

Dionisius Prioris: Missa Carminum
A critical edition

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Abstract

My original interest in the works of Prioris came about after making a transcription of his *Missa de Angelis* from source Vienna NB 11883. A brief look at Prioris's other works led to the revelation of a source rediscovered in 2007 in the Czech Republic whose index listed the newly discovered *Missa Carminum*. Through this study I aim to present a critical performance edition of the work, including an analysis of the piece, both of its construction and wider context.

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Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.



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Abbreviations

Library Sigla¹

Abbreviation	Library/Collection
AmiensBM	Amiens, Bibliothèque municipale
AntP	Antwerp, Museum Plantin-Moretus, Bibliotheek
BasU	Basel, Öffentliche Bibliothek der Universität
BerIPS	Berlin, Former Preußische Staatsbibliothek, MS Mus.
BolC	Bologna, Civico Museo Bibliografico
BrnoAMB	Brno, Archiv města Brna, fond V 2 Svatojakubská knihovna
BrusBR	Brussels, Bibliothèque royale de Belgique
CambraiBM	Cambrai, Bibliothèque Municipale
CambriP	Cambridge, Magdalene College, Pepys Library
CasAC	Casale Monferrato, Archivio e Biblioteca Capitolare, Duomo
CopKB	Copenhagen, Kongelige Bibliotek
FlorBN	Florence, Biblioteca Nazionale Centrale
FlorC	Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi
FlorR	Florence, Biblioteca Riccardiana
's-HerAB	's-Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broederschap
JenaU	Jena, Thüringer Universitäts- und Landesbibliothek
LonBL	London, British Library, Department of Manuscripts, MS Additional
LonBLR	London, British Library, Department of Manuscripts, MS Royal

¹ Library Sigla list from Dumitrescu, T., 'Who was Prioris? A royal composer rediscovered', *Journal of the American Musicological Society* Vol. 65, No. 1 (Spring 2012) p59-60. Dumitrescu cites the *Census Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, ed. Charles Hamm and Herbert Kellman, 5 vols. (Neuhausen Stuttgart: American Institute of Musicology, 1979–88)

MilDMilan	Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone
MunBS	Munich, Bayerische Staatsbibliothek, Musiksammlung, Musica
MunU	Munich, Universitätsbibliothek, MS 8o
NurGN	Nuremberg, Bibliothek des Germanischen Nationalmuseums
ParisAN	Paris, Archives Nationales
ParisBNC	Paris, Bibliothèque Nationale, Département de la Musique, Fonds du Conservatoire, MS Rés. Vma.
ParisBNF	Paris, Bibliothèque Nationale, MS Français
RegB	Regensburg, Bischöfliche Zentralbibliothek
SGallS	Saint Gall, Stiftsbibliothek
TurBNTurin	Biblioteca Nazionale Universitaria, MS Ris. mus.
UppsU	Uppsala, Universitetsbiblioteket, MS Vokalmusik i Handskrift
VatP	Vatican City, Biblioteca Apostolica Vaticana, MSS Palatini Latini
VatS	Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina
VerBC	Verona, Biblioteca Capitolare
VienNB	Vienna, Österreichische Nationalbibliothek, Handschriftensammlung
WashLC L25	Washington, Library of Congress, MS M2.1 L25 Case
WeimB	Weimar, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
WolfA	Wolfenbüttel, Herzog August Bibliothek, MS Guelf. extrav.

Source: Census Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550, ed. Charles Hamm and Herbert Kellman Ed., 5 vols. (Neuhausen Stuttgart: American Institute of Musicology, 1979–88)

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1.1 Biographical Misconceptions

The documentary evidence of the lives of many early Renaissance composers is often limited and Prioris is no exception. With regard to Prioris, one particular challenge which arises from this scarcity of information is the issue that two composers of the same surname seem to have been active during this period: Johannes Prioris and Dionisius (Denis) Prioris. Complication also arises from the Latinisation of the name Prieur into Prioris, which was a common convention in the fifteenth century of which numerous other examples exist.² The name Prieur simply means 'prior' or 'priest', and therefore the name is not uncommon in the records of French chapels and courts from this time.

The most recent bodies of work concerning the life of Prioris were completed in 1968³ (T. Herman Keahey), 1969⁴ (C. Douglas), 1974⁵ (R. Wexler), 1982⁶ (T. Herman Keahey & Conrad Douglas), and 2012⁷ (Theodore Dumitrescu). Wexler concedes that only one Prioris source bears the first name 'Johannes', in a transmission of his *Missa De Angelis*, copied by the scribe Peter van den Hove, also known as Alamire, who was known as a very accurate scribe.⁸ However, Dumitrescu notes that there is not a single archival reference to a composer named Johannes Prioris.⁹ Dumitrescu goes on to suggest that this may be the result of one scribal misreading, by Alamire, of the abbreviated form of Dionisius ('dion'/'d.ion.') as Dominus Iohannes and that the composer Johannes Prioris simply never existed.¹⁰ The reference to a 'D. Priori organiste'¹¹ in the archival documents of the Vatican has been shown by Christopher Reynolds to be a prior and musician named Johannes Brunet, rather than our composer, Prioris.¹² Therefore, the previously accepted history of Prioris, a composer who began his career in France and travelled to Rome, as did so many other fifteenth century Franco-Flemish composers, is discredited and the true Dionisius/Denis Prioris emerges.

² Theodore Dumitrescu, "Who was Prioris? A royal composer rediscovered", *Journal of the American Musicological Society* Vol. 65, No.1 (Spring 2012), pp5-65, (at 22)

³ Thomas Herman Keahey, "The Masses of Johannes Prioris. A Critical Edition" (PhD Thesis: University of Austin in Texas, 1968)

⁴ Conrad Douglas, "The Motets of Johannes Prioris with a prefatory bio-bibliographical study" (MA Thesis: University of Illinois, 1969)

⁵ Robert Wexler, "The Complete Works of Johannes Prioris" (PhD Thesis: University of New York, 1974)

⁶ Conrad Douglas and Thomas Herman Keahey, *Johannes Prioris: Opera Omnia*, American Institute of Musicology, Hanssler Verlag (1985)

⁷ Dumitrescu, "Who was Prioris?"

⁸ Wexler, "The Complete Works of Johannes Prioris" p2

For more information on Peter Van Den Hove ('Alamire'), Wexler cites Picker, M. "The Chanson Albums of Marguerite of Austria" (Berkeley 1965), p32 & p103

⁹ Dumitrescu, "Who was Prioris?" p18

¹⁰ Ibid. p47

¹¹ Christopher Reynolds, "Musical Careers, Ecclesiastical Benefices, and the example of Johannes Brunet", *Journal of the American Musicological Society*, Vol. 37, No. 1 (Spring 1984), p55

¹² Ibid.

1.2 Dionisius Prioris

Until recently, the only secure historical references to Prioris located him as ‘maistre de chapelle’ at the French royal court at Blois from 1503-7.¹³ However, Dumitrescu has collated new evidence, bringing the total to nineteen archival citations of Prioris’s life at the Saint-Chapelle, Blois, from 1491 until 1512, and confirming his death at between August 1514 and May 1515.¹⁴ Prioris’s name does not appear among the attendees of King Louis XII’s funeral in January 1515, and given the importance of the occasion, it may be assumed that Prioris was either no longer alive, or not capable of attending.¹⁵ It is known that Prioris was ordained and served as master of music at the ducal, later the royal court under Louis XII, but nothing certain is known of his early life or training. It is thought that Prioris admired Ockeghem, since the poet Guillaume Crétin called upon a group of composers, including Prioris, to pay homage to ‘nostre maistre et bon pere’ in a letter following Ockeghem’s death in 1497.¹⁶ Prioris succeeded Ockeghem in his role as royal composer, albeit in Blois, rather than in Paris. The role which Prioris held at the royal court at Blois was one of the most prominent in Europe and gives some indication of Prioris’s considerable skill as a singer and composer. Dumitrescu challenges De Vrie’s (1950) characterisation of Prioris as supposedly reserved and pious, pointing instead towards the composer’s assimilation of contemporary trends and forms, such as his Requiem Mass, the first of its kind to be transmitted.¹⁷ Prioris’s works enjoyed a wide circulation and appear in some of the most prestigious libraries of polyphonic music in the sixteenth century such as the library of the Sistine Chapel.¹⁸

In spite of the very scant documentary evidence of Prioris’s life, a rather tantalising possible glimpse of Prioris exists in a miniature painting, dated to 1523, (Illustration 1a) believed by musicologists to be of Ockeghem and his singers. However, Wexler suggests that, due to the individuality and detail of the singers’ faces, rather than an accurate depiction of the royal chapel choir, the miniaturist instead depicted Ockeghem surrounded by his musical followers, those whom Crétin implored to mourn Ockeghem’s passing: Josquin, Agricola, Ghiselin, Prioris, Weerbecke, Brumel and Compère.¹⁹ So we may indeed possess an image of our illusive composer, although he cannot be identified.

¹³ Dumitrescu, “Who was Prioris?” p7

¹⁴ Dumitrescu, “Who was Prioris?” p51

¹⁵ Wexler, “The Complete Works of Johannes Prioris”, p19

¹⁶ Guillaume Crétin, *Oeuvres Poétique*, ed. Kathleen Chesney (Paris: Fermin-Didot, 1932) p72

¹⁷ Dumitrescu, “Who was Prioris?” p23

¹⁸ Jesse Rodin, *Josquin’s Rome: Hearing and Composing in the Sistine Chapel* (Oxford University Press 2012), p117

¹⁹ Wexler, “The Complete Works of Johannes Prioris”, p10



Illustration 1a An anonymous miniature, dated 1523, which has acquired the name ‘Ockeghem and his singers’.²⁰ The *New Grove*, ‘Ockeghem’ article has a reproduction of this image with the following caption: ‘Miniature illustrating Nicole le Vestu’s prizewinning chant royal at the Rouen Puy in 1523; the poem concerns Ockeghem’s composition of a motet for 36 voices, the performance of which is depicted. The composer is presumably the elderly figure with glasses, though the painting postdates Ockeghem’s death by more than 20 years.’²¹

1.3 Musical and Historical Context of Prioris’s works

Prioris is considered to sit within the second generation of Franco-Flemish polyphonists of the Renaissance period. His musical forebears include names such as Grenon, Binchois and Du Fay, who were active in Burgundy. The output of this first group began a number of compositional traditions which reached their full fruition in the sixteenth century, including the parody mass based on a secular theme, the cantus firmus mass based on chant in long note values, and the paraphrase mass, in which a plainsong melody is treated more freely.²² Prioris’s most notable contemporaries include Ockeghem, known for his distinctive compositional ingenuity and use of low tessitura, and Tinctoris, whose compositional treatises

²⁰ Original image from Paris, Bibliothèque Nationale fr. 1537, f. 58v. Image interpretation and source referred to in David Fallows, “Johannes Ockeghem: The Changing Image, the Songs and a New Source” *Early Music*, Vol. 12, No. 2, (May 1984), pp218-230.

For more information on the source of the image, see Fallows’ references in this article to Dragan Plamenac, “Autour d’Ockeghem”, *La revue musicale*, ix (1927-8), pp.26-47, on p.33, and R. Wangermee, *Flemish Music and Society in the Fifteenth and Sixteenth Centuries* (New York, 1968), commentary to pl.119.

²¹ Image from Leeman L. Perkins, “Ockeghem, Jean de”, *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd edn (London: Macmillan, 2001), vol. 18, pp. 312–326 (at 316).

²² For further reading, see Edgar Sparks, “Cantus Firmus in Mass and Motet, 1420–1520” (Berkeley, 1963/R); Lewis Lockwood, ‘On “Parody” as Term and Concept in 16th-Century Music’, *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (Oxford: Oxford University Press, 1967), 560–75; Andrew Kirkman, ‘The Invention of the Cyclic Mass’, *Journal of the American Musicological Society*, 54/1 (Spring, 2001) pp1-48

have provided musicologists with a strong insight into pedagogical principles of the time. Later generations of this tradition include such names as Josquin Des Prez, Clemens Non Papa, Gombert, Manchicourt and Lassus to name but a few. Compared with his contemporaries, a relatively small canon of works by Prioris survive. The variety of forms within this small corpus of works allows us a more balanced view of the composer.²³ Dumitrescu summarises the compositions and their sources and I have reproduced his list here. The works include thirteen motets, five magnificats, twelve secular chanson and eight masses, including the *Missa Mortuis*, one of the first requiem masses to be transmitted.

Sources in italics transmit composition anonymously

Table 1a Masses

Composition	Sources (see library Sigla in Appendix i)
<i>Missa de Angelis</i>	<i>CasAC M(D), VatS 23, VerBC 761, VienNB Mus. 11883, VienNB Mus. 15497</i>
<i>Missa Alles regrets</i>	VatS 35
<i>Missa Carminum</i>	BrnoAMB 15/4
<i>Missa Fa Sol la re</i>	<i>Lost – referred to in the opening of a choir book in the Sainte-Chapelle of Dijon, 1563.</i>
<i>Missa Je ne demande</i>	<i>BasU F VI 26a, CasAC M(D), MiID 3, TurBN I.27, VatS 41, VatS 49</i>
<i>Missa Tant bel mi sont</i>	<i>AntP M18.18/3, CambraiBM 18, VatS 23</i>
<i>Missa de venerabili sacramento</i>	<i>JenaU 7, MunBS 260, VatP 1982</i>
Requiem	<i>CasAC N(H), 1532/5, 1553/1</i>

Table 1b Magnificats

Composition	Sources
1i toni	VatS 44

²³ Douglas, 'The Motets of Johannes Prioris' (1969) p113

3i toni	VatS 44
4i toni	's-HerAB 73, JenaU 20, VatS 44
5i toni	BerIPS 40013, JenaU 20, NurGN 83795
8i toni	BerIPS 40013, JenaU 20, NurGN 83795, WeimB B

Table 1c Motets

Composition	Sources
Alleluia o filii	VatS 42
Ave maria gratia dei plena	CambriP 1760
Ave maria gratia plena	1520/3, [1528?], 1545/7
Benedicta es	VatS 45
Da pacem	1520/3, 1545/7
Dei genitrix	Cambri P 1760
Domine non secundum	VatS 63
Dulcis amica dei	<i>AmiensBM 162, CambraiBM 125-8, CambriP 1760, CopKB 1848, LonBL 31922, LonBL 35087, MunU 326, Paris BNF 1597, Paris BNF 2245, SGall 462, SGallS 463, TurBN I.27, UppsU 76a, WashLC L25, 1508/3, [1521]/7, 1538/8, 1540/2</i>
Factum est	VatS 42

In principio	VatP 1982, VatS 42
Quam pulchra est	CambriP 1760
Regina celi	VatS 42
Stabat mater-La belle se siet ^a	ParisBNC 1431

^aComposition and source reported in Joshua Rifkin, "Jean Michel and 'Lucas Wagenrieder': Some New Findings."

Table 1d Secular works

Composition	Sources
C'est pour aymer	<i>ParisBNF 1596, WashLC L25</i>
Consummo la vita mya	<i>CambriP 1760, FlorBN Magl. 117, LonBL 35087, ParisBNF 1597, SGallS 462, SGallS 463, WashLC L25, 1538/8</i>
Deuil et ennuy-Quoniam	<i>BrusBR 228, FlorC 2439</i>
Ella l'a pris	<i>ParisBNF 1596, 1538/9</i>
Mon cueur et moy	<i>CopKB 291, FlorC 2439, WashLC L25, WolfA 287</i>
Mon plus que riens	<i>FlorC 2439</i>
Par vos sermenz	<i>BolC Q17, FlorC 2439, [1535]/14</i>
Par vous je suis	<i>FlorC 2439, VienNB Mus. 18746</i>
Plus qu'autre	<i>ParisBNF 1597, WashLC L25</i>
Riens ne me plaist	<i>FlorC 2439</i>
Royne du ciel-Regina celi	<i>BolC Q17, FlorC 2439</i>
Vostre ouel	<i>BolC Q17, CopKB 1848, FlorR 2794, ParisBNF 2245</i>

1.4 Source of the *Missa Carminum*

As far as we know, the *Missa Carminum* by Prioris survives in only one source. It is thought to have been transferred to the Brno city archive in 1931 from its original position in the library of St. James' church and was rediscovered in 2007.²⁴ Thanks to the research of Martin Horyna and Vladimir Manas published in 2012, we have an idea of the background to this source and its context. The archives of the Czech Republic are rich with the European musical repertoires of the Renaissance and the church of St. Jacob is a good example of this. The town of Brno was for some time a royal centre, and must have had the resources to acquire and perform the polyphonic music of the time.²⁵

After the Hussite wars in the early fifteenth century, certain confessions were legalised in the Czech lands, allowing different (non-Catholic) denominations of Christianity to exist, including the Unity of Brethren, Utraquism and Lutheranism.²⁶ The church of St. Jacob in Brno was aligned with the Lutheran church of Germany when our two choirbooks were assembled. However, around 75 years later in 1627, the Habsburg dynasty took control of the Czech lands and began converting areas back to Catholicism, a process which continued until 1648, involving purges of many manuscripts.²⁷

Two choirbooks, designated *Bam 1* and *Bam 2* by Horyna and Manas, originated in the middle of the sixteenth century: The date mark on the index page of *Bam 1* is obscured, though the final two numbers of the date are legible as 50. Since most of the composers whose music features in the choirbook were not born by 1450, and since it is highly unlikely that these pieces were transmitted as late as 1650, 1550 would seem to be a reasonable assumption for the date of the manuscript. It is believed that the choirbooks had been retired from use around a century later and placed into the archive of St. James' church.²⁸ The survival of the choirbooks *Bam 1* and *Bam 2* may be due to their large size: they were archived alongside manuscripts from the twelfth and thirteenth centuries and fortunately misclassified in the 'kirchenarchiv' as monophonic chant books.

The collection spans three volumes, *Bam 1* and *Bam 2*, and a third volume, a missal, which were intended to be used together, written continuously by a single scribe and bound in the same way. *Bam 1* is slightly larger than *Bam 2*, with each of the 311 paper folios measuring 47x31cm²⁹. The book consists of 39 gatherings of quaternions (bifolios folded in half to make four leaves) and the index numbering runs from 1-28 without any interruption.³⁰

²⁴ Martin Horyna and Vladimir Manas, "Two mid-16th-century manuscripts of polyphonic music from Brno" *Early Music* Vol. 40 No. 4 (November 2012), pp553-575 (at 555)

²⁵ *Ibid.* p553

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.* p555

²⁹ *Ibid.* p556

³⁰ *Ibid.* p557

The *Missa Carminum*, attributed to Dionisius Prioris, occurs in *Bam 1* alongside polyphonic masses by Heinrich Isaac, Pierre De La Rue, Antoine Brumel, Jean Mouton, Pipelare, Antoine/Robert de Févin, Pierre Moulu, Claudin de Sermisy, Adrian Willaert, Lupus Hellinck and Cristóbal de Morales. Two Credos are also transmitted in the last two entries.³¹ The identity of the scribe is not known, but the hand is clear and very few errors of transmission appear in the *Missa Carminum*.



Illustration 1b Image of ‘*Liber missarum*’ *Bam 1* (Brno City Archive, Manuscript sg. 15/4)³²

2.1 Analysis of the *Missa Carminum*

The total length of the *Missa Carminum* is 492 breves, which places the work among the shorter of Prioris’s output, which averages 641 bars in modern editions, though the *Missa Allez Regrets*, a mass which contains some of Prioris’s most interesting material, stands at 467 bars.³³ Wexler notes that many contemporary masses were much longer, often numbering as many as 800-900 bars.³⁴ Quantity is obviously not an indicator of the quality of the material however, and it

³¹ Horyna & Manas, “Two mid-16th-century manuscripts” p558

³² *Ibid.* p555

³³ Wexler, “The Complete Works of Johannes Prioris”, p87

³⁴ *Ibid.* p87

may be that the need for brevity within the liturgical setting led to a requirement for shorter mass settings.³⁵

The word *Carminum* means ‘of songs’ and this is borne out in each movement, since Prioris bases his composition around a number of chansons. This was common practice during the fifteenth and sixteenth centuries, although composers tended to base an entire mass setting on just one chanson, motet or plainsong theme. It was less common for a composer to include a number of different themes within one work, however, Isaac wrote a *Missa Carminum* which also parodies a number of chansons throughout its movements. Obrecht is also known to have written two *missae Carminum*, the first of which uses 22 chanson melodies and the second of which uses five.³⁶ Given Obrecht’s death date of 1505 and Prioris’s of c1515, it is possible that Prioris knew of Obrecht’s works and wanted to pay homage to him by adding to the growing canon of *Carminum* masses. As we begin to look at the origins of the chanson melodies within the *Missa Carminum* in the coming chapter, evidence leads us further towards the possibility that this mass was composed towards the end of Prioris’s life.

2.2 Models used within the *Missa Carminum*

It is interesting to note from Wexler’s study of the *Missa Allez Regrets* that he considers Prioris’s parody of Hayne’s motet to be so significantly disguised that it is hard to recognise.³⁷ This is not altogether the case with the *Missa Carminum*, where a number of melodies require little uncovering.

Location in the <i>Missa Carminum</i>	Model
Kyrie	<i>Mon père m’a donné mari</i> – three versions: Anonymous, Compère and Isaac ³⁸

³⁵ Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation and Three Centuries of Conflict* (Oxford University Press, 2004) p50

³⁶ Robert Wegman, “Obrecht [Hobrecht], Jacob”, *Oxford Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.20231> accessed Aug 18, 2020

³⁷ Wexler, “The Complete Works of Johannes Prioris”, p66

³⁸ Reference to Kyrie of Prioris *Missa Carminum* made by Dumitrescu in “Who was Prioris”, p42.

Although a number of composers wrote their own setting of *Mon père m’a donné mari*, notably Heinrich Isaac and Loyset Compère, there does not appear to be a modern edition of the anonymous polyphonic three-part version. Therefore, I have made my own edition (included in the Appendix ii, p100) from CopKB 1848, p441 <http://www5.kb.dk/manus/vmanus/2011/dec/ha/object117429/en/> accessed 20 February, 2021. I have been unable to locate a modern edition of Isaac’s setting of *Mon père m’a donné mari* so have made my observations from the source: I-Fn MS Banco Rari 229, 3v-4, https://manus.iccu.sbn.it/opac_SchedaScheda.php?ID=258825 accessed February 19, 2021.

Loyset Compère, *Mon père m’a donné mari*, ed. Shigekazu Nimura <https://onedrive.live.com/?cid=7C9129D365E25EBE&id=7C9129D365E25EBE%2118766&parId=7C9129D365E25EBE%2118762&o=OneUp> accessed February 18, 2021

Gloria	<i>Lourdault, Lourdault - Compère</i> ³⁹
Credo	<i>Mon amy m'avait promis - Ninot Le Petit</i> ⁴⁰ <i>Stabat Mater - Josquin des Prez</i> ⁴¹
Sanctus	<i>Tant que nostre argent dura - Obrecht</i> ⁴²
Agnus Dei	<i>Adieu mes amours – anonymous/Josquin</i> ⁴³ <i>Missa L'homme armé: Agnus Dei – Dufay</i> ⁴⁴

Table 2a Chansons of the *Missa Carminum*

Kyrie *Mon père m'a donné mari*

Dumitrescu's citation of the chanson *Mon père m'a donné mari*, as a model for the Kyrie of the *Missa Carminum* does not mention the composer of the chanson, therefore I have considered the anonymous, three voice chanson in addition to those by Isaac and Compère. Given Isaac's death in 1517, Compère's in 1518, and Prioris' in 1514-15, it seems reasonable to posit that Prioris knew of their settings of this chanson.

What many would consider to be the 'head motif' of the mass is heard first of all in the Altus part of the Kyrie from bb1¹-2¹ [Fig. 2a]. This is then heard a further seven times in the Kyrie, three

³⁹ Compère, *Lourdault, Lourdault*. Source: *Opera omnia*, 1:60–68, ed. L. Finscher, CMM, xv (1958–72). I was not able to access this source due to Covid restrictions, so have referred to a version from <https://database.elvisproject.ca/piece/2166>, accessed 26 January 2021, which raises the issue of an attribution to Josquin.

Reference to Gloria of Prioris *Missa Carminum* made by Dumitrescu in "Who was Prioris", p42

⁴⁰ Ninot Le Petit, *Mon amy m'avait promis* ed. James Gibb, accessed 19 February 2021, https://www.cpd.org/wiki/images/e/e3/Mon_amy_Ninot.pdf

My thanks to Fabrice Fitch for alerting me to this chanson reference. Main source I-Fc MS Basevi 2442 'Chansonnier Strozzi', 26v-28v

<http://www.internetculturale.it/jmms/iccuviewer/iccu.jsp?id=oai%3Awww.internetculturale.sbn.it%2FTeca%3A20%3ANT0000%3AIFC0000940&mode=all&teca=MagTeca+-+ICCU>

⁴¹ Josquin des Prez, *Stabat Mater*, ed. Rodriguez, N., accessed February 19, 2021,

<https://www.cpd.org/wiki/images/c/c9/Josquin-StabatMater.pdf> Reference to Prioris *Missa Carminum* identified by the writer on inspection of source VatV11953, accessed February 19, 2021,

https://digi.vatlib.it/view/MSS_Vat.lat.11953

⁴² Jacob Obrecht, *Tant que nostre argent dura*, ed. Allen Garvin.

https://imslp.simssa.ca/files/imglnks/usimg/2/2a/IMSLP277238-PMLP450195-004-tant_que_nostre_argent_durra---0-score.pdf accessed 21 February 2021,

Main source I-Fc, MS Basevi 2442 'Strozzi Chansonnier', 94-95

Reference to Sanctus of Prioris *Missa Carminum* made by Dumitrescu in "Who was Prioris", p42

⁴³ Josquin Des Prez, attrib. *Adieu mes Amours*, ed. Christoph Dalitz, accessed February 18, 2021, https://www.cpd.org/wiki/images/d/de/Josquin_adieumesamours_cd.pdf

Reference to Agnus Dei of Prioris *Missa Carminum* made by Dumitrescu in "Who was Prioris", p42

⁴⁴ Guillaume Dufay, *Missa L'homme Armé*, ed. Richard Mix, accessed February 18, 2021,

https://www.cpd.org/wiki/images/9/96/L%27homme_arm%C3%A9_%28Dufay%29_Sanctus.pdf

Reference to Prioris *Missa Carminum* identified by the writer on inspection of source VatS 49, https://digi.vatlib.it/view/MSS_Capp.Sist.49

times in Gloria, seven times in Credo, twice verbatim and twice modified in the Sanctus and finally three times verbatim and three decorated versions in the Agnus Dei.

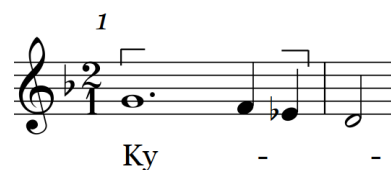


Figure 2a ‘Head motif’ of the *Missa Carminum*, later referred to as Motif x.

A look through Prioris’s own polyphonic chanson compositions reveals that this motif was one which he used often, although it is commonplace among music of its time. Prioris’s *Elle l’a pris* uses this motif in Altus b5²-6⁴ and b32¹-33¹, [Figs. 2b & 2c] and his *Mon plus que riens* uses the motif for much of its melodic and rhythmic material.⁴⁵

Figure 2b Prioris *Elle l’a pris* bb5-7

Figure 2c Prioris *Elle l’a pris* bb31-33

⁴⁵ Johannes Prioris “Opera Omnia”, ed. Conrad Douglas and Thomas Herman Keahey, American Institute of Musicology, (Hanssler Verlag 1985) Relation of Prioris’s *Elle l’a pris* and *Mon plus que riens* to the *Missa Carminum* identified by the writer.

Compère's *Mon père m'a donné mari* also features a falling phrase very similar to motif x in its fourth and fifth bars [Fig. 2d].

The rhythmic content of Prioris' tenor is clearly derived from the dactyl rhythm of the repeated notes in the Compère's tenor, as is the syncopation in the close of the phrase (see Figs. 2d-2f). In the first section of the Kyrie, Prioris eschews the anonymous chanson's more winding melodic content in favour of the more bombastic tenor of Compère. However, in the final section of the Kyrie, he uses the anonymous *Mon père* tenor, with a reworking into tempus perfectum, [see fig. 2g] giving a very different character to the opening.

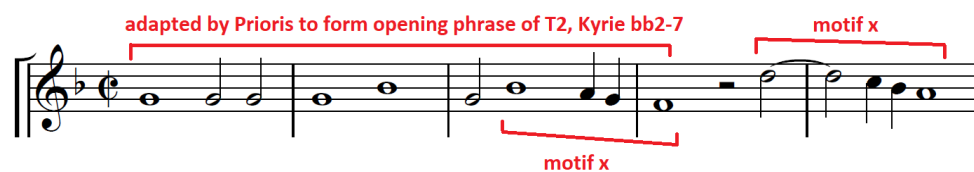


Figure 2d Loyset Compère, *Mon père*, bb1-5, Discantus

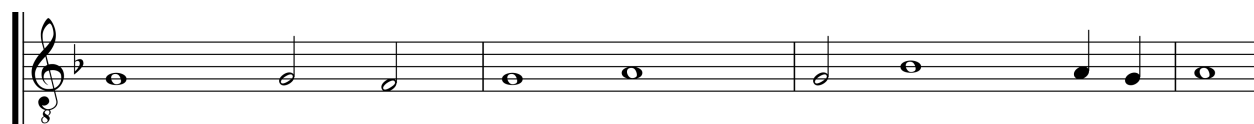


Figure 2e Anonymous *Mon père*, bb2-4, Tenor

Figure 2f Prioris *Missa Carminum*, Kyrie, bb2-8, tenor 2



Prioris Kyrie bb34-46

Figure 2g

The following phrases of the kyrie (bb8-11), present the first iteration of motif w [see Fig.2h], which is a key melodic feature of *Mon père* and is repeated throughout all of the settings.



Figure 2h Motif w, first heard in Tenor 2, Kyrie bb9-11

One of the most striking and distinctive features of the anonymous three-voice version of *Mon père* is this same four-note descending motif, which appears firstly in the Contra, bb3-4 [Fig. 2i] and then twice over, rhythmically altered with shorter note values in the Tenor, bb7-9 (referred to later in this work as motif w). Both Isaac and Compère make plentiful use of these two motifs in their settings, and Prioris uses the two motifs to structure the Kyrie and to create beautiful effects, such as the end of the Kyrie, as described on p38

Figure 2i Anonymous *Mon père*, bb2-9

It is the syncopation of this second falling phrase in the chanson's tenor which seems to have inspired much of Prioris' syncopation in the Kyrie. In Fig. 2j, we see Prioris' first exploration of the possibilities presented by this falling phrase, where he combines the motif w in a brief three-part canon, with the highest part going into rhythmic diminution.

Figure 2j Prioris, Kyrie bb8-11 (Rhythmic diminution bracketed horizontally)

The anonymous *Mon père* begins with a distinctive rising bass line, featuring ascending runs of crotchets. These are less prominent in Isaac and Compère's settings, though Prioris's Kyrie Altus of b12 is redolent of those rising quavers [see Fig. 2k]

Anonymous 'Mon Père' Bassus, bb1-3

Prioris, Kyrie, Altus bb12-13

Figure 2k

Gloria: *Lourdault, Lourdault* - Compère⁵¹

In a footnote to *Who Was Prioris, A Royal Composer rediscovered*, Dumitrescu sets out some key observations on Prioris's use of the model by Compère, notably that Prioris concerns himself with the acquisition of motivic material from *Lourdault, Lourdault* rather than for rhythmic and harmonic content.⁵² We can see in Fig. 2l that Prioris modifies the rhythm of the opening two voice canon, augmenting some motifs and diminishing others, whilst decorating the source material. It's also worthy of note that the combinations of voices in the two pieces are identical for their first sixteen bars.

Compère 'Lourdault, Lourdault' bb1-5

Prioris, Gloria bb1-6

Figure 2l

After the Gloria's canonic descending five-note scales of the 'adoramus te' section, bb15-19, which seem to have been transferred almost verbatim from *Lourdault* bb29-34 [See Fig. 2m]. Prioris returns to the descending motif w from *Mon père* to set 'propter magnam' in b33.

⁵¹ Compère, *Opera omnia*, 1:60–68, ed. L. Finscher, CMM, xv (1958–72)

⁵² Dumitrescu, "Who was Prioris", p40

29

Compère 'Lourdault' bb29-34

A - - do - ra - mus te. Glo ri - - fi - ca - mus te. Gra

Glo - ri - - fi - ca - mus te.

- do - ra - mus te. Glo ri - fi - ca - mus te Gra - ti

A - - do - ra - mus te Glo ri - - fi - ca - mus te

Prioris, Gloria bb15-19

Figure 2m

Prioris transfers Compère's four-voice imitative texture of *Lourdault* bb36-39 into an elegant duet in the Gloria bb27-31, before giving a busier, four-voice iteration of the truncated material at Gloria bb35-39 [Fig. 2n].

Compère 'Lourdault' bb36-39

tu - am. Do - mi - ne de - us rex cae - - le - stis,
Do - mi - ne de - us rex cae - - le - stis,

Prioris, Gloria bb27-31

Do - mi - ne fi - li un - i - ge - ni - - te
tens. Do - mi - ne fi - li u - ni - ge - - ni - te Je
tens. Do - mi - ne fi - - li u - ni ge - ni
ens. Do - mi - ne fi - li u - ni ge - ni - te,

Prioris, Gloria bb35-39

Figure 2n

In the Gloria bb42-45, Prioris hints at the rhythm from the refrain of Ninot's *Mon Amy m'avait promis*, (a chanson used extensively in the Credo, see below) whilst the Altus uses the distinctive rising fifth and repeated minims of *tant que nostre argent dura* [See Fig. 2o.]

The figure consists of three musical excerpts, each with a vocal line and an accompaniment line. Red annotations highlight specific rhythmic patterns.

Obrecht 'Tant que nostre' bb1-4: Shows a vocal line with the lyrics "Tant q nre argent durra" and an accompaniment line. A red bracket underlines a rhythmic pattern in the accompaniment.

Prioris, Gloria bb42-45: Shows a vocal line with the lyrics "ste. Do - mi - ne de - us, ag - - - - nus" and an accompaniment line. A red bracket underlines a rhythmic pattern in the accompaniment, and a red arrow points to a specific note in the vocal line.

Ninot 'Mon amy' bb35-37: Shows a vocal line with the lyrics "ay ay ay ay ay ay ay ay ay" and an accompaniment line. A red bracket underlines a rhythmic pattern in the accompaniment.

Figure 2o

At b73-80, the energetic crotchets of the paired canons remind one very clearly of the opening bass line of the anonymous *Mon père* [see fig. 2p].

Anonymous 'Mon Père' Bassus, bb1-3

73

77

Prioris, Gloria bb73-80

Figure 2p

At b91, Prioris returns to Compère's *Lourdault*, with a reference to the cantus-firmus-like entries in Bassus, Tenor and Discantus from bb16-23 [see fig. 2q], though in Prioris' adaptation, he telescopes the entries, forming a tight stretto in tempus perfectum to conclude the movement.

Compère 'Lourdault' bb16-23

90 [← = =. →]

-ste. Cum san - - cto spi - ri

-ste. Cum san - - cto spi - - ri -

-ste. Cum san - cto spi -

-ste. Cum san - cto spi - ri tu, Cum

Prioris, Gloria bb91-93

Figure 2q

Credo *Mon amy m'avait promis* - Ninot Le Petit

At the opening of the Credo, we see Prioris's deft and efficient handling of his chosen model. Rather than beginning the duet simultaneously, Prioris staggers the entries, creating imitation. As the second voice begins in b2, the first voice leaps up a fifth and begins a countermelody, which Prioris fashioned from the Tenor 2 part of Ninot's chanson, bb4-7 [see Fig 2r].

Ninot 'Mon amy' bb1-7

Mon a - my m'a-vait pro - mis

Mon a - my m'a-vait pro - mis, m'a - vai pro - mis

Mon a - my m'a-vait pro - mis

mis

1
Pa - trem o - mni - po - ten - tem,

Pa - trem o - mni - po - ten - tem,

Prioris, Credo bb1-5

Figure 2r

Prioris then continues to alternate pairs of voices until b15, using the distinctive fifth leap and repeated notes of Ninot's chanson. At b16, for the solemnity of '*et in unum dominum*', Prioris brings the listener's ear back to the opening tenor of the anonymous *Mon père*. [Fig. 2s]

Anonymous 'Mon père' Tenor, bb2-5

Et in u - num do - mi - num Je - - - su Chri - - -

Prioris, Credo Altus bb16-21

Figure 2s

At bb25-29 in the Credo, Prioris reworks Ninot's tenor from the same bars in *Mon amy* into cantus-firmus-like note lengths whilst the Altus is given a gracefully reworked version of the Discantus of the same passage, even featuring the very distinguishable oscillation between A and G [Fig. 2t.]

25 **Ninot 'Mon Amy' bb25-29**

il le m'a bien cher ven-du-e, il le m'a bien cher ven- du-
 il le m'a bien cher ven-
 il le m'a bien cher ven-du-e, il le m'a bien cher ven -
 il le m'a bien cher ven -

i u - ni - ge - - - - - ni - tum.
 i u - - - ni - ge - - - - - ni - tum.
 fi - - li - um de - - - i u - ni - ge - ni - tum.
 stum, fi - li - i u - - - ni - ge - - - ni - tum.

Prioris, Credo bb25-29

Figure 2t

Prioris introduces Josquin's *Adieu mes amours* as he sets the text '*et ex patre natum*' in bb30-32 in Altus and Tenor 2, replicating Josquin's canon between the two voices, though telescoped at the distance of a breve. [Fig. 2u]

Josquin 'Adieu mes amours' bb1-6

Prioris, Credo bb30-33

N.B. reference to b1 of Anonymous 'Mon père'

Figure 2u

The repeated notes and dotted rhythms of bb35-42 are redolent of Ninot's refrain in *Mon amy*, for example bb.52-57, [see fig. 2v]. The inclusion of the rising and falling semitone in the Credo Tenor 2 b47 and Bass b48 could be reminding us of the opening of Compère's *Lourdault*, or perhaps the Tenor 1 part of Ninot's *Mon amy* in bb32, 39 & 41.

55

chon Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

chon Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

Ninot 'Mon Amy' bb54-57

de - um de de - o lu -

de - um de de - o lu - men de lu - mi - ne

la. de - um de de - o lu -

la. lu -

men de lu - mi - ne de - um ve - rum de de - o

de - um ve - rum de de - o

men de lu - mi - ne de - um ve -

men de lu - mi - ne de - um ve - rum de de - o

Prioris Credo bb35-42

Figure 2v

In the next section, at bb63-66 of the Credo, Prioris builds the melody for 'et incarnatus est' from condensed fragments of Compère's *Mon père m'a donné mari*, combining the melody used in the Discantus and Tenor 2 from bb69-70 and bb75-76, shown in Fig. 2w. This material is mostly present in the anonymous version of *Mon père*, but not in Isaac's.

The figure displays three musical systems. The first system (measures 67-73) shows a vocal line with a red box highlighting a descending melodic fragment. The second system (measures 74-80) shows a vocal line with a red box highlighting a similar descending melodic fragment. The third system (measures 81-87) shows the vocal line for 'Et in - car - na - tus est de spi - ri - tu san -'. Red boxes highlight the first two measures of this system, which correspond to the fragments in the previous systems. Red arrows point from the boxes in the first two systems to the corresponding boxes in the third system. The text 'Compère 'Mon Père' bb67-80' is written in red below the second system, and 'Prioris, Credo bb63-66' is written in red below the third system.

Compère 'Mon Père'
bb67-80

Prioris, Credo bb63-66

Figure 2w

The descending material for 'ex *Maria virgine*' is the same as for 'et incarnatus' (again taken from Compère's *Mon père*), and is followed seamlessly with the concluding melodic shape of Ninot's final phrase in *Mon amy m'avait promis* [Fig. 2x]

vous mi des-chi- rez mon pli- chon.

Ninot 'Mon amy' Altus bb72-76

ne et ho- mo fac- tus est.

Prioris, Credo Altus bb72-75

Figure 2x

It is fitting that Prioris turned to the work of his revered contemporary, Josquin, when setting the most poignant words of the Credo: 'Crucifixus etiam pro nobis'. In his *Stabat Mater*, Josquin set the words 'Cujus animam gementem' (Through her weeping soul) to involve a sighing descent of a fourth, and it is this music which is incorporated at bb74-77 in Prioris' Credo. [See Fig. 2y] There is also a brief recurrence of this material at 'cum gloria judicare' at bb102-104 and at bb116-118.

us. Cu-jus a-ni-mam ge-men-tem Con-tris-ta-tam et.

Josquin 'Stabat Mater' bb15-21

est. Cru-ci-fi-xus e-ti-am pro no-bis

Prioris, Credo bb74-79

Figure 2y

It seems likely that there are other chanson references in the credo which are currently unidentified.

Sanctus *Tant que nostre argent dura* - Obrecht

Although it is not known whether Prioris knew Obrecht's setting of '*tant que nostre argent dura*', it seems plausible, as Prioris was an exact contemporary of Obrecht, albeit in another part of Europe. The opening of the Sanctus may be based upon a rising motif which characterises the final moments of Obrecht's four-part setting of the monophonic chanson [see Fig. 2z]

Obrecht '*Tant que nostre*' bb18-22

Prioris, Sanctus bb1-4

Figure 2z

This shows a much more subtle assimilation of the model: The rising fifth at the end of Prioris' first phrase may hint at the characteristic exposed fifth which defines *Tant que nostre*, though the reference is discreet. Again, the two-part writing of the '*pleni sunt caeli*' and '*benedictus*' may have undiscovered models.

Agnus Dei *Adieu mes amours* - attrib. Josquin

Dumitrescu notes the model *Adieu mes amours*, which is attributed to Josquin: this chanson is clearly presented in the tenor 2 part from the first bar. Simultaneously, in the Altus, we hear the ascending opening of Dufay's *Missa L'homme arme Agnus Dei*, a motif which begins each of the movements of that mass. As Prioris's *Agnus Dei* continues and the next pair of voices begin their duet, he treats Dufay's rising motif freely, shaping the rhythms for the most expressive effect. [See Fig. 2aa]

1 Dufay 'Missa L'Homme Armé' Agnus Dei, bb1-5

A - gnus De - - i

Ag - nus de - - - - -

Ag - - - nus - - - de - - - - -

Prioris, Agnus Dei bb1-4

A - dieu mes a - mours,

A - dieu mes a -

Josquin 'Adieu mes amours' bb1-6

Figure 2aa

Prioris continues to adhere loosely to the model, though in Altus and Tenor 2 in bb10-11 we can see Prioris's reference to the ascending phrases of *Adieu's* Altus and Tenor bb11-14 [Fig. 2bb]

vous com - nand,

Josquin 'Adieu mes amours' bb11-14 A - dieu je vous dy

qui tol - - - lis pec - ca - ta

- lis pec - ca -

pec - ca - - ta

- lis

Prioris, Agnus Dei bb10-13

Figure 2bb

2.3 Kyrie

This movement is 49 bars in length, with the following structural divisions:

b1-17 (17 bars)	Kyrie Eleison	Tempus imperfectum, prolatio minor
b18-33 (16 bars)	Christe Eleison	Tempus imperfectum, prolatio minor
b34-39 (16 bars)	Kyrie Eleison	Tempus perfectum, prolatio minor

Table 2a Kyrie structure

It is in the Kyrie where we can observe a departure from Prioris's usual structural scaffolding: The mensurations are different in this movement of *Carminum* compared with the Kyries of all his other masses, which follow the model: Perfectum, imperfectum alla breve, perfectum alla breve.⁵³ In the kyrie of *Carminum*, Prioris breaks his usual pattern and gives tempus perfectum just to the final of the three sections. The close voicing of Altus, two Tenors and Bassus, a standard clef combination for the time, allow the composer to keep the range quite narrow to begin with, inevitably involving numerous part-crossings, most obviously in the strident octave leaps of the A part in b3 and T1 part in bb5-6. Only in b12⁷, following an ascending scale in crotchets does the range extend beyond a twelfth as the Altus reaches its highest pitch in the first section. The Christe contains the highest pitch and widest pitch range between simultaneous parts: The Altus leaps up to a top D at b28³ whilst the Bassus sings a 17th below. In the final section which follows, the C is again heard as the highest pitch, giving the movement further symmetry.

The Kyrie seems to employ both the somewhat archaic cantus firmus technique and the more forward-looking technique of parody. The melody of the chanson *mon père m'a donne mari* is presented in the T2 part in long note values whilst the other parts are largely freely composed. Dumitrescu comments on the similarities between this Kyrie and Compère's Credo of his *Missa mon père m'a donne mari*.⁵⁴ During the first section of Prioris' kyrie, the Bassus is heard briefly imitating the T2 part and in the Christe this is extended to a canon at the fifth below, first at a distance of four breves, and then in stretto at a distance of two breves. Two key motifs are established during the Kyrie which reappear in many of the movements of the mass. The first, which I will refer to as motif x, appears in the first entry of the Altus [Fig. 2a, p19]. This motif becomes seminal to the rest of the piece and is used seven times in the Kyrie, three times in the Gloria, seven times in the Credo, twice verbatim and twice modified in the Sanctus, and finally seven times in the Agnus Dei: three times in the opening section and four times later in the movement. The second motif, w [Fig. 2h, p21], is derived from a four note falling scale in the chanson melody in T2 b9-11¹. The appearances of motif w throughout the mass are very numerous and the motif also often appears in diminution, for example in the Gloria Altus b37²⁻⁵,

⁵³ Wexler, "The Complete Works of Johannes Prioris", p66

⁵⁴ Dumitrescu, "Who was Prioris?" p40

and also in diminution and inversion, such as Gloria Altus b83³⁻⁶. One particularly beautiful deployment of motif w occurs at the end of the Kyrie, bb47-48, in which the motif is sung in stretto by each voice, creating a cascading effect at the conclusion of this movement.



Figure 2cc Motif w, first heard in Tenor 2, Kyrie bb9-11

2.4 Gloria

This movement is 103 bars in length, with the following structural divisions:

b1-52 (52 bars)	Et in terra pax hominibus	Tempus imperfectum, prolatio minor
b53-90 (38 bars)	Qui tollis peccata mundi	Tempus imperfectum, prolatio minor
b91-103 (13 bars)	Cum sancto spiritu	Tempus perfectum, prolatio minor

Table 2b Gloria structure

Prioris begins the movement with a parody of the chanson '*Lourdault, Lourdault*' which is a polyphonic composition by Loyset Compère based on an older tune.⁵⁵ The melody is presented in two-part imitation in the lower two voices at the interval of a fifth, separated by a distance of three semibreves. The initial rising and falling semitone, derived from the opening of the song, [motif y, Fig. 2e] becomes seminal to the rest of the mass, appearing nine times throughout the whole work: Five times in the Gloria, twice prominently at the close of the Credo, b155 and b165, and twice in rhythmic diminution at the close of the Sanctus, b96 and b98.



Figure 2dd Motif y: Rising and falling semitone at opening of Gloria

The second set of entries is made by the Tenor 1 and Altus, whose imitation is at the octave but at the closer distance of one breve, giving the music a sense of forward propulsion. The following entries on the text '*adoramus te*' (*we adore thee*) from b14² are the first time that three voices are heard together in the Gloria. At this point, Prioris sets the words to the same falling pattern heard at the end of the Kyrie [Motif w, Fig. 2d], giving further unity to the work. As the

⁵⁵ Dumitrescu, "Who was Prioris?" p42

'*adoramus te, glorificamus te*' text unfolds, Prioris maintains a strict three-voice canon for the length of three and a half breves.

As the Gloria progresses to the next set of text at '*Domine fili unigenite*', b35, imitation is first heard in all four parts, each entering after a semibreve, creating a greater feeling of forward-movement. The four-note falling motif *w* is heard in all four of the voices from bb37²-39⁵, but this time in double diminution: Initially the motif appeared as semibreves, and now it is heard in crotchet values. From bb47²-50³, the 2nd tenor part is given a florid, scalic passage in crotchets and minims, leading to a climactic F.

Throughout the following section, bb53-90, Prioris uses short passages of two-part writing to link sections of four-part material. At bb67-73, the composer sets the text almost completely homophonically in four parts. After the first few homorhythmic notes of the phrase, Prioris sets the text '*suscipe deprecationem nostram*' first with the Altus and then with the Tenor 1 part moving against the prevailing block chords to keep the texture alive and to create motion within a primarily static passage. A survey of Prioris's motets shows that he avoids homorhythmic passages almost entirely in those works, except in occasional moments of *tempus perfectum*, such as the third section of the motet *Alleluia O Filii*.⁵⁶ Towards the end of this middle section of the Gloria, the diminution of motif *w* appears again, though this time in retrograde as an ascending version, beginning in the bass part b80, and appearing in all parts in the following bars.

The final section from bb91-103 employs *tempus perfectum prolatio minor*, and further rhythmic interest may be found in the frequent dotted semibreve rhythms, such as b93 in T1 and B. The texture is initially highly imitative, with each voice entering in turn on the semibreve, however Prioris does not sustain this for long and the texture soon returns to homophony at b96.

2.5 Credo

This movement is 166 bars in length, with the following structural divisions:

bb1-63 (64 bars)	Patrem omnipotentem	Tempus imperfectum, prolatio minor
bb63-143 (80 bars)	Et incarnatus est	Tempus imperfectum, prolatio minor
bb144-150 (6 bars)	Confiteor unum baptisma	Tempus perfectum, prolatio minor
bb151-166 (16 bars)	Et expecto resurrectionem	Tempus imperfectum, prolatio minor

Table 2c Credo structure

⁵⁶ Douglas, "The Motets of Johannes Prioris" p309

In a similar way to the Gloria, the Credo begins with antiphony between pairs of voices. The initial entries in Tenor 1 and Altus feature imitation at the octave, separated by three semibreves. This is then contrasted by the two lower parts at bb5-9 who enter in thirds, followed by a simple cadence. The Tenor 1 part uses the same melodic material in bb5-9 as the opening Altus statement. The economy in the following two sets of entries is notable, as Prioris simply repeats the Altus melodic material from bb9-13 in the 1st Tenor part from bb12-16. This material features motif x from the first bar of the Kyrie, which further serves to unify the movements of the work. Prioris's choice of voices also enhances the text, with the upper two voices singing '*visibilium omnium*' and the lower two employed for '*et invisibilium*'. There follows, from bb16-35, a section of largely homophonic writing, during which the text '*et in unum dominum*' is set, the unified rhythm portraying the sense of 'one God'. Here, Prioris uses small moments of melisma and occasional moments of imitation. Rather than the three part homophonic falsobordone-like writing of the Gloria bb32-34, bb16-35 of the Credo seem to be more modern in their homophony.⁵⁸

In the last notes of b20 to the first note of b21, between the two tenor parts we can see three consecutive fifths: Even if this was subverted by flattening the last note of b20 in T1, the writing is cumbersome. Earlier on in the Gloria, b32-34, another such example exists which seems much more deliberate and which seems to parody the music of the century before. We may only speculate upon whether this was a compositional error, a humourous reference to a bygone era or an issue which ficta would seemingly just about prevent.

From b35 onwards, the contrapuntal interest begins to build again, with a simple entry of Altus and Tenor 1 in thirds, which gives way to an expressive melisma in the Altus in the form of an ascending scale in crotchets. The Bassus enters one semibreve later in b38 on the same G sounded by the Altus, moving in contrary motion to the Altus and reaching the distance of a tenth apart by the first beat of b39. The tenor parts continue in the middle of these two more florid outer parts with stepwise movement. A similar moment of melisma occurs again from bb49³-52¹ in the Altus.

This florid passage is then offset by a passage of static harmony, rhythmic simplicity and homophony, to which Prioris sets the text '*qui propter nos homines et propter nostram salutem*', with a descent in pitch for the phrase on '*descendit de caelis*'. Following this, the outer voices again meet on a G at b61² before leaping apart again. In keeping with the beginning of this movement and the opening of the Gloria, Prioris continues the piece from b63 with a duo in the two lower voices for '*spiritu sancto*', answered by another duo in the upper voices on '*ex Maria virgine*' which is then brought to a cadence by all four at '*homo factus est*', b73. He then repeats this formula for the next sentence of text, but this time he includes a simple point of imitation in the lower two voices before the long note values of the homophonic '*et sepultus est*'.

The following section from bb86-98 begins with a duet between Altus and Tenor 1, in which some florid melisma is included, using a high tessitura for '*et resurrexit*'. This is then beautifully

⁵⁸ See section on Texture p47, where Murray & Wexler's term 'falsobordone' is explained.

dove-tailed into an answering duet between Tenor 2 and Bassus, using some of the same material and ideas as Altus and Tenor 1 in bb86-92.

After a brief and unusual passage at bb104³-106⁴ where the outer parts are in compound thirds, the composer contrasts this with a static, homophonic moment at the words '*cujus regni non erit finis*' ('whose kingdom will never end'), showing his sensitivity to the text. There follows two imitative passages, both written for two voices, the first of which begins with a descending fourth and the second of which begins with an ascending fourth, creating further symmetry and unity within the work.

At b128, Prioris again uses texture to enhance the sense of the words, using homophony to emphasise '*simul*' and again at b136 where single lines depict '*et unam*'. The section from bb128-142 contains a microcosm of Prioris's most favoured techniques, including syllabic, homophonic four voice writing, and imitative, more melismatic two-voice writing, and latterly a section of three-voice writing.

Again, Prioris uses the uniformity of homophony to convey '*confiteor unam baptisma*'. The composer notated the six bars of tempus perfectum from bb143-150 in coloration, rather than changing the signature: this has the added advantage of conveying the relationship of the new tactus as a sesquialtera to the previous tactus, that is to say that three semibreves now take the same time as two in the previous section. Prioris used this same device in all of his mass settings.⁵⁹

2.6 Sanctus

The 71 bars of the Sanctus are organised in two sections, both of which are in tempus imperfectum, prolatio minor. The first section is 28 bars in length and the second, beginning at '*pleni sunt caeli*', is 43 bars in length. Wexler notes that in all of Prioris's other mass settings, the Sanctus begins in tempus perfectum with minor prolation⁶⁰, however in the *Missa Carminum*, the Sanctus is written entirely in tempus imperfectum.

The Sanctus begins with a four-voice imitative texture, first at the distance of a breve, and then with other entries telescoped at the distance of a semibreve, based around a short phrase which begins with rising and falling steps and terminates with a distinctive leap of a fifth. This outline is found in the chanson model. From bb10³-13, the sense of movement is suddenly removed, as the four voices reach homophony in long note values towards the calmness of a full-close cadence.

The following section from bb15-28 again makes use of strict imitation between some voices, though this time, both the note values and the distance of the imitation are greater, resembling more of a cantus firmus approach. The highest voice enters at b17 with a florid version of the

⁵⁹ Wexler, "The Complete Works of Johannes Prioris", p66

⁶⁰ Ibid. p66

opening motif. The final section of the Sanctus takes the form of a duo between alto and bass, which shows a wonderfully varied approach to rhythm, imitation and free counterpoint, with some beautiful moments of syncopation, such as b52. This passage also includes some extended melisma, such as bb56-61, giving us a view of Prioris's more expressive writing.

It is interesting to note that neither Sanctus nor Benedictus feature a concluding Hosanna, as would be the norm in any Catholic mass of the fifteenth and sixteenth centuries. One possible reason for this could be the focus on the brevity of services advocated by Martin Luther,⁶¹ since Brno began its covert alliance with the Lutheran church in the second third of the sixteenth century.⁶² Luther advocated that the service should be kept to one hour and that the progression towards communion was most important.⁶³ Therefore it is possible that the scribe decided to, or was asked to omit Prioris's Hosanna on the grounds that it would likely never be needed in Brno, and also possibly to save ink and stave lines: Five other masses in *Bam 1* are also lacking Hosannas: Pipelare/Josquin *Missa Mi mi mi*, Hellinck *Missa in te domine speravi*, Parthenius *Missa Mi mi* and Févin *Missa Helas je suis mari*.⁶⁴ Prioris included a Hosanna after the Sanctus in all of his other extant mass settings.

The Benedictus is scored for Altus and Tenor duet, comprising 31 bars in tempus imperfectum, prolatio minor. The Altus begins and the 2nd Tenor follows in imitation a sixth below at the distance of one and a half breves. This is sustained for three breves before Prioris breaks into free counterpoint. The inclusion of a movement solely for two parts was common amongst Franco-Flemish composers, especially for moments such as the *Christe Eleison*, '*pleni sunt caeli*' of the Sanctus and also for the Benedictus. Since the text of the movement is only two short sentences, the Benedictus consists of florid, long-breathed melismas. The Benedictus bears less resemblance to the rest of the mass, since Prioris does not include any of the motifs which we have discussed thus far. There is some recurring material within the movement, however: bb82-83 [Fig. 2ee] displays a rhythmic borrowing between parts: the rhythm of b82 in Altus is given to the Tenor in the following bar and vice versa.



Figure 2ee Rhythmic and melodic interchange between Altus and Tenor 2 in Benedictus bb82-83

⁶¹ Herl, *Worship Wars in Early Lutheranism*, p50

⁶² Horyna & Manas, "Two mid-16th-century manuscripts" p553

⁶³ Herl, *Worship Wars in Early Lutheranism*, p51

⁶⁴ Email communication with Grantley MacDonald, on November 21, 2019, who has access to the original manuscript of *Bam 1*.

At the end of b93, Prioris sets up a cadence and then immediately subverts it by elongating the phrase by an extra bar. The final phrase of the piece involves imitation at a distance of two breves and also features the rising semitone of Compère's chanson *Lourdault*, upon which the Gloria is based.

2.7 Agnus Dei

The 72 bars of the Agnus Dei follow a tripartite structure with sections whose length increase respectively: 19, 26 and 36 bars in length, again all in tempus imperfectum, prolatio minor. The movement is based upon three motifs [Fig. 2ff], which are initially heard in bb1-6 by the same two voices who sang the Benedictus: Altus (*motif a* from Dufay's *Missa L'Homme Armé*, Agnus Dei) and 2nd Tenor (*motif b*: *Adieu mes amours* and *motif x*, from Compère's *Mon père*). From bb6-10, the other two voices sing these same motifs again, though with subtle modifications to suit the tonality. This leads to the first traditional inverted 7-6 cadence of the mass at bb17-18. The following section, from bb19-29 is based upon imitation of motif a.

The figure shows a musical score for the beginning of the Agnus Dei. It consists of four staves: Altus (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The key signature is B-flat major (two flats) and the time signature is 2/7. The lyrics are 'Ag - nus de - - - - -'. Motif a is marked in red above the Altus staff, starting with 'Ag - nus de'. Motif b is marked in red above the Tenor 2 staff, starting with 'Ag - nus de'. Motif x is marked in red below the Tenor 2 staff, starting with 'de'.

Figure 2ff Motif a (Altus) and Motif b, Motif x (Tenor 2) in Prioris's *Missa Carminum Agnus Dei* bb1-6.

The final section of the Agnus Dei takes the Bassus to its lowest point: a bottom E at b57⁵, after which the Bassus supplies the suspension in an 'under third' type of cadence, but with a very wide gap of pitch above it. This creates an unusual tessitura, though certainly adds some profundity to the final moments of the piece. At this point (bb57-63), Prioris also sustains a canon between Bassus and Altus at a distance of a breve, which at the length of six bars, is the longest of the entire work.

3.0 Cadences

Throughout the *Missa Carminum*, Prioris uses traditional 4-3 and 7-6 cadences, however there are a few occasions where he varies these formulae:

Prioris uses échappées to decorate a cadence in the Kyrie bb16-17. He also comes to a rather weak half-close onto the fifth of the scale at Kyrie bb36-37, which subverts the expectations of any usual cadential formula at that point. He uses a plagal cadence in the second section of the Sanctus (*Pleni sunt caeli* duet) at bb60-61, though again this is slightly subverted by the delaying of the tonic by including a rest in the Bassus part at the arrival point of the cadence. The cadence at bb26-27 of the Sanctus is unusual in that Prioris avoids the leading tone altogether and also allows the Altus to continue decorating the cadence after the other parts have moved. Prioris also employs this device at the close of the Agnus Dei, though this time the Tenor 1 part continues beyond the others.

The Agnus Dei features a rare interrupted cadence at b14, not heard anywhere else in the mass.

Although Prioris makes use of Phrygian cadences in his other masses, he does not use this device at all in the *Missa Carminum*. In the few places where a Phrygian cadence might have occurred, the ficta does not permit it, for example at bb24-25 of the Sanctus and Credo b125. At b56 of the Sanctus, Prioris sets up a Phrygian cadence only to subvert it by allowing the bass to move a third lower than we expect, via two passing quavers [Fig. 3a].

56

ter - - - - -

Prioris could have continued the phrase in the following way, but instead he subverts expectations

56

ter - - - - -

Figure 3a Subverted Phrygian cadence in Sanctus

This allows Prioris to continue a long melisma, subvert the listener's expectations and also allow the bass to sing the seminal motif x at this point.

Of the 23 final cadences in the work, the following can be noted:

Half-close (4)	Kyrie bb32-33, Gloria bb51-52, Sanctus end bb101-102, Agnus bb17-18,
Full-close (17)	Kyrie end bb48-49, Gloria end bb102-103, Credo bb61-62, Credo bb73-74, Credo bb73-74, Credo bb85-86, Credo bb114-115, [Credo b132], [Credo b136], Credo bb142-143, Credo bb150-151, Credo bb165-166, Sanctus bb13-14, Sanctus bb26-27, Sanctus bb69-70, Agnus bb35-36, Agnus end bb70-71
Plagal (2)	Kyrie bb16-17, Gloria bb89-90

Table 3a Cadences of the *Missa Carminum*

Of all of these cadences, only six include the third in the last chord. Throughout the mass, Prioris finishes each movement on a bare fifth, which is conventional for this time period.

3.1 Harmony and Tonality

In general, Prioris uses dissonance moderately throughout the *Missa Carminum*, generally restricting the dissonances to passing notes and suspensions. However, more adventurous dissonances are heard throughout the mass too: At the close of the second section of the Agnus Dei in b33, a false relation occurs between the Bassus and final note of the Altus in that bar (Eb against E natural), if normal conventions of Musica Ficta are applied. There are also occasional accented passing notes, which form some enjoyable dissonances, such as the Tenor 2 part of the Gloria in b33⁴ [Fig. 3b].

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The image shows a musical score for the Gloria Tenor 2 part. It consists of four staves: a blank staff at the top, and three staves below it. The bottom three staves are in G major (one sharp) and 4/4 time. The lyrics are: "de - us pa - ter o - - mni - po - tens." The second staff has a red circle around a note on the second line (D4) in the third measure, which is an accented passing note. The bottom staff has a double bar line at the end of the fourth measure.

Figure 3b Gloria Tenor 2: An accented passing note provides some colour.

Conrad Douglas suggests that the escape note (*échappée*) is a hallmark of Prioris's style⁶⁵. He includes a number in *Carminum*, for example Gloria Bassus b61², Gloria Tenor 1 b98² (which is one of the most dissonant), Sanctus Bassus b3⁵, Sanctus Altus b13⁵, Sanctus Bassus b53⁵. Prioris also includes a note of anticipation at the close of the Gloria, Altus b101³. This final section of the Gloria, in *tempus perfectum*, contains a small number of harsher dissonances in its final bars, giving a good feeling of climax to the movement.

The *Missa Carminum* is mostly based upon the dorian mode on G, and every movement apart from the Benedictus finishes on an 'open' chord of G, that is to say that no third is present in the final chord. The Benedictus takes D as its final note, and in terms of the structure of the whole mass, this functions as a cadence on the fifth degree of the scale, in order to reassert G in the final movement. Throughout the mass, the sixth note of the scale is often flattened.

3.2 Texture

Prioris varies the texture greatly throughout the mass. For much of the time, contrapuntal material in three parts is woven around *cantus firmi* in the Tenor, featuring plentiful imitation and short canons, often at the octave or fifth at a distance of a *semibreve*, *breve* or *longa*. This is offset by homophonic passages redolent of *falsobordone*, a device explained by Murray & Wexler in which psalm tones were harmonised homophonically by triadic chords, for example in the Gloria bb32-34.⁶⁷ Immediately prior to this moment, from bb32²-31³, Prioris includes a rare moment of two-part writing in parallel sixths, which seems to introduce the more archaic writing from bb32-34. Considering the inventiveness of Prioris's counterpoint throughout the rest of the mass, this moment stands out somewhat due to its simplicity. It is possible that with parallel fifths during the text '*deus omnipotens*', Prioris was making a light-hearted suggestion to his musical colleagues that no blemish is unknown to the divine.

Prioris did not seem to feel bound by writing for all four parts continuously in the *Missa Carminum*, an approach to texture which was common for the time. Much of the material in the long Gloria and Credo movements is scored for just two voices which are used in a variety of inventive ways, for example, the heavily syncopated canon between Tenor 2 and Altus which begins the final section of the Kyrie, separated by a distance of five minims and briefly disturbing the meter of *tempus perfectum*. This feels markedly different from the strict two-part imitation heard between Bassus and Tenor 2 in bb79-81 of the Gloria, separated by just one *semibreve* and with the more rigid feeling of *tempus imperfectum*. These are contrasted again by the fluidity and freedom of the melismatic two-part writing of the Sanctus and Benedictus.

There is so much two-part writing in the Gloria and Credo that one feels that Prioris has reserved the use of four parts for particularly special moments, such as bb81²-86¹ in the Credo where he sets the text '*passus et sepultus est*'. Prioris often favours two-part writing in his other works, for example in his motet *Domine, non secundum*, the first third of which is entirely in two parts, after which the composer adds voices in an increasingly imitative texture. His other

⁶⁵ Wexler, "The Complete Works of Johannes Prioris", p74

⁶⁷ Wexler, "The Complete Works of Johannes Prioris", p82

masses also feature abundant two-part writing, such as the Benedictus and Agnus Dei of the *Missa de Angelis*, ‘*et incarnatus est*’ section of the Credo in the *Missa Allez Regrets*, Benedictus and Agnus Dei of the *Missa Je Ne Demande*, ‘*domine deus*’ section of the Gloria and the Agnus Dei of the *Missa Tant Bel Mi Sont*. Prioris does not sustain strict canons for very long in the *Missa Carminum*, though his *Ave Maria* shows that he was clearly capable of doing so: The piece is essentially a four voice work, with another four voices included, singing in strict canon with the original four at the distance of a breve throughout, creating a beautifully interwoven texture.

3.3 Scoring and Tessitura

Each movement is scored for four voices: Altus, Tenor, Tenor and Bassus, save for the Benedictus, which is a duet for Altus and Tenor. This creates a relatively low tessitura throughout the piece and it would appear that Prioris usually had only these forces at his disposal, since all of his other mass settings employ this voicing, apart from the requiem, which is scored for six voices. The A,T,T,B voicing also allows for plentiful part-crossing, as the voices share much of the same range: At one moment in the Gloria, at the end of b49, the Bassus and Altus actually meet on the same pitch (G), before leaping apart to an interval of a tenth on the next beat, before reaching the widest range of the movement and highest Altus pitch at b51¹. Such a change of tessitura in a very short span makes for a great variety of sonorities within the piece.

3.4 Stylistic Traits

Prioris uses the three-note cambiata figure in the Gloria of the *Missa Allez Regrets* in particular. Jeppeson notes that the three-note kind is associated more strongly with the early Netherlandish composers.⁶⁸ Although he often uses the three-note cambiata in the *Missa Carminum*, Prioris also employs the four-note cambiata, for example in the Credo b105 Altus and Bassus.

Prioris seemed to prefer composing in tempus imperfectum prolatio minor, since much of the *Missa Carminum* and almost all of his masses and motets employ this signature. This may have been his preference for reasons of text setting.

3.5 Motivic Invention

The *Missa Carminum* is rich in imitation, and this forms the basis of much of the decorative free counterpoint which Prioris supplies to adorn the chanson melodies. The composer’s ability to distill the most salient motif of a chanson and to use this to unify and characterise the mass shows great skill. In the case of motif x, which is heard in the very first bars of the piece, Prioris demonstrates his skill in developing the motif, adding an ornament in the form of an upper auxiliary note, which adds more expressive potential to the motif in the closing moments of the piece [Fig. 3c].

⁶⁸ Wexler, “The Complete Works of Johannes Prioris”, p73



Figure 3c Kyrie b1 Altus (the head motif of the mass) receives ornamentation in the Agnus Dei, Tenor 2, b61. This also occurs at Tenor 1 bb40-41 and Altus b59.

3.6 Ficta

As with any piece of vocal music from the fifteenth and sixteenth centuries, it is known from the examination of treatises that the performer was expected to be familiar with the conventions of *musica ficta*: sharps, flats and naturals were added to the music in performance in order to realise harmony and melody effectively. However, in his *Practical Guide to Musica Ficta* (1985), Nicholas Routley notes that, due to the development of printing and the wider distribution of music in the sixteenth century, composers began to write in accidentals to avoid music being misinterpreted by the uninitiated. The result was that almost all accidentals were written out by the year 1600.⁶⁹

Fortunately, the writings of teachers such as Johannes Tinctoris and Gioseffo Zarlino have provided musicologists with a huge volume of information regarding pedagogical practices throughout the Renaissance era. In his book on the subject, Karol Berger cites the writings of Adrian Petit Coclico, a student of Josquin de Prez, who describes in some detail the skills and order of instruction typically received by a pupil who wished to read and sing musical notation.⁷⁰

Several fundamental concepts were taught to and understood by most ecclesiastical singers in the Renaissance era: the hand, solmization and the three hexachords.⁷¹ Young pupils were taught to remember the order of the twenty notes in the gamut (G₂-E₅) by visualising them as assigned to the twenty 'places' defined in the creases of the palm-side of the left hand.⁷² On the back of the hand, fifteen places were identified to represent those 'feigned' notes which were not part of the gamut: Singers were at times required to imagine one or more of these imaginary notes replacing a note of the usual gamut.⁷³

⁶⁹ Nicholas Routley, "A Practical Guide to Musica Ficta", *Early Music*, Vol. 13 (1985), p60

⁷⁰ Karol Berger, *Theories of accidental inflections in vocal polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge University Press, 1987), p2

⁷¹ Routley, "A Practical Guide to Musica Ficta", p61

⁷² Berger, *Theories of accidental inflections*, p3

⁷³ *Ibid.* p16

Solmization was a process which was understood and practised by singers during the Renaissance period. This process relates to the three hexachords seen in Fig. 3d: The hard hexachord, starting on G, natural hexachord beginning on C and the soft hexachord beginning on F. In order to sing a phrase, a singer would solmize it by deciding upon which syllable (ut, re, mi, fa, so, la) was assigned to which pitch.⁷⁴ Frequently, a singer would need to change hexachords within one phrase, which would give rise for the need to lower or raise one or more degrees of the scale: It is this need which gives rise to the inclusion of *musica ficta* or 'accidentals' in a modern performing edition of a piece of Renaissance polyphony.

Ex.1 The hexachords of the gamut

The diagram illustrates the hexachords of the gamut across three lines of music. The first line shows the hard hexachord (G-A-B-C-D-E) and the natural hexachord (C-D-E-F-G). The second line shows the soft hexachord (F-G-A-B-C) and the hard hexachord (G-A-B-C-D). The third line shows the natural hexachord (C-D-E-F-G), the soft hexachord (F-G-A-B-C), and the hard hexachord (G-A-B-C-D). Solfège syllables (ut, re, mi, fa, sol, la) are placed below the notes to indicate their corresponding pitches. The number 75 is located at the bottom right of the diagram.

Figure 3d Routley's illustration of the repetition and overlapping of the hard, natural and soft hexachords within the gamut.

Ex.7 The gamut transposed by a flat in the signature

The diagram illustrates the transposed gamut, which applies to the *Missa Carminum*. It shows a single line of music with a flat in the signature. The gamut is divided into three sections: the hard hexachord (G-A-B-C-D-E), the natural hexachord (C-D-E-F-G), and the soft hexachord (F-G-A-B-C). The notes are transposed down by one degree of the scale. The word "etc" is written at the end of the line.

Figure 3e Routley's illustration of the transposed Gamut, which applies to the *Missa Carminum*

Ficta was also used to avoid undesired melodic intervals, most commonly the tritone.⁷⁶ Berger cites a treatise by Prosdocimus de Beldemandis which recommends that ficta should be used as sparingly as possible and never 'at a whim'.⁷⁷ That is to say that there should always be a justification for including ficta, be it the correct treatment of the hexachord, a leading tone at a

⁷⁴ Routley, "A Practical Guide to Musica Ficta", p60

⁷⁵ Routley, "A Practical Guide to Musica Ficta", p61

⁷⁶ Berger, *Theories of accidental inflections*, p70

⁷⁷ Ibid.

cadence or the avoidance of a prohibited melodic interval. Included below are several examples taken from my edition of the *Missa Carminum*, including details of the decisions made.

Credo: Altus b165^{1&3} F# [Fig. 5]

The leading tone must be sharpened at a cadence when ‘the upper note is G, D or A, or C with one flat in the signature’⁷⁸.

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The figure shows a musical score for four parts. The top staff is a vocal line with lyrics "cu - li. A - - men." and a sharp sign above the final "A". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics "sae - - - - - cu - li. A - - - - - men." and a sharp sign above the final "A". The bottom staff is a bass line with lyrics "cu - li. A - - - - - men." and a flat sign below the final "A".

Figure 3f Sharpened leading tone at close of Credo

Kyrie bb46-49 Eb

This is one example of a procedure which I have applied many times throughout the mass: The inclusion of an editorial flat at this point (Tenor 2 Kyrie b48²) allows this note to be solmized as fa in the soft hexachord [Fig 3g].

⁷⁸ Routley, "A practical guide to musica ficta" p67

The image shows a musical score for a Kyrie, spanning measures 46 to 48. It consists of four staves: a vocal line (soprano), a piano accompaniment (right hand), a piano accompaniment (left hand), and a bass line. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The lyrics are: "son Ky - ri - e - lei - son Ky - ri - e - lei - son". The score includes solmization markings: "hard" and "soft" above the vocal line, and "natural" below the piano accompaniment. The score ends with a double bar line and repeat signs.

Figure 3g An example from Kyrie of how solmization in hexachords guides the use of ficta.

3.7 Underlay

In approaching the issue of underlay in the *Missa Carminum*, I have applied the principles summarised by Honey Meconi in her article 'Is Underlay Necessary' (1992).⁷⁹ The following list is an edited selection of the 116 rules which Don Harrán lists in his book *Word-tone relations in musical thought*.⁸⁰

1. Music must be accommodated to the words (30 citations: from Plato to Magone, 1615)

⁷⁹ Honey Meconi, "Is Underlay Necessary?" in *Companion to Medieval & Renaissance Music*, ed. Tess Knighton and David Fallows, (New York: Schirmer Books 1992), p284

⁸⁰ Don Harrán, *Word-tone relations in musical thought: From antiquity to the seventeenth century*, Hanssler-Verlag, Stuttgart: American Institute of Musicology (1986) in Meconi "Is Underlay Necessary?", p284-5

2. Music should follow the verbal accentuation, with stressed syllables adapted to long notes and unstressed ones to short notes (29 citations: from Augustine to Cerone 1613)
3. Music should be ordered according to the structure of its text (27 citations: from *Commemoratio brevis*, tenth century, to Cerone, 1613)
4. One syllable should be assigned to a ligature of two or more notes (22 citations: from Amerus, 1271, to Zacconi, 1622)
5. The singer should see to articulating the text by careful breathing (13 citations: from Guido to Cerone 1613)
6. The composer should strive for a careful alignment of pitches and syllables (12 citations: from Odington, c.1300, to Magone, 1615)
7. The singer should strive for a clear and correct pronunciation (10 citations: from Rutgerus, c.1500, to Praetorius, 1614/15)
8. In mensural music, all unligated notes should carry their own syllable (7 citations, from Jacques de Liege, c.1340 to Tigrini, 1588)
9. The first larger note that follows a series of semiminims or smaller values ought not to carry a syllable (7 citations: from Lanfranco, 1533, to Burmeister, 1606)
10. Syllables should never be repeated in plainsong or mensural music (7 citations: from Rosetti, 1529, to Cerone, 1613)
11. Sometimes the semiminim and white note that follow a dotted minim carry their own syllables (6 citations: from Lanfranco, 1533 to Tigrini, 1588)
12. Repeats of words are forbidden in plainsong (6 citations: from *Instituta patrum*, ? twelfth century, to Cerone 1613)⁸¹

In the course of the *Missa Carminum*, Prioris creates some rather unconventional stresses on syllables which we would usually consider to be weak [Fig. 3h]

32

Figure 3h An example of unusual emphasis on weak syllables in Gloria

⁸¹ Don Harrán, *Word-tone relations in musical thought: From antiquity to the seventeenth century*, Hanssler-Verlag, Stuttgart: American Institute of Musicology (1986) in Meconi "Is Underlay Necessary?", p284-5

Wexler provides a speculative theory to help explain this phenomenon, which is also present in his other masses. Wexler suggests that due to Prioris's French origins, his local accent may have caused him to view the stresses of words differently to our conventions of Latin pronunciation⁸². However, since this is not systematically present throughout the mass, it is difficult to assert this view. It is also worth considering the fact that the music of this era was not written with bar-lines in mind, therefore, the singers would have been likely to stress the important syllables naturally, enjoying the interaction of this with the *tactus*.

3.8 Performance Practice

The vocal ranges are typical of a late fifteenth century or early sixteenth century mass:

Altus: G₃-Eb₅

Tenor 1: C₃-Bb₄

Tenor 2: C₃-F

Bassus: E₂-Bb₃

The mass would be very performable in its original key, although the range of the Altus part would favour a countertenor who was able to come out of falsetto and into their modal range for some of the lower moments. Performing the mass in its original key would also require a 1st Tenor who was comfortable singing a Bb₄ from time to time whilst balancing with the other parts, for example, in the rather high passage in the Kyrie from bb18-33, which is not the only one of its kind in the mass. A performance in the original key would also require a Bassus who was comfortable and audible at the low pitch of E₂ in the Agnus Dei, b57. Since the archival records show that the Royal Chapel at Blois probably had around twelve singers on its roster⁸³, and given the miniature painting of 1523 depicting Prioris's predecessor Ockeghem with his eight 'singers', whoever they might have been, it seems unlikely that Prioris would have intended the *Missa Carminum* to be sung with only one voice on each part. The lengths of phrases and extended melismas would also seem to suggest at least two singers per part, although with careful planning of breaths, a single singer on each part would be feasible.

For modern practical purposes, the *Missa Carminum* could be transposed up a major 3rd with a signature of three sharps and a starting note of B in order to give the following ranges:

Soprano: B₃-G₅, Alto: E₃-D₄, Tenor: E₃-A₄, Bass: G₂-D₄

This would present a few low-pitched moments for the alto, but with a countertenor amongst the altos on that part, those moments would prove manageable. This change of pitch would seem not altogether out of keeping with how the mass may originally have been performed: Most 'a cappella' sacred music of the Renaissance period was performed at a pitch dictated by the tenor or chapelmaster, who tended not to refer to anything other than his memory.⁸⁴ The result would have been a performance which suited the vocal ranges of the singers present.⁸⁵

⁸² Wexler, "The Complete Works of Johannes Prioris" p123-124

⁸³ John Brobeck, "Musical Patronage in the Royal Chapel of France under Francis I (r. 1515-1547)", *Journal of the American Musicological Society*, Vol. 48, No. 2 (Summer, 1995), p209

⁸⁴ Kenneth Kreitner, "Renaissance Pitch" in *Companion to Medieval & Renaissance Music*, ed. Tess Knighton and David Fallows, (New York: Schirmer Books, 1992), p276

⁸⁵ Ibid.

4. Conclusion

Missa Carminum contains some progressive and some conservative features, though on balance, this mass seems to look back to the previous era. For example, the many homophonic sections which include a falsobordone-like texture allow for parallel fifths. However, Prioris's deployment of cadential formulae, which almost all employ a single 4-3 or 7-6 suspension, shows a move away from the language of Binchois and Dufay, who often used double suspensions at cadences. The mensural structure of the *Missa Carminum* is almost identical to his other masses and follows the conventions of his time. As Wexler states, although this can be seen as conservative, perhaps Prioris saw no need to alter a good model.⁸⁶ We could further infer that Prioris reused certain structural devices such as the coloration at 'Confiteor' of the Credo, in order to allow his creativity to flow in other ways.

With only one source, dated solely by its binding, we are not able securely to position the mass within Prioris's oeuvre, a difficulty found with his other works. However, it seems unlikely that the *Missa Carminum* could be an early work, since its level of sophistication is commensurate with that of the *Missa Allez Regrets* and certainly greater than that of works such as the *Missa de Angelis*. It could be posited that Prioris's *Mass of Songs* was composed at the height of his maturity. Given Obrecht's death in 1505 and the fact that Obrecht also composed a *Missa Carminum*, it may be that Prioris wrote his *Missa Carminum* after 1505 to commemorate Obrecht: the inclusion of *Adieu mes amours* in the Agnus Dei certainly gives a feeling of finality.

With models possibly composed by such great musicians as Dufay, Josquin, Ninot le Petit, Compère and Obrecht, the mass feels like a summation of that great era and a dedication to those whose music Prioris held dear.⁸⁷

5. Editorial Procedures and Textual Commentary

Coloration: indicated by corner brackets

Ligatures: indicated by square brackets

Musica ficta: indicated by accidentals above the note

Bar referencing: Superscript numbers refer to the position of the symbol within the bar, ie b¹⁵ = the fifth note/rest in bar 1.

Kyrie

35⁴ A: Rhythmic dot added to a semibreve in order to make the following bars work.

⁸⁶ Wexler, "The Complete Works of Johannes Prioris" p69

⁸⁷ For further reading on self-reference in musical works of the late 15th century, see Hatter, J.D., *Composing Community in late Mediaeval Music*, Cambridge (2019)

Gloria

Editorial cantor intonation supplied using tone V. This tone was chosen because it avoids the major 3rd of the scale and also ends on a D, which seems a fitting introduction to the D/G tonal centre.

13-15 T1: Underlay – the tenor does not share the same musical material as the other parts here, so perhaps should not sing the words ‘Adoramus Te’ since the point of imitation begins after this and these words do not fit well with the music of these bars. The scribe does not include the words ‘Adoramus Te’ in the manuscript at this point, so I have provided a logical solution: a long melisma on ‘Benedicimus Te’, even though this does not seem to fit well with the syllabic style at this point.

50⁴ A: pitch changed to A (originally G)

51⁴ B: pitch changed to Bb (originally A)

96²-97¹ T2: Rhythm reversed: originally G semibreve, F breve.

91-end B: Issue with parts fitting together satisfactorily in b96-7 has been resolved editorially by changing T2 note lengths. b96² T2 G semibreve changed to a breve. B97¹ T2 F semibreve changed to a breve. B99⁴ T2 C breve changed to dotted breve.

99³ T2: pitch changed to F (originally G)

Credo

Editorial cantor intonation supplied using tone V, for the same reasons given above for Gloria.

33 T1: Implied underlay leaves undesirable accents.

39¹ T2: Semibreve C deleted (as it appears to have been in the manuscript)

45 T2: Pitch changed to Bb (originally A)

113²-114¹ B: Rhythms reversed (original was G minim, D minim, E semibreve)

143: Time signature inserted and tempo interpreted as a sesquialtera

144-151: A, T1, T2, B: Coloration

151: Time signature reverted to original duple meter

161 T1: Breve + minim rest shortened to breve rest

165¹ T1: Semibreve changed to minim

Sanctus

24² A: Pitch changed to F (originally E)

55² B: Possible scribal error: final Bb minim instead of written semibreve


Agnus Dei


42³ B: There is a difficult moment of part-writing between B and T1 on this final crotchet of the bar. Although the minor 2nd clash is fleeting and not on a strong beat, it is still cumbersome and not greatly improved by adding a ficta Eb in the bass part, especially considering the E natural which has to follow in T2.


Missa Carminum


Kyrie

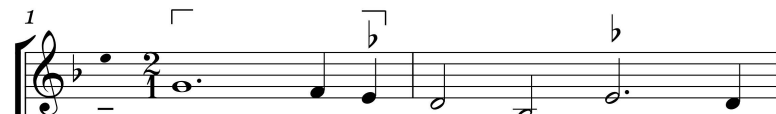
Dionisius Prioris
(c.1450-c.1514)

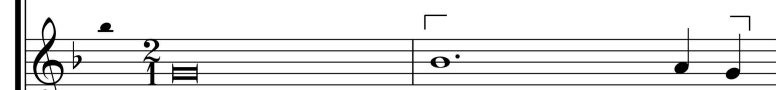
ALTUS 


TENOR 


TENOR 


BASSUS 

1 
A Ky - - - - ri -


T1 
T1 Ky - - ri - - -

T2 
T2 Ky - - -

B 
B

3 
-e e - - - lei - - - son


-e e - - - lei - - son


-ri - e e - - - lei - son Ky - ri - - -


Ky - ri - e e - lei - son _____ Ky -

8 
Ky - ri - e e - - - - -


Ky - - - ri - e _____


-e e - - - - - - -


-ri - - - e _____ e - - - - -

12

e - - - lei - - - son

lei - - - son

16

lei - - - son

- lei - - - son Chri - - - ste e - lei -

Chri - - - ste e -

son

20

Chri - - - ste e - lei -

- lei - - - son

Chri - - - ste e -

24

Chri - - ste e - lei - - -
 -lei - - - son Chri - -

28

-son Chri - - ste e - lei - -
 -son Chri - - ste e - lei - -
 -ste e - le - - - - - - - i -

33 [$\leftarrow = = = \rightarrow$]

son Ky - ri - e e - - lei - -
 -son Ky - ri -
 -son Ky - ri - e e - lei - - - - - son
 son

37

son Ky - ri - e e - lei - - - - -
 - e e - lei - - - - - son Ky - ri - e e -
 Ky - ri - e e - lei - - - - - son
 Ky - ri - e e - lei - - - - - son Ky -

40

- - - - - son Ky - ri - e
 - lei - - - - - son Ky - ri - e
 Ky - ri - e e - lei - - - - - son
 - ri - e e - lei - - - - - son Ky -

43

e - lei - son Ky - ri - e e - lei - - - - -
 e - lei - son Ky - ri - e
 Ky - ri - e e - lei - son
 - ri - e e - lei - son Ky - ri - e e - lei -

46

- - - - - son Ky -

- - - - - e -

Ky - ri - e e -

- - - - - son Ky - ri - e

48

-ri - e e - lei - - - - son

- lei - - - - - son

- lei - - - - - son

e - - - - lei - - - - son

Gloria

Glo - ri - a___ in___ ex - cel - sis de - o

1

A

T1

T2

B

Et in___ ter - ra___ pax___

Et in___ ter - ra

5

ho - mi - ni bus bo - nae vo - lun - ta -

pax ho - mi - ni - bus bo - nae vo - lun -

9

Lau - da - mus te. Be - ne - di -

Lau - da - mus te Be - ne - di - ci - mus te.

- tis

- ta - tis

13

- ci - mus - te. A - do - ra - mus te.

A - do - ra - mus te. Glo

A - do - ra - mus

17

Glo ri - fi - ca - mus te. Gra - ti - as

Glo - ri - fi - ca - mus te. Gra -

ri - fi - ca - mus te Gra - ti - as a - gi - mus

te Glo ri - fi - ca - mus te Gra - ti - as

21

a - gi - mus ti - - - bi pro - pter ma - gnum
 - ti - as a - gi - mus ti - bi pro - pter ma - gnum
 ti - - - - - bi pro - pter ma - gnam
 a - gi - mus ti - - - bi pro - pter ma - gnam

25

glo - ri - am tu - am.
 glo - ri - am tu - am. Do - mi -
 glo - ri - am tu - am.
 glo - ri - am tu - am. Do - mi - ne de -

29

-ne de - us rex cae - - le - stis, de - us pa -
 de - us pa -
 -us rex cae - le - stis, de - us pa -

33

Do - mi - ne fi - li un - i -
 -ter o - - - mni - po - tens. Do - mi - ne fi -
 -ter o - - - mni - po - tens.
 ter o - - - mni - po - tens. Do - mi -

37

-ge - ni - - - te Je - - - su Chri -
 -li u - ni - ge - - ni - te Je - - - su, Je -
 Do - mi - ne fi - li u - ni ge - - ni - - - - - te
 -ne fi - li u - ni ge - - ni - te, u - ni - ge - ni - te

41

- - - - ste.
 -su Chri - ste. Do - mi - ne de - us, ag - -
 Je - su Chri - - - ste.
 Je - su Chri - ste. Do - mi - ne de - us, ag -

45

fi - li - us pa - - - - -

- - - - - nus de - i, fi - li - - - - -

fi - li - us pa - - - - -

- - - - - nus de - i, fi - li - us pa -

49

- - - - - tris.

- us pa - - - - - tris, pa - tris.

- - - - - tris, fi - li - us pa - tris.

- - - - - tris.

53

Qui tol - lis pec - ca - ta mun - di, mi - se - re -

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

mi -

mi - se -

58

-re no - - - bis.

-se - re - re no - - - bis.

-se - re - re no - - - bis.

-re - re no - - - bis.

62

Qui tol - lis pec - ca - ta mun - di,

-bis.

Qui tol - lis pec - ca - ta mun - di,

67

su - sci - pe de - pre ca - ti - o - - -

su - sci - pe de - - pre ca - ti - o - nem no - -

su - sci - pe de - pre - ca - ti - o - - - nem

su - sci - pe de - pre - ca - ti - o - nem

72

- nem no - stram. Qui se - des ad dex - te - ram pa -
 - stram. Qui se - des ad dex - te -
 no - stram.
 no - stram.

76

- - - - - tris.
 ram pa - - - - - tris.
 Quo -
 Quo - ni - am

80

Tu so -
 Tu so - lus
 - ni - am tu so - lus san - ctus.
 tu so - lus san - ctus.

84

-lus do - - mi - nus. Je -
do - - mi - nus. Tu so - lus al - ti - si -
Tu so - lus al - ti - si
Tu so - lus al - ti - si -

88

[← = = = . →]

- su Chri - ste. Cum san - - cto
mus. Je - su Chri - ste. Cum san - cto
mus. Je - su Chri - ste. Cum san - cto
mus. Je - su Chri - ste. Cum san - cto spi - ri

93

spi - ri tu, Cum san - - - cto
spi - - - ri - tu, Cum san - cto
spi - ri - - - - - - -
tu, Cum san - - - - - - - cto

96

spi - ri - tu, in glo - ri - a

spi - ri tu, in glo - ri - a de - - -

- - - tu, in glo - ri - a de - i pa -

spi - ri tu, in glo - ri - - - a

100

de - - i pa - - tris. A - - - men.

- - i pa - tris. A - - - men.

- - tris. A - - - men.

de - i pa - tris. A - - - men.

Credo

Cre - do in u - num De - um

1

A Pa - trem o - mni - po - ten -

T1 Pa - trem o - mni - po - ten -

T2

B

5

- tem,

- tem,

fa - cto - rem cae - li et ter -

fa - cto - rem cae - li et te -

9

vi - si - bi - li - um o - - mni - -

vi - si bi - li - um o - mni - um

-rae, et ___ in

-rae, et ___

13

-um Et in u - num

Et in u - num

vi - - si - bi - li - um, Et in u - num

in - vi - si - bi - li - um, Et in u - num

18

do - mi - num Je - - - su Chri - -

do - mi - num Je - - - - - su Chri -

do - mi - num Je - - - - -

do - mi - num Je - su Chri - -

22

stum, fi - li - um de - - - i u - ni -
 - stum, fi - li - um de - i u -
 -su Chri - stum, fi - - li -
 - stum, fi - li - um de - - - - -

26

- ge - - - - - ni - tum. Et
 - ni - ge - - - - - ni - tum. Et ex pa -
 um de - - - - - i u - ni - ge - ni - tum.
 - i u - - - ni - ge - - - ni - tum.

30

ex pa - tre na - - - - - tum an - te om - ni - a
 - tre na - tum an - te om - ni - a
 Et ex pa - tre na - tum an - te om -
 Et ex pa - tre na - tum an - te om -

34

se - cu - la. de - um de de - o lu -

se - cu - la. de - um de de - o lu - men de

-ni - a se - cu - la. de - um

-ni - a se - cu - la.

38

- men de lu - mi - ne de - um ve -

lu - mi - ne de - um ve -

de de - o lu - men de lu - mi - ne

lu - men de lu - mi - ne de - um ve -

42

rum de de - o - ve - ro. Ge - ni-tum non

rum de de - o - ve - ro. Ge - ni-tum non

de - um ve - rum de de - o ve - ro.

rum de de - o ve - ro.

46

fac - tum con - sub - stan - ti - a - lem pa - tri per -
 fa - ctum
 Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem
 con - sub - stan - ti - a - lem

50

quem o - mni - a fa - cta sunt.
 per quem o - mni a fac - ta sunt.
 pa - tri
 pa - tri

54

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram
 Qui pro - pter nos ho - mi - nes, et pro - pter no - stram
 Qui pro - pter nos ho - mi - nes, et pro - pter no - stram
 Qui pro - pter nos ho - mi - nes, et pro - pter no - stram

58

sa - lu - tem de - scen - dit de cae -

sa - lu - tem de - scen - dit de cae -

sa - lu - tem de - scen - dit de cae -

sa - lu - tem de - scen - dit de cae -

62

-lis.

-lis.

-lis. Et in - car - na - tus est de spi - ri - tu san -

-lis. Et in - car - na - tus est de spi - ri - tu san -

67

Ex Ma - ri - a vir - gi - ne et

Ex Ma - ri - a vir - gi - ne et

- - - - - cto et

- - - - - cto et

72

ho - mo fac - tus est. Cru - ci - fi - xus e - ti - am

ho - mo fac - tus est. Cru - ci - fi - xus e - ti - am pro

77

sub Pon - ti - o Pi - la - to pas -

sub Pon - ti - o Pi - la - to pas -

pro - no - - - - bis pas -

no - - - - - bis pas -

82

- sus et se - pul - tus est. Et re - sur - re - xit

- sus et se - pul - tus est. Et re - sur - re - xit

- sus et se - pul - tus est.

- sus et se - pul - tus est.

88

ter - ti - a di - e, se - cun - dum scri - ptu

ter - ti - a di - e, se - cun - dum scri - ptu

92

ras.

ras.

Et a - scen - dit in cae - lum: se - det ad

Et a - scen - dit in cae -

96

Et i - te - rum ven -

Et

dex - te - ram pa - tris, Et

lum: se - det ad dex - te - ram pa - tris. Et i - te -

100

- tu - - - - - rus est cum glo - ri -
i - te - rum ven - tu - - rus est cum glo - ri - a
i - te - rum ven - tu - rus est cum glo - ri - a ju -
rum ven - tu - - rus est, cum glo - ria a ju - di - ca -

104

- a ju - di - ca - - re vi - - vos et mor -
- di - ca - re vi - vos et mor - - - - -
- re - - - - - vi - - vos et mor - - - - -

108

- - - - - tu os - - - - - cu - ius re - gni
- - - - - cu - ius re - gni
- - - - - tu - os - - - - - cu - ius re - gni
- - - - - tu - os - - - - - cu - ius re - gni

113

non e - rit fi - nis. Et in spi - ri - tum, et vi - vi -

non e - - rit fi - nis.

non e - - rit fi - nis. Et in spi - ri - tum, et

non e - - rit fi - nis.

118

- fi-can - - - - - tem: _____

Qui ex _____

vi - vi - fi-can - - - - - tem: _____

Qui ex _____ pa - tre

122

Qui cum pa -

pa - tre fi - li - o - que _____ pro - ce - - - dit. Qui

Qui

fi - li - o - - que _____ pro - ce - - - - - dit. Qui

126

-tre, et fi - li - o si - mul a - do - ra - tur,
 cum pa - tre et fi - li - o si - mul a - do - ra - tur,
 cum pa - tre, et fi - li - o si - mul a - do - ra - tur,
 cum pa - tre, et fi - li - o si - mul a - do - ra - tur,

130

et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus
 et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus
 et con - glo - ri - fi - ca - - - tur: qui lo -
 et con - glo - ri - fi - ca - - - tur: qui lo -

134

Et u - nam, san - ctam, ca -
 est per pro - phe - tas. Et u - nam, san -
 -cu - tus est per pro - phe - tas.

138

tho - li - cam et a - po - sto - li - cam ec -
 - ctam, ca - tho - li - cam et a - po - sto - li - cam ec -
 et a - po - sto - li - cam ec -

[← = = = . →]

142

- cle - si - am. Con fi - te - or u -
 - cle - si - am. Con fi - te - or u -
 - cle - si - am. Con fi - te - or u -
 - cle - si - am. Con fi - te - or u -

146

num ba - pti - sma in re - mis - si - o - nem pec -
 num ba - pti - sma in re - mis - si - o - nem pec -
 num ba - pti - sma in re - mis - si - o - nem pec -
 num ba - pti - sma in re - mis - si - o - nem pec -

150 [$\leftarrow \equiv \equiv \rightarrow$]

-ca - to - rum et

-ca - to - - rum et ex - - pec - to -

-ca - to - - rum et ex - pec - - to

-ca - to - - rum et ex - - pec - to - re -

154

ex - spe - cto - re - sur - rec - ti - o - nem mor - tu - o -

re - - sur - rec - ti - o - nem mor - - tu - o -

re - sur - rec - ti - o - nem mor - tu - o -

- sur - rec - ti - o - nem mor - - tu - o -

158

-rum et vi - tam ven -

rum Et vi - tam ven - tu - ri

rum et vi - tam ven -

- rum Et vi - tam ven - tu - ri

162

-tu - ri sae - - - - - cu - li. A - - men.

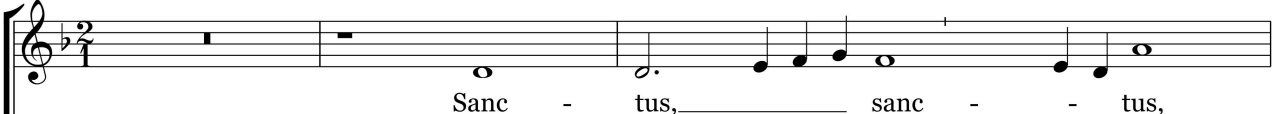
sae - - - - - cu - li. A - - men.

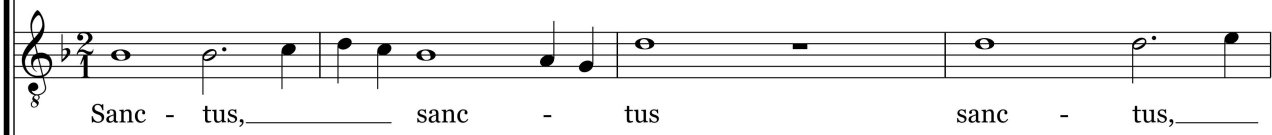
-tu - ri sae - - - - - cu - li. A - - men.

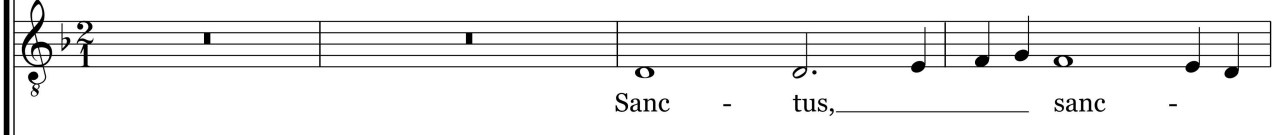
sae - - - - - cu - li. A - - men.


Sanctus


1

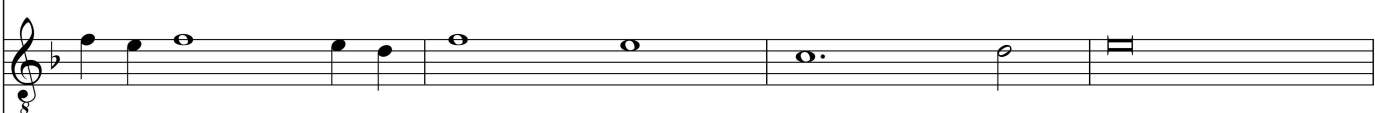
A  Sanc - tus, sanc - tus,


T1  Sanc - tus, sanc - tus sanc - tus,

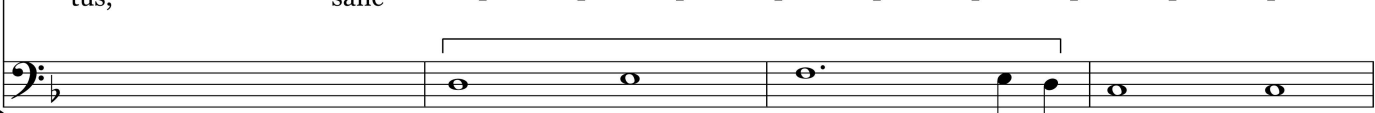
T2  Sanc - tus, sanc -

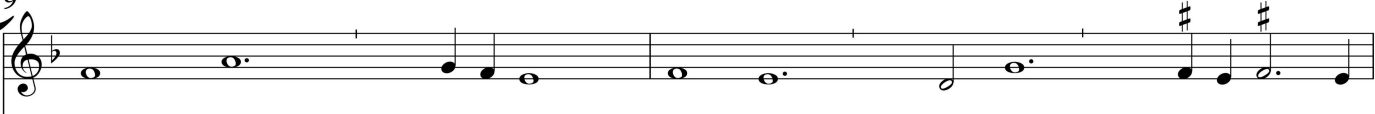
B  Sanc - tus, sanc - tus,

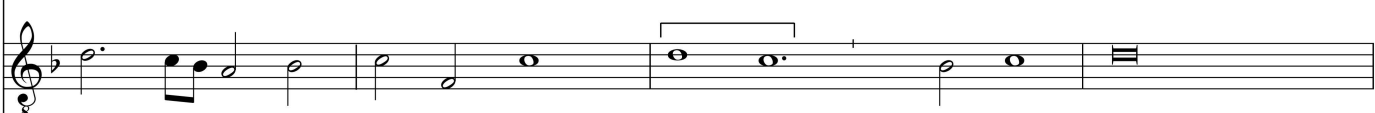
5  sanc - tus, sanc -


 sanc


 tus, sanc

 sanc - tus,

9  - tus, sanc tus,

 sanc

 - tus,

 sanc

14

-tus Do - mi -
-tus Do - - mi - nus de - us sa -
sanc - - - - - tus

- tus

18

- nus de - - - us sa - - -
- - - ba - oth do - - mi - nus
Do - mi - nus de -
sanc - - - tus do - mi - nus de - us

22

de - us sa - - - ba - oth
-us sa - - -
sa - ba - - -

26

ba - oth Ple - ni sunt
ba - oth Ple - ni sunt

32

cae - - - - -
cae - - - - -

36

li sunt
li

40

cae et ter - - - - -

44

li ra glo - - - - -

48

et ter - - - ra

ri - a glo - -

52

et ter - ra et

ri - a tu -

56

ter - - - - -

ri - a tu -

60

ra glo - ri - a tu -

a glo - ri - a tu - a

64

-a glo - ri - a

glo - ri - a tu - a

68

tu - - a glo - ri - a tu - a

glo - ri - a tu - - a

72

A

Be - ne - di - - - - -

T2

Be - ne - di - - - - -

76

- - - - - ctus qui - - - - - ve -

- - - - - ctus

80

qui ve - - - - -

qui ve - - - - -

84

- - - - - nit in

- - - - - nit in no - mi - ne

88

no - mi - ne

do - - - -

92

do - - - - - mi - ni in

- - - - - mi - ni

96

no - - - - - in no - - -

99

mi - - - - - ni

- - - - - mi - ni

Agnus Dei

1

A
Ag - nus de - - - - -

T1

T2
Ag - - - nus - - - de - - - - -

B

5

- - - - - i

qui tol - - - - -

-i

qui tol - - - - -

10

qui tol - - - - - lis pec - ca - ta

- lis pec - ca -

pec - ca - - - ta

- lis

14

mun - di pec - ca - ta mun -
 ta mun -
 mun - di
 pec - ca - ta mun - di

18

-di mi - se - re re -
 -di mi - se -
 mi - se - re -
 -di

24

- re - re no -
 - re no -
 mi - se - re - re

28

no - - - - -

-bis mi - se - -

- - - - bis mi - se - re - - - -

no - -

32

- - - - - bis

- re - re no - - - - bis Ag -

- re - - - - no - - - - bis

- - - - - bis Ag -

37

- nus de - - - - -

- nus de - - - - -

- nus de - - - - -

42

- - - - -
 - - - - -
 - - - - -
 - - - - -

46

qui tol - lis pec - - - - -
 - - - - - i
 Ag - nus de - - - - -
 - - - - - i qui tol -

51

- ca - - - - - ta mun - - - - -
 pec - ca - - - - - ta
 - - - - - i pec - ca - - - - -
 - - - - - lis pec - ca - - - - -

55

-di mi - se - re - re
mun - - - - -
ta - mun - di
- ta mun - - - - -

59

no -
di mi -
mi - se - re - re no - -
di mi -

63

-bis mi - se - re -
- se - re - re no - - - - -
-bis mi - se -
-se - re - re no - - - - -

67

re no
mi se re re no
re re
bis mi se re re

70

bis
bis
no bis
no bis

Appendix i Example manuscript images

A manuscript page from a choirbook, folio 8, containing musical notation for a Mass. The title at the top is "Missa Carnium Dionisi Prioris" written in red ink. The page features ten staves of music, each with a different clef (soprano, alto, tenor, and bass). The notation is in square neumes on a four-line staff. The lyrics are written below the notes. The text includes "Kyrie", "Kyrie eleison", and "Christe eleison". The page is numbered "10" in the top left corner. The manuscript is bound in a dark cover, and the page is slightly aged and yellowed.

15/4, gathering XXIII, folio 8, 181v

Confiteor vni bap: in dmissione paratoru
 troni mortuorum Et vita venturi seculi Amen
 Sanctus
 Dominus deus sabaoth

Confiteor vni bap: in dmissione paratoru et ex parte
 resurrectione mortuorum Et vita venturi seculi Amen
 Sanctus
 Sanctus deus sabaoth

This image shows a page from a handwritten musical manuscript. It contains two sections of music, each consisting of a vocal line and a lute line. The lyrics are in Latin and are written below the vocal staves. The first section is a Confiteor (Ite missa) and a Sanctus. The second section is another Confiteor and Sanctus. The musical notation is in a historical style, using square notes on a four-line staff. The paper is aged and shows some staining.

Mon père m'a donné mari

Anonymous 15th century chanson
Source: CopKB 1848, 441v
Edited: John Mountford

The musical score is presented in three systems, each with three staves. The first system includes vocal parts for Alto (A), Tenor (T), and Contra (B), and a piano accompaniment. The second system continues the vocal and piano parts. The third system concludes the piece. The score is written in a 2/4 time signature with a key signature of one flat (B-flat). The piano accompaniment features a simple harmonic structure with a steady bass line and a more active upper line. The vocal parts are primarily composed of quarter and eighth notes, with some rests. The piece ends with a double bar line and repeat dots.

14

Musical score for measures 14-17. The score is in 3/4 time and B-flat major. Measure 14: Treble clef has a whole note B-flat, a quarter note D, a quarter note E, and a whole note G. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 15: Treble clef has a whole rest, a quarter note D, a quarter note E, and a whole note F. Bass clef has a quarter note D, a quarter note E, a quarter note F, and a whole note G. Measure 16: Treble clef has a whole note G, a quarter note A, a quarter note B-flat, and a whole note C. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 17: Treble clef has a whole note D, a quarter note E, a quarter note F, and a whole note G. Bass clef has a quarter note D, a quarter note E, a quarter note F, and a whole note G.

18

Musical score for measures 18-22. Measure 18: Treble clef has a whole note B-flat, a quarter note D, a quarter note E, and a whole note F. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 19: Treble clef has a whole note G, a quarter note A, a quarter note B-flat, and a whole note C. Bass clef has a quarter note D, a quarter note E, a quarter note F, and a whole note G. Measure 20: Treble clef has a whole note D, a quarter note E, a quarter note F, and a whole note G. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 21: Treble clef has a whole note E, a quarter note F, a quarter note G, and a whole note A. Bass clef has a quarter note D, a quarter note E, a quarter note F, and a whole note G. Measure 22: Treble clef has a whole note F, a quarter note G, a quarter note A, and a whole note B-flat. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C.

23

Musical score for measures 23-26. Measure 23: Treble clef has a whole note G, a quarter note A, a quarter note B-flat, and a whole note C. Bass clef has a quarter note D, a quarter note E, a quarter note F, and a whole note G. Measure 24: Treble clef has a whole note A, a quarter note B-flat, a quarter note C, and a whole note D. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 25: Treble clef has a whole note B-flat, a quarter note C, a quarter note D, and a whole note E. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 26: Treble clef has a whole note C, a quarter note D, a quarter note E, and a whole note F. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C.

27

Musical score for measures 27-30. Measure 27: Treble clef has a whole note D, a quarter note E, a quarter note F, and a whole note G. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 28: Treble clef has a whole note E, a quarter note F, a quarter note G, and a whole note A. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 29: Treble clef has a whole note F, a quarter note G, a quarter note A, and a whole note B-flat. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C. Measure 30: Treble clef has a whole note G, a quarter note A, a quarter note B-flat, and a whole note C. Bass clef has a quarter note G, a quarter note A, a quarter note B-flat, and a whole note C.

31

Measures 31-35 of a musical score. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one flat (B-flat). Measure 31 starts with a whole rest in the top staff, followed by a half note G4, a quarter rest, and a half note G4. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 32 has a half note G4, a quarter note G4, a quarter note G4, and a half note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 33 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 34 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 35 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2.

36

Measures 36-39 of a musical score. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one flat (B-flat). Measure 36 starts with a whole rest in the top staff, followed by a half note G4, a quarter rest, and a half note G4. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 37 has a half note G4, a quarter note G4, a quarter note G4, and a half note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 38 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 39 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2.

40

Measures 40-43 of a musical score. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one flat (B-flat). Measure 40 starts with a whole rest in the top staff, followed by a half note G4, a quarter rest, and a half note G4. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 41 has a half note G4, a quarter note G4, a quarter note G4, and a half note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 42 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 43 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2.

44

Measures 44-47 of a musical score. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one flat (B-flat). Measure 44 starts with a whole rest in the top staff, followed by a half note G4, a quarter rest, and a half note G4. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 45 has a half note G4, a quarter note G4, a quarter note G4, and a half note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 46 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2. Measure 47 has a whole note G4 in the top staff. The middle staff has a whole rest. The bass staff has a half note G2, a quarter note G2, a quarter note G2, and a half note G2.

49. Mon pere ma doue mari

Canti C numero cento cinquanta

Loyset Compère
edited : Shigekazu Nimura

Musical score for Soprano, Tenor 1, Tenor 2, and Bass, measures 1-7. The score is in G minor (one flat) and common time (C). The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. Tenor 1 and Tenor 2 have rests, while the Bass part has a half note G3. The piece concludes with a double bar line.

Musical score for Soprano, Tenor 1, Tenor 2, and Bass, measures 8-13. The Soprano part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Tenor 1 has a half note G4. Tenor 2 has a half note G4. The Bass part has a half note G3. The piece concludes with a double bar line.

Musical score for Soprano, Tenor 1, Tenor 2, and Bass, measures 14-19. The Soprano part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Tenor 1 has a half note G4. Tenor 2 has a half note G4. The Bass part has a half note G3. The piece concludes with a double bar line.

Musical score for Soprano, Tenor 1, Tenor 2, and Bass, measures 20-25. The Soprano part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Tenor 1 has a half note G4. Tenor 2 has a half note G4. The Bass part has a half note G3. The piece concludes with a double bar line.

26

S.
T.1
T.2
B.

This system contains measures 26 through 31. The Soprano (S.) part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 1 (T.1) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 2 (T.2) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B.) part has a half note G3, followed by quarter notes A3, B3, and C4. There are fermatas over the Soprano and Tenor 1 parts in measure 30.

32

S.
T.1
T.2
B.

This system contains measures 32 through 38. The Soprano (S.) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 1 (T.1) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 2 (T.2) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B.) part has a half note G3, followed by quarter notes A3, B3, and C4. There are fermatas over the Soprano and Tenor 1 parts in measure 35.

39

S.
T.1
T.2
B.

This system contains measures 39 through 45. The Soprano (S.) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 1 (T.1) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 2 (T.2) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B.) part has a half note G3, followed by quarter notes A3, B3, and C4. There are fermatas over the Soprano and Tenor 1 parts in measure 42.

46

S.
T.1
T.2
B.

This system contains measures 46 through 51. The Soprano (S.) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 1 (T.1) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor 2 (T.2) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B.) part has a half note G3, followed by quarter notes A3, B3, and C4.

53

S.
T.1
T.2
B.

This system contains measures 53 through 59. The Soprano (S.) part begins with a melodic line of eighth and quarter notes. The Tenors (T.1 and T.2) and Bass (B.) parts provide harmonic support with various note values and rests. A flat (b) is indicated in the Bass part at measure 55.

60

S.
T.1
T.2
B.

This system contains measures 60 through 66. The Soprano part continues its melodic line. The Tenors and Bass parts feature a mix of quarter and eighth notes, with some rests. A flat (b) is present in the Bass part at measure 62.

67

S.
T.1
T.2
B.

This system contains measures 67 through 73. The Soprano part has a melodic line with some rests. The Tenors and Bass parts continue with their respective parts, including a flat (b) in the Bass part at measure 70.

74

S.
T.1
T.2
B.

This system contains measures 74 through 79. The Soprano part features a melodic line with a long slur. The Tenors and Bass parts provide accompaniment. A flat (b) is indicated in the Bass part at measure 77.

Lourdault, Lourdault

Josquin des Prez?
NJE 28.24

Superius

Altus

Tenor

Bassus

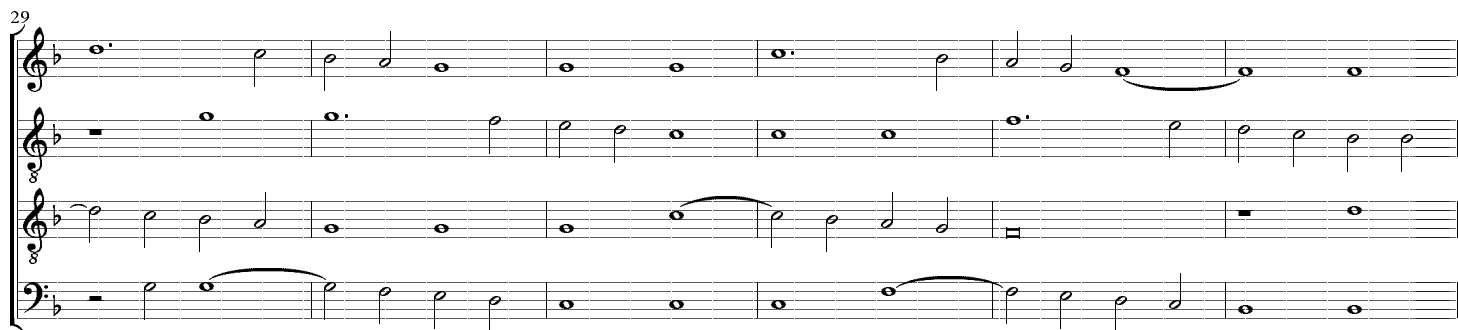
6

12

18

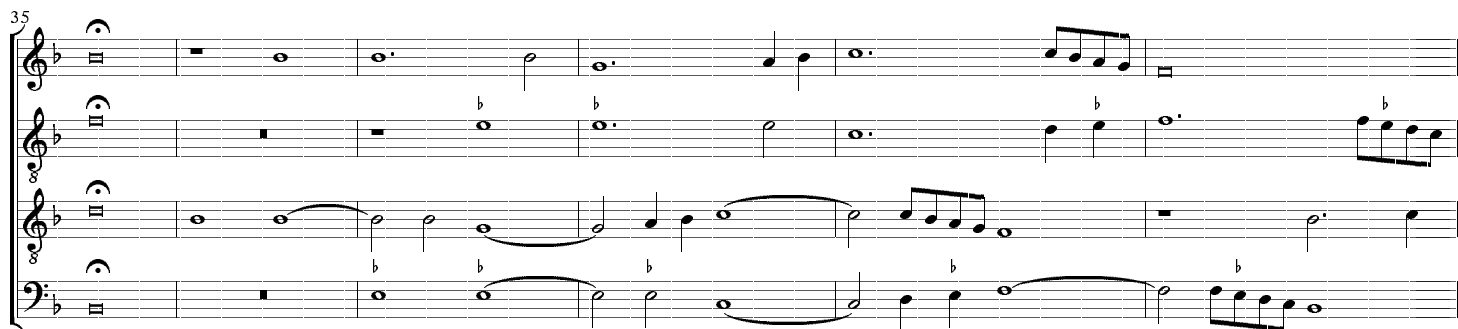
24

29



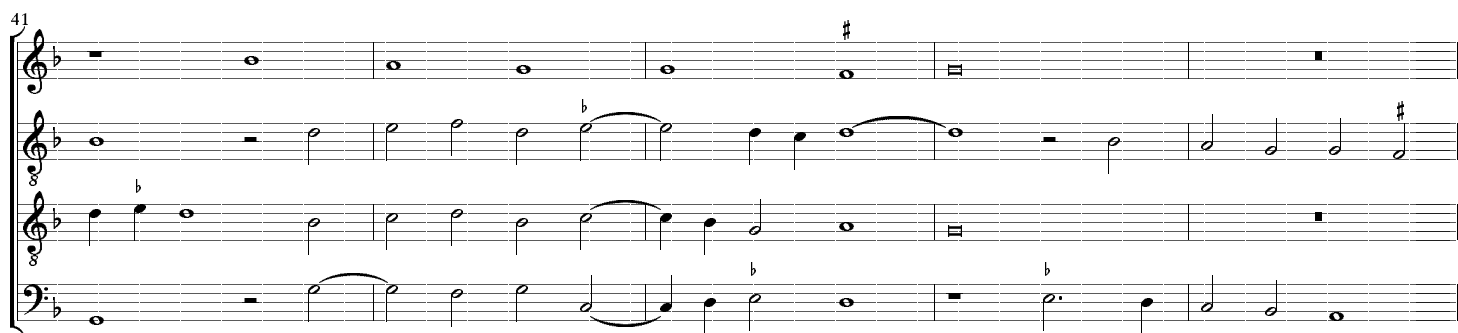
Musical score system 29, measures 29-34. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. The bass line is particularly active with slurs and ties.

35



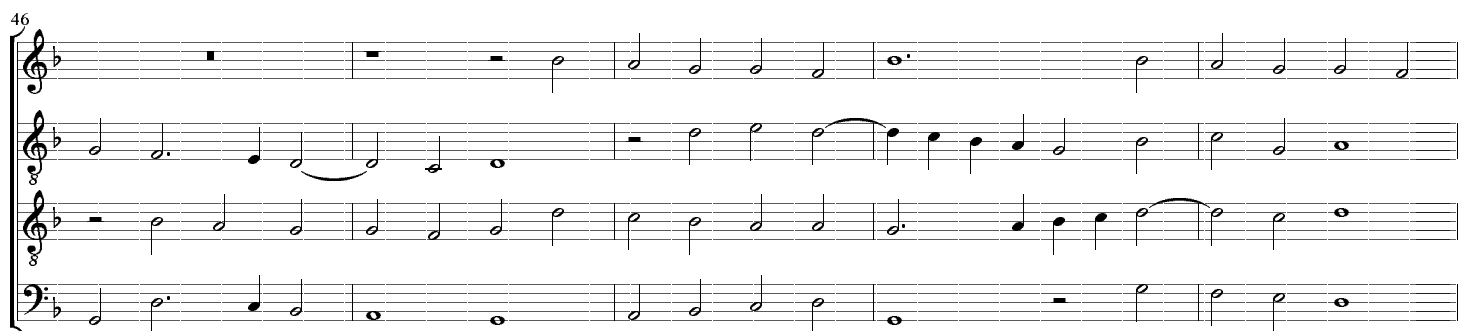
Musical score system 35, measures 35-40. The system consists of four staves. The key signature changes to two flats (B-flat and E-flat). The music continues with similar rhythmic patterns, including slurs and ties. The bass line shows a prominent melodic line with slurs.

41



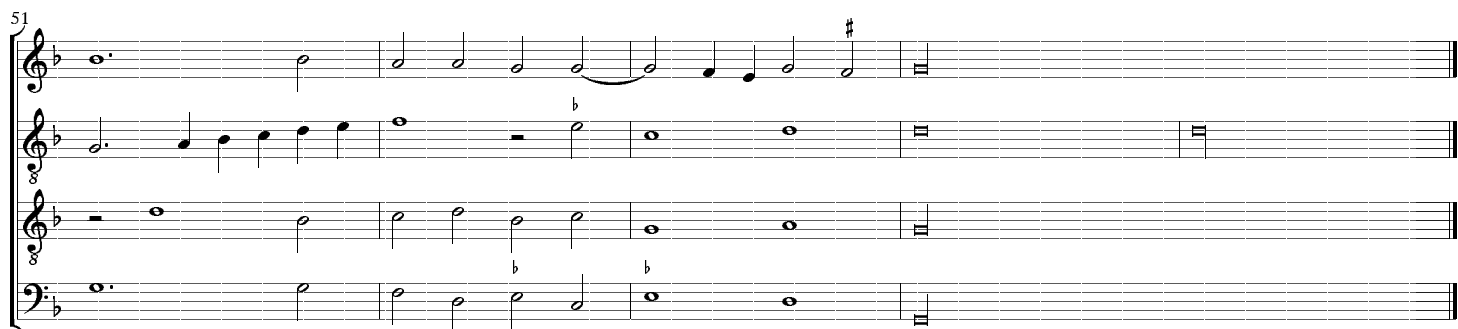
Musical score system 41, measures 41-45. The system consists of four staves. The key signature changes to one flat (B-flat). The music features a mix of note values and rests, with slurs and ties used for phrasing. The bass line has a steady, rhythmic accompaniment.

46



Musical score system 46, measures 46-50. The system consists of four staves. The key signature remains one flat (B-flat). The music continues with a focus on rhythmic patterns and phrasing, including slurs and ties. The bass line provides a consistent accompaniment.

51



Musical score system 51, measures 51-55. The system consists of four staves. The key signature changes to two flats (B-flat and E-flat). The music concludes with a final cadence, featuring slurs and ties. The bass line ends with a clear resolution.

Mon amy m'avait promis

Ninot le Petit
(early 1500s)

Alto

5

Mon a - my m'a-vait pro -

Tenor I

Mon a - my m'a-vait pro - mis, m'a - vait pro -

Tenor II

Mon a - my m'a-vait pro -

Bass

Mon a - my m'a-vait pro - mis, m'a - vait pro -

A

10

mis U - ne si bel-le cein - tu - re.

T I

mis u - ne si bel - le cein-tu - re.

T II

mis u - ne si bel - le cein - tu - re.

B

mis u - ne si bel - le cein-tu - re.

A

15

20

Il ne me l'a point don - né -

T I

Il ne me l'a point

T II

Il ne me l'a point don-né - e, Il ne me l'a point don -

B

Il ne me l'a point don - née, Il ne me l'a point don -

25

A e, il le m'a bien cher ven-du-e, il le m'a bien

T I don- né - e, il le m'a bien cher ven-du-e, il le m'a

T II né - e, il le m'a bien cher ven-du-e, il le

B né - e, il le m'a bien cher ven-du-e, il le

30

A cher ven- du- e. Ay ay ay ay ay ay

T I bien cher ven- du - e. Ay ay ay ay ay ay

T II m'a bien cher ven - du- e. Ay ay ay ay ay ay

B m'a bien cher ven - du- e. Ay ay ay ay ay ay

35

A ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

T I ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

T II ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

B ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

40 45

A
ay ay ay ay ay ay ay ay dist Ma-ri - on Ay ay ay ay

T I
ay ay ay ay ay ay ay ay dist Ma- ri - on Ay ay ay ay

T II
ay ay ay ay ay ay ay ay ay dist Ma- ri - on Ay ay ay ay

B
ay ay ay ay ay ay ay ay ay dist Ma - ri - on Ay ay ay ay

50

A
Vous mi des - chi- rez mon pil -

T I
Vous mi des - chi- rez mon pil - chon, vous mi des - chi - rez mon pil-chon

T II
Vous mi des - chi - rez mon Pil -

B
Vous mi des - chi- rez mon pil - chon, vous mi des - chi - rez mon pil-chon

55

A
chon Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

T I
Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

T II
chon Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

B
Ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay ay

60

A vous mi des - chi-rez mon _____ pli - chon, vous, vous mi vous mi des, vous mi des -

T I vous mi des - chi-rez mon _____ pli-chon, vous, vous mi, vous mi des, vous mi des -

T II vous mi des - chi-rez mon _____ pli - chon, vous, vous mi, vous mi des, vous mi des -

B vous mi des - chi-rez mon _____ pli-chon, vous, vous mi, vous mi des, vous mi des -

65

A chi-____ rez, vous mi des-chi-____ rez mon, vous mi des-chi-____ rez mon _ pli, vous mi des -

T I chi - rez, vous mi des-chi - rez mon, vous mi des-chi - rez mon pli, vous mi des -

T II chi - rez, vous mi des-chi - rez mon, vous mi des-chi - rez mon pli, vous mi des -

B chi - rez, vous mi des-chi - rez mon, vous mi des-chi - rez mon pli, vous mi des -

70 75

A chi-____ rez mon _____ pli - chon, vous mi des - chi-____ rez mon _____ pli - chon.____

T I chi - rez mon _____ pli-chon, vous mi des - chi - rez mon _____ pli - chon.

T II chi - rez mon _____ pli-chon, vous mi des - chi - rez mon _____ pli - chon.____

B chi - rez mon _____ pli-chon, vous mi des - chi - rez mon _____ pli - chon.____

Stabat Mater Dolorosa

Fuente: O. Petrucci - Motetti de la corona. Libro tertio

Josquin des prez

Superius

Sta - bat ma - ter do - lo - ro - sa

Altus

comme femme desconforte (Binchois)

Tenor

Sta - bat ma - ter

Quintus

Sta - bat ma - ter do - lo - ro -

Bassus

Sta - bat ma - ter do - lo - ro - sa

Detailed description: This system contains the first five staves of the musical score. The Superius part begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics 'Sta - bat ma - ter do - lo - ro - sa' are written below the notes. The Altus part has a treble clef and a key signature of one flat. The Tenor part has a treble clef with a 'C' time signature and a key signature of one flat. The Quintus part has a treble clef and a key signature of one flat. The Bassus part has a bass clef and a key signature of one flat. The lyrics 'Sta - bat ma - ter' are written below the notes.

Su.

Jux - ta cru - cem la - cri - mo - sa Dum pen - de -

Al.

sa Jux - ta cru - cem la - cri - mo - sa Dum pen - de -

Te.

do - - - - - lo - - - - -

Qu.

sa Jux - ta cru - cem la - cri - mo - sa Dum pen - de -

Ba.

Jux - ta cru - cem la - cri - mo - sa.

Detailed description: This system contains the next five staves. The Superius part starts with a '7' above the staff. The lyrics 'Jux - ta cru - cem la - cri - mo - sa Dum pen - de -' are written below the notes. The Altus part has the lyrics 'sa Jux - ta cru - cem la - cri - mo - sa Dum pen - de -'. The Tenor part has the lyrics 'do - - - - - lo - - - - -'. The Quintus part has the lyrics 'sa Jux - ta cru - cem la - cri - mo - sa Dum pen - de -'. The Bassus part has the lyrics 'Jux - ta cru - cem la - cri - mo - sa.'.

Su.

bat Fi - li - us. Cu - jus a - ni - mam ge - men - tem Con -

Al.

bat Fi - li - us. Cu - jus a - ni - mam ge - men - tem

Te.

ro - - - - - sa Jux - - - - -

Qu.

bat Fi - li - us. Cu - jus a - ni - mam ge -

Ba.

Cu - jus a - ni - mam ge - men -

Detailed description: This system contains the final five staves. The Superius part starts with a '13' above the staff. The lyrics 'bat Fi - li - us. Cu - jus a - ni - mam ge - men - tem Con -' are written below the notes. The Altus part has the lyrics 'bat Fi - li - us. Cu - jus a - ni - mam ge - men - tem'. The Tenor part has the lyrics 'ro - - - - - sa Jux - - - - -'. The Quintus part has the lyrics 'bat Fi - li - us. Cu - jus a - ni - mam ge -'. The Bassus part has the lyrics 'Cu - jus a - ni - mam ge - men -'.

19

Su. tris - ta - tam et do - len - tem Per - tran -

Al. Con-tris - ta - tam et do - len - tem

Te. ta - cru - cem la -

Qu. men - tem Con-tris - ta - tam et do - len -

Ba. tem Con - tris - ta - tam et do - len - tem Per -

25

Su. si - vit gla - di - us. O quam

Al. Pertran-si - vit gla - di - us. O quam tris - tis

Te. cri - mo - sa

Qu. tem Per - tran-si - vit gla - di - us. O quam

Ba. tran - si - vit gla - di - us. O quam tris - tis

31

Su. tris - tis et af - flic - ta Fu - it il - la be - ne - dic -

Al. et af - flic - ta Fu - it il - la be - ne - dic - ta

Te. Dum pen -

Qu. - tris - tis et af - flic - ta Fu - it il - la be - ne - dic - ta

Ba. et af - flic - ta Fu - it il - la be - ne - dic -

37

Su. ta Ma-ter U - ni - ge - ni - ti.

Al. Ma - ter U - ni - ge - ni - ti. Quae mae-re - bat et do - le -

Te. de - - - bat Fi - - -

Qu. Ma-ter U - ni - ge - ni - ti. Quae mae-re - bat et do - le -

Ba. ta Ma-ter U - ni - ge - ni - ti. Quae mae-re - bat et do - le -

43

Su. bat Et tre - me - bat dum vi - de - bat Na - ti poe-nas

Al. li - - us. Cu - jus

Te. - - -

Qu. bat Et tre - me - bat dum vi - de - bat Na - ti

Ba. bat Et tre - me - bat dum vi - de - bat Na -

49

Su. Na - ti poe-nas in - cli ti Na - ti poe-nas in - cli -

Al. in - cli - ti. Quis est ho - mo qui non fle -

Te. a - - ni - mam ge - -

Qu. poe-nas in - cli - ti. Quis

Ba. - ti poe-nas in - - - cli - - ti.

55

Su. ti. Chris - ti Ma - trem

Al. ret Chris - ti Ma - trem si vi - de -

Te. men - - - - - tem

Qu. est ho - - - - - mo qui non fle - ret

Ba. Quis est ho - mo qui non fle - ret

61

Su. si vi - de - ret In tanto to sup - pli - ci - o?

Al. ret In tanto to sup - pli - ci - o?

Te. Con - - - - - tris - - - -

Qu. In tanto to sup - pli - ci - o? Quis non pos - set con - tris - ta -

Ba. In tanto to sup - pli - ci - o? Quis non pos - set con - tris - ta -

67

Su. Pi - am Ma - trem con - templa - - - - ri

Al. Pi - am Ma - trem con - templa - - - - ri Do - lentem cum

Te. ta - - - - tam et do - len - -

Qu. ri Do - len - tem cum

Ba. ri Do - len - tem cum

73

Su. Pro pec - ca - tis su - ae gen - tis

Al. Fi - li - o? Pro pec - ca - tis su - ae gen - tis Je - sum vidit in

Te. - - tem Per - - tran - - -

Qu. Fi - li - o? Pro pec - ca - tis su - ae gen - tis

Ba. Fi - li - o? Pro pec - ca - tis su - ae gen - tis Je - sum vi -

79

Su. Vi - dit su - um dul - cem na - tum Mo -

Al. tor - men - tis Et fla - gel - lis sub - di - tum. Vi - dit su - um dul - cem na - tum

Te. si - - vit gla - - -

Qu. Et fla - gel - lis sub - di - tum. Mo - ri - en -

Ba. dit Vi - dit su - um dul - cem na - tum Mo -

84

Su. ri - en - tem de - so - la - tum Dum e - mi - sit Spi - ri - tum.

Al. Mo - ri - en - tem de - so - la - tum Dum e - mi - sit Spi - ritum.

Te. di - - us.

Qu. tem de - so - la - tum Dum e - mi - sit Spi - ri - tum.

Ba. ri - en - tem de - so - la - tum Dum e - mi - sit Spi - ritum.

89

Su. E - ia Ma - ter

Al. E - ia Ma -

Te. E - - - - ia

Qu. E - ia Ma - ter fons a -

Ba. E - - - ia Ma - ter

93

Su. fons a - mo - ris

Al. - - - - ter fons a - mo - - - -

Te. Ma - - - - ter

Qu. mo - - - ris fons a - - - mo - - -

Ba. fons a - mo - - - -

97

Su. Me sen - ti -

Al. - - - - ris Me

Te. fons

Qu. - - - -

Ba. - - - - ris Me sen - ti -

101

Su. re vim do - lo - ris Fac ut te - cum lu -

Al. sen - ti - re vim do - lo - ris

Te. a - - - mo - - -

Qu. ris Fac ut te - cum lu - ge - am

Ba. re vim do - lo - ris Fac ut te - - - cum lu -

107

Su. - - - ge - am. Fac ut ar - de - at cor -

Al. Fac ut ar - de - at cor me -

Te. ris Me sen - - -

Qu. lu - ge - am. Fac ut ar - de - at cor me - -

Ba. - - - ge - am.

113

Su. me - um In a - man - do Chris - -

Al. um In a - man - do Christum De - - - um Ut si -

Te. ti - - - re

Qu. um In a - man - do Christum De - - - um

Ba. In a - man - - do Christum De - - -

119

Su. - - tum De - um Ut si - bi com - pla - ce -

Al. bi com - pla - ceam Ut si - bi com - pla - ce -

Te. *vim do - - lo - -*

Qu. Ut si - bi com pla - ce - am.

Ba. - - um Vir -

125

Su. am. Jam mi - hi non sis

Al. am. Jam mi - hi non sis

Te. *ris Fac*

Qu. Vir - go Vir gi num prae - cla - ra

Ba. go Vir - gi num prae - cla - ra

131

Su. a - ma - ra Fac me te - cum plan - ge -

Al. a - ma - ra Fac me te - cum plan - ge -

Te. *ut te - cum lu - -*

Qu. Fac me te - cum plan - ge -

Ba. Fac me te - cum plan - ge -

137

Su. re. Pas -

Al. re. Fac ut por - tem Chris - ti mor - tem Pas -

Te. - - - - - ge - - - - -

Qu. re. Fac ut por - tem Chris - ti mor - tem

Ba. re. Pas -

141

Su. si - o - nis e - jus sor - tem

Al. si - o - nis e - jus sor - tem Et pla - gas re -

Te. *am.*

Qu. Et pla - gas re -

Ba. si - o - nis e - jus sor - tem

145

Su. - co - le - re. Fac me - pla - gis vul - ne - ra -

Al. - co - le - re. Fac me - pla - gis vul - ne - ra -

Te. *Fac ut ar - de -*

Qu. co - le - re. *Fac me - pla - gis vul - ne - ra -*

Ba. - co - le - re. *Fac me - pla - gis vul - ne - ra -*

151

Su. Cru - ce hac in e - bri - a - ri Ob a - mo - rem

Al. ri Cru - ce hac in e - bri - a - ri Ob a - mo - rem

Te. at cor me - - -

Qu. ri Cru - ce hac in e - bri - a - ri Ob a -

Ba. ri Cru - ce hac in e - bri - a - ri Ob a - mo - rem

157

Su. Fi - li - i. In - flam - ma - tus et ac - cen - sus Per te Vir - go sim de - fen -

Al. Fi - li - i. In - flam - ma - tus et ac - cen - sus Per te Vir - go sim de - fen -

Te. um In a - - man - - do

Qu. mo - rem Fi - li - i. In - flam - ma - tus et ac - cen - sus Per te Vir - go sim de - fen -

Ba. Fi - li - i. In - flam - ma - tus et ac - cen - sus Per te Vir - go sim de - fen -

162

Su. sus Fac me cru - ce cus - to - di - ri Mor - te Chris -

Al. sus In di - e ju - di - ci - i. Mor - te Chris -

Te. Chris - - tum De - - -

Qu. - sus In di - e ju - di - ci - i. Mor - te Chris -

Ba. sus Fac me cru - ce cus - to - di - ri Mor - te Chris -

167

Su. ti prae - mu - ni - ri Con - fo - ve - ri Gra - ti - a. Quan - do cor -

Al. ti prae - mu - ni - ri Con - fo - ve - ri Gra - ti - a. Quan - do cor -

Te. *um* *ut* *si* - -

Qu. ti prae - mu - ni - ri Quan - do cor -

Ba. ti prae - mu - ni - ri Quan - do cor -

171

Su. pus mo - ri - e - tur Fac ut a - ni - mae do - ne - tur

Al. pus mo - ri - e - tur Fac ut a - ni - mae do - ne - tur Pa -

Te. *bi* *com* - - *pla* - - - -

Qu. pus mo - ri - e - tur Fac ut a - ni - mae do - ne - tur

Ba. pus mo - ri - e - tur Fac ut a - ni - mae do - ne - tur

175

Su. Pa - ra - di - si glo - ri - a. A - men.

Al. ra - di - si glo - ri - a. A - men.

Te. - - - *ce* - - *am.* A - men.

Qu. Pa - ra - di - si glo - ri - a. A - men.

Ba. Pa - ra - di - si glo - ri - a. A - men.

Tant que nostre argent durra

fol. 6^v - 7^r

Obrecht, Jacob (c.1452-1505)

Canti C numero cento cinquanta (Venice, 1504)

[Cantus] 

[Contra] 

Tenor 

[Bassus] 

5 

10 

15 

20 #

A musical score for a piece titled "Tant que nostre argent durra". The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first staff has a measure with a whole rest, followed by a measure with a dotted quarter note, and then a series of eighth and sixteenth notes. The second staff contains a melodic line with various note values and rests. The third staff provides a harmonic accompaniment with a mix of quarter and eighth notes. The fourth staff continues the accompaniment with a similar rhythmic pattern. The score concludes with a double bar line and a repeat sign. A measure number "20" is placed above the second measure, and a sharp symbol "#" is placed above the fourth measure.

Adieu mes amours

(see notes on page 5 for sources and critical comment)

Josquin des Prez (1504)

First system of the musical score, measures 1-6. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: A - dieu mes a - mours,

A - dieu mes a -

Second system of the musical score, measures 7-11. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: a Dieu vous com -

mours, a Dieu vous com - mand,

Third system of the musical score, measures 12-16. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: mand, A - dieu je vous

A - dieu je vous dy jus - quez au prin -

17

8

8

8

8

dy jus - quez au prin - temps

temps, jus - quez au prin - temps,

22

8

8

8

8

Je suis en sou -

Je suis en sou - ci de quoy je vi -

27

8

8

8

8

ci de quoy je vi - vray

vray

32

La rai - son pour quoy je le vous di -

37

quoy je le vous di - ray:
ray,

42

Je n'ay plus d'ar - gent,
Je n'ay plus d'ar - gent,

47

vi - vray je du vent, Se l'ar -

52

Se l'ar - gent du roy
gent du roy ne vient plus sou - vent,

57

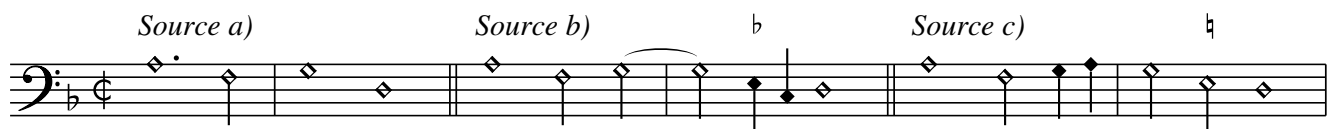
ne vient plus sou - vent.
ne vient plus sou - vent.

Notes

This edition is based on facsimile copies of the following three 16th century prints:

- a) Ottavio Petrucci (Editor): *Harmonice musices Odhecaton A*, Venezia (1504)
- b) Francesco Spinacino: *Intabulatura de Lauto, Libro Primo*, Venezia (1507)
- c) Hans Newsidler: *Ein Newgeordent Künstlich Lautenbuch*, Nürnberg (1536)

My primary source was a), which uses the clefs C1, C3, C4 and F3. Bar 18f seems to be an error in this source. It is given in the different sources as follows:



I have made a text underlay only for bass and tenor, for which it is straightforward. For the other voices you must find your own solution, because there is no optimal solution that works equally well for everybody.

In contrast to source a), the sources b) and c) also specify uniquely the accidentals ("musica ficta"). b) and c) differ however in their use of accidentals: b) uses E flat throughout for the bass part while c) uses throughout E natural. I have added the accidentals only in those cases, where both b) and c) give the same alteration.

Christoph Dalitz, 2007

Revision 1.2 (2011/09/08)

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8

172

ex - cel - -

ex - - cel - -

ex - cel - -

179

sis.

sis.

in ex - cel - - - sis.

sis.

Agnus Dei

1

A - gnus De - - i qui tol -

A - gnus De - - - i qui tol - - - lis

A - gnus De - i qui tol - lis

qui tol - lis

10

b *#*

- lis pec - ca - - ta

19

b *b*

mun - di, mi - se - re -

mi - se -

26

b

- re

re - - - re, no - -

mi - se - re - - re no -

10

34

A -
bis. A -
bis.

41

- gnus De - i qui tol -
- gnus De - i qui tol -

48

- lis
- lis

55

mi - se-re - re,
mi - se-re - re,

62

se - re - - - - re no -

no - - - -

69

bis, mi - se - re - re no - - - - bis.

mi - se - re - re no - - - - bis.

- - - - bis.

75

A - gnus De -

A - gnus De

A - - - - gnus De - i

A - gnus De - - - - - - -

12

79

- i qui tol - - - - - lis pec-ca -

- i qui tol - -

- i

83

- - - - - ta mun - -

- lis

87

- -

90

♭ ♭

♭ ♭

♭

♭

94

- di, do - -

do - - - na

do -

97

no - - -

14

100

The musical score consists of four staves, each with a vocal line and lyrics. The lyrics are: "-bis pa - - - - - cem." The music is in a key with one flat (B-flat) and a common time signature. The tempo is marked "100". The score includes various musical notations such as slurs, accents, and accidentals (flats and a sharp).

-bis pa - - - - - cem.

-bis pa - - - - - cem.

pa - - - - - cem.

-bis pa - - - - - cem.

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