

CRITICAL COMMENTARY TO NOS 82-92

82. Missa *O rosa bella* I (Trent 88 ff. 363v-371v, DTÖ VII inventory nos 475-479).

The Tenor cantus firmus of this Mass cycle is the Tenor of the famous song of the same name by Bedingham, which is most easily available in the two versions given in my DIAMM online Trent 89 edition, nos 174 and 158.

Kyrie (ff. 363v-364r)

[Superius]; 1: the Superius has no b sig throughout (conj supplied) and there are large gaps before the first notes in all voices (probably intended for majuscule initials). / 10: 7 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 10: a superfluous m rest follows 2 / 22: 1 C / 30: erasure follows 2 / 34: 3 & 4 are C A, and the following rest is editorially supplied / 35: 1 F. The emendations at 34 and 35 are to avoid seconds and sevenths.

Tenor; 11: double custos given after stave ending / 14: 1 C.

Underlay; 'Kyrie', 'Xpe' and 'eleyson' are given at the appropriate places in each section, but 'eleyson' here arguably needs some careful treatment if this setting is to be sung effectively. Only two invocations of 'Kyrie / Christe eleyson' can be fitted into each section. The Tenor 'eleyson' at 3-4 seems to require elision for the sake of smooth wordsetting, and at 10, 19, 30 and 36 it seems right to give '-leyson' a dieresis and to allot its first syllable to cadential suspensions. The alternative (reading these syllables as '-le-y-son' and allotting a whole penultimate measure to them) seems not to work with this setting because of the rhythmically irregular ending to Kyrie I.

Bibliography; Gerber, Sacred Music from the Cathedral at Trent (MRM XII, 2008) no. 135 (edition of whole Mass). DTÖ 22 pp. 1-12 (edition, 1904). Strohm, R., Music in Late Medieval Bruges (Oxford, 1985) pp. 125-126 (discussion of the fragment of this Mass in Lucca) and The Rise of European Music 1380-1500 p. 413. Sparks, E., Cantus Firmus in Mass and Motet 1420-1520 (Berkeley, 1963) p. 136. Wegman, R., 'An Anonymous Twin of Johannes Ockeghem's 'Missa Quinti Toni' in San Pietro B 80, in TVNM 37 (1987) pp. 25-48 (which points out that the Strahov *O pater eterne* motet previously associated with the Missa *O rosa bella* III more properly belongs with the Missa *O rosa bella* I; see no. 91 in this instalment). Snow, R., 'The Mass-Motet Cycle; A mid Fifteenth-Century Experiment' in Reese, G. (ed), Essays in honor of Dragan Plamenac on his Seventieth Birthday (Pittsburgh University Press, 1969) pp. 301-320 (discusses the earliest Mass-Motet cycles). Erhard, A., Bedyngams O rosa bella und seine Cantus-firmus bearbeitungen in Cantilena-Form (Schneider, Tutzing, 2010) pp. 5 and 17.

Gloria

(i) Trent 88 ff. 364v-366r;

(ii) Lucca no. 5b (fragmentary).

(i) Trent 88;

[Superius]; 1: the intonation is supplied from Sarum Gloria chant no. 5, the Superius b sig is om throughout (conj supplied), and there are gaps before the first notes in both the Superius and Contra (probably intended for majuscule initials). / 11: I am prepared to accept the irregular pre-cadential measure here as possibly

genuine, since other irregular cadences occur in this Mass. Nevertheless a more regular emended measure would also be possible. / 16,1-17,4: written over erasures / 17: 5 corr from col err, with 'a' (for 'alba') under this note / 20: 3 A / 80: 'Duo' ind in the Superius only, and the m sign O is rptd in both parts since 80 is after a page-turn / 96: erasure follows 6 / 112: erasure follows 2. The manuscript voice order is Superius-Tenor-Contra.

Contra; 10: clef change is at start of new stave / 57: p div follows 2 / 69: 2 A / 77: 3 col err / 77,6-79: written on a small part-stave at the bottom of the page due to lack of space / 84: erasure follows 4 / 89,1: this note is overmarked in a darkish ink / 96: erasure follows 2.

Tenor; 1-11: metrically the correct number of rests are given, but these do not take into consideration the irregularly extended measure at 11 / 23: p div follows 2 / 29: likewise / 43: p div follows 5 / 57: p div follows 1 / 66: p div follows 2 / 71: p div follows 1 / 73: err p div follows the rest / 78,3-79: written on a short end-of-stave extension / 105: 6 uc.

Underlay; fully texted in the Superius, with sparse sectional incipits for the lower voices. In the Superius 'Christe' is given as 'xte' at 37-38 and as 'criste' at 95-98, and the Superius texting is compressed in places. Many omissions have to be made in the lower-voice Gloria text in order to achieve satisfactory editorial text, and I have done this without resorting to note-splitting.

(ii) Lucca;

This reading only gives the Superius from measure 80 onwards and the lower voices up to 79, on two sides of music.

[Superius]; 80: the b sig is given consistently throughout, 'Duo' is not indicated, and the first letter of the text is a capital 'Q' in the left margin. / 83,3-4: minor color / 94: no b / 98: 6-8 replaced by m F sm E sm F / 98: no custos / 100: 2 is C (above) & 4 is G / 102: 2-5 are all m / 113: 2-3 are ligd.

[C]ontratenor; 1: the first stave is indented (the space was probably left for a majuscule or boxed initial) & the m sign is om / 4-5: no lig / 12: no cs / 18: 2 & 3 replaced by dtd-sbr / 22: 3 G / 26,4-27,1: ligd / 33,3-4: minor color / 39-40,2: ligd / 44: 2 & 3 replaced by br G / 55: 4 B / 68: 1 not ligd / 69: 1 F (below) / 76: 1 & 2 ligd / 79: single instead of double custos.

[T]enor; 1-11: the same applies to the rests here as in Trent 88 / 29: no p div / 30: p div follows 2 / 32: 3 & 4 ligd / 33: 2 & 3 ligd / 41: 2 not ligd / 43: no p div / 61: not ligd / 66: no p div / 76: 4 & 5 replaced by m C / 77: 1 & 2 replaced by m B / 79: double custos is followed by 'verte cito' instruction written on the stave.

Underlay; Lucca texts the Superius fully and has the following lower-voice incipits. Contratenor: Et in terra pax. Tenor: Laudamus te Benedicimus te.

Lucca seems to confirm that the rhythmically irregular cadence at 11-12 is correct, and gives few variants apart from simpler versions of the Tenor at 76-77 and the Superius at 102.

Credo (ff. 366v-368r)

[Superius]; 1: the intonation is supplied using LU 1997 p. 64, and there are gaps before the first notes in both the Superius and Contra (probably left for majuscule initials). Also the Superius has no b sig throughout (conj supplied). / 6: erasure follows 4 / 20 - second rest in 21: written on a short end-of-stave extension / 69: likewise

/ 70: 'Duo' not ind in either voice (a Superius-Contra Duo is assumed here since the Gloria is scored identically). / 87: 3 uc. The manuscript voice order is Superius-Tenor-Contra.

Contra; 55,2-69: this passage (consisting of the last two staves for the Contra's first section) has no b sig / 67,2: corr from A, with an upward chevron on the notehead / 77,3-110: from the stave which starts at 77,3 the b sig is om for the rest of this voice / 96: erasure follows 2.

Tenor; 1-69: the b sig is om for all of the first section / 66-67: ns / 68: erasure follows 3 / 91: ns.

Underlay; fully texted in the Superius, with sectional and sparse internal cues for the lower voices. This setting of the Credo omits 'Et resurrexit...apostolicam Ecclesiam' (at 91). This is a large section of text to delete, so it probably cannot be restored by editorial telescoping. Otherwise, the Trent 88 Superius gives 'xpum' for 'Christum' at 24-25, and at 64-69 the text ('propter...descendit de celis') is written out twice, with the first effort being crossed out because it overruns the relevant stave of music. The second version is written above the first.

Sanctus (ff. 368v-370r)

[Superius]; 1: The Superius has no b sig throughout (conj supplied). Also there are gaps before the first notes in both the Superius and Contra (probably left for majuscule initials). / 32: erasure above 3 / 33: 'Duo' ind in both voices / 55: erasure follows 2 / 62: this section is ind as 'Osanna primum' in both lower voices / 74: 'Duo' ind in Superius only / 97: 4 uc / 118: written on a short end-of-stave extension. The manuscript voice order is Superius-Tenor-Contra.

Contra; 9-32: on these staves (the second and third staves of this part) the b sig is om / 30: p div follows 2 / 31,2-32; written on a short end-of-stave extension / 71: 2 is dtd-m C, & 3 is sm / 72,4-73: as at 31,2 / 83-118: the b sig is om for the rest of this voice / 98,4-100,4: written over erasures / 100: 5 is dtd / 101: 1 is sm / 114: an erased m A follows 2.

Tenor; 21: p div follows 2 / 30: likewise / 67: 3 is sbr & 4 is m / 103: this section is ind as 'Osanna secundum' in the Tenor only / 103: p div follows 2 / 104: likewise / 116,4-118: the end of this voice is given on a small part-stave at the bottom of the page, with no b sig.

Underlay; fully texted in the Superius only, with sectional incipits for the lower voices. The 'Sanctus' syllables are given as 'Sanc-tus'.

Agnus (ff. 370v-371v)

[Superius]; 1: The Superius has no b sig throughout (conj supplied). Also there are gaps before the first notes in both the Superius and Contra (probably left for majuscule initials). / 24: 6 om (conj supplied) / 31: 3 G / 35: 'Duo' ind in Superius only / 47: erasure follows 3 / 66: m sign rptd in all parts here due to page-turn / 78: first rest om (conj supplied). The manuscript voice order is Superius-Tenor-Contra.

Contra; 9,3: from this point up to the end of Agnus II (65) the b sig is om / 16: erased sbr upper C follows rest / 18: 4 & 5 are both sm / 27: erasure follows 1 / 38: 4 uc / 76,2-89: the b sig is om for the remainder of Agnus III / 79: erasure follows 2 / 82: erasure follows rest.

Tenor; 11-14: both notes here are L, which results in both lower parts having an extended upper D simultaneously at 13. The rhythm has therefore been emended to dtd-L br to avoid this. / 18: 2 F / 76,2-78,2: om, & supplied using the relevant pitches of the cantus firmus.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. I have added an editorial repeat of ‘peccata’ in both lower voices at 20-21 to give some function to repeated notes at the same pitch.

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Structure

This Mass is sometimes taken to be the one of first significant cycles based on a secular Tenor cantus firmus, which is possibly inaccurate for three reasons. Firstly because the three-voice Mass in *TuB* (which possibly dates from the 1420’s or early 1430’s) is also an early cantus firmus Mass whose unidentified Tenor may turn out to be secular.¹ Secondly, Bedingham’s Missa *Dueil angoisseus* is probably also earlier, but it is not a cantus firmus Mass. Third, this *O rosa bella* Mass may be derivative of the Missa *Soyez aprantiz* by Guillaume Le Rouge. The present work has the Tenor of Bedingham’s famous *O rosa bella* in each movement, with different rhythmic elaborations but without many melodic changes. Apart from movemental motto openings in the Superius the upper voices hardly feature references to the parent song at all.

Dating the *O rosa bella* song is difficult, but there seems to be some consensus for the mid-to-late 1440’s. Therefore this probably first surviving Mass cycle using the song’s Tenor cannot be any earlier. Paradoxically the song with its Superius-Tenor imitation and partially bass-like Contra seems to be stylistically more advanced than the derivative Mass, which only uses a single mensuration throughout and whose texture is not that varied. Scoring contrast is provided by self-sufficient duets and duet episodes, but otherwise much of this cycle proceeds with the use of simple semibreve and minim crossrhythms and a largely filler-part Contra, as generally found in works by Walter Frye and his contemporaries. Imitation is infrequent in full sections (for examples see Gloria 51-53, Credo 38-39 and Sanctus 25-27). In duet sections imitation is a little more common but the composer sometimes fails to imitate florid upper-voice motives in the lower duet voice thoroughly (see Credo 86-89 and Agnus 9-10). There is also an unfortunate moment with consecutive unisons in the lower voices at Agnus 67-68. All sections end on G although there is a little variety in the opening pitches of internal sections. I temporarily halt description of this Mass to remind readers here that lack of advanced features need not make this Mass the earliest mid-century Mass of its type. It is equally possible that one or two of the other early-looking three-voice Masses on secular tunes in *Trent 88* and *Trent 90* might have preceded it.

Each movement begins with a two- or three-measure Superius motto which quotes the opening of the parent song’s Superius. All movements except the Sanctus have delayed-entry Tenors, and in these movements the motto openings’ lower voices generally do not anticipate Tenor material. The Credo opening has successive entries for the duet voices that are not even imitative. Full sections of this Mass are rather like those in the Henricus Tik Mass and also Ockeghem’s early *Sine nomine* I (two other ‘G-Dorian’ Masses) in that the parts frequently tend to move in mid-range, and that II-I progressions predominate rather than bass-like movement. This - in addition to the habitual rhythmic movement previously mentioned - is what makes this Mass an unvaried piece of work. It is also fairly short: the Credo is considerably shortened and the Kyrie is brief. Only two ‘Kyrie’ / ‘Christe’ invocations are possible in each section. There are other three-voice Masses which

¹ Published in Hoppin, R. (ed), *The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale, J.II.9 (CMM 21, 4 vols, Rome, 1960-1963)*, I, pp. 84-95. This Mass seems to be a later addition to the manuscript made when it was in northern Italy, and furthermore the Mass may not be Italian (or indeed Cypriot) at all. Further, see Strohm, R. ‘European Politics and the Distribution of Music in the Early Fifteenth Century’ in *EMH* 1 (1981) pp. 305-323, and Kugle, K. ‘Glorious Sounds for a Holy Warrior: New Light on Codex Turin J.II.9’ in *JAMS* 76 (2012) pp. 637-90. Comparison with works by Martinus Fabri and with some chansons in *Ox 213* are persuasive that this Mass cycle might be the work of a Franco-Flemish musician.

share this feature without seeming to need any editorial chant additions.² The Kyrie, Sanctus and Agnus each give one statement of the cantus firmus, and the Gloria and Credo have one and a half statements per movement. The example below gives the essential voices of the parent song with numbered Tenor notes, and the following table illustrates the use of borrowed material throughout.³

² For example the anonymous short Mass in SP B80 on ff. 122r-129r, which otherwise borrows a little material from the Domarto three-voice Mass in the same manuscript. Further, see the DIAMM Trent 89 edition, pp. 685-686.

³ The two voices in the example here are taken from the Trent 89 version without its Contratenor or the additional three *concordantie* parts. Notes in the Tenor are numbered and referenced in the following table for a very good reason: some short accounts of this Mass over-simplify its use of so-called isomelic technique (in this context meaning identical pitches in each movements) since it should be obvious from the following listings that some Tenor material is elaborated and some is simplified. Also, no complete movement gives a melodically strict version of the *O rosa bella* Tenor with just its rhythms altered.

3.1. Bedingham, *O rosa bella* Superius and Tenor with Tenor notes numbered;

1 2 3 4 5 6 7 8

10 11 12 13 14 15 16 17 18 19

19 20 21 22 23 24 25 26 27 28 29 30 31 32

28 33 34 35 36 37 38 39 40 41 42 43

37 44 45 46 47 48 49 50 51 52 53 54 55 56 57

46 58 59 60 61 62 63 64 65 66 67 68

55

69 70 71 72 73 74 75 76 77 78 79

64

80 81 82 83 84 85 86 87 88

73

89 90 91 92 93 94 95 96 97 98 99 100 101 102

82

103 104 105 106 107 108 109 110 111 112

92

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127

TABLE 3.1
Pre-existent material in the Missa *O rosa bella* I

Section / Tenor measures	Use of Tenor material
Kyrie I 1-2 2-11	Motto opening in outer voices. Notes 1-31 in different rhythms, with notes 15-16 and 31-32 joined.
Christe 12-20	Notes 33-67 in different rhythms, with notes 33-35 joined, 48-49 joined, an F added after note 42, plus a cadential G added after note 67.
Kyrie II 21-37	Notes 72-127 in different rhythms, with notes 68-71 and 75 om, an F added after note 94, notes 98, 101 and 102 omitted, 108 and 109 joined, and elaboration of the final few notes at measures 35-37.
Et in terra 1-12 13-17 18-19 20-46 47-49 50-55 56-63,1 63,2-72 73-79	Introductory outer voice duet. Notes 1-9 in different rhythms. Elaboration of note 10. Notes 15-67 in different rhythms, with notes 16 and 17 omitted, an extra B added after note 29, notes 31 and 32 joined, notes 33-35 joined, an extra F added after note 42, an extra G added after note 62, and an extra C after note 65. Notes 68-70 not used, and notes 71-77 given here simplified in different rhythms. Outer voice duet passage. Notes 78-88 in different rhythms, simplified. Notes 89-111 in different rhythms, simplified. Notes 112-127 in different rhythms, elaborated.
Quoniam tu solus 80-98	Free outer voice duet section.
Cum sancto 99-103,1 103,2-107,1 107,2-109 110-111,1 111,2-116	Notes 1-14 in different rhythms, elaborated. Notes 15-32 in different rhythms, simplified. Notes 33-44 in different rhythms, with note 35 omitted and an extra F added after note 42. Notes 45-48 in different rhythms, with an A added after note 45 and note 49 omitted. Notes 50-67 simplified, plus a cadential G added after note 67.
Patrem 1-19 20-43 44-46,1 46,2-50 51-56 57-69	Introductory outer voice duet. Notes 1-67 in different rhythms, but with an extra D added after note 2, notes 15-17 joined, notes 24-32 elaborated, notes 33-44 slightly elaborated and note 51 omitted. Notes 68-70 not used, and a simplification of notes 71-77 follows (note 78 is omitted). Notes 79-84 in different rhythms. Outer voice duet passage. Notes 89-127 in different rhythms, but with slight modifications.
Et incarnatus 70-90	Free outer voice duet section.
Confiteor 91-96 97-99 100-103 104-110	Notes 1-14 in different rhythms. Notes 15-30 in different rhythms, simplified. Notes 31-49 in different rhythms, simplified, with an F added after note 42 and notes 48-49 joined. Notes 50-68 in different rhythms, plus a cadential G added after note 67.

(Table 3.1. contd.)

Section / Tenor measures	Use of Tenor material
Sanctus 1-14 15-32	Introductory outer voice duet. Notes 1-32 in different rhythms, with an extra D added at note 26 and notes 31-32 joined.
Pleni sunt 33-61	Free outer voice duet section.
Osanna I 62-73	Notes 33-67 in different rhythms, with notes 33-35 joined, an F added after note 42, notes 48-49 joined, plus a cadential G added after note 67.
Benedictus 74-102	Free outer voice duet section.
Osanna II 103-108 109-113,2 113,3-118	Notes 68-70 not used, and notes 72-88 given here in different rhythms (note 75 omitted, and notes 77-78 are joined). Notes 89-109 in different rhythms, simplified. Notes 110-127 in different rhythms, with a free extension at the end.
Agnus I 1-11 11-25 25-29,1 29,2-34	Introductory outer voice duet. Notes 1-32 in different rhythms, with notes 31-32 joined. Notes 33-49 in different rhythms, with an F added after note 42 and notes 48-49 joined. Notes 50-67 in different rhythms, plus a cadential G added after note 67.
Agnus II 35-65 Agnus III	Free outer voice duet section.
66-74,1 74,2-89	Notes 68-70 not used, and notes 72-88 given here simplified in different rhythms. Slightly modified version of notes 89-127.

Persistent traits of the sectional Tenors suggest that the composer's model was not quite the same as the Trent 89 Tenor. For example, in the preceding table an extra F always seems to be added after note 42 and frequently some pairs of same-pitch notes are joined. But most importantly, each time that the second half of the cantus firmus is used notes 68-70 (at the 'Ay lasso' point in the song's second half) are never used, and note 71 is rarely used either. Likewise, at most times that the full A-section of the song Tenor is used it is followed by a cadential G after note 67 which does not occur in the usual version of the Tenor. Both of these tendencies beg questions about the original form of the song, and the authenticity of the Italian text and the song's first-and second-time endings have been challenged by several specialists.⁴ Just as importantly, there is nothing yet discovered in fifteenth-century literature which identifies this probably first *O rosa bella* Mass by the title "Missa O rosa bella". Since its Tenors consistently differ from the Italian-texted version, it might have circulated under the name of the original song's text.

Apart from the Tenors' use of the song Tenor, the only use of outer-voice parent material is as follows. The Superius mottos are complemented by occasional triadic imitation as in the song at the textual 'O rosa bella' point (see the Sanctus at 25-27 and the two lower voices at Agnus at 20-21). Also, the Superius-Tenor unison imitation in the song at measures 40-45 in Example 3.1 finds imitations in the Mass at Credo 38-39 and Agnus 74-76. Otherwise I note the following curiosities: just a single Tenor cantus firmus note *by itself* is elaborated at Gloria 18-19 as part of a not-too-convincing cadence, and at the end of the same movement there are two measures of Tenor elaboration in the same rhythm at 114-115. The Gloria and Credo Superius parts also move

⁴ See Strohm, *The Rise of European Music 1380-1500* pp. 392-393, Erhard, *op. cit.* p. 93 and also comments by David Fallows in the critical notes to *O rosa bella* in *MB* 97 (2014), p. 254.

through parts of their texts in syllabic manner (see Gloria 39-42 and Credo 42-43) and there is relatively little long-note work in the Tenor. Longs and breves in this part most commonly occur at sectional entries.

Reluctance to discuss this Mass extensively in previous studies may have something to do with its uncertain provenance. Some authorities have identified English characteristics in this piece, and I suspect that its melodic make-up can tell us much about its likely composer (who I think was very well trained in insular styles of sacred music). The obvious features to start with in suggesting English influence are the duet caesuras in the Pleni sunt and Agnus II sections. The occasional English melodic figure (as at Agnus Superius 15-16) and the metrically irregular cadences at Kyrie 10-11 and Gloria 11-12 might also be useful in this respect as is the Superius figure Bb A A Bb A F in the Agnus Superius at 80-81. But I think that the best way to suggest strong English influence is by comparison of parts of this Mass with works by Englishmen as the following examples illustrate.

3.2. Missa *O rosa bella* I, Credo, 79-80;

79

ho - mo fa - ctus est.

ho - mo fa - ctus est.

3.3. Trent 89 Missa *Sine nomine*, Sanctus, 53-56;

53

a. S.

a.

...O

3.4. Missa *O rosa bella* I, Credo, 7-10;

7

- (po) - ten - tem,

- (po) - ten - tem,

3.5. Trent 89 Missa *Sine nomine*, Kyrie, 21-25;

21

-le - - - - y - son.

e - le - - - - - y - son. Ky

...- son.

3.6. Missa *O rosa bella* I, Credo, 85-88;

85

pro no - bis sub Pon-ti - o Pi - la - to, pas-sus et se

pro no - bis sub Pon - ti - o Pi - la - to, pas-sus

3.7. Tik, Missa *Sine nomine*, Gloria, 43-47;

43

Pa - - - - ter o - mni - po -

Pa - - - - ter o - mni - po -

Pa - - - - ter o - mni - po -

3.8. Missa *O rosa bella* I, Agnus, 49-52;

49

-lis pec - - ca - ta mun - di, mi -

-lis pec - ca - ta mun - di, mi -

3.9. Missa *Caput*, Kyrie, 53-56;

53

tus,

tus,

3.10. Missa *O rosa bella* I, Sanctus, 85-89;

85

qui

ve

3.11. Sturges, Kyrie (from Ritson), 19-21;

19

Chri

Chri

3.12. Missa *O rosa bella* I, Agnus, 57-59;

56

- re

re no

3.13. Dunstable, *Crux fidelis*, 37-39;

37
(Nul) - - - la
8 (Nul) - - - la
8 (Nul) - - - la

3.14. Missa *O rosa bella* I, Sanctus, 110-113;

110
ex - - - cel - - - - -
8 ex - - - cel - - - - -
8 - - - cel - - - - -

3.15. Trent 89 Missa *Sine nomine*, Sanctus, 52-54;

52
tu - - - - -
8 - a tu - - - - -
8 - - - - -

3.16. Missa *O rosa bella* I, Agnus, 35-39;

35
2. A - - - - - gnus De - - - - -
8 2. A - - - - - gnus De - - - - -

3.17. Dunstable, Gloria (collected edition no. 2), 69-72;

69

(De) - - - - - i,

(De) - - - - - i,

3.18. Missa *O rosa bella* I, Credo, 65-69;

65

no - stram sa - lu - tem de - scen - dit de ce - lis.

- stram ... no - stram sa - lu - tem de - scen - dit de ce - lis.

pro - pter no - stram sa - lu - tem de - scen - dit de ce - lis.

3.19. Frye / Anon, *Salve virgo mater pia*, 105-109;

105

ver - - - bum in - car - na - - - tum

ver - - - bum in - car - na - - - tum

fac ver - - - bum in - car - na - tum Nos

I have therefore illustrated nine passages in this Mass that are texturally and melodically quite close to insular sacred music, and have previously mentioned another three or four. In a Mass as short as this that should provide a strong case for the composer being very familiar with English mid-century music, if he is not actually identifiable as English. Also, the likelihood that this Mass is not a Germanic or central-European imitation of English style is strengthened by the presence of part of this Mass in the Lucca fragments (which come from Bruges). However, the existence of the structurally similar Missa *Soyez aprantiz* by Guillaume Le Rouge complicates matters. I believe that it was Reinhard Strohm who first drew attention to the similarities

between these two Masses.⁵ Both *O rosa bella* I and *Soyez aprantiz* have so-called isomelic Tenor cantus firmus, but in the latter Mass treatment of the secular cantus firmus is much stricter than in the *O rosa bella* Mass. Only a few notes in the final section of the *Soyez aprantiz* Credo, its Osanna I and its Agnus III deviate from the pitches of Frye's Tenor whereas we have already seen that the *O rosa bella* I Tenors are more casually derived. But notably there are more similarities between these works than differences. The number of cantus firmus statements per movement is identical in both works, and both also have identical sectional layouts with free duet sections in the same movemental positions.⁶ As in *O rosa bella* I the *Soyez aprantiz* Mass only uses a single mensuration throughout, and also as in *O rosa bella* I sequential devices occur in some of the free duets (see the end of the internal Credo duet and the Sanctus at 'in nomine' in the Missa *Soyez aprantiz*). The relative lack of imitation in the Missa *Soyez aprantiz* also parallels the same feature in the *O rosa bella* Mass, notably because the parent song in the former work (Frye's *So ys empretyd*) is non-imitative.

The resemblances also go further. In the Missa *Soyez aprantiz* not so many movements open with extended delayed entry as in *O rosa bella* I, but the duet textures are similar and so is the relatively small amount of long-note work in the cantus firmus Tenors. There is also scattering of metrically irregular cadences as in the *O rosa bella* Mass, and likewise one or two moments in the Superius where English-looking figures occur. For example, the decorated Superius cadence at the end of the *Soyez aprantiz* Kyrie is the same as the cadence at the very end of the [Trent 89](#) Missa *Sine nomine* I, and the phrase ending at 'filius Patris' in the Gloria Superius is a commonly recognised insular melodic cliché. Also in terms of sectional cadences both Masses hold fast to their melodic finals (the *Soyez aprantiz* Mass is centred on D rather than G). But most importantly, the rather unvaried and pedestrian style found in *O rosa bella* I is also a feature of the Missa *Soyez aprantiz*. Likewise, the number of references to parent material in voices other than the Tenor are small in both works. One difference between both Masses is in the application of motto openings, since the *Soyez aprantiz* Mass Superius has a mixture of Tenor-related movement openings and independent motives. But otherwise could both Masses be the work of a single composer? Perhaps it is still premature to decide.

This in turn begs questions about the Missa *Soyez aprantiz* composer 'Guillaume Le Rouge' who is referred to as 'W. de Rouge' in the [Trent 90](#) Missa *Soyez aprantiz* attribution, and about whom only three other facts appear to be known. He worked in the chapel of Charles Duke of Orleans until the Duke's death in 1465, and he is known to have produced two other pieces of music, one of which is lost. This is the Missa *Mon cuer pleure* mentioned in connection with him by Tinctoris for incorrect use of major-prolation signs. His only other surviving piece is a Bergerette for three equal voices in [Mellon](#) and [Schedel](#) (*Se je fayz dueil*).⁷

Several conclusions seem possible from what is presented here. Firstly one hypothesis is that the Missa *O rosa bella* I and the Missa *Soyez aprantiz* might be the work of a single man. But if they are, then either Le Rouge's French-sounding name might disguise English origins or might hide a long spell spent working for English employers. Or alternately he might have been a very clever imitator of an *O rosa bella* Mass written by an Englishman (which I think is unlikely). The reverse (an Englishman imitating Le Rouge's Mass in a structurally less disciplined Missa *O rosa bella* I) is perhaps more believable, and I regard this as the

⁵ See Strohm, *op. cit.* p. 426. The Missa *Soyez aprantiz* is published in [DTÖ](#) 120 pp. 47-61 ([Trent 90](#) version) and pp. 95-108 ([SP B80](#) version). The latter seems to be a revised version. The cantus firmus of Le Rouge's Mass is the well-known ballade *So ys empretyd* by Walter Frye.

⁶ Admittedly the *Soyez aprantiz* Credo's final section has confused text incipits in [Trent 90](#) (a different one in each voice) but the size of the sections in the Glorias and Credos of both Masses is similar, both split the Gloria at 'Quoniam' and 'Cum sancto', and both begin their internal Credo duets at 'Et incarnatus est'. The confusion in the *Soyez aprantiz* Credo's final section probably means that the original Credo here had a significantly shortened text as in *O rosa bella* I.

⁷ See Strohm, *ibid.* p. 425 for the mention of the Missa *Mon cuer pleure* in Tinctoris's Proportionale. For *Se je fayz dueil* see Fallows, [A Catalogue of Polyphonic Songs](#) p. 359. The [Schedel](#) reading has incomplete text. I remain unconvinced by suggestions that earlier musicians named 'Guillaume Ruby' refer to the same person as Le Rouge, and he cannot be the 'Guillaume Rose' who later worked in Rome and Bruges because this person was in Rome from 1462-1465. Further, see Reynolds, C. [Papal Patronage and the Music of St. Peter's, 1380-1513](#) (1995), Table 11 following the unpaginated illustrations.

preferable explanation for most of this cycle's features. It releases us from awkward consequences like finding a nationality for *Le Rouge* and looking for similar-sounding passages in these Masses (which are structurally and texturally alike but which seem to lack many aural comparison points). It might also help to explain why the Tenor borrowing in the *O rosa bella* Mass is less than thorough. Possibly the composer thought that he could achieve a well crafted work by not relying on exactly repeated material in each movement as *Le Rouge* had.

These two Masses are some of the few complete isomelic examples of their type, and one of the few other structurally related works (a *Stella celi* motet on Frye's Tenor also in [Trent 88](#)) may be part of a probably lost independent English Mass which preceded both cycles mentioned here. Another structurally related work is the Missa *Le serviteur* I with its similarly and melodically consistent Tenor cantus firmus, and there is also the Missa *Quem malignus spiritus* with its almost melodically identical Tenors. Perhaps it would also make historical sense to regard the so-called isomelic habit of all these Tenor parts as restricted to the interests of maybe just a few and mostly insular composers, since this type of structure is not widespread in mid-century Masses.⁸ The fragmentary [Lucca](#) copy of *O rosa bella* I (probably copied in the 1460's) gives a few interestingly simpler variants than [Trent 88](#), and seems to confirm the authenticity of the rhythmically irregular cadence just before the Gloria's Tenor entry point.

One other factor not yet considered here makes the idea of close Anglo-French musical contacts very persuasive. *Le Rouge*'s employer in the mid-century - Charles of Orleans - was released from his long-term English captivity in November 1440. Since he was a poet as well as a magnate wealthy enough to maintain a permanent chapel, it seems unlikely that he would have severed all artistic connections with the country that had kept him captive for thirty-five years. In consideration of the variety of conclusions offered above, it should at least be clear that we lack the sources to be more definite about the history of these works. Finally, the Appendix to this instalment gives the four-part *O pater eterne* motet (no. 91) which a probably later composer wrote to be paired with *O rosa bella* I. Its history may be mostly quite separate from the Mass, it may be geographically central European, and it may be linked to the pieces by 'Philippus' which are also in [Strahov](#).⁹ I note here that its closely imitative opening upper-voice duet is similar to those which open the movements of the Missa *Hilf und gib rat*.

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Numerology

There appears to be no overall number scheme in this Mass but individual section and movement totals are definitely of interest. Note-counts reveal that Agnus I consists of exactly 330 notes, and that the Superius of Agnus III has exactly 90 notes. The note totals of the two voices in Agnus II are also close (116 and 114 notes respectively). The number of Tenor notes in Agnus III (54) is also the same as the number of Tenor notes in Osanna II. See the Missa *Esclave* in this edition (no. 41) for similar preoccupations with the number 3 in the Agnus Dei.

The number of Tenor notes in the Kyrie and Sanctus are the same (120) and the number of Tenor notes in the Agnus is also close at 119. Multiples of three also feature in number of Tenor notes in Kyrie I (30) and the number of Contra and Tenor notes in the Christe and Kyrie II (34 each, or 33 each without sectional final longs). The number of notes in the Patrem section is 661 (which might originally have been 660).

⁸ Frye's Missa *Nobilis et pulchra* also employs isomelic technique in its Tenors. This method of organising a cantus firmus at least goes back to formal Tenor layouts in Mass settings of the Dunstable and Power generation.

⁹ See pp. 283-284 of the DIAMM [Trent 89](#) edition.

By contrast, *tempora* counts seems to reveal relatively little. The two internal Sanctus Duo sections have 29 measures each, and if the measures of the Sanctus are counted with the sectional longs of the first and final sections taken off the Duo sections total 58 measures in all, and so do the other three sections.

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83a. [Bedingham]; Missa *Dueil angoisseus*

(i) Trent 88 ff. 26v-30v (Kyrie, Gloria and Credo) plus ff. 17v-21r (Sanctus and Agnus) and f. 31r (Benedicamus). DTÖ VII inventory nos 208-209 and 213-216;

(ii) Trent 90 ff. 383v-385v (Gloria, entitled Bedingham languseuss) and ff. 386v-389r (Credo, with an added fourth part). DTÖ VII inventory nos 1098 & 1099. The DTÖ VII inventory also wrongly labels Sanctus and Agnus nos 1100 and 1101 in Trent 90 with the incipit 'Duel angoisseux'. These two movements form a composite cycle with the Trent 90 Bedingham movements, but are musically independent of them.

The parent material of this cycle is the Tenor of the Ballade *Dueil angoisseus* by Binchois. Further, see the section on structure.

(i) Trent 88;

Kyrie (ff. 26v-27r)

[Superius]; 12: p div follows 2 / 57: 1 L / 74: 4 corr from col err, with 'a' (for 'alba') under this note. The manuscript voice order is Superius-Tenor-Contra.

Contra; 33-59: this passage is on two staves where the b sig is not given.

Tenor; 18: 2 F / 22: the m sign for the Christe section is given before a new stave / 60: the same applies to the m sign for the Kyrie II section.

Underlay; all three voices have 'Kyrie' and 'Christe' incipits plus 'eleyson' in the usual places, but 'Christe' is given as 'Xpe'. For ease of text underlay I have elided two syllables at Tenor measure 5, and added two diereses in the lower voices at 42. An ed rpt of 'Kyrie' is needed in the Superius at 5-6, rpts of 'Christe' are needed in all voices at 32-35, and rpts of 'Kyrie' are needed in all voices at 72-76. Kyrie II seems to be too short for three acclamations of 'Kyrie eleyson'.

Bibliography; Gerber, *op. cit.* no. 7 (edition after Trent 88) and Gerber, The Manuscript Trent, Castello del Buonconsiglio, 88... (Ph. D. dissertation, 2 vols, University of California, Santa Barbara, 1984), II, pp. 3-9 (transcription of the Kyrie and Benedicamus). Fallows, D., Curtis, G. and Symonds, T. (eds), Mass Music by Bedingham and his Contemporaries (EECM vol. 58, 2017) pp. 37-76 (edition). DTÖ 61 pp. 127-135 (edition, 1924). Marrocco, W. and Sandon, N. (eds), The Oxford Anthology of Medieval Music (Oxford, 1977), pp. 217-220 (edition of three-voice version of Credo). Sparks, E., Cantus firmus in Mass and Motet 1420-1520 pp. 169 and 457. Kirkman, A., 'Innovation, stylistic patterns and the writing of history: the case of Bedingham's Mass *Dueil angoisseux*' in I Codici Musicali Trentini II (1996), pp. 149- 175.

Gloria

(i) Trent 88 ff. 27v-29r;

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v / 6,4-rest in 9: Trent 88 gives the following passage. (which is too short); m F m A m B col sbr C col m G m A m C sbr B sbr A. The manuscript voice order is Superius-Tenor-Contra.

Contra; 5: p div follows 2 / 10: rests om (supplied from Trent 90) / 11: p div follows 1 / 21: 3 m (corr using Trent 90) / 23: 2 F (corr using Trent 90) / 24: 1 E (corr using Trent 90) / 28: p div follows 1 / 41: p div follows 2 / 48: from this point (the beginning of a new stave) the b sig is om up to the end of the first section (59) / 49: 2 B (corr using Trent 90) / 73: rest om (supplied using Trent 90) / 171: 3 & 4 are B C (Trent 90 reads differently here) / 175: 3 E (Trent 90 also gives E).

Tenor; 5: p div follows 2 / 7: 3 B (corr using Trent 90) / 9: 1 br (corr using Trent 90) / 14: p div follows 2 / 15, 30 & 33: likewise / 39: p div follows 1 / 41: p div follows 2 / 43: likewise / 157,1: Trent 88 gives dtd-m upper G & sm C instead of sbr C (corr using Trent 90) / 167: p div follows 2 / 180: likewise.

Text; fully underlaid in the Superius, with sectional incipits for the lower voices. For the first two sections, the number of extended values in the lower voices suggests that wordless vocalisation with occasional texted cues is better than attempts at fuller editorial texting. For the final two sections editorial text has been given in the lower voices. At 44-45 in the Superius 'Christe' is given as 'xpe', and at the end of the third section it is spelt 'Criste'.

(ii) Trent 90 ff. 383v-385v;

[Superius]; 1: the ascription 'bedingham langus^euss' is given above this voice / 13: 3 & 4 are replaced by m G & sbr lower C / 16: no lig / 18: 4 & 5 are both uncol m / 21: 4 & 5 are m m / 22: 1 & 2 are col sbr & col m / 33: 2 b, ind before 32,2 / 35: 5 b, ind before 34,3 / 41: 3 has natural, ind as sharp before 41, 2 / 44: as at 18 / 48: no lig / 49: 4 b / 54: 3 & 4 are sbr m / 59: single custos in Superius, & double custos in both lower voices / 60: the m sign is given as cut-C in all voices / 73-74: no lig / 83,2-84,2: replaced by br D sbr C / 85-88: no lig / 89-90: likewise / 103: not ligd / 104-106,2: ligd / 109,2-110,2: ligd / 113: 1 & 2 ligd / 126: 2 not ligd / 138: 4 & 5 replaced by m E / 140: 1 & 2 replaced by m F / 143: 1 om / 144,4-145,2: replaced by sbr D / 145: 5 & 6 replaced by m G / 147: 3 & 4 ligd / 157: 5 replaced by sm C sm B, & 6-8 replaced by col m B col m C col m B with a "3" sign preceding 157,6 / 165: 1-5 replaced by m upper D m G (below) m upper C m D dtd-m B & sm A / 170: 1 replaced by sbr F m E / 173,2-3: no minor color / 174: no lig / 184: replaced by colored values with a reversed-C sign preceding, which read dtd-br A m G m A plus ligd sbr G sbr F plus dtd-br F m E m F & ligd sbr E sbr D. After 185 a transliteration in normal note values is given with a single custos on either side plus the remark 'tantum valet' under it. / 185: single custos in Superius & Tenor, & double custos in the Contra. The manuscript voice order is Superius-Contra-Tenor except in the last subsection.

[C]ontra; 1: the m sign is om in both lower voices, & 1,1 is replaced by col br C col br C / 5: no p div / 8-9: no lig, & 8,3 is replaced by sbr F sbr F / 11: no p div / 28: likewise / 34, rest-37: replaced by sbr E plus m rest & m D plus ligd sbr B sbr D & dtd-sbr upper F m E m D m C plus ligd sbr D sbr E / 38: not ligd / 39: 1 is C above / 41: p div follows 2 / 42: 2 sbr / 43: 1 not dtd / 44: 1 dtd / 52: 2 is col br / 53: 1 is m, preceded by a sharp sign / 55: 3 sbr / 56: 1 br / 57-58: no lig / 69,2-70,2: ligd / 73,1-74,1: ligd / 74: 2 not ligd / 94-96: no lig / 135: the lower voice for the Duo section is given to the Contra instead of the Tenor, and 'Duo' is ind in both voices. Differences between Trent 88 and Trent 90 here are given in the Tenor notes below. / 166: not ligd / 170: 1 dtd, & 2 not dtd / 171: 2-4 replaced by dtd-m A sm B & m C / 173: 2 & 3 are both m / 177: 1 col / 178: rest replaced by sbr upper D, followed by p div / 184: 4 & 5 replaced by m B.

[T]enor; 5: no p div / 14 & 33: likewise / 51: ligd to 49-50 / 52,3-53,2: ligd / 57,3-59: ligd / 88-90: 88 not dtd, & followed by sbr rest & sbr D / 118-121: ligd / 124,1-2: no color / 134: single custos only / 135: the lower duet voice here is given to the Contra in Trent 90 / 136: replaced by br F sbr F br F / 139: 2 has natural ind by sharp, given before 139,1 / 143-144: no lig / 145: 1 col / 151-152: no lig / 153: 3 A / 156: 3 & 4 are both m / 158: single custos only / 159-161: no lig / 178: p div follows 3 / 179: 1 replaced by sbr G & L upper C (which is a dissonant variant of the Trent 88 Tenor here) / 184: 2 B.

Underlay; much the same as in Trent 88, but without the internal Contra text cue in the first section.

Trent 90 was copied by a subsidiary scribe rather than Wisser, and gives important variants. Firstly, it has the presumably correct version of measures 6-10 whereas Trent 88 has a confused version that results in unnecessary dissonance. Secondly it gives some simpler variants in the upper parts, particularly in the duet section. Lastly some of its decorative cadences involving triplet figures (at the end of the first section) and ornamental values written out in diminution (at the end) will be of interest to those who like to Anglicise the basic notation of insular Masses in continental copies. However, not all variants in Trent 90 are superior to the Trent 88 reading.

Credo

(i) Trent 88 ff. 29v-31r, for three voices;

[Superius]; 1: the intonation is supplied using LU 1997 p. 64, and the m sign is given before the first stave / 34: 3 A / 50: 2 uc / 58: 2 br / 59,2-61: om (supplied using Trent 90) / 148: 'Duo' ind in both voices / 155: 5 E (corr using Trent 90) / 163: 4 E (corr using Trent 90) / 185: 2 G (corr using Trent 90). The manuscript voice order is Superius-Tenor-Contra.

Contra; 10: p div follows 2 / 19: 2 E (corr using Trent 90) / 25: p div follows 2 / 29: likewise / 33,1: ns / 41: the incipit given in this voice is 'Et incarnatus est'. Further, see the text notes below. / 59: 2 uc / 91: double custos given following 1, & the rests at 92-147 are om. These are editorially supplied, since normally a full section cannot end as a Duo unless rests are indicated. / 148-164: this lower duet voice is given as part of the Contra (by rights it belongs with the Tenor). Notes on it are given with the rest of the Tenor critical notes below. / 165-196: b sig not given for the final section / 169: p div follows 2 / 190: 2 F.

Tenor; 4: p div follows 2 / 10, 29, 30 & 36: likewise / 39-40: all notes are colored here, which is incorrect because the second note in 39 would not be subject to alteration if colored. / 94-95: ns / 109-110: likewise / 148: the following duet voice is allotted to the Contra, and the m sign is om / 162-164: b sig om / 169: p div follows 2 / 188: likewise.

Text; the Superius has full text and the lower voices have sectional incipits. This Credo does not appear to use the full text, but the missing lines can be added by telescoping. Trent 88 texts the Superius passage at 23,1-40 as follows: 'Deum verum de Deo vero' followed by 'lumen de lumine' and then 'Qui propter nos...descendit de celis'. This cannot be right, since the text as given here is disordered. I have corrected the texting here by adopting the underlay in Trent 90, which gives 'Deum de Deo...omnia facta sunt', in the meantime adding Contra text at 14-40 with 'Et in unum Dominum...descendit de celis' to fill out the lines here that are missing. In the second section, the Contra and Tenor have 'Et incarnatus est' at their start but again I have supplied text not given in the Superius with 'Et resurrexit...ad dexteram Patris' in the Contra at 41-90. In the final section the Contra again has some text not given in the Superius, and the Tenor from 94 to the end seems to be able to accept editorial text. Its start and all of the second section up to 92 seems to be best vocalised rather than texted in view of the number of extended values involved. The telescoping as given in my score restores some sense of textual continuity whereas at least one of the other lower-voice incipits given in Trent 90 seems less than accurate (see the text notes to Trent 90 below).

(ii) Trent 90 ff. 386v-389r, for four voices;

[Superius]; 1: m sign given after clef / 11: 2-4 replaced by sbr B dtd-m B & sm G / 13: 4 & 5 are both m / 19: 2 b / 34-35,3: replaced by m F sbr G sbr lower C sbr G m G sbr E / 37: b ind before 36,3 / 41: m sign given as cut-C in all voices / 47,2-48: replaced by dtd-sbr Bb m A & sbr A / 80: no lig / 86: b ind before 85,2 / 92-95: replaced by mx A / 97,2-98,1: ligd / 101,1-2: not ligd / 101,2-102,1: ligd / 109-110: no lig / 115: not ligd / 117,2, 124 & 128: likewise / 134,2-136,2: ligd / 145,3-146: replaced by br C sbr B / 147: single instead of double custos / 148: 'Duo' not ind in either voice / 156,3: replaced by sbr G plus sbr rest / 158,2-3: replaced by m A / 159: 3 b / 162,5-163: no minor color / 171: likewise / 174-175: no lig / 175: 3 C / 176,1-2: replaced by sbr C sbr C / 177: no lig / 182,3-4: replaced by sbr G / 183: p div follows 2 / 184: 2 b / 189,1: replaced by m F m G / 191: 4 & 5 are both m / 192-193: no minor color. The manuscript voice order is Superius-Tenor-Contra-Tenor bassus.

[Contra]; 1: no voice-name given throughout, 1,1 is replaced by col br C col br C with no lig at 1-2, and the opening incipit is 'Et ex Patre natum' (see the text notes below). / 3-4,1: replaced by (perfect) br F & br F / 6: p div follows 2 / 8: no lig / 13: 1 om, & 2 replaced by sbr G sbr G, with no lig at 13-14 / 14: p div follows 2 / 15: no lig, & 2 is E / 16: 2-3 are dtd-m & sm / 20-21: no lig / 23: likewise / 24: replaced by br C br C / 25: no p div / 27: no lig / 28-29,1: replaced by sbr G sbr G sbr G br G, and a sharp sign precedes the last note in 29 / 30: p div follows 3 / 33: 1 replaced by sbr E sbr E / 36,3-37,1: ligd / 40: 1 is br / 41: replaced by br C br C sbr C sbr C, and with incipit 'Et ascendit in celum' (see the text notes below) / 44-45: no lig / 46,1-2: replaced by br F / 53-54: no lig / 71: 1 has sharp sign / 72: 1 E / 73-75: ligd / 81-82: ligd / 87-91: ligd / 92-147: the rests for the end of this section are present, but only 40 measures of rests are given and 56 are needed / 148: as in Trent 88 the lower duet voice for this section is given as part of the Contra / 165: p div follows 2 / 171: 2 F, and 171,4 has a natural ind as a sharp sign before 171,3 / 183,4-184,1: ligd / 186: 2 b (ind before the rest) & a p div follows 4 / 188: p div follows 2 / 190: 2 is upper C, & followed by a p div.

[T]enor; 4: no p div / 5,1-2: replaced by br F & sbr D, with p div following / 6-7,1: ligd / 7: p div follows 2 / 11-15: given as a single lig / 18: p div follows 2 / 29: no p div / 32-35: replaced by mx C, and ligd from 31-35 / 39-40: as in Trent 88 these notes are wrongly colored / 40: no custos / 70: a superfluous br rest follows 1 / 73: 1 om / 83-86: ligd / 99: not ligd / 103-104: ligd / 105-108: ligd / 109-110: replaced by br D sbr D sbr D / 118: not ligd / 148: as in Trent 88 this duet-section lower voice is allotted to the Contra, & the m sign is om. Because of the scoring change, the Tenor starts at 148 with 16 measures of rests (to be entirely accurate, 17 measures would be needed). / 149-150: replaced by col br C col br C col br B / 156-157: no lig / 157,3-158,1: replaced by col br D / 161: 1 & 2 are both m / 162-163: no minor color / 174: replaced by br C sbr A / 179-182: replaced by L L, & the first L is part of a lig that runs from 177-180 / 186: 3 & 4 are both m.

[T]enor bassus; for this voice and its notes see the version of the Credo given as no. 83b.

Underlay; much as in Trent 88, but as previously indicated the Superius text at 23-40 here is more usable than the confused Trent 88 reading. The Contra begins this movement with the incipit 'Et ex Patre natum' and its second-section incipit is 'Et ascendit in celum'. This implies a different (and possibly less logical) telescoping arrangement than the one given in our score.

Despite having a probably inauthentic added fourth voice in the three major sections, Trent 90 gives some simpler variants than Trent 88. However at the same time it splits some extended lower-voice values (probably for the purpose of texting) and joins a few others. Because of this and the added voice it is probably no more authoritative than the Trent 88 reading.

Sanctus (Trent 88 ff. 17v-19r)

[Superius]; 1: the m sign is om in all voices / 15: 2 b / 20: a superfluous m rest follows 2, & 3 & 4 are both m / 21: 1 is m, & 2 & 3 are both sm / 22: 2 is sbr / 39: 3 & 4 are both G / 58: 'Duo' ind in Superius only / 63: 1 & 2 are dtd-m & sm / 67: 2 B / 95: m sign given before stave / 133: 1 is not dtd, & 2-3 are both m / 144: 'Duo' ind in both voices, & m sign C2 is rptd in both voices / 188: 3 uc / 193: 1 uc / 189: 2 uc / 226: single instead of double custos / 238: 1 is sbr / 241: no custos in Superius & Tenor, & single custos in the Contra. The manuscript voice order is Superius-Tenor-Contra.

Contra; 34: 4 E / 52: here, the scribe has written 'Pleni vacat', meaning that this voice is silent during the Pleni sunt section / 54,2-57: written on an end-of-stave extension / 227: this section is indicated as 'Osanna secundum' / 251: p div follows 2 / 257,3: from this point onwards, the rest of the Contra is given on a roughly drawn part-stave at the bottom of the page.

Tenor; 46: p div follows 2 / 51: likewise / 68,4: this note is given at the end of a stave & is uc / 71: p div follows 2 / 81: 1 is sbr / 83: 1 D (above) / 87: p div follows 2 / 253: 2 B.

Underlay; fully texted in the Superius with sectional incipits for the lower voices. In the opening Superius measures some of the threefold 'Sanctus' texting is incomplete. Where it is present it is divided as 'Sanc-' and '-tus'. Despite the length of this setting no editorial word repetition seems to be needed.

Agnus (Trent 88 ff. 19v-21r)

[Superius]; 1: the m sign is om in all voices / 6: 4 & 5 are both sm / 7: 2 & 3 are ligd sbr A sbr G / 42: 'Duo' ind in both voices, but Trent 88 allots all lower duet voices in this movement to the Contra. / 68: 5 D / 69: 5 not dtd / 70: 2 uc / 72: single custos only, with the instruction 'verte folium habebis miserere nobis' (i.e. the continuation of Agnus II) / 73: m sign C2 rptd before stave after the page-turn, and 'Duo' is also rptd in both voices / 123: m sign C2 rptd before stave at start of Agnus III. The manuscript voice order is Superius-Tenor-Contra.

Contra; 12: Trent 88 reads m rest plus sbr C m A & sbr G (emended for the sake of consonance) / 24: 1 D (above) / 34: 3 & 4 not col / 123: Agnus III is ind as 'Agnus 3us' in both lower voices / 132: 1 br / 184: p div follows 2.

Tenor; 14: 2 & 3 not col (strictly speaking these notes need not be colored, but is it more usual to find minims colored like other values in such colored groupings). / 27: 3 sbr / 40: 2 & 3 are dtd-m & sm / 71-6-72: written on a short end-of-stave extension, with a single custos & the instruction 'sequitur miserere verte folium' / 167-168: uc / 169: single instead of double custos / 181: p div follows 2 / 184: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices plus a few internal cues. At the start of Agnus III the Superius text is split as 'Ag-' & '-nus'. Like the previous Sanctus, this is another movement where no word repetition seems to be required.

Benedicamus Domino (Trent 88 ff. 31r)

This is a contrafactum of the Gloria's final section, and is possibly inauthentic. The Benedicamus Domino serves for the conclusion of Mass (instead of *Ite missa est*) when no Gloria is sung.

[Superius]; 1: the m sign is om in both the Superius and Tenor. Our 'Deo' gratias section is supplied from LU 1997 p. 127. The manuscript voice order is Superius-Tenor-Contra.

Contra; 12: 2 uc / 13: 3 & 4 are B C / 17,3: from this point (the start of a new stave) the b sig is om up to the end, & 17,4 is E.

Tenor; 3: p div follows 2 / 16,1: from this point (the start of a new stave) the b sig is om up to the end, and the clef changes to C clef on the bottom stave line (which is wrong) / 22: p div follows 2.

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83b. Trent 90 version of the Credo from Bedingham's Missa *Dueil angoisseus*

This version of the Credo with a clumsily added fourth part (Trent 90 ff. 386v-389r) is not given a full critical commentary here since the original voices have already been collated with the Trent 88 version. Instead, the original voices are adapted here with most of Trent 90's variants (plus small additions like a split note at Superius 92) and critical notes for the single added voice are given below. The only other major alteration is that the Trent 90 Contra incipit at the start of the second section ('Et ex Patre natum') has been replaced with more suitable text. The three original voices in Trent 90 will not work without the fourth part because the parts have been altered slightly at measure 34.

[T]enor bassus; 1: m sign om / 5: p div follows 2 / 36: p div follows 3 / 62: b ind before rest / 66: not dtd / 93-147: 32 measures of rests are given (55 are needed) / 148: 16 measures of rests are also provided for the following Duo, but to be accurate 17 are needed & in any case 'Duo' normally cancels rests in other voices. No double custos is given after the last batch of rests. / 165: incipit given wrongly as 'Qui ex Patre' / 185: 5 B / 187: p div follows 2 / 191: 2 F.

Underlay; sectional incipits are given, and for the first two sections wordless vocalisation seems to be more in order than editorial text. The final section has editorial text, but I am particularly unhappy with having to text the added voice for this section since the result seems a little chaotic.

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Structure

Study of this frequently mentioned Mass is hampered by transmission problems similar to those with the Missa *Caput*. Of the two sets of extant copies in Trent 88 and Trent 90, the former is complete but has many errors and adds two movements which may be spurious (the Kyrie and the Benedicamus). The Kyrie, Gloria and Credo are copied together in Trent 88 but the Sanctus and Agnus are placed together with some folios preceding and the Benedicamus is isolated from all of these movements. Trent 90 only gives the Gloria and Credo, with a few more authentic-looking readings than Trent 88 plus some lower-voice values that are either joined or split. Unfortunately Trent 90 also gives the Credo for four voices with a clumsily added fourth part, and it follows these movements with a Sanctus and Agnus which are not part of the *Dueil angoisseus* Mass.¹⁰ Consequently we are largely forced to rely on Trent 88.

The Kyrie given in Trent 88 can be immediately dispensed with since it does not quote any material from the parent song. This movement was therefore added as a scribal accretion or (less possibly) might have been a

¹⁰ The Trent 90 three-voice Sanctus and Agnus are published in Gozzi, M., Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90) con un'analisi del repertorio non derivato da Tr 93 (2 vols, Cremona, 1992), II, pp. 75-88 with a tentative attribution to Bedingham. They are also published in Fallows et al. (eds), Mass Music by Bedingham and his Contemporaries pp. 77-95.

Kyrie specially written to resemble the remaining movements.¹¹ Likewise the *Benedicamus* is probably not authentic since it is merely a contrafact version of the Gloria's final section.

The first published edition of this Mass (by Rudolf von Ficker in 1924) drew attention to the patchy way in which parent material is used throughout in the authentic movements. Neither the Superius nor the Tenor from the parent song is ever quoted or elaborated in full but short extracts from both voices follow each other with some frequency, usually between interpolations of free material. Quotations are usually disguised or ornamented, and von Ficker's edition omits the Kyrie. The recent article by Andrew Kirkman on Bedingham's Mass illustrates that von Ficker's unassuming claims for this Mass (which are surely correct) were re-stated and elaborated by Nino Pirrotta and Edgar Sparks, and also added to by David Fallows.¹² Pirrotta's discussion probably took a misleading direction by trying to connect the parodistic elements in this Mass to similar examples by Antonio Zacara in the Q15 repertory. Otherwise none of the scholars writing about this Mass were actually wrong, but the combined efforts of specialists writing before Fallows gave the impression of a stream of development in early Mass movements which use their parent polyphonic material sporadically. There is simply not enough evidence to suggest that a steady development happened, although one discovery of my own regarding a Dunstable Gloria suggests that Bedingham was not the first Englishman to borrow polyphonic material in a less than methodical way.¹³ My own work on the Trent 89 Masses by Barbingant, Henricus Tik, the "O2 anonymous" and the composer of the *Missa Le serviteur* II also suggest that random borrowings in mid-century cyclic Masses might have been more common than is generally accepted.

The Kirkman article rightly allots over 600 very careful words to describing what exactly the Bedingham Mass might be and how it is best described, because anything involving the general development of multi-voice borrowing in fifteenth century Masses is contentious. Some suggested early cases of musical borrowing are widely accepted, others are not, and the history of such things really remains to be completely written when all necessary musical sources have been explored in full. Personally I find it annoying that textbooks are still being written which attempt to cover general aspects of style and structure in fifteenth-century music when the necessary study materials have sometimes only been partly or lightly consulted. Therefore my purpose here is merely to describe the *Missa Dueil angoisseus* and not to put it into a more general context which has not yet been fully explored. Its parent material (a setting of a Christine de Pisan Ballade by Binchois) was a famous and very well-distributed piece that survives in nearly a dozen different readings and keyboard intabulations.¹⁴ It was known in the Italian- and German-speaking orbit as well as in the French and Flemish lands, and it is entirely understandable that a composer like Bedingham came across it and used it. It seems to date from the busy period of Binchois's songwriting in the 1420's and early 1430's, and the version given below is basically that of EscA.¹⁵

¹¹ Kirkman, *op. cit.* also argues that the Kyrie is spurious, and gives illustrations of interestingly similar Mass movements (including a Kyrie) from some fragments now kept in Taunton. David Fallows (in his article 'Bedyngham' in *The New Grove*) has also highlighted similarities between this Kyrie and a Sanctus and Agnus in the Taunton fragments. Gerber's critical commentary to the Bedingham Mass sees the Trent 88 Kyrie as possibly relevant to the rest of the work, which is a view that I do not share.

¹² See von Ficker, R., 'Die frühen Messenkompositionen der Trienter Codices' in Studien zur Musikwissenschaft VI (1924), pp. 3-58. Also Pirrotta, N., 'Considerazioni sui primi esempi di Missa parodia' in Angles, I (ed), Atti del Congresso Internazionale di Musica Sacra... (Desclée, Tournai, 1952) p. 318, and Sparks, E., Cantus Firmus in Mass and Motet 1420-1520 (Berkeley, California, 1963) p. 166.

¹³ The piece concerned is the Dunstable Gloria in Pembroke 314 (no. 2 in the revised edition) whose opening Superius and 'Cum sancto' Tenor opening seem close to the same voices in the anonymous Rondeau *Tristre, dolent* (Ox 213 f. 95v, anon; published in Reaney, G., Early Fifteenth-Century Music vol. IV (CMM 11/iv), p. 7). Further, see pp. 664-665 of the DIAMM Trent 89 edition.

¹⁴ Further see Fallows, A Catalogue of Polyphonic Songs... pp. 137-138 and its 2021 DIAMM online update which lists two citations of the song by the poet Juan de Tapia.

¹⁵ EscA ff. 36v-38r (essential voices only) and text from Marrocco and Sandon, *op. cit.* pp. 232-233.

3.20. Binchois, *Dueil angoisseus* (with first-verse text only);

1. Dueil an - gois - seus, ra - ge de - me - su - ré -
 2. Lan - gor sans fin et vi - e mal - eu - ré -

- - - e, Grief, des - es - poir, plain
 - - - e, Plai - ne de plour d'an -

13 de for - ce - - ne - ment,
 gois - se et de tor - ment.

19 Coeur do - lo -

25 reux, qui vit ob - scu - re - ment, Te - ne -

31
breux corps sur le point de par - tir Ay sans ces -

37
ser con - ti - nu - el - le - ment, Et

43
se ne puis ne ga - rir ne mor - rir.

49

Bedingham's movements have three voices in much the same ranges as the song, and all movements follow a triple-duple-triple mensuration plan despite their numbers of sections per movement differing. In the Gloria and Credo the third sections are duets, and in the Sanctus and Agnus the Pleni sunt, Benedictus, and Agnus II subsections are duets. The Gloria, Credo, Sanctus and Agnus all open with material which is allusive to the song's opening but in which reference to the Tenor is absent despite the lower voices moving in sustained octaves and fifths as in the song. The Gloria and Sanctus openings perhaps have the weaker song Superius references in their Superius. In all of these openings except in the Sanctus, the first nine measures of the song Superius are outlined. A look at the tabular analysis below will clearly show that the first section of the Gloria indeed has very sporadic references to the parent song. However, the saving instances which confirm that this is actually a *Dueil angoisseus* Mass are the Tenor openings of the internal full duple sections. These (apart from Agnus III) contain extended Tenor quotations of the song Tenor's second half. Some free section

openings have related Superius and Tenor parts. For example, the Quoniam and Cum sancto sections in the Gloria begin similarly and also resemble the triadic opening of the song. However, they do not use parent song material. As the analysis below also shows, sectional cadences tend to mimic the musically rhymed closing measures of the song and also its cadence on higher C at measures 38-39. Unlike in some other cyclic Masses on secular material, the duet sections are not entirely free and some of them contain likely song references.

Kirkman floats the idea that if the garbled name of the song was not given with the surviving copies it might not be easy to connect the parent song and its derivative Mass. Also - as in other Masses which I have identified as possibly using random borrowing - coverage of the parent material seems inconsistent and centres on easily recognisable musical motives. The opening of the song, its first-section ending and second-section opening and the cadence on C at 38-39 receive more attention throughout than the rest of the rest of the parent material. In rhythmic and harmonic terms this Mass rather resembles classic early cantus firmus cycles like Leonel's Missa *Alma redemptoris*. Upper-voice fifths occasionally occur and doubled-leadingnote cadences predominate. Therefore I would date Bedingham's Mass to several years before the mid-century, perhaps as early as ca. 1440. There is also some disparity between the pace and size of the movements. The Gloria seems to be the simplest movement and may have been written first. The Credo is more complex and slightly longer, and the Sanctus is the longest movement and also contains more intricate partwriting than either preceding movement. Its superb longwindedness is perhaps best illustrated by its fifteen-measure first Superius phrase on the first syllable of 'Sanctus'. The Agnus is a similarly extensive movement. Some of Bedingham's motivic material is restless, such as the syncopations towards the end of Osanna I and the sequential duet passage at Sanctus at 196-205. Otherwise he is quite like Leonel in using diminished values to indicate a cadential cliché (see the Trent 90 notes to the Gloria Superius) and in using occasional asymmetric passages in duets (see Credo, 155-156 and Agnus, 114-122). Asymmetrical writing also occurs at the end of some full sections, notably at Agnus 34-41 and the similar but less protracted section ending to the Et in terra section. This is perhaps to be expected from the composer who also produced the wonderful rhythmic irregularity of the song entitled 'Le serviteur'.¹⁶ Unison imitation on triadic motives around C is occasionally found (see Credo 33-34 and Sanctus 44-46) as are pedal-point motives with the Tenor's sustained F as the lowest voice. Otherwise imitation is not a major feature in this cycle.

In the following analysis of the song I have omitted any references to the Contratenor, and have only concentrated on identifying Superius and Tenor allusions where they clearly occur. Some writers refer to 'block parody' in early random borrowing (whether it is actually present or not) and Fallows's article on Bedingham in *The New Grove* says that..."the *Dueil angoisseus* cycle parodies all three voices of its model but in a loose manner that often leaves doubts as to the precise relationship".¹⁷ Essentially this is right where many allusions to parent material occur, but in fifteenth-century three-voice writing a filler Contra can only do one of six things. It can rest or quote pre-existent material, it can imitate or anticipate, or proceed according to the functions of a filler part or a bass-like part. Typically, the Contratenors in the Missa *Dueil angoisseus* do not always follow the contour of the same part in the parent song at recognisable quotations so I have not complicated matters below by commenting that "the Contra sounds similar too" at certain points in the analysis.¹⁸ Indeed it does resemble the song's Contra at triadic openings, full second-section openings and quotations of half-close points but I think that the fact is best noted here rather than repeatedly listed below.

¹⁶ Trent 90 ff. 461v-462r, published in Fallows, D. (ed), *Secular Polyphony 1380-1480* (*Musica Britannica* 97, 2014) no. 59. Neither the French text incipit nor the Latin text in the Superius (*Superno nunc emittitur*) is likely to be authentic.

¹⁷ Fallows, article 'Bedingham' in *The New Grove*, p. 348.

¹⁸ For two citations of the song's half-close point where the Mass Contratenors differ from the song's Contra on each occasion, see Gloria 178-179 and Sanctus 49-50.

TABLE 3.2
Pre-existent material in Bedingham's Missa *Dueil angoisseus*

Section / measures	Use of material
Et in terra 1-9 6,2-17,1 17-26 27-30 31-39 40-45 45-49 49,5-51 51,2-59	Superius is related to song Superius, 1-9. Tenor is related to song Tenor, 11-14. Free. Tenor is related to song Tenor, 22-25. Free. Superius is related to song Superius, 37-39. Free. Superius is related to song Superius, 14,2-16,1. Free.
Qui tollis 60-98 99-130 131-134	Tenor is related to song Tenor 22-42 (with some interpolated rests). Free. Superius is related to song Superius, 38-39.
Quoniam tu solus 135-155 156-158	Free. Superius is related to song Superius, 36,2-39.
Cum sancto 159-176,1 176,2-179 180-185	Free. Superius is related to song Superius, 41-46. Free.
Patrem 1-9 10-17,1 17,2-20,2 20,3-29 30-32,1 30-40 36-39	Superius is related to song Superius, 1-9. Free. Superius is related to song Superius, 41-45,2. Free. Superius is related to song Superius, 37-39. Tenor is related to song Tenor, 36,2-46. Superius is related to song Superius, 12,2-15.
Et incarnatus 41-81 82-140 141-147	Tenor is related to song Tenor, 22-42. Free. Superius is related to song Superius, 37-39.
Et in Spiritum 148-164	Free.
Qui cum Patre 165-176 177-189 183-187 190-194 195-196	Free. Superius is related to song Superius, 37-48,3. Tenor is related to song Tenor, 43-46. Free. Superius is related to song Superius, 51-52.
Sanctus 1-2,2 3-7,1 7,2-12,5 12,6-17 18-23,1 23,2-26,1 26,2-29,1 29,2-48 49-50 51-53 54-57	Superius is related to song Superius, 1-2. Free. Superius is related to song Superius, 6,2-9. Free. Tenor is related to song Tenor, 22-27. Free. Superius is related to song Superius, 36,2-39. Free. Superius is related to song Superius, 12-15. Free. Superius is related to song Superius, 49,3-52.

(Table 3.2. contd.)

Pleni sunt 58-62 63-94	Tenor is related to song Tenor, 22-27. Free.
Osanna I 95-108 109-137,1 137,2-143	Tenor is related to song Tenor, 1-7,2. Free. Superius is related to song Superius, 19,4-21.
Benedictus 144-226	Free.
Osanna IIa 227-241	Free.
Osanna IIb 242-254 255-260 260-262	Free. Tenor is related to song Tenor, 12-15. Free.
Agnus I 1-9,1 10-19 20-27,1 27-29,1 29,2-33,1 33,2-41	Superius is related to song Superius, 1-9. Free. Tenor is related to song Tenor, 34-42. Free. Superius is related to song Superius, 42-46. Free.
Agnus IIa 42-72	Free.
Agnus IIb 73-122	Free.
Agnus IIIa 123-169	Free.
Agnus IIIb 170-174 175-178 179-187	Tenor related to song Tenor, 34-42. Free. Superius & Tenor are related to song Superius & Tenor, 43-52.

I count twenty-two instances of song Superius allusion in the latter table, and thirteen instances of parts of the song Tenor being used. Even though the Tenor participations are sometimes lengthy and Superius borrowings are generally not extended, that should leave no doubt in readers' minds regarding the percentage of borrowed material in the Superius. Neither I would not want readers to leave this section thinking that the *Missa Dueil angoisseus* is an accurate reflection of its model in stylistic terms. Rather, it presents melodic material from the cycle in an Anglicised fashion which is different from its parent piece in some respects and does not even carry over all of its features. The almost chordal effect of the lower voices of Binchois's song is not really reflected in the Mass, and neither is the simplicity of its Superius, nor the accidentalised passages at 31 and 35-36. But there is enough of the parent song worked into this Mass to leave a strong impression of its presence.

Throughout, the main mensural sign used in Trent 88 for duple sections is C2. The Trent 90 readings give cut-C instead of C2. Rhythmically the duple sections are most very simple, with the Credo duet subsection at 92-147 consisting almost entirely of movements in breves and semibreves. There are also no duple drive passages throughout featuring harmonic acceleration and also very little use of semiminims in duple sections. These factors persuade me that the standard accepted English mensural equivalent for bisectional works (O semibreve = C semibreve) might not really work with this Mass. The triple sections would have to be taken at a recklessly fast pace in order to ensure that the subsequent duple sections do not seem funereally slow. So, either O semibreve = C2 breve is appropriate, or there is a third possibility. The original main duple mensuration sign might have been C, in which case O perfect breve = C long would be a suitable equivalent

to use. Some examples of Masses that are likely to be by English composers (for example, the Trent 89 *Missa Du cuer*) seem to be quite performable with diminished duple mensural signs, so hopefully the days of ‘semibreve equivalent only’ in English music of this period are now over. There are also other and better-known multisectional pieces where this equivalent perhaps does not work.¹⁹

When the Sandon and Marrocco edition of the Credo from this Mass was made, a series of recordings using the whole of the Sandon and Marrocco edition were made using the group *Pro Cantione Antiqua*. I came to hear all of these, and recall that although the edition of the Bedingham Credo gives no lower-voice text the singers added it. Performers may of course do the same to the partially texted lower voices which I have provided here. But I might add that the mixture of partial text and vocalisation suggested in the Gloria and Credo here has been created with some care, and hopefully it might reflect the practice of a now-lost and neat insular copy which might have had clear and nicely placed incipits as in parts of Old Hall. Lastly, I have provided an independent copy of the Trent 90 Credo with its added fourth voice in some sections. But I cringe to hear it, and suggest that this fourth part - like the Kyrie and Benedicamus discussed - might have been a later accretion. Perhaps the added part’s worst moment comes with the outer-voice consecutive octaves at measures 64-65.

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Numerology

Little can be expected from our score in terms of symmetry and number. This is because it derives from a quite unreliable copy in Trent 88 which not only has probably inauthentic additions (the Kyrie and Benedicamus) but also because the Trent 90 Gloria and Credo version has some simpler variants than Trent 88. In addition, insular copies of the authentic movements probably had colored cadential clichés and passages in diminution written differently to the way that I have presented them. A final impediment is that even the Sanctus and Agnus in Trent 88 need some quite heavy editing. Therefore I only find the following points of numerical interest.

Some sections and voices have nearly matching note totals (in the Sanctus and Pleni sunt the Tenor respectively has 112 and 110 notes, and in the Gloria’s Cum sancto the Contra has 62 notes and the Tenor has 60. Also, these two voices in the Gloria respectively total 280 and 282 notes. These totals once might have been identical in their respective voices.

The Kyrie (although not strictly part of the cycle) has a similar feature. Its Superius and Contra respectively have 63 and 66 notes in Kyrie I, and in the Christe and Kyrie II the Tenor respectively has 44 and then 45 notes. Neither the quadripartite Gloria and Credo nor the six-section Sanctus or five-section Agnus Dei seem to show any signs of symmetry in terms of tempora counts.

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¹⁹ The 1996 recording of the the *Missa Veterem hominem* by Gothic Voices (Hyperion CD 55285) seems to be typical in assuming that O semibreve equals C semibreve in successive subdivisions.

84. [Bedingham]; Missa *Sine nomine*

- (i) Trent 88 ff. 46v-54r (all five movements, anon, DTÖ VII inventory nos 225-229);
- (ii) Trent 93 ff. 30v-36r (Gloria, Credo and Sanctus) plus Agnus on ff. 319r-320r, all anon (DTÖ VII inventory nos 1613-1615 and 1799);
- (iii) C87 ff. 223v, fragmentary copy of Sanctus, attributed to Bedyngham.

Kyrie (Trent 88 ff. 46v-47r, unicum).

[Superius]; 89: p div follows 1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: ns.

Tenor; no discrepancies.

Underlay; all three voices are texted, unusually with the appropriate number of 'Kyrie / Christe eleyson' acclamations per section in each voice. The structure of each section is also clear, since the Tenor rests during the middle acclamation in each section. 'Christe' is consistently given as 'Xpe' in all voices.

Bibliography; Gerber, Sacred Music no. 14 (edition after Trent 88), Fallows, Curtis & Symonds, *op. cit.* pp. 1-36 (edition). Apfel, E., Studien der Satztechnik der mittelatlterlichen englischen Musik (2 vols, Heidelberg, 1959), 2, p. 139 (diplomatic facsimile of C87 reading). Gerber, The Manuscript Trent, Castello del Buonconsiglio, 88... II, pp. 10-59 (edition). Luko, A., Unification and Varietas in the Sine nomine Mass from Dufay to Tinctoris (Ph. D dissertation, McGill University, Montreal, 2007) pp. 198-203 (analysis of motto material used throughout).

Gloria

- (i) Trent 88 ff. 47v-49r;

[Superius]; 1: the intonation is supplied from GS p. 10⁺, transposed a fifth down / 7: 1 dtd (corr using Trent 93) / 39: 3 G (corr using Trent 93) / 75: 4 G / 97: b ind before 96 / 176: single custos in Superius and Tenor / 180: 1 G (corr using Trent 93). The manuscript voice order is Superius-Tenor-Contra.

Contra; 72: p div follows 2 / 74: likewise / 120: 2 A / 159: 2 D / 162: 2 B / 165-176: 13 measures of rests are given but only 12 are needed / 178: 2 G (emended to avoid consecutive octaves with the Superius).

Tenor; 1: the first stave (1-28,5) has a b sig which seems to be superfluous / 19: 3 D / 27: 1 F (corr using Trent 93) / 64-65: ns.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At two places throughout lower-voice values have been left untexted. These are (i) the Tenor at 36-39, which should be sung to the preceding syllable '-as', and (ii) both lower voices for most of the duple section (starting at 84) which are probably best vocalised wordlessly. 'Christe' is given as 'xpe' both times that it appears in the Superius.

- (ii) Trent 93 ff. 30v-32r;

[Superius]; 34: 4-7 replaced by sbr D & m C / 75: as in Trent 88 4 is G / 138: 1 & 2 ligd / 139-140: ligd separately from 138 / 146-147: ligd, & written directly above the rest at 145 due to lack of space / 157: 5 uc /

176: 1 is br followed by a br rest, & then double custos in Superius, single custos in Tenor, & no custos in Contra. The voice order is the same as in Trent 88.

Contratenor; 1; the m sign is om in both lower voices, and both lower voices also start with a superfluous flat signature for their first staves. In the Contra the untexted first stave runs from 1-15,2. / 27: 3-5 are written over erasures / 39: p div follows 2 / 45: replaced by br C & sbr C, and followed by a p div / 53: 3-7 replaced by sbr G m F / 61: 2 B / 69-70,2: ligd / 96-97: ligd / 118: 1 not dtd / 120: 2 A as in Trent 88 / 135-137: ligd / 159: 2 D as in Trent 88 / 162: 2 B as in Trent 88 / 165-176: the same mistake with rests is made as in Trent 88 / 177: no division is given at the start of this section / 178: 2 G as in Trent 88.

Tenor; 1: as in the Contratenor there is a superfluous first-stave flat signature (the first-stave notes run from 1-27,3) & the voice-name is written in majuscules). / 45: replaced by br A & sbr A / 74: p div follows 2 / 75: likewise / 116-119: ligd / 120: not ligd / 123: not ligd / 124-127: ligd / 153: m sign om / 170-171,1: ligd / 179-180,1: ligd / 181-182: ligd / 183-184: ligd separately from 181-182.

Underlay; Trent 93 is texted much as in Trent 88 and some of the former's texting is clearer. Where 'Christe' occurs in the Superius it is given both times as 'Criste'. The Contra incipits are as follows. 1: Et in terra. 2: Qui tollis. 3: at 153-164 the Contra is fully texted. 4: Cum sancto Spiritu. The Tenor incipits are as follows. 1: Laudamus te Benedicimus te. 2: Gratias agimus. 3. Qui tollis peccata. 4. Tu solus Dominus (at 159) and lastly Cum sancto for the final section.

Trent 93 has very few variants with Trent 88, it is neater than the latter, and might have been its parent source (both sources transmit a small number of identical errors). A few cadential ornaments and ligatures are different from Trent 88, and Trent 93 splits notes in both lower voices at 45.

Credo

(i) Trent 88 ff. 49v-51r;

[Superius]; 1: the intonation is supplied using LU 1997 p. 64 / 49,4: corr from m / 183-195: 14 measures of rests are given (only 13 are needed) / 195: single instead of double custos in all voices.

Contra; 4: p div follows 2 / 7,4-6: these notes have been inked over (hiding a correction?) / 17: 2 F / 67: 1 is sbr, subject to alteration / 123: 1 A / 133: 1 B / 195: the congruent signs in both lower voices at the end of an internal section here probably served to tell the Superius performers that their previous batch of rests was over.

Tenor; 1: m sign om / 40: p div follows 2 / 43: likewise / 52-53: p div follows 1 / 162: following the double custos (at the bottom of a page) the O mensuration sign is given and is then rptd where the music for the next section begins at the top of the next page. / 200: p div follows 3.

Underlay; fully texted in the Superius, with partial text for the Contra and sectional plus some internal cues for the Tenor. As reconstructed in our score, this Credo setting omits 'Et in Spiritum Sanctum...Ecclesiam' (at 162). There would be more text deletions if the texting of Trent 88 was followed literally, but I manage to restore some missing text by using telescoping in the Contra at 35-48 and 71-91. Both lower voices have been allotted passages of wordless vocalisation throughout rather than fuller editorial text which would perhaps split too many notes to be practical. 'Christum' in both lower voices at 23-24 is given as 'xpum', and the Contra incipit at the duple section's start (71) is 'Et incarnatus est' instead of 'Crucifixus' because Trent 88 provides no cues for telescoping. The mixture of telescoping, lower-voice vocalisation and more intensive lower-voice texting towards the end of this movement parallels my treatment of text in the Credo of Bedingham's Missa *Dueil angoisseus*, which is stylistically similar to this Credo.

(ii) Trent 93 ff. 32v-34r;

[Superius]; 1: there is a gap before the first note (probably left for a majuscule initial). / 5: 5,5-6 replaced by sbr F / 71-72: all final notes in the first section have a cor above them / 82: 2 b, ind before 82,1 / 92: 1 & 2 ligd / 104-105: ligd / 114: 2 & 3 replaced by m F / 121: 2 F / 121-122: ligd / 130,1-131,1: ligd / 138: no b / 141: 1 & 2 ligd / 162: m sign om / 166,3-4: there is a gap between these two minims for no apparent reason / 183-195: Trent 93 has the same error with rests here as Trent 88 / 195: no custos in any voice / 212: the final custos (given after the end of a stave) is uc. The manuscript voice order is the same as in Trent 88.

Contratenor; 8,3-4: no lig / 8,4-9,2: ligd / 17: 2 F as in Trent 88 / 18-19,1: ligd, with a cor above 19,1 which serves as a cs for the Tenor entry / 24-25: no lig / 33: 5 C / 47-48: ligd / 62: p div follows 2 / 71: at the start of the Contratenor on the second page-opening the voice-name is in red / 78-79: ligd / 82,1-84: ligd / 85-87: ligd / 89: 1 & 2 ligd / 93-95: ligd / 104-106: ligd / 113-116: given as a single lig / 123: 1 A as in Trent 88 / 133: 1 B as in Trent 88 / 139,1-2: replaced by br D / 144,2-147,2: ligd / 183: cs above 1 / 195: no cs in either lower voice / 196: both lower voices here a cor above these notes / 203: 2 G / 206-207: ligd.

Tenor; 1: the m sign is not om / 43: no p div / 62: p div follows 2 / 71: as with the Contratenor, 'Tenor' on the second page-opening is in red / 77-82: ligd / 83: no lig / 133-134: ligd / 135-136: not ligd / 144,2-145,1: ligd / 145,2-146,2: ligd / 192: 3 B / 200,1: not ligd / 200: no p div.

Underlay; texted much as in Trent 88, and the lower-voice incipits are as follows. First section: the Tenor has 'Et in unum Dominum Jhesum xpum Filium Dei' and the Contratenor has 'Patrem omnipotentem' at the start and 'Et in unum Dominum Jhesum xpum Filium Dei' at 19. It also has 'unigenitum' at 30. Second section: both lower voices have 'Et incarnatus est'. Third section: the Contratenor has 'Confiteor unum baptisma', and also 'in remissionem' at 172. The Tenor has 'Et ex[pecto]' at 183. Final section: the Contratenor has 'Et vitam' and the Tenor has 'Et vitam venturi'. As in the Gloria some of the texting in Trent 93 is neater than in Trent 88.

Trent 93 has few real variants, and as in the Gloria it was probably the exemplar for Trent 88. Also as in the Gloria the two sources share some identical errors.

Sanctus

(i) Trent 88 ff. 51v-53r;

[Superius]; 1: the intonation is provided from C87 f. 223v, where all intonation notes are square and black apart from the final one which is a black L / 37: m sign rptd at start of section / 46-47: p div follows 1 / 63: single instead of double custos / 115-122: 7 br rests are given (8 are needed) / 122: no custos.

Contra; 1: m sign om in both lower voices / 33: 5 C / 67: p div follows 2 / 71,4-72: written on a short end-of-stave extension / 114,2: cs is given upside-down under this note / 121: 4 A.

Tenor; 12: 4 E / 25: p div follows 2 / 153: p div follows 2.

Underlay; fully texted in the Superius with extensive partial text in both lower voices. At the Superius subsection 'Benedictus qui venit' (98-114) the syllables 'in no-' are also given because the scribe did not realise that these belong with the next lower-voice duet passage. Where 'sanctus' occurs as two syllables, it is split 'sanc-tus'.

(ii) Trent 93 ff. 34v-36r;

[Superius]; 1: as in Trent 88 no intonation is given / 8: cs above 1 / 27: 3 om / 34,3: from this note onwards the entire piece is copied in a darker ink shade than the staves and previous Superius notes / 37: 'Duo' marking given in both voices at the start of the Pleni sunt section / 38,2: no b / 51: 3 C / 53: cs given as a cor sign / 53-63: 10 br rests are given (11 are needed) / 63: double custos / 80: 2-3 replaced by sbr C / 107,2: replaced by sbr F m F / 115-122: the same error with rests occurs here as in Trent 88 / 154: 4 is dtd, & 6 is m.

Contratenor; 1; m sign is present in both lower voices / 26: 3 replaced by sbr G m G / 33: 5 C as in Trent 88 / 36: single custos only / 53,1: an upside-down cor is given under this note, serving as a cs / 69: 1 replaced by sbr D m D / 88-91: ligd / 98: 'Duo' marking given at start of Benedictus section / 114: cor given over 1, & no cs at 2 / 121: 3 & 4 replaced by sbr A / 144: single custos / 158: no custos.

Tenor; 12: 4 E as in Trent 88 / 25: no p div / 30: 2 is col / 53: no cs / 122: m sign om / 153: no p div.

Underlay; Trent 93 has full Superius text and almost complete text in both lower voices. Its Contra makes the mistake of giving three 'Sanctus' acclamations.

Trent 93 was possibly the exemplar for Trent 88, and shares some small errors. There are very few variants between these two readings.

(iii) C87;

[Superius]; 1: the intonation clef is C clef on the bottom stave and has black squares. It is followed by a white-notation C clef for the polyphony, on the second line up. Also the m sign is om in both surviving voices, & a p div follows 1,3. / 5: 1-3 replaced by dtd-m D sm E & sbr F / 7: 6-9 replaced by m D m C sm B sm C / 9-19: 12 measures of br rests are given instead of 11 / 20: rests uc due to lacuna / 33,5-34,6: uc due to lacuna / 35: 1-6 replaced by sm C sm D m E sm F sm D dtd-m D sm C sm C sm B / 36: single custos only / 38,2: no b / 45,3: uc due to lacuna / 53: no cs / 53-63: ms gives 14 br rests (only 11 are needed) / 63: no custos / 72: single custos / 73: m sign given as C instead of cut-C / 80: 2-3 replaced by sbr C / 95: 3 dtd / 96: 1 not dtd / 97: single custos / 99: 2 replaced by sbr B m C / 100: 1 replaced by col br A col m G col m A / 101: p div follows 3 / 102: 5 & 6 are dtd-m & sm / 103: 2 & 3 are both m / 104: p div follows rest / 107: 2 replaced by sbr G / 108: 2 m / 113,4-7: uc due to lacuna / 115-122: rests uc due to lacuna / 133: 2 not ligd / 137,2-138,1: ligd / 144: single custos.

Contratenor; 10: a small cross-out follows 2 / 11: p div follows 2 / 24: 2 & 3 replaced by m C m C / 25: 3 b, ind before 25,2 / 27,2-28,1: uc due to lacuna / 29,2: likewise / 33: 5 C as in both other sources / 36: single custos / 40,3: no more music is given following this note.

Underlay; C87 texts the Superius fully and has sectional incipits for the surviving part of the Contra. Many of our texting decisions have been made using the C87 Superius underlay, which largely seems to be clear in intention.

Although it is fragmentary, C87 presents many variants with Trent 88 and Trent 93. Since it is an insular reading, other insular readings might have differed equally from the Trent copies.

Agnus

(i) Trent 88 ff. 53r-54r;

[Superius]; the black-notation chant intonation's clef is C clef on the second line up (which is not rptd for the

polyphony) and its notes are ligated as follows. B L, B L, B L, L on its own, B B B & a final L. Under the intonation is a part-legible scribal remark in very small script. Since the words ‘3us’, ‘secundi’ and ‘continet’ can be made out, this may refer to the continuation of this movement on the following page. / 13: p div follows 2 / 30: both the Superius and Contra indicate the Agnus IIa subsection as ‘Duo’, but rests are also given in the Tenor. In the left margin the Superius has the indication ‘2us’ for Agnus II. / 41: 5 & 6 are G F / 52: no custos / 53-67: 14 breves rests are given (15 are needed) / 91: a cs is given under this note for no apparent reason (there is also a cs in the Contra here). The manuscript voice order is Superius-Contra-Tenor on the first page opening, and Superius-Tenor-Contra on the second.

Contra; 1: m sign om / 18: 1 A (emended to prevent a consecutive unison with the Superius) / 19: a superfluous sbr lower F follows 1 / 66: 3 uc / 91: cs given over this note for no apparent reason, as in the Superius at the same point.

Tenor; 30-52: 24 breve rests are given here (only 23 are needed) / 90-92: Trent 88 reads ligd br F br E plus be E (corrected using Trent 93).

Underlay; the Superius is fully texted and the lower voices have sectional incipits.

(ii) Trent 93 ff. 319r-320r;

[Superius]; 1: the chant intonation is in the Tenor, and is a little different from that in Trent 88 (see the Tenor notes below) / 13,2: no p div / 23: the first rest is replaced by sbr C, & the second rest is om / 30: no ‘Duo’ or ‘2us’ markings in any voice / 38,3-4: these two minims are widely separated / 41: 5 & 6 are G F as in Trent 88 / 49: 3 C / 52: single custos / 53-67: 12 breve rests are given (14 are needed) / 91: no cs / 108: cor over 1. The manuscript voice order is Superius-Tenor-Contra.

Contratenor; 1: the m sign is present / 18: 1 A, as in Trent 88 / 31: p div follows 2 / 76,1-77,2: ligd / 91: cor over 1 instead of cs / 122: 3 & 4 are B A / 131: not ligd.

Tenor; 1: the black-notation intonation clef is C clef on the fourth line up, & is not rptd at the start of the polyphony. Its notes are ligd br A L B plus ligd br G L B, & ligd br C L B, plus L B then ligd br A br B br A & finally L A. A double custos follows. / 8-9,1: ligd / 30-52: 20 breve rests are given (23 are needed) / 77-81: given as a single lig / 93-95: ligd / 95: not dtd, and a sbr rest follows / 108: not ligd.

Underlay; much as in Trent 88, except that the Tenor intonation has the text ‘Agnus Dei’, the lower voices both indicate the section-break at 68 as ‘Agnus Dei 3us’, and the last word of text in the Tenor (‘pacem’) is not given.

Trent 93 has very few differences with Trent 88 and was possibly its exemplar. The varying intonation in the Tenor may not have much relevance since the movement does not seem to be chant-based (see the following section on structure).

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Structure

This Mass with D finals is similar in texture to Bedingham’s *Missa Dueil angoisseus* and is probably not that distant from it in terms of dating. Most of it appears to be freely composed, and Tenor cantus firmus is very

unlikely to be present since Tenor entries in successive movements differ considerably. In the Kyrie the Tenor begins on upper D, then goes to C and reaches a cadence on G at measure 7. In the Gloria, the Tenor has a delayed entry and quickly moves from upper D to a cadence on F below. The same movement's Contra begins D C like the Kyrie Tenor but there is no comparable melodic line. The Credo also has a delayed entry Tenor, whose first notes are lower D rising to G G. Its Contra at the opening descends from upper D to A and again there is no comparable melodic line to the first notes of the Gloria. The Sanctus probably begins with Superius chant paraphrase (thereby probably excluding other structural alternatives) and the Tenor of Agnus I begins with lower D and rises to A.

There is a varied opening motto, consisting of the Superius figure D F E A plus various permutations. The Kyrie, Credo and Agnus openings are similar, and the Gloria Superius differs by beginning with D and rising to A and then B. The Sanctus opens with a triadic figure on D. The mensuration plans of the Gloria and Credo are the same (O - cut-C - O - O) but all other movements differ, with the chief resemblance between them being that cut-C is used for at least one internal subdivision in each movement. The Gloria and Credo layout is similar to that in the Missa *Dueil angoisseus*, with the third of four sections in each movement being a Duo. Also like Osanna II and the Agnus in the Missa *Dueil angoisseus* the Sanctus and Agnus here are subdivided into more sections than are usual. Both Osanna sections and also Agnus II and III have two subdivisions each.

Some internal subdivision openings are related: the Gloria's Quoniam tu solus section plus the Pleni sunt and Benedictus have related Superius parts which open triadically like the Sanctus. The Credo's Confiteor section begins rather like the Et in terra section, and the Agnus IIa and IIb sections also open with independent related material. The Contra throughout is a filler part, but has some octave-leap cadences (e.g. at the Christe and Qui tollis endings). Most sectional cadences are on D, but the Christe ends on A, the Qui tollis ends on G, the Quoniam tu solus ends on F, and throughout the rest of the cycle there is a little variety in closing subsection pitches. For example, the first section of the Credo ends with a perfect cadence on C.

Textural contrast has a significant role in this Mass. The Kyrie is written so that all nine invocations of 'Kyrie / Christe eleyson' have separate musical episodes, and within each of the three subdivisions the second invocation is set as a duet passage between two fully scored passages. The Gloria, Credo and Sanctus all feature alternations of duet scorings at their openings, and the short sections of the Agnus also feature various duet permutations (including the only defined subsection for the lower voices in the entire Mass).

In this cycle there seem to be moves towards expansion of the standard 1430's musical vocabulary for three-voice texture. Kyrie II opens with four measures of a long-note Superius over active lower voices, and there is also a passage of long-note Superius work in the Christe (Kyrie, 48-56). At 13-16 in the Credo there is a passage of close two-voice imitation. The rhythmic pace of most three-voice work has more or less equal rhythmic activity in all voices, but at 35-70 in the Credo the Tenor tends to move in extended values, perhaps creating the impression of a cantus firmus Tenor even if no cantus firmus is present. At the start of Osanna Ia (Sanctus, 73) the two upper voices begin with answering motives over a slower-moving Tenor. Duet passages tend to be rambling, with minim movement and unison imitation featuring occasionally (see Gloria 14-35). Dissonances in full sections are sometimes found.²⁰ No defined subsection uses duple rhythm for duets, although duet episodes occur in the Christe and Osanna Ib. The style of the duet passages is close to the two-part writing in the Missa *Dueil angoisseus*, as is the relative rhythmic simplicity of the duple sections. As in the latter Mass, duple rhythm is indicated by a diminished signature in the Trent copies (in this case cut-C) and I believe that the same sectional equivalents as suggested for the Missa *Dueil angoisseus* are viable here - even though C87 gives C mensuration instead of cut-C.²¹ There are no cadential drive passages in duple

²⁰ For example see Credo 84, where the Superius and Contra are briefly dissonant in a cadential cliché which could otherwise have easily been avoided. See also the brief Superius-Tenor fourth in the final cadence of Agnus III (Agnus, 130-131).

²¹ As previously suggested in the structure section on the Missa *Dueil angoisseus*, the equivalent O perfect breve = C long is sometimes better for insular works than O semibreve = C semibreve.

musical concentration might indicate that the Kyrie was the final movement to be written. Also, some of its melodic gestures (for example, in the higher-pitched passages of the *Christe Superius*) do not recur in subsequent movements. Lastly amongst unifying features I mention the tendency of lower voices in duet passages to begin with longs (for example, in some of the motto passages and at the start of the *Confiteor*, *Pleni sunt*, *Benedictus* and *Agnus IIIa* sections. This is a frequent opening gambit in insular music of the Dunstable era.

I first came to know this Mass through a solo-voices performance by the Hilliard Ensemble from the 1990's, which unfortunately never made its way onto a CD recording. Parts of Bedingham's Mass (notably the *Superius* extended values in the *Christe* and *Kyrie II* and the long-note passage in the *Patrem* section) make it sound as though continuous borrowing might be involved, but as we have seen this is probably not the case. Neither does movemental comparison provide a strong enough case for suggesting a lost polyphonic model as in the *Trent 89* Mass previously mentioned. The likely paraphrase references in the *Sanctus* and the fact that other passages of this Mass remain close to the chant tradition show that earlier Mass cycles without *cantus prius factus* were sometimes slow to move away from their earlier fifteenth century origins. Even so, this is a texturally quite varied work here which deserves better than the near-oblivion into which it has fallen.

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Numerology

Much as in Bedingham's *Missa Dueil angoisseus* both Trent readings may be remote from the lost original, a probability reinforced by the number of variants between the complete readings and the fragmentary *C87* *Sanctus* reading. Nevertheless, by working on the relatively safe ground of tempora counts rather than note counts it is still possible to find some surprising symmetries in this Mass. How easy was it for a fifteenth century musician to work numerical interest into his music if he was not writing a structured motet? One relatively simple way to achieve hidden subtleties must have been to write short sections and either connect them numerically or relate their voices or component parts numerically. In Bedingham's *Sine nomine* this is what appears to be happening because both *Osanna* sections plus *Agnus II* and *Agnus III* are each split into twin subsections. I will explore this further below. More immediately there seem to be simple sectional symmetries in the tempora of all movements, and the details of these are as follows.

1. Excluding all sectional and final longs, the *Kyrie's* sections respectively total 24, 60 and 28 measures (totalling 112). The first two sections make up 75% of the total measures, and the last section provides the other 25%.

2. In the *Gloria*, the tempora totals for the successive sections are as follows.

83
69
24
19

If we alter these totals a little (subtracting one from each of the first two totals) we then have the following figures.

82
68
24
19

The sum of the first two figures is 77.7% of the total, and the other two make up the remaining 22.2%.

3. Likewise in the Credo, the four sections have tempora totals of 70, 91, 34 and 17. Taking one each away from the middle two totals gives us the 70, 90, 33 and 17. The first section (70) is then 33.33% of the total, and the other sections make up the remaining 66.66%.

4. In the Sanctus, the successive sections total 36, 27, 9, 25, 25, 22 and 14. If these are altered slightly to read 35, 26, 8, 24, 24, 21 and 12 the resulting total is 150 tempora. The sum of the first three sections makes up 46% of the total, and the sum of the remaining sections makes up the other 54%.

5. In the Agnus, the totals of all subsections excluding final longs are respectively 28, 22, 14, 40 and 22, and the total of these figures is 126. The first and third sections combined make up 33.33% of the total, and the remaining sections make up the other 66.66%.

Some of these calculations may seem a little contrived, but the simpler ones are surely convincing examples of symmetries. The only other item of interest regarding tempora is that Osanna Ib and the Benedictus both have the same number of measures (25 each).

Now I come to data extracted from note-counts. While this is of doubtful worth I find some interesting similarities. Firstly, the Superius and Contra in the Et in terra section have almost the same number of notes (232 and 233 respectively). The number of notes in the Kyrie Superius is exactly 250, and the Superius note totals for Agnus IIIa and Agnus IIIb are close (64 and 65 notes respectively). Also the grand total of Superius notes in the Agnus is 299 (perhaps once this might have been 300).

Now I come to the note-totals in the short sections mentioned at the start of this section.

1. In Osanna Ia, the voices' totals in descending order are as follows.

24
21
15

The first section makes up 40% of the total (which is 60) and the remaining totals make up the other 60%.

2. In Osanna Ib, the voices' total in descending order are as follows, and I have subtracted just one from the final Tenor total here.

38
34
24

The first two sections make up 75% of the total here (96) and the remaining section provides the other 25%.

3. In the Benedictus, I have done the same as above and subtracted one note from the Tenor total of 27. These revised totals are given below.

66
92
26

The middle section makes up 50% of the total (which is 184).

4. Osanna IIa gives the following voice totals in descending voice order: 32, 27 and 23. Below I give a slightly altered series of totals.

31
27
23

These now add up to 81, and the middle figure (27) is 33.33% of the total.

5. Osanna IIb gives the following note totals in descending voice order: 53, 44 and 27. As before, I give a slightly modified series of totals below.

51
40
26

The final 26 constitutes 22.22% of the total (which is 117) and the first two totals make up the other 77.7%.

6. In Agnus IIIa, the note totals in descending voice order are 64, 48 and 39. As before, I give a slightly revised list of these totals below.

63
48
37

These total 148, of which the final 37 constitutes 25%.

7. In Agnus IIIb the note totals in descending voice order are 65, 55 and 78. A slightly revised list of totals is given below.

64
53
77

These total 195. The first figure (64) is 33.3% of the total, and the other figures make up the remaining 66.6%.

Finally, I note that the total of all notes in Agnus I without final longs is 200, and in Agnus IIIa there are 151 notes in all (possibly this was once 150).

I emphasise that some of the above calculations have been reached by tinkering with figures in readings which are probably not close to insular sources, but nevertheless at least some of the above work might have featured in Bedingham's Mass as it was originally written.

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85. Standley; Missa *Ad fugam* (Trent 88 ff. 314v-322v, DTÖ VII inventory nos 436-440).

The full sections of this Mass consist of a series of exclusion canons, in which the Contra is derived from the Tenor by the former voice missing out all notes below Bb in the Tenor. No explanation of the Contra's derivation is given in Trent 88. The method involved has to be deduced from an associate motet in Trent 89

which uses the same procedure and is probably also by Standley (*Que est ista*, DIAMM Trent 89 edition no. 172) and where the textual phrase ‘electa ut sol’ is used to indicate the removal of ‘ut sol’ from the Tenor (i.e. ut-re-mi-sol, the four lowest degrees of the Kyrie and the motet’s Tenor part, as discovered by Feininger). It was also Feininger who suggested the attribution of the Trent 89 motet to Standley, which I regard as convincing.

Kyrie (ff. 314v-315r)

[Superius]; 1; the m sign is given before the first stave / 37: there is a gap before the first notes at the start of Kyrie II / 58: single custos only.

Tenor [et] Contratenor; 12: from this point (the start of the second stave) the b sig is om in this voice / 27: the cs is given upside down under this note.

Underlay; ‘Kyrie’, ‘Christe’ and ‘eleyson’ are given in the usual places in Trent 88 but ‘Christe’ is given as ‘xpe’. As in the Trent 89 *Que est ista* motet, underlay for the canonic part was probably copied *after* the canonic derivation had been written out. The number of invocations per section in this Kyrie work out as less than the normal nine, because of the length of the sections. Kyrie I has three, the Christe has one and Kyrie II has two. At 13 and 46 I have added diereses over the ‘y’ of ‘eleyson’.

Bibliography; Gerber, *op. cit.* no. 106 (edition of whole Mass). Loyan, R. (ed), Canons in the Trent Codices (CMM 38, Rome, 1967) pp. 44-60 (edition of whole Mass). Feininger, L. (ed), DPLSER Series I, no. 6, 1949 (edition of whole Mass under the title *Missa Ad fugam reservatam*). Gerber’s commentary section (*ibid.* pp. 104-105) also gives the textual background to the motet and Mass.

Gloria (ff. 315v-317r)

[Superius]; 1: the intonation is supplied from IB 15154 f. 147v transposed a fourth up, & there is a gap between the clef and m sign and the first note in each part (probably intended for a majuscule initial). / 3,5: corr from col err / 19: 1 C / 27: 4 E / 37: superfluous notes (m A & sbr G) follow 2 / 53,3: corr from col err, & followed by an erasure / 67: ‘Duo’ ind in both voices / 133,4: corr from col err.

Tenor [et] Contratenor; 24: 4 C / 41 onwards: the b sig is om for the rest of this movement / 66: 1 is br, and the cs here is a cessation sign for the written part. The rest of the written part for this section can be found in the added middle voice at 58,2-66, since this exclusion canon causes the written part to run for longer than the duration of the Superius. / 122,2: corr from col err, with ‘a’ (for ‘alba’) under this note / 126: 1 C / 127: 1 E.

Underlay; fully texted in the Superius, with sectional incipits for the single lower voice provided. At 82 ‘Domine Fili...Jhesu Christe’ is omitted. In the Superius ‘Christe’ (at 127-128) is given as ‘xpe’.

Credo (ff. 317v-319r)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and there is a gap between the clef and m sign and the first note in each part (probably intended for a majuscule initial). / 24,2: scribal corr from G with upward diagonals on either side of this note / 27,3-36,1: all of this passage is on a single stave with has an erroneous clef (F clef on the middle stave line) and therefore all of this passage is copied an octave and a fifth too low. / 58: ‘Duo’ ind in both voices / 66: erasure follows rest / 100: 2 G / 102: 4 A / 124: 4 C (below).

Tenor [et] Contratenor; 4: 4 om (conj supplied) / 37: the perfect br rest here is given as three sbr rests / 42,1-2: Trent 88 reads m F m F sbr G m F here (the emendation provided rids the canonic parts of structural fourths) / 57: 1 is br, and the cs here is a cessation sign for the written part. The rest of the written part for this section can be found in the added middle voice at the rest in 48-57, since this exclusion canon causes the written part to run for longer than the duration of the Superius. Also the rests at 48-50 are given wrongly, since the br rest at 48 should have 2 more sbr rests added. / 100,1: scr corr from G below / 106,1: an upside down cs under this note indicates the start of a lower-voice duet passage / 126: the cs here is a cessation sign as before, and the rest of the middle part can be found at 121,3-126. The cs at 126 is given below the note as well as above. / 141,1: this cs is given below the note.

Underlay; fully texted in the Superius, with sectional incipits for the single lower voice provided. In the Superius ‘Christum’ (at 27-29) is given as ‘xpum’. This setting of the Credo omits the following passages: ‘Deum de Deo... Deo vero’ (at 43-44) and ‘Crucifixus...Ecclesiam’ (97). With such considerable textual omissions I would not want to try to restore text by telescoping.

Sanctus (ff. 319v-231r)

[Superius]; 1: there is a gap between the clef and m sign and the first note in each part (probably intended for a majuscule initial). / 25: ‘Duo’ ind in both voices / 27: 2 D / 58: 1 is dtd-br / 60: 1 om (conj supplied) / 66: 3 C / 78: m sign C rptd at the start of this section / 112: an erased sbr G follows 2.

Tenor [et] Contratenor; 14-78: b sig om / 20: 2 C / 50: even though the first Osanna is on the first page-opening, the voice-name is rptd at the start of this section / 57: 1 not dtd / 59: cs misplaced over 58,2 / 66: an erased m D follows 1 / 77: 1 is br, the normal cessation sign is missing over this note, and for the end of this section’s Tenor see the middle part at 76-77 / 78: at the start of the second page-opening the voice-name is not given until the start of Osanna II (at 112) / 84: the sign given here for mensuration change is 3 (which is wrong, since it would create sesquialtera rather than the minim-equivalent mensuration required). The logical sign to use is dotted-O, since coloration occurs at 86-88. / 88: the A & G are both m, followed by a p div (and therefore the G is subject to alteration).

Underlay; fully texted in the Superius, with sectional incipits for the single lower voice provided. At the start of the Superius the word ‘Sanctus’ is consistently split ‘Sanc-tus’.

Agnus (ff. 321v-322v)

[Superius]; 1: there is a gap between the m sign and the first note, probably intended for a majuscule initial. / 25: ‘Duo’ ind in both voices / 35-36: written on a short end-of-stave extension / 43: this measure (consisting of a breve in each voice following a rhythmically irregular measure) has been given as a perfect breve since a second irregular measure following the first would look odd. / 56: an erased m A follows 1 / 61: this section is ind as ‘Agnus 3us’ in the Superius / 65: 2 uc / 70: 4 not dtd / 71: 2 m / 75: 2 & 3 are G E.

Tenor [et] Contratenor; 9,1: from this point the b sig is om up to 61 / 10,5: corr from m by erasure of upward stem / 14: 1 B / 19,4: there should be a cs here indicating cessation of the canonic voice, but it is om / 31,4: as at 10,5 / 33: 4 D / 36,2: scr corr from F, with downward diagonals on either side of this note / 48: an erased sbr F follows 1 / 76,1: from this point to the end the b sig is om / 85-86: these rests are strictly speaking not part of the canonic scheme, but this is the only section in this cycle where two successive canonic procedures operate / 103: as at 19 the cessation sign is om, 103,1 is br, & for the rest of this voice see the added part at 99-103.

Underlay; fully texted in the Superius, with sectional incipits for the single lower voice provided. Both

duet voices at 46-52 need an ed rpt of ‘miserere’.

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Structure

Laurence Feininger was the first to uncover the exclusion canon procedure in this Mass, which is the same as the canon in the associate Trent 89 motet *Que est ista*.²⁴ Since the canon is related to the text of the motet, it would be logical to assume that composition of the motet preceded the Mass. All full sections have a middle voice which only uses the notes of the written lower part pitched above A. This procedure is only used once per section apart from in Agnus III, which uses it twice.

All movements use a basic O-C-O mensuration pattern, and no other mensuration occurs apart from two measures of dotted-O in one voice of the Benedictus duet, signed as “3” (possibly this is just intended to be a catch for unwary singers). The movements do not have shared motto openings, and no subdivision openings are really related either although some resemble each other (for example, the final sections of the Gloria and Credo). All movements end on F but there is some variety in the opening pitches of the subsections: five of them begin on C or using constructs on C, and the final sections of the Gloria and Credo open with constructs on G. The Christe, the Gloria’s duple section and the Benedictus end on C, and the Credo’s duple section ends using a construct on G.

Because the exclusion factor in these canons is one of vocal range, the composer varies the way that he writes as follows. Tenor passages written below the note B never appear in the derived voice, so there can be considerable stretches of duet material before the derived voice enters. Some canonic sections cease where a sectional cadence stops the derivation, and in other sections the derived voice runs beyond the closing note of the Tenor and these therefore need a Tenor cessation sign in the written lower part (as at the end of Agnus III). Not all such cessation signs are given in Trent 88. Normally the derived voice acts as a Contra, but the Tenor and Contra roles of the lower parts can occasionally reverse (as in the sectional cadence at Gloria, 126-128). Due to the way in which the lower parts are conceived the Superius parts of all full sections must have been added last in the vertical voice sequence. I strongly suspect that no singers would have been capable of ‘sighting’ the derived part and adding effective text underlay at the same time, so accordingly the underlay in my derived voices is freely editorial on the basis that such parts would probably have been written out. However, all accidentals in my score of both the Mass and motet are given with the derived part strictly following the written lower part.

Canon is not often audible in this Mass, which is a testament to the skill of its composer. There are some imitative voice exchanges which might audibly betray the existence of some sort of canon (such as at Gloria, 42-52) but this is not frequent throughout. In a few places the Trent 88 reading gives some slightly uncouth partwriting in the canons, and these are as follows.

1. At Gloria measure 120 the two lower parts have a second, but its duration is only for one minim and I have left this unamended.
2. At Credo 42 the canonic part as given results in some structural fourths, and I have provided an emendation so these do not appear.
3. At Sanctus 73 there is a brief seventh between the upper parts and the Tenor.

²⁴ See pp. 1968-1972 in the DIAMM Trent 89 edition.

4. At Sanctus 76 there is a construct without a third in the second half of this measure, but it passes quickly and has therefore been left unamended.

Standley's musical language is that of the Frye and Bedingham generation, and his only other known Mass (in *Strahov*) is rhythmically similar to this one. In the Missa *Ad fugam* there are commonplace devices such as equal-voice convergences onto C (see Gloria 120-125), across-the-beat cadences (see Kyrie 40-41 and Gloria 21-32) and long phrases involving syncopation (see Agnus 52-60). Doubled leading-note cadences predominate (no full sectional cadences use perfect formulas) and the wide ranges of the written parts allow for occasional textural variation in full sections. There is considerable minim movement in some full sections which sometimes gives the music a pulseless feel. Rhythmically irregular cadences also occur (see the end of Kyrie I, Gloria 126-128, and the seven-minim measure in Agnus II at 42). These are traits also found in other mid-century insular works.

Part of the reason why this Mass works so well is because of the way that the Superius is created. It seems to be limited in gestures, with much of its activity being around the middle and lower part of its range. Therefore there is quite a lot of activity with the three voices having temporary equality, and an equal amount of activity involving cadences on F. One might expect that the better movements are the shorter ones, but I would argue the opposite since the relative length of both the Gloria and Credo allow the composer to be more adventurous with lower-voice passages that do not appear in the derived voice. For textural variety some of the extensive minim movement in the Credo is relieved by a lower-voice passage using anacrusic rhythms (26-32) and there is also a short pedal passage over a Tenor maxima on F (111-114).

Some Superius material also clearly derives from the *Que est ista* Superius. The *Christe* opening is like the motet's second-section opening, and the *Et incarnatus* section's opening is not dissimilar. Likewise, moments of imitative voice-exchange in the triple final sections of the Gloria, Credo and Sanctus may derive from similar work in the motet's final section. The first three pitches of the Agnus Superius are also the same as the first three motet Superius pitches. Another reason why this Mass is an exceptional piece of work is because there seem to be no weak canonic moments throughout. The derived voice largely proceeds in a comfortable and conventional way, and as with Ockeghem's Missa *Prolationum* the concealment of the canonic procedure adds to the music's attraction. Finally, does the style of this Mass lead us to any more anonymous music which might be the work of the same composer? Probably not, but I note that *Tota pulchra es* no. 19 in this edition has a series of short duet passages with related material in each voice-pair, much as in the imitative exchanges that occur from measure 42 onwards in Standley's Gloria. But features like these may have been common amongst imitators of song-motets by Plummer, Stone and others.

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Numerology

Quite how the values and measures in this Mass should be counted is open to question. Should the canonic voice be included in note-counts, or should only the written values matter? Looking at both options is probably a wise decision since this work reveals some very interesting data. Firstly, it seems to have some sort of overall organisational scheme for the following reason. Throughout there are 592 tempora, of which the Gloria and Credo combined make up exactly half of that total (296).

Outside this central pair of movements the other movements all seem to have individual symmetries if the tempora are counted slightly differently. Taking one measure off the total for the Kyrie (leaving 57 measures) gives us sectional totals of 17, 19 and 21 measures. Since $3 \times 19 = 57$, the *Christe* total of 19 measures makes up one third of the entire movement.

Likewise - counting all measures - the Sanctus has two outer sections of equal length (24 measures each). In

the Agnus, removal of all sectional longs leaves sectional totals of 23, 35 and 42 measures, which total 100.

Overall note-counts also provide evidence of individual movemental planning. The Sanctus has 1006 notes. Taking the sectional longs off the Osanna I and Osanna II sections would make this exactly 1000 notes. The entire Gloria Superius has 555 notes, and both voices in the Gloria's internal duet section have exactly the same note totals (60 each). The note totals for the voices in the Credo's Qui propter duet are also close to each other (respectively 58 and 56).

Now we come to provisional note-counts with only the written values. These impose the constraint that the composer might have had both lower parts of individual sections worked out *including features of numerical interest* before he added his Superius parts. Under these conditions I find exactly 100 notes in the given notes for the Christe, and also exactly 400 lower-part notes for the entire Sanctus movement. Finally, despite exploration of the *Que est ista* motet I find no elements of numerical interest there except that the lower part in its final section has 90 notes if the final long is omitted.

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86a. Missa *Sine nomine*

- (i) Trent 88 ff. 253r-260r, with the twin-section Kyrie and Agnus using the same music (DTÖ VII inventory nos 397-401);
- (ii) SP B80 ff. 61v-71r, all five movements, with a three-section Agnus different from (i) above;
- (iii) Trent 90 ff. 430v-432r, Gloria only, with 'Anglicum' attribution (DTÖ VII inventory no. 1120);
- (iv) Verona 759 ff. 20v-25r, all five movements, with a different Kyrie from either source above (partly made up from other sections in this Mass) and also a different 'Qui tollis' section in the Gloria (which mostly uses the music of the SP B80 Agnus III);
- (v) Lyons 6632 ff. 6r-10r, Credo (fragmentary) plus Sanctus and Agnus, with all sections of the Credo and Sanctus having an added voice.

Kyrie

- (i) Trent 88;

[Superius]; 4: 4 & 5 uc / 7: 3 A (corr using SP B80) / 8: 1 uc due to lacuna / 14,5-15,1: om (supplied from SP B80) / 33: 'Duo' ind in both voices / 42: 3 C / 43: both parts have cs signs here, which are probably better read as cor signs. / After 59 no more music is given. All voices of the subsequent two sections are supplied from SP B80. / 120: p div follows 2. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om in both lower voices / 8: 2 E (corr using the Trent 88 version of Agnus I, which uses the same music as Kyrie I) / 15: 4-6 uc / 27: 2-4 uc due to lacuna / 28: 4-6 uc due to lacuna / 31: 1 & 2 are both m (corr using SP B80) / 59: single custos.

Tenor; 13-21: uc due to lacuna / 23: 2-4 uc due to lacuna.

Underlay; all three voices have 'Kyrie / Christe' incipits and 'eleyson' as usual. 'Christe' is given as 'xpe'. Editorial rpts of 'eleyson' are needed at 5-11 and in the Superius only at 19-24. At one or two points I have added a dieresis to 'eleyson' so that it can be treated as a four-syllable word. Trent 88 gives a shortened movement in which the Christe uses the same music as the Trent 88 Agnus II. Therefore in Trent 88 the Kyrie and Christe sections given might have been used in A B A fashion. SP B80 gives a four-section Kyrie, made

up of the two Trent 88 sections plus a fully-scored duple Christe section and Kyrie II, but the two middle sections of these four are oddly texted (see below). My explanation for the odd history of this Kyrie is as follows.

1. Individual movements of this cycle were transmitted (as in Trent 90), plus complete and incomplete copies of the whole Mass, some of which lacked at least one of the Christe sections and Agnus I. The original Kyrie movement may have involved a trope.²⁵

2. The Trent 88 version was possibly copied from an exemplar which attempted to substitute new sections for the missing ones, thereby creating its Agnus I by retexting Kyrie I, and using the Christe duet in Trent 88 as an Agnus II. As will be seen from the critical notes to the version of the Agnus in Trent 88, this movement is copied in a particularly confusing way.

3. By the time that the Roman source SP B80 was copied, some sources include both Christe sections (as in SP B80) and attempts may have been made to sing the four-section Kyrie as an alternatim movement with chant insertions. There is scribal confusion in the SP B80 Christe texting (which subdivides the duet and gives a 'Kyrie' text incipit halfway through). The following duple subsection in SP B80 is also strangely texted ('Kyrie eleyson' followed by 'Christe eleyson').

4. Later adaptations were made in Verona 759 and Lyons 6632. The Kyrie I in Verona 759 is a retexted version of the SP B80 Agnus I, and the Verona 759 Christe is a shortened and retexted version of the SP B80 Agnus II. The Kyrie II section in the Verona reading seems to be unique, but its Tenor seems to use part of the reconstructed cantus firmus for this Mass (cantus firmus sections B and C). Further, see the section on structure.

If the first Christe section in our score is used, subsequent sections should be omitted and a repeat of Kyrie I should serve for Kyrie II. The second Christe should only be used if the first is omitted, and Kyrie II should follow.

Bibliography; Gerber, *op. cit.* no. 92 (edition after Trent 88). Bussolin, G. and Zanus Fortes, S. (eds), Codice VEcap 759, Verona Biblioteca Capitolare ms. 759 (sec. XV), 2006, pp. 51-66 (edition after Verona 759). Kirkman, A., 'The transmission of English Mass Cycles in the Mid to Late Fifteenth Century. A Case Study in Context' in M & L 75/2 (1994), pp. 180-199. Gozzi, *op. cit.*, II, pp. 111-116 (edition of Gloria after Trent 90). Shand, F., 'A New Continental Source of a Fifteenth-Century English Mass' in M & L 88/3 (2007), pp. 405-419 (description of Lyons 6632).

(ii) SP B80;

[Superius]; 1: the first 'K' of the text is a large majuscule in the left margin / 2: 3 & 4 are dtd-m & sm / 4: 4 & 5 are A B / 7: 1 & 2 ligd / 9,3-4: no minor color / 10: 2 is replaced by m F m D / 26: 1 & 2 ligd / 33: 'Duo' ind in Contra only / 35: 1-3 replaced by ligd dtd-sbr D sbr C / 38: 2-3 replaced by sm B sm C m D / 42: 2-3 have minor color, 3 is C as in Trent 88, & 4-5 are replaced by dtd-m C sm B sm B sm A / 43-44: single custos follows 1 in both duet voices / 50: 1 & 2 ligd / 51: 1-4 replaced by br G sbr F / 55: 2-4 replaced by sbr G which is ligd to the following D / 58: 5 replaced by sm F sm E / 59: 1 & 2 replaced by L G. The rest of the SP B80 reading is given in our score from 60 onwards, and the manuscript voice order is Superius-Tenor-Contra.

²⁵ Kirkman (in 'The transmission of English Mass Cycles') makes a persuasive and erudite case for the Kyrie originally being troped, in which case the existence of two Christe sections might be logical within a ninefold Kyrie trope setting in the insular tradition. However, I would not care to try reconstructing a troped version of this movement due to the uncertainty of how the short Kyrie I and Kyrie II sections might have been texted.

Contratenor; 20,1-2: replaced by br E / 8: 2 E / 29: 5-6 replaced by m B / 32: 1 & 2 replaced by L D, & single custos instead of double / 33: clef change to C clef on second line up at start of new section / 36: 2 & 3 replaced by sbr B / 49,1-2: no minor color / 51: 1 & 2 ligd / 52: 1 & 2 replaced by ligd dtd-sbr G & sbr F / 56,1-2: minor color / 59: single custos instead of double.

Tenor; 6: 1 replaced by br G sbr G / 7: 1 & 2 ligd / 9: likewise / 19: 1 replaced by br C sbr C / 20: 1 & 2 replaced by br C sbr A / 28,2-3: minor color / 30: 1-3 are all m / 32: 1 & 2 replaced by L G, & a single custos follows.

Underlay; the usual 'Kyrie' 'Xpriste' and 'eleyson' texting is given as in Trent 88, but the solitary lower-voice duet text 'Xpe eleyson' is in a different hand from the rest of the copying. As previously indicated, the texting of the second and third subsections in SP B80 looks confused. 'Xpriste eleyson' in the duet Superius is followed by 'Kyrie eleyson' and 'Xpriste' in the duple section.

SP B80 has several Superius variants with Trent 88 and also has some different readings for Tenor passages.

(iii) Verona 759 ff. 20v-21r;

This variant Kyrie is as follows, consisting of a retexted Agnus I from the SP B80 Mass, plus an Agnus II section which draws heavily on the Agnus II from SP B80. The third section appears to be unique to Verona 759. It may be part of the original Kyrie: Kirkman (1994) notes that the Tenor of Kyrie II seems to use sections B and C of the cantus firmus reconstruction.

3.22. Kyrie to the Missa *Sine nomine* in Verona 759;

Ky - ri - e e - le - y -
 Ky - ri - e e - le - y -
 Ky - ri - e e - le - y -
 6
 -son, Ky - ri - e
 -son, Ky - ri - e
 -son,
 11
 e - le - y - son, Ky - ri -
 e - le - y - son, Ky - ri -
 ...Ky - ri -
 16
 -e e - le - y -
 -e e - le - y -
 -e e - le - y -
 21
 Duo
 -son. Chri - ste e -
 -son. Chri - ste e -
 -son. Christe tacet

26

- - le - y - son, Chri - - ste

- - le - y - son, Chri - - ste

31

e - - le - y - son, Chri - - - - -

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

36

-ste e - le - y - son. Ky - ri - -

e - le - y - son. Ky - ri - -

Ky - - - ri - -

41

- - - - - e e - - le - y - son,

- - - - - e e - - - le - y - son,

- - - - - e

46

Ky - - - - - ri - - e e - - -

Ky - - - - - ri - - e e - - -

... e - - - - -

51

- - leÿ - son, Ky - ri - e e - le - y -

56

- son.

- son.

- son.

[Superius]; 22: 'Duo' ind in both voices, in red.

Contratenor; 28: rest om (conj supplied) / 40: 4 E.

Tenor; 2: p div follows 2 / 22: 'Xte tacet' written in red / 39: 1 is dtd-br, not col.

Gloria

(i) Trent 88 ff. 253r & 254v-255v;²⁶

[Superius]; 1: the intonation is supplied from Sarum Gloria chant no. 5 (transposed a tone up) & 1,1-2 are uc due to a lacuna. / 4,2-4: uc due to lacuna / 8: 1 F / 43: 'Duo' ind in both voices / 47,8: uc due to lacuna / 52,5-53,1: likewise / 54: as in the Christe duet, the signs given at both voices here are cs signs rather than coronas / 63,1-2: uc due to lacuna / 64,4-5: likewise / 68: following the double custos is the following direction for finding the misplaced Qui tollis section. 'Revertere duo folii habebis qui tollis usque quoniam tu solus'. / 69: m sign given before stave / 85-87: uc due to lacuna / 90: 2 A / 94: a superfluous sbr G follows 1 / 104: uc due to lacuna / 138: following the double custos is the following direction for finding the final two sections. 'Verte tres folii habebis quoniam tu solus'. / 139: 'Duo' ind in both voices, and in both voices the m sign cut-C is rptd and given before the first stave / 140: 1 & 2 uc due to lacuna / 141: 1 G / 144,2-145,2: om (supplied from Trent 90) / 195: 2 E (corr using Trent 90) / 203: single instead of double custos. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: uc due to lacuna / 7: 3 & 4 are F E (corr using Verona 759) / 19,4-20,1; uc due to lacunas / 25,1: uc due to lacuna / 26,2: likewise / 29-30,2: likewise / 31,1: uc due to lacuna / 32,2-rest in 33: written on a short end-of-stave extension / 42: single custos / 43: 1 uc / 46: 1 D (corr using Trent 90) / 58,1: col err, but with correcting 'a' (for 'alba') under this note / 68: single instead of double custos, followed by 'Qui tollis revertere'. / 69: m sign ind before stave, & 1 is uc due to lacuna / 83: 1 D (corr using SP B80) / 135-138: written on a short end-of-stave extension, and after the double custos is 'Se[quitur] quoniam tu solus verte

²⁶ The Gloria's Qui tollis section is misplaced, and occurs before the rest of the sections on f. 253r.

tertia folia'. / 141-143,1: uc due to lacunas / 144-145,2: om (supplied from Trent 90) / 148: as at 25 / 171: clef change is given at the end of a stave.

Tenor; 24: ns / 27-28: uc due to lacuna / 37-38: likewise / 138: single custos, and following this is a cross-out of some words plus 'quoniam tu solus silet verte tertia folia habebis cum sancto spiritu'.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. 'Christe' is given as 'Criste' for both of its Superius appearances.

(ii) SP B80 ff. 63v-65r;

[Superius]; 1: the first letter of the text is a majuscule, monochrome and decorated 'E' in the left margin. / 6: 1 & 2 ligd / 7-8: 7,4-8,1 are replaced by sbr G, & this and the previous A form a two-semibreve lig / 12: 1 & 2 ligd / 13: replaced by dtd-sbr D m C m C m B / 15: 1 & 2 ligd / 16: likewise / 27: 1 & 2 ligd / 32,3-4: no minor color / 37: 1 & 2 ligd / 41: 2 & 3 replaced by sbr A / 44: 3 C / 45: 1 & 2 ligd / 48: 4 & 5 replaced by m F / 51,4-52,1: replaced by dtd-m & sm / 53: 4 & 5 replaced by dtd-m C sm B sm B sm A / 54: no cs or cor here, & a single custos follows in the Superius only / 56: 1 & 2 ligd / 68: single custos / 69-73: ligd / 80-81: given as a single lig / 92-94: ligd / 95,2-96,2: given as col br plus col sbr / 96,3-97,1: ligd / 97-98: not ligd / 98-100: ligd / 110: 1 & 2 ligd / 116-117: ligd / 126-127: ligd / 133-134: ligd / 135: 1 & 2 ligd / 136,3-138: replaced by f F m E & L G / 138: no custos / 140-141: ligd / 142,2-143,2: ligd / 147-148: ligd / 149,1-150,2: ligd / 151,2-152,2: ligd / 152,2-153,2: SP B80 reads col br & col sbr / 160: 1 & 2 ligd / 161: 1 not ligd / 166: 1 & 2 ligd / 167,1-168,1: ligd / 169,3-170,4: replaced by br G sbr F / 192: 1 & 2 ligd / 198,1-2: no minor color / 202: 3 replaced by sm A sm G / 203: double custos. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 1: this part is written throughout with C clef on the second stave line up / 7: 3 & 4 are F E as in Trent 88 / 10,2-11,1: no lig / 11: 1 & 2 ligd / 16: likewise / 17: likewise / 19: 4 C / 23,1-2: replaced by br F / 41: 4 replaced by dtd-m D & sm B / 42: replaced by L D / 48,1-2: no minor color / 52,5-53,1: replaced by dtd-m & sm F / 54: cor over 1 / 55: 1 & 2 ligd / 68: double custos / 70-71: no lig, & 70,1-2 are dtd-sbr & m / 101-102: replaced by L D / 104-107: ligd / 111: 2 D / 115-116: not ligd, & 115 is replaced by sbr F sbr F / 125-126: 125,1-126,1 are ligd, & 126,1-2 are col br & col sbr / 129,2-130,1: ligd / 130,2: not ligd / 138: no custos / 143-144: ligd / 145,1-2: not ligd / 145,2-146,2: ligd / 159-160: ligd / 163-164: ligd / 165: no b, & 1-2 are ligd / 166,3-167,2: ligd / 172: no clef change / 173: replaced by ligd sbr upper A & upper G, & this lig extends to 175 / 176: 1 & 2 ligd / 177,3-178,2: ligd / 183-185: SP B80 reads ligd br D & L C / 186: m sign is present in both lower voices / 188: 4 is sbr, & 5 is m / 188-189: no lig / 189: 2 & 3 ligd / 197,1-2: these notes are inked over in black ink & 197,2 is C / 200: 3 & 4 ligd.

Tenor; 4: 1 & 2 ligd / 22: 1 & 2 replaced by br C / 73: not ligd / 99-108: given as a single lig / 109: not ligd / 110: 1 & 2 are col br & col sbr / 111-114: ligd / 115: replaced by sbr A sbr A / 116-117: ligd / 127,2-128,1: ligd / 128,2-129,1: ligd / 129,2-130,2: ligd / 133,2-134,2: ligd / 138: single custos, followed by a diagonal line leading to the remainder of the Tenor on the facing right-hand page and 'residuum tenoris'. / 188: 1 & 2 are ligd.

Underlay; SP B80 texts the Superius fully, it has extensive partial texting in the Contratenor, and the short final section is fully texted in all voices. 'Christe' in both Superius occurrences is given as 'Xpriste'.

SP B80 is not closely related to Trent 88 since it has more ligatures and minor color plus several variant readings, some of which are simpler. For example, the Tenor at 22,1 has a breve where Trent 88 has two semibreves. The rhythmically feminine cadences in Trent 88 do not appear in SP B80.

(iii) Trent 90 ff. 430v-432r;

[Superius]; 7,4-8,1: replaced by sbr G / 16: 1 & 2 ligd / 20: 2 & 3 replaced by sbr C / 37: 1 & 2 ligd / 42: 1 & 2 replaced by L G, & single instead of double custos / 44: 3 C / 48: 4 & 5 replaced by m F / 50,4-51,1: replaced by dtd-m & sm / 54: no cs or cor in either duet voice / 90: 2 A, as in Trent 88 / 138: single custos / 139: 'Duo' ind in both voices / 142,2-143,2: ligd / 152-153: no lig / 154: 2 replaced by m C m B / 158: not ligd / 168: no b / 198: no minor color / 202: 3 replaced by sm A sm G / 203: double instead of single custos. The manuscript voice order is Superius-Contra-Tenor on the first opening, but the lower voices have reversed order on the second.

Contra; 1: m sign om, and this part is written throughout with C clef on the second stave line up / 2,3-3,1: ligd / 7: 3 & 4 are F E as in Trent 88 / 10,2-11,1: no lig / 11: 1 & 2 ligd / 13,4-14,1: ligd / 16: 1 & 2 ligd / 17: likewise / 19: 4 C / 22-23,2: replaced by ligd (perfect) br E & br F / 42: single custos as in Trent 88 / 68: double custos / 83: 1 D as in Trent 88 / 138: single custos / 140-142: ligd / 143-144: ligd / 155-157: given as a single lig / 159-160: ligd / 163-164: 1 b as in Trent 88, & 163-164 are ligd / 165,1-2: ligd / 166,3-167: ligd / 168: 2 has flat / 169-171: ligd / 172: no clef change / 173: replaced by ligd sbr upper A & upper G, & this lig extends to 175 / 176: 1 & 2 ligd / 184-185: replaced by L C / 186: the m sign is present in both lower voices / 197: 2 C / 200: 3 & 4 ligd / 203: single instead of double custos.

[T]enor; 4: 1 & 2 ligd / 21-24: replaced by ligd L C br A br G / 26,1-28,1: ligd / 33,4-34,1: ligd / 41,2-3: minor color / 118: 1 has b / 138: single custos, followed by 'Quoniam tu solus pausat'. / 188: 1 & 2 ligd / 198,3-199,1: ligd / 200,5-201,1: ligd.

Underlay; much as in Trent 88, except that both lower voices have 'Cum sancto Spiritu' as their final-section incipit.

Trent 90 has several variants with Trent 88, the most important of them being the unsplit lower-voice notes at 22-24 (which suggest Trent 88 is a developed copy). Otherwise many (but not all) of the Trent 90 variants are simpler than Trent 88 and there are more ligatures. In view of these characteristics it is most unlikely that Trent 90 served as the exemplar for the Trent 88 Gloria.

(iv) Verona 759 ff. 21v-22r;

[Superius]; 1: the first 'E' of the text is a monochrome decorated majuscule in the left margin / 7,4-8,1: replaced by sbr G / 12,4-13,1: replaced by dtd-m E sm D / 37: 1 & 2 ligd / 42: 1 & 2 replaced by L G / 43: 'Duo' markings in both voices are in red for both Duo sections in this Gloria / 48: 4 & 5 replaced by m F / 54,1: cor over both duet voices / 67: 3 & 4 replaced by sbr G / 68: 1 & 2 replaced by L G / 69-138: Verona 759 has a different Qui tollis section which is as follows, and which largely draws on Agnus III from the SP B80 version of this Mass.

3.23. Third section of Gloria from Verona 759;

69

Qui tol - lis pec - ca - ta mun -

8 Qui tol - lis pec - ca - ta mun -

8 Qui tol - lis pec - ca - ta mun -

78

di, mi - se - re - re

8 di, mi - se - re - re

8 di,

87

no - bis. su - sci -

8 no - bis. Qui tol - lis pec - ca - ta mun -

8 Qui tol - lis

96

- pe de - pre - ca - ti - o - nem no - stram.

8 - di, su - sci - pe de - pre - ca - ti - o - nem no - stram.

8 ...de - pre ca - ti - o - nem no - stram.

105

Qui se - des ad de - xte - ram Pa -

8 Qui se - des ad de - xte - ram Pa -

8

... Pa - - -

114

- tris, mi - se - re - re no - - - -

8 - tris, mi - se - re - re no - - - -

8 - tris, mi - - se - re - re no - - - -

123 #

- - bis.

8 - - bis.

- - bis.

There are no discrepancies in this section apart from the Tenor's texting at 89 above reading 'Qui tollis peccata' and 'suscipe deprecationem nostram'.

Superius notes contd; 142,2-143,2: ligd / 145,2: not ligd / 158: not ligd / 170,2-4: replaced by m E & sbr F / 203: double custos. The manuscript voice order is Superius-Contra-Tenor.

Contra; measure numbering here refers only to the main score. 1: voice-names for both lower voices are in majuscules in the left margin, written vertically / 10-11: no lig / 11: 1 & 2 ligd / 19: 4 C / 20,4-7: replaced by dtd-m C sm A m B / 41: 4 replaced by dtd-m D sm B / 42: double custos / 54: rest om / 68: double custos / 69-138: see the previous example for this section, whose Contra throughout is written without the Trent 88 chef change / 139-140,1: replaced by dtd-br G / 143-144: ligd / 146-147: replaced by ligd sbr D upper G & ligd sbr F E / 155-157: given as a single lig / 159-160: ligd / 163-164: ligd, & no b at 163,1 / 165: no b / 169-171: ligd / 173-175: replaced by ligd sbr upper A sbr G br F br F, all ligd / 176,1-2: ligd / 177,2-178,2: ligd / 183-185: replaced by ligd br D L C / 186: the m signs are present in both lower voices / 188-189: no lig / 197: 2 C / 198-199: replaced by sbr G m F sbr D m G & m E m F m E sbr C m D.

Tenor; measure numbering here refers only to the main score. 1: m sign om / 26: 1 not ligd / 41: 2 & 3 are both m / 32: following the double custos is 'domine fili tacet' written on the stave in red, followed by another double custos. A similar direction ('Quoniam tu solus sanctus tacet', also on the stave and in red) is given following 138 after the full duple section. / 69-138: see the previous example for this section.

Underlay; Verona 759 gives full text in the Superius and also in the Contra, plus partial text in the Tenor. The text hand is smaller than the noteheads, so a degree of accurate word-to-note correlation can be expected. The Contra also repeats 'Patris' at the end of the first duet section, and the opening words 'Et in terra' in each voice are in small majuscules.

Verona 759 - apart from its variant full duple section - gives a Gloria reading which is quite close to that of Trent 88, tending to confirm that both readings are developed versions of a probably well-travelled work. It also fits the whole movement onto a single opening. As in SP B80 the rhythmically feminine cadences in Trent 88 are not found in Verona 759.

Credo

(i) Trent 88 ff. 256r-257r;

[Superius]; 1: the intonation is supplied using LU 1997 p. 64, & the m sign is om in the Superius & Contra. / 24,4: corr from m by erasure of upward stem / 34: 'Duo' ind in both voices, & 34,1 is obliterated by a lacuna (supplied from SP B80) / 44: rest om (supplied from SP B80) / 46: 3 om (supplied from SP B80) / 47: at this pause-point, the upper voice has three dots in pyramid shape and the lower has a cs / 50: 3 C (corr using SP B80) / 53: 3 A / 63: single custos / 108 & 109,2, 111 & 114,2, & 116,2-117,1: all of these notes are uc due to lacunas / 123: 'Duo' ind in both voices / 135: uc due to lacuna / 144: both voices have cs here instead of cor signs / 146-147: as at 135 / 151-153 & 184,1-185,1: uc due to lacunas / 169: 1 C (corr using SP B80) / 187,1-2: uc due to lacuna / 192,1 & 194,1-2: likewise / 196: 2 A (corr using Verona 759). The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: 1-2 and the voice-name uc due to lacunas / 7: p div follows 2 / 19,1: uc due to lacuna / 25,5-26,2: uc due to lacuna / 31,2: as at 19 / 34: at the start of the second page opening the voice-name is uc due to a lacuna / 49: ns / 63: single custos / 64: uc due to lacuna / 109,2-110,1: likewise / 121, 125,2, 128 & 140: likewise / 182,1-2: likewise / 187: 3 uc / 197: 2 & 3 are both m, & 4-5 are both m (corr using SP B80).

Tenor; 1: the voice-name is damaged by a lacuna, as are 1,1-2 / 2: ns / 4,2-5: uc due to lacuna / 20,2: an erased sbr C follows this note / 26: uc due to lacuna / 33: no custos / 64-65: ns / 79-80: ns / 97-98, 100,2, & 118,2: uc due to lacunas / 122: single custos / 183: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. This Credo setting omits 'Et ex patre natum...facta sunt' (at 33) and 'cuius regni...mortuorum' (at 181). These are extensive deletions and I consider it unlikely that telescoping can be used to restore text here. Editorial text repeats are necessary at 7-9 in the Contra ('factorem celi') and at 23-26 in both lower voices ('Dominum').

(ii) SP B80 ff. 65v-67r;

1: the m sign is present in all voices, and the first letter of the text is a large monochrome & decorated 'P' (with grotesques) in the left margin. / 2: 1 & 2 ligd / 3: 2-3 ligd instead of 1-2 / 4: 1 & 2 ligd / 7: 1 & 2 ligd / 9,5-10,2: replaced by sbr B / 14: 3 & 4 ligd / 23: 1 & 2 ligd / 24,4: replaced by m B m G / 25: 2 & 3 are both m / 28: 1-5 replaced by m C sm B sm C m D sbr B / 31,5-36,2: replaced m C m B / 38: 1 & 2 ligd / 47-48: no cor or cs signs, and a double custos is given following 1 with a rpt of the 'Duo' marking in each voice following the double custos / 53: 2-6 replaced by m A m F sm E sm F m F / 63: 1 & 2 replaced by L G, & double custos follows / 67,2-68,1: ligd / 75-76: ligd / 111-113: ligd / 119,2-120,2: replaced by dtd-sbr G m F m F m E / 125-126: ligd / 127,1-128,1: replaced by sbr G br B / 128,2: not ligd / 129: 1 & 2 ligd / 130-132: ligd / 138-139: ligd / 144-145: no cor or cs signs in either voice & a double custos follows 1 in both voices, dividing the Trent 88 duet section here into two as before / 147: replaced by sbr B sbr B / 150-151: ligd / 152-153: ligd / 154-156: ligd / 158-159: ligd / 160,2-161,2: ligd / 171,2-172,2: ligd / 179,2-181: replaced by m A sbr B L C / 186: 1 & 2 ligd / 187: 1-4 replaced ligd sbr G dtd-sbr F / 192,1: no color / 196: 1 & 2 replaced by dtd-m M sm G, & 3 is A. The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the entire part is written with C clef on the second stave line up / 6: 1 & 2 ligd / 8: 1 & 2 replaced by ligd sbr C sbr E / 10,1-2: no minor color / 16: 1 & 2 replaced by dtd-m G sm F / 27: 1 & 2 are dtd-m & sm / 29: 2 E / 39: 1 & 2 ligd / 43: 1 & 2 replaced by br G / 51: 1 & 2 ligd / 52: likewise / 53: likewise / 61: 3 & 4 are dtd-m & sm / 62: 2 & 3 are dtd-m & sm / 63: double custos / 66-67: ligd / 68-69: likewise / 72-73: likewise / 76,2-77,2: replaced by L / 86,2-87,1: ligd / 90,3-91,1: ligd / 98-99: ligd / 100-101: likewise / 103: 1 & 2 ligd / 108,2-109,1; ligd / 121-122: replaced by L D / 136-137: ligd / 149: 1 & 2 ligd / 150: likewise

/ 154-155: ligd / 156-157: likewise / 165-168: ligd / 170-171: likewise / 172,1: not ligd / 172,2-173,2: ligd / 179-181: replaced by ligd br D L C / 187: 2 C.

Tenor; 2: replaced by br G sbr G / 21,1-2: replaced by br C / 28: 1 & 2 ligd / 31: 1 & 2 are both m / 33: 1 & 2 replaced by L G, & single custos follows / 68-69: ligd / 70-73: ligd / 75-76: no lig, & 75 is replaced by sbr B sbr B / 81: replaced by sbr A sbr A / 94-96: no lig / 107-109: likewise / 111,2-112,2: ligd / 122: double custos / 183: no p div / 198,1-2: replaced by L G.

Underlay; like Trent 88, SP B80 has full Superius text plus sectional incipits for the lower voices. It also adds more text to the penultimate duet section, which ends ‘cuius regni non erit finis’.

The SP B80 reading is not close to Trent 88, since it has more ligatures than the latter and splits each duet subsection into two. Also, some Tenor notes are split (see the Tenor at 2, 75, and 81). As in the SP B80 Gloria, the rhythmically feminine cadences in the Trent 88 version do not appear here.

(iii) Verona 759 ff. 22v-23r;

1: the first ‘P’ of the text is a monochrome & decorated majuscule initial in the left margin, & the m sign is present in the Superius & Contra. / 9,5-10,2: replaced by sbr B / 24: 4 replaced by m B m G / 25: 2 & 3 are both m / 28: 1-5 replaced by m C sm B sm C m D sbr B / 31,5-32,2: replaced by m C m B / 34: both sets of ‘Duo’ markings in Verona 759 are in red / 47: cor over both duet voices / 50: 3 C / 53: 2-6 replaced by m A m F sm E sm F / 61: 4 E / 63: 1 & 2 replaced by L G / 98-99: no lig / 111-113: ligd / 119,3-120,1: replaced by br G / 120: 2 replaced by sbr F / 120-121: replaced by br G / 127: no lig, & 127,2-128,1 replaced by br B / 144: cor over both duet voices / 179,2-181: replaced by m A sbr B L C / 191: 2 & 3 are dtd-m & sm / 192: no color / 196: 1 replaced by col sbr B & col m G / 198: 1 & 2 replaced by L G.

Contra; 1: voice-names for both lower voices are in majuscules in the left margin, written vertically / 8: 1 & 2 replaced by ligd sbr C sbr E / 16: 1 & 2 are dtd-m & sm / 24: 2 F / 27: 1 & 2 are col sbr G & col m F / 28,2-29,1: replaced by dtd-sbr G / 30: 5 D / 31: 3 m / 32: 4 & 5 are sbr & m / 61: 3 & 4 are dtd-m & sm / 62: 2 & 3 are dtd-m & sm / 63: 1-2 replaced by L G followed by double custos / 64-65: replaced by L G which is ligd to 66-67 / 68-69: ligd / 72-73: likewise / 76,2-77,2: replaced by L / 86,2-87,1: ligd / 96-97: replaced by L G / 100-102: ligd / 109: 1 & 2 ligd / 110: 1 & 2 ligd / 114,2: no lig / 115-116: ligd / 120-121: replaced by L D / 127-129: ligd / 136-137: ligd / 146-147: replaced by L G ligd to 148 / 149: 1 & 2 ligd / 150: likewise / 165-167: ligd / 170-171: ligd / 179-181: replaced by ligd br D L C / 197: 4 & 5 replaced by sbr D.

Tenor; 1-2: replaced by L G / 3: p div follows 3 / 7,1-8,1: replaced by br C / 8: p div follows 3 / 20,1-21,2: replaced by L C / 21: p div follows 3 / 26-27: replaced by L G / 28: 1 & 2 ligd / 31: 1 & 2 are both m / 33: 1 & 2 replaced by L G, followed by double custos / 64-66: ligd / 68-69: ligd / 70-73: ligd / 75-76: no lig, & 75 is replaced by sbr B sbr B / 81: replaced by sbr A sbr A / 102-103: ligd / 110,2: this note is written in as a small-sized correction / 110,2-111,2: replaced by dtd-br B, also small-sized / 111-112: no lig, & 112,1 is also a small-sized correction / 117,2-118,2: ligd / 122: double custos / 182: the m sign is present / 198: 1 & 2 replaced by L G.

Underlay; Verona 759 has full text in the Superius and Contra, plus partial texting in the Tenor. As in the Gloria the whole movement is copied onto a single opening, & the small text size results in much clear text underlay. Like SP B80, Verona 759 also adds more text to the penultimate duet (‘cuius regni non erit finis’).

The Verona 759 reading has several Tenor and Contra values which are joined, but as in the Gloria it is fairly similar to the Trent 88 reading. As in SP B80 the rhythmically feminine cadences in Trent 88 are not found in Verona 759.

(iv) Lyons 6632 ff. 6r-v & 7r;

The following example gives the complete Credo with the surviving parts of the added voice in this source. The basic three parts are only partially preserved; the Superius and Contratenor survive incompletely plus a little of the Tenor. The outer parts here follow Lyons 6632 except where there are gaps, and these have been filled in from the Trent 88 score with the minor modification that most rhythmically feminine sectional cadences have been altered to cadences with single longs. Editorial brackets without music inside them indicate parts of the music which are lost by page-cuts. The fourth parts in both this movement and the Lyons 6632 Sanctus reading are full of dissonances and clumsinesses such as consecutive octaves. Some of these dissonances might be avoidable if we could prove that the missing parts in Lyons 6632 were not quite like those in Trent 88, but even so there are unavoidable instances of bad partwriting.

Baritonans; 1: the first stave has a flat signature, which is not rptd & the first two letters of the text are a majuscule 'P' followed by a capital 'A'. The voice-name is given vertically and downwards in the left margin. / 33: 'duo' is ind in both surviving lower voices here, with the indication written on the stave and followed by a single custos (note that with the added part this section is not really a Duo). Also the m sign is rptd in both this voice and the Contra. / 39: 5 is dtd / 44: 2-3 are ligd sbr sbr, with the second note being col / 45: a superfluous m rest follows 4 / 47: cs given instead of cor / 48: two measures of rests are given instead of one / 60: 5 uc / 62: 2 & 3 are F G / 71-73: the reading here is tentative as this passage is not clear / 117: 1 D / 134-135: Lyons 6632 gives F D / 144: cs here instead of cor, followed by two measures of rests instead of one in both surviving parts / 188: 1 not dtd / 190: A here is not given, but the preceding direct indicates an A / 197: 1 & 2 uc.

Underlay; the added voice has sectional incipits, and what survives of the other voices suggests that there was full text in the Superius plus sectional incipits for the other lower parts.

3.24. Partial reconstruction of the version of the Credo in Lyons 6632;

Patrem omnipotentem

Baritonans Patrem omnipotentem

6

11

16

21

26

31

Qui propter nos homines

36

41

46

52

57

62

[O = ♢ =]

[Crucifixus] etiam

69

78

87

96

This musical score is written for four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 69, 78, 87, and 96 are indicated at the beginning of their respective systems. The score is organized into four systems, each containing four staves. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece of music.

105

114

#

122

123

.[Et ascendit] in celum

132

141

150

159

168

177

181

[♩ = ♩]

Et vitam venturi seculi

The musical score consists of four staves. The first system (measures 141-150) shows a melodic line in the first staff and a supporting line in the second staff. The second system (measures 151-159) continues the melodic development. The third system (measures 160-168) features a more active melodic line. The fourth system (measures 169-177) shows a return to a more stable melodic line. The fifth system (measures 178-181) concludes the passage with a final melodic flourish. The text 'Et vitam venturi seculi' is written below the fourth staff at the end of the passage.

184

Four staves of musical notation for measures 184-188. The first staff has a key signature change to one sharp (F#) at the beginning of measure 185. The notation includes various note values, rests, and phrasing slurs.

189

Four staves of musical notation for measures 189-193. The notation continues with various note values, rests, and phrasing slurs.

194

Four staves of musical notation for measures 194-198. The notation includes various note values, rests, and phrasing slurs.

Amen

Sanctus

(i) Trent 88 ff. 257v-259r;

[Superius]; 1,-2,1: obliterated by a lacuna / 9: 4 om (supplied from Verona 759) / 14: 1-3 are dtd-m sm & m (corr using Verona 759) / 26: 'Duo' ind in both voices / 34: 3 & 4 are both m (corr using Verona 759) / 41: 3 & 4 are both m (corr using Verona 759) / 45: 2-4 and 6-8 uc due to lacunas / 50: uc due to lacuna / 59: likewise / 70,1: likewise / 76: 'Duo' ind in both voices / 80,2-81,1: Trent 88 reads sbr D sbr D (corr using Verona 759) & 81,1-2 are ligd / 109: cs given here in the Superius instead of a cor sign, and where either similar sign might have been placed in the Contra there is a lacuna. The manuscript voice order is Superius-Tenor-Contra.

Contra; 5: 3 & 4 are G E / 8: 4 F (corr using Verona 759) / 9: 3 is sbr, & 4 is om (both corr using Verona 759) / 11: 3 & 4 are both m (corr using Verona 759) / 12: 2-5 are all m (corr using Verona 759) / 13: 3 & 4 are both m (corr using Verona 759) / 24: 2 & 3 are D E (corr using Verona 759) / 27: 3 F (corr using Verona 759) / 31: 2 & 3 are both m (corr using Verona 759) / 41: 3 & 4 are both m (corr using Verona 759) / 42: 2 & 3 are col sbr & col m / 49,1 & 2: uc due to lacuna / 52,1-2: likewise / 59-60: uc due to lacuna / 69: 1 C (corr using Verona 759) / 72: 1 G (corr using Verona 759) / 100: uc due to lacuna / 150: 3 & 4 are both m (corr using Verona 759) / 156: 2-5 are all m (corr with help of Verona 759).

[T]enor; 1: m sign om / 19: 1-2 uc due to lacuna / 156: 2 & 3 are both m (corr using Verona 759).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In the Superius the first-to-third words of the text are split as 'Sanc-' & '-tus'.

The Trent 88 reading seems particularly poor in view of the corrections needed to minim pairs which are not dotted. Further, see the Verona 759 reading below.

(ii) SP B80 ff. 67v-69r;

[Superius]; 1: the first 'S' of the text is a monochrome majuscule in the left margin, which is decorated to resemble a mermaid. / 3: 1 & 2 are ligd / 6: 6 & 7 are both m / 10: 4 & 5 are both m / 13: 1 & 2 are dtd-m & sm / 19: 6 replaced by sm A sm B / 21: 1 & 2 ligd / 23,4-24,2: replaced by m m / 24: 5 & 6 replaced by dtd-m G sm F sm F sm E / 25: single custos / 28: 1 & 2 ligd / 30,1-2: no minor color / 45: 5-8 replaced by sbr G m F / 47-50: ligd / 60-61: ligd / 64,3-65,1: no lig / 69,1-70,1: ligd / 70,2-71,1: ligd / 72,3-73,5: replaced by dtd-sbr G m F m F m E / 76: m sign cut-C rptd at page-turn / 76-78: ligd / 79,2-80,2: ligd / 85-86: likewise / 87: 1 not ligd / 87,2-88,2: ligd / 96-97: ligd / 106: 2-3 replaced by sbr B / 108: 1-3 replaced by dtd-sbr C sm B sm A / 109: cor over 1 in both voices / 111-112: ligd / 114,2-115: ligd / 115: 2 replaced by sm B sm C / 117: 1 & 2 ligd / 118-119: ligd separately from 117 / 120,1-121,1: ligd / 134: 1 & 2 ligd / 135: likewise / 136,1-137,1: ligd / 137: 1 & 2 are col br and col sbr / 138,3-139,2: ligd / 139,2-140,3: replaced by br G m F sm E sm F / 146: 1 & 2 ligd / 149,6-150,1: replaced by dtd-m & sm / 152,3-4: no minor color / 154: 1 & 2 are dtd-m & sm / 155,1-2: no minor color / 156: 6 & 7 are both m. The manuscript voice order is the same as in Trent 88.

Contratenor; 1: the entire part is written using C clef on the second stave line up / 5: 3 & 4 are F E / 12,2-3: minor color / 18,1-2: replaced by br G / 24: 1 & 2 are D E as in Trent 88 / 27: 3 F / 29,1-2: no minor color / 42: 2-3 are dtd-m & sm / 44,4-45,1: replaced by col sbr E & col m C / 46: 1 & 2 replaced by L G / 49,1-50,2: ligd / 59-60: no lig / 68,2-69,2: ligd / 74-75: replaced by L D / 117,1-118,1: ligd / 139-141: ligd / 141-142: replaced by L G, with cor above / 154,1-2: no minor color / 156: 4 & 5 are both m.

Tenor; 1: the m sign is present / 21: 3 & 4 are dtd-m & sm / 24,1-2: no minor color / 25: single custos, followed by 'pleni tacet' written in small letters above the first few Tenor notes of Osanna I. / 73-74: ligd / 74-75:

replaced by L G / 143: after the page-turn, 'benedictus tacet' is written on a stretch of stave followed by a double custos before Osanna II begins / 155,1-2: no minor color.

Underlay; the Superius is fully texted, and the lower voices have partial text in the first three sections plus full text in the last two.

SP B80 is not closely related to the Trent 88 reading. There are more ligatures in SP B80, and there is also some disagreement between these sources as to whether a few two-note minim patterns should be dotted or not. Also as in previous movements the rhythmically feminine cadences in Trent 88 do not appear here.

(iii) Verona 759 ff. 23v-24r;

[Superius]; 1: the first 'S' of the text is a decorated majuscule in the left margin / 3: 1 & 2 ligd / 6: 6 & 7 are both m / 9: 1 & 2 are dtd-m & sm / 10: 4 & 5 are both m / 13: 1 & 2 are dtd-m & sm / 23,4-24,2: replaced by m m / 26: 'Duo' ind in both voices, and all 'Duo' and 'Tacet' markings in this reading are in red / 46: 1 & 2 replaced by L G / 53: 2 G / 64,3-65,1: not ligd / 76: 'Duo' ind in both voices / 85-86: ligd / 109: cor over 1 in both voices here / 120,1-121,2: replaced by br C sbr B / 146: 2 replaced by m F m F / 149,1-2: minor color / 149,6-150,1: replaced by dtd-m & sm / 153: rest replaced by sbr rest, & 153, 2 is om / 154: 1 & 2 are dtd-m & sm, & 4 is F / 155: 5 & 6 are dtd-m & sm. The manuscript voice order is the same as in Trent 88.

Contra; 1: voice-names for both lower voices are in majuscules in the left margin, written vertically. / 5: 3 & 4 are F E as in the previous two readings / 12,2-3: minor color / 24: 2 & 3 are D E as in the previous two readings / 42: 2 & 3 are col sbr & col m / 44,4-45,1: replaced by dtd-m & sm / 68,2-69,2: ligd / 71,2: not ligd / 72: 1 & 2 ligd / 73: 1 & 2 ligd / 74-75: replaced by L D / 88- 91: ligd / 117,1-118,2: replaced by br G sbr F / 139-141: ligd / 141-142: replaced by L G / 150: 1 A / 156: 4 & 5 replaced by sbr D.

Tenor; 1; the m sign is present / 25: 'Pleni tacet' follows double custos / 73-74: ligd / 74-75: replaced by L G / 75: 'benedictus tacet' follows double custos / 153,3-4: minor color / 156-157: written on a short end-of-stave extension, & 156,2-3 have minor color.

Underlay; Verona 759 texts all voices fully, but only gives 'Sanctus' twice in the first Superius section instead of three times.

The Verona 759 reading is reasonably close to Trent 88, and is very helpful for correcting what appear to be a distinct lack of dotted patterns in some of Trent 88's minim pairs. As in SP B80 the rhythmically feminine cadences in Trent 88 do not appear in this reading.

(iv) Lyons 6632 ff. 7r & 8r-9r;

As with the Lyons 6632 version of the Credo the fourth part is clumsily added. For example not even the leading note F in measure 6 of the Superius can be editorially sharpened because of the simultaneous F in the added voice, and there are consecutive octaves at this cadence. The following example gives the movement as presented in this reading, and as with the Credo missing portions of the voices are provided from Trent 88 unless there are variants in the Lyons 6632 version. It should also be noted that there are small omissions in the basic voices, so this copy may not have been of much practical use.

[Baritonans]; 1: no voice name is given, and the first stave has a flat signature which is not rptd / 14: 1 C / 26: m sign rptd, & the Pleni section is ind as 'duo' in the Superius, with the duo marking on the stave and followed by a single custos (even though this three-voice section is patently not a Duo) / 35: cor given underneath note and upside-down / 36: both this voice and the Contra give two measures of rests here instead of one / 42-43: some of the m & sm here are uc / 42: 3 D / 43: 5 F / 61: 1 B / 90: uc / 106-107,1: given as ligd sbr D sbr G / 149: a superfluous sbr low D follows 2 / 151: 1 C (below).

Underlay; the fourth voice has 'Sanctus...Sabaoth' in section 1 plus the incipit 'Pleni sunt' in section 2, the incipit 'Osanna' in the third section, and its last two sections appear to have been fully texted. From what survives of the basic three voices, it looks as though these were all fully texted.

3.25. Partial reconstruction of the version of the Sanctus in Lyons 6632;

The musical score is presented in four systems, each containing four staves. The notation is in a medieval style, featuring various note values (minims, crotchets, quavers) and rests. The score includes measure numbers 6, 11, and 16, indicating the starting point of each system. The music is a partial reconstruction of the Sanctus from the manuscript Lyons 6632. The notation includes various accidentals (sharps, naturals) and complex rhythmic patterns, including ties and slurs. The staves are numbered 1 through 4, and the measures are numbered 6, 11, and 16.

21

Pleni tacet

26

31

37

42

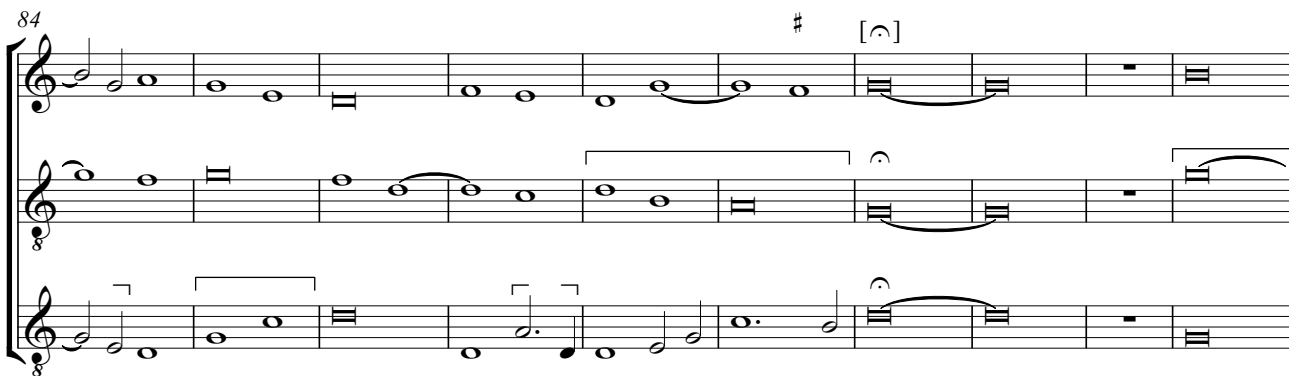
47 [O = C =]

56

65

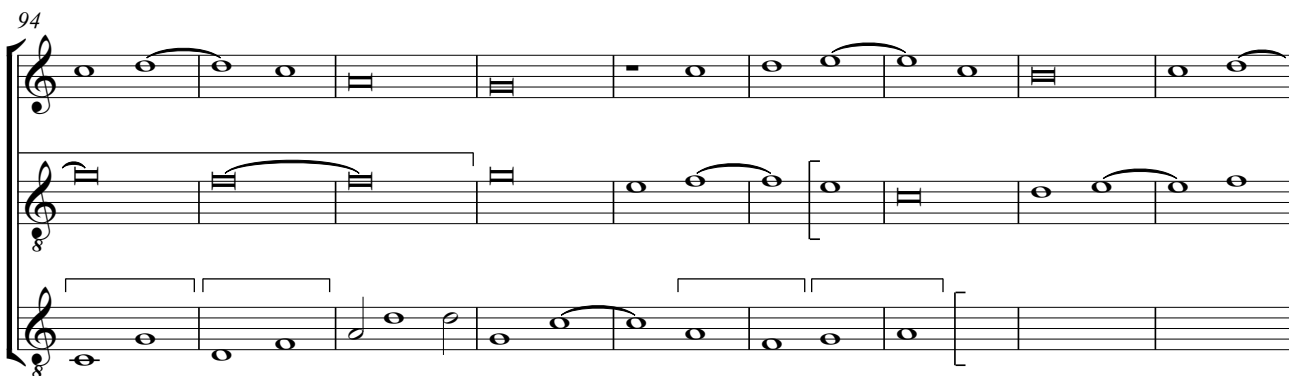
74 75

84



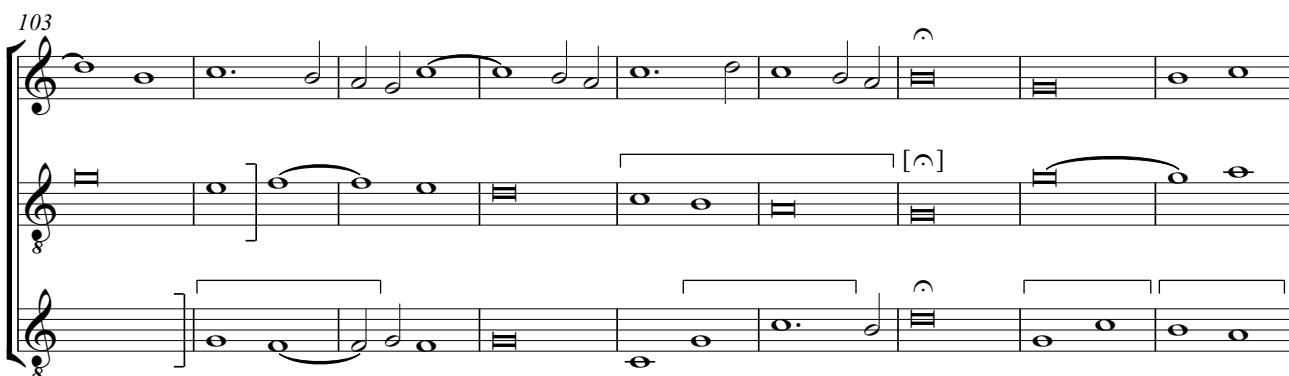
System 84: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The system contains various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. A bracket spans across the middle and bottom staves in the second measure.

94



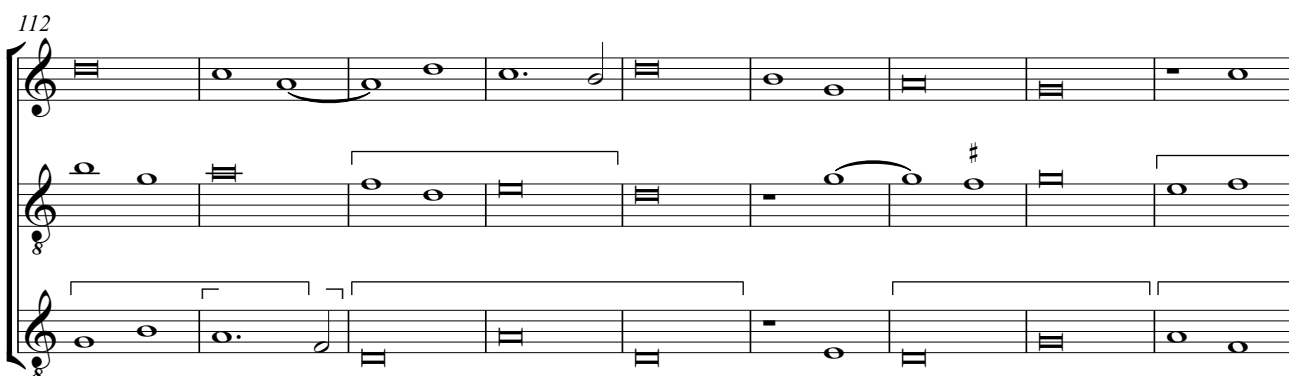
System 94: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The system contains various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. A bracket spans across the middle and bottom staves in the second measure.

103



System 103: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The system contains various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. A bracket spans across the middle and bottom staves in the second measure.

112



System 112: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The system contains various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. A bracket spans across the middle and bottom staves in the second measure.

121



System 121: Three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The system contains various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. A bracket spans across the middle and bottom staves in the second measure.

130

Four staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third and fourth staves have a treble clef and a key signature of one sharp. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and ties.

139

142 [♩ = 0 0]

Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The music includes a double bar line at measure 142, followed by a bracketed section containing two measures of music.

145

Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The music continues with various note values and rests.

150

Four staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The music concludes with a double bar line at the end of measure 154.

155

This musical score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures: the first measure has a half note G4, and the second measure has a half note F#4. The second staff begins with a treble clef and an 8va octave marking. It contains two measures: the first measure has a dotted half note G4, and the second measure has a dotted half note F#4. The third staff begins with a treble clef and an 8va octave marking. It contains two measures: the first measure has a half note G4, and the second measure has a half note F#4. The fourth staff begins with a treble clef and an 8va octave marking. It contains two measures: the first measure has a half note G4, and the second measure has a half note F#4. The staves are grouped by a brace on the left and a bracket on the right.

Agnus

(i) SP B80 ff. 69v-70v;

[Superius]; 1: the first 'A' of the text is a penwork-decorated majuscule in the left margin / 22: 'Duo' ind in both voices. The manuscript voice order is Superius-Tenor-Contra.

[Contratenor]; 1: no voice-name is given on the first opening / 48: 'Verte folium habebis residuum' given after double custos.

Tenor; 2: p div follows 2.

Underlay; the Superius and the Contratenor in Agnus II are fully texted. The lower voices for the other subdivisions have sectional incipits.

(ii) Verona 759 ff. 24v-25r;

[Superius]; 1: the first letter of the text is a decorated monochrome majuscule in the left margin / 5: no lig, & 2 is replaced by m m / 11: 1 replaced by dtd-m C sm B, & 11,4-12,2 are ligd instead of 11,3-4 / 19,4-5: minor color / 20: 3 E / 'Duo' written in red, & ind in both voices / 28: no cor in either voice / 32: 2 replaced by f C f B / 38: as at 28 / 47: 6 replaced by m F / 62-63: ligd / 66: 1 not ligd / 66,2-67,1: ligd / 63,2; not ligd / 68-70: ligd / 77: 1 & 2 ligd / 78: likewise / 84-85: not ligd / 91 & 92: not ligd / 96: no lig / 103: 4-5 replaced by m E.

Contra; voice-names for both lower voices are in majuscules in the left margin written vertically, and the entire part is written with C clef on the middle stave line / 4,1-4: replaced by sbr G sbr E dtd-F & sm E / 5: no lig / 14: 2-3 have minor color, & 4-7 are replaced by sbr G m F / 19,2-3: minor color / 22,1-2: replaced by dtd-br G / 23: 2 & 3 replaced by m G / 24: 4 & 5 are both m / 33,1-2: minor color / 46: 5 & 6 are both m / 47: 2-4 replaced by sbr D m B / 66: 2 D / 84: not ligd / 88: likewise / 103: 1 & 2 replaced by dtd-sbr E (which is ligd to 102,3) & m C.

Tenor; 4: 2 & 3 replaced by sbr sbr / 21: double custos is followed by 'Agnus 2us tacet' written in red.

Underlay; the Superius is fully texted, and the lower voices have full text in Agnus II plus partial texting for the first and third sections.

Verona 759 does not have many variants with SP B80, but measure 4 differs in the lower voices and generally there are fewer ligatures.

(iii) Lyons 6632 f. 10r;

[Superius]; 1: the first stave is indented, with a majuscule Lombard 'A' taking up the square space of the indent. Since the images that I used for consulting this source are monochrome I cannot tell if it is coloured. / 5: no lig, & 2 replaced by m m / 8,2-10,1: this passage is lost due to a right-hand page cut / 11-12: no lig, & 11,4 is replaced by dtd-m A & sm G / 15: 1-3 replaced by sbr B & dtd-sbr D / 16,8-185: this passage is also lost due to the page cut / 22: 'duo' ind by majuscule letters on the stave with a single custos following / 25,4-27,3: as at 8-10 / 35,4-39: likewise / 43: 3 is m, & is followed by an m rest / 46,1-48: as at 8-10 / 55,2-56,1: ligd / 56,1-2: no lig / 62-63: ligd / 68-70: not ligd / 75-80,2: as at 8-10 / 81: 2 B / 82: 2 A / 84-85: not ligd / 88,1-2: not ligd / 92: likewise / 93: 1 not ligd / 94-95: ligd / 100,3-104: as at 8-10.

[Contra]; this voice is missing in Lyons 6632 and may have been on the facing page.

Tenor; 1: the voice-name is given written vertically & downwards in the left margin / 2: no p div / 18,3-21: this passage is lost due to a right-hand page cut / 51-52: no lig / 59-62: not ligd / 80,2-88: as at 18-21 / 103-104: no lig.

Underlay; both voices are fully texted.

Lyons 6632 gives some variants, and it is not possible to say whether the rest of this movement had an added Contra like the other movements in this manuscript.

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86b. Shortened version of the Agnus (Trent 88 ff. 259v-260r, unicum).

This movement appears to be made up by retexting Kyrie I and the first Christe section. Copied in a particularly confusing manner, it first gives 33-43 with complete Agnus I text. It then gives 1-32 (serving as Agnus II) and then gives 44-58 (part of a duet) with the complete text for Agnus II. Our score reorganises the sections so that they appear in the same order as in the Kyrie, & Agnus III is merely a repeat of Agnus I.

[Superius]; 1: m sign given before stave / 2,4: written small, probably as a correction / 4: 4 & 5 are A B (corr using Kyrie I at the same point) / 14: 1 om (supplied from Kyrie I) / 33: 1 & 2 obliterated by lacuna (supplied from Christe I) & 'Duo' is ind in both voices. / 39: 3 om (supplied from Christe I) / 41: a superfluous m rest follows 5 / 44: 'Duo' given in both voices here, since in Trent 88 this point serves as the start of Agnus III / 54: 1 om (supplied from Christe I) / 56: 4 dtd / 58: no 'ut supra' direction given in any voice. The manuscript voice order is Superius-Tenor-Contra.

[C]ontra; 10: 3 E (corr using Kyrie I) / 15,4-6: uc due to lacunas / 23: p div follows 4 / 31,3: scribal corr from E, with downward diagonals on either side of the note / 32: single custos / 54,2: uc due to lacuna / 55,1-2: likewise.

[T]enor; 1: m sign om, and this section is marked as 'Agnus 2ⁱ' / 24,1: under this note the word 'Duo' is written, but this is inserted a stave too early and is really intended for the Contra / 30: 1 & 2 are both sm (corr using Kyrie I).

Underlay; the Superius is fully texted, albeit in the confusing sectional manner described above. Both lower voices have sectional incipits. In the Superius, 'Agnus' is sometimes split as 'Ag-' and '-nus'.

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Structure

Which were the most well-used and frequently copied Mass cycles and Mass Ordinaries of the earlier fifteenth century? Several quite early Dufay Kyries and Glorias come to mind, as do similar pieces by Binchois. Towards the mid-century the *Missa Caput* was frequently recopied, probably owing to its connection with the *mandatum* ceremony. Some insular Glorias and Credo's of the 1420's and English three-voice Masses of the same era should also figure in a list of well-used works, as should this present and probably insular *Missa Sine nomine* which survives in five sources. It has a messy and confusing transmission history which I hope I have mostly relegated to the critical notes, and it seems to have had a long period of use. The debased copy in Lyons 6632 was possibly in use up to the early sixteenth century, and the Verona 759 version probably dates

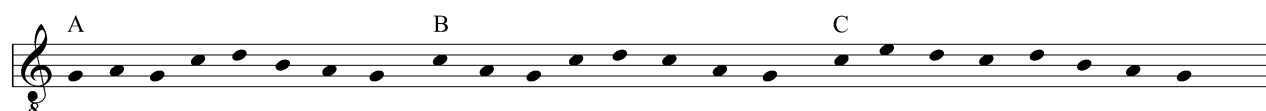
from the 1480's or 1490's. Possibly this Mass was well-used owing to its undemanding ranges and filler Contratenor, and also because of its relative simplicity and brevity (unusually, the Credo consists of a series of quite short subsections which alternate full and duet scoring). Unless otherwise indicated, all discussion here refers to the score numbered as no. 86a and not to the revised Agnus no. 86b.

As with the Bedingham Masses in this instalment, the Trent 88 reading is poor. It is closest to the Verona 759 reading, and neither of these are that close to earlier versions. Trent 88 is a debased version since its Agnus uses music from the Kyrie, and the Kyrie itself is confused in most surviving copies because it may have originally been troped.

The Kyrie, Gloria and Credo all have a similar first five measures ending with cadences on C, but there is no overall motto since the Sanctus and Agnus openings are slightly different and lead to cadences on G. All movements begin and end on G, and the mensuration patterns of the middle three movements are identical (two sections each in O, then two using cut-C, then final sections using O). The Kyrie has O, cut-C and O and the Agnus has two sections in O plus an Agnus III using cut-C. Most sectional openings and endings are on G, but the Kyrie II, Cum sancto and Et vitam sections begin on C. All fully-scored internal sections using cut-C open with similar material which leads to a cadence on G. I will return to integrated passages in due course, as much of this Mass repeats motivic material throughout. Complexity is absent, and the only passage of unusual rhythmic interest is at 'de Spiritu Sancto' in the Credo where both duet voices move in values reminiscent of dotted-C mensuration. Likewise, the harmonies in this Mass are mostly diatonic apart from an unusually accidentalised passage in one of the Gloria duets at 160-172.

Other specialists have noticed that an elaborated cantus firmus seems to be present, and this has been convincingly reconstructed by Andrew Kirkman. This is given in the following example and it seems to be elaborated twice or more throughout the full-section Tenors of each movement, sometimes in heavily disguised fashion which omits at least one or two notes of the reconstruction. I have labelled the sections of the reconstructed Tenor alphabetically for reasons which will become evident below.

3.26. Reconstruction of the Missa *Sine nomine* Tenor;²⁷



The cantus firmus may well be an antiphon or part of an antiphon, but I have not managed to identify any chant which is close. Throughout, the presentation scheme never includes delayed Tenor entry or many extended values. The clearest example of the whole cantus firmus is in Agnus III, where all three phrases are separated by passages of rests. Below I give a list of the appearances of sections A-C in all full sections of the Mass, interpolated by figures preceding the letter R such as "6R" which means 6 measures of rests. The reason for recording the quantities of Tenor rests is because in successive movements the numbers of rests used in related sections are similar (see for example the two-to-four measures of rests preceding the Tenor's final phrase in the first four movements).

Kyrie I: 1-12 A | 13-18 6 R | 19-32 B & C
(interpolated duet)
Christe II: 60-89 A & B | 90-99 10 R | 100-118 C
Kyrie II: 119-126 B | 127-130 3-4 R | 130-137: C

²⁷ After Kirkman *op. cit.* p. 186.

Et in terra: 1-10 A | 11-20 10 R | 22-42 B & C
 (interpolated duet)
 Qui tollis: 69-90 A | 91-99 8 R | 100-138 B & C
 (interpolated duet)
 Cum sancto: 186-191 B | 192-195 4 R | 196-203 C

Patrem: 1-12 A | 13-19 7 R | 20-33 B & C
 (interpolated duet)
 Crucifixus: 64-82 A | 83-91 9 R | 92-122 B & C
 (interpolated duet)
 Et vitam: 182-189 B | 190-192 2-3 R | 192-198 C

Sanctus: 1-8 A | 9-14 6 R | 15-25 B & C
 (interpolated duet)
 Osanna I 47-58 A | 59-64 6 R | 65-75 B
 (interpolated duet)
 Osanna II 143-148 A | 149-152 3-4 R | 152-157 B?

Agnus I 1-6 A | 7-12 6 R | 13-21 B & C
 (interpolated duet)
 Agnus III 49-62 A | 63-68 6 R | 69-88 B | 89-91 3 R | 92-104 C

The Osanna II section is not close to the Tenor reconstruction, and at other times the suggested cantus firmus is treated very freely. For example, at the start of Kyrie I measures 3-4 of the Tenor have the gradual descent C B A G, but the latter five notes of cantus firmus section A (C D B A G) are not elaborated until measures 4-8. To continue our highlighting of similar-sized batches of internal rests, in the first sections for the five movements these are respectively 6, 10, 7, 6 and 6. In full duple sections these totals are respectively 10, 8, 9, 6 and 6, although the Agnus has a second group of rests after its 'B' statement.

In addition to making the layout of successive elaborated cantus firmus sections similar, the composer has also integrated the parts around the Tenor so that successive movements resemble each other at corresponding structural and cadential points. This can be most clearly seen in similarities between the Cum sancto, Et vitam and Osanna II sections, which resemble each other in size (being 18, 17 and 15 measures long respectively). The pattern of successive cadence pitches is the same in these sections (G cadence followed by C cadence and then G cadence), and in each section before the C cadence in each passage is a short Superius-Contra duet passage. Following the C cadence in each case in a short passage of Superius-Tenor imitation. Kyrie II shares the same successive cadence pitches and duet passage before its cadence on C at 129-130, but no Superius-Tenor imitation follows.

Fully scored duple sections are similarly controlled. I have already noted that all of these begin with similar melodic material and soon reach their first cadence on G. They are likewise linked as follows. Following their first G cadences, the Gloria and Credo main duple sections each have a cadence on C followed by Tenorless duet passages which lead to cadences on lower C. In the Gloria there then follows a cadence on G, but in the Credo the matching cadence-point is a sectional ending (at 122). The second Christe has a pattern of scoring and successive cadences close to this scheme, but Osanna I differs - probably because of its brevity. There are also similarities of a less important nature between the first sections of the Gloria and Credo, where the initial fully-scored passages are followed by duet work for the upper voices. However, the Patrem section is shorter than its Et in terra counterpart.

Sectional similarities even occur in the duet sections, which do not involve the Tenor. In the triple-meter duets, the Gloria's Domine Fili section and the corresponding Qui propter section in the Credo both begin on G, both

reach cadences on G within their first ten measures, and the next cadence in each section is a pause-point on C. Both sections also end with drive passages leading to cadences on G. Agnus II is also similar in that it has a cadential drive leading to a cadence on G. It also has a pause-point on C like the other duets mentioned, but this is Agnus II's second pause-point. One particular Contra motive also occurs in three triple-meter duet sections (Kyrie 49-50, Gloria 48-49 and Sanctus 29-30) and the latter instance involves imitation by the Superius. Amongst the duple-meter duet sections, the penultimate duets of the Gloria and Credo begin similarly and both also cadence similarly on C. The opening of the Benedictus duet is similar to that in the Gloria's cut-C duet, and there is also a tendency for duple duet sections to draw to their close by means of simple syncopation in breves and semibreves (see Gloria 173-176, Credo 157-174 and Sanctus 129-137).

Cadential, motivic and melodic control on this scale is not unknown elsewhere in insular music. English Masses such as *Caput* and possibly English works like the Trent 89 Missa *Du cuer* have more than a sense of cadential and melodic predictability in successive movements, partly because of their cantus firmus Tenors. The same sort of movemental closeness also occurs in the Trent 88 five part Gloria-Credo pair on *Pax vobis*, and there the similarities between the movements extend to similar harmonies and related snippets of upper-voice work.²⁸ Again, the constraint placed on the composer here by two cantus firmus Tenors probably influenced the way in which he conceived his outer parts. But in a work without a long-note or mathematically pre-planned Tenor such as the present *Sine nomine* this concentration on repeating passages of scoring and melody is unusual. For continental counterparts the best work to investigate is probably the Trent 89 Missa *Fa Ut*, which seems to be freely composed but - like the present Mass - concentrates significantly on motivic repetition. It may be the work of Touront.

A few words now about the various versions of this Mass. The Trent 88 copy (or the exemplar which it was copied from) is very unreliable and has a replacement Agnus Dei arbitrarily made up from parts of the Kyrie. The Verona 759 copy is better, not only in terms of its impeccable neatness but also because its own replacement sections are more competently provided than in Trent 88. It has a Kyrie I and Christe which use parts of the SP B80 Agnus I and II, and its Kyrie II is a unicum. The Verona 759 Qui tollis section in the Gloria is mostly made up of music from the SP B80 Agnus III. That leaves the Lyons fragment, first described extensively in 2007 and containing three four-voice Masses - one of which is our *Sine nomine* Mass with an added 'Baritonans' (in effect a bass-like Contra part). In view of the additional presence of liturgical items such as *Lugentibus in purgatorio* it seems likely that these fragments are central-tradition and originated in provincial France if not from Lyons itself - whose archdiocese forbade the use of polyphony in the liturgy during the fifteenth and sixteenth centuries.²⁹ Only the Credo and Sanctus have surviving fourth parts, which introduce unpleasanties such consecutive perfect intervals and acute dissonances. I also note that in at least the Sanctus there are omissions not only caused by later page-cuts but also by simple omission of notes from the basic three parts. Therefore either these copies might not have been of much use, or (if they were used) the music possibly sounded even worse than it looks on paper! This last source for the *Sine nomine* Mass may date from around 1500, and inspection of the upper voices from our examples of the Lyons 6632 version show that these are probably distant in transmission terms from the copies in Trent 90 and SP B80.

To conclude, there may be too much transmission wreckage to reconstruct the Kyrie of this Mass in its original troped form. This is one example of well-distributed piece where the surviving copies do not leave us with a clear picture of what the original looked like. Copies of this Mass in northern Italy seem to have perpetuated its use and existence beyond the normal lifespan for a mid-century cyclic Mass, and in this connection it is interesting to note the closeness in style and ranges to one of the Robertus de Anglia songs in Oporto; *El mal foco arda*.³⁰ But that is not to associate the two works in any other sense than common use of insular musical vocabulary during the mid-century era. Strictly as a final thought, the Trent 88 version of this Mass precedes the copy of the 'Flemmik' Sanctus and Agnus given in Instalment 1 of this edition.³¹ Those movements seem

²⁸ See Instalment 1 pp. 357-358 for details.

²⁹ Shand, *op. cit.* p. 418.

³⁰ Oporto ff. 77v-79r.

³¹ Instalment 1 no. 31.

to be part of a continuous copying process following our Mass, and they too seem to suffer from transmission difficulties. Self-sufficient Duos are provided with dubious-looking third voices which cause partwriting problems, and the sections of the Agnus seem to be rearranged confusingly as in no. 86b. Perhaps the Trento scribes - at this point in their collecting - were using a particularly unreliable parent manuscript of musical hand-downs like many other smaller sources of the time which have survived to the present day.

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Numerology

I have only counted the tempora of this Mass as note-counts would be a little pointless. My reason for saying this is because the score is a mixture of the Trent 88 reading plus improvements from other sources where thought appropriate. It is therefore far removed from anything like an authoritative reading. Since the Agnus is best consulted using SP B80 I have chosen that version to undertake tempora counts. Indeed there seems to be little to find. The entire Mass consists of 799 tempora in our score, and it is tempting to add an extra hypothetical measure (for example, at the duet caesura in Agnus II) to make the work consist of 800 tempora. Otherwise, two sections each have 21 measures (the Pleni sunt and Agnus I) and two sections each have 59 measures (the Crucifixus and Et ascendit, which are next to each other in the Credo).

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87. Missa *Le serviteur* I (Trent 88 ff. 267v-275v, unicum, DTÖ VII inventory nos 406-410).

Kyrie (ff. 267v-268r)

The cantus firmus of this cycle is the Tenor of the well-known Rondeau by Dufay, which is most easily available in Bessler, Dufay Opera Omnia vol. VI no. 92. The basic song after EscB with its first strophe of text is given in the section on structure below.

[Superius]; 1: the m sign is om in all voices (O is assumed), the rests at 1 are om, and lacunas damage the opening of this voice at 2,3-3,1 and 4,2-5,5). / 7,2-3: uc due to lacuna / 11,2: likewise / 17: an upward tail on 17,3 is erased.

[C]ontra; 8,4: uc due to lacuna / 9,6-10,1: likewise / 12,1-4: likewise / 13,2: conj supplied (this note is obliterated by a lacuna) / 14; p div follows 2.

[T]enor; 14: p div follows 2 / 30: likewise / 57-58: ns.

Underlay; 'Kyrie' and 'Christe' incipits plus 'leyson' are given at the appropriate points in each section, but 'Christe' is given as 'Xpe' with the X om in each voice. At one point I have provided a dieresis over the 'y' of '-ley-' (at Superius, 63) so that pronunciation of 'eleyson' is consistent throughout. The three sections easily accept three invocations of 'Kyrie / Christe eleyson' each.

Bibliography; Gerber, Sacred Music no. 95 (edition). DTÖ 38 pp. 141-173 (edition, 1912). Fallows, A Catalogue of Polyphonic Songs pp. 251-253.

Gloria (ff. 268v-270r)

[Superius]; 1: the intonation is supplied from Grad Pat ff. 183v-184r transposed a tone down, the m sign is om in all voices, and the Superius incipit at 1-2 is almost obliterated by a lacuna. / 3,2: obliterated by a lacuna / 4,3: uc due to lacuna / 6: p div follows 2 / 18: 1 not dtd / 27: 4 & 5 are dtd-m & sm / 76: 'verte' instruction given before page-turn / 77-80,1: obliterated by a lacuna / 84,2: likewise / 86: likewise / 135,2: scribal corr from A / 208: 3 & 4 not col.

[C]ontra; 24: p div follows 2 / 34,2-36,1: uc due to lacuna / 37: 2 uc / 38: 1-3 om (conj supplied) / 65: 1-3 uc / 75-76: written on a short end-of-stave extension / 102: 1 & 2 uc / 109: cs written under 1, upside-down.

[T]enor; 192: 1 E.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices and one internal cue for the Contra at 39. 'Christe' in the Superius is given as 'xpriste' at 63 & 'xpe' with a contraction at 190-191. An ed rpt of 'Domine Deus' is needed in the Contra at 66-68, and the same voice needs an ed rpt of 'suscipe' at 132-133. The editorial textung of both lower voices has some phrases omitted.

Credo (ff. 270v-272r)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64 transposed a tone down, & the m sign is om in all voices / 2: 5 is sm / 3: 4 uc due to lacuna / 34: 2 not dtd, & 2 & 3 not col / 46: erasure follows 3 / 77-86,2: uc due to lacunas / 93: 1 E / 147,1: uc due to lacuna / 188-202: uc due to lacuna / 203-205: likewise / 210,2-3: likewise / 217: 2 A / 230,3-231,2: likewise / 233,2-234: written on a short end-of-stave extension.

Contra; 20: clef change is in mid-stave, and is given with a single flat / 25,4-33,1: uc due to lacuna / 33: 1 D / 42: 5 & 6 om (conj supplied) / 49,3-4: uc due to lacuna / 50-51,2: likewise / 58,2: likewise / 73,1: likewise / 73,2-76: written on a short end-of-stave extension / 102: 2 not dtd / 104: 2 sbr / 119: 2 C / 150: 1 & 2 uc due to lacuna / 201,2: likewise / 211,2-3: likewise / 216: 2 not dtd.

[T]enor; 34: p div follows 2 / 49-58: rests uc / 64,1- rest in 65: uc due to lacuna / 65,3-5: uc due to lacuna / 68: 2-4 uc due to lacuna, & 68,3 not dtd / 111: uc due to lacuna / 119,2: likewise / 185: 2 C (emended to B to match the cantus firmus) / 228-229: uc due to lacuna.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The Tenor's first text cue is preceded by a letter 'Q' (possibly the start of an erroneous 'Qui propter nos' incipit). This setting of the Credo is considerably shortened, omitting 'Crucifixus...sepultus est' at 111 and also 'Et in Spiritum...venturi seculi' at 204 to the end. At 22-23 in the Superius 'Christum' is given as 'xpum', 'est' (90) is repeated, and so is 'factus' at 108-110. Many text phrases in the lower voices have to be shortened or omitted to achieve satisfactory editorial underlay.

Sanctus (ff. 272v-274r)

[Superius]; this movement is quite badly damaged by paper deterioration, and for some uncertain passages listed here other transcription solutions may be possible. 1: the m sign is om in all voices, & 1,3 is uc due to a lacuna / 2,4: uc due to lacuna / 4,3-5,4: likewise / 7: 1 uc / 9: 5 D / 11,3-5: uc / 13,2: corr from m by erasure of upward stem / 27: 3 & 4 are erased, & 4 is E / 35: single instead of double custos / 36: 'Duo' ind in Contra only / 42: 2 D / 56,2-57,2: obliterated by a lacuna (conj supplied) / 59,5-6: uc due to lacuna / 76: 2 E / 78: 'Duo' ind in Superius only, & 78-83,2 are uc due to a lacuna / 82: 1 not dtd / 199,4-201,1: uc due to lacuna.

Contra; 5,3: from here onwards the corrected part is written on the stave above the start of the Contra, with a single-flat signature and a clef above the stave indicating the move. The original part is written over an erasure, it is unreliable, and reads m lower E m F sbr G m lower C m D sbr E, plus m F m G dtd-m A sm F m upper B m G sbr A m lower F sbr lower D m bass A m B m C m bass A m F above plus m G dtd-m A sm G sbr E dtd-m G sm F followed by br lower C with cs above it, and then a double custos. The correction covers all notes up to 12,1, but 11,4 & 5 are both m. / 13,3: to the right of this note in the margin is a small stave with the following extra notes added; m lower D sbr E m G sbr F m E & br bass A with cor above it. This appears to be an incorrectly changed version of measures 11-12. / 20: 1 not dtd / 39: 2 A / 41: 5 m / 47: 5 D / 53: a sharp sign follows 4 for no apparent reason / 56: rest given as br rest / 60: 2 F / 66,2-4: these notes are written a third too high / 74,2-77: written on an end-of-stave extension / 83,1-2: uc due to lacuna / 91-94,1: likewise / 95: obliterated by lacuna (conj supplied) / 97,2: likewise / 104-105,1: likewise / 194: 1 uc / 199,4-200,2: uc due to lacuna.

Tenor; 13: p div follows 3 / 26: 3 sbr / 35: 'Pleni tacet' is written on a section of blank stave with a double custos following / 65-66,1: these notes are written a third too high / 65,3: uc due to lacuna / 67,1-68,1: likewise / 77: 'Benedictus tacet' written before the Osanna II section on a piece of blank stave with a single custos following.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. At 135-157 the Superius and Contra each need an ed rpt of 'in nomine'.

Agnus (ff. 274v-275v)

[Superius]; as in the Sanctus this movement is quite badly damaged by paper deterioration, and for some uncertain passages listed here other transcription solutions may be possible. 1: m sign om in all voices, b sig not visible due to a lacuna, & 1,3 is obliterated by a lacuna (conj supplied). / 2,1-4,2: uc due to lacuna / 5,1: likewise / 8,2-3: likewise / 10: 2 is col err with a correcting 'a' underneath (for 'alba') & 10,4 is added in smaller script as a correction / 11: 5 A / 13: 6 sbr / 15: 4 m / 17: 3 not dtd / 29: 'Duo' not ind in either voice / 33,3-6: all of these notes are sm / 37: 3 om (conj supplied) / 40: 4 uc due to lacuna / 45: 4 uc / 47: single instead of double custos / 50,2-51: uc due to lacuna / 77: m sign rptd at page-turn point / 77-80,1: uc due to lacuna / 82: obliterated by lacuna (conj supplied) / 84,1: uc due to lacuna / 97,1-98,1: likewise / 117: 2 uc / 139: single instead of double custos.

Contra; 2,3-4: uc due to lacuna / 6,1-3: obliterated by lacuna (conj supplied) / 7: 5 sbr / 9: 1 uc / 28: single instead of double custos / 33: a superfluous m rest follows 3 / 33,5-34,2: om (conj supplied) / 130: 3 sbr / 134: 3 om (conj supplied) / 136: 1 & 2 om (conj supplied).

Tenor; 15: 1 dtd / 28: single instead of double custos, followed by '2us Agnus tacet verte folium' / 85-86: these two notes are written a third too high, and the notes at the proper pitch are given directly beneath them / 101: 1 E / 132: rest om (conj supplied) / 135,3-136,1: om (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. Agnus IIb merely repeats the 'miserere nobis' text conclusion of Agnus IIa.

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Structure

This Mass tends to be mentioned along with other early secular cantus firmus cycles like *O rosa bella* I, *Soyez aprantiz* and *Esclave* but seems to be a more painstaking piece of work than any of the latter for two reasons. Firstly it is much more referential to its parent material than the other Masses cited, and secondly the rather detailed nature of the borrowed material here is matched by the ingenuity with which the composer handles it. The cantus firmus (which is the Tenor of Dufay's song) is presented once in the Kyrie, twice each in the Gloria and Credo, and one and a third times in both the Sanctus and Agnus. Generally the rhythms are altered but not the cantus firmus pitches, although there are small alterations throughout. Passages of the cantus firmus also have extra rests interpolated, and statements of the Tenor (which only has cantus firmus material) have duet sections or duet passages intervening in all movements except in the Kyrie.

All movements except the Kyrie have delayed-entry Tenors, and all movements have a motto opening in which the first five or six measures are related in various degrees to the song Superius opening. The Kyrie opening is close to that of the song but has the Superius imitating the Tenor entry. The Gloria opening has the Contra leading a similar imitative point, and the Credo begins with a duet passage which becomes imitative. The Sanctus and Agnus openings are both vaguely similar to that of the Credo but the Agnus opens in a non-imitative way. All but two sections end on C (Kyrie I and Agnus IIb) and most sections begin with constructs on C. There are also cadential similarities between some sections which will be mentioned in due course because some of these are related to Superius quotations of the song's Superius. In terms of range this Mass is more expansive than *O rosa bella* I, partly due to the nature of the parent song and also because the Contra descends to bass A in most movements. The Tenor also descends to bass B flat in the Credo which is significantly shortened in textual terms, probably on account of the cantus firmus presentation.

The Mass Tenors are particularly noteworthy because they subject the cantus firmus to considerable rhythmic disguise. What would otherwise normally be a quite plodding song Tenor with on-the-beat semibreves and minims is made to temporarily proceed in chains of dotted breves (see the end of Kyrie II) to take part in offbeat entries (see Gloria 176 and Credo 182) and to enter in minims instead of slower values (Agnus, 13). In two instances the parts behave quite oddly; the Tenor entry at Credo 111 is preceded by an upper-voice cadence on a weak beat, and at Agnus 90-98 all three voices similarly have cadences on weak beats which are melodically (but not rhythmically) derived from the parent song. Phrases of the cantus firmus are also frequently broken up by rests. The result of these changes is to create a varied and interesting texture where the composer is not duty-bound to follow the contours of the original song. The wide-ranging lower voices also allow for a considerable variety of textures within three-part sections, such as a point near the start of the Sanctus where the duetting voices go to the lower end of their ranges (at 6-7) and the imitative interchanges and syncopated passages which occur in Agnus III. The Contra does not always move smoothly: it has some wide leaps (see Credo 32-33 and 65-66) and at the final cadence in Agnus I it has an unusual mediant-tonic progression (Agnus, 27-28). The following example gives the parent song in exactly the same format as presented in my discussion of the [Trent 89](#) Missa *Le serviteur*, but with numbered Tenor notes for ease of reference in the subsequent table describing cantus firmus use.

3.27. Dufay, *Le serviteur*; ³²

Le ser - vi - teur hault guer - don -

Ct

T Le 1 2 3 ser - 4 5 6 vi - 7 teur hault 9 guer 10 11 12 don - 13

5

- né, As - sou - vy et bien for - tu - né,

- né, As - sou - vy et bien for - tu - né,

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

10

L'es - li - te des heu - reulx de Fran -

L'es - li - te des heu - reulx de Fran -

29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

15

- ce. Me trou - ve ... Me trou - ve

- ce. Me trou - ve par

47 48 49 50 51 52 53 54 55 56

³² This example is based on the version in Hanen, M. (ed), *The Chansonnier El Escorial IV.a.24* (3 vols, The Institute of Mediaeval Music, 1983), III, pp. 272-275.

20

par la pour - ve - an - - ce

25

la pour - ve - - an - ce

57 58 59 60 61 62 63 64 65 66 67

D'ung tout seul mot bien

68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87

30

or - - don - - né.

88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105

bien or - don - né.

TABLE 3.3
Tenor material in the Missa *Le serviteur I*

Section / Tenor measures	Use of Tenor material	Alterations to Tenor material
Kyrie I 1-11 12 13-20	Song Tenor 1-9 in different rhythm. Song Tenor 10-15 in different rhythm.	1 measure's rest added
Christe 21-44	Song Tenor 16-33 in different rhythm.	Note 57 om after bar 26, and 42,1-2 are duplications of notes 97 & 98.
Kyrie II 45-83	Song Tenor 1-9 in different rhythm.	Rests added at 61 & 64.

(Table 3.3, contd.)

Section / Tenor measures	Use of Tenor material	Alterations to Tenor material
Et in terra 1-14 15-40 41-52 53-76	Introductory outer voice duet. Song Tenor 1-15 in different rhythm. Song Tenor 16-33 in different rhythm.	1 measure's rest added at 30. Rests added. Note 51 om after bar 55. Rests added at 60, 63-64 & 67.
Qui tollis 77-108 109-158 159-175 176-213	Introductory outer voice duet. Song Tenor 1-15 in different rhythm. Song Tenor 16-33 in different rhythm.	Rests added at 123, 127 & 132. Rests added. Note 57 om after 183,1. Rests added at 193, 194, 201 & 204. Note 75 om after 198.
Patrem 1-16 17-48 49-59 59-76	Introductory outer voice duet. Song Tenor 1-15 in different rhythm. Song Tenor 16-33 in different rhythm.	Rests added at 27, 38 & 42, & notes 40 & 41 om after 45,2. Rests added. Note 51 om after 60,2. Note 57 om after 61,3. Rests added at 61, 64-65, 67 & 71.
Et incarnatus 77-110 111-156 157-182 182-235	Introductory outer voice duet. Song Tenor 1-15 in different rhythm. Song Tenor 16-33 in different rhythm.	Rests added at 123, 128, 138, 149 & 151. Note 18 om after 126. Rests added. Note 51 om after 184. Rests added at 191, 194, 200-202, 211, 226 & 230. After note 72 at 203 an extra C is added.
Sanctus 1-11 12-35	Introductory outer voice duet. Song Tenor 1-23,1 in different rhythm.	Rests added at 23-2527. Note 51 om after 32,2 & note 57 om after 33,3.
Pleni sunt 36-64	Duet section.	
Osanna I 65-77	Song Tenor 23,2-33 in different rhythm.	Rests added at 66, 68, 72, 74 & 75.
Benedictus 78-168	Duet section.	
Osanna II 169-205	Song Tenor 1-9 in different rhythm.	Rests added at 181, 184 & 190. Note 19 om after 194.
Agnus I 1-13 13-28	Introductory outer voice duet. Song Tenor 1-18 in different rhythm.	Rests added at 16, 19 & 20-21. Note 51 om after 27,2.
Agnus IIa 29-47	Duet section.	
Agnus IIb 48-76	Duet section.	

(Table 3.3, contd.)

Section / Tenor measures	Use of Tenor material	Alterations to Tenor material
Agnus III 77-123	Song Tenor 19-33 in different rhythm.	Note 57 om after measure 79, rests added at 84, 90-92, 96-98, 105-106, 108, 113 & 121. One C added after note 72 at measure 98.
124-139	Song Tenor 1-9 in different rhythm.	Rests added at 124, 132-133 & 134.

Even the most cursory look at the third column above will show that the composer alters the melodic form of the cantus firmus very little, and most commonly he omits repeated notes in the original. Also, many of the individual rests added are only semibreve or minim rests which are internal to the phrases containing them. In parallel with the borrowed Tenor the Superius (and sometimes the Contra) also contain song references, to a far greater degree than are found in the *Soyez aprantiz* and *Esclave* Masses. Material is also occasionally reworked, with the clearest example being the imitative Kyrie motto which is a remodelling of the non-imitative song incipit. The following table attempts to list all references to song material in voices other than the Tenor.

TABLE 3.4
Derivative Superius and Contra material in the Missa *Le serviteur I*

Section / measures	Use of material
Kyrie I 1-6	Superius (anticipated by Tenor) is close to measures 1-5 of the parent song.
19-20	Superius and Contra mimic the song's midpoint cadence at 14-15.
Christe 31-32 41-44	Superius quotes song Superius 23,2-24,1 in a different rhythm. Sectional cadence is vaguely similar to final cadence of song.
Kyrie II 45-83	No outer voice references.
Et in terra 1-6 10,5-14 30 36-39 66-76	Superius (anticipated by Contra) is close to measures 1-5 of the parent song. Immediately prior to the Gloria Tenor entry at 15, the Superius is related to the first phrase ending of the song Superius (7-9). Superius has anticipative entry related to the song Tenor quotation starting at 31 (which is derived from the imitation in the song at 10-11, but in this case results in imitation at the second). Superius related to song Superius 11,3-15 Superius related to song Superius 27,3-33.
Qui tollis 111-117 209-213	Superius at 111,2-117 related to song Superius 1-3,1, and entry at 111 is preceded by a single free Superius note. Final cadence in Superius and Contra resembles final cadence in song.
Patrem 1-3 23,2-25 38,3-39,3 63,3-76	Superius (imitated by Contra) related to song Superius, 1-3,1. Superius related to song Superius 3,2-5,1. Superius related to song Superius, 10-11,1. Superius related to song Superius, 23,2-33.

(Table 3.4, contd.)

Et incarnatus 113-117	Superius related to song Superius, 1-3,1 (two free Superius notes precede this entry).
Sanctus 1-4 23-31,1	Superius (partly imitated by Contra) related to song Superius 1-5. Superius (anticipated by Contra) related to song Superius 10-15.
Pleni sunt 36-64	No outer voice references.
Osanna I 75-77	Final cadence is similar to final cadence of song.
Benedictus 78-86 89-97	Superius related to song Superius, 1-3,1 (with some internal motivic repetition here). Superius related to song Superius, 3,2-5,1.
Osanna II 169-182,2 192-196,1	Superius related to song Superius, 1-4,2. Superius possibly related to song Superius 28,2-30,4.
Agnus I 1-2 10-13,3 27-28	Superius related to song Superius, 1-3,1. Superius related to song Superius, 24-27,1. Superius related to song Superius, 3,2-5,1.
Agnus IIa 39-47	Superius (anticipated by Contra) related to song Superius 27,3-33.
Agnus IIb 48-76	No outer voice references.
Agnus III 87-102	All voices related to imitative passage in the song at 24-27.

Three listings in this table are of prime importance. On two occasions (both Superius entries at the start of the second sections in the Gloria and Credo) allusive Superius material is preceded by a very small number of free notes (just one at Gloria 111 and two at Credo 113. This shows a liberal attitude to pre-existent material, as does the imitative reworking of an already imitative passage in the parent song (see Agnus 87-102). The result of all allusive listings plus the Tenor cantus firmus is to give the listener a clear reminder that *Le serviteur* is omnipresent in this Mass, and its contours would be unmistakable to informed fifteenth-century users. I argue this not only because of the presence of allusive material in the outer voices of this Mass, but also because at least two further works exist which similarly expand the parent song. The first of these is the Rondeau *Le serviteur infortuné*, and the second is the Missa *Le serviteur* II in [Trent 89](#).

Perusal of this Mass reveals a compositional mind preoccupied with detail. As examples of this I cite the following passages. Firstly the conclusion of the Kyrie, where the outer parts mimic the dotted-breve movement in the Tenor. Secondly, the related and rather intricate duet passages which open the Sanctus and Agnus. Thirdly the use of redicta-like phrases in some of the duet work (see Credo, 91-96). Also the thoroughly imitative Agnus IIa duet, the animated conclusions to the Gloria and Agnus III, and the expansive allusional Superius at the ends of the first sections in the Gloria and Credo. There may also be a little evidence of prior planning by the composer due to numerical features present in the Agnus (see the following section). There are also sequential passages in the duetting outer voices immediately prior to the entry of the Tenor in both the Gloria and the Credo, and these have been carefully written so that the composer's sequential excursions do not take him too far from the C final of the cantus firmus. All of these features suggest a skilled and probably central-tradition composer, but I refrain from trying to guess his identity and also from using superlatives about this Mass since its considerable qualities are best sampled by an appropriate group of singers. As a final adjunct, the *Salve Regina* / *Le serviteur* motet in [Trent 89](#) (DIAMM edition no. 50) would

be performable with this Mass if it were transposed a tone down, since it begins on D. It has bipartite structure and uses the song Tenor as a cantus firmus one and two-thirds times throughout. But since it is likely to be the work of the 'Philippus' who also composed the Strahov Missa *Hilf und gib rat* there seems to be no direct connection between this motet and the Trent 88 *Le serviteur* Mass.

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Numerology

There seems to be quite a lot to explore in this Mass in terms of number, but there is little evidence of an overall scheme. Tempora counts show the first sections of the Gloria and Credo to be identical in length (76 measures each) and the Pleni sunt and Agnus IIB duets consists of 29 measures each. Note counts show that the broadly isomelic cantus firmus Tenors share similarities. The Kyrie and Agnus respectively have 134 and 132 Tenor notes, and the second sections of the Gloria and Credo each have 104 Tenor notes. The first section of the Gloria has 103 Tenor notes, and the equivalent Tenor in the Credo has 101. Taken together, the first section of the Sanctus and the first Osanna have 103 Tenor notes overall.

Further note-count work shows that the Credo Superius has exactly 600 notes, and that the Kyrie Superius and the Contra in the Gloria's second section each have 222 notes. There are also three duet sections with only one note's difference between the two voices in each case. These are as follows.

Section	Superius	Contra
Benedictus	160	161
Agnus IIa	96	97
Agnus IIB	48	47

I am quite prepared to believe that these sections originally had identical totals. Calculations involving note counts without movemental and sectional longs also show that the percentage of notes in the Agnus have a particular symmetry. Agnus I without its sectional longs has 33.33% of the notes in this movement. Removal of all sectional and movemental longs from the Sanctus also reveals that this movement has exactly 200 tempora. I have also looked for multiples of 11 on account of there being eleven letters in 'Le serviteur' but have drawn no firm conclusions.

While making these calculations I also looked at my previous data for the Missa *Le serviteur* II in the Trent 89 edition, just in case the two Masses might share any numerical features. The answer seems to be negative, but I note that the Agnus movements of both Masses contain movemental symmetries even though these are unrelated. Another reason for doubting the existence numerical connections between these Masses is because their sectional layouts in the middle movements differ considerably.

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88. Cornágo; Missa *Ayo visto*

- (i) Trent 88 ff. 276v-284r (DTÖ VII inventory nos 411-415);
- (ii) Strahov ff. 95v-96r (Kyrie) and 96v-98r (Gloria), both anon.

The Tenor cantus firmus of this Mass is a monophonic song (*Ayo visto lo mappa mundi*) whose use throughout is described in the section on structure following the critical notes.

Kyrie

(i) Trent 88 ff. 276v-277r;

[Superius]; 1: this movement plus the Gloria and Credo are quite badly damaged by paper deterioration, the m sign is om in the two lower voices, and there is a lacuna where the m sign is normally placed in the Superius. Also a peculiarity of the Trent 88 reading for all movements of this Mass is the frequency of sharps in the Superius. Since some of these do not appear in the Strahov reading for the Kyrie and Gloria, a few are relegated to the critical notes. The composer attribution above the Superius reads as follows, and the reading here is largely after Gerber's Trent 88 edition: [q]uod frater Johannes Cornago. La missa p? Signor? / q[uod] de lo mapa mundi apud Neapolim / q[uod] la missa de nostra dona Sancta Maria (*that brother Johannes Cornago [is the composer of] the Mass [for] the Lord, that this Mass about the world map is from Naples, that this Mass [is] the Mass of our lady, Holy Mary*). I am doubtful about the reading and relevance of the last line, and whether it actually refers to Cornágo's Mass or to the *Gaude Maria* motet following it in Trent 88.³³ / 4: the cs here is given as a cor sign in both voices concerned (it cannot be a functional corona or pause-point since this is the Tenor entry point) / 4,2-5,3: obliterated by a lacuna (supplied from Strahov) / 6,1-4: likewise / 10,3-4: uc due to lacuna / 30: 1 has sharp / 87: likewise / 89: this note and the custos are written on a short end-of-stave extension, & the custos is single / 92,1: as at 18 / 106: 3 has sharp.

[T]enor; 1: both voice-names for the lower parts are in majuscules / 8: b ind before 8,1 / 17: b ind before 17,1 / 76: uc due to lacuna / 92,2: obliterated by a lacuna (supplied from Strahov) / 93-94,4: uc due to lacuna / 97,3-98,2: likewise / 98,4: obliterated by a lacuna (supplied from Strahov) / 98: rest and 98,4 obliterated by a lacuna (supplied from Strahov).

[C]ontra; 6: b ind before 6,1 / 22,1: this note and the double custos are given after the end of a stave.

Underlay; all three voices have 'Kyrie', 'Christe' and 'eleyson' at the appropriate places, but 'Christe' is given as 'Criste' in the Superius and as 'Xpe' in the lower voices. Ed rpts of 'Kyrie' are needed in the Superius & Contra at 4,7. At some points throughout I have editorially provided a dieresis over the 'y' of 'eleyson'.

Bibliography; Gerber, *op. cit.* no. 96 (edition). Gerber, R., Johannes Cornago: Complete Works (RRMAR XV, A-R Editions, Madison, 1984) pp. 1-36 (edition of Mass and investigation of its cantus firmus). Atlas, A. 'Aggio visto lo mappamundo: A New Reconstruction' in Wolf, E. & Roesner, E. (eds), Studies in Musical Sources and Style: Essays in Honor of Jan LaRue (A-R Editions, Madison, 1990), pp. 109-120 (reconstructs the cantus firmus text as a Ballata). Stevenson, Spanish Music in the Age of Columbus (Nijhof, The Hague, 1960) p. 123 (transcription of Kyrie). Gerber, R. 'Cornago, Johannes' in The New Grove vol. VI pp. 471-472.

(ii) Strahov;

[Superius]; 1: there is a large gap before the clef & m sign (which is given in both the Superius and Contra in this reading), and the clef for the Superius is only given on the first stave (1-10). / 4: cs given as cor as in Trent

³³ I am puzzled as to why the ascription refers to a Marian Mass here when it should be obvious that many other Mass cycles in these manuscripts were used for Marian purposes. Therefore - although the title seems to say that 'this is a Marian Mass' - I am inclined to think that there is confused reference here to the Marian motet following Cornago's Mass. I also think that it is no accident that this motet (*Gaude Maria / Meditatio cordis*) was copied next to Cornago's Mass since this might also be his. Further, see the structure section on that Mass in Instalment 1.

88 / 8: 1 & 2 ligd / 18: as at 7 / 22: no custos in any voice / 26,1 & 2: ligd separately from following values / 59: no lig / 61: likewise / 87: 1 has sharp as in Trent 88 / 89: no custos in any voice / 112: likewise.

[T]enor; 1: m sign om, & the clef is only given on the first stave (1-22) / 8: no b / 11-12: no lig / 21,2-22: written on a short end-of-stave extension / 22: not ligd / 23: m sign om / 26,2: 1 is sbr because of an upward stem on this lig, and therefore so must be 27,2. / 28: 2 L / 94: 2 & 3 are both m / 98: a superfluous sbr rest follows 3 / 107: rest om.

[C]ontratenor; 1: the clef is only given on the first stave (1-18) / 4: no cs / 7: 1 2 not col / 8,2-9,1: om / 18: 1 not col / 25,1-2: ligd separately from following values / 35: 2 uc / 92: 1 & 2 col, with a correcting chevron mark above 92,2 / 94: 3 & 4 not col / 105: 6 not col / 107: 1 om / 111: no b / 112: written after the end of a stave.

Underlay; much the same as in Trent 88, but Strahov is less thorough with the incipits given ('eleyson' is not given at the end of the *Christe Superius*, nor in any section of the lower voices, and no incipit is given for the *Contra* at the start of *Kyrie II*).

Strahov has some omissions, but is otherwise not that different from Trent 88.

Gloria

(i) Trent 88 ff. 277v-279r;

[*Superius*]; 1: the intonation is supplied from Grad Pat f. 177r transposed a fifth up, the m sign is om in both lower voices, and there is a lacuna where the m sign should be in the *Superius*. Also, 1,2-3 are uc due to a lacuna. / 3,1-5,3: obliterated by a lacuna (supplied from Strahov) / 7: 4 uc due to lacuna, & 6 is A (corr using Strahov) / 8,1-2: uc due to lacuna / 12,1-2: likewise / 16: 3 A (corr for the sake of imitation, using Strahov) / 29: the cs is misplaced over 28,1 (where it would serve no real purpose) / 41: 3 uc / 82-85,1: obliterated by a lacuna (supplied from Strahov) / 106-107,3: likewise / 246: 1 has sharp / 258: 2 E (corr using Strahov) / 265: 1 uc due to lacuna / 268: 1 uc. The voice order in the second section is *Superius-Contra-Tenor*.

Tenor; 1-28: 27 measures of rests are given (28 are needed) / 34: b ind before 34,1 / 82: an erroneous 'Et in terra' incipit occurs at the start of the second section / 82-148: 63 measures of rests are given (67 are needed) / 254: 1 F (corr using Strahov) / 279: b ind before 279,1.

Contra; 4,3-5,2: obliterated by a lacuna (supplied from Strahov) / 6,1-2: Trent 88 reads dtd-br (corr using Strahov) / 8,4-7: uc due to lacuna / 9: 3 dtd (corr using Strahov) / 14,6-7: likewise / 15, rest & 1-2: obliterated by a lacuna (supplied from Strahov) / 24: clef change is in mid-stave / 29: cs is given upside down under 29,1 / 33: p div follows 2 / 34: b ind before 34,1 / 52: p div follows 2 / 53: cs given as a cor sign / 69: b ind before 69,1 / 76: b ind before rest / 82: clef change given after page-turn point / 90,1: uc due to lacuna / 103,2: obliterated by a lacuna (supplied from Strahov) / 113: clef change is in mid-stave / 146: b ind before 146,1 / 168: b ind under 166,2 / 177: b ind before 176 / 186,4: uc due to lacuna / 187,1: obliterated by a lacuna (supplied from Strahov) / 196,1: likewise / 211,1-212,2: uc due to lacuna / 212,3-214,1: obliterated by a lacuna (supplied from Strahov) / 214,2-215,2: uc due to lacuna / 227: likewise / 229,1: obliterated by a lacuna (supplied from Strahov) / 230-231: uc due to lacuna / 265: ns / 268: uc due to lacuna / 269: ns / 270: obliterated by a lacuna (supplied from Strahov) / 273-276,1: uc due to lacuna / 279: b ind before 279,1.

Underlay; fully texted in the *Superius*, with a few *Contra* text cues for the first section and extensive *Contra* texting for the second up to 'Spiritu' (263). In the *Superius* 'Christe' is given as 'xpe' both times throughout. The *Tenor* has very sparse Ordinary text cues, but it sings *cantus firmus* text towards the end of the final section and this is given as follows. 'Ayo visto lo mappamundi / et la carta de navigare' (on two lines at the

end of the penultimate Tenor stave) and then ‘ma chi chi lia pare la piu bella la piu bella de questo mondo’ under the final stave. The spelling has been edited to make this text more Italianate, and ‘Chichilia’ has been retained for ‘Sicilia’ since the remainder of the song text refers to St. Cecilia as the third ‘Chichilia’ after the geographical term ‘the two Sicilies’. At 274-279 the cantus firmus text from ‘La piu bella’ onwards needs repeating due to same-pitch repeated notes in the Tenor. The alternative (using B-section text from the reconstructed song) would make the text inconclusive and cause more musical problems. Many Ordinary text phrases have to be omitted in the editorially texted lower voices.

(ii) Strahov ff. 96v-98r;

[Superius]; 1: as in the Kyrie there is a stave space left before the clef (probably for a majuscule initial) and the clef for the first section is only given on the first stave (1-9,5). / 5: 3 has sharp, & 4 is replaced by sbr & m / 22: 1-5 om / 26,1-2: minor color, & 26, 4 & 5 are both m / 29: cs (given as a cor sign) misplaced over 28 as in Trent 88 / 40-41: no lig / 48: 2 E / 52: cs over 1 / 81: no custos in any voice / 82: the clef for the second section is only given on its first stave (82-109) / 89,3-90,1: ligd / 90,1-2: no lig / 98-99: replaced by L E, ligd to 96 & 97 / 112: the ‘3’ for this triplet is given before its first note / 120-121: no lig / 134-135: replaced by L D / 137: a superfluous sbr low G follows 2 / 138: 1 G / 157: 2 uc (looks like D rather than E) / 162: 1 & 2 ligd / 232,3-233,2: ligd, & 233,2-234,2 are replaced by br F / 239,3: replaced by sbr D sbr D / 246: 1 has sharp as in Trent 88 / 261,3: as at 112 / 265: 1 not dtd / 283: no custos in any voice.

[T]enor; 1: m sign om, & the clef for the first section is only given on the first stave (1-67). / 82-148: the same numerical error with rests here occurs as in Trent 88, the clef for the second section is given on the first stave (82-184), no clef occurs on the second stave but at the start of the third (236-265) a F clef on the middle stave line is given. / 178-180: ligd / 185-187: given as one lig / 233: 2 m / 256-257: replaced by L E / 270,1-2: replaced by br E / 271-272: replaced by L D / 275-283: this passage is copied a third too high.

[C]ontratenor; 1: m sign om, the clef for the first section is only given correctly on the first two staves (1-24,2), & 1,1 is replaced by br A sbr A / 3: 1 & 2 replaced by dtd-br C / 25,1: at the start of the third stave (25-32,2) an F clef on the middle stave line is given but no subsequent first-section staves have clefs / 42,1-2: no lig / 49: no lig / 53: cs given as cor sign as in Trent 88 / 54,1- rest in 57: om / 69: no b / 82-112,4: the first stave of the second section has C clef on the fourth line up / 98-99: replaced by L C with sharp / 113-180: the second stave of this section has F clef on the middle stave line, as in Trent 88 / 122: no b / 140-141: replaced by L F / 151,1-2: replaced by br D / 174: b ind before 173,1 / 177: no b / 204-205: no lig / 230-231: likewise / 279: no b.

Underlay; Strahov has Superius text for the first section only, and the Contratenor has ‘Et in terra’ and ‘Qui tollis’ incipits for the first and second sections. No other text is given.

Strahov omits some passages, it joins a few notes which are separate in Trent 88, and seems to edit out syllabically feminine cadences such as at 98 and Tenor, 281-282. Apart from its errors and omissions it is not too different from the Trent 88 reading.

Credo (Trent 88 ff. 279v-281r, unicum, DTÖ VII inventory no. 413).

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, the m sign is om in both lower voices, there is a lacuna where the m sign should be in the Superius, & 1,2-4 are uc due to a lacuna. / 11,6: uc due to lacuna / 26,6-27,1: likewise / 43,2-4: likewise / 45,2-5: obliterated by a lacuna (conj supplied) / 46,1-2: uc due to lacuna / 51: 1 has sharp, ind before 50,4, & 2 is obliterated by a lacuna (conj supplied) / 52: 1 uc due to lacuna / 53,3-4: likewise / 54,2-3: likewise / 61: sharp ind before 61,2 / 63: 2 & 3 uc / 112,1-2: uc due to lacuna / 157: 2 has sharp / 158,1-159,2: written on a short end-of-stave extension / 207-209,2: uc due to lacuna / 221: 2 &

3 uc due to lacuna / 279,2: likewise / 292-293: likewise. The first-section voice order in the manuscript is Superius-Contra-Tenor.

Tenor; 26-27: uc due to lacuna / 24; p div follows 1 / 29: b ind before 29,1 / 65: 1 dtd / 91: b ind before 91,2 / 94: b ind before 94,1 / 202: 1 E / 206-208: this note is obliterated by a lacuna (conj supplied) & ns needed here too / 281-282: ns / 287: this measure originally read m A m G sbr G, but after the end of the Tenor the scribe gives a corrected version of 285-288 which reads sbr G sbr G at 287 / 293: single instead of double custos.

[Contra]; 1: the voice-name is missing for the first section, & 1,1 is uc / 8: p div follows 2 / 9,4: obliterated by a lacuna (conj supplied) / 22: 5 B, & clef change is in mid-stave / 45: 1 C / 54,2-56,2: uc due to lacuna / 74: p div follows 2 / 81: 1 & 2 uc due to lacuna / 88,2: likewise / 89: 2 om (conj supplied) / 99: clef change is at page-turn point / 129: uc due to lacuna / 146: cs is given under note, upside-down / 153: clef change is in mid-stave / 165,1: written on a short end-of-stave extension / 180,2: uc due to lacuna / 201-205: likewise / 213,1: obliterated by a lacuna (conj supplied) / 214,2-215,1: uc due to lacuna / 219,2: likewise / 226-228: obliterated by a lacuna (conj supplied) / 230,2: uc due to lacuna / 233-235: likewise / 248: natural ind by sharp / 256-259: uc due to lacuna / 269: likewise.

Underlay; fully texted in the Superius, with extensive texting in the Contra for the first section. Otherwise the Tenor has sectional incipits and also cantus firmus text at the end of the movement. This Credo setting omits 'Et in Spiritum...per Prophetas' at 196, and there are some variant spellings: 'Cristum' at Superius 27, 'xtum' at Contra, 26, and 'katholicam' in the Superius at 201. There is some confusion in the Superius texting since at 71-98 'Crucifixus...Pilato' is written on the normal text line position with 'Et incarnatus est...sepultus est' below it. 'Crucifixus...sepultus est' is then given again at 84-98. We take the second line of text here as being more usable than the first. Many phrases of editorial Tenor text have to be omitted due to the extended values. The Contra (which briefly telescopes some text at 56-70) also has phrases of text editorially omitted. Lastly at 237-239 in the Tenor I tolerate a same-pitch repeated note in this part sung to a single syllable, as the various alternatives for altering text underlay here seem to be less than practical.

Sanctus (Trent 88 ff. 281v-282v, unicum, DTÖ VII inventory no. 414).

[Superius]; 1: the m sign is om in all voices / 37,1 & 2: uc due to lacuna / 41: 'Duo' ind in both voices / 47,4: uc due to lacuna / 56,2-3: likewise / 62,3: likewise / 66,5 & 67,3: uc due to lacunas / 71-75,4: uc due to lacuna / 77: single instead of double custos / 82: uc due to lacuna / 85: 1 has sharp / 86: as at 82 / 99,2: likewise / 132: 'Duo' ind in both voices / 180,2: uc due to lacuna / 202: 1 uc / 218: single custos in Superius & Tenor, & double custos in Contra. The voice order is Superius-Contra-Tenor.

Tenor; 17,2: b ind before 16,1 / 18,1-2: uc due to lacuna / 34,2: b ind before 34,1 / 91: 1 G (this note is emended due to the melodic movement of other cantus firmus statements) / 91: 1 G (emended to E to match other cantus firmus statements), & this note is followed by a br low D which is written over an erasure and is not part of the normal cantus firmus. I have therefore replaced it with a br rest at 92. / 127-128: uc due to lacuna / 203: likewise / 206-207: likewise.

Contra; 22,2-23,1: uc due to lacuna / 31,1-2: likewise / 36: b ind before 36,1 / 38: b ind before 38,1 / 50,5: uc due to lacuna / 53: p div follows 3 / 99: uc due to lacuna / 100,2-101,2: likewise / 142: likewise / 170: b ind before 169,1 / 197,2: uc due to lacuna / 202: single instead of double custos / 206: uc due to lacuna / 210: 3 has flat.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices.

Agnus (Trent 88 ff. 283r-284r, unicum, DTÖ VII inventory no. 415).

[Superius]; 1: the m sign is om in all voices / 2: 2 uc / 17,2-18,4: uc due to lacuna / 19,3: likewise / 35,4-36,1: om (conj supplied) / 39-40: obliterated by a lacuna (conj supplied) / 93: rest uc / 101,1-2: uc due to lacuna / 124: the cs in the Superius & Contra here are both given as cor signs / 173,2: uc due to lacuna / 174: obliterated by a lacuna (conj supplied) / 175,1: uc due to lacuna / 200: 2 not col, & 3 & 4 are both sm / 201: 1 is dtd-m & 2 is sm. The manuscript voice order is Superius-Contra-Tenor.

Tenor; 9: b ind before 9,1 / 32: b ind before 32,2 / 138-143: uc due to lacuna / 160: b ind before 160,1 / 168,1-169,1: uc due to lacuna / 172-172,2: likewise / 176,2: likewise / 200,4-201,1: likewise.

Contra; 20,2: written on a short end-of-stave extension / 34,2-36,2: likewise / 68,2-9,3: obliterated by a lacuna (conj supplied) / 71: 1 B, & 2 C / 101: 2 m, & 3 dtd-sbr / 121: b ind before 121,1 / 146-149: uc due to lacuna / 152-178: 28 measures of rests as given but only 27 are needed / 181: 1 not dtd.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. In Agnus I, the first word of text in the Superius is split as Ag-nus.

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Structure

Frequently referred to as the ‘Mappamundi’ Mass, this title is a misnomer since the reference to the world map in the cantus firmus is only comparative, and the island of Sicily is the object of praise in the parent song rather than the map.

The parent song concerned seems to be in Barzelletta verse form and was probably sung to musical Ballata structure (A B B A A) as Atlas has demonstrated in his analysis of the piece. It is the narrative of a traveller who has seen not only the world map but also various famous locations around the Mediterranean, and according to the song Sicily outranks all of these in beauty. Atlas suspected that the song (which was probably monophonic) was current in Neapolitan circles around 1453, which is when the Franciscan Johannes Cornágo first seems to be traceable in Naples. Possibly his Mass on the song may date from about that time. The example below gives the song much as Atlas presents it in his 1990 article in southern Italian dialect, and with the notes numbered.³⁴

³⁴ Gerber, Johannes Cornago Complete Works pp. viii-ix also presents and discusses a lauda version of the song (*Haggio visto il cieco mondo*, Belcari no. CLXV) and also indicates that another text (*Puritá Dio ti Mantegna*) could be used with the tune. The first alternative text also seems to be a Barzelletta. Atlas (1990) takes the full text from sources in Barcelona and Munich, and the complete *Ayo visto* poem mentions Corsica, Sardinia, Cyprus, Crete and the Morea amongst other places. The Barcelona source for the text was copied by the poet and notary Joan Fogassot, and one of the rubrics to other texts in this manuscript gives the date July 1453.

3.28. *Ayo visto lo mappamundi* reconstruction;

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1. 5. Ad - xo vi - sto lo ma - pa - mun - di E la car - ta di
4. La terc' à - n lo ca - lan - da - ri Non xe par - la

11 16 17 18 19 20 21 22 23 24 25 26 27 28

na - vi - ga - - ri, Màs Xi - xi - lia pu - re me pa - ri
de la quar - ta, Que non xe tro - ba en - car - ta

21 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

La più bel - la d'a - qui - sto mun - di. 2. Tres Xi - xi -
È ve - nu - - ta de l'o - tro mun - di. 3. Re Al - fon -

31 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58

- lia son, non più - i; To - ta tri son co - ro - na - ti.
- so - n té la du - y, Ci - tra - fa - rum et Ul - tra - fa - rum.

The B-section of the song gives the two middle sections of the text but these will not fit to the B-section of the song as it is given in the Mass Tenors, so at the end of the Gloria and Credo (where the Tenor in my edition uses song text) a repeat of the last line of the first stanza is used instead of the B-section text.³⁵ The cantus firmus is heard three times each in the Gloria and Credo (with particularly clear statements at the end of each movement), twice in the Sanctus, and the outer movements only have partial Tenor quotations. In the Christe and Kyrie II and for much of Agnus III the Tenor has free material. This part also has fourths against the Superius, and all parts have wide ranges allowing for a considerable variety of textures. The Contra is sometimes involved in unison imitation with Superius, and at other times it takes the middle voice in doubled-leading-note progressions. It also occasionally reaches lower bass G. All five movements begin with two-voice motto passages, and all movements deviate from the third measures of these motto openings onwards. Not many subdivision openings are related: the Christe and Qui tollis section in the Gloria open similarly, and the Credo's second section and Agnus II have independently related openings.

Discussing Cornágo's Mass is difficult because there is so little Iberian polyphony to compare it with, but Cornágo was certainly not the only practitioner of mid fifteenth-century part music from the Iberian peninsula. Kreitner lists several fragments of chant-based works of Spanish origin from around the mid-century, and one of the Trent 88 Magnificats also survives in the Spanish manuscript Col (where it is probably an import rather than an indigenous work). There are fragment of paraphrase-style Propers from Leiria in Portugal, and Ramos de Pareia's misnomer for the composer of *So ys empretyd* gives us the name of Tristano da Silva - apparently a composer of 'old songs' whose work is otherwise lost to us. Added to this we also have the early fifteenth century composer Hubertus de Salinis, and the partly Spanish court circle in Naples with musicians like Oriola (known from surviving work) and Exarch, and there is also documentation regarding several Franco-Flemish musicians in Castile, Aragon and Portugal from the time of the late Ars Nova composer Gacien Reyneau

³⁵ Experiments to provide a Mass Ordinary text option for the Tenor and the ends of both movements have proved unsatisfactory.

onwards.³⁶ To return to Cornágo, his Mass is slightly unusual not only just because of the liberal way that the Tenor is used. It has passages of accidentalism which usually involve C sharps at Phrygian cadences on A. Sometimes he also melodically juxtaposes C sharp and E flat quite closely (see Credo 298-293). The Gloria and Credo movements are rather thin-textured and rely considerably on extended outer-voice duet work. These are therefore some of the few mid-century Mass movements which sound similar to earlier structured motets by Benet and Dunstable. There is also some ambiguity regarding the reading of small values, at least a few of which seem to be written as triplets.³⁷ Cornágo uses melodic sequence (see Sanctus 119-125), declamatory work (see Gloria 194-196) and his duple sections are melodically rather like some of his songs. He seems to be one of the first mid-century composers to find a definitive voice in textures involving the cut-C signature, as fine examples such as *Pues que dios* and *Yerra con poco saber* demonstrate. In duple rhythm he likes magnificently long phrases (see the Gloria Superius at 272-283), feminine endings in terms of wordsetting (see Gloria 131-135 and 177-180) Superius overlap at cadence-points (see Credo 241-248) and he frequently uses cambiata figures.³⁸ His melodies tend to be rhythmically stylised at cadence points (see Kyrie 87-89, plus also Credo 19-21 and 289-293) and pairs of small values in duple rhythm are often dotted (see Agnus 63-67). He therefore has something of an individual style. This Mass also sees him writing melodically synthetic Superius lines over slower-moving Tenor parts like other composers of his time (see Credo 160-168) and also passages in doubled harmonic pace which are likewise a commonplace (see Sanctus, 93-103). He probably had structural and textural models for this work, some of which may have been English pieces of the preceding generation. I also notice some rhythmic and melodic affinity between the triple sections of this Mass and his well-known song *Ques mi vida preguntays*, which was later reworked by Ockeghem into a four-part piece.

Not much more can be said about the style and texture of this Mass. Interpolated rests sometimes occur before the ends of phrases in the parent song, and occasionally Cornágo also changes notes in the cantus firmus to help make the three-voice writing more conventional than it might otherwise be (see Sanctus 90-98). Parts of this Mass which have full texture without cantus firmus sound distinguished (for example the *Christe* and the latter part of *Agnus III*) and the composer has obviously gone to some trouble to set his parent material within a suitable musical framework. How much of this Mass might represent a national style is not really an answerable question, but I would suggest that very little of it is Hispanic in musical context. The plangent accidentals and passages of unelaborated long-note Tenor work in the *Patrem* are more like passages in earlier structured motets than conventional mid-century Mass music, and there is arguably nothing in the triple sections that makes this music sound much different to equivalent triple sections by Pullois, Frye and others.

The following table charts cantus firmus use throughout this Mass by numbered note values, and it should be clear to see that the parent song's presentation is simple. It should also be borne in mind here that the outer voices have no role throughout in quoting parent material. Same-pitch notes in the previous cantus firmus example that are joined, separated or omitted in the Mass Tenors are recorded here without comment.

³⁶ The Magnificat *Trent* 88 f.73v concordance in *Col* was discovered by Winfried Kirsch in the 1960's. For the Lieria fragments see Nelson, B., *The Leiria Fragments: Vestiges of Fifteenth Century Northern Polyphony in Portugal* in *Revista Portuguesa de Musicología* 14-15 (2004-2005), pp. 79-100. Further, see Kreitner, K., *The Church Music of Fifteenth Century Spain* (Boydell, 2004) pp. 28-42, Atlas, A., *Music at the Aragonese Court of Naples* (Cambridge, 1985) pp. 58-97, and Gómez Muntané, M., 'Enricus Foxer, alias Enrique de Paris' in *Nassarre: Revista Aragonesa di Musicología* IX/2 (1993), pp. 139-146. Another foreign composer resident in Seville at the time was the 'Henricus Tik' who composed a Mass in *Trent* 89 and other sources (further see the commentary on his Mass in the DIAMM *Trent* 89 edition). Regarding Reyneau, see Anglès, H., 'Gacian Reyneau am Königshof zu Barcelona in der Zeit von 139 ... bis 1429' in Rosenthal, K. (ed.), *Studien zur Musikgeschichte: Festschrift für Guido Adler zum 75. Geburtstag* (Vienna, 1930) pp. 64-70.

³⁷ See the Gloria Superius at 112 and 261. Similar ambiguities with small values are sometimes also found in earlier chansons and sacred works by the Lantins brothers.

³⁸ One effect of some of the extended phrasing in this Mass is that it makes the Superius rather than exhausting sing for a soloist, which is probably one good reason why the 2006 recording of the Mass (HMU 907083, by His Majesties Clerkes) has doubled Superius voices in some places. I have made similar comments before about particular fifteenth-century works perhaps being unsuitable for just one voice on the topmost part (see the commentary to the Martini Missa *Cucu* in the DIAMM *Trent* 91 edition, no. 100 a/b).

TABLE 3.5
Pre-existent material in the *Missa Ayo visto*

Section / measures	Use of Tenor material
Kyrie I 1-3 4-11 12-22	Introductory outer voice duet. Notes 1-9 elaborated. Free extension.
Christe 23-89	Tenor has free material.
Kyrie II 90-112	Tenor has free material.
Et in terra 1-28 29-38 39-52 53-81	Introductory outer voice duet. Notes 1-10 elaborated. Free outer voice duet passage. Notes 11-58 elaborated.
Qui tollis 82-148 149-180 181-202 203-218 219-242 243-244 245-283	Free outer voice duet passage. Notes 1-10 virtually unelaborated, but with some interpolated rests. Notes 11-31 elaborated. Free outer voice duet passage. Notes 31-58 elaborated. Free outer voice duet passage. Notes 1-58, probably unelaborated.
Patrem 1-22 23-36 37-55 56-61 62-64 65-76 77-83 84-98	Introductory outer voice duet. Notes 1-12 elaborated, with some interpolated rests. Free outer voice duet passage. Notes 13-18 in extended values, unelaborated. Outer voice duet passage. Notes 20-30 in extended values, unelaborated. Outer voice duet passage. Notes 31-58, probably unelaborated.
Et resurrexit 99-145 146-180 181-195 196-225 226-236 237-254 255-293	Free outer voice duet passage. Notes 1-12 in extended values, slightly elaborated. Outer voice duet passage. Notes 13-39 elaborated, with some interpolated rests. Outer voice duet passage. Notes 40-58 elaborated. Notes 1-58, probably unelaborated.
Sanctus 1-14 15-40	Introductory outer voice duet. Notes 1-58 elaborated.
Pleni sunt 41-77	Free outer voice duet.
Osanna I 78-131	Notes 1-39 elaborated, with some interpolated rests.
Benedictus 132-202	Free outer voice duet.
Osanna II 203-218	Notes 40-58 elaborated.
Agnus I 1-5 6-38	Introductory outer voice duet. Notes 1-39 elaborated.
Agnus II 39-115	Free outer voice duet.

(Table 3.5, contd.)

Section / measures	Use of Tenor material
Agnus III 116-123 124-142 143-202	Outer voice duet passage. Notes 1-12 elaborated. Tenor has free material.

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Numerology

Note counts rather than tempora counts seem to suggest some planning in this Mass. There are 664 notes in the Kyrie (possibly originally 666), the Et in terra section has 601 (possibly 600 in the original), the Patrem section has 662, and the Et resurrexit has 666. The Patrem section's Superius also has 334 notes (possibly there were 333 in the original).

The Tenor throughout has 799 notes, but adding one to make a hypothetical 800 shows no symmetry or structure in movemental percentage counts. However, the Patrem section's Tenor has 157 notes and the Agnus movement's Tenors have 158. Possibly these totals were once equal.

Both the Agnus and the Sanctus have odd numbers of sections, and both may reveal some aspect of sectional centrality. The note totals of the Agnus sections are as follows.

Agnus I	291
Agnus II	247
Agnus III	286

If these totals are slightly altered as follows, the overall percentage of the movemental note totals has perfect symmetry.

Agnus I	289	35%
Agnus II	246	30%
Agnus III	285	35%

A similar effort made by altering the sectional tempora totals in the Sanctus a little also produces symmetry. The original totals are as follows.

Sanctus	40
Pleni sunt	37
Osanna I	54
Benedictus	71
Osanna II	16

In the revised totals below, the central section (Osanna I) has 25% of the total of tempora, and the totals around it on either side make up the other 75%.

Sanctus	39	18.055%
Pleni sunt	37	17.129%
Osanna I	54	25%

Benedictus	71	32.87%
Osanna II	15	6.944%

In view of the apparent use threes, sixes and highlighting of central sections here I feel obliged to remind readers of part of the parent song's text, which reads *Tres Xixilia son, non più; tota tri son coronati*.

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89. Missa *Grüne linden* (Trent 88 ff. 375v-383v, DTÖ VII inventory nos 482-486).

The Tenor cantus firmus of this Mass cycle is a monophonic song which - although lost - seems to be reconstructable and which is elaborated differently in each movement. Further, see the section below on structure.

Kyrie (ff. 375v-376r)

[Superius]; 1; there are gaps before the first notes in this voice and the Contra (which were probably left for the insertion of majuscule initials).

Tenor; 1-10: 12 measures of rests are given (only 10 are needed) / 75: p div follows 1 / 76: p div follows 3 / 80,3: natural ind by sharp.

Contra; 2: p div follows 2 / 12: clef change is at the start of a new stave / 32 & 59: likewise / 71: clef change is in mid-stave / 79: as at 12.

Underlay; 'Kyrie' and 'Xpe' incipits are given at the start of the relevant sections, but 'eleyson' at the ends of sections is only given in the Superius. It is not difficult to make each section carry three invocations of 'Kyrie / Christe eleyson', and in the second and third sections some editorial word repetition seems to be needed. I also elide one editorial 'Kyrie eleyson' at Superius, 76 and add a dieresis to 'eleyson' in the Contra at 63. See the critical commentary for the Missa *Wiplich figur* in Trent 89 (DIAMM Trent 89 edition nos 3 and 3a) for similar instances of 'eleyson' in the later Trent Codices.

Bibliography; Gerber, *op. cit.* no. 138a (edition). DTÖ 38 pp. 159-173 (edition, 1912) and xxx-xxxviii (reconstruction of the lost cantus firmus, plus analysis). Schmalz, R., Selected Fifteenth-Century Polyphonic Mass Ordinaries Based Upon Pre-Existent German Material (Ph. D. dissertation, Pittsburgh University, 1971), pp. 153-168. Strohm, R. 'Messzyklen über deutsche Lieder in den Trienter Codices' in Just, M. & Wiesend, R. (eds), Liedstudien: Festschrift für Helmut Osthoff zum 80. Geburtstag (Schneider, Tutzing, 1989) pp. 77-106. Mitchell, R., 'A forgotten Mass and its composer' in PMM 10 (2001) pp. 135-154 (suggests that this Mass plus the Trent 89 Masses on *Wünslichen schön* and *Wiplich figur* plus several other smaller works in Trent 89 and Strahov might be the work of a single anonymous).

Gloria (ff. 376v-378r)

[Superius]; 1: the intonation is supplied from Grad Pat f. 182v, and there are gaps before the first note in both this voice and the Contra (probably intended for majuscule initials). / 31: 2 F / 32: 3 B / 34: 1 col err, with 'a' (for 'alba') under the note. Also, the sbr rest is followed by a second sbr rest which has been erased. / 131: 'Duo' ind in both voices.

Tenor; 17: the 'Grüne linden' incipit is given after 'Gratias' / 144: ns / 150: likewise.

Contra; 4,5-5,1: written small as a correction / 24: clef change is at start of new stave / 30: likewise / 46: clef change is in mid-stave / 52: an erased m E follows 3 / 58: clef change is immediately after the page-turn / 58-59: ns / 90-122: this passage is all on a single stave which has a confusion of C clefs on the fourth and fifth lines up / 131: clef change is given with a direct, in mid-stave / 151: p div follows 2.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. ‘Christe’ is given as ‘xpe’ both times that it occurs in the Superius. The Tenor’s long-note cues can successfully be expanded with very little resort to editorial note-splitting. All voices need an editorial rpt of ‘Amen’ at 158-161.

Credo (ff. 378v-380v)

[Superius]; 1: the intonation is supplied from LU 1997 p. 64, and there are gaps before the first note in both this voice and the Contra (probably intended for majuscule initials). / 52: ‘Duo’ ind in both voices, & m sign rptd in both voices / 89: both divisi notes are br / 90: an editorial O mensuration sign is provided before the fermata passage here, as it would be unusual for the fermatas to proceed in perfect semibreves in dotted-C mensuration / 125: 1 C (below) / 185: b ind before 184,1.

Tenor; 1: 14 measures of rests are given, but 14 plus one sbr rest are needed (the mx at 15-18 is imperfed *ad partem remotam* by the sbr rest, otherwise dissonance results). / 26: p div follows rest / 41: p div follows 1 / 42: p div follows 3 / 90-92: the fermata passage is given in error after the Tenor’s main duple section (93-195) and the correct placement of the fermata section is given by circled addition signs in both places concerned.

Contra; 2,2: Trent 88 reads sbr E m E m E (a most unlikely rhythm in a melisma on ‘Patrem’) / 7: 2 B / 15: 2 br / 22: p div follows 2 / 33: likewise / 148: b ind before 147,1 / 149: 1 G (below) / 196-197: these rests are written as two sbr rests with a br rest in between them.

Underlay; fully texted in the Superius, but this Credo setting omits ‘Et in Spiritum...Ecclesiam’ at 196. It does not seem possible to restore this text by telescoping. The lower voices have sectional incipits, but the Tenor at 93 gives ‘Crucifixus etiam pro nobis’, and there are not enough notes in the first phrase here to set ‘pro nobis’. The Contratenor has internal cues at ‘Et in unum’ (16) and ‘ex Maria Virgine’ (77). None of the Tenor’s extended values need to be split to accommodate editorial text, and in the Superius ‘Christum’ (20-21) is given as ‘xpum’.

Sanctus (ff. 381r-382r)

[Superius]; 1: the first acclamation of ‘Sanctus’ here is from the Sanctus chant THAN 182, which is not continued in this movement as chant paraphrase. The initial clef here (C clef on the second line up) is rptd at the start of the polyphony. / 8: p div follows rest / 25: m sign O rptd at page-turn, and ‘Duo’ ind in both voices / 78: ‘Duo’ ind in both voices, but the lower Duo voice here is incorrectly given as part of the Tenor / 120: direct to upper A given after 120,1 for rpt of the Osanna section, but ‘Osanna ut supra’ is not given.

Tenor; 1: both lower voices have gaps before their first notes (probably intended for majuscule initials). / 17: p div follows 2.

Contra: 26: p div follows 2 / 59: clef change is in mid-stave / 67: likewise / 71: b ind before 70,1 / 73: Trent 88 gives G below (emended to avoid a seventh with the Superius) / 77: after the double custos follows the first nine notes of the Contra without their m sign, plus ‘Osanna ut supra’ / 84: clef change is at start of new

stave / 120: after the double custos the first seven notes of the Tenor are rptd without their m sign, plus 'Osanna ut supra' (these Tenor notes appear in the Contra because of the wrongly located Benedictus lower voice).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The 'Sanctus' syllables are given as 'Sanc-tus'. Ed rpts of 'Osanna' are needed in all voices at 55-60.

Agnus (ff. 382v-383v)

[Superius]; 1: both the Superius and the Contra have gaps before their first notes (probably intended for majuscule initials). / 27: 'Duo' ind in both voices / 77: 1 not dtd / 85: at this page-turn point the m sign cut-C is rptd in all voices.

Tenor; 27-53: the Tenor gives rests for this Duo section (not included in our score because 'Duo' normally cancels full scoring automatically). Also, 28 measures rest are given but only 27 are needed.

Contra; 21: clef change is given in mid-stave, with a direct / 27: likewise / 44: an erased sbr E follows 2 / 53: following the double custos an incorrect direct to low D is given / 54: clef change is at start of new stave / 70: rest om (conj supplied) / 85: clef change is at start of new stave, and all of this voice from 85 to the end is written a third too high. / 108: 1 om (conj supplied).

Underlay; fully texted in the Superius, with sectional incipits for the lower voices. The splitting of Agnus II into two subsections is slightly unusual. The Superius and Contra need rpts of 'peccata mundi' in Agnus II at 44-53 (which are partially indicated) and all voices need two rpts each of 'miserere nobis' in Agnus II at 70-84.

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Structure

This relatively short cycle was first published in 1912 with a convincing reconstruction of its monophonic cantus firmus, which is elaborated differently in each movement. It has otherwise remained in the background of cyclic Mass studies apart from Robert Schmalz's 1971 description, probably because of its non-western cantus firmus and possibly also because its borrowed material is not polyphonic. But the *Missa Grüne linden* is particularly important to my own work on the later Trent manuscripts, since I previously suggested that it might be the work of the same anonymous composer as the Masses on *Wiplich figur* and *Wünslichen schön* in Trent 89 plus a few smaller works in Trent 89 and Strahov.³⁹ The cantus firmus reconstruction in the 1912 DTÖ edition was the work of Margarethe Loew. The opening of the otherwise lost song occurs in one of the quodlibets in Glogau, and two melodies with related texts (albeit in transposed versions) occur in printed collections by Valentin Triller and Michael Praetorius.⁴⁰ Neither of these later citations are of much use by

³⁹ Mitchell, R. 'A forgotten Mass and its composer' in PMM 10 (2001) pp. 135-154. Apart from the Masses mentioned the other works which I attributed to a single man therein are the Trent 89 *Ave vivens hostia* setting, and three more three-part works in Strahov: *Alma redemptoris* (ff. 214v-216r), *O sacrum convivium* (ff. 233v-235r) and an alternim Kyrie (ff. 51v-52r).

⁴⁰ See DTÖ 38 pp. xxx-xxxviii for the reconstruction of the cantus firmus and an analysis of the Mass. Praetorius's use of the melody (transposed, in a Superius part) is in *Nu lobet mit Gesangen* a 4 in Musae Sioniae (1609). Triller sets the same text and melody as a Tenor part in a three-part setting in his Schlesisch Singebüchlein (Wrocław, 1555). Both of these settings are given in the DTÖ 38 discussion of this Mass. Also see Fallows, A Catalogue of Polyphonic Songs p. 445 regarding the *Nu lobe linde lobe* incipit in the quodlibet Glogau no. 117 (published in EdM 4 p. 41). For the tune as *Nun Laube Lindlein laube* with five verses (the text used by Loew in her reconstruction) see Erk, L. and Böhme, F. (eds), Deutsche Liederhort vol. II (Leipzig, 1893), no. 405 (p. 216). Like Schmalz (1971) I suspect that the fifteenth-century text might have been quite different from the one given in the example here.

5 *b* 10

Nun lau - be, Lind - lein lau - be, Nicht län - ger ich's er - trag:

15

Ich hab' mein Lieb ver - lo - ren, Hab' gar so trau - ri - ge tag.

As in the *Missa Wünslichen schön* the Contra is very wide-ranging (being one note short of a two-octave span in three of the movements) and this allows for a great variety of texture. This Mass has filler-Contratenor passages and also widely-spaced harmonies with a real bass line as at the start of the Sanctus. Also as in the *Missa Wünslichen schön* no two movements have an identical sequence of mensurations and internally scored sections, although the Sanctus and Agnus are close in this respect. The majority of sectional opening pitches are on D as are most sectional cadences, but the *Christe* begins on A as does the *Patrem* section, and the Sanctus (preceded by a chant intonation) begins on G as do the last two sections of the Credo. There is no motto opening: the Kyrie, Gloria and Agnus openings are vaguely similar and the Credo and Sanctus openings are independent. The *Missa Wünslichen schön* has similarly independent movement openings, but all of these seem to be chant-dependent. The chant intonation used for the *Grüne linden* Sanctus (THAN 182) is the same chant borrowed for the start of the Sanctus Superius in *Wünslichen schön* Mass.

Two sections in the Missa *Grüne linden* seem to be of particular significance. The final section of the Credo begins with two imitative points which elaborate successive phrases of the cantus firmus. All voices are involved. The start of Agnus III is also constructed similarly. The composer was evidently intent on his

borrowed material permeating the texture at these points. A similar method may be in evidence in *Agnus I* of the *Missa Wünschlichen schön*, in which all voices resemble those of the parent song. The following table charts the use of the *cantus firmus* in all movements, and also describes outer-voice elaborations of the same borrowed material.

TABLE 3.6
Pre-existent material in the *Missa Grüne linden*

Section / measures	Use of material
Kyrie I 1-10 11-17	Introductory outer voice duet passage. Tenor elaborates song, 1-5.
Christe 18-27 27-47 48-57 58-61 62-70	Tenor elaborates song, 6-10. Outer voice duet passage with Superius anticipation of material in following entry. Tenor elaborates song, 11-15. Outer voice duet passage with Superius anticipation of material in following entry. Tenor elaborates song, 16-20.
Kyrie II 71-75 75-78 78-79 79-82 83-84 84-91	Free outer voice duet passage. Tenor has song 1-5, almost unelaborated. Outer voice duet passage with Superius anticipation of material in following entry. Tenor has song 6-10, almost unelaborated. Outer voice duet passage with Superius anticipation of material in following entry. Tenor elaborates song, 11-20.
Et in terra 1-17 18-30 31-46 47-57	Introductory outer voice duet passage. Tenor elaborates song 1-5 in extended values. The Superius at 17-18 also quotes the start of this passage in shorter values. Free outer voice duet passage. Tenor elaborates song 6-10, mostly in extended values.
Qui tollis 58-81 82-98	Introductory outer voice duet passage. Tenor elaborates song 1-5 in extended values.
98-104 104-113 114-117 117-130	Free outer voice duet passage. Tenor elaborates song, 6-10. Outer voice duet passage with Superius anticipation of material in following entry. Tenor elaborates song, 11-20.
Quoniam tu solus 131-145	Free outer voice duet.
Cum sancto 146-153 154-155 155-161	Tenor elaborates song, 1-10. Outer voice duet passage with Superius anticipation of material in following entry. Tenor elaborates song, 11-20.
Patrem 1-15 15-26 26-31 34-39 40-41 41-51	Free outer voice duet passage. Tenor has song 1-5 in extended values, probably unelaborated. Free outer voice duet passage. Tenor elaborates song, 6-10. Outer voice duet passage with Superius anticipation of material in following entry. Tenor elaborates song, 11-20.
Qui propter nos 52-89	Free outer voice duet.
Et homo factus est 90-92	Free fermata passage.

(Table 3.6, contd.)

Section / measures	Use of material
Crucifixus 93-104	Tenor has song 1-5 in extended values, probably unelaborated. The Superius at 93-96 also quotes the start of this passage in shorter values.
104-111	Free outer voice duet passage.
111-122	Tenor elaborates song 6-10, in extended values.
122-124	Free outer voice duet passage.
125-140	Tenor has song 11-15 in extended values, probably unelaborated.
141-152	Tenor has song 16-20 in extended values, almost unelaborated.
153-164	Tenor has song 1-5 in extended values, probably unelaborated.
164-172	Free outer voice duet passage.
172-184	Tenor elaborates song 6-10, in extended values.
184-187	Superius has material related to beginning of previous Tenor entry.
187-195	Tenor has shortened elaboration of song, 11-20.
Confiteor 196-203	All voices have an imitative entry based on an elaboration of the song at 1-5.
203-209	All voices have an imitative entry based on an elaboration of the song at 6-10.
209-214	Free outer voice duet passage.
215-224	Tenor elaborates song 11-15, with the mid-section of the elaboration being imitated by the outer voices.
225-228	Tenor elaborates song, 16-20.
Sanctus	(Intonation from the Sanctus chant <u>THAN</u> 182 at the start is unrelated to subsequent material).
1-8	Tenor elaborates song 1-5 in extended values. The Superius at 1-2 also quotes the start of this passage in shorter values.
9-13	Free extension in lower voice duet passage.
14-18,1	Tenor has song 6-10, probably unelaborated.
18,2-24	Free extension in all voices.
Pleni sunt 25-45	Free outer voice duet.
Osanna 46-54	Tenor has song 6-10 in extended values, probably unelaborated.
55-58	Superius has material related to the following Tenor entry.
59-77	Tenor elaborates song, 11-20.
Benedictus 78-93	Free duet passage.
94-98	Superius and imitative Contra possibly related to song, 6-10.
99-120	Free duet passage.
Agnus I 1-16	Free outer voice duet passage.
16-26	Tenor elaborates song 1-5, in extended values.
Agnus IIa 27-53	Free outer voice duet.
Agnus IIb 54-84	Tenor has whole song in extended values, hardly elaborated.
Agnus III 85-100	All voices have an imitative entry based on an elaboration of the song at 6-10.
101-114	Superius and Tenor are imitatively based on the song at 11-15.
115-127	Tenor (anticipated by Superius) elaborates song 16-20, with imitation by both outer voices in mid-quotation.

It will be noticed that in just three instances at fully scored entries (Gloria 17-18, Credo 93 and Sanctus 1) the Superius begins by summarising the first few notes of the forthcoming Tenor which then proceeds in extended values in each case. Similarly, at Credo 184-187 the Superius has an echo of *preceding* Tenor material. It will also be noted that lower-voice duet passages are absent from this Mass except at Sanctus 9-13.

The extent of duet material in this Mass calls for some comment. Apart from brief duet episodes holding fully-scored passages together, the actual duet sections are models of their type with sound imitative construction (as in the *Pleni sunt*) and extensive imitative work verging into the territory of pseudo-canon (see the Credo at 61-77). With the exception of a small patch of imitative work in the Benedictus these duet sections all seem to be free. Similarly thorough imitative writing can be found in two of the works in *Strahov* which I suspect may be the work of the same composer (*O sacrum convivium* and *Alma redemptoris*). I also note some inexact imitation at Kyrie 78-80 (where the imitative Superius and Tenor probably have to differ regarding accidentals).

I only have two other issues regarding the texture of this Mass. Firstly, in some places its dissonance technique is unconventional. The long-note Tenor at Credo measure 20 results in a cadence where the outer voices both make conventional moves against the Tenor's A, but this results in a second between them. Upper-voice fifths also occur in a few inverted doubled-leading-note cadences (see Credo 161-163 and 223-224). This is most odd in a three-voice work where the Contra also has low G's as at the start of the Sanctus. There is also an unusual Superius retardation in a long-note Tenor passage at Gloria 25-26. My second issue is with the way in which some of the introductory duets begin. The Gloria has some declamation with unusual stresses at 2-3, and the *Trent 88* reading for the opening of the Credo's Contra features some same-pitch repeated notes which definitely seem out of place (I have relegated these to the critical notes). But similarly unconventional duet openings may be a habit of this composer. In the Missa *Wünslichen schön* the opening Superius parts are all brief chant quotations or voices written against lower-voice chant quotations, the Credo in the same Mass relies heavily on consecutive imperfect intervals at 'factorem celi et terre', and in the Missa *Wiplich figur* Gloria the two outer voices begin with some close unison imitation.

This Mass would serve well for didactic purposes since its construction is straightforward. There is also much in its texture that is similar to the other works previously cited here, particularly the Missa *Wünslichen schön*. The following table cites most of the relevant comparisons between these two works, in the hope that what I have come to recognise (a probable common composer) will dawn upon others more easily than it came to me.⁴¹

TABLE 3.7
Similar material in the *Grüne linden* and *Wünslichen schön* Masses

Description	Missa <i>Grüne linden</i>	Missa <i>Wünslichen schön</i>
Cadence on D in O mensuration at slow harmonic pace.	Kyrie, 4-6	Kyrie, 14-16
Similar imitative duet material	Gloria, 98-104	Kyrie, 2-6
Similar rising then falling Superius figures.	Credo, 46-48	Kyrie, 54-57
Short fermata passages in which at least one first-inversion construct occurs.	Credo, 90-92	Gloria, 31-34
Similar Superius cadential approaches using cambiata figures.	Credo, 114-121	Kyrie, 12-16
Superius cadential clichés at section endings preceded by semiminim runs.	Gloria 144-145	Credo 93-94
Superius phrases descending from high to low A.	Credo, 44-45	Gloria, 130-132
Imitative changing-note figures	Sanctus 42-45	Kyrie 68-73 & Agnus, 17-20
Superius figures ascending by thirds (D F A C) and then descending to G.	Credo, 104-108	Credo, 32-33
Duple writing with Superius groups of four minims.	Agnus, 54-55	Sanctus, 51-52

⁴¹ Normally I would provide matching musical examples to illustrate the following passages, but since both Masses are available in my editions in identical formats there is no need to duplicate music here.

Together with these features there are also structural links between both works which strongly suggest the same composer. The ranges of the parts are similar, the mensural usage is similar (with C occurring as well as cut-C amongst the duple sections) and the size of the Sanctus movements in each Mass compares well. Both are brief, both have 'ut supra' Osanna sections, and their scoring sequences of full sections and duets are identical. However, the *Grüne linden* Credo features a cantus firmus layout not found in the other Mass, since its duple Crucifixus section runs the cantus firmus through twice. However, one of the other pieces which I previously attributed to the same anonymous (the *Trent 89 Ave vivens hostia* setting) has a stretch of repeated cantus firmus in its duple section because the borrowed material concerned is strophic and involves a repeated musical phrase.

Finally we are taught (or at least should be taught) not to make value judgements about fifteenth century works. But I leave this Mass with the suggestion that it is a more fully formed and satisfying musical experience than either the *Wünslichen schön* Mass or the surviving *Wiplich figur* movements. The three-part lieder on which these cycles are based are fairly brief rather like their derivative Masses. In the *Missa Grüne linden* the composer concerned was arguably forced to supply a little more inventiveness than in the other works cited, since his parent material was amongst the shortest and simplest of monophonic songs.

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Numerology

My previous accounts of the Masses on *Wiplich figur* and *Wünslichen schön* in *Trent 89* revealed inconclusive data for both works, with multiples of 10 possibly being significant in the former Mass and multiples of 3 possibly being significant in the latter. Neither work appears to have an overall number scheme. Much the same may be true of the *Missa Grüne linden*, since I find few integrating factors in its measure counts and only sectional similarities in movemental and sectional note counts. The details are as follows.

1. The Confiteor section (which consists of 33 measures) may be significant not only in its imitative texture and number of measures, but also because it consists of 200 notes without its final longs being counted. Its Superius and Contra overall note totals are also close (79 in the Superius and 78 in the Contra).
2. Some Tenor sections have note totals involving multiples of 10. These are the Gloria's Qui tollis section (40 notes), the Crucifixus section (60), the first section of the Sanctus (50) and the Osanna (also 50). The total of Tenor notes in the entire Credo is 150, and the total of Tenor notes in the Sanctus is 80.
3. The Gloria's Qui tollis section also features a multiple of 10, having 250 notes in all.
4. Some other measure and voice counts for individual sections reveal matching totals. The Christe Superius and the Pleni sunt Superius each have 88 notes, the Osanna and Benedictus sections in the Superius each have 57 notes, and there are 63 notes each in the Superius of the Gloria's Quoniam to solus and Cum sancto sections. The total number of notes in the Benedictus (99) may also be numerically significant. Finally, the Benedictus and Agnus III each have 43 measures.

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90. Missa *Fuit homo*

- (i) Trent 88 ff. 35v-37r (Kyrie) & 37v-38v (Agnus), DTÖ VII inventory nos 219 & 220);
- (ii) Trent 93 ff. 133v-135r (Gloria), 243v-245r (Credo) & 308v-310r (Sanctus). DTÖ VII inventory nos 1708, 1766 & 1793;
- (iii) Trent 90 ff. 103v-105r (Gloria), 175v-177r (Credo) & 239v-241r (Sanctus). DTÖ VII inventory nos 898, 936 & 964.

The Tenor cantus firmus of this Mass is the first section of a Gradual for St. John the Baptist (GS p. 188) which is given in very similar forms in all movements apart from a few differences in repeated values. Further, see the section on structure.

[Superius]; 35: 1 G / 39: 2 D / 109: superfluous sbr C follows 1 / 158,3: scr corr from col err, with 'a' (for 'alba') under this note. The manuscript voice order is Superius-Tenor-Contra.

Contra; 32: 1 uc / 159: p div follows rest.

Tenor; 1-67: the b sig is om for all of the first section (conj supplied) / 150-154: this lig is given as a two-breve oblique (technically the second note needs to be L).

Underlay; the Tenor has cantus firmus text (its first incipit reads 'Fuit homo missus a deo Kyrie') and the upper voices are texted as follows. The first two sections have threefold invocations of 'Kyrie' / 'Christe' and 'eleyson' in the upper voices, with 'Christe' given as 'Xpe' and the Contra's second section being labelled 'Xpe. Cui nomen erat' (which is part of the Tenor's cantus firmus text). The final section in both upper voices also has the text 'Xpe eleyson' (surely this should be 'Kyrie eleyson'). While it would be possible to sing this movement with the text much as given, it seems far more effective to give both upper voices the text of the *Deus creator omnium* trope text, which is added here after the version in Marrocco, W. and Sandon, N. (eds), The Oxford Anthology of Medieval Music (Oxford University Press, 1977), p. 29. Otherwise I have added just a single dieresis over the 'y' of 'eleyson' at 128 in the Contra. Using the trope text (divided sectionally into verses 1-4, 5-8 and 9) cuts down the number of same-pitch repeated notes in the upper voices considerably.

Bibliography; Gerber, Sacred Music nos 12a & b (edition of Kyrie and Agnus after Trent 88). Bent, M. (ed), Four Anonymous Masses (EECM vol. 22, London, 1979) no. 1 (edition of whole Mass). Feininger, L. (ed), DPLSER Series I, no. 9 (edition of whole Mass, 1950).

Gloria

- (i) Trent 93 ff. 133v-135r;

[Superius]; 1: the intonation is supplied from GS plate 10⁺, transposed a fifth down. The initial clef is duplicated (with a gap between the two clefs) & the m sign is om. / 17: Trent 93 gives m D m F sbr lower C plus sbr rest (corr using Trent 90) / 29: 1 A / 43: 1 om (supplied with the help of Trent 90) / 67: single custos in both Superius & Contra / 70: 2 C / 91: 3 E / 132: 2 br rests are given instead of 1 / 142,2: col err, with 'v' (for 'vacat') under this note / 153: the upper divisi is A, a cs sign is given instead of a cor, & single custos in all voices / 176: three dots in pyramid formation are given instead of a cor, & single custos in all voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: the b sig is om throughout (conj supplied) / 18: 2 sbr rests are given instead of one / 22,1-30,3: this passage is copied a third too high. Another cs is given here with the word 'custos' written above 22,1 in small letters to indicate the error. / 29: 2 dtd / 52: 2 E / 64: 4 B / 67: upper divisi note is E / 83: 2 E / 166: L not dtd

/ 171: 1 D.

Tenor; 1: the b sig is om throughout (conj supplied) / 150-154: this lig is given as an oblique descending br br lig.

Underlay; fully texted in the Superius, with extensive partial texting in the Contra. This setting omits 'Qui tollis... deprecationem nostram' at 102-104 which I have chosen not to add by editorial telescoping, although restoration would certainly be possible. The Tenor's first section has cantus firmus text, but this is not continued in subsequent sections; the second Tenor section has the Gloria incipit 'Qui sedes' and the third has 'Cum sancto Spiritu'. I have restored cantus firmus text in all of the Tenor here. On its first appearance in the Superius 'Christe' is given as 'Criste'. Thereafter it is given as 'xpe'.

(ii) Trent 90 ff. 103v-105r;

[Superius]; 1: there are no clef duplications, but the m sign is om and a stave gap precedes the first clef (probably intended for a majuscule initial). / 4: 4 & 5 are dtd-m & sm / 8,4-6: uc (written over an erasure?) / 29: 2 A as in Trent 93 / 42,5-7: Trent 93 reads C B C / 43: Trent 93 reads dtd-sbr A m G dtd-m G sm A sm G sm F (with all of these notes written over an erasure) / 52,1-7: written over erasures / 75: single custos in all voices / 70: 2 C as in Trent 93 / 91: 3 E as in Trent 93 / 119-end: from this point (the start of a new stave) the clef is wrongly given as C clef on the second line up / 132: 2 br rests here instead of 1 as in Trent 93 / 136: 1 F as in Trent 93 / 142,2: col err, with 'v' correction below note as in Trent 93 / 153: as in Trent 93, the upper divisi is A, a cs is given instead of a cor sign, & there is a single custos in all voices / 162,2- rest in 168: this passage is consists of half a stave of erased notes which seem to read as follows; sbr upper C m C m A sbr A plus ligd sbr B dtd-sbr D plus m C, & dtd-sbr C m B m A m G plus sbr G m E sbr A m G & ligd sbr G dtd-sbr E & m lower C, plus sbr E dtd-m G sm F m E m D sbr C & sbr rest / 174: 1-3 are m sm sm, with 174,1 being uc / 176: cor sign instead of cs, no custos, & single custos in both lower voices. The manuscript voice order is Superius-Tenor-Contra.

[C]ontra; 1: b sig om as in Trent 93 / 18: 2 sbr rests instead of one, as in Trent 93 / 22: as in Trent 93 22,1-30,3 are copied a third too high, and also as in Trent 93 there is a cs here with word 'custos' written above 22,1. After 30,3 is a mid-stave direct to correct the pitch. / 29: 2 not dtd / 52: 2 E as in Trent 93 / 64: 4 B as in Trent 93 / 67: as in Trent 93 the upper divisi is E, a cs sign is given instead of a cor, & single custos in all voices / 83: 2 E as in Trent 93 / 154: no cor / 166: L not dtd as in Trent 93 / 170: the following superfluous notes are given after 1: m F m G m A m B sbr C, running over the end of a stave / 171: 1 D as in Trent 93 / 176: cs instead of cor.

[T]enor; 1: b sig om as in Trent 93 / 67: single custos / 150-154: the same ligature error occurs here as in Trent 93.

Underlay; much as in Trent 93, but with less text in the Contra in the second section. In the third section this voice has the incipit 'Cum sancto Spiritu in gloria'. The Tenor has cantus firmus text for its first section, and thereafter 'Qui sedes' for the second section (followed by the erased cantus firmus text 'Cui nomen erat') and the Tenor's third section has 'Cum sancto Spiritu'. In the upper voices 'Christe' is given consistently as 'xpe'.

Trent 90 was probably copied from Trent 93 as it carries over many of the latter's errors and also its probable errors. There are hardly any variants, and even the same coloration mistake and correction occurs in both readings (at Superius 142,2). Trent 90 is a less reliable copy than Trent 93 and is much less tidy.

Credo

(i) Trent 93 ff. 243v-245r;

[Superius]; 1: the intonation is supplied using LU 1997 p. 64 / 35: 3 & 4 are both m (corr using Trent 90) / 43: 3 is corr from sm / 67: single custos in all voices / 97: a small gap (an erasure?) follows 2 / 128: erasure follows 1, & the br rest at 129 is uc & possibly duplicated / 142,3: following this note is a circumflex sign with a likewise-marked patch of small stave in the left margin which gives the omitted notes at 148,3-149,4. However, there are still omitted notes and 142,3-148,2 are conj supplied. After 142,3 Trent 93 gives the following values, which are probably not correct; dtd-sbr A m B sbr C sm B sm C dtd-sbr supper D m C m B m A & dtd-sbr A m G. / 152: single custos in both upper voices / 174: single custos in both upper voices, & cor given as a direct sign in all voices. The manuscript voice order is Superius-Contratenor-Tenor.

Contratenor; 1: the b sig is om throughout (conj supplied) / 27: 5 col err / 43: 2 C / 64: 4 m / 65: a dot above this col sbr may indicate the previous error at 64 / 67: the upper divisi is E, & the cor is ind by a pair of horizontal dots / 104-105: ns / 146: 1 & 2 are C B / 147: 1 L / 151: 1 is col & ligd to 152, which is given as divisi col L A plus divisi col L G, & at 152 the cor is given as a direct / 162,3: corr from F with downward diagonals on each side of the notehead / 174: the upper divisi is D.

Tenor; 1: the b sig is om throughout (conj supplied) & the m sign is om / 54: 1 A / 67: cor given upside-down under note / 68-94: rests om (conj supplied) / 148-152: as in preceding movements this lig is given as a descending oblique br br / 150: cor given as cs / 174: cor given as a direct.

Underlay; fully texted in the Superius, with partial text in the Contratenor & mostly Ordinary-text incipits in the Tenor. This setting of the Credo omits 'Qui propter...de celis' (at the start of the second section), 'Et resurrexit...Scripturas' (at 129-130) and 'Et iterum...remissionem peccatorum' (at the start of the final section). The Superius underlay has also been subjected to revision, as follows. The original first section ending at 56-67 originally just had 'Deo vero' as text, but the underlay as given in our score here ('Genitum...facta sunt') was added as a scribal afterthought. At the start of the second section the Superius has 'exp' crossed out and replaced by 'incarnatus' (a mistake for 'expecto'?) Lastly for the Superius, the final section was originally texted 'Et vitam...Amen' but then had its texting revised as given in our score. At 27-28 the Superius has 'xpum' for 'Christum'. The Tenor incipits for each section are as follows. The first has 'Patrem fuit homo', the second has 'Crucifixus. Sicut iacet' and the third has 'Et expecto'. As in preceding movements I have restored cantus firmus text in the Tenor. The Contratenor needs an ed rpt of 'sub Pontio' at 115-117.

(ii) Trent 90 ff. 175v-177r;

[Superius]; 13: 2 & 3 are dtd-m & sm / 17: 1 replaced by m E m F / 23: 1 & 2 are dtd-m & sm / 27: 2 & 3 are dtd-m & sm / 42: 1 dtd / 67: no cor in either upper voice, & single custos in all voices / 74: some additional notes follow 1. These are sbr F br D sbr C & ligd sbr E (this last E is ligd to the sbr at 75,1). Together with the Contra reading at the same point these values extend the duet section slightly but result in an asymmetrical cadence at 78, and both passages in Trent 90 seem to be written over erasures. / 96: 1 m / 142,3-146: Trent 90 reads sbr A m B m A m G m F dtd-sbr A m B dtd-sbr C sm B sm C dtd-sbr upper D m C / 152: single custos in Superius, none in the Contra & double custos in Tenor / 164: 2 dtd / 174: the upper divisi is B, the only cor is given in the Contra (as a direct sign) & single custos in all voices. The manuscript voice order is Superius-Contratenor-Tenor.

[Contra]; 1: the b sig is om throughout / 5: 2 & 3 are dtd-m & sm / 27: 5 & 6 are both col err / 43: 2 C as in Trent 93 / 64: 1-4 replaced by sbr F m D m C m F / 67,2: upper divisi is at correct pitch / 74: as in the Superius some additional notes are given after 74. These are dtd-sbr upper D m E plus sbr F ligd sbr E sbr C / 125: 1 L, with downward tail / 146: 1 & 2 are C B as in Trent 93 / 147: 1 L as in Trent 93 / 151-152: both of these

values are col & ligd as L L, with a cor given as a direct over 152 / 168: 3 is dtd-m / 169: 2 sm / 174: upper divisi is at correct pitch, with cor above given as a direct.

[T]enor; 1: the m sign is om, & the b sig is om throughout / 54: 1 A as in Trent 93 / 67: cor given upside down under note as in Trent 93 / 68-94: the rests for this subsection are given before the main Tenor second section, with the m sign duplicated at the incipit 'Tenor Crucifixus' where the rests begin. The voice-name is also duplicated for the second section, and one too many breve rests are given (fifteen are needed, not sixteen as written). / 148-152: the same ligature mistake is made here as in Trent 93, and also as in Trent 93 the cor at 150 is given as a direct / 170-171: Trent 90 gives F E instead of G F.

Underlay; the Superius is texted much as in Trent 93. The Tenor has the first-section incipit 'Patrem fuit homo', its 'Crucifixus' incipit for the second-section rests is inaccurate, and the second-section note values have the incipit 'Cui nomen erat' with 'Crucifixus. Sicut iacet' underneath it. The final section has 'Et expecto. Iohannes'. The Contra has a first and second section texted very similarly to Trent 93, and its final-section incipit is 'Et vitam venturi' (which is the same as in Trent 93 and is not correct).

The Trent 90 version of this Credo has a few minor variants (perhaps suggesting the influence of a source independent from Trent 93) and it has a slightly extended duet after 74 but in which the additional notes in both parts are written over erasures. Trent 90 must therefore take second place to the Trent 93 reading, although admittedly both give confused versions of the final measures of the second section in the Superius.

Sanctus

(i) Trent 93 ff. 308v-310r;

[Superius]; 1: m sign om / 3: b ind before 3,3 / 10: 4 G / 35,2-46,4: this stave has no clef / 47: single custos in all voices / 48: 'Duo' not ind in either voice / 57: cor ind by cs / 71: the upper divisi is br and is not joined to the lower note, & there is single custos in both upper voices / 100: the lower divisi is A, & single custos in all voices / 101: 'Duo' ind in Contratenor only / 170,2-end: the clef is not given on these staves apart from in mid-stave at the start of Osanna II / 177: this note is given as a divisi L F & G (!), & single custos in both upper voices / 194: 4 B / 196: 6 sm (corr using Trent 90) / 199: single custos in all voices. The manuscript voice order is Superius-Tenor-Contratenor.

Contratenor; 1: the b sig is om throughout (conj supplied) / 10: 6 E (corr using Trent 90) / 20: 4 E (corr using Trent 90) / 44-53,3: this stave has no clef / 53,4: clef change is at start of new stave / 65,2-71: this stave has no clef / 72: the original clef is restored after the page-turn point / 96,2-118: this stave has no clef / 150-172: likewise / 178: each lower voice is ind as 'Osanna ultimum' / 181: 3 D / 199-end: this final part-stave has no clef.

Tenor; 1: the b sig is om throughout (conj supplied) / 97-100: as in previous movements at the same point in the cantus firmus, this lig is given as an oblique descending br br.

Underlay; the Superius is fully texted, the Contra has sectional plus a few internal incipits, and the Tenor has the following incipits under its three sections. 1: 'Sanctus' followed by 'fuit homo missus'. 2: 'Osanna'. 3: 'Osanna ultimum'. As in previous movements I have restored the Tenor's full cantus firmus text. Where the upper parts split 'Sanctus' and 'Benedictus' into syllables, these are split 'San-ctus' and 'Benedi-ctus'.

(ii) Trent 90 ff. 239v-241r;

[Superius]; 1: m sign om / 3: b ind as in Trent 93 / 10: 4 G as in Trent 93 / 35: none of the clef omissions in Trent 93 occur in Trent 90 / 47: single custos in all voices / 48: 'Duo' not ind in either voice / 54: 4 & 5 are dtd-m & sm / 57: both voices have cor signs here / 62: 1 E / 64,4-6: Trent 90 gives dtd-m E sm C m D, written over erasures / 66,4-67,1: Trent 90 gives dtd-m & sm / 71: divisi note is a separated br as in Trent 93, & single custos in both upper voices / 98: 2 A as in Trent 93 / 100: lower divisi is A as in Trent 93, & single custos in all voices / 101: 'Duo' ind in Contra only as in Trent 93, & m sign rptd in both duet voices / 154: cor over notes in both parts here / 156: rest & 1 replaced by dtd-br E / 177: single custos in both upper voices / 199: single custos in all voices. The manuscript voice order is the same as in Trent 93.

[C]ontra; 1: the b sig is om throughout as in Trent 93 / 10: 6 corr from E, with downward diagonals on either side of the note / 20: 4 corr from E in same way / 30: p div follows 2 / 42: 1 uc / 53: no clef change / 90: 1 D / 91-92: Trent 90 reads E C F / 97,3-98: replaced by br D sbr B / 100: double custos / 154: 1 L / 168: 1-3 replaced by col dtd-sbr C col m A & col sbr B, with the last two values written over erasures / 181,3: D as in Trent 93.

[T]enor; 1: the b sig is om throughout as in Trent 93 / 97-100: the same ligature error occurs as in Trent 93.

Underlay; the upper voices are texted much as in Trent 93. The Tenor has the following incipits for its three sections. 1: 'Sanctus' followed by 'fuit homo missus'. 2: 'Osanna' followed by 'Cui nomen erat'. 3: 'Osanna ultimum' with 'Iohannes' immediately underneath.

Despite some small variants and also likely corrections to the Trent 93 reading, Trent 90 seems to be very dependent on Trent 93 and the latter is likely to have served as the main exemplar. As evidence of this I suggest the odd appearance of the small flat in both sources at Superius measure 3, and also the uniformity between both readings in terms of single sectional custos and omissions of 'Duo' markings.

Agnus (Trent 88 ff. 37v-38v)

[Superius]; 48: 'Duo' ind in both voices / 114: 4 G / 124-125: this colored passage is written out in doubled values (with the coloration indicating diminution) but 125,8-9 are both sm. The manuscript voice order is Superius-Tenor-Contra on the first page opening and Superius-Contra-Tenor on the second.

Contra; 4: 2 A / 29: 2 F / 48: p div follows 1 / 59,3-72: this stave has no b sig / 61: 4 & 5 are both m / 73: 4-6 are D B A.

Tenor; 1-47: the b sig & m sign are om for the first section / 93: 1 F / 96-98: Trent 88 reads ligd br A br F br D L F followed by a superfluous br F / 101-105: this lig is incorrectly given as a descending oblique br br.

Underlay; fully texted in the Superius, with sectional incipits for the Contra except in the second half of Agnus III (which has full text). The Tenor has cantus firmus text.

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Structure

This insular-looking Mass has been separated from the other English Masses in this instalment for two reasons. Firstly, only its Kyrie and Agnus occur in Trent 88. The other movements are split up between various fascicles of Trent 93 and Trent 90. The former readings are generally more authoritative. Secondly, it is probably older than any other Mass in this instalment and may date from the 1420's or earlier 1430's. Our edition here has the advantage of being preceded by one of the best available editions of English cyclic Masses: Margaret Bent's EECM 22 anthology of 1979 which bought together the present work together with the Masses on *Quem malignus spiritus*, *Salve sancta parens* and *Veterem hominem*. This landmark edition is very useful in defining typical structural, mensural and layout qualities for the music concerned - much of which also applies to other Masses and Mass Ordinary settings of the same period. Detailed work on the Trent readings of these Masses also helped Bent towards her seminal work on giving much of Trent 93 priority over Wisser's copies of the same works in Trent 90.⁴²

The Tenor cantus firmus of this Mass is the first section of a Gradual for St. John the Baptist, given in the following example after GS (the verse section of the Gradual is not used). It will be seen that the text in the GS version differs slightly from that of the Mass Tenors, and also that both the Mass Tenor and the section of parent chant are well supplied with same-pitch repeated values. The Mass Tenors also end the quotation with 'Iohannes' whereas the chant gives 'Iohannes erat hic venit'.

3.30. The parent *Fuit homo* chant;

Fu - it ho - mo mis -

- sus a de - o. Cu - i no - men

Io - han - nes e - rat hic ve -

- nit.

In each movement the cantus firmus is split into three segments (corresponding to the sectional divisions above) and proceeds mostly in unelaborated fashion in breves with the occasional long. It is easy to restore cantus firmus text to the Mass Tenors, which sometimes have incipits for the sections of cantus firmus and these are probably better expanded than replaced by Mass Ordinary text. The Contra crosses above and below the Tenor, and the layout on most pages of the Trent copies give the Superius on the left-hand page, the Tenor below it, and the Contra on the right-hand page. Bent sees this as an imitation of typical English copying arrangement for three-part pieces. Likewise she suggests that the omission of rests at the delayed-entry point in the Credo's second section might be related to English copying habits involving shorthand omissions of

⁴² See Bent, M., 'Trent 93 and Trent 90: Johannes Wiser at work' in I Codici Musicali Trentini I (1986), pp. 84-111.

rests. In the Kyrie and Gloria the Tenors are absolutely identical. The Credo Tenors feature a slightly shorter central section than previously, and the sets of Tenors for the Sanctus and Agnus differ from each other and previous sets of Tenors (notably in that neither the Sanctus nor the Agnus have any delayed-entry Tenor sections). In each of these latter movements the three Tenor sections have duet sections interpolated for the upper voices.

The Tenor sections proceed with the approximate proportions 3:2:1 (the lengths of the respective Kyrie Tenors in measures are 67-87-22, but reading the second section in the Tenor's C mensuration units produces 67-43-22 which makes the proportional design clearer). I shall return to the Tenor use of C against cut-C in the upper voices in the central sections of the first three movements in due course. For now, readers unfamiliar with this merely need to note that it was a notational habit that did not meet with universal approval.⁴³

Apart from very short interludes the three-voice texture in full sections is more or less constant, and two things about the texture of this Mass are paramount. Firstly it is extremely simple apart from a very few florid Superius passages at cadences. Secondly its three-voice passages seem to work hard to avoid perfect consonances, although there are *divisis* at most cadences which double notes at the fifth or third. Neither is this the only English work of its generation to feature full sections with intervallic exclusions. Amongst the small group of descant-like Propers and antiphon settings in Trent 89 some are very sparing with internal perfect consonances (see the DIAMM Trent 89 edition nos 161 and 167) and others - like the Missa *Fuit homo* - seem to make a point of avoiding the sound of internal fourths as much as possible (nos 162 and 168).⁴⁴ Allied to this type of texture is an equally insular way of writing, in which duet combinations permeate a three-part texture so much that the music seems to be very thinly written (see for example Mass no. 1 in the Trent 89 edition, which may be the work of John Plummer). Why the *Fuit homo* composer seems to have preferred a 'almost fourthless' three-voice texture is not clear, but it gives the music a rather insipid and predictable sound quite unlike that of many other fifteenth-century Masses. The texture is mostly non-imitative, but the duets in the latter two movements contain two or three simple imitative passages and the Agnus I also begins with upper-voice unison imitation. There are no rhythmic complexities apart from a passage of sesquialtera at the end of the Benedictus duet and a colored passage in the Superius near the end of Agnus III which is written in doubled values. Many sectional cadences have *divisis*, but some of these seem unrealistic (for example, in the Superius at the end of the first section of the Sanctus). Nevertheless with both upper voices performed with more than one voice per part most of these *divisis* may be part of the original texture.

There is no motto opening, but all movement endings are similar and involve arrival on the tonic note (F) one measure before the final chord. The second-section openings in the Kyrie and Credo are similar, and all full second-section endings also resemble each other and involve *divisis* using constructs on C. The Kyrie, Credo and Sanctus final sections all begin similarly and all final sections are of the same length.

Typically for a fairly early insular Mass, the Kyrie seems to need trope text added (in this case, probably the nine verses of the *Deus creator* trope, sectionally split between the three sections in the verse scheme 4-4-1). This Mass may have been written in the shadow of more ambitious three-part cycles like the Dunstable Missa *Da gaudiorum premia*. The rather florid upper parts of this Mass bear more than a resemblance to the rhythmic style of the upper parts in Dunstable's motet *Preco preheminecie*, for which we have a definite performance date of 1416. If Dunstable's Mass was also written around that time or at least before 1420, then that would have allowed time in the 1420's for structural imitations to arise. I suspect that *Fuit homo* might be one of

⁴³ Tinctoris's *Proportionale* refers to alleged misuses of 'proportions' as the *error Anglorum*, but does not name any specific combination of mensural signs in this context. Further see Woodley, R., The Proportionale musices of Johannes Tinctoris: a critical edition, translation and study (Ph. D. dissertation, Oxford, 1982) p. 361.

⁴⁴ These numbered pieces are respectively settings of *Benedicta et venerabilis*, *Regina celi*, *Alleluia Virga Jesse* and *Hec dies*. All are stylistically very similar and tends towards homophony. They are otherwise quite unlike the Missa *Fuit homo* in terms of style.

these imitations. The Dunstable Kyrie to the Missa *Da gaudiorum* is troped, and some other early cyclic troped Kyries contain allusions to their parent trope chants - such as the Kyrie to the Missa *Rex seculorum* which is now thought to be the work of Leonel rather than Dunstable.⁴⁵ It is not impossible that the *Fuit homo* Kyrie begins with some reference to the *Deus creator* chant, since its Superius (which begins F F G F) is vaguely similar to the chant example superimposed in the edition of the *Rex seculorum* Kyrie (which begins F G F G F). However, I fail to find any further Kyrie Superius references suggesting paraphrase elements.

This Mass has plenty of the usual signs suggesting an insular composer. Triadic melodic figures abound in the Superius and there are typically stylised cadential approaches. The Credo has large-scale text deletions and the Gloria omits 'Qui tollis...deprecationem nostram'. My edition does not attempt to restore text by telescoping, but it would certainly be feasible to restore some passages. However, the Trent copies of the Credo show changes of initiative in allotting Superius text and lower-voice cues so they are not really of much help in this respect. There are also duet caesuras in the Sanctus and Agnus as one finds in the duet sections of other English works, and the size of the Kyrie is typical of troped Kyries in early insular cyclic works.

There seems to be a stylistic affinity with the works of Leonel Power. Certainly there are features here which appear in his later music, such as the colored passage at the end of the Agnus III Superius written in augmented values (similar passages occur in some of his Mass Ordinaries).⁴⁶ The opening few notes of the Sanctus also vaguely resemble the Agnus opening in Leonel's Missa *Alma redemptoris*. Likewise one might expect some of the florid cadences throughout using small values to be typical of Leonel, and the organised Tenor to the first two movements is also something that we might expect to find in his work. But I hesitate to attribute this Mass to Leonel for two reasons which I hope are very valid ones. First, much of his later and 'third period' or panconsonant work contains passages using rhythmically irregular cadential approaches - such as two-beat groups ending triple mensuration sections or vice versa. This is as true of the *Alma redemptoris* and *Rex seculorum* Masses as it is of some of the later motets published in the CMM edition by Charles Hamm.⁴⁷ No such passages occur in the Missa *Fuit homo*, which sounds rhythmically very regular and even predictable as it proceeds. Secondly, the thin and very sparing harmonies of the Missa *Fuit homo* full sections are - I think - untypical of a composer whose usually well-worked triple mensuration sections usually either impress by their variety or suaveness. On these grounds and also because of the work's simplicity, I would rather that the *Fuit homo* Mass is thought of as the work of an imitator of Leonel rather than the work of the master himself. Additionally the Mass survives without a composer attribution, and since there are composer attributions to Leonel in other parts of the Trent manuscripts then there is probably a reason for the attribution's absence here - namely that the music is probably not his.

Finally, some comments on the duple sections and their twin mensuration signs. Current knowledge regards cut-C as a sign not used in insular sources until well into the second half of the fifteenth century, so its appearance in single-mensuration and 'error anglorum' duple sections of English works in continental sources of the 1440's and '50's is something of a problem. Most scholars accept that C was the standard duple mensuration sign in English music up until at least 1450, which in one sense is a dangerous argument from silence since so few insular sacred music sources of size survive between Old Hall and Egerton, or indeed after the latter. However, some Dunstable-era pieces beg questions about how diminution might have been notated if cut-C was not used in insular copies at this date. For example, in Dunstable's Gloria-Credo pair nos 11 & 12 in the revised edition cut-O is briefly used in the first discantus of the Gloria to indicate a colored

⁴⁵ See no. 70 in the revised Dunstable edition (pp. 172-175) where a partial reconstruction of this movement is made possible by referring to the parent trope chant. Kyrie no. 71 in the same edition (the Kyrie to Benet's Missa *Sine nomine*) also begins with a chant reference in its Superius.

⁴⁶ Normally, simple diminution indicated by coloration is preceded by a sign such as "2" (as found in the Missa *Quem malignus spiritus* in Bent's edition) or by a different combination of mensural signs and ciphers as in the Superius of the Trent 89 *Gaude flore virginali* setting (DIAMM edition no. 36).

⁴⁷ Hamm, C. (ed), Lionel Power, Complete Works vol. I (CMM 50, 1969).

passage in a section which otherwise uses dotted-C mensuration (see measure 50). Likewise, both of these movements contain internal full-section transitions from passages in C to passages in cut-C. Both movements are only complete in Ao, and one wonders how the insular copies might have notated the latter transitions.⁴⁸

Likewise, in Sanctus no. 68 from the same edition the duple ‘error anglorum’ is clearly presented in the score, while in other works from the same edition (such as the six-part *O rosa bella* arrangement no. 54) it is suppressed. This is of course inconsistent, although the editorial reason for suppression might be that no. 54 presents music which is supplementary to the Trent 89 six-part reading. Neither is the Dunstable edition the only one where simultaneous mensurations have occasionally been suppressed: Charles Hamm’s version of Leonel’s *Salve Regina* (no. 10 in his edition) overrides the augmented Tenor at its start. I also think it unlikely that the Trent 93 scribe and Johannes Wisser would have attempted major overhaul to the *Fuit homo* movements by rewriting a simply scored duple sections into ‘error anglorum’ passages with twinned mensuration signs. If there was adaption work carried out on this Mass it may have taken place before the Trento copies were made. Wisser is at this stage in his career perhaps too faithful a copyist to edit pieces extensively, as is made evident from the slavish way in which small features of the Trent 93 exemplar permeate his own copies. He was also at this time possibly rather fastidious in method: comparison between the Trent 93 and Trent 90 readings for *Fuit homo* may suggest that he had access to a second source to correct likely errors in Trent 93. This seems to be very different practice from that exemplified by some of his later, literal and sometimes probably quite hurried copying.

In contrast to Margaret Bent’s edition my score therefore gives the cut-C signs as they appear in the Trent copies, and prescribes the usual continental equivalent of O semibreve = cut-C breve. Those who wish to Anglicise the section speeds according to accepted thinking about C mensuration have two choices. Firstly, they can imagine the full duple sections as written in a single mensuration (perhaps with the Tenor as largely a series of longs rather than breves) and use either one of two likely equivalents. The first would be semibreve equivalence between O and the duple sections. The second would be a perfect semibreve of the triple section equalling a long of the duple section (as prescribed in Bent’s edition). The latter solution gets performers out of the problem of having triple sections at fast-to-reckless speed followed by duple sections which sound leaden-footed and too slow. If this was in fact something like the speed at which insular works using O and then C operated on their home territory, it is not too different either from the aural effect of the continental equivalent previously mentioned.

My other reason for wanting to retain the *error Anglorum* in this Mass is because it makes the rough 3:2:1 proportion of successive Tenor sections clear (hence my previous mention of the successive measure counts 67-43-22).⁴⁹ To conclude, I suspect that the issue of cut-C in insular works from before 1450 is far from settled. I would not want to make generalisations about common or national usage, and where clear indication seems to be given that the ‘error anglorum’ is present for a structural or numerical reason (such as here) such instances should be regarded with significance rather than as notational aberrations.

Finally, as a further encouragement to leave alone notational features of fifteenth-century pieces which modern editors might find superfluous or unnecessary, I refer readers to the discussion of duet caesuras as rests of one long in Peter Wright’s EECM edition of Sanctus settings.⁵⁰ A single measure’s rest between subsections seems reasonable and usual, but where there are two such measures might there be a reason for

⁴⁸ The fragmentary reading for the Gloria in Tallinn (item 2 in this fragment, f. 1v) gives the cut-O signature as uncut O. Unfortunately Tallinn does not give the duple section. Margaret Bent’s forthcoming study on the notation of the Old Hall repertory makes it clear that signs with strokes are very uncommon in music of that era. I wish to thank her here for allowing mention of this study.

⁴⁹ The EECM edition opts for a version of the Credo which has identical Tenors to the first three movements. I have decided to keep the proportions of the Credo as slightly irregular-looking, because in this form they are slightly nearer to the 67-43-22 proportion than the version of the Credo with the same Tenors as the first two movements.

⁵⁰ Wright, P. (ed), Settings of the Sanctus and Agnus Dei (EECM 47, 2006) p. xii.

this? Apparently so, since Wright shows that in works by Benet and two anonymous composers the detectable number schemes would simply not work if the rests worth a long each were altered.

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Numerology

Much of what seems to be found in this Mass concerning number is in the organised Tenors. Regarding tempora, the tripartite Kyrie and Gloria are identical in size and each consists of sections of 67, 87 and 22 measures (totalling 176). The Credo differs slightly in that its central section only has 85 measures, but this is not necessarily the result of corruption or miscopying (see the note-count information below).

Excluding outer sectional longs in the Kyrie and Gloria, the percentages of these sections in terms of tempora are as follows.

66	37.93%
87	50%
21	12.06%

The five-section Sanctus gives the following sectional totals if its sectional final notes are discarded.

46
23
28
76
21

The first three sections here total 97, and so do the last two sections.

In the four-section Agnus, a similar symmetrical result with tempora can be obtained with a little alteration. The following two columns give the Agnus tempora totals firstly as they stand, and secondly in a slightly modified form so that the first two sections constitute 60% of the total and the second two make up the other 40%.

47	46
28	26
30	28
22	20

It is not particularly likely that the Agnus was constructed in this way (some whole-measure rests and other measures would have to be omitted to match these totals) but at least the totals as they stand are fairly close to symmetry.

Otherwise concerning tempora, the first sections of the Sanctus and Agnus each have 47 measures, and the final sections of each of these movements (Osanna II and Agnus IIIb) each has 22 measures like the final sections of the first three movements.

I am less confident about data gathered from note-counts due to differences between the sources. Nevertheless the Tenors in all movements except the Sanctus have 90 notes each, and the Pleni sunt Superius also has 90 notes. Tenor first sections in all movements except the Sanctus have 43 notes each.

Tenor final sections in the Kyrie, Sanctus and Agnus each have 21 notes, and in the Gloria and Credo the equivalent sections have 20 notes each.

In the Gloria, Credo and Sanctus all full duple sections have 27 Tenor notes each. In the Kyrie and Agnus the equivalent sections have 26 notes each.

The Sanctus first section has 334 notes overall (nearly 333), and dispensing with the odd-sounding third Superius note at measure 47 would make this total exactly 333. The Agnus first section is also symmetrical in that it has exactly 350 notes.

Otherwise, small details of possible interest are that the Superius third Kyrie section and the Et expecto Superius each have 80 notes, and the Superius second Kyrie section and the Et incarnatus Superius each have 146 notes.

Otherwise I find no evidence of an overall numerical scheme, and since the Credo has 90 Tenor notes like all other movements except the Sanctus, its numerically slightly shortened middle section may be intentional.

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Appendix, no. 91. *O pater eterne / O rosa bella*

- (i) Strahov ff. 160v-161r;
- (ii) MilB ff. 123v-124r, *O admirabile comertium*.

The Tenor of this motet is the Tenor of Bedingham's *O rosa bella*, and this motet properly belongs with the Missa *O rosa bella* I rather than Masses II or III on the same song for the following reasons (as argued by Rob Wegman in 'An Anonymous Twin...'). (i) The Superius opening is close to the motto of Mass I; (ii) the motet is written entirely in O mensuration like Mass I; (iii) the Tenor is set out similarly to the Tenors in Mass I, which omit some of the usual mid-point notes of the cantus firmus.

- (i) Strahov;

Text; single five-couplet stanza in which the first couplet does not rhyme, which is liturgically non-specific, and which is probably unique to Strahov.

[O] pater eterne*
 Quem colunt laudant et orbis,**
 O fili patris
 O munus dulcis amoris.
 Respice nos grate
 Per meritum virginis alme***
 Et pia sanctorum
 Cunctorum vota tuorum
 Ut tibi vivamus
 Hic et sine fine canamus.

* 'O' is om

** ms 'celunt laudat', and the odd word order here is prompted by the need for a rhyme with 'patris' (line 3).

*** ms 'Meritum per'

O eternal father

That the earth praises and lauds,

O son of the father

O gift of sweet love.

Look upon us favourably

by merit of the kind virgin

and of the pious saints

so that by all thy wishes

here we live and sing to you without end.

[Superius]; 1: the first stave begins with a space (probably left for a majuscule initial), & the b sig is only given on the first stave (1-9,4) / 6: 3 G / 13: in both this voice and the Contratenor primus the cs signs are given as cor signs / 24,1 & rest: written on a short end-of-stave extension / 40: b ind above 39, 5 / 42: as at 24 / 84: no custos in any voice.

[C]ontratenor primus; 1: in the voice-name 'primus' is followed by 'mutetus', no b sig is given for any of the lower voices (single-flat signatures are conj supplied), & the clef is only given on the first part-stave (1-6,2) / 16: p div follows 4 / 18: p div follows 3 / 25: 2 & 3 are D E, crossed out and with a hash-like sign below the notes / 57,3-58,6: Strahov reads sm E sm D col sbr C col m A plus m C col sbr D col m E & col sbr F (corr using MilB) / 59: 1 col err / 62,63,1: written on a short end-of-stave extension / 64: rest om (supplied from MilB) / 68: p div follows 2 / 75: 3 om (conj supplied) & 4 is sbr.

[T]enor; 1: m sign om, & the clef is only given for the first stave (1-36). The Tenor has an illegible word at 1 which may read 'Craniorum' (i.e. from Krain, Slovenia).⁵¹ / 35: 3 uc.

[C]ontratenor bassus; 1: m sign om, & the clef is only given for the first part-stave (1-24) / 38: clef change is in mid-stave, & the dot for 38,1 is above this note / 45: 1 sbr / 58,5-6: om (supplied from MilB) / 61: 2 sbr / 63: clef change is at the start of a new stave / 79: p div follows 3 / 84,1: given after the end of stave.

Underlay; only the Superius is fully texted. The Contratenor primus has no text, and the two lower voices have entry incipits at 13. The upper Contra and Tenor both needs ed rpts of 'Respite' at 36-38, and both Contratenors need ed rpts of 'Et pia' at 60-62.

Bibliography; Snow, R., 'The Mass-Motet Cycle; A mid Fifteenth-Century Experiment' in Reese, G. (ed), *Essays in honor of Dragan Plamenac on his Seventieth Birthday* (Pittsburgh University Press, 1969) pp. 301-320 (transcription after Strahov, with a suggestion that this motet belongs with the Missa *O rosa bella* III).

(ii) MilB;

[Superius]; 1: the first stave is indented and begins with a majuscule 'O', and the b sig is present on all Superius staves / 3: no minor color / 6: 3 & 4 are dtd-m G & sm lower D / 8: as at 3 / 8,6; not dtd / 9: 2 m, & no minor color / 10-12: no minor color / 13: the cs in both upper voices is a cruciform pattern of four close dots / 15-16: no minor color / 20: no minor color / 22-23: likewise / 29,3-30,1: ligd / 32: as at 20 / 36: 1 F / 39: 2 F / 40: no b / 40-41: no minor color / 43: 1 not ligd / 46: as at 20 / 49: likewise / 49,5-50,1: ligd / 53: as at 20 / 62: 1

⁵¹ My thanks go to Reinhard Strohm for this suggestion (made in 2000).

is col L, & 1 & 2 are not ligd / 66: MilB reads dtd-sbr C m B m B sm C sm B / 69: as at 20 / 80-81: no minor color / 82: no minor color, & 82,2-3 are replaced by sbr / 84; double custos in all voices.

Contra altus; 1: the voice-name is given under a stretch of blank stave, and the b sig is present throughout / 2: no minor color / 3; likewise / 5-6: likewise / 6: 3 B / 6,4-7,1: these notes are given after the end of a stave / 10: as at 2 / 11-12: likewise / 12: 5-7 replaced by sbr A (which would make a better reading here than Strahov) / 13: 2 & 3 are dtd-m & sm / 16: 2 & 3 are m m, both are col (as is 16,4), 16,2-4 are given after the end of a stave, & no p div is given / 25: MilB reads sbr D m B m C m lower G m B / 29: 2 B / 31: 4 C, and 31,4-32,2 are given after the end of a stave. / 33: 2 b / 36: cs over 1 / 42: as at 2 / 45,2-5: these notes are given after the end of a stave / 48: 2 E / 49: cs over 1 (indicating the start of a duet passage?) / 50: 3 & 4 ligd / 52: 5 m / 53: 2 dtd, & 3-4 are replaced by sbr C / 54,2: replaced by m D m C / 61: as at 2 / 62: 1 L / 63,2-3: no minor color / 69: likewise / 72; this note is given after the end of a stave / 75: 4 is sbr as in Strahov / 76: no minor color / 79: no lig / 80: likewise / 84: no divisi B.

Tenor; 1: the b sig is present throughout, & the m sign is given / 17: not ligd / 19-20: ligd / 21: no lig / 27: p div follows 2 / 31: 3 not ligd / 34,1-4: these notes are given after the end of a stave / 36: cs over 1 / 61: MilB reads L sbr, and 61,2-61,1 are ligd / 62-63: no lig / 76: p div follows 2 / 66,2-69,1: these notes are given after the end of a stave / 71: p div follows 3 / 72: 4 om / 78: 1 is col / 79,3-80,1: col / 81,4-82,1: ligd.

Contra bassus; 1: the b sig is present throughout, & the m sign is given / 13: p div follows 1 / 15-18: no lig / 17,1-18,2: col / 19: MilB reads m rest plus m G & ligd sbr F sbr lower C & sbr F / 22: rest replaced by sbr lower C / 23: 2 is sbr / 29,1-3: these notes are given after the end of a stave / 37,2-38,1: ligd, & no clef change at 38 / 40: p div follows 2 / 41: 2 not col / 42: p div follows 3 / 43: 1 is sbr as in Strahov / 44: 1 is col / 55: rests & 1 given after the end of a stave / 57: 1 & 2 replaced by sbr D / 60: cs over 1, & p div follows 2 / 61,2-63,1: ligd, with these notes being br L and 63,1 is col / 62: 2 is col br / 63: no clef change / 68: 1 not ligd / 73: 1 col, & cs given above this note.

Underlay; the Superius and Contra altus are fully texted with *O admirabile comertium* (virtually the same as the antiphon in LU 1997, pp. 442-443) and the two lower voices have entry incipits.

MilB has many small variants, and significantly lengthens the piece by a single measure at 62. Also, the Contra altus variant at 12 would sound better than the Strahov reading at this point. Due to the absence of lower-voice texting the MilB version may have had wordlessly vocalised lower parts, in spite of its Tenor having a few repeated notes at the same pitch.

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Appendix, no. 92. Missa *O rosa bella* II (Trent 90 ff. 420v-428r, unicum, DTÖ VII inventory nos 1114-1118).

The full sections of this Mass use the *O rosa bella* song Superius (transposed a fourth down) as a Contratenor. This Kyrie can be performed in two ways. Firstly the repeat signs may simply be observed for threefold performances of each section, with the *Christe* section using its first-time repeat measure twice. A less lengthy and monotonous performance can be obtained - as in our score - with chant verses supplied for alternatim performance. Since the first four notes of the Kyrie Tenor are like the start of the MEL 171 chant, alternatim verses of this chant are supplied from the version in Grad Pat, f. 180r.

Kyrie (Trent 90 ff. 420v-421r)

[Superius]; 1: the first letter of the text is a majuscule 'y', and the title 'Officium super o rosa bella' appears above this voice / 19: 3 om (conj supplied) / 26: single custos in the Superius and Tenor and double custos in the Contra. The Superius and Tenor also have treble vertical lines with double dots on either side, serving as

repeat marks. / 42: all last notes in this measure are followed by repeat marks written as before / 44: this L is written as a mx / 94: 2 & 3 uc / 96: 1 has flat / 107: final notes are written as mx in both the Superius and Contra, the Superius has a single custos and the Contra has none, and as at 42 repeat marks follow in all voices. The manuscript voice order is Superius-Tenor-Contra.

Contra; 27-34: seven and three-quarters breve rests are needed, but only six and three-quarters are given / 44: no custos / 64: b ind before 64,1.

Tenor; 44: no custos.

Underlay; all three voices have 'Kyrie' and 'Xte' incipits and 'eleyson' in the usual places, but ed rpts of 'Kyrie' and 'eleyson' are needed in both lower voices at 16-26 and a rpt of 'eleyson' is needed in the Christe at 36-42. In Kyrie II, ed rpts of 'Kyrie' are needed at 68-70 in all voices. The need for some of these repeats is because of the triadic and syllabic imitation at 16-17, and such repeats are unusual in a texture where much of the music is simply sung to 'e'. Throughout, I have added diereses to 'eleyson' where thought appropriate.

Bibliography; DTÖ 22 pp. 13-27 (edition, 1904). Strohm, The Rise of European Music 1380-1500 p. 427. Erhard, *op. cit.* p. 163 (which gives the Qui propter duet section from the Credo).

Gloria (Trent 90 ff. 421v-423r)

[Superius]; 1: the intonation is supplied from Grad Pat ff. 183v-184r, & the first letter of the text is a bold capital. / 10: 2 sbr / 11: b ind before 11,2 / 38: 1 dtd / 52: 2 dtd / 59: single instead of double custos / 60: all voices here give the m sign as C2. Since C2 appears nowhere else in the Trent 90 copy I have replaced it with cut-C. / 70: b ind before 70,1. The manuscript voice order is Superius-Tenor-Contra.

Contra; 1: m sign om / 16: b ind before the rest in 15 / 40: b ind before 40,3.

Tenor; 27-28: 27,3 is m G, & 28,2 is m F. The emendation provided is for the sake of consonance, and while it creates a fourth with the Superius these are also found elsewhere in this piece (see 161-164). / 55: b ind before 55,1 / 95: 1 C / 129: 1 C (below) / 130: b ind before rest / 158-159: ns / 166-177: rests adding up to eleven breves are given (eleven and a half are needed) / 182: 1 D (below).

Underlay; the Superius has full text, and the lower voices are almost fully texted with most incipit entries being well-placed and reliable. An ed rpt of 'Adoramus' is needed in the Superius at 16, and at 90 in the Tenor the given text is 'Qui tollis peccata' rather than 'peccata'. 'Christe' is consistently given as 'Criste' in the first section, and as 'xpe' in the final section. The key to textung much of this movement seems to be to give the songlike Contra text syllables on strong beats and prominent points, much as it usually has with its Italian *O rosa bella* text.

Credo (Trent 90 ff. 423v-426r)

The first five notes of the delayed Tenor entry in this movement are possibly chant-based. Its initial phrase (G C G A E) is similar to the start of a fourteenth- or fifteenth-century rhythmicised Credo chant in Grad Pat, ff. 199v-200v. This begins at 'Patrem' with the theme C B A C and then descends to G G E D C. Possibly the Trent 90 Credo incipit reflects a variant of this which began G C G A and then descended E D C.

1: the intonation is supplied from LU 1997 p. 64 / 15: 1 col err / 20: 2 not dtd / 47: 'Qui propter pausatur' is written before the double custos / 108: a cs is given above the rests here / 119: 1 & 2 are E C / 125: single

custos in both duet voices, and following this both duet voices have an alternative passage for 110-125 marked 'vel sic'. This is as follows.

3.31. Alternative ending for the first duet section in the Missa *O rosa bella* II Credo;

In this passage, the first Tenor note is preceded by 2 br rests with a cor over them (duplicating the Tenor rests at 108-109). The simpler duet ending here may be more authentic than the more elaborate one in the main score. / 97: 2 & 3 are A B (emended to avoid consecutive octaves) / 199: in this canonic duet section only the Superius is written out, with the start of the canon being ind by a cor sign at 204 / 239: cor sign over 1 here, indicating where the canonic voice should stop. / 242-244: Trent 90 reads m G sbr A m B m G sbr C m C dtd- m B sm A & L C, which will not permit a conventional cadence for the canon. / 257: 1 & 2 are both sbr / 281: 1 G, & 2 not col. The manuscript voice order is Superius-Tenor-Contra.

Contra; 39-42: rests om (conj supplied) / 48: 'Duo' ind in both voices / 145: ns / 175,2: corr from col err.

[T]enor; 1: m sign om / 19: 1 G / 20: b ind before 19,2, & 20,3 is A / 24: 1 C / 38,2-39,2: om (conj supplied) / 40,2: ns / 86-89: ns / 110: b ind before rests at 108-109 / 118: 3 B / 161-162: ns.

Underlay; the Superius is fully texted, and the lower voices both have extensive partial textings. Much of the Superius textings is compressed, and the same applies to some lower-voice passages. This Credo setting uses the full text, and only a few lower-voice note splits and text repetitions are needed. At 20-21 'Christum' is given as 'xpum', an ed rpt of 'Et in' is needed at Tenor 180-181, and 'et vivificantem' needs an ed rpt in the Superius at 192-198.

Sanctus (Trent 90 ff. 426v-427r)

Just as the Kyrie Tenor begins with a brief chant quotation, the first three Tenor notes of the Sanctus (D E F) probably mimic chant - in this case the first three notes of the Sanctus chant THAN 182 (Grad Pat f. 186v). The long-note passage at the start of the Benedictus Superius does not appear to be related to any Sanctus chants. Similar long-note passages in the Agnus as well as this passage may be freely invented.

[Superius]; 1: m sign om, and the first 'S' of the text is a decorated capital / 5,2- rest in 8: this passage is om from the main copy, and is given in the left margin. In both places the omission is ind by 'S' signs with vertical strokes. / 23: rests om (conj supplied), & 23,1 is D / 64: b ind before rest / 72: 3 is col br / 77: 'Duo' ind in both voices / 87: sharp ind before 85,1 / 107: 2 & 3 are D C / 132: 'Osanna ut supra' ind in all voices. The manuscript voice order is Superius-Tenor-Contra.

[C]ontra; 76: single instead of double custos.

[T]enor; 13: 2 is C, with b ind before it / 27: the Duo here is a canonic derivative of the Tenor with commencement for the canonic voice ind by an upside-down cor above 31, & cessation by another cor at 51,1. / 78,2-81,1: this lig has no upward tail, which erroneously makes all of its notes breves / 79: 2 B / 83-84: these notes are given as m m sbr / 132: single instead of double custos.

Underlay; fully texted in the Superius, with sectional incipits for the lower voices apart from the Tenor in the Pleni sunt section which is fully texted. Due to the repeated notes at the same pitch in the Contra some editorial text repeats seem necessary. This voice needs repeat of 'sanctus' at 8, a repeat of 'Sabaoth' at 20-26, & repeats of 'Osanna' at 57-70. The other voices also need repeats of 'Osanna' at 59-70.

Agnus (Trent 90 ff. 427v-428r)

Like the Kyrie and Sanctus, this movement seems to contain some brief allusions to chant melodies. The first two notes of the Tenor (C A, at 8-9) may be in mimicry of the start of the Agnus chant SCHILD 34 (= LU 1997 pp. 61-62). Likewise, the Tenor notes at 12-14 (G A F A) are probably taken from SCHILD 216 (the Agnus chant paired with the same chant probably quoted in the Sanctus) at its textual point 'Dei' in Agnus I. The gradual Superius ascent from F to D at 13-17 and then the descent to C A at 20 is reminiscent of the Agnus I of SCHILD 216 at the textual point leading up to 'qui', and lastly the four Superius notes at the start of Agnus III (99-105) may quote a form of the start of the SCHILD 183 Agnus chant (Trent 90 gives E F C D, and the relevant chant in SCHILD begins with E F E C D). No other long-note material in this movement appears to be related to any Agnus chants now extant.

[Superius]; 23: 4 G / 26: single custos / 27: 'Duo' ind in both voices / 39: 2 uc / 68: 1 D / 138: b ind before 138,2. The manuscript voice order is Superius-Tenor-Contra.

[C]ontra; 100: 1 D / 102: b ind before 102,1.

[T]enor; 24: 1 E / 70-71: only one br rest given / 75-78: ns / 122: 1 C / 138: b ind before 138,1.

Underlay; fully texted in the Superius and Sanctus also the Tenor of Agnus II, plus incipits for all other lower-voice sections and a Tenor text cue for 'dona nobis pacem'. As in the Sanctus, the repeated same-pitch notes in the Contra seem to warrant some text repeats. These are 'Agnus Dei' & 'Dei' at 8-12, 'peccata' at 18-19, 'mundi' at 20-21, and 'peccata' at 128-130. At the start of the Superius the first word is split as 'Ag-' and '-nus'.

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Structure

The structure of this Mass is simple: in all full sections it uses the Superius of the famous *O rosa bella* song transposed a fourth down as a Contratenor cantus firmus. The essential form of the borrowed Superius is monomorphic, remaining the same throughout apart from a few altered small values and various interpolations of rests.

Other specialists have suggested that a work such as this is highly likely to be derivative, in view of the existence of the other two *O rosa bella* Masses and their more conventional Tenor cantus firmus treatment.⁵² It is probable that it was written as a musical answer to another *O rosa bella* Mass, just as *Le serviteur infortuné* seems to have been written as a companion piece to Dufay's famous *Le serviteur*. Chanson literature of the later fifteenth century is fairly full of this type of intertextuality, and it is unsurprising to find similar practices spilling over into the cyclic Mass repertory. As I will demonstrate, this Mass also seems to be derivative in

⁵² Strohm (in The Rise of European Music... p.426) suggests that the *O rosa bella* Masses I and II might be the work of a single anonymous. I remain open to persuasion on this point, but the present section and my work on *O rosa bella* I argue that both Masses seem to inhabit quite different stylistic worlds.

another sense: it seems to follow scoring patterns and additional cantus firmus insertions as found in roughly contemporary Masses of Germanic geographical provenance.

The cantus firmus layout is as follows, and fourths are permitted between the Superius and the usually free Tenor but do not occur often (see Gloria 27-28 and 160-164 for examples). The cantus firmus in the Contra is generally divided into its two halves, and sometimes these too are split up by rests. The following table clarifies sectional disposition. For those unfamiliar with the song, I refer readers to Example 3.1 in the section on the Missa *O rosa bella* I.

TABLE 3.8
Contra material as cantus firmus in the Missa *O rosa bella* II

Section	Use of material
Kyrie I	<i>O rosa bella</i> Superius first half of section A, split into two by rests.
Christe	Delayed-entry second half of section A Superius.
Kyrie II	Delayed-entry section B Superius.
Et in terra	Complete song Superius split in two places by rests.
Qui tollis	Complete song Superius split in two places by rests.
Patrem	Section A Superius split in two places by rests.
Qui propter (Duo)	Section B Superius.
Crucifixus (Duo)	-
Et resurrexit	Section A Superius split in two places by rests.
Qui ex Patre (Duo)	-
Et unam	Section B Superius split into two halves by rests.
Sanctus	Section A Superius.
Pleni sunt (Duo)	-
Osanna	Section B Superius.
Benedictus (Duo)	-
Agnus I	Section A Superius.
Agnus II	-
Agnus III	Section B Superius split into two halves by rests.

Throughout, the intervening rests are mostly in the same places in the borrowed part although at Credo 269-279 there is a group of rests dividing most of the song's penultimate phrase from the final note of this phrase. Otherwise, the basic shape of the *O rosa bella* Superius is maintained and is clearly recognisable throughout, and there are fairly consistent small variants in these Contra parts. The seventh note of the borrowed Superius is always given as minim C, whereas in most extant versions of the song this note is replaced by two semiminims (C and B). The final cadential cliché of *O rosa bella* is also usually given in this Mass with a cadence involving repeated same-pitch small values, although these cadences are not entirely consistent. In Kyrie II, the Osanna and in Agnus III the borrowed part moves into O mensuration for its final few measures (as in the song), but in Kyrie II the outer voices remain in a conflicting mensuration against it (cut-C).

Overall consistent accidentalisation of the borrowed part is probably not possible, although there are only a few instances where what seems to happen in the Mass is noticeably different from the song as it is normally heard. The mensuration patterns of all five movements differ, but duple rhythm predominates and there is a tendency for sections using C mensuration to be followed by sections using cut-C. The only times that triple meter occurs are at some section-endings, and at the end of the Gloria and Credo the cut-C measures are written in sets of three to make triple 'greater measures'. Occasionally the oddness of having the Contra as a borrowed voice manifests itself in some unusual sectional cadences: there are some parallel first-inversion half-closes (as described below) and some equally unusual half-close cadences such as at Credo 46-47 and 197-198, and Agnus 26. Possibly the unusual presence of a middle and filler voice as a cantus firmus is also the reason for the frequency of outer-voice duet passages throughout, even in fully scored sections.

Outer-voice participation in material from the *O rosa bella* Superius is rare, and the only instances that I can find are as follows.

1. The Tenor imitates the song's triadic 'O rosa bella' motive at Kyrie, 16-17.
2. The Tenor and Superius anticipate and imitate the same motive as above at Gloria, 13-16.
3. The Gloria Superius at 31-32 is like the section A song Superius ending.
4. The Superius and Tenor anticipate and imitate the 'O rosa bella' motive at Credo, 140-143.
5. All three voices have the anacrusic 'in cortesia' motive from the song in imitation at Credo, 178-187.
6. At the end of Agnus I (25-26) there is a Superius motive as in item 3 above.

All movements open with a seven-measure motto for the Superius and Contra which is virtually unvaried on each appearance. These all feature the start of the borrowed material below the same Superius line in each case. The delayed-entry Tenors in the Kyrie, Sanctus and Agnus all begin by making very brief allusions to Ordinary chants using those respective texts, and these Tenor mimics of chant are soon replaced by what appears to be a free Tenor continuations in each case. In the Gloria the delayed Tenor entry does not appear to be related either to chant or anything concerning the parent song, and is unlikely to be referential to anything because it loosely anticipates the Superius above it.⁵³ The Credo Tenor entry starts on G, ascends to C, and then has G followed by A and E below. This is a rather common opening for eighth-mode antiphons, but it is more probably referential to a type of rhythmicised Credo chant common in central Europe; details of a possibly related melody are given in the critical commentary.

Because of the position of the borrowed material in the vertical texture, all movements begin on D but end on G. No subdivisions appear to share related openings, although some demonstrate definitive types of texture. The *Christe* opens with a duet in pseudo-canon, while the *Qui cum Patre* and *Pleni sunt* duets are respectively canonic derivations of the Superius and Tenor for those sections. The Credo's *Qui propter* duet is the only duet section which uses parent material. The *Christe* first-time ending, the Agnus I ending and the halfway point in the *Et terra* share related motives, and the last two of these occurrences use similar parallel first-inversion progressions. The Agnus III Superius may open with a brief monorhythmic chant quotation written simultaneously against the start of the song's second half in the Contra, but the Superius reference here is not proven.

The brief appearance of chant at the start of some sections brings us to music which is likely to be close to this Mass. Snippets of Ordinary chants at movement openings are found in the Trent 89 Masses on *Wünslichen schön* and Schedel no. 114, in addition to the Trent 91 Masses on *Sig säld und hail* and on an unidentified cantus firmus.⁵⁴ Expansion of the texture to include extra voices also occurs in the Missa *Sig säld* (in the Agnus) and also in the canonic Mass in Trent 91. The Missa *O rosa bella* II even manages to quote from some of the same chants that occur partially in the Missa *Wünslichen schön* (THAN 182 in the Sanctus, and parts of its paired Agnus chant SCHILD 216 in its Agnus). Might our *O rosa bella* Mass have been written in the same area as these works, most of which are of demonstrably Germanic geographical origin? Likewise, the *Sig säld* Mass even manages to quote a snippet of the *O rosa bella* Superius in a single voice at the start of its final section.

There are supporting factors for the idea that *O rosa bella* II might have originated outside the central-tradition lands. Firstly, its borrowed material is presented literally, much as some of the borrowed lieder are in the other Masses mentioned. Secondly, the notation of *O rosa bella* II in Trent 90 has a peculiarity which - so far as I

⁵³ I do not mean to imply here that no chant is present just because I have not located similar material; merely that synthetic origin is likely due to the imitation.

⁵⁴ For the the Trent 89 Masses on *Wünslichen schön* and Schedel no. 114 see the DIAMM Trent 89 edition nos 5 and 6. For the Trent 91 Masses on *Sig säld und hail* and on an unidentified cantus firmus see the DIAMM Trent 91 edition nos 117 and 81.

am aware - chiefly occurs in central European sources like Strahov and the Glogau partbooks: there is a profusion of dotted rhythms written as *minor color* (for example see the amount of *minor color* in the Strahov piece no. 91 in this instalment). Third, the “possible parent-material plus simultaneous chant” passage at the start of Agnus III is paralleled by a similar doubly borrowed material quotation at the start of the *Wünslichen schön* Sanctus.⁵⁵ Fourth, the use of parent material in self-sufficient duet sections is also found in the Mass on Schedel no. 114. Fifth, there seems to have been a healthy tradition of *O rosa bella* reworking in the German-speaking lands, resulting in the Glogau quodlibets nos 117-119, (which all make up patchwork-type quodlibet Tenors against the *O rosa bella* Superius). Sixth, the end of the Crucifixus duet is given in two versions. The more elaborate of the two has an imitative passage in dotted minims and semiminims which is strongly reminiscent of other pieces and arrangements in the Glogau collection.⁵⁶ Lastly, if the reference to a rhythmicised Credo at the start of the Credo Tenor is genuine, then that would provide a definite provenance connection.

Those arguments do not establish beyond doubt that the Missa *O rosa bella* II was written in the German-speaking world, but they make its origin there more than suggestible. Meanwhile there are other features of this Mass apart from the cantus firmus position which point to an inventive mind. Leaving aside the canons and pseudo-canon, some of the duet writing demonstrates a departure from conventional mid-century textures. So far, I have managed to identify most mentioned outer-voice entries in extended values as either chant-related or likely to be freely invented. But the final three movements seem to give instances of long-note passages which may be there just to vary the texture. For example, the Crucifixus duet begins in the Superius with two maximas and a long (G A Bb) while the Tenor part below it is rhythmically more active. Similarly, the Benedictus Superius begins with two maximas and two longs on the notes C G A F sharp. Also, just after the start of the Agnus II duet the Tenor has C G A E in maximas, and in the Agnus II Superius at 79-89 the Superius has B A G A F G mostly in longs - again with an active lower part. The only other similar passage is a Tenor-Superius entry in Agnus III at 105-113, which is unlikely to be chant-derived because it is another stretch of pseudo-canon. My point in describing these entries is that most of them seem to be duet work exploring the then-growing possibilities of faster lower parts against extended Superius values, and vice versa. This composer - whoever he was - is quite like Busnois and the Trent 89 ‘O2’ anonymous in that some of his textures go beyond the mid-century default of elaborative O-mensuration Superius parts and predictably moving Tenors. I am not aware of many passages in the probably Germanic Masses mentioned which reflect duple rhythmic innovation to the same degree.⁵⁷

Hearing the Gloria and Credo from this Mass is more than slightly reminiscent of early combinative chansons (as in EscB) since there are syllabic passages within a filler-Contra texture and a Superius which seems eager to find conventional octave-to-sixth cadential clichés where it can (see Gloria 17-20, and Credo 32-37 and 251-273). My reason for mentioning such passages is one of style. Along with the canonic and pseudo-canonic elements in this Mass and the sometimes abstract duet elements, they suggest that the composer might not have come from where he seems to have worked. Might he have been one of the Franco-Netherlanders who temporarily settled in the German or Austrian lands like Brassart, Touront, the ‘O2’ anonymous and others after them? If this was the case, much argued here for the Missa *O rosa bella* II would seem to conveniently fall into place.

Otherwise, I have already observed that this Mass is close in certain respects to the Missa *Wünslichen schön*. Elsewhere in this study and in previous work I have also suggested that the composer of the *Wünslichen schön*

⁵⁵ Here, the *Wünslichen schön* Sanctus seems to quote two passages from the same chant simultaneously. Further, see the section on its structure following the critical commentary to DIAMM Trent 89 no. 5.

⁵⁶ For examples, see EdM 4 p. 88 (Barbingant’s *Der pfauen schwanz*, dotted rhythms in Superius only). Also pp. 80-81 (*Der Entrepris*, dotted rhythms only in the new Contra) and p. 91 (*Der ratten schwanz*) with triplet figures in imitation at a duet cadence in measures 15-16.

⁵⁷ There is some small use of breves in the Superius against smaller values in the lower voices in the Missa *O rosa bella* III, for example in Agnus II.

Mass is likely to have a further string of anonymous works to his credit, including the Missa *Grüne linden* in this instalment. While there is little to link any of these Masses with *O rosa bella* II structurally, passages of them are so close to *O rosa bella* II in duple style, syllabic work and other features (such as the use of C mensuration) that there is a strong likelihood of these composers knowing each other's work. At the same time, prolonged searching through *O rosa bella* II has not yet found anything more that is demonstrably derivative from either Mass I or Mass III on the same song. But it is of course possible that further secrets within Mass II still wait to be discovered.

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Numerology

With an unconventional Mass such as this I would feel guilty about presenting numerical information that is not plainly obvious, so there may be more in this Mass for others to find. In terms of tempora I find that three sections each have 26 measures (Kyrie I, the Sanctus first section and Agnus I). Additionally the Agnus seems to be centrally designed, since its measures for Agnus II are exactly 50% of the total measures for the movement (with the outer sections making up the rest of the percentages unequally).

In terms of note counts, the cantus firmus voice (the Contra) regularly has patterns of 76 or 78 notes per section for much of this Mass since it is a monomorphic part. The only other features that I am willing to comment on are that the two lower voices have matching note totals in the Kyrie (154 notes each), that the note totals of the two voices in the Crucifixus are close (88 and 86 notes respectively), and that another near-matching total is found in the Superius and Tenor note totals for the Osanna (51 and 50 notes respectively).

Lastly, the Kyrie's lower voices with their 154 notes each may be related to the cantus firmus layout in that 154 is twice 77 (very nearly the number of cantus firmus notes in some of the Contra sections).

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED IN PREVIOUS INSTALMENTS (secondary sources are asterisked).

<u>C87</u>	Oxford, Bodleian Library, Add. ms C. 87
<u>DPLSER</u> *	Feininger, L. (ed), <u>Documenta Polyphoniae Sanctae Ecclesiae Romanae</u> (Rome, 1947 onwards)
<u>EdM 4</u> *	Ringmann, H. & Klapper, J. (eds) <u>Das Glogauer Liederbuch: Erster Teil</u> (<u>Das Erbe deutsche Musik</u> Band 4, Abteilung Mittelalter, 1, Kassel, 1936)
<u>Egerton</u>	London, British Library, ms Egerton 3307
<u>EscA</u>	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, ms V.III.24
<u>EscB</u>	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, ms iv.a.24

<u>Glogau</u>	Kraków, Biblioteka Jagiellońska, ms mus. 40098. (three partbooks formerly kept in the Preußische Staatsbibliothek, Berlin under the same shelf number, otherwise known as the Glogauer Liederbuch)
<u>GS*</u>	Frere, W. H. (ed), <u>Graduale Sarisburiense. A reproduction in facsimile of a manuscript of the thirteenth century with a dissertation and index illustrating the development from the Gregorian Antiphonale Missarum</u> (London, The Plainsong and Medieval Music Society, Quaritch, 1894)
<u>Lyons 6632</u>	Lyons, Bibliothèque municipale, ms 6632
<u>MilB</u>	Milan, Archivio della Veneranda Fabbrica del Duomo, Codex 2269 (Librone I)
<u>Oporto</u>	Oporto, Biblioteca Pública Municipal, ms 714
<u>Ox 213</u>	Oxford, Bodleian Library, ms Canonici misc. 213
<u>Pembroke 314</u>	Cambridge, Pembroke College, ms 314 (<i>olim</i> Incunab. C 47); four folios of an English fifteenth-century music manuscript
<u>Ritson</u>	London, British Library, Add. ms 5665 (Ritson manuscript)
<u>Tallinn</u>	Tallinn, Eesti Teatri- ja Muusikamuuseum (Estonian Theatre and Music Museum), ETMM M8:2/1-1 (English fifteenth-century fragment) <i>olim</i> Franz 8.2/1a (from the Erika Franz collection)
<u>TVNM*</u>	<u>Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis</u>
<u>TuB</u>	Turin, Biblioteca Nazionale, ms J.II.9B (part A contains chant, and B contains polyphony)

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