

## CRITICAL COMMENTARY TO NOS 116-138

116. Missa *Zersundert* (Trent 91 ff. 61r-70r, unicum, DTÖ VII inventory nos 1184-1188).

Kyrie (Trent 91 ff. 61r-62r)

[Superius]; 1: the voice-order for the first Kyrie on f. 61r is Superius - Tenor - Contra primus - Contra secundus. In the Superius & Tenor the initial m signs are given before first staves. / 13: at the start of a new page-opening, the m sign is given before the first stave in all voices / 38: clef change is in mid-stave, and the cut-O m sign here can be treated in at least two ways. It can either be regarded as meaning a return to the previous triple mensuration speed (as in the equivalent I have given) or can indicate semibreve equivalence with the previous cut-C section. I do not like the latter alternative because this obscures some small values (e.g. at Contra primus, 45 and Contra secundus, 49) / 44: clef change is at start of new stave.

Contra primus; 1: in this movement the Contra primus is grammatically inessential and the Kyrie can be performed in three voices. However, this voice may still be part of the original texture. Also the first m sign is om. / 2: 3 uc / 8: 3 uc, & is possibly A / 11: rest uc / 40: clef change is in mid-stave / 42: 6 om (conj supplied) / 44: 3 & 4 are sbr m / 46, 2-3: both uc due to notehead lacunas.

Tenor; no discrepancies.

Contra secundus; 35,3-37: written on a short end-of-stave extension.

Underlay; all voices have 'Kyrie / Christe' at section-openings (with 'Christe' given as 'Xpe') and 'eleyson' at section-endings. The Tenor needs a rpt of 'Kyrie' at 6-7, and the Contra primus needs a rpt of 'Christe' at 31-33.

Bibliography; Mitchell, 'Trent 91; first steps...' pp. 13-14. Mitchell, The paleography and repertory..., I, pp. 111-112. Leverett, A paleographical and repertorial study..., I, pp. 231-233. Strohm, R., The Rise of European Music 1380-1500 pp. 531-532. EdM 4 pp. 39 (edition of the song from Glogau on which most of this Mass is based).

Gloria (Trent 91 ff. 62v-64r,)

[Superius]; 1; the intonation is supplied from Grad Pat f. 182v transposed a fifth down, & the m sign is om in all voices (O is assumed) / 10: clef change is in mid-stave / 16: erasure follows 3 / 41: at the start of a new page-opening here, the m sign is given before the first stave in the upper three voices / 80,3: written on a short end-of-stave extension / 81,1: uc due to lacuna / 97,1: the note is squashed in and probably added as a correction / 102-120: all values except the final long are colored in all voices here, but no mensuration sign is given. Cut-C is assumed, because then the coloration would have a purpose (i.e. indicating triple groupings within a duple mensuration) / 119,3-4: both uc due to lacunas.

Contra primus; 34,3-4: uc due to lacuna / 41: the voice-name on the second page-opening is uc due to a lacuna / 55,1: uc due to lacuna / 65,1-2: written on a short end-of-stave extension, & uc due to lacuna / 88,2: uc due to lacuna / 92: rest om (conj supplied) / 99,5: as at 88 / 106,1-2: likewise / 111,2: likewise.

Tenor; 9,6-7: the stems and hooks on these notes are obscured by the voice-name on the stave above / 19,3-4: written on a short end-of-stave extension / 26: no 'Tacet' direction given / 85: no custos / 101: single custos only.

Contra secundus; 5,5-6,1: uc due to lacuna / 12: 5 m / 31,5-32,rest: written on an end-of-stave extension / 41: m sign om / 53: 3 & 4 uc / 76,1-3: uc due to lacuna / 85: single custos only / 87,3: uc due to lacuna.

Underlay; fully texted in the Superius, with sectional incipits and a few internal text cues in the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 2: 'pax' under 2,2-2,4 / 3: 'hominibus' under 3,2-3,4 / 3-5: 'bone voluntatis' under 4,3-7,1 / 7-8: 'Benedicimus te' under 7,3-8,1 / 12-13: 'Gratias' under 13,1-4 / 13: 'agimus' under 14,1-3 / 14-16: 'tibi' under 14,6-15,1 / 17-18: 'gloriam tuam' under 17,4-18,1 / 20: 'Rex' under 20,4 / 21-22: 'celestis' under 20,6-21,4 / 22-23: 'Pater' under 23,3-4 / 23-24: 'omni-' under 24,1-2 / 25-26: '-potens' under 25,5-26,1 / 27-29: 'Domine Fili Unigenite' is given as a starting incipit without care for individual word positioning / 29-30: 'Jhesu' under 31,4-6 / 32: 'Christe' (given as 'xpe') under 31,6-32,2 / 33-34: 'Domine' under 33,1-5 / 34: 'De-' under 34,1 / 36: '-us' under 35,7 / 36-38: 'Agnus Dei' under 36,3-37,2 / 38: 'Fili-' under 37,7-8 / 39-40: 'Patris' under 39,2-6 / 41-42: 'Qui tollis' under 41-44,4 / 45-49: 'peccata' under 46,2-4 / 50-51: 'mundi' under 49,2-5 / 52: 'miserere' under 50-51 / 53: 'nobis' under 52,3-53,2 / 59-63: 'deprecationem' under 60,4-65,1 / 65-66: 'nostram' under 65,2-66,1 / 67-77: the text here is compressed, making the recording of positioning redundant / 70-72: 'Patris' om (conj supplied) / 78-85: 'sanctus' under 81-83,2 / 86: 'solus' under 86,4-87,3 / 87-88: 'Dominus' under 87,5-88,2 / 89: 'solus' under 89,3-5 / 89-91: 'Altissimus' under 90,1-91,1 / 91: '-su' under 91,7 / 92-94: 'Christe' (given as 'xpe') under 92,6-93,1 / 94: 'Cum' under 94,1 / 95-97: 'Spiritu' under 96,5-97,5 / 97-99: 'in Gloria Dei' under 97,6-99,1 / 99-101: 'Patris' under 99,5-100,3 / 120: '-men' under 119,1-4. Contra primus: 1-2: the initial incipit is not given with regard for individual word positioning / 27-28: the same applies to the incipit here, which has 'Deus' crossed out following 'Domine' / 34-35: 'Domine' under 34,1-4 / 36: 'Deus' under 35,1-2 / 36-38: 'Agnus Dei' under 36,1-37,1 / 38-39: 'Filius' under 37,2-4 / 39-40: 'Patris' under 38,5-39,1 / 41 & 86: as at 1 / 59-60: ed rpt of 'suscipe' needed / 120: '-men' under 118,3. Tenor; 1: as at Contra primus, 1 / 22-26: 'Deus Pater omnipotens' under 22,2-24,6 / 41 & 86: as at Contra primus, 41 & 86 / 120: '-men' under 118,2-119,2. Contra secundus; 1 & 27: as at Contra primus, 1 / 33-36: 'Domine Deus' under 33,1-34,2 / 38: 'Filius' under 36,2-4 / 39: 'Pa-' under 38,3 / 40: '-tris' under 39,5-40-1 / 41 & 86: as at Contra primus, 41 & 86 / 120: '-men' under 118,2-119,1.

#### Credo (Trent 91 ff. 64v-66v)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, the m sign is om in all voices (O is assumed) and the first clef is uc due to a lacuna. Lacunas also affect the following notes throughout in this voice: 4,3, 15,2, 21,2-3, 29,6-30,1 62,3, 83,2 and 173,4-5 / 33: m sign given before stave at the start of this section / 59: single custos only / 67: clef change is in mid-stave / 110: at the start of a new page here, the m sign is given before the first stave / 126: p div follows 2 / 128: the 'O' sign here is given on a short end-of-stave extension and repeated before the start of the next stave / 139: clef change is at the start of a new stave / 151: 5 uc / 175: m sign om in all voices (O is assumed) / 182,1-4: these notes are squashed in at the end of a stave.

Contra primus; 5,6: written on a short end-of-stave extension / 11,6-7; uc due to lacuna / 31-32: as at 5, and the 'Tacet' direction at 32 is written in the left margin / 60: at the start of the new section here the m sign is given before the stave / 67,1-2; uc due to lacuna / 97-99: as at 5 / 110: m sign om / 119,3-4: as at 5 / 138: likewise / 139: clef change is at the start of a new stave / 175: likewise / 180: 5 & 6 are dtd-m & sm.

Tenor; 6,1: uc due to lacuna / 33: m sign given before stave at the start of this section / 56,3-59: written on a short end-of-stave extension / 94-97: likewise / 110: at the start of a new page here, the m sign is given before the first stave / 123,6: as at 56 / 144: 3 uc / 152,2-154,1: as at 56 / 168,3: Trent 91 gives m m instead of sbr (modified for the sake of the wordsetting) / 186,2: corr from col err, with 'a' (for 'alba') underneath this note.

Contra secundus; 13: 4 is sbr / 45,3-59: the end of this section in the Contra secundus is given on a hand-drawn stave at the bottom of the page due to lack of space / 55,3: Trent 91 gives ligd sbr D dtd-sbr E / 59: below the 'Tacet' direction here is some obliterated writing (possibly only a 'verte folium' indication) / 110: m sign om / 125: p div follows 7 / 126: p div follows 2 / 132, rest & 1: written on a short end-of-stave extension / 163,3-174: the end of this section is given on a hand-drawn stave at the bottom of the page due to lack of space / 182: 1 uc / 190: no custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This Credo setting uses the full text, and in addition to its lied cantus firmus the opening snippets of at least three other songs are quoted in the Crucifixus section in succession. The last of these (*Tu auf, mein allerlibste lib* starting at measure 161 in the Superius) has an anacrusic opening which Trent 91 underlays with repetitions of ‘Et u- Et u- Et unam’. This seems unavoidable (if also unliturgical) so I have done the same in the Superius and imitative Tenor. Further, see the section on structure. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1: ‘[P]atrem’ under 1,1-2,2 / 1-3: ‘omnipotentem’ under 2,3-3,2 / 3: ‘factorem celi’ under 3,4-4,3 / 4-5: ‘et terre’ under 4,5-5,1 / 9-14,1: the text here is compressed, making the recording of positionings redundant / 14,2-21: likewise / 22-23: ‘vero’ under 22,3-23,1 / 27-28: ‘per quem omnia’ under 27,1-28,2 / 29-31: ‘facta’ under 29,4-30,1 / 32: ‘sunt’ under 31,4-32,1 / 33-34: ‘Qui propter nos’ under 33-37,1 / 35-41: ‘homines’ under 38,2-39,3 / 42: ‘et propter’ under 42-43,2 / 43-47: ‘nostram salutem’ under 44,1-47,4 / 53: ‘-dit’ under 54,2-3 / 56-59: ‘celis’ under 57,3-58,3 / 60-62: ‘Et incarna-’ under 60-63,3 / 64: ‘-tus’ under 72,1-2 / 66: ‘est’ under 73 / 67-69: ‘de Spiritu’ under 76,2-78,2 / 67-73: ‘Sancto’ under 81-83,1 / 75-87: ed rpt of ‘de Spiritu Sancto’ needed / 90-96: ‘ex Maria Virgine’ under 90-98,1 / 98: ‘et’ under 99,1 / 99-101: ‘homo’ under 100,1-2 / 102-108: ‘factus’ under 102-103,1 / 109: ‘est’ under 108,2-109,1 / 110: ‘Crucifixus’ under 110,1-111,3 / 111: ‘etiam’ under 111,5-112,2 / 112: ‘pro’ under 112,3 / 113: ‘no-’ under 112,5 / 115: ‘sub’ under 115,3-4 / 115,3-119,1: the text here is compressed and overruns the end of a stave / 120-122: ‘resurrexit...die’ under 120,1-121,5 / 122-123: ‘secundum Scripturas’ under 122,1-123,3 / 123,4-128,1: as at 9, & the text here runs from ‘Et ascendit’ to ‘venturus’ / 130-132: ‘est cum gloria’ under 128,1-5 / 132-135: ‘iudicare...mortuos’ under 129,2-132,2 / 143-144: ‘ex Patre’ under 143,6-144,3 / 144-145: ‘Filioque’ under 144,4-145,1 / 145-147: ‘procedit’ under 145,3-146,1 / 148-150: ‘Qui cum Patre’ under 148,1-149,3, overrunning a stave-ending / 150-153: ‘et...adoratur’ under 149,4-152,2 / 153-157: ‘et conglorificatur’ under 153,2-156,3 / 162-164: the rpts of ‘Et u-’ here are clearly indicated / 164-166: ‘catholicam’ spelt as ‘katholicam’ / 166-167: ‘et apostolicam’ under 166,6-168,3 / 167-168: ‘Eccle-’ under 170,1-3 / 170-174: ‘-siam’ under 173,5-174 / 175-177: ‘Confiteor’ under 175-176,1 / 178-180: ‘baptisma’ under 178,6-179,5 / 180-181: ‘in remissionem’ under 180,1-181,1 / 181-182: ‘peccato-’ under 181,6-182,4 / 183: ‘-rum’ under 182,5-7, & ‘Et expecto’ under 183,2-184,3 / 184-188,2: as at 9, & ‘remissionem...seculi’ is under 184,4-189,3 / 188-190: ‘Amen’ under 189,5-190. Contra primus; 1, 110 & 175: the incipits given are not placed with any regard for individual wordsetting / 165-174: ed rpt of ‘Ecclesiam’ needed. Tenor; 1-7, 34, 60, 111-114 & 175: as at Contra primus, 1 / 73-89: ed rpt of ‘de Spiritu Sancto’ needed / 163-164: ed rpts of ‘Et u-’ needed to match the Superius here. Contra secundus; 1, 33, 110 & 175: as at Contra primus, 1 / 47-49: ed rpt of ‘nostram salutem’ needed / 164-166: ed rpt of ‘apostolicam’ needed.

Sanctus (Trent 91 ff. 67v-69r)

[Superius]; 1: the m sign is om in all voices (O is assumed) / 4: the cs here & in the Tenor are written very small, and are possibly later additions / 11,5: written on a short end-of-stave extension / 17: clef change is in mid-stave / 20,1-2: as at 11 / 31: clef change is on first stave of new page-opening / 40: m sign given before stave, & ‘Duo’ ind before stave in both voices / 62: 1 dtd, & 2 not dtd / 79: the m sign is rptd in both upper voices, is given before the stave in the Tenor, & is om in the Contra secundus.

Contratenor primus; 12: clef change is in mid-stave / 14: 5 B / 17: clef change is at start of new stave / 31: clef change is on first stave at new page-opening / 39: single instead of double custos / 44: 2 uc / 49,2: uc due to lacuna / 52,4-53,3: all of these values have small notehead lacunas / 64,3: as at 49 / 69,2: likewise / 70,3-4: likewise / 75,1-5: likewise, & the rhythm here looks like dtd-m sm dtd-m m sm dtd m / 85-86: as at 49 / 87,2: likewise / 95: 2 D / 97,1: as at 49.

Tenor; 2: 3 dtd / 35,4: uc due to lacuna.

Contra secundus; 7: 3-5 are dtd-m f f / 31: the voice-name ‘Contratenor 2us’ here is damaged by a lacuna / 81: 1 & 2 uc.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices (the first Contra has one internal text cue in the Benedictus). The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 4: ‘-ctus’ under 3,5-4,1 / 6: ‘san-’ under 6,2-7,1 / 9: ‘-ctus’ under 8,5-9,1 / 11: ‘De-’ under 11,2 / 12: ‘-us’ under 11,6-12,1, & ‘Sa-’ under 12,3 / 12-16: ‘-baath’ under 15,3-5 / 17: the ‘P’ of ‘Pleni’ is a small majuscule / 21: ‘-ni’ under 20,8-9, & ‘sunt’ under 21,3-4 / 22: ‘celi’ under 22,2-4 / 23: ‘ter-’ under 23,4 / 25: ‘-ra’ under 24,6 / 25-26: ‘gloria’ under 25,3-26,4 / 27: ‘tu-’ under 26,3 / 30: ‘-a’ under 30,2 / 31-33: ‘Osanna’ under 31,1-32,1 / 33-36: ed rpt of ‘Osanna’ needed in all voices / 36: ‘in’ under 36,1, & ‘ex-’ under 37,8 / 36-39: ‘-celsis’ under 38,3-5 / 40: the ‘B’ of ‘Benedictus’ is a small majuscule / 55-56: ‘qui ve-’ under 56,2-57,3 / 66-73: ‘in nomine’ under 67,2-68,4 / 76: ‘Do-’ under 69,3 / 77-78: ‘-mini’ under 78,2-5 / 79-87: ‘Osanna’ under 79-81,2 / 94: ‘in’ under 93 / 95: ‘ex-’ under 94,2-95,1 / 97-99: ‘-celsis’ under 98,3-99,1. Contratenor primus; 1, 17, 31, 40, 56-66 & 79: none of these incipits are given with any regard for individual word positioning. Tenor; 1, 31 & 79: as in the Contratenor primus. / 31 & 79: the Osanna sections are named as ‘Osanna primus’ & ‘Osanna secundus’ in the two lowest voices. Contra secundus; 1, 17, 31 & 79: as in the Contratenor primus.

#### Agnus (Trent 91 ff. 69v-70r)

[Superius]; 1: the m sign is om in all voices (O is assumed) / 12,2-4: uc due to lacuna / 14,5-6: likewise / 17: ‘Duo’ ind in first Contra only, & 17-19 are uc / 29,1-2: uc / 32,1-2: uc due to notehead lacunas / 32,4-35,2: likewise / 38,2-3: uc due to lacuna / 48,4 & 49,2: likewise / 52: m sign om in all voices (O is assumed again) / 55,3-5: uc due to lacuna / 64,1: likewise.

[Contra primus]; 1: no voice-name is given, and the range of this voice is different in the outer sections (where it is an equal upper voice) and the middle section (where it is the lower voice in a Duo). Performers should also take into consideration the extremely awkward upward leap of a eleventh at 13-14 and false relations at 3-4: the Agnus I is not a good piece of partwriting. / 9,5: written on a short end-of-stave extension / 17: clef change is at the start of a new stave, & the m sign is given before this stave / 51: no custos / 52: clef change is at the start of a new stave / 56: 2 & 3 are m m / 59,4-5: written on a short end-of-stave extension.

[Tenor]; 1: as with the first Contra no voice-name is given, and the status of this part in Agnus I allows for fourths against the Superius (however, none occur in Agnus III). / 56,1: written on a short end-of-stave extension.

Contra bassus; 1: this section is called ‘Agnus Dei primus’, and at 52 the final section is called ‘Agnus Dei tertius’ / 15-16: written on a short end-of-stave extension / 58: 4 is sm / 61,2-5: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the other voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-6: ‘Agnus Dei’ under 1-2,3 / 7-9: ‘tollis’ under 7,1-3 / 9-11: ‘peccata mun-’ under 9,2-10,5 / 12-14: ‘miserere’ under 12,3-13,2 / 14: ‘no-’ under 13,6-14,1 / 16: ‘-bis’ under 15,2-3 / 17-20: ‘Agnus De-’ under 17-21,1 / 31: ‘-i’ under 30,4 / 32-35: ‘tollis’ under 33,1-4 / 36-37: ‘peccata’ under 37,1-38,1 / 37: ‘mun-’ under 38,4-39,1 / 43: ‘-di’ under 42,3 / 44: ‘-re’ under 49,3-4 / 45-51: ‘nobis’ under 50,2-51,1 / 52-54: ‘Agnus’ under 52-53,2 / 54: ‘De-’ under 53,5 / 58: ‘tol-’ under 58,2-4 / 60-61: ‘peccata’ under 60,3-61,2 / 62-63: ‘mundi’ under 61,5-62,2 / 63: ‘dona’ under 63,3-5 / 64: ‘no-’ under 64,2, & ‘-bis’ under 65,5 / 64-67: ‘pacem’ under 65,8-66,3. [Contra primus]; 1, 17 & 52: none of these incipits are given with regard for individual word placement. [Tenor]; 1 & 52: likewise. Contra bassus; 1 & 52: likewise, and the incipit at 1 only marks some rests.

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## Structure

The Missa *Zersundert* is the most rhythmically developed of a small batch of Masses in Trent 89 and 91 which are either based on or resemble mid-century lieder in style. The Trent 89 Mass on the textless piece Schedel no. 114 is given in Instalment 2 of my Trent 89 edition (no. 6) and alongside the Missa *Zersundert* there is also the Missa *Sig sãld* and the Missa brevis nos 92-93 in the Trent 91 series. All of these works quote snippets of extra borrowed material in addition to their main parent material. The same is also true of the Missa *Sine nomine* no. 94.<sup>1</sup>

There are fairly frequent dotted-semiminim and fusa groups in this Mass, which is my reason for calling it rhythmically developed. Like its parent song it is imitative in texture but also melodically shortwinded. However, this is a general characteristic of the type of song from which these Masses borrow. The chief problem with the Missa *Zersundert* is its Contra primus. In the Kyrie all of the Contra primus is dispensable, and in the Gloria all four-part sections except the final one also have a dispensable first Contra. A satisfactory three-part version of the Gloria can be made by shifting the Contra primus line to the Tenor in the internal Domine Fili section, and otherwise omitting the first Contra and also all of the final chordal ‘Amen’ section.<sup>2</sup>

Reducing the Credo to bare essentials is more difficult. In the Patrem section the first Contra is inessential and the subsequent three-voice panels can be re-scored to fit the Superius, Tenor and lower Contra. From Crucifixus onwards (110) the first Contra looks inessential but I feel on less sure ground here than in the Gloria. In the Sanctus, three-part realisation seems to work if the first Contra voices at the Pleni sunt and Benedictus are moved to the Tenor.

It is the Agnus Dei that causes real problems since its ‘Contra primus’ is an extremely wide-ranging voice that acts as an additional Discantus voice in the outer sections and as a lower duet voice in Agnus II. This voice also leaps an eleventh upwards towards the end of Agnus I (at 13-14), and beneath it in Agnus I is a so-called ‘Tenor’ with fourths against the Superius (i.e. at 6 and 7). But since Agnus I gives the whole *Zersundert* Tenor in its Superius (transposed a fourth up and with a modified ending) it seems that even this section might have been part of the original piece. For a second composer to ‘rework’ or add a new Agnus Dei would presuppose some knowledge of the song’s voices and their use in the rest of the Mass. That I suspect as unlikely, but not of course impossible.

We are therefore faced with a work in which most four-part sections were probably conceived in three-voice form, with the fourth part being added independently. Occasional dissonances that are caused by the first Contra reinforce this view. At Kyrie measure 5 and the related motto passages Gloria 6 and Credo 6 the Contra primus causes diminished intervals. Likewise, at Kyrie 45 it almost creates false relations with the Superius. But one good argument for seeing this voice as a creation of the original composer is that it integrates quite well imitatively (as in the running figures which end the Kyrie at 50-53) and seems to be indispensable in trio passages such as the Gloria’s Domine Fili section. However, the problems encountered in this Mass with the Contra primus are also shared by the similarly-structured Missa *Sig sãld*.

The Missa *Zersundert* is otherwise a simply designed work, having much in common with the Trent 89 Mass on the song Schedel no. 114 which has D finals (*Zersundert* partially shares this feature). The main borrowed material is the Tenor of a short song in Glogau (no. 233) which is given as the following example. Some doubt has been raised regarding the nature of the original text (which does not survive beyond the Glogau incipit). Since the few surviving words fit the Glogau Superius at 1-3,1 well, we may suppose that the A1-section of the song had three lines corresponding to the three phrases of first-section music. If there was a musical repeat

<sup>1</sup> The slightly older Missa *Wünslichen schön* in Trent 89 also quotes snippets of Ordinary chants throughout, perhaps suggesting that the works cited above were not innovative.

<sup>2</sup> If this is done, the penultimate section will have to be re-texted slightly so that it ends ‘...Dei Patris. Amen’, which is not hard or unreasonable in view of the number of notes present.

of the first section (which is not indicated in Glogau) then another three lines of text would have made up the A2-section. The remainder of the song perhaps suggests a B-section of at least two lines of text (depending on how one looks at the final Superius melisma). Therefore - if the German text incipit is authentic - it seems likely that this was a strophic song not unlike others of the same era, and one in which the Tenor was freely composed. There was more variety in types of Barform stanza than in the French *formes fixes*, so this piece may have been in Barform but with a number of lines that differs from the normal four per *Stollen* (or first section). Even so, the opening ten-syllable line is unusual amongst lied texts.

6.1. Anon, *Zersundert* (Glogau no. 233);

The musical score for 'Zersundert' (Glogau no. 233) is presented in four systems, each with three staves (Superius, Tenor, and Bass). The music is in G major (one sharp) and 4/4 time. The lyrics are: 'Czu sundert ist das junge hercze meyn'. The score includes a key signature change to G major (one sharp) at the beginning of the first system and again at the start of the second, fourth, and fifth systems. The first system starts with a ten-syllable line. The second system begins with a measure rest and a '5' above the staff. The third system begins with a measure rest and a '9' above the staff. The fourth system begins with a measure rest and a '13' above the staff. The score concludes with a double bar line and repeat dots.

All sections of this Mass are short. There are five sections to the Gloria and six in the Credo. The borrowed Tenor is mostly used in its original rhythmic guise or with only very small changes (as in Kyrie II and Agnus III) and the first four movements precede initial Tenor entries with song-derived motto material. This consists of the first phrase of the cantus firmus Tenor transposed up a fourth and given in the Superius with slight variations. The *Christe, Qui tollis, Qui propter* and *Osanna II* sections present parts or the whole of the Tenor in cut-C guise with once-augmented values, and the only other divergence from straightforward cantus firmus use is in *Agnus I*, where the Superius has the song Tenor transposed up a fourth and with a modified ending.

Apart from the *Zersundert* song, the Credo's *Crucifixus* and *Qui cum Patre* sections present parts of other lieder in succession. At the start of the *Crucifixus* (110-119) the Tenor begins with the first Tenor section from the Schedel no. 114 song. The Superius of the song is not drawn upon. At 119-122 there is a free passage, followed by the first section of Schedel no. 116 (*Ich frew mich zer der wederfard*) at 122-128,<sup>3</sup> Here, the song's Superius and Tenor are both drawn upon but the opening of the borrowed piece is slightly modified and its opening construct on D is replaced by a construct on G. From 128 to the end of the *Crucifixus* (147) the texture appears to be free, although I cannot discount that an otherwise unknown song might be drawn on in this series of shortwinded phrases.

At 148 the *Qui cum Patre* section begins by quoting the Superius and Tenor of another song (*Er het mein lib*, Schedel no. 56) and again its voices are drawn upon with a few minor changes.<sup>4</sup> Finally amongst these secular melodic reminders at 161-165 the Superius and Tenor imitatively draw upon what seems to be an otherwise mostly lost song (*Tu auf mein allerlibste*) part of which survives as incipits in the quodlibets Glogau no. 117 and Leipzig 1494 no. 159.<sup>5</sup> In the process of mimicking the anacrusic entries of the *Tu auf* song, the composer very unliturgically repeats part of the Credo text as 'Et u- Et u- Et unam'. Ingeniously, the Credo Tenor also seems to draw on the first four notes of the Credo I chant ('Credo in u-...') at its start, beginning on D instead of the more normal G. A similar short chant allusion also occurs at the start of the *Missa Sig säld Agnus*.

This is not the only Mass in which small snippets of extra material are quoted. The *Missa Sig säld* does similarly (although it quotes less songs) and the *Missa O Österreich* in Mu 3154 (ff. 205v-213r) has a Gloria that quotes part of *Ave Regina celorum...mater regis* and *Da pacem Domine...in diebus*. Its Credo also refers to *Gloria laus et honor* and other chants, and there are further snippets of Gregorian material in the *Sanctus* and *Agnus*. Likewise in the *Sine nomine* Mass Trent 91 no. 94 all of the extra material seems to be Gregorian, although not all of it can be identified yet. Finally, a few motets in Mu 3154 also have patches of 'alien' chant material, notably the extensive *Salve Regina* previously attributed to either Martini or Johannes Aulen, and *Ista est speciosa* (Mu 3154 no. 46) which has two or three snippets of different chants introduced in its lower voices.<sup>6</sup>

The following table summarises cantus firmus use in the Trent 91 Mass, indicating the possible appearance of so-far unidentified material in italics.

TABLE 6.1  
Cantus firmus use and additional borrowed material in the *Missa Zersundert*

Section / measures	Use of material
Kyrie I	
1-4,1	Superius has song Tenor 1-3,1, slightly altered and with free extension.
4-6,1	Free.
6,2-12	Tenor has remainder of song Tenor's first section (3,2-9.1).

<sup>3</sup> Also found in Glogau (no. 222) where its values are doubled. The Glogau version is published in EdM 4, p. 19.

<sup>4</sup> Also found in Strahov (f. 247r) with the text *Nunc instant collaudare*.

<sup>5</sup> For the Glogau piece see EdM 4 pp. 40-41. For the Leipzig 1494 quodlibet see EdM 34 p. 346.

<sup>6</sup> A related development is the rise of Vespers hymn settings with additional cantus firmus, some of which are found in Leipzig 1494.

(Table 6.1, contd.)

Section / measures	Use of material
Christe 13-21 22-37	Tenor has start of song's second section (9,2-12,1) in cut-C with augmented values instead of O. Free
Kyrie II 38-53	Tenor has entire song Tenor.
Et in terra 1-2 3-26	Superius resembles song Tenor 1-2, transposed a fourth up. Free.
Domine Fili 27-40	Free.
Qui tollis 42-49 49-85	Tenor has start of song's second section (9,2-12,1) in cut-C with augmented values instead of O. Free
Tu solus 86-101	Tenor has entire song Tenor, slightly altered.
Amen 102-120	Free.
Patrem 1-3 3-32	Superius resembles song Tenor 1-3,1, transposed a fourth up, and Tenor in measure 1 has the first four pitches of the Credo I chant, transposed a fourth down. Free.
Qui propter 33-41 42-59	Tenor has start of song's second section (9,2-12,1) in cut-C with augmented values instead of O. Free, but imitative running figures at 53-59 are reminiscent of the song's ending.
Et incarnatus 60-109	Free.
Crucifixus 110-119 119-122 122-128 128-147	Tenor has the <u>Schedel 114</u> song Tenor. Free. Superius and Tenor borrow from the same voices of <i>Ich frew mich zer</i> . <i>This passage may contain a quotation from a lost or so-far unidentified song.</i>
Qui cum Patre 148-161 161-166 166-174	Superius and Tenor borrow from same voices of <i>Er het mein lib</i> . At least either the Superius or Tenor borrows from <i>Tu auf main allerlibste</i> , which does not survive complete. <i>Possible continued borrowing from latter song.</i>
Confiteor 175-190	Tenor has entire <i>Zersundert</i> Tenor.
Sanctus section 1 1-3,1 3,2-6,1 6,2-11 12-16	As at Credo, 1-3,1 for Superius. Free. Tenor has song Tenor, 3,2-8,5. Free, but imitative running figures are reminiscent of the song's ending.
Pleni sunt 17-30	<i>Possibly free, but lower Contra incipit at 17-22 may be a Sanctus chant reference.</i>
Osanna I 31-39	Tenor has first half of song Tenor.
Benedictus 40-78	Free duet.
Osanna II 79-99	Tenor has second half of song Tenor, in cut-C with augmented values.

(Table 6.1, contd.)

Section / measures	Use of material
Agnus I 1-16	Superius has entire song Tenor, transposed a fourth up and with modified ending.
Agnus II 17-51	Free duet.
Agnus III 52-67	Tenor has entire song Tenor.

The *Zersundert* Superius is not used much in the Mass Superius. Several Tenor sections (Kyrie II, Tu solus, Osanna I and Agnus III) give the cantus firmus or the first half in more or less its original form. Above this Tenor with its shortwinded phrases the Mass Superius can hardly do more than follow the cadential degrees of the Tenor, resulting in successive cadences on A, E and D in these sections as in the model song. Also - even where imitative runs which imitate the song occur - the Mass Superius never approaches the final cadence on A from notes above (which is what happens in the song). Additionally some of the closing passages using imitative runs end on D rather than A (as in the Qui propter and first section of the Sanctus). Therefore, this Mass does not really use its model's Superius as much as more integrated song-based Masses.

In a 1994 article Adelyn Leverett drew attention to this Mass in connection with Vincenet and his Missa *O gloriosa regina*, suggesting that the two might have an affinity for several reasons.<sup>7</sup> Firstly, the Vincenet Mass sometimes recasts its borrowed material in a different mensuration as happens in the Qui tollis, Qui propter and Osanna II of *Zersundert*. She also claimed that the two cycles are alike in their use of sequence (both use imitative downward runs of fifths because their respective parent pieces do the same) and that there was a degree of 'ostinato-like repetition' in both works (which again is partly the result of fairly fast harmonic movement in both parent pieces). She also gave part of the Tu solus section as a musical example with part of the *Zersundert* song superimposed above it, possibly in an attempt to show that the Superius throughout the Mass was closely related to that of the song. My explanation of Superius behaviour in the previous paragraph suggests otherwise, so perhaps the example cited was a little over-enthusiastic. It is also notable that in the two longest sections of the *Zersundert* Mass (the Et in terra and Patrem) the texture is largely free. In Vincenet's surviving four-voice Masses the Et in terra and Patrem sections always use borrowed material, so opening free sections such as those in the *Zersundert* Mass might seem uncharacteristic of his style. Also in his only surviving three-voice Mass there may be more borrowed material in the Et in terra and Patrem sections than their similar openings suggest (see the structure section to no. 120).

Leverett further suggested that Vincenet might be the composer responsible for this Mass and also the Trent 89 Missa *Quand ce viendra*, based on the idea that he might have spent a period in central European employment.<sup>8</sup> 'Vincentius du Bruecquet' (who is probably identifiable with the composer) has a few undocumented years between 1464 and 1469. Before that period he worked at the court of Savoy and after it he was in Naples.<sup>9</sup> But a mid-1460's period for Vincenet is perhaps a little too late for the *Zersundert* Mass, and in any case I would not want to attribute the *Zersundert* Agnus (with its first-Contra leap of a eleventh) to a composer whose work elsewhere is clearly more careful. I am certainly receptive to ideas that lesser-known figures might be responsible for Masses which we consider Busnois-like, and equally receptive to the idea that a westerner might have written in the lied-based Mass style used in the Missa *Zersundert* and similar works. But perhaps the Trent 89 Mass on Schedel no. 114 might be a better place to look for western influence,

<sup>7</sup> Leverett, A., 'Works by Vincenet in Trent 91' in I Codici Musicali Trentini II (1994), pp. 121-148.

<sup>8</sup> Her case also rests on undoubted affinities between the cantus firmus schemes of the Missa *Quand ce viendra* and the Vincenet Missa *Entrepris*. Both Masses give their cantus firmus in triple augmentation for part of their Credo movements. Where Leverett's description here is otherwise useful is in its separation of the first three movements of the *Entrepris* Mass from its Sanctus and Agnus, which may come from another Mass on the same song by Brolo.

<sup>9</sup> See Starr, P., 'Strange Obituaries: The Historical Uses of the per obitum Supplication' in Sherr, R. (ed), *Papal Music and Musicians in Renaissance Rome* (Oxford University Press, 1998), pp. 177-86 and 178-179.

since it contains sophistications like inversion and long-note cantus firmus passages not found in the *Zersundert* Mass. Otherwise I have little to say regarding style in this Mass because it is very much like the Trent 89 Mass cited. But some of its probable revision material (like the fermata 'Amen' to the Gloria and the twin-discantus texture in the Agnus) are devices also common to early fifteenth century repertory.

To conclude, the *Missa Zersundert* seems to be part of a bigger picture concerning quodlibet-type quotations since the *Missa Sig säld* is strikingly similar and both might possibly be the work of a single anonymous. The same man might also be responsible for two four-voice Magnificat settings, at least one of which also seems to cite a snippet of secular material. Likewise, one Kyrie trope setting in Trent 89 might also belong with this group of pieces for the same reason (i.e. that it might contain a short reference to a song). All of these and other relevant matters will be discussed in the structure section for the *Missa Sig säld*.

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### Numerology

Significant numbers in this Mass seem to be partly generated by the length of the cantus firmus: the Kyrie II, Tu solus, Confiteor, Sanctus first section and Agnus I & III are all 16 measures long. The Patrem section has 32 measures (16 x 2), and the Credo's Qui propter and Qui cum Patre are unrelated to the latter in length but each have 27 measures.

Note counts reveal some matching or near-matching note totals between voices. In the Kyrie, the Superius and Tenor each have 172 notes. The Qui cum Patre section has 104 notes each in its two Contras, and 101 in the Superius. In the Crucifixus section the lower voices in descending order have the note totals 157, 155 & 156.

Likewise, in the first section of the Sanctus the Superius and Contra secundus have 72 and 71 notes respectively, and the two inner voices have 81 each. (Excluding the final long in each voice here gives a total of 301 notes). In Osanna I the note totals for the voices in descending order are 43, 42, 40 and 42. It is hoped that in the original some of these totals might have been exact, or might have been rounded hundreds.

It may be that the hypothetical three-voice versions of some movements make more sense numerically than the four-voice versions. The three essential voices of the Kyrie - excluding movemental final longs - total 501 notes. Counted in the same way the three Gloria voices in the hypothetical shortened three-voice version total 1101. The rest of this Mass does not present such a clear design. For example, the Credo's hypothetical three-voice version with movemental final longs omitted gives us the possibly insignificant total of 1840.

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117. *Missa Sig säld und hail* (Trent 91 ff. 215v-225r, DTÖ VII inventory nos 1337-1342).

### Introit *Salve sancta parens*

- (i) Trent 91 ff. 215v-216r (DTÖ VII inventory no. 1337) for four voices;
- (ii) Trent 89 ff. 242v-243r (DTÖ VII inventory no. 674) for four voices, & in cut-C with doubled values;
- (iii) Strahov f. 36v, in O mensuration but without Contra primus;
- (iv) Strahov f. 40v, in O mensuration and for four voices, first section only, with Epiphany Introit text *Ecce advenit*.

Text; Introit for BVM Masses (modern version: LU 1997 pp. 1263-1264) after which our text is largely punctuated and spelt. Our chant model for underlay is the version in Grad Pat, f. 170r, from which the editorially provided verse and doxology formulas are also taken. In this setting the chant is transposed a fourth up, and is detectable in the Tenor at 1-7. Thereafter chant references seem to be mostly present in the Superius, although this setting is not particularly faithful to the plain-song. The original source of the main-section text is Sedulius, *Pascale Carmen* Book 2, lines 63-64. The verse provided from Grad Pat uses a changeable text formula given in its modern version in LR p. 256 (where the wording varies for different feasts). The ‘commorationem’ and ‘nativitatem’ alternatives are respectively for BVM Masses and the Nativity (in Trent 91 the word ‘nativitatem’ is added above the main Superius text, and is possibly in a later hand than the rest of the copying). This Introit setting makes no reference to the main parent material of the *Sig såld* Mass, but since it is copied together with the Mass it may well have been composed to complement the following Ordinary movements (which it resembles in voice ranges and style).

[Superius]; 1: the intonation has C clef on the bottom stave line and its ligas are br-br & br-L. Double custos follows the intonation & the m sign is om. The Superius and two Contras also have small gaps before their first notes (presumably intended for majuscule initials which were never added). / Before 24: in Trent 91 the last note of the psalm intonation is br-L C B, which would be very unconventional and is replaced here by B.

Contratenor primus; 1: this voice is grammatically inessential and can be omitted.

Tenor; 1: m sign om.

Contratenor bassus; 1: the b sig is given consistently with the flat on the ‘E’ space. Normally I would take this to mean that a two-flat signature is required, but in this setting that does not seem to be the case. / 26: b ind before 25,2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; intonation: the ‘S’ of ‘Salve’ is a majuscule, & ‘Salve’ is under the intonation’s first two notes / 2: ‘Pa-’ under 2,2 / 4: ‘-rens’ under 3,4-4,1 / 4-6: ‘enixa’ under 4,2-5,1 / 8: ‘Re-’ under 7,3 / 9: ‘-gem’ under 8,5-9,1 / 9-10: ‘celum’ under 10,1-3 / 10-11: ‘terramque’ under 10,4-11,4 / 13: ‘-git’ under 12,5-13,1 / 15-16: ‘-cula’ under 15,3-5 / 16: ‘se-’ under 16,1 / 17-18: ‘-culo-’ under 17,1-3 / 23: ‘-rum’ under 22,4-6 / second intonation: the first ‘S’ is a small majuscule in the left margin / 24-25: ‘quicumque’ under 24,1-3 / 25-26: ‘celebrant’ under 25,2-26,4 / 27: ‘tu-’ under 27,1 / 30-32: commemoratio-’ under 30,1-31,2 with ‘nativita-’ above it / 34: ‘-nem’ & ‘-tem’ under 33,6-7, with ‘-tem’ uppermost. Contratenor primus; 1 & 24: neither of these incipits are given with regard for individual word placement / 21-23: ed rpt of ‘seculorum’ needed. Tenor and Contratenor bassus; 1 & 24: as at Contratenor primus 1 & 24.

Bibliography; Mitchell, ‘Trent 91; first steps...’ pp. 13-14. Mitchell, The paleography and repertory..., I, pp. 114-116. Leverett, A paleographical and repertorial study..., I, pp. 242-245 (which suggested that the *Missa Sig såld* might be a work of Touront). Leverett, ‘Song Masses in the Trent Codices: The Austrian Connection’ in EMH 14 (1995), pp. 205-255. Snow, R. The Manuscript Strahov D.G. IV. 47, I, pp. 97-98. Fallows, A Catalogue of Polyphonic Songs... p. 482 (list of sources for the *Sig såld* lied, to which should be added Stockholm N79 f. 186v. This reading has a ‘Sig seld und heil’ incipit and the contrafact text *Ingens festum tollens mestum*). Kirnbauer, M., Hartmann Schedel und sein “Liederbuch” (Bern, 2001) pp. 189-194 (discussion of the variants for the *Sig såld* lied, and citation of the Stockholm N79 concordance). Schmalz, R., ‘The *Missa Sig Sald und Heil*: a South German Compendium of Fifteenth-Century Compositional Techniques’ in Explorations in Renaissance Culture 13 (1987), pp. 18-36.

(ii) Trent 89:

This reading is in doubled values, so variants here are recorded in the same values as the Trent 91 reading.

[Superius]; 1: no b sig is given in any voice throughout, the intonation ends with a single custos, and it has an extra note (an F) in its third lig. The first two notes of this lig are obliques and the third is L. Following the custos is the m sign cut-C. / 1,1-2: replaced by sbr G sbr G sbr A, with the last two notes ligd / 3: 2-3 ligd / 5: likewise / 7,4-8,1: ligd / 9: 1-3 replaced by br G sbr B / 10: 4-5 ligd / 11,6-12,2: ligd, & 12,2-3 are col / 13: replaced by sbr F plus m rest m A sbr B / 14: 3-4 ligd / 15: 1-2 ligd, & 3 replaced by sm B sm A / 16-17,1: replaced by sbr G sbr G sbr A sbr B, with the latter three notes ligd / 17,2-3: no lig or col / 17,4-18,3: ligd / 18,4: replaced by col m A col m G / 18,5-19,1: ligd / 19,2-3: ligd / 20-21: 20,1-2 are ligd, & so are 20,6-1,1 / 21,2-3: ligd / 21,4-5: likewise / 21,6-22,1: ligd / 22,4-7: replaced by sbr G m F / following 22: a different verse is given ('Virgo Dei genitrix quem totus non capit orbis') which begins with the formula F G F B and varies the number of internal B's to suit the text. Otherwise the melodic variant at the end of this passage in Trent 91 is absent. / 26: 3-4 replaced by sbr B / 28: 1-2 ligd / 32: 3-5 are dtd-m f f, and 6-7 are ligd / 33: 1-2 are ligd, and 4-7 are replaced by sbr G m F / 34: no custos.

Contra primus; 1: m sign om, 1-3 are ligd, & 1,3-4 are col / 2,4-5: ligd / 3-4: 3,1-2 are ligd, & so are 3,3-4,3 / 5: replaced by sbr m m / 7: 3-4 ligd / 9: no lig / 12: 1-2 ligd / 13-14: 13,1-2 and 13,3-14,1 are ligd / 15,2-16,1: ligd / 16,2-5: ligd / 17: 1-3 ligd / 22,4: not dtd, & ligd to 23,1-2 / 23: 1-2 not col, written on a short end-of-stave extension, & followed by a single custos / 27,3-28,1: ligd / 28: 3-5 ligd / 30,3-4: no col / 31: 2-3 ligd instead of 1-2 / 32: 3-5 ligd / 33: 3 is dtd & ligd to 1-2, & 4 is om / 34: no col.

Tenor; 1: m sign om / 2: 1-2 ligd, 3 not ligd, & 3-4 are not col / 3: 1-4 ligd / 5,3-6,1: ligd / 7: no lig / 8: 1-2 ligd, & 3-5 ligd separately / 10: 2-4 ligd / 10,6-11,1: ligd / 11: 3-5 ligd / 12: as at 8 / 13,2-14,2: ligd / 14,3-15,1: ligd / 15,2-16,1: ligd / 17: 1-3 ligd / 18,1-2: not col / 18,3-19,1: ligd, 19,1 is col, & so is 19,2 / 19,5: replaced by col m F col m E / 21: 1 & 2 ligd / 21,3-22,1: ligd, with 22,1 having a flat which is ind before 21,3 / 22,2-23: ligd / 24: 1 & 2 ligd / 26,3-27,1: replaced by ligd sbr G sbr F sbr B / 27: 2 & 3 ligd / 28,3-29,1: ligd / 31: no lig / 32,4-5: ligd / 32,6-33,1: ligd / 33: 3-5 ligd.

Contra bassus; 1: m sign om, & 1,1-3 are ligd / 2: no lig / 3: 2-4 ligd / 4: 2 replaced by dtd-m G sm F / 5,2: replaced by sm D sm C / 7: 2-3 ligd instead of 1-2 / 8: 1-4 ligd / 10: likewise / 11,1-2: no col / 12,2-13,1: ligd / 15: 3-5 ligd / 16,1-17,1: ligd / 17,2-18,2: ligd / 20: 4-5 ligd / 21: 1-2 ligd, & 3-5 ligd separately / 22,3-23: ligd / 23: single custos only / 24,2-25,1: ligd / 26: no b / 27: 1 b, & 2-3 ligd / 28: as at 21 / 30: 1 replaced by dtd-sbr, & 4 has flat / 31: 2 replaced by m m / 32: no col / 33-34; 33,1-2 ligd, & 33,3-34 ligd separately.

Underlay; fully texted in the Superius and the polyphonic verse section of the Tenor, which is for Marian Masses. Otherwise the lower voices have sectional incipits.

Trent 89 adds a few small values and is otherwise not much different from Trent 91 except for its verse text.

(iii) Strahov f. 36v;

[Superius]; 1: no b sig is given in any voice, the intonation is in the Tenor instead of the Superius, and the initial Superius clef (C clef on lowest stave line) is only given at the start. / 7: 1-2 ligd / 8,2: col err, but corr with an inverted-v sign under the note / 13: 2 & 3 replaced by m rest plus m A & sbr B / 16: 1 replaced by sbr G & sbr rest, & followed by superfluous sbr G / 16,2-17,1: ligd / 17,2: not ligd / 17,4-19,1: these notes are om in the main copy, but the omission is ind by a tick-like sign and the missing notes are given in the left margin in a brownish ink / 17,4-18,1: ligd / 18,1-2: not ligd / 18,4-19,1: ligd / 19,2: not ligd / 23: cor over 1, no custos, & the verse intonation is absent in this voice / 24: 1 & 2 are D E below / 29: no cor / 31: 2-3 ligd instead of 1-2 / 33: 4-7 replaced by sbr G m F / 34: no custos, and the cor that should normally be here is perhaps given as a small mark over 33,4 (see the Tenor at 33 for another cor).

[Tenor]; 1: no clef or m sign is given, and the intonation (at Tenor pitch in black notation) reads as follows - ligd br D br E, then ligd br G br B, then a downward A G square lig with downward tails on each note / 13: replaced by sbr F & ligd sbr F sbr G / 16: 1 dtd (an error, since the rest follows as in Trent 91) / 17: 2-3 ligd instead of 1-2 / 18,2: not ligd / 18,3-19,1: ligd / 21: 5 b / 23: cor over 1, no custos, and there follows a black-notation verse incipit consisting of br F br G L B. This is at the end of a stave, and no more chant verse notes

nor the text for them are given. / 24: 2 G (below) / 27: 4 is sbr, & 5 is m / 29: no cor / 31: as at 17 / 33: cor over 5 / 34: single custos in brownish ink, followed by the Strahov reading for measures 15,4-19,1 of the Superius (probably intended to reinforce the marginal correction in that voice).

[C]ontratenor [bassus]; 1: no m sign is given, the clef is only given for the first stave (1-12,1), & 1,1-2 are ligd instead of 1,2-3 / 2: no lig / 11: 1 & 2 are m m / 15: 4 b / 16,2-17,1: replaced by a br rest / 23: no custos / 24: 1-3 replaced by ligd sbr D sbr upper G / 29: no cor / 31,2: replaced by m m / 32,1-2: replaced by sbr lower G / 32: 3-4 are m m, and the second of these notes is col err / 34: no custos.

Underlay; Strahov only has the sectional incipits '[S]ancta parens' and 'Quicumque celebrant' in the Superius, and the same in the Contratenor. The Tenor has 'Sancta' and 'Quicumque'.

The first Strahov copy has a significant variant at the start of the polyphonic verse section. Apart from its omission of the first Contra and pauses just before measure 34 it otherwise differs little from Trent 91, but this seems to be an abbreviated and messy copy which may not have had much practical use.

(iv) Strahov f. 40v;

[Superius]; 1: the intonation is given as in Trent 91, but its last note has a cor above & is followed by a single custos. No b sig or m sign is given in any voice apart from a single flat at the start of the Contratenor altus. The Superius clef is only given on the first stave (1-10,1). / 2: 1-3 replaced by dtd-m B f A f G / 5: 3 col err / 23: cor over 1, & no custos. The verse intonation and polyphonic verse section are missing in this reading.

[C]ontratenor altus; 1: m sign om, & the clef & b sig are only given on the first part-stave (1-3,4) / 2: 5 C / 3,5-4,1: replaced by dtd-sbr D m E / 4: no lig / 5,2: col err, but with inverted-v sign under the note to indicate correction / 11: 3 B / 12: 3 replaced by m C sbr C / 14: 3 B / 15: 4 not dtd / 16: 3 is sbr / 23: no col, cor over 2, & no custos.

[T]enor; 1: no b sig or m sign are given, & the clef is only given once on the first part-stave (1- the rest in 7) / 17: 3 col err / 18,1-2: no col / 19,1-2: likewise / 21: 5 replaced by dtd-m E sm C / 22: 1-3 replaced by dtd-m D sm A m C sbr B / 23: cor over 1, & no custos.

[C]ontratenor bassus; 1: no m sign or b sig is given, & the clef is only given once on the first stave (1- the rest in 12) / 2: 3 A / 11,1-2: no col / 23: cor over 1, & no custos.

Underlay; the Strahov Superius text reads '[E]cce advenit dominator Dominus, et regum in manu eius, et potestas, et imperium.' The lower parts only have voice-names. For the modern version of this text (the Introit for Epiphany) see LU 1997 p. 459.

The Superius and Tenor of this version are close to Trent 91, but as is usual with Strahov several errors and the messy copying make this an unreliable reading. Out of the four available versions, Trent 91 is the neatest and the most trustworthy copy.

Kyrie (Trent 91 ff. 216v-217r)

[Superius]; 1: the m sign is om in all voices (O is assumed), and the initial 'K' of the Superius text is a majuscule in the left margin / 53: m sign om in all voices (again, O is assumed).

Contratenor primus; 1: ns / 68-69: written on a short end-of-stave extension.

Tenor; 10 & 59: the parent text incipits 'Sig säld und hail' and 'Ich frewe mich dein' are given after 'Kyrie' in each section / 16-52: the Christe section is given as part of the Contratenor bassus, which seems unrealistic because the range extension involved would give that voice a span of seventeen notes. Therefore I have placed the lowest part of the Christe in the Tenor / 52: no custos.

Contratenor bassus; 1: as in the preceding Introit in Trent 91, the b sig is given consistently with the single flat on the 'E' space / 16-52: the probably incorrect Christe section given here has its C clef on the fourth line

up, and in the Tenor part (where this lower-voice *Christe* probably belongs) 36 measures of rests are given instead of 37.

Underlay; ‘Kyrie’ and ‘Criste’ incipits and ‘eleyson’ are given, but ‘eleyson’ is absent in some lower voices. At Contratenor bassus, 7 an ed rpt of ‘Kyrie’ is needed.

Gloria (Trent 91 ff. 217v-219r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 180r (where the chant concerned is for Marian Masses) and the m sign is om in all voices (O is assumed). Also, the initial ‘E’ of the text is a majuscule which trails into the left margin. / 19-31: rests om (conj supplied) / 32: ‘Duo’ ind in both voices, and the ‘D’ of ‘Domine’ is a majuscule in the left margin / 106: m sign om in all voices.

Contratenor primus; 105: ns. See also the commentary for the Agnus, where a crossed-out version of measures 1-9 is given.

Tenor; 1: the ‘T’ of the voice-name is a majuscule.

Contratenor bassus; 1: b sig om throughout (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits and some internal cues for the lower voices. The Superius underlay is better spaced than in most of the Trent 91 copying, but the text hand is still too large for precise underlay throughout. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1: ‘Et’ is under the m rest / 2-3: ‘hominibus’ under 2,3-3,1 / 4-6: ‘voluntatis’ under 4,4-5,4 / 6-8: ‘Laudamus te, Benedicimus te’ under 6,1-8,4 / 14: ‘tibi’ under 14,1-3 / 15: ‘propter’ is under the sbr rest / 15-16: ‘magnam’ under 15,3-16,3 / 17: ‘tu-’ under 17,2 / 18: ‘-am’ under 17,7-18,1 / 32-33: ‘Domi-’ under 32,1-2 / 33: ‘-ne’ under 33,1 / 35: ‘De-’ under 34,4 / 38: ‘-us’ under 37,8-38,1 / 41: ‘De-’ under 40,6-41,1 / 48: ‘-tris’ under 47,3-4 / 62-65: ‘nobis’ under 63,2-64,2 / 69-71: ‘peccata’ under 70,1-71,1 / 74: ‘mun-’ under 72,2-73,2 / 80-99: the texting here is compressed, so there seems to be no point in recording positionings / 100: ‘no-’ under 100,2 / 105: ‘-bis’ under 104,4 / 106-107: as at 80-99, & ‘san-’ is given as ‘sanc-’ / 110: ‘-ctus’ given as ‘-tus’ / 111: ‘Do-’ under 111,3 / 112-114: ‘-minus’ under 113,3-4 / 116: ‘Chri-’ (given as ‘Cri-’) under 116,4-5 / 119-120: ‘Spiritu’ under 119,4-6 / 122: ‘A-’ is under the “2” sign here / 128: ‘-men’ under 126,3-127,3. Contratenor primus; 1, 32, 49 & 114-116: none of these incipits are given with regard for individual word placement / 38-39: ‘Agnus’ under 35,4-36,2. Tenor; 11-12: ed rpt of ‘Glorificamus te’ needed / 19-20: ‘Deus’ under 19,5 / 20: ‘Rex’ under 20,2-4 / 20-22: ‘celestis’ under 20,5-22,4 / 22-23: ‘Deus Pater omni-’ is under the rest in 22-23,4 / 29: ‘Chri-’ (given as ‘Cri-’) under 28,5 / 31: ‘-ste’ under 30,5 / 49 & 114: as at Contratenor primus, 1 / 106: the ‘Quoniam’ incipit here is written as a majuscule. Contratenor bassus; 1, 49 & 106: as at Contratenor primus, 1 / 18-22: ‘Domine...celestis’ under 18,1-20,2 / 103-105: ed rpt of ‘miserere nobis’ needed.

Credo (Trent 91 ff. 219v-221r)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, the m sign is om in all voices (O is assumed), & a p div follows 1,1. Also, the ‘P’ of ‘Patrem’ is a majuscule which trails into the left margin. / 42,5-43: written on a short end-of-stave extension / 44: the ‘Tacet’ direction here in conjunction with Superius rests and ‘Duo’ markings in both active voices is unusual. Therefore the rests have been retained and editorial rests are also added in the Tenor (which gives none). Also, the ‘Q’ of ‘Qui’ is a majuscule, and only 9 measures of rests are given whereas 10 are needed. / 53: no double custos / 103: m sign om in all voices (conj supplied as O).

Contratenor primus; 1: ‘Contratenor’ is in majuscules and trails into the left margin / 2 and 5: the partwriting involving seconds caused by the Contra primus should be noted here. I choose not to emend these passages, but also see 34 below. / 12: clef change is at the start of a new stave / 13: 3 B / 24,1: written over an erasure / 32: as at 12 / 34: 3 & 4 are D E (emended, since the first of these notes would create a second against the Tenor) / 44: see the Superius regarding the ‘Duo’ markings and rests in various voices here / 48: 2 is m

(intended for alteration) / 54: the 'E' of 'Et' here is a majuscule / 103: the 'C' of 'Crucifixus' here is a majuscule in both this voice and the Tenor.

Tenor; 1: the 'T' of 'Tenor' is a majuscule, given in the left margin / 26: ns / 41,7-8: written on a short end-of-stave extension / 101,2-102: as at 41.

Contratenor bassus; 1: 'Contratenor; is in majuscules, & the b sig is om throughout (conj supplied) / 54-102: no rests are given for this section. I have supplied them in view of the Superius rests being present for the preceding section. / 103: the 'C' of 'Crucifixus' here is a small majuscule.

Underlay; fully texted in the Superius, with sectional incipits and a few internal cues for the lower voices. The Contratenor primus is fully texted in the Qui propter duet. This Credo setting is considerably shortened and omits 'Et resurrexit...seculi' at 115. This text deletion is very similar to that in the Credo of the *Missa Wünschlichen schön* (see Instalment 1 pp. 88-91 of the Trent 89 edition). The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1-3: 'Patrem omnipotentem' under the first clef-3,6 / 3-4: 'celi' under 4,1-2 / 4: 'et' under 4,6 / 5-6: 'terre' under 5,2-4 / 7-8: 'visibilium' under 6,1-8,1 / 8-9: 'omnium' under 8,3-5 / 14: 'Christum' given as 'xpum' / 16-18: 'unigenitum' under 16,4-18,2 / 19-21: the texting here is compressed / 22-23: 'secula' under 22,2-5 / 24: 'Deum' under 23,1 / 24,3-30: as at 19-21 / 33: 'consubstantia-' under 33,3-5, & overrunning the end of a stave / 34: 'Pa-' under 34,3-4 / 36: '-tri' under 35,4, & 'per' under 36,3-4 / 37-38: 'omnia' under 37,3-7 / 38: 'fa-' given as 'fac-' / 41: '-cta' (given as '-ta') under 42,3 / 43: 'sunt' under 42,4-5 / 56-62: 'Et incarnatus est' under 56-61,2 / 64-74: 'de Spiritu Sancto' under 64,1-68,1 / 86: '-ne' under 85 / 89-90: 'homo' under 88,3-89,1 / 91: 'fa-' (given as 'fac-') under 90,3 / 101: '-ctus' (given as '-tus') under 100,2-3 / 102: 'est' under 101,2 / 103-105: 'Crucifixus etiam' under 103,1-104,6 / 106: 'pro' under 105,2-4, & 'no-' under 105,5 / 107: '-bis' under 106,5 / 107-108: 'sub Pontio' under 107,2-108,4 / 110: '-la-' under 109,2 / 111: '-to' is under the sharp / 113: 'sepul-' under 113,1-3 / 114: '-tus' under 114,4-5 / 115: 'A-' under 115,3-4 / 119: '-men' under 118,7-8. Contratenor primus; 1, 44-46, 47-48, 54 & 103: none of these incipits are given with regard for individual word positioning / 13: ed rpt of 'unum' needed / 14-15: ed rpt of 'Et in unum Dominum' needed / 50: 'descendit' under 50,2-6, & 'de' under 51,1 / 51: 'ce-' under 51,3 / 53: '-lis' under 52,7 / 113; ed rpt of 'et' needed. Tenor; 1, 54 & 103: as at Contratenor primus, 1 / 23-24: 'Deum de Deo' under 23,2-34,3. Contratenor bassus; 1 & 44: as at Contratenor primus, 1.

### Sanctus

- (i) Trent 91 ff. 221v-223r (DTÖ VII inventory no. 1341) for four voices;
- (ii) Strahov ff. 81v-82r, slightly shorter version without Contratenor primus.

#### (i) Trent 91;

[Superius]; 1: the intonation is the first phrase of the Sanctus chant THAN 49 (modern version: LU 1997 p. 27). It has a C clef on the bottom stave line and a b sig (neither of which are repeated at the start of the part-music) and its first and third ligs are joined squares. The second and fourth ligs are br-L forms. A double custos follows the intonation, the initial 'S' of the text is a majuscule which trails round the clef and left margin, and the m sign is om in all voices (O is assumed). The chant used for the intonation does not feature anywhere else in this Sanctus but its matching Agnus melody is briefly used at the start of the Agnus Tenor. / 19: single instead of double custos / 20: the 'P' of 'Pleni' is a majuscule in the left margin / 37: the 'O' of 'Osanna' is a majuscule which extends around the clef / 39: a cs is given above the rest to help indicate entry of the Contra bassus, but this is not accurate as the voice concerned enters after one and a half sbr rests and not after one sbr rest. / 50: 'Duo' ind in both voices, & the 'B' of 'Benedictus' is a majuscule / 59: 2 uc (faded) / 106: 'Osanna ut supra' not ind in either voice.

Contratenor primus; 1: 'Contratenor' is in majuscules / 9: 2 F / 10: clef change is at the start of a new stave / 20: as at 10 / 37: clef change occurs at start of second page-opening / 45: 4 & 5 written on a short end-of-stave extension.

Tenor; 1: the ‘T’ of the voice-name is a majuscule ‘T’ in the left margin, and on the first page-opening this voice is misnamed ‘Contratenor bassus’ and is given where the Contra bassus should normally be (i.e. in the bottom-right position on a double page). / 20: as at Superius, 20 / 37: on the second page-opening, the Osanna Tenor is again called ‘Contratenor bassus’ and is given below the Contra primus on the right-hand page.

Contratenor bassus; 1: ‘Contratenor’ is in majuscules, and on the first page-opening this voice is misnamed ‘Tenor’ and is given where the Tenor should normally be (i.e. in the bottom-left position on a double page). Also, the b sig is om throughout (conj supplied), and ‘Sig säld und hail’ is given after the ‘Dominus Deus’ incipit. / 20-36: no ‘Tacet’ direction or rests are given for the Pleni sunt section (rests are conj supplied here) / 37: the wrong location of this voice continues on the second page-opening, but the Contra bassus for the Benedictus is given on the bottom right of the double page under the Osanna Tenor. / 39: ‘Ich frewe mich dein’ is given after ‘Osanna’ here / 50: the ‘B’ of ‘Benedictus’ is a majuscule in the left margin / 67-1,2: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices except for the Benedictus where the Contra bassus has full text. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; intonation: ‘Sanctus’ is under notes 1-5 / 1: ‘san-’ given as ‘sanc-’ / 5: ‘-ctus’ (given as ‘-tus’) under 4,5-5,1, & ‘san-’ (given as ‘sanc-’) under 5,3 / 11: ‘-ctus’ (given as ‘-tus’) under 10,6-11,1 / 15: ‘-us’ under 14,3 / 16: ‘Sa-’ (given as ‘Sab-’) under 14,5-6 / 17: ‘-ba-’ under 15,1 / 19: ‘-oth’ under 18,5-6 / 20: ‘Ple-’ is under the clef at the beginning of a stave / 26: ‘-ni’ under 25,2, & ‘sunt’ under 25,5-26,1 / 28: ‘ter-’ under 28,3-4 / 30: ‘-ra’ under 29,5 / 32: ‘tu-’ under 32,2 / 36: ‘-a’ under 35,5 / 37-39: ‘Osanna’ is under the first clef on the second page-opening-38,2 / 39-43: ‘in excel-’ under 40,1-41,1 / 52: ‘-di-’ under 53,1 / 72: ‘-ctus’ under 73,3 / 90: ‘-nit’ under 88-89 / 92-94: ‘in nomi-’ under 93,1-95,2 / 100: ‘-ne’ under 101,2 / 101: ‘Do-’ under 102,1 / 103-106: ‘-mini’ under 104,2-105,3. Contratenor primus; 1, 20 & 37: none of these incipits are given with any regard for individual word positioning. Tenor; 1, 20 & 37: as in the Contratenor primus. Contratenor bassus; 1 & 37: as above / 50-51: ‘Bene-’ is under the first clef & m sign for this section / 52-72: ‘-dictus’ under 70,1-3 / 76: ‘ve-’ under 75,2 / 91-100: ‘in nomine’ under 91,1-93,2 / 102: ‘Do-’ under 94,3 / 103-106: ‘-mini’ under 103,2-104,3.

(ii) Strahov;

[Superius]; 1: the intonation is preceded by a large gap for a majuscule initial (which was never entered) and the m sign is om in all voices. Both the clef and the b sig are only given once, the former before the intonation and the latter after it, and these are on the first stave (1-6,4). No custos is given following the intonation, and the first ‘S’ of the text is not given. / 2: 2-3 col / 4: likewise / 5,3-6,4: likewise / 8,4-5: likewise / 10,2-5: likewise, and a superfluous m A has been squashed in after 10,5 as an unnecessary correction. Above this note is a cs-like sign which probably serves to indicate the Contra bassus entry. / 12: 1-2 col / 15: 1-2 & 5-6 col / 16: 1-2 col / 17: likewise / 18: likewise / 19: no custos in any voice / 20 & 37: the first letters of ‘Pleni’ & ‘Osanna’ are small majuscules / 21: 4-5 col / 25,2-3: col / 28: om in all voices / 29: Strahov reads m F m G m A m F sbr E / 31: 2-3 col / 32: 3-4 col / 33,1-34,2: col / 36: no custos in any voice / 38: 2-3 col / 39: cs over rest as in Trent 91 / 40: 3-4 col / 42: 2-3 col / 43: 1-4 col / 44-49: Strahov has a different Osanna I ending, which is given below as Example 6.2 / 49: no custos in any voice / 103,1-2: ligd / 106: no custos in any voice, and no ‘ut supra’ direction.

6.2. Strahov reading for the end of the *Sig säld* Osanna;

[Tenor]; 1: this voice is named '[C]ontratenor', and its clef and b sig are only given on the first stave (1-6). Also, 1,2-3 are col. / 2: 1 & 2 col / 6,1-7,2: col / 7: 5-6 col / 8: likewise / 10,1: not col / 16: 1-2 & 5-6 col / 17: 1-2 col / 18: likewise / 29: Strahov reads m D m E m F sbr D m C / 31: 1-4 col / 32: 3-4 & 7 col / 33: 5-8 col / 35: 1 & 2 col / 42: 2 & 3 col / 44-49: see latter example for Strahov reading.

[Contratenor bassus]; 1: this voice is named '[T]enor', no b sig is given, & the clef is not given for the last one and a half staves (72-106) / 14: 3-4 col / 16: 1-2 col / 17: likewise / 37: as in Trent 91 no 'Tacet' markings or rests are given for the Pleni sunt section / 44-49: see latter example for Strahov reading / 50: m sign om / 65: 2 C / 7: 1-2 ligd / 81,2-83,1: ligd.

Text; the Superius is texted for the first section, but all subsequent sections only have sectional incipits. The lower voices have sectional incipits throughout, and the Benedictus has the word 'Gemelli' in the Superius after 'Benedictus'. This may simply mean 'gemellisans' (or 'duet') as a means of emphasising contrast between this and the previous sections.

The Strahov reading abounds in minor color and gives important variants at 28-29 (where there is a measure less than in Trent 91) and also for the end of the Osanna. It also shows that this movement can be performed without the Trent 91 Contra primus, although I would advise specifically using the Strahov version of this movement rather than just Trent 91 without its upper Contra.

## Agnus

- (i) Trent 91 ff. 223v-225r (DTÖ VII inventory no. 1342);
- (ii) Trent 89 f. 425r, Contra bassus for Agnus I only (DTÖ VII inventory no. 780).

- (i) Trent 91;

[Superius]; 1: the m sign is om in all voices (O is assumed) and this voice should perhaps be referred to as a 'Discantus primus' since a fifth part in the same range is provided for Agnus III. Also, the first 'A' of the text is a majuscule which trails into the margin. / 19: written on a short end-of-stave extension / 20: 'Duo' ind in the Contratenor bassus only, & the first 'A' of the text here is a majuscule / 81: m sign om in all voices (again, O is assumed).

Secundus Discantus; 81: the voice-name '2us discantus' is given in the margin, and the first 'A' of the text here is a majuscule.

Contra primus; 1: 'Contra' is in majuscules, and this voice is preceded by a crossed-out passage which is measures 1-9,1 of the Contra primus for the Gloria (its final note is C instead of the correct B). / 18,2-19: written on a short end-of-stave extension.

Tenor; 1: the voice-name is in majuscules / 19: written on a short end-of-stave extension.

Contratenor bassus; 1: ‘Contratenor’ is in majuscules, & the b sig is om throughout (conj supplied).

Underlay; fully texted in the Superius, with full text also in the Secundus Discantus in Agnus III. The lower voices have sectional incipits. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1: ‘A-’ given as ‘Ag-’ / 3: ‘-gnus’ (given as ‘-nus’) under 2,5-3,1 / 6: ‘-i’ under 5,6 / 7: ‘tol-’ under 7,2-3 / 11: ‘-lis’ under 11,4 / 13-14: ‘mundi’ under 13,1-14,1 / 15-16: ‘miserere’ under 15,1-5 / 17: ‘no-’ under 17,5 / 19: ‘-bis’ under 18,3-5 / 20: ‘A-’ given as ‘Ag-’, under the first clef for Agnus II / 40: ‘-gnus’ given as ‘-nus’ / 44-46: ‘Dei’ under 44 / 52-56: ‘mundi’ under 52-54,2 / 59-61: ‘miserere’ under the rest in 58-60,2 / 61-63: ed rpt of ‘miserere’ needed / 64: ‘no-’ under 62,2 / 80: ‘-bis’ under 79,2-4 / 83: ‘Agnus’ is under the first clef for Agnus III / 84: ‘De-’ under 83,1 / 87: ‘-i’ under 86,5 / 88-89: ‘tollis’ under 88,1-4 / 90-91: ‘mundi’ under 90,1-4 / 94: ‘-bis’ under 93,5-6 / 95: ‘pa-’ under 94,1 / 97: ‘-cem’ under 96,2-4. Secundus Discantus; 82: ‘Agnus’ is under the first clef for Agnus III, & ‘De-’ is under 83,1 / 85-87: ed rpt of ‘Dei’ needed / 87: ‘qui’ under 85,1, & ‘tollis’ under 86,1-3 / 88: ‘peccata’ under 87,2-4 / 88: ‘mun-’ under 87,1, & ‘-di’ under 88,3-4 / 91: ‘-bis’ under 92,1 / 92-94: ed rpt of ‘dona nobis’ needed / 95: ‘pa-’ under 94,1 / 97: ‘-cem’ under 96,2. Contra primus; 1 & 81: these incipits are not given with any regard for individual word positioning / 89-91: ed rpt of ‘peccata mundi’ needed / 92-93: ed rpt of ‘dona’ needed. Tenor; 1 & 82: as at Contra primus, 1. Contratenor bassus; 1, 20 & 81: as at Contra primus, 1 / 59-61: ed rpt of ‘miserere’ needed.

(ii) Trent 89;

[Contratenor bassus]; 1: no voice-name, m sign or b sig is given, and this part occurs at the bottom of f. 425r with the incipit ‘Agnus dei Sig sald und hayl’. Preceding it is a similarly short passage from the Tenor of Touront’s Magnificat, entitled ‘Ad Magnificat’. / 1-11: rests are all om / 16,5: scribal correction from F, with downward diagonals on either side of the notehead. Only the first section of the Agnus Contratenor bassus is given here.

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## Structure

The Missa *Sig såld und hail* has been described fairly recently by both Robert Schmalz and Adelyn Leverett, and no doubt owes some of the interest shown to its block quotations of secular parent pieces. But it is not the only lied-based Mass to feature such methods. The Agnus of the Missa *Wünslichen schön* is also very close to its secular model, and that cycle looks slightly older in style than the work under discussion here.<sup>10</sup> Also the Missa *Zersundert* seems to give some of its additional quoted song snippets in versions close to their originals.

While early block quotation examples are important for the development of the parody Mass, the Missa *Sig såld* cannot really be considered without the *Zersundert* Mass previously discussed. Like the Missa *Zersundert*, there seem to be partwriting anomalies involving the higher Contra. Two of the *Sig såld* movements survive in Strahov without the Contra primus, but it turns out that only the first of these (the Introit) is a straightforward case in which the Contra primus can simply be omitted. The other three-voice movement in Strahov (the Sanctus) is slightly shorter than in Trent 91 and its Osanna ending differs from the Trent reading.

Precisely because the Sanctus survives like this, it inhibits deconstruction of the Mass in order to make a three-voice version. While simple Contra primus omissions suffice for some of the *Zersundert* movements, doing the same to the whole *Sig såld* Mass would involve some swapping-around of internal voices and a considerable amount of editing - with no guarantee that the heavily doctored ‘urtext’ would be anything like

<sup>10</sup> See Instalment 1 of the Trent 89 edition, p. 134.

the original guise of most movements. There is also another very good reason why the Contra primus should not be removed from four-part sections: several sections of this Mass reveal matching or nearly matching note totals (further, see the section on numerology). Such totals are unlikely to have been reached by a meticulous revisor adding new voices to an existing three-voice Mass. So it looks as though the sometimes clumsily added higher Contra may be original.<sup>11</sup> Finally regarding voices whose pedigree looks suspicious, Agnus III expands the texture to five parts with a second Discantus voice but I would not want to perform this section without the additional part. It would sound incomplete and too bare.

Why, therefore, have the *Sig säld* and *Zersundert* Masses survived in their present state? I suspect that the answer lies in a gradual process of composition. One or two movements of each cycle might have been written first, and might have originally been circulated in forms like the Strahov Sanctus reading. Further along in the accretional process these groups of movements might have been ‘filled out’ to make them complete sets of Ordinaries with Contra primus and new Discantus parts added (probably by the original composer) who may also be responsible for the Marian Introit appended to the Missa *Sig säld*. While this piece sounds quite similar to the rest of the Mass, it uses the *Salve sancta parens* chant and no secular parent material.

These suggestions seem to be the most logical explanation for inner-part problems, and the unorthodox cyclic composition method suggested makes it most unlikely that a western composer might have written such works. Most musicians with Franco-Flemish training might not have had the difficulties with four parts seen in these Masses, and by the 1450’s some of them were used to the idea of five-movement works with cyclic unity.

The main model song for this Mass is an unassuming Barform lied whose text has not survived beyond the incipit *Sig säld und hail im herzen geil*, with the second section beginning *Ich frew mich dein*. It may be slightly older than the Mass based on it, since Parma 1158 gives this piece a filler Contratenor which is quite different from the two alternative bass-like Contras in Schedel. Along with survival in two keyboard intabulations in Bux and some quodlibet snippets, the piece as given in Schedel (no. 105, entitled ‘Von Ostereich’) is messily copied and has an unsatisfactory Contra part. A better bass-like Contra is given as Schedel no. 126. The version below is a combination of the readings for Schedel nos 105 and 126, and also replaces a few ornamental-looking notes in the upper parts with simpler readings from Parma 1158.

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<sup>11</sup> The passage which offends most is at Credo measure 2 (where there is a Superius-Contra primus second, left unamended). But I have emended the Credo Contra primus at 34 to avoid a second with the Tenor. Other progressions which I have left unamended include a Contra primus retardation at Credo 4-5, an exposed sixth at Credo, 80 (for the sake of imitation), and the uncomfortable settling on an accidentalised construct on A at Credo 111. None of which by themselves make the Missa *Sig säld* a “bad” or inferior work, but some of these sounds are probably a direct result of the way that the higher Contra was added.

6.3. *Sig säld und hail;*

This is the main parent material in all movements except the Introit, but unusually the Credo and Sanctus also draw heavily on a second three-part song - *Mein gemüt*. This through-composed piece is found in Schedel and Glogau, and its text is also in Königstein.<sup>12</sup> It is of similar vintage to the *Sig säld* song, and seems to be one of those lieder where the Tenor is the text-carrying voice despite probably not being borrowed material.<sup>13</sup> The

<sup>12</sup> Sappler, P. (ed), Das Königsteiner Liederbuch (Munich, 1970) pp. 216-217 (three verses, as in Schedel).

<sup>13</sup> Like the *Wünslichen schön* song illustrated with my discussion of that Mass in Trent 89 Instalment 1, *Mein gemüt* is not easy to text. Putting text in the Tenor alone seems better than trying to add Superius text to a piece where there are only just enough notes to allow it (see measures 6-9). Readers can of course try to do this, but having attempted it myself I am not convinced by the result.

version given below relies heavily on Schedel for both its music and text, since the long-available and slightly later reading in Glogau splits some notes differently.

#### 6.4. *Mein gemüt*;

Mein gemüt das wüt in hey-ser glut nach dir, meyn al-ler-lib-ster hort, Seit ich an

dich so wu-ni-klich gar key-ne weiß nit hie noch dort, so schön, so wu-ne-sam. Was ich

von lie-be je ver-nam, dem gleich mir nie zu her-zen kam, das

weiß mein höch-ste freud für-war.

In common with some other lied-based Masses the *Missa Sig säld* also quotes snippets of Ordinary chants at some movement openings (the Sanctus and Agnus) and two section entries may briefly draw on well-known secular pieces. It is therefore unsurprising that some of the usual means of integration in cyclic Masses are lacking. There is no motto; only the Kyrie and Gloria Superius parts open similarly and the Sanctus even opens with reference to the *Mein gemüt* song rather than to *Sig säld*. Neither are section-endings related to each other except where they carry pre-existent material. Most sections start on G or constructs on G, and so

do a slightly lesser number of subdivisions. Sectional cadences are also mostly on G, and the Contra bassus is a real bass. As in the *Missa Zersundert* simple imitation is frequent.

Likewise as in the *Missa Zersundert* there is a certain amount of textural variety. The Credos of both Masses contain Et incarnatus sections which are scored for the three upper voices and are in duple rhythm. Both Masses also score the Pleni sunt section as a trio, and the Benedictus and Agnus II sections as duets. However, *Sig sãld* has the extremely unusual feature of scoring the latter two sections as Superius-Bassus duos. Outside English repertories of the later fifteenth century this voice combination seems rare. In both Masses most sections tend to be shortwinded, and there are parallels between both works in the way that they treat their main borrowed material. The Patrem sections of both Masses, for example, begin with three-measure references to their parent songs and then follow these with 30-40 measures of freely imitative material. The *Zersundert* Patrem ends freely, but the *Sig sãld* Patrem section closes with references to both model songs previously given as musical examples. Other sectional parallels occur. In both Masses the Pleni sunt, Benedictus and Agnus II sections are freely composed, and brief sections of borrowed material in both Masses are allotted to voices other than the Tenor and are given transposed. I shall continue with similarities between both works following the analysis material below.

The following table illustrates use of borrowed material in the *Missa Sig sãld*, and the close combination of material from both *Sig sãld* and *Mein gemũt* in the Credo and Sanctus should be noted. However not even this is unique. The Sanctus of the *Missa "02"* in [Trent 89](#) introduces what seem to be references to Dufay's *Adieu m'amour* in a Mass which otherwise seems to be free apart from occasional allusions to Frye's famous *Ave Regina celorum*, so some stylistic emulation of the "02" Mass may have taken place here. It should also come as no surprise that the composer of the "02" Mass seems to have worked in the same areas from where the *Sig sãld* Mass and song originated, since one of the other pieces which are likely to be by the "02" anonymous is a motet in [Trent 88](#) addressed to Bishop Hack of Trento.<sup>14</sup> The use of italics in Table 6.2 helps to highlight the appearance of the *Mein gemũt* song, likely quotations of additional secular material, and also the likely appearances of incipits from Ordinary chants. Bold type indicates appearance of material from *Sig sãld*.

**TABLE 6.2**  
**Cantus firmus use and additional borrowed material in the *Missa Sig sãld und hail***

Section / measures	Use of material
Introit Salve sancta parens	No use of secular material; this movement shares the Introit chant between its Tenor and Superius.
Kyrie I 1-3,2 3,3-10 <b>10-15</b>	<i>Contra primus has the first five notes of the Kyrie chant <a href="#">MEL 171</a>, transposed a fourth up.</i> Free. <b>Block quotation of <i>Sig sãld</i> section A in the Superius, Tenor and Contra bassus (the Contra primus here is a free addition).</b>
Christe 16-52	Free.
Kyrie II 53-59 <b>59-69</b>	Free. <b>Block quotation of <i>Sig sãld</i> section B in the Superius, Tenor and Contra bassus with minor variants in each voice (the Contra primus here is a free addition).</b>

<sup>14</sup> See Instalment 2 of the [Trent 89](#) edition, p. 279.

(Table 6.2, contd.)

Section / measures	Use of material
Et in terra 1-6 <b>6-8</b> 8-16 <b>16-18</b> 18-25 <b>25,2-29</b> 30-31	Free. <b>Superius, Tenor and Contra bassus quote slightly modified version of Sig såld, 1-4</b> (the Contra primus here is a free addition). Free. <b>Superius, Tenor and Contra bassus are similar to all voices of Sig såld, 9-11</b> (the Contra primus here is a free addition). Free. <b>Tenor quotes Sig såld Tenor section A.</b> Free extension.
Domine Deus 32-48	Free.
Qui tollis 48-89 <b>90-103</b> 103,2-105	Free. <b>Superius quotes Sig såld Tenor 1-5, slightly altered, transposed up a fifth and in cut-C with augmented values instead of O.</b> Free extension.
Quoniam tu solus 106-114 <b>114-121</b> 122-128	Free <b>Tenor quotes Sig såld Tenor 7,2-14.</b> Proportional ending using “2” sign is similar to the Superius, Tenor and Contra bassus of Sig såld at 15-17 (a free Contra primus is also present here).
Patrem <b>1-3</b> 3-36 36,2-38,1 <b>38,2-40,1</b> 40,2-43	<b>Superius (anticipated by Contra bassus) has rhythmically altered version of the Sig såld Tenor 1-3, transposed a fifth up.</b> Free. <i>Superius, Tenor and Contra bassus have block quotation of Mein gemüt, 13,2-15,1, slightly altered (the Contra primus here is a free addition).</i> <b>Tenor quotes Sig såld Tenor 13,2-15,1.</b> Free.
Qui propter 44-45 45-53	<i>Contra primus and Contra bassus open this duet section with an imitative motive similar to the J'ay pris amours opening.</i> Free.
Et incarnatus 54-75 76-80 81-102	Free. <i>Superius and Tenor have an imitative motive similar to the Mein gemüt Tenor, 6,1-7,3 (the Contra primus here also imitates partially).</i> Free.
Crucifixus 103-104 105 106-107 <b>107-113,1</b> <b>113,2-115</b> 116-119	Free. <i>Superius has motive like the Mein gemüt Superius, 16.</i> Free. <b>Contra bassus quotes Sig såld Tenor 7-13,1 transposed a fourth down.</b> <b>Contra bassus has passage similar to the Sig såld Tenor 13,2-15 transposed a fourth down.</b> Free
Sanctus 1-5 5,2-7 7-10 <b>10-15,1</b> 15,1-19	<i>The three upper voices have block quotation of Mein gemüt 1-5,1, with the song's Contra allotted to the Contra primus and given a filler-part cadence.</i> <i>Imitative motive in the same three voices is derived from the Mein gemüt Tenor, 5,2-7,3.</i> Free. <b>Contra bassus has Sig såld Tenor 1-5, transposed an octave down and imitated by Tenor.</b> <i>Block quotation of the end of Mein gemüt (16-20) with a freely added Contra primus.</i>

(Table 6.2, contd.)

Section / measures	Use of material
Pleni sunt 20-36	Free.
Osanna 37-39 <b>39-41,1</b> <b>41,2-43,1</b> <b>43,2-49</b>	Free. <b>Contra bassus has Sig såld Tenor 7-9,1 transposed an octave down.</b> <b>Contra bassus has Sig såld Tenor 9,2-11,1, at pitch.</b> <b>Contra bassus has Sig såld Tenor 11,2-17 transposed an octave down.</b>
Benedictus 50-106	Free.
Agnus I 1-2 2-11 <b>11-17,2</b> 17,3-19	The opening four Tenor notes are also the opening of the Agnus chant <u>SCHILD</u> 68. Free. <b>Tenor (anticipated and imitated by the Superius and Contra bassus) quotes Sig såld Tenor section A.</b> Free extension.
Agnus II 20-80	Free.
Agnus III 81-82 <b>82-97</b>	<i>Contra primus has an opening possibly derived from the Superius of O rosa bella.</i> <b>Superius and Tenor quote whole Superius and Tenor of Sig såld, with modified Superius ending plus imitative Discantus 2 and Contra voices. Some of the Contra bassus here is also close to the Sig såld Contra.</b>

The transpositions of cantus firmus material and short free extensions found here also occur in the *Missa Zersundert* and the Mass on the Schedel no. 114 song in Trent 89.<sup>15</sup> Both the *Sig såld* and *Zersundert* Masses also only treat their borrowed Tenor material in essentially monomorphic fashion - i.e. there are no real transformations other than simple augmentation, simple ornamentation, pitch changes or transpositions. The *Sig såld* and *Zersundert* Masses also share main duple sections in their Glorias which use second-section material from their main models given in cut-C. Likewise, both Masses also have identical text divisions in their Credos for the first four sections but the *Zersundert* Credo is longer. Both Masses also change textures in their Agnus movements, and both use short passages of triple proportion (the *Qui propter duo* in *Sig såld* is paralleled by the *panel* in the *Zersundert* Credo which quotes *Ich frew mich zer* at measures 122-128). Both also have delayed-entry passages of borrowed material, even when that material is relatively brief. Taken together with the difficulties caused by the *Contra primus* parts in both Masses, it is therefore hard to escape the conclusion that these Masses might be the work of a single anonymous.

Further style features seem to indicate a common composer. The *Zersundert* Mass features a considerable amount of work involving downward imitative runs, partly because of the nature of its main parent piece. There is no cantus firmus based reason why such runs should also occur in the *Missa Sig såld*, but they are there all the same (see measure 20 of the Introit, Gloria 36-37, Credo 40-41, 69-74, 87-90 and 117). Likewise, both Masses have real bass parts and a similarity of dotted-rhythm writing in both triple and duple mensurations. Adelyn Leverett suggested that the lied-like style of the *Sig såld* Mass and its fragmentary presence alongside a snippet of Touront's Magnificat at the end of Trent 89 might indicate Touront as the composer. He left a couple of now textless and probably AAB-form pieces which may be lieder, but I think that the attribution of this Mass to him is over-optimistic.<sup>16</sup> The *Missa Sig såld* seems quite remote from anything else that might be his. In fact, both the *Zersundert* Mass and *Sig såld* look relatively rough alongside the more extended and mostly more technically advanced works by the westerners cited in this section. So in

<sup>15</sup> See the Trent 89 edition Instalment 2 p. 269.

<sup>16</sup> See Leverett, 'Song Masses...' pp. 244-247.

my view associating the Trent 91 lied-based Masses with Vincenet, Touront or similar emigré musicians is not as important as finding kindred works amongst the anonymous pieces in the Trent manuscripts.

The scribal hand of the *Sig säld* movements in Trent 91 is not the same as that responsible for the majority of the manuscripts' chant settings or the Missa *Zersundert*. The music is entered neatly, but there is some confusion in the Sanctus as to which part is the Tenor and which is the Contra bassus. For this reason I suspect that the scribe and his copying work were not particularly close to the original sources for this Mass. Maybe the confusion here was caused by the fact that the Contra bassus quotes Tenor material from the *Sig säld* song.

These works are of interest to musicologists because of their quodlibet and block parody elements, but they are peripheral to mainstream developments and may not have had much influence outside their probably Austrian homeland. However it is of considerable interest that two Magnificat settings in Trent 89 and Trent 91 share some of their features, as does one of the Trent 89 Kyrie trope settings. The first Magnificat in question here is the Tone I setting Trent 89 no. 756 (no. 118 in this edition). The second (no. 119) is found in Trent 91 following the Missa brevis nos 1176-1181 and is only separated from the Missa *Zersundert* by one short piece. I have written about and illustrated both of these settings before, so my comments here will be relatively brief. My extended article on Trent 91 on the DIAMM website mentioned that both have elements of tone paraphrase and both also include likely references to lieder. The Trent 89 Magnificat seems to introduce a reference to the end of *Wunsch alles lustes* (a Trent 89 unicum) at 'dispersit superbos' and even its opening phrase in the Superius (F G A G F E) is double-duty. This can be seen as a paraphrase reference to Tone I but these notes are also the first few pitches of the *Wunsch alles lustes* song. This might not be believable without reference to the Missa *Sig säld*, but having already illustrated that the Credo from that Mass suddenly starts to quote from an internal passage of *Mein gemüt* (at measure 36) then perhaps the same method is in evidence at 'dispersit' in the Trent 89 Magnificat. Further links to the *Sig säld* composer are suggested by the downward imitative runs in this densely-written setting, and both Magnificats also have Contra primus parts which look inessential in places but which are probably original. Verse 6 ends with some imitative runs which closely resemble the end of the *Zersundert* Gloria's first section, and as in the *Sig säld* Benedictus the first duet section is scored for the two outermost voices.

The Trent 91 Magnificat similarly seems to quote from *Mein gemüt* at the same textual point as the likely quotation in the previous Magnificat ('dispersit superbos') and also quotes from more or less the same passage in the song as the quotation in the *Sig säld* Credo, measure 36. It also precedes this passage with a Superius phrase which may allude to the well-known song *Ellend du hast*, although this is a less certain identification. Otherwise the Trent 91 setting is slightly more rhythmically advanced than its Trent 89 counterpart (it includes small dotted values as found in the Missa *Zersundert*) and like the *Sig säld* Mass it uses the dotted-C sign to indicate sesquialtera for a single short passage. The Trent 89 Magnificat looks as though it needs German-variant Tone 1 verses (which also helps to reinforce the idea that these pieces are localised to Austria) as does its concordant reading in Mu 3154. The Tone II setting is less chant-dependent than its counterpart, and only makes minimal use of tone-derived gestures.

The final piece in this suggested anonymous group (the Trent 89 Kyrie trope) has already been published in *Ex Codicis II / II*, and this is a three-voice piece partly based on the MEL 171 Kyrie chant which seems to easily accept the *Cum iubilo* trope as given in central European chant sources.<sup>17</sup> It precedes the abovementioned Tone I Magnificat in Trent 89. Parts of this setting have shortwinded phrases as often found triple-time Barform lieder (see measures 96-107) and moments of weak-looking partwriting too. The Contra is bass-like as in the two Masses previously discussed. The second-section opening (at 20-21) has a Superius very like the Tu solus Dominus section opening from the *Zersundert* Gloria, and rhythmic movement in the C mensuration sections is very like that in the *Zersundert* Credo's Qui cum Patre section (which also uses C). In the last section of the setting the *Wunsch alles lustes* Superius theme cited above (F G A G F E) appears at 114-116. In view of its presence, I think it highly likely that here is a piece easily associable with the Magnificats and Masses previously cited.

<sup>17</sup> *Ex Codicis II / II* pp. 28-31.

I therefore begin to build up a picture of the *Zersundert* and *Sig säld* Masses as the product of a composer keen on linking sacred music with elements of secular song and easily recognisable plainchant cues. If he was local to an Austrian centre, there may not have been many more musicians producing works in the same style. This is a musically shortwinded fashion which of course would have been useful if there was a demand for short or votive Masses. In the Trent Codices I note the Trent 89 Mass on Schedel 114 being close to this style plus the Trent 91 *Missa brevis* and *Missa Sine nomine*, and also the *Wünslichen schön* and *Wiplich figur* Masses. The latter (and slightly older) probable composer-pair may also include the *Missa Grüne linden* from Trent 88. Otherwise, chant cues occasionally occur in other non chant-based Masses (such as *O rosa bella II*) but the world of mid-century lied based Masses may have been quite small. We also do not know how the tradition began. Despite an impressive effort at describing nearly the whole genre in her ‘Song Masses’ article, Adelyn Leverett could find no earlier lied-based Ordinaries than the ones cited here. They may have developed from imitation of declamatory Gloria and Credo settings (such as those by Brassart) or single movements which allude to secular works such as the Trent 88 Gloria f. 372v, which seems curiously close to Dufay’s *Se la face ay pale*. Badly copied in the Trent manuscripts, this Gloria also occurs in Mu 3154 and Spec in more reliable readings. As for secular material worked into Magnificat settings, I only know of one similar example from the same period and that is the Magnificat with Hothby’s *Amor* as its Tenor in the Lucca fragments. This differs from the examples cited since it uses the whole song Tenor as a cantus firmus.<sup>18</sup> Beside some of the unassuming and rather stereotyped Magnificat settings in Trent 89, the Tone I setting discussed here and its Trent 91 Tone II counterpart stand out as rather modern-looking and sonorously scored pieces. A modern ensemble may find these Magnificats easier to handle than either the *Sig säld* or *Zersundert* Mass on account of their relatively short sections.

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### Numerology

Tempora totals reveal few significant results in this Mass. Several sections (Kyrie II, Domine Deus, Crucifixus, Pleni sunt and Agnus III) are all 17 measures long, but this is partly to do with statements of borrowed material and the length of introductory passages before parent material appears. The *Salve sancta parens* Introit splits into two sections which are respectively 22 and 11 measures long if the final movemental long is removed. Also, the Credo and Sanctus are both 119 measures long.

Note totals are more revealing, particularly concerning the possibility that the Contra primus might be part of the original texture. The following table illustrates note totals in sections where the voice totals are matching or nearly matching (identical totals have shaded rows). Where a cell is blank, this means that the total for the blank cell is unrelated to the totals in the same row. Sectional voice totals which differ by just one or two may be explainable by the accretion of variants and small notes during transmission.

**TABLE 6.3**  
Identical and similar sectional note totals in the Missa *Sig säld*

Section	Superius	Contra primus	Tenor	Contra bassus
Introit section 1		84	84	
Introit section 2		38	39	38
Christe		58	58	
Kyrie II	68			68
Et in terra	77	77		
Qui tollis	76	79	79	79
Patrem	172	173		174
Et incarnatus	84	86	83	

<sup>18</sup> Lucca no. 18, ff. 57r-v (incomplete). The piece is identifiable by the Tenor (which matches part of the Tenor of Hothby’s song) and is partially reconstructable using the missing stretches of Tenor. What results seems to be a fussy-looking piece whose excessive use of small values may indicate that it was not the work of a first-rank composer.

(Table 6.3, contd.)

Section	Superius	Contra primus	Tenor	Contra bassus
Sanctus		86	87	
Pleni sunt		79	80	
Benedictus	106			105
Agnus I		75	78	
Agnus III	62	63	67	68

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### 118. Magnificat Tone I

- (i) Trent 89 ff. 394v-396r (DTÖ VII inventory no. 756);  
(ii) Mu 3154 ff. 13v-15r.

- (i) Trent 89;

Text; canticle of BVM at Vespers (Luke chapter I, verses 46-55). Modern version: LU 1997 pp. 207-213, after which our version is largely punctuated and spelt. As with Instalment 1 no. 7 in this edition, the editorial Tone I verses supplied are adapted from the Germanic-variant Magnificat formulas in Illing, C-H., Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936), p. 22. This setting seems to require a Tone I formula that ascends to C in its second half. Only even-numbered verses are set, and tone treatment is as follows.

Verse 2: Superius and Tenor share tone motives imitatively, and at 14-19 the Tone I ending is paraphrased in the Superius.

Verse 4: virtually free. This verse does not even begin on F (as Tone I does) and the only detectable cadential Superius links with Tone I are at 'fecit' (25-26) and at the cadence (36-37).

Verse 6: Tone I is elaborated slightly in extended values in the Tenor up to and including 'dispersit' (59) which is imitative with the Superius. Thereafter the two lower voices and the Superius seem to quote all voices of the ending of the *Wunsch alles lustes* lied in Trent 89 (f. 143r). Further, see the structure section on the *Missa Sig säld* (no. 117).

Verse 8: virtually free. At the end (88-91) the Superius resembles the downward movement of the Tone I ending - and then only vaguely.

Verse 10: the opening duet passage (92-121) is free. In the following trio passage only the Contra secundus at 132-137 recalls the recitation note A of Tone I.

Verse 12: Tone I is loosely referred to in the Superius throughout, and in places anticipated and imitated by the Tenor.

I also wish to add the following to my association of this piece with the *Missa Zersundert*: the end of the trio passage in verse 10 (at 124-148) is similar to the 'et homo factus est' trio passage in the Credo of the Mass at 98-109. The two passages use similar imitative motives, and both passages end with II-I progressions where the Superius has the third of the final construct.

[Superius]; 1: the m sign is given before the first stave in this voice, & is om in all lower voices / 12: clef change is at the start of a new stave / 20, 38, 73, 92 & 149: the first text letters at all of these verse start points

are bold capitals / 20: ‘Duo’ not ind in either voice (corr using Mu 3154) / 31: clef change is at the start of a new stave, with an erased C clef on the line below it / 37: Trent 89 gives br D L D (corr using Mu 3154) / 73: m sign om in this voice and the two lower voices (supplied from Mu 3154) / 92: m sign ind before stave / 144: both sources read ligd sbr G sbr F (corrected for the sake of consonance) / 148: this divisi note is squashed in at the end of a stave / 149: m sign om in all voices (supplied from Mu 3154) / 169: written on a short end-of-stave extension.

Contra [primus]; 1: the voice-name is incomplete / 10,2: written on a short end-of-stave extension / 38 & 149: the incipits here begin with bold capitals / 92: clef change is at the start of a new page-opening, & m sign ind before stave / 169: as at Superius, 169.

Tenor; 38: the first letter of the text here is a bold capital.

Contra secundus; 14, rest plus 1 & 2: written on a short end-of-stave extension / 54: at the start of a new stave before 54,1 there are confused F clefs on both the third and fourth stave lines up / 73: clef change is at the start of a new page-opening / 92: the first letter of the text here is a bold capital, and the m sign is given above the previous double custos / 143-148: written on an end-of-stave extension / 149: as at 92 / 165: 5 uc.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 3: ‘exulta-’ under 2,3-3,5 / 7: ‘-vit’ under 6,6 / 9: ‘me-’ under 9,4 / 14-15: ‘salutari’ under 14,2-16,2 / 16: ‘me-’ under 16,4-5 / 19: ‘-o’ under 18,10-19,1 / 22: ‘-a’ under 24,3-4 / 23-26: ‘fecit’ under 25,1-3 / 28-30: ‘qui potens’ under 29,1-6 / 33-34: ‘sanctum’ under 33,3-5 / 34-35: ‘nomen’ under 34,2-5 / 36: ‘e-’ (given as ‘ei-’) under 35,2 / 37: ‘-ius’ (given as ‘-us’) under 36,7 / 51-54: ‘suo’ under 52,1-2 / 59-64: ‘superbos’ under 59,3-62,3 / 68-70: ‘sui’ under 69,2-4 / 73-75: ‘Esuri-’ under 73,1-74,1 / 77-78: ‘-entes’ under 77,5-78,1 / 80: ‘implevit’ under 80,2-81,2 / 81: ‘bo-’ under 81,5 / 85-87: ‘dimisit’ under 85,3-86,4 / 87: ‘i-’ given as ‘in-’ / 89-91: ‘-nanes’ (given as ‘-anes’) under 90,2-4 / 124-127: ‘ad patres’ under 125,2-127,2 / 128-132: ‘nostros’ under 130,2-132,1 / 137-148: the texting here is compressed / 153: ‘-cut’ under 152,5-153,1 / 153-154: ‘erat’ under 154,3-5 / 155-157: ‘in principio’ under 155,3-156,4 / 160: ‘sem-’ under 160,3 / 163: ‘-per’ under 162,4 / 163-164: ‘et in secula’ under 163,2-165,1 / 164-166: ‘seculorum’ under 166,2-167,1 / 166: ‘A-’ under 167,3 / 169: ‘-men’ under 168,5-169,1. Contra primus: 2, 38, 92 & 149: none of these incipits are given with regard for individual word positioning. Tenor: 3, 38, 73 & 149: as at Contra primus, 2. Contra secundus; 2, 21, 38, 73, 92 & 149: as at Contra primus, 2 / 3-8: ed rpts of ‘Et exultavit’ needed / 140-148: ed rpt of ‘semini eius in secula’ needed.

Bibliography; Noblitt, EdM 80 no. 15 (edition after Mu 3154). Mitchell, ‘Trent 91; first steps...’ p. 16 (illustration of likely song citation).

(ii) Mu 3154;

[Superius]; 1: this reading tends to group all the voices for successive verses in small batches, and at the start of all verses the first letters of the Superius text and the first letters of all lower-voice voice-names are majuscules / 19: no custos in the three upper voices, & single custos in the Contra bassus / 20: m sign O is repeated, & there is a clef change here to C clef on the bottom stave line / 25,3: following this note is a new stave with a clef change to C clef on the second line up / 31: no clef change / 37: no custos in either voice / 72: no custos in any voice / 73: clef change to C clef on the bottom stave line / 91: single custos in Superius & Tenor, & no custos in the Contra bassus / 92: clef change to C clef on the second line up / 148: the upper divisi note is col, & no custos is given in any voice / 149: 1-2 replaced by sbr lower D plus dtd-m upper A & sm G / 169: single custos in the Superius, double custos in the Contra primus, & no custos in the two lowest voices.

Contra primus; 1: m sign is given / 11: 1-3 replaced by m B sbr A & dtd-sbr upper E / 19: 1-3 not col / 92-148: all of verse 10 for this voice is given as part of the Tenor, with the C clef on the fourth stave line up / 116,2-3: both of these sm have small flags on their stems / 149: m sign is given / 163: at the start of a new stave here there is a clef change to C clef on the middle line / 169: 3 is col.

Tenor; 1: m sign is given / 73 & 149: likewise.

Contra bassus; 1: m sign is given / 11: no lig, & 2-3 are replaced by dtd-m F sm G & m A / 14,2-15,1: ligd / 20: m sign is repeated / 73; m sign is given / 81: 1-3 replaced by dtd-m F sm G / 118: 2 D / 149: m sign is given.

Underlay; texting in Mu 3154 is much the same as in Trent 89 except that the lowest voice in verse 10 (92-148) is fully texted.

Mu 3154 gives a reading which is very close to Trent 89. Apart from small variants at 11, 118 & 149 there is very little difference between the sources except in matters concerning page layout, internal clef changes and indication of mensuration signs.

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119. Magnificat Tone II (Trent 91 ff. 58v-60r, unicum, DTÖ VII inventory no. 1182).

Text; see no. 118. Only even-numbered verses are set, with two being repeated. The editorial Tone II verses are adapted from the Germanic-variant Magnificat formulas in Illing, C-H., Zur Technik der Magnificat-Komposition des 16. Jahrhunderts (Wolfenbüttel, 1936), p. 22. It may be pedantic to use a Germanic-variant Tone II here in view of minimal chant use (see below), but since no. 118 has a similarly derived formula then use of Germanic-variant Tone II may be justified. Use of parent material throughout is as follows.

Verse 2: the Tenor (imitated at the sixth by the Superius) begins with a Tone II gesture, and the halfway point of this verse (9-11) features the same voices in a Bb cadence as with Tone II. Otherwise apart from the final G cadence this verse seems to be free.

Verse 4: virtually free, as with the same verse in setting no. 118. The only likely chant references are at the Superius opening (16-18), at an internal Bb cadence (69-70) and at the final cadence on G.

Verse 6: free from chant apart from at the mid-point Bb cadence (95-96) and the final cadence on G. Shortly before this cadence, there is a possible Superius allusion to the *Ellend du hast* Superius opening (at 98-101,1) followed by a passage rather like measures 13-14 of the *Mein gemüt* Superius (at 102-103). Readers who doubt my explanation of these phrases should see the similar internal reference to *Mein gemüt* in the *Missa Sig säld* Credo at 36.

Verse 8: virtually free apart from the tone-derived imitative opening (106-109), the midpoint cadence on Bb (116-117) and the final cadence on G.

[Superius]; 1: the b sig is om for the initial verse (1-15) & the m sign is given before the first staves in all voices / 16: m sign again given before the staves in this voice, the Tenor and Contra bassus / 82,23: uc due to lacuna / 85: on a new page-opening, the b sig is om for verse 6 (85-105) & the m sign is given before the first staves in all voices / 90: 3 uc / 106: m sign given before stave in Superius & Contra bassus, & om in Tenor / 129,3: written on a short end-of-stave extension / 141: neither 141,1 nor 3 are dtd / 141,8-142: as at 129.

Contra altus; 99: 1 is sbr / 103: 4 C.

Tenor; 36; cs given inverted under rest / 70: ns for second line of text / 76-77: Trent 91 gives 2 breve rests here (arithmetically correct, but the singer(s) would not necessarily know whether these rests are in sesquialtera proportion or not / 83: 2 not col / 99-105: for the last stave of this verse the b sig is om / 136,3-5: Trent 91 reads m sm sm (emended for the sake of consonance).

Contra bassus; 1-15: the b sig is om for the first polyphonic verse, and from 16 onwards the b sig is consistently given on the Eb space / 80: 3 uc / 94,2-105: as at Tenor, 99-105.

Underlay; fully texted in the Superius, with double text lines for verses 4/10 and 6/12. The lower voices have sectional incipits. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 2-3: 'Et exulta-' is under the rest in 1-3,3 / 7: '-vit' under 7,2-3 / 10-11: 'Deo' under 9,4-10,1 / 11-12: 'salutari' under 11,4-12,3 / 12: 'me-' under 13,2-3 / 15: '-o' under 14,7 / 16-22: 'Quia' & 'Sicut' under 16-18,2 / 23-32: 'locutus' (for second line of text) under 23,1-25,1 / 36: '-cit' & 'est' under 35,2 / 62-68: 'et sanctum' & 'Abraham' under 62-65,3 / 69-71: 'no-' & 'et semini' under 68,2-70,2 / 74: '-men' & 'eius' under 72,2-3 / 82-84: '-ius' under 83,2 & 'secula' under 82,2-83,2 / 85: 'Fecit' & 'Sicut erat' are given at the start of this verse / 90: 'Fecit' is rptd, & at 90-94 the texting is compressed and looks imprecise / 97-105: likewise the texting here is compressed / 108-117: 'Esurientes' under 108,1-110,2 / 118-121: 'implevit' under 118,1-6 / 129: 'di-' given after the end of a stave / 130-131: '-vites' under 130,1-4 / 132-135: 'dimisit' under 132,1-4 / 136: 'i-' (given as 'in-') under 136,2-3 / 141-142: '-nanes' (given as '-anes') under 141,6-9. Contra altus; 1 & 85: these incipits are not given with any regard for individual word positioning / 99-101: ed rpt of 'et in secula' needed. Tenor; 1, 16, 85 & 107: as at Contra altus, 1 / 91-92: ed rpt of 'Fecit potentiam' needed / 98-102: ed rpt of 'et in secula' needed. Contra bassus; 1, 16, 85 & 106: as at Contra altus, 1 / 92-93: ed rpts of 'Fecit potentiam' & 'in principio' needed.

Bibliography; Mitchell, 'Trent 91; first steps...' p. 15 (illustration of likely song citation) and Rutschman, C., Magnificats in the Trent Codices: A Critical Analysis (Ph. D. dissertation, University of Washington, 1979) p. 95 (brief tabular analysis of this setting).

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120. Vincenet; Missa *Sine nomine* (Trent 91 ff. 179r-184r, DTÖ VII inventory nos 1299-1302).

Kyrie (f. 179r)

[Superius]; 1; the m sign is given before the first stave in the Superius and Tenor, & is om in the Contratenor. The Superius b sig is only given at the start. / 12: Trent 91 gives m rest instead of sbr rest / 18,4-20: written on an end-of-stave extension / 20: single custos in all voices / 21: the cut-C sign is given before the stave in all voices, and 21,1 has a sharp underneath it (not given in our score, since I consider that an F sharp here would sound odd) / 48: m sign given before stave / 57: 5 & 6 uc.

Tenor; 21-47: the b sig is om for all of the Christe section / 41: this lig is written as an upward oblique / 47: single custos in both lower voices / 59: likewise.

Contratenor; 6: b ind before 6,3 / 7: 3 uc / 10: 2 G / 15,1 & 16,1: both col err / 46,2: col m instead of col sbr.

Underlay; 'Kyrie' / 'Christe' incipits (the latter given as 'Xpe') are present in all voices, but in each section 'eleyson' is only given in the Superius. In the Contratenor, an ed rpt of 'Kyrie' is needed at 3 and a rpt of 'eleyson' is needed at 17-20. All voices also seem to require a rpt of 'eleyson' at 43-47, and the latter two sections are so brief that they will only accept two invocations of 'Kyrie / Christe eleyson' per section.

Bibliography; Davis, B. (ed), The Collected Works of Vincenet (A-R Editions, Madison, 1978) pp. 1-27 (edition of whole Mass). Kanazawa, M. & Pope, I. (eds), The Musical Manuscript Montecassino 871 (Oxford, 1978) no. 138 (unidentified fragment of Sanctus from this Mass). Mitchell, The paleography and repertory..., I, pp. 112-114 (where the anonymous but incomplete SevP chanson *Fausse langue* is suggested as a likely model). Snow, The Manuscript Strahov D.G. IV. 47... p. 86 (an attempt to associate this Mass with Pullois's *De madame*). Leverett, A., 'The Manuscript Trent 91: A New Assessment' (paper read at the 53<sup>rd</sup> annual meeting of the American Musicological Society, New Orleans, 1987) in which the author suggested that this Mass might share material with the *Zersundert* song described in the critical commentary to no. 116. This suggestion is also mentioned in Strohm, The Rise of European Music 1380-1500 p. 601.

Gloria (ff. 179v-181r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v (transposed a seventh up) and the m sign is given before the first stave / 67: single custos in Superius and Tenor / 91,3-4: written on a short end-of-stave extension.

Tenor; 52: 1 is Eb (emended for the sake of consonance) / 65: 1 & 2 are ligd sbr B sbr A, & 3 is m / 68-170: the b sig is om for the entire second section / 80-81: Trent 91 reads sbr D sbr D sbr D sbr D (emended for the sake of wordsetting & imitation of the Superius) / 101: 2 B.

Contratenor; 36: b ind before 36,2 / 55: 1 dtd / 89: 3 not dtd / 96,3: written on a short end-of-stave extension / 112,1-3: uc / 152,1-2: uc due to lacuna / 156,1: likewise / 163,2-170: on the final part-stave of this voice the b sig is om.

Underlay; fully texted in the Superius, with sectional incipits and several internal cues for the lower voices. Some omissions seem necessary for the editorial text in the lower parts. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 5: '-ra' under 4,2 / 6-8: 'hominibus' under 8,2-9,1 / 11-14: 'volunta-' under 11,1-12,2 / 16: '-tis' under 16,4-17,1 / 19: 'Be-' given after the end of a stave / 21-32,1: the texting here is compressed / 32-36: 'gloriam' under 32,2-34,1 / 36: 'tu-' under 35,2-3 / 39: '-am' under 38,5-39,1 / 40-48: as at 21-32 / 56-57: 'Christe' (given as 'xpe') under 56,3-57,2 / 60-61: 'Agnus' under 61,2-62,1 / 62-63: 'Dei' under 62,3-4 / 68-72: 'Qui tollis peccata' under 68-72,2 / 73-76: 'mundi' under 74,1-75,3 / 81: 'no-' under 81,2 / 106-122: as at 21-32 / 127: 'solus' under 127,3-128,2 / 129-132: 'Dominus' under 129,2-130,2 / 132: 'Tu' is under the rest in 132 / 139-142: 'Christe' (given as 'xpe') under 138,4-139,1 / 152-154: 'Dei' under 153,2-154,2 / 170: '-men' under 169,2-4. Tenor; 1, 40, 68, 117, 127, 133 & 145: none of these incipits are given with regard for individual word positioning. Contratenor; 1, 68, 115 & 142: as at Tenor, 1. / 104-107: 'Qui sedes' under 108,1-110,1.

Credo (ff. 181v-183r)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 4: 2 has sharp / 40,2: uc due to lacuna / 43,2-3: likewise / 50: 1 is col err but with inverted 'v' under the note to signify the error, & 3 is m / 51: 1-3 uc / 78: b ind above the rests which start at 70 / 107: single custos in Superius & Tenor / 108: m sign given before the first stave on a new page-opening in both the Superius & Tenor / 118: b ind before 116 / 150: 4 D / 223: uc due to lacuna / 225-226: likewise / 229: likewise / 234 & 240-241: likewise / 246: both notes here have lacunas / 272,2-4: as at 223 / 278: likewise.

Tenor; 51,4: ns / 78: 1 uc / 98: 3 uc / 120: b ind before 119,1 / 169: natural ind as sharp before 168,1 / 233: ns.

Contratenor; 1: the voice-name is obliterated by a lacuna / 3,1: uc / 17,1: likewise / 23,3-24,1: uc due to lacuna / 26,1-2: likewise / 32,1-2, 35,2 & 38,2-39,1: likewise / 42: b ind before 41,2 / 53,1-2: uc due to lacuna / 78,1: a superfluous sbr rest follows this note / 82,4: uc / 85,1: likewise / 108: m sign om / 147: b ind before 146,1 / 162,1-2: uc due to lacuna / 170,2-171: written on a short end-of-stave extension / 196: 1 is C below / 207: ns

/ 208: likewise / 209: likewise / 236,1: uc due to lacuna / 246-248,2: written on a short end-of-stave extension.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus numerous internal cues. This setting uses the full Credo text, it adds 'nostrum' before 'Jhesum' at 28, and as in the Gloria some phrases of the lower-voiced editorial text omit occasional words. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 2-4: '[P]atrem' under 2-3,2 / 5-8: 'omnipotentem' under 6-8,1 / 11-14: 'celi et terre' under 12,1-14,1 / 15-21,1: the texting here is compressed, & ends with 'visibi-' / 22-23: '-lium' under 22,4-23,1 / 25-27: 'Dominum' under 25,5-26,3 / 30-31: 'Christum' given as 'xpum' / 37-50,1: as at 15-21 / 52: '-ro' under 51,4-5 / 63-65: 'facta' under 63,1-64,1 / 67: 'sunt' under 66,4-67,1 / 80: 'est' under 81,1 / 81-82: 'Spiritu' under 82,3-83,1 / 83-85: 'Sancto' under 83,4-84,2 / 96-98: 'etiam' under 97,1-4 / 98-99: 'pro nobis' is under the rest in 98-99,2 / 100,2-106,2: the texting here is compressed / 108-113: 'Et resurrexit' under 108-111,1 / 122-128: 'Scripturas' under 123,2-125,3 / 134-136: 'celum' under 134,2-135,2 / 149-151: 'gloria' under 150,4-151,3 / 162-170: the texting here is compressed / 171-186: likewise / 196: '-dit' under 194,2 / 209-214: 'conglorificatur' under 210,1-212,1 / 217-221: the text here is damaged by lacunas / 227-229: 'catholicam' given as 'katholicam' / 255: '-cto' (given as '-to') under 256,1 / 256-259: 'resurrectionem' under 257,2-261,1 / 260-264: 'mortuorum' under 260,2-263,2 / 271-275: 'seculi' under 273,1-4 / 276: 'A-' under 277,1 / 285: '-men' under 283,3-284,4. Tenor; 1, 27, 32, 36 & 44: none of these incipits are given with regard for individual word positioning / 40-41: 'secula' under 42,43,1 / 42-43: ed rpt of 'secula' needed / 53: the incipit given here is 'Genitum non factum' / 68, 78, 86, 95, 108 & 128: as at 1, 27, etc / 137-138: the incipit given here is 'sedet' / 152, 164 & 188: as at 1, 27, etc. Contratenor; 1 & 52: as at Tenor, 1 / 3-4: ed rpt of 'Patrem' needed / 16: the incipit given here is 'visibilium omnium' / 80-82: 'Et incarnatus est' under 78,2-80,1 / 85, 94, 108, 132, 146, 189 & 252: as at Tenor, 1 / 240-241: ed rpt of 'unum' needed.

#### Sanctus

- (i) Trent 91 ff. 183v-184v (DTÖ VII inventory no.1302) composer attribution with Kyrie;
- (ii) Strahov ff. 80v-81r, incomplete (Benedictus lacking) & anon.
- (iii) MC 871N p. 429, fragmentary (part of Tenor only) anon.

#### (i) Trent 91;

[Superius]; 1: the m sign is given before the first stave / 33: 'Duo' ind in both voices / 49: b ind before 49,2 / 60: 1 & 2 are both m (corr with help from MC 871N) / 62: 1 has sharp, ind before the m rest / 65,1-3: uc due to lacuna / 73: single custos in both voices / 77,2: uc due to lacuna / 79,5-6: likewise / 90,8-9: likewise / 92: single custos in all voices / 92: 'Duo' ind in left margin for both voices / 104: b ind before 103 / 140,2-3: uc due to lacuna / 145: single custos, & 'Osanna ut supra' only ind in Superius.

Tenor; 4,2-5,1: uc due to lacuna / 26: b ind before 26,2 / 59: 4 is sbr, & is followed by superfluous m G m A / 60: 1 is m / 67: 3 G (altered to A here to anticipate the Superius) / 82,2-83,2: uc due to lacuna / 87,1-2: likewise / 93: m sign ind before first Tenor stave on a new page-opening / 108: sharp ind before 105,1 / 130: 2 sbr / 137: b ind before 135,2.

Contra; 28,3-29,2: uc due to lacuna / 29,4: likewise / 30,1-2: likewise / 85,5: as at 28 / 92: no 'Tacet' direction given.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-5: '[S]anctus' under 1-4,3 / 5: 'san-' under 6,3-7,1 / 13: '-ctus' under 12,3-4 / 14-16: 'sanctus' under 14,2-16,1 / 17-19: 'Dominus' under 17,1-18,3 / 23: 'Sa-' under 24,2-3 / 29-32: '-baoth' under 31,3-32,1 / 40: '-ni' under 39,2-3 / 41: 'sunt' under 43,2-3 / 44: 'ce-' under 44,3 / 51: '-li' under 48,2 / 54: 'ter-' under 54,1 / 61: '-ra' under 61,2 / 64: 'tu-' under 64,2 / 73: '-a' under 72,5 / 74-78: 'Osanna' under 74-76,1 / 78-82: ed rpt of 'Osanna' needed in Superius &

Tenor / 82-83: ‘in ex-‘ under 82,3-84,5 / 84-85: ‘-celsis’ under 91,3-5 / 85-92: ed rpt of ‘in excelsis’ needed in all voices / 93-104: ‘Bene-‘ under 93-95 / 109: ‘-di-‘ under 97,2 / 129: ‘-nit’ under 128,4-129,1 / 131: ‘in’ under 132,2-3 / 140: ‘Do-‘ under 140,3-141,1 / 142-146: ‘-mini’ under 145,2-4. Tenor; 1, 33, 74 & 93: none of these incipits are given with regard for individual word positioning. Contra; 1 & 74: as at Tenor, 1 / 3-5: ed rpt of ‘Sanctus’ needed.

(ii) Strahov:

[Superius]; 1: there is a gap before clef and music (presumably left for a majuscule initial), for the first section the clef is only given on the first stave (1 to the rest in 16) and no voices have flat signatures / 8,1-2: minor color / 11,4-12,2: likewise / 20,3-4, 21,3-4, 26,3-4 & 27,3-28,2: likewise / 28,2: this col m is flagged / 29,2-30,2 & 31,4-32,2: minor color / 33: no custos in any voice / 34: on a new page-opening, the ‘P’ of ‘Pleni’ is overmarked in red, the m sign C is rptd, & the Duo is only ind by ‘Pleni sunt duum’ in the Tenor. Also, the clef on the new page is only given for the first stave (34-45,3) / 37,1-2: minor color / 41,2-3: likewise / 46,4-47,4: likewise / 49,3: no b / 49,4-50,2: minor color / 53,1-2 & 56,2-3: minor color / 60: 1 & 2 are both m as in Trent 91 / 62,3: replaced by f E f F / 68,2-3: minor color, & 3 is G / 69,3-70,2: minor color / 70,5-71,2: likewise / 71,6-72,2: likewise / 73: no custos in either voice / 74: the Osanna section has the misplaced incipit ‘Benedictus qui’ / 81,4-5: minor color / 85: 1 is dtd, & 2-3 are both f / 89,4-90,2: minor color / 90,6-7: likewise / 92: no custos in any voice, & following 92 no Benedictus section is given for either voice.

[T]enor; 1: the m sign is om, and the first section is written with C clef on the fourth line up, only given for the first stave of this section (1-19) / 7: 2 E / 26: 1 & 2 are E D, and the flat is ind before 26,3 / 34: on a new page-opening the m sign is given, & the clef is now on the middle stave line but is only given for the first stave (34-48) / 43,2-44,2: minor color / 46,1-4: likewise / 49: no b / 52,2-3, 54,1-2 & 55,2-3: minor color / 59: as in Trent 91 4 is sbr, & is followed by superfluous m G m A / 60: as in Trent 91 1 is m / 61,2-3: minor color, & 3 is uc / 64,1-2 & 67,2-3: minor color, & as in Trent 91 67,3 is G / 70,1-71,2: minor color / 74: this section is misnamed as ‘Benedictus’ / 78,2: corr from col err / 84,1-2: minor color / 89: 3 A / 91: cor over 2.

[C]ontratenor; 1: the m sign is om, & the clef is only given for the first stave (1-10) / 8,2-3: minor color / 13,2-14,2: likewise / 16: not ligd / 20,3-21,2: minor color / 23,1-2: likewise / 26,3: replaced by sbr C m C / 28: 2 C (below) / 28,3-29,2: minor color / 74: this section is misnamed ‘Benedictus qui’, the ‘B’ here is overmarked in red, and the clef is only given for the first stave (74-80,2) / 75: 2 F / 81: 1 uc / 83-84: no lig / 85,1-3: minor color / 88,1: corr from col err / 90,2-3: minor color.

Underlay; Strahov is texted much like Trent 91 but spells ‘Sabaoth’ as ‘Sabbaoth’.

Typically for Strahov, this source contains many small errors and much minor color. It also misnames the Osanna as the Benedictus (the latter section was never entered) and Trent 91 and Strahov shares common errors at 59-60 in the Tenor’s Pleni sunt section.

(iii) MC 871N:

Only the Tenor for the Pleni sunt Duo and the Osanna are given, and evidently this reading lacks some pages. Not enough of this concordance survives to make much further comment. 33: the m sign C is given / 42: 2 G / 47: 1 not ligd / 47,2-48,1; ligd / 48,2-49,1: ligd / 49: no b / 59-60: MC 871N reads m E m G m A m F sbr E sbr D (a better reading than in either other source) / 61,1-3: all undotted m / 62: no lig / 64: 2 A / 67: 3 G / 75-76: no lig / 78: rest given as sbr rest, & 78,3-79,1: are both sm / 91,2-92,1: ligd, with cor over 92.

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## Structure

This is one of five Masses attributed to Vincenet (or Vincentius du Bruecquet) for whom some documentation survives. He came from Hainault and was at the Savoyard court as an organist from 1450, later moving to Naples. He either visited or worked in Florence in the late 1460's, and was not a priest since a document of 1479 mentions his widow. Vincenet must have known Tinctoris and other musicians in the 1470's Neapolitan circle. His fame largely rests on one of his Rondeaux, the three-voice *Fortune par ta cruauté*.<sup>19</sup> This was popular enough to be reworked for voice and lute and was also included in *Odhecaton A*. Vincenet's other secular pieces bear witness to the polyglot nature of Neapolitan court culture; one has an Italian text and the other is a Cançon. The latter is a particularly fine piece and deserves to be better known.<sup>20</sup> Vincenet's Masses constitute a fairly close stylistic group, and all are respectable examples of their type. Most use bass-like Contratenors and modern-looking duple rhythmic idiom. Three of them (*Eterne Rex*, *Entrepris suis* and *Domine non secundum*) are cantus firmus works, and the other four-voice Mass (*O gloriosa*) is a parody Mass on Touront's song-motet in the conventional parody sense since it draws on more than one voice of its model. Vincenet's Missa *Entrepris suis* (at least, as it survives) may not all be his; the Sanctus and Agnus I are structurally different from the first three movements, and Agnus II merely seems to be borrowed from Vincenet's Missa *O gloriosa*.<sup>21</sup> Despite the forward-looking appearance of Vincenet's music he has tended to remain on the periphery of discussions dealing with the Busnois-Ockeghem era, possibly because his collected works were not published until 1978.

The present Mass is one of several from the 1450's or 1460's that begin to see the crystallisation of what later became sixteenth-century tricinia style. It features duple rhythm prominently. Only the Kyrie II and Osanna use triple meter, it has some rhythmically imitative anacrusic answering phrases (see Credo 237-249) and imitative downward runs of fifths (see Sanctus 27-28). Such devices were eventually to become commonplaces, as is also the case with the lower-voice cadential clichés at Gloria 47-50. Other three-voice Masses of this period which feature duple rhythm prominently have bass-like Contras, such as Ockeghem's Missa *Quinti Toni* and the Lannoy Missa *Sine nomine*.<sup>22</sup> Vincenet's three-voice Mass retains the filler-type Contra, and the Christe and Patrem sections end with doubled leadingnote formulas. Elsewhere here the octave-leap cadential formula predominates. In a few places the rhythmically unusual handling of suspensions is reminiscent of similar offbeat passages in the duple sections of works by Walter Frye (see Gloria 12-13 and Credo 225-228).

All four movements of this transposed-Dorian (G) Mass begin with a loose motto which behaves as follows. There is a similar Superius phrase at the start of each movement, preceded by independent imitative movement in the lower voices. In all four movements the Contra begins with the motive G Bb C D, after which the Superius begins its motto accompanied by slower unfolding of the notes G Bb C D in the Tenor. No two of the Superius mottos are identical, and the Sanctus has the longest (thirteen measures) whereas the rest consist of roughly seven or eight measures. Otherwise amongst the independent internal openings only the Kyrie II and Qui tollis openings are similar, with the Osanna opening also being rather like the Superius motto. Section endings are quite uniform. Most sections end with the Superius having some sort of descent to its G final from

<sup>19</sup> This biographical information is taken from Atlas, A., *Music at the Aragonese Court of Naples* (Cambridge University Press, Cambridge, 1985) pp. 69-71 and the same author's article on Vincenet in *The New Grove*. Atlas's account convincingly clears up previous 'doppelmeister' problems concerning the composer. Also, see Atlas *ibid.* pp. 226-227 for an anonymous arrangement of *Fortune par ta cruauté*.

<sup>20</sup> Vincenet's four-voice *La pena sin ser sabida* (unique to *Mellon*) is published in Atlas, *ibid.*, pp. 215-217 and also in Perkins, L. and Garey, H. (eds), *The Mellon Chansonnier* (2 vols, Yale University Press, New Haven and London, 1979) no. 44 (edition plus facsimile). I find the former edition to be preferable. For good recording of this piece, see the LP Hyperion A66194 (by Gothic Voices, dir. Christopher Page).

<sup>21</sup> See Leverett, A., 'Works by Vincenet in Trent 91'.

<sup>22</sup> Regarding the latter, see Wegman, R. 'An anonymous twin of Johannes Ockeghem's Missa Quinti Toni in San Pietro B 80' in *TVNM* 37 (1987), pp. 25-48, where the concordance with *Spec* is not cited.

B flat, C, or D above. The Gloria and Credo both precede these final descents with an independent A B flat C D motive treated in imitation. All movements and all sections cadence on G. Internal section openings are a little more diverse, and four of them open using constructs on D.

The texture is quite varied throughout; short duet passages for all possible combinations of voices are present. However the only self-sufficient duet sections are the *Pleni sunt* and *Benedictus*. Two-voice imitation at the unison is frequent, and imitation at the fifth or fourth is less common. Much of the imitation is brief and motivic, but sequential figures in imitation also occur (see Kyrie 31-47, and *Sanctus* 85-92 and 93-103). The latter passage also has a close counterpart in the *Christe* of Vincenet's *Missa O gloriosa*. The *Contra* divides its time fairly equally between being the lowest part and a middle voice, and the transitional style of the music is also reflected in its dissonance technique. This cycle features a few arguably uncomfortable sounds (see the *Superius-Tenor* diminished fifth at *Sanctus* 5-6) and also some partwriting which is not quite up to later standards of essential-voice dyadic method (see the related passages at *Gloria* 166 and *Credo* 279-280). In this respect Vincenet is quite like Martini. This is also another cycle in which the *Gloria* and *Credo*'s declamatory manner recalls *Missa brevis* technique, and the *Kyrie* lacks the duet contrasts of subsequent movements. The second section of the *Credo* consists of an extended series of imitative answers, but some other sections are notably brief (*Kyrie II* is only twelve measures long, and the *Osanna* only has nineteen measures).

Despite the presence of a motto and similar section endings, it seems that no *Tenor cantus firmus* is involved. Although the *Tenors* behave similarly at movement openings, their continuations differ. At the end of the motto phrases all movements have G cadences with the *Tenor* performing its traditional melodic A-G function. The *Kyrie Tenor* follows this with a G B flat C G motive and then an ascent to high G. In contrast, the *Gloria Tenor* follows the motto with a reiteration of the opening *Tenor* motive, but this time only ascending to F (instead of G) before gradually returning downwards to the final and following this with a passage of rests. The *Credo Tenor* is different again, following the motto material with a rise to D above and then a further rise to G. Likewise the *Sanctus Tenor* also seems independent, following the relatively extended motto material with imitative material starting on high G. It would be very hard to make a convincing case for continuous elaboration out of such divergent material. Neither do any internal passages show similarities strong enough to make diagrammatic illustration of the *Tenors* worthwhile. But despite the differences of these voices there are occasional passages of *Tenor* notes in extended values which at least point to the possible presence of some sort of pre-existent material. At the start of the *Christe* and at *Gloria* 29-35 the *Tenor* proceeds in *breves*. The similarity of the motives involved (D F E C D and A D C D F E D respectively) may suggest that both draw on part of a polyphonic model. The latter *Tenor* motive also occurs (albeit in an elaborated form) at *Sanctus*, 82-85.

To summarise, even though there seems to be no *cantus firmus* the twofold nature of the motto plus the *Tenor* passages in *breves* may suggest the presence of pre-existent material. However, this idea is not easily reinforced by further textural examination since the cycle does not repeat that much motivic material throughout. The music relies extensively on simple imitative devices which seem to be deliberately put together to effect continuity. Nevertheless the following points are worthy of attention.

1. There seem to be a significant number of imitative downward runs of fifths. All of the instances listed here are shared between the *Superius* and *Tenor*; *Gloria* 98-100, *Credo* 208-212 and 279-282, *Sanctus* 28-29 and 70-71. In addition, the *Superius* occasionally has such downward runs at cadential approaches without any imitation being involved (see the final few measures of the *Et in terra*, *Qui tollis* and *Patrem* sections).
2. Throughout, the preferred cadential degree apart from the essential-voice G finals is D, and as many of these cadences are reached by downward as by upward routes. Gradual *Superius* descents from high D to low D are also found (for example at *Kyrie*, 53-54 and *Credo*, 261-264) but these might equally be the result of synthetic invention or derivation from a model.
3. No other single internal motive seems to dominate, but perhaps the most important recurring figure is A Bb

A G, found in the Superius at the following places; Gloria, 17-18, Credo, 89-90 and 239-242, and Sanctus, 68-69.

(iv) The Tenors' general use of material at the higher end of their range following the mottos may also be significant.

Therefore, one would expect that any pre-existent material which might be convincingly associated with this Mass would reflect some of these features in addition to the organisational features mentioned. But it seems that most previous efforts to categorise this Mass have proceeded quite regardless of the points made above. To my knowledge, the first serious effort to describe this cycle was made in Bertran Davis's Ph. D. dissertation of 1960. He wrote "...insofar as is known, this is a through-composed Mass. Unity is provided through the use of head-motifs and the sections are united also with respect to mode."<sup>23</sup> Whilst this view may still be tenable, I hope that I have already illustrated other possibilities. Robert Snow made another attempt to classify this cycle in his dissertation of 1968. "It is probable, however, that instead of being a *Missa Sine Nomine* it is a *Missa De Madame* because the opening motives of the superius and tenor are clearly borrowed from the same parts at the beginning of Pullois' chanson *De Madame au bien corps gentil*."<sup>24</sup>

I doubt that *De Madame* might be the pre-existent material involved for the following reasons. Firstly although the song Tenor's G B flat C D opening corresponds well with the Contra-Tenor imitation at the start of all movements, this similarity is not really extendable to the Mass Superius. Pullois's chanson Superius opens with the necessary G F E D motive, but this voice is otherwise quite different from the Superius in Vincenet's Mass. The Pullois Superius spends most of its life in the span of a tenth ranging from low G to treble-clef B flat, whilst the Mass Superius concentrates most of its activity in the octave from D to high D - and occasionally rises to high F too. Secondly, in the essential voices of Pullois's chanson one looks in vain for reflections of any of the Mass material previously highlighted. The Tenor's long-note motives do not occur in *De Madame*, and neither do the runs of fifths cited. In addition, the chanson Tenor does not rise to high G like the Mass Tenors. Instead, it spends most of its time within the D-D octave and only rises once to E flat above. Thirdly, I can find no other material (or recurrences of material) throughout the Mass which might be explained by reference to the chanson. If this is a *Missa De Madame*, it might only deserve that title due to motto similarities. But this sort of likely misidentification is easily made, and is forgivable since Snow at least tried to account for the cycle's origin by reasonable means. In view of the marked musical differences highlighted, I feel no need to present musical examples here to reinforce my argument.

Another attempt at explaining derivation was made by Adelyn Leverett.<sup>25</sup> She associated this Mass with the *Zersundert* song given as Example 1 in this instalment. Her proposal was no doubt partly prompted by the existence of the German-looking *Zersundert* Mass in Trent 91 which otherwise uses additional material from other songs. This Mass (no. 116 in this edition) splits some statements of material borrowed from *Zersundert* in half - perhaps implying that the composer assumed Barform in the piece even if its only surviving source does not indicate this. But questions remain about *Zersundert* itself; was it a lied, or merely a piece of a different type that ended up with a German text? Whatever its origins, the first problem that we encounter in comparing this piece with Vincenet's Mass is its written pitch; *Zersundert*'s essential voices have finals on A. To compare the Mass and the song a transposed version of the latter is necessary. Analysis of *Zersundert* with the Mass then begins to look more promising - and of course this would not be the only case of a derivative work using transposed borrowed material. The Tenor's opening motive matches up well with the cycle's Tenor openings, and the imitative runs of fifths mentioned earlier occur in a three-voice point at the end of the piece.

<sup>23</sup> Davis, B., *The Works of Johannes Vincenet* (Ph. D. Dissertation, University of North Carolina, 1960) p. 10.

<sup>24</sup> Snow, R., *The Manuscript Prague, Strahov D.G. IV. 47...* p. 86.

<sup>25</sup> See Leverett, A., 'The Manuscript Trent 91: A New Assessment' (unpublished paper read at the 53rd annual meeting of the American Musicological Society, New Orleans, 1987). The *Zersundert* claim is also mentioned in Strohm, *The Rise of European Music 1380-1500* p. 601.

6.5. *Zersundert* transposed a tone down;

Czu sundert ist das junge hercze meyn

5

9

13

There seems to be some basis for worthwhile comparison here. The sequential endings of the *Christe* and the *Osanna* could be seen as casual reworkings of the imitative idea that ends *Zersundert*, and perhaps the *Gloria* and *Credo* endings could be explained in a similar fashion. The near-sequential *Superius* ending of the *Patrem* section might also help to reinforce such an argument. In addition the *Kyrie* motto in particular (*Superius*, 2-9) might be explained as an elaboration of the first phrase of the *Zersundert Superius*, and the *Gloria* Tenor at 1-16 could easily be seen as an elaboration of the possible model's Tenor up to 5,2 in the latter example. Motto resemblances can also be extended further; the *Sanctus Superius* at 1-16 resembles measures 1-6 of the *Zersundert Superius*, and the *Christe Superius* opening could be seen as a looser derivative of the possible model's *Superius* at 3,2-6,1.

There are also some internal resemblances. The Credo Superius at 47-52 resembles that of *Zersundert* at 9-12,1, and two Credo Superius entries using similar motives (at 78-80 and 154-157) may have some relationship with the *Zersundert* Superius at 13,1-4. But I suggest that the similarities outlined constitute a near miss for the following reasons.

1. The cycle's Superius motto may not be so elaborative as the above suggestions imply. Since this motto is also reflected in the Osanna opening, the descent to D that it features may be part of different pre-existent material rather than an elaboration of the *Zersundert* opening.
2. Associating Vincenet's Mass with *Zersundert* fails to account for the previously mentioned extended-value Tenor passages.
3. As with *De Madame*, the ambitus of the *Zersundert* Tenor does not compare well with the Tenors from the Mass.
4. Experiments at diagrammatically comparing the essential voices of *Zersundert* with parts of the cycle prove to be unconvincing. If this is a Missa *Zersundert*, then it is probably not an elaborated cantus firmus Mass. If it is some kind of allusive Mass on the *Zersundert* song, then repeated (and therefore arguably significant) features of the Mass identified above seem to remain unexplained.

In view of these shortcomings, where else might we look for pieces similar to this Mass? One which seems to satisfy most of the motivic criteria cited in previous pages is the Rondeau *Fausse langue* in SevP, no. 46. Unfortunately only the Superius survives, with its full text. This voice is given below plus a partially reconstructed Tenor, whose phrases have been labelled for reasons which will become apparent.

6.6. Anonymous, *Fausse langue* with partial Tenor reconstruction (Superius text omitted);

The image displays a musical score for a piece titled 'Fausse langue'. It consists of five systems, each with a Superius part (top staff) and a Tenor part (bottom staff). The Superius part is written in a mensural style with a treble clef and a key signature of one flat. The Tenor part is written in a mensural style with a bass clef and a key signature of one flat. The score is divided into measures, with measure numbers 6, 11, 16, and 21 indicated at the beginning of their respective systems. The Tenor part includes several reconstructed sections labeled A through H. Section A is a single measure. Section B consists of two measures. Section C consists of two measures. Section D consists of two measures. Section E consists of two measures. Section F consists of two measures. Section G consists of two measures. Section H consists of two measures. Section X1 consists of two measures. Section X2 consists of two measures. The score ends with a double bar line and a sharp sign (#).

The first and most important resemblances between the chanson and the cycle are at their openings. The chanson Superius matches the Kyrie motto much better than that of *Zersundert*, and the opening pitches of the Kyrie Tenor (labelled as A above) will fit under the surviving Superius up to measure 4. In fact, at measures 4-6 of the latter example some sort of reconstruction might also be possible based on the Kyrie Tenor at 6-9. However, I have avoided the temptation to do this since the Kyrie Tenor might not provide the clearest example of possible borrowing. The Sanctus motto is perhaps the closest of the four incipits to the Superius opening; the first seven notes of each are virtually identical even though the mensurations are different. In addition, realising the chanson Tenor opening as above also helps to explain the Contra's opening gestures in each movement of the Mass - possibly these merely anticipate Tenor motto material. If this cycle does have a genuine relationship with *Fausse langue*, too, then it would not be the only fifteenth-century cycle to feature borrowed material with a changed mensuration. The Gloria of Ockeghem's *Missa Au travail suis* also changes the mensuration of its chanson-based motto. Parts of the probably German Masses previously described in this instalment also change parent material mensurally.

Passage B in Example 6.6 uses the pitches and rhythms of the Sanctus Tenor at 15-17, which is an imitation of the Sanctus Superius in the preceding measures. This imitative passage follows the extensive Sanctus motto, and also seems important for referral to other Tenor openings; I have already noted that the Tenors sometimes follow their motto material with ascents which involve high G. Perhaps some of these passages (Kyrie, 13-14 and Credo, 12-14) are a reflection of the reconstructed chanson Tenor here.

Passage C above uses the pitches of the Gloria Tenor at 30-35 - one of the extracts in extended values highlighted earlier. As also previously noted, the Tenor's *Christe* opening uses a similar motive. The same series of pitches also occur in the chanson Superius at 11,2-12,2. Therefore it becomes suggestible that the previously mentioned passages draw on either of the chanson's essential voices here. This suggestion might also help to explain why there are so many internal cadences on D throughout the Mass.

Passage D draws on one of the Mass Tenor's few excursions below low G, at Sanctus 76,4-78. I am less confident about adding this passage to the reconstruction than any of the latter, but the fact that it will fit against the surviving Superius makes its addition at least plausible.

Passage E seems a relatively easy addition to make, since the chanson Superius at 14 perhaps implies the need for Tenor imitation. It has no immediate relevance to the cycle, except perhaps that the resulting motive also echoes lower-voice motto openings. The pitches of the Gloria Tenor at 51-55 are my justification for passage F. The Bb cadence here does not recur frequently in the Mass, but at least another Bb cadence appears in the Credo at 133-136.

Passage G provides one of the more important likely connections. I have taken its pitches from the Sanctus Tenor at 88-89 - the end of a sequentially imitative passage that immediately precedes the Osanna's final cadence. Not only does this addition satisfy a possible imitative need in the chanson, but it also has approximately the same position in the chanson as it does in the Osanna: it occurs in final few measures. As far as is possible, our partial reconstruction is more or less completed by passage H, which draws on some pre-cadential Tenor pitches in the Credo at 279-282. This addition satisfies another possible instance of imitation in the chanson, as well as perhaps helping to explain the imitative runs of fifths that occur throughout the Mass. Further, I have already noted that the motive A Bb C D occurs imitatively at the end of the Gloria and Credo; perhaps these short points draw on the chanson Tenor here. Finally I have also added two short passages respectively labelled X1 and X2 in the reconstruction, on the basis that one satisfies suggested imitation and that the other ends the Tenor appropriately.

The result of this partial reconstruction is to offer the suggestion that *Fausse langue* may be the model for Vincenet's Mass. As far as I can determine, this incomplete chanson appears to be the only piece of the period which is reasonably close to the possibly pre-existent elements in the cycle. The reconstructed Tenor also has roughly the same range as the Mass Tenors. Admittedly, the chanson Superius compares less well with the Mass since the former extends downwards to low G. However, I have already shown that the other suggested candidates have equally serious shortcomings of range, and that neither the melodic traits of *De Madame* nor *Zersundert* can generate as much of Vincenet's repeated material as *Fausse langue* might. At the same time, the results of our reconstruction are sadly inconclusive because they provide neither the means to reconstruct the chanson Tenor completely nor the material to effect complete tabular analysis of the Mass. I also have to conclude that if *Fausse langue* is indeed the required model it seems to be used throughout in a fairly arbitrary way. But - given the way in which the Trent 89 *Le serviteur*, Barbingant and 'Bassere' Masses seem to borrow secular material - that should hardly be a cause for surprise.

Our exploration of this Mass also leaves a few repeated features unexplained, such as the gradual Superius descents from high D to low D at Kyrie 53 and Credo 102-106. Perhaps these passages are freely invented. A further point which is not clear is that the song Superius begins with its fourth note (D) undotted and its fifth note (G) dotted. The equivalent passages in the Superius motto passages (in the Gloria and Sanctus) have a dotted note and then an undotted note, but neither would lose musical effect if they were modified to match the song Superius more closely.

Distribution of this Mass seems to suggest that it followed (or perhaps preceded) the composer to Naples. The Sanctus occurs in a fragmentary form in MC 871N, and the appearance of the same movement in Strahov may suggest a further link with Neapolitan repertory since that manuscript also preserves some movements of the Cornago ‘Mappamundi’ Mass otherwise found in Trent 88. What I have suggested above regarding derivation also impinges upon the possible presence of borrowed material in Ockeghem’s Missa *Quinti Toni* and the now incomplete Lannoy Missa *Sine nomine* found in SPB80 and Spec. Fabrice Fitch considered it likely that the former Mass conceals pre-existent material.<sup>26</sup> What survives of the latter work (the Credo, Sanctus and Agnus) at least suggests that a strong element of motivic integration is involved between these movements. These Masses are - in rhythmic terms - the sacred counterparts to advances in secular music made by Busnois, Hayne, Caron and others. In view of the subtleties that are sometimes present in songs by these composers, we might expect to find similar in Masses which reflect elements of the same style. Finally, this short Vincenet Mass is easy to sing and serves as a good introduction as to how lower parts tend to behave in mid-century music. The Sanctus is perhaps the best movement, with its imitative and sequential Osanna ending recalling similar crossrhythm passages in older works by Dufay. Its Duo panels also divide neatly into phrases which perhaps make these sections easily performable by amateurs.

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### Numerology

The overall total of 660 tempora may be deliberate, and this total is reached by counting the single Osanna section only once. However, percentage sizes of movements in terms of tempora do not seem to yield significant results. 660 may also only be relevant if there were originally only four movements to this Mass instead of the usual five.

Note counts provide some interesting points. The Kyrie gives some examples of matching or close sectional totals. The Kyrie I Superius has 52 notes while the Kyrie II Superius has 51. The Tenors of the Kyrie I and Christe sections each have 42 notes. Similarly, the Contra for Kyrie I has 42 notes and the Christe Contra has 41. The Kyrie II Tenor has 37 notes and the same section’s Contra has 36. Also, the entire Et in terra section consists of 444 notes, and the second section of the Credo has 778 (close to 777). I Some of these close totals might have been identical in the original version, and it would not take much to modify the music as it survives.

Finally, the first section of Sanctus Tenor has 66 notes (perhaps related to the overall tempora count of 660) and excluding sectional longs the Osanna consists of exactly 200 notes.

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### 121. Vincenet; Missa *O gloriosa regina*

- (i) Trent 91 ff. 73v-82r, Vincenet (DTÖ VII inventory nos 1193-1197);
- (ii) CS 51 ff. 27v-36r, Vincenet (with more elaborate readings in all movements).

The basis of this cycle is the Touront motet no. 122 in this edition, from which the Vincenet Mass draws freely and extensively.

<sup>26</sup> See Fitch, F., Johannes Ockeghem: Masses and Models (Champion, Paris, 1997) pp. 187-193 and also Kirkman, A., The three-voice Mass in the later fifteenth and early sixteenth centuries: Style, distribution and case studies (Garland, New York & London, 1995) pp. 241-289. Strictly as a final thought, the Credo from the Lannoy Mass has a Superius which begins much like Delahaye’s *Comment suige* in Niv. However, the melodic opening gambit common to both is very frequent amongst pieces by Busnois, Compère and others.

## Kyrie

(i) Trent 91 ff. 73v-74r;

[Superius]; 1: the first 'K' of the text is a large majuscule with a trailing upper line / 15: flat ind before rest / 21: single custos in the two upper voices, and no custos in either lower voice / 102: no custos in any voice.

Contratenor primus; 1: the first letter of the voice-name is a majuscule with trailing decoration / 21: the 'Tacet' direction is given on a piece of stave which is followed by a single custos / 55: this section is ind as 'Kirie ultimus' in both this voice and the Tenor / 65: 4 is dtd (corr using CS 51) / 66: 1 & 2 are both sm (corr using CS 51) / 80: erased sbr upper G follows 1.

Tenor; 1: the voice-name is in majuscules, and is followed by 'Kirie' in normal script and then 'Tenor' again in normal script (which implies that the majuscule letters on this page were added last of all). Also, the b sig is only given on the first stave (1-21). / 22: the voice-name is rptd here as '[T]enor' / 40: col err, but with 'v' (for 'vacat') below it as a correction / 46-47: only 46,2-47 are ligd, unusually as a single square note preceding an L / 54: single custos in both lower voices / 55: m sign cut-C is rptd / 91-92: Trent 91 gives dtd-sbr D m E plus ligd sbr upper F sbr upper G (corr using CS 51) / 101: this note is given after the end of the last Tenor stave.

Contra [secundus]; 1: 'Contra' is abbreviated and in majuscules, overwriting 'Kyrie' in normal script (again suggesting that the majuscules on this page-opening were added last of all) / 22: as in the Tenor here, an incomplete word (...pe, for 'Xpe') is given, implying that majuscule letters were needed but never written in / 68: 1 is C above (corr using CS 51) & 3 is given as dtd-m A plus sm G (also corr using CS 51). The Contra secundus at 68 is not necessarily wrong: I merely prefer the CS 51 reading as being more conventional).

Underlay; all voices have 'Kyrie' and 'Christe' incipits plus 'eleyson', with 'Christe' sometimes given as 'Criste' as well as 'Xpe'. 'Kyrie' is given as 'Kirie' at the start in the two middle parts, and by all parts at the start of Kyrie II. The unusual spelling 'leysonn' also occurs in the Christe at the end of the Contra secundus and in both lower voices at the end of Kyrie II. I have elided some 'e' syllables (i.e. at Tenor, 3 and Superius, 5) and also added a dieresis to 'eleyson' occasionally (i.e. at Contra secundus, 7) to make wordsetting easier. Otherwise the only discrepancies are as follows. Contratenor primus; 3-4: ed rpt of 'Kyrie' needed / 14-16 & 64-65: likewise. Contratenor secundus; 6-8: ed rpt of 'eleyson' needed / 63-64: ed rpt of 'Kyrie' needed / 85-89: likewise.

Bibliography; Davis, The Collected Works of Vincenet pp. 114-158 (edition after CS 51). Leverett, 'Works by Vincenet in Trent 91' in I Codici Musicali Trentini II (1994), pp. 121-148. Eakins, R. (ed), An Editorial Transnotation of the Manuscript Capella Sistina 51, Biblioteca Apostolica Vaticana, Città del Vaticano, Liber Missarum (6 vols, Ottawa, 1999-2006), I, pp. 193-256 (edition after CS 51). The same author has also published a revised and audio-accompanied version of this edition.<sup>27</sup>

(ii) CS 51 ff. 27v-29r;

[Superius]; 1: all four voices on both page-openings have majuscule initials. With the exception of the first, the rest are for first letters of voice-names or text which are elaborate exercises in monochrome pen-work. The first is a boxed red 'K' on a blue background with a brown frame, which indents the first two Superius staves and has floral decoration running outside its border. Also, the Superius of the CS 51 reading has a single-flat signature throughout. / 4: no lig / 15: no b / 19: 1 replaced by col sbr D & col m C / 19,3-20,3:

<sup>27</sup> On the website Masses from the Renaissance ([massesfromtherenaissance.com/vincenet\\_masses/o\\_gloriosa.html](http://massesfromtherenaissance.com/vincenet_masses/o_gloriosa.html)).

replaced by dtd-m A sm G plus dtd-m G & sm F sm F sm E / 21: double custos in all voices / 22: m sign rptd in the three voices concerned at the start of the *Christe* / 25: this lig is written as an upward oblique / 28,2: replaced by dtd-m A & sm G / 38: no lig or minor color / 42-43: no lig / 47: 1 has sharp, ind under 45,3 / 51-52: no lig / 54: double custos in all active voices / 55: at the start of a new page-opening the m sign is rptd in all voices / 64: not ligd / 66: 1 has natural, ind by b / 67,3-68,3: replaced by dtd-m C sm C sm D & dtd-m C sm B / 71-72: no lig / 74-75: likewise / 79: likewise / 80-81: likewise / 83: not ligd / 86: no lig / 90-91: no ligs / 92-93: no lig / 98: as at 25 / 99,3-100,2: replaced by dtd-sbr G sm F sm G & dtd-m F sm E / 102: double custos in all voices.

Contra [primus]; 1: the voice-name is incomplete & is not given on the second page-opening / 3,2-4,2: ligd / 7,2-8,1: ligd / 21: replaced by ligd br B & L D / 80: rest given as m rest / 82: 2 dtd / 86-87: no lig / 89-90,1: replaced by dtd-sbr B m C & sbr D / 90-91 & 92: these two ligs both written as upward obliques / 95-96: no lig, & 96,1 is replaced by sbr C m C / 100: 3 has notehead lacuna / 100-101: no lig.

Tenor; 1: the b sig is given consistently throughout / 2: no lig / 6-9: 6,1-2 are ligd, & 7-9 form a separate lig / 17-29: the second Tenor stave in CS 51 has C clef on second stave line up instead of on third line up / 26,1-3: minor color / 30,3: replaced by dtd-m G & sm A / 39-40: not ligd / 41-42: likewise / 46-47: this lig is written conventionally, unlike in Trent 91 / 52-54: replaced by L D & mx D, with a 'verte' instruction in both lower voices following their double custos / 73-74: no lig / 74,2: replaced by col sbr G & col m F / 77,2: replaced by sm C sm B / 85-86: no lig / 90: likewise / 92,3-93,1: ligd / 95-96: no lig / 98-99: likewise / 99,1-2: ligd.

Contra [secundus]; 1: the voice-name is incomplete & is not given on the second page-opening / 1,3: lacuna on notehead / 21: this L D has a divisi lower G / 25: no lig / 36,2-37,2: written as col br C & col sbr B / 42,2-3: ligd / 43,2: uc due to lacuna / 50: not ligd / 52: this lig is written as an upward oblique / 57,3: uc due to lacuna / 63: as at 52 / 64: as at 57 / 65,4: as at 57 / 71; 1-2 written as col br & col sbr / 76,3-77,1: ligd / 82,2-83,1: replaced by dtd-sbr D / 84: replaced by br D & sbr D / 92,3: no lig / 93: 1 & 2 ligd as an upward oblique / 98: 2 has b / 101: as at 21.

CS 51 texts this movement much as Trent 91 does, but gives clear positioning for '-ley-' and '-son' syllables which do not coincide with those in our edition ('-son' is further back from the cadences ending each section). This reading also gives the Tenor its identifying incipit 'O gloriosa', which Trent 91 does not.

While being neater than Trent 91, CS 51 adds a number of small values and reduces the number of ligatures throughout, and it gives the Superius a flat signature.

## Gloria

(i) Trent 91 ff. 74v-76r;

[Superius]; 1: the intonation is supplied from Grad Pat f. 184r, transposed a fifth down. At the start of the first stave is a majuscule E with a long upper flourish, followed by the clef & m sign. / 3: p div follows 2 / 60: no custos in any voice / 61: at the start of a new page-opening the first letter of the text here is a majuscule / 67: 1 dtd (corr using CS 51) / 68: 2 not dtd (corr using CS 51) / 76: 1-3 are m m sbr (corr using CS 51, for the sake of better imitation with the Contra primus) / 102: ns / 111: single custos in the three upper voices, and double custos in the Contra secundus / 184: no custos in any voice.

Contra primus; 1: the voice-name is given following the text cue 'Et...hominibus', & the b sig is om for all of the first section (1-60). Also, the first letter of the text is a majuscule E with a long upper horizontal. / 10: 2 G (corr using CS 51) / 21: 3 E (CS 51 also gives E here) / 58: b ind above 57,1 / 60: this note is partially obscured by the majuscule capital given for the Contra secundus voice-name / 61: at the start of a new page-opening the first letter of the voice-name is a majuscule C, and the b sig is only given on the initial stave (61-80) / 103:

cor inverted under note / 128,2: written over an erased br G / 179,1: a dot is given under this note for no apparent reason.

Tenor; 1: the voice-name is in majuscules, the m sign is om, & a p div follows 1,2 / 2: 2 is sbr (intended for alteration) / 24: 1 is col err, but with a correcting 'v' underneath / 25: a dot is given above the two rests / 43,3-60: b sig om / 61: at the start of a new page-opening the voice-name is given in majuscules / 85: the clef change is at the start of a new stave here, & from this point the b sig is om up to the end / 103: cor given as cs / 136,3: uc, but with a correcting 'v' underneath / 144,3: likewise / 170: clef change is at the start of a new stave.

Contra secundus; 1: 'Contra' is in large majuscules, and 'secundus' is given in normal script after the 'Et in terra' text cue. On the second opening this voice is called 'Bassus'. Also at 1, a p div follows 1,2 / 4-60: b sig om / 61: the voice-name 'Bassus' is in majuscules, and the b sig is restored for this section on most staves except the last partial one (from 61 to 173) / 102: ns / 111: ns, & Trent 91 gives a cor over 110.

Underlay; fully texted in the Superius plus extensive partial texting in the three lower voices, resulting in a rather messy copy with a couple of text crossouts in the Tenor. Much of the lower-voice texting seems careless and the script is noticeably too large to fit under the notes. A second text hand also seems to have been at work, filling out some lower-voice texting. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 7-8: 'bone' under 8,1-2 / 8: 'vo-' under 8,3 / 9-10: '-luntatis' under 9,6-10,2 / 10,2-13: the texting here is compressed & runs over to 14,1 / 14-15: 'Adora-' under 15,2-5 / 16-17: '-mus te' under 16,5-18,1 / 18-24,1: the texting here is also compressed / 24,2-26,1; likewise / 27: '-riam' under 27,4-28,2 / 27-30: 'tuam' under 28,6-29,2 / 35-36: 'Deus Pater' is om, & has been editorially added ('o-' is given as 'om-', under 35,1) / 37-39: '-mnipotens' given as '-nipotens' / 38,2-42,1: as at 18 / 43-45: 'Christe' given as 'Criste', with '-ste' under 45,3-46,1 / 45-46: 'Domine De-' under 46,2-47,3 / 52: '-us' under 51,7 / 52-53: 'Agnus Dei' under 52,2-54,2 / 54: 'Fi-' under 54,3 / 54-58: '-lius' under 55,5-56,1 / 58: 'Pa-' under 58,1 / 60: '-tris' under 59,6-7 / 61-69,1: as at 18 / 69: '-di' is given twice, with the rpt under 72,2 / 69-73: 'misere-' under 73,2-74,3 / 77: 'no-' under 78,2 / 81: '-bis' under 82,1 / 91: '-lis' under 91,3 / 91-94: 'pecca-' under 92,3-93,3 / 96: '-ta' under 94,2 / 97: 'mun-' under 95,2-5 / 99-111: as at 18 / 112-128: as at 18, & the text here ends 'Quoniam tu solus' & runs over the end of a stave / 134: 'sanctus' under 129 / 135: 'Tu' under 131,1, & 'so-' under 131,3 / 136: '-lus' under 134,1-2 / 137: 'Do-' under 135,3 / 138-140: '-minus' under 138,3-139,3 / 141-144: 'Tu solus' under 141,1-143,3 / 145-148: 'Altissi-' under 145,1-146,1 / 154-157: 'Christe' given as 'Criste', with 'Cri-' under 153,3-154,1 / 164: '-cto' under 163,4 / 168-174: as at 18 / 175-184: 'Amen' om (conj supplied). Contra primus; 1-5, 17-19, 20-24, 24-26, 27-30, 31-36, 38-44, 45-50, 54-60, 61-69, 70-77, 105-111, 112-128, 140-149, 161-167 & 189-184: none of these texted passages are given with regard for individual word positioning / 11-12: 'Laudamus te' is given after the end of a stave / 43-44: 'Christe' given as 'xpe' / 78: 'no-' under 79,2 / 144-147: 'Christe' (given as 'xpe') under 147,1-3. The incipits from 11 to 60 & at 63 to 184 seem to have been added by the second text hand. Tenor; 6-17, 19-30, 31-35, 35-38, 46-51, 52-60, 83-91, 93-99, 112-123, 131-150 & 170-184: as at Contra primus 1-5, etc / 42-45: the incipit given here is 'Domine Jhesu x<sup>e</sup> Domine' / 131-134: 'Quoniam tu solus' is crossed out (under 125-129) and then rptd / 152-161: 'Tu solus Altissimus' is rptd here, with 'Jhesu xpe Cum sancto Spiritu in' written underneath it / 163-164: ed rpt of 'sancto' needed. The second text hand appears to have added the incipits at 6-24, 27,3-35,5, 42-60 & 93-184. Contra secundus; 1-2, 3-7, 8,2-20, 21-29, 30-38, 39-42, 45-50, 50,2-60, 83-96, 97-99, 101-111, 114-130, 131-134 & 139-169: as at Contra primus 1-5, etc / 46-50: 'Christe' given as 'xpe' / 154-156: as at 46 / 177-184: 'Amen' under 182-184. The second text hand appears to be responsible for all incipits in this voice apart from 'Et in terra' and 'Qui tollis' at the start of each section and 'Amen' at the end.

(ii) CS 51 ff. 29v-31r;

[Superius]; 1: all four voices have elaborate pen-work majuscules at their start, with the upper two voices beginning with 'E' with indented staves. The lower two voices have the first letters of their voice-names as

majuscules and the staves are not indented. CS 51 gives the Superius a consistent flat signature throughout. / 8,3-9,1: uc due to lacuna / 14: 1 & 2 replaced by dtd-m F sm G & col sbr A col m B, & there is no lig at 14-15 / 18: 1 replaced by sbr A m A / 18-19: no lig / 20,2: replaced by col sbr B & col m C / 21-22: no lig / 23: 2 replaced by m B sbr B / 25,1-2: minor color / 26: 1 replaced by dtd-m B sm A, & 3 replaced by col sbr B col m A / 27: 1 replaced by dtd-m G sm F, & 4 replaced by col sbr D col m C / 28: 1 replaced by dtd-m B f A f G / 29: 2 replaced by dtd-m A sm G / 30: 1 is col / 35: second rest & 1 replaced by sbr G & col sbr upper D col m upper C (which is a dissonant reading compared with Trent 91) / 36: 1 & 2 replaced by dtd-sbr A, ligd to 36,3 / 37: no lig, & 2 is replaced by dtd-m A sm G / 38: 2 not dtd / 39: 1 & 2 replaced by m C sbr D m D / 41: 2 replaced by dtd-m A sm G / 42: 3 replaced by dtd-m F sm G / 45: 3 replaced by dtd-m C sm B / 47-48: no lig, & 47,3 is replaced by dtd-m G f F f E / 54-55: no lig / 59: 7 replaced by dtd-m F sm E / 60: double custos in all voices, followed by 'verte' in the three uppermost parts / 61: the majuscules and indents on the new page-opening here are in exactly the same format as on the previous opening / 71: 1 & 2 ligd / 71-72: no lig / 72: 1-2 ligd / 77: 3 replaced by col sbr D col m C / 85: 2 replaced by sm C sm B / 88: 2 has a flat, indicating F natural here / 89: 2 replaced by col sbr E f D f C / 91: 1 replaced by col sbr D col m C, & no minor color at 91-92 / 92: no lig, & 3 is replaced by dtd-m F sm G / 94-95: no lig, & 94,2-95,1 are replaced by dtd-m F sm G dtd-m A sm B / 108: 1 given as col br / double custos in all voices / 113-114: replaced by sbr C sbr C sbr B sbr B / 119: no lig / 124: likewise / 125: likewise / 132,2-134,1; no lig / 134: 1 not dtd, & 2 replaced by col sbr B col m A (the effect of these changes is to remove the Superius syncopation at 134-138) / 138: 3 dtd / 139: 2 replaced by sm F sm E / 141-142: no lig / 146-147: no minor color / 148,3-149,2: replaced by col br C col m B col m C col sbr B col m A / 151-152: no lig / 164: likewise / 170: 1 replaced by col sbr G col m F (which makes the imitation with the Tenor better) / 180: 1 & 2 ligd / 181: 4 replaced by f A f G / 184: double custos in the Superius and two Contras, & single custos in the Tenor.

[Contra primus]; 1: the voice-name is om, but the b sig is consistently given / 3: 3,2 replaced by dtd-m G sm F m G / 6: 1 dtd / 8: no lig, & 1 is replaced by col sbr D col m C / 11: 3 replaced by m F m F / 11-12: no lig / 17: 2 & 3 replaced by m D m D m E m E / 19: 2-3 have minor color, & 4 is B / 20: 1 replaced by sbr D m D / 21: 6 replaced by sbr D m D / 22: no lig, & 2 replaced by col sbr E col m C / 24: 1-2 have minor color, & 4-5 do not / 25: 1 replaced by col sbr D col m E / 27: no b, & no minor color / 30: 1 replaced by col sbr B col m C, & no minor color at 2-3 / 33,3-34,3: replaced by m A sm upper B sm A sm G sm F / 37: no minor color / 41: likewise / 48: likewise / 56: no lig / 58: b ind above rest in 57 / 68-69: no lig / 78: 1 replaced by col sbr G col m F / 103: cor given in normal position / 106: replaced by sbr F sbr F / 107,3-4: no minor color / 110-11: replaced by br A & L A with divisi L D above it / 112-114: no lig / 117: likewise / 118 & 131: likewise / 141: no lig, & 1 is replaced by col sbr E col m F / 142-143: no lig, & 143 is replaced by sbr B sbr B / 144-168: for a single staff here there is a clef change to C clef on the second line up / 146: 1 replaced by dtd-m E sm F, & 3 replaced by sbr D m D / 152: 4 replaced by dtd-m F sm E / 154-155: 154 is replaced by dtd-sbr, which is ligd to 155,1 / 155: 2 dtd / 167: 1 & 2 ligd / 168,1-2: replaced by dtd-m G sm F m G, & no lig at 168-169 / 169,2-170,1: ligd / 170,2: not ligd / 171: no lig / 172: 1 & 2 ligd / 174-175: no lig / 180: 1 replaced by m G sbr G / 181: replaced by m G m E dtd-m D & sm E, & no lig at 181-182 / 182: 2 replaced by br D sbr D.

Tenor; 7: 3 replaced by dtd-m C sm B / 12: 5 replaced by dtd-m F sm E / 13: 4 replaced by dtd-m D sm B / 14: 2 & 3 uc due to lacuna, no lig at 14-15, & 14,5-15,2 replaced by dtd-m F sm G dtd-m A sm B dtd-m C sm B m C (the G, A, B & first C here are uc due to a lacuna) / 15,3-16,2: ligd / 19: 1 replaced by sbr D m D m D / 21: 3-5 uc due to lacuna, no lig, & 5 replaced by dtd-m C sm B / 25-26: no lig / 27: 1 replaced by dtd-m B sm A / 28: 1 replaced by dtd-m G f F f G / 33: 3 replaced by dtd-m D sm C / 36: 2 replaced by col sbr D col m E / 37: 1 replaced by dtd-m D sm E / 42: 1 & 2 replaced by sbr D m D col sbr F col m G / 43: 1 replaced by dtd-m D sm C / 45: 2 replaced by dtd-m F sm E / 48: 4 replaced by dtd-m C sm B / 51-52: no lig / 53-54: likewise / 55: 1 & 2 ligd / 56: 3 & 4 ligd / 58: likewise / 59,2-60: ligd / 86: no lig / 88: 1 replaced by col sbr G col m F / 94: 1 & 2 replaced by dtd-m D sm C dtd-m A sm B, & no lig / 95: 1 replaced by dtd-m C sm D / 97: 1 replaced by dtd-m E sm D / 99-101: no lig / 103: cor given with normal cor sign / 105-106: no lig, & 106 is replaced by sbr C sbr C / 107-108: no lig / 108: 1 & 2 ligd / 109: no lig, & 2 replaced by col sbr B col m C / 111: this L is given with a divisi D above it / 115-116: replaced by sbr F sbr F sbr E sbr E / 120: no lig

/ 126,2-127,1: ligd / 127,1-2: no lig / 129: 3 replaced by sm B sm C / 135: no lig, & 1 replaced by dtd-m E sm D / 135,2-136,1: ligd / 136: 3 replaced by col sbr D col m C / 147,1-2: minor color / 148,1-2: not ligd / 149-150: ligd / 159: written as col br plus col m col m / 166-168: ligd / 171,1-2: minor color / 173: 1 is dtd, & 2 is m / 182,1-2: ligd / 183-184: ligd separately.

Contra [secundus]; 1: the voice-name is incomplete on both page-openings / 8,2-3; minor color / 11: 1 replaced by m G m G / 12: 1 replaced by m A m A / 15: 1 replaced by dtd-m F sm G m F / 17: cs above 1, & 2-3 replaced by m B m B m G m G / 18: p div follows 3, given above stave / 25: no minor color / 27: 3 replaced by dtd-m G sm F / 33: 5-6 ligd / 45: 1 not col, 2 replaced by col sbr A col m B, & no lig at 45-46 / 48: 5 replaced by dtd-m F sm G / 49: 4 replaced by dtd-m E sm G / 52,5-53,1: ligd / 53,2: replaced by col sbr C col m B / 54-55: no lig / 58: no b / 84: no lig / 91-92: no minor color / 92,4-5: the noteheads here are damaged by lacunas / 96: no lig, & 1 replaced by dtd-m G sm F / 99: not ligd / 101-102: replaced by dtd-br G sbr G / 103: cor given with normal cor sign / 105-106: replaced by sbr B sbr B sbr A sbr A / 109-110: not ligd / 110: 1 replaced by br D L D / 112: m sign rptd / 115-116: not ligd, & 115 is replaced by sbr D sbr D / 120: 1 & 2 ligd / 122: replaced by sbr G sbr G / 126,2: replaced by br D & dtd-br D / 129-130: not ligd / 141: no lig, & 1 replaced by dtd-m C sm B / 149: replaced by sbr G sbr G / 151-152: no lig / 152: 1 & 2 ligd / 153: 1 & 2 are F G, & no lig at 153-154 / 154: 1 & 2 ligd / 155-156: no lig / 156 onwards: 1 replaced by br G, & 156-158 are ligd (157-160 are replaced by L D L D) / 161-162: no lig / 167: 1 dtd, & 2 not dtd / 170-172: no ligs / 174: no lig, & 1-2 replaced by dtd-m G sm F / 175: no lig, & 1 replaced by dtd-m G sm A / 175,2-176,1: ligd / 178: 1 replaced by dtd-m A sm G, & no minor color / 184: not ligd.

Underlay; fully texted in the Superius (apart from the omission of ‘Deus Pater’ as in [Trent 91](#)). The Contra primus is fully texted up to ‘...solus sanctus’ but is thereafter untexted. The Tenor has full text apart from ‘Domine Fili Unigenite’, and the Contra secundus is texted as follows. Section 1: full text up to [Deus] Pater omnipotens only. Section 2: incipit ‘Qui tollis peccata mundi’, then ‘suscipe deprecationem nostram’, and then ‘Qui sedes ad dexteram’ only.

The length of the critical commentary here should show that [CS 51](#) is substantially different from [Trent 91](#), probably as a result of deliberate editing rather than transmission accretion. Much minor color has been added along with many dotted passing-notes, notes have been split to accommodate the editor’s sense of text handling, bits of imitation are different from those in [Trent 91](#) version, the higher Contra has its range increased to upper B flat, and I do not think there can be any doubt that the simpler Trent reading has priority. However, more or less none of the [CS 51](#) changes are structural: they all deal with surface detail and one significant variant (at Superius, 35-36) looks like an error.

Credo

(i) [Trent 91](#) ff. 76v-78r;

[Superius]; 1: the intonation is supplied from [LU 1997](#) p. 64, and the first ‘P’ of the text is a large majuscule with decoration trailing down into the left margin. / 34,2: uc due to a lacuna & col err, & this note has a ‘v’ underneath it as a correction / 61: no custos in the Superius and two lowest voices, & single custos in the Contra primus / 62: on a new page-opening, the first letter of Superius text is a majuscule in the left margin with trailing decoration. This ‘E’ is then given again as part of the normal text (perhaps another sign that the majuscule initials were added after the main copying). / 104: cs given inverted under note / 124: ns / 167 & 168: both of these notes are col err, & each has a ‘v’ under it to indicate correction / 212: as at 61.

Contratenor [primus]; 1: the voice-name is incomplete, the ‘C’ of ‘Contra’ is a majuscule with a trailing upper horizontal, the m sign is om, & the b sig is only given on the first stave on the first page-opening (1-25) / 3: 2 col err, with ‘v’ underneath by way of correction / 28: p div follows 4 / 29: ns / 30: likewise / 49: erasure

follows 1 / 60: ns / 61: the b sig is only given on the first stave of the second page-opening (61-129,1) / 105: 2 E (CS 51 reads differently here) / 139: 2 F (corr using CS 51).

Tenor; 1: the 'T' of the voice-name is a majuscule, & the b sig is om throughout / 2: p div follows 2 / 12,1: ns / 12,3-61: the new stave at 12,3 has a Superius clef (C clef on bottom stave line) and this error remains for the whole of the Tenor's first section - suggesting that the whole left page here was cleffed before any notes were copied / 30: ns / 54-61: the end portion of the first-section Tenor is added on a small part-stave at the bottom of the page / 62: the 'T' of the voice-name is again a majuscule / 62-63: ns / 71 & 73: likewise / 104: scribal corr from col err, with 'v' under this note / 127: 1 C (corr using CS 51) / 182: ns.

[Contra secundus]; 1: the voice-name is given as 'C bassus' in majuscules, with 'bassus' in the margin following the part-word 'omni-' in the text (at 3) & the m sign is om / 2: p div follows 3 / 6,2: from this point (at the start of a new stave) the clef is given as C clef on the middle stave line. This is wrong, and it makes the remainder of the first-section lower Contra a third too high. Possibly these clefs were added as a continuation of the Contra primus clefs before any notes on the right-hand page were entered. / 19,1: scribal correction from col err, with 'v' under this note / 44: ns / 48: 2 & 3 are m m (emended for the sake of consonance, even though both sources agree here) / 53,2: an erased ligd sbr low D sbr low E follows this note (this seems to be a miscopying of the lig at 53,3) / 62: at the start of the second page-opening 'Bassus' is in majuscules & the correct clef is restored, but from the new stave at 70 to the end the b sig is om / 89: 2 G (corr using CS 51) / 98: ns / 99,2: this note is squashed in as a correction / 102: ns / 153: clef change is at the start of a new stave / 160: ns / 196,2-212: the end portion of the second-section lower Contra is added on a small part-stave at the bottom of the page.

Underlay; fully texted in the Superius, with extensive partial texting in the two middle voices and less text and incipits in the Contra secundus. This setting does not use the full text: it omits 'Crucifixus...sepultus est' after 60, but the CS 51 version of this Mass gives this text passage as a self-sufficient duet. The Trent 91 Superius text is copied quite closely, so that sometimes there are few gaps between words. In view of this (and also because the text size is quite large in relation to the notes) positionings are not recorded here because they would serve little purpose. Instead, outstanding anomalies of the texting occur are given below. As in the Gloria, a second text hand appears to be at work in this movement filling out some lower-voice texting. [Superius]; 19-20: 'Christum' is given as 'Cristum' / 32-33: 'Deum verum' is om (conj supplied), & the following phrase ('de Deo vero') is squashed in / 67-78: 'in celum' given in small script above the preceding 'ascendit' / 145-147: 'locutus' given as 'loquutus'. / Contra primus; 1, 5-11, 24-41, 41-46, 46-61, 104-110, 126-136 & 152-157: none of these texted passages are given with regard for individual word positioning / 29-34: this passage is garbled & appears to begin 'Deum verum de Deo vero', which is rptd after 'lumine' / 38-39: 'consubstantialem' runs over the end of a stave / 110: 'finis' is given after 'erit', but there are not enough notes for it / 131: likewise for 'Qui cum Patre' which is given following 131,1 / 155-157: 'catholicam' is spelt 'katholicam' / 168: the incipit given here is 'unum baptisma' / 201-203: 'seculi' is given twice. At 5,2-61, 126-143 & 168 the incipits appear to be the work of the second text hand. Tenor; 1, 13-24, 24-38, 41-48, 49-61, 62-66, 76-104, 107-115, 137-152, 162-163, 165-168, 170-189, 196-197 & 204-212: none of these texted passages are given with regard for individual word positioning / 11-12: 'visibilium omnium' is obscured by show-through from a majuscule letter on the previous page / 20: 'Christum' is given as 'xpum' / 28-35: the same confusion and text repetition occurs here as in the Contra primus at 29-34 / 76: 'Et' is given before 'ascendit', but omitting it makes better imitative sense with the Superius. The incipits at 13-61, 76-152 & 165-212 appear to be the work of the second text hand. Contratenor secundus; 1, 10-15, 21-23, 25-27, 62-66, 104-109 & 202-212: as at Tenor, 1, etc / 15-17: 'Et in unum' is written above 'Deum de Deo, lumen de lumine, Deum verum' & all words of this lower line have been crossed out apart from 'Deum verum' (which are the only words here that are musically useful since rests occur in the Contra secundus before 31) / 143: the incipit given here is 'et conglorificatur'; 'qui locutus' makes better imitative sense with the changing-note figure in the Superius here / 179-180: the use of an editorial part word here ([pecca]-torum) seems inevitable. At 10-27 the incipits appear to be the work of the second text hand.

(ii) CS 51 ff. 31v-33r;

[Superius]; 1: all four voices have elaborate pen-work majuscules at their start, with the Superius beginning 'P'. The lower three voices have the first letters of their voice-names as majuscules and only the initial staves of the Superius & higher Contra are indented. CS 51 gives the Superius a consistent flat signature throughout. / 8-9: no lig, & 8,4 replaced by col sbr A col m B / 9,2-3: no lig, & 9,2 replaced by dtd-m B sm A / 13: 3 replaced by ligd undotted sbr D & unligd m D / 16: no lig / 17: 4 replaced by m C m C / 29,3-30,2: minor color / 35-36: no lig, & 35,5 replaced by dtd-m F sm G / 36: 2 replaced by dtd-m A sm F / 37,4-5 & 38, 3-4: both of these dotted pairs are replaced by sm sm pairs / 38: 5 E / 41: 3 replaced by dtd-m F sm G / 43: 2 replaced by col sbr E col m D / 46: 1 replaced by m C m C m C m C / 48: 2 replaced by dtd-m B sm A / 49: 1 replaced by dtd-m G sm F / 50: no lig / 51: 1-3 replaced by dtd-m G f F f E / 61: double custos in all voices except the higher Contra (which has no custos) & after 61 CS 51 gives the following Superius-Contra primus duet, which is marked 'Duo' in both voices and fills in the text deletion in the Trent 91 version. It is probably not authentic since the same music occurs as the first half of the Pleni sunt duet in both sources, with very few differences.

6.7. Crucifixus duet from CS 51;

62

Cru - ci - fi - xus e - ti - am pro

Cru - ci - fi - xus e - ti - am pro

66

no - bis sub Pon - ti - o Pi - la -

no - - bis sub Pon - ti - o Pi - la - - -

70

- to, pas - sus et se - pul - tus est.

- to, pas - sus et se - pul - tus est.

62: at the start of the second page-opening majuscules occur in more or less the same format as with the first, except that the 'C' of 'Contra' in the higher Contra is majuscule rather than the first letter of its text / 62,2-3: minor color / 65: 2 replaced by sm C sm B, & both made uc by a lacuna / 73: 2 replaced by sm C sm D, & 3 replaced by col sbr C col m B / 79: 3 replaced by dtd-sbr A plus sm G sm A / 86: 1 & 2 ligd / 87,3-88,3: replaced by m A sm B sm A sm G sm F / 81: 2 replaced by f C f B / 102-103: 102,2-3 ligd, & 102,3-103 replaced by ligd col br G & col m F col m G followed by m F m E / 112-113: no lig, & 112,2 is replaced by dtd-sbr E m D / 113,2-114,2: replaced by col br D col m C col m D col sbr C col m B, with some of these notes affected by a lacuna / 118: 3 replaced by sm B sm A / 120,1-2: minor color / 125-126: uc due to lacuna / 142: 2 replaced by m G m F / 150: 2 replaced by sm G sm F / 166: 1 & 2 ligd / 167-168: no lig / 177: likewise

/ 196: 2 replaced by sm C sm B / 210: 2 & 3 replaced by sbr A / 212: double custos in all voices except the Tenor, which has single custos.

Contra [primus]; 1: the voice-name is incomplete on both page-openings & the m sign is not om / 2: 1 replaced by m D dtd-m D & sm C / 4-5: no lig / 5: 2 replaced by dtd-m A sm G / 6: 4-6 uc due to lacuna / 7: 1 & 2 replaced by dtd-m G f F f E dtd-m D sm E / 8: 1 replaced by col sbr F col m G / 9: 5 replaced by sbr D dtd-m D sm E / 10,3-11,1: no lig, & these notes are replaced by col sbr G col m F & m E m E / 1,3: replaced by sbr A m A / 12,2-3: replaced by m G m G col sbr F col m D / 24: replaced by br D sbr D / 25: no lig, & 1 replaced by m E m E / 26-27: no lig, & 26,2 replaced by dtd-m B sm A m B / 27: 1 replaced by col sbr C col m B / 28: 3 replaced by col sbr F col m G / 30: no lig, & 2 replaced by dtd-m C sm D / 31: no minor color / 31-32: no lig, & 32,2 replaced by col sbr A col m G / 34: 2-3 replaced by col sbr F col m E & dtd-m C sm B / 35,3-4: replaced by sbr D m D & col sbr D col m C / 36: 2 replaced by sbr D m C (the latter is uc) / 38,3-4: minor color / 39,7-40,2: likewise / 41: no lig, & 1 is replaced by dtd-m D sm E / 43-44: no lig / 44: 1 replaced by m F m F, 3 replaced by m A m A, & no lig at 44-45 / 45: replaced by dtd-sbr upper D sm C sm B m A m A / 46: replaced by m A m A sbr G sbr G, & no color / 48-49: no lig / 49: 1 replaced by m B dtd-m B sm A / 52: 3 replaced by col sbr B col m C, & no lig at 52-53 / 54: 4 replaced by m F col sbr F col m E / 57,3-4: minor color / 59: replaced by m rest plus dtd-sbr upper G & sbr upper A / 60-61: replaced by br D sbr D L D, & these three notes are after the end of a stave with no custos following / 62: see the Superius notes for the duet which occurs here in [CS 51](#) / 104,3-105,2: replaced by dtd-m G sm F sm E sm D / 119,3-120,2: replaced by sbr D / 126: replaced by col dtd br D / 137-138: replaced by sbr C sbr C sbr E sbr E / 140: no lig / 153-154: replaced by sbr C sbr C sbr D sbr D / 157-158: no lig / 168-169: likewise / 172: no lig, & 1 uc due to lacuna / 174-175: no lig / 176-177: no lig, & 176-177 are uc due to a lacuna / 179: uc due to lacuna / 180,1-181: replaced by sbr A br A / 183: as at 179 / 185,1: likewise / 188: replaced by br A sbr A / 192-194: no lig, & replaced by br D plus col br D col sbr E col br F col sbr E / 195-196: no lig / 198: 2 replaced by br D sbr D / 202,1-203,1: ligd / 204,3-205,1: uc due to lacuna / 206,3: replaced by col sbr D col m C, both uc due to lacuna / 207,3-4: uc due to lacuna / 211: replaced by br D and L D with divisi B below it.

Tenor; 1: the b sig is om for the initial part-stave (1-5) but thereafter is given consistently, & 1,1 is replaced by br G sbr G br G / 5,3-4: replaced by br E / 8: no lig / 10: 1 is col / 12: 2-3 ligd / 13: 2 is replaced by m F sbr F / 16-17: no lig / 17: 2-3 have minor color, & 17,4 is replaced by m E m E / 21,4-5: minor color / 27: 1 replaced by dtd-m E sm F, & 6 is replaced by col br G col m F / 28-29: 28,5 replaced by col sbr G col m F, & 29,3 replaced by dtd-m C sm B / 31,2-3: minor color / 31,5: uc due to lacuna / 32: replaced by br C sbr C / 33-34: no lig / 36: 1 replaced by col sbr D col m C & m D / 37: 2 replaced by col sbr C col m B & m C / 41: 1 replaced by sbr D dtd-m D sm E / 45: 1 replaced by m F m F sbr F / 45,3-46: replaced by m C sbr C m C m C sbr C / 47: no lig, & 1 replaced by dtd-m E sm F / 48: 3 replaced by dtd-m D sm C / 49: no lig, & 2-3 replaced by m B m B m C m C / 50: 1 is m (not dtd), 2 is dtd-m, & 3-4 are uc due to a lacuna / 54: no lig / 55-56: no lig / 62: following the double custos, 'Crucifixus tacet' is given in both lower voices / 62-63: replaced by br G br G / 64: 2 replaced by sm E sm D / 69: 2 replaced by sm F sm E / 69-70: replaced by br G sbr G sbr G / 93,2-94,1: ligd / 97,2-98,1: ligd / 98,1-2: no lig / 104: not ligd, & a cs is given over this note / 144,2-145,1: ligd / 175: 1 & 2 ligd / 176,3-177,1: ligd / 177: 2 replaced by dtd-sbr G m upper A / 181-182: replaced by br F br F / 186: 1 & 2 ligd / 187-188: 187,2-188,1 ligd, & 188,1 is replaced by dtd-sbr D m C / 189: 1 replaced by m C m B / 191-195: ligd / 204: 1 & 2 ligd / 206: likewise.

Contra [secundus]; 1: the voice-name is incomplete on both page-openings, the m sign is not om, & 1,1 is replaced by br G sbr G br G / 6: no clef change or clef error / 7-8: no lig / 8: 1 & 2 ligd / 9,3-10,1: ligd / 10,2-3: replaced by m A m A m B m B, & no ligs / 11: no ligs, & 2 replaced by m D m D / 13,2: replaced by m D sbr D / 17: no lig, & 2-3 replaced by m G m G m A m A / 21-2: no lig or minor color / 25-26: no lig / 27,2-3: minor color / 28: no lig / 35: 2 replaced by sbr D m D / 36: 3 & 4 replaced by sm D / 37: no lig, & 3 replaced by dtd-m F sm E / 38: 1 replaced by dtd-m B sm G dtd-m B sm C / 39,6-40,2: replaced by br F / 42: 1 replaced by sbr D m D / 44: no lig, & 2 is replaced by m G m G / 45-46: no color, & 45,3-46,2 is replaced by sbr F m F m F sbr lower C sbr lower C / 47: 1 replaced by dtd-m C sm B m C / 48-49: no lig / 49: 1 has flat, 5 is

replaced by m A m A, & no lig at 49-50 / 50: no ligs, & 1-2 are replaced by m D m D m E m E / 58: 1 replaced by dtd-m D sm E / 59: 1 & 2 not ligd, 1 replaced by dtd-m G sm A, & 2-3 ligd / 59-60: no lig / 61: CS 51 has L G without divisi D above / 62: replaced by sbr G sbr G / 64: replaced by col br D & col m C col m B / 66: 1 replaced by sbr B m B / 67,3-68,1: ligd / 69: replaced by sbr D sbr D / 70,1: replaced by dtd-m G sm A / 74: 2 replaced by dtd-m G sm F m G / 79: no lig / 80-81: 81 is replaced by br D, & 80-81 are ligd / 82: replaced by sbr F sbr F / 83: no lig / 85: 2 is G below, & no lig at 84-85 / 86-87: no lig / 90: replaced by sbr D dtd-m D & sm E / 92: 1 & 2 replaced by dtd-m D f E f F / 98: replaced by sbr G sbr G / 99: 1 & 2 ligd / 100-101: no lig / 101,2: replaced by sbr B sbr B / 104-105: no lig / 105,1-2: ligd / 106-107: no lig / 108 & 111: likewise / 112-113: likewise / 113: 1 & 2 ligd / 115: 1 & 2 ligd / 117,3-118,1: no lig / 119-120: no lig or minor color / 120: 2 G / 126: cs above 1, for entry of the Contra primus / 131: replaced by sbr rest & br lower C which is ligd to 132,1 / 133: 2 C, & 3-4 are ligd / 133-134: no lig / 144: replaced by sbr F sbr F / 147: 1 has flat / 151-152: no lig / 152: 1 replaced by sbr A m A, & no clef change / 157: 2 E / 157-158: no lig / 158,2: uc due to lacuna / 166: 1 & 2 ligd / 166-171: no lig / 203: 1 not ligd, & 203,2-204,1 ligd / 209: 1 has flat, ind under 206,3 / 212: no divisi upper D.

Underlay; the full Superius texting is neater than that of Trent 91 but almost equally crowded. Due to the note-splits in CS 51 this version probably requires considerable underlay adjustment, and at two reduced-scoring passages the Superius has rests and omits ‘Deum...de lumine’ (25) and ‘cuius...finis’ (105). The two middle voices have extensive partial texting. The Contra primus has the opening incipit ‘Patrem...et terre’, the central duet is texted, and in the final sections its incipits are ‘cuius...finis’, ‘Et in Spiritum...vivificantem’ and ‘Qui ex Patre...conglorificatur’. The Tenor has full text up to ‘secula’ (28), and then text from ‘Qui propter’ (40) to the end of the first section. Its final section is fully texted. The Contra secundus has the opening incipit ‘Patrem...in[visibilium]’, and in the final sections its incipits are ‘Et resurrexit...die’, ‘secundum Scripturas...in celum’ and ‘Qui ex Patre et Filioque proce[dit]’ with the latter at 122.

CS 51 is not structurally different apart from the added duet section, but as in the Gloria there are numerous note-splits, added dotted rhythms, minor color and passing-notes. Variant readings on this scale suggest a close editing process rather than accumulation of accretional detail.

## Sanctus

(i) Trent 91 ff. 78v-80r;

[Superius]; 1: the first ‘S’ of the text is a large decorated majuscule in the left margin / 26,2: corr from col err with a ‘v’ under this note / 30: single custos in this voice, & no custos in any of the lower voices / 31: ‘Duo’ not ind in either voice, possibly because ‘Tacet’ is given in the two Contras. This Duo has a second section for the two Contra voices, but ‘Tacet’ is not given at that point (43) for the voices not involved. / 31,1-2: 1 is not dtd, & 2 is dtd (corrected to match the otherwise identical Contra secundus passage transposed an octave down, which begins at 45) / 38-39: 38,6 is not dotted, & 39,4-5 are both sm (corr using CS 51, to match both the Contra secundus at 53 & the Superius in the CS 51 Crucifixus duet) / 42: no custos in either duet voice / 57: the first ‘O’ of the text at the start of the new page-opening here is a large majuscule, which surrounds the clef & part of the stave & obliterates the m sign / 74,1-77,1: om on the main stave, & given after the end of the Osanna Superius as a correction (mid-stave signs like directs indicate the omission and addition) / 89: single custos in the Superius, & no custos in any of the lower voices / 90: ‘Duo’ not ind in either voice, but the cut-C m sign is rptd in both voices / 127,2: this note (which is at the start of a stave) is preceded by a mark that may be an accidental / 150: no custos in either voice, & ‘Osanna ut supra’ not given in either voice.

Contra [primus]; 1: the voice-name is incomplete, ‘Contra’ is given in majuscules in the margin, & its ‘C’ has a trailing upper horizontal / 8: 2 uc / 10,1 & 2: likewise / 18,2-3: these notes are written a third too low in Trent 91 (corr using CS 51) / 43: ‘Duo’ not ind in either participating voice / 56: no custos in either voice /

57: at the start of a new page-opening here, the ‘C’ of ‘Contra’ is a majuscule with a trailing upper horizontal / 89: 1 uc / 109,1-2: this sbr lig is written as two descending squares instead of as an oblique.

Tenor; 1: the ‘T’ of the voice-name is a majuscule in the left margin, and the whole voice-name is given in smaller text under the first stave (another sign that the majuscules in this copy were added last of all). Also, the b sig for this voice on the first page-opening is only given on the first stave (1-21). / 7-9,2: these notes are squashed in as a correction over an erasure / 26: Trent 91 gives sbr F without dot (ligd to 26,3) & then m F m E (emended using CS 51 to match the imitative Superius) / 57: at the start of the new page-opening here, the ‘T’ of ‘Tenor’ is a majuscule & the b sig is restored / 86,2-89: on the last part-stave of the Tenor the b sig is om / 87: b ind before 86,2.

[Contra secundus]; 1: the voice-name is given as ‘Bassus’ in majuscules / 20-30: the end of the first section for this voice is on a stave which omits the b sig / 26,2: scribal corr from D, with an inverted ‘v’ under this note / 43: here, the b sig for the Contra secundus is restored / 57: at the start of the new page-opening here, the voice-name ‘Bassus’ is in majuscules / 87,1: as at 26,2 / 88,3-89: this lig is oddly given as a single square sbr with an upward tail joined to an L.

Underlay; fully texted in the Superius, with incipits and some partial text for the lower voices. All of the musical text in this movement seems to be the work of the original text hand (unlike in the Gloria and Credo). The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 7: ‘san-’ under 8,2-4 / 10: ‘-ctus’ under 10,2-3 / 27: ‘-us’ under 24,2-3 / 28: ‘Saba-’ under 25,1-26,2 / 30: ‘-oth’ under 29,6-30,1 / 31-35: ‘Pleni’ under 31,1-32,1 / 36: ‘sunt’ under 35,2-36,1 / 36-38: ‘celi’ under 36,2 / 38-39: ‘et ter-’ under 39,7-40,4 / 42: ‘-ra’ under 41,7-42,1 / 57-67: ‘Osanna in excel-’ is given as a starting incipit with no sense of word placement / 69: ‘-sis’ under 88,3 / 70-89: ed rpts of ‘Osanna’ & ‘Osanna in excelsis’ needed / 90-91: ‘Bene-’ is given as a starting incipit at 90,1-91,2 / 91-93: ‘-dictus’ under 99,2-101,2 / 94-102: ed rpt of ‘Benedictus’ needed / 107: ‘ve-’ under 106,1 / 127-135: ‘-mine’ under 124,1-125,4 / 146: ‘-mi-’ under 147,1-2 / 150: ‘-ni’ under 149,3-4. Contra primus; 1 & 61-62: neither of these incipits is given with regard for individual word placement / 43-47: ‘gloria’ under 43,1-5, with ‘-a’ rptd under 47,3 / 52: ‘-a’ under 56 / 53-56: ed rpt of ‘tua’ needed / 63-64: ‘in ex-’ under 72,2-73,1 / 66: ‘-cel-’ under 76,1 / 89: ‘-sis’ under 88,3 / 68-89: ed rpts of ‘Osanna’ & ‘Osanna in excelsis’ needed / 90-108: ‘Benedictus qui ve-’ is given as a starting incipit / 95-102: ed rpt of ‘Benedictus’ needed / 114: ‘-nit’ under 113-114 / 118: ‘no-’ under 117,3-118,1 / 126-133: ‘-mine’ under 132,2-3 / 134-146: ‘Domi-’ under 134,1-3 / 150: ‘-ni’ under 149. Tenor; 1 & 57-63: neither of these incipits is given with regard for individual word placement / 6-7: ed rpt of ‘Sanctus’ needed / 31-35: ‘Pleni’ under 31,1-32,1 / 36: ‘sunt’ under 35,1-3 / 37-38: ‘celi’ under 37,2-3 / 38: ‘et’ under 38,4 / 42: ‘-ra’ under 41,4-42,1 / 72-89: ed rpt of ‘Osanna in excelsis’ needed. Contra secundus; 1: this incipit is not given with regard for word positioning / 46-47: ‘-ria’ under 49,2-3 / 53: ‘-a’ under 55,7-8 / 53-56: ed rpt of ‘tua’ needed / 57-61: ‘Osann-’ under 57-59 / 64: ‘-na’ under 69,1-2 / 65-66: ‘in ex-’ under 71,1-72,2 / 67: ‘-cel-’ under 74,1-2 / 68: ‘-sis’ under 88,3 / 69-89: ed rpt of ‘Osanna in excelsis’ needed.

(ii) CS 51 ff. 33v-35r;

[Superius]; 1: the first ‘S’ of ‘Sanctus’ is an elaborate penwork majuscule, and the other three voices also have the first letters of their voice-names in similar majuscules. Only those of the Superius and Contra primus have indented staves. Also, the Superius has a consistent single flat signature throughout. / 4: no lig / 10,3: replaced by br A sbr A / 22-23: this ligature is written as an upward oblique / 28,6-30: uc due to lacunas / 30: double custos in all voices / 31: as in Trent 91 no ‘Duo’ markings are present and ‘Pleni tacet’ is given in both Contras / 31: 1 is dtd & 2 not dtd as in our score, & both 31,1 & 32,1 are uc due to lacunas / 33,5-34,1: minor color / 37,2: replaced by f A f G / 38,7-39,3: uc due to lacuna / 41,6-7: replaced by dtd-m G sm F sm F sm E / 42: cor over 1, double custos in both Superius & Tenor, & ‘Gloria tacet’ follows the double custos in the Tenor / 57: at the start of a new page-opening here, the decorated majuscules are in the same format as at the start of this movement, & the Superius m sign is present / 62: replaced by sbr B sbr B / 80: 2 has natural, ind by b

before 80,1 / 81,3: replaced by f C f B / 86,2-3: minor color / 87-88: no lig, & 87,4 is replaced by dtd-m A sm G / 89: double custos in all voices / 90: ‘Duo’ ind in both voices, & m sign rptd in both voices / 91,3-92: replaced by col br D col m C col m D plus dtd-m C sm B / 99-100: no lig / 111: no lig / 116-117: likewise / 128,1-2: minor color / 130,4-131,1: ligd / 144,2-3: minor color / 150: double custos and ‘Osanna ut supra’ in both voices.

Contra [primus]; 1: the voice-name is incomplete on both page-openings, & 1,3 is F / 7: 2 & 3 replaced by dtd-m D (which is a less dissonant reading than Trent 91 gives) / 10,2-3: minor color / 11: no lig / 11,2-12,1: ligd / 17: 2 B / 19: 1 G / 23,3-24,3: replaced by dtd-m G sm F m E / 26,1: replaced by sbr A m A / 28,4-29,2: minor color, & 29,2 is D / 29,3: replaced by sbr D m D / 30: the following notes are given before 1: dtd-m B f A f G / 43: ‘Duo’ not ind in either voice / 44: 2 replaced by col sbr E col m D / 45: 1 replaced by col sbr E col m D / 49,2-3: minor color / 56: double custos & ‘verte’ given in both Contras / 66: 1 replaced by sbr rest / 70: 2 A (again, a less dissonant reading than in Trent 91) / 71: 1 & 2 ligd, & 2-3 have minor color / 74: this lig is written as an upward oblique / 75,3-76,1: ligd / 88: 3 replaced by m D sbr D / 89: lower note of divisi is not col / 107-108,1: uc due to lacuna / 110: likewise / 118,1-119,3: likewise / 119: 3 & 4 replaced by dtd-m B / 121-123: no lig, & 123 is uc due to a lacuna / 125-126: 125,2-3 uc due to lacuna, & 125,4-126,1 are ligd / 126: rest & 2 uc due to lacuna / 144,3-4: minor color.

Tenor; 1: the b sig is consistently given throughout / 21,2-22,1: ligd / 22-23: no lig / 32,1-2: minor color / 38,2-3: likewise / 38-39: this lig written as an upward oblique / 57-58: no lig / 61-63: ligd / 66,3-67,1: ligd / 67,2: not ligd / 68-70: ligd / 74: as at 38-39 / 77-78: ligd / 79-80: ligd separately / 82: no lig / 83: 2 replaced by f C f B / 85,3-86,1: as at 38-39 / 86-87: no lig, & no Eb / 89: ‘Benedictus tacet’ is given following the double custos in the Tenor and Contra secundus.

Contra [secundus]; 1: the voice-name is incomplete on both page-openings / 9: 2 replaced by dtd-m G sm E / 10: 3 replaced by dtd-m F sm G / 12,2-13,1: ligd / 20: no lig / 20,2-21,1: ligd / 25-26: no lig, & 25,1-2 replaced by dtd-m C sm B & col sbr A col m G / 27: 1 replaced by dtd-m F sm E / 30: this L has an upper divisi D / 51: 2 G / 57: the first stave of the Contra secundus Osanna (57-74) has C clef on the top stave line, thereafter reverting to C clef on the fourth line up / 72: no lig, & 1 is replaced by col sbr F col m G / 74: 2 b, ind before 74,1 / 77-79: no lig / 81: this lig is written as an upward oblique / 82: 1-2 ligd / 88-89: no lig, & the L at 89 has an upper divisi D / 89: ‘Benedictus tacet. Osanna in excelsis ut supra’ given following the double custos.

Underlay; all four voices are fully texted, but with only two ‘Sanctus’ acclamations at the start.

CS 51 seems to edit out small sounds that might be thought odd to a consonance-motivated mind (see the notes to the Contra primus) and otherwise adds some small values and minor color. It is not error-free, since the Contra primus readings at 1,3 and 19,1 are mistakes.

## Agnus

(i) Trent 91 ff. 80v-82r;

[Superius]; 51: no custos in any voice / 52: ‘Duo’ not ind in either voice, & the m sign is rptd in the Superius / 96: no custos in either voice / 97: at the start of a new page-opening here the m sign is rptd in both voices / 116: 2 is dtd & 3 is col / 117: 2 is col / 131: 3 uc / 143: as at 96.

[Contra primus]; 1: no voice-name is given, & the b sig is only given for the first stave on the first page-opening (1-32) / 97: at the start of a new page-opening here, the b sig is only given on the first stave (97- rest in 114) / 101: 1 D, corrected to E by erasure of an oblique ligature end / 142: since it is unusual for a polyphonic Mass to end with a duet section, one of the scribes for this piece has added the following words at the end of the Contra primus: Et sic est finis huius misse p (“And thus this Mass finishes. P”). The reason for ‘p’ here is

unknown, but the fact that this letter is probably ‘p’ can be seen by comparison with ‘pacem’ in the *Contra primus* text.

[T]enor; 1: the b sig is completely om (supplied from CS 51).

[*Contra secundus*]; 1: no voice-name is given, and on the first page-opening the b sig is only given for the first stave (1-27) / 6: 2 A (corr using CS 51) / 30,2: scr corr from E to D by erasure / 45,2: written over an erasure / 47: 4 F (corr using CS 51).

Underlay; texted in the *Superius* up to ‘dona nobis pacem’ (which is omitted), and with incipits in the lower voices except for the *Contra primus Duo* sections, which are fully texted. The main differences between our underlay and the Trent 91 textings are as follows. [*Superius*]; 1: ‘A-’ is om in all voices except the Tenor, presumably because this movement awaited the addition of majuscule first letters / 10: ‘-gnus’ under 5-10,2 / 14: ‘-i’ under 13,4 / 22: ‘-lis’ under 21,2-22,1 / 24-28: ‘peccata’ under 24,1-26,1 / 39: ‘no-’ under 41 / 51: ‘-bis’ under 50,6 / 52: ‘[A]gnus Dei’ is given as a starting incipit, with ‘-i-’ rptd under 64 / 71: ‘tol-’ under 67,1-2 / 76-78: ed rpt of ‘peccata’ needed / 78-81: ‘mundi’ under 78,2-79,2 / 82-86: ‘miserere’ under 80,1-81,3 / 96: ‘-bis’ under 95,3 / 97-99: ‘[A]gnus’ under 97-98,2 / 100-113: ‘Dei’ is under the rest in 100 / 120: ‘tol-’ under 116,2 / 122: ‘-lis’ under 121,3 / 124-127: ‘peccata’ under 124,1-125,2 / 128: ‘mun-’ under 127,4-128,4 / 133: ‘-di’ under 132,3-4 / 134-143: remainder of text missing. *Contra primus*; 10: ‘-gnus’ under 4-6,3 / 11-15: ‘Dei’ under 11, rest & 1 / 16: ‘qui’ under 15,1 / 17: ‘tol-’ under 16,2 / 57: ‘De-’ under 55,2-56,3 / 64: ‘-i’ under 63,3 / 70: ‘tol-’ under 68,1-2 / 73: ‘-lis’ under 72,3-73,1 / 75: ‘-ta’ under 80,2 / 77: ‘mun-’ under 81,1-82,1 / 80: ‘-di’ under 87,4 / 81-84: ‘miserere’ under 88,2-91,1 / 85: ‘no-’ under 92,2 / 96: ‘-bis’ under 95,3 / 97-102: ‘[A]gnus De-’ is given as a starting incipit / 114-120: ‘qui tol-’ under 114,1-116,1 / 122-123: ‘pecca-’ under 122,2-123,2 / 127: ‘-ta’ under 126,2 / 128: ‘mun-’ under 126,3-127,2 / 133: ‘-di’ under 132,5-133,1 / 134: ‘-na’ under 134,4 / 135: ‘no-’ under 135,3-136,1 / 136: ‘-bis’ under 136,2, & ‘pa-’ under 138,1-2 / 143: ‘-cem’ under 142,5-143,1. Tenor & *Contra secundus*: 1-14: the incipits here in each part are not given with any sense of individual word positioning.

(ii) CS 51 ff. 35v-36r;

[*Superius*]; 1: the ‘A’ of ‘Agnus’ is an elaborate penwork majuscule, and the other three voices also have the first letters of their voice-names in similar majuscules. Only those of the *Superius* and *Contra primus* have indented staves. Also, the *Superius* has a consistent single flat signature throughout. / 5-9: no lig / 15,1-16,2: ligd / 20,3: replaced by sbr A sbr A / 28: no lig / 29-30: no lig, & 30,1 is A / 51: double custos in the *Superius* & Tenor, & single custos in the two *Contras* / 52: ‘Duo’ ind in both voices, which also both give the m sign as C / 55,3-4: minor color / 57,1-2 & 58,2-3: likewise / 68: 2 replaced by sm G sm F sm G, with both F’s in 68 and the D at the end of 68 affected by lacunas / 69: no lig, & 69,2 is replaced by dtd-m E sm D. The D’s at 69-70 in CS 51 are also affected by lacunas. / 73: no lig / 74-78: this passage also uc due to lacunas, & 77,2-78,1 are ligd / 82: rest & 1 uc due to lacuna / 84,1-2: minor color / 86: 1 & 2 ligd / 93,3-94,2: minor color / 94: 4 replaced by dtd-m A sm G / 96: double custos in both voices / 97: ‘Duo’ ind in both voices, & the *Superius* gives the m sign as cut-C / 99: 1 & 2 ligd / 101,3: uc due to lacuna / 103,1-2: minor color / 105: 2 & 3 are both undotted m / 106,1-2: minor color / 115: 5 replaced by f B f A / 116: 1 is sbr, & 3 is col / 117,2: replaced by f A f B / 119: replaced by sbr A & sbr rest / 120: rest replaced by sbr G / 129,2-3: minor color / 139,2-3: likewise / 143: double custos in both voices.

*Contra [primus]*; 1: the voice-name is incomplete, but the b sig is given consistently throughout / 2-4: ligd / 7-9: ligd / 10: not ligd / 15,1: uc due to lacuna / 20-22: ligd / 23: not ligd / 27: 1 & 2 ligd / 50: 1-2 replaced by sbr F / 52: 2 replaced by ligd col sbr B & col m G / 55: 2 replaced by m rest & undotted sbr G ligd to 56,2 / 58: 2 replaced by ligd col sbr D & col m E / 60,3-5: minor color / 70,2-3: minor color / 72,3-73,1: ligd / 83,1: replaced by col sbr G col m F (which makes better imitative sense with the *Superius* than the Trent 91 reading) / 86,4-87,2: replaced by sbr B (again, this is better for imitative purposes than the Trent 91 reading) / 93,4:

replaced by col sbr G col m F / 97-100: ligd / 101: not ligd / 104-105: no lig / 108,2: replaced by f B f A / 111,2-3: minor color.

Tenor; 1: the b sig is consistently present / 1-5: no lig / 17: uc due to lacuna / 30: this lig given as an upward oblique / 35: 1 uc due to lacuna, & 2-3 are B A / 49-51: ligd, and following the double custos are the three words ‘2us 3us tacet’ written in top-to-bottom vertical order.

Contra [secundus]; 1: the voice-name is incomplete, but the b sig is consistently present / 1-26: the first stave of this voice is written with C clef on the top stave line. Thereafter C clef on the fourth line up is used. / 3: no lig, & 1-2 are replaced by dtd-m D sm E / 10: 1& 2 replaced by br D, ligd to previous note / 11: 1 & 2 ligd / 12-15: ligd separately / 21-23: ligd / 27: not ligd / 29: likewise / 38-39: no lig, & 39,1 replaced by col sbr D col m C / 43: 2 E / 45,2: not ligd / 51: following the single custos is ‘Agnus’ with ‘tacet’ written underneath it.

Underlay; CS 51 texts all parts fully except for the omission of ‘tollis peccata mundi dona’ in the Agnus III Contra primus. Word placement differs considerably from that in our score.

CS 51 again gives a slightly more decorated reading than Trent 91, it provides the Superius with a flat signature, and the Agnus III passage at 114-122 has a legitimate variant. Small differences in the duet sections may betray signs of a fifteenth-century editor seeking to make a couple of passages more strictly imitative (see the notes to the Contra primus).

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## Structure

This is one of two surviving Masses which are based on Touront’s song-motet *O gloriosa regina*. The other (in BSP D) is anonymous and fragmentary. Vincenet’s Mass is well known as an example of emerging parody technique, and since 1978 it has been available in the Davis Vincenet edition which is based on the CS 51 reading. However, two questions immediately arise regarding this Mass. The first concerns precedence: which of the two sources might be closer to the original? The second question concerns the model itself. To what degree should B flats be applied in its Superius?

CS 51 and Trent 91 look quite different. The latter is a rather messy copy in which the hands of at least two scribes are present, and the large and untidy majuscule letters at the start of page-openings were perhaps added last of all. The second scribe (or possibly another person) also added some lower-voice text in the Gloria and Credo.<sup>28</sup> By comparison CS 51 looks infinitely superior with its beautiful pen-work initials and neat copying. But - as our critical notes show - many Trent 91 passages differ in CS 51 due to there being more passing-notes, minor color and split notes in the latter. One or two instances in my critical commentary also suggest that a very close eye has been at work here, making passages more imitative than they are in Trent 91 and modifying occasional passages that might have been thought clumsy (see Sanctus, Contra primus, 7 in my critical commentary). I do not want to take sides immediately in favour of one source or the other, since both probably contain elements that are distant from Vincenet’s original. But the following points suggest that Davis’s view of Trent 91 being a simplified version may not be right.<sup>29</sup>

<sup>28</sup> Leverett (in A paleographical and repertorial study..., I, pp. 40-41) suggests that the scribe who added musical text is Johannes Wisser.

<sup>29</sup> Davis, *op. cit.* p. xii. Since he gives priority to CS 51 his critical notes reverse the process by which mine treat the two sources, and his score can be easily compared with the Trent 91 version presented here. Meanwhile, simplified versions

1. The CS 51 Credo has a central duet for ‘Crucifixus’ which does not appear in Trent 91. In CS 51 this makes the Credo text for the whole movement complete (which is possibly why this duet might be here). The music is the same as part of the *Pleni sunt* section in the *Sanctus*, which itself repeats material since the *Pleni sunt* consists of paired duets for different voice combinations. I think it unlikely that the composer would have re-used such material twice in one Mass. Also the presence of an ‘extra’ duet in *O mensuration* in CS 51 tends to weaken the sense of sectional symmetry in this work, whose triple sections in the *Gloria* and *Credo* otherwise consist of 60 and 61 measures respectively.

2. CS 51 gives the *Superius* a consistent single-flat signature throughout, which is not present in the earliest sources for the parent motet. Since this motet contains passages where both B natural and E natural seem advisable, the imposition of a flat signature might persuade singers to take the *recta / ficta* route B flat - E flat when singing such passages (thereby giving the CS 51 version a ‘minor’ sound quite different from parts of its model).

3. At *Gloria* 10-11 the split notes in the CS 51 version weaken some three-voice imitation (see Davis p. 120, measures 10-11).

4. At *Gloria* 112-117 the rhythm of the Trent 91 *Superius* is more faithful to that of the *Superius* model than that of the CS 51 version with its split notes (see Davis p. 128, measures 117-122).

5. In comparison with Trent 91, the *Gloria Contra primus* in CS 51 has its upper range increased by one note (to high Bb) and it reaches this note just once (see *Gloria* measure 34 in our score compared with Davis, p. 122 measure 34). When the *Contra primus* reaches this new note, it has a brief second with the *Tenor* which is perhaps an uncharacteristic dissonance.

6. Our numerology sections on both *Vincenet* Masses in this instalment feature the presence of matching or near-matching totals in some panels. The likely additions in CS 51 obscure these in the *O gloriosa* Mass.

On these grounds, I consider that CS 51 is a revision and that Trent 91 (in spite of its defects) perhaps descends from a more faithful reading. I might also add that the amount of detail in the CS 51 revision implies a complete overhaul of the Mass, carried out by somebody who wanted to modify its partwriting and text underlay extensively.<sup>30</sup> Because of the imitative passing-notes and note-splitting included, the revisor may have had made a score copy of the Mass or possibly did some of his reworking in score sketches. In spite of there being some evidence for Martini and the SP B80 ‘Egidius Cervelli’ being revisors of their own work, I hesitate to ascribe the CS 51 revisions to *Vincenet* even though CS 51’s earliest layer (in which this Mass is included) may have come from 1470’s *Naples* where *Vincenet* worked. My reasons for doubt are that the *Superius* flat signature distorts the sound of the clearly audible model in this Mass, and also because none of the partly imitative passages in Trent 91 look or sound defective. Therefore they do not necessarily need the supposed ‘improvements’ in the CS 51 reading.

My second question (regarding flats in the model’s *Superius*) impinges directly on the Mass because both Mass and model require at least some *Superius* flats. My score of *Touront*’s motet (no. 122 in this edition) flattens the first two *Superius* B’s (at measures 4 and 6) to conform with the proximity of B flats in the *Contra* in measures 3 and 6, so that no sense of hiatus results. This in turn results in the *Superius* not being strictly imitative of the *Tenor* entry which precedes it: the *Tenor* begins G F E and my version of the *Superius* begins D C B flat. But not all imitation in fifteenth-century partwriting need be strict. To give two examples of openings both published in Reinhard Strohm’s The Rise of European Music where imitation is not strict, I cite Hugo de Lantini’s *Io sum tuo servo* (where a *Superius* A B(b) A is answered by a *Tenor* imitating D E D,

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of existing Masses definitely exist. I refer readers to my critical notes to the *Touront* *Missa Sine nomine* I in Instalment 1 of the Trent 89 edition.

<sup>30</sup> I also notice a revisional habit of splitting notes at the start of phrases, as if the editor did not really trust singers to pace their way through approximately-underlaid text. This of course implies an attitude of ‘getting rid of text’ at the start of a long phrase so that remaining syllables or words per phrase would be either few or just cadential - which is logical.

and also an imitative ‘Amen’ from a Franchois Gloria in Q15 where all three voices are imitative but without the Contra having a melodically strict entry.<sup>31</sup> To continue our brief look at the Touront motet, strict imitation does seem desirable between the Superius and Tenor at 15-18 (by adding an Eb in the Tenor), and at 34-35 a lower-voice natural seem to be called for (Contra, 36) since the music makes gestures emphasising the leading-note melodic progression B-C at 38-45. The fairly varied palette of this piece is completed by a definitive cadence on D (at 60-61) and also an E at the Superius (measure 79) which arguably requires a ficta flat. *O gloriosa regina* is therefore aurally quite diverse as a model piece, and one would expect such features to be reflected in Masses based on it. I am sure that I will not have the last word on the subject on accidentals here, so suffice it to say for now that my Mass score tends to follow the recta and ficta decisions made in my score of the motet. My version starts on G with B flats in use, and goes through a variety of sounds before ending - perhaps as it should - with B flats in the Superius imitating those in the Tenor before the final cadence on G.

Further understanding of this Mass will of course be improved if readers are thoroughly familiar with the parent piece. All Mass movements and most sections begin and end on G, and where there are exceptions to this sectional openings use constructs on D (as in the *Christe* and the *Osanna*). Only the *Christe* and the Gloria’s *Qui tollis* section have endings using constructs on D. The basic mensuration plan in the Trent 91 reading is cut-C for all sections of the *Kyrie* and *Agnus*, O followed by cut-C for the *Gloria* and *Credo*, and C followed by O and cut-C for the *Sanctus*. The *Contra secundus* occasionally rises above the *Tenor*, but throughout most voice transitions involved are clean and uncomplicated. The *Contra primus* occasionally crosses beneath the *Tenor* (as at *Gloria* 48-49) and also the *Contra secundus* (see *Kyrie* 64) but spends much of its time as the second-highest voice.

The connecting thread throughout much of this Mass is quotation, elaboration and/or rhythmic manipulation of parent *Superius* material. To a lesser extent passages from the motet *Tenor* are present, and when they do occur they are more likely than the Mass *Superius* to differ somewhat from the parent piece’s *Tenor*. The same applies to a greater degree to the lower *Contra* in *Vincenet’s* Mass; it might rise to a construct on D or descend to one where the motet *Contra* does the opposite, and is more likely than either of the other borrowed voices to differ from the original in how it proceeds. The fourth voice (the *Contra primus*) is not always present and not always imitative either - even when borrowed material is involved (as at *Kyrie* 93-96). It largely acts as a filler part much as a ‘*si placet*’ to an existing three-part piece would, and rarely carries borrowed material. Likewise, borrowed *Tenor* material is rarely heard without *Superius* material from the motet above it.

Several times throughout, listeners will probably feel a sense that the composer is methodically working through successive phrases of the parent motet, and tending to treat borrowed or loosely derived passages differently as they succeed each other. The clearest indication of variation in scoring is in the *Credo* at 124-143, where successive motet-derived *Superius* passages are treated first in imitative *sesquialtera* and then in a *fauxbourdon*-like manner. Regarding the composer working through his model’s successive phrases, no single sectional reworking gives the absolute entirety of the motet in a new guise. However, the first sections of the *Gloria* and *Credo* come close to this and the *Kyrie* gives a similar impression that much of the parent piece is present even when the composer misses out a motive or two from his succession of borrowed musical ideas. The first sections of the *Gloria* and *Credo* also provide elegant examples of the *duple-meter* model recast in O mensuration. The following table charts the use of the motet throughout, with the rightmost column indicating passage scoring since the first *Contra* is not always part of the texture.

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<sup>31</sup> Strohm, The Rise of European Music 1380-1500 pp. 157 (second example on page) and 173.

TABLE 6.4  
Use of parent material in Vincenet's Missa *O gloriosa*

Section & measure nos	Treatment	Scoring
Kyrie I 1-8	Reworking of measures 1-8 from the motet, with the Superius & Tenor borrowed and the lower Contra varying the parent Contra part.	4 voices for nearly all of Kyrie I
9-12,2	Free.	
Superius 12,3-14,1	Quotes motet Superius 18,2-21.	
14-21	Free, but Tenor at 14,3-16 resembles motet Tenor 11-14.	
Christe 22-27	Superius & Tenor similar to motet Superius & Tenor, 34-39	3 voices for all of Christe
27-32	Free.	
33-40	Superius & Tenor similar to motet Superius & Tenor, 40,3-45.	
41-47	All three voices have a free imitative pattern which leads to a cadence similar to the one in the motet at 50-51.	
48-54	Free.	
Kyrie II 55-61	Introductory duet in which the Contra primus loosely draws on the motet Superius, 62-69.	2 voices at 55-61, & thereafter 4
61-69	Superius similar to motet Superius, 61-69.	
71-102	Superius & Tenor are close to the motet at 70-101, and the lower Contra here is less close to the parent piece's Contra.	

(Table 6.4, contd.)

Et in terra 1-13	Triple-meter recasting of the motet at 1-22, with some variation in material used by the Tenor and lower Contra.	3 voices at 1-2 & 4 voices at 3-13
13-17	Free, but the cadence on G at 13 possibly reflects the motet's cadence on G at 30-32.	Mostly 3 voices
18-24,1	Similar to the motet at 34-45, with the Superius here being the voice closest to the parent piece.	4 voices
24-27	Similar to the motet at 46-51.	4 voices
27-30	Free, but this passage ends in a cadence on G just as the motet does at 52-55.	4 voices
30-35	Free lower-voice trio.	3 voices (without Superius)
35-40	Free.	4 & then 3 voices
41-52	Similar to the motet at 58-89, with the Superius here being the voice closest to the parent piece.	Mostly 4 voices
52-60	Similar to the motet at 90-101, with the Superius again being the voice closest to the parent piece.	Mostly 4 voices
Qui tollis 61-111	Free.	2, 3, & then 4 voices
Qui sedes 112-140	Reworking of the motet at 1-32, with altered order of imitation at the start and syncopated variation of parent Superius material at 134-139.	4 & then 3 voices
141-157	Reworking of the motet at 34-51, with the Superius & Tenor using most derivative material.	4 voices
158-161	Reworking of the motet at 52-55.	4 voices
161-184	Reworking of the motet at 84-102, with added imitative point at 168-171 which is similar to the Superius & Tenor of the motet at 22-24.	4 voices

(Table 6.4, contd.)

Patrem 1-19	Triple-meter recasting of the motet at 1-28.	4 voices up to 14, & thereafter 3
19-24	Free, but the cadence on G at 24 here possibly reflects the motet continuation's cadence on G at 30-32.	3 voices
24-28	Contra primus elaborates motet Tenor 36-43, in a lower-voice trio.	3 voices (without Superius)
29-34	Reworking of the motet Superius & Tenor, 39,2-51.	3 & then 4 voices
34-37	Possibly free, but the cadence on G at 37 here possibly reflects the motet continuation's cadence on G at 52-55.	4 voices
37-Superius 39,5	Free.	4 voices
Superius, 39,8- 52,2	Reworking of the motet at 58-78, with the Superius again being the voice closest to the parent piece.	4 voices
52-61	Imitative reworking of the motet at 90-102.	4 voices
Et resurrexit 62-75	Tenor is similar to motet Tenor, 1-8.	3 voices
75-88	Reworking of the motet at 9-21, with the Superius & Tenor being the voices closest to the parent piece.	3 voices
89-104	Free passage which becomes sequential & then imitative, possibly related to the motet at 22-32.	3 voices
104-122	Succession of free passages.	3, 4, & then 3 voices
124-136	Newly imitative reworking of the motet at 34-45, in sesquialtera.	3 voices
137-143	Fauxbourdonese reworking of the motet at 46-49.	3 voices
143-152	Free imitative changing-note passage.	3 voices
152-161	Free duet passage for the two Contras.	2 voices
162-212	Reworking of the motet at 56-102, with newly added Superius-Tenor imitation at 200-202.	Mostly 4 voices

(Table 6.4, contd.)

Sanctus 1-30	Reworking of the motet at 1-32 with varied ending.	Four voices from measure 3 onwards.
Pleni sunt I 31-42	Free Superius-Tenor Duo.	2 voices
Pleni sunt II 43-56	Free Duo for both Contras.	2 voices
Osanna 57-72	Reworking of the motet at 33-48,1.	3 and then 4 voices
72,2-77	Free, but the cadence on D at 77 possibly reflects the D cadence in the motet at 58-61.	4 voices
78-89	Free	4 voices
Benedictus 90-93	Contra primus has the first four pitches of the motet Tenor.	2 voices for all of Benedictus
94-103	Free.	
104-106	Superius is similar to motet Superius, 22-24.	
107-150	Free.	
Agnus I 1-51	Reworking of the motet at 1-32, with varied lower Contra and ending.	4 voices from measure 5.
Agnus II 52-54,1	Superius has the first four pitches of the motet Tenor.	2 voices
54-96	Free.	
Agnus III 97-105	Contra primus similar to motet Tenor, 1-6,1.	2 voices
105-143	Free.	

The places where the composer misses out motet phrases are following Gloria 161, following Superius 39,8 in the Credo, & following 162 in the same movement. But the music of Touront's motet so thoroughly pervades this Mass that these omissions only become noticeable through investigation. Otherwise there seems to be just one more musical reference in this Mass: the Credo begins with the Contra primus having D Eb D, which is a reminder of the ubiquitous Credo I chant at 'Patrem'. I also notice that in comparison with later polyphonic-quotation Masses Vincenet looks quite conservative here since he always moves through borrowed phrases in a forward direction - and where he reworks or adds to derived passages that are already imitative no real complexity is involved.

Leaving aside what the composer took from his parent piece, I admire his sense of musical pace and use of imitative devices. The end of the Christe trio is interesting (Kyrie 41-54) as is the succession of animated passages in the Gloria's completely free Qui tollis section. Vincenet was from the same musical generation as Caron, whose imitative experiments in similar vein resulted in the well-known and highly animated *Helas que pourra devenir*. It was also highly unusual for a four-voice Mass to end with duet sections as this one seems to, and this was perhaps noteworthy enough for one of the Trent 91 scribes to indicate that the Agnus III duet really was the end of the work. Both Agnus II and III are in a modern and figurative style quite removed from the parent motet, although their brief allusions to parts of *O gloriosa* do seem to indicate that they really

belong with the rest of this Mass. Certain aspects of Vincenet's partwriting also tend to dispel the common generalisation that rhythmically modern-looking Masses of the 1460's usher in a new era of 'Renaissance' in terms of consonance and clean partwriting. A few passages of this Mass definitely look old-fashioned. For example, the dissonant Superius A at Credo, 210 might be modified to B by some users - but the [Trent 91](#) reading here is supported by a very similar Superius reading in [CS 51](#). The penultimate measure of Agnus I/III features a brief seventh. Likewise, the sequential and anacrusic passage at 92-98 might equally well be at home in a similar setting from thirty or forty years before the 1470's, and the crossrhythm passage at Agnus 114-119 also has older counterparts. The Agnus duets feature two unusual dissonances at 68 and 111 (with the former being caused by imitation). Lastly, the duet with close imitation which opens the Gloria's second section is typical of much similar work in motets and Gloria / Credo movements of the 1450's and '60's at generally the same structural point.

It is well known that the last two sections of the Agnus are also used in the probably composite Missa *Entrepris* in [ModC](#), transposed. Their appearance there serves to end a Mass in which only the Kyrie, Gloria and Credo are probably by Vincenet; the Sanctus and Agnus are structurally different and may come from a different Missa *Entrepris*. Together with the Missa *O gloriosa* these first three movements of the *Entrepris* Mass share an interest in polyphonic model quotation, although in the case of these movements from the Missa *Entrepris* the parent song (by Bartolomeo Brolo) is reworked less ambitiously than Touront's piece is in the *O gloriosa* Mass. There is also less model-derived material in the Kyrie, Gloria and Credo Superius of the *Entrepris* cycle. This Mass is probably earlier than the Missa *O gloriosa* and Brolo's song (which is in [Ox 213](#)) is much older and inhabits quite a different sound-world from the other works discussed here. Vincenet may have come to know it from various modified or contrafact versions which were still in use in the 1450's.<sup>32</sup>

The second Missa *O gloriosa* (in [BSP D](#)) may only be the work of a minor composer. It has five movements but the first three are incomplete. All surviving movements use cut-C and are four-voice apart from trios in the Pleni sunt and Benedictus. Charles Hamm (who gave the first modern description of this fragment) noticed that the Kyrie I and Agnus I Tenors are similar. He also remarked on the presence of likely errors in the music which were difficult to correct, hence my previous assumption regarding a local or at least a relatively unskilled composer. The first printed mention that the shared Tenor material here is from Touront's *O gloriosa* was made by Reinhard Strohm, and this work may be a little later than Vincenet's Mass.<sup>33</sup>

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## Numerology

As with the Vincenet three-voice Mass described, the main areas of interest in the Missa *O gloriosa* appear to be matching or near-matching totals and sections that yield interestingly even numbers. In terms of tempora the movements make an approximate arc if the Osanna is counted twice, as in the percentages of the whole Mass below.

Kyrie	12.37%
Gloria	22.33%
Credo	25.72%
Sanctus	22.2%
Agnus	17.35%

<sup>32</sup> As it survives, the Missa *Entrepris* has a noticeable hiatus in that Agnus I ends with material from the first-section ending of Brolo's song (Agnus I ends on a major chord) and then follows this with the duets borrowed from the Missa *O gloriosa*.

<sup>33</sup> See Hamm, C., 'Musiche del Quattrocento in San Petronio' in [Rivista italiana di musicologia](#) III (1968), pp. 215-232 and Strohm, *op. cit.* p. 591. Strohm cites 'Robertus de Anglia' as being active as *magister cantus* at San Petronio until 1474, when he was succeeded by Roger Saignand.

Some movements and sections also have interesting tempora totals: the *Christe* and *Osanna* (both 33), the *Et in terra* (60), and the initial *Sanctus* section (30). The *Patrem* with its 61 measures is close in size to the *Et in terra*. Without counting the *Osanna* twice, the entire *Sanctus* has 150 measures.

Note-counts reveal matching totals for the two outer voices in the *Kyrie* (the *Superius* and second *Contra* each have 194 notes) and the two same voices in the *Et in terra* section have 199 notes each. The entire *Et in terra* section also has exactly 800 notes, with the total for the *Patrem* being 791. The total number of notes in the *Agnus* is 802. As regards other near-matching totals I offer the following data, with a suspicion that at least some of these figures might have been properly matching totals in the original version of this Mass.

Kyrie I Superius	46
Kyrie I Contra primus	44
Kyrie I Tenor	40
Kyrie I Contra secundus	39
Qui tollis Tenor	52
Qui tollis Contra secundus	54
Qui sedes Contra primus	103
Qui sedes Contra secundus	101
Sanctus first section Tenor	67
Sanctus first section Contra secundus	65
Pleni sunt II Contra primus	68
Pleni sunt II Contra secundus	66
Agnus I Superius	83
Agnus I Tenor	78
Agnus I Contra secundus	80
Agnus II Superius	113
Agnus II Contra primus	110

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122. [Touront]; *O gloriosa regina*

- (i) Trent 91 f. 178v, anon (DTÖ VII inventory no. 1298);
- (ii) Capetown ff. 89v-90r, anon, with added 'Amen' section;
- (iii) Cas ff. 63v-65r, no text apart from incipit, 'Jo. Tourant';
- (iv) Florence 2356 ff. 23v-24r, anon, with text incipit only;
- (v) Florence 27 ff. 53v-54r, anon, with added 'Amen' section;
- (vi) Mu 5023 ff. 4v-6r, anon, with halved note values, two voices only;
- (vii) Paris 676 ff. 32v-33r, anon, with full text which is different for its second half. Headed 'laus virginis Marie' with copy dated '10 octobris [1502]';
- (viii) Perugia 431 ff. 58v-59r, incipit 'O gloriosa' only, 'Cecus';
- (ix) Pix ff. 3v-4r, anon;
- (x) SevP ff. M2v-M3r, anon, with text incipit only;

- (xi) Spec pp. 400-401, anon, with halved note values and the two upper parts a tone down plus Contra a fourth down, with text ‘O lucis alme sator’;  
 (xii) Strahov ff. 182v-183r, anon;  
 (xiii) Verona 757 ff. 18v-19r, anon, no text;

There is also an intabulation of this motet in Bux, f. 167 (appendix) no. 257, entitled ‘asoirolg.o’ - the motet’s name reversed - and a citation in Belcari. For this see Galletti, G. (ed), Laude Spirituali di Feo Belcari (Florence, 1863) p. 43. ‘O gloriosa regina del mondo’, cantasi come O gloriosa regina mundi succurre nobis. For slightly more detail on these concordances see Fallows, A Catalogue of Polyphonic Songs p. 589. Full collation of concordances is not provided here, since it would make the critical commentary excessively long. The critical notes below refer only to the Trent 91 reading and its text. I thank Leofranc Holford-Strevens for the following reading and translation.

O gloriosa regina mundi, succurre nobis, pia, ad te clamantibus, quia tu genuisti salvatorem in gentibus. Ave virgo pulcherrima, in gratiis uberrima. Ave virga regia, salutem protulisti.

*O glorious queen of the world, help us, loving one, as we cry to thee, since thou borest the Saviour amongst the nations. Hail, virgin most beautiful. Hail royal rod, thou broughtest forth salvation.*

None of the texted versions agree fully. Mu 5023 gives ‘salvatorem’ instead of ‘salutem’ near the end, and has ‘Ave virgo regina’ instead of ‘Ave virga regia’. Strahov also has the latter variant and adds ‘angelorum’ after ‘regina’. Pix has ‘Ad te clamamus’ instead of ‘Ad te clamantibus’ and ‘Ave virgo regia’ instead of ‘Ave virga regia’.

[Superius]; 1: the m sign is given before the first stave.

Tenor; 1: m sign om / 48-rest in 51: this passage is written twice, & the second copying is erased.

Contra; 1: m sign om, & b sig om throughout (I supply the latter from the Pix reading) / 23,2-24,1: written on a short end-of-stave extension / 64,2-65,1: likewise / 85: 1 F (corr using Pix).

Underlay; fully texted in the Superius, with opening incipits for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 3-8: ‘O gloriosa’ under 1-6,2 / 10-14: ‘mundi’ under 12,1-13,2 / 15-21: ‘succurre’ under 15,1-17,1 / 22-24: ‘nobis’ under 22,1-23,2 / 25-32: ‘pia’ under 25,1-26,1 / 34-45: ‘ad te clamantibus’ under 34,1-40,3 / 46-51: ‘quia tu genuisti’ under 46,1-49,3 / 52-55: ‘salvatorem’ under 52,1-54,3 / 56-61: ‘in gentibus’ is under the rest in 56-60,1 / 73-78: ‘uberrima’ under 73,1-77,1 / 85-89: ‘-gia’ under 87,3-88,2 / 90-93: ‘salutem’ under 90,1-92,2 / 95-101: ‘-tulisti’ under 99,2-100,2. Tenor & Contra; the incipits given in these voices at 1 are not given with any regard for word positioning.

Bibliography; Davis, *op. cit.* pp. 176-179 (edition after Pix). The same volume also contains the edition of Vincenet’s Mass on this motet (pp. 114-158). Facsimile of Pix reading in Brown, H. (ed), A Florentine Chansonnier from the Time of Lorenzo the Magnificent... vol. I, plate 7. DTÖ VII pp. 219-220 (edition after Trent 91, but with chordal ‘Amen’ section added from another source). Bessler, H. (ed), Cappella. Drei- und vierstimmige Singstücke des 15. Jahrhunderts von Dunstable, Dufay, Touront, Obrecht, Finck, Josquin vol I. (1950), no. 7 (edition after Trent 91). Vincent, A., ‘Note sur la modalité du chant ecclésiastique et sur son accompagnement’ in Revue archéologique XIV (1857-1858), pp. 620-632 & 662-684 (contains a transcription of Pix). Wallner, B. (ed), Das Buxheimer Orgelbuch (EdM 37-39, 1958-59), EdM 39 p. 416 (edition of Bux intabulation). Hamm, C., *op. cit.* (which describes a fragmentary four-voice Mass on *O gloriosa regina* in BSP D).

Note the dissonance at 42, where both Superius and Contra are separately consonant with the Tenor but otherwise have a brief seventh.

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### 123. [Faugues]; Missa *La bassedanse*

See the section on structure regarding the bassedanse melodies (which were probably a pair of tunes) that successively make up the cantus firmus in all movements of this Mass.

- (i) Trent 91 ff. 13r-24v, anon (DTÖ VII inventory nos 1151-1155);
- (ii) CS 51 ff. 55v-68r, Fagus.

### Kyrie

- (i) Trent 91 ff. 13r-14r;

[Superius]; 1: the voice order on f. 13r for Kyrie I is Superius - Tenor - Contra altus - Contra bassus / 16: p div follows 2 / 64: 2 D (emended for the sake of consonance. CS 51 reads the same here) / 93: Kyrie II is ind as 'Kyrie ultimum' in all voices / 95: p div follows 2.

[Contratenor] altus; 1: the voice-name is merely given as 'Altus' / 92: the end of the *Christe* and the start of Kyrie II are separated by a large stave gap, and the clef is rptd in mid-stave for the start of Kyrie II.

Tenor; 21: p div follows 1 / 31: p div follows 2 / 43: 'Christe tacet' is given on a piece of stave before the Kyrie II Tenor, & is followed by a double custos.

[Contratenor] bassus; 1: the voice-name is merely given as 'Bassus' / 32: p div follows 1 / 93: clef change is at the start of a new stave.

Underlay; all voices have 'Kyrie' / 'Christe' incipits plus 'leyson' at section endings. In the Superius 'Christe' is given as 'Criste', and in the lower parts 'Xpe' is given instead. At 46-50 an ed rpt of 'Christe' is needed in the two uppermost voices. There are a number of anacrusic entries in this movement which simply have to be texted with 'e', and likewise the Tenor contains some same-pitch repeated values which simply have to be tolerated for wordsetting purposes. To treat all of these as notes needing syllables would be unrealistic.

Bibliography; Schuetze, G. Jr., An Introduction to Faugues (New York, 1960), pp. 24-25 & 68-71 (reconstruction of cantus firmus, and discussion of imitative technique). Opera Omnia Faugues (New York, 1960) pp. 47-84 (edition after CS 51). Crane, F., Materials for the study of the 15<sup>th</sup> century Basse Danse (New York, 1968) p. 106 (argues that two bassedanse melodies make up the cantus firmus of this Mass). Southern, E. 'Some Keyboard Basse Dances of the 15<sup>th</sup> Century' in Acta XXXV (1963), pp. 114-124 (compares the cantus firmus of this cycle and the setting of *Luffil* in Bux). Eakins, *op. cit.* II, pp. 143-220 (edition after CS 51, with online revision also available as previously indicated in the critical notes to Vincenet's Missa *O gloriosa*). Eakins, R. (ed), The Complete Extant Transmissions of the Masses by Guillaume Faugues (Institute of Mediaeval Music, Lions Bay, 2016) vol 2 pp. 1-95 (edition after CS 51), & vol. 4, pp. 2-15 (discussion of cantus firmus and differences between the sources). Rossi, F., Guillaume Faugues: Sulle tracce di un musicista franco-fiammingo del Quattrocento (Edizioni San Marco dei Giustiniani, Genoa, 2008).

(ii) CS 51 ff. 55v-57r;

[Superius]; 1: all four voices on both page-openings have majuscule initials. With the exception of the first, the rest are for first letters of voice-names or text which are elaborate exercises in monochrome pen-work. The first Superius initial is a boxed red & blue 'K' on a decorated & framed gold background with a picture of a dromedary on a green background in the middle. The frame indents the first three Superius staves. The composer attribution 'Fagus' is above the first Superius stave. / 5-6: no lig / 12: 1 replaced by sbr E sbr E / 19: 1 & 2 replaced by ligd dtd br / 20: 4 & 5 replaced by m C / 30,1-31,1: ligd / 31,2-32,2: ligd separately / 40,3: uc due to lacuna / 41,2: likewise / 42,2: likewise / 44: 2 replaced by sm C sm B / 48: 2 E / 56: 2 C, & 3 replaced by dtd-sbr A m B / 93: no 'ultimum' incipits given / 106,3-4: minor color / 109: no lig / 117: likewise / 121: likewise / 122: 3& 4 replaced by m D / 126: 3 & 4 replaced by sbr G / 135: 4 & 5 uc due to lacuna / 137: 3 & 4 ligd.

[Contra altus]; 1: this voice is only named (as 'Contratenor') at the start of Kyrie II on the second page-opening, & the first 'K' of the Kyrie I text is a majuscule. / 15,3-4: no minor color / 17: no lig / 20: 1 replaced with br D sbr D / 24: 1 & 2 are E D / 35: 1 replaced with br C sbr C / 39: this lig is written as an upward oblique / 40: as at 35 / 43: the divisi note is not col, & single custos follows 1 / 44-46: ligd / 47-48: 47-48,1 are ligd, & 48,1-2 are col br & col sbr / 50: no lig / 54: no lig at 54-57, & 54,1 is replaced by dtd-sbr G m F (the latter note has lacuna damage) / 56,2: replaced by dtd-sbr E m C / 72: no lig / 73,1-2: no lig / 74-78: ligd / 80-81: no lig / 82-84: no ligs / 92: 'verte folium' instruction follows double custos in both Contratas / 99: 3 & 4 replaced by m F / 108: 1 & 2 replaced by br E / 117,4-5: minor color / 123-124: no lig / 138: 4 A / 139: 1 & 2 are m m.

Tenor; 1: on both page-openings the 'T' of 'Tenor' is a majuscule, the entire part is written in dotted-C mensuration with halved values, & the m sign is rptd at the start of Kyrie II. The following variants are mostly given in the same rhythmic values as in Trent 91 for the sake of clarity. / 3-4: replaced by br br / 5-6: no lig / 9-10: replaced by col L col br / 11,1: uc due to lacuna / 19-20: not ligd / 21: no p div / 27-30: no ligs / 32-33: no lig, & 32,1-2 are given as m m with alteration intended / 33: p div follows 2 / 34-35: no lig, & 34,1-2 are as 32,1-2 / 39-40: no lig / 42: lacuna on 2, & this note is not ligd / 43: 'xpe tacet' direction follows double custos / 96-98: no lig / 100,2: not ligd / 109: p div follows 2 / 110-111: no lig, & 110,1-2 are both m with alteration intended / 114,2: lacuna on notehead / 117-118: no lig / 122: 1& 2 replaced by ligd br G / 124: p div follows 2 / 129-130: no lig / 133-136: likewise / 138,2: not ligd.

Contratenor [bassus]; 1: the voice-name is only given in full as 'Contra bassus' on the second page-opening, & the 'C' of the voice-name is a majuscule in both instances. Also, this voice begins with F clef on the fourth stave line up. / 4: replaced by ligd sbr F sbr E & sbr C / 8: replaced by br D sbr D / 10,2: lacuna on notehead / 13-14: no lig, & lacuna over 14,2 / 16: 1 & 2 replaced by dtd-sbr D / 20: as at 8 / 31: not ligd / 32: no p div / 37-38: ligd / 39-40: ligd separately / 41: clef change to F clef on middle stave line (at the start of a new stave here) / 41-43: ligd, 43 is not col, & single custos follows 43 / 56-65: given as one lig / 66: 1 & 2 ligd / 67-68: no lig / 69: 1 & 2 ligd / 70-71: ligd separately / 82-83: no lig / 87-88: ligd / 89-90: no lig / 93: this voice stays with the middle-line F clef at the start of Kyrie II / 97-100: given as one lig / 101: replaced by br A sbr A / 104: not ligd, & replaced by br D sbr D / 105-106: ligd / 111: clef change to F clef on fourth line up at the start of a new stave here, & 1 is replaced by br D sbr D / 136: p div follows 1.

Underlay; CS 51 is slightly more careful than Trent 91 in terms of text since it gives 'Kyrie eleyson' three times in the Kyrie I Superius and twice in the Kyrie II Superius.

The CS 51 reading is probably closer to the original than Trent 91 since it gives its outer-section Tenors in dotted-C, and also because it has more repeated same-pitch values. In Trent 91 only the three latter movements of this Mass use dotted-C mensuration for most full-section Tenors. However, the Trent 91 copy is perfectly usable in its own right and virtually error-free. I also raise a slight area of concern here with passing-notes in

the Christe. Both sources give Superius 64,2 as D (which may not be right) and CS 51 gives Superius 48,2 as E (which equally may not be right). Note also the melodic D B A descent in the Christe Superius at 87, where modern ears might expect a more cambiata-like D C A.

## Gloria

(i) Trent 91 ff. 14v-17r;

[Superius]; 1: the intonation is supplied from Mu 23041 f. 292v / 31: the cs is given over 30 (corrected using CS 51, since the edited position for the cs gives it the function of indicating lower voice entry rather than upper voice duet cessation). In the Credo at 49 a Superius cs serves the same purpose. / 45: p div follows 2 / 85: likewise.

Contra primus; 1: the voice-name is given on the third page-opening (at 'Cum sancto') as Contratenor / 21: ns / 81: p div follows 2 / 161: 1 C (corr with the help of CS 51) / 173: ns / 208: p div follows 1.

Tenor; 64, 1 & 2: both col err, with 'alba' written once underneath as a correction / 87-88: ns / 93: 'Tacet' direction given on second page-opening / 191: 2 G (corr using CS 51) & p div follows 2.

[Contra] bassus; 1: the voice-name is incomplete / 38: p div follows 2 / 67: 2 G (CS 51 also gives G. I prefer emendation rather than allowing the cambiata progression here). / 73: p div follows 2 / 173: clef change is at the start of a new stave / 179: clef change is in mid-stave / 193: a superfluous colored sbr B is given immediately below 1 / 214-215: 214,3 is dtd, & 215,1 is not dtd (corr using CS 51).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus some internal cues in the central trio section. The long notes of the Tenor in full sections can only accept a certain number of text phrases, and even then some note-splitting seems to be needed. The main differences between our underlay and the Trent 91 textings are as follows. [Superius]; 1-5: 'Et in terra' under the initial m sign - 3,2 / 8-9: 'bone' under 8,3-9,1 / 9-12: 'voluntatis' under 10,1-12,1 / 12-13: 'Lauda-' under 13,1-14,1 / 26-27: '-camus' under 29,1-4 / 37: 'glo-' under 38,1 / 38: '-riam' under 38,2-39,2 / 39: 'tu-' under 39,4 / 41: '-am' under 40,3-4 / 48-49: 'Pater' under 49,1-50,1 / 49-53: 'omnipotens' under 51,1-53,1 / 54-55: 'Fili' given as 'Fily' / 59: 'Christe' (given as 'criste') under 58,3 at the end of a stave / 68: 'Pa-' under 67,4 / 79-80: 'peccata' under 80,1-5 / 81-83: 'mundi' under 81,3-83,1 / 84-89: 'suscipe deprecationem' under 84,2-88,4 / 90: 'no-' under 89,3 / 103: 'Pa-' under 104,2 / 111: 'no-' under 117,2 / 127-128: 'solus' under 130,2-131,1 / 129: 'san-' (given as 'sanc-') under 132,1-4 / 133: '-ctus' (given as '-tus') under 134,2 / 138: 'Tu' under 138,2 / 138-139: 'solus' under 139,1 - rest in 139 / 140-144: 'Altissi-' under 141,2-142,1 / 146: '-mus' under 145,4-146,1 / 152-153: 'Jhesu' under 152,1-153,2 / 153: 'Chri-' (given as 'cri-') under 155,1 / 175: 'san-' (given as 'sanc-') under 176,1-3 / 176: '-cto' (given as '-to') under 177,3 / 177-179: 'Spiri-' under 178,1-3 / 184-185: 'in glori-' under 185,1-186,3 / 205: '-tris' under 203,3-204,1, & 'A-' under 206,1 / 221: '-men' under 220,4-5. Contra primus; 1, 101-110, 123-133 & 173-182: none of these incipits are given with regard for individual word positioning / 138: 'solus' under 138,2-139,1 / 140-143: 'Altissi-' under 140,1-141,2 / 148-149: 'Jhesu' under 148,1-149,2 / 149: 'Chri-' (given as 'cri-') under 153,1-154,1. Tenor; 31-53 & 173-183: as at Contra primus, 1, 101-110, etc. Contra bassus; 31-40, 98-101, 138-146 & 173-183: likewise / 145-146: '-simus' om / 150-151: 'Jhesu' under 150,1-151,2 / 151: 'Chri-' (given as 'cri-') under 152,2 / 172: 'ste' under 171,3.

(ii) CS 51 ff. 57v-60r;

[Superius]; 1: on all three page-openings each voice has large decorated first letters as penwork-decorated majuscules. The top two voices on each page have their first letters of text as majuscules, and the bottom pair have the first letters of their voice-names as majuscules. / 10: no lig / 34: 3 & 4 replaced by dtd-sbr C / 39-40: no lig / 56,3-4: minor color / 75: no lig / 76,3-4: minor color / 80: 4 & 5 replaced by m E / 89: no lig / 93:

‘verte’ indications are given at the end of the first sections in all voices except the Contra primus / 120: 1-3 replaced by br B / 129: no lig / 133-134: no minor color & no lig / 136: 2 & 3 replaced by dtd-sbr E / 142: no lig / 157: this lig written as an upward oblique / 161: no lig / 170: 2 & 3 are both undotted m / 172: ‘verte’ instructions are given at the end of the second section in all voices except the Tenor / 177,1-2: as at 157 / 180,3-4: minor color / 181: no lig / 194: no lig / 197: 1 b / 198: no lig / 202-203: likewise / 206,3-4: minor color / 211: no lig / 214,1-2: as at 157.

[Contra primus]; 1: the voice-name is not given on any of the three page-openings / 2: p div follows 2 / 15: no lig / 19-20: likewise / 22: 1 replaced by sbr A sbr A / 28-29: no lig / 31: p div follows 2 / 35: 1 & 2 replaced by sbr C m C sbr upper F m upper F / 48-49: replaced by col br D col br D col br D / 51: p div follows 2 / 55: 4 & 5 replaced by m C / 65-77,3: this passage is all on a single stave with C clef on the middle line instead of on the fourth line up / 72: 1 & 2 ligd / 77,rest-93: the remaining first-section Contra primus stave returns to C clef on the fourth line up / 80-81: no lig, & 80 is replaced by br F sbr F / 84,1-2: this lig given as an upward oblique / 92,2-93: these notes are given after the end of the stave due to lack of space, & no custos given / 141: no lig / 143-144: likewise / 153: 1 & 2 ligd / 158,3-159,1: this lig is given as an upward oblique / 161: 1 replaced by sm B sm C / 170,2-3: minor color / 172: single custos only / 173: 1 replaced by sbr D sbr D / 180: 3 replaced by dtd-m D sm C / 81,3-4: as at 158-159 / 182: p div follows 2 / 186: replaced by dtd-sbr A m G m G m F / 189: 2 B / 193: 1 & 2 ligd / 199,1-2: as at 158-159 / 206-208: no lig, & no p div at 208 / 211-212: no lig, & 211 replaced by br D sbr D / 213: as at 158-159 / 214: likewise / 217-218: these rests are replaced by m lower E m lower C m lower E m F m E sbr A m G sbr E / 19,3: replaced by sbr A sbr B br A & L A.

[T]enor; 1: as in the Kyrie & subsequent movements this voice is written out in dotted-C mensuration with halved values, & the m sign is rptd at the start of the Cum sancto section. The following variants are mostly given in the same rhythmic values as in Trent 91 for the sake of clarity. 1-30: the opening rests in dotted-C mensuration only total 15 measures / 31-36: this A replaced by mx A, imperfect L A & sbr A / 37-38: replaced by imperfect L C & sbr C / 40: 2 not ligd / 45-46: replaced by imperfect L G & sbr G / 47-50: no lig / 52: 2 not ligd / 59-62: no lig / 63: p div follows 2 / 64-65: no lig / 65-66: replaced by L A / 69-72: no lig / 82: 2 not ligd / 92: 2 not ligd / 93: ‘Tacet’ direction given as ‘Tenor tacet’ on second page-opening / 177-179: no lig / 182: 2 not ligd / 192-193: no lig / 195-196: no lig / 199-200, 211-212 & 215-218: likewise / 220: 2 not ligd.

Contra [bassus]; 1: this voice is called ‘Contra’ on all three page-openings / 35-36: replaced by sbr F sbr F sbr F br F sbr F / 40,2: no color / 46: replaced by br E sbr E / 52,2: a mid-stave clef change to F clef on the middle stave line follows this note / 54,2-3: minor color / 55-56: replaced by br D sbr D br D sbr D / 57-59: ligd / 60,2: not ligd / 66: replaced by br A sbr A / 72,1-2: the lig is given as an upward oblique / 74-76: no lig / 77,2-78,2: these 2 col ligd notes are also an upward oblique / 84,4: following this note there is a mid-stave clef change back to F clef on the fourth stave line up / 87: 1 & 2 ligd / 93: single custos only / 118,2: following this note is a clef change to F clef on the middle stave line, at the start of a new stave / 129-130: no lig / 139-140: no lig / 156: as at 72 / 163,1-2: minor color / 168: not ligd / 169: as at 72 / 173 onwards: from this point the F clef is on the fourth line up & there are no further clef changes / 184: as at 72 / 204,1-2: replaced by br G, which is ligd to 205-206.

Underlay; all voices are texted, with the Tenor having the following incipits in section 1: Gratias agimus tibi (31) / Domine Deus Rex celestis (44) / Qui tollis peccata mundi (68) / suscipe deprecationem nostram (86). In the third section the Tenor has full text. CS 51 has some important underlay differences (e.g. in the Superius at 109-137) but since the Trent 91 copy is more or less error-free the details of the CS 51 version are best kept for a critical edition of that source.

CS 51 splits a few more notes than Trent 91, but otherwise apart from the Tenor’s notation it gives a version that is not too different from the latter; the Contra primus at 217 has a few more notes instead of Trent 91’s rests.

## Credo

(i) Trent 91 ff. 17v-21r;

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 / 9: clef change is in mid-stave / 35,5: following this note is a direct and ‘verte cito’ (“turn quickly”) / 36: clef change is at start of second page-opening / 71: p div follows 2 / 94: 3 F (corr using CS 51) / 222: p div follows 2 / 252: no custos in any voice (double custos supplied from CS 51).

Contra primus; 12: 1 C (corr using CS 51) / 33: p div follows 2 / 35,4: following this note is a direct and ‘verte statim’ (“turn immediately”) / 61: 5 F (CS 51 also gives F here) / 71: 2 D (corr using CS 51) / 101: 1 & 2 are both dtd sbr (CS 51 reads identically here) / 128: Trent 91 reads sbr D sbr D for the sake of wordsetting (CS 51 follows Trent 91 here) / 244: 6 uc / 275: 2 E (CS 51 also gives E here).

Tenor; 1: the rests which accompany the opening upper-voice duet are given on the first page exactly as in our score incipit. The remainder of the necessary rests are on the second page-opening. / 99: superfluous br A follows 1, which seems to be partially erased / 119: p div follows 2 / 166: p div follows 2 / 123: since the outer-voice trio sections are given on two page-openings, the Tenor has ‘Tenor tacet’ for the first of these and also ‘Tenor Et in Spiritum Sanctum Dominum tacet’ for the second / 271: p div follows 2.

[Contra] bassus; 1: the voice-name is incomplete but is consistently given as ‘Bassus’ throughout. As in the Tenor, the opening rests on the first page-opening are given exactly as in our score incipit. These rests are complete whereas the Tenor’s rests are split between two page-openings. / 102-103: 102,3 and 103,2 are both dtd, & 103, 1 is not dtd (corr using CS 51) / 215: p div follows 3 / 258: ns / 292: likewise.

Underlay; fully texted in the Superius, with sectional incipits and partial texting for the lower voices (with most of the partial texting in the Contra primus and Tenor). As in the Gloria, the Tenor with its long notes can only accept a certain number of text phrases. This setting uses the full Credo text. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-7: ‘Patrem omnipotentem’ under the first m sign - 4,3 / 8: ‘-rem’ under 9,1 / 8-9: ‘celi’ under 10,1-2 / 9: ‘et’ is under the rest in 9 / 10-11: ‘terre’ under 12,1-3 / 11-17: ‘visibilium’ under 13,1-14,2 / 17: ‘omni-’ under 15,1-3 / 20: ‘-li’ under 20,1-2 / 24-26: ‘Jhesum’ under 25,1-3 / 27-28: ‘Christum’ given as ‘cristum’ / 31: ‘-i’ under 30,3 / 31-35: ‘unigeni-’ under 31,2-33,1 / 36: ‘-tum’ under 35,5 / 39: ‘-tum’ under 40,3-5 / 40-41: ‘ante’ under 41,1-3 / 42-44: ‘omnia’ under 42,1-5 / 44: ‘se-’ under 43,2 / 45: ‘-cu-’ under 46,5 / 47: ‘-la’ under 48,2 / 52: ‘-men’ under 52,2-3 / 54-55: ‘lumi-’ under 53,2-54,1 / 56: ‘-ne’ under 55,5 / 57-58: ‘Deum ve-’ under 57,2-58,4 / 58: ‘-rum’ under 59,3-60,1 / 59: ‘de’ under 60,3 / 60-61: ‘Deo’ under 60,4-61,1 / 62: ‘ve-’ under 61,3-4 / 63: ‘-ro’ under 62,5-63,1 / 68-70: ‘consubstantialem’ under 69,1-70,3 / 71-73: ‘Patri’ under 72,2-73,1 / 74-75: ‘omnia’ under 75,3-76,1 / 76-77: ‘facta’ under 76,3-77,1 / 81: ‘nos’ under 82,2-3 / 82: ‘homi-’ under 82,5-83,2 / 83-90,1: the texting here is compressed, making the recording of positionings redundant / 90-93: ‘Et incarnatus’ under 90,2-92,6 / 95: ‘est’ under 94,6 / 96-97: ‘Spiritu’ under 96,1-3 / 97-98: ‘Sancto’ under 97,1-98,1 / 98-99: ‘ex Maria’ under 99,1-100,1 / 100: ‘Virgine’ under 100,3-101,3 / 101: ‘et’ under 103,1, & ‘ho-’ under 104,1 / 103: ‘-mo’ om / 104: ‘fa-’ under 112,1 / 105: ‘-ctus’ under 120,3-5 / 107: ‘est’ under 121 / 108-113: this rpt of ‘et homo’ is under 108,1-110,1 / 113-121: ed rpt of ‘factus est’ needed / 123-131: ‘Crucifixus’ under 123-129 / 135-136: ‘Pontio’ under 136,2-137,1 / 137: ‘Pi-’ under 138,2-3 / 139-142: ‘-lato’ under 141,3-142,1 / 144: ‘et’ under 146,1 / 146-147: ‘sepul-’ under 147,3-148,4 / 151: ‘-tus’ under 149,3 / 153: ‘est’ under 152,5 / 155-162: the texting here is compressed / 163-166: ‘secundum’ under 163,2-165,1 / 166-168: ‘Scriptu-’ under 166,3-168,1 / 177: ‘-dit’ under 178,3-179,1 / 180-185: as at 155-162 / 187: ‘Pa-’ under 187,2 / 190-200: as at 155-162 / 202: ‘et’ under 203,1 / 206-209: ‘-tuos’ under 205,3-4 / 217-219: ‘regni’ under 216,2-217,1 / 220: ‘non’ under 219,1 / 222: ‘e-’ under 220,1 / 224: ‘-rit’ under 225,1-2 / 225-227: ‘finis’ under 226,1-227 / 228-230: the underlay here looks badly placed / 231: ‘Domi-’ under 231,1-2 / 233-237: ‘vivifican-’ under 233,1-235,1 / 238-247,1: as at 155-162 / 249-252: ‘per Prophetas’ under 249,4-252,2 / 255: ‘unam’ under 255,3-256,1 /

256: 'sanctam' under 257,1-3 / 256-257: 'catholi-' under 258,1-259,1 / 257: '-cam' under 263,1 / 258-260: 'et apostolicam' under 264,1-267,1 / 260-262: 'Ecclesi-' under 268,1-3 / 263: '-am' under 270,2 / 264-268: 'Confiteor' under 271,1-273,1 / 269-273: 'baptisma' under 273,2-274,3 / 273-278: 'in remissio-' under 275,1-278,1 / 282-285: 'Et expecto' under 282,5-284,4 / 285,2-291: as at 228-230 / 293: '-ri' under 293,2 / 294-295: 'secu-' under 294,1-3 / 296: '-li' under 296,1 / 297: 'A-' under 296,3-297,1 / 301: '-men' under 300,4-301. Contra primus; 1, 32-36, 37-47, 49-50, 123-135, 228-232, 247-252 & 253-256: none of these incipits are given with regard for individual word positioning / 6-7: 'factorem' under 6,2-8,1 / 7-8: 'celi' under 8,2-9,1 / 8: 'et' under 9,3 / 10-11: 'ter-' under 10,3-4 / 11: '-re' under 12,2 / 12-18: 'visibilium' under 12,3-14,1 / 84-85: ed rpt of 'nostram' needed / 106-121: ed rpt of 'et homo factus est' needed / 176-178: ed rpt of 'Et ascendit' needed / 213-214: 'cuius' under 213,1 / 215-217: 'regni' under 214,2-216,2 / 222-224: 'erit' under 219,1-3 / 225: 'fi-' under 223,1 / 227: '-nis' under 226,2-227,1. Tenor; 49-79, 110-121 & 253-263: none of these incipits are given with regard for individual word positioning / 49: the incipit 'La bassedanze' follows 'Deum de Deo, lumen de lumine' / 300: 'A-' under 291 / 301: '-men' under 299,2-301. Contra bassus; 36-37, 103-106, 173-178, 211-215, 228-232, 247-252 & 253-257: as at Tenor, 49-79, etc / 84-85: ed rpt of 'nostram' needed / 107-121: ed rpt of 'et homo factus' needed / 179-183: ed rpt of 'Et ascendit in celum' needed / 217: 'non' under 219,1-2 / 222-224: 'erit' under 220,1-3 / 225: 'fi-' under 221,3 / 227: '-nis' under 226,2-227 / 298: 'A-' under 289 / 301: '-men' under 299,2.

(ii) CS 51 ff. 60v-63r;

[Superius]; 1: on all three page-openings each voice has large decorated first letters as penwork-decorated majuscules. The Superius on each opening has first letters of text as majuscules, and the other voices mostly have first letters of voice-names as majuscules except for the Contra primus at 'Et in Spiritum', which has a majuscule E. / 2,2: replaced by sm E sm D / 9: no clef change / 25: no lig / 28: 1 & rest replaced by sbr A sbr rest & sbr A / 36: no clef change / 45: no minor color / 51: 1 & 2 replaced by br E / 58,2-3: minor color / 77,1-2: likewise / 82,4-5: minor color / 97: 4 D / 111-112: the two ligs here are both written as upward obliques / 112,3-113,1: ligd / 115,2-3: minor color / 122: double custos & 'verte' direction in Superius & Tenor, & single custos and no 'verte' in both Contras / 169-179: no minor color / 173: cs over rest / 217-227: this passage is all on a single stave which has its C clef on the bottom stave line / 220,1-2: the lig is written as an upward oblique / 226,2-227: ligd / 227: following the double custos the Superius has 'verte' and the two Contras each have 'verte folium' / 228-286,1: this passage uses C clef on the second stave line up / 240: no minor color / 257,1-2: this lig is written as an upward oblique / 261-262: likewise / 275-276: no lig / 278-279: likewise / 283: likewise / 286,2-294,3: this passage is on a single stave which uses C clef on the bottom stave line, & from 295 onwards the rest of this voice has its C clef on the second stave line up / 286,3-4: no minor color / 290: 4 F / 295,1-2: this lig is written as an upward oblique.

Contratenor [primus]; 1: this voice is called 'Contratenor' on the first page-opening, 'Contra' on the second, and there is no voice-name on the third opening / 2,2: replaced by sm C sm B / 4: no lig / 13: likewise / 44,1-2: minor color / 45,2-3: likewise / 45-46: no lig / 49-50: likewise / 64: no lig / 67: likewise / 73,2: not col / 83: no minor color / 94: 2 C / 103: no lig / 109,1-2: this lig is written as an upward oblique / 111,1-2: likewise / 118: 2 D / 140: no minor color / 140-141: no lig / 144: likewise / 152-153: likewise / 161,2-163,1: replaced by sbr A m G m E br F / 184: as at 109 / 200: no lig / 207,4-208,2: replaced by ligd sbr F / 215-216: no lig / 217: replaced by br D sbr D / 220,1-2: ligd / 220,3-221,2: ligd separately / 244,4-245,2: replaced by sm G sm F sbr G m A / 250: no lig / 252: 4 L / 260,3-261,3: replaced by col sbr D col m C & m B / 273: no lig / 289: likewise / 294,1-2: as at 109 / 298: 3 & 4 ligd.

Tenor; 1-47: the initial rests are all on the first page-opening / 103-104: this lig is written as an upward oblique / 116: no p div / 117-118: as at 103-104 / 120: 2 not col / 272: 2 is m, subject to alteration / 291-292: no lig / 299,1-2: as at 103-104.

Contratenor bassus; 1; this voice is called 'Contra' on the first page-opening & 'Contratenor' on the third, &

it starts with F clef on the middle stave line / 49: cs over 1 / 60-61: replaced by ligd L A, which is followed by a p div / 66: a mid-stave clef change to F clef on the fourth line up follows the rest / 72: 2 not ligd / 79: at the start of a new stave here, the clef reverts to F clef on the middle stave line / 82,3-4: minor color / 105: at the start of a new stave here, the clef changes to F clef on the fourth line up again / 110: no lig / 111-112: likewise / 119: 1 & 2 not ligd / 123: at the start of this section the clef changes to C clef on the fourth line up / 182: 1 replaced by sbr upper F m upper F / 187-188: replaced by br A & ligd sbr A sbr G / 199: this lig is written as an upward oblique / 200,1: after this note there is a clef change to C clef on the top stave line, at the beginning of a new stave / 204: as at 199 / 205: likewise / 211-214: no lig / 220,1-2: as at 199 / 228: at the start of this section there is a clef change to F clef on the middle stave line / 253: at the start of this section there is a clef change to C clef on the top stave line / 259,1: ligd to 257,1-2 & 258,1 / 259,2: following this note is mid-stave clef change to F clef on the fourth line up / 265,1: not col / 276,1-277,1: ligd / 278: not ligd, & replaced by br D sbr D / 279-280: ligd / 282: not ligd, & replaced by sbr F br D / 284-290: given as one lig / 301: ligd to 299-300, & single instead of double custos.

Underlay; CS 51 texts all voices, and its underlay looks quite different from that of Trent 91. The Tenor cues in the first section are Deum de Deo, lumen de lumine, Deum verum (49) / Genitum, non factum (85) / Et incarnatus (99) / et homo (110) & factus (115). In the final section the Tenor has Confiteor unum baptisma (253, and not the same text as the outer voices have here) / in remissionem peccatorum (272-281) & Et expecto...Amen (283-301).

There is little to choose between the versions of Trent 91 & CS 51. The latter omits some ligatures, and has a few variants (such as at 2, & at 161-163 in the Contra primus).

Sanctus

(i) Trent 91 ff. 21v-23r;

[Superius]; 5: 2 B (corr using CS 51) / 78-81: the rests for this rhythmically irregular-looking passage are numerically correct and are given as a pair of two-breve rests with each crossing two stave spaces / 99: p div follows 2 / 184-197: fourteen and three-quarters measures of rests are given (only thirteen and three-quarters are needed) / 220: 1 & 2 are ligd sbr F sbr G (emended, even though CS 51 reads the same). For further CS 51 readings which might improve performance, see the summary to the CS 51 version below.

Contra primus; 1: this voice is referred to as 'Contra' on the second page-opening, 1,1 is D (corr with the help of CS 51) & a p div follows 1,2 / 7: 3 om (supplied from CS 51) / 33: p div follows 2 / 148: 2 B (emended, even though CS 51 reads the same).

Tenor; 1: the incipit 'La bassedanze' is given following the first 'Sanctus' in this voice / 13: p div follows 2 / 14: 2 is m, intended for alteration / 22,2 & 32,2: likewise / 39: p div follows 2 / 40: as at 14 / 97: the 'La bassedanze' incipit is rptd at the start of the Osanna / 113: p div follows 2 / 114: as at 14 / 144: the 'Tacet' direction for the Benedictus is om.

[Contra] bassus; 1: this voice is referred to as 'Bassus' on both page-openings / 34: 3 is B in both sources (emended, because I prefer a consonance here to a cambiata progression in the lowest voice) / 140: p div follows 1 / 213: p div follows 2 / 224: no custos.

Underlay; fully texted in the Superius, with sectional incipits and a few internal text cues for the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1: 'San-' given as 'Sanc-' / 7: '-ctus' (given as '-tus') under 6,5-7,1, & 'san-' (given as 'sanc-') under 8,1-3 / 15: '-ctus' given as '-tus', & 'san-' given as 'sanc-' / 19: '-ctus' (given as '-tus') under 18,4-19,1 / 21-23: '-minus' under 22,2-5 / 27: '-us' under 24,3-4 / 27-38: 'Saba-' under 29,2-4 / 41: '-oth' under 40,3-4 / 42-46: 'Pleni' under 42-

44,1 / 49: 'sunt' under 49,3-51,1 / 52: 'ce-' under 54,1 / 68: 'ter-' under 63,1 / 82-85: 'glori-' under 82-83,2 / 87: '-a' under 87,2 / 88: 'tu-' under 89,1 / 97-103: 'Osanna-' under 97-98,3 / 106-123: ed rpts of 'Osanna' needed / 123-126: 'in excel-' under 107,2-108,2 / 127: '-sis' under 142,4-5 / 127-143: ed rpts of 'excelsis' & 'in excelsis' needed / 144-162: 'Benedi-' (given as 'Benedic-') under 144-146,2 / 170: '-ctus' given as '-tus' / 176: 've-' under 176,3 / 198-211: 'in nomi-' under 198-199,2 / 215: '-ne' under 214,2 / 216-221: 'Domi-' under 216,1-217,1. Contra primus; 1, 42-61 & 97-104: none of these incipits are given with regard for individual word positioning / 105-124: ed rpts of 'Osanna' needed / 125-126: 'in excel-' under 128,1-129,1 / 127: '-sis' under 143,2-3 / 127-143: ed rpts of 'in excelsis' needed / 144-162: 'Benedi-' (given as 'Benedic-') under 144-146,2 / 170: '-ctus' (given as '-tus') under 160,4-161,2 / 182-183: the incipit given here is 'qui venit' / 184-195: 'in nomi-' under 198,1-199,3 / 198: '-ne' under 215,1 / 199-215: ed rpt of 'in nomine' needed / 216-221: 'Domi-' under 216,1-217,3 / 224: '-ni' under 223,3. Tenor; 1, 8-15, 20-23, 97-105 & 124-127: as at Contra primus, 1, etc / 109-123: ed rpts of 'Osanna' needed / 128-143: ed rpts of 'in excelsis' needed. Contra bassus; 1, 60-77, 99-105 & 170-184: as at Contra primus, 1, etc / 106-123: ed rpts of 'Osanna' needed / 127-143: ed rpts of 'in excelsis' & 'excelsis' needed / 200-214: ed rpt of 'in nomine' needed.

(ii) CS 51 ff. 63v-66r;

[Superius]; 1: on all three page-openings each voice has large decorated first letters as penwork-decorated majuscules. The Superius on each opening has first letters of text as majuscules, and the other voices mostly have first letters of voice-names as majuscules except for the two Contras at 'Benedictus', which each have a majuscule B. / 11,4-5: minor color / 41: single custos in the Superius and Contra primus, double custos in the Tenor followed by 'Pleni tacet', & no custos in the Contra bassus / 49,3-4: no minor color / 63: no lig / 65: likewise / 74,2-3: minor color / 75,3-4: no minor color / 83: this lig is given as an upward oblique / 88: no lig / 96: replaced by L C mx C, & 'verte' instructions given in all voices except the Tenor / 98: 3 & 4 replaced by sbr B / 117: no lig / 124: 2 & 3 replaced by m m / 129-130: no lig / 134: 1 & 2 ligd, & 2-3 have minor color / 138: 2 E / 141,3-4: ligd / 143: double custos & 'verte' instructions in all voices except the Contra primus, which has a single custos & no 'verte' / 164: 3 & 4 replaced by m F / 172: no lig / 177,3-178,2: as at 83 / 180-181: no minor color / 184-197: the rests here are numerically correct / 207-210: given as one lig / 224: double custos & 'Osanna ut supra' in Superius and both Contras.

Contratenor altus; 1; this voice is named in full on the second page-opening, it is called 'Contratenor' on the first, & has no name on the third / 1,1-2: replaced by dtd-br E / 18: 3 D / 23: no lig / 30: likewise / 31 & 35: likewise / 33-34: replaced by ligd sbr C E sbr lower A & br C sbr C, & no p div at the end of 33 / 37,1-2: minor color / 58: 3 & 4 replaced by sbr E / 61,2-62,2: replaced by m m, with neither dtd / 62-63: no lig / 63-64: likewise / 96: 2 is mx / 112: replaced by br E sbr E / 133,4-5: minor color / 134: no minor color / 136: this lig is given as an upward oblique / 139: no minor color / 146: as at 136 / 147-148: likewise / 198: cs over 1 / 200: likewise / 206-210: given as a single lig / 219,1-2: no lig.

Tenor; 27-28: this lig is given as an upward oblique / 31: p div follows 2 / 98,2: not given (i.e. the br D in 97 is meant to be perfect in this reading) / 128,2: not given (i.e. the br A in 127 is also meant to be perfect) / 133-134: no lig / 141-142: as at 27-28.

Contratenor bassus; 1: this voice is named more or less in full (as 'Contrate[nor] bassus') on the second page-opening. On the first it is called 'Contratenor', & on the third no name is given. / 1-96: the first two sections have F clef on the fourth stave line up / 19,3-4: minor color / 20: no lig / 39: p div follows 2 / 42-60: the rests here are given as eighteen and a half measures (which is correct) since 60 reads sbr rest followed by sbr G instead of Trent 91's dotted sbr rest followed by m / 72-73: no lig / 76-77: no lig / 97: clef change to C clef on the fourth stave line up at the start of this section / 100,2: a mid-stave clef change (to F clef on fourth line up) follows this note / 115: replaced by br D sbr D / 119-121: no lig, 119,1 is replaced by sbr G sbr G (neither sbr is col), & 120,1 is replaced by br D sbr D / 129: replaced by br C sbr C / 177,2-179,1: these two ligas are written as upward obliques / 186: this lig is written as an upward oblique / 207-210: no lig.

Underlay; CS 51 texts all voices fully and also gives a 'Pleni' incipit for the opening rests of the Contra bassus in the second section.

CS 51 has few variants, but notably gives a more consonant reading for the Contra primus at 61-62 and a more conventional entry for the Contra bassus at 60. It also splits a few lower voice values and omits some of Trent 91's ligatures. Performers may care to incorporate the readings mentioned here, and might also avoid the upper-voice fifths in both readings at 164 by making the second Contra primus note m B.

Agnus

(i) Trent 91 ff. 23v-24v;

[Superius]; 4: 2 B (corr using CS 51) / 14: 2 D (corr using CS 51) / 23: p div follows 2 / 35-36: the Agnus I Superius ends on a part-stave, & the Agnus II Superius begins on a new stave on the same page / 76: 1 & 2 are m m (emended despite CS 51 reading the same) / 91 onwards: the voice order for Agnus III on f. 24v is Superius - Tenor - Contra primus - Contra bassus / 113,1: corr from B above by erasure.

Contratenor primus; 11: p div follows 2 / 25: likewise.

Tenor; 4: p div follows 2 / 5: 2 is m, intended for alteration / 9: as at 4 / 10: as at 5 / 23: as at 4 / 24: as at 5 / 25: as at 4 / 26: as at 5 / 30: G corrected from F with two upward diagonals on either side of the note / 32: p div follows 1.

[Contra] bassus; 1: the voice-name is incomplete on both page-openings / 23-24: none of the notes here are col / 36: m sign om / 36-52: 20 measures of rests are given but only 17 are needed / 64: superfluous m rest follows 3.

Underlay; fully texted in the Superius, with sectional incipits and a few internal cues in the lower voices. The main differences between our underlay and the Trent 91 texting are as follows. [Superius]; 1-6: 'Agnus' under 1,1-2 / 6: 'De-' under 2,4 / 11: '-i' under 8,2, & 'qui' under 9,1-2 / 12: 'tol-' under 9,4-5, & '-lis' under 10,5 / 13: 'pecca-' under 16,2-17,1 / 15-16: ed rpt of 'peccata' needed / 17: 'mun-' under 21,1-22,2 / 19: '-di' under 23,2 / 21-27: 'miserere' under 26,1-27,4 / 28-32: ed rpt of 'miserere' needed / 35: '-bis' under 34,9-35,1 / 36-40: 'Agnus' under 36,1-37,3 / 41: 'De-' under 40 / 56: 'tol-' under 56,2-3 / 57: '-lis' under 57,2 / 58-60: 'peccata' under 58,1-60,1 / 61: 'mun-' under 62,1-3 / 71: '-di' under 66,2 / 72-76: 'misere-' under 73,3-74,3 / 79: '-re' under 75,2, & 'no-' under 80,2-3 / 91-93: 'Agnus' under the m sign & 91,1 / 95: 'De-' under 93 / 101: 'qui' under 101,2 / 111-113: 'pecca-' under 110,2-112 / 116-124: 'mundi' under 116,1-117,2 / 125: 'dona' under 120,1-121,1 / 126: 'no-' under 121,3-122,1 / 131: '-bis' under 123,2-3 / 132: 'pa-' under 125,1-2. Contratenor primus; 1, 36-52, 91-99 & 132-134: none of these incipits are given with regard for individual word positioning / 15-16: ed rpt of 'peccata' needed / 18-21: ed rpt of 'peccata mundi' needed / 22-29: 'miserere' under 26,1-27,3 / 31-32: ed rpt of 'miserere' needed / 33: 'no-' under 27,5-28,1 / 35: '-bis' under 34,1-2. Tenor; 1, 91-99 & 125-134: as at Contra primus, 1, & the 'dona nobis pacem' incipit begins at 118 instead of at 125 / 19-21: ed rpt of 'peccata mundi' needed / 28-31: ed rpt of 'miserere' needed. Contra bassus; 1, 91-99 & 126-134: as at Contratenor primus, 1, etc / 16-17: ed rpt of 'peccata' needed / 19-21: ed rpt of 'peccata mundi' needed / 29-32: ed rpt of 'miserere' needed / 56: ed rpt of 'qui' needed / 57-59: 'tollis' under 54,1-3.

(ii) CS 51 ff. 66v-68r;

[Superius]; 1: on both page-openings each voice has large decorated first letters as penwork-decorated majuscules. The Superius on each opening has first letters of text as majuscules, and these are indented. The other voices mostly have first letters of voice-names as majuscules, and the Contratenor primus on the first

page-opening has an indented ‘C’. On the second page-opening both upper voices have a large indented ‘A’ / 3,3-4: this lig is written as an upward oblique / 13-14: no lig / 17 & 29: likewise / 31,4-5: no minor color / 34: no minor color, & 7-8 are replaced by dtd-m D sm C sm C / 35: double custos in all voices except the Contra primus, which has a single custos / 46: no minor color / 46-47: as at 3 / 47-48: as at 46 / 50-51: as at 46 / 51-52: likewise / 65: no lig / 69-70: as at 46 / 71: no lig / 72,1-72,3: minor color / 81: as at 46 / 83-84: likewise / 90: double custos in both upper voices & single custos in Contra bassus, with ‘verte’ instructions following in each voice / 91: 1 replaced by br D sbr D / 96-97: no lig / 97: 1 & 2 ligd / 102: 1 A / 102-103,1: ligd / 106,1-2: as at 3 / 116,2-117,2: these two notes are written as an upward oblique / 118-119: no lig / 135: single custos in Superius & double custos in all other voices.

Contra [primus]: 1: the incomplete voice-name is only given on the first page-opening / 19: no minor color / 22-23: no lig / 25: no p div / 28: 4 D (above) / 37: no lig / 39: no lig / 39,2-40,3: minor color / 44-45: no minor color / 46-47: no lig or minor color / 49: no minor color / 50: likewise / 51: likewise / 62,1-2: minor color / 63-64: no minor color / 67: no lig / 77: as at 46-47 / 79: no lig / 82-83: no lig / 87: this lig is written as an upward oblique / 88,4-89,2: minor color / 89,3-4: no minor color, & 4 is F / 95: replaced by br C sbr C / 103-104,2: ligd / 106: no lig / 109,1-2: replaced by [perfect] br C which is ligd to 110-111 / 115-123: given as a single lig.

Tenor; 1-2: both notes replaced by [perfect] br A / 6,1-2: replaced by [perfect] sbr F / 19: 1 & 2 replaced by sbr A, & p div follows 3 / 25: no p div, but 26,2 is still m intended for alteration / 31-32: this lig is written as an upward oblique / 35: the Tacet direction is ‘Agnus tacet’ / 93-96: given as one lig / 97-100: ligd / 103-105: ligd / 118,2-119,2: these two notes are written as an upward oblique / 120-122: no lig / 126-128: ligd / 132-134: ligd.

Contra [bassus]; 1: the voice-name is incomplete on both page-openings, and this voice starts with F clef on the fourth stave line up / 5,2-3: no lig / 6: 1 & 2 replaced by [perfect] br D / 10: 2 is col / 12: as at 6 / 19: no minor color / 22,2: mid-stave clef change to F clef on the middle stave line follows this note / 29,2-3: no minor color / 33: no lig / 36: m sign is not om, & the opening rests here are numerically correct / 60: no lig / 65-66,2: CS 51 reads m rest plus ligd sbr E sbr upper A & m G / 67-68: no lig / 73,1-3: minor color / 75-76: no lig / 79,1-2: minor color / 83: no lig / 93-94: given as a two-note lig / 95-96: likewise / 99-103: given as one lig / 104,2: not ligd / 106-113: given as a single lig / 116: 1 & 2 ligd / 117,2: not ligd / 118-119: ligd / 120-121: ligd separately / 122-123: likewise, with 122,2-123,2 forming an upward oblique / 124-127: ligd separately / 130-131: ligd / 132-133: ligd separately.

Underlay; as in the Sanctus CS 51 texts all voices in full.

CS 51 does not vary much from Trent 91, but gives a slightly different reading for the lowest voice at 65-66 and a more consonant reading for the Superius at 4. It also gives a few extended values differently.

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## Structure

Guillaume Faugues is documented as working at the Sainte Chappelle in Bourges in the years 1462 & 1463, and was still alive in 1471. He is known today by five four-voice Masses, and another three-voice Mass in SP B80 has been convincingly attributed to him.<sup>34</sup> Several theorists including Tinctoris mention his work, and Faugues was clearly an important composer in the mid-century years.<sup>35</sup>

The Missa *La basedanse* is simply structured. All movements except the Sanctus have fully-scored cantus firmus sections as their outer panels, and usually one free Tenorless section in the middle of movements (the Credo has two internal and successive trio sections). The Tenor cantus firmus has A- and B-sections, and in the Sanctus the first section and Osanna are the full sections with the Pleni sunt and Benedictus being Tenorless trios. As in other Faugues Masses there is a certain amount of sectional repetition. In this Mass, virtually the same music serves for the final sections of the Kyrie, Gloria and Credo and also occurs as an 'ut supra' Osanna. Apart from Agnus III these are the only places where the B-section cantus firmus appears. Other section openings differ somewhat, but there is a certain sameness in the way that most full sections reach their final cadences on D.

Regarding openings, the Kyrie I and Sanctus sections begin similarly, Agnus I is a little different, and the Gloria and Credo both begin independently despite both having delayed-entry Tenors. Amongst the trio sections, the Christe and Qui sedes openings are related and so are those of the Pleni sunt and Agnus II. Two trio sections (the Crucifixus and Benedictus) end with sesquialtera passages but these are not melodically related. Most of the internal trios begin with imitative devices.

A singular anomaly prevents Trent 91 from being used as the prime source for this Mass; its Kyrie and Gloria give their Tenors in the same mensuration as the outer voices (cut-O) whereas in CS 51 all Tenor sections apart from that in Agnus III use augmented dotted-C. Agnus III uses the signature cut-C with 3, suggesting a reasonably brisk tempo for this section that was possibly like sesquialtera in relation to the previous section in cut-C. Elsewhere in this Mass both sources agree on using cut-O for most outer voice triple sections and cut-C for duple ones. Simple semibreve equivalence between these sections may be in order, and therefore the tempo of the triple sections (which were surely not that slow) may reflect something of the dance origin of the cantus firmus. A further suggestion that this Mass did not have a funereally slow semibreve speed is provided by one of the internal Credo sections, which is in O. Normally, this section would proceed at half the pace of the semibreve used in the cut signatures here.<sup>36</sup>

Most movements simply alternate triple and duple sections, and the twin-section Tenor may not be a single borrowed melody. Eileen Southern (in 1964) was the first to point out that the first few pitches of Faugues's A-section Tenor correspond to those of the Tenor in the song *Love woll I withoute eny variaunce*.<sup>37</sup> Given the haphazard way in which song Tenors tended to develop into basedanse melodies, it is hardly surprising that Faugues's cantus firmus bears little further relationship to the song and also unsurprising that related cantus

<sup>34</sup> The best summary of Faugues and the history of Faugues scholarship is in Jason Stoessel's introduction to vol. IV of the Eakins 2016 edition, pp. xi-xviii. For the anonymous Missa *Pour l'amour* which has been suggested as Faugues's work (in SP B80) see Reynolds, C., Papal Patronage and the Music of St. Peter's, 1380-1513 (Berkeley, 1995) pp. 172-186. This is also probably the best place to mention a good recording of the basedanse Mass (on the 1996 CD Opus 111 30-222, by the vocal group Obsidienne).

<sup>35</sup> The other theorists concerned are Gafforio, a Spanish anonymous of ca. 1480 in a treatise from Seville, and Giovanni Matera in 1509 (further, see Stoessel, *ibid.*). The Missa 'Unius' mentioned by Tinctoris is a corruption of the title of Faugues's Missa *Vinus vina* caused by a scribal correction. Further, see Wegman, R. 'Guillaume Faugues and the Anonymous Masses *Au chant de l'alouete* and *Vinnus vina*' in TVNM 37 (1987), pp. 25-48.

<sup>36</sup> Here, I hope to avoid recent issues regarding the cut-O sign since in this Mass sections using outer-voice cut-O are usually followed by cut-C sections.

<sup>37</sup> Published in Fallows, D. (ed), Secular polyphony 1380-1480 (*Musica Britannica* 97, 2014), no. 29.

firmus material also surfaces elsewhere as ‘Luffil’ in two keyboard pieces in Bux and as an isolated Tenor in Lochamer.<sup>38</sup> Frederick Crane (1968) further suggested that the B-section Tenor might not be a continuation of the same bassedanse, but rather might constitute a second independent bassedanse melody which otherwise remains unidentified. This is convincing because Faugues’s B-section Tenor behaves rather as an early fifteenth century chanson Tenor might, with its regular phrasing, patches of coloration, and melodic movement between upper and lower Tenor D.

In order to reconstruct its basic form, the A-section cantus firmus in all five movements was compared diagrammatically in Schuetze’s published study of Faugues’s Masses. Since both sources give a few notes here and there differently, the A-section Tenor reconstruction is given below much as Schuetze presented it. His prime source for the Mass was CS 51.<sup>39</sup>

#### 6.8. A-section Tenor reconstruction for the Missa *La bassedanse*;

The B-section Tenors in each movement do not differ so much from each other as their A-section counterparts, with the singular exception that Agnus III gives its cantus firmus with a different mensuration and also gives a few stepwise additions to the melody not found in other statements. A reconstruction of the B-section Tenor is given below (again much as it appears in Schuetze’s study) and in comparison with Kyrie II’s Tenor it will be noticed that the last phrase here (18-21) is rhythmically altered to achieve regular phrasing.<sup>40</sup>

<sup>38</sup> The Bux settings are nos 145 (ff. 78v-79r) and 198 (ff. 110r-v), respectively edited in EdM 38 pp. 193 & 259. For the Tenor in Lochamer see Salmen, W. and Petzsch, C. (eds), Das Lochamer Liederbuch (Kleine Ausgabe) (Breitkopf & Härtel, Wiesbaden, 1973) p. 64. Eileen Southern’s article treated the B-section Tenor as a continuation of the A-section.

<sup>39</sup> In this reconstruction, the repeated breve-semibreve patterns which help to create regular phrasing are prompted by the frequent anacrusis phrase entries of the Mass Tenors. But the original bassedanse melody may not have been notated thus: many bassedanse melodies are simply given in successions of breves.

<sup>40</sup> For reasons of regular phrasing the same shortening might have to apply to this example’s first phrase (i.e. making the first three notes all semibreves) but to do this here might depart from the Mass Tenors a little too much.

6.9. B-section Tenor for the Missa *La bassedanse*;

Outer-voice behaviour around these Tenors takes place in a texture where the three lower voices cross, where octave-leap cadences prevail on the home pitch of D, and where there is a tendency for four-voice texture to continue once it has begun. Trio interludes in the middle four-voice sections (such as at Credo, 63-65) are few. However, the longest movement (the Credo) begins with an upper-voice duet and then a trio (at 36-49) before Tenor entry. The cadence-points implied by the stepwise B-A, G-F and E-D phrase endings in the Tenor are nearly always realised as cadences in the outer voices, giving the music a feel of regular phrasing perhaps not unlike the stylised but probably improvised instrumental rendering of *bassedanse* tunes as *cantus firmus*.

Imitation occurs frequently in full sections, most notably in patches of unison imitation between the two upper voices as in the style of older motets with equal upper voices. Sometimes these passages occur over sustained lower-voice values (see Credo 59-63 and 95-100). Three-voice imitation also occurs quite frequently excluding the Tenor, particularly at the openings of the repeated sections and also in the introductory trio in the *Patrem* at 44-46. Superius-Tenor imitation is rare in the full sections (it occurs in *Agnus III* at 116-120) and likewise there is a single passage where both Contras imitate in a full-voice texture (Credo, 274-276). The meticulous method of George Schuetze counted different types of imitation in this Mass in percentages, but this information is not necessarily of much use unless there is similar and complete data from the works of other composers to compare it with.<sup>41</sup> Partly as a result of the simple treatment of the Tenor, full sections in this Mass are a little more straightforward than in more sinuously phrased examples by Ockeghem, Martini and others. Nowhere is this better illustrated than at the imitative entries around the entrance of the *Patrem* Tenor at Credo, 36-40. The imitation begins with three simple semibreves on F, then rises to three semibreves on A and then descends to D. Cadences in full sections sometimes feature energetic minim syncopation (see *Sanctus*, 28-30) and triadic Superius descents (see *Sanctus* 9-10 and *Agnus* 29-30). Full sections are therefore somewhat predictable, and the *Agnus I* ending is the only four-voice panel in O which has its Superius ending with *sesquialtera*. Faugues's tendency to repeat musical methods has also been commented upon by other writers.<sup>42</sup>

The trio sections throughout are musically of greater interest than the *cantus firmus* sections, because they have considerable variety and are made so that the middle voice in three-part progressions (whichever Contra is involved) is allowed fourths against the Superius. Consequently both in this Mass and also Faugues's Missa *Le serviteur* they are particularly worthy of study due to the devices that they use. Faugues was probably not the originator of free internal trio sections within four-voice Mass cycles, as some possibly English examples

<sup>41</sup> Schuetze, *op. cit.* pp. 68-71.

<sup>42</sup> See Wegman, *op. cit.* and Reynolds, *op. cit.* pp. 172 and 180. Significantly, some of Reynolds's points for attributing the Missa *Pour l'amour* to Faugues rely on excerpts from the Missa *La bassedanse*.

may be earlier.<sup>43</sup> But his examples of such sections sometimes have widely-separated repetition of motivic material and also varied imitative devices, which are important for the development of secular tricinia as written by Martini and others. Consequently, below I provide a brief description of each trio section throughout the Mass so that the composer's skill with contrasting two- and three-voice episodes of different textures can be clearly appreciated.<sup>44</sup>

1. *Christe*. This section begins on D with interchangeable imitative motives which are initially stated in two-part and then in three-part guise (44-51). There then follows a three-part subsection with cadences on A and then D (51-71) and in which the first of these cadences is of the doubled leadingnote type. A short upper-voice duet follows (71-81) and then when the lowest voice joins in it is at first independent and then restates both motives used at the start of the section (at 84-89). There then follows the final D cadence (89-92).

2. *Qui sedes*. Beginning with an outer-voice duet and then a third voice which all use the same imitative four-note motive (*Gloria*, 94-105), this section proceeds with largely non-imitative three voice writing and then a syllabic passage (105-134). There then follows two-voice and then three-voice unison imitation (134-140) leading to a passage which ends with a doubled leadingnote cadence on F (140-146). Three-voice imitation then follows in the order *Contra primus* - *Contra secundus* - *Superius* in a three-voice texture that admits short imitative exchanges (159-163) and leads to a drive section ending with a doubled leadingnote cadence on D.

3. *Crucifixus*. An extended and only partly imitative upper voice duet begins this section (*Credo*, 123-171) followed by a three-voice passage which has a two-voice imitative entry (172-177) and some voice exchange resulting in the *Contra secundus* temporarily being the highest voice (at 182). The three-voice texture then becomes syllabic (190-197) and leads to an animated passage ending with a doubled leadingnote cadence on A (197-210). Then then follows three-voice imitation in *sesquialtera* (in ascending imitative voice order) and a short *sesquialtera* conclusion with a perfect cadence on A (211-227).

4. *Et in Spiritum*. This immediately follows no. 3 above, and is the only trio section in this Mass which uses *O mensuration*. Its initial measures are fauxbourdon-like and lead to a cadence on A (at 237) before a syllabic section (238-247) and an ending on A featuring three-voice unison imitation and an ending on a full chord. (247-252).

5. *Pleni sunt*. Beginning with an upper voice duet which becomes imitative from its third measure, the initial upper-voice duet has patches of doubled pace (*Sanctus* 46-48 and 57-60) and unison imitation (50-53). There follows a three-voice passage with imitation (60-77) a duet passage for the two lower voices (76-82) and then a passage where the *Superius* takes up the opening motive from the previous lower-voice duet and expands it (82-87). A short drive section follows leading to a cadence on A in which the outer voices are in contrary motion (87-96).

6. *Benedictus*. Beginning with an extended upper-voice duet (*Sanctus* 144-170) there then follows an outer-voice duet passage which begins imitatively (170-184) and a duet passage for the lower voices (184-198). The section ends with a non-imitative *sesquialtera* passage which features some use of sequence (198-224) and a cadence on A.

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<sup>43</sup> For example, the *Missa Puisque m'amour* in [Trent 88](#) (ff. 85v-93r) which has an extended and varied trio section in the middle of its *Credo*. This Mass is published in Gerber, R. (ed), [Sacred Music from the Cathedral at Trent](#) (Chicago, 2007) nos 27a-c.

<sup>44</sup> Trio sections occur in all of the four-voice Faugues Masses, and occasionally with borrowed material (as in the *L'homme armé* and *Le serviteur* Masses). The following descriptions should therefore serve as something of an introduction for those unfamiliar with his music.

7. Agnus II (Agnus, 36-90). The upper-voice duet which begins this section develops imitatively and ends with a changing-note device (36-53). A three-voice imitative passage follows which is initially based on cadential clichés leading to D (53-79). The end of the section (79-90) is a drive passage in which all three voices rise in range before finishing with a cadence on A.

In some of these sections there are fairly uncommon occurrences such as single irregular measures (in the *Pleni sunt* and Agnus II) long Superius phrases which span an octave and a fourth (see *Sanctus*, 68-74) and a single passage where the lowest part audibly ‘walks’ in regular note-values almost as it might in an early baroque motet (*Credo*, 199-209). Taken in general, the style of these sections surely encompasses some of the ‘*varietas*’ described by Tinctoris.<sup>45</sup> Faugues’s *Missa Le serviteur* contains more ambitious trios, and there is evidence of some emulation of this trio style. Firstly, the *Missa La bassedanse* occurs within the work of the frontispiece scribe in [Trent 91](#). Adelyn Leverett demonstrated that the cantus firmus layout of this Mass is similar to that of the *Missa Regina celi* in the same section of the manuscript, and it is also possible that some of the trio work in both this Mass and Martini’s *Missa Cucu* derive from experience of the Faugues Mass. Both newer Masses mentioned may be the work of Martini.<sup>46</sup> To be sure, other composers of the time wrote elegant trio sections in four-voice Masses (for example Dufay, Caron, Touront, and Ockeghem) but there seems to be something special about the way that Faugues applied himself to this medium. His work may even have influenced the very extended trios in the [Trent 89](#) *Missa Groß senen*, which also like the *Missa La bassedanse* Agnus I uses sesquialtera in some voices to end various full sections (*Kyrie I*, *Agnus I* and *Agnus III*).

A few features of both readings seem unsatisfactory: the Trent copy does not show the [Trent 91](#) frontispiece scribe at his best, and likewise [CS 51](#) contains a few mistakes and splits or joins some notes differently. In expectation that fussy readers of my score might take exception to some of the [Trent 91](#) variants retained, I suggest the following modifications to make performance closer to a likely ‘prime source’ reading. In the Gloria the [CS 51](#) Contra primus reading at 217-218 should be used. In the Credo, adopt the [CS 51](#) readings at Contra primus 161-163, 207-208 and 244-245. In the Sanctus, use the [CS 51](#) variants at Contra primus 61-62 and Contra bassus 60. Lastly in the Agnus use the [CS 51](#) reading for Contra bassus 65-66. These alterations will assist a smoother performance, but there is still the issue of occasional dissonances to deal with.

As noted by Schuetze, some of Faugues’s progressions look odd or unconventional. Performers can either emend or tolerate the brief pair of consecutive fifths in a duet at *Sanctus* 164 (I have left this unaltered) and in other places Faugues may have used cambiata figures in a more dissonant manner than I tend to allow. At the end of the *Christe* the middle voice has a conventional cambiata that creates a very brief minor second (which I tolerate) but two other instances in the lowest voice (at Gloria 67 and *Sanctus* 34) I have emended for reasons of consonance. Similarly there seems to be no rationale to Superius 64,2 being D in both sources (this would make the Superius leap up a fifth from a dissonance) and the approach to a doubled leadingnote cadence on F at Gloria 140-147 seems to require no ficta B flats in any of the three voices involved. In the four-voice cadence at 119-121 the Contra primus is briefly dissonant against the Superius at 120,1. Both sources give B here, but surely A would work better.

Likewise, in the *Benedictus* duet at 148 the second Contra primus note is B in both readings rather than A. Since B would create a passing diminished interval here I have emended it, but I may not be right. Likewise, in the Superius at *Sanctus* 220 I prefer my dotted emendation to what both sources read (three undotted semibreves) since the latter reading would give a leadingnote reached by a note that is dissonant with the lowest voice. Finally at *Agnus* Superius 76 the first two notes in both readings are two minims. This would create a similar dissonance problem to that at *Sanctus* 220 so I have provided a similar emendation. None of these problems are easily resolved, and I can only attempt to realise a Mass that may have been a little more

<sup>45</sup> For a full study of Tinctoris using this term, see Luko, A. ‘Tinctoris and *Varietas*’ in [EMH](#) 27 (2008) pp. 99-136.

<sup>46</sup> See Instalment 5 pp. 711-715 and 721-733 regarding Martini and both of these works.

haphazard in terms of partwriting than I allow. Likewise, my *recta* and *ficta* accidentals throughout attempt to provide some sort of consistency at doubled-leadingnote cadences on A by avoiding B flats where possible in favour of sharpened G leading notes. But - as with the instances of partwriting cited - this is not the only possible approach. Editorially, I am trying to avoid any nuance of the 'false consonance' problem for which the composer was criticised by Tinctoris.

To conclude, this Mass owes a little of its modern popularity to the fact that it is connected with *bassedanses*, for which there is now a vast literature. I would like to see the trio sections here serve as some sort of template for 1450's/1460's style species counterpoint (if such a thing could be taught) but since even species counterpoint in the manner of Fux is rarely taught nowadays that is probably a vain hope. The copyist of the Trent 91 frontispiece collection - whoever he was - may have regarded Faugues's *bassedanse* Mass in a similarly didactic light. Regarding the *cantus firmus* type, there is also Isaac's *Missa La Spagna* (published in 1506) and a '*bassadanza*' Mass by Gafforio. But Faugues's Mass is not quite the only example of 'Luffil' and its variants being used as *cantus firmus* in sacred music. The three-voice 'Biquardus' *Resurrexit victor* in Mu 3232a (ff.4v-5r, with an erased composer attribution) uses the same Tenor as the *Love woll I* song.<sup>47</sup> However, since it appears in that manuscript with clearly *contrafact* secular pieces adjacent this too may be a song *contrafactum*.

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#### Numerology

I have counted the values of this Mass in the same way that CS 51 presents the Tenor (i.e. all Tenor sections except *Agnus III* are counted in dotted-C values). Different readings between the two sources make it unlikely that note-counts of either version will yield significant results. Nevertheless I find it of interest that the *Et in Spiritum* section's *Superius* in my score has exactly 100 notes, and that the *Contra primus* in the same section is close to this with 102. I also note that the totals of all voices except the Tenor in *Kyrie II* total 333, and also that the same voices in the similar *Osanna* section total 334 (possibly originally also 333). *Agnus I*'s outer voices (303 notes) may also give a similarly corrupted total.

Likewise, the total of all notes for the *Christe* section is 199 (possibly once this was 200) and the *Cum sancto* section has 399 notes (which is possibly fortuitous, since the CS 51 reading for this section has more *Contra primus* notes than Trent 91). The first section of the *Sanctus* has 395 notes, and *Agnus II* has 392 notes. These totals may (or may not) have both originally been 400.

Tempora counts may reveal a groundplan for the whole Mass. Removing the movemental final long from the *Kyrie* gives the following outer-voice measure totals.

Kyrie I	43
Christe	49
Kyrie II	46

The total of these figures is 138, and the first two figures above make up 66.66% of that total with *Kyrie II* providing the other 33.33%.

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<sup>47</sup> Published in Fallows, *op. cit.* no. 31. Facsimile in Wright, P. & Rumbold, I., (eds) Der Mensuralcodex St. Emmeram (2 vols, Wiesbaden, 2006) vol.2, ff. 4v-5r. The initial Tenor identification seems to have been in Fallows, A Catalogue of Polyphonic Songs p. 58.

Taking all sectional longs from the Agnus sections also gives us the following totals.

Agnus I	34
Agnus II	54
Agnus III	44

The total here is 132, and the first two figures above again make up 66.66% of the total with Agnus III providing the other 33%. But even here I have had to apply a slightly different calculation method to that used for the Kyrie.

This leaves the middle three movements to deal with. Since the Credo has 301 measures, that total in itself attracts the suspicion of further organisation since omitting the final long here makes that total 300. But how might the Gloria and Sanctus relate to this, and how might all three internal movements relate to a symmetrical layout?

Possibly the inner three movements were planned numerically by the composer, who then deviated somewhat from his intended layout. I suggest this because exact symmetry can be achieved with some sectional alteration. A little hypothetical juggling with the sectional totals produces the following results.

1. I count an extra measure at the end of the Pleni sunt section due to the two longs at the end of its Contra primus (making its total 56 measures instead of 55).
2. I remove one measure from the Crucifixus section (which would then consist of 104 measures, and in this trio section the 'extra' measure could easily be edited out somewhere).
3. I add one measure to the Cum sancto section (making its total 60 instead of 59 measures) two measures to the Et in terra section (resulting in a total of 95 instead of 93 measures) and one measure to the Gloria's internal Qui sedes trio (giving 70 measures instead of 69). As in point 2 above, this trio could easily be altered.

These alterations produce the following sectional totals.

Gloria	
Et in terra	95
Qui sedes	70
Cum sancto	60
Credo	
Patrem	122
Crucifixus	104
Et in Spiritum	25
Et unam	49
Sanctus	
Sanctus	41
Pleni sunt	56
Osanna	47
Benedictus	81

The grand total of these figures is 750, and within that total the outer movements each make up 225. 225 is 30% of 750, so the Gloria and Sanctus might be seen as flanking the Credo thus: Gloria 30%, Credo 40% and Sanctus 30%. Added to the two-thirds/one third sectional divisions of the Kyrie and Agnus, this would make

an interesting symmetry. But perhaps here I am overworking my sums a little too much, since neither surviving source reads as I suggest. Maybe a layout similar or identical to this was originally intended, but was not exactly followed by the composer due to other considerations. Alternatively one can of course simply believe that this Mass is slightly unsymmetrical overall and was written in that way - and also that other symmetries (such as the *Pleni sunt* and *Agnus II* both being 55 measures long) seem like safer evidence of small-scale intentions.

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124-127. Four *Benedicamus* settings (Trent 91 ff. 39v-40r, all unica, DTÖ VII inventory nos 1164-1166 & 1168).

Together with the three-voice *Benedicamus* that is possibly an accretion to the *Missa Regina celi* (see no. 102 in this edition) these four two-voice pieces make up the final double page of copying in Trent 91 by the frontispiece scribe. The *Benedicamus Domino* was formerly a closing item used at Mass instead of the *Ita missa est* in Masses without *Glorias* (i.e. Masses of the season during Advent, Septuagesima, Lent and Passiontide). Also in ferial Masses *per annum* at which the Mass of the preceding Sunday was repeated (except at Easter) plus use in many votive Masses. The response (said afterwards) is 'Deo gratias'. The *Benedicamus* also served as a versicle at the end of all offices.

All settings given here are for two equal voices, but only the third (no. 126) has a clearly chant-related first voice (the melody is Huglo no. 117, = LU 1997 p. 124 no. 2).<sup>48</sup> I have supplied no. 126 with the 'Deo gratias' using this chant. Setting no. 124 may or may not be chant-based, and the same chant seems to suffice for no. 124 since the approximate melodic outline of the chant occurs at its first-voice opening. Setting no. 125 may likewise not necessarily be chant-based, and the closest match that I can provide to the outline of its first voice for the 'Deo gratias' is Huglo no. 112 (= LU 1997 p. 125 no. 2).<sup>49</sup> Setting no. 4 is different from the others in that the repeated 'Alleluia' makes it appropriate for Easter use. I can find no chant similar to the first-voice opening, so I have reconstructed the short 'Deo gratias' passage necessary by using the incipit and closing theme of the first voice and adding the Alleluias (slightly modified) from the *Benedicamus* chant AM p. 1249 no. 3. It is rare to find sets of *Benedicamus* melodies in chant sources. Some (probably starting from the thirteenth century) even take over the incipits of more common chants.<sup>50</sup> The critical commentaries for the four settings are otherwise below.

124. (f. 39v no. 1)

[Discantus primus]; 1: no voice-names are given for any of the parts in these four pieces.

[Discantus secundus]; 16: 3 is dtd sbr F / 17: 2 om (conj supplied) & 3 is D & uc / 19: 2 A / 20: 2 G.

Underlay; fully texted in both voices. Discantus primus; 14: 'Do-' under 14,2-3 / 22: '-mi-' under 19,2-3 / Discantus secundus; 14: 'Do-' under 14,2-3 / 22: '-mi-' under 18,2.

<sup>48</sup> Huglo, M. (ed), 'Les débuts de la polyphonie à Paris. Les premiers organa parisiens' in Arlt, W. and Oesch, H. (eds), Aktuelle Frage der Musikbezogenen Mittelalterforschung (Forum Musicologicum III, Winterthur, 1982) pp. 93-163 plus appendix (Classification thématique des melodies du *Benedicamus Domino*, pp. 149-152).

<sup>49</sup> Some of these equal-voice exercises could arguably not be settings for practical use at all. Instead, they might have served as didactic examples of equal-voice duo writing. Therefore my matching-up of chants here is only tentative.

<sup>50</sup> See Robertson, A., 'Benedicamus Domino': The Unwritten Tradition' in JAMS 41 no. 1 (1988), pp. 1-62. Some of the parent chants concerned here are well known, for example *Stirps Jesse* and *O Christi pietas*.

Bibliography; Leverett, *A Paleographical and Repertorial Study...*, II, pp. 203-205 (transcriptions of all five *Benedicamus* settings on ff. 39v-40r) and I, p. 156 (where the author suggested that these two-part exercises are similar in style to pieces by Martini).

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125. (f. 39v no. 2). No discrepancies in either voice.

Underlay; fully texted in both voices. *Discantus primus*; 7: 'Do-' under 8,2-9,1 / 13: '-mi-' rptd under 17,2-4 / 33: '-no' under 32,2-33,1. *Discantus secundus*; 7-8: '-nus Do-' under 15,1-16,1 / 13: '-mi-' under 18,2-4.

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126. (f. 39v no. 3). No discrepancies in either voice.

Underlay; fully texted in both voices. *Discantus primus*; 5: 'Do' under 5,2-3 / 6: '-mi-' under 7,1. *Discantus secundus*; 1: 'Benedica-' is under the initial clef to 1,3 / 4: '-mus' under 3,4-4,1 / 6: '-mi-' under 6,1.

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127. (f. 40r, following the three-voice *Benedicamus* setting)

[*Discantus primus*]; no discrepancies.

[*Discantus secundus*]; 9,1-4: Trent 91 reads dtd-m C sm D m E & undotted sbr F / 24: 2 D.

Underlay; fully texted in both voices. *Discantus primus*; 11: 'Do-' under 11,2 / 12: '-mi-' under 13,2-3 / 15: '-no' under 14,4 / 32-35: '-luia' under 32,3-4 / 36-38: 'Alle-' under 36,1-37,2 / 40-43: '-luia' under 41,3-42,2. *Discantus secundus*; 10: '-mus' under 8,1-2 / 11: 'Do-' under 9,3 / 12: '-mi-' under 11,2 / 26-27: '-luia' under 23,1-2 / 32-35: '-luia' under 41,43 / 37-43: ed rpt of 'Alleluia' needed.

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128. Busnois; *In hydraulis*

- (i) Trent 91 ff. 35v-37r, Busnoys (DTÖ VII inventory no. 1162) no text apart from incipits;
- (ii) Mu 3154 ff. 27v-29r, anon, with text in two paragraphs after first section.

Text; this famous motet names its composer, it also names and honours Ockeghem, and its subject matter is Pythagoras and his work on music. The text (which is full of Greek terms, perhaps typical of Busnois's love of learning and is possibly his work) is in five-line stanzas of decasyllabics. The reconstructed version below and translation is almost the same as that in van Benthem, J. 'Text, Tone, and Symbol...' (see the bibliography below). The decasyllabic lines do not quite all run properly (see line 8) and the repeated schematic Tenor of this piece may be intended as further flattery to the dedicatee (Ockeghem) since its D C D A G A patterns resembles the three V-point positioned fleurs-de-lys on the basic French royal coat of arms. Due to the text mentioning Busnois as working for Charles the Bold when he was Count of Charolais, a date for the motet before 1467 (when he became Duke of Burgundy) is commonsense and Paula Higgins (in 'In hydraulis revisited') suggests 1465-67. Further details on this motet are given in a section on structure below.

In hydraulis quondam Pythagora  
 Admirante melos phtongitates  
 Malleorum secus is eqora  
 Per ponderum inequalitates  
 Adinvenit muse quidditates.

Epitritum ast hemioliam  
 Epogdoun duplam nam perducunt  
 Tessaron penthe convenientiam  
 Nec non phtongum et pason adducunt  
 Monochordi dum genus conducunt.

Hec Ockeghem cunctis qui precinis  
 Galliarum in regis latria  
 Practiculum tue propaginis  
 Arma cernens quondam per atria  
 Burgundie ducis in patria.

Per me Busnoys illustris comitis  
 De Chaurolis indignum musicum  
 Saluteris tuis pro meritis  
 Tamquam summum Cephas tropidicum  
 Vale verum instar Orpheicum.

Long ago, when Pythagoras was wondering at the melodies of water organs and at the sounds [made] by hammers against surfaces, he discovered through the inequalities of the weights [of the hammers] the essentials of music.

[The proportions of] *epitrite* [4:3] as well as *hemioia* [3:2], *epogdoun* [9:8, and] *dupla* [2:1], for they lead not only to the harmony of the *diatessaron* [the fourth] and *diapente* [the fifth], but also to that of the *phtongos* and *diapason*, while they connect to the species of the monochord.

You - Ockeghem - who are the chief singer before all [i.e. the *premier chapelain*] in the service of the king of the French - strengthen the youthful / immature practice of your race when, at some time, you examine [the results of] these aspects in the halls of the Duke of Burgundy, in your fatherland.

Through me, Busnois, unworthy musician of the illustrious Count of Charolais, may you be greeted - so to speak - as 'Cephas', as the first among the composers. Farewell, true image of Orpheus.

Original version in [Mu 3154](#);

In ydraulis condam pithagora  
 admirante melos ptonigitates  
 maleorum secus is ecora  
 per ponderum inequalitates  
 adinvenit muse quidditates

epitritam aste moliam  
 epogdomi duplam perduncunt Nam  
 tessaron penthe conveniencia  
 nec non tongum & pason aducunt  
 monocordi dum genus conducunt

Hec oggeghen cunctis qui precus  
 galiarum in regis aula  
 practicum tue propaginis  
 arma cernens condam per atria  
 burgundie ducis in patria

per me Busnois illustris comitis  
 de chaulois Indignum musicum  
 saluteris tuis pro meritis  
 tamquam summum chephas tropidi cum  
 vale verum instar orpheicum

(i) Trent 91;

[Superius]; 1: the first section has the incipit ‘In ydraulis’ in all voices / 39: 1 D (corr using Mu 3154) / 85: this sectional b sig is clearly introduced at the start of the duple panel, and is probably present due to more B’s needing flats after the first section. Also, all parts respectively have the incipits ‘Secunda pars discantus / altus / Tenoris / bassus here, and the m sign is given in the Tenor as C2 rather than as cut-C. / 131: superfluous sbr C follows 3 / 186,2-187,1: Trent 91 reads sbr D sbr C (corr with help from Mu 3154).

Contra altus; 12: b ind before 12,4 / 20: b ind before 19,2 / 85-259: the b sig is om after the first section / 135: the cs is given over 136,1 by mistake / 145: 2 uc / 242,1-3: om (supplied from Mu 3154) / 243: superfluous sbr rest follows 1 / 244: p div follows 2.

Tenor; 1: it should be noted that since this voice (unlike the others) contains no B pitches, no b sig is given. Also, at 1-18 only 14 measures of rests are given. / 153: cs given over 1 / 188-234: 45 measures of rests are given (47 are needed).

[Contra] bassus; 1: the voice-name is incomplete, & the b sig is initially given on the E space of the bass stave. In the first section it is only given for the first two staves (1-rest in 41) / 10: 3 C (corr using Mu 3154) / 12: b ind before 12,2 / 16: 2 has sharp, ind above previous rest / 18: 2 C (corr using Mu 3154) / 19: cs written as a cor sign & given in error over 18,4 / 31: p div follows 2 / 77-84: due to lack of space, the end of the first-section Contra bassus is given at the bottom of the left-hand facing page, with flower-like scribbles in both places concerned and ‘residuum bassus’ at the continuation / 85: from this point onwards, the b sig is consistently given as two B flats spaced an octave apart / 136: after 136,3 the following superfluous passage occurs, which is circled and also crossed out dtd-m D sm C m D m E m F & ligd sbr G sbr D / 239: p div follows 2.

Underlay; Trent 91 only provides the incipits mentioned, and since Mu 3154 gives the text in a block below the first section of music the underlay in our score is conjectural. The Tenor - while possibly best vocalised to ‘a’ - can of course be treated differently. Jaap van Benthem’s score of the motet in ‘Text, Tone and Symbol’ has the Tenor singing ‘Vale’, and conceivably it could otherwise be made to sing ‘Ockeghem’. I have also heard a performance of *In hydraulis* with the Tenor played on a slide-trumpet, and there are two fairly recent recordings using voices alone.<sup>51</sup>

Bibliography; van Benthem, J., ‘Text, Tone, and Symbol: Regarding Busnoys’s Conception of *In hydraulis* and its Presumed Relationship to Ockeghem’s *Ut heremita solus*’ in Higgins, P. (ed), Antoine Busnoys... (Clarendon, 1999) pp. 215-253). Higgins, P., ‘“In hydraulis” Revisited: New Light on the Career of Antoine Busnois’ in JAMS 39 (1986), pp. 36-86. Taruskin, R. (ed), Antoine Busnoys Collected Works parts 2-3. The Latin-Texted Works (New York, 1990), 2, pp. 151-165 (edition with commentary in Part 3 pp. 74-80). EdM 80 no. 24 (edition after Mu 3154). DTÖ VII pp. 105-111 (edition, 1900).

<sup>51</sup> These are *Antoine Busnoys: In hydraulis and other works* by Pomerium dir. Alexander Blachly (Dorian CD 90184, 1993) and the version by the Hilliard Ensemble on the CD *Lockerbie Memorial Concert* (BCG CD BCD03, 2003). I prefer the forces used by the first recording and the editorial accidentals used in the second, and in my view both performances take their first sections too quickly.

(ii) Mu 3154;

Discantus; 36,5: corr from sm / 58: 3 uc / 83: 3 is col / 85: the added b sig is given in Mu 3154, but only for the first Superius stave (85-118) and ‘discantus’ is given again at the start of the second page-opening / 186: 2 not dtd.

Contra altus; 1: no b sig is given throughout / 12: no b / 13: likewise / 61: no lig / 63: 2 C / 75: b ind above rest in 74 / 79: rest om, & 4 is dtd / 84: no custos in any of the lower voices / 135: as in Trent 91 the cs is over 136,1 / 152: no lig / 244: no p div.

Tenor; 1-18: only 14 measures of rests are given as in Trent 91 / 153: no cs / 188-234: as in Trent 91 45 measures of rests are given but 47 are needed / 259: no custos.

Contra bassus; 1: no b sig is given throughout / 12: no b / 19: cs written as a cor sign as in Trent 91 / 67: 2 G / 71: 3 C / 86: 1 b, ind before 85 / 141: 2 & 3 are both sm / 164-165: ligd / 226,1: a sharp is given before this note, which possibly applies to the C at 228 / 259: no custos.

Underlay; Mu 3154’s text is separate from the music. In each section the incipits are as follows in descending voice order. Section 1: In ydraulis / no text for any of the lower voices. Section 2: 2a pars hec okgegem / 2a pars hec oggekem / secunda pars / secunda pars.

Mu 3154 is remarkably close to the Trent 91 reading down to the placement of some individual accidentals, shared minor errors with multiple rests, and the way in which some congruent signs are written. The two readings are certainly not identical, but perhaps only one intermediate copy separates them, and maybe not even that. Neither is this the only piece in Mu 3154 whose concordance with the Trent manuscripts shows similar readings.

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## Structure

My comments here are brief and mainly directed at those unfamiliar with this exceptional motet. Most of the necessary work has already been done on *In hydraulis*, notably in the van Benthem article cited which not only provides reconstructed text but also illustrates the following points. Firstly, it is at least probable that *In hydraulis* had a major-prolation organised Tenor, and also that the Tenor part which survives seems to be a simplification. Secondly, it is also likely that the motet as it survives has been slightly tampered with in terms of length. Jaap van Benthem’s transcription incorporates an extra breve rest in cut-C in order to make certain numerical parallels work properly (in my view an editorially sound practice if the composer’s probable conception of his motet is concerned). Further, it is at least probable that the dedicatee of Busnois’s motet (Ockeghem) produced a musical response which may be his *Ut heremita solus*. Both works seem to feature numerical parallels concerning the number 81.

More generally concerning *In hydraulis*, this is a difficult piece to perform for two important reasons. The Superius has a range of an octave and a fifth, and at one point spans this entire range within two measures (see 55-56). Despite admirably brave attempts by modern falsettists to sing this Superius as a solo part, I consider that such a wide-ranging, difficult and indeed long Superius would be better handled by a small ‘discantus unit’ rather than a soloist. Additionally, the tempo of the first section must be very finely judged if the second section is to be sung at anything like the proportional relationship suggested in my score. O mensuration in the first section probably needs to be notably slow here.

Lastly some idiosyncrasies of *In hydraulis* are worthy of mention. There appears to be some word-painting at

‘duplam’ (55-61) which moves at double the speed of the passage preceding it. Likewise the melodic sequence in the Superius at ‘Monochordi dum genus’ might have a role in depicting intervals ‘filling up the scale’ as the text describes. *In hydraulis* also shares a number of features with some of the Busnois motets in Brussels 5557, such as one-measure passages of coloration that might have been intended to be read as triple units rather than simple color (see 20 and 40) and also pre-cadential measures in lower voices with ornamental anticipating notes (Contra altus, 47). Busnois might have initially borrowed such devices from English works. Also, see his Superius work involving dotted rhythms (see 52-54) and occasional floridity in the lowest voice (see Contra bassus 171-173 and 22-224) plus sixths at somewhat unexpected places (see 83-84). The Busnois four-voice Credo setting published by Petrucci also shares some of these features.

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129. [Compère]; *Omnium bonorum / De tous biens playne*

(i) Trent 91 ff. 33v-35r, anon (DTÖ VII inventory no. 1161);

(ii) SP B80 ff. 27v-30r, anon.

Text; the composer (Compère) names himself in the text of this metrical poem in honour of the Virgin which also celebrates a group of composers including Dufay, Ockeghem, Busnois, Caron, Regis, Tinctoris and also others by whom very little or no attributed music survives (Hémart, de Brelles, Corbet and others) and its Tenor uses the Tenor of van Ghizeghem’s *De tous biens plaine* as a cantus firmus. See the bibliography below for further details of this famous piece, which also includes material from the parent song in its outer voices.

Omnium bonorum plena, Virgo parensque serena Que sedes super sidera Pulchra, prudensque decora.	<i>Full of all good things Serene virgin and mother Who sits above the stars Fair, wise and graceful.</i>
Assistens a dextris patris Celi terre plasmatoris In vestitu de aurato Nullius manu formato.	<i>Seated at the Father’s right hand The creator of heaven and earth Clothed in golden garments Which are not fashioned by hands.</i>
Nullus tibi comparari Potest certes nec equari, Cui voce angelica Dictum est Ave Maria.	<i>Surely none can compare with you Nor be your equal You to whom by the angelic voice Was pronounced “Hail Mary”.</i>
Turbata parum fuisti Sed consulta respondisti Ecce ancilla Domini Sicut refert, fiat mihi.	<i>You were a little troubled but when asked [the angel] replied “Behold the handmaiden of the Lord” Thus, you reply, let it be done unto me.</i>
Dulcis fuit responsio Data celesti nuntio, Per quam statim concepisti Natum Dei et portasti.	<i>Sweet was this reply given to the heavenly herald By which you at once conceived And bore the Son of God.</i>

Illum nec non peperisti Et post partum permansisti, Virgo pura et nitida, Virgoque immaculata.	<i>Not only did you bring him forth but - after the birth - remained Virgin pure and blooming and virgin without stain.</i>
Omnium bonorum plena, Peccatorum medicina, Cuius proprium orare Est atque preces fundare.*	<i>Full of all good things Cure of sinners To whom it is proper to entreat And also to make prayers.</i>
Pro miseris peccantibus A Deo recedentibus, Funde preces ad filium Pro salute canentium.	<i>For poor sinners Slipping away from God Make prayers to your son For the salvation of those who sing.</i>
Et primo pro G. Du Fay, Pro quo me, mater, exaudi, Luna totius musice Atque cantorum lumine.	<i>And first for G. Dufay For whom, mother, hear me, Moon of all music And light of singers.</i>
Pro Jo. Dussart, Busnoys, Caron,** Magistris cantilenarum, Georget de Brelles, Tinctoris, Cimbali tui honoris,	<i>For Jo. Dussart, Busnois, Caron, Masters of songs Georget de Brelles, Tinctoris, With cymbals to thy honour.</i>
Ac Ockeghem, Des Pres, Corbet,*** Hémart, Faugues et Molinet**** Atque Regis omnibusque Canentibus, simul et me,	<i>And Ockeghem, Des Pres, Corbet, Hémart, Faugues and Molinet, and Regis, and all who sing, and likewise for myself</i>
Loyset Compère, orante Pro magistris puramente Quorum memor, virgo vale, Semper Gabrielis Ave.	<i>Loyset Compère, praying pure in mind, for the masters. Remembering whom, farewell, virgin, Forever the 'Ave' of Gabriel.</i>
Amen.*****	<i>Amen.</i>

\* Trent 91 reads “fundere” in both voices concerned.

\*\* “Jo.” in this line needs expanding into “Johannem” for the sake of the text underlay.

\*\*\* All voices read ‘Okeghem’.

\*\*\*\* All voices here have trouble with fitting some of the text at “...Faugues et Molinet / Atque Regis” into the space available, and all give a few of these words below their main text lines.

\*\*\*\*\* ‘Amen’ is given after the final double custos in the Superius and Contra bassus, and under the double custos in the Tenor and Contra altus.

Finally regarding this text I am not particularly happy with the brief description of the Annunciation in the fourth stanza, which is perhaps a little clumsy.

(i) Trent 91;

[Superius]; 29: p div follows 2 / 62-71: 8 measures of rests are given but 10 are needed / 98: p div follows 3 / 109: ‘verte’ instruction given following double custos / 262 onwards: by itself the “2” sign here would happily indicate diminution without the coloration, which seems superfluous / 274: this note is given as an uncolored L, whereas a colored mx would be correct (SP B80 colors this note, but gives L).

Contra altus; 12,5-13,1: written on a short end-of-stave extension / 44,5: corr from col err / 91,1: as at 12,5 / 96: 1 col err / 164: b ind before 163 / 238: ns / 247: the reversed dotted-C sign used here for sesquialtera is unconventional, but is not unique in this context. It also occurs in a similar context in the three-voice Mass no. 81 in this edition. / 256: the signature here used to cancel the sesquialtera and to introduce simple diminution in its place (C followed by a smaller cut-C) is a rare usage. In context it seems to mean “return to duple values but at twice the customary speed”. / 274: this note is L (mx would be correct).

Tenor; 33: p div follows 2 / 57: 1 not dtd / 58: 1 & 2 are both sbr, with the second intended for alteration (the anomalies in 57 and 58 here may be intended as a ‘catch’ for unwary singers / 62-72: 10 measures of rests plus 1 sbr rest are given (10 measures plus 2 sbr rests are needed) / 72: p div follows 1 / 83-94: 10 measures of rests plus 1 sbr rest are given (11 measures plus 1 sbr rest are needed) / 99: 1 sbr rest is given (2 are needed).

[Contra] bassus; 1: the voice-name is incomplete on both page-openings / 51: p div follows 2 / 65,2-93: this passage is given on a roughly hand-drawn stave at the bottom of the page due to lack of space / 78: p div follows 2 / 94-109: due to lack of space the end of the Contra bassus first section is given at the bottom of the page to the left, with ‘residuum bassus’ written twice on the left page and small ‘flower’ drawings on both pages indicating the continuation / 238: ns.

Text; fully underlaid in all voices, with a few omissions (particularly in the first-section Contra parts). The Trent 91 frontispiece scribe accomplishes something of a feat by managing to get all of this lengthy piece onto two page-openings. However the resulting penalty is that his text is small and often compressed, and so is some of the music. (SP B80 uses three page-openings). Because of the nature of the Trent copy it seems pointless to record text positionings, since much of the texting seems to have been placed inexactly. Therefore here I only record discrepancies and other items of particular interest. My texting in the Tenor largely follows the Trent 91 incipits since they seem to make sense. Both Contras need repeats of ‘respondisti’ at 60-63, and the Contra altus gives ‘Semper’ after ‘vale’ at 267 but there are not enough notes to fit this in. At 130, Trent 91 gives the lower-voice duet ending ‘orare Est’ in both voices. I have altered this to end with ‘orare’ since ‘Est’ is at the beginning of a new line in the poem. My editorial underlay is otherwise based on experience of the DTÖ and Finscher editions and some thought about how they might be improved.

Bibliography; Rifkin, J., ‘Compere, “Des Pres” and the Choirmasters of Cambrai: *Omnium bonorum plena* reconsidered’ in Acta Musicologica 81 (2009) pp. 55-73 (contests the previously suggested 1468 and 1472 dates for this piece, and also the guesswork that it might have been written for the dedication of Cambrai Cathedral in 1472). DTÖ VII pp. 111-119 (edition, 1900). Finscher, L. (ed), Loyset Compère Opera Omnia (5 vols, 1958-72), IV, pp. 32-38 (edition). Finscher, L. Loyset Compère (c. 1450-1518): Life and Works (*Musicological Studies and Documents* 12, 1964) pp. 131-140. Fallows, D. ‘Josquin and Trent 91: Thoughts on *Omnium bonorum plena* and his Activities in the 1470s’ in Gozzi, M. (ed), Manoscritti di polifonia del Quattrocento europeo... (2004), pp. 205-211 (discusses the ‘Des Pres’ in the motet text). Leverett, A Paleographical and Repertorial Study..., I, pp. 116-118 (discusses the two readings for this motet). Wegman, R., ‘From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450-1500’ in JAMS 49 (1996), pp. 409-479, particularly 471-477 (discusses a likely social context for the piece). This is also the right place to thank Jaap van Benthem for sending me his so-far unpublished 2001 paper on *Omnium bonorum*, which (as with his study of *In hydraulis*) goes into all aspects of the piece in considerable depth.

(ii) SP B80;

[Superius]; 1: the first ‘O’ of the text is given as a large Lombard-style blue majuscule in the left margin with a decorative box of red penwork, and all of this voice is written with the C clef on the second stave line up / 29: no p div / 32: 5 replaced by sbr G m G / 59,6: the first page-turn occurs after this note / 62-71: the rests given in SP B80 are correct / 72: no cs / 87: 2 G / 141: the second page-turn is after the Superius rests here in all voices / 142: m sign cut-C rptd at start of new page in all voices / 179: 3 A / 191: 3 dtd / 192: 2 is sm & 3 is m (this variant at 191-192 is unsatisfactory since it causes dissonance) / 236: 1 & 2 replaced by br G / 265,1-266,1: ligd / 269,2-270,1: ligd / 272: 4 uc / 274: 1 is L / 276: single custos in all voices.

Contra [altus]; 1: the voice-name is incomplete, & apart from the Tenor on the third page-opening all lower voices have voice-names in the left margin in majuscules with tall first letters. / 45,4: corr from m with upward tail partly erased / 46,3: no b / 59: 6 is m, and the first page-turn is after this note / 88: superfluous m rest follows 1 / 90: 4 om (the effect of the variants at 88-90 is to alter the imitation with the Superius, but in the SP B80 version a fourth with the Superius results at 90) / 105: 1 not dtd / 109: single custos / 151: no b / 164: b ind before 164,2 / 196-197: ligd / 206: b ind before 205,2 / 256: 1 & 2 ligd / 257: likewise / 260-261: ligd / 264: 1-3 ligd / 266: 1 & 2 ligd / 269,3-270,1: replaced by L / 274-275: replaced by L.

Tenor; 33: b ind before 33,1 / 52-53: no lig / 59-61: no lig / 59,2: first page-turn occurs after this note / 62-72: the rests given in SP B80 are correct / 72: no p div / 83-94: as at 62-72 / 99: as in Trent 91 only 1 sbr rest is given (2 are needed) / 103: b ind before 103 / 115: b ind before 114 / 184-186: ligd / 188,2-189,1: replaced by br B / 191: b ind above 188,2 / 196-199: ligd / 263-264: ligd / 267: b ind above 265,2.

[Contra] bassus; 1: the voice-name is incomplete / 28,1-59: due to lack of space at the bottom of the right-hand page, this portion of the Contra bassus is on the bottom of the left page. ‘P’ signs in both places and the left-hand page note ‘Residuum Contratenoris bassi’ indicates the continuation. / 36: 1 not col / 43: 1 replaced by one measure’s rest / 57: p div follows 2 / 58: 1 & 2 ligd, & given as a rising two-semibreve lig / 59-60: no lig, & the first page-turn is after 59 / 72: no cs / 110: 1-4 replaced by sbr low G sbr C / 119: 3 & 4 are both undotted m / 274-276: ligd.

Text; SP B80 texts its Superius fully, has less incipits in the Tenor, and extensive but partial texting in the two Contratenors (particularly the Contra altus). It also has a few variants with Trent 91; ‘formata’ for ‘formato’ (26-28), ‘Busnois’ for ‘Busnoys’ (216-217) and ‘Okeghen’ for ‘Ockegehmen’ (237-238). On the whole the SP B80 copy is less meticulous than Trent 91 as regards text.

SP B80 gives a version which has a few inferior variants, but is otherwise remarkably close to that of Trent 91. This source even reproduces the unusual mensural signs in Trent 91 and there is agreement between the sources about most ligatures too. Such closeness is unusual, and both copies may emanate from a lost exemplar which travelled south to Rome as it was recopied in various places.

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## Structure

Ludwig Finscher’s study of *Compère* characterises this motet as probably an early work since nothing else survives by the composer which is quite like it. However a few of *Compère*’s triple-meter chansons display an equal interest in imitation and intricacy. This is an example of the developed Tenor motet in which the parent material (in this case Hayne’s ubiquitous *De tous biens plaine*) is subject to outer-voice quotation as well as Tenor cantus firmus treatment. The opening of the Latin text is also directly related to the start of the parent song’s text. While this is a lengthy and magnificent piece, perhaps a few features speak of a composer still ‘finding his feet’ (constructs without thirds at 30 and 186, a diminished-fifth difficulty at 55, and a fourth

in an imitative duet passage at 247-248). On the other hand, the amount of close imitation between the two upper voices in duet passages is admirable. Hayne van Ghizeghem's *De tous biens plaine* is so well-known that I feel no need to give examples from it here.<sup>52</sup> It is also fortunate that the basic structure of this motet is simple. In the Tenor's first section the delayed-entry Tenor has its mensuration changed from duple to triple, and accordingly most of the larger note values in this section are altered (i.e. breves tend to become dotted breves). This first-section Tenor is split into four subdivisions with intervening rests, and otherwise differs little from the song Tenor.

The Tenor's second section begins with a virtually free Tenor passage (110-141) constituting part of a lower-voice duet in which references to the song Tenor are absent after the initial few notes. There then follows a repeat of the entire song Tenor (again in four subdivisions separated by rests) but in duple mensuration and again differing very little from the borrowed Tenor. The two-chord 'Amen' at the end is a free addition.

Around the Tenor the outer voices also have some quotations from the parent song's Superius and Tenor. At Superius 7,2-12 the Superius is very like the second phrase of the song Superius, and the succeeding phrase in the Contra altus (12-14,1) resembles the song Superius continuation. The Contra bassus at 18,4-22,1 has a passage very like the opening of the song Tenor, but is pitched an octave lower and significantly occurs just before the opening duos expand into a trio. The Contra altus at 63,2-67,1 also quotes the pitches of the song Tenor's second phrase, and the same voice at 159-168 elaborates most of the song Tenor's first phrase as part of the lower voice in a sesquialtera duet. At 262-272 (the closing passage) the Superius quotes the ending of the song Superius before the final 'Amen'. The whole motet is therefore steeped in references to its parent song. There are also integrating devices of free origin (see the imitative and sequentially climbing passages at 86-90 and 101-104) and similar duet episodes at 15-16, 67-68 and 133-135. An excellent recently recorded version of this motet enables those studying it to appreciate it in full.<sup>53</sup> In my score I have indicated a speed ratio between the two main sections which is intended to be realistic, and which is the same O-cut C equivalent as suggested for *In hydraulis*. However, if performers want to take the first section at a slightly brisk speed then they will find that semibreve equivalence between the two sections in this particular motet works well. Whether that is authentic or not is another question.

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## Numerology

There may be more to this motet than I indicate below. In terms of tempora the first section consists of 109 measures and the second (if counted by the consistent larger units in the lower voices) has 167. The total of those measures (109 + 167) is 276, which is divisible by three ( $92 \times 3 = 276$ ).

Note-counts reveal a first-section total of 1188 (a number divisible by 9 and therefore also by 3) and a second-section total of 873 (also a number divisible in the same ways). It therefore follows that the grand total of notes (2061) is likewise divisible.

The Tenor as it stands has 80 notes in its first section, and 158 in its second section. It is tempting to add a single note to the Tenor for reasons of number symmetry in section 1 (perhaps as a second G long at the cadence, making 81 notes). However this would upset the divisibility of the final total, and perhaps with this motet nines and threes are not the only numerical routes to take. There are - excluding the Virgin Mary and Gabriel and including Compère himself - 14 musicians mentioned in the text. It may therefore be relevant that the total 238 notes of the Tenor are divisible by 14, and also that the second section of the motet breaks

<sup>52</sup> It is conveniently available in Hughes, Dom Anselm & Abraham, G. (general eds), *The New Oxford History of Music* vol. III (Ars Nova and the Renaissance, 1960) pp. 247-248 as well as many other editions.

<sup>53</sup> On the CD also featuring the anonymous *Missa Puisque je vis* by the Binchois Consort (Hyperion CDA 67368, 2003).

down into either 13 or 14 differently scored subsections, depending on whether the final two-chord ‘Amen’ is counted separately. I count these sections as follows:

110-141	lower voice duet
142-183	upper voice duet
184-199	full subsection
200-209	lower voice duet
209-218	Superius-Tenor duet
219-222	full subsection
223-227	upper voice duet
227-232	lower voice duet
232-236	Superius-Tenor duet
236-244	full subsection
244-256	upper voice duet
256-259	lower voice duet
260-273	full section
274-276	Amen

It is in this second section that all of the musicians’ names are mentioned. Applying a similar method to the first section produces 10 subsections thus.

1-12	upper voice duet
12-23	Contra altus - bassus duet
23-27	Tenorless trio
28-43	full subsection
44-50	upper voice duet
51-61	full subsection
61-72	Contra altus - bassus duet
72-83	full subsection
84-93	largely a duet
94-109	full subsection

I draw no clear conclusions from this, but if the 13 or 14 subsections in the second section might represent the musicians in the text, the 10 panels in the first section might represent Mary (as 9, the perfect 3 x 3) and Gabriel (as 1). I merely suggest this because the sectional changes in the second section seem to be clearly executed, and therefore the first-section divisions might have a similar purpose.

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130. Gaude civitas Augusta (Narcissus primo plantavit). Trent 91 f. 205v, unicum (DTÖ VII inventory no. 1324).

Text; Vespers hymn for the Feast of Sts. Ulrich and Afra, the patron saints of Augsburg (possibly of fourteenth century origin). The chant seems to have been largely restricted to the Germanic world where these saints and their associate martyrs Hilaria and Narcissus were venerated (on August 5<sup>th</sup>). Our text version follows AH 52 pp.84-85 and the chant version supplied for odd-numbered verses is Stäblein no. 517, slightly modified to suit the setting by having its first note (E) changed to D.<sup>54</sup> Several other extant versions of this hymn begin with D. This setting uses the chant in its Superius, which is in mensuralised Gothic neumes with semibreve rests

<sup>54</sup> Stäblein takes the chant from the fourteenth-century hymnal Klosterneuberg, Stiftsbibliothek ms 1000 (dated 1336).

plus a void-notation ending in cut-C. The setting's borrowed melody actually differs somewhat from the chant version supplied, but I suspect that the composer has added stepwise additions to the version of the melody used, and might even have added notes *before* the start of verse lines (compare the Trent 91 setting at the beginning of lines 2 and 4 with the chant version supplied). I would have no objection to supplying an editorial chant version from a setting with just one or two stepwise modifications, but in this setting some of the added melodic material - if translated into editorial chant notes - might seem un-Gregorian (for example, the probably added values at the end of the setting's second line). Therefore in the absence of proof that the composer was faithfully following a 'decorated' chant I supply the relatively simple Stäblein no. 517 chant for want of anything better. The following *Quem terra* setting (possibly by the same composer) also seems to feature additions to the chant melody concerned. That all eight verses of the *Gaude civitas* hymn given in AH 52 were in use in the fifteenth century is confirmed by their presence in the fifteenth-century Diurnal Olomouc, Vědecká knihovna v Olomouci, ms. M I 182 ff. 95v-96r. Accordingly even-numbered verses 2-8 are supplied, together with an 'Amen' formula following verse 8. For a similar and much more obvious cases of chant-bearing parts with stepwise additions, see *Salve Regina* no. 79 in this edition, and also no. 133.

[Superius]; 1: the destination 'De Sancta Affra' is given above the music, & the m sign C is given before the first stave.

Tenor; 23: clef change is at the start of a new stave / 27,4: uc due to lacuna / 32,2-3: uc due to lacuna / 44: as at 23 / 58,1: as at 27 / 60: 1-2 uc due to lacuna.

Contra; 1: the m sign is given before the first stave.

Underlay; Verses 2 and 4 are underlaid in the Superius, and the lower voices both have the verse 2 incipit. I do not give individual word positionings here because of the double underlay, and some of the verse 4 texting runs into the upward tails of the Tenor part immediately below it. In verse 2 Trent 91 gives 'Dyonisius', and also 'xpus' for 'Christus'. In verse 4 Trent 91 has the spellings 'cristianus' and 'sathanas'.

Bibliography; Mitchell, 'Trent 91, first steps...' pp. 28-29. Ward, T., The Polyphonic Office Hymn, 1400-1520: A Descriptive Catalogue (American Institute of Musicology, Rome, 1980) p. 151. Saunders, S. 'The Liturgies of Trent and Brixen in the Fifteenth Century' in MD 38 (1984) pp. 173-193. Settings of this text are rare: there is one by Jacobus de Kerle for five voices (in the 1577 manuscript Augsburg, Staats- und Stadtbibliothek, Tonkunst Schletterer 8, ff. 177v-184r) but I have encountered no other fifteenth-century setting.

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131. *Quem terra, pontus.* Trent 91 f. 206r, unicum (DTÖ VII inventory no. 1325).

Text; Vespers hymn formerly used for the Annunciation. The normal modern source for this eighth-century text is AH 50 pp. 86-87 but here I have used the version in EdM 8 pp. 88-89 with small alterations. The chant in the Superius (which is in Gothic neumes with mensural traits, plus a void notation ending as in no. 130) is a slightly more ornate variant of Stäblein 16<sub>6</sub> which is transposed a fifth down in this setting. The chant used by the composer may have been very similar to the one used in this setting, but I suspect that he has made at least one or two stepwise melodic additions as is likely in the previous piece here. Our chant verses are supplied from Prague, Strahov Monastery Library ms I A 58 ff. 75r-75v (which, however, is pitched like Stäblein 16<sub>6</sub> and gives more verses than EdM 8, ending with the verse 'Gloria tibi Domine').<sup>55</sup> However, its melody is a reasonable match with the Trent 91 Superius. Our chant verses only otherwise differ from the

<sup>55</sup> This manuscript is a psalterium, breviary and notated hymnal dating from 1466 to around 1500.

Strahov hymnal version in that I have altered the ligaturing of the first few notes to match that in the setting, and I have also supplied an ‘Amen’ formula after verse 9.

[Superius]; 1: no voice gives a flat signature but this is needed in view of the transposition of the chant and the behaviour of the lower voices, otherwise too many editorial accidentals result. Also, the Superius has no m sign but since C is given for the black-note section of the previous piece and is followed by cut-C with void notation then the same probably applies here. / 7, 10 & 18: after these notes the scribe has drawn thin horizontal lines, possibly to clarify text underlay.

Tenor; 11: 1 uc / 23,2-3: uc due to lacuna / 37,1-2: likewise / 48,4: likewise / 49: 1 & 2 om (conj supplied).

Contratenor; 1: m sign om.

Underlay; the Superius is texted with verse 1 (underlaid quite haphazardly) and the lower voices have ‘Quem terra’ incipits. At the end of verse 1 Trent 91 gives ‘baiolat’ for ‘baiulat’.

Bibliography; Mitchell, ‘Trent 91, first steps...’ pp. 28-29. Ward, T., The Polyphonic Office Hymn p. 230. There are numerous settings of this chant, with the Glogau setting no. 68 perhaps being the most similar to this one but more elaborative (published in EdM 8 p. 67 and EdM 85 pp. 110-111; the latter version is better).

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132. Martyris Christi colimus (Pontifex Sixtus monuit). Trent 91 f. 207r, unicum (DTÖ VII inventory no. 1327).

Text; Vespers hymn for St. Laurence. Our text largely follows AH 51 pp. 193-194. This hymn is at least of tenth-century origin and may be older. The melody used in the Trent 91 Superius is a variant of Stäblein 550 but is quite distant from it. Since another polyphonic setting of this hymn (in Annaberg Mus. Ms.1-D-505 pp. 622-623) has an elaborative Superius which resembles the Trent 91 Superius quite strongly, I feel quite confident in reconstructing the chant verses using the Trent 91 version (which is monorhythmic and possibly either unelaborated or hardly elaborated at all).<sup>56</sup> In addition to the editorial chant verses an ‘Amen’ formula is also supplied.

[Superius]; 1: the destination ‘de sancto laurentio’ is given above the music, & this voice (which is monorhythmic) is written out in Gothic neumes with mensural rests / 4, 9, 16, 20, 32, 37, 41 & 49: as in the previous piece there are thin lines after all of these notes, & the lines are possibly to clarify text underlay / 54: single custos only.

Tenor; 1: the incipit given in both lower voices is for verse 1 (‘Martyris Christi colimus triumphum’) / 34: 1 uc.

Contratenor; 1: b sig om (conj supplied), & m sign given before first stave / 11-12: uc due to lacuna / 52-54: this note is given as a divisi L on the C E G triad, in which all of the noteheads have lacunas. Since the G would be incompatible with the A in the Tenor at 53, it seems best to introduce the G in the Contratenor triad as part of the final chord at 54.

Underlay; Trent 91 texts the Superius with verse 2, and gives ‘exequeris’ for ‘Ex sequeris’ at 23-28.

<sup>56</sup> The Annaberg setting is for four voices and seems to date from the end of the century.

Bibliography; Mitchell, 'Trent 91, first steps...' pp. 28-29. Ward, T., The Polyphonic Office Hymn p. 195. Ward, T., 'The Office Hymns of the Trent Manuscripts' in I Codici Musicali Trentini I (1986), pp. 112-129 (includes a transcription on p. 127). Settings of this chant and text seem to be rare, but Trent 91 f. 210v gives a Superius paraphrase example.

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133. Urbs beata Jherusalem (Nova veniens de celo). Trent 91 f. 207v, unicum (DTÖ VII inventory no. 1328).

Text; eighth- or ninth-century Vespers hymn for the Dedication of a Church (our text largely follows AH 51 pp. 110-111). The chant-carrying Superius is in Gothic neumes with mensural features (a mensuration sign and a single internal rest) and seems to be a variant of Stäblein 162 with a considerable number of decorative and stepwise notes added. As regards the editorial addition of chant verses, we therefore have a situation here similar to that for no. 130 where it may be that no extant chant version matches the elaborated Superius. I have therefore provided chant verses from a fairly elaborative version of the Urbs beata chant (Spec p. 605), and although this is not identical to the Trent 91 version it is close. The alternative (taking the Trent 91 Superius and using it as the basis for the chant verses) may be unrealistic in view of the notes added to the basic melody. Spec gives verses 2-9 much as in AH.

[Superius]; 1: the m sign is given before the first stave / 8, 15, 22, 28, 44, 48, 49, 53, 65 & 76: vertical lines are given after these notes, probably as a text underlay aid / 81: double custos is given after stave ending.

Tenor; 4-5: the lig here is written as an upward oblique / 19: 1-3 are sbr m m (emended for the sake of consonance) / 71: 1 uc.

Contra; 1: m sign given before first stave / 41: 1 is G below / 79,2-81: written on a short end-of-stave extension.

Underlay; the Superius has verses 2 and 4 underlaid, the Tenor has 'Nova veniens e celo' and the Contra has 'Nova veniens'. On the second stave of music for the Tenor (beginning at 24,2) the voice-name and incipit are duplicated by mistake and have been erased. The variants in the Trent 91 Superius text are as follows. 9: 'e' for 'de'. 74-81: 'edificys' for 'edificiis'.

Bibliography; Mitchell, 'Trent 91, first steps...' pp. 28-29. Kanazawa, M., Polyphonic Music for Vespers during the Fifteenth Century (Ph. D. dissertation, 2 vols, Harvard University, 1966), II, p. 171 (edition). Ward, T., The Polyphonic Office Hymn p. 256. Numerous settings of this chant survive, and there are two other settings in Trent 91 (DTÖ VII inventory nos 1254 & 1343). The first of these is no. 28 in this edition.

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134. Deus tuorum militum. Trent 91 f. 208r, unicum (DTÖ VII inventory no. 1329).

Text; setting of the probably eleventh-century Vespers hymn for a single martyr. Our version of the text follows AH 2 p. 76 with a few emendations provided from the chant sources cited below. The modern version of the text is in LU 1997 pp. 1126-1127. The chant (given monorhythmically in the Superius of this setting until the final few measures) is a variant of Stäblein 52 with stepwise additions, and the melody with these additions has been used to reconstruct the chant verses with the help of the version in Spec (pp. 603-604) for the final few notes since the setting's Superius ending is free. The Spec version of the chant is not dissimilar to the Trent 91 Superius. An editorial 'Amen' has also been supplied. The verses as given in our score differ

from the normal version by adopting the Spec final line for verse 4 ('Dimitte noxam criminis') instead of AH's 'Absolve noxam servulis') and the Spec third line of the final verse ('Sancto simul paraclito') instead of AH's 'Una cum sancto spiritu'. The text version as given in our score is also found in Prague, Strahov Monastery Library ms I A 58 f. 60v.

[Superius]; 11 & 43: the congruent signs and sharps here merely appear as sharps in Trent 91 and concern the canonic procedure for the fourth voice (see below) / 19 & 53: the congruent signs and flats here merely appear as flats in Trent 91 and also concern the canon.

[Canonic voice]; 1: the Latin riddle is given as a single block of text following the Contra. It reads 'Accipe musas has / Undique tibi editas / Quasi oblectanter te / Pangere velim [three dots] rogo'. This is difficult to translate but seems to mean "Take these notes, in all respects as issued to you. As if to delight thee pay attention to the signs [three dots]." This does not tell the potential performer much, but he is aided by the four accidentals which appear above the Superius at 11 and 43 (which are both sharps) and 19 and 53 (both flats).

With the exception of the distance between the first flat and the second sharp these accidentals are consistently 11 measures apart. Therefore readers may deduce that some sort of procedure involving 11 notes is involved. The sharps seem to indicate retrograde inversion of the Superius, but the basic information about this part of the canon is concealed by the music merely indicating (i) the duration of the procedure associated with the sharps, and (ii) the cessation of the derived voice. Regarding (i), the first sharp is 11 measures from the beginning. Regarding (ii), the second sharp is at measure 43.

If we subject the breves in the Superius to retrograde inversion, part of the resulting passage (from note 39 backwards) produces 11 notes which will fit into the existing three parts starting at measure 33. Beyond 43 (which is where the second sharp occurs) the inverted retrogression will not work and so probably cannot continue.

#### 6.10. Part of the retrogression process for the *Deus tuorum* Superius;

The image displays three musical staves illustrating the retrograde inversion process for the Superius. Each staff is labeled and numbered:

- Staff 1: Superius** (measures 29-39): Shows a sequence of breves on a five-line staff.
- Staff 2: Inversion** (measures 29-39): Shows the inverted sequence of breves (flats) on a five-line staff.
- Staff 3: Retrograde inversion** (measures 39-29): Shows the retrograde sequence of inverted breves (flats) on a five-line staff.

Having hopefully disposed of the sharps, any attempt to make a similar method work for the two flats seems to end in failure. The second flat seems to indicate where another canonic extraction begins, and if this is accurate then the first flat is possibly misplaced and should be at 21. (Equally - if this correction is valid - then both flats are signed to identical Superius passages).

Measures 49-54 of a retrograde inversion of the Superius begin as in the third stave of the example below. On the fourth stave is the same series of notes retrograded and inverted again. This will fit into the existing three parts twice. Firstly at 53-58 (starting where the second flat occurs) and secondly at 21-26 (measure 21 is where I think that the first flat should be correctly situated).

6.11. Doubly inverted retrogression for measures 39-54 of the *Deus tuorum* Superius;

49 50 51 52 53 54

Superius

49 50 51 52 53 54

8 Inversion

54 53 52 51 50 49

8 Retrograde inversion

49 50 51 52 53 54

8 Retrograde inversion, retrograded and inverted once more.

However, there are disadvantages to regarding this result as final. Firstly, at 22-23 the canonic voice creates consecutive fifths with the Tenor. Secondly, at 52-53 the Tenor has to be modified to avoid consecutive octaves and also a seventh with the canonic voice at 53. Therefore, even though these passages do not sound particularly bad I have to concede that I might have not reached the best possible solution. However in defence of my solution I see no other way where a canonic derivative would work in the already quite active three-voice passages at 1-20 and 59-69, and neither is there anything present in the *Deus tuorum* text that might show more light on what the enigmatic riddle means. There is also another and simpler way to effect the second canonic process: simply take measures 17-22 of the Superius and allot them to the canonic voice as canon at the lower fifth at 21-26 and 53-58. However, doing that as a matter of instinct might never reveal the workings of the sharp signs and their inversion process.

In conclusion, no singer could be expected to ‘sight’ such a procedure, hence my reluctance to text this part in the score. The canonic part would have to be worked out, and even then bears no relationship to the text of the setting. Additionally the piece sounds quite complete without the extra voice. All it adds is a few notes of harmonic infill, which seem to have been coaxed out of an elaborated pre-existent melody (the *Deus tuorum* chant) with quite a bit of midnight oil involved. Therefore the ‘delight’ involved in the riddle and the use of sharp and flat signs for different functions seems somewhat perverse.

Tenor; 5: 1 & 2 are dtd-sbr & sbr (emended to make this passage more conventional) / 52 & 53: both of these notes are lower D, & they have been corrected for the sake of consonance with the canonic part and also to avoid consecutive octaves. If the canonic part is not used they need not be emended.

Contra; 35: clef change is given at the start of a new stave, with a confusion of clefs on the fourth and fifth lines up.

Underlay; all three written-out voices have the incipit ‘Deus tuorum militum’.

Bibliography; Mitchell, *The paleography and repertory...*, I, p. 384 (explanation of the canon in a footnote). Mitchell, ‘Trent 91, first steps...’ pp. 28-29. Ward, *op. cit.* p. 130. This piece does not appear in Richard Loyan’s collection of canonic works from the Trent Codices (*CMM* 38, 1967).

135. Exultet celum laudibus (Vos secli). Trent 91 f. 193v, unicum (DTÖ VII inventory no. 1314). The DTÖ VII Superius incipit is given inaccurately.

Text; tenth-century Vespers hymn for feasts of Apostles. Our text version is basically that of AH 51 p. 125 but with variants as detailed below. The chant given in the Superius (mostly monorhythmically) is a variant of Stäblein melody 414 which largely seems to be treated by the composer in unelaborated fashion. The setting's Superius is therefore suitable to serve as the basis for reconstructing the chant verses, which have been completed with the help of the version in Spec at p. 602 (which is not that different from the Trent 91 Superius). Our version of the text also has 'canunt' instead of AH's 'canant' in verse 1, and uses the final verse 6 line in the Spec version ('In sempiterna secula') instead of AH's 'Nunc et per omne seculum'. An editorial 'Amen' formula has also been added after the polyphony.

[Superius]; 1: the m sign is given before the stave, and the notation up to 56 is fully mensural and black, and thereafter void. Before 57,1 the cut-C is repeated. This seems unnecessary as the previous notes have probably only been blackened to indicate that they carry chant. / 5-9: uc due to lacuna.

Tenor; 1: the voice-name is damaged by a lacuna, and in both lower voices the third word of the text incipit ('iusti') is added above the text line in each case / 35,2: uc due to lacuna / 37,2: likewise.

Contratenor; 14: 2 E / 60: single instead of double custos.

Underlay; Verse 2 is underlaid in the Superius, and verse 2 incipits are given in both lower voices.

Bibliography; Mitchell, 'Trent 91, first steps...' p. 29. Ward, *op. cit.* p. 141 (the Superius incipit is given inaccurately here). Numerous other settings of this chant and text survive.

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136. Exultet celum laudibus (Vos secli). Trent 91 f. 194r, unicum (DTÖ VII inventory no. 1315).

Text; as for no. 135. The Superius-based chant is given monorhythmically and mensurally in black notes with a few rests. This is a variant of Stäblein melody 114, and the Trent 91 Superius seems suitable for reconstruction of the chant verses since any stepwise elaborative notes that might be present do not make the melody sound un-Gregorian. The same chant (plus variants of it) appears with different texts in fifteenth-century sources. In the Strahov I A 58 hymnal it has the text Andrea pie sanctorum (f. 59v), and in the hymnal section of Spec it appears with the text Salve crux (p. 597) and in musically incomplete versions with the texts Martine confessor Dei (p. 601) and Andrea pie sanctorum (p. 602). However none of these versions are particularly close to the Trent 91 Superius, leading to the conclusion that this chant is widely varied in its different survivals. I have added an editorial 'Amen' following the polyphony.

[Superius]; 1: the m sign is given before the stave, no clef is given throughout, and the entire part is given mensurally in black breves with some rests. These rests (respectively at 26-27 and 45-48) both only give half the required number of rests. Possibly the composer was trying to configure this voice in C mensuration rather than cut-C but his intentions in this respect are unclear. / 15-16, 32-35 and 38-41: all of these passages are uc due to lacunas.

Tenor; 10: 1 & 2 uc due to a lacuna, with a correcting 'a' (for 'alba') given under 10,1 for wrong color / 15-16, 18,2, 35, 37,1-38,1, 38,2-40,4, 46,2-3, 48,2-3 & 56,2-3: these passages are all uc due to lacunas / 57: 3 & 4 are both m (emended due to imitation with the Contratenor).

Contratenor; 5,1-2: uc due to lacuna / 10: 2 B / 63: 2 dtd.

Underlay; Verse 2 is underlaid in the Superius, and verse 2 incipits are given in both lower voices. This setting has a lower-voice duet interlude (at 24-28) and a Contratenor that continues moving after the other voices' final notes (at 62-65) and both of these passages seem to require some word repetition in the lower voices.

Bibliography; Mitchell, 'Trent 91, first steps...' p. 29. Ward, *op. cit.* p. 141. There are other settings of this chant by Dufay, Martini, and others, including anonymous settings in Trent 88, Verona 759 and MC 871N.

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137. Gaude visceribus (Cuius magnifica). Trent 91 f. 206v, unicum (DTÖ VII inventory no. 1326).

Text; tenth-century Vespers hymn for the Assumption (AH 51 p. 144-145) with the chant (a variant of Stäblein melody 518) set monorhythmically in the Superius. Melody 518 seems to be of Germanic origin. The chant is slightly modified at the end of the setting, but nevertheless seems to have so few melodic additions that the Trent 91 Superius serves as the basis for our reconstructed chant verses. Our chant verses are almost identical to the Tenor cantus firmus from the four-voice Gaude visceribus setting in Berlin 40021, ff. 91v-92r, which helps us to provide an appropriate D E F E ending to the melody. An editorial 'Amen' has also been added. A slightly less good melodic match with the Trent 91 Superius is found in the psalter and notated hymnal Munich, Bayerische Staatsbibliothek, inc. P 851 f. 144v (a manuscript from St. Jacob's, Mainz, dated 1459).

[Superius]; 1: no m sign is given, and all of the Superius is given in Gothic neumes with mensural rests apart from the final long (which is void). Cut-C is assumed as used in other voices in adjacent hymn settings here. / 2, 7, 9, 14, 16, 18, 36, 38, 47 & 49: vertical lines are given after each of these notes as in other black-note parts in nos 131-133 in this edition. These lines possibly clarify text underlay. / 55-56: these two notes are written as two black diamond-shaped notes close together / 59: no custos in Superius, & single custos in both lower voices.

Tenor; 25,2-3: uc due to lacuna / 41: 1 om (conj supplied) / 47,3: uc due to lacuna / 58: 2 & 3 are both m (emended for the sake of consonance).

Contra; 1: m sign om.

Underlay; verse 2 is given in the Superius, with verse 2 incipits for both lower voices.

Bibliography; Mitchell, 'Trent 91, first steps...' p. 29. Ward, *ibid.* p. 152. Numerous settings of this chant and text survive.

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138. Pange lingua

(i) Trent 91 f. 208v (DTÖ VII inventory no. 1330) Pange lingua.

(ii) Wr2016 f. 108r, textless.

Text; Vespers hymn for Corpus Christi by Venantius Fortunatus (d. ca. 610). Our text largely follows AH 50 p. 586, and the modern version is in LU 1997 p. 586. The chant-carrying and monorhythmic Superius of this setting gives a version of Stäblein melody 56 with very few stepwise additions. It therefore seems that the Superius is unelaborated and is therefore suitable as a basis for the editorially supplied chant verses. An editorial ‘Amen’ is also given.

(i) Trent 91;

[Superius]; 1: the m sign is given before the stave.

Tenor; 1: m sign given before stave, & 1 is uc / 59: 3 & 4 are both m (Wr2016 reads the same here) & 59,3-61 are written on a short end-of-stave extension / 61: single custos only.

Contratenor; no discrepancies.

Underlay; all three voices only have the incipit ‘Pange lingua’.

Bibliography; Mitchell, ‘Trent 91, first steps...’ p. 29. Ward, *op. cit.* p. 216. DTÖ 53 pp. 87-88 (edition). Wieczorek, R., Musica figurata w Saksonii i na Śląsku u schyłku XV wieku. Studia nad repertuarem kodeksów menzuralnych Berlin 40021, Leipzig 1494 i Warszawa 5892 (Poznań, 2002) pp. 480 (discussion in relation to Wr2016) and p. 481 (partial transcription). There are numerous other settings of this text and chant.

(ii) Wr2016;

[Superius]; 10: 1 om / 11: not ligd / 15-16: not ligd / 19-20, 23-26, 54-55 & 56-57: likewise / 60: cor over 1, & no custos.

[Tenor]; 1: no voice-name is given, & the m sign is before the first clef / 8: 2-4 replaced by sm B sm A sbr B / 9: 1 is dtd instead of 9,2 / 11,2-3: minor color / 18,3-4: likewise / 21: 2-5 replaced by sbr F m E / 23: there is a mid-stave clef change to C clef on the middle line after 23,1 / 24,3: at the start of a new stave here, there is a confusion of C clefs on the third and fourth lines / 31,1-2: minor color / 41,1: mid-stave clef change back to C clef on fourth line up after this note / 43,3-44,1: ligd / 53,4-54,1: ligd / 56: 1-3 replaced by m D sm C sm B / 59: 3 & 4 are both m / 61: there is a cor both above and below this note (the upper cor is inverted) & there is no custos in either lower voice.

[Contratenor]; 1: no voice-name is given & the m sign is om / 5: 1 corr from A above / 10: no lig / 11: the rest is replaced by sbr upper G / 17,1-2: replaced by br A / 20: 2 B / 21: 2 has unnecessary correction to B / 29-32: ligd / 37: 1 is br, & not ligd / 44,3-45,1: ligd / 48-49: ligd / 50-52: no lig / 61: the final note is L E with a divisi A below, and this pair of notes has a double cor as the Tenor does at 61.

Wr2016 has few significant variants, and no text at all.

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SIGLA FOR PRIMARY SOURCES NOT CITED OR INFREQUENTLY CITED  
IN PREVIOUS INSTALMENTS

<u>Berlin 40021</u>	Berlin, Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, ms mus. 40021 ( <i>olim</i> Z. 21). Choirbook from central Germany (maybe from Halberstadt or Torgau), probably early sixteenth century
<u>BSP D</u>	Bologna, San Petronio Basilica, musical fragment D (parts of a Mass cycle that may have originated in Bologna)
<u>Capetown</u>	Cape Town, The South African Library, ms Grey 3.b.12 (lauda manuscript from Italy, <u>ca.</u> 1500)
<u>CS 51</u>	Rome, Biblioteca Apostolica Vaticana, Cappella Sistina ms 51
<u>Florence 27</u>	Florence, Biblioteca Nazionale Centrale, ms Panciaticchi 27
<u>Königstein</u>	Berlin, Deutsche Staatsbibliothek, ms germ. qu. 719, ff. 103-185, Königsteiner Liederbuch (poetry source with some music, dating from the early 1470's & now bound with other and unrelated material)
<u>Lochamer</u>	Berlin, Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, ms mus. 40613 ( <i>olim</i> Wernigerode Zb 14, Lochamer Liederbuch)
<u>ModC</u>	Modena, Biblioteca Estense, ms $\alpha$ .M.1.13
<u>Mu 3232a</u>	Munich, Bayerische Staatsbibliothek, mus. ms 3232a ( <i>olim</i> Cim. 352c, otherwise cod. lat. mon. 14274)
<u>Mu 5023</u>	Munich, Bayerische Staatsbibliothek, cod. lat. mon. 5023 (manuscript assembled by Johannes Greis at Benediktbueren and dated 1495)
<u>Odhecaton A</u>	Ottaviano Petrucci; Harmonice musices odhecaton A (4 partbooks, Venice, 1501)
<u>Ox 213</u>	Oxford, Bodleian Library, ms Canonici misc. 213
<u>Parma 1158</u>	Parma, Biblioteca Palatina, Fondo Parmense 1158 (mainly a source of music theory copied by Gaffori)
<u>Perugia 431</u>	Perugia, Biblioteca Comunale Augusta, ms 431 ( <i>olim</i> G. 20)
<u>Stockholm N79</u>	Stockholm, Kungliga biblioteket Stockholm, ms N 79 (manuscript from the Brandenburg area, last quarter of the fifteenth century, which contains two contrafact songs in addition to non-musical material)
<u>Wr2016</u>	Warsaw, Biblioteka Uniwersytetu Warszawskiego, Oddział Zbiorów Muzycznych, RM 5892 ( <i>olim</i> Breslau, Universitätsbibliothek, Musikalischen Institut, Codex Mf. 2016)

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