign but in context seems to have no meaning here. / 30,1: entered on a short end-of-stave extension / 50-54: likewise / 69: p div follows 2 / 72: ns / 76-83: the end of the first section for this voice is given on an additional small stave at the bottom of the page / 115-118: entered on a short end-of-stave extension / 120-128: written over an erasure / 164-169: as at 115-118 / 177: 1 F / 211-214: as at 115-118 / 222: sbr rest given instead of br rest / 239: 1 E / 243: 2 E / 254: 1 B / 255: p div follows 2 / 263: p div follows 3 / 265: likewise / 272-278: this batch of rests is uc / 279: p div follows 2 / 285, 291 & 293: likewise.

Underlay; the lower voices have sectional incipits on all three page-openings, and the Superius is texted for the first two openings but only has an incipit for the third. My attempts to realise the Superius texting result in an almost complete Credo text being set (omitting only 'Et expecto...mortuorum; at 304). Regarding the amount of text that can be given to the lower voices, much the same applies as in the Gloria. While repeated notes at the same pitch suggest a need for texted lower voices, the actual process of fitting incipits and phrases to these often slow-moving voices requires some care - with the end result being that these are texted much less extensively than the Superius. The main differences between our underlay and the Trent 89 texting are as follows. Superius; 7-8: 'celi' under 8,1-3 / 9: 'et' under 10,1 / 10-11: 'terre' under 10,2-11,1 / 16-20: 'invisibilium' under 16,2-17,3 / 21: 'in' under 21,3 / 22-23: 'unum' under 22,1-2 / 26-28: 'Christum' (given as 'xpum') under 27,3-28,1 / 31: 'Dei' under 30,3-31,1 / 32-34: 'unigenitum' under 31,2-32,4 / 36-37: 'natum' under 37,2-5 / 40-41: 'secula' under 40,6-41,2 / 44-45: 'lumen' under 45,1-4 / 45: 'de' under 46,2 / 45-47: 'lumine' under 46,5-47,1 / 52-55: 'vero' under 52,2-53,3 / 62: 'Pa-' under the dtd-m D listed in the Superius commentary as superfluous / 64-67: the texting here looks imprecise, so positionings are not recorded / 70-72: 'homines' under 72,1-4 / 76-77: 'salu-' under 76,1-2 / 78: '-tem' under 77,5-78,1 / 78-79: 'descendit' under 78,2-80,1 / 80: 'de' under 80,3 / 83: '-lis' under 82,7 / 93-104: as at 64-67 / 106-108: 'homo' under 108 / 109-113: 'factus' under 110,1-2 / 115: 'est' under 114,2 / 130-132: 'etiam' under 132,2-133,4 / 132: 'pro' under 135,3 / 134-138: 'nobis' under 137,1-3 / 148-152: 'Pila-' under 149,1-2 / 156-168: as at 64-67 / 171-

173: 'tertia' under 171-172 / 174-178: 'die' under 173,1-2 / 180-182: 'secundum' (given as '2um') under 175,1 / 183: 'Scri-' (given as 'Scrip-') under 176,2 / 186-188: '-pturas' (given as '-turas') under 177,2-178,1 / 190: 'Et' under 180,1 / 191-192: 'ascendit' under 183,1-184,3 / 193-196: 'in celum' under 192,1-193,1 / 197-224: as at 64-67 / 230-236: 'mortuos' under 234,2-236,1. Contra primus; 83: as in the Gloria Contra primus at 178, the use of an editorial part word here ('-lis') seems inevitable / 116-124: ed rpt of 'et homo factus est' needed / 202-203: ed rpt of 'sedet' needed / 246: regarding the editorial part-word here, the same applies as at 83 above. Tenor; no further discrepancies. Contra secundus; 8-9: ed rpt of 'factorem celi' needed / 57-58: ed rpt of 'Genitum' needed / 119-127: ed rpt of 'et homo factus est' needed / 309: as at Contra primus 83 & 246, the editorial part-word here seems inevitable.

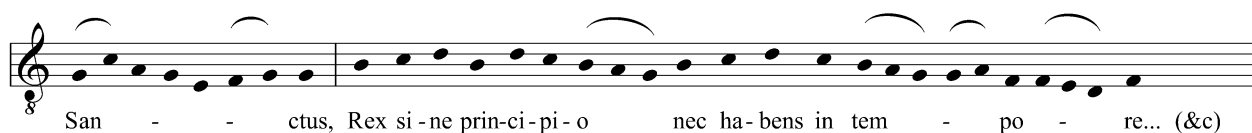
Sanctus

- (i) Trent 89 ff. 81v-82v, anon (DTÖ VII inventory no. 551);
- (ii) Strahov ff. 174v-175r, Flemmik;
- (iii) Spec pp. 180-182, anon, *Sanctus Šrotýřzské* in index.

- (i) Trent 89;

Text and cantus firmus; ostensibly a normal-looking Sanctus setting, this movement is exceptional since it precedes the above Gloria and Credo and only its adjacency makes it pass as a 'movement' connected to the latter pair. It does not have the same cantus firmus as the Gloria and Credo, although its initial Tenor notes (which are probably derived from the well-known *Veni Creator Spiritus* hymn) resemble the third-section Tenor openings of the Gloria and Credo. Its Contra secundus is also more regularly and consistently a lowest voice than in either latter movement. Also, the Superius contains repeated notes at the same pitch in two of the three readings (see Superius, 8) which imply that the Sanctus Mass Ordinary text is not enough by itself to effect a proper performance. Some text seems to be missing. This is perhaps also borne out by the drawn-out setting of 'Sabaoth' (see 26-37) and the phrase structure of the Benedictus Superius - whose brief text seems to carry rather a lot of notes. Three out of four sections also seem to share vaguely similar internal melodic material (see the Superius at 8-12, 40-44 & 103-111). These traits suggest that the movement had a trope text, which cannot be restored with certainty since I am unable to trace the origin of the repeated melodic material. Therefore, parts of a trope text have been provisionally inserted. I have used sections A and D of the *Rex sine principio* trope, which occurs in a Prague manuscript of ca. 1180-1200 (see CT VII pp. 175 and 56, and AH 47 p. 306) and also in Paris, Bibliothèque Nationale ms 17329, ff. 218r-v.¹² This trope was used with the well-known THAN 49 Sanctus chant (whose opening is perhaps reflected in the first two notes of the Superius) and I also suspect that the interpolation of at least some extra text at 8 is essential.

4.4. Opening of the Sanctus trope *Rex sine principio* in Paris, Bib. Nat. ms 17329;



Placement of the extra text in the Benedictus seems less certain; possibly this section can do without it. Use of the additional text is of course conjectural; further light may be shed on the shared melodic resemblances in different Superius sections in due course, and may even show that more of the first section needs additional trope text.

[Superius]; 1: 1,1: uc due to lacuna / 2,2: likewise / 15: 3 uc / 19: Trent 89 gives sbr B m B m B sbr B (emended using Strahov) / 21: 1 C (both other readings differ here) / 38: 'Duo' ind in both voices / 55-57: entered on a short end-of-stave extension / 57: 1 is br (corrected using Strahov) / 60: 1 & 2 are not col, & 1 is

¹² Ms 17329 is a Gradual from Compiègne, ca. 1220-1225.

dtd (all sources have similar errors at this point) / 87: at the start of the second opening here, the m sign cut-C is rptd before the first stave.

Contratenor primus; 7: ns / 10: ns, & p div follows 2 / 23: 2 uc / 32: cs is given inverted under 32,1, & 32,2-33,2 are uc / 64: 1 dtd / 102: ns for second line of underlay / 127: ns / 136-142: written over an erasure / 139: the first note of this lig has a downward tail, making 139,1 a breve by mistake / 145-146: written over an erasure.

Tenor; 94: ns for second line of underlay / 127-128: ns.

Contratenor secundus; 25: p div follows 4 / 34,2-35,2: uc due to lacuna / 99: ns.

Underlay; full Ordinary text is given in the Superius, with sectional incipits for the lower voices. The probable absence of Tenor cantus firmus after the first section makes it unlikely that this voice carried any of the *Veni Creator Spiritus* text mentioned above, and editorial insertion of trope text makes some rearrangement of Trent 89's Superius texting necessary. Details of the Trent 89 texting are as follows, and it will be noted that the Benedictus section is texted quite differently from the version in our score. [Superius]; 1: 'San-' given as 'Sanc-' / 7: '-ctus' given as '-tus', & at 7,2 Trent 89 has 'Sanc-' in place of the editorial trope text inserted / 12: Trent 89 has '-tus', under 12,1 / 15: 'san-' (given as 'Sanc-') under 12,2-13,3 / 17: '-ctus' (given as '-tus') under 16,5-17,1 / 23: '-us' under 22,5 / 24-32: 'Saba-' under the rests in 24 & 24,1 / 37: '-oth' under 36,4 / 40-44: 'celi' under 40,3-41,1 / 47: 'ter-' under 45,3-4 / 48: '-ra' under 48,3-4 / 52: '-a' under 51,4 / 57: '-san-' under 55,1 / 66: '-na' under 74,1 / 68: 'in' under 78,1-79,1 / 77: 'ex-' under 80,1 / 86: '-sis' under 85,2 / 87-110: 'Benedictus' under 87,1-93,2 / 97,1: Trent 89 gives 'qui' here / 100,2-101,2: Trent 89 gives 'venit' here / 125: 'in' under 103,1 / 128-129: 'nomine' under 103,2-107,2 / 133-137: 'Domini' under 108,2-110,1 / 138-145: 'Osanna' under 127,1-129,1 / 148: 'in' under 138,1 / 149: 'ex-' under 141,2 / 152-154: '-celsis' under 150,3-151,1. Contratenor primus; 7-14: the editorial trope addition here follows the Superius insertion / 87-110: all lower voices here are given the editorial optional text provided in the Superius / 139-145: 'Osanna' under 125-129. Tenor; 40-44: 'celi' under 42,1-2 / 139-145: 'Osanna' under 125-132. Contratenor secundus; 87-125: 'Benedictus qui venit' is given as a start-of-section incipit.

(ii) Strahov;

[Superius]; 1: at the start a large stave space has been left for a majuscule initial which was never entered, the m sign is om, and the clef is only given on the first stave (1-12,2) / 5,3-4: minor color / 6,2-3: likewise / 9: 3 is dtd & 4 is om / 11,2-3: minor color / 13: 3 is dtd / 14: 4 is m / 15,2-3 & 6-7: minor color / 16,2-3: likewise / 19: 1-3 are as in the score / 21: Strahov reads sbr A & m rest plus col sbr B col m C & m D / 22: Strahov reads m C m B m A sbr A sbr F / 30: 1 & 2 ligd / 31: 1 col err, & no lig / 37: no custos in any voice / 38: 'Duo' not marked in either voice, and the lower voice of the Duo is given as part of the Contra secundus / 42: 4 is sbr / 43: 1 not dtd / 49,3-4 & 50,3-4: minor color / 51: 2 & 3 ligd / 52: no custos / 55-56: not ligd / 60, 1 is dtd-br, and 2 is sbr / 60,2-62,1: ligd / 65-66: ligd / 83: 1 not ligd / 83,2-85,1: ligd / 86: cor over 1, & no custos in any voice / 127-128: Strahov reads dtd-br B sbr B / 130: 1 & 2 ligd / 134: 3 & 4 are G F / 137-141,1: ligd / 154: double custos.

[C]ontratenor primus; 1: the m sign is om, and the clef is only given for the first stave (1-16,1) / 5: 2 is poorly written & looks like D / 13: a superfluous & crossed out upper sbr F follows 2 / 14-15: no lig / 15: 1 & 2 ligd / 17: no cs & no sbr r / 18-20: Strahov reads br r ligd br G br E plus sbr F & p div / 29: no cs / 32-33: no lig / 36: 1 & 2 are br sbr / 59-60: 59 is dtd-br, & 60,1 is not given / 61-63: ligd / 64-66: Strahov reads dtd-br, not ligd / 67: not dtd / 68,2-69,1: ligd / 70-71: L instead of 2 breves / 79-80: 79 is dtd, & 80,1 not given / 86: cor over 1 / 90,2-91,2: Strahov reads dtd-br / 94,2-95,2: likewise / 96: no lig / 97-98: ligd / 120: 1 & 2 ligd / 121: 1 not ligd / 130: 1 & 2 ligd / 133,2-135,1: ligd / 144: 2 om / 145: no ligd / 146-148,1: ligd / 150,2-151,1: ligd / 151: 1 D / 154: no custos.

[T]enor; 1: the clef is only given for the first stave (1-73, bearing in mind that the Pleni sunt section is not part of the Tenor in Strahov) and the name 'Flemmik' is given following the Tenor's first text incipit / 21-22: no lig / 22: 2 has sharp / 32-34: ligd / 57: 1 is mx / 74-80: ligd / 81-83: ligd, & 81 has sharp / 86: cor over 1 / 90-94: given as one lig / 106-111: likewise / 139-142: ligd / 154: no custos.

[C]ontratenor secundus; 1: the clef is only given for the first of two staves without clef changes, (stave 1 = 1-33) & the m sign is om / 20-22: no lig, & 20,1 has sharp / 25: no p div / 37: a clef change to C clef on middle line is given in mid-stave before the start of the Pleni sunt section; I can think of no reason why the lower Duo part is allotted to this voice in Strahov. / 49,6-50,2 & 50,5-6: minor color / 52: cor over 1, & no custos / 53: another mid-stave clef change (this time back to the clef on the fourth line) occurs before the start of Osanna I / 56-59,1: given as one lig / 60: Strahov reads br rather than L / 62: 1 & 2 ligd / 63-64: ligd / 65-67: ligd, & 65 is L & col err / 87: the fourth-line clef is rptd at the start of a new stave here, & 87-90 are ligd / 91-92: ligd / 93-97: ligd / 98-99: no lig / 102: 1 is L, and correspondingly the following batch of breve rests is reduced by one / 118-120: no lig / 127-129: ligd, but with an err downward tail which makes the ligature br br / 130: 2 E / 133-134: ligd / 135-136: ligd / 141: 1 D / 143-149: given as one lig / 154: no custos.

Underlay; Strahov texts the Superius much as in Trent 89, and the lower voices have sectional incipits. The initial 'S' of the Superius is not given.

In general, Strahov transmits many errors, it has few legitimate variants, and the copying is untidy Part of the problem with this reading is that it is compressed onto a single opening whereas the Trent 89 and Spec readings both take up one and a half openings.

(iii) Spec;

[Superius]; 1: the m sign is given before the stave in all voices, and as in Trent 89 the Superius has a gap for a majuscule initial on its first stave / 8: 1 is dtd-sbr, & 8,2 is not given (here, this reading edits repeated notes at the same pitch which may be relevant for text-setting) / 9: 3 is dtd-sbr & 4 is not given (the same applies as with the previous entry) / 10: no lig / 13: 4 is dtd / 14: 4 is m / 15,2-3: minor color / 16: 3 A / 19: 19: 1-3 are as in the score & in Strahov / 21: 1 G, & 2-4 are dtd-m B sm C m D / 22: 1-3 are C B A & 22,5 is F / 30: 3 & 4 are replaced by m D / 32: 1 is replaced by sbr D sbr D / 37: no custos in any voice / 38: the m sign is repeated before the stave, 'Duo' is not ind in either voice, & in Spec the lower Duo voice is allotted to the Tenor as in Trent 89 / 42-43: as in Strahov 42,4 is sbr and 43,1 is not dtd / 51: 2 & 3 ligd / 52: no custos in either voice / 53: 1 is dtd / 56: 1 is br / 60: as in Strahov 1 is dtd-br, & 2 is sbr ligd to 61,1-62,1 / 65-66: ligd / 77-78: not ligd / 83-85: as in Strahov 83,1 is not ligd, & 83,2-85,1 are ligd / 85,2-86,1: these notes are missing due to a page-cut, & no custos at 86 is given in any of the other voices so there was probably no custos here in the Superius / 87: at the start of a new opening, the m sign is given before the stave in the Superius, but m signs & some clefs are no longer present in the lower voices due to a page-cut / 87-89: no lig / 95-96: likewise / 105-106: Spec reads br D sbr D sbr C / 106,2-108,1: ligd / 112-124: only 11 br rests are given here (13 are needed) / 127-128: Spec reads dtd-sbr B sbr A / 130,1-2: ligd / 138: not ligd / 139-141,1: ligd / 154: no custos in any voice.

Altus; 1: 1 & 2 are replaced by dtd-sbr G / 7: Spec reads sbr G sbr G sbr G / 8: 1 & 2 are replaced by dtd-sbr G / 10: no p div / 12: no lig / 14: 2 E / 14-15: no lig / 15: 1 & 2 ligd / 18-20: 18 is br, 18-20,1 are ligd, & 20,1 is col / 26: 3 is col / 29: no cs / 31-32: no lig / 36: 1 & 2 are br sbr / 53: 1 is L / 59-60: 1 is dtd, & 60,1 is not given / 61-3: 1 G, & 61-63 are ligd / 64: not ligd / 66: 1 L / 70-71: replaced by L D / 72-74: ligd / 78-79: no lig / 79,1-80,1: replaced by dtd-br G / 81: not ligd / 84: 2 F / 87: the clefs for the final section in the two Contratenors are removed by a page-cut / 90,2-91,2: replaced by dtd-br G / 95: 2 col / 96: no ligd / 97-98: ligd / 120: 1 & 2 ligd / 121: 1 not ligd / 130: 1 & 2 ligd / 133: 1 B / 133,2-135,1: ligd / 139-142: no lig / 143-144: 143,2-144,1 replaced by dtd-br A, which is ligd to 145,1 / 145: 1 F / 146-148,1: ligd / 150,2-151,1: ligd.

Tenor; 17-28: most of the notes here have Roman numerals above them which are intended to clarify their

respective numbers of semibreves. 17,1 has '6' above (which is wrong, because this is an mx rather than L); 20,1 as '3', 21,1 has '4', 22,2 has no number above it, 23,1 has '6', 25,1 has '4', 26,2 has '2' & 27,1 has '6' 21-22: no lig / 23: not ligd / 27-28: likewise / 32,1: this note has '6' above / 32-34: ligd / 34,1: this note has '3' above / 38,3-39,1: ligd / 50,5-6: minor color / 53: the m sign is given before the stave, and a crossed-out C clef on the bottom line is given before the correct clef / 54: this note has '8' above it, clarifying its value in semibreves / 54-59: no lig / 63-65: likewise / 65: 1 is L / 66: this note also has '8' above it / 74: not ligd, & this note also has '8' above / 78-80: ligd / 81-82: no lig, and 82 has a roughly-drawn sharp before it / 92-94: no lig / 95-97 & 100-103: likewise / 125: not ligd / 129-130: ligd / 136-138: no lig / 139-140: not ligd / 141-142: ligd / 145-154: the part-stave which ends the Tenor here has its clef removed by a page-cut / 154: cor over 1.

Bassus; 17-19: no lig, & 18,1 is br / 20: 1 has sharp, & is not ligd / 21: no lig / 25: no p div / 32-33: not ligd / 36-37: no lig, & 37,1 & 2 are replaced by L B / 53: m sign om / 53-55: replaced by L br / 56-57: ligd / 58: no lig / 62: 1 & 2 ligd / 63-64: ligd separately / 65: 1 is L, & not ligd / 71-73: ligd / 74-77: replaced by L D L D / 78-79: no lig / 86: the final note of this section is partially obscured by a page-cut / 87: overpage, the same page-cut takes off the clef of this voice / 89-90: ligd / 91-92: ligd separately / 93-94: ligd / 98-99: not ligd / 102: 1 is L as in Strahov, and also as in Strahov the number of breve rests following have correspondingly been reduced by one / 114-115: no lig, & 114 is replaced by br A sbr A / 118-120: no lig / 127-129: ligd / 133-134: ligd, but part of lig is taken away by the page-cut / 135-136: ligd separately / 137-140: not ligd / 143: 1 & 2 ligd / 144-145: no lig / 146-149: ligd / 154: cor over 1.

Underlay; the Superius has full text, but the lower voices have no text incipits for the first and third sections. Otherwise Spec underlays text much as in the other two sources.

Spec presents a reading which is closer to Strahov than to Trent 89, which adds some errors and variants of its own. Despite its errors it seems to provide a more conventional version of the odd-looking cadence at 65-66 (where the lower parts might be better if there was some way of extending the construct on G at 65). At the same time, it masks repeated notes found in the other sources (at Superius, 8) and introduces simplifications of its own - possibly to cater for the needs of novice singers (i.e. the numbers above the Tenor part, and the Contra primus breve at 7 which is split into three semibreves).

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Structure

These three movements were not discussed by Gottlieb, and my short 1989 description of them made several mistakes. Firstly, I stated that the movements constituted a cycle. They do not: the Sanctus is copied first in Trent 89, and is followed by the Gloria and Credo. The Sanctus comes at the end of fascicle 7 of Trent 89, and it might have been copied before the Gloria and Credo were entered (the music and text hands in the Sanctus and Gloria do not look exactly the same, and we do not know how many of the fascicles of this manuscript came to be joined).

Secondly, I misidentified the Tenor cantus firmus in the Gloria and Credo. This error was corrected by Marco Gozzi.¹³ The Sanctus only seems to use Tenor cantus firmus for the start of its first section, and in that instance I may have been correct that the chant involved looks like the start of the famous *Veni creator spiritus* hymn.

¹³ See Gozzi, M., 'Wiser's Codices and the *Absconditus* Binchois' in Kirkman, A. & Slavin, D. (eds), Binchois Studies (Oxford, 2000) pp. 137-160, particularly p. 153.

Thirdly I suggested that these movements might have been the work of Dufay, which I now think is unlikely. But in view of some of the features of the Gloria and Credo that is perhaps forgivable. As we shall see, there is a likelihood that the Gloria has a passage related to an internal Superius cue from a Dufay motet.

The Gozzi article which refers to these movements re-investigates some Binchois attributions made by Feininger, and convincingly finds a companion Sanctus in [Trent 93](#) for the Binchois four-part Agnus setting [Trent 92 f. 197v](#).¹⁴ Gozzi also cites several other several Mass movements from the Trent Codices attributed to Binchois by Feininger - including the present Gloria-Credo pair and three four-part Sanctus and Agnus settings which are entitled 'Flemmik' in [Strahov](#). Now appears to be the right time to see whether any of this music justifiably belongs together, as it is equally the right time to correct my former errors regarding the Gloria-Credo pair.

The *Beata Dei Genitrix* antiphon was well dispersed and possibly dates from the twelfth century. Copies survive from English sources as well as in a wide continental distribution arc ranging from Poland to Portugal. The melody beginning on G which is our cantus firmus was not the only chant used with this text, and its theme of Mary as intercessor gave it a certain popularity which meant that it was occasionally used as one of the Marian *suffragia* chants. In an Einsiedeln manuscript from the early fourteenth century the 'G' melody appears alongside *Anima mea* and similar antiphons.¹⁵ The present Gloria-Credo pair splits the chant into three sections for Tenor cantus firmus purposes and elaborates it modestly. 'Elaboration' is possibly the best description for the transformation involved, even though the Tenors occasionally simplify melodic moves in the chant. The three Tenor sections have the mensurations O, cut-C and cut-O in each movement. In sections 1 and 2 of each movement the elaborations are almost identical, but the rests given between different portions of the chant vary (the Gloria has no delayed Tenor entry). Most subsectional splits seem to make contextual sense with the musical and text phrases of the chant. The third sections of each movement differ since the chant seems to vanish from the Gloria at the textual 'devoto' point (see the example below) while the Credo's third section has detectable elaboration almost until the end of the movement. Each movement ends with a free Tenor extension which is patently not chant-derived since each of these contain an octave leap. The following example gives the chant from the Salzinnes Antiphonal of 1554-5; several text versions are extant, and the one below gives the text in its fullest form.¹⁶ The alphabetical letters above and below the staves help to clarify usage in the cantus firmus Tenors, which are also investigated below.

4.5. *Beata Dei Genitrix*;

The musical score consists of four staves of music in G-clef, 8/8 time. The text is written below the notes, with mensuration letters A through I placed above or below the staves to indicate specific sections. The text is: Be - a - ta De - i Ge - ni - trix Ma - ri - a, Vir - go per - pe - tu - a, tem - plum Do - mi - ni sa - cra - ri - um Spi - ri - tus San - cti: so - la si - ne e - xem - plo pla - cu - i - sti fe - mi - na Jhe - su Chri - sto. O - ra pro po - pu - lo. In - ter - ve - ni pro cle - ro. In - ter - ce - de pro de - vo - to fe - mi - ne - o se - xu. E U O U A E

¹⁴ Published in Kaye, P. (ed), [The Sacred Music of Gilles Binchois](#) (Oxford University Press, 1992) no. 21. The Feininger attributions mentioned were never published, and are amongst his private transcriptions.

¹⁵ Einsiedeln, Stisftbibliothek Codex 611, f. 217r.

¹⁶ Halifax, Nova Scotia, St. Mary's University, ms M2149 L4 ff. 134r-v. This manuscript comes from Salzinnes Abbey (a Cistercian house in the Liege/Namur area). In contrast the version in [LU 1997](#) (p. 1754) is textually shorter than example given above, ending with 'Christo' and then 'Alleluia' to the notes B A G G.

Point A represents the first phrase of Tenor elaborations in each movement; identical rests follow in both the Gloria and Credo Tenors, and at point B both first-section Tenors end.

Point C represents the end of the first phrase in the duple second-section Tenors, and in the Credo this phrase has delayed entry. The rests which follow this phrase only have one measure's difference in each movement.¹⁷

Point D represents the end of the second phrase in the duple-section Tenors (Gloria 141-144 and Credo 209-212). In each movement four measures of rests follow this phrase.

Point E represents the end of the third phrase in the duple-section Tenors, and in this phrase ('placuiſti'... 'Christo') the Tenors may depart somewhat from any hypothetical chant original since they both begin with the following descending phrase: upper F followed by D C A G. Therefore some degree of concealment by elaboration may be involved, and the phrase-endings in each movement here also look elaborative.

Point F represents the phrase ending found at Gloria 199-200 and Credo 267-268, and both are followed by two measures of rests. Point G represents another phrase-ending (Gloria 215-216 and Credo 284-285) after which seven measures of rests follow in each movement.

Point H shows the end-point of elaboration in the Gloria Tenor, after which a free extension follows. Point I is where the Credo elaboration ends (at 300) and this is followed by three measures of rests plus a longer free extension than the one in the Gloria Tenor.

Despite the Tenor's third section being longer in the Credo, the third-section elaborations are quite close. Precisely because these Tenors are elaborative they also tend to impede the search for a version of the chant that might be melodically close to the cantus firmus; I would not want to see this Mass pair tied down to a 'provenance' determined by an allegedly localised chant variant. However the ambitious layout of these very extensive movements strongly suggests a central-tradition composer. He uses a considerable number of maxims and longs in his Tenor, making this an internal voice with fourths against the Superius and creating richly sonorous textures which rival the sound of contemporary English works. The start of the Gloria shows this richness at its best.

But there are several reasons why this is unlikely to be an English work. Firstly, the way in which the third section is composed in each movement is reminiscent of the small-paced style that is typical of Mass movements by Binchois, Liebert, Grossin and others. Regular short phrases succeed each other in a manner similar to the Superius parts of 1420's Burgundian chansons. Secondly, the Credo contains an odd cadence in its introductory trio (at 10-11) which is neither a perfect nor a doubled leadingnote type: it combines features of both. Similar hybrid cadences are common in early Dufay works and older central-tradition music but are less common in English pieces.¹⁸ Thirdly, the use of cut-C and some triplet figures at a Superius cadential cliché (Gloria 70) seems to make it unlikely that the composer was English, as does the occasional tendency to use *terzfreiheit* (see Credo 1-6). Major-minor conflicts of this type are common in early Dufay pieces, but they do not seem to be part of English early fifteenth-century style. Likewise, the introductory Credo trio is fairly dependent on progressions which might be described in the simplest terms as tonic-dominant chording. Again, there are counterparts to this type of writing in works by the young Dufay and also Grossin but not in English works of the same period.

¹⁷ Other differences between the first- and second section Tenors are minimal. The long at Gloria 58 is replaced by a dotted long at Credo 124, and the breve and semibreve at Gloria 165,2-166 are replaced at Credo 232-233 by a dotted breve.

¹⁸ I add the caution here that hybrid cadences in the English repertory do exist, notably at the end of Dunstable's famous *Veni Sancte Spiritus / Veni Creator Spiritus*.

In reduced-voice passages trio texture is used in preference to duets. Apart from at octave-leap cadences the *Contra secundus* is usually the lowest voice, but in moments of voice-exchange it can be the topmost voice (see Credo 69-70 and 268). Imitative voice-exchange is quite common between the *Superius* and *Contra primus*; these two voices can imitate over a static lower part (Credo, 276-278) or the *Contra primus* can temporarily be allowed to act as the highest voice (Gloria, 205-206). More rarely, the two *Contras* can also have imitative material which is independent from the *Superius* (Credo, 138-141). Also in one short trio subsection both *Contras* have equality in unison imitation (Credo 116-127). These movements are quite like the original version of the *Missa O rosa bella III* in the way that their voices mesh and cross, and also in the way that they elaborate their parent material.¹⁹ Other features perhaps suggest an early date. *Sesquialtera* is used as a *Superius*-only device (Gloria 91-101), doubled harmonic pace does not occur throughout, and the duple sections are written in limited-mobility style. Despite having occasional roles in imitative work, the three lower voices at the start of the *Gloria*'s second section are much less active than the *Superius*.

The idea of early dating also seems to be supported by the use of dissonance throughout. This composer allows himself some freedom of part-movement against the long-note Tenor, resulting in temporary dissonance between the *Superius* and *Contra secundus* at Gloria 9-10, and some equally dissonant movement between the *Superius* and Tenor at Gloria 35. But in aural terms I feel that these dissonances pass. Likewise, so does the active *Contra secundus* at 216, where this voice moves in minims against a held Tenor note. Less comfortably, the *Contra primus* at Gloria 192 has an E against the held Tenor D. Regarding the outer parts, not all *Contra* movement is conventional. At Gloria 185 the *Contra primus* behaves unusually and creates a brief second with the *Superius*, there are occasional upper-voice fifths (at Gloria 11) and fourths (see Credo 53). Also, I find three rather old-fashioned traits: at one place the *Superius* and *Contra primus* swap their normal functions in doubled-leadingnote cadence (see Credo 185-188) and at Credo 37-38 the two upper voices imitate at the unison in English-looking coloration patterns. One of these patterns (in the *Superius*) is given in simple coloration and the 'echo' in the *Contra primus* has a '3' sign before the colored notes - which I do not reproduce in the edition. Thirdly, halting moments caused by rests in what would otherwise be continuous four-voice texture occasionally stick out (see Gloria 39-40 and 206-207). Aurally these also seem to pass, but they do not look very good in the score.

The size of these movements also deserves mention, since the Credo is unusually extended with its 315 measures. Informed readers will probably realise that there is little other music like this in the later Trent Codices. The nearest attributed works are probably Mass Ordinary settings by Binchois, and it is in this connection that I return to Marco Gozzi's article on the *Sanctus* which matches the Binchois four-voice [Trent 92](#) *Agnus* setting. This *Agnus* setting had a rather special place in twentieth-century experiences of Binchois's music, since an arrestingly well-sung performance of it featured on the second side of a 1970's LP that gave other samples of Binchois's sacred music.²⁰ It is therefore all the more rewarding that we now have a *Sanctus* which seems to be its musical twin, and I note the following features of the *Sanctus* in connection with our *Gloria-Credo* pair on *Beata Dei Genitrix*. The [Trent 93](#) Binchois *Sanctus* uses a long-note chant Tenor, the texture throughout is varied and includes short lower-voice trios and also duets. It has the same types of *Contratenors* as our *Gloria-Credo* pair, its *Superius* has a triadic and somewhat English-influenced manner that is also found Binchois's other Mass settings, and the rhythmic style of duple sections in both works is similar.

However, to attempt association of this *Sanctus* with the *Gloria-Credo* pair as 'possible works of Binchois' might be an over-simplification for several reasons. Firstly because the [Trent 93](#) *Sanctus* concerned is a less

¹⁹ See Instalment 3 pp. 738-747. The *Superius* parts in *O rosa bella III* have a greater overall range, but this Mass in its original version still has the same type of *Contras* as this *Gloria-Credo* pair. It also occasionally simplifies rather than elaborates some borrowed material as in the movements discussed here.

²⁰ Archiv LP 2533 404 (1978) which also featured the Busnois *Missa L'homme armé*. Still available as disc 2 on the Archiv seven-CD set 'The Flowering of Renaissance Chordal Music' (Pro Cantione Antiqua dir. by Bruno Turner).

complex and less active four-voice piece than our two movements. Secondly because of size. Although the Sanctus and its companion Agnus are fairly extended, nothing exists by Binchois which matches the sheer length of the *Beata Dei Genitrix* Credo. It seems that when Binchois *did* compose extended movements he often preferred to break them up into short sections, and not even the second and third sections of his *Nove cantum melodie* motet are particularly extended by mid-century standards.²¹

Looking at the Gloria and Credo for truly Binchois-like passages does not produce that many results. The Superius sesquialtera passage in the Gloria's duple section is something that Binchois might have written (he does the same in the second section of his four-voice Agnus). Likewise several cadences featuring motives and rhythms common in the contemporary Burgundian chanson occur (see the Credo at 45-47, 65-67 and 285-292). The O mensuration rhythm semibreve / dotted semibreve / minim also features fairly extensively in the Credo's third section (this is common in Binchois's Superius parts) and the Credo Superius at 256-257 features a rapid descent of a fourth similar to motives used in his better-known chansons.²² Notably, the Credo's third-section opening (247-252) has a Superius line that is not dissimilar to some of his melodies. But this is not a lot: features which we might see as 'the hand of Binchois' were more probably in fact more common musical property amongst a whole generation of composers - not all of whose names survive. Therefore I see attribution of the Gloria-Credo pair to Binchois as a step too far. This music is technically slightly beyond any sacred music that we have which is securely his.

Other features signpost us towards the central tradition in general rather than a specific composer. In this connection, see the duet cadence with its prominent Landini sixth at Credo 12-13, the use of a similar cadence in the Superius followed by a cambiata figure (Credo 21-23) and the hybrid cadence at Credo 10-11. Note also occasional accidentalism involving tonic-mediant progressions (Credo, 31-32) and the false relations at Gloria 194-195. These are all elements well within the musical resources of Dufay's contemporaries. However, there are two features of these movements which might give clues to their transmission as well as the pieces that their composer knew. Firstly, the natural sign occurs in a few places throughout used in its modern sense (i.e. not as a sharp sign as in Trecento sources). Once or twice where it occurs it appears as a poorly copied 'h' - as if the scribe was not familiar with the sign and formed it badly. Elsewhere in Trent 89 it appears very rarely; there may be other instances that I have overlooked, but so far as I know only the large-scale canonic motet *Regis celorum* contains similar signs. Therefore these pieces just might have come from the same or similar parent sources.

Our second important feature is that the Gloria Superius may quote from the Superius part of a Dufay isorhythmic motet: *Magnanime gentis* of 1438. This three-voice work opens with a duet, after which follows the Tenor entry accompanied by the descending triadic motive in the Superius illustrated below. The Gloria opening should be compared with this passage from the motet. It could of course be coincidence that two cantus firmus works use this figure, but oppositely its position at the start of the Gloria may be significant. If this is significant, mimicry of Dufay's motet (which is dated 1438) might conveniently place the composition of this Gloria-Credo pair at some time in the early 1440's. The extract below comes from a passage involving sustained Tenor notes much as in the Gloria, and Dufay's three-voice 1438 motet is arguably one of his best; it is a piece in which he shows total mastery of quite complex but free partwriting above an isorhythmic Tenor. If our anonymous composer was consciously citing from Dufay, this might have been his way of making musical homage.

²¹ Incomplete, but published in Marix, J. (ed), *Les Musiciens de la cour de Bourgogne au XV^e siècle* (Paris, L'Oiseau-Lyre, 1937) pp. 212-217. Much of the Superius and the next-highest voice of this pan-isorhythmic motet are missing. Neither does the Binchois three-voice *Domitor hectoris* motet achieve great length, being a tripartite piece that seems somewhat indebted to English Song of Songs settings.

²² The Superius here reminds me somewhat of the first-section ending of Binchois's famous *Dueil angoisseux*.

Further features suggest that this Sanctus might have little to do with the Gloria and Credo. It has none of the old-fashioned details listed for the two larger movements, and seems like an undistinguished and fairly typical Mass Ordinary setting from the 1450's. It has no detectable Tenor cantus firmus beyond its first section, and the question of whether its Superius paraphrases chant is connected with the way in which the piece is preserved. All three sources contain errors, and Trent 89 has some repeated same-pitch values in its Superius which might suggest that more text than the mere Mass Ordinary was intended. As explained in the critical commentary, three out of four sections may share the same or similar internal material, which may be summarised as follows. The topmost voice makes a rising G B C D figure or an elaboration of these notes, and soon reaches a cadence on upper D (Sanctus measures 8-12, 40-44 and 103-111). Each of these passages is followed by cadences on G, which are reached by a variety of melodic descents in the topmost voices. I therefore suspect some form of chant paraphrase, perhaps involving a Sanctus chant or a trope melody which involved some repetition of phrases.

Our edition provides parts of the *Rex sine principio* trope text, which at least makes the piece performable. Strahov and Spec attempt to alter or disguise the repeated values in different ways, suggesting that editing of the piece took place during transmission to remove its extra text. Neither would this be the only Mass Ordinary setting to be thus edited. Some cycles without Kyries in the Trent Codices and contemporary sources may have had these movements removed because their texts did not match liturgical requirements in the areas where they were recopied.²⁶

Apart from the brevity of this Sanctus it has upper-voice fifths (as at 78-79 and 133) and the start of Osanna I has some uncomfortable writing resulting in a cadence at 64-66 which is altered in Spec. Its harmonies are for the most part simple, and despite some maximas in the Tenor part it seems nowhere near as resourceful in terms of long-note texture as the Gloria and Credo previously discussed. How and why it originated is uncertain. There is a possibility that a junior musician wanted to add a movement to the *Beata Dei Genitrix* pair, but if he consciously did so then he understood neither their cantus firmus nor the textural details of the larger movements.²⁷

Interestingly, the two other 'Flemmik' pieces in Trent 88 are very similar to this Sanctus. These movements have concordance problems like the first Sanctus; the Spec reading for the Trent 88 Sanctus again might show some signs of editing. The Trent 89 'Flemmik' Sanctus has some confusion in the sources as to which part should properly have the lower voice of the Pleni sunt duet. The second Sanctus and its matching Agnus do not feature duets, but instead have trios for the Pleni sunt, Benedictus and Agnus II. The third voice in these Trent 88 sections (called 'Contrapunctus') looks inessential. Conceivably these sections might have originated as duets; the third part in the Benedictus is particularly awkward as well as being grammatically inessential.

In terms of chant use the paired Sanctus and Agnus seem to be like the first 'Flemmik' piece in that Tenor cantus firmus is not used throughout. The Trent 88 Sanctus seems to use THAN 49 elaborated in the Tenor (involving some long notes and considerable disguise) and in the following Pleni sunt trio there appears to be a few notes of chant reference at the beginning of the Superius.²⁸ Long-note Tenor cantus firmus returns for

²⁶ This may be why the several English cycles in the Trent Codices and also the *Missa Christus surrexit* lack Kyrie movements, and possibly also the *Missa Hilf und gib rat* in Strahov. Trent 89 does actually preserve some independent Kyrie trope settings (see *Ex Codicis II.II* nos 7-11) but the most extended of these is given in the manuscript with no text at all.

²⁷ Interestingly, I gave some of my reviewers a sound file of all three movements when they were test-reading this section for me. Just to show that different pairs of ears hear fifteenth-century textures differently, they were quite enthusiastic about the Sanctus but did not take so well to the Gloria-Credo pair.

²⁸ Published in Gerber, *Sacred Music from the Cathedral at Trent...* pp. 783-793. The author writes that the parent chant for the Sanctus is THAN 8 (p. 97). I agree with Gozzi, *op.cit.* that the chant is more probably THAN 49 (the modern Mass IV Sanctus chant).

the start of Osanna I, but following the first Tenor subsection and rests there appears to be some free Tenor material. The Benedictus seems to be free of chant references, and Osanna II is a repeat of Osanna I.

The Agnus may be constructed similarly; its first section's Tenor begins with a few extended values, and at the end of Agnus I there may be a little Superius chant paraphrase. Agnus II looks freely composed, and Agnus III is preceded in [Trent 88](#) with an intonation and is followed by what is probably Superius chant paraphrase. In any case, the Tenor in this section has four octave-leaps from lower to upper G, so the presence of chant in the Tenor of Agnus III is unlikely.²⁹

Stylistically the two Sanctus settings are also rather alike: both use Contratenors with similar ranges, their handling of duple rhythm is alike, both use internal duet passages for the purposes of varied scoring, and their Pleni sunt sections end with similar imitative devices. The Agnus is exclusively in duple rhythm, but this does not seem to be an obstacle to common attribution since it has occasional uncomfortable passages like the [Trent 89](#) Sanctus. It opens with consecutive octaves between the two topmost parts, its Agnus II section ends with a hybrid cadence, and there are other minor anomalies. Likewise the [Trent 88](#) Sanctus has one pair of consecutive fifths between outermost voices in its Osanna section, one pair of octaves between the two Contras, and an awkward dissonance between the outermost voices in the same section.³⁰ Rebecca Gerber (the author of the [Trent 88](#) edition) wrote that the [Trent 88](#) Sanctus and Agnus are likely to be a true pairing. Adding the stylistically similar 'Flemmik' Sanctus to this group of pieces would credit all of the pieces thus labelled in [Strahov](#) to a single anonymous, which seems to be a logical argument in view of the points made above.

At the same time, in terms of style these pieces push us even further away from Binchois than the *Beata Dei Genitrix* pair. There is simply nothing extant by the famous master that matches these Sanctus and Agnus settings. In the four-part [Trent 93](#) and [92](#) Sanctus and Agnus settings previously mentioned Binchois seems to take pains to avoid the very types of shortcomings with octaves described in the anonymous pieces above (in an age, too, when older-looking four-part style still tolerated consecutive octaves at doubled leadingnote cadences). With its triadic Superius opening, the [Trent 88](#) Sanctus-Agnus pair would ironically make a better composite cycle with the *Beata Dei Genitrix* movements than the [Trent 89](#) Sanctus. The [Trent 88](#) Sanctus also shares - completely by coincidence - a short similar passage of long-note work with the *Beata Dei Genitrix* Gloria (again suggesting that such partwriting resources were stock-in-trade rather than the musical fingerprints of individuals).³¹ But to perform such a series of movements as a composite Mass might create problems for the lower Contratenor, who would have to be able to reach high Tenor G as well as a few notes around C an octave and a fifth below.

All of which brings us back to Laurence Feininger and his massive knowledge of fifteenth-century sacred music, acquired long before many reliable editions of this music were widely available. He was undoubtedly right to note the existence of Mass Ordinaries of a certain vintage with what looked like similar long-note cantus firmus layout, and probably also right to suspect that some of them might be the work of a single

²⁹ Gerber (*op. cit.* p. 97) gives [SCHILD](#) 236 as the parent chant. Gozzi *op. cit.* gives Agnus IV (= [SCHILD](#) 136) but the point needs a little explaining as he only names this chant in a table. [SCHILD](#) 136 was the Agnus chant most commonly paired with [THAN](#) 49, but this chant commonly begins on F. It only becomes plausible as the parent material of the [Trent 88](#) Agnus if transposed a tone up, in which case the [Trent 88](#) Agnus III intonation is similar to the transposed chant's Agnus I. Maybe this piece would be easier to understand if Agnus I and III in Gerber's edition could be swapped round and re-texted. In which case we would lose the anomaly of [Strahov](#) only preserving an "Agnus III", and also the anomaly of the [Trent 88](#) "Agnus III" being the only section with an intonation. In terms of chant use, the rearranged piece would also make more sense since it would begin with the transposed [SCHILD](#) 136 Superius paraphrase, leaving just a small long-note passage in the new Agnus III (=old Agnus I) which remains to be identified - if it is cantus firmus material at all.

³⁰ Gerber, *ibid.* p. 786 measures 63, 74 and 103.

³¹ Compare measures 9-11 of the *Beata Dei Genitrix* Gloria with measures 30-32 of the [Trent 88](#) Sanctus.

composer. But it seems that only the Sanctus and Agnus settings by 'Flemmik' might be the work of a single man. The composer of the fascinating and extended Gloria and Credo - whoever he was - still eludes us. Marco Gozzi's article on Binchois concludes with the idea that authorship of these pieces (and other possible Binchois works not mentioned here) would be best checked with aid of some sort of computer analysis. I keep an open mind as to who might have written the works discussed here, but I also hope in this case that I have saved interested parties the work of doing some lengthy programming or at least some hard looking.

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Numerology

I have not found much of relevance in the Gloria-Credo pair; despite the fact that the Et in terra and Patrem sections each have 25 Tenor notes and that each movement's second sections respectively have 70 and 69 Tenor notes there seems to be little more worthy of comment. But I do observe that the total of the Superius and Contra primus notes in the Gloria is 888. Also, in the Et incarnatus section the total of notes in the outer voices is 552. The Tenor's total here (69) is one eighth of the outer-voice total.

Additionally, the total of the Gloria Tenor notes if just the final long is omitted is 150, and there may be further connections with the number 8. The total of Superius notes in the Credo if the final long is omitted is 696 (87 x 8) and the Tenor note total for the Credo calculated in the same way is 168 (21 x 8).

In contrast the independent Sanctus shows clear signs of simple numerical organisation. Excluding sectional final longs, the total of notes in its first section is 250. The next full section (the Osanna) has 125 notes if counted in the same way. But tempora-counts in both this movement and the Gloria and Credo have not revealed anything of further significance. In contrast simple tempora-counts of the Trent 88 Sanctus and Agnus discussed above reveals some regard for symmetry, but further exploration of these pieces is best left for a future occasion.

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24. Missa *De cuer je soupire*

Kyrie (Trent 89 ff. 282v-284r, unicum, DTÖ VII inventory no. 692).

Text; the Tenor cantus firmus of this Mass is a slightly adapted version of the first strain of the Lai *De cuer je soupire* found in Dijon 2837. This cantus firmus is repeated at rising pitch-levels three times in each section, and there are two such sections per movement. See the section on structure for details. The trope text *Orbis factor* is adapted here from the version in DTÖ 120, pp. 62-66 and is quite different from the version given in AH 47, pp. 58-59. In AH there are many textual variants and the sections *Deum scimus* and *Patrem* are swapped round. This text (which is probably eleventh century) was very widespread on the continent and tended to be used for Kyrie tropes on the most solemn occasions. In England its use seems to be less well documented.

[Superius]; 1: following the first clef and m sign, a large gap has been left before the first note (presumably for a majuscule initial). The Contra primus on the facing page has a smaller gap of this type. / 7: sharp ind under 6,1 / 11-12: both flats here are ind before 11,1 / 15,1: this note is squashed is as a correction / 21,3: there is a sharp before this note for no apparent reason / 24: 7 G / 26-27: the use of coloration here seems ambiguous, and could result in 26,3-4 being sung as dotted minim & semiminim / 33,1: as at 21 / 38,1-2: these two notes

are the last on their respective stave, and are followed by a large erasure with the words 'non est defectus' written above / 43: b ind before 43,1 / 45: natural ind as sharp, before 44,3 / 52: 3 not dtd / 56: b ind before 55,3 / 68: the b sig which appears here (at the start of the second opening) is only given on the second section's first stave (68-95,1) / 81: 2 has sharp / 136: 2 D / 174: natural ind as sharp before 173,2.

Contra primus; 11: b ind before 10,1 / 13,1: there is a sharp here for no apparent reason, although it could apply as a cautionary for the unconventionally reached A natural at 14 / 17,2: natural ind as sharp before 17,1 / 19: 1 is C, 4 & 5 are G A, & 5 is uc / 21,4: sharp here for no reason / 24: 5 is sbr / 42,2: natural ind by sharp / 62: likewise / 64: natural ind by b before the minim rest / 79,2: corrected from F, with small diagonals on either side of the notehead / 93: b ind before 93,1 / 129: b ind before 128,1 / 165: 2 C.

Tenor; 1: the rhyming 'canon totius Misse' given to the right of the Tenor in Trent 89 is given in the score according to the reading by James Cook rather than the DTÖ 120 version which begins 'Teter cane' (see the Bibliography). It can be translated as follows. *Sing it four times; the first time as written, and the second time the interval clearly constitutes a fifth leaving out the opening rests.* This indicates to the performer that the short Tenor in augmented values repeats, transposing itself upward by a tone with each repetition (a type of treatment often called hexachordal transposition). However, the transposition is only intervallic rather than tonal; tonal transposition would result in anomalies with the other parts from the outset of repetition (e.g. there would have to be a B natural at 23, which would conflict with the B flat construct in the outer parts). As it is, even intervallic transposition results in some anomalies implying that the Tenor cannot be taken absolutely literally (i.e. I have inserted a ficta flat at 50 to avoid a melodic tritone and also a second with the Contra primus). There is also little in Trent 89 to tell the performer that the first-section Tenors are augmented apart from the presence of flagged semiminims (which tend to be present in English augmented Tenors of this type). Second sections in this Mass invariably give this Tenor without augmentation and in a different rhythmic guise, but the same transposition principle applies. / 18: the semiminims here are given as void & flagged values / 20: a double custos is given following the rest, leaving the performer to work out the rest of the Tenor as instructed above. / 97: another double custos is given at the end of the written Tenor's second section.

Contra secundus; 1: on the first opening the twin flats in the sig are consistently given on the second stave line up and the fourth space up; I take this to mean a single-flat signature rather than a double one. The second section for this voice has no b sig given at all. / 32: 1 D / 36,2: natural ind by sharp / 40: p div follows 1 / 43: p div follows 2 / 50: 2 is corr from sm, & 4 is E / 64,4-67: the passage is written on a short end-of-stave extension / 116-117: om (conj supplied) / 124,1: natural ind by sharp before 122,1 / 146: natural ind by sharp / 170: 1 has b / 172-175: unusually, this lig is written as two noteheads on the left side of a single stem.

Underlay; fully texted in the Superius, with incipits for the two Contra voices. The Tenor only has its French incipit for each section. Since text from the parent piece will not happily fit (and neither will Mass Ordinary text) I suggest that this part is best vocalised wordlessly - in spite of the same-pitch repeated values in the second section. The singer(s) concerned might like to convert some of these into joined notes since the second-section Tenor in the Credo does this. The alternative of some sort of instrumental rendition (possibly with a slide-trumpet) would have the disadvantage of making the texture sound incomplete, but all of the pitches would certainly be playable on such an instrument. The main differences between the Trent 89 texting and our own underlay are as follows, bearing in mind that the manuscript's texting looks haphazard and some corrections and editorial additions are needed. [Superius]; 1: 'Orbis' is given under the gap before the Superius part begins / 3-5: 'factor' under 4,2-5 / 7-10: 'eterne' under 8,2-4 / 11-13: 'eley-' under 10,1-11,1 / 13: '-son' under 13,1 / 15-19: 'Pietatis' under 16,1-17,1 / 20: 'lux' under 19,1 / 22-24: 'eleyson' under 23,2-24,1 / 24: 'No-' given as 'Nox-' / 25: '-xas' (given as '-as') under 25,2 / 27-28: 'nostras' under 26,2-4 / 29-30: 'omnes' under 28,1-29,1 / 31-32: 'pelle' under 31,3-4 / 35-37: 'Christe' (given as 'criste') under 36,1-3 / 37: 'qui' under 36,4 / 38: 'lux' under 37,2-38,1 / 39: 'es' under 39,3 / 39-40: 'mundi' under 39,5-40,1 / 40-41: 'dator' (given as 'data', and corrected using AH) under 40,4-41,1 / 41-42: 'vite' om (supplied from AH) / 42-45: 'eley-' under 43,1-3 / 46: '-son' under 45,6 / 47-48: 'lesos' under 48,1-49,2 / 49-51: 'demonis' under 50,1-5 / 51-53: 'intuere' under 51,2-52,3 / 53-55: 'eleyson' under 53,2-54,3 / 55-57: 'Confirmans' under 55,3-56,7 / 58: 'te' under 57,7 / 61-63: 'consonans' under 61,2-62,4 / 67: '-son' under 66,4 / 75-79: 'scimus' under

74,2-77,1 / 83-86: ‘trinum’ under 83,3-84,2 / 87-90: ‘esse’ under 88,1 / 92-98: ‘eley-’ under 92,1-93,1 / 100: ‘-son’ under 99,3-4 / 107-112: ‘pium’ under 110,1-111,1 / 113: ‘que’ under 112,1 / 114: ‘te’ under 113,1-114,1 / 117: ‘ab’ under 118,3 / 120-126: ‘utroque’ (given as ‘utoque’) under 119,2-3 / 128-139: ‘eley-’ under 128,1-2 / 140: ‘-son’ under 146,1 / 141-146: ‘Clemens’ under 142,2-145,2 / 150-152: ‘assis’ under 152-153 / 154-168: the texting here looks particularly imprecise, so positioning is not recorded / 170-176: ‘in te’ (given as ‘vite’, and corrected using AH) under 170,1-171,2 / 178-184: ‘eley-’ under 178,1-2 / 186: ‘-son’ under 185,2. Contra primus; at the start of the second section the word ‘unum’ is omitted from the incipit (at 80). Tenor; no further discrepancies. Contra secundus; in both this voice and the Contra primus ‘-ley-’ in ‘eleyson’ seems sometimes best rendered as ‘-leÿ-’ (see 14, 44 and 55).

Bibliography; Gottlieb, *op. cit.* no. 4; DTÖ 120 pp. 62-91 (previous edition, Graz, 1970). Mitchell, The Paleography and Repertory..., I, pp. 90-93 (which suggests that this Mass might be the work of Dufay - a view which I no longer uphold). Cook, J. Mid-Fifteenth-Century English Mass Cycles..., I, pp. 205, 210 & 278-315 (discussion of Mass). Wright, C. ‘A fragmentary manuscript of early 15th-century music in Dijon’ in JAMS XXVII (1974) pp. 306-315 (the first detailed modern description of Dijon 2837 and its music, including a transcription of the *De cuer je soupire* Lai).

Gloria (Trent 89 ff. 284v-286r, unicum, DTÖ VII inventory no. 693).

[Superius]; 1: the intonation is supplied using Grad Pat f. 184r, transposed a fifth down. As in the Kyrie, there is a large gap between the clef and m sign and the first note, probably for a majuscule initial. The Contra primus has a smaller gap in the same place. / 13,4: poorly pitched, and could either be F or E (E is better due to imitation with the Contra primus) / 18,5-19,2: no color / 23: sharp given before 1 / 40: b ind before 40,2 / 42: 5 is sbr / 54,2: natural ind by sharp / 61: b given before 3 / 98: p div follows 2 / 101: sharp given before 1 / 134: 2 dtd / 153: sharp given before 2 / 155,2: corrected from E / 206,1: corr from col err / 234: sharp given before 1.

Contra primus; 19: 3 corr from C / 20: the cs is placed over 20,3 instead of 20,4 / 29: 2 uc / 31: b ind before 31,1 / 57: natural ind by sharp before 56,1 / 71: 1 is sbr but is followed by a p div, perhaps implying that 71,1 should be altered but the notation here could be less ambiguous / 72: p div follows 2 / 77: p div follows 4 / 79: p div follows 2 / 119: 1 F / 126: ns / 127: dot after 1 for no apparent reason / 137: 1 G / 162: b ind before 160,1 / 166: sharp given before 1 / 182: natural ind by sharp before 182,1 / 188: the b here is given before 186,1, but perhaps could equally well apply to that note. However, placing the flat at 188 results in slightly more conventional accidentalism.

Tenor; the same scheme is followed as in the Kyrie, with the flagged semiminims also appearing here at 34, a double custos at 36, and another at 157.

Contra secundus; 1-20: 20 measures of rests plus two sbr rests are given, which is inaccurate since only 19 plus two sbr rests are needed / 36: sharp given before 5, and this note is entered on a short end-of-stave extension / 50: natural ind by sharp before 50,2 / 58,5-6: entered on a short end-of-stave extension / 72: p div follows 2 / 77: 2 is col, and is doubled by an uncolored B sbr an octave above it / 78: 1 om (conj supplied) / 84-216: no b sig given for most of the second section / 96: p div follows 2 / 98: sharp given before 3 / 100,2-101,2: the notation here (a downward lozenge B G lig with a breve A attached to it) is unconventional in that it requires the G to be altered despite this pattern not occurring at the start of a measure / 104: p div follows 3 / 106: the cut-C sign here is given above 106,1 / 117: 2 D (above) / 143: b given before 1 / 150-159: the rests here are entered on an end-of-stave extension / 161: ns / 185: natural ind by sharp before 184,1 / 195: ns / 209: superfluous br F follows 1 / 217: here (for the first time on the second page-opening) the octave-spaced double flat signature is given (towards the end of a stave). It may be here because the part continues on another part of the page after 220. / 221-256: the end of this voice is given following the Superius on the facing page, because of lack of space. Pointing-hand signs in both places indicate the continuation / 222: 1 B (below).

Underlay; fully texted in the Superius, with sectional and sparse internal incipits in the two Contras - which seem best filled out with partial text. The Tenor has no text in either section apart from its French incipit. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-5: '[E]t' under 1,1-2,1 / 6: 'pax' under 5,3-4 / 6-10: 'hominibus' under 6,3-7,2 / 11: '-ne' under 10,3-11,1, & 'vo-' under 11,2-5 / 12-13: '-tatis' under 12,6-13,2 / 16-18: 'Adoramus' under 16,4-17,4 / 18-19: 'Glorificamus' under 18,5-19,5 / 20: 'te' under 19,8 / 23-24: 'agimus' under 23,1-4 / 25-26: 'tibi' under 24,3-4 / 27: 'propter' under 26,2-4 / 28-30: 'magnam' under 28,1-29,2 / 31-32: 'gloriam' under 31,1-4 / 32: 'tu' under 33,1 / 39: 'Rex' under 40,1-2 / 40-43: 'celestis' under 40,4-41,3 / 44-48: 'Pater' under 44,3-45,1 / 49-53: 'omnipotens' under 46,2-47,1 / 55-56: 'Fili' under 55,1-2 / 57-59: 'Unigenite' under 59,1-61,2 / 59-63: 'Jhesu' under 63,1 / 63-64: 'Christe' (given as 'xpe') under 63,4-64,1 / 67-69: 'Domine' under 67,1-68,5 / 71: 'Agnus' under 71,1-3 / 72-74: 'Dei' under 72,1-2 / 75-79: 'Filius' under 76,3-77,1 / 80: 'Pa-' under 80,2 / 83: '-tris' under 82,7-8 / 90-96: 'tollis' under 90,2-91,1 / 100-106: 'mundi' under 100,2-101,1 / 124-126: 'tollis' under 125,2-126,1 / 128-132: 'peccata' under 128,1-130,2 / 136-142: 'suscipe' under 136,1-137,1 / 150-154: 'sedes' under 151,1-152,2 / 155-162: 'ad dexteram' under 155,2-159,1 / 164-165: 'Patris' under 161,2-162,1 / 166-171: 'miserere' under 167,2-168,2 / 179-180: 'Quoniam' under 180,1-181,1 / 181: 'tu' under 182,2 / 181-184: 'solus' under 182,3-183,1 / 185-186: 'sanctus' under 183,2-184,1 / 190-194: 'Dominus' under 190,1-191,1 / 198-200: 'solus' under 198,1-199,1 / 201-208: 'Altissimus' under 201,2-204,2 / 211-213: 'Christe' (given as 'xpe') under 211,2-212,1 / 217-220: 'sancto' under 217,2-218,2 / 222-230: 'Spiritu' under 222,1-223,2 / 232-234: 'gloria' under 232,1-2 / 236-237: 'Dei' under 234,1-236,1 / 238-240: 'Patris' under 238,1-239,4 / 256: '-men' under 255,2-3. Contra primus, Tenor and Contra secundus; no further discrepancies.

Credo (Trent 89 ff. 286v-288r, unicum, DTÖ VII inventory no. 694).

[Superius]; 1: the intonation is supplied using LU 1997 p. 64, the m sign is given before the first stave, and as in previous movements there is a gap between the clef and m sign and the first note (probably for a majuscule initial) / 28: 3 has sharp / 36: 4 has b / 64: b ind before 64,1 / 78: 3 col err / 81: 4 has b / 103: a cs is given before the last two breve rests in this group of rests, for no apparent reason / 109: 1 has b / 129,2: this note is poorly written & looks colored / 156,1: entered on a short end-of-stave extension / 169: 1 has sharp / 171: 1 B / 174: 1 has sharp / 176: 3 F / 246: 2 A.

Contra primus; 11: 2 is corr from upper G (with downward diagonals on either side of the notehead) & 4 is E / 14: 3 corr from upper F with downward diagonals as before / 17: 1 is sm / 26: 4 C / 37-second rest in 38; written on a short end-of-stave extension / 43: 3 is sbr / 50: natural ind by sharp before 50,1 / 51: natural ind by sharp / 56,3-4: written on a short end-of-stave extension / 76,4: a chevron is given above this note and the abbreviation 'tv' beneath it, because 77-79 are om from the main copy & are given after the end of the Contra primus first section, with 76,4 rptd beforehand and a matching chevron. The additional notes are given on an end-of-stave extension. / 112-119: these rests are also given on an end-of-stave extension / 143: erasure follows 1 / 178-181: this lig is written as two leftward square noteheads on a single downward stem / 198: 3 & 4 are dtd-m & sm (emended so that this voice anticipates the Superius at 200-201) / 226,2-4: written on a short end-of-stave extension.

Tenor; the same scheme is followed as in previous movements, with the flagged semiminims also appearing here at 34, a double custos at 36, and another at 157.

Contra secundus; 1: the flat signature is only given on the first stave of the first section (1-rest in 35) and is completely om for the second section / 28: p div follows 1 / 33: 4 is followed by an erased and crossed-out sm F, & 7 has sharp / 34: 6 has sharp / 56: p div follows 1 / 58 & 59: unusually, both of these values are dtd / 82,4-83,1: written on a short end-of-stave extension / 103: 2 A / 119,3-120,4: as at 82,4 / 133: b ind above the rest preceding 1 / 161-164,2: as at 82,4 / 204: 1 is C, & is written on a short end-of-stave extension / 220, 1 & 221,1: neither of these values are dtd / 227: 2 E / 232: natural ind by sharp / 244-247: these two Ls are both given as br, and are duplicated as a four-note G C G C breve lig / 246: ns / 251: likewise / 254-256: written on a short end-of-stave extension.

Underlay; the Superius has partial Credo text and most of the corresponding intermediate text cues are given in the Contra primus, implying the use of telescoping throughout. Between them the two topmost voices are made to use the full Credo text in our score. The Contra secundus also has sectional and some internal cues, and apart from its French incipit the Tenor is textless. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-2: '[P]atrem' under 1,1 & the gap preceding it / 3-6: 'omnipotentem' under 2,3-4,3 / 7: 'factorem' under 7,1-8,2 / 8: 'ce-' under 8,5 / 11-12: 'terre' under 10,2-3 / 13-14: 'visibilium' under 13,1-5 / 14-16: 'omnium' under 14,4-15,2 / 17: 'et' under 17,3 / 17-21: 'invisibilium' under 18,4-19,5 / 23: 'Dominum' under 23,4-24,2 / 24: 'Jhesum' under 24,4-25,1 / 24-25: 'Christum' (given as 'xpum') under 26,2-27,1 / 25-26: 'Filium' under 27,2-38,1 / 28-32: 'Dei' under 29,2-3 / 36-37: '-genitum' under 35,2-36,1 / 41: 'de' under 42,2 / 42-44: 'lumine' under 42,4-7 / 45: 'Deum' under 43,4-44,3 / 46-47: 'verum' under 45,1-3 / 49-51: 'vero' under 49,3-50,2 / 52-58: the texting here is compressed and imprecise, so positionings are not recorded / 59-61: 'descendit' under 60,2-7 / 65: 'ce-' under 60,2-3 / 67-68: 'Crucifixus' under 67,3-69,1 / 69-71: 'etiam' under 69,1-4 / 73: 'no-' under 72,3 / 75: 'sub' under 75,1-3, & 'Pontio' under 75,4-76,4 / 77-78: 'Pilato' under 77,3-6 / 79: 'et' under 80,2 / 80-82: 'sepultus' under 80,5-81,4 / 83: 'est' under 82,5 / 84-94: 'Et resurrexit' under 84-87,3 / 109-110: 'die' under 109,1-2 / 112-115: 'secundum' under 112,1-113,1 / 118-122: 'Scripturas' under 115,3-116,3 / 123-125: 'Et ascendit' under 123,1-126,1 / 126: 'in' under 127,3 / 128-132: 'celum' under 127,4-128,2 / 134-136: 'sedet' under 130,2-132,1 / 139-142: 'dexteram' under 138,2-140,3 / 143: 'Pa-' under 143,2 / 148: '-tris' under 147,4-148,1 / 150-154: 'Et in Spiritum' under 150,1-152,1 / 154-155: 'Sanctum' under 152,3-153,1 / 156: 'Do-' under 155,2 / 157-158: '-minum' under 156,2-157,2 / 161-168: 'et vivificantem' under 161-166,1 / 170: Trent 89 gives a superfluous 'et' after 'Patre' / 172-180: 'Filioque' under 174,1-175,3 / 182-184: 'procedit' under 176,2-177,1 / 188-194: 'Et unam sanctam' under 188-192,2 / 195-200: 'catholicam' (given as 'katholicam') under 195,1-198,1 / 202-210: 'apostolicam' under 202-203,4 / 211-220: 'Ecclesiam' under 213,2-215,1 / 230-239: 'Et expect resurrectionem' under 230-237,2 / 243-250: as at 52-58 / 256: '-men' under 255,2-256,1. Contra primus: 106-111: ed rpt of 'tertia die' needed. Tenor; no further discrepancies. Contra secundus; 101-105: ed rpt of 'tertia die' needed.

Sanctus (Trent 89 ff. 288v-290r, unicum, DTÖ VII inventory no. 695).

[Superius]; 1: as in previous movements there is a large gap between the clef and m sign and the first note, probably for a majuscule initial / 23: 1 has sharp, and 2 is corrected from E with downward diagonals on either side of the notehead / 29: b ind before 28,3 / 38: 2 is G but looks uc, & 6 has b / 46: 5 is col, which looks ambiguous in view of the preceding minor color / 47: 2 om (conj supplied) / 49,2: corr from C by partial erasure of ligature oblique / 75: 1 added roughly as a correction / 104-105: these final breve rests in a multiple rest group are crossed through / 161: b ind before 160,1 / 209: entered on a short end-of-stave extension / 221: natural ind as sharp before 221,1 / 233-234: written over an erasure.

Contra primus; 11: 3 & 4 are dtd-m & sm (emended for the sake of consonance) / 17,4-21,1: this passage is added in a compressed fashion over an erasure, & 19,5-20,2 are not col / 21: cs given over rest instead of 1 / 25: 3 F / 40: erased upper D sm follows 4 / 45: rest om (conj supplied) / 46: likewise / 50: 1 om (conj supplied) / 147: b ind before 146,1.

Tenor; the same scheme is followed as in previous movements, with the flagged semiminims also appearing here at 34, a double custos at 36, and another at 157.

Contra secundus; 1: the b sig is om throughout (conj supplied) / 23-24: this lig has an upward tail, erroneously making these two notes sbr / 37: 1 is poorly written & looks colored / 39: b ind before 39,1 / 51: 2 has sharp / 54: 1 has b / 55: 1 B (below) / 56: a superfluous sbr rest follows 1, & 2 is B (below) / 57,3: natural ind by sharp before 57,2 / 73-83: these final measures of the first section are given on an additional half-stave at the bottom of the first opening / 121: 1 B / 173: natural ind as sharp before 172,1 / 182: natural ind as sharp before 181,1, & 182,2 is written on a short end-of-stave extension / 194: 2 E (emended for the sake of consonance

and also wordsetting) / 219: 1 corr from col err / 228-256: the final portion of this voice is given under the Tenor on the opposite page due to lack of space. Pointing-hand signs in both places indicate the continuation.

Underlay; fully texted in the Superius, partially texted in the Contra primus, and with sectional incipits in the Contra secundus plus a few internal cues. The Tenor only has its French incipit for each section. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: '[S]an-' (given as 'Sanc-') under 1-2,1 / 9: '-ctus' given as '-tus', & 'san-' given as 'sanc-' / 13: '-ctus' (given as '-tus') under 12,5-6 & 'san-' given as 'sanc-' / 21: '-ctus' (given as '-tus') under 20,5 / 31: '-nus' under 30,6-31,1 / 33-35: 'Deus' under 33,1-4 / 43: '-oth' under 42,2-4 / 45: 'sunt' under 48,1-2 / 49-53: 'celi' under 49,3-50,2 / 58: 'glo-' under 59,1-2 / 59-61: '-na' under 60,4-61,1 / 62: 'tu-' under 62,2-3 / 67: '-a' under 66,6 / 69-74: 'Osanna' under 69,1-71,1 / 76-80: 'excel-' under 76,1-77,1 / 83: '-sis' under 82,4-6 / 84-98: 'Benedictus' under 84-91 / 108-110: 'venit' under 109,2-5 / 112-116: ed rpt of 'venit' needed / 124-156: 'in nomine' under 124-126,1 / 160-178: 'Domini' under 160-163,1 / 186-214: 'Osanna' under 186-190,1 / 221-243: 'in excel-' under 221,1-223,1 / 256: '-sis' under 255,4-5. Contra primus; 1-9: 'Sanctus' is given under the first stave for this voice with no regard for word placement / 9-13: 'Sanctus' under 14,1-15,1 / 22-32: 'Dominus' under 22,1-24,1 / 32-35: 'Deus' under 28,1-2 / 36-43: 'Sabaoth' under 36,1-38,2 / 44: 'Pleni' under 42,2-43,3 / 46: 'sunt' under 49,1-3 / 67-73: 'Osanna' under 67,1-68,6 / 106-110: ed rpt of 'qui venit' needed / 186-220: 'Osanna' under 186,1-189,2 / 232: 'ex-' under 235,1 / 245-256: '-celsis' under 253-255. Tenor; no further discrepancies. Contra secundus; 67-74: 'Osanna' under 67,1-68,5 / 111-116: ed rpt of 'qui venit' needed.

Agnus (Trent 89 ff. 290v-292r, unicum, DTÖ VII inventory no. 696).

[Superius]; 1: the m sign is om, and as in previous movements there is a gap between the clef and the first note, probably for a majuscule initial. The Contra primus has a similar but smaller gap. / 10: an erased sm A follows 10,2 / 16,2: natural ind by sharp under this note / 34,3: corrected from m by erasure of an incorrect upward tail / 55: 1 has sharp / 79,1: poorly written / 83: b ind before 82,1 / 144: natural ind by sharp before 144,1 / 153: natural ind by sharp / 173: b ind before 172,1.

Contra primus; 10: b ind before 10,1 / 34,3: natural ind by sharp under 34,2 / 58: 1 not col / 73: natural ind by sharp / 124: likewise / 128,2: natural ind by sharp before 128,1 / 167,1-2: this lig has no upward tail, which makes both notes br / 174: b ind before 173,1.

Tenor; the same scheme is followed as in previous movements, with the flagged semiminims also appearing here at 34, a double custos at 36, and another at 99. At 84-89 a short stretch of the second-section Tenor is om. This is easily reconstructed with reference to previous movements / 97-99: only two br rests are given here (three are needed).

Contra secundus; 1: for the first section, the b sig is only given on the first stave (1-26) / 10: b ind before 10,1 / 35: natural ind by sharp before the first rest in this measure / 64: 1 G (above) / 87: natural ind by sharp / 110,1: there is an erased br D under this note / 146: natural ind by sharp before 145,1.

Underlay; fully texted in the Superius, with sectional incipits in the two Contras plus a couple of internal cues in the higher Contra. The Tenor only has its French incipit for both sections. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-5: 'Agnus' under 1-2,1 / 7-15: 'Dei' under 5-6 / 16: 'qui' under 8,2-3 / 17-19: 'tollis' under 9,3-4 / 19-23: 'peccata' under 10,8-11,3 / 23: 'mun-' under 13,2-4 / 24: '-di' under 14,7 / 26-30: 'miserere' under 16,1-17,1 / 31: 'no-' under 27,1-2 / 35: '-bis' under 34,3-4 / 39-44: 'Dei' under 40,2-3 / 49-51: 'tollis' under 47,5-48,3 / 51-53: 'peccata' under 52,1-3 / 53-54: 'mundi' under 54,1-3 / 58-63: 'miserere' under 59,1-61,1 / 64: 'no-' under 64,3 / 67: '-bis' under 66,4 / 68-73: 'Agnus' under 68 / 74-89: 'Dei' under 75,1-2 / 100-102: 'tollis' under 99-100,1 / 105-112: 'peccata' under 105,2-106,2 / 114-120: 'mundi' under 111,2-112,1 / 128-150: 'dona' under 128,1-129,1 / 153-170: 'nobis' under 153-155 / 186: '-cem' under 185,1-2. Contra primus; 1-14: 'Agnus Dei' entered under the first stave with no regard for positioning / 40-45: 'Dei' under 43-44. Tenor; no further discrepancies. Contra

secundus; 5: the opening incipit is given as ‘qui tollis’, but this seems better if moved to 17-19 and replaced at 5-6 with the editorial text ‘Agnus’.

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Structure

The Tenor cantus firmus of this cycle is the first strain of the only known Lai in fifteenth-century musical sources, *De cuer je soupire* from Dijon 2837.³² The opening of the Lai is altered to omit some repeated values, and its mensuration is changed thus: first sections in the Mass give the cantus firmus in augmented dotted-C, and second sections give the cantus firmus in a different rhythmic form but in the same mensuration as the outer voices (cut-C). The Tenor’s void flagged semiminims in the first section may be an indicator that augmentation is required. This notational habit possibly originated with English augmented-Tenor works from earlier in the century. The complete parent material was not uncovered until 1974, after which it became apparent that this Lai once had a German-language concordance in Strasbourg 222.³³ All but the first few notes of that copy are now lost, but the existence of the concordance may suggest that the *De cuer* Lai was well circulated. The author of the principal study of Dijon 2837 also noted that the French text may be older than the music. Example 4.7 following gives the Lai, and it may be noted that its accidentalism is also a feature of some of Machaut’s similar pieces. The ending (if it is authentic) also suggests that some form of instrumental accompaniment might have been used in performance; I find the upward leap of a tenth and then a further tone in the last few measures to be particularly unvocal. Perhaps one might imagine an instrument filling in a sixth-to-octave cadence formula at this ending.

³² Transcription in Wright, C., ‘A fragmentary manuscript...’ p. 312, from which our example is adapted.

³³ Strasbourg 222 no. 209, *Ich suffzen von herte* (only the incipit survives in Coussemaker’s inventory).

4.7. *De cuer je soupire* (Dijon 2837 f. 1r);

De cuer je sou-pi-re de doul-lour et d'i-re et plu-re sou-
En si grans mar-ti-re que [je] ne puis di-re ce que mon cuer
vent,
sent. Plo-rer ten-dre-ment doy je voi-re-ment
Car Pi-tie n'en-trent les maulx nul-le-ment
par grans des-con-fort. Ou A-mour se dort ou For-tune au
que je seuf-fre a tort. Ou Dan-gier d'a-cort est con-tre mon
fort de se dars me bles-se, Car plus ay des-tres-se doul-lour et tris-tes-se
sort ou cuer ma mais-tres-se. J'u-ze ma jo-nes-se sans a-voir li-es-se
plus me veult fu-ir, Est-ce tout plai-sir que d'A-mours ser-
en mou-rant mar-tir. Plo-rer et ge-mir ou tous-diz lan-
vir quant ne peut suf-fi-re, Je n'y voy que ri-re quant da-me n'est mi-re
guir ce des maulx le pi-re. Trop a-mer em-pi-re cuer qui le de-si-re
du mal qu'el es-prent, 1. 2. rai-son le re-prent.

All movements of the Mass start with a varied Superius motto, the shortest example of which begins the Agnus. This phrase is the upper voice of a Superius-Contra primus duet which always precedes entry of the lower voices. Not all motto openings have their first cadence on G: the opening phrase of the Sanctus motto cadences on D. Second-section openings are mostly independent from each other, but those in the Kyrie and Agnus are quite similar. Sectional cadences are surprisingly uniform. All are perfect cadences on G, and all have either the same or a similar harmonic formula. At these cadences the Contra secundus has a bass-like role and these are the only occasions throughout where it descends to low G. Otherwise this voice fulfils a mixture of filler-part and bass-like functions, and although it frequently descends to B flat there is no active use of lower A and G in continuous textures. The short cantus firmus is manipulated as follows: a verbal canon directs the performer to repeat the theme starting a fifth higher from where it left off, and to ignore any opening rests. What results in each section is a fourfold statement of the cantus firmus, with each starting-point being a tone higher than the previous one. The Tenor has fourths against the Superius, and where it cannot perform its normal downward 'Tenor function' in sixth-to-octave cadences that role is normally provided by the Contra primus. The few surviving antecedents and comparable pieces using this type of Tenor seem to be English in origin.³⁴

³⁴ These are nos 34 & 66 in [John Dunstable, Complete Works](#). No. 34 is a three-part piece with a five-note Tenor that repeats by rising a tone with each statement, and no. 66 is an isolated Tenor part which looks isorhythmic and is accompanied by a matrix. This Tenor repeats four notes in rising and falling successions. While the continental repertory included 'riddle' Tenors as in Busnois's *Maintes femmes* and the Ockeghem *Ut heremita solus*, these examples both postdate 1450.

Later in the century, Josquin used a similar cantus firmus method in his *Missa L'homme armé super voces musicales*. Throughout the *De cuer* Mass the Tenor has two problems. Firstly, the transposition cannot be consistent between all statements due to clashes that would be caused with the outer parts. Secondly, those outer parts are very well supplied with accidentals and the function of some of these is unclear; a few may only be cautionaries. I have tried to add accidentals to the Tenor and the outer parts so that no sounds alien to the generally accepted sound of mid-fifteenth-century music result. Even so, this Mass has some extremely strange progressions. I will examine some of these below, for now merely directing the reader here to the *Contra primus* at Kyrie 13-14 (which leaps up a diminished fifth despite being temporarily the topmost voice in the texture). The following table gives the pitches of the cantus firmus in each statement, omitting all values which repeat pitches. The shaded cells and numbered annotations given following the table help to clarify where consistent accidentalisation of the *De cuer* melody seems inadvisable, and why this might be so. Measure numbers are in the second column, and ficta accidentals are bracketed (with “n” signifying a natural).

Table 1. Cantus firmus accidentals in the *Missa De cuer*.

		G	A	G	Bb	A	G	A	G	F	D	E(b)	D	Annotations
Kyrie A	5-19	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
	21-35	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
	37-51	B(n)	C	B(n)	D	C	B(n)	C	B(b)	A	G	G	F	1
Kyrie B	53-67	C	D	C	E	D	C	D	C	Bb	G	A	G	2
	70-96	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
	100-126	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
Et in terra	130-156	B(n)	C	B(b)	D	C	B(n)	C	B(b)	A	G	G	F	3 1
	160-186	C	D	C	E	D	C	D	C	Bb	G	A	G	2
	21-35	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
Qui tollis	37-51	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
	53-67	B(n)	C	B(n)	D	C	B(n)	C	B(b)	A	G	G	F	1
	69-83	C	D	C	E(b)	D	C	D	C	Bb	G	A	G	2
Patrem	122-149	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
	158-185	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
	194-221	B(n)	C	B(n)	D	C	B(n)	C	B(b)	A	G	G	F	1
Et resurrexit	230-256	C	D	C	E	D	C	D	C	Bb	G	A	G	2
	21-35	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
	37-51	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
Sanctus	53-67	B(n)	C	B(b)	D	C	B(n)	C	B(b)	A	G	G	F	3 1
	69-83	C	D	C	E	D	C	D	C	Bb	G	A	G	2
	122-149	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
Benedictus	158-185	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
	194-221	B(n)	C	B(b)	D	C	B(n)	C	B(b)	A	G	G	F	3 1
	230-256	C	D	C	E	D	C	D	C	Bb	G	A	G	2
Agnus A	5-19	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
	21-35	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
	37-51	B(n)	C	B(n)	D	C	B(b)	C	B(b)	A	G	G	F	4 1
Agnus B	53-67	C	D	C	E	D	C	D	C	Bb	G	A	G	2
	70-96	G	A	G	Bb	A	G	A	G	F	D	E(b)	D	
	100-126	A	Bb	A	C	Bb	A	Bb	A	G	E	F	E	
Agnus B	130-156	B(n)	C	B(b)	D	C	B(n)	C	B(b)	A	G	G	F	3 1
	160-186	C	D	C	E(b)	D	C	D	C	Bb	G	A	G	2

Annotations and comments on shaded cells:

All eighth shaded Bb pitches marked 1: the editorial B flat is to avoid the Tenor melodic progression C B natural A F G F at cadences on F, which would sound tritonal and in several places marked would cause problems with B flats in the other voices. This applies to the Tenor B flats in the F cadences to all third statements.

All shaded fourth pitches marked 2: regarding fourth statements throughout, on only two occasions can the transposed fourth-statement Tenor begin C D C Eb (in the Et in terra and the second Agnus section). At all other instances a preponderance of E's in the outer voices not signed as flats seem to prohibit Tenor E flats at these points.

All shaded third pitches marked 3: these are third-statement pitches where the verbal canon would seem to demand B naturals, but where the outer parts perhaps suggest B flats in the Tenor. For example, at Kyrie 139 the lower Contra seems to need an editorial E flat (making B natural in the Tenor problematic) and at Agnus 139 the Contra primus has a B flat at this point in the cantus firmus. At Credo 58, the Superius has a written flat above the Tenor B in question.

The single inverted cell which is the sixth pitch in the Agnus, marked 4: another third-statement problem at Agnus 47-48 stemming from the fact that B natural (as demanded by the verbal canon) would be impossible here since both upper parts contain F's and also seem to need ficta E flats. B natural also seems inadvisable because the Superius in Agnus 46 has a B flat).³⁵

It can be seen from the above explanations that the performer of the Tenor was faced with some difficulty if he was to avoid simultaneous false relations and other types of dissonance with the outer parts - particularly in the third statements of the cantus firmus beginning on B. But despite these transposition problems the Mass may easily have been performable amongst a group of singers where one might have signalled to the other "Superius singer(s) aim to flatten the following cadential B / E" using solmisation signs or something similar. Therefore - if only by the upward or downward slope of a flat hand - the Tenor would know what the other parts were going to do. Which - incidentally - is a fair reason for suspecting that this Tenor would have been vocalised rather than played on an instrument; there might be a degree of spatial separation between singers and a slide-trumpet or organ player which might impede such communication. Another argument in favour of vocalisation is that the Mass Tenor is rhythmically different from the texted Lai; I doubt whether the cantus firmus could effectively carry its parent song's opening words.

Amongst the outer-voice accidentals there seems to be a tendency in the Trent 89 copy to sign an accidental for a B or E a few notes before that accidental is actually needed (a sensible procedure) but in other places some manuscript accidentals definitely seem incorrect. For example, in the Superius at Credo 81 the last note has a flat in Trent 89, which would create an unpleasant diminished progression in what is otherwise a perfect cadence formula. More mysteriously, one finds accidentals that look ambiguous. For example, the sharp in the Kyrie Superius at 7 might perhaps equally be interpreted as a cautionary for the forthcoming Superius E at measure 8 (strictly speaking, F sharp at 7 is not essential). Likewise, at Credo 109 Trent 89 has an E flat which ends a Superius duet passage - but the same passage is anticipated exactly in the Contra secundus a few measures previously (96-100) where no E flat is given and indeed none seems necessary. Other passages like these occur, making this Mass quite difficult to edit and tending to emphasise Gottlieb's rather extreme following comment. "Everything concerning accidentals and key signatures is so extraordinary in this Mass that it should not be taken as a basis for general conclusions".³⁶ This Mass does break many rules, but not all of them - and where it does so there seems to be the good intention of providing a varied and interesting

³⁵ I offer my version of the Tenor with the caution that things can of course be done differently, but with this Mass there are so many other small problems with outer-voice accidentals that a version of the transposing Tenor causing the least possible hiatus seems the best option.

³⁶ Gottlieb, *op. cit.* p.68.

setting for the Tenor.³⁷ Below I give what I consider to be the most arresting passages from the point of view of partwriting and accidentals, taking into consideration that sustained constructs on E (with B natural above) are quite common in this Mass which otherwise has G finals with flat signatures. But not even these signatures are consistent. Some in the lower voices are undoubtedly omitted by mistake, but I attempt to make at least half a case here for the first section of the Kyrie lacking its flat signature. Horizontally ‘partial’ flat signatures exist elsewhere.³⁸ With the Kyrie first-section Superius featuring B natural as much as B flat, it might have made sense to the composer to begin this movement by not automatically flattening every Superius B. However, which movements were completed first is a matter of question. The most alarming moment in this Mass is probably where the Contra primus leaps an augmented fourth upwards in the first Kyrie (see the example below). The composer might have done differently, perhaps making 13,4 in the higher Contra G instead of E. But perhaps this did not occur to him.

4.8. Missa *De cuer*, Kyrie, 9-14;

The image shows a musical score for a Kyrie, measures 9-14. It consists of four staves. The top staff is the Superius part, starting with a treble clef and a sharp sign (#). The second staff is the Tenor part, starting with a treble clef and a flat sign (b). The third staff is the Alto part, starting with a treble clef and a flat sign (b). The bottom staff is the Bass part, starting with a bass clef and a flat sign (b). The lyrics are: "ne, e - le - y - son, -ter - ne, e - le - y -". There are various accidentals and phrasing marks throughout the score.

³⁷ Other examples of fifteenth-century pieces which include remote accidentals (such as A flat and D flat) are rare. Schedel no. 85 (*Que me fault*) has signed A flats and requires some editorial D flats, and Strahov no. 198 (*Vox dilecti mei*) is a four-part piece where the Superius starts on B and which seems to require an unusual concentration of editorial sharps throughout. Possibly this piece once had signatures with sharp signs, and it may be a chant setting (a Gradual, Offertory or Respond?) lacking its *Ego dormio* intonation.

³⁸ By horizontally ‘partial’ signatures I mean multisectional works with flat signatures that appear *after* their first section gets under way. For example, the Gloria of the Trent 89 “02” Mass (see p. 286 of this edition, where I have standardised the signature throughout the whole movement for practical purposes) and the Credo and Sanctus of the Missa *Salve Regina* in Mu 3154 (no. 156) where the Tenor requires a periodic flat for its cantus firmus transpositions. I have reconstructed the fragmentary Gloria and Sanctus of this Mass, and the Gloria appears in my article ‘Reconstructing a fragmentary Gloria’ in PMM 4 (1995), pp. 149-184.

Similarly, a single accidental (as in the Contra primus below) can colour a passage unexpectedly.

4.9. Missa *De cuer*, Kyrie, 128-137;

In general, one of the important premises of this description is that this Mass was probably performed with an absolute minimum of simultaneous false relations. But in the following example the outer-voice decorative values at the end of Gloria measure 58 make it likely that here (at least) such false relations might have been unavoidable. Strictly speaking the outermost voices have brief consecutive octaves here, and I do not think it would have occurred to the Contra secundus singer(s) to sharpen an F at 58 to accommodate the Superius. If the composer had made the third beat in Contra secundus, 58 a semibreve on G then the problem in the following example would not occur. But here a defective reading might be to blame rather than the composer.

4.10. Missa *De cuer*, Gloria, 57-62;

In the same section of the Gloria there arises a similar problem to the one encountered in the first of this batch of examples. In Example 4.11 the Superius reaches a cadence on E flat at 77, and in measure 78 the two lower voices have D against which the Superius has an A. Either we tolerate the leap of a diminished fifth in the Superius here, or the first A in Superius 78 has to be flattened - which in turn creates a temporary vertical diminished fifth against the two lowest voices.³⁹

³⁹ Readers here may question the editorial avoidance of a diminished fifth here while I tolerate such a progression in the Kyrie Contra primus at 13-14. My answering plea is that the Superius voice in Example 4.11 is a melodic part, whereas the awkward Contra primus leap in the Kyrie is only a part of a passing melodic gesture in an otherwise supporting voice.

4.13. Missa *De cuer*, Credo, 21-26;

21

-um. Et in u - num Do-mi - num, Jhe sum Chri - stum, Fi - li - -li - - um. ...Et ex Pa - tre na - tum an - te o - mni - a

Du cuer

...Et ex Pa - tre na - - tum an - te o - mni - a

A similar brief dissonance occurs between the Tenor and Contra secundus at measure 33 in the same movement. In terms of the typical twenty-first-century pianistic or computer sound-card method of hearing fifteenth-century transcriptions neither of these passages sound particularly convincing. However, since singers tend to soften dissonance both might pass without further editing. Likewise, at Gloria 65 the outer parts have some animation against the Tenor's extended B but here no noticeable dissonance occurs. We must simply get used to a fifteenth-century musician using B natural as a brief pedal point (which does not happen very often).

A host of smaller features tend to place this Mass somewhere around the mid-century and definitely not much later. Duple sections are written in a particularly simple style with occasional appearances of the rhythm minim/minim/semibreve (as sometimes found in Binchois). Occasionally one finds a four-part construct without a third (Gloria, 171) and on other occasions cadence-progressions involving diminished intervals occur (Gloria, 38-39 and Sanctus, 76). At Kyrie 28-29 the composer commits what would now be regarded as consecutive octaves since his outer parts each move from F to C in contrary motion, and at Kyrie measure 41 the Superius has a temporarily dissonant A against the G of both Contra voices. Equally clumsy partwriting between the two upper voices also sometimes occurs: see the similar passages at Gloria 206-207 and Agnus 144. Weighed against these features I also find a fertile harmonic imagination (with much use of constructs on E flat and B flat), interestingly florid passages in the upper voices (see Agnus, 57) and equally interesting halving of the harmonic pace with syncopation in breves (see Sanctus, 243 and Agnus 172). Similar reduced-pace syncopation in breves is also used to close a Gloria duet which otherwise partly proceeds in doubled harmonic pace (Gloria 84-122). Notably, the final Agnus section features some upper-voice imitative work against sustained notes in the lower voices (74-78). Add to these features the lushness of much of the fully-textured work and unpredictability of accidentals and we have a work of compelling fascination. I would not place this in the top league of admirable fifteenth-century Masses, but it certainly has a special place in the development of works which transform their cantus firmus melodically.

Readers will probably notice that so far I have almost completely avoided mention of rhythmic style. This is for a special reason, namely that the Missa *De cuer* is a fairly static and unchanging piece. After the composer has displayed his cleverness with typical O-mensuration coloration patterns, small values and pedal-point writing against the cantus firmus he varies his movements following the Kyrie relatively little. The latter examples seem to illustrate his quite varied rhythmic manner quite well. All sections contain short trio or duet passages which link cantus firmus statements, and the three central movements feature some animated duet writing. Short sesquialtera passages appear in some duets, but there is little else in rhythmic terms to differentiate the movements of this extended work. Triple sections tend to repeat similar material. The ends of cantus firmus statements are always taken as cues for strong cadences on the Tenor degree concerned, and between these cadences listeners will notice the reappearance of the following devices in several triple

sections; movement over a Bb Tenor “pedal” that sometimes features Eb-Bb progressions, imitative triadic work on C, and constructs on E which open out into constructs on C.

There are also some general features which are a little curious. Firstly, the composer tolerates temporarily exposed fourths at places where more fastidious musicians might not write them (see the Gloria Contra primus at 20, the Sanctus introductory duet at 18 and the full-section Sanctus at 54). In one cadence he seems to allow seconds between upper voices since both are separately consonant with the Contra secundus (see Agnus 128-130). Add to this the behaviour of the Superius (which tends to have wide leaps and sometimes uses voice-exchange with the Contra primus) and also the moderate floridity of the top voices in certain passages and something begins to become apparent: if this is a central-tradition Mass then it is not quite like most others of its kind.

Much spadework in looking closely at this cycle has been done by James Cook, whose findings are as follows. It seems that this Mass was probably produced by an English-trained musician, for the following reasons. Firstly, its nine-verset Kyrie trope text with the textual split after the sixth verset is typical of English cyclic troped Kyries rather than continental ones. Secondly, his comparison of the *Orbis factor* trope in English and continental sources shows that the version used in this Mass leans slightly more towards that in manuscripts of the York rite. Thirdly, the dimensions of the troped Kyrie in relation to the larger movements of the cycle seem typical of the layout of English cyclic Masses.⁴⁰

Further in the direction of determining origin, Cook cites the textual telescoping as an English trait along with the mensural change immediately before the third Agnus, and he also identifies the size-plan of two related outer movements and three related inner movements as possibly English. But where I find his arguments particularly convincing is in his extended examination of this cycle’s Superius leaps, melodic clichés and florid passages.⁴¹ These show that many of the features of the upper voices in this Mass are related to melodic moves that are also found in works by Frye, Plummer and their insular contemporaries.

Given Cook’s arguments, another feature that seems to fall into place is the degree to which this Mass features constructs with accented sixths, which are surely an English device. Apart from fully-scored passages where simple sixth-accented triadisms in the Superius occur (Gloria 179-180 and Credo 162-163), typically Anglophile triadic work occurs in imitation between the upper voices (Gloria 43-44) and in one full-textured passage the lower voices have an odd progression where a sixth sounds temporarily exposed (Kyrie 158-160). Some English four-part pieces of the same period tend to feature similarly awkward vertical moments with sixths.⁴²

These discoveries concerning the probably English-trained composer pose almost as many questions as they answer. Firstly, since the duple sections use cut-C can we regard that mensuration use as authentic? In this case, the answer is possibly yes since these sections are simply written and the equivalent O semibreve=cut-C breve seems to work well. However, so would the arguably ‘English’ O-C use of O dotted breve equalling one long of duple sections using uncut C.

Secondly, is there anything else in musical sources which might back up Cook’s arguments concerning an English-trained composer? Again the answer is probably yes, but it is linked to a fairly uncommon trait in this Mass which I will describe in due course. Thirdly, how might such a work have entered the continental repertory? Current knowledge admits the existence of five or six named Englishmen who are known to have worked for continental patrons, these being Morton, Hothby, Tyk, Robertus and Galfridus de Anglia and

⁴⁰ See Cook, *op. cit.*, I, pp. 194-196, 201-202, 228, 239 and 248.

⁴¹ *Ibid.* pp. 286-293.

⁴² The *Ave Regina celorum* setting in *Ritson* (no. 57) is a piece which features one or two such uncomfortable passages. See Sandon, N., Lane, E. & Bayliss, C. (eds), *The Ritson Manuscript: Liturgical Compositions, Votive Antiphons, Te deum* (Antico, 2001) pp. 16-18. So too does the textless (and probably English) piece from *Trent 89* published in *Ex Codicis II.I* pp. 56-58.

perhaps a certain ‘Seggar’ or a similarly-surnamed man who may be identical with the previous Robertus. There must have been more, and there may have been English-trained French singers and composers who returned to their homelands much as John Vaux (the ‘Pycard’ of the Oldhall manuscript) seems to have worked in England. The following section on numerology shows that this Mass seem to make much of the number 31, which might connect it to the Burgundian Order of the Golden Fleece. If that is the case, then the careers of some of the founder members of the Order show that contacts between England and the Low Countries gave plenty of opportunity for both singers and music to cross the seas.

One founder member who was painted by Jan van Eyck was the redoubtable Baudouin de Lannoy (1388-1474), sometime Burgundian ambassador to Henry V. His brothers Guillebert and Hugo were captured at Agincourt. The later careers of these men span such events as involvement in the marriage negotiations between Humphrey Duke of Gloucester and Jacqueline of Brabant, and a journey to Muscovy to help fight against the Tartars. It is perfectly conceivable that trade interests as well as cultural exchange allowed for an Englishman to take up benefices in the Netherlands towns, and perhaps to write music for Burgundian or other Low-Countries patrons. We can add to this that English-style pieces were known in Bruges, since the Trent 92 motet *O sanctissime presul* is dedicated to the local saint (Donatian), and its texts and cantus firmus ensure that this motet would not be of much practical use anywhere else.⁴³ Additionally, it seems to have a sophisticated number-scheme which is of considerable interest since there are precursors in Dunstable’s music and the Missa *De cuer* itself may also have numerical organisation. The various journeyings of Binchois, Dunstable and possibly Leonel too amidst the lands connected by English military expansion leave us plenty of opportunity to suspect that these were not the only English musicians abroad at the time. There simply must have been more, particularly in view of the massive international attendances at the Constance and Basle church councils.

To return to my previous question about similar pieces, additional evidence of English-influenced music similar to the *De cuer* Mass is provided by one piece in Trent 89 itself, although the necessary signs are at first hard to detect due to miscopying. In this respect, one of the so far unmentioned features of the Missa *De cuer* is the composer’s tendency to dovetail duets with independent-sounding material (so that the continuation sometimes merely sounds like any series of notes which the composer did not try particularly hard to find). It is true that the series of little duets which end at Credo 110 echo each other’s endings, but at 112 follows a Superius entry unrelated to previous material. To my ear this sounds melodically arbitrary. Likewise, the Benedictus also features duet echoes followed by independent Superius material, and the Superius at Sanctus, 221 gives another such melodically independent-sounding entry. Also present in other works of probable English origin, this idea that fairly meandering duet episodes ‘must somehow continue’ was not one taken up on the continent in the periods of imitative polyphony and studied counterpoint. But in England it probably survived until early Tudor times.⁴⁴

By a stroke of good fortune Trent 89 preserves a single English-looking work which has this feature along with several other traits that occur in the Missa *De cuer*. This is the anonymous four-voice *Regina celi* setting on ff. 127v-129r, which survives in a badly mangled and confused version. Here I list the essential copying anomalies which need to be recognised in order to make a decent transcription; the upper parts on both page-openings are swapped round. No flat signatures are given, and experiment shows that the texture works best with a single-flat signature in all voices. Also, the ‘Tenor’ is actually the lowest voice - a type of texture found in other English pieces but rarely in continental mid-century four-part works.

Reasons for considering that this might be an English work are as follows. It does not use the well-known *Regina celi* chant and the Tenor does not look derivative either. It may therefore be like many of Dunstable’s

⁴³ Published in Strohm, Music in Late Medieval Bruges pp. 215-219, with discussion on pp. 118-119.

⁴⁴ Such duet joinings appear in the Strahov *Gaude flore virginali* setting (which is possibly English, and is another miscopied item like the *Regina celi* in question). They also occur in the Henry Petyr Missa *Sine nomine* (published in Sandon, Lane & Bayliss *op.cit.* pp. 100-114) and an anonymous *Gaude virgo* in the same manuscript (*ibid.*, pp. 85-90).

and Power's shorter devotional pieces in being freely composed. The texture is sparse throughout the first and second of the four sections, with much work in linked duets. These linked duets have melodically independent-sounding joins as described in the *Missa De cuer*. Also as in the *Missa De cuer* the four-part texture contains some constructs without thirds. The two internal sections have the 'error Anglorum' with upper parts using cut-C and lower voices using uncut signatures. Also, there are examples of irregular pre-cadential tactus throughout (i.e. in the approach to an O mensuration cadence the parts have five- and seven-minim measures in two different places). This type of irregularity might also be an English style feature.

My main reasons for alerting readers to this piece are not only the odd vertical texture and the duet configuration; it has a further feature which links it to the *Missa De cuer*. In the course of the first section the Tenor reaches a sustained note on E, and therefore the B's above this E (in a piece with editorial flat signatures) must also be made natural. Further editorial B naturals are needed for the topmost part, in addition to a few editorial E flats in places where B flats occur more often.

I would therefore consider that this piece is also likely to be the work of an English-trained composer like the *Missa De cuer*. In view of his oddly irregular cadences and tendency to write duet-dominated textures, the *Regina celi* composer may be insular. The same could of course apply to the *Missa De cuer* anonymous, although I would not try to make a case for this motet and the Mass being the work of a single man. The two pieces are perhaps too different in type to demonstrate many stylistic affinities.

A single feature of this Mass remains to be discussed. Did its composer know of any similar Mass which he might have been emulating? One answer is that he might have known the Trent 89 *Missa Te Deum* and may have been aware of the number-scheme that it seems to contain. In view of the way that his rather unvarying triple sections proceed, he may well have also known the famous *Missa Caput*. But the *Te Deum* Mass has tripartite layout and manipulates the rhythm of its cantus firmus rather than its pitch. Likewise, however tempting it might be to match up features of these early four-part cycles with the Domarto *Missa Spiritus almus*, few firm conclusions can be drawn in this respect.

Uncovering the musical background of the *Missa De cuer* composer perhaps also starts to dispel a few widely-held theories about English musicians of the Frye generation. Some who worked abroad may have been familiar with the continental handling of cut-C, and may have used it in multisectional pieces. Secondly, the common generalisation of all English-style music of this period as 'panconsonant' is perhaps no longer as true as it once was, given some of the odd partwriting just discussed and the equally strange *Regina celi* setting. Third, along with Henricus Tyk and John Hothby the *Missa De cuer* composer (whether he was born in England or abroad) achieves a sort of style synthesis which is not commonly found and is in fact often difficult to recognise without some really close looking. For those who have not read James Cook's thesis, his arguments regarding English musical training provide a convincing reason for some passages in this Mass which look like Anglicisms - such as the imitative floridity at Credo 16-17, the frequent colored dotted values in the Superius, and the linked duets previously mentioned.

Finally I recommend this Mass to potential performers for two reasons; its imaginative accidentalism and the sheer beauty of sound in its more extended moments. Those who do not have the time to perform the whole work should at least sample one triple section, and the final Agnus section or the second section of the Sanctus.

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Numerology

This very formally structured Mass is exactly the sort of piece where one expects to find uses of number that look deliberate. In terms of tempora the two outer movements are identically sized (186 transcription outer-voice measures each, split into first and second sections of 67 and 119 measures). The three inner movements

are bigger but form another identically-sized set (256 measures, split into first and second sections of 83 and 173 outer-voice measures).

In terms of movement size percentage there is an “arc” with the following successive figures: 16%, 22% three times, and then 16% again. Regarding overall movement sizes, the three inner movements make up 66-67% of the total outer-voice measures and the outer movements provide the other 32-33%.

Three things seem important here. Firstly the split between the two movement groups is roughly 66-33%. Secondly the three inner movements each have tempora totals of 256, which is part of the additive sequence 1,2,4,8, etc. More importantly, the identical tempora sizes of the outer movements (186) is divisible by 31 ($186 = 31 \times 6$). I shall display further interesting connections with the number 31 below.

The Tenors in the Kyrie and Gloria are identical apart from the rests given before and in between phrases. The remaining movements have Tenors which join some of the repeated same-pitch notes in the former Tenors' second sections. Therefore while the Kyrie and Gloria respectively have 60 and 64 notes each for their first and second sections, the remaining movements have 60 and 52. Otherwise the rests given for the Tenors in the latter movements vary, but their basic form is the same. I suspect that both sets of second-section Tenors (with 64 and 52 notes each) are not relevant for number investigation, so for my purposes only the second sections of the Kyrie and Gloria Tenors will be taken as authentic. Having hopefully disposed of the Credo-to-Agnus second section Tenors with their joined values, I find the following data.

1. The complete Tenor in each movement (according to the above argument) should equal 60 plus 64 notes, which is 124 (31×4).
2. The total of outer-voice notes in the Kyrie excluding sectional longs is 961 (31×31).
3. The number of notes in the Contra primus of the Kyrie is 341 (31×11).
4. The number of breves in the Kyrie Tenor is 31.
5. The total of Superius notes in the Et in terra section is 309 (very nearly 31×10).
6. The number of notes in the second section of the Gloria is 713 (31×23).
7. The total of Contra primus breves in the first section of the Gloria is 31.
8. The total of the outer-voice notes in the Credo's first section is 745 (very nearly 31×24 , which is 744).
9. The number of outer-voice notes in the Sanctus is 1268 (nearly 31×41 , which is 1271).
10. The total of Superius and Contra primus notes in the same movement is 993 (nearly 992, which is 31×32).
11. The number of Superius and Contra primus notes in the second-section Agnus is 311 (nearly 310, which is 31×10).
12. The total of semibreves in the Contra secundus of the second-section Agnus is 31, and the total of Contra primus breves in the same section is also 31.
13. The total of longs in the whole of the Agnus for the Contra secundus is 31, and the total of Superius semiminims in the same movement is also 31.
14. The number of Contra primus notes for the whole of the Agnus is 314 (again, close to 310).

It should be noted that in addition to the Tenors, the outer voices seem to display some connection with 31 in every movement. I also find it particularly interesting that the proportion of 31 x 31 which seems to be expressed in point 2 above finds a parallel in the Missa *Beati Anthonii* (see p. 702 in this edition) which also features similar number patterns. So does the Missa *Te Deum* described earlier in this instalment, since the total of notes in its Agnus (excluding the movemental final longs) is also 31 x 31 (961).

I therefore suspect that the Missa *De cuer* was another work intended for the ceremonies of the Order of the Golden Fleece with its 31 members. Quite why these three Masses seem to display related number does not seem to be explicable in any other way. If my posited connection is correct, it would also be interesting to know how such works were ordered or commissioned, if in fact commissioning was the cause of composition. Possibly some of these works were unsolicited and were merely an attempt to curry favour, much as with Obrecht offering the Pope his *Inter preclarissimas* motet. Likewise, it would be interesting to know more about the *De cuer* composer. As a probably English-trained musician, the works of Dunstable and their use of number may have been part of his personal experience. How fitting would it be, therefore, if such a man wrote a Mass for the Duke of Burgundy's chivalric order which seems to reflect "31" much as a cut-glass prism reflects and colours sunlight.

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25. Touront; Missa *Mon oeil*

Kyrie (Trent 89 ff. 290v-292r, unicum, DTÖ VII inventory no. 682).

Text; the Tenor cantus firmus of this Mass seems to be lost, but is reconstructable owing to what looks like clear presentation of repeated parent material throughout. It was probably the Tenor of a three-voice chanson, one reconstruction of which is in the van Benthem publication listed below. Further, see the section on structure.

[Superius]; 1: the words 'Touront Monyel' are written above the Superius, and after the clef a small gap has been left (probably for a majuscule initial which was never entered). Also the order of voices on the first recto page is as follows: Superius, Tenor, Contra primus and Contra secundus. Normally in this Mass full sections are copied with the Tenor following the two Contras. / 58: 6 is sm / 102: m sign given before stave / 105: a large gap caused by erasures follows 3 / 110: 1 uc / 138,2: written on a short end-of-stave extension / 139,4: corr from col err / 163: b ind before 163,1.

Contra primus; 19: b ind before 19,1 / 33: at the start of the second opening, the m sign O is rptd in the three lower voices / 59: 1 not dtd, and sbr rest follows / 81: 'Duo' ind in both voices / 83,1: written on a short end-of-stave extension / 94: the rest here is written on a short end-of-stave extension / 112: p div follows 2 / 128: rest given as sbr rest / 138: p div follows 2 / 143: 5 not dtd / 162: 2 & 3 are B C (emended to avoid consecutive fourths with the lowest voice).

Tenor; 1: the incipit is given as 'Kyrie Monyel' / 7: p div follows 2 / 22: p div follows 2 / 26: likewise / 33: the incipit is given as 'Tenor Monyel' (in majuscules) & 'Xpe' (in normal script) / 55: p div follows 2 / 60-80: 16 measures of rests are given (21 are needed) / 102-116: 11 measures of rests are e given (15 are needed) / 123: p div follows 2 / 146: written on a short end-of-stave extension.

Contra secundus; 22: 2 dtd for no apparent reason / 111: 2 E / 114: 2 A / 125: 2 D / 126: 1 C (the last two emendations are to avoid a Superius-Ct 2 seventh) / 132: 2 om (conj supplied) / 134: 1 dtd / 144: b ind before 144,1 / 153: b ind before 152,1.

Underlay; 'Kyrie', 'Christe' and 'eleyson' incipits are given in all voices (as reflects the multisectional nature of this Kyrie setting) but incipits are given with more consistency in the Superius than elsewhere. This is one

of the longest untroped cyclic Kyrie settings of its period. Many text repeats seem necessary, and in two instances ‘Kyrie’ and ‘eleyson’ seem best elided. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: 1-5: ‘[K]yrie’ under 1,1-2 / 5-11: ‘eleyson’ under 10,4-11,1 / 12-15: ‘Kyrie’ under 12,1-2 / 15-16: ed rpt of ‘Kyrie’ needed / 17-20: ‘eleyson’ under 19,3-20,1 / 22-25: ‘Kyrie’ under 22,2-23,3 / 26-28: ed rpt of ‘Kyrie’ needed / 28-32: ‘eleyson’ under 31,2-5 / 33-38: ‘Christe’ under 33,1-4, and here and in all other instances ‘Christe’ is given as ‘xpe’ / 38-53: ed rpts of ‘Christe’ needed / 54-57: ‘eleyson’ under 58,3-6 / 57-59: ed rpt of ‘eleyson’ needed / 60-64: ‘Christe’ under 60,1-61,1 / 64-75: ed rpts of ‘Christe’ needed / 75-80: ‘eleyson’ under 79,2-5 / 102-106: ‘[K]yrie’ under 102,1-103,1 / 106-110: ed rpt of ‘Kyrie’ needed / 111-116: ‘eleyson’ under 115,2-4 / 117-127: ed rpt of ‘Kyrie eleyson’ needed / 128-131: ‘Kyrie’ under 117,2-118,2 / 131-133: ed rpt of ‘Kyrie’ needed / 133-137: ‘eleyson’ under 135,1-136,1 / 138-141: ed rpt of ‘Kyrie’ needed / 146-147: ‘Kyrie’ under 138,1-2 / 148-154: ed rpts of ‘Kyrie’ needed / 154-158: ‘eleyson’ under 164,1-166 / 158-167: ed rpts of ‘eleyson’ needed. Contra primus; 15-16: ed rpt of ‘Kyrie’ needed / 22-28: ed rpts of ‘Kyrie’ needed / 40-52: ed rpts of ‘Christe’ needed / 54-57: ‘eleyson’ under 58-59 / 57-59: ed rpt of ‘eleyson’ needed / 64-75: ed rpts of ‘Christe’ needed / 76-80: ‘eleyson’ under 79,1-4 / 84-96: ed rpts of ‘Christe’ needed / 96-101: ‘eleyson’ under 100,1-5 / 116-127: ed rpt of ‘Kyrie eleyson’ needed / 129-132: ‘Kyrie’ under 139,1-2 / 133-137: ed rpt of ‘Kyrie eleyson’ needed, and I have elided the two words for ease of texting here / 138-145: ed rpt of ‘Kyrie eleyson’ needed / 148-154: ed rpts of ‘Kyrie’ needed / 155-158: ‘eleyson’ under 165,1-3 / 158-167: ed rpts of ‘eleyson’ needed. Tenor; 16-17: ed rpt of ‘Kyrie’ needed, and I have elided this with the following ‘eleyson’ / 26-28: ed rpt of ‘Kyrie’ needed / 142-143: as at 16-17 / 152-154: ed rpt of ‘Kyrie’ needed / 163-167: ed rpt of ‘eleyson’ needed. Contra secundus; 15-16: ed rpt of ‘Kyrie’ needed / 26-28: likewise / 29-32: ‘eleyson’ under 31,3-5 / 64-73: ed rpts of ‘Christe’ needed / 84-96: likewise / 97-101: ‘eleyson’ under 99,4-100,2 / 106-110: ed rpt of ‘Kyrie’ needed / 118-127: ed rpt of ‘Kyrie eleyson’ needed / 131-133: ed rpt of ‘Kyrie’ needed / 137-143: ed rpts of ‘Kyrie’ needed / 143-146: ‘eleyson’ under 145-146 / 152-154: ed rpt of ‘Kyrie’ needed / 154-157: ‘eleyson’ under 165-166 / 158-167: ed rpts of ‘eleyson’ needed.

Bibliography; Gottlieb, *op. cit.*, no. 5, van Benthem, J. (ed), Johannes Touront: Ascribed and attributable compositions... vol. I (Koninklijke VNM, Utrecht, 2015) pp. 1-43 (edition, with analysis in foreword material).⁴⁵ Mitchell, The Paleography and Repertory..., I, pp. 161-174 (analysis) & II, pp. 629-724 (edition); Leverett, A. ‘Song masses in the Trent Codices: the Austrian connection’ in EMH XIV (1995), pp. 205-256.

Gloria (Trent 89 ff. 260v-263r, unicum, DTÖ VII inventory no. 683).

[Superius]; 1: the intonation is supplied from Grad Pat f. 180v, and there is a gap before the opening rest (probably for insertion of a majuscule initial that was never entered). / 37,6: entered on a short end-of-stave extension / 63,3-4: Trent 89 reads m m (emended for the sake of consonance) / 125: sharp ind under 124 / 135: p div follows 2 / 145,1: the m sign is given above this note rather than before it / 167: b ind before 165,1 / 201: an erased sbr upper C and sbr rest follow the rest here / 211: dot above 211,2 for no apparent reason.

Contra primus; 41: 1-3 are sm sm m (emended for the sake of consonance) / 52: b ind before 51,2 / 53: natural ind by sharp / 132: b ind before 130,1 / 146: natural ind by sharp / 193: sharp ind in front of 193,1, & b ind before 193,2 / 209: 5 is F below (emended to make a more conventional cadence).

Tenor bassus; 1: this altered name for the Tenor part possibly originates with the scribe noticing that the Tenor has the downward dominant-tonic perfect cadence motion at final cadences instead of the Contra secundus (which more normally has this bass-like role). However, in the third section the Tenor bassus is merely called

⁴⁵ This is probably the best place to thank the author for my free copy of this edition, and also to record the pleasure and helpfulness of several years’ correspondence with Jaap van Benthem regarding Touront and related matters. Even if we do not agree on everything that each other writes, I look forward to further volumes of his edition.

‘Tenor’ / 37: ns / 45: p div follows 4 / 51: dotted for the sake of clarity (so that this breve is not imperfected) / 67: no ‘Tacet’ direction given.

Contra secundus; 22: ns / 35: the cs here serves to indicate entry of the two middle voices / 42: p div follows 2 / 57: likewise / 68-105: 40 measures rest are given, but only 38 are needed / 118-119: Trent 89 reads sbr br, which has been modified since the manuscript incipit here (‘Qui tollis’) is possibly wrong and the adjusted rhythm serves editorial underlay better.

Underlay; almost fully texted in the Superius, but omitting ‘Glorificamus te’ at 22-24 (probably because of bad texting rather than for any liturgical reason) and also omitting ‘Domine Deus, Rex celestis’ (at 37). The two Contras have sectional incipits plus some internal cues, and the Tenor bassus has no incipit for the first section but an opening incipit for the third. Due to the rhythm of the Contra primus at 36-37 (which seems to be asking for the editorial text ‘Unigenite’) I have dovetailed some of the text in the first section so that only the lower voices have ‘Domine Deus, Rex celestis’. Otherwise the lower voices have no problems in being allotted fairly extensive texting, but they seem to need some word repetition in the final section. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 3: ‘in terra’ under 2,2-3,3 & ‘pax’ under 4,3-4 / 8-9: ‘-nibus’ under 8,7-8 / 11-13: ‘voluntatis’ under 11-12,2 / 17: ‘te’ under 16,5 / 19: ‘te’ under 21,5 / 19-20: ‘Adora-’ under 22,2-23,1 / 21: ‘-mus’ under 23,1 / 22-24: ‘Glorificamus te’ om / 30-32: ‘magnam’ under 30,3-31,2 / 32-33: ‘gloriam’ under 32,3-33,1 / 34-35: ‘tuam’ under 33,5-34,1 / 38-40: ‘Unigenite’ under 38,3-39,4 / 40-42: ‘Jhesu’ under 40,3-41,2 / 43: ‘Chri-’ given as ‘cri-’ / 46: ‘-ste’ under 45,4 / 46-47: ‘Domine’ under 46,2-47,2 / 48-50: ‘Deus’ under 48,2-49,1 / 60: ‘Pa-’ under 59,3 / 67: ‘-tris’ under 66,3-4 / 68-77: ‘Qui tollis’ under 68-72,2 / 78-79: ‘peccata’ under 75,2-77 / 80-81: ‘mundi’ under 79,2-80,1 / 85: ‘no-’ under 86,2-3 / 96-97: ‘peccata’ under 97-99,2 / 98-106: ‘mundi’ under 103,3-104,3 / 108-117: the texting here looks compressed and seems to be entered with little regard for word placement / 119-125: ‘Qui sedes’ under 119-123,2 / 127-128: ‘dexteram’ under 127-129,3 / 128: ‘Pa-’ under 130,1 / 135-138: ‘miserere’ under 135-137,1 / 139: ‘no-’ under 139,3 / 145: ‘-bis’ under 144,2 / 149-150: ‘tu solus’ under 149,1-152,1 / 151-152: ‘sanctus’ under 154,1-155,3 / 156-164: as at 108 / 165-169: ‘Jhesu’ under 166,2-167,2 / 169: ‘Chri-’ given as ‘cri-’ / 174: ‘-ste’ under 173,2 / 177: ‘san-’ (given as ‘sanc-’) under 176,5-177,1 / 179: ‘-cto’ (given as ‘-to’) under 178,4 / 197: ‘glo-’ under 196,3 / 198: ‘-ri-’ under 197,3 / 200-201: ‘Dei’ under 200,2-3 / 206: ‘-tris’ under 205,5,-206,1 / 214: ‘-men’ under 212,2-213,1. Contra primus; 37-40: ed rpt of ‘Unigenite’ needed / 68-83: ‘Qui tollis peccata mundi’ is given at the start of the section / 175-187: likewise for ‘Cum sancto Spiritu’ / 179-181: ed rpt of ‘sancto’ needed / 197-207: ed rpt of ‘in Gloria Dei Patris’ needed. Tenor bassus; 175: as with the Contra primus for ‘Cum sancto Spiritu’ / 178-181: ed rpt of ‘sancto’ needed / 197-208: ed rpt of ‘gloria Dei Patris’ needed. Contra secundus; 118: the incipit given here is ‘Qui tollis’. I have changed this to ‘Qui sedes’ to match the upper voices at this point. / 153-154: ed rpt of ‘sanctus’ needed / 198-210: ed rpt of ‘gloria Dei Patris’ needed.

Credo (Trent 89 ff. 263v-266r, unicum, DTÖ VII inventory no. 684).

[Superius]; 1: the intonation is supplied using LU 1997 p. 64, & there is a gap following the m sign (probably for a majuscule initial that was never entered). / 4,1-3: Trent 89 reads sm sm m (emended, since this seems to be part of a borrowed material reference and occurs with the rhythm reversed at Kyrie 4-5 & Credo, 267) / 54,3: the note is sbr with a small “2” written above it (a notational error, since the first of a group of semibreves cannot be altered) / 76,2: corr from col err with “a” (for ‘alba’) written under the note / 78: b ind before 78,3 / 81: at the start of the new opening here, the m sign is given before the stave / 81-102: the rests here are grouped in regular batches but are two breve rests short; the total has been made correct by roughly drawing a two-breve-rest line before the other rests / 110,2: corr from col err / 111: 1 F / 165: entered on a short end-of-stave extension / 192-193,2: likewise / 209: 2 uc / 236,2: corr from col err / 247,1: entered on a short end-of-stave extension / 266,3: corr from col err / 283,2: corr from sbr / 287: an erased m low C follows 1 / 299: erasure follows 2.

Contra primus; 51: ns / 137,1-140,1: this passage is om in the main copy. A sign like a cross with two horizontals and a loop at the top directs the performer to the left margin, where the omission is corrected on a small additional stave with a repeat of the same sign plus the missing notes, and the comment 'ut primus Contra'. 140,2-142,2 occur on both the main stave and the marginal addition, and the missing passage is rptd at the bottom of the page with the loop-like sign again and the comment 'ut supra'. / 171: ns / 226,2: col err / 253: erasure follows 1 / 272: 1-3 are sm sm m / 286: b ind before 1.

Tenor; this movement keeps the same mensuration (O) for the first two sections, but in the second section the outer voices have cut-C. / 32: ns / 35: p div follows 2 / 44: 1 om (supplied from the Kyrie Tenor at 142, since this appears to be part of the cantus firmus) / 50: p div follows 2 / 53: ns / 54 & 55: likewise / 144-147: grouping the 'greater measure' rests into two groups of two here rather than one group of four makes the sectional opening Tenor rests as given in Trent 89 arithmetically correct / 148: ns / 152: likewise / 168: p div follows F / 202: ns / 213: p div follows F / 218: ns / 220: likewise / 244-262: only 6 breves and 1 sbr in 'greater measure' rests are given here. Seven breve rests are needed. / 277: erasure follows 1 / 281: ns / 290: p div follows 1.

Contra secundus; 10: ns / 18, 23 & 24: likewise / 29: congruent sign is uc / 30,1-2: written as a two-semibreve lig with a small "2" over the second note to indicate alteration / 40: ns / 55,3-56,1: om (conj supplied) / 57: 3 & 4 are both m (emended for the sake of consonance against the Tenor) / 67-80: 12 measures of rests are given (14 are needed) / 119: 2 G / 149 & 150: ns / 171 & 179: likewise / 203: b ind before 202,1 / 204,4: written on an end-of-stave extension / 253,1-2: likewise / 272,2-273,1: these two notes are squashed in as a correction / 278: 1 is D above (emended to avoid dissonance with the Contra primus) / 285: 1 is D below (also emended to avoid dissonance with the Contra primus) & the b is ind before 285,3 / 298,6-299,2: written over an erasure / 307-3-309: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits and sparse internal cues in the lower voices (with more in the first-section Contra primus than elsewhere). This extended movement sets the full Credo text, and the lower voices can be given editorial text cues which omit some words and phrases (i.e. at 136-139 'sedet' does not seem to fit in the two Contras). There are other instances throughout like this, which I have partly attempted to resolve by using more note-splits than usual in the two lower voices. Also, this movement presents some difficult moments for deciding exactly where strong accents in wordsetting should lie (for example, at 60-63 where the two upper voices imitate at the distance of a minim and also in some close three-voice imitation at 47-49). This Credo therefore provides a good advertisement for carefully considered underlay, and the experience of editing it persuades me that sometimes the recreation of fifteenth-century music with four texted voices needs to be really meticulous. The main differences between the Trent 89 textung and our own underlay are as follows. [Superius]; 3-5: 'omnipotentem' under 3,2-5,1 / 6-7: 'celi' under 7,5 / 8-9: 'terre' under 8,5-9,3 / 11-12: 'omnium' under 11,3-12,1 / 12-15: 'et invisibi-' under 12,3-14,1 / 16-17: '-lium' under 16,3-5 / 18-23,1: the textung here is compressed and looks as though it was not entered with much care for wordsetting / 21-23: 'Christum' given as 'xpum' / 23-25: 'Filius Dei' under 24,1-25,1 / 25-27: 'unigenitum' under 25,3-26,5 / 31-32: 'ante omnia' under 32,2-33,1 / 33: 'secula' under 33,4-6 / 36-37: 'lumine' under 36,3-6 / 38-39: 'verum' under 38,1-3 / 39-48,1: as at 18-23 / 49: 'omnia' under 49,3-6 / 49-50: 'facta' under 50,1-2 / 51: 'sunt' under 50,8-51,1 / 54-55: 'nostram' om / 55-56: 'salutem' under 55,3-57,1 / 56-58: 'descendit' under 57,3-58,1 / 59-60: 'celis' under 59,1-2 / 61-63: 'Et incarnatus' under 61,1-63,2 / 63-66: ed rpt of 'incarnatus est' needed / 67-70: 'Sancto' under 67,4-68,1 / 70-71: 'Maria' under 71,1-4 / 71-72: 'Virgi-' under 71,1-5 / 74: 'et' under 75,2 / 75-77: 'homo' under 75,4-76,3 / 78-79: 'factus' under 76,5-8 / 80: 'est' under 79,8 / 108-116: 'tertia die' under 108,1-111,2 / 119-124: 'Scripturas' under 119,2-121,3 / 136-148: 'sedet...Patris' under 136-145 / 152-153: 'venturus' under 154,2-155,2 / 155: 'est' under 156,1 / 156: 'cum' under 158,2 / 159-160: 'gloria' under 158,3-159,1 / 165: 'et' under 166,1 / 166-168: 'mortuos' under 167,1-168,1 / 169-170: 'regni' under 169,2-170,1 / 173-178: 'finis' under 174,2-175,1 / 179: 'Et' under 178,1 / 179-196: as at 18-23 / 198-201: 'Patre' under 199,2-200,2 / 205: '-que' under 206,1 / 206-211: 'procedit' under 207,2-209,2 / 218-219: 'adora-' under 219,1-3 / 222-229: 'conglorificatur' under 224,1-226,3 / 236-241: 'Prophetas' under 236,3-238,2 / 248-250: 'catholicam' given as 'katholicam' / 252-254:

‘apostolicam’ under 253,1-254,2 / 254-255: ‘Eccle-’ under 256,1-2 / 261-263: ‘-siam’ under 262,4-263,1 / 264-265: ‘Confiteor’ under 264,1-4 / 266: ‘unum’ under 265,2-266,1 / 267-268: ‘baptisma’ under 266,3-267,5 / 271-273: ‘remissionem’ under 271,2-272,6 / 276: ‘-to-’ om / 277: ‘-rum’ under 276,6-277,1 / 291-293: ‘venturi’ under 292,2-293,1 / 294-298: ‘seculi’ under 294,1-296,1 / 298-305: ed rpt of ‘seculi’ needed / 309: ‘-men’ under 308. Contra primus; 25,2: Trent 89 gives the incipit ‘Genitum’ here, which seems incorrect since this possibly belongs at 43 / 62-66: ed rpt of ‘incarnatus est’ needed / 76-78: ed rpt of ‘et homo’ needed / 148: as at 25, the incipit given here (‘sedet ad dexteram’) seems misplaced / 192-196: ed rpt of ‘vivificantem’ needed / 269: the incipit given here (‘Confiteor’) also appears misplaced, and has been relegated to the rests at 264-268 / 296-205: ed rpts of ‘seculi’ needed / 309: ‘-men’ under 308. Tenor; 148: as in the Contra primus, the incipit given at this point is ‘sedet ad dexteram’. This is perhaps best replaced with ‘Et iterum’ / 263: the isolated single note here at the end of the section has been given an editorial part-word (‘-am’) since no other solution seems practical. Contra secundus; 298-305: ed rpt of ‘seculi’ needed.

Sanctus (Trent 89 ff. 266v-271r, unicum, DTÖ VII inventory no. 685).

[Superius]; 1: there is a gap following the m sign (probably for a majuscule initial that was never entered). / 10,4: corr from col err / 21,4-7: written on a short end-of-stave extension / 44,3-45,1: These notes are om in the main copy, and are given following the first-section Superius with a loop-like sign with horizontals in both places indicating the omission. The small addition after the first section has ‘ut supra’ written with it, and 45,2-3 are duplicated in the additional passage. / 56: the Pleni sunt section starts on a new opening; in the Superius the m sign O is repeated before the stave, and in the two Contras the m sign is also repeated but in the usual places / 62-64: the rests here as written as two semibreve rests, plus one breve rests and another two semibreve rests / 71: the longs in all voices at this subsectional half-close look colored (color is possibly intended here just to highlight the position of the pause intended) / 85: b ind before 85,4 / 95: 5 is either not colored or has a small lacuna on the notehead / 127: the Benedictus trio starts on a new opening, on which the cut-C m sign is repeated at the start of each voice / 140-141,1: probably written over an erasure / 146: 1 uc / 224: 1 & 4 are both m, and 5 is not dtd.

Contra primus; 30: 5 & 6 are both sm / 32,1: corr from col err / 46: an erased m B follows 2 / 86: b ind before 85,5 / 90: it is not absolutely certain here that the mensuration sign reads cut-O rather than cut-C which has been corrected to cut-O. There seems to be little to prevent triple-rhythm interpretation here, even though it makes the modern notation of sesquialtera from 106 quite complex. In contrast, the van Benthem edition uses cut-C for this Contra primus passage. / 94: b ind before the C in this measure / 98-99: the last note in 98 and the first in 99 are om (conj supplied) / 185: 2 col err.

Tenor; 1: the incipit given at 23 is ‘Monÿel Sanctus’; ‘Sanctus’ seems best relegated to 1, and replaced at 23 by ‘Dominus’ / 29: p div follows 2 / 44: likewise / 47: 1 is dtd for the sake of clarity, so that it is not imperfed by the sbr at 48,1 / 55: no ‘Tacet’ direction given / 90: no indication is given of the Tenor being in ‘greater measures’ here other than the differing mensurations in the outer voices / 112: p div follows 2 / rest in 116-126: 8 breve rests plus 1 sbr rest are given here (10 breve rests plus 1 sbr rest are needed) / 127: as at 55 / 220: p div follows 2 / 223: as at 47 / 227: an erased sbr E follows 2.

Contra secundus; 40: 1-3 are notated here in doubled values (br sbr sbr) but only 1 & 2 are colored (the diminution here is possibly just a trick to catch unwary performers) / 95: 3 col err / 121: 1 is D below / 236: rest om (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus extensive partial texting in the trio sections. Due to the impressive length of this movement it seems to require a considerable amount of editorial text repetition, particularly in the Osanna sections. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-5: ‘[S]an-’ (given as ‘[S]anc-’ under 1,1-4 / 5: ‘-ctus’ (given as ‘-tus’) under 4,5-5,1 / 6: ‘san-’ given as ‘sanc-’ / 13: ‘-ctus’ (given as ‘-tus’) under 12,9-10 &

‘san-‘ given as ‘sanc-‘ / 17: : ‘-ctus’ (given as ‘-tus’) under 22,1 / 17-22: ed rpt of ‘sanctus’ needed / 22-24: ‘Domi-‘ under 24,1-3 / 29: ‘-nus’ under 28,1-2 / 42-43: ‘Saba-‘ under 43,1-3 / 47: ‘-oth’ under 53,4-5 / 48-55: ed rpts of ‘Sabaoth’ needed / 56-58: ‘Pleni’ under 56,1-4 / 59: ‘sunt’ under 61,2-4 / 60-62: ‘celi’ under the rests at 62-64 / 66: ‘ter-‘ under 65,3 / 71: ‘-ra’ under 70,5 / 89: ‘-a’ under 88,7 / 90-93: ‘Osanna’ under 90,1-91,3 / 94-103: ed rpts of ‘Osanna’ needed / 103-104: ‘in ex-’ under 101,1-4 / 105-106: ‘-celsis’ under 125,12-126,2 / 106-126: ed rpts of ‘Osanna’ & ‘in excelsis’ needed / 133-136: ‘-dictus’ under 148,2-150,1 / 140: ‘qui’ under 154,1 / 141: ‘ve-‘ under 155,1 / 153: ‘-nit’ under 181,4 / 154-168: ed rpt of ‘qui venit’ needed / 168: ‘in’ under 183,1 / 175: ‘no-‘ under 184,2 / 177: ‘-mi-‘ under 189,2 / 182: ‘-ne’ under 190,2 / 183-188: ‘Domi-‘ under 192-193,1 / 191: ‘-ni’ under 200,2 / 192-201: ed rpt of ‘Domini’ needed / 202-205: ‘Osanna’ under 202,1-4 / 205-213: ed rpts of ‘Osanna’ needed / 219: ‘ex-‘ under 218,3, & ‘-cel-‘ om / 220: ‘-sis’ under 238 / 221-239: ed rpts of ‘in excelsis’ needed. Contra primus; 18-22: ed rpt of ‘sanctus’ needed / 43-55: ed rpts of ‘Sabaoth’ needed / 59: ‘sunt’ under 62,1 / 60-62: celi’ under 63,4-5 / 62-65: ed rpt of ‘sunt celi’ needed / 67: ‘ter-‘ given as ‘te-‘ / 74: ‘-ri-‘ under 75,5 / 81: ‘-a’ under 84,1, & ‘tu-‘ under 84,2 / 89: ‘-a’ under 88,5 / 94-103: ed rpts of ‘Osanna’ needed / 106-126: ed rpts of ‘Osanna’ & ‘in excelsis’ needed / 140: ‘ve-‘ under 142,2 / 153: ‘-nit’ under 152 / 183: ‘Do-‘ is underlaid but crossed out, & rewritten as ‘Domi-‘ under 191-192 / 201: ‘-ni’ under 200,2 / 202: the incipit given here is ‘Bene-‘, but this is crossed out and replaced with ‘Osanna’ / 205-213: ed rpts of ‘Osanna’ needed / 219-239: ed rpts of ‘in excelsis’ needed. Tenor; 44-55: ed rpts of ‘Sabaoth’ needed / 111-116: ed rpt of ‘in excelsis’ needed / 220-239: ed rpts of ‘excelsis’ & ‘in excelsis’ needed. Contra secundus; 23-37: ‘Dominus Deus’ under 33,2-35,2 / 43-55: ed rpts of ‘Sabaoth’ needed / 59: ed rpt of ‘Pleni’ needed, & ‘sunt’ under 62,1 / 62-65: ed rpt of ‘sunt celi’ needed / 72-73: glori-‘ under 73,1-3 / 89: ‘-a’ under 88,4 / 94-108: ed rpts of ‘Osanna’ needed / 111-126: ed rpts of ‘in excelsis’ needed / 140: ‘qui’ under 151,2-152,1 / 145: ‘ve-‘ under 154,2 / 152: ‘-nit’ om / 153-170: ed rpt of ‘qui venit’ needed / 171-182: ‘in nomine’ under 171,1-173,3 / 183: ‘Do-‘ under 192,1 / 188-191: ‘-mini’ under 200,2-201,1 / 192-201: ed rpt of ‘Domini’ needed / 205-213: ed rpts of ‘Osanna’ needed / 219-239: ed rpts of ‘in excelsis’ needed.

Agnus (Trent 89 ff. 271v-273r, unicum, DTÖ VII inventory no. 686).

[Superius]; 1: there is a gap following the m sign O (probably for a majuscule initial that was never entered) and the cut-O sign is given before the clef. Following the initial ‘Agnus’ of the text the direction ‘primus et ultimus’ is given, indicating that the first section is to be repeated as the first half of Agnus III. Repeat signs are given in all voices following the rests in 36. / 20,4-21,1: om (conj supplied) / 24: b ind before 24,4 / 28,2-29,1: these two notes are given as two ligd semibreves (the first needs emending to breve) / 36: the rpt signs are followed on the first opening by the Agnus III conclusion (73-102) and the Agnus II trio (37-72) is given on the second page-opening, where it is indicated in the Superius as ‘Agnus 2i’ / 40: 1 uc / 44-52: 8 perfect L rests are given here (seven and two-thirds are needed) / 60,5: uc due to lacuna / 73: I have placed the cut-O sign given at 1 at the start at this section, since in this context the sign’s likely meaning of “return to previous scoring / speed” seems clear.

Contra primus; 5: this breve rest is badly drawn and goes across its single stave-space / 12: p div follows 2 / 25: written on a short end-of-stave extension / 30: 1 B / 43: 3 C / 51: erasure follows 3 / 57,1-2: written on a short end-of-stave extension / 67,3: corr from col err / 68: 3 uc / 89,2-102: the final stave of this voice has an incorrect clef on the fourth line up.

Tenor; 32: p div follows 2 / 36: no ‘Tacet’ direction given / 83: p div follows 2 / 86: this br is dotted for the sake of clarity, so it is not imperfed by the sbr at 87,1.

Contra secundus; 16,2: uc due to lacuna / 21: 2 E / 24: p div follows 4 / 26: p div follows 2 / 28,2: squashed in as a correction / 29: erasure follows 1 / 33: 1 B / 37-44: 8 perfect L rests are given here (seven and two-thirds are needed) / 48: 4-6 are F G A / 73: p div follows 2 / 85: 1 B / 86: p div follows 2 / 100-102: written on a short end-of-stave extension.

Underlay; the Superius has Agnus I text for the first section, ‘dona nobis pacem’ for the third, and Agnus II

text for the middle section. Lower voices all have sectional incipits. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-5: ‘Agnus’ under 1,1-5 / 5-10: ed rpt of ‘Agnus’ needed for both lines of underlay / 10-12: ‘Dei’ under 6,2-7,1 / 13-16: ‘tollis’ under 14,3-6 / 16-19: ‘peccata’ under 16,2-17,4 / 19: ‘mun-’ under 20,1-3 / 25: ‘-di’ under 24,9 / 26-31: ‘miserere’ under 26,1-28,1 / 26-36: ed rpt of ‘peccata mundi’ needed for second line of underlay / 31: ‘no-’ under 33,1-2 / 37-40: ‘Agnus’ under 37,1-38,1 / 41: ed rpt of ‘Agnus’ needed / 42: ‘De-’ under 41,1 / 44: ‘-i’ under 43,5 / 52-55: ‘tollis’ under 53,2-54,2 / 55-58: ‘peccata’ under 55,2-56,2 / 58: ‘mun-’ under 59,3-4 / 61: ‘-di’ under 61,2 / 61-68: ‘miserere’ under 61,4-62,4 / 72: ‘-bis’ under 71,3 / 73-78: ‘dona’ under 73-77,2 / 81: ‘no-’ under 81,2-3 / 82: ‘-bis’ under 82,3 / 83: ‘no-’ under 87,1 (note the Trent 89 rpt of ‘nobis’ here) / 86: ‘-bis’ under 90,4-91,1 / 87-94: ed rpt of ‘nobis’ needed / 95: ‘pa-’ under 92,1 / 102: ‘-cem’ under 101-102. Contra primus; 27-36: ed rpt of ‘peccata mundi’ needed for second line of underlay / 40-42: ed rpt of ‘Agnus’ needed / 44-52: ed rpt of ‘Agnus Dei’ needed / 76-81: ed rpt of ‘dona nobis’ needed / 83-94: ed rpts of ‘nobis’ needed. Tenor; 77-81: ed rpt of ‘dona nobis’ needed / 83-93: ed rpts of ‘nobis’ needed. Contra secundus; 6-10: ed rpt of ‘Agnus’ needed for both lines of underlay / 26-36: ed rpt of ‘peccata mundi’ needed for second line of underlay / 76-81: ed rpt of ‘dona nobis’ needed / 82-94: ed rpts of ‘nobis’ needed.

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Structure

This four-part Mass seems to be the longest in Trent 89, with its five movements consisting of roughly 35 to 40 minutes of polyphony. It is also the only four-part Mass with a Touront ascription, and one of four pieces in four parts which have survived by him. It is slightly unconventional in having a Tenor part which takes the normal function of the bass or Contra secundus at final cadences, and in which the Tenor otherwise has considerable activity below the lower Contra. The Trent 89 scribe has labelled the Tenor as ‘Tenor bassus’ at the Et in terra section of this Mass, but elsewhere the Tenor part is merely ‘Tenor’.⁴⁶ The ‘Tenor bassus’ name (meaning a fundamental part below the Tenor cantus firmus) occurs with the Missa *Te Deum*, but the hesitant use of this name in the Touront Mass may be the result of scribal confusion or uncertainty. In any case, two of Touront’s other four-part pieces do not have conventional textures; one has mirror-canon between two of its lower voices, and his only known hymn setting has two equal Discantus parts in its probably earliest version.⁴⁷ My previous edition of this Mass placed the Tenor at the bottom of the texture with the two Contras as the middle voices. Little seems to be gained by doing this, since most editions of fifteenth century four-voice pieces have the top-to-bottom scoring of Superius / Contra 1 / Tenor / Contra 2. Therefore in the version presented here I have adopted the more usual vertical scoring.

This is an unjustly neglected work which received very little attention from modern scholarship during the mid-twentieth-century awakening of fifteenth-century musical studies. Gottlieb wrote about it enthusiastically, but as far as I am aware nobody else dealt with it in detail before my 1989 dissertation. This deficiency has now been made up by the appearance of Jaap van Benthem’s excellent edition of the work and Adelyn Leverett’s account of the Mass as well as my revised edition here. Those who have sampled the Touront three-voice Masses in this series will be aware that the composer’s mature work is of a high standard.

The Tenor cantus firmus of this Mass seems to be lost, but is reconstructable since it occurs five times in the first three movements in essentially the same form. In these same movements, what would appear to be the

⁴⁶ van Benthem (*op. cit.* p. xvi) argues that the Et in terra voice-name reads ‘Tenor et Bassus’ (probably because of the squiggle before the B of ‘Bassus’). However, in the Trent 89 Missa *Quand ce viendra* the same style of ‘B’ for ‘Bassus’ occurs when there are no other words in front of it.

⁴⁷ *Virgo restauratrix* (the mirror-canon motet) is unique to Schedel, and Touront’s *Pange lingua* setting is found in Trent 88, Strahov, Specialnik and Bux. That leaves Touront’s *Recordare* setting as the only conventionally-scored four part piece by him which we have.

Superius for this Tenor is given three times but only once in a form which may be unelaborated. The simplest form of these probably pre-existent voices is in the Superius and Tenor for Kyrie I. It will be observed that measures 9-11 and 30-32 of this section display musical rhyme. For this reason (and also because ‘Monyel’ seems to be a transliteration of ‘Mon oeil’) the lost parent piece is probably secular. In my 1989 account I took the musical rhyme feature to imply that the model might have been a short Ballade like those in earlier fifteenth-century sources such *EscA* and *Ox 213* (which also tend to use musical rhyme).⁴⁸

Example 4.14 gives these two voices, plus a fifteenth-century Ballade text (*Mon oeil est de tendre tempore*) which can be made to fit the Superius.⁴⁹ It may (or may not) be the required song text, but about one thing here I am fairly certain: in the three instances where the cantus firmus is split into two halves (in *Christe I*, *Osanna I* and *Osanna II*) the split occurs at the likely halfway point at which musical rhyme marks off the probable first half of the song. I take this to imply that the borrowed material was probably in AAB form rather than in any other layout, and is therefore likely to have been a Ballade.

4.14. Reconstruction of the model’s Superius and Tenor for the Missa *Mon oeil*;

1. Mon oeil est de tar - de tem - pu - -
2. Quant par - my en - tra la poi - - tu - -

-re Point ne fut a Mi - lan for - -
-re Dont mon cuer est en - dom - ma - -

- - gé. Et des - ia si fort en - gre -
- - gé.

gé Que de son fait ne scay que di

⁴⁸ For a Ballade similar in design to my reconstruction, see *Je ne porroye plus endurer* in Kemp, W. (ed), *Anonymous pieces in the Chansonier El Escorial*, Biblioteca del Monasterio Cod. V.III.24 (CMM 77, Rome, 1980), p. 8. There are also short Ballades by Binchois and others that are not too different from our example.

⁴⁹ *Roh* no. 6 and *Jard* no. 198, published in van Benthem, *op. cit.* pp. xix-xx (the full text has three verses plus an *envoi*). Fallows, *op. cit.* p. 283 was the first publication to suggest that this might be the required text.

20

- re Pour ce qu'il est d'au - cuns ju -

25

- gé Na - vré a mort loing de son

30

mi - - - re.

A different viewpoint is taken by Jaap van Benthem in his recent reconstruction of the borrowed material, on the premise that the piece might have been a Virelai (or Bergerette) whose first section ended where Kyrie I reaches a cadence on E (at measure 20). While the suggested text for van Benthem's reconstruction (*Mon oeil lamente*) fits the music well, there is a single difficulty with viewing the pre-existent piece as a Virelai; no section of the Mass splits the cantus firmus at the cadential point in Kyrie I measure 20.⁵⁰ In addition, Masses based on the Virelai / Bergerette form (ABBAA) are rather rare, and the only other two from this period that I can recall (Ockeghem's *Missa Ma maistresse* and Barbingant's *Missa Terriblement*) do not alter the sectional divisions of their polyphonic models. If the van Benthem reconstruction is correct, that might leave the *Missa Mon oeil* as the only Virelai-based Mass extant from this period which splits its cantus firmus differently from the sectional division in its model song.

It could of course also turn out that neither of the texts suggested above is the lost poem. Further in the direction of being unable to establish certainties, in my 1989 analysis I gave the reconstructed model with an invented Contra made up of similar Contra material from sections in the Mass. Likewise the van Benthem song reconstruction adds a Contra part. I now think that adding such a part is premature, since it implies that the following analysis is partly dependent upon invented music beyond the basis of the model's two essential voices - which are in themselves the product of conjecture even if it is informed.

Throughout, this Mass presents its cantus firmus and the likely song model's Superius a wide variety of ways. The Tenor can act as a normal cantus firmus either complete or halved. It can be transposed down a fifth, and on two occasions it retains its O mensuration while the other voices have different mensurations (Crucifixus and Osanna I). All except one of the uninterrupted Tenor statements are given in the Tenor, but the Contra

⁵⁰ The *Mon oeil lamente* text is by Antoine de Cuise. Further, see van Benthem *op. cit.* pp. xvi (text) and 88-89 (musical reconstruction). Further on my own reconstruction, I note that the Superius phrases at 12-15 and 22-25 are similar, although this does not negate the idea that the song was a Ballade. Neither do I think that the Tenor's unsuitability for editorial text in the previous example is a serious worry; several of the *EscA* chansons seem to be quite satisfactorily performable with wordlessly vocalised lower voices. Lastly, in the Superius at 7,1-5 would D minim A semibreve B minim be better here? Performers may modify my reconstruction accordingly if they wish.

primus has partial statements of the Tenor cantus firmus five times throughout. The model's Superius has a function almost as important as that of its Tenor; it has four complete and uninterrupted statements throughout (two in the Contra primus, and one each in the Superius and Contra secundus) and is used as a cantus firmus in almost every possible position (i.e. as a temporary Contratenor, Tenor or topmost voice). Both voices of the model are subjected to the following scheme throughout.

1. Tenor cantus firmus statements are all of material from the song Tenor, and all are unelaborated.
2. Contra secundus statements are taken from either essential voice of the model, and are mostly elaborated.
3. Contra primus statements are from the song's Superius or are partial statements of its Tenor. Nearly all statements involve some elaboration.
4. Most derived material in the Superius is from the model's Superius, and most of this is elaborated.

The disposition of the Tenor cantus firmus in each movement varies; some subdivisions only use the first half of the Tenor (Christe I and Agnus I) while others give it complete. Longer statements are interpolated with free trios and duets, but the Tenor never participates in these. However, unlike most four-voice Masses in Trent 88 and Trent 89 the Tenor features free as well as cantus firmus material. Each movement ends with a minor-sounding coda which is not part of the model, and in the Et in terra and Cum sancto sections the Tenor is merely a structural support for borrowed material in the upper voices. This is important: it shows the start of a structural move away from Tenor parts being mere cantus firmus carriers.

The Gloria, Credo and Agnus are tripartite, the Sanctus has five sections, and the Kyrie has four but breaks down easily into six subsections. It is one of the longest untroped cyclic Kyrie movements from this period, and in Touront's *Missa Sine nomine* II the Kyrie is also fairly extended.⁵¹ The mensuration patterns of all movements differ, but four movements end with sections using cut-O. Motto openings are applied as follows; the first five measures of the two-voice model appear as a motto in the Kyrie, Sanctus and Agnus but these openings are not identical. The Gloria begins with a three-voice imitative point on the motive that opens the model song's Superius, and the Credo opens with a trio section which uses the song's Tenor opening in the Contra primus. It has already been mentioned that all movements have a free coda-like passage; this always involves some flattened B's and is kept separate from derivative material so that no clashes between B naturals and B flats result.

4.15. Touront, *Missa Mon oeil*, Agnus 92-102;

⁵¹ A preference for extended Kyrie settings may have been typical of Touront, since the Kyrie to the *Missa Fa Ut* also survives in an extended version; see Instalment 2 no. 13.

Subdivision openings fall into three categories, as follows.

1. Openings quoting the beginning of the model's Superius.

Christe I
 Cum sancto Spiritu
 Confiteor
 Benedictus (otherwise a free section)
 Agnus II (also a free section).

2. Openings quoting the beginning of the model's Tenor.

Kyrie II

3. Free openings.

Christe II
 Qui tollis
 Crucifixus
 Pleni sunt
 Osanna I
 Osanna II.

Two of the free openings (Qui tollis and Crucifixus) are related, and significantly these are the middle sections of the Gloria and Credo. Regarding subdivision cadences, only two of these use material from the model (Kyrie I and Osanna I) and five are similar to the movement-ending previously illustrated. The remaining six subdivision cadences are free, and two of these (Christe I and Benedictus) are related. Consequently this Mass looks and sounds unified.

Some features of this Mass may be novelties in terms of the time when it was written (probably the 1450's or early 1460's). In some four-voice Mass based on chansons, there tends to be at least one reworking of the parent material involving two new Contra parts. In the *Missa Mon oeil* there seem to be two such reworkings. Kyrie I (which is the basis for my song reconstruction) represents the straightforward treatment. In the second instance (starting at Credo, 269) the two voices from the model are given to the Contra primus and Tenor, and are transposed a fifth down. Exchange of material from the model in different transpositions and voice-registers is matched by little ingenuities in full-textured passages which perhaps show that the composer was 'pushing boundaries' much as Ockeghem also tended to do in four-voice texture. At Kyrie 120-124 and Gloria 39-43 the two lower voices treat borrowed material imitatively while the upper voices are free. Also at Credo 39-41 the two upper voices briefly have an imitative motive separate from the cantus firmus material beneath them. Such independent imitative motives in cantus firmus textures are not unique to this Mass; they also

occur in the Missa *De cuer*. But one element that may be unique to Touront is the presence of crossrhythms in O mensuration other than conventional coloration patterns; at Gloria 178-179 the Contra secundus has a short succession of offbeat dotted semibreves. The first section of Touront's *Recordare* setting also shows some interest in dotted semibreves in O, as does the opening of his *O generosa* (where the Superius opens with colored breves and then proceeds to dotted semibreves). Other unconventional features are as follows; at Kyrie 137-139 the Contra secundus develops a melodically sequential figure against cantus firmus material, and at Sanctus 11-13 figuration makes a brief appearance just as it might in an Ockeghem work from the same period. The Gloria is also unconventional in that all of its cantus firmus statements are complete, uninterrupted, and given in the two Contratenors.

Elaborations of the cantus firmus and model Superius are modest. The Tenor is never notated in values greater than breves and semibreves in O, and the borrowed Superius is usually only altered by small ornamental figures which do not alter the melody's basic shape. However, at Kyrie 33-48 the opening and first cadence in the model (on A) are separated by about a dozen measures of free interpolation. Likewise, at the start of the Sanctus the model's Superius is presented in a quite embellished way. The composer also might have altered the model here and there merely by adding accidentals. I say "might" here because in one reduced-voice passage (Gloria 191-196) a doubled-leadingnote cadence at 193 has C sharp and G sharp added where some modern editors might not place them. We cannot be sure if the original song was performed with such accidentals, and likewise while this and related passages throughout look like they borrow from the song's Contra part this is equally uncertain.

The polymensural sections parallel those in other Masses associated with Touront. His *Sine nomine* II has a central section in its Credo (Et in Spiritum) in which the Superius is in sesquialtera against the normal duple rhythm of the lower voices. Likewise, one internal section of every movement in the Missa *Fa Ut* has the music moving from O mensuration to three simultaneous mensurations. There is no real complexity in the central Credo section of the *Mon oeil* Mass, in which the outer voices are in cut-C against the Tenor's O mensuration. However, in Osanna I an element of difficulty seems to be added by the Contra primus being in cut-O against cut-C in the outer voices and O in the Tenor. I say "seems to" here because the cut-O sign in Trent 89 seems to be a little tentatively drawn - as if the scribe was not sure of what he was copying. The van Benthem edition avoids this level of complexity and gives the Contra primus in cut-C, but I think that the cut-O sign may be intentional for two reasons.⁵² Firstly because of the threefold simultaneous mensurations in the Missa *Fa Ut*, and secondly because as the Contra primus in Osanna I proceeds a further level of complexity is added - the part begins to move *in sesquialtera* in cut-O. Whilst this is easy to read in mensural-notation terms, in modern notation the ties in Contra 1 at Sanctus 106-113 are necessary because of the nature of sesquialtera. It is a proportion whereby values of two semibreves (a binary grouping) are replaced by three semibreves. Because that semibreve grouping starts as binary, it is awkward to render in modern notation within the three-semibreve division of the cut-O signature.⁵³

In both of the large Credo and Sanctus polymensural sections, the Tenor cantus firmus finishes before the outer parts - a feature shared by the Credo of the almost equally lengthy Missa *Groß senen* in Trent 89. But these sections are certainly not the only impressive feature of this Mass. Further details of its free sections and free but integrated material are given following the analysis below, which charts the appearance of pre-existent material throughout. After the first entry it is assumed that the song material previously presented in Example 4.14 represents the unelaborated version.

⁵² van Benthem, *op.cit.* pp. 31-34.

⁵³ Touront's *O florens rosa* also features a slight complexity in its final measures in sesquialtera, since one of the voices here is syncopated. This motet is in O mensuration, and several other earlier pieces attributable to Touront also use sesquialtera in otherwise triple meter. Further, see Mitchell, The Paleography and Repertory..., I, pp. 177-178.

Table 2. Use of pre-existent material in the *Missa Mon oeil*

Section / measures	Use of material
Kyrie I 1-32	Superius and Tenor respectively quote complete (and probably unelaborated) Superius and Tenor from the model.
Christe I 33-48 49-59 60-80	Largely free anticipatory Superius-Contra primus duet, which begins with opening material from the model's Superius and cadences on A like the model's first phrase. Tenor has first half of the model's Tenor, unelaborated, and transposed a fifth down. Free trio.
Christe II 81-101	Free duet for the two Contratenors.
Kyrie II 102-106 106-116 117-127 129-137 138-159 160-167	Anticipatory Superius-Contra primus duet in which Superius draws on the song Tenor opening. Contra primus has first half of song Tenor, elaborated and transposed a fourth up. Tenor has first half of song Tenor, unelaborated and transposed a fifth down. Contra primus has song Tenor 12-21, elaborated and transposed a fourth up. Tenor has second half of song Tenor, unelaborated and transposed a fifth down. Free extension.
Et in terra 1-2 2-34 36-67	Anticipatory imitative entry. Contra primus has entire song Superius, elaborated and transposed a fifth down. Contra secundus has entire song Tenor, unelaborated and at pitch.
Qui tollis 68-174	Free trio.
Cum sancto 175-208 208-214	Contra secundus has complete song Superius, virtually unelaborated and transposed an octave down. Free extension.
Patrem 1-5 5-28 29-60 61-80	Contra primus has song Tenor 1-5, unelaborated, and at pitch. Free trio. Tenor has entire song Tenor, unelaborated and transposed a fifth down. Free trio.
Crucifixus 81-147 148-243 244-263	Free trio. Tenor has entire song Tenor, unelaborated and transposed a fifth down, and in O against cut-C in the outer voices. Free trio.
Confiteor 264-268 269-300 300-309	Superius has song Superius 1-5 unelaborated, in an introductory duo. The Contra primus and Tenor respectively have the entire song Superius and Tenor, both transposed a fifth down. The Contra primus statement is elaborated and the Tenor statement is unelaborated. Free extension.
Sanctus 1-21 14-21 21-22 23-55	Superius has highly elaborated quotation of song Superius, 1-20. Contra primus has elaboration of song Tenor, 12-21. Free extension. Tenor has complete song Tenor, unelaborated and transposed a fifth down.
Pleni sunt 56-89	Free trio.
Osanna I 90-105	Free trio with the middle voice (Contra primus) in cut-O against cut-C of the outer voices.

(Table 2, contd.)

Section / measures	Use of material
(Osanna I, contd.) 106-116	Tenor has complete song Tenor (unelaborated and transposed a fifth down) in O against cut-C of the outermost voices and temporarily against cut-O in the Contra primus.
116-126	Free trio.
Benedictus 127-201	Free trio.
Osanna II 202-210 210-230 230-239	Free trio. Tenor has second half of the song Tenor, unelaborated and transposed a fifth down. Free extension.
Agnus Ia / IIIa 1-5 6-26 26-36	Superius and Contra secundus respectively have measures 1-5 of the song Superius and Tenor, slightly elaborated. Contra primus has 1-21 of the song Tenor, elaborated and transposed a fourth up. Tenor has first half of the song Tenor, unelaborated and transposed a fifth down.
Agnus II 37-72	Free trio.
Agnus IIIb 73-93 93-102	Tenor has second half of song Tenor, unelaborated and transposed a fifth down. Free extension.

The Superius and Contratenor parts also have casual references to the pre-existent material, as one might expect in a mid-century Mass with a schematically presented polyphonic model. Most of these instances are in the Superius, and on one occasion material migrates from one voice to another (Sanctus, 213-218, Contra primus to Contra secundus). The reference-point for this passage in the model is measures 15-20. The details of all casual quotations that I can find are as follows. Admittedly some of these are hardly references at all, but if they reflect the model then their occurrence is relevant.

(i) Superius

Kyrie 154-158	quotes song Superius	28-32, a fifth down.
Gloria 38-40	alludes to song Superius	vaguely similar to A cadence at 4-5.
Credo 39-42	alludes to song Superius	16-18, a third down and slightly altered.
Credo 301-305	quotes song Superius	28-32, at pitch (loosely).
Sanctus 226-230	quotes song Superius	28-32, a fifth down.

(ii) Superius and Contra primus

Sanctus 122-126: both voices elaborate the model's essential voices - in sesquialtera - at the end of Osanna I after all cantus firmus statements are complete.

(iii) Contra primus

Kyrie 116-117	alludes to song Superius	1-2, a fifth down.
Kyrie 160-163	alludes to song Tenor	8-11.
Gloria 40	alludes to song Superius	1, a fifth down.
Credo 28-29	alludes to song Superius	1-2, a fifth down.
Credo 49-50	alludes to song Superius	1-2, a third down.
Credo, 302-305	alludes to song Tenor	8-11.
Sanctus 37-42	quotes song Superius	15-20, elaborated and a fifth down.

Sanctus 214-216	quotes song Superius	15-18 elaborated and a fifth down.
Agnus 27-36	alludes to song Superius	22-32, a fifth down.

(iv) Contra secundus

Kyrie 49-51	quotes song Superius	1-2, elaborated and a fifth down.
Kyrie 56-59	quotes song Superius	8-11, a fifth down.
Sanctus, 216-218	quotes song Superius	18-20, elaborated and a fifth down.

It will be noted that some repeated coverage of melodic material appears at similar places in different movements. Additional integrating material is also provided by motivic devices which recur in more than one movement. On one occasion the composer repeats block material; Credo 294-300 and Agnus 87-93 are virtually identical. Other instances of similar passages are as follows.

1. The Tenor cantus firmus at 16-21 is harmonised in the Kyrie and Gloria with mediant progressions in the outer voices (see Kyrie 15-20, Gloria 50-55 and 196-197). In subsequent movements the same Tenor passage is harmonised with a series of first-inversion progressions, which may imitate the three-voice texture of the original song at this point.

2. Following some instances of the latter passage the Superius motive C D E F E occurs (see Kyrie 146-147 and Agnus 81-82) and at the same cantus firmus point in the Credo's second section (205-208) the held A of the Tenor has two imitative voices around it.

3. The Credo and Sanctus have small melodic links. Both have occasional entries of the figure C Bb A (see Credo 103-107, 136-139, 213-215 and Sanctus 56-57). Both also have similarities in the sections which use conflicting mensurations; see the triadic sesquialtera motives at Credo 211-212 and Sanctus 106 in the Contra primus.

The reduced-scoring sections are also motivically connected. Two open with what may be casual reference to the model's Superius (Benedictus and Agnus II) and both sections also repeat this opening motive halfway through. As in the other Touront Masses imitative triadic passages occur (see Kyrie 73-75 and Credo 60-63) and the Osanna I and Benedictus sections end with rhythmically similar sesquialtera passages. In the Pleni sunt and Agnus II, some material is exchanged between voices (see Sanctus 56-65 and Agnus 37-48). The Pleni sunt, Benedictus and Agnus II are exemplary amongst the longer trio sections in four-part Mass cycles of this period. They swap imitative motives, they have long phrases and internal duet passages, their rhythmic pace varies, and like similar trios in Masses by Faugues they are particularly inventive and absorbing. To take two short passages which I particularly admire, Agnus II has some crossrhythm at 68-69 which prepares this short section aptly for its cadence-point, and the 'gloria tua' passage in the Pleni sunt trio begins with some sequential writing in imitation which builds to an extended phrase before a cadence on D (Sanctus, 73-81). But for occasional upper voice consecutive fifths (i.e. at Agnus 64-65) these sections could easily serve as *tricinia* examples worthy of imitation.

To summarise, the structural make-up of this cycle can be seen as fivefold in the following way.

1. The defined function of each voice in quoting borrowed material.
2. Systematic quotation of the model's Superius and Tenor.
3. Casual quotation of the model in the Superius and Contratenors.
4. Similarity of partwriting in full sections at similar movement-points.
5. Similarities of motivic material in both cantus firmus based and free sections.

The layering of borrowed material which is in evidence here also exists elsewhere - notably in the Missa *O rosa bella III* described earlier in this series. Likewise, the size of this cycle is matched by the Missa *Groß senen* (some of whose trio sections are remarkably long) and the architecture of the layout is paralleled by the Missa *Quand ce viendra* described in the next section. Further possible numerical resemblances between the *Mon oeil* and *Groß senen* Masses are mentioned below, as there are some points which might imply that one composer knew the other's work.

While the value and quality of this meticulously put-together Mass should be obvious, I refrain from superlatives here because Touront's mature music is just one example of admirable work by minor masters from the later fifteenth century. Those already familiar with the few surviving pieces by Cornelius Heyns and Barbireau will realise how much fifteenth-century studies tends to limit itself by the repeated researching of well-known works and famous musicians. I have now 'kept company' with the *Mon oeil* Mass for some forty years, and I admire it considerably. My conclusions here are kept to the technical side of the work, whereas the other accounts available go a little further in different directions. Jaap van Benthem speculates a little on what the number workings in the Mass might mean, and Adelyn Leverett's account connects clear cantus firmus presentation here with three-voice (and probably Austrian) Mass cycles that have the same feature. I would merely like to hear the work in a good modern recording, and I hope that my account of its workings does this impressive music justice.

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Numerology

Having already published and investigated Touront's two three-voice Masses and also the Missa *Fa Ut* (which is probably by Touront) certain common features in terms of number seem to become prominent. These Masses may concentrate on sections having a common unifying single number (i.e. single sections with totals divisible by 5 or 10). Some of their sections also seem to display matching note-totals per voice or double the amount of notes in a single voice of that section. One or two of their middle sections also seem to use number to indicate some form of centrality within a five-movement plan.

These traits also become apparent in the Missa *Mon oeil*. In terms of tempora, all movements may contain some form of sectional organisation. This is easiest to observe in the Agnus Dei, where the first two sections each have 36 measures and the final section has 30. If we read those figures without the final longs, (i.e. 35 + 35 + 29) then the movement totals 99 measures without its repeat.

The Kyrie is the next easiest to examine, but offers a less exact symmetry. Although the movement consists of four sections (with measures respectively totalling 32, 48, 21 and 66) it is more easily defined according to measures in subsections as follows.

32	Kyrie I
27	Christe I first half
21	Christe I second half
21	Christe II duet
26	Kyrie II first half
40	Kyrie II second half

It will be seen here that the two middle subsections are identical in length, and also that the second and fifth are close in size.

The Gloria displays sectional symmetry in a different way. Its three sections have the following totals in measures.

67	Et in terra
107	Qui tollis
40	Cum sancto

These total 214, and it will be noticed that the middle section (107 measures) has a total which is exactly 50% of 214. The other two sections (67 and 40 measures respectively) make up the other 50% out of 31.3% and 18.69%. I am not sure why this is so, but the middle total of 107 seems to be intentional.

The Credo might display yet another form of symmetry. In view of the different mensurations in its middle section, it is perhaps best counted for purposes of number with the middle section being read as either 62 or 63 measures in the Tenor's O mensuration. (There is one 'greater measure' irregular Tenor bar at 144-147). The sectional totals for this movement will then be as follows.

80	Patrem
63	Crucifixus
46	Confiteor

These figures total 189. If the final longs are omitted from each section, the figures then read as follows.

79	Patrem
62	Crucifixus
45	Confiteor

The middle total here (62) is exactly one third of the new movement total of 186. The outer sections make up the remaining percentage of 100 in the respective totals of 42% and 24%. This might seem to be a little contrived, but a similar principle seems to operate in the Sanctus so the proportions displayed here may be intentional.

In the Sanctus, the five sections total as follows - with the middle section again being polymensural. The list below gives this middle section as 37 measures in the Tenor's greater-measure O mensuration.

Sanctus	55
Pleni sunt	34
Osanna I	37
Benedictus	75
Osanna II	38

As with my Credo calculations, omitting sectional longs is easy for the first, second, fourth and fifth sections. But perhaps not for the third section (Osanna I) since its Tenor finishes its cantus firmus before the outer voices reach their final notes. Therefore in the following list the '37' given above for Osanna I remains the same.

Sanctus	54
Pleni sunt	33
Osanna I	37
Benedictus	74
Osanna II	37

It will be observed here that the Benedictus has twice the measures of the sections before and after it.

At least some of the sectional proportions in these movements may be significant. In terms of note-counts, there are further points of interest. The Agnus is again perhaps the most visibly organised movement, since in addition to its tempora details involving “nines” it has a total note-count of 999. (The three sections total 332, 384 and 283 notes respectively). A little editorial juggling in terms of adding one note to the Agnus I and taking one away from the subsequent sections would make its proportions ‘perfect’ at the 333-to-666 ratio.

I also find that several sections have note-totals which are divisible by 3. These are as follows.

Kyrie I	339
Christe II	165
Kyrie II	642
Et in terra	693
Confiteor	468
Osanna I	564
Benedictus	372
Agnus II	384

It is particularly interesting that the Agnus II has 256 notes in its pair of lower voices, which is half as many as in its Superius (128). Also the same symmetry almost occurs in the Pleni sunt trio, where there are 246 notes shared between the lower voices and 124 in the Superius. To make the symmetry perfect the lower voices could easily be edited here, with a couple of passing-notes perhaps bringing their total up to the required 248. The Christe II duet also has almost the same number of notes in each voice (83 in the upper Contra and 82 in the lower) and a similar symmetry seems occur in Kyrie I. Its two Contras total 169 notes, and its Superius and Tenor total 170.

Perhaps because at least some of the movements seem numerically integrated through their tempora totals, the same organisation may not be present in the larger sections in term of note-counts. But there is one further feature of this Mass which attracts attention. This is the coda-like passage which ends each movement, which has been written about by Jaap van Benthem.⁵⁴ The penultimate four measures of each movement feature the same rhythm in the Tenor; perfect breve / imperfect breve / semibreve and then the same rhythm reversed. Above this passage the outer parts vary a little, but van Benthem suggests that the reversed rhythm may have something to do with almost palindromic spelling of the composer’s surname in the only known historical document which names him: T O U R O U T. This is certainly possible, and the author backs up this claim with a suggestion that throughout all five such passages the middle one (in the Credo) differs slightly from the others. Which in schematic effect across the five movements could also be seen as palindromic.

There seems to be a way to express overall centrality in this Mass, but it takes a little work and I hope that readers will bear with me here. The tempora totals of the movements can be read as follows.

Kyrie	167
Gloria	214
Credo	309 (counting the polymensural middle section as 183 measures in cut-C)
Sanctus	312 (counting the Osanna I as 110 cut-C measures)
Agnus	103 (counting the final measure of the first section as two measures)

Take one measure away from each of these figures (i.e. omitting final notes) and the totals read as follows.

⁵⁴ van Benthem, *op. cit.* p. xix.

Kyrie	166
Gloria	213
Credo	308
Sanctus	311
Agnus	102

These figures total 1100, and the middle movement (the Credo, counted as 308 above) is exactly 28% of 1100. But around it, the percentage tempora sizes for the other movements may not be significant (Kyrie: 15.09. Gloria: 19.36. Sanctus: 28.36. Agnus: 9.18).

Finally, I differ from Jaap van Benthem in his suggestion that the *Missa Groß senen* might also be Touront's work. My view is not so much that an attribution is impossible as that there is perhaps not enough music by Touront with which to compare the *Groß senen* Mass. But I suggest a couple of numerical connections between *Mon oeil* and *Groß senen* which perhaps show that the two have a certain closeness. The Agnus movements of both Masses involves 999: in *Groß senen* this number is the total of the outer-voice notes, whereas in *Mon oeil* it is the grand total. The *Missa Groß senen* similarly shows signs of matching note-totals in individual sections like the *Mon oeil* Mass, and also has some sectional totals that are divisible by 3. If there were two composers involved, perhaps one might have known the music and the workings of the other. But beyond such similarities I am reluctant to go.

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26. *Missa Quand ce viendra* [Busnois?]

Kyrie (Trent 89 ff. 318v-320r, unicum, DTÖ VII inventory no. 711).

Text; the cantus firmus of this cycle is the Tenor of the three-voice Rondeau *Quand ce viendra* by Busnois, which is edited in Trent 91 new series in its four-part version with the added higher Contra (Instalment 4 no. 97). Essentially the same four-part version appears also in the Credo of this Mass; see the notes for that movement.

[Superius]; 1: the m sign is given before the first stave / 17: b ind before 17,1 / 30: 5 is m / 116: 1 is br / 135: at the start of the second opening here, the m sign is given before the stave.

Contra; 1: m sign om / 77: written on a short end-of-stave extension / 135: m sign om.

Tenor; 1: m sign om, and no indication is given of the simple augmentation needed in this part for the Kyrie I & Kyrie II sections. Also, in the normal voice-order for this cycle's copying the Tenor bassus usually precedes the Tenor. / 15: dot follows 2 for no apparent reason / 30, B-33: due to lack of space, this part of Kyrie I is entered on a roughly hand-drawn half stave at the bottom of the page / 94: 1 corr from col err / 135: m sign om.

Tenor bassus; 1: only Kyrie II has a consistent two-flat signature. I have supplied this in Kyrie I (which has no signature at all) and the *Christe* section has a single flat at its start and then no signature following (perhaps implying that only a single-flat signature is needed for this section). / 7: p div follows 2 / 10: likewise / 25: 2 uc / 75: 2 col err / 108: 2 uc / 119: 1 is br / 135: p div follows 3 / 137: p div follows 2 / 139,5-141,2: none of these values are dtd; despite the *similis ante similem* rule, dots would have made the notation clearer. / 157: p div follows 2.

Underlay; 'Kyrie / *Christe*' incipits and 'eleyson' are given in the three outer voices, with repeated internal wording perhaps suggesting a meticulous parent source. The two sections of the Tenor each merely have 'Kyrie', but this part adapts well to Kyrie text. A few renderings of 'eleyson' in our version have been given

as a three-syllable word with a dieresis over the 'y'. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: '[K]yrie' under 1,1-3 / 9-11: ed rpt of 'eleyson' needed / 12-15: 'Kyrie' under 11,1 / 15-21: 'eleyson' under 17,3-18,2 / 22-24: 'Kyrie' under 20,2-21,1 / 24-27: 'eleyson' under 32,3-5 / 28-33: ed rpt of 'eleyson' needed / 34: 'Christe' is given throughout as 'Xpe' / 34-46: 'Christe' under 34-37 / 47-70: 'eleyson' under 44-45, and at 47 Trent 89 fits in an extra 'Christe' here which may be unnecessary. / 68,2-69,2: Trent 89 fits in an extra 'eleyson' here / 105-116: 'Christe' under 105-106 / 118-134: 'eleyson' under 133,1-3 / 137-138: ed rpt of 'Kyrie' needed / 138-147: 'eleyson' under 146,1-4 / 148-149: 'Kyrie' under 148,1-149,1 / 151-153: 'eleyson' under 152,1-4 / 162-165: 'eleyson' under 164,3-6. Contra; 5-11: 'eleyson' under 12,5-13,2 / 11-14: 'Kyrie' under 15,1-16,2 / 15-21: 'eleyson' under 23,4-24,4 / 21-23: 'Kyrie' under 25,3-26,3 / 25-29: 'eleyson' under 32-33 / 34-45: 'Christe' under 34-38,2 / 47-70: 'eleyson' under 44,2-46,1 / 47-48: Trent 89 fits in an additional 'Christe' here / 136-137: ed rpt of 'Kyrie' needed. Tenor; 20-21: ed rpt of 'Kyrie' needed / 28-33: likewise. Tenor bassus; 29-33: ed rpt of 'eleyson' needed / 70-91: 'Christe' under 73,2-74,2 / 137-138: ed rpt of 'Kyrie' needed.

Bibliography; Gottlieb no. 6. Strohm, Music in Late Medieval Bruges p. 128 (which suggests a structural link with the fragmentary *Missa Nos amis* in Lucca); Mitchell, The Paleography and Repertory..., I, pp. 94-95; Taruskin, R. (ed), Antoine Busnoys, Collected Works: The Latin-Texted Works (2 vols, Masters and Monuments of the Renaissance, The Broude Trust, New York, 1990) Part 2 (Music), Appendix, pp. 208-258 (edition) & Part 3 (Commentary) pp. 94-100 - which suggests attribution to Busnois.

Gloria (Trent 89 ff. 320v-324r, unicum, DTÖ VII inventory no. 712).

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v transposed a fifth down, the m sign is om, and the opening duet (1-31) is copied on a separate opening like the third-section duet but is not marked 'Duo' like the latter / 32-94: this full section is copied on a new opening / 95: m signs for the following Duo are given in both parts before the first staves / 143: at the start of the fourth section (which begins on a new opening) the cut-C m signs are repeated before the first staves in the two upper voices, and cut-C is also given before the first stave in the Contra. This appears necessary because of the different mensuration in the Tenor / 164: cs above 1 for no apparent reason.

Contra; 1: m sign om / 19: 4 uc / 23: 3 corr from col err / 82: 5 entered on a short end-of-stave extension.

Tenor; 1: m sign om, & no indication is given of the augmentation needed in this part for the two main sections. In the first of these (at 32 onwards) the augmentation is arithmetically triple, and in the second (143 onwards) it is arithmetically sixfold / 49: p div follows rest / 143: I have repeated the m sign here since there is nothing else on the Trent 89 page-opening concerned to show that the Tenor here proceeds in a different mensuration and at a different speed from the outer voices.

Tenor bassus; 32: the voice-name 'Tenor' appears where this voice starts, and is corrected by the addition of 'Bassus' in majuscules in the left margin / 48: p div follows 2 / 75: likewise / 164: above this maxima the remark "8" appears with "no" written underneath it - probably to serve as a reminder that this note is worth 8 semibreves / 245: 1 not dtd / 247: a superfluous sbr lower G plus sbr rest & br D follow this note.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices except in the second Duo section where the Contra has full text. The most problematic part to text is the Tenor; I have resorted to underlaying phrases of Gloria text which correspond with the text in the voices around it. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: '[E]t in terra' under 2,1-3 / 5-6: 'hominibus' under 5,3-5,6 / 7-9: 'voluntatis' under 7,5-9,1 / 11-14: 'Benedicimus' under 11,2-12,3 / 15: 'te' under 12,3-4 / 16-19: 'Adoramus' under 16,1-17,4 / 21-23: 'Glorifi-' under 21,2-4, & '-ca-' following it is om / 29: '-mus' under 30,3 / 31: 'te' under 30,6 / 34-35: 'agimus' under 34,2-35,1 / 36: 'ti-' under 35,5-6 / 37: '-bi' under 36,4 / 40: 'magnam' under 40-41,2 / 41-44: 'gloriam' under 42,5-43,2 / 46: 'tu-' under 44,1 / 47: '-am' under 46,4-47,1 / 48-50: 'Domine' under 48,1-49,2 / 51-53: 'Deus' under 50,1-3 / 54: 'Rex' under

51,2-4 / 54-56: 'cele-' under 52,2-3 / 56-61: the underlay here looks very imprecise, so positionings are not recorded / 62: '-po-' under 61,1 / 63: '-tens' under 62,4-63,1 / 75-76: 'Deus' under 76,3-77,1 / 77-78: 'Agnus' under 77,2-78,1 / 79-82: 'Dei' under 79,4-5 / 82-83: 'Fili-' under 81,1-2 / 94: '-tris' under 93,7-94,1 / 97-103: 'tollis' under 99,1-2 / 104-106: 'peccata' under 104,1-105,2 / 109: 'mun-' under 107,3 / 117: '-di' under 116,5 / 121: '-re-' om / 122: '-re' under 125,1 / 123: 'no-' under 128,1 / 142: '-bis' under 141,4 / 145-146: 'tollis' under 148,1-149,1 / 149-153: 'peccata' under 152,2-153,1 / 154: 'mundi' under 154,2-156,1 / 163-182: 'deprecationem' under 164,1-168,2 / 184: 'no-' under 185,1 / 194: 'stram' under 193,2-194,1 / 197: 'se-' under 198,2 / 200: '-des' under 199,1 / 202-203: 'dexteram' under 202,-205,2 / 204-205: 'Patris' under 207-209 / 206-211: 'miserere nobis' under 210,2-212,3 / 220-222: 'sanctus' under 219,2-220,2 / 223: 'Tu' under 222 / 225-232: 'Dominus' under 225,2-226,3 / 241-242: 'Jhesu' under 246,1-3 / 243-248: 'Christe' (given as x^e) under 247,1-2 / 251-253: 'sancto' under 253,1-254,1 / 254-257: 'Spiritu' under 255,2-256,2 / 260: 'in' under 261,2 / 263-266: 'gloria' under 262,2-263,2 / 266-269: 'Dei' under 267,3-4 / 281: '-tris' under 283,1-2 / 284: 'A-' under 285,2-286,1 / 297: '-men' under 295,3-296,1. Contra; 1-5: '[E]t...hominibus' is given as a starting incipit with little regard for word positioning / 8: ed rpt of 'bone' needed / 47-49: 'Domine' under 45,2-47,2 / 64-65: 'Fili' under 64,2-3 / 65-69: 'Unigenite' is under the rest in 65-66,3 / 74-78: 'Domine Deus Agnus' under 78,1-82,1 / 95-107: 'Qui tollis peccata mundi' entered merely as an opening incipit as at measure 1 / 109: 'mun-' under 106,1-2 / 117: '-di' under 116 / 123: 'no-' under 129,2-130,1 / 142: '-bis' under 140,3-141,1 / Tenor & Contra bassus: no further discrepancies.

Credo (Trent 89 ff. 324v-328r, unicum, DTÖ VII inventory no. 713).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, 'Duo' for the opening section is only ind in the Contra, and the m sign is not given until the start of the second section (at 31) where it appears before the first stave on a new page opening / 53: 2 uc / 72: rest om (conj supplied) / 122-125: copied on a short end-of-stave extension / 140: 'Duo' ind in both voices, and the m sign is given in both voices before their first staves, on a new opening / 193: no rpt of the two upper voices' m signs is given here, but it seems necessary because the augmentation ratio in the Tenor is different from the ratio in the second section / 209,1-2: uc due to lacuna / 255: as at 122 / 298: 3 not dtd / 302: no m signs are given in any voices for this final section, which begins on a new opening / 306: 5 G (corr using the derivative Superius at 5).

Contra; 1; 'Duo' given before first stave, and no m signs are given in any of the lower voices at their start / 31-34: copied over an erasure / 43: b ind before 43,2 / 47,1: entered on a short end-of-stave extension / 74: p div follows 2 / 102: 2 E / 111: p div follows 2 / 118,1-3: as at 47 / 125,4: uc due to lacuna / 138-139: as at 47 / 202: 1 dtd / 282: 1 C (below) / 287,3: corr from col err / 288,1-2: as at 47 / 306: 1 F / 325: p div follows 2.

Tenor; no indication is given of the augmentation needed in this part for the two main sections. In the first of these (at 31 onwards) the augmentation is arithmetically triple, and in the second (193 onwards) it is arithmetically duple / 82-96: copied on a short end-of-stave extension / 236,1: likewise / 304,2: ns.

Tenor bassus; 71,2: entered on a short end-of-stave extension / 74: 2 B / 77: 2 B / 116: p div follows 2 / 119: 2 uc / 193: m sign given before stave / 239-301: this passage is all on a single stave where the b sig is om / 332,4-338: this passage is also on a single stave where the b sig is om.

Underlay; The Superius is fully texted, with the lower voices having sectional and a few sparse internal incipits. As in the Gloria, the most difficult part to text (the Tenor) has been given as much text as it can conceivably carry without resort to excessive note-splitting. This movement does not set the full Credo text. It omits 'Qui cum Patre...Prophetas' (at 318) and also 'Confiteor...mortuorum' (at 327-329) but also adds 'nostrum' at 22-23. Due to the shortness of the section in which both omissions occur, it is not possible to restore the excisions. The main differences between the Trent 89 textings and our own underlay are as follows. [Superius]; 4-6: 'omnipotentem' under 4,1-5,5 / 7-8: 'factorem' under 7,2-8,3 / 8-9: 'celi' under 9,4-5 / 10: 'et' under 10,5 / 12: 'ter-' under 11,4 / 14: '-re' under 13,7-8 / 16-18: 'omnium' under 17,4-18,2 / 18-21:

‘invisibilium’ under 19,1-20,2 / 21: ‘in’ under 22,1 / 21-22: ‘unum’ under 22,2-3 / 22: ‘Dominum’ under 23,1-2 / 23: ‘nostrum’ under 24,1-3 / 23-24: ‘Jhesum’ under 26,2-3 / 24-25: ‘Christum’ (given as ‘xpum’) under 26,5-27,1 / 25-30: ‘Filium Dei unigenitum’ is given in a compressed manner under 27,4-29,4 / 32-34: ‘Et ex Patre’ under 32,1-33,3 / 35: ‘na-’ under 33,4 / 38-40: ‘omnia’ under 38,1 / 40-43: ‘secu-’ under 41,2-4 / 48-57: the texting here is compressed, so positionings are not recorded / 58-60: ‘Genitum’ under 58,4-59,4 / 62-65: ‘factum’ under 61,3-62,2 / 66-72: ‘consubstantialem’ under 66,5-68,2 / 74-79: ‘Patri’ under 74-76,2 / 96-97: ‘nostram’ under 95,3-96,1 / 99-102: ‘salutem’ under 96,3-97,3 / 103-105: ‘descendit’ under 104,1-106,3 / 106: ‘de’ under 107,1 / 107: ‘ce-’ under 108,2-3 / 109-113: ‘Et incarnatus est’ under 110,1-113,2 / 115-116: ‘Spiritu’ under 115,1-3 / 117-118: ‘Sancto’ under 116,1-3 / 119-121: ‘Maria’ under 120,2-121,2 / 122-129: ‘Virgine’ under 122-125,2 / 130: ‘et’ under 130,2 / 133-135: ‘factus’ under 135,3-136,3 / 140-148: ‘Crucifixus’ under 140-144,2 / 150-152: ‘etiam’ under 151,2-154,1 / 153: ‘pro’ under 154,1 / 154-157: ‘nobis’ under 156,2-157,1 / 158-168,3: this passage is texted ‘sub Pontio...passus’ and is textually compressed, so no positionings are recorded / 180: ‘et’ under 169,2 / 181: ‘se-’ under 172,4 / 184-189: ‘-pultus’ under 189-190,2 / 192: ‘est’ under 191,2-3 / 193-203: ‘Et resurrexit’ under 193-200,2 / 204-206: ‘tertia’ under 201,2-202,1 / 208-211: ‘die’ under 204-205,2 / 211-213: ‘secundum’ under 212,2-213,2 / 214-220: ‘Scripturas’ under 215,2-217,1 / 224-233: as at 48-57 / 235: ‘Et’ is under the rest in 234 / 236-237: ‘iterum’ under 235-236 / 238-239: ‘venturus’ under 237,1-239,1 / 241: ‘est’ under 240,2-3 / 245-248: ‘gloria’ under 245,1-2 / 248-252: ‘iudicare’ under 248,1-251,2 / 252-256: ‘vivos’ under 257-259,2 / 257: ‘et’ under 260,3-4 / 261-275: ‘mortuos’ under 262,2-264,2 / 279-280: ‘regni’ under 280,2-282,2 / 281: ‘non’ under 284,1 / 283-286: ‘erit’ under 285-288 / 290-301: ‘finis’ under 299,3-300,2 / 303-305: ‘Et in Spiritum’ is under the rests in 302-305,1 / 306-307: ‘Dominum’ under 308,3-309,3 / 308-311: ‘et vivificantem’ under 309,5-311,1 / 313-314: ‘Filio-’ under 314,4-315,2 / 314: ‘-que’ under 315,5 / 316-318: ‘procedit’ under 316,2-317,1 / 318-319: ‘Et unam’ under 319,2-320,2 / 320-321: ‘sanctam’ under 320,4-321,1, & followed by ‘Ecclesiam’ which is crossed out / 321-322: ‘catholicam’ (given as ‘katholicam’) under 322,2-6 / 323-326: ‘et apostolicam’ under 322,7-324,1 / 326-328: ‘Ecclesiam’ under 324,2-326,1 / 329-331: ‘Et vitam venturi’ under 329,1-332,1 / 331-332: ‘seculi’ under 332,3-333,1 / 333: ‘A-’ under 336,2 / 338: ‘-men’ under 337,5-7. Contra; 16-17: ed rpt of ‘visibilium’ needed / 50-51: ed rpt of ‘lumen’ needed / 76-81: ‘per quem omnia’ under 71,2-78,6 / 84-87: ‘Qui propter nos’ under 87,2-89,3 / 90-94: ‘homines’ under 91,3-92,2 / 104-105: ed rpt of ‘descendit’ needed / 108-112: ‘Et incarnatus’ under 115,1-118,1 / 262-275: ed rpt of ‘iudicare...mortuos’ needed / 302-307: the text here is given merely as sectional incipit with no regard for positioning / 330-331: ed rpt of ‘venturi’ needed. Tenor; no further discrepancies. Tenor bassus; 331-333: ed rpt of ‘seculi’ needed.

Sanctus (Trent 89 ff. 328v-330r, unicum, DTÖ VII inventory no. 714).

[Superius]; 1: the m sign is om at the start in all voices, and the O sign only appears at the start of the second page-opening in the Superius (at the start of Osanna I). Also, ‘Duo’ at the start is only given in the Contra. / 99: m sign O is given before stave / 115,1: entered on a short end-of-stave extension / 207: ‘Osanna ut supra’ given only in the Contra.

[Contra]; 1: the voice-name is entirely missing on the first page-opening (up to Osanna I) / 16,2-4: entered on a short end-of-stave extension / 68,4: likewise / 80-98: twenty measures of rests are given but only 19 are needed / 119: p div follows 2 / 125: entered on a short end-of-stave extension / 159: b ind before 159,3 / 184: 3 & 4 are A G / 194: 2 F / 207: single custos instead of double.

Tenor; 1: no indication is given of the simple augmentation needed in this part for the Sanctus & Osanna I sections / 57: ‘Tacet’ direction om / 129: likewise.

Tenor bassus; 31: p div follows 2 / 48,2-49,1: entered on a short end-of-stave extension / 49,2-98: this passage is copied onto two staves which omit the b sig / 108: 1 is sbr / 116-117: om (conj supplied) / 124: p div follows rest / 130-161: the rests here are om (conj supplied, since the upper parts here are not named ‘Duo’).

Underlay; fully texted in the Superius, with almost full text in the Contra and sectional incipits in the lower

voices. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 2: ‘San-‘ given as ‘Sanc-‘ / 15: ‘-ctus’ (given as ‘-tus’) under 14,6-7, & ‘san-‘ under 16,3-4 / 23: ‘-ctus’ under 22,7-8 / 24-27: ‘sanctus’ under 24,1-25,4 / 36: ‘-nus’ under 35,6 / 45-52: ‘Saba-‘ under 45,2-46,1 / 64: ‘sunt’ under 63,3-4 / 65: ‘ce-‘ under 65,2 / 73: ‘ter-‘ under 71,3-4 / 88: ‘tu-‘ under 82,4-5 / 98: ‘-a’ under 97,7-8 / 99-114: ‘Osanna’ under 99-101,1 / 115: ‘in’ under 107,1 / 121: ‘ex-‘ under 108,3 / 124: ‘-cel-‘ under 120,5-121,1 / 129: ‘-sis’ under 128,7-8 / 130-134: ‘Benedi-‘ under 130-136,1 / 161: ‘-ctus’ under 160,2-3 / 188-192: ‘in nomine’ under 188,1-191,1 / 198-199: ‘Domi-‘ under 199,2-200,4 / 206: ‘-ni-‘ under 205,2-3. Contra; 15: ‘-ctus’ under 14,2-4 / 23: ‘-ctus’ under 22,2-4 / 27: ‘-ctus’ under 29,3-30,1 / 27-29: ‘Domi-‘ under 31,2-32,2 / 36: ‘-nus’ under 41,1, & ‘De-‘ under 46,2 / 44: ‘-us’ under 47,4 / 46-52: ‘Saba-‘ under 48,1-3 / 57: ‘-oth’ under 56,5-57,1 / 65-70: ‘celi’ under 65,3-66,1 / 70: et’ under 72,2-3 / 74: ‘ter-‘ under 72,5 / 99 & 130: ‘Osanna’ & ‘Benedictus’ are given merely as sectional incipits with no regard for positioning / 162-176: the same applies with ‘qui venit’. Tenor; 27: the starting incipit here in both lower voices is ‘Sanctus’, which I have replaced with ‘Dominus’ in both voices. / 99: as with the Contra for ‘Osanna’ here. Tenor bassus; 79-87: ‘gloria’ under 79,4-80,4 / 99: as with the Contra and Tenor for ‘Osanna’ here. / 162: the same applies with ‘qui venit’ / 174-192: ‘in nomine’ under 175,2-177,1 / 198-199: ‘Domi-‘ under 190-193 / 207: ‘-ni’ under 206,1.

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Structure

This four-voice Mass on Busnois’s Rondeau *Quand ce viendra* has a simple design. The song Tenor is usually split into its two halves and is given as the Tenor cantus firmus in all movements. The latter three movements begin with introductory two-voice passages and interpolate Tenor statements with free Duos or three-voice sections. Only twice is this general scheme altered; Kyrie I begins as a full section, and the last section of the Credo gives the complete song in a slightly lengthened four-voice version. The parent song has already been published in my Trent 91 new series (no. 97) so there is no need to re-issue it here.

Apart from the Credo’s final section all Tenor statements are augmented, but no indication is given of the augmentation ratios involved. The Kyrie gives its two Tenor sections in simple augmentation, as does the Sanctus. The Gloria and Credo each have two full sections involving Tenor augmentation. In the Gratias agimus section, the Tenor’s augmentation is arithmetically triple (or mensurally duple). The following full Qui tollis section has arithmetically sixfold augmentation (or mensurally triple augmentation). The first full section in the Credo has the same Tenor ratio as the Gratias agimus, and the Credo’s Et resurrexit section has its Tenor in simple augmentation. Originally there may have been verbal canons with these parts like ‘Crescit in duplo’ or something similar - with ‘duplo’ / ‘triplo’ in such instructions usually meaning mensural rather than arithmetical degrees of augmentation.

The formal layout of this Mass (with independent introductory Duo sections for the latter three movements) is matched by the limited number of sectional cadence-pitches. All movements and most sections begin and end on G, and otherwise only a few sections have openings or endings on D or use constructs on D. These are the start of Kyrie II, Qui tollis...suscipe, Et ex Patre, Sanctus section II, and the end of the Benedictus first section. The parent song is generally thought to be the work of Busnois rather than Ockeghem (to whom it is conflictingly attributed) and is similar in texture to Busnois’s *Est-il mercy*.⁵⁵ Since both works appear in mid-century chansonniers, there appears to be little doubt that these are relatively early Busnois songs. The Tenor’s nature (with frequent G’s and D’s) makes it a versatile cantus firmus, and since the lowest voice in this Mass is a true bass part (as in the song) this allows for some variety of cadence-types. The Tenor is an internal part

⁵⁵ Published in its Cord version in Fallows, D. and Thibault, G. (eds), Chansonnier de Jean de Montchenu (Paris, 1991) p. 56.

throughout with fourths against the Tenor, facilitating the use of the chanson's first-half final note (D) as a pedal-point in a perfect cadence on G (Gloria, 92-94). Likewise, the final C-D of the same Tenor section is used as the middle degrees of a doubled-leading-note formula (see the final cadence of Kyrie I). The ending of the Gloria also uses the Tenor's final G against continued movement in the Contra and Tenor bassus.

The main points of interest in this Mass are the extensive and powerfully-written initial full sections of the Gloria and Credo. These employ a degree of rhythmic equality between the outer voices, unison imitation, some internal variety of scoring and considerable rhythmic sophistication. The second full section of the Gloria (with its outer voices cast in cut-C) also seems to use a 'greater rhythm' which is triple, so that three measures of cut-C seem akin to a single measure of slow triple metre. While the equivalent section of the Credo also starts in this manner, the 'greater rhythm' feature is somewhat obscured towards its end. The composer of this cycle - definitely a modernist in the terms of the years around 1460 - gives the work an impression of severity and strength through his capable handling of the long-note Tenors in these sections. They audibly stride through the texture like some sort of colossus.

The basics of this Mass can be described in terms of five types of texture. The first of these (represented by Kyrie I and II, Sanctus section II and the Osanna) are the sections with Tenors in simple augmentation. In Kyrie I and II the outer voices are artfully spun around the Tenor, giving the impression that this - the most contrapuntally complex of the movements - may have been written last of all. The second texture consists of the extended four main full sections of the Gloria and Credo with their augmented Tenors. The third texture is represented by the trio sections (Christe, Pleni sunt and qui venit). The first and last of these sections are duple, highly imitative and quite chanson-like. All also make significant use of redicta figures, particularly the latter two sections.

The fourth type of texture (represented by the Duos for Superius and Contra) gives us the same rhythmic equality and imitative features as in the trio sections, and the fifth type of texture is represented by the block quotation of the parent song at the end of the Credo. This is possibly one of the first four-voice Masses to cite its parent material thus, but there are also three-voice Mass Ordinary settings by Bartolomeo da Bologna and Zacharias dating from the start of the century which quote parent polyphonic material in full or literally in part.⁵⁶ Gottlieb devoted much of his short discussion of the Missa *Quand ce viendra* to the existence of these settings, since both they and the present work are highly pertinent to the emergence of the parody Mass. Perhaps the four-voice version of the *Quand ce viendra* song also originated with this Mass setting. Throughout there is also a considerable amount of casual reference to the chanson material in the cycle's Superius, tending to suggest that the composer strove to create a texture as reminiscent of his model as possible. I will return to these quotations and allusions in due course, and is this certainly not the only Mass of its time to feature prominent quotations from its model. Interestingly, one fragmentary Mass in Lucca seems particularly close in design to the Missa *Quand ce viendra*.⁵⁷

Throughout, the treatment of the Tenor cantus firmus also has certain features which perhaps suggest slight compositional difficulties. The Tenor cantus firmus simply cannot be accidentalised consistently throughout, because at Gloria 185 the Tenor's Bb occurs as the fifth in a construct on E. This B therefore has to be made natural to avoid a classic false-consonance problem. Likewise, at Gloria 246-247 the Superius F in a cadential cliché cannot be sharpened because the Tenor note below this is also F. Two instances of cadential Superius

⁵⁶ See Fallows, *A Catalogue of Polyphonic Songs...* pp. 538 & 567 for Bartolomeo da Bologna; two Mass Ordinaries by Zacharias are also heavily dependent upon his own songs *Un fior gentil* and *Deus Deorum Pluto*. Further, see Reaney, G. (ed), *Early Fifteenth Century Music* vol. VI (CMM 11, 1977) nos 14 and 15, plus vol. V nos 6 & 7 for the pieces by Bartolomeo. The definitive study of these and other Zacharias Mass movements that use borrowed material remains to be written.

⁵⁷ This is the four-voice Missa *Nos amis* illustrated in Strohm, *op. cit.* pp. 236-249 (where the song model is given along with the complete Mass sections and those sections which can be easily reconstructed). Larger full sections use augmented cantus firmus Tenors as in the Missa *Quand ce viendra*, and the short final sections which survive show that material from the outer voices of the *Nos amis* song significantly shaped some movement-endings.

figures also create brief dissonances against the Tenor (Credo, 51 and 71). These are well within the tradition of ‘taking small liberties’ in writing mobile voices around a long-note part, but even so Tinctoris criticised such practices on account of the duration of the dissonances involved. In overall terms this cycle gives the impression of being a typically central-tradition work in view of its chanson basis and organised layout. However, the state of the copy in Trent 89 gives no clues to the music’s travels. The Tenor incipit “Quant che vendra” could either be taken as evidence of an Italianised exemplar or perhaps oppositely as an example of Picard-dialect spelling. The following table illustrates sectional layout and cantus firmus disposition.

Table 3. Tenor cantus firmus material in the Missa *Quand ce viendra*

Movement	Section	Measures	Cantus firmus
Kyrie	Kyrie I	1-33	First half of song Tenor, in simple augmentation.
	Christe	34-134	Free trio without Tenor.
	Kyrie II	135-166	Second half of song Tenor, in simple augmentation.
Gloria	Et in terra	1-31	Duet without Tenor.
	Gratias agimus	32-94	First half of song Tenor, in arithmetically triple augmentation, with one batch of internal rests inserted.
	Qui tollis...miserere	95-142	Duet without Tenor
	Qui tollis...suscipe	143-300	Second half of song Tenor, in arithmetically sixfold augmentation with one batch of internal rests inserted.
Credo	Patrem	1-30	Duet without Tenor.
	Et ex Patre	31-139	Complete song Tenor in arithmetically triple augmentation, with one batch of internal rests inserted at midpoint.
	Crucifixus	140-192	Duet without Tenor.
	Et resurrexit	193-301	Complete song Tenor in simple augmentation, with one batch of rests inserted at midpoint.
	Et in Spiritum	302-338	Complete song Tenor (as part of presentation of the complete parent song) with a four-measure free insertion at midpoint.
Sanctus	Sanctus (I)	1-23	Duet without Tenor.
	Sanctus (II)	24-57	First half of song Tenor, in simple augmentation.
	Pleni sunt	58-98	Trio without Tenor.
	Osanna	99-129	Second half of song Tenor, in simple augmentation.
	Benedictus	130-161	Trio without Tenor.
	qui venit	162-207	Trio without Tenor.

Now we come to the appearance of casual quotations from the chanson model throughout (all from the model’s essential voices). These are frequent and were given considerable attention in Gottlieb’s description. In some ways the *Quand ce viendra* song is an easy piece to mimic: it has many moments in the essential voices where there are stepwise (or almost stepwise) descents from D; these tend to invite simple experiment. The appearance of the complete song as the last section of the Credo may not be unique either; the Busnois Missa *L’homme armé* has a Gloria whose last section may conceal an otherwise-lost setting of its parent song.⁵⁸

⁵⁸ See Taruskin, R. ‘Antoine Busnoys and the *L’Homme Armé* Tradition’ in *JAMS* XXXIX (1986), pp. 255-293. The idea that the Gloria’s final section is contrafact does not originate with Taruskin, but he provides the best recent description of the Busnois *L’Homme Armé* Mass and convincingly suggests that it might have been the first of the series of surviving Masses using the famous tune.

The following table offers what I can see to be all traceable resemblances, even including individual cadence-figures that seem to reflect those in the model; measure-numbers for the song correspond to those in the transcription in Trent 91 new series.

Table 4. Casually derived parent material in the Missa *Quand ce viendra*

Section	Measures	Derivation
Kyrie I	1-4,1	Superius & Contra related to song's essential voices, 2-6.
	12-13,3	Superius related to song Superius, 24-25,2.
	22-24,2	Superius related to song Superius, 24-25,2.
	31,6-33	Superius related to song Superius, 9-10.
Christe	58-60,1	Superius related to song Superius, 24-25,1.
	81-91	Contra (imitated by Tenor bassus) related song Tenor, 10,2-12,5.
Kyrie II	-	No references.
Et in terra	1-6	Superius & Contra related to song's essential voices, 1-6.
	23,3-25,1	Superius related to song Superius, 11-12,1.
	73-74,1	Contra related to song Superius, 9-10.
	80-82,1	Superius related to song Superius, 9-10.
Qui tollis... miserere	-	No references.
Qui tollis... suscipe	176-179,1	Superius related to song Superius, 5-6.
Patrem	1-6	Superius & Contra related to song's essential voices, 1-6.
	7-8,2	Superius related to song Superius, 7-8,2.
	13-14	Superius related to song Superius, 21,2-23.
	15-16,1	Superius related to song Superius, 13,4-14.
	25-27	Superius and Contra related to song Superius, 24-26,1.
Crucifixus	-	No references.
Et resurrexit	193-199	Superius related to song Superius, 26,2-27,2.
	205-208	Superius related to song Superius, 5-6.
	277-282	Superius related to song Superius, 24-25,3.
	297-301	Superius related to song Superius, 31,5-33.
Et in Spiritum	302-338	Complete presentation of song, with four-measure free insertion at midpoint.
Sanctus (I)	1-6,1	Superius & Contra related to song's essential voices, 1-6.
	6,2-7,3	Superius related to song Tenor, 25,4-26.
	11,4-12,5	Superius (imitated by Contra) related to song Superius, 5-6.
	18	Superius related to song Superius, 11.
Sanctus (II)	41-42,1	Superius related to song Superius, 8-9.
	54,2-57	Superius related to song Superius, 16,2-17.
Pleni sunt	79-84	Repeated Superius motive (anticipated and imitated by Tenor bassus) related to song Tenor, 11,2-12.
Osanna	117,3-119,3	Superius related to song Superius, 24-26,1.
Benedictus	130-136,1	Superius & Contra (in imitation) related to song Tenor, 3-4,2.
	153-156	Superius & Contra (in imitation) related to song Superius, 24-26,1.
qui venit	162-176	Extended values in Contra related to song Tenor, 10-12.
	191-197	Superius (imitated by Contra) related to song Tenor, 10-12.

To be entirely fair, one or two of these allusions might be omitted from the list by those who are fastidious about what constitutes an allusion and what is a coincidental resemblance. Indeed, some passages listed above

are resemblances to just single cadence-figures or internal passages consisting of just a few notes. But the fact that these occur at random in relation to their appearance in the parent song and occasionally involve voice swappings is of considerable importance, since I have suggested that similar methods might be in evidence in the Caron and Tyk Masses edited in this series. Likewise, the Trent 89 Missa *Le serviteur* is quite random about the way in which it uses its parent song material.

It will also be evident that long stretches of the outer voices proceed without song references, and that contrapuntal reworking of outer-voice song material is hardly in evidence at all. Therefore, the slightly less stylistically advanced Missa *O rosa bella III* is more ambitious regarding motivic reworking than this Mass.⁵⁹ But where the Missa *Quand ce viendra* differs is in its application of redicta figures. A few of these seem related to song material (see Credo 277, and Sanctus 79 & 130 in the above table). Others are free, notably the repeated G Bb A figure in the Contra at Sanctus 62-63 and the repeated patterns in the Superius and Tenor bassus at Sanctus 92-96. The latter's lower part *adds* notes as it repeats, constituting a short example of the 'additive ostinato' technique that also appears in music by Busnois and Obrecht.⁶⁰ Other patterns are repeated sequentially in descending degrees (see Kyrie, Contra, 47-61) or ascending degrees (see Sanctus, Tenor bassus, 88-92). These are only short passages, but their presence is significant due to the likely composer - an issue to be discussed presently. Otherwise, I notice that essential-voice material similar to the close of another Busnois chanson (*Est-il mercy*) creeps in at the end of the Credo's first duet (at 25-30). Why might this be?

This Mass also displays confident use of sequential devices: the Superius in the Gloria is rhythmically sequential at 257-262, and from 272 to the end (at 300) it consists of a series of melodic sequences. On a smaller scale, the Sanctus Superius at 117-119 has a rhythmically sequential dotted figure which may rework song material. Likewise, the cadence to the Osanna section (127-129) has florid sequential work in the Superius. There is also considerable repeated tonic-dominant chording throughout (as is found in the parent song; see Credo 283-287 and Sanctus 190-193). This Mass also makes much use of simple imitative devices based on stepwise patterns of thirds, such as Bb G A F or C A Bb G. Again I draw comparison with certain works of Busnois such as *Anthoni usque limina* which feature ostinato harmonies and simple imitation. Furthermore, those who examine the latter table will see that there are two areas of this Mass which are comparatively crowded with outer-voice references: the opening duet of the Credo, and the Sanctus in general. The latter movement is - in fact - rather restricted in melodic terms and seems to rely more upon repeated patterns than the other movements.

At this point the question of the likely composer becomes significant. Three different musicians have been suggested. Originally I thought that Faugues might be responsible for this Mass - an idea which I discard because at the time that my suggestion was made it was based upon insufficient knowledge of the music. Adelyn Leverett suggested that Vincenet might have been the composer, and Richard Taruskin has proposed an attribution to Busnois. The idea of Vincenet as the composer of the Missa *Quand ce viendra* seems to fall short of the mark for two particular reasons. Firstly, Leverett's connection with Vincenet's Missa *Entrepris suis* seems to rest chiefly on the fact that parts of both Masses concerned make use of mensural 3:1 augmentation.⁶¹ That in itself does not seem particularly significant when it becomes apparent that there are few other genuine resemblances between the works concerned. Vincenet's Masses have a number of their own favoured devices, which largely do not appear in this Mass. Secondly, Leverett's hypothesis concerning *Quand ce viendra* also suggests a period of Austrian residence for Vincenet, based on the premise that this Mass might have been written in territory reasonably close to Trento. Given what we now know about Vincenet's career, it seems unlikely that he might have taken up employment at the Habsburg court.⁶²

⁵⁹ See Instalment 3 pp. 738-747.

⁶⁰ See Wegman, R., Born for the Muses. The Life and Masses of Jacob Obrecht (Oxford, 1994) pp. 179-182. Additive passages like these appear in Busnois's *Anthoni usque limina*, and also in the Mu 3154 Sanctus *Iste puer magnus* and the Missa *L'ardant desir* (although both of the latter are not securely the work of Busnois).

⁶¹ Leverett, A., 'Works by Vincenet in Trent 91' in I Codici Musicali Trentini II (1996), pp. 121-147.

⁶² See Mitchell, R., Trent 91: first steps towards a stylistic classification p. 18. A revised version of this paper is now available on the DIAMM website.

That leaves Busnois. But Busnois scholarship of the last twenty or thirty years has decisively proved to us that “all that glitters is not gold”, or - more precisely - that everything which looks like Busnois sometimes turns out not to be by Busnois at all. A case in point is illustrated by the *Incomprehensibilia / Preter rerum* motet in Verona 755 - a magnificently complex cantus firmus piece with highly active outer parts which some specialists thought was highly reminiscent of Busnois. But that was only until Jeffrey Dean pointed out that this motet has much more in common with a handful of anonymous works in northern Italian sources, which seem to betray the hand of another important but anonymous ‘lost composer’.⁶³ Likewise, I myself identified a peripheral group of Franco-Flemish-looking works in the Trent Codices using Busnois’s favoured signature O2 - but these may well be the work of yet a third composer whose surviving pieces share several important tendencies with firmly-attributed Busnois works.⁶⁴ Finally, is a certain body of secular pieces within the central chansonnier sources which are generally acknowledged as being quite Busnois-like but otherwise remain anonymous. Surely, not all of these can be the work of Busnois.⁶⁵

In the light of these cautionary instances, Taruskin’s argument that the Missa *Quand ce viendra* has Busnois-like features has to be treated carefully. Could this be an early Busnois Mass that is less accomplished than his *L’homme armé* or *O crux lignum* Masses, or for that matter the anonymous *L’ardant desir* cycle in CS 51 which has been attributed to him?⁶⁶ I am in support of Taruskin’s suggestion regarding *Quand ce viendra* for the following reasons, some of which clearly relate to the description of the work given above.

1. The formal structure of the Mass is entirely typical of Busnois.
2. The use of a real bass is also typical of the texture of his other Masses.
3. The complete quotation of the model at the end of the Credo is perhaps paralleled by the final section of the Gloria from Busnois’s Missa *L’homme armé*. As previously noted, this section may be a contrafact of a pre-existent *L’homme armé* setting.
4. It has already been noted that most of the full cut-C sections of the Gloria and Credo in this Mass audibly tend to fall into a greater triple rhythm. This too would be typical of Busnois, who otherwise tended to write such sections using the mensuration sign O2.
5. Using the Tenor as an internal part is also typical of Busnois’s treatment of cantus firmus.
6. Giving a cantus firmus Tenor in varying degrees of augmentation throughout is also typical of Busnois.
7. Likewise, the previously mentioned Superius dissonances against the Tenor also typify Busnois’s treatment of long-note parts.
8. The abovementioned ‘false consonance’ problem with the Tenor B at Gloria, 185 is also a trait typical of Busnois.⁶⁷
9. The device known as ‘additive ostinato’ is an acknowledged feature of some of his sacred works, and I have only otherwise come across such devices in music by Obrecht.
10. The use of redicta figures (as previously mentioned) is also typical of Busnois’s handling of individual lines.

⁶³ Dean, J., ‘Verona 755 and the Incomprehensibilia composer’ in I Codici Musicali Trentini III (2004), pp. 93-108.

⁶⁴ Mitchell, R., ‘The Advenisti / Lauda Syon composer...’ in PMM XIII (2004), pp. 63-85.

⁶⁵ See, for example, the Busnois-like but anonymous chanson *S’il vous plaist* from Niv published in Higgins, P. (general ed), Antoine Busnoys. Method, Meaning and Context in Late Medieval Music (Oxford, 1999) pp. 338-339.

⁶⁶ The case for attribution to Busnois (originally suggested by Feininger) is put in Wegman, R., ‘Another Mass by Busnoys?’ in Music and Letters 71 (1990), pp. 1-19. I am inclined to believe this, in spite of correspondence with Richard Taruskin in the same volume (pp. 631-635) and the 1991 volume (pp. 347-350) regarding the attribution.

⁶⁷ See Urquhart, P., ‘False Concords in Busnoys’ in Higgins, Antoine Busnoys..., pp. 361-387.

11. Occasional successive cadence-figures on the same degree (as at Kyrie 16-21) are a device also used by Busnois.

Having made these points, I should emphasise at this point that Busnois's sacred music is well-known for elements of the graphically exotic. If the surviving sources for most of his music can be trusted, he delighted in verbal canons, passages in proportion or coloration, and sometimes even exotic names for supporting voices. This Mass has practically none of these features (except perhaps the occasional colored cadential cliché, as at Credo, Superius, 218-219). In notational terms it is, indeed, very conventional - even down to the Tenor being given with no clarifying instructions. One begins to wonder whether the parent copy used at Trento was edited in some way. Nevertheless (having illustrated that the music has strong links with Busnois works) it seems best to proceed from the general to the more specific. I find the following features of this Mass to be particularly reminiscent of Busnois.

1. Throughout there seem to be a relatively high proportion of diminished constructs involving B flats which have to remain as they are (i.e. no attempt to edit them makes any alternative more satisfactory). Further, see Kyrie 98 and 158, and Sanctus, 29.

2. The mobile Tenor bassus at the start of the Benedictus duo is also a typical Busnois feature; some of his pieces involve very agile work for the lowest part. Perhaps the best example is the lowest voice at the start of the second section in his well-known *Victime pascali laudes*.

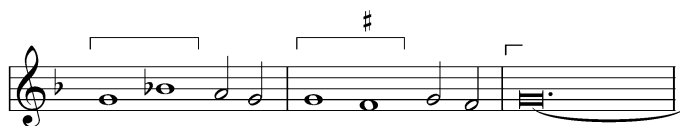
3. Three further small devices seem to betray his hand. The Gloria's internal duet uses imitative changing-note figures at 109-113 (a device also used in presumably early his *Anima mea / Stirps Jesse*), and the Contra and Tenor bassus proceed rapidly in thirds at Gloria, 231-233. This is also typical of Busnois. Finally, the Gloria's cut-C Duo section ends with the Superius in sesquialtera. The Busnois-like Magnificat in [SPB80](#) also uses sesquialtera at the end of duets, albeit in both voices concerned.⁶⁸

4. The full sections of this Mass are often kept moving by rhythmic activity in the two upper voices, creating occasional false relations (see Kyrie 9-10, Gloria 308-309 and Credo 56). This is also Busnois-like, as is the Kyrie II final cadence involving brief dissonance between the two upper voices as well an audible sense of false relations.

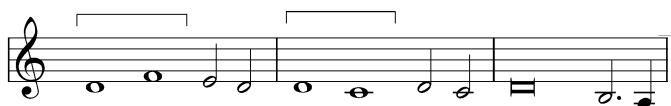
5. Some of Busnois's motets feature dotted patterns in Tenor parts (or other parts having the temporary function of Tenor lines) which anticipate the cadential final. This can also be found in the *Missa Quant ce viendra* (see Gloria, Contra, 247-248).

6. A single and fairly uncommon cadential cliché in the Kyrie (involving the notes G F G F) is strongly reminiscent of another such passage in the Superius of Busnois's equally early motet *In hydraulis*.

4.16. *Missa Quant ce viendra*, Kyrie Superius, 17-19;



⁶⁸ Further regarding this setting, see Natvig, M., 'The Magnificat Group of Antoine Busnoys: Aspects of Style and Attribution' in Higgins, *Antoine Busnoys...*, pp. 257-276.

4.17. Busnois, *In hydraulis*, 46-48;

Resemblances of this type seem to lead to two possible conclusions. Either the composer was so familiar with the working methods of Busnois that he was able to produce a texture entirely reminiscent of his music, or alternatively it seems that Busnois might have been responsible for this Mass. Having mentioned the oft-discussed *In hydraulis* motet, too, perhaps it is possible to put this Mass into some sort of chronological context. Since the motet refers to the future Duke of Burgundy as Count of Charolais, it must predate his accession date (1467). Busnois is documented both at Tours and Poitiers earlier in the same decade. Since the Mass is less rhythmically accomplished than the motet, it is probably not unreasonable to suggest a composition date of around 1460 or before. But I only offer this suggestion tentatively; the Mass could be even earlier. Naturally it is impossible for any discussion such as this to conclusively prove that any anonymous Mass is attributable to a known composer. But the accumulation of common features discussed seems significant enough to support Taruskin's suggestions.

From the stylistic aspect I proceed to issues in its partwriting. Whoever the composer of this Mass was, his partwriting has a touch of roughness. There is a single hybrid cadence throughout involving simultaneous perfect-formula and doubled-leadingnote motion (Credo, 300-301), and several instances occur throughout which illustrate a fairly free attitude towards basic counterpoint. At Sanctus measure 14 there is a progression where the Superius G is dissonant against the lower-voice A: a situation resolved not by a cadence-figure, but by the Superius leaping a fourth up to a consonance. Similarly, a two-voice passage in the Pleni sunt trio has the Contra repeating a *redicta* motive while above it the Superius has a temporary diminished fifth (at 62). Likewise at 72 the Superius has a temporary fourth against the Contra, and also leaps up a diminished fifth. This passage is probably best left without further interference; the diminished interval here is caused by an editorial accidental which seems necessary, since E natural here in the Superius would sound far worse than E flat.

Gottlieb also drew attention to a cadential cliché in this Mass where the lower of two voices is briefly dissonant at a suspension-point (see Credo, 93, Contra and Tenor bassus). While this became a frequent device in sixteenth-century partwriting, it is not so common in mid-fifteenth-century Mass cycles. Likewise, the Osanna cadence (Sanctus, 128-129) gives a progression where the Superius has an accented dissonance against the Tenor. This does not resolve (as might be expected) but moves up a tone before reaching the aurally awaited leading-note. Some of these instances find counterparts in works by Busnois (and indeed in Vincenet's Masses too) but others do not. It is also noteworthy here that this Mass lacks one of Busnois's favourite modernistic devices: cadential second-inversion/first-inversion preparations over extended lower-voice values. A few extended lower-voice D's have similarly active voices around them (see Gloria 174-179 and Credo 79-80) but extended second-inversion/first inversion formulas as found in Busnois's *Regina celi I* and *II* are absent.⁶⁹ Further features reminiscent of Busnois include the sequential devices previously mentioned, and the unwillingness of the music to move away much from its centrality on G. As with the stylistic aspects listed, these details also tend to suggest that the music is closer to Busnois than to anything else extant. The composer of this Mass is not merely writing conventional parts around a Tenor: he is beginning to make those parts act in ways new to the standard functions of fifteenth-century Superius, Contras and Tenors. The Pleni sunt section even contains a duet passage shared between the Superius and lowest voice. This is a rare scoring in mid-century continental cyclic Masses, and it is more frequent in English repertory of a slightly later period.

Finally, I return to the melodically rather restricted sounding Sanctus. I describe it thus because listeners will tend to notice the repeated descents from high D in the opening duet, and the equally repeated cadences on

⁶⁹ Busnois was not the only composer to use such progressions; the final cadence of Ockeghem's *Salve Regina I* gives another example. See the edition in Wexler, R. and Plamenac, D. (eds), *Johannes Ockeghem, Collected Works* vol. III (Boston, 1992), pp. 13-17.

the same degree in its first full section. Added to which is the slightly unsure sound of the *Pleni sunt* section with its *redicta* passages and previously described oddities in two-part writing. One can only do so many things which Tenor cantus firmus texture, too, and the fully-textured *Osanna* (like *Kyrie II*) presents little of the interesting passagework found in the middle movements' full sections. It would not be going too far to say that the composer's interest in *redictae* and repeated G cadences makes this movement tedious. But this *is* probably Busnois at an early stage in his career - and whose experiments in cantus firmus also resulted in impressive displays such as *Anthoni usque limina* (which also uses some repetitive material). Therefore we might forgive the composer just one average or under-par movement out of the four here.⁷⁰ The following section also shows that there was very probably a missing *Agnus* movement, based on the assumption that the accumulating number of sections per movement is schematic.

This Mass is an exciting exercise for singers, particularly the Tenor part which may benefit from some preparation in terms of a written-out part in simplified notation for the larger sections. The full sections in the *Gloria* and *Credo* are also amongst the more extended efforts of their type in Masses from the 1450's and 1460's. That feature also suggests the composer as being somebody ambitious, which we know Busnois was in several respects. Further regarding performance, I remain unconvinced by the modern attempts of 'Handelian' falsettists to sing the *Quand ce viendra* chanson with its frequent high D's at A=440 pitch. Perhaps the song (and also the Mass) might benefit from being pitched a tone or two lower. Lastly, the despondent text of the parent song - which describes the pain of departure in a courtly love context - may have acted as some sort of devotional subtext for this Mass. The refrain stanza mentions feelings for the beloved 'which none other can impair' ("De vous mon loyal pensement / A qui nulle peut attaindre.")⁷¹ But whether the composer chose his cantus firmus or had it chosen for him is yet another unanswerable question.

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Numerology

Recently I heard the following opinion on numerology from a fellow specialist. "I just don't believe in much to do with numbers and music. Given a bit of ingenuity you can make numbers in music do virtually anything". Bearing that view in mind (and it is a quite widely shared outlook) the following investigations are cautious and merely intended to show that some form of basic number scheme is probably present here.

This seems clearly demonstrable from the number of sections in each movement. The *Kyrie* has three, the *Gloria* has four, the *Credo* has five and the *Sanctus* six (18 sections in all). It is quite likely that this Mass is incomplete, and possibly it had an *Agnus* made up of seven shortish sections. That would make the overall total of sections 25. Bearing in mind the disposition of duets and full sections in the surviving movements, the cantus firmus Tenor would not need to be involved in all of those hypothetical seven sections. I speculate a little further about the probable missing movement below. But for now, tempora counts in this Mass seem to reveal some interesting figures. Multiples of 3 are prominent: *Kyrie I* has 33 outer-voice measures, the *Gloria* has 300 outer-voice measures, and the *Patrem* duet has 30. Other sections come close to easily divisible totals. The *Et in terra* and *Osanna* both have 31 outer-voice measures, and *Kyrie II* and the first half of the *Benedictus*

⁷⁰ I draw attention here to the modern aural phenomenon of 'cyclic fatigue'. In other words, the habit of listening to late medieval Mass polyphonic Mass settings in their Ordinary-movements-only sequence, and the naive habit of waiting for musical 'events' to take place which often do not happen. In this way, modern reviewers have unjustly written descriptions of boredom for concertised works like Machaut's Mass and the Dufay Missa *Sancti Jacobi*. I criticise the abovementioned *Sanctus* for a different reason: it seems not to equal the other movements in quality and melodic invention.

⁷¹ Full translation is in the sleeve notes to the 1982 LP box set Johannes Ockeghem: Complete Secular Music (L'Oiseau Lyre D254D 3, by the Medieval Ensemble of London).

each have 32. The second and fourth sections of the Credo (Et ex Patre and Et resurrexit) are the main full panels in this movement and both have 109 outer-voice measures (perhaps significantly making 108 each if sectional longs are discounted). Finally in this respect, the opening Sanctus duet (23 measures) is twice the size of the second half of the Benedictus (46 measures).

In my examinations of the *Groß senen* and *Te Deum* Masses I manipulated measure-totals slightly by counting measures differently if the notes in some parts continue to move against sectional or movemental final longs. The same approach does not seem to work so well with this Mass. Perhaps the Credo's outer-voice measure total of 338 can be rounded up to 340, but doing so produces no interesting percentages if that figure is compared with other movemental tempora totals. However where this Mass is particularly interesting is in its movemental size arc. The movements' outer-voice measure totals are as follows.

Kyrie	166
Gloria	300
Credo	338
Sanctus (without Osanna repeat)	207

Making a hypothetical conclusion to the size arc by suggesting an Agnus movement with the same length as the Kyrie produces an overall outer-voice measure total of 1177 (which is perhaps not significant). But if the Agnus had a slightly different length from the Kyrie and was used to make the overall measure total reach 1200, then the following figures would result.

Kyrie	166
Gloria	300
Credo	338
Sanctus (without Osanna repeat)	207
Hypothetical final movement	189
Total	1200

Within that list of totals, the Gloria would constitute exactly 25% of the whole, the Sanctus and Agnus combined would make 396 (33% of the whole) and the remaining Kyrie and Credo (166 + 338 measures) would make up the remaining 42%. This is - of course - conjectural, but bearing in mind the closeness of this Mass to Busnois's *Missa L'homme armé* it seems sensible to investigate likely overall schemes.

Note totals produce less spectacular results than tempora counts, but individual movements still have some interesting details. The Kyrie has sectional note totals which successively read in percentages as 33.48, 34.33 & 32.17 (making a rough division into thirds). In the Gloria, the note total of the first three sections (1014) is followed by a final section of 676 notes, making an exact 60-40% division between 1014 and 676. Similarly the matching second full section in the Credo (Et resurrexit) is only just over 40% of the total of notes in this movement at 40.32%.

Some sections also have nearly matching note totals in pairs of voices.

Kyrie I:	Tenor	53	Tenor bassus	54
Et in Spiritum:	Tenor	105	Tenor bassus	106
Pleni sunt:	Contra	72	Tenor bassus	71

The Benedictus Contra has 59 notes while the following 'qui venit' section has 58 in the same voice. Also the Kyrie II Superius has 111 notes while the Osanna Superius has 112, but this may be one consequence of the two sections having identical Tenors.

Finally, a certain number of sections have individual voice totals which are divisible by 3. The sections where this happens in more than one voice are as follows.

Kyrie I (Superius and Tenor bassus)

Kyrie II (Superius, Contra and Tenor bassus)

Crucifixus (Superius and Contra).

.....

27. [Barbingant]; Missa *Sine nomine*

(i) Trent 89 ff. 306v-315r, anon. (DTÖ VII inventory nos 704-708);

(ii) SP B80 ff. 39r-48v, anon;

(iii) Tinctoris, *Proportionale musices*, Book III / II, where part of the Gloria is verbally cited for unorthodox use of the sign reversed-dotted-C (with Barbingant named as the composer).

Kyrie

(i) Trent 89 ff. 306v-307r;

(ii) SP B80 ff. 39r-40r.

(i) Trent 89;

[Superius]; 4: 5 reads f F f E (emended using the simpler variant in SP B80) / 9: 5 col err / 36: 2 uc / 40: this section is only ind as 'ultimus' in the two lower voices / 41: b ind before 40,1, & 41,2 is G (SP B80 also gives G).

Tenor; 1: m sign om / 15: no custos / 37, 2 & 3: written on a short end-of-stave extension / 39: written on a short end-of-stave extension, & no custos / 54,5-55: as at 39.

Contratenor; 1: m sign om / 16: m sign om / 38-39: written on a short end-of-stave extension, & no custos at 39 / 54,5-55: written on a short end-of-stave extension, & no custos.

Underlay; 'Kyrie' / 'Christe' and 'eleyson' are given in all sections in the Superius. The lower voices omit 'eleyson'. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 12-15: 'eleyson' under 14,2-6 / 16: 'Christe' given as 'Criste' in the Superius and as 'Criste' with contractions in the lower voices / 34-39: 'eleyson' under 37,2-39 / 43-46: ed rpt of 'eleyson' needed in all voices / 53-55: 'eleyson' (with a dieresis over the 'y') under 54,3-8. Tenor; no further discrepancies. Contratenor; 6-8: ed rpt of 'Kyrie' needed / 18: ed rpt of 'Chri-' needed here, which of course may be omitted if performers find the repetition of a part-word unsuitable / 20: ed rpt of 'Christe' needed / 45: here, '-leyson' seems best treated as a two-syllable unit with a dieresis.

Bibliography; Gottlieb no. 16. Hamm, C., 'The Manuscript San Pietro B 80' in RBM XIV (1960) pp. 40-55; 'Another Barbingant Mass' in Snow, R., Essays in musicology in Honor of Dragan Plamenac on his 70th Birthday (Pittsburgh, 1969), pp. 83-90. Mitchell, The Paleography and Repertory...I, pp. 185-196 (analysis as a Mass loosely based on Caron's *S'il est ainsi*) & II, pp. 725-767 (edition). 'The Barbingant Mass' (unpublished paper read at the Cambridge 2006 Medieval and Renaissance Music Conference, concerning the Tenor opening's possible derivation from Caron's *S'il est ainsi*). Luko, A., Unification and Varietas in the

Sine nomine Mass from Dufay to Tinctoris (Ph. D. dissertation, McGill University, Montreal, 2007) pp. 228-248 (analysis as a freely-composed Mass).

(ii) SP B80;

[Superius]; 1: the 'K' of 'Kyrie' and the voice-names are given in majuscules in the left margin, and the m sign O is given in all voices / 6: no lig / 7: 3 & 4 are ligd, & 4 is col instead of dtd / 14: 4 is replaced by f E f D / 15: all voices have double custos / 16: all voices have the m sign cut-C, and all give 'Christe' as 'Xpriste' / 19: 4 & 5 are replaced by m D / 39: single custos in Superius & Tenor, & double custos in Contra / 40: m sign given as O in all voices / 41: b ind before 41,1 / 47: no lig or col / 53: 6 not dtd / 54: 1-3 are replaced by sm G sm F / 55: double custos in all voices.

Tenor; 46-47,1: ligd.

Contra; 1: throughout, the entire voice is written using an F clef on the middle stave line / 8,1-2: minor color / 38: 2 C / 40: 2 & 3 are replaced by m C / 41: 3 E / 50: 3 & 4 are replaced by sm E / 53: 1 & 2 are replaced by dtd-m G.

Underlay; texted much as in Trent 89 and with 'eleyson' given in each section in the Tenor, but not in the Contra after the first section.

The SP B80 version and Trent 89 do not compare significantly, with both having a few probable errors and differences in small values. However the final cadence in the Trent 89 version seems better.

Gloria

(i) Trent 89 ff. 307v-309r;

(ii) SP B80 ff. 40v-43r.

(i) Trent 89;

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v, transposed a fifth down / 14: 14,8 is either not col or has a lacuna on the notehead / 26: 26,2 is D in both readings, & Trent 89 gives 26,4-5 as two ligd sbr (corrected using SP B80). The other voices also feature a rhythmically irregular cadence in Trent 89 at this point. / 30,6: corr from col err, with a "v" below the notehead / 64: the m sign is rptd in both voices at the start of a new opening here, and 'Duo' is ind in both voices / 95,2 & 96,1: as at 14,8 / 97: single custos only in both voices / 98: the repeated m sign in the Superius seems justified here in view of its use at the beginning of a full section / 141,2: corr from col err / 157,1-2: this lig has no upward tail / 157,3-158: these notes are squashed in / 159: single custos only / 160: 'Duo' not ind in either voice, but both voices here have the m sign C2; since this possibly means the same tempo as cut-C here I have relegated it to these notes. / 171: written on a short end-of-stave extension / 177: proportional sign '2' om (supplied using SP B80) / 190: single custos only / 211: 4 G (corrected using SP B80) / 214: single custos in Superius and Tenor.

Tenor; 15-16 & 18: ns / 19-20 & 21: likewise / 26,5-6: given in Trent 89 as two ligd sbr / 29-30: ns / 30: p div follows 2 / 33: likewise / 45: b ind before 44,1 / 46: ns / 59,1-2: this lig is written over an erasure / 63: no custos / 98-101: ns / 104 & 109: likewise / 194: ns.

Contratenor; 1: m sign om / 17: ns / 23,4: corr from col err, with "a" (for 'alba') underneath / 26,2-3: neither note is col / 27: direct to the following A given with clef change / 32: rest uc, direct to the C given with clef change, & 2 is E (2 corr using SP B80) / 34: 1 uc / 61: clef change is at start of new stave / 98-99: ns / 126: as at 61 / 159: no custos / 188: 2 uc / 191: the clef change is given incorrectly using an F clef, and 191-202,2

are written a third too high / 194: ns / 202: the clef change here is at the start of a new stave, but again it is written in F clef form & the Contratenor is still a third too high up to its end / 212,2-214: written on a short end-of-stave extension / 214: no custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between the Trent 89 texting and our own underlay are as follows, bearing in mind that the text in Trent 89 is quite large compared with the note size (which does not make for reliable texting) and that the extended values of the Tenor sometimes only allow for occasional phrases of text. [Superius]; 1-4: '[E]t in terra' under 1-5,2 / 8-9: '-nibus' under 8,5-9,1 / 10-12: the text hand here is too large to determine precise syllable placement / 18: '-mus' under 18,2-4 / 19-21: as at 10-12 / 26: '-mus' under 26,4-5 / 28-32: 'Glorifica-' under 29-30,1 / 36: '-mus' under 36,3-5 / 42-43: 'tibi' under 42,1-2 / 46-49: 'gloriam tuam' under 46,3-48,4 / 49-50: 'Domine' under 48,5-49,2 / 51: 'De-' under 49,3 / 57: 'Pater' under 57,3-58,1 / 58-59: 'omni-' under 58, 2-4 / 60-63: '-potens' under 62,7-63,1 / 64-67: as at 10-12 / 69: '-te' under 68,4-5 / 70-71: 'Jhesu' under 69,1-71,1 / 75-81: as at 10-12 / 86: 'De-' under 82,2 / 90: '-i' under 91,1 / 91-93: 'Filius' under 91,2-93 / 98-111: as at 10-12 / 113-117: 'nobis' under 115,2-116,4 / 119-142: as at 10-12, & 'suscipe' at 124-126 is om / 147: '-tris' under 146,2-147,1 / 148-153: 'miserere' under 148,1-152,2 / 155-159: 'nobis' under 156-158,2 / 160-183: as at 10-12 / 183-186: 'Jhesu' under 185,2-186,2 / 187-190: 'Christe' (given as 'xpe') under 188,2-189,3 / 191-197: as at 10-12 / 198-199: 'Dei' is under the rest in 197-198,1 / 205: '-tris' under 204,2-4 & 'A-' under 206,2 / 214: '-men' under 213,2-5. Tenor; in the second full section at 123-131 the word 'suscipe' has to be editorially omitted due to lack of notes. Otherwise no further discrepancies. / Contratenor; 17-19: ed rpt of 'Laudamus te' needed / 39-41: ed rpt of 'Gratias' needed / 55-56: ed rpt of 'Rex celestis' needed.

(ii) SP B80;

[Superius]; 1: the 'E' of 'Et' is a large monochrome decorated majuscule in the left margin. The names of the lower voices are written likewise. / 3: 3,3 & 4 are both f / 5,2: replaced by f E f D / 8: 4 A / 15: no cs / 18,5: replaced by sm E sm D / 19,1: replaced by sbr E sbr E / 26: 2 D / 30,4-5: minor color / 36,4-5: replaced by dtd-m F m E sm D / 39,3: replaced by sm C sm B / 42: 1 not given, & 5 replaced by m D sbr E / 51: 3 replaced by f E f D / 62,5-8: replaced by sbr D m C / 63: double custos in Superius, & single custos in each of the lower voices / 64: no lig, & at the new page-opening 'Duo' is ind in both voices. Unlike in Trent 89 the m signs are not rptd. / 87: 1 b / 91-96: this passage of sesquialtera is given the signature reversed-dotted-C, but only in the Superius / 95: 3 D, & all notes in 95-96 are col / 96: single custos in both Superius & Contra / 98: m sign cut-C given in all voices / 121: 2 dtd / 122: 1 is m (the emendation at 121-122 is possibly intended to mask a fourth at 122 in the Trent 89 version, and is mirrored by a similar alteration in the Contra at 119-120) / 127,2-130,1: given as one lig / 135-136: ligd / 139: 1 & 2 ligd, with an upward tail (which is unconventional for a sbr ligature) / 142: 1 is dtd, & 2 not given / 144: 2 not dtd / 145: 1 replaced by m D / 146: 2 & 3 are both sm, & 4 is sbr / 153-154: replaced by col sbr D col br C plus col ligd sbr D col sbr C & col sbr A / 157-158: replaced by col ligd br A br D plus col dtd-sbr C & col m B / 159: double custos in Superius & single custos in both lower voices / 160: 'Duo' ind in both voices, & C2 given in both voices as in Trent 89 / 165-166: no lig / 167: 1 & 2 ligd / 169: 3 is br / 170: 2-4 replaced by sbr F / 189-190: no lig / 195: 5 replaced by f E f D / 202: 2 replaced by f E f D, & 6 is A (above) / 205,2-206,2: ligd / 214: single custos in all voices.

Tenor; 1-15: only 14 breve rests are given, there is no cs at 15, & 15,1 is mx without half-color (so that the Tenor begins where the other voices strike 15,1) / 33: no p div / 45: no b / 47: 1 col / 48: rest & 1 replaced by sbr rest / 52: b given before 52,1 (possibly intended for the previous note, which is B) / 60: 1 & 2 ligd / 98-101: not ligd / 115-122: ligd / 126: no b / 129-132: only 129,1-2 are ligd / 136,2: ligd to 134-136 / 137,2-138,1: ligd / 138,2-139,2: no lig / 141-149: given as one lig, in which 142-145 is mx / 153: no b / 201: 4 & 5 are dtd-m sm / 207-208: not ligd / 211: 4 replaced by dtd-m F sm G / 212: no lig, & 1 replaced by sbr A.

Contratenor; 1: m sign given / 6-7: no lig / 7,4-8,1: ligd / 10: p div given under 5 / 14: no minor color / 15: 2 replaced by sbr rest which is followed by p div / 16: 1 & 2 replaced by sbr A br upper D, followed by p div /

17: replaced by sbr upper D br A / 27: rest om, & no clef change / 32: no clef change, 1 is dtd, & 2 is F above which is not dtd / 41,4-42,1: ligd / 45: no b / 61: 2-3 have minor color, & no clef change, & 61-63 are squashed in and use a short end-of-stave extension / 83,2-84,1: ligd / 98: m sign given / 107: not ligd / 119: no lig, & 2 is dtd / 120: no lig, & 1 is m / 126: no clef change / 134: ligd to 132-133 / 135-136: ligd / 139: 1 G, & 3 F / 154-155; no lig / 165,2-166,2: ligd / 180: 2 & 3 replaced by m G / 181-182: no lig / 184: 2 b / 191: no clef change, & m sign given / 194,2: ligd to 193-194 / 200: 2 replaced by sbr D m D / 201: 3 replaced by sbr F m F / 202: no clef change / 203: 2 & 3 replaced by sm C / 207: 1 replaced by col ligd sbr F plus col m E / 211-212: no lig.

Underlay; SP B80 texts the Superius fully (without omissions) and the lower-voice incipits are as follows. Tenor in first section: Laudamus te Benedicimus te Adoramus te (all on first line of voice) / second full section: Qui tollis peccata mundi / final section: Cum sancto Spiritu. Contratenor in first section: Et in terra pax hominibus / first duet: Domine Fili Unigenite / second full section: Qui tollis peccata mundi / second duet: Quoniam tu solus sanctus / final section: Cum sancto Spiritu.

SP B80 is a much neater copy than Trent 89, and its wider spacing allows for some credible texting which influences our Superius underlay. It avoids the Trent 89 clef changes in the Contra, but seems to emend (i) the Tenor's first entry and the Contratenor immediately following (ii) some imitation in the second full section which would otherwise allow for some temporary fourths against sustained values. As in the Kyrie it also gives a few variants which are less satisfactory than the Trent 89 reading. Therefore it seems that SP B80 is a slightly edited copy.

Tinctoris, Proportionale musices Book III capitulum II gives the passage that ascribes this Gloria to Barbingant, which I reproduce here from Hamm, 'Another Barbingant Mass'. "...Multi vero per praedictum temporis imperfecti majorisque prolationis signum taliter reversum \ominus sesquialteram quod etiam deterius est per impletionem notarum denotabilem, ut Barbingant in suo 'Et in terra autenti prothi mixti'..." (the reversed sign in question appears only in the Superius of the SP B80 version at 91).

Credo

- (i) Trent 89 ff. 309v-312r;
- (ii) SP B80 ff. 43v-45r (incomplete; third and fourth sections were not copied).

(i) Trent 89;

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 20: 4 col err / 52: 2 is squashed in & uc / 71: 'Duo' ind in Contratenor only / 82: superfluous sm B follows 6, partly erased / 110: clef change is at the start of a new stave / 134: 1 uc / 180: 2 has b / 18,2-190,1: uc due to lacuna / 192-195: the unusual cadence here (with an irregular penultimate measure in sesquialtera) seems to be correct despite the lig at 192-193 calling for semibreve alteration. The lower voices in the sesquialtera passage leading up to 195 use some dotted colored values, so at least their rhythms are unequivocal. However the notation in the Superius here is unorthodox. For a similar cadence see the end of the Benedictus. / 196: 'Duo' ind in Contratenor only, and the m sign C2 is given in each voice at the start of this section as in the Gloria's second duet section. As in the Gloria C2 may have no practical meaning here, but I note that in both movements it follows a sesquialtera passage; "C2" may therefore have served to cancel the previous triple semibreve grouping. / 242: at the start of the final section, the Superius clef is repeated in mid-stave / 253: b ind before 252,2 / 263,4: this note is inked over & uc.

Tenor; 1: m sign om, & at 1-21 20 measures of rests are given (21 are needed) / 23-25 & 27: ns / 43: p div follows 2 / 70: due to lack of space, the double custos here is given after the end of the stave / 93-95 & 97: ns

/ 99-101 & 103: likewise / 111 & 120: likewise / 126: b ind before 125,1 / 133 & 168-170: ns / 195: no custos / 243 & 245: ns / 265,2: this br should perhaps be imperfect, but since it is followed by 2 sbr rests in 266 rather than a br rest it seems to be perfect / 274,3: written following an erasure / 278: no custos.

Contratenor; 1: m sign om / 34: ns / 45: 5 D (corr using SP B80) / 57,2-3: Trent 89 gives m C here (corr using SP B80) / 74,4: uc due to show-through / 87: 3 E (corr using SP B80) / 92: at the start of the new section, the clef is repeated in mid-stave / 93-95 & 97: ns / 119: likewise / 131: erasure follows 3 / 160: erasure follows 2 / 166 & 175: ns / 190: 1 D / 195: no custos / 205: b ind before 205,1 / 215: erasure follows 2 / 241: no custos / 242: p div follows 1 / 243: 1 G (corr using SP B80) / 249: b ind before 249,1 / 250: ns / 252: b ind before 252,1 / 255: erasure follows 8 / 263: b ind before 262,5, and following 263,1 is a crossed-out part-stave which gives a faulty continuation. This reads m lower C m D m E m F m G m E sbr F m lower D sbr lower C sbr upper C m A sm F sm G sm A sm B m C m A m F sbr upper C m upper D sbr B; on the stave under this passage the Contratenor is properly copied from 263,2 to its end. / 270,3-278: this passage is on the last stave of the Contratenor, which has no clef.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This movement sets the complete Credo text, although as in the Gloria the extended values of the Tenor sometimes only allow for occasional phrases of texting. Also as in the Gloria, the text hand is rather too large for the music. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 4-7: ‘omnipotentem’ under 4,2-7,1 / 7,2-14: the text is too large and compressed here to make the recording of positionings useful / 14-15: ‘omnium’ under 15,2-16,1 / 19: ‘in’ under 16,4 / 20-21: ‘-visibi-’ under 17,1-18,2 / 23-30: as at 7, & at 29-30 ‘Christum’ is given as ‘xpum’ / 36: ‘-tum’ under 38,1 / 38-40: ‘ante omnia’ under 39,1-40,4 / 39: ed rpt of ‘ante’ needed / 40-42: ‘secula’ under 40,5-41,6 / 43-46: as at 7 / 47: ‘-mi-’ under 46,5 / 49: ‘de’ under 50,3 / 51: ‘ve-’ under 52,2-3 / 56: ‘-ro’ under 55,5-6 / 57-59: ‘Genitum, non factum’ under 56,1-59,1 / 59,2-64: as at 7 / 70: ‘sunt’ under 69,5-7 / 72: ‘nos’ under 72,4 / 72-73: ‘homi-’ under 73,5-74,2 / 75: ‘-nes’ under 74,6-8 / 75-78: ‘et propter nostram’ under 75,1-76,4 / 79: ‘sa-’ under 76,5 / 80-81: ‘-lutem’ under 80,6-81,6 / 87: ‘-lis’ under 90,4-5 / 87-91: ed rpt of ‘celis’ needed / 92-129: as at 7 / 131-132: ‘passus’ under 131,1-133,1 / 133: ‘et’ under 133,3-134,1 / 138: ‘-tus’ under 139,3 / 142-147: as at 7 / 148-156: ‘die’ under 148,1-149,3, with ‘-e’ rptd under 155,2 / 157-195: as at 7 / 196-217: likewise / 216-221: ‘Qui...et Filio’ under 218,2-221,1 / 221,2-241: as at 7 / 242-252,1: likewise, with ‘catholicam’ at 246-248 given as ‘katholicam’ / 253,4-265: as at 7 / 266-271: ‘Et...seculi’ squashed in under 264,3-267,1 / 271: ‘A-’ under 267,3 / 278: ‘-men’ under 276,5-278,1. Tenor; 69: ed rpt of ‘facta’ needed / 134-135: ed rpt of ‘passus’ needed. Contratenor; 12-13: ed rpt of ‘terre’ needed / 36: ed rpt of ‘Patre’ needed / 68-69: ed rpt of ‘facta’ needed / 87-91: ed rpt of ‘celis’ needed / 133-134: ed rpt of ‘passus’ needed / 151-156: ed rpt of ‘tertia die’ needed.

(ii) SP B80;

[Superius]; 1: the ‘P’ of ‘Patrem’ and the voice-names of the lower voices are large decorated majuscules in the left margins of the first opening, and the C clef for the Superius is on the bottom stave line / 6,5-6: replaced by m B / 8: SP B80 reads ligd sbr D sbr F plus sbr F / 11,2: replaced by dtd-m B sm A / 17: 3 & 4 are ligd / 20,5-21,6: minor color / 22: no cs / 25,3 & 4: replaced by m F sm E sm D / 26: 1 is not dtd & 2 is dtd / 26-27: no lig / 36: no lig / 40: no b / 42,1: not dtd, and followed by sbr rest which is written on a short end-of-stave extension / 46: 4-5 are squashed in, possibly as a correction / 47,2: replaced by dtd-m B sm A / 55,4-7: replaced by sbr F m E / 58,7: replaced by f C f B / 69: 69,2 is replaced by f G f F, & 6-7 are replaced by sm C sm C sm B / 71: ‘Duo’ is ind in both voices, & p div follows 1 / 72,1-2: replaced by sbr E & m rest / 74,2-3: replaced by sm G, & 74,8 is replaced by f G f F / 80,4: replaced by f E f D / 82,3: replaced by f C f D / 84: 3 E / 92-241: all voices are missing in SP B80 / 242: replaced by br A sbr A / 245,3: replaced by sm A sm B / 249,3: replaced by sm F sm E / 251,2: replaced by dtd-m E sm D / 253: b ind before 253,1 / 255,3-256,2: minor color / 258: 2 is replaced by dtd-m B sm A, & 3 is replaced by dtd-m A sm F / 264,4-5: minor color, & 264, 5 is F / 271: 1-3 are dtd-m f f, & 4 is m followed by an m rest / 276,5-277,2: ligd.

Tenor; 1: m sign given, & SP B80 also has an error with Tenor rests at the start (one measure too many instead of Trent 89's one too few) / 33,2: replaced by dtd-m B sm A / 43: no p div / 60,2: replaced with f C f B / 70: single custos / 252: dot given above this breve to indicate perfection / 254,3-255,1: ligd / 256: 1 & 2 are ligd / 257,6-258,2: minor color / 262,2-3: ligd / 267,1: replaced by sbr C m C / 278: single custos.

Contra; 1: m sign om / 2: p div follows 2 / 6-7: 6,4 is ligd to 7,1 (which is sbr) & which is followed by a sbr rest and sbr A instead of the third-beat rest in Trent 89 / 8: 4 is m, & no lig / 9,1-3: replaced by sbr C m B / 13,2: replaced by f F f E / 22: no cs / 26-27: 26,1-2 are col sbr & col m, 26,3 is col br as in Trent 89, but 27,2 is preceded by a sbr rest & 27,2-3 are not col / 31,1: from this point (which is at the start of a new stave) the clef changes to C clef on the top stave line / 36: 1 & 2 have minor color, and 3 & 4 are replaced by dtd-sbr, which is ligd to 36,5 / 38,3-4: replaced by m E / 44-45: no lig / 45,4-5: minor color / 46,4-5: likewise / 50: 5 E / 52,4-70: the remainder of this Contratenor section is copied on the bottom of the page to the left, with loop-like signs in both places indicating the continuation and 'residuum Contratenoris' being written where the part continues. / 57: 4 & 5 are replaced by col sbr D & f C f B, & 57,6 is ligd to 58,1 / 59: 2 E / 61,1-2: minor color / 64: 3 B / 66,1-3: replaced by m rest & m D m B m C / 68: 2 is br, which would have to be a perfect br and replaces 68,3 / 70: no custos / 71: before the start of the 'Qui propter' Contratenor on a new page-opening is a single stave with C clef on the fourth line marked 'vacat' at its start; this turns out to be measures 1-15 of the Tenor for the Sanctus, which has been copied in the wrong place. Additionally, from 71 the real Contratenor here also has its C clef on the fourth line up. / 73: no minor color / 81,2-3: minor color, & 81,2 has b / 84: SP B80 gives m D sbr E m C m D m E / 86: no b / 242: the clef at the start of this section changes to C clef on the top stave line, & no p div is given / 245: no color / 249: no b / 263: likewise / 265,2-278: as on the previous SP B80 opening, the remainder of the Contra is copied on the bottom of the page to the left due to lack of space; loop-like signs and 'residuum Contratenoris' indicate the continuation / 271: no lig / 275: likewise / 278: single custos.

Underlay; SP B80 texts the Superius fully, in a clearer fashion than Trent 89. As in the Gloria, some of the SP B80 text placement is useful for edition purposes. The lower voices have the following text and incipits. Tenor in first section: Et in unum Dominum Jhesum, then 'Christum' & 'Et'. Final section: Et unam sanctam catholicam (the Superius text also has 'catholicam' spelt with a c). Contra in first section: Patrem omnipotentem. Second section: fully texted. Final section: Et unam sanctam / Et vitam venturi seculi Amen.

The SP B80 version of the Credo may be shortened merely because the scribe might have turned two pages of his exemplar instead of one when copying it. Otherwise many of its small variants seem inferior to the Trent 89 readings since they tend to feature small pairs of fusas, and despite its neatness SP B80 contains corrections and errors.

Sanctus

- (i) Trent 89 ff. 312v-314r;
- (ii) SP B80 ff. 45v-47r.

(i) Trent 89;

[Superius]; 20,2: uc due to show-through / 33: 'Duo' ind in Contratenor only, & the Superius clef is rptd in mid-stave / 50,3: corr from col err / 58: erased sbr C follows 2 / 97: 'Duo' ind in both voices. Also, this section is at the start of a new opening and the m sign is rptd in both voices. / 110: erased ligd sbr E sbr D follows rest / 154: no custos.

Tenor; 1: m sign om / 26: 1 & 2 uc / 53: m sign om, & the Tenor clef is rptd in mid-stave / 83: note here that a mx is given as the middle note of a ligature / 133: m sign om / 134: p div follows 2 / 150: p div follows 2.

Contratenor; 1: m sign om / 7: clef change is at start of new stave / 27,1: corr from B, with descending obliques on either side of the note / 45,4: written on a short end-of-stave extension / 52: no custos / 56: 1 E (corr using SP B 80) / 133: m sign om / 147,5-148,1: uc due to show-through / 154: no custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: ‘San-‘ (given as ‘Sanc-‘) under 1-3,3 / 4: ‘-ctus’ (given as ‘-tus’) under 9,1 / 4-9: ‘sanctus’ under 10,1-11,4 / 10: ‘san-‘ under 12,2 / 17: ‘-ctus’ under 16,5-17,1 / 18-23: ‘Dominus’ under 18,1-20,1 / 23: ‘De-‘ under 21,2 / 24: ‘-us’ under 22,3-4 / 25: ‘Sa-‘ under 23,2 / 27-32: ‘-baoth’ under 31,2-32,1 / 33-35: ‘Pleni’ under 33,1-34,2 / 36: ‘sunt’ under 34,4-35,1 / 36-40: ‘celi’ under 36,2-37,2 / 41: ‘et’ under 39,3, & ‘ter-‘ under 40,3-4 / 45-52: ed rpts of ‘tua’ needed / 60: ‘-na’ under 71,2 / 61: ‘in’ under 74,1 / 63: ‘ex-‘ under 89,1 / 69-72: ‘-celsis’ under 94,3-95,2 / 73-96: ed rpts of ‘in excelsis’ needed / 104-109: ‘-dictus’ under 108,2-5 / 110: ‘qui’ under the erasure in 110 / 116-122: ‘venit’ under 111,1-112,2 / 123: ‘in’ under 116,1 / 124: ‘no-‘ under 117,2-3 / 125-126: ‘-mine’ under 121,3-122,1 / 129-130: ‘Domi-‘ under 123,1-124,1 / 132: ‘-ni’ under 131-132 / 133-138: ‘Osanna’ under 133,1-134,2 / 138: ‘in’ under 139,1 / 140-141: ‘excel-‘ under 139,2-140,1 / 142: ‘-sis’ under 153,4 / 143-154: ed rpts of ‘in excelsis’ needed. Tenor; 75-96: ed rpts of ‘in excelsis’ needed / 143-154: likewise. Contratenor; 46-52: ed rpts of ‘tua’ needed / 53: this section is named as ‘Osanna Contratenor’ / 72-96: ed rpts of ‘excelsis’ & ‘in excelsis’ needed / 142-154: ed rpts of ‘in excelsis’ needed.

(ii) SP B80;

[Superius]; 1: the ‘S’ of ‘Sanctus’ and the voice-names of the lower voices are large decorated majuscules in the left margins of the first opening, the C clef is on the bottom stave line, and the m sign is om / 7,2-3: replaced by sm C / 16,1-2: replaced by m A / 17,1: replaced by sbr A sbr A / 22: 2 & 3 ligd / 25,4: replaced by sm B sm A, & the tail on the first of these notes is uc / 26,1-3: replaced by sbr G / 27,5: scribal correction from C below / 33: ‘Duo’ ind in both voices, & no mid-stave repetition of clef in Superius / 35,2: replaced by m F m E / 36,2 & 37,1: these notes are respectively dtd-m & sm / 37-38: no lig / 44,3: replaced by f D f C / 48: 3 F / 62,2-64,2: given as one lig / 69: 1 is b, ind before 68,2 / 86,1: following this note is a mid-stave clef change to C clef on second stave line up / 94,3: replaced by dtd-m D sm C sm D / 95,2: replaced by m C sm B sm C / 96: single custos / 97: ‘Duo’ ind in both voices, & m sign rptd in both voices / 104: 1 & 2 are ligd / 133: at the start of Osanna II the clef reverts to C clef on the bottom stave line, & 133,3-134,1 are ligd / 137,4: replaced by m B m A / 144,4-145,1: ligd / 148,2: replaced by dtd-m B sm A / 151,3: at this point (the start of a new stave) the clef changes back to C clef on the second stave line up / 153,2: replaced by dtd-m E sm D / 154: double custos.

Tenor; 1: m sign given / 5,1: not ligd / 21,1-2: replaced by dtd-sbr F / 25,1: dot after this note for no apparent reason / 53: m sign given, & no mid-stave clef repetition / 65: not ligd / 66: no b / 66-68: ligd / 87-89: ligd separately from 81-86 / 95-96: no lig / 96: single custos, followed by the words ‘Benedictus tacet’ above the text incipit for Osanna II / 133: m sign given / 134: no p div / 152: 3 & 4 ligd / 154: single custos.

Contra; 1: m sign om, & 1,1-2 are replaced by dtd-br A / 7,1-2: replaced by m G / 14,1-2: ligd / 19,3-4: not ligd / 20,2: here (at the start of a new stave) the clef changes to C clef on the fourth line up / 25: 2 & 3 ligd / 26: 3 C / 27,4-28,1: ligd / 28,1-2: not ligd / 29: 2 D / 32: the L here has a colored divisi F below the A, and colored divisi D & F above the A / 52: double custos / 75,2-3: replaced by m B / 84-85: ligd / 96: single custos / 114,2-3: the flags on the upward tails of these fs are very faintly drawn in a passage which is otherwise compressed / 123,2-124,2: ligd / 125: 1 & 2 ligd / 133: same clef change as in Trent 89, m sign given, & 133,1 is not col / 139-140: no lig / 140: the m rest is given before 140,4 instead of before 140,2 / 143: no lig / 145,2-3: replaced by dtd-sbr D / 147,5: SP B80 gives D (below) / 148,1-4: replaced by m F m G sbr A / 154: single custos.

Underlay; SP B80 has more extensive lower-voice texting than Trent 89, but as in the latter its word placement need not be taken as authoritative. The lower-voice text is as follows. Tenor: full text in first section apart from the omission of 'Deus'. Third section: Osanna in excelsis. Fifth section: Osanna in excelsis. Contra; full text in first two sections, with no word repetition. Third section: Osanna. Fourth section: full text. Fifth section: Osanna.

In general SP B80 presents some less satisfactory variants than Trent 89, but also gives a few simpler variants too. As with previous movements, on the whole the Trent 89 reading seems more satisfactory.

Agnus

- (i) Trent 89 ff. 314r-315r;
- (ii) SP B80 ff. 47v-48v.

(i) Trent 89;

[Superius]; 1: m sign om / 10: 2 G (corrected using SP B80) / 14: the rests are entered on a short end-of-stave extension / 24,3-25: entered on a short end-of-stave extension / 26: m sign om, and both this section and Agnus III are indicated as 'Agnus secundum' & 'Agnus tertium' in each voice as well as having 'Agnus' as part of their text underlay / 46,1-2: squashed in as a correction & probably written over an erasure / 47,1-2: as at 24 / 53: 2 is sm & 4 is f (corrected with the help of SP B80) / 57: m sign om.

Tenor; 1: m sign om / 25: no custos / 57: m sign om.

Contratenor; 1: the clef is given wrongly as F clef on the top stave line instead of C clef / 11,3-12,1: written on a short end-of-stave extension / 12,2: the clef change before this note is at the start of a new stave, but the clef is still given incorrectly as an F clef / 24: 3 C (corrected using SP B80) / 25: no custos / 26: from here, the clef is properly written but the scribe entered the new clef, m sign and 26-28 at the bottom of f. 314v and then crossed these out and began the Agnus II Contra properly on f. 315r / 56: no custos / 57: m sign om, & the clef change here is at the start of a new stave / 80: 1 D (corrected using SP B80) / 82: no custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-3: 'Agnus' is under the first clef-2,2 with '-nus' rptd under 6,4-6 / 4-7: 'Dei' under 7,2-8,1 / 7: 'qui' under 9,1-2 / 8: 'tollis' under 11,4-12,4 / 9-13: 'peccata' under 14,1-15,3 / 14: 'mun-' under 16,3-17,2 / 18: '-di' under 17,9 / 22: '-re' under 24,2 / 22-25: 'nobis' under 24,4-25,1 / 26-33: 'Agnus Dei' is given following the 'Agnus secundum' title, with no regard for text positioning / 34: 'qui' under 36,2-37,1 / 35: 'tollis' under 42,1-3 / 36-43: 'peccata mundi' under 44,1-47,2 / 44-49: 'misere-' under 47,3-49,2 / 52: '-re' under 55,1 / 52-56: 'nobis' under 55,2-56,1 / 57: the 'Agnus tertium' title is given at the start of this section with 'A-' (given as 'Ag-' under 60,2-4 / 60: '-gnus' (given as '-nus') under 62,6-63,1 / 61-63: 'Dei' under 63,2-64,1 / 63: 'qui' under 67,1-3 / 64-66: 'tollis' under 71,1-4 / 67-68: 'pecca-' is under the rest in 72-73,1 / 72: '-ta' under 75,1-2 / 72-76: 'mundi' under 75,3-76,1 / 76-79: 'dona' under 76,3-77,3 / 79: 'no-' under 78,2 / 80: '-bis' under 79,1 / 80-82: 'pacem' under 81,1-4. Tenor and Contratenor; no further discrepancies.

(ii) SP B80;

[Superius]; 1: the 'A' of 'Agnus' and the voice-names of the lower voices are large decorated majuscules in the left margins of the first opening, the C clef is on the bottom stave line, and the m sign is given. Also, the ornamental 'A' which starts the Superius has been slightly trimmed at its top. / 3,4-4,1: ligd / 6,5-6: replaced by dtd-m D m C sm B / 10: no lig / 15-16: likewise / 24,3-4: replaced by dtd-m D m C sm B / 25: double custos / 26: m sign given, and the sectional titles 'Agnus 2um' & '3um' are not given in SP B80 / 26-27: no lig / 33: replaced by sbr A sbr A / 44,1-46: this passage is pitched a third too low / 53,4-5: replaced by m E /

57: m sign given / 58: 1 & 2 ligd / 59: 2 E, & 4 is replaced by sm E sm F / 62: 3 D / 71: 2 replaced by dtd-m B sm A / 75,3-4: minor color / 76,4: replaced by sm A sm G m A / 81,2-4: replaced by dtd-m F sm E dtd-m D sm C sm C sm B.

Tenor; 1: m sign given / 15: 1 & 2 ligd / 20: 2 & 3 ligd / 22,1: here (at the start of a new stave) the clef changes to C clef on the top stave line / 24,3: replaced by sm D sm E / 25: double custos / 57: here (at the start of a new opening) the clef changes back to C clef on fourth stave line up, & the m sign is given / 68: not ligd / 82: single custos only.

Contratenor; 1: the clef is correctly given as a C clef on the top stave line / 9: no lig / 12: no clef change / 13,3: here the clef changes in mid-stave to C clef on fourth stave line up / 22,8-29,2: given as a minor color sbr-m pair, & 29,2 is B / 25: double custos, followed by the scribal remark '2 [us] agnus tacet/pro 3° verte folium' (not strictly correct, because it is the Tenor and not the Contra which is silent during Agnus II) / 57: SP B80 has the same clef change as Trent 89 here, & the m sign is given / 73-74: no lig, & 73,3 & 74,1 are replaced by br C / 75: 1 F / 82: double custos.

Underlay; SP B80 texts the Superius fully but mistakenly uses Agnus I/II text for Agnus III (all parts in this final section are fully texted, but only the Contra has the Agnus III text). For the first and second sections the lower voices merely have the incipit 'Agnus Dei qui tollis' at each starting point.

As with previous movements, the SP B80 version of the Agnus seems inferior to that of Trent 89 due to less satisfactory small variants and occasional errors and added values.

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Structure

Gottlieb's appreciative account of this Mass became obsolete rather quickly since Charles Hamm identified it as a likely work of Barbingant in 1960.⁷² The composer is only known for two Masses and three or four secular pieces. However, two of his works (*L'homme banny* and *Esperant*) are classic and rather beautiful examples of mid-century triple mensuration chanson style, and his *Missa Terriblement* has long been recognised as a derivative work which follows its model song closely.⁷³ The Trent 89 work discussed here is one of my favourite three-voice Masses on account of its relative length, rhythmic cleverness, and extended drive passages. Hardly anything is known about Barbingant, but the four-part piece of his known as 'Pfobenswancz' in some sources and the distribution of his songs probably suggest a period of activity somewhere in 1450's or 1460's France. He may also be the composer of the *Au travail suis* sometimes attributed to Ockeghem. Assessments by David Fallows and Gerald Montagna may imply that he was more than a minor figure.⁷⁴ The following features of this Mass are cited to show that the composer was of more than average abilities. On two occasions sesquialtera passages end with irregular measures (see the end of the Et incarnatus and Benedictus sections). The central phrases of the Et in Spiritum duet are written with the Contra in dotted-semibreve values in cut-C (Credo, 218-227). The Gloria's second duet section ends with the Superius in diminution (177-190) and the first duet section in the same movement features a mensuration change. The

⁷² Hamm, C., 'The Manuscript San Pietro B 80' in RBM XIV (1960) pp. 40-55.

⁷³ See Daniskas, J., 'Een bijdrage tot de geschiedenis der parodie-techniek' in TVNM XVII (1948-55) pp. 21-43.

⁷⁴ See Fallows, D., 'Johannes Ockeghem: The Changing Image, the Songs and a New Source' in Early Music XII (1984) pp. 218-230, and Montagna, G., 'Caron, Hayne, Compère: a transmission reassessment' in EMH VII (1987), pp. 107-157. Barbingant is also cited amongst other composers in Crétin's *Déploration*. See Reese, G., Music in the Renaissance (Norton, 1954 and 1959) p. 115.

Gloria and Credo end with extended drives, and the Christe section does the same using doubled harmonic pace.

All three voices in this Mass are wide-ranging, particularly the Contra - which is just one note short of two octaves in some movements. This allows for a variety of full textures including stratified Treble / Tenor / Bass, passages in fauxbourdonesques, and short patches of imitative equality between pairs of voices. All movements end with octave-leap cadences and so do most full sections. The Contra manages its transitions between filler-part status and true Bass smoothly - a sophistication which is also generally found in three-voice Ockeghem works. All subdivisions cadence on D apart from the penultimate sections of the three central movements, which cadence on A.

There is no common sequence of mensurations, but the three inner movements and the two outer ones form virtually identical mensural groups. For all movements except the Kyrie, the alternation of full sections and duets is consistent throughout. There is no overall motto, but the Gloria and Credo open similarly and the Sanctus and Agnus share a different opening gambit. All final sections open with similar and related material, and two groups of inner sections (the Christe and Agnus II, and the second sections of the Gloria and Sanctus) also have related openings. The Gloria and Credo have delayed-entry Tenors, and all five Tenor openings share the same sequence of pitches: D rising to A, then to upper D and descending one note to C. Most continuations return to upper D as their next note, but the Agnus I Tenor differs. The Tenor motive is given in very extended values in the Gloria and Credo, and in longs and breves in the other movements. It is followed by varying continuations which strongly suggest that no continuous cantus firmus is present (Hamm's 1969 article juxtaposes all five Tenor openings to help prove this point). The full duple sections of the Gloria and Credo also give the start of their Tenors in extended values, and these Tenors similarly start with related melodic moves but soon diverge. The Osanna I Tenor is also similar but has less long notes.

In term of repeated motivic material this Mass is fastidiously put together, and presently I will list the unifying passages concerned. This also appears to be an appropriate place to mention the very thorough analysis of this Mass in Alexis Luko's dissertation; the method therein relies extensively on quite new terminology for repeated or related material in apparently freely-composed Masses. Repeated material at the start of sections (whether they are movemental head-motives or not) are frequently referred to as different sorts of mottos, and she uses the term 'constellation' to define a block of polyphonic material that is repeated or varied throughout a single work. Only time will tell if describing fifteenth-century Masses thus becomes a permanent part of our discipline. While Luko's method and terminology seems to work well with the later works which she discusses (such as Ockeghem's *Missa Quinti Toni*) I am less convinced that she handles all earlier cycles discussed in her thesis just as well. One basic and stated purpose of her dissertation is to illuminate the workings of Masses which seem to freely composed, but two of the works which she examines (the Pullois Mass and the present work) may have pre-existent elements. I shall give my reasons for suspecting the presence of at least some pre-existent material in the Barbingant Mass in due course. For now, its motivic workings are of prime importance and these are numbered below to assist with some of my conclusions.

Motive 1 (the Kyrie Superius opening) is listed as such because of its prominent use; its first three pitches recur in the paired Gloria and Credo openings, and are also found at the start of the Christe. Indeed the first few measures of the Christe Superius (16-24) are very close in melodic gestures to measures 1-5 of the Kyrie I Superius. The Agnus II Superius opening is also similar to the Christe. Luko's analysis points to the first few measures of Kyrie I as a three-voice constellation group, which in her view is subject to considerable variation throughout the rest of the Mass. However, seeing Barbingant's Mass like this seems to omit the consideration that the movements might not have been consecutively written. The Kyrie is in fact unusually short and concentrated, and is exactly the sort of movement that might have resulted as a summary of ideas from the Gloria to the Agnus which might have already existed when it was written. In support of this idea, the Kyrie II opening is the most melodically independent and also the shortest of the related final subdivision openings.

Motives similar to the end of Motive 1 are found in the Superius at Gloria 20-22 and at Credo 27-30 (perhaps significantly, these occur at similar points in each movement).

Motive 2 is the Kyrie Superius at 6-10. It starts on A and proceeds to a cadence on F. Similar motives recur at Gloria 32-37 (also starting on A), Credo 59-61 (without the F cadence), Sanctus 18-23 and Agnus 14-18. I also list here Motive 2b, which consists of final-section Superius phrases that lead to cadences on F (see Gloria 200-205, Credo 260-265 and Agnus 72-76).

Motive 3 is a piece of partwriting rather than a melodic figure, and consists of triadic imitation over sustained F's in the lower voices. It occurs at Kyrie, 10-12 with the imitative order Contra - Superius - Tenor. Similar passages occur at Gloria 117-127, Credo 56-59, and Credo 129-137 - with the same order of voice entries in each case. Sanctus 72-78 also gives a related passage in three-voice imitation with the same series of entries.

Motive 4 consists of the similar final-section openings, all of which have melodically similar Superius parts apart from Kyrie II and which may be summarised as follows. Superius entry in most movements on A leading to cadence on G, followed by a slower move to a cadence on D. (Kyrie 40-46, Gloria 191-197, Credo 242-252, Sanctus 133-142 and Agnus 57-63). Some continuations also have related material which is described below as Motives 11 and 14.

Motive 5 consists of a Superius figure descending by varied degrees from F to lower A. It occurs at Kyrie 46-48, and related figures (some of which have different openings) occur at the following points. Gloria, 38-41 (in imitation between the outer voices), Gloria 53-57 (in three-voice imitation), Credo 157-162 (in outer-voice imitation) and 209-217 (imitatively in a duet section), Sanctus Superius 6-7, Sanctus 44-46 (also in a duet), and Sanctus Superius 150-151.

Motive 6 is another piece of partwriting, consisting of a cadence on A followed by a held A in the Tenor while the other parts move around it. This is found at Kyrie 49-52, Gloria 27-31 and 141-147, Credo 33-38 (modified, so that the first A cadence is in a duet and the second one is not present) and Sanctus 82-88.

Motive 7 is the Gloria opening and its related appearance at the start of the Credo (measures 1-4 in each movement).

Motive 8 consists of similar Superius approaches to the first Tenor entries in the Gloria and Credo (Gloria 19-22 and Credo 11-15).

Motive 9 is the opening of the Gloria's second section (64-65) and the related Pleni sunt opening (Sanctus, 33-34).

Motive 10 is the Superius figure at Gloria 69-72 which begins by leaping up a fifth (from D to A) and then descends to G before leaping up another fourth to C and then descending again. Similar Superius passages are also found at the start of the Gloria's second duet (160-165) and in the middle of the Credo's second duet (221-225).

Motive 11 consists of the similar material which ends the Gloria and Credo. Both have cadential drives with Superius figures that are similar (at 205 the Gloria has C A, and the Credo version at 266-267 elaborates this figure). These figures are in imitation between the two upper voices. The Agnus III at 76-78 also has an imitative entry leading to a drive passage, although this entry is melodically different.

Motive 12 consists of the Superius openings of the Sanctus and Agnus (respectively measures 1-4 and 1-3 in each movement). The Superius continuations of each (which lead to cadences on D) are also similar.

Motive 13 consists of the related Benedictus and Et in Spiritum duet openings (Sanctus 97-103 and Credo 197-203).

Motive 14 consists of similar passages in Osanna II and Agnus III which consist of perfect cadences on lower D and then Superius descents from upper D leading to a cadence on A (Sanctus 143-149 and Agnus 63-72).

This list of material does not pretend to be exhaustive. Pairs of movements contain minor similarities which are not of immediate relevance here because I only wish to show how this Mass might be constructed. Some of its related material may be freely invented, and an attempt to list the appearance of different motives in movemental order shows little sign of any deliberate organisation for the four latter movements (the Gloria list begins with motives 7,8,6,2 and 5 and the Credo list begins with motives 7,8,1,6 and 3). However, the density of identified motivic material in the Kyrie means that only measures 12-15 and 53-55 in this movement (out of a total of 55 measures) are *not* cited in the above lists. Measures 12-15 and 53-55 are the cadential approaches to Kyrie I and II, so the frequency of re-used motives in this movement tends to reinforce our case for the Kyrie being a summary movement that may have been written last of all. If that view seems practical, then it would also be easy to see that the composer might have produced the Gloria and Credo first (which look and sound similar) and also the Sanctus-Agnus pair to help make up a set of movements. Melodically, these pairings have more in common with each other than to any other movements throughout.

In between the motivic material listed appears to be quite a lot of possibly free and linking material which uses cadential figures and motives common to fifteenth-century pieces with finals on D. In these passages the Superius tends to keep to the lower end of its range rather than the notes around higher D. At least, that is my view of how much of this Mass works - in which case it might not that different from the Missa *Fa Ut* in being a well-ordered *Sine nomine* Mass which uses linked blocks of material as well as single-voice unifying motives.

One could in fact go much further in identifying brief passages of related material, as Alexis Luko has in her analysis of this Mass. Interestingly she shows that passages of Contratenor share similar movement and triadic motives in the first sections of the Credo, Sanctus and Agnus⁷⁵, but as in her analysis of the Missa *Fa Ut* there is an attempt to link the use of repeated motivic material with phrases of Mass Ordinary text. Also the terminology that she uses to describe some of the unifying material in this Mass (module, Motto Imitation, Consecutive Motto Repetition, Motive-Motto etc) develops as her discussion proceeds, and this is combined with an attempt to see 'recombination' in some of the passages of simple imitation and voice-exchange throughout. One would - I think - expect a fifteenth-century composer writing cyclic movements centred on D to invent answering phrases throughout without necessarily having a greater organisational purpose. My criticisms here are largely the same as those already made regarding Luko's analysis of the Missa *Fa Ut*. I certainly recommend her description to anybody interested in how meticulous an extended fifteenth-century three-voice texture might be, but I also plead a case here for things being simpler than she might allow. That is for a very good reason, and the reason is that this Mass may hide things which analysis as a freely-composed work seems to pass over.

My 1989 account of this Mass gave it the title Missa *S'il est ainsi* on the basis of a series of similarities with Caron's chanson of that name. I also used the word 'parody' to describe the technique of loose borrowing and allusion involved - which I should not have done, because many of the alleged 'references' are Superius-based and bear no resemblance to a true parody work where block quotation and recombinations of borrowed material are involved.⁷⁶ At the time I suspected that this Mass might share material with the Caron chanson merely because the two works have a similar texture and sound alike at certain points. Repeated looking at this Mass and its supposed model throughout the 1990's showed that I had perhaps missed a few things which are significant, and in 2006 I gave a paper which summarised the most important of these oversights.⁷⁷ The complete song follows, since it is necessary for my remaining arguments.

⁷⁵ Luko, *op. cit.* p. 236.

⁷⁶ The best description of the term 'parody' and its development is still Lockwood, L., 'On "parody" as a term and concept in 16th-century music' in LaRue, J. (ed), Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese (Norton, 1966) pp. 560-575.

⁷⁷ Mitchell, R., 'Barbingant's second Mass' (unpublished paper read at the July 2006 Medieval and Renaissance Music Conference, Cambridge).

4.18. Caron, *S'il est ainsi* (largely after Mellon ff. 46v-49r, with ligatures/coloration and text removed);

Musical score for measures 1-5. The score is in 6/8 time and consists of three staves: Treble (labeled 'B'), Alto (labeled 'T'), and Bass (labeled 'Ct'). Measure 1 is a whole rest. Measure 2 contains a half note G4 and a dotted half note G4. Measure 3 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 4 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 5 contains a quarter note G4, a quarter note A4, and a dotted half note G4. A box labeled 'B' encloses measures 2-5 in the Treble staff.

Musical score for measures 6-10. The score is in 6/8 time and consists of three staves: Treble (labeled 'B'), Alto (labeled 'T'), and Bass (labeled 'Ct'). Measure 6 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 7 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 8 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 9 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 10 contains a quarter note G4, a quarter note A4, and a dotted half note G4. A box labeled 'E1' encloses measures 9-10 in the Treble staff.

Musical score for measures 11-15. The score is in 6/8 time and consists of three staves: Treble (labeled 'B'), Alto (labeled 'T'), and Bass (labeled 'Ct'). Measure 11 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 12 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 13 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 14 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 15 contains a quarter note G4, a quarter note A4, and a dotted half note G4.

Musical score for measures 16-20. The score is in 6/8 time and consists of three staves: Treble (labeled 'B'), Alto (labeled 'T'), and Bass (labeled 'Ct'). Measure 16 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 17 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 18 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 19 contains a quarter note G4, a quarter note A4, and a dotted half note G4. Measure 20 contains a quarter note G4, a quarter note A4, and a dotted half note G4.

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Musical score for measures 21-25. The top staff (treble clef) has a box around measures 23-25 labeled 'F' with a sharp sign. The bottom staff (bass clef) has a box around measures 23-25 labeled 'F' with a flat sign.

26

Musical score for measures 26-31. The top staff (treble clef) has a box around measures 27-31 labeled 'C' with a sharp sign. The bottom staff (bass clef) has a box around measures 27-31 labeled 'A'.

32

Musical score for measures 32-41. The top staff (treble clef) has a box around measures 33-37 labeled 'D' with two sharp signs, and another box around measures 38-41 labeled 'G'.

42

Musical score for measures 42-46. The top staff (treble clef) has a box around measures 42-46 labeled 'E2'.

The image displays a musical score for three staves. The first system, labeled '52', contains measures 52 through 60. The top staff (treble clef) features a melodic line with a first ending (marked '1.') and a second ending (marked '2.'). The middle staff (treble clef) includes a bass clef and a key signature change from one flat to one sharp. The bottom staff (bass clef) provides a harmonic accompaniment. A box labeled 'H' is drawn around a specific measure in the bottom staff. The second system, labeled '61', shows measures 61 through 63, with a sharp sign above the first staff.

The main point of my 2006 paper was that this Mass (ostensibly a freely-composed work with much integrating material) might have features which connect it to the fifteenth-century ‘irrational’ tendency.⁷⁸ Firstly, the D A D C motive used at all movement openings has never been located in any remotely suitable parent song Tenor for the Mass. I noticed that these notes corresponded to *a retrograde inversion of the last few notes of the song’s first-section Contratenor* starting on D. Could it be that Barbingant used these notes as a concealed reference?

Secondly, the Kyrie Superius opening (as with most mottos) has a strongly-profiled theme, and such openings - if derivative - normally refer to their pre-existent model and then sometimes fade to freely invented material. There is no reference to *S’il est ainsi* at the start of this Superius passage, but at its end (Superius, 3,3-5,2) it more or less quotes the opening theme of the song Superius (measures 1-4,1 in the example). A motto which only reveals its derivation *at its end* would be - in fifteenth-century terms - a reversal of normal procedure as novel as the suggested Tenor derivation above.

My third point is more general, in that this is not the only Mass in Trent 89 which might play games with derived material. This is because the Trent 89 ‘Jo. Bassere’ Mass that precedes Barbingant’s Mass has a motto whose Superius starts with a piece of melody which would combine perfectly well with the start of Basiron’s *Nul ne l’a tele* Superius. So - if one three-voice Mass experiments with methods of derivation - then why not might there be at least a few more works which do the same?

Fourth, the points below are a short summary of material throughout the Mass which finds further reference-points in the song. Alphabetical letters refer to extracts in the example above.

A refers to the possible retrograde-inversion origin of the D A D C Tenor openings.

⁷⁸ See Sparks, E., Cantus Firmus in Mass and Motet 1420-1520 (Berkeley, 1963) pp. 119-120 for the best English-language description of the term ‘irrational’ in fifteenth-century music. It specifically refers to methods of construction, layout or ordering of borrowed material whose use might be described as unorthodox, perverse or fanciful (as in certain works by Ockeghem and Obrecht).

B refers to the Kyrie Superius at 3,3-5,2 - which may allude to the song's Superius opening.

C (at the end of the Superius first section) represents another instance where retrograde passages might be cited in the Mass. Read the six pitches in C in reverse and transposed (D C D F E D) and they supply the first six pitches of the Contra in both the Gloria and Credo. However the similar openings at Et in Spiritum in the Credo and Benedictus in the Sanctus seem not to be connected to this retrogression.

D resembles the Gloria Superius at 69-72.

E1 and E2 both resemble the Gloria at 54-55.

F resembles the Gloria Superius at 180-186.

G seems to be referred to in the Agnus at Superius 44-46.

H is similar to the imitative motive at Agnus 34-36.

Further possible allusions may be detected at Kyrie Superius 10-15 (which resembles the song's Superius at 50-55) and also in the drive passage which ends the Christe - which is vaguely similar to the song's second-section ending. Additionally, the internal F cadences and triadic imitation in the Mass also find reference-points in the song.

It will be noticed here that the majority of my suggested likely borrowings occur in the Gloria, which may have been the first movement written. It would therefore logically follow that some of the repeated material previously listed as Motives 1-14 may only be derivative from presumed first use in that movement. Additionally, short passages of borrowed material manipulated by retrogression also feature in Miyazaki's analysis of Ockeghem's Missa *Mi-Mi*, so Barbingant would certainly not have been the only composer of the time to rework borrowed material in unconventional ways.⁷⁹ Neither would he have been the only man of his time to write Mass movements which only refer here and there to a pre-existent polyphonic model - if this in fact is what he did when composing this Mass. But precisely because of the unusual derivation technique which may be involved in this Mass I have decided not to present a tabular analysis here. There may be more to discover in terms of manipulated repeated material, and I have also restricted my description here to feature only the more plausible amongst likely borrowings. Neither does there seem to be much point in describing the Mass as *based on S'il est ainsi* since it should be evident here that if pre-existent material is employed here it is disguised very cleverly. As I have written elsewhere in this series (particularly regarding the Henricus Tik Mass and the Missa *Le serviteur II*) variation in early borrowing techniques for pre-existent polyphonic material seem to differ widely. It is probably not quite right to describe nameless Masses as freely composed until absolutely all possibilities regarding their origins have been thoroughly explored - as I hope has happened here in the case of Barbingant's Mass.

Readers need not, of course, believe my arguments above. They may decide that this Mass really *is* freely composed, or that its shared Tenor openings and final-section similarities might come from a secular model which is now lost. But in that event it would still be hard to explain away or dismiss resemblances A, B and C above, and equally hard to explain why all three instances seem to occur within a single work.

Finally, the disparity between the two sources for the Barbingant Mass means that the Trent 89 reading has some features which may not be authentic. The half-colored value at the start of the Gloria Tenor is given

⁷⁹ Miyazaki, H. 'New Light on Ockeghem's Missa *Mi-Mi*' in Early Music XIII (1985) pp. 367-375. This article and its illustration of the likely derivation of Ockeghem's Mass from his *Presque trainsi* song is particularly important for me for the following reason. In ignorance of the article's existence, I connected the Mass and the song after a couple of days of close examination in 1986. I am therefore inclined to believe most of what Miyazaki suggests because I have covered some of the same exploratory ground myself.

differently in SP B80, and throughout there is much disagreement between the readings regarding pairs of fusas (it would probably be wrong to edit all of these fusas out). The SP B80 scribe also seems to edit out fourths in an imitative passage at Gloria, 119-122. It is a pity that his copy of the Mass is incomplete, and equally regrettable that the Trent 89 copy is so untidy and compressed. To conclude, in this instance the loss of central-tradition sources and documentation seriously hampers our knowledge and appreciation of this fascinating Mass and its composer.⁸⁰ Barbingant's other Mass (the *Missa Terriblement*) is a more simply-structured work which also has D finals and a not dissimilar texture. Which leaves me suspecting whether the composer might have regarded the latter work as a logical outcome of derivative borrowing and his other Mass (the Trent 89 one discussed here) as some sort of opposite. This was the age in which literary and musical replies appeared to famous chansons like *Le serviteur* and *J'ay pris amours*. Might the same mentality have influenced the derivation and the writing of this particular Mass?

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Numerology

There seems to be less of interest here than in this cycle's derivative means. The information given below is cautious, and it may be significant that I find almost nothing of significance in the Credo. Nevertheless in terms of tempora the outer movements have some interesting features. With their movemental final long removed, the sections of the Kyrie have the following measure totals: 15, 24 and 15. This means that the outer sections have 55.55% of the total measures and the *Christe* has 44.44%.

Similarly, counting the measures of the *Agnus* likewise produces the totals 25, 31 and 25. That gives a measure total of 81, and very nearly a 60-40% split between the sum of the outer-section measures and the inner section.

Some movements also have related sectional totals. *Osanna I* (44 measures) is twice the size of *Osanna II* (which has 22). Also, the total of measures in the *Et in terra* section (63) is close to that in the *Gloria's* second full section (which has 62) and both are fairly close to the combined measure total for the *Gloria's* duet sections (which is 65).

Note totals of interest again seem to be found in the shorter movements. *Kyrie I* and *Kyrie II* have similar totals in their Tenors (43 and 44 notes respectively) and *Agnus I* and *Agnus III* each have 69 Tenor notes. There also seem to be some significant matching or near-matching note-totals for Superius and the Contra in the following sections.

⁸⁰ By rights the discoveries revealed in my 2006 paper should have gone to publication, but it was difficult to do this for several reasons. Firstly, the academic climate at the time was - I felt - even against the suggestion of possible Mass derivation which might reflect anything like Miyazaki's finds. Secondly, in view of my previous (and now discarded) arguments regarding pre-existent material in Touront's three-voice Masses I was not probably not regarded at the time as being reliable or even credible in such matters. Thirdly, I did not feel quite right about having described this Mass in 1989 and then only finding the probable retrograde and inverted citations years later. My defence here is simply that sometimes such things take time to find and also to present, and that they also require the confidence to present them.

Section	Superius total	Contra total
Kyrie I	58	59
Sanctus	116	115
Osanna I	66	67
Osanna II	80	80

Finally, the following totals are offered with particular caution since the two sources differ considerably and Trent 89 does not have clear notational precedence. Kyrie II has 66 Superius notes while the Tenor below it has 44. Osanna I looks similar since its Superius also has 66 notes while its Tenor has 45. The Et in terra section has exactly 555 notes, and the entire Gloria Tenor has 222. Finally, exactly 300 of the 758 notes in the Credo Superius are semibreves. But this last point (plus maybe one or two of the others above) may be coincidental, or may only help to suggest that the Gloria preceded the other movements.

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28. Jo. Bassere; Missa *Sine nomine*

Kyrie (Trent 89 ff. 294v-295r, unicum, DTÖ VII inventory no. 698).

[Superius]; 1: all three voices have large gaps after their initial m signs, presumably for majuscule initials which were never entered. / 27: 1 & double custos are on a short end-of-stave extension / 60: natural ind by b / 119,1: corr from col err.

Contra; 14: 3 C / 27: both the Contra and Tenor have rpt signs above their sectional final longs here (a double custos with double dots on either side) but in view of this Kyrie probably not being chant-based or alternatim the rpt signs seem to be superfluous. / 32: written on a short end-of-stave extension / 46: b ind before 46,2 / 104: 1 A (above) / 106-107: a superfluous mid-ligature sbr D follows 106,3, & 107,1 is br.

Tenor; 15: p div follows 4 / 93-94: entered on a short end-of-stave extension / 95-97,2: entered on a left-margin stave extension before the start of the main stave, and written over erasures / 104: p div follows 2 / 119,3-121,1: Trent 89 only gives m G plus ligd sbr A sbr F here / 121: 4 G (below), corrected here to avoid consecutive octaves with the Superius).

Underlay; all three voices have Kyrie / Christe incipits (given as 'Xpe') and less consistently give 'eleyson' at the ends of sections. At 15-21 and 101-108 ed rpts of 'Kyrie eleyson' have been supplied in all voices.

Bibliography; Gottlieb no. 20. Mitchell, The Paleography and Repertory...I, pp. 197-208 (analysis as a Mass loosely based on Philippe Basiron's *Nul ne l'a tele* and attributed to Basiron) & II, pp. 768-819 (edition). I now discard most of the arguments made for the attribution and analysis. Luko, A., Unification and Varietas in the Sine nomine Mass from Dufay to Tinctoris (Ph. D. dissertation, McGill University, Montreal, 2007) pp. 268-289 (analysis as a freely-composed Mass).

Gloria (Trent 89 ff. 295v-297r, unicum, DTÖ VII inventory no. 699).

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v (chant marked 'Dominicale maius'), the Superius and Tenor have gaps between their m signs and first notes (presumably left for majuscule initials) and the Superius b sig is om for the first page-opening (1-89). From 90 onwards it is more or less consistent. / 37: natural ind as b / 50: b ind above 49,2 / 66: 'Duo' ind in both voices / 107: natural ind as b above 106 / 150: ns (not splitting the note means that there would be insufficient syllables to fit the text here) / 183: 1 b, ind before 181,2 / 243: p div follows 2.

Contratenor; 33: 3 is A, and 4 & 5 here replace m G, which would be dissonant with the Tenor / 40: 3 F / 41: 2 corr from col err / 63: clef change is given at start of new stave / 66: a direct to E is given with the clef change here / 86,4-89: due to lack of space, this part of the Contratenor is given on a short stave at the bottom of the first page-opening / 166: 2 D / 184: 1 F (below); this has been emended to avoid dissonance with the Tenor) / 228: Trent 89 gives dtd-sbr G m E sbr E, written in an untidily compressed way. This has been replaced with a more consonant emendation. / 231: p div follows 2.

Tenor; 1: for the first page-opening (1-89) the b sig is only given on the first two staves (1-29). After 89 it is more or less consistent. / 28: p div follows 2 / 30-65: this section of the Tenor (given on the uppermost part of f. 296r) is copied onto staves which have erased C clefs on their bottom stave lines / 35: p div follows 4 / 41: erased m A follows 5 / 50-51: ns / 103: erasure follows 1 / 127-166,2: this passage is copied onto a stave which lacks its b sig / 230,1: natural ind by sharp / 239: p div follows 3 / 241: p div follows 2 . 242: likewise / 248: p div follows 1.

Underlay; fully texted in the Superius with sectional incipits for the lower voices, plus a few internal lower-voice cues in the first section. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1-2: 'in terra' under 1,2-2,2 / 3: 'pax' under 2,3-3,1 / 13-15: 'Benedicimus' under 14,1-15,1 / 16: 'te' under 15,7-16,1 / 16-19: 'Adoramus' under 17,1-18,1 / 20: 'te' is under the rests in 21 / 21-26: 'Glorificamus' under 22,2-24,1 / 28-31: 'Gratias' under 29,1-30,2 / 32-34: 'tibi' under 33,4-34,1 / 37-42: the texting here is too compressed to make the recording of positionings worthwhile / 43-45: 'Deus' under 43,2-4 / 46: 'Rex' under 45,3-4 / 47-48: 'cele-' (given as 'celes-') under 46,3-47,1 / 49: '-stis' (given as '-tis') under 47,2 / 49-50: 'Deus' under 49,1-2 / 50-51: 'Pater' under 50,2-51,1 / 51-54: 'omnipotens' under 52,1-53,4 / 54-56: 'Domine Fili' under 54,2-55,4 / 56-59: 'Unigenite' under 56,2-57,4 / 60: 'Jhesu' under 61,2-3 / 61-65: 'Christe' (given as 'xpe') under 63,4-5 / 66-70: 'Domine Deus' under 66-69,2 / 71-72: 'Agnus' under 71,2-72,2 / 73-75: 'Dei' under 73,3-74,1 / 76-79: 'Filius' under 76,1-77,2 / 89: '-tris' under 88,2-3 / 90-99: as at 37-42 / 100-103: ed rpt of 'peccata mundi' needed / 106-110: 'miserere' under 101,1-104,1 / 112-114: 'nobis' under 110,2-111,2 / 117-130: as at 37-42 / 136-150: as mentioned in the Superius critical notes, there are not enough notes for the text here without resort to note-splitting / 151-154: 'Patris' under 151,2-154 / 158-170: 'miserere' under 160,1-163,2 / 171: 'no-' under 171,1 / 188: '-bis' under 187,2 / 199: 'solus' under 200,1-2 / 200-201: 'Dominus' under 201-203 / 203-209: ed rpt of 'Tu solus Dominus' needed (there is little choice in the matter since 'Quoniam tu solus sanctus' - the preceding text phrase - will not fit to the preceding phrase in the Superius). / 210: 'Tu' under 208,2 / 211-212: 'solus' under 210-211 / 213-216: 'Altissimus' under 214,1-218,1 / 218-219: 'Jhesu' under 219,2-220,2 / 223-226: 'Christe' (given as 'xpe') under 223,1-224,2 / 227-228: 'sancto' under 228,3-229,1 / 229-230: 'Spiritu' under 232,2-233,1 / 229-233: ed rpts of 'Cum sancto Spiritu' needed in all voices / 233-237: 'in gloria' under 234,3-236,1 / 241: 'A-' under 242,3 / 243: '-men' under 252,2-4 / 243-253: ed rpts of 'Amen' needed. Contratenor; 21-28: ed rpt of 'Glorificamus te' needed / 71-73: 'Agnus' under 68,3-5 / 140-146: ed rpt of 'sedes' needed / 160-170: ed rpts of 'miserere' needed / 249-253: ed rpts of 'Amen' needed. Tenor; 28-31: 'Gratias' under 28,1-29,2 / 39-45: 'Domine Deus' under 36,1-39,2 / 162-170: ed rpt of 'miserere' needed / 202-208: ed rpt of 'Tu solus Dominus' needed / 219-220: ed rpt of 'Jhesu' needed / 246-253: ed rpts of 'Amen' needed.

Credo (Trent 89 ff. 297v-300r, unicum, DTÖ VII inventory no. 700).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and all three voices have gaps between their m signs and first notes (probably for majuscule initials that were never entered). Also, for the first section of the Superius the b sig is only given for the first stave (1-13). / 20: ns / 37,2: a sharp sign is given below this note / 49: 'Duo' ind in both voices, & the b sig for the Superius in this section is only given on its first stave (49-64) / 73,1: sharp given with this note / 82-273: on the second and third openings the Superius b sig is om (conj supplied) / 110: natural ind by b / 136,4: corr from col err / 229: sharp given before 1 / 244: erased sbr F follows 1.

Contra; 7: 1 is dtd / 8: 1 is not dtd (keeping the original reading at 7-8 would result in some dissonance) / 19: erasure follows 2 / 43: natural ind as b before 43,2 / 69,4-5: entered on a short end-of-stave extension / 125: Trent 89 gives sbr sbr (emended to br for the sake of the editorial textung) / 131-132: Trent 89 gives m upper F sbr upper D m upper E m upper F m upper G sbr C (emended for the sake of consonance) / 203: erased sbr F follows 2 / 225: p div follows 2 / 227: likewise / 228,4: this note is clumsily written / 231: erasure follows 1 / 234: p div follows 2 / 249: clef change is in mid-stave / 267: b ind before 267,1.

Tenor; 9: natural ind as b before 8,1 / 10: ns / 17: clef change is in mid-stave / 29: b ind above 28,2 / 34: ns / 35-36: likewise / 36: p div follows 2 / 175: b ind before 174,1 / 228,4: added as a correction / 254: b ind before 253,2 / 255: b ind before 255,1.

Underlay; fully texted in the Superius, with sectional incipits and a few internal cues for the lower voices. This movement does not set the full Credo text, omitting ‘Genitum...facta sunt’ (at 37) and ‘Et iterum...Ecclesiam’ (at 168-170). It does not seem possible to restore the missing text using telescoping. The main differences between the Trent 89 textung and our own underlay are as follows. [Superius]; 2-4: ‘omnipotentem’ under 2,3-4,1 / 4-11: the textung here is too compressed to make the recording of positionings worthwhile / 12-14: ‘et invisibilium’ under 10,4-13,2 / 14-15: ‘Et’ under 14,1-2 / 18-19: ‘Christum’ given as ‘xpm’ / 19,2-31: as at 4-11, & Trent 89 underlays ‘lumen de lumine’ at 30,3-the rests in 36 (this phrase cannot be made to fit the music). / 37-39: ‘Qui propter nos’ under 37,2-41,3 / 42-48: as at 4-11 / 52: ‘est’ under 52,2-53,2, & ‘de’ under 54 / 53-54: ‘Spiritu’ under 56,1-2 / 56: ‘Sancto’ under 57,1-3 / 57: ‘ex’ under 58,1 / 58-61: ‘Maria’ under 58,2-60,1 / 61-62: ‘Virgine’ under 60,3-61,4, & ‘et’ under 62,3 / 63-67: ‘homo’ under 63,1-3 / 67: ‘fa-’ (given as ‘fac-’) under 67,3-68,1 / 73: ‘-ctus’ (given as ‘-tus’) under 73,1 / 74: ‘est’ under 80,3-81,1 / 74-81: ed rpt of ‘et homo factus est’ needed / 82-85: ‘Crucifixus’ under 82-85,2 / 85-87: ‘etiam’ under 88-89,1 / 89-90: ed rpt of ‘etiam’ needed / 91: ‘pro’ under 90,2-91,1 / 94-99: ‘nobis’ under 93-94,2 / 105-107: ed rpt of ‘Pilato’ needed / 109-113: ‘passus et se-’ under 107-113,1 / 114-117: ‘-pultus’ under 114,1-2 / 120: ‘est’ under 119,2-120,1 / 121-129: as at 4-11 / 130-133: ‘die’ under 130,2-131,2 / 134-137: ‘secundum’ under 132,2-134,1 / 139-143: ‘Scripturas’ under 135,2-137,1 / 146-151: ‘Et ascendit’ under 146-149,1 / 152: ‘in’ under 150,1 / 153: ‘ce-’ under 150,3 / 154: ‘-lum’ under 161,1 / 155-156: ‘sedet’ under 158-159 / 157-161: ‘ad dexteram’ under 160,3-162,3 / 162: ‘Pa-’ under 163,1 / 170-184: ‘Confiteor unum baptisma’ under 170-182,3 / 188-199: ‘in remissionem’ under 186-190,2 / 201-207: ‘peccatorum’ under 201-202,2 / 208-220: ed rpt of ‘peccatorum’ needed / 221: ‘vitam’ under 222,1-223,1 / 223-225: ‘venturi’ under 228,1-5 / 225-227: ‘seculi’ under 235,1-4 / 228-240: ed rpts of ‘Et vitam venturi’ & ‘seculi’ needed / 244: ‘-men’ under 247,1-3 / 244-248: ed rpts of ‘Amen’ needed. Contra; 74-81: ed rpt of ‘et homo factus est’ needed / 89-90: ed rpt of ‘etiam’ needed / 106-108: ed rpt of ‘Pilato’ needed / 185-220: ed rpts of ‘in remissionem’ & ‘peccatorum’ needed / 227-240: ed rpts of ‘Et vitam venturi’ & ‘seculi’ needed / 245-248: ed rpts of ‘Amen’ needed / 273: ‘-men’ under 270-272. Tenor; 89-90: ed rpt of ‘etiam’ needed / 143-150: ‘Et ascendit’ under 152-153,1 / 186-220: ed rpts of ‘in remissionem’ & ‘peccatorum’ needed / 228-240: ed rpts of ‘Et vitam venturi’ & ‘seculi’ needed / 244-248: ed rpts of ‘Amen’ needed / 273: ‘-men’ under 270,3-272,2.

Sanctus (Trent 89 ff. 300v-203r, unicum, DTÖ VII inventory no. 701).

[Superius]; 1: all three voices have gaps between their m signs and first notes, probably for majuscule letters which were never entered. / 23: natural ind by b before 22,3 / 40: ‘Duo’ ind in both voices / 101: b ind before 101,1 / 114,1: colored for no apparent reason / 149: ‘Duo’ ind in both voices / 252: ‘Osanna ut supra’ ind in Superius only, with a repeat of the Superius notes 68-77,1 above it (the start of the Superius Osanna section).

Contratenor; 102: 1 b (Eb here would remove a diminished progression but would also create the sense of a melodic diminished fifth in the line of the Contratenor at 102-102). / 225: p div follows 2 / 242: likewise.

Tenor; 76: natural ind by b before 75,2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between the Trent 89 texting and our own underlay are as follows. [Superius]; 1: ‘San-’ given as ‘Sanc-’ / 7: ‘-ctus’ given as ‘-tus’ / 8: ‘san-’ (given as ‘sanc-’) under 9,2-5 / 12: ‘-ctus’ given as ‘-tus’ / 14: ‘san-’ given as ‘sanc-’ / 20: ‘-ctus’ given as ‘-tus’ / 21-23: ‘Dominus’ under 22,1-23,1 / 24: ‘De-’ under 25,1-2 / 33-34: ‘Saba-’ under 33,2-34,2 / 39: ‘-oth’ under 38,4-5 / 40-51: ‘Pleni’ under 40-41,2 / 52: ‘sunt’ under 47,3 / 53-54: ‘celi’ under 53,1-3 / 55: ‘et’ under 55,2-3 / 58: ‘ter-’ under 56,1 / 59-60: ‘gloria’ under 59,3-60,3 / 62: ‘tu-’ under 62,6 / 66: ‘-a’ under 65,6-66,1 / 75-92: ed rpts of ‘Osanna’ needed / 93-94: ‘in ex-’ under 94,1-95,2 / 101-112: ‘-celsis’ under 146,3-147,1 / 113-148: ed rpts of ‘in excelsis’ needed / 149-161: ‘Benedictus’ under 149-153,1 / 173: ‘ve-’ under 167,1 / 184: ‘-nit’ under 183,2-184,1 / 186-188: ‘nomi-’ under 186-187,1 / 190: ‘-ne’ under 220,2 / 192: ‘Do-’ under the ‘3’ sign in 225 / 193-196: ‘-mini’ under 250,5-251,1 / 198-252: ed rpts of ‘in nomine’, ‘nomine’ & ‘Domini’ needed. Contratenor; 37-39: ed rpt of ‘Sabaoth’ needed / 40-51: ‘Pleni’ is given at the start of this section / 74-92: ed rpts of ‘Osanna’ needed / 114-148: ed rpts of ‘in excelsis’ & ‘excelsis’ needed / 149-162: ‘Benedictus’ is given at the start of this section / 201-252: ed rpts of ‘in nomine’, ‘nomine’ & ‘Domini’ needed. Tenor; 72-92: ed rpts of ‘Osanna’ needed / 114-148: ed rpts of ‘in excelsis’ needed.

Agnus (Trent 89 ff. 302v-303r, unicum, DTÖ VII inventory no. 702).

[Superius]; 1: all three voices have gaps between their m signs and first notes, probably for majuscule letters which were never entered. / 2: an erasure follows 2,1 (possibly m upper D) & 2,2 & 2,3 are f f / 25: sharp ind under 2 / 26: b ind before 25,3 / 44: ‘Duo’ ind only in Contra / 139-140: entered on a short end-of-stave extension / 140: ‘Ut supra’ not ind in either voice.

Contratenor; 11: p div follows 2 / 24: 4 E / 26: 3 G / 33: 1 B / 81: 1 b.

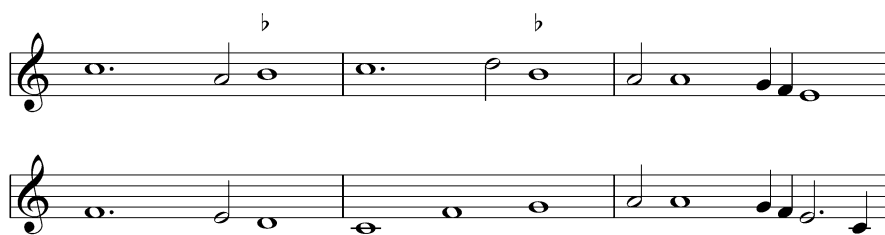
Tenor; 10: p div follows 3 / 18: b ind before 18,2 / 30: 3 uc.

Underlay; the Superius has full underlay for Agnus I & II plus ‘dona nobis pacem’ given for Agnus III, and the lower voices have sectional incipits. The main differences between the Trent 89 texting and our own underlay are as follows, bearing in mind that this setting seems too long for its short text and that several editorial text repeats appear to be necessary. [Superius]; 1-4: ‘Agnus’ under 1,1-3 / 8: ‘-i’ under 11,4-12,1 / 8-12: ed rpt of ‘Agnus Dei’ needed in all voices / 16: ‘tol-’ under 14,3 / 17: ‘-lis’ under 21,1 / 17-20: ed rpt of ‘qui tollis’ needed in all voices / 23: ‘mun-’ under 25,1-2 / 24: ‘-di’ under 27,3 / 24-28: ed rpt of ‘peccata mundi’ needed in all voices / 28-31: ‘miserere’ under 28,2-29,4 / 33: ‘no-’ (for both lines of text) under 33,2 / 37-43: ed rpt of ‘nobis’ needed for first line of text in all voices / 37: ‘pa-’ (for second line of text) under 38,3-39,1 / 43: ‘-cem’ (for second line of text) under 42,3-43,1 / 44-52: ‘Agnus’ under 44-51 / 53-64: ‘Dei’ under 55,3-56,1 / 68-70: ‘tollis’ under 68-69,2 / 71-84: ‘peccata’ under 71,1-73 / 85-90: ‘mundi’ under 85,1-86,2 / 97: ‘no-’ under 98,4-99,1 / 102: ‘-bis’ under 139,2-140,1 / 103-140: ed rpts of ‘miserere’ & ‘miserere nobis’ needed in all voices. Contratenor and Tenor; no further discrepancies.

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Structure

It is uncertain who the ‘Jo. Bassere’ in the Trent 89 attribution actually was. However, one thing is definite; this Mass has some connection with Philippe Basiron’s well-distributed song *Nul ne l’a tele*. The following example matches the Superius motto of the Mass and the song’s Superius opening.

4.19. Comparison of the Bassere Kyrie Superius opening and the Superius of *Nul ne l'a tele*;

It therefore appears that the Superius opening of this Mass might just be a piece of countermelody to the song Superius. But who is ‘Bassere?’ In view of the known 1460’s copying dates for Trent 89, it would be hard to fit Philippe Basiron into the picture as the Mass composer. At the age of approximately 18 in 1466-67 he was installed as a Vicar Choral at Bourges.⁸¹ That might have given him a couple of years to have written the song and the complementary Mass as well, and possibly enough time for the latter to be quite quickly transmitted to Italian and Germanic sources. But this looks improbable. Likewise ‘Jo. Bassere’ might be Philippe’s younger brother Jean Basiron, but that would make the dating suggestion given above even tighter in timespan. A third composer (Beusseron) can be ruled out since he may have been born after the 1470’s.

A fourth possibility exists. Namely, that ‘Jo. Bassere’ might mean something like ‘Johannes wrote this Mass starting with the theme derived from Basiron’. In which case we have no way of knowing who that ‘Johannes’ might have been, but the idea releases us the difficulty of having young adolescent Mass composers. Lastly, none of these ideas might be as attractive as the possibility that Basiron’s chanson *followed* a Mass (i.e. this one) written by a certain ‘Johannes’. The *Nul ne l’a tele* Superius is already known to cite part of one other piece (the famous *Je ne vis oncques*). In the event of the fifth possibility, the Trent 89 title might only mean ‘this is the Mass by Johannes from which Basiron derived a song opening’.

However the song and the Mass might be related, my previous analysis went too far in trying to nail the two works together. I no longer believe that there is much connection between this Mass and the song beyond the motto opening. But despite this, the Mass is a most interesting work and serves as a fine parallel to the Barbingant Mass previously discussed. All movements open with the abovementioned motto, which in its essential form involves all three voices. It is varied only in two instances: the Gloria opens with a two-voice version, and its three-voice appearance at the start of the Agnus is varied.

All subdivisions and movements open using constructs on F. One internal opening (Cum sancto) is related to the motto, and some internal subdivisions are related to each other. No two movements have matching mensurations, but the Kyrie, Gloria and Agnus follow a basic triple-duple-triple pattern.

Wide voice-ranges in this Mass allow for considerable textural variety, and cadence types at section endings are also varied. In the first four movements the Superius spans an octave plus a sixth, and the Contratenors throughout have a similar or greater span. In the Credo, the Tenor reaches high B flat and its range in this movement is just one note short of two octaves. The Superius also frequently reaches upper F. Throughout, the Contratenor is a filler-type voice and occasionally it has some wide leaps. For example at Sanctus 102-104 it moves in stepwise fashion from lower E to A and then jumps an octave to upper A. The F cadence to the Christe section is particularly unusual (see Example 4.22). Here, there is no G - F progression in any voice and the two lower voices behave like Contra altus and bassus parts in standard four-part texture.

⁸¹ Further on Philippe Basiron and his younger brothers, see Higgins, P., ‘Tracing the Careers of Late Medieval Composers. The Case of Philippe Basiron of Bourges’ in *Acta Musicologica* 62 (1990) pp. 1-28. The approximate dates of the sources for Basiron’s *Nul ne l’a tele* (Cop ff. 9v-11r, Laborde 13v-15r and Wolf 15v-17r) all seem to imply that Basiron wrote at least some of his songs while quite young, and possibly at the age of 18 or before.

In full sections the composer is sparing in the use of imitation, and he is rather fond of progressions involving parallel first inversion progressions. In the first Kyrie Superius and elsewhere Binchois-like dotted patterns occur (see Kyrie 7-8 and 22-23). Parts of this Mass therefore have a quite conservative sound for a 1460's work. Despite this, its Contra effects some bass-like writing and there are pedal-like passages with long notes in the Superius (see Gloria 40-42 and 136-150, and the entire final section of the Credo). An apt comparison between the exploratory triple-rhythm sections of this Mass can be drawn with Ockeghem's *Ma maistresse* - another work which departs somewhat from conventional three-voice styles.

Duple sections hold to established devices for creation of musical interest (drives using doubled pace, sesquialtera in the Superius, temporary voice equality and simple unison imitation). The syllabic delivery of one section of the Gloria text at 117-131 is not unlike similar passages in the Domarto-Cervelli Mass (the 'Et iterum' passage in Domarto's Credo comes to mind). The use of Superius sesquialtera in the Credo is also reminiscent of many similar passages in the Trent 88 Proper collection.⁸² But it is with its drive sections that this Mass is likely to impress listeners. These can consist of sequential figures in sustained values (as at the end of the *Christe*) imitative figures in slightly animated motion (as at the end of *Agnus I*) or extended doubled-pace flights such as in the *Osanna* at 101-112. Such passages bring to mind the rhythmic agility of Philippe Basiron's *Tant fort me tarde* and also the reasonably well-known anonymous chanson *Le joli tetin*.⁸³ Another connection with the chanson repertory is the way in which the end of the Contra in *Agnus II* is written out in simple diminution. This device - probably intended as a catch for performers - also occurs in a few late fifteenth-century chansons.⁸⁴

Possibly this Mass sounded a little more untamed than our edition allows, since there are a few sharp signs throughout which may indicate occasional internal F sharps - even in a work such as this with F finals. Also, there are passages throughout where the partwriting is either rough or seems unconventional. The Tenor is allowed occasional fourths against the Superius (see Credo 27-28). At Kyrie measure 7 the composer could easily have avoided lower-voice consecutive fifths. At the start of both internal Gloria and Credo duet sections there are sixths instead of octaves (a very unusual sound in fifteenth-century internal duet openings) and at the end of the Gloria's *Domine Deus* duet the lower voice is more active than the Superius. The end of the matching duet in the Credo (at 79-81) has the Contra making typical bass-like motion instead of the usual dyadic lower-voice descent from G to F. At 79-81 in the Gloria duet the Contra is the active voice against a long-note Superius and in the process it creates a brief D-C dissonance on a strong beat. Other slightly odd passages feature a thwarted Contra leading-note rise at Gloria 54-55 (where there is a temporary fourth), the Superius imitating the Contra at half of its speed (Credo, 68-69) and a classic 'false consonance' cadence at *Sanctus* 78-82 where the editorial B flat soon followed by an editorial cadential G sharp is probably unavoidable. At Gloria 40-42 the Superius leaps upwards by fourths twice in a passage where the lower voices are rhythmically more active than the latter. This is followed by pedal-type writing and then a cadence on B flat (42-44). I take this as a clear sign that the composer is moving on from the conventional three-voice texture

⁸² I hope that the recurrence of features such as syllabic duple sections involving unison imitation and *redictae* in collections like the SP B80 Masses will eventually enable us to identify such style features as typically central-tradition. The third section of the Credo of Touront's *Missa Sine nomine I* (Instalment 1 no. 3) exemplifies these traits.

⁸³ Basiron's *Tant fort me tarde* and its later Spanish-texted reworking *Ora baila tu* are part of a handful of rhythmically clever songs that seem to have captured collectors' imaginations because of their use of imitation, doubled harmonic pace and drive passages. Another example (Caron's *Hélas que pourra devenir*) had a long career, inspired some Germanic imitations, and survived long enough to be included in Odhecaton A in four-part form. For *Le joli tetin* (Cop no. 17) see Jeppesen, K. (ed), Der Kopenhagener Chansonnier: Das Manuskript Thott 291⁸ der Königlichen Bibliothek Kopenhagen (1927), p. 32.

⁸⁴ For example, *Le bien fet* (SevP no. 14), at the end of the Contra.

of mid-century chansons and Masses. Extending technical possibilities like this is a trait which other specialists have noticed in works by minor composers of the Ockeghem era.⁸⁵

All descriptions of this cycle agree that it seems to be made up of repeated musical ideas. These may be freely invented, usually involve more than one voice at a time, are varied throughout, and sometimes appear in similar ordering. Aside from the motto opening (which I shall call Motive 1) perhaps the next most easily identifiable motive is the one that starts Kyrie II as given in the following example.

4.20. Kyrie, 93-98;

The musical score for Kyrie, 93-98, consists of three staves: Soprano (S), Contralto (Ct), and Tenor (T). The music is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: Ky - ri - e e - le - y - son, Ky - ri - e e -

Similar passages occur at 118-123 (the end of the Kyrie), Gloria 41-49 and 50-54, and Agnus 64-70. Since the motto is the first repeated idea in this Mass, I shall call the passages cited above Motive 2.

Another extract which we may call Motive 3 consists of short patterns leading to cadences on C.

4.21. Gloria 117-127;

The musical score for Gloria 117-127 consists of three staves: Soprano (S), Contralto (Ct), and Tenor (T). The music is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem

Similar passages are found at Gloria 210-218, Credo 100-104, Sanctus 198-216 and Agnus 103-124.

The drive passages which occur in all movements are also perhaps sufficiently similar to be grouped under a single name as Motive 4. The first occurrence is at the end of the Christe.

⁸⁵ See Dean, J., 'Verona 755 and the Incomprehensibilia composer', Wegman, R., 'The anonymous Missa *D'ung aultre amer*: A Late Fifteenth-Century Experiment' in *Musical Quarterly* 74 (1990) pp. 566-594, and Urquhart, P., 'False Concorde in Busnoys' in *Antoine Busnoys, Method, Meaning and Context...* (1999) pp. 361-387.

4.22. Kyrie, 68-92;

Chri - ste
 Ct - - - ste
 T - - - ste
 e - - - - le - y - son.
 e - - - - le - y - son.
 e - - - - le - y - son.

Similar passages are found at Kyrie 109-117, Gloria 54 (end)-58 and 81-84 (with the latter only in the Contra), 170-189 and 250-253, Credo 75-81 and 185-199, Sanctus 93-112, 159-165 and 230-235, and Agnus 28-37, 71-84 and 130-136. It will be noticed that one of these extracts presents a single voice using motivic material, and also that others present related figures in two- or three-voice forms.

Motive 5 consists of tenths between the outer voices.

4.23. Kyrie, 44-53;

- y - son, Chri - - - - ste e -
 Ct -le - y - son, Chri - - - - ste e -
 T -le - y - son, Chri - - - - ste e -

Similar passages are found at Gloria 90-96, 136-150 and 198-206, Credo 49-52, 82-87 and 170-184 (these three Credo occurrences are only loosely related), Sanctus 27-30, and Agnus 22-24 and 44-51.

Motive 6 consists of the Superius motive C D E C F.

4.24. Kyrie, 53-67;

The image shows a musical score for three voices: Contratenor (Ct), Tenor (T), and another voice. The score consists of two systems of three staves each. The first system shows the vocal lines with lyrics: "-le - y - son,". The second system continues the vocal lines with lyrics: "-le - y - son, Chri -" and "-le - y - son, Chri -". The music is written in a style typical of 15th-century polyphony, with a focus on harmonic structure and melodic repetition.

Similar passages are found at Kyrie 103-108, Gloria 100-114 and 158-167 (both using the text 'miserere nobis'), and also at Credo 57-59 and 105-117.

In addition to these passages, the final sections of the Gloria and Credo share some similar measures prior to their final few drive measures (see Gloria 246-250 and Credo 232-238). These I shall call Motive 7 despite the passages concerned being more harmonically than melodically similar. That manner of resemblance is noteworthy, along with other instances noted above that repeated and similar material can consist of musical ideas in one, two, or all three voices. Likewise, readers can compare the first four measures of the Kyrie (which end in a construct on G) with the Cum sancto opening in the Gloria. Here the Gloria section also moves to a construct on G in its fourth measure, and this is the chief reason why these passages sound similar - *not* a melodic similarity as might be more commonly found in fifteenth-century works. Therefore the composer has begun to think of repeated references in a way which is sometimes vertical and harmonic. Some of the repeated material cited in the Barbingant Mass is given in a similar way, but in the Bassere Mass there seems to be a definite move towards repeating and varying material in one, two-voice or three-voice form.

Taking into account the motive numbering above, short identical sequences of repeated material seem to turn up throughout. Although the numbered motives are usually separated by what looks like free material, all movements except the Gloria begin with the motivic sequence 1 and 5. The Sanctus and Agnus then follow Motive 5 with Motive 4. The Kyrie, Gloria and Credo have Motives 5, 6 and 4 in internal succession at different points, and the Gloria and Agnus use Motives 2 and 4 likewise. This is - admittedly - a rather haphazard way of identifying related material in a complex-looking work, but I think that it serves adequately to show how this Mass might be made up.⁸⁶ However, we simply have no way of knowing whether all of this material is genuinely free or whether it might be derived from a secular piece related to the motto opening.

⁸⁶ The discussion in Luko, *op. cit.* is more complex and deserves some careful reading.

There is a further feature of this Mass which sets it apart from most of the three-voice Masses in this series. Some works which I have dealt with (for example, Tournon's *Missa Sine nomine* II and the Barbingant cycle) are magnificently extended, but in the Bassere Mass there simply seems to be too much music for the text. Due to the sometimes active nature of the lower voices in the *Et in terra* section, a text repeat seems to be necessary in the *Contra* at 'Glorificamus te' (Gloria 20-28). Text repeats also seem necessary in the same movement at 99-105 ('peccata mundi') and the music set to 'miserere nobis' (158-189) looks unusually extended. Similarly, later in the same movement 'Tu solus Dominus' needs repeating in the *Superius* (203-209), 'Cum sancto Spiritu' seems to require repetition at the start of the final section, and at the very end of the Gloria some repeats of 'Amen' may also be required. There is a similar situation with the Credo, whose duple section begins with 'Crucifixus etiam' set to rhythms which do not correspond to the normal stresses in Latin (82-87). A repeat of 'etiam' seems to be needed immediately afterwards (89-90), and a repeat of 'Pilato' is needed a little later (105-108). Also, at 174-178 part of the text is set with long notes in the *Superius* and rapid declamation in the lower voices. At the end of this section a repeat of 'peccatorum' seems to be in order (208-220) and as with the Gloria's final section the *Et vitam* section of the Credo also requires textual repetition. Finally, the *Sanctus* needs at least some text repetition and *Agnus* probably requires considerable text repetition. It seems that the composer might have penned the greater part of the music of these movements and then adapted their intended text as he thought fit.⁸⁷ This feature - along with the pedal-point 'Amen' to the Credo and the vertical conception of some of the borrowed material - makes me suspect that the Bassere Mass might have been written by somebody who had working access to a keyboard as well as skilled singers.⁸⁸ In some ways he is a strange composer. Three successive *Superius* figures in the Gloria (16-25) have the same rhythm, and he approaches the task of writing the Credo's first section without much resort to notes longer than a breve in fully-scored passages. This section (a place for *tours de force* in some Masses) is full of shortwinded phrasing.

The pitch of this cycle may prove troublesome to amateur performers. I am fairly sure that it does not have to be performed at the pitch A = 440 hz, but at the same time I have heard an ensemble of solo falsettists based in Oxford whose *Superius* singers had no problems reaching top F's.⁸⁹ Another reason for lowering the pitch is that the Credo Tenor reaches high B flat. There is essentially little new about some of the spectacular passages in this Mass. Some of Leonel Power's Mass Ordinary settings contain extended drive passages which are similar, and those works are about half a century older than the work in question. However, the Bassere Mass is important for another reason. It may be one of the last three-voice Masses in which triple rhythm and the filler *Contra* predominate. If it was written in the later 1460's, then Masses like this were already being superseded by sacred music featuring true bass parts and sophisticated duple rhythm.

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⁸⁷ Or - as an interesting thought here - he might have written the music and then left others to adapt the necessary texts. If this was the case, might it be informative about the lack of lower-voice texting in some contemporary four-part Masses?

⁸⁸ Interestingly, Higgins (*op. cit.*) mention the purchase of a keyboard instrument for the young Philippe Basiron when he would have been aged about 12 or 13. The author speculates (quite rightly in my opinion) that such a purchase might have been a prelude to his learning the organ.

⁸⁹ This is my opportunity to mention the Oxford ensemble Altos Standing, who I have heard in a performance of the Kyrie from Ockeghem's three-voice *Missa Sine nomine* I in the 1990's. But despite the ease with which these singers reached notes at the top of their range, I am more inclined to feel that the *Superius* part of this Mass was originally entrusted to a small 'Discantus unit' of choirboys. I might add to that - of course - that we have no way of knowing what such an ensemble might have sounded like. Modern juvenile singers have a variety of tone qualities, ranging from the typical Kings College Cambridge sound to quite nasal singing as in present-day performances of some Spanish mystery plays.

Numerology

Counting the tempora of this Mass as percentages and not including repeats of the Osanna and Agnus, successive movements give the following arc-like sequence: 11.8, 24.3, 26.2, 24.2 and 13.4. I also note that the *Christe* and *Et in terra* sections both have 65 measures, and that the *Sanctus* (with its repeated section included) consists of 333 measures.

Note-counts suggest that some sections may be deliberately linked. There seems to be some preoccupation with the numbers 66 and 67 and their multiples, as might be suggested by the following data.

Total of notes in Kyrie I Tenor:	67
Total of notes in <i>Christe</i> Tenor:	67
Total of notes in <i>Patrem</i> Tenor:	134 (= 67 x 2)
Total of notes in <i>Domine Deus Superius</i> :	66
Total of notes in <i>Cum sancto</i> Tenor:	66
No of <i>Superius semibreves</i> in <i>Agnus I</i> :	66
No of notes in <i>Et incarnatus Superius</i> :	99
No of notes in <i>Et incarnatus Contratenor</i> :	133 (nearly 134, which is 67 x 2)

Some movements and sections also have interesting totals. Excluding the movemental final long, the entire *Kyrie Superius* consists of 250 notes. The *Et vitam Superius* also consists of 100 notes (with final long included) and there are also 100 notes each in the *Christe* and *Domine Deus Contratenors* when these are counted in the same way.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED IN
PREVIOUS INSTALMENTS OR INFREQUENTLY CITED IN *EX CODICIS TRIDENTINIS*
(secondary sources are asterisked).

<u>Cop</u>	Copenhagen, Det Kongelige Bibliotek, ms Thott 291 8 ^o (French chansonnier, mid fifteenth-century)
<u>CT VIII</u> *	Iversen, G. (ed), <u>Corpus Troporum</u> vol. VII. <u>Tropes de l'ordinaire de la Messe</u> (Stockholm, 1990)
<u>Dijon 2837</u>	Dijon, Bibliothèque Municipale, ms 2837 (fragmentary French source of <u>ca.</u> 1420)
<u>EscA</u>	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, ms V.III.24 (French chansonnier of <u>ca.</u> 1430-1440)
<u>Jard</u>	<u>Le Jardin de plaisance et fleur de rethorique</u> (first edition by Verard, Paris, <u>ca.</u> 1501). Edited by Droz, E. and Piaget, A., 2 vols, Société des Anciens Textes Français, 59 (Paris, 1910-25)

- Mellon New Haven, Yale University, Beineke Library for Rare Books and Manuscripts, ms 91 (Mellon chansonnier)
- ModA Modena, Biblioteca Estense, ms *α.M.5.24* (*olim* ms Lat. 568). Source of late Ars Nova motets, chansons and Mass Ordinary settings.
- Roh Berlin, Staatliche Museen der Stiftung Preußischen Kulturbesitz, Kupferstichkabinett, ms 78.B.17 (*olim* Hamilton 674); chansonnier of Cardinal de Rohan, poetry manuscript of *ca.* 1470. For edition see Löpelmann, M. (ed), Der Liederhandschrift des Cardinals de Rohan (Gesellschaft für romanische Literatur 44, Göttingen, 1923)
- TuB Turin, Biblioteca Nazionale Universitaria, Codex J.II.9, section B (the polyphonic part of a combined chant and polyphony source from Cyprus, *ca.* 1420)
- SevP Seville, Biblioteca Capítular y Colombina, ms 5-I-43 ff. 1-42 and Paris, Bibliothèque Nationale de France, nouv. acq. ms 4379, parts 1 and 5 of five miscellaneous manuscripts. Part 1 = the leaves formerly kept under the Seville shelf number given above, and part 5 = a continuation of the same manuscript (a chansonnier of Italian provenance, *ca.* 1480)
- Strasbourg 222 Strasbourg, former Bibliothèque de la Ville, ms C.22 (*olim* 222). Polyphony manuscript of *ca.* 1420 destroyed in 1870, but whose contents are partially available in a set of transcriptions made *ca.* 1866 by Coussemaker (Brussels, Bibliothèque du Conservatoire Royal de Musique, ms 56286) and of which a single leaf survives as a photograph in Lippmann, Auguste: 'Essai sur un Manuscrit du Quinzième Siècle Découvert dans la Bibliothèque de la Ville de Strasbourg' in Bulletin de la Société pour la Conservation des Monuments Historiques d'Alsace 7 (1869), pp. 73-76 [second series].
- Wolf Wolfenbüttel, Herzog August Bibliothek, ms Guelf. 287 Extrav. (French chansonnier, *ca.* 1460-70)

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