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THE MOTETTI MISSALES OF THE LATE FIFTEENTH CENTURY

A  
DISSERTATION

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By

Thomas L<sup>ee</sup> Noblitt, B.M., M.M.

Austin, Texas

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THE MOTETTI MISSALES OF THE LATE FIFTEENTH CENTURY

APPROVED:

*Paul A. Pike*

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*Hans H. Draeger*

---

*Kent Kennan*

---

*Stanford E. Lehman*

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## P R E F A C E

It is only within the last decade that there have been any extensive studies devoted to the motetti missales. Although inventories of manuscripts containing these compositions have been available for a number of years, it was not until 1954 that the first detailed investigations were conducted in this field.

The earliest reference to the motetti missales cycles is found in J. J. Maier's catalogue of the music manuscripts located in Munich Die musikalischen Handschriften der k. Hof- und Staatsbibliothek in München, which was published in 1879. In 1922 Cesari, in his account of the music at the court of the Sforzas, called attention to one of the cycles of Compère which is recorded in the Gafurius codices at Milan. With the publication in 1933 of Jeppesen's inventory of the three Gafurius codices, the way was opened for further research in this area. In 1954 the first comprehensive investigations of several of the motetti missales cycles were completed. Dr. Gerhard Croll, in his dissertation Das Motettenwerk Gaspars van Weerbeke, made a detailed study of the cycles of Weerbeke. Similar treatment of the works of Compère was carried out by Dr. Ludwig Finscher in his dissertation Die Messen und Motetten Loyset Compères.

Yet there still remained the motets of Gafurius as well as the two anonymous cycles of Munich MS 3154 which had not been investigated. The following work includes, therefore, an

analysis of these compositions as well as a complete history of the motetti missales insofar as the present sources permit. In order to give a comprehensive coverage of the entire subject, the cycles of Weerbecke and Compère are examined in Chapter Two, based in part on the research of Dr. Croll and Dr. Finscher.

I should like to express my deepest appreciation to Dr. Paul Pisk, whose guidance and encouragement were a source of inspiration to me throughout the preparation of this dissertation. A special word of thanks is due the other members of my committee, Dr. Hans Heinz Draeger, Dr. Stanford E. Lehmborg, and Professor Kent Kennan, for the time spent in reading the dissertation and for the valuable suggestions that each one made. The assistance of Dr. Richard Hoppin, Dr. Armen Carapetyan, and Dr. Ludwig Finscher in obtaining materials essential to this study is gratefully acknowledged.

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T.L.N.

Austin, Texas

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## CHAPTER ONE

### INTRODUCTION

Toward the end of the 15th century there appeared a small number of motet cycles which, due to their unusual liturgical function, were termed motetti missales. Since the majority of these cycles are preserved in manuscripts at Milan and were written by composers who were active in that city, it is probable that the practice arose there and was related to the Ambrosian rite.

The motetti missales cycles consisted of a series of motets that were used as substitutes for a number of the traditional musical sections of the Mass. A normal cycle contained eight motets which replaced sections of the Ordinary as well as the Proper of the Mass. The texts for the motets were either liturgical or non-liturgical in origin, although invariably of a sacred nature. The liturgical function of each motet was, ideally, indicated by the designation "Loco Introitus", "Loco Gloria", etc. A motetti missales cycle usually consisted of the following motets:

- (1) Loco Introitus
- (2) Loco Gloria
- (3) Loco Credo<sup>1</sup>
- (4) Loco Offertorii
- (5) Loco Sanctus
- (6) Ad (or Post) Elevationem
- (7) Loco Agnus
- (8) Loco Deo gratias

The performance of a motet during or after the Elevation did not, of course, involve substitution; it was related instead to traditional procedure. The singing of a motet in honor of the Sacrament in connection with the transubstantiation was a custom that prevailed c. 1500.<sup>2</sup>

The absence of a substitute for the Kyrie suggests a connection between these cycles and the Ambrosian liturgy inasmuch as the Kyrie does not appear as a separate chant in the Ambrosian Mass.<sup>3</sup> On the other hand, the regular inclusion of a "Loco Agnus" motet in the cycles creates problems in the application of this theory;<sup>4</sup> for the Agnus, like the Kyrie, is not normally found in the Ambrosian Mass.<sup>5</sup> We shall consider this problem along with the entire question of the origin of these cycles in

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<sup>1</sup>Most cycles actually carry the designation "Loco Patrem" instead of "Loco Credo". This is, of course, the second line of the Credo where the full choir joins the celebrant.

<sup>2</sup>WagG, 17f; and ReMR, 245.

<sup>3</sup>ApelGC, 475. A three-fold Kyrie is found in the Ambrosian Mass as a conclusion to the Gloria, sung immediately after the Amen as part of the same chant.

<sup>4</sup>The statements of Jeppesen and Reese that the Agnus is frequently missing in the motet cycles will have to be revised. JepG, 16; and ReMR, 227.

<sup>5</sup>ApelGC, 469.

a later chapter (cf. p. 242ff).

### The Sources

The repertoire of motetti missales is very small. Only eight such cycles are presently known, plus a Mass Ordinary that includes two loco motets. These compositions, which represent four composers, are recorded in the following manuscripts:

- (1) Milan, Fabbrica del Duomo, Codex 2267 (Mil 2267)
- (2) Milan, Fabbrica del Duomo, Codex 2268 (Mil 2268)
- (3) Milan, Fabbrica del Duomo, Codex 2269 (Mil 2269)
- (4) Munich, Staatsbibliothek, Music MS 3154 (Mu)

The first three MSS, along with Codex 2266 of the same library (Mil 2266), are generally known as the "Gafurius Codices".<sup>6</sup> MSS 2267-2269 were compiled while Gafurius was choir-master at the cathedral in Milan; Mil 2266 was copied a few years after his death.<sup>7</sup> The present numbering of the MSS is the reverse of the order in which they were written: Mil 2269 is actually the first of the series. The correct sequence is found within the MSS themselves, which are marked "Librone 1", "Librone 2", etc. The first three MSS were written under the supervision of Gafurius by a large number of scribes, quite likely including Gafurius himself.<sup>8</sup>

Mil 2269 (Librone 1) can be accurately dated due to the

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<sup>6</sup>JepG, 14; and SartQ, 25.

<sup>7</sup>SartQ, 28.

<sup>8</sup>JepG, 16.

inscription at the beginning of the MS:

Liber capelle ecclesie maioris Mediolani factus opera et sollicitudine franchini gaffori laudensis prefecti prefate capelle, impensa vero Ven. fabrice dicte ecclesie anno domini MCCCCLXXXX die 23 Junii. (June 23, 1490)<sup>9</sup>.

Quite possibly Mil 2267 and 2268 were also copied at the same time, the annotation in the first book being intended for all three volumes. Inasmuch as the repertoire of the first two codices is complementary, this seems quite likely. Mil 2269 contains motets and Magnificats, while Mil 2268 is devoted primarily to Masses and Mass movements. Since Librone 3 contains both types of compositions, it was apparently employed to complete the repertoire of the first two volumes.

The information given in Eitner about "three codices in Milan" is misleading due to the fact that it does not refer to these same three MSS.<sup>10</sup> The reporter for Eitner was apparently Fr. X. Haberl<sup>11</sup> and though the first MS he describes is Mil 2269, the second (dating from the 16th century) is actually Mil 2266 (Librone 4). The third codex mentioned by him is not identical

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<sup>9</sup>SartD, 43. Facsimile printed in AMMM V.

<sup>10</sup>EitQ IV, 122. "Im Archiv des Domes zu Milano befinden sich 3 Codizes im Ms. dessen erster von Gafor Magnifikat zu 3 u. 4 Stim., Antiphonae 4 et 5 voc., Litaniae, Stabat mater und Motetti enthält. Ausserdem Kompositionem von Gaspar (Werbeeke), ein Te Deum a faux bourdon von Binchois, ein Ave virgo gloriosa von Loyset u.a. Der 2te Codex des 16. Jhs. enthält von Gafor die Missae super Montana, Ave Maria stella, Imperatrix gloriosa, La bassa danza u.a. Der 3te Codex von 1507 enthält 1 Messe, Motett, Hymne, Magnif. u. Antiphonen. Diese kostbaren Hds. verdienen eine ausführliche Beschreibung und Inhaltsangabe als wie ich im Stande bin sie zu geben."

<sup>11</sup>JepG, 14.

with any of the Gafurius Codices as the date 1507 cannot be supported in any of the four MSS.

Codex 2266 (Librone 4) carries the date June 22, 1527, which, according to Sartori, probably refers to the time of its completion.<sup>12</sup> Though this MS was largely destroyed by fire in 1906, it has been reconstructed in part by Sartori, who was able to determine its contents and even provide a thematic index.<sup>13</sup> This MS, though lacking any complete loco cycle, does contain several concordances with individual motets of the Milan cycles.

The central source for motetti missales is Mil 2269. Five complete cycles are recorded in this MS as well as three motets from a sixth. The contents of the complete cycles contained in this MS are:<sup>14</sup>

Mil 2269

(1) Gafurius

- f. 84'-85 (1) Salve mater salvatoris  
(2) Salve verbi sacra parens<sup>15</sup>

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<sup>12</sup>SartQ, 28.

<sup>13</sup>Ibid. 33ff.

<sup>14</sup>JepG, 23ff.

<sup>15</sup>Not listed in JepG, 25 nor in the tabula of the MS itself. However, it is obvious that this is a separate composition rather than pars II of Salve mater salvatoris. Double bars appear in all voices at the end of Salve mater salvatoris, showing clearly that these are two separate motets. Inasmuch as double bars are completely missing between the individual sections of the two- and three-part motets contained in this cycle, we may be certain that these two motets are not a single composition. Furthermore, tonal relationships indicate two separate pieces: in each motet composed of several sections, the final of the mode is never used both at the conclusion of one part and then at the beginning



- f. 85'-87 (3) Salve decus virginum  
 f. 87'-90 (4) Tu thronus es Salomonis  
 f. 90'-93 (5) Imperatrix gloriosa<sup>16</sup>

(2) Weerbecke

- f. 126'-127 (1) Ave mundi Domina  
 f. 127'-128 (2) Ave mater gloriosa  
 f. 128'-129 (3) Salve virgo virginum  
 f. 129'-130 (4) Anima mea liquefacta est  
 f. 130'-131 (5) Ave Regina caelorum (ave)  
 f. 131'-132 (6) Quem terra pontus  
 f. 132'-133 (7) O virginum praeclara  
 f. 133'-134 (8) Fit porta Christi

(3) Weerbecke

- f. 134'-135 (1) Quam pulchra es  
 f. 135'-136 (2) Alma Redemptoris Mater  
 f. 136'-137 (3) Salve virgo salutata  
 f. 137'-138 (4) O pulcherrima mulierum  
 f. 138'-139 (5) Ave Regina caelorum (mater)  
 f. 139'-140 (6) O Maria clausus ortus<sup>17</sup>  
 f. 140'-141 (7) Mater patris filia  
 f. 141'-143 (8) Tota pulchra es

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of the subsequent section. Normally, authentic cadences are not used between sections of a motet. In the one exception to this (pars II of Imperatrix gloriosa, cf. the following footnote), an authentic cadence is followed by a sudden shift to the subtonic for the following section. Since Salve mater salvatoris concludes with an authentic cadence and Salve verbi sacra parens begins on the final of the mode, it is quite unlikely that these two motets are actually one composition.

<sup>16</sup>Pars III of this motet, Res miranda (f. 92'-93), is listed in the tabula of the MS as a separate composition. However, for several reasons it is apparent that this is a mistake on the part of the scribe who compiled the index. First, the folio preceding Res miranda bears the inscription "Verte folium", indicating clearly that the following page is part of the same motet (the same inscription appears in other motets of the cycle, but only on those folios requiring a quick page turn). Secondly, as explained above, pars III begins not on the final of the mode, but rather on the subtonic, a procedure extremely unlikely in the 15th century for the beginning of a motet. Finally, the absence of the composer's name, which is otherwise present at the beginning of each motet of the cycle, proves conclusively that this section is in reality pars III of Imperatrix gloriosa.

<sup>17</sup>Not listed in JepG, 26. It does appear in the tabula of Mil 2269.

(4) Compère<sup>18</sup>

f. 162'-163 Loco Introitus:	(1) Ave Domine Jesu Christe (verbum)
f. 163'-164 Loco Gloria:	(2) Ave Domine Jesu Christe (laus)
f. 164'-165 Loco Patrem:	(3) Ave Domine Jesu Christe (lumen)
f. 165'-166 Loco Offertorii:	(4) Ave Domine Jesu Christe (vita)
f. 166'-167 Loco Sanctus:	(5) Salve salvator mundi
f. 167'-168 Ad Elevationem:	(6) Adoramus te Christe
f. 168'-169 Loco Agnus:	(7) Parce domine
f. 169'-170 Loco Deo gratias:	(8) Da pacem domine

(5) Compère

f. 171'-172 Loco Introitus:	(1) Hodie nobis de virgine
f. 172'-173 Loco Gloria:	(2) Beata dei genitrix
f. 173'-174 Loco Patrem:	(3) Hodie Christus nobis natus est
f. 174'-175 Loco Offertorii:	(4) Genuit puerpera regem
f. 175'-176	(5) Sanctus - Verbum caro fac- tum est
f. 176'-177 Post Elevationem:	(6) Memento salutis auctor
f. 177'-178 Loco Agnus:	(7) Quem vidistis pastores
f. 178'-179 Loco Deo gratias:	(8) O admirabile commercium

A sixth loco cycle appears in Mil 2267: the Missa Galeazescha of Compère. It is to this cycle that the three independent motets of Mil 2269 belong.<sup>19</sup>

Mil 2267<sup>20</sup>(1) Compère: Missa Galeazescha

f. 125'-126 Loco Introitus:	(1) Ave virgo gloriosa
f. 126'-127 Loco Gloria:	(2) Ave salus infirmorum

<sup>18</sup>Though this cycle is undoubtedly by Compère, it is not ascribed to him in the tabula as stated in JepG, 27. Cf. Compère 0 II, iv, fn. 12.

<sup>19</sup>JepG, 27. The first, second, and fourth motets of Galeazescha appear in Mil 2269. Cf. p.12.

<sup>20</sup>JepG, 17f.

f. 127'-128	Loco Credo:	(3)	Ave decus virginale
f. 128'-130	Loco Offertorii:	(4)	Ave sponsa verbi
f. 130'-131	Loco Sanctus:	(5)	O Maria in supremo
f. 131'-132	Ad Elevationem:	(6)	Adoramus te Christe
f. 132'-133	Loco Agnus:	(7)	Salve mater salvatoris
f. 133'-135	Loco Deo gratias:	(8)	Virginis Marie laudes

Loco motet cycles are also preserved in a late 15th-century MS originating from Innsbruck. This MS, which is in choirbook format, originally belonged to Magister Nikolaus Leopold of Innsbruck and is now located at the State Library in Munich. Its repertoire, the majority of which is anonymous, consists primarily of motets, Mass movements, hymns, sequences, Magnificats, and German Lieder. Two motetti missales cycles are found in this MS, both of which are anonymous. The cycles follow consecutively in the MS and, because of stylistic similarities, were undoubtedly written by the same composer. The contents of these two works are as follows:<sup>21</sup>

Mu

(1) Anonymous<sup>22</sup>

No. 29	f. 38'-39	(1)	Gaude flore virginali
	f. 39'-40	(2)	Gaude sponsa cara Dei
	f. 40'-41	(3)	Gaude splendens vas virtutum
	Loco Offertorii:	(4)	Gaude nexu voluntatis
	f. 41'-42	(5)	Gaude mater miserorum
	Loco Sanctus:	(6)	Domine Jesu propitius <sup>23</sup>
	f. 42'-43	(7)	Gaude virgo mater pura
	Loco Agnus:		

<sup>21</sup>MaiM, 20. Partial listing.

<sup>22</sup>Maier erroneously states that this cycle contains six rather than seven parts. See fn. 23.

<sup>23</sup>The two motets on f. 41'-42 are notated as a single composition. However, in view of the text, the length in relation to the other motets, and the absence of an Elevation motet between

(2) Anonymous<sup>24</sup>

No. 30	f. 43'	Loco Introitus:	(1) Natus sapientia
	f. 44		(2) Cito derelictus a Iudaeis
	f. 44'	Loco Patrem:	(3) Hora prima ductus est
	f. 45	Post Elevationem:	(6) Jesus Dominus exspiravit
	f. 45'-46	Loco Offertorii:	(4) Crucifige clamitant
	f. 46'-47		(5) Iugi est cruci conclavatus
	f. 47'-48		(7) Fortitudo latuit
	f. 48'		(8) Datur sepulturae Corpus

An apparent error exists in the order of the motets of Natus sapientia inasmuch as the "Post Elevationem" motet appears between the "Loco Patrem" and the "Loco Offertorii". However, this is merely the result of a very practical consideration on the part of the scribe who copied this cycle. In order for the MS to be used by the entire choir at the same time, it was, of course, necessary that the music be notated either on a single page or on adjacent folios (i.e., 1 verso - 2 recto), not on both sides of the same folio (1 recto - 1 verso). Inasmuch as the first three motets of Natus sapientia were short enough to be copied on a single page, f. 45 recto would have had to be left blank as Crucifige clamitant and Iugi est cruci conclavatus each required two pages. Since the "Post Elevationem" could be fitted on a single page, the scribe was able to save valuable space

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the Sanctus and Agnus, it certainly is intended to function as two separate motets. Cf. p. 85ff.

<sup>24</sup>This cycle contains eight motets rather than seven as stated by Maier. He apparently considers Cito derelictus a Iudaeis as part of the first motet due to the fact that a single verse of the text is used for the first two motets. Maier states that the first four parts of the cycle bear the superscription "Loco Introitus", "Loco Patrem", "Post Elevationem", and "Loco Offertorii". This is not entirely correct, as the second motet carries no liturgical designation at all.

by copying it on f. 45 recto, which otherwise would have been left blank.

The correct order of the motets is confirmed by their text, which is drawn from the seven Canonical hours de Passione Domini. The "Post Elevationem" contains the text for None which should, of course, follow that for Sext (Iugi est cruci conclavatus), rather than Prime (Loco Patrem). The proper order for the cycle can be restored by moving the "Post Elevationem" to the third from last place, where the Elevation motet normally appears.

A complete Ordinary of the Mass according to the Roman rite (Missa Quarti toni by Gafurius) is found in Mil 2268 which also includes two loco motets: a "Loco Introitus" and "Loco Deo gratias". Although only the Deo gratias is designated as a loco motet, the motet which precedes the Mass is undoubtedly a "Loco Introitus", serving as a counterpart to the concluding motet. Its relation to the Mass is established not only by its position in the MS but also by the fact that its text is the beginning of a sequence de Sancta Katherina, the latter part of which is set in the "Loco Deo gratias". "Furthermore, the superscription Missa Sancte Catherine V. et M. stands with Hac in die [the "Loco Introitus"], while the Kyrie bears but the note Quarti toni."<sup>25</sup> (Hence the title of the complete cycle: Missa Sanctae Catharinae V. et M. Quarti toni.) Hac in die laudes piae also appears in

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<sup>25</sup>GafW II, i.

Mil 2267 where it is headed "Pro Sancta Caterina".<sup>26</sup> The complete Mass is found on the following folios:

Mil 2268

Gafurius

f. 100'-101	Hac in die laudes piae <sup>27</sup>
f. 101'-109	Missa Quarti toni
f. 109'-110	Loco Deo gratias: Virgo constans decollatur

A number of motets from the Milan cycles also appear in other manuscripts as individual compositions. These are found not only in the other Gafurius Codices, but in several contemporary manuscripts as well. These motets are listed below.

Mil 2266

f. 132'-133	Quam pulchra es	?	(Weerbecke)
f. 133'-134	Mater patris filia	?	(Weerbecke)
f. 134'-135	O pulcherrima mulierum	?	(Weerbecke)

Mil 2267

f. 183'-185	Hac in die laudes piae	Anon.	(Gafurius)
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Mil 2268

f. 48'-49	Quam pulchra es	Anon.	(Weerbecke)
f. 49'-50	Ave Regina caelorum (mater)	Anon.	(Weerbecke)
f. 50'-51	O Maria clausus ortus <sup>28</sup>	Anon.	(Weerbecke)
f. 51'-52	Ave Regina caelorum (ave) <sup>29</sup>	Anon.	(Weerbecke)

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<sup>26</sup>JepG, 20.

<sup>27</sup>This motet is anonymous in the manuscript but was undoubtedly written by Gafurius.

<sup>28</sup>Missing in JepG, 22.

<sup>29</sup>Does not agree with Jeppesen catalogue (JepG, 22). See CrollM, 22.

f. 52'-53 Quem terra pontus<sup>30</sup> Anon. (Weerbecke)

Mil 2269

f. 143'-145 Ave virgo gloriosa Compère  
 f. 145'-147 Ave salus infirmorum Compère  
 f. 147'-149 Ave sponsa verbi Compère

Breslau, University Institute of Musicology, Mf. 2016

f. 10'-11 Anima mea liquefacta est Anon. (Weerbecke)  
 f. 11'-12 Quem terra pontus Anon. (Weerbecke)

Florence, Bibl. naz. Cent., Magl. XIX, 176

f. 72'-73 Anima mea liquefacta est Gaspar (Weerbecke)

Rome, Cappella Sistina Codex 15

f. 201'-204 Ave Regina caelorum (ave) Gaspar (Weerbecke)

The motet cycles were designated as motetti missales in two different ways: (1) the individual motets carried loco designations for the sections of the Mass being replaced, (2) the cycle was listed in the tabula under a special column headed "Motetti missales conseq." Actually, only in Mil 2269 is there a special column in the tabula for motetti missales cycles. Under this appear such indications as "Motetti missales conseq. Salve mater salvatoris gaffori cum tota missa" and "Ave dmn iesu christe cum reliq. toti. misse. Loyset."<sup>31</sup> The two cycles of Compère in Mil 2269 employ both methods, for, in addition to appearing in the column headed Motetti missales conseq., the

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<sup>30</sup>According to Sartori, these five motets (f. 48'-53) were employed as a Mass. Cf. SartD, 48.

<sup>31</sup>JepG, 25, 27.

individual motets carry the exact loco designation.

The title of the cycle is normally taken from the opening line of the first motet. The only exception to this is the Missa Galeazescha of Compère: this cycle receives its name from the inscription "Galeazescha" which appears above the "Loco Introitus" Ave virgo gloriosa.<sup>32</sup>

The name "substitution mass" has frequently been used in referring to these motet cycles. Jeppesen first employed this term (Vertretungs-Messe) in his catalogue of the Gafurius Codices,<sup>33</sup> and it has in turn been taken over by several other writers, including Reese.<sup>34</sup> Inasmuch as the motet substitutes are, strictly speaking, not a Mass, a more appropriate name would seem to be the term used by Dr. Croll, "motet cycle 'loco missae'", which is derived from the loco designations given in several cycles. On the other hand, we have employed the term motetti missales; not only because it adheres as closely as possible to the original designation in the manuscript, but also because it provides a more adequate description of all the motet cycles.

Motetti missales were not compilations of previously-written motets but were composed as cycles. This is apparent not only from the musical structure of the motets but from the textual

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<sup>32</sup>Facsimilie of this page is printed in Compère II, vii. The cycle was apparently named after Duke Galeazzo Maria Sforza or his son Duke Gian Galeazzo Sforza. Cf. p. 36f.

<sup>33</sup>JepG, 16.

<sup>34</sup>ReMR, 227.



relationships as well.

### The Texts

The texts for the motet cycles are compiled from many different sources, both liturgical and non-liturgical. Though the majority of the texts are rhymed poetry, prose is occasionally employed.

The liturgical texts are drawn primarily from the Office chants and the Proper of the Mass. In only one isolated case is there a text from the Ordinary.<sup>35</sup> Texts from the Office repertoire appear much more frequently than those from the Proper of the Mass. The main sources are antiphons, hymns, and responsories. Occasionally Marian antiphons, litanies, and orationes are employed.

The non-liturgical texts include sequences, prosaes, rhymed prayers and Offices, as well as Biblical passages. Sequences are used extensively: several cycles draw upon them almost exclusively. Occasionally short interpolations appear within the body of the text which were probably written by the composer himself (cf. 47).

The majority of the motetti missales cycles incorporate a large number of different and, at times, fragmentary texts. Not infrequently, a single text is divided among several motets, though not necessarily following the original order. Single

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<sup>35</sup>The first two sections of the Sanctus are retained in the fifth motet of Compère's Hodie nobis de virgine. Cf. p. 39.

verses appear frequently. Two of the loco cycles, however, draw primarily on a single source with only minor additions.

Textually each of the motetti missales cycles is bound together by its relationship to one central idea. Compère's Hodie nobis de virgine, for example, deals with the nativity of our Lord; Weerbecke's Quam pulchra es is composed of texts in honor of the Blessed Virgin Mary.

The motet texts normally bear no relation to the ritual meaning of the Mass nor to the texts which they replace. The only exception to this is found in the motets performed during the Elevation. For in every cycle, a reference, either direct or indirect, is made to Christ or to the Body of Christ.

According to their subject matter, the cycles may be divided into two general categories: motet cycles "de BMV" and "de DNJC". BMV cycles form the larger of the two groups; five out of the eight cycles fall into this category. This fact illustrates the tremendous influence that Marian worship had exercised during the 15th century and its consequent effect upon the music of the time. The motet cycles may be grouped as follows:

Cycles "de BMV"

- |                            |           |
|----------------------------|-----------|
| (1) Salve mater salvatoris | Gafurius  |
| (2) Ave mundi Domina       | Weerbecke |
| (3) Quam pulchra es        | Weerbecke |
| (4) Missa Galeazescha      | Compère   |
| (5) Gaude flore virginali  | Anonymous |

Cycles "de DNJC"

- |                             |           |
|-----------------------------|-----------|
| (1) Ave Domine Jesu Christe | Compère   |
| (2) Hodie nobis de virgine  | Compère   |
| (3) Natus sapientia         | Anonymous |

The texts employed in the cycles were normally related not to a single feast in the Church year but to a festival group. For this reason it was possible to perform the motetti missales cycles on a number of occasions throughout the year, rather than restricting them to a single feast. Exceptions to this are found, though, in Compère's Hodie nobis de virgine and the anonymous Gaude flore virginali. Hodie nobis de virgine was intended for performance only at Christmas as virtually all texts are taken from the feast in Nativitate Domini. Gaude flore virginali is likewise restricted to a single festival, as its texts, with the exception of that for the Elevation motet, are all related to the Assumption of the BMV. A special case is Natus sapientia, the text of which is an account of the Passion of our Lord. Although this cycle was apparently performed on Maundy Thursday, there is also the possibility that it was employed as a votive Mass, in which case it could have been sung on numerous occasions throughout the year.

#### Unity of the Cycles

From a musical standpoint, the motetti missales are unified in a number of different ways. Each cycle is written in one mode throughout and normally employs the same combination of clefs in all motets. Unity is also established by the frequent similarity of rhythmic treatment and mensuration signs. Finally, thematic connections appear in a number of cycles, though at times the relationship is negligible. These connections take

the form of a head-motif, a recurring cantus firmus, or of an actual melodic quotation between motets.

## CHAPTER TWO

### THE MOTETTI MISSALES OF WEERBECKE AND COMPÈRE

The motetti missales cycles of Weerbecke and Compère are probably the oldest works of their kind. Both composers were active in Milan during the decade 1470-80, and, more than likely, wrote these cycles at that time.

These motets have previously been investigated by German musicologists. Dr. Gerhard Croll, in his dissertation Das Motettenwerk Gaspars van Weerbeke, made a thorough study of the two cycles of Weerbecke.<sup>1</sup> A similar investigation of the loco motets of Compère is found in the dissertation of Dr. Ludwig Finscher, Die Messen und Motetten Loyset Compères.<sup>2</sup> Since a comprehensive study of the motetti missales cycles must of necessity consider certain aspects of these works, we shall cover those details necessary for an adequate understanding of these cycles, without attempting as thorough a treatment as the dissertations.<sup>3</sup>

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<sup>1</sup>Gerhard Croll, Das Motettenwerk Gaspars van Weerbeke, Göttingen, 1954 (typescript).

<sup>2</sup>Ludwig Finscher, Die Messen und Motetten Loyset Compères, Göttingen, 1954 (typescript).

<sup>3</sup>Particular debt is hereby acknowledged to the research of Dr. Croll and Dr. Finscher for much of the material in this chapter. For a more comprehensive study of these cycles, including musical analysis of the individual motets, see CrollM, 179-238; and FinM, 238-300.

## Gaspar van Weerbecke

According to Dr. Finscher, the two cycles of Weerbecke are the oldest of the motetti missales.<sup>4</sup> Both works are attributed to Weerbecke in the tabula of Mil 2269, where they are listed in the column headed "Motetti missales conseq."<sup>5</sup> Each cycle consists of eight motets and is written for four voices. A number of the motets of these two works also appear in other manuscripts as individual compositions (cf. pp. 11-12), which suggests uses for the motets in addition to their liturgical function as a Mass cycle.

It is not known exactly when these two cycles were written. However, since the events surrounding the life of Weerbecke are fairly well documented, especially after his appearance in Italy, we are able to assign a terminus ante quem of 1480 for their composition.<sup>6</sup>

Several documents concerning the life of Weerbecke are important to our study. The first of these is dated April 29, 1472 and comes from the court of Duke Galeazzo Maria Sforza in Milan. From this we learn that Weerbecke was already in the service of the Duke and had been sent to the Franco-Netherlandish area to engage singers for service at Milan. Weerbecke undertook a second journey to the north in the following year, and it was

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<sup>4</sup>Compère II, iii.

<sup>5</sup>JepG, 26f.

<sup>6</sup>The following biographical data is compiled from ReMR, 217ff; and CrollM.

while on this trip that he presumably engaged, among other outstanding musicians, two men who became well-known composers in their day: Loyset Compère and Johannes Martini.

Weerbecke remained in Milan until 1480, probably leaving in the fall of that year, as his name appears in February 1481 among the singers of the Papal Chapel Choir at Rome. There he remained until shortly after April 1489 when he returned to the court at Milan. According to a document dated November 14, 1489, he had again been sent to the Low Countries to recruit singers for the Milanese court. Weerbecke remained in Milan until 1495 when he left to join the court of Philip the Handsome. He was recalled to Milan in 1498 by Duke Ludovico il Moro, but there is no evidence that he actually did return.

On February 1, 1500 Weerbecke is again listed among the Papal Singers at Rome. He probably stayed in Rome for the remainder of his life and died there shortly after 1517.

From these documents we know that Weerbecke lived in Milan at two different periods of time: (1) before April 1472 until the fall of 1480, and (2) from the second half of 1489 until 1495. The loco missae cycles undoubtedly originated during Weerbecke's residence in Milan, but could hardly have come from the years 1489-95 as the MS containing these two cycles (Mil 2269) is dated June 23, 1490. Since Weerbecke lived in Rome from 1480-89 and was traveling in Flanders during the winter of 1489, it seems unlikely that they would have been included in this MS if they were written during his second stay in Milan. Without a doubt, these two cycles were composed during Weerbecke's first residence

in Milan, i.e., between the years 1472-80.

The motets of these cycles do not carry loco designations. Since, however, each cycle consists of eight motets, the liturgical function of the individual motets may be determined. As previously stated, the order would be as follows:

- (1) Loco Introitus
- (2) Loco Gloria
- (3) Loco Credo
- (4) Loco Offertorii
- (5) Loco Sanctus
- (6) Post Elevationem<sup>7</sup>
- (7) Loco Agnus
- (8) Loco Deo gratias

The absence of loco indications suggests that these cycles might be younger than those of Compère. If Compère's works were indeed the earliest of the motetti missales, this may account for the fact that all of his cycles carry loco designations, while such indications are missing in the cycles of Weerbecke and Gafurius (the cycle of Gafurius certainly comes from a later time). The earliest works of this new species would require exact liturgical designations, whereas those cycles written after this custom was well established would need no such indication.

### The Texts

The texts of the two cycles are compiled from a large number of sources. They incorporate rhymed prayers, sequences, prosaes,

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<sup>7</sup>Croll gives "Ad Elevationem". As will be discussed later, there is little doubt that this motet was performed after the Elevation in both of the cycles of Weerbecke (cf. p. 31ff).



Biblical texts (Song of Solomon), Marian antiphons, and particularly hymns and antiphons. The texts and their sources are given below.

Ave mundi Domina

Text

Source<sup>8</sup>

(1) (Loco Introitus)

Ave mundi Domina  
Et coeli regina  
Mater Dei integra  
Rosa sine spina.

? The text is not identical with ChevR, #1968 (Laus BMV), #1967 (BMV prosa), or #1969 (BMV prosa).

Tua sit conceptio  
Nostra medicina  
Et tua nativitas  
Via matutina.

Tua praesentatio  
Nostra sit oblatio  
Et annuntiatio  
Et purificatio.

Nostra sit purgatio  
Tua sit assumptio  
Nostra salutis via  
Tu nos tecum astrue  
In vera sophia.

Quae regnas cum filio  
O clemens, o pia  
Fac nos tecum vivere  
O dulcis Maria.

(2) (Loco Gloria)

Ave mater gloriosa  
Virga Jesse spetiosa  
  
Ex regali stirpe nata  
Virgo semper illibata  
Stella maris appellata

? The text is not identical with ChevR, #1934 (BMV antiphon), #1935 (S. Anna prosa), #23648 (BMV canticum), or #23649 (BMV canticum).

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<sup>8</sup>CrollM, 189ff.

Gaude pia et decora  
Nos exaudi sine mora  
Et pro nobis semper ora.

(3) (Loco Credo)

Salve virgo virginum,  
Salve lumen luminum,  
Ave salus hominum.

BMV aestivalis; ChevR, #18315;  
Mone II, 213.

Mater Christi peperisti  
Regem regum hominum,  
Gaude pura, spes futura  
Sperantium mortis hora  
Dominum exora,  
Ne dannemur in aeternum.

Spetiosa dux errantium,  
Gloriosa vox laetantium,  
In hac valle  
Sis te laudantium.

Consolatrix apud patrem  
et filium.

(4) (Loco Offertorii)

Anima mea liquefacta est  
ut dilectus meus locutus  
est quaesivi illum ...

Song of Solomon V, 6b-8 (Verse 8 incomplete). Part of the motet text is found in the liturgy in Festo Purissimi Cordis, Septem Dolorum, and Purificatio BMV; Marbach, 272.

(5) (Loco Sanctus)

Ave Regina caelorum,  
Ave Domina angelorum ...

Complete Marian antiphon at Compline, from Feb. 2 till Wednesday in Holy Week; Liber, 278.

O salutaris hostia,  
Quae coeli pandis ostium,  
Bella premunt hostilia,  
Da robur, fer auxilium.

Verse 5 of the hymn Verbum supernum prodiens in Festo Corporis Christi, at Lauds; Analecta L, 588.

(6) (Post Elevationem)

Quem terra, pontus, aethera  
Colunt, adorant, praedicant,  
Trinam regentem machinam  
Claustrum Mariae bajulat,  
Secreta quae non noverat

Verses 1, 2, 4, and 5 of the hymn in Annuntiatione BMV, at Vespers and Nocturn; Analecta L, 86ff.

Cui luna, sol et omnia  
Deserviunt per tempora,  
Perfusa coeli gratia  
Gestant puellae viscera.

Beata mater munere,  
Cuius supernus artifex  
Mundum pugillo continens  
Ventris sub arca clausus est.

Beata coeli nuntio,  
Fecunda sancto spiritu,  
Desideratus gentibus  
Cuius per alvum fusus est.

(7) (Loco Agnus)

O virginum praeclara  
Maria sanctissima, tuum fac-  
torem redemptorem saeculi.

?

O gloriosa domina,  
Excelsa supra sidera,  
Qui te creavit provide  
Lactasti sacro ubere.

Verses 6, 7, and 8 of the hymn  
Quem terra, pontus, aethera;  
cf. motet 6.

(Quod Eva tristis abstulit)  
Tu reddis almo germine,  
Intrent ut astra flebiles,  
Coeli fenestra facta es.

Tu regis alti janua  
Et prota lucis fulgida;  
Vitam datam per virginem,  
Gentes redemptae, plaudite.

Domus pudici pectoris  
Templum repente fit Dei,  
Verbo concepit filium  
Jesum Christum.

Verse 4 of the hymn A solis ortus  
cardine in Annuntiatione BMV, at  
Vespers; Analecta XXVII, 117f.

(8) (Loco Deo gratias)

Fit porta Christi pervia  
Refulsa plena gratia,  
Transitque rex, et permanet  
clausa, ut fuit per saecula.

Verses 6-8 of the hymn A solis  
ortus cardine; cf. motet 7, last  
verse.

Genus superni numinis  
Processit aula virginis,  
Sponsus, redemptor, conditor,  
Suae gigas ecclesiae.

Honor matris et gaudium,  
Immensa spes credentium  
Per atra mortis pocula  
Resolvit nostra crimina.

Maria mater gratiae,  
Mater misericordiae,  
Tu nos ab hoste protege  
In hora mortis suscipe.

Gloria tibi Domine,  
Qui natus est de virgine,  
Cum patre, sancto spiritu  
In sempiterna saecula. Amen.

Quam pulchra es

Text

(1) (Loco Introitus)

Quam pulchra es et quam  
decora, carissima, in  
deliciis.  
Statura tua adsimilata est  
palmae, et ubera tua botris.  
Caput tuum ut Carmelus,  
collum tuum sicut turris  
eburnea.  
Veni, dilecte mi, egredia-  
mur in agrum,  
et videamus si flores fructus  
parturiunt, si floruerunt  
mala Punica: Ibi dabo tibi  
ubera mea.

(2) (Loco Gloria)

Alma Redemptoris Mater ...

(3) (Loco Credo)

Salve virgo salutata  
Salve partu decorata  
Salvatorem omnium.

Salve gaudens resurgentem  
Salve plaudens ascendentem  
Ad coeli palatium.

The last two verses appear repeat-  
edly as the final verses in hymns  
de BMV; e.g. Analecta XI, 42,  
#60 and #61.

This verse also found as the last  
stanza of the hymn A solis ortus  
cardine, usque ad Oct. Epiph.  
exceptis Festis Sanctorum, at  
Terce.

Source

Song of Solomon VII, 6-7, 5a, 4a,  
11-12. Parts of the motet text  
are found in the liturgy of  
different Marian feasts; Marbach,  
276f. Cf. ChevR, #32196 (anti-  
phon de BMV).

Complete Marian antiphon at Com-  
pline, from Advent till Feb. 1;  
Liber, 273.

Sequence de BMV; ChevR, #18299;  
AnLit II, 103.

Salve scandens ad superna  
Tuos famulos gubernata  
Ducens ante filium.

(4) (Loco Offertorii)

O pulcherrima mulierum  
qualis est dilectus tuus ex  
dilecto tuo, quia sic  
adiurasti nos?  
Dilectus meus candidus et  
rubicundus, electus ex  
millibus.  
Labia illius stillantia  
Mirram primam.  
Guttur illius consuetissimus  
et totus desiderabilis.  
Talis est dilectus meus, et  
ipse amicus meus,  
filiae Jerusalem.

Song of Solomon V, 9b, 10, 13b,  
16. Verses 8-10 and 16 as third  
responsory Purificatio BMV;  
Marbach, 272f.

(5) (Loco Sanctus)

Ave Regina caelorum,  
Mater regis angelorum,  
O Maria, flos virginum,  
Velut rosa vel liliolum.  
Funde preces ad filium  
Pro salute fidelium.

1) In honorem BMV; Liber, 1864.  
2) Responsory to complete Marian  
antiphon Ave Regina caelorum,  
ave; Mone II, 202, under #484.  
3) Antiphon de Assumptione BMV,  
ChevR, #2072.

Ave corpus Domini  
Munus et finale,  
Corpus iunctum homini  
In memoriale  
Cum finali termino  
Mundo dixit vale.

Verse 4 of the rhymed prayer  
Ave, vivens hostia de Corpore  
Christi; Analecta XXXI, III.

(6) (Post Elevationem)

O Maria, clausus hortus,  
Naufragantis mundi portus,  
Placa nobis, qui te fecit,  
Matrem sibi quam elegit.

Third antiphon at first Vespers  
de Conceptione BMV; Analecta V,  
47. (Rhymed Office).

Audi, virgo glorifica,  
Post filium spes unica,  
Clemens et imperiosa,  
Nostra dele maculosa,  
Accepta nostra cantica  
Impetra pulchra coelica.

Antiphon at Nocturn III (ad Can-  
tica) de Conceptione BMV; Analecta  
V, 50. (From the same rhymed  
Office above. Varies from Monastic  
Breviary).

Ave, decus virgineum,  
Ave, iubar aethereum,  
Nobis praesens solemnitas  
Assit perpes iocunditas,  
Tua namque veneratio  
Summis est gratulatio.

(7) (Loco Agnus)

Mater patris filia  
Mulier laetitia,  
Stella maris eximia,  
Audi nostra suspiria.

Regina poli curiae,  
Mater misericordiae,  
Sis reis porta veniae.

Maria, propter filium  
Confer nobis remedium;  
Bone filii, prece matris  
Dona tuis regna patris.

(8) (Loco Deo gratias)

Tota pulchra es, amica mea,  
et macula non est in te,  
Favus distillans labia tua,  
mel et lac sub lingua tua,  
odor unguentorum tuorum  
super omnia aromata.

Jam enim hiems transiit,  
imber abiit et recessit,  
flores apparuerunt, vineae  
florentes odorem dederunt,  
et vox turturis audita est  
in terra nostra, surge, pro-  
pera amica mea et veni: Veni  
de Libano, veni, coronaberis.

Antiphon to the Magnificat de  
Conceptione BMV, at first Vespers;  
Analecta V, 47. Cf. ChevR, #1752,  
(Conceptio BMV): Mone II, 8ff.  
(Also from the same rhymed Office  
above).

Antiphon to the Magnificat Feria  
II, from a Historia rhythmica de  
BMV; Analecta XLVa, 26. ChevR,  
#11349 (BMV prosa); and Analecta  
XLVI, 202 (ad BMV).

1) In honorem BMV; Antiphonale,  
124<sup>\*f</sup>.  
2) Song of Solomon IV, 7, 11,  
10b. Verse 7 as first antiphon  
at Vespers and Lauds Immaculatae  
Conceptionis BMV and verse of the  
Alleluia for the same feast; Mar-  
bach, 271.

Song of Solomon II, 11-13; IV, 8.  
Parts of the text appear in the  
liturgy of different BMV feasts;  
Marbach, 268ff.

As is characteristic of the motetti missales, the texts of  
these two cycles normally bear no relation to the part of the  
Mass which they are replacing. "A connection ... is found only  
in the two 'Loco Sanctus' motets: here in both cases a text 'de

Corpore Christi' follows a Marian poem."<sup>9</sup>

The liturgical use of these cycles may be determined from the choice of texts for the motets.

With the exception of the two motets "Loco Sanctus", Marian texts form the basis of the cycles of Gaspar. A few texts are related to a special Marian feast, but most of them can be employed on many different Marian feast days. Therefore the liturgical designation of both cycles is "in Festis BMV per annum."<sup>10</sup>

### The Musical Structure<sup>11</sup>

Three points are to be considered in connection with the musical structure of these two works: (1) the unifying elements of the cycles, (2) the use of pre-existing material, and (3) the special treatment of the Elevation text.

#### I. The Unifying Elements of the Cycles

##### A. Ave mundi Domina

The unity of Ave mundi Domina may be seen in the use of one mode and the consistency of clef combinations throughout the cycle. All motets begin and end in the Dorian mode once transposed to G and utilize a signature of one flat. The clef combination bass, tenor, alto, soprano is found throughout. More important to the unity of the cycle are the rhythmic similarities between motets. The mensuration sign  $\phi$  is employed at the

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<sup>9</sup>CrollM, 196. Author's translation.

<sup>10</sup>Ibid.

<sup>11</sup>The two cycles of Weerbecke are to be published in Volume VII of the series AMMM.

beginning of all motets, and only in number seven is there a change within the piece (to C at bar 35). Short sections in triplets, the results of coloration, appear in the middle or near the end of practically all motets.

Clearly defined thematic connections are not to be found between the motets of this cycle. Nevertheless, Dr. Croll has identified certain basic melodic outlines that recur throughout the cycle. These he has reduced to three Melodieverläufe, which are listed below.<sup>12</sup>

Ex. 1.

(a) Example:

(b) Example:

(c) Example:

However, these three melodic outlines are of such a basic nature that their effectiveness as a unifying factor is greatly reduced. Actually, they are more the common melodic ductus of the time than audible thematic connections. As Dr. Croll himself points

<sup>12</sup>CrollM, 204f.



out, these same melodic figures were not only employed by Weerbecke in other compositions, but were also utilized by a number of his contemporaries as well, including Compère, Brumel, Ghiselin, and Gafurius. The unity of Ave mundi Domina would thus seem to rest more on the identity of mode, clef combination, rhythmic treatment and text than on the thematic relationships of the motets.

B. Quam pulchra es

Unity is achieved in Quam pulchra es in a manner very similar to that of the first cycle. The clef combination tenor, alto, mezzo-soprano, treble is employed throughout; and again all motets are in the Dorian mode on G with a signature of one flat. Similarity of rhythmic treatment prevails throughout the cycle: all motets open with the mensuration sign C, except number eight, which begins with O. Changes to 3 occur in the first, second, and fourth motets; to 03 in the eighth. These sections in tempus perfectum correspond to the triplet phrases in the motets of Ave mundi Domina.

As in the previous cycle, thematic connections between the motets are very nebulous. Dr. Croll identifies only one Melodieverlauf employed in this cycle: the notes d'-f'-f'-c'-g. Though perhaps this figure possesses somewhat greater individuality than those of the previous cycle, it too is largely the result of the general melodic ductus. Furthermore, the fact that all three Melodieverläufe from Ave mundi Domina also appear in this cycle provides further evidence that we are dealing with the basic melodic style of the composer. Thus, the unity of the cycle is

again established more by the similarity of mode, clef combination, rhythmic treatment, and text than by the melodic relationships.

## II. The Use of Pre-existing Material

Gregorian melodies exist for a number of the texts employed in these two cycles: one or more chants have been located for eight different texts.<sup>13</sup> Yet, with only one exception, none of these melodies have been used in the cycles of Weerbecke.

Fit porta Christi, from the cycle Ave mundi Domina, incorporates material from the hymn Fit porta coeli.<sup>14</sup> The chant is paraphrased in the first half of the motet (bars 1-30), where it occurs in imitation between discant and tenor, and appears occasionally in the bass.

## III. Special Treatment of the Elevation Text

An investigation of the cycles of Weerbecke reveals in both works special treatment of the text concerning the "Corpore Christi". In the latter part of each of the "Loco Sanctus" motets, fermata-marked block chords are used to introduce the section relating to the Body of Christ. It is highly significant that not only is a special text provided for this part of the Mass (cf. p. 23 and p. 26), but that this text is treated in such a manner.

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<sup>13</sup>CrollM, 196f.

<sup>14</sup>This hymn is found in WeinO, 70, #57. It is also very similar to the hymn Fit porta Christi pervia in EbelH, 58 and 93.

In the Roman rite, the Sanctus immediately precedes the Canon of the Mass, which is the most solemn part of the entire service. The Elevation of the Host, one of the activities normally connected with the Canon, frequently took place while the choir sang the Sanctus.<sup>15</sup> In the cycles of Weerbecke the Elevation undoubtedly occurred during the latter part of the "Loco Sanctus", as evidenced by the introduction of a text concerning the Body of Christ and its special musical treatment.

The use of fermata-marked chords is an old practice which goes back as far as Dunstable<sup>16</sup> and Dufay.<sup>17</sup> Composers frequently employed the technique to draw special attention to proper names or to set off important words of the text. In principle the procedure goes back even further. The use of block chords for settings of phrases relating to Christ appears in the Ordinary of the Mass as early as Machaut. In the Credo of his famous Mass, Machaut sets the words "Ex Maria Virgine" from the subsection "Et incarnatus est" in much broader values, thus underlining the importance of the text. This type of treatment became standard for the entire "Et incarnatus est" section of later

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<sup>15</sup>KlarGC, 117f.

<sup>16</sup>Dunstable employed block chords in his Song of Solomon motet Quam pulchra es.

<sup>17</sup>Numerous examples of fermata-marked block chords are found in the sacred works of Dufay. Among these are the motets Supremum est mortalibus, Apostolo glorioso-Cum tua doctrina-Andreas, and Alma Redemptoris Mater, as well as an independent Gloria.

Masses. It is found throughout the 15th and 16th centuries,<sup>18</sup> and traces of it even extend into the Baroque and Classic eras.<sup>19</sup>

The use of fermata-marked block chords for the Elevation text, which is found not only in the two cycles of Weerbecke, but in the remaining motetti missales as well, was undoubtedly a direct influence of this practice. As with the text "Et incarnatus est", the utter simplicity of such treatment provided, from the liturgical standpoint, the ideal setting; and, at the same time, offered the least possible distraction from the solemnity of the ritual.

The use of fermata-marked block chords in connection with the Elevation does not preclude their use elsewhere. Though no other such places are to be found in the cycles of Weerbecke, the technique is occasionally employed by other composers in motets besides those for the Elevation.

#### Loyset Compère

Three complete loco cycles were written by Compère, making him the most prolific composer of motetti missales. Two of these cycles (Hodie nobis de virgine and Ave Domine Jesu Christe) along with three motets of the Missa Galeazescha are listed in the tabula of Mil 2269 under the column "Motetti missales

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<sup>18</sup>For example, in the Credo of Josquin des Prez's Missa Pange lingua, the entire section from "Et incarnatus est" to "Et homo factus est" is set in block chords. See CW I, 16.

<sup>19</sup>In the Masses of Haydn, relatively longer note values are frequently found in the "Et incarnatus est" subsection.

conseq."; though only Hodie nobis de virgine and the three motets of Galeazescha are actually ascribed to him. Each cycle contains eight motets and is written for either four or five voices. While Hodie nobis de virgine is for four parts throughout, Galeazescha is written for five voices (two tenor parts), though in reality it too is only for four voices inasmuch as the two tenor parts alternate throughout each motet and come together only at the end, and then in unison. Ave Domine Jesu Christe contains both four- and five-voice motets; in the a5 motets there are again two tenor parts which alternate like the same two voices in Galeazescha.

As was pointed out above, only the cycle Hodie nobis de virgine and the three motets of Galeazescha which are preserved in Mil 2269 are attributed to Compère.<sup>20</sup>

Since the remaining cycles ascribed to a composer in all their parts are definitely composed by one musician alone and since the "Galeazescha" is [2] in its most characteristic feature, the treatment of Tenor I and II, of convincing stylistic unity, it can be safely assumed that the complete cycle [Galeazescha] was composed by Compère alone.

"Ave Domine Jesu Christe" appears in Mil. 2269 anonymously. Since, however, the treatment of Tenor I and II in its five-part motets is exactly the same as in the "Galeazescha," the work must certainly be ascribed to Compère again. In both these cycles Tenor I and II alternate throughout each five-part motet without the least overlapping, and only in the end do the voices sing in unison, so that we have a five-part notation in what is really normal four-part music. This procedure, besides having no parallel among the five-part compositions in the Milan MSS., is so singular and so unknown in its time that it seems hardly conceivable to assume any composer for

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<sup>20</sup>Reese, apparently following the catalogue of Jeppesen, states that the cycle Ave Domine Jesu Christe is ascribed to Compère (ReMR, 227).

these two cycles other than Compère. Further, though slight and external, evidence for Compère's authorship lies in the fact that "Ave Domine Jesu Christe" appears among the motetti missales of the tabula of Mil. 2269 between the two works ascribed to Compère: three motets from the "Galeazescha" and the cycle "Hodie nobis de Virgine."<sup>21</sup>

Although we know considerably less about the life of Compère than that of Weerbecke, the date of these cycles can be fixed much more accurately.<sup>22</sup> The few surviving documents enable us to place Compère in Milan between 1474 and 1475, and, since these cycles most likely originated during Compère's residence in that city, they were undoubtedly written around these years.

One of the earliest documents concerning the life of Compère comes from the court of Duke Galeazzo Maria Sforza at Milan. Compère is listed in the famous choir register of July 15, 1474, as a member of the cantori de capella. His monthly salary of five ducats, next to the lowest rate, suggests that he had only recently come to Milan. Most likely he was engaged by Weerbecke on the latter's trip to Flanders in January of 1473. An undated choir roster, which is presumably older than the 1474 list, makes no mention of Compère,<sup>23</sup> hence it is rather unlikely that he came to Milan much earlier than 1473 or 1474.

Compère's name appears again in the choir register of March 30, 1475 and finally in a letter of December 4, 1475. There is

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<sup>21</sup>CompèreO II, iiif.

<sup>22</sup>Biographical information taken from FinCW and ReMR, 223.

<sup>23</sup>SartJ, 66.

no record of him in Milan after 1475, and it is probable that he left as a result of the reduction in size of the chapel choir following the murder of Duke Galeazzo Maria Sforza on December 26, 1476. Since there is no trace of Compère until 1486, when he appears in Paris as chantre ordinaire to Charles VIII, it is impossible to determine when he actually did leave Milan. The records of the court choir break off after 1475, thus it is possible that he remained in Milan for some time after this date.

We know then that Compère was in Milan from July, 1474 to December 1475. Allowing for the possibility that he came to Milan in 1473 and remained after 1475, we may place these compositions between the years 1473 and 1476 or 1477.

The origin of the Missa Galeazescha has led to much speculation on the part of several scholars. Cesari believed that the work was composed in honor of Duke Gian Galeazzo Sforza, or that it was compiled of motets that he especially liked.<sup>24</sup> Gian Galeazzo Sforza was the oldest son of Duke Galeazzo Maria Sforza, but, since he was not born until 1469,<sup>25</sup> it seems unlikely that the Mass could have been written for him. Inasmuch as the cycle was undoubtedly composed as a whole, there is even less possibility that it was assembled of motets especially liked by Gian. More than likely, the inscription "Galeazescha" does not refer specifically to Gian Galeazzo Sforza, but rather to both Gian

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<sup>24</sup>CesM, RMI XXIX, 17; also La corte di Ludovico il Moro, IV, 198.

<sup>25</sup>Colls, 102.

and his father (whose name was also Galeazzo), or simply to the father.

All three cycles of Compère carry liturgical designations for the individual motets. Actually, they are the only motetti missales cycles to do so in entirety; as the loco markings are only partially given for the anonymous cycles of the Munich MS, and are completely missing in the cycles of Weerbecke and Gafurius. As we have stated before, the presence of loco designations suggests that these compositions may well have been the earliest of the loco cycles.

### The Texts

The texts for the motets are drawn from a large number of sources, both liturgical and non-liturgical. Sequence texts play an especially important part in Galeazescha, while hymns, antiphons, and responsories provide the principal material for the two remaining cycles. The complete texts and their sources are given below.

#### Hodie nobis de virgine

<u>Text</u>	<u>Source</u> <sup>26</sup>
(1) <u>Loco Introitus</u>	
Hodie nobis de virgine Christus nasci dignatus est.	?
Hic praesens testatur dies, currens per anni circulum quod solus a sede Patris mundi salus advenerit.	Verse 4 of the hymn <u>Christe redemptor omnium</u> , at first Vespers <u>in Nativitate Domini</u> ; Wein0, 12f; <u>Analecta II</u> , 36.

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<sup>26</sup>FinM, 241ff.



Christus natus est nobis:  
venite, adoremus.

Invitat. at Matins in Nativitate Domini; WeinO, 30.

Parvulus filius  
hodie natus est nobis:  
et vocabitur Deus fortis,  
et vocabitur nomen eius Emanuel.

Fifth antiphon at Lauds in Nativitate Domini; WeinO, 92f.

Venite, gentes, et adorate  
Dominum, quia per ipsum  
omnia facta sunt.

Second period from the verse Dies sanctificatus of the responsory Beata Viscera, responsory 7 at Matins in Nativitate Domini; WeinO, 67f.

(2) Loco Gloria

Beata Dei Genitrix Maria,  
cuius viscera intacta permanent,  
hodie genuit Salvatorem  
saeculi. Beata quae credidit,  
quoniam perfecta sunt omnia,  
quae dicta sunt ei a Domino.

Responsory 5 at Matins in Nativitate Domini; WeinO, 55.

(3) Loco Patrem

Hodie nobis Christus natus est, ?  
et per totum mundum de caelo  
pax vera descendit.

Hodie nobis salvator noster  
et caelorum Rex  
de Virgine nasci dignatus est,  
ut hominem perditum  
ad caelestia dona revocaret.

Responsory 1 (without verse) at  
Matins in Nativitate Domini;  
WeinO, 41f.

Hodie in terra canunt Angeli, ?  
hodie beata Dei Genitrix.  
Filium genuit Salvatorum saeculi.

(4) Loco Offertorii

Genuit puerpera Regem,  
quem laudant Angeli,  
throni et dominationes.

? Begins like second antiphon  
at Lauds in Nativitate Domini;  
WeinO, 86f.

Christe Redemptor omnium,  
ex Patre Patris unicae,  
solus ante principium  
natus ineffabiliter.

Verse 1 and 2 of the hymn at  
first Vespers in Nativitate Domini;  
cf. motet 1, verse 2.

Tu lumen tu splendor Patris,  
tu spes perennis omnium:  
intende quas fundunt preces  
tui per orbem famuli.

(5) Sanctus - Verbum caro factum est

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra  
gloria tua.

Sections 1 and 2 of the Sanctus.

Verbum caro factum est  
et habitavit in nobis:  
et vidimus gloriam eius.

Beginning of responsory 8 at  
Matins in Nativitate Domini;  
Wein0, 69.

(6) Post Elevationem

Memento, salutis auctor,  
quod nostri quondam corporis,  
ex illibata Virgine  
nascendo formam sumpseris.

Verse 3 and 7 of the hymn Christe  
redemptor omnium; cf. motets 1  
and 4.

Gloria tibi, Domine,  
qui natus es de Virgine,  
cum Patre et Sancto Spiritu,  
in sempiterna saecula.

(7) Loco Agnus

Quem vidistis, pastores?  
dicite: annunciate nobis,  
quis apparuit in terris?  
In choro Angelorum  
natum vidimus, Salvatorem  
Dominum.

First antiphon at Lauds in Nati-  
vitate Domini; Wein0, 84f.

Quem genuit puerpera,  
cui nomen aeternum  
et gaudia matris habens  
cum virginitatis honorem  
nec primam similem visa est,  
nec habere sequentem.

Second antiphon at Lauds in Nati-  
vitate Domini; Wein0, 86f.

(8) Loco Deo gratias

O admirabile commercium!  
Humani generis creator,  
hodie ex Virgine nasci  
dignatus est.

Excerpt from first antiphon in  
second Vespers in Circumcisione  
Domini; Liber, 442f.

Christus natus est nobis,  
per quem salus aeterna,  
mundo apparuit.

?

Beatus auctor saeculi  
servile corpus induit,  
ut carne carnem liberans,  
ne perderet quos condidit.

Verse 2 of the hymn A solis ortus  
cardine at Lauds in Nativitate  
Domini; WeinO, 94f.

Missa Galeazescha

Text

Source<sup>27</sup>

(1) Loco Introitus

Ave, virgo gloriosa,  
Caeli iubar, mundi rosa,  
Caelibatus liliū;

Verses 1, 2, and 7 of the sequence  
de BMV; Analecta LIV, 417.

Ave, gemma pretiosa,  
Super solem speciosa,  
Virginale gaudium.

Florens hortus, aegris gratus,  
Puritatis fons signatus  
Dans fluenta gratiae,

Que regina diceris,  
Miserere miseris,  
Virgo mater gratiae.

?

Reis ergo fac, regina,  
o virgo pura  
Apud regem ut ruina  
Relaxentur debita.

Verse 9 of the sequence Salvato-  
ris mater pia de BMV; Analecta  
LIV, 424. Line 2 is a free  
insertion.

O Virgo pura,  
pro nobis dulciter ora.

?

(2) Loco Gloria

Ave, salus infirmorum,  
Et solamen miserorum,  
Dele sordes peccatorum  
Te laudantem, Domina.

Verses 5 and 4 of the sequence  
Ave caelorum regina de BMV;  
Analecta LIV, 416.

<sup>27</sup>FinM, 260ff.

Ave, mater Jesu Christi,  
Virgo Deum genuisti,  
Per virtutem ascendisti  
Dans salutem hominī.

Inter spinas flos fuisti,  
Sic flos flori placuisti  
Pietatis gratie.

Ave, veri Salomonis  
Mater, vellus Gedeonis,  
Cuius, magi tribus donis  
Laudant puerperium;

Virgo carens simili,  
Tu quae mundo flebili  
Contulisti gaudia,

Nos digneris visere,  
Ut cum Christo vivere  
Possimus in gloria.

(3) Loco Credo

Ave, decus Virginale,  
Templum Dei speciale,  
Per te fiat veniale  
Omne, quod committimus.

O domina piissima,  
omni laude dignissima,  
fac nobis dignus te laudare,  
venerari et amare.

O domina Deo cara,  
stirpe decens et praeclara,  
sed meritis praeclarior.

O domina dominarum,  
o regina reginarum,  
propter tuam pietatem  
pelle meam paupertatem.

O praeclara stella maris,  
quae cum Deo gloriaris,  
nos ad portum fac venire  
nunquam sinas nos perire.

Verse 5 of the sequence Salvatoris mater pia de BMV; cf. motet 1, verse 5.

Verse 3 of the sequence Verbum bonum et suave de BMV; Analecta LIV, 343.

Verses 9 and 10 of the sequence Ave virgo virginum/ ave lumen luminum/ ave stella praevia de BMV; Analecta LIV, 432.

Verse 7 of the sequence Ave virgo gratiosa/ virgo mater gloriosa de BMV; Analecta LIV, 419.

Verses IX/7, IX/9, and XI/1 of the Oratio ad BMV Ave regina coelorum/ clarum iubar supernorum; Analecta XXXII, 43-47. Line 4 of verse IX/9 is missing.

(4) Loco Offertorii

Ave, sponsa verbi summi,  
 Maris portus, signum dumī,  
 Aromatum virga fumī,  
 Angelorum domina.

Verse 5 of the sequence Verbum bonum et suave de BMV; cf. motet 2, verse 4.

Gaude, Virgo, salutata  
 Gabriele nuntio.  
 Gaude, mater, iucundata  
 Jesu puerperio.

Verses 1 and 2 of the sequence de BMV; Analecta LIV, 332.

Gaude, mundi domina,  
 dulcis super omnia,  
 gaude, caeli regina,  
 o plena prae ceteris  
 gratia divina.

?

De peccati vincula  
 libera nos, o Maria.

?

Gaude, virgo, fructis deliciis,  
 expurga nos a nostris vitiis,  
 iam rosa iuncta lilio,  
 et iunge tuo filio.

Verse 3 of the sequence Gaude virgo gratiosa/ verbum verbo concepisti de BMV; Analecta IX, 54.

Mater Dei, exaudi nos,  
 ora Deum tuum natum  
 ne damnet nos.

?

Et regnare fac renatos  
 A reatu expurgatos  
 Pietatis solita.

Verse 10 of the sequence Salvatoris mater pia de BMV; cf. motet 1, verse 5, and motet 2, verse 3.

(5) Loco Sanctus

O Maria!

In supremo sita poli,  
 Nos commenda tuae proli,  
 Ne terrores sive doli  
 Nos supplantent hostium.

Verses 22 and 21 of the sequence Salve mater salvatoris de BMV; Analecta LIV, 383.

O Maria, stella maris,  
 Dignitate singularis,  
 Super omnes ordinis  
 Ordines caelestium.

Ave, prolem genuisti,  
 Ave, solem protulisti,  
 Mundo lapso contulisti  
 Vitam et imperium.

Verse 4 of the sequence Verbum bonum et suave; cf. motet 2, verse 4, and motet 4, verse 1.

O Maria!

Ad te flentes suspiramus,  
Te gementes invocamus  
Evae gens misera.

Verse 11, line 1 of verse 9, and  
verse 12 of the sequence Ave  
virgo gloriosa/ celi iubar; cf.  
motet 1, verses 1 - 3.

O regina pietatis!

Statum nostrae paupertatis  
Vultu tuae bonitatis  
Bene considera.

O lucerna sanctitatis!

?

(6) Ad Elevationem

Adoramus te Christe,  
et benedicimus tibi,  
quia per sanctam Crucem  
tuam redemisti mundum.

1) First antiphon de actione li-  
turgica postmeridiana in Passione  
et Morte Domini; Liber, 746.

2) Short responsory at Sext in  
Festo Inventionis S. Crucis;  
Liber, 1458.

3) Excerpt from Tract for Missa  
de Sancta Cruce; Graduale, (104)f.

Virgo mitis, Virgo pia,  
esto nobis vitae via.  
Esto nostrum refugium.

?

Ut cum dulci melodia  
cantemus Ave Maria.

?

Ave, Virgo virginum,  
Ave, lumen luminum,  
Ave, stella praevia.

Verses 1 and 3 of the sequence  
de BMV; cf. motet 2, verses 5-6.

Castitatis liliun,  
Consolatrix omnium,  
Peccatorum venia.

Tu pincerna veniae,  
Tu lucerna gratiae,  
Tu superna gloriae,  
Es regina,

Verse 6 of the sequence Mariae  
praeconio/ Serviat cum gaudio  
de BMV; Analecta LIV, 391.

Et vera mentis anxiae  
medicina.

?

(7) Loco Agnus

Salve, mater salvatoris,  
 Vas electum, vas honoris,  
 Vas caelestis gratiae,

Verse 1 of the sequence; cf.  
 motet 5, verses 1-2.

Tu nostrum refugium,  
 Da reis remedium,  
 Procul pelle vitia.

Verse 6 of the sequence Ave virgo  
 virginum; cf. motet 2, verses  
 5-6, and motet 6, verses 4-5.

Salve, verbi sacra parens,  
 Flos, spineti gloriae;

Lines 1 and 3 of verse 3 of the  
 sequence Salve mater salvatoris;  
 cf. motet 5, verses 1-2 and  
 motet 7, verse 1.

Tu, veniae vena mater gratiae, ?  
 confer nobis dona misericordie,  
 filium implora, ut donum veniae  
 donet mortis hora nobis, ut  
 gloriae regno praesentemur.

Dulcis Jesu mater bona,  
 Mundi salus et matrona  
 Supernorum civium,

Verses 15 and 16 of the sequence  
Ave virgo gloriosa; cf. motet 1,  
 verses 1-3, and motet 5, verse 4.

Pacem confer sempiternam,  
 Et ad lucem nos supernam  
 Transfer post exilium.

O Maria!

(8) Loco Deo gratias

Virginis Mariae laudes  
 intonent christiani.

Verses 1 and 2 of the sequence  
de BMV; Analecta LIV, 27.

Eva tristis abstulit,  
 et Maria protulit natum,  
 qui redemit peccatores.

Ave, caelorum regina,  
 Ave, morum disciplina,  
 Via, vitae lux divina,  
 Virgo, mater filia.

Verses 1 and 2 of the sequence;  
 cf. motet 2, verses 1-2.

Ave, templum sanctum Dei,  
 Fons salutis, porta spei,  
 Ad te currunt omnes rei  
 Plena cum fiducia.

Sancta parens refove gentes  
 quae corde precantur  
 labe carens remone mentes  
 qui sorde ligantur

(Trope to Sancta parens caro labe carens?)

Mater misericordiae,  
 O Maria!

?

Spes salutis et veniae,  
 Maria mater gratiae,  
 succurre nobis hodie, O Maria,  
 in hac valle miseriae.

?

O Maria, exaudi nos,  
 O Maria!

?

Ave Domine Jesu Christe

Text

Source<sup>28</sup>

(1) Loco Introitus

Ave Domine Jesu Christe, ver-  
 bum Patris, filius Virginis,  
 Agnus Dei, salus mundi, hostia  
 sacra, verbum caro, fons pie-  
 tatis.

Verse 1 of the rhymed prosa ad DNJC; ThesH II, 327.

(2) Loco Gloria

Ave Domine Jesu Christe, laus  
 angelorum, gloria sanctorum,  
 Visio pacis, deitas integra,  
 flos et fructus Virginis matris.

The same, verses 2 and 3.

Ave Domine Jesu Christe, splen-  
 dor Patris, princeps pacis,  
 ianua caeli, panis vivus, Vir-  
 ginis partus, vas deitatis.

(3) Loco Patrem

Ave Domine Jesu Christe,  
 lumen caeli principium mundi,  
 gaudium nostrum, Angelorum  
 panis, iubilis cordis, rex et  
 sponsus Virginitatis.

The same, verse 4.

<sup>28</sup>FinM, 278ff.



Adjuva nos, Deus Salutaris  
noster: et propter gloriam  
nominis tui, libera nos.

Verse of the responsory Emendemus in Feria 4. Cinerum and in Dom. 1. Quadragesimae; Liber, 524.

(4) Loco Offertorii

Ave Domine Jesu Christe  
vita dulcis et mitis  
praemium nostrum, caritas summa,  
fons amoris, pax, dulcedo,  
requies nostra, vita perennis.

Verse 5 of the rhymed prosa ad DNJC; cf. motets 1-3.

Verbum Patris hodie  
processit de Virgine,  
virtutes angelicae  
cum canoro iubilio  
benedicamus Domino.

Verse 1 of the Benedicamus at None in Festo stultorum (Office of Pierre de Corbeil); Analecta XX, 226.

Sancte Augustine,  
ora pro nobis.

Excerpt from the litany in Festo Onmium Sanctorum; OfficiumR, 411ff.

(5) Loco Sanctus

Salve, salvator mundi, rex  
atque creator, qui Deus es et  
homo, natus de Virgine alvo.  
Te, Deus, exoro simplex et  
pronus adoro, ut mihi condones et  
caeli gaudia dones nec non de-  
functis, vivis sis quoque cunctis.

First part of the Oratio ad Christum; Analecta XLVI, 52.

(6) Ad Elevationem

Adoramus te, Christe,  
et benedicimus tibi,  
quia per sanctam Crucem tuam  
redemisti mundum.

- 1) First antiphon de actione liturgica postmeridiana in Passione et Morte Domini; Liber, 746.
- 2) Short responsory at Sext in Festo Inventionis S. Crucis; Liber, 1458.
- 3) Excerpt from Tract for Missa de Sancta Cruce; Graduale, (104)f.

O sanguis Christi, qui fusus  
amore fuisti humani generis,  
precor, nos, auxiliaris, dele  
peccata, da nobis regna beata.

Second part of the Oratio Salve salvator; cf. motet 5.

(7) Loco Agnus

Parce, Domine, parce populo tuo, quem redemisti, Christe, pretiosissimo sanguine tuo, ne in aeternum irascaris ei. Antiphon in rogationibus; Antiphonale PM, 228. Antiphon in variis necessitatibus; Vesperale, 212.

Ne reminiscaris, Domine, delicta nostra, neque vindictam sumas de peccatis nostris, sed parce peccatis nostris. 1) Antiphon to the Magnificat Sabbato ante Dom. 3. Septembris; Liber, 922.  
2) Antiphon to the Penitential Psalms; Liber, 1840.

(8) Loco Deo gratias

Da pacem, Domine, in diebus nostris, quia non est alius, qui pugnet pro nobis, nisi tu, Deus noster. Antiphon at Vespers and Lauds in Communi pro pace; Liber, 1867f.

Ave, Maria, gratia plena, Dominus tecum, virgo serena. Verses 1 and 2 of the sequence de BMV; Analecta LIV, 337.

Ecce ancilla Domini: fiat mihi secundum verbum tuum. Fifth antiphon at second Vespers in Annuntiatione BMV; Liber, 1417.

In honorem matris Dei et eius memoria decantemus omnes ei ave plena gratia. Amen. ?

As may readily be seen, the texts of the motets are compiled from a number of varied and often fragmentary sources. No clear principle of organization is to be found in the arrangement and choice of texts. Though most texts are drawn from the liturgy or from the sacred non-liturgical literature of the time, many of the short invocations that appear in the Missa Galeazescha ("Mater misericordiae, O Maria!"; "De peccati vincula libera nos, o Maria") were probably written by the composer himself.<sup>29</sup>

<sup>29</sup>FinM, 265.

As in the cycles of Weerbecke (cf. p. 27f ), no connection is normally found between the motet texts and the part of the Mass for which they substitute. Only in those motets connected with the Elevation is there any such relation. The "Ad Elevationem" motets of Ave Domine Jesu Christe and Galeazescha, both of which begin with the same text, show a close connection to the ritual, as evidenced by the opening words "Adoramus te Christe."<sup>30</sup> A similar textual relation to the Mass is found in the Sanctus of Hodie nobis de virgine on the words "Verbum caro factum est". Since the motet which follows the Sanctus is marked "Post Elevationem" rather than "Ad Elevationem", the Elevation undoubtedly took place during the final section of the Sanctus. Here the words "Verbum caro factum est" bear a definite relation to the events surrounding the Sacrament.

Inasmuch as the motet for the Elevation bears a relationship to the ritual meaning of the Mass, its text normally has no connection with the remainder of the cycle. This is clearly seen in the Missa Galeazescha where all texts, with the exception of the "Ad Elevationem" motet, concern the Blessed Virgin. Likewise, in Hodie nobis de virgine only the Sanctus - Verbum caro factum est is unrelated to the remaining texts, which deal with the nativity of our Lord. In Ave Domine Jesu Christe, no such interpolation is found, as the texts for the entire cycle consist

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<sup>30</sup>The same text also appears in the fifth motet of the anonymous cycle Natus sapientia from the Munich MS.

of prayers and praises to the Savior.

The provision of a special text for the Elevation motet, even to the point of breaking into the central idea of the cycle, shows the important position that the Elevation occupies in the liturgy. In these loco cycles, which otherwise bear no relation to the ritual, the composer was compelled to provide a suitable text for this, the most solemn part of the Mass.

Of the cycles of Compère, only one may be assigned to a definite place in the Church year: Hodie nobis de virgine. The other two cycles contain texts not bound to any specific feast, and could therefore be employed on a number of occasions throughout the year. The texts for Hodie nobis de virgine are drawn almost entirely from the Office in Nativitate Domini; the cycle is therefore restricted to use during Christmas.

### The Musical Structure<sup>31</sup>

#### I. The Unifying Elements of the Cycles

##### A. Hodie nobis de virgine

Unity is achieved in this cycle in much the same way it was accomplished in the cycles of Weerbecke. All motets of Hodie nobis de virgine are in the Dorian mode on G and employ a signature of one flat. The same combination of clefs is utilized throughout the cycle. Most motets fall into two distinct parts, the division corresponding to a change of meter in all but the fifth motet. Though the meter remains the same in number five,

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<sup>31</sup>These three cycles are printed in Compère II.

a change in the treatment of text (to fermata-marked block chords) establishes the two-part structure. The sequence of mensuration signs 0 - 0 is found in most motets, as may be seen below.

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
0 - 0	0 - 0	♩ - ♩ <sub>3</sub>	0 - 0	♩	♩	0 - 0	0 - 0

Thematic relations between the motets of this cycle are not to be found. However, in the opinion of Dr. Finscher, a certain relationship does exist between the first, second, and eighth motets through the similarity of their tenor parts. In each of the motets the tenor generally moves within the ambitus  $\underline{g} - \underline{d'} - \underline{g}$ , exhibiting a slowly rising and descending line. This motive is repeated several times within the motet and functions not unlike a cantus firmus. Nevertheless, melodic connections certainly play a minor role in this cycle. Unity is dependent much more on the identity of mode, clef combination, overall two-part structure of the motets, and text.

#### B. Missa Galeazescha

As in the previous cycle, clef combinations and mode (Dorian untransposed, no signature) remain the same throughout. Again, the motets fall into several sections, with the divisions corresponding to the changes of meter. Especially interesting is the meter scheme of Galeazescha. The cycle follows a carefully worked out plan which is very clear in the first six motets. Even the last five show a certain symmetry, with the sixth motet as the center.

- |     |   |   |               |
|-----|---|---|---------------|
| (1) | O | - | ⊖             |
| (2) | C | - | ⊖             |
| (3) | ∅ | - | ∅             |
| (4) | O | - | ⊖ - O - ⊖     |
| (5) | C | - | ⊖ - C - ⊖     |
| (6) | ∅ | - | ∅ - ∅ - ∅ - ∅ |
| (7) | C | - | ⊖ - C - ⊖     |
| (8) | O | - | ⊖ - C - ⊖     |

No thematic relations are found between the motets of this cycle.

### C. Ave Domine Jesu Christe

Ave Domine Jesu Christe is in the Ionian mode on F (one flat signature) and employs identical clef groupings throughout. Meter changes occur in all motets, dividing them into two distinct sections (excepting number seven which has two meter changes, three sections). This cycle not only lacks the organization of mensuration signs found in Galezescha, but also makes no use of the signs ⊖ and ⊖, which were so typical of the previous two cycles. At the same time this cycle stands much closer to the normal sequence of mensural signs employed during the Josquin era: ∅ - ∅ and ∅ - ∅<sup>32</sup>.

- |     |   |   |                    |
|-----|---|---|--------------------|
| (1) | ∅ | - | ∅ <sup>3</sup>     |
| (2) | O | - | ∅ <sup>3</sup>     |
| (3) | O | - | ∅ <sup>3</sup>     |
| (4) | ∅ | - | ∅ <sup>3</sup>     |
| (5) | ∅ | - | ∅ <sup>3</sup>     |
| (6) | ∅ | - | ∅ <sup>3</sup>     |
| (7) | O | - | ∅ - ∅ <sup>3</sup> |
| (8) | ∅ | - | ∅ <sup>3</sup>     |

In contrast to the previous cycles of Compère, definite

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<sup>32</sup>FinM, 282.

thematic relations are found in Ave Domine Jesu Christe. Three different melodic ideas appear throughout the cycle which are freely adapted and varied from motet to motet (Ex. 2).

Ex. 2.



Dr. Finscher has suggested that these melodies are probably of secular origin, perhaps even composed of the beginnings of several chansons.<sup>33</sup> The melodies are employed without any clear

<sup>33</sup>Ibid, 281. Dr. Finscher relates the first two melodic ideas to the beginning of the tenor from the chanson Je ne demande of Busnois; the third to the cantus firmus from Isaac's Credo sine nomine, which is found in Music MS 53 of the Munich Staatsbibliothek, f. 85'-99.

Busnois: Je ne demande, Tenor.



Isaac: Credo sine nomine.



principle of organization, though they normally appear at the beginning of the motets. The following table shows their disposition throughout the cycle:<sup>34</sup>

(1)	a b c c	a b	c b c c	
(2)	a b c c			second part free
(3)	a a a a			ending free
(4)				free, litany formula at end
(5)	a b c			ending free
(6)				free
(7)	a b c c	a a b c c	b c c	ending free
(8)	d (a+b abridged)	d	free a	chant quotation at end and free

As an example of the way in which these melodies are employed, the opening measures of all motets utilizing "A" are given below. Since the melody is normally found at least in the tenor, this voice shall be reproduced for comparison (Ex. 3). "B" and "C" are treated similarly. Though each of these melodies is, at times, considerably altered, its basic outline is retained.

## II. The Use of Pre-existing Material

Gregorian melodies exist for a large number of the different texts employed in these cycles but have rarely been incorporated into the music. There is, though, a greater use of pre-existing material in the works of Compère than in those of Weerbeke.

Apparently no cantus prius factus is employed in Hodie nobis de virgine; however, known melodies do appear in several motets of Galezescha. As previously pointed out, Galezescha is based almost entirely on sequence texts, and we find that the sequence melodies are also used on a number of occasions,

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<sup>34</sup>FinM, 281.



Ex. 3.

The musical score for Ex. 3 consists of eight staves, each with a unique time signature and clef:

- Staff 1:** Treble clef, common time (C), 8/8 time signature. The melody consists of quarter and eighth notes.
- Staff 2:** Treble clef, 3/2 time signature, 8/8 time signature. The melody features a mix of quarter, eighth, and sixteenth notes.
- Staff 3:** Treble clef, 3/2 time signature, 8/8 time signature. The melody includes quarter, eighth, and sixteenth notes.
- Staff 5:** Treble clef, common time (C), 8/8 time signature. The melody is composed of quarter and eighth notes.
- Staff 7:** Treble clef, 3/2 time signature, 8/8 time signature. The melody uses quarter, eighth, and sixteenth notes.
- Staff 8:** Treble clef, common time (C), 8/8 time signature. The melody consists of quarter and eighth notes.



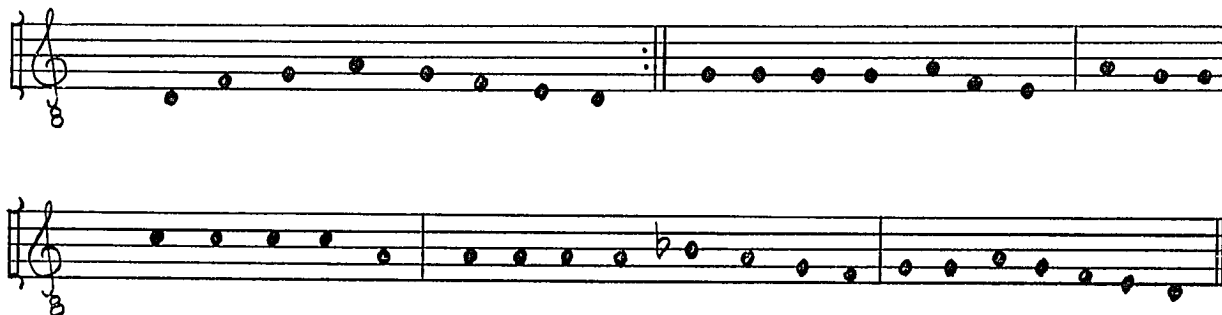
Missa Galeazescha: Loco Deo gratias, B. 1-8.

Dr. Finscher points out that, in all probability, the remaining motets of this cycle are also based on a cantus prius factus, though it has not been possible to identify them. The treatment of the two tenor parts remains the same throughout, and it is quite apparent that they too draw upon pre-existing material. The tenor parts from the beginning of motet number one will illustrate this point; their essentially Gregorian

character is very clear:

Ex. 5.

Loco Introitus: Tenor I and II.



As previously mentioned, Ave Domine Jesu Christe probably incorporates material from several chansons (cf. p. 52). In addition, material from the Gregorian repertoire is also found in two motets:<sup>40</sup>

- |                                  |   |
|----------------------------------|---|
| (4) Verse 3 (Sancte Augustine)   | Litany formula <sup>41</sup>  |
| (8) Verse 1 (Da pacem)           | The cantus firmus (motif "D") quotes the first tones of the liturgical melody at the beginning. <sup>42</sup> |
| Verse 2 (Ave Maria gratia plena) | Sequence melody. <sup>43</sup>  |
| Verse 3 (Ecce ancilla domini)    | Not the antiphon but a simple <u>lectio</u> tone. <sup>44</sup>   |

<sup>40</sup>FinM, 282.

<sup>41</sup>This formula deviates from that in use today. It resembles the melody found at the end of Compère's motet Gaude proles regia.

<sup>42</sup>Liber, 1867.

<sup>43</sup>MobergU II, #34

<sup>44</sup>Liber, 120ff.

In motet four and strophe one of motet eight the chant appears in all voices in imitation; in the second and third verses of number eight, only the first and second tenor carry the Gregorian melody.

### III. Special Treatment of the Elevation Text

As was observed in the two cycles of Weerbecke, the motet sung during the Elevation invariably makes use of fermata-marked block chords. This special treatment is even more clearly seen in the cycles of Compère inasmuch as both "ad" and "post" Elevation motets are found in these cycles.

An examination of the two "Ad Elevationem" motets reveals identical treatment: both pieces open with a series of fermata-marked block chords. However, in the "Post Elevationem" of Hodie nobis de virgine, no such treatment is found. It is rather in the preceding motet, Sanctus - Verbum caro factum est, where the sustained chords appear. The concluding section of the Sanctus, "Verbum caro factum est", is set in fermata-marked chords and is undoubtedly intended to coincide with the Elevation of the Host.

## CHAPTER THREE

### THE ANONYMOUS MOTETTI MISSALES CYCLES

The two anonymous cycles which are recorded in Munich Music MS 3154 represent the only known motetti missales outside of those preserved at Milan. These works are therefore interesting from a liturgical standpoint, as they raise a number of questions concerning their origin. Both cycles as well as the individual motets are unknown in any source outside of Mu.

The assigning of a date to these two cycles presents a quite difficult task, as our knowledge of the MS itself is very incomplete. The MS is a large choirbook (32 x 22 cm) which originally belonged to Magister Nikolaus Leopold of Innsbruck. Three times within the MS is found the owner's designation "Magistri Nicolai Leopoldi ex Insprugga."<sup>1</sup> It is a copious work, consisting of 473 folios, and contains a repertoire of Mass movements, Magnificats, hymns, sequences, motets, and German Lieder. Most of its contents are anonymous, and of the composers' names that are given, at least one is definitely incorrect<sup>2</sup> and a second is open to question.<sup>3</sup>

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<sup>1</sup>MaiM, 19. This inscription is found on f. 264, 370, and 444.

<sup>2</sup>A L'Homme armé Mass attributed to Josquin (f. 264'-273) is the work of L. Compère. See FinCW, 121, 132.

<sup>3</sup>The authorship of a Salve Regina (f. 86'-88) which is attributed to Dufay has been attacked in DèzS on stylistic grounds.

Mu was apparently compiled over a number of years. While many of the works contained in this MS were composed as early as the last third of the 15th century, at least one composition dates from the 16th century. The anonymous sequence Ave mundi spes Maria, which appears on f. 464, bears the inscription "Matheo gurcensi episcopo dedicatum", a reference to Matth. Lang who was the Bishop of Gurk from 1505-19.<sup>4</sup> The MS is closely related in its early pages to the later Trent codices, indicating to an extent the date of its origin. No less than twelve concordances are to be found between Mu and the Trent MSS. These concordances, which are contained within the first 170 folios of Mu, are given in the table below.<sup>5</sup>

This tabulation clearly shows the connection between the early pages of Mu and the Trent codices. Trent MSS #88-91, which represent the second and younger group of the codices, were assembled and written down between the years 1444 and 1465, while the latter part of Trent MS #91 was composed and copied between 1460 and 1480. Thus, those pages of Mu concordant with Trent MSS #88-90 were written before 1465, while those concordant with Trent MS #91 were composed at least before 1480.

The motet In idraulis of Busnois, which is found only in Trent MS #91 (f. 35'-37) and Mu (f. 27'-29), was composed c. 1467 in honor of Ockeghem.<sup>6</sup> In view of the relatively early position

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<sup>4</sup>MaiM, 22.

<sup>5</sup>Information compiled from DTO VII, 19ff; and SteB, 110ff.

<sup>6</sup>MGG IX, col. 1828.

## Concordances between the Trent MSS and Munich 3154

Trent MS	Tr. Comp.	Incipit	Mu. Folio	Mu. Comp.
<u>Trent 88</u>				
DTO 367	Anon.	Kyrie (Pascale)	f. 164	Anon.
DTO 480	Anon.	Et in terra	f. 10	Anon.
<u>Trent 89</u>				
DTO 639	Anon.	O beata infancia	f. 4'-6	Anon.
DTO 640	Anon.	Anima mea lique- facta	f. 1'-3	Anon.
DTO 667	Anon.	Ave mundi spes Maria	f. 29	Anon.
DTO 727	Anon.	Salve Regina	f. 86'-88	Dufay <sup>7</sup>
DTO 756	Anon.	Et exultavit	f. 13	Anon.
DTO 762	Anon.	Patrem	f. 78	Anon.
<u>Trent 90</u>				
DTO 868	Anon.	Kyrie (Pascale)	f. 13	Anon.
<u>Trent 91</u>				
DTO 1162	Busnoys	In idraulicis	f. 27'-29	Anon.
DTO 1214	Anon.	Regina coeli	f. 169'-170	Anon.
DTO 1332	Anon.	Et exultavit	f. 15	Anon.

this motet occupies in Mu, it is reasonable to assume that the compilation of Mu did not begin until several years after 1467.

<sup>7</sup>Cf. fn. 3.



The MS was apparently written in Innsbruck for Magister Nikolaus Leopold, who, according to Moser, came from a well-known family of innkeepers.<sup>8</sup> However, Moser is of the opinion that it might have been written in Nuremberg. This he bases on a document which he found in the Ernestinischen Gesamtarchiv at Weimar which states that in 1484 Duke Ernst von Sachsen admitted the "wolgelarten meister Niclausen lewpols zu Noremberg" to his private council.<sup>9</sup> However, the inscription "Magistri Nicolai Leopoldi ex Insprugga" within the MS itself speaks strongly against this. Dr. Finscher completely discredits Moser's opinion that the MS could have originated in Nuremberg, although he does allow that it could have been assembled and bound there.<sup>10</sup>

The MS consists of a number of small fascicles, which were originally numbered in two sections: f. 20-200 and f. 1-297.<sup>11</sup> The foliation represents neither a chronological order of composition nor one of compilation. Although Wolfgang Stephan is of the opinion that only the first part of Mu can be dated in the 15th century,<sup>12</sup> "individual fascicles of the second part (nos. 36, 39, 40) are surely as old as the oldest fascicles of the first part, which go back to the more recent Trent period."<sup>13</sup>

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<sup>8</sup>MosO, 84.

<sup>9</sup>Ibid.

<sup>10</sup>FinCW, 121, fn. 79.

<sup>11</sup>MaiM, 19. The first nineteen folios are missing.

<sup>12</sup>SteB, 99.

<sup>13</sup>FinCW, 121.

The fact that an Ave maris stella of Johannes Martini appears twice in the MS (f. 153' and f. 253')<sup>14</sup> not only indicates that the MS is a compilation of two sources but proves that compositions from the second part of the MS may also date from the 15th century.<sup>15</sup>

Most of the known composers represented in Mu were active during the last third of the 15th century: Busnois (d. 1492), Compère (c. 1450-1518), Dufay (d. 1474), Finck (1445-1527), Anthonius de Fevin (1473-1512), Obrecht (after 1450-1505), Josquin (1450-1521), Isaac (before 1450-1517), and Johannes Martini (c. 1435-c. 1492). Lesser-known composers include Cornelius de Veye, Jo. de Salice, W. Raber, G. Jung, Phil. Hol., and Ar. Fer.<sup>16</sup>

We may safely assume that the copying of Mu took place no earlier than the decade of the 1470's. More than likely several years would have been required for a composition written in France in 1467 (In idraulis) to have reached Innsbruck. This, coupled with the fact that many of the known composers of Mu wrote little music before 1475, suggests c. 1475 as the earliest possible date of the MS. Thus, Gaude flore virginali and Natus sapientia could have been written as late as 1475 and

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<sup>14</sup>CW XLVI, 3.

<sup>15</sup>The Missa Wol auff gesell von hynnen of Isaac is also found twice in the MS, once in the first section (f. 179), and later in the second half (f. 456). MaiM, 21; and JepG, 18.

<sup>16</sup>WolfH I, 455. The identity of Phil. Hol. cannot be determined. Ar. Fer. possibly refers to Arrigo Ferrarese (= H. Isaac?).

still have been included in the earliest fascicles of the MS.

In seeking to discover the author of these two cycles, it is natural that we should turn to the known composers of this MS and attempt to establish authorship on the basis of stylistic similarities and biographical data. This is a point to which we shall return after first analyzing the music itself. Only then will we be in a position to evaluate stylistic characteristics properly.

### Gaude flore virginali

#### The Position in the Liturgy

Unlike the previous motetti missales cycles, Gaude flore virginali consists of only seven motets, three of which carry exact loco designations: the fourth ("Loco Offertorii"), the fifth ("Loco Sanctus"), and the seventh ("Loco Agnus"). Since the liturgical position of these motets corresponds exactly with those of the Milan substitution cycles, the function of the four remaining motets may easily be determined. The sixth motet of this cycle should obviously be marked "Ad Elevationem" inasmuch as the motet begins with a block-chord setting of the textual interpolation "Domine Jesu ...". The cycle lacks only a "Loco Deo gratias", which, from a liturgical standpoint, is perhaps the least important motet. The designation of each motet is therefore as follows:

(Loco Introitus)	(1)	Gaude flore virginali
(Loco Gloria)	(2)	Gaude sponsa cara Dei
(Loco Credo)	(3)	Gaude splendens vas virtutum
Loco Offertorii	(4)	Gaude nexu voluntatis

Loco Sanctus	(5)	Gaude mater miserorum
(Ad Elevationem)	(6)	Domine Jesu propitius
Loco Agnus	(7)	Gaude virgo mater pura

### The Texts

The texts for this cycle are drawn almost entirely from the sequence Gaude flore virginali. In addition to this sequence, which is used in its entirety, there is a brief interpolation for the Elevation (Domine Jesu ...), and a short liturgical text Exaltata es.

The sequence Gaude flore virginali speaks of the seven heavenly joys of the Virgin Mary, and is attributed in most manuscripts to Thomas Beckett (1117-1170), the martyred Archbishop of Canterbury. The text is preserved in a number of Medieval and Renaissance sources and was popular on the continent as well as in England.<sup>17</sup> In meter and rhyme scheme it is very similar to the sequences of the second epoch, especially those of Adam de Saint Victor. The sequence contains seven stanzas of six lines each, which invariably follow the rhyme scheme aabccb. The complete texts and their sources are given below:

<u>Text</u>	<u>Source</u>
(1) ( <u>Loco Introitus</u> )	
Gaude, flore virginali Honoreque speciali Transiendis splendiferum	Verse 1 of the sequence <u>de VII Gaudiis caelestibus BMV (de Assumptione BMV)</u> ; <sup>18</sup> ChevR, #6809;

<sup>17</sup>Sixteen different sources are listed by Dreves. See *Analecta XXXI*, 198f.

<sup>18</sup>Kehreins, 199.

Angelorum principatum  
Et sanctorum decoratum  
Dignitate numerum.

Analecta XXXI, 198f.<sup>19</sup>

(2) (Loco Gloria)

Gaude, sponsa cara Dei  
Nam ut lux clara diei  
Solis datur lumine,  
Sic tu facis orbem vere  
Tuae pacis resplendere  
Lucis plenitudine.

The same, verse 2.

(3) (Loco Credo)

Gaude, splendens vas virtutum,  
Cuius sedens est ad nutum  
Tota caeli curia,  
Te benignam, te felicem  
Jesu dignam genetricem  
Veneratur in gloria.

The same, verse 3.

(4) Loco Offertorii

Gaude, nexu voluntatis  
Et amplexu caritatis  
Iuncta sis altissimo,  
Ut ad votum esse consequaris,  
Quidquid virgo postularis  
A Jesu dulcissimo.

The same, verse 4.

(5) Loco Sanctus

Gaude, mater miserorum,  
Quia pater primiorum  
Dabit te colentibus  
Congruentem hic mercedem  
Et felici poli sedem  
Sursum in caelestibus.

The same, verse 5.

(6) (Ad Elevationem)

Domine Jesu propitius  
esto mihi peccatori.

Excerpt from Luke XVIII, 13b.

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<sup>19</sup>The version employed here is not identical with any of the readings given in Analecta. It follows most closely the B variant (Codex Scotor. Vindobonen, 52 d 11) which is preserved at Salisburgen (Salzburg) and dates from the 15th century.

Gaude, humilis beata,  
Corpore glorificata,  
Meruisti maxima,  
Fore tantae dignitatis,  
Ut sis sanctae trinitatis  
Sessione proxima.

Verse 6 of the sequence de VII Gaudiis caelestibus BMV; cf. motets 1-5.

(7) Loco Agnus

Gaude, virgo mater pura,  
Certa manens et secura,  
Quod haec tua gaudia  
Non cessabunt nec decrescent,  
Sed durabunt et florescent,  
Per aeterna saecula.

The same, verse 7.

Exaltata es Sancta Dei Genitrix. Super choros Angelorum ad caelestia regna.

Short responsory for various Offices in Assumptione BMV; Liber, 1600(4)f.

Intercede pro nobis.

Conclusion of numerous liturgical texts, e.g., the short responsory at Sext in Sacratissimi Rosarii BMV; Liber, 1678.

The inclusion of the text Exaltata es at the end of the cycle was not an arbitrary choice, but was in keeping with current liturgical practice. Both the sequence and this text, as well as the final phrase "Intercede pro nobis", are found together in exactly the same order in a 15th-century MS now located at the Universitetsbiblioteket in Uppsala.<sup>20</sup> Apparently Gaude flore virginali had become associated with Exaltata es, and was performed prior to it in the liturgy.

With the exception of the interpolation for the Elevation, each of the texts employed in this cycle is closely related to the Assumption of the Blessed Virgin. Undoubtedly the cycle was

<sup>20</sup>Upp f. 60'-61. Of interest is the fact that the variants of Gaude flore virginali in this MS are very similar to those employed in the motet cycle.

performed only at this important feast (August 15th) and may therefore be designated "Missa in Assumptione BMV".

### The Use of Pre-existing Material

One or more Gregorian melodies are known for two of the three texts employed in this cycle. These are located in the following sources:

<u>Gaude flore virginali</u>	(1) PothG, 101. <sup>21</sup>
<u>Exaltata es</u>	(1) Liber, 1600(4)f. (2) Liber, 1607. (3) Antiphonale Amb, 518. (4) LiberR, 374.

None of these chants has been incorporated into the motet cycle.<sup>22</sup> However, the melody which appears in the tenor at the beginning of the sixth motet (Domine Jesu propitius) is obviously taken from the plainsong repertoire. Although this melody has not yet been identified, it reveals definite chant-like characteristics. Furthermore, the same melody returns in the following motet, where it is treated in true cantus-firmus style (cf. p. 87).

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<sup>21</sup>The melody given by Pothier is quoted from Codex 1253 of the library at Troyes.

<sup>22</sup>Numerous polyphonic settings exist of Gaude flore virginali, especially by English composers, but only rarely is a cantus firmus employed. The Eton Choirbook (copied between 1490-1502) originally contained eleven settings of this text, four of which were completely lost when almost half of the original 224 folios disappeared. Included among the total losses is an a5 setting by John Dunstable, which, incidentally, was his only five-voice composition. The extant versions, which in some cases are only fragmentary, were written by William Horwood, Hugo Kelly, Edmund Turges (2), Walter Lambe, Richard Davy, and William Cornysh. Only in the setting by Walter Lambe is there a cantus firmus. The melody employed by him has not yet been identified and is

### Mode, Meter, and Clefs

All motets center around C. Although no flats are found in the signature, a large number of B flats occur as accidentals, especially at cadence points. This creates a definite feeling for the Mixolydian mode, once transposed to C.

Similarity of rhythmic treatment is found throughout the cycle. Most motets contain only one section and normally employ the time signature  $\emptyset$ . However, sections in triple mensuration occur in the last two motets, as may be seen below:

Motet:	(1)	(2)	(3)	(4)	(5)	(6)	(7)
Meter:	$\emptyset$	$\emptyset$	$\emptyset$	$\emptyset$	$\emptyset$	$\emptyset$ - $\emptyset$ 3- $\emptyset$	$\emptyset$ -3

Each of the motets of this cycle is written for four voices. With the exception of occasional changes within a part, the same combination of clefs is utilized in all motets. These are (reading from bottom up): tenor, alto, alto, and soprano. The individual voices are designated in the MS as "Contra Tenor", "Tenor",

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completely different from that given by Pothier. Perhaps it too was a setting of Gaude flore virginali, but one that was used only locally. See NOHM III, 308; and MusB X-XII.

Other polyphonic settings exist of Gaude flore virginali which have not been available for examination. These are an anonymous a5 version, located at Lambeth Palace in London, MS 1 (cf. MusB X, 142ff), and a five-voice setting by Robert Carver, found in MS Adv. 5.1.15 at the National Library of Scotland, Edinburgh (cf. NOHM III, 337; and MusB X, 142). Settings preserved in continental sources are an anonymous, four-voice version in Trent MS 89 (f. 170'-173, listed in DTO index as two separate compositions, #617 and #618), which Harrison believes to be the work of an English composer (cf. HarrMMB, 307); and two anonymous settings published by Petrucci in his Laude collections (Laude Libro Primo, 1508, f. 23'-24; and Laude Libro secondo, 1507, f. 20'-21; cf. SartP, 131, and 137ff).



and "Contra Tenor" (from bottom up). As is normal at this time, the upper voice, superius, carries no designation. In order to clarify the analysis, we shall refer to the second highest voice (Contra Tenor) as "altus", and the lowest voice merely as "contra tenor". We shall also speak in terms of transcribed note values rather than the original values found in the MS.

### The Individual Analyses<sup>23</sup>

#### (1) (Loco Introitus): Gaude flore virginali

The first motet of the cycle opens with the initial note sustained for two measures by all voices except the altus, which, after a measure and a half, propels the rhythm of the first phrase. The ascent through the interval of a fifth can be observed in the superius, tenor and contra tenor, each of which comes to rest on its opening note at the first cadence point, an authentic cadence on the final. A 4-3 suspension figure, which is characteristic of the cadence formulas employed in these cycles, appears in the superius. The individual phrases overlap at this point, each voice beginning its second phrase at a different time: first the altus, then the contra tenor, the tenor, and finally the superius. Also of interest at the resolution of this cadence is the half-bar rest in the contra tenor, a technique which recurs frequently throughout the

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<sup>23</sup>Complete transcription of this cycle is found in Chapter VII of the present volume, p.270 ff.

cycle (Ex. 6).

Ex. 6. B. 9-12.

The musical score consists of four staves labeled S (Superius), A (Altus), T (Tenor), and C (Contra Tenor). The top two staves (S and A) are in treble clef, and the bottom two staves (T and C) are in bass clef. The music is in a common time signature (C). The Superius part begins with a melodic line of quarter and eighth notes. The Altus part provides harmonic support with chords and some melodic movement. The Tenor part features a prominent 4-3 suspension figure. The Contra Tenor part has a more active, rhythmic line. The score shows a progression through several measures, including a cadence on the dominant (D) and a deceptive cadence on the subdominant (E).

Greater unity of rhythm characterizes the following section with melodic interest centered in the superius. A general descent in all voices precedes the second cadence, which concludes on the dominant of the mode. The subsequent phrase is introduced by the altus, the rhythm of which is animated by the appearance of successive quarter notes. The texture is lightened by measure rests which are found in the superius and later in the altus. Triadic melodic lines occur in the tenor, contra tenor, and superius. The characteristic 4-3 suspension figure appears in the tenor at the following cadence, which resolves deceptively on a. The following phrase is characterized by greater rhythmic activity and melodic independence and closes with a deceptive cadence from D to e. The three lower voices suddenly appear in fauxbourdon style, which, after only two measures, concludes with a Phrygian cadence. Above this the superius, after a bar's rest, introduces the phrase "principatum". Superius and contra tenor move in parallel tenths for several measures while the remaining voices proceed independently.

Following a deceptive cadence from G to F, all voices reveal descending melodic curves which are rhythmically independent. A deceptive cadence from D to e precedes the final phrase in which the Mixolydian character of the motet is emphasized by the appearance of several B flats. Although the ambitus of all voices is rather low, each quickly ascends to the highest part of its range, this being accomplished in the altus and tenor by means of an octave leap. The superius and contra tenor ascend together, again in parallel tenths (bar 54) and lead to the final cadence on C. Of special interest is the altus, which divides in the final measure to form the third and the fifth of the mode. This is quite remarkable when one considers the time at which these motets must have been written. Even the progressive Josquin, who was to write well into the 16th century, did not employ the third in the final cadence with any degree of regularity.

One might question why the composer chose to divide the altus rather than giving it only the third and assigning the fifth to another voice. This is to be explained by the fact that the voice leading of the remaining three voices does not permit them to sound anything other than the final of the mode. Only in five-voice writing would it have been possible to allot the third and fifth to different parts. What we find here in the final cadence is in effect five-voice writing.

Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩	1-2	4	Sustained chord	
	3-11	4	Free counterpoint	V-I
	11-21	4	" " ; S dominates	II-V
	21-29	4	" " ; triadic melodic material	V-vi
	29-35	4	Free counterpoint	II-iii
	35-38	[ A-T-C	Fauxbourdon style	ii <sub>6</sub> -iii
	37-44		S	Independent, some parallel tenths with C
	38-44	[ A-T-C	Free counterpoint	V-IV
	44-49		4	" "
	49-53	4	Note-against-note counterpoint	
	54-60	4	Free counterpoint with some parallel tenths between S-C	V-I

In general this motet reveals rather progressive harmonic tendencies. There is a definite preference for complete triads, sparing use being made of open fifths. The latter are restricted to the initial chord and occasional points within the motet. Sonorities of only two notes usually consist of thirds or sixths rather than fifths. The contra tenor functions primarily as a harmonic bass, controlling the progression of chords, but it is certainly not without contrapuntal interest, even though leaps of fourths and fifths are extremely common.

That this cycle must have been written during a transitional period is seen in several stylistic inconsistencies that characterize this motet: the use of archaic fauxbourdon writing as opposed to the complete triad in the final chord; and the general harmonic progressiveness as contrasted with the complete lack of imitation, showing its relation to the mid-15th century motet.

There are several short rhythmic and melodic figures which are repeated a number of times throughout the motet. The repetition of these motifs follows no recognizable order but does impart a degree of unity to the work. Several of the most important melodic figures and their variants are given below.

Ex. 7.

(a) (b) or

(c) (d) or

(2) (Loco Gloria): Gaude sponsa cara Dei

Gaude sponsa cara Dei begins like the first motet with the opening chord sustained for two measures. The superius acts independently of the other voices, which proceed in similar, often parallel rhythmic patterns. The melodic line of the superius moves very smoothly, mostly by step, quickly rising and falling in a more animated rhythm. The first cadence point (on the dominant) is not reached until bar 15, but is quickly followed by a second one, this time on the final. The contra tenor drops out of the first cadence for half a measure, a technique which was employed twice in Gaude flore virginali.

A 7-6 suspension between contra tenor and altus and the ornamental

resolution of the 4-3 suspension in the superius heighten the rhythmic tension at the second cadence point. Phrase three is reduced to three voices, with the superius and tenor moving in parallel tenths at bars 20-21 over a pedal point in the contra tenor. The altus momentarily rejoins the other voices, all of which proceed rather independently.

In measure 27 the superius begins a four-bar phrase which is imitated canonically by the altus at the lower octave two measures later (Ex. 8).

Ex. 8. B. 27-34.

The musical score consists of three staves labeled S, A, and T/C. The Superius (S) staff is in the upper register, the Altus (A) staff is in the middle register, and the Tenor/Contratenor (T/C) staff is in the lower register. The music is written in a common time signature. The Superius part begins a four-bar phrase in measure 27, which is imitated by the Altus in measure 29. The Tenor/Contratenor part provides a pedal point in measure 20-21 and later joins the Altus in measure 30.

The altus is joined in parallel rhythm by the contra tenor at bar 30. While the three lower voices cadence together on the dominant at measure 32, the superius begins the next phrase at bar 31. The triadic superius line, which is based on the

dominant chord, is briefly imitated at the octave by the altus, while the contra tenor reiterates the dominant of the mode (cf. Ex. 8). After two and a half measures rest, the tenor rejoins the texture and begins a scale-wise ascent from  $g$  to  $g'$ . The phrase structure again overlaps inasmuch as the superius begins its final section while the remaining voices cadence on the dominant. The scale-wise ascent of the tenor is now freely imitated by the superius, climbing from  $d'$  to  $d''$  immediately before the final cadence. The altus and tenor also reach the highest part of their range just before the end, this being accomplished in the altus by the unusual leap of a major ninth. A pause on the penultimate chord is found in the final cadence. Again the altus divides to form the third and fifth of the mode in the final measure.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
$\emptyset$	1-2	4	Sustained chord	
	3-16	4	Free counterpoint, S dominates	II-V
	16-19	4	" "	V-I
	19-22	[S-T C	Free, then parallel sixths Pedal point	
	22-27	4	Free counterpoint	V-vi
	27-32	[S-A T-C	Canonic Free counterpoint	II-V
	31-37	[S-A C	Imitative, then free Free	
	35-37	T	Free	iv <sup>o</sup> -V
	37-46	4	Free counterpoint	V - I

In general this motet reveals the same stylistic features observed in Gaude flore virginali. Though imitation is employed in the work, its use on such a limited scale shows clearly its

dependence upon 15th-century technique. Again there is a repetition of small melodic and rhythmic units throughout as a means of unification. The overlapping of phrases shows relation to the "seamless structure" brought to such great perfection by Ockeghem.

(3) (Loco Credo): Gaude splendens vas virtutum

Gaude splendens vas virtutum opens much like the two previous motets with the initial chord sustained two measures. Noticeable in the first phrase is the altus part which functions as a real contra tenor, lying now below, now above the tenor. Indeed, all three lower voices frequently cross, and it is not uncommon to find the tenor or even the altus supplying the real bass to the harmony. Unlike the opening phrase of the preceding motets, the melodic curve of the superius shows an overall descent to the first cadence point (bar 11). Contrast of registers is provided by altus and contra tenor, both of which lie rather low, and the tenor, which alone moves in the upper part of its range. The counterpoint of this phrase is often in note-against-note style, two voices frequently moving in parallel rhythms.

The rather static nature of this motet continues in the following measures, broken up by an occasional figure in the superius and contra tenor. Note-against-note counterpoint continues to dominate. At measure 23 a cadence appears which resolves deceptively from D to F, creating an interesting cross-relation. The interval of the third in the contra tenor is



filled in by a passing tone. The unusual sound of a triple suspension is found at bar 27, followed by a cadence on C. The subsequent phrase introduces more rhythmic activity and is lightened by several bars rest in the altus. Superius and contra tenor, in parallel tenths, move in smaller note values against successive half notes in the tenor. The altus rejoins the texture at bar 34, where another deceptive cadence appears. The superius and tenor parts in the next two bars are repeated immediately at the octave by altus and contra tenor. The altus differs from the superius only by an eighth note, while the contra tenor reproduces the tenor exactly. The tenor, which continues with a second repetition of the two-bar phrase begun by the superius and continued by the altus, is embedded in a Mixolydian cadence sounded in like rhythms by superius and altus (Ex. 9).

Ex. 9. B. 35-41.

The musical score consists of three staves labeled S, A, and C. The Superius (S) and Altus (A) parts are in parallel tenths. The Superius part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The Altus part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half rest. The Contra Tenor (C) part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half rest. The Superius and Altus parts are repeated at the octave in the next two bars. The Contra Tenor part continues with a second repetition of the two-bar phrase begun by the Superius and continued by the Altus, embedded in a Mixolydian cadence.

Tenor and superius appear in canon in the following phrase, supported in free counterpoint by the two remaining voices. The phrase structure shows considerable overlapping in measures 47-48, where a deceptive cadence on e is found. The tenor begins a scale-wise ascent from g to g' which is imitated at the upper octave by the superius. Other voices likewise move to the upper register, all parts combining in parallel rhythm for the Mixolydian cadence at the end. The altus, as we have come to expect, again divides in the final measure, this time moving from the third to the divisi after all other voices have come to rest on the final chord.

#### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩	1-2	4	Sustained Chord	
	3-11	4	Note-against-note counterpoint	II-iii
	12-23	4	More independent	II-IV
	24-28	4	Note-against-note counterpoint	vii <sup>o</sup> <sub>6</sub> -I
	29-35	S-T-C	Contrapuntal, some parallel tenths between S-C	V-vi
	35-38	[S-T A-C	Free counterpoint Repetition of S-T	vii <sup>o</sup> <sub>6</sub> -I
	39-41	S-A-T	Note-against-note counterpoint	V-I
	42-48	[T-S A-C	Canonic Free counterpoint	II-iii
	48-52	[T-S A-C	Imitative Free counterpoint	
	53-56	4	Note-against-note counterpoint	V-I

Gaude splendens vas virtutum is characterized on the one hand by a greater use of imitation and on the other by a general lack of rhythmic interest, particularly in the opening phrases. Overlapping phrase structure continues to be found, as well as a greater use of the deceptive cadence than heretofore.

(4) Loco Offertorii: Gaude nexu voluntatis

Though this composition begins like the previous motets with a sustained chord in the opening measure, the contra tenor quickly sets the rhythm in motion in bar 1. Independent melodic curves prevail in the following measures despite rhythmic similarities between the individual parts. The ascending curve of the superius follows a pattern found in phrase one of the first two motets. Following a Mixolydian cadence on the finalis, the contra tenor drops out while the superius begins a five-bar theme that is imitated one bar later by the tenor, though with an occasional ornamentation. The imitation is strengthened by the addition of a free contrapuntal part in the altus. Superius and tenor continue in free counterpoint after the altus drops out and are soon joined by the contra tenor. Rhythmic activity increases and a definite drive to the following cadence can be seen. After this cadence on C, the two upper voices are heard in duet, first in independent and then identical rhythms in parallel sixths. A more contrapuntal texture is found after the re-entry of the tenor and contra tenor, but is quickly broken up by a cadence on the final and, after only four measures, a second cadence (on the dominant). As in the cadence formulas of previous motets, the contra tenor here rests half a measure before sounding its note of resolution. A crossing of voices and greater contrapuntal interest, both melodically and rhythmically, are found in the following phrase. Noteworthy is the ascending scale passage in half notes of the contra tenor, which appears later in the motet in inversion and diminution. Following an

authentic cadence at bar 37, the altus introduces a short figure that is repeated at the lower fourth by tenor (Ex. 10).

Ex. 10. B. 38-41.

The musical score for Ex. 10 shows four staves: S (Superius), A (Altus), T (Tenor), and C (Contra Tenor). The top two staves (S and A) are in G-clef, and the bottom two (T and C) are in F-clef. The key signature has one sharp (F#). In measure 38, the Altus (A) introduces a short figure: a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. In measure 39, the Tenor (T) repeats this figure at the lower fourth: a quarter note G3, followed by an eighth note A3, a quarter note B3, and a quarter note C4. A dashed arrow points from the G4 in measure 38 to the G3 in measure 39. The other voices (S and C) have rests in these measures.

Also of interest at this point is measure 39 where the interval of a perfect fourth is introduced between contra tenor and altus (the only voices sounding) as a 3-4 escape tone (cf. Ex. 10). Though the interval can easily be explained from a contrapuntal standpoint, its appearance is nevertheless unusual and reveals a stylistic trait of the composer. The texture throughout the entire phrase is considerably lightened by the appearance of numerous short rests. Frequently, only two voices are sounding at the same time, with three and four voices coming together as the short phrases overlap. A descending scale passage is introduced at bar 42 by the superius and is imitated at the lower octave, though slightly altered, by the contra tenor. This line is accompanied by chain suspensions: first a series of 2-3 suspensions in the tenor, which are then imitated note for note by the altus, but become 7-6 suspensions due to the transposition of the scale passage down an octave.

Rhythmic similarity between voices characterizes the

subsequent measures. The phrase closes with a deceptive on a, and is quickly followed by a second cadence on the dominant. There is an increasing use of the ornamental resolution of the 4-3 suspension in the cadence formula of the superius. This occurs at points of increased rhythmic activity, as these two examples show. In bar 52 the tenor begins a scale-wise passage which is partially imitated by the superius half a measure later. Contra tenor and altus re-enter after brief rests and are heard briefly in a passage in parallel sixths while the remaining voices rest. All voices join together at bar 57 for the final phrase. Contrasting melodic curves dominate this section in spite of the parallel thirds which occur between superius and tenor. Octave leaps appear in both altus and superius, exhibiting a technique which is characteristic of the final phrases of these motets. Again the altus divides in the final measure.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩	1-8	4	Free counterpoint	V-I
	8-19	[S-T	Canonic (T ornamented), then free	
	8-13	A	Free voice	vii <sup>o</sup> <sub>6</sub> -I
	15-19	C	" "	
	19-21	4	Free counterpoint	
	21-25	S-A	" " , then parallel sixths	
	25-28	4	Free counterpoint	V-I
	28-32	4	" "	II-V
	32-37	4	" "	V-I
	37-43	[A-T	Repetition, then free	ii <sub>6</sub> -iii
	42-47	C-S	Free counterpoint	
		S-C	Freely imitative	
		T/A	Chain suspensions	
				vii <sup>o</sup> <sub>6</sub> -I

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
	47-52	S-C	Predominantly parallel tenths	
		A-T	Note-against-note counterpoint	II-V
	52-55	T-S	Canonic, then free	
		A-C	Free counterpoint	V-I
	55-62	A-C	Parallel sixths, then free counterpoint	
	57-62	S-T	Mainly note-against-note with some parallel thirds	V-I

This motet displays a greater consistency of rhythmic and melodic interest than those heretofore. Considerable variety is achieved by the increased use of two- and three-voice texture. Imitation continues to be used sparingly, and, when employed, tends toward free treatment.

(5) Loco Sanctus: Gaude mater miserorum

Gaude mater miserorum opens like the earlier motets with the initial chord sustained for two measures. In the first phrase melodic and rhythmic interest is centered in the superius. This voice reveals a gradually falling melodic line, which descends to c' at the first cadence (an authentic cadence on C). The altus, while harmonizing with the cadential progression, melodically shows no sign of a cadence and continues on for several measures in order to complete its phrase. As the altus drops out, the three other voices are heard in a short fauxbourdon passage. Following a deceptive cadence from D to e, superius and tenor introduce a three-measure phrase that is imitated canonically by altus and contra tenor. The tenor part of bar 18 is imitated in the following measures by contra tenor and, later, though only for two notes, by superius. Altus and contra

tenor conclude their phrase with a series of 7-6 suspensions while superius and tenor continue, first independently and then in parallel thirds. As the latter two voices come to a cadence and then drop out, altus and contra tenor are heard in a short, sequential phrase in which the contra tenor imitates the altus at the lower fifth. This is all the more interesting due to the fact that, though the rhythm is definitely ternary at this point, the imitation comes after only two beats, creating an unusual cross-rhythm (Ex. 11).

Ex. 11. B. 25-29.

The texture of the following measures constantly changes as individual voices, broken up by short rests, begin and end their own phrases. This overlapping of phrases, which tends to obscure the cadence points, creates a rich rhythmic and melodic flow.

Following an authentic cadence at bars 34-35, the altus and contra tenor are heard in a canon at the octave for several measures, while the remaining voices rest. The counterpoint becomes free toward the end with tenor and then superius joining in a constantly changing texture. The final phrase is characterized by greater independence of rhythm and melodic interest.

As the motet comes to a close, octave leaps in both altus and superius as well as ascending melodic lines in the tenor and contra tenor may be found. An authentic cadence with altus dividing in the final measure concludes this motet.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩	1-2	4	Sustained chord	
	3-8	4	Free counterpoint, S dominates	V-I
	8-9	4	" "	
	10-12	S-T-C	" " , then faux- bourdon style	II-V
	12-14	A-T-C	Free counterpoint	II-iii
	14-18	[ S-A T-C	Double canon	vii-I
	18-22	[ T-C-S A	Brief imitation, then free Free counterpoint	ii <sub>6</sub> -iii
	23-25	S-T	Predominantly parallel thirds	
	25-29	A-C	Canonic, then free	ii <sub>6</sub> -iii
	29-35	4	Free counterpoint	V-I
	35-41	A-C	Canonic, then free	IV-v
	41-51	4	Free counterpoint	V-I

A greater use of imitation, including stricter treatment, and a more consistent flow of rhythm are to be found in Gaude mater miserorum. A constantly changing texture is employed and the "seamless structure", created by the overlapping of phrases and their independent cadential figures, is brought to greater perfection.

### (6) (Ad Elevationem): Domine Jesu propitius

As was pointed out in the introduction, Domine Jesu propitius is notated in the MS on the same pages with Gaude mater miserorum as a single composition. However, it undoubtedly functioned as two motets in view of its text, its length in relation



to the other motets, and the absence of an Elevation motet between the "Loco Sanctus" and "Loco Agnus". The question is not so much whether it should be divided into two motets, but where it should be divided.

As we observed in the cycles of Weerbecke and Compère, the text of the motet performed during the Elevation invariably made reference to Christ or to the Body of Christ and was set in fermata-marked block chords. This text could appear either as the final section of the "Loco Sanctus", in which case the following motet was marked "Post Elevationem"; or it could introduce the motet marked "Ad Elevationem". Inasmuch as a similar text appears in this cycle under exactly the same conditions, we may be certain that it too was performed during the Elevation. However, it is impossible to say with certainty whether Domine Jesu propitius should conclude the "Loco Sanctus" or form the opening section of the "Ad Elevationem".

There are indications in the MS itself which suggest division at two different places. "Double bars" are found once in the superius and twice in the tenor part, but are completely missing in the remaining voices. The first bar line of the tenor appears between verse five of the sequence and Domine Jesu propitius; that is, at the same place where we have divided the motets. The second "double bar" of the tenor coincides with the superius, coming at the conclusion of line two of verse six ("Corpore glorificata"). A division, then, at either of these two places can be justified by the MS.



ascent to the higher register in all voices, resulting in a climax just before the cadence. This brief section (only 13 measures) is brought to a close on a C chord with the altus again dividing to form the third and fifth.

The concluding section of the motet returns to duple mensuration and, for the only time in the cycle, makes use of syllabic declamation (measures 31-34 and 42-44). These measures bear a striking relationship to the opening bars of this motet, as the following example shows. Melodic and harmonic material are identical; only the rhythm has been altered to accommodate the text (Ex. 13).

Ex. 13.

B. 1-5.

S  
T  
Do- mi- ne Je- su

A  
C

B. 31-33.

S  
T  
Me- ru- i- sti ma- ru- i- sti Me- ru- i- sti

A  
C  
Me- ru- i-

B. 42-43.

S  
T  
di- gni- ta- tis di- gni- ta- tis Ut- tae di- gni- ta-

A  
C  
di- gni- ta- tis

In the following bars superius and contra tenor are heard in parallel tenths while the remaining voices rest. Considerable overlapping of phrases is found in the subsequent measures with a constant change of texture. Altus and contra tenor unite in parallel rhythm (and at times in parallel tenths), beginning at bar 39. A cadence on the final with a 7-6 melodic figure in the altus leads to the declamatory section previously mentioned (bars 42-44). Throughout these measures superius and contra tenor join in identical rhythms while the remaining two voices proceed independently. Four-voice non-imitative counterpoint predominates from this point to the end. Ranges are high and rests few. Superius and contra tenor are again heard in parallel tenths for several measures before the final cadence. The rhythmic activity reflects a drive to the cadence, a feature noted on several previous occasions throughout the cycle. The motet concludes on a Mixolydian cadence with altus dividing in the final measure.

#### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
∅	1-17	4	Fermata-marked block chords	V-I
∅ <sup>3</sup>	18-30	4	Free counterpoint, C.F. in T	V-I
∅	31-33	4	Declamatory style (similar to 1-3)	
	34-39	[ S-C T A-C	Parallel tenths, becoming free	V-I
	36-39		Free	
	39-42		Parallel tenths	
	42-45	[ T 4	Free Declamatory style (similar to 4-5)	vii <sup>o</sup> <sub>6</sub> -I
	46-52	4	Free counterpoint	
	53-56	[ S-C T A	Parallel tenths	V-I
	55-56		Free	

(7) Loco Agnus: Gaude virgo mater pura

Unlike the previous motets of this cycle, each of which begins with the full texture of four voices, Gaude virgo mater pura opens in two-part counterpoint between tenor and contra tenor. Both voices reveal similar melodic curves which slowly rise and quickly subside at the first cadence point, a  $vii^{\circ}_6$  to I progression. As these two voices complete their phrase, superius and altus enter in two-voice counterpoint with the superius exhibiting increased rhythmic activity. A definite relationship exists between the opening phrases of the tenor and superius. The latter is given an ornamented, though somewhat shortened version of the tenor, as may be seen in the following example:

Ex. 14.

B. 1-9.

The image shows two staves of musical notation. The top staff is labeled 'T' and contains the notation for measures 1-9 of the Tenor part. The bottom staff is labeled 'S' and contains the notation for measures 9-13 of the Superius part. Vertical dashed lines connect the notes of the Superius part to the corresponding notes of the Tenor part, showing their relationship. A sharp sign (#) is placed above the Superius staff in the fifth measure.

As this phrase comes to a close, the tenor enters with an ascending scale passage that is imitated by the altus for two measures. Rhythmic interest, however, is centered in the superius, which reveals a rare use of the melodic sequence in measures 16 and 17. The remaining voices move largely in note-against-note counterpoint with a slight increase of rhythmic activity before

the cadence on C. In the following section altus and tenor appear in a short duo, which begins in parallel thirds and sixths, but becomes more independent prior to the cadence. Though both of these voices cadence on the dominant, the two remaining voices enter on the tonic chord, creating an unexpected harmony at this point. Parallel tenths appear in the following duo for superius and contra tenor but soon give way to more independent lines. Melodic connection between the superius and altus of the preceding phrase can be observed, though the relationship is of short duration. Following a Phrygian cadence on e, altus and tenor re-enter with all voices moving largely in note-against-note style. For a second time in the cycle a triple suspension is employed (bar 33). The superius repeats a two-bar phrase at bar 34 which was first heard in Gaude nexu voluntatis at measures 58-59 (Ex. 15).

Ex. 15.

Gaude nexu voluntatis, B. 57-60.



Gaude virgo mater pura, B. 33-36.



At bar 35 the interval of a fourth, introduced by means of an escape tone, is again found in a two-voice texture, this time

occurring between contra tenor and superius (cf. Ex. 10). A short imitative passage for tenor and superius in the following measures leads to a deceptive cadence. This cadence introduces the only use of through imitation in the entire cycle: the phrase "Sed durabunt" being heard in all voices (Ex. 16).

Ex. 16. B. 38-47.

The musical score for Ex. 16, B. 38-47, consists of two systems of four staves each, labeled S (Superius), A (Altus), T (Tenor), and C (Contra Tenor). The first system shows the beginning of the phrase "Sed durabunt et". The lyrics are: S: -cre- scent,; A: -cre- scent,; T: -cre- Sed scent,; C: Sed du- ra- bunt et. The second system continues the phrase and includes the lyrics: S: Sed du- ra- bunt; A: bunt du- ra- bunt du- ra- bunt et; T: et flo- re- bunt et; C: flo- re- scent, Per. The notation includes various note values, rests, and accidentals, with some notes marked with 'acc' for accents.

As the imitation comes to a close on an authentic cadence, tenor and contra tenor begin a phrase in two-part counterpoint which is imitated canonically (though somewhat freely) by superius and altus. The superius at this point resembles in melodic outline and rhythm bar 13 of *Gaude flore virginali*. The voices become increasingly independent as they approach the authentic cadence leading to the second section of the motet.

Without a break, the music suddenly shifts from duple to

triple time on the words Exaltata es. While superius, altus, and contra tenor proceed in free counterpoint, the tenor is disposed in long notes, sounding the liturgical melody first heard in the opening measures of Domine Jesu propitius as a cantus firmus (cf. Ex. 12 ). This section offers the only example in the entire cycle of an exact thematic relationship between motets. Considerable use of hemiola is found throughout these measures, occurring frequently in several parts simultaneously (e.g., tenor and contra tenor in bars 61-62). Without benefit of rests, all voices are employed up to the first cadence point, a deceptive cadence from G to a, where the under-third cadence figure is found in the superius. The texture is lightened in the following measures by short rests in tenor and superius.

Although no imitation is used in the second section of this motet, short rhythmic and melodic figures are repeated freely in all voices. The contra tenor from bar 73 to the end tends to be rather disjunct, with leaps of fourths, fifths, and octaves predominating. Of special interest is the octave-leap cadence in measures 83-84, a technique rarely employed in this cycle. Contrapuntal texture prevails in the final measures with superius, altus, and tenor moving in the higher register. The motet concludes on an authentic cadence with the normal divisi of the altus.

#### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩	1-9	T-C	Free counterpoint	vii <sup>o</sup> <sub>6</sub> -I
	9-13	S-A	" "	V-vi
	12-15	[T-A S-C	Canonic Free	



<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
	14-19	4	Free counterpoint	vii <sup>o</sup> <sub>6</sub> -I
	19-24	A-T	" "	
	24-28	S-C	Duo in parallel tenths, then free	ii <sub>6</sub> -iii
	28-34	4	Predominantly note-against-note	ii <sub>6</sub> -iii
	34-35	S-C	Free counterpoint	
	36-39	[T-S	Canonic, then free	
	37-39	A	Free	V-vi
	38-47	4	Through imitation	V-I
	47-52	[T-S C-A	Canonic (S ornamented) Repetition, then free	
	53-57	4	Free counterpoint	V-I
3	57-68	4	" " , C.F. in T	V-vi
	69	A-C	" "	
	70	A-T-C	" "	
	71-76	4	" "	II-V
	76-84	4	" "	II-V
	84-91	4	" "	V-I

The first half of this motet is characterized by considerable use of two-voice writing and imitation, the through imitation being of special interest. With the shift to triple time, a change to fuller texture and non-imitative counterpoint can be observed.

### The Thematic Unity of Gaude flore virginali

The unity of Gaude flore virginali is established more through the relationships of mode, clef combinations, rhythmic treatment, and text than by actual thematic connections between motets.

Rarely does the same melodic material appear in two motets. Only one such instance is to be found in the entire cycle: the plainsong employed in the opening bars of Domine Jesu propitius (cf. Ex. 12) is repeated in the final section of motet seven as a cantus firmus. Short phrase repetitions were also observed between certain motets (e.g. phrases from Gaude virgo mater pura

appear in both Gaude flore virginali [cf. Ex. 15] and Gaude nexu voluntatis) but are of such short duration that they could hardly be termed real thematic connection.

However, in place of themes we find the repetition of short melodic and rhythmic figures between motets. These motifs are more than the general melodic style of the composer, for, though they appear regularly throughout the motets of Gaude flore virginali, they are almost completely absent from Natus sapientia. The figures are subject to variation, frequently appearing in diminution and inversion. The most important of these motifs appear in the following example.

Ex. 17.

(a)

(b)

(c)

(d)

(e) 

(f) 

(g) 

(h) 

A certain relationship does exist between the opening measures of the motets. Without exception each motet begins with the note C sustained through one or two measures, which, in most cases, is followed by a descending melodic curve (the corresponding place in Domine Jesu propitius is bar 18). In view of the unlimited number of possibilities available to the composer, this was undoubtedly a conscious effort to create unity between the motets of this cycle (Ex. 18).

Ex. 18.

Ex. 18 consists of five staves of music, numbered 1 through 5. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line across the staves. Staves 1, 2, and 4 feature a melodic phrase starting with a half note G4, followed by a half note A4, and then a dotted half note B4. Staves 3 and 5 continue this phrase with a quarter note C5, a quarter note D5, and a quarter note E5. The notation includes various note values, rests, and phrasing slurs.

B. 18-23.

B. 18-23 consists of two staves of music, numbered 6 and 7. Staff 6 begins with a treble clef and a 3/2 time signature. The music is written in a single melodic line. Staff 7 continues the melodic line and includes a sharp sign (#) above a note. The notation includes various note values, rests, and phrasing slurs.

Natus sapientia

The Texts and Position in the Liturgy

With the exception of the brief liturgical text Adoramus te Christe, which is sung during the Elevation, this cycle draws entirely upon the rhymed Office Natus sapientia.<sup>24</sup> This text deals with the Passion of our Lord, and, according to Julian, was one of the "best and most popular of the metrical Hours of the Passion ... which were commonly used in medieval times."<sup>25</sup> It consists of a total of eight stanzas, one each for seven of the eight Canonical hours and a conclusion.

The text is probably of 14th-century origin. It is preserved in a number of manuscripts and publications (Dreves lists twenty-seven sources) and is usually ascribed to Pope John XXII, (d. 1334), either as author or editor.<sup>26</sup> In one 14th-century manuscript from Reichenau it is credited to Pope Benedict XII (d. 1342), while in a source at Lichtenthal, also from the 14th century, it is ascribed to Aegidius (d. 1316), the Archbishop of Bourges.<sup>27</sup> According to several manuscripts, a special papal indulgence was granted to those who recited this account of the crucifixion. The text could be used one day a year with the period of absolution ranging from two hundred days to a full

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<sup>24</sup>Natus sapientia is a corruption of the original text which reads Patris sapientia.

<sup>25</sup>JulD, 886.

<sup>26</sup>Analecta XXX, 33f.

<sup>27</sup>JulD, 886.

year.<sup>28</sup> This is reflected in the conclusio which reads:

Has horas canonicas  
 cum devotione  
 Tibi, Christe, recolo  
 pia ratione,  
 Ut, qui pro me passus es  
 amoris ardore,  
 Sis mihi solacium  
 mortis in agone.

Each of the eight stanzas of Natus sapientia contains eight lines which follow the basic rhyme scheme abcdefe, or abcdbdeb. A number of variations on these two patterns exist, as may be seen in the following diagram:

Verse:	1	2	3	4	5	6	7	8
Rhyme:	a ] a ] b ] a ] c d ] d ] d ]	a b ] [ c ] [ b ] [ c ] [ d ] [ c ] d	a b ] [ c ] [ b ] [ c ] b ] d ] d ] b ]	a b ] c ] b ] d ] b ] e ] b ]	a b ] c ] b ] d ] b ] e ] b ]	a b ] c ] b ] d ] b ] e ] b ]	a b ] c ] b ] d ] b ] e ] b ]	a b ] c ] b ] d ] e ] f ] e ]

Only the first seven stanzas are employed in the motet cycle as the conclusio has been omitted. Verse one has therefore been divided between the first two motets. Complete stanzas are normally used; however, in motets seven and eight one or more lines are missing. The complete text of the cycle is given below.<sup>29</sup>

<sup>28</sup>Analecta XXX, 33f.

<sup>29</sup>Of interest is the fact that this same text was set by Compère in his Officium de Cruce, which was published by Petrucci in the Motetti de Passione of 1503. Several similarities exist between these two settings, e.g, the conclusio has been omitted, as in the Munich cycle. More significant is the fact that Compère also includes a setting of Adoramus te Christe, though as a separate motet and placed second in the cycle (the cycle begins with a setting of In nomine Jesu, the Introit for the Mass in Festo

<u>Text</u>	<u>Source</u>
(1) <u>Loco Introitus</u>	
Natus sapientia, veritas divina, Deus homo captus est hora matutina, A suis discipulis	Lines 1-5 of verse 1 of the rhymed Office <u>de Passione Domini</u> , at Matins; ChevR, #14726; Analecta XXX, 32ff.
(2) ( <u>Loco Gloria</u> )	
Cito derelictus A Iudaeis venditus, traditus et afflictus.	The same, verse 1, lines 6-8, at Matins.
(3) <u>Loco Patrem</u>	
Hora prima ductus est (Jesus) ad Pilatum, Falsis testimoniis multum accusatum In collo percutiunt, manibus ligatum, Vultum eius conspuunt, lumen caeli gratum.	The same, verse 2, at Prime.
(4) <u>Loco Offertorii</u>	
Crucifige clamitant hora tertiarum, (Illusus induitur veste purpurarum),	The same, verse 3, at Terce.

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sanctissimi Nominis Jesu, thus making a total of nine motets). These facts suggest that Compère originally composed the cycle as a motetti missales, but because of practical considerations, the "Loco" designations were dropped in the publication. This would have assured the cycle of wider use and may also account for the fact that the Passion motets are all grouped together, with Adoramus te Christe placed near the beginning as an independent motet. For the contents of Compère's cycle, see FinCW, 133. The fifth motet, Crucifige, is found in ReMR, 226, while the entire cycle is printed in CompèreO IV, 14-24. Two other settings of this text are found in EDMR XXI, 48 and 49. Both of these pieces were printed by Rhau in his Sacrorum Hymnorum Liber Primus of 1542. The first of these was written by Ludwig Senfl, the second is anonymous.

Caput eius pungitur<sup>30</sup>  
 corona spinarum,  
 Crucem portat humeris  
 ad locum poenarum.

(5) (Loco Sanctus)

Iugi est  
 cruci conclavatus  
 Et est cum latronibus  
 pendens reputatus,  
 Prae tormentis sitiens  
 felle saturatus,  
 Agnus crimen diluit  
 sic deificatus.

The same, verse 4, at Sext.

Adoramus te, Christe,  
 et benedicimus tibi,  
 quia per sanctam Crucem  
 tuam redemisti mundum.

1) First antiphon de actione liturgica postmeridiana in Passione et Morte Domini; Liber, 746.

2) Short responsory at Sext in Festo Inventionis S. Crucis; Liber, 1458.

3) Excerpt from Tract for Missa de Sancta Cruce; Graduale, (104)f.

(6) Post Elevationem

Jesus Dominus  
 exspiravit,  
 Heli clamans animam  
 patri commendavit,  
 Latus eius lancea  
 miles perforavit,  
 Terra contremuit,  
 et sol obscuravit.

Verse 5 of the rhymed Office de Passione Domini, at None; cf. motets 1-5.

(7) (Loco Agnus)

Fortitudo latuit  
 mente divina,  
 Talem mortem subiit  
 vitae medicina,  
 Heu, gloriae corona,  
 iacuit in spina.

The same, verse 6, lines 3-8, at Vespers.

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<sup>30</sup>Two words have been interpolated at the end of this line, but they are illegible in the MS. They contain approximately five syllables and, in any case, destroy the meter of the verse.



(8) (Loco Deo gratias)

Datur sepulturae  
 Corpus Christi nobile,  
 spes vitae futurae,  
 Conditur aromate,  
 implentur scripturae,  
 Iugis sic memoriae  
 mors est mihi curae.

The same, verse 7, lines 2-8,  
 at Compline.

As has previously been indicated, the liturgical position of only four motets is given in the MS: the first ("Loco Introitus"), the third ("Loco Patrem"), the fourth ("Loco Offertorii"), and the sixth ("Post Elevationem"). Since in each case the designations that are given correspond exactly with the Milan cycles, the liturgical function of the four remaining motets may easily be determined. Nevertheless, a word of explanation is necessary in regard to the second motet.

In spite of the fact that the text is an account of the Passion of our Lord, the cycle could not have been performed on Good Friday. The Good Friday service omits all of the sections of the Ordinary, as well as most of the Proper, thus excluding the possibility that this cycle was sung at that time. Furthermore, with the exception of Maundy Thursday and Holy Saturday, the Gloria is omitted throughout the entire Lenten season. If the second motet of the cycle is actually a "Loco Gloria", then Natus sapientia could only have been performed on Maundy Thursday (on Holy Saturday other sections of the Mass are omitted for which substitute motets have been provided).<sup>31</sup> Dr. Croll states

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<sup>31</sup>The available sources have made it impossible to determine the actual liturgical practice of the 15th century. Today the

that, because of the liturgical designation "de Passione", the second motet cannot be labeled "Loco Gloria"; he suggests "Loco Kyrie".<sup>32</sup> This possibility seems quite unlikely, for there is no evidence in any loco cycle that a substitute was provided for the Kyrie. Such a supposition is without foundation, and, if true, would establish a precedent among the motetti missales cycles. There can, therefore, be little doubt that the second motet of this cycle is actually a "Loco Gloria".

There is also the possibility that the cycle was sung outside of the Lenten season as a votive Mass, that is, a Mass which could be celebrated on any day of the year at the request of an individual. In view of the fact that a special indulgence was granted to those who recited the text which is set in these motets, this is all the more likely.<sup>33</sup> Hence, the four motets of Natus sapientia which lack liturgical designations undoubtedly have the same function as their counterparts in the Milan cycles.

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Credo is omitted on Maundy Thursday, thus there is a point of conflict with this theory. However, it is quite possible that in the 15th century both the Gloria and Credo were sung on Maundy Thursday, in which case there would have been a place for each motet of the cycle.

<sup>32</sup>CrollM, 188.

<sup>33</sup>There is again a point of conflict with this theory, as the Gloria is also omitted in all votive Masses with the exception of those "of the Blessed Virgin on Saturdays, of Angels, and those said 'pro re gravi' or for a public cause of the Church." (CE VI, 584). The 15th century may not have followed this practice, thus the possibility that Natus sapientia was sung as a votive Mass cannot be ruled out.

### The Use of Pre-existing Material

Plainsong melodies exist for both Natus sapientia and Adoramus te Christe. These are located in the following sources:

<u>Natus sapientia</u>	(1) BäumkK I, 432ff. (three different versions of the same melody)
<u>Adoramus te Christe</u>	(1) Liber, 1458, In Paschal Time. (2) Liber, 1458, Out of Paschal time. (3) Liber, 746. (4) Graduale, (104).

However, none of these chants have been incorporated into the cycle, nor is there any evidence that other pre-existing material has been used.

### Clefs, Mode, and Meter

With the exception of the tenor in motet two (which employs the alto clef), the clef combination baritone, tenor, alto, soprano is used throughout. All motets are in the Dorian mode, twice transposed to C with a signature of two flats.<sup>34</sup> The cycle lacks the unity of rhythmic treatment which characterizes Gaude flore virginali. Considerable variety is found in the mensuration signs of this cycle, as may be seen from the following table:

Motet:	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
Meter:	∅	∅	∅3-∅	∅-3	0-∅	3	∅	0-3

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<sup>34</sup>For a discussion of the special problems in connection with the clefs and key signature of this cycle, see p. 263ff.

The individual voices are marked the same as in Gaude flore virginali with the exception that contra tenor I is occasionally called "contra altus". For the sake of clarity, we shall continue to refer to the four voices as contra tenor, tenor, altus, and superius.

### The Individual Analyses<sup>35</sup>

#### (1) Loco Introitus: Natus sapientia

The opening measures of Natus sapientia are much like the motets of Gaude flore virginali in that the initial chord is sustained for two measures. But unlike Gaude flore virginali, the open fifths of bar one quickly give way to a complete triad with the addition of the third in bar two by the tenor. Noteworthy in the opening measures is the superius line, which is formed from a head-motif employed in a number of motets of the cycle. The notes of this head-motif (C-Bb-G-A-G) are clearly outlined in the first five measures by the superius (Ex. 19).

Ex. 19. B. 1-5.



Independence of melodic curve prevails throughout the first phrase, which comes to a close on an authentic cadence at bar 8. A half-measure rest appears in the tenor at the resolution of

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<sup>35</sup>Complete transcription of this cycle is found in Chapter VII, p. 305 ff of the present volume.

this cadence, a device frequently employed in the previous cycle though usually affecting only the contra tenor (cf. Ex. 6). A slight increase of rhythmic activity is found in phrase two and leads to a deceptive cadence from D to Eb. Of special interest is the 7-6 melodic figure which appears at this cadence in the superius.

The following phrase employs longer note values and repeated harmonies, producing a rather static effect. Harmonic progressions throughout this section are generally restricted to roots a fourth or fifth apart, which create a somewhat disjunct contra tenor part. The phrase comes to a close on an authentic cadence, lightened by a half-bar rest in the contra tenor. Greater melodic independence and interest are to be found in the subsequent section, in which the superius descends to g. Following a second deceptive cadence from D to Eb, contrapuntal interest decreases as the voices move in a more uniform rhythm. Melodic lines show a gradual descent to the end of the phrase, which cadences from Bb to Eb. Noteworthy is the use of the octave-leap cadence, which is momentarily interrupted by a half-bar rest in the contra tenor. Long chords, sustained through several measures, appear in the following phrase and are broken up only by occasional tone repetitions. At bar 44 the superius begins an ascending melodic figure, reminiscent of the tenor at measure 36. Throughout this entire phrase, the rhythm of the superius falls into definite triple groupings, which, however, are rarely supported by the remaining voices (Ex. 20).

## Ex. 20. B. 44-50.

The phrase concludes with a cadence on g, employing an octave-leap formula with a half-bar rest in the contra tenor and 7-6 melodic figure in the superius. The texture is lightened as tenor and superius drop out briefly, leaving altus and contra tenor in two-voice counterpoint. A momentary relaxing of rhythmic tension precedes the final phrase (beginning at bar 57) where the superius again repeats the ascending melodic figure first heard in the tenor. An octave leap in the altus and divisi on the final chord, features regularly employed in the motets of Gaude flore virginali, may be found in this concluding phrase.

Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩	1-8	4	Free counterpoint	V-i
	8-13	4	" "	II-III
	13-23	4	Homophonic	V-i
	23-28	4	Free counterpoint	II-III
	28-36	4	Less contrapuntal	VII-III

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
	36-43	4	Homophonic	
	44-50	4	Free counterpoint	II-v
	50-56	4	Homophonic	
	57-62	4	Free counterpoint	V-i

Natus sapientia is characterized by an overall lack of variety. Four-voice texture is used throughout with phrase lengths generally coinciding. There is a complete absence of imitation and little repetition of melodic figures. The counterpoint, rather, is freely developed through the voice leading of the individual parts. An alternation between contrapuntal and homophonic sections does provide a measure of contrast.

(2) (Loco Gloria): Cito derelictus a Iudaeis

Cito derelictus a Iudaeis contrasts strongly with the preceding motet. This is largely brought about by a greatly increased rhythmic activity and by the use of triple time throughout. Though the opening phrase is dominated both rhythmically and melodically by the superius, the remaining voices move contrapuntally with the tenor sounding long notes in cantus-firmus style. The superius is derived from the head-motif, although the speed of the notes greatly obscures the relationship (Ex. 21).

Ex. 21. B. 1-3.



The first phrase concludes on a deceptive cadence from D to E<sub>b</sub> with all voices coming to rest at this point. The tenor, at first accompanied contrapuntally by the contra tenor, announces a short phrase at "a Iudaeis" that is imitated in turn by superius, contra tenor, and (in part) by altus. This phrase quickly comes to a cadence, which resolves deceptively from G to A<sub>b</sub>. Again a 7-6 melodic figure appears in the superius at the cadence. Without a break, altus and contra tenor lead into the following phrase, in which all voices unite in identical rhythm on "venditus".

Independent lines with a short hemiola passage in the superius appear in the subsequent measures. All voices reveal descending melodic curves throughout this section, which quickly comes to a cadence on c. Increased rhythmic activity is found in all parts beginning at bar 16, the use of the syncopated half note over the "bar line" in all voices being of interest. A cadence from B<sub>b</sub> to E<sub>b</sub>, employing the octave-leap formula delayed by a rest, concludes this phrase. The entire phrase coincides with measures 31 to 36 of Natus sapientia in the falling melodic lines, the underlying harmonies, and in the cadence formula, as may be seen in Ex. 25. The following section, a short four-bar phrase, exhibits greater melodic and rhythmic independence. A half cadence at bar 22 precedes the final phrase. This concluding section shows a definite drive to the cadence in all voices. Each part ascends to the high register, the climactic octave leaps in altus and contra tenor being of special interest. An



authentic cadence with altus dividing on the final chord brings this motet to a close.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
∅	1-6	4	Free counterpoint, S dominates	II-III
	7-8	4	Through imitation	
	9-10	4	Free counterpoint	V-VI
	10-15	4	'' ''	v-i
	15-19	4	'' ''	VII-III
	19-22	4	'' ''	i-v
	23-26	4	'' ''	V-i

### (3) Loco Patrem: Hora prima ductus est

Hora prima ductus est begins in strict note-against-note counterpoint with the head-motif clearly outlined in the superius (Ex. 22).

Ex. 22. B. 1-5.



The opening of this motet reveals the composer's predilection for complete triads; for, though he feels compelled to abide by the contemporary rules of composition and begin on open fifths, he invariably moves to a complete triad as soon as possible. In this motet the opening chord is of only a half note's duration, functioning as an upbeat to the next measure, in which complete triads appear. The first phrase comes to a close with a deceptive cadence on E<sub>b</sub> and is followed by fermata-marked chords on the word Jesus. Outside the treatment of the Elevation text, this is one

of the rare uses of block chords in the entire cycle, a use which, interestingly enough, is found only for settings of the name Jesus (cf. p. 269). The phrase continues with a short hemiola passage in all voices and further note-against-note writing.

Following an authentic cadence on the tonic, the voices become independent, both rhythmically and melodically. Passages in hemiola recur in the lower three voices and at times overlap, creating interesting cross-rhythms. Throughout this section the superius displays a descending melodic curve which contrasts with the lines of the remaining voices. Following a second authentic cadence on the tonic, with the 4-3 cadential suspension figure appearing in the tenor, the voices move less independently for several measures and cadence at bar 26 on E<sub>b</sub>. The superius announces a short subject in the following measure on the words "In collo" which is carried through all voices in imitation (Ex. 23). Upon the completion of the imitation in all voices, a change to duple time occurs.

Though the second section of this motet begins contrapuntally, it soon gives way to a series of repeated chords. This somewhat static section prepares the way for the final phrase where a drive to the cadence may be seen. Rising melodic lines coincide with the increased rhythmic activity with leaps of a ninth and octave occurring in altus and tenor respectively. The composition closes on an authentic cadence with a 7-6 melodic figure in the superius. For the first time in either cycle, the altus does not divide on the final chord, though it does sound

## Ex. 23. B. 26-32.

S  
-tum In col- lo per- cu- ti- unt, ma-

A  
-cu- sa- tum In col- lo per- cu-ti- unt, ma-


T  
-tum In col- lo per- cu- ti- unt,

C  
-sa- tum In col- lo per-cu-ti- unt,

the third at first and then moves up to the fifth while the remaining voices sustain their final note.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
♩3	1-7	4	Note-against-note counterpoint	II-III
	8-10	4	Fermata-marked chords	
	11-16	4	Hemiola, note-against-note counterpoint	V-i
	16-22	4	Free counterpoint, hemiola	V-i
	22-26	4	Less contrapuntal	II-III
♩	26-32	4	Through imitation	V-i
	32-36	4	Free counterpoint	
	37-44	4	Repeated chords	
	45-52	4	Free counterpoint	V-i

The use of imitation in Hora prima ductus est is restricted to one phrase, in which all voices participate. This motet shows an unusual amount of note-against-note writing and a large number of phrases of equal length. In general there seems to be an alternation between sections of contrasting rhythmic activity. Few melodic or rhythmic motifs are employed, the rhythm  being the only figure that recurs several times. Noteworthy is the use of four-voice texture throughout, even in the phrase containing the through imitation.

(4) Loco Offertorii: Crucifige clamitant

Crucifige clamitant opens in two-voice counterpoint between superius and tenor without reference to the head-motif. These two voices are rhythmically and melodically independent, making no use of imitation. As they complete the first phrase with an authentic cadence, altus and contra tenor begin the following section, which falls into two distinct phrases. The main rhythmic interest is found in the altus in the first of these phrases while the contra tenor proceeds in longer values. Following a cadence on E<sub>b</sub>, at which both voices come to rest on a whole note, altus and contra tenor continue with the second phrase of the section. Greater rhythmic equality is noticeable throughout these measures with the two voices sounding in parallel sixths at the end of the phrase. Two of the melodic figures used in this section are similar to those found in Gaude flore virginali. The altus part at bars 13-14 (Ex. 24a) and the parallel sixths at bars 18-19 (Ex. 24b) recall motifs used in several motets of the previous cycle.

Ex. 24.

(a) B. 13-14.                      (b) B. 18-19.

All voices join together at bar 20 (the first use of four-voice texture) in a predominately chordal section. The four descending quarter notes in the contra tenor at bar 22 assume some importance as the motet develops. These are repeated within a few measures in both the altus (in inversion, bar 25) and the superius (bar 26). Superius and contra tenor move in parallel tenths for several bars (20-25), interrupted only by the descending scale figure. Considerable crossing of voices is found in the following measures as the superius descends to g. An authentic cadence, with a 7-6 melodic figure in the superius sounding below altus and tenor, leads to the following phrase.

Rhythmic activity decreases with the introduction of larger note values and note-against-note writing. Melodic interest is centered in the superius throughout these measures with this voice displaying a sequentially rising and falling melodic line, terminating in a 7-6 cadential figure. A deceptive cadence from D to E<sub>b</sub> at bar 40 is followed by a phrase of increased contrapuntal interest. While superius, tenor and contra tenor exhibit descending melodic curves toward the end of this phrase, contrast is provided by the altus, which climbs, almost by step, to the cadence point. Following an authentic cadence, the voices become

more independent with the main rhythmic interest in the altus. Noteworthy is the superius in bar 50 which sounds the notes of the head-motif, accompanied in parallel tenths by the contra tenor. The descending scale figure appears again in the contra tenor (bar 54) and the superius (bar 55), followed by a section very similar to passages in Natus sapientia and Cito derelictus a Iudaeis. The descending superius line, the similar harmonies, and even the same cadential formula show the clear relationship to the earlier motets (Ex. 25).

At the conclusion of this phrase there is a sudden shift to triple mensuration (in the MS the superius and altus actually change one breve later than tenor and contra tenor). Hemiola appears in all voices at measures 61-62 and leads into the final phrase, which reveals the characteristic ascending melodic lines and increased rhythmic drive. While superius and tenor move together, first in parallel thirds and then sixths, altus and contra tenor proceed independently. The motet closes on an under-third cadence, with the altus dividing on the final chord.

#### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
∅	1-7	S-T	Free counterpoint	V-i
	7-15	A-C	" "	ii <sub>6</sub> -III
	16-20	A-C	" "	VII <sub>6</sub> -i
	20-30	4	Chordal, parallel tenths between S-C	V-i
	30-40	4	Homophonic	II-III
	40-49	4	More contrapuntal	V-i
	49-59	4	Free counterpoint	VII-III
3	59-67	4	" " , hemiola	V-i

Ex. 25.

Natus sapientia, B. 31-36.

Musical score for 'Natus sapientia' (B. 31-36). The score is written for Soprano (S) and Alto (A) voices on the top staff, and Tenor (T) and Contralto (C) voices on the bottom staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some rests and phrasing slurs. The Soprano and Alto parts are more melodic, while the Tenor and Contralto parts provide harmonic support with sustained notes and chords.

Cito derelictus a Iudaeis, B. 16-19.

Musical score for 'Cito derelictus a Iudaeis' (B. 16-19). The score is written for Soprano (S) and Alto (A) voices on the top staff, and Tenor (T) and Contralto (C) voices on the bottom staff. The key signature is one flat (B-flat) and the time signature is 3/2. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs. The Soprano and Alto parts are more melodic, while the Tenor and Contralto parts provide harmonic support with sustained notes and chords.

Crucifige clamitant, B. 55-59.

Musical score for 'Crucifige clamitant' (B. 55-59). The score is written for Soprano (S) and Alto (A) voices on the top staff, and Tenor (T) and Contralto (C) voices on the bottom staff. The key signature is one flat (B-flat) and the time signature is 3/2. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs. The Soprano and Alto parts are more melodic, while the Tenor and Contralto parts provide harmonic support with sustained notes and chords.

Crucifige clamitant achieves greater contrast than the previous motets of the cycle. This is accomplished in part by the use of two-voice as well as four-voice texture. The change

to triple mensuration at the end and the alternation between homophonic and contrapuntal sections provides further contrast. Though there is no use of imitation, several melodic and rhythmic figures are repeated throughout the motet.

(5) (Loco Sanctus): Iugi est cruci conclavatus

Iugi est cruci conclavatus falls into two distinct sections, corresponding to its two different texts. The first of these sections makes considerable use of chord repetition and syllabic declamation; the second employs fermata-marked chords and a slightly more contrapuntal texture.

The motet opens with the head-motif appearing in hemiola in the superius, accompanied by all voices in similar rhythms. The predominately note-against-note writing is occasionally broken up by figures of a more contrapuntal nature. Following an authentic cadence in bars 4-5, the lines become more independent melodically, though continuing to move largely in a note-against-note style. A second authentic cadence occurs at bars 8-9 with the cadential 4-3 suspension figure appearing in the tenor. These two measures are quite similar to bars 20-21 of Hora prima ductus est, as may be seen in Ex. 26. Not only is the melodic and harmonic material closely related, but the passages occur at the same places within the motet: at the close of the second phrase (excluding the introductory bars to Hora prima ductus est). A more contrapuntal texture gradually evolves in the following phrases with a subsequent decrease of declamatory style. The slowly descending line of the superius is momentarily broken up



by a deceptive cadence from D to E<sub>b</sub> (bars 12-13). Contrasting melodic curves appear in the following phrase, which ends on a half cadence and brings the first part of the motet to a close.

Ex. 26.

Hora prima ductus est, B. 20-22.

Musical score for the phrase "Hora prima ductus est" (B. 20-22). The score is written for Soprano (S), Alto (A), Tenor (T), and Contralto (C) voices. The key signature is B-flat major (two flats) and the time signature is 3/2. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5, ending on a half note B4. The Alto part begins with a half note G3, followed by quarter notes A3, B3, and C4, ending on a half note B3. The Tenor part begins with a half note G2, followed by quarter notes A2, B2, and C3, ending on a half note B2. The Contralto part begins with a half note G1, followed by quarter notes A1, B1, and C2, ending on a half note B1. The score concludes with a half cadence on B4 in the Soprano part.

Iugi est cruci conclavatus, B. 8-9

Musical score for the phrase "Iugi est cruci conclavatus" (B. 8-9). The score is written for Soprano (S), Alto (A), Tenor (T), and Contralto (C) voices. The key signature is B-flat major (two flats) and the time signature is 3/2. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5, ending on a half note B4. The Alto part begins with a half note G3, followed by quarter notes A3, B3, and C4, ending on a half note B3. The Tenor part begins with a half note G2, followed by quarter notes A2, B2, and C3, ending on a half note B2. The Contralto part begins with a half note G1, followed by quarter notes A1, B1, and C2, ending on a half note B1. The score concludes with a half cadence on B4 in the Soprano part.

The only textual addition to the rhymed Office de Passione Domini appears in the second half of this motet. Undoubtedly this section was sung during the Elevation, as evidenced by its direct reference to Christ: Adoramus te Christe. The fact that the same text appears in the "Ad Elevationem" motet of two different cycles of Compère<sup>36</sup> not only confirms this assumption, but establishes a further connection between these cycles and those originating in Milan. It is significant that the anonymous cycles from Innsbruck not only resemble the remaining motetti missales in external form, but that one of them employs the same text, appearing at an identical place within the liturgy as two Milan cycles. It seems quite unlikely that the two cycles preserved at Innsbruck could have been written by anyone who was not thoroughly acquainted with the Milan works, especially those of Compère.

The text for the Elevation is set in fermata-marked block chords, a procedure which was found in all of the cycles previously investigated. At the completion of the words "Adoramus te Christe" a change to duple time occurs. Repeated notes appear in the following measures in all voices, which move largely in note-against-note counterpoint. After a pause on the dominant, there is a gradual increase in rhythmic activity. The superius exhibits a slowly rising melodic line from bar 37 on. Contrasting curves appear in the remaining voices prior to the cadence

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<sup>36</sup> Adoramus te Christe is found in both Ave Domine Jesu Christe and the Missa Galeazescha as an "Ad Elevationem" motet.

at measures 41-42, which resolves deceptively from D down to c and is embellished with a 7-6 melodic figure in the superius. A half-measure rest appears in the tenor at the resolution of the cadence, a device noted frequently throughout both cycles. The concluding phrase reveals ascending lines in all voices with a slight increase of rhythmic interest. The tenor is imitated briefly at the octave by the superius at the beginning of this phrase. Noteworthy is the leap of a minor seventh in contra tenor three bars before the end. The motet concludes on an authentic cadence, again with the under-third figure in the superius, but without the normal divisi of the altus. The latter voice does sound the third while the remaining voices sustain their final note and then move up to the fifth, as in the final measures of Hora prima ductus est.

#### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
0	1-5	4	Repeated chords, note-against-note style	V-i
	5-9	4	Repeated chords, slightly more independent	V-i
	9-13	4	Repeated chords	II-III
	13-19	4	More contrapuntal	iv <sup>o</sup> <sub>6</sub> -v
	20-26	4	Fermata-marked chords	ii <sub>6</sub> -III
	♩	27-33	4	Repeated notes
34-42		4	Note-against-note counterpoint	II-i
42-50		[T-S A-C	Canonic, then free	V-i
			Free counterpoint	

Although Iugi est cruci conclavatus is generally in chordal style throughout, contrast is achieved by the use of both triple and duple meter and by the change from smaller to larger note values. Phrase lengths generally coincide, due primarily to the

use of chordal texture and absence of rests within the voices.

(6) Post Elevationem: Jesus Dominus exspiravit

Jesus Dominus exspiravit begins in fermata-marked chords, marking the second use of this device outside of the setting of the Elevation text. The use of the sustained chords is restricted to two words, Jesus Dominus, showing clearly that the device was reserved for settings of the name of Christ. Superius and contra tenor introduce the following phrase, but they are soon joined by the tenor and then the altus, both of which imitate the repeated note pattern of the superius. The harmony throughout these measures shifts back and forth between root-position tonic and dominant chords, producing an unusually static section. The melodic curves of superius and tenor move in opposite directions as they approach the first cadence point, an authentic cadence ornamented by a 4-3 suspension with a 4-2-3 resolution.

The following phrase reveals considerable note-against-note writing which includes identical hemiola rhythms in the three lower voices at measures 19-20. The rhythm is occasionally broken up by quarter notes in the contra tenor (bars 14-15) and the superius (bars 18-19). Following a deceptive cadence on Ab, all voices unite in repeated chords at measures 23-25. As the parts become more independent the phrase is interrupted by another deceptive cadence, a progression from D to Eb. Repeated chords appear again for several measures with the superius descending to c'. The final phrase displays the characteristic increase of harmonic rhythm and ascending melodic curves. Contrapuntal

interest is, however, decreased by the note-against-note writing which prevails throughout this section. Missing are the wide, climactic leaps normally found in the final phrase. The motet concludes on an authentic cadence, ornamented by the 7-6 melodic figure in the superius. There is again a divisi of the altus on the final chord.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
3	1-6	4	Fermata-marked chords	
	7-14	4	Homophonic	V-i
	14-22	4	Note-against-note counterpoint	V-VI
	22-25	4	Repeated chords	
	26-29	4	Free counterpoint	II-III
	29-40	4	" "	V-i

Jesus Dominus exspiravit is characterized by considerable note-against-note writing and repeated chords. Noticeable is the use of four-voice texture throughout (excepting short rests at bars 7 and 8) and the overall lack of contrapuntal interest.

### (7) (Loco Agnus): Fortitudo latuit

Fortitudo latuit begins with four-voice imitation of the first line of the text. The subject, which is derived from the head-motif, is announced by the altus and imitated at the unison by the contra tenor and the tenor, at the octave by the superius. The altus concludes its opening phrase with an ornamented 7-6 cadential figure while the remaining voices continue the imitation. This imitation develops into a strict canon between tenor and superius that is carried out for eight

measures. Altus and contra tenor become less contrapuntal throughout these measures, supplying, rather, harmonic support for the canon. This is especially noticeable in the disjunct contra tenor part which functions clearly as a harmonic bass (Ex. 27).

Ex. 27. B. 1-15.

The musical score consists of two systems of four staves each. The top system shows the first system of music with lyrics: "For- ti- tu- do la- tu- it" for Soprano (S) and Altus (A), and "For- ti- tu- do la- tu-" for Tenor (T) and Contra Tenor (C). The bottom system continues with lyrics: "tu- do la- tu- it men-" for S and A, "la- tu- it men- te" for T and C, and "it la- tu- it men- te" for the lower parts. The score includes various musical notations such as notes, rests, and accidentals.

Rising melodic curves appear in all voices as the first phrase comes to a close and cadences at measure 19. The ornamental resolution of the 4-3 suspension in the superius is further embellished by the under-third melodic figure at this cadence.

A second section in through imitation appears on the words "Talem mortem". The repeated-note theme is heard first in the contra tenor and is then imitated at the unison by altus and tenor, followed by superius at the octave. The following measures

are built on a sequential repetition of triadic themes which, for the second time, develop into a canon at the octave between superius and tenor. Throughout these measures the contra tenor moves independently of the remaining voices, not only to avoid parallel fifths with the superius, but also to sustain the rhythm (Ex. 28).

Ex. 28. B. 19-30.

The musical score consists of two systems of four staves each, labeled S (Superius), A (Alto), T (Tenor), and C (Contra Tenor). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are Latin: "-na, Ta- lem mor- tem" and "ta- lem mor- tem sub-". The first system shows the beginning of the phrase, with the Superius and Tenor parts overlapping. The second system continues the phrase, showing the canon between Superius and Tenor. The Contra Tenor part provides a rhythmic accompaniment throughout.

This phrase comes to a close at measure 33 with a deceptive cadence from D to E<sub>b</sub>, ornamented by a 7-6 melodic figure in the superius. Contrast of melodic curves and greater rhythmic independence characterize the following section. Considerable overlapping of voices occurs as the superius descends to g. The phrase concludes on an authentic cadence with the character-

istic 4-3 suspension of the superius sounding below the altus and tenor.

A gradual ascent through an octave is found in the superius and altus of the subsequent phrase. Though rhythmic interest is somewhat reduced, the melodic lines are, nevertheless, contrapuntally conceived. This section closes on a deceptive cadence from G to Ab and is followed by a number of Ab triads. After the repeated chords, the superius displays a descending scale passage, accompanied by falling lines in all voices. The motion momentarily comes to a halt on the sustained chords which follow. These triads, almost without exception, reveal doublings that are common several centuries later. A gradual increase of rhythmic activity prevails until the end, broken momentarily by the sustained chord in bars 66-67. Though individual voices exhibit varying melodic curves, there is an overall ascent in this concluding phrase. Especially active is the altus which displays the characteristic drive to the cadence. The motet closes with an authentic cadence and divisi of the altus on the final chord.

#### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
∅	1-19	4	Through imitation, canon between S-T	V-i
	19-33	4	Through imitation, canon between S-T	II-III
	33-43	4	Free counterpoint	V-i
	43-52	4	" " , less rhythmic motion	V-VI
	52-55	4	Repeated <u>Ab</u> triads	



<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
	56-57	4	Free counterpoint	
	58-63	4	Sustained chords	
	64-74	4	Free counterpoint	V-i

This motet foreshadows the late 15th- and 16th-century motet in its use of through imitation for the setting of individual lines of the text. Though the use of this technique is perhaps rudimentary, it is employed as a constructive principle, rather than occurring incidentally as in the other motets of these two cycles. The return to older techniques in the second half of the motet merely emphasizes the experimental nature of the opening section.

(8) (Loco Deo gratias): Datur sepulturae Corpus

As in the previous motet, Datur sepulturae Corpus opens with four-voice imitation of the opening line of the text. The triadically-constructed theme appears first in the altus and is imitated on successive beats by the contra tenor (at the lower octave), the tenor (at the unison), and finally by the superius (at the fifth above). The subject is slightly adjusted in the tenor, but the initial point of imitation is clearly carried out (Ex. 29). The imitation at the fifth by the superius represents the only use in either cycle of four-voice imitation at any interval other than unison or octave. Much rhythmic activity is concentrated in this opening phrase but is not continued in the remainder of the motet. The first phrase cadences deceptively from G to Ab, after which longer note values prevail. Note-

## Ex. 29. B. 1-3.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (C). The music is in 3/2 time and features a key signature of one flat (B-flat). The lyrics are 'Da-tur se-pul-'. The Soprano part has a melodic line with a half note followed by a quarter note, then a half note, and finally a quarter note. The Alto part has a half note followed by a quarter note, then a half note, and finally a quarter note. The Tenor part has a half note followed by a quarter note, then a half note, and finally a quarter note. The Bass part has a half note followed by a quarter note, then a half note, and finally a quarter note. The lyrics are 'Da-tur se-pul-' for all voices.

against-note counterpoint appears in the following section, a sequentially descending passage for all voices. A quick ascent in the superius with contrasting melodic curves in the remaining voices precedes a half cadence at measure 15. Of special interest is the altus at bar 14 where a divisi occurs on counts two and three. Although the altus has regularly divided on the final chord, this is the only occasion where such a procedure is found within the composition.

Block chords in hemiola open the subsequent phrase. Throughout this section note-against-note writing prevails but is occasionally broken up by short rhythmic and melodic figures. The overall range is somewhat low, with each voice displaying rather static melodic lines. The phrase concludes on an authentic cadence at bar 28, in which the altus appears above the superius. Contrapuntal interest increases in the following and final phrase

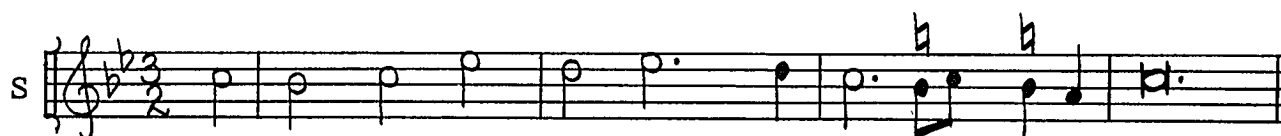
with all voices displaying ascending melodic curves. Noteworthy is the superius part in the closing measures inasmuch as it is almost identical with the concluding phrase of Fortitudo latuit (Ex. 30).

Ex. 30.

Fortitudo latuit, B. 69-74



Datur sepulturae Corpus, B. 31-35



The motet closes with an under-third cadence and divisi of the altus on the final chord.

### Analytical Table

<u>Meter</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
∅	1-5	4	Through imitation	V-VI
	5-15	4	Note-against-note	i-V
3	16-17	4	Hemiola	
	18-28	4	Note-against-note	V-i
	28-35	4	Free counterpoint	V-i

Apart from the imitation in the opening measures, this motet is dominated by a note-against-note contrapuntal style. Four-voice texture is used throughout, with contrast provided by the juxtaposition of chordal phrases and those of a more contrapuntal nature.

### The Thematic Unity of Natus sapientia

The means of achieving thematic unity in Natus sapientia differ greatly from the techniques employed in Gaude flore virginali. As has already been pointed out, thematic connections rarely appear in Gaude flore virginali; unity is established, rather, by the repetition of short melodic and rhythmic motifs between motets. In Natus sapientia, however, no such figures are to be found. Instead, there are a number of actual melodic connections between the motets of the cycle.

The most significant relationship between the motets of the cycle is that created by the use of a head-motif. This motif appears in five out of the eight motets (Ex. 31), and assumes special importance in Fortitudo latuit, where it is treated in four-voice imitation.

We have also observed the repetition of themes and/or phrases between several motets of the cycle. Examples 25, 26, and 30 have illustrated three such relationships, one of which is thematic only (Ex. 30), the remaining two being both thematic and harmonic. Although such repetitions do not appear in all motets of the cycle, the relationships that do exist constitute an important unifying factor.

In spite of the number of thematic connections and the use of a head-motif in Natus sapientia, this cycle is not as closely unified as Gaude flore virginali. The use of short melodic and rhythmic motifs, as found in Gaude flore virginali, is more subtle and, at the same time, more decisive from a

## Ex. 31.

The musical score consists of five staves, numbered 1, 2, 3, 5, and 7. All staves are in G major (one sharp) and 3/2 time. Staff 1: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Staff 2: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, B5 quarter, C6 quarter. Staff 3: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, B5 quarter, C6 quarter. Staff 5: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, B5 quarter, C6 quarter. Staff 7: Treble clef, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, B5 quarter, C6 quarter.

structural standpoint. While the thematic relationships of Natus sapientia are restricted to the opening measures of the motets and an occasional phrase within the compositions, the motifs employed in Gaude flore virginali appear throughout the motet, thus establishing greater unity.

#### Stylistic Summary

On the basis of the foregoing analysis, we may make the following generalizations concerning the stylistic characteristics of these two cycles.

## Melody

The general melodic style of these motets is closely bound to that of the mid-15th century Netherlands composers. The individual lines develop freely within a basically contrapuntal texture and rarely employ imitation. Each line is normally independent of the remaining voices and exhibits its own individual melodic curve. There is a predominance of conjunct melodic motion, especially in the three upper voices. This does not exclude wide leaps, even up to an octave or ninth; these, however, generally occur at climactic points within the phrase. Disjunct motion appears most often in the contra tenor inasmuch as this voice functions normally as a harmonic bass.

Triadic melodies are found occasionally, though their use is invariably restricted to a few measures within a piece. Sequential melodic development is employed very rarely; only three such cases were observed in both cycles. Though the melodies are definitely not motivic in construction, motifs are frequently incorporated into the melodic lines, but rarely assume structural significance.

Great imagination is displayed in the treatment of melodic curves. Though phrases of contrasting lines predominate, they frequently alternate with phrases exhibiting similar curves. Almost without exception, ascending melodic curves appear in all voices in the concluding phrase. The voices usually fall within the range of an octave in single phrases. However, a smaller compass is normally found, especially in the upper voices,

which rarely exceed a sixth or seventh. The superius covers the widest range of all voices, extending from g up to f''. Altus and tenor have virtually the same ambitus, with the altus actually going a half step lower: altus from d to b', tenor from eb to a'. The contra tenor lies a fourth below the altus, ranging from A up to e'.

### Texture

Though polyphonic texture prevails throughout these two cycles, homophonic writing as well as strictly chordal passages appear frequently. Gaude flore virginali employs a predominantly contrapuntal style with only occasional homophonic passages; Natus sapientia, on the other hand, makes considerable use of homophonic writing and repeated chords. Throughout the latter cycle, there is normally a juxtaposition of contrapuntal and homophonic phrases, resulting in greater contrast than is found in Gaude flore virginali.

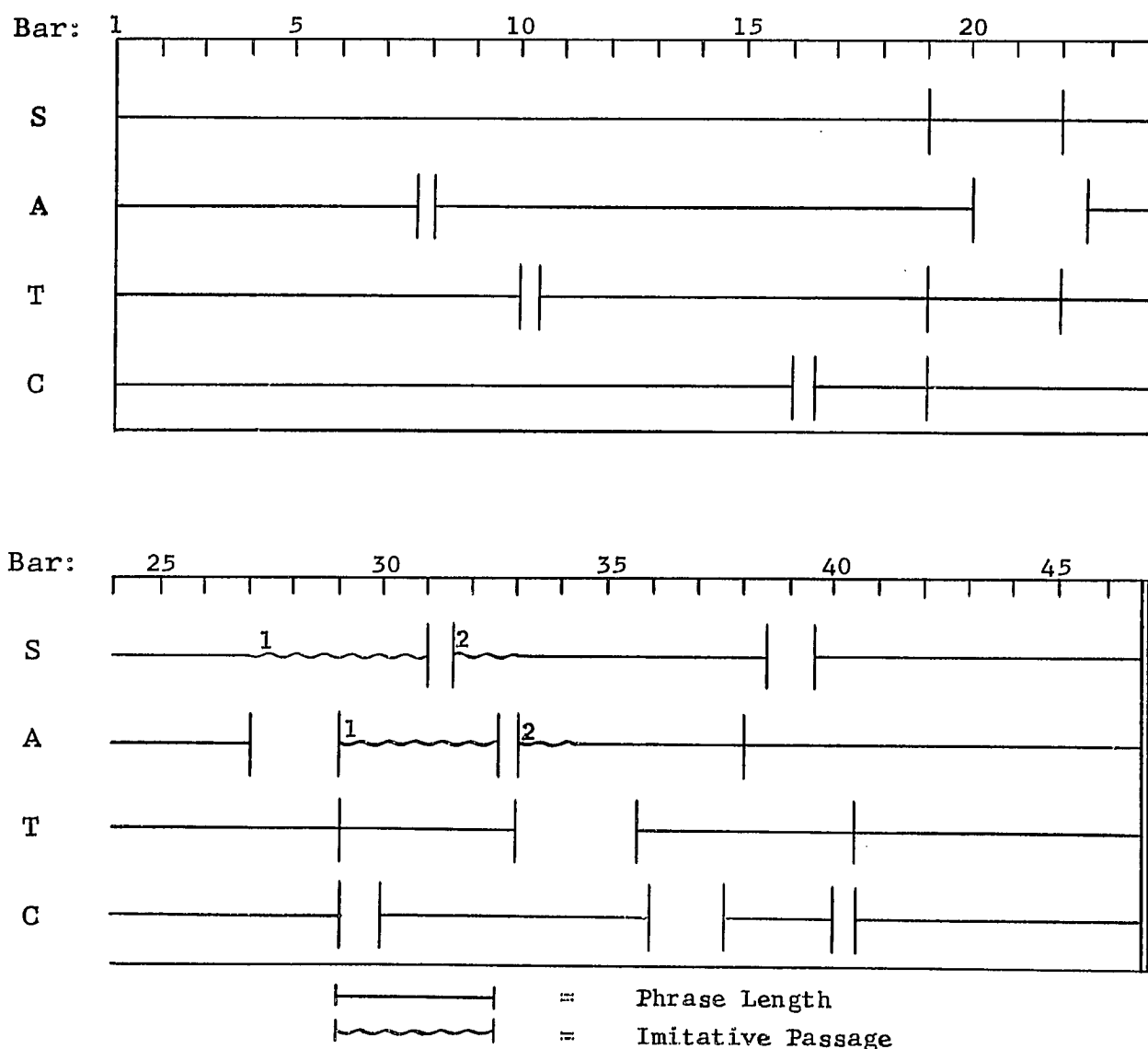
Variety of texture is obtained in both cycles by the interchange of a2 sections with those employing all four voices. This is especially true of Gaude flore virginali, which makes considerable use of voices in pairs. Though Natus sapientia generally employs four-voice texture, one motet makes some use of two-voice writing. Alternating duos occur at least once in each cycle.

### Phrases

Two distinct types of phrase construction are to be found between the individual voices of these cycles. Those motets which employ a homophonic texture normally reveal phrases of correspond-

ing length, while those which are predominantly contrapuntal generally exhibit overlapping phrase structure, coincidence of length being purposely avoided. This latter type of treatment is typical of the mid-15th century Netherlands style and of Ockeghem in particular. The following diagram of the phrase structure of Gaude sponsa cara Dei will serve to illustrate the typical treatment in a contrapuntal texture (Ex. 32).

Ex. 32. Gaude sponsa cara Dei: Phrase structure.





This diagram clearly shows how infrequently the individual phrases correspond in length. There is not a single place where at least one voice does not carry through and only rare places where three voices end together. This "seamless" structure creates an endless contrapuntal flow of great beauty.

The harmonic phrases, as set off by cadence points, vary greatly in length. Phrases from two or three measures up to fifteen or eighteen bars may be found; an average length, however, is six or seven measures.

#### Harmonic Characteristics

These motets reveal a definitely advanced harmonic idiom for their time. The predilection of the composer for complete triads was noted on numerous occasions. Sonorities containing open fifths occur only rarely, these being restricted to the opening chord and occasional points within the motet (exceptionally in the final chord). Incomplete triads generally omit the fifth rather than the third. The presence of the third in the final chord (thirteen out of fifteen motets) emphasizes the progressive nature of these pieces.

The harmony consists primarily of root position and first inversion triads. Sevenths appear occasionally but are a result of the voice leading. Dissonance is freely employed, but, again, is created through melodic considerations. Suspensions (4-3, 7-6, and occasionally triple suspensions), escape tones, anticipations, cambiatas, and passing tones constitute the main non-harmonic material.

Parallel tenths occur frequently, especially in Gaude flore virginali. This interval is found most often between contra tenor and superius, though occasionally between contra tenor and an inside voice. Fauxbourdon style is also employed, appearing briefly in two motets of Gaude flore virginali. From a harmonic standpoint, this is perhaps the only conservative element to be found in these cycles.

Almost without exception these motets center around the final and dominant of the mode. However, in Natus sapientia, which is in the Dorian mode, the mediant is employed in several motets, producing a relationship which is comparable to the modern concept of minor-relative major.

### Cadences

The cadences employed in these cycles shall be considered from two different aspects: (1) the vertical sonorities, and (2) the cadential melodic formulas. The first of these categories refers only to the actual harmonic progressions, while the second deals with melodic approaches to the cadence.

#### (1) The Vertical Sonorities

Two main types of cadences are to be found in these cycles which shall be referred to as the authentic and deceptive types. The authentic type consists of a V or vii<sup>o</sup><sub>6</sub> chord progressing to the final of the mode, and its transposition to the dominant (the resultant degrees being II-V [v] and iv<sup>o</sup><sub>6</sub>-V [v] respectively). The deceptive type involves any

step-wise resolution of V, usually to VI (vi), occasionally to IV; and its transposition to the dominant (II-III [iii], and II-I [i] ).

A tabulation of the cadences employed in these cycles reveals an almost equal distribution between authentic and deceptive types. Authentic types employ a higher percentage of V-I progressions than  $vii^{\circ}_6$ -I, the latter usually being restricted to two-voice writing. Authentic types resolve to the dominant of the mode about as often as to the final. Deceptive cadence types, on the other hand, tend to occur more frequently transposed to the dominant; the normal resolution thus being II-III (V-VI of V). As previously pointed out, the deceptive type occasionally moves down by step (V-IV or II-I). In one isolated case the deceptive cadence resolves not by step, but by leap, moving from II to IV.

In addition to these two basic types of cadences, other progressions are occasionally employed throughout these cycles. Phrygian cadences occur in several motets of Gaude flore virginali, while half cadences on the dominant appear in two motets of Natus sapientia. The complete absence of plagal cadences in these two cycles is noteworthy.

## (2) The Melodic Formulas

Linear considerations are an integral part of any harmonic cadence and play a major role in the cadence formulas employed in these motets. Almost without exception, all cadences employing three or four voices are introduced by the 4-3 suspension

figure. The suspension is usually found in the superius, though on occasion it appears in an inside voice. The 4-3 suspension is frequently given an ornamental 4-3-2-3 resolution, and, in several instances, resolves 4-2-3 (Ex. 33).

Ex. 33.

(a) 4-3                      (b) 4-3-2-3                      (c) 4-2-3

The musical notation for Example 33 is presented in two systems, labeled S (Superius) and A (Altus). The first system shows three variations of a cadential suspension: (a) a 4-3 suspension, (b) a 4-3-2-3 ornamental resolution, and (c) a 4-2-3 resolution. The second system shows the corresponding bass line for each variation, with the T (Tenor) and C (Cantus) parts. The notation includes notes, rests, and accidentals, with a key signature change to one flat in the third variation.

Cadential progressions involving only two voices are also normally introduced by a suspension. Though the actual melodic figure is identical with that employed in a three- and four-voice texture, it becomes a 7-6 suspension, due to the absence of the lowest voice. Occasionally this formula is used in inversion, resulting in a 2-3 suspension. Ornamental resolutions of cadential suspensions involving only two voices are rarely encountered.

The 7-6 cadential figure (under-third) plays a prominent role in the motets of Natus sapientia and occurs occasionally in Gaude flore virginali. It generally appears in the superius and is practically always introduced by a 4-3 suspension. This suspension is likewise frequently embellished by an ornamental resolution, resulting in either a 4-3-4-3-2 or 4-3-2-3-2 line in the superius (Ex. 34).

## Ex. 34.

(a) 4-3-4-3-2                      (b) 4-3-2-3-2

Octave-leap cadences appear in both cycles, but occur with greater frequency in Natus sapientia. The treatment of this cadence follows traditional procedure, with the octave leap generally appearing in the contra tenor.

The momentary resting of one voice at the resolution of a cadence was observed numerous times during the course of analysis. Although this technique was employed by many composers of the 15th century, it occurs so frequently in these two cycles as to constitute a definite stylistic characteristic of the composer. The rest is normally given to the contra tenor but on occasion appears in the tenor or altus.

The cadential melodic formulas employed in these two cycles strikingly illustrate the transitional nature of these motets. The older cadence forms (octave-leap and under-third cadences) contrast sharply with the cadential 4-3 suspension figures and ornamental resolution, devices which assumed great importance during the Josquin era.

### Rhythm

The motets of Gaude flore virginali and Natus sapientia reveal a fairly consistent pattern in the distribution of rhythmic activity among the four voices. In most of the motets, the initial measures begin slowly with rhythmic interest at a minimum, after which there is a gradual increase of momentum. The concluding phrases normally reveal considerable rhythmic activity which further increases up to the final measure. Between these two outer sections, many types of treatment occur. As a general rule the principle of contrast is followed: sections of rhythmic interest alternating with more static phrases.

Throughout both of these cycles the semibreve is the unit of measure, corresponding to one complete tactus. Hemiola is frequently employed, often occurring in several voices at the same time. In such cases it normally appears in note-against-note style, but at times in complementary cross-rhythms. In duple time we occasionally encounter a triple rhythmic grouping in one or more voices which is superimposed on the basic mensuration.

### Counterpoint

These motets are based largely on a non-imitative contrapuntal style. Each line is developed freely and assumes its own individuality. Occasional references to common motifs occur but are not allowed to restrict the flow of any line.

Imitation is employed sparingly throughout these two cycles: five motets employ none at all; the remaining ten make only infrequent use of it.

The principal type of imitation found in these motets is the two-voice canon. The canon is usually short, rarely exceeding four measures, and generally at the octave or unison. It occurs most often between the superius and tenor, though, at times, between other voices: superius and altus, altus and tenor, and altus and contra tenor. The comes normally follows at the distance of one or two bars, and, on occasion, is slightly ornamented by the use of passing tones. Two-voice imitation in which freer treatment is employed occurs in several motets. Apart from the lack of a strict answer, the treatment is similar to that of the two-voice canon.

Five out of the fifteen motets of these cycles make some use of through imitation. Like the canon, the imitation is short (never over four bars) and, in most cases, at the octave or unison. The temporal distance varies from as little as one beat to two measures. In only one motet is a4 imitation used for more than one phrase: two different lines, of Fortitudo latuit employ this technique. A double canon also appears in one motet. This canon is likewise short (only three measures), with the imitation coming after two full bars.

The formal structure of these motets is in no way controlled by the use of imitation. On the contrary, the motets show a clear relation to the mid-15th century motet, which depends not on imitation but on the development of independent lines.

Fortitudo latuit, with its two distinct points of imitation, reveals an experiment in a new direction rather than a developed technique.

### Relationship of Text and Music

The motets of these two cycles were composed in close consideration of the text. In practically all cases the musical phrase corresponds to a complete line of the text; thus an independent musical thought is used as an expression of a textual entity.

It would be dangerous to search for close relationships between individual words and music. Word-painting and expressive treatment of the text are essentially manifestations of the later Renaissance, brought about chiefly by the humanistic movement. Nevertheless, in at least one motet the meaning of the text is strongly suggested by its musical treatment. A complete change of style occurs in the second motet of Natus sapientia which can be considered an attempt to interpret in musical terms the essential character of the text. The entire motet Cito derelictus a Iudaeis is set in a greatly animated style, strongly underlining the meaning of the words "quickly abandoned, sold by the Jews, betrayed and tortured." Furthermore, the fact that the three lines of text which comprise this motet are separated from the rest of the stanza and set as a separate composition provides evidence that the composer was well aware of the inherent dramatic possibilities of the text.

Certain techniques are employed in these two cycles which



might be interpreted as an attempt to emphasize important words or phrases of the text. Whether or not these devices were, in all cases, consciously utilized for that purpose, is, of course, impossible to determine; there are instances though where such an interpretation seems unequivocal.

Fermata-marked block chords are employed in a number of motets as a means of bringing key words and phrases into relief. This type of treatment is used not only for the liturgically important Elevation texts, but is also frequently adopted in settings of the name "Jesu". A similar effect is obtained by the use of syllabic declamation. This technique is utilized on several occasions as a means of stressing important phrases and ideas. Particularly noteworthy is its use in Iugi est cruci conclavatus, in which the agonies of Christ on the cross are recalled.

Though perhaps more speculative, but of no less consequence, is the interpretation of certain melismas as an attempt to emphasize important words of the text. In spite of the problematic underlaying of the text in this MS there are a number of places in the motets of these two cycles where such an interpretation might be justified. Several examples, drawn from both cycles, may serve to illustrate the nature of this technique.

In the opening motet of the cycle Gaude flore virginali the word "flore" (flower) is treated melismatically in the altus, apparently to emphasize the importance of this word to the

phrase. A similar type of setting is employed in Gaude virgo mater pura on "gaudia" (joys); the treatment differs though in that melismas appear in all of the voices (Ex. 35).

Ex. 35.

The musical score for Ex. 35 consists of four staves, labeled S, A, T, and C from top to bottom. Each staff contains a line of music with lyrics underneath. The lyrics are: S: gau- di- a; A: tu- a gau- di- a Non; T: tu- a gau- di- a Non; C: gau- di- a. The Soprano staff shows a melisma on 'a' with a series of eighth notes. The Alto and Tenor staves show a melisma on 'di-' with a series of eighth notes. The Cello staff shows a melisma on 'a' with a series of eighth notes. The Alto and Tenor staves end with a whole note 'Non'.

In the third motet of Natus sapientia (Hora prima ductus est), "ductus" is assigned a short melisma which very subtly underlines not only the importance of the word but also its meaning (from ducere, to lead). A more striking use of this technique occurs in the "Post Elevationem" motet in which the word "exspiravit" (from exspirare, to die) is given an extended, descending melisma in the superius. The significance of this word is thus greatly stressed by the use of this particular technique (Ex. 36).



written by anyone who did not have a thorough knowledge of the Milan cycles, especially those of Compère. Undoubtedly the composer of these two cycles must have at least visited in Milan, though, more likely he probably lived and worked there. Of the known composers of Mu who spent some time in Milan, perhaps the most likely one is Johannes Martini. Several events in Martini's life as well as certain stylistic similarities with his music not only make it possible, but, indeed, probable that he is the composer of these two cycles.

Although the exact date of Martini's birth is unknown, he was probably born between 1430 and 1440 inasmuch as several of his compositions are preserved in the younger Trent codices.<sup>37</sup> He was called a Fleming by the Italians and is possibly the Johannes Martini from Armentières (near Lille) who was mentioned among Flemish singers by Jacques de Meyers. The earliest extant document concerning his life is the famous choir roster of July 15, 1474, where he is listed along with Compère and Josquin as a member of the cantori de capella. Quite possibly he too was engaged by Weerbecke on the latter's second trip to the north in January of 1473. He left Milan soon after July of 1474, for in 1475 he was in the service of Duke Hercules I of Ferrara and had already received a monthly increase of two ducats over his previous salary. Martini can be traced in Ferrara as late as 1492, and since there is no evidence that

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<sup>37</sup>His Missa Cucu appears in MS 91, while La Martinella is found in both MSS 89 and 91. Cf. DTO VII, 56 and 67. Biographical information taken from ReMR, 220ff; CW XLVI, 2; and MGG VIII, col.1724.

he ever left the service of the Duke, it is likely that he remained there for the rest of his life, dying in 1492, or soon thereafter.

In all probability Martini made a trip to Innsbruck in 1490 to see Paul Hofhaimer. Queen Beatrice of Hungary, an ardent lover of music, wished to obtain this famous organist for her court; however, he was already in the employ of Sigismund, Archduke of Austria. Relations were strained between Hungary and Austria; therefore she had asked Hercules to act as an intermediary. Since Martini was a good friend of Hofhaimer, Hercules promised to send him to the organist as soon as Emperor Maximilian returned to the court of the Duke of Austria (the entire court chapel, including Hofhaimer, had in the meantime been taken over by Maximilian). Although there is no record, Martini probably did make the trip; for Emperor Maximilian, presumably accompanied by Hofhaimer, visited Sigismund at Innsbruck in March of 1490. Since, of course, a number of Martini's compositions are preserved in Mu, it is more than likely that the trip actually did take place.<sup>38</sup> However, Martini was already a friend of Hofhaimer, thus it is quite probable that he had visited Innsbruck before this date. Hofhaimer entered the service of Sigismund (at Innsbruck) in 1480; therefore any number of trips may have taken place during the decade

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<sup>38</sup>Works attributed to Martini in Mu are a Salve Regina (f. 89-93), four Magnificats: III, IV, VI, and VIII toni (f. 118'-126), Festum nunc celebre (f. 150), and Ave maris stella (f. 153' and f. 253').

1480-90.

It is obvious that Martini was well acquainted with the Milan substitution cycles, and it is not unreasonable to assume that he was a close friend of Compère. Undoubtedly he had performed the cycles of both Weerbecke and Compère, and thus had a thorough knowledge of their structure.

Stylistically the two Munich cycles are closely related to the known compositions of Martini. An investigation of several of his works which are recorded in Mu and Mil 2269 reveals many similarities between his music and these motets. Martini's style is that of the mid-15th century Netherlands composer. He makes relatively little use of imitation, relying more upon the development of independent lines. Where imitation is employed it is most often for two voices (normally between tenor and superius), though three- and four-voice treatment is not unusual.

At the same time, Martini's works reveal a number of progressive tendencies. He employs a rather advanced harmonic idiom for his time, especially favoring complete triads. Parallel tenths occur frequently, while fauxbourdon-like passages are rather rare. Both old and new cadence types are present: the under-third and octave-leap formulas appear along with the ornamental resolution of the cadential 4-3 suspension.

In addition to the general stylistic similarities between Martini's music and the two motetti missales, there are at least two unusual techniques employed in the Munich cycles which are also found in the known works of Martini. The introduction of

perfect fourth in a two-voice texture as a 3-4 escape tone was observed in several motets of Gaude flore virginali (cf. Ex. 10). This unusual technique also appears occasionally in the works of Martini; it is found in the Magnificat in Tone VIII from Mil 2269, as well as in the Magnificat in Tone VI from Mu (Ex. 37). Further research will be necessary to establish how widespread the use of this particular technique might have been. In any case, it is significant that it is found both in the Munich motets and in the known works of Martini.

Ex. 37.

(a) Magnificat 8. Toni, Mil 2269.

(b) Magnificat 6. Toni, Mu.

Perhaps the most striking similarity between the two Munich cycles and the music of Martini is the use of a divisi in the final chord to form a complete triad. This technique, which is so unusual and otherwise unknown in its time, was employed by Martini as early as 1465 in his Missa Cucu.<sup>39</sup> In the follow-

<sup>39</sup>Since the Missa Cucu appears on f. 1a-12a of Trent 91, this is the latest possible date that it could have been written, as the first part of the MS was copied no later than 1465. Cf. DTO VII, xx.

ing excerpt from this Mass, the divisi appears in the altus, forming the third and fifth of the final chord; in other words, in exactly the same manner as found in the motets of the Munich cycles.

Ex. 38. J. Martini: Missa Cucu, excerpt.<sup>40</sup>

Thus, there is considerable evidence that Martini is the composer of the two Munich cycles. Obviously, he was familiar with the Milan motetti missales; in view of the stylistic similarities between these motets and the music of Martini, it is reasonable to assume that he is the actual author. If this

<sup>40</sup>Transcription by Karl Geiringer; quoted from ReMR, 223.



is true, these two cycles were probably written between the years 1473 and 1475, that is, while Martini was in Milan.

## CHAPTER FOUR

### THE LOCO MOTETS OF FRANCHINUS GAFURIUS

Franchinus Gafurius has long been recognized as one of the outstanding music theorists of the Renaissance, but as a composer he has been practically unknown until the last few years. Cesari, in his study of music at the court of the Sforzas, was one of the first to call attention to the compositions of Gafurius (1922).<sup>1</sup> A few years later, Jeppesen, in his catalogue of the three Milan codices 2267-2269, made special reference to the large body of works by Gafurius contained in those MSS.<sup>2</sup> However, it was not until 1955 that the first volume of his compositions was made available in a modern edition.<sup>3</sup>

Gafurius was a prolific composer: his known output includes fourteen Masses, thirty motets, eleven Magnificats, six antiphons, two litanies and one Stabat Mater. Included in this tabulation of motets are five works which comprise the cycle

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<sup>1</sup>CesM.

<sup>2</sup>JepG, 14ff.

<sup>3</sup>Two volumes of Masses have been published by the American Institute of Musicology in the series Corpus Mensurabilis Musicae, edited by Ludwig Finscher (GafW). In 1958 the Fabbrica del Duomo at Milan issued the first volume of a projected series, Archivium Musices Metropolitanum Mediolanense (AMMM), which will include all compositions in the three Gafurius codices, numbers 2267-2269. To date, five volumes have been published, all containing music of Gafurius: V. I-III: the complete Masses, V. IV: the Magnificats, V. V: the motets.

Salve mater salvatoris and the two loco motets Hac in die laudes piae and Virgo constans decollatur. Salve mater salvatoris is the first of the motetti missales cycles listed in the tabula of Mil 2269 and bears the inscription "Motetti missales conseq. Salve mater salvatoris gaffori cum tota missa".<sup>4</sup>

We are able to assign a date to these motets with some degree of accuracy inasmuch as the events surrounding the life of Gafurius are fairly well documented.<sup>5</sup> Gafurius was born in 1451 at Lodi and spent the early part of his life in the Benedictine monastery at Lodivecchio. After becoming a priest in 1473 or 1474, he lived for short periods of time at Mantua, Verona, and Naples. On January 22, 1484, Gafurius went to Milan as choirmaster at the cathedral and later also taught at a public music school there which had been founded by Lodovico Sforza il Moro. He remained in Milan for the rest of his life, dying there in 1522. Since in all probability Salve mater salvatoris and the two loco motets were written after Gafurius came to Milan, we may place their composition between the years 1484 and 1490, the latter date being the year in which the manuscripts containing these motets were copied (cf. p. 4).

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<sup>4</sup>JepG, 25.

<sup>5</sup>The following biographical information compiled from ReMR, 178; and MGG IV, col. 1237ff.

Salve mater salvatoris

The Position in the Liturgy

Salve mater salvatoris differs greatly from the other Milan cycles in that it contains five rather than the normal eight motets. This unusual number is difficult to explain; it does indicate a less stereotyped approach to the composition of motetti missales cycles. Further evidence of a breakdown in the structure of the substitution cycles is found in Gafurius' Missa Sanctae Catherinae V. et M. Quarti toni to which two loco motets are added. These two motets, "Loco Introitus" and "Loco Deo gratias", are used only as a frame for the Mass and are all that remain of a cycle that originally contained eight motets and constituted a major portion of the music for the Mass.

The possibility that certain motets of Salve mater salvatoris should be divided into separate compositions in order to bring the number up to eight must be ruled out. As pointed out in the introduction (cf. pp. 5-6), only the final section of the motets ever cadences on the finalis; all other sections end either on the subtonic or with a half cadence on the dominant. Pars II of Imperatrix gloriosa, which does end on the final and forms the only exception to this rule, is followed by a sudden shift to the subtonic at the beginning of pars III, thus precluding a division at this point. In addition to the tonal relationships of the various sections, evidence is found in the MS itself which proves conclusively that further division is not

intended. Each section of those motets containing several parts is notated on a single folio of the MS. With only one exception, and this obviously an oversight on the part of the scribe, the instruction "Verte folium", or simply "Verte", appears on each page that is followed by another section. Such a direction would have been completely unnecessary if the subsequent folio contained a separate motet.<sup>6</sup>

The three motets which follow Salve mater salvatoris in the MS could hardly belong to this cycle, though at least one researcher originally came to this conclusion.<sup>7</sup> While these three compositions were written by Gafurius, they differ from Salve mater salvatoris not only in time signatures and clef combinations, but also in mode and, in two cases, final (while Salve

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<sup>6</sup>In an attempt to provide a motet substitute for most sections of the Mass, Luciano Migliavacca, the editor of this work for the series AMMM, divides the cycle into nine different parts, to which he assigns the following liturgical functions: Loco Introitus: Salve mater salvatoris, Loco Kyrie: Salve decus virginum, Loco Gloria: O convallis humilis, Loco Patrem: Tu thronus es, Loco Offertorii: Salve mater pietatis, Loco Sanctus: Lux eclipsim nesciens, Loco post elevationem: Imperatrix gloriosa, Loco Agnus: Florem ergo genuisti, Loco Deo gratias: Res miranda (AMMM V, iv). Such a division is purely arbitrary and completely without foundation. In no cycle are there nine motets, nor is there ever a substitute provided for the Kyrie. Furthermore, Luciano Migliavacca completely disregards the tonal relationships of the various parts of the motets, as well as the rubric "Verte folium".

<sup>7</sup>In his dissertation Die Messen und Motetten Loyset Compères, Dr. Finscher included these three motets in the cycle of Gafurius. (See FinM, 295f). However, in his introduction to Volume II of the Compère Opera omnia (CompèreO) he has modified this view, as evidenced by assigning folios 84'-93 of Mil 2269 to Salve mater salvatoris.

mater salvatoris is in untransposed Mixolydian, the first and second of these motets are in Dorian on D, the third in Dorian once transposed to G, signature of one flat). Furthermore, these motets lack textual relationships with the cycle. Since the fifth motet, Imperatrix gloriosa, closes with "Amen", we may be certain that the cycle consists of only five motets and that this was the original number.

The individual motets of this cycle do not carry loco designations for the part of the Mass which they replace. This, coupled with the fact that the cycle differs from the other Milan cycles in total number of motets, makes it impossible to determine the proper liturgical function of all motets. As we have observed in other cycles, only the motet performed during the Elevation is textually or musically different from the remainder of the cycle. On the basis of this, we may designate the fourth motet, Tu thronus es Salomonis, as a "Loco Sanctus", inasmuch as the text "Jesu, verbum summi patris", which appears in the third and final section of this composition, is treated in fermata-marked chords. Apart from this one motet, however, it is impossible to determine the proper liturgical functions.

### The Texts

The texts for this cycle are drawn mainly from two sources: the BMV sequences Salve mater salvatoris and Imperatrix gloriosa. In addition to these two sequences, which are used in their entirety, brief interpolations appear in the final motet which are taken from the Litaniae Lauretanae in honorem BMV.

Both sequences date from the 12th century. The first of these, Salve mater salvatoris, was written by Adam de Saint Victor (d. 1192) and was widely disseminated throughout Europe, as evidenced by its appearance in over sixty manuscript sources as well as numerous printings.<sup>8</sup> The sequence consists of twenty-four stanzas which rhyme in pairs (AA BB ...). The individual verses generally contain three lines, occasionally four or five, and normally follow the rhyme scheme aab (or aaab and aaaab in the case of four- and five-line stanzas). One exception to this is found in stanzas seventeen and eighteen, both of which follow the pattern abab. The structure of this sequence may be diagrammed as follows:

Verse rhyme:	AA	BB	CC	DD	EE	FF	GG	HH	II	JJ	KK	LL
Internal rhyme:	aa	aa	aa	aa	aa	aa	aa	aa	aa	aa	aa	aa
	aa	aa	aa	aa	aa	aa	aa	aa	bb	aa	aa	aa
	bb	bb	bb	bb	bb	bb	bb	bb	aa	bb	aa	aa
									bb		bb	aa
												bb

The rhyme scheme of the original sequence is normally followed by Gafurius. However, in one instance the verse rhyme has been completely destroyed by the separation of paired stanzas: verses seventeen and eighteen (= II) are divided by four stanzas.

Imperatrix gloriosa, second of the two sequences, enjoyed a popularity comparable to that of Salve mater salvatoris. It originated in South Germany, possibly coming from the old diocese

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<sup>8</sup>Analecta LIV, 384f.

of Konstanz.<sup>9</sup> The sequence contains ten verses, each of which is four lines in length and follows the rhyme scheme aaab. Unusual is the rhyme between verses, which fall not into pairs but into groups of three or four stanzas.<sup>10</sup> The resultant form of this rhyme is: AAAA BBB CCC. Though the entire sequence has been set in a single motet (number five), the verse rhyme has been distorted due to the division of the motet into three sections. Verses one through three (= AAA) appear in pars I while stanzas four through seven (= A BBB) are found in pars II.

The complete texts for the cycle and their sources are given below:

<u>Text</u>	<u>Source</u>
(1)	
Salve, mater salvatoris, Vas electum, vas honoris, Vas caelestis gratiae,	Verses 1 and 2 of the sequence de BMV; ChevR, #18051; Analecta LIV, 383ff.
Ab aeterno vas provisum, Vas insigne, vas excisum Manu sapientiae.	
(2)	
Salve, verbi sacra parens, Flos de spina, spina carens Flos, spineti gloria;	The same, verses 3 and 4.

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<sup>9</sup>Analecta LIV, 353, 377.

<sup>10</sup>The text employed in the Gafurius setting is a corrupt version. As a result verse seven does not rhyme with either verses six or eight. In the original sequence verse seven rhymes with the two preceding stanzas, giving the form BBB. Cf. Analecta LIV, 351.



Nos spinetum, nos peccati  
Spina sumus cruentati,  
Sed tu spinae nescia.

(3)

Salve, decus virginum,  
Mediatrix hominum,  
Salutis puerpera,

The same, verses 7,8,5,6, 9-12.

Myrtus temperantiae,  
Rosa patientiae,  
Nardus odorifera.

Porta clausa, fons hortorum,  
Cella custos unguentorum,  
Cella pigmentaria;

Cinnamomi calamum,  
Mirram, thus et balsamum  
Superans fragrantia.

Tu convallis humilis,  
Terra non arabilis,  
Quae fructum parturiit;

Flos campi, convallium  
Singularare liliū,  
Christus, ex te prodiit.

Tu caelestis paradisi  
Libanusque non incisus,  
Vaporans dulcedinem;

Tu candoris et decoris,  
Tu dulcoris et odoris  
Habens plenitudinem.

(4) (Loco Sanctus)

Tu thronus es Salomonis,  
Cui nullus par in thronis  
Arte vel materia;

The same, verses 13-17, 19-22,  
18, 23, 24.

Ebur candens castitatis,  
Aurum fulvum claritatis  
Praesignans mysteria.

Palmam praefers singularem  
Nec in terris habes parem  
Nec in caeli curia;

Laus humani generis,  
Virtutum prae ceteris  
Habes privilegia.

Sol luna lucidior  
Et luna sideribus;  
Sic Maria dignior  
Creaturis omnibus.

Salve, mater pietatis  
Et totius trinitatis  
Nobile triclinium,

Verbi tamen incarnati  
Speciale maiestati  
Praeparans hospitium.

O Maria, stella maris,  
Dignitate singularis,  
Super omnes ordinis  
Ordines caelestium.

In supremo sita poli,  
Nos assigna tuae proli,  
Ne terrores sive doli  
Nos supplantent hostium.

Lux eclipsim nesciens  
Virginis est castitas,  
Ardor indeficiens  
Immortalis charitas.

In procinctu constituti  
Te tuente simus tuti,  
Pervicacis et versuti  
Tuae cedat vis virtuti,  
Dolus providentiae.

Jesu, verbum summi patris,  
Serva servos tuae matris,  
Salva reos, salva gratis  
Et nos tuae claritatis  
Configura gloriae.

(5)

Imperatrix gloriosa,  
Potens et imperiosa,  
Jesu Christi generosa  
Mater atque filia;

Verses 1-8 of the sequence de  
BMV; ChevR, #8487; Analecta  
LIV, 351ff.

Radix Iesse speciosa,  
Virga florens et frondosa  
Quam rigavit copiosa  
Deitatis gratia.

Auster lenis te perflavit  
Et perflando fecundavit,  
Aquilonem qui fugavit  
Sua cum potentia;

Florem ergo genuisti  
Ex quo fructum protulisti,  
Gabrieli cum fuisti  
Paranymphe credula.

Ioseph, iustus vir expavit,  
Ista dum consideravit,  
Sciens, quod non irrigavit  
Florescentem virgulam;

Paene tamen conservavit  
Archanum nec divulgavit  
Sponsam, sed magnificavit  
Honorans ut dominam.

Caeli quondam roraverunt,  
Ex quo nubes concreverunt  
Et concrete stillaverunt  
Virginis in uterum.

Res miranda, res novella!  
Nam procedit sol de stella,  
Regem dum parit puella  
Viri thori nescia.

Sancta Maria, ora pro nobis.

Excerpt from the Litaniae  
Lauretanae in honorem BMV;  
Liber, 1857f.

Ergo, clemens et benigna  
Cunctorumque laude digna,  
Tuo nato nos consigna  
Pia per suffragia,

Verse 9 of the sequence de  
BMV; cf. above.

Sancta Dei Genitrix, ora pro  
nobis.

Excerpt from the Litaniae  
Lauretanae; cf. above.

Ut carnali, qua gravamur,  
Compede sic absolvamur,  
Ut soluti transferamur  
Ad caeli palatia.

Verse 10 of the sequence de  
BMV; cf. above.

Amen.

All texts employed in this cycle are related to BMV festivals; however, none are restricted to a single feast day. The cycle could therefore be performed on many occasions throughout the Church year. Salve mater salvatoris, for example, is assigned in various manuscripts to such widely separated BMV festivals as the Conception, Nativity (octave), Annunciation, Visitation, Purification, and Assumption (octave).<sup>11</sup> The Litaniae Lauretanae, from which the two interpolations in motet five are taken, are likewise employed on many occasions throughout the year. The liturgical designation of the cycle is therefore "in Festis BMV per annum".

#### The Use of Pre-existing Material

Gregorian melodies exist for each of the texts employed in this cycle. Two different melodies are known for Salve mater salvatoris while five settings of the litany Sancta Maria ... have been located. These melodies are found in the following sources.

<u>Salve mater salvatoris</u>	(1) MissetP, #36. (=MobergU, #11a). (2) MobergU, #10.
<u>Imperatrix gloriosa</u>	(1) MobergU, #51.
<u>Sancta Maria ...</u>	(1) Cantus I: Liber, 1857. (2) Cantus II: Liber, 1859. (3) Cantus III: Antiphonale, 121*. (4) Liber, 835. (5) Vesperalis Amb, 880.

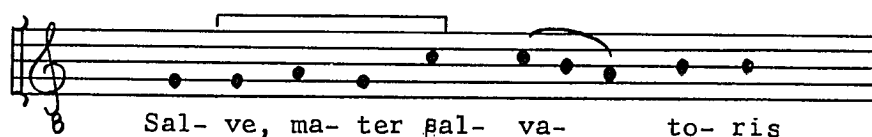
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<sup>11</sup>ChevR, #18051.

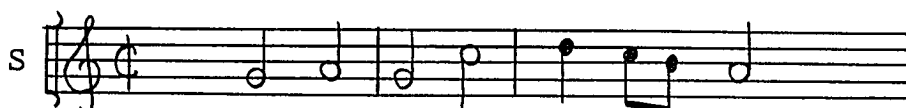
Only the first of the three sequence melodies listed above has been incorporated into this cycle. It has not been employed as a cantus firmus, but rather has served as the source of a head-motif which appears in most motets. This head-motif is derived from the opening phrase of the sequence, as may be seen from the following example:

Ex. 39.

Sequence melody, phrase 1.



Salve decus virginum, B. 1-3.



The head-motif frequently appears in inversion. Though in such form it closely resembles the melody used in stanzas three and eight, there is considerable doubt whether it was actually taken from the chant, especially when one considers that the leap of a fourth is filled in with passing notes in the plainsong (Ex. 40).

Ex. 40. Salve mater salvatoris, stanza 3.



In view of the fact that the head-motif is generally transposed to the dominant when appearing in inversion, one concludes this to be an actual inversion of the original motif, used consciously by the composer as a unifying device rather than a derivation of the plainsong.

The litany Sancta Maria ... is almost identical with Cantus I of the Litaniae Lauretanae. The two lines which are used differ from the original chant in only one or two notes, as may be seen below:

Ex. 41.

Litaniae Lauretanae, excerpts.



Imperatrix gloriosa, B. 169-172, 186-189.



In melodic outline the setting of Gafurius is even closer to the litany employed during Rogation days (Ex. 42).

Ex. 42. In Litanis Majoribus et Minoribus, excerpts.



However, inasmuch as this version is a third higher throughout, whereas the Litaniae Lauretanae is at the same pitch as the motet, it would seem that the latter was the model used by Gafurius. Furthermore, the use of the Litaniae Lauretanae in a cycle de BMV would be more logical inasmuch as its liturgical designation is in honorem BMV.

### Mode, Meter, and Clefs

Salve mater salvatoris is in the Mixolydian mode on G and employs the time signature  $\emptyset$  throughout, though, in two motets passages appear in triple time as a result of coloration. Three of the five motets are multi-sectional: number three falls into two parts, while four and five each contain three sections.

The cycle is written for four voices, which employ the same clefs throughout: (reading from bottom up) tenor, tenor, alto, and soprano. The individual voices are marked: "Contratenor gravis", "Tenor", "Contratenor acutus". The upper voice, as is normal at this time, carries no designation. In order to clarify the analysis, we shall continue our earlier practice and refer to these four voices as contra tenor, tenor, altus, and superius.

### The Individual Analyses<sup>12</sup>

#### (1) Salve mater salvatoris

Salve mater salvatoris, the shortest of the five motets,

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<sup>12</sup>The following analyses are based on the author's transcriptions. The cycle has been published in AMMM V, 75-104.

opens in four-voice counterpoint with the initial bars of the superius imitated at the octave by the tenor. Apart from this brief point of imitation, the first phrase is characterized by a free contrapuntal style. An authentic cadence is reached at bar 5 in which all voices participate. Of interest is the cadential melodic figure which appears in the superius (Ex. 43).

Ex. 43. B. 4-5.

This same figure is found throughout the entire cycle, occurring in a large percentage of the cadences. An examination of other compositions of Gafurius reveals this figure to be a common cadential formula of the composer that appears in a majority of his works. Harmonically the line consists of a suspension and its resolution on the dotted-quarter and eighth notes, or simply an anticipation on the eighth, followed by a suspension (usually 4-3, occasionally 7-6 or 9-8) on the syncopated half note.

In phrase two the lower three voices are heard in fauxbourdon style, with the parallel  $\frac{6}{3}$  chords broken up only at the end of the section by the cadential figure in the altus. As these voices come to a cadence on the dominant, the superius re-enters with a theme that is imitated briefly at the octave by the tenor



and accompanied by the remaining voices in free counterpoint. Noteworthy is the descending eighth-note figure that appears in the superius at bars 11-12. This figure is also found throughout the music of Gafurius, normally near a cadence point, and, not infrequently, in conjunction with the first cadential figure. Occasionally it appears in imitation, as is found in this phrase between superius and altus (Ex. 44).

Ex. 44. B. 11-14.

Following a second cadence on the final, altus and contra tenor are heard in duo for several measures. Throughout these bars the altus repeats the same theme presented in the previous phrase by the superius, though now a fourth lower. As these two voices come to a cadence on the subtonic, they are joined briefly by the tenor. A figure appears in the contra tenor at this cadence which rhythmically resembles the cadential figures previously heard in the superius (cf. Ex. 43 and 44), but which lacks the characteristic melodic outline. Free counterpoint prevails from this point up to the end of the motet. Superius, altus, and contra tenor begin this final phrase but are soon joined by the tenor which sounds the head-motif in inversion. Though a definite melodic cadence appears in the superius at measures 22-

23, it is not supported by a cadential harmonic progression in the remaining voices. The altus reveals a slight increase of rhythmic activity in these final measures. The motet comes to a close on a Mixolydian cadence with the characteristic cadential figures appearing in superius and altus.

### Analytical Table

<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
1-5	[ S-T A-C	Imitative, then free	V-I
		Free counterpoint	
6-9	A-T-C	Fauxbourdon	$iv_6^{\circ}-v$
9-14	[ S-T A-C	Imitative, then free	V-I
		Free counterpoint	
14-19	A-C	" "	$vi_6^{\circ}-VII$
17-19	T	" "	
19-29	S-A-C	" "	
23-29	T	Head-motif in inversion, then free	V-I

Salve mater salvatoris is characterized by a free contrapuntal style with occasional use of imitation between superius and tenor. Contrast is obtained primarily by the juxtaposition of a2 and a3 passages with those employing four voices. Though individual voices generally correspond in phrase length, there is normally an overlapping from one section into the next.

### (2) Salve verbi sacra parens

Salve verbi sacra parens, which is comparable in length to the previous motet, opens in three-part writing between superius, altus, and contra tenor. Though these voices are relatively independent, considerable use of parallel  $\frac{6}{3}$  chords is to be found, especially toward the end of the phrase. Of special interest are the opening measures of the superius in which the

head-motif appears in inversion. The contra tenor enters in bar 2 with an apparent imitation of this head-motif, but the relationship ends after only one measure. A rather unusual sonority is found near the end of this phrase as the result of a double suspension. Instead of the normal  $\frac{7}{3}-\frac{6}{3}$  suspension, which is regularly employed in three-voice writing, suspension figures appear in both upper voices ( $\frac{7}{4}-\frac{6}{3}$ ), producing two superimposed fourths (Ex. 45a). This same device is also employed in four-voice writing, as may be seen in measures 8-9. In such form it is even more unusual in that the note of resolution for the fourth is already present in the sonority (Ex. 45b).

Ex. 45.

(a) B. 5-6.                      (b) B. 8-9.

The image contains two musical examples, (a) and (b), illustrating suspension figures. Example (a) is for measures 5-6 and features three voices: Soprano (S), Alto (A), and Contra Tenor (C). The Soprano part has a half note G4, followed by a quarter rest, then a quarter note F4. The Alto part has a half note G4, followed by a quarter note F4, then a quarter note E4. The Contra Tenor part has a half note G4, followed by a quarter note F4, then a quarter note E4. Example (b) is for measures 8-9 and features four voices: Soprano (S), Alto (A), Contra Tenor (C), and Tenor (T). The Soprano part has a half note G4, followed by a quarter rest, then a quarter note F4. The Alto part has a half note G4, followed by a quarter note F4, then a quarter note E4. The Contra Tenor part has a half note G4, followed by a quarter note F4, then a quarter note E4. The Tenor part has a half note G4, followed by a quarter note F4, then a quarter note E4.

Both forms of this suspension figure are employed on a number of occasions throughout the cycle, and may be found in other music of Gafurius as well.

As the first phrase of this motet comes to a close on the dominant, the tenor enters on the supertonic with the head-motif in inversion. The superius drops out momentarily but soon re-enters with a theme very similar to phrase two of the first

motet (cf. Ex. 46). As in the previous motet, this theme is imitated briefly at the octave by tenor and accompanied contrapuntally by the remaining voices. This section concludes with a Mixolydian cadence in which similar rhythms appear in all voices. Free counterpoint prevails in the subsequent phrase, though superius and contra tenor move in parallel tenths for two measures. Following a cadence on the subtonic, altus and contra tenor are heard in a short duo but are soon joined by superius and tenor. Free counterpoint continues to dominate throughout this phrase, which comes to a close with a half cadence on the dominant. Repeated notes in identical rhythms appear in the following measures, contrasting sharply with the prevailing contrapuntal texture. Following a second cadence on the dominant, the voices again become independent, with an increase of rhythmic activity in the superius. An authentic cadence brings the motet to a close with the characteristic cadential figure appearing in the superius.

#### Analytical Table

<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
1-6	S-A-C	Free counterpoint with many $\frac{6}{3}$ chords	iv <sub>6</sub> -V
6-9	A-T-C	" "	iv <sub>6</sub> -V
9-13	[S-T	Imitative, then free	
10-13	[A-C	Free counterpoint	V-I
14-19	4	" " ; parallel tenths between S and C for 2 bars	IV-VII
19-21	A-C	Free counterpoint	vi <sub>6</sub> -VII
21-26	4	" "	I- $\frac{6}{4}$
27-29	4	Homophonic	iv <sub>6</sub> -v
30-34	4	Free counterpoint	V-I

As in the previous motet, a free contrapuntal style dominates throughout with only a limited use of imitation. There is greater use of four-voice texture than before; contrast is provided therefore by the homophonic passage which appears near the end of the motet.

(3) Salve decus virginum

Salve decus virginum falls into two sections, each of which sets four verses of the sequence. Pars I begins in four-voice counterpoint with the head-motif appearing in the superius. The superius is imitated canonically by the tenor for some four measures, after which cadential considerations prevail. The contra tenor enters in bar 3 with further imitation of the superius, which concludes, however, after the initial three notes of the contra tenor. The phrase closes with a Mixolydian cadence in which characteristic melodic and harmonic formulas are employed. Overlapping phrase structure and brief rests are found in the subsequent section. Rhythmic interest is centered in the altus with each voice moving completely independently of the others. A cadence on the dominant is followed by a short contrapuntal section involving the three lower voices. The superius re-enters at bar 18 with repeated notes and is joined in the following measures by the remaining voices in homophonic style.

Free counterpoint prevails in the following two phrases, the first of which cadences on the dominant at bar 26. Brief rests appear in most voices throughout these measures, resulting in some overlapping of phrases. An apparent cadence to the sub-

tonic at bar 36 resolves deceptively to d and is followed by a sequentially rising fauxbourdon passage for the three lower voices. The dotted-quarter and eighth rhythm employed throughout these measures assumes some importance in the subsequent phrase. As the fauxbourdon section comes to a cadence on the dominant, the superius enters with a short, two-and-a-half-bar theme that is immediately repeated a third higher. The latter part of this theme is imitated at bars 46-47 by the tenor and appears in the superius at measures 47-49 at a fourth above the original pitch. Free counterpoint dominates throughout this phrase with an increase of rhythmic activity prior to the end of the first section of the motet. A deceptive cadence at bar 51 is quickly followed by a half cadence on the dominant, bringing part one of the motet to a close.

Pars II opens in two-part writing between superius and altus. These voices move primarily in parallel thirds and sixths but become rhythmically independent as they cadence on octave A's. Tenor and contra tenor continue in two-voice counterpoint, with the tenor employing a theme previously heard in motets one and two (Ex. 46). This theme is imitated by both altus and superius in the following measures and is accompanied contrapuntally by the contra tenor. For a second time in the motet, an apparent cadence on the subtonic resolves deceptively on d (B. 66). Overlapping phrases and independent lines characterize the following measures in which an ascending, scale-like theme is introduced by the contra tenor. This theme is freely imitated

## Ex. 46.

Salve mater salvatoris, B. 9-12.



Salve verbi sacra parens, B. 9-12.



Salve decus virginum, B. 57-60.



at the octave by the altus and then more strictly at the fourth above by the tenor and the superius, which continue on in canon for some four measures. The phrase concludes on an authentic cadence, followed by a duo in free counterpoint between the altus and the contra tenor. Note-against-note counterpoint dominates the following section. This phrase closes with a Mixolydian cadence, after which a change to triple mensuration is effected by the use of coloration. The unusual, dance-like character of this section forms a strong contrast to the earlier phrases of the motet and is reminiscent of similar passages found in several motets of Weerbecke. The phrase opens with alternating duos, first between the altus and the contra tenor, then between

the superius and the tenor. Of interest is the relation of the superius to the contra tenor in these measures. The superius repeats the theme first heard in the contra tenor with a slight ornamentation (Ex. 47).

Ex. 47.

B. 92-94.



B. 94-97.



All four voices unite in the final measures in note-against-note counterpoint. The motet concludes with this dance-like section, which comes to a close on the finalis with a Mixolydian cadence.

### Analytical Table

<u>Part</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
I	1-6	[S-T A-C	Canonic Free counterpoint	V-I
	7-15	4	" "	iv <sub>6</sub> -v
	15-18	4	" "	
	19-21	4	Homophonic	
	21-26	4	Free counterpoint	I-v
	26-37	4	" "	IV-v
	37-42	A-T-C	Sequential, fauxbourdon	iv <sub>6</sub> -v
	42-51	4	Free counterpoint	V-vi
	52-53	4	" "	I-v



<u>Part</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
II	54-57	S-A	Parallel thirds and sixths	I <sub>6</sub> -ii
	57-66	T-A-S	Imitative	
		C	Free counterpoint	IV-v
	66-72	4	" "	IV-v
	71-79	4	Through imitation	V-I
	79-84	A-C	Free counterpoint	iv <sub>6</sub> -v
	84-91	4	" "	V-I
	92-94	A-C	Dance-like, note-against-note	iv <sub>6</sub> -V
	94-97	S-T	" " " " "	vi <sub>6</sub> -VII
	97-100	4	" " " " "	V-I

Little change of style from the previous motets is to be found in Salve decus virginum. A slight increase of imitative writing may be noticed; however, free polyphony continues to dominate. Variety of texture is achieved by the occasional use of homophonic or fauxbourdon phrases and by the frequent change of voice groupings. The dance-like section which closes this motet offers the most striking contrast to the prevailing style.

(4) (Loco Sanctus): Tu thronus es Salomonis

Half of the twenty-four stanzas of the sequence Salve mater salvatoris are set in this motet, resulting in a composition comparable in length to the first three motets combined. Part I begins like the previous motet with the head-motif incorporated into the opening phrase of the superius. The superius is imitated canonically for four measures by the tenor and is accompanied contrapuntally by the altus and contra tenor. Phrase one concludes with an authentic cadence and is followed by a somewhat lighter texture, the results of short rests in the superius and the altus. The tenor briefly imitates the contra tenor at the beginning of this phrase, after which free counterpoint prevails.

Following a cadence on a, a short homophonic section appears which quickly comes to a cadence on the finalis. The two subsequent sections each begin in two-part counterpoint between altus and contra tenor -- joined later by tenor and superius. In the first of these sections the superius freely imitates the tenor entrance; in the second the tenor repeats the short superius line heard at bars 33-34. The following phrase is introduced by tenor and contra tenor; these voices, however, are soon joined by the superius (in brief imitation of the tenor) and later by the altus. The contrapuntal texture gives way to a completely homophonic section at bars 45-46. A duo for altus and tenor, largely in parallel sixths, is followed by two-voice counterpoint between superius and contra tenor. Four-voice, note-against-note counterpoint prevails in the subsequent phrase, after which further homophonic writing appears. The final phrase of part I is preceded by short duos for altus-contra tenor and superius-tenor. Parallel sixths are used almost exclusively throughout these measures but are broken up by suspension figures at the cadence points. Four-voice, note-against-note counterpoint is found in the concluding phrase, which comes to a close with a half cadence on the dominant.

Part II opens on the supertonic with the three upper voices appearing in ornamented fauxbourdon style (Ex. 48). Following a cadence on the dominant, the three lower voices begin a short sequentially rising phrase in which numerous cross-rhythms are employed. A short, polyphonic section for superius, tenor,

## Ex. 48. B. 72-76.

and contra tenor (in which the tenor imitates the ascending scale figure of the superius) is followed by an extended duet in free counterpoint between superius and altus. These two voices cadence on the supertonic, after which several measures in homophonic texture a4 are found. These bars give way to a more polyphonic section for superius, tenor, and contra tenor, in which parallel tenths appear briefly between the outer voices. A short, imitative passage for altus and contra tenor alone is followed by a canon at the octave for tenor and superius. This canon, which is at the distance of one measure, continues for five measures and is accompanied by the contra tenor in similar rhythm. A motif appears in the tenor at bar 114 that is imitated in the subsequent measures by contra tenor and superius. Throughout this phrase the altus continues in free polyphony and, after the superius and contra tenor drop out, is heard in a short duo with the tenor. The contra tenor re-enters at bar 123 with a four-bar theme that is again imitated canonically at the octave by the superius. These voices are accompanied by

the altus, after which a short passage in parallel  $\frac{6}{3}$  chords appears in the three lower voices. A three-bar canon between superius and tenor introduces the final phrase of part II. Four-voice texture is employed throughout this entire section, with an increase of rhythmic activity prior to the final measure. The second part of the motet comes to a close with a half cadence on the dominant.

Superius and altus open part III with a short duo in free counterpoint. This is followed by an extended polyphonic section for the three lower voices in which sequentially rising and falling lines appear. Dotted-quarter and eighth rhythms assume great importance throughout these measures. Overlapping of individual phrases is to be found as a result of brief rests in the tenor and the altus. As the three lower voices come to a cadence on D at bar 157, the superius enters with an ascending theme, the beginning of which is imitated by the tenor at the octave in the following measure. The remaining voices move independently throughout this phrase, which cadences on the finalis after only five measures. Longer note values appear in the subsequent phrase, offering momentary relief from the rhythmic drive established in the earlier phrases of part III. Throughout this section the superius and the altus move largely in parallel sixths, supported by the contra tenor in identical rhythms. Noteworthy is the appearance of the head-motif in inversion in the contra tenor at bars 163-164. This same figure is found in the following phrase at the fifth above in the tenor (bars 167-

168) and again in the contra tenor at the original pitch (bars 168-169). This short section for altus, tenor, and contra tenor closes with a cadence on C and is followed by a duo for superius and tenor. The initial notes of the superius are imitated at the lower fourth by the tenor, after which the voices move primarily in parallel sixths. This phrase overlaps with a two-voice canon at the unison between altus and contra tenor. The canon, which is at the distance of two bars, continues for four measures and then gives way to free polyphony. These two voices are then joined by the tenor and the superius, which are heard in a short canon at the octave in measures 181-184. Independent lines prevail in the remaining bars of this phrase, which reveals a slight increase of rhythmic activity prior to the authentic cadence at bar 187. Fermata-marked block chords appear in the following measures on the words "Jesu, verbum summi patris". This section was apparently performed during the Elevation of the Host, as evidenced by the reference to the Body of Christ and the use of block chords. A short a4 section in note-against-note counterpoint leads to four further measures in block chords on the words "Salva reos". Imitation between tenor and superius introduces the final phrase, in which all voices participate. Free polyphony, homophonic texture, and note-against-note counterpoint are all to be found in this concluding section. A slight increase of rhythmic activity may be observed in the final measures as the motet comes to a close on an authentic cadence.

Analytical Table

<u>Part</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
I	1-9	[ S-T A-C	Canonic, then free	V-I
	9-17		Free counterpoint	
	18-21	[ C-T A/S	Imitative, then free	I-ii
			Free counterpoint	
	21-29	4	Homophonic	V-I
	24-29	[ A-C T-S	Free counterpoint	IV-VII
	29-39		Freely imitative	
	33-39	[ A-C S-T	Free counterpoint	i <sub>6</sub> -v
	39-44		Imitative	
	45-46	4	Free counterpoint	I-v
	47-50	4	Homophonic	
	50-53	A-T	Free counterpoint	vi <sub>6</sub> -VII
	53-57	S-C	" "	vi <sub>6</sub> -VII
	58-60	4	" "	V-I
	60-63	4	Homophonic	
	63-66	A-C	Free counterpoint	iv <sub>6</sub> -v
	67-71	S-T	Parallel sixths	vi <sub>6</sub> -VII
		4	Note-against-note counterpoint	iv <sub>6</sub> -V
	II	72-76	S-A-T	Ornamented fauxbourdon
76-85		A-T-C	Free counterpoint	iv <sub>6</sub> -v
86-88		S-T-C	" "	IV-v
88-96		S-A	" "	I <sub>6</sub> -ii
96-98		4	Homophonic	
99-102		S-T-C	Free counterpoint	V-I
102-106		A-C	Imitative, then free	iv <sub>6</sub> -v
106-113		[ T-S C/A	Canonic, then free	vi <sub>6</sub> -VII
108-113			Free counterpoint	
114-119		[ T-C-S A	Imitative, then free	vi <sub>6</sub> -VII
			Free counterpoint	
120-123		A-T	" "	IV <sub>6</sub> -v
123-128		[ C-S A	Canonic, then free	iv <sub>6</sub> -v
125-128			Free counterpoint	
129-131		A-T-C	Fauxbourdon	
131-139		[ S-T A-C	Canonic, then free	vi <sub>6</sub> -v
			Free counterpoint	
III	140-145	S-A	Free counterpoint	I <sub>6</sub> -ii
	145-153	A-T-C	" "	iv <sub>6</sub> -v
	153-157	A-T-C	" "	IV <sub>6</sub> -v
	157-161	[ S-T A-C	Imitative, then free	V-I
			Free counterpoint	
	162-167	S-A-C	Note-against-note counterpoint	V-I
	167-171	A-T-C	" " " "	iii <sup>o</sup> <sub>6</sub> -IV
	171-176	S-T	Imitative, then free	iv <sub>6</sub> -v
	174-182	A-C	Canonic, then free	iv <sub>6</sub> -v
	181-187	[ T-S A-C	" " "	V-I
	Free counterpoint			

<u>Part</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
	188-195	4	Fermata-marked chords	
	196-200	4	Note-against-note counterpoint	IV-VII
	201-204	4	Fermata-marked chords	
	205-209	[T-S A-C	Imitative, then free Free counterpoint	I-v
	209-213	4	Homophonic	
	213-216	4	Note-against-note counterpoint	V-I

(5) Imperatrix gloriosa

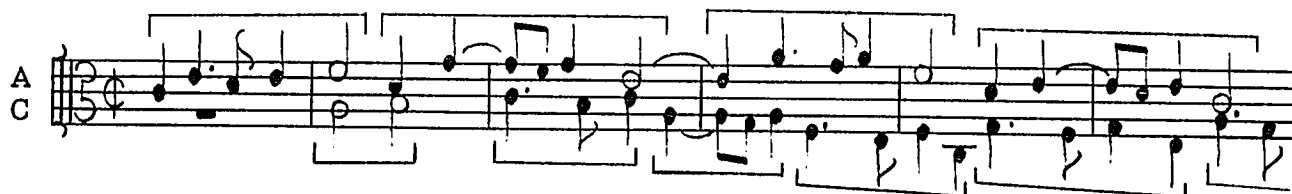
The fifth and final motet of the cycle is a complete setting of the ten stanzas of the BMV sequence Imperatrix gloriosa. In addition to this sequence, two short interpolations appear in the final section of the motet. Part I begins with through imitation of the initial line of text. The declamatory-like theme is announced by the superius and is imitated in turn by tenor (lower fifth), contra tenor (lower octave) and altus (lower second). At the conclusion of the imitation the superius drops out momentarily while the three lower voices are heard in fauxbourdon style. The superius re-enters at bar 7 with a theme previously heard in the fourth motet (Ex. 49). This theme, which was treated in imitation in Tu thronus es Salomonis, is here accompanied in free counterpoint by altus and contra tenor. Four-voice, note-against-note counterpoint dominates the two following phrases. Altus and contra tenor emerge from the second of these two sections with a short duo that is partially imitative (canon at the lower fifth, distance of one quarter note, bars 22-24). Four-voice polyphony prevails in the subsequent phrases. Noteworthy is the theme from Tu thronus es Salomonis (cf. Ex. 49) which appears in the contra tenor at bars 30-32 and

Ex. 49.

Tu thronus es Salomonis, B. 116-119.Imperatrix gloriosa, B. 7-10.

is imitated in part by superius and tenor. Sequentially rising lines begin at bar 34 for all voices with the outer voices moving in parallel tenths. Following a cadence on the supertonic, altus and contra tenor appear in an extended duet in non-imitative counterpoint. Of special interest in this section is the rhythm of the altus voice which falls into definite triple groupings, superimposed on the (normally) duple meter of the contra tenor (Ex. 50).

Ex. 50. B. 40-45.



These two voices are joined by the tenor in the final measures of this phrase, in which fauxbourdon style is employed. Short,



overlapping duos for superius-tenor and altus-contra tenor precede the final phrase of part I. Imitation at the lower fifth introduces the second of these duets (bars 52-55), after which parallel sixths dominate. Four-voice polyphony prevails in the concluding section. Superius and tenor are disposed in canon throughout most of this phrase, the imitation occurring first at the lower fifth (bars 61-64), then at the octave (bars 64-68). An increase of rhythmic activity is found in the final measures of this section, which, after a deceptive resolution of an apparent cadence on the finalis, suddenly comes to a close on the subtonic.

Part II opens with overlapping duos between superius-contra tenor and altus-tenor. The repeated-note theme of the superius is imitated by the contra tenor (at the lower octave) and later to a different text by both altus (at the fifth below in inversion) and tenor (at the ninth below). A short homophonic section a4 is followed by a more contrapuntal phrase in which a canon at the octave develops between superius and tenor. This canon, which is at the distance of one measure, continues for six bars and is accompanied contrapuntally by the altus and contra tenor. Further homophonic writing appears in measures 93-95, after which tenor and superius are again heard in canon. The beginning of this is closely related to the previous canon between these voices (bars 89-95); the order of entry has, however, been reversed. The imitation is supported by an ostinato figure in contra tenor (bars 99-101) and by free counterpoint in the altus.

Following a half cadence on the dominant, superius, altus, and tenor appear in a short passage in which parallel  $\frac{6}{3}$  chords are freely used. This is in turn followed by further three-part writing for the lower voices after which a phrase employing a3 imitation is to be found. "Archanum nec divulgavit" begins in the superius with an ascending motif that is imitated at the lower octave by both contra tenor and tenor. These voices are joined by the altus at bar 117 with a theme similar to the superius in the opening measures of the first motet (Ex. 51).

Ex. 51.

Salve mater salvatoris, B. 1-5.



then an almost note-for-note transposition to C, followed by a third phrase beginning on E. This entire section is very similar to the closing measures of motet three, though the thematic material is not identical. The concluding phrase of part II, "Virginis in uterum", is presented in four-voice imitation. The theme is announced in the contra tenor and imitated at the octave above by the altus, followed by tenor and superius at the fifth above (the imitation actually continues for an additional measure in the tenor and superius). This section constitutes one of the rare uses of through imitation in the entire cycle and is interesting for its intervallic relations (paired upper and lower voices, separated by the interval of a fifth). Part II closes with an authentic cadence; the feeling of finality, however, is offset by the sudden shift to F major triads at the beginning of part III.

Fermata-marked chords open part III after which superius, altus, and contra tenor are heard in a short contrapuntal phrase. The head-motif figures prominently in the opening phrases of this section, appearing first in the superius in inversion with a slight ornamentation (bars 145-146). The following phrase is introduced by the head-motif (again in inversion), sounded first by the tenor and then imitated at the octave by the superius. Free counterpoint prevails until bar 162 where the tenor is given a motif heard previously in bars 30-32 and in Tu thronus es Salomonis (cf. Ex. 49). The motif is repeated at the octave one and one-half bars later by the superius while the remaining

voices proceed independently. "Sancta Maria, ora pro nobis", the first of the two textual interpolations in the sequence, is divided between paired upper and lower voices. In both instances the Gregorian melody is given to the upper part and is accompanied by the lower voice in parallel thirds. The subsequent phrase is presented in alternating duos, first between altus-contra tenor, then superius-tenor. The music is completely homophonic with considerable use of parallel sixths. Of interest is the similarity between the contra tenor and superius throughout these measures, the latter being an ornamented version of the tenor. Homophonic writing continues to dominate in the ensuing phrase. The four-voice texture is broken up briefly by a section in fauxbourdon style in measures 182-183. "Sancta Dei Genitrix, ora pro nobis", the second of the two textual insertions, is set exactly like the previous interpolation. Alternating voice pairs moving in parallel thirds are again employed; only the rhythm has been altered to accommodate the additional syllables. Four-voice, note-against-note counterpoint dominates the following phrase, which closes with brief imitation between contra tenor and superius (bars 192-193). Sequentially rising lines appear in the outer voices of the subsequent measures. These voices, which move primarily in parallel tenths, are supported by ascending scale passages in altus and tenor. Free polyphony dominates from this point up to the final measures. Imitation does appear briefly between superius and tenor at the beginning of the final line of the text "Ad caeli palatia". A cadence

on the final is followed by several fermata-marked chords on the Amen which brings this motet and the cycle to a close.

### Analytical Table

<u>Part</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>	
I	1-5	4	Through imitation		
	6-8	[ A-T-C	Fauxbourdon	IV <sub>6</sub> -v	
	7-10	[ S	Free		
	8-10	[ A-C	Free counterpoint	ii-v	
	10-13	4	" "	V-I	
	13-15	4	" "	iii <sup>o</sup> <sub>6</sub> -IV	
	16-21	4	Note-against-note counterpoint	IV-VII	
	21-26	A-C	Free counterpoint, partially imitative	v i <sub>6</sub> -IV	
	26-33	4	Free counterpoint, imitation of motifs	IV-v	
	33-40	4	Sequentially ascending phrase, parallel tenths S-C	I-ii	
	40-49	[ A-C	Free counterpoint		
	47-49	[ T	Fauxbourdon	iii <sup>o</sup> <sub>6</sub> -IV	
	49-53	S-T	Free counterpoint	vi <sub>6</sub> -VII	
	52-58	A-C	Imitative, then parallel sixths		
	59-60	S-A-T	Free counterpoint		
	61-68	[ S-T	Canonic		
	61-72	[ A-C	Free counterpoint		
	68-72	[ S-T	" "	iii <sub>6</sub> -IV	
	II	73-76	S-C	Imitative	vii <sub>6</sub> -I
		76-81	[ A-T	"	
		80-81	[ C	Free	V-vi
81-83		4	Homophonic		
84-88		4	Free counterpoint	V-I	
89-97		[ S-T	Canonic		
		[ A/C	Free counterpoint	IV-v	
97-104		[ T-S	Canonic		
		[ A-C	Free counterpoint	I-v	
105-109		S-A-T	" " ; many $\frac{6}{3}$ chords	iv <sub>6</sub> -v	
109-114		A-T-C	Free counterpoint	IV-VII	
113-121		[ S-C-T	Imitative, then free		
117-121		[ A	Free counterpoint	I-v	
122-123		4	Homophonic		
124-127		T-S	Dance-like, imitative	vi <sub>6</sub> -VII	
127-129		A-C	" " "	iii <sub>6</sub> -IV	
129-132	S-T	" " "	IV-v		
132-141	4	Through imitation	V-I		

<u>Part</u>	<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
III	142-145	4	Block chords	
	146-151	4	Free counterpoint	I-v
	151-154	T-S	Imitative, then free	
		C	Free counterpoint	
	155-161	4	" "	IV-VII
	162-168	T-S	Imitative, then free	
		A-C	Free counterpoint	I-v
	169-170	S-A	Parallel thirds	
	171-172	T-C	" "	
	173-175	A-C	Homophonic, mainly parallel	
			sixths	vi <sub>6</sub> -VII
	175-178	S-T	Homophonic, mainly parallel	
			sixths	vi <sub>6</sub> -VII
	179-181	4	Homophonic	IV <sub>6</sub> -v
	181-183	S-A-T	Fauxbourdon	6
	184-185	4	Note-against-note counterpoint	V-I
	186-187	S-A	Parallel thirds	
	188-189	T-C	" "	
	190-194	4	Note-against-note counterpoint	iii <sup>o</sup> <sub>6</sub> -VI
	194-203	4	Sequentially ascending lines	IV-VII
203-207	A-T-C	Free counterpoint	iii <sup>o</sup> <sub>6</sub> -IV	
207-209	[S-T	Imitative		
207-212	[A-C	Free counterpoint		
209-212	[S-T	" "	V-I	
213-217	4	Fermata-marked chords	V-I	

Missa Sanctae Catharinae V. et M. Quarti toni

The Texts

The texts for the two loco motets included in this Mass cycle are taken from an anonymous sequence de Sancta Katherina which dates from the end of the 12th century and probably originated in South Germany.<sup>13</sup> The sequence consists of twenty-four stanzas which rhyme in pairs, giving the form AA BB ... LL.

<sup>13</sup>Analecta LV, 228. The text employed by Gafurius adheres most closely to the K, W, and X variants given in Analecta, all of which come from the diocese of Brixen. The first of these (Grad. ms. Taistense) is dated 1493, the latter two (both printed Missals) 1493 and 1511 respectively.

With exception of verses nine through twelve and twenty-three and twenty-four, each stanza contains three lines which follow the rhyme scheme aab. Stanzas nine through twelve, which are four lines in length, are in the pattern abcb, while stanzas twenty-three and twenty-four contain only two lines and have no internal rhyme. Hac in die laudes piae draws upon the first four stanzas of the sequence, Virgo constans decollatur the last four. The complete texts of the motets and their sources are given below:

TextSource(Loco Introitus)

Hac in die laudes piae  
Caeli iungant harmoniae  
Plausus et tripudia,

Verses 1-4 of the sequence de Sancta Katherina; ChevR, #7515, Analecta LV, 226ff.

Qua conscendit ad divina  
Christi sponsa Katherina  
Sublimi victoria.

Virgo dolens Christianos  
A profanis ut profanos  
Subici martyrio

Christum palam confitetur  
Neque super hoc veretur  
Opponi Maxentio.

Kyrie ...

Gloria ... (abridged)

Credo ... (abridged)

Sanctus ...

Agnus Dei ...

Loco Deo gratias

Virgo constans decollatur,  
 Pro cruore derivatur  
 Lac ab eius corpore.

Verses 21-24 of the sequence  
de Sancta Katherina; cf. above.

Sponsa sponso sic unitur,  
 Corpus Sina sepelitur  
 Angelorum opere.

Tibi, Christe, splendor Patris,  
 decus et imperium!

Tu beatae Katherinae  
 nobis da consortium.

Though the movements of the Ordinary of this Mass (= Missa Quarti toni) could, of course, be employed on numerous occasions throughout the Church year, the two loco motets were restricted to a single festival: the feast of S. Catharinae Virginis et Martyris which occurs on November 25th. The liturgical designation of the Missa Sanctae Catharinae V. et M. is therefore "in Festo S. Catharinae Virginis et Martyris".

The Use of Pre-existing Material

Though a plainsong melody exists for the sequence Hac in die laudes piae, it bears only the slightest relationship to the two motets of Gafurius. However, in the opinion of Amerigo Bortone, who edited this Mass for the series AMMM, a definite connection does exist between the sequence melody and the setting of Gafurius.<sup>14</sup> He identifies two basic melodic ideas which appear throughout the Mass, and derives

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<sup>14</sup>AMMM III, iiff.



these from the sequence melody: (1) the descending tetrachord A-G-F-E (especially in the tenor at cadences), and (2) the quick ascent from A to C and then back down to A. Though both of these elements may certainly be found in the sequence (see Ex. 52 below), it is rather doubtful whether such basic melodic outlines can be limited to this melody.

Ex. 52. Sequence: Hac in die laudes pia<sup>15</sup>

Hac in die laudes piae Cae-li iun-gant  
har-mo-ni-ae Plau-sus et tri-pu-di-a.

The descending tetrachord is of such a fundamental nature, especially in cadential tenor lines at this time, that one hesitates to cite it as a distinguishing feature of this sequence. Furthermore, the linking of the other melodic idea (the ascent from A to C and back down to A) with this melody seems to be a completely arbitrary judgment in view of other, much more characteristic melodic figures found in the sequence. One concludes then, that any relationships that do exist between the Gafurius setting and the original sequence melody are only

<sup>15</sup>AMMM III, iii, which is quoted from Leipzig, S. Thomas: 371-f. 303.

accidental, rather than an intentional use of the plainsong.

### Mode, Meter, and Clefs

Both motets are closely bound to the Mass in regard to mode, meter, and clefs. The finalis A is used throughout the entire cycle, as is the clef combination baritone, tenor, alto, and soprano (the three lower voices are marked "Bassus", "Tenor", and "Altus"). All motets and Mass movements are in perfect time with minor prolation, though several Mass movements are written in tempus perfectum alla breve.

### The Individual Analyses<sup>16</sup>

(Loco Introitus): Hac in die laudes piae

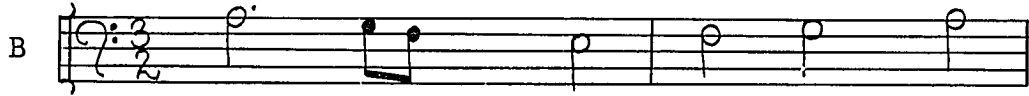
In addition to the two unifying motifs identified by Bortone, a third, much more striking relationship exists between the opening measures of each section of the Mass. Without exception the interval of a fourth, from A down to E and back up to A, is outlined in the opening measures of each section, generally appearing in the superius but on occasion in the bassus or tenor. The fourth is normally filled in by passing tones, but in every case the limits of a fourth are strictly observed (a lower neighboring tone down to d appears in the *Christe* but is certainly a minor exception). (Ex. 53).

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<sup>16</sup>These two motets are printed in GafW II, 32-34, 56-58; and AMMM III, 1-3, 28-30.

Ex. 53. Missa Sanctae Catharinae V. et M. Quarti toni.

Hac in die laudes piaae, B. 1-2.



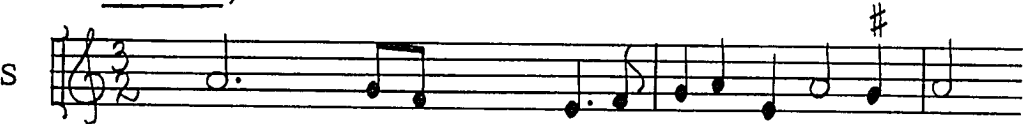
Kyrie, B. 1-3.



Christe, B. 15-17.



Gloria, B. 1-3.



Credo, B. 1-3.



Sanctus, B. 1-2.



Agnus Dei, B. 1-3.



Virgo constans decollatur, B. 1-3.



This figure is not restricted to the opening measures but also appears occasionally within the movements.

As may be seen from the above example, the fourth is incorporated into the bass line of phrase one in Hac in die laudes piae. Above this the three remaining voices move in free polyphony with rhythmic interest centered in the altus. The typical cadential figures which Gafurius employed throughout Salve mater salvatoris appear in the superius and altus as the phrase comes to a close. An apparent cadence on the subtonic resolves deceptively on the dominant, a technique employed on several occasions in the preceding cycle. An eighth-note figure in the bassus leads into phrase two where note-against-note counterpoint dominates. Following a plagal cadence, the voices become more independent with an eighth-note figuration appearing in the superius. Missing at the conclusion of this phrase is the normal overlapping of individual voices into the next section.

Parallel tenths appear from time to time between the outer voices in the following two phrases. The remaining voices move independently throughout this section, which comes to a close with an authentic cadence. Altus and bassus, moving in parallel tenths, introduce the subsequent phrase, accompanied by the tenor in longer note values. These three voices are soon joined by the superius, after which the phrase quickly comes to a close. Rhythmic interest is centered in the outer voices of the two following sections with the bassus especially active. Apart from occasional parallelisms between these outer voices, free

counterpoint prevails. A cadence on the finalis with overlapping phrase structure leads into the final section.

Though the previous phrases have normally corresponded to a single line of text, a complete stanza of the sequence is set in this concluding phrase, resulting in a section considerably longer than those heretofore. The phrase opens in three-voice polyphony but soon gives way to a4 writing. There is considerable overlapping of the three lines of text throughout this section with an increase of rhythmic activity as the phrase progresses. Though free counterpoint dominates this entire section, brief imitations appear toward the end of the phrase between the altus and two outer voices which are moving in parallel tenths. These concluding measures are also interesting for the repetitions of motifs in all voices. Above an ostinato figure in the bassus, altus and tenor sound independent motifs, twice repeated, while the superius joins the bassus in parallel tenths for the last two statements of the figure. Inasmuch as all motifs are four breves in length, a definite shift to duple time results (Ex. 54).

Ex. 54. B. 39-43.

The motet closes with an authentic cadence in which the typical cadential figure appears in the superius.

Analytical Table

<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
1-4	4	Free counterpoint	iv-v
4-9	4	Note-against-note counterpoint	iv-i
9-12	4	Free counterpoint	VII-iv
12-15	4	" " , some parallel tenths between S and B	VII-i
15-19	4	Free counterpoint, some parallel tenths between S and B	V-i
19-23	[A-T-B	Parallel tenths between A and B, free counterpoint in T	
21-23	[ S	Free counterpoint	ii <sup>o</sup> <sub>6</sub> -III
23-27	4	" "	VII-VI <sub>6</sub>
27-34	4	" "	vii <sup>o</sup> <sub>6-1</sub>
35-45	[S-A-B	" " , with internal imitations, parallel tenths S-B	
38-45	[ T	Free counterpoint	V-i

Hac in die laudes piae is characterized by a use of free counterpoint throughout. Nevertheless, there is considerable use of parallel tenths as well as some imitation.

Loco Deo gratias: Virgo constans decollatur

Virgo constans decollatur opens in two-voice counterpoint between tenor and bassus; these voices are soon joined by superius and altus in an almost note-for-note repetition of the opening measures (at the octave) while the lower voices continue on in free counterpoint. Not only is the tenor constructed from the descending/ascending fourth motif, A-E-A, but the bassus bears a certain relationship to the second unifying motif as identified by Bortone: the ascent from A to C (in this case up to E) and back down to A (Ex. 55). These two motifs are also

combined in other movements of this Mass (Kyrie and Credo) where the relation to the original is even more striking.

Ex. 55. B. 1-5.

The first phrase closes with an authentic cadence at bar 5, after which free counterpoint prevails. Following a deceptive cadence on the submediant (bar 8), note-against-note counterpoint dominates, though there is an occasional use of parallel thirds and tenths. The subsequent section is formed from independent motifs in each voice which are repeated two or three times. This section is very similar in construction to the closing measures of Hac in die laudes piae, though different figures are employed. Again, each motif is four breves in length, creating a shift to duple time.

As this section comes to a close on the finalis at bar 19, a scale-wise figure appears in the tenor that is imitated in the following bar by altus at the third above and then heard in parallel thirds between the same voices. Free counterpoint dominates the subsequent measures. Following a cadence on the subtonic, superius and tenor drop out momentarily

but soon re-enter while the bassus briefly imitates the altus. An ostinato figure appears in the bassus beginning at bar 28 and is accompanied at first in parallel tenths by the superius. Though the second and third statements differ somewhat from the original figure, the relationship is very clear, as may be seen in the example below. Repeated motifs also appear in the superius and tenor beginning at bar 29 and in the altus at bar 30 (Ex. 56).

Ex. 56. B. 28-34.

The musical score for Ex. 56, B. 28-34, is presented in two systems. The first system shows measures 28-30, and the second system shows measures 31-34. The parts are Superius (S), Altus (A), Tenor (T), and Bassus (B). The time signature is 3/2. The score features a complex polyphonic texture with repeated motifs and an ostinato figure in the bassus. The bassus part begins with a rhythmic pattern of eighth and sixteenth notes, which is imitated by the superius in parallel tenths. The tenor and altus parts also feature repeated motifs, creating a rich polyphonic texture.

Though superius and bassus occasionally move in parallel tenths throughout these measures, independent lines generally prevail, creating a rich polyphonic texture.



The final section begins with further motif repetition in the tenor (bar 34). Two different figures appear in this voice, both of which are repeated once. Superius and bassus continue to move in parallel tenths while the altus is given a completely independent part. Some motif repetition may also be found in superius and bassus throughout these measures, after which note-against-note counterpoint appears. The motet comes to a close with an authentic cadence.

### Analytical Table

<u>Bars</u>	<u>Voices</u>	<u>Treatment</u>	<u>Cadence</u>
1-5	[T-B S-A	Free counterpoint	
3-5		Repetition of T and B	v-i
5-8	4	Free counterpoint	V-VI
8-12	4	Note-against-note counterpoint	iv-i
12-19	4	Motif repetition	VII-i
19-25	4	Free counterpoint	vi <sup>o</sup> <sub>6</sub> -VII
25-28	[A-B T-S	Contrapuntal, partially imitative	
27-28		Free counterpoint	ii <sup>o</sup> <sub>6</sub> -III
28-34	4	Motif repetition	
34-40	4	Free counterpoint with parallel tenths between S and B	V-i

### Stylistic Summary

The general stylistic characteristics of Gafurius' motets may be summarized as follows.

#### Melody

These motets are characterized by a free contrapuntal texture which in turn greatly influences the overall melodic style. An equality of melodic interest is normally found among the four voices, including even the contra tenor, which, though occasional-

ly functioning as a harmonic bass, is nevertheless contrapuntally conceived. Unusual is the narrow range employed by Gafurius, not only in the individual phrases but in overall ambitus as well. All voices are generally restricted to a fifth within individual phrases, resulting in rather static lines which lack real melodic curves. Throughout these motets the superius and tenor never exceed the limits of a ninth (superius:  $\underline{c'}-\underline{d''}$ ; tenor:  $\underline{d}-\underline{e'}$ ), though altus and contra tenor reveal a more normal ambitus (altus:  $\underline{d}-\underline{a'}$ ; contra tenor:  $\underline{A}-\underline{c'}$ ).

All voices, including contra tenor, tend toward conjunct motion, with wide leaps judiciously avoided. This creates smoothly flowing lines which are reflected in the overall texture. Melodic phrases tend to be rather short, rarely exceeding five or six measures.

Although the melodies of Gafurius are rarely motivic in construction, they constantly fall back on standard melodic formulas of the time. This may also be true to a degree of his contemporaries, but with Gafurius it seems to be excessive. Repetition of motives occurs occasionally: the two motets of the Missa Sanctae Catharinae V. et M. make considerable use of this technique. Melodies based on triads are rarely, if ever, found; however, sequential melodic development is frequently employed, which, on occasion, is carried to extremes (up to four and five repetitions). Secular elements occasionally appear in these motets: dance-like melodies are encountered in two out of the seven motets analyzed in this study. These dance-like melodies



note-against-note counterpoint or homophonic passages. Faux-bourdon style is also frequently encountered, at least in the motets of Salve mater salvatoris, in which both strict and ornamental types of treatment may be found.

Further textural variety is achieved by the contrast of a2 and a3 passages with those employing the full ensemble. This is particularly true in Salve mater salvatoris, especially in the longer motets. In addition there is frequent alternation of duos as well as occasional interchange of a3 phrases.

### Phrases

In spite of the fact that these motets are based on a free contrapuntal style, the phrases of the individual voices are generally of the same length. Thus, in comparison with the motets of the Munich MS (especially Gaude flore virginali), these pieces tend to be much more sectional. Nevertheless, one voice generally anticipates the following phrase at the cadence point so as to avoid a complete break between phrases. Quite often after a two- or three-bar rest, a voice will enter prior to the cadence and continue on through it, while the remaining voices complete their phrase. Thus, there is normally some type of overlapping from one section into the next; however, this is accomplished in a manner quite different from that of the Munich motets. On rare occasions there is a complete break in all voices between phrases.

These motets were composed in close consideration of the text, as evidenced by the fact that the individual phrases almost

invariably correspond to a single line of text. The phrases are therefore of similar length, varying between four and six measures.

### Harmonic Characteristics

In distinct contrast to the progressive harmonic tendencies of the two Munich cycles, these motets are very representative of their age. There is still considerable use of incomplete triads, especially at cadence points, where the third is normally omitted. Complete triads are used about sixty per cent of the time, with the remaining forty per cent divided between triads lacking thirds (about fifteen per cent) and those without fifths (about twenty-five per cent).

Chord progressions typical of the early Renaissance are found in these motets. Root movements of a second rank highest with about fifty-five per cent, followed by progressions a fourth or fifth apart, with thirty-five per cent. Chords a third apart account for only ten per cent of the total number of root movements.

The chordal material consists primarily of root position and first inversion triads. Second inversion triads and seventh chords are not employed. Dissonance is freely used with suspensions and passing tones constituting the principal non-harmonic material. Nevertheless, anticipations, neighboring tones, cambiatas, and escape tones are also frequently encountered. Non-harmonic tones often appear in combination; e.g., an anticipation in conjunction with a passing tone, or a double

suspension.

Gafurius makes considerable use of parallel tenths. As in the Munich motets, this interval is generally found between the two outer voices, though on occasion between contra tenor and altus. Parallel  $\frac{6}{3}$  chords (fauxbourdon) are used extensively in the cycle Salve mater salvatoris. This constitutes perhaps the only archaic element of Gafurius' style.

These motets center around the first and fifth degrees of the mode, a relationship comparable to the modern concept of tonic and dominant. However, in Salve mater salvatoris, which is in the Mixolydian mode, considerable use is made of the subtonic as well. A feeling of modulation occurs in one motet of this cycle: Part II of Tu thronus es Salomonis has a definite shift to the dominant.

### Cadences

#### (1) The Vertical Sonorities

Cadences employed in these motets may be divided into four main classifications: (1) the authentic type (V-I [v-i] or vii<sup>o</sup><sub>6</sub>-I [vii<sup>o</sup><sub>6</sub>-i] and their transpositions to other scale degrees), (2) the deceptive type (the step-wise progression of V-VI [v-vi] and transpositions), (3) the plagal type (IV-I [iv-i] and transpositions), and (4) the half cadence.

Authentic cadence types outnumber the other groups combined by a large percentage: three-fourths of all cadences employed in these motets may be grouped in this category. Of the two possible chord combinations in this classification (V-I and

vii<sup>0</sup><sub>6</sub>-I) there is a slight preference for the latter progression, due primarily to its use in two- and three-voice writing. Authentic cadence types occur most often transposed to the dominant of the mode. However, they are followed closely by progressions on the tonic and subtonic. Occasionally, transpositions to the subdominant and mediant are found.

Deceptive cadences are used sparingly. They never appear transposed to the dominant, as was frequently the case in the Munich motets, but occur most often in the key of the subtonic (resulting scale degrees: IV-v). A small number of such progressions are also found in the tonic and mediant of the mode.

Plagal cadence types appear rarely. In these motets less than four per cent of the cadential progressions can be grouped in this category. These are equally divided between progressions on the finalis and on the fourth degree.

Half-cadence types occur fairly often, accounting for about one tenth of all cadential progressions. The cadence, as defined in this study, is limited to the chord sequence I-V.

## (2) The Melodic Formulas

Most cadences employed in these motets, at least those progressions of the authentic or deceptive types, are introduced by standard, perhaps even stereotyped melodic formulas. Almost without exception, the 4-3 suspension is found in the cadence formula of those progressions employing at least three voices.

In a majority of the cases, the suspension becomes part of a

larger figure: the  formula so much

favored by Gafurius (cf. Ex. 43). The latter figure appears in a large percentage of all cadences, especially in those progressions involving all four voices. Inasmuch as this cadential pattern does not lend itself to two-voice writing, only the suspension figure occurs in a2 cadences (the 4-3 suspension becomes a 7-6 suspension in two-voice writing). Occasionally there are double suspensions at cadence points, the result being, in effect, a combination of two cadential formulas.

Older cadence forms are completely missing in these motets. The octave-leap and under-third types, which were used with regularity in the Munich motets, are not found, though they both appear occasionally in Gafurius' Masses. Likewise missing are more progressive elements, such as the ornamental resolution of the 4-3 suspension, a technique also employed regularly in the Munich motets.

### Rhythm

Throughout all motets, the semibreve is the unit of measure, corresponding to one tactus. Rhythmic activity is distributed equally among all voices, though perhaps a slight preference is given to the altus. In the individual phrases there is usually an increase of rhythmic motion near the end, a natural consequence of the basic melodic style. All phrases of the motet tend to be more or less equal with regard to relative rhythmic activity; therefore, we find little rhythmic contrast throughout the motet. Completely missing, then, is



the "drive to the cadence" so noticeable in the final phrases of the Munich motets.

Triple groupings of notes superimposed on a duple mensuration, and vice versa, occur frequently. In addition, there are extended shifts from duple into triple mensuration, brought about by the use of coloration.

### Counterpoint

As has already been stated, these motets are characterized by a free contrapuntal style with occasional use of imitation. Nevertheless, note-against-note counterpoint is also employed, primarily as a means of achieving variety.

The most frequent type of imitation encountered in these motets is the two-voice canon, which appears most often at the beginning of a phrase. The canon is usually short, rarely exceeding three or four measures, and normally at the octave. In most cases it is found between superius and tenor, less often between altus and contra tenor, though other voice combinations are occasionally employed. Shorter points of imitation also occur frequently between two voices. As in the case of the canon, the imitation normally appears at the beginning of a phrase, but lasts no longer than three or four notes.

Three- and four-voice imitation is encountered rarely in these motets. In most cases, the imitation is at the unison and octave, though in one case paired upper (superius-tenor) and lower voices (altus-contra tenor) are separated by the interval of a fourth. Through imitation is not used by Gafurius as

a constructive principle, but occurs only incidentally.

#### Relationship of Text and Music

The structure of these motets is largely determined by the text. Almost without exception, a textual unit had been set as an independent musical phrase, making it very clear that Gafurius gave careful attention to his texts.

As was stated in our study of the motets of the Munich MS, it would be dangerous to search for close relationships between individual words and music. Expressive treatment of the text and word-painting were simply not a part of the 15th-century technique of composition. Hence, to speculate about such connections would be to impose a quality on the music that was not present in the first place.

## CHAPTER FIVE

### PROBLEMATIC MOTET GROUPS OF THE GAFURIUS CODICES

A number of motet groups are found in Mil 2267 and Mil 2269 which Dr. Finscher suggests may have been used as motetti missales cycles.<sup>1</sup> Though they lack such designation, their unity is "established by constant clef combination and tonality and thematic relationship".<sup>2</sup> By means of a closer investigation of these motets, with special emphasis on their textual relationships, we intend to determine whether or not they may have actually been employed as substitute cycles.

There is a total of six such motet groups in the Gafurius codices.<sup>3</sup> They vary in number from four to eight motets each, but normally contain less than the traditional eight movements. The complete repertoire and sources of these motets are as follows:

#### Mil 2267<sup>4</sup>

##### (1) Anonymous

- f. 162'-163 (1) Beata et venerabilis
- f. 163'-164 (2) Beatus ille venter

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<sup>1</sup>CompèreO II, i.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

<sup>4</sup>JepG, 19.

- f. 164'-165 (3) Magnificamus te  
 f. 165'-166 (4) Virgo Verbum  
 f. 166'-167 (5) Felix namque es<sup>5</sup>

(2) Anonymous

- f. 167'-168 (1) Ave Regina caelorum  
 f. 168'-169 (2) O admirabile commercium  
 f. 169'-170 (3) Quando natus es  
 f. 170'-171 (4) Germinavit radix  
 f. 172'-173 (5) Magnum haereditatis<sup>6</sup>

Mil 2269<sup>7</sup>(3) Gafurius

- f. 67'-68 (1) Sponsa Dei electa  
 f. 68'-69 (2) Hortus conclusus  
 f. 69'-70 (3) Descendi in hortum  
 f. 70'-71 (4) Tota pulchra es

(4) Gafurius

- f. 71'-72 (1) Quando venit ergo sacri  
 f. 72'-73 (2) O sacrum convivium  
 f. 73'-74 (3) Hoc gaudium est Spiritus  
 f. 74'-75 (4) Gaude Virgo gloriosa

(5) Gafurius - Anonymous<sup>8</sup>

- f. 98'-99 (1) Verbum sapientiae  
 f. 99'-100 (2) Castra caeli dum transcendo  
 f. 100'-101 (3) O res laeta messis grata  
 f. 101'-102 (4) Imperatrix reginarum  
 f. 102'-103 (5) Eia mater summi Dei  
 f. 103'-104 (6) Vox iucunda cum favore  
 f. 104'-105 (7) O Jesu dulcissime  
 f. 105'-106 (8) Reformator animarum

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<sup>5</sup>The first, third, fourth, and fifth motets of this group were also copied in Mil 2266, appearing on folios 91'-92, 92'-93, 93'-94, and 94'-95 respectively. See SartQ.

<sup>6</sup>Folios 171'-172 are blank.

<sup>7</sup>JepG, 24ff.

<sup>8</sup>Only the first four of these motets are ascribed to Gafurius in the MS. The remaining four are anonymous.

(6) Anonymous

f. 154'-156	(1)	Nativitas tua Sancta
f. 156'-157	(2)	O Redemptor totius populi
f. 157'-158	(3)	Gaude Maria
f. 158'-159	(4)	Exultabit cor meum
f. 159'-160	(5)	Timete Dominum
f. 160'-161	(6)	(Textless)
f. 161'-162	(7)	(Textless)

As we have already observed in our study of the motetti missales, all cycles reveal striking similarities, not only from a musical and textual standpoint, but from the liturgical point of view as well. We should therefore expect these motet groups to exhibit similar characteristics if they were actually used as substitution cycles. Before undertaking a detailed investigation of these individual motet groups, let us summarize the essential characteristics of the motetti missales cycles in order that we may have a clearer basis of judgment.

Musically each of the cycles is unified by the use of the same mode and combination of clefs throughout. Thematic as well as rhythmic relationships are found between motets of several cycles, though neither of these characteristics may be considered essential. Finally, the Elevation text is invariably treated in fermata-marked block chords.

The texts for the individual cycles are related to a single feast or festival group and include a special text for the Elevation which is generally unrelated to the remainder of the cycle. This special text normally appears at the conclusion of the fifth or at the beginning of the sixth motet.

Musical relationships will actually be of little help in this investigation, for it is quite possible that a group of motets may be bound together by mode, clef combination, and thematic connections, and still not have been used as motetti missales. Though perhaps this musical relationship would call for some explanation, the unity of a group of motets from a musical standpoint would, in itself, be insufficient to determine that they were actually employed as a motetti missales cycle. The most significant characteristic of a motetti missales cycle is its textual unity. We should therefore expect to find, in addition to any musical relationships, a clear textual connection between all motets of the cycle.

Specifically then, we shall base our judgments primarily on the following criteria: (1) the presence of textual unity between all motets of the group which in turn allows them to be used at a single feast or festival group during the Church year, and (2) the inclusion of a suitable text for the Elevation, set in fermata-marked block chords.

Though only one of these motet groups contains the usual eight motets, we cannot rule out the possibility that the remaining groups may have been motetti missales cycles merely because they lack the traditional number. For, as we have seen, Gaude flore virginali contains only seven motets, while the cycle Salve mater salvatoris of Gafurius consists of but five. It is therefore possible that those groups containing only four or five motets could have been employed as substitution cycles,

especially since two of them were written by Gafurius. Dr. Finscher has referred to these as "fragmentary cycles".<sup>9</sup> However, it is doubtful whether they should be considered such, for there is no reason why the complete cycle should not have been copied together, as is the case in all known motetti missales cycles.

As has been pointed out previously, Mil 2269 contains a special column in the tabula for motetti missales, under which are listed the cycles of Gafurius, Weerbecke, and Compère. None of the motet groups in question are to be found in this column; instead, most of the motets appear in the section devoted to single compositions (the remaining ones are not listed at all). This in itself casts doubt on the possibility that these motets were actually used as substitute cycles; for, though we have previously found the tabula not to be completely reliable (cf. p. 6), it seems quite unlikely that a mistake of this proportion would have been made.


Let us now turn to an investigation of the individual motet groups.

#### Beata et venerabilis

From a musical standpoint, all motets of this group bear an external relationship: throughout we find the use of one mode (Dorian once transposed to G, signature of one flat), the

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<sup>9</sup>Compère II, i.

same combination of clefs (bass, tenor, alto, soprano), and identical mensuration signs (tempus imperfectum alla breve). Nevertheless, it is doubtful whether these motets were conceived as a cycle. Missing are real thematic connections between the motets; such relationships as do exist are restricted to standard melodic figures which appear in much of the music at this time, and especially in that of Gafurius. The motets do not begin alike; one figure, however, does appear in all the motets: an ascending scale motif with the rhythm . This figure is generally found in the bass but assumes some importance in the upper voices of motets one, two, and, to a lesser degree, four. Yet, whether such a common figure as an ascending scale passage can be considered a real thematic connection is open to question.

Textually, a definite relationship exists between all motets of this group: without exception each one concerns the Blessed Virgin and can be employed at a number of BMV festivals. With the exception of the final line of motet four, the first four texts are peculiar to the Ambrosian liturgy; the fifth is found only in the Roman rite. The motet texts and their liturgical uses and sources are given below:



<u>Text</u>	<u>Source</u>
(1)	
Beata, et venerabilis Virgo, quae sine tactu pudoris mater inventa es Salvatoris; jacebat in praesepio, et fulge- bat in caelo. Caeli, terraeque, maris, inferni creator, auctor perpetuus, Dominus immensae ma- jestatis: jacebat in praesepio, et fulgebat in caelo.	1) Offertorium to the Mass <u>in</u> <u>Vigilia Nativitatis BMV</u> ; Anti- phonale Amb, 525. 2) Offertorium to the Mass <u>de</u> <u>sancta Virgine Maria</u> ; Antiphon- ale Amb, 580. 3) Responsory to the hymn at Matins <u>in Natali Sancti Stephan-</u> <u>is Protomartyris</u> ; PM VI, 75f. 4) Responsory to the hymn at Matins <u>in purificatione Sanctae</u> <u>Mariae</u> ; PM VI, 150.
(2)	
Beatus ille venter, qui te portavit, Christe: et beata ubera, quae te lactaverunt Dominum, et Sal- vatores mundi, qui pro salute generis humani, carnem assumere dignatus es.	1) Confractorium to the Mass <u>in</u> <u>Vigilia Nativitatis BMV</u> ; Anti- phonale Amb, 526. 2) Confractorium to the Mass <u>de</u> <u>sancta Virgine Maria</u> ; Antiphon- ale Amb, 580. 3) Confractorium to the Mass <u>in</u> <u>Vigilia Assumptionis BMV</u> ; Anti- phonale Amb, 515. 4) <u>Ad processionem (XIII) in</u> <u>Festo Purificationis BMV</u> ; Anti- phonale Amb, 88. 5) Antiphon at Vigils <u>de Annun-</u> <u>tiatione BMV</u> ; PM VI, 37. 6) Psallenda VIII <u>in purifica-</u> <u>tione Sanctae Mariae</u> ; PM VI, 150.
(3)	
Magnificamus te, Dei Genitrix; quia ex te natus est Christus, salvans omnes, qui te glorifi- cant. Sancta Domina, Dei Genitrix, sanctificationes tuas transmitte nobis.	1) Transitorium to the Mass <u>in</u> <u>Vigilia Nativitatis BMV</u> ; Anti- phonale Amb, 525. 2) Transitorium to the Mass <u>de</u> <u>sancta Virgine Maria</u> ; Antiphonale Amb, 580. 3) Transitorium to the Mass <u>in</u> <u>Vigilia Assumptionis BMV</u> ; Anti- phonale Amb, 515. 4) Transitorium to the Mass <u>in</u> <u>Assumptionis BMV</u> ; Antiphonale Amb, 518.

- 5) Transitorium to the Mass Dominica I. post Epiphaniam, Antiphonale Amb, 76f.  
 6) Ad processionem (XIV) in Festo Purificationis BMV; Antiphonale Amb, 89.  
 7) Psallenda IX in purificatione Sanctae Mariae; PM VI, 150.

(4)

Virgo Verbum concepit,  
 Virgo permansit, Virgo genuit  
 Regem omnium regum.

- 1) Transitorium to the Mass de eadem sancta Virgine Maria; Antiphonale Amb, 581.  
 2) Ad processionem (VI) in Festo Purificationis BMV; Antiphonale Amb, 86.  
 3) Psallenda VI in purificatione Sanctae Mariae; PM VI, 150.  
 4) Psallenda II in Oratio III at Vespers Dominica post Nativitatem Domini; Vespéralis Amb, 130; PM VI, 105.  
 5) Psallenda at second Vespers in Nativitate BMV; Vespéralis Amb, 732.  
 6) Psallenda at Vigils de Annuntiatione BMV; PM VI, 38.

Virgo post partum quem  
 genuit adoravit.

Variant of antiphon to the Magnificat at first Vespers in Purificatione BMV; Antiphonale, 619. The same text employed as Psallenda at first Vespers for same feast; Vespéralis Amb, 179.

(5)

- Felix namque es, sacra Virgo Maria, et omnia laude dignissima: Quia ex te ortus est sol justitiae, Christus Deus noster.
- 1) Responsory 9 in third Nocturn in Festis BMV per annum; LiberR, 255f.  
 2) In honorem BMV; Antiphonale, 127\*.  
 3) Offertory to the Mass de Sancta Maria in Sabbato; Liber, 1271.  
 4) Various BMV feasts; SarumM, 307, 308, 391.

Sola cuius radiis tenebras  
 repellis pectore nostro.

?

In spite of the fact that all texts are related to the Blessed Virgin, the absence of a text for the Elevation and the consequent lack of fermata-marked chords raises considerable doubt as to whether these motets could have been used as a substitution cycle. The interpolation of a special text for the Elevation is, as we have previously observed, a characteristic feature of the motetti missales cycles; therefore, in view of its absence one questions if these motets were used as such.

As may be seen above, the first three motets are related in a special way, which probably accounts for their appearance in the MS in this particular order. The texts for these motets are consecutive sections of the Proper of two different Ambrosian Masses: the Offertorium, Confractorium, and Transitorium to the Masses in Vigilia Nativitatis BMV and de sancta Virgine Maria. Therefore, it would seem that these motets were copied in the MS in this particular sequence due to their liturgical position in the Mass rather than because of their general relationship to BMV feasts. This supposition is confirmed by the fact that the inscription "Offerenda" (sic) appears above Beata et venerabilis (the Offertorium to these Masses), thus establishing a definite relationship to the Mass.

A close connection also exists between the texts of motets two through four in that each one appears in the liturgy for the same festival: as a processional in Festo Purificationis BMV. Again this may well account for the fact that these motets follow one another in the MS.

Exactly why the fifth motet should relate to the same subject if these motets were not used as a motetti missales cycle is perhaps difficult to explain. However, inasmuch as a large portion of the sacred polyphony of the time concerns the Blessed Virgin, it is probable that the connection of the last motet to BMV festivals is only coincidental.

Therefore, in spite of the textual relationships of these five motets, one concludes that they were not employed as a substitution cycle, not only because of the lack of real thematic connections between the motets, but also because of the absence of a suitable motet for the Elevation.

Ave Regina caelorum

Musically the motets of Ave Regina caelorum are related in a manner very similar to that of the previous group. All motets employ the same mode (Ionian), clef combination (tenor, alto, alto, soprano), and mensuration sign (alla breve) but again lack real thematic connections. Common melodic figures appear throughout all motets but clear-cut thematic relationships are missing. Perhaps the most significant melodic connection is the following figure which appears in motet one in imitation and then as the opening bass line of motets three and four (Ex. 58).

Ex. 58. Ave Regina caelorum, B. 1-2.



The texts of these motets are not related to a single subject as was the case in the previous group of motets. While the last four are closely connected in both subject and liturgical function, the first motet is completely foreign to the rest, as may be seen below:

TextSource

(1)

Ave Regina caelorum,  
Mater Regis Angelorum:  
O Maria, flos virginum,  
velut rosa vel lilium:  
funde preces ad filium  
pro salute fidelium.

Antiphon in honorem BMV; Liber,  
1864.

(2)

O admirabile commercium!  
Creator generis humani,  
animatum corpus sumens, de  
Virgine nasci dignatus est:  
et procedens homo sine semine,  
largitus est nobis suam  
deitatem.

1) First antiphon at second  
Vespers in Circumcisione Domini;  
Liber, 442f.  
2) First antiphon at Lauds in  
Circumcisione Domini; Antiphonale,  
294.  
3) Processional (XVIII) in  
Festo Purificationis BMV,  
Antiphonale Amb, 90.

(3)

Quando natus es ineffabiliter  
ex Virgine, tunc impletae sunt  
Scripturae: sicut pluvia in  
vellus descendisti, ut salvum  
faceres genus humanum: te  
laudamus Deus noster.

1) Second antiphon at second  
Vespers in Circumcisione Domini;  
Liber, 443.  
2) Second antiphon at Lauds in  
Circumcisione Domini: Antiphonale,  
294.

(4)

Germinavit radix Jesse, orta  
est stella ex Jacob: Virgo  
peperit Salvatorem: te lauda-  
mus, Deus noster.

1) Fourth antiphon at second  
Vespers in Circumcisione Domi-  
ni; Liber, 443.  
2) Fourth antiphon at Lauds  
in Circumcisione Domini; Anti-  
phonale, 295.

(5)

<p>Magnum haereditatis mysterium:          templum Dei factus est uterus          nesciens virum: non est pollutus          ex ea carnem assumens:          omnes gentes venient, dicentes:          Gloria tibi Domine.</p>	<p>1) Antiphon to the Magnificat          at second Vespers <u>in Circumci-</u>  <u>sione Domini</u>; Liber, 444.          2) Transitorium to the Mass <u>in</u>  <u>Festo S. Stephani Protomartyris</u>;          Antiphonale Amb, 416f.</p>
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Again the absence of a text for the Elevation is immediately apparent. This, coupled with the fact that the texts are not all related to a single subject, makes it inconceivable that these motets could have been used as a substitute cycle.

The presence of motets two through five in the MS in this particular sequence is undoubtedly to be explained by their liturgical relationship. The texts for these four motets are all taken from second Vespers in Circumcisione Domini and appear in exactly the same order as in the liturgy. We thus have a polyphonic setting of portions of this particular Office, rather than a motetti missales cycle.

There is therefore even less possibility that this motet group was employed as a substitution cycle than in the previous group. Not only is a text for the Elevation completely missing, but thematic relationships are very nebulous. Finally, the lack of textual unity among all motets proves conclusively that these motets could not have been used as a motetti missales cycle.

Sponsa Dei electa

From a musical standpoint the four motets of Sponsa Dei electa reveal somewhat greater unity than the two previous groups. Yet, the first motet tends to be independent of the remaining three, in spite of certain relationships.

Each of the motets in this group is in the Dorian mode, once transposed to G with a signature of one flat. However, the clef combination is not identical in all motets. In the first of these the altus is written in the alto clef but then changes to the mezzo-soprano clef for the remainder of the group. Rhythmically the first motet also stands apart from the others. Whereas Sponsa Dei electa is written in C throughout, the three remaining motets have 0, and all include dance-like sections in major prolation which is notated by the use of coloration.

Definite thematic connections do exist between several motets of this group. The opening measures of numbers two and three are almost identical, not only in the principal melodic line, but in the accompanying counterpoint as well (Ex. 59).

Ex. 59.

Hortus conclusus, B. 1-2.

The musical notation consists of two staves, labeled 'S' and 'A'. Both staves are in a 3/2 time signature and have a key signature of one flat (B-flat). The top staff (S) begins with a treble clef, while the bottom staff (A) begins with an alto clef. The notation shows a melodic line and a counterpoint line. The melodic line starts with a dotted quarter note followed by an eighth note, and the counterpoint line starts with a half note followed by a quarter note.

Descendi in hortum, B. 1-2.

Musical notation for 'Descendi in hortum', B. 1-2. The score consists of two staves, labeled 'S' (Soprano) and 'A' (Alto). Both staves are in the treble clef, with a key signature of one flat (B-flat) and a time signature of 3/2. The Soprano part begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The Alto part begins with a half note G3, followed by a half note A3, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4.

The first motet also bears a remote relationship to this subject (Ex. 60). Yet, its treatment is quite different from that of the other two motets inasmuch as it is presented in through imitation.

Ex. 60. Sponsa Dei electa, B. 1-2.

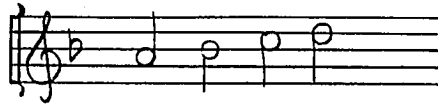
Musical notation for 'Sponsa Dei electa', B. 1-2. The score consists of a single staff labeled 'A' (Alto) in the treble clef, with a key signature of one flat (B-flat) and a time signature of common time (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4.

Other relationships exist between the motets of this group but are largely a result of the basic melodic style of the composer. In addition to standard melodic figures, scale motifs recur in several motets. The first of these appears in motets one, three, and four; the second in two and four (Ex. 61). But such common figures as these could hardly be considered real thematic connections. Thus, from a melodic standpoint, the unity of these compositions rests almost entirely on the opening measures of motets two and three, and, to a



## Ex. 61.

(a)



(b)



lesser degree, one.

Textually the motets of this group are all closely related. This may be seen from the following table:

<u>Text</u>	<u>Source</u>
(1)	
Sponsa Dei electa, Esto nobis via recta Ad aeterna gaudia, Ubi est pax et gloria. Tu nos semper aure pia Exaudi, dulcis virgo Maria.	? ( <u>de BMV</u> )
(2)	
Hortus conclusus, fons signatus: emissiones tuae paradisus, Virgo dulcis, o Maria.	1) Song of Solomon IV, 12-13. 2) Excerpt from ninth responsory at third Nocturn in <u>Immaculatae Conceptionis BMV</u> ; <u>LiberR, 270.</u> 3) Excerpt from responsory at second Vespers in <u>Immaculatae Conceptionis BMV</u> ; <u>Vesperalis Amb, 551.</u> 4) Variant of antiphon at third Nocturn in <u>Festis BMV per annum</u> ; <u>Vesperalis Amb, 551.</u>
Manus tuae stillaverunt myrrham. Melliflui facti sunt caeli. Domini manu fabricata est mater tanti Dei.	?

(3)

Descendi in hortum meum ut  
viderem et inspicerem si  
floruissent mala punica.  
Revertere revertere sunamitis  
revertere revertere ut itueamur  
te.

1) Antiphon during processions  
post Trinitatem; SarumM, 173.  
2) Variant of sixth antiphon at  
second Nocturn in Festis BMV per  
annum; LiberR, 252.

O virgo sole splendidior  
O cunctis astris clarior,  
Adsis nobis propitia,  
Consolatrix, o Maria  
O Maria purissima.

?

(4)

Tota pulchra es, amica mea,  
et macula non est in te;  
favus distillans labia tua;  
mel et lac sub lingua tua;  
odor unguentorum tuorum super  
omnia aromata: flores apparue-  
runt in terra nostra, vineae  
florentes odorem dederunt, et  
vox turturis audita est in  
terra nostra.

1) In honorem BMV; Antiphonale,  
124<sup>ff</sup>.  
2) Song of Solomon IV, 7, 11;  
II, 11-13. Verse 7 of IV as  
first antiphon at Vespers and  
Lauds in Immaculatae Conceptionis  
BMV and verse of the Alleluia  
for the same feast; Marbach,  
271. Parts of the text appear  
in the liturgy of various BMV  
feasts; Marbach, 268ff.

Though each of the motet texts relates to the Blessed Virgin,  
again there is no motet that could be sung during the Eleva-  
tion. Thus it is quite unlikely that these motets were  
employed as a motetti missales cycle.

Liturgically there are few connections between the texts  
which would explain their appearance in the MS in this parti-  
cular order. Variants of two and three are both designated for  
use "in festis BMV per annum", which may possibly account for  
the closer musical connection between these two motets. Tota  
pulchra es is also employed at various BMV feasts; thus none  
of the texts are bound to a specific festival (the text of

Sponsa Dei electa is apparently non-liturgical).

In spite of the textual and musical relationships between these motets, it seems quite unlikely that they were employed as a motetti missales cycle. The absence of a motet suitable for the Elevation, which is regularly employed in the loco cycles, makes it very doubtful whether they could have been used as such.

Quando venit ergo sacri

Apart from the identity of mode, clef combinations, and mensuration signs, there are few musical relationships between the four motets of this group. Each of the motets of Quando venit ergo sacri is in the Dorian mode on G (one flat signature), and employs the clef combination bass, tenor, alto, soprano. The mensuration sign C is used throughout, though in the second and fourth motets there are again dance rhythms in major prolation as a result of coloration. Thematically only the second and third motets bear any real relationship. The opening measures of these pieces are very similar, as may be seen below (Ex. 62).

Ex. 62.

O sacrum convivium, B. 1-3.



Hoc gaudium est Spiritus, B. 1-3.

In these two motets we also find a further melodic connection. The following phrase appears in the superius of both pieces, and in each case is preceded by several measures rest (Ex. 63).

Ex. 63. O sacrum convivium, B. 48-51;  
Hoc gaudium est Spiritus, B. 25-28.



Of special interest is the fact that the opening bars of Quando venit ergo sacri are very closely related to the second and third motets of the previous group (Sponsa Dei electa). A comparison of these motets reveals a closer connection between Quando venit ergo sacri and Hortus conclusus than exists between the latter and Descendi in hortem (Ex. 64). This relationship between motets of different groups is highly significant as it provides a further explanation for the thematic connections between pieces of the same aggregate. The more tangible melodic relationships which have been pointed out may be little more than a result of the composer's basic melodic style.

Ex. 64.

Quando venit ergo sacri, B. 1-3.Hortus conclusus, B. 1-2.Descendi in hortum, B. 1-2.

The texts of these motets lack any connection whatsoever.

This may be seen from the following table:

<u>Text</u>	<u>Source</u>
(1)	
Quando venit ergo sacri Plenitudo temporis, Missus est ab arce Patris Natus, orbis Conditor, Atque ventre virginali Caro factus prodiit.	1) Verse 4 of the hymn <u>Pange</u> , <u>lingua de actione liturgica</u> <u>postmeridian in Passione et</u> <u>Morte Domini</u> ; Liber, 743. 2) <u>Domin. in Passione, Nativ.</u> <u>Dom. (oct) h.l.</u> ; ChevR, #16174.
Ave Corpus Jesu Christi Qui de caelo descendisti. Ave Verbum incarnatum In altari consecratum. Christi Sanguis ave, Caeli sanctissime potus.	?

Jesu, nostra redemptio,  
Amor et desiderium,  
Deus creator omnium,  
Homo in fine temporum.

(2)

O sacrum convivium!  
in quo Christus sumitur:  
recolitur memoria passionis  
ejus: mens impletur gratia:  
et futurae gloriae nobis  
pignus datur.

O quam suavis est, Domine,  
spiritus tuus!

Veni Sancte Spiritus,  
Et emitte caelitus  
Lucis tuae radium.

Caro cibus, sanguis potus:  
Manet tamen Christus totus  
Sub utraque specie.

(3)

Hoc gaudium est Spiritus  
quo Patri Natus jungitur et  
unum bonum funditus in tribus  
his concluditur.

Te Deum laudamus: te Dominum  
confitemur. Te aeternum  
Patrem omnis terra veneratur.  
Te Christus praedicat. Sanctum  
quoque Paraclitum Spiritum.

Te summa Dei Trinitas,  
Collaudat omnis spiritus,

quos per crucis mysterium  
salvas regens per saecula.

Antiphon to the Magnificat at  
second Vespers in festo Corpus  
Christi; Liber, 959.

Excerpt from the antiphon to the  
Magnificat at first Vespers in  
festo Corpus Christi; Liber, 917.

Verse 1 of the Sequence Veni  
Sancte Spiritus Dominica Pente-  
costes; Liber, 880.

Verse 14 of the Sequence Lauda  
Sion in festo Corpus Christi;  
Liber, 947.

?

Excerpts from the hymn Te Deum  
laudamus; Liber, 1832f.

Excerpt from verse 7 of the hymn  
Vexilla Regis prodeunt, at Vespers  
Sabbato ante Dominicam Passionis;  
Liber, 575f.

?

(4)

Gaude, Virgo gloriosa,  
 Verbum verbo concepisti,  
 Gaude, tellus fructuosa,  
 Fructum vitae pertulisti.

Complete text of Hanc orationem deprecatoriam revelavit beata Maria beatae Birgittae;  
 ChevR, #7006, Analecta XXIX, 31.

Gaude, sponsa candens rosa,  
 Nato Christo resurgente,  
 Gaude, Mater gloriosa,  
 Jesu caelos ascendente.

Gaude, fluens deliciis,  
 Nunc rosa iuncta lilio,  
 Emunda nos a vitiis  
 Et tuo iunge Filio.

In most cases the various texts for the individual motets are closely bound to specific feasts which have absolutely no relation to each other: Good Friday, Corpus Christi, BMV. Thus there is no liturgical explanation for the appearance of these four motets in this particular order. The first composition of this group, Quando venit ergo sacri, was probably sung at Mass as an independent motet during the Elevation. This conclusion is based on the relationship of the text to the Sacrament and on the fact that several lines are set in fermata-marked block chords, e.g., "Ave Corpus Jesu Christe".

There is little possibility that these four motets may have been employed as a loco cycle. Though from a musical standpoint they bear certain external relationships, they lack the most characteristic feature of the motetti missales: textual unity.

Verbum sapientiae

Verbum sapientiae is the only group of the six potential cycles that consists of eight motets. Musically these motets bear certain external relationships but again lack real thematic connections.

All motets of Verbum sapientiae are in the Dorian mode on  $\underline{G}$  (one flat signature) and, with one exception, employ the clef combination tenor, alto, alto, soprano throughout (the tenor of motet four is in the tenor clef). Rhythmic treatment is not nearly so consistent. This may be seen from the following table of mensuration signs:

Motet:	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
Meter:	$\emptyset$	$\emptyset$	$\emptyset$	C	C	C	C-G $\frac{3}{2}$	C-G $\frac{3}{2}$

Thematically there are few connections between the motets of this group. They do not begin alike and, with the exception of the phrase given in the following example, they lack internal relationships (Ex. 65).

Ex. 65.



This theme is found in some form in the first six motets, appearing in various voices and in different types of treatment.



In most pieces it is employed only incidentally; however, in number three it is treated in two-voice imitation and in number five is used as the opening subject.

The texts for these motets are drawn almost entirely from rhymed sequences, which, as the following table will show, are not related to one specific event or person:

<u>Text</u>	<u>Source</u>
(1)	
Verbum sapientiae, Regem regum gloriae Laudent Sion filiae,	Verses 1 and 2 of the sequence <u>de sancta Afra et sociis</u> ; ChevR, #21387; Analecta LV, 55.
Manu qui potentiae Vasa contumeliae Vasa facit gratiae!	
(2)	
Castra caeli dum transcendo, Mente pura dum perpendo, Quae sit pax secura, María,	Verses 1 and 2 of the sequence <u>de BMV</u> ; ChevR, #2677; Analecta LIV, 374.
Velum templi clam despexi, Pacis arcam te conspexi, Dulcis creatura, María.	
(3)	
O res laeta, messis grata! Nostrum genus et cognata Dispensatrix pacis, María,	The same, verses 3 and 4.
Turbulentos consolaris, Fluctus sedas feri maris, Tu tranquillum facis, María.	

(4)

Imperatrix reginarum  
 Et salvatrix animarum,  
 Pretiosa margarita,  
 Rosa gelu non attrita.

Verse 1 of the Cantiones Partheniae de BMV; ChevR, #8491; Analecta XX, 154.

Mater Dei virgo pia  
 Nos tuere hac in via  
 O dulcis Maria.

? (de BMV)

(5)

Eia mater summi Dei  
 Jesu Christi Nazarei,  
 Nos clamamus ad te rei.  
 Surrexit tuus filius,  
 Predulcis, virgo virginum,  
 Non moriturus amplius.  
 Quem laudamus dominum.  
 Tu nobis fac propitium.

? (de BMV)

(6)

Vox iucunda cum favore  
 Nostrae mentis sit in ore  
 De pane dominico,

Verses 1-2b of the sequence  
de Corpore Christi; ChevR,  
 #34804; Analecta XXXIV, 46f.

Quem in sacra mensa cenae  
 Jesus turbae duodenae  
 Dedit ab initio.

Panis iste spiritalis  
 Panis est angelicus,  
 Panis est et hominum,

Vere vivus et vitalis,  
 Gaudeat famelicus  
 Digne sumens dominum.

(7)

O Jesu dulcissime,  
 Panis o suavissime,  
 Fidelium refectio,

The same, verses 3a-4a.

Merum o nectarium,  
 Malum contra varium  
 Sis nostra protectio.

Munda cordis oculum,  
 Salva cunctum populum  
 Per salutis poculum.

(8)

Reformator animarum,  
 Jesu Christe, nos tuarum  
 Fac convivas epularum

The same, verses 4b-5b.

In caelesti curia,  
 Ubi non penuria  
 Manet vel corruptio.

Jesu bone, panis vere,  
 Fac nos ipsum te videre  
 In caeli palatio.

Amen.

Textually these motets fall into three distinct groups: those concerning Sancta Afra, those in honor of the Blessed Virgin, and those about the Body of Christ. This lack of textual unity removes any possibility that the motets may have been employed as a motetti missales cycle.

Because of the nature of their texts, any one of the last three motets could have been sung during the Elevation. It is significant that, in contrast to the treatment found in the loco motet cycles, fermata-marked chords appear only in the last two motets of this group, that is, in numbers seven and eight.

Throughout Verbum sapientiae there seems to be a somewhat closer musical connection between motets which draw upon the same text. These motets invariably have the same mensuration sign and employ identical clef combinations. It is likewise

only natural that those pieces whose texts are taken from the same source should be copied together. Thus, there is at least a partial explanation for the order in which these motets appear in the MS.

Nativitas tua Sancta

Nativitas tua Sancta contains a total of seven motets and is the only one of the potential cycles that possesses real thematic relationships. These melodic connections are, at times, very striking and certainly comparable to those found in the most unified of the motetti missales cycles.

As in the previous motet groups, the same mode (Dorian, untransposed) and clef groupings (bass, tenor, tenor, mezzo-soprano) are used throughout. One minor deviation occurs in motet one inasmuch as the superius is written in the soprano clef. The combination of clefs employed in Nativitas tua Sancta is rather unusual and certainly suggests a close connection between these motets. A variety of mensuration signs is employed, as may be seen from the following table:

Motet:	(1)	(2)	(3)	(4)	(5)	(6)	(7)
Meter:	0- $\phi$ -3	0	C2-3	$\phi$ -( $\phi$ )	$\phi$ - $\phi$ 3	$\phi$ -( $\phi$ )- $\phi$ 3	C2-3-0

Thematically there are several definite connections between the motets of this group. Most of them begin alike, employing the following theme or variant thereof:



pieces (Ex. 67).

Ex. 67. Motet Seven: Pars III.

This melody is found in the last four motets, though in some pieces it is used only in part:

- Motet 4: Complete, with insertions
- Motet 5: Phrase one at the beginning
- Motet 6: Incipit at the beginning
- Phrases two and three, in pars III, with insertions
- Motet 7: Complete in pars III<sup>11</sup>

The thematic connections between these motets certainly present a strong argument for their use as a motetti missales. But, as in most of the other motet groups which we have investigated, there is a lack of textual unity between the individual

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<sup>11</sup>Because of the complete statement of the cantus firmus in part three of this motet, Dr. Finscher has suggested that the final section is probably an independent composition. This seems quite likely, especially in view of the other melodic relations which appear at the beginning of this section.

motets and therefore little possibility that they may have have been employed as a substitution cycle. Actually, there is less relationship between the texts employed in Nativitas tua Sancta than in any of the previous groups; for, as the following table will show, no two motets are related to the same feast.

<u>Text</u>	<u>Source</u>
(1)	
Nativitas tua, Sancta Dei Genitrix Virgo, gaudium annuntiavit universo mundo: quia ex te ortus est Sol justitiae, Christus Deus noster: qui solvens maledictionem, dedit benedictionem: et confundens mortem, donavit nobis vitam sempiternam.	Antiphon to the Magnificat at second Vespers in <u>Nativitate</u> <u>BMV</u> ; Liber, 1627.
(2)	
O Redemptor totius populi delle (sic) qui tua induxit Maria lux sole fulgentior excellentior lumen confeat (sic) per te reluxit gratias tibi chaos dissoluitur in mundo rex regum et ad vitam mortuos reduxit. <sup>12</sup>	?

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<sup>12</sup>This text appears in the MS in a very corrupt state. It includes several Italian words yet omits a number of Latin phrases.

(3)

Gaude Maria Virgo, cunctas  
haereses sola interemisti  
in universo mundo. Quae  
Gabrielis Archangeli dictis  
credidisti. Dum Virgo Deum  
et hominem genuisti: et post  
partum, Virgo permansisti.

Tract for the Mass post Septu-  
agesima Commune Festorum BMV;  
Liber, 1266f.

(4)

Exsultabit cor meum in salu-  
tari tuo: cantabo Domino,  
qui bona tribuit mihi: et  
psallam nomini Domini  
altissimi.

Gradual for the Mass in Festo  
Immaculati Cordis BMV; Graduale,  
587 (1)f.

Admirabile est nomen tuum  
domine quia gloria et honore  
sanctos tuos coronasti.

Paraphrase of Psalms VIII; 2b,  
6b.

(5)

Timete Dominum omnes sancti  
ejus: quoniam nihil deest  
timentibus eum.

1) Gradual for the Mass Festum  
Omnium Sanctorum; Liber, 1726.

2) Lucernaria at Vespers in  
Sanctorum Sebastiani et Solu-  
toris; PM VI, 137.

3) Lucernaria at Vespers in  
Sanctorum Babylae et Trium  
Parvolorum; PM VI, 145.

4) Psallenda I at Vespers, Feria  
VI, Hebdom II; PM VI, 208f.

Ecce oculi Domini super  
iustos, et aures eius ad  
preces eorum. Domine, dilexi  
decorem domus tuae et locum  
habitationis gloriae tuae.  
Ne advertas faciem tuam a me.

Psalms XXXIII, 16; XXV, 8;  
XXVI, 9a.

(6)

(Textless)

(7)

(Textless)



Although texts for the final two motets do not appear in the MS, there can be little doubt that they are actually vocal compositions. There are a number of fermata-marked block chords in both of these pieces, which, in the case of number six, is suggestive of the treatment found in the "Ad Elevationem" motet of the loco cycles. The lack of a text, however, makes it impossible to determine whether this motet might have been suitable for performance during the Sacrament.

In spite of the number of similarities between Nativitas tua Sancta and the motetti missales, there is little possibility that it was employed as a loco cycle. Inasmuch as the texts of the individual motets are not related, it is quite unlikely that it could have been used as such. The thematic relationships of these motets perhaps require an explanation; however, the reasons for these connections must certainly be sought outside the motetti missales cycles.

\* \* \*

There is little evidence that any of these six motet groups were ever employed as loco cycles. They differ rather widely in their relationship to the substitution cycle, and in no case possess the two basic requirements of the motetti missales: textual unity and a motet which could be sung during the Elevation. In most groups the musical relationships between motets is merely one of mode and clef combinations; rarely are there real thematic connections. If a change had

taken place in the basic structure of the loco cycles, then, perhaps these motets could have been used as motetti missales. However, we have no knowledge of such a development, nor is there any evidence to support this theory.

## CHAPTER SIX

### THE HISTORICAL AND LITURGICAL BACKGROUND

The origin and development of the motetti missales cycles pose a number of interesting and at times difficult questions. Unfortunately, many of these questions must, in the present state of our knowledge, go unanswered. However, there are a number of facts which enable us to reconstruct, with some degree of certainty, the historical and liturgical position of the loco cycles.

There can be no doubt that the majority of the motetti missales were written in Milan and that they were intended for local use. Furthermore, as we have already pointed out, it is quite probable that the two cycles in the Munich MS also originated in Milan and only later found their way to Innsbruck. Apart from the two Munich cycles, all known motetti missales are preserved in Milanese manuscripts, and, in every case, are the work of composers who lived and worked in Milan.

These facts suggest that the substitution cycles were peculiar to Milan and normally employed only in that city. Inasmuch as all known and probable composers served either at the Milan court or cathedral, the use of the loco cycles was perhaps even restricted to the cathedral and court chapel. If the motetti missales were actually employed outside of Milan, there should certainly be some evidence of that fact. Had

these cycles been used in Rome, for example, there would undoubtedly be some type of record, either in the form of a document relating to the practice, or of motetti missales cycles preserved in manuscripts. The two cycles of the Munich MS are hardly sufficient to establish a more widespread usage, especially since they can be traced to Milan with some degree of certainty. Whether they were performed in Innsbruck as more than a novelty is, of course, impossible to say. In fact, they may never have been performed there. However, the fact that the MS preserving these two cycles is in choirbook format strongly suggests that they were copied to be used and not just as an adornment for the private library of Magister Nikolaus Leopold.

The composition of motetti missales seems to have flourished around the years 1473-1474. Weerbecke, Compère, and Martini were all in Milan during this time, with the latter two leaving shortly thereafter. Undoubtedly Compère's cycles date from this time, as well as those of the Munich MS (if they were written by Martini). Although Weerbecke came to Milan around 1472 and remained until 1480, it is reasonable to assume that his cycles were composed about the same time as the others, but whether they precede or follow those of Compère is impossible to determine.

Apparently the motetti missales continued to be used in Milan for a number of years after their composition. Gafurius did not come to Milan until some ten years later (1484) but

must have found them still in use inasmuch as he added another cycle to the repertoire. The tradition had already begun to break down, as evidenced by the fact that the cycle of Gafurius contains not the normal eight motets, but rather only five. His Missa Sanctae Catharinae V. et M. Quarti toni seems to represent the final stage in the development of the motetti missales, for in this Mass cycle we find only two substitute motets: a "Loco Introitus" and "Loco Deo gratias". With the copying of the first three Gafurius codices in 1490, the composition of motetti missales had apparently come to a close. There is no evidence of other cycles after this date, and it is significant that in the fourth Gafurius codex (1527) we find no such works, though several motets from the substitution cycles were recopied in this MS.

Although the motetti missales were undoubtedly written in Milan and used there in the Ambrosian rite, certain inconsistencies exist between the loco motets and the Milanese liturgy which have led some scholars to suggest that the cycles were connected to the Roman rite. As was pointed out in the introduction, the presence of a substitute for the Agnus Dei, an item not normally present in the Ambrosian Mass, presents a strong argument against a Milanese use and requires an explanation.

The Ambrosian and Roman Masses differ in a number of respects. Whereas the sung portion of the Roman Ordinary contains five items, only three chants are found in the

Ambrosian liturgy. In the Milanese rite there is no Kyrie as a separate chant, nor Agnus Dei (it does appear in the Missa pro Defunctis); thus the Ordinary contains only the Gloria (also called "Laus"), Symbolum (= Credo), and Sanctus. As if in recompense for this deficiency, there are seven musical sections of the Proper, as compared with five in the Roman Mass. These are the Ingressa (equivalent of the Roman Introit), the Psalmellus (corresponding to the Gradual), and Post Epistolam, called Hallelujah (counterpart of the Alleluia). During Lent and on certain other feasts of a penitential character, the Hallelujah is replaced by the Cantus, a practice which is comparable to the use of the Tract in the Roman rite. Following the Hallelujah is the Post Evangelium, Offertorium, Confractorium, and Transitorium (sung at Communion). There are no counterparts to the Post Evangelium and Confractorium in the Roman Mass. The relationship between the two Masses may be seen more clearly from the following table.

<u>Ambrosian</u>		<u>Roman</u>	
<u>Ordinary</u>	<u>Proper</u>	<u>Ordinary</u>	<u>Proper</u>
	Ingressa		Introit
..... Gloria (Laus)	Psalmellus	Kyrie Gloria	Gradual Alleluia Tract
	Post Epistolam: Hallelujah, Cantus Post Evangelium		.....
Symbolum	Offertorium	Credo	Offertory
Sanctus		Sanctus Agnus Dei	
.....	Confractorium		.....
	Transitorium		Communion
.....		Ite missa est	

It is immediately apparent that certain motets of the loco cycles do not fit into the Ambrosian liturgy. Inasmuch as the Agnus Dei and Ite Missa est are missing in the Milanese rite, there is apparently no place for the "Loco Agnus" and "Loco Deo gratias" motets ("Deo gratias" is the choral response to the Ite missa est). The following table shows the position of the loco motets in both the Ambrosian and Roman Masses:

<u>Ambrosian</u>	<u>Motetti Missales</u>	<u>Roman</u>
Ingressa - - - - -	Loco Introitus - - - - -	Introit
.....		Kyrie
Gloria - - - - -	Loco Gloria - - - - -	Gloria
Psalmellus		Gradual
Hallelujah (Cantus)		Alleluia (Tract)
Post Evangelium		.....
Symbolum - - - - -	Loco Credo - - - - -	Credo
Offertorium - - - - -	Loco Offertorii - - - - -	Offertory
Sanctus - - - - -	Loco Sanctus - - - - -	Sanctus
	Ad (Post) Elevationem	
.....	Loco Agnus - - - - -	Agnus Dei
Confractorium		.....
Transitorium		Communion
.....	Loco Deo gratias - - - - -	Ite missa est

Although the above would seem to indicate a closer connection with the Roman rite, there is little doubt that the motetti missales were actually employed in the Ambrosian service. The explanation for the presence of a "Loco Agnus" and "Loco Deo gratias" motet lies in the fact that, in spite of the Ambrosian tradition, the chants for which these substituted were sung in the Milanese Mass, at least on certain occasions. There were strong Roman influences in the Ambrosian

liturgy during the late 15th century, about which we have some specific information.

Outside of the Roman rite, the Ambrosian liturgy is the only one of the early Western dialects that has survived until the present time. It is still in use in the diocese of Milan and "in some churches of the Swiss Cantons of Ticino, as well as in the three Italian valleys of Blenio, Leventino, and Rivera, all in the diocese of Lugano."<sup>1</sup> Throughout the long history of the Ambrosian rite there have been repeated attempts to bring it in line with the Roman liturgy. And, although each of these attempts has failed to suppress the Milanese rite, they certainly have not been without influence on the Ambrosian liturgy.

Charlemagne was apparently the first who attempted to enforce conformity with Gregorian practice, this occurring soon after 800. In the 11th century similar attempts were made by Popes Nicholas II and Gregory VII. In the following century, official approval was given to the Ambrosian rite in Papal Bulls of Eugenius III (1145) and Anastasius IV (1153).<sup>2</sup>

Papal recognition, however, did not stop the attempts to replace or alter the liturgy, even within Milan itself. It is recorded that in 1235 Pope Gregory IX gave permission

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<sup>1</sup>NOHM II, 62.

<sup>2</sup>ApelGC, 465f.



to the Dominican nuns of S. Maria delle Vetteri in Milan to give up the Ambrosian Office and "to celebrate the Office according to the way the other sisters of ... [the] Order celebrate it."<sup>3</sup> In the first half of the 15th century Cardinal Branda da Castiglione (d. 1443), legate in Milan, endeavored to substitute the Roman rite for the Ambrosian as part of a plan for reconciling Philip Visconti, the Duke of Milan, with the Holy See. The project failed, however, not before it had produced a riot and ended the Cardinal's legateship.<sup>4</sup> In 1497 the Ambrosian rite was again officially sanctioned in a Papal Bull of Alexander VI.<sup>5</sup>

During the 16th century the Milanese liturgy underwent a series of changes. St. Charles Borromeo, the famous bishop of Milan (1560-84), carried out a number of reforms, some of which were in a Roman direction. Yet, he was careful not to destroy the essential character of the liturgy and vigorously defended it against many outside pressures. For example, the Governor of Milan had obtained permission from the Pope to have the Roman Mass said in any church that he attended. "St. Charles thereupon wrote a strongly worded protest to

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<sup>3</sup>KingRO, 334.

<sup>4</sup>CE I, 395. According to King, this is only partially correct. "The truth of the matter seems to have been that there was a rebellion against the legate, and in order to discredit him still further an unbalanced priest invented the legend of substitution of liturgy." KingPS, 308. In either case the fact remains that substitution of the liturgy was an important issue at the time.

<sup>5</sup>ApelGC, 466.

Mgr. Cesare Speciano, a protonotary apostolic in Rome, and succeeded in defeating the project."<sup>6</sup>

It is quite unlikely that all attempts to substitute the Roman rite or to incorporate parts of it in the Ambrosian Mass were without some effect. There are several documents which show clearly that at least parts of the Roman liturgy were in use in Milan during the latter part of the 15th century.

The contents of the Gafurius codices furnishes unmistakable evidence of the Roman influence in Milan. Of the forty-three Mass cycles recorded in these MSS, virtually half contain five-part Ordinaries according to the Roman rite, the remainder being three-part Ambrosian Ordinaries.<sup>7</sup> Inasmuch as the Gafurius MSS are large choir books which were obviously meant to be used, it is inconceivable that these Masses were not sung in Milan. There would have been no reason to copy such a large number of Roman Ordinaries if there was no place for them in the liturgy. Obviously, both the Ambrosian and Roman rites were in use at this time, as evidenced by the presence of both types of Mass cycles within the MSS.

One of the most significant documents concerning a Roman influence in Milan comes from the diary of Johannis Burckardi, the "Capelle Pontificie Magistri Ceremoniarum" at Rome from 1483 to 1506. In 1496 Burckardi visited Milan and described

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<sup>6</sup>KingPS, 309.

<sup>7</sup>JepG and SartQ. One of the Roman Ordinaries does lack a Kyrie.

a "missa ambrogiana" which he heard. His account reads as follows:

Sabbato, XXVII augusti, r.d. legatus, et cum eo dux et ora'tores iiii<sup>or</sup> supradicti equitarunt ad ecclesiam beate Marie....conventus fratrum Minorum de observantia congregationis beati Amadei, extra portam Tosam, ubi celebravit missam bassam capellanus ducis, cantoribus cantantibus partem introitus, et in terra, Patrem, Sanctus, et Agnus Dei, absque eo quod celebrans, Gloria in excelsis vel Credo, aut quid aliud cantet; sed eo dicente seu voce submissa hujusmodi incipiente, illi cantabant modus quod apud nos singule apud ducem vero Ludovicum consuetus.<sup>8</sup>

It should be observed that, although Burckardi mentions the Agnus Dei, there is no reference to the Kyrie. Whether this was simply an oversight on his part is impossible to determine with certainty (he also makes no mention of most of the Proper, which was obviously sung). Inasmuch as all other sections of the Ordinary are listed, it would seem that this was no mere omission by Burckardi. Apparently there was a mixture of the two liturgies within the Ambrosian service, as evidenced by the use of the Agnus Dei and absence of the Kyrie. The structure of the Ambrosian Mass described by Burckardi reveals striking similarities with the motetti missales. With the problem of the "Loco Agnus" solved, there remains only the question concerning the "Loco Deo gratias".

The *Ite missa est* is normally employed in the Roman Mass as a dismissal; however, there are times when it is replaced

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<sup>8</sup>BurckLN I, 635f. See also ScherB, 173. Dr. Ludwig Finscher was apparently the first to point out the relation of this document to the liturgical problem connected with the loco cycles.

by the *Benedicamus Domino*.<sup>9</sup> In both of these benedictions the response to the initial line is the same: "Deo gratias". In the latter part of the 15th century the *Benedicamus Domino* was taken over into the Ambrosian Mass. It appeared in the printed missal of 1488<sup>10</sup> and had undoubtedly been in use prior to that time. Thus, there was a place for the "Loco Deo gratias" motet in the Milanese service.

There can be little doubt that the motetti missales were used in the Ambrosian rite. In view of the absence of a substitute for the Kyrie, their relation is actually much closer to the Ambrosian liturgy than to the Roman Mass. Whether they were an outgrowth of some peculiarity of the Ambrosian liturgy has not yet been determined. Though the loco cycles certainly originated in Ambrosian surroundings, it is doubtful whether they were actually rooted in the Milanese rite. From a liturgical standpoint the motetti missales may just as easily have grown out of the Roman rite, and, apart from the possible inclusion of a "Loco Kyrie" motet, differed very little from the Ambrosian cycles.

We know very little about the liturgical practice in Innsbruck during the latter part of the 15th century. Although Dr. Finscher has suggested a connection with the Ambrosian

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<sup>9</sup>Liber, 63.

<sup>10</sup>KingPS, 451.

rite, there is little evidence to support this.<sup>11</sup> We do know that the Ambrosian liturgy previously enjoyed a much wider usage than it does today. As early as the 12th century there is evidence of the Milanese rite in areas of south Germany.

In 1132-34, Paul and Gebhardt, Augustinian canons of Rat-  
isbon [Regensburg], who two years previously had assist-  
ed at the offices of Pentecost in the basilica of S.  
Ambrogio at Milan, wrote to Martin, the treasurer of the  
metropolitan church, and asked him to send them a sac-  
ramentary, antiphoner and table of lessons: they have  
no need of the gesta Sanctorum which was read at Mass,  
as they have copies enough. A letter was sent also to  
Anselm, who seems to have been the archbishop of that  
name (1126-35), with a request for an Ambrosian ordo.<sup>12</sup>

Thus it was clearly the intention of these canons to establish the Ambrosian rite in Germany. In the 14th century Emperor Charles IV introduced the Milanese liturgy into the church of St. Ambrose at Prague.<sup>13</sup> And, according to Hb̄ynck,<sup>14</sup> traces of it, mixed with the Roman rite, remained in the diocese of Augsburg down to the last breviary of 1584.<sup>15</sup>

Although Innsbruck may have been in a geographical area that at least partially adhered to the Ambrosian rite, there is no indication that it was used in that city. Indeed, the evidence which we do have points toward a Roman tradition.

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<sup>11</sup>Compère0 II, 1.

<sup>12</sup>KingPS, 313.

<sup>13</sup>CE I, 395.

<sup>14</sup>Ibid.

<sup>15</sup>Ibid.

The contents of Munich MS 3154, the choirbook of Magister Nikolaus Leopold of Innsbruck, includes a number of Mass cycles which, in most cases contain all five sections of the Roman Ordinary.<sup>16</sup> In addition there are several isolated Kyries as well as one Agnus Dei.

This in itself speaks strongly for the Roman rite. However it certainly does not rule out the use of the loco cycles in Innsbruck, for they fit naturally into the Roman Mass. It seems unnecessary to search for an Ambrosian tradition as a prerequisite for the performance of the motetti missales.

The question naturally arises why substitutes are provided for certain items in the motetti missales, while other sections are retained. This question is not easily answered, especially in view of the fact that the make-up of the original Mass cannot be determined with certainty. If, however, we assume a basically Ambrosian Mass, to which are added an Agnus Dei and Benedicamus Domino, we find that five motets substitute for sections of the Ordinary (including the Benedicamus Domino), two replace chants of the Proper, and that one motet is an interpolation into the Mass. The motets would

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<sup>16</sup>Of the seventeen Masses in this MS, eleven are complete Roman Ordinaries. The remaining six are simply listed by Maier (MaiM) as "defective". Two of these are known to include a Kyrie and/or an Agnus Dei. Because of the lack of a complete catalogue of this MS, it is impossible to state what movements are present in the remaining four. It is quite unlikely that these cycles would contain only the three movements of the Ambrosian Ordinary.

then fall into the following groups:

<u>Ordinary</u>	<u>Proper</u>	<u>Additional</u>
Loco Gloria	Loco Introitus	Ad (Post) Elevationem
Loco Credo	Loco Offertorii	
Loco Sanctus		
Loco Agnus		
Loco Deo gratias		

It is only natural that the sections of the Ordinary should be replaced in a Mass that attempted to unify all texts around a single person or event. Furthermore, as we have already pointed out, the singing of a motet in connection with the Elevation was related to traditional procedure. Since the text for this motet was (normally) non-liturgical and had to be selected for each Mass, it was a matter of course to incorporate it into the motet cycle. There remains then only the question concerning the Proper.

Both of the sections of the Proper for which substitutes have been provided (the Introit and Offertory) are, in a sense, autonomous items which, though related to a specific liturgical action, could be replaced without seriously altering the character of the Mass. On the other hand, the five remaining sections fall into two distinct groups, which in both cases are so closely bound to the liturgy that a substitution was hardly possible. The Psalmellus, Post Epistolam, and Post Evangelium are known as lesson chants inasmuch as each one comes immediately after a reading from the Scriptures, following respectively selections from the Prophecy, Epistle,

and Gospel. The Ambrosian Mass reflects the early use of three lessons, which in most Roman Masses had been reduced to two readings. Hence in the Roman rite there are normally only two lesson chants: the Gradual and the Alleluia. It is apparently because of the close connection of these three sections with the liturgy of the day, as well as their relation to each other, that they were retained. The substitution of chants associated with specific Scriptural passages would have created a textual conflict with the reading; therefore this entire unit of the Mass was left untouched.

A close connection also exists between the two remaining sections of the Proper: the Confractorium and Transitorium. The Confractorium (from frangere, to break) accompanies the breaking of the bread and precedes the Transitorium, which is sung during Communion. Thus, there is a very close relationship between these two sections. In view of the important position that the Communion occupies in the Mass, it is not at all surprising that these two chants were retained, rather than an attempt being made to provide suitable substitute texts as was done for the Elevation.

It would seem, therefore, that the choice of items to be replaced was determined largely by the liturgical importance to the Mass of the original chant. Loco motets were provided for those sections which could most easily be replaced, without completely destroying the essential character and purpose



of the service.

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We do not yet know how or why the motetti missales came into being. During the late 15th century independent musical establishments were maintained at both the Milan court and the cathedral.<sup>17</sup> As has previously been suggested, the custom may well have arisen at the court chapel inasmuch as the earliest cycles were written by composers who were in the service of Duke Galeazzo Maria Sforza. A definite link with the court is provided by the Missa Galeazescha of Compère. We also know that Christmas of 1474 was an especially important time at the court.<sup>18</sup> Hence, it is quite possible that Compère's Hodie nobis de virgine was written for this occasion. Undoubtedly the loco cycles were also employed at the cathedral, especially in view of the fact that the majority of the motetti missales are preserved in MSS originally copied for the Duomo. There was obviously a certain amount of interrelation between the court and cathedral; hence, it was only natural that the motet cycles should have been used in both places.

The motetti missales were apparently reserved for use on some of the most important feast days of the Church year. As we noted previously, two of the loco cycles are restricted to

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<sup>17</sup>Josquin des Prez, for example, was a singer at the Duomo from 1459-72, after which he transferred to the chapel of Duke Galeazzo Maria Sforza. His stay at the court is documented from 1474-79.

<sup>18</sup>Colls, 108.

specific festivals within the liturgical year: one for the Nativity of Our Lord, the other for the Assumption of the Blessed Virgin Mary.<sup>19</sup> Since both of these are extremely important feasts of the Church, it is probable that the remaining cycles were also employed on certain of the principal festivals. This assumption is supported by the fact that all motetti missales relate either to the DNJC or BMV.

The loco motet cycles had virtually no effect on the subsequent development of the Mass. One of the few direct influences of this practice may be seen in the Missa D'ung aultre amer of Josquin. In the Sanctus of this Mass the composer replaces the Benedictus with pars I of his motet Tu solus qui facis mirabilia.<sup>20</sup> A similar procedure is followed by Pierre de la Rue in his Missa De Sancta Anna. La Rue substitutes the motet O salutaris hostia for Osanna I of the Sanctus.<sup>21</sup> However, as Reese points out, in both instances the substitution was also related to the practice of composing a motet to be sung during the Sacrament.<sup>22</sup>

From a liturgical and historical standpoint, the

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<sup>19</sup>As stated in Chapter Three, Natus sapientia was apparently performed on Maundy Thursday, but may also have been employed as a votive Mass and thus sung on a number of occasions throughout the year (cf. p. 102f).

<sup>20</sup>ReMR, 245.

<sup>21</sup>ReMR, 270. The motet is printed in AmbG V, 144-145. It is of interest to note that la Rue employs block chords in this motet on the words "quae coeli pandis ostium".

<sup>22</sup>ReMR, 245 and 270.

motetti missales cycles occupy a unique position in the treatment of the Mass. As Dr. Finscher observes,

the substitution of the traditional and inviolable Ordinary and Proper by liturgical or unliturgical texts obviously unrelated (except the Elevatio-motets) to the ritual meaning and the ritual texts they replace, certainly adds an element of subjective interpretation to the objective ritual of the Mass. It may be regarded as a crystallization of the mediaeval idea of troping which in Josquin's time seems to have found its last bloom in chanson- and parody-mass, tenor-motet and motet-chanson.<sup>23</sup>

On the other hand, they must be regarded as a natural expression of the Renaissance spirit, not only from a liturgical standpoint, but from the musical point of view as well.

The replacement of the traditional texts, had it been allowed to go unchecked, could have had far-reaching effects. This may well be the reason that the motetti missales suffered such a short life.

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<sup>23</sup>Compère II, ii.

## CHAPTER SEVEN

### THE TRANSCRIPTIONS

Transcriptions are provided in this chapter of the two anonymous motetti missales cycles Gaude flore virginali and Natus sapientia. As previously stated, the loco motets of Compère and Gafurius have already been published, while those of Weerbecke are soon to appear in the series AMMM.

In preparing these transcriptions, an attempt has been made to adhere as closely as possible to the original and, at the same time, to provide a practical edition in order that the music itself might be more easily accessible. Modern clefs, time signatures, and barring have therefore been used throughout. One must keep in mind that the bar lines, which of course are not found in the original, do not imply rhythmic accents. They are given here only as a convenience for the modern musician. However, as Dr. Richard Hoppin points out "it is astonishing ... to observe how carefully the composers kept track of the succession of ... [semibreves] and how frequently the rhythmic patterns fall naturally within the confines of the modern barlines."<sup>1</sup> Indeed, all motets transcribed here end with full measures, showing clearly that the composer thought in complete breves.

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<sup>1</sup>HoppinCF I, viiif.

Although the range of some voices lies rather low, no transposition has been made. Those preparing these works for performance may find an upward transposition of a major second or even a major third desirable in the cycle Natus sapientia. The voice ranges of each cycle are as follows:

Gaude flore virginali: S: b-f' A: f-b' T: f-a' C: A-e'  
Natus sapientia: S: g-eb' A: d-a' T: eb-a' C: Bb-d'

Ligatures have been indicated by the usual sign (┌───┐), while colored notes are enclosed in broken brackets (┌ ┘). In keeping with current practice, accidentals appearing in the MS have been placed in front of the notes, while editorial accidentals have been added above. The original clefs have been indicated at the beginning of each motet. No attempt has been made to provide a critical edition of the text. Throughout, we have employed the spelling as well as the punctuation given in the Analecta hymnica medii aevi and Editio Vaticana.<sup>2</sup>

### The Notation

In all motets the semibreve has been transcribed as a half note; the breve has thus been rendered as a whole note, either dotted or undotted, according to the tempus. Since prolatio perfecta is not found in these motets, only the time

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<sup>2</sup>The spelling of "Jesu" ("Jesus") has been standardized in these two cycles. A similar procedure has also been followed throughout the entire dissertation.

signatures  $\emptyset$  and  $\frac{3}{2}$  have been employed in the transcriptions. The original mensuration signs found in these motets are as follows:

Gaude flore virginali

(1)	(2)	(3)	(4)	(5)	(6)	(7)
$\emptyset$	$\emptyset$	$\emptyset$	$\emptyset$	$\emptyset$	$\emptyset-\emptyset 3-\emptyset$	$\emptyset-3$

Natus sapientia

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
$\emptyset$	$\emptyset$	$\emptyset 3-\emptyset$	$\emptyset-3$	$0-\emptyset$	3	$\emptyset$	$0-3$

As may be seen above, proportional changes are indicated in a number of motets. In most cases the intended ratio is very clear; however, in one motet the meaning of the proportion sign is problematical.

The sequence  $\emptyset-3$  appears in two different motets and is used to indicate proportio sesquialtera. In this case the tripla does not indicate diminutio of the previous section, but rather of the integer valor.<sup>3</sup> This is shown very clearly by measure 59 of Crucifige clamitant, where tenor and contra tenor change to 3 while the two upper voices continue on in  $\emptyset$  for the value of one breve (Ex. 68).

A similar combination,  $\emptyset 3-\emptyset$ , is employed in two other motets with apparently just the opposite meaning of  $\emptyset-3$ , that is proportio subsesquialtera. Diminution of the integer valor

<sup>3</sup>Cf. ApelN, 193f.

Ex. 68. Crucifige clamitant, B. 58-60.

is indicated by both  $\emptyset$  and  $\emptyset 3$ ; thus once again the 3 actually means proportio tripla of the integer valor. Therefore three semibreves of the  $\emptyset 3$  occupy the same time as two of the  $\emptyset$ ; consequently the value of the breve remains constant ( $\circ \cdot = \circ$ ).

In the fifth motet of Natus sapientia we find the sequence  $\circ - \emptyset$ . In spite of the fact that diminution is clearly indicated by the sign  $\emptyset$ , it is obvious from the context that such a reduction is not intended. The alla breve section, if read in diminution, would simply be too fast in comparison with the first part of the motet. Actually the second sign should be C, as the proper relationship between the sections is  $\circ - C$ . Since the tactus remains the same when moving from  $\circ$  to C, the value of the semibreve is constant ( $\circ = \circ$ ).

The meaning of the sign 3 which appears in motet eight of Natus sapientia is very obscure inasmuch as the original time

signature is 0.<sup>4</sup> Both signs are used to indicate perfect time with minor prolation, hence no proportional change is possible. Neither can the 3 be interpreted as a change to major prolation, as the musical context clearly indicates minor prolation. Likewise a triple proportion (three breves now in the time of one) would be impossible as the tempo of the second part would be much too fast, not only in relation to the opening section, but too fast even for performance. Perhaps the 3 was merely a warning sign to remind the singers that hemiola was employed in the following section. Three colored breves, or their equivalent value, appear in all four voices immediately after the 3, which, of course, produces hemiola.

Throughout these two cycles we find considerable use of what Apel terms minor color.<sup>5</sup> This consists of a blackened breve followed by a blackened semibreve in tempus imperfectum, which is transcribed, not as a triplet (  $O^3 p$  ), but as a dotted rhythm (  $\blacksquare \blacklozenge = \text{♩} \cdot \text{♩}$  , minor color temporis). This also appears at the next lower note values (  $\blacklozenge \blacklozenge = \text{♩} \cdot \text{♩}$  , minor color prolationis), as well as with the semibreve divided into two minims (  $\blacksquare \blacklozenge \blacklozenge = \text{♩} \cdot \text{♩}$  ).

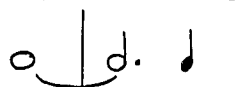
Unusual in the Munich MS is the appearance of a long followed by a blackened semibreve in tempus imperfectum

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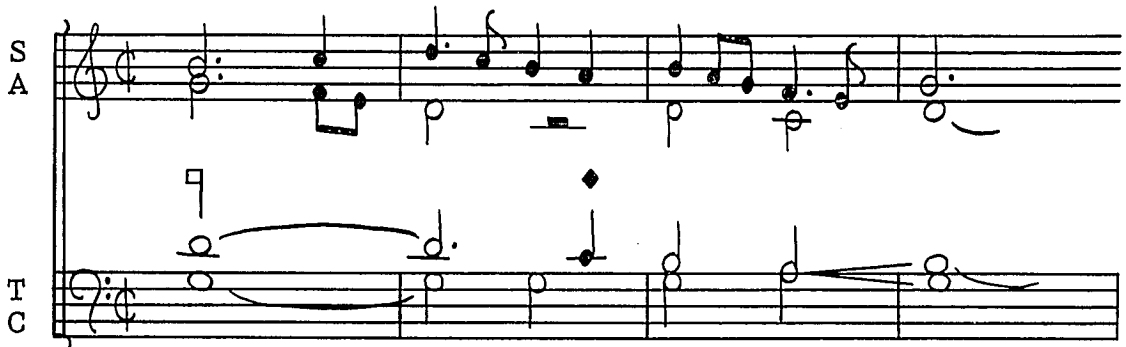
<sup>4</sup>The sign 3 does not appear in all voices as the altus has instead C3. Undoubtedly the latter sign is a mistake as it has even less meaning in this context than 3.

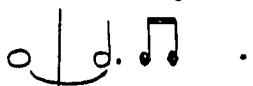
<sup>5</sup>ApelN, 128f. See also WolfH I, 394ff.



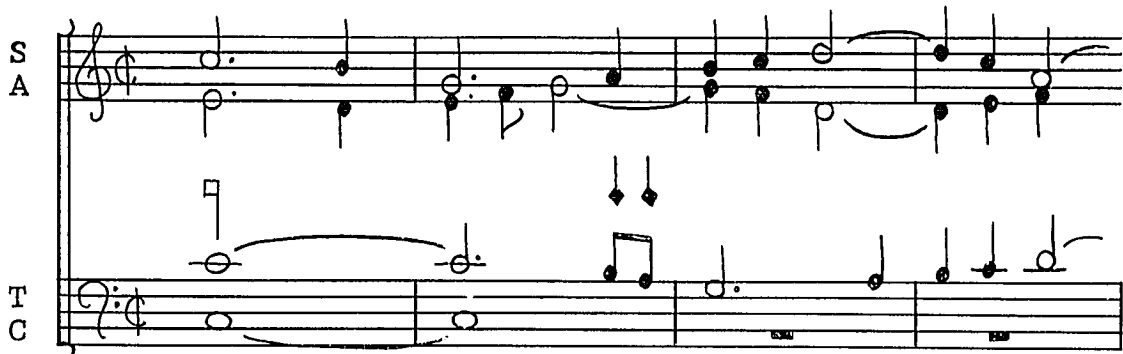
( ♯ ◊ ). In this particular case, imperfection of the long is required, thus extending the principle of minor color to include the combination long-semibreve. As in minor color, the black semibreve is rendered as a quarter note, with the remainder of the two measures assigned to the long (thus ♯ ◊ =  ). This is illustrated very clearly by the following example, in which the combination ♯ ◊ appears in the tenor.

Ex. 69. Gaude sponsa cara Dei, B. 6-9.



As in the case of minor color temporis, the semibreve may be divided into two minims, producing the rhythm  . An example of this occurs in the tenor of Gaude nexu voluntatis.

Ex. 70. Gaude nexu voluntatis, B. 8-11.



Of special interest is the fact that in practically all cases where the note f' appears, it is preceded by a flat, although it is quite clear from the context that f' natural is intended. This is explained by the Renaissance concept of musica ficta, which recognized the gamut extending from G to e', with chromatic alterations (flats) only on b and b'.<sup>6</sup>

All tones included in the system had a legitimate place on the so-called hand of Guido; all other tones were thought of as belonging to musica ficta. This means that f' was one of the tones having no place on Guido's hand and therefore assigned to musica ficta. To illustrate this, a flat was put before f', not with the intention of lowering it, but only to indicate that here we had fa fictum, a tone by means of which the limits of legitimate musica vera had been transgressed and the land of musica ficta reached.<sup>7</sup>

Perhaps the most puzzling aspect of the Munich MS is the key signature which appears in Natus sapientia. Throughout the entire cycle flats are placed on the staff in a most haphazard manner, with the result that it is frequently difficult to determine whether they are on a line or a space. The problem is compounded by the fact that no clef signs are employed, the supposition apparently being that the key signature is sufficient to determine the pitch.

Three flats appear in each voice throughout all motets. Although one would expect to find these flats on the same lines and spaces each time, there is considerable variation in their placement, as may be seen in the following table:

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<sup>6</sup>ReMR, 89

<sup>7</sup>LowS, 254f.

Key Signatures in Natus sapientia

(1) (2) (3) (4)

Soprano (S):  
Measure 1: G4, A4, B4, C5  
Measure 2: B4, A4, G4, F4  
Measure 3: E4, D4, C4, B3  
Measure 4: A3, G3, F3, E3

Alto (A):  
Measure 1: G4, A4, B4, C5  
Measure 2: B4, A4, G4, F4  
Measure 3: E4, D4, C4, B3  
Measure 4: A3, G3, F3, E3

Tenor (T):  
Measure 1: G4, A4, B4, C5  
Measure 2: B4, A4, G4, F4  
Measure 3: E4, D4, C4, B3  
Measure 4: A3, G3, F3, E3

Contralto (C):  
Measure 1: G4, A4, B4, C5  
Measure 2: B4, A4, G4, F4  
Measure 3: E4, D4, C4, B3  
Measure 4: A3, G3, F3, E3

(5) (6) (7) (8)

Soprano (S):  
Measure 5: G4, A4, B4, C5  
Measure 6: B4, A4, G4, F4  
Measure 7: E4, D4, C4, B3  
Measure 8: A3, G3, F3, E3

Alto (A):  
Measure 5: G4, A4, B4, C5  
Measure 6: B4, A4, G4, F4  
Measure 7: E4, D4, C4, B3  
Measure 8: A3, G3, F3, E3

Tenor (T):  
Measure 5: G4, A4, B4, C5  
Measure 6: B4, A4, G4, F4  
Measure 7: E4, D4, C4, B3  
Measure 8: A3, G3, F3, E3

Contralto (C):  
Measure 5: G4, A4, B4, C5  
Measure 6: B4, A4, G4, F4  
Measure 7: E4, D4, C4, B3  
Measure 8: A3, G3, F3, E3

\*Missing

It is not clear what clefs were intended by the key signature as it is actually recorded. Certain combinations of flats are simply not possible in any clef; e.g., the flats a third apart in the superius of motets one and four. The possibility that the cycle is a catholica,<sup>8</sup> in that various combinations of flats and clef signs might be used, has been explored, but does not lead to a satisfactory solution.

If a normal clef combination (baritone, tenor, alto, soprano) is employed in these motets,<sup>9</sup> we find that most flats are in their proper position, with the remaining ones rarely off more than one degree. This would result in a key signature of two flats, with the third flat appearing as an octave Bb in the two outer voices, as an octave Eb in the altus and tenor. Since there obviously are mistakes in the placement of the flats, this seems to be the proper solution. The writing of the same flat in two octaves was of course a common practice at this time and would thus explain the otherwise unlikely signature of three flats. With the clef combination indicated above, all motets would end on C, which, with a key signature of two flats, is Dorian mode, twice transposed. This solution is verified by the fact that the only accidentals which

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<sup>8</sup>Term used by Glareanus with reference to pieces which could be performed in any one of several modes. The most famous examples are Ockeghem's Missa Cuiusvis toni and Fuga trium vocum in epidiatessaron. See LevO.

<sup>9</sup>The alto clef must be used for the tenor in motet two.

appear in the MS itself are A flats.

### Text Underlaying

The underlaying of the text has posed perhaps as large a problem as any aspect of the transcription. In the original manuscript little effort has been made to align the syllables with the proper notes. The problem is especially difficult inasmuch as only one or, at the most, two parts are texted (in the remaining voices the incipits are given as well as an occasional word or line; hence these parts are definitely not instrumental). There was, of course, a certain amount of freedom during the 15th century in the placement of the text. Indeed, a singer's training included study of the proper distribution of words to music.

While the more syllabic places have presented few difficulties in transcription, the melismatic sections have created many problems. In such cases we have generally followed the rules for text underlaying as set forth by Zarlino.<sup>10</sup> The fact that it is necessary to turn to the writings of Zarlino strikingly illustrates the general unconcern of the fifteenth century in regard to text placement. In spite of the fact that the early Renaissance produced a number of outstanding theorists, there is not one who dealt with this subject in any detail.

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<sup>10</sup> Reprinted in an English translation in both ReMR, 378; and StrunkR, 259ff.

Musica ficta

In keeping with current practice, editorial accidentals have been kept to a minimum. Normally, only those places obviously requiring some emendation have been changed, though the leading tone has been supplied in a number of cadences. Where essential fourths, fifths, and octaves were not perfect, they have usually been corrected to read as such, for either a harmonic or a melodic reason.

Critical Notes

Editorial emendations and other notes are listed below by measure number. The standard abbreviations for note values have been employed (L, B, S, M, Sm), as well as those for the individual voices (D = superius [= discant], A = altus, T = tenor, C = contra tenor). In order to avoid confusion with these abbreviations, all pitches have been underlined, as has been the practice throughout the dissertation.

Gaude flore virginali(1) Gaude flore virginali

- 16: Parallel fifths between S and A. e' in A should perhaps be d'.  
 17: e in C should be g.  
 27-28: a and b in A should be c' and d'.  
 31-32: Parallel fifths between C and T.  
 45: Flat in T obviously a mistake.  
 56: Natural sign on b in T.

(2) Gaude sponsa cara Dei

- 14: d' in D should be c'.  
 43: a' in D should be g'.

(3) Gaude splendens vas virtutum

- 15: Parallel unisons between A and T.  
 30: e' in D should be f'.  
 34-35: Parallel fifths between D and C.  
 38: Parallel fifths between A and C.  
 45: a' in D should be b'.

(4) Gaude nexu voluntatis

- 8: c' in A should be d'.  
 18: a' in D should be g'.  
 51: c in C should be d.

(5) Gaude mater miserorum

- 11: c in C should be d.  
 17: B rest missing in T.  
 20-21: Parallel fifths between A and C.  
 21: b in C should be a. Extra M e' in A.  
 25: Parallel fifths between A and C.  
 25-26: Parallel fifths between A and C.

(6) Domine Jesu propitius

- 15: d'' in D should be c''.  
 48-49: Parallel fifths between A and C.

(7) Gaude virgo mater pura

- 13: S rest missing in A.  
 29: g in A should be a.  
 48: c' in T should be b.

Natus sapientia(1) Natus sapientia

- 7: f in C should be g.  
 9: Parallel fifths between T and C.  
 25: c S in C should be eb.  
 40: A in C should be Bb.  
 46: Coloration missing on a' and g' in A.  
 50-51: f' in D should be g'.  
 60: Parallel fifths between D and A.

(2) Cito derelictus a Iudaeis

(No emendations)

(3) Hora prima ductus est

- 8-9: Jesus missing.  
 27: eb' in A should be B rather than S while the g' should be a S rather than a B.  
 28: S g' missing in A at beginning of measure.  
 32: bb' in D should probably be d'.  
 33: a' and g' in D should probably be c' and b'.  
 48: g in A should be a.

(4) Crucifige clamitant

- 3: Dotted M in T should probably be undotted.  
 4: Sm in T should probably be a M.  
 7-21: Illusus induitur veste purpurarum missing.  
 13: COP in A should be dotted.  
 45: Parallel fifths between D and T.  
 52: g in A should be f.  
 57: d in C should be c.  
 59: D and A actually change to 3 one bar later.

(5) Iugi est cruci conclavatus

- 4: Parallel fifths between D and A.  
 19: Fermatas missing in D and C.  
 33: Fermata missing in A.  
 47: Parallel fifths between D and T.

(6) Jesus Dominus exspiravit

- 12: d' -c' in D should probably be c' -b.  
 13: S b in D should be a M. c' in A should be d'.  
 15: a' in D should be bb'.  
 22: a in C should not be colored.  
 27: d' in S should be f'.

(7) Fortitudo latuit

- 14: eb' in A should be a B rather than S.  
 57: eb' in T should be d'.  
 64: c' in A should probably be ab to avoid parallel octaves with D.

(8) Datur sepulturae Corpus

- 1: B rest missing in D.  
 2: First d' in T should be c'.  
 5: ab in C should not be colored.  
 8: ab in T should be bb.  
 21: B bb in T should be a S while the a should be a B rather than a S.  
 26: d' in T should probably be f' to avoid parallel octaves with C.



(Missa in Assumptione BMV)

(1) (Loco Introitus): Gaude flore virginali

[Superius] Gau- de, flo- re

Contra Tenor [I] Gau- de, flo- re

Tenor Gau- de, flo-

Contra Tenor [II] Gau- de, flo- re

vir- gi- na- li Ho-

(vir- gi- na- li Ho- no-

re vir- gi- na- li Ho-

(vir- gi- na- li Ho- no-

no- re- que spe- ci- a-  
 re- que spe- ci- a-  
 no- re- que  
 re- que spe- ci- a-

20 #  
 li Tran-  
 li Tran-si- en- dis  
 spe- ci- a- li Tran- si-  
 li Tran- si- en-

si- en- dis splen- di- splen- di- fe- rum An- en- dis splen- dis splen-

fe- rum An- ge- lo- rum di- fe- rum An- ge- di- fe- rum An- ge-

40

prin- ci- pa- tum Et san- cto- rum

lo- rum prin- ci- pa- tum

lo- rum prin- ci- pa-

lo- rum prin- ci- pa- tum Et san-

de- co- ra- tum Di- gni- #

Et san- cto- rum

tum Et san- cto-

cto- rum san- cto rum de- co- ra-

50

ta- te nu- de- co- ra- tum Di- rum de- co- ra- tum Di- gni- tum Di- me- rum. gni- ta- te nu- me- rum.) ta- te nu- me- rum. gni- ta- te nu- me- rum.)

60

(2) (Loco Gloria): Gaude sponsa cara Dei

[Superius] Gau- de, spon- sa ca-

Contra Tenor [I] Gau- de, spon- sa

Tenor Gau- de, spon- sa

Contra Tenor [II] Gau- de, spon-

ra De- i, Nam ut

(ca- ra ca- ra De- i,

ca- ra De- i, Nam ut

sa (ca- ra De- i, Nam

lux cla- ra di- e-  
 Nam ut lux cla- ra di- e-  
 lux cla- ra di- e-  
 ut lux cla- ra di- e-  
 i So- lis da-  
 i da- tur  
 i So- lis da- tur  
 i So- lis da- tur

Musical score for a Latin hymn, featuring four staves of vocal parts and lyrics. The score is written in a single system with four staves. The first staff is the soprano part, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The lyrics are written below the notes. The music is in a major key, indicated by two sharps (F# and C#) in the key signature. The tempo and meter are not explicitly marked. The score includes various musical notations such as notes, rests, and slurs. A fermata is placed over the final note of the first system. A measure rest of 20 measures is indicated above the second staff in the second system.

tur lu- mi-ne, Sic tu fa-  
 lu- mi- ne lu- mi-ne  
 lu- mi- ne, Sic tu  
 lu- mi- ne, Sic tu fa- cis

30

cis or- bem ve- re Tu- ae pa- cis  
 Sic tu fa- cis or- bem ve- re Tu- ae  
 fa- cis Tu-  
 or- bem ve- re Tu- ae pa- cis



re- splen-de- re Lu- cis

pa- cis re- splen- de- re Lu-

ae pa- cis re- splen- de- re Lu-

re- splen- de- re Lu-

ple- ni- tu- di- ne.

cis ple- ni- tu- di- ne.)

cis ple- ni- tu- di- ne.

cis ple- ni- tu- di- ne.)

(3) (Loco Credo): Gaude splendens vas virtutum

[Superius] Gau- de, splen-

Contra Tenor [I] Gau- de, splen-

Tenor Gau- de, splen-

Contra Tenor [II] Gau- de, splen-

10  
dens vas

dens (vas vir-

dens vas vir- tu-

dens (vas

vir- tu- tum,

tu- tum, Cu-

tum vas vir- tu- tum, (Cu-

vir- tu- tum, Cu-

20

Cu- ius se- dens est

ius se- dens est

ius se- dens est

ius se- dens est

ad nu- tum

ad nu- tum

ad nu- tum

ad nu- tum

30

To- ta cae- li cu- ri- a,

To- ta cae-

To- ta cae- li cu- ri- a,

To- ta cae- li cu- ri- a cae-

40

Te be-ni-gnam, te fe-li-cem Je-

li cu-ri-a, Te be-ni-gnam, Je-su

Te be-ni-gnam, te fe-li-cem Je-

li cu-ri- a Te be-ni-gnam,

su di-gnam ge-ne-tri-cem Ve-

di-gnam ge-ne-tri-cem

su di-gnam ge-ne-tri-cem Ve-ne-

di-gnam ge-ne-tri-cem Ve-ne-

ne- ra- tur in glo-  
Ve- ne- ra- tur  
ra- tur in glo-  
ra- tur in

# 50

Detailed description: This system contains four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a measure number of 50. The lyrics are 'ne- ra- tur in glo-'. The second staff is in treble clef with lyrics 'Ve- ne- ra- tur'. The third staff is in treble clef with lyrics 'ra- tur in glo-'. The fourth staff is in bass clef with lyrics 'ra- tur in'. The music consists of quarter and half notes with various phrasing slurs.

ri- a.  
in glo- ri- a.)  
ri- a.)  
glo- ri- a.)

Detailed description: This system contains four staves of music. The first staff is in treble clef with lyrics 'ri- a.'. The second staff is in treble clef with lyrics 'in glo- ri- a.)'. The third staff is in treble clef with lyrics 'ri- a.)'. The fourth staff is in bass clef with lyrics 'glo- ri- a.)'. The music continues with quarter and half notes, including a key signature change to one flat (Bb) in the fourth staff.

## (4) Loco Offertorii: Gaude nexu voluntatis

[Superius]  
Gau- de, ne-

Contra Tenor [I]  
Gau- de, ne-

Tenor  
Gau- de, ne-

Contra Tenor [II]  
Gau- de, ne-

xu vo- lun- ta- tis Et am-

xu vo- lun-ta-

xu vo- lun-ta- tis (Et

xu

10

ple- xu ca- ri- ta-  
 tis  
 am- ple- xu ca- ri- ta-  
 (ca- ri- ta- tis ca- ri-

20  
 tis Iun- cta sis al- tis- si-  
 (Iun- cta sis al- tis- si-  
 tis Iun- cta  
 ta- tis



mo al- tis- si- mo, Ut

mo, Ut ad vo-

sis al- tis- si- mo, Ut ad

sis al- tis- si- mo, Ut ad

ad vo- tum es- se con- se- qua-

tum es- se con- se- qua- ris, Quid-

vo- tum es- se con- se- qua-

vo- tum es- se con- se- qua-

Detailed description: The image shows a musical score for a Latin hymn, likely the Credo. It consists of four systems of four staves each. The first system contains the lyrics 'mo al- tis- si- mo, Ut' with musical notation in treble and bass clefs. A measure rest 'X' is present in the first staff of the first system. A bracket above the first system is labeled '30'. The second system continues with 'mo, Ut ad vo-'. The third system has 'sis al- tis- si- mo, Ut ad'. The fourth system has 'sis al- tis- si- mo, Ut ad'. The fifth system begins with 'ad vo- tum es- se con- se- qua-'. The sixth system has 'tum es- se con- se- qua- ris, Quid-'. The seventh system has 'vo- tum es- se con- se- qua-'. The eighth system has 'vo- tum es- se con- se- qua-'. There are various musical notations including notes, rests, accidentals (sharps and flats), and slurs throughout the score.

ris, Quid- quid vir-

quid vir-

ris, Quid- quid

ris, Quid- quid vir-

go po- stu- la- ris vir- go po- stu- la-

go po- stu- la- ris po- stu- la-

vir- go po- stu-

go po- stu- la-

40

50

ris A Je- su dul- cis- si- mo

ris A Je- su dul-

la- ris A Je- su dul- cis- si- mo

ris A Je- su dul-

60

a Je- su dul- cis- si- mo.

ci- si- mo dul- cis- si- mo.)

a Je- su dul- cis- si- mo.)

ci- si- mo dul- cis- si- mo.)

(5) Loco Sanctus: Gaude mater miserorum

[Superius] Gau- de, ma- ter mi- se- ro-

Contra Tenor [I] Gau- de, ma- ter mi- se- ro-

Tenor Gau- de, ma- ter mi- se- ro-

Contra Tenor [II] Gau- de, ma- ter mi- se-

rum, Qui- a pa- ter

rum, (Qui- a

rum, Qui- a pa- ter pri-

ro- rum, (Qui- a pa- ter pri-

pri- mi- o- rum Da- bit  
 qui- a pa- ter pri- mi- o- rum  
 mi- o- rum Da-  
 mi- o- rum  
 20  
 te co- len- ti-  
 Da-bit te co- len- ti- bus  
 bit te co- len- ti-  
 Da- bit te co- len- ti- bus

30

bus Con- gru- en- tem

Con- gru-en- tem con- gru-en- tem hic mer-œ

bus Et fe- li-ci-

Con- gru- en- tem con- gru-en- tem

hic mer- ce- dem

dem Et fe- li-

po- li se- dem

hic mer- ce- dem mer- ce- dem Et fe-

40

Sur-sum in cae-le-

ci po- li se- dem Sur- sum

Sur- sum in cae- le- sti-

li- ci po- li se- dem

# 50

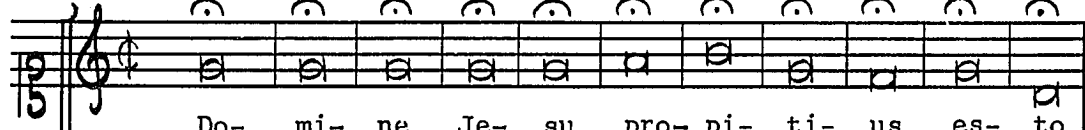
sti-bus in cae- le- sti- bus in cae- le- sti- bus.


in cae-le- sti-bus in cae- le- sti- bus.)

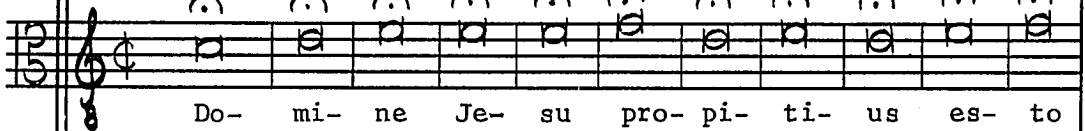
bus in cae-le- sti-bus in cae-le- sti- bus.)


Sur-sum in cae- le- sti- bus in cae- le- sti- bus.)

(6) (Ad Elevationem): Domine Jesu propitius

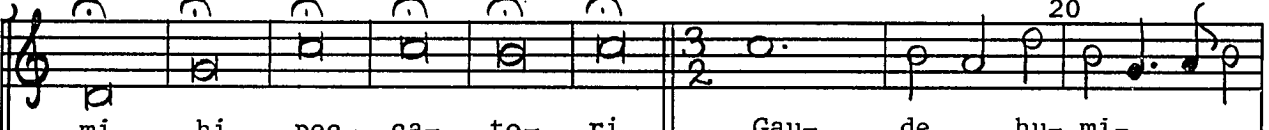
[Superius]  Do- mi- ne Je- su pro- pi- ti- us es- to


Contra Tenor [I]  Do- mi- ne Je- su pro- pi- ti- us es- to

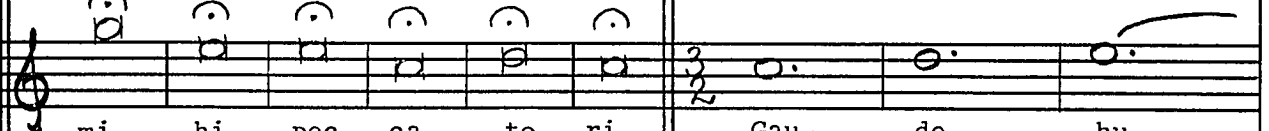
Tenor  Do- mi- ne Je- su pro- pi- ti- us es- to


Contra Tenor [II]  Do- mi- ne Je- su pro- pi- ti- us es- to

10

 mi- hi pec- ca- to- ri. Gau- de, hu- mi-

 mi- hi pec- ca- to- ri. Gau- de, hu- mi- lis

 mi- hi pec- ca- to- ri. Gau- de, hu-

 mi- hi pec- ca- to- ri. Gau- de, hu- mi-

20



lis be- a- ta, Cor- po-  
be- a- ta, (Cor-po-re  
mi- lis be-  
lis be- a- ta, (Cor- po-

re glo-ri-fi ca- ta, Me- ru- i- sti-  
glo- ri- fi- ca- ta,) Me- ru- i-  
a- ta, Me- ru-  
re glo-ri-fi ca- ta,) Me- ru-

ma- xi- ma, Fo- re tan-

sti (tan-

i- sti ma-xi-ma, Fo-

i- sti ma- xi- ma (Fo- re

40

tae di-gni-ta- tis, Ut sis san-

tae di- gni-ta- tis,

re tan- tae di- gni- ta-tis, Ut sis san-

tan- tae di- gni-ta- tis, Ut sis san-

50

ctae tri-ni-ta-tis Ses-si-o-

Ut sis san-ctae tri-ni-ta-tis Ses-si-o-

ctae tri-ni-ta-tis tri-ni-ta-tis Ses-

ctae tri-ni-ta-tis Ses-

ne pro-xi-ma.

ne pro-xi-ma.)

si-o-ne pro-xi-ma.

si-o-ne pro-xi-ma.)

(7) Loco Agnus: Gaude virgo mater pura

[Superius]

Contra Tenor [I]

Tenor  
Gau- de, vir- go ma- ter pu-

Contra Tenor [II]  
Gau- de, vir- go ma-

10  
Cer- ta ma-

Cer- ta ma-

ra,

ter pu- ra,

Detailed description: This is a musical score for a four-part setting of the Agnus Dei. The score is written in G major and 4/4 time. It features four vocal parts: Superius (Soprano), Contra Tenor [I] (Alto), Tenor, and Contra Tenor [II] (Bass). The lyrics are: 'Gau- de, vir- go ma- ter pu- Cer- ta ma- Cer- ta ma- ra, ter pu- ra,'. The Superius and Contra Tenor [I] parts consist of whole notes. The Tenor and Contra Tenor [II] parts have more complex rhythmic patterns, including eighth and sixteenth notes. A first ending bracket labeled '10' covers the final two measures of the Tenor and Contra Tenor [II] parts. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

nens et se- cu-

nens ma- nens et se- cu-

Cer- ta ma- nens et se- cu-

et se- cu- ra et se- cu-

20

ra,

ra, (Quod haec tu- a gau- di-

ra, Quod haec tu- a gau- di-

ra,

gau- di- a Non

a Non ces-

a Non ces-

gau- di- a Non

30

ces- sa- bunt

sa- bunt

sa- bunt

ces- sa- bunt nec de- cre-

40

nec de- cre- scent,

de- cre- scent, Sed du-

nec de- cre- scent, Sed

scent, (Sed du- ra- bunt

Sed du- ra- bunt

ra- bunt et flo- re- scent,

du- ra- bunt du- ra- bunt et flo-

et flo- re- scent, Per ae-

50

et flo- re- scent, Per ae- ter- na

Per ae-ter- na sae- cu-

re- scent, Per ae- ter- na sae- cu- la sae-

ter- na sae- cu- la

sae- cu- la, Ex- al- ta-

la sae cu- la.) Ex- al- ta-

cu- la, Ex-

sae- cu- la, Ex- al-



60

ta es San-cta De-

ta es (San-cta De-

al-ta-ta es San-

ta-ta es San-cta

70

i Ge-

i Ge-ni-trix.

cta Su-

De-i Ge-ni-trix.

ni- trix. Su- per cho-

Su- per cho-

per cho- ros An- ge- lo-

Su- per cho- ros An- ge- lo-

ros An- ge- lo- rum ad

ros An- ge- lo- rum

rum (ad cae- le-

rum ad cae- le-

cae- le- stis re- gna. In- ter-  
 ad cae- le- stis re- gna. In- ter-  
 stis re- gna. In- ter- ce-  
 stis re- gna. In- ter- ce-

ce- de pro no- bis. <sup>90</sup>  
 ce- de pro no- bis.)  
 de pro no- bis.  
 de pro no- bis.)

(Missa de Passione DNJC)

(1) Loco Introitus: Natus sapientia

The musical score is written for four voices: Superius, Contra Tenor [I], Tenor, and Contra Tenor [II]. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: Na- tus sa- pi- en- ti- a sa- pi- en- ti-.

The first system contains the vocal entries for the four parts. The Superius part begins with a whole note on G4. The other parts enter with a half note on G4, marked with a breath mark. The lyrics for the first system are: Na- tus sa- pi- en-.

The second system continues the vocal lines. The Superius part has a melisma on 'ti-'. The other parts have a melisma on 'a'. The lyrics for the second system are: ti- a sa- pi- en- ti-.

At the end of the second system, there is a measure with a '10' above it, indicating a ten-measure rest for the Superius part. The key signature changes to two sharps (D major) for the final measure of the system.

a, ve- ri- tas ve- ri- tas  
 a, ve- ri- tas ve- ri- tas  
 a, ve- ri- tas  
 a, ve- ri- tas ve- ri- tas

20  
 di- vi- na di-  
 di- vi- na  
 di- vi- na di-  
 di- vi- na di-

30

vi- na, De-  
di- vi- na, De-  
vi- na, De-  
vi- na, De-

us ho- mo ho- mo ca-  
us ho- mo ca-  
us ho- mo ca-  
us ho- mo ho- mo ca-

40

ptus ca- ptus est est

ptus ca- ptus est

ptus ca- ptus ca- ptus

ptus est

ho- ra ma- tu- ti-

ho- ra ma- tu-

est ho- ra ma- tu- ti-

ho- ra ma- tu- ti-

50

na, A su- is

ti- na, A a su-

na, A su-

na, A su- is

60

di- sci- pu- lis.

is di- sci- pu- lis.)

is di- sci- pu- lis.)

di- sci- pu- lis.)



(2) (Loco Gloria): Cito derelictus a Iudaeis

[Superius] Ci- to de- re- li-

Contra Altus (Ci- to de-

Tenor (Ci- to de-

Contra Tenor (Ci- to

ctus de- re- li- ctus a Iu- dae-is Iu-

re- li- ctus a Iu-

re- li- ctus a Iu- dae- is a Iu-

de-re-li- ctus a Iu- dae-

10

dae- is ven- di- tus ven-

dae- is ven- di- tus ven-

dae- is ven- di- tus ven-

is ven- di- tus ven-di- tus

di- tus, tra- di- tus

di- tus ven- di- tus, tra- di- tus tra-

di- tus ven- di- tus, tra- di- tus

ven- di- tus ven- di- tus, tra- di- tus tra-

20

tra- di- tus et af- fli- ctus

di- tus et af- fli- ctus et

tra-di- tus et af- fli- ctus af- fli-

di- tus et af- fli- ctus et af- fli-

af- fli- ctus.

af-fli-ctus af- fli- ctus.)

ctus af- fli- ctus.)

ctus af- fli- ctus.)

(3) Loco Patrem: Hora prima ductus est

[Superius] Ho- ra pri- ma du- ctus #

Contra Altus (Ho- ra pri- ma du- ctus

Tenor (Ho- ra pri- ma du- ctus

Contra Tenor (Ho- ra pri- ma du- ctus

10

est (Je- sus) ad Pi- la- tum Pi-

est Je- sus ad Pi- la- tum Pi-

est Je- sus ad Pi- la- tum Pi-

est Je- sus ad Pi- la- tum Pi-

la- tum, Fal- sis te- sti- mo-

la- tum, Fal- sis te- sti-

la- tum, Fal- sis te- sti-

la- tum, Fal- sis te- sti- mo-

20  
ni- is mul- tum ac- cu- sa-

mo- ni- is mul- tum ac-

mo- ni- is mul- tum ac- cu- sa-

ni- is mul- tum ac- cu-



40

tum, Vul-tum e-ius con-spu-unt,

Vul-tum e-ius con-spu-unt con-spu-

Vul-tum e-ius con-spu-unt, lu-

Vul-tum e-ius con-spu-unt,

50

lu-men cae-li gra-tum.

unt, lu-men cae-lis gra-tum.)

men cae-li cae-li gra-tum.)

lu-men cae-li gra-tum.)

## (4) Loco Offertorii: Crucifige clamitant

[Superius] Cru- ci- fi- ge clami- tant ho- ra

Contra Tenor [I]

Tenor Cru- ci- fi- ge cla- mi- tant (ho- ra

Contra Tenor [II]

ter- ti- a- rum,

(Il- lu-

ter- ti- a rum,

(Il- lu- sus il-



10

sus in- du- i- tur

lu- sus in- du- i- tur

20

Ca- put e-

ves-te pur- pu- ra- rum,

Ca- put e-

ves- te pur- pu- ra- rum, Ca- put

ius pun- gi- tur (\*)

Ca- put e- ius pun- gi- tur (\*)

ius pun- gi- tur (\*)

e- ius pun- gi- tur (\*)

co-

co-

co-

co-

30

\*Text illegible. Cf. p. 101, fn. 30.

ro-na spi-na

ro-na spi-na

ro-na spi-na

ro-na spi-na

40

rum, Cru-cem por-

rum, Cru-cem por-

rum, Cru-cem por-tat

rum, Cru-cem por-

50

tat hu- me- ris ad

tat hu- me- ris ad

hu- me- ris ad

tat hu- me- ris ad

lo-

lo- cum lo-

lo-

lo-

O = O.

60

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 60 and a time signature of 3/2. The lyrics 'cum' and 'poe-' are written below the notes. The second staff is a piano accompaniment in treble clef, with a 3/2 time signature and a key signature of two flats. The lyrics 'cum' and 'poe-' are written below. The third staff is a piano accompaniment in bass clef, with a 3/2 time signature and a key signature of two flats. The lyrics 'cum' and 'poe-' are written below. The fourth staff is a piano accompaniment in bass clef, with a 3/2 time signature and a key signature of two flats. The lyrics 'cum' and 'poe-' are written below.

cum      poe--

cum      poe--

cum      poe--

cum      poe--

The second system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics 'na-' and 'rum.' are written below. The second staff is a piano accompaniment in treble clef with a key signature of two flats. The lyrics 'na-' and 'rum.)' are written below. The third staff is a piano accompaniment in bass clef with a key signature of two flats. The lyrics 'na-' and 'rum.)' are written below. The fourth staff is a piano accompaniment in bass clef with a key signature of two flats. The lyrics 'na-' and 'rum.)' are written below.

na-      rum.

na-      rum.)

na-      rum.)

na-      rum.)

(5) (Loco Sanctus): Iugi est cruci conclavatus

[Superius] Iu-gi est cru-ci con-cla-va- tus

Contra Tenor [I] (Iu-gi est cru-ci con-cla-va- tus

Tenor (Iu-gi est cru-ci con-cla-va- tus

Contra Tenor [II] (Iu-gi est cru-ci con-cla-va- tus

Detailed description: This block contains the first system of a musical score for four voices. The top staff is for the Soprano part, labeled '[Superius]', in a treble clef with a 3/2 time signature. The lyrics are 'Iu-gi est cru-ci con-cla-va- tus'. The second staff is for the First Contralto, labeled 'Contra Tenor [I]', in a treble clef with a 3/2 time signature. The lyrics are '(Iu-gi est cru-ci con-cla-va- tus'. The third staff is for the Tenor, in a treble clef with a 3/2 time signature. The lyrics are '(Iu-gi est cru-ci con-cla-va- tus'. The bottom staff is for the Second Contralto, labeled 'Contra Tenor [II]', in a bass clef with a 3/2 time signature. The lyrics are '(Iu-gi est cru-ci con-cla-va- tus'. All parts feature a melodic line with various note values and rests, and a bass line with a similar rhythmic pattern.

Et est cum la-tro-ni-bus pen- dens re-pu-ta-

Et est cum la-tro-ni-bus pen- dens re-pu-ta-

Et est cum la-tro-ni-bus pen- dens re-pu-ta-

Et est cum la-tro-ni-bus pen- dens re-pu-ta-

Detailed description: This block contains the second system of the musical score, consisting of four staves. Each staff has the same lyrics: 'Et est cum la-tro-ni-bus pen- dens re-pu-ta-'. The top staff is in a treble clef with a 3/2 time signature. The second staff is in a treble clef with a 3/2 time signature. The third staff is in a treble clef with a 3/2 time signature. The bottom staff is in a bass clef with a 3/2 time signature. The musical notation includes various note values, rests, and a final cadence on the top staff.

10 # G #

tus, Prae tor-men-tis si-ti-ens fel-le sa-tu-ra-

tus, Prae tor-men- tis si-ti-ens fel-le sa-tu- ra-

tus, Prae tor-men- tis si-ti-ens fel-le sa-tu- ra-

tus, Prae tor-men- tis si-ti-ens fel-le sa-tu- ra-

tus, A-gnus cri-men di-lu-it sic de-i- fi-ca-

tus, A-gnus cri-men di-lu- it sic de-i- fi-ca-

tus, A-gnus cri-men di-lu-it sic de-i- fi-ca-

tus, A-gnus cri- men di-lu- it sic de-i- fi-ca-

[.]20  $d = d$

tus. A- do- ra- mus te, Chri- ste, et be- ne-

tus. A- do- ra- mus te, Chri- ste, et be- ne-

tus. A- do- ra- mus te, Chri- ste, et be- ne-

tus. A- do- ra- mus te, Chri- ste, et be- ne-

30

di- ci- mus ti- bi, qui- a per san-

di- ci- mus ti- bi, qui- a per san-

di- ci- mus ti- bi, qui- a per san-ctam

di- ci- mus ti- bi, qui- a per san-



ctam Cru- cem tu- am re-

ctam Cru- cem tu- am re-de-

Cru- cem tu- am re- de- mi-

ctam Cru- cem tu- am re- de-

de- mi- sti- mun- dum.

mi- sti mun- dum.)

sti mun- dum.)

mi- sti mun- dum.)

(6) Post Elevationem: Jesus Dominus exspiravit

[Superius]  
Je- sus Do- mi- nus ex-spi-ra-

Contra Tenor [I]  
Je- sus Do- mi- nus

Tenor  
Je- sus Do- mi- nus ex-spi- ra-

Contra Tenor [II]  
Je- sus Do- mi- nus ex-

10  
vit, He-li cla- mans a- ni- mam

ex- spi- ra- vit, He-li cla- mans a- ni- mam

vit, He- li cla- mans a- ni- mam

spi-ra- vit, He- li cla- mans a- ni- mam

20

pa-tri com-men-da-vit, La-tus e-

pa-tri com-men-da-vit, La-tus e-

pa-tri com-men-da-vit, La-tus e-

pa-tri com-men-da-vit, La-tus e-

ius lan-ce-a mi-les per-fo-

ius lan-ce-a mi-les per-fo-

ius lan-ce-a mi-les per-fo-

ius lan-ce-a mi-les per-fo-

# 30

ra- vit, Ter-ra con-tre-mu- it con- tre- mu-

ra- vit, Ter-ra con-tre-mu- it con- tre- mu-

ra- vit, Ter-ra ter-ra con- tre- mu- it,

ra- vit, Ter-ra con-tre-mu- it con- tre- mu-

40

it, et sol ob- scu- ra- vit.

it, et sol ob- scu- ra- vit.)

et sol ob- scu- ra- vit.)

it, et sol ob- scu- ra- vit.)

(7) (Loco Agnus): Fortitudo latuit

[Superius] For-

Contra Tenor [I] For- ti- tu- do la- tu-  $\#b\#b$

Tenor For- ti- tu-

Contra Tenor [II] (For- ti- tu- do la-

10 ti- tu- do la- tu- it men-

it la- tu- it (men-

do (la- tu- it men- te men-

tu- it la- tu- it men-

te di- vi- na, 20

te di- vi- na, Ta-

te di- vi- na,

te di- vi- na, Ta- lem mor-

Ta- lem mor- tem ta-

lem mor- tem ta- lem mor-

Ta- lem mor- tem ta- lem

tem ta- lem

30

lem mor-- tem- sub-

tem sub- i-

mor- tem sub- i-

mor- tem sub- i-

i- it vi-

it vi- tae vi- tae vi- tae

it vi- tae

it vi- tae

40

tae vi- tae me-

vi- tae me-

vi- tae me-

vi- tae me-

50

di- ci- na me- di- ci-

di- ci- na me-di- ci-

di- ci- na me- di- ci-

di- ci- na, me- di-



na, Heu, glo-ri-ae glo-  
 na, Heu, glo-ri-ae glo-  
 na, Heu, glo-ri-ae glo-  
 ci-na, Heu, heu, glo-ri-ae glo-

ri-ae glo-ri-ae  
 ri-ae glo-ri-ae  
 ri-ae co-  
 ri-ae glo-ri-

co- ro- na, ia-

co- ro- na, ia- cu-

ro- na, co- ro- na, ia-

ae co- ro- na, ia-

70

cu- it in spi- na.

it in spi- na.)

cu- it in spi- na.)

cu- it in spi- na.)

(8) (Loco Deo gratias): Datur sepulturae Corpus

[Superius] Da- tur se- pul-

Contra Altus (Da- tur se- pul-

Tenor Da- tur se- pul-

Contra Tenor (Da- tur se- pul-

tu- rae Cor-pus Cor- pus Chri-sti no- bi- le,

tu- rae Cor-pus Cor- pus Chri-sti no- bi- le,

tu- rae (Cor-pus Cor- pus Chri- sti no- bi- le,

tu- rae Cor-pus Cor- pus Chri-sti no- bi- le,

spes vi-tae fu-tu-rae, Con-di-

spes vi-tae fu-tu-rae, Con-di-

spes vi-tae fu-tu-rae, Con-di-

spes vi-tae fu-tu-rae, Con-di-

20

tur a-ro-ma-te, im-

tur a-ro-ma-te, im-

tur a-ro-ma-te, im-

tur a-ro-ma-te, im-

plen-tur scri-ptu- rae, Iu- gi sic me- mo-ri- ae

plen-tur scri-ptu- rae, Iu- gi sic me- mo- ri- ae

plen-tur scri-ptu- rae, Iu- gi sic me- mo- ri- ae mors

plen-tur scri-ptu- rae, Iu- gi sic me- mo- ri- ae mors

30

mors est mi- hi cu- rae.

mors est mi- hi cu- rae.)

est mi- hi cu- rae.)

est mi- hi cu- rae.)

## B I B L I O G R A P H Y

Throughout the present work most bibliographical references have been given by symbol. The system employed here is very similar to that found in Music in the Middle Ages and Music in the Renaissance by Gustave Reese and makes use of the same symbols for those items contained in Dr. Reese's bibliographies. The reader familiar with those two volumes should therefore encounter few difficulties. There are also a number of items listed below without symbol. These include sources used in the preparation of this dissertation which have not been cited in the text.

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## V I T A

Thomas L. Noblitt was born in Reidsville, North Carolina on February 11, 1934, the son of Carl and Alma Noblitt. Upon graduation from Fairmont High School, Fairmont, West Virginia in 1950, he entered Fairmont State College and subsequently attended Georgia State College, Atlanta, Georgia, and Southern Methodist University, Dallas, Texas. He received the degree of Bachelor of Music with a major in Music Education from Southern Methodist University in 1954 and completed the requirements for the degree of Master of Music with a major in Theory and Composition at the same institution in the following year. In 1955 he joined the faculty of Paris Junior College, Paris, Texas, where he remained until entering the United States Army in October 1956. Upon completion of his military service in 1958 he taught in the public schools in Atlanta, Georgia, and, in the following year, in Dallas, Texas. In 1959 he was married to Margaret Trimyer of Atlanta, Georgia. He entered Graduate School at the University of Texas in the Fall of 1960 where he majored in Musicology. A son, Randall Lee Noblitt, was born in December 1960.

Permanent address: 102 East 30th Street  
Austin, Texas

This dissertation was typed by Mrs. Thomas L. Noblitt.