

CRITICAL COMMENTARY TO NOS 6-14

6. Missa super Schedel no. 114

Kyrie (Trent 89 ff. 408v-409r, unicum, DTÖ VII inventory no. 763).

[Superius]; 1: the m signs are given before the first stave in each voice / 10: 2 dtd, & 3 f / 24: 1 & 2 uc / 42,4: uc due to lacuna / 52: rest uc / 53: 1 & 2 uc / 55,3 & 56,2-3: likewise.

Tenor; 23: 1 B / 46: the m signs here in the lower voices are both given at the start of new staves.

Contra; 11: b ind before 10,2 / 13: 1 & 2 are m m / 15: 5 is followed by an uc & superfluous (lower) m or f C / 16: 1 & 2 uc / 50: 3-6 uc / 53,5, 55,2 & 58-4-5: likewise.

Underlay; 'Kyrie' 'Xpe' and 'eleyson' incipits are given in all voices. Due to the pairs of same-pitch minims throughout, repeats of 'Kyrie eleyson' at 4-9 and 'eleyson' seem necessary at Superius, 10-11. 'Christe' also seems to need repeating in the lower voices at 39-42.

The presence of cut-O sections in the Kyrie, Credo and Sanctus of this Mass calls for some comment since I suspect that in this particular case these signs have an accelerative function rather than being mere section-markers. The most practical approach seems to be to adopt one solution for cut-O suggested in Schroeder, E., 'The Stroke Comes Full Circle...' in MD 36 (1982), pp. 119-166. Schroeder's idea of a historically 'second-stage' function for cut-O (where a semibreve in cut-O equals approximately two-thirds of the duration of semibreves in a preceding uncut signature) suits this Mass far better than treating the cut-O sign as an indication of doubled speed or treating it as redundant for tempo purposes. If the opening O sections of each movement in this Mass were originally taken at roughly uniform tempi (which seems feasible) then that speed cannot have been very fast due to some small values throughout (see Gloria, 45 and Credo, 7). Performing subsequent sections in cut-C and cut-O at the same slow pace as these initial O sections (i.e. treating the cut-O signs are section-markers only) seems less satisfactory to me than a modest degree of acceleration.

Bibliography; Peck Leverett, A., 'Song masses in the Trent Codices...' in EMH XIV (1995) pp. 205-256, Mitchell, The Paleography and Repertory..., I, pp. 103-105, & Gottlieb, *op. cit.*, no. 8. Gottlieb gave this Mass the title 'Missa Deutsches Lied' since its main borrowed material (Schedel no. 114) is textless. Regarding the title which I previously gave this Mass (*Missa Mein herz ist mir betrübet ser*) see the section on structure below.

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Gloria (Trent 89 ff. 409v-410r, unicum, DTÖ VII inventory no. 764).

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v, & the m sign is given before the first stave / 25,3: tail on m is obscured by lacuna / 51,8: uc due to lacuna / 52,7: likewise / 58,4-59,2: uc / 61,2-62,2: likewise / 63,2: likewise / 65,2: uc due to lacuna.

Tenor; 1: m sign om in both lower voices / 23: p div follows 2.

Contratenor; 5: 3 is m G, & 4, 7 & 8 are all f (emended for the sake of consonance) / 12,2-4: uc due to lacunas / 23, 1-2: uc due to lacuna / 24,2, 26,1, 37,1-4 & 41,3-4: likewise / 42: 9 G, & uc / 45,5: ns / 53: lower divisi note has lacuna.

Underlay; fully texted in the Superius, with sectional and some internal incipits for the lower voices. The Superius texting is compressed. There are a few differences between Trent 89 and our own texting, which are as follows; 14-17: ‘tibi’ under 15,2-5 / 50-51: ‘miserere’ under 50,4-51,4 / 51: ‘no-’ under 51,7. Additionally, there is considerable disparity between the rate of text delivery in the most of the Superius and the relatively extended values of the Tenor opening. I have texted this Tenor opening ‘Gratias agimus...tuam...Rex celestis...Pater omnipotens’ in the absence of any better guide as to how to treat it. In the interest of text synchronicity between the voices, a couple of small omissions also seem necessary in the Contratenor’s editorial underlay, and this voice also needs a repeat of ‘Cum sancto Spiritu’ at 62-64.

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Credo (Trent 89 ff. 410v-412r, unicum, DTÖ VII inventory no. 765).

[Superius]; 1: intonation supplied from LU 1997 p. 64, & the m sign is om in all voices (conj supplied as O) / 4: 7 is squashed in & is possibly a correction / 9: cs given under 1 / 23,6-24,2: uc / 28,3: uc due to lacuna / 31: m sign obscured by lacuna / 35: 2 & 3 uc / 37,1-2, 39,6 & 40,2: likewise / 42: 1 & 2 are dtd-m G sm A, 3 is B, & 6 is uc due to lacuna / 43,1-4: uc due to lacuna / 45,2-6: likewise / 48,2-5: uc / 49,4-50,6: likewise / 50,7-51: added on a short end-of-stave extension / 62,3-63: likewise / 64-91: this section has the correct number of rests and also the words ‘Crucifixus tacet’ at its start / 94: 1 & 2 uc.

Tenor; 14: 5 dtd / 31: m sign given before start of new stave / 70-3-5: uc due to lacuna / 81,4: uc / 89,5: likewise / 105: 2 G, corr with “v” sign written on notehead.

Contratenor; 13: 2 not dtd / 23: 4 & 5 are both m / 30: single custos only / 34: 1 uc / 39,3-4: likewise / 48,8-49,2: this passage is duplicated for no reason / 52-63: 28 measures of rests are given (only 12 are needed), together with the words ‘Contratenor tacet’.

Underlay; fully texted in the Superius, with sectional and some internal incipits for the lower voices. This movement does not set the full Credo text, & omits ‘Et in Spiritum’...’Ecclesiam’ at 92. There seems to be no way of adding this by editorial telescoping. Some repeats seem necessary throughout; ‘Dominum’ in the Contratenor at 10, ‘Et ex Patre natum’ in the same voice at 17, ‘omnia secula’ in the Tenor at 20-22, & ‘seculi’ in the Contratenor at 108-109. The Superius texting is compressed, it suffers in places from show-through like the Superius notation, and there are a few differences between Trent 89 and our own texting. There are; 1-2: ‘Patrem omnipotentem’ is disjunct with the opening notes, possibly because of space left for a majuscule ‘P’ which was never entered / 7-8: ‘invisibili-’ under 7, 4-8 / 21-22: ‘secula’ under 21,1-2 / 24: ‘Deo’ under 23,6-7 / 32: ‘non’ under 33,3 / 33-35: ‘factum’ under 34,4-35,1 / 49: ‘de’ under 48,5 / 49-51: ‘celis’ under 50,6-8 / 62: ‘-ctus’ under 62,5.

It is unusual in Trent 89 to find both fully-written-out blocks of rests and tacet directions together (as in the lower voices here) but these may have been taken from a parent source since the preceding piece in the manuscript (Clibano’s Credo, published in *Ex Codicis II/II* pp. 43-52) also shows signs of fairly meticulous lower-voice copying and is closely related to its concordant reading in Mu 3154.

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Sanctus (Trent 89 ff. 412v-413v, unicum, DTÖ VII inventory no. 766).

[Superius]; 1: the m sign is given before the first stave / 22,3-23: written on a short end-of-stave extension / 24: m sign given before stave / 43: 6 is dtd-m, & is followed by sm E / 44: 1 F (43,6-44,1 has been emended for the sake of consonance) / 48: 4 & 5 are squashed in, & are possibly a correction / 51: ‘Duo’ ind before opening staves for both voices of this section / 53: 1 uc / 91: ‘Osanna ut supra’ ind in both voices.

Tenor; 1: m sign om in both lower voices / 24: likewise / 40: likewise.

Contratenor; 49: 1 uc / 51: m sign om.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Some editorial repeats seem necessary; 'gloria' in the Superius at 34 & 'gloria' / 'gloria tua' in the lower voices at 32-39. The editorial underlay in the Tenor at 9-16 seems predetermined by the fact that this is a quotation of the third 'sanctus' acclamation from the THAN 182 chant (see the following section on structure). The quotation continues in the Tenor at 17-20,1 (which are the chant notes for 'Dominus Deus Sabaoth') but here it does not seem possible to retain the chant's underlay. Likewise, the first three notes of the Tenor at 'Pleni sunt' (24,1-3) are also taken from the continuation of the same chant & this in turn is imitated by the Superius.

The Trent 89 Superius texting seems unsatisfactory and I have revised its placement considerably. Differences between our version and Trent 89 are as follows. 1-9: 'Sanctus' under 1-3,2 / 9-12: 'sanctus' under 9,2-11,2 / 17: '-ctus' under 16,3-5 / 18-19: 'Deus' under 18,3-19,1 / 20-21: 'Saba-' under 20,3-4 / 23: '-oth' under 22,4-5 / 29: 'et' under 29,6 / 29-31: 'terra' under 30,3-4 / 32-34: 'gloria' under 32,3-33,1 / 35: 'tu-' under 34,3-4 / 39: '-a' under 38,6 / 40-46: 'Osanna' under 40-41,4 / 48-49: 'excel-' under 47,3-6 / 50: '-sis' under 49,8 / 51-63: 'Benedictus' under 51-54,3 / 68: 've-' under 66,1-2 / 75: '-nit' under 74,3 / 77-84: 'nomine' under 78-79 / 85: 'Do-' under 86,3 / 89-91: '-mini' under 90,1-3.

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Structure

Works at the back of weighty manuscripts tend to suffer neglect because of their very positioning. Such is the case with the Mass in question, which is the last one in Trent 89. This is a song-based Mass like the *Wünschlichen schön* cycle, and has approximately the same size and vocal ranges. It is representative of a small number of Masses written in a style presumably local to the south German region. The other Masses concerned are the *Sig säld* and *Zusundert* cycles in Trent 91, plus the two of the *Sine nomine* cycles in Trent 91 which also share some characteristics with these. Adelyn Leverett's article 'Song Masses' described the salient features of the lied-based Masses as follows. They tend to feature straightforward quotation of their main borrowed material, and also tend to incorporate quotations of plainchant snippets and additional lieder. Their Contra parts are largely bass-like, and phrasing in the upper voices tends to be short-winded. This is partly due to the nature of the songs from which they borrow. Text delivery in Gloria and Credo movements tends to be rapid, in *Missa Brevis* fashion. Some Masses in Mu 3154 also share the traits described to various degrees, which leads me to the suspicion that this rather stylised method of composition was a little more widespread than now seems apparent from the surviving sources.¹ This type of Mass setting possibly evolved from slightly earlier Ordinary pairs which dispense with their text fairly quickly. A convincing case has recently been made for attributing one such Gloria-Credo pair in Ao-IV to Brassart, who worked in the same area where these song-based Masses later arose.²

The main borrowed material of the Trent 89 Mass is the three-voice song Schedel no. 114, which appears to be textless in that source but is one of several pieces therein which might be linked to the collection of poems at the back of the manuscript. In my Ph. D. dissertation I was a little too eager to give this Mass a definitive title, and so named it a *Missa Mein herz ist mir betrübet* after the text which I suspect might belong with the music (Schedel no. 129). However my logic for doing so should be easy to follow since this seems to be the only unallotted text in Schedel that will fit the Tenor part of no. 114 well.

¹ For a stylistically related Mass, see the *Missa O Österreich* (Mu 3154 no. 96). Presumably based on a now-lost song, this Mass is another that contains snippets of chant quotation.

² See Wright, P., 'A new attribution to Brassart?' in PMM 3 (1994), pp. 23-43.

I demonstrate this as follows: at the end of his music collection Hartmann Schedel copied 24 lied texts, most of which look reasonably complete (one is only an incipit).³ Two further German texts appear without music in the manuscript, making a total of 26. Six of these 26 can be allocated to songs in Schedel and other sources which are not connected to no. 114, and these are cited below.

1. No. 131a, *O lib wie süß* (text to Schedel no. 27, entitled *O lib wie*).
2. No. 135, *Es leit mir hart* (possibly the text to a song cited in the quodlibet Glogau no. 119; no more of the piece survives there other than its incipit).
3. No. 136, *Ach meiden*. Probably the text for Lochamer no. 10.
4. No. 136a, *Mein herz in steten treuen*. Text for Schedel no. 26 and possibly also the similarly entitled piece in Trent 90, f. 294r.
5. No. 141a, *Wol auf gesel von hinnen* (text incipit only). This song can be found intabulated as Bux no. 186.
6. No. 144, *Owe wie gern*. Text to the song Glogau no. 237, which otherwise also has a contrafact text in that source (*O preclare Barbare*).

That leaves us 20 poems. Examination of the following music example will show that the Schedel 114 Tenor probably needs a standard six-line Barform stanza. That probably excludes 15 more of the musicless texts in the manuscript since these have metrical features that make them incompatible with the Tenor in question.

The remaining five texts are all in Barform. These are;

No. 103, *Nach deiner lib*

No. 129, *Mein herz ist mir betrübet ser*

No. 140, *Ein weiplich bild*

No. 143, *Man singt und sagt*

No. 150, *Awe meine pleben*.

Of these five, three can be automatically excluded (nos 103, 140 and 150 have pairs of final first-stanza lines with too many syllables to fit the second or Abgesang section of the Tenor above). That leaves us with poems nos 129 and 143. The latter is unlikely to be the required text since the second pair of lines in its first (Stollen) section seem irregular. The remaining single text (no. 129) appears to fit the no. 114 song Tenor perfectly well, and so far as I know it has no associations with any other music.

³ The following arguments first appeared as a lengthy footnote in my Ph. D. dissertation, but have been revised since the appearance of Fallows, D, A Catalogue of Polyphonic Songs... with its German / Flemish / Czech section on pp. 412-498.

2.1. Schedel no. 114 combined with the text Schedel no. 129;⁴

1. Mein hercz ist mir be - trü - - bet ser Das schafft sein sen -
 2. Es mag ge - ne - sen ny - - mer mer Es mag wol ster -

1. Mein hercz ist mir be - trü - - bet ser Das schafft sein sen -
 T 2. Es mag ge - ne - sen ny - - mer mer Es mag wol ster -

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-kli - - ches schei - - den, 1. 2.
 - ben vor lei - - - de; Mein

-kli - - ches schei - - den,
 - ben vor lei - - - de; Mein höch - ste

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höch- ste kron Ich muß dich hin Ich muß da - von Und ich muß ü - ber die hei - de. [2 o] #
 kron Ich muß dich hin Ich muß da - von Und ich muß ü - ber die hei - de.

I have mentioned the song's Tenor rather than its Superius for the following reason: Schedel no. 114 appears to be the type of lied where the Tenor is the most significant voice, even if that Tenor is may not be pre-existent (the same applies to the *Wünslichen schön* song). I think that anybody would be hard-pressed to argue that in such songs the Superius 'came first' in terms of putting words to music. For both songs in question the topmost voices are synthetic and present little strongly-profiled melodic material of their own. Schedel no. 114 is therefore probably a freely composed song in which the two upper voices were written with the intention of texting at least the Tenor and possibly the Superius too - a type which features occasionally in Schedel.⁵ The latter suggestions, however, cannot do anything to prove that the text in

⁴ Some emendations have been made in the Contra at 6-7 and in the Superius at 14. Five verses are given in Schedel, but verses 4 and 5 repeat a single line so these verses might not be reliable.

⁵ For example, the well-known *Elend du hast* (Schedel no. 11) and *Mein gemüth* (no. 95). But I would not want to extend this generalization in view of current lack of performance knowledge of the Schedel repertory. To say that "some songs seem to work" with texted Tenors does not ignore the fact that other pieces in this source look Superius-led (for example *Ich lasz nicht ab* (no. 19) and *Mein hercz ist gancz zu red gestalt* (no. 29)). A few others look like instrumental cantus firmus settings of what were once monophonic lieder (such as *Kom mir ein trost*, no. 25) where my attempt to set the Schedel text to the Tenor only results in an unconvincingly artificial solution. My conclusion: true

question historically belongs with the Schedel 114 song since the piece is a unicum. We simply have to wait until a concordance turns up which might give the song incipit with the text in question, or - if I am wrong - with another incipit. For that reason, I retain the provisional title ‘Missa super Schedel no. 114’ in this study.

Having at least established that Schedel no. 114 was originally a Barform lied, the Mass in question treats its borrowed material very literally and concentrates on the song Tenor rather than its Superius. Most cantus firmus statements are barely elaborated (a characteristic also found in the Trent 91 *Sig säld* and *Zusundert* Masses) and the Gloria opens with a delayed-entry Tenor in irregular augmentation. Part of the Credo Tenor also gives a short section of the cantus firmus inverted.

2.2. Credo, Tenor 44-47 (compare with Ex. 2.1 Tenor at 10-13);



The Mass Tenor does not have that much precedence in quoting from the song Tenor. The Superius quotes the song Tenor transposed a fifth up at the start of all movements except the Credo, and twice in this Mass the Contratenor is given the entire song Tenor transposed a fourth down (at *Quoniam tu solus* section and the *Confiteor*). The Contratenor also has the first half of the song Tenor given in a similar fashion at the start of the *Osanna*.

For these reasons I suspect that this Mass is a developed example of its type, since it is not merely a string of movements that uses a simple lied Tenor unaltered. Other reasons for suspecting a rather careful compositional effort are the complete command of imitative Superius-Tenor-Bassus texture (there are several noteworthy imitative passages throughout) and the numerical symmetries which different movements share. These are illustrated in the next section. Otherwise, the composer’s three-voice texture allows for very occasional fourths between the Superius and Tenor: a doubled-leadingnote cadence occurs at Credo 104-105 where the Tenor has the middle voice of the formula. There is much simple imitation at *minim* speed, and the lowest part is sometimes enlivened by the use of small values (see Credo 13-17). The first section of the *Sanctus* has the Tenor entering by quoting an extract from a *Sanctus* chant, and here the Superius has dotted syncopated figures to help maintain a sense of motion (*Sanctus* 9-14). Also, the anacrusic figures that end the parent song are used in the Mass to create a sense of drive at some section-endings (see *Kyrie* 54-60, *Gloria* 47-53 and *Credo* 44-51). The only two duple sections throughout (the *Christe* and *Benedictus*) are also written with some cadential drive-like movement in minims. All of which makes this Mass well crafted.

Movement and section openings are partly controlled by use of the parent song; the *Kyrie*, *Gloria* and *Sanctus* begin similarly in the Superius (quoting the song Tenor beginning on A) but the *Credo* differs since it starts with the Tenor quoting the song beginning on D. Otherwise internal section openings are not interrelated except where they use material from the song. Section-endings also tend to be predetermined: most end on D like the song, but the *Credo* has a duet ending on C for its first section (at 29-30) and the *Et incarnatus*, *Crucifixus* and *Pleni sunt* sections end on A. Some section-endings are not controlled by the model song; the *Christe* ends imitatively but without song references. The *Credo*’s first section closes freely and two of its internal sections end with imitative duets. Also, the *Pleni sunt* starts with a brief chant reference but the *Benedictus* seems to contain no borrowed material.

The features cited and also the probable use of “second-stage” cut-O mensuration set this Mass aside from the other cycles on German songs; I can find no other works in Trent 89 or 91 which look quite the same. At the same time, rapid text delivery as seen in the *Gloria* and *Credo* here is not an exclusively Germanic style feature in this period. The final section of the *Credo* in Barbingant’s *Missa Terriblement* also begins with a

Tenorlieder with pre-existent material sung as their Tenors are not as common in this repertory as once assumed. Further, see my comments on recent studies of lieder in Instalment 1, p. 132.

densely-worded Superius.⁶ Whoever he was, the composer of Schedel 114 Mass was possibly familiar with modern western pieces as well as the lieder that he cited. In the middle of his Patrem section he quotes the first half of the *Sig säld und hail* lied with the Superius and Tenor being very close to the original of that song.⁷ Quite why the extra borrowed material is present remains uncertain, though I am sure that informed laymen as well as musicians would have recognised his musical references.

The following tabular analysis gives cantus firmus treatment throughout and also lists the previously mentioned snippets of additional borrowed material. As with my analysis of the Missa *Wünslichen schön* appearances of extra borrowed material have their occurrences asterisked.

TABLE 2
Pre-existent material in the Missa super Schedel no. 114

Section / measures	Use of material
Kyrie I 1-9	Superius gives first-section lied Tenor, transposed a fifth up and with modified ending.
9-18	Tenor gives first-section lied Tenor at normal pitch, but with short cadential extension at 17-18.
15-18	Superius resembles lied Superius ending.
Christe 19-22 *	Superius motive (A A G A G F) is the same as the Christe section-opening of the well-known Kyrie chant <u>MEL 18</u> . ⁸
Kyrie II 46-60	Tenor gives entire lied Tenor at normal pitch, and with short cadential extension at 58-60.
57-60	Superius resembles lied Superius ending.
Et in terra 1-11	Superius gives first-section lied Tenor, transposed a fifth up, rhythmically modified, and with cadential extension at 9-11.
11-30	Tenor gives first-section lied Tenor at normal pitch and with irregularly augmented values plus a few pitch changes, followed by a cadential extension at 29-30.
39-53	Tenor gives entire lied Tenor at normal pitch, rhythmically modified, plus a short cadential extension at 52-53.
47-53	Superius resembles lied Superius second-section, and the Contratenor at the beginning of this passage is similar to the lied Contra at 10-12.
Quoniam tu solus 54-68	Contratenor gives entire lied Tenor transposed a fourth down, rhythmically modified, plus a short cadential extension at 67-68.
Patrem 1-9	Tenor gives first-section lied Tenor at normal pitch, slightly elaborated.

⁶ Here, the composer of the Schedel 114 Mass and Barbingant seem to have been faced with the same difficulty: how to allot a longish text to the Superius part over a cantus firmus voice of limited duration.

⁷ Possibly part of the Contra in that quotation is borrowed too, but - since this song has two separate Contras in Schedel and neither is identical to the Mass excerpt - the point is debatable.

⁸ The Grad Pat version of the chant (f. 176r) is similar to that in modern service-books (see LU 1997 p. 25). There might be some argument for further references to the MEL 18 Christe in the Christe Superius and the slightly imitative Tenor, but if there are further references here they are veiled by paraphrase.

Section/measures	Use of material
Patrem 12-17 *	Superius and Tenor give the first section of the <i>Sig säld und hail</i> lied, rhythmically modified
Genitum non factum 31-at least 35 * 44-47,1 47-51	Superius and Tenor here may be quoting from another additional lied here which otherwise no longer survives. ⁹ Tenor gives approximate inversion of the start of the lied Tenor's second section. Three-voice imitation here may be derived from the imitative motive in the lied Superius and Contra at 13-14.
Et incarnatus 52-58	Superius gives first-section lied Tenor transposed a fifth up, rhythmically modified, followed by cadential extension at 59-63.
Crucifixus 64-91	This section seems to be free.
Confiteor 92-111 105-107	Contratenor gives entire lied Tenor transposed down a fourth, rhythmically modified, plus a cadential extension at 109-111. Tenor rhythmically resembles the anacrusic start of second-section lied Tenor (which is quoted directly below this by the Contratenor).
Sanctus 1-9 9-20,1 *	Superius gives first-section lied Tenor, transposed a fifth up and elaborated. Tenor slightly elaborates an internal passage from the Sanctus chant <u>THAN</u> 182 (from the third acclamation of 'Sanctus' to '...Sabaoth'. Further, see <u>Grad Pat</u> ff. 186v-187r).
Pleni sunt 24-25 *	The first three Tenor notes (imitated by the Superius) continue the latter chant reference. Otherwise this section seems to be free.
Osanna 40-47,1	Contratenor gives first-section lied Tenor transposed down a fourth, rhythmically modified.
Benedictus 51-91	This section seems to be free.

Two final things arise from this analysis; the MEL 18 and THAN 182 chants also briefly appear in the *Missa Wünslichen schön*, and the number of cadential extensions listed above may have some bearing on the form of the Schedel no. 114 lied. It ends with an irregular pre-cadential measure. In view of Hartmann Schedel being notorious for musical slips perhaps it should more properly end with a pre-cadential three-beat measure. How this might be done (and if in fact it needs to be done at all) is possibly made easier by reference to the Mass.

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Numerology

This Mass gives some significant symmetries even though only four movements survive. But since these movements are all unica, I cannot be sure that the readings given in Trent 89 are in any way scribally

⁹ This imitative opening passage was first highlighted by Leverett in her 'Song Masses' article; I have some sympathy for the idea that it might be from a now-lost song. Perhaps less possibly, the Superius at Gloria 30-39 might also be hiding a further extra lied reference.

cleaned-up or corrupted. The data below is offered in the hope of recognition that some sort of process is apparent (even though no overall ‘magic integer’ or number seems to control what I have found) and also bearing in mind that some of the regularities are the result of repeatedly literal presentation of the main borrowed material in this Mass. Tempora-counts reveal the following interesting features.

Total number of measures in surviving movements	330
Total measures in Kyrie I	18 (6 x 3)
Total measures in Christe	27 (9 x 3)
Total measures in Kyrie II	15 (5 x 3)
Total measures in Quoniam tu solus	15 (5 x 3)
Total measures in Patrem section	30 (10 x 3)
Total measures in Genitum section	21 (7 x 3)
Total measures in Et incarnatus	12 (4 x 3)
Total measures in Confiteor	20 (6.666667 x 3)
Total measure length of Kyrie	60 (20 x 3)
Total measure length of Credo	111 (37 x 3)
Total measure length of Sanctus	91 (30.33333 x 3)
Measure length of Credo as a percentage of 330	33.63636 %

I also find the following note-count parallels.

Total of notes in Kyrie Superius	200
Total of notes in Kyrie Tenor	150
Total of notes in Kyrie Contratenor	201
Total of notes in Gloria Superius	300
Total of notes in Gloria Contratenor	301
Total of semibreves in Sanctus Contratenor	100
Total of Superius values in Genitum section	102
Total of Superius minims in Osanna section	30
Total of Tenor minims in Osanna section	30
Total of Tenor values in Osanna section	51

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7. Missa *Christus surrexit*

Gloria (Trent 89 ff. 342v-344r, unicum, DTÖ VII inventory no. 723).

[Superius]; 1: the intonation is supplied from Grad Pat f. 180r, the m sign is given before the first stave, and in both upper voices there is an unusually large gap between the clef and the first note (for majuscule ‘E’ letters which were never entered). The Superius music of the entire first section & its staves were entered in a now-brownish ink which contrasts with the darker ink used for the Superius text, its end-of-stave directs and the rest of the piece - although the staves for the second page-opening might also be in an older ink. Possibly the copyist changed inks or copied part of the music and then returned to it at a later date. (The remaining movements of this Mass are copied in darkish ink on staves in the brownish ink which were

possibly ruled some time beforehand). / 30: 1 B / 96: br r looks squashed in & is possibly a correction / 137: 1 br / 139-172: 30 br rests are given but 34 are needed / 188,3: corr from col err.

Contra primus; 1: b sig om (conj supplied; see notes to Tenor below for the reason) / 38: erasure follows 3 / 61: m sign om / 78-79: 78,2 is dtd-sbr, & 79,2 is E (emended to avoid consecutive seconds with Superius) / 98: erased br r follows 1 / 199,2-205: copied on a short end-of-stave extension.

Tenor; 1: b sig om (conj supplied, since the *Christus surrexit* Leise melody which is the cantus firmus would not have its normal shape without this). It logically follows throughout this Mass that the two Contra voices should also have editorial flat signatures to avoid a surfeit of editorial accidentals. / 31: p div follows rests / 127-172: 50 br rests are given but only 46 are needed.

Contratenor secundus; 1: b sig om / 34,1: dtd to emphasise perfection of br / 37: p div follows rests / 41: as with 34,1 / 55: erasure follows 1 / 56: p div follows 2 / 59,1-60: copied on a short end-of-stave extension / 91: erasure follows r / 104: 1 F / 191: erasure follows 1.

Underlay; fully texted in the Superius, with the opening incipit plus a few internal cues in the Contra primus. At the end of section 1, the text 'Domine Deus, Agnus Dei, Filius Patris' is omitted. Throughout, the Contra secundus only has a 'Gratias agimus' incipit at 22. Experiment shows that the Tenor (which is only modestly elaborated) perhaps works better with the Latinised Leise text rather than Ordinary text incipits. Therefore cantus firmus text has been underlaid to this voice in all movements. In four-voice cyclic movements with slow-moving and sparsely cued lower voices such as this Gloria, I envisage a situation where initial performances perhaps relied on part-vocalisation of the Contratenors until the singers were fully familiar with what text might be added *ad libitum*. Therefore my edition attempts to realise a practiced version, in which modern performers might like to reduce some lower-voice texting if they wish. Much of the Trent 89 Superius texting differs considerably from our version. The main differences are; 1-3: '[E]t in terra' under 1,1-2,2 / 6-7: 'bone' under 6,3-7,1 / 15: 'te' under 14,2 / 17-21: 'Glorificamus' under 17,2-19,1 / 22: 'te' under 21,6 / 29-30: 'gloriam' under 28,4-29,1 / 31: 'tu-' under 30,1 and '-am' under 30,3 / 39-42: 'omnipo-' under 39,4-40,3 / 56: '-te' under 56,2-3 / 57-58: 'Jhesu' under 57,1-2 / 59-60: 'Christe' (given as 'xpe') under 59,2-3 / 64: 'tol-' under 65,2-66,2 / 85: 'no-' under 83,3 / 87: '-bis' under 85,4 / 106-111: 'Qui sedes' under 106,1-108,3 / 113-118: 'ad dexteram' under 113,1-116,3 / 120-121: 'Patris' under 118,3-120,1 / 177-178: 'Christe' (given as 'xpe') under 176,3-4 / 190-193: 'Patris' under 190,1-192,2 / 205: '-men' under 204,2-3. The two Contratenors seem best texted with additional Ordinary cues, but even so they probably need some editorial repeats (I have repeated 'Deus Pater omnipotens' in both Contratas at 44-50 and 'Unigenite' in the Contra primus at 54-56). Additionally, the Contra primus seems to have all of its second-section incipits misplaced. 'Tu solus' (145-150) is under 137-139,1, 'Domi-' (150-151) is under 144,2-146,1, '-nus' (152) is under 151,2-152,1, 'Tu solus Altissimus' (153-173) is under 153-159,1, and 'Cum sancto Spiritu' (178-183) is under 175-179,2.

Bibliography; Feininger, L. (ed), MPLSER Series I, vol. 2, no. 3 (edition, 1951); Gottlieb *op. cit.* no. 3, Mitchell, The Paleography and Repertory..., I, pp. 97-98, Strohm, R., The Rise of European Music 1380-1500 (Cambridge, 1993) pp. 424 & 530.

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Credo (Trent 89 ff. 344v-346r, unicum, DTÖ VII inventory no. 724).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and as in the Gloria the Superius and Contra primus both have large gaps at the start of their first staves for insertion of majuscule letters which were never entered. / 40-45: here the correct number of breve rests is given, but after the first four breve rests a single br rest is erased / 49: 1 B / 112: 2 F / 131: 2 G.

Contra primus; 1: b sig om (conj supplied) / 25: 1 E / 52: 2-4 are F G A (emended to avoid a minor second against the Superius) / 63,2-66: written over an erasure / 115: 2 A / 131-132: ns / 142: the cs here serves to indicate the start of the following Superius-Contra primus duet passage / 175,1: inverted ‘v’ written over notehead here to correct pitch from A to G / 179,2-181: the passage is copied on a short end-of-stave extension / 194,1-198,3: written over an erasure / 198,4: uc (this note looks col) / 207,2-208: also copied on an end-of-stave extension / 210: 2 B.

[Tenor]; 1: b sig om (conj supplied) / 26: r om / 133-152: 21 br rests are given but only 20 are needed.

Contra secundus; 1: b sig om (conj supplied) / 21: p div follows 3 / 40: rest & 1 squashed in above previous lig in 38-39 (possibly as a correction?) / 47: p div follows 1 / 54,3-4: a dot above this lig is probably present to signify the syncopation / 106-113: this passage is copied on an extension to a fairly short stave / 143-152: 11 breve rests are given but only 10 are needed / 163-166: copied on an extension to a fairly short stave / 197-199: likewise, and following 199 the remainder of this voice is given on a roughly drawn additional stave at the bottom of the page / 219: ms gives sbr D m D m D instead of br D; I cannot see how the Trent 89 reading here would be practical unless it also involved a repeat of ‘Amen’ and some sort of ritardando, which would be highly unusual in a Mass cycle of this period.

Underlay; fully texted in the Superius. For the first section, the lower voices have no incipits at all apart from some internal text in the Contra primus (‘Genitum... facta sunt’ at 40-51). For the second section, the Tenor and the Contra primus have opening incipits, and the latter also has extensive texting from ‘cuius regni’ to ‘venturi’ (173-209). The Contra secundus only has two internal incipits in this section. The Credo text adds a word (‘Dominum *nostrum*’ at 19-21) but is otherwise shortened; there is a little telescoping in the two upper voices at 46-51, and at 204-205 ‘Qui cum Patre... resurrectionem mortuorum’ is omitted. It is not possible to restore any of the latter text since the deletion occurs at the end of a duet passage followed by the final 17 measures. The Trent 89 Superius texting differs considerably from our version. Details of the main differences are; 1-5: ‘[P]atrem omnipotentem’ under 1-4,1 / 7: ‘celi’ under 7,4-8,1 / 11-13: ‘omnium’ under 11,2-12,2 / 14-16: ‘invisibilium’ under 14,1-15,2 / 25-26: ‘unigeni-’ under 25,2-5 / 27: ‘-tum’ under 26,7 / 47-48: ‘homines’ under 48,1-3 / 48-50: ‘et propter nostram’ under 49,1-5 / 51-52: ‘descendit’ under 52,1-53,1 / 53: ‘de’ under 54,1 / 54: ‘ce-’ under 54,3-4 / 59-63: ‘incarnatus’ under 58,2-61,1 / 65: ‘est’ under 63,2-3 / 69-74: ‘Sancto’ under 69,2-70,3 / 82-90: ‘factus’ under 83,2-84,3 / 101-102: ‘nobis’ under 101,1 / 110-113: ‘et sepultus est’ under 111-114,1 / 114-117: ‘Et resurrexit’ under 115,1-118,1 / 132: ‘in’ under 133,1 / 133-136: ‘celum’ under 134,3-135,2 / 143: ‘Pa-’ under 143,2-3 / 153: ‘-tris’ under 152,4-5 / 158-163: ‘est cum gloria’ under 159,1-161,1 / 170-172: ‘-tuos’ under 170,3-171,2 / 207-209: ‘seculi’ under the rest in 210 / 210: ‘A-’ under 213,1 / 220: ‘-men’ under 218,4-219,4. The Contra primus texting has the following anomalies; 40-51: this text cue (‘Genitum...’facta sunt’) seems to have been entered without much regard for syllable placement and it overruns the notes in our edition to which it is allotted. Most of the partial texting at 173-209 seems similarly entered with little regard for syllable placement, and the same applies to the Contra secundus text cues at 174 and 205.

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Sanctus (Trent 89 ff. 346v-349r, unicum, DTÖ VII inventory nos. 725-6. The double numbering here was caused by the editors of DTÖ VII mistaking the Benedictus section for an Agnus Dei movement).

[Superius]; 1: as in previous movements, the two topmost voices have large gaps left at their start for majuscule initials which were never entered / 8,5-9,2: these notes were entered at the end of a stave, then erased and re-entered on the following stave / 51: m sign rptd in all voices at new page-opening / 76: the proportional “2” here is uc, has a lower hook and looks more like “3”; however experiment with the following passage (76-80) shows that duple proportion is intended rather than anything else / 81: cancelling

sign for passage using “2” written as the major prolation sign Θ instead of O / 95,1: possibly written over a correction / 101: at the new page-opening here, a small gap has been left for insertion of a majuscule initial which was never entered / 132: 1-2 possibly written over an erasure / 141-166: 28 breve rests are given but only 26 are needed; the Tenor has the same error (see below) / 169: 2 & 3 A G (emended to avoid a second with the Contra primus).

Contra primus; 1: b sig om (conj supplied) & 1,4 possibly written over a correction / 10: 2 not dtd / 14,2: likewise / 21: 4 G (above); emended to avoid a second with the Superius / 22: 3 E (emended to avoid a seventh with the Contra secundus) / 29: erasure follows 1 / 30,2: corrected from E by lengthening of a ligature-end / 51: at the new page-opening here, a largish gap has been left for a majuscule initial which was never entered / 83: erased sbr B follows 1 / 88: p div follows 5 / 160,1: this note is squashed in & is possibly a correction / 176,5: corr from err col.

Tenor; 1: b sig om (conj supplied) / 139: the cs here serves for entry of the Contra primus / 141-166: 28 breve rests are given but only 26 are needed; the Superius has the same error (see above).

Contra secundus; 1: b sig om (conj supplied) / 14: 1 dtd to indicate perfection / 17: p div follows rest / 35: superfluous sbr G follows 1 / 43: r is poorly written & too large / 47-50: this passage is copied on an additional roughly-drawn stave at the bottom of the page / 64-69: 4 breve rests are given but 6 are needed / 90: 1 & 2 not col (if left uncolored, the second of these notes might be mistakenly treated as altered) / 95: 1 om (conj supplied) / 150,3: written on a roughly drawn end-of-stave extension / 175: 2 F (emended to avoid a fourth with the Tenor) / 196-197: written on a roughly drawn end-of-stave extension.

Underlay; fully texted in the Superius, with the lower voices having very few sectional & internal incipits. The main differences between our underlay and the Trent 89 texting are as follows. Superius; 1-12: ‘[S]anctus’ under 1-2,3 / 14-23: ‘sanctus’ under 14-15 / 23-26: ‘sanctus’ under 23,2-24,3 / 32-40: ‘Deus’ under 32,3-33,1 / 40-44: ‘Saba-’ under 33,3-34,1 / 50: ‘-oth’ under 49,6 / 51-59: ‘Pleni’ under 51,1-52,1 / 59: ‘sunt’ under 60,5 / 70: ‘ter-’ under 70,2-3 / 75-77: ‘gloria’ under 76,3-4 / 78: ‘tu-’ under 78,3 / 87-90: ‘-sanna’ under 85,1-3 / 90-92: ‘in excel-’ under 91,1-92,1 / 100: ‘-sis’ under 99,10 / 101-113: ‘[B]enedi-’ (given as ‘[B]enedic-’ under 102-103,1 / 117: ‘-ctus’ given as ‘-tus’ / 118-125: editorial rpt of ‘Benedictus’ needed / 131: ‘ve-’ under 129,2 / 167-175: ‘Osanna-’ under 167,1-168,2 / 177: ‘-na’ under 176,4 / 181-186: ‘excel-’ under 179,4-180,3 / 197: ‘-sis’ under 196,4. Contra primus; 139-159: ‘in nomine’ is given as an incipit at the start of the Contra primus notes here with no regard for word placement / 168-177: ‘Osanna’ under 168-169. Tenor; 101: the ‘Benedictus’ cue given here seems inconsistent, since previous movements have cantus firmus text incipits / 167-172: an ‘Osanna’ incipit is given here. Contra secundus; 139-158: the same applies to ‘in nomine’ here as at Contra primus, 139-159 / 171-177: ‘Osanna’ under 171-174.

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Structure

The Tenor cantus firmus of this Mass is one of the melodies for the well-known Easter and Ascension Leise, which is of at least twelfth-century origin.¹⁰ The German version (*Christ ist erstanden*) seems to have been preceded by the Latin version *Christus surrexit*.¹¹ Many versions of the melody are transposed a fourth down from the pitch given in the Mass and the following example, and consequently lack the single-flat signature.

¹⁰ Strohm (The Rise of European Music... p. 343) gives Salzburg as the earliest place of documentation, and adds that vernacularised versions of this Leise spread to Bohemia, Poland and Hungary from the fourteenth century onwards.

¹¹ See Gottlieb, *op. cit.*, pp. 46-47 (which also cites most of the older literature for *Christ ist erstanden*). Our example is adapted from Bohme, F. (ed), Altdeutsches Liederbuch (Leipzig, 1877) p. 658. For the full Latin text, see AH 1, p. 99.

2.3. Basic form of the *Christus surrexit* Leise at the same pitch as in the Trent 89 Mass;

1. Chri - stus sur - re - xit Ma - la no - stra te -
 2. Mor - tem mon - stra - vit Sa - ta - nam li - ga -
Christus monstravit *Von der Mar - ter al -*

-xit Et quos hoc di - le - xit Hos ad ce - los
 -vit In - fer - num va - sta - vit Pa - tres li - be -
 -len *Des solln wir al - le frö - sein Christus will un - ser*

ve - xit. Al - le - lu - ia.
 -ra - vit.
trost sein.

The Gloria and Credo are bipartite and their mensuration plan is simply O - cut-C. The Sanctus varies this by giving its initial section and Pleni sunt in O, and the Benedictus in cut-C. There is no motto, but section openings have some similarities: the second-section openings of the Gloria and Credo are vaguely alike. The first sections of both movements also close similarly. Regarding the very similar cadences at section endings throughout, see below.

The Gloria and Credo each have two statements of the cantus firmus, with both being very lightly elaborated. Throughout all three movements the triple and duple sets of statements are different, but each set is identical except that the rests which split up the phrases vary. The Sanctus uses two statements of the triple version followed by one of the duple version for the Benedictus. All movements and most subdivisions begin and end with constructs on G.

I write with considerable sympathy for this Mass since little has been published about it since it was first edited by Feininger, and equally little has been written since Gottlieb traced its Tenor cantus firmus.¹² It is possibly the earliest four-voice Tenor Mass to survive that is based on a cantus firmus of non-western origin, and there can be little doubt that it was written for a centre somewhere in the German-speaking world. However, it betrays no sign of any national style elements and is quite unlike other cycles with Germanic cantus firmus in the later Trent Codices. It could well have been written by a visiting musician from the west, and as we shall see a certain number of features point to a composer who might have been familiar with Mass cycles which are quite well known today.

The four-voice texture is largely non-imitative, and fourths occur between the Superius and the cantus firmus Tenor. The survival of merely three inner movements makes me suspect that a matching Kyrie and Agnus Dei might also have existed. Nearly all sections begin with upper-voice duets. The Benedictus is singular in that it gives the only opening duet throughout scored for Superius and Tenor. The bipartite plan is reminiscent of Tenor layout in the *Missa Caput* and other features seem to indicate a composition date at some time in the 1450's - when the structural and stylistic features of the *Missa Caput* were also being imitated elsewhere. Here and there the four-part texture is relieved by occasional internal passages in reduced scoring (as in the *Missa Caput*) and rhythmically the duple sections of this Mass largely proceed in a conservative mid-century idiom which again parallels the *Caput* Mass. Moments of agility in the duple sections chiefly occur in short doubled harmonic pace passages, as is typical of so many extended mid-

¹² Neither the MPLSER edition nor Gottlieb's transcription acknowledges the Tenor's need for a single-flat signature in order to maintain the basic shape of the cantus firmus.

century duple panels (see Credo 143-152). The opening movemental duets are lengthy, again as in the *Missa Caput*. Additionally, the relative bias of rhythmic activity towards the two upper voices is typical of Masses like *Caput* and its imitations.

Other features perhaps indicating a 1450's composition date include the crossing nature of the two Contras. However, the *Contra primus* usually retains a higher role. All final sectional constructs contain *divisis*, and each final construct contains a third. The sectional cadences which are alike are also fairly typical of mid-century four-voice writing because of their hybrid nature. They can be described as follows: the cadences preceding final full chords (as at Gloria 59-60) usually involve an octave-leap cadence in which the lower *Contra* leaps the octave - but with the higher *Contra* still making the characteristic falling-then-rising movement of the middle voice in doubled-leadingnote formulas. Since the full constructs which follow contain thirds, in performance the hybrid cadences that result give the aural effect of dominant sevenths. There are other fifteenth-century examples of such progressions, so by the standards of its time this Mass presents nothing which is cadentially novel. Compared with other Tenor Masses, too, this one seems relatively brief. The first section of the Gloria consists of sixty measures, of which the first twenty-one are the opening duet. The relatively extended Sanctus (197 measures) is only slightly shorter than the Credo (220 measures) and the texts of both the Gloria and Credo are slightly shortened: not all of the deletions involved can be restored by editorial telescoping.

Since the cantus firmus presentation does not distort the basic shape of the *Leise* tune, all Tenor statements can be made to carry the original cantus firmus text instead of Mass Ordinary text cues. I have followed this policy in my edition, and in the only place where extended and melismatic music might seem to be aurally at variance with the *Leise* text (the Sanctus), the outer voices conveniently mask the cantus firmus text. Additionally I have given the two Contras editorial flat signatures to prevent a surfeit of editorial flats, but have also remained aware that the *Superius* often does not seem to need many editorial flats since it cadences on C internally as well as G. The result of this partial-signature arrangement is that the *Missa Christus surrexit* seems to share something of the 'major-minor' effect of Dufay's *Missa L'homme armé*.

Feininger attributed this Mass to Dufay, for reasons that he chose never to publish. If I may dare to hazard a guess at his reasoning, he may have thought of the *Missa Christus surrexit* as attributable to Dufay since it precedes the *Salve Regina* in Trent 89 which is attributed to 'Wilhelmus Duffay' in Mu 3154. While I have shown elsewhere that the Munich Dufay attribution is likely to be spurious, examining this Mass and the *Salve Regina* draws some interesting comparisons.¹³ Both use simple sectional contrasts of triple and duple mensurations, their rhythmic style is similar, and they both have four-voice textures in which the *Contratenors* have similar functions. Both also share a fondness for syncopated cadential clichés (see Gloria 49-50 and Credo 45-46) and both have full, sonorous textures. However, these are only very general points. Gottlieb attempted to counter Feininger's attribution by saying that "...somehow a subtle stodginess pervades the melodic lines of the *Missa Christus surrexit*".¹⁴ He also singled out several instances of unusual partwriting in this Mass, leaving the impression that he was not convinced by Feininger's suggestion. In hindsight, Gottlieb was writing in the days when it was still widely accepted that the *Missa Caput* too was a work of Dufay. Close listening to the *Missa Christus surrexit* reveals (at least, to my ears) a large list of partwriting anomalies which make it less likely than before that we have another Mass by Dufay here. At the same time I might also add that the *Salve Regina* mentioned above also has moments of odd partwriting, but after looking at and listening to both works closely I fail to make any significant connection between the two.

¹³ For my arguments that the *Salve Regina* might be by the same anonymous composer as two anonymous chant settings in Trent 89 (a four-voice *Salve festa dies* and *Urbs beata*) see Mitchell, R., 'Musical counterparts to the "Wilhelmus Duffay" *Salve Regina* setting in MunBS 3154', in TVNM 54/I (2004), pp. 9-22. On the basis of the chant versions used in the two settings, it seems likely that these settings were written somewhere within the Empire.

¹⁴ Gottlieb, *op. cit.*, p. 53.

Below I provide a list of passages which - in my opinion - mark this Mass out as being a slightly haphazard example of mid-century four-voice writing. However this list does not pretend to be exhaustive: I have not concerned myself here with every pair of consecutive fifths which occur; the composer appears to regard occasional fifths between the upper voices in full sections as part of normal musical practice.

1. Gloria 30: first-inversion construct which arguably sounds weak (emended in my score, but the unemended version arguably sounds worse).
2. Gloria 34: Superius - Ct 2 fourth at start of measure.
3. Gloria 79: Trent 89 has consecutive Superius – Ct 1 seconds here which I have emended.
4. Gloria 85-87: false relations in a duet cadence.
5. Gloria 91: Superius - Ct 2 second in a fairly exposed position.
6. Gloria 118: Superius - Ct 1 seventh.
7. Gloria 145: Superius - Ct 2 fourth in an imitative duet passage.
8. Gloria 188-194: some dissonance in a passage where the outer voices move against a sustained Tenor F.
9. Credo 7-9: duet cadence with false relations.
10. Credo 27-28: cadential cliché in Ct 1 while lower voices remain static.
11. Credo 30-31: close false relations between Superius and Tenor.
12. Credo 31: Ct 1 cadential cliché in a position not unlike no. 10 above.
13. Credo 52: Superius - Ct 1 second which I have emended.
14. Credo 67-70: casual imitation involving a part-word ('-ritu') in Ct 2.
15. Credo 101-102: Ct 1 and Tenor more or less double parts in a leadingnote-to-final progression.
16. Credo 105: the Superius G here is briefly dissonant.
17. Credo 112-113: Superius - Ct 2 consecutive fifths.
18. Credo 139-142: false relations and a prominent Ct 1 cambiata in a cadence on C.
19. Credo 161: consecutive fifths between the Contra parts, and consecutive seconds between the Superius and Ct 2.
20. Credo 165: close false relations between Superius and Ct 2.
21. Credo 171-172: very unconventional Ct 2 behaviour at a cadence on C.
22. Credo 210-213: II-I cadence involving false relations.
23. Sanctus 4: brief fourth in a duet passage.
24. Sanctus 22: unusually written Contra voices here.
25. Sanctus 45: Superius - Ct 2 second over a sustained Tenor note (both the Superius and Ct 2 here are separately consonant with the Tenor).
26. Sanctus 99: the two upper voices are briefly dissonant in a cadential cliché.
27. Sanctus 132: Superius-Tenor seventh in a duet passage.
28. Sanctus 179-184: the conflict between B natural (Superius) and Bb (Ct 2) is quite noticeable here.
29. Sanctus 192: Superius - Ct 2 seventh.

Many of these features merely 'pass' in hearing much as similar dissonances tend to do in Machaut or Binchois, and I have chiefly provided this list to indicate what listeners might find striking about this Mass - as well as to provide a further caution against attributing it to Dufay. No mid-century Dufay work that I am aware of has partwriting anything like this.

As with other Masses indebted to the *Missa Caput*, the texture is rhythmically varied at certain places. Apart from the doubled harmonic pace passages in duple-section duets, there are two instances of proportional passages. The Gloria briefly has its Superius in sesquialtera in an otherwise cut-C section (127-136) and the Sanctus has a short Superius passage in duple proportion in an internal duet with the Tenor (76-81). Unusually, the Superius values here are colored and are given a signature that looks like a '2' with a curl

underneath it.¹⁵ The return to the prevailing mensuration (O) is indicated equally unusually by a dotted-circle cancelling signature. Had Tinctoris known this Mass, he probably would have spent time criticising its proportional signs as well as its partwriting. But at the same time many of the unusual sounds in this work are perhaps best left unemended.

In furtherance of the search for a likely composer, two works seem particularly relevant. The first is the short anonymous four-voice motet *Levavi oculos meos* (Trent 89 ff. 220v-222r). This uses the complete text of Psalm 120, and consists of two sections (in O and cut-C respectively).¹⁶ It shares the G finals and similarly disposed Contratenors of the Missa *Christus surrexit*, and also has similar hybrid cadences. There appears to be no cantus firmus in the motet's Tenor, but both sections begin with introductory upper-voice duets as in the Mass. The two works sound similar and are textured alike (with the motet even sharing a little of the 'major-minor' effect of the Mass) but they are otherwise not musically linked and the motet does not appear to be complementary in any way to the cycle. *Levavi oculos meos* also has an important difference from the *Christus surrexit* Mass in that its two lower voices seem to have too many extended notes to carry the same amount of text as the Superius and Contra primus. These two lower voices are therefore probably best vocalised wordlessly. Some arbitrary dissonance occurs throughout as in the Mass, and therefore a case can be argued for seeing these two pieces as the work of the same anonymous. Even if they are not by the same man they are certainly very close in sound, texture and style.

The second work to be considered here is slightly more distant from the Missa *Christus surrexit*. This is the Missa *Hilf und gib rat* in Strahov attributed to 'Philippus', which cannot have been written that much later than the former. The two have the following points in common:

1. both Masses have G finals;
2. both use Tenor cantus firmus that are probably of Germanic origin;
3. both generally give two cantus firmus statements per movement, but the *Hilf und gib rat* Tenors are differently elaborated in each movement;
4. each Mass has Superius-Tenor fourths;
5. each shares the same number of voices, types of Contratenor and Contratenor disposition;
6. both Masses feature extended upper-voice duets at section-openings;
7. the partwriting in both Masses has passages involving solecisms;
8. both Masses make modest use of proportional passages;
9. neither Mass makes extensive use of imitation;
10. in both Masses rhythmic activity tends to be more prominent in the two topmost voices.

This might seem like a significant set of similarities which could be seen as leading to a composer attribution, but in other respects these two cycles are quite different. Most notably the Missa *Hilf und gib rat* uses opening mottos, and has upper voices which are often rhythmically more agile and complex than those in the Missa *Christus surrexit*. Its duet openings are much more extended, and these also make far more use of doubled harmonic pace. The *Christus surrexit* Mass certainly contains similarly active passages (see Sanctus 147-167) but in overall terms there does not seem to be enough stylistic common ground to take such similarities any further. The few moments of lively Superius clichés in the Missa *Christus surrexit* (such as Gloria 20-21 and Sanctus 11) are also few and far between compared with similar Superius behaviour in the *Hilf und gib rat* Mass. Occasional moments of angular higher-Contratenor activity in the

¹⁵ Similar signs are occasionally found in the earlier Trent Codices: "3" with a lower curl appears once in the Superius of the Trent 92 Gloria DTÖ no. 1512 (copied by the scribe Johannes Wolf; this setting was later recopied by Johannes Wiser as Trent 92 no. 1473, with the unusually written "3" merely changed to a normal three). These copies also differ in a number of other significant respects, and would certainly make suitable case-study material for the Trento scribes' habits. Wolf's other idiosyncracies in the first copy here include 'O' signs with horizontal slashes. The fact that the hooked proportional figure occurs in the Missa *Christus surrexit* hints that it might have been copied from a now-lost exemplar in Wolf's hand.

¹⁶ *Levavi oculos meos* is also possibly one of the earliest three- or four-part motets to use a full psalm text.

Christus surrexit Mass also strongly remind me of the ‘Philippus’ Mass (see Sanctus, 194-197). But for the present we will have to content ourselves with the fact that these two Masses are merely close in structural terms and voice-behaviour. They are not that close in terms of partwriting: the Missa *Hilf und gib rat* is generally a more consonant piece of work.

In any case, the Missa *Christus surrexit* certainly does not need to have a composer’s name fixed to it to justify its quality. This speaks for itself, particularly in the Gloria and Credo opening sections and the extended and melismatic Sanctus. My aural experience of this movement particularly took note of the opening duet, the brief trio section at 26-31, and the duet including the (relatively) long-note Tenor in the Pleni sunt section. The composer also has some interest in melodic sequences, which appear imitatively between the upper voices at Credo 146-152 and in the Superius at Sanctus 37-38. Elsewhere the brightly sonorous texture and use of simple coloration patterns reminds one a little of western pieces of the 1430’s, as does the Credo’s opening duet. This cycle may not be of the highest quality, but it certainly deserves to be heard more often. Lastly, whether ‘Philippus’ had an apprentice period - and whether he produced this Mass and the *Levavi* motet as well as his later Mass - are questions that cannot be answered here. To make a proper case one would need to see more music with clear linkage, and it seems that works essential to such an argument do not survive.¹⁷ ‘Philippus’ was probably a westerner since Strahov gives his name in one place as ‘Philipi Francis’ (f. 130r). Finally, neither is this is only large-scale work of the period with unconventional partwriting. The Missa *Te Deum* in Trent 89 has similar characteristics, and Jeffrey Dean has uncovered a connected series of works dating from ca. 1470-80 in the Verona manuscripts which have their own interrelated peculiarities. These works in the Verona collection may all be the work of yet another anonymous.¹⁸

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Numerology

In this Mass the matching Tenor sections provide the most obvious clue to symmetries. All final longs are counted as single notes to reach the following totals, but the divisi pitches in the Contra secundus final longs are ignored.

Et in terra Tenor	33 notes
Qui tollis Tenor	33 notes
Sanctus section Tenor	33 notes
Pleni sunt Tenor	33 notes
Qui tollis Tenor	44 notes
Et incarnatus Tenor	44 notes
Benedictus Tenor	44 notes

The sum of those totals is 264 Tenor notes; the sum of the 33-note sections is 132 (half of 264), and the sum of the 44-note sections is also 132.

The total number of Superius notes (1,299) is also very near the round figure of 1,300, and the total number of Superius notes in the Credo is 444; there are also 444 semibreves in the entire Sanctus, and 446 in the Gloria. However I am unsure whether these totals are significant.

¹⁷ Trent 89 does give a couple more anonymous works which are intriguingly a little closer to the Missa *Hilf und gib rat*. These are *Salve Regina/Le serviteur* (DTÖ no. 638) and the Tenor cantus firmus Sanctus setting DTÖ no. 636. See *Ex Codicis Tridentinis II/II* pp. ii and 61-65 regarding the latter.

¹⁸ See Dean, J., ‘Verona 755 and the *Incomprehensibilia* composer’ in Gozzi, M. (ed), Manoscritti di Polifonia nel Quattrocento Europeo (Trento, 2004) pp. 93-108.

Single sections reveal some interesting features. In the Et in terra section, the Superius and Contra primus each have 191 notes. Beneath these parts, the Tenor has 33 notes and the Contra secundus has 67, totalling 100 notes for the lower pair of voices in this section.

Also, the total number of notes in the Gloria and Credo are close (respectively 482 and 483). The note total for the Sanctus-section Superius is 161 ($161 \times 3 = 483$). This may not be coincidental.

Additionally, there are 55 longs each in the Gloria and Credo, and 55 minims in the Gloria. The total of notes in the Sanctus Tenor is 110 (55×2).

Finally, tempora-counts of some sections reveal basic symmetries. The Et in terra is 60 measures long, and the Sanctus and Pleni sunt sections each have 50 measures. The extent of the Sanctus also results in the movements being approximately the same length in measures (in percentages, roughly 33%, 35.5% and 31.5% respectively).

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8. Missa "O2"

The title given here for this Mass replaces the previous title *Missa Adieu m'amour* given in Mitchell, The Paleography and Repertory..., I, p. 361 since fairly recently I have found that this Mass may use additional pre-existent material. See the bibliography and structure sections below.

Kyrie (Trent 89 ff. 273v-274r, unicum, DTÖ VII inventory no. 687).

[Superius]; 17: 5-7 are F G A ; emended here to G A Bb for the sake of consonance, but see measure 4 of Kyrie no. 9 in this edition for an alternative (Kyrie no. 9 is made up of different sections from the Missa "O2") / 18: 1 B; Kyrie no. 9 measure 5 gives C at this point, but my emendation to A here is perhaps just as suitable / 25: 9 B (B is possibly admissible as part of a cambiata figure, but A here is more consonant).

Contra; 1: the b sig is only given once, on the first stave (from 1 to the rest in 8); I take this to mean a consistent b sig throughout / 8: 5 E / 22: 1 & 2 om (conj supplied) / 30: 4 E / 31,2-3: this lig is poorly written and is preceded by a flat.

Tenor; 1: b sig om (conj supplied) & the rests at 1-6 here (and elsewhere at movemental openings in this Mass) are given across three spaces to signify perfect minor modus (i.e. the three imperfect breves per perfect long normally used in O2) / 9: 2 G / 24: following the double custos, a single flat is given; either this applies to the B in 25, or is an attempt to rectify the lack of b sig / 25: erased sbr B follows 3.

Underlay; all voices have 'Kyrie' / 'Christe' incipits (the latter are spelt 'Xpe') but 'eleyson' at section endings is only given in the Superius. It seems that all sections can only accept two invocations each of 'Kyrie / Christe eleyson', and at 20 editorial repeats of 'Christe' have been added in both lower voices.

Bibliography; Kirkman, A., The Cultural Life of the Early Polyphonic Mass... (Cambridge, 2010) pp. 55 & 58; Mitchell, R., 'The *Advenisti / Lauda Syon* composer and his likely contributions to the later Trent Codices' in PMM 13 (2004), pp. 63-85; Kirkman, A., 'Innovation, stylistic patterns and the writing of history: the case of Bedyngham's *Missa Dueil Angoissex*' in I Codici Musicali Trentini II (1996), pp. 149-175; Mitchell, R., The Paleography and Repertory..., I, pp. 88-90, and Gottlieb, *op. cit.* no. 21 (where this work was given the title 'Missa Sine nomine (O2)'). Of the above, Andrew Kirkman's 1996 article expands my discovery that part of this Mass draws on Dufay's *Adieu m'amour*, and my own 2004 article suggests that there may also be additional borrowing from Frye's well-known *Ave Regina celorum*.

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Gloria (Trent 89 ff. 274v-276r, unicum, DTÖ VII inventory no. 688).

[Superius]; 1: the intonation is supplied from IB15154 f. 147v, & the b sig is only given once at the start of the piece. I take this to mean a consistent single-flat signature throughout. / 33: m sign rptd in all voices at new page-opening / 64: 5 & 6 written over an erasure.

Contra; 1: b sig is only indicated by a single b at the start of the second section (33). Experiment shows that many B's throughout need flats, so I have supplied a consistent b sig throughout / 12,1: ns / 17: 1-2 written over an erasure / 17,5: ns / 23: an erased sbr D follows 5 / 56,2: ns / 57,2: likewise.

Tenor; 9-10: ns / 11,1: likewise / 11,2-12,1 & 13,3-4: these two ligatures each apply semibreve alteration, which is not normally used in O2 since all semibreves written in that signature are usually imperfect. Unless they are a scribal misreading or error, they might be present as some sort of notational trick intended to surprise performers. They are unlikely to be scribal errors since similar ligatures occur further on in this Mass (see the Contra at Credo 18 and Sanctus 89). / 14,1: ns / 22-23: the rests here are given as 2 br r plus 2 sbr r rather than 3 br r / 24: p div follows 5 / 30-32: this passage is copied on a small end-of-page stave which omits the b sig / 33-52: 17 measures of rests are given but 19 plus one extra br r are needed / 56,2: ns / 60,3-68: b sig om.

Underlay; fully texted in the Superius, with sectional incipits in the Tenor and Contra plus one internal text cue in the latter. The amount of ligatures in the Superius seem to inhibit text placement, and many of these have been ignored for underlay purposes. With the lower voices I suspect that much the same applies, and in eight instances I have split lower-voice values to assist texting. I do not like doing this, but in texting this movement the amount of imitation present is persuasive that it would have been difficult for the singers of the lower parts to textually 'sight' their parts from Trent 89 as it stands. A performing copy might have looked quite different, and the version offered here is an attempt to realise this. Should performers like to use less lower-voice text than I have provided, they can of course experiment with omitting some of my underlay. Further on 'enlarging' fifteenth-century lower voices which are without any (or much) text, see Slavin, D., 'In support of 'heresy': manuscript evidence for the *a cappella* performance of early 15th-century songs' in Early Music XIX (1991), pp. 179-190.

The main differences between my underlay and the Trent 89 texting are as follows. Superius: 1-3: '[E]t...hominibus' under the opening m sign-3,2 / 6-7: 'Adora-' under 6,8 at the end of a stave / 7: '-mus' under 6,9 & 'te' under 7,3 / 10-19: the texting here seems to be entered with little or no regard for syllable placement / 20-22: 'Domine Fili' under 20,1-5 / 24: 'Jhesu' under 24,2 / 25-26: 'Christe' under 24,5-26,1 / 32-35: the same applies here as at 10-19 / 38-39: ed rpt of 'miserere nobis' needed / 39-41: 'Qui tollis peccata' under 38,1-39,4 / 43-44: 'suscipe' under 41,2-5 / 44-45: 'deprecationem' under 43,2-44,1 / 45-46: 'nostram' under 44,3-45,1 / 47-48: 'Qui sedes' under 46,1-5 / 48-49: 'ad dexteram' under 47,1-48,1 / 49: 'Patris' under 48,2-49,2 / 51: 'no-' under 51,2 / 53-55: 'Quoniam...sanctus' under 53,1-54,5 / 55-56: 'Tu solus' under 55,1-4 / 56,2-62: the same applies here at 10-19 & 32-35 / 63-65: 'Spiritu...Patris' under 63,1-65,2 / 68: '-men' under 67,6-68,1.

Contra; 15: 'Domine' has been omitted here from both editorially texted lower parts to avoid disjunct & crowded texting / 36-38: ed rpt of 'peccata mundi' needed / 46: ed rpt of 'nostram' needed / 49: ed rpt of 'Patris' needed.

Tenor; 24: 'Fili Unigenite' has been omitted from the editorial texting here since there are not enough notes.

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Credo (Trent 89 ff. 276v-278r, unicum, DTÖ VII inventory no. 689).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and a gap has been left at the start of the first stave after the clef and m sign - probably for a majuscule letter. Unlike the Gloria, the Superius here gives no b sig and experiment seems to show that none is needed. / 5: 9 b, possibly indicating that the first F in 6 is natural rather than 5,9 being flattened / 7,3: corr from col err / 9,3: this note is written quite small but is possibly not a correction / 10,7: corr from col err / 12,7-rest in 13: entered on a short end-of-stave extension, and with a sign above the rest in 13 like a cs (if this is a cs, it is misplaced & really belongs over 14,1) / 16: erased sbr F immediately below 2 / 48,4: added as a squashed-in correction / 51: m sign rptd in all voices at new page-opening / 68,7-69,3: written over an erasure / 82,6-83: entered on a short end-of-stave extension.

Contra; 1: the b sig is only given for the first two staves (1-rest in 16) / 8: clef change occurs at the start of a new stave / 15,1: ns / 17,1: ns / 18,3-4: this sbr lig should not normally be subject to alteration in O2; the lig at 70,4-5 is written likewise / 24,3: ns / 26,1: ns / 33,1: likewise / 35: 3 C (emended to Bb, even though this results in an upward leap of a tenth in this measure; however, at 70,1-2 the same voice leaps a ninth up) / 37,4: ns / 44: 6 B / 46,1: ns / 47,2: corr from B by erasure of a ligature-end / 47,3: ns / 48,2: likewise / 54: 2 E (emended for the sake of imitation with the Superius) / 68,5: ns / 73,1: ns / 74,1 & 77,3: likewise.

Tenor; 1: b sig om (conj supplied) / 14,1: ns, & this maxima is not half-colored. Arguably it should be; in a mensuration with perfection (which O2 is, since the long is normally perfect) a half-colored note here equals one uncolored note of the next smallest value (a perfect long = 3 breves) plus a colored long (= 2 breves) thus making up the required five-breve value. The alternative (admitting this note as some sort of rogue 'imperfection') is not logical since all other maximas in this Credo are imperfect (e.g. at Tenor 19, 67 & 75). / 16,1: ns / 17,1, 21,3 & 25,4: likewise / 29: the rests here are written as a pair of double br rests each across 2 stave spaces / 43,1: ns / 46,2, 47,3 & 48,1: likewise / 67,1: ns / 68,2, 69,3, 72,1 & 73,1 & 2: likewise / 78-79: rests written as at 29 / 80,1: ns, & 1 not dtd.

Underlay; fully texted in the Superius, plus sectional incipits in the lower voices and one internal text cue in each section of the Contra. Substantial parts of the standard Credo text are omitted. These are: 'Deum de Deo...vero' (17), 'sub Pontio...sepultus est' (45), 'Et ascendit...erit finis' (50) and 'Et unam...mortuorum' (77). I do not feel comfortable about trying to restore these deletions by editorial telescoping in view of the Superius-dominated texture and absence of cues that might indicate at least temporary polytextuality. As in the Gloria, I have resorted to note-splitting in the lower voices to accommodate text; in this case 29 values have been split. Much the same applies as with my comments to the Gloria, except that in this Credo there is some indication that more text is needed than is provided (see the repeated same-pitch Contra notes at 21, 31, 32, 36 & 76-77). Likewise as in the Gloria, performers are free to experiment by singing this movement with less lower-voice text than I have provided. The main differences between our underlay and the Trent 89 texting are as follows. Superius; 1-2: '[P]atrem' under 1,1-2 / 2-4: 'omnipotentem' under 2,4-3,3 / 6-7: 'omnium' under 7,2-4 / 7-9: 'invisibilium' under 7,11-8,6 / 10,9-13,1: the texting here appears to have been entered with little regard for syllable placement / 21: 'Patri' under 20,5-6 & 'per quem' under 21,4-22,1 / 29: 'descen-' under 29,1-2 / 29-30: 'celis' under 30,1-3 / 35-36: 'Sancto' under 35,1 / 40-41: 'factus' under 40,2-3 / 42: 'est' under 42,4 / 46-50: the same applies here as at 10-13 / 51-54: 'Et in Spiritum' under 51-52,3 / 57-58: 'vivifican-' under 57,4-58,3 / 63-65: 'procedit' (given as 'pro cedit') under 63,1-3 / 67,3-71,1; the same applies here as at 10-13 & 46-50 / 72-73: 'conglorificatur' under 72,1-73,1 / 75: 'est' under 75,2 / 76-77: 'Prophetas' under 76,5-8 / 79-80: 'seculi' under 79,2-4.

Contra; from the already-shortened text I have also omitted 'ante' (at 16) plus 'Patri' & 'per' (at 21) due to lack of sufficient notes. Editorial repeats are also needed for 'de Spiritu' (33-34), 'Crucifixus' (42-44) and 'Qui locutus est' (75-76). An internal incipit in this voice ('et Filio simul adoratur' at 68-71) also appears to be misplaced; Trent 89 gives it under 66,1-68,5 & the Contra entry at 66 seems better if it has the words 'Qui cum Patre' like the Superius above it.

Tenor; as in the Contra, some words in the already-shortened text are omitted in the first section. These are ‘per quem’ (23), ‘Qui propter’ (24) & ‘Et resurrexit’ (46).

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Sanctus (Trent 89 ff. 278v-280r, unicum, DTÖ VII inventory no. 690).

[Superius]; 1: a gap has been left before the first Superius note (probably for a majuscule initial) / 22: 4 is sbr, and 5 is dtd / 25: erasure follows 8 / 28: ‘Duo’ ind in both voices / 49: m sign O2 rptd in all voices at start of new opening, and this section is ind as ‘primum’ between the Superius syllables ‘Osan-’ and ‘-na’ / 60: ‘Duo’ ind in both voices / 64-65: the br rests are written as a single line across two stave spaces / 71: erasure follows 4 / 86: this section is ind as ‘2um’ following the word ‘Osanna’, and the Tenor incipit here reads ‘Osanna 2um’.

Contra; 1: b sig om (conj supplied) / 9,3: the cs here is genuinely over the second note of a ligature, & serves to indicate the Tenor entry / 18: 2 A / 28: m sign O2 rptd at start of section / 34,7: pitch unclear (could be either E or D) / 60: m sign O2 rptd at start of section / 64-65: three br rests are given instead of two, and drawn as a single line across three stave spaces / 68: erased m B follows 3 / 82,3: this m is clumsily written / 86: p div follows 2 / 89,5-6: here, the sbr ligature seems to require alteration (a notational feature that should not normally occur in O2, see also the Gloria Tenor at 11-13, the Credo Contra at 18 and the Agnus Contra at 34, 56 & 63 for similar examples) / 96: following the end of this voice, the scribe has duplicated the Osanna I Superius, and then written ‘nichil est’ after the word ‘Osanna’ having realised that the section was a duplicate. A pointing hand under the last note of the Contra indicates the true end of the part, and the second copy of the Osanna Superius I is identical to the first except that the word ‘primum’ is written under the first note in the additional copy.

Tenor; 1: b sig om (conj supplied) / 22: 3 & 4 are ligd sbr / 25: 5 F / 96,1: this final long is extended and looks like a maxima.

Underlay; fully texted in the Superius, plus sectional incipits in the lower voices, a few internal text cues in the Contra and almost complete text for the Benedictus in the same voice. The main differences between the Trent 89 texting and my own underlay are as follows. (Readers should bear in mind that I may appear unnecessarily fussy in recording all of the following differences, but I am fastidious on the grounds that some of the scribal texting in this movement seems precise while the rest of it looks equally careless). Superius; 1-13: ‘Sanctus’ is consistently split as ‘Sanc-’ & ‘tus’; ‘Sanc-’ at 5 is under 5,2-5 & ‘Sanc-’ at 10 is under 10,3-11,2 / 16-21: the rpt of ‘Deus’ here seems to be intentional, but ‘De-’ at 16 is under 16,2 & ‘-us’ at 21 is under 21,2 / 22-23: ‘Saba-’ under 22,2-4 / 27: ‘-oth’ under 26,8-9 / 28-31: ‘Pleni’ under 28,1-29,4 / 33-36: ‘celi’ under 33,2-34,2 / 37: ‘et’ under 37,2, & ‘ter-’ under 38,1-3 / 40-42: ‘gloria’ under 41,1-5 / 49-50: ‘Osan-’ under 49,1 / 51: ‘-na’ under 53,5 / 51-54: ‘in excel-’ under 55,2-56,2 / 55: ‘-sis’ under 58,5 / 55-59: ed rpt of ‘in excelsis’ needed / 60-64: ‘Benedictus’ under 60,1-61,3 / 65: ‘ve-’ under 66,2 / 74: ‘Do-’ under 74,4-75,2 / 85: ‘-ni’ under 84,8-9 / 86-89: ‘Osanna’ under 86,1-87,2 / 90-91: ‘in ex-’ under 92,2-93,2, and ‘-cel-’ under 93,4 / 92-96: ed rpt of ‘in excelsis’ needed.

Contra; 1-13: ‘Sanctus’ is consistently split as in the Superius, the first word of the text is placed after the voice-name with no regard for syllable positioning, and ‘sanctus’ at 9-13 is under 11,3-12,1 / 16-21: ed rpt of ‘Deus’ needed / 28-31: ‘Pleni’ under 28,1-3 / 42: ed rpt of ‘gloria’ needed / 49-51: ‘Osanna’ is placed with no regard for syllable positioning / 55-59: ed rpt of ‘in excelsis’ needed / 61-64: ‘Benedictus’ under 61-62,3 / 74: ‘Do-’ under 74,3, and possibly placed here (rather than under 74,2) to avoid collision with a ligature-tail in the line of music below it / 80-85: ‘-mini’ om / 86-89: ‘Osanna’ under 86-87,1-2 / 92-96: ed rpt of ‘in excelsis’ needed.

Tenor; 9-13: ‘sanctus’ under 10,3-11,2 / 15-21; ed rpt of ‘Deus’ needed / 49: ‘Osanna’ is given here with no regard for syllable placement / 55-59: ed rpt of ‘in excelsis’ needed / 86-89: ‘Osanna’ under 86, 1-3 / 92-96: ed rpt of ‘in excelsis’ needed / 96,1: this note has a downward tail & looks more like a maxima than a long.

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Agnus (Trent 89 ff. 280v-281v, unicum, DTÖ VII inventory no. 691).

[Superius]; 1: a gap has been left before the first Superius note (probably for a majuscule initial) / 15: 4 dtd, & 5 not dtd / 17: 2 D (emended to avoid consecutive octaves with our editorial addition in the Contra here) / 28,6-29,1: added on a short end-of-stave extension / 30: ‘Duo’ ind in both voices / 50: 7 uc (looks colored) / 53: m sign O2 rptd in all voices at new page-opening / 62: 4 A / 69: 2 col err.

Contra; 9,3: from this point (the start of the second stave of this voice) the b sig is om / 13: 4 b, ind before 13,2 / 17: 3 & 4 om (conj supplied) / 34,1-2: here (and at 56,2-3 and 63-64) are ligatures involving semibreves which require alteration. See previous movements regarding this unconventional notation in O2. / 53-75: unusually, the Contra is copied below the Tenor on the last page-opening of this Mass / 61: 5 not dtd.

Tenor; 1 & 53: the b sig is only given on the first Tenor stave of each page-opening (1-17,2 & 53-63) & 11 measures of rests are given at the opening (only 6 are needed) / 8: 4 E (emended to avoid a diminished fifth with the Superius) / 12-13: both rests here are uc and look more like breve rests / 53-75: voice-name ‘Tenor’ not given for this final section.

Underlay; fully texted in the Superius, with sectional incipits in the Tenor and Contra plus one internal Agnus I cue in the Contra and full Agnus II text in the same voice. The main differences between our texting and that of Trent 89 are as follows. [Superius] ; 2: ‘-gnus’ under 1,1-3 / 4: ‘De-’ under 2,5-3,2 / 9-11: ‘tollis’ under 9,3-5 / 11-14: ‘peccata’ under 11,2-12,1 / 19: ‘-di’ under 19,3-4 / 22-23: ed rpt of ‘miserere’ needed / 29: ‘-bis’ om / 30-32: ‘Agnus’ under 30,1-31,1 / 32-34: ‘Dei’ under 32,6-33,1 / 35-39: ‘tollis’ under 35,4-6 / 40-42: ‘peccata’ under 40,2-41,1 / 42-46: ‘mundi’ under 42,3-5 / 46-49: ‘miserere’ under 46, 2-5 / 53-56: ‘Agnus’ under 53,-1-3 / 57-59: ‘Dei’ under 55,4-56,2 / 59-60: ‘qui tol-’ under 60,1-5 / 64: ‘-lis’ slightly misplaced to the left to avoid collision with a ligature-tail in the line of music below / 64-65: ‘peccata’ under 64,9-65,2 / 68-72: ‘nobis’ under 70,1-4 / 72: ‘pa-’ under 72, 3-4.

Contra; 1-3: ‘Agnus’ entered with no regard for syllable positioning / 7: ‘qui’ slightly misplaced to the right to avoid collision with a ligature-tail in the line of music below / 8-11: ‘tollis’ under 8,2-4 / 21-23: ed rpt of ‘miserere’ needed / 30-32: ‘Agnus’ under 30,1-31,1 / 32-34: ‘Dei’ under 31,4-6 / 35-39: ‘tollis’ under 36,4-37,2 / 40-42: ‘peccata’ under 40,3-5 / 42-45: ‘mundi’ under 43,3-6 / 45-48: ‘miserere’ under 45,3-46,1 / 48: ‘no-’ under 47,10 / 52: ‘-bis’ under 51,8 / 53-59: ‘Agnus Dei’ entered with no regard for syllable positioning / 67-68: ‘dona’ under 65,4-66,1 / 69-72: ‘nobis’ under 67,3-5 / 75: ‘-cem’ under 74,4.

Tenor; 7-11: ‘qui tollis’ entered with no regard for syllable positioning / 21-23: ed rpt of ‘miserere’ needed / 53-59: ‘Agnus Dei’ under 53,1-56,2.

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Structure

Since I have already published an article which partly concerns this Mass (‘The *Advenisti* / *Lauda Syon* composer...’) my description here is relatively brief since that article contains much information regarding pieces in Trent 88 and Trent 89 which are all possibly the work of one man. To summarise my findings, the motet *Advenisti* and the Gloria Pascale in Trent 88 (DTÖ nos 452 and 252) plus the chant settings nos 10 and 11 in this instalment may all be the work of the composer of this Mass. All of these pieces are linked by

the use of O2 plus stylistic and numerical similarities. The composer is likely to have been a westerner working in the Austrian lands in the 1450's. Also, Kyrie no. 9 in this instalment is a reworking of material from the same Mass.

I now have space to concentrate on the Mass itself whereas in the previous article its resemblances to other music were a priority. Here we have an unconventional cycle that uses the O2 sign throughout and makes no use of sesquialtera. The Contratenor is wide-ranging and shares filler-part and bass-like functions. It also makes occasional wide leaps (it jumps a ninth upwards at Credo 70, and at Credo 35 a necessary emendation results in an upward leap of a tenth). All movements end on F and so do most subdivisions, but the Credo and Sanctus both begin on C. All movements also open with duets and have delayed-entry Tenors. Despite similar Tenor openings in the Kyrie and Gloria, no continuous Tenor cantus firmus seems to be present.

All voices share a certain amount of activity in minims, which gives the work a busy texture involving use of extended phrasing and doubled harmonic pace - particularly towards the end of duets. However the lower voices in full sections are rhythmically less adventurous. In my Ph. D. dissertation I suggested that a single section of this Mass (the first section of the Sanctus) was curiously close to Dufay's Rondeau *Adieu m'amour*. The following example should be compared with the score of that movement, and it will be noticed that the Tenors in particular are close along with some Superius passages.

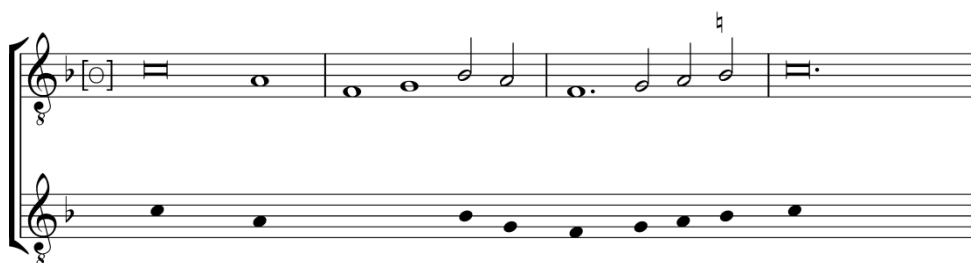
2.4. Dufay, *Adieu m'amour* (with first section of text only, after [MC 871N](#) p. 251);

A - dieu m'a - mour, a - dieu ma joy - - -
 A - dieu m'a - mour, a - dieu ma joy - - -
 Ct
 T A - dieu m'a - mour, a - dieu ma joy - - -
 ll
 - e, A - dieu le so - las que j'a - voy - - - e.
 - e A - dieu le so - las que j'a - voy - - - e.
 24
 A - dieu ma le - a - le mais - tres - - - se. Le dire
 A - dieu ma le - a - le mais - tres - - - se. Le dire a - dieu
 35
 a - dieu tant fort me bles - se qu'il me sem - ble que mo -
 tant fort me bles - se qu'il me sem - ble que
 46
 rir doy - - - e.
 mo - rir doy - - - e.

Further references to *Adieu m'amour* seem hard to detect, although the Superius cadence of Agnus I (Agnus 26-29) resembles the song's close. Additionally the Osanna I Superius at 56-59 has a A-C motive (anticipated by the lower voices) followed by a slow descent to C an octave below which possibly mirrors the song Superius at its first-section ending. Also, some other section-endings are reminiscent of the song Superius rise to upper C before its final cadence on F (see Sanctus 82-85 and 93-96, and Agnus 27-29). But it may be wrong to describe the latter three passages as allusions: possibly they are just symptomatic of the way that the composer makes his melodic lines.

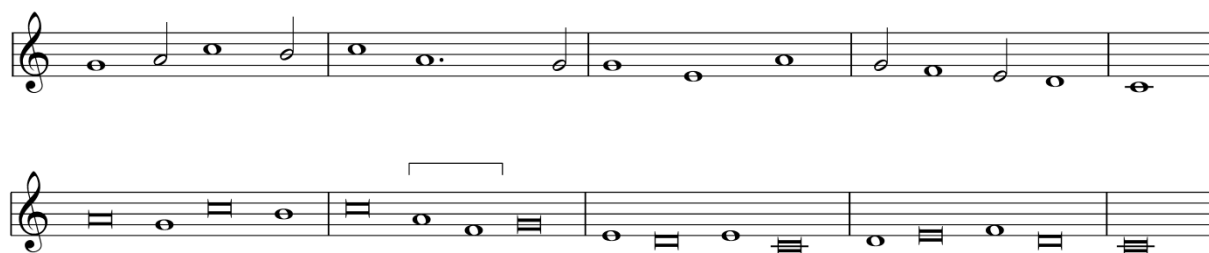
However, there is a reference-point for insertion of song material in this Mass at the Sanctus - and this cycle otherwise does not seem to borrow from that particular pre-existent song beforehand. The Sanctus of the Trent 91 *Missa Sig säld und hail* makes unmistakable reference to the *Mein gemüth* lied. Possibly our composer picked up the habit of quoting 'alien' material from works similar to the *Sig säld* Mass. Like the composers of the lied-based Masses in the Trent manuscripts, he also seems to have cited additional borrowed material in the O2 Mass. Parts of it seem to borrow motives from Frye's famous *Ave Regina celorum...mater regis*.¹⁹ The following example gives the most significant instance.

2.5. Frye, opening of the *Ave Regina celorum* Tenor, with the Tenor pitches from the Gloria second-section opening below;



This suggested borrowing is reinforced by what may be further little references to Frye's motet throughout the Mass. *Ave Regina celorum* has two sections which rhyme musically; part of its conclusion has the Superius motive C D E C at the words 'flos virginum'. It therefore may not be coincidental that C D E C and its transposed equivalents at other registers occur in this Mass, notably in the Sanctus Superius at 79-82 where a string of such figures occurs sequentially. Another sequential Superius treatment is found at Credo 59-62, and the first section of the Gloria ends with the Superius making the melodic progression E F G E (at 31-32). A similar motive (F G A F) is found in the Agnus Contra at measure 4, and E F G E occurs again in the Agnus Superius at 40-41. In view of the Tenor resemblance suggested in the latter example, it may be that the 'flower of virgins' is making occasional appearances here to delight those who would have recognised her musically. Otherwise there are two more possible connections. Firstly, one passage in this cycle may be directly connected to Frye's motet; the Benedictus at 70-74 resembles the Superius passage at 'fidelium' in *Ave Regina*.

2.6. Frye, *Ave Regina* Superius, 32-36 and Sanctus, Superius 70-74 from the O2 Mass;



¹⁹ Published in Kenney, S. (ed), Walter Frye; *Collected Works* (CMM 19, 1960) pp. 10-12.

Secondly, the ‘flos virginum’ motive may have some bearing on one of the composer’s rhythmic devices. The Tenor of the *Christe* ends with repeated anacrusic figures at 19-23. Another anacrusic figure appears in repeated imitation between the two upper voices at *Gloria* 43-49, and others are treated imitatively at *Credo* 54-57, *Agnus* 40-43 and 67-69 (the latter being close to the conclusion of the whole Mass). While these are not demonstrably allusive, it is possible that they were written with the anacrusic phrasing of some of Frye’s *Superius* and Tenor in mind.

I will probably not have the last word on this Mass and its likely random borrowings. Also I see no evidence of borrowed chant throughout, but I cannot rule out the possibility that this Mass hides more pre-existent material. That it contains any at all is significant, since apart from the lied-based works discussed in this instalment we have very few central-tradition Masses which behave similarly. Obrecht’s two ‘*Pluminorum carminum*’ Masses are the nearest related works in this respect but they are more systematic. The first places a series of *chanson* Tenors in its Tenor, and the second puts *Superius* parts from various secular items in its Bassus. There is also a *Kyrie* which may be the work of Binchois that randomly quotes parts of well-known songs.²⁰

There is no motto material in this Mass; section-openings fall into sets of vaguely related *Superius* parts. The *Kyrie* I, *Christe* and *Et in terra* sections open similarly, and the *Patrem* and *Sanctus* form a different related set as do *Agnus* I and *Agnus* II. It is quite unusual in fifteenth-century Masses to find consecutive sections with related opening material where no chant paraphrase is involved. Section-endings have clearer links. The *Kyrie* I and *Christe* *Superius* parts end similarly, and the *Sanctus* section, *Pleni sunt*, *Benedictus* and *Agnus* II end with *Superius* motives which rise to C and make a slow descent to F.²¹ As previously mentioned, some of these may be related to *Adieu m’amour*. Lastly, the *Gloria* and *Credo* both end with extended *Superius* phrases which - although they are not particularly related - finalise their movements in an effective way.

The texture and melodic lines of the O2 Mass call for some comment. There is a considerable variety of simple imitative devices throughout. Along with the duet passages using doubled harmonic pace, there is a patch of imitation using some pitches in inversion (*Agnus* 45-47) and another where the lower Duo voice is partly imitative and faster-moving than the sequential *Superius* above it (*Agnus* 79-82). At one point in the *Credo* two separate motives in a duet passage are treated imitatively and sequentially (59-62). As with Busnois, some of the composer’s melodic devices also bear witness to a more modern type of *Superius* than the mainstream earlier fifteenth-century tradition allowed. In places the composer simply seems to be playful: at *Credo* 54-62 we have two separate passages based on sequential rising motives. A similar technique is in evidence at *Gloria* 43-49. He likes sequential changing-note figures (see *Gloria* 50-52 and *Sanctus* 34-36) and this may be one of the few mid-century cyclic Masses where the composer uses duet sections to show off his skills. A few full-textured passages are also rhythmically interesting; *Kyrie* II starts in an animated manner, and at *Gloria* 21-22 the *Contra* is the voice with the most rhythmic activity. The melodic build-up to the final phrase of the *Gloria* is achieved with a repeated stepward rise of four notes treated imitatively (*Gloria* 63-64) and the section of the *Sanctus* which seems to allude to *Adieu m’amour* has an accelerative internal passage at 13-15. Generally, these features speak of a 1450’s musician extending accepted boundaries.

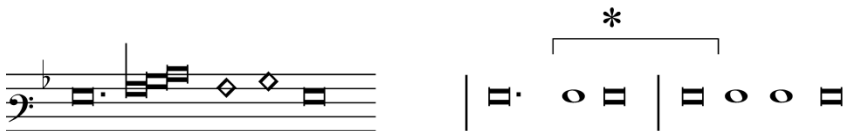
Other characteristics which tend to suggest the composer being a ‘modern’ are in his notational usage. There are passages throughout which use coloration where it is not absolutely needed, since in O2 the breve is normally imperfect and the long is perfect (perfect minor modus, as is indicated by the rests at the movement-openings drawn through three stave-lines). Rob Wegman has noticed similar examples of

²⁰ See Wright, P., ‘Englishness in a *Kyrie* (Mis)attributed to Du Fay’ in Hornby, E. and Maw, D. (eds), *Essays on the History of English Music in Honour of John Caldwell* (2010), pp. 185-214.

²¹ Neighbouring sections with similar *Superius* openings might suggest use of chant paraphrase, but despite the *Kyrie* and *Christe* openings and endings being similar (and also despite both sections only using two acclamations of ‘*Kyrie/Christe* eleyson’) I have not yet found any *Kyrie* chants which match these voices convincingly.

redundant coloration in works by Busnois.²² In the Kyrie Superius at measure 3, for example, all of the colored notes could just as easily be written without coloration. Another possibly western device may be the use of horizontally partial flat signatures (i.e. they might only apply to one voice for part of a movement).²³ But - in addition to his other allusive and duet-writing tricks - this composer has a further surprise for us in that seven ligatures throughout use altered semibreves. Normally this should not happen in O2, where all semibreves are usually imperfect. Probably intended as a catch for the unwary, each of these are found in the first two sections of the Gloria and Credo, in Osanna II, and in Agnus II and III. The following example shows how one such ligature should be treated.

2.7. Gloria Tenor, 11-12 in original notation with clarification of alteration (the altered note is asterisked);



There might also be another notational ‘catch’ at the first note in the Credo Tenor (14-15) which is a maxima with the unusual value of five breves. To make this note correct it needs to be half-colored. Another way of looking at this would be to admit a maxima that is ‘imperfected’ by the following breve – but this would not make notational sense in a movement where all other maximas are imperfect.

That this probably western anonymous uses sophisticated devices is no surprise in view of his use of a mensural-transformation Tenor in the *Advenisti* motet. His Gloria Pascale also contains a brief passage using reversed-C, and the same piece has a passage of Busnois-like changing-notes in its Contra set against a chant-bearing Superius in breves. Such things were up-to-date devices, and I would give much to find out who this man’s teachers were. At the same time, his music is not always of the highest quality. The *Advenisti* Tenor only works ‘on paper’ and a few three-voice passages in the O2 Mass seem poorly put together. In addition to the wide Contra leaps mentioned earlier, there is a sixth on sustained values at Kyrie 18 and in general a possibly little too much reliance on the Contra being a mere filler part. If my editorial text underlay is anything like what was intended, too, this composer shows an unusual approach to anticipatory function - which is my term for what happens in fifteenth-century polyphony where the Contra keeps moving to generate rhythmic interest or an imitative device. At Agnus 19-20 *both* lower voices seem to be used to this effect, simultaneously. Lastly, I find this composer’s use of animated writing in introductory duets unconventional (as at the start of the Credo) since they precede fully scored passages using slower values. More usually in mid-century music we might expect rhythmic acceleration at full section endings or subsection endings. My comments here are not intended to imply any superior personal knowledge of fifteenth-century textures; I am merely directing interested parties to parts of this Mass which seem unorthodox.

Some of the latter points might account for the existence of Kyrie no. 9 in this edition. Made up out of the Christe, end-of-Gloria passage and the start of Agnus III from the Mass, it rewrites the first two of these borrowed sections in O and cut-C respectively, precedes its Superius with an abbreviated chant incipit, and subjects the music to a little editing. Notably, the Christe section is rewritten slightly at its start and a little O2 coloration in the main copy of the Mass is omitted from Kyrie II. The recycled music serves quite well as an alternatim Kyrie ‘setting’ - and I put that word in inverted commas here because this does not seem to

²² See Wegman, R., ‘Mensural Intertextuality in the Sacred Music of Antoine Busnoys’ in Higgins, P. (ed), *Antoine Busnoys. Method, Meaning and Context in Late Medieval Music* (Oxford, 1999) pp. 175-214.

²³ Gottlieb gave some attention to the inconsistent signatures in this Mass, but my edition simplifies the situation by assuming consistent signatures in each movement. I mention some examples of horizontally partial signatures in ‘The *Advenisti* / *Lauda Syon* composer...’ pp. 75-76.

be a chant paraphrase. While I am tempted to see this re-used music as an attempt to borrow parts of the O2 Mass without involving its problematic passages, I might be wrong. The Trento scribes may have been unaware that they were recopying music which they already possessed in a different form.

In conclusion some of the devices used in this Mass are not present in the other works which I think might be by this anonymous, but all of those others use some form of chant paraphrase or cantus firmus. Arguably the O2 Mass might therefore show his hand without the constraint of parent liturgical melody. The likelihood that all of the anonymous works cited are by one man is reinforced by the numerical data given below.

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Numerology

This cycle is full of numerical surprises. Having previously suggested that the *Advenisti/Lauda Syon* motet in [Trent 88](#) and a Gloria Pascale in the same manuscript might be by the same composer as this Mass, my 2004 article also added two chant settings in [Trent 89](#) to the same anonymous group: *Veni Sancte Spiritus* and *Homo quidam fecit* ([DTÖ](#) inventory nos 651 & 652, given as nos 10 and 11 in this instalment). I also demonstrated therein that symmetries involving the number 11 were shared between the Mass, the Gloria and the two shorter [Trent 89](#) pieces. Unfortunately some of the numerical data previously given for the O2 Mass is inaccurate, and in any case my finalised copy of the Mass has changed since that article was written - which in turn makes more of the data given obsolete. Therefore the following information is an effort to set the record straight, also bearing in mind that this particular Mass has difficulties regarding the basic task of note-counting. How - for example - do we count the altered semibreves throughout? Should they be reckoned as written (i.e. semibreves) or counted as breves since their altered notes have the value of two semibreves? For present purposes I have counted all such values as semibreves, and all totals cited are counted including final and sectional final longs unless otherwise stated.

There are -

11 breves in the *Christe Contra*
 11 minims in the *Kyrie II Contra*
 11 longs in the entire *Kyrie Tenor*
 11 breves in the *Osanna I Tenor*
 11 longs in the entire *Tenor of the Sanctus*
 11 minims in the *Agnus I Tenor*
 11 minims in the entire *Tenor of the Agnus*
 and *Kyrie II, Osanna I and Osanna II* each consist of 11 tempora.

There are also -

22 semibreves in the *Christe Superius*, and also in the same section's *Contra*
 22 minims in the *Kyrie II Superius*
 22 breves in the *Et in terra Contra*
 22 semibreves in the *Osanna I Tenor*
 22 semibreves in the *Osanna II Superius*
 22 breves in the *Agnus I Tenor*
 and - excluding final longs - *Agnus II and Agnus III* both consist of 22 tempora.

There are also -

33 breves in the *Qui tollis Contra*
 33 semibreves in the *Qui tollis Tenor*

and the Et in Spiritum section consists of 33 tempora.

There are also -

44 minims in the Agnus II Superius

44 breves in the entire Agnus Superius

44 breves in the Patrem Tenor.

Excluding final longs, there are 44 notes in the Christe Superius and also in the Kyrie II Tenor.

Other finds involving 11 and its multiples are as follows;

Total of notes in the Kyrie I Superius: 66 (6 x 11)

Total of notes in the Kyrie Superius: 176 (16 x 11)

Total of semibreves in the Kyrie Contra: 88 (8 x 11)

Total of minims in the Gloria Superius: 66 (6 x 11)

Total of notes in the Gloria Contra: 308 (28 x 11)

Total of minims in the Gloria Superius: 66 (6 x 11)

Total of breves in the Gloria Contra: 55 (5 x 11)

Total of semibreves in the Patrem Superius: 132 (12 x 11)

Total of semibreves in the entire Sanctus Tenor: 88 (8 x 11)

Total of notes in the Pleni sunt Contra excluding the final long: 132 (12 x 11)

Total of notes in the entire Agnus Contra: 385 (35 x 11), and the Superius Agnus total is close to this with 384.

Excluding final and sectional final longs, there are 154 notes in the entire Sanctus Tenor (14 x 11).

The Agnus Tenor - if counted without sectional and final longs - gives the same total (154 notes).

Excluding the final long, there are also 154 notes in the Qui tollis Contra.

Including the final long, there are also 143 notes in the Benedictus Contra (13 x 11).

Aside from symmetries involving 11 and its multiples, the Superius and Contra in the Et in terra section both have the same note totals (153 - very nearly 154, which is divisible by 11). The Kyrie (34 tempora) is exactly half the size of the Gloria (68 tempora) and the Sanctus divides into 48 tempora for its first two sections plus another 48 for its subsequent three sections.

Excluding movemental final longs, the total number of tempora in this cycle is 352. Some section-lengths have numerically related totals. The Et in terra consists of 32 tempora including its final long (32 = 352 divided by 11). Kyrie II, Osanna I and Osanna 2 all consist of 11 tempora including their final longs, and 11 = 352 divided by 32. However, these calculations involving 352 might not be significant.

I simply do not know how much of this data might be fortuitous, and am unaware of any extramusical significance which the number 11 might have had for the composer. At a guess, 11 might refer to the number of letters in his name, or 'Bischof Hack' (the dedicatee of the *Advenisti* motet, spelt using 11 letters) or simply to 'Jesu Christe' (another 11-letter combination). But here I might be looking too hard.

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9. Kyrie derived from Missa "O2" (Trent 89 ff. 376v-377r, unicum, DTÖ VII inventory no. 743).

The three polyphonic sections of this movement are taken respectively from the *Christe*, *Gloria* 56-68 and *Agnus* 53-67 of the preceding Mass. The first two of these passages are recast in O and cut-C rather than O2, but O2 is retained for the final section. There appears to be very little other editing involved in making these sections into an independent Kyrie, but notably the start of section 2 has been tailored so that it begins with extended values and some small values in the Superius have simply been omitted. It is extremely unlikely that this Kyrie preceded the Mass to which it is related, since the latter seems to use independent pre-existent material.

[Superius]; 1-61: the Superius clef (on the second stave line up) is consistently a line too high. 1: the incomplete Kyrie chant incipit is followed by a double custos and seems to imply alternatim performance. The incipit seems to be an embellished version of the start of the Kyrie chant MEL 126. Accordingly, that chant is supplied from the MEL 126 version in Grad Pat f. 184v. The following polyphony does not paraphrase the chant but it seems to be a reasonable match. Should the chant verses which reach top F prove too high-pitched for singers of the Superius (which also descends to A below middle C), the chant can of course be transposed an octave down. It should also be noted that the inserted chant calls for a flat signature while the Superius in polyphonic sections does not. Lastly, the initial Superius mensuration sign (O) is given at both the start of the chant incipit and also the polyphony.

Contra; 1: a gap has been left at the start of both lower voices for the insertion of majuscule letters which were never entered / 8: 5 G / 47-61: this section is ind in both lower voices as 'ultimus'.

Tenor; no discrepancies.

Underlay; 'Kyrie' / 'Xte' incipits and 'eleyson' are provided in all voices, but 'eleyson' is not given in either lower voice for Kyrie II.

Bibliography; Mitchell, R., The Paleography and Repertory..., I, pp. 88-90 & 'The *Advenisti / Lauda Syon* composer'...

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10. Veni Sancte Spiritus, reple tuorum (Trent 89 ff. 213v-214r, unicum, DTÖ VII inventory no. 651).

Text; Superius paraphrase setting of the Pentecost antiphon at Vespers before the psalm (modern version: LU 1997 pp. 1837-1838, which omits 'Alleluia' at the end). Our chant model for underlay in the Trent 91 paraphrasing Superius is Ant Pat f. 120r, which gives 'Alleluia' twice at the end like Trent 91. Throughout, the Tenor also imitates chant-derived Superius material frequently and all three voices are imitative at the start of the final phrase (44-45).

[Superius]; 1: the m sign O2 is not given in any voice until 6, making the mensuration of the initial fermata passage doubtful. However, no other mensuration seems to be intended and a similar anomaly occurs in the Trent 88 *Advenisti/Lauda Syon* motet - where there is also an opening chordal and colored passage in extended values with no m sign given at all. / 2: 2 br / 3: 1 br (the lig here lacks a downward tail on its first note) / 4: 2 br (this lig also lacks a downward tail on its first note) / 18,5: uc due to lacuna / 21: 5 b / 47: 2 looks col, & 3 is col m.

Contra; 3: 2 A (emended to F to avoid consecutive octaves with the Superius) / 29: erased dtd-sbr lower F m E m D follows 2 (i.e. the scribe began to copy 29,2 onwards a third too low) / 38: 1 D / 46: 4 br.

Tenor; 6: rest written as a line across the three upper stave spaces to indicate the perfect minor modus of O2 / 14: 3 dtd / 31-32: rests written as a line across the second-down stave space plus a three-space line as at 6.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices at 1 & 6 plus one internal Tenor cue at 21. Given that words occur at the start of phrases in the Superius and are intended to be syllable-spaced with some latitude, Trent 89 only has a few Superius texting anomalies. These are: 14-15: 'in eis' under 14,5-15,2 / 17-18: 'accen-' under 17,3-18,1 / 29-32: 'gentes in unitate' under 29,1-32,3 / 40: '-sti' under 39,6 / 47-48: '-luia' under 47,2-3. An editorial rpt of 'in unitate' also seems to be needed in the Contra at 30-32.

Bibliography; as for no. 9 above.

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Numerology

Exceptionally, I have provided a little data on nos 10 and 11 here since they are close in style to the preceding Mass and possibly the work of the same anonymous. There is - of course - no reason why this chant setting should feature numerical oddities similar to those in the latter Mass, and I would not want to read too much into the following information. Nevertheless, with reference to 11 as used in the Missa "O2" I find that this setting's Tenor uses 55 semibreves and 22 minims throughout. Concerning other possible numerical keys, excluding the final long the Contra has exactly 200 notes of which 100 are semibreves. Dividing note-totals by 3 also produces some interesting results. If the opening section is completely taken out of calculations, there are 168 notes in total (a number divisible by 3) and the note-totals in each voice (58, 64 and 36) are similarly divisible. The totals of semibreves and also minims in the Superius produce numbers divisible by 3, as does the total of minims in the Contra. I also previously mentioned in my 2004 article that the number 23 produces interesting data if applied to this piece. Excluding final longs there are 529 notes (23 x 23). There are also 230 semibreves throughout, and the total of all other note values = 299 (13 x 23).

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11. Homo quidam fecit *tro*. Quia parata (Trent 89 ff. 214v-216r, unicum, DTÖ VII inventory no. 652).

Text; Responsoy for Corpus Christi (modern version: AM p. 1189, after which our text is largely punctuated and spelt). However the AM version lacks the trope in the second section. The first-section text is based on Luke chapter 14 verses 16 and 17 and the verse ('Venite comedite') is from Proverbs chapter 9 verse 5. This setting has migrant chant use: in the first section the Superius elaborates the plainsong. In the second section the chant is mostly in the Tenor and it looks clearly presented and melodically unelaborated until the closing few measures here (77-91). Then the Superius briefly takes over the chant at 77,2-80 prior to a free extension. Sections 3 and 4 again elaborate the chant in the Superius.

The rhymed trope merely adds text to the 'omnia' melisma at the end of the chant's second section. Further, see Hoffmann-Brandt, H., Die Tropen zu den Responsorien des Officiums (Ph. D. dissertation, Erlangen-Nuremberg, 2 vols, 1971), II, no. 448. In chant sources the trope tends to be given as a text-only optional addition. StG392 p. 153 gives an incomplete copy of the chant (the last piece in this manuscript) with the Gloria Patri and the trope written in red below the music. Graz UB30 f. 50v gives 'omnia' in the main text crossed through, and the trope text is written in the left margin - but without the necessary melisma. To

reconstruct the way in which the trope text fits the chant melisma as used in this piece, I have examined the Homo quidam setting Glogau no. 131 as well as the Trent 89 Tenor to produce the following example.

2.8. Reconstruction of the Quia parata trope for Homo quidam fecit;

...o - mni-bus, Fir- mi - ter cre-den-ti - bus, Ci - ba - ri - a vi - te con-fe-ren - ci - a, An-ge - li - ca

ce - li - ca que gau di - a o - (&c.)

This has been used as the chant model for most of the second section. Our chant model for underlay purposes in the other sections is the untroped version in Ant Pat ff. 126r-126v (to which the chant-bearing voices in this setting are close, even in the second-section ‘omnia’ melisma). For another close reading for the ‘omnia’ melisma, see Prague VI.G.3a f. 97r.

[Superius]; 1: a gap has been left between the m sign and the first note, probably for a majuscule ‘H’ which was never entered / 10-11: the rests here are written as a line through the three upper stave spaces / 15-16: rests written as a line through the two middle stave spaces / 20: rests written as a line through the two bottom stave spaces / 92: ‘Duo’ ind in both voices / 141: the cut-circle m sign here is probably not intended to be accelerative. I have taken it to mean ‘return to previous tempo’ in the sense that its semibreve equals a breve of the first section. / 149: the unusual retardation here (with the Contra proceeding from a fourth to a fifth against the Superius) is probably intended, as attempts to emend it interfere with the Tenor-Superius imitation at 148-149.

Contra; 1: the voice-name and initial incipit are written a stave too low (at 10) & the b sig is om for the first two sections but thereafter (from 92) it is consistent. Supplying the signature eliminates the need for much editorial recta and ficta, but also creates a diminished construct in measure 1. While I have emended passages elsewhere to avoid such sounds (see Missa “O2”, Agnus Tenor, 8) here the diminished fifth is possibly less bad than a B natural at Contra, 1,3. / 6: erased sbr C follows r / 73: 1 E / 138: 2 uc (this note looks colored).

Tenor; 1: as at the start of the Superius, a gap has been left at the start of the music. The b sig (which I have editorially supplied) is om up to the start of the final section with the exception of a single b given before the double custos at 28.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The main differences between our Superius texting and that of Trent 89 are as follows. 11-12: ‘et misit’ under 12,2-13,3 / 13-14: ‘servum’ under 14,1-2 / 14-15: ‘suum’ under 14,5-15,1 / 33-37: ‘para-’ under 33,2-35,2 / 39: ‘sunt’ under 43,2-44,1 / 44-47: ‘omnibus’ under 45,2-47,1 / 50-54: ‘credentibus’ under 50,2-53,3 / 60-67: ‘conferencia’ under 61,2-63,3 / 76-80: ‘gaudia’ under 76,1-79,1 / 82: ‘o-’ (given as ‘om-’) under 81 / 88-91: ‘-mnia’ (given as ‘-nia’) under 90, 3-4 / 97-99: ‘come-’ under 98,2-100,1 / 100-109: ‘-dite’ under 108,2-3 / 115-117: ‘meum’ under 114,1-3 / 119-123: ‘bibite’ under 119,2-120,2 / 125-128: ‘vinum’ under 125,1-2 / 134: ‘vo-’ under 133,2-3 / 144: ‘Pa-’ under 144,3-145,1 / 147: ‘-tri’ under 146,4 / 149-151: ‘Filio’ under 149,2-3 / 152-153: ‘Spiri-’ under 152,2-4 / 153-154: ‘-tui’ under 153,4 / 155: ‘San-’ is given as ‘Sanc-’ / 159: ‘-cto’ (given as ‘-to’) under 158,7.

Bibliography; Mitchell, R., The Paleography and Repertory..., I, pp. 88-90, ‘The *Advenisti / Lauda Syon*

composer...’, and EdM 86 pp. 206-208 (edition of the three-voice *Homo quidam fecit* setting Glogau no. 131, which also shares the chant between the Superius and Tenor). There is also a three-voice Credo in Trent 93 which uses the chant as a Tenor cantus firmus, a five-voice *Homo quidam* setting attributed to Josquin (whose authenticity is in doubt), and additionally the chant is used in Obrecht’s *Homo quidam / Salve sancta facies*. Finally there is also a fragmentary troped setting which is approximately contemporary with the Trent 89 setting in Vienna ED4, described in Wright, P., ‘Polyphony for Corpus Christi in an Unknown Fragmentary Source...’ in Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn (Brepols, 2009) pp. 271-282).

Numerology

As in the Missa “O2” totals involving 11 may have some significance. Excluding final longs, the note total is 935 (85 x 11). There are also 220 breves, semibreves and minims in the Tenor (20 x 11). Again excluding final longs, there are 242 longs, breves and semibreves in the Superius (22 x 11). The following totals may also be of interest.

Overall total of breves and semibreves: 704 (64 x 11).

Total of Superius semibreves in the Venite section: 44 (4 x 11).

Total of Contra notes in the first section: 132 (12 x 11).

Total of Contra notes in the Gloria Patri section: 66 (6 x 11).

Additionally, I find that the overall total of Superius notes (319, or 29 x 11) is close to the total of notes in the first section with the final longs excluded (318), and - regarding the possible significance of 23 in the preceding piece - I also find that the number of Tenor notes in *Homo quidam fecit* is 230.

12. Missa *Fa Ut*

The title given here for this Mass replaces the previous title *Missa Voÿ da plas* given in Mitchell, The Paleography and Repertory..., I, pp. 86-88 and 358. I now regard my arguments for linking this Mass to the *Voÿ da plas* chanson in Schedel as unconvincing. The *Fa Ut* title given here (also used by Robert Snow, see below) derives from the solmisation clarifier given under the start of the Tenor in Strahov. Strictly speaking this is probably not an authentic title, but it serves aptly as an identifier since this Mass uses repeated opening material in the Tenor of each movement (starting F-C) and may be freely composed.

Kyrie (Trent 89 ff. 199v-200r, unicum, DTÖ VII inventory no. 643).

[Superius]; 1: ns / 15: single custos only / 16: the m sign is given as C2, but since subsequent middle Superius sections of this Mass use cut-C the latter is preferred / 35: single custos only / 45: 3 dtd / 59: no custos.

Contra; this voice begins in the middle of a stave which has the end of the Tenor. Since that voice has a C clef on the fourth line up, no clef is given at the start of Contra. The voice-name is given to the right of the stave concerned. 1: m sign om / 14: 1 & 2 om (conj supplied) / 19: p div follows 2 / 20: 2 m, intended to be altered to sbr in dotted-C mensuration / 23: ms gives m D m E m C sbr D, all uncolored (emended for the sake of consonance) / 34,5-35: copied on a short end-of-stave extension / 35: no custos / 36: m sign om / 54: 3 m, & followed by m rest instead of sbr rest / 55: 3 & 4 are dtd-m sm, & 6-8 are uc (possibly not col) / 58-59: copied on a short end-of-stave extension / 59: no custos.

Tenor; 1: ns, & the voice-name is given in the left margin / 5, 6-7 & 8-9: ns / 35: single custos instead of double / 36: no new m sign is given here, since the Tenor remains in O mensuration throughout / 40: 1 is br, col & ligd to 36-39, & 2 is sbr with p div following (emended for the sake of consonance) / 52: 3 D / 57: b ind before 57,1.

Underlay; Kyrie / Christe incipits are given thus at the start of each section. Superius: 'K', 'Xpe' & 'Ki'. Contra: 'K', 'Xpe' & 'Kirie'. Tenor: 'Kirie', 'Xpe' & 'Kirie'. No further text is given, and an editorial rpt of 'Kyrie' seems to be needed in the Tenor at 53-55 due to imitation with the Superius.

Bibliography; Gottlieb, *op. cit.* no. 15 (with the title Missa 'Prolatio perfecta'); Mitchell, *op. cit.*, I, pp. 86-88, 178 & 358. Snow, R. The Manuscript Strahov D.G. IV. 47 (Ph. D. dissertation, University of Illinois, Urbana, 1968) pp. 88-89 - where this Mass is given the *Fa Ut* title). Kirkman, A., 'Innovation, stylistic patterns and the writing of history: the case of Bedyngham's Missa *Dueil Angoissex*' in I Codici Musicali Trentini II (1996), pp. 149-175. Luko, A., Unification and Varietas in the Sine nomine Mass from Dufay to Tinctoris (Ph. D. dissertation, McGill University, Montreal, 2007) pp. 249-268 and van Benthem, J. (ed), Johannes Ockeghem; Masses and Mass sections Fascicle III.I (Koninklijke VNM, 2004), pp. x- xvi. Of the above, the descriptions by Gottlieb and Snow are supplemented by my own basic description. Therein I claimed that this Mass might be the work of Touront and might also parody the *Voÿ da plas* chanson. The Kirkman article mentions my second claim here as 'unconvincing' - a view that I now agree with. Alexis Luko's extensive study of this Mass largely concentrated on its noteworthy motivic integration and Jaap van Benthem discussed the Mass in connection with Ockeghem's three-voice Missa *Sine nomine I*, which he suspected might be the work of Touront rather than Ockeghem.

Gloria

(i) Trent 89 ff. 200v-202r, DTÖ VII inventory no. 644;

(ii) Strahov ff. 101v-103r, with title *Fa Ut* spelt 'ffaut' following the Tenor voice-name (as in secretary hand, the double f may indicate a capital letter).

(i) Trent 89;

[Superius]; 1: the intonation is supplied from Grad Pat f. 181r ('Gloria de Beata Virgine') & the m sign is om in all three voices; O is only given in the Tenor at the start of the third section / 10: 3 uc / 37: no custos / 38: 'Duo' ind in both voices, & it is unusual to see 'tacet' given in the Tenor as well as this Duo marking / 51: 3 corr from B by shortening of ligature / 60-62: the clef is om for this final short stave of Superius on f. 200v / 62: single custos only / 97: likewise / 98: 1 not dtd because 'similis ante similem' rule applies (the following note is also br) / 111: b ind before 110, 2 at the start of a stave / 113: b ind above 113,2.

Contra; 19,2: corr from col err / 21,2: this note is dtd as well as col / 37: no custos / 57: 6 & 7 are dtd-sm f (corrected using Strahov) / 58-62: the clef is om for this final stave of Contra on f. 201r / 60-61: 60,5 is m & 61, 3 is sm (emended, but this cannot be corr using Strahov since that source has a variant here) / 62: no custos / 73: r om (supplied using Strahov) / 79,2-116: the clef is om for the remainder of this voice / 82,3-6: Trent 89 reads m A m B (corrected using Strahov, since the Trent 89 reading creates consecutive octaves with the Superius) / 84: 1 uc / 87,1: Trent 89 gives m A m A (corrected to sbr A using Strahov) / 88: 2 & 3 are both m / 95: 1 & 2 are B A (emended, but Strahov is the same here as Trent 89) / 97: single custos only / 106: 3 F (corrected using Strahov) / 111: 3-5 are E D C (corrected using Strahov) / 116: no custos.

Tenor; 1: the voice-name is given in the left margin of f. 200v / 1-2: ns / 16-17 & 22-23: likewise / 19: b ind before 19,2 / 26: p div follows 2 / 37: single custos only / 63: m sign O is given here, possibly because the upper voices for this section are in different mensurations / 67: b ind before 67, 2 at the start of a stave / 81: natural ind as sharp above the rest in 80 / 83: 4 uc / 88,4 & 91,2: likewise / 93: 1 & 2 are dtd-m sm (corrected using Strahov) / 97: single custos only / 98-99 & 105-106: ns / 116; no custos.

Underlay; Trent 89 texts the Superius in full, giving horizontal extender lines in a couple of places. The only lower-voice incipits given are ‘Et in terra’ in the Tenor, ‘Domine Fili’ in the Contra and ‘Cum sancto’ in both lower voices. In view of the considerable amount of imitation between the Superius and lower voices, I have texted both of the latter as fully as possible, bearing in mind that occasional single-word omissions are necessary due to lack of lower-voice notes (i.e. at 8-11 the Tenor imitates the Superius, but there are not enough notes here to underlay ‘Benedicimus te’ in the Tenor). The main differences between our own underlay and the Trent 89 textings are as follows. [Superius]; 8-9: ‘Laudamus’ under 9,2-11,1 / 9: ‘te’ under 11,4 / 15: ‘te’ under 14,5 / 22: ‘tibi’ under 22,3-4 / 23: ‘propter’ under 23,3-24,1 / 24-26: the texting here looks particularly imprecise / 32-34: ‘Pater’ under 32,2-33,2 / 34-37: ‘omnipotens’ under 35,1-5 plus horizontal extender / 39-41: ‘Fili’ under 40,4-5 / 43: ‘Jhesu’ under 43,3-4 / 44-46: ‘Christe’ (given as ‘xpe’) under 45,3-4 / 48-49: ‘Deus’ under 49,1-2 / 50-54: ‘Agnus’ under 50,1-51,2 / 55-56: ‘Dei’ under 53,4-54,1 / 57-59: ‘Filius’ under 57,1-4 / 59-62: ‘Patris’ under 60,1-7 plus horizontal extender / 67-69: ‘nobis’ under 68,2-69,1 / 74-75: ‘-precationem’ under 75,3-76,2 / 76-78: ‘nostram’ under 77,1-4 / 78-84: ‘sedes...Patris’ under 79,2-82,2 / 85-86: ‘nobis’ under 85,6-86,1 / 95-97: ‘Christe’ (given as ‘xpe’) under 95,4-96,2 / 100-103: ‘Spiritu’ under 101,3-102,1 / 105: ‘gloria’ under 105,2-106,1 / 106: ‘Dei’ under 107,5-108,1 / 106-110: ‘Patris’ under 108,5-109,2 / 110-116: ‘Amen’ under 110,2-111,3.

Contra; 18-20: ed rpt of ‘Glorificamus te’ needed / 33-34: ed rpt of ‘Deus Pater’ needed.

Tenor; 18-20: ed rpt of ‘Glorificamus te’ needed.

(ii) Strahov

[Superius]; 1: a gap has been left before the clef (probably for a majuscule E); for the first opening (1-62) the clef is only given once at the start, & the m sign O is given above the clef / 6: no lig at 1-2, and 3-4 have minor color / 11: no lig / 14: Strahov reads m A sm G m G sm F dtd-m F sm D m E / 16,1-2: sbr G instead of m m / 16,6-17,1: Strahov reads dtd-m A sm G / 24,4: Strahov reads dtd-m A sm B / 25,2: Strahov reads dtd-m A sm G / 30,2: Strahov reads dtd-m A sm B / 35, 4-5: Strahov reads dtd-m B sm G / 37: cor over 1, & no custos / 38: ‘Duo’ marking given as ‘duum’ in both voices, and 38,1-2 is dtd-br C / 42,2: Strahov reads dtd-m A sm G / 44,3: sm G sm A instead of m G / 45,2: Strahov reads dtd-m B sm A / 51: no lig, & 3 is replaced by dtd-m C sm D / 52: no lig, & 3 is replaced by dtd-m E sm F / 62: no custos / 63-116: the clef for the second page-opening of this piece is only given once, at 63 / 64: 4 not ligd / 65: Strahov reads ligd sbr G dtd-sbr A plus m G m F m E / 67: 1 not ligd, & 2-4 are ligd / 71: 4 not ligd / 72: Strahov reads ligd sbr C dtd-sbr D plus m C br C sbr B / 76: 1 & 2 replaced by dtd-sbr C & m B m A m G / 77,3: ligd to 76,4-77,2 / 87: 1 & 2 are dtd-sbr & m / 88: Strahov reads dtd-sbr A m G sbr G m F sbr F m D sbr E / 90-91: no lig / 91: 2 replaced by dtd-sbr D m C / 92-93: 92,4-93,2 are replaced by br A, which is ligd to 92,2 & 3 / 95,2-3: no lig / 95-96: no lig, & 95,4 is replaced by m F m G / 96: 2 replaced by dtd-sbr G m F, & 3-6 are replaced by br F sbr E / 97: cor over 1, & no custos / 98: Strahov reads dtd-sbr A m F m A m B / 99: Strahov reads dtd-sbr C m B m A m G / 100: Strahov reads dtd-sbr G m E m F m G / 107: 4 is replaced by dtd-m A sm G / 109: 1 is replaced by sm E sm F, & 2 is replaced by dtd-m D sm C / 111: no b / 113: likewise / 114,5: squashed in (possibly a correction) / 116: no custos.

[C]ontratenor; 1: the m sign is om, & the clef for all of the music on f. 102r (which consists of the Contra for the first two sections) is only given once, at the start / 2: 2 replaced by sm B sm A, & 3 is not dtd / 2,4-3,2: Strahov reads dtd-m C sm D sm C sm F / 6,6-7,2: ligd, with b in 7 ind before lig / 8: Strahov reads dtd-m lower C sm D m E sbr F m E / 11: 4 & 5 are both m / 12: 1-3 replaced by dtd-m C m E sm F m D / 13,3-14,1: ligd / 15: 1-4 replaced by reversed-C sign and col ligd sbr C D plus col ligd sbr C B / 16: Strahov reads br upper C plus br r / 18: no lig at 1-2, 1 replaced by dtd-m A sm B, & 2-3 are ligd / 28: 1-3 replaced by br upper C without color plus br r / 29: 1 is sbr, 1 & 2 are ligd, & no color / 31: Strahov reads m r plus m D sbr F m F m F / 32: 2 & 3 ligd instead of 1 & 2 / 36: Strahov reads sbr lower C m F m lower D sbr lower C / 37: cor over 1, & no custos / 38: 2 C / 42: 2 replaced by col sbr F & col m E / 44: 2 replaced by col sbr D & col

m E / 50: no lig / 51: no lig or minor color / 52: no lig, 2 is replaced by dtd-m E sm C, & 3 is replaced by dtd-m C sm D / 53: 3 is replaced by dtd-m E sm F / 54,5-55,2: ligd / 59: 6 replaced by sbr A / 60: 2 is replaced by m B, & 3-7 are replaced by m upper C sm A sm F m G (which is corr from col err) & m F / 61: 1-4 replaced by dtd-m upper C sm B m upper C / 62: no custos / 63-116: the clef for the remainder of the Contra is only given once, at 63 / 64: 4 m / 67,5: Strahov reads dtd-sm F f E / 70: the final note here is sm / 73: rest not om as in Trent 89, & 3 is E / 75: rest given as m rest / 76: 3 is replaced by sm C sm D / 77: superfluous m rest follows 1 / 79: 1 & 2 ligd instead of 2 & 3 / 81: 3-4 replaced by dtd-m A sm B / 82: the final three notes here are incorporated in our score as they present a better alternative to the Trent 89 reading / 84: Strahov reads m r plus m upper C m D m E sbr F / 85: 1-4 replaced by m E sm D sm C sm A sm G / 86: 2 & 3 are dtd-m & sm / 89: 1 & 2 replaced by m C sbr D / 89,4-90,1: ligd / 90: 4 replaced by dtd-sm C sm B / 92,6-93,1: ligd / 94: 2 replaced by dtd-m A sm B / 95: 1 & 2 are B A as in Trent 89 / 97: no custos / 100: 2 is replaced by m D m C / 101: 3 is m / 102: 1 is sbr (ligd to 102,2) & 4 is replaced by dtd-m F sm E / 105: Strahov reads br C plus dtd-m C sm D / 106: 3 E, as in our score / 109: 3 is replaced by sm A sm B / 111: 3-5 are F E D as in our score / 112: 4 & 5 are dtd-sm f, & 7 is m / 113: Strahov reads sm G dtd-m A sm upper C sm B sm A sbr upper C / 114: Strahov reads m b m A m G sbr lower C & m upper C sm upper D sm upper E / 115: no lig, & 2 is replaced by dtd-m D sm C / 116: no custos.

[T]enor; 1: the m sign is om, and the clef for 1-37 is only given once, at the start / 12: no lig, & 1-2 replaced by dtd-sbr C m D / 19: b ind before 19,3 / 26: no p div / 32: Strahov reads br C sbr C / 37: no custos, and no 'tacet' direction / 63: m sign O given here as in Trent 89 / 65: 4-5 ligd / 67: no b / 69-82,1: the clef for this passage (which is all on one stave) is om / 75,4-5: minor color / 81: no accidentals given / 82: no lig / 82,2-95,3: this passage is all on one stave where the clef is restored, but apart from the first note here all subsequent values are copied a third too high / 87: 1-2 replaced by dtd-m F sm E / 88: 2 A / 92: 3 & 4 ligd / 93: crossed-out m E follows r, 1-2 are m m as in our score, & 3 is replaced by dtd-m A sm B / 94: 2 is sm / 95,4-116: for the remainder of the part the correct pitch is restored but no clef is given / 97: cor over 1, & no custos / 107: 3-7 replaced by ligd sbr upper C sbr upper D / 108,1: Strahov reads m C m A, and has a b over the B at 108,2 / 111: no b / 113,3-116: this passage is entered on a roughly-drawn stave at the bottom right of f. 103r / 115: 2b / 116: no custos.

Underlay; Strahov texts the Superius fully, and has sectional incipits for the lower voices at Domine Fili, Qui tollis and Cum sancto Spiritu. The Superius texting is a little clearer than in Trent 89, and has differences - some of which help with decisions regarding underlay (for example, for much of the Superius-Contra Duo section the Strahov texting seems more logical).

Strahov presents a reading which has more decorated cadences and small values than Trent 89. It also has some variant Contratenor readings which are legitimate (for example, the Trent 89 doubled-leadingnote cadence at 36-37 is replaced by an octave-leap cadence). Additionally it writes the duplet-like passage at Contra measure 15 proportionally, but is generally a less satisfactory copy than Trent 89. The first two sections also seems more carefully copied than the rest of the piece; the scribe may have entered the music on ff. 102v-103r in some haste.

Credo

- (i) Trent 89 ff. 202v-204r, DTÖ VII inventory no. 645;
- (ii) Strahov ff. 103v-104r, incomplete (first two sections only).

- (i) Trent 89;

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and the m sign is om in all three voices / 23,1-74: the clef is om for the music on these staves (which is all of the remaining Superius on f. 202v) / 36: 1 om (supplied from Strahov) / 49: 3 is corr from col err, & 4 is dtd / 54: 'Duo' ind in both voices, but in the Contra the 'Duo' marking is halfway across the first stave of this section / 70: erasure follows 5 / 74: no

custos / 111: likewise / 112: m sign om (this voice returns to O mensuration as in the last section of the Gloria, so indication of the change is essential) / 114: 2 F / 124: 1 not dtd.

Contra; 4-7: copied on an end-of-stave extension / 8,1-11,2: copied in a compressed manner onto a pre-stave extension, and the music on the stave in question (8-23,2) has no clef / 21-22: ns / 23: the clef change here is at the start of a new stave / 25,1: ns / 26,4: corr from col err / 29: 4 & 5 are B A (corrected using Strahov) / 33: ns at 1, & 3 is E (corrected using Strahov) / 35,6: corr from col err / 47: b ind above 47,3 / 51: natural ind as sharp before 51,1 / 53: no custos / 65: ns / 66: clef change is at start of new stave / 74: no custos / 75: ns / 78: 4 A / 81: 5 is m, but subject to alteration in dotted-C mensuration / 82: p div follows 2 / 83: 1 & 2 are m m, but the second note is subject to alteration / 86,1: corr from col err / 88,4: ns / 90: crossed-out m E m F m G follows 1 (probably an attempt to copy measure 91 a third too low) / 96,4: this m has a slightly oblique tail (note added as a correction?) / 111: no custos / 116: 2 corr from col err / 117: erasure follows 2 / 130: no custos.

Tenor; 1-2: ns / 6: p div follows 1 / 18,2-35,2: the clef is om for the last stave on f. 202v / 18: p div follows 4 / 19,2: the lower or higher note of this divisi may be omitted by performers (Strahov only gives the lower note, uncolored) / 23: p div follows 2 / 24,2: ns / 29: rest is squashed in / 30: 2 & 3 not col, 4 is sbr (corrected by adapting the Strahov Tenor here) & p div follows 5 / 36,3: ns / 38: first rest om (Strahov has the same error) / 46: rest om (supplied from Strahov) / 48: 3 sbr (corrected using Strahov) / 53: ‘tacet’ direction om. I have added this since the Gloria also has a ‘tacet’ at this sectional point / 75,1: ns / 87-89: the lig here is written as breve-shapes joined by a tail on their right-hand side (technically an error, since this makes the first note an L) / 88-89: ns / 96,1: copied on an end-of-stave extension / 96-97: ns / 116: p div follows 2 / 123: 1 & 2 are A G / 127: 6 is natural, ind by sharp / 130: no custos.

Underlay; fully texted in the Superius, but with very few lower-voice incipits. The Contra has incipits at ‘Et resurrexit’ and ‘Et in Spiritum’, and both lower voices have incipits at ‘Et vitam venturi’. The Credo text has several deletions which it does not appear possible to restore by telescoping. These are Genitum...facta sunt (35), Crucifixus...sepultus est (54), Et ascendit...Patris (59-60) and qui ex Patre...conglorificatur (82-83). Due to imitation and same-pitch repeated notes the lower voices appear to need extensive texting, with the occasional omission of one or two words due to lack of necessary notes. I have resisted the temptation to split some of the Tenor’s extended values to accommodate more texting.

The Superius text in this Credo is particularly hard to deal with because the scribe in question writes rather small note-values while his text hand is not quite so small. Consequently much of the Trent 89 texting seems poorly placed or compressed. The main differences between Trent 89’s Superius texting and our underlay are; 12: ‘in’ under 13,1 / 13: ‘Dominum’ under 14,2-15,1 / 13-15: ‘Jhesum Christum’ (with ‘Christum’ given as ‘xpum’) under 15,2-16,3 / 17-27,1: much of the texting here seems misplaced, with ‘-mine’ at 26-27 simply being omitted due to lack of space / 32-38: the same applies as previously, with ‘-scendit de celis’ being written under ‘nostram salutem de-’ due to lack of space / 40-42: ‘Et incarnatus est’ under 38,2-42,1 & written over the start of another word (possibly ‘descendit’) / 47-53: ‘et homo factus est’ under 47,1-48,1 / 55-74: the same applies as at 17-27 and 32-38 / 78-82: ‘et vivificantem’ under 80,1-81,4 / 87,2-93,1: the same applies as at 17-27, etc / 93-94: ‘Confiteor’ under 93,2-94,4 / 94,4-105,1: the same applies as at 17-27, etc / 112: ‘Et’ under 104,5 and followed by ‘vitam venturi seculi’ with ‘vitam venturi’ crossed through / 114-115: ‘vitam’ (rewritten) under 112,3-113,1 / 115-118: ‘venturi’(rewritten) under 115,1-116,3 / 119-120: ‘secu-’ under 120,1-2 / 130: ‘-men’ under 129,5-8.

Contra; 44-45: ed rpt of ‘ex Maria’ needed / 112: the ‘Et vitam venturi’ incipit here is widely spaced across the stave concerned, but chiefly to avoid the upper note-tails on the stave immediately below.

Tenor; no further discrepancies.

(ii) Strahov;

[Superius]; 1: the m sign is given at the start, together with the clef (which is not repeated throughout); for measure 1 Strahov reads dtd-br F / 4,2: replaced by dtd-m A sm G / 6: 2 is replaced by dtd-m F sm E / 7: 3 & 4 ligd / 9: Strahov reads m C m C m C sbr A m A / 11: 4 G / 14: 2 is replaced by dtd-m D sm C / 17: 5 is replaced by sm B sm A / 18: 2 is replaced by dtd-m A sm G / 21: 3 is replaced by m G m G / 22: 2-3 replaced by sbr G / 28: 2 & 3 ligd / 32: 5 & 6 are replaced by sbr D / 34: 1 is replaced by dtd-m C sm B / 34-35: no lig / 37: 2 is replaced by dtd-m D sm C / 46,1-47,1: this passage is given an octave higher / 47: 3 is replaced by sm B sm A / 48: 2 is replaced by dtd-m C sm B / 49: 6 is not dtd / 50: 2 is not dtd, & preceded by m rest / 50,3-5: Strahov reads m G sbr A m B / 51,3-5: Strahov reads sbr G m E m F / 52: Strahov reads sbr m sbr m / 53: cor over 1, & no custos / 54: 'Duo' ind as 'duum' only in the Contra, and the br rest here is badly drawn / 57: 2 B / 64: 3 is replaced by sm D sm E / 67: 3 is replaced by dtd-m G sm F / 74: cor over 1, single custos only, and no more of this voice is given despite a final direct to upper C (perhaps indicating that the copyist had access to the rest of this Credo).

[C]ontratenor; 1: the m sign is om, & the clef for all of the Contra present in Strahov is only given once, at the start / 2: 2-3 replaced by m upper D sbr E / 3: Strahov reads m upper D sm C sm F sm E sm D m upper F m lower F m G / 4: 1-3 replaced by m lower E dtd-m F sm E m D / 5: rest & 1-3 replaced by m upper C sbr D m C / 6,2: replaced by sm upper E sm D / 6,3-7,4: Strahov reads ligd sbr C dtd-sbr A plus m B plus ligd sbr C sbr G / 8: 2 is col / 10: 1 is replaced by sm C sm D, & 3 is replaced by sm F sm G / 11: 3 is replaced by dtd-sbr F m E / 12: 1 is replaced by dtd-br lower C / 13: rest is badly drawn / 15: 1 & 2 om / 16: 1 is followed by m rest instead of sbr rest, & then ligd sbr lower F sbr lower C plus a further mark which might be a p div or a badly-drawn sbr rest / 17: 2-4 replaced by m D m B m A m G / 18: 1-4 replaced by m lower C m F m G m E sbr D / 19: no clef change / 21: 3 is replaced by m m / 23: no clef change / 25: 2 & 3 are ligd / 27: 2 is replaced by m rest & m lower D / 28: Strahov reads m lower F sbr lower F m lower D sbr lower C / 29: 4 & 5 are A B as in our score / 32: 2 & 3 are dtd-m sm / 33: 3 is E (as in Trent 89) / 34: 5 is replaced by sm F sm G / 35: 4 is replaced by sm B sm A / 36: 5 is replaced by sm A sm B / 43: 1 is replaced by sm B sm A, & 4 is E / 44: 5 C / 46: 2 is replaced by sm A sm B / 47: 3 is m, & no b / 48: 3 & 4 are both m / 49: 5 & 6 replaced by m upper D m upper E / 50: Strahov reads dtd-sm upper F f upper E sm C sm D sbr E m upper F m upper D / 51: Strahov reads m upper E m upper C dtd-m lower C sm lower D m lower E m lower C / 53: no custos / 59: rest is badly drawn / 63: rest & 1 replaced by m B m F, & 2 is replaced by sm A sm B / 65: Strahov reads br F sbr F / 66: no clef change / 68, 5: corr from col err / 72,2-74: this passage is squashed in at the end of a stave, 74,1 has a cor over it and no custos following, and no more of this voice is given.

[T]enor; 1: the m sign is given at the start / 6: p div follows 1 as in Trent 89 / 10: no lig / 17: likewise / 18-19: 18,2 is sbr, is followed by a br rest, 18,3-19,1 are om and 19,2 is replaced by lower C maxima, uncolored / 23: no p div / 28: no b / 30: no color, 3-4 are E F, & 5 has a thinly-drawn upper minim tail / 38: first rest om as in Trent 89, & 3 is corr from G / 47: 3 B / 49: no b / 53: cor over 1, no custos, and no more of this voice is given.

Underlay; Strahov only gives the following incipits in the Superius. [P]atrem omnipotentem (at 1), Qui propter nos (at 30, slightly misplaced) and Et resurrexit at 55. The Contra only has an Et resurrexit incipit at 54, and the Tenor has no text at all. Much of the music is copied in a compressed manner which would make effective texting difficult to add.

Strahov gives an incomplete reading for this movement which has a significantly variant Contra. As in the Gloria, some cadences are altered and also the first few measures are quite different from the Trent 89 reading. Strahov also adds more small values to the Superius and Contra, and in one instance transposes an imitative Superius motive an octave up (at 46,1-47,1). Since this transposition takes the topmost voice out of its normal range, the Strahov reading looks decidedly inferior.

Sanctus (Trent 89 ff. 204v-205v, unicum, DTÖ VII inventory no. 646)

[Superius]; 1: the m sign is om in all three voices / 19: single custos only / 20: 'Duo' ind in both voices / 47: 1-5 om (conj supplied) / 50: single custos only / 51: 'Duo' ind in both voices / 98: m sign om / 106: 1 corr from F / 114,1: following this note is a circled passage, the circled line of which obliterates a superfluous m F following 114,1 & which gives a duplication of the Tenor at 111,2-118 at its proper stave pitch (without the initial Tenor lig and with the b at Tenor, 117 in its proper place). The circled passage also has a direct to A at its start, indicating the correct continuation to Superius 114,2. I am not sure why this passage is present; possibly it is a scribal oversight or it may be the result of copying from a confused source (for further errors in this piece, see the Contra below at 42).

Contra; 19: no custos / 20: the 'Duo' marking in this voice follows the 'Pleni sunt celi' incipit and has flourishes on both sides / 30,4: corr from col err / 34: single custos only / 35: p div follows 3 / 36: 1 & 2 are both m, alteration is applied to the second note here, & a p div follows 4 / 37: as at 36, 1 & 2 are both m / 42,2: this note is followed by a passage at the end of a stave which looks superfluous and is possibly an attempt to edit the Contra. It reads sm F m A sm C sm B sm A. Following this is a new stave with the clef change, and a further superfluous-looking passage which reads m C m A sm B sm C m D m lower G / 50: no custos / 75,1: corr from col err / 85: the clef change here is at the start of a new stave, & all of 85-93 is pitched a third too low / 93: single custos only, & performers may omit the two lower divisi notes here - particularly since the C in the middle creates a brief dissonance against the Superius / 98: m sign om / 113,4: corr from col err, with "a" (for 'alba') written under the note / 118: no custos.

Tenor; 1-5,1: the first section of Tenor begins on a stave which ends the Superius music on f. 204v, and no clef is given for all of the Tenor at 1-19 / 5-6: ns / 6: p div follows 2 / 19: no custos, and no 'tacet' direction given / 42,3-50: this section of the Tenor is given on a stave with no clef / 50: no custos, and no 'tacet' direction given / 102: p div follows 2 / 108: likewise / 117: b ind under 116,3 / 118: no custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices except for the Tenor at Osanna I - which is also fully texted. The main differences between the Trent 89 texting and our underlay are as follows. [Superius]; 1-5: 'Sanctus' under 1-3,5 / 5-9: 'sanctus' under 5,2-6,2 / 9-13: 'sanctus' under 9,2-10,1 / 14: 'Dominus' under 10,5-11,4 / 14-16: 'Deus' under 14,1-4 / 16-17: 'Saba-' under 17,2-4 / 19: '-oth' under 18,2-4 / 20-22: 'Pleni' under 20-21,3 / 23-26: 'celi' under 23,3-5 / 26: 'et' under 24,4 / 29-31: 'terra' under 25,1-4 / 31-32: 'gloria' under 26,2-27,3 / 32-34: 'tua' under 31,6-8 / 35-42: 'Osanna' in excel-' under 35-37,5 / 43: '-sis' under 40,5 / 44-50: ed rpt of 'in excelsis' needed / 51-63: 'Benedictus' under 51-59,2 / 64: 'qui' under 74,4-75,2 / 70-77: 'venit' under 76,2-4 / 81-87: ed rpt of 'nomine' needed / 88-97: 'Domini' (spelt as 'Domine' and then corrected) under 88-91 / 98-104: 'Osanna' under 98-99,4 / 105-115: 'in excel-' under 106,1-107,2 / 115: '-sis' under 117,3 / 115-118: ed rpt of 'in excelsis' needed.

Contra; 21-26: 'Pleni sunt celi' under 20-23,6 / 43-50: ed rpt of 'in excelsis' needed / 115-118: ed rpt of 'in excelsis' needed.

Tenor; 35-41 & 98-104: 'Osanna' given in each instance after the voice-name with little thought for word placement / 41: 'in' under 43,4 / 42: 'ex-' under 43,5-44,1 & '-cel-' under 45,2 / 43: '-sis' under 49,1 / 116-118: ed rpt of 'excelsis' needed.

Agnus (Trent 89 ff. 206r-206v, unicum, DTÖ VII inventory no. 647).

[Superius]; 1: the m sign is om in all voices / 7,4: this note is squashed in above the last note of the previous lig / 17: single custos only / 18: 'Duo' ind in both voices following the word 'Agnus' in each voice / 25,2-39: this passage is all on a single stave which is clefless / 30: single custos only / 39: no custos / 40: m sign om, and the erroneous words 'Osanna in excel-' appear below the third Agnus text / 58: single custos only.

Contra; 5,4-6,2: not col / 17: single custos here which looks like a double custos, since the following new mid-stave clef has extended verticals / 26,4-30,1: this passage is written on a staff which starts with a confusion of clefs on the third line up and the fourth line (the latter clef is erased) and consequently 26,4-30,1 is pitched either a third or a fifth too low / 30: single custos only / 31: the mid-stave change to clef on the fourth line up corrects the previous confusion / 39: no custos / 40-58: on f. 206v the Contra is given below the Tenor / 49: superfluous m C follows 3 / 50: 2 is m / 58: no custos.

Tenor; 5-6: ns / 11: 1 corr from col err / 16,1-39,1: this passage is entered on a clefless staff / 17: single custos, & the '2um Agnus tacet' direction is written on the bottom staff space & followed by another single custos / 31: ns / 42: p div follows 2 / 48,3: this note is followed by an incompletely-filled staff with oblique crossouts which contains a misplaced duplication of the Agnus I Tenor measures 9-17 without a custos at the end; the correct continuation is given on the next staff below / 58: no custos.

Underlay; fully texted in the Superius plus sectional incipits in the lower voices, but the Contra subsection at 31 has no incipit. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 3-5: 'Dei' under 4,2-3 / 7-9: 'tollis' under 6,2-4 / 9-10: 'peccata' under 9,3-10,3 / 11-12: 'mundi' under 10,8-11,2 / 12: 'mi-' under 12,1 / 13-17: 'nobis' under 14,3-15,1 / 19-22: 'Agnus' under 19,1-20,2 / 24-25: 'Dei' under 24,1-2 / 25-27: 'tollis' under 26,2-4 / 27-30: 'peccata mundi' under 27,2-29,4 / 31-35: 'miserere' under 31,1-32,1 / 35-39: 'nobis' under 35,2-36,2 / 40-42: 'Agnus' under 40,2-41,2 / 43-45: 'Dei' under 42,2-43,2 / 46: 'qui' under 47,1 / 47-48: 'tollis' under 48,2-4 / 48-49: 'peccata' under 49, 1-3 / 50-51: 'mundi' under 50,1-4 / 53-54: 'nobis' under 53,1-4 / 58: '-cem' under 56,3-6.

Contra; 47-48: ed rpt of 'tollis' needed.

Tenor; 31-35: 'miserere' under 32,1-33,4 / 35-39: 'nobis' under 37,2-38,1.

.....

Structure

The previous critical commentary plus our score should show that this is a fastidiously written Mass, which is rather full of imitative devices and small values. Some features of the Trent 89 copy (such as the passages involving duplet-like dotted minims at Gloria 15 and Credo 52) may be additions resulting from transmission, and equally the Strahov version of the former passage (with a reversed-C signature in the Contra at Gloria 15) may not be authentic either. Nevertheless the consensus of both sources seems to be that this is a work of quality by a composer who was diligent in attention to detail.

The stylistic context for the Missa *Fa Ut* seems to be amongst several innovative pieces by Touront, to whom I attribute this Mass with some confidence in view of the following information. His short motet *O castitatis lilium* is one of a handful in Trent 89, Ao-IV and Strahov which feature experimentation with imitative three- and four-voice textures. *O castitatis lilium* is the only one of these works with a composer attribution (which occurs in Spec) but the other pieces concerned are so close in style that common authorship of this batch of works is very likely. All are linked not only by style and imitative texture, but also by their use of sesquialtera in O mensuration; imitation features significantly in their sesquialtera passages. At the presumably early end of the development process here is the *Ave vivens hostia* setting in Ao-IV, and *O castitatis* seems to be somewhere in the chronological middle of the group.²⁴ The most sophisticated amongst these pieces is the *O dulcis Jhesu memoria* setting in Trent 89 (DTÖ inventory

²⁴ Further on these pieces see Mitchell, The Paleography and Repertory..., I, pp. 177-178. The two of them not mentioned above are *O florens rosa* (Trent 89 ff. 217v-218r) and *Resonet in laudibus* (Trent 89 ff. 225v-227r). Both are for four voices. The Ao-IV *Ave vivens hostia* setting (ff. 261v-262r) alternates three-voice and 'a versi' two-voice sections.

no.777). Here the Superius and Tenor are pseudo-canonic, the Contra also participates imitatively, and there are imitative passages using small values very much like those in the Mass under discussion.

2.9. Anon., *O dulcis Jhesu memoria*, 37-40;

2.10. Missa *Fa Ut*, Gloria, 110-114;

Since this type of texture and rhythmic detail is uncommon amongst other contemporary sacred pieces, I feel somewhat justified in suggesting that the *Missa Fa Ut* is probably a Touront work. Further basic connections with other Touront Masses seem to be as follows: the fully-scored internal panels in this cycle combine different mensurations (as in Touront's *Missa Mon oeil* and the Credo of his *Sine nomine II*) and the latter Mass is probably the closest to the *Missa Fa Ut* in terms of motivic organisation and integration - as we shall see in due course.

The Trent 89 copy of this Mass starts of the first full opening of a fascicle which contains a dedicatory poem on its front page: *Clerus istius venerandus urbis*. This is in honour of Johannes Hinderbach, who was elected as Bishop of Trento in 1465. The sixth and ninth stanzas seem to indicate that the poem celebrates Hinderbach's election. It is given below with its translation as in Gary Spilsted's Ph. D. dissertation.²⁵

²⁵ Spilsted, G., *The Paleography and Musical Repertory of Codex Tridentinus 93* (Ph. D. dissertation, Harvard, 1982) pp. 169-172.

1. Clerus istius venerandus urbis
Mente devota venit et iocunda
Obviam patri domino canendo
Dulciter hymnos.

2. Exeunt cives tibi gratulantes,
Exit et volgus modo consolatum,
Patris adventum dominique veri
Gaudia sumens.

3. Obviam Christo puri canebant:
A Deo missus benedictus esto
Filio David miserere, clemens
Christe redemptor.

4. Nos per has voces pariter canentes:
A Deo missus benedictus esto
Filiis gregis miserere, pastor,
Optime presul.

5. Tu potes verbis stabilire tecta,
Clericis sacris regimen fidele,
Tu potes mentis laicis salubrem
Ferre medelam.

6. Praesul Hinderbach utinam Johannes
Sis pater clemens, dominator urbis,
Justus et verax pariterque mores
Dilue pravos.

7. Messor est rarus, seges est in agro,
Multa sit messis, Dominum precamur
Ergo messorum in agrum repletum
Mittere plures.

8. O pater Clemens, Vigili beate,
Martyr et custos patriae Tridenti,
Presulis nostri pia gratiosi
Dirige vota.

9. O dies felix meritaque nobis
Est Tridentinis veneranda semper,
Qua Deus tali tribuit Tridentum
Praesule regi.

10. Sit Deo trino pariterque soli
Claritas, virtus, decus et potestas,
Qui gregi donet quod in his precamur
Versibus. Amen.

*1. The venerable clergy of this city
Come, with devout and joyous minds,
To meet their father, singing hymns sweetly
To the Lord.*

*2. The citizens go forth, greeting you,
And the crowd, too, comes forth, consoled but now,
Receiving the arrival of their father and entering into
The joys of their true Lord.*

3. *The children sang as they met Christ:
May you, sent by God, be blessed;
Have mercy on the son of David, O gentle
Christ the redeemer.*

4. *We, through these words likewise singing,
May you, sent by God, be blessed
Have mercy on the sons your flock, O shepherd,
Noblest bishop.*

5. *You can with sacred words establish our homes,
A faithful rule for the clergy,
You can bring the healing balm
Of the mind to the laymen.*

6. *O our bishop, Johannes Hinderbach,
May you be a merciful father,
A just and truthful ruler of the city,
And likewise destroy evil customs.*

7. *We pray to the Lord that the harvest be great,
The reapers are few,
Therefore send more harvesters
Into the full field.*

8. *O merciful father, blessed Vigilius,
Martyr and guardian of the homeland of Trent,
Guide the pious prayers
Of our gracious bishop.*

9. *O blessed day, and worthy it is
To be venerated by us Tridentines, forever
On which God granted for Trento to be ruled
By such a bishop.*

10. *Let be [in him, coming] from God, threefold, and likewise one,
Splendour, might, glory and power,
That he may grant to his flock that which we pray for
In these verses. Amen.*

This text was probably entered by Johannes Wisser, the main copyist of the mid-period Trento music collection. Despite previous writers suggesting that the poem and the Mass following it are both to celebrate Hinderbach's election, there is absolutely nothing to connect the two apart from their close proximity in the manuscript.²⁶ The Mass is copied entirely in a very different and subsidiary hand, and it is perfectly possible that the poem was entered onto the front of the fascicle after the Mass had already been copied. I also have further difficulties with connecting the Mass and the *Clerus istius* text. Firstly, 1465 seems to be a very late date for the music; the Tenor and Contra occupy similar ranges and the latter voice combines filler-part and bass-like functions. Such a texture is far more typical of cyclic Masses around 1450. Secondly, connecting the poem and the Mass might also presuppose some personal connection between Touront and the Trento music collection - which may not be likely. While it is impossible to prove that this Mass is Touront's, it looks very much like some of his surviving music and there is no evidence of him having imitators in the Trento area at the time. Thirdly, there seems to be little in the Trent 89 reading of the Gloria or Credo which

²⁶ The Sapphic meter of the text and its reference "through these words likewise singing" (verse 4) perhaps invites matches with Vespers hymn melodies which have Sapphic-meter texts like *Iste confessor*. Possibly the *Clerus istius* text was sung to a well-known chant of this type.

makes either look authoritative, although Trent 89 is generally better than the Strahov reading for the same movements. If this Mass actually came from Trento in the mid-1460's the Trent 89 reading might look like an authoritative copy. Instead, there are clef omissions, a fairly extensive cross-out in the Sanctus, and odd notes here and there which need correcting from the otherwise inferior Strahov reading. Instead of associating the *composition* of the Mass with Hinderbach's election, I am persuaded that the Mass might have been recopied and performed at that time. This would make more sense in connection with the stylistic assessment below, although even then 1465 might be rather a late date for the recopying of this Mass.

Before proceeding to detail, a general overview of how this Mass is made up is necessary. All five movements open with a motto in which the first two measures are very close. Thereafter the Superius in each opening rises, and then descends to a cadence on F. The Tenors in all of these openings have the downward progression F C, hence the *Fa Ut* name given in Strahov. All full sections also begin and end using constructs on F. Additionally, fully-scored internal sections also open with a different set of related passages (these are the sections which combine different mensurations) and again in these openings the Tenors descend F C at their start.

The Superius motives which open the Duo sections in the Gloria and Credo are also melodically related to the internal fully-scored openings, as is the start of the Agnus IIa Superius. Additionally, the final sections of all movements are remarkably close in their melodic openings, successions of cadence-pitches, and length. Elsewhere there are also internal repetitions of some of the motives that integrate the first and second sections. The amount of motivic repetition demonstrates a considerable effort at making the movements homogenous, and in terms of reworking short phrases I know of no other mid-fifteenth-century Mass quite like this one. There is also some disparity between movement densities. Arguably the Kyrie is the most concentrated movement, and it is possible that this movement may have been written last of all. Shared small motivic details in the Gloria and Credo tend to mark these off as a separate unit, and the same is true of the Sanctus and Agnus. What seems to be the main unifying method (related motivic material) otherwise seems apparent in Touront's *Sine nomine II*, and I refer readers to my discussion of that Mass earlier in this series. The frequency of essential-voice imitation in the *Fa Ut* Mass is also noteworthy. Occasionally the Contra joins the imitation too (see Gloria 73-75) or is just imitatively rhythmic (see Credo 39-40). The related drive passages that end the first three movements are also fine examples of rhythmic equality between all voices.

Textural contrasts in full sections are limited, as in Touront's *Sine nomine II*. The lower voices have little duet passages that serve a bridging function (see Gloria 18-20 and Credo 29-31). Just once in the full sections of this Mass the two upper voices in the texture have imitative writing over a pedal (Credo 19-23) and there are a couple of animated drive passages (Kyrie 12-13 and Sanctus 70-77). The self-sufficient Duo sections are also notable for their reliance on imitation (see Gloria 47-62 and Credo 54-65). Other short patches of textural interest consist of three-voice triadic imitation (Gloria 73-76) imitative anacrusic movement (Credo 38-40) and shortwinded phrases that begin imitatively (Credo 90-94). As previously mentioned I presume a composition date at some time in the 1450's owing to the nature of the filler Contratenor and the previously mentioned connections with Touront. Like *O dulcis Jhesu memoria*, this Mass represents a sophisticated and fairly individual approach to three-voice texture and harmonic movement is relatively fast. In places singers will definitely feel 'six minims in O mensuration' here as the pulse rather than three slow semibreves.

The meticulous way in which this Mass was put together deserves close attention. Here, I am essentially doing the same job as Alexis Luko in her thorough analysis of the work, but with a slight difference because she presents her study of the Mass with musical examples but no complete transcription. My purpose is also slightly different to hers since I highlight shared motivic material in the following pages for only one reason: to determine as far as is possible whether the repeated material concerned is free or might be derived from a polyphonic model. I previously thought that the latter might be more likely, but as we shall see this is probably mistaken.

The Superius of the motto opening which begins all movements (F E F G [A]) is also significant in that it recurs internally at several points. These are;

Kyrie 43-44 (phrase 2 of the Kyrie II Superius)

Gloria 104-106 (slightly modified, at phrase 2 of the Cum sancto Superius)

Credo 30-31

Credo 119-121 (phrase 2 of the Et vitam Superius)

Sanctus 105-106 (phrase 2 of the Osanna II Superius)

Agnus 46-47 (phrase 2 of the Agnus III Superius)

It will be noticed that five out of six of these instances occur in the closely-related final sections of each movement.

The Tenor notes of the Kyrie I motto (F C F G F) also recur not only at movement openings, but also in combination with the sets of opening gambits for the fully-scored internal sections and final sections - with some variation. The start of the *Christe* has F C F G F in the Tenor, and the Kyrie II Tenor has F C F A G F. Likewise, the Gloria's *Qui tollis* Tenor begins F C F A G, the Cum Sancto has F C D, the Credo's *Et in Spiritum* begins F F C F, and the *Et vitam* section opens with F C F G A. Similarly, the Osanna I Tenor begins with F C F A G, and the Osanna II Tenor has the same 14 or 15 opening pitches as the Tenor in Kyrie II. The Agnus I Tenor begins with F C F A, and the Agnus III Tenor has F C D C. Luko's analysis justifiably gives significance to recurrences of F C motives and where they recur with other integrating devices.

The Superius figures which open the internal full sections are by necessity a less important set of openings than the latter, but nevertheless they too also occur in less prominent places throughout this Mass. The *Christe* Superius opening (C A G A) actually first appears prior to its first prominent-place citation in the *Christe*, since it is used at the start of a Superius phrase in Kyrie I at measures 8-9. Subsequently, motives using C A G A or C A G A B (its most usual continuation) are extremely frequent and sometimes treated imitatively. The following list of occurrences attempts to be exhaustive, although readers may prefer Luko's corresponding description of motivic reappearances since it is tabular and gives details regarding imitation.²⁷

Gloria 8-11 (in imitation)

Gloria 20-22

Gloria 31-33 (very similar to 20-22 above)

Gloria 38-40 (*Domine Fili* section opening)

Gloria 46-49 (slightly modified, in imitation)

Gloria 56-58 (likewise)

Gloria 63-64 (*Qui tollis* opening)

Gloria 76

Gloria 78-80 (slightly modified, in imitation)

Gloria 80-81 (again slightly modified, in imitation)

Gloria 93-94

Credo 8-10 (in imitation and similar to Gloria 8-11 above: note also the similar movemental position)

Credo 10-11 (slightly modified)

Credo 15-17 (in imitation)

Credo 34-35

Credo 44 (C A G only)

Credo 48 (likewise)

Credo 51 (likewise)

²⁷ Luko, *op. cit.*, p. 260.

Credo 54-56 (Et resurrexit opening, where it is treated imitatively)
 Credo 75-77 (Et in Spiritum opening)
 Credo 122-123
 Sanctus 29-30
 Sanctus 35-36 (Osanna I opening)
 Sanctus 58-61
 Agnus 12-13 (slightly modified: Superius reads C C G G A C B)
 Agnus 18-20 (Agnus IIa opening: motive is slightly modified and in imitation)
 Agnus 31-32 (Agnus IIb opening)

If density-per-movement of these reappearances is taken into consideration, this perhaps provides an instructive insight into how the work was composed. Most of the latter citations are in the Gloria and Credo, maybe suggesting that the composer worked on these movements first. In addition to the instances listed above there are also motives which are melodically ‘near’ in character but not arguably close enough to any of the latter to warrant inclusion in the previous list. For example, the Kyrie II Superius features a repeated C B G motive at 45-46.

Aside from the instances already listed, the O-mensuration final sections of each movement match closely. This can be seen most clearly in the Gloria and Credo, whose final sections can be roughly described as follows. Phrase 1 consists of the Superius making triadic motives over an F-C Tenor opening, and the Superius slowly descends to a cadence on C (Gloria 98-103 and Credo 112-118). Phrase 2 consists in each case of the Superius varying movemental opening motto material, then rising and falling again to another cadence on C (Gloria 104-110 and Credo 119-125). Each of the two movements then concludes with a similar phrase 3: imitative passages in which harmonic movement in minims is prominent.

The final section of the Kyrie presents a slightly more extended working of phrases 1-3 (which is understandable since the more elaborate Kyrie may have been written last of all).²⁸ The Sanctus and Agnus final sections differ as follows; the Sanctus merges phrase 2 into a shortened phrase 3, and the last few measures of the Agnus end with a drive passage featuring an imitative motive rhythmically resembling the one that ends Kyrie II. This Mass therefore has a rather magnificent ending, and my impression that this is beautifully high-quality music is reinforced - as I see things - by the way in which Agnus II is subdivided into a Duo and then a fully-scored plea at ‘miserere nobis’.

Here (and having just made an aesthetic value-judgement) I touch upon an aspect of Luko’s description that I have so far left unmentioned. She uses her identification of similar passages at ‘Laudamus te’ and ‘visibilium’ (respectively in both the Gloria and Credo at measure 8) to suggest that the composer may have been ‘responding sensitively’ to Mass Ordinary text and creating a sort of symbolism. She supports this idea with description of a small amount of lower-voice F - C motion beneath the related motives and connects this motion to the first-section motto.²⁹ I find this unconvincing: the lower voices at these passages cannot really move using notes which are that much different, and there are other fifteenth-century Masses with post-motto resemblances.³⁰ But ultimately - at nearly 600 years distance - how we talk about the making of fifteenth-century polyphony will tend to be determined as much by taste as by judgement of what relatively few sources there are. For my part, I prefer to view these long-gone practitioners as rather scholastically-

²⁸ The Strahov reading for the Cum sancto Superius opening is more elaborate than that in Trent 89; two points arise from this. Firstly, what Strahov presents would align the Kyrie and Gloria final sections more closely. Secondly, discussions of Masses such as *Fa Ut* by necessity depend on very few sources. Were there more sources, significantly more in this Mass might be identifiable as accretional or transmissional clutter.

²⁹ Luko, *op cit.*, pp. 261-262.

³⁰ Amongst three-voice Masses which are probably freely composed, Tinctoris’s *Missa Sine nomine I* has movemental similarities beyond its motto. Amongst cantus firmus works, so does the Philippus *Missa Hilf und gib rat* in Strahov, and also Domarto’s *Missa Spiritus almus*.

and mathematically-minded people. Therefore her view on possible textual symbolism is not one that I am ready to share yet: others may differ.

At the same time, I left my own work very much open to question in 1989 when I devoted a very small part of my thesis to this Mass, suggesting that the anonymous *Voy da plas* chanson in Schedel might have been the model for the Mass. Example 2.11 gives the complete piece, and interested parties who have read this far should now be looking at the chanson to see what it has in common with the motivic material already highlighted in the Mass. Of course the question that I am posing here is “are the song and the Mass related?” Nowadays I think not: the song opening and the beginning of the second section might highlight similarities with the Mass motto and the final-section openings. The C A G motive also appears just after the start of the second-section *Superius*, but it does not continue C A G A as it does in the Mass. Beyond this much of the *Superius* in the song is made up of typical F-mode gestures that are found in several dozen other songs from the same period. Not only that, but I look in vain to find likely song references in any of the drive passages throughout the Mass (for example, *Kyrie* 12-15 & 52-59, *Gloria* 110-116 and *Credo* 125-130). This Mass also contains no reference to the flatward progression towards the end of the song’s final section. Therefore in 1989 I was looking a little too hard and optimistically and - as other writers have concluded - the sheer amount of repeated material in this Mass plus the way that it is used makes it very likely that it is freely composed. Which would align it conveniently with Touront’s other two three-voice Masses since they also appear to have no polyphonic models - or at least none that we can yet identify.

2.11. Anon, *Voÿ da plas* (Schedel no. 66),³¹

Voÿ da plas [no further text]

8

14

21

27

1. 2.

³¹ This example is a heavily doctored transcription; Schedel has several unclear passages. Presumably the piece is a Ballade that has lost its text, which may have begun 'Je voy...'

Strictly as an afterthought to the above arguments, recent writings on fifteenth-century *Sine nomine* Masses have tended to swing in the direction of eliminating twentieth-century suggestions of secular models.³² Even where Mass movements clearly share material with secular pieces (such as in Bartolomeo da Bologna's Gloria *Vince con lena* and Credo *Morir desio* in Ox 213) few people would now use the word 'parody' to describe such borrowings, or use the word in a freer-than-normal context as it appears in George Schuetze's study on Faugues.³³ It would have been easy for me to confine my discussion of *Voy da plas* to a footnote and merely to dismiss my earlier argument associating it with the Missa *Fa Ut*. But I chose not to do so for two reasons. Firstly, I suspect that the current fashion to play down the existence of fifteenth-century secular borrowings in Masses is only a trend, and secondly I am cautious about people trying to 'write history' before all the materials involved in that history have been explored. There are - undoubtedly - more *Sine nomine* Masses where repeated material is going to involve some careful looking at little-known songs. We are - after all - only just into the era when decent transcriptions of most fifteenth-century cyclic Masses are available, and equally some secular sources are still under-explored. These thoughts, then, are with me as I present my earlier mistake with *Voy da plas* as a sort of penance. But at least I looked for a possible model for this Mass.

However, that is not the end of the story. I have appended a solitary Kyrie from Strahov to this Mass since the two appear to share some material, and the isolated Kyrie is particularly long-winded. As I have indicated in the critical commentary some Touront Kyrie settings are fairly extended, and who would have been best placed to revise and recycle Touront's music? The likely answer: Johannes Touront himself. Neither is this Kyrie the only piece in the Strahov repertory to echo material from the Missa *Fa Ut*. The anonymous Reading setting *Jube Domine... Consolamini* (ff. 176r-177r) begins with a Superius figure quite like that of the *Fa Ut* Superius motto, and interestingly it also ends with some descending triadic imitation similar to that which closes Touront's Magnificat setting. The short setting of *Alma mater* in Strahov (f. 240v, possibly a contrafactum) is also stylistically quite like some O-mensuration sections of the Mass. It therefore seems that Touront might have had local imitators during his stay in Austria. Further regarding the likelihood of the *Fa Ut* Mass being his, the following section highlights numerological similarities between this cycle and works that are more securely attributed to Touront.

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Numerology

This Mass is in much the same situation as Touront's *Sine nomine I* (no. 3 in this series). The two sources differ considerably, and therefore meaningful results in the realm of numbers can hardly be expected from a modern and cleaned-up version of the best reading. Nevertheless, a considerable amount of interesting information reveals itself. This takes into consideration - of course - that tempora-counts are likely to be safer conclusions here than note-counts. The reason for this is that the number of measures in this Mass are likely to be less subject to change in different source-readings than totals of the smaller note-values.

Tempora-counts give the following symmetries. Firstly, the percentage-size arc of movements in terms of tempora is as follows.

³² For a good summary of how twentieth-century writings on fifteenth-century Mass 'parody' developed, see Kirkman, 'Innovation, stylistic patterns and the writing of history...'. For a strict appraisal of musical parody and how the term developed in late sixteenth-century sources, see Lockwood, L., 'On "parody" as term and concept in 16th-century music' in LaRue, J. (ed), Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese (Norton, New York, 1966) pp. 560-575.

³³ See Schuetze, G., An Introduction to Faugues (Institute of Mediaeval Music, Brooklyn, 1960) p. 32 for 'parody' used in connection with Faugues's Missa *Le serviteur*. Regarding Bartolomeo da Bologna's two Mass movements which share music with his songs, see Fallows, A Catalogue of Polyphonic Songs... pp. 538 & 567.

Kyrie	12.26
Gloria	24.11
Credo	27.02
Sanctus	24.53
Agnus	12.05

Touront's *Sine nomine II* gives a less well-formed arc.

Kyrie	12.20
Gloria	19.58
Credo	35.58
Sanctus	16.10
Agnus	16.51

Also as in *Sine nomine II* there well may be a single significant number around which various symmetries are built - in this case 13 and its multiples. There are 481 tempora in the *Missa Fa Ut*, and I find the following totals regarding tempora relevant.

Number of tempora in the Et in Spiritum section: 37 (481 divided by 13)

Number of tempora in the Credo: 130 (13 x 10)

Length of the Et in terra section: 37 tempora (37 x 13 = 481)

Number of tempora in Agnus IIa: 13

Length of the three middle movements in tempora: 364 (28 x 13)

Sum of the tempora in the Kyrie & Agnus (58 + 59) = 117, which is 13 divided by 9

Leaving aside multiples of 13 for a moment, I also find it significant that the Credo's Et in Spiritum section has exactly the same number of notes in the Superius and Contra (166 each) and that the Et resurrexit duet in the same movement also has equal Superius and Contra note-totals (83 each, and 83 is half of 166). The Et in Spiritum is the central subdivision in this cycle, and in Touront's *Sine nomine II* centrality also seems to affect the Credo's middle Et resurrexit section. (That section's Tenor has exactly 100 notes, in a Mass where multiples of 10 and 5 may be as significant as 13 seems to be in the present work).

Further regarding the Et in Spiritum section, its note-totals (166 in each upper voice and 123 notes in the Tenor) produce the following symmetry: $166 + 166 + 123 = 455$, which is 35×13 .

Other note-totals reveal the following data regarding multiples of 13. (Some of these totals may be 'taken with a pinch of salt', but their presence may be suggestive of some deliberate planning).

Number of breves in Kyrie Tenor	13
Number of semibreves in Kyrie II Tenor	26 (2 x 13)
Number of semiminims in Kyrie Tenor	13
Number of breves in Et in terra Tenor	13
Total of semibreves in Et in terra Contra	52 (4 x 13)
Number of semibreves in Et in Spiritum Contra	39 (3 x 13)
Total of semiminims in Pleni sunt Superius	13
Total of breves in Benedictus Superius	13
Total of minims in Osanna II Contra	39
Number of minims in Agnus I Tenor	26
Total of notes in Agnus IIb Tenor (excluding final long)	26

Total of notes in Kyrie I Superius (excluding final long)	65 (5 x 13)
Total of notes in Kyrie I Contra (excluding final long)	66 (close to latter total)
Total of Contra notes in Kyrie (excluding movemental final long)	260 (20 x 13)
Total of Tenor notes in Et in terra (excluding final long)	91 (7 x 13)
Total of Contra notes in Domine Fili (excluding final long)	91
Total of Superius notes in Cum sancto	65 (5 x 13)
Total of Tenor notes in Cum sancto	63 (close to latter total)
Total of Superius notes in Patrem section	195 (15 x 13)
Total of Contra notes in Et vitam	65 (5 x 13)
Total of Superius notes in Benedictus (excluding final long)	91 (7 x 13)
Total of Superius notes in Sanctus, excluding movemental final long	377 (29 x 13)

The note-totals of the Superius and Contra in Osanna I are also close, being 72 and 71 respectively.

Readers will observe that several sections cited either have matching note-totals in two of their voices, or have totals which are very close. It may not be irrelevant that Touront's *Sine Nomine II* also seems to give some close sectional note-totals, as follows;

Et in terra note total (Superius: 157. Contra: 155)
 Cum sancto note total (Superius: 73. Tenor: 74)
 Patrem note total (Superius: 243. Contra: 240)
 Et resurrexit (Superius: 117. Contra: 115)
 Et in Spiritum (Contra: 103. Tenor: 104).
 Sanctus first section (Superius: 121. Contra: 119)

Such methods (and also the probable use of numerical planning in central sections) are certainly not unique to Touront, but their possible presence adds to the style-based arguments for attributing the *Missa Fa Ut* to him.

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13. Strahov Kyrie related to the *Missa Fa Ut* (Strahov ff. 54v-55v, unicum).

[Superius]; 1: a large gap is given before the clef (probably for a majuscule initial that was never entered) & the clef for measures 1-98 (which are all on f.54v) is only given once, at the start / 27: no custos / 98: likewise / 99-123: the clef for this section (which is all on f. 55v) is only given once at its start, & this section is ind as 'ultimus' / 123: no custos.

[C]ontratenor; 1-58,1: this clef for this passage is only given once, at its start / 17,2: inverted "v" under this note for no reason (pitch clarifier?) / 19,5-27: all of this passage is on a single stave and is pitched a third too low / 27: no custos / 28: the correct pitch is restored from this point, but without a clef / 33: 1 D / 49: cs given under note / 53,1: pitch unclear (looks like B) / 58,2-73,3: this passage is all on a single stave with the clef on the middle line, but the clef is not rptd on subsequent Contra staves for this section / 95-96: ns / 98: no custos / 99: m sign om / 99-108: the clef for this stave is on the fourth line up (the following stave begins with a carat-shaped sign on the middle line which is possibly an erased sbr, or a poorly-written sharp intended as a natural for the B in 109) / 116-123: the clef change and the rest of this section are all on a single stave / 118: 5 b / 120: 2 F / 123: no custos.

[T]enor; 1-98: the clef for this passage is only given once, at its start / 6,4: corr from col err, & followed by p div / 19: b ind before 19,1 / 27: no custos / 88: b ind before 88,1 / 98: no custos / 99: m sign om, & the clef for this section is only given once, at its start / 104,3: uc accidental given before this note, which is either b or natural / 111,4: a sign like an m rest is given following this note, possibly to mark off the end of the coloration at 110-111 / 115: 3 uc (looks like sm) / 123: no custos.

Underlay; incipits are provided at the start of each section, and 'Christe' is spelt as 'Criste'.

Bibliography; Mitchell, The Paleography and Repertory..., I, pp. 178 & 179, & Snow, The Manuscript Strahov D.G. IV. 47, Appendix I pp. 406-411 (transcription).

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Structure

Parts of this extended Kyrie seem to draw on the Missa *Fa Ut*. The start of the Christe (28-39) is very similar to the start of the Christe from the Mass, Kyrie Superius measures 23-24 resemble Kyrie Superius 56-57 from the Mass, and the ending of Kyrie I also resembles the ending of the Missa *Fa Ut* Gloria. The linking passage following the first phrase of Kyrie II (105-108) is also vaguely similar to first-phrase endings and their continuations in the *Fa Ut* Gloria and Credo final sections. My chief reasons for suggesting that this reworked Kyrie might be by Touront are firstly that he himself would probably have been best placed to revise or recycle his own music. Secondly, the doubled harmonic pace passage in the Christe (at 67-80) is also a device which occurs in the mid-sections of two other independent Kyrie settings that are probably his (Strahov ff. 68^{bis}r-69r - which is attributed - and Strahov ff. 47r-48r, which is not attributed but is very similar to the latter). Some details of the present Kyrie sound untypical of Touront (for example, the thwarted cadence at 15-16 which ends with a bare fifth) but the length of the piece also argues for his authorship. Both of the Kyries mentioned above are fairly extensive, and the Kyrie to his Missa *Sine nomine II* is longer than any of the movements considered here.

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14. Missa *Groß senen*

Kyrie (Trent 89 ff. 26v-28r, unicum, DTÖ VII inventory no. 523).

[Superius]; 1: the m sign is given before the stave, and the b sig for the Kyrie I Superius (which is all on f. 26v) is only given for its first stave (1-19,5) / 12: 2 not dtd / 13: 2 dtd / 16: 2 E (emended to avoid a dissonance with the Contra altus) / 55: b ind before rest in 54 / 56: 2 G / 62: 2 D (emended to avoid consecutive octaves with the Contratenor bassus) / 63,1-64,1: om (conj supplied) / 65: 2 and 3 are both col m, & 2 is not dtd / 68: 4 D, & 5 F (emended to avoid dissonance with the Contratenor bassus) / 72: no custos / 73: 'Duo' ind in both voices (in majuscules), m sign given before stave, & the b sig for the Christe Superius is only given once - as a single b - on its first stave (73-99) / 137: no custos / 138: m sign given before stave, the Kyrie II section is ind as 'ultimus' in all voices, and the twin-b sig is restored but only given once for the Kyrie II Superius on its first stave (138-168) / 153: rest given as sbr rest / 195: 1 dtd / 198: 1 G (emended to avoid dissonance with all lower voices) / 213: no custos given in any voice.

Contra altus; 1: the word 'Con[tra]' is given in majuscules, the m sign is given before the stave, & the b sig for Kyrie I is only given once, on its first stave (1-17,1) / 7: 2 not dtd, & followed by m rest / 8: b ind before 8,2 / 14,2-17,1: these notes appear to have been inked over twice, for no apparent reason / 44: 2 A / 58: 1 G

(below) / 71: cor is inverted & given under 1, which is col / 73: m sign given before stave / 92,2-3: these notes are clumsily corrected from B A / 123: b ind under 120,2 / 137: single custos / 138: m sign given before stave / 194: rest poorly written, & looks like sbr r / 199,2-200: Trent 89 gives br sbr (emended because of the editorial texting) / 203: 1 D.

Tenor; this voice and the Resolutio below are mutually exclusive. 1: the voice-name is given in majuscules, the b sig for Kyrie I is only given on the first stave (1-40) & no m sign is given. C is assumed, and Trent 89 gives the verbal canon *Notas duplicabis ad ymum* (“you will double the notes to the end”) which adequately describes the Tenor behaviour in both full sections of the Kyrie. / 24-38: Trent 89 gives 7 br rests plus one more br rest erased, & one m rest; excluding the erased rest, these correctly add up to the seven and a quarter rests needed here in augmented C mensuration / 72: no custos, & no ‘tacet’ direction given / 138: m sign given before stave, and the verbal canon *Ut iacet* means “as it lies” / 161-178: the rests given here are arithmetically correct, but I have barred 168-170 as an augmented measure with one extra sbr. The reason for this is that the cantus firmus will be offbeat for its remainder if the measure concerned is not altered (the *Groß senen* Tenor in Schedel as well as the Kyrie I Tenor each begin anacrusically for their second section).

Resolutio; 1: the m sign is given before the stave / 41: it will be observed here that this note is not split into two as in the Tenor, but aurally there are no other differences between these two voices in the Kyrie. / 66: a ficta rather than a recta b is given here since there is no flat in the ms, and two small diagonal lines after & above 63,2 may simply be scribal marks rather than a flat / 72: no custos, & no ‘tacet’ direction. 138-213: no Resolutio is given for Kyrie II.

Contratenor bassus; 1: the word ‘Con[traten]or’ is in majuscules, the m sign is given before the stave, and the twin-b sig for Kyrie I is only given on the first stave of this voice (1-32,1) / 8: 1 F (emended to avoid a structural dissonance) / 72: no custos / 138: m sign given before stave as C2, & the twin-b sig for Kyrie II is only given on its first stave (138-183) / 155-156: ns, but this would not have been needed by singers who were accustomed to seeing ‘Kyrieleyson’ as a single word / 167, 1-2: Trent 89 gives sbr sbr, ligd (emended to avoid a brief seventh with the Contra altus, and also to effect an imitative changing-note pattern at 166-168) / 213: no custos.

Underlay; this movement seems quite casually texted. All incipits are spelt ‘Kirie’ and ‘Criste’. In the Christe & Kyrie II ‘eleyson’ is not given, & all K’s and C’s are majuscules. In Kyrie I, the Superius has ‘Kirie’ and ‘leyson’ in large majuscules, the Contra altus has the same text in normal-size hand, the Contra bassus has ‘Kirie’ likewise, and the Tenor and Resolutio are left untexted. A significant number of repeats seem to be needed to text this movement satisfactorily, partly because of the repeated same-pitch notes in the Tenor cantus firmus. While the Christe requires no text repeats, both outer sections divide structurally into three smaller panels which all seem to need ‘Kyrie’ and ‘eleyson’ repeats. At a few places in the lower voices, ‘-leyson’ seems more practical than underlaying ‘-le-y-son’.

Bibliography; Gottlieb *op. cit.* no. 7, Wegman, R., ‘Petrus de Domarto’s *Missa Spiritus Almus* and the early history of the four-voice Mass in the fifteenth century’ in EMH 10 (1991), pp. 235-303 (discussion of the mensural-transformation technique used in the Tenor of this Mass and its forebears). Van Benthem, J., ‘Bemerkungen zur Überlieferung und Herkunft der sogenannten *Gross-Sehnen-Messe*’ in Kleinertz, R. et al. (eds), Musik des Mittelalters und Renaissance. Festshchrift Klaus-Jürgen Sachs zum 80. Geburtstag (Olms, Hildesheim, 2010) pp. 317-329. (Discussion of the structure of this Mass, plus an argument that the German text in the parent piece Schedel no. 49 may be contrafact). Zazulia, E., Verbal Canons and Notational Complexity in Fifteenth-century Music (Ph. D. dissertation, Pennsylvania University, 2012, pp. 153-166, which is a detailed study of the canons in this Mass). Mitchell, The Paleography and Repertory..., I, p. 73 (my previous claim that this Mass might be the work of Hermannus de Atrio, which I no longer uphold).

Gloria (Trent 89 ff. 28v-31r, unicum, DTÖ VII inventory no. 524).

[Superius]; 1: the intonation is supplied from Grad Pat f. 180r, & the m sign is given before the first stave. After this first stave (1-15,3) the top b in the sig is om for all Superius staves on the first opening (1-65), & a p div follows 1,2 / 11: cs over r indicates entry of Contra bassus / 13: cs over 1 indicates entry of Tenor or Resolutio / 34: cs over 1 for no apparent reason / 41: 1 is col, & followed by a single custos / 42-65: this section is ind as 'Duo' in both upper voices (with the Duo markings before the respective staves & in majuscules in the Contra altus) but it is not strictly a duo since the Contra bassus participates from 58 / 58-65: 12 br rests are given (only 8 are needed) / 66: m sign given before first stave on the second opening (29v-30r), & the initial b sig with two Bbs is restored for the first stave here (66-87,2) but subsequently only the lower b is usually given / 143-204: from 143 (the start of a new stave) the b sig is completely om / 204: single custos / 205: m sign given before stave at start of third opening (30v-31r), the b sig with two Bbs is restored for the first stave here (205-215,2) & thereafter completely om / 211,3: this note looks inked over and is possibly a correction / 216,1-2: this lig is poorly written and the second note is possibly corr from G / 226: no custos.

Contra altus; 1: 'Contra' is given in majuscules, the m sign is given before the first stave, & ns at 1,1 / 14,4: following this note there is a small gap, since continuous note-copying would have resulted in collisions with the voice-name on the stave above / 21: 2-5 are all m (emended to avoid dissonance with the Superius) & 21,3 is corr from col err / 41: no custos / 52: 8 corr from col err / 55: 8 C / 65: no custos / 66: at the start of the second opening the first word of the voice-name 'Contra' is given in majuscules, and the m sign is given before the first Contra altus stave / 136: 2 B / 145: 4 corr from col err / 157: 1 D (below); emended to avoid dissonance with the Superius / 178,1-204: on this stave the b sig is om / 196: b ind before 195,1 / 205: at the start of the third opening, the voice-name is given as 'Altus' in majuscules and the m sign is given before the first Contra altus stave / 221,1-223,2: this passage is copied in smallish-size values over an erasure / 224,4: at the start of the final Contra altus stave here, the b sig is om / 226: no custos.

Tenor; this voice and the Resolutio below are mutually exclusive. 1: the voice-name 'Tenor' is given in majuscules, the m sign is given before the first stave, & the b sig is om for the first Tenor section (1-41). The verbal canon *In triplo crescere debet* ("it ought to rise threefold") refers to the triple mensural augmentation involved and the use of the prolatio-perfecta dotted-O sign here. In terms of simple proportional augmentation, the ratio is 4:1. However, the Tenor opening is slightly in error since it gives three measures of augmented rests in dotted-O & only two are needed. Notationally the Tenor looks similar to its previous sections in the Kyrie, but the use of dotted-O imposes alteration on some pairs of notes which are minims in Trent 89 (e.g. 15,1-2 & 23,1-2). / 41: single custos, and no 'tacet' direction given / 66: at the start of the second opening here, 'Tenor' is given in majuscules, the b sig is present throughout, and the m sign is given before the first Tenor stave. The verbal canon *In triplo crescit sed clausulando decrescit* ("it rises threefold but in closing decreases") refers to decreasing degrees of augmentation throughout this Tenor section, which should be ind by two successive cs in Trent 89 but the one needed at 194 is missing. Each time the Tenor augmentation ratio decreases, I have added an editorial double bar for clarification (at 173 and 193). In mensural terms the canon's *In triplo crescit* is correct for triple mensural augmentation at the sectional start here, but in proportional augmentation this section of Tenor has the successive ratios 8:1, 4:1 and 2:1. / 122-133: much as in the Kyrie II Tenor, the single large unit of augmented time has to be triple here (rather than duple) to avoid the cantus firmus being offbeat from this point forward / 194: the cs indicating augmentation decrease is om (conj supplied) / 199: b ind before 198,1 / 204: no custos / 205: at the third opening here the voice-name 'Tenor' is given in majuscules and the m sign is given before the first Tenor stave. The verbal canon *Crescit in duplum idem* ("likewise it rises twofold") refers to the simple augmentation involved. / 225,2 & 226,1: both of these notes are m and the cor is given under each note here, inverted / 226: single custos.

[Resolutio]; 1: this voice's first section is given on the same stave as the first-section Tenor, and no b sig is given / 13: cs given above this note for no apparent reason / 27-41: this passage is given on an end-of-stave extension / 35,1: a short left-side downward stem is given on this colored ligatured note for no reason / 41:

single custos, and no ‘tacet’ direction given / 66-204: the m sign here (C, given before the stave) has no indication that it is meant to be read in augmentation / 126: cs is misplaced over 124; if moved to 126, it serves a definite purpose by indicating the entry of the Superius / 201-204: written on an end-of-stave extension / 204: no custos / 205: the Resolutio for the final section starts on the same stave on which the true Tenor ends / 226: single custos.

[Contra] bassus; 1: ‘Bassus’ is given in majuscules and then rptd in normal lowercase script after few notes of this voice, the m sign is om, and throughout the twin-b sig is only given on stave 1 of section 1 (1-25,5) / 14: p div follows r / 41: no custos / 58: cor over 1 for no apparent reason (possibly this serves as a cs to match the Contra altus cs at this point) / 65: no custos / 66: m sign om, and voice-name ‘Contratenor bassus’ is given under the end of the Superius duple section with ‘Contratenor’ in majuscules / 124: cor given as well as cs, superimposed untidily / 133: ms gives sbr sbr (emended to br for the sake of the editorial texting) / 143-145: ns / 170-171: likewise / 180: 1 is corr from B below / 186-204: this section-ending is written on an additional roughly-drawn short stave at the bottom of the page / 204: no custos / 205: m sign given before stave, and voice-name ‘bassus’ follows the ‘Cum sancto Spiritu’ incipit / 224,1: this note was probably added as a correction, since it is inked rather heavily and occurs immediately below the following rest / 226: no custos.

Underlay; fully texted only in the Superius, with the lower voices mostly having sectional incipits or occasionally remaining untexted (the Tenor, Resolutio and Contra bassus have no text for their first sections). The main differences between our texting and the Trent 89 underlay are as follows. [Superius]; 1-6: [E]t...hominibus’ under 1,1-5,4 / 8-10: ‘voluntatis’ under 8-9,2 / 12: ‘Laudamus’ under 10-13,2 / 16: ‘-ramus’ under 15,4-16,2 / 25: ‘glo-’ given after the end of a stave / 25-27: ‘-riam’ is given with ‘tuam’ above it, due to lack of space / 37: ‘-ter’ under 36,6 / 43-48: ‘Domine...Unigenite’ under 42,1-44,6 / 49-50: ‘Christe’ given as ‘xpe’ / 51-54: ‘Agnus’ under 52,2-5 & ‘Dei’ under 53,2-3 / 55-56: ‘Filius’ under 53,5-54,1 / 56: ‘Pa-’ under 55,1 / 57: ‘-tris’ under 56,4-6 / 66: ‘Qui’ given in majuscules before the stave at the start of the second opening / 67-68: ‘tollis’ under 66,1-67,1 / 82: ‘-di’ under 81,1 / 85-86: ‘-rere’ under 88,2 / 87: ‘no-’ under 93,3-94,3 / 101-111: ‘mundi’ under 102,2-103,3 / 116-118: ‘-cationem’ under 117,1-118,1 / 118-124: ‘nostram’ under 122,2-3 / 146: ‘-re’ under 145,4-5 / 147-154: ‘nobis’ under 147,1-149,1 / 171-177: ‘Altissimus’ under 171-174,1 / 179-180: ‘Christe’ given as ‘Criste’, with ‘Cri-’ under 180,2 & ‘-ste’ under 199,1 / 180-204: ed rpts of ‘Jhesu’ and ‘Jhesu Christe’ needed / 205: the ‘C’ of ‘Cum sancto’ is given before the stave, in majuscule / 206-210: ‘sancto Spiritu’ under 206,1-4, with ‘Sp’ repeated under 208,2 / 211-212: ‘gloria’ under 211,1-4 / 212: ‘De-’ under 212,2 / 217: ‘-tris’ under 217,2-5 / 226: ‘-men’ under 224,1-225,1. Contra altus; 1-6: the incipit here is given following the voice name with no regard for word placement / 20: ed rpt of ‘Gratias’ needed / 58-62: ‘Domine...Dei’ under 58,1-60,2 / 68-70: ‘Qui tollis’ is in majuscules / 131-139: ed rpt of ‘Patris’ needed / 181-204: ed rpts of ‘Jhesu’ & ‘Jhesu Christe’ needed / 205-210: ‘Cum sancto’ is given in majuscules, and ‘Spiritu’ given in normal text. Tenor; this part is untexted apart from the ‘Cum sancto Spiritu’ incipit at 205. Pragmatically I have texted the Tenor with cues approximating to entries in the upper voices (i.e. in the first section Laudamus te, Glorificamus te, Rex celestis, Deus Pater). At 181-204 ed rpts of ‘Jhesu’ and ‘Jhesu Christe’ are needed. [Resolutio]; this voice is also untexted apart from a single incipit at 124 (Qui tollis, which is best replaced by editorial text starting Qui sedes). As in the Tenor, I have texted this voice with separated cues but I have not duplicated my own Tenor underlay in every phrase since there are rhythmic differences between the voices at 126-137 & 211-212. / 181-204 ed rpts of ‘Jhesu’ and ‘Jhesu Christe’ are needed. [Contra] bassus; 1-41: this untexted section in Trent 89 has been given as many text cues as it can reasonably carry; less text is needed than in the two topmost voices, but more than in the Tenor. / 58-60: ‘Domine Deus Agnus’ under 58-61,1 / 66-70: the ‘Qui tollis’ incipit here is entered with no regard for word placement and follows the relatively extended ‘Contratenor bassus’ voice name / 186-204: ed rpts of ‘Jhesu’ and ‘Jhesu Christe’ needed.

Credo (Trent 89 ff. 31v-35r, unicum, DTÖ VII inventory no. 525).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and the m sign is given before the first stave / 4: 3 is not dtd, and 4-5 are both sm (emended to avoid consecutive fifths; this emendation need not be retained, but at the probably slow O mensuration speed of this section the fifths would probably be noticeable) / 15,6-rest in 28: the second stave of the Superius part omits the b sig / 27, 3 & 4: both of these notes are m / 33: 6 is sbr / 41: 2 C, written over an erased sbr D / 73: single custos / 74-103: this section (which is all on the second opening for this movement) is ind as 'Duo' in the two upper voices, and the 'Duo' markings are in majuscules on the text lines of each voice. However, it is not strictly a duo since the Resolutio has rests throughout & has a single note in the final measure. / 88: 4 uc / 103: the cor is inverted under 103,1, & no custos is given in any of the three voices here / 104-166: on the third opening of this movement (ff. 33v-34r), most stave-ends have been extended into the outer margins to accommodate this lengthy section / 114: 8 G (emended to E, to imitate the Contra altus) / 137: 5 is dtd-m, & 6 is sm (likewise emended to imitate the Contra altus) / 143: 4 corr from col err, with a small "v" under this note / 157: 2 C / 161: 5 G / 164,5-165,1: this passage is added on a short end-of-stave extension / 166: no custos given in any voice / 167: at the start of the final opening (ff. 34v-35r), the m sign C is given before the first stave, & for this Superius section only the lower of the two flats in the sig is given / 185: 1 is not dtd, & 2-3 are both sm (emended to avoid a second with the Contra bassus) / 188,7-189,1: written on an end-of-stave extension / 189,2-203: on the final Superius stave the b sig is completely om / 193: 2 is not dtd, and 3 is dtd-m (emended to avoid a seventh with the Contra altus) / 203: no custos given in any voice.

Contra altus; 1: the word 'Contra' is given in majuscules (but not 'altus') & the m sign is given before the stave / 43: 5 uc / 53,5: ns / 54,3: likewise / 57: 3 not dtd / 73: single custos / 90,2: corr from col err / 99,2: a mid-stave direct is given following this note to assist with the clef change immediately afterwards / 104: the voice-name here is in majuscules / 110: 3 E / 114,5-122,1: all of this music is on a single stave which omits the b sig / 116: 7 B / 116-117: ns / 129,5: col err, but with a small correcting mark under the note / 134,6-135,2: Trent 89 reads dtd-sbr A m B m C m D plus superfluous m E / 135: 3 not dtd, & 5 is sbr / 137: 2 is br / 151: erasure follows 1 / 163: 4 B (emended to avoid a seventh with the Tenor) / 165,7: cor is over 165,6 / 167: at the start of the final opening here, this voice is named 'Con[traten]or 2us' / 190: 3 B / 192: 1 E.

Tenor; this voice and the Resolutio below are mutually exclusive. 1: the voice-name 'Tenor' is given in majuscules, and the opening rests are inaccurate (5 breve rests are given, and only two measures of rests in the Tenor's augmented mensuration are needed). The verbal canon *Cantet, si nota pausaque triplet* ("sing, even if the note and rest triples" refers to the dotted-O mensuration used in this voice which involves proportional 6:1 augmentation (one minim of the Tenor equals 6 minims of the outer voices). As such, the note-values of the normally duple cantus firmus are subjected to alteration much as in the Gloria's first section. / 58,1: a single custos is given following this note, and the rests at 61-73 are om (technically these should have been provided in Trent 89, since their transcribed measures add up to regular units in the augmented signature used. Not providing them might imply that the final note at 58 was to be held up to 73). / 73: no 'tacet' direction given / 104-166: the voice-name here is in majuscules, & the verbal canon for this section (which is copied underneath the Resolutio) is *In quadruplo crescat sed clausulando decrescat, sed inter binas minimas primo alteratur aut expressior sine posituras* ("It grows fourfold but decreases in closing. However, during pairs of minims the first is altered or else made plain without being positioned"). This initially refers to the Tenor's augmented O2 signature (where one minim equals six O2 semibreves of the outer voices, or proportional 12:1 augmentation). "In closing decreases" refers to the successive degrees of diminution indicated by congruent signs at 150 and 160, which successively reduce the proportional augmentation ratio to 6:1 and then 3:1. "During pairs of minims the first is altered or else made plain without being positioned" refers to pairs of Tenor minims being read as if they were triple units, with the first note in a minim pair being subject to alteration instead of the second (the latter is normal for alternation; for a typical reverse-alteration minim pair see Tenor, 126-127). "Or else made plain without being positioned" presumably refers to isolated minims such as the anacrusic ones at 151 & 160. For modern singers, the result of this rather complex procedure necessitates a triplet 'count-in' at 124-125 where

I have added a clarifying note. I doubt very much if fifteenth-century singers would willingly ‘sight’ a part such as this, and what results requires some irregular measures in augmented O2 (one involving five semibreve units starting at 140, and another involving four semibreve units at 156). / 150 & 160: the cs at each point each clarifies the diminution needed as described above / 151 & 160: only one m rest is given here at each place in Trent 89, since the cantus firmus is by nature duple but is being transformed in a triple manner / 165: cor is given inverted under 165,1 / 167: the verbal canon for the final section is *Notas ut iacet cantabis nec deviabis* (“You will sing the notes as they lie, and not deviate”), which simply means ‘sing the part as written’ / 178-185: the rests here are written as three two-breve strokes, plus a single-breve stroke and then one minim rest.

[Resolutio]; 1: no clef or b sig is given at the start of this voice, since it begins on the same stave as the Tenor’s first section / 1-73: although written out in O mensuration, this voice is meant to be read in perfect modus (i.e. longs in this section such as the three-measure notes at 19 & 22 are not dotted, and the two notes at 34-36 are both written as breves with the second being subject to alteration). Perfect modus can be deduced by the opening multiple rests covering three stave spaces in this voice, but the Contratenor bassus has similarly written rests and patently does not use perfect modus. Therefore Trent 89 is not particularly clear in this respect. In one place (at 22) the Resolutio is also rhythmically slightly different from the Tenor. / 18: cs over this initial note for no apparent reason (possibly to match the cs in the Contra altus at the same point?) / 61-103: 36 measures of rests are given, covering not only the end of the Resolutio’s first section but also all measures except the final one in the following section (74-102); 42 measures are actually needed, and technically the single note at 103 is not part of the cantus firmus / 104-166: this section is copied on a roughly-drawn stave at the bottom of f. 34r, and here the Resolutio is again slightly different from the true Tenor. It has divergences involving repeated notes at 126-133, 154 & 159 / 104-125: 20 measures of rests are given here, but 32 are needed / 140: 1 not dtd / 150 & 160: the m signs equalling the true Tenor’s diminution procedure at these point are om, & are conj supplied / 151: the rests here are given as a single br rest / 153: 1 & 2 are sbr br (emended to match the Tenor) / 160: only one m rest is given here instead of two / 164: 3 is intended to be a perfect sbr but is not dtd (note that the perfect semibreves at 160-163 are all dtd) / 167-203: no Resolutio is given for the final section, since the Tenor is written out as it should be sung.

Contratenor bassus; 1: the word ‘Contratenor’ is in majuscles (but not ‘bassus’) & the m sign is om / 1-13; regarding the rests drawn across three stave spaces here, see the notes to the Resolutio above / 20-21: ns / 23-24: likewise / 37,5-58,4: all of this music is on a single stave which omits the b sig / 53: ns / 58,5-73: this passage is copied on a roughly-drawn stave at the bottom of f.31v / 63: 2 C / 73: no custos, and ‘tacet’ direction om / 104: the voice-name here is in majuscles / 124,1: there is an inverted cs under this note; possibly it indicates the entry of the Contra altus, but it is equally likely that the sign is misplaced and more properly belongs at the Tenor entry in 125 (which is where I have placed it) / 128: 3 G / 130: at 130,4 Trent 89 gives m C m B (emended to avoid consecutive fifths with the Superius) / 132,2-143,3: all of the music here is on a stave which has the b sig written in a three-flat form / 135-137: 6 br rests are given (5 are needed) / 143,4-rest in 160: here, the music is copied on a hand-drawn stave at the bottom of f. 33v on which the b sig is not easily visible, or is om / 148: ns / 149: likewise / 160,2-166: here (on the top stave of f.34r) the twin-flat sig is easily visible again / 166: cor is inverted under 1 / 167: m sign given before first Contra bassus stave on the final page-opening / 172: ns / 183,1: this note (added at the end of a stave, in a slightly dark ink) might be a correction / 185: following the rest there is a large gap on the stave, probably made so that the minim-tails of 185,1-3 do not collide with the ‘Contra bassus’ voice-name in majuscles immediately above them / 186: 1-3 are m sm sm (emended for the sake of consonance) / 190: 4 m.

Underlay; fully texted in the Superius, with sectional incipits in both Contratas. The only Credo text incipit given in the Tenor is ‘Confiteor’ in the final section, & the Resolutio has no Credo text at all. The full Credo text is used in the Superius, with the addition of the word ‘nostrum’ at 27. Quite a few editorial text repeats seem to be needed throughout due to the extended phrasing, and these are all detailed below. The main

differences between Trent 89's texting and our own underlay are as follows. [Superius]; 1-2: 'Patrem' is in majuscles & is partly written in the left margin / 11: 'ter-' under 12,2 / 12: '-re' under 15,6 / 12-16: ed rpt of 'et terre' needed / 19-20: 'omnium' under 19,3-5 / 20: 'in' under 20,4 / 25-27: 'Dominum' under 25,4-26,3 / 27-28: 'nostrum' under 26,4-27,5 / 29-30: 'Christum' spelt as 'Cristum' / 31-32: 'Dei' under 31,5-32,2 / 36: 'ex' under 36,4 / 51-52: here, the texting 'Genitum non fac-' extends into the inner margin / 53: '-ctum' given as '-tum', & under 53,3-5 / 56: 'per' under 56,5 / 58-59: 'omnia' under 57,6-58,1 / 59: 'facta' under 58,5-59,2 / 60: 'sunt' under 59,4-5 / 60,2-63,1: here, the texting extends into the inner margin & does not seem to be copied with much care for syllable placement / 63,2-64,1: the texting here is compressed and there seems to be little point in recording imprecise positionings / 69: 'ce-' under 68,4 / 73: '-lis' under 72,4 / 74: the 'E' of 'Et' is written as an oversized majuscle in the left margin / 76: 'est' under 77,1-2, & followed by the 'Duo' marking for this section in majuscles / 77-79: 'de Spiritu' under 79,1-80,2 / 79: 'San-' given as 'Sanc-' under 80,4-5 / 83: '-cto' given as '-to' / 86-89: 'Virgi-' under 86,2-3 / 91: '-ne' under 90,5 / 92: 'fa-' given as 'fac-', & '-ctus' given as '-tus' under 102,3 / 92-93: ed rpt of 'factus' needed / 94-103: ed rpt of 'et homo factus est' needed / 105-106: 'Crucifixus' is in majuscles / 113-114: 'Et resurre-' is written as 'Et resurrex-', under 114,3-115,1 / 115: '-xit' written as '-it', under 115,2 / 115-116: 'tertia' under 115, 5-8 / 116-118: 'die' under 117, 6-8 / 118-119: 'secundum' under 118,2-119,1 / 119-120: 'Scripturas' under 119,3-120,2 / 121: 'Et' under 121,2-3 / 122: 'in' under 122,7 / 124: '-lum' under 123,7 / 125-136,1: the texting here is quite compressed and there seems to be little point in recording precise positionings / 137: 'Sanctum' under 137,8-138,1 / 138-139: 'Dominum' under 138,5-139,3 / 140-141: ed rpt of 'vivificantem' needed, & in Trent 89 'vivificantem' is under 140,1-8 / 141-142: 'Qui ex Patre' under 141,2-142,1 / 142-143: 'Filio-' under 142,2-4 / 143-144: 'proce-' under 143,4-6 / 145: '-dit' under 145, 2-3 / 145-150: 'Qui cum...Filio' under 145,6-149,5, & ed rpt of 'Qui cum Patre' needed at 147-148 / 150,2-165: as at 125-136, the compressed texting here shows few signs of precise syllable placement so positionings are not recorded / 159-160: 'catholicam' spelt as 'katholicam' / 167-168: 'Confiteor' is given partly in the left margin / 168: 'u-' under 169,2 / 170-172: 'baptisma' under 170,5-171,4 / 173-176: 'remissi-' under 174,2-175,3 / 178-179: '-onem' under 177,3-178,1 / 179-180: 'pecca-' under 179,1-4 / 181: '-to-' under 181,5 / 182: '-rum' under 182,2 / 183-187: the texting here is compressed and looks imprecise as at 125-136 / 187: '-o-' under 190,1 / 192: '-rum' under 191,4 / 193-197: the same applies here regarding textual compression as at 125-136 / 202: '-men' under 201,1-3. Contra altus; 11-16: ed rpts of 'et terre' needed / 19-20: ed rpt of 'omnium' needed / 74-76: 'Et incarnatus est' is given in majuscles with the 'Duo' marking following it which is also in majuscles / 93: ed rpt of 'factus' needed / 94-103: ed rpt of 'et homo factus' needed / 116: ed rpt of 'tertia' needed / 137: ed rpt of 'Sanctum' needed / 145-146: ed rpt of 'Qui cum Patre' needed / 148-150: ed rpt of 'Qui cum...Filio' needed / 158: ed rpt of 'sanctam' needed / 163-166: ed rpt of 'apostolicam Ecclesiam' needed / 190-192: ed rpt of 'mortuorum' needed / 202-203: ed rpt of 'Amen' needed. Tenor & Resolutio; due to the almost complete absence of Credo text cues I have texted both of these voices much as in the Gloria, with lines of Credo text which differ in each version since the two voices are not rhythmically identical. Additionally, the Resolutio's single note at 103 has been texted with 'est' like the upper voices above it. / Contratenor bassus; 16-18: the incipit at the start of this voice is 'et invisibilium' which I have moved to 19-22, preceding it with 'visibilium' / 107-108: ed rpt of 'pro nobis' needed / 126: ed rpt of 'sedet' needed / 140-141: ed rpt of 'vivificantem' needed / 147-148: ed rpt of 'Qui cum Patre' needed / 158: ed rpt of 'sanctam' needed / 163-66: ed rpt of 'apostolicam Ecclesiam' needed / 181-182: ed rpt of 'peccatorum' needed.

Finally, at least some of the majuscle letters in the Credo may be part of the first stage of copying, since the Contra bassus at 185 has a notational gap to avoid the collision of minim-tails and majuscle lettering.

Sanctus (Trent 89 ff. 35v-39r, unicum, DTÖ VII inventory no. 526).

[Superius]; 1: the opening word 'Sanctus' is in large majuscles with an oversize ornamental 'S', and given partly in the left margin / 9,7-70: for this passage (up to the end of the Pleni sunt section) the b sig is consistently given with only the lower flat / 11,2: this note is squashed in / 21-22,2: these notes are not col /

40: no custos / 41-47: the opening rests for this section are given as 6 measures in O2 plus one sbr r (6 measures plus 5 sbr rests are needed) & the word 'Pleni' is given in majuscules in the left margin before the rests / 58-59: the rests here are given as 5 br rests (only 4 are needed) / 70: no custos / 71: here (at the start of Osanna I) the twin-flat sig is restored, and 'Osanna' and the m sign are both written to the left of the stave / 85,2: this note is clumsily written / 92: no custos / 93: at the start of the Benedictus section, 'Benedictus' is written in large majuscules which are partly in the left margin, & the m sign in the two upper voices is given as cut-O with a diagonal stroke (experiment shows that triple mensuration here is probably incorrect, and cut-C is assumed instead). The cut-circle sign may only indicate a change from full texture to trio texture. / 98,2-3: Trent 89 gives m G (emended for the sake of imitation with the Contra altus) / 119,1-239: here (up to the end of the Benedictus) the b sig reverts to the single lower-flat format / 189,2: G (emended for the sake of imitation with the Contra altus) / 195,5-219,3: on this single stave the b sig is uc / 209: sharp ind under rest in 211 / 239: no custos / 240: m sign om, the twin-flat sig is restored for the first stave of this section (240-250,4), and 'Osanna' is written in majuscules which are mostly in the left margin / 251-260,1: for the second stave of Osanna II, the single lower-flat sig is used / 260,2-261: b sig om on final stave.

[Contra] altus; 1: the voice-name 'Altus' is given in majuscules with an ornamental capital 'A', & 'Sanctus' is also given in majuscules / 2: erasure follows 1 / 9,5-16,5: here (which is the second stave for the Contra altus) the b sig is om / 14: erasure follows 2 / 23: rest given as sbr r / 26: 3 & 4 are squashed in, and 5 is corr from sm by the erasure of an upward tail & widening of a black notehead / 30: rests given as a single sbr r, & 2 is sbr / 40: no custos / 56,1-3: the lig is written with the breve connected at an angle / 58-70: the continuation of the Pleni sunt Contra altus is lacking, and no custos is given. Since the existing part up to measure 58 fills a complete stave, the scribe may have omitted the rest simply due to lack of space. The likelihood that a middle-voice continuation is needed is suggested by the character of the outer voices at 61-62 and 66-67. Here the widely separated voices, changing-note figures and imitative runs seem to invite completion of the trio rather than mere insertion of editorial rests at 58-70. Accordingly the ending of the trio is conj supplied. / 77: Trent 89 gives sbr sbr for 3 (emended due to the editorial text) / 86: 4 G (emended to avoid a dissonance with the Superius) / 92: no custos / 93: here, the erroneous voice-name 'Tenor Benedictus' is given in majuscules & partly in the left margin. As in the Superius, the m sign is given as cut-O with a diagonal stroke, & in the Contra altus it is before the stave / 122,1: there is a gap following this note to avoid collision with the words 'Tenor Benedictus' on the stave above / 154: 2 C / 199: the m sign here is also given as cut-O with a diagonal stroke / 239: cor is between 238,1 and 239,1, & no custos at 239 / 240: at the start of the final section here the Contra altus is again labelled 'Tenor' in majuscules, with the voice-name partly in the left margin / 249: 3 B / 261: no custos.

Tenor; this voice and the Resolutio below are mutually exclusive, and there are small differences between them (see 15-16 & 85). 1: the voice-name is given in majuscules with an ornamental 'T' in the left margin, and 'Sanctus' is also in majuscules. The first-section verbal canon reads *Notas triplabis pausis quoque recte iurando*, which is perhaps clearer if modified to *Notas triplabis pausis quoque recte numerando*. ("You will triple the notes and also the rests, counting well"); the verb 'iuro' (meaning to swear or take on oath) seems to be out of place here. The canon refers to the Tenor's prolatio-perfecta dotted-O sign and the triple mensural augmentation which ensues; this uses the same augmentation ratio as the Gloria's first section (in proportional augmentation terms, 4:1). However, the opening rests given are inaccurate; 3 measures in dotted-O are given & only two are needed. / 40: single custos, & 'tacet' direction om / 71: the Osanna I verbal canon is *Cantandus Tenor est triplaris notaque pausa, sed clausulando decrescere bene canendo* ("The Tenor is sung with the notes and rests tripled; however to end by decreasing is good singing"). 'With the notes and rests tripled' cannot augment the part: this would not make sense. Instead, I argue that the canon might refer in an odd way to prolation, thus: the pairs of minims that begin this section (71-75 are all minims) are transformed into semibreve-minim patterns in the given Tenor mensuration (dotted-C). The minim rests in 71 are given in Trent 89 as a single rest. That too has to be adjusted. 'Sed clausulando decrescere bene canendo' - together with a cs at 84 - indicates the onset of simple diminution as in previous movements. At 84 I have provided an editorial O mensuration sign, since the note-values as given in Trent

89 will not make sense in dotted-C mensuration / 82: 1 & 2 are m sbr (emended to avoid a dissonance with the Contra altus) / 90,2-91: these notes are written on a short end-of-stave extension / 92: no custos, & no 'tacet' direction given.

[Resolutio]; 1: no clef or b sig is given at the start of this voice, since it begins on the same stave as the Tenor's first section / 20,2: from this point (the start of a new stave) the b sig is present / 40: no 'tacet' direction given / 71-92: the Osanna I section for this voice is given on a roughly-drawn stave at the bottom of f. 37r following the Tenor; this stave is the slightly longer than the one above it which features the Tenor and its small stave extension / 75: 1 & 2 are a pair of ligd dtd sbr (these notes and other entries here up to 82 are possibly the result of a misunderstanding of the Tenor's second-section verbal canon) / 78: 1 & 2 are a pair of ligd sbr with a p div following / 79-80: these two notes are a pair of ligd sbr / 81: 1 & 2 are a pair of ligd dtd sbr / 82: 1 & 2 are a pair of ligd dtd sbr / 92: no custos.

[Contra] bassus; 1: the voice-name 'Bassus' is given in majuscules & partly in the left margin with an ornamental 'B', & the m sign is om / 11: 'Sanctus' is in majuscules / 32: alteration is required for this sbr lig / 34: this lig is identical to the one at 32 but no alteration is required, & 2 sbr rests are given instead of the one needed / 40: cor given inverted under note, & no custos / 41-70: for the this section, the b sig is given in a twin Bb - Eb form which omits the upper Bb / 41: the words 'bassus' & 'Pleni' here are in majuscules, with the former in the left margin / 55: 7 F / 57: 4 om (conj supplied) / 64,2: a dot is given under this note for no apparent reason / 64,4: Trent 89 gives F / 65: 4 B (below) / 69-70: copied on a short end-of-stave extension / 70: no custos / 71: 'Bassus' and 'Osanna' are both given in majuscules here, & partly in the left margin. The first stave of this section (71-86,2) gives the b sig in twin-flat form; the remaining stave (86,3-92) gives only a single lower Bb sig / 73: 1 G / 74: 1 dtd, to clarify the perfect breve here / 75: 2 D / 79,1: this breve is dtd for the same reason as the br at 74 / 90: 3 & 4 are D C / 93: the m sign is om, the voice-name 'Contratenor bassus' and the incipit 'Qui venit' are given in majuscules, & for the first stave of this section (93-159,2) the b sig is given in twin-flat form. On stave 2 (159,3-177) no b sig is given at all, and thereafter the twin-flat sig is consistently present. / 93-140: 16 measures of rests are given (48 are needed) / 214: 2 D / 229: 3 F (below) / 236,3: there is a mark under this note for no apparent reason / 239: no custos / 240: 'Bassus' is given in majuscules with an ornamental 'B' & partly in the left margin under the wrong stave (at the conclusion of the Superius; it should be one more stave down). For the first stave of this section (240-249,2) the b sig is given in twin-flat form & thereafter it is om / 254: 4 G / 256: 6 D / 258: 1 D / 261: no custos, & cor is written over 260,4.

Underlay; almost fully texted in the Superius, and mostly with sectional incipits for the lower voices (but with full texting in the Contra altus for the Benedictus section). Osanna II has incomplete Superius text and no incipits for the lower voices. The main differences between Trent 89's texting and our own underlay are as follows, bearing in mind that (i) as in the Credo a greater-than-normal degree of editorial word repetition seems to be necessary, and (ii) occurrences of majuscules at the start of sections have already been dealt with in the critical notes above. [Superius]; 7-11: 'sanctus' (capitalised in Trent 89) under 7,2-8,4 / 11-15: 'sanctus' (again capitalised) under 11,1-12,5 / 15-16: ed rpt of 'sanctus' needed / 17: 'Do-' is not capitalised, & '-mi-' is under 18,1 / 21: '-us' under 27,1 / 21-27: ed rpts of 'Dominus Deus' & 'Deus' needed / 31: '-oth' under 39,1 / 32-39: ed rpts of 'Sabaoth' needed / 49: 'sunt' under 49,5 / 50-51: 'celi et' under 50,1-51,1 / 54: 'ter-' under 51,5 / 58: '-ra' under 57,7 / 70: '-a' under 69,5 / 74-75: ed rpt of 'Osanna' needed / 76: 'in' under 79,2 / 77: 'ex-' under 80,3 / 78-79: '-celsis' under 90,4-7 / 79-92: ed rpts of 'in excelsis' needed / 182: 'no-' under 184,1 / 189-199: '-mine' under 198,1-2 / 212-239: '-mini' under 236,3-237,2 / 250-261: ed rpts of 'in excelsis' and 'excelsis' needed. Contra altus; 15-16: ed rpt of 'sanctus' needed / 21-27: ed rpts of 'Dominus Deus' & 'Deus' needed / 33-40: ed rpts of 'Sabaoth' needed / 48-51: ed rpt of 'Pleni sunt celi' needed / 74-76: ed rpt of 'Osanna' needed / 80-92: ed rpts of 'in excelsis' needed / 177: '-nit' under 176,2 / 179-182: 'in no-' under the '3' sign and the note in 179 / 188-239: '-mini' under 237,1-238,1 / 250-261: ed rpts of 'in excelsis' & 'excelsis' needed. Tenor; 33-39: ed rpts of 'Sabaoth' needed / 73-75: ed rpts of 'Osanna' needed / 80-92: ed rpts of 'in excelsis' needed. Resolutio; 33-40: ed rpts of 'Sabaoth' needed / 73-75: ed rpts of 'Osanna' needed / 80-92: ed rpts of 'in excelsis' needed. Contra bassus; 17: ed rpt of 'sanctus' needed / 24-28: ed rpt of 'Deus' needed / 34-40: ed rpts of 'Sabaoth' needed /

47-51: ed rpt of 'Pleni sunt celi' needed / 75-76: ed rpt of 'Osanna' needed / 80-92: ed rpts of 'in excelsis' needed / 210-239: '-mini' under 235,3-236,2 / 250-261: ed rpts of 'in excelsis' & 'excelsis' needed.

Agnus (Trent 89 ff. 39v-41r, unicum, DTÖ VII inventory no. 527).

[Superius]; 1: the 'A' of 'Agnus' is an ornamented majuscule in the left margin, & the m sign is given before the stave / 13,3-59: here (from the start of the second Superius stave to the end of Agnus I) the b sig is consistently given with only the lower flat / 55: 1 D, below (emended to avoid a dissonance with the Contra bassus) / 59: no custos given in any voice / 60: at the start of Agnus II, the m sign is given before the stave in both voices & so is the 'Duo' marking; the twin-flat sig in the Superius is also restored except at its final stave (160,5-172) where only the lower flat occurs / 85: 2 corr from col err / 130,2-131: uc due to lacuna / 139,2-3: uc / 143: no custos in either voice / 144: m sign given before stave as O, & this section is ind as 'Agnus 3um' in all voices. O mensuration (which is given in all outer parts here) is very likely to be an error, because the Superius rests at 152-155 do not add up properly in O. They are correct, however, if O mensuration is replaced by C mensuration as in our score. / 172: no custos in any voice.

[Contra] altus; 1: the 'A' of 'Altus' is an ornamented majuscule in the left margin / 6: 1 & 2 are A F / 21,2-22,1: Trent 89 gives A B C / 25-26: the two sbr rests here are written as a br rest / 36,2-3: uc / 51: 4 not dtd / 54: 3 F / 55: 1 G (the emendations here are to avoid consecutive octaves with the Superius) / 137: 2 F / 140: 2 F / 144: m sign given as O / 144-157,1: on the first stave of this voice for Agnus III the b sig is om / 147: 2 & 3 are m m (emended to avoid a passing fourth) & at 147,4-148,1 Trent 89 gives dtd-m D sm C (emended to avoid consecutive fourths with the Superius) / 163: br rest written as 2 sbr rests / 165-166: Trent 89 gives only one sbr rest here (two are needed) / 166-167: ns / 168: b ind before r in 165.

Tenor; 1: no Resolutio is given for the Agnus, and the verbal canon for Agnus I is merely *Ut iacet* ("as it lies") which is incorrect since no indication of augmentation is given. / 59: no 'tacet' direction given.

[Contra] bassus; 1: 'Bassus' is in majuscules in the left margin / 22: ns / 54: 1 B / 59: no 'tacet' direction given / 144: m sign given before stave as O / 166: 1 F.

Underlay; all voices only have sectional incipits. Details of editorial text repetitions in our score are as follows. [Superius]; 8-23: ed rpt of 'Agnus Dei' needed / 144-146: my wordsetting here tolerates the repeated value at 144 because (i) the same thing may apply at the start of the Agnus I Tenor - which I have texted similarly, and (ii) I doubt that a fifteenth-century singer would want to repeat 'Agnus' so soon after the start of a section at 144 / 147-149: ed rpt of 'Agnus' needed / 162-167: ed rpt of 'qui tollis peccata mundi' needed. Contra altus; 8-12: ed rpt of 'Agnus' needed / 50-54: ed rpt of 'miserere' needed / 147-149: ed rpt of 'Agnus' needed / 152-154: ed rpt of 'Dei' needed / 164-167: ed rpt of 'peccata mundi' needed. Tenor; 27-41: ed rpts of 'qui tollis peccata' needed / 51-54: ed rpt of 'miserere' needed / 151-155: ed rpts of 'Dei' needed / 157-159: ed rpt of 'qui tollis peccata' needed / 162-167: ed rpt of 'qui tollis peccata mundi' needed / 169: ed rpt of 'nobis' needed (performers might try omitting this, but I feel that it is needed in view of the editorial texting in the voices around it) / Contra bassus; 9-12: ed rpt of 'Agnus' needed / 51-53: ed rpt of 'miserere' needed / 148-149: ed rpt of 'Agnus' needed / 152-155: ed rpt of 'Dei' needed / 162-166: ed rpt of 'qui tollis peccata mundi' needed / 168-169: ed rpt of 'nobis' needed; the same applies here as regards my comment on the Tenor at the same point.

Structure

I think of this particular Mass so highly that I regard it as something of a privilege to write about it. It is very lengthy, but probably not quite the most extensive in Trent 89. Both this and Touront's Missa *Mon oeil* consist of roughly 35-40 minutes of polyphony with their sections taken at the relative speeds which I

prefer. The latter Mass is slightly longer when its partly repeated Agnus movement is taken into consideration.

The Tenor cantus firmus of this Mass is the Tenor of a lied in Schedel (no. 49) which otherwise survives complete in this derivative Mass and the recently discovered lute tablature Wolf 264.³⁴ The first line of the Tenor (measures 1-4 in the example below) is also given in a slightly altered form in the quodlibet Glogau no. 117, and another quodlibet in Glogau (no. 118) cites the start of the Tenor's second section.³⁵ Glogau also gives four other three-part pieces with the title *Groß senen*, but two of these turn out to be settings of the famous *J'ay pris amours* Tenor and the third uses the same Superius at the first setting (Glogau nos 277-279). The fourth (no. 286) uses the two essential voices of *J'ay pris amours* as its two lower voices. Quite why the Glogau compiler named these as *Groß senen* settings is uncertain, but the anomaly has led Jaap van Benthem to suggest that the *Groß senen* text might not originally belong with the Schedel no. 49 piece.³⁶ Instead, he proposed that the text of *J'ay pris amours* might be more fitting. Against this suggestion - of course - is the evidence that Hartmann Schedel copied no. 49 with its German text, the Wolf 264 compiler gave the song its German incipit in his tablature, and there are also the appearances of parts of the Tenor with German text in the Glogau quodlibets. The first verse of the *Groß senen* text actually fits the music of Schedel no. 49 well, this being one of several lieder in that manuscript which treat their text in a fairly syllabic manner. In the following example I have texted both the Superius and Tenor. Attempts to text the Contra result in an impractical number of split values (I have already admitted one in the Tenor) so perhaps a texted Contra is unrealistic. As with the Schedel no. 114 piece discussed earlier in this instalment, I suspect that the Tenor here may not be pre-existent.³⁷

³⁴ No.3 in that source (*Groß senen*). Regarding Wolf 264, see Staehelin, M., 'Norddeutsche Fragment mit Lautenmusik um 1460 in Wolfenbüttel' in Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet (Abhandlungen der Akademie der Wissenschaftlichen zu Göttingen, Neue Folge Band 15, Berlin, 2012, pp. 67-88 and 141-144). I wish to thank Marc Lewon for alerting me to this article, and also for kindly allowing me to mention his work on the manuscript in his Wordpress Musikleben series (February 2014).

³⁵ For these citations respectively see EdM 4 p. 42 (measures 36-39) and p. 43 (measures 31-33). I am indebted to Jaap van Benthem for finding the second of these.

³⁶ van Benthem, J., 'Bemerkungen zur Überlieferung und Herkunft der sogenannten *Gross Sehnen* Messe', in Kleinertz, R. et al (eds), Musik des Mittelalters und Renaissance. Festschrift Klaus-Jürgen Sachs zum 80. Geburtstag (2010) pp. 317-329. The examples given therein show that the *J'ay pris amours* Rondeau text will also fit the Tenor of the Schedel piece well. Regarding the Glogau pieces entitled *Groß senen*, see Fallows, A catalogue..., p. 444.

³⁷ The first-verse text in the following example is based on the reading in van Benthem, *ibid.*, and I thank the author here for permission to use it. The reading in Eitner, R., Das Deutsche Lied des XV und XVI Jahrhunderts (2 vols, Berlin, 1876 & 1880), II, pp. 21-22 is unreliable (as Eitner's transcriptions generally are). Example 2.12 is a heavily edited transcription of a piece quite badly copied in Schedel; the Superius is pitched wrongly, flat signatures are missing, parts of the Contra seem inaccurate and the five text verses are copied rather haphazardly under different voices.

2.12. *Groß senen* (Schedel no. 49);

1. Groß se - nen ich im her - czen trag, das schaft das si mich mei
 2. Ge - denck ich wol des pit - tern tags, das si mein red nam wol

1. Groß se - nen ich im her - czen trag, das schaft das si mich mei -
 2. Ge - denck ich wol des pit - tern tags, das si mein red nam wol

7 [3 o] # | 1. | 2. |

den ver - thut. gut. Nu weiß ich nicht: vor ich da - hin? das be -
 den ver - thut. gut. Nu weiß ich nicht: vor ich da - hin? das be -

13 #

trü - bet ser das her - cze mein. Ich fre-cher hab eyn frem - den
 trü - bet ser das her - cze mein. Ich fre-cher hab eyn frem - den

21 #

sin, Nu fli - hen ser ir eyg - lein fein.
 sin, Nu fli - hen ser ir eyg - lein fein.

Questions still remain about the marriage of music and text here; attempts to fit the subsequent four verses to the music result in some note-splitting problems, although these are certainly not unique to Schedel no. 49. For example, Schedel no. 6 (*Senlich thut sich verlangen*) is a shorter piece than *Groß senen* but also has five verses of text. That particular piece also seems to be capable of carrying text in at least its Superius and Tenor. But - as in the latter example - attempts to set the text to the music of no. 6 result in a few passages where the underlay looks ‘un-German’ in the modern sense. As with the subsequent verses to *Groß senen*, verses 2-5 of *Senlich thut sich verlangen* also seem to need occasional notes split. Much the same applies to a third short song in Schedel, *Mein hercz ist ganz zu red gestalt* (no. 29) which has three verses. It seems to be a generic feature that some of these presumably freely-composed lieder are not particularly fussy combinations of music and text. Jaap van Benthem’s article also suggests that the music of Schedel no.49 might have been adapted to fit its *Groß senen* text. In the example below (2.13) the Trent 89 version of the *Groß senen* Tenor has a first strain which falls into regular duple measures. But the Schedel Tenor does not; it has a different fourth/fifth measure and consequently also an irregular seventh measure (compare example 2.12 with A below). Rhythmic irregularity of this kind is another frequent feature of the Schedel lieder, and also their counterparts in equally early lied sources like Lochamer. But for the Trent 89 Tenor to differ like this suggests that Jaap van Benthem might be right in doubting the absolute authenticity of the song in its Schedel version.

The Mass Tenors are not all identical either. In the following example, divergences from the song and internal Tenor inconsistencies are indicated by asterisks.

2.13. Basic form of the *Groß senen* Tenor in Trent 89;

A above is a consistent divergence from the Schedel Tenor throughout the Mass, and the first two notes of A are dotted-minim and semiminim in the Confiteor.

B is sometimes simplified in Tenor statements, as in the Confiteor and Osanna I.

The pair of notes at C are given as dotted-minim followed by B semiminim in the Confiteor.

D is modified exactly as C, in the Confiteor and Osanna I.

Nearly all statements can be accidentalised consistently, with one exception. In Agnus I, the E just after our notes asterisked as B is possibly better if flattened.³⁸ Throughout, the Tenors are mostly subjected to various mensural transformations which are detailed below. Trent 89 also provides resolutions for nearly all Tenor sections that require transformation. These are not all quite the same as the true Tenors, and some of them are written in the same mensurations as the outer voices. Occasionally Resolutio values subdivide single Tenor notes or subtract small values (as at Sanctus 85). They were all written in the same hand that copied the rest of the music, and seem to have been devised by somebody who knew this Mass quite well. Possibly they originated with the composer or someone close to him, since in certain places the procedures involved in the true Tenor are not easy to ‘sight’ - and therefore the Resolutio is very necessary. Also at one point the Credo Resolutio adds a note which is not part of the cantus firmus (a single G at the end of the Et incarnatus section). There are just two sections throughout where the Resolutio seems corrupted or is not quite correct. In the Gloria’s Qui tollis section no indication is given that the Resolutio is meant to be read in

³⁸ Performers may try omitting the editorial flat here, but I am happier to retain it since the Contra altus above it briefly features a Bb.

augmentation, and in *Osanna I* there are some ligatures that do not mirror the true Tenor's procedure. But in any case, the true Tenor here is notationally unorthodox.

Because of the differences between Tenor statements, this is not a strict mensural transformation Mass which relies on mutations of an inflexible archetype. Instead, the *Missa Groß senen* changes the mensuration of the Tenor so that the first sections of the Gloria and Credo - for example - give the cantus firmus in augmented major prolation. Consequently alteration changes the rhythms of the cantus firmus here. As Rob Wegman has written, in order for a successful Tenor to be devised in this way the cantus firmus must be able to 'land on its feet' (i.e. it must not present anything in transformation which renders it awkward or unusable in mensural notation).³⁹ The composer of the *Missa Groß senen* largely succeeds in this, but in two respects his Tenors land a bit awkwardly. It will be seen that the song example previously given (2.12) has an irregular pre-cadential measure at 7. Throughout this Mass there are places where a conscientious editor has to insert irregular Tenor measures (i.e. a three-beat measure instead of a two-beat measure) either because of the character of the Tenor or because of the anacrusic beginning of the Tenor's second section (see *Kyrie 168* and *Gloria 122*). If this is not done, the Tenor will continue to sound offbeat to anybody who knows the song. In the *Kyrie* instance cited, the composer seems to be at fault for writing a reduced-scoring passage (at 160-178) whose outer-voice measures in cut-C do not add up to multiples of two - which would be essential here for a really successful Tenor in simple augmentation. In the lengthy *Crucifixus*, too, irregular Tenor measures seem to be one way round getting the cantus firmus to cadence on strong beats. Another way of treating this section would be to alter the Tenor mensuration (see the following table). Elsewhere in this Mass, problems with Tenor measures are avoided by the composer inserting rests between the two halves of the Tenor (for example, in *Kyrie I* and the *Confiteor*). Naturally these problems with phrases impinge on the authentic form of the Tenor as previously discussed.

Regarding the Tenor procedures in this Mass and their antecedents, Rob Wegman's article on mensural transformation Masses hypothesises a situation which satisfactorily explains Tinctoris's hostile comments on Petrus de Domarto. He argues that Domarto's *Missa Spiritus almus* (possibly the most well-circulated early mensural transformation Mass) had some influence, and that Tinctoris was criticising practices which might have originated with Domarto. The *Missa Groß senen* composer - by combining O2 at different augmentational levels in his Credo - is as 'guilty' as Domarto of using incorrect signs, and likewise his use of major-prolation signs in some of the augmented Tenor sections hints that he might have known Domarto's Mass. Wegman cites the *Patrem* sections of both Masses, which both use outer-voice O against dotted-O in the Tenor with the same augmentation ratios in each section. Both Masses also give their main second section of the Credo with O2 in the outer voices.

In view of the Wegman and van Benthem articles and also Emily Zazulia's thorough and commonsense description of this Mass, it is now relatively easy to deal with this work as a piece of music rather than a series of Latin instructions and mathematical calculations. Also - since I have provided full information on each verbal canon in the critical commentary - the summary below tries to avoid some repetition by stating what the Tenors do rather than merely describing how their verbal canons alter the cantus firmus. All references to augmentation in this table refer to proportional augmentation rather than mensural augmentation unless otherwise stated. This is one of the main difficulties in understanding the augmentation involved, since mensural augmentation deals with increases through levels of note values (minim, semibreve, breve, etc) whereas proportional augmentation is mere arithmetic.

³⁹ Wegman, 'Petrus de Domarto's *Missa Spiritus Almus*...'

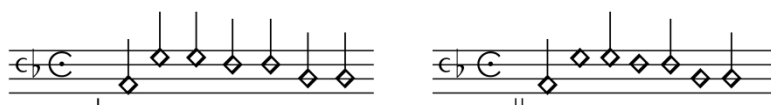
TABLE 3
Tenor cantus firmus use in the Missa *Groß senen*

Section	Rhythmic relationship of Tenor to outer voices	Type of Tenor statement	Inaccuracies in Tenor and Resolutio, & remarks
Kyrie I	Tenor seems to use same C mensuration as outer voices, but in 2:1 augmentation. Rhythmic presentation doubles the note values of the <u>Schedel</u> Tenor.	Complete, with rests separating the two halves.	No mensuration sign in the Kyrie I Tenor; C is assumed.
Christe	-	-	-
Kyrie II	Tenor using 2:1 augmentation in C against outer voices using cut-C.	Complete, with rests separating the two halves.	No Resolutio provided.
Et in terra	Tenor using 4:1 augmentation in dotted-O with alteration, against outer voices using O.	First half of cantus firmus.	The Contra bassus has initial rests drawn through two stave spaces, indicating imperfect modus in the outer parts.
Domine Fili	-	-	-
Qui tollis	Tenor in C against cut-C of outer voices, with Tenor in 8:1 augmentation progressively reduced to 4:1 and 2:1 by congruent signs.	Second half of cantus firmus.	In mensural augmentation terms, the canon's <i>In triplo crescit</i> is correct since the Tenor minim is initially equalled here by the Superius long, with the Tenor thereby ascending the three levels of semibreve / breve / long. Also, the Resolutio here gives no indication that it is meant to read in simple augmentation.
Cum sancto	Tenor using 2:1 augmentation in dotted-C with alteration, against outer voices using O.	First half of cantus firmus plus the first three notes of its second half.	-
Patrem	Tenor using 6:1 augmentation in dotted-O with alteration, against outer voices using O (similar to the Et in terra Tenor).	Uses only 1-8 of cantus firmus.	The Resolutio and Contra bassus have initial rests drawn through three stave spaces, indicating perfect modus. However, perfect modus here only applies to the Resolutio.
Et incarnatus	(No Tenor here, but the Resolutio provides a single note at this section's cadence).	-	-
Crucifixus	Tenor using 12:1 augmentation with reversed alteration and sesquialtera in O2; outer voices also use O2. Congruent signs progressively reduce the Tenor augmentation ratio to 6:1 and then 3:1, with the Tenor continuing to use sesquialtera.	Second half of cantus firmus.	Zazulia (<i>op. cit.</i> p. 157) argues that the Tenor's O2 mensuration sign is wrong due to its initial rests not being drawn across three stave spaces as is customary. But it would be difficult for the copyist to represent the 5.25 initial breve rests here across three stave spaces. (In the Superius and Contra bassus, the initial O2 rests here are conventionally across three stave spaces). Zazulia suggests C mensuration here for the Tenor.

Section	Rhythmic relationship of Tenor to outer voices	Type of Tenor statement	Inaccuracies in Tenor and Resolutio, & remarks
Confiteor	All voices use C.	Complete, with rests separating the two halves.	No Resolutio provided.
Sanctus	Tenor using 4:1 augmentation in dotted-O with alteration, against outer voices using O (same as the Et in terra)	First half of cantus firmus.	'Iurando' in the verbal canon is possibly a misreading of 'numerando'.
Pleni sunt	-	-	-
Osanna I	Tenor using 2:1 augmentation with alteration in dotted-C, against voices in O & followed by Tenor using O without augmentation.	Second half of cantus firmus.	The canon's <i>Cantandus Tenor est triplaris notaque pausa</i> ("The Tenor is sung with the notes and rests tripled") arguably refers to the prolation, not the augmentation. The necessary O mensuration sign towards the end of the Tenor is missing. Zazulia (p. 157) cites 'triplaris' as an error and van Benthem <i>op. cit.</i> also signals likely errors at this point.
Benedictus	-	-	Contra altus part is mis-named 'Tenor'
Osanna II	-	-	Contra altus part is mis-named 'Tenor'
Agnus I	Tenor in same C mensuration as outer voices, but in 2:1 augmentation.	Complete.	No indication of the augmentation is given, and therefore the verbal canon <i>Ut iacet</i> is wrong. No Resolutio is provided.
Agnus II	-	-	-
Agnus III	Tenor in C against outer voices in O, with no augmentation.	Complete	Zazulia (p. 157) & van Benthem suggest that the outer voices should use C mensuration and not O. No Resolutio is provided.

As can be seen from the rightmost column, different conclusions can be drawn on how correct or incorrect some of the notational devices are. To take two particular anomalies, looking at the Crucifixus Tenor in our score clearly shows that it uses triple organisation, which can be expressed proportionally. Even so, this results in some highly unusual measures in augmented O2. At the start of the Osanna I Tenor, the opening Tenor notation in dotted-C minims has to be merely 'triple' by treating the first three minims thus: G = 1 minim, D above = 2 minims, second D = 1 minim and creating trochaic patterns likewise from there onwards. The intended performance is not alteration in the normal mensural sense, and neither is it like sesquialtera or anything else proportional. It is merely a transformation from duple into triple reckoning, and therefore notationally unconventional although easy to read as the following example shows.

2.14. Nature of transformation in the Osanna I Tenor;



I am tempted to let the composer get away with such things, or even an erring copyist if it was the latter's fault rather than the composer. Likewise, in my score I have not altered the Crucifixus Tenor mensuration as Zazulia suggests, although I have changed the probably wrong outer-voice mensuration in Agnus III. My reason: putting together an edition of this Mass is arguably a different task from putting it on a slab and dissecting it, and before a critical edition involving major changes should come an edition which largely presents this Mass as it survives. Leaving aside notational issues, what matters most about the *Missa Groß senen* is its basic nearness to Franco-Flemish forerunners. Its composer might well have known the Domarto Mass mentioned, and the length of some of its reduced sections exceeds even the magnificently long trios in Faugues's *Missa Le serviteur* and other extended Masses of the 1455-1465 era.

Other writers have suggested sensible ways to proceed if the Tenor presentation is completely overhauled. Van Benthem proposes that changing the dotted-O signs in some sections to dotted-C would remove anomalies with rests (for example, at the start of the Et in terra Tenor) and Zazulia suggests that the anomalies in the Sanctus might have arisen from copying of its first two Tenor sections on two openings - i.e. the Osanna I Tenor might have been clearer if it had been part of a longer Tenor part giving the whole cantus firmus. Finally regarding notation, perhaps all of the Tenor's mensural signs are accretions - in which case the true Tenor would look rather like that in the Trent 89 *Missa Quant ce viendra* (where the singers are left to deduce augmentation ratios for themselves). Two things arise from that theory: firstly I am sure that the *Groß senen* verbal canons would still have been present with a 'signless' Tenor, and secondly I would not envy the singer(s) entrusted with that part.

Scoring in this cycle is varied as follows: The first four movements have introductory duets for the upper voices, and the Agnus begins with a short trio. Movement openings are only vaguely related: the Kyrie and Sanctus sound similar, and the Gloria and Credo form a second pair with similarities. Section-openings display a wide variety: the Pleni sunt, Benedictus and Agnus II have melodic similarities, and the Domine Fili and Crucifixus openings are separately related. The Agnus III Superius begins by anticipating the first few notes of the cantus firmus, and the final section of the Gloria (Cum sancto) may have an allusive Superius. Its opening phrase and first cadence on C resemble the second-section Superius of the ubiquitous *O rosa bella* at its 'Ay lasso mi' point. However, this might just be coincidence. The Kyrie and Agnus also share similarities in that they are entirely duple, and because their Tenor presentation and sectional scoring are related.

Regarding textural contrasts, the Christe and Agnus II are fairly extended imitative upper-voice Duos in duple rhythm. The Gloria and Credo also each have an imitative reduced section before the start of their main second sections (Domine Fili and Et incarnatus). The former is split into two duet subsections, the last half of which involves the Contra bassus.

The trios in this Mass are of considerable importance because of their length and detailed imitative texture. Oddly, the Sanctus ends with two such trio sections (Benedictus and Osanna II) but I believe that this was the original intention of the composer due to numerical organisation which I suggest in the next section. The Pleni sunt, Benedictus and Osanna II trios all begin with duet passages, and the first and last of these are carefully imitative exercises in O2 with a largely bass-like lowest voice. These trios use modernistic devices such as motivic repetition, motivic redevelopment and sequential imitation. They are rather reminiscent of Compère's carefully-worked chansons in triple meter. Notably, the Osanna II at Sanctus 254-261 is largely built on repetition of an F E D motive which involves crossrhythms. The Benedictus is more extensive, and would long enough to be taken out of its context and used as an independent piece. Music such as this might perhaps equally belong in manuscripts which collect Martini's three-part secular music and other tricinia. I suspect that this might be the most extended reduced section in a fifteenth-century Mass and its subsectional construction can be described as follows.

93-140: extended imitative upper-voice duet.

141-178: extended lower-voice duet which begins with long notes in the higher Contra (D D Eb D C Bb) followed by imitative writing in doubled harmonic pace.⁴⁰

179-199: duet for the upper voices in sesquialtera, in which the Superius begins with a transposed restatement of the previous long-note theme (A Bb A G F).

199-239: three-voice conclusion, during which the Superius has some reworking of a descending four-note figure at 220-230.

Some reduced-scoring passages which precede Tenor entries are also impressive. Wegman aptly describes the *Et in terra* passage where the Tenor enters as 'Josquinian' (Gloria 10-16). Here the upper voices are in unison imitation against sustained values in the lower pair of voices. A similar opening occurs at the Sanctus Tenor entry (11-16). Equally noteworthy is the trio preceding the Tenor entry in the Gloria's *Qui tollis* section, which is partly built on sequential repetition. But perhaps the best-crafted passages in this Mass are in the middle of the Credo. Following the impressive first section with its long-note Tenor, this panel ends with the cantus firmus halting while the outer voices continue for some measures afterwards (61-73). This is followed by the *Et incarnatus* Duo, and then by a lengthy imitative trio/duet at the start of the *Crucifixus* (104-124) which culminates in sequential treatment of a fairly uncommon imitative device (118-121).⁴¹ Only after this does the cantus firmus re-enter, in sustained values.

The texture of full sections also calls for some comment since the music has a mixture of old and new. For most of the time the Contra bassus is a true bass, but it occasionally crosses above the Tenor (see Credo 134-137) and very occasionally the Contra primus is temporarily the lowest voice (e.g. at Kyrie 16). When all voices are active most imitation occurs between the upper pair of voices, with the Contra bassus tending to move in sustained values or tenths with the Superius or Contra primus. Especially in long-note sections there is a similarity with sacred pieces by Busnois. The Superius is wide-ranging, and spans nearly all of its range at the start of the *Christe* duet (Kyrie 73-82). Long-note cantus firmus sections have a further similarity with Busnois since temporary discords are allowed against the long notes of the Tenor (see Gloria 22 and 30, and Credo 45, 56 and 144). Tinctoris criticised Busnois's chanson *Maintes femmes* for the same practice, and also Domarto for a similar passage.⁴² Some decorated cadences with final Superius flourishes are also reminiscent of Busnois (see the final cadence to the *Christe*, and Kyrie 168-171).

The four-voice passages also occasionally admit upper-voice consecutive fourths (see Kyrie 10 and Agnus 156-157), very occasional diminished fifths (see Gloria 206) and passing dissonances such as at Gloria 156 - where the Contra bassus has a temporary E which makes a fourth against the Tenor. The use of *redicta* passages is also reminiscent of Busnois (see the Credo Superius at 100-101). Additionally Kyrie I's texture (with its Contra primus being the most active voice at times, and its Tenor cantus firmus being split up with rests) is reminiscent of a four-voice combinative chanson. Finally amongst devices of interest, sesquialtera occurs frequently. Kyrie I and Agnus I respectively end with the two upper voices using it and the Superius alone doing the same. At the end of Kyrie II just the Contra primus has a few sesquialtera notes. The *Christe* and Agnus II both end with imitative sesquialtera passages, and the Credo's second section has an imitative sesquialtera passage for the two upper voices at 145-149. As previously described the *Benedictus* also has a sesquialtera passage, and Agnus III ends with just the Superius and Contra bassus in sesquialtera. Patchy use of sesquialtera is also a feature of some combinative chansons.

⁴⁰ The long-note passage here might be freely invented rather than a borrowed from plainchant. A similar passage occurs at the words 'qui venit' in the Sanctus of the [Trent 89](#) Missa *Quand ce viendra*. If that passage is freely written (which is probable) then its equivalent in the Missa *Groß senen* might also be freely composed.

⁴¹ The motive concerned seems quite rare in contemporary sacred music; I can only find similar imitative passages in the first section of the Gloria in Josquin's Missa *L'homme armé Sexti Toni*, and also in Dufay's early Credo published in Besseler, H. (ed), [Guillelmi Dufay Opera Omnia](#) vol. IV (CMM I, 1962) p. 17, at the words 'Qui ex Patre Filioque'.

⁴² See Blachly, A., 'Reading Tinctoris for Guidance on Tempo' in Higgins, P. (ed), [Antoine Busnois...](#) (1999) pp. 399-427. The passage concerned is on pp. 415-416 and is from Tinctoris's [Liber de arte contrapuncti](#).

All of the above characteristics are what might be expected from a modish and central-tradition composer of cyclic Masses and motets around 1460. But in other respects he seems quite conservative. The Contra bassus is confined to a supporting role throughout, and has no moments of rapid lowest-voice figuration as are found in some Busnois and Ockeghem works. Also, at two points in Kyrie I (61 and 67) this voice has rhythms punctuated by rests which merely serve to push the texture along - much as a wordlessly vocalised lower Contra might do in an older-style four-voice piece.⁴³ Agnus I (which is stylistically close to Kyrie I) also has the same Contra bassus feature at 27 and 36, and the Gloria Contra bassus also features such rhythms at 148-149 and 214. Another curiosity of this Mass is its very occasional pairs of consecutive octaves. Some of these I have emended (Agnus, 54-55) while others I have left alone (see Kyrie 69). Some other four-voice Masses feature similar small lapses.⁴⁴

Outer-voice references to the model lied are few. The *Groß senen* Superius seems to be completely ignored. Just once throughout, the lied Tenor's A C C G motive at 21-22 is treated imitatively between the Superius and Tenor (Gloria, 194-197) and the lied Tenor's rising motive at 16-17 is worked imitatively for three voices in Agnus III at 162-163. There are also just two sections with a lower voice anticipating or mimicking cantus firmus material. One is the Confiteor, where the Contra primus briefly anticipates the Tenor before each half of the cantus firmus. The other is at the start of the Et incarnatus duet (Credo 74-78) where the Contra altus seems to elaborate the start of the cantus firmus.

To conclude our brief survey of textures and devices, this is a solidly workmanlike Mass. To say more would give undue bias to my fondness for it. Of greater relevance might be some words about where and how it might have originated. Why, for example, might a very extensive Mass have been written on a song which may have had only limited regional circulation? There are two likely answers here. Firstly it might have been commissioned by somebody who knew the song - possibly a Germanic patron. Secondly, this Mass might be the work of somebody who - rather like Obrecht in a slightly later period - tried to create a big impression with a single work.⁴⁵ It might therefore be something of a showpiece. The decorated majuscule initials in the Trent 89 copy might also have been copied from an exemplar that looked similar: possibly the parent source was a prestigious copy of a prestigious work.

Finally, where might this Mass have come from? All of my musical analogies in the previous pages refer to central-tradition music. I therefore think it likely that the anonymous concerned was one of the visiting Franco-Flemings who worked in Austria. I would prefer to be hesitant regarding named composers, because this Mass is quite unlike any others by Martini, Vincenet, Faugues and others that I have examined. Jaap van Benthem suspects that Touront might be the composer responsible, but although I see resemblances with his music I do not find enough to encourage a case for attribution. There is plenty to see, though, which shows that Touront and this anonymous composer shared a considerable stock-in-trade of musical devices. I will return to those presently, and add just a little here to say that my guesses so far do not necessarily exclude composers who were native Austrians or Germans. But those who have music attributed to them (Hermannus de Atrio, 'Jo. de Salice' and Adam of Fulda) are not yet all proveably Germanic.⁴⁶ Despite, too, the impressive music by which they are known none of this has anything significant in common with the *Missa Groß senen*.

⁴³ For example, in parts of Cousin's *Missa Tube* in Trent 90 and Trent 93 (published in DTÖ 120 pp. 3-16) and also in the anonymous four-voice Gloria from Trent 89 published in Mitchell, *Ex Codicis Tridentinis II/II* pp. 39-42.

⁴⁴ For example, the barely disguised consecutive octaves in the *Missa Christus surrexit* Sanctus in this instalment at 175.

⁴⁵ Regarding Obrecht's *Inter preclarissimas* and its text (probably addressed to the Pope), see Wegman, Born for the Muses. The Life and Masses of Jacob Obrecht (Oxford, 1994) pp. 288-289.

⁴⁶ See Mitchell, The Paleography and Repertory..., I, p. 73 for a previous attempt of mine to connect this Mass with Hermannus de Atrio, whose Trent 89 motet *In Mariam vite viam* contains some busy sesquialtera writing. I now think that I was misguided. Regarding him and also the 'Jo. De Salice' represented by one work in Mu 3154, I hesitate to make guesses about their birthplaces. Even in Italian documents referring to foreign musicians, 'tedeschi' sometimes turn out to be Netherlanders.

To return therefore to musical resemblances with Touront, I find the following features. The sectional design of Touront's Missa *Mon oeil* Credo and the *Groß senen* Credo are similar. Both have extended first sections, in which the cantus firmus voice finishes before the other voices. The second section of the *Mon oeil* Credo - like its equivalent in *Groß senen* - has considerable work for the outer voices before the cantus firmus re-enters. Outer voices in the fully-scored parts of both second sections make use of sesquialtera, and both movements close with a short section which features the complete cantus firmus.

Also, Touront's two most advanced three-voice motets (*O florens rosa* and *O generosa*) display a considerable interest in sequential imitative writing. Both also have lowest parts which are bass-like.⁴⁷ The same type of texture is found in the Missa *Groß senen* in the introductory Qui tollis trio, and in the triple-meter Pleni sunt and Osanna II trios. A few passages in the Missa *Groß senen* even reflect the tendency of *O florens rosa* to feature Superius gestures involving stepwise descending fourths at the phrase-endings. One extract from the Qui tollis trio and one passage from *O generosa* also have not dissimilar sequential writing.

2.15. Melodic resemblances between Touront motets and the Missa *Groß senen*;

The image displays five musical excerpts in G major, arranged in two rows. The top row contains two single-staff excerpts: 'Credo Superius, 10-12' and 'Credo Superius, 19-20'. The middle row contains two single-staff excerpts: 'O florens rosa, Superius, 14-15' and 'O generosa, Superius, 65-70'. The bottom row contains a two-staff excerpt for 'Gloria, 102-105'. Brackets and arrows indicate melodic similarities between the excerpts, particularly in the Superius parts of the Credo and Gloria sections.

As with some sections of the Missa *Groß senen*, both of these short motets end with sesquialtera passages. Like *Groß senen* the Missa *Mon oeil* also combines mensurations, and another short Touront motet has a verbal canon (*Virgo restauratrix*, which involves mirror-canon). Additionally the Missa *Mon oeil* Benedictus trio is extensive as in the Missa *Groß senen*, although it is not quite as long. Agnus II from the Missa *Mon oeil* is also extensive. Redicta-like figures are also present in some Touront works (e.g. the second section of the Credo from his *Sine nomine I*).

But at the same time what I do not find is just as important. *Mon oeil* has a different four-part structure from *Groß senen*, using a lowest voice named just once in Trent 89 as a 'Tenor bassus' and which serves to carry Tenor cantus firmus material when it is otherwise not providing structural support. I make the point that this voice has an uncertain name because a voice of that kind is uncommon in four-part Masses of this period. Short passages from the Missa *Mon oeil* also feature imitative material shared between the two lowest voices which proceeds independently of the cantus firmus. Neither feature is found in the Missa *Groß senen*. In fact Touront's few surviving four-part pieces nearly all have unconventional textures. His *Pange*

⁴⁷ The former is published in DTÖ VII pp. 217-219, and the latter (with no text and its Trent 89 title *Compangant omnes*) in Cummings, J., The Motet in the Age of Dufay (Cambridge, 1999) pp. 203-204.

lingua setting is highly imitative but uses two equal upper parts and a crossing Contra to help make up its well-worked structure, and only his troped *Recordare* setting has conventional four-voice scoring with a fairly bass-like lower Contra.⁴⁸ Additionally some of the textures in the *Missa Groß senen* seem quite unlike anything that we have by Touront, such as Kyrie I (with its similarity to combinative chanson style) and the Gloria and Sanctus passages preceding initial Tenor entries where unison imitation is important. The repeated treatment of a three-note motive at the end of Osanna II is also uncharacteristic of Touront. Lastly, not many of Touront's pieces show sophisticated handling of duple rhythm as we see it in the *Missa Groß senen*. The well-known *O gloriosa* and also *O generosa* come to mind here, but little more by him in this vein survives.

In short, I would need to uncover more music by Touront to justify associating the *Groß senen* Mass with him, and it seems that such discoveries are unlikely to happen. This Mass is - simply - more forward-looking than any four-voice piece of his now extant and it would be (at least for me) something of a leap of faith to include this Mass amongst Touront's opera dubia. But - whoever produced this remarkable Mass - it represents a peak in the development of the early cantus firmus Mass. In terms of size and workmanship there is little else like it, even amongst the other ambitious Mass cycles in the Trent Codices.

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Numerology

On initial inspection this lengthy Mass seems to pose difficulties regarding tempora and note-counting. Firstly, how should the Tenor be counted if some of its values are transformed by the verbal canons? I have taken the following approach: the only Tenor notes counted for the purposes of the following investigation are the ones given in [Trent 89](#), and they have all been counted exactly according to their written statements; transformations of them are not included.

Secondly, should the *Resolutio* be included in numerical analysis? Probably not, since this part is merely a support for those not wishing to work out the various Tenor procedures. Therefore the *Resolutio* is not considered here.

Thirdly, this Mass looks lopsided in terms of length and proportions since its Sanctus has a very long Benedictus trio, and also because Osanna II (the final section of the Sanctus) is only a trio - which is an unconventional way to end a four-voice cyclic movement. This might persuade some that the *Missa Groß senen* might be a compilation, with the Sanctus in particular suggesting evidence of revision.

Leaving aside questions of style, I suggest that the whole Mass is the work of a single composer for the following reason. The following list of figures gives the outer-voice sectional tempora as counted in the edition.

Kyrie I	72
Christe	65
Kyrie II	76
Et in terra	41
Domine Fili	24
Qui tollis	139
Cum sancto	22
Patrem	73
Et incarnatus	30
Crucifixus	63
Confiteor	37
Sanctus	40

⁴⁸ Only [Trent 88](#) seems to preserve the *Pange lingua* setting in its original form; the version in [Strahov](#) & [Spec](#) is revised.

Pleni sunt	30
Osanna I	22
Benedictus	147
Osanna II	22
Agnus I	59
Agnus II	84
Agnus III	29

This list makes a total of 1,075 outer-voice tempora. In percentage terms for outer-voice tempora, the first three movements make up 59.72% of the whole, and the last two movements constitute 40.27%. This approximate 60-40 split persuades me to tamper with the above sectional totals, because it is never exactly clear in terms of editorial procedure how final notes should be counted in terms of measures if a single long or breve is still moving against other sectional final values which are static. There are several such sectional or final cadences in the *Groß senen* Mass. Experimenting with the above totals at some of these cadences (and also at the Patrem section's ending with its irregular pre-cadential measure) produces a revised list of tempora totals as follows. In the list below, the revised totals are underlined.

<u>Kyrie I</u>	<u>73</u>	1 measure added
Christe	65	
Kyrie II	76	
Et in terra	41	
Domine Fili	24	
Qui tollis	139	
Cum sancto	22	
<u>Patrem</u>	<u>74</u>	1 measure added
Et incarnatus	30	
Crucifixus	63	
<u>Confiteor</u>	<u>38</u>	1 measure added
<u>Sanctus</u>	<u>39</u>	1 measure subtracted
Pleni sunt	30	
Osanna I	22	
<u>Benedictus</u>	<u>146</u>	1 measure subtracted
Osanna II	22	
<u>Agnus I</u>	<u>58</u>	1 measure subtracted
Agnus II	84	
Agnus III	29	

With these revised totals the overall outer-voice tempora still add up to 1075. But in percentage terms the new outer-voice tempora totals for the first three movements total 60%, and the latter two movements total 40%. This is a persuasive point that the original work has a design which could not be easily revised by a second composer. But I do not make this argument to show that parts of this Mass might originally have been a measure longer or shorter; the calculations are merely intended to demonstrate that its organisation is so close to a clean percentage ratio that the detail here is important.

Tempora totals also yield further symmetries: the three sections of the Kyrie have outer-voice tempora which split into the approximate percentages 33 - 30 - 35, and the size of the two final movements in outer-voice tempora by approximate percentages (with the original figures) divides as follows: 60.27 (Sanctus) and 39.72 (Agnus). It might be significant that these two movements have roughly 60-40 proportions inside the likely greater scheme where all movements split into the first three (60%) and the final two (40%).

Note-counts have a slight impairment in this Mass because part of the Pleni sunt trio has to be reconstructed; we cannot expect magic numerical results from our 'repair job' to the Pleni sunt Contra altus. Additionally, since the cantus firmus Tenor is not absolutely faithful to an archetype that voice too is no great help in detecting organisation by number. Typically a full Tenor statement takes up 70 or 71 notes. The Kyrie has 142 Tenor notes, and the Credo and Agnus each have 141. The Sanctus has 71 notes, and the 'odd movement out' here is the Gloria since its final Tenor section is an incomplete cantus firmus statement: this movement's Tenor totals 98 notes.

In terms of percentages of the overall Tenor notes, the Kyrie, Credo and Agnus each have roughly 23 to 24 % of the values, the Gloria has 16.5% and the Sanctus has 11.9%. Moving on to overall note-counts, the total number of notes in the voices selected for counting (8,176) yield the following respective percentages per movement: 13.5, 18.8, 29, 24.6 and 13.9. The sum of the first three figures here (for the Kyrie, Gloria and Credo) is 61.39%, and the percentage sum for the Sanctus and Agnus is 38.6. Again we see a rough approximation of the 60-40 split mentioned twice before regarding tempora.

Outer-voice totals for some movements give some interesting results. Notably, the outer voices in the Agnus total 999 notes. The Kyrie is fairly close to this with 966 (also a number divisible by 3). Likewise the Gloria's outer-voice note total (1,440) is also divisible by 3 (= 3 x 480). The outer-voice note total for the Credo (2,233) is 203 x 11. Interestingly as regards 11 in the same movement, there are 33 Superius breves in the Crucifixus section, and the overall Superius note-total in the Credo (367) = 11 multiplied by 33.36.

Two sections have some outer voices with identical numbers of notes: in Osanna II the two upper voices each have 87 notes, and in Agnus III the two Contras each have 77. There are also other movements and sections with satisfyingly round totals for various voices: the Contra bassus in the Kyrie has 200 notes, it has 151 in the Gloria's Qui tollis section, and it has 505 in the whole of the Sanctus (which would be exactly 500 if all sectional final longs in this count were omitted). The Contra altus in the Christe has 100 notes, and the same voice in Kyrie II has 101. However, searching for an overall numerical key has drawn no result. Perhaps we should be satisfied that the entire Mass seems to present the 60-40 proportion on different levels.

Individual sections also reveal the following data, some of which might not be significant.

(i) The number of semibreves each in the Kyrie Superius and Contra altus is 168.

(ii) There also might be more involving threefold calculation in the Et in terra. Its total of outer-voice notes (390) is matched by the number of Tenor notes (24, also divisible by 3). The numbers of breves, semibreves and minims in the Superius here (respectively 6, 45 and 60) are also totals divisible by 3, as are the totals of semibreves, minims and semiminims in the Contra altus (respectively 48, 69 & 33).

(iii) In several sections the note-totals of the two upper voices are close. These are:

Cum sancto (respectively 89 and 92).

Patrem (298 and 292)

Crucifixus (367 and 369). This section also has the same number of minims in the Tenor and Contra bassus (27 each).

(iv) The total of outer-voice notes in the Confiteor section is 330, also divisible by 3. Added to the Tenor notes (70) this makes 400 notes in all for this single section.

(v) The Sanctus section has the same number of breves in the Superius and Contra bassus (7 each) and the total of semibreves in the two upper voices here is also close (respectively 32 and 34).

(vi) The totals for breves in the Osanna II trio are also close: in descending order the voices have 22, 21 and 22 breves.

(vii) The Tenor and Contra bassus in Agnus III each have 42 minims (42 is another multiple of 3, and we have already seen that the outer-voice note total in the Agnus is 999). The Contra altus in Agnus III has 41 minims (which is interestingly close to totals of 42 above).

Looking at the movements in another way suggests evidence of a further approximate 60-40 ratio. The sum of the outer-voice full section note totals in the Gloria and Credo is 1255 + 1992 (= 3,247). Adding the full section note totals from the Kyrie, Sanctus and Agnus separately produces 2,049. 3,247 plus 2,049 = 5,296. Taking 3,247 and 2,049 as percentages of their sum (5,296) we reach the ratio 61.31 and 38.68. Lastly, the Benedictus trio may hide another symmetry. Nearly all of its note totals are divisible by 3, or are simple numbers which divide into even thirds. It would only take the subtraction of a single semibreve to make all of the totals thus divisible. The figures below illustrate this.

Note values	Sectional totals	Totals divided by 3
Maximas	1	0.30
Longs	10	3.33
Breves	60	20
Semibreves	355	118.33
Minims	186	62
Semiminims	33	11
Fusas	0	0

The odd number out here is 355. Subtract a single semibreve here (making 354, which is divisible by 3) and that number completes the set of easily divisible note-totals.

In conclusion there are many other ways of looking at this cycle numerically (for example, counting the Tenor values as they are performed, or counting totals strictly excluding final and sectional final longs). I have not done either here, and neither would I want to make the composer of this Mass appear to be a master of number where he might not have been. But what I have produced surely shows that some form of number organisation is present in this Mass, and there well may be more that I can find at present.

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SIGLA FOR PRIMARY SOURCES NOT CITED IN PREVIOUS INSTALMENTS

<u>Ao-IV</u>	Aosta, Biblioteca del Seminario, ms A ¹ D19 part IV (the final section of a composite manuscript).
<u>GrazUB30</u>	Graz, Universitätsbibliothek, ms 30 (together with Graz ms 29, this makes up a complete fourteenth-century Antiphonal from St Lambrecht in Steiermark).
<u>Lochamer</u>	Berlin, Staatsbibliothek, Preußischer Kulturbesitz, ms Mus. 40613 (<i>olim</i> Wernigerode Zb 14).
<u>Ox 213</u>	Oxford, Bodleian Library, ms Canon. misc. 213
<u>Prague VI.G.3a</u>	Prague, Národní knihovna České republiky, ms VI.G.3a. Collection of Offices and chants, with works by Johann von Jenstein. Probably from Prague, <u>ca.</u> 1375-1425.
<u>Vienna ED4</u>	Vienna, Erzbischöfliches Diözesanarchiv, paste-downs containing music discovered on the front and rear boards from ms 4 (which otherwise contains theological material compiled <u>ca.</u> 1450-75).
<u>Wolf 264</u>	Wolfenbüttel, Staatsarchiv, cod. VII B Hs Nr. 264 (fragments of a lute tablature from the Brunswick area, probably copied <u>ca.</u> 1460-1470).